



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

TRIVIUM

Heavy Metal from the 2000's
2003-2010 16 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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A GUNSHOT TO THE HEAD OF TREPIDATION

As recorded by Trivium

(from the 2005 Album "Ascendancy")

Transcribed by Elliott Martinson

Words by Matt Heafy
Music by Trivium

A Intro All Guitars DADGBE

$\text{♩} = 117$

Dm/F

C $\sharp$ m/E

Em/G

F/A



Gtr I

T				
A	7	6	9	10
B	5	4	7	8



Gtr II

T				
A	3	2	5	7
B	3	2	5	7

Dm/F

C $\sharp$ m/E

Gm/B $\flat$

F/A

D5



T	7	6	12	10
A	5	4	10	8
B	5	4	10	8

sl. sl. sl.



T				
A	3	2	8	7
B	3	2	8	7

sl.

sl. sl. sl.

B Verse

9

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

T 7 7 6 6 9 9 10

A 5 0 0 0 0 5 4 0 0 0 0 4 7 0 0 0 0 7 8 0 0 0 0 0 0 0 0 0

B 3 0 0 0 0 3 2 0 0 0 0 2 5 0 0 0 0 5 7 0 0 0 0 0 0 0 0 0

11

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

T 7 7 6 6 9 9 12 10

A 5 0 0 0 0 5 4 0 0 0 0 4 7 0 0 0 0 7 10 8

B 3 0 0 0 0 3 2 0 0 0 0 2 5 0 0 0 0 5 8 7

C Post-Verse

N.C.

13

0 8 7 8 7 8 7 8 8 8 7 8 8 5 7 4

0 12 10 12 10 12 10 12 12 12 10 12 12 8 10 7

*Notes In Parentheses Are Played Second Time On D.S. and D.S.S. Instead of the Notes Below.

D.S.

15

0 8 7 8 7 8 7 8 8 8 7 8 8 5 7 4

0 12 10 12 10 12 10 12 12 12 10 12 12 8 10 7

D Bridge

D5 G5 A5 B $\flat$ 5 F5 C/E D.S.S.

17

Full

Full

H

H

Gtr III

E Chorus

J = 147

F Breakdown

25

D5

F5 F#5 G5 D5

F5 F#5 G5 D5

Gtr I

T

A

B

Gtr II

P.M.-1 P.M.-1 P.M.-1 A.H.-1 P.M.-1 P.M.-1 P.M.-1 A.H.-1 P.M.-1

D

D

F5 F#5 G5 D5

C5 C5 G/B

T

A

B

P.M.-1 P.M.-1 P.M.-1 A.H.-1 P.M.-1

D

G Guitar Solo (Cory)

F5 F# G5

8va.....|

33

T
A
B

P P PH H HP sl.

A.H.....|

P.M.J P.M.J P.M.J A.H.....| P.M.J P.M.J P.M.J A.H.....| P.M.J P.M.J P.M.J A.H.....|

D D

G/B

Full Full

7 7 7 5 5 4 4 4 7

7 7 5 5 5 5 5 7

5 5 3 3 2 2 2 5

2 3 4 5

*With Wah

H Guitar Solo (Matt)

D5

A/C#

C5

G/B

41

A.H. wavy line

A.H. wavy line

A.H. wavy line

T 10 9 10 10 9 9 7 9 10 7 7 5 7 6 8 8 8 [6] [6] 5 6 5 5 7

E H F

T 7 6 6 5 4 4 3

A 7 7 7 5 5 5 3

B 5 4 4 3 2 2 1

45

B $\flat$ 5 8va

A5 8va

E5 8va

D5 8va

|| All Hammer-ons By Left Hand; Right Hand Crossed Over To Mute The Strings

Full

T 7 10 14 11 13 10 13 10 13 10 12 10 12 10 12 12 10 10 10 10 10 10 10 15

A 8 12 8 12 10 14 11 13 10 13 10 13 10 12 10 12 10 12 12 12 12 12 12 12

B 8 12 8 12 10 14 11 13 10 13 10 13 10 12 10 12 10 12 12 12 12 12 12 12

H H H H H P P H P P H P

T 2 2 2 7 7 7 7 7 7

A 2 2 2 7 7 7 7 7 7

B 1 0 0 5 5 5 5 5 5

8va..... A/C# C5 G/B

49

T 15 15 18 17 15 17 17 17 15 18 18 18 15 17 17 17 18

A 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

B 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

H

T 7 6 6 5 5 4 4 3

A 7 6 6 5 5 4 4 3

B 5 4 4 3 3 2 2 1

B $\flat$ 5 A5 E5 D5

8va..... 8va..... 8va..... 8va.....

53

T 15 15 18 17 15 17 17 17 15 18 18 18 15 17 17 17 18

A 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

B 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

Full Full Full Full Full Full Full

T 15 15 17 17 17 18 18 20 20

A 17 17 19 19 19 20 20 20 20

B 15 14 14 17 15 14 17 15 14

H H H H H H H H P P P

T 7 6 6 5 5 4 4 3

A 7 6 6 5 5 4 4 3

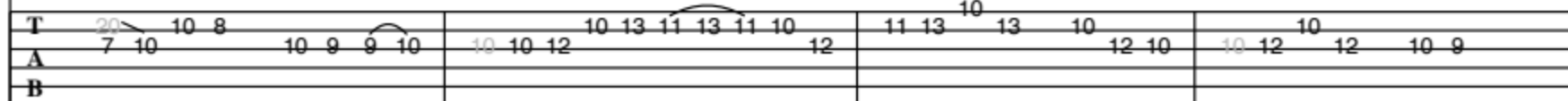
B 5 4 4 3 3 2 2 1

I Guitar Dual (Cory)

N.C.

8va

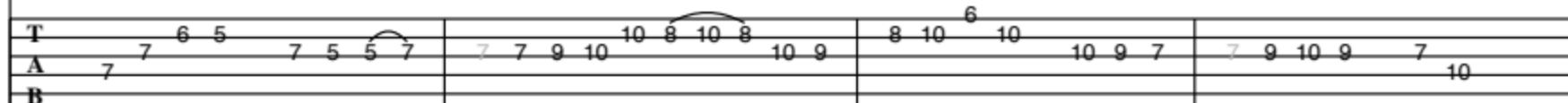
8va.....|



sl.

H

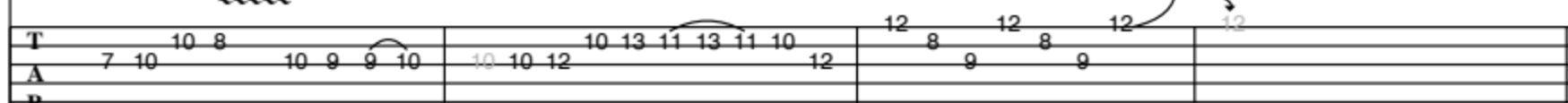
H P



H

H P

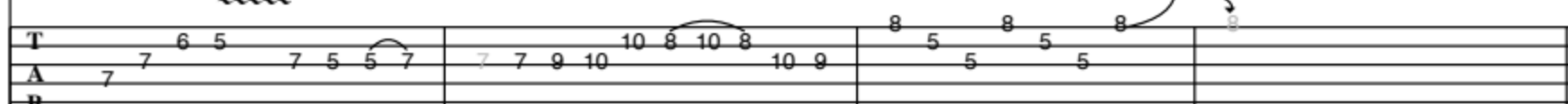
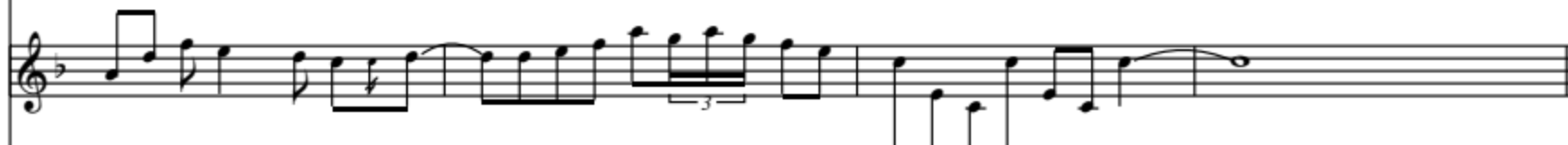
8va.....|



H

H P

8va.....|



H

H P

J Guitar Dual (Matt)

65

65

T 5 8 6 5 5 6 6 6 5 6 6 6 5 6

A 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

B 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

P.M. P.M. Full

69

69

T 5 8 6 5 5 6 6 6 5 6 6 6 5 6

A 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

B 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

P.M. P.M. Full

8va.....|

73

Measures 73-74 of the score. The vocal line (treble clef) features a descending eighth-note scale from G4 to B3. The guitar line (T, A, B strings) shows fret numbers: 15 13, 15 15, 15 13, 15 15, 15 13, 15 15, 17 13, 17 13, 15 15, 17 13, 17 13, 15 15, 17 13, 15 15.

8va.....|

Measures 75-76 of the score. The vocal line continues the descending eighth-note scale. The guitar line shows fret numbers: 12 10, 11 11, 12 10, 11 11, 12 10, 11 11, 12 10, 11 11, 13 10, 13 10, 11 11, 13 10, 13 10, 11 11, 13 10, 11 11.

8va.....|

75

Measures 77-78 of the score. The vocal line continues the descending eighth-note scale. The guitar line shows fret numbers: 17 15, 17 17, 17 15, 17 17, 17 15, 17 17, 17 15, 17 17, 18 15, 18 15, 17 17, 18 15, 18 15, 17 17, 18 15, 17 17.

8va.....|

Measures 79-80 of the score. The vocal line continues the descending eighth-note scale. The guitar line shows fret numbers: 13 12, 13 13, 13 12, 13 13, 13 12, 13 13, 13 12, 13 13, 15 12, 15 12, 13 13, 15 12, 15 12, 13 13, 15 12, 13 13.

K Metalcore Chant (Hey!)

8va.....|

B $\flat$ 5 C5 D5

77

Full 1/2 Full.....|

T 2017 17 20 20172017 17 19 19171917 17 19 17 20 20 20 20

A 19 19171917 17 19 17 20 20 20 20

B

8va.....|

Full 1/2 Full.....|

T 1310 10 13 13101310 10 12 12101210 10 12 10 1013 12 12 12 12

A 12 12101210 10 12 10 1013 12 12 12 12

B

Gtr III

P.M. P.M.

T

A

B

sl.

B $\flat$ 5 C5 D5

2

83

Gtrs I, II

P.M. P.M.

T

A

B

sl.

♩ = 169

1

8

Gtr I

P.M.

P.M.·-|

P.M.

P.M.···········|

T

A

B

5 5 5 5 5

3 3 3 3 3

6 4 4 6 6

7 7 7 7 7

5 7 10 2

7 0 0 2

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

sl.

6

P.M.

P.M.·-|

P.M.·-|

P.M.···········|

T

A

B

5 5 5 5 5

3 3 3 3 3

4 4 4 0 0

2 2 2 0 0

4 5 5 2 2 4

0 0 0 0 0

4 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

11

~~~~~

T

A

B

4

7 11

10

10

sl.

sl.

to Coda

D.S. al Coda

15

~~~~~

T

A

B

4

7 11

10

14

sl.

sl.

sl.

20

Gtr I

T

A 4

B

sl. sl.

Gtr II

P.M.

T

A

B

[illegible][illegible]

[illegible]

37

Song doesn't really tremolo this fast

41

Guitar

T

A

B

T

A

B

50

P.M. { P.M. { ~~~~~~

T				
A	12	12	15 14	12
B	12 13 14	14 13 12 13	14 13	12
			14 13	12 10
				sl.

T				
A				
B	2 2 2 2 2 2 2 2	2 0 0 0	4 4 4 4 4 4 4 4	5 5 5 5 7 7 7 7
	3 3 3 3 3 3 3 3	3 3 3 3	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5

54

T

A

B

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

9 1 1 1 2 1 1 9 1 1 1 2 12

10 10 1 2 1 4 1 2 1 4 1 5 15 14

12 1 4 1 5 1 4 1 2 1 4 1 5 17 14

15 14

15 14

[illegible]

62

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

T

A

B

5 5 5 5 5 4 4 5 7 10 2 2 2 2 2 2 2 2

3 3 3 3 3 7 7 7 7 7 0 0 0 0 0 0 0 0

sl.

66

The musical score for Example 66 consists of a piano part and a three-part vocal harmony. The piano part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The vocal harmony consists of three parts: Tenor (T), Alto (A), and Bass (B). The Tenor part is written on a single staff with a treble clef. The Alto and Bass parts are written on a single staff with a bass clef. The Alto part has a range of 5, and the Bass part has a range of 5. The vocal harmony is written in a three-part setting, with the Tenor part having a range of 5, the Alto part having a range of 5, and the Bass part having a range of 5. The piano part is written in a style that suggests a specific performance technique, with some notes marked with 'P.M.' and others with 'P.M. -|'. The vocal harmony is written in a style that suggests a specific performance technique, with some notes marked with 'P.M.' and others with 'P.M. -|'. The piano part is written in a style that suggests a specific performance technique, with some notes marked with 'P.M.' and others with 'P.M. -|'. The vocal harmony is written in a style that suggests a specific performance technique, with some notes marked with 'P.M.' and others with 'P.M. -|'.

71

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

T

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

B

[illegible]

The image displays a musical score for the song "The Rose Tree". It includes a vocal line and a guitar accompaniment.

Vocal Line:

- Staff: Treble clef.
- Key signature: One sharp (F#).
- Time signature: 4/4.
- Lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".
- Measure 1: Quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4).
- Measure 2: Quarter note (A4), quarter note (G#4), quarter note (F#4), quarter note (E4).
- Measure 3: Quarter note (D4), quarter note (C4), quarter note (B2), quarter note (A2).
- Measure 4: Quarter note (G2), quarter note (F2), quarter note (E2), quarter note (D2).

Guitar Accompaniment:

- Staff: Treble clef.
- Measure 1: Chord (F#4, G4, A4, B4).
- Measure 2: Chord (A4, G#4, F#4, E4).
- Measure 3: Chord (D4, C4, B2, A2).
- Measure 4: Chord (G2, F2, E2, D2).

Chord Diagrams:

- Measure 1: F#4, G4, A4, B4.
- Measure 2: A4, G#4, F#4, E4.
- Measure 3: D4, C4, B2, A2.
- Measure 4: G2, F2, E2, D2.

76

1.

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

A 11 9 11 12 11 12 9 11 11 9 11 12 14 12 11 12

B

80

2.

T 14 12 10 9 7 7

A 11 9 7 6 4 4

B

ANTHEM (WE ARE THE FIRE)

As recorded by trivium

(from the 2006 Album "the crusade")

Transcribed by 169290

Words by trivium

Music by trivium

Arranged by trivium

A Intro

$\text{♩} = 100$

Gtr I

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

T																				
A	9 10 7 9 4 5 4 2										2 9 10 4 7 2									
B	0 0 0 0 0 0 0 0 0 0										0 0 0 0 0 0 0 0 0 0 3									

Gtr II

T	2										2									
A	2										2									
B	0										0									

7

P.M.-l P.M. P.M.-l P.M. P.M.-l P.M.-l P.M. P.M.-l

T
A
B

9 10 7 9 4 5 4 3 3 3 5 5 7 7 5
10 10 9 9 5 5 5 3 3 3 5 5 7 7 5
0 0 0 0 0 0 0 0 1 1 1 1 3 3 3 3 5 5 3

Full Full Full Full

T
A
B

5 5 7 7 5 7 8 8 8 5 8 5 7 5 7 5 7 7 7 5 7
7 7 7 7 7 7 7 7 8 5 8 5 8 5 7 7 5 7 7 7 5
[7]

sl. H P P H P A

A.H.

C Verse

[illegible]

D Bridge

12

Gtrs I, II

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

T

A 3 7 2 9 9 10 12 2 2 4 5 4 2 4 5 4 3

B 3 5 2 9 9 x x 0 0 0 0 0 3 0 0 0 0

15

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

T																			
A	2	0	4	0	5	4	0	0	5	5	3	3	7	7	2				
B	0	0	0	0	0	0	0	3	3	3	5	5	5	5	0				

E Chorus

17

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

T																			
A	2	0	4	0	5	4	0	0	5	5	3	3	7	0	0	9	10	7	9
B	0	0	0	0	0	0	0	3	3	3	5	0	0	0	0	0	0	0	0

19

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

T																			
A	2	9	10	4	7	2			9	10	7	9	4	5	4	2	3	3	3
B	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0

F Verse

22

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

T																			
A	7	5	3						7	7	5	7							
B	5	3	1						5	5	3	5	5	5	5	5	5	5	5

G Bridge

25

T

A 3 7 2 9 9 10 12 2 2 4 5 4 2 4 5 4 3

B 3 7 2 9 9 10 12 2 2 4 5 4 2 4 5 4 3

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

28

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

T

A

B

H Bridge part 2

[illegible]

33

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

T																			
A	2	4	5	4	2	4	5	4	3	2	4	5	5	7	5	0	0	3	
B	0	0	0	0	3	0	0	0	0	0	0	3	3	3	5	0	0	3	

T	9	9	9	9	9	9	9	5	5	5	5	5	5	5	5	7	7	7	7
A	x	x	x	x	x	x	x	3	3	3	3	3	3	3	3	x	x	x	x
B	7	7	7	7	7	7	7	3	3	3	3	3	3	3	3	5	5	5	5

I Chorus

35

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

T																			
A	9	10	7	9	4	5	4	2	2	9	10	4	7	2	2	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3

T	9	10	7	9	4	5	4	3	3	3	3	5	5	5	5	0	0	3	
A	9	10	7	9	4	5	4	3	3	3	3	5	5	5	5	0	0	3	
B	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	0	0	3	

J Guitar Solo 2[illegible]

[illegible]

[illegible]

51

T

A

B

T

A

B

P P H H P H P

sl.

T

A

B

sl.

M Interlude

58

Gtr I

P.M.↓ P.M. P.M.↓ P.M. P.M.↓

P.M.↓ P.M. P.M.↓ P.M. P.M.↓

T

A

B

Gtr II

T

A

B

62

P.M. 4 P.M. P.M. 4 P.M. P.M. 4

P.M. 4 P.M. P.M. 4 P.M. P.M. 4

3x

3x

N Chorus

66

Gtrs I, II

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

T 9 10 10 7 9 4 5 4 2 2 9 10 4 7 2

A 10 10 9 9 5 5 5 2 2 10 10 5 5 3

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

68

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

T
A
B

9 10 7 9 4 5 4 3 2 1
10 10 9 9 5 5 5 3 2 1
0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 2 2 3 3 0 0 3

O Out-Chorus / Guitar Solo 4

The score for 'The Sound of Silence' includes two guitar parts. **Gtr I** (top) features a melodic line with a treble clef and a key signature of one flat. It includes guitar-specific notation: 'P.M.' (Power Mode) and 'P.M.' (Power Mode with a dotted line). The bottom staff for Gtr I shows fret numbers for the Treble (T), Alto (A), and Bass (B) clefs. **Gtr II** (bottom) features a melodic line with a treble clef and a key signature of one flat. It includes guitar-specific notation: 'Full' (Full sound) and '1/2' (Half note). The bottom staff for Gtr II shows fret numbers for the Treble (T), Alto (A), and Bass (B) clefs. The score is divided into two systems, each with two measures.

[illegible]

[illegible]

78

Guitar Part:

Staff 1: Treble clef, key signature of one sharp (F#). The melody starts with a trill on the 7th fret, followed by a series of eighth notes and a final chord.

Vocal Part:

Staff 2: Treble clef, key signature of one sharp (F#). The melody starts with a trill on the 7th fret, followed by a series of eighth notes and a final chord.

Lyrics:

T
A
B

7 5 3 3 5 7 7 5 7
7 5 3 1 1 3 5 5 3 5

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

H P H P sl. sl.

13

N.C. F#5 D5

P.M.-----}

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4 6 7 4 0 0

E5 D5 N.C. E5 D5 N.C. F#5
 17

The image shows a musical score for guitar and tenor saxophone. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). It features a complex, rhythmic melody with many beamed sixteenth notes and some sustained notes. The tenor saxophone part is written in bass clef with a key signature of one flat (Bb). It consists of a series of fingerings and rests, with some notes beamed together. The guitar part is labeled 'Gtr II' and 'P.M.' (Palm Mute) at several points. The tenor saxophone part is labeled 'T' and 'A' at the beginning.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The second system continues the melody and accompaniment. The third system concludes the piece with a final measure. Below the piano part, there are three rows of tablature for guitar, labeled T, A, and B. The T row contains whole rests. The A row contains fret numbers: 7, 6, 4, 7, 6, 4, 7, 5, 7, 4, 6. The B row contains fret numbers: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

C Pre-Chorus

25 E5 D5 E5 D5 F#5 D5 A5 D5 G#5 D5 F#5 N.C.

Gtrs I, II P.M.|

T																																
A																																
B	2	0	0	0	2	0	0	0	4	0	0	7	0	6	0	4	4	4	4	4	4	4	4	4	4	6	6	7	7	9	9	11

29 E5 D5 E5 D5 F#5 D5 A5 D5 G#5 D5 F#5 N.C.

P.M.|

T																																
A																																
B	2	0	0	0	2	0	0	0	4	0	0	7	0	6	0	4	4	4	4	4	4	4	4	4	4	6	6	7	7	9	9	11

33 D5 N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. E5 N.C.

Gtr I N.H.| N.H.| N.H.| N.H.| N.H.| N.H.|

T																				
A	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	0	0	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]	[4]

Gtr II

T																				
A	14	13	11	14	13	11	14	13	14	14	13	11	14	13	11	14	13	11	14	13
B																				

H P H P

37

F#5 N.C. F#5 N.C. F#5 N.C. F#5 N.C. F#5 N.C.

N.H. N.H. N.H. N.H. N.H.

T

A

B

sl.

H P

D Chorus

45

F#5

1. (C#)

T

A 4 4 6 6

B 4 4 4 4

T 14 13 11 11 14 13 14 13 11 11 12 14 13 14 13 16 14

H P

2.

N.C.

D.S.

49

T

A 7 6 4 4 7 6 7 6 4

B 7 6 4 7 6 7 6 4

T 11 9 7 7 11 9 11 9 7

H P

E Breakdown

51

F#5

Gtrs I, II

T

A 4 4 4 4

B 4 4 4 4

55

T
A
B

F Bridge

N.C.

59

Gtr I

T
A
B

sl. *sl.*

Gtr II

T
A
B

sl. *sl.*

63

T
A
B

sl. *sl.*

T
A
B

sl. *sl.*

67

F#5 N.C. F#5 E5 N.C. E5

Gtrs I, II

P.M.|

T			
A			
B	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr III

T			
A			
B	9 6 7 9 7 6 7 6 7 9 7 6	7 6 7 9 7 6	7 6 7 9 7 6

sl. sl.

71

D5 N.C. D5 E5 N.C. E5

P.M.|

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

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

sl. sl.

75

F#5 N.C. F#5 E5 N.C. E5

P.M.|

T

A

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2

T

A

B 9 6 7 9 7 6 7 6 7 9 7 6

sl. sl.

79

D5 N.C. D5 E5 N.C. E5

P.M.|

T

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2

T

A

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

sl. sl.

G Guitar Solo

83

F#5 A5 E5 G#5 A5

Gtr I

T

A 4 4 6 7 2 2 6 7

B 4 4 6 7 2 2 6 7

8vr-----|

Gtr II

T

A 9 9 6 7 6 7 6 7 9 7 6 14 14 16 18 16 16 18 19 16 18 19 17 19

B 9 9 6 7 9 6 7 6 7 9 7 6 14 14 16 18 16 16 18 19 16 18 19 17 19

sl.

8vr-----|

Gtr III

T

A 12 14 16 13 14 16 14 15

B 12 14 16 13 14 16 14 15

87

D5 A5 E5 A5 G#5 A5 G#5

8va

1/2 Full 1 1/2

T 21 21 21 22 21 15 17 19 16 17 19 19 19 19

A

B

8va

Full 1/2 1/2

T 17 17 17 19 17 16 18 19 17 19 21 21 21 21

A

B

91

F#5 A5 E5 G#5 A5

T A B

4 4 4 4 6 6 6 7 7 7 2 2 2 6 6 6 7 7 7

15ma.....|

T A B

21 17 19 19 17 21 17 19 19 17 21 17 19 19 17 16 17 16 14 13

15ma.....|

T A B

21 19 16 15 14 12

95

D5 A5 E5 A5 G#5 A5 G#5

T				
A	0	6 7	2	7 6 7 6
B	0	6 7	2	7 6 7 6

8va.....|

T	15	15 15	15\ 14 14	13 13 13 14 14 14 13 13	16 16 16 14 14 14 13 13
A					
B					

sl.

8va.....|

T	19	19 19	19\ 17 17	12 12 12 14 14 14 12 12	15 15 15 14 14 14 12 12
A					
B					

sl.

H Bridge

99

F#5 N.C. F#5 E5 N.C. E5

Gtrs I, II

P.M.....|

T				
A				
B	4 4 4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4 4 4	2 2 2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2 2 2

Gtr III

T				
A	9	6 7	9 7 6	7 6 7 9 7 6
B	9			

sl.

sl.

103

D5 N.C. D5 E5 N.C. E5

P.M.|

T

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

sl. sl.

107

F#5 N.C. F#5 E5 N.C. E5

P.M.|

T

A

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

9 6 7 9 7 6 7 6 7 9 7 6

sl. sl.

111

D5 N.C. N.C. E5

P.M.-----|

T

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2

5 6 7 9 7 6 7 6 7 6

sl. sl.

I Guitar Solo

115

F#5 A5 E5 G#5 A5

Gtr I

T

A 9 7 6 6 7 9 7 6 6 7 6 7 9 10 9 7 6 6 7 9 10 10 12

B 9

Gtr II

T

A 4 4 6 7 2 2 6 7

B 4 4 6 7 2 2 6 7

119

D5
15ma-----|

A5 E5 A5 G#5 A5 G#5-----|

T 17 16 17 15 14 19 10 16 17 16 17 16 10 16 17 16 17 16 17 16

A

B

T

A 0 6 7 2 7 6 7 6

B 0 6 7 2 7 6 7 6

8va-----|

Gtr III

T 19 17 18 16 14 16

A

B

123

F#5 A5 E5 G#5 A5

8va

Full 14 14 14 14 14 14 16 14 16 14 16 14 16 16 16 16

1/2 1/2 1/2

15ma

Full 19 19 19 19

19 17 19 19 19

4 4 4 4 6 6 6 2 2 2 6 6 6 7 7 7

4 4 4 4 6 6 6 2 2 2 6 6 6 7 7 7

4 4 4 4 6 6 6 2 2 2 6 6 6 7 7 7

[illegible]

J Guitar Break

N.C.

