

# Take My Eyes

words and music by Tommy Montgomery

Moderately ♩ = 112

Gtrs. 1 & 2 N.C. Gtr. 1 F5 Gtr. 2 tacet 8va

w/ dist., chorus and delay Gtr. 2 *divisi* P.H.

Gtrs. 3 & 4 w/ dist. P.M.-----| P.M.-----|

Pitch: C

Gtr. 1 3 Gtrs. 3 & 4: w/ Riff A (6 times)

Gtrs. 3 & 4 Riff A End Riff A

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

Gtr. 1 Gtr. 2 6 Gtr. 1 6 6 6 6 6 6

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*divisi*

Gtr. 2 Fm F7 Fm

Musical notation for Gtr. 2, showing a melodic line with a fermata over the first measure and rests in subsequent measures. The key signature is B-flat major.

T  
A B

TAB notation for Gtr. 2, showing fret numbers 15 and (15) on the A string, and 8 and (8) on the B string.

Gtr. 5

Musical notation for Gtr. 5, showing a continuous melodic line of eighth notes.

clean w/ chorus

TAB notation for Gtr. 5, showing fret numbers 13 and 16 across the strings.

Gtr. 6

Musical notation for Gtr. 6, showing a continuous melodic line of eighth notes.

clean w/ chorus

TAB notation for Gtr. 6, showing fret numbers 1 and 4 across the strings.

Gtr. 1 C7/F Fm

Musical notation for Gtr. 1, showing a melodic line starting with a rest and then moving to a triplet.

T  
A B

TAB notation for Gtr. 1, showing fret numbers 7, 8, and 10 across the strings.

Gtr. 2

Musical notation for Gtr. 2, showing a melodic line with triplets.

T  
A B

TAB notation for Gtr. 2, showing fret numbers 15, 13, and 17 across the strings.

Gtr. 5

Musical notation for Gtr. 5, showing a melodic line with a fermata at the end.

T  
A B

TAB notation for Gtr. 5, showing fret numbers 13, 12, and 15 across the strings.

Gtr. 6

Musical notation for Gtr. 6, showing a melodic line with a fermata at the end.

T  
A B

TAB notation for Gtr. 6, showing fret numbers 1, 0, and 3 across the strings.

Gtrs. 3 & 4

Musical notation for Gtrs. 3 & 4, showing a melodic line with a triplet.

T  
A B

TAB notation for Gtrs. 3 & 4, showing fret numbers 3 and 1 across the strings.

Musical notation for the first system, including a treble clef staff with a key signature of three flats and a common time signature. The staff contains a melodic line with triplets and slurs. Chord markings *G $\flat$ (#11)* and *C/E* are present. Below the staff are three lines for guitar tablature labeled T, A, and B.

T  
A  
B

(10) 10 10 10 8 10 10 <sup>1/2</sup> 11 10 <sup>1/2</sup> (10) 8 10 8 10 11 10 8 10 8 8 9 10 10 10 9 12 13

Musical notation for the second system, continuing the melodic line with triplets and slurs. Below the staff are three lines for guitar tablature labeled T, A, and B.

T  
A  
B

(17) 17 17 17 15 17 17 <sup>1/2</sup> 18 17 <sup>1/2</sup> (17) 15 16 15 17 18 17 15 16 15 15 16 17 17 17 17 15 17 17

Musical notation for the third system, featuring a more complex melodic line with slurs. Below the staff are three lines for guitar tablature labeled T, A, and B.

T  
A  
B

(13) 13 13 13 13 14 13 13 14 13 13 15 13

Musical notation for the fourth system, showing a melodic line with slurs. Below the staff are three lines for guitar tablature labeled T, A, and B.

T  
A  
B

(1) 1 1 1 1 2 1 1 2 1 1 3 1

Musical notation for the fifth system, featuring a bass line with triplets and slurs. Below the staff are three lines for guitar tablature labeled T, A, and B.

T  
A  
B

(3) 1 1 1 1 1 1 1 1 1 1 1 4 4 4 5 5 5 3 3 3 0 0 0 0 0 0 0 0

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

C#m/E

T (13) 13 14 17 14 13 13 15 15 13 12 13 16 13 14 16 13 14 15 14 16 17 16 16 17 16 17 16 16 17 16 17 16 18 18

A B

This system contains the first staff of music and guitar tablature. The staff notation includes a treble clef, a key signature of four flats, and a C#m/E chord marking. The tablature shows fret numbers for both hands, with a sequence of notes in the first hand and more complex sequences including a double bar over 17 and 18 in the second hand.

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

A B

This system continues the tablature with fret numbers ranging from 15 to 20. The staff notation continues with eighth and sixteenth notes, including some beamed sixteenth notes.

T (13) 13 15 13 14 16 14

A B

This system features a more sparse tablature with fewer notes, focusing on the 13, 15, and 13 frets in the first hand, and 14 and 16 frets in the second hand.

