

THE LEARNING

As recorded by Nevermore
(From the 1996 Album POLITICS OF ECSTASY)

Transcribed by Russ Elton
(webmaster@abysslord.com) &
Jordan Baker
(sansamppsa1@hotmail.com)

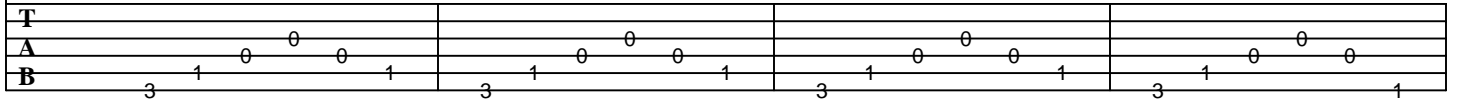
Words by Warrel Dane
Music by Nevermore
Arranged by Russ Elton
(webmaster@abysslord.com) & Jordan
Baker (sansamppsa1@hotmail.com)

A Intro

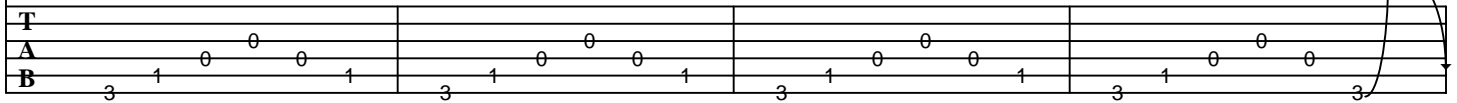
$\text{♩} = 65$
Gm



Gtr I All guitars tuned to Eb
let ring



let ring



See perf. notes

Gtr I *fff* G B[?] D G D B[?] G B[?] D G D B[?] G B[?] D G D F
 ⑥3fr⑤1f④op③op④ope⑤1fr. ⑥3fr⑤1f④op③op④ope⑤1fr. ⑥3fr⑤1f④op③op④ope⑤1fr. ⑥3fr⑤1f④op③op④ope⑥1fr.
 8va-----

9

Gtr IV *mf*

Gtr II *mf*

Gtr III *mf*

G B^b D G D B^b
G B^b D G D B^b
G B^b D G D B^b
G B^b D G D B^b

⑥3fr⑤1fr④op③op④opc⑤1fr.
⑥3fr⑤1fr④op③op④opc⑤1fr.
⑥3fr⑤1fr④op③op④opc⑤1fr.
⑥3fr⑤1fr④op③op④opc⑤1fr.

8va-----

13

T
A
B

T
A
B

T
A
B

B Verse

Gm

17

Gtrs II, III, IV

T
A
B

Gtr I

let ring 1/2

T
A
B

21

Gtr I
let ring

T
A
B

25

D/F# Em

let ring

T
A
B

C Chorus

29

Cadd9 Em C Em

let ring

T
A
B

35

Cadd9 Em C Em N.C.

let ring

T
A
B

40

Gm

let ring

T
A
B

D Verse

Gm

44

let ring 1/2 1/2 1/2

T A B

48

D/F# Em

let ring 1/2

T A B

E Chorus

Cadd9 Em C Em

52

let ring

T A B

58

Cadd9 Em C

let ring

T A B

F Bridge

accel.
C#5 C#sus2/G# C#m/G# C#5/G#

63

Gtrs II, III *fff*

T A B

♩ = 80

C5/G B5/F# E5 Bb5/F C#5/G# C5/G B5/F# E5

T												
A	5	5	4	4	2	2	3	6	5	5	4	4
B	3	3	2	2	0	0	1	4	3	3	2	2
	3	3	2	2	0	0	1	4	3	3	2	2

G Guitar Solo

♩ = 88

Bb5 C5 Bb5 A5

T												
A		14	15	14	15	14	(14)	(14)	14	15	14	
B												
		H	H						H			

Gtrs II, III *mf*

let ring-----| let ring--| let ring-----|

T												
A	10	10		10	10/12/10	9	9		7	7		
B	8	8	0	8	8/10/8	7	7	0	7	7	0	0
	0	0	0	0	0	0	0	0	0	0	0	0
					sl. sl.							