131

T
A 7 6 4 4 7 6 7 6 4
B

H P

T
A 11 9 7 7 11 9 11 9 7
B

H P

T
A 14 13 11 11 14 13 14 13 11
B

H P

K Out-Chorus

D5

E5

133

T
A 0 0 2 2
B 0 0 2 2

H P

T
A 14 13 11 11 14 13 14 13 14
B

H P

137

F#5 (C#)

T

A 4 4 6 6

B 4 4 4 4

14 13 11 11 14 13 14 13 11 11 12 14 13 16 14

H P

141

D5 E5

T

A 0 0 2 2

B 0 0 2 2

14 13 11 11 14 13 14 13 11 14 13 14 14 13 14 13 14

H P H P

145

F#5

1. N.C.

T

A 4 4 11 9 7 6

B 4 4 4 4

14 13 11 11 14 13 14 13 11 11 12 14 13 16 14

H P

149

2.
N.C.

T
A
B

7 6 7 9

sl.

T
A
B

11 9 11 12

sl.

DOWN FROM THE SKY

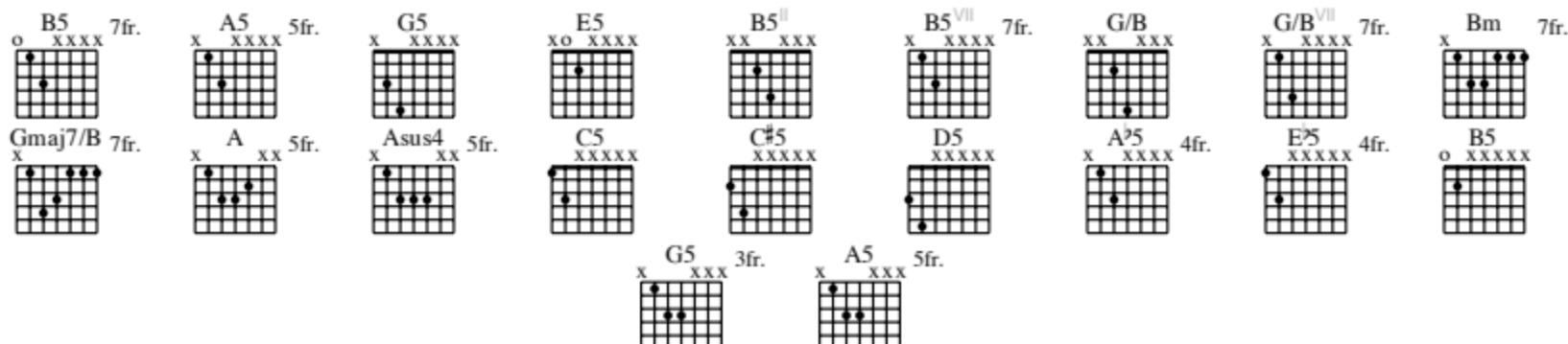
As recorded by Trivium

(from the 2008 Album "Shogun")

Transcribed by Jeff Perrin

Words by Matthew K. Heafy

Music by Trivium



♩ = 80

B5

1. 2.

Gtr III **f**

H P H P sl. H P H P H

Gtrs I, II **f**

A.H.

9 (9) (9)
7 7 7
0 0 0

C# C#

Sheet music for guitar, bass, and drums, featuring a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into two systems, each with three measures.

System 1:

- Measure 1:** Chord A5. Guitar: Quarter note F#4, eighth notes G4, A4, B4, quarter note C5. Bass: Quarter note F#3, eighth notes G3, A3, B3, quarter note C4. Drums: Hi-hat (H), Pedal (P), Hi-hat (H), Pedal (P), Slur (sl.).
- Measure 2:** Chord G5. Guitar: Quarter note G4, eighth notes A4, B4, quarter note C5. Bass: Quarter note G3, eighth notes A3, B3, quarter note C4. Drums: Hi-hat (H), Pedal (P), Hi-hat (H), Pedal (P), Slur (sl.).
- Measure 3:** Chord A5. Guitar: Quarter note F#4, eighth notes G4, A4, B4, quarter note C5. Bass: Quarter note F#3, eighth notes G3, A3, B3, quarter note C4. Drums: Hi-hat (H), Pedal (P), Hi-hat (H), Pedal (P), Slur (sl.).

System 2:

- Measure 1:** Chord E5. Guitar: Quarter note E4, eighth notes F#4, G4, A4, quarter note B4. Bass: Quarter note E3, eighth notes F#3, G3, A3, quarter note B3. Drums: Hi-hat (H), Pedal (P), Hi-hat (H), Pedal (P), Slur (sl.).
- Measure 2:** Chord B5. Guitar: Quarter note B4, eighth notes C5, D5, quarter note E5. Bass: Quarter note B3, eighth notes C4, D4, quarter note E4. Drums: Hi-hat (H), Pedal (P), Hi-hat (H), Pedal (P), Slur (sl.).
- Measure 3:** Chord A5. Guitar: Quarter note F#4, eighth notes G4, A4, B4, quarter note C5. Bass: Quarter note F#3, eighth notes G3, A3, B3, quarter note C4. Drums: Hi-hat (H), Pedal (P), Hi-hat (H), Pedal (P), Slur (sl.).

Additional notation includes a 3-measure rest in the guitar part of the first system, a 3-measure rest in the bass part of the first system, and a 3-measure rest in the guitar part of the second system. The bass part of the second system includes a 3-measure rest and a 3-measure rest.

[illegible]

Double-time ♩ = 160

B5

G/B

16

The image shows measures 16-19 of a musical score for guitar I and guitar II. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 16 and 17, and the second system contains measures 18 and 19. Each system has a guitar staff (Gtr I and Gtr II) and a bass staff (T, A, B). The guitar staves show a melodic line with eighth notes and a sustained chord. The bass staff shows a bass line with eighth notes and a sustained chord. The guitar staves are labeled 'Gtr I' and 'Gtr II'. The bass staff is labeled 'T', 'A', and 'B'. The guitar staves have a 'P.M.' marking with a dotted line and a bar line. The bass staff has a 'P.M.' marking with a dotted line and a bar line. The guitar staves have a 'P.M.' marking with a dotted line and a bar line. The bass staff has a 'P.M.' marking with a dotted line and a bar line.

Gtr I

P.M.|

T

A

B

Gtr II

P.M.|

T

A

B

G5

N.C. (E5)

[illegible]

[illegible]

36

P.M.

T

A

B 3 2 3 0 0 0 3 2 3 0 0 0 5 4 5 0 0 0 7 4

sl.

[illegible]

44

Gtr III *Bm* *Gmaj7/B*

8va

Gtr I

12 12 14 14 14 12 12 12 14 14 12 14 14 22 21 21 21

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

Gtr II

9 9 11 11 11 9 9 9 11 11 9 11 11 12 11 11 11

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

48

A 8va----- Asus4 A 8va----- 8va----- 8va----- 8va-----

Gtr I

T 10 10 12 12 12 10 10 10 9 9 7 7 9 7 6 7 9 9

A

B

sl. sl. sl. sl. sl. sl.

Gtr II

T 9 9 9 7 7 7 6 6 4 4 6 4 3 4 6 6

A 7 7 9 9 9 7 7 6 6 4 4 6 4 3 4 6 6

B

sl. sl. sl. sl. sl. sl.

Gtr III

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

T 6 6 6 6 6 7 7 7 7 7 6 6 6 6 6 6 5 2

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 x x 3 0 0 0 2 2 5 4 4 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 x x 3 0 0 0 2 2 5 2 x x 6 7

52

2.
8va.....|

T 15 15 14 15 12 15 14 12 14 14 12 11 9 11 12

A

B

T 8 7 6 7 5 7 6 4 7 6 4 3 2 3 [4]

A

B

F#

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

T

A 5 2 5 2 4 4 5

B 3 0 0 0 2 2 x x 6 7

54

Gtr I

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

T

A 2 2 2 2 4 2 2 2 2 2 5 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr II

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

T

A 7 7 7 7 9 2 2 7 7 7 7 10 2 2

B 7 7 7 7 7 2 2 7 7 7 7 7 2 2

[illegible]

62

Gtr I

P.M.

T

A

B

Gtr II

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

T				
A				
B	7 7 7 7 7	2 2	10 2	2 2

66

P.M.| P.M.|

T
A
B 3 3 3 3 3 5 0 0 0 0 9 9 9 9 9 11 11 11 16 16 16 16

sl. sl. sl.

67

P.M.| P.M.|

T
A
B 3 3 3 3 3 5 0 0 0 0 6 6 6 6 6 7 7 7 7 9 9 9 9

sl. sl. sl.

70

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

T
A
B 7 5 7 0 0 0 7 5 7 0 0 0 7 5 7 0 0 0 2 2 3 3 5 5

74

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

T
A
B 3 2 3 0 0 0 3 2 3 0 0 0 5 4 5 0 0 0 7 4

sl.

78

Gtr I

T				
A	5 5 5 5 7 7 7 7	9 9 9 9 11 11 11 11	7 7 7 7 9 9 9 9	11 11 11 11 12 12 12 12
B	3 3 3 3 5 5 5 5	7 7 7 7 9 9 9 9	5 5 5 5 7 7 7 7	9 9 9 9 10 10 10 10

Gtr II

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

sl. 17 17 sl.

Gtr III

Bm

Gmaj7/B

8va

82

Gtr I

T	12 12	14 14 14	12 12	12	12	14 14 12	14	14 22	21 21	21
A										
B										

sl. sl. sl. sl. sl.

Gtr II

T										
A	9 9	11 11 11	9	9	9	9	11 11 9	11	11 12	11 11
B										

sl. sl. sl. sl.

86

1.

8va-----| 8va-----| 8va-4 8va-----|

Gtr I

T 10 10 12 12 12 10 10 10 9 9 7 7 9 7 6 7 9 9

A

B

sl. sl. sl. sl. sl. sl. sl.

Gtr II

T 9 9 9 7 7 7 6 6 4 4 6 4 3 4 6 6

A 7 7 9 9 9 7 7 6 6 4 4 6 4 3 4 6 6

B

sl. sl. sl. sl. sl. sl. sl.

Gtr III

P.M.-4 P.M.-4 P.M.-4 P.M.

T 6 6 6 6 6 7 7 7 7 7 6 6 6 6 6 6 5 2 5 4 4 5

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 x x 3 0 0 0 2 2 5 2 x x 4 4 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 x x 3 0 0 0 2 2 5 2 x x 4 4 5

2.

8va.....|

A#m C5 C#5 D5 G#5 E#5

90

T 15 15 14 15 12 15 14 12 14 14 12 11 P.M. 1/4 P.M. P.M.

A 4 4 4 4 6 6 3 3 1 2 3 0 4 6 0

B 6 6 6 6 6 6 3 3 sl. 1 2 3 0 4 4 0

P.M. 1/4

T 8 7 6 7 5 7 6 4 7 6 4 3

A 4 4 4 4 6 6 3 3

B 6 6 6 6 6 6 3 3

P.M. 1/4

T 5 2 5 2 x x

A 3 0 0 0 2 2 5 2 x x

B 3 0 0 0 2 2 5 2 x x

C5 C#5 D5 G#5 E#5 C5 C#5 D5 G#5 E#5

94

Gtrs I, II 1/4

T P.M. P.M. 1/4 P.M. P.M.

A 6 6 3 3 1 2 3 0 4 6 0 6 6 3 3 1 2 3 0 4 6 0

B 6 6 3 3 sl. 1 2 3 0 4 4 0 6 6 3 3 sl. 1 2 3 0 4 4 0

3x

98

Bm

Gtr III *mf*

T

A

B 0 7 2 3 7 3 6 2 7 2 3 7 3 6 2 7 2 3

sl. sl. sl. sl. sl. sl.

Gtr II

P.M.4

T

A

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr I

T

A

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

sl.

108



Gtrs I, II

P.M.4

T			
A			
B	7 7 7 7 2 2 2 2 3 3 3 3	7 7 7 7 6 6 6 6	7 7 7 7 2 2 2 2 3 3 3 3
	0 0 0 0	3 3 3 3 2 2 2 2	0 0 0 0 3 3 3 3 6 6 6 6 2 2 2 2



Gtr III

T			N.H. [16]
A			[16]
B			

112

8va-----|

8va-----|

8va-----|

8va-----|

Gtr III **ff**

Full Full

T 13 10 13 15 13 16 20 19 17 20 19

A 12 15 13 14 16 16 19 17 20 19

B

H H H H

8va-----|

Gtr IV

T 24 23 5 8 7

A 22 20 4 7 5 8 7

B

H H

Gtrs I, II

1/4 P.M.-----| P.M. 1/4 P.M.-----| P.M.

T

A

B 6 6 3 2 1 4 5 0 6 4 6 0 6 6 3 2 1 4 5 0 6 4 6 0

sl. sl.

116

8va-----|



3 3 3 3

T	19 18 15 19 18 15 19 18 15 19 18 15 19 18 14	19 18 14 19 18 14 19 18 14 19 18 14 19 18 14 19 18 13
A		
B		

8va-----|



3 3 3 3

T	19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 18 17 14	18 17 14 18 17 14 18 17 14 18 17 14 18 17 14 18 17 14 17 16 13
A		
B		



1/4

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

T		
A		
B	6 6 3 2 <i>sl.</i>	3 4 5 0 6 6 0

1 2 3 0 4 4 0

118

8va.....|

T 19 18 13 19 18 13 19 18 13 19 18 13 19 18 13

A

B 2 3 5 8 9 11 9 10 12 10 11 13
(7) (8) (10)

8va.....|

T 17 16 13 17 16 13 17 16 13 17 16 13 17 16 13

A

B

1/4

P.M. P.M.

T

A

B 6 6 3 2 sl. 3 4 5 0 6 4 6 0

120

8va.....|

Gtr III

6

N.H.....|

T 12 13 15 13 14 15 16 16 [16] [16] [16]

A

B

Gtrs I, II

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

T

A

B 6 4 6 0 6 4 6 0 6 4 4 4 7 5 7 0 0 0 7 5 7 0 0 0 7 5 7 0 0 0

125

Gtrs I, II

P.M.---4 P.M.---4 P.M.---4

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

sl.

130

Gtr I

G5 A5

Gtr III

P.M.----- A.H. P.M.----- P.M.-----

T				
A		4 6 7 [6]	6 7 6 9 7 9	7 8 7 9 7 9
B	3 5 7 4 5 7	7		

F H P H P H P sl.

Gtr IV

ff P.M.----- P.M.---4

T			
A		9 11 9 10 12 10 10 12 14	10 12 14 15 14 12 14 12 14 15
B			

H P H P H P sl.

Gtr II

T				
A	5 5 5 5 7 7 7 7	9 9 9 9 11 11 11 11	7 7 7 7 9 9 9 9	11 11 11 11 12 12 12 12
B	x x x x x x x x	x x x x x x x x	x x x x x x x x	x x x x x x x x

[illegible]

138

A Asus4 A

8va-----| 8va-----| 8va--| 8va-----|

Gtr I

T 10 10 12 12 12 10 10 10 9 9 7 7 9 7 6 7 9 9

A

B

sl. sl. sl. sl. sl. sl.

Gtr II

T 7 7 9 9 9 7 7 7 6 6 4 4 6 4 3 4 6 6

A

B

sl. sl. sl. sl. sl. sl.

Gtr III

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

T 6 6 6 6 6 7 7 7 7 7 6 6 6 6 6 6 5 2

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 x x 3 0 0 0 2 2 5 4 4 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 x x 3 0 0 0 2 2 5 2 x x 6 7

2.
8va-----|

142

T 15 15 14 15 12 15 14 12 14 14 12 11 P.M.-----|

A

B 4 4 4 4 6 6 6 6 0 0 0 7 7 7 2 2 2 3 3 3 7 7 7 3 3 3 6 6 6 2 2 2

T 8 7 6 7 5 7 6 4 7 6 4 3 P.M.-----|

A

B 4 4 4 4 6 6 6 6 0 0 0 7 7 7 2 2 2 3 3 3 7 7 7 3 3 3 6 6 6 2 2 2

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

A 5 2 5

B 3 0 0 0 2 2 2 x x

146

Gtrs I, II

P.M.-----|

T

A

B 0 0 0 0 7 7 7 7 2 2 2 2 3 3 3 3 7 7 7 7 3 3 3 3 6 6 6 6 0 0 0 0 7 7 7 7 2 2 2 2 3 3 3 3 7 7 7 7 3 3 3 3 6 6 6 6 2 2 2 2

150

rit. $\text{♩} = 80$

C5 C#5 D5 G#5 E♭5 G#5 E♭5 G#5 E♭5 G#5 (E♭5) B5

1/2 P.M. P.M. P.M. P.M. 1/4 Full

T
A
B

6 6 3 3 *sl.* 3 4 5 0 6 4 6 1 2 3 0 4 0 6 4 6 0 4 6 0 6 4 4 4 4 0 (2) 2 0

DYING IN YOUR ARMS

As recorded by Trivium

(from the 2005 Album "Ascendancy")

Transcribed by Bronson Chambers; poisonthewell614

Music by Jason M. Suecof; Matthew K. Heafy

Arranged by Jason M. Suecof; Matthew K. Heafy

A Intro

Guitars are Tuned in Drop-D: DADGBE

Moderate Rock ♩ = 81

A5

E5

F5

G5

E5

1. Gtr I

Gtr I

T A B

7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	5	5	5	5	5	2	2	2	2
7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	5	5	5	5	5	2	2	2	2
7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	5	5	5	5	5	2	2	2	2

Gtr II *fff*

T A B

17	16	17	17	17	16	16	17	16	17	16	17	17	16	16	17	16	17	17	17	17	16	16	17	16	17	16	16	17	16	17	16	17
17	16	17	17	17	16	16	17	16	17	16	17	17	16	16	17	16	17	17	17	17	16	16	17	16	17	16	16	17	16	17	16	17
17	16	17	17	17	16	16	17	16	17	16	17	17	16	16	17	16	17	17	17	17	16	16	17	16	17	16	16	17	16	17	16	17

Gtr III

T A B

10	9	10	10	10	9	9	10	9	10	9	10	10	10	9	9	10	9	10	9	10	10	9	9	10	9	10	9	10	9	10	9	10
10	9	10	10	10	9	9	10	9	10	9	10	10	10	9	9	10	9	10	9	10	10	9	9	10	9	10	9	10	9	10	9	10
10	9	10	10	10	9	9	10	9	10	9	10	10	10	9	9	10	9	10	9	10	10	9	9	10	9	10	9	10	9	10	9	10

B Verses

A5

D5

F5

G5

E5

3. Gtrs I, II

Gtrs I, II

P.M. ♯4

P.M. ♯4

P.M. ♯4

P.M. ♯4

P.M. ♯4

T A B

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7		

A5
 D5

Gtr I

T																															
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtr II

T																																
A	9	9	9	7	7	7	12	12	9	9	9	7	7	7	12	12	9	9	9	7	7	7	12	12	9	9	9	7	7	7	12	12
B	7	7	7	5	5	5	10	10	7	7	7	5	5	5	10	10	7	7	7	5	5	5	10	10	7	7	7	5	5	5	10	10

F5
 G5
E5

Gtr I

T																															
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Gtr II

T																																
A	10	10	10	9	9	9	5	5	10	10	10	9	9	9	5	5	7	7	7	7	7	7	5	5	4	4	4	4	5	4	5	7
B	8	8	8	7	7	7	3	3	8	8	8	7	7	7	3	3	5	5	5	5	5	5	3	3	2	2	2	2	3	2	3	5

C Chorus

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically the guitar parts. The score is written for three guitarists: Gtr I, Gtr II, and Gtr III. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing a musical staff, a guitar staff with tablature, and a guitar staff with a wavy line indicating a specific playing technique.

Gtr I: The first system shows a melodic line in the treble clef. The guitar staff below it provides the corresponding fret numbers for the strings. The tablature is written in a standard 6-string format, with the top line representing the high E string and the bottom line representing the low E string. The fret numbers are: 7, 7, 7, 7, 7, 7, 7, 7, 2, 2, 2, 2, 2, 2, 2, 2, 3, 3, 3, 3, 3, 3, 3, 3, 5, 5, 5, 5, 2, 2, 2, 2. The second system continues the melodic line with the same fret numbers: 3, 3, 3, 3, 3, 3, 3, 3, 5, 5, 5, 5, 2, 2, 2, 2.

Gtr II: The second system shows a melodic line in the treble clef. The guitar staff below it provides the corresponding fret numbers for the strings. The tablature is written in a standard 6-string format, with the top line representing the high E string and the bottom line representing the low E string. The fret numbers are: 17, 16, 17, 17, 17, 16, 16, 17, 16, 19, 17, 17, 17, 16, 16, 17, 16, 19, 17. The second system continues the melodic line with the same fret numbers: 17, 16, 17, 17, 17, 16, 16, 17, 16, 19, 17, 17, 17, 16, 16, 17, 16, 19, 17.

Gtr III: The third system shows a melodic line in the treble clef. The guitar staff below it provides the corresponding fret numbers for the strings. The tablature is written in a standard 6-string format, with the top line representing the high E string and the bottom line representing the low E string. The fret numbers are: 10, 9, 10, 10, 10, 9, 12, 9, 10, 9, 12, 10, 10, 9, 10, 10, 9, 12, 10. The second system continues the melodic line with the same fret numbers: 10, 9, 10, 10, 10, 9, 12, 9, 10, 9, 12, 10, 10, 9, 10, 10, 9, 12, 10.

The score is written for three guitarists: Gtr I, Gtr II, and Gtr III. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing a musical staff, a guitar staff with tablature, and a guitar staff with a wavy line indicating a specific playing technique.

D Breakdown

13

A5 E5 F5 A5 F5 G5 N.C.

Gtr I

T

A 7 2 3 3 7 3 5

B 7 2 3 3 7 3 5

Gtr II

T

A 7 2 3 3 7 3 5

B 7 2 3 3 7 3 5

H P

15

A5 E5 F5 A5 F5 G5 N.C.

Gtr I

T

A 7 2 3 2 7 3 5 2 0 2 0 3 5 2 0

B 7 2 3 2 7 3 5 2 0 2 0 3 5 2 0

H P

Gtr II

T

A 7 2 3 2 7 3 5 3 2 3 2 5 2 5 3

B 7 2 3 2 7 3 5 3 2 3 2 5 2 5 3

H P

E Guitar Solo

N.C.

17

Gtr I

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

T

A 7 7 7 9 10 10 2 3 5 3 2 3 3 3 5 7 7 5 5 9 7 5 7

B 7 7 7 9 10 10 2 2 3 5 3 2 3 3 3 5 7 7 5 5 9 7 5 7

Gtr III

T

A 14 10 10 12 12 14 14 10 10 10 10 9 9 9 9 10 12 9 9 9

B 14 10 10 12 12 14 14 10 10 10 10 9 9 9 9 10 12 9 9 9

19

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

T
A
B

7 7 7 9 10 10 2 3 5 3 2 3 3 3 5 7 7 5 5 5 9 7 5 7

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

T
A
B

14 14 12 17 15 13 12 12 13 12 12 9 14 12 12 14 12 12 12 12 13 15 12 12

T
A
B

17 17 15 20 18 17 15 15 17 15 16 12

21

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

T
A
B

7 7 7 9 10 10 2 2 3 5 3 2 3 3 5 7 7 5 5 9 7 5 7

1713 17131713 17131713 1512 15121512 13121312 1310 13101310 12101210 181715 171513 151312 131210 12

1417 1417 1417 1216 1216 1214 1014 1014 1014 17 16 14 12

P H P P H P P H P H P P H P H P H P H P P P P P P P

23

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

T
A
B

7 7 7 9 10 10 2 2 3 5 3 2 3 3 5 7 7 5 5 9 7 5 7

1713 17131713 17131713 1512 15121512 13121312 1310 13101310 12101210 181715 171513 151312 131210 12

1417 1417 1417 1216 1216 1214 1014 1014 1014 17 16 14 12

P H P P H P P H P H P P H P H P P P P P P P P P P P P

1410 14101410 14101410 129 129129 109 109 107 107107 9 7 9 7 151412 141210 12109 109 7 10

1215 1215 1215 1014 1014 1012 812 812 812 15 14 12 10

P H P P H P P H P H P P H P P H P P P P P P P P P P P P

F Chorus

A5 E5 F5 G5 E5

25

Gtr IV Gtr I

T

A 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 5 5 5 5 2 2 2 2

B 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 5 5 5 5 2 2 2 2

Gtr II P.M. P.M. P.M. *fff* ^^^^^

T

A 17 16 17 17 17 16 16 17 16

B 7 7 2 2 2 17 19 19 17

Gtr III P.M. P.M. ^^^^^

T

A 10 9 10 10 10 9 9 10 9

B 7 7 2 2 2 10 12 12 10

27

A5 E5 F5 G5 E5

T

A 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 5 5 5 5 2 2 2 2

B 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 5 5 5 5 2 2 2 2

T

A 17 16 17 17 17 16 16 17 16 17 16 17 17 16 16 17 16 17 16 17 16 16 17 16 19 17

B 17 17 17 17 17 17 17 17 19 19 19 19 17 17 17 17 19 19 19 19 17 17 17 17 19 19 17 17

T

A 10 9 10 10 10 9 9 10 9 10 9 10 10 9 9 10 9 10 9 10 9 10 9 12 12 10 10 12 10

B 10 10 10 10 10 10 10 10 12 12 12 12 10 10 10 10 12 12 12 12 10 10 10 10 12 12 10 10

G Out-Chorus

B5 F#5 G5 A5 F#5

29

4x

19 18 19 19 19 18 21 18 19 18 21 19

19 18 19 19 19 18 21 18 19 18 21 19

12 11 12 12 12 11 14 11 12 11 14 12

12 11 12 12 12 11 14 11 12 11 14 12

D5 B^b5 A5 D5 F5 G5 A5 D5

31

4x

Gtrs I, II

P.M. P.M.

0 8 7 0 3 5 7 0

0 8 7 0 3 5 7 0

0 8 7 0 3 5 7 0

sl.

