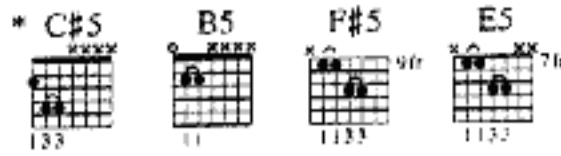


# NEW MILLENNIUM

\*All chord frames for 7-sl. gtr.:

- ⑦ - B    ④ - D  
 ⑥ - E    ③ - G  
 ⑤ - A    ② - B  
 ① - E



Moderately/Tempo I: ♩ = 84

Intro:

Play 4 times

Gtr. 1    C#5

*mf clean*

Synth.

*mf*

Gtr. 2

*mf clean*

Gtr. 2

\*Elec. Bass    Rhy. Fig. 1

*f*

end Rhy. Fig. 1

\*Synth. w/Rhy. Fig. 1 (Elec. Bass) 3 times Rhy. Fig. 2 end Rhy. Fig. 2

\*Synth. is doubled (left and right).

Gtr. 1 w/Rhy. Fig. 2 (Synth.) 2 times

Tempo II: ♩ = 126  
C#5

E5

C#5 E5

Gtr. 1 C#5 E5

slight P.M. -----

TAB

Synth.

TAB

Gtr. 1 C#5 E5 B5

slight P.M. -----

TAB

Synth.

TAB

Gtr. 3 C#5 B5 F#5 E5 C#5 B5 F#5 E5

Riff A

*f* widist. & flange

TAB

C#5 B5 F#5 E5 C#5 B5 F#5 E5  
end Riff A

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar tablature staff with fret numbers and picking directions.

w/Rhy. Fig. 3 (Gtr. 5) 3 times

C#5 B5 F#5 E5 C#5 B5 F#5 E5  
Rhy. Fig. 3

Musical notation for the second system, featuring two guitar parts: Gtr. 5 (7-string) and Gtr. 4, with specific performance instructions like "hold w/light dist." and "mf".

\*Gtr. 5 is a 7-st. Elec. gtr. tuned: ⑦ = B, ⑥ = E, ⑤ = A, ④ = D, ③ = G, ② = B, ① = E.

C#5 B5 F#5 E5 C#5 B5 F#5 E5

Musical notation for the third system, including a treble clef staff with a melodic line and a guitar tablature staff with fret numbers and "hold" markings.

Gtr. 5 / *f* C#5  
Synth. Rhy. Fig. 4  
end Rhy. Fig. 4

Musical notation for the fourth system, showing a synth part and a guitar part with fret numbers.

Verse 1:  
w/Rhy. Fig. 4 (Synth.) 4 times  
C#5

Musical notation for the fifth system, including a guitar part (Gtr. 5) and a vocal line with lyrics: "A single star behind me."

A red sky burns a head.

A lone ly light be low me.

A wake a mong the dead. An

D#5

o ver whelm ing feel ing

Gtr. 4

hold

TAB

leaves me numb and strange. A

hold

TAB

E5

sense of new — be — gin — ning. I

This system contains the first line of music. It features a vocal line with lyrics "sense of new — be — gin — ning." and a guitar accompaniment. The guitar part includes a TAB with fret numbers 4, 6, 6, 6, 6, and 6. There are also notes for "hold" and "P.M." (pick mute) in the guitar accompaniment.

F#5

sense the wind — of change. —

This system contains the second line of music. It features a vocal line with lyrics "sense the wind — of change. —" and a guitar accompaniment. The guitar part includes a TAB with fret numbers 4, 2, 2, 2, 2, 4, 2, 2, 2, 2. There are also notes for "hold" and "P.M." (pick mute) in the guitar accompaniment.

Tempo I: ♩ = 84

Pre-Chorus 1:

Out — with the old, use — less. — Peo — ple so cold, ruth — less. —

Gtr. 4

This section is labeled "Pre-Chorus 1" and includes the lyrics "Out — with the old, use — less. — Peo — ple so cold, ruth — less. —". It features a vocal line, a guitar accompaniment with "Gtr. 4" marking, and a TAB. The guitar part includes a TAB with fret numbers 4, 2, 4, 2, 4, 4, 0, 2, 5, 4, 0, 4, 2, 4, 2, 4, 4, 0, 2, 5, 4, 0. There are also notes for "C#5", "G5 F#5", and "P.M." (pick mute) in the guitar accompaniment.

Wel — come — in a new mil — len — ni — um. —

This section contains the lyrics "Wel — come — in a new mil — len — ni — um. —". It features a vocal line, a guitar accompaniment, and a TAB. The guitar part includes a TAB with fret numbers 4, 2, 4, 2, 4, 4, 0, 2, 5, 4, 0, 4, 2, 4, 2, 4, 4, 0, 2, 5, 4, 0. There are also notes for "C#5", "G5 F#5", and "P.M." (pick mute) in the guitar accompaniment.

Tempo II: ♩ = 126

C#5

G5 F#5

C#5

G5 F#5

How man - y times must I \_\_\_\_\_ live out this night - mare? I \_\_\_\_\_

TAB

Synth.

TAB

C#5

G5 F#5

C#5

G5 F#5

can't wait 'til \_\_\_\_\_ a new mil - len - ni - um. \_\_\_\_\_

TAB

Synth.

TAB

Chorus:  
C#5

F#5

E5

I've got this feel ing

\*Gtr. 4 RIFF B

TAB 14 13 12 11 13 14 | 10 12 11 10 14 10 12 11

\*Gtr. 4 dbld.

C#5

F#5

E5

the tide is turn ing now, ba by.

TAB 14 13 12 11 13 14 | 10 12 11 10 12 11 10 11 12 11 10 11

C#5

F#5

E5

Fun - ny feel ing

TAB 14 13 12 11 10 14 | 13 12 11 13 14 10 12 11

C#5

F#5

E5

ev - 'ry - thing's gon - na be al - right now.

TAB 14 13 12 11 10 14 | 13 12 11 10 12 11 10 11 12 11 10 11



C#5

Gtr. 4

14 13 12 11 13 14 | 10 12 11 13 14 10 12 11 | 14 13 12 11 10 14

Faster  $\text{♩} = 69$

Bridge:

C#5

Gtr. 1 Riff C

10 12 11 13 14 | 6 | 4 6 4 6 4

Liv-ing out a con-stant dé - ja vu. (Keep your head up.)

Please be pa-tient, we will get to you. (Keep your head up.) Just have some faith and you can

2 2 1 | 0 4 1 | 6 6 9

see it through. (Keep your head up.) But faith don't pay the rent that's o-ver-due. (Keep your head up.)

end Riff C

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

w/Riff C (Gtr. 1) dbld.

All that's glit-ter-ing is turn-ing blue. (Keep your head up.) What they want from me, ain't

got a clue. (Keep your head up.) Swallow pride before it swallows you. (Keep your head up.)

Don't dare bite the hand that's starv - ing you. (Keep your head up.)

Verse 2:

How can you keep — your head — and not go in — sane? —

D#5 E5 D#5

\*Gtr. 5 (7-str.)

T  
A  
B

\*⊙ = B.

The on - ly light — at the end — of the

E5 D#5

T  
A  
B

tun - nel is an - oth - er train.

E5 F#

T  
A  
B

Tempo I: ♩ = 84

Pre-Chorus 2:

C#5

Lies ten feet tall have broken my fall.

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a time signature of 12/8. The melody consists of quarter and eighth notes with lyrics underneath.

Gtr. 5

A guitar line in treble clef with a key signature of two sharps and a time signature of 12/8. It features a rhythmic pattern of eighth notes. Pedal points are marked as P.M. with a dotted line and a '4' below.

TAB

A guitar tablature line corresponding to the guitar 5 line above, with fret numbers (0, 2, 4, 0, 0, 2, 3, 2, 0, 2, 2, 2, 0, 2, 4, 0, 2, 0, 4, 2, 4) written below the staff.

Gtr. 4

A guitar line in treble clef with a key signature of two sharps and a time signature of 12/8. It features a melodic line with some rests and a final chord marked with a sharp sign.

TAB

A guitar tablature line corresponding to the guitar 4 line above, with fret numbers (0, 0, 10, 10, 11) written below the staff.

Welcome you all, new mil - len - ni - um. It's

A musical staff in treble clef with a key signature of two sharps and a time signature of 12/8. The melody continues with lyrics underneath.

Gtr. 5

A guitar line in treble clef with a key signature of two sharps and a time signature of 12/8. It features a rhythmic pattern of eighth notes. Pedal points are marked as P.M. with a dotted line and a '4' below.

TAB

A guitar tablature line corresponding to the guitar 5 line above, with fret numbers (2, 2, 2, 0, 2, 4, 0, 0, 2, 0, 2, 0, 2, 2, 2, 0, 2, 4, 4, 4, 2, 2, 0, 0) written below the staff.

Gtr. 4

A guitar line in treble clef with a key signature of two sharps and a time signature of 12/8. It features a melodic line with some rests and a final chord marked with a sharp sign.

TAB

A guitar tablature line corresponding to the guitar 4 line above, with fret numbers (0, 0, 10, 10, 11) written below the staff.

Tempo II: ♩ = 126

C#5

G5 F#5

C#5

G5 F#5

well o - ver - due. And I can't wait to \_\_\_\_\_

P.M. . . . . 4 P.M. . . . . 4 P.M. . . . . 4 P.M. . . . . 4

TAB

TAB

C#5

G5 F#5

C#5

G5 F#5

wel - come in a new mil - len - ni - um. \_

P.M. . . . . 4 P.M. . . . . 4 P.M. . . . . 4 P.M. . . . . 4

TAB

TAB

Chorus:

w/Riff B (Gtr. 4)

C#5 F#5 E5 C#5 F#5 E5

I've got this feeling the tide is turning now, baby

C#5 F#5 E5 C#5 F#5 E5

Funny feeling ev-ry-thing's gonna be alright now

Interlude 1:

C#5

\*Gtr. 4

Synth. Rhy. Fig. 5

end Rhy. Fig. 5

\*Gtr. 4 which was dbl'd. on chorus splits for this note.

w/Rhy. Fig. 5 (Synth.) 2 times

Gtr. 4

volume swell

volume swell

volume swell

hold

w/bar

Gtr. 4

w/bar

TAB

Gtr. 3

Riff D

end Riff D

TAB

w/Riff D (Gtr. 3)

8va

Gtr. 4

w/bar

TAB

Gtr. 3

TAB

TAB

\*Keybd. dbls. gr. 8va.

Interlude 2:

Gtr. 3 C#5

w/Fill 1 (Synth.)

Elec. Bass Rhy. Fig. 6

end Rhy. Fig. 6

w/Rhy. Fig. 6 (Elec. Bass) 3 times

w/Fill 2 (Synth.)

Gtr. 1

w/Fill 1 (Synth.)

w/slight P.M. throughout

rake - -

Fill 1 Synth.

Fill 2 Synth.

Musical notation for guitar system 1, including staff and TAB. The staff shows a melodic line with various notes and rests. The TAB below it shows fret numbers and 'x' marks for muted notes.

w/Fill 2 (Synth.)

Musical notation for guitar system 2, including staff and TAB. The staff continues the melodic line. The TAB shows fret numbers and 'x' marks.

w/Fill 1 (Synth.) 1st time  
w/Fill 2 (Synth.) 2nd time  
end Rhy. Fig. 7

w/Rhy. Fig. 6 (Elec. Bass)  
Rhy. Fig. 7

\*Gtr. 2

Musical notation for guitar system 3, including staff and TAB. The staff shows a melodic line. The TAB shows fret numbers and rhythmic markings.

end Rhy. Fig. 7A

Rhy. Fig. 7A

Gtr. 1

Musical notation for guitar system 4, including staff and TAB. The staff shows a melodic line. The TAB shows fret numbers.

\*Gtr. 2 dbld. w/Synth.

w/Rhy. Figs. 7 (Gtr. 2) & 7A (Gtr. 1)  
E5

BS

Musical notation for guitar system 5, including staff and TAB. The staff shows a melodic line. The TAB shows fret numbers.

C#5  
Rhy. Fig. 8

\*Gtr. 4

Musical notation for guitar system 6, including staff and TAB. The staff shows a melodic line. The TAB shows fret numbers.

\*Gtr. 4 dbld. w/Synth.



w/Fill 1 (Synth.)

end Rhy. Fig. 8

Musical notation for the first system, including a treble clef staff with notes and a guitar TAB staff with fret numbers.

TAB: 16 16 15 16 14 15 16 18 15 16 14 | 16 14 16 14 16 14 18 14 18 15 14

w/Rhy. Fig. 8 (Synth. only)

Rhy. Fig. 8A

Gtr. 4

Musical notation for the second system, including a treble clef staff with notes and a guitar TAB staff with fret numbers.

TAB: 16 16 15 16 14 16 16 15 | 16 14 15 16 17 14 16 15 16 14 16 14

w/Fill 2 (Synth.)

end Rhy. Fig. 8A

Musical notation for the third system, including a treble clef staff with notes and a guitar TAB staff with fret numbers.

TAB: 16 16 15 16 14 14 15 17 14 16 15 | 16 15 16 15 16 14 16 10 16 10 14

w/Rhy. Fig. 8 (Gtr. 4 & Synth.)

F#5

Musical notation for the fourth system, showing a treble clef staff with a whole rest.

\*Gtr. 4

E5

Musical notation for the fifth system, including a treble clef staff with notes and a guitar TAB staff with fret numbers.

TAB: 14 14 10 14 12 14 14 10 | 14 11 14 12 14 13 14 12 10 14 12 14 12 14 12

\*Gtr. 4 dbld. w/Synth.

Musical notation for the sixth system, including a treble clef staff with notes and a guitar TAB staff with fret numbers.

TAB: 14 14 13 14 11 14 12 13 14 | 14 13 14 12 12 14 16 10 14 16 18 14 14 15 17 14 15 17 14 16 17

w/Rhy. Fig. B (Synth. 8va) & Rhy. Fig. 8A (Gtr. 4)  
F#5

Musical staff showing the F#5 chord in treble clef, 4/4 time. The notes are F#4, A4, C#5, and E5.

\*Gtr. 4 E5 (h)

\*\*Gtr. 4 8va

Synth. loco

Musical staff for guitar and synth. The guitar part starts with a chordal figure on E5 (h) and then moves to a melodic line. The synth part is a high-octave accompaniment.

TAB

14 14 13 14 12 14 14 13 14 11 14 12 14 13 22 21 19 22 21 21 22 21 21 10 21 10 14 12

Guitar tablature for the first system, showing fret numbers for both hands.

\*Gtr. 4 dbld. w/Synth.

\*\*Gtr. 4 (upstem) & Synth. (downstem) split for these 3 beats only, then return to dbl.

\*Gtr. 4 N.C.

Musical staff for guitar N.C. (Natural Chord) section, showing a melodic line with natural harmonics.

TAB

14 14 13 14 11 14 12 13 14 14 13 14 12 13 14 19 14 12 12 14 14 12 11

Guitar tablature for the second system, showing fret numbers for both hands.

\*Gtr. 4 dbld. w/Synth. 8va.

Gtr. 4 C#5

(8va)

w/feedback

Musical staff for guitar C#5 with feedback. It includes a triplet, a wavy line indicating feedback, and a high-octave section with feedback.

TAB

7 4 7 6 4 5 4 (4) 9 (9) (9) (9) (9) (9)

Guitar tablature for the third system, showing fret numbers for both hands.

\*Hold down B note while flipping toggle switch on and off.

Interlude 3:  
C#5  
Gtr. 5 (7-st.)

P.M.

Musical staff for Interlude 3, showing a melodic line in treble clef, 4/4 time.

TAB

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

Guitar tablature for Interlude 3, showing fret numbers for both hands.

w/Fill 3 (Gtr. 4)

w/Fill 4 (Gtr. 4)

The first system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a guitar tablature staff. The treble staff contains a melodic line with eighth notes. The tablature staff shows fret numbers: 2 2 2 0 2 2 2 0 2 3 2 0 for the first measure, and 2 2 2 0 2 2 2 0 2 0 2 0 for the second measure.

w/Fill 4 (Gtr. 4)

w/Fill 5 (Gtr. 4)

The second system continues the musical notation. The treble staff shows a melodic line with eighth notes. The tablature staff shows fret numbers: 2 2 2 0 2 2 2 0 2 3 2 0 for the first measure, 2 2 2 0 2 2 2 0 2 3 2 0 for the second measure, and 2 2 2 0 2 2 2 0 for the third measure.

N.C.

Chorus:  
w/Riff A (Gtr. 3)

C#5

The chorus section features a vocal line and a guitar line. The vocal line starts with the lyrics "I've got this feel -". The guitar line (Gtr. 4) features a melodic line with triplets of eighth notes. The tablature staff shows fret numbers: 5 4 5 4 5 4 6 4 5 6 4 6 4 7 6 4 7 4 7, followed by a measure with a (4) indicating a barre.

Fill 3  
Gtr. 4

Fill 3 is a guitar solo consisting of two triplets of eighth notes. The treble staff shows the notes, and the tablature staff shows fret numbers: 12 12 12 12 12. The strings are muted (indicated by 'x' in the tablature).

Fill 4  
Gtr. 4

Fill 4 is a guitar solo consisting of a single eighth note followed by a quarter note. The treble staff shows the notes, and the tablature staff shows fret numbers: 4 and 12.

Fill 5  
Gtr. 4

Fill 5 is a guitar solo consisting of a single eighth note followed by a quarter note. The treble staff shows the notes, and the tablature staff shows fret numbers: 0 and 0.

F#5 E5 C#5 F#5 E5 C#5

ing the tide is turn - ing now, ba - by. — Fun - ny feel -

F#5 E5 C#5 F#5 E5

ing ev - 'ry-thing's gon - na be — al - right now. —

C#5 F#5 E5

I'm — got this feel ing

Gtr. 4

hold —

T  
A  
B

C#5 F#5 E5

the tide is turn - ing now, ba - by. —

hold —

T  
A  
B

C#5

F#5

E5

Fun - ny feel - ing

hold -----

T  
A  
B

C#5

F#5

E5

ev - 'ry - thing's gon - na be al - right now.

hold -----

hold -----

T  
A  
B

Outro:

\*Gtr. 4 N.C.

T  
A  
B

\*Gtr. 4 dbld. w/Synth.

T  
A  
B

# YOU NOT ME



Moderately ♩ = 74

Intro:

Drums

Gtr. 1

*f* w/envelope filter

1/4

1/4

1/4

1/4

TAB

0 2 2 2 0 2 2 0 2 0 2 5 0 2 2 2 0 2 2 0 2 0 2 5

1/4

1/4

TAB

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

Verse 1:

Gtr. 1 tacet; Bass plays Intro figure 2 times, simile

F#5

Be - ing 'round you is driv - ing me cra - zy.

Watch - ing you run is mak - ing me la - zy. You're

try - ing to buy a place in my head, tell - ing me lines I've al - read - y read.

Speak - ing my name to try to con - fuse me, say it a - gain, you're start - ing to lose me.

Pre-Chorus:

**F#5** **F#5/A\***

That's al - right, I'm o - kay, it hap-pens ev - 'ry sin - gle day...

Gtr. 1 Rhy. Fig. 1

TAB

\*Bass plays A.

**F#5/C#\*** **F#5/B\***

It's all the same, but I'm not blind. It's all a-bout end Rhy. Fig. 1

f Gtr. 2 (12-st. Acoustic)

TAB

\*Bass plays C#.

