

BE QUICK OR BE DEAD

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 246)

[G]

Voice



Drum intro.

Guitar 1



Guitar 1
Tablature



Guitar 2



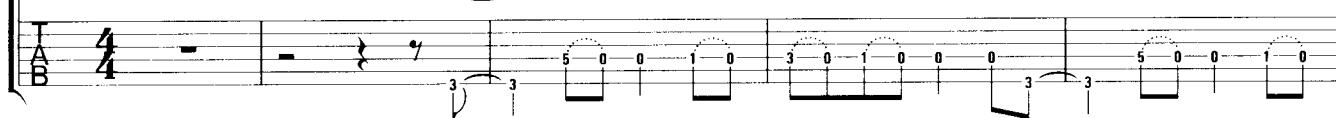
Guitar 2
Tablature



Guitar 3



Guitar 3
Tablature



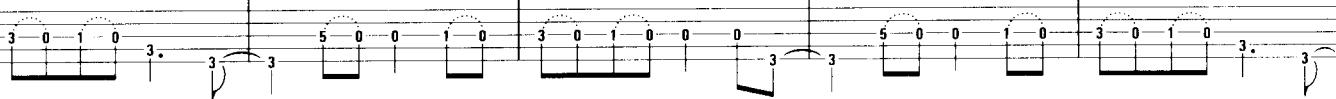
Cm [G]

Cm [G]

Gtr. 3



Gtr. 3
Tab.



Cm [G]

Vx.



Aagh

Gtr. 3



Gtr. 3
Tab.



Vx. Aagh ha

Gtr. 3

Gtr. 3 Tab.

0:18
1:44

Vx. Cov - ered - pent - in sin - crawl - ners - ing - in - and drip - side - ping - with guilt,
ser - pent - is crawl - ing - in - and drip - side - ping - with guilt,
he

Gtr. 3

Gtr. 3 Tab.

Vx. mak - ing - your mon - ey - from slime and - from filth.
says you must vote for what you want to hear. Pa -
Don't

Gtr. 3

Gtr. 3 Tab.

Vx. - ra - ding - your bel - lies - in i - vo - ry you're tow - ers, in -
mat - ter what's wrong as long as you're al - right,

Gtr. 3

Gtr. 3 Tab.

Vx.

- vest - ing - our lives in your schemes and your pow-ers.
 pull your self stu - pid, rob your - self blind.

Gtr. 3

Gtr. 3 Tab.

0:34
1:59

Cm

B♭

F

Vx.

You've got to watch them be quick or be dead,

Gtr. 3

Gtr. 3 Tab.

Cm

B♭

E♭ B♭/D E♭

Vx.

snake eyes in hea - ven the thief's in your head.

Gtr. 3

Gtr. 3 Tab.

Cm

B♭

F

Vx.

You've got to watch them be quick or be dead,

Gtr. 3

Gtr. 3 Tab.

Vx. snake eyes in hea - ven the thief's in your head.

Gtr. 3

Gtr. 3 Tab.

Vx. Be quick or be

Gtr. 3

Gtr. 3 Tab.

Vx. dead, be quick, quick

Gtr. 3

Gtr. 3 Tab.

Vx. or be dead, dead, dead, dead.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0:56
2:21

echo

2nd time to Coda ♦

2nd time

F

The image shows a musical score for the song "The Weight". The top staff is for the Vox (Vx.) part, featuring a treble clef and a key signature of one flat. The lyrics are: "See what's ruling all our lives, see who's pull-ing strings." The middle staff is for the first guitar (Gtr. 3), also with a treble clef and one flat. The bottom staff is a tablature for the second guitar (Gtr. 3 Tab), showing the strings A and B with various fingerings (1, 3, 5) and hammer-ons.

Vx. See what's ruling all our lives, see who

Gtr. 3

Gtr. 4

Vx. B♭ F Cm Gm B♭ Cm Dm E♭ F
 bel - ly will hold you... in place.
 Gtr. 3
 Gtr. 3 Tab

The musical score consists of three staves. The top staff is for the voice (Vx.) and includes lyrics. The middle staff is for guitar 3, featuring eighth-note chords. The bottom staff is for guitar 3 tablature, showing fingerings and string numbers. The key signature changes from B-flat major to F major. The time signature is common time.

Vx.

Gtr. 3

Gtr. 3 Tab.

= =

Cm [G]

Vx.

Gtr. 3

Gtr. 3 Tab.

= =

Cm [G] 1:37

Gtr. 3

Gtr. 3 Tab.

= =

Cm [G]

Gtr. 3

Gtr. 3 Tab.

= =

D. al Coda
Cm Gm

Vx.

Gtr. 3

Gtr. 3 Tab.

The

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Cm

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

2:36

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

==

B♭ A♭

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

==

2:44
Dm
8va

F

Gtr. 1

Gtr. 1
8va

Gtr. 1 Tab.

Gtr. 2

Gtr. 2
8va

Gtr. 2 Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va) C B♭ Dm

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

F Dm

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

C B♭

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. You've got to watch them be quick or be dead, _____

(8va)

Gtr. 1

Gtr. 1 Tab. 20 20

Gtr. 3

Gtr. 3 Tab.

Vx. Cm You've got to watch them be quick or be

Gtr. 3

Gtr. 3 Tab.

3

Vx. dead, _____ snake eyes _____ in hea - ven _____ the

Gtr. 3

Gtr. 3 Tab.

==

B♭ E♭ B♭/D E♭ [G]

Vx. thief's in _____ your head.

Gtr. 3

Gtr. 3 Tab.

==

Vx. Be quick

Gtr. 3

Gtr. 3 Tab.

==

Vx. or be _____ dead, _____ be quick.

Gtr. 3

Gtr. 3 Tab.

FROM HERE TO ETERNITY

Words & Music by Steve Harris

(♩ = 146)

D5

C5

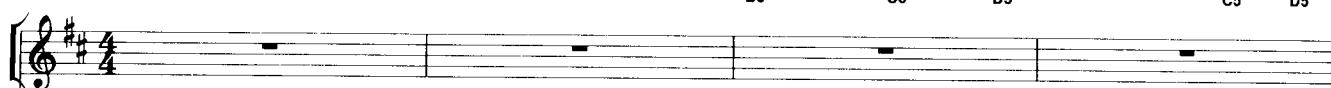
B5

C5

D5

C5 D5

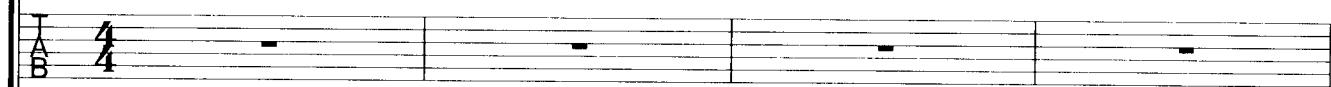
Voice



Guitar 1



Guitar 1
Tablature



Guitar 2



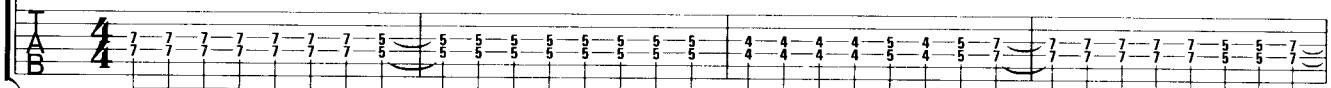
Guitar 2
Tablature



Guitar 3



Guitar 3
Tablature



==

C5

B5

C5

D5

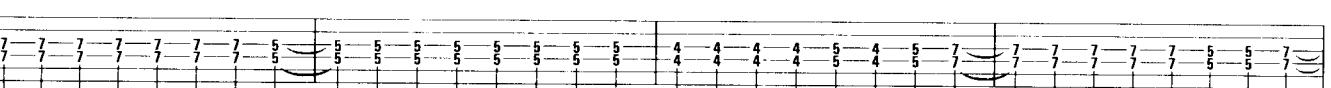
C5

D5

Gtr. 3



Gtr. 3
Tab.



==

0.13

C5

B5

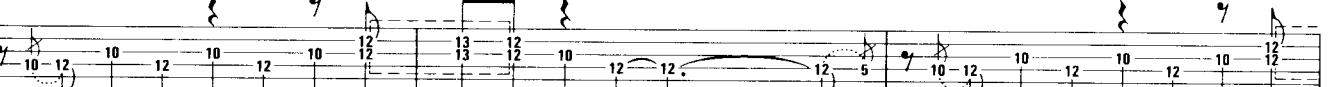
C5

D5

Gtr. 2



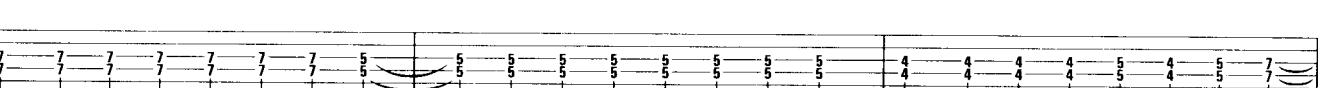
Gtr. 2
Tab.



Gtr. 3



Gtr. 3
Tab.



Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

二

2

B♭5 C5 D5 C5 E5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

1

2

Vx. **E5** She fell in love with his grea - sy ma - chine, she leaned o - ver wiped his
 She must be hav - ing one of her cra - zy dreams, she'd ne - ver sat on a
 Gtr. 3
 Gtr. 3 Tab.

Vx.

kick - start clean, — she'd ne - ver seen the beast be - fore, but
piece so mean, — it made her feel like she's on cloud nine, —

Gtr. 3

Gtr. 3 Tab.

0:38
1:14

D5 [E] E5 D5

Vx.

she left there want - ing more, more, more.
she e - ven thought she heard the en - gine sigh. — When she was walk - ing on
that

Gtr. 3

Gtr. 3 Tab.

C5 D5 C5 E5

Vx.

down the road, — she heard a sound that made her heart ex - plode, —
come to an end, — they took a tum - ble at the de - vil's bend, —

Gtr. 3

Gtr. 3 Tab.

D5 C5 [E]

Vx.

he whisp - ered to her to get on the back, I'll take you on a ride from here to e - ter - ni - ty.' Hell
the beast and Char - lotte they were two of a kind, they'd al - ways take the line from here to e - ter - ni - ty.

Gtr. 3

Gtr. 3 Tab.

Vx.

ain't a bad place, hell is from here to e - ter - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

Vx.

ain't a bad place, hell is from here to e - ter - ni - ty. - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

Vx.

ain't a bad place, hell is from here to e - ter - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

Vx.

ain't a bad place, hell is from here to e - ter - ni - ty. Ya

Gtr. 3

Gtr. 3 Tab.

Vx.

Yee ah Mm ah

Gtr. 3

Gtr. 3 Tab.

==

D5 C5 D5 E5 D5 E5

Vx.

Here they come

Gtr. 3

Gtr. 3 Tab.

==

2:04 D5 C♯5 D5 E5 D5 E5

Vx.

