



(A5)

9

T  
A  
B

7 7 9 7 9 5 (5) (7) 7 9 7 10 7 9 7

sl. sl.

pp mf p mf p mf p mf mp p

A.H. A.H.

T  
A  
B

7 7 7 (7) 7

feedback B B B

(B5)

(F#5)

12

T  
A  
B

7 7 9 7 9 2 4 (4) 7 7 9 7 10 7 9

sl. w/bar

mp mf p mf mp mf p mp

N.H. A.H.

T  
A  
B

7 (7) (7) (7)

B  
feedback

**C** 2nd Verse  
N.C.(B5)

(B5)

16

1/4

1 1 1 1 1 A.H. 1 1

T

A

B

7 7 9 7 10 7 9 ((9)) 9 ((7))

feedback F#

f mp f mp f

T

A

B

(7) ((7))

19

1/4

1 1 1 1 1 1 1

T

A

B

7 7 9 7 10 7 9 ((9)) 7 7 9 7 10 0 0 7 sl. ((7))

1 1 A.H. 1 1 1 1 1

T

A

B

4 0 ((0)) 0 ((0))

feedback D

22

1 1

1/2

1 1 1 1 A.H. 1 1 1

T

A

B

7 7 9 7 10 7 9 ((9)) 9

sl. feedback F#

1 1 1 1 1 A.H. 1 1 1

T

A

B

(0) 0 9 ((9)) 9

feedback F#

(F#5)

25

1

7 7 9 7 10 0 2 4 ((4)) 7 9 9 7 7 7 (0)

sl. ((2))

mp mf

1 A.H. 1 1 1 1 1 A.H.

T

A

B

9 ((9)) 9

feedback B B

**D** Chorus

B5

Bm7

28

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1000

[illegible]

## **E** Guitar Solo

N.C.

*w/Octavia*

37

w/Octavia

*ff*

*sl. sl. sl.*

*sl. sl.*

*sl. sl.*

w/Fuzzface

*sl. sl. sl.*

*sl. sl. sl.*

*sl. P*

41

A.H. 1 1 1

T  
A 14 16 14~13~14 ((14)) 13~11 13~11~9 11 (11) 9~6 8 (8) 9 8~6 8  
B H sl. sl. A feedback sl. sl. sl. sl. sl. sl. sl. H sl. sl.

44

1 1 1 1 1 1 1 1 1 1

T  
A 6~4 2 2~4~6 (6) (6) 6 7 6 4 2 4  
B sl. sl. sl. sl. H P sl. sl.

48

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

T  
A 6 4 ((4)) 4~3~2  
B sl. sl.

let ring-----

T  
A 14 9~7 6 4~7 7 6 6 4~6 6~7 7 6 5  
B sl. sl. 4 0 H 2 sl. sl. sl. sl. 4~5 5 4 3

**[F] Chorus**  
N.C.

51

1 1 1 1 1 1 1

*f*

10 10 10 10 10 10 10

9 9 9 9 9 9 9

5 6 7 5

*sl. sl. P*

10 10 10 10 10 10 10

9 9 9 9 9 9 9

5 6 7 5

*Full Full*

10 10 10 10 10 10 10

9 9 9 9 9 9 9

5 6 7 5

*sl.*

54

10 10 10 10 10 10 10

9 9 9 9 9 9 9

7 7 7 7 7 7 7

8 8 7 8 9

7 7 5 6 7 0

7 7 9 9 5 5 7 7

11 11 7 7 9 9

9 9 9 9 5 5 7 7

*Full Full Full Full*

10 10 10 10 10 10 10

9 9 9 9 9 9 9

7 7 7 7 7 7 7

10 10 10 10 10 10 10

9 9 9 9 9 9 9

7 7 7 7 7 7 7

*sl. sl.*



57

T  
A  
B

Full Full Full

sl. sl. sl.

