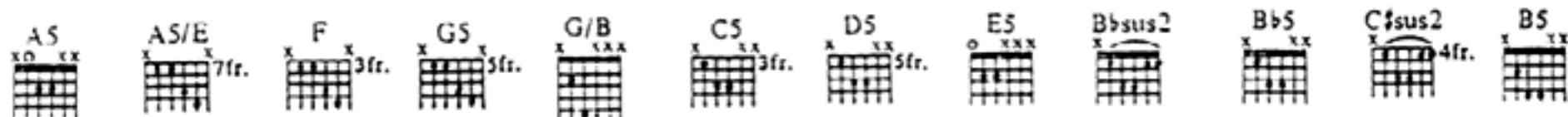


PULL ME UNDER

Words and Music by
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY



Moderate Rock ♩ = 102

Em(addA)

Em(addF#)

Em6

C/E

D6(no 3rd)

Intro:

Guitars 1 & 2

Em(addA)

Em(addF#)

Em6

C/E

F#4

Em(addA)

Em(addF#)

Em6

C/E

D6(no 3rd)

Em(addA)

Em(addF#)

Em6

C/E

Emadd(A)

Emadd(F#)

Em6

Guitars 1 & 2

Hold..... With bar

Hold..... With bar

Hold..... With bar

E5

Guitar 3

1. C/E

D6(no 3rd)

2. C/E

F+4

Hold.....

Hold.....

Hold.....

C5

D5

C5

F5

P.M.

P.M.

P.M.

P.M.

No Chord

A5

G5

E5

N.C.

F#5

G5

E5

N.C.

C#5

G5

E5

P.M.

P.M.

P.M.

P.M.

P.M.

1. N.C.

B5

C5

D5

2. N.C.

B5

C5

F5

P.M.

P.M.

P.M.

N.C. A5 G5 E5 N.C. F#5 G5 E5

P.M. 4

G#5 G5 E5 1. B5 C5 D5 2. B5 C5 F5

P.M. 4 P.M. 4

P.M. 4

Verse 1:
E(addF#)

C(+11)/E

Esus4

Lost in the sky, _____

clouds_ roll by_ and I roll

C5/E C-5/E E(addF#) C(+11)/E

with them. Ar - rows fly,

Esus4 C5/E F(addG)/E F-5/E

seas in - crease and then fall a - gain.

Pre-chorus 1: Em Csus2/G C#sus2/G# G5 B5

This world is spin-ning a - round me. This world is spin-ning with-out me and

Guitar 1

Hold- Hold- Hold- Hold- Hold-

Guitar 3

Em(addF#) Csus2/G C#sus2/G# G5 B

ev - er - y - day_ says fu - ture to post... Ev - er - y breath_ leaves me one__ less__ to__ my__ last...

E5 D5/A A/C#

Guitar 4



4 5 7 5 4 4 4 4 5 5 5 5 5 5 12 10 9 9 9 9 12 10 9 9

Guitar 3

The musical notation for Guitar 3 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is highly rhythmic, featuring numerous beamed eighth and sixteenth notes. Below the staff is a fretboard diagram with two systems of strings. The first system shows fret numbers 2 through 2 for all six strings. The second system shows fret numbers 7 through 7 for all six strings. The third system shows fret numbers 4 through 4 for all six strings.

The musical score for 'The Rose Tree' is presented on two systems. The top system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). The bottom system continues the melody and accompaniment. The melody consists of eighth and sixteenth notes, while the accompaniment features a steady eighth-note bass line and chords in the treble. The score is divided into three measures by vertical bar lines.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes, with a repeat sign at the end. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth notes, with a repeat sign at the end. The lyrics "The Rose Tree" are written below the bass staff.

G5 N.C.

Verse 2:
E5

G5 N.C.



...then come

Watch the spar-row fall - ing gives new mean-ing to it all. If not to - day — nor yet to - mor - row then some

Guitar 3

Guitar 3

P.M. - 4
With distortion

P.M.

oth-er day... I'll take sev-en lives_ for one and then my on-ly fath-ers son. As sure as I—

0 0 2 0 3 0 0 0 0 5 0 0 3 0 1 0 0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0 0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0

Pre-chorus 2:
N.C.

— did ev-er love_ him I am not a - fraid.. This_____ world_____ is

0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0 0 2 3 2 0 3 2 0 5 4 2 5 4 2 3 1 0 2 3 5 2 3 2 3 2 5 3 5 2 5 3 2

spin - ning a - round_ me. The whole_____ world_____ keeps spin - ning a - round_____ me and

0 3 5 7 3 5 3 5 3 3 5 7 3 7 5 3 0 5 7 9 5 7 5 7 5 9 5 7 9 5 9 7 5 0 7 8 10 7 10 7 9 12 9 12 9 10

all life_____ is fu - ture to past... Ev - er - y breath leaves me one—

0 10 12 14 10 12 10 12 10 10 12 14 10 14 12 10 0 12 14 15 12 14 12 14 12 12 14 15 12 15 14 12 0 14 15 17 14 16 14 16 14 14 17 15 17 14 17 15 14

Guitar solo:
E5

F5

less to my last.

Guitar 3

Guitar 4

B5 C5 B5 A5/E Gsus2/D Csus2 N.C.

Chorus 1:

A5

Guitars 1 & 2

A5/E

F5

G5

Pull me un - der.

Pull me un - der.

Pull me un - der I'm not a - fraid.

Guitar 3
Am(11)

Am(addB)

Am6

A5

F5

G5

A5

G/B

C5

D5

E5

F5

Bsus2

All that I feel is hon - or and spite.

All I can do is to set it right.

Am(11)

Cmaj7

D7

C/E

F

B sus2

D5 E5

D5 E5

D5 E5

D5 E5

P.M. 4

Verse 3:

N.C.

Dust

fills

my

eyes.

3

D5

N.C.

Clouds roll by__ and I roll with them.

Cen - tur - ies cry__

P.M.-----4

F5

Oth - ers fly__ and I fall a - gain.

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

Pre-chorus 3:

Em

C#sus2/G

C#sus2/G#

G5

B(addE)

This world__ is spin-ning in - side__ me. The whole__ world__ is spin-ning a - round__ me.

Guitar 1

Hold-----4

Hold-----4

Hold-----4

Hold-----4 Hold-----4

Guitar 3

Em(addF#)

Csus2/G

C#sus2/G#

G5

B

Ev - er - y day__ says

fu - ture to past...

Ev - er - y step brings me clos - er__ to__ my__ last__

3

E5

Guitar 4

F#5

Guitar 3

AS G/B CS D5 E5 F5 Bb5

Liv-ing my life_ too much in the sun_ On-ly un-til_ your will is done_

Am(11) Cmaj7 D7 C/E F5 Bb5

Keyboard solo: With Fill 1
Em(addA)
Guitars 1 & 2

Em(addF#) Em6

With bar Hold- With bar Hold- With bar Hold-

C/E DG(no 3rd) Em(addA) Em(addF#) Em6

C/E F#4 Em(addF#) D(11)/E

Hold- Hold- Hold-

Fill 1
Guitar 3

C#m7-5(addF#)

Cmaj9+11

Em(addF#)

Hold-----

Hold-----

Bm7/E

G°7/E

F5

Guitar solo:

E5

C5

C#sus2

Guitar 1

Guitar 4

1/2

1/2

1

G5

B5

E5

C5

8va-----

1/2

With bar---4

1/2

With bar-----4

C#sus2

(8va)-----

G5

B5

loco

With
bar

16 12 16 12 12 16 12 16 12 12 17 12 17 12 12 16 12 16 12 12 14 15 14 12 15 13 12 10 12 13 12 10 12 11 9 8 9 11 9 8 10 9 7 5 7 9 7 5 9 7 6 7

Tacet

F5 F-5 F G5

Guitar 1

A5

Pull me un - der. Pull me un - der. Pul me un - der I'm not a - fraid.

A5/E F5 G5

Am(11) Am(addB) Am6

A5 G/B C5

All that I feel_ is hon-or and spite...

D5 E5 F5 Bb5

All I can do_ is to set it right...

Am(11) Cmaj7 D7 C/E F Bb5

Chorus 4:

D5 Am A5 GGsus2 A5 B5 F#5 A5 F5 G5



Pull me un - der. Pull me un - der. Pull me un - der I'm not a - fraid.

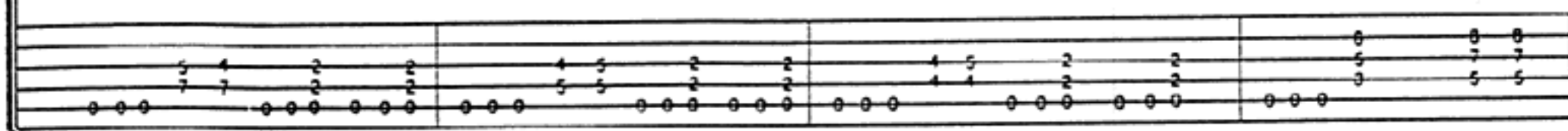


P.M. . . .

P.M. . . .

P.M. . . .

P.M. . . .



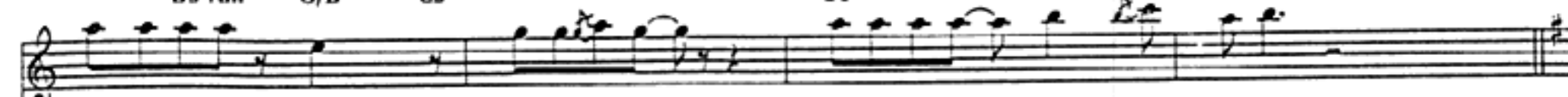
D5 Am G/B C5

D5

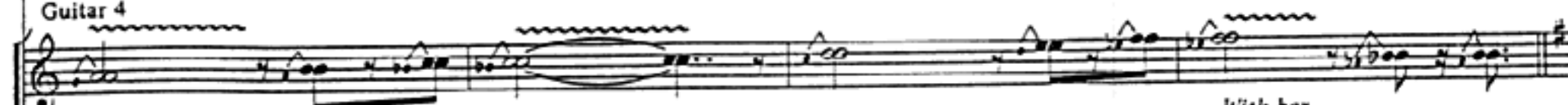
E5

F5

D#5

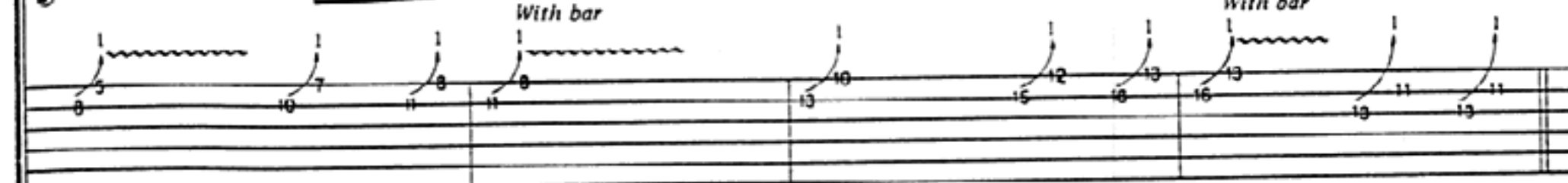


Liv - ing my life too much in the sun. On - ly un - til your will is done.

