

ACES HIGH

Words and Music by
STEVE HARRIS

Heavy Rock $\text{♩} = \text{ca } 160$

A Intro

Bass: $\text{F}^{\#}\text{m}$
1st time

Guitar I: f
P.M. (1st time)

Guitar II: f
P.M. (1st time)

String bass: B A G D A E

Guitar II

Guitar II: f
P.M. (1st time)

String bass: B A G D A E

1.2.3. E

P.M. —

4. E

(no mute) rit.

String bass: B A G D A E

String bass: B A G D A E

B Faster $\text{♩} = 252$

Am

F

G

4 times

ff a tempo

String bass: B A G D A E

ff a tempo

String bass: B A G D A E

C Verse
(Bass Col Guitars I and II)

The score consists of eight staves of handwritten music. The top staff is for Bass Guitars I and II, with chords E5, F#5, G5, A5, G5, F#5, E5, G5, and F#5. The lyrics are: "There goes the si fire at that the warns main of stream the of". The second staff is for Guitars I and II, with chords F#5, G5, A5, and F#5. The third staff shows a bass line with notes 9, 11, 10, 12, 12, 10, 11, 9, 10, 11. The fourth staff is for Bass Guitars I and II, with chords D5, F#5, DS, E5, F#5, G5, A5, G5, and F#5. The lyrics are: "air bomb - raid ers Then Let comes off the a sound sharp of burst the and". The fifth staff shows a bass line with notes 7, 11, 5, 9, 11, 10, 11, 10, 11. The sixth staff is for Bass Guitars I and II, with chords E5, G5, F#5, DS, E5, F#5, G5, and F#5. The lyrics are: "guns then send turn ing a flak way Out Roll for o the ver". The seventh staff shows a bass line with notes 9, 10, 11, 5, 9, 11, 10. The eighth staff is for Bass Guitars I and II, with chords A5, G5, F#5, E5, G5, F#5, D5, F#5, and D5. The lyrics are: "scram spin ble 'round we've and got come to in get be air hind borne them". The ninth staff shows a bass line with notes 12, 10, 11, 9, 9, 10, 11, 10. The tenth staff is for Bass Guitars I and II, with chords E5, F#5, G5, A5, G5, F#5, E5, G5, F#5, and DS. The lyrics are: "Got Move to get their up blind for the and com fir - ing ing at a - tack gain". The eleventh staff shows a bass line with notes 9, 11, 10, 12, 10, 11, 9, 10.

Jump Ban in dits at cock eight pit o' and clock start move up in the be
 en hind gines us re move Ten all M the E wheel one blocks o there's nine's
 no out time of to the waste sun As Gath er ing and
 speed turn as ing we head spit down fires the to run face way them
 Got Head ta ing get straight air for borne them be fore press it's down too my

The sheet music consists of six staves, each with a treble clef and a key signature of one sharp (F#). The first staff contains lyrics for a lead vocal part. The second staff contains lyrics for a bass vocal part. The third staff contains lyrics for a middle vocal part. The fourth staff contains lyrics for another middle vocal part. The fifth staff contains lyrics for a lead vocal part. The sixth staff contains lyrics for a bass vocal part. Chords are indicated above the notes in each staff. The lyrics describe a scene of conflict or struggle, mentioning a ban, dits, cock, eight, pit, o', clock, move, up, in, the be, en, hind, gines, us, re, move, Ten, all, M, the, E, wheel, one, blocks, o, there's, nine's, no, out, time, of, to, the, waste, sun, As, Gath, er, ing, and, speed, turn, as, ing, we, head, spit, down, fires, the, to, run, face, way, them, Got, Head, ta, ing, get, straight, air, for, borne, them, be, fore, press, it's, down, too, my.

E Pre Chorus(Em) Bass Col Guitar I
N.C.

G5

late. guns.
Run-nin'
Roll-in'
(run-nin')
(roll - in')
scram-blin'
turn - in'
(scram-blin')
(turn - in')
fly - in'
div - in'
(fly - in')
(div - in')

Roll - in'
Roll - in'
(roll - in')
(roll - in')
turn - in'
turn - in'
(turn - in')
(turn - in')div - in'
div - in'(div - in')
(div - in') .
go - ing in a - gain.

(vocal tacet)

Guitar I

Guitar II

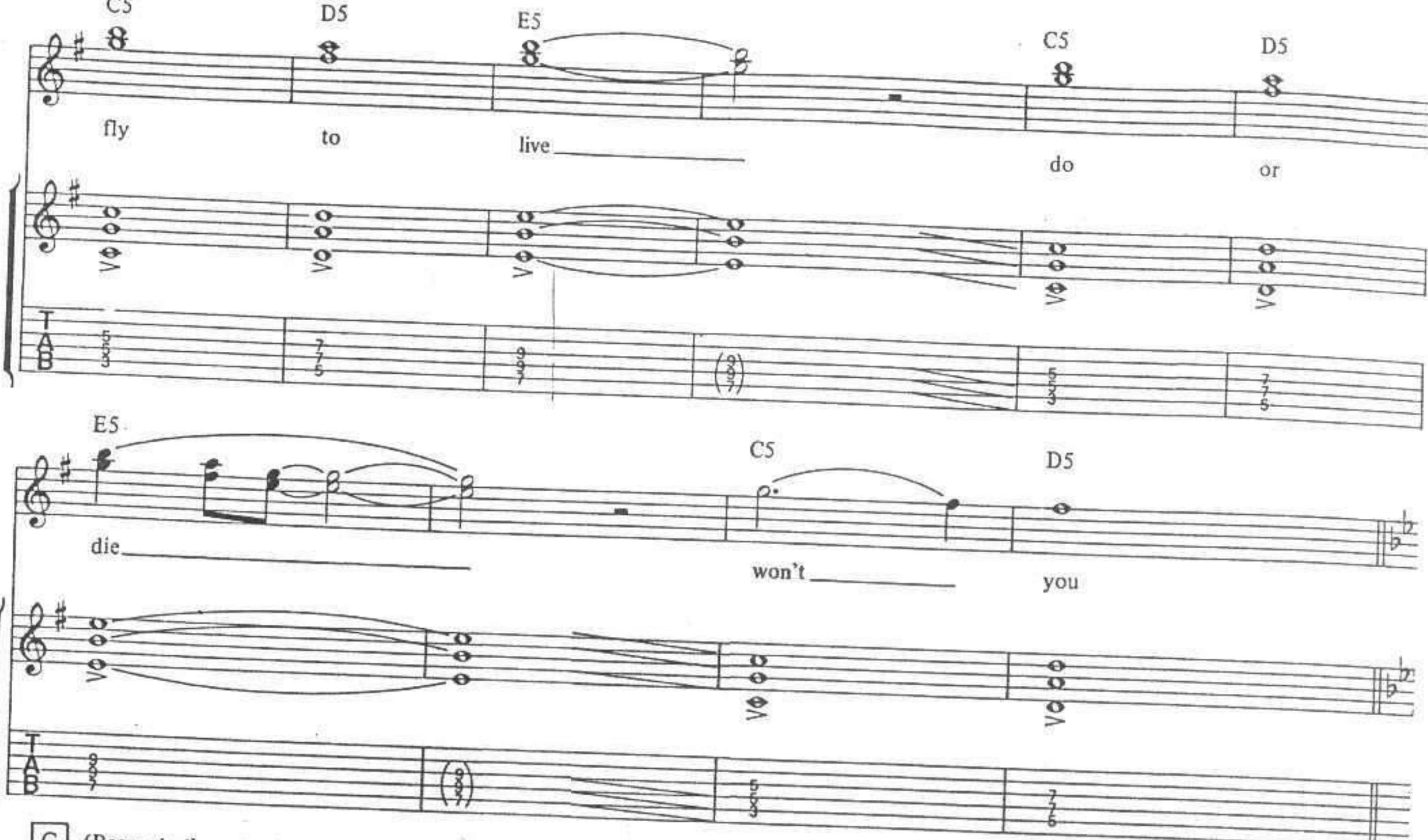
F Chorus

Bass:

