

Moderately slow Rock ♩ = 72

(end Rhy. Fig. 1)

Rhy. Fig. 1 (Gtr. I)  
Intro Riff A (Gtr. II)

Csus2 Asus2 Fsus2 Dsus2

*f* let ring

*sl.* *sl.* *sl.*

0 6 0 6 5 0 5 10 10 10 10 0 0 0 0 0 0

(end Riff A)

w/Rhy. Fig. 1 and  
w/Riff A (both 2 times)

w/Fill 1

Csus2 Asus2 Fsus2 Dsus2 Csus2 Asus2 Fsus2 Dsus2

1 mem - o - rize the

1st Verse

w/Rhy. Fig. 1 (6 times)

Csus2 Asus2 Fsus2 Dsus2 w/Riff A Csus2 Asus2 Fsus2 Dsus2

ba - sics. Mak-ing strange fac - es. Tread

Riff B (Gtr. II)

(end Riff B)

0 6 0 6 5

\*Fill 1 (Gtr. III)

Fdbk. P

Fdbk. P

7 (7) 5

\*w/slight rhythmic variations when recalled throughout.

w/Riff B Csus2 Asus2 w/Fill 1 Fsus2 Dsus2 w/Riff A Csus2 Asus2

slow-ly for\_ I know\_ there's a thou - sand miles\_ to go\_ with-out blink - ing.

Fsus2 Dsus2 w/Riff B Csus2 Asus2 w/Fill 1 Fsus2 Dsus2

I grav - i - tate space-wards. Find a home\_ for the head\_ from my

w/Riff A Csus2 Asus2 Fsus2 Dsus2

base-ment, no dark-ness ev - er left\_ This is the night\_ this is the sound\_

§ Chorus  
Rhy. Fig. 2  
\*(Gtrs. 1 & II)

\*Two gtrs. arr. for one throughout Chorus.

G A F G F F/E F F/E

here comes the warm\_ ma-chine\_ Such\_ a warm\_ ma-chine\_

To Coda  
⊕  
(end Rhy. Fig. 2)

A F G

w/Rhy. Fig. 1 and Riff A (both 2 times)  
Csus2 Asus2

Feel-ing warm\_

w/Fill 1 Fsus2 Dsus2 Csus2 Asus2 Fsus2 Dsus2

2nd Verse  
w/Rhy. Fig. 1 (4 times) and Riff B  
Csus2 Asus2

Some days are play - ful,

Fsus2 Dsus2 w/Riff A (3 times) Csus2 Asus2 Fsus2 Dsus2 Csus2 Asus2

mak-ing play fac - es. But we will not let\_ it through\_ the dark

w/Fill 1 F#sus2 Dsus2 C#sus2 Asus2 F#sus2 Dsus2

ness and the sense of be - ing born to lose. This is the night,

Chorus w/Rhy. Fig. 2

A F G A F

this is the sound, here comes the warm ma - chine.

G F F/E F F/E A F

Such a warm ma - chine. This is the life,

Rhy. Fill 1 (Gtr. I & II)

(end Rhy. Fill 1)

w/Rhy. Fig. 2

A F G A F

this is the ground, here comes the warm ma - chine.

G F F/E F F/E A F

Such a war ma - chine.

w/Rhy. Fill 1 G

Bridge

C#sus2 Dsus2 F#sus2

Rhy. Fig. 3 (Gtr. I)

If we nev-er know we can on - ly feel. I'll take the help. I'll take a slice.

Riff C (Gtr. II)

(end Riff C)

14	12	10
12	10	8

w/Rhy. Fig. 3 and Riff C  
Csus2

Warm, al - right now 'cause I feel al - right.

Dsus2 Fsus2

w/Riff A (2 times)  
N.C.

Hey!

Gtr. I

10 6

\*Vol. swell.

Guitar Solo

w/Rhy. Fig. 1 and Riff A (both 3 times)

Csus2

Gtr. III

w/slide

Asus2 Fsus2 Dsus2

17 17 17 17 17 17 17 17 (17) 15 15 15 15 15 15 15 17 17 17 17 17 20 X

Csus2

Asus2

Fsus2

Dsus2

I mem - o - rize the

(Gtr. III out)

17 17 17 17 17 17 17 17 (17) 15 15 15 15 0 17 (17)

Csus2      Asus2      Fsus2      Dsus2

ba - sics,      ba - sics,      ba - sics,      This is the night, \_

Coda w/Rhy. Fig. 2 (last 2 bars only) (2 times)

⊕ G      F      F/E      F      F/E      A      F      G      F      F/E      F      F/E

Such a warm ma - chine, \_      Such a warm ma - chine, \_

A      F      w/Rhy. Fill 1  
G

ma - chine, \_      ma - chine, \_      ma - chine, \_

Outro  
A5

\*Gtr. I      \*Gtr. II

Full      Harm. (8va)

Full      Harm.

\*Several guitars w/heavy dist. arr. for two gtrs.

(Gtr. I out)

N.C. Harm. (8va)

Harm.

Moderately slow Rock  $\bullet = 80$

(Drums)

N.C.

1st, 2nd Verses

NC

## Intro

3

\* w/fdbk. & gtr. effects ad lib throughout.

1. What - ev - er she wants\_\_ from me,  
\_\_ me.

what - ev - er de - vice, \_\_\_\_  
wher - ev - er the plane, \_\_\_\_

wheth-er in kind - ness,  
per-fect black\_\_ dress,

wheth-er in spite,  
per-fect grave,\_\_\_

What can I say?\_\_  
What can I say?\_\_

What can I do? \_\_\_\_\_  
What can I do? \_\_\_\_\_

I can't help\_\_\_ my - self, \_  
Did it to\_\_\_\_\_ my - self.

11

Rhy. Fig. 1 (Gtr. I)

(end Rhv. Fig. 1)

msf

13

*sl.*

of

*sl.*

of

2

52

of

2

of

4

7-

G

RE

G

R

(Gtr. II out)  
(end Rhy. Fig. 2A)

Rhy.  
Fig. 2A  
(Gtr. II)

4

<sup>1</sup>sl

let the mon - ster through.  
did it all con - fused.