~ ~ Start your en-gines

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

(0)

Gtr. 2

Gtr. 2 Tab.

12 - 14 12 14 12 14 12 14 15 14 12 14 14 14 14 9

Gtr. 3

Gtr. 3 Tab.

9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7

Vx

C5 D5 E5 D5 E5

Gtr. 1

Gtr. 1 Tab.

(0)

8va

Gtr. 2

Gtr. 2 Tab.

12 - 14 12 14 16 15 17 20 22 24 22 20 22 24 24 12 14

Gtr. 3

Gtr. 3 Tab.

5 5 5 5 7 5 7 9 9 9 9 9 9 7 9 9 7 9

Gtr. 2

13:15 ♩

Gtr. 2 Tab.

13:15 ♩

Gtr. 3

Gtr. 3 Tab.

= = D5 E5 = =

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

D5 C5 = =

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

= = D5 C5 = =

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1
Tab.

(8va)

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

2:28

sim.

C5

Gtr. 1

Gtr. 1
Tab.

Gtr. 3

Gtr. 3
Tab.

C5

D5

Gtr. 1

Gtr. 1
Tab.

Gtr. 3

Gtr. 3
Tab.

8va

Gtr. 1

Gtr. 1
Tab.

Gtr. 3

Gtr. 3
Tab.

Vx. C5 D5 E5 Hell

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

This musical score page features five staves. The top staff is for 'Vx.' (Viola) in treble clef, with key signature changes at C5, D5, and E5, and a dynamic marking 'Hell' with a downward arrow. The second staff is for 'Gtr. 1' in treble clef, with a dynamic '(8va)' and various performance markings like dots and dashes above the notes. The third staff is for 'Gtr. 1' with tablature below it, showing fingerings (15, 13; 13, 12, 10; 13, 10, 13; 13, 15) and a dynamic 12. The fourth staff is for 'Gtr. 3' in treble clef. The bottom staff is for 'Gtr. 3' with tablature, featuring a dynamic 3:, a 5th position bend (3:), another 5th position bend (3:), and a 7th position bend (7:).

2:40
[E]

Vx.

ain't a bad place, hell is from here to e - ter -

Gtr. 3

Gtr. 3 Tab.

Vx. - ni - ty. Hell. ain't a bad place, hell

Gtr. 2 8va

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

==

Vx. — is from here to e - ter - ni - ty. Hell ain't a bad

Gtr. 2 8va

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. — place, hell is from here to e - ter - ni - ty. Hell

Gtr. 2 8va

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:05

Vx. - ni - ty. Hell ain't a bad place,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

($\omega = 108$)

(♩ = 108)

Vx A5 G♯5 E5 A5 G♯5 E5 rit. A5 G♯5

hell is from here to e - ter - ni -

Gtr. 2 8va

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

[E]

Vx.

-ty.
(8va)

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Vx. 3
Yeah, yeah, ~ ~ ~ get on your bikes ~ ~ ~

(8va)

Gtr. 2 tr tr

Gtr. 2 Tab. A 14 12 16 B 14 12 16 14 12 7 8 7 9 7 8 7 9 8 6 8 6 4 7

Gtr. 3 Tab. A 1 2 2 0 B 0 1 2 2 0

Vx. -

Ha, ha, ha, ha.

Gtr. 2 ad lib. trem bar *8va*

Gtr. 2 Tab. A B 15 17 14 15 14 15 10 9

Gtr. 3

Gtr. 3 Tab. A B 0 1 2 2 0 9 9 7

AFRAID TO SHOOT STRANGERS

Words & Music by Steve Harris

(♩ = 51)

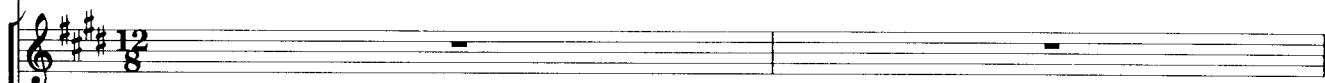
E

G

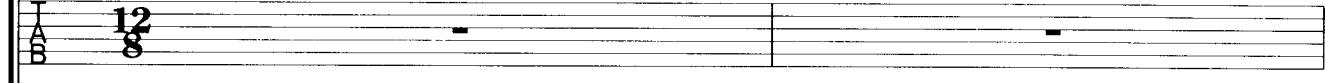
Voice



Guitar 1



Guitar 1
Tablature



Guitar 2



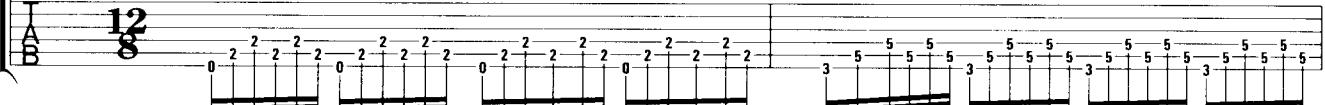
Guitar 2
Tablature



Guitar 3



Guitar 3
Tablature



C♯m

B

Gtr. 2



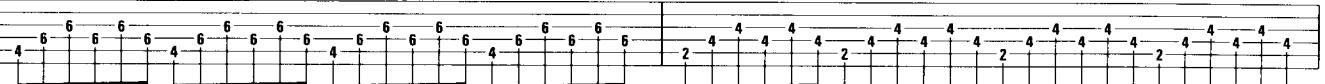
Gtr. 2
Tab.



Gtr. 3



Gtr. 3
Tab.



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Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C♯m

B

G♯m

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0:36

E

Vx.

Ly - ing a - wake at night I wipe the sweat from my brow, but it's not the

C♯m

Gtr. 3

Gtr. 3 Tab.

Vx. fear 'cos I'd ra - ther go now...

Gtr. 3

Gtr. 3 Tab.

E

Vx. Try - ing to vis - ual - ise the hor - rors that will lay a-head, the des - ert sand

Gtr. 3

Gtr. 3 Tab.

D

Vx. mound, a bu - ri-al ground. B

Gtr. 3

Gtr. 3 Tab.

1:13

C D♭ B♭ C

Vx. comes to the time are we part - ners in crime? When it comes to the

Gtr. 3

Gtr. 3 Tab.

Vx. time we'll be ready to die..

Gtr. 3

Gtr. 3 Tab.

6 8 12 8

1:30

E C#m

Vx. God let us go now and fin - ish what's to be done, thy king-dom

Gtr. 3

Gtr. 3 Tab. 12 8

D B

Vx. come, thy shall be done on earth.

Gtr. 3

Gtr. 3 Tab.

E C#m

Vx. Try - ing to jus - ti - fy to our - selves the rea - sons to go, should we live and let

Gtr. 3

Gtr. 3 Tab.

Vx. live, for-get or for-give. But

Gtr. 3

Gtr. 3 Tab.

2:07 C D♭ B♭ C

Vx. how can we let them go on this way? The

Gtr. 3

Gtr. 3 Tab.

D♭ B♭ C

Vx. reign of ter-ror cor-rup-tion must end, and we

Gtr. 3

Gtr. 3 Tab.

C D♭ B♭ C

Vx. know deep down there's no o-ther way, no

Gtr. 3

Gtr. 3 Tab.

Vx. trust, no rea-son-ing, no more to say.

Gtr. 3

Gtr. 3 Tab.

4

2:43 ($\text{♩} = 80$)

Guitar 1 doubles

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

4

E B C \sharp m F \sharp m D E D E

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

4

F \sharp m D E B C \sharp m F \sharp m D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

4

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3-20

Musical score for 'A-fraid to shoot strangers'. The score consists of two staves. The top staff is for the voice (Vx) and the bottom staff is for the piano. The key signature is F# minor (one sharp). The vocal line starts with a rest, followed by a melodic line with eighth and sixteenth notes. The piano accompaniment features sustained notes and chords. The lyrics 'A-fraid to shoot strangers,' are written below the vocal line.

A-fraid to shoot stran - gers, _____

A musical score for 'Gtr. 2' in 3/4 time. The key signature has two sharps. The melody consists of eighth-note patterns, including sixteenth-note grace notes. Measure 3 is indicated by a '3' below the staff.

Gtr. 2 Tab.

The tablature shows a sixteenth-note pattern starting at the 11th fret of the B string. The pattern consists of a series of eighth-note groups of sixteenth notes. The first group starts at the 11th fret of the B string and moves up to the 10th fret of the A string. The second group starts at the 10th fret of the A string and moves up to the 9th fret of the G string. This pattern repeats across the strings. The tablature includes vertical bar lines and horizontal dashed lines to indicate specific note heads. The letter 'B' is positioned below the B string, and the number '3' is centered below the tablature.

A musical score for 'Gtr. 3' on a single staff. The staff begins with a treble clef, a key signature of two sharps, and a common time signature. The first measure consists of a sixteenth-note rest followed by a sixteenth-note eighth-note pair. This pattern repeats five more times, with each pair separated by a sixteenth-note rest. The entire section ends with a sixteenth-note rest.

A guitar tablature for measures 11 through 15. The tab shows a repeating eighth-note pattern on the B string (the 3rd string from the bottom). The pattern consists of two eighth notes followed by a rest. This pattern repeats five times across the measures. The first measure starts with a B note. The second measure starts with a rest. The third measure starts with a B note. The fourth measure starts with a rest. The fifth measure starts with a B note. The sixth measure starts with a rest. The seventh measure starts with a B note. The eighth measure starts with a rest. The ninth measure starts with a B note. The tenth measure starts with a rest.

a-fraid to shoot stran - gers. _____

A musical score for 'Gtr. 2' in 3/4 time, major key, with a treble clef. The score consists of two staves of music. The first staff begins with a grace note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note pattern. Measures 1-3 are shown, with measure 3 ending on a fermata over the last note.

A musical score for 'Gtr. 3' on a treble clef staff. The score consists of two measures. The first measure features a repeating pattern of eighth-note chords (G major) followed by a sixteenth-note pattern (G-B-A-G). The second measure is identical. The key signature is A major (three sharps), and the time signature is common time.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3.44

(♩ = 228)

Em

D C

Gtr. 3

Gtr. 3 Tab.

Em

D C

Gtr. 3

Gtr. 3 Tab.

D

A B

Gtr. 3

Gtr. 3 Tab.

Em

D C

Gtr. 3

Gtr. 3 Tab.

8va

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Emin
(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

D C 8va

D
(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

A D

Em

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

4:19

Em

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.



Gtr. 1

8va

Gtr. 1 Tab.

A B

Gtr. 2

Gtr. 2 Tab.

A B

Gtr. 3

Gtr. 3 Tab.

A B

G (8va) Am

Gtr. 1

Gtr. 1 Tab.

A B

Gtr. 2

Gtr. 2 Tab.

A B

Gtr. 3

Gtr. 3 Tab.

A B

Gtr. 1

Gtr. 1 Tab.

A B

Gtr. 2

Gtr. 2 Tab.

A B

Gtr. 3

Gtr. 3 Tab.

