

# 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)

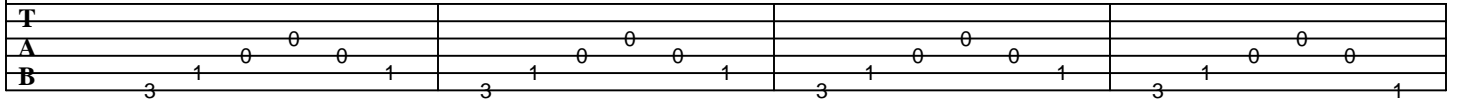
Words by Warrel Dane  
Music by Nevermore  
Arranged by Russ Elton  
(webmaster@abysslord.com) & Jordan  
Baker (sansamppsa1@hotmail.com)

## A Intro

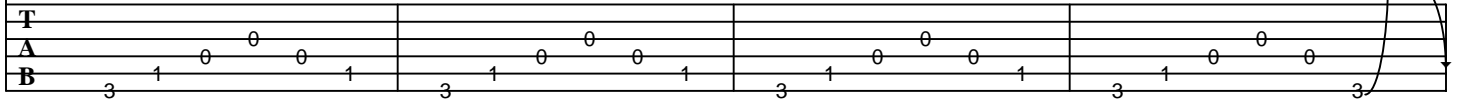
♩ = 65  
Gm



Gtr I All guitars tuned to Eb  
let ring



let ring



See perf. notes

Gtr *fff* G B<sup>?</sup> D G D B<sup>?</sup> G B<sup>?</sup> D G D B<sup>?</sup> G B<sup>?</sup> D G D F  
 ⑥3fr⑤1f④op③op④ope⑤1fr. ⑥3fr⑤1f④op③op④ope⑤1fr. ⑥3fr⑤1f④op③op④ope⑤1fr. ⑥3fr⑤1f④op③op④ope⑥1fr.  
 8va-----

9

Gtr IV *mf*

T	12	(12)	12	13	(13)	15 (15)
A						
B						

Gtr II *mf*

T	13	(13)	13	13	(13)	15 (15)
A						
B						

Gtr III *mf*

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

G B<sup>b</sup> D G D B<sup>b</sup>
G B<sup>b</sup> D G D B<sup>b</sup>
G B<sup>b</sup> D G D B<sup>b</sup>
G B<sup>b</sup> D G D B<sup>b</sup>

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

3x

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										

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.							

**H** Verse

**S**  
B<sup>7</sup>5

C5 B<sup>7</sup>5 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.*

B<sup>7</sup>5

C5 B<sup>7</sup>5 A5

C

83

*let ring*

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

F<sup>7</sup>/B<sup>7</sup>

B<sup>7</sup>5

87

*let ring* P.M. P.M. P.M. P.M. *let ring* P.M. P.M. P.M. P.M.

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

F<sup>7</sup>/B<sup>7</sup>

B<sup>7</sup>5

91

*let ring* P.M. P.M. P.M. *let ring* P.M. P.M. P.M. P.M.

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

2.  
B<sup>7</sup>5 E<sup>7</sup>/B<sup>7</sup> E5/B<sup>7</sup>

95

let ring P.M. P.M.

T  
A  
B

10 8 0 0 0 0 10 8 0 0 0 0 12 12 12 12 12 12 12 12 12 12 12

0 0

**J** Bridge

E5 F5 E5 F5 N.C.

97

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

T  
A  
B

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

E5 F5 E5 F5 N.C.

100

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

T  
A  
B

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

E5 F5 E5 F5 N.C.

103

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

T  
A  
B

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

106

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

T  
A  
B

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

**K** Verse

B<sup>7</sup>5 C5 B<sup>7</sup>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<sup>7</sup>5 C5 B<sup>7</sup>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<sup>b</sup>5/B<sup>b</sup> F5 G5 F5 G5 E5 E<sup>b</sup>5/B<sup>b</sup> 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

♩ = 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*

T  
A  
B

8va-----|  
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

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

T	19	(19)	(19)	(19)
A				
B				

Gtr IV

Full

T	15	(15)	(15)	(15)
A				
B				

Gtrs I ♯ M.-----| P.M.-----| 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 7 4 4 4 4 4	7 3 3 3 3 3 5 3 3 3 0 3	5 3 3 3 3 3 5 2 2 2 2 2	5 1 1 1 1 1 3 2 3 1

140

Gtrs I ♯ M.-----| P.M.-----| 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 7 4 4 4 4 4	7 3 3 3 3 3 5 3 3 3 0 3	5 3 3 3 3 3 5 2 2 2 2 2	5 1 1 1 1 1 3 2 3 1

144

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

A.H.