Bb5 C5 Bb5 A5

T												
A	15	14	15	14	12	14	(14)					
B												
		H										

T												
A	10	10		10	10/12/10	9	9		7	7		
B	8	8	0	8	8/10/8	7	7	0	7	7	0	0
	0	0	0	0	0	0	0	0	0	0	0	0
					sl. sl.							

H Verse

S
B⁷5

C5 B⁷5 A5

79

Gtr II, III *fff*
let ring

T											
A	10	10		10	10/12x10	9	9				
B	8	8	0	8	8-10x8	7	7	0	0	0	0

sl. sl.

B⁷5

C5 B⁷5 A5

C

83

T											
A	10	10		10	10/12x10	9	9	8	8		
B	8	8	0	8	8-10x8	7	7	7	7	0	0

sl. sl.

I Verse

F⁷/B⁷

B⁷5

87

T											
A	11	11		11	11	10					
B	8	8	0	8	8	8	0	0	0	0	0

F⁷/B⁷

B⁷5

91

T											
A	11	11		11	11	10					
B	8	8	0	8	8	8	0	0	0	0	0

2.
B⁷5 E⁷/B⁷ E5/B⁷

let ring P.M. P.M.

T
A
B

10 8 0 0 0 0 0 0 0 0

J Bridge

E5 F5 E5 F5 N.C.

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

T
A
B

2 3 0 0 0 0 2 3 0 0 0 0 0 1 4 2 4 1 0 4 7 5 7 4

E5 F5 E5 F5 N.C.

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

T
A
B

2 3 0 0 0 0 2 3 0 0 0 0 0 0 1 4 2 4 1 0 4 7 5 G#

E5 F5 E5 F5 N.C.

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

T
A
B

2 3 0 0 0 0 2 3 0 0 0 0 0 0 1 4 2 4 1 0 4 7 5 7 4

(2nd time on D.S.) To Coda

E5 F5 E5 F5 N.C. C5/G B5/F#

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

T
A
B

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

K Verse

B \flat 5 C5 B \flat 5 A5

let ring-----| let ring--| let ring-----|

T
A 10 10 10 10/12/10 9 9
B 8 8 8 8 10/8 7 7

sl. sl.

D.S. al Coda

B \flat 5 C5 B \flat 5 A5

let ring-----| let ring--| let ring-----|

T
A 10 10 10 10/12/10 9 9
B 8 8 8 8 10/8 7 7

sl. sl.

L Pre-Chorus

N.C. E5/B E \flat 5/B \flat F5 G5 F5 G5 E5 E \flat 5/B \flat F5 G5 F5 G5

P.M.----| P.M.-----| P.M.--| P.M.--| P.M.-----| let ring--| P.M.-----|

T
A
B 0 1 4 2 4 1 0 4 7 5 7 4 | 2 2 3 0 1 | 3 3 3 3 5 3 5 | 2 1 | 3 3 3 3 5 3 5

M Chorus

$\text{♩} = 94$
N.C.

1. 2.

let ring-----|

T
A
B 7 7 7 0 6 6 6 0 5 5 5 0 3 3 3 0 3 3 0 1 0

let ring-----|

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

132

Gtr V *ff*

8va-----1

1/2

19

Gtr III
let ring

Gtr IV *ff*
Full

15

Harmony guitar drops out

Gtr II
let ring

T				
A				
B	7 0 7 0 7 0	9 0 9 0 9 0	10 0 10 0 10 0	12 0 12

T				
A	7 0 7 0 7 0	6 0 6 0 6 0	5 0 5 0 5 0	3 0 3 0 1 0
B	7 0 7 0 7 0	6 0 6 0 6 0	5 0 5 0 5 0	3 0 3 0 1 0

N Bridge

♩ = 96

N.C.

8va

136

Gtr V

1/2

8va

Gtr IV

Full

Gtrs I & II P.M.-----| P.M.-----| P.M.-----| P.M.---| P.M.-----| P.M.-----| P.M.-----| P.M. P.M. P.M.

140

Gtrs I & II P.M.-----| P.M.-----| P.M.-----| P.M.---| P.M.-----| P.M.-----| P.M.-----| P.M. P.M. P.M.

144

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

A.H.