T (4) 1 3 1 2 4 2

A B

This system shows very simple tablature with fret numbers 1, 3, and 4, indicating an open string pattern or a specific harmonic.

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

T (5) 6 6 6 0 0 0 0 6 6 6 0 0 0 0 6 6 6

A B

This system includes a tremolo effect (P.M.) over an 8-note sequence in the first hand and a 6-6-6-0 sequence in the second hand.

Gtr. 1

Fm

T 18 (18)

A B

This system is for Guitar 1, featuring a Fm chord and a single note on the 18th fret, sustained with a slur.

Gtr. 2

T 15 (15)

A B

This system is for Guitar 2, featuring a single note on the 15th fret, sustained with a slur.

Gtrs. 5 & 6

T 1 1 1 3

A B

This system shows sustained chords for Guitars 5 and 6, with a 1-1-1-3 fret sequence.

Gtrs. 3 & 4

Riff B

End Riff B

T 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

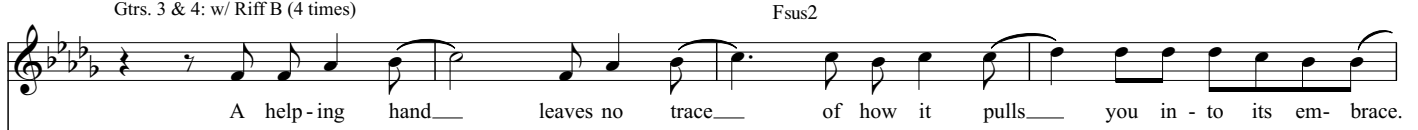
A B

This system is for Guitars 3 and 4, featuring a rhythmic pattern with a P.M. effect and a 3-1-1-1 fret sequence. It is labeled as 'Riff B' and 'End Riff B'.

**Verse**

Gtrs. 1 & 2 tacet  
Gtrs. 3 & 4: w/ Riff B (4 times)

Fsus2



A help - ing hand\_\_ leaves no trace\_\_ of how it pulls\_\_ you in - to its em- brace.

Rhy. Fig. 1  
Gtrs. 5 & 6



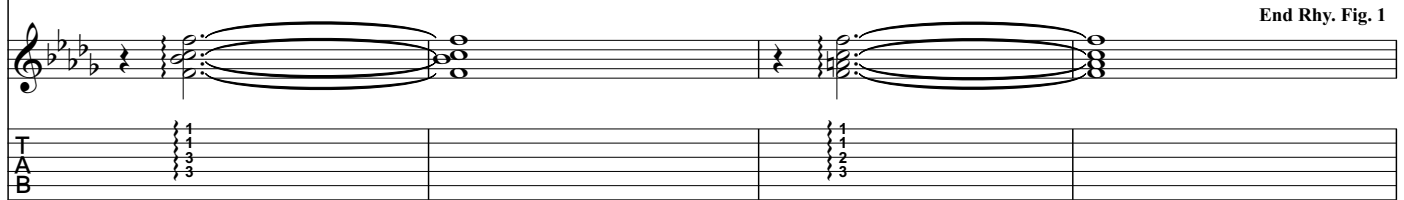
T  
A  
B

Fsus4 F



A tired\_\_ mind\_\_ dis - be - lieves\_\_ all the things\_\_ your eyes\_\_ can see\_\_

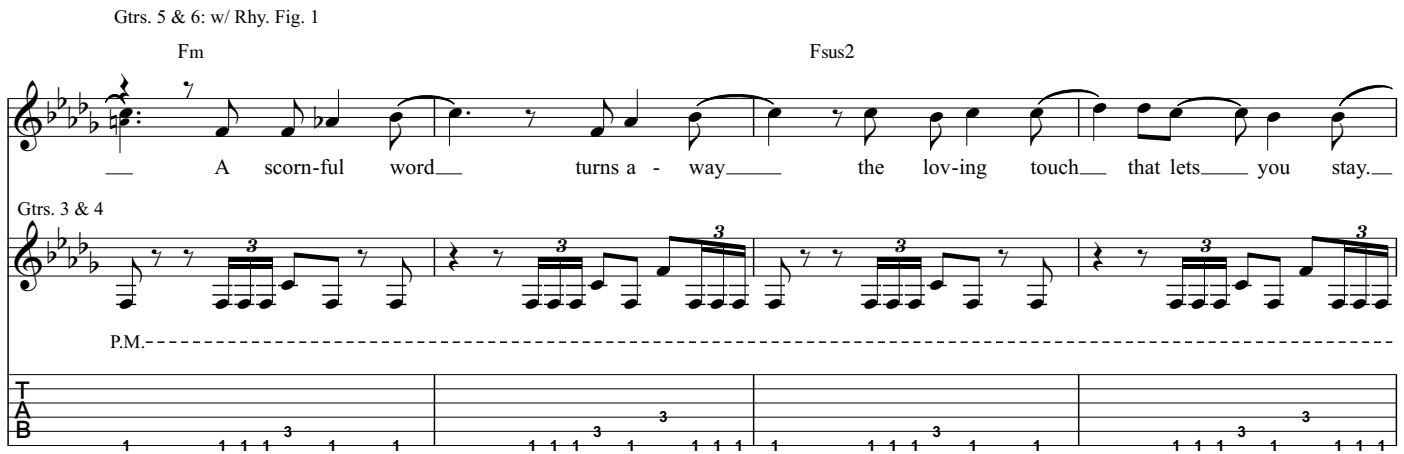
End Rhy. Fig. 1



T  
A  
B


Gtrs. 5 & 6: w/ Rhy. Fig. 1

Fm Fsus2



A scorn-ful word\_\_ turns a - way\_\_ the lov-ing touch\_\_ that lets\_\_ you stay\_\_