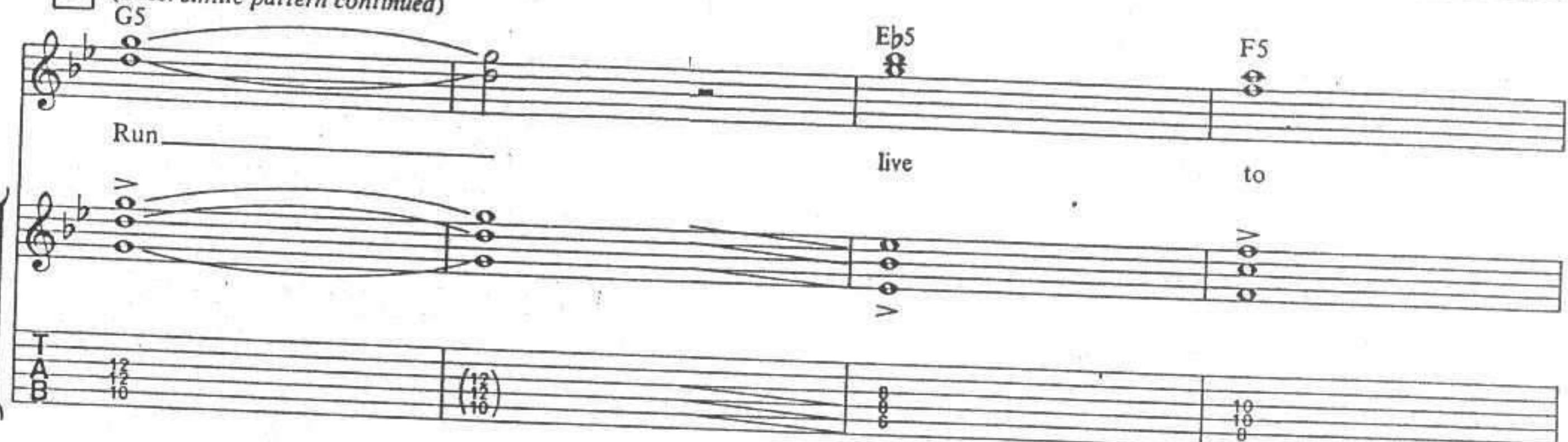
Run _____
live
to
fly _____

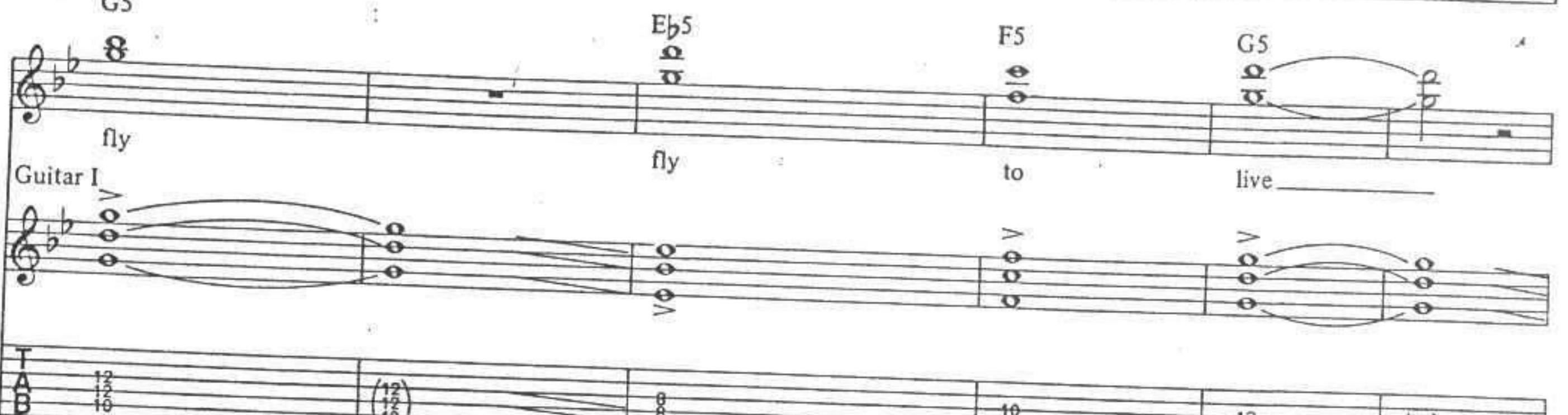
(simile)

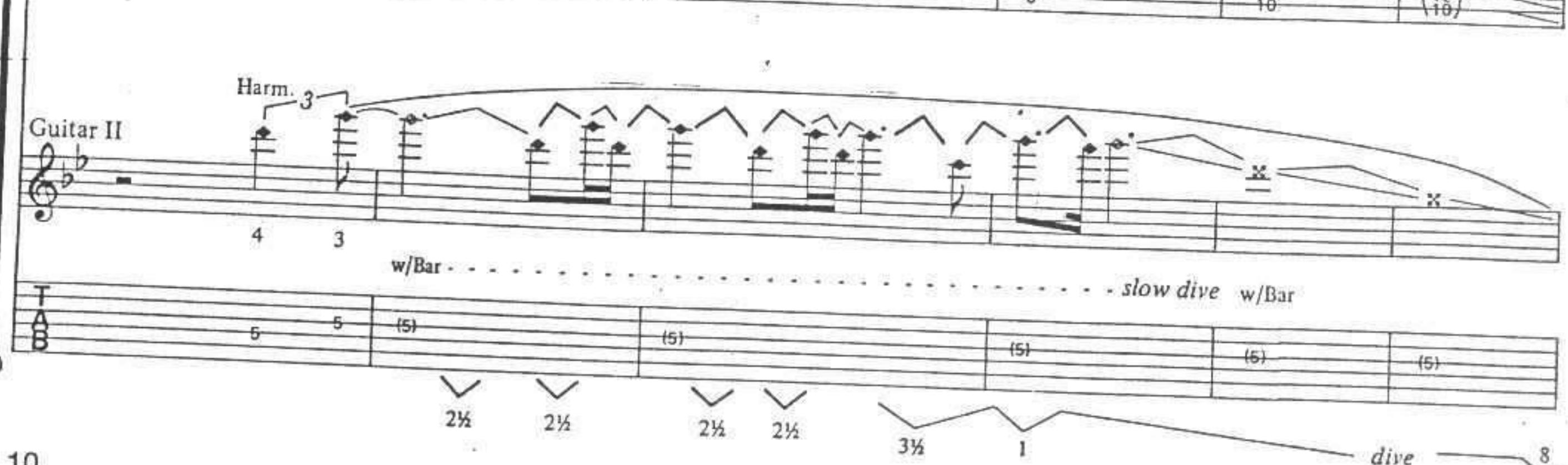
Guitars I and II

C5 D5 E5 C5 D5
 fly to live do or


 E5 C5 D5
 die won't you

G (Bass: simile pattern continued)
 G5 E_b5 F5
 Run live to


 G5 E_b5 F5 G5
 fly fly to live
Guitar I


Guitar II
 Harm. 3
 4 3 w/Bar - - - - - slow dive w/Bar
 5 5 (5) (5) (5) (5) (5)
 2½ 2½ 2½ 2½ 3½ 1 dive 8


Guitars I and II

Measures 1-16: Melodic lines for Guitars I and II. The top staff shows melodic lines with various dynamics and articulations. The bottom staff shows harmonic patterns with specific fingerings indicated by numbers above the strings.

H Interlude
(Am) (Bass plays figure)

(Am)

The image shows a single staff of sheet music for guitar. The top line is a treble clef staff with a key signature of one sharp (F#). It features four measures. The first measure contains a (Am) chord, indicated by a circled 'A' above the staff. The second measure contains a (D5) chord, indicated by a circled 'D' above the staff. The third measure contains another (Am) chord. The fourth measure contains an (A5) chord, indicated by a circled 'A' above the staff. The bottom line is a bass staff with a key signature of one sharp (F#). It shows a continuous sequence of notes and rests corresponding to the chords above.

I Guitar Solo A5

F5

C5

The image shows three measures of sheet music for guitar. The top staff uses a treble clef and has three chords: C5 (with a diamond marker), D5 (with a diamond marker), and A5 (with a diamond marker). Each chord is followed by a wavy line and a '3' under a bracket, indicating a three-note strum. The bottom staff shows a bass line with a bass clef, featuring notes on the 5th and 7th strings. Fingerings are indicated above the notes: 7-5-7-5-7-5 for the first measure, and 7 for the second measure.

L Am
 Guitar I F G 3 times

T A B
 Guitar II Slower $\text{♩} = \text{ca } 108$

Am F G A
 $\text{♩} = \text{ca } 90$
 rit. - - - - -
 3

T A B

Add Overdubbed Guitars (III and IV)

(α) * (Bass Fill 1) * (Bass Fill 2) A5

* Bass Fill #1 * #2 Trem.
 12:8 Trem.

2 MINUTES TO MIDNIGHT

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON

Heavy Rock $\text{J} = \text{ca } 188$

A Intro

(Am) Main Riff

Guitar I

Musical notation for the intro and main riff of '2 Minutes to Midnight' for Guitar I. The music is in 4/4 time. The intro consists of a series of eighth-note chords: Am, Am. The main riff begins with a power chord (D/A) followed by a sequence of eighth-note chords: Am, Am.

A5

(*Guitar II: Fill #1)

(Am)

(D/A)

Musical notation for (*Guitar II: Fill #1) and the continuation of the main riff. The fill starts with an A5 chord, followed by an Am chord, then continues with the main riff's Am chords. The main riff then leads into another section.

(Am)

A5

(Am)

A5

(Guitar II:

Musical notation for the continuation of the main riff and the start of the next section. It shows a sequence of Am and A5 chords, followed by a section labeled (Guitar II:).

Detailed musical notation for Fill #1, Bass, and Guitar II. Fill #1 consists of an A5 chord followed by a bass line and a guitar line. The bass line plays eighth notes on the 1st, 3rd, and 5th strings. The guitar line plays eighth notes on the 1st, 3rd, and 5th strings. The section is labeled "Guitar II:".

