

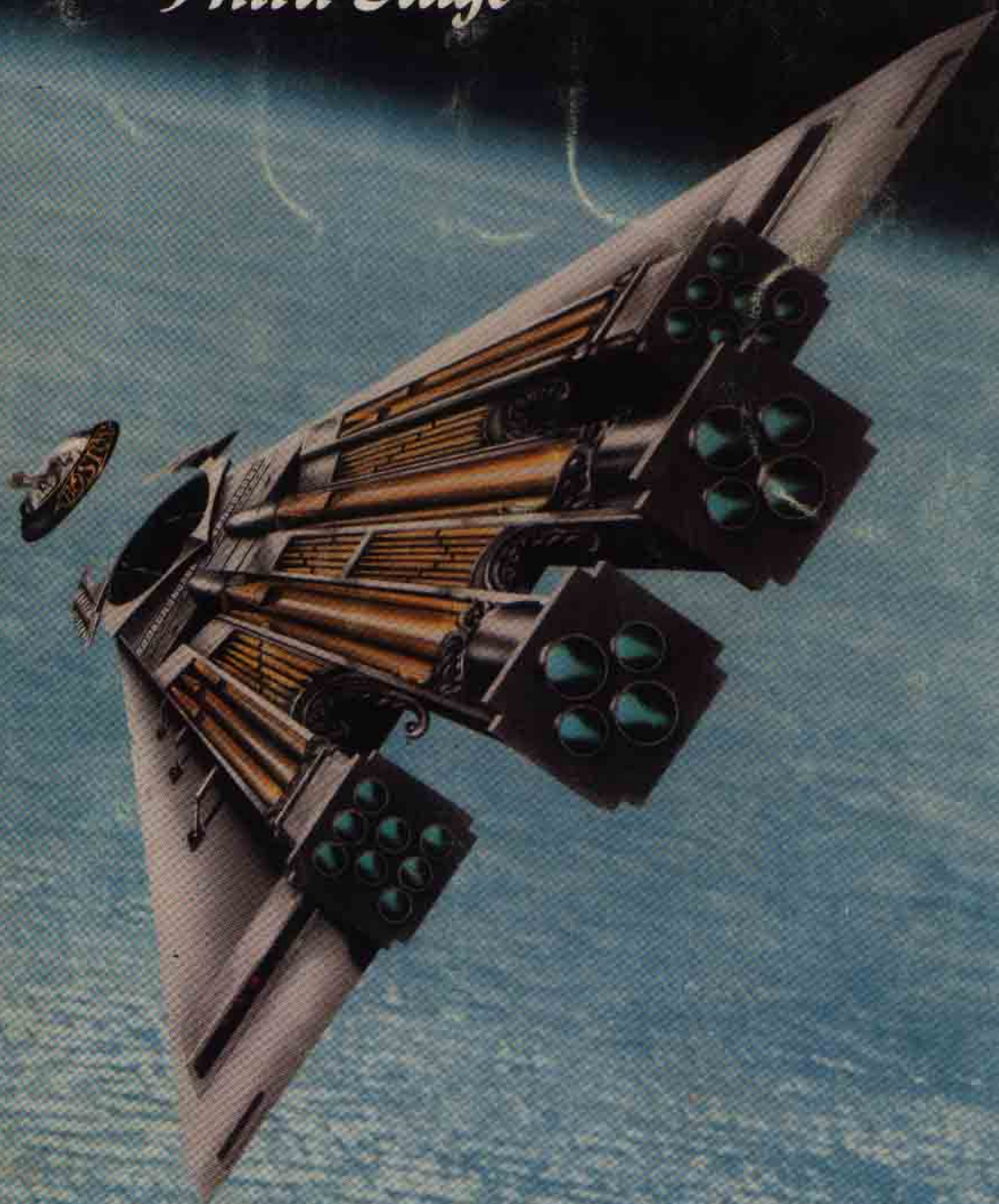
Authorized Edition

**guitar**

NEW GUITAR EDITION

# BOSTON

## *Third Stage*



Transcribed by Andy Aledort

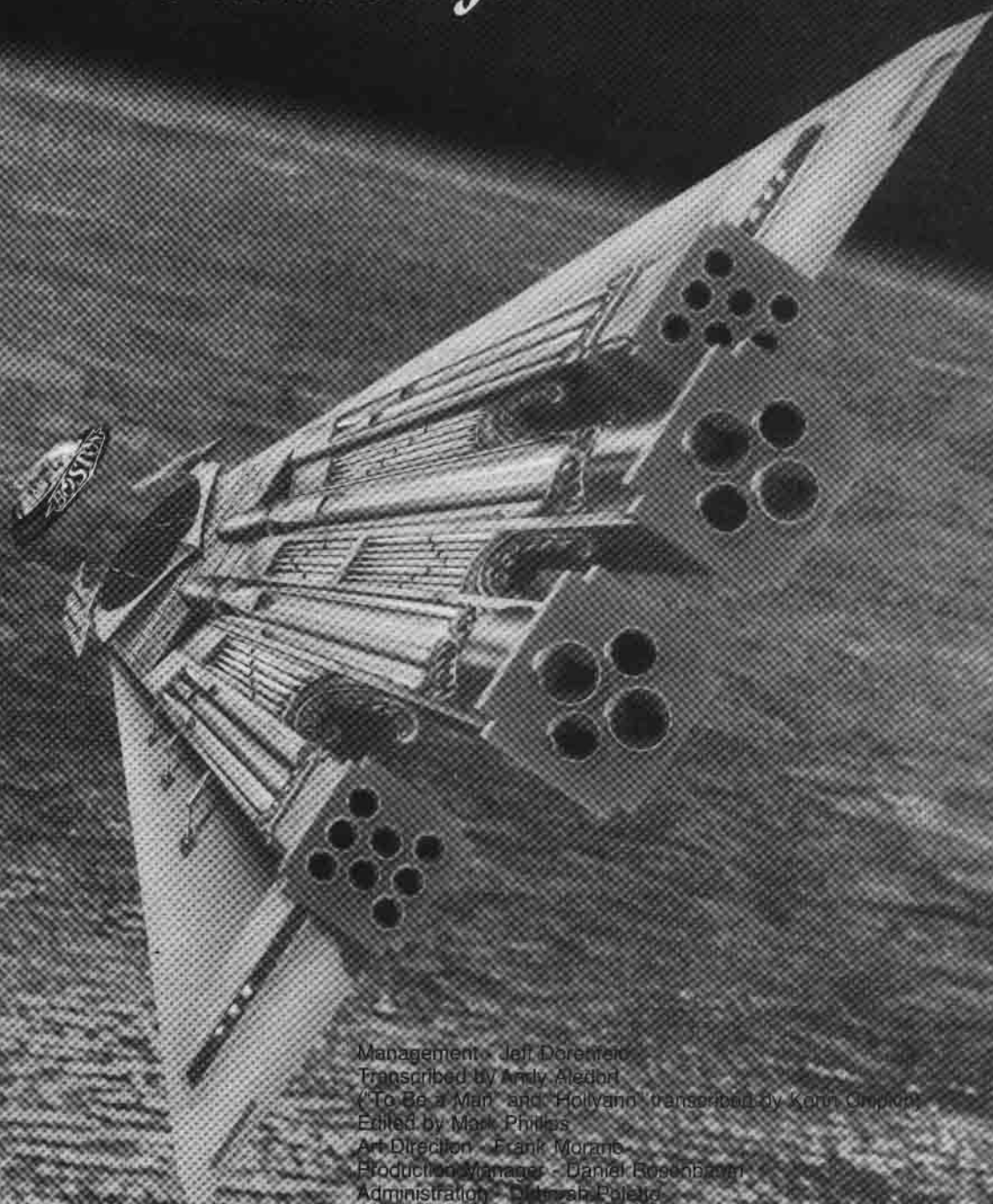


GUITAR/VOCAL



# BOSTON

## *Third Stage*



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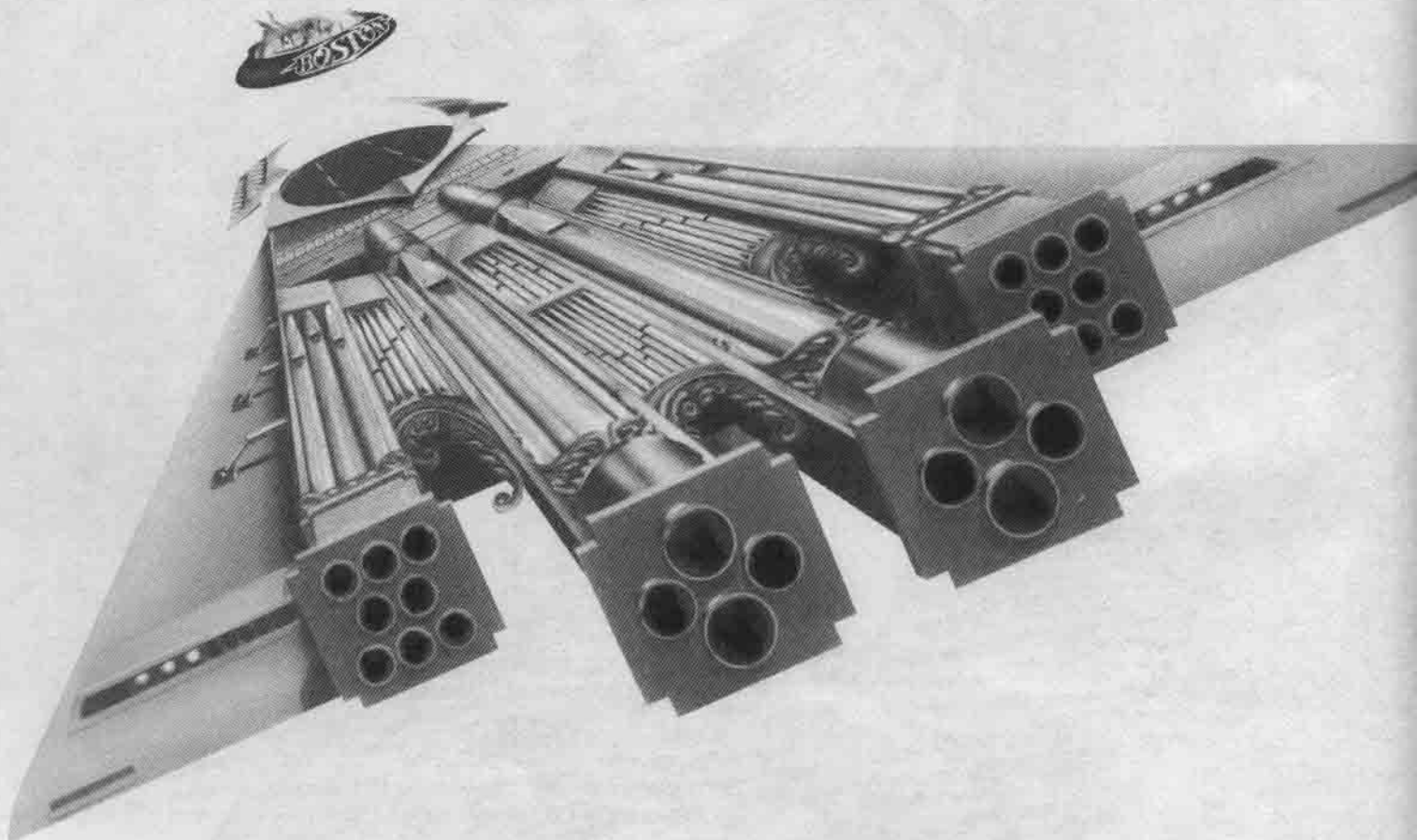
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# AMANDA

Words and Music by  
Tom Scholz

Intro Slow Rock ♩ = 66

Gtr. I (12 stg. acoustic) *mf*

Chords: G, C/G, Em, Bm, A6/B 2fr., C, G/B, Am, G<sup>sus4</sup><sub>sus2</sub>, C<sup>sus2</sup>, A<sup>msus2</sup>, C<sup>sus2</sup>(type 2), E, Bm7, G5, D/F<sup>♯</sup>, G<sup>sus4</sup>/B, C/G(type 2), D<sup>sus4</sup>, D/A, D/F<sup>♯</sup>(type 2)

H Let ring

P

## 1st Verse

Rhy. Fig. 1

Chords: G, C/G, G, Em, Bm, A6/B Bm

Babe, to-mor-row's so far a-way. There's some-thing I just have to say. I don't

Chords: C, G/B, w/Rhy. Fill 1, Am, G, D<sup>sus4</sup>, D

think I could hide what I'm feel-ing in-side an-oth-er day know-in' I love you.

(Rhy. Fig. 1 continued)

Chords: D<sup>sus4</sup>, G, C/G, G<sup>sus4</sup><sub>sus2</sub>, G, Em

And I, I'm get-tin' too close a-gain. I don't wan-na see it

Rhy. Fill 1

Chords: Am, G, D<sup>sus4</sup>, D, D<sup>sus4</sup>

H





(Rhy. Fig. 2 continued)

w/Rhy. Fill 2

Csus2 (type 2)

Em

Am

Amsus2 Am D

say it like a man and make you un - der - stand,      A - man - da.

I love \_\_\_\_\_ you.

trium

H

 $sl$ 

*trium*

57

2nd Verse  
Repeat Rhy. Fig. 1

G

C/G

**G**

Em

And— I feel like to - day's— the day.— I'm look-in' for the words to say.—

w/Rhy. Fill 3

Bm A6/B Bm

C

**G/B**

At

G

Do you wan - na be free, are you read - y for me to feel this way? I don't wan - na lose

