

31

Gtr IV

8va-----1

8va-----1

8va

Full

17 20 (17) (20)

19 22 (22)

17 20

Gtr III

Full

12 15 (12) (15)

10 13 (13)

9 12

Gtrs I, II p.M.-----1

T

A

B

0 0 0 0 0 0 0 0 3 3 3 3 3 3 1 1 1 1 1 1

C Pre-Chorus

N.C.

8va-----

33

Musical staff with treble clef. A whole note chord is written, with a wavy line underneath indicating a tremolo effect. A dashed line labeled "8va" spans the first measure.

Musical staff with a wavy line underneath. A dashed line labeled "1" spans the first measure. A "Full" dynamic marking is present in the second measure.

T (20) 17 20

A

B

Musical staff with treble clef. A whole note chord is written, with a wavy line underneath indicating a tremolo effect. A dashed line labeled "1" spans the first measure.

Musical staff with a wavy line underneath. A dashed line labeled "1" spans the first measure. A "Full" dynamic marking is present in the second measure.

T (12) 8 11

A

B

Musical staff with treble clef. A triplet eighth note pattern is written, consisting of three eighth notes beamed together, repeated across the staff.

P.M.-----

T

A

B 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0

35

B²5
8va

D5/A
8va

Full

Full

Full

Full

(8)
(11)

12
15

10
13

sl.

P.M.-----|

P.M.-----|

0 0 0 0 0 8
6

sl.

0 0 0 0 0 5
5

sl.

To Coda

37

N.C.
8va-----|

Full

17
20

Full

17
20

Full

9
12

Full

8
11

P.M.-----|

T
A
B

3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0

D Chorus

39

E5 N.C. D5 N.C.

Gtrs I, II P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B

9 7 7 7 7 8 7 7 7 7 5 5 5 5 6 5 5 5

41

C5 N.C. 1., 2., 3. $\text{♩} = 196$ (♩♯ - ♩) D5 E5

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

T
A
B

5 3 3 3 4 3 3 3 0 0 0 0 0 0 0 0 0 0 2 3 5 0 0 0 0 0 0 0 0 7 9

48

D5 E5 D5 E5

Full 1/2 P.M. sl.

T 10 (10) 8 (8) 9 7 9 (9)

A

B

3 3 3 3

P.M. P.M.

T

A

B 0 0 0 0 0 0 7 5 9 7 (9) 0 0 0 0 0 0 7 5 9 7

50

F5 E5 D5 F5

1/2 1/2 Full

T 13 (13) 14 (14) (14) 12 15 (15)

A

B

3 3 3 3

P.M.

T

A

B 10 9 7 5 10 (10) 0 0 0 0 0 0 0 0 10 8

D.S. al Coda

F 2nd Chorus

♩ = 196 (♩ - ♯♩)

52

E5 N.C. D5 N.C.

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

T

A

B 9 7 7 7 7 8 7 7 7 7 7 5 5 5 5 5 6 5 5 5

54

C5 N.C.

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

T
A
B

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

G Guitar Solo (Broderick)

56

N.C. B \flat 5

Gtr III
1/2 3 1/2

T
A
B

9 (9) 10 9 12 9 10 9 12 10 9 9

P

Gtrs I, II
P.M.-----|

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 6
sl.

58

N.C. D5/A

T
A
B

9 10 9 12 10 8 12 10 8 13 10 12 13 12 10 13 12 11 10

P.M.-----|

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H Guitar Solo (Mustaine)

N.C. C5/G

64

Full Full

16 (16) 16 14 (14) 16

sl.

P.M.

T A B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3

sl.

N.C. E5/B

66

Full Full Full Full

(16) (16) 14 17 14 17 (17) 17 17 14 16 14 16 16 14 16 16 14 16 (16)

P P P

P.M.

T A B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

N.C. C5/G

68

14 17 16 14 17 16 15 14 17 16 14 13 16 16

8:8

P.M.

T A B

2 2 2 2 2 2 2 2 2 2 2 2 2 3

sl.

N.C. E5/B

70

T
A
B

14 (14) 14 16 16 (16) (16) 14 17 14 14 14 17 14 14 17 16 14 17 16 14

1/4 Full Full

H P H P

P.M.-----|

T
A
B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

N.C.

72

T
A
B

17 16 15 14 17 16 15 14 17 14 15 16 17 16 15 14 17 16 15 14 16 15 14 13

P.M.-----|

T
A
B

3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0

B^b5 D5/A

74

T
A
B

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

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

T
A
B

0 0

sl. sl.

N.C.

76

T
A
B 17 16 15 14 17 16 15 14 17 14 15 16 17 16 15 14 17 16 15 14 16 15 14 13

P.M.-----|

T
A
B 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0

I 3rd Chorus

E5 N.C. D5 N.C.

78

T
A
B 12 (12) sl.

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

T
A
B 9 7 7 7 7 8 7 7 7 7 5 5 5 5 6 5 5 5 5

C5 N.C.

80

Gtrs I, II P.M.-----| P.M.-----|

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

E5 N.C. D5 N.C.

82

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

T
A
B 9 7 7 7 7 8 7 7 7 7 5 5 5 5 6 5 5 5 5

♩ = 66 (♩♩♩ - ♩♩)
Em Esus4

C

Em/A

Em

Esus4

C

Em/A

1

Gtr V *mp*
let ring

T				
A	2 0 2 2 2	3 2 0 2 0 2	2 0 2 2 2	3 2 0 2 0 2
B	0 0		0 0	

Gtrs I, II

T			
A			
B			