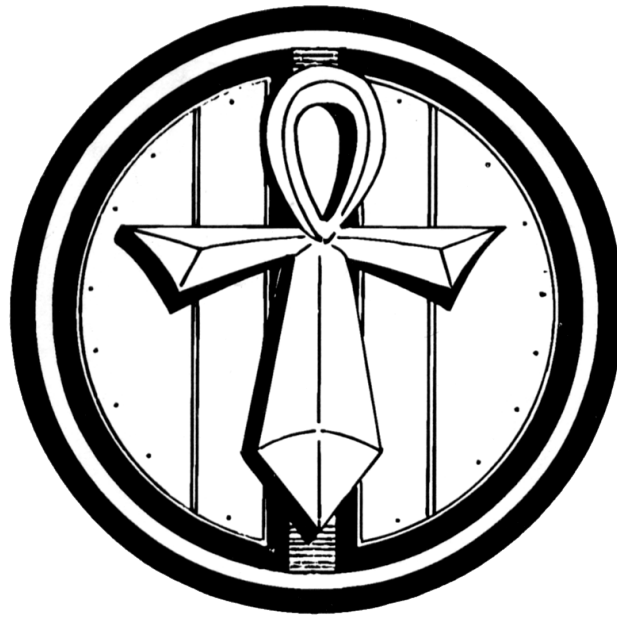


# Ultima Songbook



## The Age of Enlightenment

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# Quest of the Avatar



**W**e have just emerged from the darkest period in recorded history. With the vanquishing of the Triad of Evil. We need no longer anxiously watch our backs for fear that evil will fall upon us in the first unguarded moment. The stability achieved by the New Age seems to herald a Golden Age of Peace and Prosperity. What kind of people will inherit this New Age? Surely our destiny is not to perpetually fight as warring tribes throughout all time. Is there not a higher calling - one worthy of our efforts and capabilities?

*If one accepts that the next area of human growth should not be fostered through aggressive territorial expansion, then a possible answer emerges - We must turn inward. Of late a small group of inquisitive philosophers at the Lycaenum have been asking such questions of each other. While their musings seem quite radical and new, they are worthy of consideration.*

*Kyle the Younger*

# Shoppe

Guitar 1

Em F Em Em F

Em Em F Em Em

F Em C G B $\flat$  F Am Bm Em

The image shows the first system of guitar notation for the song 'Shoppe'. It consists of three systems of music. The first system has a key signature of one sharp (F#) and a common time signature (C). The guitar part is written in standard notation with a treble clef and a bass clef. The first system includes a treble staff with a melody line and a bass staff with a bass line. The second system continues the melody and bass line. The third system includes a treble staff with a melody line and a bass staff with a bass line. The guitar part is written in standard notation with a treble clef and a bass clef. The first system includes a treble staff with a melody line and a bass staff with a bass line. The second system continues the melody and bass line. The third system includes a treble staff with a melody line and a bass staff with a bass line.



*There is a thriving merchant class in Britannia. Each town and village has its own shops that specialize in local wares and services. The seasoned traveler will discover many delightful and useful items to purchase, as well as a wide variety of places to eat and sleep.*

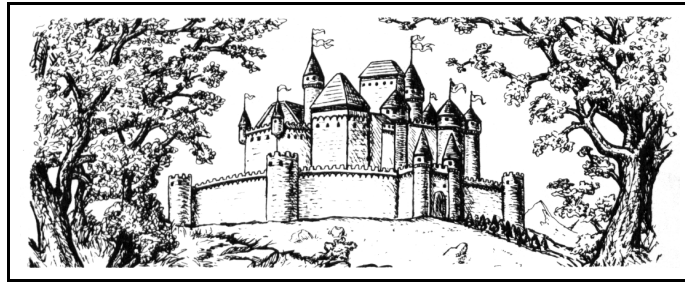
*Kyle the Younger*

# Castle

Am

Guitar 1

The image shows a guitar score for the song 'Castle'. It consists of two systems of music. The first system has six measures, and the second system has six measures. The music is written for guitar in 3/4 time with an Am chord indicated at the beginning. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and fingerings. The bass line includes several triplets and specific fingerings like 0, 2, 3, 2, 2, 2, 2, 0, 0, 0.