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(D/A) (Am)

(D/A) (Am)

A5 (*Guitar II: Fill #2)

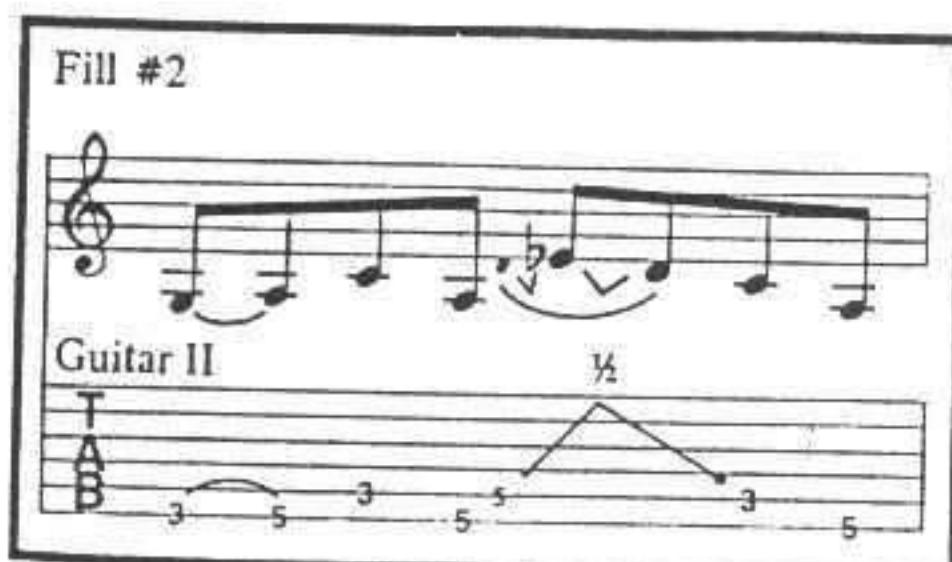
B Verse Riff (Am) (Drums and Bass in: steady 8ths)

Guitars I and II

(continue Drums and Bass)

(D/A) (Am)

(Am) (D/A) (Am) A5



C Verse
(Am)

Bass:

(D/A) (Am)

1. Kill for gain — or shoot to maim — we'll but we show don't the un need be a
2. The Blind men shout let the crea tures out — we'll of we show don't the un need be a
3. The Bod y bags and and lit - tle rags — we'll of we show don't the un need be a
Guitars I and II

T B

A5 (Am) (D/A)

rea - son — The gold - en goose — is on the loose — and
liev - ers — The na - palm screams of hu - man flames — of a
two — And the jellied brains of those who re - main — to put the

T A B

(Am) A5 (Am)

nev - er prime fin - ger time out - bel - sea feast - yeah son — as some black - ened pride — still the
out - bel - on sen - yeah son — as the rea - sons pride — still the
on you — yeah son — as the mad - men play on

T A B

(D5)

burns car - nage in - side this shell of blood-y trea - son We
words and make us cut their meat and dance lick to the gra - vy To the
all — make us cut their meat and dance lick to the gra - vy To the

T A B

(Am)

(D5)

Here's oil tune my gun jaws for a bar - rel of fun
 the of of the war____ ma - chine____ to for the love feed
 starv - ing mil - lions and make a bet - ter of it
 liv - ing with our kind of death..
 ba - gun..

Chorus

D A5

F/A

bies. }

The kill - er's

breed _____

or the

Guitar I

Guitar II

A pedal -

G/A

%

C5/A

%

F5

Bb5/F

de

mon

seed

the glam - our

the for -

P.M. —————

tune _____ the pain _____ C5 G/B G5
 Go to

TAB: B (3) 3 2 2 8 | x x x 3 3 5 | x x 0 (0) 2 | 5

A pedal - - - - - A5 F/A G/A CS/A

war a - gain _____ blood is free - dom's stain don't you

TAB: B 2 2 2 2 2 2 (0) | 3 2 2 2 2 2 | 5 2 2 2 2 2 | 6 4 4 2

(Guitar II repeat previous 8 measures)

F5 Bb5 Esus4 E (Am)

pray for my soul _____ an - y - more _____ Two -
 (Guitars I and II)

TAB: B 3 3 3 3 3 (3) | 3 2 2 2 2 | 2 1 (1) 0 | 5 5 5 5

E - - - - - Min - utes To Mid - - night - the hands - D5

TAB: B (5) 6 6 6 6 5 8 | 6 6 6 6 5 7 5 | 6 (5) 5 5 5 5 | 7 7 7 7

This musical score page contains six staves of music. The top staff is for a vocal part with lyrics: "tune _____ the pain _____ C5 G/B G5 Go to". The second staff is for a guitar part with tablature: B (3) 3 2 2 8 | x x x 3 3 5 | x x 0 (0) 2 | 5. The third staff is a blank line. The fourth staff is for a guitar part with tablature: B 2 2 2 2 2 2 (0) | 3 2 2 2 2 2 | 5 2 2 2 2 2 | 6 4 4 2. The fifth staff shows a vocal line with a sustained note followed by "A pedal - - - - - A5 F/A G/A CS/A", with lyrics: "war a - gain _____ blood is free - dom's stain don't you". The sixth staff is for a guitar part with tablature: B 3 3 3 3 3 (3) | 3 2 2 2 2 2 | 2 1 (1) 0 | 5 5 5 5. The seventh staff is a blank line. The eighth staff shows a vocal line with lyrics: "pray for my soul _____ an - y - more _____ Two - (Guitars I and II)". The ninth staff is for a guitar part with tablature: B 3 3 3 3 3 (3) | 3 2 2 2 2 2 | 2 1 (1) 0 | 5 5 5 5. The tenth staff is a blank line. The eleventh staff shows a vocal line with lyrics: "E - - - - - Min - utes To Mid - - night - the hands - D5", with tablature: B (5) 6 6 6 6 5 8 | 6 6 6 6 5 7 5 | 6 (5) 5 5 5 5 | 7 7 7 7. The twelfth staff is for a guitar part with tablature: B (5) 6 6 6 6 5 8 | 6 6 6 6 5 7 5 | 6 (5) 5 5 5 5 | 7 7 7 7.

The musical score consists of two staves. The top staff shows a vocal line with lyrics: "Min - utes", "To Mid - night", and "to kill". Above the vocal line are three chords: C5, G5, and D5. The bottom staff is labeled "Guitars I and II" and shows a rhythmic pattern of eighth and sixteenth notes. Below the guitars are two staves of tablature for a 12-string guitar, showing fingerings and string numbers.

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp (F#). It includes lyrics: "the un - born in the womb." Above the staff, the chords (Dm/F) and F5 are indicated. A bracket labeled "To Coda" points to a G5 chord. The bottom staff is for a guitar, showing six strings with various notes and rests. Two specific fills are labeled: "(Guitar II: Fill #3)" and "(Guitar II: Fill #4)". The tablature at the bottom provides a fret-by-fret guide for the guitar parts.

F (D/A) (Am) A5
 (*Guitar II: Fill #5)

Guitars I and II

(Am) (D/A) (Am) To 2nd verse

2. (d) (vocal) G Guitar Solo #1 A5 F/A G5/A F5 E5 D5

P.S. Full dive w/Bar

hold bend slow dive w/Bar

dive & slow return w/Bar wide vii w/Bar

A5 F/A G5/A G5

3

Fill #5

Harm.
 vib.
 w/Bar
 Harm.
 Full
 Full
 slow dive w/Bar

8va -
 Full

FS
 ES
 D/F#
 8va -
 Full
 Full
 Trem.
 Trem. picking

8va -
 loco
 Guitar II: Rhythm Guitar

8va -
 F5
 E5
 DS
 Full
 Full
 Full
 vib. w/Bar
 quick dive
 hold bend
 dive

Guitar Solo #2

E pedal - - - - - - - - - - →

The image shows a musical score for a six-string guitar. The top staff is a standard musical notation with a treble clef, a key signature of two sharps, and a time signature of common time. It features a melodic line with various note heads, stems, and slurs. Above the staff, there are labels for chords: 'H' at the beginning, followed by 'E5' and 'G/E'. Further along, 'C/E' and 'A/E' are labeled. The bottom staff is a tablature, showing the fret positions for each string (T, A, B) from left to right. The tablature includes numerical markings such as '15', '14', '12', '14', '(14)', '12', '11', '14', '12', '11', '12', '11', and '(14)'. There are also several 'X' marks indicating muted or omitted notes.

Rhythm Guitar:

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef and a key signature of one sharp. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings, labeled T, A, and B on the left. The music consists of several measures. Measure 1 starts with a power chord (E5) followed by a G/E chord. Measure 2 begins with a C/E chord. Measure 3 starts with an A5/E chord. Measure 4 contains a wavy line indicating a sustained note. Measure 5 shows a 'Full' measure. Measure 6 ends with a wavy line and a 'w/Bar' instruction. The tablature below the staff shows fingerings and string numbers for each note. For example, in measure 1, the first note is played on the 12th fret of the A string, and the second note is on the 11th fret of the E string.

A handwritten musical score for guitar. The top staff uses a treble clef and has four measures. The first measure starts with an E5 chord (two notes on the 6th string). The second measure starts with a G/B chord (two notes on the 6th string), followed by a sixteenth-note bass line. The third measure starts with a C5 chord (two notes on the 6th string). The fourth measure starts with an A5 chord (two notes on the 6th string). The bottom staff is a tablature for a six-string guitar, showing the fingerings for each note. The score concludes with the instruction "(Simile) continue rhythm - -" and "(w/Bass)".

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, showing a melodic line with various note heads and grace notes indicated by small stems and dots. The bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. It shows a bass line with slurs and 'Full' markings above specific notes. The tablature is labeled 'T A B' on the left.

Interlude

C5/E (E pedal)

8va -

Full

A.H. A.H. A.H.

15 15 14 12 15 13 12 14 12 11 14 12

(10) 5/3 (10) 5/3

D5/E

E5

P.S.

DS/E

w/Bar

D5

E5

1.

2. E

D E

C5/E (E pedal)

w/Bar

slow dive

G5

D5

E5

12 7 6 5 (9)

12 12 15

DS/E (simile)

Full

w/Bar

E5

3

14 12 14 (14) 7 9 7 7

(7) (7) 12 (x)

Harmony Guitar Overdub I

Harmony Guitar Out

3

12 10 12 10 12 11 12 (12)

Harmony Guitar Overdub II

Harmony Guitar Out

3

8 7 8 7 9 7 9 (9)

C5/E

 E5

 D5

 K (Am) Main Riff recap

 (D/A) (Am) Simile (Guitar II: Fill #5) (Am)

 A5 D. S. to C al Coda

 CODA L Out Chorus G5 A5 F5 G5

mid - night - is
 all night.
 mid - night.
 (vocal tacet)

Guitar II: A pedal
 G5 A5 F5 G5

1. C5 D5 C5 A5
 2. C5 D5 C5 A5

Mid - night - all night!

