

TRAIL OF BROKEN HEARTS

As recorded by Dragonforce

(From the 2006 Album INHUMAN RAMPAGE)

Transcribed by Ivan -
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Words ar

(Tuning : Standard)

A Intro

(12 seconds of
ambience noises..(A5)

Aenimafist did not make this tab! This tab was made by Ivan4.

♩ = 145

(E)



Gtr IV *mf* (piano arr. for guitar)
let ring

T							
A	14	14	14	14	13	13	13
B	14	14	14	14	14	14	14
	12	12	12	12	12	12	12

8va



Gtr VI *mf*
1/2

T	14	12 14	14/15 14 12	14	15/17	12	14 15 14 12	14 15	14/16
A	14					14			
B									

sl.

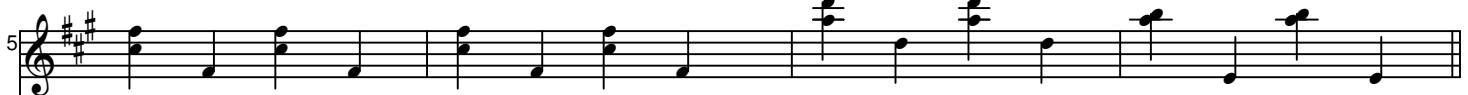
sl.

sl.

(F#5)

(D5)

(Esus4)



let ring

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

8va



Full

p

T	17 14	16	17	(17)	(17)	14	16	14	14	12 12	14 13
A										(14) 14	14
B											

sl.

B 1st Verse (*simile*)

(A) (E)

9

Gtr V *mf*

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	2	2	2	2	2	2	2	2	2	1	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B		0		0		0		0						2		2	

Gtr IV *f*
let ring-----

T																
A	14		14		14		14		13		13		13		13	14
B	14		14		14		14		14		14		14		14	
B		12		12		12		12		12		12		12		12

8va-----

Gtr VI

T																
A	14				(14)											
B																

(A) (E)

13

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 1

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

let ring

T 14 14 14 14 12 12 12 12 12

A 14 14 14 14 14 14 14 14 14

B 14 14 14 14 12 12 12

mp

T 11 13 14 13

A 14

B

(A)

17

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 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 2

(E)

let ring

T 14 14 14 14 13 13 13 13

A 14 14 14 14 14 14 14 14

B 12 12 12 12 12 12 12 12

T 14 (14)

A 14 (14)

B 14 (14)

(A) (E)

21

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 1

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

let ring

T 14 14 14 14 12 12 12 12

A 14 14 14 14 14 14 14 14

B 14 14 14 14 12 12 12 12

(D) (F#m) (E)

25

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 4 4 4 4 0 0 0 0 0 0

let ring

T 15 15 15 15 14 14 14 14 13 13

A 14 14 14 14 14 14 14 14 14 14

B 12 12 12 12 16 16 12 12

8va

Gtr VI *mp*

T 15 (15) 14 12 14 14 12

A

B

(D) (F#m) (E)

29

let ring-----

8va-----

Full

sl.

33

8

8va

(14)

C 2nd Verse

35

A5 E5

Gtr I P.M. -| P.M. -| P.M. ----|

T
A
B

7 7 7 7 (7) 7 7 7 2 2 2 (2) 2 4 2 (4)
5 5 5 5 (5) 5 5 5 0 0 0 (0)

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

T
A
B

7 7 7 7 (7) 7 7 7 9 9 9 (9) 6 6 7 9 6
5 5 5 5 (5) 5 7 7 9 9 7 (7) 9 9 7 9 6

N.C. E5

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

T
A
B

2 2 4 2 3 2 5 2 2 2 2 4 2 4 2 9 11 9
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

T
A
B

6 6 7 6 7 9 6 9 6 7 6 7 9 7 6 9 9 11 9 6 6
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

sl. sl.

A5 E5

43

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

T
A
B

7 7 7 (7) 7 7 5 6 6 9 6 2 2 2 2 (2) 9 5 6 6
5 5 5 (5) (5) 0 0 0 0 (0) sl. E

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

T
A
B

7 7 7 (7) 6 6 5 5 6 5 9 9 9 (9) 12 9 10 9 7 9
5 5 5 (5) (5) 7 7 7 (7) sl. F#

F#5 N.C.

47

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

T
A
B

4 4 4 4 2 4 4 4 4 4 4 4 7 9 7 ((7)) 9 5 9 9 9 9 7 7 9 9
2 2 2 2 sl. 2 2 2 2 2 2 2 2 sl. F# sl. sl. sl.

