

## 6:00

By JAMES LABRIE, KEVIN MOORE,  
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Moderately ♩ = 100

Intro:

(Drums)

4

Intro section for drums and guitar. The drum staff shows a 4-measure rest. The guitar staff (T, A, B) is empty.

Rhy. Fig. 1

N.C.(E5)

(D5)

(G5)

(F5)

(E5)

(D5)

(F5)

(D#5)

(C#5)

\*Gtr. 1

Rhythmic Figure 1 for guitar. The staff shows a sequence of notes with fret numbers and ties. The guitar staff (T, A, B) shows the fretting hand positions.

\*Keyboard arr. for gtr. w/dist. and wah as filter.

end Rhy. Fig. 1

End of Rhythmic Figure 1. The staff shows the final notes of the figure with fret numbers and ties. The guitar staff (T, A, B) shows the fretting hand positions.

Gtr. 1 Bsus2

1.

Guitar 1 Bsus2 section. The staff shows a sequence of notes with fret numbers and ties. The guitar staff (T, A, B) shows the fretting hand positions.

\*Gtr. 2 (w/dist.)

Guitar 2 (w/dist.) section. The staff shows a sequence of notes with fret numbers and ties. The guitar staff (T, A, B) shows the fretting hand positions.

\*w/bridge pickup.

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# Rhy. Fig. 2

\*A/E

8va

# Rhy. Fig. 2A

mf

P.M.

\*Harmonic analysis derived from keyboard and bass parts (next 8 bars).

E

8va

F#m/E

E

A/E

8va

E

F#m7/E



E D#m11

(Spoken:) Six o'clock on a Christ - mas morn-ing.

8va ..... end Rhy. Fig. 2

TAB

end Rhy. Fig. 2A

Tacet 1st time

P.M. P.M. P.M. P.M. P.M. hold

\*Cue notes played on repeat only.

\*\*w/neck pickup.

G#7sus Em9 Asus2

Six o'clock on a Christ - mas morn-ing.

\*Gtrs. 1 & 3 (Gtr. 3 out)

mp

(2nd time Gtr. 2 out)

TAB

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

\*Gtr. 3 is "Nashville" tuned acoustic; Doubled by keyboard (Gtr. 1) simile next 2 bars, then out.

N.C.(Em)

(Spoken:) Well, is - n't it for the hon - or of God, — Aunt Kate? I —

know all a - bout the hon - or of God, Mar y Jane.



Verses 1 & 2:

N.C.(Em)

Gtr. 1 Rhy. Fig. 3

1. Six o'clock, and the si - ren \* kicks him from a dream, —  
 2. (See additional lyrics.)

*mf*

TAB: 12 15 15 15 12 14  
 14 14 12 14 12 14  
 16 14 16 14

\*Gtr. 2 Rhy. Fig. 3A

*mf* w/slight P.M. (next 4 bars)

TAB: 0 7 5 7 5 7 0 7 5 7 5 7 5 7 0 7 5 7 5 7 3 7 5 5 7 5 6 7 5

\*Cue notes in Rhy. Fig. 3 played on repeat only.

\*w/neck pickup.

tries to shake it off — but it just — won't — stop. —

end Rhy. Fig. 3

TAB: 12 12 12 15 17 15  
 14 14 14 12 14 12  
 16 14 16 14

end Rhy. Fig. 3A

TAB: 0 7 5 7 5 7 0 7 5 7 5 7 5 7 0 7 5 7 5 7 5 7 5 7

w/Rhy. Figs. 3 (Gtr. 1) & 3A (Gtr. 2)

Can't find the strength, — but he's — got prom - is - es to keep, —

and wood to chop — be - fore — he — sleeps. —



# Bridges 1, 2 & 3:

G5 A G5 A

1. I — may nev - er get o - ver, — but nev - er's bet - ter than — now.  
2. (See additional lyrics.)

\*Gtrs. 1 & 2

*f*

TAB

\*Gtr. 2 w/bridge pickup; Doubled by keyboard (Gtr. 1) simile (next 4 bars).

G5 A N.C. 1.

I've got bu - ses to cov - er.

TAB

w/Rhy. Fig. 1 (Gtr. 1)  
N.C. (E5) (D5) (G5) (F5) (E5) (D5) (F5) (D#5) (C#5) (D5) (E5) (D5) (G5) (G#5)

Gtr. 2

*mf*

TAB

(E5) (D5) 2.

*f*

TAB

Rhy. Fill 1  
Gtr. 1 (E5)

(D5) (F5) (D#5) (C#5) (D5)

T

TAB



**Chorus:**

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2), both 2 times

A/E E F#m/E E

Mel-o-dy — walks through the door, — and mem-o-ry flies out the win-dow. —

A/E E F#m/E To Coda ⊕ E

No-bod-y knows what they — want — 'till they fi-nal-ly let it all — go. —

Gtr. 1 Bsus2 1. 2. w/Lead Fill 1 Bsus (Gtr. 1 out)

hold — hold — hold — hold — hold — hold — hold — hold —

TAB

Gtr. 2

TAB

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

**Keyboard Solo:**  
w/Rhy. Fig. 3A, Gtr. 2 (2 times)  
N.C.(Em)

\*Gtr. 5

hold — 1 1/2 hold — hold —

TAB

\*Keyboard arr. for gtr.

**Lead Fill 1 (pick-up to solo)**  
Gtr. 5

f steady gliss.

TAB



hold — — — — — hold — — — — — hold — — — — — hold — — — — — hold — — — — —

1/2

TAB

hold — — — — — hold — — — — —

1 1 1 1 1 1/2 1

TAB

hold — — — — —

1

TAB

### Double-time Feel

N.C.(Em)

Gtr. 5

steady gliss. trem. bar slack 8va steady gliss. steady gliss. steady gliss.

TAB

### Gtr. 1 Rhy. Fig. 4

1/4

TAB



The musical notation for the guitar solo in 'The Highway' consists of a treble clef staff and a six-string guitar tablature (TAB) staff. The treble staff shows a melody with various note values, including eighth and sixteenth notes, and rests. The TAB staff provides fret numbers for each string, with some strings having multiple frets indicated by a '1' above the string. The solo is marked with 'hold' and a dashed line, indicating a sustained note. The solo is in the key of D major, with a tempo of 120 bpm.

end Rhy. Fig. 4

end Rhy. Fig. 4

T  
A  
B

4 5 7 5 7 5 7 0 2 5 5 7 5 7 5 7

8va

TAB

15 (15) 17 19 17 18 15 17 15 20 17 15 15 16 17 15 17 (17) (17) 20 17 20 17 20 19 19 (19) 17



[illegible][illegible]

\*\*\*Depress bar before striking note.

Lead Fill 2 (*end of solo*)

Gtr. 5 8va ..... (Gtr. 5 out)

T 16 (16)  
A 19 (19)  
B







[illegible][illegible]

\*Keyboard (Gtr. 1) doubled by bass (next 8 bars).

G5(9) G6(9)  
 out - side, (out - side, out - side. ) The

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicated by a sharp sign on the F line. The melody is written in a simple, folk-like style with eighth and quarter notes. There are several measures of music, each containing a single note with a 'V' above it, suggesting a vocal line. The notation is simple and clear, suitable for a children's songbook.

