

BEGI ZA SOLNTZEM

As recorded by Aria

(From the 1998 Album GENERATOR ZLA)

Transcribed by Little Prince
(<http://metalscript.homestead.com>)

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Music by Vitaly Dubinin

A Intro

Slowly (with triplet feel) ♩ = 67 (♩ = $\frac{3}{8}$)

1

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

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

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

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

3

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

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

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

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

sl.

5

5

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

T
A
B

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

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

T
A
B

0 0 7 6 0 7 6 0 7 6 3 0 0 7 6 0 7 6 0 7 6

7

7

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

T
A
B

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

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

T
A
B

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

sl.

B Pre-Verse

Straight sixteenth feel ♩ = 67

9

Gtr III(acoustic guitar)

let ring

Gtr IV (synthesizer arranged for guitar)

Gtrs I, II

C Verse 1

11

let ring

17

let ring-----|

T 0 0 0 0 2 0 0 0 0 0

A 0 2 0 0 0 2 0 2 0 0 2

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

T 10 8

A 9 9

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

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

H H H H

D Pre-Chorus

Triplet Feel ♩ = 67



19

Gtr I

A.H.

T 7 7 7 5 7 7 5 7 3 5

A 7 7 7 5 7 7 5 7 3 5

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

P P E H H H H

Gtr II

T 7 7 7 5 7 7 5 7 3 5

A 7 7 7 5 7 7 5 7 3 5

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

P P H H H H

21

Two systems of musical notation for measures 21 and 22. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first system includes a guitar tablature staff with fret numbers (7, 5, 7, 5, 7, 7, 5, 7, 3, 3, 2, 2) and dynamic markings (H P, P). A wavy line indicates a tremolo effect. The second system is identical to the first.

E Chorus **SS**

23

Two systems of musical notation for measures 23 and 24. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first system includes a guitar tablature staff with fret numbers (0, 3, 2, 0, 3, 2, 0, 3, 2) and dynamic markings (P.M.). A wavy line indicates a tremolo effect. The second system is identical to the first.

1.

(2nd time on D.S.S.) To Dbl. Coda

25

P.M. P.M.

T
A
B

0 3 2 0 0 2 3 5 3 2

T
A
B

0 7 5 3 0 2 3 5 3 2

2.

Straight sixteenth feel ♩ = 67

27

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

T
A
B

4 2 0 0 0 3

To Coda

29

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

T
A
B

0 0 0 3 0 4 0 3

F Verse 2

31

T
A
B

0 0 0 0 0 0 3 3 3 3 3 3

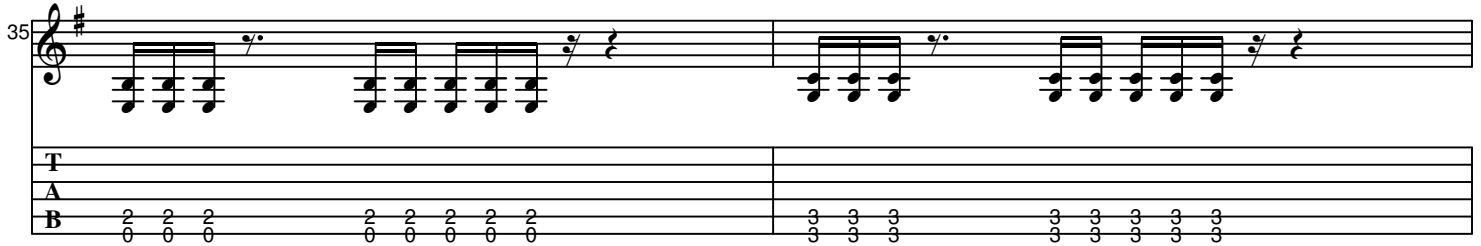
33



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

H P.M. P.M.