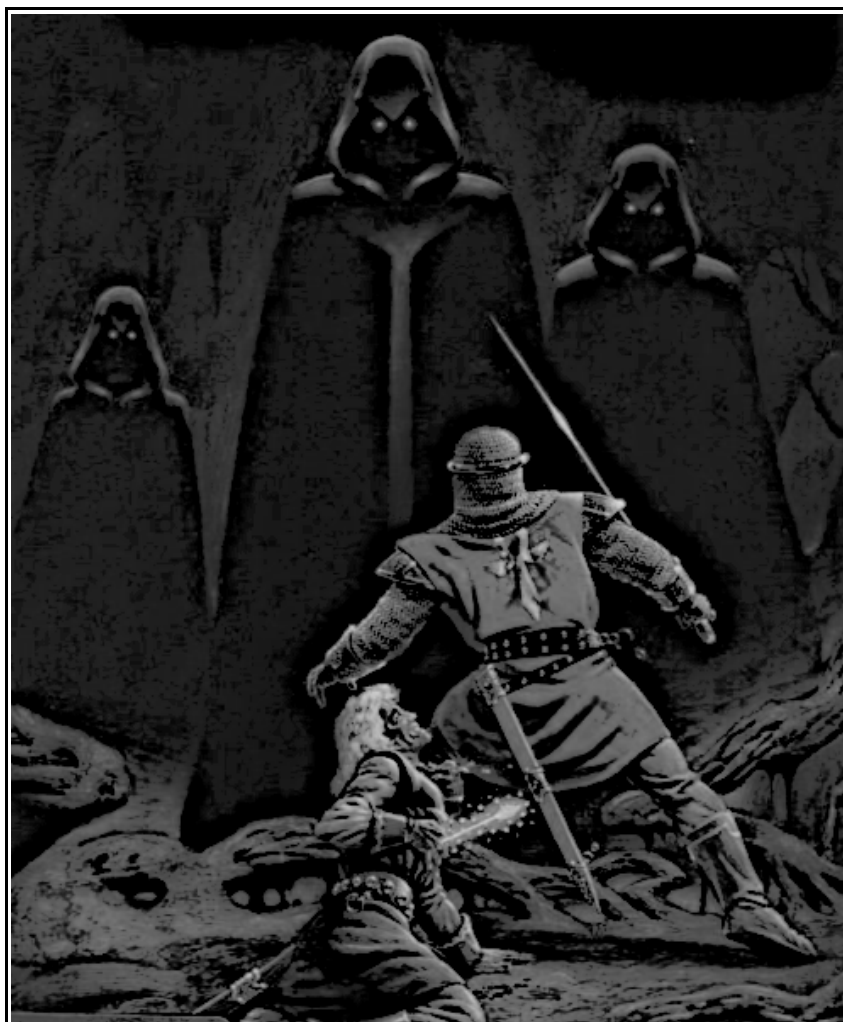
Lord British's magnificent castle is situated in the center of the continent, overlooking Brittany Bay. This tall building is the greatest architectural structure of the new age. Loyal subjects may pay homage to his majesty, and renew fealty whenever they are in the vicinity of his castle. Nearby lies the arts center of Britannia - the town of Britain - where Bards weave tales of legendary deeds and serenade visitors.

To the north of the castle of Lord British lies the great mountain range, known as the Serpent's Spine. The peaks of this range are the highest in all Britannia. During the summer months, a small out-of-the-way pass allows knowledgeable travelers to save much time on their journeys. Beware of the one-eyes Cyclops and fierce, two-headed Ettins that inhabit this range.

*Kyle the Younger*



# Warriors Of Destiny



**T**he wraiths came this morning. There were three of them. They walked through the stone. Their blackness was deeper than the shadows from which they emerged. Advancing towards Lord British, they ignored Shaana and myself. Lord British held their gazes, murmuring words of life, healing, and protection. Still they advanced. One raised its hand, pointing at our lord. Then a silver bolt struck our immortal king and he fell to the stony earth.