2. Wherever she sends

Rhy. Fig. 2

(Gtr. I out)  
(end Rhy. Fig. 2)

*si* $f$ 

ST

*sl.*

st

2.

w/Rhy. Figs. 2 & 2A (both 2 times) G B $\flat$  G B $\flat$

Chorus w/Rhy. Fig. 1 (4 times) G E $\flat$  G E $\flat$  (end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtr. II) *sl.* *sl.*

Je-sus on - line, wires a - round the world, Feel in - vin -

w/Rhy. Fig. 1A (3 times) G E $\flat$  G E $\flat$  G E $\flat$

ci - ble, com - put - er car and girl Je - sus on - line, wires

G E $\flat$  G E $\flat$  G E $\flat$

a - round the world. Feel in - vin - ci - ble, to be per - fect just like you, to be per -

(end Rhy. Fig. 3) D E F G<sup>XV</sup> D E F G<sup>XV</sup> Gtr. II w/effects ad lib (next 2 bars) N.C.

Rhy. Fig. 3 (Gtrs. I & II)

fect just like you, When - ev - er she comes

Gtr. I *mf*

3rd Verse w/Rhy. Fig. 1 (2 times) G E $\flat$  G E $\flat$

with me, when - ev - er we break, dress up my ap -

G E $\flat$  G E $\flat$

a - thy, pre - tend we're great, great, great Je - sus on -

Chorus w/Rhy. Figs. 1 & 1A (both 2 times) G E $\flat$  G E $\flat$  G E $\flat$

line, wires a - round the world, Feel in - vin - ci - ble, com -

G E $\flat$  w/Rhy. Fig. 3 D E F G<sup>XV</sup>

put - er car - bon girl, Je - sus on -

Bridge  
N.C.(D5)

line, Je - sus on - line. Je - sus.

Gr. II

Gr. I

(Drums & bass tacet)  
w/Rhy. Figs. 1 & 1A (both 3 times)

G Eb G Eb G Eb G Eb

Je - sus. Je - sus.

(Drums & bass in)

Chorus  
w/Rhy. Figs. 1 & 1A (both 2½ times)

G Eb G Eb G Eb

Je - sus on - line, arms a - round the world. Feel in - vin -

G Eb G Eb G Eb

ci-ble, to be per - fect just - like you, to be per - fect just - like you. Je - sus.

w/Rhy. Figs. 2 & 2A (both 7 times)

G Bb G Bb G Bb

Je - sus on - line. Je - sus. To be per -

G Bb G Bb G Bb

fect just - like you, to be per - fect just - like you, to be per - fect just - like you, to be per -

(Gtrs. I & II out) Outro  
w/guitar effects ad lib \* N.C.(G) (Bb) Play 3 times N.C.(G) (Bb) Repeat and fade

G Bb

fect just - like you. Arms a-round the world. Per-fect just - like you. Arms a-round the world.

\* Chords implied by bass.



Moderately ♩. = 76

N.C. B N.C. B N.C. B N.C. B N.C. B N.C.

Rhy. Fig. 1 (Gtrs. I &amp; II)-----,

Intro

The intro consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It contains a series of chords and rests. The bottom staff is in bass clef and contains a series of numbers representing fret positions for the bass line.

0	6	6	0	6	6	/	/	0	6	6	0	0	0	0	0
0	0	0	0	0	0	/	/	0	0	0	0	0	0	11	12
0	7	7	0	7	7	/	/	0	7	7	0	7	7	9	10

(Bass &amp; drums in)

N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B

This section shows the bass and drums entering. The top staff is in treble clef with a key signature of two sharps and a 6/8 time signature. The bottom staff is in bass clef and contains a series of numbers representing fret positions for the bass line.

0	6	6	0	6	6	/	/	/	/	/
0	0	0	0	0	0	/	/	/	/	/
0	7	7	0	7	7	/	/	/	/	/

w/Rhy. Fig. 1 (6 times)

N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B

The first vocal line is in treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are: "World news. World news. (World news.)"

w/Rhy. Fig. 1 (14 times)

N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B

The second vocal line is in treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are: "Well, you said (World news.)"

The third vocal line is in treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are: "let's be free. Well, you said (I'll be me.) I'll be me."

The fourth vocal line is in treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are: "Death row hearts are hard to"

N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B

mend. Why shoot\_ my - self for your sins\_ (For your\_ sins.)

Gtrs. 1 & II B

All my love\_ All my love\_

w/Rhy. Fig. 1 (2 times)  
N.C. B N.C. B N.C. B N.C. B

All my love. All my love

N.C. B  
Gtrs. 1 & II

w/Rhy. Fig. 1 (Gtr. I) (2 times)  
N.C. B N.C. B N.C. B N.C. B

(Gtr. II out)

w/Rhy. Fig. 1 (Gtrs. I & II) (16 times)  
N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B

Well, you said\_ (Ret - ri - bute. - ri - bute.)

N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B N.C. B

Well\_ you said\_ sub - sti - tute, (Sub - sti - tute. Burn\_



N.C.

All my love. All my love. All my love.

Gtr. II Full (Gtr. II out)

Full

14 12

N.C.

(Band tacet)

We'll

Gtr. I

Harm. (8va)

Harm. (8va)

Harm. 5

Harm. 7

Freely  
N.C.

hang our - selves by the Eng - lish fire. We'll hang our - selves.

w/voc. ad lib till end

N.C. B N.C. B N.C.

Gtrs. 1 & II

Gtr. II Harm. (8va)

Gtr. I

Harm.

4

2

st. steady gliss.

Play 26 times

## 85

Ca 1

PM

P.M.-----

P.M. ....+

P.M. 11:00

P.M. 11:00

Fmai7sus#4

BS

Fmaj7sus#4

Fill 1 (Gtr. II)

(end Fill 1)

*Jet ring* .....

let ring .....

Gtr. 1

P.M.-----4

P.M.

P.M.-----4

P.M.

1

21

BS

Fmai7sus#4

Bsys4

Fmaj7sus#4

Gtr. 1

Gtr. I

let ring .....

let ring .....

let ring .....

(Gtr. I cont. in slashes)

P.M. -----

P.M.

5

Bsus4 Rhy. Fig. 1 (Gtr. I)

Fmaj7sus#4

Bsus4

Fmaj7sus#4

let ring.....4 let ring.....4 let ring.....4 let ring.....4

4 0 7 0 5 0 5 0 0 6 0 6 | 4 0 7 0 7 0 7 0 5 0 6 5 6

(cont. in notation)  
(end Rhy. Fig. 1)

Bsus4 C

Bsus4 C

let ring.....4 let ring.....4 let ring.....4 let ring.....4

4 0 7 0 5 0 5 5 0 0 0 5 5 | 4 0 0 4 0 4 0 0 5 5 5 5 5

1st Verse

Badd4 C

Badd4 C

They're pol-ish-ing the gov-ern-ment, re-sem-bles a last waltz.

