

Final Fantasy VII Boss Theme

Metal Cover

ToxicxEternity

Rhythm GTR 1

Rhythm GTR 2

Center Lead

Harmony 1

Harmony 2

Dropped C

Dropped C

Dropped C

Dropped C

Dropped C

① = D ④ = C

① = D ④ = C

① = D ④ = C

① = D ④ = C

① = D ④ = C

② = A ⑤ = G

② = A ⑤ = G

② = A ⑤ = G

② = A ⑤ = G

② = A ⑤ = G

③ = F ⑥ = C

③ = F ⑥ = C

③ = F ⑥ = C

③ = F ⑥ = C

③ = F ⑥ = C

♩ = 166

Intro

dist.g...

od.g...

od.g...

od.g...

od.g...

1 2 3

4 2

4 2

3 3

P.M. P.M.

2 2 2 5 2 2 2 2

dist.guit.

od.guit.

od.guit.

od.guit.

od.guit.

od.guit.

4

3

3

3

5

P.M.

P.M.-----|

3

2

5

2

5

4

5

4

4

2

3

3

3

P.M.

P.M.-----|

3

P.M.-----|

P.M.-----|

2

2

2

2

2

2

5

2

2

2

2

dist. guit.

od. guit.

od. guit.

od. guit.

od. guit.

od. guit.

The musical score is organized into three systems, each corresponding to a different guitar part:

- dist. guit. (Distorted Guitar):**
 - Measure 6: Treble clef, key signature of one sharp (F#). Notes: F#4, G4, A4, B4. Fingering: 3, 2, 5, 2. Pedal point: P.M.-----1.
 - Measure 7: Treble clef, key signature of one sharp (F#). Notes: F#4, G4, A4, B4. Fingering: 3, 2, 5, 4. Pedal point: P.M.-----1.
- od. guit. (Overdriven Guitar 1):**
 - Measure 6: Treble clef, key signature of one sharp (F#). Notes: F#4, G4, A4, B4. Fingering: 3, 2, 5, 2. Pedal point: P.M.-----1.
 - Measure 7: Treble clef, key signature of one sharp (F#). Notes: F#4, G4, A4, B4. Fingering: 3, 2, 5, 4. Pedal point: P.M.-----1.
- od. guit. (Overdriven Guitar 2):**
 - Measure 6: Treble clef, key signature of one sharp (F#). Notes: F#4, G4, A4. Fingering: 3, 2, 2. Pedal point: P.M.-----1.
 - Measure 7: Treble clef, key signature of one sharp (F#). Notes: F#4, G4, A4. Fingering: 2, 2, 2.

The tablature (TAB) for each system is as follows:

- dist. guit. TAB:**
 - Measure 6: 3 2 5 2 | 5 4 5 4
 - Measure 7: 0 0 0 3 | 0 0 0 5
- od. guit. 1 TAB:**
 - Measure 6: 3 2 5 2 | 5 4 5 4
 - Measure 7: 0 0 0 3 | 0 0 0 5
- od. guit. 2 TAB:**
 - Measure 6: 2 2 2
 - Measure 7: 2 2 2

dist.guit.

8 3 3 3 3 9

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

TAB

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

od.guit.

8 3 3 3 3 9

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

TAB

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

od.guit.

TAB

od.guit.

H H P.M. -----

TAB

14-15-17 14-15-17 15-15-15-18 15-15-15-20

od.guit.

H H P.M. -----

TAB

13-15-17 14-15-17 14-14-14-17 14-14-14-15

Main Riff

dist.guit.

Musical notation for distorted guitar (dist.guit.). It features a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes three measures of a descending triplet (0-0-0, 6-5-3, 5-3-2) followed by a double bar line and two measures of a descending triplet (2-2-2, 5-2-2, 2-2-2). Above the staff, there are wavy lines indicating distortion and the text "P.M. -----|". Below the staff, a tablature (TAB) shows the fret numbers: 0 0 0 6 5 3 5 3 2 3<7> | 2 2 2 5 2 2 2 2.

od.guit.