LOSFER WORDS

(Big 'Orra)

Music by STEVE HARRIS

Guitars I and II

Em G5 Em (Am) Em G5 Em A5

P.M.

Em G5 Em (Am) Em G5 Em A5

P.M.

B Theme #1 $\text{♩} = \text{ca } 144$

Guitar I C D (Col Guitar I)

T 13 12 12 13 15 13 12 15 14 14 14 15 15 15 17 17 17 15 14

Guitar II

T 7 5 5 7 5 9 7 7 7 9 9 11 11 11 9 7

E \flat B \flat C

(on D.S., play fill:)

Fill:

T 16 (16) 11 11 13 13 15 13 (15) 13 12 15 13 12 15 13 12 15 13 12

T 11 (11) 8 8 8 8 10 8 (8) (8)

D D5

Guitar II: (Rhythm Guitar)

The musical score consists of six staves. The top staff is for 'Guitar II: (Rhythm Guitar)' with a treble clef, showing eighth-note patterns. The second staff is for 'Guitar I' with a bass clef, showing sixteenth-note patterns with tablature below. The third staff is for 'Guitar Solo' with a treble clef, showing eighth-note patterns. The fourth staff is for 'Background Guitar and Bass' with a bass clef, showing sixteenth-note patterns with tablature below. The fifth staff is for 'Guitar Solo' with a treble clef, showing eighth-note patterns with various effects like 'wavy', 'Full', 'A.H.', '8va', and 'hold bend'. The sixth staff is for 'Background Guitar and Bass' with a bass clef, showing sixteenth-note patterns with tablature below.

C5

Guitar I

A5

F5

Guitar Solo

(D) Background Guitar and Bass play figure D (Theme #2) ----->

(D) (C)

(A5)

8va

A.H.

Full

Full

A.H.

(Sounds D)

(GS)

hold bend

Full

wide vib.

Full

(D)

(C)

29

Musical score and tablature for guitar part A5. The score shows two staves. The top staff uses a treble clef and includes markings for 'wide vib.' and 'Full' dynamics. The bottom staff is a tablature with a bass clef, showing fingerings and string names (T, A, B) for the left hand. The tablature also includes 'wide vib.' and 'Full' dynamic markings.

The image shows a musical score for guitar. The top staff is a treble clef staff with a dashed box above it containing the number '4'. The bottom staff is a tablature staff with three horizontal lines labeled T, A, and B from left to right. The music consists of two measures. Measure 1 (F5) starts with a 'wide vib.' instruction and ends with a 'Full' pick stroke. Measure 2 (G5) begins with a 'Full' pick stroke. The tablature shows fingerings and string muting symbols (X) for both measures.

F Theme #3
Em (*Guitar II and Bass play figure)

C D Em

T A B T A B

G Theme #4

E^bs

Guitar I

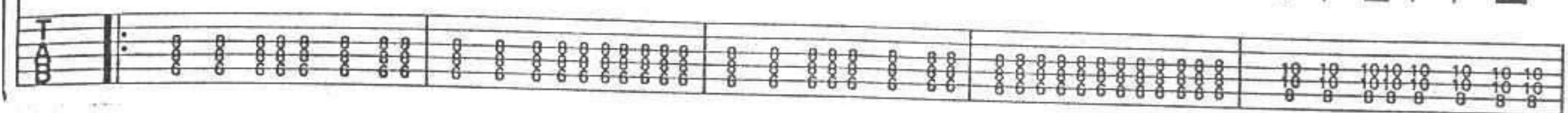
(Quasi-Harm.)

F5

(pinch) A.H.

Bass: Col Guitar II

Guitar II (Rhythm Guitar)



1. 2. D. S. al Coda
to A

CODA

N.C.

C

Bass:

FLASH OF THE BLADE

Fast Heavy Rock $\text{♩} = \text{ca } 108$ (Alla Breve)

Words and Music by
BRUCE DICKINSON

A Intro
(D) Main Riff
(L. H. only) → simile

Guitar I

(E♭)
(C)

(D)
(B♭)
(C) *On repeat, add drums*

Guitar II: (and Bass)

D5
E♭5
C5

D5
B♭5
C5

2. C5

B Verse
A5 (Guitars I and II play Rhythm Figure)

1. As a young boy of chas - ing drag - ons with your the
2. The smell of res - ined leath - er

P. M. →

ES D[#]S E5 C5 B5 C5

Flash Of The Blade in a cor - ner for - got - ten by - no -

G5 D/F# E5 D5 C[#]S D5 E5

one. You lived for the touch for the feel of the

D[#]S E5 C5 B5 C5 G5 D/F# E5

steel one man and his hon - our.

(Guitar II)

D 1.

(D) (L. H. only) → simile (E_b) (C)

(D) (B_b) (C)

(D) (E \flat) (C)

T 7 0 7 0 7 0 | 7 0 7 0 7 0 | 8 0 8 0 8 0 | 10 0 10 0 10 0 |

(D) (B \flat) (C) 2nd verse: "The"

T 7 0 7 0 7 0 | 7 0 7 0 7 0 | 8 0 8 0 8 0 | 5 0 5 0 5 0 |

E Interlude

2. Am

Guitar I

T 7 | 5 5 5 5 7 5 | 4 | (4) |

Guitars II and III - Duet Figure #1
8va -

T 5/8 0 5/8 7/10 8/12 7/10 5/8 0 | 5/8 0 5/8 7/10 8/12 7/10 5/8 0 | 7/10 0 7/10 8/12 10/13 8/12 7/10 0 | 10/13 8/12 7/10 8/12 8/12 7/10 5/8 0 |

B (II/III)

Am

T 7 | 5 5 5 5 7 5 | 6 (6) 10 0 |

8va -

T 6/8 0 5/8 7/10 8/12 7/10 5/8 0 | 5/8 0 5/8 7/10 8/12 7/10 5/8 0 | 7/10 0 7/10 8/12 10/13 8/12 7/10 0 | 10/13 8/12 7/10 8/12 8/12 7/10 5/8 0 |

B

Am

E7/B

Guitars II and III: Continue Duet Figure #1 (Repeat previous 8 bars)

Am

(Add Guitar IV)

E7/B

(IV/I)

F

D5 (Guitars II and III play Rhythm Guitar)

Guitar I

E5

Full

w/Bar

Guitar IV

w/Bar

(Rhythm simile)

Full

w/Bar

Full

w/Bar

1.

D5

w/Bar

Full

w/Bar

2.

D5

Full

Full

w/Bar

G Interlude Recap (Guitars II and III play Duet Figure #1)

Bass and Drums: Am E7/B Am

Guitar I

Guitar IV

E7/B

Am
E7/B
D. S. to [C] al Coda

CODA

H Out Chorus

E5 D5 C#5 D5 E5 D#5 E5

our You'll die as you lived in a flash of the blade in a

(Guitar II)

T-A-B (0-2-2), (9-7-5), 7-5, 8-4, 7-5, 9-7, 8-6, 9-7

C5 B5 C5 G5 D/F# E5
 cor - ner_ for - got-ten by _ no - one _____
 you lived for_ the touch for_ the

E5 D#5 E5 C5 B5 C5 G5 D/F# E5

The musical score consists of two staves. The top staff is a treble clef staff with six measures. Measure 1 starts with a quarter note followed by eighth-note pairs (D, D). Measure 2 starts with a quarter note followed by eighth-note pairs (D, D). Measure 3 starts with a quarter note followed by eighth-note pairs (D, D). Measure 4 starts with a quarter note followed by eighth-note pairs (E, E). Measure 5 starts with a quarter note followed by eighth-note pairs (C, C). Measure 6 starts with a quarter note followed by eighth-note pairs (C, C). The bottom staff is a bass clef staff with six measures. Measure 1 starts with a quarter note followed by eighth-note pairs (B, B). Measure 2 starts with a quarter note followed by eighth-note pairs (B, B). Measure 3 starts with a quarter note followed by eighth-note pairs (B, B). Measure 4 starts with a quarter note followed by eighth-note pairs (B, B). Measure 5 starts with a quarter note followed by eighth-note pairs (A, A). Measure 6 starts with a quarter note followed by eighth-note pairs (A, A).

The musical score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns labeled (D), (B \flat), (C), and D5 (Guitar II). The bottom staff is a bass clef staff with sixteenth-note patterns corresponding to the measures above, labeled T, A, B, and B. Measures (D) and (B \flat) have identical patterns: a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, and so on. Measure (C) has a different pattern: a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, and so on. Measure D5 (Guitar II) starts with a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, and so on.

THE DUELLISTS

Words and Music by
STEVE HARRIS

Hard Rock (shuffle feel) ($\text{J} = \text{ca } 152$)

A Guitars I and II

E5

C5

(Guitar II)

E5

(Bass plays third of chord)

E5/G

C5/E

D5/F#

E5/G

C5/E

D5/F#

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1. He threw down the glove you made the mis - take of pick-ing it up now you're gone
 2. Read -y to start the duel be - gins the best man wins in the end
 3. The fight-ing re -sumes a si - lence looms the swords-men move 'gainst each oth

Guitars I and II

D5

E5

The choos-ing of guns or fight-ing with swords the choice of weap - ons is
 A lunge and a feint a par-ry too late a cut to the chest and you're
 A cut and a thrust, a par-ry, a blow, a stab to the heart and you're

C5

D5

G5

D/F#

done
down
down

He'll tear you a - part
See -ing the stain
The an - gel of death
as soon as you
then feel - ing the
hears your last

E5

D5

C5

D5

start you know you don't have a chance.
 pain feel - ing the sweat on your brow.
 breath mean-while the reap - er looks on.

