



**C** Pre-Chorus

Gtr II  $\textcircled{5}$ 2fr.  $\textcircled{5}$ 3fr.

Gtr I

T 2 3 2 3 2 4 2 3 2 3 2 5 3 5 5 3 5 3 5 3

A 4 2 3 2 3 2 4 2 3 2 3 2 5 3 5 5 3 5 3 5 3

B

$\textcircled{5}$ 4fr.  $\textcircled{5}$ 5fr.  $\textcircled{5}$ 6fr. *To Coda*

T 3 5 3 5 3 6 3 5 3 5 3 7 5 7 5 7 5 8 5 7 5 7 8

A 6 3 5 3 5 3 6 3 5 3 5 3 7 5 7 5 7 5 8 5 7 5 7 8

B

**D** Chorus

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

T

A

B 0 0 2 3 0 7 7 7 (7) 7 7 0 3 0 2

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

T

A

B 0 0 2 3 0 7 7 7 (7) 7 7 5 5 7 5 7 9

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

T

A

B 0 2 3 0 7 7 7 (7) 7 7 0 3 0 2

21

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

T  
A  
B

**E** Guitar Break

23

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

T  
A  
B

25

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

T  
A  
B

*D.S. al Coda*

**F** Chorus



27

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

T  
A  
B

29

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

T  
A  
B

(3rd time on D.S.S.) To Dbl. Coda

31

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

T  
A  
B

0 2 3 0 7 5 (7) 0 5 4 0 3 0 2

1., 2.

33

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

T  
A  
B

0 0 2 3 0 7 5 (7) 0 5 4 7 5 7 9

3.

35

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

T  
A  
B

0 0 2 3 0 7 5 (7) 0 5 4 7 9 9 7 5

**G** Interlude

Half-time feel ♩ = 134

37

Gtr IV

T 10 13 13 (13) 11 13 11 10

A

B

H P *sl.*

Gtr III  
*let ring*

T 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

A 0 2 3 2 0 3 2 3 0 3 0 3 0 3 0 3

B 0 1 2

Gtrs I, II

T

A (7)

B (5)

40

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

A 12 12 10 12 10 9 9 10 12

B

H P *sl.*

Gtr III  
*let ring*

T 0 3 0 3 0 3 0 3 0 3 0 3 0 3

A 0 3 0 0 3 0 3 0 2 3 2 0 3 2 3 0 3 0 3

B 3 0 1

43

T  
A  
B

*sl.* *sl.*

let ring

T  
A  
B

46

T  
A  
B

Full Full

H P P

let ring

T  
A  
B

49

T 17 (18) (17) (18) 20 (20) (20)

A

B

let ring

T 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

A 0 2 3 2 3 2 3 0 3 0 3 0 3 0 3 0 3

B 0 1 2 3

Gtr I

T

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

B

**H** Guitar Solo

End half-time feel ♩ = 134 (♩ = ♩<sup>3</sup>)

Gtr II

D5 E5 F5 Bb5 C5

53

Gtr I

T 17 15 17 20 20 Full (20) 18 17 18 17 20 17 18 17 20 18 20 18 17 20 Full

A

B

sl. H P H P

55

T (20) 17 18 20 18 17 18 17 20 18 20 22 20 18

A

B

H P P

57

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

A

B *sl.* P H P H P P

59

T 14 15 14 12 15 13 10 13 12 10 12 14 | (13) (12) 13 15 18

A

B H P P *sl.* *sl.* Full Full Full

61

T (10) 18 15 17 15 18 17 15 16 15 17 15 14 15 14 15 14 17 15 14 17 14 15 17 19 17 18 17 17 18 20

A

B P P P P P P H P P P *sl.* P

63

T 17 20 17 18 17 20 18 21 20 18 20 17 18 20 18 17 20 18 17 20(20) 20 20(20) 18 17 19

A

B P H P P

Gtr IV

T

A 14

B *f*

Musical notation for measures 65 and 66. The top staff shows guitar chords E5, F5, A5, and Bb5. The guitar part includes a treble clef, a key signature of one flat, and a 2/4 time signature. The bass part includes a treble clef, a key signature of one flat, and a 2/4 time signature. The guitar part features a series of eighth notes with a wavy line underneath, and a triplet of eighth notes. The bass part features a series of eighth notes with a wavy line underneath, and a triplet of eighth notes. The guitar part includes a 'Full' instruction and a '1/2' instruction. The bass part includes a 'Full' instruction and a '1/2' instruction.

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

Musical notation for measures 67 and 68. The top staff shows guitar chords Bb5 and C5. The guitar part includes a treble clef, a key signature of one flat, and a 2/4 time signature. The bass part includes a treble clef, a key signature of one flat, and a 2/4 time signature. The guitar part features a series of eighth notes with a wavy line underneath, and a triplet of eighth notes. The bass part features a series of eighth notes with a wavy line underneath, and a triplet of eighth notes. The guitar part includes a 'Full' instruction and a '1/2' instruction. The bass part includes a 'Full' instruction and a '1/2' instruction.



*rit.*

Slower~ ♩ = 60