

# DEVIL'S ISLAND

As recorded by Megadeth

(From the 1986 Album PEACE SELLS...BUT WHO'S BUYING?)

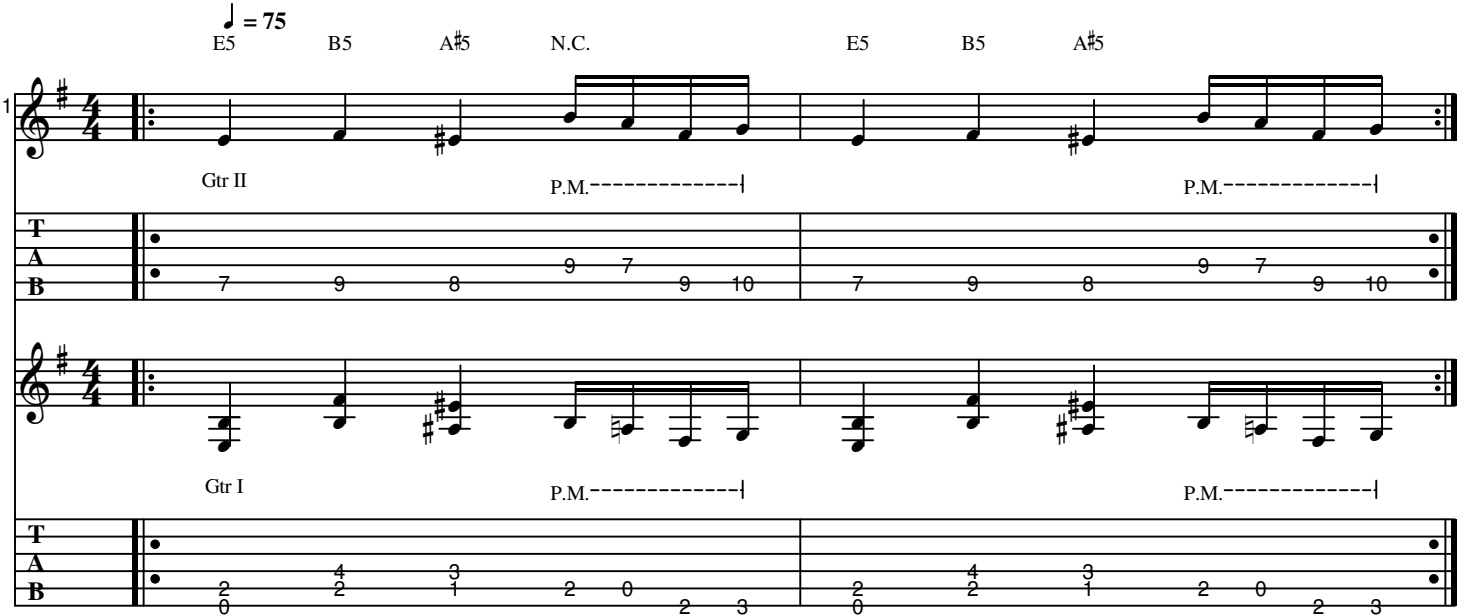
Transcribed by Russ Elton  
(webmaster@abysslord.com)

Words and Music by Dave Mustaine  
Arranged by Megadeth

## A Intro

All guitars tuned a 1/4th step down.

$\text{♩} = 75$   
E5 B5 A#5 N.C. E5 B5 A#5



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

T  
A  
B  
7 9 8 9 7 9 10 7 9 8 9 7 9 10

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

T  
A  
B  
2 0 4 2 0 1 2 0 2 3 2 0 2 3 2 0 2 3

## B Guitar Solo (Mustaine)

E5 B5 A#5 N.C.  
8va-----|



Gtr III  
19 15 12 19 15 12 19 15 12 19 15 12 20 15 12 20 15 12 20 15 12 20 15 12 19 14 11 19 14 11 19 14 11 19 14 11 18 13 10 18 13 10 18 13 10 18 13 10

TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P TP P

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

T  
A  
B  
7 9 8 9 7 9 10

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

T  
A  
B  
2 0 4 2 0 1 2 0 2 3 2 0 2 3

E5 8va----- B5 A#5 N.C.

19 15 12 19 15 12 20 15 12 20 15 12 19 14 11 19 14 18 13 10 17 12 8 16 10 8 7 15 8 7 5 14 7 5 15 6 5 6 5 7

TP P TP P TP P TP P TP P TP sl TP P TP P TP P sl TP P sl TP P TP P P H

P.M.-----|

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

P.M.-----|

2 0 2 3 2 0 2 3

E5 B5 F5 N.C. E5 B5 F5 N.C.