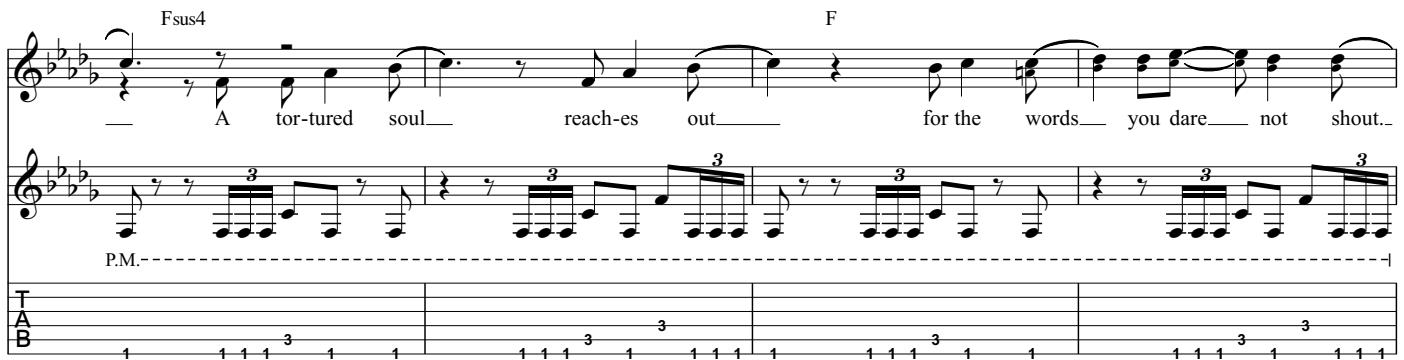
Gtrs. 3 & 4



P.M.-----

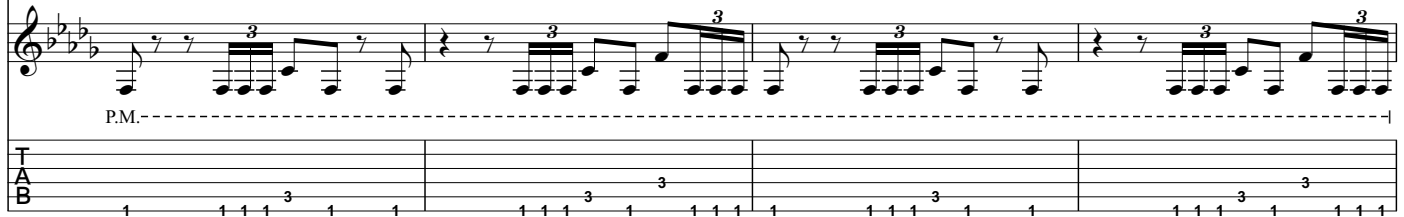
T  
A  
B

Fsus4 F



A tor-tured soul\_\_ reach-es out\_\_ for the words\_\_ you dare\_\_ not shout\_\_

Gtrs. 3 & 4



P.M.-----

T  
A  
B

Pre-chorus

Chords: G<sup>b</sup>(#11), A<sup>b</sup>, B<sup>b</sup>m

Dream - ing a dy - ing dream.

Gtr. 1 Riff C

Gtr. 2 Riff C1

Gtrs. 5 & 6 Riff D

Gtrs. 3 & 4 Riff E

Chords: G<sup>b</sup>(#11), A<sup>b</sup>, B<sup>b</sup>7<sup>b</sup>9

Scream - ing a si - - lent scream.

Gtr. 1 Riff C

Gtr. 2 Riff C1

Gtrs. 5 & 6 Riff D

Gtrs. 3 & 4 Riff E

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



**End Riff C**

TAB: 13 15 15 15 12 15 13 15 13 14 13 15 15 | 13 12 13 15 15 15 13 12 13 14 16 13 14 16 13 14

**End Riff C1**

TAB: 6 8 8 7 9 8 7 6 7 6 7 8 | 6 5 6 8 8 8 6 5 6 7 4 6 2 4 1 2

P.M.-----|

**End Riff D**

TAB: (9 7 7)

**End Riff E**

TAB: 6 6 6 6 6 4 6 7 | 6 5 6 8 8 8 6 5 6 7 4 6 2 4 1 2

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

Gtrs. 5 & 6 tacet (1st time)

**Chorus**

C/E Fm Bbm

Let the an - ger rise.

