

Gtr. 2 Fm F7 Fm

Gtr. 1

T A B 15 8 (15) (8)

Gtr. 5

clean w/ chorus

T A B 13 13 13 13 13 13 13 13 13 13 13 13 16 14 16 14 16 14 13 16 13 16 14 16 13 13 13 13 13

Gtr. 6

clean w/ chorus

T A B 1 1 1 1 1 1 1 1 1 1 4 2 4 2 4 2 1 4 2 4 2 4 1 1 1 1 1 1

Gtr. 1 C7/F Fm

Gtr. 2

P.M.---+1

T A B 7 7 7 8 8 8 8 11 10 10

Gtr. 5

P.M.---+1

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

Gtr. 6

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

Gtrs. 3 & 4

P.M.---+1

T A B 3 3 3 3 3 3 1 1 1 1 1 1

Musical notation with treble clef, key signature of three flats, and a 3/4 time signature. The melody features a triplet of eighth notes, a half note, and another triplet of eighth notes. Chords Gb(#11) and C/E are indicated above the staff. The guitar tablature below shows fingerings for strings T, A, and B.

T	(10)	10 10 10 8 10	10	11	10	(10) 8	10	8 10 11 10 8	10 8 8 9	10	10 10 10	9 12	13
A													
B													

Musical notation with treble clef, key signature of three flats, and a 3/4 time signature. The melody continues with a triplet of eighth notes, a half note, and another triplet of eighth notes. The guitar tablature below shows fingerings for strings T, A, and B.

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

Musical notation with treble clef, key signature of three flats, and a 3/4 time signature. The melody features a triplet of eighth notes, a half note, and another triplet of eighth notes. The guitar tablature below shows fingerings for strings T, A, and B.

T	(13)	13	13	13	13	14	13	13	14	13	13	15	13
A													
B													

Musical notation with treble clef, key signature of three flats, and a 3/4 time signature. The melody features a triplet of eighth notes, a half note, and another triplet of eighth notes. The guitar tablature below shows fingerings for strings T, A, and B.

T	(1)	1	1	1	1	2	1	1	2	1	1	3	1
A													
B													

Musical notation with treble clef, key signature of three flats, and a 3/4 time signature. The melody features a triplet of eighth notes, a half note, and another triplet of eighth notes. The guitar tablature below shows fingerings for strings T, A, and B, with P.M. (Palm Mute) markings.

T	(3)	3	3	3	3	4	4	4	5	5	5	5	5
A						3	3	3	3	3	3	3	3
B						2	2	2	2	2	2	2	2

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 18 16 17 16 17 16 16 17 16 17 16 18 18

A

B

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

A

B

T (13) 13 15 13 14 16 14

A

B

T (4) 1 3 1 2 4 2

A

B

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

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

A 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

Gtr. 1

Fm

T 18 (18)

A

B

Gtr. 2

T 15 (15)

A

B

Gtrs. 5 & 6

T 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B

Gtrs. 3 & 4

Riff B

End Riff B

P.M.-----|

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

A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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..

P.M.-----

T
A
B

Pre-chorus

Chords: Gb(#11), Ab, Bbm

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: Gb(#11), Ab, Bb7b9

Scream - ing a si - - lent scream.

Gtr. 1

Gtr. 2

Gtrs. 5 & 6

Gtrs. 3 & 4

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



End Riff C

TAB: 13 15 15 15 12 13 15 13 14 13 15 15 | 13 12 13 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 6 5 6 7 4 6 2 4 1 2

P.M.-----|

End Riff D

TAB: (9 7 5)

End Riff E

TAB: 6 6 6 6 6 4 6 7 | 6 5 6 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) 18 17 15 | 8 10 11 (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 17 18 15 13 15 16 16 15 13
B 10 11 8 6 8 9 9 8 6

T
A 1 4 4
B 3 1 1 1 3 3 3 1 1 1

P.M.-----|

To Coda ◊

F Gb Ab N.C. Bb5 Ab5 Bb5

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

T
A 15 16 13 15 13 14 13 13 15
B

T
A 7 8 5 6 8 6 5 6 8
B

T
A 3 4 6 4 3 4 8 8 6 8 X X
B 1 2 4 4 6 6 4 6 X X

Ab5 Bb5 N.C. Bb5 Ab5 Bb5 Bbm

Chord diagrams for guitar (T) and bass (B) are provided for each measure. The guitar part includes a melodic line with a 6th fret bend and a 6th fret barre. The bass part includes a melodic line with a 6th fret barre and a 6th fret bend. The guitar part also includes a P.M. (pick mute) section.