11

1

H

**P**

S

*dim.*

H

F

F

**P.**

2

city.

Rhy. Fill 3

Am

**G**

D

D7sus4

H

H



Resume Rhy. Fig. 1

D D7sus4 G C/G G<sup>sus4</sup><sub>sus2</sub> G Em

— ya. So, it may be too soon, — I know. — The feel - in' takes so long to

Bm A6/B Bm C G/B

grow. — If I tell you to-day, — will you turn me a - way — and

Resume Rhy. Fig. 1 & Rhy. Fill 4

w/Rhy. Fill 1 (1st bar only) Am G D C C<sup>sus2</sup> B G/B D B D

let me go? — I don't wan - na lose — you. —

\*TAB no. on left = Gtr. IV;  
TAB no. on right = Gtr. II.

Rhy. Fill 4  
Gtr. III

D C<sup>sus2</sup> G/B D

## w/Rhy. Fill 2

Resume Rhy. Fig. 2 &amp; Fill 1

Resume Fig. 2 to Fig. 4

Em Am D

I'm gon - na

The musical score is divided into three systems, each corresponding to a different chord: Em, Am, and D. Each system consists of a treble clef staff and a bass clef staff. The first system is for the Em chord, the second for the Am chord, and the third for the D chord. The score includes various musical notations such as slurs, ties, and fingerings. The lyrics "I'm gon - na" are written below the D chord system.

Fill 1

Full 1/2 1/2 1/2 H P sl.

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



Chorus  
Repeat Rhy. Fig. 2

Em Am D w/Rhy. Fill 2

take you by sur-prise and make you re-al-ize, A-man-da. I'm gon-na

Gtr. II sl. H

Gtr. IV sl. H P

Resume Rhy. Fig. 2

Em Am D w/Rhy. Fill 2

tell you right a-way I can't wait an-oth-er day, A-man-da. I'm gon-na

sl. H

Resume Rhy. Fig. 2

Em Am D w/Rhy. Fill 2 & Rhy. Fill 5 Interlude E

say it like a man and make you un-der-stand, A-man-da. Oh, girl.—

sl. H pick slides (Clean tone) Let ring-----

Rhy. Fill 5

D

pick sl.

