

# Near Dark

Agathodaimon  
Blacken The Angel

Standard tuning

Moderate ♩ = 62

Press F5 for more info, please

tabbed by sweet leave and XerFlik

2 vs 0

**I (a)**

E-Gt

T  
A  
B

0-2-2-2-0-0-0-3-3-3-0-0

2 vs 0

T  
A  
B

2-5-5-5-2-2-2-7-7-7-9-5

0-2-2-2-0-0-0-3-3-3-0-0

## I (b) 0:23

T  
A  
B

2-5-5-5-2-2-2-7-7-7-9-5

0-2-2-2-0-0-0-3-3-3-2-0

T  
A  
B

0-3-3-3-0-0-0-0-0-3-2

0-2-2-2-0-0-0-3-3-3-2-0





21



2:24 Keys

34

T  
A  
B

40

T  
A  
B

2:39

42

T  
A  
B

43

T  
A  
B

44

T  
A  
B



3:13 Keys

Musical notation for measures 52-53. The staff shows a sequence of eighth notes with triplets. A dashed line labeled "P.M." is positioned below the staff. The guitar tab below shows fret numbers: 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-4-4-2-4-4.

Musical notation for measures 54-55. The staff shows eighth notes with triplets and dynamic markings *mf* and *f*. The guitar tab below shows fret numbers: (4)(4) 4 0 2 4 0 2 4 2 4 3 3 (4) 4 2 4 2 4 4 4 4 4 4.

3:31

Musical notation for measures 56-57. Measure 56 features a triplet of eighth notes and a triplet of chords. Measure 57 features eighth notes with triplets. A dashed line labeled "P.M." is positioned below the staff. The guitar tab below shows fret numbers: 7 9 7 10 9 7 2 2 2 2 2 2 2 2 2 2 2 2 2.

Musical notation for measures 58-59. The staff shows eighth notes with triplets and dynamic marking *mf*. A dashed line labeled "P.M." is positioned below the staff. The guitar tab below shows fret numbers: 2 2 2 2 2 2 2 2 4 4 2 4 4 (4)(4) 4 0 2 4 0 2 4 2 4 3 3.



60

*f*

TAB (4) 2 2 4 4 4 4 4 4 4 4 10 10 10 10 10 10  
 2 4 2 4 2 4 2 4 2 4 9 9 9 9 9 9  
 7

$\text{♩} = 85$   
 VI 3:51 85 bpm

62

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

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

64

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

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

65

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

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

66

P.M.-----|

TAB 2 2 2 0 0 0 3 2 2 2 0 0 0 3 2

insecure

67

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

TAB (2) 3 2 2 1 1 0 2 2 2 0 0 3 2 2 2 0 0 5

69

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

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

70

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

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

71

P.M.-----|

1/2

P.M.-----|

T  
A  
B

2 2 2 0 0 0 3 2 2 2 0 0 0 3 2

insecure

$\text{♩} = 80$   
4:32 80 bpm

72

T  
A  
B

(2)  
(3)

3 2 2 1 1 0 2 3

VII 4:35 80 bpm

74

T  
A  
B

11- 11- 11- 11- 11- 11- 11- 11- 9- 9- 9- 9- 9- 9- 9- 12- 12- 12- 12- 12- 12- 12- 12- 11- 11- 11- 11- 11- 11- 11-

75

T  
A  
B

11- 11- 11- 11- 11- 11- 11- 11- 9- 9- 9- 9- 9- 9- 9- 12- 12- 12- 12- 12- 12- 12- 12- 11- 11- 11- 11- 11- 11- 11-

76

T  
A  
B

11- 11- 11- 11- 11- 11- 11- 11- 9- 9- 9- 9- 9- 9- 9- 7- 7- 7- 7- 7- 7- 7- 9- 9- 9- 9- 9- 9- 9-

77

T  
A  
B

11- 11- 11- 11- 11- 11- 11- 11- 9- 9- 9- 9- 9- 9- 9- 12- 12- 12- 12- 12- 12- 12- 12- 14- 14- 14- 14- 14- 14- 14-









