

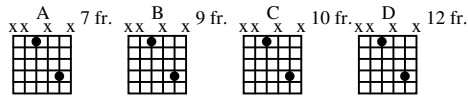
THE EMPEROR

As recorded by Megadeth

(From the 2016 Album DYSTOPIA)

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Words and Music by Dave Mustaine
Arranged by Megadeth



A Intro

♩ = 173

1

Gtrs I, II

A5 N.C. A5 N.C.

1/2 P.M.-----| 1/2 P.M.-----|

T				
A				
B	2 2 2 0 0 0	3 (3) 2	1 1 1 0 1 0	2 2 2 0 0 0
		3	3	3

All guitars tuned to D.

B Verse

6

A5 N.C. A5 N.C.

1/2 P.M.-----| 1/2 P.M.-|

T				
A				
B	2 2 2 0 0 0	3 (3) 2	1 1 1 0 1 0	2 2 2 0 0 0
		3	3	3
			5 (5)	

10

Gtr II

C5 B5 B^b5 A5 N.C.

1/2 P.M.-| P.M.

T				
A				
B	7 7 7 7 7 7 7	6 6 6 6 5 5 5 5	2 2 2 0 0 0	3 (3) 2
			3	3

Gtr I

1/2 P.M.-| P.M.

T				
A				
B	5 5 5 5 5 5 5 5	4 4 4 4 3 3 3 3	2 2 2 0 0 0	3 (3) 2
			3	3

C Pre-Chorus

N.C.

14

A musical staff in G major with a treble clef, containing four measures of eighth-note chords: G4-B4-D5, A4-C5-E5, G4-B4-D5, and F#4-A4-C5.

Gtr IV

A guitar fretboard diagram for the 4th string (Gtr IV) showing fret numbers 10, 9, 10, 9 in the first measure; 9, 9, 10, 9 in the second; 8, 9, 10, 9 in the third; and 7, 7, 7, 7 in the fourth.

A musical staff in G major with a treble clef, containing four measures of power chords: G4-B4, A4-C5, G4-B4, and F#4-A4.

Gtr III

A guitar fretboard diagram for the 3rd string (Gtr III) showing fret numbers 10, 10, 12, 12, 13, 13, 15, 15 in the top line; 7, 7, 9, 9, 10, 10, 12, 12 in the bottom line.

A musical staff in G major with a treble clef, containing four measures of eighth-note chords: G4-B4-D5, A4-C5-E5, G4-B4-D5, and F#4-A4-C5.

Gtrs I, II

P.M.-----|

A guitar fretboard diagram for strings I and II showing fret numbers 5, 4, 3, 2, 5, 4, 3, 2 in the first measure; 4, 3, 2, 1, 4, 3, 2, 1 in the second; 3, 2, 1, 0, 3, 2, 1, 0 in the third; and 2, 1, 0, 0, 2, 1, 0, 0 in the fourth.

18

A musical staff in G major with a treble clef, containing four measures of eighth-note chords: G4-B4-D5, A4-C5-E5, G4-B4-D5, and F#4-A4-C5.

A guitar fretboard diagram for the 4th string (Gtr IV) showing fret numbers 10, 9, 10, 9 in the first measure; 9, 9, 10, 9 in the second; 8, 9, 10, 9 in the third; and 9 in the fourth measure.

sl.

A musical staff in G major with a treble clef, containing four measures of power chords: G4-B4, A4-C5, G4-B4, and F#4-A4.

A guitar fretboard diagram for the 3rd string (Gtr III) showing fret numbers 10, 10, 12, 12, 13, 13, 12, (12) in the top line; 7, 7, 9, 9, 10, 10, 9, (9) in the bottom line.

sl.

A musical staff in G major with a treble clef, containing four measures of eighth-note chords: G4-B4-D5, A4-C5-E5, G4-B4-D5, and F#4-A4-C5.

P.M.-----|

A guitar fretboard diagram for strings I and II showing fret numbers 5, 4, 3, 2, 5, 4, 3, 2 in the first measure; 4, 3, 2, 1, 4, 3, 2, 1 in the second; 3, 2, 1, 0, 3, 2, 1, 0 in the third; and 9, 7, (9), (7) in the fourth measure.

sl.