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

Chord diagrams for guitar (T) and bass (B) are provided for each measure. The guitar part includes a melodic line with a 6th fret barre and a 6th fret bend. The bass part includes a melodic line with a 6th fret barre and a 6th fret bend. The guitar part also includes a P.M. (pick mute) section.

N.C. F5 Gb5

Gtrs. 1 & 2

Gtrs. 3 & 4

Chord diagrams for guitar (T) and bass (B) are provided for each measure. The guitar part includes a melodic line with a 6th fret barre and a 6th fret bend. The bass part includes a melodic line with a 6th fret barre and a 6th fret bend. The guitar part also includes a P.M. (pick mute) section.

Gtr. 1 Gbmaj7(#11) Csus4

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

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 P.M. P.M.- | divisi

Fm Gb C/E Fm Gb C/E Fm Gb C/E

Ne - - ver end - - ing, e - - ver - -

Gtr. 1

Gtr. 2

T 13 11 14 13 13 11

A 10 11 10 11 10 11

B

Gtr. 3

Gtr. 4

P.M.-----

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

A 1 1 1 1 1 1 1 1 2 2 2 2 0 0 0 0 1 1 1 1 1 1 1 1 2 2 2 2 0 0 0 0 1 1 1 1 1 1 1 2 2 2 2 0 0 0 0

B

Fm Gb C/E Fm Gb Ab Bbm

last - - ing death.

Gtr. 1

Gtr. 2

T 14 13 10

A 10 11 10

B

Gtrs. 5 & 6

divisi

T 1 2 4 1 4 3 1 4 2 4 6 3 6 4 3 6 4 6 8 4 8 6 4 8 6 8 9 8 8 10 11 8

A

B

Gtr. 3

Gtr. 4

P.M.-----|

T 3 3 3 3 3 3 3 4 4 4 4 2 2 2 2 3 4 6 3

A 1 1 1 1 1 1 1 2 2 2 2 0 0 0 0 1 4 4 6 3

B 1 2 4 6 8 9 8 8 10 11 8 1 2 4 4 6 8 9 8

Pre-chorus

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

Gtrs. 1 & 2 tacet

C^ø7 D^bmaj7 E^bm F7 G^bmaj7(#11)

Gtr. 5

T 8 10 11 9 13 11 9 11 10 11 13 11 14 13 11 13 11 13 15 13 14 16 13 14 17 18 17 14 13 16 14 13 15

Gtr. 6

T 10 11 13 10 13 11 10 13 11 13 15 11 15 13 11 15 13 15 16 13 14 16 13 14 13 16 14 13 15 13 15

Gtrs. 3 & 4

T 5 6 7 10

A 4 5 8 10

B 3 4 6 10

Gtrs. 5 & 6 tacet

A^b B^bm G^bmaj7(#11) A^b B^b7^b9

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

D.S. al Coda

Coda ⊕

B^b5 A^b5 B^b5 D^b5 C/E

eyes.

Gtr. 1

Gtr. 2

T 15

A 8

B 8 9 10 12 9 10 12 14 11 13

Gtrs. 3 & 4

P.M.-----4

T 8 8 6 8 6 5

A 8 8 6 8 6 5

B 6 6 4 6 4 3

0 0 0 0 3

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

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

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 17 18 17 20 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 15 13 12 12 12 12 12 12 17 15 15 15 17 15 17 17 17 17 17 17 15 15 15 15 15 15

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 11 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 5 6 5 6 5 6 5

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

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

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 6 5 6 5 6 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 6 5 6 5 6 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 13 11 11 11 10