Gtr. 1

Gtr. 2

TAB: 12/0 | 10 15 | 15 8 | 15 17 18 | 18 17 15 | 8 10 11 | 11 10 8

Gtrs. 3 & 4

TAB: 0 0 0 0 0 3 0 1 | 1 | 3 3 1 | 3 3 1

P.M.-----|

Fm Ebm

Hear the dis - tant cries.

T  
A  
B

17	18	15	13	15	16	16	15	13
10	11	8	6	8	9	9	8	6

P.M.-----|

T  
A  
B

3	1	1	1	1	3	3	3	1	4	4
1					1	1	1	1	3	3

To Coda ◊

F Gb Ab N.C. Bb5 Ab5 Bb5

And when you're fin - 'ly blind, take my eyes.

Ah.

T  
A  
B

15	16	13	15	13	14	13	13	15

T  
A  
B

7	8	5	6	8	6	5	6	8

T  
A  
B

3	4	6	4	3	4	8	8	6	8	X	X
1	2	4	4			6	6	4	6	X	X



Ab5 Bb5 N.C. Bb5 Ab5 Bb5 Bbm

This system contains three staves. The top staff is a guitar staff with a treble clef and a key signature of three flats. It features a melodic line with a slur over the first two measures and a sixteenth-note run in the third measure. The second and third staves are bass staves with a treble clef. The second bass staff has a treble clef and contains a melodic line with a slur and a sixteenth-note run. The third bass staff contains a bass line with a treble clef, including a 'P.M.' (pedal point) section with a dashed line and a sixteenth-note run. Chord diagrams are provided for the first two measures of each staff, and fret numbers are indicated for the melodic lines.

Bb5 Ab5 Bb5 Cb5 Bb5 N.C. Bb5 Ab5 Bb5

This system contains three staves. The top staff is a guitar staff with a treble clef and a key signature of three flats. It features a melodic line with a slur and a sixteenth-note run. The second and third staves are bass staves with a treble clef. The second bass staff has a treble clef and contains a melodic line with a slur and a sixteenth-note run. The third bass staff contains a bass line with a treble clef, including a 'P.M.' (pedal point) section with a dashed line and a sixteenth-note run. Chord diagrams are provided for the first two measures of each staff, and fret numbers are indicated for the melodic lines.

N.C. F5 Gb5

Gtrs. 1 & 2

This system contains two staves. The top staff is a guitar staff with a treble clef and a key signature of three flats. It features a melodic line with a slur and a sixteenth-note run. The bottom staff is a bass staff with a treble clef, containing a bass line with a treble clef, including a 'P.M.' (pedal point) section with a dashed line and a sixteenth-note run. Chord diagrams are provided for the first two measures of each staff, and fret numbers are indicated for the melodic lines.

Gtrs. 3 & 4

This system contains two staves. The top staff is a guitar staff with a treble clef and a key signature of three flats. It features a melodic line with a slur and a sixteenth-note run. The bottom staff is a bass staff with a treble clef, containing a bass line with a treble clef, including a 'P.M.' (pedal point) section with a dashed line and a sixteenth-note run. Chord diagrams are provided for the first two measures of each staff, and fret numbers are indicated for the melodic lines.

Gtrs. 3 & 4 tacet

Gbmaj7(#11)

Csus4

Gtr. 1

Gtr. 2

Gtrs. 3 & 4

P.M.- -|

Verse

F5

Bb5

Eb5

Gbmaj7(#11)

Fad-ing a-way\_\_\_and feel-ing in - side out\_\_\_ Reach - ing t'ward the dark-ness for a way to lift the doubt.---

Gtr. 1

Gtr. 2

Gtrs. 3 & 4

Gtrs. 1 & 2 tacet

F5

Bb5

Eb5

C#m

Allthese things that I nail to your door\_\_\_ could start your re-vo-lu - tion, will you sink or swim to shore?---

Gtrs. 3 & 4

divisi



**Pre-chorus**

Gtrs. 1 & 2: w/ Riffs C1 & C2  
Gtrs. 3 & 4: w/ Riff E

Gtrs. 1 & 2 tacet

C<sup>ø</sup>7                      D<sup>b</sup>maj7                      E<sup>b</sup>m                      F7                      G<sup>b</sup>maj7(#11)

Flash - ing be -

Gtr. 5

Gtr. 6

Gtrs. 3 & 4

Gtrs. 5 & 6 tacet

A<sup>b</sup>                      B<sup>b</sup>m                      G<sup>b</sup>maj7(#11)                      A<sup>b</sup>                      B<sup>b</sup>7<sup>b9</sup>

fore your eyes,                      these emp - ty care - ful lies.\_\_\_\_\_

*D.S. al Coda*

**Coda**

B<sup>b</sup>5                      A<sup>b</sup>5    B<sup>b</sup>5                      D<sup>b</sup>5    C/E

eyes.

