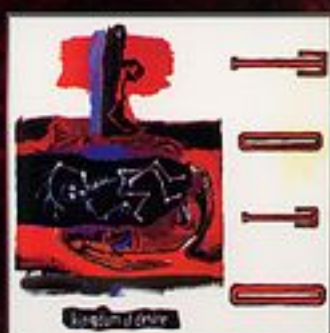


Authentic **GUITAR TAB** Edition  
Includes Complete Solos

# TOTO

## GUITAR ANTHOLOGY SERIES



# TOTO

## GUITAR ANTHOLOGY SERIES

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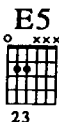
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# AFRICA

Words and Music by  
DAVID PAICH and JEFF PORCARO



Moderately ♩ = 94

Intro:

Gtr. 1 (12-string acoustic)

Drums & Perc.

4

A  
Rhy. Fig. 1

E/G# C#m7

\*Bass gtr. plays note to right of slash.

Verse 1:

B

D#m7

I hear the drums ech-o - ing to-night...

G#m7 B/F# A/E E/F#

— but she hears on - ly whis - pers of some qui - et con - ver - sa -

T  
A  
B

4 4 4 6 4 4 4 4 4 4 5 4 2 2 2 2 2 1 0 2

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

G#m7 A E/G# C#m7 B D#m7

tion. She's com - ing in, twelve - thir - ty - flight..

Rhy. Fig. 2

T  
A  
B

5 4 5 4 0 0 0 4 4 6 4 2 3 4 6

6 6 2 4 4 6 4 4 4

G#m7 B/F# A/E E/F#

— Moon - lit wings re - flect the stars that guide me toward sal -

P.M. - - - - -

T  
A  
B

4 4 4 6 4 4 4 4 2 2 2 0 0 1 1 2

6 4 4 6 4 4 4 4 2 2 2 1 1 2



G#m7                      A                      E/G# C#m7    B                      D#m7

va - tion. I stopped an old man a - long the way,

end Rhy. Fig. 2

T                      5                      5 4                      2                      0 0                      4 4 4 6 4                      x 4                      3 3

A                      4                      x 4                      2                      2                      4 4 4 6 4                      x 4                      4 4

B                      4                      x 4                      2                      2                      6 4 4 6 4                      x 6                      6 6

G#m7                      B/F#                      A/E                      E/F#

hop-in' to find some old for-got - ten words or an - cient

T                      4 4                      4 4 6 4                      4 4 5 4                      2                      2 0                      2                      0                      0 0

A                      4 4                      4 4 6 4                      4 4 6 4                      2                      2 0                      2                      0                      0 0

B                      6 6                      4 4 6 4                      4 4 6 4                      2                      2 0                      2                      2 2                      2 2

G#m7                      A                      E/G# C#m7    B                      D#m7

mel - o - dies. He turned to me as if to say,

Rhy. Fig. 3

T                      5                      4 6 4                      5 4 0                      0                      0 0                      4 4 4                      3 3 3 3

A                      1                      2                      0 0                      4 4 4                      4 4 4 4

B                      2                      6                      0 0                      4 4                      6 6 6 6

G#m7

A

E/G# C#m7

"Hur-ry, boy, it's wait-ing there for you."

Chorus:

F#m

Dsus2

It's gon-na take a lot to drag me a-way

end Rhy. Fig. 3

Rhy. Fig. 4

from you.

There's noth-ing that a hun-dred men or more

A

E(9)

F#m

D<sup>6</sup><sub>9</sub>

A E F#m D

— could ev - er do. — I bless the rains — down in Af -

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

A E F#m/E E F#m Dsus2

ri - ca. — Gon - na take some time — to do — the

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

(A) Riff A Gtr. 2

③ 4fr. C# E5 ⑥ 2fr. F# 4fr. G#

things we nev - er had. — Mmm, end Rhy. Fig. 4

T 0 2 0 0 0 0 0 0 2 2 x 5  
A 2 2 1 1 1 1 2 2 2 2 x 4  
B 0 0 x x x 2 4 4 x x 2  
0 0 0 0 0 2 2 x 4

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

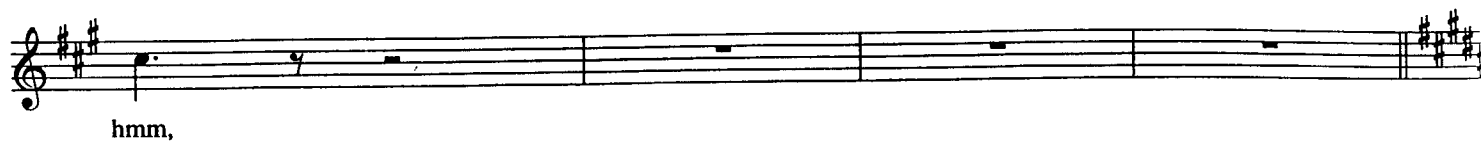
⑥  
5fr.  
A

(E/G# C#m7)

A

E/G# C#m7

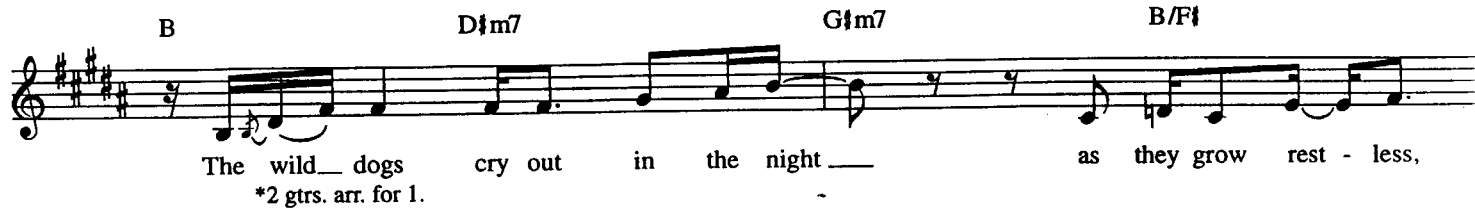
— end Riff A



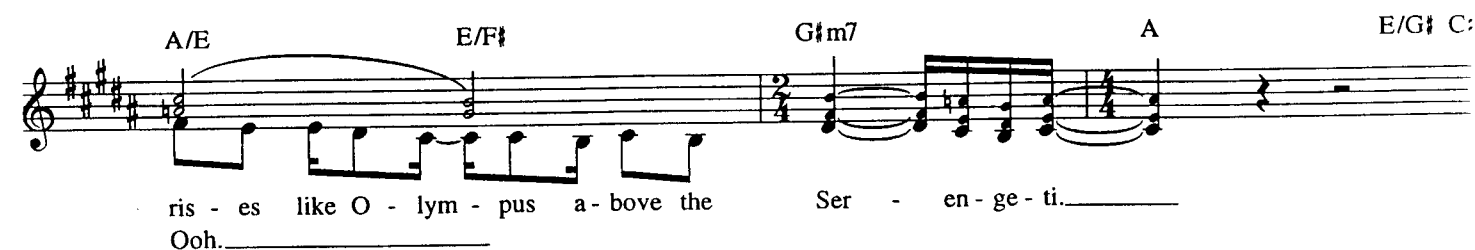
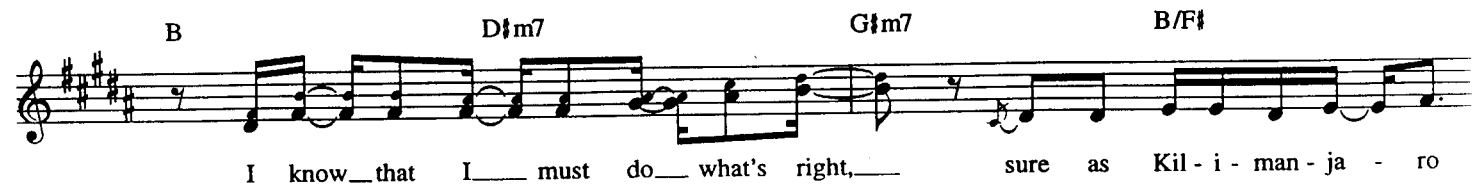
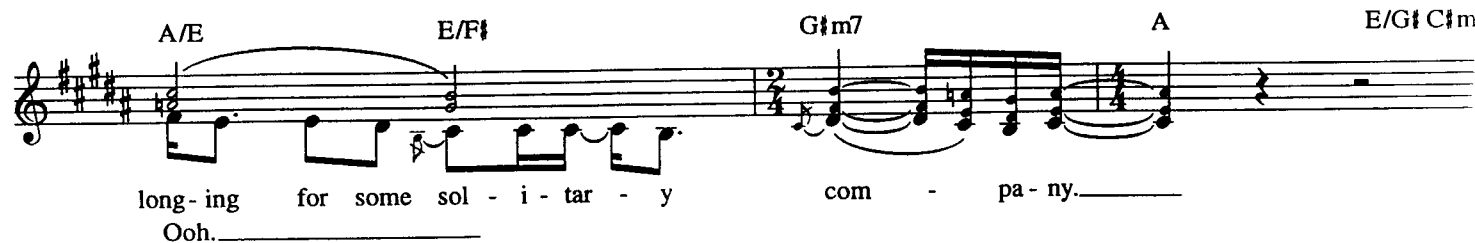
hmm,

Verse 2:

w/Rhy. Fig. 2 (\*Gtr. 1) 2 times



\*2 gtrs. arr. for 1.

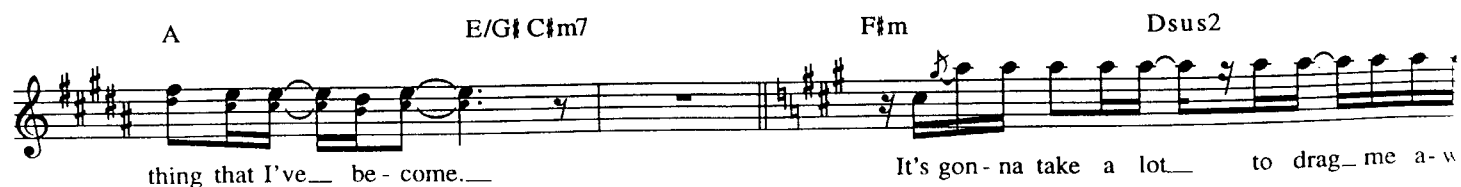


w/Rhy. Fig. 3 (Gtr. 1)



Chorus:

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



A E(9) F#m D<sup>6</sup><sub>9</sub>

from you. There's noth - ing that a hun - dred men or more

A E F#m D

could ev - er do. I bless the rains down in Af -

A E F#m/E E F#m Dsus2

ri - ca. Gon - na take some time to do the

w/Riff A (Gtr. 2)  
A C#m7 E F#m E/G#

things we nev - er had. Mmm,

A E/G# C#m7 A E/G# C#m7

hmm,

*Instrumental Solo:*  
w/Rhy. Fig. 2 (Gtr. 1) simile

B D#m7 G#m7 B/F# A/E E/F# G#m7

w/Rhy. Fig. 3 (Gtr. 1) simile

A E/G# C#m7 B D#m7 G#m7 A E/G# C#m7

Hur - ry boy, she's wait - in' there for you.

*Chorus:*  
w/Rhy. Fig. 4 (Gtr. 1) 1st 4 bars only

F#m7 D A E

It's gon-na take a lot\_\_ to drag\_ me a - way\_\_ from you\_\_

Gtr. 2

T  
A  
B

6 7 7/9

F#m D A D

There's noth-ing that a hun-dred men\_\_ or more\_\_ could ev - er do.\_\_

T  
A  
B

7 6 7 9

w/Rhy. Fig. 4 (Gtr. 1) 1st 4 bars only

F#m D A E

I bless the rains\_\_\_\_\_ down in Af - ri - ca\_\_

\*1st time only

T  
A  
B

7 6 7 6 4 6

\*Lead vocal ad lib. on repeat.



F#m D A E

I bless the rains down in Af - ri - ca.

TAB

w/Rhy. Fig. 4 (Gtr. 1) last 5 bars only

D A E

I bless the rains down in Af - ri - ca. I'm gon - na take it now.

w/Riff A (Gtr. 2)

F#m

I'm gon - na take some time to do the things we nev - er have.

Outro:

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

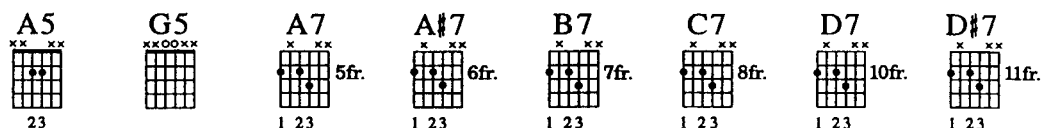
Repeat & fade

E F#m E/G# A E/G# C#m7 A E/G# C#m7

Ooo.

# ANIMAL

Words and Music by  
DAVID PAICH and JEAN-MICHEL BYRON



Moderately ♩ = 106 (♩ = ♩♩)

Intro:

Gtr. 1 (Acoustic)

A5 G5

\*Gtr. 3 (Electric) *mf*

Gtr. 2 (Electric)

*mf* w/trem. bar P.M. until change

\*w/distortion.

N.C. (Em)

Riff A

Gtr. 2

(F#m)

F#m7 B5/F# F#m7 N.C. (F#m)

Gtr. 1

Gtr. 2

end Riff A

Gtr. 2

Spoken: Ow!

w/Riff A (Gtr. 2)

(Em) Em7 A5/E Em7 N.C. (Em) (F#m) F#m7 B5/F# F#m7

Gtr. 1

T  
A  
B

Verse 1:

w/Riff A (Gtr. 2)

\*Em Em(maj7) Em7 Em6 F#m F#m(maj7)

I've nev - er felt\_ like this\_ with some - one, I nev - er knew\_ I could feel this way at all\_

\*Keybd. harmony.

F#m7 F#m6 Em Em(maj7) Em7 Em6

Pre - des - ti - na - tion by\_ ap - point - ment, sto - ry -

Gtr. 2  
Riff B

T  
A  
B

F#m F#m(maj7) F#m7 F#m6

book re - al - i - ties\_ are com - ing true\_

T  
A  
B

G#m G#m(maj7) G#m7 G#m6

I was scared;\_ you looked so help - less,\_ lust was

TAB

4 7 4 6 x 4 6 4 6 (4) 6 6 6 5

G/A A/B N.C. w/Riff A (Gtr. 2) Em Em(maj7)

dressed in good dis - guise.\_ I took you home\_ to meet my moth-

end Riff B

w/o P.M. P.M.

TAB

5 4 5 4 5 6 5 4 7 7 6 7 7 6 7 3 0

Em7 Em6 F#m F#m(maj7) F#m7 F#m6

er. Just like me, she fell straight in love\_ with you.\_

w/Riff B (Gtr. 2)

Em Em(maj7) Em7 Em6

You took me to\_ your own\_ a - part - ment. Was it me,\_

F#m F#m(maj7) F#m7 F#m6

\_ or does the night do things\_ to you?\_

G#m

G#m(maj7)

G#m7

G#m6

G/A

A/B

You read from Ve - nus\_ and A - don - is.

Hon - ey, how\_

could I re - sist?

## Chorus:

E

E7 A/E E7

Said come on, ba - by,

we've got to - night...

Gtr. 3

\*Gtr. 3

hold - - 4

P.M. - - - - -

15

10

9

12

10

8

9

\*2 gtrs. arr. for 1.

C#m7

No one los - es when\_ two ti - gers fight...

1/4

1/4

F#m7

C#m7

E7

A/E E7

I'll lift you up\_

and nev - er let\_ you down...

P.M. - - - - -

A/E E7 C#m7 F/C#

I'll be the jest - er, babe, and you'll be the crown.

P.M. -----

T  
A  
B

2 4 4 5 4 2 4

6 6 4 6 4 6 4 6

6 6 4 6 4 6 4 6

C#m7

B7

We're in - stinc - tive - ly im - pul - sive;

Riff C

P.M.

TAB

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

A7

G7

B7

a - we're an - i - mal.

T  
A  
B

2 5 2 2 5 2 5 2 5

1 2 5 2 3 4 3 0 1 2



*Instrumental:*  
w/Riff A (Gtr. 2)

N.C.      G7sus      G#7sus      A7sus      A#7sus      \* Em      Em(maj7)      Em7      Em6

end Riff C

\*Played by keybds.

*Verse 2:*  
w/Riff A (Gtr. 2)

F#m      F#m(maj7)      F#m7      F#m6      Em      Em(maj7)

A bod - y like yours should be ar - rest -

Em7      Em6      F#m      F#m(maj7)

ed. Hon - ey, I should be locked up in a cage.

w/Riff B (Gtr. 2) simile

F#m7      F#m6      Em      Em(maj7)

We are flesh, we are car - nal, we are hu -

Em7      Em6      F#m      F#m(maj7)      F#m7      F#m6

man. Oh, we've got de - sires we can't con - tain.

G#m      G#m(maj7)      G#m7      G#m6      G/A      A/B

Smoke a - larm is go - ing off a - gain. I guess I'm gon - na have to cool you down.

*Chorus:*  
E7 A/E E7

Said come on, ba - by, we've got to - night...

Gtr. 3 Rhy. Fig. 1

1 1/2

9 (9) 10 9 12 10 8 9 9

Gtr. 2 Riff D

P.M. -----

0 2 4 5 4 5 2

C#m7 F#C#

No one los - es when two ti - gers fight...