Riff A (Gtr. II)

(end Riff A)

let ring.....4 let ring.....4 let ring.....4 let ring.....4

4 0 0 0 0 4 5 5 5 5 5 5 | 4 0 0 0 0 4 5 5 5 5 5 5

Rhy. Fig. 2 (Gtr. I)

let ring.....4 let ring.....4

4 4 4 4 4 4 4 4 5 5 5 5 5 | 4 4 4 4 4 4 4 4 5 5 5 5 5

2 2 2 2 2 2 2 2 5 5 5 5 5 | 2 2 2 2 2 2 2 2 5 5 5 5 5

Badd4

We are the play - things,                      we are the form...

Gtr. III

(end Rhy. Fig. 2)

let ring.....4                      let ring.....4

Soon it may\_ come,                      since we\_ can rise.                      Too long                      since I've seen\_ you...

let ring.....4                      let ring.....4

Badd4

C

Rhy.  
Fill 1  
(Gtr. I)C<sup>VIII</sup>

D

we move like sat - el - lites.

(Gtr. III out) Rhy. Fill 1A (Gtr. II)

(cont. in slashes)

let ring ..... let ring .....

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

Chorus

Fmaj7

C (type 3)

Rhy.  
Fig. 3

My fu - ture lies in space trav - el.

Riff B (Gtrs. II & III)

Harm. (8va)

let ring ..... let ring .....

Harm.

5 5 5 5 5 5

Am

G

(end Rhy. Fig. 3)

She's com - ing o - ver me.

(Gtr. III out)  
(end Riff B)

5 5



Gtr. 1

BS

Gtr. 1

Fmaj7sus#4

BS

Fmaj7sus#4

[illegible]

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

BSU34

Gtr. 11

Fmai7sus#4

Bsns4

Fmai7sus#4

Gr. II

let ring ..... let ring ..... let ring ..... let ring .....

4 0 7 0 7 0 7 0 5 0 5 0 5 0 6 4 0 7 0 5 0 5 0 0 6 0 6

Bsus4

C

Bsu54

C 2nd Verse  
w/Rhy. Fig. 2 (Gtr. I)  
Badd4

Badd4

C

They're burn-ing the ten-e-ments.

let ring.....4 let ring.....4

4 0 7 0 7 0 7 5 0 0 5 5 5

Badd4

C

ladd4

C

Badd4

C

lls 1 &amp; 1A

D

Top-less pro-gres-sive think-ing. Po-lit-i-cal holes. Got six but pray for sev-en.

Gtr. III

*pick slide*

Chorus

w/Rhy. Fig. 3 (2½ times) (Gtr. I)

and Riff B (2 times) (Gtrs. II & III)

Fmaj7

C (type3)

Am

**G**

My fu-ture lies\_ in space\_ trav-el\_ She's com-ing o-ver me\_

Fmaj7                      C<sup>(7pc3)</sup>                      Gtr. III substitute Fill 2  
 Am                      G

I em-ploy spies...                      to stroll the grav-el...                      They nev-er want to leave...

Fmaj7                      C<sup>(7pc3)</sup>                      Fmaj7

My fu-ture lies...                      my fu-ture lies...

Gtrs. II & III

6                      0-10                      6-1

Gtr. I                      (cont. in slashes)

let ring...

\*Gtr. II only

F

Gtr. I

One,                      two,                      three.

Gtrs. II & III

1 0   1 0   1 0   1 0   1 0   1   0 1 0   1 0   1 0   1 0   1 0   1 0   1 0   1 0   1 0

Fill 2 (Gtr. III)

5                      7



Fmaj7 C Am

My fu-ture lies, \_ my fu-ture lies, \_

Gtr. III

*mf*

sl. sl.

14 14 14 14 14 14  
12 12 12 12 12 12

Gtr. II

*mf*

sl. sl. sl. sl.

8 8-10 10-8 10-12 10 10-12 12 12 12 12 12 12

Gtr. I

*mf*

Harm. .... Harm.

12 12 12 12 12 12

sl. p

Harm. 12

1-3 3 0

G Fmaj7 C

Space, \_ I em-ploy spies, \_ I em-ploy spies, \_

sl. P 1/2 1/2 1/2 1/2 1/2

let ring... 1

14-12 12 9 8 9 10 10-10 10 10-9 9 9 9 (0) 9

sl.

(Gtr. II out)

let ring.....

12 12 12 12 12 10 10 10

1 1 1 0

Am. G N.C. (Fmaj9)

Spec.

Harm. (8va)

let ring

9 9 12 12 16 16 12

0 0 6 10 0 6 12 0

[illegible]

(cont. in slashes)

Fmaj7 C (type 3) N.C. (Am)  
 Gtr. I  $\diamond$   $\diamond$  (Gtr. I out)  
 My fu-ture lies... my fu-ture lies... space...  
 10-13 17-0 17-0 17-12-10 12-13 15-13 15-12-13 15-12-13 15-12-13 15-12-13 15-12-13 15-12-13

Harm.										Harm.										Harm.									
$\begin{array}{cccccccccc} & H & & H & & H & & H & & \\ 12 & 15 & 15 & 12 & 15 & 15 & 12 & 13 & 15 & \end{array}$										$\begin{array}{cccccccccc} 12 & & & 8 & & & & & & \\ 12 & & & 9 & & & & & & \\ 12 & & & & & & & & & \end{array}$										$\begin{array}{cccccccccc} 5 & & & 0 & & & & & & \\ & & & & & & & & & 0 \\ & & & & & & & & & \end{array}$									
13										7										0									

The musical score for the 'Guitar Intro' consists of two staves. The top staff is for the guitar, marked 'Gtr. 1'. It begins with a whole rest, followed by a measure with a quarter note G4 and an eighth note A4. This is followed by a double bar line and a measure with a quarter note G4 and an eighth note A4. The bottom staff is for the bass, marked 'Bass'. It begins with a whole rest, followed by a measure with a quarter note G2 and an eighth note A2. This is followed by a double bar line and a measure with a quarter note G2 and an eighth note A2. The score is written in 4/4 time and G major.

Am N.C.(G) (Fmaj7)

space trav-cl.