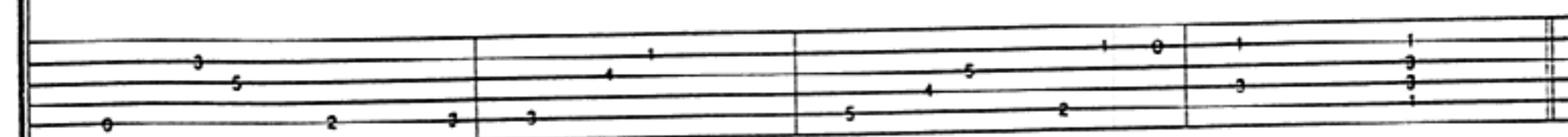
8va
Guitar 4

With bar

With bar



Guitar 1



Guitar 5



With distortion



Outro:
D5 E5

D5 E5

D5 E5

D5 E5

D5 E5

E5 F5 E5

P.M. 4

P.M. 4

F5 C5 E5

F5 G5 E5

C5/E

Bb5/F

P.M. 4

With background vocal
D5 E5

D5 F5/C

F5

F5/C E5

F5-5

P.M. 4

P.M. 4

P.M. 4

G5

D5 E5

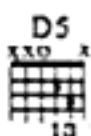
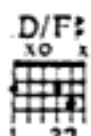
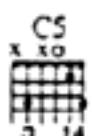
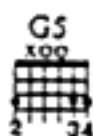
D5 C5 E5

P.M. 4

ANOTHER DAY

Words and Music by
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY

Slowly ♩ = 69



Intro:

G♯m9

F♯(11)/E

C♯7no3rd

F♯

G♯m9

F♯(11)

Mmm...

Guitars 1 & 2*

mp

Let ring throughout

*Guitar 1, electric with distortion; Guitar 2, acoustic.

F♯(11)/E

C♯7no3rd

F♯

G♯5

F♯5

F♯5

E5

C♯5

F♯5

G♯5

F♯5

Guitar 3 (Electric)

With distortion

Oh,...

Guitar 4 (Electric)

With bar
With distortion

C♯5

E5 ..

Verse 1:

G♯m
Guitar 3 tacet

E/G♯

G♯m

F♯sus4 F♯

Live an - oth - er day, -

climb a lit - tle - high - er, -

Guitar 5***

mp

E B A F#sus4 F#m G#m E/G#

find an oth - er rea - son to stay.

Ash - es in your hands,

Guitar 5

Guitar 4

Volume swells w/knob

G#m F#sus4 F# E B

mer - cy in your eyes,

if your search - ing for a si - lent sky.

You

Chorus 1:
C#m7

B(11)/D#

E5

B(11)

won't find it here.

look an - oth - er way. You

Guitars 1 & 2

C#m7

B(11)/D#

E5

F#(11)

won't find it here.

so die an - oth - er day.

Soprano Sax solo:
G#m9

F#(11)

G#m9

F#(11)/C#

F#(11)

Guitar 6 8va

loco

mp

19

18

16

16

13

12

14

14

12

11

14

12

The

Verse 2:

Verse 2:
Gim(addA;)

E/G:

Gm

B

F:

Esus2

B(11)

cold - ness of_ his words_ the mes - sage in_ his si - lence, _ I "face_ the can - dle to_ the wind..."

A(addB)

F:7(11)F:7(11)/EG;m(addA:)

E/G:

Gsm

B

F#

The dis - tance in__ my voice__ is - n't leav - ing you__ a choice,__ so if y - your

Chorus 2:

Esus2 A(addB) E/G# C#m7 B(11)/D#

look-ing for_ a time_ to run_ a - way_ ay ay... You won't_ find it here... look_

3

E5 B(11) C#m7 B(11)/D# E5 N.C.

an - oth - er way... You won't_ find it here... so try an - oth - er day...

Guitars 1 & 2 P.M.

divisi Guitar 3 3 6

B(11) B(11)/A G#m(b6) B(11)/F# B(11)/E

Guitars 1 & 2 f

Guitar 3 f

B(11)

B(11)/A

G:m(b6)

They took pic - tures of_ our_ dreams_ ran to hide_ be - hind_ the_ stairs_ and said may-be when it's right_

Guitars 1 & 2

Guitar 3

B(11)/F#

B(11)/E

G5

C5

for you they'll fall.

But if they don't_ come_ down_ re-sist the need_ to pull_ them in.

G6

C

Continued in slash notation

D/F# E5 D5 C5 Continued in notation

and throw_ them_ a - way_ Bet - ter_ to save_ the mys - t'ry_

D(9)/F Em D5 C

Let ring

Bsus4 B N.C. F#7(11)

than_ sur - ren - der to_ the se - cret_ Whoa_

Guitar 1 & 2 Tacet Guitar 4

$f^{1/2}$

Guitar 3 Continued in slash

Guitar solo: G#m E/G# G#m F# E5 D5

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

[illegible]

Chorus 3:
C#5

Guitar 3

won't find it here, look an-oth-er way. You

Guitars 1 & 2
C#m7

B(11)/D# E5 B(11)

The image shows a musical score for a guitar band. It consists of three staves. The top staff is for Guitar 3, the middle for Guitars 1 & 2, and the bottom for a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "won't find it here, look an-oth-er way. You". The guitar parts include various chords and melodic lines. The bottom staff shows a bass line with fingerings.

Guitar 4

Tacet

C:5 B/D: E5 F:7(11)

won't find it here _____ so try an-oth-er day. _____

C:m7 B(11)/D: E5 F:7(11)

Guitar 6: G:m9 F:7(11) F(11)/E C:7no3rd F: G:m9 F:7(11)

mf

Guitars 1 & 2

*Soprano saxophone arranged for guitar.

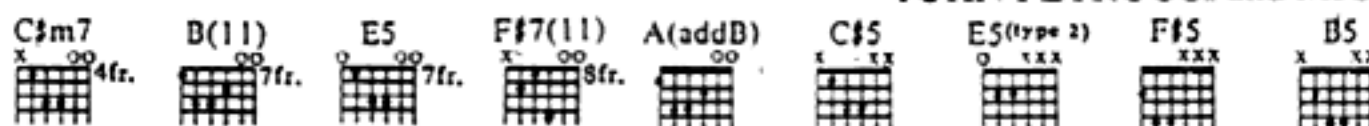
F:7(11)/E C:7no3rd F: G:m9 F:7(11)

[illegible]

*Tap harmonic one octave above fretted pitch.

TAKE THE TIME

Words and Music by
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY



Freely

Moderately ♩ = 120

C#sus2
Keyboard:

(Bass + Drums)

Guitars 1 & 2
C#5
With distortion

Fast Rock ♩ = 151
C#5/G#

E5

C#5/G#

G5

C#5/G#

E

A5/E

E

C#5

B5/F#

♩ = 124
C#5/G#

P.M.

C#m9

A.H.

*Volume swell.

Verse 1:
No Chord

Hold it now!

Wait a min - ute

Come on! —

Whew!

Just let me catch — my breath —

Guitar 3

C#m11

I've heard the prom - is - es. I've seen the mis - takes. I've had my fair share of tough breaks. I need a

N.C.

new voice, a new law, a new way. Take the time, re - e - val - u - ate. It's time to

B5

C5

E5

F#5

B5

C5

F#5

E5

pick up the piec - es, go back to square one.

I think it's time for a change.

Guitar 3

Guitars 1 & 2

With distortion

B5 C#5 E5 F#5

B5 C#5 E5 F#5

B5 C#5

E5 F#5

Tacet

B5 C#5 E5 F#5 C#m9

F#7(11)/C#

There is some - thing_ that I feel_ To be some - thing_ that is

Let ring throughout

Esus2 F#(addG#) C:m9/G#

real... I feel the heat with-in my mind... And craft new chang-es_ with my eyes. Giv-ing free-ly wan-der-ing_

F#11 Esus2

prom - is - es. A place where de - ci - sions I'll fash-ion. I won't waste an - oth - er breath._

N.C.

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

Pre-chorus 1:
C#5/G# E Esus4 E F#/C#

You can feel the waves_ com - ing on. It's time to

B/F# E5 C#G# E Esus4 E

take the time Let them de - stroy you or car - ry you

P.M.

F#C# B/F# Chorus: C#m7 B(11)

on. It's time to take the time. We're fight - ing the

Guitar 1

Guitar 2

Guitars 1 & 2

3 3 3 3 3 3 2 7 2 7 2 7

*Fret as natural harmonic with left hand at theoretical fret position indicated in TAB.

E5 F#7(11) A(addB) B(11)

Guitar 3

weight of the world. But no one can save you this time.

Guitars 1 & 2

C7m7

E5

F#7(11)

Close_ your eyes.

You can find all_ you need in_ your

mind.

B(11)

Verse 3:
B5

E5

Un - bro - ken spir - it_ ob - scured and_ dis - qui - et_ finds

Guitars 1 & 2

let ring

P.M.

F#5

A5

B5

clear - ness_ this tri - al_ de - mands.

And at the end of_ this day_ sights an

C#5

A5

B(addE)

an - xious - re - lief

for the for - tu - nate lies - still in his

head.

B(11)

E5

F#(11)

If there's a

pen - sive

fear,

a wast - ed

year.

A man -

Hold-

Hold-

Hold-

A(addB)

B(11)

C#m7

must learn

to cope.

If his

ob

- ses

- sion's

real,

sup - pres -

Hold-

Hold-

Hold-

A(addB)

E

C:5

sion that he feels must turn to hope. Life is

Hold

Hold

E5

F#5

B5

no more as - sur - ing than love. It's time to take the

Hold

Hold

C:5

E5

F#5

time. There are no answers from voices above. It's time to

Hold

Chorus 2:
C#m7

B(11)

E5

B5

take the time. You're fight - ing the weight of the world. And

Guitars 1 & 2

F#7(11)

A(addB)

B(11)

C:m7

no - one_ can save you_ this time._____

Close_ your eyes, you can

E5

F#7(11)

B(11)

find all_ you need in_ your mind._____

Hold ----- Hold -----

Half time ♩ = 72

Bridge 2:

(C#sus2)

Guitars tacet

Close_ my eyes._____

feel the wa - ter rise_ a - round_ me.

Drown the beat_ of time._____

Let my sens - es fall_ a - way._____

(B13/A)

I can see_ much clear - er now, I blind._____

♩ = 135 (End half time feel)

N.C.

Guitars 1 & 2

Guitar 4 N.C.

rit. Moderate $\text{♩} = 128$

Vib. bar

N.C.
Guitars 1 & 2
loco

The first system of guitar notation for Guitars 1 & 2. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some with slurs and wavy lines above them. The bottom staff is a six-string guitar fretboard diagram. It shows fingerings (numbers 1-4) and natural harmonics (marked with 'x' and 'H'). A wavy line is placed above the 4th fret. A bracket labeled '1/2' spans the 4th and 5th frets. Another bracket labeled '1/2' spans the 7th and 8th frets.

The second system of guitar notation. The top staff continues the melodic line. The bottom staff shows fingerings and natural harmonics. A wavy line is placed above the 6th fret. A bracket labeled '1/2' spans the 6th and 7th frets.

The third system of guitar notation. The top staff continues the melodic line. The bottom staff shows fingerings and natural harmonics. A bracket labeled '1/2' spans the 2nd and 3rd frets.