Bm7 E Bm7 Bridge E

You and I, —

Let ring-----4 Let ring-----4 Let ring Let ring-----4

Bm7 E Bm7

know that we can't wait... And I swear, — I swear it's not a lie, — girl. To-mor-row may be too late. —

Let ring---4 Let ring-----4 Let ring

(Both gtrs.) C D G5 D/F# Em D w/Rhy. Fill 6 C Gsus4/B Am C/G (type 2)

You, you and I, — girl, we can share a life — to-ge-th - er. It's now or nev - er, and to-mor-row may be too (harmony vocal) and to-mor-row may be too

D Dsus4 C ⑤3fr. Csus2 B ⑤2fr. G/B A ⑤open D Dsus4 3rd Verse w/Rhy. Fig. 1 G C/G

late, — oh. — And — feel - in' the way — I do, —

G Em Bm A6/B Bm Am C/G (type 2) D/F# (type 2)

I don't wan-na wait my whole life through — to say — I'm in love with you.

Rhy. Fill 6 C Gsus4/B Am

Rhy. Fill 7 Am C/G



# WE'RE READY

Words and Music by  
Tom Scholz



Moderate Rock ♩ = 138

Intro Hi-hat: (Cont. hi-hat) E5 Gtr. I B/E A/E

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

T A B

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

E A/E E 1. Gadd2 Asus4 2. Gadd2 Asus4

I'm

sl. H sl. Let ring Let ring

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

(0) H 0 0 0 2 3 3

1st Verse (Half-time feel)

E5 B/E A/E E A/E E G add2 Asus2

read - y for more, the feel - in' now that I'm be - side you. We'll

Oo.-----

Rhy. Fig. 1

sl. H sl. Let ring

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

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

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

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2nd Verse  
Repeat Rhy. Fig. 1

*(1st time only)* Hey! Yeah! ——— You and I, Oo. ———

*To Coda*

*dim*

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

oo, ——— will find a rea - son to

sim - pli - fy ——— sim - pli - fy ——— a change of sea - son. And I

a change of sea - son.

*Coda*

We're read - y. ——— We're

read - y. ——— Yeah! ——— We're read - y. ——— Come on!

*Gtr. II*

*Guitar solo I*

*Rhy. C#m Fig. 2*

*f<sub>1/2</sub>*

*f<sub>1/2</sub>*

⑥ 4fr. A G# A B

Come on! Come

Full

3

3

H P H P

Full

H P H P

\*

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

\*These three voices are performed by three separate gtrs. on the recording.

w/Fill 1 G#5 F#5/G# G#5 w/Rhy. Fill 1 B5/C#C#5 F#m7

on! Yeah! (Doubled by 2nd gtr.)

Sva- Full

H P 1/2 1/2 1/2

3

Full

H P 1/2 1/2 1/2

22 21 19 21 19 22 21 19 21 21 19 21 19 21

Rhy. Fig. 3

sl.

16 17 16 19 17 16 17 17 16 14 14 14

16 18 16 18 18 18 18 18 16 14 14 16

18 19 18 16 18 18 18 18 16 16 16 16

Fill 1

Sva- Full

H P 1/2

3

Full

H P 1/2

21 24 23 24 23 21 19 21 19 21

Rhy. Fill 1

4 6 6 4

4 6 6 6

4 4 4 4

⑥ 2fr. E B F# A B end Rhy. Fig. 2

We can

8va Full

1/2

H P

3

Full

1/2

H P

3

(both gtrs. vib.)

19 17 16 17 16 17 16 14 17 16 18 16

21 19 17 19 17 19 17 16

(16) (16)

H P

sl.

end Rhy. Fig. 3

sl.

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

(14) (14) (13) (13) (11) (13)

(Rhythm gtr. cont. in notation)

A5 Asus2

find a way.

Let ring

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

E5 B/E A/E E A/E E A5 A/B

dim.

We're

sl.

H

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

4 2 4 2 2 2 1 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 (0) 0 0 0 0 (0) 4 0 0 0 0 0 0 0 2 2 2 2

H



3rd Verse  
w/Rhy. Fig. 1

E5 B/E A/E E A/E E  
 read - y now, Oo. catch - in' a wave — to ride on.  
 Gadd2 Asus2 E5 B/E A/E  
 Stead - y now, Oo. head - in' where we — de.  
 E A/E E Repeat Rhy. Fig. 1A G D A  
 cide. on. And I know that there's some - thing that's just out of sight.  
 Cadd9 D G  
 And I feel like we're try - in' to do some - thing right.  
 Em(7) Am D Dsus4 D  
 Come on, make it if we hold on tight, — hold on tight. — We're  
 Chorus N.C. A5 E5 B5 A5 E A5 E5 B5  
 read - y! Yeah, — yeah! — We're  
 f P.M. P.M.  
 Esus4 E A5 E5 B5 A5 A5 E5 B5 D  
 read - y! Yeah, — yeah! — We're read - y! Hoo, — hoo. — We're

E A5 E5 B5 A5 E A5

read - y. \_\_\_\_\_ We're read - y, — yeah, — yeah. \_\_\_\_\_

P.M.-----

1 2 4 4 2 2 1 2

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

E B5 E A5 E5 B5 A5

\_\_\_\_\_ We're read - y, — hey, — yeah! We're

P.M.-----

1 1 4 4 4 1 2 4 4 4 2 2

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

0 0 0 0 0 0 0 0 0 0 0 0

E A5 E5 B5

read - y! One! Two! Three! Four! Come on!

1/2

P.M.-----

1 2 4 4 4 12 14 16 16 16 14 16

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

0 0 0 0 0 0 0 0 0 0 0 0

1/2 hold bend

Guitar solo II  
Repeat Rhy. Fig. 2  
C#m

Fill 2

Feedback pick sl. (steady gliss.)

9 (9) (9)





THE LAUNCH

A5 A/B E5 B/E A/E E A/E E

We're read - y now, - oo, - we're read - y now. -

P.M.----- P.M.--- P.M. P.M.--- sl. H sl.

G add2 Asus4 E5 B/E A/E A add2

We're read - y now, - oo, -

rit.

Let ring Let ring rubato

dim.

Fade out

## By Tom Scholz

[illegible]





# COOL THE ENGINES

Words by Tom Scholz,  
Fran Sheehan and Brad Delp  
Music by Tom Scholz and Brad Delp

Rhythm gtr.—capo at 2nd fret  
Moderate Rock ♩ = 116

Intro

Gtr. I (Lead gtr.)

B E/B B E/B B

Full E/B B

(w/"slap back" echo effect)

*mf*

Full

10 (10)

T  
A  
B

Gtr. II (Rhythm gtr.)

Rhy. Fill 2-----

*mf*

\*

H

T 4 5 5 4 5 4 4 4 4 4 4 5 5 4 4

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

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

(2) 2 2 2 6 H

\*TAB numbers represent actual fret played  
(measured from nut, not from capo). All 2's  
are played open.

E/B B

Full E/B B E/B B

A.H.

sl.

hold bend

grad. release

Full

A.H.

Full P

rake

Full P

5 4 4 4 4 4 5 5 4 5 4 4 4 4 4

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

6 4 4 4 4 4 6 (6) 4 6 2 4 6 6 4 (2) 2 2 4 2 6

(2) 2 2 2 6 H

1st & 2nd Verses

E/B B E/B B

B E/B B

1. Well, I like tak - in' off,  
2. Take me for a ride,

Full Full

A.H.

(1st time only)

Full Full

A.H.

A.H. pitch: D#

Full Full

H P

E/B B E/B B

B Play Rhy. Fill 1 2nd time

E/B B

don't like burn - in' out. take me all the way. Ev - 'ry time you turn it on makes me wan - na shout. Take me where I've nev - er been, some place I can stay. But don't

(Gtr. I out)

dim.

1/2 1/2

H P H P

\*Sing harmony (F#) 2nd time only.