\*Bass plays B.

Chorus:

**G#5** **E5/G#\***

Gtr. 4 (w/dist.)

you, not me. It's all a-bout the

Gtr. 2

hold

TAB

†Gtr. 2 dbld. by Gtr. 3 (Elec. w/dist.).

\*Bass plays G#.

**F#5** **E5** **F#5**

things that you're ex - pect - ing me to be. There's not e-nough

hold

TAB

G#5

B5

time to live, and

hold - - - - -

T  
A  
B

D#m

E5 type2

B5 type2 C#5 F#5 type2

all that you're ex - pect - ing me to give. It's all a - bout

hold - - - - -

T  
A  
B

To Coda II ⊕

To Coda I ⊕

G#5

F#5

E5

F#5

G#5

F#5

E5

you, not me. It's all a-bout you, not me.

T  
A  
B



Interlude 1:

F#5

E5

F#5

E5

Gtr. 1

Rhy. Fig. 2

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

2 (2) 2 (2) 2 (2) 2 (2) 0 2 (2) 2 (2) 2 (2) 2 (2) 0

Synth.

Rhy. Fig. 2A

2 0 2 0

F#5

E5

F#5

E5

You're

end Rhy. Fig. 2

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

2 (2) 2 (2) 2 (2) 2 (2) 0 2 (2) 2 (2) 2 (2) 2 (2) 0

end Rhy. Fig. 2A

6 7 9 10 9

Verse 2:

F#5

Gtr. 5

build-ing my pris - on brick by brick.

*mf*  $\frac{1}{2}$  *w/adbk.* *8va* *loco*

TAB

8 11 7

w/Fill 1 (Gtr. 3)

Eat-ing your words is mak - ing me sick. You

TAB

14 12 (12)

Gtr. 1

get what you want 'cause noth - ing is sa - cred, you're read-ing my mind and leav - ing me na - ked. You

$\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$

TAB

0 2 2 2 0 2 2 0 2 0 2 5 0 2 2 2 0 2 2 0 2 0 2 5

Fill 1  
Gtr. 1

*volume swell*

TAB

0 9

say I got-ta give be-fore \_ I re-ceive it, one of these days I'll be-lieve \_ it. It's all a-bout

Musical notation for the first system. It includes a vocal line on a treble clef staff with lyrics, and a guitar accompaniment on a treble clef staff. The guitar part features a steady eighth-note bass line and chords. A time signature of 1/4 is indicated above the guitar staff. A guitar part labeled "Gtr. 2" is shown on a separate staff.

TAB notation for the first system, showing fret numbers for the guitar accompaniment. The sequence of frets is: 0 2 2 2 0 2 2 0 2 0 2 5 0 2 2 2 0 2 (4/4) 1 0.



Coda I

Interlude 2:

Gtr. 6 E5 F#5

Musical notation for the second system, featuring a guitar part on a treble clef staff. The marking "f w/dist." (forte with distortion) is present. The notation includes a sequence of notes with a circled 6 above the 4th fret and several 'x' marks indicating muted notes.

TAB notation for the second system. It starts with a circled 6 above the 4th fret, followed by 'x' marks on various strings and frets, and ends with fret numbers 2 2 2 2 4 4.

E5 F#5

Musical notation for the third system, featuring a guitar part on a treble clef staff. It includes triplet markings over groups of notes and a marking "\*harm..." with a circled 3 above the 21st fret, indicating natural harmonics.

TAB notation for the third system. It starts with a circled 6 above the 4th fret, followed by a series of zeros, then fret numbers 15 and 0.

\*Lightly touch ③ st. at 21st fret and slide down while picking, producing random harmonics. (Do not press down hard enough to fret note.)

E5 F#5

B5

(8va)

Musical notation for the fourth system, featuring a guitar part on a treble clef staff. It includes a B5 chord and an 8va marking. The notation includes notes with a circled 14 above the 14th fret and a marking "A.H." with a circled 3 above the 21st fret.

TAB notation for the fourth system. It starts with a circled 6 above the 4th fret, followed by fret numbers 8 9, a circled 9 above the 9th fret, a circled 14 above the 14th fret, fret numbers 12 10, and fret numbers 4 (4) 2 4 2.

E5 F#5

Musical notation for the fifth system, featuring a guitar part on a treble clef staff. It includes a chromatic line of notes. The notation includes a circled 14 above the 14th fret and a circled 16 above the 16th fret.

TAB notation for the fifth system. It starts with a circled 6 above the 4th fret, followed by fret numbers 16 14 17 16 15 14 17 16 15 14 16 15 14 15 16 14 16 15 14 15 16 16.

B5

P.M.

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 1)

F#5

F#5/A\*

D.S.  $\text{al Coda II}$

w/F#11 2 (Gtr. 2)

F#5/C#\*

F#5/B\*

⊕

Coda II

G#5

F#5

E5

F#5

G#5

F#5

E5

Gtr. 4

Outro:

w/Rhy. Fig. 2A (Synth.)

F#5

E5

F#5

E5

Gtr. 1

F#11 2  
Gtr. 2

F#5

E5

F#5

E5

Musical notation for the first system, including a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a melodic line with eighth notes and quarter notes. Below it is a guitar TAB staff with fret numbers and picking notation (1/2 and (2)).

F#5

E5

F#5

E5

Musical notation for the second system, similar to the first but with "P.M." markings under the E5 chords. The TAB staff includes additional fret numbers (0, 2, 3, 4) for the E5 chords.

Synth.

Synthesizer notation for the second system, showing a treble clef staff with notes and a corresponding TAB staff with fret numbers 2, 7, and 13.

F#5

E5

F#5

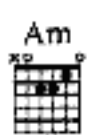
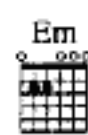









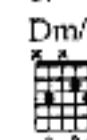
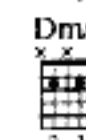
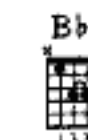
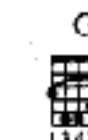
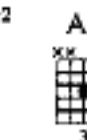
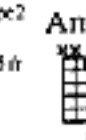
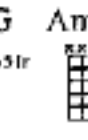
E5

E

Musical notation for the third system, including a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a melodic line with eighth notes and quarter notes. Below it is a guitar TAB staff with fret numbers and picking notation (1/2 and (2)).

Synthesizer notation for the third system, showing a treble clef staff with notes and a corresponding TAB staff with fret numbers 12, 0, and 11.

# PERUVIAN SKIES

 331	 23	 21 3	 132	 134211	 3 2 1	 2 31	 134	 231
 1333	 1333	 3 241	 2 341	 133	 134211	 3111	 1111	 12

Slow/Tempo I: ♩ = 52

Intro:

\*Gtrs. 1 & 2 *Em* Rhy. Fig. 1



\*Two gtrs. arr. for one: Gtr. 1, Electric w/phasing (left) & Gtr. 2, Acoustic (right).

\*\*Note in parenthesis played by Gtr. 1 only (left).



w/Rhy. Fig. 1 (Gtrs. 1 & 2)

*Em* Gtr. 3 (12-string Acoustic)

Rhy. Fig. 1A



end Rhy. Fig. 1A

Verse:

Em G D/F#

1. There, \_\_\_\_\_ there it is. \_\_\_\_\_ I'm  
2. Hey, \_\_\_\_\_ I hope you know \_\_\_\_\_

\*Gtrs. 1 & 2

hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_

T  
A  
B  
0 2 4 (5) 0 2 4 2 0 5 2 5

\*Gtr. 4

T  
A  
B

\*Gtrs. 1, 2 & 4 sim. Verse 2. \*\*Note in parenthesis played by Gtr. 1 only (left).

Em G D/F#

swear he's gon-na mur-der that poor kid.  
tak-ing all this with-me when I go.

hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_

T  
A  
B  
0 2 4 5 6 (1/2) 0 0 2 4 2 0 2 2 2 2

mf  
w/slide

T  
A  
B

Em G D/F#

Wait,  
Shame,

I hear it a - gain. —  
you're not to blame. —

You

hold

hold

hold

TAB

\*Gtr. 5

\*Gtr. 4

TAB

\*Gtr. 4 (downstem) & Gtr. 5 (upstem) both w/slide

Em G D/F#

don't turn on the lights — un - til — you hear — the way — it ends. —  
I'm the mon - ster you — cre - at - ed in your dad - dy's name. —

hold

hold

1/2

TAB

TAB



Tempo II: ♩. = 34

Chorus:

Am

Em

Cont. rhy. simile

Gtr. 3

Un - der Pe - ru - vi - an skies, Va -

\*Gtr. 1

hold

TAB

Gtr. 5

Gtr. 4

TAB

\*Two gtrs. arr. for one, sim. 2nd time.

Gtrs. 4 & 5 tacet

Substitute w/Fill 1 (Gtr. 1) 2nd time

G

D

nes - sa re - gret - ful - ly waits. The

hold

TAB

Gtr. 6

pp w/dist.

TAB

Fill 1  
Gtr. 1

hold

harm.

TAB

Substitute w/Fill 2 (Gtr. 1) 2nd time

Am

Em

sto - ry un - folds in her eyes, where

hold - - - f hold - - -

TAB 0 2 4 4 2 0 4 2 0 3 5 0 2 0 2

TAB 0 1 2 0 0 0 0 0 0 0 0 0 0 0 0

G

F

mid - night hys - te - ri - a's no big sur - prise. -

hold - - - hold - - -

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB 0 1 2 0 0 0 0 0 0 0 0 0 0 0 0

Fill 2  
Gtr. 1

TAB 0 7 9 7 8 7 5 7 7

Am

C/G

Bat - tered and bruised, - al - ways con - fus - ing the love

hold - - - - - hold - - - - -

TAB 0 2 1 0 1 2 2 2 1 2 0 1 2

TAB 0 1 2 3 4 5 0 1 2 3 4 5 0 1 2 3 4 5

To Coda ⊕

D9/F#

F  
Gtr. 3


that she's los - ing for hate. Poor Va -

hold - - - - - hold - - - - -

TAB 2 2 1 2 2 3 2 1

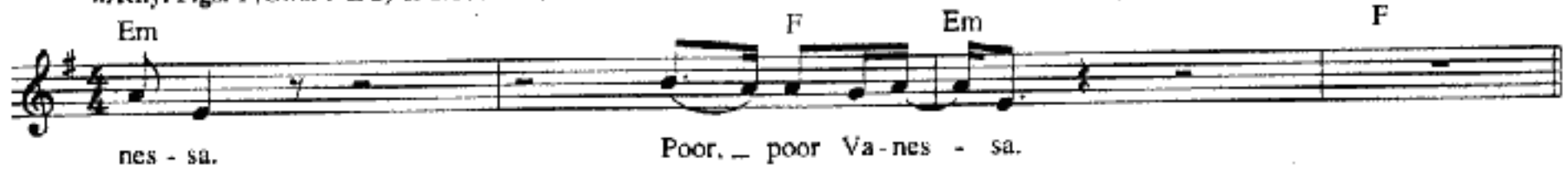
TAB 1 2 0 2 2 1 2 0 2 1

Tempo I: ♩ = 52

D.S.  al Coda

w/Rhy. Figs. 1 (Gtrs. 1 & 2) & 1A (Gtr. 3)

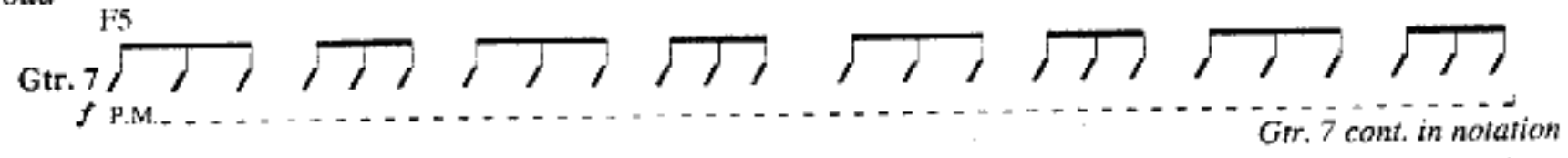
Em F Em F



nes - sa. Poor, - poor Va - nes - sa.

Faster/Tempo III: ♩ = 82

Coda

Gtr. 7 *f* P.M.  *Gtr. 7 cont. in notation*



Poor Va -

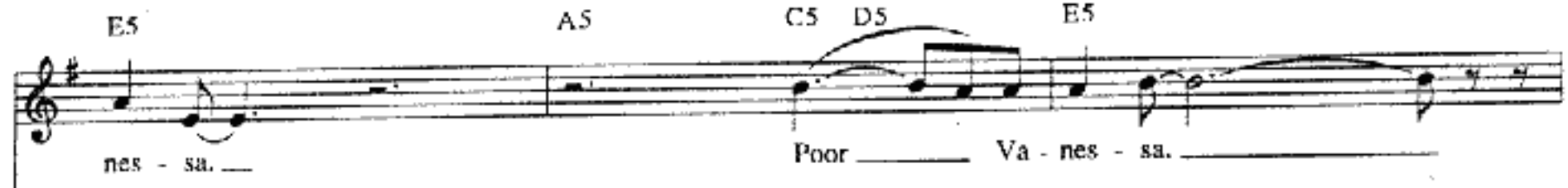
Gtr. 1 *hold* 

*hold* 

TAB 

Bridge:

E5 A5 C5 D5 E5



nes - sa. Poor Va - nes - sa.

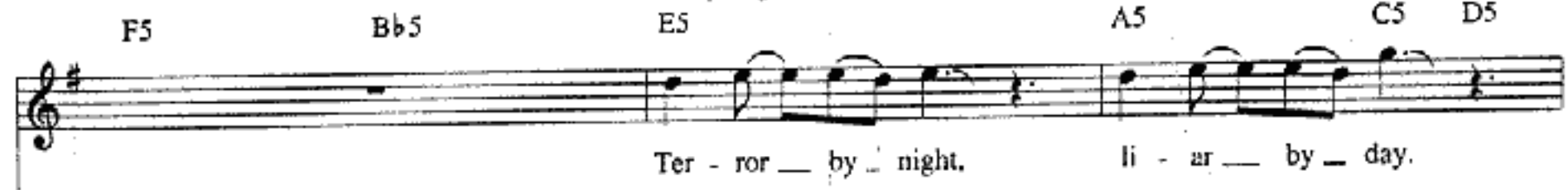
Gtr. 7 Rhy. Fig. 2 *f* *widist.* *hold* 

*hold* 

TAB 


w/Rhy. Fig. 2 (Gtr. 7)

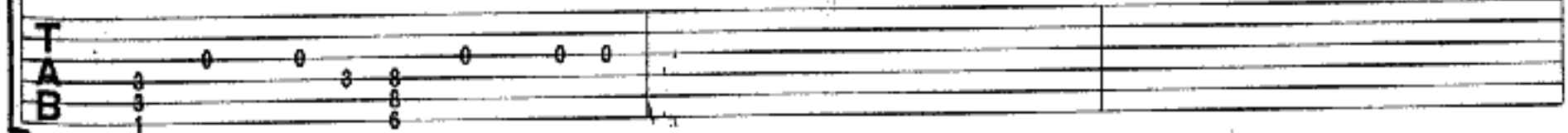
F5 Bb5 E5 A5 C5 D5



Ter - ror by night, li - ar by day.

end Rhy. Fig. 2

*hold* 

*hold* 

TAB 

Guitar Solo:

E5

F5

Bb5

Dm

Gtr. 6

Tell - ing . her se - crets \_ won't take them . a - way.

Gtr. 8

f widist. & wah wah

Am  
Cont. rhy. simile

C

G

Dm

Am

C

B7

Dm

Dm/C

Dm/B

8va

Gtr. 6  $B\flat 5$

P.M.

(8va)

3 3 3 3 3 3 hold bend

1 1 1

20 (20) 10 10 20 20 (20) 18 19 18 20 20 (20) 18 10 20 20 20 20 20 20

Tempo IV: ♩ = 120

Interlude:

E5 G5 E5 B♭5 E5 A5 E5 G5 E5 B♭5 E5

Gtr. 8

(20)

\*Gtr. 7

f P.M. - 4 P.M. - 4 P.M. - 4

\*Gtr. 7 dbld.

Gtr. 7 G5 E5 B♭5 E5 A5 E5 G5 E5 B♭5 E5

P.M. - 4 P.M. - 4 P.M. - 4

Rhy. Fig. 4 G5 A5

7 6

E5                      B5 F5 E5                      G5 D5 E5                      end Rhy. Fig. 5

TAB

2	2	X	X	2	X	X	2	4	3	2	2	X	X	2	X	X	2	5	0	0	0	X	X	2	X
0	0	X	X	0	X	X	0	2	1	0	0	X	X	0	X	X	0	3	0	0	0	X	X	0	X

w/Rhy. Fig. 4 (Gtr. 7)  
E5                      G5 A5 E5                      Bb5 F5

Synth.                      Rhy. Fig. 5

TAB

14	14	14	14	14	14	14	14	14	14	14	16	15	17	14	17	15	17
17	14	16	17	14	16	17	14	16	17	14	16	17	14	16	17	15	17

E5                      G5 D5 E5

TAB

14	14	14	14	14	14	14	14	14	14	14	16	15	17	14	17	15	17
17	14	16	17	14	16	17	14	16	17	14	16	17	14	16	17	15	17

w/Rhy. Fig. 5 (Synth.) 4 times  
Gtr. 7                      N.C.                      E5                      N.C.

TAB

0	0	X	X	2	X	7	6	5	2	2	X	X	2	X	5	4	3
0	0	X	X	0	X	7	6	5	0	0	X	X	0	X	5	4	3

E5                      N.C.                      E5                      N.C.

TAB

2	2	X	X	2	X	7	6	5	2	2	X	X	2	X	5	4	3
0	0	X	X	0	X	7	6	5	0	0	X	X	0	X	5	4	3

N.C.

Gtr. 7

1/4

1/4

TAB 0 7 7 0 0 7 5 7

end Riff A

Gtr. 9 Riff A

*mf*  
wiring modulator effect

tr

tr

TAB 14 15 12 13 14 13 (13) (14) 14 15 12 13 14 0 (0) (0)

w/Riff A (Gtr. 9)

Gtr. 7

TAB 0 7 7 0 0

end Riff B

Gtr. 7 Riff B

1/4

1/4

1/4

1/4

TAB 0 7 5 7 6 5 0 5 7 6 6 0 5 3 0 7 5 7 6 5 0 5 7 6 5 3 5 3

w/Riff B (Gtr. 7)

Gtr. 8

1/4

1/4

1/4

1/4


TAB 7 0 7 9 8 7 7 7 0 8 7 5 7 5 7 0 7 0 8 7 7 7 0 8 7 5 7 5



Chorus:

Am Em

Gtr. 7 / *Cont. rhy. simile*



Un - der Pe - ru - vi - an skies, Va -

G<sup>type2</sup> D



nes - sa re - gret - ful - ly waits. The

Am Em



sto - ry un - folds in her eyes, where

G<sup>type2</sup> F



mid - night hys - te - ri - a's no big sur - prise.

Am<sup>type2</sup> A<sup>open</sup> Am<sup>type2</sup> A<sup>open</sup> Am7/G

Gtr. 7 / *Cont. rhy. simile*

P.M. P.M.



Bat - tered and bruised, al - ways con - fus - ing the love.