The fourth system of guitar notation. The top staff continues the melodic line. The bottom staff shows fingerings and natural harmonics. A bracket labeled '1/2' spans the 5th and 6th frets. The text 'A.H.' is written below the staff.

The fifth system of guitar notation. The top staff continues the melodic line. The bottom staff shows fingerings and natural harmonics. A bracket labeled '3' spans the 9th, 10th, and 11th frets. The text 'E5' and 'B5' are written above the staff.

Keyboard solo:
C7m7

N.C.

1 0 2 0 3 0 4 0 5 0 6 0 7 0

F#9

E(addF#)

B(addC#)

C#5

E5(type 2)

F#5

Guitars 1 & 2

Guitar 4

B5

C#5

E5(type 2)

F#5

(Sva)

B5

S.

Pre-chorus 3:

With Fill 3

C#5

E5 (type 2)

F#sus4

You can feel the waves_ com - ing on. _____ It's time to

Guitars 1 & 2

Hold -----

B11

C#5

E5 (type 2)

take the time. Let them_ de - stroy you_ or car - ry_ you

Hold -----

Fill 3

Guitar 4

Sva...

Chorus 3:
B(11)

F#sus4 B11

Oh. _____ It's time to take _____ the _____ time. You're fight - ing the

Hold - - - - -

Guitar 3
Guitars 1 & 2

E5(type 2) F#7(11) A(addB) B(11)

weight of the world, and no - one can save you this time.

C#m7 E5 F#7(11)

Close your eyes, you can find all you need in your mind.

B5 A5

Outro:
♩ = 53

(D)

Oo. Oo.

Guitar 3

(Dsus4/C) (D/C)(Dsus2/C) (E) (F#) (A) (Dsus4/C) (D/C) (Dsus2/C)

Yeah!

Guitar 4

E (F# / E) (A / E)

1/2

7 9 9 11 (11) 12 (12) 10 12

(C/E) (E) (F# / E)

+1

12 (12) 10 9 11 9 7 9 9 8 9 8

47

(A/E) (C/E) (E) (F# /E)

Guitar 4

2 2 5 7 5 7 5 7

Guitar 3

Hold.....4

With slide

*Distortion and Jolty.

(A/E) (C/E) E5 F# / E

Find all you need in your

Guitars 1 & 2

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

Hold - - - - 4 Even slide

14 14 14 17 17 17 (20) (20) (20) (20) (20) (20)

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "mind, if you take the" and guitar chords A/E and C/E. The second system continues the piano accompaniment with eighth-note patterns. The third system shows the guitar part with chords 7 and 10.

E5 F#5 A/E

time. Find all you need in your mind. — if you

Guitar solo:
E5 (type 2) F#5

C/E

take the _____ time.

A5 C5 E5 (type 2)

With bar -2 1/2

F#5 A5 C5

1/2 1/2 T

The image shows a musical score for two pieces, 'E5 (type 2)' and 'F15'. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The first piece, 'E5 (type 2)', is marked with a tempo of 'Allegro' and a time signature of '3/4'. It features a melody with eighth and sixteenth notes, including triplets. The second piece, 'F15', is marked with a tempo of 'Allegro' and a time signature of '3/4'. It also features a melody with eighth and sixteenth notes, including triplets. The score includes a guitar part with fret numbers (16, 17, 18, 19, 20, 21) and a bass line with fret numbers (16, 17, 18, 19, 20, 21). The score is divided into two systems, with the first system containing the first piece and the second system containing the second piece.

[illegible][illegible]

Moderately $\text{♩} = 84$
Am

G/B

C

D

— will slow - ly yield the light — as I — a - wak - en from — the long - est night.

Guitar 3

mf

Moderately $\text{♩} = 82$
Interlude:
(G)*

(C)

Guitar 1

*Parenthesized chords indicate keyboard accompaniment. Bass pedals G until Chorus.

(D)

(F)

(G) (C)

Fretboard diagrams for (G) and (C) are shown below the staves.

(D) (F)

Fretboard diagrams for (D) and (F) are shown below the staves.

Gsus2 G5 Gsus2 G5 Gsus2C5/G

Guitar 3

f Hold.....4 P.M.4 P.M.4 P.M.4

Fretboard diagrams for Guitar 3 are shown below the staff.

Guitar 1

Rhythm Figure 2

f

Fretboard diagram for Guitar 1 is shown below the staff.

D5 D F5 F5sus2

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

Fretboard diagrams for D5, D, F5, and F5sus2 are shown below the staves.

End Rhythm Figure 2

Fretboard diagram for End Rhythm Figure 2 is shown below the staff.

Verse 1:
(G)*

f

1. Dreams are shak - ing, set si - lence wak - ing up ti - red eyes. With the

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

*Keyboard accompaniment.

(D) (F)

light the mem - 'ries all rush in - to his head. By a

Bridge 1:
G5

C

can - dle stands a mir - ror of his heart and soul she dance - es. She was

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

Dsus4 D Dsus4 D F5 Fsus2

danc - ing through the night a - bove his bed. And

P.M. 4

Chorus:

Double time feel

G5

C5

Csus2

D(addG)

walk - ing to the win - dow... he throws the shut - ters out - a - gainst - the wall.

Hold - 4

Hold - 4

Hold - 4

Hold - 4

Hold - 4

P.M. 4 P.M. 4

P.M. 4

P.M. 4

P.M. 4

G5

Gsus2

G5

Original feel

Csus2

Dsus4

And from an i - v'ry tow - er hears - her - call -

"Let - light sur-round -

P.M. 4 P.M. 4

Hold - 4 Hold - 4

Hold - 4

Hold - 4

Hold - 4

Interlude:

With Rhythm Figure 2, Guitar 1

Gsus2

G5 Gsus2 C5

C

C5

C

— you."

P.M. 4

P.M.

P.M. 4

Verse 2:
(G) (C)

It's been a long, long time. He's had a while_ to think_ it o - ver. In the

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

(D)

(F)

end - he on - ly sees the change: 1 - light to dark. dark to light, light to dark. dark to light.

P.M. - 4

Bridge 2:
Gsus2 G5 Gsus2 G5 C5/G G C5/G G

Heav - en must be more than this, when an - gels wak - en with a kiss.

P.M.4 P.M.4 Hold P.M.4 P.M.4

D F5 Fsus2 Gsus4

Sa - cred hearts won't take the pain but mine will nev - er be the same. He

(Sra)-----

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

Chorus: Csus2 D(addG) Double-time feel G5

stands be - fore the win - dow, his shad - ow slow - ly fad - ing from the wall.

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

G5 Original feel Csus2 Dsus4

And from an i - v'ry tow - er hears her call: "Let the light sur - round

Guitar 1 to slashes

Sra----- loco

Hold-.....4 Hold-.....4 Hold-.....4 Hold-.....4 Hold-.....4

Double-time feel
Guitar solo
G5

Guitar 3

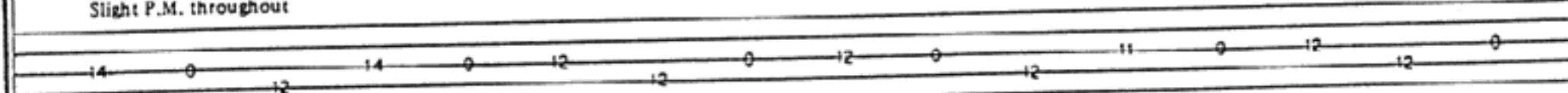


you."

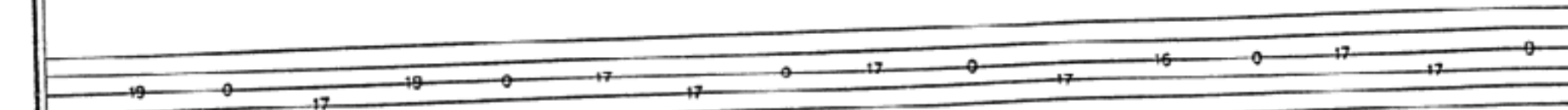
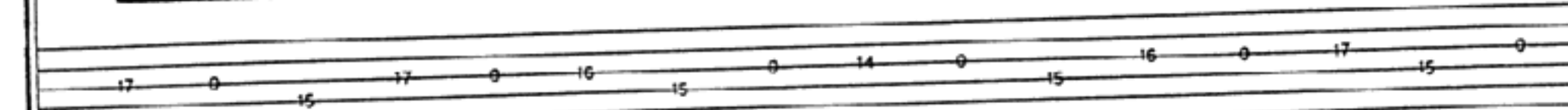
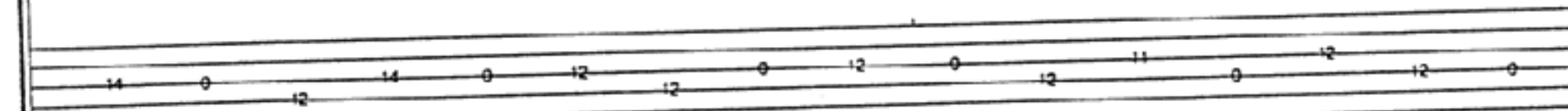
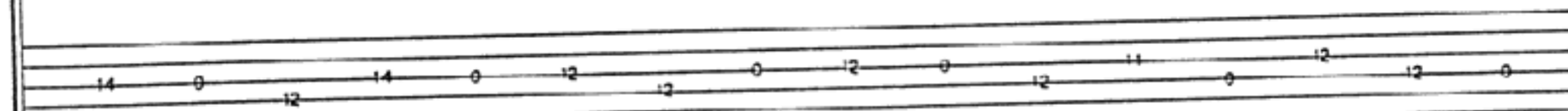
Guitar 4



Slight P.M. throughout



*Circled notes are generated by digital delay at 250 ms. Single repeat at equal volume follows primary attack by 3/32nd note.



C

D

F5
(8va)

end P.M.

Original feel
A5

Guitar 4
(8va) ----- 4

Once lost, but I was found when I heard

N.C.

E5

D5

Tacet

Guitar 3

N.C.(Em) (Em/D) (Em/C#) Csus2 G/B

the stained glass shat - ter all a - round me. I sent the spir - its tum - bling down the hill

P.M. - 4 With bar Hold - 4 Hold - 4

Am7 G5 Em D(addG)

but I will hold this one on high a - bove me still. She

Hold - 4 Hold - 4 Hold - 4 Hold - 4 Hold - 4

Am G/B C D(addG) G5

whis - pers words to clear my mind. I once can see but now at last I'm blind.

Hold - 4 Hold - 4 Hold - 4 rit. Hold - 4 vib. w/bar

Slowly ♩ = 66

61

Outro:

*Guitar 2 (Piano arranged for Guitar)

Cmaj7

D/C

Bm7

mp

I know it's eas - i - er

to walk a - way than look it in the eye.

mp

Let ring throughout

*pick and fingers

Em

Am

G/B

C(addD)

Am

G/B

But I had giv - en all that I could take.

and now I've on - ly ha - bits left to break.

C(addD)

Am

G/B

Cmaj7

Dsus4

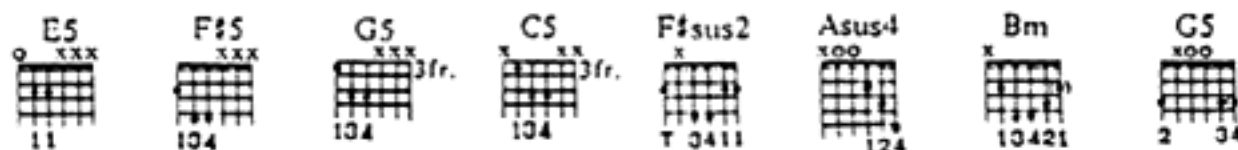
G(addD)

To - night I'll still be ly - ing here sur - round - ed in all the light.