[illegible]

hold

TAB

3 0 2 2 3 3 0 0 2 3 2



Asus2

AS(9)

**TAB**  
 14 12 14 12 14 12 15 14 15 11 12 15 11 14 12 14 15 14 12 12 15 14 15 12 15 14 12 15 12 15

B

Bus

(Spoken:) com-in' out in - side.

TAB

14 15 14 12 14 11 12 11 12 12 17 15 15 10 14 16 15 17 15 15 14 14 12 12 15 14 12

[illegible]



## Rhy. Fig. 5

\*Gtrs. 1 &amp; 2

N.C.

*f* *widist. and wah*

Tablature for Gtr. 1 & 2:

T																																
A	7	5	7	5	7	5	7	5	7	5	7	5	8	9	8	5	7	5	7	5	7	8	7	5	7	8	7	5				
B											7											7										

\*Gtr. 2 in unison w/keyboard (Gtr. 1)

Tablature for Gtr. 2 in unison w/keyboard (Gtr. 1):

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

Tablature for Gtr. 2 in unison w/keyboard (Gtr. 1):

T																																
A	7	5	7	5	7	5	7	5	7	5	7	5	8	9	8	7	9	8	7	7	9	8	7	5	7	9	8					
B											7											7										

end Rhy. Fig. 5

Tablature for Gtr. 2 in unison w/keyboard (Gtr. 1):

T																																
A	7	8	7	10	7	9	10	8	9	7	10	7	7	8	9	7	9	7	9	7	6	7	6	4	5	8	7	5				
B											10											7										

## Verse 3:

w/Rhy. Fig. 5 (Gtr. 1)

So man - y ways \_ to drown a man, \_ so man - y ways \_ to drag him down. \_

\*Gtr. 2

*harm.*

P.M. P.M. *harm.* P.M. P.M. P.M.

Tablature for Gtr. 2:

T																																
A	9	11	9	9	9	(0)	7	7	7	9	11	9	7	10	9	7	10	9	7	10	9	7	10	9	7	10	9	7				
B											0											0										

\*w/neck pickup

Some are fast — and some take years — and years. — He

P.M.

TAB

can't hear what he's say - ing when he's (a) talk - ing in his sleep. — He

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

TAB

*D.S. § (take 2nd ending) at Coda*

fi - n'ly found the sound — but he's in — too — deep. —

P.M. P.M. . . .

TAB



Coda

E D A D

go. But don't cut your loss - es too soon, 'cause you'll

Gtr. 1 8va

Guitar staff 1 (treble clef) with notes and chords.

TAB for Gtr. 1: 12 12 13 | 17 19 10 | 17 17 18 | 18 17 16

Gtr. 2

Guitar staff 2 (treble clef) with notes and chords. Includes a "hold" instruction with a dashed line.

TAB for Gtr. 2: 0 5 7 | 5 0 7 | 5 5 7 | 3 2 4 | 1 2 3 | 0

D A E D

on - ly be cut - ting your throat. And an - swer a call while you

8va

Guitar staff 3 (treble clef) with notes and chords.

TAB for Gtr. 3: 17 19 19 | 17 17 10 | 16 17 16 | 17 19 19

Guitar staff 4 (treble clef) with notes and chords. Includes a "hold" instruction with a dashed line.

TAB for Gtr. 4: 3 2 4 | 3 2 4 | 2 2 2 | 1 2 3 | 0 0 0 | 10 10 10 | 10 10 10 | 10 10 10 | 10 10 10 | 10 10 10

still hear at all, 'cause no-bod-y will if you won't.

8va

TAB

19 21 19

21 22 21

21 21 21

hold

TAB

10 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 0 0 0 0 0 0 0 0 0 0

7 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 9 0 0 0 0 0 0 0 0 0 0

7 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

0

*Outro:*

N.C.(Bm)

Outro:  
 N.C.(Bm)

1.

(Spoken:) Six o'clock on a Christ - mas morn - ing. Six o'clock on a Christ - mas morn - ing.

\*Gtrs. 1 & 2

*mf* hold - - hold - - hold - - hold - - hold - - hold - -

TAB

\*Gtr. 2 is doubled by keyboard (Gtr. 1) simile to end of song.

\*\*Both notes vib.

2.

Six o'clock on a Christmas morning.

TAB

7 9 12 12 12 15 15 17 17 19 19

11 11 11 14 14 16 16 16 16

9 12 14 16 16



Double - time Feel

G#7sus

(Spoken:) know all a - bout the hon - or of God, Mar - y...

Gtr. 6

f

3

3

3

3

3

TAB

Gtrs. 1 & 2

P.M.

P.M.

P.M.

P.M.

P.M.

f

TAB

1 know all a - bout the hon - or of God, Mar - y...

3

3

5:4

TAB

P.M.

P.M.

P.M.

P.M.

P.M.

hold

TAB





# CAUGHT IN A WEB

By JAMES LABRIE, KEVIN MOORE  
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

## Intro:

\*Gtr. 2  
(Synth. arr. for gtr.)

C#5 B5 C#5 C#5 B5 E5

*mf* 1

TAB

6 (8) 6 6

\*Pitches doubled one octave higher.

## Rhy. Fig. 1

\*Gtr. 1 *8va bassa*

*f* P.M. P.M.

*w/ heavy distortion*

TAB

4 4 4 4 4 0 2 2 (2) 2 4 4 4 4 4 0 0 0 7 7

0 2 2 2 2 0 0 0 (0) 2 2 0 2 2 2 2 0 0 0 5 5

All gtrs. are 7-String gtrs. (tuned, low to high, B, E, A, D, G, B, E)

C#5 B5 C#5 C#5 B5 D5

1

TAB

6 (8) 4 6 4 3 1

end Rhy. Fig. 1

*8va bassa*

P.M. P.M.

TAB

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

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

w/Rhy. Fig. 1 (Gtr. 1) simile

Chords: C#5 B5 C#5 C#5 B5 E5 C#5 B5 C#5 C#5 B5 D5

Tab: 8 (8) 6 11 11 10 8 6 4 3 1 3 1 3 1 0 4 4

8va bassa Chords: C#5 D5 C#5 C#5 D5 C#5

Tab: 4 0 2 2 2 2 2 3 x 2 x 2 2 2 2 2 2 0 2 2 2 2 3 x 0 0 5 2 2 2 x

8va bassa Chords: C#5 D5 C#5 C#5 D5 C#5

Tab: 4 0 2 2 2 2 2 3 x 2 x 2 2 2 2 2 2 0 2 2 2 2 3 x 0 0 5 2 2 2 x

Verse 1:

Chords: C#5 D5 N.C. C#5 B5 C#5 D5 N.C. C#5

Lyrics: Si - lence dis - guised I watch you.

8va bassa sim.

Tab: 4 0 2 2 2 2 2 3 2 2 2 2 2 2 2 5 0 2 2 2 2 3 (4) 2 2 2 2 2 0 4

Chords: C#5 D5 N.C. C#5 B5 C#5 D5 N.C. C#5

Lyrics: Show me the hurt that haunts you.

8va bassa

Tab: 4 0 2 2 2 2 2 3 2 2 2 2 2 2 2 5 0 2 2 2 2 3 2 2 2 2 2 0



A5 B5 C5 N.C. A5 B5 C5 N.C.

