

smashing pumpkins ★ siamese dream



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Introduction by Andy Aledort

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cherub rock

words and music by
william corgan

Chorus voicings: D (9fr), A (9fr), C (7fr), G (2fr), E (11fr), D5 (10fr), A (11fr), C5 (8fr), G5/D (10fr)

Bridge voicings: D5 (5fr), A5 (11fr), C5 (3fr), G5 (3fr), E5 (7fr), C (32 1), D (132)

Solo voicings: D5 (133), A5 (11), C5 (133), G5 (133), E5 (133), C (32 1), D (132)

Intro: Moderate rock ♩ = 84
(Drums) (Drums tacet)
Gtr. 1 clean tone
N.C.

mf let open string ring

TAB

(enter drums)

TAB

(enter bass)

TAB

Gtr. 2 w/heavy dist. (Gtr. 1 cont. simile)

E5

f

TAB

TAB

Str. 2 continue simile)
Str. 3 w/heavy dist.

Str. 2 continue simile)
Str. 3 w/heavy dist.

T
A 13 13 13 13 13 13 13 13 13 16 16 16 16 16 16 16 16 16
B 0 11 11 0 11 11 0 11 11 11 0 0 14 14 0 14 14 0 14 14 14 0 0

Str. 2 & 3

Str. 2 & 3

T
A 11\9 13/14 13 11\9 11\9 13/14 13 11\9
B 9\7 0 0 11\12 0 11 0 0 9\7 0 0 9\7 0 0 11\12 0 11 0 0 9\7 0 0

D5

A5

E

T
A 7 7 7 2 2 2 2 2 2 11\9 13/14 13 11\9
B 7 7 7 2 2 2 2 2 2 9\7 0 0 11\12 0 11 0 0 9\7 0 0

T
A 11\9 13/14 11 11 13 13/14 13 11
B 9\7 0 0 11\12 0 13 0 0 9 11 0 0 11\12 0 11 0 0 9

Verse:

N.C.

E

Vocal dbld. 8va

Vocal dbld. 8va

1. Freak

out,

(and)

give

(2.) sters.

u -

T
A 13 13/14 13 11 13 13/14 13 11
B 11 0 0 11\12 0 11 0 0 9 11 0 0 11\12 0 11 0 0 9

in, nite does-n't mat - ter what you be - lieve in.
come a - lign for the big fight, to rock

D5 A A5 A E5

TAB

13	13-14	13	11	7	7	2	2	2	2	0	2	2	2	9
11	11-12	11	9	5	5	0	0	0	0	0	0	0	0	0

(E5) N.C.

for you. Stay cool, and be -
Be - ware, all those an -

TAB

13	13-14	13	11	13	13-14	13	11
11	11-12	11	9	11	11-12	11	9

D5 A5 E5

some - bod-y's fool - this year.
gels with their wings - glued on. Cause they deep

TAB

7	2	2	2	2	2	13	13-14	13	11
5	0	0	0	0	0	11	11-12	11	9

Rhy. Fig. 1

D A

Gtr. 2

know down who is right - eous, what is bold
they are fright - ened and they're scared

TAB

13	13-14	13	11	4	4	4	2	2	2	2	2	2	2	2	2	2	2
11	11-12	11	9	5	5	5	0	4	4	4	4	4	4	4	4	4	2

Rhy. Fig. 1A

Gtr. 3

TAB

13	13-14	13	11	4	4	4	2	2	2	2	2	2	2	2	2	2	2
11	11-12	11	9	5	5	5	0	4	4	4	4	4	4	4	4	4	2

1. **E**

ey? —

Gtrs. 2 and 3

T

A

B

11 9 13 14 13 11 9 11 9 13 14 13 11

9 7 0 0 11 12 0 11 0 0 9 7 0 0 9 7 11 12 0 11 0 0 9

Musical score for "Hip -". The score consists of three staves. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#). The middle staff is a bass clef staff with a key signature of three sharps. The bottom staff is a tablature staff. The tablature staff shows fret numbers 13, 11, 0, and 9, with some notes circled and slanted. The word "Hip -" is written above the bass staff.

2. *Bridge:*
Rhy. Fig. 3

E D5 A C5 G5/D E (end Rhy. Fig. 3)

Gtr. 1

ey. — Let me out.

Rhy. Fig. 3A
Gtr. 2

(end Rhy. Fig. 3A)

TAB

0	0	0	1	1	1	1	1	1	1	1	2	3	2	2	2	0	0	0	0	0	0	2	2
1	1	1	2	2	2	2	2	2	2	2	0	2	2	2	2	0	2	2	2	2	2	0	0
2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	(-2)	3	3	3	3	3	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	0	3	3	3	3	3	0	0

w/Rhy. Figs. 3 & 3A (3 times)

Yeah, let me out. Yeah, let me

A C5 G5/D E D5 A C5 G5/D E

out. Yeah, let me out! _____

Gtrs. 2 and 3

Gtr. 2 *simile* Gtr. 3

E

TAB

9 9 9 9 9 9 9 9 9 13 13 13 13 13 13 13 13

0 7 7 0 7 7 0 7 7 0 7 7 0 0 11 11 0 11 11 0 11 11 0 11 11 0

w/Lead Fill 1

TAB

16 16 16 16 16 16 16 16 16 19 19 19 19 21 21 21 0

0 14 14 0 14 14 0 14 14 0 14 14 0 0 17 17 0 17 17 0 19 0 19 19 0

Guitar Solo:

D5

A5

E5

⑤ ⑤ ⑤ ④
7fr 9fr 7fr open
E F# E D

Gtrs. 2 and 3

Gtr. 4 w/dist. & effects

mf

12 15 1 0 x 19 (19) (19) 17 19 17 19 19 x x

0 0 19 (19) (19) 17 19 17 19 19 x x

8va

Lead Fill 1

Gtr. 4 w/dist. & effects

TAB

0 19 (5)

D5 A5 E5 D5

8va

grad bend

A.H. - - - - 1

A.H. - - 1/2

17 19 19 16 17 16 17 17 (17) 14 15 15 14 9

TAB

D5 A5 E5 D5

grad. bend

grad. bend

10 7 9 7 9 7 5 7 9 7 11 (11) 11 11 9 11 9 7 9

TAB

A5 C G5 D

1 1/2 1/2

(9) (9) 11 9 7 7 9 9/11 11 (11) 12 7

TAB

w/Rhy. Figs. 1 and 1A (4 times)

D A C G D A

Tell me all ____ of your se - crets. ____ Can-not help ____ but be -

Gtr. 5 w/dist.

mp

1

7 (7) (7)

TAB

C G D A

lieve _____ this _____ is true. _____ Tell me all _____ of your

mf

T 8 7 7 (7) 2 4

A

B 0

C G D A

se - crets. I know, _ I know, _ I know, _ should have list -

w/octaver

1

T 7 (7) (7) 10 10

A

B

Chorus:
w/Rhy. Figs. 2 and 2A

C G D A

- ened to what I was told. _____ Who _____ wants _ that

1

T (10) 0 2 3 (3) 2 (2)

A

B

C G D A

hon - ey _____ as long _____ as there's some

1/2 1

T 4 (4) 5 0 2 3 (3) 2

A

B

C G D A

mon - ey? Who wants that hon -

1 7 (7) 7 2 (2) 2 3 2 3

TAB

Bridge:
w/Rhy. Figs. 3 and 3A (4 times)

C G E D5 A C5 G5/D E

ey? Let me out.

octaver "off"

mf grad. bend 1

mp divisi 1 1

2 10 10 10

TAB

D5 A C5 G5/D E D5

Yeah, let me out. Yeah, let me

(10) (10) (10)

TAB

A C5 G5/D E D5 A C5 G5/D E

out. Yeah, let me out!

(10) (10) (10)

TAB

quiet

words and music by
william corgan

Intro:

Intro is gtrs. 1, 2 & 3 in a backwards tape loop.

Gtrs. 1, 2 & 3 are tuned: (6) = C# (3) = F#

(5) = G# (2) = A#

(4) = C# (1) = D#

Gtrs. 1, 2 & 3 written at natural pitch

Gtr. 1 N.C. (Gtr. 1 out)

mf *Play 4 times*

Gtr. 2 (Gtr. 2 out)

mf

Gtr. 3 (Gtr. 3 out)

mf **Gtr. 4 f*

**Gtr. 4 last time only* 7/14

Gtr. 4 Riff A

E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5

(end Riff A)

E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5

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Verses 1 & 2:

w/Riff A, Gtr. 4 (2 times)

E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5

Qui - et! I am sleep - ing.

2. See additional lyrics.

E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5

In here, we need a lit - tle hope.

*Gtr. 5

harm. - (8va) (Gtr. 5 out)

f harm.

3.75 3.75 3.75 3.75 3.75 3.75 3.75 5

*Verse 2 only; standard tuning

To Coda ⊕

E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5

For years, I've been sleep - ing. Help-less, could-n't tell a soul.

Chorus:

C#5 E5 C#5 B5 A5

Be a - shamed,

Gtr. 4 Riff B

(end Riff B)

11 2 2 2 2 2 2 2 11 9 9 9 9 9 9 9 7 7 7 7 7 7

11 2 2 2 2 2 2 2 11 9 9 9 9 9 9 9 7 7 7 7 7 7

9 0 0 0 0 0 0 0 9 7 7 7 7 7 7 7 5 5 5 5 5 5

* Riff B, Gtr. 4 (2 times)

C#5 E5 C#5 B5 A5 C#5 E5 C#5 B5 A5

(of the) mess you've made. My eyes nev - er for - get. you see

C#5 E5 C#5 B5 D.S. $\text{\textcircled{S}}$ al Coda

be - hind me.

Gtr. 4

Gtr. 5

f pick sl.

7-16

Coda



w/Riff A (Gtr. 4)

E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5

3. We are the fos - sils, the rel-ics of our time. ____

harm. (8va)

harm.

3.75 3.75 3.75 3.75 3.75 3.75 3.75 3.75

1.5 1.5 1.75 1.75 1.875 1.875 2.125 2.25 2.75 2.75 3.25 3.25

E5 F#5 G5 A5 B5 E5 F#5 G5 A5 B5

Mu-ti-late the mean - ings so they're eas - y to den-y ____

(Gtr. 5 out)

3.75 3.75 3.75 3.75

1.5 1.5 1.75 1.75 1.875 1.875 2.125 2.25 2.75 2.75 3.25 3.25 3.75 3.75 5 5 7 7

Chorus:**w/Riff B, Gtr. 4 (3 times)**

C#5 E5 C#5 B5 A5 C#5 E5

y - y - y. Be a - shamed, —

C#5 B5 A5 C#5 E5 C#5 B5 A5

(of the) mess you've made. — My eyes — nev - er for - get, — you see —

C#5 E5 C#5 B5

be - hind — me.

Gtr. 4

TAB

11 2 2 2 2 2 2 2 2 11 9 (9) (9) 12

9 0 0 0 0 0 0 0 9 7

1/2 1 2

Interlude:**N.C.**

TAB

2 2

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4

TAB

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

harm. (8va)
1

Gtr. 5

f *trem. bar
harm. 1

3

*pull up bar one whole step before striking note

Guitar Solo:

w/Riff B, Gtr. 4 (3 times)

C#5 E5 C#5 B5 A5

Yeah!

1/2 1 grad. bend 1/2 2 A.H. (8va) A.H. (8va) A.H. A.H.

11 11 12 (12) 9 12 9 11 (11) 9 9 11 13 13 11

A.H. Pitches: D# C#

C#5 E5 C#5 B5 A5

A.H. (8va) 1 A.H. 1

grad. bend 1/2

9 11 9 11 9 7 9 (9) 9 11 11 16 12

A.H. Pitch: G#

C#5 E5 C#5 B5 A5

A.H. (8va) A.H. 1 hold bend 1 1-1/2 (8va)---

1/2 A.H. A.H.

16 (16) (16) 13 13 19 (19) (19) (19) 17 19 17 18 20 18 16 18 19

A.H. Pitch: E

Gtr. 4

A5

Riff C

E5

•

(end Riff C)

Verse 4: w/Riff C, Gtr. 4

E5 F#5 G5 A5 E5 F#5 G5 A5

4. Qui - et! (I am sleep -

Rhy. Fig. 1

* Gtr. 5 (8va)

harm.

TAB 1.4 1.4 1.875 1.875 1.4 1.4 1.875 1.875 1.4 1.4 1.4 1.4 1.4 1.4 1.875 1.875 1.4 1.4 1.875 1.875 1.4 1.4 1.4 1.4

* discontinue harmonizer effect

E5 F#5 G5 A5 E5 F#5 G5 A5 E5

Qui - et! (I am sleep - ing.) (end Rhy. Fig. 1)

TAB 1.4 1.4 1.875 1.875 1.4 1.4 1.875 1.875 1.4 1.4 1.4 1.4 1.4 1.4 1.875 1.875 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4

w/Riff C, Gtr. 4(1st 3 bars only)

w/Rhy. Fig. 1 simile(Gtr. 5)

E5 F#5 G5 A5 E5 F#5 G5 A5 E5 F#5 G5 A5

Qui - et! I don't trust Qui - et! you -)

E5 F#5 G5 A5 B5 (Gtr. 5 out)

Gtr. 4 (I can't hear you at

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

Chorus: w/Riff B, Gtr. 4(7 times)

C#5 E5 C#5 B5 A5 C#5 E5 C#5 B5 A5

all.) Be a - shamed, (of the) mess you've made.

C#5 E5 C#5 B5 A5 C#5 E5

My eyes nev - er for - get you see be - hind me.

C#5 B5 A5 C#5 E5 C#5 B5 A5

Be - hind_ me the grace of fall - in' snow_

Gtr. 5

1 1/2

TAB

12 (12) 9 9 11 9 11 9 11 9 11 11 11 9 12

C#5 E5 C#5 B5 A5 C#5 E5 C#5 B5 A5

cov - er up ev-'ry thing you know_ Come save_ me from the aw - ful sound_

TAB

(12) 11 (11) 11 11 0 9 (9) 9 9 11 11 9 11 7 9/11 9 11 7 9/11 11 9 9 11 12 12 12

C#5 E5

of noth - ing.