*Shaana was frozen, transfixed. I stumbled forward, but when I touched that cloak, I shrank back. Foreboding washed over me. They took our lord with them. I was powerless to stop them. I am afraid we all are.*

*Remoh, scribe to the court of Lord British*



Gm

10

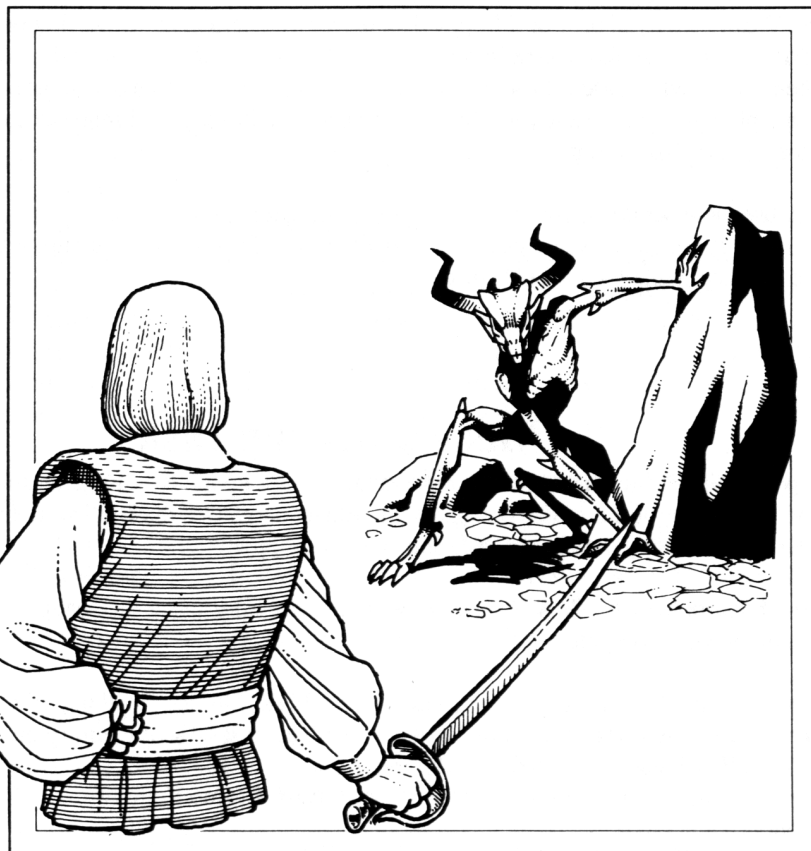
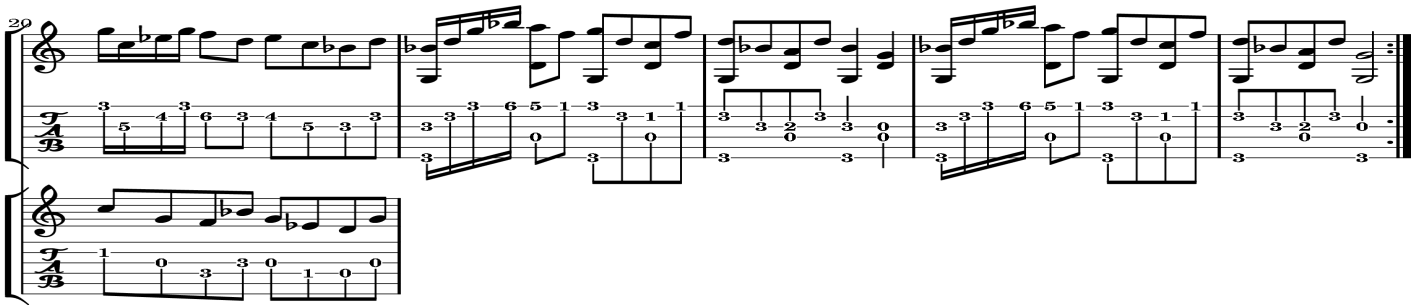
Musical notation for measures 10-13. The system includes a grand staff with a treble clef and a bass clef. The right hand (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 11. The left hand (bass clef) contains a bass line with a mix of eighth and sixteenth notes, including a triplet of eighth notes in measure 11. Fingering numbers (1-3) are present throughout. A key signature change to one flat (Bb) is indicated by a flat symbol on the first staff in measure 11.

14

Musical notation for measures 14-16. The system includes a grand staff with a treble clef and a bass clef. The right hand (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 15. The left hand (bass clef) contains a bass line with a mix of eighth and sixteenth notes, including a triplet of eighth notes in measure 15. Fingering numbers (1-3) are present throughout. A key signature change to one flat (Bb) is indicated by a flat symbol on the first staff in measure 15.

