

# Thunderstorm

PRESS F5 BEFORE YOU START LEARNING!

Alexandr Misko  
"Beyond The Box"

Music by Alexandr Misko

C#G#CFG#C	1st string is up C#	1st string is down to C	4 str is down to A#, 1st - 1st str is up to C#, 4th - A#
C# G# C F G# C	C# G# C F G# C#	C# G# C F G# C	C# G# A# F G# C
① = C    ④ = C	① = C#   ④ = C	① = C    ④ = C	① = C    ④ = A#
② = G#   ⑤ = G#	② = G#   ⑤ = G#	② = G#   ⑤ = G#	② = G#   ⑤ = G#
③ = F    ⑥ = C#	③ = F    ⑥ = C#	③ = F    ⑥ = C#	③ = F    ⑥ = C#

4th str is up to C, 1st - C#  
C# G# C F G# C#  
① = C#   ④ = C  
② = G#   ⑤ = G#  
③ = F    ⑥ = C#

♩ = 240

LEFT HAND   RIGHT HAND L.H. TAP'N'SLIDE R.H.                      L.H.                      R.H.                      L.H.                      R.H.

## A Основная тема

S-Gt

Drums

LEFT HAND IS INVERTED THROUGHOUT!                      THAT'S THE 1ST VERSE

S-Gt

S-Gt

### **А Основная тема**

Основная тема

1 2

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

S-Gt

3

let ring

4

0 7 0 10 0 7 8 0

7 7 8 7 8 7 10 7 8

THAT PRESTON REED VIBE...

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

L.H.

R.H.

L.H.

R.H.

L.H.

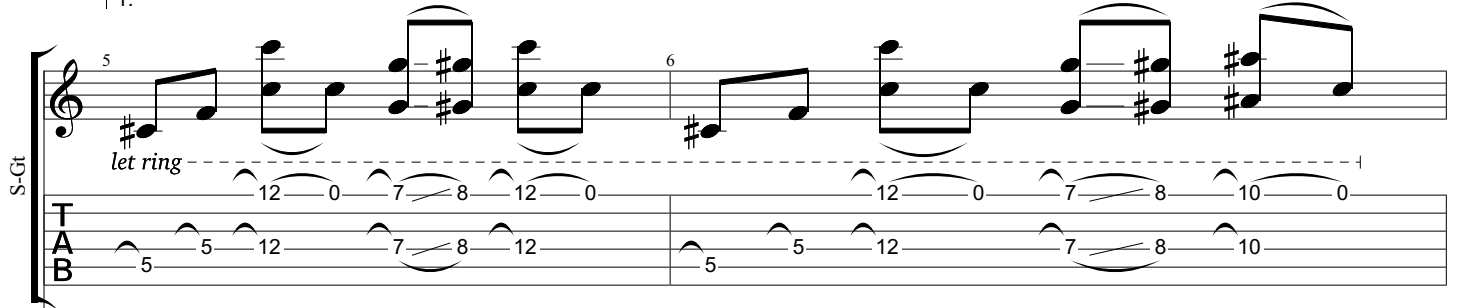
R.H.

L.H.

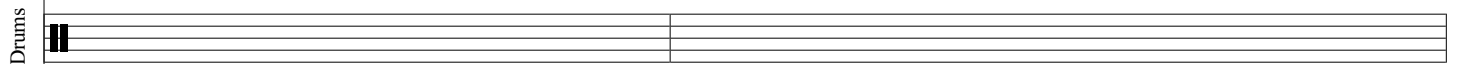
R.H.

1.