Gtr. 5

1

TAB

12 (12) 12 (12)

Gtr. 4

TAB

11 11 2 2 (2 2 0)

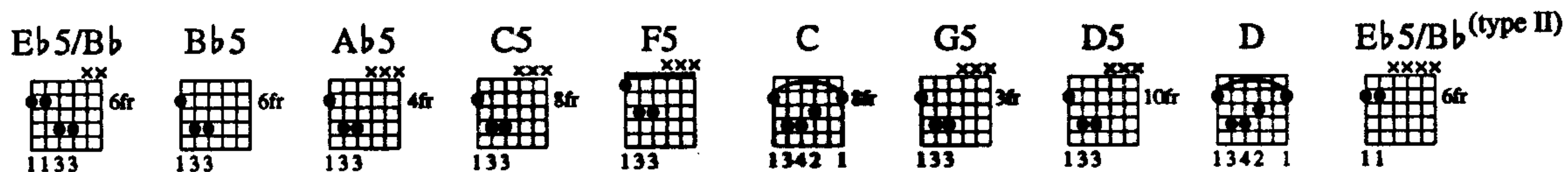
9 9 0 0

Verse 2:

Silent, metal mercies castrate boys to the bone.
Jesus, are you listening up there to anyone at all?

today

words and music by
william corgan



Intro: Moderate rock ♩ = 84

Lead Fig. 1

N.C.

Gtr. 1 (clean tone)

mf let ring

let ring

TAB

11 11 13 11 11 15 11 11 11 13 11 11 15 11 11

w/Lead Fig. 1 (1 3/4 times)
Gtr. 4 (w/dist.) Eb5/Bb Bb5

(end Lead Fig. 1)

Gtr. 3 (w/dist.)

⑥ open
E4

let ring

let ring

mp

1/2

TAB

11 11 13 11 11 15 11 11 11 13 11 11 15 11 11 12 12 (12)

Lead Fig. 2

Gtr. 2

mf let ring

TAB

11 11 11 11 15 11 11 11 11

w/Lead Fig. 2 (6 times)

Ab5

Eb5/Bb

Bb5

⑥ open
E4

1/2

1/2

TAB

12 12 (12) 13 12 13 12 12 (12)

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Ab5 Eb5/B Bb5 Eb open

12 12 (12) 12 (12)

The musical notation for the guitar solo in "The Sound of Silence" is presented in three parts: a chord diagram, a standard musical staff, and a tablature.

Chord Diagram: The diagram shows the fretting for the solo. Chords are labeled above the strings: C5, E \flat (with a circled 6 and "open"), A \flat 5, B \flat 5, E \flat 5/B \flat , B \flat 5, and E \flat (with a circled 6 and "open").

Musical Staff: The staff is in the key of E \flat major (three flats) and 4/4 time. The solo begins with a quarter note on E \flat 4, followed by eighth notes on F \flat 4, G \flat 4, and A \flat 4. This is followed by a quarter note on B \flat 4, then a half note on C5. A slur covers a quarter note on D5 and an eighth note on E5. The next measure contains a half note on F5, which is tied to the following measure. The solo concludes with a quarter note on G5, followed by a half note on A5, and a final quarter note on B5.

Tablature: The tablature is written on a six-line staff. The strings are labeled T (Top), A, B, and B. The fret numbers are: 13, 13, 12, 13, 13, 12, 12, (12), 12, 0, 12. A 1/2 note (half note) is indicated over the 12 fret on the B string, and another 1/2 note is indicated over the 12 fret on the B string.

Verse:

Ab5 Eb(5)/Bb Bb Ab

To - day — is the great - est day I've ev - er known.

Gtr. 1 (on repeat only)

mf
let-ring thru-out



13 12 13

8 8 10 8 8 8 8 9

8 8 8 8 8 10 8 9 8 8 10

11

Gtr. 5 (w/compression & slight dist.)
 mp poco dim.

Eb/Bb Bb Ab

— Can't wait — for to - mor - row, { to - mor - row's much — too long. —
 I might not have — that long. —

T 8 8 10 8 8 8 8 11 8 9 8 8 10
 A 8 8 11 10 8 10
 B

T 8 8 8 7 7 7 5 5 4 4 4 4 4 4 4 4 4 4
 A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
 B 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Eb(5)/Bb Bb Ab Eb(5)/Bb Bb

— I'll burn — my eyes — out — be - fore — I get —
 — I'll tear — my heart — out —

T 8 8 10 8 8 8 9 8 8 11 9 8 8 10 8 8 10 8 11 8
 A 8 8 10 8 8 8 10 10 10 10 10 10 10 10 10 10 10 10 10
 B

T (8) 8 8 8 7 7 6 4 4 4 4 4 4 4 4 4 4 4 4 6
 A 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5 5 5 5 6
 B 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

C

F5

Ab5

1.
G5

D5

were bruised_ and re - strained._ of sav - ing face._
 My bel - ly stings._

grad. bend 1

T A B 9 (9)

2.

G5

D5

Eb5/Bb

Bb5

(typeII)

Eb5/Bb

Eb5/Bb

⑥ open

Eb

Ab5

Bb5

To - day_ is,_ to - day_ is,_

Gtr. 3 (w/dist. & effects) *mp*

T A B 8 (8) 7 8 8 8 8 8 8 8 (8) 7

Eb5/Bb

Bb5

(typeII)

Eb5/Bb

Eb5/Bb

⑥ open

Eb

Ab5

Bb5

to - day_ is_ the great - est

T A B 8 8 8 8 8 8 8 (8) (7) 8 8 8 8 8 8 8 (8) (7)

Eb 5/Bb Bb 5 C5 Ab 5 Bb 5 Eb 5/Bb Bb 5 C5

day - y - ay, _____ oo. _____ Oo, y - ay _____ a,

T
A
B

C(5)

oo.

3

1/2

8 9 8 8 9 (9) 9 10 7/9

10 12 10 12 10 12 10 8 10 10

1

Chorus:

w/Rhy. Fig. 1 (3 times)

F5 Ab5 C(5) F5 Ab5

I want to turn__ you on. ____ I want to turn__ you on..

Gtr. 3 (w/dist. only)

grad. bend

TAB (10) 10 10 (10)

C(5) F5 Ab5 C(5)

I want to turn you on.

grad. bend

10

TAB

Outro:

w/Lead Fig. 2 (8 times)

end Rhy. Fig. 2

F5 Ab5 Gtr. 4 Eb5/Bb Bb5 C5 Ab5 Bb5

I want to turn you... To-day is the great - est,

1 1 1 1

8 10 8 8 8 8 4 6

TAB

w/Rhy. Fig. 2 (3 times)

Eb5/Bb Bb5 C5 Ab5 Bb5 Eb5/Bb Bb5

to - day is the great - est day, to - day is the great-

(4) 6

8 9 8 6 8 6 8 9 11

4 5 4 3 4 3 4 5 8

TAB

C5 Ab5 Bb5 Eb5/Bb Bb5 C5 Ab5 Eb5/Bb

- est day that I have ev - er, real - ly known.

Gtr. 2

w/wah 1 1 1

12 14 11 11 6 9 (6) 9

TAB

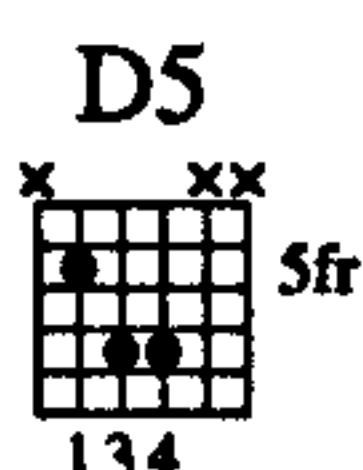
hammer

All gtrs. "drop-D" tuning:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E



words and music by
william corgan

Play 5 times

Intro: Moderately ♩ = 84

*Gtr. 1 N.C.(D5)

1.2.3.4.

*sitar tape loop arranged for guitar

5. Gtr. 1

(Gtr. 1 out)

Gtrs. 2 and 3

Gtr. 2

Riff A1

Gtr. 3

divisi

Riff A2

p

mf

(G5)

(D5)

*both notes vib.

(G5) (end Riff A1)

(end Riff A2)

Gtr. 4

D5

③ 9fr E

③ 7fr D

③ 5fr C

Gtr. 2

P.M. - - -

TAB

5 5 5 7 9

Gtr. 3

*all notes vib.

TAB

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

1/2

D5

③ 9fr E

③ 7fr D

③ 5fr C

D5

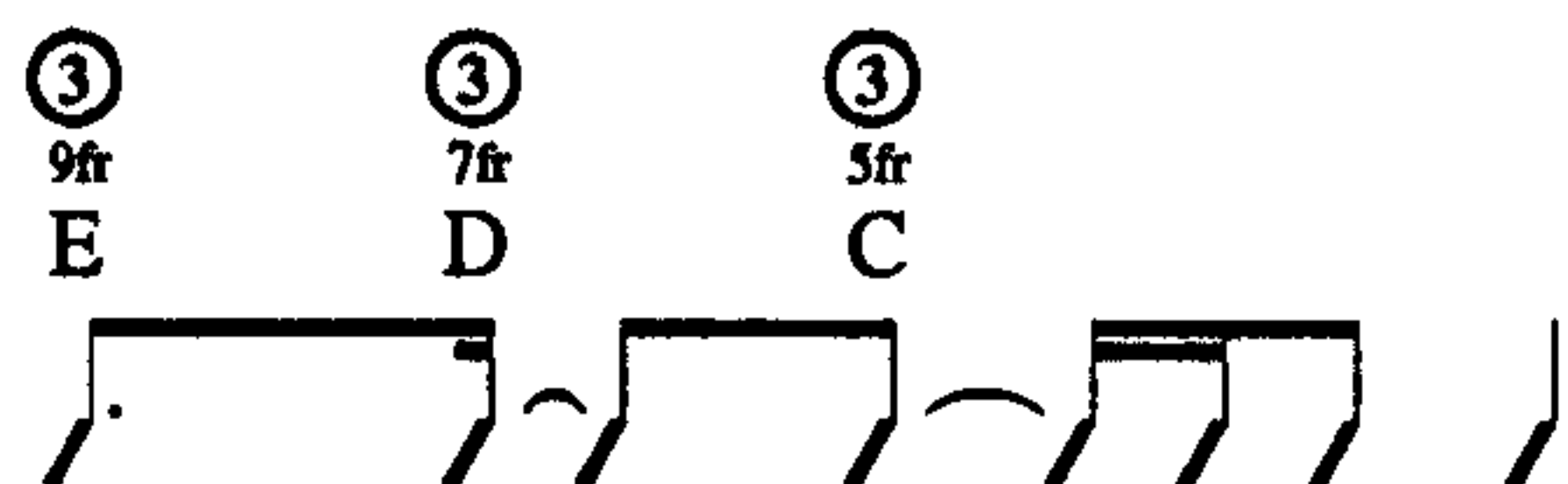
TAB

9 9 9 7 9 9 7 9 (0) 10/12 10 12 10 10 10 10 7/9

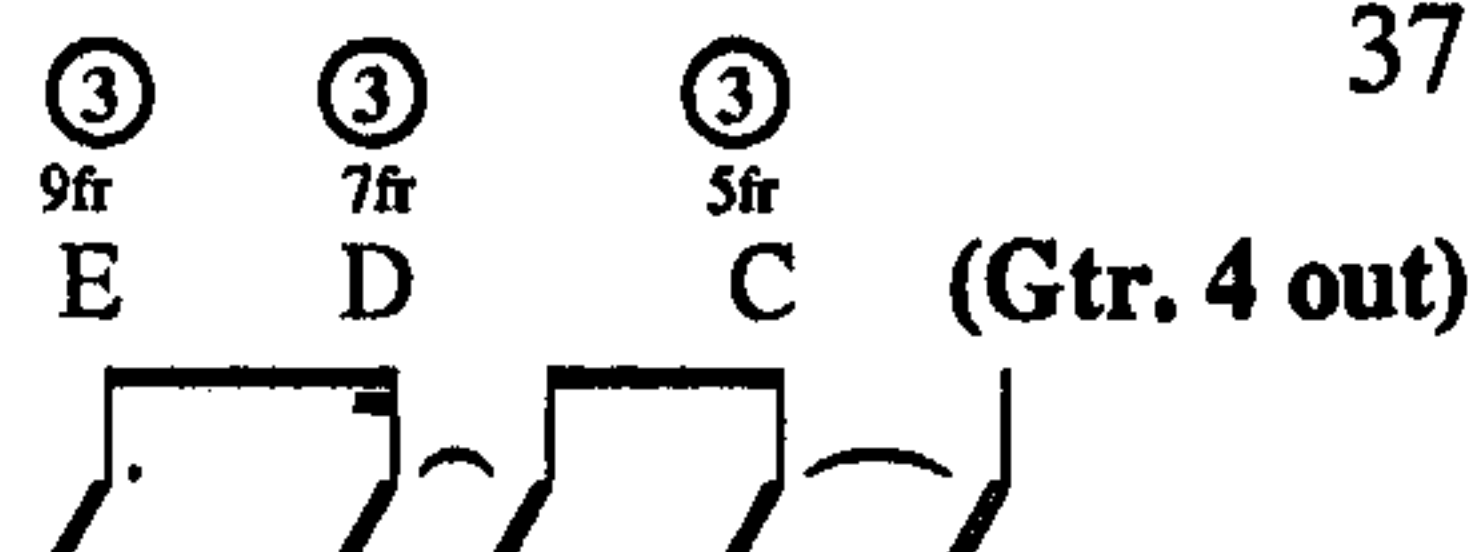
TAB

7 7 7 7 7 7 7 7 7 7 7 0 9/11 10 11 12/14 3 (3) 2 3 5 0 x x 0 0

trem. bar vib. w/bar



D5



(Gtr. 2 out)

(Gtr. 3 out)

Verse 1:

Dsus2

Em7

C/E

1. Faith

lies ____ in ____

the ways ____

*Gtr. 5
Rhy. Fig. 1

(end Rhy. Fig. 1)

mf

*clean

w/Rhy. Fig. 1 simile, Gtr. 5 (3 times)

Dsus2

Em7

C/E

Dsus2

of ____ sin. ____

Chased

the _ charmed,.

but I don't want ____ them ____

an - y - more. ____

Verse 2:

w/Rhy. Fig. 1 simile, Gtr. 5 (3 times)

Gtr. 5

(Gtr. 5 out)

Gtr. 4

Chorus 1 and 2:

w/Riff A1 and A2 (Gtrs. 2 and 3)

D5 E5 C5

de - cide that your life.