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

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4 10 12 10 ((10)) 12 9 9 9 9 9 12 12 14 13
2 2 2 2 2 2 2 2 2 2 2 2 2 2 sl. A sl. sl. sl. G#

D Pre-Chorus



D5 A5 F#5 E5 A5

51

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

T
A
B

7 7 7 7 7 7 4 4 4 4 2 7 7 7 7 7
5 5 5 5 5 5 2 2 2 2 0 5 5 5 5 5

56

F#5 D5 E5 D5

P.M. P.M. 1

3

T

A

B

4 4 4 4 7 7 9 7

4 4 4 4 7 7 9 7

2 2 2 2 5 5 5 5

E Chorus

61

A5 E5 D5 E5

P.M. 1

T

A

B

7 2 2 7 2 2 2 2

5 0 0 5 0 0 0 0

65

A5 E5 B5 E5

P.M. 1

T

A

B

7 2 2 2 2 2 0 0

5 0 0 2 2 0 0 0

69

A5 D5 E5 F#5

P.M.

T

A

B

7 7 2 2 4 4

5 5 0 0 2 2

73

D5 E5 A5

To Coda

T

A

B

7 2 7 (7)

5 0 5 (5)

77

(B) (G#m) (B/E) (F#)

T

A 7

B

Gtr IV *mf*
let ring

T

A

B

F 3rd Verse

A5

E5

81

Gtr I P.M.----- P.M. P.M.----- P.M.

T

A

B

Gtr II P.M.----- P.M. ~~~~~ P.M.----- P.M.-----

T

A

B

sl.

sl.

85

F#5 E5

Gtr I
P.M. -| P.M.-----| P.M.-----| ~~~~~ P.M. -| P.M.-----|

T		9	9	(9)	9	11	11	12	9		9	12	10	9	12	10
A	11															
B	9	9	9	9	9			12			2	2	2	2	(2)	(2)

sl.

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

T		9	9	(9)	9	11	9	11	9	9	9	9	9	12	9	12
A	11															
B	9	9	9	9	9			12	9	9	9	11	9	7	7	7

sl.

89

A5 E5

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

T					6-21											
A					(7)											
B	7	7	7	7	(7)	4	4	4	4	2	2	2	2	(2)	2	2

sl.
(Use whammy to slide up to "21")

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

T																
A					(7)	7-11	11	9	7	9				(9)	9	9
B	7	7	7	7	(7)	9	7	5	7	7	7	7	7	(7)	7	7

sl.

H 1st Guitar Solo - Both (*Acoustic guitar plays rhythm, simile to section "B".)

111

(A)

Gtr I

T

A 7

B 7

5

(7)

(7)

(5)

*

Gtr II

A.H.

T 14 14 (14) 12 14

A 14 14

B (14) 14 11 14 *

sl. sl. sl. B sl.

Gtr III *f*

(* Both guitars, uses whammy one octave up, then slide up to a 2nd octave)

T 10 10 (10) 9 7 6

A (6) 6 7 6 7 (7) 9

B

sl. sl. sl.D sl.

113

(E)

8va-----

8va-----

8va-----

3

17 12 17 14 12 12 14 12

A 14

B

H P P sl. sl.

8va-----

8va-----

8va-----

3

10 9 12 10 9 11 9 10 9

A 11

B

H P P sl. sl. sl.

mf

1 1 1 1 1 1

(Sam)
(F#)
8va-----

115

(*tap with edge of pick)
tr-----

tr-----

T	14 (11)	17 (14)	17 (14)	21 (17)	17 (14)	17 (14)
A						
B						

T T T T T T

(E)
8va-----

117

8va-----

3

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

Gtr II

8va-----

T	17 14 17	17 (17) 21	24 21	19 21 19	17 (17) 19 17
A					
B					

T		18 (18) 19 18
A		
B		

sl. *sl.*

(A)
8va-----

119

6 6 6 6

21 (21) 17 17 17 12 12 12 21 17 21 17 21 17 21 17 24 17 21 17 21 17 24 17 21 17 24 17 21 17 21 17

14 14

sl. *sl.* *sl.* TP TP TP TP TP TP TP TP TP TP TP TP TP TP TP

6 6 6 6

T	18 (18) 14 14 14 9 9	14 10 14 10 14 10 14 10 15 10 14 10 14 10 15 10 14 10 15 10 14 10 15 10
A		
B		

sl. *sl.* *sl.* TP TP TP TP TP TP TP TP TP TP TP TP TP TP TP

[illegible]

(F#)
8va-----

123

T 21 (21) 24 24 21 (21) 17 (17) 17 (17) 19 17 (17) 19 (19) 17 (17) 14 (14) 17

A

B

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

T

A 14 (14) 18 18 14 (14) 11 (11) 11 (11) 14 11 (11) 14 (14) 11 (11) 9 (9) 11

B

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

(E) 8va-----

125

T 14 13 11 12 14 19 16 17 16 17 19 17 14 17 12 14 17 14 12 14 12 14 17 14 17 19

A 14 13 11 14 11 13 14 12 14 16 17 16 17 19 17 12 14 17 14 12 14 12 14 17 17

B

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

8va-----

mf

T 14 12 12 14 15 14 17 14 16 15 14 17 14 16 17 16 17 19 16 17 16 17 19

A 14 13 14 12 14 15 14 17 14 16 17 14 15 17 14 15 14 15 14

B

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

I 2nd Guitar Solo - S.Totman

(D) (A) (E) (F#) 8va-----

127

T 11 11 11 11 11 13 14 14 15 14 14 15 17 15 14 15 14 16 14 16 16 14 14 16

A 11 11 11 11 11 13 14 14 15 14 14 15 17 15 14 15 14 16 14 16 16 14 14 16

B

sl. sl. sl. P

8va

21

T 21

A

B

(D) (A) 8va-----

131

T 14 17 16 17 16 17 14 17 12 16 17 16 17 18 19

A 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16

B

P.M. sl. V V V V V H P V V

[illegible]**J 3rd Guitar Solo - H.Li**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing a guitar part (top), a vocal part (middle), and a piano part (bottom). The key signature is D major (two sharps) and the time signature is 4/4.