12 13 15 12 13 13 15 13 12 13 12 13 0 13 12 13 15 12 13 15 12 12 12

Fübk.	10	12	12	12	12	12	12
10	7	9	9	9			

Slowly ♩ = 90

w/Fill 1  
DS/A

Intro

Em7  
Gtr. 1 (semi-clean)

*mf* let ring throughout

\* w/overdubbed studio effects, strings & fdbk. ad lib throughout;  
most chord symbols are implied.

Cadd9/G

Asus2

N.C.(Em)

1st Verse

Em

There is no-where left to hide,\_\_\_

there is noth-ing to be done,\_\_\_

Fill 1 (Gtr. II)

*clean tone*

*sl.*

w/Fill 2  
D5/A

Cadd9/G

Am

Asus2

no peo-ple to be saved, no pets we've nev-er named, for - ty miles from the sun.

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "no peo-ple to be saved, no pets we've nev-er named, for - ty miles from the sun." The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers 0, 2, 3, 0, 2, 0.

N.C.(Em)

2nd Verse  
Em

As dark - ness craves the mind

The second system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "As dark - ness craves the mind". The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers 0, 2, 0, 2.

w/Fill 1  
D5/A

Cadd9/G

we come un - done with - out our pride, No time on Earth to come, all the pleas - ure's just be - gun,

The third system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "we come un - done with - out our pride, No time on Earth to come, all the pleas - ure's just be - gun,". The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers 0, 2, 0, 3, 3.

Fill 2 (Gtr. II)

The fourth system of the musical score, enclosed in a box. It is labeled "Fill 2 (Gtr. II)". The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers 7, 9, 12, 14. The drum line is in bass clef with a key signature of one sharp.



Am Em Interlude Em

for - ty miles from the sun.

Gtr. II

14

Gtr. I

D/A Cadd9 Am Asus2

let ring.....

Em 3rd Verse Em

In our coats be - neath the lay - ers,

wash my skin of all the hate. We should sleep late. Ev - 'ry - thing just kind of grates.

*sl.*

7 9 7 9 14 12

*sl.*

Am Asus2 Em Am7 A7sus2

for - ty miles from the sun. For - ty miles from the sun.

14 12 7 9 11 9 11 9 11 9 11 11

1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em Am7 A7sus2 Em

For - ty miles from the sun.

*1/2*

H H

7 9 10 9 11 9 11 40 9 10 9 10 10 10

*1/2*

H H

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am7

A7sus2

Em

(Miles.) \_\_\_\_\_

I need to lose\_\_ to make\_\_ it

10 10 10 10 10 10

4th Verse

Em

Dsus2

right. I'll con-front the stars\_\_ to - night\_\_ I will bub-ble, I\_\_ will

7 9 12

7 9 12

0 2 0 2 0 2

Cmaj9/G

Am

Em

bite. You'll nev-er know\_\_ how much, you shine\_\_ for - ty miles\_\_ from the sun\_\_

7 9 12 12 10 7

7 9 12 12 10 7

0 3 0 1 0 0 0 0

Am7 Aus2 Em Am7 A7sus2

For - ty miles from the sun. For - ty miles from the sun.

N.C. (Em) (Am) (Em)

For - ty miles from the sun.

*P* *1/2* *1/2* *sl.* *P*

(Am) (Em) (Am) (Em)

from the sun

Gtr. II *sl.* *P*

(Am) (Em) (Am) (Em)

For - ty miles\_\_ from the sun.\_\_

Gtr. II

13 14 12 11 14 13 14

Gtr. I

0 0 0 0 0

(Am) (Em) (Am) (Em)

For - ty miles\_\_ from the sun.\_\_

Gtr. II

1/2 1/2

13 (10)

Gtr. I (Gtr. I out)

0 2 0

(Am) (Em) (Am) (Em)

For - ty miles\_\_ from the sun.\_\_

Harm. (Gtr. II out)

7 7 7 7 7 7 7

Begin fade (Am) (Em) (Am) (Em) Fade out

Gtr. I

H H

0 2 0 1 2 0 1 2

Intro

N.C.  
Fdbk.

Em7

Gtr. I

Gtr. II

Fdbk.

(Band in)  
Em

Gtr. I

Gtr. II

Em7

\* Fade in w/tremolo. \*\* Reverse echo (fade in).

\* Cmaj9

Rhy. Fig. 1 (Gtrs. I & II)

Play 4 times  
(end Rhy. Fig. 1)

Asus2

Rhy. Fig. 2

(end Rhy. Fig. 2)

\* w/overdubbed gtr. and fdbk. effects throughout.

1st Verse

w/Rhy. Fig. 1 (2 times)

Cmaj9

There are \_\_\_ days \_\_\_ when I fear \_\_\_ for \_\_\_ my

w/Rhy. Fig. 2 (2 times)

Asus2

life. \_\_\_

3

Think that's \_\_\_ strange? \_\_\_

w/Rhy. Fig. 1 (2 times)

Cmaj9

w/Rhy. Fig. 2 (2 times)

Asus2

Well, that's the waste \_\_\_ of you. \_\_\_

3

w/Rhy. Fig. 1 (2 times)  
Cmaj9

2nd time Gtrs. I & II substitute  
Rhy. Fig. 2 (2 times)  
Asus2

Gtrs.  
I & II

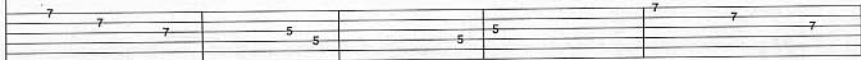


Riff A (Gtr. III)

Harm.  
(8va)



Harm.