17

Musical notation for measures 17-19. The system includes a grand staff with a treble clef and a bass clef. The right hand (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 18. The left hand (bass clef) contains a bass line with a mix of eighth and sixteenth notes, including a triplet of eighth notes in measure 18. Fingering numbers (1-3) are present throughout. A key signature change to one flat (Bb) is indicated by a flat symbol on the first staff in measure 18.



*Numerous and diverse are the beasts that inhabit the plains, forests, waterways and dungeons of Britannia. Attempts to catalog them all have met with only limited success--such an endeavor requires the researcher to put his life in grave peril in order to make observations.*

*Lord British - Compendium*

# Greyson's Tale

Am G C G Am E Am

Guitar 1

Am G C F Am E<sup>7</sup> Am

F C F C Dm G

1. 2.

Am Em Am F G Am Em D<sup>7</sup> Em<sup>7</sup> Am

25



# Worlds Below

Am

Guitar 1

Guitar 2

E

Am

5

Guitar 2

Am

Musical score for measures 9-12, Am chord. The score is written for guitar and includes a treble clef staff with a melody line and a bass clef staff with a guitar accompaniment line. The guitar accompaniment line includes fret numbers (0, 1, 2, 3, 5) and a capo sign (C) above the staff. The melody line includes notes with accidentals (b, #) and a capo sign (C) above the staff. The bass clef staff includes fret numbers (0, 1, 2, 3, 5) and a capo sign (C) above the staff.

E Am

Musical score for measures 13-16, E and Am chords. The score is written for guitar and includes a treble clef staff with a melody line and a bass clef staff with a guitar accompaniment line. The guitar accompaniment line includes fret numbers (0, 1, 2, 3, 4, 5, 6) and a capo sign (C) above the staff. The melody line includes notes with accidentals (b, #) and a capo sign (C) above the staff. The bass clef staff includes fret numbers (0, 1, 2, 3, 4, 5, 6) and a capo sign (C) above the staff.

Am

Musical score for measures 17-20, Am chord. The score is written for guitar and includes a treble clef staff with a melody line and a bass clef staff with a guitar accompaniment line. The guitar accompaniment line includes fret numbers (0, 1, 2, 3, 5) and fingerings (1, 2, 3) for both hands. The melody line consists of eighth and quarter notes.

G F E

Musical score for measures 21-24, G, F, and E chords. The score is written for guitar and includes a treble clef staff with a melody line and a bass clef staff with a guitar accompaniment line. The guitar accompaniment line includes fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) for both hands. The melody line consists of eighth and quarter notes. The chords G, F, and E are indicated above the staff.

25

A D

29

A C#m

*Within the Underworld, where the Abyss once was, the lava still flows, north of the underground entrance of Hythloth. 'Tis there, northward across cavernous peaks from the dungeon, amidst the boiling lava, that the mystic arms are said to lie!*

*Remember only the Mystic arms work near great evil. Only such evil could hold our lord!*

*Ambrose*



# The False Prophet



**T**hough long believed to be mythological creatures, the existence of Gargoyles was discovered shortly after the first expedition into the geologically unstable underworld. At first, they seemed content to remain in their subterranean domain, but recently they began appearing in our world, seemingly bent on doing us great harm.

*These diabolical nemeses have begun to seize our holy shrines and places of enlightenment. Scores of homes and villages in our land have been destroyed during nocturnal raids mounted by the daemonic fiends, while countless others stand empty and deserted. Local and government militias have organized in opposition to the calamitous invasion from below. Whole brigades of skilled warriors from Serpent's Hold have clashed with these tireless foes on the field of battle, but to no avail.*

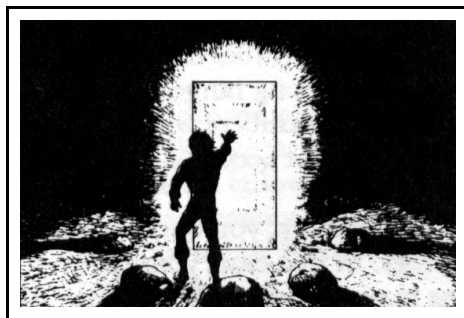
*Lord British*

# Introduction

Guitar 1



The sheet music for Guitar 1 is written in standard notation with a treble clef and a common time signature (C). It consists of four systems of music, each with a guitar-specific bass line below the staff. The first system (measures 1-4) has chords Am, F, G, and D. The second system (measures 5-8) has chords Am, F, G, D, and Am. The third system (measures 9-12) has chords F, G, D, Am, and F. The fourth system (measures 13-16) has chords G, D, Am, F, G, and D. The music features a melodic line in the treble clef and a bass line with various fret numbers and techniques like triplets and bends.