Am<sup>6</sup>/F# F5

Gtr. 7



that she's los - ing for hate.

Outro:

Gr. 7

E5 G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5

P.M. . . 4

P.M. . . 4

P.M. . . 4

G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5

P.M. . . 4

P.M. . . 4

P.M. . . 4

G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5

P.M. . . 4

P.M. . . 4

P.M. . . 4

E5 G5 E5 Bb5 E5 A5

P.M. . . 4

P.M. . . 4

E5 G5 E5 Bb5 E5

P.M. . . 4

# HOLLOW YEARS

**Dm(9)** 5fr 1342  
**Fmaj9/C** 6fr 4 3 2  
**Gm(9)** 3fr 124111  
**Gm/A** 7fr 324  
**A9** 5fr 132  
**Am11** 341  
**Dm(9)/A** 5fr 1 342  
**Bbmaj7(#11)** 6fr 1 342  
**Dm** 231  
**Bbmaj7** 13241  
**C** 5fr 32 1  
**A7 type2** 2 3  
**Bb** 1333  
**Csus** 34 11  
**F/A** 3211  
**Dm/C** 3 241  
**G/B** 1 34  
**F** 3211  
**C type2** 5fr 43111  
**Dsus** 134  
**Em** 23  
**B7** 13141  
**Em/D** x00000  
**A/C#** 3111  
**G** 21 34

Moderately slow ♩ = 72

Intro:

**Dm(9)** **Fmaj9/C** **Gm(9)**  
 Rhy. Fig. 1  
 Gtr. 2 (Acoustic) *mf*  
 w/Synth. & Percussion 4  
 Gtr. 1 (Nylon str.) *f*

TAB: 5 6 10 10 11 11

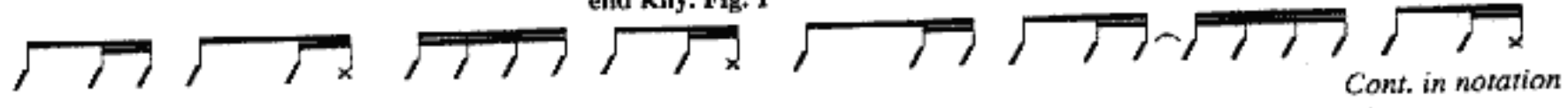
**Gm/A** **A7** **Dm(9)** **Am11**

TAB: 8 7 6 7 0 6 8 8 10 10

**Dm(9)** **Fmaj9/C** **Gm(9)**

TAB: 5 7 6 6 6 6 8

Gm/A A7 end Rhy. Fig. 1 Dm(9) Dm(9)/A Bbmaj7(#11)



Cont. in notation

Musical notation for the first system, including a treble clef staff with notes and a guitar tablature staff with fret numbers (8, 7, 6, 7, 9, 10, 9, 10, 9, 7, 7).

Verse:

Dm F(9)/C Gm(9)

Vocal line for the first verse with lyrics: 1. He's just the kind of man - you hear - a - bout, - 2. She's not the kind of girl - you hear - a - bout, -

Gtr. 2

hold throughout/played fingerstyle

Guitar accompaniment for the first verse, including a treble clef staff with notes and a guitar tablature staff with fret numbers (5, 7, 7, 6, 6, 6, 7, 7, 9, 9, 9, 9, 7, 7).

Bb° Csus(9) Dm Am11

Vocal line for the second verse with lyrics: who leaves his fam - 'ly for - an eas - y out. - she'll nev - er want an - oth - er, she'll nev - er be with - out.

Guitar accompaniment for the second verse, including a treble clef staff with notes and a guitar tablature staff with fret numbers (6, 8, 6, 5, 7, 0, 5, 7, 5, 7, 6, 8, 0, 5, 5).

Dm F(9)/C Gm(9)

Vocal line for the third verse with lyrics: They nev - er saw the signs, - he nev - er said a word. - She'll give you all the signs, - she'll tell you ev - 'ry - thing, -

Guitar accompaniment for the third verse, including a treble clef staff with notes and a guitar tablature staff with fret numbers (5, 7, 7, 6, 6, 0, 7, 3, 3, 0, 0, 7).

Bb<sup>6</sup>

C(9)

Gm/A

A7

He could-n't take an - oth - er day.  
then turn a-round and walk a - way.

*Cont. in slash*

**Pre-Chorus:**

Dm

Bb maj7

C

A7<sup>type2</sup>

Dm

Bb maj7

Gtr. 2 *Cont. rhy. simile*

Car - ry me to the shore - line, bur - y me in the sand.

Gtr. 3  
(Elec.) *Rhy. Fig. 2*

*mf hold clean* *hold* *hold*

**w/Fill 1 (Gtr. 4)**

C

A7<sup>type2</sup>

Dm

Bb maj7

C

A7<sup>type2</sup>

Walk me a - cross the wa - ter, and  
end *Rhy. Fig. 2*

*hold* *hold* *hold*

**Fill 1**  
Gtr. 4 (Electric)

*mf w/dist.*

Bb

Csus

C

may - be you'll un - der - stand. —

Gtr. 3

hold ————— hold —————

TAB 5 6 5 5 6 5 6 5 5 0

Gtr. 5 (12-st. Electric)

mf hold —————

TAB 8 5 6 6 8 5 6 6 5 5 6 5 5 5 6

Chorus:

F/A

Bb

Csus

F/A

Bb

Gtr. 2 Cont. rhy. simile

Once the stone — you're crawl - ing un - der is lift - ed off — your shoul -

Gtr. 5

hold —————

TAB 7 5 6 5 8 5 5 5 5 5 5 6 7 5 6 5 8 5 6 6

Gtr. 6 (Electric)

*P* hold — — hold — — hold — — hold — — hold — — hold — —

widist.

TAB 5 6 5 6 6 6 6 5 6 5 6 5 6

Csus

Dm

F/A

Bb

Csus

A7 type2

ders, \_ once the cloud \_ that's rain - ing o - ver your head

T  
A  
B

hold - - - hold - - - hold - - - hold - - - hold - - -

T  
A  
B

To Coda ⊕

Dm

Dm/C

G/B

Bb

Csus

dis - ap - pears, the noise that you'll \_ hear \_ is the crash - ing down of hol - low years. \_

T  
A  
B

hold - - - hold - - - hold - - -

T  
A  
B

Gtr. 2

F                      Dm                      Bb                      Csus

Chord diagrams for F, Dm, Bb, and Csus. F: x23211. Dm: xx0232. Bb: x11233. Csus: x32311.

Musical staff with treble clef, showing a single note on the first line (F4).

Musical staff with guitar chord diagrams for F, Dm, Bb, and Csus.

TAB

Guitar tablature for the first system, corresponding to the chords above.

Musical staff with treble clef, showing a single note on the first line (F4).

TAB

Guitar tablature for the second system, showing a single fret (6) on the first string.

*D.S. al Coda*

F                      Dm                      Bb                      Csus

Chord diagrams for F, Dm, Bb, and Csus. F: x23211. Dm: xx0232. Bb: x11233. Csus: x32311.

Musical staff with treble clef, showing a single note on the first line (F4).

Musical staff with guitar chord diagrams for F, Dm, Bb, and Csus.

TAB

Guitar tablature for the third system, corresponding to the chords above.

Musical staff with treble clef, showing a single note on the first line (F4).

TAB

Guitar tablature for the fourth system, showing a single fret (6) on the first string.





Coda

Interlude:

w/Rhy. Fig. 1 (Gtr. 2) & Fill 2 (Gtr. 6)

Dm(9) Fmaj9/C Gm(9)

Gtr. 1

TAB

Gm/A A7 Dm(9) Am11

TAB

Dm(9) Fmaj9/C Gm(9)

TAB

Gm/A A7 Dm(9) Dm(9)/A C type2

Gtr. 2

TAB

Fill 2  
Gtr. 6

TAB

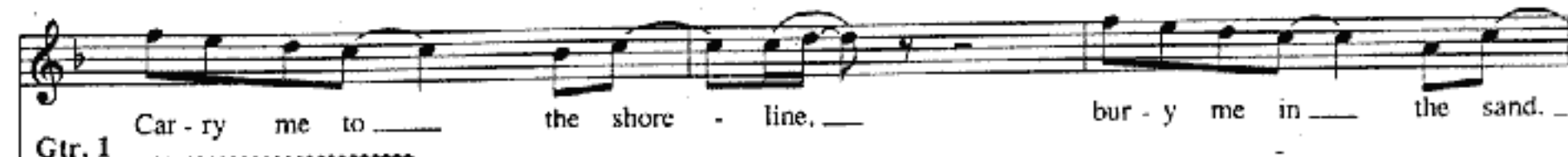
Pre-Chorus:

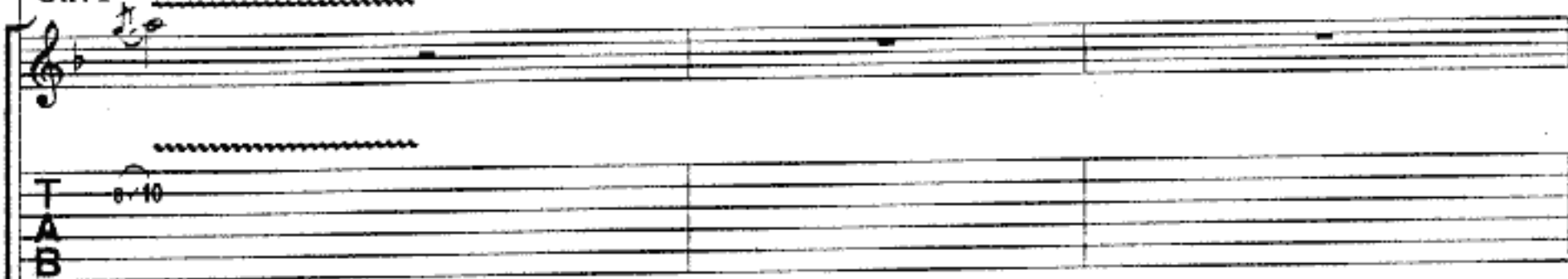
w/Rhy. Fig. 2 (Gtr. 3)

Dm Bbmaj7 C A7<sup>type 2</sup> Dm Bbmaj7

Gtr. 2  *Cont. rhy. simile*

Car - ry me to \_\_\_\_\_ the shore - line, \_\_\_\_\_ bur - y me in \_\_\_\_\_ the sand. \_\_\_\_\_

Gtr. 1 

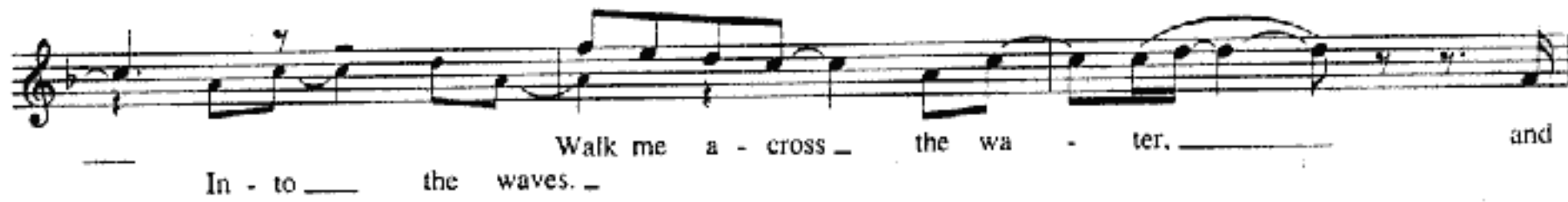
TAB 

w/Fill 1 (Gtr. 4)

C A7<sup>type 2</sup> Dm Bbmaj7 C A7<sup>type 2</sup>

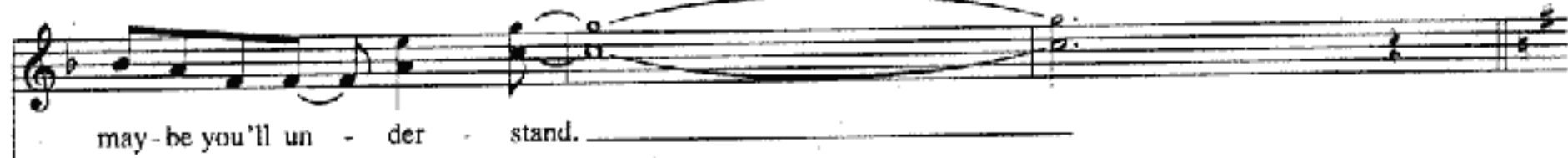
\_\_\_\_\_ In - to \_\_\_\_\_ the waves. \_\_\_\_\_

Walk me a - cross \_\_\_\_\_ the wa - ter, \_\_\_\_\_ and



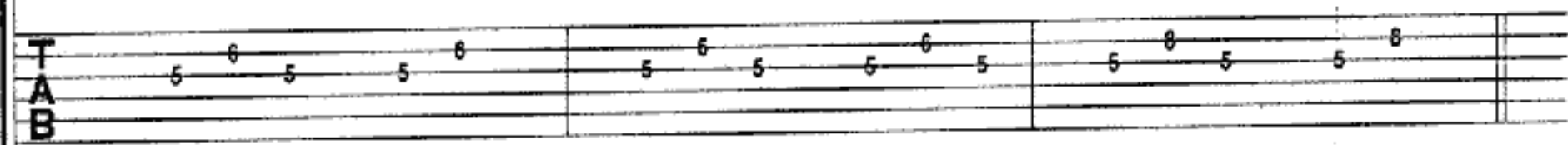
Bb Csus C

may - be you'll un - der - stand. \_\_\_\_\_



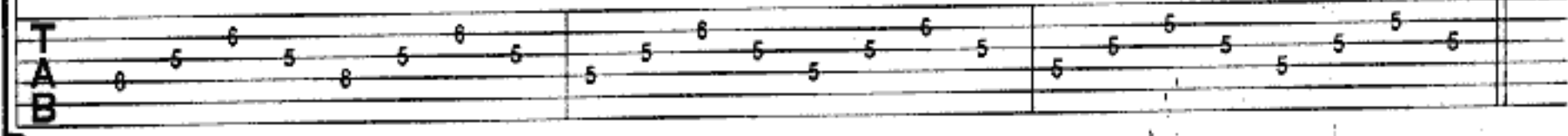
Gtr. 3

*hold* \_\_\_\_\_ *hold* \_\_\_\_\_ *hold* \_\_\_\_\_

TAB 

Gtr. 5

*hold* \_\_\_\_\_

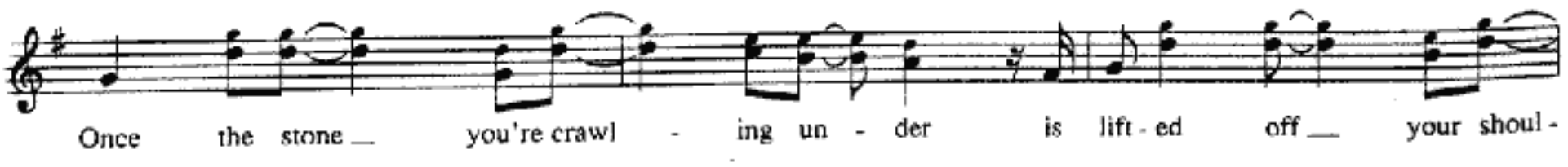
TAB 

Chorus:

G/B C Dsus G/B C

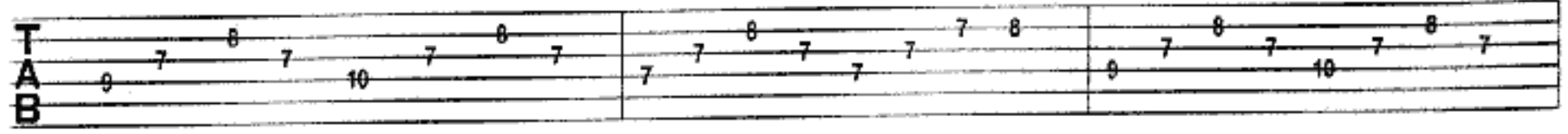
Gtr. 2  Cont. rhy. simile

Once the stone — you're crawl - ing un - der is lift - ed off — your shoul -

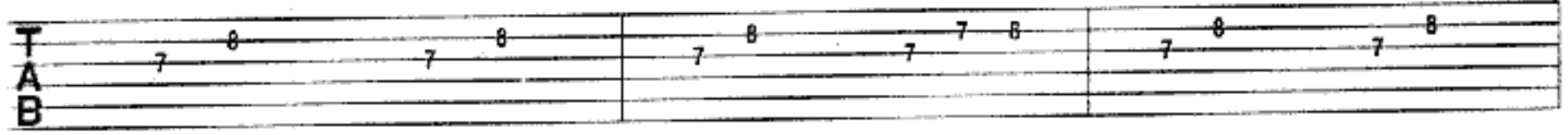


Gtr. 5  hold

---

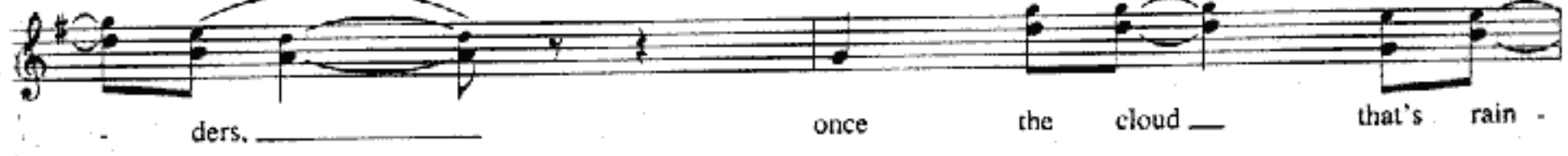
TAB 

Gtr. 6  hold — — — — — hold — — — — — hold — — — — — hold — — — — — hold — — — — — hold — — — — —

TAB 

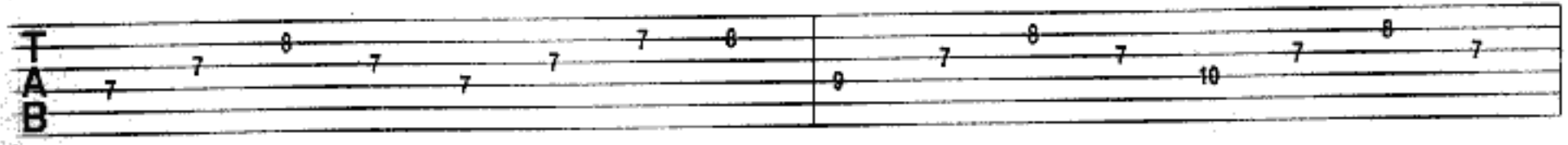
Dsus Em G/B C

ders, — — — — — once the cloud — that's rain -

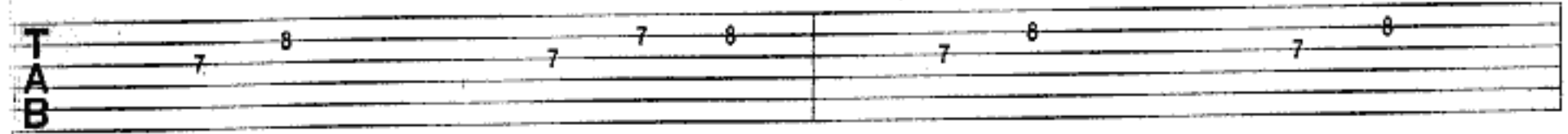




---

TAB 

Gtr. 6  hold — — — — — hold — — — — — hold — — — — — hold — — — — —

TAB 

w/Fill 3 (Gtrs. 4 & 7)

Dsus

B7

Em

Em/D

ing o - ver your head dis - ap - pears, the

TAB 7 7 8 7 7 8 7 8 0 5 0 5 4 0 0 0

hold hold hold

TAB 7 8 7 8 9 8 7 9 9 7 7 8 7

A/C#

C

Dsus

noise that you'll hear is the crash - ing down of hol - low years.

