

A Dream

$\text{♩} = 140$

Electric Bass

El. B.

El. B.

El. B.

El. B.

El. Guit. 1

El. Guit. 2

El. B.

El. Guit. 1

El. Guit. 2

El. B.

Measure 1: Electric Bass (Bass clef, 4/4 time) plays eighth-note chords. El. B. (Bass clef, 4/4 time) plays eighth-note chords. El. B. (Bass clef, 4/4 time) plays eighth-note chords.

Measure 5: El. B. (Bass clef, 4/4 time) plays eighth-note chords. El. B. (Bass clef, 4/4 time) plays eighth-note chords.

Measure 10: El. B. (Bass clef, 4/4 time) plays eighth-note chords. El. B. (Bass clef, 4/4 time) plays eighth-note chords. Measure 10 ends with two eighth-note chords labeled "H P".

Measure 13: El. B. (Bass clef, 4/4 time) plays eighth-note chords. El. B. (Bass clef, 4/4 time) plays eighth-note chords.

Measure 18: El. B. (Bass clef, 4/4 time) plays eighth-note chords. El. B. (Bass clef, 4/4 time) plays eighth-note chords.

Measure 22: El. Guit. 1 (Treble clef, 4/4 time) rests. El. Guit. 2 (Treble clef, 4/4 time) rests. El. B. (Bass clef, 4/4 time) plays eighth-note chords. Measure 22 ends with two eighth-note chords labeled "P.M. -----".

Measure 26: El. Guit. 1 (Treble clef, 4/4 time) plays eighth-note chords. El. Guit. 2 (Treble clef, 4/4 time) plays eighth-note chords. El. B. (Bass clef, 4/4 time) plays eighth-note chords. Measures 26-28 end with eighth-note chords labeled "P.M. |", "P.M. ---|", "P.M. -----|", "P.M. |", and "P.M. ---|".

29

El. Guit. 1

El. Guit. 2

El. B.

32

El. Guit. 1

El. Guit. 2

El. B.

35

El. Guit. 1

El. Guit. 2

El. B.

38

El. Guit. 1

El. Guit. 2

El. B.

42

El. Guit. 1

El. Guit. 2

El. B.

45

El. Guit. 1

El. Guit. 2

El. B.

48

Vo.

In my dream, I was a

El. Guit. 1

El. Guit. 2

El. B.

52

Vo.

child in the lap of an old wit-chy wo -

El. B.

56

Vo. - man. She had been there since an - cient

El. B.

60

Vo. times and the folds of her sa-tin dress

El. B. H P H P

63

Vo. sooth - ed me - .

El. Guit. 1

El. Guit. 2

El. B.

67

El. Guit. 1

El. Guit. 2

El. B.

70

Vo.

El. Guit. 1

El. Guit. 2

El. B.

She told

74

Vo.

me not to cry - , and I

El. B.

78

Vo.

asked her: "What just - i-fies our ex-ist -

El. B.

82

Vo.

- ence but the va - ri - e - ty of life and H P and H P

El. B.

85

Vo. love, al-though it is al-most the same as hate?"

El. Guit. 1

El. Guit. 2

El. B.

89

El. Guit. 1

El. Guit. 2

El. B.

93

El. Guit. 1

El. Guit. 2

El. B.

96

El. Guit. 1

El. Guit. 2

El. B.

$\text{♩} = 115$

101

El. Guit. 1

El. B.

105

El. Guit. 1

El. B.

109

El. Guit. 1

El. B.

113

El. Guit. 1

El. B.

117

El. Guit. 1

El. Guit. 2

El. B.

121

El. Guit. 1

El. Guit. 2

El. B.

124

El. Guit. 1

El. Guit. 2

El. B.

127

El. Guit. 1

El. Guit. 2

El. B.

130

El. Guit. 1

El. Guit. 2

El. B.

133

El. Guit. 1

El. Guit. 2

El. B.

137

El. Guit. 1

El. Guit. 2

El. B.

140

El. Guit. 1

El. Guit. 2

El. B.

This section contains three staves of musical notation. The top staff is for 'El. Guit. 1' in treble clef, the middle for 'El. Guit. 2' in treble clef, and the bottom for 'El. B.' in bass clef. The key signature is two flats. Measure 140 starts with eighth-note chords followed by eighth-note patterns with grace notes. Measures 141-142 show more complex eighth-note patterns with grace notes and rests. Measure 143 concludes with eighth-note chords.

143

El. Guit. 1

El. Guit. 2

El. B.

This section contains three staves of musical notation. The top staff is for 'El. Guit. 1' in treble clef, the middle for 'El. Guit. 2' in treble clef, and the bottom for 'El. B.' in bass clef. The key signature is two flats. Measures 143-146 feature eighth-note patterns with grace notes and rests, similar to the previous section but with different rhythmic arrangements.

146

El. Guit. 1

El. Guit. 2

El. B.

This section contains three staves of musical notation. The top staff is for 'El. Guit. 1' in treble clef, the middle for 'El. Guit. 2' in treble clef, and the bottom for 'El. B.' in bass clef. The key signature is two flats. Measures 146-149 continue the eighth-note patterns with grace notes and rests established in the previous sections.

149

El. Guit. 1

El. Guit. 2

El. B.

This section contains three staves of musical notation. The top staff is for 'El. Guit. 1' in treble clef, the middle for 'El. Guit. 2' in treble clef, and the bottom for 'El. B.' in bass clef. The key signature is two flats. Measures 149-152 conclude the piece with eighth-note patterns and grace notes.

152

El. Guit. 1

El. Guit. 2

El. B.

155

El. Guit. 1

El. Guit. 2

El. B.

158

Vo.

$\text{♩} = 140$

Be aware

El. Guit. 1

El. Guit. 2

El. B.

162

Vo. The vocal line consists of eighth and sixteenth notes. The lyrics are: "of the hate and let the love for ex -".

El. B. The bass guitar provides harmonic support with eighth-note chords.

166

Vo. The vocal line includes a melodic line with eighth and sixteenth notes, followed by a sustained note. The lyrics are: "ist - ence flow - . Oh - ,".

El. B. The bass guitar continues to provide harmonic support.

170

Vo. The vocal line features eighth and sixteenth notes, with a dynamic marking "H P" above the notes. The lyrics are: "oh - -, H P, oh -".

El. B. The bass guitar maintains its harmonic role.

173

Vo. The vocal line includes a sustained note, followed by eighth and sixteenth notes, ending with an exclamation mark. The lyrics are: ", oh - !".

El. Guit. 1 The electric guitar plays eighth-note chords, followed by a sixteenth-note flourish indicated by a wavy line and a circled '8'.

El. Guit. 2 The second electric guitar also plays eighth-note chords, followed by a sixteenth-note flourish.

El. B. The bass guitar provides harmonic support with eighth-note chords, concluding with a sustained note.