P.M. -----

2 2 4 2 5 4 2 4 6 6 4 6 4 6

0 2 4 5 4 5 2

w/Riff D (Gtr. 2)

C#m7                      E7                      A/B    E7

—                      You\_ be fi - re, —                      I'll be the ice. —

semi-harm. 1/2

T  
A  
B

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

end Riff D

T  
A  
B

C#m7                      F#C#    C#m7

—                      So come on, ba - by, melt\_ me, ooh, —                      so nice. —

P.M. ———— |                      P.M. ———— |

T  
A  
B

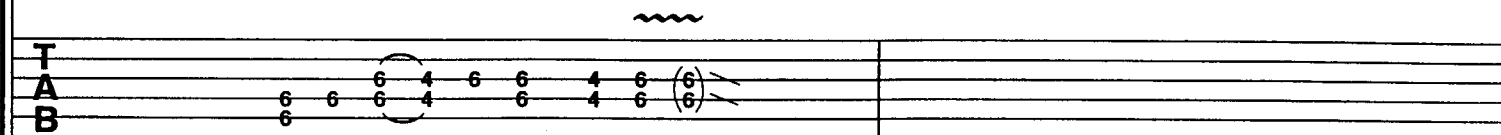
2 4 2 4 2 5 2 4 0 2 4                      6 6 4 4 6 4 6 5 6

w/Riff C (Gtr. 3)  
B7



In - stinc - tive - ly\_\_ im - pul - sive,  
end Rhy. Fig.1

Gtr. 4



A7

G7

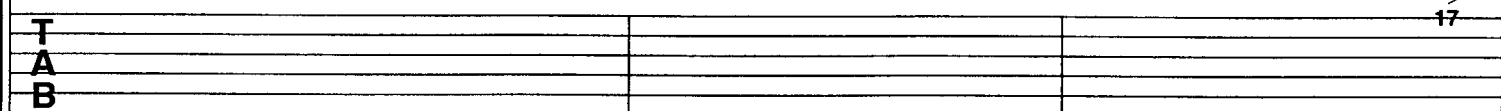
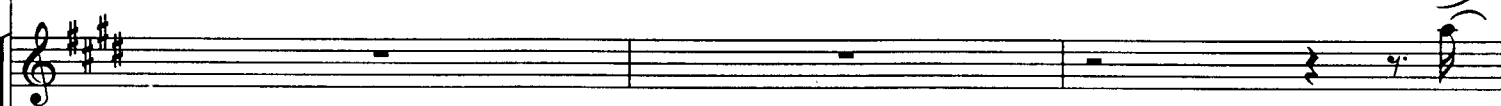
B7

G7sus G#7sus A7sus A#7sus



we're an - i - mal,\_\_\_\_\_ yeah,\_\_\_\_\_ yeah.\_\_\_\_

8va --

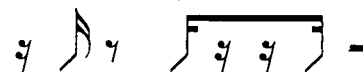


Gtr. 3

A7

A#7

B7

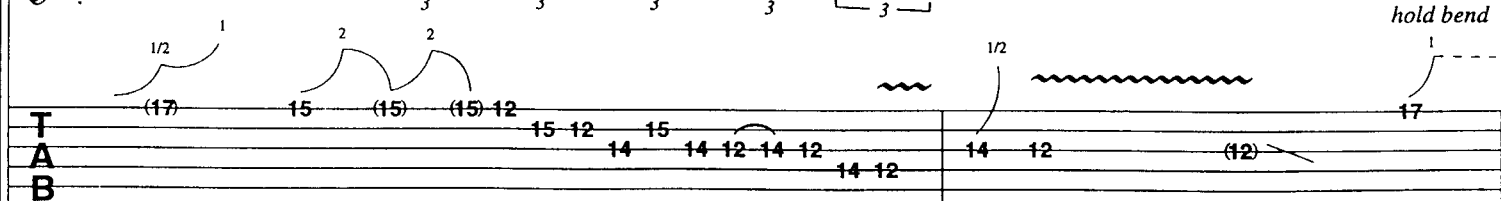


(8va)-----



8va -----

hold bend



The image shows a musical score for a piece titled "The Girl on the Train". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes, with the first note marked "trem. bar". The second measure contains a triplet of eighth notes, with the first note marked "hold". The third measure contains a triplet of eighth notes, with the first note marked "hold". The fourth measure contains a triplet of eighth notes, with the first note marked "hold". The fifth measure contains a triplet of eighth notes, with the first note marked "hold". The sixth measure contains a triplet of eighth notes, with the first note marked "hold". The seventh measure contains a triplet of eighth notes, with the first note marked "hold". The eighth measure contains a triplet of eighth notes, with the first note marked "hold". The ninth measure contains a triplet of eighth notes, with the first note marked "hold". The tenth measure contains a triplet of eighth notes, with the first note marked "hold". The eleventh measure contains a triplet of eighth notes, with the first note marked "hold". The twelfth measure contains a triplet of eighth notes, with the first note marked "hold". The thirteenth measure contains a triplet of eighth notes, with the first note marked "hold". The fourteenth measure contains a triplet of eighth notes, with the first note marked "hold". The fifteenth measure contains a triplet of eighth notes, with the first note marked "hold". The sixteenth measure contains a triplet of eighth notes, with the first note marked "hold". The seventeenth measure contains a triplet of eighth notes, with the first note marked "hold". The eighteenth measure contains a triplet of eighth notes, with the first note marked "hold". The nineteenth measure contains a triplet of eighth notes, with the first note marked "hold". The twentieth measure contains a triplet of eighth notes, with the first note marked "hold". The score ends with a double bar line.

w/Riff C (Gtr. 3)

B7

8va -

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

trem. bar 3 3 3

1 1

9 11 16 18 16 17 19 20 20 16 16 19 19 19

T  
A  
B

A7

(8va) -

G7

8va -

B7

1/2

19 18 20 17 19 19 17 (17) 15 13 12 15 13 15 12

A.H. - A.H.

T  
A  
B

G7sus

G#7sus

A7sus

A#7sus

(Em7)

hold 3 3 3 3

1 1/2 1/2

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

T  
A  
B

Oh, -

Verse 3:

w/Riff B (Gtr. 2)

N.C. (Em)

F#m7

B5

F#m7

ba - by. Some girls may turn

Gtr. 1

2 4 2 2 4 2

T  
A  
B



(F#m)

my head, but on - ly you be lead - in'

G#m G#m(maj7) G#m7 G#m6

me on. When we touch, it's so ex - plo - sive. It seems my

G/A A/B

life's been lead - ing to this. Yeah! Come on, ba -

hold - - - -

T A B

4 3 2 x

### Chorus:

w/Rhy. Fig. 1 (Gtr. 2) simile & Riff D (Gtr. 2) 2 times

E7 A/E E7

by, we've got to - night. No one los -

C#m7 F#C# C#m7 E7 A/E E7

es when two ti - gers fight. You be fi - re, I'll be the ice.

Gtr. 4

es when two ti - gers fight. You be fi - re, I'll be the ice.

T A B

12 9 12 11 9 (9)

C#m7 F#C# C#m7

So come on, ba - by, melt me, ooh, so nice...

w/Riff C (Gtr. 3)  
B7

Is it rhy - thm, is it mag - ic?

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

A7 G7 B7

We're an - i - mals. Woah!\_

Guitar Solo 2:  
w/Riff D (Gtr. 2) 3 times

G7sus G#7sus A7sus A#7sus E7

Hey!\_

\*Gtr. 3

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

\*2 gtrs. arr. for 1.

C#m7

F#C# C#m7

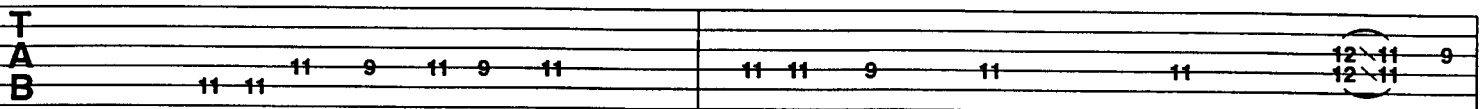


My, my, my, my, my, my, my, my, my, my, oh..



P.M. -----|

P.M. -----|



E7

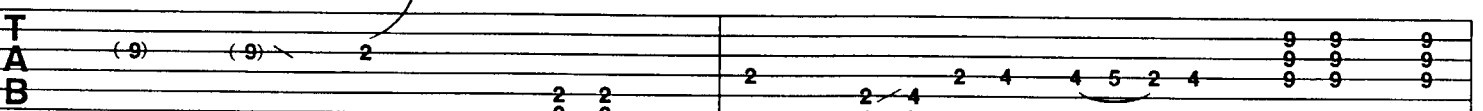


Yi! \_\_\_\_\_

Da da dee da da



P.M. -----|



C#m7

F#C#

C#m7



de da dum bee da dum.

Bo be da dum be da dum be da dum be da dum..

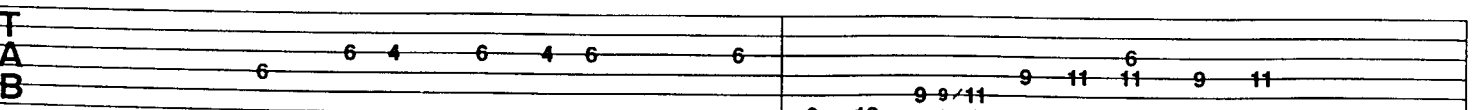


P.M. -----|

Gtr. 3

P.M. - ,

Gtr. 4



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 tablature (TAB) section. The key signature is C#m7. The guitar parts are labeled Gtr. 4 and Gtr. 3. The TAB section shows fret numbers and chord diagrams for the guitar parts. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp (F#).

# CARMEN

Words and Music by  
DAVID PAICH and JEFF PORCARO

Moderately fast ♩ = 153

Intro: \*E5 Em7 D/G G Bm7 D Em Em7 D/G G

Riff A

Gtr. 1

*f*

A.H. P.M. A.H.

TAB

2 2 0 3 x 5 5 2 2 5 5 2 2 5 2 2 0 3 5

\*Chords derived from combined tonality throughout song.

Bm7 G Em Em7 D/G G Bm7 D Em

semi-harm A.H. P.M.

TAB

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

Verse:

Em7 D/G G Bm7 D Em Asus2

1. Last night she  
2. See additional lyrics

A.H. P.M.

*p* *cresc.*

TAB

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

0 0 2 2 0

†Chord is synth. part arr. for gtr.

E/A Am D/C

ran a - way. (Left a let - ter by the tel - e - phone.)

*f* P.M. -----

TAB (0 0 2 2 2 0) 0 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Asus2 E/A Am D/C

She did - n't take the time to say good - bye.

*p* *cresc.* *f* P.M. -----

TAB 0 0 2 2 2 0 (0 0 2 2 2 0) 0 2 3 3 3 3 3 3 3 3

Substitute w/Fill 2 (Gtr. 1) Verse 2 Asus2 E/A Am

He knows he has to find her.

Fill 3 -----

*p* *f* P.M. -----

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

Fill 2 Gtr. 1

(P.M.) P.M. ----- semi-harm -----

TAB 5 4 5 5 3 3 3 5



D/C

Substitute w/Fill 3 (Gtr. 1) Verse 2

Asus2

(Find a way to make her come back\_\_ home.)\_\_ She stretched her wings\_\_

*p* *cresc.*

T  
A  
B

3 3 3 3 3 3 3 3 4 4 5 5

E/A

Am

D/C

Substitute w/Fill 4 (Gtr. 1) Verse 2

\_\_ and learned\_\_ to fly.\_\_\_\_ Car -

*f* *P.M.* *trem. bar*

T  
A  
B

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

Chorus:  
w/Riff A (Gtr. 1) 3 1/2 times, simile

E5 Em7 D/G G Bm7 D Em Em7 D/G G

men, Car - men, don't you care\_\_ for me?\_\_\_\_\_

Fill 4  
Gtr. 1

*trem. bar*

T  
A  
B

3 5 5 (5)

men, don't you care for me? \_\_\_\_\_

*Interlude 1:*

Interlude 1:

D5 Csus2/D Gm/D Dm7 C/E

*p* *\*cresc.* *f*

T 15 (15) 3 (3) 3 1 0  
A 0 (0) 5 (5) 3 2 1  
B 0 (0) 5 (5) 3 2 0

\*Volume swell.

[illegible]

**Fill 1**  
**Gtr. 1**

(P.M.) - - - - |

**T**  
**A**  
**B**

5 2 2 5 5 7 7 7

## Synth Solo:

B $\flat$ /F Fm B $\flat$ /F Bm F $\sharp$ /B

T  
A  
B

Bm7 E/D D A

T  
A  
B

G/D Verse 3:  
Asus2

He

T  
A  
B

E/A Am D/C

has to find her. (I real - ly miss that girl.)

T  
A  
B

Asus2

E/A Am

D/C

He steals in - to the night.

P.M.

Asus2

E/A Am

He'll go mad with - out her.

(I'm so

Chorus:

w/Riff A (Gtr. 1) 3 times, simile

E5 Em7 D/G G

D/C

mad a - bout her.) Car - men

Car -

(8va)

trem. bar

harm.

P.M.

Bm7 D Em Em7 D/G G Bm7 D Em

men, don't you care for me? Car -

Em7 D/G G Bm7 D Em Em7 D/G G

men, Car - men, don't you care, Car - men, don't you care for me?

A.H. - - -

T  
A  
B

2 2 0 3 5

N.C.

N.C.

*Interlude 2:  
w/Fill 5 (Gtr. 1)*

\*Gtr. 2  
Bass Riff A

w/bar f

T  
A  
B

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

\*Bass gtr. arr. for gtr.

Fill 5  
Gtr. 1

trem. bar

T  
A  
B (5)

w/Bass Riff A (Gtr. 2) 6 1/2 times

E5 Em7 D/G G

Rhy. Fig. 1

2

Gtr. 1

Bm7 D Em

Play 4 times

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

Em7 D/G G

w/Rhy. Fill 1 (Gtr. 2)

Bm7 D Em

Car -

(8va)

f w/trem. bar

\*Scoops w/trem. bar.

Chorus:

w/Riff A (Gtr. 1) 3 1/2 times, simile

Em7 D/G G Bm7 D Em Em7 D/G G

men,

Car - men, don't you care for me?

Rhy. Fill 1  
Gtrs. 1 & 2

Bm7 D Em Em7 D/G G Bm7 D Em

Car - men, Car - men, Car - men, don't you care, Car -

3

1

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

Em7 D/G G w/Rhy. Fill 1 (Gtrs. 1 & 2) N.C. w/Riff A (Gtr. 1) 2 times, simile E5 Em7 D/G G

men, don't you care for me? Car - men, Car -

3 3 3 3

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

Bm7 D Em Em7 D/G G Bm7 D Em

men, don't you care, Car - men, don't you care for me?

Outro: w/Rhy. Fill 1 (Gtrs. 1 & 2) N.C. w/Riff A (Gtr. 1) 3 1/2 times, simile E5 Em7 D/G G Bm7 D Em

1/2 1

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

Em7 D/G G Bm7 D Em Em7 D/G G

hold bend - - - - 1  
1/2

3 3 3

1

T  
A  
B

14 14 12 14 12 15 15 13 12 15 13 12 14 12 14 (14) 12 14 12

Bm7 D Em Em7 D/G G

T  
A  
B

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

N.C.  
Gtrs. 1, 2 & 3

\*Gtr. 3 only

trem. bar

Keybd.







T  
A  
B

0 2 0 2 4 0 (0) 15 14 12 15 15 12 0 2 3

\*Gtrs. 1 & 2 tacet.

Verse 2:  
He calls but there's no answer.  
Operator, ring it one more time.  
He thinks of her and shuts his eyes.  
She wears the ring he gave her.  
Something magic and it once was mine.  
Will she be thinking of him tonight?  
(To Chorus:)



**Em/B**  7fr. **B**  7fr. **Bmaj7**  7fr. **Bm7**  7fr. **E/B**  4fr. **E/B<sup>type2</sup>**  7fr.

\*Gtr. 1      Em/B      B      Em/B      B  
†Gtr. 2      ◇      ◇      ◇      ◇

*mf* Riff A

*mf*

Organ org. for str. throat

Em/B	Bmaj7	Em/B	1. Bmaj7	2. Bmaj7
◇	◇	◇	◇	◇

Bm7

Riff B

*f*

E/B

5 7 5 7 5 7 5 7 4 5 5 5 5 7 5 7 5 7

[illegible]



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

Hey, I'm out on the run. Got some  
I'm so sor - ry what I've done and I'll

end Rhy. Fig. 1

1

T  
A  
B

5 7 5 7 4 5 5

E/B Em7

heat, got a gun. If they don't find me soon,  
say it not in fun when I tell you that there's

A Gmaj7 Bm7

it' - ll be damn pit y  
no one left in side me.

\*Chorus: G D/F#

So, it's good-bye, girl, good - bye,

Fill 1

P.M.

5 7 5 7 5 7 2 0 2 0 2 4 2 6 7 6 10 6 7 7 7

\*Chord symbols reflect overall harmony.