METROPOLIS-PART 1

"THE MIRACLE AND THE SLEEPER"

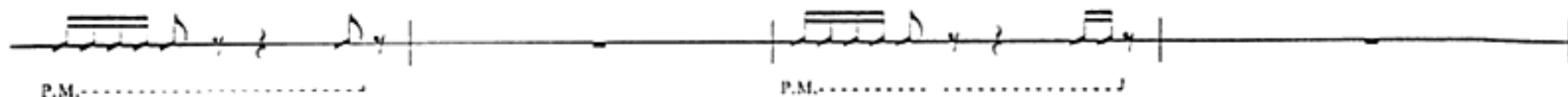
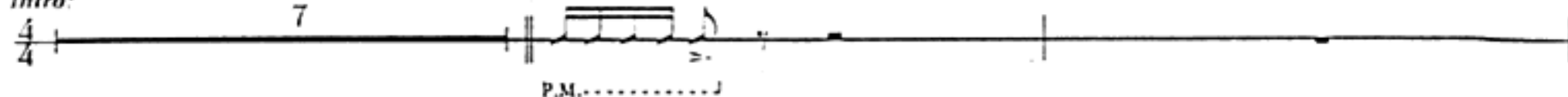
Words and Music by
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY



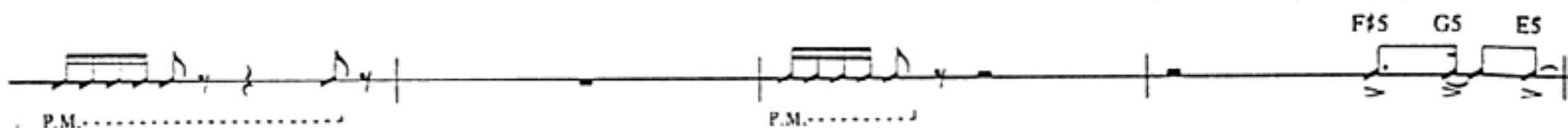
Moderate Rock $\text{♩} = 106$

Guitars 1 and 2 (Distortion with Delay set to tempo)

Intro: Keyboard:

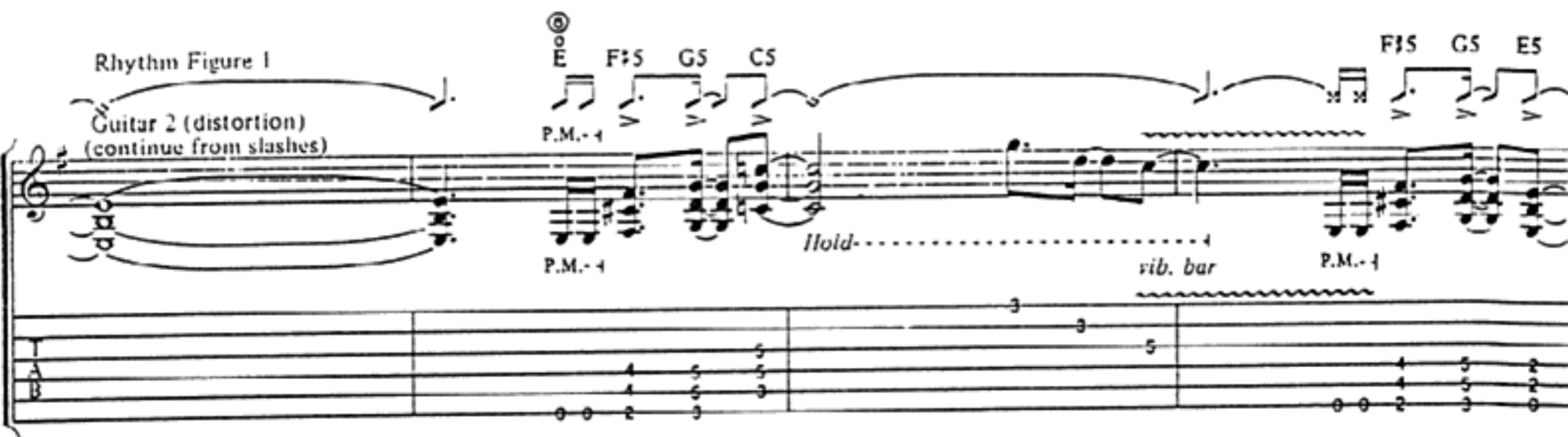


Guitars 1 & 2 (distortion)



Rhythm Figure 1

Guitar 2 (distortion)
(continue from slashes)



*Open G create from
slack hitting fretboard.

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with a slur over the first two measures and a series of eighth notes. Above the staff, there are three chords: F#5, G5, and C5, each with a slur over it. The bottom staff is a bass clef with a key signature of one flat. It contains a series of eighth notes. Above the staff, there are three slurs, each labeled 1/2.

Second system of musical notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with a slur over the first two measures and a series of eighth notes. Above the staff, there are three chords: F#5, G5, and E5, each with a slur over it. The bottom staff is a bass clef with a key signature of one flat. It contains a series of eighth notes. Above the staff, there are three slurs, each labeled 1/2.

Third system of musical notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with a slur over the first two measures and a series of eighth notes. Above the staff, there are three chords: F#5, G5, and E5, each with a slur over it. The bottom staff is a bass clef with a key signature of one flat. It contains a series of eighth notes. Above the staff, there are three slurs, each labeled 1/2. The text "vib. bar" appears twice, once above the staff and once below it.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one flat. It contains a melodic line with a slur over the first two measures and a series of eighth notes. Above the staff, there are three chords: E(+5), D5, and G5, each with a slur over it. The bottom staff is a bass clef with a key signature of one flat. It contains a series of eighth notes. Above the staff, there are three slurs, each labeled 1/2. The text "Rhythm Figure 1" and "N.C." appears twice, once above the staff and once below it. The text "P.M." appears twice, once above the staff and once below it.

(end Rhythm Figure 1)

N.C.

D5

G5

N.C.

E(+5)

N.C.

With Rhythm Figure 2 (12 times) (C/E) (D/E) (F# / E) (G/E) (C/E) Verse:

The smile of dawn ar -

(F# / E)(G/E) (Em) (F# / E)(G/E) (C/E)

rived ear - ly May.. She car - ried a gift from her home. The night shed a tear to

(F# / E)(G/E) (Em) (F# / E) (G/E)(C/E)

tell her of fear and of sor - row and pain. She'll nev - er out - grow. Death is the first chance e -

F#5 G5 B2 Pre-chorus: G5 D/F#

ter - nal.

There's no more free - dom.

Hold

B5 E5 A5 C5

The both of you will be con - firmed.

vib. bar

P.M....

E5

to this mind.

P.M.

(continue in slashes)

Bridge:
F#sus2
Guitar 3 (clean)

Asus4

I was told there's no mir - i - cle for

F#sus2 Asus4

each day that I tried I was told there's a new love that's born for

F#sus2 Asus4

each one that has died. I was told there'd be no one to count on when

F#sus2 *Asus4*

I feel a - lone_ and a - fraid._ I was told_ if you dream of the next_ world.

Gsus2 *Bsus4* *GaddA* *Em addF#*

You'll find your - self_ swim - ing in a lake of fire.

(continue from slashes)

Guitar 3 (Guitar 1)

Hold-.....4 Hold-.....4 Hold-.....4 Hold-.....4

Bm *G* *Em*

As a child_ I thought I could live with - out pain._ with - out

Guitar 1

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

F#5 *A5* *Bm* *G*

sor - row. As a man_ I've found it's all caught up with

me. I'm a - sleep yet I'm so a - fraid.

E5 D5 A5 N.C. E(+5)

P.M. 4

N.C. D5 G5 N.C. E5 N.C. D5 G5

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

Verse 2:
With Rhythm Figure 1 (2 times)

N.C. E(+5) N.C. D5 G5 N.C. E5

Some - where. like a scene from a mem - o - ry. There's a pic - ture worth a

Scene from a mem - o - ry.

N.C. D5 G5 E(+5) N.C. D5 G5

thous - and words. Oh! E - lud - ing stares from fa - ces be - fore fac - es me be -

N.C. E5 N.C. D5 G5

fore It hides a - way. and will nev - er be heard of a -

me.

N.C. E(+5) N.C. F#5 G5 B5

gain. De - ceit is the see - ond - with - out - end. The cit - ies cold - blood teach - es

P.M. 4

G5 D5/F# B5/F#

us to sur - vive. Just keep my heart in your

A.H.

E5 D5 C5

eyes and we'll stay a - live. The third ar -

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

Faster Rock ♩ = 131 (♩ = 393)*

E5

rives.

*Eight note tempo will simplify meter changes.

*Count using eight notes.

N.C. (Bm addC#)

(AaddB)

(Bm addC#)

1. (GaddA)

(Am addB)

P.M.

P.M.

2.

(Bm)

(A)

P.M.

P.M.

Guitar 4*

Guitar 5

*Unison with keyboard.

(Bm)

G

G

(Bm)

(A)

Guitar 1*

*Unison with keyboard.

(Bm)

Stra-

(G)

loco

(Bm)

(A)

(G)

Stra-

Guitars 2 (distortion) & 3 (clean)

(Bm addC#)

(Aadd9)

(Bm7)

(Gsus2)

(Em addF#)

loco

Fmaj7(+11)/A Asus2

Asus2 A5

(F#addG#)

A5 G5

Hold.....

F#sus4

F#7addB

Hold.....

(Hold) vib. bar

F#addB

F#sus2

E2

Bass arranged for guitar

F#2

F#5

G5

A5 B5 F

Hold *vib. bar*

Double time

Guitar * N.C. *Sva* *loco*

*Doubled by keyboard *Sva*

Sva.....

Sva..... *loco*

P.M. 4

3 P.M. 4 P.M. 4 P.M. 4 P.M. 4

Feedback vib. bar

Sra.

First system of musical notation. The treble clef staff contains a melodic line. Below it is a guitar fretboard diagram with fingerings: 11, 8, 17, 17, 16-14, 17, 15, 16, 17, 17, 17, 16-14, 17, 19, 16, 17, 16.

Sra.

loco

Second system of musical notation. The treble clef staff contains a melodic line. Below it is a guitar fretboard diagram with fingerings: (16)-22, 17-22, 9, 10-16, 17, 13, 14, 7, 8, 9, 2, 2, 6, 14, 18, 16.

Third system of musical notation. The treble clef staff contains a melodic line. Below it is a guitar fretboard diagram with fingerings: 9, 7, 8, 10, 0, 0, 0, 7, 0, 0, 0, 7, 7, 7, 8, 0, 0, 0, 0, 7, 7, 8.

Fourth system of musical notation. The treble clef staff contains a melodic line. Below it is a guitar fretboard diagram with fingerings: 7, 7, 7, 8, 3, 4, 5, 6, 3, 4, 5, 6, 7, 9, 10, 7, 8, 11, 13, 10, 12, 11, 10, 10, 8, 10.