*... And from the heart of the stones, a softly glowing door ascends in silence !*

# Bootup

Guitar

Em C/E D/E Bm/E

Measures 1-4: Treble clef, key signature of one sharp (F#), common time. The guitar part consists of a melodic line in the treble clef and a bass line in the bass clef. Chords are indicated above the staff: Em, C/E, D/E, and Bm/E. Fingering numbers are provided for both hands.

Measures 5-8: Treble clef, key signature of one sharp (F#), common time. Chords are indicated above the staff: Em, C/E, Bm/E, and Am. The notation includes a first ending bracket over measures 7 and 8, and a second ending bracket over measure 8. Fingering numbers are provided for both hands.

Measures 9-12: Treble clef, key signature of one sharp (F#), common time. Chords are indicated above the staff: Bm<sup>7</sup>, Em, Em, and C. The notation includes a first ending bracket over measures 11 and 12. Fingering numbers are provided for both hands.

Measures 13-16: Treble clef, key signature of one sharp (F#), common time. Chords are indicated above the staff: D, Bm, Em, C, and Bm. The notation includes a first ending bracket over measures 15 and 16. Fingering numbers are provided for both hands.

Am Bm<sup>7</sup> Em



# Ultima VI Theme

Bm

8

F# Bm

3 2 0 3 2 0 3 0 3 0 3 1 0 3 1 0 1

15

3/4

F#

20

F# Bm F#

3/4

F#

Bm

F#

B

G A B

D E B

G A B

D E

F# F#m

38

3 4 4 2

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

14 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

C F#m

45

2 7 3 2 2 1 2 2 7 2 0 0 2 0 3 2 7 2 0 0 0 0

2 1 2 1 2 2 0 2 0 2 0 0 2 1 2 1 2 2 0 2 0 2 0 0

9 9 9 7 5 4 2 2 2 2 2 2 2 2 2 2

51

C F#m

Musical score for measures 51-55. It features a treble clef with a key signature of two sharps (F# and C#). The score includes a vocal line and two guitar parts (A and B). Chords C and F#m are indicated above the staff. The guitar parts contain various fret numbers and techniques like bends and slides.

56

D B

Musical score for measures 56-60. It features a treble clef with a key signature of two sharps (F# and C#). The score includes a vocal line and two guitar parts (A and B). Chords D and B are indicated above the staff. The guitar parts contain various fret numbers and techniques like bends and slides.



# Captain Johne's Hornpipe

Chords: F, F, B $\flat$ , F, B $\flat$

Guitar 1

Guitar 2

Chords: F, G, C, F, G, C

1. 2.

Chords: F, F, B $\flat$ , G, C

1.

A Dm B $\flat$  C F Fm

16

Fm B $\flat$ m Fm B $\flat$ m Fm G

21

1.

C C# C Fm Fm Bbm F#

27

C Fm Bbm C Fm

33



*I grew up near Castle Britannia. 'Twas the sunset o'er Brittany Bay and the ships at rest in the harbor which drew me away to the sea.*

*Zellivan*

# Character Creation

Guitar 1

Measures 1-4: Dm, Gm, A, Dm. The first measure is a repeat sign. The guitar part consists of a treble clef with a key signature of one flat and a common time signature. The bass clef shows chord diagrams with fingerings: 1 1, 0 2 0 2 0 2 for Dm; 3 3, 0 3 0 3 0 3 for Gm; 0 0, 0 0 0 0 for A; and 1 1, 0 2 0 2 0 2 for Dm.