Would you de - spise the thrill if

8va bassa

TAB

5 7 x 7 8 0 x 0 0 0 0 5/7 x 7/8 0 1 0 0 0 0

B5 C#5 D5 C#5 B5 C#5 D5 C#5

all you hide were mine?

8va bassa

TAB

0 4 2 2 2 2 0 4 5 4 x 4 x 2 5 0 2 2 2 2 0 2 x 4 x 4 4

w/Rhy. Fig. 1 Gtr. 2 loco C#5 B5 C#5 C# B5 E5 C#5 B5 C#5 B5 D5

TAB

0 (0) 6 11 10 8 0 4 0 1 3 1 3 1 0 4 0

Verse 2: C#5 D5 N.C. C#5 C#5 D5 N.C. C#5

I can't hold on any long er.

Gtr. 1 8va bassa

TAB

4 0 2 2 2 2 4/5 2 2 2 2 x 4 4 0 2 2 2 4/5 2 x 4 2 2 2 4



C#5

D5

N.C.

C#5

C#5

D5

N.C.

C#5

These feel - ings — keep grow - ing strong er.

8va bassa

A5 B5

C5

N.C.

B5

A5 B5

C5

N.C.

B5

Ech - oes that deaf - en the mind will

8va bassa

C#5

D5

N.C.

C#5

C#5

D5

C#5 N.C.

bur - y my voice in their wake.

8va bassa

N.C.

8va bassa

1.



2. N.C.  
8va bassa

Chorus:  
G5

Caught in a web. Re - moved from the world.

Hang - ing on by a thread. Spin ning the lies.

de - vis ed in my head.

(3rd time) To Coda 2

(2nd time) To Coda 1

8va bassa

C#5 B5 C#5 B5 D5

P.M. P.M.

TAB

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

Bridge 1:

C#5 B5 C#5 B5 D5 C#sus C#sus2 C#sus C#5

I've seen the path, the one you take.

8va bassa

sim. let ring

Rhy. Fig. 2

TAB

4 4 4 4 2 2 4 4 4 5 6 0 4 6 8 4 6 6

C#sus C#7(no 3rd) C#sus C#5 C#(b6)

Shows the truth for you to make. This

TAB

4 6 8 4 6 7 6

Bsus Bsus2 Bsus B7(no 3rd)

turn of phase we might not see is the

end Rhy. Fig. 2

TAB

2 4 6 2 4 2 4



B5 C#5

N.C.

C#5

B5 C#5

B5 C#5

B5

C#5 B5 C#5

thirst of de - sire found so eas - i - ly. Try to

8va bassa

P.M.

P.M.

sim.

N.C.(C#5)

Push me 'round the world some more and make me live in fear. I bare

8va bassa

all that I am made of now, at - trac - tive I don't care. 'Cause

8va bassa

(B5)

e - ven when I danced with life no one was there to share. Does this

8va bassa

sim.

N.C.(C#5)

D.S.  $\text{S}$  al Coda 1

voice the wounds of your soul? Does this voice the wounds of your soul?

8va bassa

The first system contains a vocal line and a guitar line. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains the lyrics "voice the wounds of your soul? Does this voice the wounds of your soul?". The guitar line is on a six-line staff with a treble clef and a key signature of two sharps. It contains a series of notes and rests, with some notes marked with a "2" indicating a second finger.

⊕  
Coda 1 N.C.(C#5)  
8va bassa

sim.

1st Interlude:

\* N.C.  
8va bassa

C#5 D5

C#5

P.M.

P.M.

\*Doubled by synth. 8va.

N.C.  
8va bassa

C#5 D5

C#5

P.M.

P.M.

P.M.

N.C.  
8va bassa

P.M.

P.M.

P.M.

P.M.



8va bassa

First system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (P.M.). Below the staff is a tablature (TAB) section with two staves (T and B) containing fret numbers (0-4) and a bar line.

8va bassa

loco

slight P.M.

P.M.

Second system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (P.M.). Below the staff is a tablature (TAB) section with two staves (T and B) containing fret numbers (0-4) and a bar line.

Third system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (P.M.). Below the staff is a tablature (TAB) section with two staves (T and B) containing fret numbers (0-4) and a bar line.

Fourth system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (P.M.). Below the staff is a tablature (TAB) section with two staves (T and B) containing fret numbers (0-4) and a bar line.

Guitar Solo:

\*N.C.(F#)

(E)

Fifth system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings (P.M.). Below the staff is a tablature (TAB) section with two staves (T and B) containing fret numbers (0-4) and a bar line.

\*Chords derived from bass figure.

(G)

TAB

(B6)

w/wah

TAB

TAB

(Gm) 8va

TAB

(Gm) 8va

TAB



*2nd Interlude:*

Musical score for "L'Espresso" by Debussy. The score is for voice and piano. The voice part is in 3/4 time, key of C major, and features a melodic line with a tremolo bar (slight vib.) and a final cadence. The piano part is in 3/4 time, key of C major, and features a bass line with a tremolo bar (slight vib.) and a final cadence. The score is for a vocal solo and piano accompaniment.

Gtr. 2 (Synth.) N.C.(C#5)  
loco

Gtr. 1

\*8va bassa

P.M.

TAB

\*8va bassa applies to down stemmed notes only.

Gtr. 2 N.C. C#5

7 9 11 2 9 9 7 9 7

Gtr. 1

8va bassa

P.M.

The musical score for Gtr. 1 consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with various notes, rests, and accidentals, along with a bass line indicated by "8va bassa". A "P.M." marking is present below the staff. Below the staff is a three-line tablature section labeled "TAB" vertically. The second system continues the melody and includes a measure with a 2/3 time signature change. The tablature corresponds to the fret numbers indicated by the notes on the staff.

TAB



N.C.(B5)

7 9 10 9 5 7 9 5 7 5 14

[illegible]

Whou! Tried to

mem. bar  
1/2

TAB

8va bassa

P.M.

Bridge 2:  
w/Rhy. Fig. 2 (Gtr. 1)

live the life — you live — and saw — it does - n't work — for me. — I bare

all that I — am made — of now. — At - trac - tive I — can't be. — In -



side the dance of life is one I'll nev - er hold to me. You can't

*Bsus Bsus2 Bsus B7(no 3rd)*

heal the wounds of my soul. You can't heal the wounds of my soul.

*C#5 D5 N.C. C#5 C#5 D5 N.C. C#5*

*D.S. al Coda 2*

*8va bassa*

*TAB*

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

*Coda 2*

*G(sus2)*

*Eb*

head.

Caught in a web.

*8va bassa*

*let ring throughout*

*\*8va bassa*

*\*8va bassa applies to down stemmed notes only.*

Re - fused by the world.