Fifth system of musical notation. The treble clef staff contains a melodic line. Below it is a guitar fretboard diagram with fingerings: 12, 13, 14, 11, 12, 13, 14, 12, 13, 14, 15, 11, 10, 13, 12, 11, 10, 12, 12, 13, 12.

N.C.

The musical score for "The Rose Tree" is presented in two systems. The first system features a treble clef and a 3/8 time signature. The melody is written on a single staff, starting with a key signature of one flat (B-flat). The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-1

Slower ♩ = 215

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a 12/8 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff, while the accompaniment is indicated by numbers 1 through 5 on a five-line staff below. The second system continues the melody and accompaniment on similar staves. The melody consists of eighth and sixteenth notes, and the accompaniment uses a simple five-finger pattern.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line using a simplified notation system with numbers (1-5) and dots, indicating fingerings and rhythmic values. The piece concludes with a final cadence in the second system.

• The $\frac{5 \cdot 7}{3}$ meter is for continuity only. The irregular pulse for the next 12 measures is best described by the compound rhythm figures.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some triplets. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with some triplets. The score is divided into three measures by vertical bar lines.

Handwritten musical notation for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, many with accents. The bottom staff shows guitar fingering numbers (1-12) for the left hand, with some notes marked with a 'v' for vibrato.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system is a guitar accompaniment, consisting of three staves. The top staff contains a series of numbers (9, 10, 11, 12) indicating fret positions for the left hand. The middle and bottom staves contain a series of numbers (9, 10, 11, 12) indicating fret positions for the right hand. The guitar part is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes.

[illegible]

*p.M. and loco for Guitar 2 only.
 **Bend and vibrato for Guitar 1 only
 (4 bars)

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with a wavy line above it indicating a vocal line. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The bottom system features a bass clef and a wavy line above it indicating a vocal line. The bass line is written on a five-line staff, with a wavy line above it indicating a vocal line. The bass line consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is written in a style typical of early 20th-century musical notation.

Guitar 3 (clean)
Bm addE

Gmaj7

E addF#

1. Dsus2

2. D addG

Hold-.....4 Hold-.....4 Hold-.....4 Hold-.....4 Hold-.....4

Verse 3:
Bm add E

Gmaj7

Em add F#

D add G

Be - fore the leaves have fal - len.

Hold-

Hold-

Hold-

Hold-

G/B

Gmaj7(no 3rd)

Em add F#

D add G

He - fore we lock the doors.

Hold-

Hold-

Hold-

Hold-

Rhythm Figure 2

Bm

G5

E5

D5

A5

(end Rhythm Figure 2)

Guitar 1

(distortion)

There must be the third and last death. This one will last for - ev - er.

With Rhythm Figure 2

Bm

G5

E5

D5

A5

Me - trop - o - lis wat - ches and thought - ful - ly

she's tak - en you to your home.

Intro:

Bb

Guitar 1 (distortion)

It can on - ly take place when the strug - gle be - tween our child - ren has end - ed.

(Continue from Rhythm Figure 2)

Guitar 3 (clean)

Hold-

Hold-

Csus4 C Eb sus2 Bb

Now the Mir - i - cal and the Sleep er know that the

Hold.....4 Hold.....4 Hold.....4



Csus4 F5 E5 D5 C sus2 rit.

third is love. Love is the Dance of E -

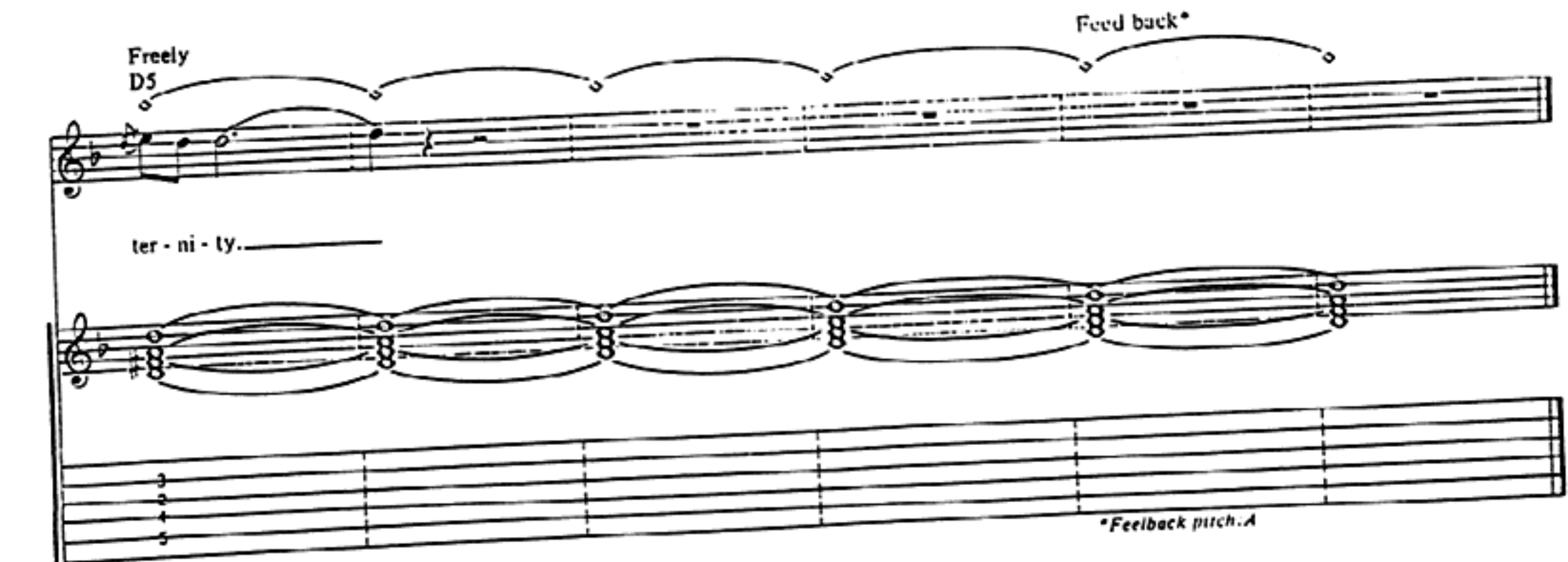
Hold.....4 Hold.....4



Freely D5 Feedback*

ter - ni - ty.

*Feedback pitch: A



UNDER A GLASS MOON

Words and Music by
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY

Moderately fast $\text{♩} = 144$

Intro:
Guitar I

No Chord (F \sharp)

f With distortion

With bar

With bar

DS/A

L.H.

With bar

1. N.C.(F \sharp 5)

With bar

2. N.C.

-1/2

-2

With bar

-1/2

-2 1/2

With bar

With bar

Band enters
N.C.(F#)

(E/F#)

Guitar 2

Guitar 1

mf

With bar

With bar

L.II.

Guitar 3

mf

With bar

With bar

Guitar 4

mf

With bar

With bar

(D/F#)

With bar

With bar

With bar

With bar

With bar

With bar

(F#)

(E/F#)

(8va)

Guitar 2

With bar

With bar

Guitar 1

With bar

With bar

(8va)

Guitar 3

Guitar 4
divisi

With bar

With bar

(D/F#)

(F#sus4)

(F#)

(8va)

Tacet

With bar

With bar

With bar

With bar

(8va)

Guitar 3

Guitar 4

With bar

With bar

Tacet

Tacet

Guitar 1

P.M. 4 P.M. 4

N.C. F#5 N.C. F#5 G5 N.C. F#5 N.C.

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

..... 4 P.M. 4

Double-time feel F#5 G5 F#5

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

B-5 F#5 G5

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

F#5 C-5 F#5 E5 F#5 E5 F#5

P.M. 4 P.M. 4 Sweep P.M.

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 F5

P.M.

Verse 1:
F#5 E5 F#5 E5 F#5 F5 F#5 E5 F#5 E5 F#5 E5

Tell me, _____ re - mind me, _____ chase the wa - ter rac - ing from _____
Al - ways _____ be - side me, _____ taste the mem - 'ries run - ning from _____

P.M.

1. F#5 E5 F#5 E5 F#5 E5 2. F#5 E5 F#5 E5 F#5 E5

the sky, _____ my eyes, _____

P.M.

Pre-Chorus 1:

F#

F#sus2

E

Esus2

Nerv - ous flash - lights seem my dreams.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

D

Dsus2

Bsus4

F#5

E5

F#5

E5

F#5

Liq - uid shad - ows si - lence their screams.

P.M.

P.M.

P.M.

Hold -

F#sus2

E

Esus4

E

Esus2

smile at the moon chas - ing wa - ter from the sky.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

D

Dsus2

Bsus4

F#5

E5

F#5

E5

F#5

ar - gue with the clouds steal - ing beau - ty from my eyes.

P.M.

P.M.

P.M.

Double-time feel

Chorus:

N.C.

C#5

C#7sus4

C#5

A/C#

C#7sus4

Amaj9 Asus2

Out - side the sound - ness of — your mind, —

P.M. 4

P.M. 4

P.M. 4

P.M. 4

P.M. 4

F#m(addG)

F#sus2

N.C.

D7+9/E

N.C. (C#5)

bath - ing — your

P.M. 4

P.M. 4

P.M.

P.M. 4

P.M. 4

(E5) A5 N.C. (F#5)

Bsus2

G5

N.C.

F5

soul — in sil - ver — tears. —

P.M. 4

P.M.

Hold -

P.M. 4

N.C. C#5 C7sus4 C#5 A/C# C#7sus4 Amaj9 Asus2 F#m(addG) F#sus2 N.C.

Be - neath a black - ened sum - mer sky,

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

D7+9/E N.C.(C#5) (E5) A5 N.C.(F#5)

pray - ing for time to dis - ap - pear.

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

To Coda N.C. A#5 G5

Hold - 4

P.M. P.M. 4

Original feel Interlude: N.C. F#5 G5 N.C. F#5 N.C. F#5 G5

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

F#5 D#5 C5 B5 N.C. F#5 G5 N.C. E5

P.M.

P.M.

P.M.

N.C. F#5 N.C. F#5 N.C. F#5

P.M.

P.M.

P.M.

Verse 2:

E5us4

(F#bass)

Be - neath a sum - mer sky un - der glass moon - light

With bar

With bar

E5
(F#bass)

night a - waits the lamb's ar - ri - val.

With bar

With bar

Hold-

Liq - uid shad - ows call, ze - ro tear - drops fall,

With bar

With bar

the bride sub-sides to her sur - vi - val.

With bar

With bar

Pre-Chorus 2:
N.C.(A5) (B5)

By your hand I've a wak - ened.

Guitar 1

With distortion

With bar

With bar

With bar

*Depress bar 1/2 step before striking note.

(F#sus4)

Bear this hon - or in my name.

Hold.....

D.S. al Coda

Coda

[illegible]

Original feel
Interlude 2:
N.C.(F♯5)

N.C. (F#5)

3

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

2 4 2

4 4 4 4 4 4 2 4 2

2 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the staff, there are six groups of lyrics, each corresponding to a measure of the melody. The lyrics are: 'P.M.,.....', 'P.M.', 'P.M.,.....', 'P.M.,.....', 'P.M.', and 'P.M.,.....'. The second system consists of two staves. The top staff continues the melody from the first system, and the bottom staff provides a simple harmonic accompaniment. The key signature remains one flat, and the time signature is not explicitly shown but is implied to be common time (C).