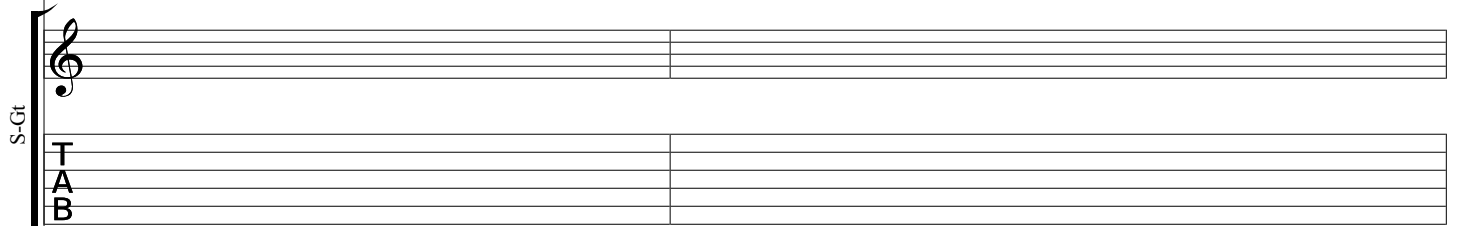
S-Gt



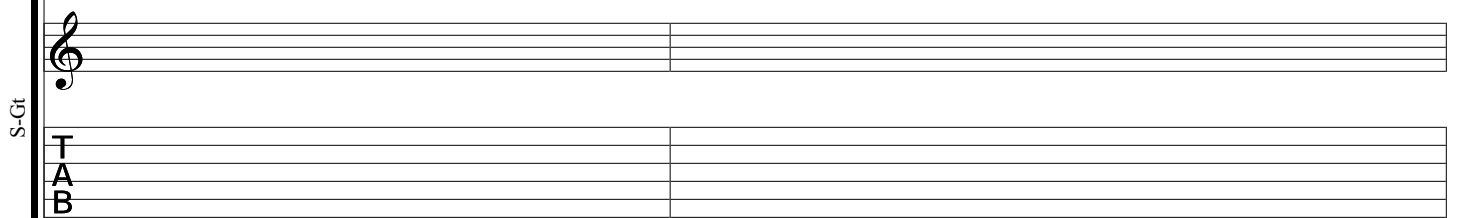
Drums



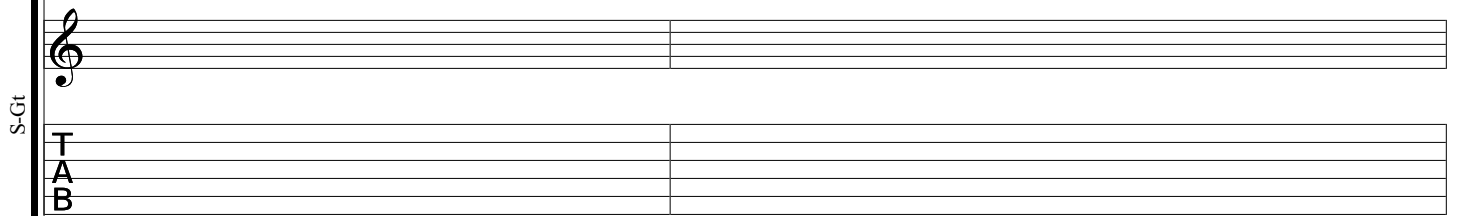
S-Gt



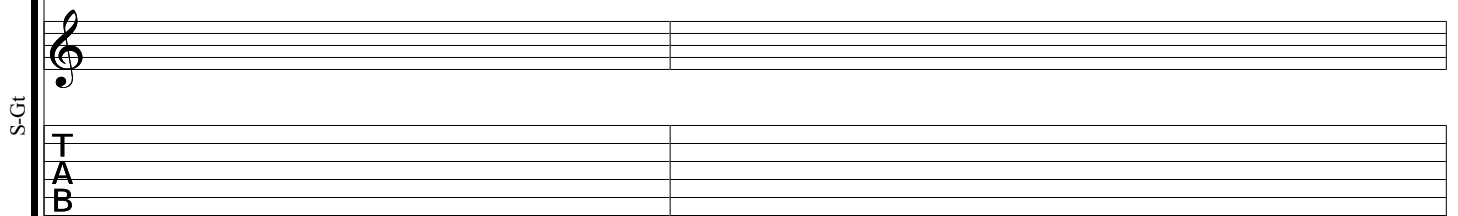
S-Gt



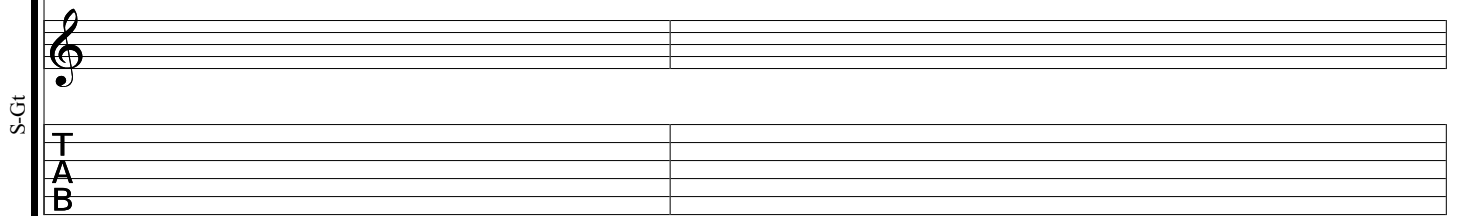
S-Gt



S-Gt



S-Gt



L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

1.

S-Gt

7

8

let ring

T  
A  
B

Drums

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

2.

S-Gt

9

let ring

10

T  
A  
B

Drums

S-Gt

S-Gt

S-Gt

S-Gt

S-Gt

T  
A  
B

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

S-Gt

11 12

let ring

0 4 5 0 4 5 0 3 7 0

4 4 5 4 4 5 3 7 0

3

Detailed description: This block contains the first guitar staff. It features a treble clef and a key signature of one sharp (F#). The staff contains two measures of music. Measure 11 starts with a treble clef and contains a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 12 starts with a treble clef and contains a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G4. Below the staff is a tablature section with two staves. The top staff of the tablature contains the numbers 0, 4, 5, 0, 4, 5, 0, 3, 7, 0. The bottom staff of the tablature contains the numbers 4, 4, 5, 4, 4, 5, 3, 7, 0. A dashed line with the text 'let ring' is positioned above the first staff of the tablature.