IX (b) 6:14

107

T  
A  
B

9-9-9-9-9-9-9-10-10-10-10-10-9-9-7-7-9-9-9-9-9-9-10-10-10-10-10-9-9-7-7

108

T  
A  
B

9-9-9-9-9-9-10-10-10-10-10-10-9-9-7-7-10-10-10-10-10-10-10-10-7-7-7-7-7-7-7-7

109

T  
A  
B

9-9-9-9-9-9-10-10-10-10-10-9-9-7-7-9-9-9-9-9-9-10-10-10-10-10-9-9-7-7

110

$\text{♩} = 80 \text{ accel.}$  -----  $\text{♩} = 85$

T  
A  
B

9-9-9-9-9-10-10-10-10-10-10-9-9-7-7-5-5-5-4-4-4

3 3 3 2 2 2

P.M.-----|

$\text{♩} = 85$   
VI 6:26 85 bpm

111

T  
A  
B

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

0 3 3

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



113

P.M.-----|

$\frac{1}{2}$

P.M.-----|

$\frac{1}{2}$

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

114

P.M.-----|

$\frac{1}{2}$

P.M.-----|

TAB 2 2 2 0 0 0 3 2 2 2 0 0 0 0 0 3 2

pick slide

115

*ff*

*f*

TAB (2) 15-14-14-13-13-12-12-11-11-10-10-9-8-8-7-6 2-2-1-1-0  
(3) 15-14-14-13-13-12-12-11-11-10-10-9-8-8-7-6-4 3-3-2-2-1

116

P.M. - |

$\frac{1}{2}$

P.M. - |

$\frac{1}{2}$

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

118

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

TAB: 2 2 2 0 0 0 0 0 3 2 2 2 0 0 0 0 0 0 3 3 2 2 2 0 0 0 0 0 3 2 2 2 0 0 0 0 0 0 5 5 2 2 2 0 0 0 0 0 3 2 2 2 0 0 0 0 0 0 5

120

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

TAB: 2 2 2 0 0 0 0 0 3 2 2 2 0 0 0 0 0 0 0 0 0 0 3 2 2 0 0 0 0 0 4 2 3

121

$\text{♩} = 83$   
83 bpm

TAB: (2) 3 2 2 1 1 0 2 2 (2) (2) (3) 4 3 3 2 2 1 0 2 2 (2) (2) (0)

204 vs 244? 103 vs 204?

XI (a) 7:18

124

TAB: 8 6 4 3 3 3 6 3 3 6 6 6 4 4 2 0 1 3 3 3 6 3 3 3

127

TAB: 6 6 6 9 6 6 6 6 6 6 6 9 6 11 6 3 3 3 6 3 8 3 3 6 6 6 9 6 11 6

130

T  
A  
B

XI (b) 7:40  
132

T  
A  
B

134

T  
A  
B

XII 7:53 Tribal  
136

T  
A  
B

139

T  
A  
B

140

T  
A  
B

143

T  
A  
B

**XIII 8:16**

144

T  
A  
B

145

T  
A  
B

146

T  
A  
B

♩ = 61  
 XIV (a) 8:28 61 bpm

147

*ff* P.M. *f*

TAB 8 8 8 X 10 11 11 6 8 10 10 7 12 10 9 10 9 7 9 5 10 8 7 8 7 5 7 5 10 8 7 8 7 5 7

149

TAB 7 12 10 9 10 9 5 7 12 10 9 10 9 7 9 7 12 10 9 10 9 7 9 7 7 12 10 9 10 9 7 9 7 5 10 8 7 8 7 5 7 5 10 8 7 8 7 5 7

XV (a) 8:46

152

TAB (5) (3) (3) 7 9 10 8 10 9 10 9 7 9 7 10 7 9 10 9 7 10 7 9 10 8 10 9 10 9 7 9 10

154

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

155

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

156

T  
A  
B

XV (b) 9:03 Keys

157

T  
A  
B

158

T  
A  
B

159

T  
A  
B

160

T  
A  
B

XVI 9:19

Musical notation for measures 161-162. The top staff shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bottom staff shows guitar tablature with fret numbers 7, 5, 3, and 8. Measure 161 ends with a sharp sign (#) on the staff.

Musical notation for measures 163-164. The top staff shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bottom staff shows guitar tablature with fret numbers 7, 5, 3, and 8. Measure 163 ends with a sharp sign (#) on the staff.

Musical notation for measures 165-166. The top staff shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bottom staff shows guitar tablature with fret numbers 7, 5, 3, 8, and 10. Measure 165 ends with a sharp sign (#) on the staff.

Musical notation for measures 167-168. The top staff shows a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The bottom staff shows guitar tablature with fret numbers 7, 5, 3, and 8. Measure 167 ends with a sharp sign (#) on the staff.