2nd, 3rd Verses  
w/Rhy. Fig. 1 (2 times)  
Cmaj9



2. Sun up,  
3. See additional lyrics

(end Riff A)

(Gtr. III out)



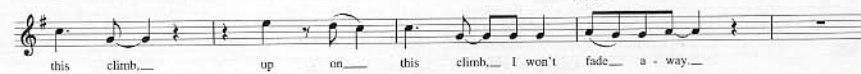
w/Rhy. Fig. 2 (2 times)  
Asus2



w/Rhy. Fig. 1 (2 times)  
w/Riff A  
Cmaj9

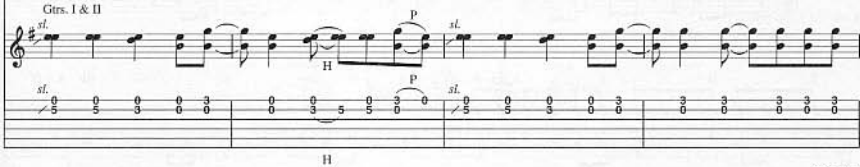


w/Rhy. Fig. 2  
Asus2





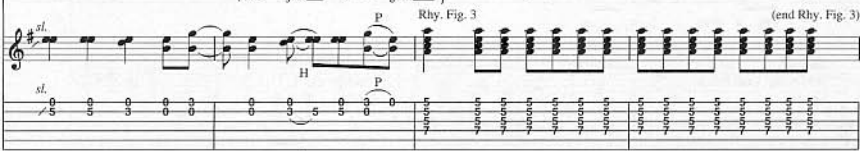
Gtrs. I &amp; II



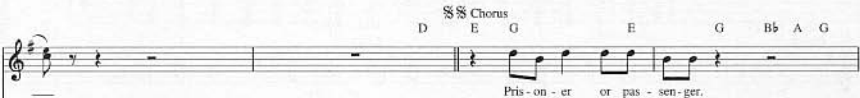
H



To Coda I



H



Rhy. Fig. 4 (Gtrs. I &amp; II)

(end Rhy. Fig. 4)



w/Rhy. Fig. 4 (3 times)



To Coda II

D.S. al Coda I



Coda I

w/Rhy. Fig. 3 (2 times)

D.S.S. al Coda II



\* Bass plays F.

\* Bass plays G.



## Coda II

w/Rhy. Fig. 4

E G E G B $\flat$  A G E G E G

Gtrs. I & II

Pris - on - er or pas - sen - ger. A free man or scav - en - ger.

w/Rhy. Fig. 4 (2 times)

E G E B $\flat$  A G E G B $\flat$  A G

I'm a prize - fight - er. I'm a prize - fight - er.

w/Rhy. Fig. 5

Gtr. II substitute Rhy. Fill 1

E G E G B $\flat$  A G B $\flat$  A G Em

I'm a prize - fight - er.

## 4th Verse

w/Rhy. Fig. 1 and Riff A

Cmaj9

w/Rhy. Fig. 2

Asus2

I thought you all \_\_\_\_\_ were beau - ti - ful. \_\_\_\_\_

w/Rhy. Fig. 1

Cmaj9

w/Rhy. Fig. 2

Asus2

It does - n't make \_\_\_\_\_ sense, \_\_\_\_\_ sense, \_\_\_\_\_ sense. \_\_\_\_\_

## Chorus

w/Rhy. Fig. 4

Play 4 times

w/Rhy. Fig. 5 (1st 2 bars only)

(Gtrs. I &amp; II out)

E G E G B $\flat$  A G G B $\flat$  A G Em

Gtrs. I & II

I'm a prize - fight - er.

## Free Time (slowly)

Outro

Cmaj7

Aadd9

Cmaj7

Aadd9

Gtr. III trem. pick

Rhy. Fill 1 (Gtr. II)

7  
6  
7  
7

0

## Additional Lyrics

3. Who will be there?  
Cover when you fall.  
We're all chasing something.  
How come you never call? (To Pre-Chorus)

## Moderate Rock ♩ = 148

Half time feel

Play 4 times 1st Verse

Intro D5 C5 B♭5 A5 B♭5 A5 A5

Rhy. Fig. 1 (Gtrs. I & II) *f* (Gtr. II out) (end Rhy. Fig. 1) Gtr. I

In - fest - ed, let ring

\*4th time only.

\*N.C.(C5) (D5)

pol - lut - ed. Eight - y tons of mer - cu - ry dumped in a bay.

\*Chords implied by bass.

(A5) (C5) (D5)

It's bleed - ing, there's no proof. That's no way to treat a good friend.

*sl.*



A C D E

Hap - py birth - day, hap - py birth - day, hap - py birth - day, here's your nerve gas.

N.C.(C5) D5 A5  
 Well spent and mon - ey, mon - ey, mon - ey, mon - ey. In - ject - ed,

Gtr. II  
 10 9 10 9 10 10 10

Gtr. I  
 x 3 3 3 5 5 3 3 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2

C5 D5  
 trans - mut - ed, Eight - y tons of mer - cu - ry dumped in a bay.

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

2 2 2 2 2 2 2 5 5 5 5 5 5 5 7 7 7 7 7 7

A5 C5 D5  
 It's breath - ing, it puts the dog in the bas - ket.

10 9 10 9 10 10 10 9 10 9 10 10 10 13 13 13 13 13 13 13 13 15 15 15 15 15 15 15

2 2 2 2 2 x x x x 2 2 0 0 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

Chorus  
w/Rhy. Fig. 2 (2 times)

§ D C

All the fish - er - men and their fam - 'lies,   
 { 1. all sick - ly grow - ing -   
 2. all sick - ly crum-bl - ing -

Bb

sen - ti - men - tal. } It's all o - ver for o - rang - u - tans.   
 cer - e - bel - lum }

A D

Looks like they're back on the street a - gain. All the fish - er - men and

C Bb

their fam - 'lies. It's all o - ver for o -

A To Coda

rang - u - tans. Looks like they're back on the street a - gain.

Bb A

Gtrs. I & II

It's all o - ver for o - rang - u - tans. Looks like, looks like, it

Interlude

D5 w/gtr. noises ad lib (Gtrs. I & II out) N.C.(G5) (D5)

looks like, yeah.

Riff A (\*Gtr. III) (end Riff A)

7 6 (5) 0

\*Bass arr. for gtr.

w/Riff A  
w/gtr. noises ad lib  
N.C.(A5)

(G5)

(D5)

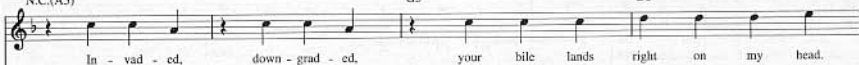
Play 5 times



4th Verse  
w/Riff A (2 times)  
N.C.(A5)

G5

D5



In - vad - ed, down - grad - ed, your bile lands right on my head.

Gr. I

Harm.

*mf* P.M. .... P.M. ....

Harm.

D.S. al Coda

A5

G5

D5

Un - called for, un - want - ed, my sink - ing ze - ro tol - er - ance.

P.M. .... P.M. .... P.M. cresc.

Coda

Bb

Gtrs.

I & II

*f*

It's all o - ver for o - rang - u - tans.

Looks like

D5

it's the street a - gain.