Musical notation for overdriven guitar (od.guit.). It features a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes three measures of a descending triplet (0-0-0, 6-5-3, 5-3-2) followed by a double bar line and two measures of a descending triplet (2-2-2, 5-2-2, 2-2-2). Above the staff, there are wavy lines indicating distortion and the text "P.M. -----|". Below the staff, a tablature (TAB) shows the fret numbers: 0 0 0 6 5 3 5 3 2 3<7> | 2 2 2 5 2 2 2 2.

od.guit.

Empty musical notation for overdriven guitar (od.guit.), consisting of a treble clef staff and a corresponding empty tablature (TAB) staff.

od.guit.

Musical notation for overdriven guitar (od.guit.). It features a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes four measures of a descending triplet (15-15-15, 16-15-18, 18-17-22, 17-18-19) followed by a double bar line and one measure of a sustained note (15). Above the staff, there are wavy lines indicating distortion and the text "P.M. -----|". Below the staff, a tablature (TAB) shows the fret numbers: 15 15 15 16 15 18 18 17 22 17 18 | 15.

od.guit.

Musical notation for overdriven guitar (od.guit.). It features a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes four measures of a descending triplet (14-14-14, 16-15-17, 14-15-13, 17-13-15) followed by a double bar line and one measure of a sustained note (14). Above the staff, there are wavy lines indicating distortion and the text "P.M. -----|". Below the staff, a tablature (TAB) shows the fret numbers: 14 14 14 16 15 17 14 15 13 17 13 15 | 14.

dist.guit.

od.guit.

od.guit.

od.guit.

od.guit.

od.guit.

The score is organized into six systems, each representing a different guitar part:

- dist.guit. (System 1):** Musical notation with triplets and P.M. markings. Tablature: 2 2 2 3 2 5 2 5 4 5 4 | 2 2 2 5 2 2 2 2
- od.guit. (System 2):** Musical notation with triplets and P.M. markings. Tablature: 2 2 2 3 2 5 2 5 4 5 4 | 2 2 2 5 2 2 2 2
- od.guit. (System 3):** Musical notation with a whole rest. Tablature: empty.
- od.guit. (System 4):** Musical notation with a triplet and a long note. Tablature: (15) 17 17 17 | 15
- od.guit. (System 5):** Musical notation with a triplet and a long note. Tablature: (14) 16 16 16 | 14

dist.guit.

od.guit.

od.guit.

od.guit.

od.guit.

od.guit.

14 3 3 3 3 15 3 3

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

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

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

TAB - -

TAB (15) 17 17 17 #b 18

TAB (14) 16 16 16 17

dist.guit.

od.guit.

od.guit.

od.guit.

od.guit.

16

3

3

3

3

P.M.

P.M.

P.M.

T
A
B

0 0 0 6 5 3 5 3 2 3 2

3

3

3

3

P.M.

P.M.

P.M.

T
A
B

0 0 0 6 5 3 5 3 2 3 2

od.guit.

T
A
B

od.guit.

#2

3

3

T
A
B

(18) 20 18 17 19 17 18

od.guit.

#2

3

3

T
A
B

(17) 17 15 13 14 13 15

Bridge

dist.guit.

Musical notation for distorted guitar (dist.guit.) in the first system, measures 18-19. Includes treble clef, notes with triplets, and tablature with fret numbers (0, 6, 5, 3, 5, 3, 2, 3, 2).

od.guit.

Musical notation for overdrive guitar (od.guit.) in the second system, measures 18-19. Includes treble clef, notes with triplets, and tablature with fret numbers (0, 6, 5, 3, 5, 3, 2, 3, 2).

od.guit.

Musical notation for overdrive guitar (od.guit.) in the third system, measures 18-19. Includes treble clef, notes with triplets, and tablature with fret numbers (12, 11, 12, 9, 11, 12, 11, 11, 14, 11, 11).

od.guit.