Rhy. Fill 1 E/B B







end Rhy. Fig. 2

Musical notation for 'end Rhy. Fig. 2'. It consists of a treble staff with a melody and a bass staff with a bass line. The melody features eighth and sixteenth notes, with some measures containing a wavy line indicating a trill or tremolo. The bass line features a repeating eighth-note pattern. The key signature is one sharp (F#), and the time signature is 4/4.

Repeat Rhy. Fig. 2 (2 times)

Musical notation for 'Repeat Rhy. Fig. 2 (2 times)'. It shows the first two measures of the melody and bass line from the previous section, repeated. The lyrics 'Cool the en - gines, cool the en - gines. Go - in' o - ver the line, -' are written below the melody.

Musical notation for 'Repeat Rhy. Fig. 2 (2 times)'. It shows the next two measures of the melody and bass line. The lyrics 'Cool go - in' off the dial, the en - gines. run - nin' out of time, -' are written below the melody.

Musical notation for 'Repeat Rhy. Fig. 2 (2 times)'. It shows the next two measures of the melody and bass line. The lyrics 'Cool and it's get - tin' wild. the en - gines. Got flash - in' lights Cool go - in' 'round and 'round, - the en -' are written below the melody.

Musical notation for 'Repeat Rhy. Fig. 2 (2 times)'. It shows the next two measures of the melody and bass line. The lyrics 'Cool and it's get - tin' wild. the en - gines. Got flash - in' lights Cool go - in' 'round and 'round, - the en -' are written below the melody.

Musical notation for 'Repeat Rhy. Fig. 2 (2 times)'. It shows the final two measures of the melody and bass line. The lyrics 'Cool and it's get - tin' wild. the en - gines. Got flash - in' lights Cool go - in' 'round and 'round, - the en -' are written below the melody.

gines. un - til we get it right, Cool bet - ter cool it down... the en -

gines. Bet - ter cool it down. Oo.



Gtr. I

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

Gtr. II

2 2 2 2 9 2 2 2 2 7 2 2 2 2 6 2 2 2 2 7 5

[illegible]

Fill 1 (overdubbed gtr.)

The notation includes a treble clef staff with a key signature of three sharps (F#, C#, G#). The solo consists of several measures of eighth and sixteenth notes, including triplets and rakes. Fingering numbers (1-4) are provided for many notes. Techniques like 'rake', 'pick slide', and 'Full P' are indicated. The solo ends with a double bar line and a repeat sign.

# Resume Rhy. Fig. 1

N.C.(F#)

w/Rhy. Fill 4

1 2 E5

grad. bend

pick sl.

Full

hold bend

sl.

Full

sl.

(14 (17)) 16 14 3 6 6 (6) 8 8 (8)

2

w/Rhy. Fill 5

Full

P

1½

1½

tr

sl.

\*2

E

Full

(w/Flanger effect simulating jet take off)

pick slide (steady gliss)

Full

9 (9) 7 9 9 9 (4) (0 (4)) 14

\*Depress trem. bar before striking note.

B E/B B E/B B

P H P P

mf

P H P P

5 5 4 4 4 4 5 5 4 4

4 6 6 4 4 4 4 6 6 4

2 (2) 2 4 4

2 5 5 4 4

Rhy. Fill 4

N.C.(F#)

E5

6 4 2

2 2 6 6 2

Rhy. Fill 5

E

2 2 5 6 4 4 5 6 7 4 5 6 7 4 5 6 7 8 9 10 11 13 7 8 9 11 9 9 9 9 9 9 9 9 9 9

6 6 6 7 8 9 11

3rd Verse

E/B B B E/B B E/B B

And now, — we're on — our way. —

H P P H P P

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

E/B B E/B B E/B B B

No need to hur - ry just to get — from day to day. — And I, oo, —

P P H P Full P Full P

4 5 5 4 4 5 4 4 4 6 (6) 4 4 5 5 4 4

E/B B E/B B E/B B

I know — we don't have to run — that hard to get where we — can go. ah! Cool the

H H P P P H P

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

E/B B E/B B E/B B E/B B E/B B

en - gines, cool the en - gines down. — Cool the

H H P H P

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



E/B B E/B B E/B B E/B B

en - gines, oo, cool the en - gines down. Oo. cool the en - gines down.

The first system of the musical score consists of a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "en - gines, oo, cool the en - gines down. Oo. cool the en - gines down." with melodic lines above and below the text. The guitar accompaniment is shown in two staves: a standard six-string guitar staff and a fretboard diagram. The fretboard diagram shows fret numbers for each string: 2, 4, 5, 5, 4, 4 for the first measure; 5, 4, 4, 4, 4, 4 for the second; 4, 4, 5, 5, 4, 4 for the third; and 4, 5, 4, 4, 4, 4 for the fourth. There are also dynamic markings like "H" and "P" and a "Full" marking.

E/B B

The second system continues the musical piece. The vocal line has a few more notes. The guitar accompaniment continues with fret numbers: 2, 4, 2, 4, 2, 2 for the first measure; 2, 4, 2, 4, 2, 2 for the second; 2, 4, 2, 4, 2, 2 for the third; and 2, 4, 2, 4, 2, 2 for the fourth. There are also dynamic markings like "H" and "P".

Full H P P *Begin fade* E/B B

The third system includes the instruction "Begin fade". The vocal line has a "Full" marking. The guitar accompaniment continues with fret numbers: 4, 4, 6, 6, 4, 2 for the first measure; 2, 4, 2, 4, 2, 2 for the second; 2, 4, 2, 4, 2, 2 for the third; and 2, 4, 2, 4, 2, 2 for the fourth. There are also dynamic markings like "H" and "P".

3 3 3 1/2 Full

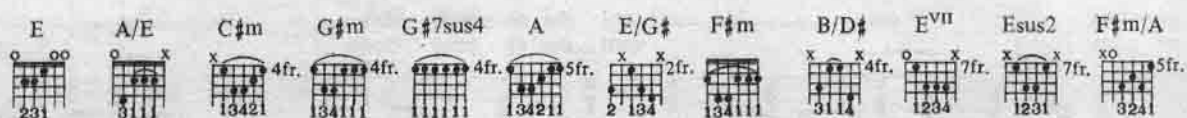
The fourth system features triplets marked with "3" and a half-note marked with "1/2". The vocal line has a "Full" marking. The guitar accompaniment continues with fret numbers: 4, 4, 4, 4 for the first measure; 2, 4, 2, 4, 2, 2 for the second; 2, 4, 2, 4, 2, 2 for the third; and 2, 4, 2, 4, 2, 2 for the fourth. There are also dynamic markings like "H" and "P".

E/B B E/B B *Fade out*

The fifth system ends with the instruction "Fade out". The vocal line has a few final notes. The guitar accompaniment continues with fret numbers: 4, 4, 4, 4 for the first measure; 2, 4, 2, 4, 2, 2 for the second; 2, 4, 2, 4, 2, 2 for the third; and 2, 4, 2, 4, 2, 2 for the fourth. There are also dynamic markings like "H" and "P".

# MY DESTINATION

Words and Music by  
Tom Scholz



Slow ♩ = 66

Intro

Keyboard (arr. for gtr.) A/B

Faster

E/B B A/B B A/B

*mf* Let ring

1st Verse

Tempo I

E A/E E C#m G#m

And feel - in' the way\_ I do, — would - n't last a mile with - out\_ you, When I'm

*a tempo*  
Let ring

A E/G# 3 F#m B/D# E

los - in' the way\_ the things that you say take me there, — my des - ti - na - tion. My des - ti -

F#m/A E/B B

na - tion is by your side, right by your side.

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

6 7 7 6 4 4 4 4 4 4 4 4 4 4 4 4 4

7 6 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Interlude  
Lead gtr.

A E/G# D F 1/2 G(sus2) A E/G#

\*trem. bar f 1/2 sl. sl. 1/2 H P H P HP

6 (6) 4 2 1 2 4 2 2 4 2 4 2 0 2 (2) 2 3 2 3 2 4 (4) 2 4 2 1

\*All vibratos are sounded with trem. bar unless otherwise indicated.