1/2

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



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 5 5

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

Cm Csus2  
8va-----

162

8:6 8:6 8:6 8:6

T 16 13 16 17 15 16 15 17 16 17 15 16 18 15 16 19 16 15 16 19 15 18 16 15 16 17 20 16 19 17 16

A

B P H H P P H H H H P H P P P H H H P P

T

A 8 8 8 8 8 8 7 7 7 7 7 7

B 3 3 3 3 3 3 3 3 3 3 3 3

**P** Bridge

$\text{♩} = 97$   
N.C.  
8va-----

164

T 17 (17)

A

B

*fff*

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

8va

166

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

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 covers measures 168, 169, and 170. The guitar part is in standard tuning (EADGBE) with a key signature of one flat (Bb). The bass line (B) is written in a simplified notation with fret numbers and letters H (hammer-on) and P (pull-off). Measure 168 starts with a hammer-on from the 0th fret to the 4th fret on the B string, followed by a pull-off to the 7th fret. Measure 169 continues with a hammer-on from the 0th fret to the 5th fret, followed by a pull-off to the 8th fret. Measure 170 continues with a hammer-on from the 0th fret to the 6th fret, followed by a pull-off to the 9th fret, and then a pull-off to the 6th fret. The system 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 covers measures 170, 171, and 172. The guitar part continues from the previous system. The bass line (B) is written in a simplified notation with fret numbers and letters H (hammer-on) and P (pull-off). Measure 170 continues with a hammer-on from the 0th fret to the 4th fret, followed by a pull-off to the 7th fret. Measure 171 continues with a hammer-on from the 0th fret to the 5th fret, followed by a pull-off to the 8th fret. Measure 172 continues with a hammer-on from the 0th fret to the 6th fret, followed by a pull-off to the 9th fret, and then a pull-off to the 6th fret. The system includes a 'P.M.' (Pickup Magnet) indicator with a dashed line and a vertical bar, indicating a pickup change.

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 covers measures 172, 173, and 174. The guitar part continues from the previous system. The bass line (B) is written in a simplified notation with fret numbers and letters H (hammer-on) and P (pull-off). Measure 172 continues with a hammer-on from the 0th fret to the 1st fret, followed by a pull-off to the 4th fret. Measure 173 continues with a hammer-on from the 0th fret to the 2nd fret, followed by a pull-off to the 5th fret. Measure 174 continues with a hammer-on from the 0th fret to the 3rd fret, followed by a pull-off to the 6th fret, and then a pull-off to the 3rd fret. The system includes a 'P.M.' (Pickup Magnet) indicator with a dashed line and a vertical bar, indicating a pickup change.

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 covers measures 174, 175, and 176. The guitar part continues from the previous system. The bass line (B) is written in a simplified notation with fret numbers and letters H (hammer-on) and P (pull-off). Measure 174 continues with a hammer-on from the 0th fret to the 4th fret, followed by a pull-off to the 7th fret. Measure 175 continues with a hammer-on from the 0th fret to the 5th fret, followed by a pull-off to the 8th fret. Measure 176 continues with a hammer-on from the 0th fret to the 6th fret, followed by a pull-off to the 9th fret, and then a pull-off to the 6th fret. The system includes a 'P.M.' (Pickup Magnet) indicator with a dashed line and a vertical bar, indicating a pickup change.

176

Gtr III

Gtr II

Tablature for Gtr III and Gtr II:

Gtr III: 0 4 7 | 0 5 8 | 0 6 9 | 6 0 8 | 7 5 7 5 | 8 7

Gtr II: 0 4 7 | 0 5 8 | 0 6 9 | 6 0 8 | 7 5 7 5 | 8 7

**Q** Guitar Solo

$\text{♩} = 91$   
E5

F5

E5

F5

*8va*

E5

F5

178

Gtr IV *fff*

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

Tablature for Gtr IV:

T: 12 12 14 15 12 | 14 12 11 12 | 14 12 11 12 | 14 12 11 12 | 14 12 11 12 | 14 12 11 12

A: 14 13 14 | 11 12 14 | 14 12 11 12 14 | 12 12 14 12 15 12 | 14 12 11 12 | 14 12 11 12

B: | | | | | |

Tablature for Gtrs II, III:

T: | | | | | |

A: | | | | | |

B: 2 0 0 0 0 0 3 1 | 0 0 0 0 0 | 2 0 0 0 0 0 3 1 | 0 0 0 0 0 | 2 0 0 0 0 0 3 1 | 0 0 0 0 0

181

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

E5 F5 E5 F5

Full

T 15 12 15 (15)

A 9 10 8 9 8 10 9 10 8 9 11 8

B 11 9 8 9 11 8 10 12 10 8 10

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 1 0 0 0 0 0 | 2 0 0 0 0 0 1 0 0 0 0 0

184

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

1/2

T 8 8 8 8 8 8 8 8 14 (14)

A 11 9 11 8 11 9 8 9 11 9 8 7 9 8 7 8 10

B 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

T

A

B 2 0 0 0 0 0 1 0 0 0 0 0 | 0 1 4 2 4 1 0 4 7 5 G# | 2 0 0 0 0 0 1 0 0 0 0 0

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 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 19

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







240

Musical staff for Gtr VI. It contains a sequence of notes and rests across four measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There are rests in the second and fourth measures.

Gtr VI

*let ring*

<b>T</b>	10	10	10	12	12	12	13	13	13	13	13	13
<b>A</b>	7	7	7	9	9	9	10	10	10	10	10	10
<b>B</b>	0	0	0	0	0	0	0	0	0	0	0	0

Musical staff for Gtr I. It contains a sequence of notes and rests across four measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There are rests in the second and fourth measures. A sharp sign is placed above the staff at the beginning of the second measure.

Gtr I

*let ring*

<b>T</b>	10	10	10	9	9	9	8	8	8	8	8	8
<b>A</b>	7	7	7	6	6	6	5	5	5	5	5	5
<b>B</b>	0	0	0	0	0	0	0	0	0	0	0	0

*accel.*  
A5

244

Gtr VI  
*let ring*

<b>T</b>	10	10	10	12	12	12	13	13	13	13	13	13
<b>A</b>	7	7	7	9	9	9	10	10	10	10	10	10
<b>B</b>	0	0	0	0	0	0	0	0	0	0	0	0

Gtr I  
*let ring*

<b>T</b>	10	10	10	9	9	9	8	8	8	8	8	8
<b>A</b>	7	7	7	6	6	6	5	5	5	5	5	5
<b>B</b>	0	0	0	0	0	0	0	0	0	0	0	0

Gtrs II, III  
P.M.

<b>T</b>												
<b>A</b>	2	2	2	2	2	2	2	2	2	2	2	2
<b>B</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

$\text{♩} = 96$   
A5

Am7

Fmaj7/A

G5/A

252

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

T	0			0			0					
A	7		7	5		5	3		3		7	5
B	0		0	0		0	0		0		(0)	0

A5

Am7

Fmaj7/A

G5/A

256

let ring-----|

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

**X** Guitar Solo

A5 Am7 Fmaj7/A G5/A

Gtr IV *fff* Full

Gtrs II, III *mf* let ring

4

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

H P sl. sl.

0 7 0 5 0 3 0 7 5 0 0

(0)

A5 Am7 Fmaj7/A G5/A

*δva*

8

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

sl. sl. H H P

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

(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

A 7 7 5 5 3 3 7 5

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

16

A5

Am7

T

A

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

7:6 8:6 7.6

let ring-----|

let ring-----|

T 0 | 0

A 7 7 5 5

B 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

let ring-----|

let ring-----|

T 0 3 0 3 0 7 6

A 3 3 0 7 5

B 0 0 0 (0) 0 0

**Y** Out-Chorus

A5  
8va-----

Am7

Fmaj7/A

G5/A

20

T 22 (22) 0

A

B

Full

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

T 0

A 7 7 5 5 3 3 7 5

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

A5

Am7

Fmaj7/A

G5/A

24

T 0

A

B

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

T 0

A 7 7 5 5 3 3 7 6

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

A5 Am7 Fmaj7/A G5/A

28

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

T

A 7 7 0 5 5 0 3 3 0 7 5

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

A5 Am7 Fmaj7/A G5/A

32

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

T

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

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

**Z** Outro

A5 G#5 F5 E5 A5 B5 C5 B#5

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 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

H

A5 G#5 F5 E5 D5 E5 F5 E#5

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 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

H

$\text{♩} = 88$

A5 N.C.(E#5) A5 N.C.(E#5) A5 N.C.(E#5) A5 N.C.(E#5)

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