1/2

Q Guitar Solo

♩ = 92

C#5 **C#sus2** **C#m** **C#sus2**

148

Gtr IV *fff*

T 9 0 0 0 0 8 9 8 0 10 9 10 9 0 8 9 8 9 8 7 8 7 5 7 5 8 9 8 9 8 6 8 9 8 6 8 6

A

B

H P H P H P sl. H P H P

Gtrs II, III *mf*

T

A 6 6 6 6 6 6 8 8 8 8 8 8 0 0 0 0 0 0 8 8 8 8 8 8 8 8 8 8

B 4

C5 **Csus2** **Cm** **Csus2**

152

T

A 5 5 17

B 10 10 11 11 11 15 15 15 14 14 14

sl. sl. sl. sl.

T

A 5 5 5 5 5 5 7 7 7 7 7 7 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7

B 3

156

C#5
8va-----

C#sus2

C#m

T 0 16 21 16 16 21 16 16 17 16 16 19 16 16 17 20 16 17 17

A 19 16 19 19 16 19 19 16 19 16 19 (19) 16 17 20 16 17 19 17 16

B

T 8 8 8 8 8 8 9 9 9 9 9 9

A 6

B 4

159

C#sus2
8va-----

C5

Csus2

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

A 18 18 17 18 (18) 17 16 16 17 17 12 12 13 13

B

sl. sl. sl.

T 8 8 8 8 8 8 7 7 7 7 7 7

A 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Cm Csus2
8va-----

162

T
A
B

P H H P P H H H H P H P P P H H H P P

T
A
B

P Bridge

$\text{♩} = 97$
N.C.
8va-----

164

T
A
B

17 (17)

fff

T
A
B

H H H H P P H P P P P

8va

166

T
A
B

H H H H P P H P P P P

168

Gtrs II, III

T

A

B

0 4 7 0 5 8 0 6 9 6 0 8 6 0 8 5 8 0 8 5 0 8 5 0

H H H H P P H P P P P

Detailed description: This system contains measures 168, 169, and 170. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and features a key signature of one flat (Bb). The notation includes a treble clef, a key signature signature, and a common time signature. The guitar part is written on a six-line staff. The bass line (labeled B) contains fret numbers and rhythmic markings: 'H' for half notes and 'P' for power chords. The fret numbers are: 0, 4, 7, 0, 5, 8, 0, 6, 9, 6, 0, 8, 6, 0, 8, 5, 8, 0, 8, 5, 0, 8, 5, 0. The treble part (labeled T) contains a melodic line with a key signature signature and a common time signature. The bass line is labeled 'Gtrs II, III'.

170

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

T

A

B

0 4 7 0 5 8 0 6 9 6 0 8 6 0 8 5 8 0 8 5 0 8 5 0

H H H H P P H P P P P

Detailed description: This system contains measures 170, 171, and 172. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and features a key signature of one flat (Bb). The notation includes a treble clef, a key signature signature, and a common time signature. The guitar part is written on a six-line staff. The bass line (labeled B) contains fret numbers and rhythmic markings: 'H' for half notes and 'P' for power chords. The fret numbers are: 0, 4, 7, 0, 5, 8, 0, 6, 9, 6, 0, 8, 6, 0, 8, 5, 8, 0, 8, 5, 0, 8, 5, 0. The treble part (labeled T) contains a melodic line with a key signature signature and a common time signature. The bass line is labeled 'Gtrs II, III'. There are two 'P.M.' markings with dashed lines and a vertical bar: 'P.M.---|' and 'P.M.-----|'.

172

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

T

A

B

0 1 4 0 2 5 0 3 6 3 0 5 3 0 5 2 5 0 5 2 0 5 2 0

H H H H P P H P P P P

Detailed description: This system contains measures 172, 173, and 174. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and features a key signature of one flat (Bb). The notation includes a treble clef, a key signature signature, and a common time signature. The guitar part is written on a six-line staff. The bass line (labeled B) contains fret numbers and rhythmic markings: 'H' for half notes and 'P' for power chords. The fret numbers are: 0, 1, 4, 0, 2, 5, 0, 3, 6, 3, 0, 5, 3, 0, 5, 2, 5, 0, 5, 2, 0, 5, 2, 0. The treble part (labeled T) contains a melodic line with a key signature signature and a common time signature. The bass line is labeled 'Gtrs II, III'. There are two 'P.M.' markings with dashed lines and a vertical bar: 'P.M.-----|' and 'P.M.-----|'.