D Chorus

A5 C5 B5 B^b5 A5

8va-----

22

Gtr III Full Full Full Full Full Full Full Full Full Full

15/15/(15) 15/15 (15) 15/15/(15) 15/15 (15) 15/15/(15) 15/15 (15) 15/15

T A B

Gtrs I, II P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

0 2 0 2 0 3 (3) 3 5 3 5 3 2 (2) 2 4 2 4 2 1 (1) 1 3 1 3 1 0

8va----- C5 B5 B^b5 A5

26

Full Full Full Full Full Full Full Full Full Full

(15) 15/15/(15) 15/15 (15) 15/15/(15) 15/15 (15) 15/15/(15) 15/15 (15) 15/15

T A B

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

T A B

0 2 0 2 0 3 (3) 3 5 3 5 3 2 (2) 2 4 2 4 2 1 (1) 1 3 1 3 1 0

To Coda

8va-----C5 B5 Bb5-----

30

Full Full Full Full Full Full Full Full Full Full Full Full Full Full

T (15) 15/15/15 (15) 15/15/15 (15) 15/15/15 (15) 15/15/15 (15) 15/15/15 (15) 15/15/15 (15)

A

B

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

T

A

B 0 2 0 2 0 3 (3) 3 3 5 3 5 5 3 2 (2) 2 4 2 4 4 2 1 (1) 3 3 3 3 3 3 3

E Bridge

D.S. al Coda

A5 N.C. A5 N.C. E5

34

1/2

T 7/7 (7/7) 5 7 x 7 5 7 6 5 8 6 5 0 (0) x

A

B

P.M. P.M.

T

A

B 2 2 2 3 3 (3) 0 1 1 1 0 1 0 3 2 2 2 3 3 3 2 0 (2) (6) 0

sl.

F Guitar Solo (Kiko)

A5

E^b5 E5 B5 C5

E^b5 E5 C5 B5
8va-----

38

1/2 1/2

T 9 (9) 9 (9) 10 8 10 7 7 8 7 10 8 10 22 20 19

A

B

P H P *sl.*

P.M. P.M.

T

A 2 0 0 0 6 9 9 10 (10) 10 10 10 6 9 10 9

B 0 0 0 6 7 7 8 (8) 8 8 8 6 7 8 7

sl. *sl.* *sl.* *sl.*

40

8va-----

E^b5 E5 B5 B^b5 F5 A5

(19) 17 19 18 (18) (18) 18 13 15 13 15 14 18 13 15 12 15 12

T

A

B

sl. *sl.*

P.M. P.M.

T

A 9 9 9 6 9 9 (8) 8 8 8 10 10 10 2

B 7 7 7 6 7 7 (6) 6 6 6 8 8 8 6

sl. *sl.*

42

E^b5 E5 B5 C5 E^b5 E5 C5 B5

1/2 1/2

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

A

B

P.M.-----| P.M.-----|

T

A

B 0 0 0 $\begin{matrix} 8 & 9 \\ 6 & 7 \end{matrix}$ $\begin{matrix} 9 & 10 \\ 7 & 8 \end{matrix}$ (10) 10 10 10 $\begin{matrix} 8 & 9 \\ 6 & 7 \end{matrix}$ $\begin{matrix} 10 & 9 \\ 8 & 7 \end{matrix}$

sl. sl. sl. sl.

44

E^b5 E5 B5 B^b5 F5 A5

T 17 14 16 14 14 16 15 (15) 15 x 15 16 15 13 14 12 14

A

B

P.M.-----| P.M.-----|

T

A

B $\begin{matrix} 9 & 9 & 9 \\ 7 & 7 & 7 \end{matrix}$ $\begin{matrix} 8 & 9 \\ 6 & 7 \end{matrix}$ $\begin{matrix} 9 & 8 \\ 7 & 6 \end{matrix}$ (8) 8 8 8 10 10 10 2

sl. sl. (6) 6 6 6 8 8 8 0

46

E^b5 E5 B5 C5 E^b5 E5 C5 B5

8va-----

sl. P P P P P P P P P sl.