Moderately ♩ = 80

Intro (studio effects) Gtr. I N.C.(Bm)

(approx. 37 sec.)

*f*

1/2

N.C.(Bm) Play 4 times 1st Verse N.C.(Bm)

3

Living in a cage\_

Riff A1 (Gtr. II) Riff B1

w/tremolo

Riff A (Gtr. I) Riff B

1/2

w/Riffs B & B1 (both 3 times)

3

Wash-ing in a bird\_ bath. Sing-ing in a fish\_ bowl on a bro-ken farm\_ I

w/Riff A (3 times) & Riff A1 (4 times)

try to nev - er lie, I real - ly do\_ I won - der if my friends will get me through\_



w/Fill 1 (Gtr. I)

Con-scious of the way as best we can. Sev - en - teen ways to kill a man.

# Chorus

Rhy. Fig. 1 (Gtr. I) B5 C#5 (end Rhy. Fig. 1) w/Fill 2 (Gtr. II) (2 times) A

States we've been through. Ah.

Gtr. I

2 2 0 4  
0 0 0 2

## 2nd Verse

w/Riff B1 (4 times) and Fill 3 (Gtr. I)  
N.C.(Bm)

Kill-ing nos - tal - gia for fu - ture swims.

w/Riff B (2 times)

Trash all your brid - es, kill the rock and roll thing. I

Fill 1 (Gtr. I)

7 7 7 9 9 9 7 7 9 9 7  
5 5 5 7 7 7 5 5 7 7 5

Fill 2 (Gtr. II)

9 (9) sl.

Fill 3 (Gtr. I)

7 7 7 9 9 4  
5 5 5 7 7 2

want to move\_ on with no corn - plaints, \_ build - ing our\_ walls with yes - ter - day. \_

Might as well shine be - fore you slide. — Might as well live be - fore you die. —

B5 C#5 A

States... we've... been through... Ah... Talk-in 'a-bout

states\_ we've\_ been through\_ Ah\_ Talk-in' a-bout

states, \_\_\_\_\_ states, \_\_\_\_\_ Talk-in' a - bout, \_\_\_\_\_

N.C.(B5)

ti - ness.

1/2 1/2 1/2

\*Gtr. II (Gtr. II out) Gtr. I (Gtr. I out)

\*Two gtrs. art. for one.

\*Strum open strings.

w/Riff B (2 times)  
N.C.(Bm)

w/Riff A (3 times) &amp; Riff A1 (4 times)

w/Fill 4 (Gtr, D)

\*Chorus  
w/Rhy. Fig. 1

\*Gr. II w/ random fdbk. effects till end.

w/Rhy. Fig. 1  
B5

Fill 4 (Gtr, I)

Harm.

Harm.

7	7	7	9	9	9	7	7	9	9	7
5	5	5	7	7	7	5	5	7	7	5

\*Let harmonics ring until 1st chord of Rhy. Fig. 1 is struck.

Moderately ♩ = 116

\*C#m7

Gtr. I

Harm.

(8va)

Intro

The intro features a guitar melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with a dynamic marking of *p* (piano). The bass line is shown in a simplified format with fret numbers (16, 14, 16) and a dynamic marking of *p*. The guitar part includes a harmonic line marked with an asterisk and the word "Harm.".

\*Chords implied by guitar and bass throughout.

\*\*Harm. applies to 3rd str. only.

The main section of the music features a guitar melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with a dynamic marking of *p* (piano). The bass line is shown in a simplified format with fret numbers (16, 14, 16) and a dynamic marking of *p*. The guitar part includes a harmonic line marked with an asterisk and the word "Harm.".

\*Rhy. Fig. 1

w/pick and fingers  
let ring throughout

\*Play all guitar figures w/slight variations ad lib when recalled (throughout).

The end of the main section features a guitar melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with a dynamic marking of *p* (piano). The bass line is shown in a simplified format with fret numbers (16, 14, 16) and a dynamic marking of *p*. The guitar part includes a harmonic line marked with an asterisk and the word "Harm.".

## 1st Verse

C#m A w/Fill 1 F#7

Your\_ dead meat\_ from for - mer days, I am\_ your cri - sis.

Rhy. Fig. 2

C#m A F#

Blue as - bes - tos in\_ your veins, I'm your bro - ken fin - gers.

C#m A F#7

I've killed you twice, I will\_ a - gain, Re - venge\_

Fill 1 (Gtr. II) (Gtr. II out)

\*Pluck strings behind nut or bridge.

w/Fill 2

C#m7

A

F#

— is ea - ger. See, first you'll crash and then you'll burn.

Harm. (15ma)

Harm.

(Gtr. I out) (end Rhy. Fig. 2)

2 2 3 2 4 2 2 2 4 3 3 4 4 4

(Gtr. II out)

(end Rhy. Fig. 3)

Rhy. Fig. 3 (Gtr. II)

Aadd#9

F#

Aadd#9

f

Rhy. Fig. 3A (Gtr. III)

(end Rhy. Fig. 3A)

f

2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 0 0 0 0 0 0 0 0

2 2 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2 2 2 0 0 0 0 0 0 0 0

0 0

Chorus

F#

A

Dor - 'thy died for your pleas - ure. It's hard to get a - long in this

Gtr. I

p

2 2 2 2

4 4 2 2

Gtr. III

mp

4 4 4 7 4 7

2 2 2 5 2 5

Fill 2 (Gtr. II)

(Gtr. II out)

x x

C4m7

car crash weath - er, weath - er,

Harm.  
(5va)

\*Harm.

2 2 2

5  
14  
16

*p*

let ring.....

*p*

7 5 4 6 6 (5) 4

\*Harm. refers to 2nd strg. only.

w/Rhy. Fig. 1

C4m

A F#

Your dead meat, your dead meat, your dead meat, your....

Gtr. III (Gtr. III out)

5 5 5 5 5

C#m A F#

Gtr. I

Gtr. II

Strg.....

\*\*T

Gtr. I

\*P.M.

\*\*T

22

3 4 4 2 2 2 2 2 2 4 2 2 4 4 4

\*P.M. applies to Gtr. I only. \*\*Tap w/ick.

2nd Verse  
w/Rhy. Fig. 2  
C#m

A F#7

Your dead meat form - al - de - hyde, did - n't phase me.

Gtr. II

mf 1/2

9 3

C#m A F#

I soon re - turned to track you down for your con - fes - sion.