N.C. C5 D5

10

P.M.····| P.M. P.M.····| P.M. P.M.····| P.M. P.M.····| P.M. P.M.····| P.M. P.M.····| P.M.····|

T

A

B 5 5 7 5 9 5 5 7 5 9 5 5 5 5 9 7 7 9 7 10 7 7 7 10 10 12 12

P.M.····| P.M. P.M.····| P.M. P.M.····| P.M. P.M.····| P.M. P.M.····| P.M. P.M.····| P.M.····|

T

A

B 5 5 7 5 9 5 5 7 5 9 5 5 5 5 9 7 7 9 7 10 7 7 7 8 8 10 10 *sl.*

E5

12

Gtr I

T

A

B 2 2 2 2 2 2 0 0 0 0 0 0

Gtr II

f *fff* *f*

T

A 5 5 4 4 5 5 4 4

B 2 2 2 2 2 2 7 7 5 5 5 5 4 4

Gtr III

T

A 4 4 2 2 5 5 4 4 4 4 2 2

B

to Coda
to Dbl Coda

1.
2.

N.C.

P.M.,...| P.M.,...| P.M. *f*

fff *f* *fff* P.M.,...| P.M.,...| P.M. *f*

sl. sl.

sl. sl.

sl. sl.

17

C5/G D5/A E5

fff P.M. -1 P.M. -1

T 5 7 2 2 2 2 2 2 2 2 2 2

A 5 7 2 2 2 2 2 2 2 2 2 2

B 3 5 0 0 0 0 0 0 0 0 0 0

fff *f* *fff* P.M. -1 P.M. -1

T 9 12 14 11 14 16 2 2 2 5 5 4 4 2 2 2 2 2 2

A x x x x x 2 2 2 5 5 4 4 2 2 2 2 2 2

B 7 10 12 9 12 14 0 0 0 0 0 0 0 0 0 0 0 0

sl. *sl.*

T 5 9 11 7 11 12 4 4 2 2

A x x x x x 4 4 2 2

B 3 7 9 5 9 10

sl. *sl.*

C Pre-Chorus

21

Dsus2/E C/E E5 C5/G D5/A

Gtrs I, II

T 12 12 12 12 10 10 9 9 5 7

A 7 7 7 7 7 7 7 7 5 7

B 0 0 0 0 0 0 0 0 3 5

D Chorus

E5 N.C. E5 N.C. C5/G D5/A

Gtr I P.M. *~~~~~* P.M. *~~~~~*

T
A 2 2 5 5 4 4 2 2 5 5 4 4 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7
B 2 2 0 0 0 0 2 2 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
sl. sl. sl. sl.

Gtr II P.M. *~~~~~* P.M. *~~~~~* *f*

T
A 2 2 5 5 4 4 2 2 5 5 4 4 5 5 5 5 5 5 5 5 7 7 7 7 9 7 7 9
B 2 2 0 0 0 0 2 2 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 10 9 10 7 9
sl. sl. sl. sl.

D.S. al Coda

E5 N.C. E5 N.C. C5/G D5/A

P.M. *~~~~~* P.M. *~~~~~*

T
A 2 2 5 5 4 4 2 2 5 5 4 4 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7
B 2 2 0 0 0 0 2 2 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
sl. sl. sl. sl.

fff P.M. *~~~~~* P.M. *~~~~~* *f*

T
A 2 2 5 5 4 4 2 2 9 9 7 7 5 5 5 5 5 5 5 5 7 7 7 7 9 7 7 9
B 2 2 0 0 0 0 2 2 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 10 9 10 7 9
sl. sl. sl. sl.

E Bridge

E5

N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. Below the vocal line, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The second system shows the vocal melody continuing, with a final measure containing a triplet of eighth notes. Below the vocal line, the lyrics 'The Rose Tree' are repeated. The score is written for a single voice part, with the lyrics written below the notes.

The image shows a musical score for the song "The Rose Tree". It begins with a piano introduction in G major, marked *fff* (fortissimo) and *P.M.* (Pianissimo). The introduction consists of a single melodic line in the treble clef. Following the introduction, the vocal parts enter. The Tenor (T), Alto (A), and Bass (B) parts are written on three staves. The Bass part includes fingerings and slurs, and the Alto part includes a *sl.* (slide) marking. The lyrics "The rose tree, the rose tree, the rose tree, the rose tree" are written below the vocal staves.

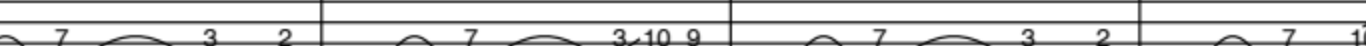
fff *P.M.*

T
A
B

0 5/7 7 0 3 5 3 2 0 5/7 7 0 3 5 3 10 9 0 5/7 7 0 3 5 3 2 0 5/7 7 10 9 7 9 7

sl. *H H* *sl.* *H H* *sl.* *H H* *sl.* *P P*

The rose tree, the rose tree, the rose tree, the rose tree

37 

F Guitar Solo

C5 D5 E5 G5

41

Gtrs I, II *mf*

T	A	B
5	5	3
7	7	5
2	2	0
5	5	3

Gtr IV

T	A	B
12 13 15	10 12 14	10 12 14
11 12 14	11 12 14	11 12 14
16 14 12 12 12 12 11 11 11 11 11 11		

H H H H H H H H

Gtr V

T	A	B
12 14 16	12 14 15	12 14 15
12 14 16	12 14 15	12 14 15
12 11 9 9 9 9 7 7 7 7 7 7		

H H H H H H H H

D.S.S. al Dbl Coda

A5 C5 D5 E5

43

8va-----

6:4

6:4

6:4

6:4

19 17 15 19 17 15 19 17 15 19 17 15 19 17 16 19 17 16 17 16 14 17 16 14

17

sl.

P P P P P P P P P P P P

8va-----

6:4

6:4

6:4

15 14 12 15 14 12 15 13 12 15 13 12 16 14 12 16 14 12 14 12 11 14 12 11

14

sl.

P P P P P P P P P P P P

46

E5 N.C. C5/G D5/A

Gtr I *fff* P.M. *f* *fff*

T A B 2 0 2 0 2 0 0 9 10 7 8 5 7 5 5

sl. sl.

Gtr II *fff* P.M. *f*

T A B 2 0 2 0 2 0 0 11 12 9 10 7 12 14 11 14 16 9 12 14

sl. sl. sl. sl.

Gtr III

T A B 7 9 5 7 9 7 11 12 5 7 9 5 9 10

sl. sl. sl. sl.

49 E5

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

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

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

T
A 4 4 2 2
B

G Pre-Chorus

51 Dsus2/E C/E E5 C5/G D5/A

T
A 12 12 12 12
B 7 7 7 7
0 0 0 0

T
A 10 10 9 9
B 7 7 7 7
0 0 0 0

T
A 5 5
B 5 5
3 3

T
A 7 7
B 5 5
5 5

H Out-Chorus

E5 N.C.

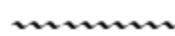
E5

N.C.

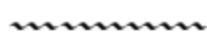
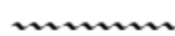
C5/G

D5/A

55

Gtr I *mf* P.M. P.M. 

T	A	B
	2 2 5 5 4 4	2 2 5 5 4 4
	2 2 2 2 2 2	0 0 0 0 0 0
	sl.	sl.

Gtr II *mf* P.M. P.M. 

T	A	B
	2 2 10 10 9 9	2 2 10 10 9 9
	2 2 2 2 2 2	0 0 0 0 0 0
	sl.	sl.

8va.....



Gtr IV

5 1 1 1 1

Full

T	A	B
15 15	9 9 9 9	10 12 14 12 14 12
		12 12 14 12 14 14
		sl.

59

E5 N.C. E5 N.C.

P.M. P.M.

T A B

2 2 5 5 4 4 2 2 5 5 4 4

0 0 0 sl. 0 0 0 sl. 0 0 0 sl. 0 0 0 sl.

P.M. P.M.

T A B

2 2 10 10 9 9 2 2 9 9 7 7

0 0 0 sl. 0 0 0 sl. 0 0 0 sl. 0 0 0 sl.

Full Full Full Full

14 14 15 14 14 12 11

61

C5/G

D5/A

T

A

B

T

A

B

T

A

B

14 12 16 14 12 12 16 14 12 15 14 12 12 14 12 12 14 15 14 12 15

12 12 13 15 15

12 14 11 12 11 12 14 12 14 15

14 15 15

[illegible][illegible]

ENTRANCE OF THE CONFLAGRATION

As recorded by Trivium

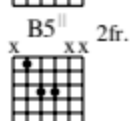
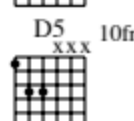
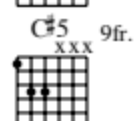
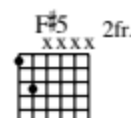
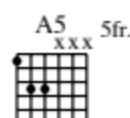
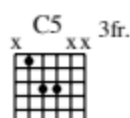
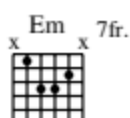
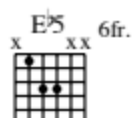
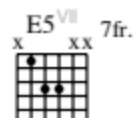
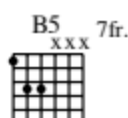
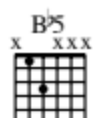
(from the 2006 Album "The Crusade")

Transcribed by Luke Slater

Words by Matthew Heafy

Music by Trivium

Arranged by Trivium



A Intro / Verse 1

♩ = 180

E5

Bb5

E5

Music score for Gtr I and Gtr II, showing guitar parts and fretboard diagrams.

Gtr I

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

Gtr II

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

Fretboard diagrams for E5, Bb5, and E5 are shown above the corresponding measures.

N.C. E5 B^b5

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

T A B

P P P P

E5 N.C. 1., 2. 3x

P.M. P.M.

T A B

H H H H

[illegible]

C Verse 2 & 3

N.C. E5 B^b5

Gtr I

P.M.4 P.M. .-| P.M. .-| P.M.4

T

A

B

P P P P 0 0 0 0 0 0 0 0 0 2 3 6 6

Gtr II

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

T

A

B

6 3 3 3 6 3 3 3 3 2 2 2 3 2 2 2 2 0 0 0 0 0 0 0 0 0 2 3 6 6

p p p p

The image displays a musical score for two sections: 'E5' and 'N.C.'. Each section consists of a guitar staff (top) and a bass staff (bottom). The guitar staff uses a treble clef with a key signature of one sharp (F#). The bass staff uses a bass clef and a 2/2 time signature. In the 'E5' section, the guitar part features a series of eighth-note chords, while the bass part plays a steady eighth-note pattern. In the 'N.C.' section, the guitar part continues with eighth-note chords, and the bass part plays a series of eighth-note chords. The score is presented in a clean, black-and-white format.

[illegible]

N.C. E5 B^b5

30

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

T

A

B

P P P P

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

T

A

B

P P P P

D Bridge / Chorus 2 & 3

E5 F[#]5 B^b5 C5 D[#]5

Gtrs III, IV

P.M. P.M.

T

A

B

sl.

Gtr I

P.M.

T

A

B

H H H H

Gtr II

P.M.

T

A

B

H H sl.

37

E5^{VII} Em A5 B5

Gtrs III, IV
P.M. P.M. P.M. P.M. P.M. P.M.

T A B

41

E5^{VII} D#5E5^{VII} C5 D#5

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

T A B

45

E5^{VII} Em A5 B5

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

T A B

49

E5^{VII} D#5 E5^{VII} E5

to Coda

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

T A B

E Break

J = 195

E5^{VIII}[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and is in 4/4 time. The vocal part is in the key of D major and is in 4/4 time. The score is divided into three systems, each corresponding to a different guitar chord: F#5, G5, and D#5. The guitar part features a complex, melodic line with many accidentals and a final, sustained note. The vocal part consists of a single line of lyrics, "The Sound of Silence," which is repeated three times, corresponding to the three systems of the guitar part. The lyrics are written in a stylized, handwritten font. The score is presented in a clean, black-and-white format, with the guitar part on the left and the vocal part on the right.

System 1: F#5

Guitar: F#5 (Chord)
 Vocal: The Sound of Silence

System 2: G5

Guitar: G5 (Chord)
 Vocal: The Sound of Silence

System 3: D#5

Guitar: D#5 (Chord)
 Vocal: The Sound of Silence

[illegible]

[illegible]

The image displays two systems of musical notation for guitar. Each system consists of a standard musical staff and a guitar fretboard diagram below it.

System 1:

- Musical Staff:** Treble clef, key signature of one sharp (F#). The melody starts with a half note D#5, followed by a series of eighth notes, then a half note E5 VII, followed by more eighth notes, then a half note C5, followed by more eighth notes, and ends with a half note C5.
- Fretboard Diagram:** Shows fingerings for the strings (T, A, B). The first measure (D#5) has a barre at the 11th fret. The second measure (E5 VII) has a barre at the 12th fret. The third measure (C5) has a barre at the 9th fret. Slurs and accents are used to indicate phrasing.

System 2:

- Musical Staff:** Treble clef, key signature of one sharp (F#). The melody starts with a half note D#5, followed by a series of eighth notes, then a half note E5 VII, followed by more eighth notes, then a half note C5, followed by more eighth notes, and ends with a half note C5.
- Fretboard Diagram:** Shows fingerings for the strings (T, A, B). The first measure (D#5) has a barre at the 8th fret. The second measure (E5 VII) has a barre at the 9th fret. The third measure (C5) has a barre at the 5th fret. Slurs and accents are used to indicate phrasing.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major (one sharp) and features a complex, melodic line with many accidentals. The piano part is in the key of D major and features a complex, melodic line with many accidentals. The vocal part is in the key of D major and features a complex, melodic line with many accidentals. The score is divided into two systems, each with a guitar part, a piano part, and a vocal part. The guitar part is written in standard notation, while the piano and vocal parts are written in simplified notation. The guitar part is marked with "D#5" and "B5" at the beginning of each system. The piano part is marked with "P.M." at the beginning of each system. The vocal part is marked with "sl." at the beginning of each system. The score is for a 12-string guitar, as indicated by the "11" and "12" fret markers on the guitar part.

F Breakdown

79

E5^{VII} D#5 E5^{VII} N.C.

Gtrs I, II
P.M.:4 P.M.:4 P.M.:-----| P.M.:4 P.M. P.M.:4 P.M.:4 P.M.

T A B

9 9 9 9 8 8 9 9 9 10 11 8 0 11 14 13

7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0

83

E5^{VII} D#5 E5^{VII} N.C.

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

T

A 9 9 9 9 9 9 8 8 9 9 9 14 13

B 7 7 7 7 7 7 7 7 7 7 7 0 12 15 15 12 0 11 14 14 11*

87

Example 10

87

T

A

B

0 12 15 14 15 12 0 11 14 13 14 11 0 8 11 10 11 8 0 7 10 9 10 7 0 7 10 9 10 7 0 6 9 8 9 6

[G] Bridge

N.C.

90

Gtr III P.M.--4 P.M. P.M.--4 P.M.--4 P.M.--4 P.M. P.M.--4 P.M.

T

A

B

sl.

3 3 3 3 3 3

94

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

T
A
B



H Solo 1

98

P.M.~| P.M. P.M.~| P.M.~| P.M.~| P.M. P.M.~| P.M.

sl.

102

P.M.~| P.M. P.M.~| P.M. P.M.~| P.M. P.M.~| P.M.

sl.

P.M.~| P.M. P.M.~| P.M. P.M.~| P.M. P.M.~| P.M.

sl.

Full

Gtr II

sl.

[illegible]

110

P.M. -l P.M. P.M. -l P.M. P.M. -l P.M. P.M. -l P.M.

[illegible]

T	17 17 17 17 17 15 15 15	10 10 10 10 8 8 8	5 12 8 7 6 10 10 13	8 17 12	
A			9	14	13 12 14 12 14
B				12	14

T	15 15 15 15 15 13 13 13	13 13 13 13 12 12 12	12 10
A			13 12 13
B			

I Solo 2

114

Gtr III

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

[illegible]

sl.[illegible]

118

P.M.~| P.M. P.M.~| P.M. P.M.~| P.M. P.M.~| P.M.~|

T 4 5 5 5 4 4 4 2 2 2 2 5 5 5 4 4 4

A 5 5 5 5 5 5 5 3 3 3 3 5 5 5 5 5 5

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.M. P.M. P.M. A.H. P.M. P.M. ~~~~~

T 17 17 16 16 14 15 [14] 12 12 10 10 10 10 9 9 9 9 10 9 10 9 12 10

A 19 17 17 17 15 14 12 10 12 10 10 10 9 9 9 9 10 9 10 9 12 10

B C P H P

122

P.M.~| P.M. P.M.~| P.M.~| P.M.~| P.M. P.M.~| P.M.~| P.M.

T 5 7 7 7 5 5 5 5 4 4 5 5 5 5 4 4 4 4 4 4 4 4

A 5 7 7 7 5 5 5 5 4 4 5 5 5 5 5 5 5 5 5 5 5 5

B sl. 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3

P.M.~| P.M.~| P.M.~| P.M.~| P.M.~| P.M.~| P.M.~| P.M.~|

T 9 9 10 10 12 13 10 12 13 10 12 13 10 12 13 10 12 13 10 12 13 10 12 13

A 9

B 8 10 12 12 10 8 10 12 8 10 12 12 10 8 10 12 8 10 12 12 10 8 10 12

126

P.M. --1 P.M. P.M. --1 P.M. P.M. --1 P.M. P.M. --1

T 4 5 5 5 4 4 4 2 2 2 2 5 5 5 4 4 4

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13 12 10 13 12 10 10 13 12 10 10 9 9 [10] 10

A.H.

B⁷

J Breakdown

130

E5^{VII} D#5 E5^{VII} N.C.

Gtrs III, IV P.M. --1 P.M. --1 P.M.1 P.M. --1 P.M. P.M. --1 P.M. --1 P.M.

T 9 9 9 9 8 8 9 9 9 0 8 11 11 8 0 11 14 14 11

A 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 0

B 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 0

Gtr I

sl.

134

E5^{VII} D#5 E5^{VII} N.C.

P.M. --1 P.M. --1 P.M.1 P.M. --1 P.M. P.M. --1 P.M. --1 P.M.

T 9 9 9 9 8 8 9 9 9 0 12 15 15 12 0 11 14 14 11

A 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 0

B 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 0

138

E5^{VII} D#5 E5^{VII} N.C.

P.M. -1 P.M. -1 P.M.1 P.M. -1 P.M. P.M. -1 P.M. -1 P.M.

T

A 9 9 9 9 8 8 9 9 9 10 11 8 0 11 14 13

B 7 0 0 7 0 0 7 0 7 7 7 0 0 7 0 0 0 0 0 8 11 11 8 0 11 14 14 11

142

E5^{VII} D#5 E5^{VII} N.C.

P.M. -1 P.M. -1 P.M.1 P.M. -1 P.M. P.M. -1 P.M. -1 P.M.

T

A 9 9 9 9 8 8 9 9 9 14 15 12 0 11 14 13

B 7 0 0 7 0 0 7 0 7 7 7 0 0 7 0 0 0 0 0 12 15 15 12 0 11 14 14 11

146

D.S. al Coda

T

A 14 13 10 9 8 9 6

B 0 12 15 15 12 0 11 14 13 14 11 0 8 11 10 11 8 0 7 10 9 10 7 0 7 10 10 7 0 6 9 8 9 6

K End $\text{♩} = 180$

E5

149



Gtr I



Gtr II



KIRISUTE GOMEN

As recorded by Trivium

(from the 2008 Album "Shogun")

Transcribed by Lukige

Music by Trivium

A Acoustic Intro

♩ = 120

Kirisute Gomen

The first staff of music is in treble clef with a 4/4 time signature. It contains four measures: the first measure has a quarter note G4 and a quarter note A4; the second measure has a quarter note B4 and a quarter note C5; the third measure has a quarter note D5 and a quarter note E5; the fourth measure has a quarter note F5 and a quarter note G5. The notes are written on a five-line staff with a key signature of one sharp (F#).

Gtr IV *f* This guitar part is fingerpicked

T									
A	12	11	9	5	16	14	12	9	8
B	10	9	7	3	14	12	10	7	6

[illegible]Gtr V ***p***

T			
A			
B			
0	0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, starting on a whole note and followed by a series of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff.

T									
A	12	11	9	17	17	16	17	16	16 14
B	10	9	7	15	15	14	15	14	14 12

The first staff of music is written on a five-line treble clef. It contains a continuous sequence of eighth notes, starting on the first line (F4) and ascending stepwise to the second line (G4). The notes are grouped in pairs, with a small 's' marking the beginning of each pair. The staff is divided into four measures by vertical bar lines.

T			
A			
B	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0

B Heavy Intro

9

Drum fill

Gtr II

T

A

B

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

H P H P

Gtr I

T

A

B

7 6
x x
5 4

13

T

A

B

6 7 7 10 7 9 7 9 9 9 9 10 9 7 10 8 8 8 8 9 8 10 9

sl. H P H P

T

A

B

2 3 3 7 3 6 9 10 7 6
x x x x x x x x x
0 1 1 5 1 4 7 8 5 4

sl.

17

T

A 6 7 7 10 7 9 7 9 9 9 10 9 7 10 8 8 8 8 9 8 10 9

B

sl. H P H P

Gtr III

T

A

B

H P H P

Gtr II

T

A 2 3 3 7 3 6 9 10 7 6

B x x x x x x x x x x 4

sl.

C He who walks the fire...

♩ = 200

21

1. 2.

sl. sl. sl.

sl. sl. sl.

sl. sl. sl.

D Pre-Verse

25

1.

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

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

P P P P

2.

T
A
B

12 8 12 8 8 5 8 5 13 10 13 10 7 4 7 4

p p p p p p p p

T
A
B

14 10 14 10 10 7 10 7 15 12 15 12 9 6 9 6

p p p p p p p p

E Verse

1.

Gtrs I, II

T
A
B

5 4 5 7 8 7 5 0 5 7 8 1 2 3 6

p p p p p p p p

sl.

2.

35

Gtr I

Gtr II

T

A

B

5 4 2 1

0 sl. sl. 0 12 sl. sl.

T

A

B

9 7 5 4

0 sl. sl. 0 12 sl. sl.

F Pre-Verse

1.

37

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

T

A

B

5 5 4 4

0 7 7 0 6 6

0 0 0 0 0 0 0 0 0 0

0 7 7 0 6 6

8 5 8 5 4 1 7 4

P P P P

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

T

A

B

5 5 4 4

0 7 7 0 6 6

0 0 0 0 0 0 0 0 0 0

0 2 2 1 1

3 3 0 2 2

10 7 10 7 6 3 9 6

P P P P

2.

D.S.

41

T
A
B

12 8 12 8 8 5 8 5 13 10 13 10 7 4 7 4

P P P P P P P P

T
A
B

14 10 14 10 10 7 10 7 15 12 15 12 9 6 9 6

P P P P P P P P

G Verse

43

Gtrs I, II

T
A
B

5 4 5 7 8 7 5 0 5 7 8 1 2 3 6

sl.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four systems, each containing a vocal line (Tenor and Bass) and a guitar line (Gtr I and Gtr II). The first system includes a rehearsal mark "1." and a measure number "47". The guitar parts feature a repeating eighth-note chord pattern in the first two measures, followed by a melodic line in the third measure. The vocal parts include lyrics and musical notation with fingerings and slurs. The second system continues the musical progression, with the guitar parts showing a change in the melodic line and the vocal parts featuring a bridge section with a key signature change to one sharp (F#).

1.

47

Gtr I

T

A

B

5 4 5 7 8 7 5 0

5 4 5 7 8 7 5 0

sl. sl.

0 12 sl.

Gtr II

T

A

B

5 4 5 7 8 7 5 0

5 4 5 7 8 7 5 0

sl. sl.

0 12 sl.

H Pre-Chorus

2.

51

P.M.|

T			
A			
B	0 0 0 7 7 7 9 9 9 10 10 10 7 7 7 9 9 9 10 10 10 11 11 11 8 8 8		10 10 10 9 9 9 7 7 7 10 10 10

Gtr II

P.M.|

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

55

P.M.-----|

T

A

B 9 9 9 7 7 7 5 5 5 7 7 7 10 10 10 7 7 7 7 7 7 9 9 9 7 7 7 10 10 10 6 6 6 8 8 8 7 7 7

T

A

B 4 7 5 8 7 7 8 7 8 7 5 4

I Pre-Verse

[illegible]

63

2.

T
A
B

12 8 12 8 8 5 8 5 13 10 13 10 7 4 7 4

P P P P P P P P

T
A
B

14 10 14 10 10 7 10 7 15 12 15 12 9 6 9 6

P P P P P P P P

65

J Verse

Gtrs I, II

T
A
B

5 4 5 7 8 7 5 0 5 7 8 1 2 3 6

sl.

1.

69

Gtr I

T

A

B

5 4 5 7 8 7 5 0

5 4 2 1

sl. sl.

0 12

sl. sl.

Gtr II

T

A

B

5 4 5 7 8 7 5 0

9 7 5 4

sl. sl.

0 12

sl. sl.

K Pre-Chorus

2.

73

P.M.|

T

A

B

0 0 0 7 7 7 9 9 9 10 10 10 9 9 9 10 10 10 11 11 11 11 7 7 7 9 9 9 7 7 7 10 10 10 9 9 9 7 7 7 10 10 10

7 7 7 8 8 8

Gtr II

P.M.|

T

A

B

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

77

P.M.-----|

T				
A				
B	9 9 9	10 10 10	7 7 7 7 7 7	9 9 9 7 7 7 10 10 10 6 6 6

T				
A				
B	4	7	5	8 7 7 8 7 8 7 5 4

81

T				
A				
B	0 7 9 10	7 9 10 11	8 7 9 7	10 9 7 10

P.M.-----|

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

85

T

A

B 9 7 5 7 10 7 6 7 7 8 7 9 7 10 6

T

A

B 4 7 5 8 7 7 8 7 8 7 5 4

L Chorus

♩ = 140

89

sl. sl.

P.M. P.M.

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

[illegible]

The image displays a musical score for the song "The Rose Tree". It is organized into two systems, each containing a vocal line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 7/8.

System 1:

- Vocal Line:** The melody begins with a treble clef and a key signature of one sharp. The first measure is marked with a "97" and a "7." (seven-eighths note). The melody consists of quarter notes and eighth notes.
- Guitar Line:** The guitar part is written for a standard tuning (E-A-B). The first measure is marked with a "97" and a "7." (seven-eighths note). The guitar part consists of quarter notes and eighth notes.

System 2:

- Vocal Line:** The vocal line continues with a treble clef and a key signature of one sharp. The melody consists of quarter notes and eighth notes.
- Guitar Line:** The guitar part continues with a standard tuning (E-A-B). The guitar part consists of quarter notes and eighth notes.