*C5 B6*

*8va bassa*

*TAB*

0 3 0 0 0 0 0 0 1 3 3 4 1 1

(6) (4)

Gsus2

Eb

Hang - ing on by a thread. \_\_\_\_\_

Spin - ning a cage. \_\_\_\_\_

8va bassa



D(sus)

D5

C5

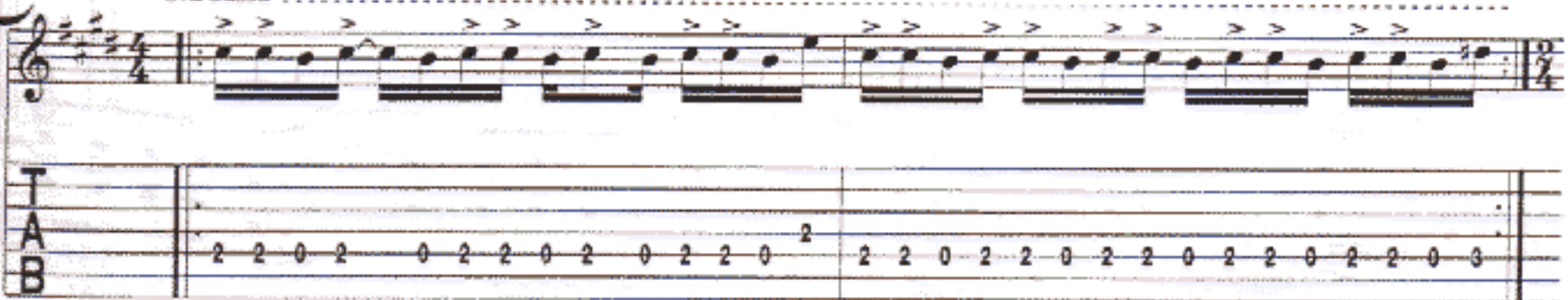
De - nied and mis read. \_\_\_\_\_

8va bassa



N.C.(C#5)

8va bassa

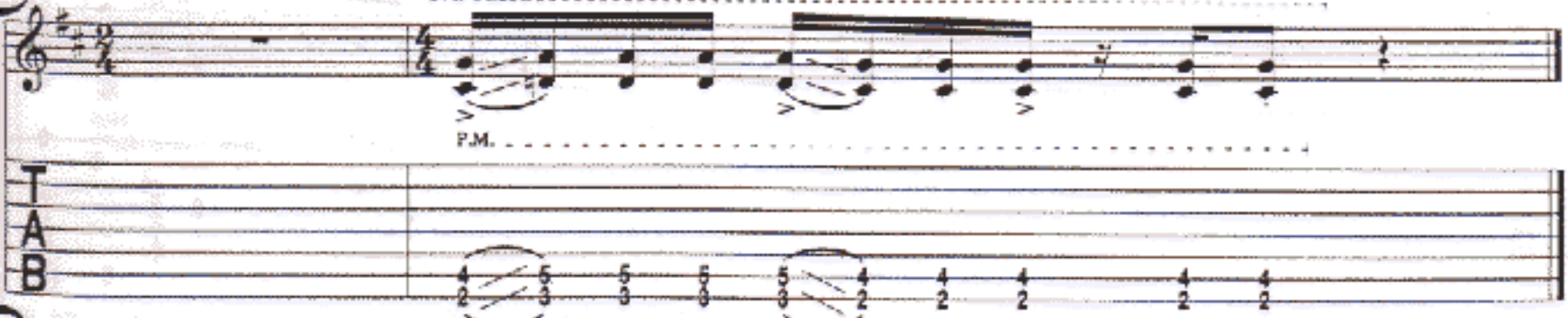


C#5 D5

C#5

8va bassa

P.M.







B5

end Rhy. Fig. 1

C#5

C#5/A

B5 type 1

G#

A5 type 1

B5

end Riff A

both gtrs. vib.

end Rhy. Fig. 1A

(Gtr. 1 out)

(Two Gtrs. out)

Verse 1:

\*Asus

Am11

Csus

G5(9)

1. An - i - ma - tion

breathes a cloud - less mind.

Rhy. Fig. 2

end Rhy. Fig. 2

\*vib. w/bar (throughout Rhy. Fig. 2)

\*Bass plays D pedal next 16 bars.

\*\*Vib. applies to Gtr. 2 only.

Innocence Faded - 13 - 2



Asus Am11 Csus

Fas - ci - na - tion. \_\_\_\_\_ leaves \_\_\_\_\_ the doubt

G5(add9) Asus Am11

ing \_\_\_\_\_ blind. \_\_\_\_\_ Un - til the cir - cle \_\_\_\_\_ breaks \_\_\_\_\_

Csus4 G5(9) Asus

and wis - dom lies \_\_\_\_\_ a - head, \_\_\_\_\_ the faith - ful live \_\_\_\_\_

Am11 Csus G5(9) (Gtr. 2 out)

A - wake, \_\_\_\_\_ the rest \_\_\_\_\_ re - main \_\_\_\_\_ mis - led. \_\_\_\_\_

Bridge 1:  
N.C.(Bb)

(Gm)

Some will \_\_\_\_\_ tran - scend \_\_\_\_\_ spin - ning

Gtr. 3  
\*Rhy. Fig. 3

w/slight P.M. on ③

TAB

7 8 7 9 8 10 8 9 7 7 9 10 10 10

\*In unison w/Bass Gtr.

(Dm) (C)

years. \_\_\_\_\_ Whoa. \_\_\_\_\_

end Rhy. Fig. 3

TAB

7 7 7 9 7 10 7 9 7 7 9 10 10 10

w/Rhy. Fig. 3 (Gtr. 5)  
(Bb) (Gm) (Dm) (C)

One as \_\_\_\_\_ if time \_\_\_\_\_ dis - ap - pears. \_\_\_\_\_





E5 type2

A5 type2

\*D5

Csus2/G

(Gtr. 1 out)

to find you.

Cal - low and vain,

Gtrs. 4 &amp; 5

Rhy. Fig. 4

hold

\*\*vib. w/bar (next 4 bars)

TAB

\*Bass plays root  
of chords next  
16 bars.

\*\*Vib. applies to Gtr. 2 only.

F5/C

G5

fixed

like

a fos

sil,

shroud ing

end Rhy. Fig. 4

hold

hold

TAB

w/Rhy. Fig. 4 (Gtrs. 4 &amp; 5)

D5

Csus/G

F5/C

G5

(Gtrs. 4 &amp; 5 out)

pain.

Pas - sion - less stage,

dis - tant like

broth - ers. Wear - ing

D5/A

C5/G

F5/C

G5

ap - a - thet - ic dis - plays,

shar - ing

flesh like en - vy in

cag - es.

end Rhy. Fig. 5

Gtr. 1

\*Rhy. Fig. 5

f hold

P.M.

hold

P.M.

TAB

\*Rhy. Fig. 4 simile w/distortion added

w/Rhy. Fig. 5 (Gtr. 1)

D5/A

C5/G

F5/C

G5

Con - de - scend - ing,

not in - tend - ing to

end.

Bridge 2:  
N.C.(Bb)

Some will — tran — cend — spin — ning

Gtr. 1 Rhy. Fig. 6

P.M.

TAB

7 7 8 8 7 7 9 9 8 8 10 10 9 9 7 7 7 7 9 9 10 10 9 9 10 10 10 10

(Dm) (C)

years. Whoa.

end Rhy. Fig. 6

TAB

7 7 7 7 9 9 10 10 9 9 7 7 7 7 9 9 10 10 9 9 10 10 10 10

w/Rhy. Fig. 6 (Gtr. 1)

(Bb) (Gm) (Dm) (C)

One as — if time — dis — a — pears. Whoa.