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The melody is in a simple, folk-like style with many eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with a wavy line indicating a trill or grace note above the first measure. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The accompaniment is written in a simple, rhythmic style, primarily using quarter and eighth notes, with a wavy line indicating a trill or grace note above the first measure.

Tacet

First system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments and a wavy line indicating a tremolo. Below the staff, there are five groups of notes labeled "P.M." with different rhythmic values: "P.M. 4", "P.M. . . .", "P.M. . . .", "P.M. . . .", and "P.M. . . .". The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with various notes and rests.

Second system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps. It starts with a wavy line and a bracket labeled "(F#m) (Bridge pick-up)". Below the staff, there are two groups of notes labeled "A.H. . . . 4" and "A.H. . . . 4". The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with various notes and rests. A wavy line is labeled "With bar".

Third system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps. It starts with a wavy line and a bracket labeled "(Neck pick-up)". Below the staff, there are two groups of notes labeled "3" and "3/4". The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with various notes and rests. A wavy line is labeled "With bar".

Fourth system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps. It starts with a wavy line and a bracket labeled "(D/F#)". Below the staff, there are two groups of notes labeled "1/2" and "1/2". The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with various notes and rests. A wavy line is labeled "With bar".

Fifth system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps. It starts with a wavy line and a bracket labeled "(C#m)". Below the staff, there are two groups of notes labeled "1/2" and "1/2". The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with various notes and rests. A wavy line is labeled "With bar".

Bmaj7+11

Sva-

V V V V loco

5

(F#m)

Sva-

3

(E/F#)

Sva-

loco

(E)

3

V

8va-

3

9

9

N.C.(C#m)

loco

Gradual release

with bar

.2

7

T

12

14

16

18

21

10

16

14

12

10

8

6

4

2

0

-2

-4

-6

-8

-10

-12

-14

-16

-18

-20

-22

-24

-26

-28

-30

-32

-34

-36

-38

-40

-42

-44

-46

-48

-50

-52

-54

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-60

-62

-64

-66

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-74

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-80

-82

-84

-86

-88

-90

-92

-94

-96

-98

-100

-102

-104

-106

-108

-110

-112

-114

-116

-118

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-122

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-634

-636

-63

Sva.....

Flutter with bar

Flutter with bar

(Neck pick-up)
8va-..... loco

The musical score is written on a single staff in G major (one sharp). The first phrase consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108

[illegible]

Guitar 2

Vib. bar

With bar

-1 1/2

+1

-1 1/2

+1

(4)

*Depress bar 1 1/2 step before

*Depress bar $1\frac{1}{2}$ step before striking note, then pull up 1 whole step.

Keyboard solo:
C:sus2/G:

D:sus2/A:

Guitar 1

With bar

With bar

F:sus2/G:

E:sus2/B

Play 3 times

With bar

With bar

Interlude 3 (in unison):
C:sus2/G:

D:sus2/A:

F:sus2/C:

E:sus2/B

Chorus:
C:5

C:7sus4 C:5

A/C: C:5

A:maj9 Asus2

Out - side the sound - ness of your mind,

P.M.

P.M.

P.M.

P.M.

P.M.

F#sus2 Bsus2 C#5 C#7sus4 C#5 E5

bath - ing - your

P.M. - 1 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

E F#5 F# Bsus4 G5 F5

soul - in ze - ro - tears.

Hold - 4 Hold - 4 Let ring

Chorus: C#5 C#7sus4 C#5 A/C# C#5 Amaj9 Asus4

Out - side the sound - ness of - your mind,

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

F#sus2

Bsus2

C#5

C#7sus4 G#5

E5

pray - ing - for time -

P.M.-4

P.M.-4

P.M.-4

P.M.-4

P.M.-4

P.M.-4

E

F#5 F#

Bsus4

N.C.

to dis - ap - pear.

P.M.-4

P.M.-4

Hold-4

P.M.-4

Original feel

Outro:

F#5/C#

Esus2

Hold-4

Hold-4

D5/A

N.C.

F#5

N.C.

E5 F#5

P.M.-4

WAIT FOR SLEEP

Words and Music by
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY

Moderately ♩ = 112

Intro:

Guitar 1* (Keyboard arranged for guitar)

N.C.(Esus4)

mp

*finger style

(Cmaj7)

(Am7)

Esus4

Cmaj7

Am7

Verse 1:
Esus4

Esus4

mf

1. Stand - ing by the win - dow,

The musical score is for a piece titled 'The Old Churchyard' by Esus4. It is in 4/4 time and features a melody in the treble clef and a bass line in the bass clef. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G

Musical score for the song "The Moon". The score is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is written in standard notation with a capo on the first fret. The lyrics are: "eyes — up - on the moon."

The score is divided into four measures. The first measure is marked with a Cmaj7 chord. The second measure is marked with an Am7 chord. The third measure is marked with a Bm chord. The fourth measure is marked with a Cmaj7 chord. The lyrics "eyes — up - on the moon." are written below the first three measures.

Esus4

Hop - ing that the mem - o - ry

Bridge 1 & 2:
Am7

Bm7

Em7

Cmaj9

shuts the doors and lights and lays her body on the bed. — her

2. (See additional lyrics)

mf

Am7

Dm

Em7

Cmaj7

im - a - ges and words — are run - ning deep. —

Am7

Bm7

Em7

She has too much pride to pull the sheets a - bove her head. —

Cmaj9

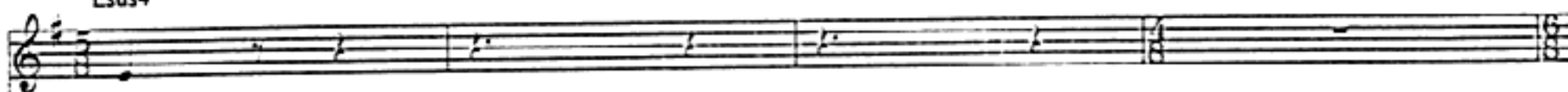
Am7

Bm7

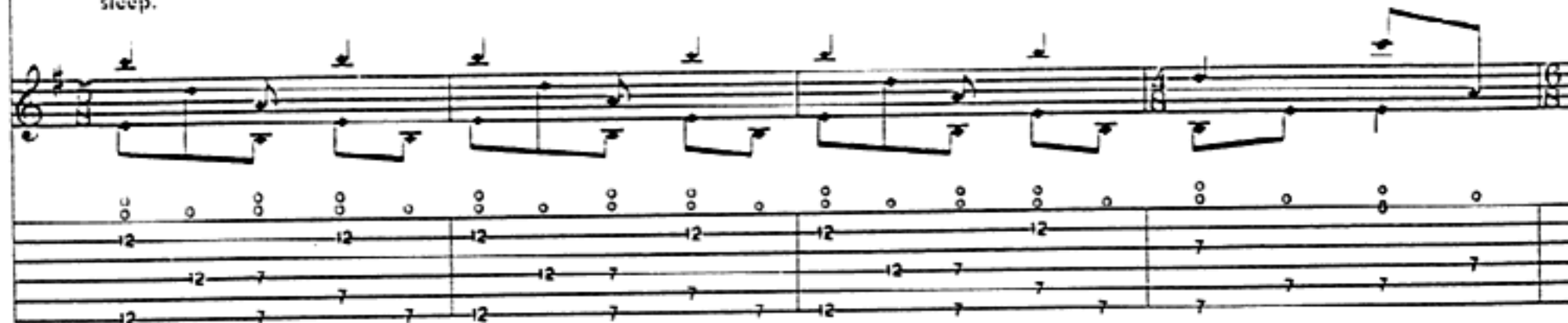
To Coda

so qui - et - ly she lays and waits for

Esus4



sleep.

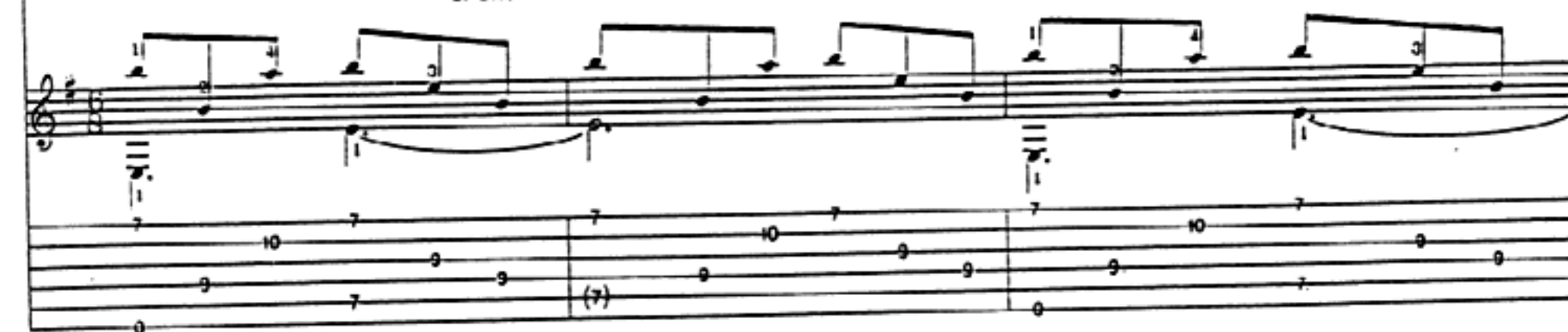


Cmaj7

Am7

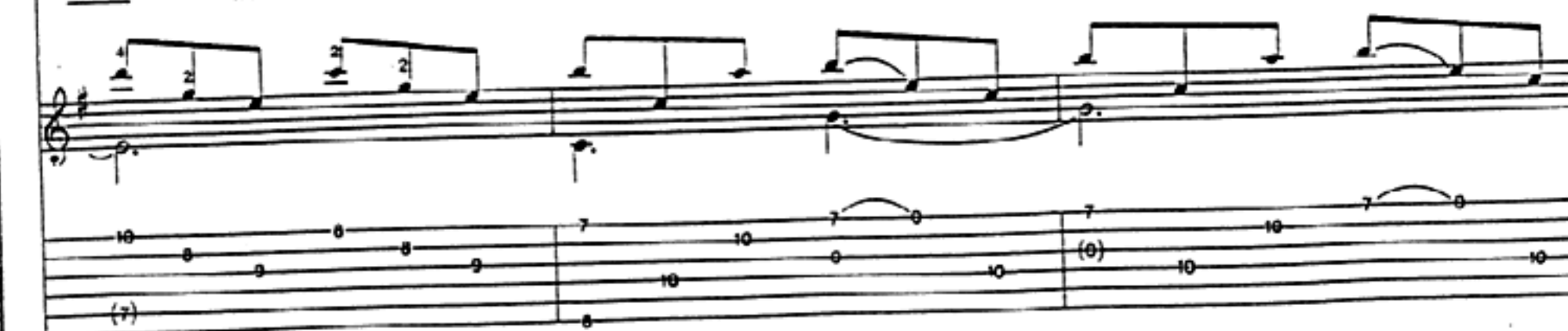
Verse 2:
Esus4

2. She stures at the ceil - ing and tries



Cmaj7

not to think.



Am7

Bm7

Esus4

And

First system of musical notation for guitar, featuring treble and bass staves with chords Am7, Bm7, and Esus4. The melody is in the treble staff, and the bass staff contains fingerings and a capo position of 3.