A B

Em

Vx. | x x x x - a - fraid to shoot stran - gers, a - fraid.

Gtr. 3 | Gtr. 3 Tab. | A B | 7: 9 9 9 | 7: 9 9 9 | 7: 9 9 9 | 7: 9 9 9 |

Vx. | D Em Am G C D | A - fraid to shoot stran - gers, a - fraid. A -

Gtr. 3 | Gtr. 3 Tab. | A B | 7: 9 9 9 | 7: 9 9 9 | 7: 9 9 9 | 7: 9 9 9 |

Vx. | C D Am G D E | - fraid to shoot stran - gers, a - fraid. A - fraid to shoot stran - gers, a -

Gtr. 3 | Gtr. 3 Tab. | A B | 7: 9 9 9 | 7: 9 9 9 | 7: 9 9 9 | 7: 9 9 9 |

Vx. | D Em D E Am G D Em | - fraid. A - fraid to shoot stran - gers, a - fraid. A -

Gtr. 3 | Gtr. 3 Tab. | A B | 7: 9 9 9 | 7: 9 9 9 | 7: 9 9 9 | 7: 9 9 9 |

D Em Am G C B

Vx. - afraid to shoot stran - gers, a - afraid. A - afraid to shoot stran -

Gtr. 3

Gtr. 3 Tab.

G D Em D Em Am G

Vx. - gers, a - afraid. A - afraid to shoot stran - gers.

Gtr. 3

Gtr. 3 Tab.

5:26 Em 8va

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

D C

Em D C 8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2 (8va)

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

A (8va)

B

Em

Gtr. 1

sim.

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

D rit. C

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

5:42
(♩ = 81)

Guitar 1 doubles

F#m D E D E F#m D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

A-fraid to shoot stran - gers.

Vx.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

E B C♯m F♯m D E D E

A-fraid to shoot stran - gers. A-fraid to shoot stran - gers.

Vx.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

F♯m D E B C♯m F♯m

rit.

A-fraid to shoot stran - gers.

A-fraid to shoot stran - gers.

FEAR IS THE KEY

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 93)

[E]

Voice

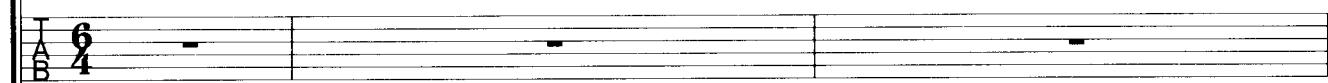


Drum intro.

Guitar 1



Guitar 1
Tablature



Guitar 2
Tablature



Guitar 3
Tablature



⊕

||=

=||



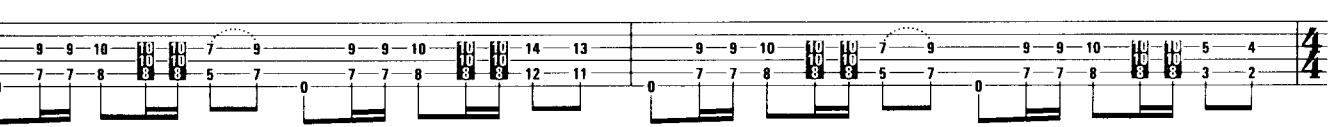
Gtr. 2
Tab.



Gtr. 3



Gtr. 3
Tab.



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Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

We

A musical score for the Viola (Vx.) part. The score consists of three measures. The first measure has a grace note followed by a dash. The second measure has a grace note followed by a dash. The third measure has a grace note followed by a fermata over the last note, which is then followed by a breve rest.

A musical score for 'Gtr. 3' in treble clef and common time. The key signature is one sharp. The score consists of two staves of music. The first staff begins with a sixteenth-note pattern of 'x' marks. The second staff begins with a sixteenth-note pattern of 'x' marks, followed by a sixteenth-note pattern of 'x' marks with a sharp sign, and then a sixteenth-note pattern of 'x' marks.

[E]

A musical score for Viola (Vx.) in G major. The score consists of two staves. The first staff begins with a whole note followed by a half note. The second staff begins with a half note followed by a whole note. Both staves continue with eighth-note patterns.

live our lives _ in fe - ver,
hear your se - cret heart - beat,

I can hear your silent cries.

A musical score for 'Gtr. 3' on a treble clef staff. The key signature is one sharp. The score consists of two measures. The first measure contains sixteenth-note patterns: a pair of eighth notes followed by a sixteenth-note group (two pairs of eighth notes), then another sixteenth-note group (one pair of eighth notes followed by a sixteenth note). The second measure continues this pattern with a sixteenth-note group followed by a pair of eighth notes.

In the heat of the night you can feel so much,
The kids have lost their freedom, in the
and

A musical score for 'Gtr. 3' on a single staff. The key signature is one sharp. The melody consists of eighth-note patterns, some of which include grace notes. The notes are primarily black, with a few white notes and sharps appearing in specific patterns.

Vx.

heat of the night I scream 'Don't touch!' _____
 no - bo-dy cares 'til some - bo-dy fa - mous dies. _____

I re - mem - ber a time when we
 I re - mem - ber a time when we

Gtr. 3

Gtr. 3 Tab.

==

E D C D E D C D

Vx.

used not a-bused, we fought all our bat-tles in vain. _____
 used and a-bused, and we fought all our bat-tles in vain. _____

I re - mem - ber a time we thought that
 I re - mem - ber a time we thought that

Gtr. 3

Gtr. 3 Tab.

==

E C D [E]

Vx.

pas - sion was free, in the heat of the night _____
 pas-sion was free, in the heat of the night _____

bod - ies a - flame,
 bod - ies a - flame,

Gtr. 3

Gtr. 3 Tab.

Vx.

we live in _____ fe - ver, _____ we live _____

2nd time

Gtr. 1 8va \oplus

Gtr. 1 Tab.

Gtr. 2 1st time \oplus

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. 1. A G 2. [E] fe - ver. I in fe - ver.
 Gtr. 1
 Gtr. 1 Tab.
 Gtr. 2
 Gtr. 2 Tab.
 Gtr. 3
 Gtr. 3 Tab.

Vx.

Now we live in a world of un- cer-tain-ty, fear is the key to what you want to be... You

Gtr. 3

Gtr. 3 Tab.

= =

A5 C5 B5 D C E D

Vx.

don't get a say, the ma - jo-ri-ty gets its way, you're out - num-bered by the bas - tards 'til the day you die.

Gtr. 3

Gtr. 3 Tab.

= =

[E]

Vx.

ad lib. harmonics and feedback with trem. bar and echo

Gtr. 1

Gtr. 3

Gtr. 3 Tab.

= =

Gtr. 1

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

E D C D E C D

I

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

[3:26]

(♩ = 156)

Am7 Em/A A69

Vx.

hear your si - lent heart-beat and I hear your si - lent cries. Oh

Gtr. 3

Gtr. 3 Tab.

Vx. ~ ~ ~ lies and lies.

Gtr. 3

Gtr. 3 Tab.

3.38

Em/A **Bm11** **A/B**

Vx. The kids have lost their free-dom and no - bo - dy cares 'til

Gtr. 3

Gtr. 3 Tab.

Bm11 **A/B** **Am7**

Vx. some - bo - dy fa - mous dies. They're tell-ing lies and lies

Gtr. 3

Gtr. 3 Tab.

Em/A **A69** **Em/A** **A5** **C5**

Vx. and lies Oh

Gtr. 3

Gtr. 3 Tab.

Vx. Aagh Ha, ha, ha

Gtr. 3

Gtr. 3 Tab.

3:57

A69 Em/A Am7

Vx. I re - mem - ber a time when we used and a - bused,

Gtr. 3

Gtr. 3 Tab.

Em/A A69 Em/A

Vx. lies.

Gtr. 3

Gtr. 3 Tab.

Bm11 A/B Bm11

Vx. I re - mem - ber a time when we thought that pas - sion was

Gtr. 3

Gtr. 3 Tab.

Vx. free, _____ but it was just lies _____ and lies _____ and lies _____ and lies _____

Gtr. 3 Gtr. 3 Tab.

==

A69 Em/A A5 C5

Vx. and lies _____ and lies _____ and lies. _____ In the

Gtr. 3 Gtr. 3 Tab.

==

B5 D5 C5 E5 D[#]5 G5 F[#]5

Vx. night, _____ oh, _____ Aagh _____

Gtr. 3 Gtr. 3 Tab.

==

A5 C5 B5 D5 C5 rit. E5 D[#]5 G5 F[#]5

Vx. Gtr. 3 Gtr. 3 Tab.

Vx. [E] We

Gtr. 2

Gtr. 2 Tab. A 6 10-12 10-12 7-8 8-7 10-7 10-8 8-7-8-7 9-8-9-9 11-12-11-12-11
B 4 3

Gtr. 3

Gtr. 3 Tab. A 6 9-9-10 10-10 7-9 9-9-10 11-10 14-13 9-9-10 10-10 7-9 9-9-10 11-10 5-4
B 4 0 7-7-8 10-8 5-7 0 7-7-8 10-8 12-11 0 7-7-8 10-8 5-7 0 7-7-8 10-8 3-2

Vx. live in fe - ver. We live in

Gtr. 2

Gtr. 2 Tab. A 13-12-13-12-10 10-10-8-10 10-9-10-9-6 6-5-6-5 6-5-6-5 7-5-7-5-4 6-4-5-4 6-6-7 12-15-17
B 3 3 3 3

Gtr. 3

Gtr. 3 Tab. A 9-9-10 10-10 7-9 9-9-10 11-11 14-13 9-9-10 11-11 1 9 9-9-10 11-11 5-4
B 0 7-7-8 10-10 5-7 0 7-7-8 10-10 12-11 0 7-7-8 10-10 5-7 0 7-7-8 10-10 3-2

Vx.

fe - ver.

We live in _____ fe - ver.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

==

Vx.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Vx. Now we're liv-ing in, in a

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

B5 D5 C E D5 A5 C5

Vx. world of un - cer-tain-ty, fear is the key to what you want to be. You don't get a say, the ma-

Gtr. 3

Gtr. 3 Tab.

= =

B5 D5 C5 E D5 rit. [E] E

Vx. - jo-ri-ty gets its way, you're out - num-bered by the bas-tards 'til the day_ you die.

Gtr. 3

Gtr. 3 Tab.