M Breakdown

J. = 86

99

99

100

100

101

101

102

102

103

103

104

104

105

105

106

106

107

107

108

108

109

109

110

110

111

111

112

112

113

113

114

114

115

115

116

116

117

117

118

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119

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121

121

122

122

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323

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324

324

325

101

T
A
B

9
9
7

9
9
7

T
A
B

7
7
5

7
7
5

T
A
B

12 0 0 12 0 0 12 0 0 11 0 0

12 0 11 0 8 0 11 0 8 0 7 0

103

T
A
B

12 0 0 12 0 0 12 0 0 11 0 0

14 0 14 0 14 0 15 0 15 0 15 0

T
A
B

7
7
5

105

T
A
B

12 0 0 12 0 0 12 0 0 11 0 0

12 0 14 0 15 0 14 0 15 0 17 0

107

T

A

B 12 0 0 12 0 0 12 0 0 11 0 0 14 0 14 0 14 0 15 0 15 0 15 0

Gtr II

T

A 2 2

B 0 0 0

109

T

A

B 12 0 0 12 0 0 12 0 0 11 0 0 12 0 11 0 8 0 11 0 8 0 7 0

T

A 2 2

B 0 0 0 0 0 0 0 0

111

T

A

B 12 0 0 12 0 0 12 0 0 11 0 0 14 0 14 0 14 0 15 0 15 0 15 0

T

A 2 2

B 0 0 0

113

T

A

B 12 0 0 12 0 0 12 0 0 11 0 0 12 0 14 0 15 0 14 0 15 0 17 0

Heavy Wah Throughout

T

A 2 2

B 0 0 0 0 0 0 0 0

N Guitar Solos

115

sl. sl. sl.

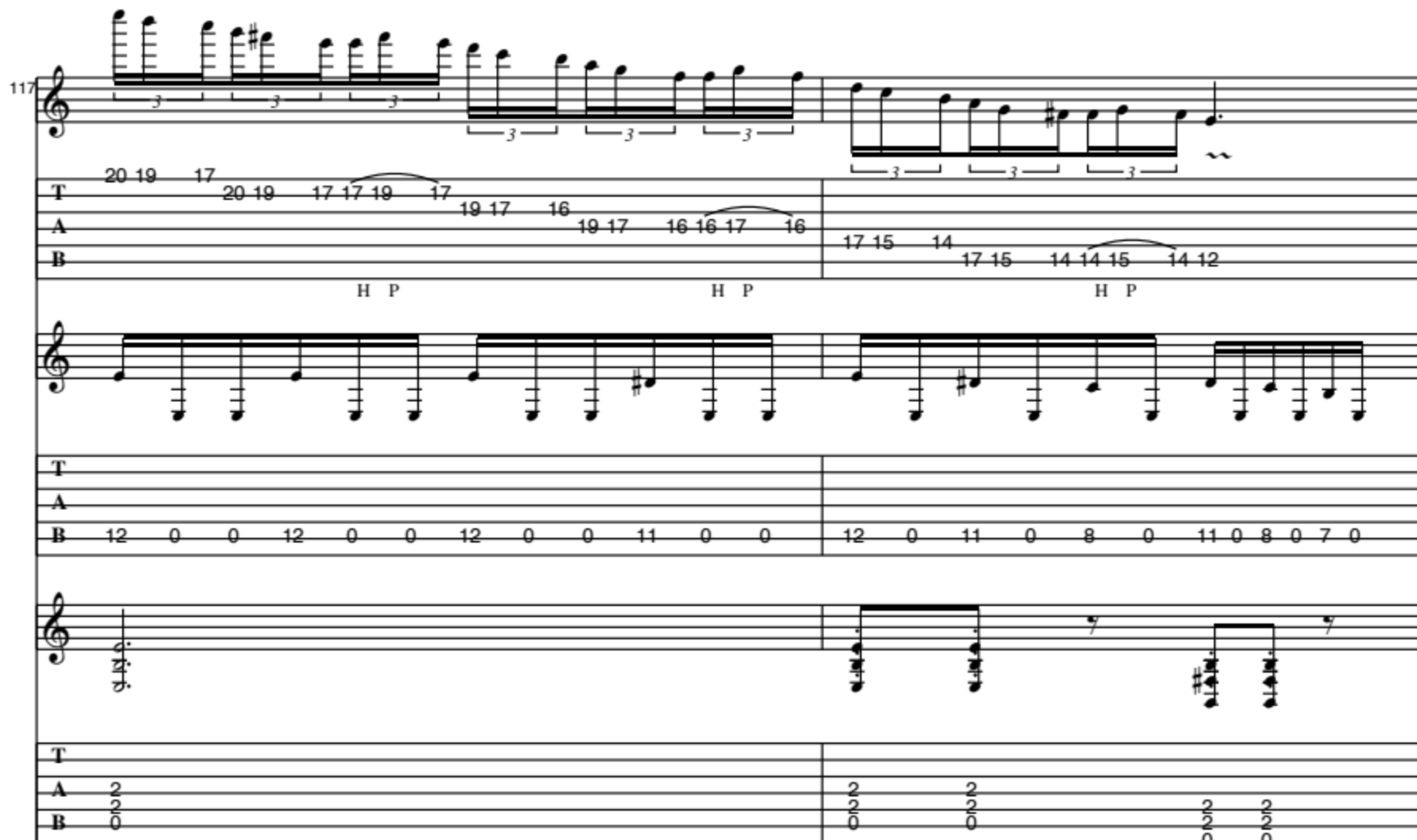
Gtr III

T	A	B
17	17	16
17	19	20
19		

T	A	B
12	0	0
12	0	0
12	0	0
11	0	0
14	0	14
14	0	14
15	0	15
15	0	15
15	0	15

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

117



T 20 19 17 20 19 17 17 19 17 19 17 16 19 17 16 16 17 16

A 17 15 14 17 15 14 14 15 14 12

B 12 0 0 12 0 0 12 0 0 11 0 0 12 0 11 0 8 0 11 0 8 0 7 0

H P H P H P

119



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

A 17 16 17 16 14 16 17 16

B 12 0 0 12 0 0 12 0 0 11 0 0 14 0 14 0 14 0 15 0 15 0 15 0

sl. sl. H P

121

T
A
B

H P P H P H H P P H P

T
A
B

12 0 0 12 0 0 12 0 0 11 0 0 12 0 14 0 15 0 14 0 15 0 17 0

T
A
B

2 2 0 2 2 0 2 2 0 2 2 0

123

T
A
B

P P P P P P

T
A
B

5 0 0 7 0 0 5 0 0 8 0 0 8 7 5 7 5 4 7 5 4 5 4 0

125

The image shows a musical score for measures 125 and 126. It includes a vocal line and three guitar parts (Gtr I, Gtr II, and Gtr III). The vocal line is in treble clef with a key signature of one sharp (F#). The guitar parts are in standard tuning. Measure 125 contains a vocal line with a melodic phrase and three guitar parts with specific fretting and picking patterns. Measure 126 continues the vocal line and guitar parts, with a final measure featuring a wavy line indicating a sustained note or tremolo.

125

126

Gtr I

Gtr II

Gtr III

P.M.

127

T
A
B

TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H

P.M.-----|

T
A
B

5 0 0 7 0 0 5 0 0 8 0 0

128

T
A
B

TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H TP H

P.M.-----|

T
A
B

8 7 5 7 5 4 7 5 4 5 4 0

130

sl. *H* *P*

Gtr III

N.H.

Gtr II

P.M.{ ~~~~~ }

T

A

B

4 7 5 8 7 9 7 9 6 7 12 0 0 12 0 0 12 0 0 11 0 0

132

14 12 14 12 15 Full

H P

H P *sl.* H P

Power tab only allows for 3 slaves to be used, so here's 2 guitar parts on one

T

A

B 14 0 14 0 14 0 15 0 15 0 15 0 12 0 0 12 0 0 12 0 0 11 0 0

T

A

B 2 2 2 2 0 0 0

134

12 10 12 11 12 11 9 12 8 5 7 11 12

H P H sl. H

T

A

B 12 0 11 0 8 0 11 0 8 0 7 0 12 0 0 12 0 0 12 0 0 11 0 0

T

A 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0

136

12 13 11 12 11 15 14 15 14

Full

sl. H P

T A B 14 0 14 0 14 0 15 0 15 0 15 0 12 0 0 12 0 0 12 0 0 11 0 0

T A B 2 2 2 0 0 0

138

Full

T 15 17 17

A 16 17 16 16 17 16 17 19 16 17 16

B 16 17 16 16 17 16 17 19 16 17 16

P.M.|

T

A

B 12 0 14 0 15 0 14 0 15 0 17 0 5 0 0 7 0 0 5 0 0 8 0 0

T

A 2 2 2 2

B 0 0 2 2 2 2

140

P.M.|

T 17 16 17 19 16 17 20 16 17 20 20 17 16 17 20 20 17 20 17 19 20 17 19 20 17 19 20 17 17 16

A

B

P.M.|

T

A

B 8 7 5 7 5 4 7 5 4 5 4 0 5 0 0 7 0 0 5 0 0 8 0 0

142

T 16 19 17 19 16 17

A 18 16 19 17

B 12 11 10 9

sl. sl. sl. sl.

Gtr II

P.M.-----|

T 7 9 7 9 6 7

A 4 7 5 8

B 5 0 0 7 0 0 5 0 0 8 0 0

P.M.-----|

144

T 9 8 5 8

A 7 6 3 6

B 9 8 5 8

sl. sl. sl. sl. sl. sl. sl. sl.

T 8 7 5 7 5 4 7 5 4 5 4 0

A 8 7 5 7 5 4 7 5 4 5 4 0

B 5 0 0 7 0 0 5 0 0 8 0 0

P.M.-----|

♩ = 176

146

N.H.|

Full.|

T

A [7] [7] [7]

B

H P

T

A

B

H P

Gtr III

P.M.|

T

A

B

4 7 5 8 7 9 7 9 6 7

7 9

x 5 x 7

148

T 13 14 11 14 11 11 13 13 15 13 15 12 10 9 12 11 12 9 10 9 12 11 12 9

A

B

T 20 17 19 17 19 19 20 19 20 17 20 17 19 17 16 19 18 19 16 17 16 19 18 19 16

A

B

T

A 7 9 10 14

B 10 x 5 x 7 x 8 x 12

150

System 1:

T: 150

A: 14 13 14 13 12 11 12 11 14 13 14 11 12 14 13 11 13 13 15 15 12

B: 14 13 14 13 12 11 12 11 14 13 14 11 12 14 13 11 13 13 15 15 12

H P

System 2:

T: 17 16 17 16 20 19 20 19 17 20 17 19 20 17 16 13 14 13 14 14 16 16 13 16 13 15

A: 17 16 17 16 20 19 20 19 17 20 17 19 20 17 16 13 14 13 14 14 16 16 13 16 13 15

B: 17 16 17 16 20 19 20 19 17 20 17 19 20 17 16 13 14 13 14 14 16 16 13 16 13 15

H P

System 3:

T: 13 x 11 7 9 10 7 9 x 5 x 7

A: 13 x 11 7 9 10 7 9 x 5 x 7

B: 13 x 11 7 9 10 7 9 x 5 x 7

[illegible]

O Pre-Verse

♩ = 200

1.

[illegible]

2.

160

T
A
B

12 8 12 8 8 5 8 5 13 10 13 10 7 4 7 4

P P P P P P P P

T
A
B

14 10 14 10 10 7 10 7 15 12 15 12 9 6 9 6

P P P P P P P P

P Verse

162

Gtrs I, II

T
A
B

5 4 5 7 8 7 5 0 5 7 8 1 2 3 6

sl.

1. 166

T
A
B

5 4 5 7 8 7 5 0 sl. sl. 0 12 sl. sl.

Gtr II

T
A
B

5 4 5 7 8 7 5 0 sl. sl. 0 12 sl. sl.

Q Pre-Chorus

2. 170

P.M.|

T
A
B

0 0 0 7 7 7 9 9 9 10 10 10 9 9 9 10 10 10 11 11 11 11 7 7 7 8 8 8 10 10 10 9 9 9 7 7 7 10 10 10

Gtr II

P.M.|

T
A
B

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

174



P.M.-----|

T				
A				
B	9 9 9	10 10 10	7 7 7 7 7 7	9 9 9 7 7 7 10 10 10 6 6 6



T				
A				
B	4	7	5	8 7 7 8 7 8 7 5 4

178



T				
A				
B	0 7 9 10	9 10 11	7 9 7	10 9 7 10



P.M.-----|

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

[illegible]

187 **R** Pause **3**

S Chorus

$\text{♩} = 140$

190

sl. *sl.*

Gtr II

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

194

T
A
B

sl. sl. sl.

T
A
B

sl.

198

T
A
B

sl. sl. P.M. P.M.

T
A
B

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

202

T
A
B

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

sl.

12	12	12	9	9	12	12	11
x	x	x	x	x	x	x	x
10	10	10	7	7	10	10	9

11	11	11	8	8	8	8	8
x	x	x	x	x	x	x	x
9	9	9	6	6	6	6	6

sl.

T
A
B

2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0

2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0

2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0

205

T
A
B

11	11	11	11	11	11
x	x	x	x	x	x
9	9	9	9	9	9

2	2	2	2	2	2
2	2	2	2	2	2
0	0	0	0	0	0

6	6	6	6	6	6
6	6	6	6	6	6
4	4	4	4	4	4

207

T
A
B

9	9	9	9
x	x	x	x
7	7	7	7

7	7	7	7
7	7	7	7
5	5	5	5

4

The image shows a musical score for guitar. It includes a melody line at the top, followed by two guitar parts labeled Gtr I and Gtr II. Each guitar part has a standard musical staff and a corresponding tablature line below it. The tablature lines are labeled T, A, and B. The Gtr I part has a key signature of one flat and a 4/4 time signature. The Gtr II part has a key signature of one flat and a 4/4 time signature. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The Gtr I part has a key signature of one flat and a 4/4 time signature. The Gtr II part has a key signature of one flat and a 4/4 time signature. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The Gtr I part has a key signature of one flat and a 4/4 time signature. The Gtr II part has a key signature of one flat and a 4/4 time signature.

Gtr I
P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. P.M.

T
A
B 10 0 0 8 0 0 7 0 0 5 0 0 7 0 8 0

sl. sl.

Gtr II
P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. P.M.

T
A
B 10 0 0 8 0 0 7 0 0 5 0 0 7 0 8 0

C Verse

B $\flat$ 5 D5 F5 D5 G5 D5 A5 D5 B $\flat$ 5 D5 F D5 E D5 D D5

Gtr I

Gtr II

B $\flat$ 5 D5 F5 D5 G5 D5 A5 D5 N.C.

8

T

A

B

p

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

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

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

8

T

A

B

p

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

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

5 0 5 7 5 7 5 0 7 0 7 8 7 8 7 0

D Pre-Chorus 1

N.C.

The image displays two systems of musical notation, labeled 10 and 12. Each system consists of a guitar part and a vocal part.

System 10:

- Guitar (Gtrs I, II):** The notation shows a melodic line with eighth and sixteenth notes, including triplets. The key signature has one flat (B-flat).
- Vocal:** The vocal line is written on a three-staff system (Tenor, Alto, Bass). The Bass staff contains fingerings (8, 8, 8, 8, 8, 7, 8, 8, 8, 8, 8, 5, 8) and a slur over the final notes (7, 8, 7) with the markings "H P" below.

System 12:

- Guitar:** Similar to system 10, it features a melodic line with eighth and sixteenth notes and triplets.
- Vocal:** The vocal line follows the same structure as system 10, with fingerings (8, 0, 0, 8, 0, 0, 7, 0, 0, 0, 0, 5, 0) and a slur over the final notes (7, 8, 7) with the markings "H P" below.

14

Gtr I

T		
A		
B	8 8 8 8 8 8 7 8 8 7 8 8 8 8 5 8	8 8 8 8 8 8 7 8 8 10 8 8 8 7 8 7

H P

Gtr II

T		
A	7 7 5 5 7 8	7 7 5 7 8 7 5 7 5
B	8 8 8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8 8 8

H P

16

Gtr I

D E F G

T		
A		
B	8 0 0 8 0 0 7 0 0 7 0 0 8 0 5 0	8 0 0 8 0 0 7 0 8 0 10 0 8 0 7 8 7

H P

Gtr II

T		
A	7 7 5 5 7 8	7 7 7 7 9 9 9 9 10 10 10 10 12 12 12 12
B	0 0 0 0 0 0 0 0 0 0 8 0	5 5 5 5 7 7 7 7 8 8 8 8 10 10 10 10

E Pre-Chorus 2

B^b C D E

18

Gtr I

T

A

B 8 8 8 8 7 8 8 8 8 8 5 8 8 8 8 8 10 8 8 7 8 7 H P

T

A 3 2 5 7 7 9

B 1 1 3 5 5 7

F A F E

20

Gtr I

T

A

B 8 0 0 8 0 0 7 0 0 0 0 8 0 5 0 8 0 0 8 0 0 7 0 8 0 10 0 8 0 7 8 7 H P

T

A 10 2 10 9

B 8 0 8 7

22

B⁷ C D E

T

A

B 8 8 8 8 8 7 8 8 8 8 8 5 8 8 8 8 8 7 8 8 10 8 8 7 8 7 H P

T

A

B 3 3 5 7 7 9 1 1 3 5 5 7 7

24

F A

T

A

B 8 0 0 8 0 0 7 0 0 7 0 0 8 0 5 0 8 0 0 8 0 0 7 0 8 10 0 8 0 7 8 7 H P

T

A

B 10 10 14 14 8 8 12 12

F Chorus

D5 B $\flat$ 5

Gtr I

Gtr II P.M.-----| P.M.-----|

F5 A5

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

G Pre-Verse 2

N.C.

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

32

Gtr I
P.M.4 P.M.4 P.M.4 P.M.4 P.M. P.M.

T
A
B 10 0 0 8 0 0 7 0 0 5 0 0 7 0 8 0

sl. sl.

Gtr II
P.M.4 P.M.4 P.M.4 P.M.4 P.M. P.M.

T
A
B 10 0 0 8 0 0 7 0 0 5 0 0 7 0 8 0

H Verse

B5 D5

F5 D5

G5 D5 A5 D5

B5 D5

F D5

E D5 D D5

34

Gtr I

Gtr II

B⁷5 D5 F5 D5 G5 D5 A5 D5 N.C.

36

T

A

B

p

8 0 0 0 0 0 0 0 3 0 0 5 0 7 0 8 7 8 10 12 10 8 7 10 8 10 12 7 12 10 8

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

I Pre-Chorus 3

N.C.

38

Gtrs I, II

T

A

B

8 8 8 8 7 8 8 7 8 8 8 5 8 8 8 8 8 8 10 8 8 7 8 7 H P

8 0 0 8 0 0 7 0 0 7 0 0 8 0 5 0 8 0 0 8 0 0 7 0 8 0 10 0 8 0 7 8 7 H P

40

42

The image shows measures 42 and 43 of a musical score for two guitars. Measure 42 (left) features a treble clef with a key signature of one flat and a 4/4 time signature. The guitar I part (top) has a melodic line with eighth and sixteenth notes. The guitar II part (bottom) has a similar melodic line. The fretboard diagrams for both guitars show fingerings: for guitar I, the frets are 8, 8, 7, 7, 8, 5, 8; for guitar II, the frets are 7, 7, 5, 5, 7, 8. Measure 43 (right) continues the melodic lines. The guitar I part has a melodic line with eighth and sixteenth notes. The guitar II part has a similar melodic line. The fretboard diagrams for both guitars show fingerings: for guitar I, the frets are 8, 8, 8, 8, 8, 8, 8, 10, 8, 8, 7, 8, 7; for guitar II, the frets are 7, 7, 5, 7, 8, 7, 5, 7, 5. The guitar I part has a 'H P' (Harmonics) marking above the 10th fret. The guitar II part has a 'H P' (Harmonics) marking above the 5th fret.

Gtr I

T

A

B

8 8 7 7 8 5 8

8 8 8 8 8 8 8 10 8 8 7 8 7

H P

Gtr II

T

A

B

7 7 5 5 7 8

7 7 5 7 8 7 5 7 5

H P

D E F G

Gtr I

T
A
B 8 0 0 8 0 0 7 0 0 7 0 0 8 0 5 0 | 8 0 0 8 0 0 7 0 8 0 10 0 8 0 7 8 7 H P

Gtr II

T
A 7 7 5 5 7 B 7 7 7 9 9 9 9 10 10 10 10 12 12 12 12 x x x x x x x x x x x x x x 5 5 5 5 7 7 7 7 8 8 8 8 10 10 10 10

J Pre-Chorus 4

B^b C D E

46

Gtr I

T

A

B 8 8 8 8 7 7 8 8 8 5 8 8 8 8 8 8 10 8 8 7 8 7 H P

T

A

B 3 2 5 7 7 9

F A F E

48

Gtr I

T

A

B 8 0 0 8 0 0 7 0 0 7 0 0 8 0 5 0 8 0 0 8 0 0 7 0 8 0 10 0 8 0 7 8 7 H P

T

A

B 10 2 10 9

50

B⁷ C D E

T
A
B 8 8 8 8 8 7 8 8 8 8 8 5 8 8 8 8 8 7 8 8 10 8 8 7 8 7 H P

T
A
B 3 2 5 7 9 1 1 3 5 7 9

52

F A

T
A
B 8 0 0 8 0 0 7 0 0 7 0 0 8 0 5 0 8 0 0 8 0 0 7 0 8 0 10 0 8 0 7 8 7 H P

T
A
B 10 14 1 1 3 5 7 9

K Chorus 2

54

D5

B $\flat$ 5

Gtr I

Gtr II

P.M.|

P.M.|

F5

A5

56

P.M.|

P.M.|

L Break

$\text{♩} = 150$

D5

58

T
A
B

0 5 8 7 4 5 7 4 8 7 10 8 7 8

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

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

62

T
A
B

0 5 8 7 4 5 7 4 8 7 10 8 7 8

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

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

M Solo 1
N.C.

66

T				
A				
B	0 5 8 7 0 0 0	0 4 7 0 5 7 4	0 7 0 0 0 0 0	8 7 10 8 7 8

T				
A		7 10 9	9 7 9 10 9	10 11 13 12 13 12 10 13 11 10 12 14 12 10 12 12 10
B	5 7 8 7 7 7 7	7 5 7 8 7		

70

T				
A				
B	0 5 8 7 0 0 0	0 4 7 0 5 7 4	0 7 0 0 0 0 0	8 7 10 8 7 8

T				
A	15 15 15 15 15 15 14 14	14 14	14 14 14	12 13 12 10 13 11 10 12 14 15 14 12 10
B				

74

T				
A				
B	0 5 0 8 0 0 0	0 4 0 7 0 7 4	0 7 0 0 0 0 0	8 7 10 8 7 8

75

T				
A	12 12 13 12 10 12 12	14 14 15 14 12 14 14	12 12 14 14 15 14 15 15 17	15 15 14 12 14 15 14 14
B				

78

T				
A				
B	0 5 0 8 0 0 0	0 4 0 7 0 7 4	0 7 0 0 0 0 0	8 7 10 8 7 8

8va.....|

T	17 17 15 13 15 15	13 17 13 15 15 13 12 14 14	12 15 12 18 18 17 15 18 17	15 18 15 20 18 17 18 17 17
A				
B				

N Solo 2

82

Dm/A C/G B $\flat$ /F C/G

Gtr III

8va

Gtr I
Full

Gtr II

86

Dm/A C/G B^b/F C/G

Gtr III

T 13 13 13 12 12 12 10 10 10 12 12 12

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

B 14 14 14 14 14 14 12 12 12 12 12 12 10 10 10 10 10 10 12 12 12 12 12

8va.....|

Gtr I

T 15 15 15 17 18 17 18 17 15 17 18 15 15 15 17 17 18 18 20 20 22 22 22 22 22

A 14

B 14

Gtr II

T 12 12 12 14 15 14 15 14 12 14 15 12 12 12 14 14 15 15 17 17 19 19 19 19 19

A 12

B 12

O Solo 3

D5 F5 G5

90

Gtr I

T 12 13 13 15 15 12 12 15 15 12 13 13 15 15 12 13 15

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

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

Full

Gtr II

T 0

A 0

B 0

B[♭]5 A5 D5 F5

8va.....|

93

T 17 17 17 15 15 15 15 17 15 17 15 18 15 17 18 15 17 20 20 20 17 17 17 17

A

B

T

A 8 7 0 3

B 8 7 0 3

G5 B[♭]5 A5 D5

8va.....|

96

T 18 17 18 17 17 18 17 15 14 17 17 15 15 18 15 13 15 13 10 13 15 13 10 13 15 13 10 13 15 13 10

A

B

T

A 5 8 7 0

B 5 8 7 0

The image shows a musical score for two exercises, 'F5' and 'G5'. The score is written for a guitar, with a treble clef staff for the melody and a guitar staff for the fretting hand. The 'F5' exercise is in the key of F major, and the 'G5' exercise is in the key of G major. The guitar staff shows fret numbers (10, 12, 13, 15, 16) and 'Full' markings, indicating the fretting hand's position. The bass staff shows notes, indicating the bass line. The score is divided into two systems, with the first system for 'F5' and the second system for 'G5'.

101

B²5 A5 D5

8va

Full

15 18

17 20

(17) (22)

20 17 18 18 17 20 17 18 18 18 18

19 19

sl.

T

A

B

8 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0

The image shows a musical score for the song "The Rose Tree". It includes a vocal line in G major, a guitar accompaniment, and a detailed fingerings chart. The score is divided into three measures. The first measure is marked with a tempo of 103. The second measure is marked with a tempo of 103. The third measure is marked with a tempo of 103. The fingerings chart is located below the guitar accompaniment and provides specific fingerings for the guitar parts.

F5
8va-----

G5

103

T 20 17 18 18 17 20 17 18 18 20 20 20 17 17 22

A 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

B

T

A

B

P Re-Verse

♩ = 107

D5

106

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

T

A

B 10 0 0 8 0 0 7 0 0 5 0 0 7 0 8 0 10 0 0 8 0 0 7 0 0 12 0 0 10 0 8 0

T

A

B

108

Gtr I
P.M.

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

T
A
B 10 0 0 8 0 0 7 0 0 5 0 0 7 0 8 0

sl. sl.

Gtr II
P.M.