Drums

Detailed description: This block contains a single staff for drums. It features a double bar line at the beginning of the staff.

S-Gt

T  
A  
B

Detailed description: This block contains the second guitar staff. It features a treble clef and a key signature of one sharp (F#). The staff is empty. Below the staff are three empty staves for tablature, labeled T, A, and B.

S-Gt

T  
A  
B

Detailed description: This block contains the third guitar staff. It features a treble clef and a key signature of one sharp (F#). The staff is empty. Below the staff are three empty staves for tablature, labeled T, A, and B.

S-Gt

T  
A  
B

Detailed description: This block contains the fourth guitar staff. It features a treble clef and a key signature of one sharp (F#). The staff is empty. Below the staff are three empty staves for tablature, labeled T, A, and B.

S-Gt

T  
A  
B

Detailed description: This block contains the fifth guitar staff. It features a treble clef and a key signature of one sharp (F#). The staff is empty. Below the staff are three empty staves for tablature, labeled T, A, and B.

S-Gt

T  
A  
B

Detailed description: This block contains the sixth guitar staff. It features a treble clef and a key signature of one sharp (F#). The staff is empty. Below the staff are three empty staves for tablature, labeled T, A, and B.

L.H. - R.H. - L.H. - R.H.....

## **В** Основная тема

[illegible]



15 16

S-Gt

let ring

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

17

let ring

18

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

19 *let ring* 20

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

23 24

S-Gt

let ring

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

25

26

let ring

8 0 7 8 0 10 0 8 11 0

5 5 8 7 8 5 5 10 8

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

27 28

S-Gt

let ring

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

L.H. PERCUSSIVE DAMPING

BOOM!!! HERE COMES THE CHORUS!

**A Припев**

29 3 3 30

let ring ----- | let ring ----- |

BASS DRUM WITH A WRIST ABOVE THE SOUNDHOLE SNARE DRUM - THUMB HIT ON THE LOWER STRINGS

*mf*

S-Gt  
T  
A  
B

S-Gt  
T  
A  
B

S-Gt  
T  
A  
B

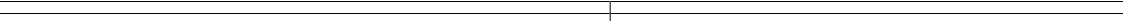
S-Gt  
T  
A  
B

S-Gt  
T  
A  
B



**A**

S-Gtr



33

S-Gt

let ring

TAB

0 0 0 (0) 2 2 X X (0) 7 7 (0) 0 0 0 (0) 9 8 X X (0) 9 10 (0)

34

S-Gt

let ring

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

35

let ring

36

let ring

let ring

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

## **А Основная тема**

[illegible]

39 40

*let ring*

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

43 *let ring* 44

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB



S-Gt

S-Gt

**B**

S-Gt

S-Gt

51

52

let ring

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

53

let ring

54

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

55

56

let ring

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

57 58

*let ring*

S-Gt

T  
A  
B

Drums

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

59 60

*let ring*

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB



S-Gt

61

let ring

-----

62

-----

-----

T

A

B

2

2

7

0

3

3

7

0

5

5

8

7

8

8

0

7

8

0

Drums

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

63 *let ring* 64

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

65

let ring

66

3

3

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

THE SECOND CHORUS! LOUD AND AGGRESSIVE!

**A Припев**

67 68

let ring

let ring

let ring

ALL THE SAME TECHNIQUES AS IN THE 1ST CHORUS!

*mf*

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

67

Припев

68

S-Gt

69

let ring

70

let ring

let ring

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

71 72

S-Gt

let ring

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

SLAP!

73

let ring

74

3

S

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB



GO GO GO!

HIT THAT HARM. WITH THE EDGE OF A THUMB

**B Припев**

75

*let ring*

*f*  
S

*mf*

0  
0  
0  
0  
(0)

9 8 <19> 9 10

KICK THUMB SNARE OPEN PALM FINGERS SLIGHTLY HIT THE SOUNDBOARD

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

## **В Припев**


ALL THE SAME TECHNIQUES THROUGHOUT THE SECTION

[illegible]

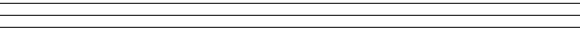
IT'S ALMOST IMPOSSIBLE TO HIT ALL THOSE HARMONICS ACCURATELY WITH A THUMB, SO TAKE IT EASY, JUST STAY IN GROOVE!

Drums

S-Gt



S-Gtr

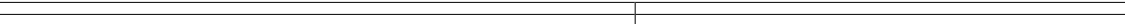


T

A

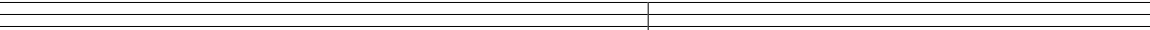
B

S-Gt



Musical notation for S-Guitar, showing a treble clef and a single staff with a key signature of one sharp (F#).