Musical notation for overdrive guitar (od.guit.) in the fourth system, measures 18-19. Includes treble clef, notes with triplets, and tablature with fret numbers (22), (17-19), and (19).

od.guit.

Musical notation for overdrive guitar (od.guit.) in the fifth system, measures 18-19. Includes treble clef, notes with triplets, and tablature with fret numbers (18), (13-15), and (15).

dist.guit.

T 0 0 0 0 0 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2

A 4 4 4 4 4 4 4 4 4 4 | 0 0 0 0 0 2 2 2 2 2

B 2 2 2 2 2 1 1 1 1 1 | 0 0 0 0 0 0 0 0 0 0

od.guit.

T 0 0 0 0 0 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2

A 4 4 4 4 4 4 4 4 4 4 | 0 0 0 0 0 2 2 2 2 2

B 2 2 2 2 2 1 1 1 1 1 | 0 0 0 0 0 0 0 0 0 0

od.guit.

T - - - - - | - - - - -

A - - - - - | - - - - -

B - - - - - | - - - - -

od.guit.

T 12 11 12 11 11 11 14 11 11 | 15 12 14 16 14 15 14 14 17 14 14

A 12 9 11 11 11 11 14 11 11 | 12 14 16 14 15 14 14 14 17 14 14

B 12 9 11 11 11 11 14 11 11 | 12 14 16 14 15 14 14 14 17 14 14

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

od.guit.

T 10 7 7 7 10 9 11 14 9 11 | 17 11 15 14 15 17 17 14 14 17 17 14

A 10 7 7 7 10 9 11 14 9 11 | 17 11 15 14 15 17 17 14 14 17 17 14

B 10 7 7 7 10 9 11 14 9 11 | 17 11 15 14 15 17 17 14 14 17 17 14

Verse

dist.guit.

30 31 32

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

od.guit.

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

od.guit.

full P H

17 16 14 15 17 15 14 15 17 14 16 14 17 14 17 15 17 15 14 15 14 16 15 14 17

od.guit.

od.guit.

od.guit.

dist.guit.

42 43 44

P.M.-----↑

T	5					
A	7	7	4	4	4	6
B	5	5	2	2	2	4
					9	6
						2
						2

od.guit.

42 43 44

P.M.-----↑

T	5					
A	7	7	4	4	4	6
B	5	5	2	2	2	4
					9	6
						2
						2

od.guit.

42 43 44

P

T	17-14	14	8	8	11	8	11	12	12	11	12	11	19-15	15	17	17	16	16	16	17	19
A	15	15	9	9	11	11	11	11	11	11	11	11	15	15	15	15	15	15	15	15	15
B	14	14																			

od.guit.

42 43 44

T	15	16	14	16	17
A					
B					

od.guit.

42 43 44

T	19	11	11	11	12
A					
B					

dist.guit.

45

3

P.M.-----|

46

od.guit.

3

P.M.-----|

od.guit.

T P H P

3 3 3 3 3 3 3 3

T P H P

3 3 3 3 3 3 3 3

od.guit.

12 12 14 16 17

od.guit.

16 16 17 14 15

Chorus

dist.guit.

47 3 3 3 3 48 3 3 3 3

P.M.-----1

T
A
B

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

od.guit.

T
A
B

9	9	12	10	12	13	12	8	10	8	7	5
---	---	----	----	----	----	----	---	----	---	---	---

od.guit.

T
A
B

-	-	-	-	-	-	-	-	-	-	-	-
---	---	---	---	---	---	---	---	---	---	---	---

od.guit.

T
A
B

-	-	-	-	-	-	-	-	-	-	-	-
---	---	---	---	---	---	---	---	---	---	---	---

dist.guit.

51 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ 52 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$

P.M.-----

T
A
B

4	4	2	2	4	4	5	5	5	4	4	2	2	4	4	5	5	5
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

od.guit.

