

MAGNUM OPUS

As played by Dave Hope
Transcribed by Tim Fletcher
Tab by Troy Hughes

Written by Kerry Livgren, Steve Walsh, Rich Williams,
Dave Hope, Phil Ehart and Robby Steinhardt
From the album 'Leftovture' (1976)

a. Father Padilla Meets the Perfect Gnat

♩ = 66

2

3

7

10 ♩ = 74

E⁵ D⁵ E⁵ E⁵ G⁵ A⁵ E⁵ D⁵ E⁵

f

0-0-0-0 7 5-7 0-0-0-0 7 5-7 0-0-0-0 7 5-7

13 E⁵ D⁵ E⁵ E⁵ G⁵ A⁵ E⁵ D⁵ E⁵ C

0-0-0-0 7 5-7 0-0-0-0 7 5-7 0-0-0-0 7 5-7 3 5 5

(solo) (Em)

17 *mf* (☹)

11-12 11 9 9 1416 12 14 1416 14 12 9 9

(0)

20 Harm.-----|

7 0 5-7 5-7 5\4 5 7 0 7 7 5-7 5-4-5-5-7 7-9 7 7-5-4 7

23

5 0 12-13 14 11-12 7-9 7-5-7-5-4

2 b. Howling at the Moon

25 Em Bm Em Bm

mp

(2)

29 Am Am Bm C D E⁵ D⁵ E⁵ D⁵

> > > > >

32 Bm Em Bm Am Am Bm C D

37 Em Bm C Bm

41 Em Bm C Bm

45 Am Am Bm C D Em

rall.

Am Bm C D Em

>

c. Man Overboard

50 ♩ = 198

Measures 50-53. Bass clef, key signature of two sharps (F# and C#), 6/4 time signature. The music is marked *f* (forte). The bass line consists of quarter notes with accents. The guitar part (T and B strings) features fret numbers 5 and 7 with accents.

54 N.C.

Measures 54-55. The music continues with a rhythmic pattern of eighth notes and quarter notes, including grace notes. The guitar part (T and B strings) features fret numbers 5 and 7.

56

Measures 56-57. Continuation of the rhythmic pattern from the previous measures. The guitar part (T and B strings) features fret numbers 5 and 7.

58

Measures 58-59. Continuation of the rhythmic pattern. The guitar part (T and B strings) features fret numbers 5 and 7.

60

Measures 60-61. Continuation of the rhythmic pattern. The guitar part (T and B strings) features fret numbers 5 and 7.

62

Measures 62-63. The music continues with a rhythmic pattern of eighth notes and quarter notes. The guitar part (T and B strings) features fret numbers 2 and 4.

64

2 4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4

66

Bm D F#

2 4 5 7 4 5 4 7 5 7 9 10 7 9 7 10 2 4 6 7 4 5 4 6

69

Bm A# Bm A#

7 6 7 6

73

D C# D C# Em

5 4 5 4 0

77

A⁵ Adim A⁵

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

80

C#⁵ C#dim A/C#

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

d. Industry On Parade
N.C.

83

Musical notation for measures 83-86. Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a melodic line with eighth and quarter notes. The guitar staff shows fret numbers: 4-2-3, 7-5-6, 5-3-4, 8-6-7.

87

Musical notation for measures 87-88. Bass clef, key signature of two sharps, 6/4 time signature. Measure 87 is a whole rest. Measure 88 has a melodic line. The guitar staff shows fret numbers: 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3.

89

Musical notation for measures 89-90. Bass clef, key signature of two sharps, 6/4 time signature. The staff contains a melodic line. The guitar staff shows fret numbers: 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3.

91

Musical notation for measures 91-92. Bass clef, key signature of two sharps, 6/4 time signature. The staff contains a melodic line. The guitar staff shows fret numbers: 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 4-2-3, 6-4-6, 6-4-6, 6-4-6, 6-4-6, 6-4-6, 3-6-4-6.

93

Musical notation for measures 93-94. Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line. The guitar staff shows fret numbers: 6-4-6, 6-4-6, 6-4-6, 6-4-6, 6-4-6, 6-4-6, 3-6-4-6.

94

A⁵

Musical notation for measure 94. Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a whole note chord. The guitar staff shows fret numbers: 5, 0, 7, 7, 5.

98 B⁵

T A B 7 9 9 7

102 E⁵ B⁵ B^{b5} N.C. E^{b5} G^{#5} G⁵

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

107 N.C. D⁵

T A B x 11-9-10 11-9-X 10-9 10

110 E⁵ B⁵ B^{b5} N.C. E^{b5}

T A B 0 7-6 6 7-6-5 7-6-5 6

114 G^{#5} G⁵ N.C. D⁵

T A B 4-3 x 11-9-10 11-9-X 10-9 10

118 B^{b5} A⁵

T A B 6 5

122 A⁵ G⁵

T
A

B 5 4

126 N.C. N.C.

T
A

B 3 4 3 4 6 5 4 3 2 2 1 5 4 3

130 A⁵ C⁵ A⁵ E^b₅

T
A

B 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 3 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 6

132 A⁵ C⁵ A⁵ E^b₅

T
A

B 5 3 0 5 3 0 5 3 0 5 3 0 3 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 6

134 A⁵ C⁵ A⁵ E^b₅

T
A

B 5 3 0 5 3 0 5 3 0 5 3 0 3 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 6

136 A⁵ C⁵ A⁵ E^b₅

T
A

B 5 3 0 5 3 0 5 3 0 5 3 0 3 5 3 0 5 3 0 5 3 0 5 3 0 6

138

N.C.

141

rit.

e. Release The Beavers

♩ = 86

144

Bm

152

F

G

A

B

C

156

Bm

Gaug(#9)

Bm

Gaug(#9)

160

F

G

A

B

poco accel.

164

N.C.

168

172

♩ = 218

175

Em

f. Gnat Attack

177

E⁵

B⁵ B^{b5}

F⁵ E⁵

B⁵ B^{b5}

N.C.

181

E⁵

B⁵ B^{b5}

F⁵ E⁵

B⁵ B^{b5}

N.C.

185 E⁵ B⁵ B^{b5} F⁵ E⁵ B⁵ B^{b5} N.C.

189 E⁵ B⁵ B^{b5} F⁵ E⁵ B⁵ B^{b5} N.C.

193 E⁵ ♩ = 233

196

199

201 F^{#5} E⁵ A⁵

203 F#5 E5 A5 F#5

206 F#5 E5 A5 C5

208

211 E5 B5 Bb5 F5 E5 B5 Bb5 N.C.

215 E5 B5 Bb5 F5 E5 B5 Bb5 N.C.

219 E5 B5 Bb5 F5 E5 B5 Bb5 N.C.

223 E5 B5 Bb5 F5 E5 B5 Bb5 N.C.

227 B^{b5} A^{b5}

231 G⁵ E^{b5} F⁵

235 B^{b5} A^{b5}

239 G⁵ E^{b5} F⁵ *rall.*

Father Padilla Meets the Perfect Gnat (reprise)

243 E⁵ D⁵ E⁵ E⁵ G⁵ A⁵ E⁵ D⁵ E⁵ E⁵ D⁵ E⁵

247 E⁵ G⁵ A⁵ E⁵ D⁵ E⁵ C⁵ (slight pause) F^{#5}