A A# Bm7

— girl, girl, good - bye. \_\_\_\_\_ It's so

P.M. -----

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

5 7 5 7 5 7 5 7 4 5 5

G D/A A/B N.C. (Em7)

hard to see the truth with the sun in your eyes. \_\_\_\_\_

T 8 8 10 8 7 (7) (7) 5  
A 7 7 7 7 7 (7) (7) 5  
B 7 7 7 7 7 (7) (7) 6

5 7 5 7 5 7

D/F# G D/F# A A#

Good - bye, girl, good - bye, girl, girl, good - bye. \_\_\_\_\_

T 8 8 10 8 7 (7) (7) 5 6  
A 7 7 7 7 7 (7) (7) 5 6  
B 5 7 5 7 4 (7) (7) 6 7

N.C.(Bm7) C5 G5 A5

Must be in the way\_ that you cry\_

P.M. ----- 4

T  
A  
B

5 7 5 7 5 7 5 7 5 7 4 5 5 5 0 2 0 0 3 0

N.C.(Bm7) C5 G5 A5

Must be in the way\_ that you cry\_

P.M. ----- 4

T  
A  
B

5 7 5 7 5 7 5 7 5 7 4 5 5 5 0 2 0 0 3 0

N.C.(Bm7) C5 G5 A5

Must be in the way\_ that you cry\_

P.M. ----- 4

T  
A  
B

5 7 5 7 5 7 5 7 5 7 4 5 5 5 0 2 0 0 3 0

w/Riff B (Gtr. 2)

Bm7 E/B type2 Em/B

Gtr. 1

5 7 5 7 5 7 5 7 5 7 4 5 5 5 0 2 0 0 3 0

To Coda  $\oplus$  1. 2.

B

2. Oh, there's

Gtr. 3

*f*

3

Guitar Solo:  
w/Riff B (Gtr. 2) 3 times

Bm7

Gtr. 1

E/B

semi-harm. - - - - -

Em/B

Cont. rhy. simile

grad. release  
1/2

B

Bm7

1 1/2 1 1/2

1

1

E/B

hold bend

3

9

T  
A  
B

This system of guitar tablature is for the first system of the piece. It features a treble clef staff with a key signature of one sharp (F#). The melody is written on the staff, with various articulations including slurs, ties, and a 'hold bend' instruction. The fretboard is shown below the staff with three lines labeled T, A, and B. Fret numbers are indicated by numbers on the lines. The system includes a '3' (triple) and a '9' (ninth fret) marking.

Em/B

8va

B

grad. release

3

3

T  
A  
B

This system of guitar tablature is for the second system. It continues the melody from the first system. The fretboard shows fret numbers 10, 9, 10, 12, 10, 12, 14, 12, 14, 17, 14, 17, 17, 17, 14, 17, 17, 17, 14, 17, 15, 17, 15. The system includes a '3' (triple) and a 'grad. release' (gradual release) instruction.

Bm7

(8va)

1/2

T  
A  
B

This system of guitar tablature is for the third system. It continues the melody. The fretboard shows fret numbers 17, 14, 14, 16, 16, 14, 17, 14, 17, 14, 17, 14, 17, 14. The system includes a '1/2' (half note) marking.

E/B

(8va)

5

9:8

3

3

T  
A  
B

This system of guitar tablature is for the fourth system. It continues the melody. The fretboard shows fret numbers 17, 14, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14, 17, 14, 16, 15, 14, 17, 15, 14, 16. The system includes a '5' (fifth fret), a '9:8' (ninth fret), and a '3' (triple) marking.

Em/B

(8va)

T  
A  
B

This system of guitar tablature is for the fifth system. It continues the melody. The fretboard shows fret numbers 15, 14, 16, 15, 14, 16, 14, 15, 17, 18, 14, 17, 17, 14, 17, 19, 17, 19, 19, 17, 19, 19. The system includes a '19' (nineteenth fret) marking.

(8va)----- B

grad. bend 1/2

5

3

2

21 19 21 21 19 17 19 19 17 15 14 14 (14) 12 14 15 14 15 15 12

T  
A  
B

w/Riff A (Gtr. 2) 2 times

Gtr. 1

Em/B B Em/B B Em/B

(8va)-----

(12) (12)

T  
A  
B

w/Riff B (Gtr. 2) 1st 6 bars only

Bmaj7 Em/B Bmaj7 Bm7 E/B

T  
A  
B

w/Fill 1 (Gtr. 2)

Em/B B

D.S.  $\text{X}$  al Coda

T  
A  
B

So, it's

Coda

Outro:

Gtr. 1

Bm7

10 10 10 10 10 10 10 10 10 10

10 12 12 12 10 12 10 12 10 12

11 11 11 11 11 11 11 11 11 11

T  
A  
B

Gtr. 2

5 7 5 7 5 7 5 7 5 7 4 5 5

T  
A  
B



E/B  
8va

Em/B

Tablature for guitar (T, A, B):

16	17	16	17	16	17	16	17	16	17	15	17	15	17	15	17
17	17	17	17	17	17	17	17	17	17	17	17	17	17	17	17
16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16

Tablature for guitar (T, A, B):

5	7	5	7	5	7	5	7	5	7	5	7	5	7	5	7

(8va)

Tablature for guitar (T, A, B):

15	17	15	17	7	9	6	7	9	11
17	17	17	17	x	x	x	x	x	x
18	16	16	16	5	7	4	5	7	9

Tablature for guitar (T, A, B):

5	7	5	7	4	5	5	7	5	7	5	7

Gtr. 3

Tablature for guitar (T, A, B):

4	5	7	6	7	9	6	7	9	6	7	9	6	7	9	6

TAB

10	12	14	15	17
x	x	x	x	x
7	9	11	12	14

TAB

5	7	5	7	5
---	---	---	---	---

TAB

7	9	7	8	6	7	9	7	8	10	7	9	10	9	10	12	9	10	12	10	12	14	10	12	14
---	---	---	---	---	---	---	---	---	----	---	---	----	---	----	----	---	----	----	----	----	----	----	----	----

8va - - - - -

TAB

19	17	19	21	22
x	x	x	x	x
16	14	16	18	19

TAB

7	5	7	5	7
---	---	---	---	---

8va - - - - -

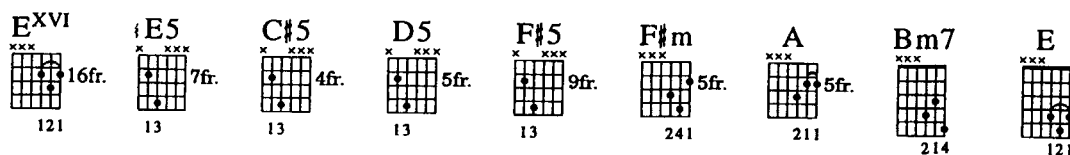
TAB

12	13	15	12	13	15	13	14	16	13	14	16	14	15	17	14	15	17	19
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

1 1/2

# HOLD THE LINE

Words and Music by  
DAVID PAICH



Moderately ♩ = 98  
Intro:

**\*Gtr. 1**

Rhy. Fig. 1 —  
8va —

A/C# Bm7

*f*

T	17	17	17	17	17	17	17	17	17	17	17	17
A	19	19	19	19	19	19	19	19	19	19	19	19
B	18	18	18	18	18	18	18	18	18	18	18	18

\*Piano arr. for gtr.

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

E Esus E F#m A/C# Bm7

**†Gtr. 2**

*f*

T	16	16	16	16	16	16	17	17	17	16	16	16
A	17	17	17	17	17	17	17	17	17	17	17	17
B	16	16	16	16	16	16	16	16	16	16	16	16

11	6	7	7
9	4	5	5

†2 gtrs. arr. for 1.

E Esus E F#m A/C# Bm7 EXVI

Rhy. Fill 1 —

**Gtr. 1**

T	9	11	6	7	7	9
A	7	9	4	5	5	7
B						7

**Verse:**

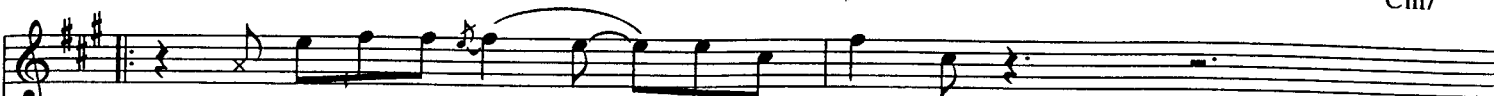
w/Fill 1 (Gtr. 3) & (Gtrs. 3, 4 & 5) Verse 3 only (end of Solo)

\*Bm7

C#m7

F#m7

Cm7

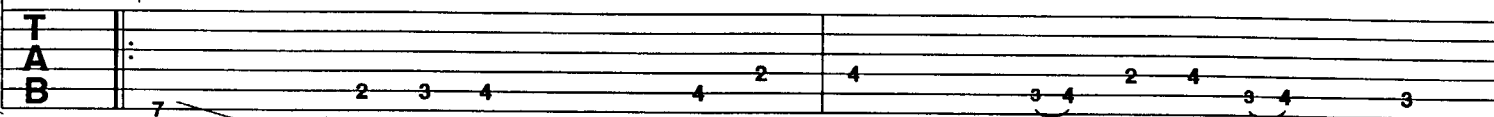


1. It's not in the way \_\_\_\_\_ that you hold me,  
2. 3. See additional lyrics



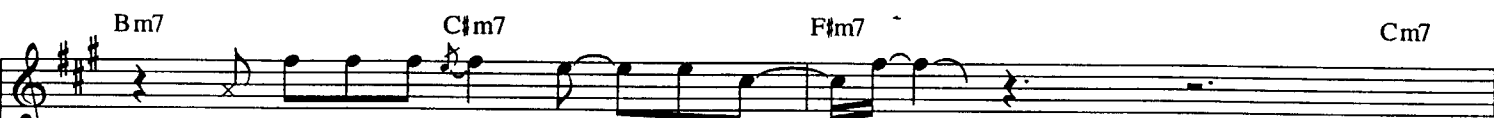
*mp*

P.M. until change

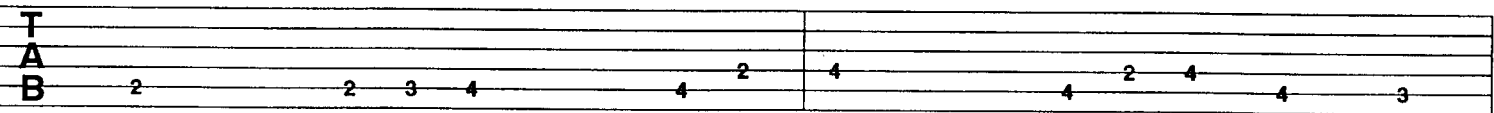


\*Chords derived from piano.

†Vibrato on Verse 2 only.



it's not in the way you \_\_\_\_\_ say you \_\_\_\_\_ care. \_\_\_\_\_

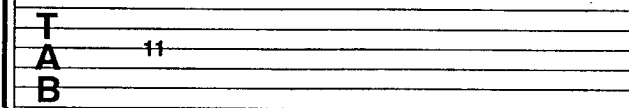


**Fill 1 (end of Solo)**

Gtr. 3



*pp*



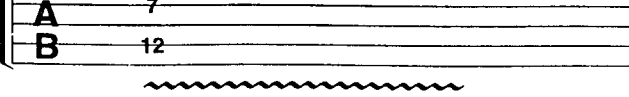
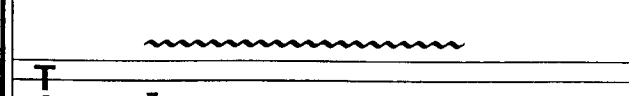
**(end of Solo)**

Gtr. 4



*pp*

Gtr. 5



Bm7 C#m7 Dmaj7 E Cm7

It's not in the way you've been treat - ing my friends,

T  
A  
B 2 2 2 4 4 4 0 0 0 2 2 4 3

Bm C#m7 Dmaj7 E Cm7

it's not in the way that you stayed till the end.

T  
A  
B 2 2 2 4 4 4 0 0 0 2 2 4 3

Bm7 C#m7 D6 E

It's not in the way you look or the things that you say that you'll do. Hold the

w/o. P.M.

*f*

T  
A  
B 2 2 2 4 4 4 5 5 5 5 5 5 7 7 7 7 9 7

## Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times, simile, Verses 1 &amp; 2

w/Rhy. Fig. 1 (Gtr. 1) 7 times, simile, Verse 3

F#m

A/C# Bm7

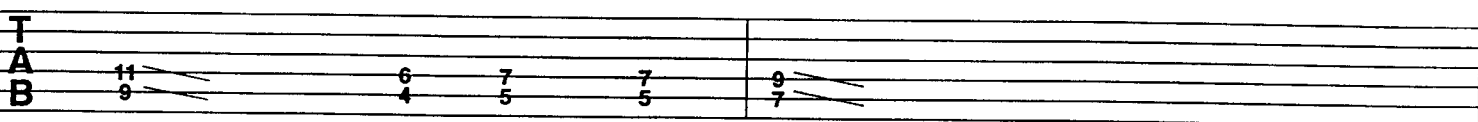
E

Esus

E



Rhy. Fig. 2



F#m

A/C# Bm7

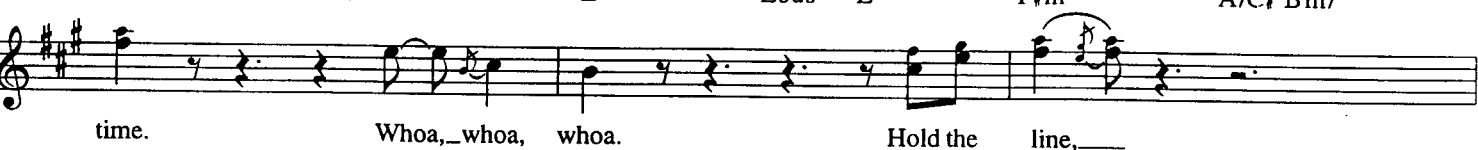
E

Esus

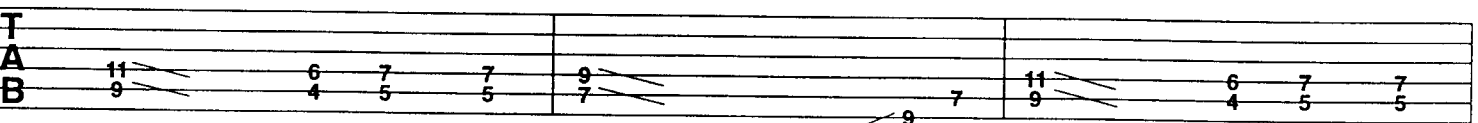
E

F#m

A/C# Bm7



end Rhy. Fig. 2



To Coda ⊕

1. w/Rhy. Fill 1 (Gtr. 1) simile

E

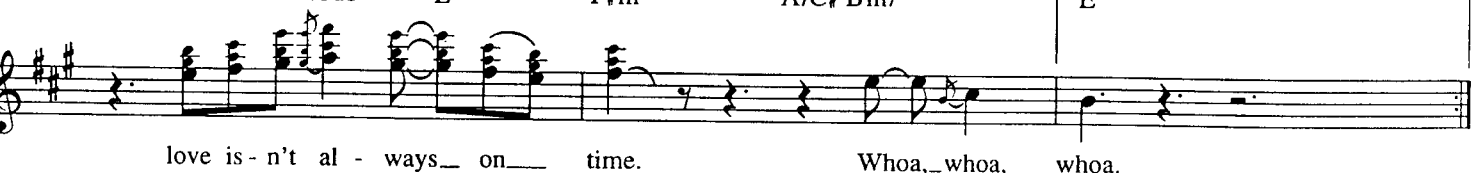
E

Esus

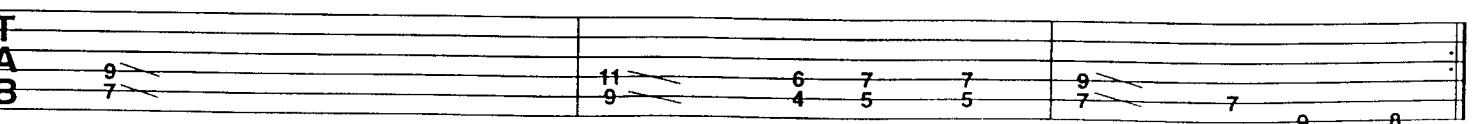
E

F#m

A/C# Bm7



\*Cont. in slashes



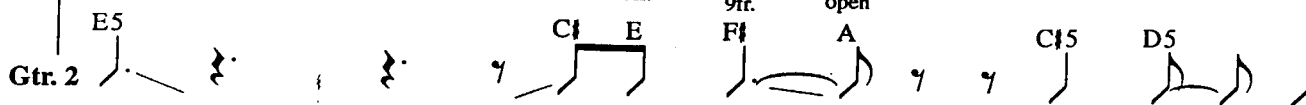
\*Verse 2 only.

2.  
w/Rhy. Fill 1 (Gtr. 1) simile

⑥ ⑤  
9fr. 7fr.  
C♯ E

Guitar Solo:  
w/Rhy. Fig. 1 (Gtr. 1) 3 1/2 times

9fr. open  
F♯ A



whoa.