Full 3/4 1/2 1/4

7 9 (9) 3 3 3 3 3 3 3 3 3 3 3 3 3 3

H sl.

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

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

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

2 0 4 (4) 10 (10) 2 0 2 3 2 0 4 (4) 10 (10) (10) 2 0 2 3 2 0 4 (4) 10 (10) (10) 2 0 2 3

sl. sl. sl. sl.







**G** Verse

N.C. G5 G#5 G5 G5 A5 A#5

Musical notation for the first system of the verse, measures 26-27. It includes a vocal line with lyrics, a guitar line with power chords and bends, and a bass line with fret numbers and slurs. The guitar line features a 'P.M.' (pick mute) section in measures 26 and 27. The bass line includes fret numbers 0, 5, 10, 11, 10, 12, and 13, with slurs and 'sl.' markings.

Musical notation for the second system of the verse, measures 28-29. It includes a vocal line with lyrics, a guitar line with power chords and bends, and a bass line with fret numbers and slurs. The guitar line features a 'P.M.' (pick mute) section in measures 28 and 29. The bass line includes fret numbers 0, 5, 10, 11, 10, 12, and 13, with slurs and 'sl.' markings.

30

G5 G#5 G5 G5 F#5 F5 3x

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

T  
A  
B

0 0 0 10 0 0 0 0 0 0 11 10 sl. 0 0 0 10 9 sl. 0 0 0 9 8 sl.

T  
A  
B

0 0 0 5 0 0 0 0 0 0 6 5 sl. 0 0 0 5 4 sl. 0 0 0 4 3 sl.

**H** Bridge

♩ = 178  
N.C.

32

F#5 D5 C#5 A5

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

T  
A  
B

2 2 2 2 2 2 2 2 2 2 2 5 H 2 3 2 0 H P P 2 0 4 x 0 7 6 7

T  
A  
B

2 2 2 2 2 2 2 2 2 2 5 2 3 2 5 2 0 4 x 0 7 6 7

N.C. F#5 G5 F#5 E5

34

P.M.-----|

T  
A  
B

2 2 2 2 2 2 2 2 2 2 2 5 2 3 2 0 2 P 0 4 x x x 5 4 7

H P P sl.

P.M.-----|

T  
A  
B

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

H P P sl.

I Guitar Solo (Mustaine)

♩ = 170  
N.C.

F#5 D5 C#5 A5

36

Gtr III

A.H. Full

T  
A  
B

2 2 4 (4) 4 2 2 2 4 3 2 4 2 4

F# P P P

Gtr II *f*

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

T  
A  
B

2 2 2 2 2 2 2 2 2 2 5 2 3 2 0 4 x 0 7 6 7

H P P

Gtr I *f*

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

T  
A  
B

2 2 2 2 2 2 2 2 2 2 5 2 3 2 5 2 0 4 x 0 7 6 7

H P P

38

N.C. F#5 G5 F#5 E5

The musical score is arranged in a system with five staves. The top staff is a guitar staff in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (N.C.) and then moves to a sequence of chords: F#5, G5, F#5, and E5. The second staff is a bass staff in treble clef, showing a 4/4 time signature. It contains a sequence of notes with a 'P.M.' (pedal point) indicated by a dashed line. The third staff is a guitar staff in treble clef, showing a sequence of notes with a 'P.M.' indicated by a dashed line. The fourth staff is a bass staff in treble clef, showing a sequence of notes with a 'P.M.' indicated by a dashed line. The fifth staff is a bass staff in treble clef, showing a sequence of notes with a 'P.M.' indicated by a dashed line. The score includes various musical notations such as chords, notes, rests, and tablature. The tablature for the bass staff shows fret numbers (e.g., 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 5, 2, 3, 2, 0, 5, 2, 0) and techniques like 'H' (hammer-on), 'P' (pull-off), and 'sl.' (slide). The guitar staff shows fret numbers (e.g., 9, (9), 7, 9, (9)) and techniques like 'Full' (full pickup) and 'sl.' (slide). The bass staff shows fret numbers (e.g., 4, 2, 4, 7) and techniques like 'x' (mute), 'sl.' (slide), and '5' (slide).

N.C.