P.M.-----| P.M.-----|

T
A
B

0 0 0 8 9 9 10 (10) 10 10 10 8 9 10 9

sl. sl. sl. sl.

48

E^b5 E5 B5 B^b5 F5 A5

8va-----

Full Full

sl. sl.

P.M.-----| P.M.-----|

T
A
B

9 9 9 8 9 8 8 8 10 10 10 2

sl. sl. (8) 6 6 6 6 8 8 8 0

50

8va-----|

E^b5 E5 B5 C5

E^b5 E5 C5 B5

T 24 24 20 19 20 20 19 15 19 19 17 15 17 17 15 12 | 12 16 15 12 16 13 15 16 15 13 14 12 13 12 14 12

A

B

P.M.-----|

P.M.-----|

T

A

B 0 0 0 9 9 10 | (10) 10 10 10 9 9 10 9

sl. sl. (8) 8 8 8 sl. sl.

52

E^b5 E5 B5 B^b5

F5

8va-----|

T 14 13 12 10 12 12 10 12 10 10 12 14 13 15 13 15 17 15 13 17 15 13 16 15 14

A

B 12 12 10 12 10 12 (12) 10 10 14 H H P P P P P P

sl. sl.

P.M.-----|

P.M.

T

A

B 9 9 9 9 9 8 | (8) 8 10 10 10 10 10 10

sl. sl. (6) 6 8 8 8 8 8 8

Guitar Solo (Mustaine)

54

A5

N.C.

Gtr IV P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.--| P.M.--|

T

A 5 7 7 7 7 7 7 7 7 7 8 7 7 7 7 7 7 5 7 7 7 7 7

B

8va-----1

Gtr III

15 $\frac{1}{2}$ (15)

T

A

B

Gtrs I, II

$\frac{1}{2}$ P.M.-----|

T

A 2 2 2 3 3 (3) 2 1 1 1 0 1 0 3

B 0 0 0 3 3 (3) 0 1 1 1 0 1 0 3

56

A5

N.C.

Gtr IV

T

A 7 8 7 5 7 5 7 8 7 5 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5 7 8 7 5

B H P P H P P H P P H P P H P P H P P H P P H P P

Gtrs I, II

$\frac{1}{2}$ P.M.-----|

T

A 2 2 2 3 3 5 (5) 1 1 1 0 1 1 3

B 0 0 0 3 3 5 (5) 1 1 1 0 1 1 3

C5

B5

B^b5

58

T P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.---| P.M.---|

A 11
 B 3 0 0 0 0 5 0 0 0 0 6 0 0 | 0 0 5 0 0 0 0 7 0 0 10 0 0 *sl.*

T
 A
 B $\frac{5}{3}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{5}{3}$ | 4 4 4 4 3 3 3 3
 2 2 2 2 1 1 1 1

A5

N.C.

8va-----|

60

T $\frac{12}{9}$ $\frac{12}{9}$ $\frac{11}{12}$ $\frac{12}{13}$ $\frac{13}{10}$ $\frac{13}{12}$ $\frac{10}{13}$ $\frac{14}{14}$ $\frac{13}{11}$ $\frac{14}{15}$ $\frac{15}{12}$ $\frac{15}{14}$

A 9 12 11 10 13 12 11 14 13 12 15 14 12 15

B *sl.* H *sl.* H *sl.* H *sl.* H *sl.*

T P.M.-----| P.M.

A
 B 2 2 2 3 3 (3) 2 | 1 1 1 0 1 1 1

A5

N.C.

8va-----|

62

T 20 17 17 20 17 17 20 17 17 20 17 17 20 17 17 20 17 17 20 17 17 20 17 17

A
 B P P P P P P P P

T P.M.-----|

A
 B 2 2 2 3 3 (3) 2 | 1 1 1 0 1 0 3

A5 *8va*----- N.C.

64

T 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17

A 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17

B P P P P P P P P

T 2 2 2 3 3 5 (5)

A 2 2 2 3 3 5 (5)

B 0 0 0 3 3 5 (5) 1 1 1 0 1 1 3

P.M.-----|

C5 *8va*----- B5 B^b5

66

T 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17

A 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17

B P P P P P P P P

T 5 5 5 5 5 5 5 5 4 4 4 4 3 3 3 3

A 5 5 5 5 5 5 5 5 4 4 4 4 3 3 3 3

B 3 3 3 3 3 3 3 3 2 2 2 2 1 1 1 1

P.M.-----|

A5 *8va*----- N.C.

