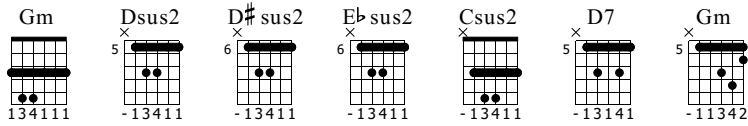


Victory

(creature of the night)

Heavenly Dust to Dust

Words & Music by Transcribed by Charley (himself !!!)



Standard tuning

♩ = 140

Both guitars (just after intro(piano/vocals))

E-Gt

Treble clef, key signature: Bb, 4/4 time. Measure 1 starts with a forte (*f*) dynamic. The melody consists of chords and single notes. The guitar tablature below shows fingerings for the strings.

Treble clef, key signature: Bb, 4/4 time. Measure 7 starts with a forte (*f*) dynamic. The melody continues with chords and single notes. The guitar tablature shows techniques like bends (16>13) and slides (13, 12).

♩ = 160

Treble clef, key signature: Bb, 4/4 time. Measure 15 starts with a forte (*f*) dynamic. The tempo increases to 160 bpm. The melody features a series of eighth notes. The guitar tablature includes a palm mute (P.M.) and fret numbers (10-13).

Treble clef, key signature: Bb, 4/4 time. Measure 19 starts with a forte (*f*) dynamic. The melody continues with eighth notes. The guitar tablature includes a palm mute (P.M.) and fret numbers (9, 13, 14).

21

P.M.-----|

T
A
B

7 7 7 7 7 7 7 10 10 10 10 10 10 10 11 10 8 11 10 X X 7 X X

23

P.M.-----|

T
A
B

6 6 6 6 6 6 6 10 10 10 10 10 10 10 11 10 8 11 10

25

P.M.-----|

T
A
B

4 4 4 4 4 4 4 7 7 7 7 7 7 7 8 7 5 8 7 X X 4 X X

27

P.M.-----|

T
A
B

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

29

P.M.-----|

T
A
B

2 2 2 2 2 2 2 5 5 5 5 5 5 5 6 5 3 6 5 X X 2 X X

♩ = 195 ♩ = 195

31

P.M.-----|

TAB

1—1—1—1—1—1—1—	5—5—5—5—5—5—5—	6—5—3—6—5—	7—8—7—10—7—
			5 3

34

TAB

7—8—7—	10—7—7—8—7—	10—7—7—7—
5 3	5 3	5 3

37

TAB

8—7—10—7—4—	5—4—7—4—	4—5—4—7—4—
2 0	2 0	2 0

40

TAB

4—5—4—7—4—	4—4—5—4—7—4—	9—8—9—11—	12—11—12—14—
2	2	7—6—7—9—	10—9—10—12—

Both guitars

44

P.M.-----|

TAB

16—16—16—	16—	3—3—3—3—
14—14—14—	14—	0—0—0—0—0—0—0—0—0—

1. 2.

Musical notation for measures 47-50. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. Measures 47-50 feature a repeating eighth-note triplet pattern. The first ending (1.) ends with a double bar line and repeat dots. The second ending (2.) concludes with two chords. A 'P.M.' (pick attack) is indicated for measures 47-50. Below the staff is a guitar tablature (TAB) with six lines. The first ending is represented by a vertical bar line and repeat dots on the strings. The second ending has fret numbers 5, 4, 4, 3, 2 on the strings.

TAB

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

Both guitars

Musical notation for measures 49-52. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. Measures 49-52 feature a repeating eighth-note triplet pattern. The first ending (1.) ends with a double bar line and repeat dots. The second ending (2.) concludes with two chords. A 'P.M.' (pick attack) is indicated for measures 49-52. Below the staff is a guitar tablature (TAB) with six lines. The first ending is represented by a vertical bar line and repeat dots on the strings. The second ending has fret numbers 9, 7, 9, 7, 7, 5, 7, 5 on the strings.

TAB

2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 9 7 9 7 7 5 7 5

1.

Musical notation for measures 52-55. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. Measures 52-55 feature a repeating eighth-note triplet pattern. The first ending (1.) ends with a double bar line and repeat dots. The second ending (2.) concludes with two chords. A 'P.M.' (pick attack) is indicated for measures 52-55. Below the staff is a guitar tablature (TAB) with six lines. The first ending is represented by a vertical bar line and repeat dots on the strings. The second ending has fret numbers 5, 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3 on the strings.

TAB

5 5 3

2.

Musical notation for measures 55-58. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. Measures 55-58 feature a repeating eighth-note triplet pattern. The first ending (1.) ends with a double bar line and repeat dots. The second ending (2.) concludes with two chords. A 'P.M.' (pick attack) is indicated for measures 55-58. Below the staff is a guitar tablature (TAB) with six lines. The first ending is represented by a vertical bar line and repeat dots on the strings. The second ending has fret numbers 9, 9, 7, 7, 7, 5, 7, 5, 7, 9, 9, 2, 2, 2, 2, 2, 2, 2, 2 on the strings.

TAB

9 9 7 7 7 5 7 5 7 9 9 2 2 2 2 2 2 2 2 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Both guitars

59

P.M.-----|

P.M.-----|

TAB

2-2-2-2-2-2-2-2	5-7-9	2-2-2-2-2-2-2-2	2-2-2-2-2-2-2-2
0-0-0-0-0-0-0-0	3-5-7	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0

Renvoi mes. 46 -> 60 puis reprise mes. 63 direct

62

P.M.-----|

TAB

2-2-2-2-2-2-2-2	2-2-2-2-2-2-2-2	5-7-9	9-5
0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0	3-5-7	7-5-3

♩ = 180

65

P.M.