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

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

The bo - dy weak - ens____ the____ mind,____

T 15 11 15 11 14 13 14 11 15 11 15 11 15 11 11 15 11 15 11 15 11 17 13 17 13 15 13 13 17 13 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 4 3 4 3 4 4 3 4 6 6 5 6 5 6 6 5 6 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 5 5 5 5 5 5 5 5 5 5 5 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 13 11 11 11 10

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 13

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

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 9 9 8 9 8 9 9 8 8 6 6 5 6 5 6 6 5 6 5 6 5 8 8 7 8 7 8 8 7 6 5

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

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 12 15 14 14

B 13 13 13 10 10 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 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 17 18 15 17 18 17 18 18 18 18 18 18 18 17 17 17 17 17 17 17 17 17 17 5

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

P.M.-+ P.M.-+ P.M.-+ Gtr. 7*

divisi

8^{va}

* 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 11 8

A 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 9 6

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 9 6

Guitar Solo

Gtr. 8 F5 Eb5 F5 Eb5 F5 Eb5 F5 Eb5 F5 Gb5 Eb5

w/ slight dist., chorus and delay
w/ fingers
w/ vol. knob rolled back

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

Gtr. 7 Rhy. Fig. 2 End Rhy. Fig. 2

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

Gtr. 7: w/ Rhy. Fig. 2 (6 times)
Gtr. 8 F5 Eb5 F5 Eb5 F5

T																							
A			8			(8)																	
B		8	10	8		8	10	8	10		8	10	8		10	8	6	8					

Eb5 F5 Gb5 Eb5 F5 Eb5 F5 Eb5 F5

w/ pick

T						X	X	11	11	11	11	X	X	11	11	11	11	X	X	X	X	14	14
A			11	10	8	10		11	11	11	11	X	X	11	11	11	11	X	X	X	X	13	13
B			11	10	8	10		10	10	10	10	X	X	10	10	10	10	X	X	X	X	11	11

Eb5 F5 Eb5 F5 F5 Gb5 Eb5

T		14	14	X	X	14	14	14	14	X	X	X	X	13	13	13		X	X	X	18	18	18	18	18
A		13	13	X	X	13	13	13	13	X	X	X	X	13	13	13		X	X	X	16	16	16	16	16
B		11	11	X	X	11	11	11	11	X	X	X	X	13	13	13		X	X	X	17	17	17	17	17

Gtr. 8 F5 Eb5 F5 Eb5 F5 Eb5 F5 Eb5 F5 Gb5 Eb5

w/ vol. knob all the way up

P.M.-----|

T		10		10	8	10		8	10	11	10	8	11	10		8	10							11	13	14			
A																													
B										11	8	8	9	8	6	8		6	8	10		6	8	9	8	10	11	11	13

Gtrs. 3 & 4 Riff E End Riff E

P.M.-----|

T																													
A																													
B		6	8	8	6	8	8	6	8		6	8	8	6	8	8	6	8		6	8	8	6	8	8	6	8	9	6

Gtrs. 3 & 4: w/ Riff E (2 times)

F5 Eb5 F5

Eb5 F5

Eb5 F5

13 13 11 13 x x 18 13 16 13 15 13 15 15 13 15 x x 13 15 (13) 15 15 13 13

Eb5

F5

Gb5

Eb5

F5

Eb5 F5

Eb5 F5

(13) 11 11 11 13 11 13 15 13 13 13 13 13 11 13 17 18 17 13 16 13 17 18

Gtr. 7: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtrs. 3 & 4: w/ Riff E (1st 3 meas.)
F5 Eb5F5

Eb5 F5

Eb5 F5

Gb5

Eb5 F5

17 13 16 13 17 18 17 13 16 13 18 18 13 16 15 16 13 14 13 16 15 16 13 15 13 13 14 13

Gtr. 7 tacet

Gtr. 8

Eb5 F5

Eb5 F5

N.C.