Gtr. 1

Gtr. 2

Gtrs. 3 & 4

P.M.-----4

**Bridge**

Dbmaj7

Ab/C

Ebm

Bb/D

You won-der why it took so long.  
 You won-der why you don't be - long.

Gtr. 1

Gtr. 2

T				
A	13	13	15	15
B	15			

Gtrs. 5 & 6

T								
A		6	5	6	5	6	4	4
B	4	6	5	6	4	4	6	6

Gtrs. 3 & 4

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

T								
A	6	4	4	6	4	3	3	3
B	4	4	4	4	3	3	3	3

Gb

Db/F

Ab

Eb/G

When ev - 'ry time you could - n't stand to be a - lone,

T				
A	(15)	13	13	15
B	16	15		

T							
A		3	2	3	4	4	3
B	2	4	4	4	4	4	4

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

T								
A	11	9	9	11	9	11	8	8
B	9	9	9	9	8	8	8	8

Bbm F/A Csus4 C

you felt the cold - ness of its touch pull - ing you down.

T A B (15) 15 17 18 20 17 17

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

P.M.--1 P.M. P.M.--1 P.M.--1 P.M.--1 P.M.

T A B 15 13 13 13 13 12 12 12 12 12 17 15 15 15 15 15 17 17 17 17 17 17

Dbmaj7 Ab/C Dbmaj7 Ab/C

And when the fear gets too  
the black - ened hand reach - es

Gtrs. 1 & 2

Gtr. 5

Gtr. 6

Gtrs. 3 & 4

P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1

T A B 13 10 11 10 11 13 9 13 11 10 11 10 13 10 11 10 13 10 11 10 13 9 13 11 10 11 10 13 10 11 10

T A B 6 6 5 6 5 6 6 5 6 5 6 6 5 6 5 6 6 5 6 5 6 6 5 6 5 6 6 5 6 5

T A B 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4

Ebm Bb/D Ebm Bb/D

much to bear a lone,  
out and won't let go.

T 15 11 13 12 13 14 11 14 13 12 13 11 15 11 13 12 15 11 13 12 13 14 11 14 13 12 13 11 15 11 13 12

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

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

B 6 6 5 6 5 6 6 5 6 6 5 6 5 6 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1 P.M.--1

T 7 7 6 7 6 7 7 6 6 7 7 6 7 6 7 6 6 9 9 8 9 8 9 9 8 8 8

A 8 8 7 8 7 8 8 7 7 8 8 7 8 7 8 7 7 13 13 11 13 11 13 12 13 12 13 11 13 12

B 6 6 5 6 5 6 6 5 6 6 5 6 5 6 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

Gb Db/F Gb Db/F Ab Eb/G

The body weakens the mind,

T 15 11 15 11 14 13 14 11 15 11 15 11 15 11 15 11 17 13 17 13 15 13 16 15 16 13 15 13 17 13 17 13

T 7 7 6 7 6 7 7 6 6 7 7 6 7 6 7 6 6 9 9 8 9 8 9 9 8 8 8

A 4 4 3 4 3 4 4 3 4 3 4 4 3 4 3 4 4 3 6 6 5 6 5 6 6 5 6 6 5 6 5

B 6 6 5 6 5 6 6 5 6 6 5 6 5 6 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1

T 11 11 9 9 11 11 10 11 11 11 9 9 9 9 8 8 8 8 13 13 11 13 11 13 12 13 12 13 11 13 12

A 11 11 10 11 11 11 11 11 11 11 11 11 11 11 11 11 11 13 13 13 13 13 13 13 13 13 13 13 13 12 13 12

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

Ab Eb/G Bbm F/A

un - til the dark - ness takes your

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

A 17 13 17 13 15 13 16 15 16 13 15 13 17 13 17 13 18 15 19 15 16 15 13 17 13 17 13 15 16 15 19 15

B 6 6 5 6 5 6 6 5 8 8 7 8 7 8 8 7 8 7 8 6 6 5 6 5 6 6 5 6 5 6 5 6 5

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

T 13 13 11 11 14 14 13 13

A 13 13 12 12 14 15 14 14

B 13 13 13 10 10 10 13 13 13 12 12 12 12 12

Bbm F/A Csus4 C

eyes and makes you blind.