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

T
A
B 10 0 0 8 0 0 7 0 0 5 0 0 7 0 8 0

8 8 8 8 10 10 10 10
8 8 8 8 10 10 10 10
8 8 8 8 10 10 10 10

Q Pre-Chorus 5

B^b C D E

110

Gtr I

T
A
B 8 8 8 8 7 8 8 8 8 8 5 8 8 8 8 8 10 8 8 7 8 7

H P

T
A
B 3 2 5 7 9
x x x x x
1 1 3 5 7

112

F A F E

Gtr I

T

A

B 8 0 0 8 0 0 7 0 0 7 0 0 8 0 5 0

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

H P

T

A

B 10 x 8

2 x 0

10 9

x x

8 7

H P

114

B^b C D E

T

A

B 8 8 8 8 7 8 8 7 8 8 8 8 5 8

8 8 8 8 7 8 8 7 8 8 10 8 8 8 7 8 7

H P

T

A

B 3 x 1

7 x 5

7 9

x x

5 7

H P

116

F A

T
A
B

8 0 0 8 0 0 7 0 0 7 0 0 8 0 5 0 | 8 0 0 8 0 0 7 0 8 0 10 0 8 0 7 8 7

H P

T
A
B

10 x 8 | 14 x 12

R Chorus 3

D5 B^b5

118

Gtr I

T
A
B

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

Gtr II P.M.| P.M.|

T
A
B

0 0 0 0 0 0 | 8 8 8 8 8 8

120

F5

A5

T

A

B

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

P.M.|

P.M.|

T

A

B

3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7

S Out-Chorus

122

F E B^b F F F A G E E

Gtr I

T

A

B

10 9 10 13 12 10 9 8 11 10 9 10 7 12 10 9 8 7 10 8 7

Gtr II

P.M.|

P.M.|

T

A

B

0 0 0 0 0 0 0 0 8 8 8 8 8 8 8 8 8 8

124

F E B $\flat$ F E F A G E E

T				13	13			11								
A	10	9	10	10	10	10	9	8	11	10	9	10	7	12	10	9
B	8	7	8	10	10	8	7	8	8	8	7	8	7	10	8	7

F E B $\flat$ F E F A G E E

P.M.|

P.M.|

T															
A	3	3	3	3	3	3	3	3	7	7	7	7	7	7	7
B	3	3	3	3	3	3	3	3	7	7	7	7	7	7	7

T Outro

D5

126

D5

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

PULL HARDER ON THE STRINGS OF YOUR MARTYR

As recorded by Trivium

(from the 2005 Album "Ascendancy")

Transcribed by Elliott Martinson

Words by Trivium

Music by Trivium

A Intro

All Guitars in dropped-D tuning (DADGBE)

Fast Rock ♩ = 144

Dm

B

E₂

A

[illegible]

D5

Gtr I

T
A
B

8 7 7 5 5 5 5

Gtr II

T	11	10	10	8	8	8	8
A							
b							

Gtr III

P.M.

The image shows a musical score for a piece titled "T. A. b.". It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The first measure contains a series of eighth notes in the first staff and a series of quarter notes in the second staff. The second measure contains a series of eighth notes in the first staff and a series of quarter notes in the second staff. The score is divided into two measures by a double bar line.

[illegible]

B Verse

[illegible]

C Pre-Chorus

13

D5 E♭5 D5 D5 E♭5 D5 D5 E♭5 D5 D5 E♭5 D5 A5

Gtrs I, II

T 10 10 10 10 8 8 8 8 8 10 10 10 10 8 8 8 8

A 7 7 7 7 5 5 5 5 5 7 7 7 7 5 5 5 5

B 0 1 0 0 0 1 0 0 1 0 0 0 1 0 7

Gtr III

T

A

B 0 1 0 0 0 1 0 0 1 0 0 0 1 0 7

17

B♭5 A5 B♭5 A5 B♭5 C5

T 10 10 10 10 8 8 8 8 10 10 10 10 13 13 13 13 13

A 7 7 7 7 5 5 5 5 7 7 7 7 10 10 10 10 10

B 8 8 8 8 7 8 8 8 8 7 8 8 8 8 8 10 10 10 10

T

A

B 8 8 8 8 7 8 8 8 8 7 8 8 8 8 8 10 10 10 10

21

D5 E^b5 D5 D5 E^b5 D5 D5 E^b5 D5 D5 E^b5 D5 A5

Gtr I

T	10	10	10	10	9	9	9	9	9	10	10	10	10	9	9	9	9
A	0	1	0	0	8	8	8	8	8	0	1	0	0	8	8	8	8
B	0	1	0	0	0	1	0	7	7	7	7	7	7	0	1	0	7

Gtr II

T	10	10	10	10	8	8	8	8	8	10	10	10	10	8	8	8	8
A	7	7	7	7	5	5	5	5	5	7	7	7	7	5	5	5	5
B	0	1	0	0	0	1	0	5	5	0	1	0	0	7	7	7	7

Gtr III

T																	
A																	
B	0	1	0	0	0	1	0	0	0	0	1	0	0	0	1	0	7

25

B⁷5 A5 B⁷5 A5 B⁷5 C5

T
A
B

T
A
B

T
A
B

D Chorus

Dm N.C. F5/B⁷ D5/G B⁷/G D5/G

29

Gtr I

Full.....

T
A
B

H P H H

Gtr II

Full.....

T
A
B

H P H H

[illegible][illegible]

[illegible]

D5

45

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

0 0 5 0 0 8 0 0 12 0 0 10 0 0 8 0 0 5 0 0 8 0 0 5 0 7 0 8 0 3 0 P P P P

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

0 0 5 0 0 8 0 0 12 0 0 10 0 0 8 0 0 5 0 0 8 0 0 8 0 10 0 12 0 7 0 P P P P

1.

P.M. P.M. P.M. P.M. P.M. A.H. P.M. P.M. P.M.

T
A
B

8 8 11 8 8 8 8 10 8 8 8 8 [7] 8 8 11 8 8 7 8 8 10 0 8 0 7 0 4 0

E P P P P

2.

P.M. P.M. P.M. P.M. P.M. A.H. P.M. P.M. P.M.

T
A
B

8 8 11 8 8 8 8 10 8 8 8 8 [7] 8 8 11 8 8 7 8 8 10 0 8 0 7 0 4 1/2

E P P P P

57 N.C.

Full

1/2

H P P P P H H H H H H H P P H H

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

59 N.C.

Gtr I

A.H. [13]

F

sl. sl. sl. sl. sl. sl. sl. sl.

Gtr II

A.H. [10]

D

sl. sl. sl. sl. sl. sl. sl. sl.

Gtr III

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

[illegible]

SHATTERING THE SKIES ABOVE

As recorded by Trivium

(from the 2010 Album "God Of War III Soundtrack")

Transcribed by Luke Slater (Lukige)

Shattering The Skies Above

A Intro

$\text{♩} = 108$

First system of the musical score. It features a guitar melody in the top staff, a bass line in the middle staff, and a drum part in the bottom staff. The guitar part is marked with a pick (P.M.) and a 1/2 note. The bass line is marked with a 1/2 note and a 1/4 note. The drum part is marked with a 1/2 note and a 1/4 note. The system is labeled 'Gtr II' and 'Gtr I'.

Second system of the musical score. It features a guitar melody in the top staff, a bass line in the middle staff, and a drum part in the bottom staff. The guitar part is marked with a pick (P.M.) and a 1/2 note. The bass line is marked with a 1/2 note and a 1/4 note. The drum part is marked with a 1/2 note and a 1/4 note. The system is labeled 'Gtrs I, II' and 'P.M.'.

Third system of the musical score. It features a guitar melody in the top staff, a bass line in the middle staff, and a drum part in the bottom staff. The guitar part is marked with a pick (P.M.) and a 1/2 note. The bass line is marked with a 1/2 note and a 1/4 note. The drum part is marked with a 1/2 note and a 1/4 note. The system is labeled 'P.M.'.

Musical score for guitar and bass. The guitar part (Gtr II) is in treble clef, key of D major, and 4/4 time. It features a melodic line with eighth and sixteenth notes, including a triplet. The bass part (T.A.B.) is in bass clef, showing fret numbers and techniques like harmonics (H), palm mute (P), and bends (1/2, 1/2₁).

The image displays two systems of musical notation for guitar. Each system consists of a treble clef staff with a melody and a tablature staff with fret numbers and techniques.

System 1 (Top):

- Treble Staff:** The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The melody concludes with a triplet of eighth notes: G5, A5, and B5.
- Tablature Staff:** The fret numbers are 7, 0, 0, 0, 7, 0, 7, 11, 8, 0, 7, 12. Techniques include P.M. (Palm Mute) at the beginning, 1/2 (Half Note) at the 7th fret, and H (Harmonics) at the 7th and 11th frets. The piece ends with P.M. (Palm Mute) and a 4-measure rest.

System 2 (Bottom):

- Treble Staff:** The melody starts with a half note G#4, followed by a quarter note A#4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The melody concludes with a triplet of eighth notes: G5, A5, and B5.
- Tablature Staff:** The fret numbers are 4, 0, 0, 0, 4, 4, 0, 3, 7, 5, 0, 3, 8. Techniques include P.M. (Palm Mute) at the beginning, 1/2 (Half Note) at the 4th fret, and H (Harmonics) at the 3rd and 7th frets. The piece ends with P.M. (Palm Mute) and a 4-measure rest.

[illegible]

15

P.M.-----|

1/2

P.M.-----|

1/2

P.M.-----|

1/2

P.M.-----|

1/2

8 7 8 7 10

H H P H

P.M.-----|

15 15 15 15 15 15 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 9 9

17 17 17 17 17 17 17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 11 11

0 3 7 5 7 5 8 7

H H P

C Pre-Chorus

[illegible]

19

Gtrs I, II
P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

T

A

B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 10 5 0 0 8 0 0 5 0 5 7 5 8 7 5 7 5 8 7

P H P H P

21

Gtr I
P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

T

A

B 8 5 5 7 5 5 8 5 5 7 5 5 5 0 7 8 8 5 5 7 5 5 8 5 5 7 5 5 5 0 8 8

Gtr II
P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

T

A

B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 8 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 10

23

P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. P.M. -- 1 P.M. -- 1 P.M. -- 1

T

A 7 7 5 0 7 3 5 3 7 5 3 5 3

B 8 5 5 5 5 8 5 5 5 5 8 5 8 5 5 8 5 5 4

H P H P

P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. P.M. -- 1 P.M. -- 1 P.M. -- 1

T

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

B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 8 5 0 0 0 0 5 0 5 7 5 8 7

H P H P

D Chorus

25

12 14 10 14 12 14 9 7

x x x x x x x x

10 12 8 12 10 12 7 5

P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1

T

A 2 3 3 3 0 0 2 3 3 3 0 0 0 0 0 0 0 0

B 1 1 1 1 0 0 1 1 1 1 0 0 0 0 0 0 0 0

27

T

A

B

7 7 7 6 6 6 9 9 9 7 7 7 7

x x x x x x x x x x x x x

5 5 5 4 4 4 7 7 7 5 5 5 5

10 12 14

x x x

8 10 12

14

12

[illegible]

E Pre-Verse

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and two vocal parts (Tenor and Bass).

Guitar Part (Gtr II): The guitar part is written in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, often beamed together. The rhythm is indicated by a "P.M." (Palm Mute) marking and a "1/2" time signature.

Vocal Parts (T and B): The vocal parts are written in tenor (T) and bass (B) staves. The lyrics are: "Hello, hello, good morning to you." The melody is simple, with the bass part often providing a harmonic foundation. The rhythm is indicated by a "P.M." (Palm Mute) marking and a "1/2" time signature.

Lyrics: The lyrics are "Hello, hello, good morning to you." and are repeated throughout the score.

[illegible]**F** Verse[illegible]

35

The musical score for measures 35 and 36 features a treble clef staff with a key signature of one sharp (F#). Measure 35 contains a continuous eighth-note pattern across two staves. Measure 36 begins with a triplet of eighth notes, followed by a half note, and ends with a triplet of eighth notes. The guitar part consists of two systems of tablature. The first system covers measures 35 and 36, showing fret numbers for both hands. The second system continues measure 36, featuring a triplet of eighth notes and a half note, with corresponding fret numbers.

P.M.-1

T
A 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 9 9
B 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 15 15 15 15 15 15 15 11 11 0 3 7 5 7 5 8 7

H H P

P.M.
P.M.....|
P.M.-1

T
A
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 7 8 7 10
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 11 P H

H H P H

G Corey's Solo

[illegible]

38

T 18 17 15 17 15 14 15 14 15 14

A 15 14 12 11 11 12 11 13 12

B

P

P.M.·| P.M.·| P.M.·| P.M.·····| P.M.·| P.M.·| P.M.·····| P.M.·····|

T

A

B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 10 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 10

P

40

P.M.

T

A 9 5 8 7 10 9 11 12 8 11 10 8 12 11

B 4 5 7 5 8 7 10 9 11 12 8 11 10 8 12 11

H H H H

P.M.·····| P.M.·····| P.M. P.M.·····| P.M.·····|

T

A 5 7 5 8 7 5 7 5 8 7

B 5 0 0 8 0 0 5 0 5 7 5 8 7 5 7 5 8 7

H P H P

H Pre-Chorus

41

Gtr III

3

N.H.

T [10]

A

B

Gtr II

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

T

A

B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 8 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 10

P

Gtr I

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

T

A

B 8 5 5 7 5 5 8 5 5 7 5 5 5 0 7 8 5 5 7 5 5 8 5 5 7 5 5 5 0 8

P

43

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. 3 P.M. -- 4 P.M. -- 4

T

A

B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 8 5 0 0 8 0 0 5 0 5 7 5 8 7 5 7 5 8 7

H P H P

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. 3 P.M. -- 4 P.M. -- 4

T

A

B 8 5 5 7 5 5 8 5 5 7 5 5 5 0 7 8 5 5 7 5 5 8 5 3 5 3 7 5 3 5 3 5 4

H P H P

I Chorus

45

T
A
B

12 14 10 14 12 14 9 7
x x x x x x x x
10 12 8 12 10 12 7 5

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

T
A
B

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

47

T
A
B

7 7 7 6 6 6 9 9 9 7 7 7 7 10 12 14 14
x x x x x x x x x x x x x x x x
5 5 5 4 4 4 7 7 7 5 5 5 5 8 10 12 12

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

T
A
B

5 0 0 4 0 0 7 0 0 5 0 0 4 0 5 0 8 0 0 10 0 0 12 0 0 10 0 0 0 0 9 10
0 x x
0 7 8

J Breakdown

♩. = 92

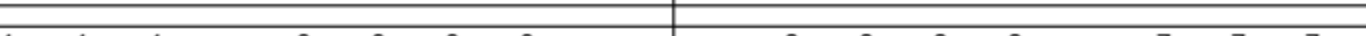
49

Gtrs I, II

P.M.|

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

53 

55

P.M.| P.M.|

T									
A									
B	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	4 4 4 4 4	4 4 4 4 4

59

P.M.4

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

61

Gtr I

P.M.

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

The musical score is divided into two systems. The first system features a guitar part (Gtr II) in 6/8 time, consisting of four measures of eighth-note patterns, each marked with a '4:2' ratio. This is followed by a 2/4 time signature and two more measures of eighth-note patterns, also marked '4:2'. The second system begins with a key signature change to one sharp (F#) and continues with eighth-note patterns in 6/8 time, marked '4:2'. Below the guitar staff, a percussion part (P.M.) is indicated by a dotted line. The bottom of the score includes a tablature section with three staves labeled T, A, and B. The B staff contains a sequence of zeros and numbers (4s) corresponding to the notes in the guitar part.

65

P.M.

T

A

B 5 5 5 5 5 2 2 2 2 2 5 5 5 5 5 4 4 4 4 4

P.M.

T

A

B 4 4 4 4 4 0 0 0 0 0 3 3 3 3 3 2 2 2 2 2

K Corey Solo II

♩ = 122

67

Gtr II

Full

Full

10 12 13 12 13 12 12 13 12 10

H P sl.

Gtr I

T 3 3 3 2 5 7

A x x x x x x

B 1 1 1 1 3 5

sl.

69

1

P.M. P.M.

sl. sl. sl. sl.

T 14 14 11 14 12 12 10 10 9 10 12 12

A 13 12

B 7 7 7 8 7 8 5

71

2 2

P P

Gtr III

T 17 18 17 15 17 15 18 15 15 18 17 18 18 17 15

A 10 10 9 10 10 9 7

B 17 15 18 17 15 18 15 18 17 15

P P

Gtr I

T 3 3 3 3 3

A 3 3 3 3 3

B 1 1 1 0 3

73

T 9 10 9 7 5 7 7 7 7

A H P P sl. sl.

B

T 17 18 17 15 13 15 15 17 17 17

A H P P sl. sl.

B

T

A 0 0 0

B 0 0 0

L Matt's Shred

75

Gtr I

P.M.

T

A 7 8 10 7 8 10 7 8 10 7 9 10 7 9 10 8 10 12 8 10 12 9 10 12 9 10 12

B 8 10 12 8 10 12 7 8 10 7 8 10 7 8 10 7 8 10 8 10 12 8 10 12

Gtr II

T

A 3 x 3 x 3 x 5 x 7

B 1 1 1 1 1 1 3 5

sl.

77

P.M.|

T 10 12 14 10 12 14 11 13 15 11 13 15 10 12 14 10 12 14 11 13 15 11 13 15 12 13 15 12 13 15 13 12 13 15

A 10 12 14 10 12 14

B

H H H H H H H H H H H H

T 17 15 17 18

A

B

Gtr II

T 7 7 7 7

A 7 7 7 7

B 5 5 5 5 8 7 8 5

79

13 12 10 12 12 10 13 12

Full Full

17

2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1

M Chorus Variation

83

The musical score for measures 83-92 features two guitar parts. **Gtr II** plays a continuous eighth-note pattern in D major across all measures. **Gtr I** has a similar eighth-note pattern from measure 83 to 87, followed by a change in measure 88 where it plays a descending eighth-note scale (D-A-G-F-E-D-C-B) over a sustained low E note. The fretboard diagrams below each staff show the fingerings for these patterns.

T	A	B
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	x x x x x x x x x x x x x x x	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5	x x x x x x x x x x x x x x x	1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

T	A	B
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	x x x x x x x x x x x x x x x	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9	x x x x x x x x x x x x x x x	5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

85

In measures 85-92, **Gtr II** continues its eighth-note pattern. **Gtr I** maintains its eighth-note pattern until measure 88, then shifts to a descending eighth-note scale (D-A-G-F-E-D-C-B) while the low E note sustains. The fretboard diagrams reflect these changes, showing higher fret positions (up to 15) for the later measures.

T	A	B
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	x x x x x x x x x x x x x x x	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
7 7 7 7 7 7 7 7 10 9 10 12	x x x x x x x x x x x x x x x	5 5 5 5 5 5 5 5 8 7 8 10

T	A	B
10 10 10 10 10 10 10 10 10 10 10 10 10 10	x x x x x x x x x x x x x x	8 8 8 8 8 8 8 8 8 8 8 8 8 8
10 10 10 10 10 10 10 10 14 12 14 15	x x x x x x x x x x x x x x	8 8 8 8 8 8 8 8 12 10 12 13

87

T

A

B

T

A

B

91

T

A

B

T

A

B

95

T
A 3
B x 1

T
A 7
B x 5

N Pre-Chorus

♩ = 108

97

Gtr II P.M. 4 P.M. 4 P.M. 4 P.M. 4 Gtrs I, II P.M. 4 P.M. 4 P.M. 4 P.M. 4

T
A
B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 10

99

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. P.M. 4 P.M. 4

T
A
B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 10

P

H P H P

101

Gtr I
P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

T
A
B 8 5 5 7 5 5 8 5 5 7 5 5 5 0 7 8 5 5 7 5 5 8 5 5 7 5 5 5 0 8

P

Gtr II
P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

T
A
B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 8 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 10

103

P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

T
A
B 8 5 5 7 5 5 8 5 5 7 5 5 5 0 7 8 5 5 7 5 5 8 5 5 7 5 5 3 5 3 7 5 3 5 3 5 4

H P H P

P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4 P.M. . . 4

T
A
B 5 0 0 8 0 0 5 0 0 8 0 0 7 8 5 8 5 0 0 8 0 0 5 0 5 7 5 8 7 5 7 5 8 7

H P H P

O Chorus

105

12 14 10 14 12 14 9 7
x x x x x x x x
10 12 8 12 10 12 7 5

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

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

107

7 7 7 6 6 6 9 9 9 7 7 7 7 10 12 14 14
x x x x x x x x x x x x x x x x
5 5 5 4 4 4 7 7 7 5 5 5 5 8 10 12 12

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

5 4 7 5 4 5 8 10 12 10 7 8
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P Chorus Variation

109

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

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

111

The image shows a musical score for guitar and tenor guitar. It consists of two systems. The first system is for Gtr II and the second for Gtr I. Each system has a guitar staff with a treble clef and a tenor guitar staff with a bass clef. The guitar staves show a melodic line with various accidentals and a rhythmic pattern. The tenor guitar staves show a bass line with fret numbers and a rhythmic pattern. The score is divided into measures by vertical bar lines. The first system has 16 measures, and the second system has 16 measures. The guitar staves are labeled 'Gtr II' and 'Gtr I' respectively. The tenor guitar staves are labeled 'T' and 'A' respectively. The bass line is labeled 'B'. The fret numbers are written below the notes. The rhythmic pattern is indicated by 'x' marks above the notes. The score is written in a standard musical notation style.

Gtr II

P.M.4

P.M.4

P.M.4

P.M.4

P.M.4

T

A

B

Gtr I

P.M.4

P.M.4

P.M.4

P.M.4

P.M.4

T

A

B

Q **Outro**

J. = 92

Gtrs I, II

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

T			
A			
B	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4

117

P.M.4

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

119

Gtr II

P.M.

T

A

B

Gtr I

P.M.

T

A

B

123

P.M.

T
A
B

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

T
A
B

5 5 5 5 5 2 2 2 2 2 5 5 5 5 5 4 4 4 4 4

SHOGUN

As recorded by Trivium

(from the 2008 Album "Shogun")

Transcribed by Luke Slater (Lukige)

A Intro

SHOGUN

$\text{♩} = 70$

Gtr II

Gtr I

P.M.-1 P.M.-1

P

P.M.-1 P.M.-1

10

Gtr I

T

A

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

Gtr II

T

A

B 0 2 3 5

B Verse

14

Gtrs I, II

T

A

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

18

T

A

B 2 0 0 0 0 2 3 5 2 0 0 0 0 2 3 5 3 0 0 0 0 2 3 5 7 7 0 2 3 5

3 1 1/2

22

T

A

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

26

Gtr III

Gtr VI *mp*

30

P.M.{

T

A

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

T

A 9 11 12 16

B x 7 x 9 10 14

T

A 9 11 14 16

B x 7 x 9 12 14

C Pre-Chorus

34

Gtr I P.M. - - | P.M. - - | P.M. - - | P.M. - - |

Gtr II P.M. - - | P.M. - - | P.M. - - | P.M. - - |

38

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

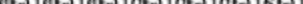
P.M. - - | P.M. - - - - - - - - - - |

sl. sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl. sl.

D Chorus






A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together in groups. The score is divided into measures by vertical bar lines. The first measure is labeled with the number '42' in the left margin. The melody is written on a five-line staff, with some notes extending above the staff. The overall style is that of a traditional folk song.

Gtr I

[illegible]

Gtr II

T	7 7 7 5 5 5		10 10 10 8 8 8	
A	7 7	9 9 9 9 9 9 9 9	11 11	12 12 12 11 11 11 11 11
B				

sl.

sl.

Gtr VI

T	3 3 3 2 2 2		7 7 7 5 5 5	
A	4 4	5 5 5 5 5 5 5		9 9 9 8 8 8 8 8
B				

sl.

sl.

E Verse

52

Gtrs I, II

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

56

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

Gtr III

T				
A	9	11	12	14
B	x	x	x	x
	7	9	10	12

Gtr VI

T				
A	9	11	17	14
B	x	x	x	x
	7	9	15	12

F Chorus

② 1 5tr 1 5tr 1 5tr 1 4tr 1 4tr 1 4tr 1 2tr 12fr. ③ 1 5tr 1 5tr 1 5tr 1 5tr 1 5tr 1 5tr 1 5tr 12fr. ① 1 4tr 1 4tr 1 4tr 1 2tr 1 2tr 1 2tr 1 5tr 15fr. ② 1 2tr 1 2tr 1 2tr 1 1tr 1 1tr 1 1tr 1 1fr.

Gtr I

T	3 3 3 3 3 3 3 3	4 4 4 4 4 4 4 4	7 7 7 7 7 7 7 7	4 4 4 3 3 3 3 3
A	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7	4 4 4 4 4 4 4 4
B	2 2 2 2 2 2 2 2	3 3 3 3 3 3 3 3	5 5 5 5 5 5 5 5	4 4 4 4 4 4 4 4

Gtr II

T	7 7 7 5 5 5 7 7		10 10 10 8 8 8 11 11	
A		9 9 9 9 9 9 9 9		12 12 12 11 11 11 11 11
B				

sl. sl.

Gtr VI

T	3 3 3 2 2 2 4 4		7 7 7 5 5 5 7 7	
A		5 5 5 5 5 5 5 5		9 9 9 8 8 8 8 8
B				

sl. sl.

(2) 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 12fr.

(3) 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 12fr.

(1) 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 15fr.

(2) 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 1 Tr 11fr.

68

T 3 3 3 3 3 3 3 3
A 4 4 4 4 4 4 4 4
B 2 2 2 2 2 2 2 2

T 4 4 4 4 4 4 4 4
A 5 5 5 5 5 5 5 5
B 3 3 3 3 3 3 3 3

T 5 5 5 5 5 5 5 5
A 6 6 6 6 6 6 6 6
B 4 4 4 4 4 4 4 4

T 7 7 7 5 5 5
A 9 9 9 9 9 9 9 9
B 10 10 10 8 8 8

T 7 7
A 11 11
B 12 12 12 11 11 11 11 11

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

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

G Breakdown

[illegible]

74

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

T

A

B 0 0 0 0 0 0 0 2 2 12 12/16 16\14 14 10 10/14 14\12 12 3 3 3 3 3 3 5 5 3 3 5 4 4

sl. sl. sl.

P.M.| P.M.|

T

A

B 0 0 0 0 0 0 0 2 2 11 11/14 14\12 12 9 9/12 12\10 10 3 3 3 3 3 3 5 5 3 2 7 7/9 9\6 6 7 6 6 5 5/7 7\4 4 5 4 4

sl. sl. sl. sl. sl.