Measures 5-8: Dm, B $\flat$ , Am, E<sup>7</sup>. Measure 5 is a repeat sign. Measure 6 has a first ending bracket. Measure 7 has a second ending bracket. Measure 8 has a key signature change to two sharps. The guitar part consists of a treble clef with a key signature of one flat and a common time signature. The bass clef shows chord diagrams with fingerings: 1 1, 0 2 0 2 0 2 for Dm; 3 3, 5 3 5 3 5 3 for B $\flat$ ; 3 0 3 0 5 5 for Am; 1 2 1 2 2 2 for Am; and 3 3, 0 2 0 2 0 2 for E<sup>7</sup>. Measure 8 has a key signature change to two sharps.

Measures 9-12: A, Dm, Dm, F, C. Measure 9 is a repeat sign. Measure 10 has a first ending bracket. Measure 11 has a second ending bracket. The guitar part consists of a treble clef with a key signature of one flat and a common time signature. The bass clef shows chord diagrams with fingerings: 0 0, 0 0 0 0 for A; 3 3, 0 2 0 2 0 2 for Dm; 5 6 5 6 6 for Dm; 5 6 5 6 6 for F; and 3 5 3 5 5 for C.

Measures 13-16: A, Dm, F, G, A. Measure 13 is a repeat sign. Measure 14 has a first ending bracket. Measure 15 has a second ending bracket. Measure 16 has a key signature change to two sharps. The guitar part consists of a treble clef with a key signature of one flat and a common time signature. The bass clef shows chord diagrams with fingerings: 5 5 5 5 5 for A; 2 3 2 3 3 for Dm; 2 3 2 3 3 for F; 4 5 4 5 5 for G; and 6 7 6 7 0 7 0 for A. Measure 16 has a key signature change to two sharps.

E<sup>7</sup> A Dm Dm

22

3 0 2 0 2 0 2 0 0 0 0 3 2 3 0 2 0 2 2 2 6 0 2 6 5 3

Gm A Dm Dm B $\flat$

27

3 0 3 0 3 0 3 0 0 3 1 1 1 1 1 1 3 3 3 3 5 3 5 3 3 3

Am E<sup>7</sup> A Dm

32

1 3 0 0 1 2 1 2 2 2 2 3 3 0 0 0 0 0 0 3 0 2 3 0 2 0 2 2



# Dungeon

Am

Guitar 1

Guitar 2

Am G Em D Am G

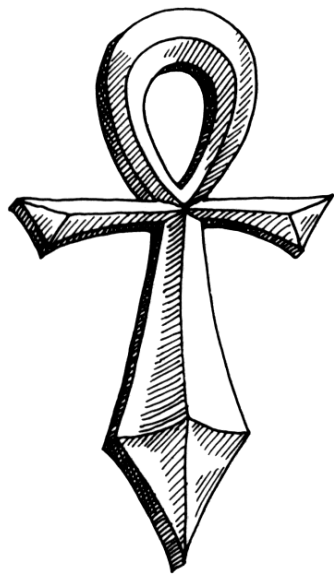
6

Em C Em Am G C Em Am

11

Am G F<sup>6</sup> Em Am G C Em<sup>7</sup> Am

16



# Forest

Guitar

The guitar score for 'Forest' is written in C major and 4/4 time. It consists of four systems of music, each with a treble clef staff and a bass clef staff. The first system (measures 1-4) features a repeating eighth-note melody in the treble and a bass line with chords Am, F, Am, F, Am, F, Am. The second system (measures 5-8) continues the melody and bass line with chords Am, F, G, C, Am, F, G, C, Am, F. The third system (measures 9-12) includes a first ending (measures 11-12) and a second ending (measures 13-14) with chords G, C, Am, E, F, Am, F, Am, Dm, G. The fourth system (measures 15-18) concludes with chords C, Dm, E, Am, Dm, G, C. The bass line uses various techniques including triplets and slurs.

Am F Am F Am F Am

Am F G C Am F G C Am F

G C Am E F Am F Am Dm G

C Dm E Am Dm G C

F E Am Am Am F G C Am F

21

1. 2.