2. (See additional lyrics)

f

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	10	10	10	10	10	10	10	10	10	10	10	10
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	10	10	10	10	10	10	10	10	10	10	10	10
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	10	10	10	10	10	10	10	10	10	10	10	10

D5 E5 G5/C*

is a prize, re - new,

f

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5

*Bass guitar plays "C"

D5 G5 C5

re - vive. It's al - right

f

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	10	10	10	10	10	10	10	10	10	10	10	10
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	10	10	10	10	10	10	10	10	10	10	10	10
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	10	10	10	10	10	10	10	10	10	10	10	10

D5 To Coda ⊕ E5 (Gtr. 3 out) E5

hon - ey, it's al - right. Yeah!

f

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5

Interlude:

D5 E5 G5 E5

Hap-pi-ness will make you won - der, _____

Gtr. 2

mf

*~~~~~

T	11	12	12	12	12	11	12	12	11	7	7	7	7	7	7	7	7	11	11	9	9	9
A	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	9	10	10	10	10	9	10	10	9	5	5	5	5	5	5	5	5	9	9	7	7	7

*all notes vib.

Gtr. 4

T																							
A	0	0	0	0	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	2	2
B	0	0	0	0	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	2	2

D5 E5 G5 C5 B5 A5 G5

"Will I feel o - kay?" _____

T	11	12	12	12	12	11	12	12	11	5	5	5	5	5	5	5	9	9	12	11	12
A	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	9	10	12	10	10	9	10	10	9	9	9	9	9	9	9	9	7	7	10	9	10

trem. bar

1

T																											
A	0	0	0	0	2	2	2	2	2	2	2	5	10	10	10	10	10	10	10	10	10	9	9	7	7	5	5
B	0	0	0	0	2	2	2	2	2	2	2	5	10	10	10	10	10	10	10	10	10	9	9	7	7	5	5

D5 E5 G5 E5

It scares the dis - en - chant - ed

TAB

T	11/12	12	12	12	11	12	12	11	7	7	7	7	7	7	7	7	7	7	9/11
A	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	9/10	10	10	10	9	10	10	9	5	5	5	5	5	5	5	5	5	5	7/9

trem. bar 1

TAB

T	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
A	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

D5 E5 G5 C5 G5 E5

far a - way.

TAB

T	11/12	12	12	12	11	12	12	12	7	7	7	9	9	9	12	12	12	12	14	14	14	14
A	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
B	9/10	10	10	10	9	10	10	9	5	5	5	7	7	7	10	10	10	10	12	12	12	12

trem. bar 1

TAB

T	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
A	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Guitar Solo 1:
w/Riff B (simile (Gtr. 4))

*Gtr. 2

E5 G5 D5 A5

f

1 1 1/2 1 1

TAB

T	7	7	(7)	5	4	4	5	7	5	7	5	7	7	5	7	7	5	4	5
A	7	7	(7)	5	4	4	5	7	5	7	5	7	7	5	7	7	5	4	5
B	7	7	(7)	5	4	4	5	7	5	7	5	7	7	5	7	7	5	4	5

*doubled one octave higher by Gtr. 3

number - 11 - 7

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[illegible]

Dsus2 C(9) C5(9) G/B

Yeah, _____ I _____

Gtr. 2

T A B

9 (9) (9) 7 9

[illegible]

w/Rhy. Fig. 2 simile, (Gtr. 4 (3 times))

Dsus2 C(9) C5(9) G/B Dsus2 C(9)

want some - thing new, but what am I sup-posed to do a-bout you?

Gtr. 2 (Gtr. 2 out)

T
A
B

7 (7) 9 7 (7)

C5(9) G/B Dsus2 C(9) C5(9) G/B

Yeah, _____ I _____ love _ you. _ It's true. _

Detailed description: This image shows the musical notation for the chorus of the song 'I Wanna Dance with Somebody' by Whitney Houston. The notation is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. Chord symbols are placed above the staff: C5(9) G/B at the beginning, Dsus2 above the first measure of the second phrase, C(9) above the second measure of the second phrase, and C5(9) G/B at the end. The lyrics 'Yeah, _____ I _____ love _ you. _ It's true. _' are written below the staff, with blank lines for the melody to follow. The first line of the image shows the beginning of the song with the lyrics 'I Wanna Dance with Somebody'.

Gtr. 4

The musical score for guitar 4 is written in treble clef with a key signature of one sharp (F#). The piece begins with a *mf* dynamic marking. The notation consists of several measures of music, including a final measure with a long, sweeping line indicating a slide or a long note. Below the staff is a corresponding guitar tablature. The tablature uses numbers 0, 2, 4, 5, and X to indicate fret positions and techniques like bends or mutes. The final measure of the tablature is enclosed in parentheses, suggesting a repeat or a specific fingering technique.

Coda

Gtrs. 2 and 3

Gtr. 2 **E5** **G5** **(Gtr. 2 out)**

Gtr. 3 **(Gtr. 3 out)**

1/2

T **A** **B**

11 (11) 16 (16) (16)

9 (9) 14 (14) (14)

0

Gtr. 4

(Gtr. 4 out)

The musical score for guitar 4 consists of a melodic line and a corresponding TAB section. The melodic line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The TAB section is written on a six-line staff and includes fret numbers (2, 3, 4, 5) and a final measure with a double bar line.

Outro:
Gtr. 5 N.C.(A5)
Rhy. Fig. 3

(G5) (Dsus/F#) *Play 3 times (end Rhy. Fig. 3)*

p *hold* *hold*

T
A
B

2 2 2 2 2 2 2 2 (2) 6 6 6 6 6 6 6 6 6 0 3 0 3 0 0 0 3 0 3 0 0 2

*Gtr. 6
Rhy. Fig. 4

(Gtr. 6 out)
(end Rhy. Fig. 4)

p *mp*

T
A
B

9 10

w/Rhy. Fig. 3, Gtr 5)

w/Rhy. Fig. 4, Gtrs. 6 (2nd time only)

(A5) G5 (Dsus/F#)

Ask your self _ a ques - tion, _ an - y - one but me, _ (cause) I ain't _ free. _

(E5) (G5(9))

Do you feel _

*Gtrs. 5 and 6

hold _ hold _ hold _

TAB

2 2 2 2 2 2 2 0 0 0 0 2 2 2 2 2 2 2 0 4 4 4 0 0 0 5 5 3 0 0 0 5 3 0 5 5 3 0 0 0

*two guitars arranged for one

(E5) (G5(9)) (G5(9))

love is real? _

hold _ hold _

TAB

2 2 2 2 2 2 2 0 0 0 0 2 2 2 2 2 2 2 0 4 4 4 3 0 0 3 0 5 5 3 0 5 5 3 0 0 0

w/Rhy. Fig. 3, Gtr. 5 (2 times)

*Gtr. 6 N.C.(A5)

(G5) (Dsus/F#)

mf

1

TAB

7 9 (9) 7 9 7 6 7 6 7 6 7 9 9 11 10 9 11 8 5 (5) (5)

*w/digital delay

(A5) (G5) (Dsus/F#)

mp

1 1

TAB

14 12 11 16 11 14 (14) 12 14 12 14 (14) 12 14 12 17 15 14 16

Gtr. 6 A5 (8va) G5 A5 B5 G5

mf hold *hold*

TAB: 17 14 15 14 17 14 15 14 17 17 17 14 15 14 17 14 15 14 17 15 14 16

Gtr. 5

mp

TAB

9	9	9	9	9	9	7	7	7	7-9	9	9	9	9	9	9	9	11	11	7	7	7	7	7	7
7	7	7	7	7	7	5	5	5	5-7	7	7	7	7	7	7	7	7-9	9	5	5	5	5	5	5

1.(8va) 2.(8va) N.C.(E5)

TAB 14 12 11 12 11 (11)/14 : 14 12 11 12 11 9 11 (11) 9 9 11

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into three measures. The guitar part (top staff) features a melodic line with a key signature change to F major (one flat) in the final measure. The bass part (bottom staff) features a steady eighth-note pattern with a key signature change to F major (one flat) in the final measure. The score is divided into three measures.

[illegible]

Musical score for guitar, showing a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, followed by a series of chords. The tablature below the staff shows the fret numbers for each note. The piece ends with a double bar line and a "rit." (ritardando) marking.

Chorus 2:

2. Life's a bummer when you're a hummer.
Life's a drag.

rocket

**words and music by
william corgan**

Intro:

Moderate rock ♩ = 88

Gtr. 1 (w/heavy dist.)

N.C.
(G5)

(G5)

mf let ring thru-out

enter band

enter band
w/Lead Fill 1 (on repeat)

Love. (echo repeats)
Rhy. Fig. 1

f let ring thru-out

Love. (*echo repeats*)

Rhy. Fig. 1

f let ring thru-out

(end Rhy. Fig. 1)

Lead Fill 1

Gtr. (w/tremelo)

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic marking and the instruction "let ring" followed by a dashed line. The melody consists of a quarter note on G4, an eighth note on A4, a quarter note on B4, and a half note on C5, all tied together with a slur.

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

G5

Bleed in your own light, dream of your own life, I miss me, I

miss ev - 'ry - thing I'll nev - er be.

Gtr. 1 (w/dist.)

Fsus2/A C

TAB

Rhy. Fig. 2

end Rhy. Fig. 2

G5

④ open D ④ 2fr A ② 3fr D ③ open G ② 1fr C ④ 3fr F ③ 2fr A ① 3fr G ③ open G ② 1fr C C G

Gtr. 1

And on and on.

Gtr. 3 (w/dist.)

let ring let ring let ring let ring

TAB

w/Rhy. Fig. 2 (3 times)

G5 D5 F C G

I torch my soul.

let ring let ring let ring let ring

TAB

G5 D5 F C G

to show the world that I am pure deep in - side my heart.

let ring let ring let ring let ring

T 3 3 3 3 10 10 10 13 13 10 8 9

A 5 0 9 9 0 12 11 12 15 14 15 10 9 10

B 5 0 9 9 0 12 11 12 15 14 15 10 9 10

G5 D5 F C

Heart. No more lies.

let ring let ring let ring let ring

T 3 3 3 3 10 10 10 13 13 10 8 9

A 5 0 9 9 0 12 11 12 15 14 15 10 9 10

B 5 0 9 9 0 12 11 12 15 14 15 10 9 10

w/Rhy. Fig. 1 (3 times)

G5 G5

Gtr. 4

Gtr. 3

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

A 8 10 8 10 8 10 (10) 9 8 10 8 10 8 10 7 9 (9)

B 8 10 8 10 8 10 (10) 7 8 10 8 10 8 10 7 9 (9)

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

A 8 10 8 10 8 10 (10) 9 8 10 8 10 8 10 7 9 (9)

B 8 10 8 10 8 10 (10) 7 8 10 8 10 8 10 7 9 (9)

A crown _ of horns, _ an im - age formed _ de - formed. _

T
A
B (2)

w/Lead Fill 1

The mark _ I've borne, _

Gtr. 4 (w/oct. effect & dist.)

T
A
B

5 (5) 2 5 5 3 (3)

w/Lead Fill 1

a mark _ of scorn _ to you. _

T
A
B

5 (5) 2 (2) 4 (4) 4

⑤ 3fr C simile C

Gtr. 2

Con - sume _ my love, de - vour _ my hate, _ it on - ly pow - ers my es - cape. _

T
A
B

7

Rhy. Fill 1
Gtr. 2 (w/dist.) G5

A5 G^{typeII} C G G5 D5

Soon _____ I'll find _____ my - self a - lone _____

TAB

2 (2) (2) 5

A5 G^{typeII} C G G5 D5

to _____ re - lax _____ and fade _____ a - way. _____

TAB

0 12 (12) (12)

D5 A5 G^{typeII} C G G5 D5

Do you know _____ what's com-ing down? _____

divisi

TAB

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

Chord progression: A5, G^{type II} C, G, G5, ⑤ 12^{tr} A

Do you know I could - n't stay

1/2 1/2

TAB: 5(5) 7 7 2 2 (2)

Rhy. Fig. 2a

(end Rhy. Fig. 2a)

Gtr. 2a: G, D5, E5^{type II}, F5, C, G

free? I shall be free,

harm. fdbk

TAB: (2) 5 (5)

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

Chord progression: D5, F5, C, G, D5

I shall be free, I shall be free,

TAB: x 8 7 8 7 5 7 5 3 5 0 3 5 4 5 5 4 5 5

Chord progression: F5, C, G, D5

I shall be free. Free,

A.H. w/echo repeat

TAB: 5 8 7 8 7 3 5 7 5 9 5 7 5 7 5

F5

⑥ 3fr F ⑥ 2fr E ⑥ open D ⑥ 3fr C C

free of these voi - ces in - side me. _____

w/echo repeat _____ divisi

T 12 (12)

A

B 8 8 8 8 8 10 (10)

band tacet
Lead Fig. 1
Gtr. 1

N.C.
(G)

T 0 8 12 12 0 0 0 13 12 12 0 8 12 12 12 / 15 15 12 0 13 12 0 13 12

A

B

(end Lead Fig. 1)

T 0 8 12 12 0 0 0 13 12 12 0 8 12 12 12 / 15 15 12 0 13 12 0 13 12

A

B

Outro:

w/Lead Fig. 1 (5 1/2 times)

w/Rhy. Fig. 2 and 2a (5 1/2 times)

G D5 F5 C G D5 F5 C G

I shall be free, _____ (echo repeats) I shall be free.

T

A

B

D5 F5 C G G D5

(echo repeats)

Gtr. 4

Gtr. 3

T

A 10 12 10 12 10 12 (12)

B 8 10 8 10 8 10 (10)

G D5 F5 C

divisi poco rit.

