

THE SUMMONING OF SHADOWS

As recorded by Aeternus

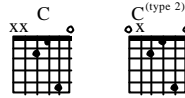
(From the 2002 Album SHADOWS OF OLD)

Transcribed by Ares

Words by Ares & Morrigan 1999

Music by Aeternus 1999

Arranged by Aeternus 1999



Riff 1. R = 190

1

4

Gtr I

Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | 5 | 5 | 5 | 5 | 4 | 4 | | | 5 | 5 | 5 | 5 | 4 | 5 | 6 | 6 | 6 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

2

Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

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

4

Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | 5 | 5 | 5 | 5 | 4 | | 4 | 5 | 5 | 4 | 2 | 2 | 2 | 2 | 5 | 5 | 4 | 5 | 6 | 6 | 6 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

7

Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

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

Guitar 1 only

Guitar 2 joins here, only!

10

Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

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

Band comes in here.

12

| T | A | B |
|---|---|---|
| 2 | 2 | 0 |
| 2 | 2 | 0 |
| 2 | 2 | 0 |
| 2 | 2 | 0 |
| 0 | 0 | 0 |
| 2 | 2 | 0 |
| 3 | 2 | 0 |
| 3 | 2 | 0 |
| 5 | 0 | 2 |
| 3 | 2 | 0 |
| 3 | 5 | 0 |
| 0 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 0 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 0 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 2 | 0 | 0 |
| 0 | 0 | 0 |
| 2 | 0 | 0 |
| 3 | 0 | 0 |
| 3 | 0 | 0 |

Verse 1.

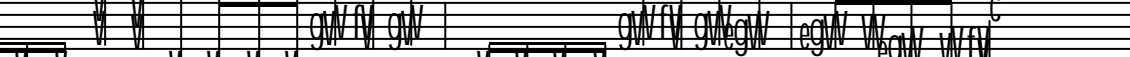
[illegible]

18

21

[illegible]

Interlude 1.

27 

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody on a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. Below the staff, the lyrics 'The Rose Tree' are written. The second system continues the melody and includes a guitar accompaniment part on a six-string staff. The guitar part features a repeating eighth-note pattern. The third system concludes the piece with a final chord and a double bar line.

33

PM.-----| PM.-----| PM.-----| Y Y Y Y Y Y

T

A 9 8 5 4 5 5 4 5 3 3 0 3 3 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The Rose Tree

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line with a treble clef and a common time signature, and a guitar accompaniment line with a bass clef. The guitar part features a 'P.M.' (Pedal Point) marking and a series of chords. The second system continues the vocal and guitar parts. The third system shows the vocal part ending with a 'C' (Coda) symbol. The guitar part continues with a series of chords. The final system shows the vocal part ending with a 'C' (Coda) symbol. The guitar part continues with a series of chords.

Verse 2.

39

Y Y

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

42

T

A

B

[illegible]

48

Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

| T | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|--|---|---|---|---|---|---|---|---|
| A | 2 | 2 | 2 | 2 | 0 | 2 | 3 | 3 | | 5 | 3 | 3 | 0 | 2 | 2 | 2 | 2 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Interlude 2.

51

P.M.-----

P.M.-----

P.M.-----

Y Y Y Y Y Y

T

A

B

0 0 0 0 9 7 8 6 0 0 0 0 5 7 4 6 5 7 5 3 3 5 0 5 3 5 2 4

[illegible]

R = 170


[illegible][illegible]

Verse 3.

$$R = 190$$

Riff 1.

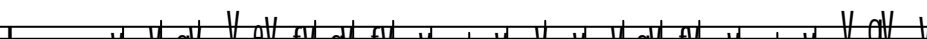
[illegible][illegible]


87  **(Drumfill)**


| T | 5 | 5 | 5 | 5 | 4 | 4 | 5 | 5 | 4 | 2 | 2 | 2 | 2 | 0 | 2 | 3 | 3 | 0 | 7 | 7 | 6 | 2 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 2 | 3 | 3 | 0 | 7 | 7 | 6 | 2 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 8 | 8 | 7 | 0 |


Interlude 3.

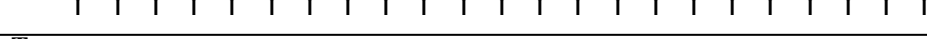
$$R = 190$$
[illegible]

I 

Gtr II 


T 

A 

B 

Both guitars.

$$P = 190$$

91  Musical score for Example 10, measures 91-100. The score is for a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/8. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are dynamic markings 'p' (piano) and 'c' (crescendo). The piece ends with a double bar line. Below the staff, there is a table of fingerings for the right hand (RH) and left hand (LH) for each measure.

| | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|----|----|----|----|----|----|----|----|----|----|-----|
| RH | 6 | 6 | 6 | 6 | 7 | 7 | 7 | 7 | 7 | 7 |
| LH | 7 | 7 | 7 | 7 | 8 | 8 | 8 | 8 | 8 | 8 |

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~~The rest of the song is repeatings and it should be easy to figure that out, good luck!~~

| | |
|----------|--|
| T | |
| A | |
| B | |