TAB 6 5 5 5 5 5 0 0 0 0 0 0

hold hold

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

**Fill 3**  
Gtr. 4

Gtr. 7  
*mf w/dist.*

TAB 5 7 0 5 7 4

G Em C Dsus

Rhy. Fig. 3

Rhy. Fig. 3A

w/Rhy. Figs. 3 (Gtr. 5) & 3A (Gtr. 6) Both 7 times

G Em C Dsus

G Em C Dsus

G Em C Dsus

G Em C Dsus

G Em C Dsus

Once the stone — you're crawl ing un der. —

G Em C Dsus

Once the stone — you're crawl ing un der. — (The sound — of it —

G rit. Em C Dsus

Once the stone crash — ing you're crawl down — up ing un der. — on your head. —

Gtr. 2

Gtr. 5

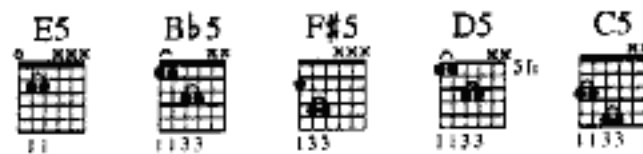
TAB

Gtr. 6

hold

TAB

# BURNING MY SOUL



Moderately ♩ = 102

Intro:

N.C.

w/Riff A (Bass)

\*\*E5 Bb5 G5

Gtr. 1

Riff B

Gong #

Riff A

Riff B

pitches approx.

mf clean

\*Bass ⑥ = D.

\*\*Chords implied by organ.

Play 4 times  
A5

w/Riffs A (Bass) & B (Gtr. 1)

E5 Bb5 E5 G5

1. - 5.

E5 A5 E5 F5

6.

E5 A5 E5 F5

A

Gtr. 2

Riff C

f w/heavy dist.

Cont. in slashes

Verse 1:

E5

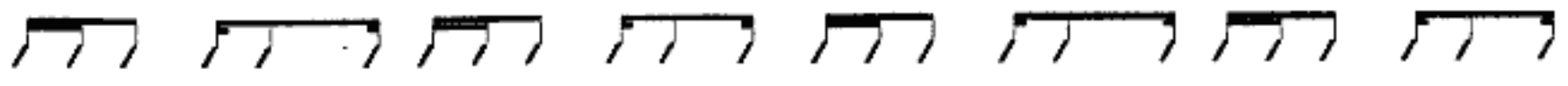
Gtr. 2

P.M.

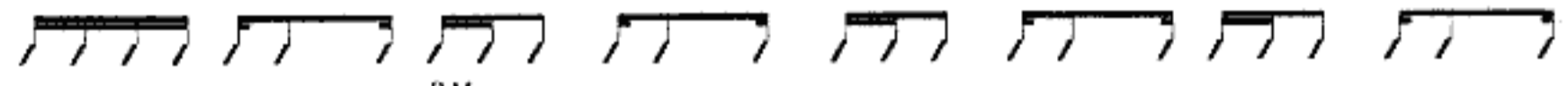
thorn in my side, —

a chip on my shoul - der.

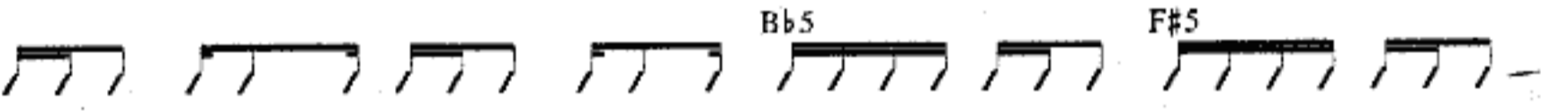
A



lump in my throat — the size of a boul - der. The



chill up my spine — can't get an - y cold - er. And



you won - der why — I — can't smile. 2. A

Verses 2 & 3:

E5 (P.M.) ⑥ open E (P.M.) E5 (P.M.) ⑥ open E (P.M.) E5 (P.M.) ⑥ open E (P.M.)

knot in my gut, an ape on my back. In the  
3. I say it's green and then you tell me it's red. Keep your

E5 (P.M.) ⑥ open E (P.M.) E5 (P.M.) ⑥ open E (P.M.) E5 (P.M.) ⑥ open E (P.M.)

heat of the mo - ment, I'm knocked off the track.  
thoughts and i - deas — locked in - side of your head.



E5      © open E      D5

You drop the ball. \_\_\_\_\_ I pick up the slack. \_\_\_\_\_ And you  
 We've got some one \_\_\_\_\_ who can think for you in stead. \_\_\_\_\_ And he

C5      w/Fill 1 (Synth.)      Bb5      F#5      N.C.

ask me why my hair's \_\_\_\_\_ gray.  
 sounds just like the last \_\_\_\_\_ one.

**Chorus:**

\*E5      G5/D

Twist ing, \_\_\_\_\_ turn ing, \_\_\_\_\_

Gtr. 3

*mf* w/slight dist.

T  
A  
B

Rhy. Fig. 1

Gtr. 4

*mf* clean

T  
A  
B

\*Chords implied by Gtr. 3 and Bass.

Fill 1 Synth.

T  
A  
B

A5/C# C5 N.C.

los - ing all sense \_ of yearn - ing.

Gtr. 5  
*f* P.M. ....

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Gtr. 4)  
E5 G5

Liv - ing and learn - ing, the

Gtr. 3  
*mf* w/light dist.

A5 B5 N.C.

pres - sure keeps \_ on burn - ing my

Gtr. 5  
P.M. ....

To Coda I ⊕  
To Coda II ⊕

w/Riff C (Gtr. 2) 2 times

w/Fill 2 (Gtr. 6) 2 times

E5 Bb5 E5 G5 E5 A5 E5 F5 E5 Bb5 E5 G5 E5 A5 E5 F5

soul. — Burn - ing — my soul. — Burn - ing — my

w/Fill 2 (Gtr. 6)

E5

soul. —

Gtr. 2

(15ma)---7 (15ma)---7

P.M. P.M. A.H. P.M. P.M. A.H.

TAB

D.S. al Coda I (15ma)---7

(15ma)---7 (15ma)---7

P.M. P.M. A.H. P.M. P.M. A.H.

TAB

w/Riff C (Gtr. 2) 2 times

Coda I w/Fill 2 (Gtr. 6) 2 times

E5 Bb5 E5 G5 E5 A5 E5 F5 E5 Bb5 E5 G5

soul. — Burn - ing — my soul. —

E5 A5 E5 F5 <sup>6</sup>open E

Gtr. 2

Burn - ing — my soul. —

Fill 2 Gtr. 6 (w/talk box)

mf (Burn - ing my soul. — )

TAB

Synth. Solo:

w/RIT C (Gtr. 2) 3 times

E5 Bb5 E5 G5 E5 A5 E5 F5 E5 (8va) Bb5 E5 G5

tr

harm. 3 3 1

TAB 7 (9) 7 12 9 12 9 9 12 7 8 10

E5 A5 E5 F5 E5 Bb5 E5 G5 E5 A5 E5 F5

tr

TAB 12 10 12 9 12 8 8 8 0 7 9 12 12 12 11 12 11 10 12 10 10 10 (14) 10 9 11

E5 Bb5 E5 G5

TAB 10 9 12 10 12 9 10 12 10 12 9 10 12 10 12 9 10 9 10 12 9 12

Gtr. 2

TAB 0 0 0 8 8 0 5 5

A5 E5 F5

wibar

TAB 10 12 12 12 10 10 9 12 10 9 12 14 12 12 10 10 (10)

TAB 0 0 7 7 0 0 0 1

E5 *\*tr* (e) G5 *tr* (e)

TAB *tr* 12 (14) *tr* 12 (15) 14 15 16 14

TAB 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3

\*Randomly depress and release trem. bar while trilling.

A5

TAB 16 14 15 16 14 16 14 15 16 14 16 14 15 14 12 14 12 15 12 14 14 12 14

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C5 B5

TAB 12 14 14 12 14 12 10 12 10 14 12 14 12 14 12 14 12 14 15 14 12 14 16 15 17 17 15 16 15 17

TAB 3 3 3 3 3 3 3 3 2 2 0 3 0



Re

wibar  
(15)

Cont. in slashes

T  
A  
B

T  
A  
B

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). It features a long note on 'Re' with a fermata. The middle staff is a guitar line in treble clef, 3/4 time, with a key signature of one sharp. It contains a long note with a fermata and a 'wibar' annotation with a slash pointing to it. The bottom staff is a guitar tablature with five lines, showing a sequence of zeros representing open strings. The system concludes with a double bar line and repeat dots.

## Verse 4:

E5  
Gtr. 2 P.M.

spon - si - ble think - ers throw cau - tion to the wind. But

I find my - self \_\_\_\_\_ speak - ing from with - in. \_\_\_\_\_ I

can't live my life \_\_\_\_\_ walk - ing on egg - shells to

Detailed description: This section is titled 'Verse 4:' and consists of four systems of music. Each system includes a guitar line for the second guitar (Gtr. 2) and a vocal line. The guitar line is in treble clef, 3/4 time, with a key signature of one sharp. It features a 'P.M.' (palm mute) instruction and a series of rhythmic patterns. The vocal line is in treble clef, 3/4 time, with a key signature of one sharp. The lyrics are: 'spon - si - ble think - ers throw cau - tion to the wind. But I find my - self \_\_\_\_\_ speak - ing from with - in. \_\_\_\_\_ I can't live my life \_\_\_\_\_ walk - ing on egg - shells to'. The system concludes with a double bar line and repeat dots.

Bb5

F#5

stay on your good side.

Verse 5:

E5

Us - ing your words, — con - trol - ling my life. — You

Gtr. 2

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

Synth.

see it's my words — that give you your life. — So

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



D5

I hurt your feel - ings, well, I'm real - ly sor - ry, but I

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

TAB

*D.S. al Coda II*

CS Bb5 F#5

don't give a shit. No!

P.M. . . . .

TAB

**⊕ ⊕**  
Coda II

w/Riff C (Gtr. 2) 2 times  
w/Fill 2 (Gtr. 6) 2 times

Play 3 times w/Fill 2 (Gtr. 6)

E5 Bb5 E5G5 E5 A5 E5 F5 E5 Bb5 E5 G5 E5 A5 E5 F5 E5

Gtr. 2

w/fdbk.

soul. \_ Burn - ing - my soul. \_ Burn - ing - my soul. \_ Yeah.

# HELL'S KITCHEN

A5(#11) XO X 113	A XO X 111	A5 XO X 114	G OO 21 34	D XOX 132	E5 O XXX 11	F#5 XXX 133
G#5 XXX 4fr 133	F5 XXX 133	A5 type2 XO XX 11	C#5 X XX 4fr 123	B5 X XX 133	G5 XXX 133	Dsus XOO 124

Slow ♩ = 48

Intro:  
E7(3)

Elec. piano

*mf hold* *hold* *hold*

T  
A  
B

Gtr. 1

*mf w/envelope filter*

T  
A  
B

*hold* *hold* *hold* *hold* *hold*

T  
A  
B

*hold*

T  
A  
B

♩. = 63

E5(#11)

hold - - - - -

8va

hold - - - - -

4

24 24 24 24 24 24

Faster ♩. = 78

A (0:34)

F#m11 Gtr. 2 Rhy. Fig. 1

D6

Esus

*mf* hold - - - - - hold - - - - - hold - - - - - hold - - - - - hold - - - - - hold - - - - -

*clean, w/chorus*

w/Rhy. Fig. 1 (Gtr. 2) 2 times

F#m11

D6

Esus

end Rhy. Fig. 1 Gtr. 3

hold - - - - - hold - - - - -

*mf* w/E bow

F#m11

D6

Esus

7 9 10

**Gtr. 3** *F#m11* *D6*

**TAB**

12	10	7	10	12
----	----	---	----	----

**Gtr. 2** *Rhy. Fig. 2*

*hold* *hold* *hold* *hold*

**TAB**

2	2	0	2	2	0	0	2	0	2	0
---	---	---	---	---	---	---	---	---	---	---

**Esus**

*w/ E bow & dist.*

**TAB**

14	12	14	(14)	12	17	17	10	17
----	----	----	------	----	----	----	----	----

**end Rhy. Fig. 2**

*hold* *hold* *hold* *hold*

**TAB**

2	2	0	2	2	0	2	2	0	2	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---

*w/Rhy. Fig. 2 (Gtr. 2)*

**Gtr. 3** *F#m11* *D6* *Esus*

**TAB**

21	21	(21)	17	15	15	17	15	17	15	19	17	17	17	19	17	17
----	----	------	----	----	----	----	----	----	----	----	----	----	----	----	----	----

F#m11

D6

Esus

Gr. 3

Musical staff for Gr. 3, measures 1-10. The staff shows a melodic line with various articulations including slurs and accents. The key signature is two sharps (F# and C#) and the time signature is 8/8. Measure numbers 10, 10, and 10 are indicated at the end of the first, second, and third measures respectively.

TAB for Gr. 3, measures 1-10. The fretboard diagram shows fingerings and positions: 19, 19, 19, (19)17, 15 17, 15, 14 15, 17, 17, 17, (17)17, 15 14 15 17.

Gr. 2

Rhy. Fig. 3

Musical staff for Gr. 2, measures 1-10. The staff shows a rhythmic pattern with notes and rests. The key signature is two sharps and the time signature is 8/8. Measure numbers 10, 10, and 10 are indicated at the end of the first, second, and third measures respectively. The word "hold" is written below the staff in measures 1, 2, 4, 6, and 8.

TAB for Gr. 2, measures 1-10. The fretboard diagram shows fingerings: 2 2 0, 2 2 0, 0 2 0, 0 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 0.

Musical staff for Gr. 3, measures 11-20. The staff shows a melodic line with slurs and accents. The key signature is two sharps and the time signature is 8/8. Measure numbers 10 and 10 are indicated at the end of the first and second measures respectively.

TAB for Gr. 3, measures 11-20. The fretboard diagram shows fingerings: 15, 15 14, 16 14, 14 (14) 12 14, 15 14 12 14 15 14 12 14 15 12.

end Rhy. Fig. 3

Musical staff for Gr. 2, measures 11-20. The staff shows a rhythmic pattern with notes and rests. The key signature is two sharps and the time signature is 8/8. Measure numbers 10 and 10 are indicated at the end of the first and second measures respectively. The word "hold" is written below the staff in measures 11 and 13.

TAB for Gr. 2, measures 11-20. The fretboard diagram shows fingerings: 2 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 0.

w/Rhy. Fig. 3 (Gr. 2)

F#m11

D6

Gr. 3

Musical staff for Gr. 3, measures 21-30. The staff shows a melodic line with slurs, accents, and tremolos. The key signature is two sharps and the time signature is 8/8. Measure numbers 10, 10, and 10 are indicated at the end of the first, second, and third measures respectively. The words "trem. pick" and "hold bend" are written below the staff.

TAB for Gr. 3, measures 21-30. The fretboard diagram shows fingerings: 14 15 17, 14 15 17, 15 14 14 15 17, 16, 17, 14 16 14, (14), 16 10, 16 10 19, 17 19, 17.

Esus

Musical staff for Gr. 3, measures 31-40. The staff shows a melodic line with slurs and accents. The key signature is two sharps and the time signature is 8/8. Measure numbers 10 and 10 are indicated at the end of the first and second measures respectively.

TAB for Gr. 3, measures 31-40. The fretboard diagram shows fingerings: 20 19, (19) 17 19, 14, 14, 16 14, 14.

Staff 1: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes with triplets. Fret numbers are indicated below the notes.

Staff 2: TAB staff with fret numbers: 10, 16, 17, 16, 19, 18, 19, 19, 16, 17, 19, 16, 17, 10, 16, 17, 17, 17. Includes triplet markings.

w/Rhy. Fig. 1 (Gtr. 2) 1st 4 meas. only  
 F#m11

Staff 1: Treble clef, key signature of two sharps. The melody consists of eighth notes with triplets. Fret numbers are indicated below the notes.

Staff 2: TAB staff with fret numbers: 17, 16, 17, 16, 10, 16, 17, 16, 19, 17, 19, 16, 17, 16, 10, 17, 19, 16, 17, 16, 19.

w/Fill 1 (Gtr. 4)

D6

Staff 1: Treble clef, key signature of two sharps. The melody consists of eighth notes with triplets. Fret numbers are indicated below the notes.

Staff 2: TAB staff with fret numbers: 16, 19, 16, 10, 17, 19, 15, 17, 16, 19, 17, 10, 16, 10, 17, 16, 19, 17, 17, 19, 19, 18, 16, 18, 19, 17, 18, 19, 10, 18, 10, 18, 16, 18, 16, 19.

B (2:01)

A5(#11)

Ⓢ open A A5(#11) Ⓢ open A A5 Ⓢ open A A5 A

Gtr. 4

Staff 1: Treble clef, key signature of two sharps. The melody consists of eighth notes with triplets. Fret numbers are indicated below the notes.

Staff 2: TAB staff with fret numbers: 16, 17, 14, 16, 17, 19, 17, 16.

**Fill 1**  
 Gtr. 4

Staff 1: Treble clef, key signature of two sharps. The melody consists of eighth notes with triplets. Fret numbers are indicated below the notes.

Staff 2: TAB staff with fret number: 19.

*f w/dist.*

A5(#11)

A

Ⓢ open

A A5(#11)

Ⓢ open

A A5

Ⓢ open

A A5

Ⓢ open

A

wah-wah

Musical notation for the first system. The treble clef staff shows a sequence of notes with slurs and a trill (tr). The guitar TAB staff shows fret numbers: 16, 14, 14, 16, 14, 12, 10, 12, 10, 8, 7, 8, 7, 5, 0, 5, 0, 2, 0, (4).

G

D

Musical notation for the second system. The treble clef staff shows notes with trills (tr). The guitar TAB staff shows fret numbers: 0, (7), 0, (7), 0, (7), 0, (7), 0, (7), 0, (7), 0, (7), 0, (7).

Gtrs.  
3 & 4

Musical notation for the third system. The treble clef staff shows notes with slurs and 1/4 note markings. The guitar TAB staff shows fret numbers: 0, 2, 2, 4, 2, 0, 2, 2, 4, 2, 0, 2, 2, 4, 2, 0, 2, 2, 4, 2.

F#m

D

Musical notation for the fourth system. The treble clef staff shows notes with slurs and 1/4 note markings. The guitar TAB staff shows fret numbers: 2, 2, 2, 4, 2, 2, 2, 4, 2, 5, 7, 4, 5, 4, 5, 7, 4, 5, 4.

E

(15ma)

(15ma)

(15ma)

(15ma)

Musical notation for the fifth system. The treble clef staff shows notes with slurs and 1/4 note markings. The guitar TAB staff shows fret numbers: 0, 2, 2, 4, 2, 0, 2, 2, 4, 2, 0, 2, 2, 4, 2, 0, 2, 2, 4.