Guitar I Rhythm simile

 Oh _____ oh Fight for the hon - our
 Guitar II

 V^o: V^o:
 T A 2 B 0 4 4 4 4 2
 B5 G5 A5 (simile) (continue rhythm pattern)
 fight for the splen dour fight for the
 V^o: V^o:
 T A 1 B 2 0 4 4 0 0 2
 G5 A5 B5
 pleas ure. Oh _____ oh Fight for the
 V^o: V^o:
 T A 0 B 3 0 4 0 2 0 0 2 0 4 4
 A5 B5 To Coda G5
 hon our fight for the splen dour
 V^o: V^o:
 T A 2 B 0 0 4 4 0 0 4 0 4
 A5 (Col Guitar II) E5 P.M. E5
 fight for your life.
 V^o:
 T A 2 B 0 2 3 5 3 2 0 (0)

D Interlude #1 (Figure D)

E5

D5



P. M.

mf

Guitar II



P. M.

mf

B5

C5

E5



P. M.

15 13 12 14 12 13 15 13 12 14 12 13

15 13 12 14 12 13 15 13 12 14 12 13

15 13 12 15 13 12 15 13 12 15 13 12

15 13 12 15 13 12 15 13 12 15 13 12

15 13 12 14 12 13 15 13 12 14 12 13

15 13 12 14 12 13 15 13 12 14 12 13

15 13 12 15 13 12 15 13 12 15 13 12

15 13 12 15 13 12 15 13 12 15 13 12

P. M.

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

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

12 10 8 12 10 8 12 10 8 12 10 8

12 10 8 12 10 8 12 10 8 12 10 8

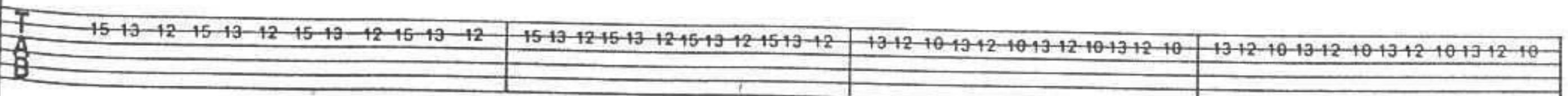
E5

D5

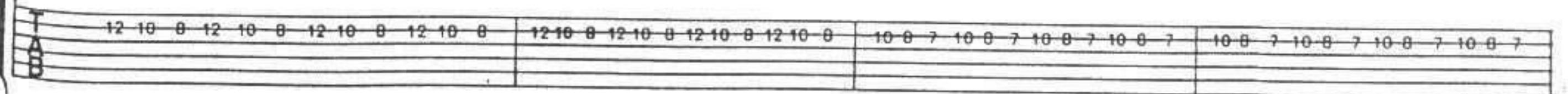
(Ensemble rhythm: Bass/Drums)



Mute off



Mute off



B5 C5 E5 Bass fill

TAB

B

E Interlude #2 (Add to Figure D : Guitars I & II)

Em D/F#

Guitar III

TAB

B

Guitar IV

TAB

B

(Harmony guitars and bass line imply chords.)

Em/G

A5

G/B

D5

Em

1.

TAB

B

TAB

B

2.

Em

f Full

Rhythm Guitar

P.M. — simile

Rhythm Guitar: D/F# (continue simile -----)

G

rake Full rake

Slow Release

Am Bm D Em

Full Full Full Full Full

Slow Release

Em 8va

Full Full Full Full Full

D/F# loco

G

Am Bm D Em

Full Full Full Full Full

hold bend

[G] Interlude #3

Bm

Guitar I

A5 A/C#

Bm

G

A

Full
↑

Guitar II

Full
↑

Bm

A A/C#

Bm

G

A

Full
↑

Full
↑

Bm

A A/C#

Bm

G

A

Full
↑

Bm

A A/C#

Bm

G

A

Full
↑

H Guitar Solo #2

Guitar II (Rhythm): B5
Guitar I w/Bar Full

D5 A/C# B5 A.H. (8va) (-½) Full

½ D5 A/C# B5 (simile) (continue rhythm figure)

D5 A/C# B5 (8va) A.H. (-½) A/C# A5

A5 D5 A/C# B5 (15ma) A.H. (sounding pitch: G#) A.H.

D5 A/C# B5 : D5 A/C#

B5 A/C# A5 Full

Full Full Full Full

8va

A/C# A5 A5 DS A/C#

Full Full Full Full Full

T 15 (15) 16 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17

B5 DS A/C#

8va

w/Bar

T 14 15 16 17 16 15 14 16 15 14 16 15 14 17 16 14 15 14 17 16 14 15

I Interlude #4

Guitar I Em C D Bm C D

loco

T 12 10 12 10 8 10 12 10 15 16 17 14 16 15 14 17 16 14 15

Guitar II

T 8 7 8 7 5 7 8 10 12 10 5 7 5 3 5 7

Em C D Bm C D

T 12 10 12 10 8 10 7 10 15 16 17 14 16 15 14 17 16 14 15

T 8 7 0 7 5 5 7 8 7 5 7 5 3 5 7

Guitar III (Add to Guitar parts I and II)

Em C D Bm C D

12 10 12 10 | 8 10 12 10 | 10 | 8 10 8 | 7 8 10 |

Em C D Bm C D

12 10 12 10 | 8 10 12 10 | 10 | 8, 10, 8 | 7 8 10 |

J Interlude 5

E5 C5

2nd time: D. S. (to A) al Coda

V V V V V V V V | 9 7 9 10 9 7 | 3 3 3 3 | 7 9 7 9 7 9 |

Guitar II

Guitar II

CODA

G5 A5 F# G A G F# E E5

splen dour fight to the death.

rit. rit.

0 4 3 2 3 5 3 2 0 9

BACK IN THE VILLAGE

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON

Hard Rock ♂ = ca 136

A Intro
Main Riff
Guitar I (Am)

Sheet music for guitar solos in Am major. The music is divided into two sections:

- Guitar I (Top Staff):** The first section consists of two staves. The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef and a key signature of one sharp (F#). Both staves feature sixteenth-note patterns with various slurs and grace notes.
- Guitar II (Bottom Staff):** The second section begins with a treble clef and a key signature of one sharp (F#). It then transitions to a bass clef and a key signature of one sharp (F#). The notation includes sixteenth-note patterns with slurs and grace notes, and specific markings like "A5" and "(8va) A.H." indicating pitch and dynamics.

A5

0 0 2 0 5 7 0 5 7 0 5 0 5 0 0 2 0 5 7 0 5 7 5

(Band In)

B Am

Guitars I and II

0 0 5 0 0 4 0 0 5 2 5 2 4 2 5 2 0 0 5 0 0 4 0 0

5 2 5 2 2 0 0 5 0 0 4 0 0 5 2 5 2 4 2 5 2 0 0 5 0 0 4 0 0

C Verse



1. Turn the spot - lights
2. Throw - ing dice now
3. No breaks

on roll - the peo - ple
on on the load in - ed side

5 2 5 2 2 0 0 5 0 0 4 0 0 5 2 5 2 4 2 5 2 0 0 5 0 0 4 0 0

Guitar II: F5
(Rhythm) □

G5

Am

switch I dial - es and eat the worm
I pa - see six all burn the way
per cats and burn ing barns

Guitar I

5 2 5 2 2 3 5 0 0 5 0 0 4 0 0

Take your chance - es
 In a black fox hole
 There's a kill and the en
 a - mong I'm spin - gine
 - chick - ning - ens.

 drop your bombs and let it burn
 as my wings kill - er shot a - way the hounds

 2. 3. White flags - shot to rib - bons
 Ques - tions are a bur - den the and truce an - swers is

 black pris - on and for one burned self Shell - shock in the
 pris - on for one burned self Shell - shock in the

Bb5

G/B

A5

kitch - en
kitch - en

ta - bles
ta - bles

o - ver - start
o - ver - start

turned
burn

A6

A5

E

Guitar II:

Chorus D5 (muted)

Back in

D5

(simile: Guitar II)

The Vil - lage a gain in

the vil - lage I'm Back In

CS G5 D5 (muted)

(Simile)

The Vil - lage a gain.

(Simile)

C5 G5 F A5
To Coda

TAB notation for guitar parts:

Guitar I (Dm, B \flat , G(7)/B):

Guitar II (C, 1. A(7)/C \sharp , 2. A(7)/C \sharp , rake):

String notation for guitar parts:

H Guitar Solo #1

A5

Guitar II: (Rhythm) ◊

Guitar I

(8va) A.H.

G5

Full

A.H.

C5/A

G5/A

A5

C5/A

Gtr. II: ◊

Guitar I

Guitar III (Harmony)

8va -

Full

F/A

G5/A

A5

8va -

I Interlude

Dm

Musical score for section I (Interlude) in Dm. The top staff shows eighth-note patterns with slurs and grace notes. The bottom staff shows TAB notation with fingerings: 5-8, 5-0-6-5-8, 5-8-0-5-0, 6-5-3-6-3, 6-5-3-0-3, 5-6-3. The top staff continues with eighth-note patterns. The bottom staff shows TAB notation with fingerings: 6-7, 6-9-7-6-7, 6-9-7-10-6-7, 7-8-7-10-7-8, 7-10-7-10-8.

G(7)/B

C

A(7)/C♯

Musical score for section I transitioning to section J. The top staff shows eighth-note patterns. The bottom staff shows TAB notation with fingerings: 6-6-3-6-3, 6-5-3-6-3, 6-6-3. The top staff continues with eighth-note patterns. The bottom staff shows TAB notation with fingerings: 7-9, 7-10-7-9, 7-10-7-10-9, 9-10-9-10-12-10, 9-11-9-11-12-11.