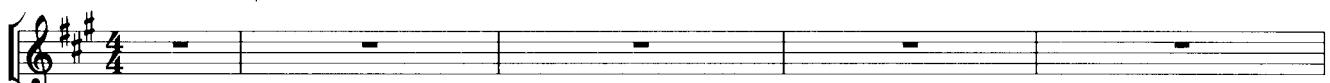
CHILDHOOD'S END

Words & Music by Steve Harris

(♩ = 88) F♯m

D

Voice

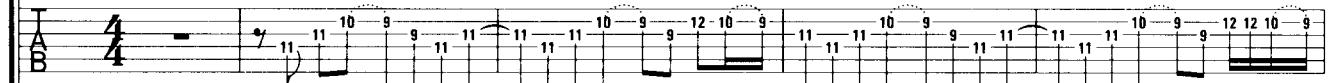


reverse cymbal
fade in

Guitar 1



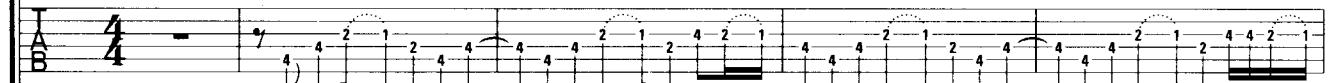
Guitar 1
Tablature



Guitar 2



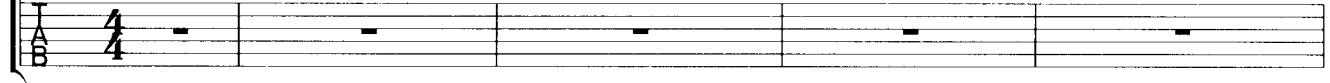
Guitar 2
Tablature



Guitar 3



Guitar 3
Tablature



rit.

E

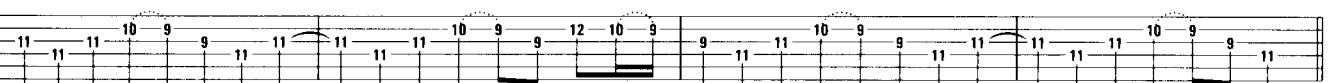
Bm

C♯m

Gtr. 1



Gtr. 1
Tab.



Gtr. 2



Gtr. 2
Tab.



F#m

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

D E F#m A

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

E Bm C#m I'd

Vx.

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

F#m

Vx. sail a - cross the oc - ean,
va - tion and the hun - ger
see the full moon float,

A I'd walk a hundred miles,
the suf - fer-ing and the pain
you watch the red sun - rise,

if the we

Gtr. 3

Gtr. 3 Tab.

A B

E

Vx. I could make it to the end,
a - gon - ies of all out war,
take these things for grant - ed,

D oh, just to see a smile.
when but some-where some-one's

E You
The Con -
dy - ing.

Gtr. 3

Gtr. 3 Tab.

A B

F#m

Vx. see it in their fa - ces,
strug - gle for the pow - er,
- ta - mi - na - ted wa - ters,

A the sad - ness in their tears,
a ty - rant tries a - gain.
pol - lu - tion and de - cay,

A

the Just just

Gtr. 3

Gtr. 3 Tab.

A B

E

Vx. des - per - a - tion and the an - ger,
what the hell is go - ing on?
wait - ing for dis - ease to strike,

Bm When mad - ness and the fear.
oh will it e - ver end.

C#m No
will we learn some - day.

No
No
No

Gtr. 3

Gtr. 3 Tab.

A B

4:17 F#m

Vx. hope, hope, hope, no life, life, life, just just just

Gtr. 1

Gtr. 1 Tab. A 11. 12 12 14 14 12. 14 12 12 14 14. 12 12 14 14 12. 14 12 12 14

Gtr. 2

Gtr. 2 Tab. A 4. 4 6 6 4. 6 4 4 6 2. 4 4 6 6 4. 6 4 4 6

E

Vx. pain pain pain and fear. fear. fear. No No No

Gtr. 1

Gtr. 1 Tab. A 9. 12 12 14 14 12. 14 12 12 14 12. 12 12 14 14 12 12 9

Gtr. 2

Gtr. 2 Tab. A 2. 4 4 6 6 4. 6 4 4 6 5. 4 4 6 6 4. 6 4 4 6

F#m

Vx. food, food, food, no love, love, love, just just no

Gtr. 1

Gtr. 1 Tab. A 11. 12 12 14 14 12. 14 12 12 14 14. 12 12 14 14 12 12 14

Gtr. 2

Gtr. 2 Tab. A 4. 4 6 6 4. 6 4 4 6 2. 4 4 6 6 4. 6 4 4 6

Vx. greed greed seed, is here. Star.

Gtr. 1

Gtr. 1 Tab. A B

Gtr. 2

Gtr. 2 Tab. A B

Gtr. 3

Gtr. 3 Tab. A B

2.14

F_m

D

E

F#m

The sheet music consists of five staves. The top staff (Gtr. 1) shows a melodic line with eighth-note patterns. The second staff (Gtr. 1 Tab.) is a tablature showing fingerings (e.g., 11, 11, 10, 9, 9, 11) and string numbers (A, B). The third staff (Gtr. 2) shows a rhythmic pattern with sixteenth notes. The fourth staff (Gtr. 2 Tab.) is a tablature showing fingerings (e.g., 4, 4, 2, 1, 2, 4, 4) and string numbers (A, B). The bottom staff (Gtr. 3) shows a bassline with sustained notes and slurs.

D

E

Bm

C#m

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2:26
2:28

F#m

D

E

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

13-15

2:46

(8va)

Bm F#m D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3

3

Bm A D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

9-10

6

二

1

F♯m 3.06 A

Gtr. 2 (8va)

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Musical score for Gtr. 2 and Gtr. 3. The top two staves show melodic lines with grace notes and slurs. The bottom two staves provide tablatures for both guitars, indicating fingerings and string numbers.

3:14 / 3:25
3:35 / 3:46

Guitar 1 doubles

三

Guitar 1 doubles

F#m

A

E

Gtr. 2

Gtr. 2 Tab.

A B

11 11 11 9 10 9 11 9 11 10 10 9 10 12 9 12 10 9 11 12 10 9 12 12 9 10 12 10 9

3rd and 4th time

Gtr. 3

Gtr. 3 Tab.

A B

10 10 9 10 7 9 7 10 9 7 9 10 9 10 12 10 9 12 10 9 12 10 9 12 9 10 9 12

3rd and 4th time

Bm

Vx.

1.2.3.
C♯m

4.
C♯m

D. *S al Coda*

You

Gtr. 1

Gtr. 1
Tab.

A
B

8va

Gtr. 2

Gtr. 2
Tab.

A
B

12 - 14 . 12 - 10 9 . 12 - 12 10 : 9 . 12 - 12 - 10

8va

Gtr. 3

Gtr. 3
Tab.

A
B

8va

16 - 17 . 16 - 14 12 . 15 - 15 14 : 12 . 15 - 15 - 14

Θ CODA

F#m

child-hood's end.

WASTING LOVE

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 75)

Em C D Em C D

Voice

Guitar 1

Guitar 1 Tablature

Guitar 2

Guitar 2 Tablature

Guitar 3

Guitar 3 Tablature

Em C D Em C D C D

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Vx.

Em9 Em9/C Em9 Em9/C Em9 Em9/C

May - be one_ day I'll be an hon-est man,

Gtr. 3

Gtr. 3
Tab.

Vx.

Em9 Em9/C Em9 Em9/C Am7 Em9/A

up till now I'm doing the best I can. Long roads,

Gtr. 3

Gtr. 3
Tab.

Vx. long days of sun-rise to sun-set, of sun-rise to sun-set.

Gtr. 3

Gtr. 3 Tab.

1:11
2:18

Em9 Em9/C Em9 Em9/C

Vx. Dream on bro-thers while you can,
Dream on bro-thers while you can,

Gtr. 3

Gtr. 3 Tab.

Em9 Em9/C Em9 Em9/C

Vx. dream on sis - ters, I hope you find the one.
dream on sis - ters, I hope you find the one.

Gtr. 3

Gtr. 3 Tab.

Am7 Em9/A Am7 Em9/A

Vx. All of our lives,- cov-ered up quick - ly by the tides
All of our lives cov-ered up quick - ly by the

Gtr. 3

Gtr. 3 Tab.

Vx. of time. tides _____ of time. Sands are flow - ing and the

Gtr. 3
Gtr. 3 Tab.
A 7 2 4 0 2 4 2 3 4 0 4 4 0 4
B 0 2 2 2 2 3 0 2 4 2 2 3 4 0 4 4 0 4

Am7 Em9/A Em9 Em9/C Em9 Em9/C

Vx. lines_ are in your hands, in your eyes I see the hun-ger and the des - per-ate cry_ that tears the night.

Gtr. 3
Gtr. 3 Tab.
A 2 0 2 2 0 2 4 0 4 4 0 4
B 0 2 2 2 0 2 3 0 2 4 2 2 3 4 0 4 0 3

1:40
(♩ = 75) Em C D G F Em C D G D/F#

Vx. Spend your days full of emp - ti-ness, Spend your days full of emp - ti-ness, spend your years full of lone - li-ness. spend your years full of lone - li-ness.

Gtr. 3
Gtr. 3 Tab.
A 9 5 7 5 5 3 3 3 0 9 5 7 5 5 3 3 3 2 2 5 5 2 2 5 5

Em C D G D Em C D C

Vx. Wast - ing love in a des - per-ate ca-res, roll-ing sha-dows of nights.
Wast - ing love in a des - per-ate ca-res, roll - ing sha-dows of night.

Gtr. 3
Gtr. 3 Tab.
A 9 5 7 5 5 3 3 3 0 9 5 7 5 5 3 3 3 2 2 5 5 2 2 5 5

Gtr. 3

Em9 Em9/C Em9 Em9/C

Gtr. 3 Tab.

Vx. Spend your days full of emp - ti - ness,

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Spend your days _____ full of emp - ti - ness, _____

(8va) 

Musical score and tablature for Gtr. 2. The score shows a melodic line with grace notes and specific fingerings indicated above the strings. The tablature below shows the corresponding fingerings: 12-12-14, 12-15, 12, 17-18-17-19, 17, 17-7.

A musical score for 'Gtr. 3' in G major. The first measure consists of six eighth-note pairs, each with a different note head (solid black, cross-hatched, or white). The second measure contains two eighth-note pairs followed by a quarter note with a vertical stem, a half note, and another half note. The third measure features a half note, a quarter note, and a half note. The fourth measure includes a half note, a quarter note, and a half note. The fifth measure consists of two eighth-note pairs, each with a different note head.

Gtr. 3 Tab.

The tablature shows a sequence of notes and rests across six strings. The notes are indicated by vertical tick marks above the strings, and rests are indicated by horizontal tick marks below the strings. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The tablature is divided into measures by vertical bar lines.

Em **C** **D** **G** **D/F#** **E**m **C** **D** **G**

spend your years — full of lone - li - ness. — Wast - ing love in a des - per-ate ca-reess,

Wast - ing love in a des - per-ate ca-reß,

The musical score for Gtr. 3 consists of two staves. The top staff is a treble clef staff with vertical stems extending downwards. It contains several groups of notes and rests, including a single note at the beginning, a group of three eighth notes, a single note, a group of six sixteenth notes, another single note, a group of three eighth notes, and a final group of three eighth notes. The bottom staff is a guitar tab staff with six horizontal lines representing strings. It features fingerings (A, B) and string numbers (0, 5, 3, 7, 5, 3) above the staff, and sixteenth-note patterns indicated by vertical stems and horizontal bars below the staff.