S-Gt



76 77

T  
A  
B

78

S-Gt

let ring

*f* *mf*

79

*f* *mf*

TAB

0 0 0 0 2 2 <19> 7 7

0 0 0 0 9 8 <19> 9 10

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

80

S-Gt

*f* *mf*

*let ring*

81

*f* *mf*

TAB

(0) 9 8 <19> 5 5 <19> 2 2

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

[illegible]

TUNE THE 1ST STRING UP TO C# IF YOU DON'T HAVE KEITH BANJO DETUNERS, IT WOULD BE IMPOSSIBLE TO PLAY THE NEXT SECTION :(

**A Связка**

84 85

let ring

$\frac{1}{2}$

TAB

(19) (<19>) (<19>)

(12) (<12>) (<12>)

JUST THROW IT AWAY AND GO TO THE NEXT BRIDGE "B" IN THAT CASE!

R.H. TAPPING

mp let ring

12 0 12 0

12 (0) 12 (0)

TAB

TAB

TAB

TAB

S-Gt



86

87

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

let ring

L.H.

L.H.

L.H.

12 0 12 0

12 (0) 12 (0)

12 0 12 0

4 12 4 (0) 4 12 4 (0)

88

89

S-Gt

TAB

Drums

L.H. INVERTED SLAP HARMONIC

L.H.

L.H.

L.H.

*mf*

*let ring*

S

12 0 12 0 12 0 12 0

12 (0) <12> 12 (0) 12 4 12 4 (0) 12 4 (0)

GRADUALLY MAKE IT LOUDER!

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

90

S-Gt

TAB

91

THE NEXT PART IS REALLY DIFFICULT TO READ, SO TAKE YOUR TIME. IT'S MUCH EASIER TO PLAY THAN IT SEEMS!

Drums

S-Gt

L.H. PULL-OFF

L.H.

L.H. HAMMER-ON

L.H.

let ring

TAB

12 (4) 12 (0) 12 (0) 12 (0)

12 0 12 0 12 0

9 12 7 (0) 9 12 9 (0)

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

92

93

S-Gt

TAB

Drums

S-Gt

L.H.

L.H.

L.H.

L.H.

L.H. INVERTED SLAP HARMONICS

let ring

12

0

12

0

12

0

12

0

12

10

12

(0)

(0)

9

12

(0)

12

(0)

9

9

9

12

<7>

<7>

(0)

S-Gt

TAB

TAB

R.H. TAPPING STAYS ON THE 12TH FRET THROUGHOUT, WHILE THE L.H. TAPS SOME LITTLE RIFFS AND DOES THE DETUNING TRICKS

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

52/104

94

95

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

TUNE THE 1ST STRING BACK TO C

let ring 12 0 1/2

(<7> 12 (<7>)

L.H. L.H. TAP AND SLIDE L.H.

mf let ring (0) 12 0 (0) 12 0 (0) 12 0 (0)

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

4 12 4 (0) 12 4

S-Gt

94

95

T

A

B

54/104



S-Gt



98 99

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

TUNE THE 1ST STRING TO C# AGAIN

let ring

12 0  $\frac{1}{2}$

(0) 12

(0)

L.H.

L.H. TAP'N'SLIDE

L.H. INVERTED SLAP HARMONICS

mf

let ring

(0) 12 0

(0) 12 (0)

5 12 5 (0) 9

12 (0)

<7> <7>

S

S-Gt

100

101

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

TUNE THE 4TH STRING BACK TO C

S-Gt

TAB

S-Gt

TAB

*mp*  
*let ring*

12 0 12 0

4 12 4 (0) 12 4 (0)

4 4

*mf*  
*let ring*

12 0

(7) (7) 12 (0)

12 0

102

103

S-Gt

TAB

Drums

S-Gt

L.H.

L.H.

L.H.

L.H.

L.H.

let ring

mf

12

0

12

0

12

0

12

0

12

9

10

(0)

12

(0)

4

12

4

(0)

12

4

(0)

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

60/104

104

105

S-Gt

TAB

Drums

TUNE THE 1ST STRING DOWN TO C

let ring

12

0

12

(0)

S-Gt

TAB

L.H.

L.H.

L.H.

mf

let ring

(0)

12

0

4

12

0

4

12

0

4

12

0

(0)

4

12

(0)

4

12

4

(0)

4

12

4

(0)

S-Gt

TAB

S-Gt

TAB

S-Gt

104

105

T

A

B

62/104

**S-Gt**

106

107

**TAB**

**Drums**

**S-Gt**

**TAB**

L.H. L.H.

SLIDE UP THAT BAS

let ring

**S-Gt**

**TAB**

**S-Gt**

**TAB**

**S-Gt**

**TAB**

L.H. L.H. R.H. L.H. L.H.

R.H.

**В** Связка

S-Gt

108 109 110 111

*mf*  
let ring

T  
A  
B

Drums

S-Gt

T  
A  
B

R.H. SLAP HARMONICS

S-Gt

*let ring*

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B



L.H. R.H. L.H. R.H. L.H. R.H. L.H. R.H. ALL THE SAME TECHNIQUES...