174

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

T

A

B

0 4 7 0 5 8 0 6 9 6 0 8 6 0 8 5 8 0 8 5 0 8 5 0

H H H H P P H P P P P

Detailed description: This system contains measures 174, 175, and 176. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and features a key signature of one flat (Bb). The notation includes a treble clef, a key signature signature, and a common time signature. The guitar part is written on a six-line staff. The bass line (labeled B) contains fret numbers and rhythmic markings: 'H' for half notes and 'P' for power chords. The fret numbers are: 0, 4, 7, 0, 5, 8, 0, 6, 9, 6, 0, 8, 6, 0, 8, 5, 8, 0, 8, 5, 0, 8, 5, 0. The treble part (labeled T) contains a melodic line with a key signature signature and a common time signature. The bass line is labeled 'Gtrs II, III'. There are two 'P.M.' markings with dashed lines and a vertical bar: 'P.M.-----|' and 'P.M.-----|'.

176

Gtr III

Gtr II

T
A
B

0 4 7 0 5 8 0 6 9 6 0 8 7 5 7 5 8 7

H H H H P H P

Q Guitar Solo

$\text{♩} = 91$
E5

F5

E5

F5

E5

F5

8va

178

Gtr IV *fff*

Gtrs II, III *mf* P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B

14 13 14 11 12 14 12 14 12 11 12 14 12 14 12 12 14 12 15 12 14 14 1/2 (14) 12

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

181

N.C. *8va*-----

E5 F5 E5 F5

Full

T	15 12 15	(15)	9 10 8 9 8 10 9 10 8 9 11 8	11 9 8 9 11 8 10 12 10 8 10
A				
B				

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

T						
A						
B	0 1 4 2 4 1 0 4 7 5 7 4	2 0 0 0 0 0 3	0 0 0 0 0	2 0 0 0 0 0 3	0 0 0 0 0	

184

E5 F5 N.C. E5 *8va*----- F5

1/2

T	8 8 8	8 7 9 8 7 8	14 (14)
A	11 9 11 11 9 8 9 11 9	10	
B			

P.M.-----| P.M.-----| A.H. P.M.-----| P.M.-----|

T			
A			
B	2 0 0 0 0 0 3	0 1 4 2 4 1 0 4 7 5 G#	2 0 0 0 0 0 3

187

E5 *8va* F5 E5 F5 N.C.

T 14 (14) 0 19 15 15 17 17 16 17 15 19 15 17

A

B 19 14 15 14 15 12 14 15 14 19 17 16

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

T

A

B 2 0 0 0 0 0 1 0 0 0 0 0 2 0 0 0 0 1 0 0 0 0 0 0 1 4 2 4 1 0 4 7 5 7 4

190

E5 *8va* F5 E5 F5 E5 F5

T 18 15 15 17 17 18 15 18 17 15 18 15 21 18 18 20 18 21 18 24 19 20 21 21 21 21 20 19

A

B 18 15 18 17 21 18 21 20 21 18 21 20 21 21 22 19 22 21 21 20

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

T

A

B 2 0 0 0 0 0 1 0 0 0 0 0 2 0 0 0 0 1 0 0 0 0 0 0 2 0 0 0 0 0 1 0 0 0 0 0

R Pre-Chorus

N.C. *Sva*-----

E5/B E75/B7 F5 G5 F5 G5 E5 E75/B7 F5 G5 F5 G5

193

Full

P.M.----| P.M.-----| P.M.----| *fff*P.M.----| P.M.-----| *let ring*----| P.M.-----|

T
A
B

23 20 22 23 20 20 23 22 20 22 22 (22) (22)

0 1 4 4 1 0 4 7 5 7 4 2 3 0 1 3 3 3 3 5 3 5 2 0 1 3 3 3 3 5 3 5 1 1 1 1 3 1 3 0 1 1 1 1 1 3 1 3

E5/B E75/B7 F5 G5 F5 G5 E5 E75/B7 F5 G5 F5 G5

198

Gtrs II, P.M.----| P.M.-----| *let ring*----| P.M.-----|

T
A
B

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

S Chorus

$\text{♩} = 95$
N.C.