J

Guitar II:
(Rhythm)

A5 (muted)



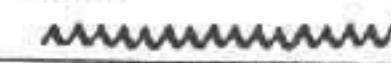
(repeat figure)

2



Guitar I

w/Bar



dive and return w/Bar

Musical score for section J. The top staff shows eighth-note patterns. The bottom staff shows TAB notation with fingerings: 0, 8, 7, (7). The top staff continues with eighth-note patterns. The bottom staff shows TAB notation with fingerings: 7, 5, 12, (12).

(Simile)

Harm.

dive

w/Bar

Harm.

w/Bar

rake

Musical score for section J. The top staff shows eighth-note patterns. The bottom staff shows TAB notation with fingerings: 0, 8, 7, (7). The top staff continues with eighth-note patterns. The bottom staff shows TAB notation with fingerings: 7, 5, 12, (12).

K *Guitar Solo #2*
F5 (muted)

G5 (muted)
(Sva)
A.H.

L A5 (muted)

D. S. to C al Coda

CODA

M E5 (E Pedal)

But still we walk in - to the val

Guitars I and II

P.M. → P.M. →

E5
 ley and oth - ers try to kill the in - ner
 P.M. → P.M. →

D5 A5 E5
 flame We're burn - ing bright - er than be -
 P.M. →

D5/E E5
 fore I don't have a
 P.M. → P.M. →

DS A5
 num - ber I'm a name
 P.M. →

N Out Chorus
 D5

Guitar II: (Rhythm) Back In The Vil - lage a -
 2

Guitar I

gain in _____ the vil lage I'm _____
 DS
 Back In _____ The Vil lage _____
 a gain.
 1st time:
 Yeah yeah yeah yeah
 2nd time: vocal tacet Back In The Vil-lage and I'm
 back in the vil-lage and I'm Back In The Vil-lage a - gain.

POWERSLAVE

Words and Music by
BRUCE DICKINSON

Medium Hard Rock ($\text{♩} = \text{ca } 134$)
Intro (Drum cue: roll on Toms)

Sound Effects:
Wind, Voices, Heartbeat,
Laughter.

(Guitars I and II)

A Main Riff
A5

C5

slight mute

This tab shows two staves for guitars. The top staff is for Guitars I and II, featuring a main riff pattern with eighth-note chords (A5, C5) and a 'slight mute' instruction. The bottom staff shows a sustained note on A5. Fret numbers 6, 5, 4, 3, 2, and 10 are indicated along the strings.

A5

Bb5 A5

C5 (A)

This tab shows two staves for guitars. The top staff starts with an eighth-note chord (A5), followed by a sixteenth-note pattern (Bb5, A5). The bottom staff shows a sustained note on A5. Fret numbers 6, 5, 4, 3, 2, and 10 are indicated along the strings.

B Verse

A5

C5 A5

Bb5 A5 3

C5

1. In - to the a - byss I fall the eye Ho - rus
2. When I was liv - ing this lie fear of was my game
3. Now I am cold but a ghost lives in my veins

This tab shows two staves for guitars. The top staff continues the verse melody with chords A5, C5, A5, Bb5, A5, and C5. The bottom staff shows a sustained note on A5. Fret numbers 6, 5, 4, 3, 2, and 10 are indicated along the strings.

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(A)

A5

C5

In - to the eyes — of the night
 Peo - ple would wor - ship — and fall -
 Si - lent — the ter - ror that reign -

This block contains two staves. The top staff is for the voice, starting with a rest followed by a melodic line. The bottom staff is for the guitar, showing a continuous harmonic progression with fingerings like 5, 4, 5, 7, 5, 4, 5, 4, 0, etc.

A5

Bb5 A5

C5 (A)

watch - ing me go.
 drop to their knees.
 mar - bled in stone.

So
A

This block continues the musical score from the previous section, maintaining the vocal and guitar parts with their respective melodic and harmonic patterns.

A5

CS A5

Bb5 A5 3

C5

Green is the cat's eye that glows —
 bring me the blood — and red wine —
 shell of a man — God pre - served —
 for the one a thou - sand

in : this to suc - tem - ple —
 this to suc - tem - ple —
 ages —

This block continues the musical score from the previous section, maintaining the vocal and guitar parts with their respective melodic and harmonic patterns.

(A)

A5

C5 A5

Bb5

For En - ter the ris - en O - si - ris —
 But he is a man and a god —
 o - pen the gates — of my hell —

I'll ris - en a - gain -
 and he will die —
 strike from

This block continues the musical score from the previous section, maintaining the vocal and guitar parts with their respective melodic and harmonic patterns.

A5

(A)

the too. grave. (Ah)

C Pre-Chorus ($\text{♩} = 136$) Vocal Tacet 8 bars
Guitar II: (Rhythm)

Em C5 Ab Em C5 Ab

Em C5 Ab Em C5 Ab 2nd time 2nd time

D Chorus

ES C5/E D5/E E5

Tell me why I had to be a Pow - er - slave.
(Ah) Guitars I and II

P.M.

E5 C5/E D5/E

I don't wan - na die I'm a god why can't I live on.
(Ah)

62

When the
 life giv - er dies all a - round ; is laid waste
 (Ah)

and in my last hour I'm a slave to the power of
 (Ah)

death.

(♩ = ca 134
 Half-time feel)

E Intro to Guitar Solo #1:
 Guitar II (Background Guitar). Guitar I (Tacet)
 Bm (clean tone)

mf sustain tones

simile

Guitar Solo #1
F (Guitar II: Simile) **2**

 (Continue background
Guitar pattern ---) **2**

Bm **2**

simile
Full

simile
Full

G **Guitar I (Solo)**
Bm **Bm/A** **(Bm7)** **Bm/G** **(Gmaj7)** **Bm/G** **Bm/D** **Bm/A**

Guitar II (Background)

Bm (simile)

Bm/A 8va

Bm/G

Full ↑

Full ↑

G5 (distortion)

loco

rake

Full

A5 G5

H A Tempo (♩ = 136)
Guitar II B5
(Lead)

wide vib.

Guitar I: (Rhythm)

G5 D5 A5

Full

Full

Full

Rhythm Guitar Continues 4-bar pattern.

B5
(Guitar II Rhythm)

B5 (simile)

G5 D5 A5 B5

+ A5)

G5 D5 A5

I Harmony Guitar Interlude
Guitar I
Implied Chords:

Bm

G D A

Guitar II

(subtle vibrato)

Bm G D A

(7) 10 7 9 (9) 7 9 7 10 7 9 (9) 5 7 4 5 (5) 4 7 4 5

(4) 7 4 5 (5) 4 5 4 7 4 5 (5) 4 5 2 (2) 5 4 5 2

Bm G D A

(5) 7 4 5 (5) 4 7 4 5 (5) 7 4 5 (5) 4 7 7 0 7

(2) 4 5 2 (2) 5 4 5 2 (2) 4 5 2 (2) 5 4 4 6 4

Bm G D A

(7) 10 7 9 (9) 7 9 7 10 7 9 (9) 7 4 5 (5) 4 7 4 0

(4) 7 4 5 (5) 4 5 4 7 4 5 (5) 4 5 2 (2) 5 4 5 2

J Guitar Solo 3 (Rhythm Guitar: use pattern of H)

B5 G5 D5 A5

Full Full Full Full

9 10 10 9 10 7 (10) 10 7 10 7 10 10 10 7 10 7 9 7

B5 G5 D5 A5

tremolo picking - - - - - (Slow release Full)

9 7 6 7 9 11 10 12 14 15 17 15 17 15 17 15

B5

14 14 15 14 15 17 15 14 15 14 17 14 17 15 14 15 14 10 (16)

G5 D5 A5 B5

12 10 12 10 14 12 10 12 10 12 11 9 11 9 7 9 7 6 7 6 0 0 9 7 9 7 10 12 9 10

G5 D5 F5 E5 K

12 10 9 10 9 12 9 Full (12) Guitar II (10 9) (9) (8) 8 7 6

E♭5 D5

Guitar I

Harm. w/Bar CS B5 G5 E5 D.S. to A al Coda

Harm. 7 7 7 7

7 7 (7) 3 0 (0) dive (W)

Guitar II

(7) (7) (7) (7) (1) (1) (2) (2) (2)

CODA

C

CS/E

E5

C5

slave to the pow-er of death.

Slave to the
rit.

P.M. →

DS

E5

pow - er of

death.

on cue:

trem. pick

Guitar I (*rubato*)

F5

E5

on cue:

5

7

5

4

3

6

6

5

6

9

6

6

Guitar II

5

7

5

4

3

6

6

5

6

9

6

6

3

on cue:

9

10

13

12

13

12

10

9

10

9

6

9

6

5

2

H

(5)

(6)

(5)

(6)

(5)

(6)

(5)

(6)

(5)

(6)

(5)

(5)

(6)

(5)

(6)

(5)

(6)

(5)

#1

B Verse

E5 D5 (Em)

1. Hear the rime of the an - cient mar - i - ner
 2. Driv-en south to the land of the snow and ice
 12. Hear the groans of the long dead sea - men

P.M. →

P.M. →

see his eye as he stops one of three -
 to a place where no - bod - y's been -
 see them stir and they start to rise -

mes - mer - is - es - one of the wed-ding guests
 thru the snow fog flies on the al - ba - tross
 bod - ies lift - ed by good spir - its

P.M.

P.M.