112 113 114

*let ring* -----

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

118 119 120

*let ring*

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

L.H.

L.H.    R.H.

R.H.

L.H.

PULL-OFF HARM.

PULL-OFF HARM.

124 125 126

*let ring* *mp* *mf*

0 0 12 14 <12> 0 4 5 0 4 5 0 0 0

4 4 4 0

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

127

128

129

let ring

Drums

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

130 131 132

let ring

4 5 0 0 4 5 0 0 5 7 0 0 5 7 0 0

Drums

S-Gt

S-Gt

S-Gt

S-Gt

S-Gt

S-Gt

HERE IS THE LITTLE VARIATION, DON'T FORGET ABOUT THAT!

133 134 135

*let ring*

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB



136 137 138 139

*let ring* *f* *mf*

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

The image shows a page from a musical score, likely for a guitar ensemble and drums. The score is organized into five systems, each corresponding to a different instrument.

- System 1 (Top):**
  - S-Gt (Staff 1):** Contains musical notation. The first measure (140) starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with notes G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter), followed by a half note D5. The second measure (141) continues the melody with E5 (quarter), F#5 (quarter), G5 (quarter), and A5 (quarter), followed by a half note B5. The third measure (142) features a melodic line with notes C6 (quarter), B5 (quarter), A5 (quarter), and G5 (quarter), followed by a half note F#5. The fourth measure (143) continues the melody with E5 (quarter), D5 (quarter), C5 (quarter), and B4 (quarter), followed by a half note A4. The fifth measure (144) features a melodic line with notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (quarter), followed by a half note C4. The sixth measure (145) continues the melody with B3 (quarter), A3 (quarter), G3 (quarter), and F#3 (quarter), followed by a half note E3. The seventh measure (146) features a melodic line with notes D4 (quarter), C4 (quarter), B3 (quarter), and A3 (quarter), followed by a half note G3. The eighth measure (147) continues the melody with F#3 (quarter), E3 (quarter), D3 (quarter), and C3 (quarter), followed by a half note B2. The ninth measure (148) features a melodic line with notes A2 (quarter), G2 (quarter), F#2 (quarter), and E2 (quarter), followed by a half note D2. The tenth measure (149) continues the melody with C2 (quarter), B1 (quarter), A1 (quarter), and G1 (quarter), followed by a half note F#1. The eleventh measure (150) features a melodic line with notes E2 (quarter), D2 (quarter), C2 (quarter), and B1 (quarter), followed by a half note A1. The twelfth measure (151) continues the melody with G1 (quarter), F#1 (quarter), E1 (quarter), and D1 (quarter), followed by a half note C1. The thirteenth measure (152) features a melodic line with notes B1 (quarter), A1 (quarter), G1 (quarter), and F#1 (quarter), followed by a half note E1. The fourteenth measure (153) continues the melody with D2 (quarter), C2 (quarter), B1 (quarter), and A1 (quarter), followed by a half note G1. The fifteenth measure (154) features a melodic line with notes F#2 (quarter), E2 (quarter), D2 (quarter), and C2 (quarter), followed by a half note B1. The sixteenth measure (155) continues the melody with A2 (quarter), G2 (quarter), F#2 (quarter), and E2 (quarter), followed by a half note D2. The seventeenth measure (156) features a melodic line with notes C3 (quarter), B2 (quarter), A2 (quarter), and G2 (quarter), followed by a half note F#2. The eighteenth measure (157) continues the melody with E3 (quarter), D3 (quarter), C3 (quarter), and B2 (quarter), followed by a half note A2. The nineteenth measure (158) features a melodic line with notes G3 (quarter), F#3 (quarter), E3 (quarter), and D3 (quarter), followed by a half note C3. The twentieth measure (159) continues the melody with A3 (quarter), G3 (quarter), F#3 (quarter), and E3 (quarter), followed by a half note D3. The twenty-first measure (160) features a melodic line with notes C4 (quarter), B3 (quarter), A3 (quarter), and G3 (quarter), followed by a half note F#3. The twenty-second measure (161) continues the melody with E4 (quarter), D4 (quarter), C4 (quarter), and B3 (quarter), followed by a half note A3. The twenty-third measure (162) features a melodic line with notes G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (quarter), followed by a half note C4. The twenty-fourth measure (163) continues the melody with A4 (quarter), G4 (quarter), F#4 (quarter), and E4 (quarter), followed by a half note D4. The twenty-fifth measure (164) features a melodic line with notes C5 (quarter), B4 (quarter), A4 (quarter), and G4 (quarter), followed by a half note F#4. The twenty-sixth measure (165) continues the melody with E5 (quarter), D5 (quarter), C5 (quarter), and B4 (quarter), followed by a half note A4. The twenty-seventh measure (166) features a melodic line with notes G5 (quarter), F#5 (quarter), E5 (quarter), and D5 (quarter), followed by a half note C5. The twenty-eighth measure (167) continues the melody with A5 (quarter), G5 (quarter), F#5 (quarter), and E5 (quarter), followed by a half note D5. The twenty-ninth measure (168) features a melodic line with notes C6 (quarter), B5 (quarter), A5 (quarter), and G5 (quarter), followed by a half note F#5. The thirtieth measure (169) continues the melody with E6 (quarter), D6 (quarter), C6 (quarter), and B5 (quarter), followed by a half note A5. The thirty-first measure (170) features a melodic line with notes G6 (quarter), F#6 (quarter), E6 (quarter), and D6 (quarter), followed by a half note C6. The thirty-second measure (171) continues the melody with A6 (quarter), G6 (quarter), F#6 (quarter), and E6 (quarter), followed by a half note D6. The thirty-third measure (172) features a melodic line with notes C7 (quarter), B6 (quarter), A6 (quarter), and G6 (quarter), followed by a half note F#6. The thirty-fourth measure (173) continues the melody with E7 (quarter), D7 (quarter), C7 (quarter), and B6 (quarter), followed by a half note A6. The thirty-fifth measure (174) features a melodic line with notes G7 (quarter), F#7 (quarter), E7 (quarter), and D7 (quarter), followed by a half note C7. The thirty-sixth measure (175) continues the melody with A7 (quarter), G7 (quarter), F#7 (quarter), and E7 (quarter), followed by a half note D7. The thirty-seventh measure (176) features a melodic line with notes C8 (quarter), B7 (quarter), A7 (quarter), and G7 (quarter), followed by a half note F#7. The thirty-eighth measure (177) continues the melody with E8 (quarter), D8 (quarter), C8 (quarter), and B7 (quarter), followed by a half note A7. The thirty-ninth measure (178) features a melodic line with notes G8 (quarter), F#8 (quarter), E8 (quarter), and D8 (quarter), followed by a