1. 2.

202

let ring-----|

T
A
B

7 7 7 0 6 6 6 0 5 5 5 0 3 3 3 0 3 3 0 1 0

1. 2.

207

let ring-----|

T
A
B

7 7 7 0 6 6 6 0 5 5 5 0 3 3 3 0 3 3 0 1 0

212

let ring

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

216

Gtr III
let ring

T																									
A	7	0	7	0	7	0	9	0	9	0	9	0	10	0	10	0	10	0	12	0	12	14			
B																									

Gtr II
let ring

T																									
A	7	0	7	0	7	0	6	0	6	0	6	0	5	0	5	0	5	0	3	0	3	0	1	0	
B																									

T Bridge

rit.
C5

F#5

♩ = 78

220

Gtrs II, III P.M.

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

U Interlude

♩ = 77

Em Am7 Am6 Em

224

Gtr I
let ring

T	0	0	0	3	0	3	1	1	3	0	1	2	0	1	1	2	2	0	1	2	0	0	0	0	0
A	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

P

228

Am7 Am6 Em

Delay effect
Gtr II

sl.

1/2

T 9 (9) 11 12 10 9 (9) (9)

A 9 (9) 11 12 10 9 (9) (9)

B 2 2 2 2 2 2 2 2 2 2 2 2

let ring

T 7 0 0 3 0 3 7 3 1 3 0 1 2 0 7 2 0 0 0 [12] [12]

A 7 0 0 0 0 0 7 2 1 2 1 2 0 7 2 0 0 0 [12] [12]

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

P

232

rit.
Am7 Am6

$\text{♩} = 68$

sl.

1/2

T 9 (9) 11 12 12 (12) (12) (12)

A 9 (9) 11 12 12 (12) (12) (12)

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

let ring

T 7 0 0 3 0 3 7 3 1 3 0 1 2 0 7 2 0 0 (0)

A 7 0 0 0 0 0 7 2 1 2 1 2 0 7 2 0 0 0 (0)

B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

P

Bridge

236

$\text{♩} = 84$
N.C.

Gtr I
let ring

T 10 10 10 9 9 9 8 8 8 8 8 8

A 7 7 7 6 6 6 5 5 5 5 5 5

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

240

Gtr VI

let ring

T	10	10	10	12	12	12	13	13	13	13	13	13
A	7	7	7	9	9	9	10	10	10	10	10	10
B	0	0	0	0	0	0	0	0	0	0	0	0

Gtr I

let ring

T	10	10	10	9	9	9	8	8	8	8	8	8
A	7	7	7	6	6	6	5	5	5	5	5	5
B	0	0	0	0	0	0	0	0	0	0	0	0

accel.
A5

244

Gtr VI
let ring

T	10	10	10	12	12	12	13	13	13	13	13	13
A	7	7	7	9	9	9	10	10	10	10	10	10
B	0	0	0	0	0	0	0	0	0	0	0	0

Gtr I
let ring

T	10	10	10	9	9	9	8	8	8	8	8	8
A	7	7	7	6	6	6	5	5	5	5	5	5
B	0	0	0	0	0	0	0	0	0	0	0	0

Gtrs II, III
P.M.

T												
A	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0

248

let ring-----|

T	10	10	10	12	12	12	13	13	13	13	13	13
A	7	0	7	0	7	0	9	0	9	0	9	0
B	0	0	0	0	0	0	0	0	0	0	0	0

let ring-----|

T	10	10	10	9	9	9	8	8	8	8	8	8
A	7	0	7	0	7	0	6	0	6	0	6	0
B	0	0	0	0	0	0	0	0	0	0	0	0

P.M.-----|

T												
A	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0

W Bridge

♩ = 96
A5

Am7

Fmaj7/A

G5/A

252

Gtrs II, III let ring-----| let ring-----| let ring-----| let ring-----|

T	0	0	0	0	0	0	0	0	0	0	0	0
A	7	0	7	0	5	0	5	0	3	0	3	0
B	0	0	0	0	0	0	0	0	0	0	0	0

A5

Am7

Fmaj7/A

G5/A

256

let ring-----| let ring-----| let ring-----| let ring-----|

T	0	0	0	0	0	0	0	0	0	0	0	0
A	7	0	7	0	5	0	5	0	3	0	3	0
B	0	0	0	0	0	0	0	0	0	0	0	0

X Guitar Solo

4

A5 Am7 Fmaj7/A G5/A

Gtr IV *fff* Full

T 15 (15) (15) 15 13 12 13 12 12 14 9 9

A

B

H P sl. sl.