P.M.-----

T
A
B

4	4	2	2	4	4	5	5	5	4	4	2	2	4	4	5	5	5
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

od.guit.

T
A
B

4	4	7	5	7	8	7	7	9	7	6	9
---	---	---	---	---	---	---	---	---	---	---	---

od.guit.

T
A
B

od.guit.

T
A
B

dist.guit.

55 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ 56 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

od.guit.

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

od.guit.

3 3 3 3 3 3 3 3

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

od.guit.

3 3 3

17 17 19 17 19 20 19 15 17 15 14 17

od.guit.

9 11 12 14

od.guit.

9 7 9 11

dist.guit.

57 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ 58 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

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

T
A
B
2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 5 5 4 2 0

od.guit.

$\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

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

T
A
B
2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 5 5 4 2 0

od.guit.

$\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

14 15 17 | 15 17 14 | 17

T
A
B

od.guit.

$\overbrace{\quad\quad\quad}^3$

12 15 | 14 10 | 12

T
A
B

od.guit.

$\overbrace{\quad\quad\quad}^3$

12 12 | 10 11 | 12

T
A
B

dist.guit.

59 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ 60 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

od.guit.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

od.guit.

od.guit.

od.guit.

od.guit.

The image shows a guitar score with six systems. Each system consists of a standard musical staff and a guitar tablature staff. The first two systems are labeled 'dist.guit.' and the last four are labeled 'od.guit.'. The score includes measures 59 and 60. Measure 59 contains a triplet of eighth notes (4-2-2) and a triplet of sixteenth notes (2-2-2). Measure 60 contains a triplet of eighth notes (4-5-4-2) and a triplet of sixteenth notes (2-2-2). Palm muting (P.M.) is indicated by a dashed line under the notes. The tablature for the first two systems shows fret numbers 4, 2, 2, 2, 4, 4, 5, 4, 2. The third system shows fret numbers 16, 16, 19, 17, 19, 20, 19, 15, 17, 15, 14, 16. The fourth system shows fret numbers 9, 6, 7, 9. The fifth system shows fret numbers 9, 7, 9, 11.

dist.guit.

61 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ 62 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ AH

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

T
A
B 4 4 2 2 4 4 4 4 4 2 2 2 4 4 5 5 6<10>

od.guit.

61 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ 62 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ AH

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

T
A
B 4 4 2 2 4 4 4 4 4 2 2 2 4 4 5 5 6<10>

od.guit.

H T P

T
A
B 14 14 16 14 16 14 16 15 14 19 22 19 14 15 16 16

od.guit.

T
A
B 7 10 9 9 11 16 14 16

od.guit.

T
A
B 12 11 9 11 12 16 14 16

dist.guit.

70

3

3

3

3

P.M.

P.M.

P.M.-----

5

5

5

2

2

2

4

4

4

4

4

4

1

4

1

od.guit.

3

3

3

3

3

3

P.M.

P.M.

P.M.-----

5

5

5

2

2

2

4

4

4

4

4

4

1

4

1

od.guit.

H T P

3

3

3

3

3

3

H T P

3

3

H T P

3

3

H T P

3

3

10

10

14

16

12

12

13

14

14

12

11

9

10

9

12

18

14

14

15

od.guit.

15

17

17

19

od.guit.

19

16

17

18

Main Riff

dist.guit.

71 72 73

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

od.guit.

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

od.guit.

H T P H T P

9 9-11-12 12-14-19-14-12 12 11-9 9 9-11 12 12-14-19-14-12 12

od.guit.

19 (19)

od.guit.

19 (19)

dist.guit.

76 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ 77 $\overbrace{3}$ $\overbrace{3}$

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

T
A
B

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

od.guit.

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

T
A
B

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

od.guit.

od.guit.

od.guit.

od.guit.

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

dist.guit.

78 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ 79 $\overbrace{3}$ $\overbrace{3}$

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

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

od.guit.

$\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$

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

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

od.guit.