Rhythm gtr.

Let ring

0 2 2 2 2 4 5 5 4 5 2 3 3 2 6 8 7 9 0 2 2 2 4 5 5 4 5

2 2

0 2

4 5 7 8 10 4

D G 1/2 D 1/2 P A HP E/G# D/F# 1/2 A/E

2 (2) 7 7 7 (7) 5 7 5 5 7 5 (5) 7 9 9 7 5 4 5 6 (6)

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

0 2

0 2

3 4 2 2 2 0



E A/E E C#m G#m G#7sus4 G#m  
 I, I've tak - en so long, I know. Nev - er had so far to go. It's not  
 A E/G# F#m B/D# E<sup>VII</sup> Esus2 E<sup>VII</sup>  
 where you can be, it's what you can see that takes you there, your des - ti - na - tion. Your des - ti -

Keyboard (arr. for gtr.)

Let ring



# A NEW WORLD

By Jim Masdea

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$



Moderate Rock  $\text{♩} = 108$

Gtr. III  
Gtr. I

G A5 D5 E5 F5 G5 F

*f* *H* *H* *sl.* *tr.* *sl.* *H P*

(w/echo device)

T A B

5 7 5 7 (7) 6 5 7 6 (8) 6 5 7 5 4 5 4 5 4

H H

Gtr. II

*sl.* *H P*

*\*p* *f*

T A B

8 8 7 8 7 8 7

*sl.* *H P*

\*Fade in w/volume control

A5 G5 A5 D5 E5

*P H* *sl.* *P H* *sl.* *trem. bar* *sl.*

(Two gtrs.)

T A B

7 5 7 7 6 7 6 4 6 4 6 (7) 6 8

*P H* *H P sl.* *P H* *sl.*

*sl.* *1/2*

T A B

10 (10) 6 6 *1/2*



F5 G5 A5 G5 A5 D5

Fdbk.

H P Full Full Fdbk. H P P P H P sl. trem. bar

H P Full Full Fdbk. H P P P

6 8 6 5 7 3 5 5 4 2 (2) 3 2 3 2 0 2 0 2 7 9 7 5 7 7

Fdbk. pitch: C# H P sl.

Full Full H P sl.

Full Full H P sl.

8 11 7 10 5 8 5 7 5 3 5 (5)

E5 F5 G5 A5 F

sl. P H P Full Full

sl. P H P Full Full

7 8 (8) 5 6 8 6 5 7 3 5 5 4 2 (2)

trem. bar

Full Full P sl.

Full Full P sl.

8 11 7 10 5 7 5 3 5 (5)

# TO BE A MAN

Words and Music by  
Tom Scholz

Chord diagrams for guitar:

Bm, E5, Asus4, A, Am, D5, Gsus4, G, Gm, C, F, F/E, Bb, Eb, E, Ab, Ab/G, Db, Db/C, Gb, Gb/F, Ebm, Ab/C, Fviii, Bbsus4, BbI, Dm, G/B, A/C#, DmV, F/C, Csus4, C(type 2), F(type 2)

Tune down 1/2 step:

- ⑥ = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

Slow Rock ♩ = 80

Intro

1st Verse

Am Gsus4 G

What does it take\_ to be\_ a man?\_

Gtr. I (Keyboard arr. for gtr.) Rhy. Fig. 1

mf

T 3 13 13 13 13 13 13 12 12 12 12

A 5 14 14 14 14 14 14 12 12 12 12

B 3 12 14 14 14 14 14 12 12 12 12

Dm7 F G

What does it take\_ to see\_ it's a heart and soul,\_ a gen-tle hand?\_

Let ring

10 10 10 10 10 10 12 12 12 12 12 10

Am Gsus4 G Dm7

So eas-y to want,\_ and so hard to give. How can you be a man\_ till you

13 13 13 13 13 13 12 12 10 10 10 10 10 10 7

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score includes a vocal melody with lyrics, a guitar accompaniment, and a drum part. The guitar part features a wavy line for a "Fill 2" and a "Fill 3" section. The drum part includes a wavy line for a "Fill 2" and a "Fill 3" section. The score is written for voice, guitar, and drums.

Fill 3

(Fade in)

8va

(Vol. off) *mf* *dim.*

17 (17)

Repeat Rhy. Fig. 1

Am Gsus4 G Dm7

We can be blind, but a man tries to see. It takes ten - der-ness for a

F G w/Fill 4 Am Gsus4 G

man to be what he can be. And what does it mean if you're weak or strong?

Dm7 F G C/G G

A gen - tle feel - in' can make it right or make it wrong. What does it take to be a man?

Repeat Rhy. Fig. 2

Repeat Rhy. Fig. 2

The will to give\_ and not\_ re - ceive. The strength to say\_ what you\_ be -

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

lieve. The heart to feel what oth - ers



w/Fill 5

F F/E Bb Eb Ab *sl.* ⑥ 16fr.

feel in-side, to see what they can see.

Guitar solo

Ab Ab/G Db Db/C Gb Gb/F *sl.*

Gr. II

Gr. III

H H

Fill 5

Full

Full

$E\flat m$     $A\flat/C$     $F^{VII}$     $B\flat sus4$     $\textcircled{6}$  1fr.  $F$     $B\flat^1$

pick slide

Full P

Full P

Full P

w/Rhy. Fig 2

$Bm$     $E5$     $Asus4$     $A$     $Am$     $D5$

A man is some - thing that's real...

Gtr. II

sl.

sl.

sl.

sl.

$Gsus4$     $G$     $Gm$     $C$

It's not what you are, it's what you can feel. It

sl.

sl.

sl.

sl.

can't be too late, look through the hate and see. I know... that's what a man...

F 3 F/E 3 Dm G/B C *sim.* A/C#

Gtr. II

H H P Full sl. Full sl. sl. sl.

10 10 11 10 11 10 Full sl. Full sl. 13 sl. sl.

Gtr. III

Full P P Full sl. H P

Full P P Full sl. H P

\*F/C \* \*Csus4 \*C (type 2) F (type 2)

Dm<sup>v</sup> Gm

— can be. — Oo. — poco rit.

1/2 H P sl. 3

1/2 HP sl. 13 15 15 14 12 14 12 10 10 (10) (10) 9

1/2 P poco rit.

1/2 P 13 15 15 10 8 6 6 (6) (6) 5

\*Play full chord on 1st beat only, allowing C bass note to ring for entire bar.

# I THINK I LIKE IT

Words by Tom Scholz  
Music by Tom Scholz and J. English

[illegible]

**Moderate Rock** ♩ = 132

Gtr. I—Lead gtr.  
(Drums)

\* (Drums) A5

Gtr. II—Rhythm gtr.

Rhy. Fig. 1

end Rhy. Fig. 1

Rhy. Fig. 1

*mf*

*p*

*p*

T

A

B

*p*

*p*

The musical score for "The Wind" by John Williams is presented in two systems. The top system shows the guitar solo, which begins with a melodic line in the key of D major (F#5, B5, E5, D, G/D, D, G/D, D, G/D, D, G/D). The guitar part includes a "Full" marking and a "sl." (slide) marking. The bottom system shows the piano accompaniment, which features a rhythmic accompaniment with chords and a bass line with fingerings. The piano part includes a "dim." (diminuendo) marking.

\*Recording sped up to sound ½ step higher.

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# 1st Verse

Gtr. II A5 E5 F#5 E5 D5  
Rhy. Fig. 2 P.M. sim. P.M.

Some-thin' chang-in' for me in side, took a long

*mp* *mf*

*sl.* *sl.*

(10) 9 10 7

C#5 D5 C#5 A5 E5 P.M.

time. Now there's noth-in' for me to hide.

(7) 7 6 7 6 7 7 (7) 7

F#5 E5 D5 C#5 D5 C#5 A5 P.M.