D.S.  $\frac{S}{S}$  (take 2nd ending) at Coda

⊕ Rhy. Fig. 7

Coda E5 type2 A5 type2 E B \*G/E

Gtr. 1 / (Gtr. 1 out)

to find — you. Be — gin — nings get dom

Rhy. Fig. 7A

Gtrs. 2 & 3

Rhy. Fig. 8

TAB

0 0 0 0 0 0 7 8 9 8 9

\*Bass guitar plays E.



\*D/A A F \*C/F \*G/C Dsus D

pli - cat - ed the far - ther we — pro - gress. —

end Rhy. Fig. 8

hold

TAB

\*Bass guitar plays A pedal. \*Bass guitar plays F pedal. \*Bass guitar plays C.

w/Rhy. Fig. 8 Gtrs. 4 & 5)

E B \*G/E D/A A F C/F \*G/D Dsus D

O - pin - ions are cal - cu - lat - ed, im - mune to o - pen - ness. —

\*Bass guitar plays E pedal. \*Bass guitar plays D pedal.

Asus2 A/C# E5/B E G5/D G5 Asus Esus

Be - yond the cir - cles's edge we're dri - ven by her bless - ings.

Gtrs. 4 & 5

hold hold hold hold hold hold hold

TAB

Gsus2 Asus Bsus Esus2 D5 B5 w/Fill 1 (Gtr. 3)

For - ev - er hes - i - tat - ing, — caught be - tween the wheel.

hold hold hold hold hold

TAB

Fill 1  
Gtr. 3 (w/dist.)

Gtr. 3 out

mf

TAB

## Chorus:

w/Rhy. Figs. 1 &amp; 1A (Gtrs. 1, 4 &amp; 5)

A5 E5 B5 A5 G# 6 4fr

In - no - cence fad - ed, — the mir - ror falls — be - hind — you. —  
(Ah. —)

A5 E5 B5 A5 C#5 A5(type2)

Cyn - i - c'ly jad - ed, — The child — will crawl — to find — you —  
(Ah. —)

w/Riff A (Gtrs. 2 &amp; 3)

w/Rhy. Figs. 1 &amp; 1A (Gtrs. 1, 4 &amp; 5)

A5 E5 B5 A5 G# 6 4fr

Yeah. —

A5 E5 B5

Whoa. —

w/Fill 2 (Gtrs. 4 & 5 out)  
w/Rhy. Figs. 7 & 7A (Gtrs. 1-3)

Rhy. Fill 1 C#m9 Asus2 (cont. in Rhy. Fig. 1A)

Gtrs. 4 & 5

TAB

Fill 2 Gtrs. 2 & 3 8va Two Gtrs. out

TAB



Outro:  
Gtr. 1

Chords: B, B/E, G/E, D/E, A/E, F/E, C/E, G/E

Tablature: T, A, B

Notes: P.M., P.M., P.M., P.M., P.M., P.M., P.M.

Chords: Eb/E, Dsus, D, N.C., (F), (Gsus), C5, C#5

Tablature: T, A, B

Notes: P.M., P.M., hold, hold

Chords: N.C., E5, N.C.(E5), A.H. (8va), D/A, A, E

Tablature: T, A, B

Notes: hold, P.M., P.M., Harm., P.M.

A.H. 1/2

A.H. pitches: E4, F4, E4

Chords: B/E, G/E, D/E, A/E

Tablature: T, A, B

Notes: steady gliss., P.M., P.M., P.M., P.M., P.M., P.M.

Chords: Eb/E, Dsus, D, N.C., (C), (Am), F5, G5, F5, D5

Tablature: T, A, B

Notes: P.M., P.M., hold, P.M.







46

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

8va loco P.M. P.M. 3 3

17 18 (18) 12 13 14 9 16 12 14 12 12 9 12 9 12 9 11 9 11 13 12

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

D/A A E B/E G/E D/E A/E

8va 1 1 1/2

12 15 22 19 (19) (19) 17 19 17 16 17 19 19 (19) 17 19 14 12 11 14

Harm. P.M. Harm. P.M. P.M. P.M. P.M.

2 9 0 (9) (9) 7 8 (9) 8 7 5 5

0 0 0 0 0 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0

F/E C/E G/E Eb/E Dsus D N.C. (C) loco

8va 1 1 1 15 13 17 15 15 15 (15) 15 18 16 15 17 15 15 17 14 15 14 16 17 15

P.M. P.M. hold

6 6 6 6 6 4 3 (9) 0 0 2 3

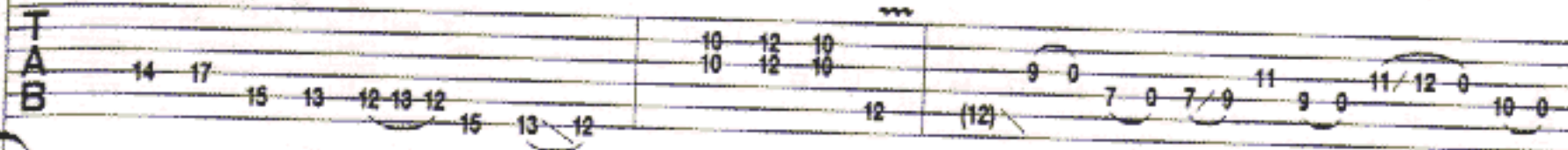


(Am) 3

F5 G5 F5 D5

N.C.