11 5 5 5 8 (9)

Gtr. 1

6 8 9 7 8 10 8 7 8 10 8 10 11 10 8 10 11 10 11 13 11 10 11 13 11 13 14 13 11

Gtr. 1 tacet

Gtr. 8

F5

Eb5 F5

Eb5 F5

Eb5 F5

13 16 13 16 13 16 13 16 13 16 13 15 13 15 13 15 13 15 13 16 13

Rhy. Fig. 3

Gtr. 1

Gtrs. 3 & 4

13 10 10 x x 8 10 x x 10 10 x x 8 10 x x 10 10 x x 8 10 x x 10 10 x x 8 10 x x 8 8 x x 6 8 x x 8 8 x x 6 8 x x 8 8 x x 6 8 x x 8 8 x x 6 8 x x 8 8 x x 6 8 x x 8 8 x x 6 8 x x 8 8 x x 6 8 x x

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 15 13 X X

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

P.H.

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 13 16 16 15 13 13 13 14 13 14 13 15 16 15 13 16 15 13 14 13 15 16 15 16 14

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

Ab5 Bb5 Ab5 Bb5 Ab5 Bb5

P.H.

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

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 8 8 X X 6 8 X X
 B 6 6 X X 4 6 8 8 X X 6 8 X X 6 8 X X 6 8 X X

Gb5 Ab5 Bb5 Ab5 Bb5 C5 Bb5 C5

P.H.

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 16 13 13 11 10 11 13 11 13 6 14 17 14 15 13 17 13 15 14 18 14 17 15 20
 B 16 15 13 13 11 10 11 13 11 13 6 14 17 14 15 13 17 13 15 14 18 14 17 15 20

End Rhy. Fig. 3

P.H.

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

Eb5 F5 Eb5 F5 Gb5 Eb5

F5 Eb5 F5 Eb5 F5 Eb5 F5 Eb5 Db5 Ab5 Bb5

15^{ma} 15^{ma} 8^{va} 8^{va}

P.H. P.H. P.H. P.H.

Gb5 Ab5 Bb5 Ab5 Bb5

Ab5 Bb5 Gb5 Ab5

Bb5 Ab5 Bb5 C5 Bb5 C5 N.C.

Gtrs. 9 & 10*

* 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

Gtrs. 9 & 10 tacet

Gtr. 1 Bb5 Ab5 Bb5 Ab5 Bb5 Gb

Gtr. 2

Gtrs. 3 & 4

Ab Bb5 Ab5 Bb5 Db5 C5 C/E

P.M.-----|

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

Gtr. 2

Gtrs. 3 & 4

P.M.---|

Gtrs. 9 & 10

w/ wah

Dbmaj7 Eb5 C/E F5 Eb5 F5 8va

P.H.

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

6 6 6 6 8 4 6 4 4 4 4 4 8 8 3 3 X X X 4 4 6 6
P.M.-----1 1 1 1 3 3 X X X 3 3 5 5
8 4 6 6 8 4 4 4 4 4 4 0 1 1

T
A
B 3 3 1 1

N.C. F5 Eb5 F5

P.H.

T
A
B 16 18 18 15 17 17

3 4 3 6 3 6 3 6 3 3 3 3 4 1 3 4 1 2 0 2 3 3 X X X 4 4 6 6
P.M.-----1 1 1 1 3 3 X X X 3 3 5 5
3 4 3 6 3 6 3 6 3 3 3 3 4 1 3 4 1 2 0 2 1 1

T
A
B 3 3 1 1

Gtrs. 9 & 10 tacet

Gtr. 1 C#m F5 Gb C/E F5 Gb5 C/E

Gtr. 2

P.H.

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

semi-P.H. semi-P.H. P.M.-----1 P.H.-1

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

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.-----|

T
A
B

3	3 3 3 3 3	3	3	3 3 3 3 3	3	3	3 3 3 3 3	3	3
1	1 1 1 1 1	1	1	1 1 1 1 1	1	1	1 1 1 1 1	1	1

F5 Eb5 F5

T
A
B

(14)	14 15 17	14	18	15	15 16 18	15	17	17 18 20	18	17	14
------	----------	----	----	----	----------	----	----	----------	----	----	----

T
A
B

(7)	7 8 10	7	10	8	8 9 11	8	10	10 11 13	11	10	7
-----	--------	---	----	---	--------	---	----	----------	----	----	---








Gtr. 4
P.M.-----|


T
A
B


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







Verse

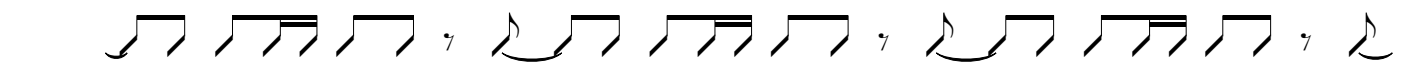
Gtrs. 1-4 tacet


Fm  Ab  Absus4  Ab  Absus4  Ab  Ebm 



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.