G C Am F G C Am E F Am

27



*I help my friends when they need it. The rest of my time I prefer to spend exploring the woods. I prefer the Deep Forest. Spiritwood isn't as dense, and it has those strange wisps everywhere.*

*Shamino*



9

7 7 9 10° 7 9 10 9 9 10 7° 9 9 10 7° 10 7 9 10 9 10 7°

1 0 1 2 4 3 1 3 3 1 3 0 1 0 1 2 2

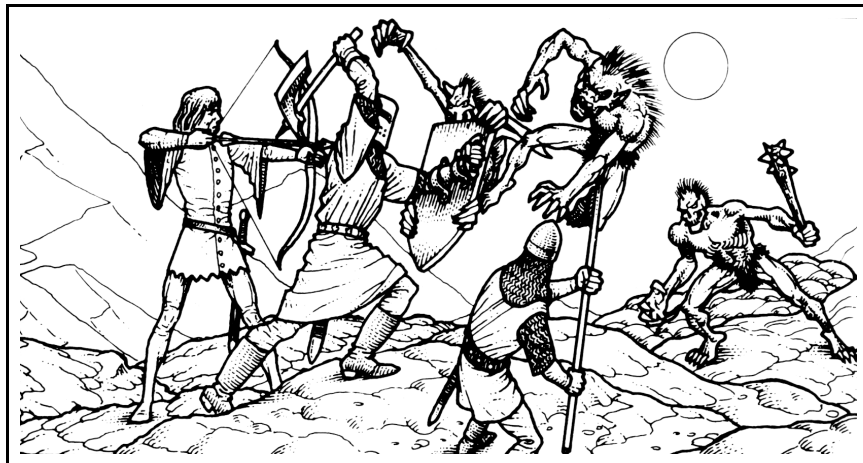
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13

7 7 9 10° 7 9 10 9 9 10 7° 9 9 10 7° 10 7 9 10 9 10 7°

1 0 1 2 4 3 1 3 3 1 3 0 1 0 1 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



*The brutish troll takes perverted pleasure in hiding beneath bridges so it can terrorize the unsuspecting traveler. Fortunately, trolls are relatively weak and they lack endurance, so they pose only a moderate threat when encountered.*

# Rule Britannia

Guitar 1

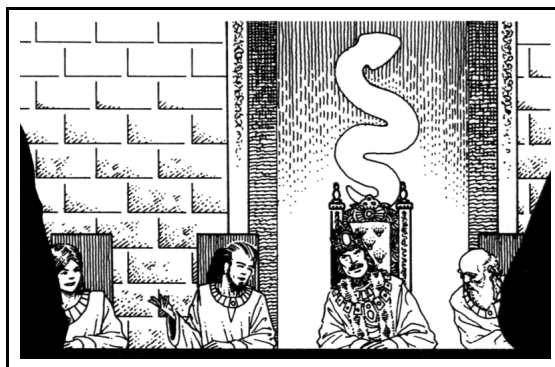
Guitar 2

G Em Bm C D G G D Em

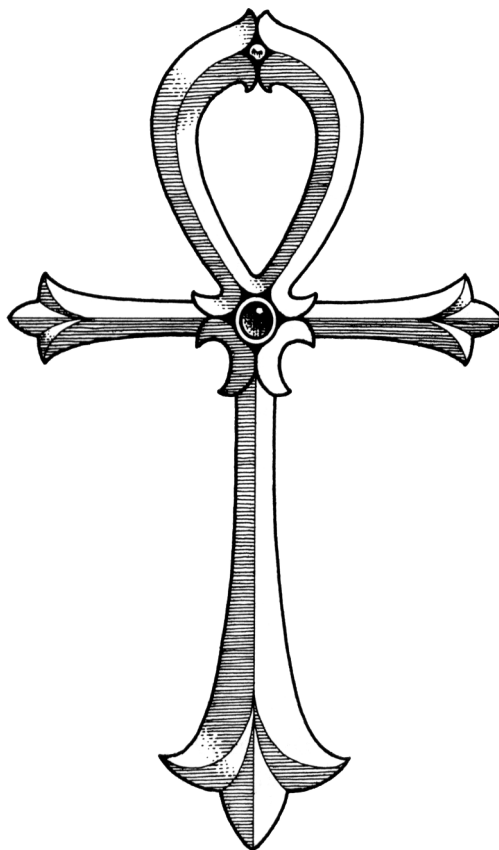
Em C D D D A D C

G C Am C D G F#° G G D G

G C Am G D G C G G D G



*Britannia is ruled by a combination of Lord British and a council of representatives from each of the eight major townes. Although his intent for the future was that each town elect its representative to the council, the first council was determined by appointment.*



# Stones

Iolo Fitzowen

Em D Em

Guitar 1

Guitar 2

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

Em D Em

1. 2.