**F#m** **D**

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

1/4 1/4

**TAB**

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

**Gtrs. 3 & 4** **E**

P.M. P.M.

**TAB**

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

0 0

**Synth.**

*f*

**TAB**

12 14 14 14 14 12 10 14 16 14 13 14 14 12 14 14 12 13 14 15 14 13 14 13 14

**F#m** **D**

P.M. P.M.

**TAB**

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

**TAB**

12 14 14 14 14 12 13 14 16 14 13 14 13 14 12 14 14 14 12 13 14 15 14 13 14 13 14



E

F#m

w/ slight P.M.

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

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

D

E

0 2 2 2 2 0 12 14 14 14 12 15 12 0 2 2 2 2 0 1 2 3 2 1 2 1 2

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

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

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

N.C.

T  
A  
B

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

T  
A  
B

12 14 15 14 12 12 15 15 13 11 14 12 11 14 10 11 10 14 11 12 11 14 13 11 12 11 14 10 11 14

C (3:18)

E5

F#5

G#5

Gtr. 4

Gtr. 5

Gtr. 3

T  
A  
B

11 9 12 9 11 0 12 9 11 0 12 9 11 0 12 9

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

F5

E5

F#5

G#5

T  
A  
B

11 9 12 9 11 12 14 14 (14) 11 12 14 11 11 12 14 11

3 1 4 1 0 4 6 6 (6) 3 4 6 4 3 4 6 4

D (3:40)

A5 type2

C#5

G#5/B# \*

Musical notation for the first system. The treble clef staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The guitar TAB staff shows fret numbers: 10, 12, 14, 11, 12, 11, 12, 11, 0, 8, 8, 8, 4, 0.

\*Bass plays B#.

B5

A5 type2

F5

G5

Musical notation for the second system. The treble clef staff shows notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The guitar TAB staff shows fret numbers: 11, 9, 7, 9, 7, 5, 7, 7, 5, 5, 2, 12, 10, 10, 10, 12, 10, 10, 10.

F5

G5

F5

G5

Dsus

Musical notation for the third system. The treble clef staff shows notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The guitar TAB staff shows fret numbers: 19, 17, 20, 17, 19, 17, 20, 17, 19, 20, 22, 22, 22, 19, 20, 22, 15. Dynamic markings include *mf* and *rit.*. A dashed line labeled "8va" spans across the system.

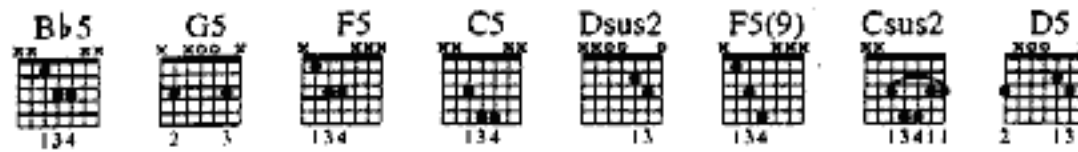
Gtr. 5

Gtr. 3 loco

Gtr. 3

Musical notation for the fourth system. The treble clef staff shows notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The guitar TAB staff shows fret numbers: 12, 10, 13, 10, 12, 10, 13, 10, 7, 5, 4, 2, 0. A dynamic marking of *rit.* is present.

# LINES IN THE SAND



Free time

Intro:

N.C.(D5)

Keyboard effects

\*Gtr. 1 (7-string Elec.)

approx. 24 sec.

*f* w/dist. trem. bar grad. dive w/bar

fbk (8va) fbk (8va)

2 1/2

15 16-10 (10) 10-15 (15) (15)

\*w/Digitech whammy pedal arr. for standard tremolo system.

\*\*Depress bar before striking note.

approx. 14 sec.

P.M. (F5) 8va

10 10 12-17 12 17 10 20 17

(8va) 2 1/2 loco 1 1/2

trem. bar 2 1/2 1 1/2

(17) 3 8 10 (10) 8

D5

trem. bar (next 3 bars)

\*1 \*3 1/2 \*1 8va \*1 \*3 1/2 \*1 1

7 5 7 12 10 12 10 13 12 15

\*Depress bar before striking note.

(8va)

\*1 \*2 1/2

A.H.  
trem. bar

Moderately fast ♩ = 125

Half-time feel  
Drums enter

Gtr. 1

F5(9) 8va...

rake 1/2

Gtr. 2 (7-string Elec.)  
Rhy. Fig. 1

f hold throughout

(8va) C5 G5

loco (15ma) A.H.

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Gtr. 2)

D5

Gtr. 1

F5

8va...

rake -

C5

(8va)

G5

loca

hold - - - - -

end half-time feel

N.C.

D5

N.C.

F5

Gtr. 1 out

Gtr. 1

trem. bar

Gtr. 2

fdbk. (8va)

D5 N.C.

D5 N.C.

D5 N.C.

D5 N.C.

\*D5

F5

First system of musical notation. The treble clef staff contains a melodic line with notes marked with asterisks. The guitar TAB staff shows fret numbers (3, 5, x, 3, 5, x, 0, 5, x, 0, 5, 3, 5, 0, 5) and chord diagrams for D5 and F5. Rhythmic markings of 1/4 and 1/2 are present above the notes.

\*Harmony implied by keyboard (throughout).

G5

A<sup>b</sup>5

B<sup>b</sup>5

Second system of musical notation. The treble clef staff contains a melodic line with notes marked with asterisks. The guitar TAB staff shows fret numbers (3, 5, x, 0, 5, x, 0, 5, x, 0, 5, 3, 5, 0, 5) and chord diagrams for G5, A<sup>b</sup>5, and B<sup>b</sup>5. Rhythmic markings of 1/4 and 1/2 are present above the notes.

D5

F5

Third system of musical notation. The treble clef staff contains a melodic line with notes marked with asterisks. The guitar TAB staff shows fret numbers (0, 5, x, 0, 5, x, 0, 5, x, 0, 5, 3, 5, 5, 5, 3, 5, x, 0, 5, x, 0, 5, x, 0, 5, 3, 5, 0, 5) and chord diagrams for D5 and F5. Rhythmic markings of 1/4 and 1/2 are present above the notes.

G5

A<sup>b</sup>5

B<sup>b</sup>5

Fourth system of musical notation. The treble clef staff contains a melodic line with notes marked with asterisks. The guitar TAB staff shows fret numbers (3, 5, x, 3, 5, x, 3, 5, x, 0, 5, 5, 5, 5, 0, 5, x, 0, 5, x, 3, 5, x, 0, 5, 5) and chord diagrams for G5, A<sup>b</sup>5, and B<sup>b</sup>5. Rhythmic markings of 1/4 and 1/2 are present above the notes.

N.C.

Fifth system of musical notation. The treble clef staff contains a melodic line with notes marked with asterisks. The guitar TAB staff shows fret numbers (12, 14, 12, 6, 6, 0, 6, 6, 0, 6, 3, 5, 3, 0, 6, 5, 6, 5, 5, 3, 6, 5). The system ends with a double bar line and a repeat sign.

Ebsus2

N.C.

D(#11,b9)

Musical notation for the first system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Dsus

Musical notation for the second system, showing a treble clef staff with a sustained chord and an empty guitar tablature staff.

Verses 1 & 2:

w/Rhy. Fig. 4 (Gtr. 2) 3 3/4 times, Verse 2 only

Dm7

Musical notation for the third system, showing a treble clef staff with notes and an empty guitar tablature staff.

- 1. Some times. —
- 2. See additional lyrics

Rhy. Fig. 2

end Rhy. Fig. 2

Musical notation for the fourth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

mf \* w/clean tone  
P.M. throughout

1/2

Guitar tablature for the fourth system, showing fret numbers on the strings.

\*w/chorus and compression.

\*Rhy. Fig. 4

Gtr. 2

Musical notation for the fifth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

hold throughout

1/4

1/4

Guitar tablature for the fifth system, showing fret numbers on the strings.

Musical notation for the sixth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Guitar tablature for the sixth system, showing fret numbers on the strings.

\*Doubling keyboard simile.



w/Rhy. Fig. 2 (Gtr. 2) 6 times

Dm6 Dm(#5)

for a moment of bliss and the passion we're craving, there's a

Dm w/Fill 1 (Gtr. 3) Dm7

mes-sage we miss. Some-times, when the

Dm6 Dm(#5)

spir-its left a-lone. we must be-lieve in some-thing to

Dm Dsus N.C.

find if we've grown.

Gtr. 2

P.M. ----- 1/2

TAB: 5 5 5 5 3 7 7 5 5 0 0 5 5

**Fill 1** Gtr. 3 out

\*Gtr. 3

*mp* w/clean tone

TAB: 6 0 6 5 3 6 3

\*w/chorus and compression (w/dist. second time).

Pre-Chorus 1 & 2:

Dsus

F5

D5

1. Trag - ic re - flex. (Shat - tered calm.)  
 2. See additional lyrics

*p* *w/dist.* *f*

1/4 1/4 1/4 1/4 1/2 1/4

TAB: 3 5 x x 0 5 x x 0 5 0 3 5 5 3 5

\*Volume knob swell.

F5

G5

Stat - ic prog - ress. (Sens - es gone.) Numb a - ware - ness. (Fi - nal

1/4 1/4 1/4 1/4 1/4 1/4 1/2 1/4

TAB: 3 5 5 3 (5 3) 7 5 1 0 0 0 5 5 5 5 3 5 x x 0 5 x x 0 5 0 0 5 5 5

P.M. . . . .

**Chorus:**

Ab5

Bb5

A5 C5 D5 D/F# G5 A5 C5 F5

psalm. )

1/4 1/4 1/4 1/4

Rhy. Fig. 3

hold - -

TAB: 3 5 6 0 (5 3) 7 5 1 3 0 3 5 0 5 0 5 7 (7 5) 5 5 2 0 5 0 1

N.C.

D5 F5 G5 G/B C5 D5 F5 G5

Swept - a - way with - the tide (Swept a - way with the tide

TAB: 3 0 1 2 3 4 5 3 0 0 0 0 (0 0 0 0) 0 0 0 0 0 0 0 0

N.C.

through the holes in my hands. through the holes

end Rhy. Fig. 3

The first system contains a vocal line and a guitar TAB line. The vocal line starts with the lyrics "through the holes in my hands." and continues with "through the holes". The guitar TAB line shows the fretting for these notes, with a final measure containing a triplet of notes (3, 3, 0) and a 4-5 interval.

w/Rhy. Fig. 3 (Gtr. 2)

A5 C5 D5 F#5 G5 A5 C5 F5

N.C.

in my hands. ) Crown of thorns at my side. (Crown of thorns

The second system continues the vocal line with "in my hands. )" and "Crown of thorns at my side. (Crown of thorns". The guitar TAB line shows the fretting for these notes, including a triplet of notes (3, 3, 0) and a 4-5 interval.

D5 F5 G5 G/B C5 D5 F5 G5

N.C.

To Coda ⊕

Draw-ing lines in the sand.

N.C. at my side, - yeah, - yeah, yeah. - )

The third system continues the vocal line with "Draw-ing lines in the sand." and "N.C. at my side, - yeah, - yeah, yeah. - )". The guitar TAB line shows the fretting for these notes, including a triplet of notes (3, 3, 0) and a 4-5 interval.

\*Gtr. 2

semi harm.

The fourth system shows a guitar TAB line for a second guitar part. It features a triplet of notes (3, 3, 0) and a 4-5 interval, with a "semi harm." marking above the notes.

\*Double-tracked second time (8va simile by keyboard).

The fifth system shows a guitar TAB line for a second guitar part. It features a triplet of notes (3, 3, 0) and a 4-5 interval, with a "semi harm." marking above the notes.

The sixth system shows a guitar TAB line for a second guitar part. It features a triplet of notes (3, 3, 0) and a 4-5 interval, with a "semi harm." marking above the notes.

1.

D(#11,b9)

2. *Guitar Solo:*

Half-time feel

Gtr. 2 out

Gtr. 2 D5

F5

Gtr. 1

*mf* *w/ clean tone*

C5

G5

F5

Gtr. 1

*w/ trem. bar*

D5

F5

*w/ slight dis*

C5

G5

grad. release

2

1

1/2

(13) (13) 10 13 8 (8) 6 7 6 8 6 (6) 7 (7) 9

F5

D5

reverse rake - - - - -

hold - - - - -

10 13 12 12 11 12 9 10 12 10 9 10 12 10

12 10 12 10 12 10 8 10 8 10 8

F5

C5

1

10 12 13 12 10 10 12 10 13 12 11 10 12 10 10 10 10 9 (9) 10 9 10 8 7

G5

F5

rake - - - - -

*f* *widist.*

1

10 12 13 12 13 12 10 10 10 10 13 12 10 12 12 10 12 12 10 12 12 10 (10)

(7)

D5

*w/vah*

6 6 6 6

7 7 7 (7) 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

F5

8va

C5

12 12 12 12 (12) 17 15 20 20 18 18 17 17 19 17 (17)

rake 1/2 1 hold

G5 (8va)

F5

Bb5

20 20 (20) 20 10 10 12 9 10 9 10

loco pick slide 3

G5

F5

10 12 10 10 11 10 10 10 13 10 11 10 8 6

C5

Bb5

Gtr. 2 Gtr. 1

6 8 5 (5) 5 5 6 10 10 10 10 10 10 12 12 (12) 13

1/2 1 1/2 3

G5

F5

8va

15 15 (15) 18 15 17 18 20 20 20 20 20 17 (17) 15 18

3 1 1/2

C5 Bb5 ⑤ open  
A Bb5

(8va)

15 16 15 (15) 13 13 15 13 (13) 11 10 11 11 10 10 (10) 11 10

1 1/2 1 3

G5 ⑥ in F G5 Dsus2

(8va)

14 18 10 (18) 17 17 (17) (17) 15 15 15 (15) 18

1/2 1/2 1

Bridge:

C5 Dsus2

We fab - ri - cate our de - mons, in -

(8va) loco Gtr. 1 out

15 14 12 10 12 10 12 10 12 10 8 10 (10)

1/2

F5(9) Csus2

Gtr. 2 *mp*

vite them in - to our homes. Have sup - per with the al - iens and

G5 F5 Dsus2

fight the war a lone. We con - jure up our skel -

F5(9)

e - tons, en - list the den of thieves.

Csus2 G5 F5

Fright-ened from our clos - ets, then sewn up - on our sleeves.

*Cont. in notation*

Bbsus2 Gm

In the stream of con - scious - ness.

Gtr. 2 Rhy. Fig. 5

*mf hold throughout*

TAB

F Csus2

there is a riv - er cry - ing.

end Rhy. Fig. 5

TAB



w/Rhy. Fig. 5 (Gtr. 2) simile

Bbsus2 Gm

Liv - ing comes much cas - i - er

Dm Csus2

once we ad - mit we're dy -

Interlude:

D5 F5

ing.

Gtr. 2

TAB 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

C5 G5

TAB 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

D5 F5

TAB 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

C5 G5 end half-time feel

TAB 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

**Dm7** **F(9)** **Csus2**

*hold throughout* *trem. bar* *trem. bar* *trem. bar*

**G5** **Dm7** **F(9)**

*8va* *harm. trem. bar* *trem. bar* *trem. bar*

**Csus2** **G5** **D5 loco**

*8va* *trem. bar* *trem. bar* *1/4* *1/4*

**F5** **G5**

*1/4* *1/4* *1/4* *1/4* *1/4* *1/4*

**A<sup>b</sup>5** **B<sup>b</sup>5** **D5**

*1/4* *1/4* *1/4* *1/4*

F5 G5

T  
A  
B

N.C. D5 Fsus2/D

w/Rhy. Fill 1 (Gtr. 2) second time only

*mf* w/clean tone

T  
A  
B

Dsus F#7/D C/D Gtr. 2 out

T  
A  
B

Verse 3:

Dm7 Dm6

Some - times, ... in the wreck-age of our wake, there's a

w/Fill 1 (Gtr. 3)

Dm(#5) Dm

bit - ter - ness we har - bor, hate for - ha - tred's sake.

Rhy. Fill 1  
Gtr. 2

T  
A  
B

**Dm7**

Some - times - we, - we

**Gtr. 2 Rhy. Fig. 6**

*mf* \*w/clean tone P.M. - 4 P.M. - 4

TAB: 0 x x 7 0 5 x 0 7 0 0 7 | 0 x x 7 0 5 x 0 7 0 0 6

\*w/chorus and compression.

**Dm6**

dig - an ear - ly grave, - and

**end Rhy. Fig. 6**

P.M. - 4 P.M. - 4

TAB: 0 x x 7 0 5 x 0 7 0 0 7 | 0 x x 7 0 5 x 0 7 0 0 0

**w/Rhy. Fig. 6 (Gtr. 2)** **w/Fill 1 (Gtr. 3)**

**Dm(#5)** **Dm**

cru - ci - fy - our in - stincts for the hope we - could-n't - save.

**Verse 4:**

**D5**

Some - times - a

**Gtrs. 2 & 3 Rhy. Fig. 7**

TAB: 0 0 0 0 0 0 5 5 6 0 5 7 7 7 | 0 0 0 0 0 0 5 5 0 0 5 7 7 7

view — from sin — less eyes —

The first system of music features a vocal line with lyrics "view — from sin — less eyes —". The piano accompaniment consists of a steady eighth-note pattern. The guitar tablature shows a sequence of notes: 0 0 0 0 0 0 5 5 0 0 5 7 7 7 0 0 0 0 0 0 5 5 0 0 5 7 (7).

G5  
cen — ters our — per — spec — tive and

The second system of music features a vocal line with lyrics "cen — ters our — per — spec — tive and". A G5 chord is indicated at the start. The piano accompaniment continues with eighth notes. The guitar tablature includes a G5 chord and notes: 0 0 0 0 0 0 3 5 5 5 0 0 3 3 0 0 3 3 3 3 0 0 0 6 (5).

D5  
pac — i — fies — our cries. —

end Rhy. Fig. 7

The third system of music features a vocal line with lyrics "pac — i — fies — our cries. —". A D5 chord is indicated at the start. The piano accompaniment continues with eighth notes. The guitar tablature includes a D5 chord and notes: 0 0 0 0 0 0 5 5 0 0 5 7 (7) 5 7 6 7 5 7 6 6 5 3 5 3 5 6.

w/Rhy. Fig. 7 (Gtrs. 2 & 3)  
Some — times — the an — guish we — sur — vive — and the

The fourth system of music features a vocal line with lyrics "Some — times — the an — guish we — sur — vive — and the". The guitar tablature shows notes: 0 0 0 0 0 0 5 5 0 0 5 7 (7) 5 7 6 7 5 7 6 6 5 3 5 3 5 6.

D.S.  $\frac{3}{8}$  al Coda

w/Rhy. Fill 2 (Gtrs. 2 & 3)

G5

D5

mys - ter - ies — we nur - ture are the fab - ric of our lives.



Coda

Outro:

N.C.