Gtr. 3 (w/echo effect)

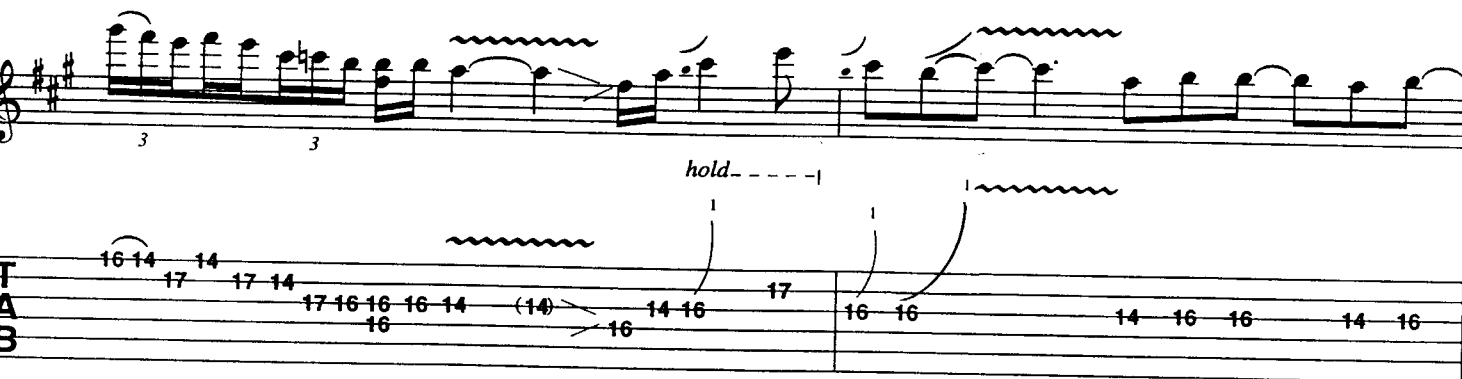


E5

F♯5

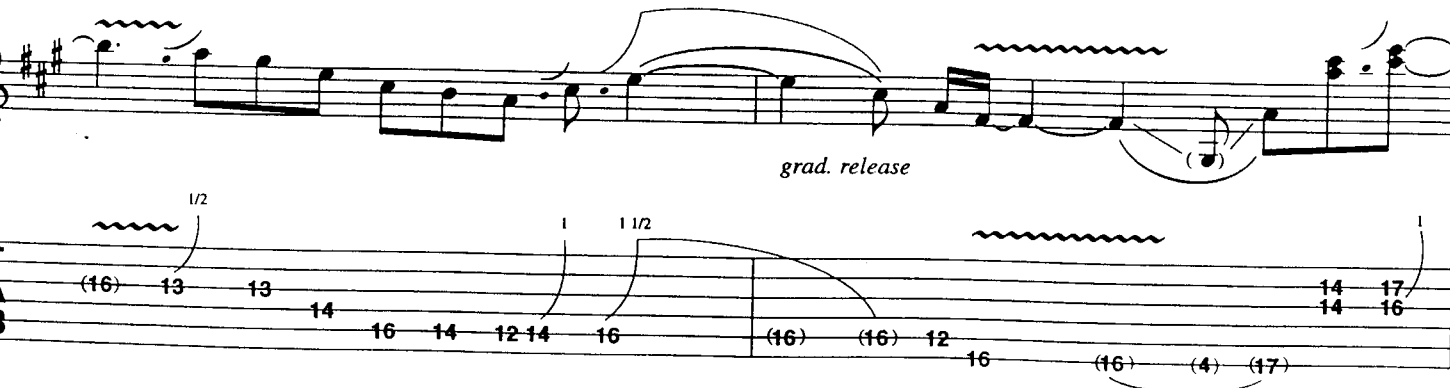
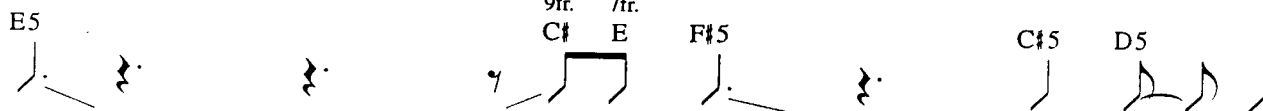
C♯5

D5



Rhy. Fill 2 - - - - -

⑥ ⑤  
9fr. 7fr.  
C♯ E



E5

TAB

F#5 C#5 D5

TAB

w/Rhy. Fill 1 (Gtr. 1) simile

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

E5 F#5 C#5 D5

TAB

E5

TAB



F#5

C#5

D5

P.M.

P.M. -----1

TAB

13 14 13 14 13 16 15 13 12 11 14 12 11 12 11 14 12 12 14 14 16 14 16

E5

TAB

13 11 12 16 14 16 14 16 16 14 13 14 15 16 16 14 13 16 14 16 16 16 13 14 16 16 14 19 17

F#5

C#5

D5

E5

8va

TAB

17 17 (17) 17 17 14 17 (17) 19 19 19 19 19

D.S.  $\frac{3}{4}$  at Coda

F#5

C#5

D5

w/Rhy. Fill 1 (Gtr. 1)

E5

⑤  
7fr.  
E⑥  
9fr.  
C#8fr.  
C

Cont. in notation

1 1/2 1/2 1

19 (19) 17 16 (16) 19 17 14 12 13 13 13 11 14 13 11

\*8va

Gtr. 4

Gtr. 5

1/2 1 1 1 1

16 (16) 14 17 (17) 14 17 (17) 15 14 14 (14) 9 9 9 7 6 9 7

17 (17) 14 16 (16) 14 13 14 14 14 14 12 11 14 12

\*Both gtrs.

⊕ w/Rhy. Fill 2 (Gtr. 2) E Esus E F#m A/C# Bm7 E Esus E

Coda

time. Hold the line, love is - n't al - ways on

F#m A/C# Bm7 E Esus E

time. Love is - n't al - ways, love is - n't al - ways on time. Hold the

F#m A/C# Bm7 E Esus E

Line, line, love is - n't al - ways on

Gtr. 1 F#m A Bm E Play 3 times  
 time. Love is - n't al - ways\_\_ on\_\_  
 Gtr. 2  
 TAB: 11 6 7 7 9 4 5 5 9 7

The image shows a musical score for the song "The Wind" by The Beatles. It includes guitar and bass parts with lyrics and chord symbols.

**Chord Symbols:** F#m, A, Bm, E, Freely

**Lyrics:** time, whoa, \_ whoa, whoa. \_\_\_\_\_

**Guitar Part:** The guitar part is written in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a mix of eighth and sixteenth notes, often beamed together. There are several instances of triplets and a final measure with a long note.

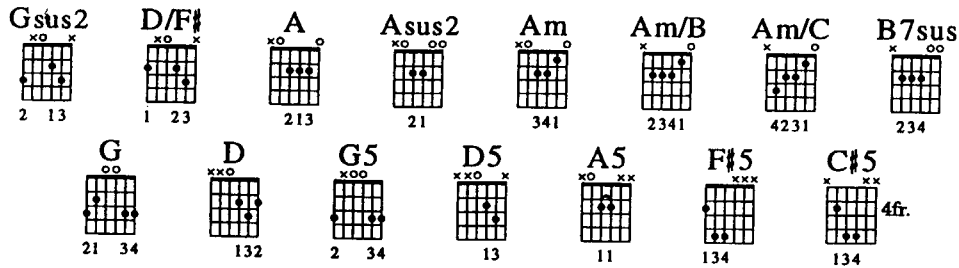
**Bass Part:** The bass part is written in treble clef with a key signature of two sharps. It follows a similar melodic pattern to the guitar, with eighth and sixteenth notes, triplets, and a final measure with a long note.

**Fingerings:** The fingerings for the guitar and bass parts are indicated by numbers 1 through 5. The guitar part has a triplet of 11, 9, and 6 in the first measure, followed by 6, 7, 7, 5, 6 in the second measure. The bass part has a triplet of 1, 2, 2 in the first measure, followed by 2, 2, 2, 2, 2 in the second measure.

**Verses 2 & 3:**  
It's not in the words that you told me,  
It's not in the way you say you're mine, ooh.  
It's not in the way that you came back to me,  
It's not in the way that your love set me free.  
It's not in the way you look, or the  
Things that you say that you'll do.  
(To Chorus:)

# I THINK I COULD STAND YOU FOREVER

Words and Music by  
DAVID PAICH



Moderately ♩ = 86  
N.C.

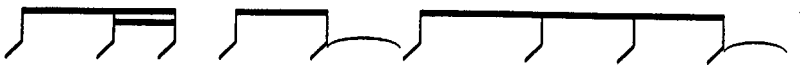
Verse:

Gsus2

Rhy. Fig. 1A

D/F#

Gtr. 1  
(2nd time)



Gtr. 1 (Acoustic 12 strings)

2. See additional lyrics

Rhy. Fig. 1



\*2 gtrs. arr. for 1.

A

Asus2

A

N.C.

end Rhy. Fig. 1A



end Rhy. Fig. 1



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

Gsus2 D/F# A

in the same words that I don't un - der - stand?

And would you cry if I told you I must go?

Gsus2 Rhy. Fig. 2 D/F#

Gtr. 1 (both times)

And would you cry if I told you I must go?

Am Am/B Am/C

Gtr. 2

*mf* hold w/Leslie effect hold hold

And would you cry if I told you I must go?

w/Rhy. Fill 1 (Gtr. 2) 2nd time

B7sus end Rhy. Fig. 2 Pre-Chorus: G D D5 G5 D A

Gtr. 2 Rhy. Fig. 3

*f*

And would you cry if I told you I must go?

Rhy. Fill 1  
Gtr. 2

And would you cry if I told you I must go?

G D D5 G5 D A

57

First system of music. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes. The guitar accompaniment is shown in tablature below the staff, with fret numbers 0, 2, 3, and 5. There are 'x' marks indicating muted strings. A dynamic marking 'f' is present.

Second system of music. Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes. The guitar accompaniment is in tablature. A measure is marked with a double bar line and the number 15. The system ends with the instruction "end Rhy. Fig. 3".

Chorus:

Chorus section. Treble clef, key signature of two sharps. The melody is accompanied by guitar. Chords indicated above the staff are A, F#m, G, and Em. The lyrics are: "I've been wait - ing such a long, long time. I". The guitar part includes a "Gtr. 2 Rhy. Fig. 4" section and a "fdbk" (feedback) section. The tablature shows fret numbers and "P.M." (pick mute) markings.

Continuation of the chorus. Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes. The guitar accompaniment is in tablature. Chords indicated above the staff are D, A, G, A, and F#m. The lyrics are: "think I could stand you for - ev - er. I've been want - ing you a long,". The system ends with a "P.M." marking.

G Em D A G

long time. I think I could stand you for - ev - er.

end Rhy. Fig. 4

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

TAB

1. \* (A/G) 2. -

2. Would you say no

Gtr. 3 *f*

Gtr. 2

\*Played by keybd.

TAB

D/F# A Asus2 A

TAB

G(9) D/F#

semi-harm. ----- 1 A.H. 1/2

TAB

A Asus2 A w/Rhy. Fig. 2 (Gtr. 1)  
G(9)

T  
A  
B

(6) 9 7 9 6 7 9/11 9 11/14 11 14 12/14 15 15 (15) 15 (15) 14 15 14 15

Am/B

Am/C  
8va

1 1/2 1 19 17 20 17 20 20 17 20 17 20 20

B7sus

(8va) -----

Gtr. 1  $\gamma$  G D G

Gtr. 3

17 17 19 17 19 19 19 20 22 20 22 22 22 22 22 (22)

T  
A  
B





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

A F#m G Em

I've been wait - ing such a long, long time. I

Gtr. 3

(17) (17)

T  
A  
B

D A G A F#m

think I could stand you for - ev - er. I've been want - ing you

G Em D A G5

Gtr. 2

a long, long time. I think I could stand you for - ev - er. I

D5 A5 G5 (6) 5fr. A

think I could stand you for - ev - er. Oh.

(6) 12fr. E w/Rhy. Fig. 3 (Gtr. 2) 1st 4 bars only, 2 times

D5 A5 G D G

Think I could stand you. Think I could stand you for - ev -

Gtr. 1 G D G

Bkgd. Voc. Fig. 1

D A

er, yeah. Think I could stand you for - ev -

w/Bkgd. Voc. Fig. 1 (2 times)

er, yeah. Think I could stand \_\_\_\_\_ you \_\_\_\_\_

for - ev - er and ev - er, oh. \_\_\_\_\_

Outro/Guitar Solo:  
w/Rh̃y. Fig. 3 (Gtr. 2) 1st 7 bars only

Think I could stand \_\_\_\_\_ you for - ev -

Gtr. 3

TAB 16 14 16 14 (14) x

er, ev - er, ev - er, ev - er.

1/2 17 (17) 17 17 17 17 17

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff is the guitar part, written in E major (three sharps) and featuring a solo with a double bend. The middle staff is the bass part, also in E major, with a solo that includes a double bend. The bottom staff is a tablature for the guitar, showing fret numbers and bends. The score is for a 12-string guitar, as indicated by the "12" in the top right corner. The guitar part includes a solo with a double bend, marked with a dashed line and "8va". The bass part includes a solo with a double bend, marked with a dashed line and "8va". The tablature includes fret numbers and bends, such as "1/2" and "1".

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part, both with tablature (TAB) and standard notation. The guitar part is written in E major (one sharp) and 4/4 time. The bass part is written in E major and 4/4 time. The guitar part features a melodic line with various ornaments and a bass line with a steady eighth-note pattern. The bass part features a melodic line with various ornaments and a bass line with a steady eighth-note pattern. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff includes a standard notation staff with a treble clef and a key signature of one sharp (F#), and a tablature staff with fret numbers (17, 20, 22) and fingerings (1, 2, 3, 4, 5). The bass staff includes a standard notation staff with a bass clef and a key signature of one sharp (F#), and a tablature staff with fret numbers (17, 20, 22) and fingerings (1, 2, 3, 4, 5). The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff includes a standard notation staff with a treble clef and a key signature of one sharp (F#), and a tablature staff with fret numbers (17, 20, 22) and fingerings (1, 2, 3, 4, 5). The bass staff includes a standard notation staff with a bass clef and a key signature of one sharp (F#), and a tablature staff with fret numbers (17, 20, 22) and fingerings (1, 2, 3, 4, 5).

**Verse 2:**

Would you say no if I asked you for this one chance?

Am I a fool to believe that this night is circumstance?

I wish that for once you could see the look in your own eyes, woah.

(To Pre-Chorus:)

# HYDRA

Words and Music by  
DAVID PAICH, JEFF PORCARO, STEVE PORCARO,  
STEVE LUKATHER, DAVID HUNGATE and BOBBY KIMBALL

Free-time

Intro:

Moderately ♩ = 120

Synth. & Sound Effects

D

E

1.- 3.

F#

:35

\*Gtr. 1

Rhy. Fig. 1

end Rhy. Fig.1

:35

Gtr. 2

\*Keybd. arr. for gtr.

4.

F#

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

D

E

1.-3.

F#

Synth.

4.  $F\sharp$   $F\sharp m7$   $C\sharp m7$   $F\sharp m7$   $C\sharp m7$

Rhy. Fig. 2

Gtr. 1

TAB

P.M.

(2)

$\Sigma$  Verse:  
w/Rhy. Fig. 2 (Gtr. 1) 3 times, simile

$F\sharp m7$   $Dmaj7$   $C\sharp m7$   $F\sharp m7$   $E$   $Dmaj7$   $C\sharp m7$   $F\sharp m7$   $C\sharp m7$

end Rhy. Fig. 2

1. There was a man  
2. 3. See additional lyrics

TAB

----- 4

F#m7 C#m7 F#m7 Dmaj7 C#m7 F#m7 E Dmaj7 C#m7

who walked a-lone search-ing for the girl who had just caught his

F#m7 C#m7 F#m7 C#m7 F#m7 Dmaj7 C#m7 F#m7 E

"I was a fool," he cried. His mind had wan-dered; he blinked and the sky moved ev-er so.

Dmaj7 C#m7 F#m7 C#m7 F#m7 C#m7

— slight-ly. He searched the cit-y and she was no-where to be found,





D5                      E5   N.C.

The musical score for 'The Girl on the Train' consists of three staves. The top staff is a Bass line in 4/4 time, starting with a key signature of two sharps (F# and C#). It features a melodic line with eighth and quarter notes, followed by a double bar line and a section of whole notes. The middle staff is for Guitar 3 (Gtr. 3), also in 4/4 time with the same key signature. It begins with a fast, repetitive eighth-note pattern, followed by a double bar line and a section with a forte (*f*) dynamic, featuring a mix of eighth and quarter notes. The bottom staff is for Tenor (T), Alto (A), and Bass (B) voices. It contains fingerings (7, 9, 7, 9, 7, 9, 7, 9, 7, 9) and a double bar line, followed by a section with fingerings (7, 7, 5, 2, 0, 2, 4, 0, 2, 4) and a final double bar line.

D E F# D E

Synth.

Gtr. 1

TAB

Gtr. 3

T  
A  
B

D.S.  $\frac{\text{S}}{\text{S}}$  al Coda II

F# D E F#

T  
A  
B

T  
A  
B

⊕  
Coda II N.C.  
Synth.

Gtr. 2

P.M. -----

T  
A  
B

w/Riff A (Gtr. 2) 3 times

Bass gtr.

Bass Fig. 1

T  
A  
B

*Guitar Solo:*  
*w/Riff A (Gtr. 2) 15 times*  
*w/Bass Fig. 1 5 times*

end Bass Fig. 1

The musical score is written for a guitar solo in E major (two sharps). It consists of four systems of staves. The first system includes a bass line (bass clef) and a guitar part (treble clef) labeled 'Gtr. 3'. The guitar part features a triplet of eighth notes and a triplet of sixteenth notes. The bass line has a triplet of eighth notes. The second system continues the guitar part with a triplet of eighth notes and a triplet of sixteenth notes, and the bass line with a triplet of eighth notes. The third system shows the guitar part with a triplet of eighth notes and a triplet of sixteenth notes, and the bass line with a triplet of eighth notes. The fourth system shows the guitar part with a triplet of eighth notes and a triplet of sixteenth notes, and the bass line with a triplet of eighth notes. The score includes various musical notations such as triplets, bends, vibrato, and fingerings.