1/2 1/2

T

A 10 12 10 12 10 12 (12)

B 8 10 8 10 8 10 (9)

*lower voicing w/octaver & dist.

G D5 F5 C G type II

A.H.

grad. bend 1/2 1/2 octaver off

T

A 12 12 10 13 12 12

B 7 5

Cadenza (all stringed instruments ascend chromatically to high G)

Freely

G G# A Bb B# C C# D E F F# G5 Drums

w/octaver & dist.

trem.

T

A

B 5

B **F#7sus** **G** **Em** **A** **F#sus** **E5** **F#5** **G5** **D5** **C5** **D5/A**

Intro: Gtr. 1 *clean electric w/chorus*
(Left channel)

Musical score for "The Wind" by Peter Max. The score is for guitar and bass. The guitar part is in treble clef, key of D major (F# C# G# D), and 4/4 time. It features a melodic line with a "let ring throughout" instruction. The bass part is in bass clef and provides a harmonic accompaniment. The score is divided into two systems, each with a guitar and bass staff. The guitar staff has a "B" (baritone) pickup selector switch and an "E5" (edge) pickup selector switch. The bass staff has a "G" (ground) pickup selector switch and a "V" (volume) knob. The score is for a 12-string guitar and a 6-string bass.

Gtr. 2 clean electric w/chorus
(Right channel)

mp let ring throughout

T
A
B

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff with a treble clef. The lyrics 'The sound of silence' are written below the staff. The first measure is marked with a 'B' above it, and the second measure is marked with an 'E5' above it. The third measure is marked with a 'G' above it. The notation includes various musical symbols such as notes, rests, and accidentals.

[illegible]

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It contains two measures. The first measure is marked with a 'B' above it and contains a quarter note B4, an eighth note A4, and a quarter note G#4. The second measure is marked with an 'E5' above it and contains a quarter note E5, an eighth note D#5, and a quarter note C#5. The staff continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (B4, A4, G#4) and a triplet of sixteenth notes (E5, D#5, C#5).

The image displays two systems of guitar tablature for the song "The Sound of Silence" by Simon & Garfunkel. Each system consists of a musical staff and a corresponding guitar fretboard diagram.

System 1:

- Musical Staff:** Treble clef, key signature of one sharp (F#). The melody begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The accompaniment features a descending eighth-note pattern: G4, F#4, E4, D4, C4, B3, A3, G3.
- Guitar Fretboard:**
 - Treble Staff (T):** Fret positions are 0, 8, 9, 0, 9, 9, 0.
 - Bass Staff (B):** Fret positions are 9, 9, 9, 7, 9, 9, 0.

System 2:

- Musical Staff:** Continues the melody and accompaniment. The melody moves to C5, D5, E5, F#5, G5, F#5, E5, D5, C5. The accompaniment continues with the same descending eighth-note pattern.
- Guitar Fretboard:**
 - Treble Staff (T):** Fret positions are 0, 8, 9, 7, 7, 9, 9.
 - Bass Staff (B):** Fret positions are 9, 9, 9, 7, 9, 9, 9.

The musical score for "The Wind" by The Beatles is presented in two systems. The first system includes a guitar staff and a bass staff with tablature. The guitar staff features a key signature of three sharps (F#, C#, G#) and a 12-string texture. The bass staff uses a standard six-string layout. The second system continues the bass line with a key signature change to one sharp (F#) and includes a final measure labeled "(end Rhy. Fig. 1)".

System 1:

- Guitar Staff:**
 - Measure 1: Chord B (F#, C#, G#).
 - Measure 2: Chord E5 (F#, C#, G#).
 - Measure 3: Chord G (F#, C#, G#).
 - Measure 4: Chord G (F#, C#, G#).
 - Measure 5: Chord G (F#, C#, G#).
 - Measure 6: Chord G (F#, C#, G#).
 - Measure 7: Chord G (F#, C#, G#).
 - Measure 8: Chord G (F#, C#, G#).
 - Measure 9: Chord G (F#, C#, G#).
 - Measure 10: Chord G (F#, C#, G#).
 - Measure 11: Chord G (F#, C#, G#).
 - Measure 12: Chord G (F#, C#, G#).
- Bass Staff (TAB):**
 - Measure 1: 9 11 8
 - Measure 2: 9 9 9
 - Measure 3: 7 0
 - Measure 4: 9 9 9
 - Measure 5: 9 9 9
 - Measure 6: 9 9 9
 - Measure 7: 9 9 9
 - Measure 8: 9 9 9
 - Measure 9: 9 9 9
 - Measure 10: 9 9 9
 - Measure 11: 9 9 9
 - Measure 12: 9 9 9

System 2:

- Guitar Staff:**
 - Measure 13: Chord G (F#, C#, G#).
 - Measure 14: Chord G (F#, C#, G#).
 - Measure 15: Chord G (F#, C#, G#).
 - Measure 16: Chord G (F#, C#, G#).
 - Measure 17: Chord G (F#, C#, G#).
 - Measure 18: Chord G (F#, C#, G#).
 - Measure 19: Chord G (F#, C#, G#).
 - Measure 20: Chord G (F#, C#, G#).
 - Measure 21: Chord G (F#, C#, G#).
 - Measure 22: Chord G (F#, C#, G#).
 - Measure 23: Chord G (F#, C#, G#).
 - Measure 24: Chord G (F#, C#, G#).
 - Measure 25: Chord G (F#, C#, G#).
 - Measure 26: Chord G (F#, C#, G#).
 - Measure 27: Chord G (F#, C#, G#).
 - Measure 28: Chord G (F#, C#, G#).
 - Measure 29: Chord G (F#, C#, G#).
 - Measure 30: Chord G (F#, C#, G#).
 - Measure 31: Chord G (F#, C#, G#).
 - Measure 32: Chord G (F#, C#, G#).
 - Measure 33: Chord G (F#, C#, G#).
 - Measure 34: Chord G (F#, C#, G#).
 - Measure 35: Chord G (F#, C#, G#).
 - Measure 36: Chord G (F#, C#, G#).
 - Measure 37: Chord G (F#, C#, G#).
 - Measure 38: Chord G (F#, C#, G#).
 - Measure 39: Chord G (F#, C#, G#).
 - Measure 40: Chord G (F#, C#, G#).
 - Measure 41: Chord G (F#, C#, G#).
 - Measure 42: Chord G (F#, C#, G#).
 - Measure 43: Chord G (F#, C#, G#).
 - Measure 44: Chord G (F#, C#, G#).
 - Measure 45: Chord G (F#, C#, G#).
 - Measure 46: Chord G (F#, C#, G#).
 - Measure 47: Chord G (F#, C#, G#).
 - Measure 48: Chord G (F#, C#, G#).
 - Measure 49: Chord G (F#, C#, G#).
 - Measure 50: Chord G (F#, C#, G#).
 - Measure 51: Chord G (F#, C#, G#).
 - Measure 52: Chord G (F#, C#, G#).
 - Measure 53: Chord G (F#, C#, G#).
 - Measure 54: Chord G (F#, C#, G#).
 - Measure 55: Chord G (F#, C#, G#).
 - Measure 56: Chord G (F#, C#, G#).
 - Measure 57: Chord G (F#, C#, G#).
 - Measure 58: Chord G (F#, C#, G#).
 - Measure 59: Chord G (F#, C#, G#).
 - Measure 60: Chord G (F#, C#, G#).
 - Measure 61: Chord G (F#, C#, G#).
 - Measure 62: Chord G (F#, C#, G#).
 - Measure 63: Chord G (F#, C#, G#).
 - Measure 64: Chord G (F#, C#, G#).
 - Measure 65: Chord G (F#, C#, G#).
 - Measure 66: Chord G (F#, C#, G#).
 - Measure 67: Chord G (F#, C#, G#).
 - Measure 68: Chord G (F#, C#, G#).
 - Measure 69: Chord G (F#, C#, G#).
 - Measure 70: Chord G (F#, C#, G#).
 - Measure 71: Chord G (F#, C#, G#).
 - Measure 72: Chord G (F#, C#, G#).
 - Measure 73: Chord G (F#, C#, G#).
 - Measure 74: Chord G (F#, C#, G#).
 - Measure 75: Chord G (F#, C#, G#).
 - Measure 76: Chord G (F#, C#, G#).
 - Measure 77: Chord G (F#, C#, G#).
 - Measure 78: Chord G (F#, C#, G#).
 - Measure 79: Chord G (F#, C#, G#).
 - Measure 80: Chord G (F#, C#, G#).
 - Measure 81: Chord G (F#, C#, G#).
 - Measure 82: Chord G (F#, C#, G#).
 - Measure 83: Chord G (F#, C#, G#).
 - Measure 84: Chord G (F#, C#, G#).
 - Measure 85: Chord G (F#, C#, G#).
 - Measure 86: Chord G (F#, C#, G#).
 - Measure 87: Chord G (F#, C#, G#).
 - Measure 88: Chord G (F#, C#, G#).
 - Measure 89: Chord G (F#, C#, G#).
 - Measure 90: Chord G (F#, C#, G#).
 - Measure 91: Chord G (F#, C#, G#).
 - Measure 92: Chord G (F#, C#, G#).
 - Measure 93: Chord G (F#, C#, G#).
 - Measure 94: Chord G (F#, C#, G#).
 - Measure 95: Chord G (F#, C#, G#).
 - Measure 96: Chord G (F#, C#, G#).
 - Measure 97: Chord G (F#, C#, G#).
 - Measure 98: Chord G (F#, C#, G#).
 - Measure 99: Chord G (F#, C#, G#).
 - Measure 100: Chord G (F#, C#, G#).
- Bass Staff (TAB):**
 - Measure 13: 9 9 8
 - Measure 14: 9 9 8
 - Measure 15: 9 9 8
 - Measure 16: 9 9 8
 - Measure 17: 9 9 8
 - Measure 18: 9 9 8
 - Measure 19: 9 9 8
 - Measure 20: 9 9 8
 - Measure 21: 9 9 8
 - Measure 22: 9 9 8
 - Measure 23: 9 9 8
 - Measure 24: 9 9 8
 - Measure 25: 9 9 8
 - Measure 26: 9 9 8
 - Measure 27: 9 9 8
 - Measure 28: 9 9 8
 - Measure 29: 9 9 8
 - Measure 30: 9 9 8
 - Measure 31: 9 9 8
 - Measure 32: 9 9 8
 - Measure 33: 9 9 8
 - Measure 34: 9 9 8
 - Measure 35: 9 9 8
 - Measure 36: 9 9 8
 - Measure 37: 9 9 8
 - Measure 38: 9 9 8
 - Measure 39: 9 9 8
 - Measure 40: 9 9 8
 - Measure 41: 9 9 8
 - Measure 42: 9 9 8
 - Measure 43: 9 9 8
 - Measure 44: 9 9 8
 - Measure 45: 9 9 8
 - Measure 46: 9 9 8
 - Measure 47: 9 9 8
 - Measure 48: 9 9 8
 - Measure 49: 9 9 8
 - Measure 50: 9 9 8
 - Measure 51: 9 9 8
 - Measure 52: 9 9 8
 - Measure 53: 9 9 8
 - Measure 54: 9 9 8
 - Measure 55: 9 9 8
 - Measure 56: 9 9 8
 - Measure 57: 9 9 8
 - Measure 58: 9 9 8
 - Measure 59: 9 9 8
 - Measure 60: 9 9 8
 - Measure 61: 9 9 8
 - Measure 62: 9 9 8
 - Measure 63: 9 9 8
 - Measure 64: 9 9 8
 - Measure 65: 9 9 8
 - Measure 66: 9 9 8
 - Measure 67: 9 9 8
 - Measure 68: 9 9 8
 - Measure 69: 9 9 8
 - Measure 70: 9 9 8
 - Measure 71: 9 9 8
 - Measure 72: 9 9 8
 - Measure 73: 9 9 8
 - Measure 74: 9 9 8
 - Measure 75: 9 9 8
 - Measure 76: 9 9 8
 - Measure 77: 9 9 8
 - Measure 78: 9 9 8
 - Measure 79: 9 9 8
 - Measure 80: 9 9 8
 - Measure 81: 9 9 8
 - Measure 82: 9 9 8
 - Measure 83: 9 9 8
 - Measure 84: 9 9 8
 - Measure 85: 9 9 8
 - Measure 86: 9 9 8
 - Measure 87: 9 9 8
 - Measure 88: 9 9 8
 - Measure 89: 9 9 8
 - Measure 90: 9 9 8
 - Measure 91: 9 9 8
 - Measure 92: 9 9 8
 - Measure 93: 9 9 8
 - Measure 94: 9 9 8
 - Measure 95: 9 9 8
 - Measure 96: 9 9 8
 - Measure 97: 9 9 8
 - Measure 98: 9 9 8
 - Measure 99: 9 9 8
 - Measure 100: 9 9 8

Verse 1:

B E5 G B E5

1. Noth-in' left to say and noth-ing left to do

Gtr. 1

G B E5 G

but run a - way from you. And she led me on

B E5 G

down, (with) se - crets I can't

Gtr. 2

let ring

w/Rhy. Fig. 1 (Gtr. 2)

B E5 G

keep. Close your eyes and

Rhy. Fig. 2

* Gtrs. 1 & 3

(end Rhy. Fig. 2)

mf *mp*

* arranged here as one guitar

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

B E5 G B E5 G B E5 G
Gtrs. 2 & 3

sleep, don't wait up for me. Hush now don't you speak _ to me. _

Verse 2:

B E5 G B E5

2. Wrapped_ my hurt_ in you _ and took my shel - ter in that pain..

Gtr. 1

TAB

G B E5 G

The o - pi - ate _ of blame _ is your brok - en heart, _

Gtr. 2

divisi.