H Bridge

76

T

A

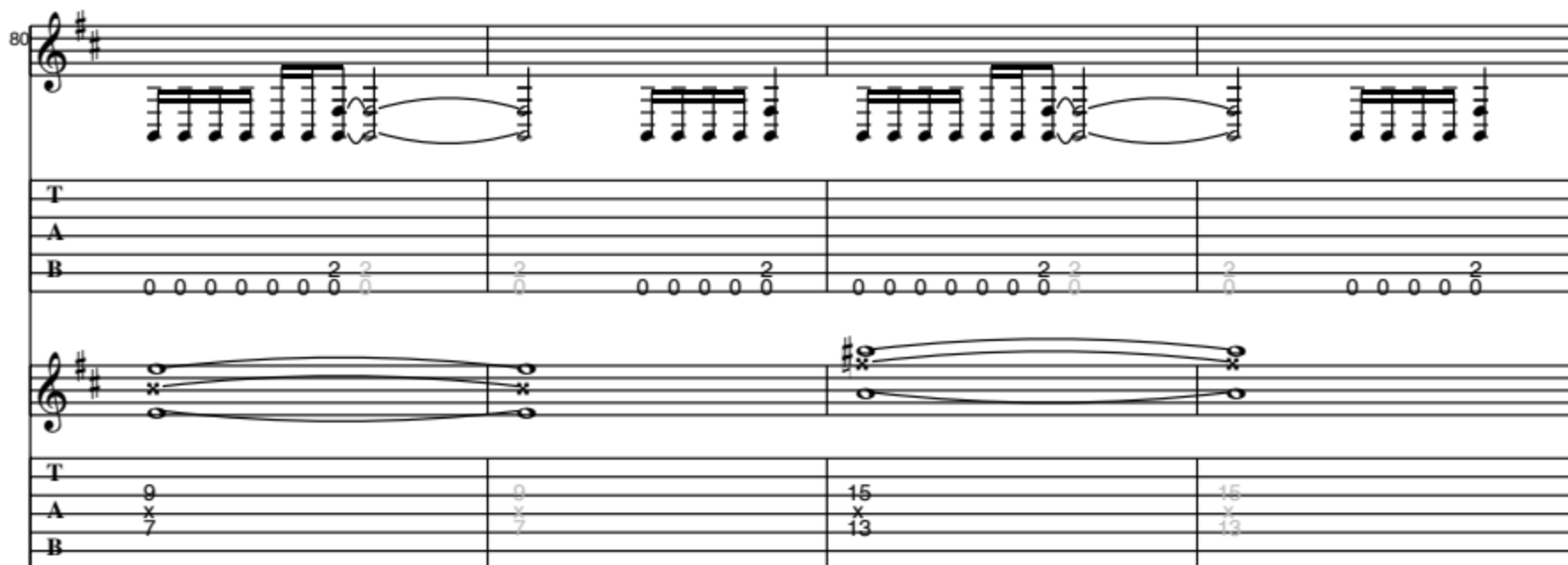
B 0 0 0 0 0 0 2 2 2 0 0 0 0 0 2 2 2 0 0 0 0 0 2 2 2 0 0 0 0 0

T

A

B 7 5 7 5 6 4 6 4

80



T

A

B

0 0 0 0 0 0 0 2 2

0 0 0 0 0 0 0 2 2

0 0 0 0 0 0 0 2 2

0 0 0 0 0 0 0 2 2

T

A

B

9

7

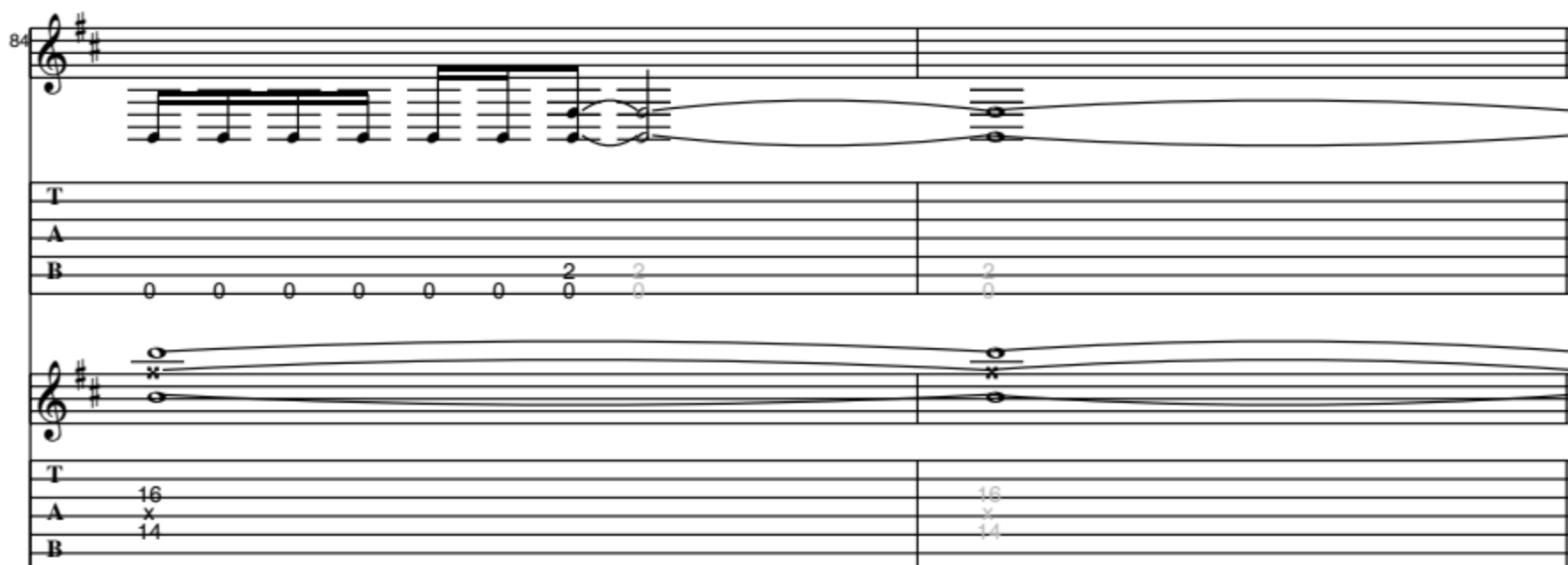
7

15

13

13

84



T

A

B

0 0 0 0 0 0 0 2 2

0 0 0 0 0 0 0 2 2

0 0 0 0 0 0 0 2 2

T

A

B

16

14

14

16

14

14

I Acoustic Bridge

86

T
A
B

2 0 2 0 2 0 2 0

16 16 16 16

14 14 14 14

Gtr IV
let ring

T
A
B

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

2 2 1 2 2 0 4

90

T
A
B

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

2 2 1 2 2 0 4

Gtr V

T
A
B

0 0 0 0 2 2 2 2 0 0 0 0 5 5 5 5

0 0 0 0 3 3 3 3 0 0 0 0 6 6 6 6

2 2 2 2 1 1 1 1 2 2 2 2 4 4 4 4

94

let ring.....|

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

A 0

B 2 2 1 1 2 4 1 1

T 0 0 0 0 2 2 2 2 0 0 5 5 0 0 2 2 2 2

A 0 0 0 0 3 3 3 3 0 0 6 6 0 0 3 3 3 3

B 2 2 2 2 2 2 1 1 1 1 1 1 2 2 2 4 4 4 1 1 1 1 1 1

J Acoustic Verse

98

let ring.....| let ring let ring.....|

T 3 3 2 0 0 2 3 2 2 0 3 3 0 0 0 7 8 2 2

A 0

B 2 2 1 1 2 2 4 1

T 0 0 0 0 2 2 2 2 0 0 0 0 5 5 2 2

A 0 0 0 0 3 3 3 3 0 0 0 0 6 6 3 3

B 2 2 2 2 2 2 1 1 1 1 1 1 2 2 2 2 2 2 4 4 4 1 1 1

102

let ring.....|

T	A	B
0 8 0 8 0 0 7 0 7 0	5	4
0 5 0 5 0 2 2	2	1 4 4 4

T	A	B
5	4	2
5	4	2
7	6	3
		4
		6
		7

K Acoustic Pre-Chorus

104

let ring.....|

T	A	B
7 7 7 7 7 8 7 7	7 7 7 7	
7 7 7 7 7 8 7 7	7 8 7 8	
7 7 7 7 7 8 7 7	7 9 7 9	
9 9 8 9 7 8 9	10 9 9 10 9 10	

H H H H

T	A	B
3 3 3 3 3 3	2 2 2 2 2 2	5 5 5 5 5 5
3 3 3 3 3 3	2 2 2 2 2 2	6 6 6 6 6 6
4 4 4 4 4 4	4 4 4 4 4 4	7 7 7 7 7 7
5 5 5 5 5 5	5 5 5 5 5 5	8 8 8 8 8 8

L Acoustic Chorus

108

p

	108	109	110
T	15 15 15 15 15 15 15 15	15 15 15 15 15 15 15 15	15 14 14 14 14 14 14 14
A	14 14 14 14 14 14 14 14	14 14 14 14 14 14 14 14	14 14 14 14 14 14 14 14
B	12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12	12 11 11 11 11 11 11 11

M Blues Style Solo

110

Gtr II

Full Full

sl. sl.

Gtr IV

let ring

	110	111	112	113
T	3 3 0 0 3 3 0 0	2 2 0 0 2 2 0 0	3 3 0 0 5 5 0 0	2 2 0 0 2 2 0 0
A	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0
B	2 2 2 2 2 2 2 2	1 1 1 1 1 1 1 1	2 2 2 2 2 2 2 2	4 4 4 4 1 1 1 1

114

6:4

1/2 Full Full

sl.

let ring

T	3 3 3 3	2 2 2 2	0 0 0 0	5 5 2 2
A	0 0 0 0	0 0 0 0	0 0 0 0	6 6 3 3
B	2 2	1 1	2 4	4 4 4 1 1 1

T	0 0 0 0	2 2 2 2	0 0 0 0	5 5 2 2
A	0 0 0 0	3 3 3 3	0 0 0 0	6 6 3 3
B	2 2 2 2 2 2	1 1 1 1 1 1	2 2 2 2 2 2	4 4 4 1 1 1

Only played on first time round!

N Acoustic Verse II

118

119

120

121

122

Gtr V *mf*

let ring

123

124

125

126

127

128

129

130

131

132

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999

1000

O Acoustic Pre-Chorus II

124

f
let ring

H H H H

P Distorted Chorus

128

Gtr V *mp*

Gtr II *f*

130

T
A
B

T
A
B

132

T
A
B

T
A
B

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

134

T
A
B

T
A
B

Q The time has come to...

$\text{♩} = 70$

136

Gtrs I, II

T
A
B

T
A
B

140

T
A
B

T
A
B

Gtr III *f*

T
A
B

T
A
B

144

T

A 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9 7 9 9 9 9 9 9 9 9 9

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

T

A 9 9 9 9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 11 12 12 12 12 12 12 12 12 12

B 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10 9 10 10 10 10 10 10 10 10 10

148

T

A 9 12 11 9

B

T

A

B 7 10 9 7

150

T

A 12 11 8 11 11

B

sl.

T

A

B 10 9 3 6 6

sl.

R Pre-Solo

152

Gtrs I, II

P.M.

P.M.

T

A 9 9 9 11 11 11

B 7 7 7 9 9 9

sl. 0 *sl.* 0 *sl.* 0 *sl.*

156

P.M.

P.M.

T

A 12 12 12 14 17 17

B 10 10 10 12 15 15

sl. 0 *sl.* 0 *sl.* 0 *sl.*

160

Gtr I

P.M.

P.M.

T

A 9 9 9 11 11 11

B x 7 7 7 9 9 9

sl. 0 sl. sl. 0 sl.

Gtr II

P.M.

P.M.

T

A 12 12 12 14 14 14

B x 10 10 10 12 12 12

sl. 0 sl. sl. 0 sl.

164

P.M.

P.M.

T

A 12 12 12 14 17 17

B x 10 10 10 12 15 15

sl. 0 sl. sl. 0 sl.

P.M.

P.M.

T

A 11 11 11 12 16 16

B x 9 9 9 10 14 14

sl. 0 sl. sl. 0 sl.

S Guitar Solo (Corey)

168

Gtr II

T 15 14 19 14 19 17 15 19 17 15 18 16 14 17 16 14 17 16 14 17 14 12 12

A 14 17 16 16

B 14 17 16 14 17 16 14 17 14 12 12

H P

Gtr III

T

A 12 10 10

B

Gtr I

T

A

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

H H

170

P.M.

1

T

A

B

7 9 10 7 9 10 9 11 12 9 11 12 11 11

P.M.

1

T

A

B

10 12 14 10 12 14 12 14 16 12 14 16 14 14

T

A

B

0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0

172

System 1:

Guitar: Treble clef, key signature of two sharps. Melodic line with slurs and a triplet of eighth notes.

Fretless Bass: Bass clef. Fret numbers: 12, 7, 7, 8, 8, 9, 9, 9, 9, 12, 11, 12, 12, 11, 12, 11, 9, 10. Articulation: *sl.*, *sl.*, H, P.

System 2:

Guitar: Treble clef, key signature of two sharps. Melodic line with slurs and a triplet of eighth notes.

Fretless Bass: Bass clef. Fret numbers: 15, 10, 10, 12, 12, 12, 12, 12, 12, 12, 16, 14, 16, 16, 14, 16, 14, 12, 10. Articulation: *sl.*, *sl.*, H, P.

System 3:

Guitar: Treble clef, key signature of two sharps. Melodic line with slurs and a triplet of eighth notes.

Fretless Bass: Bass clef. Fret numbers: 0, 7, 0, 5, 7, 0, 0, 9, 0, 7, 9, 0, 0, 0, 0, 0, 0. Articulation: H, H.

174

A.H.

T 10 12 8 10 7 8 9 7 7 9 7 6 [9]

A

B

B

A.H.

T 10 12 8 10 7 8 9 7 7 9 7 6 [4]

A

B

F#

T

A

B 0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0

176

T 14 12 10 12 14 12 14 12 10 12 14 12 14 12 10 12 14 12 10 12 14 12 14 12 10 12

A

B

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

A

B

T

A

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

H

H

178

T 15 14 12 14 15 14 15 14 12 14 15 14 15 14 12 14 15 14 12 14 15 14 15 14 12 14

A

B

T 19 17 15 17 19 17 19 17 15 17 19 17 19 17 15 17 19 17 19 17 15 17

A

B

T

A

B 0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0

180

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

A

B

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

A

B

T

A

B 0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0

182

System 1 (Measures 182-183):

Guitar Staff: Treble clef, key signature of two sharps (F# and C#). The melody consists of many sixteenth notes, mostly on the first string, with some eighth notes and a final half note on the first string.

Tablature (T, A, B):

Measure	T	A	B
182	19 17 15 17 19 17 15 17 20 19 17 19 20 19 17 19		
183	19 14 15 17 14 15 17 17		

System 2 (Measures 184-185):

Guitar Staff: Treble clef, key signature of two sharps (F# and C#). The melody continues with many sixteenth notes, mostly on the first string, with some eighth notes and a final half note on the first string.

Tablature (T, A, B):

Measure	T	A	B
184	22 20 19 20 22 20 19 20 24 22 20 22 24 22 20 22		
185	22 17 19 20 17 19 20 21		

System 3 (Measures 186-187):

Guitar Staff: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes, mostly on the first string, with some eighth notes and a final half note on the first string.

Tablature (T, A, B):

Measure	T	A	B
186	0 2 3 0 3 5 0 5		
187	7 0 7 8 7 5 3 0		

T Bridge

184

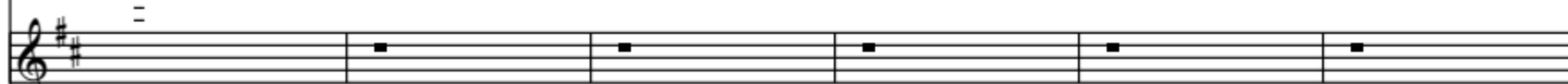


Gtr II



17

T					
A					
B					



Gtr III



21

T					
A					
B					



Gtrs I, II

T					
A					
B					

0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0 0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0 0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0

190



Gtrs I, II

T				
A				
B				

0 5 7 0 7 8 0 8 10 0 10 12 10 8 7 0 0 8 10 0 10 12 0 12 14 0 14 15 14 12 0

U Pre-Solo

194

T

A 9 9 11 11

B 7 7 9 9

sl. 0 0 0 0 *sl.* 0 0 0 0 *sl.*

P.M. P.M.

198

Guitar

P.M.

Vocal Parts

T

A

B

sl.

202

Gtr I

P.M.

P.M.

T

A

B

2 Guitar parts on one staff:

sl.

sl.

sl.

sl.

Gtr II

P.M.

P.M.

T

A

B

sl.

sl.

sl.

sl.

Gtr III

T

A

B

Measure	Gtr I (A)	Gtr I (B)	Gtr II (A)	Gtr II (B)	Gtr III (A)	Gtr III (B)
1	9	7	12	10	9	14
2	9	7	12	10	12	12
3	11	9	14	12	9	14
4	11	9	14	12	14	11

206

P.M. P.M.

T

A 12 12 12 14 17 17

B 10 10 10 12 15 15

sl. 0 sl. sl. 0 sl. 0

P.M. P.M.

T

A 11 11 12 16 16

B 9 9 10 14 14

sl. 0 sl. sl. 0 sl. 0

Full Full

T 12 11 12 14 14 12 12 12

A 12 12 16 14 14 11 14 14

B 14 12 16 14 14 16 16 16

V Guitar Solo (Matt)

N.C.

210

7 0 5 7 0 0 9 0 7 9 0 0 0 0 0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0

H H

Full Full Full Full

7 10 9 12 10 13 12 15 10 7 10 10 10 7 10 7 10 10 9 7 10 10 9 7 9 7 10 10 9 7 9 7 10 10

P P P P P P P P P P

Full Full Full Full

10 13 12 15 14 17 15 18

214

Tablature section:

T
A
B

0 7 0 5 7 0 0 9 0 7 9 0 0 0 0 0 2 3 0 3 5 0 5 7 0 7 8 7 5 3 0

H H

Full Full Full Full

10 12 14 15 22 19 22 19 22 19 22 19 22 19 21 19 21 19 21 19 21 19 19

13 15 17 18 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22

P P P P P P P P P P

Full Full Full Full

14 15 17 19

17 18 20 22

W Bridge

218

T
A
B

0 2 3 0 3 5 0 5 | 7 0 7 8 7 5 3 0 | 0 2 3 0 3 5 0 5 | 7 0 7 8 7 5 3 0

T
A
B

0 | 0 2 3 0 3 5 0 5 | 7 0 7 8 7 5 3 0

222

Gtrs I, II

T
A
B

0 2 3 0 3 5 0 5 | 7 0 7 8 7 5 3 0 | 0 5 7 0 7 8 0 8 | 10 0 10 12 10 8 7 0 | 0 8 10 0 10 12 0 12 | 14 0 14 15 14 12 10 12

226

T
A
B

12 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 9 | 9 0 9 0 9 0 9 0 | 9 0 9 0 9 0 9 10

232

Gtr I

T				
A				
B	10 0 10 0 10 0 10 0	10 0 10 0 10 0 10 12	12 0 12 0 12 0 12 15	15 0 15 0 15 0 15 7

Gtr II

T				
A				
B	10 0 10 0 10 0 10 0	10 0 10 0 10 0 10 12	12 0 12 0 12 0 12 15	15 0 15 0 15 0 15 10

236

Gtr I

T				
A				
B	7 0 7 0 7 0 7 0	7 0 7 0 7 0 7 9	9 0 9 0 9 0 9 0	9 0 9 0 9 0 9 10

Gtr II

T				
A				
B	10 0 10 0 10 0 10 0	10 0 10 0 10 0 10 12	12 0 12 0 12 0 12 0	12 0 12 0 12 0 12 14

240

T
A
B

10 0 10 0 10 0 10 0 10 0 10 12 12 0 12 0 12 0 12 15 15 0 15 0 15 0 15 0

T
A
B

14 0 14 0 14 0 14 0 14 0 14 15 15 0 15 0 15 0 15 19 19 0 19 0 19 0 19 0

X Interlude

$\text{♩} = 70$

244

Gtr V

let ring.....1

T 3 2 3 2 0 2 3 3 3 3 4 5 7 5 7 5 3 5 3 2 4 3 3

A 5 4 4 4 5 4 4 2 2 4 4

B 5 4 4

248

let ring.....1

T 3 2 2 4 3 3 7 5 7 5 3 5 3 2 4 3 3

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr I

P.M.1

T 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

sl.

Y Chorus

Gtr III

② 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 12fr. ③ 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 12fr. ① 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 15fr. ② 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 1 1fr 11fr.

252



Gtr I

T	3	3	3	3	3	3	3	3					7	7	7	7	7	7	7	7					4	4	4	3	3	3	3	3
A	4	4	4	4	4	4	4	4	4				4	4	4	4	4	4	4	4					4	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2	2	2				5	5	5	5	5	5	5	5					4	4	4	4	4	4	4	4
													5	5	5	5	5	5	5	5					2	2	2	2	2	2	2	2



Gtr II

T	7	7	7	5	5	5							10	10	10	8	8	8													
A							7	7					9	9	9	9	9	9	9												
B																															

sl.

sl.



Gtr VI

T	3	3	3	2	2	2							7	7	7	5	5	5													
A							4	4					5	5	5	5	5	5	5												
B																															

sl.

sl.

② 1 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 12 fr.

③ 1 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 12 fr.

④ 1 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 15 fr.

⑤ 1 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 1_{Tr} 11 fr.

256

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into four measures by bar lines. The first measure contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second measure contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The third measure contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The fourth measure contains a treble clef, a key signature of one sharp (F#), and a common time signature (C).

[illegible]

T	7 7 7 5 5 5		10 10 10 8 8 8	
A	7 7	9 9 9 9 9 9 9 9	11 11	12 12 12 11 11 11 11 11
B				

T	3 3 3 2 2 2		7 7 7 5 5 5	
A	4 4	5 5 5 5 5 5 5	7 7	9 9 9 8 8 8 8 8
B				

Z Outro

260

This block shows measures 260 to 263 of the musical score. The vocal line continues with a melodic phrase in measure 260, followed by a rest in measure 261. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature remains one sharp (F#), and the time signature is 4/4.

P.M.-----{

P.M.}

T				
A				
B	2 2 2 2 2 2 0 0 0 0	2 2 2 2 4 4 5 5 0 0 0 0 ? 2 2 2	3 3 3 3 3 3 1 2 2 1 1 1	1 2 2 2 2 4 4 4 2 2 2 2 2 5 5 5

P.M.{

P.M.

T				
A				
B	9 9 9 9 9 9 10 10 10 10	7 7 9 9 10 10 10 10	10 10 10 10 10 10 9 9 9 9	7 7 7 9 10 10 10 10

264

P.M. P.M. P.M. 4 P.M. 4

T

A

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

P

5x

P.M. P.M. P.M. 4 P.M. 4

T

A

B 9 9 9 9 9 9 10 10 10 10 10 10 10 10 7 7 9 9 7 7 7 7 9 7 10 10 10 10 10 10 10 5 5 5 5 5 5

P

5x

♩ = 126

[illegible]

Gtr II

P.M.-----4

T		
A		
B	7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

P.M.-----|

T		
A		
B	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T	7	0	0	3	0	5	0	2	0	0	3	0	5	3	2	0	7	0	0	3	0	5	0	2	0	0	3	0	5	3	2	0
A																																
B																																

The first system of the musical score is written on a single five-line staff with a treble clef. It contains two measures of music. The first measure consists of four groups of eighth notes, each group containing four notes (a beamed eighth-note pair followed by a dotted quarter note). The second measure is identical to the first but includes a triplet bracket over the final group of four notes. The system concludes with a double bar line and repeat dots.

T	
A	
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

T	7	0	0	3	0	5	0	2	0	0	3	0	5	3	2	0	7	0	0	3	0	5	0	2	0	0	3	0	5	3	2	0
A																																
B																																

T
A
B

9

T 7 0 0 3 0 5 0 2 0 0 3 0 5 3 2 0

A

B

Gtr III

P.M.|

T

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

P.M.|

T

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

11

T 7 0 0 3 0 5 0 2 0 0 3 0 5 3 2 0

A

B

Gtr II

P.M.|

T

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr III

P.M.|

T

A

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

13

T 7 0 0 3 0 5 0 2 0 0 3 0 5 3 2 0

A

B

P.M.|

T

A

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

P.M.|

T

A

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

$\text{♩} = 125$

15

Gtrs I, II

P.M.|

T

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

16

Gtrs I, II

T

A

B 7 0 0 3 0 5 0 2 0 0 3 0 5 3 2 0

4x

10 Coda

20

Gtr I

clean sounding guitar plays this part

let ring.....|

T

A

B

5 5 5 5 5 5 5 5 5 5

9 9

12 11

Gtr II

T

A

B

22

Gtrs I, II

T

A

B

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

24 

26

Gtr I

Gtr II

P.M.

T

A

B

9 11 9 8 11 9

9 9 7 7 9 9 7 7 9 7 7 9 6 6 6 6 9 6 6 6 6 6 6

1.

3x

28

3x

P.M.

T

A

B

10 11 12 11 11 9 8

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

31

Gtrs I, II

34



Gtr I

T

A

B

5 0 5 0 5 0 5 0 5 0 0 9

P 3 P 0 P 3 P 0 P 3 P 0 P 3 P 0 P 3 0 7

8



Gtr II

T

A

B

2 0 2 0 2 0 2 0 2 0 0 9

P 3 P 0 P 3 P 0 P 3 P 0 P 3 P 0 P 3 0 7

8

D.S. al Coda

37



Gtr I

T

A

B

9 0 9 0 9 0 9 0 9 0 0 5

P 3 P 0 P 3 P 0 P 3 P 0 P 3 P 0 P 3 0 3

3



Gtr II

T

A

B

2 0 2 0 2 0 2 0 2 0 0 5

P 3 P 0 P 3 P 0 P 3 P 0 P 3 P 0 P 3 0 3

3

40

P.M.-----|

T			
A			
B	2 0	2 0	2 0

43

P.M.-----|

T				
A	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7	2 2 2 2 2 2 2 2
B	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	5 5 5 5 5 5 5 5	0 0 0 0 0 0 0 0

47

sl.

T		
A	5 5 5 5 7 7 7 7	9 9 9 9 11 11
B	3 3 3 3 5 5 5 5	7 7 7 7 9 9 15

sl.

[illegible][illegible]

56

The image shows a musical score for guitar, tenor, and bass. The guitar part consists of two systems, each with a treble clef staff and a tablature staff. The tenor and bass parts consist of two systems, each with a staff for Tenor (T) and Bass (B). The guitar tablature includes fret numbers and a 'P.M.' (Pedal Point) instruction.