Gtr. 2

T  
A  
B

Gtr. 3

w/wah

T  
A  
B

8va

T  
A  
B

T  
A  
B

Rhy. Fill 2  
Gtrs. 2 & 3

Gtr. 3

Gtr. 2

T  
A  
B

*loco*

T  
A  
B

5 5 5 3 4 4 4 5 6 6 6 7 5 5 5 6 7 5 7 5 7 5

8va

T  
A  
B

15 15 15 18 13 13 14 14 14 13 13 10 10 10 13 10 13 12 12 12 10 19 17 18 19 17 10 17

D(#11, b9)

6

T  
A  
B

5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 (10) (10) (10)

*loco*

6

8va

*loco*



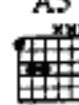










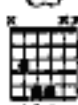
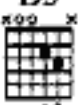
T  
A  
B

12 0 12 14 12 0 14 0 14 16 14 0 15 0 15 17 15 0 17 0 17 19 17 0 22 21 20 19 (22) (21) (20) (19) 10 (10)

*Verse 2:*  
 Sometimes, if you're perfectly still,  
 You can hear the virgin weeping  
 For the savior of your will.  
 Sometimes your castles in the air  
 And the fantasies you're seeking  
 Are the crosses you bear.

*Pre-Chorus 2:*  
 Sacred conflict, blessed prize.  
 Weeping crosses, stainless eyes.  
 Desperate addict, faith disguised.  
 (To Chorus:)

# TAKE AWAY MY PAIN

E5  F#5  A5  B5  E5 type2  E  D5   
 Dsus2  C#5  C#m  Asus2  E type2  Bm  C5  D5 type2 

Moderately slow ♩ = 78

Intro: N.C. Drums and Percussion **2** w/Fill 1 (Gtr. 2) third time \*E Play 4 times

One, two, three. (Last time) 1. I was

Gtr. 1 (Clean) **2** Rhy. Fig. 1 end Rhy. Fig. 1

*mf* w/phase shifter P.M.

TAB: 7 9 7 9 7 9 7 9 7 9 7 9

\*Harmony implied by keyboard and bass gtr.

Verse: w/Rhy. Fig. 1 (Gtr. 1) 2 times

sit - ting on the edge \_ of his bed,

2. 3. See additional lyrics

\*\*Gtr. 2 (Clean) *mf*

TAB: 0 0 0 0 10 10 10

\*\*Played simile on repeats.

Fill 1 Gtr. 2

*mp* w/delay effect \* *p* — *mp*

TAB: 12 12 12 12 7 9 9 9 9 9

\*Volume swell.



star - ing at the head - lines on the pa - per. — He said,

Gtr. 2 out

Musical staff for guitar 2, showing a melodic line in treble clef with a key signature of two sharps (F# and C#).

TAB

0 12 | 5 7 7 7 | 5 0 5 0

A B

"Look at poor - Gene - Kel-ly, I guess he won't - be sing-ing in the rain." —

E

You can

Gtr. 2

Musical staff for guitar 2, showing a melodic line in treble clef with a key signature of two sharps (F# and C#).

TAB

12 12 12

Bm A

take a - way — my he-roes; can you take a - way — my pain? —

Gtr. 2 out

Musical staff for guitar 2, showing a melodic line in treble clef with a key signature of two sharps (F# and C#).

TAB

12 12

Gtr. 3 (Elec.) *mf*

F#5

A5

B5

Take a way - my pain.

\*Gtrs. 4 & 5 (Acoustic)

Gtr. 4 out

*mp hold* hold hold hold *Gtr. 5 cont. in slashes*

TAB 2 4 7 6 8

\*Gtr. 4 double tracked by additional Acoustic (Gtr. 5) using Nashville tuning.

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 16 times

w/Rhy. Fig. 2 (Gtr. 6) 14 times

Gtr. 3 E5 <sup>1/2</sup> E

D5 Dsus2

Leave the cold - out - side. Please don't let it rain.

Gtr. 3 C#5 C#5

A5 Asus2

Don't stum - ble on my pride.

Gtr. 7 (Elec.)

8va----

*f* *widist.*

TAB 12

Rhy. Fig. 2  
Gtr. 6 (Elec.)

*mf* *widist.* *hold throughout* harm. ....

TAB 10 11 14 11 12 12

E5  
E type2

Take a - way - my pain  
end Ri

Riff A  
(8va)

hold throughout

TAB

12 14 12 16 14 12 14 12 12 12 14 16 12 14 12 14 12 12

w/Riff A (Gtr. 7) 3 times

Gtr. 3 E5 type2

Gtr. 5 E

w/Fill 2 (Gtr. 8)

B5

Bsus

I'm not fright - ened an - y - more. Just stay with me to - night

To Coda

Gtr. 3 C#5

Gtr. 5 C#m

A5

Asus2

Gtr. 7

I'm tired of this fight. Soon I'll be knock - ing at your door

Fill 2  
Gtr. 8

8va

2 1/2

trem. bar

\*A.H.

2 1/2

TAB

9(21) 14(26) 17(29) 22(34) (22) (22)

\*Plucked harm.

1. w/Rhy. Fill 1 (Gtr. 6)  
 E5  
 Gtr. 3  
 E<sup>type2</sup>  
 Gtr. 5

2. w/Rhy. Fill 2 (Gtr. 6)  
 E5  
 E<sup>type2</sup>  
 Gtrs. 3 & 5 out

2. She was

Bridge:

Csus2

His fi - nal scene,

Gtr. 4  
 hold throughout

TAB 3 3 2

Gtr. 9 (Elec.)  
 mp w/phase shifter  
 P.M. throughout

TAB 8 7 9 7 8 7 9 7 8 7 9 7

Rhy. Fill 1  
 Gtr. 6

mf ————— p

TAB

Rhy. Fill 2  
 Gtr. 6

TAB

the ac - tor bows,

TAB

TAB

Em7  
and all \_\_\_\_\_ those years

TAB

TAB

are gone some - how.

T  
A  
B

*wioctaver* -----

T  
A  
B

\*Generates additional pitch one octave higher.

Csus2

The crowd \_\_\_\_\_ ap - plauds,

T  
A  
B

T  
A  
B

the cur tain falls. —

Gtr. 4 out

TAB

Gtr. 9 out

TAB

Guitar Solo:

Gtr. 3

E5<sup>type2</sup> D5 E5<sup>type2</sup> D5 C5 D5

Gtr. 10 (Elec.)

*f* *widist. and chorus effect*

TAB

C5 D5 E5 D5

8va

TAB

E5                                              D5

(8va)

T  
A  
B

C5                      D5                      C5                      D5<sup>type2</sup>

w/Rhy. Fig. 1 (Gtr. 1) 4 times  
E5                      Gtrs. 3 & 10 out

(8va)

*loco*

T  
A  
B

D.S. al Coda

⊕  
Coda w/Rhy. Fig. 1 (Gtr. 1) 6 times

E5<sup>type2</sup>  
Gtr. 3

E  
Gtr. 5

Gtrs. 3 & 5 out

3. I was

Gtr. 1

w/phase shifter  
P.M.

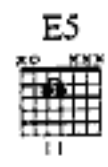
T  
A  
B

**Verse 2:**  
 She was standing by the edge of his bed,  
 Staring at the message on their faces.  
 He said, "What else can you do, babe?  
 I guess I won't be coming home again."  
 They just took away all my promises,  
 Make them take away my pain.  
 (To Chorus:)

**Verse 3:**  
 I was standing by the edge of the water.  
 I noticed my reflection in the waves.  
 Then I saw you looking back at me  
 And I knew that, for a moment,  
 You were calling out my name.  
 You took away my hero;  
 Will you take away my pain?  
 (To Chorus:)



# JUST LET ME BREATHE



Free time  
Band tacet

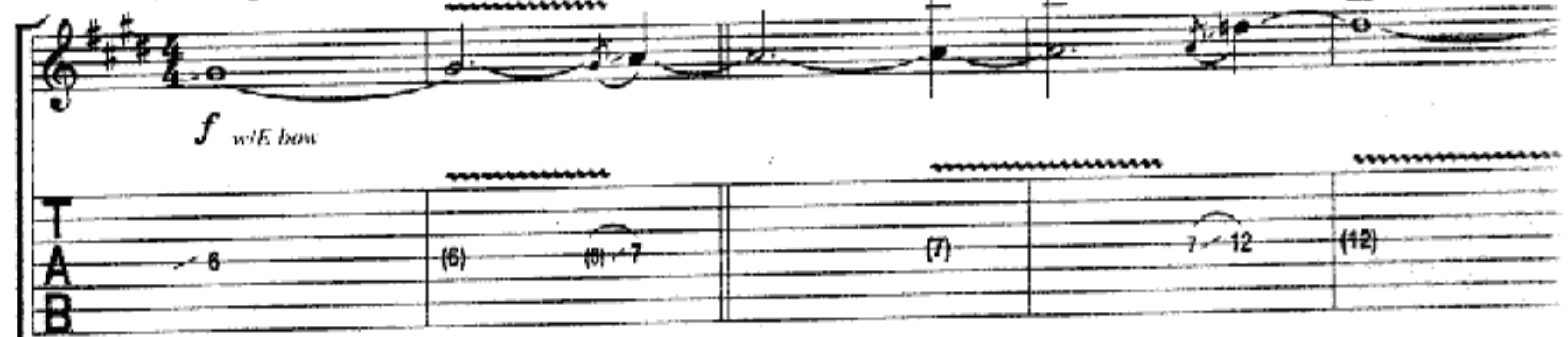
Fast rock ♩ = 130  
Percussion enters

Intro:

N.C.

Gtr. 1 (7-string Elec.)

*f* w/E bow



Bass enters





E5

Gtr. 1

rem. bar

Staff 1: Musical notation for Gtr. 1, featuring a treble clef, key signature of two sharps (F# and C#), and a single measure with a whole note chord. A dashed line above the staff indicates a vibrato effect. A 'rem. bar' is marked below the staff.

Staff 2: Tablature for Gtr. 1, showing fret numbers 5 and 0 on the strings.

\*Gtr. 2 (7-string Elec.)

f widist. wslght P.M.

Staff 3: Musical notation for Gtr. 2, featuring a treble clef, key signature of two sharps, and a melodic line with eighth notes and chords. Dynamics include 'f' (forte) and 'widist. wslght P.M.' (wide interval, slight palm muting).

Staff 4: Tablature for Gtr. 2, showing fret numbers 2 and 0.

\*Doubletracked (throughout).

Staff 5: Musical notation for Gtr. 1, featuring a treble clef, key signature of two sharps, and a single measure with a whole note chord. A dashed line above the staff indicates a vibrato effect.

Staff 6: Tablature for Gtr. 1, showing fret numbers 5 and 0.

Staff 7: Musical notation for Gtr. 2, featuring a treble clef, key signature of two sharps, and a melodic line with eighth notes and chords.

Staff 8: Tablature for Gtr. 2, showing fret numbers 0 and 2.

E  
Riff A

Staff 9: Musical notation for Riff A, featuring a treble clef, key signature of two sharps, and a melodic line with eighth notes and chords. The staff is labeled 'E Riff A'.

Staff 10: Tablature for Riff A, showing fret numbers 13, 10, 7, 14, 15, 14, 15.

Riff B

Staff 11: Musical notation for Riff B, featuring a treble clef, key signature of two sharps, and a melodic line with eighth notes and chords. The staff is labeled 'Riff B'.

Staff 12: Tablature for Riff B, showing fret numbers 5, 3, 5, 3, 7, 5, 3, 5, 3, 7, 5, 3, 5, 3, 7, 5, 0.

8va

8va

1/2

hold

trem. bar

13 (10) (10) (10) 8 16 21 22 (22)

end Riff I

5 0 5 0 7 7 5 7 5 3 5 0 5 3 5 5 3 0 6

w/Riff B (Gtr. 2)

loco

w/wah

end Riff A

grad. dive w/bar

10 (10) 7 14 14 14 12 12 12 16 14 (16/14)

2 1 2

B5

11 16

Rhy. Fig. 1

w/slight P.M.

0 0 0 0 0 0 0 0 0 0 0 7 5 7 0 5 7 0 5 7 0 5 7 5 7 5 7

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), and a single measure of music. Below it is a guitar TAB system with a single measure containing the number '14' on the 4th string.

end Rhy. Fig. 1

Musical notation system 2: Treble clef, key signature of two sharps, and a series of eighth notes with a slur. Below it is a guitar TAB system with a series of fret numbers: 0 0 0 0 0 0 0 0 0 0 0 7 5 7 0 5 7 0 5 7 0 6 7 6 7 5 7.

w/slight P.M.

Gtr. 1 out

Musical notation system 3: Treble clef, key signature of two sharps, and a few notes. Below it is a guitar TAB system with a measure containing '(14)' on the 4th string.

Em7

Em6

w/misc. fdbk.

Musical notation system 4: Treble clef, key signature of two sharps, and a series of notes with a tremolo bar indicated by a wavy line. Below it is a guitar TAB system with fret numbers: 12 12 12 12 12 12 12 12 12 12 12 12.

\*w/wah

trem. bar

\*Manipulate wah between treble (+) and bass (o) positions.

Verse:

E

1. O - pen - your eyes  
2. See additional lyrics

and turn off - your mind;

end Rhy. Fig. 2

Musical notation system 5: Treble clef, key signature of two sharps, and a series of eighth notes with a slur. Below it is a guitar TAB system with fret numbers: 5 3 5 3 5 5 0 5 5 0 0 5 0 5 0 5 5 0 0 5 0 5 0 5 0 5 5 0 0.

P.M.

w/Rhy. Fig. 2 (Gtr. 2) 2 1/2 times

step right - up, - folks, you will find - a grow - ing - trend, - an

ep - i - dem-ic spread with Zen and hy - po - der - mics.

w/Rhy. Fig. 1 (Gtr. 2)

w/Rhy. Fill 3 (Gtr. 2)  
Verse 2 only

B5  
Yeah. Yeah.

Pre-Chorus:

A5  
Just close your mind, you can find all you need with your

Gtr. 1  
8va 3 1/2  
hold 3 1/2

TAB  
21 10 21 10 21 10 19

Gtr. 2

TAB  
0 0 0 0 0 0 0 0 0 0 0 5 7 0 5 7 0 6 7 0 6 7 6 7 5 7

Rhy. Fill 1  
Gtr. 2  
1/4  
P.M. 1/4

TAB  
5 0 6 0 5 5 0 5 2 0

Rhy. Fill 3  
Gtr. 2

TAB  
7 5 7 0 5 7 0 6 7 2 4 0 1

F7(#9)

eyes.

(Rva)

hold

TAB

TAB

**Chorus:**  
 w/RHYTHM A (Gtr. 1)  
 w/RHYTHM B (Gtr. 2) 2 times

E

1. 2. Big ma - chines take care of you — un - til you kill your - self, — and then the  
 3. See additional lyrics

w/Rhy. Fill 2 (Gtr. 2)

sales go through the roof. Cal - cu - lat - ed, for - mu - lat - ed.

Feed my head with sim - ple thoughts — and let me breathe in - stead of be - ing taught.

To Coda ⊕

Gtr. 1 out

All bot - tled up — and tear - ing at — the seams. — I'm bored, just let me

Rhy. Fill 2  
 Gtr. 2

TAB

E5 D#5 D5

B5 Bb5 A5

N.C.

breathe.

Gtr. 2

P.M.

semi harm.

1/2

1. 2.

Bridge:

Bm

2. I

Strike up your best — angst — rid — den pos —

Rhy. Fig. 3

10

10

0

0

0

0

0

0

0

0

0

5

D5

B5

D5

B5

D5

B5

ture.

Woah.

end Rhy. Fig. 3

\*\* 1/2

harm. . . .

trem. bar

P.M.

\*\* 1/2

\*Vib. applies to (6) only.

\*\*Depress bar before striking note.

w/Rhy. Fig. 3 (Gtr. 2)

Bm

D5

B5

D5

B5

D5

B5

Man - u - fac - tured an - ger.

Ah.

Em

G5 E5 G5 E5 G5 E5

Let's not for-get my leg - a - cy.

All my he-roes have failed  
end Rhy. Fig. 4

Gtr. 2 Rhy. Fig. 4

harm

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

w/Rhy. Fig. 4 (Gtr. 2)

Em

G5 E5 G5 E5 G5 E5

me.

Now they're dead and bur

ied.

Yeah.

Keyboard Solo:

C#5

\*Keyboard

TAB

Gtr. 2

P.M.

\*Keyboard arr. for gtr.

TAB

P.M.

TAB



B5

8va

6

16 10 16 10 7 10 16 10 16 10 7 10 17 10 17 10 7 10 17 10 17 10 7 10 14 10 14 10 7 10

0 0 7 7 7 7 0 0 5 5 0 0 0 7

(8va)

12 15 17 15 14 16 14 14 10 16 14 14 12 11 14 12

0 0 7 7 7 7 0 0 5 5 0 0 5 7

P.M. . . . .

(8va)

3 6 6

11 12 11 12 14 11 12 14 10 14 16 10 14 16 14 15 17 14 15 17 16 17 10

0 0 7 7 7 7 0 0 5 5 0 0 5 7

Keyboard out

C  
(8va)

24 20 24 20 19 21 17 21 17 16 19 15 19 15 14 17 14 15 14 17

P.M.

6 7 8 7 8 7 9 10 9 10 9 11 12 12 10 12 14 15 14 12

Gtr. 1 (E5)

Gtr. 1 out

5 0 0 5 0 0 5 0 0 5 0 0 3 5 0 5 0 3 5 0

Gtr. 2

8va

19 0 17 19 0 19 0 17 19 0 19 0 17 19 0 19 0 17 19 0

Instrumental Interlude:

Keyboard Riff C

5 0 0 5 0 0 3 5 0 5 0 0 5 0 0

Gtr. 2

loco

5 0 0 5 0 15 0 0 5 0 5 0 0 5 0 3

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system. The treble staff shows a melodic line with eighth notes and slurs. The TAB system shows fret numbers: 5, 0, 3, 6, 0, 5, 0, 3, 6, 0, 6, 0, 0, 5, 0, 6.

Musical notation system 2: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system. The treble staff shows a melodic line with eighth notes and slurs. The TAB system shows fret numbers: 5, 0, 3, 5, 0, 5, 0, 3, 6, 0, 5, 0, 0, 5, 0, 6.

Musical notation system 3: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system. The treble staff shows a melodic line with eighth notes and slurs. The TAB system shows fret numbers: 0, 5, 0, 0, 5, 0, 5, 0, 0, 5, 0, 5, 0, 0, 5, 0.

Musical notation system 4: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system. The treble staff shows a melodic line with eighth notes and slurs. The TAB system shows fret numbers: 0, 5, 0, 3, 5, 0, 5, 0, 3, 6, 0, 6, 0, 0, 6, 0.

Musical notation system 5: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system. The treble staff shows a melodic line with eighth notes and slurs, ending with a '+' sign. The TAB system shows fret numbers: 5, 0, 0, 5, 0, 5, 0, 0, 5, 0, 3, 0, 0, 6, 0, 1, 0. The text "end Riff C" is written above the final note.

Musical notation system 6: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system. The treble staff shows a melodic line with eighth notes and slurs. The TAB system shows fret numbers: 5, 0, 0, 5, 0, 5, 0, 0, 5, 0, 0, 0, 0, 5, 0, 0, 1, 1.

\*w/Riff C (Keyboard)

Gr. 2

"Doubled 8vb.

Keyboard out

B5  
8va

Gr. 3  
(Elec.)

*f w/dist.*

8va

Gr. 4 (Elec.)

*f w/dist.*

Gr. 2

P.M.

(8va)

Musical notation for guitar part 1, including a treble clef staff with notes and a corresponding guitar tablature staff with fret numbers.

(8va)

Musical notation for guitar part 2, including a treble clef staff with notes and a corresponding guitar tablature staff with fret numbers.