Gtr. 1

TAB

B E5 G

heart, _ your heart. _ So now,

TAB

Chorus:
w/Rhy. Fig. 2 (Gtr. 2)
enter Gtr. 4 (Acoustic)

B

E5

G enter piano



Rhy. Fig. 3
Gtrs. 1 & 3

(end Rhy. Fig. 3)



w/Rhy. Fig. 3 (3 times)

B

E5

G

B

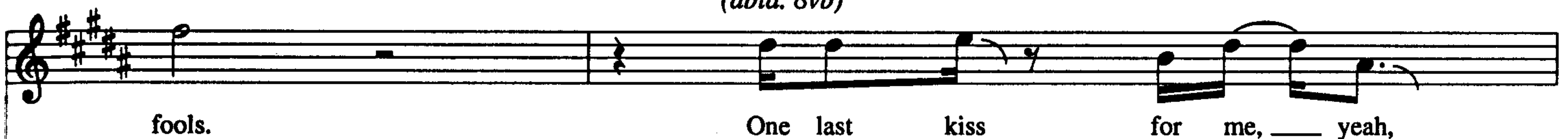
E5



F#7sus

B

(dbld. 8vb)



Gtr. 4 (acoustic & electric)



F#7sus

one last kiss good

w/Lead Fig. 1

Gtr. 4 *G* *Em*

night.

Gtr. 5 *w/dist.*

Gtr. 6 *w/dist. mf*

G *A*

Lead Fig. 1

Gtr. 7 *w/dist.*

pick-up to solo:

G *Em* *G* *A*

mp

w/Rhy. Fill 1

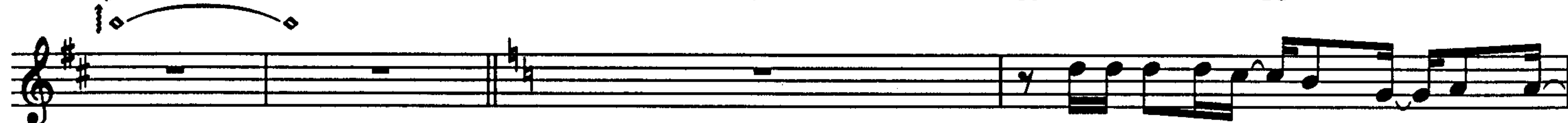
F#sus

A5

C

G5

F5



Rhy. Fig. 4

Gtr. 8 w/dist. (dbld.)

Did-n't want to lose_ you once _ a - gain..

(end Rhy. Fig. 4)



A5

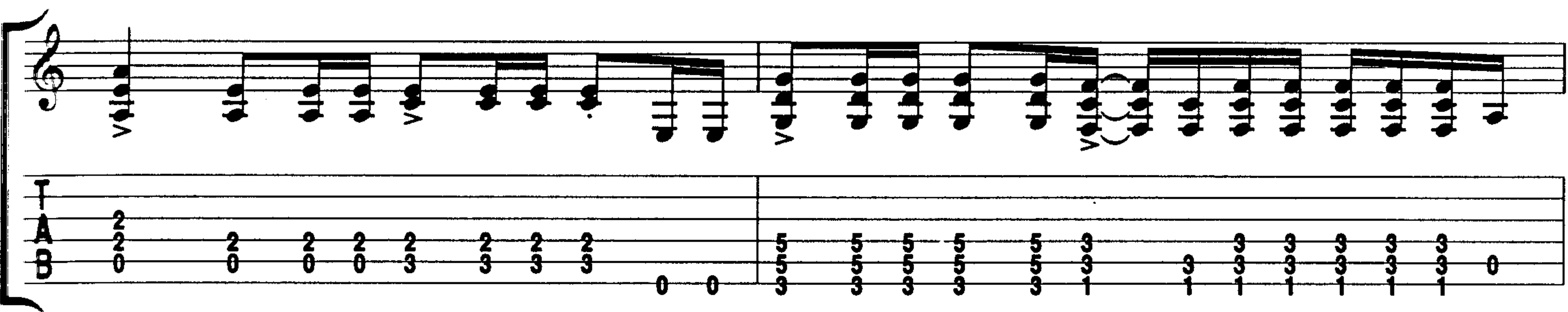
C

G5

F5



Did-n't want to be _____ your friend..



A5

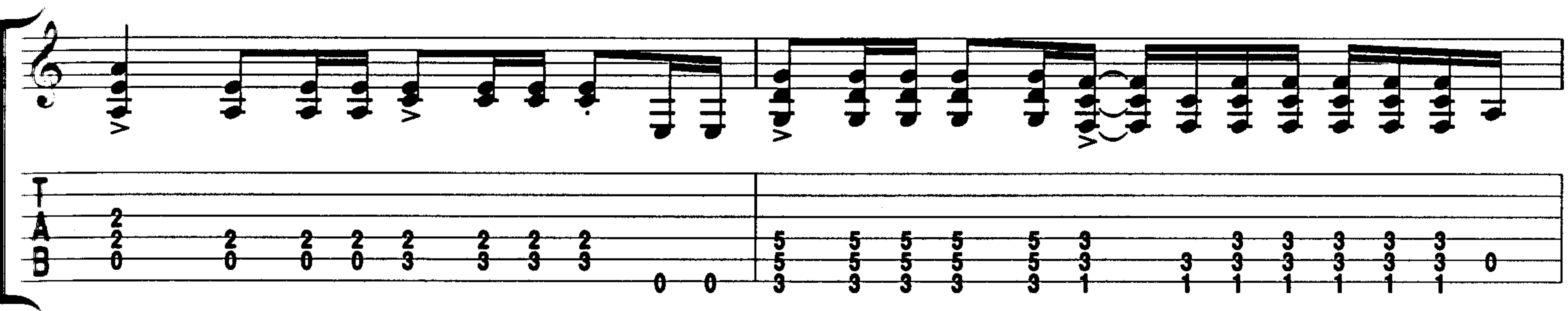
C

G5

F5



Ful - filled a prom - ise made _ of tin, _



Rhy. Fill 1

F#sus

mf let ring



A5 C G5 F5

Crawled back to you.

TAB

2 2 2 2 2 2 2 2 0 0

0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

Chorus:

B5 E5 G5 D/F#

I'm all by my - self (Bkgd. voc:) Close your eyes and

Gtr. 8
Rhy. Fig. 5

TAB

9 9 0 0 2 2 2 0 0 3 3 3 3 3 3 3 3 0 (5) 0 0

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

w/Rhy. Fig. 4 (2 1/2 times)

B5 E5 G5 D/F# B5 E5

as I've al - ways — felt. — I'll be - tray — my - self —
sleep. Don't wait up for me.

G5 D/F# B5 E5

— Hush, now don't to an - y - one, — lost —
you speak.

Guitar Solo:
w/Rhy. Fig. 5 (5 1/2 times)

G5 D/F# B5 E5 G5 D/F#

an - y - one — but you! —

Gtr. 9 w/dist. *f* grad. bend 1/2 (pick scrapes) 1/2 1

TAB

3 3 3 3 3 3 3 3 2 2 0 0 8 8 x 9 x 11(11) (11) (11) x x x 14 14

B5

E5

G5

D/F#

1 A.H. 1/2 3 6 1 1

T (14) 14 13 13 13 13 x 12 14 12 14 12 14 14 12 14 12 14 x 15 (15)

A B

B5

E5

G5

D/F#

hold bend 1/2 hold bend 1 3 1/2 6

T (15) x 15(15) x 15(15) 12 15 12 15 12 14 (14)12 14(12)14 12 14 12 14 12 10 12 10 12/14 x 14 0

A B

* catch 3rd string w/bended note

B5

E5

G5

D/F#

hold bend on 1st string (catch 3rd string and grad. descend) 1 3 3 3

T 14 0 14 (14)14 14 (14)12 12 (15) 12 (15) 15 16 14 12 16 14 12 14 12 12 14 12 14 12 14 10/14 12 14 17

A B

B5

E5

G5

D/F#

B5

E5

grad. bend 2 1/2 1/2 1/2 grad. bend/release 1

T (17) 17 20 20 20 (20) (20) 22 (22) (22) (22) (22) x

A B

w/Rhy. Fig. 4 (2 times)

A5

C

G5

(8va) 3 1 1 1-1/2 3 3 3 grad. release

T 22 15 15 16 14 12 12 14 0 0 12 x x 7 (7) (7) 7 7 7 7 7 (7) 7 7 5 7 5

A B

* manipulate tone here w/toggle switch

G5 F5 A5 C

So let the sad - ness come _ a - gain, _

A.H.
grad. release

1 1 1 1 1

0 12 (12) (12) (12) 12 12 12 12 15 16 17 17 15 17 15

G5 F5 E5 F#5 G5

on that you can _ de - pend _ on _ me, _ yeah.

12 10 12 10 9 10 10 9 9 0 0 9 9 9 7 9 12 7 7 7 5 5

D5 C5 E5 F#5 G5

Un - til the bit - ter, bit - ter end, _ of the world, _ yeah.

divisi

7 7 7 7 5 4 5 5 5 / 7 7 7 4/4 2/5 2/2 4/5 2/4

5 5 5 5 3 2 3 3 3 / 5 5 5

w/Rhy. Fig. 5 (3 1/2 times)

D5/A

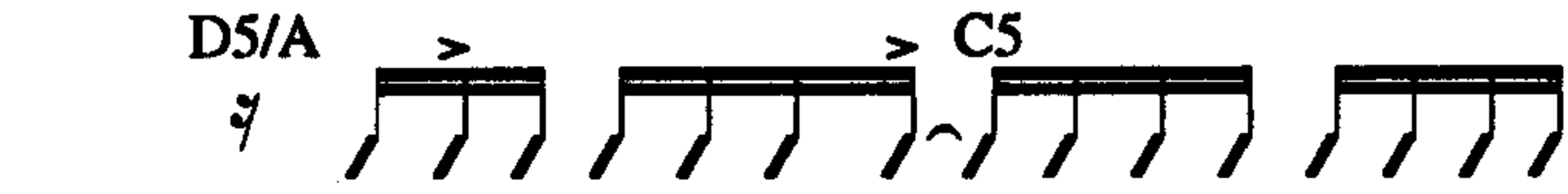
C5

B5

E5

G5

D/F#



(When) God sleeps in bliss. _____

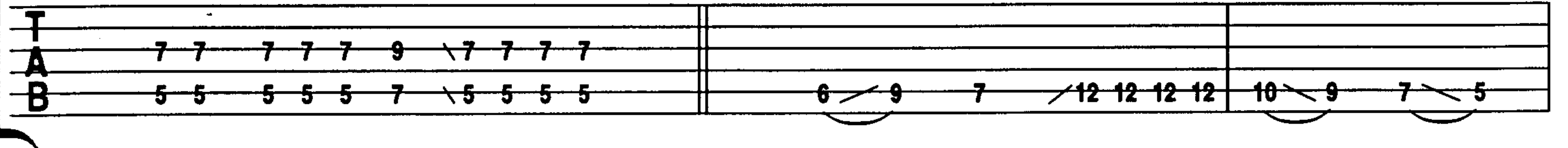
I'm all by _____ my - self, _____

Lead Fig. 2

end Lead Fig. 2



A.H.



w/Lead Fig. 2 (2 1/2 times)

B5

E5

G5

D/F#

B5

E5

G5

D/F#



as _____ I've al - ways felt. _____

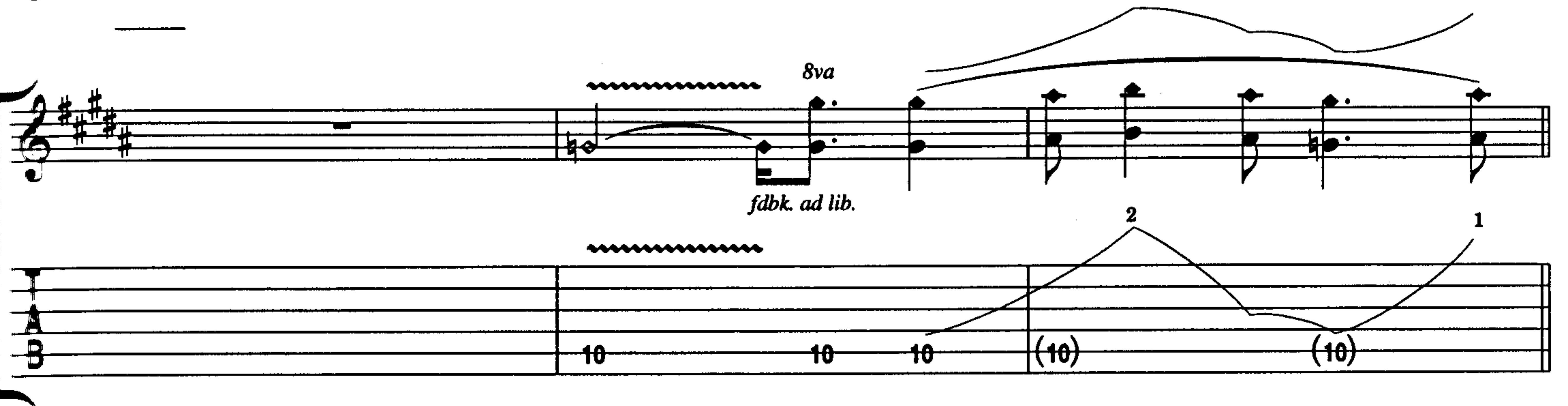
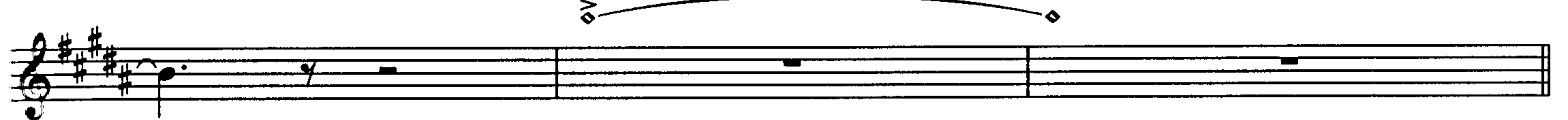
And I'll be - tray _____ my - self _____

to an - y - one..

B5

E5

G5



8va

fdbk. ad lib.

Outro:

w/Rhy. Fig. 1

B

E5

G

B

E5

G



Na, _____ na, na, na, na, na, na, na

na, _____ na, na, na, na, na, na, na, ya.

B

E5

G

B

E5

G

B



Ya, na, na, na, na, na, na, na, na, na, na.

Ya, na, na, na, na, na, na, na, na, na.