Guitar System 1:

Staff: Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5. F#5, G5, A5, B5, C6, D6, E6, F#6. F#6, G6, A6, B6, C7, D7, E7, F#7. F#7, G7, A7, B7, C8, D8, E8, F#8. F#8, G8, A8, B8, C9, D9, E9, F#9. F#9, G9, A9, B9, C10, D10, E10, F#10. F#10, G10, A10, B10, C11, D11, E11, F#11. F#11, G11, A11, B11, C12, D12, E12, F#12. F#12, G12, A12, B12, C13, D13, E13, F#13. F#13, G13, A13, B13, C14, D14, E14, F#14. F#14, G14, A14, B14, C15, D15, E15, F#15. F#15, G15, A15, B15, C16, D16, E16, F#16. F#16, G16, A16, B16, C17, D17, E17, F#17. F#17, G17, A17, B17, C18, D18, E18, F#18. F#18, G18, A18, B18, C19, D19, E19, F#19. F#19, G19, A19, B19, C20, D20, E20, F#20. F#20, G20, A20, B20, C21, D21, E21, F#21. F#21, G21, A21, B21, C22, D22, E22, F#22. F#22, G22, A22, B22, C23, D23, E23, F#23. F#23, G23, A23, B23, C24, D24, E24, F#24. F#24, G24, A24, B24, C25, D25, E25, F#25. F#25, G25, A25, B25, C26, D26, E26, F#26. F#26, G26, A26, B26, C27, D27, E27, F#27. F#27, G27, A27, B27, C28, D28, E28, F#28. F#28, G28, A28, B28, C29, D29, E29, F#29. F#29, G29, A29, B29, C30, D30, E30, F#30. F#30, G30, A30, B30, C31, D31, E31, F#31. F#31, G31, A31, B31, C32, D32, E32, F#32. F#32, G32, A32, B32, C33, D33, E33, F#33. F#33, G33, A33, B33, C34, D34, E34, F#34. F#34, G34, A34, B34, C35, D35, E35, F#35. F#35, G35, A35, B35, C36, D36, E36, F#36. F#36, G36, A36, B36, C37, D37, E37, F#37. F#37, G37, A37, B37, C38, D38, E38, F#38. F#38, G38, A38, B38, C39, D39, E39, F#39. F#39, G39, A39, B39, C40, D40, E40, F#40. F#40, G40, A40, B40, C41, D41, E41, F#41. F#41, G41, A41, B41, C42, D42, E42, F#42. F#42, G42, A42, B42, C43, D43, E43, F#43. F#43, G43, A43, B43, C44, D44, E44, F#44. F#44, G44, A44, B44, C45, D45, E45, F#45. F#45, G45, A45, B45, C46, D46, E46, F#46. F#46, G46, A46, B46, C47, D47, E47, F#47. F#47, G47, A47, B47, C48, D48, E48, F#48. F#48, G48, A48, B48, C49, D49, E49, F#49. F#49, G49, A49, B49, C50, D50, E50, F#50. F#50, G50, A50, B50, C51, D51, E51, F#51. F#51, G51, A51, B51, C52, D52, E52, F#52. F#52, G52, A52, B52, C53, D53, E53, F#53. F#53, G53, A53, B53, C54, D54, E54, F#54. F#54, G54, A54, B54, C55, D55, E55, F#55. F#55, G55, A55, B55, C56, D56, E56, F#56. F#56, G56, A56, B56, C57, D57, E57, F#57. F#57, G57, A57, B57, C58, D58, E58, F#58. F#58, G58, A58, B58, C59, D59, E59, F#59. F#59, G59, A59, B59, C60, D60, E60, F#60. F#60, G60, A60, B60, C61, D61, E61, F#61. F#61, G61, A61, B61, C62, D62, E62, F#62. F#62, G62, A62, B62, C63, D63, E63, F#63. F#63, G63, A63, B63, C64, D64, E64, F#64. F#64, G64, A64, B64, C65, D65, E65, F#65. F#65, G65, A65, B65, C66, D66, E66, F#66. F#66, G66, A66, B66, C67, D67, E67, F#67. F#67, G67, A67, B67, C68, D68, E68, F#68. F#68, G68, A68, B68, C69, D69, E69, F#69. F#69, G69, A69, B69, C70, D70, E70, F#70. F#70, G70, A70, B70, C71, D71, E71, F#71. F#71, G71, A71, B71, C72, D72, E72, F#72. F#72, G72, A72, B72, C73, D73, E73, F#73. F#73, G73, A73, B73, C74, D74, E74, F#74. F#74, G74, A74, B74, C75, D75, E75, F#75. F#75, G75, A75, B75, C76, D76, E76, F#76. F#76, G76, A76, B76, C77, D77, E77, F#77. F#77, G77, A77, B77, C78, D78, E78, F#78. F#78, G78, A78, B78, C79, D79, E79, F#79. F#79, G79, A79, B79, C80, D80, E80, F#80. F#80, G80, A80, B80, C81, D81, E81, F#81. F#81, G81, A81, B81, C82, D82, E82, F#82. F#82, G82, A82, B82, C83, D83, E83, F#83. F#83, G83, A83, B83, C84, D84, E84, F#84. F#84, G84, A84, B84, C85, D85, E85, F#85. F#85, G85, A85, B85, C86, D86, E86, F#86. F#86, G86, A86, B86, C87, D87, E87, F#87. F#87, G87, A87, B87, C88, D88, E88, F#88. F#88, G88, A88, B88, C89, D89, E89, F#89. F#89, G89, A89, B89, C90, D90, E90, F#90. F#90, G90, A90, B90, C91, D91, E91, F#91. F#91, G91, A91, B91, C92, D92, E92, F#92. F#92, G92, A92, B92, C93, D93, E93, F#93. F#93, G93, A93, B93, C94, D94, E94, F#94. F#94, G94, A94, B94, C95, D95, E95, F#95. F#95, G95, A95, B95, C96, D96, E96, F#96. F#96, G96, A96, B96, C97, D97, E97, F#97. F#97, G97, A97, B97, C98, D98, E98, F#98. F#98, G98, A98, B98, C99, D99, E99, F#99. F#99, G99, A99, B99, C100, D100, E100, F#100. F#100, G100, A100, B100, C101, D101, E101, F#101. F#101, G101, A101, B101, C102, D102, E102, F#102. F#102, G102, A102, B102, C103, D103, E103, F#103. F#103, G103, A103, B103, C104, D104, E104, F#104. F#104, G104, A104, B104, C105, D105, E105, F#105. F#105, G105, A105, B105, C106, D106, E106, F#106. F#106, G106, A106, B106, C107, D107, E107, F#107. F#107, G107, A107, B107, C108, D108, E108, F#108. F#108, G108, A108, B108, C109, D109, E109, F#109. F#109, G109, A109, B109, C110, D110, E110, F#110. F#110, G110, A110, B110, C111, D111, E111, F#111. F#111, G111, A111, B111, C112, D112, E112, F#112. F#112, G112, A112, B112, C113, D113, E113, F#113. F#113, G113, A113, B113, C114, D114, E114, F#114. F#114, G114, A114, B114, C115, D115, E115, F#115. F#115, G115, A115, B115, C116, D116, E116, F#116. F#

60

Gtrs I, II
P.M.

T
A
B

64

Gtr I

19

sl.

Gtr II

T

A

B

21

sl.

67

System 1:

T: 14 15 14 12 14 14 12 12 12

A: 14 14 14

B: 14 14 14

P: P

System 2:

T: 9 11 9 12 11 14 14 14

A: 9 11 9 11 11

B: 9 11 9 11 11

P: P

System 3:

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

T: 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 2 3 3 3 3 2 3 3 3 3 3 2 3 3 3 3

A: 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 2 3 3 3 3 2 3 3 3 3 3 2 3 3 3 3

B: 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 2 3 3 3 3 2 3 3 3 3 3 2 3 3 3 3

69

T 7 8 8 10 9 8 7 8 8 10 9 8 10 12 12 14 12 12 10 12 12 14 12

A 7 8 8 8 8 7 8 8 8 11 12 12 11 12 12

B

T 12 4

A 10 2

B

T

A

B 8 8 8 8 7 8 8 8 8 7 8 8 8 5 5 5 5 3 5 5 5 5 3 5 5 5 3

P.M.| P.M.| P.M. --4 P.M.| P.M.| P.M. --4

71

14 10 10 10 17 10 15 10 14 10 10 10 17 10 15 10 17 15 14 17 15 14 19 17 15 19 17 15 19 17 19 21 19 21

P P P P P P

T 7 8 10 12 14

A 4 5 7 9 11

B

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

T

A

B 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0 2 3 3 3 3 2 3 3 3 3 3 2 3 3 3 2

73

73

T 21 20 19 17 19 18 16 19 17 16 19 17 16 19 17 15 19 17 15 14 15 17

A 14 14 11 12

B 14 11 12

sl.

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

T

A

B 8 8 8 8 7 8 8 8 8 8 7 8 8 8 5 5 5 5 3 5 5 5 5 3 5 5 3

75

Vocal Staves:

- T (Tenor):** Notes: G4, A4, B4, C5, B4, A4, G4. Lyrics: 16, 17, 14, 12, 14, 16.
- A (Alto):** Notes: G4, A4, B4, C5, B4, A4, G4. Lyrics: 14, 15, 14, 16, 17.
- B (Bass):** Notes: G4, A4, B4, C5, B4, A4, G4. Lyrics: 12, 14, 16, 17.

Piano Accompaniment:

ff

Chords and Fingerings:

- Chord 1: G4, A4, B4, C5 (Fingering: 0 0 0 0)
- Chord 2: G4, A4, B4, C5 (Fingering: 2 0 0 0)
- Chord 3: G4, A4, B4, C5 (Fingering: 2 0 0 0)
- Chord 4: G4, A4, B4, C5 (Fingering: 2 0 0 0)
- Chord 5: G4, A4, B4, C5 (Fingering: 3 3 3 3)
- Chord 6: G4, A4, B4, C5 (Fingering: 2 3 3 3)
- Chord 7: G4, A4, B4, C5 (Fingering: 2 3 3 3)
- Chord 8: G4, A4, B4, C5 (Fingering: 2 3 3 3)
- Chord 9: G4, A4, B4, C5 (Fingering: 2 3 3 3)
- Chord 10: G4, A4, B4, C5 (Fingering: 2 3 3 3)

Lyrics:

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

low part of this might not be accurate

77

T 14 15 15 12 11 12 11 11

A 12 12 10 12 10 9 10

B 12 10 9 10 12 9 11 12

T 15 16 16 14 14 12 14 12 12

A 14 14 12 14 12 10 12

B 14 12 10 12 14 10 12 14

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

T

A

B 8 8 8 8 7 8 8 8 8 7 8 8 8 7 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5

79

T 10 11 12 10 12 11 10 11 12 10 12 13 10 11 12 10 12 11 10 11 12 10 12 13

A

B

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

A

B

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

T

A

B 0 0 0 0 2 0 0 0 0 0 2 0 0 0 2

80

T 15 17 18 14 18 17 15 17 18 19 18 17 15 17 18 14 18 17 15 17 18 19 17

A

B

T 12 14 15 11 15 14 12 14 15 16 15 14 12 14 15 11 15 14 12 14 15 16 14

A

B

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

T

A

B 3 3 3 3 2 3 3 3 3 3 2 3 3 3 2

87

Gtr I

P.M.|

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

Gtr II

P.M.|

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

89

Gtr IV

P.M.|

T			
A	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9	7 7 7 7 7 7 7 7
B	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7	5 5 5 5 5 5 5 5

93

Gtr I

P.M.|

T				
A	5			
B	3			

Gtr IV

Gtr II
P.M.|

T				
A	5 5 5 5 7 7 7 7	9 9 9 9 11 11 11 11		
B	3 3 3 3 5 5 5 5	7 7 7 7 9 9 9 9		

97

P.M.|

T				
A	11 11 11 11 9 9 9 9	11 11 11 11 9 9 9 9		
B			12 12 12 12 14 14 14 14	9 9 9 9 9 9 9 9

101

T

A 5 5 5 5 5 5 5 5

B 3 3 3 3 3 3 3 3

sl.

T

A 5 5 5 5 7 7 7 7

B 3 3 3 3 5 5 5 5

sl.

103

Gtrs I, II

T

A

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

H 0 0 0 0 0 H 0 0 0 0 0 P 0 0 0 0

1., 2.

3x

106

P.M.

T

A

B 5 7 0 0 0 0 5 7 0 0 0 0 5 0 0 0

H 0 0 0 0 0 H 0 0 0 0 0 P 0 0 0 0

3.

108

T

A

B 7 0 0 3 0 5 0 2 0 0 3 0 5 3 2 0

4x

110

Gtr I

T				
A	9	9	8	9
B	7	7	6	7

Gtr II

T				
A	10 10	9	7 7	9
B	8 8	7	5 5	7

Detailed description: This block contains musical notation for two guitar parts, Gtr I and Gtr II, across five measures. Gtr I is in treble clef with a key signature of one sharp (F#). It features whole notes and a half note with a slur. Gtr II is also in treble clef with a key signature of one sharp, featuring eighth notes, quarter notes, and a half note with a slur. Below each staff is a fretboard diagram with three lines (T, A, B) and five measures of fret numbers.

TORN BETWEEN SCYLLA AND CHARYBDIS

As recorded by Trivium

(from the 2008 Album "Shogun")

Transcribed by Luke Slater (Lukige)

Music by Trivium

A Intro

$\text{♩} = 142$

Torn Between Scylla and Charybdis

1

Gtr II

T	12	0	0	12	0	0	12	0	0	12	0	0	12	0	12	0	15	0	0	15	0	0	15	0	14	0	0	14	0	0	14	0
A																																
B																																

3

T	10	0	0	10	0	0	10	0	0	10	0	0	10	0	10	0	15	0	0	15	0	0	15	0	14	0	0	14	0	0	14	0
A																																
B																																

5

T	12	0	0	12	0	0	12	0	0	12	0	0	12	0	12	0	15	0	0	15	0	0	15	0	14	0	0	14	0	0	14	0
A																																
B																																

7

T 10 0 0 10 0 0 10 0 0 10 0 0 10 0 10 0

A

B

Gtr I

T

A

B

sl. 10 sl.

9

T 12 0 0 12 0 0 12 0 0 12 0 0 12 0 12 0

A

B

Gtr III

T 15 0 0 15 0 0 15 0 0 15 0 0 15 0 15 0

A

B

Gtr I

T

A

B

0 0 2 3 0 2 5

11

The musical score is divided into three systems. The first system features a treble clef staff with a melody of eighth notes, followed by a double bar line and a continuation of the melody. Below the staff are three lines for guitar: T (Treble), A (Alto), and B (Bass). The T line contains fret numbers (10, 0, 0, 10, 0, 0, 10, 0, 0, 10, 0, 0, 10, 0, 10, 0) and a double bar line. The A and B lines are empty. The second system is similar to the first, with a treble clef staff and guitar lines. The T line contains fret numbers (14, 0, 0, 14, 0, 0, 14, 0, 0, 14, 0, 0, 14, 0, 14, 0) and a double bar line. The A and B lines are empty. The third system features a treble clef staff with a melody of eighth notes, followed by a double bar line and a continuation of the melody. Below the staff are three lines for guitar: T (Treble), A (Alto), and B (Bass). The T line contains fret numbers (14, 0, 0, 14, 0, 0, 14, 0, 0, 14, 0, 0, 14, 0, 14, 0) and a double bar line. The A and B lines are empty. The B line contains a wavy line indicating a tremolo effect. The T line contains fret numbers (14, 0, 0, 14, 0, 0, 14, 0, 0, 14, 0, 0, 14, 0, 14, 0) and a double bar line. The A and B lines are empty. The B line contains a wavy line indicating a tremolo effect.

T 10 0 0 10 0 0 10 0 0 10 0 0 10 0 10 0

A

B

T 14 0 0 14 0 0 14 0 0 14 0 0 14 0 14 0

A

B

T

A

B 3

4 2 4 0

5 4 5 0

sl.

Gtr IV

(2) 16 Tr open (2) 16 Tr open (2) 16 Tr open (2) 16 Tr open (2) 16 Tr open (2) 16 Tr open (2) 16 Tr open (2) 16 Tr open

This part was played using a human capo on the 12th fret. However it still sounds good if you play the open b instead of the 10th fret!

*

(2) 1st open 2nd open 1st open 2nd open 1st open 2nd open 1st open 2nd open 1st open 2nd open

15

T 10 0 0 10 0 0 10 0 0 10 0 0 10 0 10 0 | 15 0 0 15 0 0 15 0 14 0 0 14 0 0 14 0

A

B

T 17 12 12 17 12 12 17 12 12 17 12 12 17 12 17 12 | 24 12 12 24 12 12 24 12 22 12 12 22 12 12 22 12

A

B

T 3 3 3 3 3 3 3 3 3 3 3 3 3 | /4 2 4 0
/5 4 5 0

sl.

② 15fr. ② 15fr.

17

T 12 12

A

B

T 24 24

A

B

T

A

B 0 0 12 *sl.*

B Pre-Verse

♩. = 70

19

6/8

Gtrs I, II

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

T

A

B 0 0 0 0 9 7 9 0 0 0 0 10 7 10 0 0 0 0 7 10 0 0 9 0 10

P H P H

21

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

T
A
B 6 6 6 6 9 6 6 7 6 6 9

sl. H 3 H H H 0 H 2 H H

22

Gtr II

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

T
A
B 6 6 6 6 9 6 6 7 6 6 9

sl. H 12 H H H 0 H 11 H H

C Verse

23

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

T
A
B 9 5 5 9 9 7 0 0 0 0 2 0 0 3 0 6

sl. sl. sl.

25

Gtr I P.M.| P.M.| P.M.

T

A

B

sl.

H

H

H

26

Gtr II P.M.| P.M.| P.M.

T

A

B

sl.

H

H

H

27

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

T

A

B

sl.

sl.

sl.

29

Gtr I P.M. P.M. P.M.

T

A

B

sl.

H

H

H

H

H

H

Gtr II P.M. P.M. P.M.

T

A

B

sl.

H

H

H

H

H

H

D Pre-Chorus

32

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

T

A

B

T

A

B

34

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

T 4 4 4 4 4 4 6 4 4 6 4 4 7 6 7 4 7 5 7 6 7 4 7 4

A 4 4 4 4 4 4 6 4 4 6 4 4 7 6 7 4 7 5 7 6 7 4 7 4

B

P P

T

A 2 2 2 2 4 4 4 4 5 5 5 5 7 7 7 7

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

36

Gtr I P.M.| P.M.| P.M.| P.M.| P.M.| P.M.| P.M. P.M. P.M.

T 4 4 4 4 4 4 6 4 4 6 4 4 7 4 4 7 4 4 4 4 4 4

A 4 4 4 4 4 4 6 4 4 6 4 4 7 4 4 7 4 4 4 4 4 4

B

Gtr III P.M.| P.M.| P.M.| P.M.| P.M.| P.M.| P.M. P.M. P.M.

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

A 7 7 7 7 7 7 9 7 7 9 7 7 7 7 7 7 7 7

B

Gtr II

T

A 9 9 9 9 7 7 7 7 5 5 5 5 4 4 4 4

B 7 7 7 7 5 5 5 5 3 3 3 3 2 2 2 2

38

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

T 4 4 4 4 6 4 4 6 4 4

A 4 4 4 4 4 4 4 4 4 4

B

P P

8vr.....|

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

T 7 5 7 5 7 6 10 9 10 7

A 7 5 7 5 7 6 10 9 10 7

B

P P

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

T

A 2 2 2 2 4 4 4 4 4 4

B 0 0 0 0 2 2 2 2 2 2

E Chorus

♩ = 142

40

sl. H sl.

sl. H sl.

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

T A B

2 2 2 2 5 5 5 5 5 5 5 5 4 4 2

0 0 0 0 3 3 3 3 3 3 3 3 2 2

F Pre-Verse

♩ = 70

44

Gtrs I, II

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

T A B

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

0 0 0 0 P H 0 0 0 0 P H 0 0 0 0 0 0 9 0 10

46

Gtr I
P.M.| P.M.| P.M.|

T
A
B 6 6 6 6 9 6 6 7 6 6 | sl. 0 H 3 H H 0 H 2 H H

Gtr II
P.M.| P.M.| P.M.|

T
A
B 6 6 6 6 9 6 6 7 6 6 | sl. 0 H 12 H H 0 H 11 H H

G Verse

48

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

T
A
B 9 7 0 0 0 0 5 2 0 0 5 3 0 6 | sl. 9 7 0 0 0 0 7 3 7 3 3 9 9 9 | sl. 6 6 6

50

Gtr I P.M.| P.M.| P.M.

T

A

B

sl.

H

51

Gtr II P.M.| P.M.| P.M.

T

A

B

sl.

H

52

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

T

A

B

sl.

54

Gtr I
P.M. P.M. P.M.

T
A
B
sl.
H H H H

Gtr II
P.M. P.M. P.M.

T
A
B
sl.
H H H H

H Pre-Chorus

57

Gtr II
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B
7 4 4 4 4 4 6 4 4 6 4 4 7 4 4 7 4 4 4 4 4 4

Gtr III
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B
7 7 7 7 7 7 9 7 7 9 7 7 7 7 7 7 10 8 10 7 7 7

Gtr I
P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B
9 9 9 9 7 7 7 7 5 5 5 5 4 4 4 4 4 4 4 4 2 2 2 2

59

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

T 4 4 4 4 6 4 4 6 4 4

A 4 4 4 4 4 4 4 4 4 4

B

P P

8vr.....|

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

T 7 7 7 7 9 7 7 9 7 7

A 7 5 7 5 7 6 10 9 10 7 10 7

B

P P

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

T

A 2 2 2 2 4 4 4 4 4 4

B 0 0 0 0 2 2 2 2 2 2

5 5 5 5 7 7 7 7 7 7

5 5 5 5 7 7 7 7 7 7

3 3 3 3 5 5 5 5 5 5

I Chorus

♩ = 142

61

4x

sl. H sl.

4x

sl. H sl.

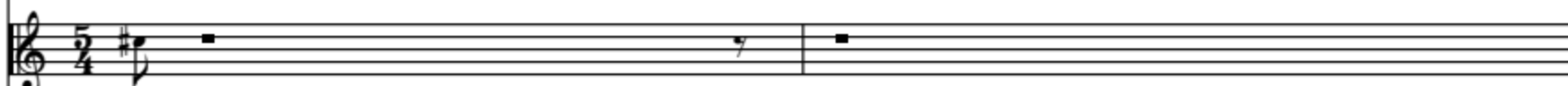
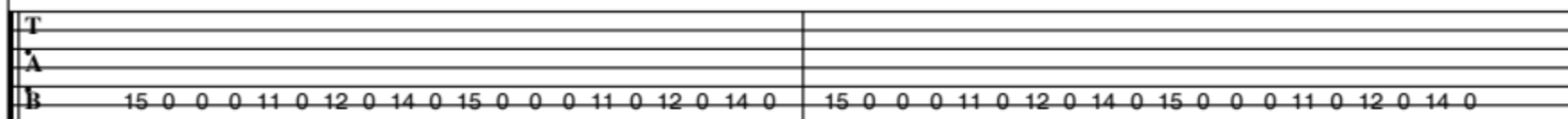
4x

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

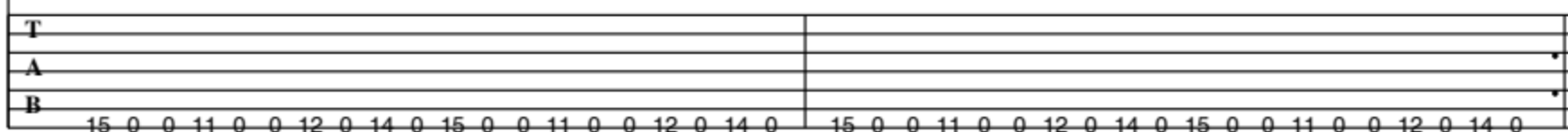
J Breakdown

Gtr II

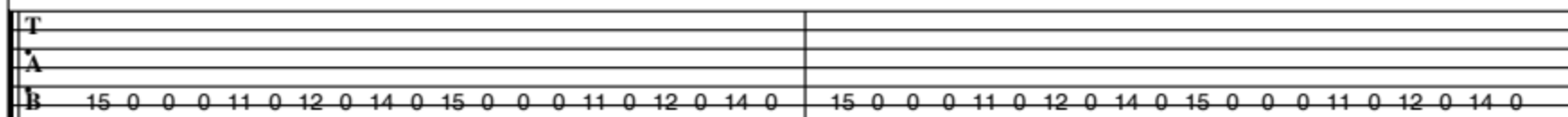
P.M.-----|

*sl.**sl.*

Gtrs I, II



P.M.-----|



71

1.

T
A
B

15 0 0 11 0 0 12 0 14 0 15 0 0 11 0 0 12 0 14 0 15 0 0 11 0 0 12 0 14 0

73

2.

K Solo

T
A
B

14 10 12 11 12 10 14 10 12 11 12 10 12 9 11 12 11 9 12 9 11 12 11 9

sl. 12 11 sl. 8 7 P P P P

Gtr II

T
A
B

10 9 7 6 0 7 6 7 0 9 7 9 0 10

sl. sl. P H P H

75

T
A
B

14 10 12 11 12 10 14 10 12 11 12 10 15 12 14 15 14 12 15 12 14 15 17 15

P P P P

T
A
B

0 10 9 10 0 12 10 12 0 14 15

P H P H H

76

T
A
B

P P P P

T
A
B

14 0 12 0 10 0 9 0

77

T
A
B

P P

T
A
B

14 0 12 0 10 0 6

78

Gtr II

sl. *sl.* *P.M.*

Gtr III

sl. *sl.*

Gtr I

P H *P H* *P H* *H*

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and three accompaniment lines labeled T, A, and B. The vocal line is in treble clef and contains a melody starting with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter rest. The accompaniment lines are empty.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef staff with a melody line. The bottom staff is a guitar accompaniment staff with fret numbers. The key signature is one sharp (F#), and the time signature is 4/4. The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The guitar accompaniment starts with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The fret numbers for the guitar are 14, 0, 12, 0, 10, 0, 9, 0, 14, 0, 12, 0, 10, 0, 6.