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

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

15

Bm Em D Em Bm

9 9 7 8 7 8 10 8 10 12 12 9 7

4 4 4 4 4 4 0 2 2 0 2 0 0 0 4 2 0 4 2 0 2 2 0 2 0 4 4 4 4 4 4

2 4 2 2 0 0 0 4 2 0 4 2 0 2 2 0 2 0 2 2 4 4 4 4 4 4

20

Em D Em Bm Em

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

0 2 2 0 2 0 0 0 4 2 0 4 2 0 2 2 0 2 0 4 4 4 4 4 0 2 2 0 2 0 2

25

D Em G

1. 2.

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

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



46

D Em Bm Em D

Musical notation for measures 46-50. Treble clef with a key signature of one sharp (F#). Chords: D, Em, Bm, Em, D. Includes guitar fretboard diagrams for guitar, bass, and tenor.

51

Em Bm Em D Em

Musical notation for measures 51-55. Treble clef with a key signature of one sharp (F#). Chords: Em, Bm, Em, D, Em. Includes guitar fretboard diagrams for guitar, bass, and tenor.

56

Bm Em D Em

Musical notation for measures 56-60. Treble clef with a key signature of one sharp (F#). Chords: Bm, Em, D, Em. Includes guitar fretboard diagrams for guitar, bass, and tenor.



*Long ago ran the sun on a folk who had a dream  
And the heart and the will and the power:  
They moved earth; they carved stone; moulded hill and channeled stream  
That we might stand on the wide plains of Wiltshire.*

*Now men asked who they were, how they built and wonder why  
That they wrought standing stones of such size.  
What was done 'neath your shade? What was prayed 'neath our skies  
As we stood on the wyrd plains of Wiltshire.*

*Oh what secrets we could tell if you'd listen and be still.  
Rid the stink and the noise from our skirts  
But you haven't got the clue and perhaps you never will.  
Mute we stand on the cold plains of Wiltshire.*

*Still we loom in the mists as the ages roll away  
And we say of our folk, "they are here!"  
That they built us and they died and you'll not be knowing why  
Save we stand on the bare plains of Wiltshire.*

*Gwenllian Gwalch'gaeaf a.k.a. Gwenno*



**T**hough gargoyles are considered by most to be mere legend, no records exist documenting the origins of the gargoyle "statues" that adorn many castles. Even the towering stone guardians of the Codex of Ultimate Wisdom have many of the physical characteristics of the "legendary" gargoyle. Nobody seems to know where they came from either.

Despite the lack of hard evidence, there have been a fair number of unconfirmed reports of sightings of live gargoyles. It is the opinion of this author that daemons are a form of gargoyle. As many reliable encounters with daemons have been documented in various scholarly works, perhaps this is the best source of further information on the subject of gargoyles.

*A TREATISE ON THE LORE OF GARGOYLES*  
*by Norlick the Elder*

# Audchar Gargl Zenmur

Em C G Am B Em G

Guitar 1

Guitar 2

Guitar 3

Am D

Guitar 1

Guitar 2

Guitar 3

11

Em C F D

7-8-10<sup>•</sup> 8-7-8 7-8-10 7 10 7 8 10 7 8 7-8 7 8-7 10-8 9 10 7 10 7-8 10 10-8-10 10-7

1-2-4<sup>•</sup> 2-1-2 1-2-4 4 0 2 4 0 2-1-2 0 2 5-3-2-3 3 5-3-5 2 3 2 0-2 4-1

0 3 4 0 2 2 0 1 4 2 2 2 0 2 0 2 3 0 2 1 3 3 4 3 4 0

17

Em G Em B G Em

8-10 7-10 7-8 10-12 13 12 14 12 8 7-10 8-7-8 7-8 10 8-7 10-8-10 8 7 8 7 10 8 9 7-8 9<sup>•</sup> 7

2-4-5-4-5 2 4 5 2 5-4-5 2 5 4-2 5 2 4-2 1-2-4 3 2 3 2 0 2 3 2 2 3 2

0 0 2 0 4 6 7 4 7 0 1 4 0 0 0 0 0 2 0 0