8va-----F#5 D5 C#5 A5

40

T  
A  
B

7 (7) (7) 17 (17) 17 14 17 14 17 16 14 16 14 16

sl. P P P

Full

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

T  
A  
B

2 2 2 2 2 2 2 2 2 2 2 5 2 3 2 0 2 0 4 x 0 7 6 7

H H P P P

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

T  
A  
B

2 2 2 2 2 2 2 2 2 2 5 2 3 2 5 2 0 4 x 0 7 5 6 4 7 5

N.C.

F#5 8va 8va--1 G5 8va 8va F#5 8va E5 8va-----1

42

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes and rests.

Tablature for the first system, showing strings T, A, and B with fret numbers and techniques like 'Full' and 'sl.'.

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes and rests.

P.M.-----|

Tablature for the second system, showing strings T, A, and B with fret numbers and techniques like 'H', 'P', and 'sl.'.

Musical staff with treble clef, key signature of one sharp (F#), and a series of notes and rests.

P.M.-----|

Tablature for the third system, showing strings T, A, and B with fret numbers and techniques like 'sl.'.

N.C. See performance notes about this section.

8va-----

44

T  
A  
B

T  
A  
B

T  
A  
B

F#5  
8va-----

D5

C#5

A5

45

T  
A  
B

T  
A  
B

T  
A  
B

N.C.  
*Sva*

46

T  
A  
B

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

P.M.

T  
A  
B

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

P.M.

T  
A  
B

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

F#5  
*Sva*

G5

F#5

E5

47

T  
A  
B

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

T  
A  
B

4 2 x x 5 4 7

T  
A  
B

4 2 x x 3 2 4 2 0

N.C. F#5 D5 C#5 A5  
*8va*

48

T 21 21 14 19 19 14 17 14 14 19 14 17 17 14 14 21 21 14 19 19 14 17 14 14 19 14 14 17 14 17 14

A

B 2 2 2 2 2 2 2 2 2 2 2 5 2 3 2 0 2 0 4 x 0 7 6 7

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

T

A

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

N.C. F#5 G5 F#5 E5

8va-----

50

T 21 21 14 19 19 14 17 14 14 19 14 17 14 14 17 14 | 16 14 14 16 14 17 16 14 16 17 17 16 14 | 16 15 14

A

B

*sl.*

P.M.-----

P.M.-----

T

A

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

H P P P *sl.*

P.M.-----

P.M.-----

T

A

B 2 2 2 2 2 2 2 2 2 2 5 2 3 2 5 2 0 | 4 2 2 2 2 2 5 4 2

*sl.*

$\text{♩} = 173$

E5 F5

52

T

A

B 7 9 9 7 9 7 | 8 9 9 7 9 8

P.M.-----

P.M.-----

T

A

B 2 0 0 0 0 0 0 0 0 0 0 | 3 1 1 1 1 1 1 1 1 1 1

P.M.-----

P.M.-----

T

A

B 2 0 0 0 0 0 0 0 0 0 0 | 3 1 1 1 1 1 1 1 1 1 1

54

F#5 G5

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

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

T  
A  
B 4 2 2 2 2 2 2 2 2 2 2 | 5 3 3 3 3 3 3 3 3 3 3

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

T  
A  
B 4 2 2 2 2 2 2 2 2 2 2 | 5 3 3 3 3 3 3 3 3 3 3

E5 F5 8va-----|

56

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

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

T  
A  
B 2 0 0 0 0 0 0 0 0 0 0 | 3 1 1 1 1 1 1 1 1 1 1

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

T  
A  
B 2 0 0 0 0 0 0 0 0 0 0 | 3 1 1 1 1 1 1 1 1 1 1



62

F#5 G5

64

E5 F5

66

F#5 G5

T  
A  
B

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

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

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

**K** Chorus

68

$\text{♩} = 170$   
E5 G5 D5 E5 E5 G5

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

T  
A  
B 7 10 0 0 0 0 0 0 0 0 0 0 12 0 0 0 14 8x 2/4 7 10

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

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

**L** Bridge

71

N.C. G5 G#5 G5 G5 D#5 E5

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

T  
A  
B

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

sl. sl.

T  
A  
B

0 0 0 5 0 0 0 0 0 0 6 5 0 0 0 0 0 0 0 0 0 0 8 9

sl. sl.

73

G5 G#5 G5 E5 D#5 A#5 B5 D5

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

T  
A  
B

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

sl.

T  
A  
B

0 0 0 5 0 0 0 0 0 0 6 5 7 6 0 6 9 7 5

sl.