C5

(D)

E5
(Em)

stay here and lis - ten to the night - mares, of the sea -
 hailed in God's name hop - ing good luck it brings -
 none of them speak and they're life - less in their eyes -

P.M. →

And the mu - sic plays on as the bride pass - es by
 And the ship sails on back to the North
 And re - venge is still sought Pen - ance starts a - gain

P.M. →

D5

E5

To Coda #1
E5 D5

caught by his spell and the mar-i - ner tells his tale
through the fog and ice and the al - ba - tross follows on
cast in - to a trance and the night - mare car - ries on

Guitar III (Overdub)

8va -



10 12 15 | 12 15 12 15 17

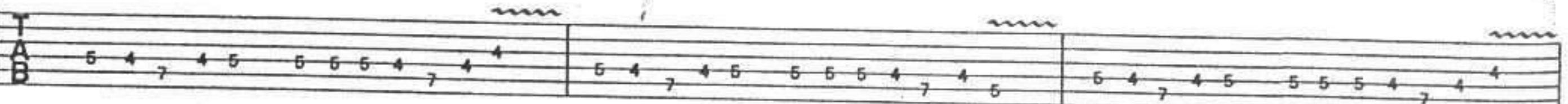
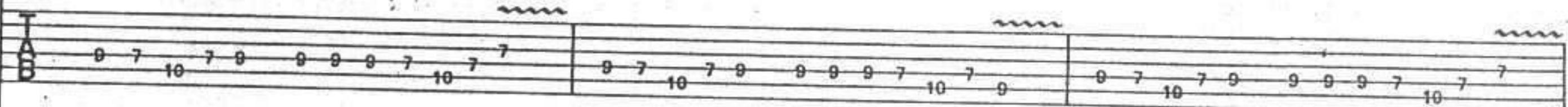
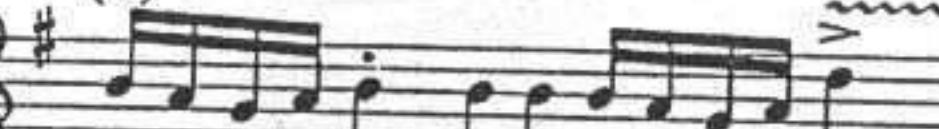
Guitars I and II

P.M. —

#2

C Interlude (Harmony Guitars)

(G)

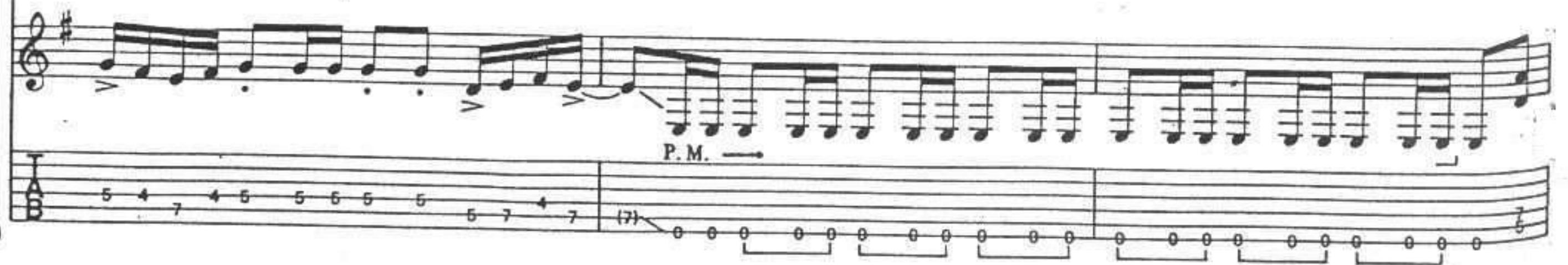


(Em)

D5

(B)

P.M. —



(C) > > > (D) > > > (C) > >

7 5 8 5 7 7 7 7 5 8 5 7 | 7 5 4 5 7 7 7 7 5 4 5 7 | 7 6 0 5 7 7 7 7 5 0 5 7

5 4 7 4 5 5 5 5 4 7 4 5 | 7 5 4 5 7 7 7 7 5 4 5 7 | 6 4 7 4 5 5 5 5 4 7 4 5

(D) > > (Em) D5

7 5 4 5 7 7 7 7 7 2 4 5 4 | (1) |

Guitars I and II
P.M. →

D Verse
(Em)

3. The mar-i-ner kills—
4. The al - ba - tross—
13. And then a boat—
the bird of good o - men—
be - gins with its ven - geance.
came sail - ing to - wards him—
his ship - mates cry
a terri - ble curse
it was a joy
a
a
he

P.M. → P.M. →

(D) (Em) 3 (D) (Em) 3 (D)

against what he's done—
thirst has be - gun—
could not be - lieve—
but when the fog
his ship-mates blame
the pi - lot's boat,
clears bad they jus - ti - fy
bad luck son on the mar-i - ner
his son and the her - mit

P.M. → P.M. →

E Verse (#5)
(Em)

(D) (Emaj7)

5. Day af - ter day day af - ter day we stuck no breath nor mo - tion as i - dle as a paint - ed ship up -

Guitars I and II:

P. M. → P. M. →

ES D5

on a paint - ed o - cean wa - ter wa - ter e-ve-ry-where And all the boards did shrink

Guitar I

P. M. →

P. M. →

Guitar II

P. M. → P. M. →

(Em)

Wa - ter wa - ter ev - 'ry - where nor an - y drop to drink

E5

P. M. →

P. M. →

P. M. →

(gradually lift mute)

(Em)

(G)

E5

P.M. →

Faster $\text{♩} = \text{ca } 162$

Verse

F E5

6. There calls the mar - i - ner there comes a ship over the line crew
7. Death and she life in death they throw their dice for the line crew

Guitars I and II

TAB

but how can she sail with no wind in he her sails and no her -

TAB

Handwritten musical score for guitar. The score consists of two staves. The top staff is for the treble clef (G) and the bottom staff is for the bass clef (F). Measures 1.2.3. (Em) show a rhythmic pattern of eighth and sixteenth notes. Measures 4. (Em) show a similar pattern. Chords C5 and E♭5 are indicated above the staff. Fingerings A and B are shown on the bass staff. Measure numbers 1.2.3. and 4. are enclosed in boxes. Measure 4. includes a "P. M." instruction with an arrow pointing right.

Guitar I

Amaj7/C \sharp

poco rit.

I A+
(Bass part adapted for guitar)

mf

T
A 5 4 5 4 5 7 6 7 | 6
B

The musical score consists of two staves. The top staff is a treble clef staff with eight measures of music. Each measure contains four eighth notes, grouped by vertical bar lines. Above the first measure, the label "G+" is written in black capital letters. A large, thin-lined circle arches over the top of the first measure. The bottom staff is a bass clef staff with six measures of music. Each measure contains four notes, grouped by vertical bar lines. Below the staff, a series of numbers (3, 5, 4, 3, 5, 4, 3) are aligned with the first measure, and another series of numbers (3, 2, 1, 3, 2, 1) are aligned with the second measure. The third measure begins with a vertical bar line. The fourth measure begins with a vertical bar line. The fifth measure begins with a vertical bar line. The sixth measure begins with a vertical bar line.

A+
Guitars I and II (Gtr. II in Parenthesis)

Handwritten musical score for Guitars I and II. The score consists of two staves. The top staff is for Gtr. I and the bottom staff is for Gtr. II. Both staves are in common time (indicated by a 'C'). The key signature changes from A+ (two sharps) to F#+ (three sharps). Measure 8 starts with a whole note followed by eighth-note patterns. Measure 9 begins with a whole note, followed by a measure with a wavy line above it labeled 'w/volume swells'. The key signature changes to F#+. Measures 8 and 9 end with a wavy line above them labeled 'w/Bar'.

Vocal 2nd time: Spoken

8. One after one by the star dogged moon, too quick for groan or sigh, each turned his face with a ghastly pang, and cursed me with his eye.

Bass (in guitar adapt.)

Handwritten musical score for Bass (Guitar Adaptation). The score consists of two staves. The top staff is for Bass and the bottom staff is for Gtr. II. Both staves are in common time (indicated by a 'C'). The key signature changes from A+ to F#+. Measures 8 and 9 show eighth-note patterns on the bass staff, with corresponding fingerings below the staff (e.g., 5, 4, 3; 5, 4, 3).

A+

G+

Handwritten musical score for Guitars I and II. The score consists of two staves. The top staff is for Gtr. I and the bottom staff is for Gtr. II. Both staves are in common time (indicated by a 'C'). The key signature changes from A+ to G+. Measures 10 and 11 show eighth-note patterns on both staves, with corresponding fingerings below the staff (e.g., 5, 4, 3; 5, 4, 3).

Four times fifty living men

(and I heard nor sigh nor groan)

with a heavy thump, a lifeless lump, they dropped down one by one.

Handwritten musical score for Bass (Guitar Adaptation). The score consists of two staves. The top staff is for Bass and the bottom staff is for Gtr. II. Both staves are in common time (indicated by a 'C'). The key signature changes from A+ to G+. Measures 10 and 11 show eighth-note patterns on the bass staff, with corresponding fingerings below the staff (e.g., 5, 4, 3; 5, 4, 3).

A+

F#+

Handwritten musical score for Guitars I and II. The score consists of two staves. The top staff is for Gtr. I and the bottom staff is for Gtr. II. Both staves are in common time (indicated by a 'C'). The key signature changes from A+ to F#+. Measures 12 and 13 show eighth-note patterns on both staves, with corresponding fingerings below the staff (e.g., 5, 4, 3; 5, 4, 3).

Handwritten musical score for Bass (Guitar Adaptation). The score consists of two staves. The top staff is for Bass and the bottom staff is for Gtr. II. Both staves are in common time (indicated by a 'C'). The key signature changes from A+ to F#+. Measures 12 and 13 show eighth-note patterns on the bass staff, with corresponding fingerings below the staff (e.g., 5, 4, 3; 5, 4, 3).

