



E5 F# G B B<sup>b</sup> G F# G E5 A5

T  
A  
B 10 7 9 7 6 9 8 8 9 10 (10) 6 5

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

C Verse

$\text{♩} = 166$

E5 A5 E5

Gtrs I, II

T  
A  
B 9 7 6 5 9 7 x sl.

D Chorus

E5 G5 A5 G5 B<sup>b</sup>5 A5 B<sup>b</sup>5A5 E5 G5 A5 G5 B<sup>b</sup>5 A5 G5 F5

Gtr II Full Full Full Full

T  
A  
B 12 15 (15) 11 14 (11) (14) (14) 10 13 (13) 9 12 (9) (12) (12)

Gtr I P.M. P.M. P.M. P.M.

T  
A  
B 2 0 5 3 5 0 3 6 (8) (6) 7 0 8 7 2 0 5 3 5 0 3 6 (8) (6) 7 5 5 3 0 4

25

E5 G5 A5 G5 B<sup>b</sup>5 A5 B<sup>b</sup>5A5 E5 G5 A5 F5 E5

1.

Full Full Full 1/4

T 8 7 6 3

A 11 (11) 10 (7) (10) 9 (9) 0 (0)

B

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

T

A

B 2 5 7 5 8 (8) 7 8 7 2 5 7 0 3 2 (2)

0 3 5 0 3 6 (6) 5 0 6 5 0 3 1 0 (0)

29

B<sup>b</sup>5 A5 G5 F5 E5 E5 D5 Em7 A5

To Coda To DbL. Coda D.S. al Coda

Gtr I

T

A

B 8 7 5 3 2 (2) 9 7 9 (9) 7

6 5 3 1 0 (0) 7 5 7 (7) 6 5

Gtr II

T

A

B 8 7 5 3 2 (2) 9 7 7 (7) 7

6 5 3 1 0 (0) 7 5 5 (5) 6 5



E5 B<sup>b</sup>5A5 E5 B<sup>b</sup>5A5

8va-----

43

N.H.-----

T  
A  
B

0 7 [12] [12] [12] [12] [12] [12] 15141312 16151413 16151413 16151413 17161514

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

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 8 7 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0 2 8 7

E5 B<sup>b</sup>5A5 G5 B<sup>b</sup>5 A5F5

47

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T  
A  
B

16151413 17161514 18171615 17161514 18171615 19181716 121012 12 9 9 12 9 12 12 9 9 12 10 9 10 P P

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

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 0 2 8 7 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 8 7 3



8va----- E5 B $\flat$ 5A5 F5 C5 B5 G5 E5

59

T 15 16 17 18 19 20 21 22 (22)

A

B

P.M.-----| P.M.---| P.M.---| *fff*

T

A

B 0 0 0 0 0 0 2 0 0 0 2 0 0 0 2 8 7 10 8 10 9 5 2 0 6 5

1., 2. = 72 3.

F5 C5 B5 G5 E5 F5 F#5

63

Gtrs I, II

T

A

B 8 10 8 9 7 5 3 2 0 10 8 9 5 3 2 0 3 1 4 2

**G** Interlude

N.C.

67

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

T

A

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

$\text{♩} = 166$

*D.S.S. al Dbl. Coda*

N.C. E5 A5

69

T

A

B 11 10 9 8 4 3 2 1 2 0 (2) (0) (2) (0) 6 7 5

**H** Out-Chorus

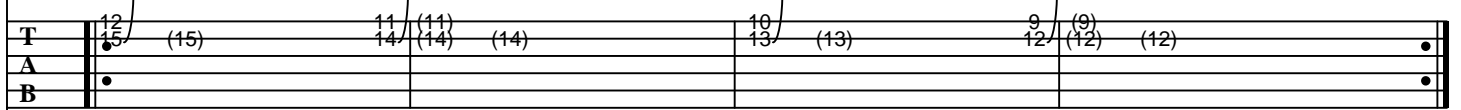
♯♯  
N.C.

73



Gtr II

Full

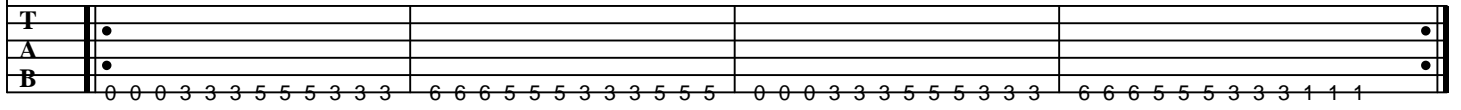


T 12 (15) 11 (11) 10 (13) 9 (9) (12) (12)  
A 14 (14) 14 (14)  
B



Gtr I

P.M.



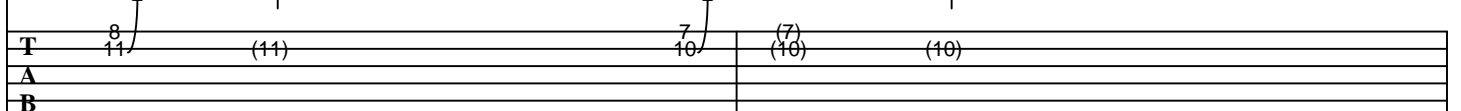
T  
A  
B 0 0 0 3 3 3 5 5 5 3 3 3 6 6 6 5 5 5 3 3 3 5 5 5 0 0 0 3 3 3 5 5 5 3 3 3 6 6 6 5 5 5 3 3 3 1 1 1

N.C.

77



Full



T 8 (11) 7 (7) (10) (10)  
A  
B



P.M.



T  
A  
B 0 0 0 3 3 3 5 5 5 3 3 3 6 6 6 5 5 5 3 3 3 5 5 5

B<sup>b</sup>5 A5 G5 F5 E5

E5

D5 Em7

A5

E5

1

Musical notation for Gtr I, first system. Treble clef, key signature of one sharp (F#), and one flat (Bb). The notation consists of a series of chords and notes across five measures.

Gtr I

|   |   |   |   |   |   |     |   |   |   |
|---|---|---|---|---|---|-----|---|---|---|
| T |   |   |   |   |   |     |   |   |   |
| A |   |   |   |   |   |     |   |   |   |
| B | 8 | 7 | 5 | 3 | 2 | (2) | 9 | 7 | 9 |
|   | 6 | 5 | 3 | 1 | 0 | (0) | 7 | 5 | 7 |

Musical notation for Gtr II, second system. Treble clef, key signature of one sharp (F#), and one flat (Bb). The notation consists of a series of chords and notes across five measures.

Gtr II

|   |   |   |   |   |   |     |   |   |   |
|---|---|---|---|---|---|-----|---|---|---|
| T |   |   |   |   |   |     |   |   |   |
| A |   |   |   |   |   |     |   |   |   |
| B | 8 | 7 | 5 | 3 | 2 | (2) | 9 | 7 | 7 |
|   | 6 | 5 | 3 | 1 | 0 | (0) | 7 | 5 | 5 |