**System 1:**

**Gtr. 3:** Treble clef, E major key signature. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3.

**Bass:** Bass clef. Notes: E2 (quarter), F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C#3 (quarter), D3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3.

**System 2:**

**Gtr. 3:** Treble clef. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3.

**Bass:** Bass clef. Notes: E2 (quarter), F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C#3 (quarter), D3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3.

**System 3:**

**Gtr. 3:** Treble clef. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3.

**Bass:** Bass clef. Notes: E2 (quarter), F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C#3 (quarter), D3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3.

**System 4:**

**Gtr. 3:** Treble clef. Notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3.

**Bass:** Bass clef. Notes: E2 (quarter), F#2 (quarter), G#2 (quarter), A2 (quarter), B2 (quarter), C#3 (quarter), D3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4, 5, 1, 2, 3.

First system of musical notation for guitar. The treble clef staff shows a melodic line with various ornaments and triplets. The bass clef staff, labeled T, A, B, shows fret numbers: 9, 11, 9, 11, 9, 11, (11), (4), 16, 17, 19, 16, (16), 16, (16), 16, (16). Fingerings 1, 1/2, and 3 are indicated above the notes.

Second system of musical notation for guitar. The treble clef staff continues the melodic line. The bass clef staff shows fret numbers: 16, (16), 16, (16), 19, 17, 19, 19, (19), (19), 17, 19, 18, 17, 19, 17, 19, 17, 12, 14, 12. Fingerings 1/2, 1, and 3 are indicated.

Third system of musical notation for guitar. The treble clef staff shows a melodic line with triplets. The bass clef staff shows fret numbers: 14, 12, 14, 12, 14, 12, 14, 12, 16, 12, 16, 12, 16, 12, 17, 12, 17, 12, 17, 12, 17. A dashed line labeled "P.M." is present. Above the staff, text reads "w/Rhy. Fig. 1 (Gtr. 1) 6 times". Above the final note, notes D and E are shown with a wavy line and "(8va)" below them.

Fourth system of musical notation for guitar. The treble clef staff is labeled "Gtr. 2" and shows a melodic line with notes F#, D, E, F#. The bass clef staff shows fret numbers: 2, 2, (2), 2.

Gtr. 3

D E F# D E F#

*mf* w/vol. control

w/vol. control

TAB

14 (14) 12 12 10 9 14

Gtr. 2

TAB

2 (2) 2 2 (2) 2

Outro:  
w/Riff A (Gtr. 2) until fade  
w/Bass Fig. 1 until fade  
N.C.  
Gtr. 3 6

D E F# D E F#

TAB

2 (2) 2 2 (2)

TAB

9 12 12 14 12 12 (12) 12 (12) 12

TAB

(12) 12 12 10 9 10 9 11 9 11 13 11 9 11 9 11 9 (9)

3

gradual bend

3

6

1

11 (11) 9 11 9

9 11 9

7 6 6 (6) 9 7 9

7 9 7

11

9 10 12 9 10 12

12

12

12

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

Fade

*Verse 2:*

There lie the lady, naked and yet not knowing.  
 A spell, it gains her heart forever.  
 Prayed upon by the wolves in Times Square,  
 Fell into an abyss of thin air,  
 Innocently caged in sanctuary.  
 There sat the dragon lord, playin' solitary.  
 Defying the rules of the holy mores leap hell's kitchen.  
 (To Pre-Chorus:)

*Chorus 2:*

Do you want your freedom?  
 Do you want my love?  
 Do you want your freedom from the man who lived without.  
 (To Interlude:)

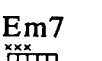

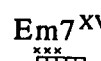



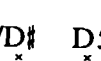
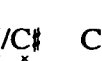
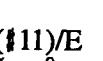
*Verse 3:*

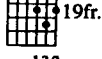



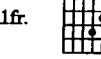
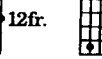
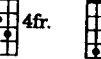


Suddenly, a voice was heard.  
 Flash, the brave young man appeared.  
 The dragon whirled and cut him with his tail;  
 Chased him through the stairway,  
 Caught him half-way to the top.  
 Sent him whirling down  
 Fireballs, summer solstice.  
 Dragon lord descended down on him.  
 She turned and looked, but saw only darkness, silence.

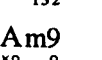
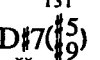
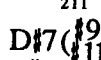
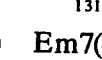


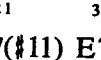

*Chorus 3:*

You don't want your freedom.  
 You don't want my love.  
 You don't want your throat cut by the same I'm thinking of.  
 (To Coda)

Words and Music by  
STEVE LUKATHER, DAVID PAICH,  
MIKE PORCARO and JEFF PORCARO

**Em7**  19fr. **D**  14fr. **Em7<sup>xv</sup>**  15fr. **B**  11fr. **C#m7**  12fr. **E5/D#**  4fr. **D5/C#**  **C(#11)/E**  5fr. **G7(b5)**  5fr.

**Am9**  13fr. **D#7(b9)**  13fr. **D#7(b9)**  5fr. **Em7(4)**  7fr. **F#(2)**  6fr. **Gmaj7(#11)**  **E7sus**  7fr. **C#m7<sup>xvi</sup>**  16fr. **Dmaj7(b9)**  9fr.

**E(2)/G#**  **A/B**  5fr. **F#m7(4)**  6fr. **A**  5fr. **B<sup>viii</sup>**  8fr. **F#5**  **A5**  5fr. **B5**  7fr.

**Rhy. Fill 1\_**

Rhy. Fill 1-----Em7 †Rhy. Fig. 1

\*Gtr. 2    —

**Gtr. 1**

 $mf$ 

### Riff A

D Em7<sup>XV</sup>[illegible]

## File 1

**Gtr. 3** (*w/echo effect*)

Gtr. 3 (w/echo effect)

TAB

\*Keybd. arr. for gtr.

†Gtr. 2 play this section 2nd time only.

D Em7<sup>XV</sup>

end Rhy. Fig.1

**Rhy. Fig. 2**

B

C#m7

w/Fill 1 (Gtr. 3) & Rhy. Fill 1 (Gtr. 2) 1st time  
Substitute w/Fill 2 (Gtr. 1) 2nd time

B

C#m7

Rhy. Fill 2

Em

end Riff A

P.M.

w/Riff A (Gtr. 1) 1st 7 bars only  
w/Rhy. Fig. 1 (Gtr. 2) 2nd timew/Rhy. Fig. 2 (Gtr. 2)  
2 times, 2nd time

Substitute w/Fill 3 (Gtr. 1) 2nd time

C#m7

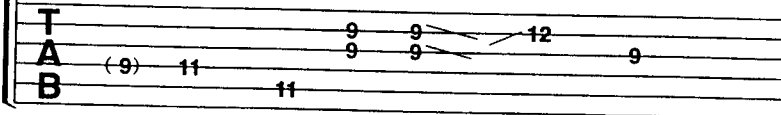
Fill 4

4

3

Fill 2  
Gtr. 1

(P.M.)

Fill 3  
Gtr. 1

(P.M.)





E5/D# Rhy. Fig. 3 D5/C# C(#11)/E G#7(#5)

Riff B

trem. bar

TAB

1. Am9 end Rhy. Fig. 3 D#7(#9/5) D#7(#9/11) Em7

end Riff B

TAB

2. Am9 D#7(#9/5) D#7(#9/11)

TAB

N.C. (E5)

\*Gtrs. 1 & 3

Gtr. 3

P.M.

TAB

**Riff C** *Play 3 times* **w/Riff C (Gtrs. 1 & 3) 4 times**  
**Gtr. 2**

P.M. P.M.

T  
A  
B

0 7 5 0 4 0 2 0 7 5 0 4 0 0 2 0 3

Keyboard Solo:  
w/Riff C (Gtrs. 1 & 3) 11 times

Play 4 times

22

Gtrs. 1 & 3

P.M. ----- 1

The image shows a musical score for a keyboard solo and guitar riff. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/8 time signature. It contains a sequence of eighth notes, followed by a double bar line, then a measure with a whole note (labeled '22'), and finally a measure with a whole note (labeled 'Gtrs. 1 & 3'). The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/8 time signature. It contains a sequence of eighth notes, followed by a double bar line, then a measure with a whole note (labeled 'P.M. ----- 1'), and finally a measure with a whole note (labeled '22').

D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D

P.M. - - -

T  
A  
B

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

w/Riff C (Gtrs. 1 & 3) 3 times  
N.C. (E5)

6

P.M. - - - - -

P.M. - - - - -

T  
A  
B

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

D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D D5 D5(♯11) D5 D5(♯11) D5 E7

TAB

3	2	3	2	3	2	(2)	3	2	5	4	5	4	5	4
2	2	2	2	2	2	(2)	2	2	2	2	2	2	2	4

w/Riff A (Gtr. 1) simile &  
Rhy. Fig. 1 (Gtr. 2) 1st time only

\*Gtr. 2 E m7(4) F#(2) Gmaj7(#11) E7sus C#m7<sup>XVI</sup>

\*Gtr. 3

trem. bar trem. bar trem. bar

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

A

B

\*2nd time only (Gtr. 3 tacet 1st time).

w/Rhy. Fig. 2 (Gtr. 2) 1 1/2 times Substitute w/Fill 3 (Gtr. 1) simile

B C#m7

w/Fill 5 (Gtr. 1)

B C#m7

w/Rhy. Fig. 3 (Gtr. 2) & Riff B (Gtr. 1)

E m7(4)

Am9

Gtr. 2

\*Gtr. 3

\*\*

3

T

A

B

12

\*\*Play note in parentheses 1st time only.

Half-time ♩ = 66

Guitar Solo:

Dmaj7(6/9)

Rhy. Fig. 4

D#7(<sup>9</sup>/<sub>5</sub>) D#7(<sup>9</sup>/<sub>11</sub>)

Gtr. 1

decresc.

p

pp †cresc.

w/echo effect

T 14 (14) (14) (14)

A

B 2 (2) 4

†Volume swell.

Fill 5

Gtr. 1

(P.M.) hold

T

A (9) 11 11 9 12 9

B

E (2)/G# E m7(4) A/B

TAB: 4 5 5 7 7 8 12 10 8 9 (9) 9

F#m7(4) ⑥ 2fr. F# open E end Rhy. Fig. 4

TAB: 9 10 9 9 11 6 (6) 4 6 7 11 9 11 9 10 12 9 12

w/Rhy. Fig. 4 (Gtr. 2) 3 times Dmaj7(6/9)

TAB: 9 13 (13) 13 13 (13) 11 10 9 9 10 12

E (2)/G# E m7(4) A/B

TAB: 12 12 12 10 12 12 (12) (12) 10 8 7 10 9 7 9 9

\*Pull up on trem. bar.

**F#m7(4)** **N.C.**

†Hammer onto grace note 3rd finger.

**Dmaj7(6/9)**

**E (2)/G#**

**E m7(4) 8va** **A/B** **F#m7(4)**

**(8va)** **N.C.** **Dmaj7(6/9)**

trem. bar trem. bar

E (2)/G#

1/2 1/2 1/2 3 6 3 6

T  
A  
B

E m7(4) A/B

P.M. 6 6 6 6

T  
A  
B

F#m7(4)

hold - - 1/2

T  
A  
B

N.C. 8va

6 6

T  
A  
B

w/Rhy. Fig. 4 (Gtr. 2) 1st 3 bars only

Dmaj7(6/9)  
(8va)

3 3 3 3

T  
A  
B

E (2)/G#  
(8va)

1 3 1/2 3

TAB: 24 24 22 24 22 21 19 22 21 19 21 21 19 19 (19) 21 21 18 20

Em7(4)  
(8va)

A/B

3 6 6 6

TAB: 19 18 17 16 15 12 12 10 12 10 10 10 12 8 10 9 9 10 11 9 11 12 10 12 (12) 11 10

Original tempo ♩ = 132

F#m7(4)  
Gtr. 2

trem. bar

TAB: 9 (9) (9) (9) 12 9 12 (12)

B<sup>VIII</sup>  
Rhy. Fig. 5

decresc. pp

TAB: (12) (12) (12) (12)

end Rhy. Fig. 5

A

w/Rhy. Fig. 5 (Gtr. 2)

4

B

Interlude:  
w/Rhy. Fig. 5 (Gtr. 2) 2 times

mf P.M. until change

TAB: (12) 4 2 1 4 4

\*(B) A

\*Gtr. 2 chords (2nd time).

B (A) (B)

w/Rhy. Fill 3 (Gtr. 2) 3 times, 2nd time only  
Gtrs. 1 & 3

A A

*f* P.M. P.M. P.M. P.M. P.M.

B

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

Rhy. Fill 3  
Gtr. 2



1. A 2. A Double-time F#5

\*Gtr. 3 Gtr. 1 1/4

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

TAB 2 4 2 2 1 2 4 4 2 4 2 2 1 2 4 4 2 2 1 2 4 4

\*Gtr. 2 tacet.

A5

P.M.

TAB 4 2 1 2 4 4 0 4 2 0 1 2 4 0 4 2 0 4

B5 F#5 Gtrs. 1 & 3

TAB 2 4 2 2 1 2 4 2 4 2 2 1 4

A5 B5

TAB

Original feel  
N.C. (E5)

Gtrs. 1 & 3

Play 3 times

T  
A  
B

D5 Amaj7/D D5 Amaj7/D D5 Amaj7/D

T  
A  
B

D5 Amaj7/D

D5 D5(#11) D5 D5(#11) D5 E7

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

D

T  
A  
B

\*Gtr. 1

P.M.

E m7

D E m7

T  
A  
B

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

B

C#m7

B

T  
A  
B

w/Rhy. Fill 2 (Gtr. 2)

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

C#m7                      E m7                      D                      E m7

P.M. -----

TAB (9) 11 9 11 9 11 9 14 12 14 12 14 12 14 12 (12) 14 14 12 14 12 12 14 12

D                      E m7                      6                      6

P.M. -----

TAB 14 12 14 12 14 12 14 14 12 (12) 14 9 7 9 7 5 7 5 7 5 3 0

\* D5                      D5                      Amaj7/D                      D5                      Amaj7/D                      D5                      Amaj7/D

\*Gtr. 2 tacet.

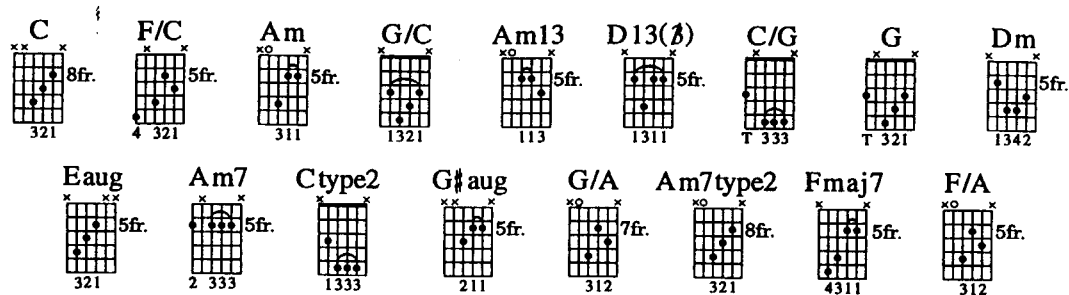
TAB 3 2 0 0 (3 2 0 0) 3 2 3 2 3 2 2 2

D5                      Amaj7/D                      D5                      D5(#11)                      D5                      D5(#11)                      D5                      E7

TAB (2 2) 3 2 5 3 4 3 5 3 4 5 3 4

# PAMELA

Words and Music by  
DAVID PAICH and JOSEPH WILLIAMS



Double-time feel (♩ = ♪♩)

Fast ♩ = 196

Intro:

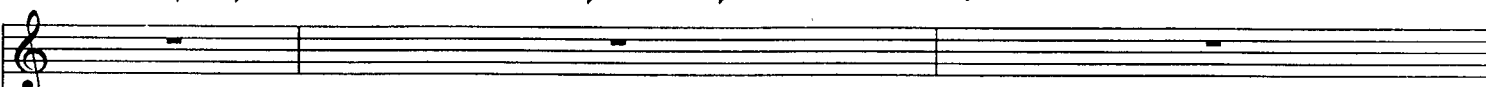
Gtr. 1 C F/C Am G/C Am13

(Keybd. arr. for gtr.)

*mf*



D13(b) C/G G C F/C Am G/C



Gtr. 2

*f*

12 (12) 10 9 9 9 10 9 7

T  
A  
B

Gtr. 3

Riff A

end Riff A

*mf*

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

T  
A  
B

x x 3 x 3 3 x x 3 x x 3 x x 3 3 x x 3 x 3 3 x x 3 x x 3 3

\* Volume swell.

F/C C Dm Eaug

Riff A1 end Riff A1

P.M. P.M.