J Dm/A

Cm/G
Harm
Full

T A B

Harm w/Bar Full

T A B

Dm/A

Bm/F#
8va - - - - -
A.H.
Full

A.H. w/Bar Full

(10) (22) (10)

touch harmonic

T A B

2. Bm/F#
8va - - - - -
A.H.
Full

Much Faster ($\text{♩} = \text{ca } 180$)

K Guitars tacet

w/Bar

A.H. (22) Full (10)

(3) (4)

touch Harm

Bass (Adapted for guitar; play one octave lower on bass)
D

poco rit.

T A B

A musical score for guitar featuring a treble clef and a key signature of one sharp. The score consists of two staves. The top staff shows a sequence of eighth-note chords: A major (A-C-E), D major (D-F#-A), G major (G-B-D), C major (C-E-G), and F major (F-A-C). The bottom staff is a tablature showing the fret positions for each chord. The tablature is divided into four measures by vertical bar lines. The first measure shows the strings A, B, and E at frets 14, 0, and 0 respectively. The second measure shows the strings A, B, and E at frets 0, 0, and 14 respectively. The third measure shows the strings A, B, and E at frets 0, 14, 0, and 0 respectively. The fourth measure shows the strings A, B, and E at frets 14, 0, and 0 respectively.

L Verse
D

9. The curse it ___ lives on in ___ their the
10. And by ___ the light of ___ the

Guitars I and II

P.M.

Continue bass figure →

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics: "eyes moon", "the he mar - i - ner their he beau wished ty — he'd not". The middle staff is for the piano, indicated by a treble clef and a bass clef, with a dynamic marking "P.M. →". The bottom staff is a guitar tablature (TAB) showing six strings with corresponding fingerings: 5, 5, 5, 5, 5, 5; 5, 5, 5, 5, 5, 5; 6, 5, 5, 5, 5, 5; 5, 5, 5, 5, 5, 5; 5, 5, 5, 5, 5, 5. The score is set against a light gray background with horizontal grid lines.

die
doom
 a - long with
with _ heart _ the
he

Continue Simile →

TAB
 B 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5

(Dm) D

sea - crea - tures but they_ lived on so did he.
bles - es - them God's crea - tures all of them too.

Musical score for guitars in D (P.M.) key signature. The score shows a staff with a treble clef, a sharp sign, and a common time signature. It includes lyrics: "11. Then the spell starts to break". Above the staff, it says "Guitars ⑤" and "simile". The staff has a fermata over the first note of the eighth measure.

A musical score for voice and piano. The vocal line starts with a rest, followed by a melodic line with lyrics: 'the al - ba - tross falls from his neck'. The piano accompaniment consists of a steady eighth-note bass line.

A musical score for voice and piano. The vocal line starts with a dynamic 'f.' followed by a melodic line with slurs and grace notes. The lyrics are: 'sinks down like lead in - to - the sea'. The piano accompaniment consists of sustained notes and chords.

A5
G4
F#4
E4
D4
C4
B3
A3

then down in falls comes the rain.

Musical score for Guitars I and II. The top staff shows a melodic line with grace notes (indicated by 'v' and 'y' above the notes) and a dynamic marking 'f' at the end. The bottom staff shows a bass line with tablature (T, A, B) and a dynamic marking '(2/2) 0'.

Guitars I and II

P. M. →

f

T A B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0 (2/2) 0

Musical score for 'Ha ha ha ha ha'. The tempo is indicated as (♩ = ca 140) and (♪ ♪ = ♪ ♪ ♪). The key signature has one sharp. The vocal line consists of sustained notes and slurs. The lyrics 'Ha ha ha ha ha' are written at the end of the staff.

T A B (2) (3) P.M. →

Guitar I: ha ha ha ha.

Guitar II: (noise) dive

TAB:

Guitar I A5 (C) F5

TAB:

Guitar II (Background Figure) P. M. TAB:

N G5 A5 A5 (8va) A.H. (hold bend) 3 A.H. Full (C) TAB:

Guitar II: Continue Background Figure P. M. P. M. P. M. TAB:

F5 G5 A5 G5 A5 (x) TAB:

F5 G5 A5 G5

Full long slide

Full Full Full (hold bend) Full

G5 A5 G5 A5 (C)

wide vib.

F5 G5 A5 G5 (End Solo #1)

Full Full

Guitar Solo #2
E5

Background (P. M.)
Guitar:

(simile)

C5

D5 E5 D5 E5 (simile - continue 4-bar pattern)

T 14 13 12 14 13 10 12

A handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features six measures of music with various note heads and stems. Measure 1 starts with a C5 note. Measures 2-4 show a sequence of eighth notes. Measure 5 begins with a D5 note. Measures 6-7 show a sequence of eighth notes. Measure 8 starts with an E5 note. Measure 9 starts with a D5 note. The bottom staff is a tablature for a six-string guitar, showing fingerings and string names (E, B, G, D, A, E) on the left. The tablature consists of two measures separated by a vertical bar. The first measure has six sets of numbers: 12, 0, 0, 10, 0, 0. The second measure has six sets of numbers: 8, 0, 0, 10, 8, 7. Below the tablature, there are additional numbers: 10, 0, 7, 9, 0, 7, 9, 8, 7, 6, 9, 9, 7, 9, 7.

ES

(Trill) → 1½ 3½ (Slackened String causes minor 3rd trill) 5

1½ 3½ 5.

dive w/Bar

dive

A handwritten musical score for guitar. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is in common time. The score includes several measures of a melody with various performance instructions:

- Measure 1: C5
- Measure 2: slow return
- Measure 3: D5 8va - vibrato
- Measure 4: E5
- Measure 5: D5
- Measure 6: E5
- Measure 7: Full bend
- Measure 8: Full (hold bend)
- Measure 9: dive w/Bar
- Measure 10: 4
- Measure 11: 15 17

The bottom staff shows fingerings (T, A, B) and a brace indicating measure numbers (15, 17).

The image shows a musical score for guitar. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a tablature staff with sixteenth-note patterns. Various performance instructions are written above the notes, including '8va -' (octave up), 'Full (hold bend)', 'C5', 'D5', 'E5', and 'D5'. The tablature includes fingerings such as '4', '15 16 17', '14 15 14 17', '14 17', '17', '(17)', '15 14 15 14 12', '14 12', '15 12', '12', '15 12 14', '12 14', and '(14)'.

P Harmony Guitar Interlude

Guitar I Em
loco

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, indicating the key of E minor (Em). The bottom staff is a six-line staff with a bass clef, representing the guitar's neck. The music features a series of eighth-note patterns with grace notes indicated by small vertical strokes above the main notes. Fingerings are shown as numbers above the strings: T12, A12, B10, T12, 10, 12, 13, 12, 10, 12, 10, 11, 12, 10. The piece concludes with a final Em chord.

Em

T A B

T B

Gtr. I: Em

Gtr. II:

T A B

Guitar III (Additional Harmony Part)

T A B

Em

T A B

T A B

Q (Em)
 E5
 Guitar III:
 (Rhythm) ♦♦

(C)
C5

P. M. →

P. M. →

P. M. →

(D) DS (Em) DS R (♪=♪)

(E) (E Spanish Phrygian: A Harmonic Minor Scale on E)

P. M. → P. M. →

P. M. → P. M. →

(♪=♪) (*¹⁶₈ signature: pulse arranged thus: (♪♪♪♪♪♪♪♪ = ♪)

1.2. E5
 P. M. → P. M. →

3. Intro Feel (A Tempo) (♩= ca 114)
 (Em) (Guitars I and II)

P. M. →

Guitars I and II E5 C5 D5 E5 (Em)
 P. M. → P. M. →

D. S. #1 to B al Coda
 C5 D5

 CODA #1
(Em) Verse
E5



13. Now the curse is finally lift-ed and the mar-i-ner sights his home_ spir-its go from the long dead bod-ies

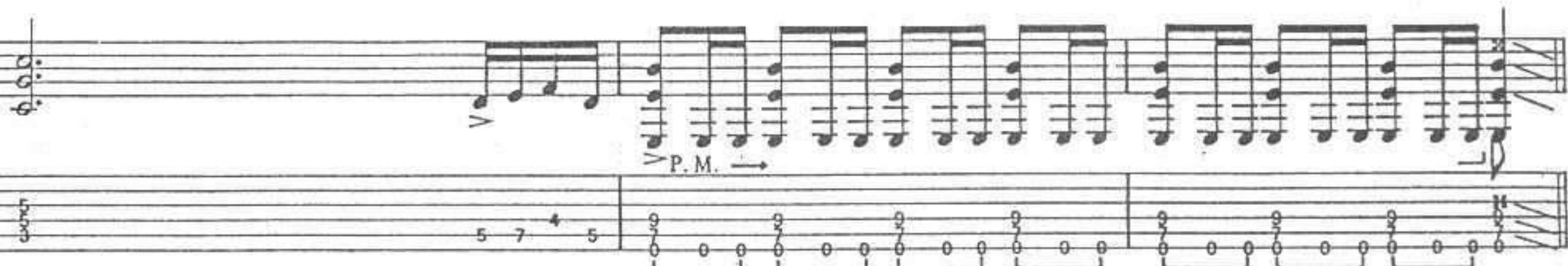
P.M. →

P.M. →



form their own light and the mar-i-ner's left a - lone._

D. S. #2 to C al Coda



15. The mar-i-ner's bound to tell of his sto - ry—

Guitar II



P.M. →

Guitar I



P.M. →

to tell his tale wher - ev - er he goes_ to, teach God's word by

P.M. → P.M. →

(D) (Em)

his own ex - ample_ that we must love all things that God made And the wed - ding guest's_ a sad_

E5 Guitar II:

Guitar I:

P.M. P.M. P.M.

and wis - er man_ and the

Guitar II

Guitar I

P.M. →

C5 DS Em

tale goes on_ and on_ and on_ and on. rit. Harm. pp

rit. Harmonics