T
A
B

od.guit.

T
A
B

od.guit.

T
A
B

Solo

dist.guit.

80 3 3 3 3 81 3 3

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

T
A
B

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

od.guit.

3 3 3 3 3 3

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

T
A
B

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

od.guit.

T P H P

3 3 3 3

T P H P

19 14 10 14 10 12 10 12 11 12 11 12

od.guit.

T
A
B

od.guit.

T
A
B

od.guit.

T
A
B

dist.guit.

84 $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ $\overbrace{3}$ 85 $\overbrace{3}$ $\overbrace{3}$

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

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

od.guit.

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

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

od.guit.

P

3 3 3 3

T
A
B 11 11 8 11 9 | 17 13 17 17 16 14 15 14 10 14 15 14

od.guit.

od.guit.

T
A
B

od.guit.

T
A
B

dist.guit.

86 $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ 87 $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

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

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

od.guit.

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

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

od.guit.

H P H P

$\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

H P H P

T
A
B 12 13 12 12 12 13 15 13 15 10 13 12 12 13 12 12 13 15 13 15 10 13 12

od.guit.

T
A
B

od.guit.

T
A
B

dist.guit.

T	2	2	2	2	2	2	2	2	2	2	5	7	9	8
A	0	0	0	0	0	2	2	2	2	2	5	5	5	4
B	0	0	0	0	0	0	0	0	0	0	5	5	5	4

od.guit.

T	2	2	2	2	2	2	2	2	2	2	5	7	9	8
A	0	0	0	0	0	2	2	2	2	2	5	5	5	4
B	0	0	0	0	0	0	0	0	0	0	5	5	5	4

od.guit.

P.M. P.M. P.M. p

T	15	14	15	14	14	17	14	14	15				
A		12	14	16	14	14	14	14	14				
B													

od.guit.

T									15	15	15	14	
A													
B													

od.guit.

T									16	14	17	16	
A													
B													

dist.guit.

95 96

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

od.guit.

95 96

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

od.guit.

T
A
B

od.guit.

95 96

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

T	12	11	12	11	11	11	14	11	11	15	14	16	14	15	14	14	14	17	14	14
A		12	9	11		11				12	14	16				14				
B																				

od.guit.

95 96

T	10	7	7	7	10	9	11	14	9	11	17	15	14	15	17	17	14	14	17	17	14
A							11			11	11	15	14	15			14				
B																					

Outro

dist.guit.

100 101 102

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

od.guit.

P P H

full

17 16 14 15 17 15 14 15 17 14 16 14 17 14 17 15 17 15 14 15 14 16 15 14 17

od.guit.

od.guit.

od.guit.

The musical score is organized into four systems. The first system is for a distorted guitar (dist.guit.), featuring a treble clef and a key signature of one flat. It contains measures 100, 101, and 102. Measure 100 has a whole note chord. Measures 101 and 102 contain eighth notes with triplet markings. Pedal points (P.M.) are indicated with dashed lines. Below the staff is a guitar tablature (TAB) with fret numbers 7, 9, and 7. The second system is for an overdrive guitar (od.guit.), with a similar structure to the first system, including triplet markings and a P.M. pedal point. The third system is for a clean overdrive guitar (od.guit.), featuring a treble clef and a key signature of one flat. It contains measures 100, 101, and 102. Measure 100 has a whole note chord. Measures 101 and 102 contain eighth notes with triplet markings. Pedal points (P and H) are indicated with dashed lines. Below the staff is a guitar tablature (TAB) with fret numbers 17, 16, 14, 15, 17, 15, 14, 15, 17, 14, 16, 14, 17, 14, 17, 15, 17, 15, 14, 15, 14, 16, 15, 14, 17. The fourth system is for another clean overdrive guitar (od.guit.), with a treble clef and a key signature of one flat. It contains measures 100, 101, and 102, all of which are empty staves. Below the staff is an empty guitar tablature (TAB).