172

T  
A  
B

7	12	10	9	10	9	5	(5)
5	10	8	7	8	7	3	(3)
5	10	8	7	8	7	3	(3)

**XV (a) 10:12**

174

T  
A  
B

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

175

T  
A  
B

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

176

T  
A  
B

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

177

T  
A  
B

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

♩ = 63  
XV (b) 10:27 Keys

178

T  
A  
B

179

T  
A  
B

180

T  
A  
B

181

T  
A  
B

XV (a) 10:42 + Keys XV (b)

182

T  
A  
B



188

T  
A  
B

189

T  
A  
B

XVII 11:13

190

T  
A  
B

191

T  
A  
B

$\text{♩} = 73$   
XIII 11:20 73 bpm

192

P.M.

T  
A  
B





212

TAB

12— 12— 12— 12— 12— 12— 12— 12— 12— 12— 14— 14— 12—	11— 11— 11— 11— 11— 11— 9— 9— 9—
10— 10— 10— 10— 10— 10— 10— 10— 10— 12— 12— 10—	9— 9— 9— 9— 9— 9— 7— 7— 7— 10— 9— 7— 10—

214

XX 12:40

P.M.-----|

TAB

9— 9>7— 9— 9>7— 9— 9>7— 9— 9— 9—	7— 7>5— 7— 7>5— 5— 5—	9— 7— 9—
7— 7>5— 7— 7>5— 7— 7>5— 7— 7— 7—	5— 5>3— 5— 5>3— 3— 3— 3— 3— 3— 3— 3—	0— 7— 9— 7— 9—

217

TAB

10— 7— 9— 10— 9— 7— 9— 7— 10— 9—	0— 7— 9— 7— 9—
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219

$\frac{1}{2}$

TAB

10— 7— 9— 10— 9— 7— 9— 7— 10— 9—	0— 7— 9— 7— 9—
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221

TAB

10— 7— 9— 10— 9— 7— 9— 7— 10— 9—	0— 7— 9— 7— 9—
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239

T  
A  
B

10 10 12 14 9 9 10 12

240

too late?

T  
A  
B

7 7 9 10 7 9 11 12

241

T  
A  
B

16-16-16-16-16-16-16-16-16-16-16-16-14-14-14-14-14-14-14-14-12-12-12-12-12-12-12-12-11

242

T  
A  
B

10 10 12 14 9 9 10 12

243

T  
A  
B

7 7 9 10 7 9 11 12

244

T  
A  
B

16-16-16-16-16-16-16-16-16-16-16-16-14-14-14-14-14-14-14-14-12-12-12-12-12-12-12-12-11

245

T  
A  
B

10 10 12 14 9 9 10 12

246

T  
A  
B

7 7 9 10 7 9 11 12

247

T  
A  
B

16-16-16-16-16-16-16-16-16-16-16-14-14-14-14-14-14-14-14-14-12-12-12-12-12-12-12-12-11

getting slower

A2 vs E2 vs E3 vs A3

$\text{♩} = 72 \text{ rall.}$  -----  $\text{♩} = 62$   
**XXIV 14:26 Breakdown**

$\text{♩} = 63$   
**XXV 14:35 63 bpm**  
 E3 vs E0

248

*ff* *f* P.M. P.M. P.M. P.M.

T  
A  
B

10 9 6 7 0 3 5 0 3 3 2 4 4 5

A2 vs d4

251

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

T  
A  
B

5 5 10 12 12 12 0 10 9 9 9 10 12 0 10 12

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

253

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

T  
A  
B  
0 10 9 0 10 9 0 10 12 12 12 0 12 14 14 14 14 14 12 12 12

A2 vs E2 vs E3 vs A3  
E3 vs E0

255

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

T  
A  
B  
0 3 5 0 3 5 3 2 4 4 5 2 2 2 2 0 10 12 12 12 0

257

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

T  
A  
B  
0 10 9 9 9 0 10 12 0 10 12 0 10 9 10 9 0 10 12 12 12 0 12 14 14 14 14 14 12 12 12

A2 vs E2 vs E3 vs A3  
E3 vs E0

260

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

T  
A  
B  
0 3 5 0 3 5 3 2 4 4 5 2 2 2 2 0 10 12 12 12 0

262

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

T  
A  
B  
0 10 9 9 9 0 10 12 0 10 12 0 10 9 10 9 0 10 12 12 12 0 12 14 14 14 14 14 12 12 12

End

265

P.M.-----|

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