Ha.

disarm

words and music by
william corgan

Moderately fast ♩ = 128

Intro: Em Em7 C(9) G D/F# Em
w/cello accomp. enter chime

Gtr. 1 (Acoustic) Rhy. Fig. 1
mf hold

(on repeat) 1. Dis -
(end Rhy. Fig. 1)

TAB

*(Use down strokes thru-out except
on 16th rhythms use down-up)

Verse:

w/Rhy. Fig. 1 (2 3/4 times)

Em7 C(9) G D/F# Em

arm you with a smile — and cut you like — you want — me to. —

Em7 C(9) G D/F# Em

Cut that lit - tle child — in - side of — me and — such — a — part — of — you..

Em7 C(9) G

— Oo, — the — years burn. —

D/A w/chime Em7 C(9)

Oo, — the — years burn! —

TAB

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The kill - er in me _____ is the kill - er in you. —

[illegible][illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a treble clef and a key signature of one sharp (F#). The guitar staff features chords: Em7, D/A, and C. The bass staff includes a tablature (TAB) section with fret numbers (0, 2, 3) and a "hold" instruction. The score is presented in a clean, black-and-white format.

Dis -

w/Rhy. Fig. 1 (3 1/2 times)

arm you with a smile — and leave you like they left — me here — to

whith - er in de - ni - al. The bit - ter - ness — of one — who's left — a - lone. —

Oo, — the years burn. —

Oo, — the years burn, —

burn, — burn. —

[illegible][illegible]

Em D/A D C

What's a boy sup-posed to do? The kill - er in me

TAB

[illegible]

_____ o - ver to you. _____ (The) kill - er in me _____ is the kill - er in you. _____

D Em

(end Rhy. Fig. 2)

T 1 0 1 1 1 1 1 1 3 3 3 3 3 3 3 (0) (0) 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 0

■/Rhy. Fig. 2 (4 times)

_____ I'll send this smile _____ o - ver to you. _____ The kill - er in me _____ is the kill - er in you. _____

C D Em

_____ I'll send this smile _____ o - ver to you. _____ The kill - er in me _____ is the kill - er in you. _____

C D Em

_____ I'll send this smile _____ o - ver to you. _____

C D Em

T 3 3 3 3 3 3 0 (0) 0 0 0 0 0 0 0 3 3 3 3 3 3 0 (0) 0 0 0 0 0 0 0 0 0 (1)

A 2 2 2 2 2 2 0 (0) 0 0 0 0 0 0 0 2 2 2 2 2 2 0 (0) 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 2 0

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Emaj7 **Amaj7**

x x x x

4fr 4fr

4311 4321

**words and music by
william corgan**

Drums

Intro:

2 Gtr. 1 N.C.(E5)

2 Gtr. 1 N.C.(E5)

**T
A
B**

3 7 0 0 0 0 0 0 0 0 0 0 3 7 0 0 0 0 0 0 0 0 0 0

Riff A

Riff A

G5 N.C.(E5) D5 N.C.(E5)

TAB

3 7 0 0 0 0 0 0 0 12 12 12 10 0 0 3 7 0 0 0 0 0 0 0 0 0 7 7 5 0 0

(end Riff A)

w/Riff A (Gtr. 1)
Gtr. 2

G5 N.C.(E5)

D5 N.C.(E5)

G5 N.C.(E5)

D5
N.C.(E5)

Gtr. 2

f *grad. release* *grad. bend*

T
A
B

16 (16) 11-12 14 (14) 12

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Chorus:

N.C.(E5) D5 N.C.(E5) E5 G5 A5

Shot full of di - a - monds

Gtr. 1 Riff C

N.C. E5 G5 A5

and a mil - lion years, —

N.C.(E5) D5 N.C.(E5) E5 G5 A5

the dis - ap - point - ed

G5 A5 E5

dis - ap - pear like they were

geek u.s.a. — 18 — 3
P1027GTX

G5 A5 E5 N.C.(E5)

nev - er here.

(end Riff C)

TAB

5 5 5 5 5 5 7 7 7 7 9 9 7 7 0 0 0 0 0 0 0 0 0 0

Interlude:

w/Riff A (Gtr. 1)

N.C.(E5)

D.S. al Coda

Gtr. 2

f

(8va)

17 15 (15) 17 (17) 12 15 12 14 12 14 15

grad. bend

TAB

17 15 (15) 17 (17) 12 15 12 14 12 14 15

Coda

A5

B5

E5

Gtr. 1 Rhy. Fig. 1 If by chance (end Rhy. Fig. 1)

TAB

7 7 7 7 7 7 9 9 9 9 9 9 9 9 0 0 0 0 0 0 0 0 7 7 7 7

Gtr. 2 and 3

Gtr. 2 *f*

Gtr. 3 *f*

TAB

17 8 17 8 17 8 17 8 17 8 17 8 17 8

14 5 14 5 14 5 14 5 14 5 14 5 14 5

w/Rhy. Fig. 1, Gtr. 1 (2 times)

A5 B5 E5 A5 B5 E5

or cir - cum - stance we should fail, —

*Both gtrs. vib. *Both gtrs. vib. *Both gtrs. vib.

TAB

17	17	16	15	14	17	16	14	14	14	14	14	13	13	13	13
14	(14) 6	14	13	12	11	10	9	7	7	7	7	7	6	6	6

A5 B5 D5

Gtr. 1 don't be so

Gtr. 2

Gtr. 3

*8va

**A.H.

TAB

7	7	7	7	7	7	9	9	9	9	9	9	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
5	5	5	5	5	5	7	7	7	7	7	7	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

TAB

14	13	14	12	15	15	15	15	15	15
7	6	7	9	12	12	12	12	12	12

*Gtr. 3 written one octave lower to facilitate reading.

**A.H. Gtr. 3 only; Pitches: D throughout

Chorus:

w/Riff C (Gtr. 1)

N.C.(E5) D5 N.C.(E5) E5 G5 A5 N.C. E5

sad. loco * Shot full of di - a - monds —

Gtr. 2

Gtr. 3

**

TAB

15	(15)	12	12	15	15	12	15	14	12	14	14	15
12	12	12	12	9	7	9	8	7	5	7	7	7

*Vib. applies to Gtr. 3 only. **Both gtrs. vib.

G5 A5 N.C.(E5) D5 N.C.(E5) E5 G5 A5

and a mil - lion years, — the dis - ap - point - ed

1 1/2 * grad. bends 1 **

TAB

*Vib. applies to gtr. 2 only. **Both gtrs. vib.

G5 A5 E5 G5 A5 (Gtr. 1 out)

dis - ap - pear like they were nev - er

(8va) loco

* 1/2

TAB

*Both gtrs. vib.

Half-time Feel Interlude:

Emaj7 Amaj7

*Gtr. 4

here.

Gtrs. 2 and 3 (Gtrs. 2 and 3 out)

pp

grad. bend 1/2 1 2 3 4 4-1/2

TAB

**Gtr. 5

pp

TAB

*Gtr. 4 clean w/tone knob rolled off; doubled by mellotron.

**Gtr. 5 backwards clean gtr.

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

Emaj7

Amaj7

Gtr. 4

Gtr. 5 Rhy. Fig. 2B

(end Rhy. Fig. 2B)

w/Rhy. Figs. 2A, (Gtr. 4) and 2B, (Gtr. 5) (2 times)

*Two gtrs. arranged for one.

**Both gtrs. vib.

E5

F#5

A5

ex - pelled

from _____

par -

a -

disc. _

**

**Both gtrs. vib. throughout.

E5

I

F#5 A5 E5

can't be - lieve them when they

TAB 4 4 7 7 7 7 6 5 2 2 2 2 2 2

TAB 2 2 5 5 5 5 7 0 0 0 0 0 0

TAB 9 9-11 14 13 8 9

TAB 7 7-9 12 11 6

*Vib. applies to gtr. 3 only.

F#5 A5 D5 N.C.(E5)

say that it's all right.

TAB 4 4 7 7 7 (7) 7 7 0 0

TAB 2 2 5 5 5 (5) 5 5

(Gtrs. 2 and 3 out)

TAB 9 11 11 (11)

TAB 7 9 9 (9)

Gtr. 6

mf f

TAB 12 15 15

Original Feel:
Guitar Solo:
Rhy. Fig. 3

(end Rhy. Fig. 3)

Gtr. 1 E5 G5 A5 D5 E5 G5 A5 D5 E5

TAB (2) 0 0 0 3 0 0 5 0 0 7 7 7 2 (2) 0 0 3 0 0 5 0 0 7 7 7 2

TAB (15) 12 15 12 15 15 12 15 12 12 15 12 12 14 12 15 14 (14) 14 (14) 12 14 12 14 12 14 12 10

w/Rhy. Fig. 3, Gtr. 1 (2 times)

G5 A5 D5 E5 G5 A5 D5 E5

TAB (10) 12 10 12 14 12 14 12 14 14 16 17 (17) (17) 17 15 14

G5 A5 D5 E5 G5 A5 D5 E5

TAB (14) 12 14 14 14 14 14 (14) (14) (12) 14 12 14 16 14 12 14 16 14

Gtr. 1 G5 A5 D5 E5

TAB (2) 0 0 0 3 0 0 5 0 0 7 7 7 2 7 7 7 2 0 0 7 7 7 2

TAB 12 14 16 14 12 14 16 14 14 12 14 16 16 14 12 14 15 14 12 14 15

G5 A5 B5 B \flat 5 A5 G5 F \sharp 5 F5

(8va)

TAB

16 15 14 16 14 13 15 16 14 15 17 15 15 (15) 17 (17) 19 (19) 20 (20) 21 (21) 22 (22) 22

*Bend indicated interval while sliding up neck.

E5 G5 A5 D5 E5

Words can't de - fine what I feel in - side. (end Rhy. Fig. 4)

Rhy. Fig. 4

Gtr. 2

harm. (8va)

*fdbk. (8va)

trem. bar 1 1

3.75 (3.75)

*regeneration fdbk.

loco

1/2

hold

grad. bend 1/2

TAB

(22) 21 19 21 16 19 16 16 (16) (16) 14

Who — needs — them? —

G5 A5 D5

Rhy. Fig. 5

(end Rhy. Fig. 5)

TAB

(2) 2 2 2 2 2 2 5 5 5 5 5 5 7 7 7 7 7 7 12 12 12 12 12 12 12

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5 5 10 10 10 10 10 10 10

harm's. loco (8va) loco

1/2 1/2 1/2 6

TAB

14 15 16 13-13 x 24 24 24 43 43 26 43 43

*Press string against pickups producing harmonic and trem. pick

hold

1/2 1/2

TAB

(14) 12 13 12 13 12 13 13 12 11 12 14 15/16 22 16 22 16 22 17 22 17 22 17

w/Rhy. Fig. 4 (Gtr. 1)

E5 G5 A5 D5 E5

Caught — with this vi - rus of my mind, -

Gtr. 2

harm's. (8va) **fdbk. (8va) fdbk. (8va)

*harm's.

TAB

24 36 17 17 12 11 14 11 12

Gtr. 6

fdbk. **fdbk. (8va) loco trem. bar

1/2 1/2

TAB

11 (11) (11) (11) 14 11 12

*Press string against pickups producing harmonic and trem. pick. **regeneration fdbk.

w/Rhy. Fig. 5 (Gtr. 1)

harm. (15ma)

loco

**fdbk. (15ma)

*harm.

(12) 11 27 27 2 1 0 17

vib. w/bar

(12) (12) (12) (12) 12 14 15 (15)

(Gtr. 6 out)

*Press string against pickups producing harmonic and trem. pick.
 **regeneration fdbk.

w/Rhy. Fig. 5, Gtr. 1 (3 times)

E5 G5 A5 D5

ease of my

Rhy. Fig. 6 (end Rhy. Fig. 6)

Gtrs. 2 and 3

13 13 13 13 12 12 12 12 11 11 11 11 14 14 14 14 10 10 10 10 9 9 9 9 12 12 12 12 10 10 10 10

w/Rhy. Fig. 6, Gtrs. 2 and 3 (2 times)

E5 G5 A5 D5 E5 G5 A5 D5

needs. To my dis - ease of my

E5 G5 A5 D5

needs. _____

Gtr. 1 Rhy. Fig. 7A

Gtrs. 2 and 3 Rhy. Fig. 7B

T																						
A	2	2	2	2	2	2	5	5	5	5	5	5	7	7	7	7	x	x	/12	12	12	12
B	0	0	0	0	0	0	3	3	3	3	3	3	5	5	5	5	x	x	/12	12	12	12

(end Rhy. Fig. 7A)

T																									
A	13	13	13	13	x	x	12	12	12	12	x	x	11	11	11	11	x	x	/14	14	14	14	x	x	
B	11	11	11	11	x	x	10	10	10	10	x	x	9	9	9	9	x	x	/12	12	12	12	12	x	x

(end Rhy. Fig. 7B)

T																				
A	/12	12	12	12	12	0	0	/12	12	12	12	12	0	0						
B	/12	12	12	12	12	0	0	/12	12	12	12	12	0	0						

T																				
A	/14	14	14	14	x	x	/14	14	14	14	x	x	/14	14	14	14	x	x		
B	/12	12	12	12	x	x	/12	12	12	12	x	x	/12	12	12	12	x	x		

w/Rhy. Fig. 5, Gtr. 1 (3 times)
w/Rhy. Fig. 6, Gtrs. 2 and 3 (3 times)

E5 G5 A5 D5 E5 G5

Yeah! _____

Gtr. 6

A.H. A.H. (8va) ---

P.M. - 1

1/2

A.H. A.H. ~~~~~

T																												
A	12	14	12	15	(12)	14	(14)	12	14	12	13	12	14	(14)	12	14	12	15	(12)									
B	12	14	12	15	(12)	14	(14)	12	14	12	13	12	14	(14)	12	14	12	15	(12)									

A.H. pitches: Bb, A

A5 D5 E5 G5

hold

1 15 14 15 14 (14) 14 12 14 12 15 12 (12)

TAB

w/Rhy. Figs. 7A, Gtr. 1 and 7B, Gtrs. 2 and 3

A5 D5 E5 G5

12 15 12 15 12 14 12 14 12 14 16 (16) 12 14 12 12 15 15 12 14 14 14 12 12

TAB

A5 D5

15 17 17 12 12 15 15 12 15 12 14 14 14 12 15 12 12 14 12 15 15

TAB

Half-time Feel

Outro:

⑥
open
E

Gtr. 1

(Gtr. 1 to notation)

Gtrs. 2 and 3

trem. bar 1 2 1-1/2 1

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

TAB

**Gtr. 6

(Gtr. 6 out)

1 15

TAB

*Two gtrs. arranged for one.