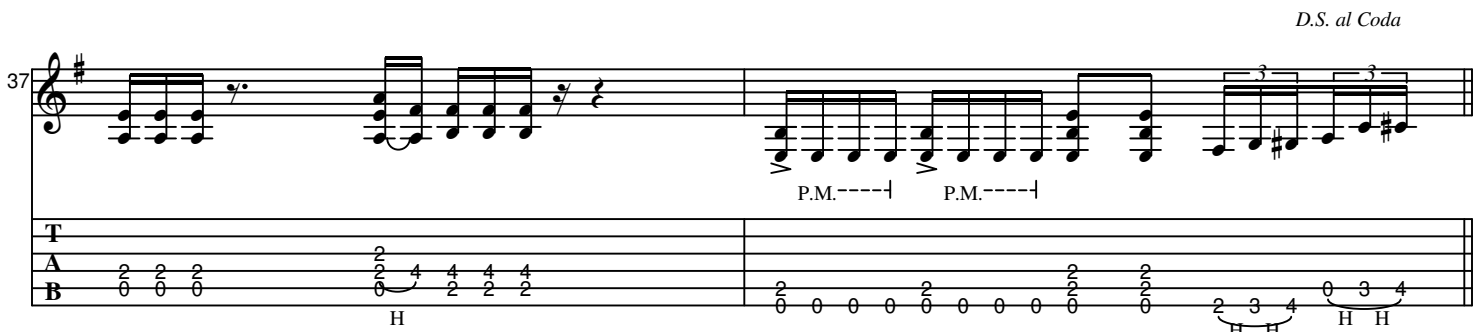
35



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

H

37



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

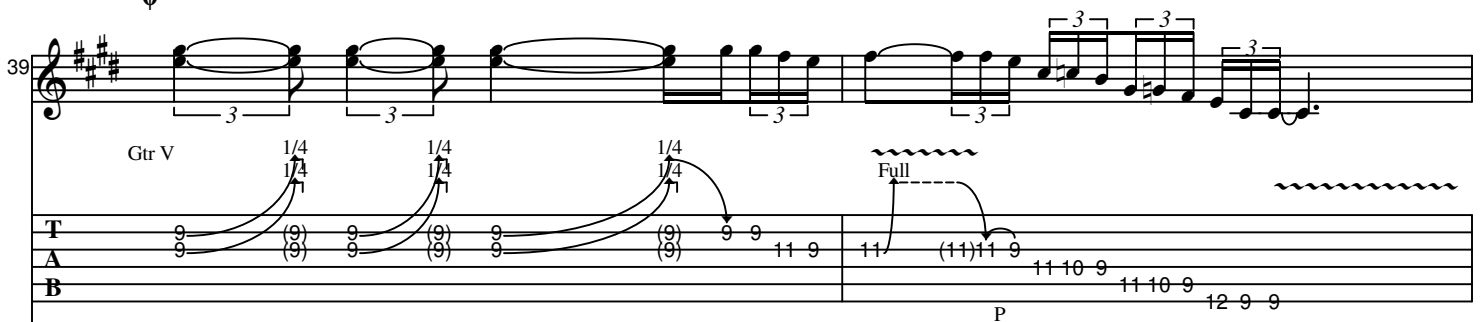
H P.M.---- P.M.---- H H H H

D.S. al Coda

G Guitar Solo

Triplet feel ♩ = 67 (♩ = ♩)

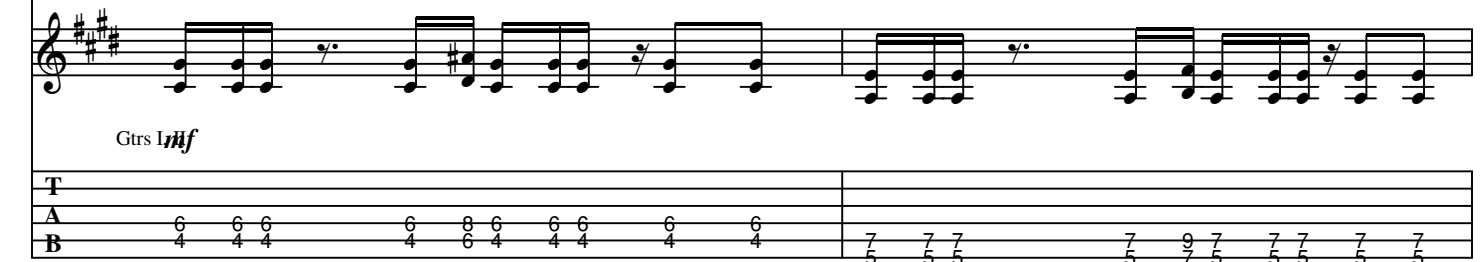
39



Gtr V 1/4 1/4 1/4 Full P

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

Gtrs *mf*



T
A
B 6 6 6 6 8 6 6 6 6 7 7 7 7 9 7 7 7 7 7 7

4 4 4 4 6 4 4 4 4 5 5 5 5 7 5 5 5 5 5 5

41

P.M.-----|

T
A
B

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

sl.

T
A
B

4 4 4 4 6 4 4 4 4 4 4

2 2 2 2 4 2 2 2 2 2 2

42

T
A
B

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

H P H P sl.

T
A
B

6 6 6 6 6 4 4 4 4 4 4

4 4 4 4 4 2 2 2 2 2 2

43

T
A
B

13 12 14 14 12 14 14 12 14 12 13 12 14 14 12 14 14 12 14 12

P P

T
A
B

6 6 6 6 8 6 6 6 6 6 6

4 4 4 4 6 4 4 4 4 4 4

44

T 13 12 14 14 12 14 15 14 12 14 14 12 14 15 14 12 14

A 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13

B P P

T

A

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

45

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

A

B

T

A

B 4 2 4 2 4 2 4 2 6 4 4 2 4 2 4 2 4 2 4 2

46

T 19 (19) 21 15 19 15 21 12 15 12 21 9 12 9 8

A

B TP H P TP H P TP H P

T

A 6 6 6 6 6 4 4 4 4 4 4 4 4

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

H Bridge

47

mf

T 7 10 8

A

B *sl.* *sl.* *sl.*

Gtr III

T 2 3 2 1 0

A 2 3 2 1 0

B 2 3 2 1 0

49

Gtrs I, II

f

T

A 4 4 4 4

B 2 2 2 2

T 2 3 2 1 0

A 2 3 2 1 0

B 2 3 2 1 0

I Chorus

51

D.S.S. al Dbl. Coda

3 2

P.M.-----|

Va |

P.M.-----|

T

A

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

J Out-Chorus

59

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

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

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

T
A 4
B 2
0 2 3 5 3 2 0 0 7 6 3 5 5 0 7 6

Gtr V(w/slide) *f*

T
A
B 4 9 12 8 11 11 8
sl. sl. sl. sl.

62

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

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

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

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

T
A
B 10 (10) 8 12 4
sl. sl. sl.

64

P.M. P.M.

T
A
B

2/4 0 3 2 0 5 3 2 0 7 6 3 0 7 6

T
A
B

17 8 11 17 8

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

66

P.M. P.M.

T
A
B

2/4 0 3 2 0 2 4 0 7 5 3 2 4 10 (10) 8 12 (10) 8 (12)

sl. sl. sl. sl.

K Outro

Straight sixteenth feel ♩ = 67

68

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

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

rit.

70

P.M. P.M.

T					
A	5	4	0	2	
B	0	2	0	2	