half note C8. The fortieth measure (179) continues the melody with A8 (quarter), G8 (quarter), F#8 (quarter), and E8 (quarter), followed by a half note D8. The forty-first measure (180) features a melodic line with notes C9 (quarter), B8 (quarter), A8 (quarter), and G8 (quarter), followed by a half note F#8. The forty-second measure (181) continues the melody with E9 (quarter), D9 (quarter), C9 (quarter), and B8 (quarter), followed by a half note A8. The forty-third measure (182) features a melodic line with notes G9 (quarter), F#9 (quarter), E9 (quarter), and D9 (quarter), followed by a half note C9. The forty-fourth measure (183) continues the melody with A9 (quarter), G9 (quarter), F#9 (quarter), and E9 (quarter), followed by a half note D9. The forty-fifth measure (184) features a melodic line with notes C10 (quarter), B9 (quarter), A9 (quarter), and G9 (quarter), followed by a half note F#9. The forty-sixth measure (185) continues the melody with E10 (quarter), D10 (quarter), C10 (quarter), and B9 (quarter), followed by a half note A9. The forty-seventh measure (186) features a melodic line with notes G10 (quarter), F#10 (quarter), E10 (quarter), and D10 (quarter), followed by a half note C10. The forty-eighth measure (187) continues the melody with A10 (quarter), G10 (quarter), F#10 (quarter), and E10 (quarter), followed by a half note D10. The forty-ninth measure (188) features a melodic line with notes C11 (quarter), B10 (quarter), A10 (quarter), and G10 (quarter), followed by a half note F#10. The fiftieth measure (189) continues the melody with E11 (quarter), D11 (quarter), C11 (quarter), and B10 (quarter), followed by a half note A10. The fifty-first measure (190) features a melodic line with notes G11 (quarter), F#11 (quarter), E11 (quarter), and D11 (quarter), followed by a half note C11. The fifty-second measure (191) continues the melody with A11 (quarter), G11 (quarter), F#11 (quarter), and E11 (quarter), followed by a half note D11. The fifty-third measure (192) features a melodic line with notes C12 (quarter), B11 (quarter), A11 (quarter), and G11 (quarter), followed by a half note F#11. The fifty-fourth measure (193) continues the melody with E12 (quarter), D12 (quarter), C12 (quarter), and B11 (quarter), followed by a half note A11. The fifty-fifth measure (194) features a melodic line with notes G12 (quarter), F#12 (quarter), E12 (quarter), and D12 (quarter), followed by a half note C12. The fifty-sixth measure (195) continues the melody with A12 (quarter), G12 (quarter), F#12 (quarter), and E12 (quarter), followed by a half note D12. The fifty-seventh measure (196) features a melodic line with notes C13 (quarter), B12 (quarter), A12 (quarter), and G12 (quarter), followed by a half note F#12. The fifty-eighth measure (197) continues the melody with E13 (quarter), D13 (quarter), C13 (quarter), and B12 (quarter), followed by a half note A12. The fifty-ninth measure (198) features a melodic line with notes G13 (quarter), F#13 (quarter), E13 (quarter), and D13 (quarter), followed by a half note C13. The sixtieth measure (199) continues the melody with A13 (quarter), G13 (quarter), F#13 (quarter), and E13 (quarter), followed by a half note D13. The sixty-first measure (200) features a melodic line with notes C14 (quarter), B13 (quarter), A13 (quarter), and G13 (quarter), followed by a half note F#13. The sixty-second measure (201) continues the melody with E14 (quarter), D14 (quarter), C14 (quarter), and B13 (quarter), followed by a half note A13. The sixty-third measure (202) features a melodic line with notes G14 (quarter), F#14 (quarter), E14 (quarter), and D14 (quarter), followed by a half note C14. The sixty-fourth measure (203) continues the melody with A14 (quarter), G14 (quarter), F#14 (quarter), and E14 (quarter), followed by a half note D14. The sixty-fifth measure (204) features a melodic line with notes C15 (quarter), B14 (quarter), A14 (quarter), and G14 (quarter), followed by a half note F#14. The sixty-sixth measure (205) continues the melody with E15 (quarter), D15 (quarter), C15 (quarter), and B14 (quarter), followed by a half note A14. The sixty-seventh measure (206) features a melodic line with notes G15 (quarter), F#15 (quarter), E15 (quarter), and D15 (quarter), followed by a half note C15. The sixty-eighth measure (207) continues the melody with A15 (quarter), G15 (quarter), F#15 (quarter), and E15 (quarter), followed by a half note D15. The sixty-ninth measure (208) features a melodic line with notes C16 (quarter), B15 (quarter), A15 (quarter), and G15 (quarter), followed by a half note F#15. The seventieth measure (209) continues the melody with E16 (quarter), D16 (quarter), C16 (quarter), and B15 (quarter), followed by a half note A15. The seventy-first measure (210) features a melodic line with notes G16 (quarter), F#16 (quarter), E16 (quarter), and D16 (quarter), followed by a half note C16. The seventy-second measure (211) continues the melody with A16 (quarter), G16 (quarter), F#16 (quarter), and E16 (quarter), followed by a half note D16. The seventy-third measure (212) features a melodic line with notes C17 (quarter), B16 (quarter), A16 (quarter), and G16 (quarter), followed by a half note F#16. The seventy-fourth measure (213) continues the melody with E17 (quarter), D17 (quarter), C17 (quarter), and B16 (quarter), followed by a half note A16. The seventy-fifth measure (214) features a melodic line with notes G17 (quarter), F#17 (quarter), E17 (quarter), and D17 (quarter), followed by a half note C17. The seventy-sixth measure (215) continues the melody with A17 (quarter), G17 (quarter), F#17 (quarter), and E17 (quarter), followed by a half note D17. The seventy-seventh measure (216) features a melodic line with notes C18 (quarter), B17 (quarter), A17 (quarter), and G17 (quarter), followed by a half note F#17. The seventy-eighth measure (217) continues the melody with E18 (quarter), D18 (quarter), C18 (quarter), and B17 (quarter), followed by a half note A17. The seventy-ninth measure (218) features a melodic line with notes G18 (quarter), F#18 (quarter), E18 (quarter), and D18 (quarter), followed by a half note C18. The eightieth measure (219) continues the melody with A18 (quarter), G18 (quarter), F#18 (quarter), and E18 (quarter), followed by a half note D18. The eighty-first measure (220) features a melodic line with notes C19 (quarter), B18 (quarter), A18 (quarter), and G18 (quarter), followed by a half note F#18. The eighty-second measure (221) continues the melody with E19 (quarter), D19 (quarter), C19 (quarter), and B18 (quarter), followed by a half note A18. The eighty-third measure (222) features a melodic line with notes G19 (quarter), F#19 (quarter), E19 (quarter), and D19 (quarter), followed by a half note C19. The eighty-fourth measure