T 18 15 19 15 16 15 13 17 13 17 13 15 16 15 19 15 17 14 15 17 18 15 17 18 17 18 20 21 18 20 21 20

A 18 15 19 15 16 15 13 17 13 17 13 15 16 15 19 15 17 14 15 17 18 15 17 18 17 18 20 21 18 20 21 20

B 6 6 5 6 5 6 6 5 6 5 8 8 7 8 7 8 8 7 8 3 3 0 1 1 1 0 3 3 2 0 1 0

divisi

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

Gtr. 7\*

T 14 14 13 13 18 18 18 18 18 18 18 17 17 17 17 17

A 14 14 14 14 17 17 17 17 17 17 17 17 17 17 17

B 13 13 13 12 12 12 12 12 15 15 15 15 15 15 15 15 15 15 5 3

\* Gtr. 7: w/ dist., delay and phaser

Gtrs. 1-6 tacet

Gtr. 7 F5 Eb5 F5 F5 Eb5 F5 F5 Eb5 F5 Eb5 F5 Gb5 Eb5

T 10 10 10 8 10 X X 10 10 10 8 10 X X 10 10 10 8 10 X X 8 8 8 10 10 8

A 10 10 10 8 10 X X 10 10 10 8 10 X X 10 10 10 8 10 X X 8 8 8 10 10 8

B 8 8 8 6 8 X X 8 8 8 6 8 X X 8 8 8 6 8 X X 6 6 6 8 8 6







Eb5 F5 Gb5 Eb5 F5 Eb5 F5 Eb5 F5

P.H.

T 16 18 19 18 16 19 18 18 16 18 X X 13 16 15 13 X X  
 A 13 16 13 13 16 15 13 13 15 13 15 15 10  
 B 11 14 13 13 16 15 13 13 15 13

T 8 8 X X 10 11 8 10 10 X X 8 10 X X 10 10 X X 8 10 X X  
 A 6 6 X X 8 9 6 8 8 X X 6 8 X X 8 8 X X 6 8 X X  
 B 6 6 X X 8 9 6 8 8 X X 6 8 X X 8 8 X X 6 8 X X

Eb5 F5 Eb5 Db5 Ab5 Bb5 Gb5

T 13/16 16 16 13/16 16 16 14 13 13 13 13 14 13 15 16 15 13 15 16 15 13 13 15 13 15 17  
 A 15 13 13 13 14 13 14 13 15 16 15 13 16 15 13 13 15 16 15 16  
 B 14 13 15 16 16 14

T 10 10 X X 8 10 X X 8 8 X X 6 6 8 8 X X 6 6 8 8 X X  
 A 8 8 X X 6 8 X X 6 6 X X 4 6 6 X X 6 6 X X 6 6 X X  
 B 8 8 X X 6 8 X X 6 6 X X 4 6 6 X X 6 6 X X 6 6 X X

Ab5 Bb5 Ab5 Bb5 Ab5 Bb5

T 13 13 13 15 17 15 17 18 16 18 19 X X 18 13 13 13 13 13 13 13  
 A 13 13 13 15 17 15 17 18 16 18 19 X X 18 13 13 13 13 13 13 13  
 B 16 15 16 13 13 16 18 19

T 8 8 X X 6 8 X X 8 8 X X 6 8 8 X X 6 8 X X  
 A 8 8 X X 6 8 X X 6 6 X X 4 6 X X 6 6 X X 6 6 X X  
 B 6 6 X X 4 6 X X 6 6 X X 4 6 X X 6 6 X X 6 6 X X

Gb5 Ab5 Bb5 Ab5 Bb5 C5 Bb5 C5

T 13 13 14 13 16 11 13 11 3 14 17 14 15 14 18 14 17 15 20  
 A (15) 15 15 13 13 11 10 11 13 11 13 11 13 17 13 15 14 18 14 17 15 20  
 B 16 15 11 13 11 13 11 13 11 13 11 13 17 13 15 14 18 14 17 15 20

End Rhy. Fig. 3

T 4 6 8 8 X X 6 8 X X 10 10 X X 8 10  
 A 4 6 8 8 X X 6 8 X X 10 10 X X 8 10  
 B 2 4 6 6 X X 4 6 X X 8 8 X X 6 8 12

Gtrs. 3 & 4: w/ Rhy. Fig. 3

F5 Eb5 F5 Eb5 F5

Gtr. 8

T  
A  
B

Eb5 F5 Eb5 F5 Gb5 Eb5

T  
A  
B

F5 Eb5 F5 Eb5 F5 Eb5 F5 Eb5 Db5 Ab5 Bb5

T  
A  
B

Gb5 Ab5 Bb5 Ab5 Bb5

T  
A  
B

Ab5 Bb5 Gb5 Ab5

T  
A  
B

Bb5 Ab5 Bb5 C5 Bb5 C5 N.C.

T  
A  
B

Gtrs. 9 & 10\*

T  
A  
B

\* Gtrs. 9 & 10: w/ dist.

Gtr. 9

T  
A  
B

Gtr. 10

T  
A  
B

Gtr. 3

T  
A  
B

Gtr. 4

T  
A  
B

Gtrs. 4, 9 & 10

T  
A  
B

Gtr. 3

T  
A  
B

Gtrs. 9 & 10

F Ebm F5 Gb Ab

Gtr. 1  
Gtr. 2

T  
A  
B

Gtrs. 3 & 4

T  
A  
B

Gtr. 1 Bb5 Ab5 Bb5 Ab5 Bb5 Gb

Gtr. 2

Gtrs. 3 & 4

Ab Bb5 Ab5 Bb5 Db5 C5 C/E

Gtr. 1 F5 Eb5 F5 N.C. F5 Eb5 F5

Gtr. 2

Gtrs. 3 & 4

Gtrs. 9 & 10

Dbmaj7

Eb5

C/E

F5

Eb5

F5

8va

Musical staff with notes and rests. Includes a 'P.H.' (Palm Heel) marking.