System 1:

- Guitar:** The first staff shows a melodic line starting on a treble clef with a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "D5 8va" and "A5" with dashed lines indicating the pitch.
- Vocal:** The second staff shows a vocal line with a treble clef and a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "Full" and "A.H. (little release)" with dashed lines indicating the pitch.
- Piano:** The third staff shows a piano line with a treble clef and a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "D" and "P" with dashed lines indicating the pitch.

System 2:

- Guitar:** The first staff shows a melodic line starting on a treble clef with a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "D5 8va" and "A5" with dashed lines indicating the pitch.
- Vocal:** The second staff shows a vocal line with a treble clef and a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "Full" and "A.H. (little release)" with dashed lines indicating the pitch.
- Piano:** The third staff shows a piano line with a treble clef and a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "D" and "P" with dashed lines indicating the pitch.

System 3:

- Guitar:** The first staff shows a melodic line starting on a treble clef with a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "D5 8va" and "A5" with dashed lines indicating the pitch.
- Vocal:** The second staff shows a vocal line with a treble clef and a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "Full" and "A.H. (little release)" with dashed lines indicating the pitch.
- Piano:** The third staff shows a piano line with a treble clef and a key signature of two sharps. It includes a measure with a dotted quarter note and an eighth note, followed by a measure with a dotted quarter note and an eighth note, and a measure with a dotted quarter note and an eighth note. Above the staff, there are labels "D" and "P" with dashed lines indicating the pitch.

137

E5
8va-----F#5-----

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

1/2 Full

139

D5
8va-----A5-----

15 15 14 16 14 17 14 17 17 19

1/2 Full

mf

8va-----

12 14 13 11 14 12 14 14 16

1/2

sl.

Gtr III

7 7 7 7 7

5 5 5 5 5

141

F#5
8va-----

E5

1/2

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

sl. P P P P P P

8va-----

Full

16 17 17 (17) (17)

4 2 4 2 4 2 2 0 2 0

K 4th Guitar Solo - Both

143

C#5
8va

8va-----D5-----

Gtr I

16

13 13 13 14 (14) 16 14 16

sl.

Gtr II *f*

9 9 12 9 11 (11) 9 10 12

sl.

Gtr III *mf*

6 6 6 7 (7) 7

4 4 4 5 (5) 5

145

D#5 8va-----E5-----

A.H.

T 16 16 14 16 14 (14) 15 14 16 14 13 16

A 16 16 14 16 14 (14) 15 14 16 14 13 16

B 16 16 14 16 14 (14) 15 14 16 14 13 16

sl. F#

A.H.

T 13 13 16 13 14 (14) 16 14 13 16 14 12

A 13 13 16 13 14 (14) 16 14 13 16 14 12

B 13 13 16 13 14 (14) 16 14 13 16 14 12

sl. D

8 8 8 9 (9) 9

6 6 6 7 (7) 7

147

F5 8va-----F#5-----E5-----D5-----

3 3

T 19 19 17 19 17 18 17 18

A 19 19 17 19 17 18 17 18

B 19 19 17 19 17 18 17 18

sl. 8va-----

3 3

T 16 16 14 16 14 14 14 14

A 16 16 14 16 14 14 14 14

B 16 16 14 16 14 14 14 14

sl. P.M.-----

T 10 10 10 10 10 10 10 10 11 9 9 7

A 10 10 10 10 10 10 10 10 11 9 9 7

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

D5 8va----- B5 F#5 E5

149

sl. H P H P

8va-----

A.H. tr

F# H P

T A B

7 5 4 2 4 2 0 (2) (0)

L Outro-Chorus

152

A5 E5 D5 E5

P.M. -1

8va

17

8va

17

156

A5 E5 B5 E5

P.M. -1

A5 D5 E5 F#5

P.M.

160

D5 E5 A5 F#5

P.M.

164

D5 E5 A5 F#5

P.M.

T A B

7 5 2 0 2 0 7 5 2 0 2 0 2 0 2 0 4 2 2 0 0 0 7 5 2 0 2 0 4 2 0 0 2 4 2 0 2 4 2 0 2 4 2 0 2

168

D5 E5 A5

T

A

B 7 5 2 0 7 5 (7) (5)

172

N.C. 2

(w/ 16 seconds of ambience noises)

T

A

B (7) (5)