**M** Guitar Solo (Poland)

♩ = 172

G5

G#5 G5

D#5

E5

75

Gtr III  
1/2  
14  
14  
15 (15) (15) (15) (15) (15) (15)

*sl.*

Gtr II *f*  
P.M.-----| P.M.-----|

T  
A  
B  
0 0 0 10 0 0 0 0 0 11 10 *sl.* 0 0 0 10 0 0 0 0 0 8 9 *sl.*

Gtr I *f*  
P.M.-----| P.M.-----|

T  
A  
B  
0 0 0 5 0 0 0 0 0 0 6 5 4 3 *sl.* 0 0 0 5 0 0 0 0 0 0 6 5 4 3 *sl.*



79

G5 G#5 G5 D#5 E5

Full Full

T 8 (9) 8 9 7 9 9 8 9 8 10 11

A

B

sl.

P.M. P.M.

T

A

B 0 0 0 10 0 0 0 0 0 11 10 0 0 0 0 0 0 8 9

sl. sl.

P.M. P.M.

T

A

B 0 0 0 5 0 0 0 0 0 0 6 5 0 0 0 0 0 0 0 0 6 5 6 9 7

sl. sl.

81

G5 G#5 G5 E5 D#5 A#5 B5 D5

T  
A  
B

P P P H P sl. Full

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

T  
A  
B

sl.

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

T  
A  
B

sl.

83

G5 G#5 G5 D#5 E5

1/4 Full

sl. H H

P.M. P.M.

sl. sl.

sl. sl.

8va-----

G5 G#5 G5 E5 D#5 A#5 B5 D5

12 15 12 15 12 15 12 14 12 15 14 12 15 15 15 14 12 14 14 12 14 12

P

P.M.-----

P.M.-----

0 0 0 10 0 0 0 0 0 11 10 *sl.* 9 8 0 8 9 7

0 0 0 5 0 0 0 0 0 6 5 4 3 *sl.* 9 8 7 6 0 8 9 7 5

87

G5 G#5 G5 D#5 E5

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

T  
A  
B 13 (13)(13) 16 13 (13)(13)(13) 16 13 (13)(13)(13) 16 13 (13)(13)(13) 16 13 (13)(13)(13) 16 13 (13)(13)(13) 16 13 (13)(13)(13) 16

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

T  
A  
B 0 0 0 10 0 0 0 0 0 11 10 sl. 0 0 0 10 0 0 0 0 0 8 9 sl.

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

T  
A  
B 0 0 0 5 0 0 0 0 0 6 5 4 3 sl. 0 0 0 5 0 0 0 0 0 8 9 6 7 sl.

G5 8va----- G#5 G5 E5 D#5 A#5 B5 D5

89

1/2 1/2 1/2 Full

T  
A  
B

H

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

T  
A  
B

0 0 0 10 0 0 0 0 0 11 10 sl. 9 8 0 8 9 7

T  
A  
B

0 0 0 5 0 0 0 0 0 6 5 4 3 sl. 9 8 0 8 9 7

**N** Outro

♩ = 170

G5

G#5 G5

D#5 E5

91

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

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

G5 G#5 G5 E5 D#5 A#5 B5 D5

93

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

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

95

G5 G#5 G5 G5 D#5 E5

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

T  
A  
B

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

sl. sl.

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

T  
A  
B

0 0 0 5 0 0 0 0 0 0 6 5 4 5 0 0 0 5 0 0 0 0 0 8 9

sl. sl.

97

G5 G#5 G5 E5 D#5 A#5 B5 D5

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

T  
A  
B

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

sl.

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

T  
A  
B

0 0 0 5 0 0 0 0 0 0 6 5 4 5 9 8 0 8 9 7

sl.

99

G5 G#5 G5 G5 D#5 E5

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

T  
A  
B

0 0 0 10 0 0 0 0 0 11 10 sl. 0 0 0 10 0 0 0 0 0 8 9 sl.

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

T  
A  
B

0 0 0 5 0 0 0 0 0 6 5 4 3 sl. 0 0 0 5 0 0 0 0 0 8 9 7 6 sl.

101

G5 G#5 G5 E5 D#5 A#5 B5 D5 E5

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

T  
A  
B

0 0 0 10 0 0 0 0 0 11 10 sl. 9 8 0 8 9 7 7 9 7 (9) (7) sl.

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

T  
A  
B

0 0 0 5 0 0 0 0 0 6 5 4 3 sl. 9 8 7 6 0 6 9 7 5 0 0 0