I say what's on my mind. Chang-es Oo.

*mp* *sl.*

7 (7) 7 7 6 7 6 7 7 (7) 7 6 *sl.*

# I THINK I LIKE IT

E5 F#5 E5 D5(type 2) C#5(type 2) B5

mak - in' me see the light. I fi - n'ly see wrong from right

*mf*

sl. sl. sl. sl.

6 6-7 (7) 7 7 7-11 11-14

A5 Esus4 E G/D

Now I can see ev - 'ry sign.

Full Gtr. I Full P

hold bend Full Gtr. III (downstemmed) Full P

(both notes vib.)

14 16 16 (16) (16) 14 16 14 11 15 11

D

Chorus Repeat Rhy. Fig. 1

end Rhy. Fig. 2

A5

Ooh, I think I like

sl. sl. Gtr. I

sl. sl.

(15) 11

sl. sl.

Gtr. I plays Fill 2 2nd time

E5

w/Fill 1 1st time;  
w/1st 2 bars of Fill 1 2nd time

F#m

Bm

it. (I) think I like what I'm feel - in' e -

Full- Full P 1/2

Full- Full P 1/2

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

2nd time Gtr. I plays Fill 3,  
Gtr. III plays Fill 3A

Esus4

E

ven though it's such a sur - prise.

H P H P

hold bend

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

Fill 1

Gtr. III

Full H P H P

hold bend Full

pick sl.

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

Fill 2

Gtr. I

P trn trn

P trn trn

5 2 2 (5) 0 (4)

4

Fill 3

Gtr. I

H P

H P

10 12 10 9

Fill 3A

Gtr. III

P sl. H P sl. pick sl.

3

P sl. H P sl. pick sl.

9 12 10 12 10 10 10 12 10 9

w/Rhy. Fig. 1

A5

But you know,— ooh, I think I real - ly

sl. pick sl. sl.

9-10 9 7 9 10

Gtr. I plays Fill 4 2nd time

(Gtr. I cont. w/figure below 2nd time)

E5

like— it. I think I like—

Full hold bend 1/2 sl.

7 7 9 7 5

F#m To Coda Bm ⑥ open E EVII C#5(type 2) D5(type 2)

what I feel — and chang - es real - ly o - pen your eyes.—

Full H P sl.

sl. Full H P sl.

6-7 10 (10) 9 10 9 10

Fill 4  
Gtr. I

Full hold bend Full

7



w/Rhy. Fill 1

2nd Verse  
Repeat Rhy. Fig. 2  
A5

Oh,

Feedback

sl.

10 (10) (10)

Fdbk. pitch: D

E5 F#5 E5 D5 C#5 D5 C#5 A5

look at the world we make. What have we begun? Peo-

Fill 5-

7 (7) 7 7 6 7 6 7 7

E5 F#5 E5 D5

ple (echo) Peo - ple... liv - in' for what they take, all for num -

sl. sl. sl.

10 9 (10) 7 5 4 7 6 7

(7) 7

Rhy. Fill 1

D5

P.M.

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

C#5 D5 C#5 A5

ber one. Chang - es Oo. mak - in' me see the light,

*sl.* *sl.*

*\*p* *mf*

*sl.* *sl.*

(7) 7 7 6 7 6 7 7 6 (6) 4

\*Fade in w/volume control.

F#5 E5 D5(type 2) C#5(type 2) B5 A5

I fi - n'ly see wrong from right. Now that it's

*sl.* *sl.* Full

*sl.* *sl.* Full

6 7 (7) 11 (11) 14 (14) 16 16

Esus4 E G/D D

all said and done.

Full *p* *sl.* *sl.*

Gtr. III

Full *p* (both notes vib.) *sl.*

16 (16) 14 16 14 11 15 11 (15) (11) 15 11

D.S. al Coda



F#m Bm  
 P *trem* (b.e.) 1/2 P H P  
 14 17 14 10 14 16 16 10 14 (16) 16 14 10 15 14  
 D5 D6 D5 D6 D5 Esus4 E w/Rhy. Fig. 1 A5  
 (two gtrs.) 1/2 Full *pick sl.* H P (both notes vib.) Full  
 14 11 7 10 6 12 4 6 4 10 9 9 10 10 4  
*pick sl.* H P  
 Full E5 Full P P P P P P P  
 (two gtrs.) Full P Full P P P P P P  
 2 4 (4) 2 4 5 5 7 (7) 5 6 5 5 0 5 0 5 0 4 0 0 4 0 4 0  
 w/Fill 6 F#m Bm E w/Rhy. Fill 1 D5  
 (two gtrs.) (both notes vib.) *dim.*  
 9 7 9 10 (10) 9 7 9 7 5 4 5 (5)  
 10 9 10 10 (10) 10 10 9 7 9 7

Fill 6  
Gtr. IV

dim.



### 3rd Verse

w/Rhy. Fig. 2

w/Rhy. Fig. 2

A5 E5 w/Fill 5 F#5 E5 D5 C#5 D5 C#5 A5

Oh, \_\_\_\_\_ does - n't love say e - nough, \_\_\_\_\_ when you re - al - ize, \_\_\_\_\_ peo -

ple                      try to come on\_\_ so                      tough\_\_                      all                      to fan - ta - size.                      Chang -

nal - ly see the light, I've opened my

A5 (type 2) D/A A (5 open) A5 (type 2)

eyes. Those chang - es can

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of three measures. The first measure contains two eighth notes, G4 and A4, beamed together, with the instruction '(two gtrs.)' below them. The second measure contains a half note G4 and a half note F#4, with the instruction '(both notes vib.)' below them. The third measure contains a half note E4 and a half note D4, with the instruction 'Full' above them. The notes are marked with 'Full' and 'P' (piano) dynamics.

[illegible]

Rhy. Fill 2

0 2 2 5  
0 2 2 4  
2 2 0

Esus4 E (4) open D

o pen — your eyes.

Feedback (8va)

P (both notes vib.)

sl. sl. sl.

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

P sl. sl. Fdbk. pitch: D

Gtrs. I & III (Lead gtrs.)

Dsus4 D Dsus4 D Full

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

Gtr. II (Rhy. gtr.)

Let ring H

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

Dsus4 Full D Full Full

grad. release (Feedback dim.)

Full Full H P H P sl.

(10)(12) 12 10 12 (10)10 10 10 10 12 10 8 10 8

H H

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

Begin fade

Dsus4

Full

D

Full

H

P

Dsus2

Fade out

# CAN'TCHA SAY (YOU BELIEVE IN ME)

Words by Jerry Green,  
Tom Scholz and Brad Delp  
Music by Jerry Green and Tom Scholz

\* Tune down:  
⑥ = D

Moderate Rock ♩ = 132  
(Half-time feel)



Intro N.C.



(Band tacet)



F#m

G

A7sus4



Piano (arr. for gtr.)

*mp* Let ring

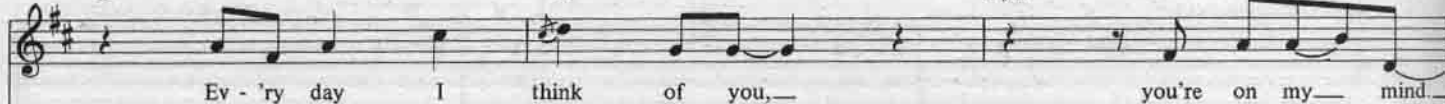


1st Verse

D

G

F#m



*mf*  
Let ring



\*Recording is sped up to sound  
½ step higher.

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Bm Em A

Some things in the past are

The first system of music features a vocal line in G major with a triplet of eighth notes on the phrase "in the past". The guitar line provides harmonic support with chords and single notes. The bass line is shown in a simplified notation with numbers 0, 2, 4, and 5.

Em A D G

bet-ter left be-hind. Ev-'ry night I dream of you.