Em **C** **D** **G** **Bm** **Em** **C** **D** **G**

roll-ing sha-dows ____ of ____ nights. _____

Spend your days ____ full of emp - ti - ness, ____

81

A musical score for 'Gtr. 2' on a single staff. The staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of a half note followed by a bar line. The second measure starts with a half note, followed by a bar line, and then a repeat sign with a brace indicating a repeat of the previous section.

A horizontal guitar tablature staff for 'Gtr. 2'. The staff has six vertical lines representing strings. The first vertical line from the left is labeled 'A' above it. A short horizontal bar is positioned on the fourth vertical line from the left, indicating a note on the A string at the 12th fret.

A musical score for 'Gtr. 3' on a treble clef staff. The staff begins with a quarter note, followed by a half note, then a series of six eighth-note rests. After another half note, there is a sixteenth-note rest followed by a sixteenth-note note head. The staff concludes with a half note, a sixteenth-note rest, and a sixteenth-note note head.

Gtr. 3 Tab.

The tablature shows a sequence of notes and rests across six strings and ten frets. The notes are indicated by vertical tick marks above the strings, and rests are shown as horizontal bars below the strings. The first measure starts at fret 0 on the B string. The second measure starts at fret 7 on the A string. The third measure starts at fret 5 on the D string. The fourth measure starts at fret 4 on the G string. The fifth measure starts at fret 9 on the B string. The sixth measure starts at fret 5 on the D string. The seventh measure starts at fret 7 on the A string. The eighth measure starts at fret 5 on the D string. The ninth measure starts at fret 3 on the G string. The tenth measure starts at fret 3 on the D string.

Vx. spend your years full of lone - li - ness. Wast - ing love in a

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

rit.

D G D Em C D Cadd9 D11 C#11 Em7

Vx. des - per-ate ca-ress, roll - ing sha-dows_ of night.

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

THE FUGITIVE

Words & Music by Steve Harris

(♩ = 161)

E5

G5

E5

F5

D5

Voice

E5

G5

E5

F5

D5

C5

B5

A5

[0:12]

E5

G5

E5

F5 D5

Gtr. 3

Gtr. 3 Tab.

A 7 9 9 9 9
B 5 7 0 0 0 0

0 9 12 12 12 0

9 9 9 10 10 10 5 5
7 8 8 3 3 3 5 3

5 7 7 5 5 5 3 3 4 4

0:24

B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 3

Gtr. 3 Tab.

A 0 0 0 0 0 0
B 4 5 5 5 5 5

0 0 0 0 0 0
4 5 5 5 5 5

0 0 0 0 0 0
7 5 5 5 5 5

0 0 0 0 0 0
4 4 4 4 4 4

B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 3

Gtr. 3 Tab.

A 0 0 0 0 0 0
B 4 5 5 5 5 5

0 0 0 0 0 0
4 5 5 5 5 5

0 0 0 0 0 0
7 5 5 5 5 5

0 0 0 0 0 0
4 4 4 4 4 4

E5 G5 E5 F5 D5

Gtr. 3

Gtr. 3 Tab.

A 7 9 9 9 9 9
B 5 7 0 0 0 0

0 9 12 12 12 0

7 9 9 0 0 0
5 7 8 8 3 3

0 9 10 10 7 7
0 0 8 8 5 5

E5 G5 E5 F5 C D5 C5 B5

Gtr. 3

Gtr. 3 Tab.

A 7 9 9 9 9 9
B 5 7 0 0 0 0

0 9 12 12 12 0

9 9 9 10 10 10 5 5
7 8 8 3 3 3 5 3

5 7 7 5 5 5 3 3 4 4

0:47

Dadd9 Cadd9 Am Bbadd9

Gtr. 3

Gtr. 3 Tab.

A 7 7 7 5 7 7
B 5 5 5 3 5 3

3 3 5 5 3 5

0 2 2 1 1 2 2
1 1 3 3 1 1 3 3

1 3 3 1 1 3 3
1 3 3 1 1 3 3

Vx. - - - - - On a cold Oc-to - ber morn - ing, as

Gtr. 3

Gtr. 3 Tab.

= =

Vx. Am Bbadd9 Cadd9 Dadd9

frost lay on the ground, wait-ing to make my move I make no sound.

Gtr. 3

Gtr. 3 Tab.

= =

Vx. Cadd9 Am Bbadd9

Wait - ing for the mist, to co-ver all a - round, I

Gtr. 3

Gtr. 3 Tab.

= =

Vx. Cadd9 D5

care - ful-ly picked my time then took the wall. I'm

Gtr. 3

Gtr. 3 Tab.

Vx. sick and tired of run-ning, the hun - ger and the pain. A
 Al -ways look - ing round me, for - ev - er look-ing back,
 Ev - en if I find them and get to clear my name, I
 Gtr. 3
 Gtr. 3 Tab.
 Vx. C5 D5
 step to look a - bout then off a - gain. But
 al - ways be a tar - get for at - tack.
 know that things can ne - ver be the same.
 Gtr. 3
 Gtr. 3 Tab.
 Vx. C5 A5 3 Bb5
 Be-ing at the wrong place and at the wrong time, sus -
 Ev - er mov - ing on - wards al - ways on the run,
 if I ev - er prove my in - no - cence some day, I've
 Gtr. 3
 Gtr. 3 Tab.
 Vx. C5 D5
 -pect - ed of a hit that was my crime. I am a
 wait-ing for the sight of a load - ed gun.
 got to get them all to make them pay.
 Gtr. 3
 Gtr. 3 Tab.

Vx. fu - gi - tive, be - ing hunt - ed down_ like game. I am a

Gtr. 3

Gtr. 3 Tab.

Vx. fu - gi - tive, but I've got to clear my name. I am a

Gtr. 3

Gtr. 3 Tab.

Vx. fu - gi - tive, be - ing hun - ted down like game. I am a fu - gi - tive,

Gtr. 3

Gtr. 3 Tab.

3rd time to Coda ♪

Vx. but I've got to clear my name.

Gtr. 2

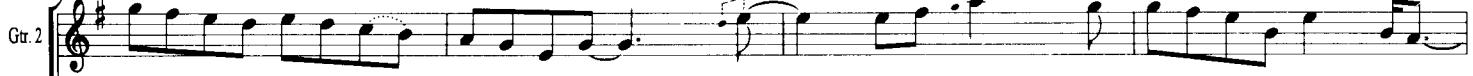
Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

1.3. 2. Bb



Gtr. 2 Tab.

A tablature for Gtr. 2 showing sixteenth-note patterns with fingerings. The tablature is divided into measures by vertical bar lines. Fingerings include 15-14-12, 15-12, 15-13-12, 14-12-14, 12-12, 15-17, 17, 12-14-15-17, 15-15-14-12-12, 12-10, and 12-10.

Gtr. 3 Tab.

A tablature for Gtr. 3 showing sixteenth-note patterns with fingerings. The tablature is divided into measures by vertical bar lines. Fingerings include 7-9-9-9-9-9-9, 10-10-10-7-7-7-7, 7-9-9-9-9-9-9, 10-10-10-7-7-7-7, and 7-9-9-9-9-9-9.

[D]

[C#]

Gtr. 2

A musical score for Gtr. 2 in D major (8va). The staff shows eighth-note patterns with slurs and grace notes. The tablature below shows sixteenth-note patterns with fingerings such as 10-13-12-10, 13-10-13-11, 10-12-10, 12, 10-9-11, 13-9-9, 9-12-9, 11, 9-11-9, 11, 9-4, 5-17, and 9-4.

Gtr. 2 Tab.

A tablature for Gtr. 2 in D major (8va) showing sixteenth-note patterns with fingerings. The tablature is divided into measures by vertical bar lines. Fingerings include 10-13-12-10, 13-10-13-11, 10-12-10, 12, 10-9-11, 13-9-9, 9-12-9, 11, 9-11-9, 11, 9-4, 5-17, and 9-4.

A musical score for Gtr. 3 featuring a treble clef staff with sixteenth-note patterns.

Gtr. 3 Tab.

A tablature for Gtr. 3 showing sixteenth-note patterns with fingerings. The tablature is divided into measures by vertical bar lines. Fingerings include 5-5-7-5-7-5-5-7-5-7-5-5-5-5-5-5, 4-6-4-4-6-4-4-6-4-4-6-4-4-4-4-4-4-4, and 4-6-4-4-6-4-4-4-4-4-4-4-4-4-4-4-4-4.

[E]

Gtr. 2

A musical score for Gtr. 2 in E major (8va). The staff shows eighth-note patterns with slurs and grace notes. Measures are grouped by vertical bar lines with the number 3 underneath each group.

Gtr. 2 Tab.

A tablature for Gtr. 2 in E major (8va) showing eighth-note patterns with slurs and grace notes. Measures are grouped by vertical bar lines with the number 3 underneath each group. Fingerings include 17-15-13-17-15-13, 17-15-13-17-15-13, 17-15-13-17-15-13, 17-15-13-17-15-13, and 17-15-13-17-15-13.

A musical score for Gtr. 3 featuring a treble clef staff with sixteenth-note patterns.

Gtr. 3 Tab.

A tablature for Gtr. 3 showing sixteenth-note patterns with fingerings. The tablature is divided into measures by vertical bar lines. Fingerings include 7-9-9-9-9-9-9-9, 10-10-10-7-7-7-7-7-7, 7-9-9-9-9-9-9-9-9, 10-10-10-7-7-7-7-7-7, and 7-9-9-9-9-9-9-9-9.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:08

E5 G5 E5 F5 D5 with echo

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

E5 G5 E5 F5 D5 C5 B5 A5

Gtr. 3

Gtr. 3 Tab.

E5 G5 E5 F5 D5

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Gtr. 3
Tab.

3.29

B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

B11 Cadd 9 B11 Cadd 9 Dadd 9 Cadd 9 B11

8va

Gtr. 2

Gtr. 2 Tab.

A
B

Gtr. 3

Gtr. 3 Tab.

A
B

0 7 5 7 5 7 5 7 5 7 5 0 0 7 5 7 5 7 5 7 5 7 5 0

==

Gtr. 2

Gtr. 2 Tab.

A
B

(8va)

Gtr. 3

Gtr. 3 Tab.

A
B

0 7 5 7 5 7 5 7 5 7 5 0 0 7 5 7 5 7 5 7 5 7 5 0

==

Em C5 [3:49] 8va

D5 E5 C5

Gtr. 1

Gtr. 1 Tab.

A
B

15 17 12 14 15 12 14 12 15 12 14 15 17 15 14 15 14 15 14 15 14 17

3

Gtr. 2

Gtr. 2 Tab.

A
B

10 9

Gtr. 3

Gtr. 3 Tab.