T A B

x x 3 x 3 3 x x 3 x x 3 3 x x 3 3

End double-time feel

Am7 Rhy. Fig. 1 Ctype2 C/E C/G G#aug end Rhy. Fig. 1

Gtr. 1

Riff B end Riff B

T A B

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

w/Rhy. Fig. 1 (Gtr. 1) Am7 Ctype2 C/E C/G G#aug end Riff C

Riff C

T A B

x x 2 x 2 2 0 2 x x 2 x 2 2 0 2 x x 2 x 2 0 2 x x 5 2 7 (7) 5 7 5

Verse:

w/Rhy. Fig. 1 (Gtr. 1) 4 times w/Riff B (Gtr. 2)

Am7 Ctype2 C/E C/G G#aug Am7 Ctype2

1. Side by side, I'll be yours for ever, yes, I will..

2. See additional lyrics

Gtr. 1

2nd time only

T A B

C/E C/G G $\sharp$ aug Am7 Ctype2

Rain or

TAB

x 2 2 5 x 7 7 5 7 (7) 5

C/E C/G G $\sharp$ aug Am7 C(type2)

shine, an - y kind of weath - er, an - y kind.

w/Riff B (Gtr. 2)

TAB

C/E C/G G $\sharp$ aug Dm7 C/F\*\*

Rhy. Fig. 2A Gtr. 3

There is - n't an - y - thing I would - n't do

Gtr. 1 Rhy. Fig. 2

gradual release

1/2

TAB

16 (16) 14 14 14 (14) 6 5 7 5 5

\*Volume swell.

\*\*Bass gtr. only.

G G/A Am7type2 1. Dm7 C/F\*\* G w/Fill 1 (Gtr. 2)

end Rhy. Fig. 2A

— for you. Let's take what's get- ting old\_ and make\_ it new. Oh,

end Rhy. Fig. 2

2. Dm7 C/E w/Fill 1 (Gtr. 2) G Eaug Chorus: Am7 F

road we're on\_ is clear\_ as far\_ as I\_ can see. Pam - e - la, don't break this

Gtr. 2 Riff D

Gsus Em7 F Dm Bb E/G#

heart of mine;\_ just re - mem - ber, it may not heal this\_ time.

trem. bar 3 trem. bar

T A B 7 5 4 (4) 5 4 2 3 5 3 5

Fill 1 Gtr. 2

trem. bar

T A B 3 0

To Coda  $\Phi$   
G7sus Gm7

Gm F C/E Eb5 \*F5

Pam - e - la, there is no sec-ond chance\_ for the one\_ who leaves it all\_ be -

T  
A  
B

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

\*Bass gtr. plays D.

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

Ab sus2 Ab5 Ab sus2 Eaug Am7 Ctype2 C/E C/G G# aug

hind. Yeah. I love\_

end Riff D

T  
A  
B

8 8 6 8 8 5 5 8 7 5 7 (7) (7)

6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4

w/Riff C (Gtr. 3) Verse 3:  
w/Rhy. Fig. 1 (Gtr. 1) 4 times

Am7 C C/E C/G G# aug Am7 Ctype2

you, lit - tle girl. Black and

C/E C/G G# aug w/Riff B (Gtr. 3) Am7 C(type2) C/E C/G G# aug

white al - ways go\_ to - geth - er. I know

Am7 Ctype2 C/E C/G G# aug w/Riff B (Gtr. 3) Am7 Ctype2

day and night, you're the pre - cious jewel\_ I treas - ure.



*w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 3)*

C/E C/G G# aug Dm7 C/F G G/A Am7

A, la, la, la. Want-ing ev - 'ry part of you\_ is not\_ a crime.\_

*Chorus:*  
*w/Riff D (Gtr. 2)*

Dm7 C/F G Eaug Am7 F

Could it be\_ that you're\_ the one\_ that's wrong\_ this time?\_ Pam - e - la,\_ don't break this

Gsus Em7 F Dm Bb E/G#

heart of mine;\_ just re - mem - ber,\_ it may not heal this\_ time.\_

Gm F C/E Eb5 \*F5 G7sus Gm7

Pam - e - la,\_ there is no sec - ond chance\_ for the one\_ who leaves it all\_ be -

*\*Bass gtr. plays D.*

*Keyboard Solo:*  
*w/Rhy. Fig. 1 (Gtr. 1) 4 times*

Absus2 Ab5 Absus2 Eaug Eaug Am7 C

hind. Oh! Yeah!

*Gtr. 1*

T  
A  
B

5  
6  
7

C/E C/G G# aug Am7 C C/E C/G G# aug

*Gtr. 2* *8va*

T  
A  
B

15 15 13 15 15 15 13 15 15 16 15 13 14 14 14 12/14

Am7 C C/E C/G G#aug Am7 C C/E C/G G#aug

T  
A  
B

12/14 14 13

## Guitar Solo:

Dm Fmaj7 G G/A Am7type2

Gtr. 1

T  
A  
B

10 18 17 15 17 15 17 16 14 12 14 16 17 16 17 16 14 12 16 17 16 14 12 15 14 17 19 17 14 12 10

Dm Fmaj7 G C/G G

T  
A  
B

7 8 5 8 7 (7) 5 7 5 7 (7) 7 9 9 10 12 14 17 19 17 18 20

## Double-time

## Bridge:

w/Riff A (Gtr. 3) 3 times

C F/C C G/C

r. 1

T  
A  
B

20 (20) (20) (20)

w/Riff A1 (Gtr. 3)  
D13(♭)

Eaug *D.S. al Coda*

F/A

la, thou - sands of miles a - way but al - ways in my heart.

w/Riff C (Gtr. 2)

⊕ A♭sus2 A♭5 A♭sus2 Eaug Am7 F G Em7

*Coda*

hind. Pam - e - la, don't break this heart of mine; just re - mem -

F Dm B♭ E/G♯ Gm F

- ber, it may not heal this time. Pam - e - la, there is no

C/E E♭5 F5/D G7sus Gm7 A♭sus2 A♭5 A♭sus2 Eaug

sec - ond chance for the one who leaves it all be - hind, it all

w/Riff A (Gtr. 3) & Rhy. Fig. 1 (Gtr. 1)  
Both repeat until fade

Am7 Ctype2 C/E C/G G♯aug Am7 Ctype2 C/E C/G G♯aug

be - hind.

Am7 Ctype2 C/E C/G G♯aug Am7 Ctype2 C/E C/G G♯aug

Gtr. 1

T  
A  
B

5 8 5 5 7

Am7 Ctype2 C/E C/G G#aug Am7 Ctype2 C/E C/G G#aug

grad. bend grad. bend

1 5 5 7 7 14 14 12 13 1 1/2

T A B

Am7 Ctype2 C/E C/G G#aug Am7 Ctype2 C/E C/G G#aug

w/trem. bar

A.H.

9 12 9 5 (12) 16 17 17 17 22 20 (20)

A.H. pitch: G

T A B

Am7 C(type2) C/E C/G G#aug Am7 C(type2) C/E C/G G#aug

g<sup>va</sup>

15 (15) 13 22 15 (15) 13 20 15 (15) 13 15 13

T A B

Am7 Ctype2 C/E C/G G#aug Am7 C(type2) C/E C/G G#aug Am7 Ctype2 *Fade*

trem. bar

grad. bend w/bar

harm.

(13) 13 14 5 (5)

T A B

*Verse 2:*

Eye to eye,  
It's a blinding confrontation.  
You and I,  
We're a deadly combination.  
Well, don't start mixing truth with jealousy.  
The road we're on is clear as  
far as I can see.  
(To Chorus:)

# LOVERS IN THE NIGHT

Words and Music by  
DAVID PAICH

G  
xxx  
10fr.  
341

A  
xxx  
9fr.  
132

B5  
xxx  
7fr.  
134

E/G#  
xxx  
4fr.  
14

A5  
xxx  
5fr.  
13

Bsus  
xxx  
1334

B  
xxx  
1333

Bm  
xxx  
10fr.  
231

F#sus  
xxx  
9fr.  
341

Fdim  
xxx  
9fr.  
213

D#  
xxx  
9fr.  
211

F#  
xxx  
9fr.  
341

C#m  
xxx  
12fr.  
231

G#  
xxx  
11fr.  
341

C#5  
xxx  
4fr.  
13

Moderately ♩ = 132

\*Gtr. 1

F#m/C#

C#m

E/G#

A

Bsus

B

Play 3 times

*f* hold throughout

\*Keybd. arr. for gtr. throughout.

F#m/C#

C#m

E/G#

A

A5

Verse:

B5

Gtrs. 2 & 3

Cont. in notation

1. It's just the soul  
2. It's just the soul

\*Bm7

Esus

E

that mat - ters, and I don't know why.  
that mat - ters, and keeps her sat - is - fied.

P.M. -----

\*Chords derived from keybd. part.

Esus2

E

G5

G

A

G5

Gtr. 1

Gtr. 1 tacet

You know she's gon-na make you cry. — You know she's  
 You know she's gon-na make you cry. — You know she's

P.M. —

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

A5

A5

B5

Gtr. 3

gon - na make you cry. — She'll have you  
 gon - na make you cry. — She'll have you

Gtr. 2 Rhy. Fig. 1

P.M. —

T  
A  
B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7

\*Bm7

Esus

E

walk be - neath the lad - der you were meant to climb. —  
 wish - in' that you had her come rain or shine. —

P.M. —

T  
A  
B (9) 7 7 7 (7) 7 7 7 6 6 6 6 6 6

\*Chords derived from kybd. part.

Esus2      E      G5      G    A    G5

Gtr. 1      Gtr. 1 tacet

You know she's gon-na make you try.\_\_\_\_  
You know she's gon-na make you try.\_\_\_\_

You know she's  
You know she's

end Rhy. Fig. 1

P.M.

T  
A  
B

4 4 4 6 (6) 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A5      N.C.

gon - na make you try.\_\_\_\_  
gon - na make you high.\_\_\_\_

P.M.      P.M. - - - - |

T  
A  
B

5 5 5 5 5 5 5 5 5 7 7 5 5 5 4 5 4 5 4 5 7

Chorus:  
F#m/C#      C#m      (E/G#)      A5      B5

Ooh,\_\_\_\_ you know they're lov - ers in the night.\_\_\_\_

Rhy. Fig. 2

Gtrs. 2 & 3

T  
A  
B

7 7 5 4 4 4 7 6 6 6 3 4 4 5 5 9 7

w/Fill 1 (Gtr. 4) F#m/C# C#m Rhy. Fill 1 E/G# A5 Bsus B F#m/C# C#m

Gtr. 2

Gtrs. 2 & 3 end Rhy. Fig. 2 Rhy. Fig. 3

Gtr. 3

Ooh, \_

TAB

(E/G#) A5 B5 F#m/C# C#m

— you know they're lov - ers in the night. —

TAB

Rhy. Fill 2 E/G# A5 w/Rhy. Fig. 1 (Gtrs. 2 & 3) B5 \*Bm7

Gtr. 2

Gtr. 3 end Rhy. Fig. 3

Ooh. \_

hold —

TAB

\*Chords derived from keybd. part.

Fill 1  
Gtr. 4

w/slide

TAB



Esus E Esus2 E

Da da dum. Ah.

## Interlude:

Gtr. 1 G A G A G A

Gtr. 2

T A B

3 3 3 3 3 3 0 0 0

G A B m F#sus B m F#sus

T A B

0 0 0 2 2 2 2 2 2

## Guitar Solo:

w/Rhy. Fig. 2 (Gtrs. 2 &amp; 3)

F#m/C# C#m

## Gtr. 5

To Coda ⊕

Fdim7 D♭ B m N.C.

f

12 12 12

1 1 1 2 2 2 4 2 4 2 5 4 5 2

**w/Rhy. Fill 1 (Gtr. 2)**

E/G# A5 B5 F#m/C# C#m E/G# A5 Bsus B

8va

grad. release

12 12 12 12 (12) 12 9 12 9 12 9 9 12 12 (12) 16

TAB

**w/Rhy. Fig. 3 (Gtrs. 2 & 3)**

F#m/C# C#m E/G# A5 B5

(8va)

hold

19 19 19 21 21 19 19 19 19 19 16

TAB

**w/Rhy. Fill 2 (Gtr. 2)**

F#m/C# C#m E/G# A5

(8va)

19 19 16 19 16 17 16 18 17 16 18 16 18 18 17 16 19 21 21 21

TAB

**Verse:**  
w/Rhy. Fig. 1 (Gtrs. 2 & 3)

B5 \*Bm7

It's just the soul that mat -

21 21 21 21 (21)

TAB

\*Chords derived from keybd. part.

ters, and keeps us sa - tis - fied. You know she's

G

Gtr. 1

G A/G G5

gon - na make you cry. \_\_\_\_\_


You know she's

Gtrs. 2 & 3

P.M. -----

[illegible]

A5



gon - na make you cry. \_\_\_\_\_

w/Rhy. Fig. 1 (Gtrs. 2 & 3)

B5 Bm7

She'll have you wish - ing that you had \_\_\_\_\_ her come rain \_\_\_\_\_

Esus E Esus2 E *D.S. al Coda*

or shine. You know she's...

B m F#sus G A G A G A

*Coda*

TAB

2 2 2 3 3 3 3 3 3 0 0 0

G A B m F#sus B m F#sus Fdim7 Db

TAB

0 0 0 2 2 2 2 2 2 1 1 1

*Chorus:*  
w/Rhy. Fig. 2 (Gtrs. 2 & 3)  
F#m/C# C#m

B m F# C#m G# N.C.

Ooh...

TAB

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

E/G# A5 B5 w/Fill 1 (Gtr. 4) F#m/C# C#m w/Rhy. Fill 1 (Gtr. 2) E/G# A5 Bsus B

— you know we're lov - ers in the night.

F#m/C# C#m E/G# A5 B5 w/Fill 1 (Gtr. 4) w/Rhy. Fig. 4 (Gtrs. 2 & 3) 3 times, simile F#m/C# C#m

Woo, woo. Ooh, — you know we're lov - ers in the night. Ooh, —

Gtrs. 2 & 3 Rhy. Fig. 4 end Rhy. Fig. 4

T 7 7 5  
A 6 6 6  
B 4 7 4 4 7 6 4 3 4 5 7

E/G# A5 B5 w/Fill 1 (Gtr. 4) F#m/C# C#m

— you know they're lov - ers in the night. Ooh, —

E/G# A5 B5 w/Fill 1 (Gtr. 4) F#m/C# C#m

— you know they're lov - ers in the night. Ooh, —

E/G# A5 B5 C#5 Rhy. Fig. 5 Gtrs. 2 & 3 E/G# A5 B5 end Rhy. Fig. 5

— you know they're lov - ers in the night.

Gtr. 5

*f* trem. bar

trem. bar

T 6 6 9 6 11 9 14  
A  
B 9

w/Rhy. Fig. 5 (Gtrs. 2 & 3)  
8 1/2 times, simile

C#5 E/G# A5 B5 C#5

trem. bar

T  
A  
B

w/Rhy. Fill 3 (Gtr. 3)

E/G# A5 B<sub>sus</sub> B

T  
A  
B

w/Rhy. Fill 3 (Gtr. 3)

C#5 E/G# A5 B<sub>sus</sub> B

(8va) A.H.

trem. bar (grad. dive)

T  
A  
B

Rhy. Fill 3  
Gtr. 3

T  
A  
B

C#5 E/G# A5 B5

8va

This system contains the first two measures of the piece. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a common time signature. The first measure is marked with a dashed line and '8va' above it. The bass staff has three staves labeled T, A, and B. Fingerings are indicated by numbers 1 and 1/2. The first measure of the bass staff shows notes 19, 16, 19, 16, 19, 16. The second measure shows notes 19, 16, 17, 16, 16, 17, 16.

C#5 E/G# A5 B5

(8va)

This system contains the next two measures. The treble clef staff continues the melody. The first measure is marked with a dashed line and '(8va)' above it. The bass staff continues with notes 18, 17, 16, 19, 18, 17, 16, 19, 17, 16, 20, 19, 17, 16, 18, 17. The second measure shows notes 16, 18, 16, 18, 16, 18, 16, 18, 16, 18, 16, 14, 13, 11, 9, 11/13.

C#5 E/G# A5 B5

8va

This system contains the next two measures. The treble clef staff continues the melody. The first measure is marked with a dashed line and '8va' above it. The bass staff continues with notes 11, 11, 9, 11, 9, 9, 7, 9, 12, 11, 14, 13, 16, 16, 16, 16, 19, 18, 17, 16.

C#5 E/G# A5 B5

(8va)

This system contains the final two measures. The treble clef staff continues the melody. The first measure is marked with a dashed line and '(8va)' above it. The bass staff continues with notes 19, 19, 19, 19, (19), 17, 19, 16, 19, 16, 19, 17, 19, 16, 19, 16.

C#5 (8va) E/G# A5 B5

T  
A  
B

C#5 E/G# A5 B5 C#5

T  
A  
B

E/G# A5 B5 C#5 Fade

T  
A  
B



# ROSANNA

Words and Music by  
DAVID PAICH

F(9)  
T 3214

Em7  
11 34

C5  
133

F5  
134

E $\flat$ 5  
133

D5  
13

Gm  
13411

F/A  
2 134

B $\flat$   
13421

E $\flat$ /B $\flat$   
1 333

F  
4312

B $\flat$ 5  
133

B $\flat$ /G  
2 333

C/G  
1 333

Dm/G  
3 241

Slowly  $\text{♩} = 80$  ( $\text{♩} = \text{♩}^3$ )

Gtr. 1

Drums 2

G Fill 1

Gsus

G Gsus2

G

Gsus

G Gsus2

*mf*

T

A

B

5 5 5

5 5 5

\*Gtr. 2

2

Rhy. Fig. 1

*mf hold* *hold*

T

A

B

2 4 4 4 5 5 4 2

0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3

\*Piano arr. for gtr. throughout.