**w/echo slapback every 

Gtr. 1

Gtrs. 2 and 3

N.C.(E5) D5 C#5 N.C.(E5) D5 C#5

She real-ly loves to break. _ Her dad says it's o - kay. _ (end Riff D)

Gtr. 1 Riff D

w/Riff D, Gtr. 1 (2 times)

N.C.(E5) D5 C#5 N.C.(E5) D5 C#5

She real - ly loves to break, _ and give it all a - way. _

N.C.(E5) D5 C#5 N.C.(E5) D5 C#5

Her mom says she's a - fraid. _ What more can she mean? _ (Gtr. 6 out)

Gtr. 6

w/Riff D, Gtr. 1 (1st 3 bars only)

N.C.(E5) D5 C#5 N.C.(E5)

She real - ly needs to break _

D5 D#5 E5 D5 D#5

and give her - self a - way. ————— She gave it all a - way. —————
(end Rhy. Fig. 8)

Gtr. 1 Rhy. Fig. 8

TAB

7 7 7 7 8 9 7 7 7 7 7 8 8

0 5 5 0 5 0 5 6 0 0 3 0 0 0 0 0 5 5 0 5 0 5 6

Gtr. 2

TAB

16 15 17 13 14 (14)

grad. bend 1/2 1

Gtr. 3

TAB

16 (16)

A.H. pitch: B

w/Rhy. Fig. 8, Gtr. 1 (2 times)

E5 D5 D#5

She gave it all a - way. —————
(8va)

TAB

1-1/2 17 (17) 15 (15) 17

grad. bend 1/2 1

TAB

16 (16)

A.H. pitch: B

E5 D5 D#5

She made it all the way.

1/2 1

16 (16) 15 17 17 (17) 15 14 15 14 12 14

TAB

A.H.

A.H.

16 (16)

TAB

A.H. pitch: B

E5 D5 D#5 rit. E5

Gtr. 1

9 7 0 0 3 0 0 0 0 7 7 5 0 7 7 5 8 9 9 7 2 0

TAB

Gtr. 2

1/2 1/2 1

(14) 14 (14) 12 14 13 13 (13) 11 9 11 11 (11) 9 (9)

TAB

Gtr. 3

A.H.

A.H.

16 (16) 9 (9)

TAB

with misc. fdbk.

A.H. pitch: E

Verse 2:

Kiss, kiss all of this, the hiss that we had missed
 And understand what can't be understood.
 Sear those thoughts of me alone and unhappy.
 I never liked me anyway.

[illegible][illegible]

Rhy. Fig. 2

* Gtr. 3 w/dist. (dbld.)

B5 G#5 E5

hold ————— hold —————

TAB

(2) (8)

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 2 2

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 0 0

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

* arranged here for one gtr.

** additional low-mix accomp. on acoustic gtr. playing full chords thru-out

1. E5 2. E5 (end Rhy. Fig. 2)

TAB

8/9 8 (1) 8/9 8 (1) 9/10 9 (8/9 8)

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

Verses:

w/Rhy. Fig. 2

B5

G#5

E5

1. Fool e - nough to al - most be it,
 (2.) send a heart to all my dear - ies,

cool e-nough to not quite see it,
 when your life is so, so drear - y,

B5

doomed. —
 dream. —

Pick your pock - et full of sor - row,
 I'm ru - mored to the straight and nar - row,

G#5 E5

(and) run a-way with me to - mor - row,
 while the har - lots of my per - ils,

June. —
 scream. —

We'll try —
 And I —

1. C#5 A5 E5

TAB

(4)

6 6 6 6 6 6 6 6 2 2 2 2 2 2 2 2

6 6 6 6 6 6 6 6 0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0

[illegible][illegible]

w/Lead Fill 1 (*simile*)

F#5 G#5 A5 B5

where our se - crets go. ————— I

T
A
B

(3) (0) (0)

4 4 4 4 6 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4

4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4

2 2 2 2 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

Lead Fill 1
Gtrs. 5 & 6 w/dist.

divisi. mf

T 17/13
A 17/13
B

2. B5 G#5 E5

fail, but when I can.

Rhy. Fig. 3

TAB

(2) 4 4 4 4 4 4 4 4 0 0 (8) 6 6 6 6 6 6 6 6 6 6 2 2

2 2 2 2 2 2 2 2 0 0 4 4 4 4 4 4 4 4 4 4 0 0

w/Lead Fill 2 w/Lead Fill 2

I will

(end Rhy. Fig. 3)

TAB

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

0 0

w/Rhy. Fig. 3 B5 G#5 E5

try to un - der - stand that when I can

I will.

Gtrs. 5 & 6 w/dist. Gtrs. 5 & 6 w/dist.

TAB

18 18 14 17

Lead Fill 2

Gtrs. 5 & 6 w/dist.

TAB

12 12

Guitar Solo:

E5 B5 (5) open A B5 (5) open A

Gtr. 3

Gtr. 4 w/dist. & effects

mf

E5 (5) open A E5 B5 (5) open A

grad. bend $\frac{1}{2}$ *partial A.H.* 1 1

C#5 (5) open A (5) 2fr B E5 (5) open A

1 $\frac{1}{2}$

A5 (6) open E (4) 6fr G# G#5 E5 F#5 E5

grad. bend poco. dim.

Verse 3:
Bsus2

G#m9

E5

3. Moth-er weep . the years _ I'm miss - ing,

all our time can't _ be giv - en

Gtr. 7 (12 string acoustic)

divisi

w/Rhy. Fill 1

back. ____

Bsus2

G#m9

Shut my mouth _ and strike _ the de - mons,

(that) cursed you and _ your rea - sons.

Rhy. Fill 1

12 string over-dub

E E5 E E5

old e-nough _ to al - ways be _ this. Al - ways old, _ I'll al - ways feel _ this.

B5 G#5 E5

No more prom - ise, no _ more sor - row, no _ long - er _ will _ I fol - low. Can

an - y - bod - y hear _ me? _ I just want to be _

w/Rhy. Fig. 3 (1st 3 bars)

w/Lead Fill 3

B5 G#5 E5

me, _ and when I can, _ I will _

A5 B5

try to un - der - stand _

G#5 E5 w/Lead Fill 4

that when I can, I will.

Outro:
w/Rhy. Fig. 1 Gtr. 2
Bsus2 B Bsus2 Bsus2 B Bsus2 C#7sus

w/ad lib. gtr. sound:

Emaj9 start fade

Bsus2 B Bsus2

Bsus2 B Bsus2 C#7sus Emaj9 Fade

Lead Fill 4
Gtrs. 5 & 6

divisi.

spaceboy

words and music by
william corgan

Slow rock ♩=60

Intro:

Fsus2(#4) G5
Gtr. 1 (Acoustic)

G B5

Fsus2(#4) G5

G

B5

mf *let open strings ring thru-out*

TAB

Fsus2(#4) G5 G B5 A5 Cmaj7

TAB

Fsus2(#4) G5 G B5 Fsus2(#4) G5 G B5

Feel it break your bones,

Rhy. Fig. 1

TAB

Fsus2(#4) G5 G B5 A5 Cmaj7

Mis - ter Jones.

(end Rhy. Fig. 1)

TAB

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w/Rhy. Fig. 1

Fsus2(#4) G5 G B5 F#sus2(#4) G5 G B5 F#sus2(#4) G5 G B5A5 Cmaj7

taste _ me _ as _ I bleed _ taste _ my need. And space-boy _ I miss.

enter band

G

Am

Asus2

you, _

spin-ning a - round _ my head...

Chord progression and guitar tablature for the first system. The tablature shows fret numbers for strings T, A, and B across two measures.

Em

Em7

C/E

C

Cmaj7

And an - y - way _ you choose.

Chord progression and guitar tablature for the second system. The tablature shows fret numbers for strings T, A, and B across two measures.

G

D

Em

me _

you'll break in - stead. _

Chord progression and guitar tablature for the third system. The tablature shows fret numbers for strings T, A, and B across two measures.

band tacet

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

F#sus2(#4) G5 G B5 F#sus2(#4) G5 G B5 F#sus2(#4) G5 G B5 A5

Watch _ me. death _ de - fy, _ de - file _ my _

Cmaj7 F#sus2(#4) G5 G B5 F#sus2(#4) G5 G B5

life. I ___ don't need, ___ I don't care. _

enter band

F#sus#4 G5 G B5 C5 G5 B5 C5

___ Please, _ I wan-na go ___ home, _ I wan-na

Rhy. Fig. 2 - - - - -

TAB

w/Rhy. Fig. 2 (6 times)

G5 B5 C5 G5 B5 C5 G5 B5 C5

go _ home, _ I wan-na go _ home, _ I wan-na go _ home, _ 'Cause when a

G5 B5 C5 G5 B5 C5 G5 B5 C5

lov-er aches, _ 'cause when a lov-er breaks. _ I wan-na go _ home, _ I wan-na

Verse:

G F#sus2(#4) Em

go ___ home. ___

TAB

F#sus2(#4) G F#sus2 Em Em7

TAB

Fsus2(#4) Em G C

Space - boy they'll kill _

The first system of music features a vocal line with a melody starting on a whole note, followed by a guitar line with a complex, fast-paced riff. The guitar tablature below the guitar line shows the fret positions for each note, including a (3) in parentheses.

G Am Am7

me be - fore I'm dead and gone. _

The second system continues the musical piece with a vocal line and a guitar line. The guitar line features a series of chords and a melodic line. The guitar tablature shows the fret positions for each note, including a (3) in parentheses.

Em Em7 Em(#5) C Cmaj7

And an - y way _ you choose _

The third system of music includes a vocal line and a guitar line. The guitar line features a series of chords and a melodic line. The guitar tablature shows the fret positions for each note, including a (3) in parentheses.

G D Em F#sus2(#4)

me, it won't be wrong. _

The fourth system of music includes a vocal line and a guitar line. The guitar line features a series of chords and a melodic line. The guitar tablature shows the fret positions for each note, including a (3) in parentheses.

Cmaj7 G D

And an - y way — you choose — me, we won't be - long.

TAB

Fsus2(#4) G

Rhy. Fig. 3 — — — — —

We won't be - long. —

TAB

w/Rhy. Fig. 3 (4 1/2 times)

Fsus2(#4) G F#sus2(#4) G F#sus2(#4)

We won't — be - long, — we won't be - long. —

G F#sus2(#4) G F#sus2(#4)

We won't — be - long, — we won't be - long. —

G F#sus2(#4)

poco rit.

TAB

sweet sweet

words and music by
william corgan

Slow rock ♩ = 64

Intro:

***Gtr. 1**

G C(9) Em G

hold hold

T 12 12 12 12 10 8 8 8 8 0 0 0
A 0 0 0 0 0 0 5 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 9 9 0

*Gtr. 1 is tuned (6) = E (5) = G (4) = D (3) = G (2) = B (1) = E

Gtr. 1

G C(9) Em

hold hold

T 12 12 12 12 10 8 8 8 7 5 7 5
A 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 5 5 0 0 0 0

***Gtr. 2 Rhy. Fig. 1**

(end Rhy. Fig. 1)

hold hold

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

*Gtr. 2 in standard tuning

w/Rhy. Fig. 1 (Gtr. 2)
Rhy. Fig. 2

Gtr. 1

G

T 12 12 12 12 10 8
A 0 0 0 0 0 0
B 0 0 0 0 0 0

C(9) Em

(end Rhy. Fig. 2)

hold

T 8 8 8 8 8 8 8 8 0 0 0 0 7
A 0 0 0 0 0 0 0 0 0 0 0 0 0
B 5 5 5 5 5 5 9 9 9 9 9 9 9

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w/Rhy. Fig. 1 (Gtr. 2) (2 times)
w/Rhy. Fig. 2 (Gtr. 2) sim.

Gtr. 2 Rhy. Fig. 3

(end Rhy. Fig. 3)

hold — — — — — | hold — — — — — | hold — — — — — |

TAB

10 12 10 10 12 10 10 12 10 10 12 10 9 12 9 0 12 0 12 10

Verse 2:

w/Rhy. Fig. 2 (Gtr. 1) *sim.*

w/Rhy. Fig. 3 (Gtr. 2)

107

G7 C(9) Em7

sad, — sad, — sad, — all the sad fac - es drown — in this

G C(9) Em

town. — Where are we go - ing? — Yeah! — And they

Chorus 2:

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

w/Rhy. Fig. 3 (Gtr. 2)

G C(9) Em

all — want you — to Where are we go - ing? — Yeah! — And they
change. —

G C(9) Em

all — want you — to Where are we go - ing? — And they
change. —

Chorus 2 guitar accompaniment (first system)

TAB 12 12 12 12 10 8 3 0 0 5

hold —

TAB 10 12 10 12 10 12 10

(end Rhy. Fig. 2)

harm. harm. harm.

TAB 7 5 0 0 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 0 0 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 0 0 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75

(12) (12) (12) (12) 14

Gtr. 1 and 2

harm. harm. harm.

TAB 7 5 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75

w/Rhy. Fig. 1, Gtrs. 1 and 2 (2 times)

Gtr. 3

harm. harm.