*mf (slight vib.)*

The second system continues the vocal melody. The guitar part includes a wavy line indicating a tremolo or vibrato effect, marked *mf (slight vib.)*. The bass line continues with numerical notation.

The third system shows the guitar line continuing with various chords and single notes. The bass line is also present with numerical notation.

F#m Bm (Double time feel) E5 A5

the im-ages are clear as day.

(Two gtrs.) *sl.* H

(Overdubbed gtr.)

The fourth system introduces a double time feel. It features two guitar parts: one marked *sl.* (sustained) and another marked (Overdubbed gtr.). The vocal line continues with the phrase "clear as day". The bass line is also present.

P.M.

The fifth system shows the guitar line continuing with a series of chords. The bass line is also present with numerical notation.

D A Bm F#m

Can't - cha say you be - lieve\_\_ in me? Can't - cha say you be - lieve\_\_ in me?

Play Rhy. Fill 1 2nd time

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features several measures with slurs and wavy lines indicating slides or bends. A measure contains a half note (1/2) with a slur above it. Another measure contains a half note (1/2) with a slur above it. The bottom staff is in bass clef and contains numerical figures (15, 14, 14, 12, 14, 12, (12), 14, 10, 12, 10, 9, 12, 14, 12, 14) which likely represent fret numbers or chord voicings. Above the bottom staff, there are labels "sl.", "f", and "Full". To the right of the bottom staff, there is a label "\*Downstemmed part tacet 2nd time." and a diagram showing a guitar body with a pickguard.

\*Downstemmed H P  
part tacet 2nd time.

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff, starting with a forte (*f*) dynamic. It includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. A 'P' (piano) dynamic marking is placed above a measure, and a '1/2' time signature change is indicated. The bottom system consists of two staves. The upper staff continues the melody, featuring a 'P' marking and a '1/2' time signature change. The lower staff provides a harmonic accompaniment using a simplified notation system with numbers (0, 2, 4, 5) and letters (H, P) placed below the staff lines. The piece concludes with a final measure marked with a '4' in parentheses.

Fill 1

2 2 4 2 4 4 4 4 (4) 2 2 2 2 4 2 0 0 2

Rhy. Fill 1

*mf*

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

(4) 4 4 4 4 4 5

G D/F# Em

You know that where there's a will there's a way.

*sl.*

*mf* (both gtrs. slight vib.) *f*

*sl.*

12 12 10 11 10

\*Play upper voice (B to A) *sl.*  
2nd time only.

*mf* *f*

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

A A7 D A w/Fill 2 (2nd time)

Can't-cha say you be-lieve in me?

*trm* *sl.* *1/2*

8 (10) 8 7 7 10 14 14 12 14

*P* (2nd time)

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

Fill 2

*1/2* *1/2* *1/2* *H P* *3* *H P*

2 2 4 2 4 (4) 2 2 0 2 0 2 0 4

Bm F#m G

{ Can't you see what it means to me? } Don't leave me a -  
 { Can't you see what you mean to me? }

Full

Full

mf

mf

sl.

7

12 (12) 14 17 15 14 16

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

sl.

w/Fill 3 2nd time

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

lone to - night 'cause I still love you.

To Coda

f

H

H

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

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

Fill 3

H P sl. H P sl.

3

14 7 8 7 7 8 7 7 9 11 0 11 9 7

H P sl. H P sl.

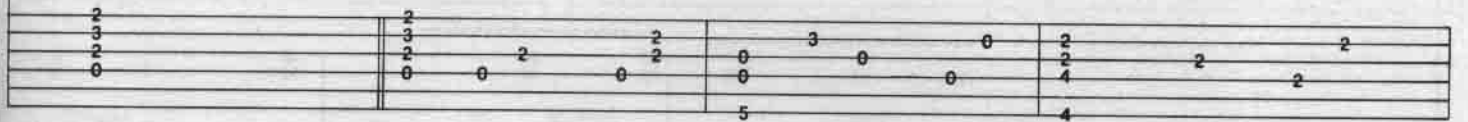
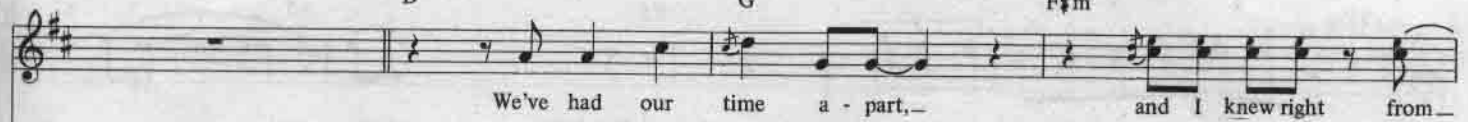


2nd Verse

D

G

F#m

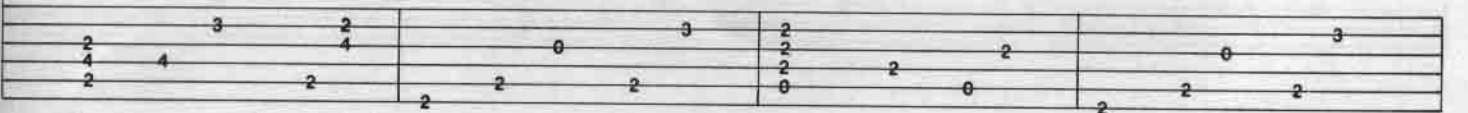


Bm7

Em7

A

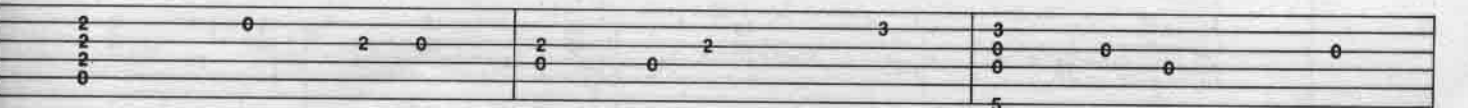
Em7



A

D5

G





# STILL IN LOVE

Words and Music by  
Tom Scholz and Brad Delp

(Gtr.) Cmaj7

Slower (♩ = 112)

D

H

mf

Let ring

E7sus4

Harm.

E

Harm.

Cmaj7

8va-

mp (w/Echo device)

Harm.

mf

Dsus4

8va-

D

E

loco

sl.

H

H P

3

H

sl.

H P

STILL IN LOVE

(Kybd. ....)

Cmaj7

H 3 sl

D H P sl P sl

Esus4

sl E

Harm. --

mp

H H sl

H P sl P sl

12 10 9 12

3

p

P

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

Cmaj7

D

Esus4

E

Oo, still in love with you.

8va

loco

dim. mf

12 (12) 5 (5) 5 (5) 16

H

p

mp

P

0 2 3 2 3 3 2 2 2 2 2 1 2 1 2



Cmaj7 3 D 3 Esus4 3

You know I need\_ you, ba - by, to stand by me. Can't you see I  
 Oo, still in love with

sl. P H P H P

Feedback

sl. P H P H P

14- 15 14- 15 14- 15 14- 12 12 15

(16) 17 (17)

mf

H P

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

E Cmaj7 Dsus4 D Asus4

need you, - ba - by? Oo, - - - - - oo, - - - - - I'm still in love - with -  
 you.

8va- 1/2 Full

sl. loco P sl. P

15 17 17 15 17 15 (15) 15-12 14 12-12 17 10

12 17 15 14 12 14

\*p - - - - - mf

(Two grs.) H P sl. H P sl. H P sl.

5 7 5-2 7 8 7 3

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

1 2 2 1 2 3 2 0 0 0 2 3 3 0 2 2 2 2

H P sl.

\*Fade in w/volume control.

A G Asus4 *mf* A <sup>⑤ open</sup> A5 *cresc.* G <sup>⑥ 5fr.</sup> A5

— you. —

(10) (10) (10) (10)

H P P

H P P

⑤ open A ⑥ 5fr. G A5 A A5 (Rhy. gtr. cont. below) G/D A

*f*

sl

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

H

(Rhy. gtr.)