Musical notation for guitar part 3, featuring a treble clef staff with a dense sequence of notes and a guitar tablature staff with a series of zeros.

Cont. in slashes

Gtr. 2 AS

Gtr. 3 (8va)

Musical notation for guitar part 3, including a treble clef staff with notes and a corresponding guitar tablature staff with fret numbers.

Gtr. 4 (8va)

Musical notation for guitar part 4, including a treble clef staff with notes and a corresponding guitar tablature staff with fret numbers.

(8va) .....  
 \*2 \*2 \*2

19 21 19 17 17 19 17 15 15 17 15 14

(8va) ..... *loco* \*2 \*2 \*2

16 18 16 14 14 16 14 12 12 14 12 11

\*Shift position of fret hand's second finger at indicated points (every four notes).

*loco*

14 13 12 11 14 13 12 11 14 12 13 14 15 12 10 14 15 11 14 10 12 13 14 10 11 12

Gtr. 4 out

E5  
 8va .....  
 Gtr. 3

10 (10)

Gtrs. 2 & 3 out

Gtr. 1  
*w/E bow* \*1/2 trem. bar \*1/2 \*1/2 *fdbk. (8va)*

6 (6) 7 9

\*Depress bar before hammering-on.

Gtr. 1 E  
*trem. bar*  
*fdbk.*  
 $\ast \frac{1}{2}$   $\frac{1}{2}$

TAB (9)-2 (2) 0-2 0-2-0 (0) 7 6 (6) (6) 7 (7)-12 (12) (12)-14

\*Depress bar before striking note.

Gtr. 1 E5  
*fdbk.*

TAB (14) 14

Gtr. 2  
*w/slight P.M.*

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D.S.  $\text{\$}$  al Coda

Just close your mind, you can find all you need with your eyes.

N.C.  
*8va*  
*harm.*  
*grad. pull up on bar*

TAB (14) 5 5

*15ma*  
 $\frac{1}{2}$

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

⊕  
Coda

w/Riff A (Gtr. 1) simile  
w/Riff B (Gtr. 2) 2 times

E

Feed my head with some real thoughts and let me

w/Rhy. Fill 4 (Gtr. 2)

F7(#9) E

think in - stead of be - ing - taught. I'll say - things - you

won't be - lieve. Just stand back. Just let me breathe.

Outro:

B5

\*Gtr. 1

TAB

12

Gtr. 2

P.M.

TAB

0 2 3 4 5 5 7 7 9 9 10 10 12 12

\*Doubled by keyboard at this point.

Rhy. Fill 4  
Gtr. 2

TAB

0 5 9 5 1 0 0

1/2



The image shows a musical score for guitar, consisting of four systems. Each system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). Below the treble staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains a series of chords, with the first system labeled 'C' and the second system labeled 'E5'. The tablature (TAB) is written on a six-line staff below the bass staff, with fret numbers indicated by numbers 0-19. The first system of TAB includes fret numbers 14 and 15. The second system of TAB includes fret numbers 0, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19. The third system of TAB includes fret numbers 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19. The fourth system of TAB includes fret numbers 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19. The score also includes a 'w/loctaver' annotation and an '8va' annotation. The score is divided into two measures by a vertical line.

C

E5

\*w/loctaver

8va

\*Generates additional pitch one-octave higher.

\*\*Generates additional pitch two-octaves higher at this point.

*Verse 2:*

A daily dose of eMpTyV  
 Will flush your mind right down the drain.  
 Shannon Hoon and Kurt Cobain;  
 Make yourself a household name.  
 (To Pre-Chorus:)

*Chorus 3:*

The big machines will take care of you  
 Until the fashion fades  
 And the checks go through.  
 My bankroll's red and my face is blue,  
 And still they'll turn their backs on you  
 For someone new.  
 (To Coda)

# ANNA LEE

Slowly ♩ = 65

Intro:

\*Piano

A Dm/A

*mp*

TAB

5	5	9	10	12	12	10	9	10	10	6	8	10	10	8	6
6	6	9	10	12	12	10	9	10	10	7	8	10	10	9	7
0								0							

\*Arr. for gtr.

A Dm/A

TAB

5	5	9	10	12	12	10	9	10	12	13	9	10	6		
6	7	6	7	9	10	12	12	10	9	10	14	15	10	10	7
0											0				

Verse:

A  
Rhy. Fig. 1

Dm/A

\*Gtr. 1

1. Help-less child, \_  
2. See additional lyrics

Piano

TAB

\*Gtr. 3  
(Elec.)

Rhy. Fig. 1A

*mf* with tremolo effect  
hold throughout

TAB

\*Both gtrs. tacet Verse 1.

A

A/G

Dm/F

Dm/G  
end Rhy. Fig. 1

Will you be \_ the same? \_

TAB

end Rhy. Fig. 1A

TAB

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 3)

Shame-less smile, \_\_\_\_\_ to steal from you — the in - no - cence — that bleeds. —

**Chords:** A, Dm/A

**Instrumentation:** Piano, Gtr. 1, Gtr. 3

Will — they feel your pain? —

**Chords:** A, A/G, Dm/F, Dm/G

**Instrumentation:** Piano, Gtr. 1, Gtr. 3

*Gtr. 3 out*

Pre-Chorus:

Try-ing to be-lieve, — the scars un - seen, — the tears wash clean. —

**Chords:** C#m, A, G#m, F#m, D, C#m, Bm, Bm/A

**Instrumentation:** \*Gtr. 1 (Acous.), Piano

**†Gtr. 4 (7-string Elec.)**

*mf w/phaser effect w/slide*

\*Initial entrance of Gtr. 1.  
†Tacet 1st time.

\*\*All backing vocals second time only.

E/G#                      E                      G                      D

You don't want to breathe the air you breathe. You

TAB

hold

TAB

G                      D

don't know how you'll live a life a lone. She keeps

TAB

hold steady gliss.

TAB

Chorus:

D/F#

G

Chord diagrams for D/F# and G chords.

Vocal line with lyrics: hold - ing on, hold - ing on to you.

Acoustic guitar accompaniment for the first system.

Electric guitar TAB for the first system.

2 3 0 0 3 0 5 0 | 10 12 10 12 12 12 10 12 10

2 2

Vocal line with lyrics: hold steady gliss.

Electric guitar TAB for the second system.

0 0 0 0 12 12 12

2 2 2 0 0

Em

Em/D

C

Cm

Gtrs. 1 & 4 out

Chord diagrams for Em, Em/D, C, and Cm chords.

Vocal line with lyrics: Let her breathe the air, don't want to be a lone.

(Aah. )

Acoustic guitar accompaniment for the third system.

Electric guitar TAB for the third system.

8 9 9 9 9 10 8 8 8 10

Vocal line with lyrics: (Aah. )

Electric guitar TAB for the fourth system.

5 7 5 3 0 6

G/B Eb7/Bb Am7 D7

Where do you be - long, An - na Lee?

Piano

TAB

1. G Cm/G Adim/G G w/Fill 1 (Gtr. 2) D 2. w/Fill 2 (Gtr. 3) G F5/G Eb/F

And now she's call -

Piano

Gtr. 4

w/out slide

TAB

Fill 1 Gtr. 2 Gtr. 2 out

TAB

12 12 11 9-11 9 7 9 9

Fill 2 Gtr. 3

TAB

8

Bridge:

**Gtr. 3**

B $\flat$ /F F E $\flat$ /F

ing out a name. Can't keep on hid -

TAB: 8 8 8 12 10 12 | 8 10 10 10 11 10 10

**Piano**

TAB: [Chord diagrams]

**Gtr. 4**

TAB: 3 3 3 | 3 1 1 1 1 | 1 1 1 1 1

B $\flat$ /F F Cm7

ing all her pain. You feel the rain -

TAB: 8 8 8 12 10 12 | 8 10 10 10 11 10 10

**Piano**

TAB: [Chord diagrams]

**Gtr. 4**

TAB: 3 3 3 | 3 3 3 3 5 3 5-7 5 5



Chords: B $\flat$ /D, Eb, F

Lyrics: move in. as you be - gin to

TAB: 10 8 8 11 10 8 10 | 8 8 10 8 10 10

TAB: 11 11 10 11 | 10 11 | 6 5 | 6 7

Lyrics: hold - - - - - hold - - - - -

TAB: 3 5 3 3 5 3 | 8 8 8 10 10 | 12 12 10

Chords: Db, Eb, F

Lyrics: turn and an - swer the call.

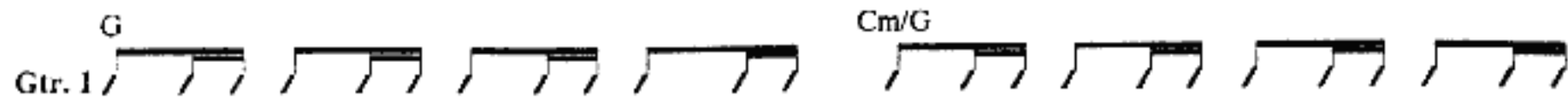
Gr. 3 out

TAB: 4 6 8 6 8 10 | 10 10 10 10

TAB: 6 6 6 8 8 | 10 | (10/8)

Lyrics: wslide

## Guitar Solo:

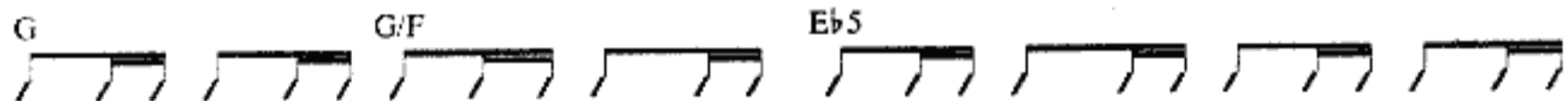


Gtr. 4

TAB

## Piano Rhy. Fig. 2

TAB



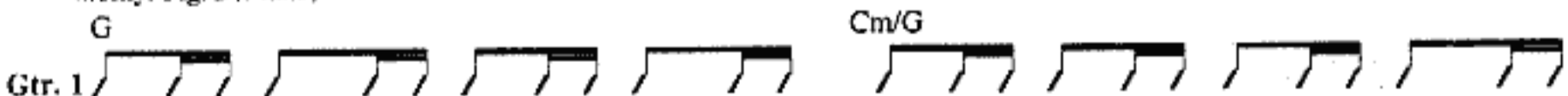
steady gliss.

TAB

## end Rhy. Fig. 2

TAB

## w/Rhy. Fig. 2 (Piano)



Gtr. 4

TAB

w/Rhy. Fill 1 (Piano)

G G/F Eb F

TAB (10)-0-8 (8)-12-12-13-15 19-15 10-13-13-(10)-12 12-14-(14)-12-12-12

Gtr. 1 G Csus C type2 Bm

Gtr. 4

8va....  
w/o slide

TAB (12)-(12)-18-16-18-(10)-20-18 17-18 17 17 15 (16) 1/2

Piano

TAB 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5

Rhy. Fill 1  
Piano

TAB 4-5-5-5-5-5-5-5-5-5

Am                      Am/G                      D7/F#                      Cont. in notation

(8va)

1/4                      1/4                      1/4                      1/4

hold bend

15 15 (15) 10 15 13 14 12 14 (14) (14) 20 20 20 (20) 19

1 1 1 1/2 1 1/2

(8va) G                      A7

Gtr. 4

1/2                      1/2                      trem. bar                      1/2

19 (19) 17 15 17 15 (15) 14 (14) (14) 18

Piano

Gtr. 1

C  
(8va)

loco

trem. bar

pick sl.

T  
A  
B

T  
A  
B

T  
A  
B

Pre-Chorus:

Em type2

C

Bm

Am

F type2

Em

Gtr. 1

Try - ing — to be - lieve, —

the scars  
(Aah.

un - seen, —  
Aah.

Piano

T  
A  
B

Gtr. 4

T  
A  
B

Cont. in slashes

Dm Dm/C G/B G<sup>7</sup>/B<sup>7</sup>

Aah. the tears wash clean. Aah.)

TAB 6 8 6 8 7 8 10 7 8 8 5 7  
7 7 7 7 7 7 7 3 8  
5 6 8 8 7 7 7 8 8

13 12 13 15 (15) 15 (15) 10 10 10

*w/ slide steady gliss.*

B<sup>b</sup> F

You don't want to breathe the air you breathe. You

TAB 15 15 15 16 13 13 13 13 10 13  
15 15 15 15 13 14 14 15 14 14  
13 15 10 16 10 15 15 15

*steady gliss.* *steady gliss.*

TAB 15 15 15 10 10 10  
15 15 15 10 10 10  
15 15 15 10 10 10

Bb

F

don't know how you'll live a life a - lone. She keeps

Musical notation for guitar and voice in the first system. The guitar part features a melodic line with a key signature of one flat (Bb) and a time signature of 4/4. The voice part has lyrics: "don't know how you'll live a life a - lone. She keeps".

TAB notation for the first system. The strings are labeled T (Treble), A (Middle), and B (Bass). Fingering numbers are provided for each string.

Musical notation for guitar and voice in the second system. The guitar part includes a "hold" instruction with a dashed line. The voice part continues with the lyrics.

TAB notation for the second system, including a "hold" instruction with a dashed line.

Chorus:

Am

Bbsus

Bb type2

Am

hold - ing on. hold - ing on to you.

Musical notation for guitar and voice in the chorus. The guitar part features a melodic line with a key signature of one flat (Bb) and a time signature of 4/4. The voice part has lyrics: "hold - ing on. hold - ing on to you.".

TAB notation for the chorus, including a "hold" instruction with a dashed line.

Musical notation for guitar and voice in the chorus. The guitar part includes "w/o slide hold" and "w/ slide" instructions with dashed lines.

TAB notation for the chorus, including "w/o slide hold" and "w/ slide" instructions with dashed lines.

Gm Gm7/F Eb Ebm Gtr. 1 out

(Aah. Aah. Aah. Aah.) Let her breathe the air, don't want to be a lone.

Gtr. 4 out

Bb/D Dbdim Cm7 F7sus Bb

Where do you be-long. An-na Lee?

Piano

Ebm/Bb Bb Ebm/Bb 8va... loco Bb

rit.

Verse 2:  
 Behind those eyes,  
 The vivid scene,  
 A lucid dream within,  
 Questioned secrets are revealed.

And every time  
 You can't deny  
 The lines that trace your skin,  
 Wounds that never heal.  
 (To Pre-Chorus:)



# TRIAL OF TEARS

## I. It's Raining

<b>E<sup>b</sup> sus2</b> 13411	<b>G<sup>b</sup> sus2</b> 13412	<b>D<sup>b</sup> sus2</b> 13413	<b>C<sup>b</sup> sus2</b> 13411	<b>E<sup>b</sup> m</b> 13421	<b>G<sup>b</sup></b> 1333	<b>D<sup>b</sup></b> 1333	<b>C<sup>b</sup></b> 1333
<b>G<sup>#</sup> m</b> T 3111	<b>B/F<sup>#</sup></b> 1 333	<b>C<sup>#</sup>/E<sup>#</sup></b> 3111	<b>C<sup>#</sup></b> 1333	<b>E</b> 231	<b>F<sup>#</sup></b> T 1211	<b>C<sup>#</sup></b> 1333	<b>B/C<sup>#</sup></b> 1333

Free time

Intro:  
Synth. and  
misc. percussion

\*N.C.(A<sup>b</sup>7)

Gtr. 1 (Elec.)

approx. 9 sec. *p* \*\*w/clean tone

\*Implied harmony throughout.

\*\*w/chorus, compression and delay effects.

Bass enters

*tr* *tr* *mp*

1/2 3

1/2 1 1/2 1/2

mf w/slight dist. hold

trem. bar (slight vib.)

3

hold

trem. bar (slight vib.)

trem. bar (slight vib.)

1/2

trem. bar (slight vib.)

\*trem. bar

trem. bar (slight vib.)

hold

\*Depress bar before striking note.

Moderately ♩ = 116  
 Half-time feel  
 Band enters  
 Eb m6

hold

trem. bar (slight vib.)

trem. bar (slight vib.)

Gbmaj7(#11)

hold

trem. bar (slight vib.)

trem. bar (slight vib.)

Ebm11

Musical notation for Ebm11 chord, showing a guitar staff with notes and a corresponding TAB staff with fret numbers. The guitar staff shows a series of eighth notes with slurs and tremolos. The TAB staff shows fret numbers: 0, 9, 11, 9, 11, 10-8, 9, 11, 0, 11, 0, 11, 8.

Gbmaj7(#11)

Musical notation for Gbmaj7(#11) chord, showing a guitar staff with notes and a corresponding TAB staff with fret numbers. The guitar staff includes instructions: 'hold', 'trem. bar (slight vib.)', and '3'. The TAB staff shows fret numbers: 6, 9, 9, (9), 6 8 8, 5, 6 5, 6 4 6 4, (4), 9, 4 5.

Verse 1:

Ebsus2

\*Gtr. 2 (Acous.)

Verse 1: Musical notation for Verse 1, featuring a vocal line and a guitar accompaniment. The vocal line includes the lyrics: 'Un - der - the sun — there is noth - ing — to hide. —'. The guitar accompaniment includes a 'hold' instruction and a 'P.M. hold' instruction. The TAB staff shows chord diagrams.

\*\*"Nashville" tuned steel-string.

\*\*Echo repeat.

Gbsus2

Verse 2: Musical notation for Verse 2, featuring a vocal line and a guitar accompaniment. The vocal line includes the lyrics: 'Un - der - the moon — the stran - ger waits — in - side. —'. The guitar accompaniment includes a 'trem. bar (slight vib.)' instruction. The TAB staff shows chord diagrams and fret numbers: (9), (9), 11, 11, 11, 9, 9, 11, 11, 10, 10, 9, 9.

Ebsus2

Peo - ple dis - ap - pear, the mu - sic fades a - way.

trem. bar (slight vib.)

- P.M. \* - - - -

\*Echo repeats.

Dbsus2

Cbsus2

Cont. in notation

Splash - ing through the rain. I'll dream with them - one day.

trem. bar (slight vib.)

hold P.M.

hold

trem. bar (slight vib.)

\*Echo repeat.

Pre-Chorus:

G#m(9)

F#(11)

C#13/E#

C#

Gtrs. 1 & 2 It's rain - ing, rain - ing on the streets of New - York Cit -

TAB 6 3 4 4 3 4 3 3 4 4 6 6 6 7 6 6 (6)

G#m(9)

F#(11)

E

y. It's rain - ing, rain - ing, rain - ing deep in heav -

TAB 6 0 4 4 3 4 4 9 12 9 11 9 9 9 11 9

end half-time feel

Chorus:

w/Fill 1 (Gtrs. 3 and 4)

w/Rhy. Fill 1 (Gtr. 2)

G#m7

G#m6

en. — I may have wast - ed all — those years. —

Gtr. 1

hold — — — — — hold — — — — — hold — — — — —

TAB

— they're not worth — their time — in tears. — I may have spent —

G#m G#5 C#7sus

8va

hold — — — — — hold — — — — — hold — — — — —

TAB

— too long — in dark - ness, in the warmth — of my — fears. —

C#7 C#7sus

(8va)

TAB

Fill 1

\*Gtrs. 3 & 4 (Elec.)

Gtrs. 3 & 4 out

Gtr. 3

Gtr. 4 *mf*

TAB

\*Both gtrs. w/dist.

Rhy. Fill 1

Gtr. 2

Gtr. 2 out

TAB

Verse 2:  
Half-time feel

Ebm

Gtr. 5  
(Acous.)