T															
A															
B	14		12		10		9		14		12		10		6

82

T 15 12 12 15 12 11 14 11 11 14 11 11

A 16 12 12 16 16 12 12 16 14 11 11 14 14 11 11 14

B 14 14 13 13

T 19 15 15 19 15 14 17 14 14 17 14 14

A 21 16 16 21 21 16 16 21 20 14 14 20 20 14 14 20

B 17 17 16 16

T

A

B 0 12 11 12 0 14 12 14 0 15 0 15 14 15 0 17 15 17 0 19 20

P H P H P H H

84

T 11 14 13 11 14 13 11 14 12

A 13 11 14 10 13 11 14 13 11 14 12

B

sl.

T

A

B 19 0 17 0 15 0 14 0 19 0 17 0 15 0 11

86

Gtr II Full

Full

Full

Full

Full

Full

Full

Full

Full

Gtr III Full

Full

Full

Full

Full

Full

Full

Full

Gtr I

T

A

B

0 12 11 12 0 14 12 14 0 15 0 15 14 15 0 17 15 17 0 19 20

P H P H P H H

88

T

A

B

19 0 17 0 15 0 14 0

89

The image displays a musical score for the song "Torn Between Scylla and Charybdis" by the band Trivium. It consists of two systems of music. The first system features a guitar melody on a treble clef staff, marked with a key signature of one sharp (F#) and a 3/4 time signature. The melody includes several triplet markings. Below the staff are three tablature lines labeled T, A, and B. The T line contains fret numbers 12, 14, 16, 13, 16, 17, 14, 15, 17, 16, 17, 19, 15, 17, 19, 17, 19, 20, 17, 19, 20. The A line contains 13, 14, 16, 12, 14, 16. The B line is empty. The second system shows a guitar part with a treble clef staff and a corresponding tablature. The staff includes a note with a sharp sign and a wavy line indicating a bend. A text annotation above the staff reads: "*Bend is on add. guitar & is only played on the first repeat". The tablature for the second system has lines T, A, and B. The T line is empty. The A line is empty. The B line contains the sequence 19, 0, 17, 0, 15, 0, 11.

T

A

B

13 14 16 12 14 16 13 16 17 14 15 17 16 17 19 15 17 19 17 19 20 17 19 20

T

A

B

19 0 17 0 15 0 11

*Bend is on add. guitar & is only played on the first repeat

L Bridge

♩. = 70

90

Gtr III

Full

22

sl.

Gtr I

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

Gtr II

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

Detailed fretting and picking notation for Gtr I and Gtr II is provided in the tablature below the staff notation.

M Bass Solo

94

mf

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

N Pre-Solo

♩ = 142

98

ff

H H H H H H H H H H H H H H H H H H

H H H H H H H H H H H H H H H H H H

O Solo II

100

Gtr I P.M. P.M. P.M. P.M. P.M. ~~~~~

T 12 14 13 12 11 12 14 13 12

A 14 10 13 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10

Gtr III P.M. P.M. P.M. P.M. P.M. ~~~~~

T 12 11 12 14 11 13 11 11

A 12 10 11 10 10 10 10 10

B 10 10 10 10 10 10 10 10

Gtr II

T

A

B 0 12 11 12 0 14 12 14 0 15 0 15 14 15 0 17 15 17 0 19 20

P H P H P H H

102

T 12 13 16 12 13 16 12 14 15 12 14 15

A 10 13 14 10 13 14 11 12 14 11 12 14

B

T

A

B 19 0 17 0 15 0 14 0

103

1

T 20 19 17 16 16 15 19 15 17 16 17 17 15 20 15 17 17

A 14 19 17 16 17 19 15 19 17 17 17 17 17 17 19

B 14 19 17 16 17 19 15 19 17 17 17 17 17 17 19

sl. H P H P

T

A

B 19 0 17 0 15 0 11 0 12 11 12 0 14 12 14 0 15

P H P H

105

T 17 15 19 15 17 16 14 19 14 16 16 16 16 18

A 14 19 17 16 17 19 14 18 16 16 16 16 16 18

B 14 19 17 16 17 19 14 18 16 16 16 16 16 18

H P H P

T

A

B 0 15 14 15 0 17 15 17 0 19 20

P H P H H

106

Guitar

Measure 106: $\sharp$ 4 5 6 7 8 9 10 11 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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Lyrics

T 17 19 20 17 19 20 17 19 20 17 19 20 23 19 23 23 22 $\frac{1}{2}$

A 16 17 19 16 17 19 16 17 20 16 17 20

B 19 0 17 0 15 0 14 0 19 0 17 0 15 0 11

P Bridge

108

$\mu = 70$

Gtr III

Gtr I

P.M.

Gtr II

P.M.

Tablature for Gtr III:

Measure	T	A	B
1	11	x	9
2	11	x	9
3	11	x	9
4	11	x	9
5	10	x	8
6	10	x	8

Tablature for Gtr I:

Measure	T	A	B
1		12 12	9 9
2		12 12	9 9
3		12 12	9 9
4		12 12	9 9
5		11 11	8 8
6		11 11	8 8

Tablature for Gtr II:

Measure	T	A	B
1		7 7	x x
2		7 7	x x
3		7 7	x x
4		7 7	x x
5		6 6	x x
6		6 6	x x

118



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

T

A

B

sl.

H

Gtr I

T

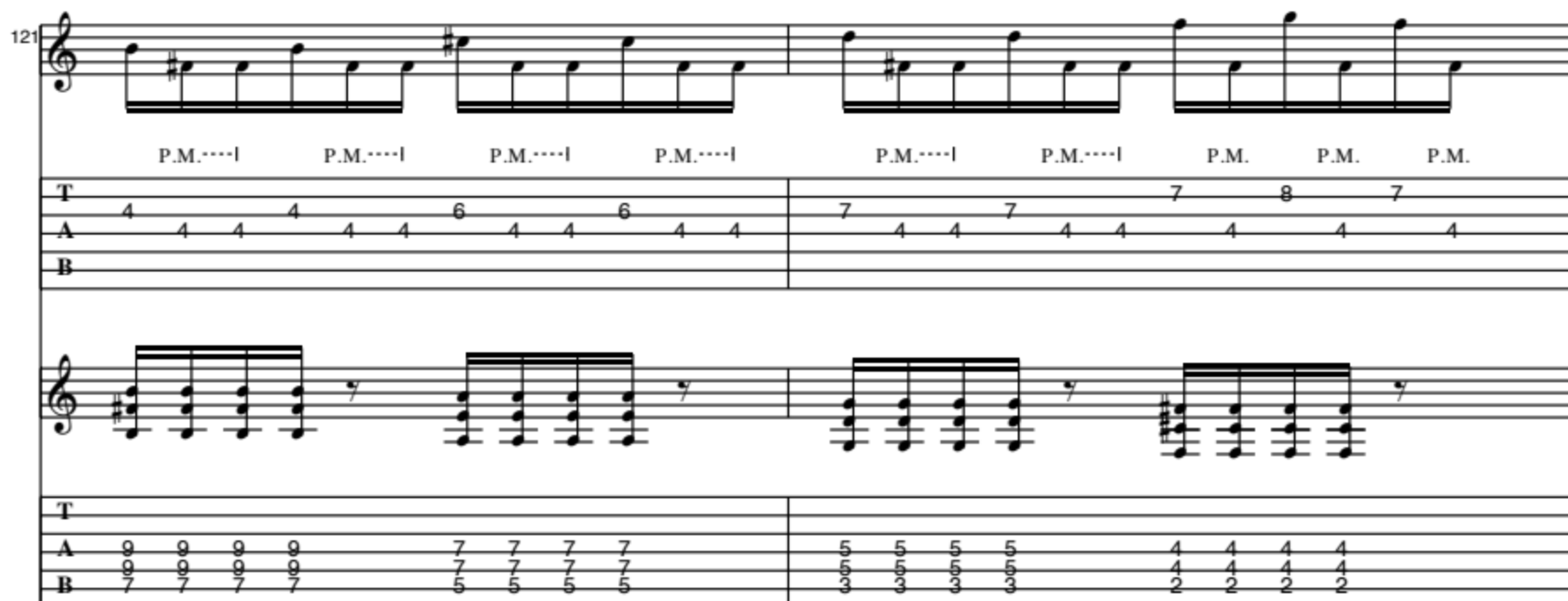
A

B

H

S Pre-Chorus

121



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

T

A

B

T

A

B

123

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

T 4 4 4 4 6 4 4 6 4 4 7 6 7 4 7 5 7 6 7 4 7 4

A 4 4 4 4 4 4 6 4 4 6 4 4 7 6 7 4 7 5 7 6 7 4 7 4

B P P

T

A 2 2 2 2 4 4 4 4 5 5 5 5 7 7 7 7

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

125

Gtr II P.M.| P.M.| P.M.| P.M.| P.M.| P.M.| P.M. P.M. P.M.

T 4 4 4 4 6 4 4 6 4 4 7 4 4 7 7 8 7

A 4 4 4 4 4 4 6 4 4 6 4 4 7 4 4 7 4 4 4

B

Gtr III *ff* P.M.| P.M.| P.M.| P.M.| P.M.| P.M.| P.M. P.M. P.M.

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

A 7 7 7 7 7 7 9 7 7 9 7 7 7 7 7 7 7

B

Gtr I

T

A 9 9 9 9 7 7 7 7 5 5 5 5 4 4 4 4

B 7 7 7 7 5 5 5 5 3 3 3 3 2 2 2 2

127

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

T 4 4 4 4 4 6 4 4 6 4 4

A 7 6 7 7 5 7 6 7 4 7 4

B

P P

8vr|

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

T 7 7 7 7 9 7 7 9 7 7

A 7 5 7 5 7 6 10 9 10 7 10 7

B

P P

T

A 2 2 2 2 4 4 4 4 5 5 5 5 7 7 7 7

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

T Chorus

♩ = 142

129

4x

4x

4x

U Outro

133

ff

135

T 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 15 0 0 15 0 0 15 0 14 0 0 14 0 0 14 0

A

B

3

4 5 2 4 5 0 0

sl.

137

Gtr II

T 12 0 0 12 0 0 12 0 0 12 0 0 12 0 12 0 15 0 0 15 0 0 15 0 14 0 0 14 0 0 14 0

A

B

Gtr III

T 15 0 0 15 0 0 15 0 0 15 0 0 15 0 15 0 19 0 0 19 0 0 19 0 17 0 0 17 0 0 17 0

A

B

Gtr I

0 0 2 3 0 2 5

139

System 1:

T: 10 0 0 10 0 0 10 0 0 10 0 0 10 0 10 0 | 15 0 0 15 0 0 15 0 14 0 0 14 0 0 14 0

A: |

B: |

System 2:

T: 14 0 0 14 0 0 14 0 0 14 0 0 14 0 14 0 | 19 0 0 19 0 0 19 0 17 0 0 17 0 0 17 0

A: |

B: |

System 3:

T: |

A: |

B: 3 |

4 2 4 0

5 4 5 0

sl.

Gtr IV

(2) 16r o 2r o 2r 16r o 2r o 2r 16r o 2r o 2r 16r o 2r o 2r 16r o 2r open (2) 19r o 2r o 2r 19r o 2r o 2r 19r o 2r o 2r 17r o 2r o 2r 17r o 2r o 2r 17r o 2r open

141

T 12 0 0 12 0 0 12 0 0 12 0 0 12 0 12 0 | 15 0 0 15 0 0 15 0 14 0 0 14 0 0 14 0

A

B

T 24 12 12 24 12 12 24 12 12 24 12 12 24 12 24 12 | 19 12 12 19 12 12 19 12 22 12 12 22 12 12 22 12

A

B

T

A

B 0 0 2 3 0 2 5

143

The musical score for measures 143-146 consists of three systems. Each system includes a single melodic staff in treble clef and three fretboard diagrams labeled T, A, and B. Measure 143 features eighth-note patterns across all four strings. Measure 144 continues with similar eighth-note patterns. Measure 145 introduces a key signature change to one sharp (F#) and uses more complex fingering, including triplets and naturals. Measure 146 concludes the section with sustained notes and a wavy line indicating vibrato or tremolo.

T 10 0 0 10 0 0 10 0 0 10 0 0 10 0 10 0 | 15 0 0 15 0 0 15 0 14 0 0 14 0 0 14 0

A

B

T 17 12 12 17 12 12 17 12 12 17 12 12 17 12 17 12 | 24 12 12 24 12 12 24 12 22 12 12 22 12 12 22 12

A

B

T
~~~~~

T 3 | /4 2 4 0

A | /5 4 5 0

B 3 |

---

*sl.*

② 15fr. ② 15fr.  $\frac{1}{2}$

145

T 12 12

A

B

T 24 24

A

B

T

A

B 0 0



N.C.

The image displays a musical score for the song "The Rose Tree" on guitar. It consists of two systems of music, each featuring a guitar melody in treble clef, a bass line in bass clef, and a corresponding tablature for the bass line.

**System 1:** The first system is in the key of D major (one sharp, F#) and 9/8 time. The guitar melody begins with a quarter note D4, followed by eighth notes E4, F#4, and G4, then a quarter rest, and continues with a series of eighth notes. The bass line starts on the 5th fret, moves to the 6th fret, and then returns to the 5th fret. The tablature for the bass line shows fret numbers 5, 6, and 3, with slurs indicating bends and slides.

**System 2:** The second system is in the key of E major (two sharps, F# and C#) and 9/8 time. The guitar melody begins with a quarter note E4, followed by eighth notes F#4, G4, and A4, then a quarter rest, and continues with a series of eighth notes. The bass line starts on the 5th fret, moves to the 6th fret, and then returns to the 5th fret. The tablature for the bass line shows fret numbers 5, 6, and 3, with slurs indicating bends and slides.

N.C.

[illegible]



♩ = 100

17

D5 E♭5 D5 E♭5 B♭5 A5 D5 E♭5 D5 B♭5 C5

|   |    |          |       |    |    |    |    |   |    |          |       |    |    |    |    |   |
|---|----|----------|-------|----|----|----|----|---|----|----------|-------|----|----|----|----|---|
| T | 11 | 11 12 12 | 11 12 | 14 | 12 | 11 | 12 | 8 | 11 | 11 12 12 | 11 12 | 14 | 12 | 11 | 12 | 8 |
| A | x  | x x x    | x x   | x  | x  | x  | x  | x | x  | x x x    | x x   | x  | x  | x  | x  | x |
| B | 9  | 9 10 10  | 9 10  | 12 | 10 | 9  | 10 | 6 | 9  | 9 10 10  | 9 10  | 12 | 10 | 9  | 10 | 6 |

sl. sl. sl. sl.

|   |   |       |  |   |     |                 |   |       |  |   |     |           |  |  |  |  |
|---|---|-------|--|---|-----|-----------------|---|-------|--|---|-----|-----------|--|--|--|--|
| T |   |       |  |   |     |                 |   |       |  |   |     |           |  |  |  |  |
| A |   |       |  |   |     |                 |   |       |  |   |     |           |  |  |  |  |
| B | 0 | 0 1 1 |  | 0 | 0 1 | 8 8 8 8 7 7 7 7 | 0 | 0 1 1 |  | 0 | 0 1 | 3 3 3 3 5 |  |  |  |  |

sl.

## B Verse

♩ = 200

N.C.

21

P.M. .... 1 P.M. .... 1 P.M. .... 1 P.M. .... 1

|   |   |         |     |     |                             |   |         |       |      |     |                             |  |  |  |  |  |
|---|---|---------|-----|-----|-----------------------------|---|---------|-------|------|-----|-----------------------------|--|--|--|--|--|
| T |   |         |     |     |                             |   |         |       |      |     |                             |  |  |  |  |  |
| A |   |         |     |     |                             |   |         |       |      |     |                             |  |  |  |  |  |
| B | 5 | 0 0 0 0 | 6 3 | 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 5 | 0 0 0 0 | 12 11 | 10 9 | 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |  |  |  |  |  |

sl.

|   |   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|---|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| T |   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| A |   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| B | 0 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

N.C.

N.C.

[illegible]

N.C.

[illegible]

**C Pre-Chorus**

37

E5 B5 G5

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

5 0 0 3 0 0 5 0 0 0 8 0 7 0 5 7 8 8 8 5 8 8 7 5 5 8 5 5 7 8 H

41

D5 B<sup>b</sup>5 C5

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

T

A

B 5 0 0 3 0 0 5 0 0 0 8 0 7 0 5 7 8 8 8 5 8 8 7 5 5 5 7 5 7 8 H

T

A 0 0 0

B 0 0 0

45

B<sup>b</sup>5 C5

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

T

A

B 12 8 8 10 8 8 8 8 8 8 12 8 13 8 12 12 10 10 10 10 10 10 13 12 10 12 10 13 13 12

T

A

B 12 8 8 10 8 8 8 8 8 8 12 8 13 8 12 12 10 10 10 10 10 10 13 12 10 12 10 13 13 12

**D** Chorus

♩ = 100

49

D5 E♭5 D5 E♭5 B♭5 A5 D5 E♭5 D5 B♭5 C5

sl. sl. sl. sl.

**E** Verse

♩ = 200

E5

53

P.M. ....4 P.M. ....| P.M. ....4 P.M. ....|

sl.

N.C.

57

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

|   |                   |                             |                          |                   |
|---|-------------------|-----------------------------|--------------------------|-------------------|
| T |                   |                             |                          |                   |
| A |                   |                             |                          |                   |
| B | 5 0 0 0 0 6 3 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 5 0 0 0 0 12 11 10 9 0 0 | 8 10 10 8 7 8 0 0 |
|   |                   |                             | sl.                      | sl. sl. sl. sl.   |

|   |                         |                         |                         |                     |
|---|-------------------------|-------------------------|-------------------------|---------------------|
| T | 15 15 15 15 15 15 15 15 | 14 14 14 14 14 14 14 14 | 12 12 12 12 12 12 12 12 | 11 11 11 11 8 8 8 8 |
| A | x x x x x x x x         | x x x x x x x x         | x x x x x x x x         | x x x x x x x x     |
| B | 13 13 13 13 13 13 13 13 | 12 12 12 12 12 12 12 12 | 10 10 10 10 10 10 10 10 | 9 9 9 9 6 6 6 6     |

N.C.

61

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

|   |                   |                             |                          |                             |
|---|-------------------|-----------------------------|--------------------------|-----------------------------|
| T |                   |                             |                          |                             |
| A |                   |                             |                          |                             |
| B | 5 0 0 0 0 6 3 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 5 0 0 0 0 12 11 10 9 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |
|   |                   |                             | sl.                      |                             |

|   |                   |                             |                       |                             |
|---|-------------------|-----------------------------|-----------------------|-----------------------------|
| T |                   |                             |                       |                             |
| A |                   |                             |                       |                             |
| B | 5 0 0 0 0 6 3 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 5 0 0 0 0 8 7 6 5 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 |
|   |                   |                             | sl.                   |                             |

N.C.

[illegible]

**F** Pre-Chorus

D5

B5

G5

[illegible]

73

D5 B<sup>b</sup>5 C5

P.M.·| P.M.·| P.M.·····| P.M. P.M. P.M.·····| P.M.·| P.M.·| P.M.·| P.M. P.M.

T  
A  
B 5 0 0 3 0 0 5 0 0 0 8 7 0 5 7 8 8 8 5 8 8 7 5 5 8 5 5 7 8 H

T  
A 0 0 8 10  
B 0 0 8 10

77

B<sup>b</sup>5 C5

P.M.·| P.M.·····| P.M. P.M. P.M.·| P.M.·····|

T  
A  
B 12 8 8 10 8 8 8 8 8 8 12 13 12 12 10 10 10 10 10 10 13 12 10 12 10 13 13 12

T  
A  
B 12 8 8 10 8 8 8 8 8 8 12 8 13 8 12 12 10 10 10 10 10 10 13 12 10 12 10 13 12



**G** Chorus

♩ = 100

81

D5 E♭5 D5 B♭5 A5 D5 E♭5 D5 B♭5 C5

sl. sl. sl. sl.

Pickscrapping

**H** Interlude

N.C.

85

Pickscrapping

sl. sl.

D5



Gtr I

|   |    |    |    |   |    |    |   |    |   |    |    |    |    |    |   |    |    |   |    |   |    |    |    |    |    |   |
|---|----|----|----|---|----|----|---|----|---|----|----|----|----|----|---|----|----|---|----|---|----|----|----|----|----|---|
| T | 10 | 11 | 11 | 8 | 10 | 11 | 7 | 10 | 9 | 12 | 10 | 10 | 11 | 11 | 8 | 10 | 11 | 7 | 10 | 9 | 12 | 10 | 10 | 11 | 11 | 8 |
| A | 7  | 7  | 7  | 5 | 7  | 7  | 8 | 8  | 8 | 8  | 12 | 7  | 7  | 7  | 8 | 8  | 8  | 8 | 8  | 8 | 8  | 12 | 7  | 7  | 7  | 5 |
| B |    |    |    |   |    |    |   |    |   |    |    |    |    |    |   |    |    |   |    |   |    |    |    |    |    |   |



Gtr II

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

sl.



Gtr III

|   |   |   |   |   |   |   |   |   |   |   |   |    |   |   |    |   |   |   |    |    |   |    |    |   |    |    |
|---|---|---|---|---|---|---|---|---|---|---|---|----|---|---|----|---|---|---|----|----|---|----|----|---|----|----|
| T |   |   |   |   |   |   |   |   |   |   |   |    |   |   |    |   |   |   |    |    |   |    |    |   |    |    |
| A | 7 | 8 | 8 | 5 | 8 | 5 | 7 | 8 | 5 | 8 | 7 | 10 | 8 | 5 | 10 | 5 | 3 | 7 | 14 | 12 | 7 | 14 | 12 | 7 | 14 | 12 |
| B | 5 | 5 | 5 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5  | 5 | 5 | 5  | 5 | 5 | 5 | 5  | 5  | 5 | 5  | 5  | 5 | 5  | 5  |

sl.

**I Breakdown**

D5

93

10 11 7 11 8 11 5 8 10 11 7 8 10 9 8 12 10 8 12

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

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

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

D5

95

T 10 7 11 7 11 8 11 5 8 10 7 11 7 10 9 8 12 10 8 12

A

B

P.M.-----|

T

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T

A

B 7 5 8 5 8 5 8 3 5 7 5 8 5 8 7 10 8 5

D5

97

T 10 7 11 7 11 8 11 5 8 10 7 11 7 10 9 8 12 10 8 12

A

B

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

T

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T

A

B 7 5 8 5 8 5 8 3 5 7 5 8 5 8 7 10 8 5

**J Interlude**

N.C.

99

Gtr I

Gtr II

| T                                    | A                           | B                               |
|--------------------------------------|-----------------------------|---------------------------------|
| 3                                    | x                           | 1                               |
| 5                                    | x                           | 3                               |
| 7                                    | x                           | 5                               |
| 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 | x x x x x x x x x x x x x x | 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 |

| T                                            | A                           | B                                            |
|----------------------------------------------|-----------------------------|----------------------------------------------|
| 7                                            | x                           | 5                                            |
| 9                                            | x                           | 7                                            |
| 10                                           | x                           | 8                                            |
| 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 | x x x x x x x x x x x x x x | 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 |

**K Breakdown**

D5

103

Gtr I

Gtr II

P.M. ....

Gtr III

| T                             | A | B |
|-------------------------------|---|---|
| 10 7 11 7 11 8 11 5 8         |   |   |
| 10 7 11 7 8 10 9 8 12 10 8 12 |   |   |

| T                       | A | B |
|-------------------------|---|---|
| 0 0 0 0 0 0 0 0 0 0 0 0 |   |   |
| 0 0 0 0 0 0 0 0 0 0 0 0 |   |   |

| T                      | A | B |
|------------------------|---|---|
| 7 5 8 5 8 5 8 3 5      |   |   |
| 7 5 8 5 8 7 8 10 8 8 5 |   |   |

**L Interlude**

N.C.

105

Gtr I

Gtr II

| T                                    | A                           | B                               |
|--------------------------------------|-----------------------------|---------------------------------|
| 3                                    | x                           | 1                               |
| 5                                    | x                           | 3                               |
| 7                                    | x                           | 5                               |
| 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 | x x x x x x x x x x x x x x | 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 |

| T                                            | A                           | B                                            |
|----------------------------------------------|-----------------------------|----------------------------------------------|
| 7                                            | x                           | 5                                            |
| 9                                            | x                           | 7                                            |
| 10                                           | x                           | 8                                            |
| 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 | x x x x x x x x x x x x x x | 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 |

**M Guitar Solo**

N.C.

109

Full

Full

sl.

| T  | A  | B  |
|----|----|----|
| 5  | 7  | 8  |
| 5  | 7  | 8  |
| 5  | 7  | 5  |
| 13 | 10 | 13 |

| T                                            | A                           | B                                            |
|----------------------------------------------|-----------------------------|----------------------------------------------|
| 7                                            | x                           | 5                                            |
| 9                                            | x                           | 7                                            |
| 10                                           | x                           | 8                                            |
| 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 | x x x x x x x x x x x x x x | 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 |

N.C.

113

Gtr I

.....Full.....1/2.....Full.....

T 13 12 12 12 15 15 17 15 19 17 15 13 17 15 13 8

A 15 14 14 15 15 15 15 14 12 15 14 17 15 19 11

B 14 15 15 15 15 14 12 15 14 17 15 19

sl. sl.

Gtr II

T 7 9 10 12 12 12 12 12 12 14 14 14 14 14 14 14 5

A x x x x x x x x x x x x x x x x 8

B 5 7 8 10 10 10 10 10 10 10 12 12 12 12 12 12 12

Gtr III *f*

T 10 14 12 15 14 17

A

B

N

 Outro

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Gtr I

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

T

A

B 0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0 0 0 1 0 5 6 8 6 5 6 8 5

Gtr II

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

T

A

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

N.C.

[illegible][illegible]



N.C.

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

T  
A  
B

0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0 1 0 0 0 | 0 0 0 0 0 0 0 0 0 0 1 0 0 0 0 3 1 0 5 3

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

T  
A  
B

0 0 0 0 0 0 0 0 0 1 0 | 0 0 0 0 0 0 0 0 0 0 1 0 | 0 0 0 0 0 0 0 0 0 1 0 0 3 1 0 5 3

D5

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Gtrs I, II

T

A

B

meer songs en solo's te spelen

- Songs & solo's | Scrollz • Online App
- Songs & solo's | Scrollz • Informatie
- Songs & solo's | Scrollz • Database
- Gitaar & Gear | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar & Gear | Praktijk | Ritmesectie oefeningen • Audio • VoX-training
- Gitaar & Gear | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

## backing tracks te gebruiken

- Backing & solo tracks | "JAMZ" serie (*12 modules*)

## de basgitaar te leren kennen

- Basgitaar | Praktijk | Oefenvoorbeelden
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