68

T 20 17 17 22 17 17 20 17 17 22 17 17 20 17 17 22 17 17 20 17 17 22 17 17

A 17 20 17 22 17 17 20 17 17 22 17 17 20 17 17 22 17 17 20 17 17 22 17 17

B P P P P P P P P

T 2 2 2 3 3 (3) 2

A 2 2 2 3 3 (3) 2

B 0 0 0 3 3 (3) 0 1 1 1 0 1 1 1

P.M.-----| P.M.

H Pre-Chorus

70

Gtr III

A B C D

8va-----1

Gtr V

Full-----1

22 (22)

T A B

Gtr IV

T 10 9 10 9 9 9 10 9 8 9 10 9 7 7 7 7

A 9 10 9 9 10 9 9 10 9 9 10 9 7 7 7 7

B

Gtrs I, II

P.M.-----1

T A B

5 4 3 2 5 4 3 2 4 3 2 1 4 3 2 1 3 2 1 0 3 2 1 0 2 1 0 0 2 1 0 0

74

Gtr IV

T 10 9 10 9 9 10 9 8 9 10 9 9 (9)

A 9 10 9 9 10 9 9 9 10 9 9 (9)

B 10 9 10 9 9 10 9 8 9 10 9 9 (9)

sl.

Gtr III

T 10 10 12 12 13 13 12 (12)

A 7 7 9 9 10 10 9 (9)

B 7 7 9 9 10 10 9 (9)

sl.

Gtrs I, II

P.M.-----|

T 5 4 3 2 5 4 3 2 4 3 2 1 4 3 2 1 3 2 1 0 3 2 1 0 9 (9)

A 5 4 3 2 5 4 3 2 4 3 2 1 4 3 2 1 3 2 1 0 3 2 1 0 7 (7)

B 5 4 3 2 5 4 3 2 4 3 2 1 4 3 2 1 3 2 1 0 3 2 1 0 7 (7)

sl.

I Chorus

A5 C5 B5 B^b5 A5

8va-----|

78

Gtr III

Full Full Full Full Full Full Full Full

T 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15

A 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15

B 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15(15) 15/15

Gtrs I, II

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

T 0 2 2 0 3 (9) 3 5 5 3 2 (2) 2 4 4 2 1 (1) 1 3 3 1 0

A 0 2 2 0 3 (9) 3 5 5 3 2 (2) 2 4 4 2 1 (1) 1 3 3 1 0

B 0 2 2 0 3 (9) 3 5 5 3 2 (2) 2 4 4 2 1 (1) 1 3 3 1 0

82

8va----- C5 B5 B^b5 A5

Full Full Full Full Full Full Full Full

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

T A B

J Out-Chorus (Mustaine)

86

A5 C5 B5

8va-----

Gtr IV

20 17 17 22 17 17 20 17 17 22 17 17 20 17 17 22 17 17 20 17 17 22 17 20 17

P P P P P P P P

Gtr III

Full Full Full Full Full Full Full Full

T A B

Gtrs I, II P.M. P.M. P.M. P.M.

T A B

B \flat 5

A5

88 *8va*

T
A
B

P P P P P P P P

Full Full Full Full Full Full

T (15) 15 15 (15) 15 15 (15) 15 15

A
B

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

T
A
B 2 4 2 4 4 2 1 (1) 1 3 1 3 3 1 0

C5

B5

90 *8va*

T
A
B

P P P P P P P P

Full Full Full Full Full Full Full Full

T 15 15 15 (15) 15 15 (15) 15 15 (15) 15 15

A
B

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

T
A
B 0 0 2 0 2 2 0 3 (3) 3 5 3 5 5 3 2

B²5

8va-----

92

T
A
B

P P P P P P P P

Full Full Full Full Full Full

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

T
A
B

K Outro

94

A5
8va-----

N.C.

A5

Gtr IV
Full

22 (22)

sl.

Gtrs I, II

1/2

P.M.

T
A
B

sl.