A
B

5 7 5 7 5 3 5 3 5 3 5 3 5 7 5 7 5 7 5 9 9 5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

G \sharp 5 E5 F \sharp 5 G \sharp 5 D. $\frac{8}{8}$ al Coda

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

4:40 CODA

E G5 E5 F5 D5

Gtr. 3

Gtr. 3 Tab.

= =

E5 G5 E5 F5 D5 C5 B5 A5 E5

Gtr. 3

Gtr. 3 Tab.

CHAINS OF MISERY

Words & Music by Bruce Dickinson & Dave Murray

(J. = 132)
[E]

Sheet music for a piece featuring multiple guitar parts and a vocal part. The music is in 12/8 time, with a key signature of one sharp (F#). The vocal part (Voice) is in treble clef. The guitar parts (Guitar 1, Guitar 2, Guitar 3) are in treble clef, and their tablatures are shown below them. The first section of the music consists of six measures of rests followed by a measure of eighth-note patterns. The second section begins with a measure of rests, followed by measures of eighth-note patterns and sixteenth-note patterns.

Gtr. 3

Gtr. 3 Tab.

0:18
1:02

[E]

Vx.

There's a mad-man in the cor - ner of your eye, he likes to pry
 There's a pro - phet in the gut-ter in the street, he says 'You're damned!'
 in - to your sun -
 and you be - lieve

Gtr. 3

Gtr. 3 Tab.

Vx.

- light. - He wants to burst in - to the street with you and I, a world of
 him. - He's got a vi - sion but it shines out through your eyes, - a

Gtr. 3

Gtr. 3 Tab.

Vx.

sha - dows and of rain. - He's seen what
 world of hat - red and fear. He's felt what

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. C A/G#

love _____ is, _____ he wants to pay _____ you back with guilt.
 love _____ means, he wants to pay _____ you back with pain.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

[E]

A musical score for 'He Lies to You' featuring a single melodic line for the Viola (Vx.). The score includes lyrics, dynamic markings like [E], and chords G, D, and A above the staff.

Musical score for Gtr. 3 (Guitar 3) featuring a melodic line and its corresponding tablature. The score includes two staves: the top staff shows the melody in standard musical notation, and the bottom staff shows the tablature with fingerings and strumming patterns.

A musical score for voice and piano. The vocal line starts with a melodic line in E major, followed by lyrics in G major, then D major, and finally A major. The piano accompaniment consists of a bass line and chords.

Musical score and tablature for Gtr. 3. The score consists of two staves: the top staff shows a melodic line with eighth and sixteenth notes, and the bottom staff is a tablature showing the frets and strings for each note. Fingerings are indicated above the tablature to show the specific fingers used for each note.

Vx.

he's got your chains _____ of mi-se - ry. _____

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

二

2

2.
[E]

Vx. — He lies to you, he won't let you be, he's got your chains of mi - se - ry.

Gtr. 3

Gtr. 3 Tab.

2

2

The musical score consists of three staves. The top staff is for 'Vx' (Viola) in E major, featuring a melodic line with grace notes and slurs. The middle staff is for 'Gtr. 3' (Guitar 3), showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a 'Gtr. 3 Tab' (Tablature) for the guitar strings, with numerical values indicating fingerings and positions along the neck.

Dadd9

Vx. It's on - ly
- ry.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dadd9 Em7/B♭ Em7/B Cadd9

Vx. love holds the key to your heart,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dadd9 Em7/B♭ Em7/B Cadd9

Vx. mm, it's on -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. - ly love.

Gtr. 1

Gtr. 1 Tab. A B

(8va)

Gtr. 2

Gtr. 2 Tab. A B

Gtr. 3

Gtr. 3 Tab. A B

2:19 (♩ = ♩.)

D5 E5 F5 B♭5 C5

8va

Gtr. 1 12 7

Gtr. 1 Tab. 12 17 17 15 17 20 20-22 20 20 18 17 17 20 17 18 17 20 18 20 18 17 20 22 22 7 7

Gtr. 3 12

Gtr. 3 Tab. 12 7 5 7 9 10 8 10 8 10 8 10 8 3 1 3

<img alt="Musical score for guitars 1, 2, and 3. The score includes measures for Gtr. 1 (tablature and standard notation), Gtr. 2 (tablature), and Gtr. 3 (tablature). Various dynamic markings like '8va' and '7' are present. Measure numbers 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 5810, 5811, 5812, 5813, 5814, 5815, 5816, 5817, 5818, 5819, 5820, 5821, 5822, 5823, 5824, 5825, 5826, 5827, 5828, 5829, 5830, 5831, 5832, 5833, 5834, 5835, 5836, 5837, 5838, 5839, 58310, 58311, 58312, 58313, 58314, 58315, 58316, 58317, 58318, 58319, 58320, 58321, 58322, 58323, 58324, 58325, 58326, 58327, 58328, 58329, 58330, 58331, 58332, 58333, 58334, 58335, 58336, 58337, 58338, 58339, 583310, 583311, 583312, 583313, 583314, 583315, 583316, 583317, 583318, 583319, 583320, 583321, 583322, 583323, 583324, 583325, 583326, 583327, 583328, 583329, 583330, 583331, 583332, 583333, 583334, 583335, 583336, 583337, 583338, 583339, 583340, 583341, 583342, 583343, 583344, 583345, 583346, 583347, 583348, 583349, 583350, 583351, 583352, 583353, 583354, 583355, 583356, 583357, 583358, 583359, 5833510, 5833511, 5833512, 5833513, 5833514, 5833515, 5833516, 5833517, 5833518, 5833519, 5833520, 5833521, 5833522, 5833523, 5833524, 5833525, 5833526, 5833527, 5833528, 5833529, 58335210, 58335211, 58335212, 58335213, 58335214, 58335215, 58335216, 58335217, 58335218, 58335219, 58335220, 58335221, 58335222, 58335223, 58335224, 58335225, 58335226, 58335227, 58335228, 58335229, 58335230, 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583352222222222222210, 583352222222222222211, 583352222222222222212, 583352222222222222213, 583352222222222222214, 583352222222222222215, 58335222222222

(8va)

B5 F5 C5 D5 E5 F5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

= = =

E5 F5 B_b5 C5

Gtr. 1 (8va)

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

= = =

B_b5 F5 C5 D5 E5 F5

Gtr. 1 (8va)

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1
Tab.

(8va)

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

2:46

[E]

Vx.

He lies ____ to you. ____ he won't let you be, ____ he's got ____ your chains G

Gtr. 3

Gtr. 3
Tab.

D A [E]

Vx.

— of mi - se - ry. ____ He won't ____ be still ____ 'til he's turned your key, —

Gtr. 3

Gtr. 3
Tab.

G

Vx. he holds your chains of mi - se - ry. He lies to you,

Gtr. 3

Gtr. 3 Tab.

G D A

Vx. he won't let you be, he's got your chains of mi - se - ry.

Gtr. 3

Gtr. 3 Tab.

rit.

[E]

Vx. He won't be still, 'til he's turned your key, he holds your chains of mi - se - ry.

Gtr. 3

Gtr. 3 Tab.

E5

Vx.

Gtr. 3

Gtr. 3 Tab.

THE APPARITION

Words & Music by Steve Harris & Janick Gers

0:01
2:26

(♩ = 98) ♫ E5 C/E D5 E5

Voice

Now I'm here can you see me,
You can do what you want to,
'cos I'm out if you try
a on my own.
a lit - tle bit hard - er.

Drum intro.

Guitar 1

Guitar 1 Tablature

Guitar 2

Guitar 2 Tablature

Guitar 3

Guitar 3 Tablature

C/E E5 D5 E5 C/E

Vx.

When the room goes cold,
A lit - tle bit of faith tell me you can feel me,
goes a long way, 'cos I'm here.
it does. Here I am, can you see me
Are we here for a rea - son?

Gtr. 3

Gtr. 3 Tab.

D5

Vx. pass - ing through, on my way to a place I'd been to on - ly in
I'd like to know just what you think, it would be nice to know what hap - pens

Gtr. 3

Gtr. 3 Tab.

D5 E5 A5 G5 D5 A5

Vx. my dreams be - fore. In a world of de-lu - sion, ne - ver turn your back on a friend.
when we die wouldn't it? There are some who are wise, there are some who are born na - ive.

Gtr. 3

Gtr. 3 Tab.

G5 C5 D5 A5 G5

Vx. You can count your real true friends on one hand, through life.
I be-lieve there are some that must have lived be - fore, don't you? There are those that de-cieve you,
As for me, well I'm think - ing,

Gtr. 3

Gtr. 3 Tab.

D5 A5 G5 C5 D5

Vx. there are those that'll let you down. Is there some-one out there that would die for you, thought not.
you got - ta keep an o - pen mind. But I hope that my life's not an o - pen and shut case.

Gtr. 3

Gtr. 3 Tab.



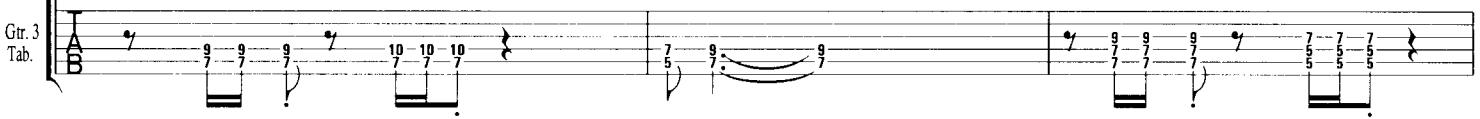
Live your life with a pas - sion,
Ex - tra sen-so-ry percep - tion,
ev-ery-thing you do, do well.
life af-ter death, tele - pa-thy.
You on - ly get out of life what you
Can the soul live on and tra-vel through



put in, so they say.
space and time? _____
In a world of con-fu-sion,
You know I feel so e - la - ted,
peo-ple nev-er say what they mean.
'cause I'm a-bout to find it out



If you want a straight ans - answer go look for one right now.
and when I know all the ans - wers, may-be then I'll come back to fill you in.
In a room full of stran - gers,
You don't be al-armed now,



do you stand with your back to the wall?
if I try to con - tact you.
Do you some-times feel like you're on the out-side,
If things go miss-ing or get moved a - round it's me



A5 G5 D5 A5

Vx. You can make your own luck,
and don't dis-be-lieve it.
you cre-ate your des - ti - ny.
No mat-ter what your friends might say,
I be-lieve you have the pow-er if you
we'll meet up a-gain some place, some

Gtr. 3

Gtr. 3 Tab.

1. C5 D5 to inst. 2. C5 D5

Vx. want to, it's true. way one day.

Gtr. 3

Gtr. 3 Tab.

1:19 [E] inst.

Gtr. 3

Gtr. 3 Tab.

1:39
Drums double pulse for 8 bars

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

1:58
F#m
8va

B5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

F#m (8va)

B5

E5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2:07

Dm wah-wah

G5

C5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

NC
(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

Cadd9 G
D.8

Gtr. 3

Gtr. 3 Tab.