TABLATURE for the first system, showing fret numbers for strings T, A, and B.

Musical staff with notes, rests, and a triplet of eighth notes. Includes a 'P.M.' (Palm Mute) marking.

TABLATURE for the second system, including fret numbers and 'X' marks for muted strings.

Musical staff with notes and rests.

TABLATURE for the third system.

N.C.

F5

Eb5

F5

Musical staff with notes and rests.

TABLATURE for the fourth system.

Musical staff with notes, rests, and a triplet of eighth notes. Includes a 'P.M.' marking.

TABLATURE for the fifth system.

Musical staff with notes and rests.

TABLATURE for the sixth system.

Gtrs. 9 & 10 tacet

Musical staff for Gtr. 1 with notes and rests. Includes a C#m chord marking.

TABLATURE for Gtr. 1, showing fret numbers for strings T, A, and B.

Musical staff for Gtrs. 3 & 4 with notes and rests. Includes 'semi-P.H.' markings.

TABLATURE for Gtrs. 3 & 4, including fret numbers and 'P.M.' markings.

Gtr. 1 N.C.

T  
A  
B 15 15 16 18 15 17 18 17 15 17 15 14 14 14 15 17 13 14

Gtr. 2

T  
A  
B 8 8 9 11 8 10 11 10 8 10 8 7 7 7 8 10 6 7

Gtr. 3

Gtr. 4  
P.M.-----+ P.M.-----+ P.M.-----+

T  
A  
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

F5

Eb5

F5

T  
A  
B (14) 14 15 17 18 15 15 16 18 15 17 17 18 20 18 17 14

T  
A  
B (7) 7 8 10 10 8 8 9 11 8 10 10 11 13 11 10 7

Gtr. 4  
P.M.-----+ P.M.-----+ P.M.-----+

T  
A  
B (3) 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



8<sup>va</sup> ----- Gb

System 1: (14) 14 15 17 16 18 18 | 18 19 17 18 20 20 1/2 | 20 18

System 2: (7) 7 8 10 8 10 10 | 10 11 10 11 13 13 1/2 | 13 11

Bass line: (3) 3 3 3 3 3 3 | 3 3 3 3 3 4 | (1) 1 1 1 1 1 1 | 1 1 1 1 1 2

Ab Bb5 Ab5 Bb5 Ab5 Bb5

System 3: 20 18 16 18 | 16 18

System 4: 13 14 16 18 | 16 18

Bass line: Chord diagrams for Ab, Bb5, Ab5, Bb5, Ab5, Bb5, Ab5, Bb5. Includes 'X' marks for muted strings.

Gb Ab Bb5 Ab5 Bb5 Db5 C5 C/E

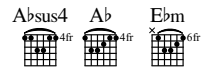
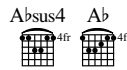
Gtrs. 1 & 2 (8) *divisi* P.H.

System 1 & 2: 14 18 14 18 14 14 17 18 14 14 18 14 14 17 15 16 | 15 17 15 15 18 | 18 16 15 16 15 15 18 18 16 18 18 | 16 15 15 15 13 15 15

System 3 & 4: Chord diagrams for Gb, Ab, Bb5, Ab5, Bb5, Db5, C5, C/E. Includes P.M. marking.

Verse

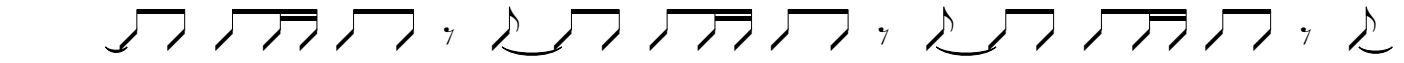
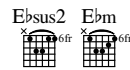
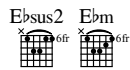
Gtrs. 1-4 tacet



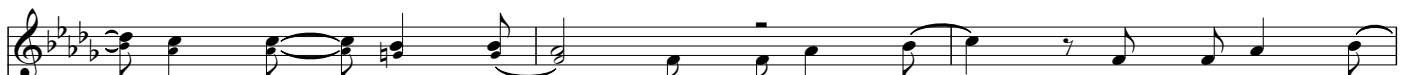
Gtrs. 5, 6 & 11\*



\* Gtr. 11: acoustic (doubled) A scat-tered mind in dis-ar - ray can - not find the light in each new day.