Second system of musical notation for guitar, continuing the melody and bass line. The lyrics "pic - tures the chain she's been try - ing to link" are written below the treble staff.

Third system of musical notation for guitar, continuing the melody and bass line. The lyrics "a - gain. but the feel - ing is gone." are written below the treble staff. The system ends with a double bar line and a Coda symbol.

Coda

E5

Fourth system of musical notation for guitar, featuring the Coda section. The treble staff has a Coda symbol and the bass staff contains fingerings and a capo position of 2.

Chorus:
D5(9)

D

Dsus4

Cmaj9

In

with the

ash

es.

Am11

Em/B

or

up

with the

smoke

from the

fire.

*tapped harmonics

Bm11

Bm7

With wings

up

in

Am11

Am7

D(9)

heav en.

or here.

ly ing in

Cmaj7 **D6**

bed, _____ palm of her hand _____ to _____ my

Cmaj9 **D/A** **D**

head. Now _____ and for ev - er

Em7 **Bm7**

curled _____ in my heart and the heart _____ of the world. _____

Cmaj7

Outro:
E sus4

Cmaj7

1. Am7

2.

Am7

E9sus4



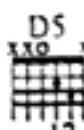

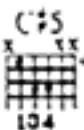
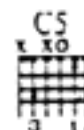
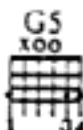
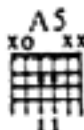
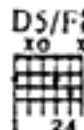
Additional lyrics

Bridge 2:

And water can't cover her memory.
And ashes can't answer her pain.
God give me the power to take breath from a breeze,
And call life from a cold metal frame.

LEARNING TO LIVE

Words and Music by
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY

Moderately ♩ = 144

No Chord(F#m11)
Keyboard arranged for guitar

mf



Continued in notation

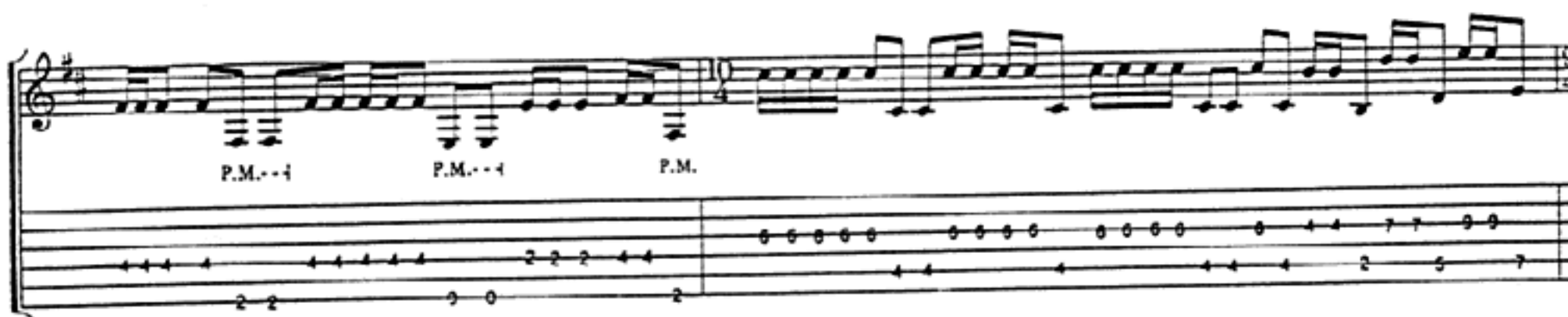
Guitar 2 *f* *With distortion*



Guitar 1



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



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

(Em)



(C/E)

(Am/E)



(Esus2)

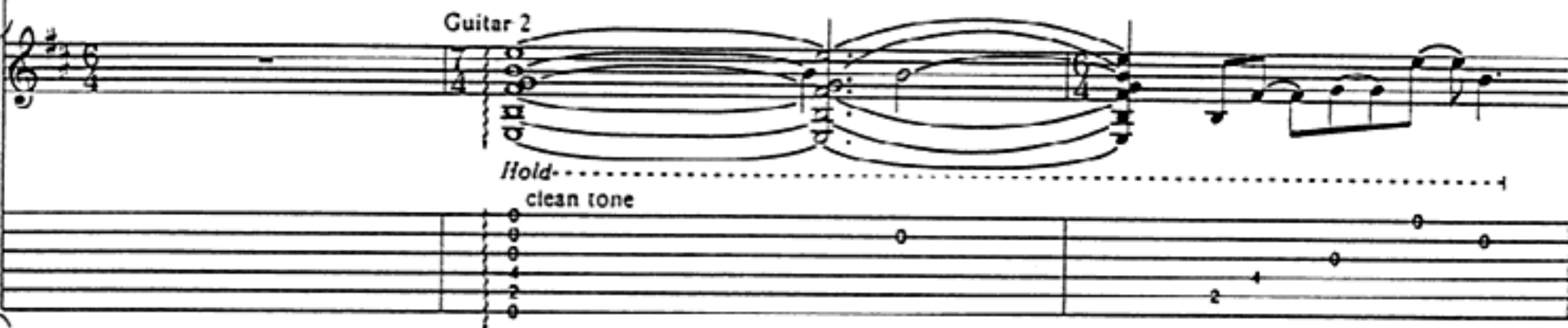


Verse 2:
Em add F#

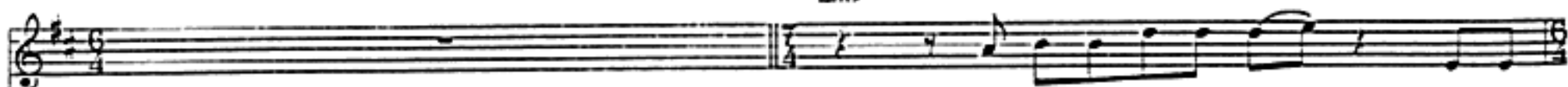


Guitar 2

Hold-
clean tone

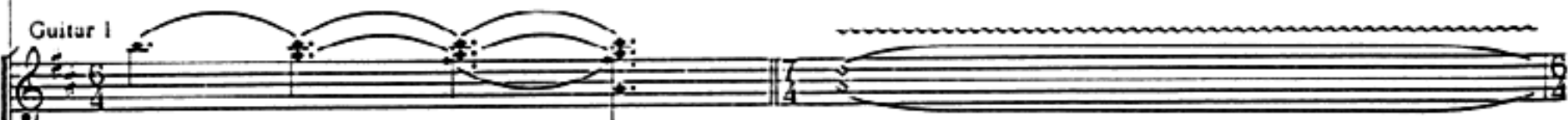


Pre-chorus:
Em9



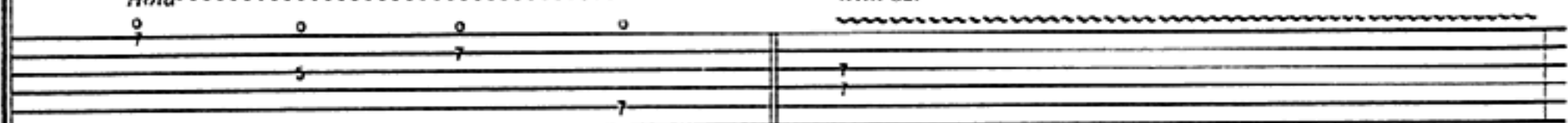
I need to live a life__ like some

Guitar 1



With distortion
Hold-

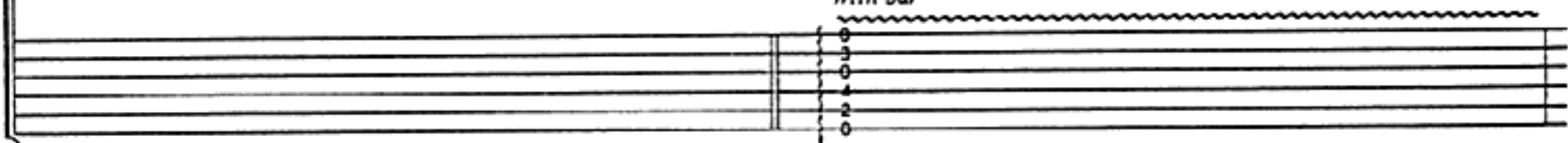
With bar



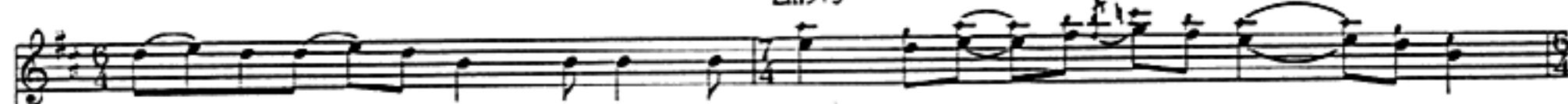
Guitar 2



With bar



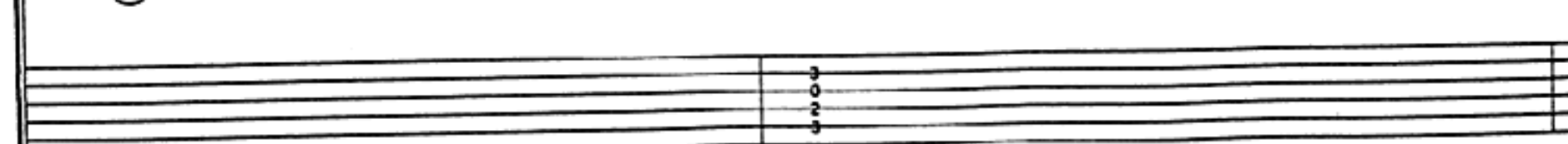
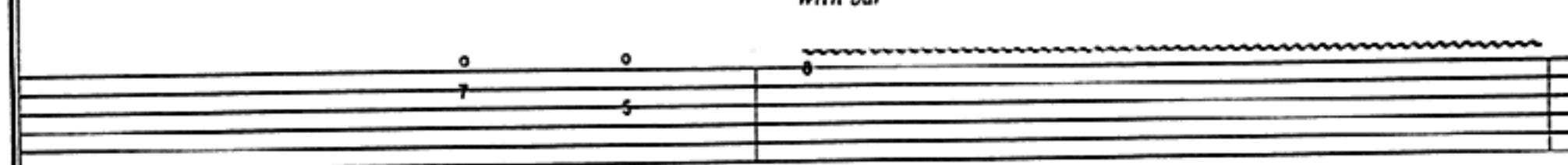
Em9+5



peo - ple nev - er will so find me kind - ness find__ me beau - ty find__ me truth.



With bar



AmaddB

When temp - ta - tion brings _ me to my _ knees. _ And I

With bar

Hold-.....

Em9

lay here drained _ of strength. Show me kind - ness. Show _ me beau - ty. Show _ me truth. _

With bar

Hold-.....

Chorus 1:

A5

B5

The way your heart sounds makes all the dif-fer-ence. It's what the

8va...

loco

Hold.....

cides if you'll en-dure the pain that we all feel. The way your heart beats makes all the

E5 (Em) A5

B5/F#

With Fill 1 (Guitar 2)
(Em)

dif-frence in learn-ing to live.

A5

B5/F#

With Fill 1 (Guitar 2)
(Em)

Here be-fore me is my soul. I'm learn-ing to live.