TAB 7 5 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75

11 12 11 14 16 16 (16) 9 10 9 12 14 14 (14)

TAB 7 5 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75 0 0 2.75 2.75 2.75 2.75 2.75 2.75 2.75 2.75

11 11 12 11 14 16 16 9 9 10 9 12 14 14

w/Rhy. Fig. 2 (Gtrs. 1 and 2)

mf

TAB (16) (16) (16) (16) (16) (16) (16) (16) 11 11 11 9 9 9 9 9 9 9 9 14

(Gtr. 3 out)

TAB: 11 11 11 9 9 9 9 9 9 9 9 11 11 11 9 9 9 9 9 9 7

Gtr. 1

fdbk. (8va) (Gtr. 1 out)

TAB: 7 5 (0) (0) (0) (0) 12 (12) (12) (12)

Gtr. 2

fdbk. (Gtr. 2 out)

TAB: 7 5 0 (0) (0) (0) 12 (12) (12) (12)

*depress bar one whole step before striking note, then release

Bass and Drums

Verse 1:
N.C.(D5)

4

1. I _____ hear _____ your win - ter

and I _____ hear _____ your _____ rain.

And I've _____ failed _____ your sum - mer ways. _

And I _____ feel _____ no _____ pain.

Chorus:

D G5 A5 D G5 A5

hear _____ what you _____ want _____ (end Rhy. Fig. 3A)

Gtr. 1 Rhy. Fig. 3A

f

Gtr. 2 Rhy. Fig. 3B

(end Rhy. Fig. 3B)

f

w/Rhy. Figs. 3A, Gtr. 1 and 3B, Gtr. 2 (2 times)

D G5 A5 D G5 A5 D G5 A5 D G5

and I _____ feel _____ that way. _____ I hear _____ what you _____ want _____

D G5 A5 D5 G5 To Coda ⊕

and I feel _____ that way. _____

Gtr. 1

f

Gtr. 2

f

grad. bend 1

fdbk.

(5)

Gtr. 3

T
 A 16
 B 14

[illegible]

The musical notation for the guitar solo in 'Sweet Home Alabama' is presented in two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with some measures featuring a 'V' symbol, likely indicating a vibrato or a specific playing technique. The bottom staff is a guitar tablature (TAB) staff, showing fret numbers (0, 17, 19) and 'X' marks, which correspond to the notes in the musical staff above. The TAB staff is divided into measures by vertical bar lines, matching the structure of the musical staff.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar tablature (TAB) section. The guitar part features a complex melody with many accidentals and a "hold bend" instruction. The TAB section shows fret numbers (21, 19, 0) and fingerings (1, 2).

Dsus2 D5 trem. bar 1
 Gtr. 1 Gtr. 2
 trem. bar harm. 3 1/2 1
 1 2 2-1/2 harm. 2 2-1/2 3
 *fdbk. (8va) 12 15
 hold 1 trem. bar
 3 5 (3 5)
 *regeneration fdbk.
 2-1/2 grad. dive 2-1/2 fdbk.
 1/2 1 1-1/2
 3 3
 5 (5) 4 5 4 2 2 4 2 0 2
 **w/fdbk. (15ma) 1-1/2 fdbk.
 grad. release 1-1/2
 A.H. +
 A.H. +
 (2) 2 (14) (14) (2) 4 5

silverfuck - 14 - 7
P1027GTX

***tap harmonic at indicated fret
while sustaining previous note.**

****fdbk. pitch: D**

① 5fr A

grad. pull up on bar 1-1/2 1-1/2 * trem. bar

A.H. + 3 A.H. + trem. bar **

*fully depress bar allowing 6th string to rattle against pick-ups while vibrating.

⑤ 5fr D

*fdbk. (15ma) fdbk.

**strike with bar still depressed. (Gtr. 2 out)

fdbk. (15ma)

(Gtr. 3 out)

trem. bar

*fdbk. pitch: E

Hi-hat and Bass 8

Verse 2: N.C.(D5)

2. I hear you fade a - way and I

Rhy. Fig. 4 *Gtr. 4

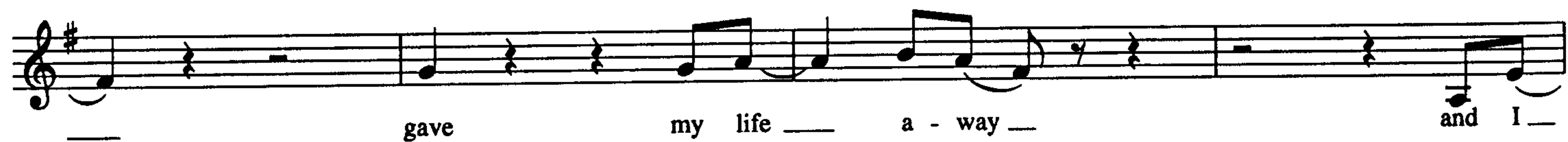
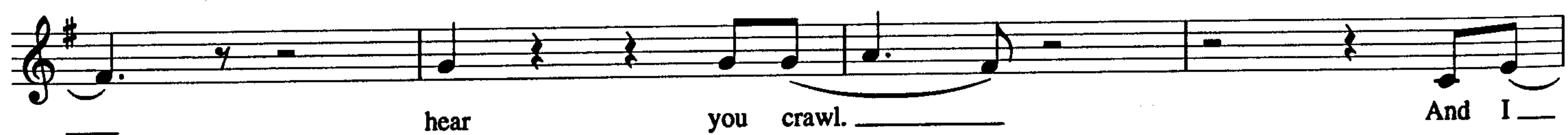
(end Rhy. Fig. 4)

** mp mf trem. bar

TAB 4 5 (5) 7 (7) (7) 9 0

*distorted guitar w/delay
 **crescendo achieved w/volume control

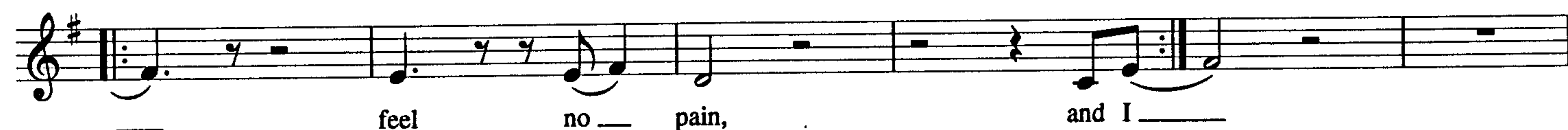
w/Rhy. Fig. 4 simile, Gtr. 4 (2 times)



Gtr. 4

mp *mf* trem. bar

TAB 4 (4) 2 0



Interlude 2:

Rhy. Fig. 5A

(end Rhy. Fig. 5A)

Gtr. 4

⑥ 10fr C *ppp*

⑥ 12fr D

Rhy. Fig. 5B

*Gtrs. 5 and 6

(end Rhy. Fig. 5B)

(Gtrs. 5 and 6 to slashes)

p

TAB 0 7 5 4 (0) 7 5 4 (0) 7 5 4 10 7 7 7 10 7

*clean gtrs. w/delay. Manipulate modulation knob on delay to gradually increase pitch of sustained chords. Gtr. 6 doubles simile.

w/Rhy. Fig. 5, Gtr. 4 (3 times)

D9

Gtrs. 5 and 6

*Gtr. 7 loco

(8va)--- (15ma)---

mp

pick sl.

*clean gtr. w/delay

D5 type2

(Gtrs. 6 to notation)

D9

Gtr. 5

Gtr. 7

(8va)

pick sl.

D5

Gtr. 6

p trem. bar

(Gtr. 6 to slashes)

10 (10) 10 12 14 12

D9

Gtrs. 5 and 6

Rhy. Fig. 6

Gtr. 7

(8va)

pick sl.

D5

(8va)

(8va)

(end Rhy. Fig. 6)

*tap string w/pick

*tap string w/pick

*tap string w/pick

Bridge:
w/Rhy. Fig. 5A Gtr. 4 and 5B simile, Gtrs. 5 and 6 (3 times)
w/Rhy. Fig. 6 simile, Gtr. 7 (4 times)

D9

D5

D9

D5

D9

D5

She was _ my _ lov - er, so sweet. _

And she was _ my an - gel.

What I'd _ re - cov - ered _ of _ me _

I

***Slowly turn modulation knob on delay counterclockwise while chord echoes. Echo continues for 12 bars.**

w/Rhy. Fig. 5B simile, Gtr. 5 (2 times)
w/Rhy. Fig. 6 simile, Gtr. 7 (2 times)

silverfuck - 14 - 11
P1027GTX

D9 D5

to your-self. (1st time only) When you lie

Gtr. 4

p *mf*

TAB 10 (10) (10) 12 (12) (12) x x x

*Gtr. 8

pp *mf* *fdbk.* *fdbk.*

TAB 3 (3) (3) (3) 5 (5)/7 5

*2nd time only

*distorted Gtr. w/delay

w/Rhy. Fig. 5B simile, Gtr. 5 (2 times)
w/Rhy. Fig. 6 simile, Gtr. 7 (2 times)

D9 D5

Lie,

Gtr. 4

1 2 3

TAB 10 (10) (10) (10)

Rhy. Fig. 7 (end Rhy. Fig. 7)

Gtr. 8 *fdbk.*

TAB (5) (5) (5) (5)

w/Rhy. Fig. 7, Gtr. 8 (2 times)

D9

D5

lie.

f

grad. pull up on bar

TAB

10 (10) 0 0 7 5 (7) (5) (7) (5)

*both notes vib.

Gtr. 4

1-1/2

grad. release

1-1/2

(Gtr. 4 and 8 out)

TAB

(7) (5) (7) (5) (7) (5)

Gtr. 5

rit.

(Gtr. 5 out)

TAB

0 10 7 0 0 0

Gtr. 7

pick sl.

(Gtr. 7 out)

TAB

*tap string w/pick

Free Time
Pre-Chorus:

N.C.

*vocals w/echo and backwards reverb

"Bang bang" you're dead, hole in your head. "Bang bang" you're dead, hole in your head.

D.S. al Coda

"Bang bang" you're dead, hole in your head. "Bang bang" you're dead, hole in your head.

Coda

Gtr. 1

musical notation for Gtr. 1 (treble clef, key signature of one sharp) and TAB (6 strings, fret numbers) for the first system. Includes a tremolo bar (1/2) and P.M. (pedal point) markings.

Gtr. 2

musical notation for Gtr. 2 (treble clef, key signature of one sharp) and TAB (6 strings, fret numbers) for the second system. Includes a tremolo bar and fdbk (feedback) markings.

*both notes vib.

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

musical notation for Gtr. 1 (treble clef, key signature of one sharp) and TAB (6 strings, fret numbers) for the third system. Includes P.M. (pedal point) markings.

musical notation for Gtr. 2 (treble clef, key signature of one sharp) and TAB (6 strings, fret numbers) for the fourth system. Includes P.M. (pedal point) markings.

*Gtrs. 1 and 2

D5

Dsus2 D5

Dsus2

musical notation for Gtrs. 1 and 2 (treble clef, key signature of one sharp) and TAB (6 strings, fret numbers) for the fifth system. Includes hold and P.M. markings.

musical notation for Gtrs. 1 and 2 (treble clef, key signature of one sharp) and TAB (6 strings, fret numbers) for the sixth system. Includes rit. (ritardando) and trem. bar markings.

luna

words and music by
william corgan

Slow rock ♩ = 62

Intro: Rhy. Fig. 1
Gtr. 1 (sitar guitar sound)

Verse:
w/Rhy. Fig. 1 (2 times)

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Lead Fill 1

Rhy. Fig. 2
* Gtrs. 2 & 3 *clean tone*

let open strings ring thru-out

* arranged for one gtr.

* arranged for one gtr.

[illegible]

w/Lead Fill 2

chance I'll _ have to take, _ and it's a chance I'll _ have to break..

Lead Fill 2
Gtr. 1

mf 1

T
A
B

5 (5) 3 2 3 2

D5

(end Rhy. Fig. 2)

let open strings ring

1/2

1/2

TAB

Verse: w/Rhy. Fig. 1 (1 3/4 times)
enter mellotron

D E D E D E

2. I go a - long _ just be - cause. I'm la - zy. I go a - long _ to be with you. _

A A6 D E D E D E

And those moon songs _ that you sing _ your bab - y will be the songs _ to see you thru. _

w/Rhy. Fig. 2 simile

w/Lead Fill 1 w/Lead Fill 3

Aadd9 G/A F#sus/A D6/9 Aadd9 G/A F#sus/A

dbld. 8va

I'll hear _ your song _ if you want _ me to, _ I'll sing a - long. _ And it's a

Bm7 G A A7 Bm7 G D5

chance I'll _ have to take, _ and it's a chance I'll _ have to break. _

Lead Fill 3

mf

1/2

TAB

4 (4) 4 5 4 4 4 2 4 2 4 4

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

Lead Fig. 1

N.C. D E

I'm in love with you, — (so in love)

let open strings ring

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

The first system of the musical score. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a whole note chord of D major (D, F#, A) and then continues with a series of eighth notes: D, E, F#, G, A, B, C#, D. The bass line consists of open strings (E, A, D, G) and is marked with 'let open strings ring'. The system ends with a double bar line and a repeat sign.

D E D E

I'm in love with you, — (so in love) I'm in love with you — and

The second system of the musical score. It continues the melody from the first system, with a treble clef and a key signature of two sharps. The melody starts with a whole note chord of D major (D, F#, A) and then continues with a series of eighth notes: D, E, F#, G, A, B, C#, D. The bass line consists of open strings (E, A, D, G) and is marked with 'let open strings ring'. The system ends with a double bar line and a repeat sign.

1. 2. 3. A A

you. — you.

poco rit.

The third system of the musical score. It continues the melody from the second system, with a treble clef and a key signature of two sharps. The melody starts with a whole note chord of D major (D, F#, A) and then continues with a series of eighth notes: D, E, F#, G, A, B, C#, D. The bass line consists of open strings (E, A, D, G) and is marked with 'let open strings ring'. The system ends with a double bar line and a repeat sign.


Lead Fig. 1
Gtr. 1

1. 2. 3.

mp

1/2 1/2 1/2

The fourth system of the musical score. It continues the melody from the third system, with a treble clef and a key signature of two sharps. The melody starts with a whole note chord of D major (D, F#, A) and then continues with a series of eighth notes: D, E, F#, G, A, B, C#, D. The bass line consists of open strings (E, A, D, G) and is marked with 'let open strings ring'. The system ends with a double bar line and a repeat sign.



cherub rock
disarm
geek u.s.a.
hammer
luna
mayonaise
quiet
rocket
silverfuck
soma
spaceboy
sweet sweet
today



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