G

Gsus

G Gsus2

G

Gsus

G Gsus2

T

A

B

5 5 5

5 5 5

end Rhy. Fig. 1

*hold* *hold*

T

A

B

2 4 4 4 5 5 4 2

0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3

## Verse:

w/Fill 1 (Gtr. 1) 2 times

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

G Gsus G Gsus2 G Gsus G Gsus2

1. All I wan-na do when I wake up in the morn-ing is see your eyes.\_\_\_\_ Ro -

2. See additional lyrics

G Gsus G Gsus2 F(9)

Gtr. 1 ◇

san - na,\_\_\_\_ Ro - san - na,\_\_\_\_ nev-er thought that a girl like you\_\_\_\_ could ev-er

Em7 w/Fill 1 (Gtr. 1) G

◇ trem. bar

care for me.\_\_\_\_ Ro - san - na.\_\_\_\_

Gtr. 2 Rhy. Fig. 2

hold - - - - -

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

Gtr. 3 C5 F5

f

All I wan-na do in the mid-dle of the eve-'ning is

end Rhy. Fig. 2 Gtr. 1

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

hold you tight.\_\_\_\_ Ro - san - na,\_\_\_\_ Ro - san - na,\_\_\_\_

did-n't know you were look-ing for more\_ than I\_ could ev - er give.\_\_\_\_\_

**Pre-Chorus:**  
Gm

Gtr. 2 *mf*

Not quite a year\_\_\_\_ since she went a - way,\_\_\_\_ Ro - san -

na,\_\_\_\_ yeah.\_\_\_\_

Now she's gone and I

have to say:\_\_\_\_

Meet you

*Chorus:*

**w/Fill 2 (Gtr. 1) 4 times**

B $\flat$ /C\* Cm7

E♭sus2

Bb

**F**

**Gm7**

all the way,

meet you .

**Rhy. Fig. 3**

\*Bass gtr. plays C.

B $\flat$ /C\* C $\flat$ m7

E♭5

Bb5

F5

Gm7

end Rhy. Fig. 4

**Rhy. Fig. 4**

**Gtr. 3**

all the way,

Ro - san

na, \_\_\_\_\_ yeah. \_\_\_\_\_

Meet you

**Fill 2**

**Gtr. 1**

I

**A**

**E**

6

— 3 —

---

78

—

\_\_\_\_\_

100

---

---

Bb/C Cm7 Eb5sus2 Bb F Gm7

all the way, meet you

T 3 4 4 3 4 4 4 3 3 1 3 3 1 1 1 1 1 3  
A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
B 3 5 5 3 5 5 1 1 1 1 1 1 1 1 1 1 1 1

Bb Cm7

Gtr. 3

To Coda ⊕

all the way, Ro - san - na, yeah...

T 3 4 4 3 4 4 1 1 1 3 3 1 1 1 1 1 1  
A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
B 3 5 5 3 5 5 1 1 1 1 1 1 1 1 1 1 1

Synth. Solo:  
w/Rhy. Fig. 1 (Gtr. 2)

G Gsus G Gsus2

end Rhy. Fig. 3

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

F(9) Em7 w/Rhy. Fig. 2 (Gtr. 2) Gtr. 3 C5

Gtr. 2

## Guitar Solo:

F5

Gtr. 5

*f*

Tablature for measures 1-4:  
 T: 3 3 3 3 5 7 7 7 6 6 (6) 7 8 8 6 8 8 9 6 (8) 6  
 A: 3 3 3 3 5 7 7 7 6 6 (6) 7 8 8 6 8 8 9 6 (8) 6  
 B: 3 3 3 3 5 7 7 7 6 6 (6) 7 8 8 6 8 8 9 6 (8) 6

Tablature for measures 5-8:  
 T: 8 6 11 12 10 12 10 12 9 10 13 10 11 13 9 10 13 10  
 A: 8 6 11 12 10 12 10 12 9 10 13 10 11 13 9 10 13 10  
 B: 8 6 11 12 10 12 10 12 9 10 13 10 11 13 9 10 13 10

E $\flat$ 5

D5

D.S. al Coda

8va

Tablature for measures 9-12:  
 T: 13 13 13 13 13 13 15 13 15 15 16 15 (15) 13 (13)  
 A: 13 13 13 13 13 13 15 13 15 15 16 15 (15) 13 (13)  
 B: 13 13 13 13 13 13 15 13 15 15 16 15 (15) 13 (13)

*Coda*

na, \_\_\_\_\_ yeah. \_\_\_\_\_

Meet you

Tablature for measures 13-16:  
 T: (1) (4) 3 3 1 1 1 1 1 1 1 1 1 1 1 1  
 A: (1) (4) 3 3 1 1 1 1 1 1 1 1 1 1 1 1  
 B: (1) (4) 3 3 1 1 1 1 1 1 1 1 1 1 1 1

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

B $\flat$ /C\* Cm7 Eb $\flat$ sus2 B $\flat$  F Gm7 B $\flat$ /C Cm7 Eb $\flat$ sus2

all the way, meet you all the way, Ro - san -

\*Played by bass gtr.

B $\flat$  F Gm7 B $\flat$ /C Cm7 Eb $\flat$ sus2 B $\flat$  F Gm7

na, yeah. Meet you all the way, meet you

B $\flat$ /C Cm7 Gtr. 3 Eb5 B $\flat$ 5 F5

all the way, Ro - san na, yeah.

Outro:

G7  
Gtr. 1

all the way, Ro - san na, yeah.

*p*  
P.M.

T  
A 3 3 5 5 3 3 3 3 3 3  
B 3 3 5 5 3 3 3 3 3 3

8va


all the way, Ro - san na, yeah.

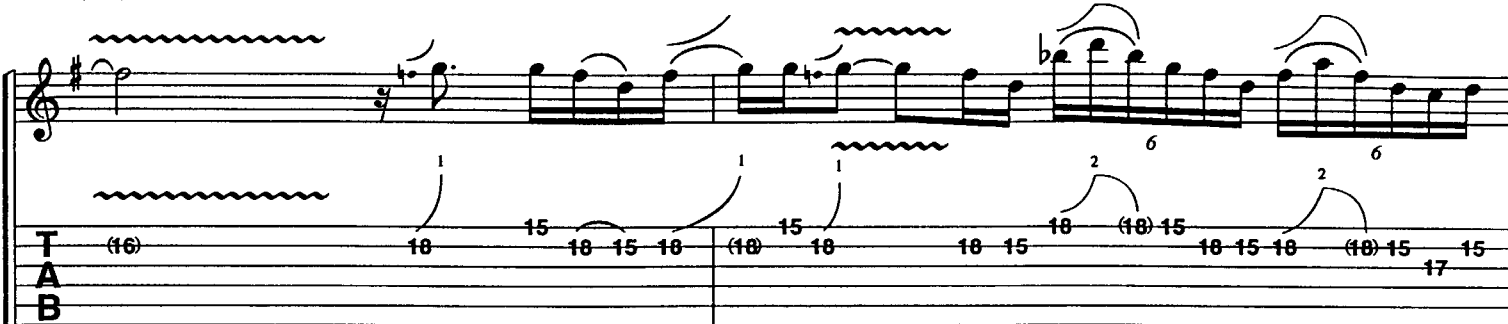
*f*

T  
A 16 (16) 13 15 15 12 (12) 15 12 15 12 16  
B 16 (16) 13 15 15 12 (12) 15 12 15 12 16

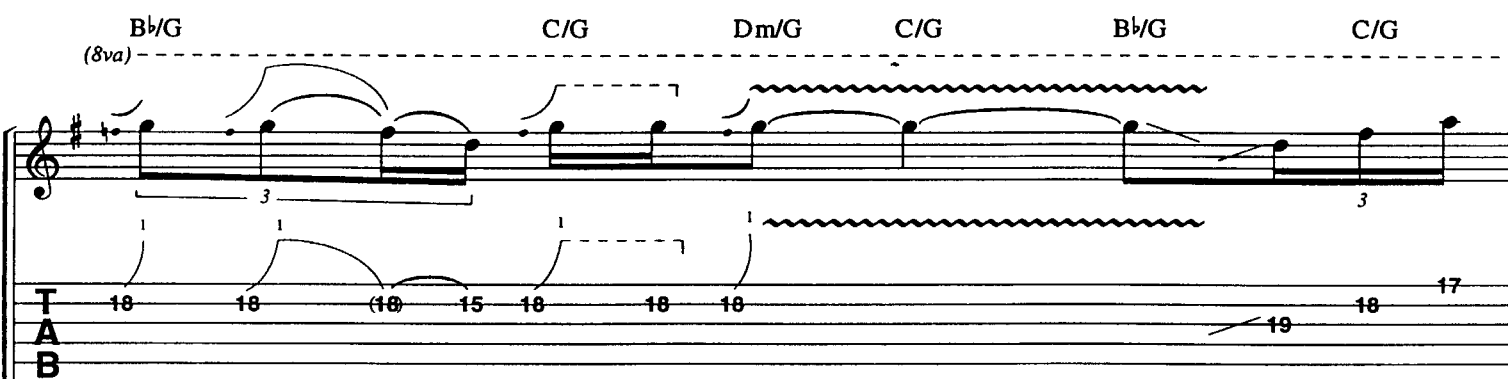
w/Rhy. Fig. 5 (Gtr. 2) simile until fade

B $\flat$ /G C/G Dm/G C/G B $\flat$ /G C/G  
 Rhy. Fig. 5 end Rhy. Fig. 5

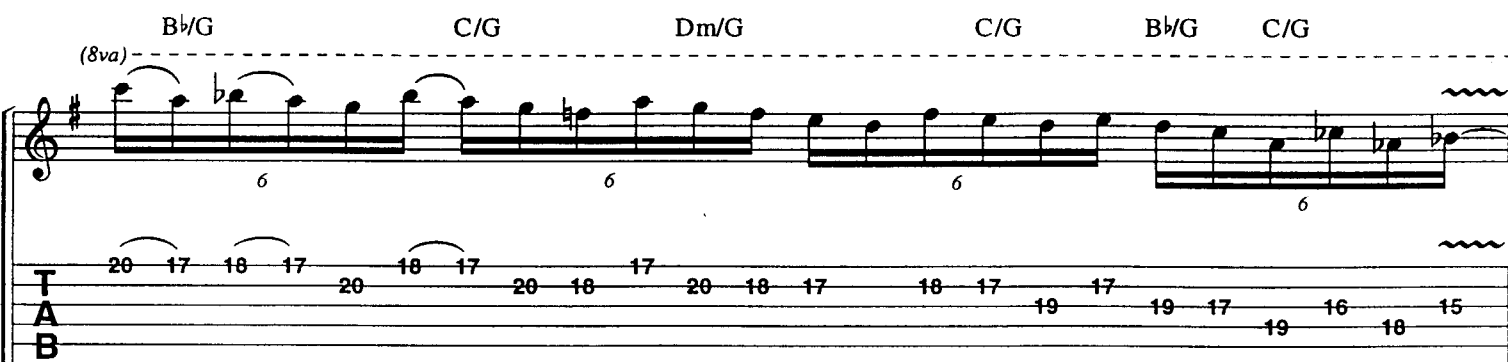
Gtr. 2   
 (8va)



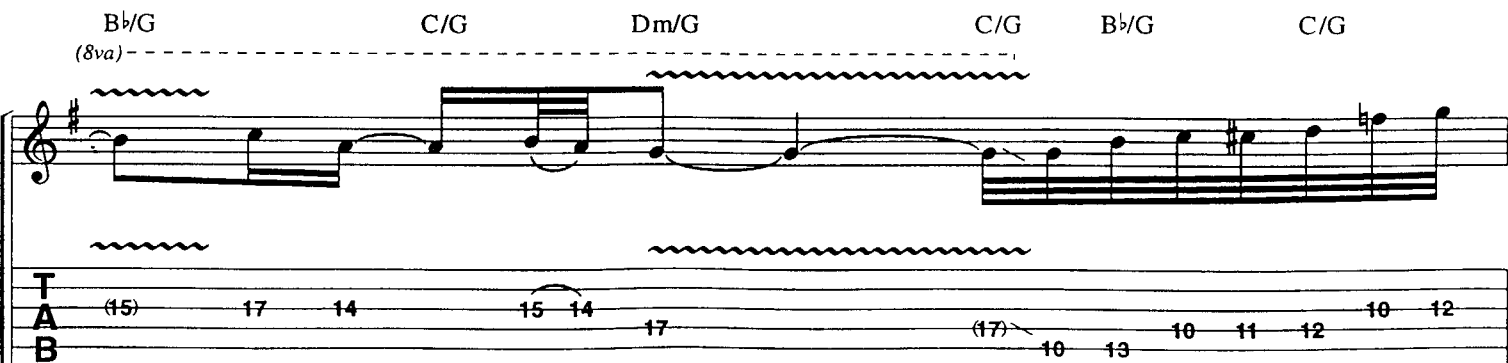
B $\flat$ /G C/G Dm/G C/G B $\flat$ /G C/G



B $\flat$ /G C/G Dm/G C/G B $\flat$ /G C/G



B $\flat$ /G C/G Dm/G C/G B $\flat$ /G C/G





B $\flat$ /G C/G Dm/G C/G B $\flat$ /G C/G

8va

gradual release

1/2

3

T  
A  
B

9 10 11 12 13 10 11 12 13 12 11 10 13 11 10 10 (10) 12 10 11

B $\flat$ /G C/G Dm/G C/G B $\flat$ /G C/G B $\flat$ /G C/G Dm/G C/G B $\flat$ /G C/G

(8va)

6 6 3

8va

T  
A  
B

12 10 15 15 15 15 15 17 15 15 17 15 17 15 17 15 17 13 10

B $\flat$ /G C/G Dm/G C/G B $\flat$ /G C/G

(8va)

T  
A  
B

13 10 13 10 13 10 13 10 13 10 13 10 13 10 15 12 15

(8va)

T  
A  
B

16 18 15 18 15 18 15 18 15 18 15 17 19 18 19 17 15 17 17 15 17

(8va) -

T  
A  
B

T  
A  
B

T  
A  
B

*Fade*

Verse 2:  
 I can see your face still shining  
 Through the window on the other side,  
 Rosanna, Rosanna.  
 I didn't know that a girl like  
 You could make me feel so sad, Rosanna.  
 All I want to tell you is now  
 You'll never, ever have to compromise,  
 Rosanna, Rosanna.  
 I never thought that losin' you  
 Could ever hurt so bad.  
 (To Pre-Chorus:)

# SOMEWHERE TONIGHT

Words and Music by  
DAVID PAICH, JEFF PORCARO  
and STEVE LUKATHER

Moderately  $\text{♩} = 68$  ( $\text{♩} = \text{♩} \text{♩}$ )  
Intro:

Em7 F#m7(b13) Gmaj7 A<sub>9</sub><sup>6</sup> N.C.

Gtr. 1

(3rd time) mmm.

Rhy. Fig. 1

mf

P.M. ----- 1

TAB

3	3	2	5		
4	2	3	6		
5	2	4	7		
0	2	3	0	3	3 5 5 4 4 5 0

Bm A Bm

Verse:

Play 4 times Bm A Bm

(Verse 2 only)

(2nd time) Mmm, mmm, (Verse 2 only) Yeah. 1. When you meet a spe - cial  
end Rhy. Fig.1 2. See additional lyrics

trem. bar

TAB

3	2	3	(3)	(3)	7	5	7
4	2	4	(4)	(4)	7	5	7
4	2	4	(4)	(4)	7	6	7

A<sub>9</sub><sup>6</sup> A E7sus Em7

per-son, and it feels good pass - ing time, You tell your-self it's cas-

TAB

7	7	7	(5)	5	5	3	3
7	7	7	(5)	5	5	3	3
7	7	7	(6)	6	6	4	4
×	×	×	×	×	×	2	2

Chorus

ual, but they have some-thing else in mind.

Gmaj7 A6

trem. bar

T (3 3 4 2)

A

B

Bm A Bm A6

You try to make some rea-son. A voice calls out from a-cross.

T 7 5 7 7 7 7 7 5 7

A 7 6 7 7 7 7 7 7 7

B

Gmaj7 A6

the room. She runs a-way with-out an an-swer, she runs a-way

trem. bar trem. bar

T 2 2 (2)

A 3 2 (2)

B 4 2 (2)

N.C. **Substitute w/Rhy. Fill 1** **\*Chorus:**  
 (Gtr. 1) Verse 2 B5 Bkgd. Voc. Fig. 1  
 Bm

too soon.\_\_\_\_ Some- where\_\_\_\_ to - night,\_\_\_\_

**Gtr. 1**

*f* *w/dist.* P.M. \_\_\_\_\_

T  
A  
B

2 5 2 4 5 2 5 0 4 2 4 x 2 4 x

\*Lead vocal ad lib. on repeats.

A6 Em9 D A

some - one's cry - in'\_\_\_\_ Ooh.\_\_\_\_

**Rhy. Fill 2**

hold - - - - hold - - - -

T  
A  
B

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

**Rhy. Fill 1**  
**Gtr. 1**

hold - - - -

T  
A  
B

10 7 10 9 8 9 9 7

Substitute w/Rhy. Fill 2 (Gtr. 1)  
2nd & 3rd times

Bm A Em9

Some - where to - night, some - one's cry - in'.

Rhy. Fill 3

P.M. hold -

T A B

4 x 2 x 4 4 2 4 2 5 2

D A Bm A6

Ooh. Some - where to - night, some - one's

hold - P.M.