A5

B5

F5

B5

I won't give up 'til I've no more to give. No more to give!

P.M. 4

Fill 1

Guitar 2

Rhythm Figure 1

End Rhythm Figure 1

E5 B5 E5 Bb5 E5 B5 E5 F5

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

With Rhythm Figure 1 (5 times)

E5 B5 E5 Bb5 E5 B5 E5 F5

Whoa!

E5 B5 E5 Bb5 E5 B5 E5 F5

Lis - ten - ing to the cit - y

Whis - per - ing it's vi - o - lence.

E5 B5 E5 Bb5 E5 B5 E5 E5

I set out watch - ing from a - bove.

The

E5 B5 E5 Bb5 E5 B5 E5 F5

nine - ties bring new ques - tions.

New sol - u - tions to be found. I

E5 B5 E5 Bb5 E5 B5 E5 F5

fell in love to be let down.

E5 G5 E5 B5 Bb5 F5

Once a - gain we dance in the crowd. At times a step a - way. From a

E5 G5 E5 B5 Bb5 F5

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

B5 E5

Bb5

B5 E5

F5

com-mon fear_ that's all_ spread_ out. It won't lis-ten to what_ you_ say._

P.M. 4

P.M. 4

P.M. 4

P.M. 4

E5

F5 E5

Once you touch_ you stand a-lone_ to face the bit-ter fight._

P.M. 4

P.M. 4

P.M.

P.M.

P.M.

P.M. 4

B5

G5

Bb5

N.C.

F5 E5

Once I've reached_ for love_ and now_ I_ reach for life._

P.M. 4

P.M. 4

P.M. 4

P.M.

P.M.

P.M.

P.M. 4

N.C.

F#7

An-oth-er chance to live— my— life—

P.M. 4

Hold—

Bsus4

D5

Free the sens - a - tion in— my heart.——

To

Hold—

E

F#5

ride— the wings— of— dreams—

In - to chang - ing hor - i - zons—

F#7

Bsus4

It brings in - ner peace— with - in— my— mind.——

As I'm

Hold—

Hold—

lift - ed from where — I've split my — life. — I hear an in - no - cent voice.

(Hold).....

D5

I hear kind - ness, beau - ty and truth.

Hold.....

E5 F#5 E5 F#5 G5

F#5 E5 F#5 E5 F#5 G5

N.C.(F#m11)

Guitar 1

Guitar 3 (Acoustic)

Hold - Hold - Hold - Hold -

12/8

F# Em G5

Hold-.....4 Hold-.....4 Hold-.....4 Hold-.....4

Guitars 2 & 3*

F#11-9

Hold-..... With bar

Guitar 1

F#11 B5 Asus2 C#m7

Guitars 2 & 3

*Guitar 2 (clean electric) doubled by Guitar 3 (Acoustic).

Guitar 2

N.C.(F#sus4) C#5 E/A E/G# Asus2 BaddE/F# EaddF# EaddF#

Hold.....4 Hold....4 Hold.....4 Hold.....4 Hold.....4 Hold.....4 Hold....4

Clean tone

E5 Esus4 C#m7 E5

Guitar 4 (Acoustic) (F#5)

mf

(Bsus4) (B)

(D5) (E5)

(Bsus4)

With Fill 3 (Guitar 4)

Guitar 2

F#sus4

Bsus4/F#

F#sus2

F#sus4

E5/F# F7sus4

Clean tone

With bar

Guitar 3 (Acoustic)

Guitar 4

E6sus4

F#m7 Esus2

E6sus4

F#sus2/E

Bsus2

E5

B6sus2

With bar

D[♯]sus2E[♯]sus2*mf* P.M. . .

3

F[♯]7sus4F[♯]mD[♯]sus4F[♯]7sus2F[♯]5

E5

F[♯]5*f*

E5

E[♯]sus2A[♯]7sus4
A[♯]7sus2/F[♯]

Hold-

mf P.M. . .

Hold-

P.M. . .

Hold-

P.M. Hold-

P.M. Hold-

G[♯]7/6F[♯]7sus4

Hold-

Hold-

Hold-

Hold-

Esus2

E5

Esus2

E5

f Hold..... Hold..... Hold..... Hold.....

D

Whoa!..... Whoa!..... Whoa!.....

Guitar 3 (Acoustic)

F#5

Guitar 1 (distortion)
Guitar 3 (Acoustic)

Guitar 5

With distortion

Half time feel
Guitar 3 tacet
E5

The first system of musical notation consists of a treble clef staff and a bass staff. The treble staff contains a melodic line with eighth notes and triplets, marked with a '3' below. A dotted line labeled 'Sra.' is positioned above the staff. The bass staff contains a bass line with fret numbers 11, 12, 14, 11, 13, 14, 12, 14, 15, 17, 14, 16, 17, 16, and 17.

The second system of musical notation continues the piece. The treble staff features a melodic line with a slur over the first four notes, triplets, and a '3' below. A dotted line labeled 'Sra.' is above the staff. Chord symbols 'D5' and 'E5' are placed above the staff. The bass staff includes fret numbers 16, (10), 16, 12, 12, 16, 17, 16, 12, 14, 12, 16, 12, 14, and 16.

The third system of musical notation continues the piece. The treble staff has a melodic line with a slur, a 'loco' marking, and a '3' below. A dotted line labeled 'Sra.' is above the staff. Chord symbols 'D5' and 'B5' are placed above the staff. The bass staff includes fret numbers 17, 19, 19, (19), 19, (17), 9, (9), 9, and 9.

The fourth system of musical notation continues the piece. The treble staff features a melodic line with a slur, a '3' below, and a 'D5' chord symbol. The bass staff includes fret numbers 11, 12, 11, (11), (11), (11), (11), 9, 11, 10, (10), and 10.

12/8

Sra.

15

5

5

5

Guitar 5 tacet

22 24 21 24 (24) 22 24

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a blank bass staff. The score is divided into four measures. The first measure contains a treble clef and a key signature of one sharp. The second measure contains a single note (G4) with a fermata above it. The third measure contains a single note (A4) with a fermata above it. The fourth measure contains a single note (B4) with a fermata above it. The notes are connected by a slur. The notes are labeled with their pitch classes: E5, D5, and C5.

N.C. (Em)

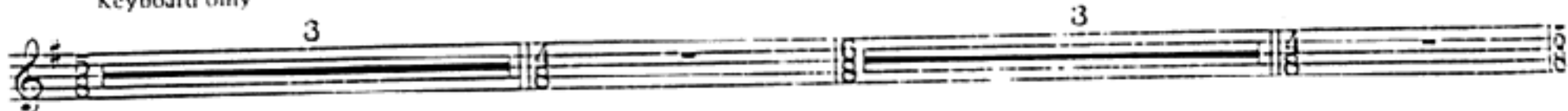
The musical score for 'N.C. (Em)' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat) and a 12-measure staff. The melody is written in eighth notes, starting on G4 and descending to E3. The second system consists of two empty staves, likely for a guitar accompaniment, with a 12-measure staff below them containing a sequence of numbers (2, 2, 2, 5, 2, 4, 5, 4, 2, 5, 2, 2, 2, 5, 2, 4, 5, 4, 2, 5) indicating fingerings or positions.

A musical score for the song 'The Rose Tree'. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with many notes beamed together. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with many notes beamed together. The score is divided into four measures by vertical bar lines.

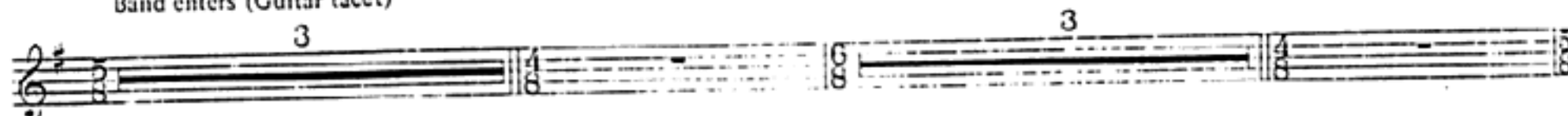
A musical score for the song "The Rose Tree". The score is written on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The first measure of the top staff starts with a treble clef and a key signature of one flat. The first measure of the bottom staff starts with a bass clef and a key signature of one flat. The score ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 13/8 time signature. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 13/8 time signature. The bass line consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and bass line. The second measure contains a continuation of the melody and bass line. The third measure contains a final melody note and a bass line with a double bar line.

Keyboard only



Band enters (Guitar tacet)



N.C. (Em)



P.M.



(P.M.)

Guitar solo:
Guitar 4 (Acoustic)

Guitar 5



With distortion

8va.....4

8 10 12 10 12 13 15 15 15 15 15 15

8va.....4

8 10 12 10 12 13 15 15 15 15 15 15 14 12 14 14 12 15

loco

12 10 12 11 7 9 11 9 5 7 9 7 8 7

8va.....4

15 15 15 15 15 15 12 10 12 11 7 9 11 9 5 7

Guitar 4

12

Guitar 5
Keyboard arranged for guitar

12 0 10 12 0 12 0 10 12 0 12 0 10 12 0 10 0 8 5

First system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains a melodic line with eighth and quarter notes. The bottom staff is a six-string guitar fretboard diagram with fret numbers (0, 5, 7, 12) indicated on the strings.

Second system of musical notation for guitar. The top staff continues the melodic line. The bottom staff shows fret numbers (12, 0, 10, 12, 0) on the strings.

Keyboard arranged for harmony guitar

Third system of musical notation for guitar. The top staff features a melodic line with slurs and accents. The bottom staff shows fret numbers (0, 7, 8) on the strings.

Fourth system of musical notation for guitar. The top staff continues the melodic line. The bottom staff shows fret numbers (7, 0, 5, 7, 0) on the strings.

Fifth system of musical notation for guitar. The top staff continues the melodic line. The bottom staff shows fret numbers (0, 7, 8) on the strings.

Keyboard solo: 7

Guitar 1*
With distortion

C5

Guitar 5
With distortion

G5

A5

E5

C5

Continued in notation

With bar -1

1/2

G5

A5

A5

D5/F1*

The way your heart sounds... makes all the dif - fer - ence. — It's what de -

Guitar 1

loco

With distortion

With bar

Guitar 5

8va-----

Tacet

*Doubled by 8va Keyboard.

*F# in bass is optional for guitar.

D/F#

G5

cides if you'll en - dure the pain that we all feel. The way your

Csus2

Bm7

E5

heart beats makes all the dif - ference in learn - ing to live.

D Dsus4 D

A5

D5/F#

Spread be - fore you is your soul. So for -

With bar

D/F#

G5

ev - er hold the dreams with - in our hearts.

Through

nat - ures in - flex - i - ble grace I'm learn - ing to live!

Csus2 D5 E5

Bass only
N.C.(Em) (Csus2) (G)

Em Guitar 2

Hold- Clean tone

With bar

Hold-

Hold-

Hold-

8va

-1/2 -1/2

With bar

1/2 1/2

5 (5) (5)

6 (6) (5)

Em

Hold-

With bar

Hold-

Hold-

Hold-

G A/G A/F#

0 2 0 (0)

3 5 7

0 2 0 2

3 0 2 2

Guitar 5 Em
8va-

loco

Guitar 2

Csus2
8va-

Play 6 times and fade*

E5
8va

*Begin gradual fade during 4th repeat.