**G** Free Time*rit.*

60

1 1/2 1/2 1 1/2

T  
A  
B

P.M.-----|

((0)) ((0)) ((0))

(Flick toggle switch between bridge and middle pickup during rest of free time)

63

2 1/2 1 1/2 2 1/2 3 1/4 4

T  
A  
B

((0)) ((0)) ((0))

**♩ = 132**  
N.C.

[illegible]

*Note: Gtr I repeats rhythm figure until fade. Tablature for Gtr I has been moved to the bass score*

77

Gtr II

Full

1  
A.H. 1 1

9 9 (9) 9 (9)

feedback B

Gtr III

1/2

Full

Full

10 (10) 10 (10) 7

P

Gtr IV

A.H.

12 12 (12) (12)

feedback B

80

1

1 1/2

2

Full

1/2

A.H.

1/2

feedback B

A.H.

Full

1/2

A.H.

feedback B

feedback B

84

The score is divided into three systems, each with a guitar staff and a three-string bass staff (T, A, B).

**System 1:**

- Guitar:** Melody with various techniques. Fret numbers 12, 12, 12, 9, (9), 12 are indicated. A wavy line indicates vibrato. A 'Full' dynamic is marked at the end.
- Bass:** Fret numbers (12), (12), 12, 9, (9), 12. A 'Full' dynamic is marked at the end. A 'sl.' (sustained) marking is present.

**System 2:**

- Guitar:** Melody with triplets and bends. Fret numbers 10, 7, 9, 10, 10, 10, 10, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 7 are indicated. A wavy line indicates vibrato. A 'Full' dynamic is marked at the end.
- Bass:** Fret numbers 10, 7, 9, 10, 10, 10, 10, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 7. A 'Full' dynamic is marked at the end. A 'H P' (Harmonics) marking is present.

**System 3:**

- Guitar:** Melody with a wavy line indicating vibrato.
- Bass:** Fret numbers 10, 7, 9, 10, 10, 10, 10, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 7. A 'Full' dynamic is marked at the end.

88

1 1/2  
A.H.

2 1/2

1  
A.H.

T  
A  
B

9 0 9 0

7 P H B P

feedback

feedback A

3

3

Full

7 9

7 9 9

H H

A.H.

12 (12)

feedback B

91

*p* Oh, there ain't no live nowhere *f*

*p* *f*

*p* *f*

Tablature for Bass, Middle, and Treble staves is provided throughout the score, including fret numbers, slide markings (*sl.*), and bend markings ( $\frac{1}{2}$ , 1, Full).

94

A.H.-----|

2 1/2

T  
A  
B

5 5 5 5 5  
feedback E E E E E sl.

0

T  
A  
B

7 7 7 7 5 (5) 4 2 (2) 0 2 5 7  
H sl.

1 1/2

T 14 13 14 17 (17) (17) (17) 15  
A 13  
B 0

98

[cough] Uh, hmm [laugh] Uh, hmm [sniff]

{flick toggle switch between middle and neck position}

A.H.-----|

1 1/2

p

1/2

A.H.

1 1 1 1 1 1 1 1 1 1 1

f

A.H.

T 15 12 13 0 x 11 0 2 2 2 0 2  
A 12 13 0  
B 0

feedback D G# sl. P feedback E feedback E

p

f

T  
A  
B

7 7 5 4 2 7  
sl. sl. sl.



101

*p* *f* *p* *p* *p* *f*

A.H. 14 (14) 14 14

*feedback* F# **Down, man**

4 1/2 1 1/2 A.H. *p* A.H. *f* 2 1/2

5 5 5 5 5 (5) (5)

2

*feedback* B A

*p* *f*

(7) (7) 5 *sl.* 4 *sl.* 3 *sl.* 2

[illegible]

109

*ppp* *p*  
A.H. A.H.

12 (12) 12 (12) 12

feedback B feedback F#

1 1 1/2 N.H. 1

7 (0) [5] 2 0 0

(7) 5 4 5 5 2 (2) 5 7  
sl. sl. sl.

113

1 1 1 1

(12) (12) (12) (12)

2 0 0 2 0 0 0 1 2 (2)

1 1 1/2

5 (5) 4 2 7 7 (7)  
sl. feedback B

A.H. 3