H

H

H

H

Segue CAN'TCHA SAY

# CAN'TCHA SAY

Words by Jerry Green,  
Tom Scholz and Brad Delp  
Music by Jerry Green and Tom Scholz

Sheet music for guitar, featuring chords (D, A5, Bm7, F#m, G, D/F#, Em) and various musical notations including fret numbers, fingerings, and dynamics (Full, sl, H, P, 8va-).

The music is written for guitar, with a key signature of one sharp (F#) and a common time signature (C). The notation includes standard musical notation with a treble clef and a guitar-specific notation with a single line and a key signature of one sharp.

Chords and dynamics indicated:

- D
- A5
- Bm7
- F#m
- G (Both gtrs.)
- D/F#
- Em (Two gtrs.)

Other markings include "Full", "sl", "H", "P", "8va-", and "(slight vib.)".







G D/F#

— in me? You know that where there's a will there's a

*sl.* Full H P (3) (slight vib.) (slight vib.)

(12) 10 10 10 12 10 12 10 0 12 12 10

1/2 H P (3) 0 2 0 2 0 0 0 0 3

(4) 2 2 2 2 0 2 0 0 0 0 4

4 4 4 4 5 4 4 4 4

Em7 Asus4 A D Asus4

way. Can't - cha say you be - lieve —

*mp* *sl.* 15 15 15

Let ring *sl.* H P P

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

*sl.* H P



E5 D/F# G A Em D/F# G A

*f* *sl.* *P* *H* *P* *P* *rit.* *H* *P* *H* *P* *sl.* *(both notes vib.)*

*H* *P* *sl.*

*P* *P* *sl.* *rit.*

*P* *P* *sl.*

Gsus4 G

1 love 3 you.

*dim.*

*\*p* *mf*

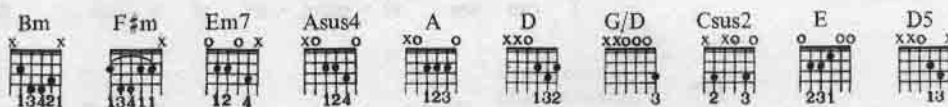
*dim.*

*\*Fade in.*



# HOLLYANN

Words and Music by  
Tom Scholz



Moderate Rock ♩ = 104

Gtr. I Rhy. Fig. 1  
(12 stg. acous.)

Intro A D/F# G

*mf*  
Let ring

Tablature for Gtr. I, Rhy. Fig. 1, measures 1-4:

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

Gtr. II  
(12 stg. acous.)

Rhy. Fig. 1A

*mf*  
Let ring

Tablature for Gtr. II, Rhy. Fig. 1A, measures 1-4:

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

A D/F# G

In my mind

H

end Rhy. Fig. 1

H

Tablature for measures 8-10:

Measure	T	A	B
8	0	2	0
9	3	2	0
10	3	2	2

end Rhy. Fig. 1A

Tablature for measures 11-13:

Measure	T	A	B
11	0	2	0
12	2	2	2
13	2	2	2

1st Verse  
Repeat Rhy. Fig. 1 & 1A (2 times)

A D/F# G

I can see re - mind - ers of a past — dec - ade. —

A D/F# G

So far be - hind, — like the shad - ows lin - ger at the close of day. —

A D/F# G

And we could see, we were time - less dream - ers of an - oth - er day. —

(Gtr. II resumes Rhy. Fig. 1A)

A D/F# G

And we were free — in a dawn - ing age, — we had so much to say. —

Rhy. Fig. 2  
(Both gtrs.)

Bm (6 open) 5 F#m Bm (6 open) 5 F#m

Oo, the nights — you came to me, — a blue-jean la - dy so ea - ger to be free. — And —

Bm Em7 Asus4 A end Rhy. Fig. 2

the wind in your long — hair blow - in' as we stood for the band. — Oh, — Hol - ly -

Gtr. III (elec. gtr.)

P.M. — mf cresc.

Rhy. Fill 1  
Gtr. II

6 3 2 2 2

(Gtrs. I & II out)

ann. D A5 B5 F#5

Gtr. IV (elec. gtr.)

*f* Full Full H P sl. Full Full H P sl. Full Full H P sl.

Gtr. V enters (downstemmed)

Gtr. III - Rhy. Fig. 3

*f*

To Coda I

G5 D Em7 G/A A Asus4 A3 Asus4

Hol - ly -

(Both gtrs.)

*sl.* Full 1/2 H H sl. sl.

*sl.* Full 1/2 H H sl. sl.

*slow release*

end Rhy. Fig. 3

Chorus  
Repeat Rhy. Fig. 3 (2 times)

ann, we made the dark in - to light.\_\_\_\_\_

Chorus melody with lyrics: ann, we made the dark in - to light.\_\_\_\_\_

Chords: D, w/Fill 1 B5, F#5

Riff A (Gtr. IV)

Riff A guitar part with lyrics: ann, we made the dark in - to light.\_\_\_\_\_

Chords: D, w/Fill 1 B5, F#5

7 7 6 4 2 (2) 2 7 6 4 6 4 2 4 7 6 4 2

We saw the wrong and the right. We were for life and we would nev - er con - cede

Chorus melody with lyrics: We saw the wrong and the right. We were for life and we would nev - er con - cede

Chords: G5, D, Em7

We saw the wrong and the right. We were for life and we would nev - er con - cede

Chorus melody with lyrics: We saw the wrong and the right. We were for life and we would nev - er con - cede

Chords: G5, D, Em7

(2) 2 7 6 4 2 4 2 (2) 4

Repeat Riff A (1st 7 bars only)

it. Hol - ly - ann, end Riff A

Chorus melody with lyrics: it. Hol - ly - ann, end Riff A

Chords: G/A, A, Asus4, A, Asus4, D, A5

dim.

(4) 2 (2)

Fill 1

Fill 1 guitar part with lyrics: it. Hol - ly - ann, end Riff A

Chords: G/A, A, Asus4, A, Asus4, D, A5

dim.

(4) 2 (2)

\*Fade in w/vol. control.



we left the world be - hind. A mil - lion hands gave the sign. We held the line. —

Can you be - lieve it? Hol - ly - ann.

Hol - ly - ann.

Interlude w/Rhy. Fig. 1 & 1A

\*Short pause.

A D/F# G

We could

Full

sl. Full H P sl. H P H P sl. Full P sl.

3 3 3

sl. Full H P sl. H P H P sl. Full P sl.

6 (6) 7 7 9 9 11 9 (9) 7 7 9 7 7 9 7 6 7 9 (9) 7 6 7 (7)

2nd Verse  
w/Rhy. Fig. 1 & 1A

A D/F# G

live just to turn the world on to our fan - ta - sy.

A D/F#

And we could give; A - quar - i - us was real - ly

(Two gtrs.)

\*p mf dim. mf

Full Full Full

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

\*Fade w/vol. control.

G Bm F#m

meant to be.

(Synth solo)

6 open 5

Play 4 times

(1st time only)

10 12 12 14 14 15 (14) 15

w/Rhy. Fig. 2

Bm F#m

You and I, we were there to see the dawn,

Bm F#m Bm Em7

side by side we had love to car - ry on. And I still hear gui - tars

Asus4 A

in the air as we sat in the sand. Oh, Hol - ly -

*D.S. al Coda I*

w/Last bar of Rhy. Fig. 3  
Coda I

w/Rhy. Fig. 3

Gtr. IV Asus4 A Asus4 D 1/2 A5 1/2 H P sl.

(6) 9 11 12 12 14 15 14 12 14 (14) 14 14 12 14 12 10

Gtr. V Full p Full Full Full H P sl.

(6) 14 15 17 15 (15) 14 14 17 15 14 (14) 14 17 15 17 15 14

B5 H 1/2 F#5 1/2 H P sl. G5 D

H 1/2 1/2 H P sl.

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

Full Full Full H P sl.

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





## *Third Stage*

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My Destination  
A New World

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