T A B

3 2 2 2 2 4 x 2 x 4 x 4 2 4 2

Substitute w/Rhy. Fill 3 (Gtr. 1) 2nd time

Em9 D A Bm

cry - in' Ooh. Some - where to - night,

hold - hold - P.M.

T A B

2 0 2 3 2 2 4 x 2 x 4 4 2 2 0

## To Coda

A6

Em9

1.  
D

A

some - one's cry - in'.

Yeah, \_\_\_\_\_

hold - - - - -

hold - - - - -

T  
A  
B4 2  
4 2

2 0 2

2 3 2 2  
2 2 2 0

## Bridge:

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

2.  
D

A

N.C.

Bm A Bm

1.

in'.

hold - - - - -

T  
A  
B3 2  
4 22 2  
2 2  
0

2.

N.C.

Bm A Bm

There's a lone - ly sign

N.C.

Cry - in', cry - in',

all a - round.

cry - in', cry - in'.

Bm A Bm

D.S. al Coda

Oh, Lord!

*Coda* Em9 D A 3 Bm

\*Chorus:  
w/Bkgd. Voc. Fig. 1 (4 times)

some, \_\_\_\_\_ some - one's cry - in' \_\_\_\_\_

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

T 2 3 4 5  
A 3 2 2 2 2  
B 2 4 2 2 2

\*Lead vocal ad lib. on repeats.

A6 Em9 D A Repeat & fade

Oh, \_\_\_\_\_ woah. \_\_\_\_\_ Some - one.

hold - - - - - hold - - - - -

T 2 3 4 5  
A 3 2 2 2 2  
B 4 2 2 2 2

Verse 2:  
We all belong to someone,  
Sometimes they're so far away.  
You write down words in letters,  
Not quite sure what they say.  
You know that she needs you  
And you miss her in your heart.  
But a certain feeling lingers  
That keeps us miles apart, oh!  
(To Chorus:)



# STOP LOVING YOU

Words and Music by  
DAVID PAICH and STEVE LUKATHER

Moderately ♩ = 102  
Intro:

Gtr. 1      \*F      B♭      Dm      C      F      B♭      Dm      C

*p* < *mf*

T  
A  
B

5      5 3      2      5      3      3 5

\*Chords played by keybd.

F      B♭      Dm      C      B♭

T  
A  
B

3/5      6      5      3      5      3      2      5      3      3/5      3      2      3/5      (5)

Drums re-enter      Keybd. & perc. re-enter G7sus      Bass re-enters G7

P.M. -----|

T  
A  
B

(5)      (5)      3 5      3 5      3 5      3      5      3

G7sus      G7      G7sus

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

T  
A  
B

3 5      3 5      3 5      3      5      4      3 5      3 5      3 5      3      5      3      3 5      3 5      3 5      3      5      4

## Verse:

G7

G7sus

1. Re - flec - tions in my mind, thoughts I can't de - fine.

2. See additional lyrics

P.M. -----

P.M. -----

TAB

3 5 3 5 3 5 3 5 3 3 5 3 3 5 3 5 3 5 3 5 4

G7

F

C/E\*

G7

My heart is rac - ing and the night goes on. I can al - most hear a laugh

P.M. -----

P.M. -----

TAB

3 5 3 5 3 5 3 5 3 2 3 3 5 3 3 5 3 5 3 5 3 5 3 5 3

5/7

\*Played by bass gtr.

G7sus

G7

com - ing from your pho - to - graph. Fun - ny how a look can share a

P.M. -----

P.M. -----

TAB

3 5 3 5 3 5 3 5 4 3 3 5 3 5 3 5 3 5 3 5

Substitute w/Rhy. Fill 1 (Gtr. 1) Verse 2

F C/E\* G7 G7sus

thou - sand mean - ings. Well in - tend - ed lies, con - tem - plat - ing al - i - bis,

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

TAB

1	1	5	5	3 5	3 5	3 5	3 5	3	3 5	3 5	3 5	3 5	4
2	2	5	5	3	3	3	3	3	3	3	3	3	4
3	3	5	5	3	3	3	3	3	3	3	3	3	4
4	4	3	3	3	3	3	3	3	3	3	3	3	4

G7 F C/E\* G7

is it real - ly you or is it me I'm blam - ing? A dis - tant mem - o - ry

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

TAB

3 5	3 5	3 5	3 5	3	3	5/7	3 5	3 5	3 5	3 5	3
3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3

Rhy. Fill 1  
Gtr. 1

TAB

1	1	5	5	8
2	2	5	5	7
3	3	5	5	5
4	4	3	3	5

G7sus G7

flash - es o - ver me, e - ven though you're gone, I feel you deep

P.M. P.M.

TAB

3	5	3	5	3	5	3	5	4	3	5	3	5	3	5	3	5	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

N.C. Bb5 D5 C5

Substitute w/Rhy. Fill 2 (Gtr. 1) Verse 2 Bb5 F/A Bb5

in - side. Oo Dance be - neath the light with that look in your

TAB

2	3	2	4	5	2	3	(3)	xx 5/7	5	3	5	3	2	3	2	3
2	3	2	4	5	2	3	(3)	xx 5/7	5	3	5	3	2	3	2	3
0	1	0	1	1	0	1	(1)	xx 3/5	3	3	5	3	2	1	0	1

## Rhy. Fill 2

## Gtr. 1

TAB

3	2	3	7	5
3	2	3	7	5
1	0	1	5	7

Chorus:

C/E F B $\flat$  Dm C

eyes. I can't stop lov - ing you.

Riff A

T A B

5 5 7

F B $\flat$  Dm C

Time pass - es quick - ly and chanc - es are few.

T A B

1 3 0 1

F B $\flat$  Dm C

I won't stop till I'm through lov - in'

T A B

1. B $\flat$ 5 w/Fill 1 (Gtr. 2) 2. B $\flat$ 5

you, \_ girl. \_ you, \_ girl. \_

end Riff A

trem. bar

T A B

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

## Guitar Solo:

G

Gtr. 2

F5 8va

trem. bar

T A B

10 10 15 10 10 15 10

Gtr. 1 Riff B

T A B

3 2 3 3 2 0 3 5 3 5 4 5 3 5 3 2 3 3 1

\*Pull up bar and snap back.

Fill 1  
Gtr. 2

T A B

3 2 0 3 0 1 2 3

F5

8va

1/2

19 (19) 15 17 18 17 17 15 16 16 16 (16) 17 15 17 16 15

TAB

**Gtr. 2** G

**T A B**

13 17 15 15 17 16 (16) 16 18 15/17 (17) 15 15 18 17 15 15 18 15 18 15 17

**Gtr. 1**

**T A B**

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

**B $\flat$ 5 D5 C5**

Ooh. Oh, danc-

**(8va) trem. bar**

**T A B**

(17) 15 17 15 17 16 15 13 15 13 15 15 17 14 14 15 17 15 14 15 (15)

**T A B**

3 3 3 3 1 5 7 5 7 5 5 3 2 5 7 5 3



## Chorus:

B $\flat$ 5 A5 B $\flat$ 5 Dm C F B $\flat$  Dm C

- ing with\_ that look\_ that's in\_ your eyes. I \_\_\_\_\_ can't stop lov - in' you.

T  
A  
B

3 2 3 3 2  
1 0 1 5 3

F B $\flat$  Dm C F B $\flat$

Time pass - es quick - ly\_ and chanc - es\_ are few. I \_\_\_\_\_ won't

T  
A  
B

1 3 0 1

xxxxx 0 0 xxxxxxx 0 x 0 0 0 xxx 0 x 0 xxxxxxx 0 x 0 xxx

Dm C B $\flat$ 5

stop till\_ I'm through lov - in' you, girl.\_

T  
A  
B

xxxxx 0 x 0 xxxxxxx 0 xxxxxxx

3 3 1 (3 3 1)

w/Riff A (Gtr. 1)

F B $\flat$  D C F B $\flat$

I \_\_\_\_\_ can't stop lov - in' you. Time pass - es quick - ly\_ and

Dm C F B $\flat$  Dm C B $\flat$   
 chanc - es\_\_ are few. I\_\_ won't stop till\_\_ I'm through lov - in' you.

Outro:  
 w/Riff A (Gtr. 1)

F B $\flat$  Dm C F B $\flat$   
 Lov - in' you.

Gtr. 2

T A B  
 12 10 12 (12) 12 14 15 17 17 15 14

Dm C F B $\flat$  Dm C  
 3 w/bar 1/2 3 3 1 1

T A B  
 12/14 15 14 12 15 12 12 17 18 17 15 17 15 12 14 12 15 12 10 10 9

B $\flat$

T A B  
 7 5 5 5 5 7 6 6 9 8 10 8 10 12 10 12 12 14 14 13 13 15 15

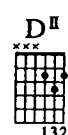
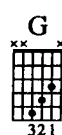
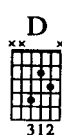
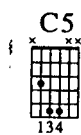
Fade

Verse 2:

There's a window in heart  
 I've tried to look through from the start.  
 You're never really sure what someone else is thinking.  
 Someone's broken something new,  
 Another altered point of view,  
 Just a certain someone's conscience playing,  
 I held it in my hand,  
 I did not understand.  
 What lives inside the wind that cries her name.  
 Trying to catch a shooting star,  
 What seems so close can't be that far,  
 Living in a dream that's never ending.  
 Dance beneath the light with that  
 Look in your eyes.  
 (To Chorus:)

# WITHOUT YOUR LOVE

Words and Music by  
DAVID PAICH



Moderately ♩ = 70

Intro:

\*Gtr. 1 N.C.

*mf*

\*Bass gtr. arr. for gtr.

Verse 1:

It's late at night, noth - in's feel - in' right since you've gone\_\_ a - way\_\_

I think I know why you left this time, but it's still hard to say.\_\_

I near - ly lost it when he came \_\_\_\_\_ a - round \_\_\_\_\_ you,

**T**  
**A**  
**B** 3 3 3 3 0 2 5 5 3 5 3

now I'm hold - in' it all in - side and it's kill - ing me. \_\_\_\_\_

**Gtr. 2** *mf w/echo effect*

**Gtr. 1**

**T**  
**A**  
**B** 3 3 3 0 2 5 5 5/7 10 7 9 7 7 10 7

\*G Bm7 Em

We used to meet at an old ca - fé down in Chi - na - town. \_\_\_\_\_ At

**Gtr. 2 (Gtr. 1 cont. simile)**

A.H.

**T**  
**A**  
**B** 4 5 9 7 9 9 9 7 5 5 5

\*Chords played by keybd.

G Bm7 Em D G C

first\_ you could hear the wind stop, then my heart\_ would pound\_ Oh, oh, oh.

P.M.

T 3 2 2 5 5

A 4 4 7

B 5 4

Em D G D C

I re - mem - ber ev - 'ry - thing\_ you used\_ to do, girl. Ooh, ooh, ooh.

3

T 5 3 3 5 5

A 5 2 4 2 5

B 5 4 5 4 3

C/E D Am7 Bm7 Em7

Now I'm learn - ing some - thing\_ that you\_ al-read-y knew\_ It's not the same\_

7 10 7 9 7 10 7

T 5 2 3 7 7 10 7

A 5 4 2 4 7 9 7

B 5 4 4 7 7 10 7

Chorus:

137

Am7 Bm7 Em7

with- out your love. Ev- 'ry night and ev- 'ry day, girl. It's not the same.

Gtr. 2 Rhy. Fig. 1

TAB

8 7 9 7 9 7 9 10 10 10

G D Am7 Bm7 Em7

with- out your love. You don't have to be a - fraid. It's not the same.

Gtr. 3 f

Gtr. 2

TAB

8 7 9 7 9 7 12 (12) 9 7 9 10 8 7 8 9 7 9

Am7 Bm7 Em7

with- out your love. Ev- 'ry night 'n' ev- 'ry day, girl. It's not the same.

Gtr. 2

TAB

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

Verse 2:

\_\_\_\_\_ with- out your\_ love.\_\_\_\_\_

I saw you through the door with your mo - tor run - nin', I can

end Rhy. Fig. 1 Gtr. 2

TAB

8 7 9 7 9 9 7 9 7 9

Em D G Bm7

still hear the sound.\_\_\_\_\_ I knew then, when you asked him in,\_\_\_\_\_ you let your

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

TAB

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

Em7 D G C C/E

guard\_\_\_\_\_ down.\_\_\_\_\_ Oh, oh, oh. You're talk - ing soft. Don't tell me, but I know.

P.M. - -

TAB

7 10 7 7 10 7 10 5 7 7 (7) 5 7 5 5 8

D G D C C/E

you're sin cere. Ooh, ooh, ooh. I just called to tell you that I'm the

TAB

3 3 3 5 5 5 5 5 5 5

4 4 4 5 5 5 5 5 5 5

## Chorus:

D Am7 Bm7 Em7 w/Rhy. Fig. 1 (Gtr. 2) simile

on - ly one here. It's not the same with-out your love.

TAB

7 7 9 7 9 7

7 7 5 5

Am7 Bm7 Em7

Ev - 'ry night and ev - 'ry day, girl. It's not the same with-out your love.

G D Am7 Bm7 Em7

It does-n't have to be this way. It's not the same with-out your love.

Gtr. 3

TAB

10 8 8 8 9 7 7 9 9

9 9 7 7 9 9

7 (7)

Am7 Bm7 Em7

Ev - 'ry night 'n' ev - 'ry day, girl. It's not the same with-out your love.



Guitar Solo:

Guitar Solo: Chords: G, Bm7, Em7

Gtr. 3

\*w/trem. bar

Gtr. 2

P.M. - -

TAB

\*Bend string, quickly depress trem. bar & release.

Chords: G, Bm7, Em, D, G, C

Oh, oh, oh.

Cont. in slashes

P.M. - -

P.M. - -

TAB

Gtr. 2                      C5                      Em                      D                      G                      D                      C

Ooh, ooh, ooh.

T  
A  
B

(14) 12                      12                      12 14 12                      12 15 (15) \                      12 13 15  
 14 12                      12 14 12 14                      12 14 12 14 12                      14  
 14 12 10 10                      12 14                      14 12 12                      12 14 12 \ / 14                      ×

Em Dsus D<sup>II</sup> (Bm7 C#m7 F#m7)

It's not the same\_

TAB

13 (13) 12 13 (13) 12 11 10 12 10 8 10 8 7 8 7 7 7 7 7 7 7 10 10

*\*Chorus:*

Bm7

C#m7 F#m7

\_\_\_\_\_ with- out your\_ love, \_ Oh, ev - 'ry night, ev- 'ry day, \_\_\_\_\_ girl. \_\_\_\_\_  
It's not the same.

Gtr. 2

Rhy. Fig. 2

T  
A  
B

10 9  
11 9

11 9  
11

9 11  
12 (12)

12 12

x

\*Gtr. 3 and lead vocal ad lib. on repeats.

Play 3 times

A E Bm7 C#m7 F#m7

\_\_\_\_ with-out your love... You don't have to be that way... It's not the same...

end Rhy. Fig. 2 Gtr. 2

Gtr. 3 hold -----

Fingerings for Gtr. 2: 10 9, 11 9, 11, 0, 2, 2, 0, 10/12 10, 9/11 9, (10) 9.

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

Bm7 C#m7 F#m7

\_\_\_\_ with-out your love... It's not the same...

Gtr. 3

Fingerings for Gtr. 3: 17, 16 16, (16), (16) 14, 16, 14 16, 16 16 14, 11 11, 12, 9 11.

Outro/Guitar Solo:

A C#m7

with - out your love...

Gtr. 3

P.M. -----

Fingerings for Gtr. 2: (11) 9, 11, 12, 14, 14 14, 16 14, 17, 16, 14 16, 14 16, 12 10 12, 11.

Fingerings for Gtr. 3: 11 9, 11 9, 11 9.

F#m A C#m7 F#m7

TAB

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

TAB

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

A C#m7 F#m7

8va

TAB

12(12) 12 14(14) 14 17 (17) 14 19(19) 17 19(19) 17 19 19

TAB

9 11 9 7 9 7 9 7 9

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in the key of D major (indicated by two sharps: F# and C#) and 4/4 time. It contains four measures: a whole rest, a quarter rest, a quarter note D4, and a half note E4. The guitar tablature staff, labeled 'TAB' on the left, shows the fretting for these notes: a whole rest, a quarter rest, a quarter note on the 4th fret, and a half note on the 5th fret. A wavy line above the tablature staff indicates a slide from the 4th to the 5th fret.

A

C#m7

F#m7

w/trem. bar - -

10/12 10 (10) (10) (10) 17 14 17 14 16 14 16 14 17 14 16 14 17 14 16

9/11 9 (9) (9) (9)

14 (14)

P.M. - - - - -

x 2

4 4

9 7 9 7

A

C#m7

F#m7

Fade

17 14 16 14 17 14 16 14 16 14 16 14 16 13 16 13 16 14 17

16 14 16 14 16 14 16 14 16 14 16 14 16 13 16 13 16 14

17

4 4 2 4 2

6 6 6 6 4

# **TOTO**

## **GUITAR ANTHOLOGY SERIES**

**AFRICA**  
**ANIMAL**  
**CARMEN**  
**GIRL GOODBYE**  
**HOLD THE LINE**  
**HYDRA**  
**I THINK I COULD STAND YOU FOREVER**  
**JAKE TO THE BONE**  
**LOVERS IN THE NIGHT**  
**PAMELA**  
**ROSANNA**  
**SOMEWHERE TONIGHT**  
**STOP LOVING YOU**  
**WITHOUT YOUR LOVE**

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