*mp*

Take a look at your-self, \_

not at an - y - one else, \_

Gtr. 1

*laco*

P.M. . . . 4

P.M. . . . 4

T			6	7	(7)			6	7	9	(9)	(9)
A	6	8	8	8				6	8	8		
B								6				

Gb

and tell \_ me what \_ you see. \_

P.M. . . . 4

trem. bar

T			9	11	(11)			9	14	13	11	(13)
A	9	11	11	11				9	11	11		
B								9				

Ebm

I know \_ the air \_ is cold, \_

I know \_ the streets \_ are

P.M. . . . 4

P.M. . . . 4

T			6	7	(7)			6	7	9	(9)	7	8	(8)
A	6	8	8	8				6	8	8				
B								6						

end half-time feel

Db

Cb

cruel, — but I en - joy the ride — to - day. Hey. —————

P.M. . . . . P.M. . . . . trem. bar 1/2

TAB

Pre-Chorus:

G#m

B/F#

C#/E#

Gtr. 5

It's rain - ing,

rain - ing

on — the streets —

Gtrs. 1 & 2

TAB

C#

G#m

B/F#

of New - York

Cit - y.

It's rain - ing,

rain - ing,

TAB

E

rain - ing deep in heav - en.

TAB: 2 4 0 2 3 0 1 2 | 1 4 (4) 0 4 6 8 4

end half-time feel  
Gtr. 5 out

Rain - ing deep in heav - en.

TAB: 4 7 0 4 7 9 | 0 0 11 12 12 14 14 14

Chorus:  
w/Fill 2 (Gtr. 2)  
G#m7 G#m6 G#m7

I may have wast - ed all those years, they're not worth -

hold hold hold hold hold

TAB: 4 7 4 7 4 6 | 6 0 6 4 0 | 9 11 9 11 11 11

Fill 2 Gtr. 2 out

TAB: 16



G#5

C#7sus

C#7

— their time — in tears. — I may have spent — too long — in dark —

8va

hold

TAB

C#7sus

G#m7

- ness, in the warmth — of my — fears. — As I walk —

(8va)

loco

hold

TAB

G#m6

G#m7

G#5

— through all — my myths, — ris-ing and sink - ing like — the waves, —

hold

hold

TAB

C#7sus

C#7

C#7sus

— with my thoughts — wrapped a-round me, — through a tri -

8va

hold

hold

hold

hold

TAB

G#m(3) C#13(3) Bmaj7(3) F#(11)

al of tears.

(8va).....

G#m(9) C#13(3) Bmaj7(3) E5(9.#11)

trem. bar

Interlude:

F#m11 Esus C#m7 Bsus Asus2 Bsus E5 F#5 A E5 F#m11

Gtrs. 1 & 3 Riff A

f w/heavy dist.

end Riff A

\*Gtrs. 2 & 6 Rhy. Fig. 1

mp hold

end Rhy. Fig. 1

trem. bar

\*Gtr. 6 is Elec. (clean) w/chorus and compression.  
 w/Riff A (Gtrs. 1 & 3)  
 w/Rhy. Fig. 1 (Gtrs. 2 & 6)

F#5 B5 C#5 B5 A5 B5 E5 F#5 A5 B5 F#5 Gtrs. 1 & 3 out

Gtr. 3

*Keyboard Solo:*

w/Rhy. Fig. 1 (Gtrs. 2 & 6)

F#m11 Esus C#m7 Bsus Asus2 Bsus E5 F#5 A E5 F#m11

A single musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a series of whole notes corresponding to the chord progression: F#m11, Esus, C#m7, Bsus, Asus2, Bsus, E5, F#5, A, E5, F#m11.

*Bridge:*

Half-time feel

F#5 E5 C#5 B5 A5 B5 E5 F#5 A5 E5 F#5

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. It features a half-time feel. The melody consists of eighth and quarter notes with various ties and slurs. The lyrics are: "Hid - den by dis - guise, stum - bling in a world."

Gtr. 1 Rhy. Fig. 2 end Rhy. Fig. 2

A guitar staff in treble clef with a key signature of two sharps and a 4/4 time signature. It shows a rhythmic pattern of eighth notes with slurs and ties. The lyrics "Hid - den by dis - guise, stum - bling in a world." are written below the staff. The text "P.M. . . . . 4" is written below the staff.

A guitar TAB staff with six lines. It contains fret numbers and bar lines corresponding to the guitar part above. The fret numbers are: 4, 4, 2, 0, 0, 2, 4, 2, 4, 2, 0, 0, 4, 4, 2, 2, 5, 7, 5, 0, 0, 2, 2.

w/Rhy. Fig. 2 (Gtr. 1)

end half-time feel

F#5 E5 C#5 B5 A5 B5 E5 F#5 A5 E5 F#5

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. It continues the melody from the previous section. The lyrics are: "Feel - ing un - in - spired, he gets in - to his car."

w/Rhy. Fig. 2 (Gtrs. 1 & 3)

F#5 E5 C#5 B5 A5 B5 E5 F#5 A5 E5 F#5

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. It continues the melody. The lyrics are: "Not with - in his eyes to see, o - pen up, o - pen up."

Not with - in his eyes to see, o - pen up, o - pen up.

F#5 E5 C#5 B5 Bsus2

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. It continues the melody with triplets. The lyrics are: "Not much bet - ter than the man you hate."

Not much bet - ter than the man you hate.

Gtrs. 1 & 3

A guitar staff in treble clef with a key signature of two sharps and a 4/4 time signature. It shows a rhythmic pattern of eighth notes with slurs and ties. The lyrics "Not much bet - ter than the man you hate." are written below the staff.

A guitar TAB staff with six lines. It contains fret numbers and bar lines corresponding to the guitar part above. The fret numbers are: 4, 4, 2, 0, 0, 2, 4, 2, 4, 2, 0, 0, 4, 4, 2, 2, 5, 7, 5, 0, 0, 2, 2.

C#sus2

Esus2

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. It shows sustained chords with slurs. The lyrics "Not much bet - ter than the man you hate." are written below the staff.

A guitar TAB staff with six lines. It contains fret numbers and bar lines corresponding to the guitar part above. The fret numbers are: 4, 4, 2, 0, 0, 2, 4, 2, 4, 2, 0, 0, 4, 4, 2, 2, 5, 7, 5, 0, 0, 2, 2.

# II. Deep In Heaven

(Instrumental)

Moderately fast ♩ = 132

Half-time feel

Intro:

Gtr. 3 out

E<sub>b</sub> sus2

Guitar Solo:

Gtr. 1 \*E<sub>b</sub> sus

\*Harmony implied by keyboard and bass gtr. next 56 bars.

D<sub>b</sub>/E<sub>b</sub>

E<sub>b</sub> sus

D<sub>b</sub>/E<sub>b</sub>

\*trem. bar      \*trem. bar

\*Depress bar before striking note.

F/Eb

\*trem. bar      \*trem. bar      trem. bar      trem. bar

trem. bar

Ebm7

\*trem. bar      trem. bar      trem. bar

\*Depress bar before striking note.

Db/Eb

trem. bar      trem. bar

Ab/Eb

TAB

P.M. . . . .

TAB

C/Eb

TAB

TAB

Db/Eb

trem. bar

\*trem. bar

TAB

\*Depress bar before striking note.

3  
trem. bar  
trem. bar

T  
A  
B

E<sub>b</sub>  
trem. bar  
trem. bar  
trem. bar

T  
A  
B

T  
A  
B

T  
A  
B

F/E<sub>b</sub>  
trem. bar

T  
A  
B

6

TAB: 10 8 6 5 6 8 6 5 3 4 5 6 3 5 3 8 10 8 7 8 10 (9) 11 10 9

TAB: 11 10 11 9 10 11 13 11 9 10 9 11 13 11 9 13 9 11 13 11 9 13 9 11 13 11 9 11 12 11 9 11

TAB: 13 15 10 11 10 11 13 11 10 11 10 15 13 11 13 15 17 15 17 10 17 15 13 10 10 9 11

Ebm7

TAB: 14 11 14 11 13 11 14 13 11 10 10 13 13 11 13 10 10 11 10 12 11 9 11 13 11 15

A<sup>b</sup>/E<sup>b</sup>

TAB: 11 10 11 15 11 13 11 15 11 13 11 16 11 13 11 16 11 13 11 16 11



5 6 5 6

TAB: 10 11 16 11 16 11 13 11 13 11 10 11 16 11 16 11 12 13

Bb

TAB: 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15

TAB: 16 18 16 15 17 15 16 18 16 15 17 15 17 15 16 18/20 (20) 10 1 1/2 (18) 16 13

Cb 8va

Db

end half-time feel

poco rit.

TAB: 14/19 18 20 18 20 10 18 21 19/21 19 21 18 19 18

Slower ♩ = 120

Ebm 8va

\* steady gliss.

TAB: 20 (20)

\*Played 1st time only.

## Keyboard Solo:

\*Gtr. 1 N.C.(Ebm)

*mf* w/clean tone

The first system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of three flats (E-flat major/C minor) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including bends and vibrato. The bottom staff is a guitar tablature staff with six lines, showing fret numbers (4, 6, 6) and bends (marked with 'x' and a curved line).

\*w/phase-shifter and compression (double tracked).

The second system continues the melodic line from the first system. The tablature staff shows fret numbers (4, 6, 6) and bends (marked with 'x' and a curved line).

The third system features a more complex melodic line with many bends and vibrato. The tablature staff includes fret numbers (6, 7, 6) and bends (marked with 'x' and a curved line). There are four 'hold' markings with arrows pointing to specific notes in the tablature.

The fourth system continues the melodic line with bends and vibrato. The tablature staff shows fret numbers (6, 7, 6) and bends (marked with 'x' and a curved line).

Ab

The fifth system shows a change in key signature to two flats (D-flat major/B-flat minor), indicated by the 'Ab' marking above the staff. The melodic line continues with bends and vibrato. The tablature staff shows fret numbers (4, 4, 4) and bends (marked with 'x' and a curved line).

\*w/bump on ② (next 4 bars)

A $\flat$ 7

w/Fill 3 (Gtr. 4)      Gtr. 1 out  
Gtr. 4 F/E $\flat$

Fill 3  
Gtr. 4

Ebm

Musical notation for Ebm system. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 11 and 12. A dashed line labeled "hold" spans the first four measures. The instruction "steady gliss." is written at the end of the system.

Ab/Eb

Musical notation for Ab/Eb system. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 13 and 14. A dashed line labeled "hold" spans the first four measures. The instruction "steady gliss." is written at the end of the system.

Bb/Eb

Musical notation for Bb/Eb system. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 15 and 16. A dashed line labeled "hold" spans the first four measures, with a "3" (triple) bracket under the second measure. The instruction "(slight vib.)" is written below the tablature. The instruction "steady gliss." is written at the end of the system.

Cb

Db

Segue to "The Wasteland"

w/Rhy. Fill 2 (Gtr. 3)

F#

Gtr. 5

Gtr. 4 out

Musical notation for Cb/Db system. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 16, 17, and 18. A dashed line labeled "hold" spans the first four measures, with a "3" (triple) bracket under the second measure. The instruction "steady gliss." is written at the end of the system.

Rhy. Fill 2  
Gtr. 3

Musical notation for Rhythmic Fill 2. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 16, 17, and 18. The instruction "mf" is written below the tablature.

### III. The Wasteland

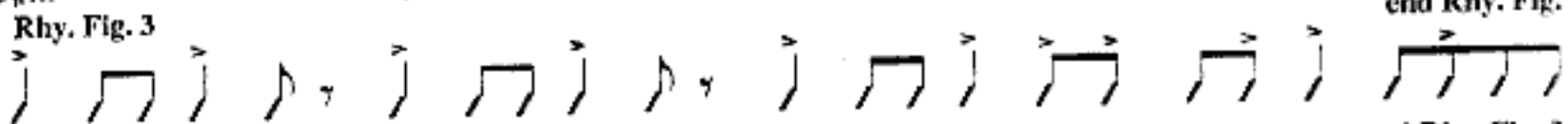
Moderately ♩ = 116

Half-time feel

Intro:

G#m F# C# B/C# C# B/C# C# B/C#  
Rhy. Fig. 3 end Rhy. Fig. 3

Gtr. 5



\*Gtr. 6 Rhy. Fig. 3A

end Rhy. Fig. 3A

*mp*

TAB

\*Tacet 1st time (clean tone without previous effects).

Verse 1:

w/Rhy. Figs. 3 (Gtr. 5) & 3A (Gtr. 6) 4 times

G#m F# C# B/C# C# B/C# C# B/C#

Still a - wake, — I con - tin - ue to move — a - long, —

G#m F# C# B/C# C# B/C# C# B/C#

cul - ti - vat - ing my — own non - sense. —

G#m F# C# B/C# C# B/C# C# B/C#

Wel - come to the waste - land, — where you'll — find ash -

G#m F# C# B/C# C# B/C# C# B/C#

es, — noth - ing but ash - es. —

Verse 2:

w/Rhy. Figs. 3 (Gtr. 5) & 3A (Gtr. 6) 4 times

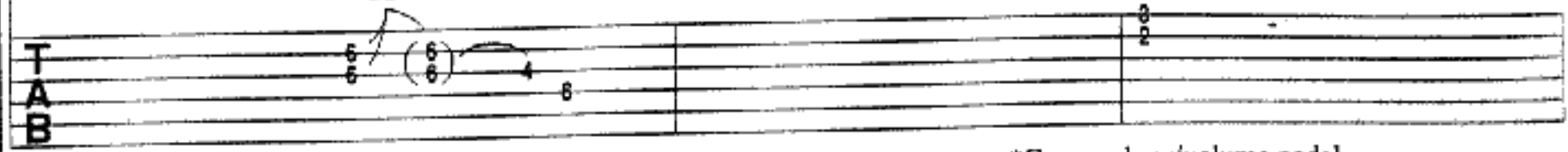
G#m F# C# B/C# C#

Still a - wake, — bring - ing change, — bring - ing move -

B/C# C# B/C# G#m F#

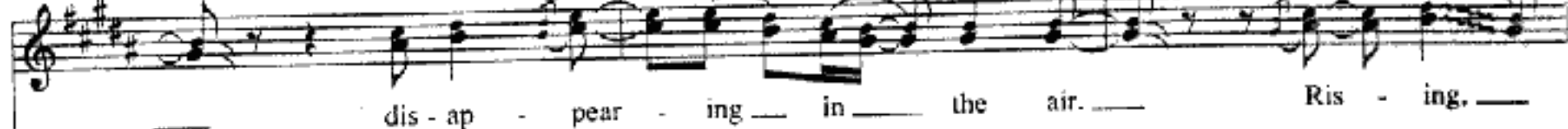


Gtr. 1

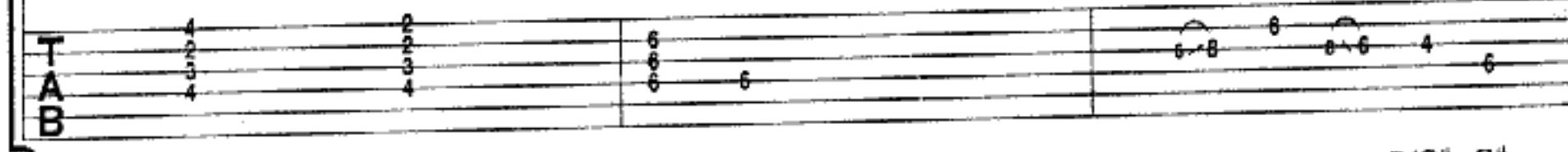
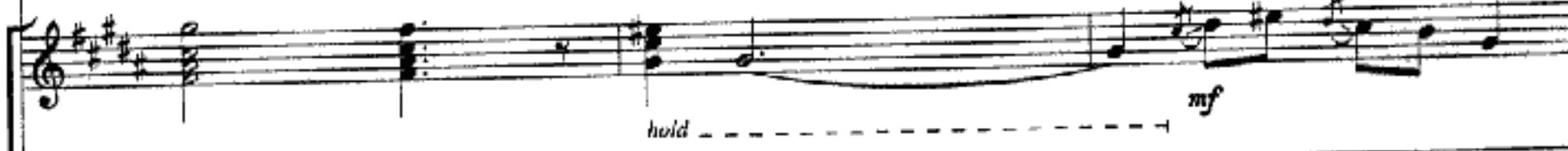


\*Crescendo w/volume pedal.

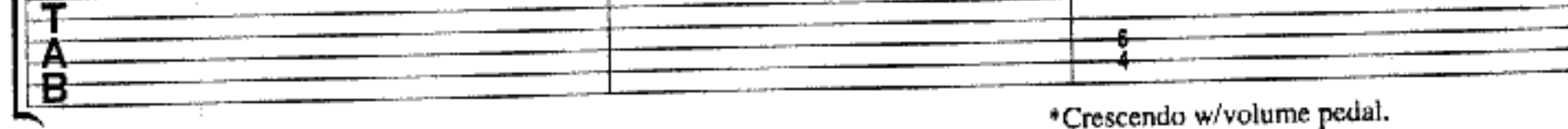
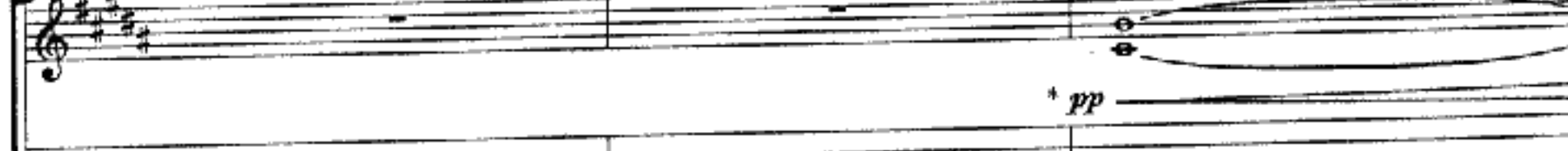
C# B/C# C# B/C# C# B/C# G#m



F# C# B/C# C# B/C# C# B/C#



G#m F# C# B/C# C#



\*Crescendo w/volume pedal.

\*w/Rhy. Fig. 3 (Gtr. 5)

B/C# C#

B/C#

G#m

F#

back ... home.

Gtrs. 1 & 3

*f* w/dist. hold ... hold

TAB

\*Gtr. 6 out  
\*\*Sung 1st time only.

Chorus:

†end half-time feel

w/Rhy. Fig. 3 (Gtr. 5)

C#

B/C# C#

B/C# C#

B/C#

G#m

It's rain - ing.

TAB

†2nd time.

F#

C#

B/C# C#

B/C# C#

B/C#

rain - ing. rain - ing deep in heav - en.

TAB

G#m

F#

Gtr. 5

It's rain - ing, rain - ing,

Gtrs. 1 & 3

hold

1.

C#

B/C# C#

B/C# C#

B/C#

rain - ing deep in heav en.

1/2

2. C#

rain - ing deep in heav

hold



E

F#11



en.

pp

hold

Free time

Outro:

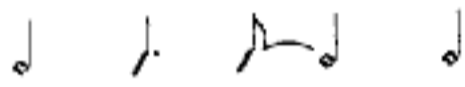
E

Ebsus2

N.C.(Ab7)

Gtrs. 3 & 5 out

Gtr. 1



\* mp w/clean tone

trem. bar

rit.

\*w/chorus and delay effects.