Gtrs II, III *mf* let ring

T 0 0 0 0 0 0 0 0 0 0 0

A 7 7 5 5 3 3 7 5

B 0 0 0 0 0 0 (0) 0 0

8

A5 Am7 Fmaj7/A G5/A

δva

T 17 14 15 12 13 15 12 13 12 13 12

A 14 15 15 14 12 14 15 14

B sl. sl. H H P

let ring

T 0 0 0 0 0 0 0 0 0 0

A 7 7 5 5 3 3 7 5 6

B 0 0 0 0 0 0 (0) 0 0

12

A5
8va-----

Am7

Fmaj7/A

G5/A

T 17 15 13 17 13 12 17 12 10 12 (12) (12) 10 12 (12) 12 9 10 9

A

B

P H

let ring-----|

let ring-----|

let ring-----|

let ring-----|

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 7 7 5 5 3 3 7 5

B 0 0 0 0 0 0 (0) 0 0

16

A5

Am7

7:6 8:6 7:6

T 15 17 19 17 15 17 19 15 17 19 17 15 19 15 17 19 17 15 16 17 19 17 16 17 19

A

B 15 17 19 17 15 17 19 15 17 19 17 15 19 15 17 19 17 15 16 17 19 17 16 17 19

let ring-----|

let ring-----|

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 7 7 5 5

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

Fmaj7/A
8va-----

G5/A

18

T 17 18 20 18 17 18 | 20 17 19 20 19 | 17 20 18 17 | 18 20 17 19 20 | 19 20 22

A

B

T 0 | | | | |

A 3 | | | | |

B 0 | | | | |

let ring-----|

let ring-----|

Y Out-Chorus

A5
8va-----

Am7

Fmaj7/A

G5/A

20

T 22 | (22) | | |

A

B

Full

fff let ring-----| let ring-----| let ring-----| let ring-----|

T 0 | 0 | 0 | 0

A 7 | 7 | 5 | 7

B 0 | 0 | 5 | (0)

A5

Am7

Fmaj7/A

G5/A

24

T 0 | 0 | 0 | 6

A 7 | 7 | 3 | 7

B 0 | 0 | 0 | (0)

Gtrs II, III let ring-----| let ring-----| let ring-----| let ring-----|

A5 Am7 Fmaj7/A G5/A

28

let ring-----| let ring-----| let ring-----| let ring-|

T

A

B 0 7 7 0 | 0 5 5 0 | 0 3 3 0 | 7 5 0 0

A5 Am7 Fmaj7/A G5/A

32

let ring-----| let ring-----| let ring-----| let ring-|

T

A

B 0 7 7 0 | 0 5 5 0 | 0 3 3 0 | 7 6 5 0 0

Z Outro

A5 G#5 F5 E5 A5 B5 C5 Bb5

36

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

T

A

B 7 5 5 5 5 5 6 4 4 4 4 4 | 3 1 1 1 1 1 2 0 0 0 0 3 | 7 5 5 5 5 5 9 7 7 7 7 7 | 10 8 8 8 8 8 8 6 6 6 6 6

A5 G#5 F5 E5 D5 E5 F5 Eb5

40

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

T

A

B 7 5 5 5 5 5 6 4 4 4 4 4 | 3 1 1 1 1 1 2 0 0 0 0 3 | 7 5 5 5 5 5 9 7 7 7 7 7 | 10 8 8 8 8 8 8 6 6 6 6 6

$\text{♩} = 88$
A5 N.C.(E75) A5 N.C.(E75) A5 N.C.(E75) A5 N.C.(E75)

44

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

T

A

B 7 5 | 6 6 6 6 | 7 5 | 6 6 6 6 | 7 5 | 6 6 6 6 | 7 5 | 6 6 6 6