C#m A F#7

I'll be your poi - son and your pain I'll be your string-

\*\* TP P \*TP

\*\*\* w/vol. knob.

x 0 (5) (5) 0 5 0 0

\*\*Tap w/pick.

\*\*\*Note is produced by scraping pick back and forth rapidly over string.

C4m7 A

gle to be sane Ex - ploit - ed, In - rent and the plac -

(Gtr. II out)



w/Rhy. Figs. 3 &amp; 3A

F# Aadd#9 F# Aadd#9

es you nev - er went.

## Chorus

F#5

A5

(end Rhy. Fig. 4)

Rhy. Fig. 4  
(Gtrs. III  
& \*IV)

Dor - 'thy died for\_\_ your pleas - ure. It's hard to get a - long\_\_ in this car crash\_\_ weath - er,\_\_

Rhy. Fig. 4A (Gtr. II)

(end Rhy. Fig. 4A)

Dor - 'thy died for\_\_ your pleas - ure. It's hard to get a - long\_\_ in this car crash\_\_ weath - er,\_\_

\*w/dist.

w/Rhy. Figs. 4 &amp; 4A (both 2 times)

F#5

A5

F#5

car crash weath - er. Dor - 'thy died for\_\_

A5

your pleas - ure. It's hard to get a - long in this car crash\_\_ weath - er,\_\_

Gtr. IV

(Gtr. IV out)

car crash weath - er, car crash

Gtr. II

(Gtr. II out) Gtr. III

car crash weath - er, car crash

Gtr. III

car crash weath - er, car crash

\*Gtr. II to left of slash.

F# Aadd9

weath-er, weath-er.

Bridge

B A F#7add4

I'm do-ing you in to-mor-row. That's why I'm dressed in all this sor-row.

Riff A (Gtr. II) (end Riff A)

Rhy. Fig. 5 (Gtr. III) (end Rhy. Fig. 5)

w/Rhy. Fig. 5 and Riff A

B A F#7add4

I'm do-ing you in to-mor-row. I'll burn be-fore I mel-low.

Gtr. V

dist. tone w/flanger pick slide

(Gtr. V out)

w/Rhy. Fig. 3

Gtr. III Aadd#9 F# Aadd#9 w/Rhy. Fig. 3 (1st bar only) (4 times)

Rhy. Fill 1 (Gtr. III)

w/Rhy. Fill 1 (3 times)

Gtr. V

(Gtr. V out)

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes. Below the staff, the lyrics 'The Rose Tree' are written. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The melody is written in eighth and quarter notes. The lyrics are 'The Rose Tree'.

### Outro-Chorus

w/Rhy. Figs. 4 &amp; 4A (both 4 times)

FIS

A5

Dor - 'thy died for \_\_\_\_ your pleas-ure. It's hard to get a-long. It's hard \_\_\_\_ to get a - long \_\_\_\_

F45

Riff B (Gtr. V)

45

(end Riff B)

PM

Musical score for 'XIII B (Gr. V)'. The score is written on a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef includes a 'sl' (slide) marking. The bass line includes fret numbers: 11, 9, 11, (11), 14, and a sequence of 12, 12, 12, 12, 12, 10, 10, 10, 10. The piece ends with a 'P.M.' (Pedal Motion) marking and a 'P.M.' line. The title 'XIII B (Gr. V)' is at the top left, and '(end XIII B)' is at the top right.

w/Riff B (2 times)

F45

AS

It's your dead meat from for mer days. It's your dead meat.

FES

\_\_\_\_\_ from for - mer days. \_\_\_\_\_ It's your dead ment \_\_\_\_\_ from for - mer days.

F#5

Gtrs.  
& IV

Gtr. II

Gr. V

\*P.M.

\*P.M. applies to Gr. V only.

Moderately ♩ = 102

Intro

\* Gb Gtr. I

Ab Bb

*mp*  
clean tone w/amp tremolo  
let ring throughout

*sl.* *sl.* *sl.*

*sl.* *sl.* *sl.*

\* Some chord names are implied.

Gb Ab Bb

You in the dark...

*sl.* *sl.* *sl.*

*sl.* *sl.* *sl.*

1st Verse

Gb Ab Bb

you in the pain, you on the run; liv - ing a hell,

*sl.*

\* w/slide effects ad lib (Gtr. II)

\* Gtr. II (dist. tone w/echo) produces a combination of fdbk. and sound effects created by scraping slide across strings ad lib (periodically throughout).

\* Play all guitar figures w/slight variations ad lib when repeated or recalled (throughout).



Gtr. I

G♭ A♭ \*B♭

*sl.*

*sl.*

*sl.*

*sl.*

3 2 2 2 3/5 4 4 6 5/7 6 8 7 7 8 8

\* Strings play B♭m.

*sl.*

G♭ A♭ B♭

You in the sea, \_

(Gtr. I out)

*sl.*

*sl.*

*sl.*

*sl.*

4 4 2 3 2 4 5 6 6 5 8 7 8

2nd Verse  
Tacet

on a de - cline, \_ break - ing the \_ waves, \_ watch - ing the lights \_

G♭ A♭ B♭

go down, \_ let - ting the ca - bles sleep \_

Gtr. I

*sl.*

*sl.*

*sl.*

*sl.*

2 4 3/5 4 5 6/7 8

*sl.*

Pre-Chorus  
w/ Rhy. Fig. 1

G♭ A♭ G♭ A♭

What - ev - er you say, \_ it's al - right. What - ev - er you do, \_ it's all \_ good.

Gtr. II

\* don't pick trem. pick

6 8

\* Vibrato causes note to sound.

What - ev - er you say, it's al - right.

*mf*

6 4 6 (6)

Chorus  
w/Rhy. Fig. 2 (2 times)

Si - lence is not the way. We need to talk a - bout it if

*\* Fdbk. (8va)*

*trem. pick*

*\* Fdbk.*

9 (9) 10 10 16 16 10

Fdbk. pitch: C  
*\* Microphonic.*

(Gtr. II out)

heav - en is on the way. We'll wrap the world a - round it if

w/Rhy. Fig. 2A

heav - en is on the way. if heav - en is on the way.

Gtr. II

(Gtr. II out) Gtr. III

(Gtr. III out)

*\* Gtr. III*

6 6 6 6 (6) (9)

3 3 3 3 1

*\* Clean tone w/amp vibrato.*



(Gtr. I out) Bbm Ab F

Gtr. I *mp*

I'm a stran - ger in this town.