HOLD THE NOTE L.H.

R.H.

L.H.

R.H.

L.H. R.H.

PULL-OFF THAT 9TH FRET!

S-Gt

143

let ring

mp mf mp mf

9 0 0 0 0 9 10 8 11 9 11 0

THE GROOVY BASS MOMENT HERE!

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

145

S-Gt

let ring

8 11 0

8 11 0 9

9 11 12

f

mf

12 14

TAB

9 9

9 9

0 0

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

SOME VARIATIONS, BUT THE TECHNIQUES ARE EXACTLY THE SAME

148 149 150

*let ring* *mp* *mf*

TAB

Drums

TAB

TAB

TAB

TAB

TAB

TAB

S-Gt

let ring

10 12 0

10 12 0

10 12 0

10 12 0

T

A

B

Drums

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

B

S-Gt

T

A

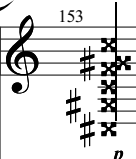
B

SOFT L.H. DAMPING

R.H. HARMONIC

S-Gt

153



T

A

B

X

X

X

X


X

X


*mf*  
let ring

<12>

Drums



S-Gt




T

A

B

S-Gt




T

A

B

S-Gt




T

A

B

S-Gt




T

A

B

S-Gt



T

A

B

GO TO THE 3RD VERSE WHICH IS IDENTICAL TO THE 1ST AND THE 2ND ONE, AND THEN JUMP TO THE PERCUSSIVE SOLO!