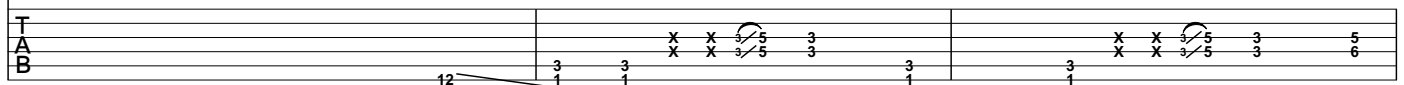


A bro - ken heart can fin - 'ly rest hav - ing failed each

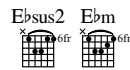
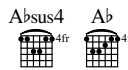
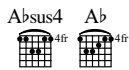


and ev - 'ry test. A mourn-ful tear cas - cad - ing down

Gtrs. 3 & 4



Gtrs. 5 & 6 cont. in notation



the i - ron check that wears a frown. A hum - bled man



P.M. - -



Ebsus2 Ebm Csus4 C

leaves no trace of how he longed for your embrace.

Gtrs. 5 & 6

T A B

Gtrs. 3 & 4

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

T A B

**Pre-chorus**

Gtrs. 1 & 2 w/ Riffs C & C1  
 Gtrs. 5 & 6 w/ Riff D  
 Gtr. 11 tacet

Gb Ab Bbm

Dream - - ing your fin - - al dream.

Gtrs. 3 & 4

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

T A B

Gb Ab Bb7b9

Cast out the si - - lent scream.\_\_\_\_

Gtrs. 3 & 4

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

T A B

Gtr. 1

C/E

Guitar 1 staff with treble clef and key signature of three flats. The staff contains a melodic line with various accidentals and rests. Below the staff is a tablature with fret numbers: 13, 12, 13, 15, 15, 13, 12, 13, 14, 13, 16, 14, 16, 13, 14, 12, and a final 10.

Gtr. 2

Guitar 2 staff with treble clef and key signature of three flats. The staff contains a melodic line with a 'P.M.' (palm mute) instruction. Below the staff is a tablature with fret numbers: 6, 5, 6, 8, 8, 6, 5, 6, 7, 4, 6, 2, 4, 1, 2, and a final 3.

Gtrs. 3 & 4

Guitars 3 & 4 staff with treble clef and key signature of three flats. The staff contains a melodic line with 'P.M.' instructions. Below the staff is a tablature with fret numbers: 6, 6, 6, 6, 6, 4, 6, 7, 6, 5, 6, 8, 8, 6, 5, 6, 7, 4, 6, 2, 4, 1, 2, 0, 0, 0, 0, 0, 5, 3, 0, 5, 3, 0, 5, 3.

Chorus

F5

Vocal line for the first chorus: "Let the an - ger rise." The melody is in a key signature of three flats. Below the vocal line are guitar parts for Gtr. 1 and Gtr. 2. Gtr. 1 has triplets and slurs. Gtr. 2 has a tablature with fret numbers: 15, 8, 15, 8, 15, 17, 18, 8, 10, 11, 18, 11, 17, 15, 10, 8.

F5

Vocal line for the second chorus: "Hear the dis - tant cries." The melody is in a key signature of three flats. Below the vocal line are guitar parts for Gtr. 1 and Gtr. 2. Gtr. 1 has triplets and slurs. Gtr. 2 has a tablature with fret numbers: 17, 10, 18, 11, 15, 8, 13, 6, 15, 8, 16, 9, 16, 9, 15, 8, 13, 6.

Guitar 3 & 4 staff for the second chorus. The staff contains a melodic line with 'P.M.' instructions. Below the staff is a tablature with fret numbers: 3, 1, 1, 1, 1, 1, 1, 1, 1, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1.

F Gb Ab Fb

And when you're fin - 'lly blind, fin - 'lly blind.  
Ah...

Gtr. 1

T								
A	15	7	8	11	10	11	13	14
B								11

Gtr. 2

T						
A	8		6	8	9	
B		9				6

Gtrs. 3 & 4

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

Ebm Gb6(#11) F/A

Take my

P.M.-----|

T	11	13	14		16	16	18	18				
A				9	11	13	10	11	13	11	13	14
B												

T								
A	8		10		11	11	10	10
B								

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

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

\* Doubled by whisper

Outro

Bb5 Ab5 Bb5 Ab5 Bb5 N.C. Bb5 Ab5 Bb5

eyes.

Gtrs. 3 & 4

T  
A  
B

Bbm 8va Bb5 Ab5 Bb5 Cb5 Bb5 N.C.

Gtr. 1

T  
A  
B

Gtr. 2

T  
A  
B

Gtrs. 3 & 4

T  
A  
B

Bb5 Ab5 Bb5 Fm Gbmaj7(#11) Ab Bb07 C7b9

T  
A  
B

T  
A  
B

Gtrs. 3 & 4

T  
A  
B

Fm

Gbmaj7(#11)

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First system of music for Fm and Gbmaj7(#11. Includes treble clef notation, guitar tablature (T, A, B strings), and bass clef notation with P.M. (Pedal Point) markings.

Second system of music for C/E. Includes treble clef notation, guitar tablature (T, A, B strings), and bass clef notation with P.M. (Pedal Point) markings.

Third system of music for C#m/E, Fm, Gb, and C/E. Includes treble clef notation, guitar tablature (T, A, B strings), and bass clef notation with P.M. (Pedal Point) markings.