Rhy. Fig. 3 (\* Gtr. IV) (end Rhy. Fig. 3)

*mp*  
w/fingers

5 6 5 6 2 4 2 4 5 6 5 6 3 (1) (3) (1)

4 1 4

\* Strings arr. for gtr. \*\* Omit notes in parentheses when recalled.

w/Rhy. Fig. 3 Bbm Ab F

I'm a stran - ger in this town.

Gtr. I

6 4 3 6 6 (6) 3 2 0

4 1 4 sl.

D♭5 (type2) Bbm Ab5 F5 (end Rhy. Fig. 3A)

Rhy. Fig. 3A (Gtr. III)

I'm a stran - ger in this town. If

6 6 3 3 0 6 6 3 3

4 1 4 sl.

D♭5 (type2) F Db F

heav - en is on the way, if heav - en is on the way.

Gtr. II (Gtr. II out) Gtr. I

Gtr. I

6 4 10 10 0 6 6 6 (6) 10 10

4 1 4 sl.

\* Gtr. I to left of slash.

w/Rhy. Fig. 3A (2 times)

D $\flat$ 5 (type2)B $\flat$ 5A $\flat$ 5

F5

I'm a stran - ger in this town.

D $\flat$ 5 (type2)B $\flat$ 5A $\flat$ 5

F5

I'm a stran - ger in this town.

(Gtr. I out)

Outro

N.C.

F5

Play 3 times  
w/Fill 1 (1st time only)

Repeat and fade

Gtr. III

\* Gtr. V

w/fingers

\* Piano and Synth.  
arr. for gtr.

\*\* Vol. knob swells.

Fill 1 (Gtr. I)

(Gtr. I out)

Moderate Rock ♩ = 144

N.C.

Riff A (Gtr. I)

Play 7 times

(end Riff A)

N.C.

Harm. ....

(8va)

Harm.

(8va)

Intro

*f*

Harm. (8va)

Harm. .... (8va)

Harm. (8va)

w/Riff A (3½ times)

Rhy. Fig. 1 (Gtrs. II & III)

(end Rhy. Fig. 1)

3 2 0 0

3 2 0 0

3 2 0 0

3 2 0 0 0 0

3 2 0 0

Riff A1 (Gtr. I) .....

Harm.

(8va)

Half time feel

Em

\*Rhy. Fig. 2

Harm.

0 5 5 5 5 5

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 0 0 0 0

(Gtr. III out)

Rhy. Fig. 1A (Gtrs. II & III) .....

\*Rhy. Fig. 2A (Gtr. II)

0 5 5 5 5 5

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 0 0 0 0

\*Play w/slight variations ad lib when recalled.

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

1st Verse

E5

Gtr. III

*mp*

Gtr. III

Gtr. I

(Gtr. I out)

*let ring**mp*

\*Rhy. Fig. 3  
(Gtr. I)

*mf*
*mf**st.*

\*Play w/slight variations ad lib when recalled.

Think it's strange, like real-ly strained.

grad. cresc.

(cont. in notation)  
 (tend Rhy. Fig. 3)

We'll nev-er run when we've got all these bro-ken bones.

(Gr. III out)

Em  
Gtr.

Glr.
1

(cont. in slashes)

[illegible][illegible]

Chorus  
G5

10

135

(end Rhy. Fig. 4)

Rhy.  
Fig. 4  
(Gtr. I)

Rhy.  
Fig. 4  
(Gtr. 1)

It's so hard to let you go. La, la, la, la, la, la.

Riff B (Gtr. III) .....

Riff B1

[illegible]

Rhy. Fig. 4A (Gtr. II)

(end Rhy. Fig. 4A)

[illegible]



G

B5

(end half time feel)

1 will make you change your mind

sl. let ring.....4 let ring.....4

sl.

mp vib. w/bar

12

9

w/Riff A (3½ times)  
and Rhy. Fig. 1  
N.C.

Gtr. III substitute Rhy. Fill 1

w/Rhy. Fig. 1A  
and Riff A1

Half time feel

w/Rhy. Figs. 2 & 2A  
(both 1st 5 bars only)  
Em

3

3

5

2nd Verse  
E5

Think of me some - times, I'd nev - er tell

(Gtr. I out)

Rhy. Fill 2 (Gtr. I).....

Gtr. III

mf

2 0 0 7 6 7 0

Gtr. II sl. sl.

mf let ring

sl. sl.

5 7 9 10 0 0 7 0

Rhy. Fill 1 (Gtr. III)

Harm.

Harm.

12 12

3 2 0 0 1 0 0



Do you rec - og - nize me? Think that you know me well? —

I think you're chang - ing. con - fig - ur - at - ing.

De - stroyed the lines that fed the goods to your heart.

## Chorus

w/Rhy. Fig. 4 (4 times)  
and Riff B (Gtrs. II & III)  
G5

w/Riff B1 (2 1/2 times) (Gtrs. II & III)

B5

It's so hard to let you go. La, la, la, la, la.

It's so hard to let you go. La, la, la, la, la.

Run with the hunt - ed as you come. (Run with the hunt - ed as you come.

Run with the want - ed, I was one. Run with the want -

ed, I was one.) But I will make you change your mind.

ed, I was one.) But I will make you change your mind.

I will make you change your mind. your mind.

<sup>a</sup>Gtr. IV

\*Bass arr. for str.

A.H. pitch: B

\*Pull bar up.

w/Rhy. Fill 2

Outro-Chorus  
w/Rhy. Figs. 4 & 4A  
(both 6 times) and Riff B  
G5

It's so hard\_\_

(Gtr, V out)

w/Riff B1

BS

GS

w/Rif B2

w/Riff B  
G5

w/Riff B1 (2 1/2 times)

BS

G5

5

GS

85

ed, I\_\_\_\_\_ was one.)\_\_\_\_\_

G5

B5

w/Riff B3 (Gtr. III)

Run with the want - ed, I was one. (Run with the want - ed, I was one.)

N.C.(B5)

G

But I will make you change your mind.

Gtr. I

trem. bar

pick scrapes

trem. bar

9 8 X X X X 11

Gtr. II

8 8 8 8

5 7

sl.

\*Depress bar before striking note. \*\*Pull bar up.

(G5) B

I will make you change your mind.

Fdbk. (8va)

sl.

Fdbk.

trem. bar

1/2

11 10 9

2 Pull

2 Pull

4 5 6 7

sl.

Gtr. III

vib. w/bar

11 (11)