P.M. - - -

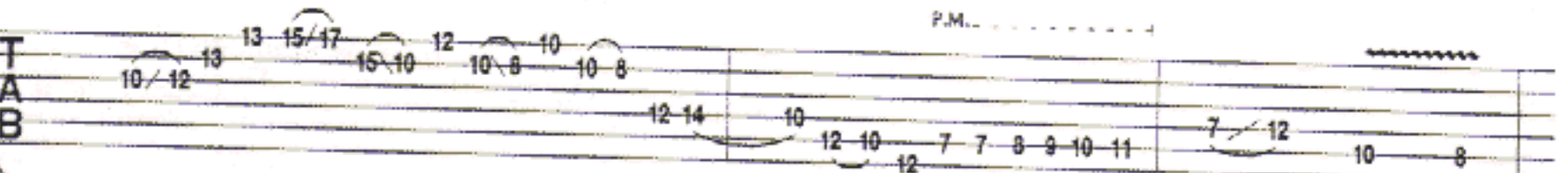


hold - - - P.M. - - -

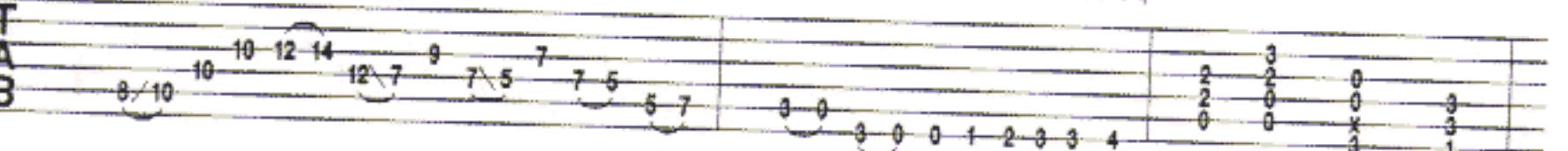


A5 D5/A G5 F5

P.M. - - -



P.M. - - -



E5

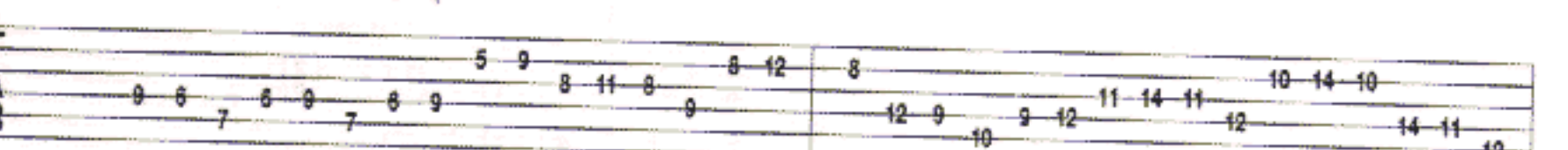
B/E

G/E

D/E

A/E

w/ slight P.M. - - -



hold - - -





F/E

C/E

864

G/E

 $E_b/E$ 

Dsus

w/align P\_M

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The time signature is 4/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two measures of whole rests, each marked with a 'P.M.' (Pedal Marking) below the staff. The system concludes with a double bar line.

TAB	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
-----	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

864

D

N.C.

**F**

(GSM)

CS

The first system of musical notation for 'The Rose Tree' is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several slurs over groups of notes. The system ends with a double bar line and a repeat sign.

TAB

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piece concludes with a double bar line.

hold.

hold

**TAB**

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

854

C#5

N.C.  
*loco*

ES

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a treble clef, followed by two sharps (F# and C#). The melody starts on D4, moves to E4, then F#4, and continues with a series of eighth and quarter notes. A 'loco' marking is present above the staff. The staff ends with a double bar line.

[illegible]

TAB

6 6

5 6 7

2 3 4

\*Both notes vib.

# EROTOMANIA

By JAMES LABRIE, KEVIN MOORE  
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Chord diagrams for various chords and scales:

- B5 (2fr): 134
- C#5 (4fr): 134
- E5 (7fr): 134
- F#5 (9fr): 134
- B (9fr): 1243 (1343)
- B7 (9fr): 1324
- Em (12fr): 3111
- E7 (12fr): 1241
- Fdim(no 3rd) (6fr): 4 213
- D (5fr): 13331
- E (7fr): 13331
- Dm (5fr): 13421
- A#dim (9fr): 1324
- C (8fr): 3211
- E#dim (13fr): 1324
- E7/b9 (6fr): 1324
- E7/b9 type2 (12fr): 1324
- Am (12fr): 13421
- A7 (12fr): 13141
- G (7fr): 43121
- A (9fr): 43121
- E/B (12fr): 3 122
- E7/B (7fr): 3141
- E7/G# (4fr): 3421
- E7 type2 (12fr): 1211

Intro:

Moderate Rock ♩ = 152

\*Gtr. 2

Rhy. Fig. 1

end Rhy. Fig. 1

Chord progression for Intro:

F#m7sus Gsus Emaj6/7#11 Asus F#m7sus Gsus Emaj6/7#11 Asus

*f* (w/ heavy dist.)

TAB: 7 9 6 5 7 3 6 4 7 9 3 6 4 5

\* Kybd. arr. for gtr.

§ (Half-time Feel)

F#m7sus

Gsus

Emaj6/7#11

Asus

F#m7sus

Gsus

Gtr. 1 w/Rhy. Fig. 1 (2 times)

Riff A

\*P.M.

\*P.M.

\*P.M.

\*P.M.

\*P.M.

\*P.M.

TAB: 2 3 4 5 2 5 4 3 0 4 5 6 7 4 7 6 5 0 2 3 4 6 2 5 4 3 0

\*P.H. = Pinch harmonic. Pinch harmonic occurs on D.S. only; this note is also tied over to the eighth note and is vibrato.

Emaj6/7#11

Asus

E5 N.C.

N.H. (8va)

TAB: 4 5 6 7 4 7 6 5 0 7 0 7 0 8 7 6 4 5 7 6 5 3 1 0

P.M.

N.H.

3rd time To Coda 2

E5 N.C.

1.

\*Dsus2

Cm7

TAB: 7 0 7 9 8 7 6 3 5 7 5 (5) 1 0 5 3 (3) 4 3 2

\*Chord names derived from kybd.



2. Dsus2 Cm7 2nd time To Coda 1 Gm N.C.

Gtr. 3

Gtr. 4 (both notes vib.)

TAB

Gtr. 1

TAB

⊕ Coda 1

Gtr. 3

Gtr. 4 (both notes vib.)

Gtr. 2 (Kybd.)

Riff B

end Riff B

TAB

Gtr. 1

TAB

\* Drums superimpose  $\frac{12}{8}$  feel (♩ = 104) over straight eighth feel (♩ = 152), till  $\frac{6}{4}$

N.C.

mf

TAB

mf

P.M.

P.M.

TAB



w/Riff B (organ arr. for gtr - play 2 times)

5

Gtr. 1

G5 F#5 F5 E5 G5 F#5 F5 E5

*f* *p.m.*

TAB

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

Gsus2 F#sus2 F#sus2

TAB

12 12 12 11 11 11 10 10 10 9 9 12 12 12 11 11 11 10 10 9 9 7 6 12 12 12 11 11 11 10 10 9 9 7 6 10 10 10 9 9 9 8 8 8 7 7 10 10 10 9 9 9 8 8 7 7 5 4 3 2 1

(Half-time Feel)

w/Riff A (4 times) & Rhy. Fig. 1 (1st 2 bars only - 4 times)

F#m7sus Gsus Emaj6/7#11 Asus F#m7sus Gsus

TAB

14 17 15 17 14 16 14 13 15 13 14 13 14 16 14 15 17 14 16 17 19 14 19 14 19 14 15

Emaj6/7#11 Asus2 F#m7sus Gsus Emaj6/7#11 Asus2

TAB

19 19 14 14 19 19 14 14 16 16 11 11 16 16 14 16 12 14 14 (12) 12 15 14 12 0 12 14 15 16 14 17 18 14 16 14

F#m7sus Gsus Emaj6/7#11 Asus

TAB

17 14 15 16 15 14 17 16 15 14 14 15 17 15 14 16 15 14 18 17 16 19 19 20 21 19 (19)

(slight vib)



Half - time ♩ = 76

N.C.(G#m)

1.

Musical notation system 1: Treble and Bass staves with guitar tablature. The treble staff shows a melodic line in G#m. The bass staff shows a rhythmic pattern with fret numbers 4, 4, 2, 4, 2, 2, 4, 4, 4, 2, 4, 4, 6, 6, 4, 4, 2, 2, 2, 4, 2, 4, 4, 4, 2, 2, 4, 4, 2.

2.

N.C.

Musical notation system 2: Treble and Bass staves with guitar tablature. The treble staff shows a melodic line. The bass staff shows a rhythmic pattern with fret numbers 4, 4, 2, 2, 2, 4, 2, 4, 4, 4, 2, 2, 4, 4, 2, 4, 4, 2, 1, 1, 4, 2, 1, 4, 2, 4, 2.