JUDAS BE MY GUIDE

Words & Music by Bruce Dickinson & Dave Murray

(♩ = 117)

A D

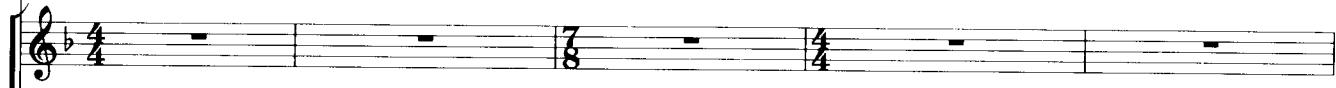
A8 Bb

A

Voice



Guitar 1



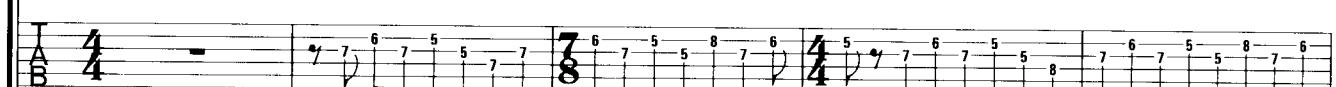
Guitar 1
Tablature



Guitar 2



Guitar 2
Tablature



Guitar 3



Guitar 3
Tablature



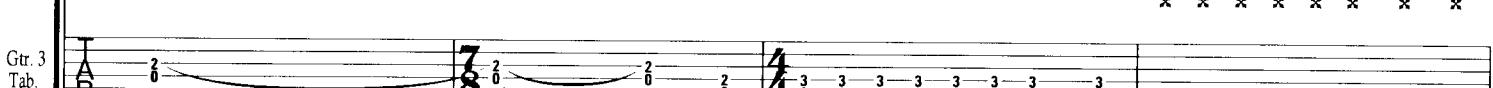
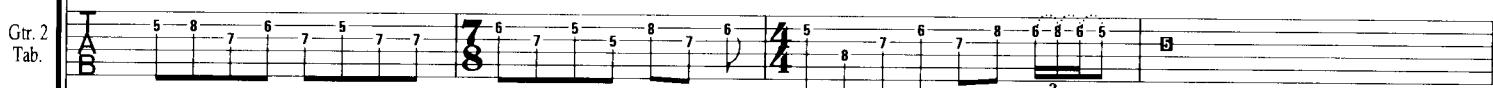
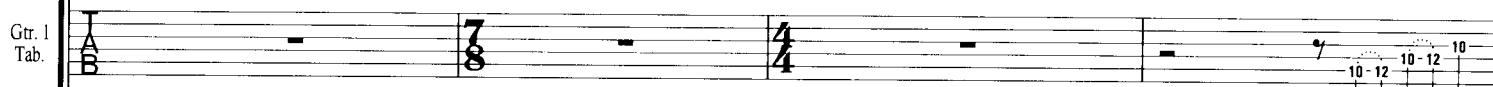
accel.

D

A Bb

G

with echo



o.v.a

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

Dm C/D Dm C/D B♭ C

Vx.

Lights

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

0:28
1:04

Dm C G5 B♭ F

Vx.

out, we live in a world _____ of dark - ness, no doubt, ev - ery-thing's up _____ for sale. We Fall
wars, die in a blaze _____ of glo - ry, come home, meat in a plast - ic sack. Fall

1st time

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

sleep, all of the world is burn - ing, we pray to God for a bet - ter deal...
down, pray to your God for mer - cy, so kneel, and help the blade cut clean.

Gtr. 3

Gtr. 3 Tab.

Vx.

D5 C/E F5 G5 B_badd9 F C

No - thing is sa - cred, back then or now,
No - thing is sa - cred, back then or now, now, now, now,

Gtr. 3

Gtr. 3 Tab.

Vx.

D5 C/E F5 G5 B_badd9 F

ev - ery-thing's wast - ed, is that all there is? Can I go now?
ev - ery-one's wast - ed, is that all there is? Is that it now?

Gtr. 3

Gtr. 3 Tab.

Vx.

Dm C/D Dm C/D B_b C

0:52
1:28

Ju - das my guide, whis - pers in the night,
Ju - das my guide, whis - pers in the night,

Gtr. 3

Gtr. 3 Tab.

Vx. Ju - das my guide. Ju - das my guide. Fight

Gtr. 3

Gtr. 3 Tab.

1:40 Dm C/D Dm C/D B♭ C

Vx. Ju - das my guide, whis - pers in the night,

Gtr. 3

Gtr. 3 Tab.

Dm C/D Dm C/D B♭ C

Vx. Ju - das my guide.

Gtr. 3

Gtr. 3 Tab.

1:51 Dm B♭5

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Vx. -

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. C5 D5 C5 Bb

in the black, I have no guid - ing light, I'm

Gtr. 3

Gtr. 3 Tab.

Vx. C5 Am7

whis - per-ing in your dreams.

Gtr. 2 8va

Gtr. 2 Tab.

Gtr. 3 15 - 17

Gtr. 3 Tab.

Vx.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

This section contains four staves. The first staff is for Vx. (Viola) with a treble clef and a key signature of one flat. The second staff is for Gtr. 2 with a treble clef. The third staff is for Gtr. 2 Tab. with two sets of sixteenth-note patterns. The fourth staff is for Gtr. 3 with a treble clef. The fifth staff is for Gtr. 3 Tab. with sixteenth-note patterns. Measure 1 starts with a single note in Vx. followed by eighth-note pairs in Gtr. 2. Measures 2 and 3 show more complex patterns, including sixteenth-note figures in Gtr. 2 and sustained notes with grace notes in Gtr. 3.

C

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

This section contains four staves. The first staff is for Gtr. 2 with a treble clef. The second staff is for Gtr. 2 Tab. with sixteenth-note patterns. The third staff is for Gtr. 3 with a treble clef. The fourth staff is for Gtr. 3 Tab. with sixteenth-note patterns. Measures 4 through 6 feature continuous sixteenth-note patterns in Gtr. 2 and Gtr. 3, with tablatures providing specific fingerings for each note.

Dm

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

This section contains four staves. The first staff is for Gtr. 2 with a treble clef. The second staff is for Gtr. 2 Tab. with sixteenth-note patterns. The third staff is for Gtr. 3 with a treble clef. The fourth staff is for Gtr. 3 Tab. with sixteenth-note patterns. Measures 7 through 9 show a continuation of the sixteenth-note patterns from the previous section, with the key changing to D major (Dm).

Gtr. 2

Gtr. 2 Tab.

A B

15 18 18 17 15 17 18 17 15 17 15 17 15 17 17 15 17 18 17 15 0 18 15 17 19

3 3 3

Gtr. 3

Gtr. 3 Tab.

A B

7 5 5 6 6 5 5 7 7 9 7 1 3 1 3 1 3

C5

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

G5

Vx. Ju - das my guide, whis - pers in the night,
(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. Dm C/D Dm C/D Bb

Ju - das my guide.

Gtr. 3

Gtr. 3 Tab.

Vx. C Dm C/D Dm C/D

Ju - das my guide,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. whis - pers in the night,
8va

Gtr. 2 Tab.

Gtr. 3 Tab.

Dm C/D Bb C

Vx. Ju - das my guide.
(8va)

Gtr. 2 Tab.

Gtr. 3 Tab.

Dm

Vx. (8va)

Gtr. 2 Tab.

Gtr. 3 Tab.

WEEKEND WARRIOR

Words & Music by Steve Harris & Janick Gers

(♩ = 126)

A D/F# G A D/F#m G

Voice

Guitar 1

Guitar 1 Tablature

Guitar 2

Guitar 2 Tablature

Guitar 3

clean
let ring

Guitar 3 Tablature

0:15
0:52
1:56

Vx.

A5 D/F# G5 C5 A5 D/F#

The re - bel of yes - ter - day, to - mor-row's fool, who are you kid - ding be -
You're not so brave the way you be - have, it makes you sick, got - ta -
You've got - ta get out, got - ta get a - way, but you're in with a clique it's not ea -

distortion

Gtr. 3

Gtr. 3 Tab.

Vx. - ing that cool?—
get out quick.
- sy to stray.

Try - ing to break a - way from run - ning with the pack, but they ain't
It's all bra - va - do when you're out with your mates, it's like a
You've got - ta ad - mit you're just liv - ing a lie, _____ it
Some of the things that you've done, _____ you feel so a - shamed.

Gtr. 3

Gtr. 3 Tab.

Vx. A5 D/F# G5 C5 A5 D/F#

list - en - ing, so you've got - ta go back.
dif - ferent per - son goes through those gates.
did - n't take long to work out why.
Af - ter all it's on - ly a game is - n't it?

You're a week - end war - ri - or,
And the game be - gins,
It's hard to say why you
And af - ter all the ad -

Gtr. 3

Gtr. 3 Tab.

Vx. G5 C5 A5 D/F# G5 C5 A D/F# G

when you're one of the crowd, but it's o - ver,
the a - dre-no-lin's high, feel the ten - sion,
got in - volved, just want-ing to be part.
- re - an-lin's gone. What you gon - na do

just look at you now.
may-be some-one will die.
Just want-ing to be - long,
Mon - day?
clean let ring

Gtr. 3

Gtr. 3 Tab.

Vx. A D/F# G A D/F# G

Look at you now,
Some-one will die,
to be - long,
What you gon - na do?

just look at you now,
some-one will die,
to be - long,
What you gon - na do

Gtr. 3

Gtr. 3 Tab.

Vx. just look at you now.
 may - be some - one will die.
 to be - long.
 on Mon - day?

Gtr. 3

Gtr. 3 Tab.

1:28
2:32
5:02

F5 D5 A5 F5 D5 C5

Vx. A week - end war - ri - or late - ly,
 A week - end war - ri - or late - ly,
 A week - end war - ri - or late - ly,

Gtr. 3 distortion

Gtr. 3 Tab.

F5 D5 A5 F5 D5 A5

Vx. A week - end war - ri - or may - be, you ain't that way a - ny - more.
 A week - end war - ri - or may - be, you ain't that way a - ny - more.
 A week - end war - ri - or may - be, you ain't that way a - ny - more.

Gtr. 3

Gtr. 3 Tab.

F5 D5 A5 F5 D5 C5

Vx. A week - end war - ri - or late - ly,
 A week - end war - ri - or late - ly,
 A week - end war - ri - or late - ly,

Gtr. 3

Gtr. 3 Tab.

Vx.

A week - end war - ri - or may - be, you ain't that way an - y - more.
A week - end war - ri - or may - be, you ain't that way an - y - more.
A week - end war - ri - or may - be, you were ne - ver like that at

Gtr. 3

Gtr. 3 Tab.

1. D $\frac{5}{8}$ 2. A5 3. A D/F# G
to inst. all.

Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

clean
let ring

Gtr. 3 Tab.

2:29
inst.

D5 C5 B5 A5

Gtr. 2

Gtr. 2 Tab.

distortion

Gtr. 3

Gtr. 3 Tab.