*D.S. al Coda*



L.H. PERCUSSIVE STRING DAMPING

LOUD OPEN PALM HIT ACROSS THE FRETBOARD

**A** Солю



S-Gt

155

let ring

TAB

(0)

let ring ----- 4

9

10

Drums

KICK DRUM AS BEFORE

R.H. THUMBNAIL HIT L.H. UPPER BOAT HIT

R.H. THUMBNAIL HIT ABOVE THE SOUNDHOLE AGAIN

*mf*

BRUTALLY! LIKE A THUNDER!

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

**A** Соло



155

S-Gt

T  
A  
B

156

S-Gt

let ring

0 0 0 0 (0)

X X X X X X X X X X

157

let ring

0 0 0 0 (0)

X X X X X X X X X X

let ring

0 0 0 0 (0)

X X X X X X X X X X

5 5 2 2

ALL THE PERCUSSION IS THE SAME

Drums

X X X X X X X X X X

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

158

S-Gt

let ring

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

## R.H. SLAP HARMONICS

The image shows a page of musical notation for a guitar solo. It features five systems of staves. The first system includes a guitar staff with a treble clef, a key signature of one sharp (F#), and a 162 measure time signature. It also includes a tablature staff with fret numbers (0, 2, 19) and a "let ring" instruction. The second system includes a drum staff with a double bar line and a single eighth note. The remaining three systems each consist of a guitar staff and a tablature staff, all of which are empty.

WE ADD THE LITTLE QUICK SEQUENCE USING THE R.H. THUMBNAIL ABOVE THE SOUNDHOLE AND R.H. RING FINGER NAIL BELOW THE SOUNDHOLE

**B** Со́ло

S-Gt

163

let ring

TAB

0 0 0 0 (0)

X X X X X X X X

let ring ----- 9 10

R.H. THUMBNAIL + RING FINGER NAIL

ALL THE SAME PERCUSSION AS BEFORE

Drums

GO CRAZY HERE!

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

**В** Соло  
163



S-Gt

164

let ring

0

0

0

(0)

X

X

X

X

X

X

165

let ring

0

0

0

(0)

X

X

X

X

X

X

166

let ring

(0)

0

0

(0)

X

X

X

X

X

X

let ring

7

7

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

L.H. PERCUSSIVE DAMPING

LOUD OPEN PALM HIT ACROSS THE FRETBOARD

S-Gt

170

*let ring*

TAB

0  
0  
0  
(0)

3

X  
X  
X  
X  
X

X  
X  
X  
X  
X

Drums

KICK DRUM

R.H. THUMBNAIL HIT ABOVE THE SOUNDHOLE

L.H. UPPER BOAT HIT

R.H. THUMBNAIL HIT

3

3

S-Gt

GET READY TO FEEL THE THUNDER!

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

BOOM!!! THE 3RD CHORUS!

**A** Припев

Sheet music for the 3rd Chorus, featuring guitar (S-Gt), drums, and bass (T, A, B).

The first system includes measures 171, 172, and 173. The guitar part (S-Gt) features a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass part (T, A, B) includes a bass line with fret numbers (0, 9, 8, 10, 5, 2) and a "let ring" instruction. The drums part (Drums) shows a simple drum pattern.

The subsequent systems provide empty staves for the guitar (S-Gt) and bass (T, A, B) parts, allowing for improvisation or additional notation.

174

S-Gt

let ring

TAB

0 0 0 (0)

2 2

X X X

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

7 7

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

175

let ring

176

let ring

let ring

S-Gt

TAB

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

## **В Припев**

96/104



S-Gt

177

178

В

Припев

179

97/104

180

S-Gt

*f*  
S

*mf*

let ring

T  
A  
B

0  
0  
0  
0  
(0)

9

8

<19>

5

5

Drums

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S T A B			

184

S-Gt

*f* *mf*

*let ring*

185

TAB

(0) 9 8 <19> 5 5 <19> 2 2

Drums

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB

S-Gt

TAB



$\text{♩} = 96$   
Концовка  
189

S-Gt

T  
A  
B

Drums

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

T  
A  
B

S-Gt

L.H. IS NOT INVERTED HERE! R.H. HARMONIC R.H. HARMONIC

*mf*  
let ring

T  
A  
B

2 3 <7> 0 <7> <7> 0

S-Gt

VERY FREELY AND GENTLY PULL OFF THE 6TH STRING USING A MIDDLE FINGER + R.H. HARMONIC

T  
A  
B



*fine*

S-Gt

192

(0)

Drums

S-Gt

*let ring*

(*<7>*)

(*<5>*)

S-Gt

S-Gt

S-Gt

S-Gt