E

F#

Musical notation system 3: Treble and Bass staves with guitar tablature. The treble staff shows a melodic line. The bass staff shows a rhythmic pattern with fret numbers 2, 2, 1, 2, 1, 1, 4, 2, 4, 1, 4, 2, 1, 2, 1, 2, 0, 0, 2, 4, 4, 2, 0, 2, 4, 4, 6, 4, 2.

E/G#

F#/A#

N.C.(G#m)

Musical notation system 4: Treble and Bass staves with guitar tablature. The treble staff shows a melodic line. The bass staff shows a rhythmic pattern with fret numbers 2, 4, 7, 4, 7, 6, 4, 7, 6, 4, 7, 6, 7, 9, 7, 6, 2, 4, 2, 4, 4, 2, 4, 4.

F#

E

C#m

E

F#

Musical notation system 5: Treble and Bass staves with guitar tablature. The treble staff shows a melodic line. The bass staff shows a rhythmic pattern with fret numbers 4, 6, 6, 4, 6, 7, 6, 7, 7, 6, 7, 9, 7, 6, 4, 2, 0, 0, 0, 0, 0, 0, 0, 2, 4, 2, 2, 2, 2, 2, 2, 2, 4, 6.

E/G#

E/G#

F#7/A

N.C.

N.C.(G#m)

(F#7/A#)

P.M.

P.M.

*mf* (clean tone)

T  
A  
B

(Bb)

(C#m)

(E)

(F#)

(E/G#)

(F#7/A#)

T  
A  
B

G#m(b6)

F#7(4)/A#

B(4)

C#m7

*let ring*

T  
A  
B

E

F#7(4)

E/G#

F#7(4)/A#

*rit.*

T  
A  
B

Moderately ♩ = 100

B5

*f* (dist. tone) *let ring throughout*

T  
A  
B



First system of musical notation (Staff 1 and 2). Staff 1 is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). Staff 2 is a guitar tablature staff with six lines. The notation includes various musical symbols such as notes, rests, and accidentals, along with fret numbers (e.g., 2, 4, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20) and dynamic markings (e.g., >).

Second system of musical notation (Staff 3 and 4). Staff 3 is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). Staff 4 is a guitar tablature staff with six lines. The notation includes various musical symbols such as notes, rests, and accidentals, along with fret numbers (e.g., 2, 4, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20) and dynamic markings (e.g., >). Above the staff, there are labels: "Gtr. 3", "B5", "Gtr. 1", and "B5".

Third system of musical notation (Staff 5 and 6). Staff 5 is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). Staff 6 is a guitar tablature staff with six lines. The notation includes various musical symbols such as notes, rests, and accidentals, along with fret numbers (e.g., 2, 4, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20) and dynamic markings (e.g., >). Above the staff, there are labels: "C#5" and "E5".

Fourth system of musical notation (Staff 7 and 8). Staff 7 is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). Staff 8 is a guitar tablature staff with six lines. The notation includes various musical symbols such as notes, rests, and accidentals, along with fret numbers (e.g., 2, 4, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20) and dynamic markings (e.g., >). Above the staff, there are labels: "F#5", "B5", and "C#5".

Fifth system of musical notation (Staff 9 and 10). Staff 9 is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). Staff 10 is a guitar tablature staff with six lines. The notation includes various musical symbols such as notes, rests, and accidentals, along with fret numbers (e.g., 2, 4, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20) and dynamic markings (e.g., >). Above the staff, there are labels: "E5", "F#5", and "B5".

Measures 17-19 of the guitar solo. Measure 17 contains a single eighth note G4 (first fret, D string). Measure 18 contains a single eighth note Bb4 (second fret, D string). Measure 19 contains a single eighth note G5 (third fret, B string). The notes are beamed together across the three measures. Above the staff, the notes are labeled: D (above G4), Bb (#4)/D (above Bb4), and G5/D (above G5). The guitar is labeled 'Gtr. 1'. Below the staff, the fret numbers 17, (17), and (17) are indicated.

\* Gtrs. 2 & 3

*mf* (semi-clean tone) P.M. - 4 P.M. - 4 P.M. - 4

TAB

2 (0) 3 9 (9) 10 10 10 10 10 9 8 8 8 0 0 5 5 8 0 0 2 2 7 10 0 0

0 0 0 0 (8) 8 8 8 8 8 8 7 7 7 0 0 2 2 7 8 0 0

0 0

\*Two Gtrs. art. for one.

D/F# A5 G5 Am7 G E♭5

P.M. P.M. wichorus (clean & dist. mixed)

TAB

8 7 7 7 10 (10) 8 5 0 0 0 0 0 4  
 7 7 7 7 9 9 7 5 x 0 5 5 0 0 3  
 5 7 7 7 7 7 7 5 0 5 5 0 0 1  
 0 0 0 0 0 0 0 3 0

[illegible]

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one flat (Bb). It contains a melody with various notes and rests, accompanied by chord symbols above it: Eb/G, N.C.(F), (C/E), (Bb6), and (C). There are also performance markings such as "P.M. - - - 1" and "T". The bottom staff is a six-string guitar TAB staff, labeled "TAB" vertically on the left. It contains numerical fretting instructions corresponding to the notes in the melody above, including triplets (e.g., 3 3 3) and specific fret numbers (e.g., 0, 1, 2, 3).



w/Riff B (organ arr. for gtr. - play 1 1/2 times)

N.C. P.M. 15ma

Gtr. 1 15ma

f (w/ heavy dist.) P.M.

TAB

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

w/Riff B1

N.C.(G) (D/F#) (F) (Em) \* Gtr. 2 B B7 Em E7

Gtr. 1 Gtr. 3

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

TAB

10 10 10 9 7 5 8 0 3 2 10 7 9 10 9 12 10 9 10 12 9 5 7 9 7 6 4 5 4 5 4 7

\* Kybd. arr. for gtr.

Slower (♩ = ca 80)

N.C.(C) (Am) (E) (G)

P.M. freely

TAB

7 5 4 7 5 4 5 4 2 5 4 2 9 7 5 9 7 5 7 5 4 7 5 3

Faster (♩ = 108)

Fdim(no 3rd) D E

P.M.

TAB

5 3 2 5 3 2 3 6 2 3 5 5 2 4 5 4 5 7 4 5 7 6 7 9 6 7 9 6 7 9

Riff B1

TAB

5 4 7 4 7 7 3 2 5 4 5 2

Chords: Dm, A♭dim, C, E♭dim

*a tempo*

TAB: 10 14 14 10 11 10 | 12 12 9 10 9 | 11 11 8 9 8 | 10 10 7 8 | 12 12 9 9 | 10 10 7 7 | 9 9 5 5 | 8 8 5

Chords: E7♭9, E7♭9 type2, Am, A7

TAB: 10 10 7 7 | 9 9 6 6 | 8 8 5 5 | 7 7 4 5 | 9 9 5 5 | 7 7 6 6 | 7 7 4 4 | 5 5 9

(Half - time Feel)

Chords: Dm, G, E, A, Dm, G

tr (Fast trill)

TAB: 1 5 2 3 5 | 5 | 0 4 2 4 5 4 | 9 0 7 9 | 5 9 5 0 | 10 12

Chords: E/B, E7, E7/B, E7/G#, E7 type2

TAB: 9 10 9 | 12 9 10 12 | 4 5 4 | 7 4 | 5 7 2 3 2 | 2 | 9 5 2 3 2 | 2 | 5 2 | 3 5 | 0 0 0 1 1 1 3 3 3 5 5 5

P.M. . . .