Musical score for Gtr. 2 and Gtr. 3. The score consists of two staves. The top staff (Gtr. 2) shows a treble clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a dotted eighth note followed by a sixteenth note. The bottom staff (Gtr. 3) shows a bass clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a quarter note followed by a sixteenth note. Both staves include tablatures below the staff, with note heads indicating pitch and vertical stems indicating position on the strings. Fingerings such as '3' and '15' are shown above the notes.

(8va)

C5

3:13

D5

C5

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

B5 G5

8va

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C

3:26

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Acoustic guitar

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

==

C

Gtr. 1

Em

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 1 Tab. (8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

D5 slide side of right hand along string length causing harmonics

C5

8va-

B5

string length causing harmonics

Gtr. 1

Gtr. 1 Tab.

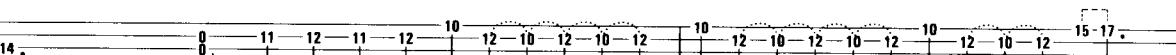
Gtr. 3

Gtr. 3 Tab.

A5
(8x10)

C5

Gtr. 1 (8va) A5 C5


 Gtr. 1 Tab.
 A 14 : 0 11 12 11 12 10 12 10 12 10 12 10 12 10 12 10 12 15 - 17 . 15 0
 B


A musical score for 'Gtr. 1' in treble clef and common time. The key signature has one sharp. The melody consists of eighth-note pairs followed by grace notes and slurs. Measures 1-4 show a repeating pattern of eighth-note pairs followed by grace notes and slurs. Measures 5-6 show a similar pattern. Measures 7-8 show a variation with slurs and grace notes. Measures 9-10 show another variation. Measures 11-12 show a final variation. Measure 13 concludes with a single eighth note.

A musical score for 'Gtr. 3' featuring a treble clef and a key signature of one sharp. The score consists of five measures of music, each containing a quarter note followed by a half note. Measure 1 starts with a quarter note, followed by a half note. Measure 2 starts with a half note. Measure 3 starts with a quarter note, followed by a half note. Measure 4 starts with a half note. Measure 5 starts with a quarter note, followed by a half note.

三

二

A musical score for 'Gtr. 3' on a single treble clef staff. The key signature is one sharp. The score consists of a series of eighth-note chords: a C major chord (C, E, G), followed by a D major chord (D, F#, A), another C major chord, and finally a G major chord (G, B, D). Each chord is sustained for two measures.

A guitar tablature for string 3. The first four measures show a repeating pattern of eighth-note pairs: a downstroke at the 5th fret followed by an upstroke at the 3rd fret. Measures 5 and 6 show a similar pattern starting at the 3rd fret. Measures 7 and 8 show a similar pattern starting at the 5th fret. Measures 9 and 10 show a similar pattern starting at the 3rd fret. Measures 11 and 12 show a similar pattern starting at the 5th fret.

2

2

D5 (8va) C5 B5

A musical score for 'Gtr. 3' featuring a single melodic line. The music is in G major (two sharps) and common time. The melody consists of eighth-note chords and eighth-note pairs, primarily on the B string. The first measure shows a repeating eighth-note chord on B. The second measure begins with a vertical bar line, followed by an eighth-note pair on B, another vertical bar line, and an eighth-note pair on B. The third measure starts with a vertical bar line, followed by an eighth-note pair on B, another vertical bar line, and an eighth-note pair on B. The fourth measure begins with a vertical bar line, followed by an eighth-note pair on B, another vertical bar line, and an eighth-note pair on B.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

δva

Gtr. 1

Gtr. 1 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

D C A D

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

C Bm6 A D C

(8va)

D. §§

Gtr. 1

Gtr. 1 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

FEAR OF THE DARK

Words & Music by Steve Harris

(♩ = 80)

Dm

C

Voice



Guitar 1



Guitar 1
Tablature



Guitar 2



Guitar 2
Tablature



Guitar 3



Guitar 3
Tablature



Dm

C

Am



Gtr. 2
Tab.



Gtr. 3
Tab.



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Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

[0.27]

a tempo

Dm B♭ C B♭ C

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm B♭ C Dm B♭

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

0:52

Dm B♭ C B♭ C Dm B♭

Vx. I am a man who walks a lone, and when I'm walk-ing a dark road at night, or stroll-ing through the park,

Gtr. 3

Gtr. 3
Tab.

C B♭ C Dm B♭ C F G

Vx. — when the light be-gins to change, I some-times feel a lit-tle strange,

Gtr. 3

Gtr. 3
Tab.

Dm B♭ C B♭ C

Vx. — a lit-tle an -xious when it's dark. Fear of the dark, — fear of the dark, —

Gtr. 3

Gtr. 3
Tab.

Vx. I have a con - stant fear that some-thing's al - ways near. Fear of the dark,

Gtr. 3

Gtr. 3 Tab.

B♭ C Dm C

Vx. fear of the dark, I have a

Gtr. 3

Gtr. 3 Tab.

B♭ F G Dm

Vx. pho - bi - a that some - one's al - ways there.

Gtr. 3

Gtr. 3 Tab.

[1:43]

(♩ = ♪)

B♭

Gtr. 3

Gtr. 3 Tab.

C Dm

Gtr. 3 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. C Dm Have

Gtr. 3

Gtr. 3 Tab.

Vx. 2:02 Bb C you run your fin - gers down_ the wall, and have_ you felt_ your neck skin

Gtr. 3

Gtr. 3 Tab.

Vx. crawl, when you're search - ing for the light? Some -

Gtr. 3

Gtr. 3 Tab.

Vx. times when you're scared to take a look at the cor - ner of the room,

Gtr. 3

Gtr. 3 Tab.

==

Dm

Vx. — you've sensed that some - thing's watch - ing you. Fear of the dark,

Gtr. 3

Gtr. 3 Tab.

==

2:21

C

Dm

C

B_b

Vx. — fear of the dark, I have a con -

Gtr. 3

Gtr. 3 Tab.

==

B_b

Vx. - stant fear that some - thing's al - ways near. Fear of the dark,

Gtr. 3

Gtr. 3 Tab.

Vx. fear of the dark, I have a pho -

Gtr. 3
Gtr. 3 Tab.

Vx. bi - a that some - one's al - ways there. Have

F G Dm

Gtr. 3
Gtr. 3 Tab.

Vx. 2.40
5:49 you ev - er been a - lone at night, thought you heard foot - steps be - hind,
ing hor - ror films the night be - fore, de - bat - ing wit - ches and folk - lore,

S B♭ C Dm C Dm

Gtr. 3
Gtr. 3 Tab.

Vx. and turned a - round and no - one's there?
the un - known trou - bles on your mind.

B♭ C Dm

Gtr. 3
Gtr. 3 Tab.

B♭ C F G

Vx. And as you quick - en up your pace, you find it hard to look a gain
 May - be your mind is play-ing tricks, you sense, and sud-den - ly eyes fix

Gtr. 3

Gtr. 3 Tab.

B♭ c B♭

Vx. — be - cause you're sure there's some - one there. Fear of the dark,
 on danc - ing sha-dows from be - hind.

Gtr. 3

Gtr. 3 Tab.

2:58
6:07

C Dm C

Vx. — fear of the dark, I have a con -

Gtr. 3

Gtr. 3 Tab.

B♭ F G Dm

Vx. - stant fear that some - thing's al - ways near. Fear of the dark,

Gtr. 3

Gtr. 3 Tab.

Vx.

fear of the dark, I have a pho -

The musical score for Gtr. 3 consists of two staves. The top staff is a treble clef staff with vertical stems extending downwards. It contains a series of eighth-note patterns: a pair of notes followed by a pair of rests, then a pair of rests followed by a pair of notes, and so on. The bottom staff is a guitar tab staff with six horizontal strings. It shows fingerings and picking patterns corresponding to the notes in the treble clef staff. The tab staff has vertical bar lines dividing it into measures.

fear of the dark,.

I have a pho -

Bb

F

9

Dm

2nd time to Coda Θ

Vx. B♭ F G Dm

- bi - a that some - one's al - ways there. _____

bi - a that some - one's al - ways there.

3:16
3.3e

drum pulse x2

Bb

The image shows two staves for guitar (Gr. 3). The top staff is a musical notation with a treble clef, a key signature of one flat, and a tempo marking of 'drum pulse x2'. It consists of a series of eighth-note patterns. The bottom staff is a tablature with six horizontal lines representing the strings. It shows a repeating pattern of chords and strumming strokes. The first measure starts with an A note on the top string, followed by a B note on the bottom string. The subsequent measures show a repeating sequence of chords: 5-5-7-7, 5-5-7-7, 5-5-7-7, 5-5-7-7, 5-5-7-7, 5-5-7-7, 5-5-7-7, 5-5-7-7.

C

Rm

1

2

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm

Gtr. 3 Tab.

B♭ Gm B♭ C Dm

Gtr. 3 Tab.

B♭ Gm C Dm

Gtr. 3 Tab.

B♭ Gm C Dm

Gtr. 3 Tab.

4.09 B♭ C

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

B♭ C Dm

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

[4.26]
F#m
(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

(8va)

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

D E F#m

Gtr. 1

Gtr. 1
Tab.

(8va)

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2 Tab.

Guitar 1 doubles

Gtr. 3

Gtr. 3 Tab.

5 6 3 3. 7 7 | 7 5 6 8 8 6 3 | 3 6 3 5 5. 3 | 3 6 3 5 5 5 5 |

==

Gm

Am

Dm

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3 3 5 5. 7 7 | 6 7 5 5 7 | 7 7 7 5 7 | 7 7 5 5 7 |

==

4:59
5:15

Dm

B♭

Vx.

Fear of the dark,.. fear of the dark,..

Gtr. 3

Gtr. 3 Tab.

5 6 3 3. 7 7 | 5 6 8 8 6 3 | 3 6 3 5 5. 3 | 3 6 3 5 5 5 5 |

Vx.

fear of the dark,
fear of the dark. —

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

5.31
5.40

(♩ = ♪)

B♭

Gtr. 3

Gtr. 3
Tab.

==

C

Dm

1. 2.

D.S. al Coda

Vx.

Watch-

Gtr. 3

Gtr. 3
Tab.

Vx.

Fear of the dark, fear of the dark,

Gtr. 3

Gtr. 3 Tab.

C B♭ F G Dm

I have a con - stant fear that some - thing's al - ways near.

Vx.

Gtr. 3

Gtr. 3 Tab.

6:33 B♭ C Dm

Fear of the dark, fear of the dark,

Vx.

Gtr. 3

Gtr. 3 Tab.

rit. C B♭ F G Dm

I have a pho - bi - a that some - one's al - ways there.

Vx.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

Dm B♭ C

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

= =

Vx. rit.

Dm B♭ C F G Dm

Vx.

When I'm walk - ing a dark road, I am a man who walks a lone.

Gtr. 3

Gtr. 3 Tab.