Ebsus2  Ebm  Ebsus2  Ebm  Csus4  C 




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








Fm  Ab 

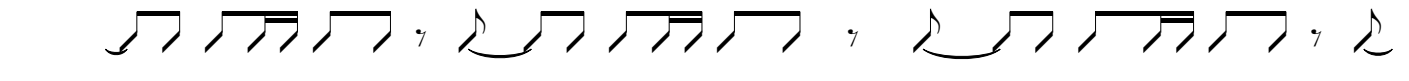




 and ev - 'ry test. A mourn-ful tear cas - cad - ing down


Gtrs. 3 & 4 


T 
 A
 B

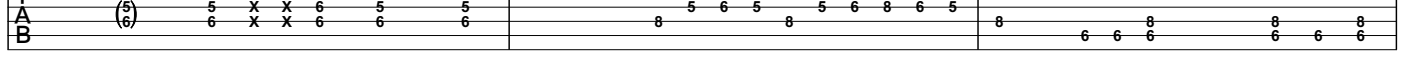
Absus4  Ab  Absus4  Ab  Ebm  Ebsus2  Ebm 




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



P.M. - - 

T 
 A
 B

Gtrs. 5 & 6 cont. in notation

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, 8, 6, 5, 6, 7, 4, 6, 2, 4, 1, 2, and a final 3.

Gtrs. 3 & 4

Two guitar staves (3 & 4) with treble clef and key signature of three flats. The staves contain melodic lines with 'P.M.' instructions. Below the staves is a combined tablature with fret numbers: 6, 6, 6, 6, 6, 4, 6, 7, 6, 5, 6, 8, 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 phrase: "Let the an - ger rise." The staff shows a melodic line with a fermata over the word "rise." The key signature is three flats. A Bbm chord is indicated above the staff.

Gtr. 1

Guitar 1 staff for the first chorus phrase, showing a melodic line with triplets and a fermata.

Gtr. 2

Guitar 2 staff for the first chorus phrase, showing a melodic line with triplets and a fermata. Tablature below shows fret numbers: 15, 8, 15, 8, 15, 17, 18, 10, 11, 18, 11, 17, 15, 8.

Gtrs. 3 & 4

Two guitar staves (3 & 4) for the first chorus phrase, showing a melodic line with a fermata. Tablature below shows fret numbers: 1, 1, 3, 3, 3, 3, 3, 1, 3, 3, 3, 1, 3, 3, 3, 1.

F5

Vocal line for the second chorus phrase: "Hear the dis - tant cries." The staff shows a melodic line with a fermata over the word "cries." The key signature is three flats. An Ebm chord is indicated above the staff.

Guitar 1 staff for the second chorus phrase, showing a melodic line with triplets and a fermata.

Guitar 2 staff for the second chorus phrase, showing a melodic line with triplets and a fermata. Tablature below shows fret numbers: 17, 10, 18, 11, 15, 8, 13, 6, 15, 8, 16, 9, 16, 9, 15, 8, 13, 6.

Two guitar staves (3 & 4) for the second chorus phrase, showing a melodic line with a fermata. Tablature below shows fret numbers: 3, 1, 1, 1, 1, 1, 1, 1, 3, 3, 3, 1, 4, 3, 4, 1, 4, 3, 4, 1.

Two guitar staves (3 & 4) for the second chorus phrase, showing a melodic line with a fermata. Tablature below shows fret numbers: 3, 1, 1, 1, 1, 1, 1, 1, 3, 3, 3, 1, 4, 3, 4, 1, 4, 3, 4, 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	6
B		9				

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.