TAB

7-7	(7)	(7)	(7)	5	5		4
5-5	(7)	(7)	(7)	3	3		2
	(5)	(5)	(5)				

72

P.M.-----|

P.M.--|

TAB

4	9-7-5	9-5-7	5	5-5	7	7
2	9	5-7	3	3-3	5	5

77

P.M.-----|

TAB

5-5-5-5-5-5-5-5	5-5-5-5-5-5-5-5	5-5-5-5-5-5-5-5	5-5-5-5-3-3	5
3-3-3-3-3-3-3-3	3-3-3-3-3-3-3-3	3-3-3-3-3-3-3-3	3-3-3-3-1	3

81

P.M.

TAB

5 3 5

3 1 3

85

P.M.

TAB

5

3

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

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

87

P.M.

TAB

2 2

0 0

89

P.M.

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

TAB

7 4 7 7 9 5 7 7 7 7 5 5 7 7 7 7 7 7 7 7

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

92

P.M.

Gm Dsus2 D#sus2

TAB

7 7 7 7 7 7 7 7 3 3 5 6

5 5 5 5 5 5 5 5 3 3 5 6

3 3 5 6

3 3 5 6

96 Eb sus2 Dsus2 Csus2 D7 Gm

T
A
B

Both guitars

1. 100 2.

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

T
A
B

103

T
A
B

107

T
A
B

Both guitars

112

T
A
B

116

P.M.-----|

TAB

8	8	8	8	8	8	8	8	8	8	8	8	4	6
6	6	6	6	6	6	6	6	6	6	6	6	2	4

♩ = 195

118

P.M.-----|

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

120

P.M.-----|

full

15

9 10 8-12-8 10

TAB

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

122

tr

tr

TAB

9	9	10	8-13	11	(11)	12													

127

tr~

tr~

T T T T T T T T T T T T T T T T

12(13) 10-13-10 12 13 15-12-14-12-14-12-14-12-15-12-14-12-14-12-14-12 15 full 15 full

T
A
B

130

15-13-12 13-12 12>9 10-7-7 10-12-13-10 10 13-12-13 10-X-X-10-X-X-10-X

T
A
B

134

10-12-13-10 10 13-12-13 10-X-X-10-X-10-10-10 12 10-13-10 10 10-12-10

T
A
B

137

10-X-X-10-X-X-10-X 10-12-13-10 10 13-12-13 10-X-X-10-X-X-10-X

T
A
B

140

10-12-13-10 10 13-12-13 10-X-X-10-X-X-10-X 10-12-13-10 10 13-12-13

T
A
B

143

TAB

10- X- X- 10- X- 10- 10- 10 | 12- 10- 13- 10- 10- 10- 12- 10 | 7- 5- 7- 5- 7- | 5- 5- 7-

147

P.M.-----

TAB

5- 7- 3- 5- 7- 3- 5- 7- | 4- 5- 7- 5- 6- 8- 5- 7- | 8- 5- 7- 8- | 10- 5- 7- 8- 12- 5- 7- 8-

151

full

TAB

13- 12- (12)- 10- 13 | 13- 13- 12- 10- 13 | 8- 10- 12- 8- 10- 12- 9- 10- 12- 9- 10- 12-

154

T

TAB

10- 12- 13- 10- 12- 13- 15- 13- 12- 10 | 13- 12- 10- 12- 13- 10- 12- 13- 15- 13- 12- 10 | 13- 12-

156

T

full

full

TAB

10-12-13 10-12-13-15-13-12-10 13-12 15 15-12-15 17-20 17 19 19-19-19

160

TAB

20 19 13 (13) 13-15-16 12 16-15 13

166

TAB

(13) 13-15-16 18 18 18 16-15-13 15 (15) 15-17-18 14

172

TAB

18 17 15 (15) 15-17-18 20 20 20 18-17-15

177

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

TAB

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

5-5-5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5-5-5

180

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

TAB

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

5-5-5-5-5-5-5-5-5-5 3-5 3-1 3-1 0 0

185

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

TAB

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

5-5-5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5-5-5

188

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

TAB

7-7-7-7-7-7-7-7-7-7 5-5 5-5 5-5 5-5 5-5 5-5 5-5 5-5

5-5-5-5-5-5-5-5-5-5 3-3 3-3 3-3 3-3 3-3 3-3 3-3 3-3

191

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

TAB

5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 | 7 7 X X X 7 7 X X X

3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 | 5 5 X X X 5 5 X X X

194

TAB

7 7 X X X 7 7 X X X | 5 3 3 | 2 7 | 8 5 | 2

5 5 X X X 5 5 X X X | 3 3 1 | 0 5 | 6 3 | 0

Both guitars

$\text{♩} = 180$

199

P.M.-----|

TAB

2 0 | 0 2 2 | 2 2 | 2 2 2 2 2 2

1. 2. 203

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

TAB

2 2 2 | 2 2 2 2 | 7 4 | 2 2 2 2 2 2

0 0 0 | 0 0 0 0 | 5 4 | 0 0 0 0 0 0

1. 2. 206

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

TAB

2 2 2 | 2 2 2 2 | 7 9 5 | 7 7 7 7 7 7 7 7

0 0 0 | 0 0 0 0 | 5 9 3 | 5 5 5 5 5 5 5 5

Rep. refrain (mes. 93 à 109) puis final mes. 211

210

T
A
B

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

216

T
A
B

3 3 (3) (3) 4 4 4 4 4 4 6 4 4 4 4 4
1 1 (1) (1) 2 2 2 2 2 2 4 4 4 4 4 4

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

221

T
A
B

6-6-6-6-6-6-6-6-9-11-8

P.M.-----