[illegible]







Free time (♩ = ca. 63)  
w/Percussion

Coda2

Dsus2

C7sus

Gtr. 3

Gtr. 3

rit.

let ring throughout

Gtr. 1

Gtr. 2

Gtr. 1

Tablature system 1 (Gtr. 3):

Staff 1: Musical notation with triplets and slurs.

Staff 2: Tablature with fret numbers (5, 7, 7, 5, 7, 5, 3, 5, 3, 5, 3, 5, 3).

Tablature system 2 (Gtr. 1 & 2):

Staff 1: Musical notation with triplets and slurs.

Staff 2: Tablature with fret numbers (3, 6, 3, 5, 3, 6, 3, 8, 8, 6, 6, 8, 8, 6, 6, 8, 8).

Tablature system 3 (Gtr. 2):

Staff 1: Musical notation with slurs.

Staff 2: Tablature with fret numbers (11, 8, 8, 11, 10, 8, 10, 8, 10, 8, 10, 8).

Segue into "Voices"

# VOICES

By JAMES LABRIE, KEVIN MOORE,  
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY



Fast ♩ = ca. 252  
w/Half-time feel

Intro:

B(♯11)

Gtr. 1 (Elec.) w/Bass ostinato

A5

Drums accent w/gtr.

mp clean w/chorus

A.H.

f w/dist, chorus off

TAB

A(♭5) Eb5/A F5/A G5/A F5/A F(♭5) A5 A(♭5) Eb5/A

P.M.

TAB

F5/A G5 F5 Band enters A5 A(♭5) F/A

TAB

G5/A F5/A F(♭5)/A A5 A(♭5)

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

TAB



52

F/A

G5/A

F5/A

P.M. . . .

P.M. . . .

P.M. . . .

P.M. . . .

P.M. . . .

P.M. . . .

P.M. . . .

P.M. . . .

TAB

10 7

10 7

10 7

10 7

10 7

7 5

7 5

5 3

5 3

4 3

## Verse 1:

Gtrs. tacet

A Mixolydian

A7(♭)\*

A6(3)

"Love

just

Rhy. Fig. 1

\*\*Gtr. 2

*mp*

\*No 3rd

\*\*Keyboard arr. for gtr.

Dm(9)(A)

Em(A)

mmm, don't

stare."

A7(3)

A6(3)

he

used

to

say

to

me,

Dm(9)(A)

Em(A)

ev

'ry

Sun - day

morn

ing.

The



Gtr. 1

*w/ heavy amp tremolo  
fade in*

Gr. 2

A6(3)

Dm(9)(A)      Em(A)      A      A6(♭)(F♯)      Dm(9)(A)

wi - dow      makes      the      rules.

end Rhy. Fig. 1

Elec. Gtr. 1  
*vol. swells*

TAB: 10 10 10 0      12 12 12 14 15      12 5 (5) 5 8

Dm7(G)      G      A      A6(♭)(F♯)      Dm(9)(A)      Dm7(G)      G

"So

*grad. bend*

TAB: (6) 4 (4) 2 3 4 (4) (4)

w/Rhy. Fig. 1 (Gtr. 2)

A7(B)      A6(♭)(F♯)      Dm(9)(A)      Em(G)

speak,      I'm right here,"      she used to say.

*grad. bend*

TAB: 2 (2) 2 3 (3) 2

A7(B)      A6(♭)(F♯)      Dm(9)(A)      Em(G)

to me.      Not a word,      not a word.

TAB: (2) (2) 0 1 2 (2) (2) (2) (2)



A9 A<sub>9</sub><sup>6</sup> A(<sup>b13</sup>) Asus2

Jud-as on the ceil - ing, the dev - il in — my bed, — I guess

Rhy. Fig. 2  
Gtr. 1

end Rhy. Fig. 2

TAB

Gtr. 2 (Acoustic)

TAB

w/Rhy. Fig. 2 (Gtr. 1)

A9 A<sub>9</sub><sup>6</sup> A(<sup>b13</sup>) Asus2

Eas - ter's nev - er com - ing so I'll just wait in - side my

Gtr. 3

TAB

w/Rhy. Fig. 1 (Gtr. 2, 1st 8 measures only)

A6(β) Dm(9)/(A) Em/(A)

head.

TAB

Gtr. 1

Staff notation for Gtr. 1 showing a series of sustained chords with a tremolo effect. The TAB below shows the fretting: (0 0 0 0 0 0), (0 0 0 0 0 0), (0 0 0 0 0 0), (0 0 0 0 0 0).

*pp*

Gtr. 4

Staff notation for Gtr. 4 with a tremolo effect. The TAB below shows the fretting: 0 0 0 0 0 0, 0 0 0 0 0 0, 0 0 0 0 0 0, 0 0 0 0 0 0.

w/ heavy amp tremolo  
fade in*mf*

\*w/Vocal Fill 1, 3rd time only  
♩ = ca. 130

Chorus:

Staff notation for the Chorus. Chords: F5, F(#9), F5. Lyrics: Like a scream, but sort of si - lent, liv - ing off my night.

2.3. See additional lyrics.

Staff notation for the Chorus continuation. Chord: F5. Lyrics: let ring. The TAB below shows the fretting: 0 2 3 (3 1), (3 1).

\*Vocal Fill 1 replaces next 4 bars, 3rd time only.

Fmaj7b5

A5(9)

D/A

Dm/A

(C#)

(B)

A5

Staff notation for the Chorus continuation. Chords: Fmaj7b5, A5(9), D/A, Dm/A, (C#) N.C., (B), A5. Lyrics: mares, voic - es re - peat - ing me,

Staff notation for the Chorus continuation. Chord: F5. Lyrics: let ring. The TAB below shows the fretting: 0 0 2, 0 0 0 0 0 0, 4 2 4 3 2 3, 4 6 4 2 0.

Vocal Fill 1

Staff notation for Vocal Fill 1.



D/A

G5

A

"Feel ing threat - ened?" we re - flect your hopes and fears.

The first system of music features a vocal melody line with lyrics, a guitar accompaniment line with chords and fingerings, and a guitar tablature line with fret numbers and techniques like bends and vibrato.

D/A

Dm/A

(C#)  
N.C.

(B)

A5

F

F(9)

Voic - es dis - cuss - ing me.

"Oth - ers steal your thoughts.

let ring

The second system continues the musical piece with vocal and guitar parts. The guitar tablature includes various fret numbers and techniques like bends and vibrato.

\*3rd time substitute w/Rhy. Fill 1

To Coda 2 ⊕

G5

To Coda 1 ⊕

G2

(B)  
N.C.

(C)

(B)

they're not con - fined with - in your

mind.

Hey!

The third system concludes the main part of the piece with vocal and guitar parts. The guitar tablature includes various fret numbers and techniques like bends and vibrato.

Rhy. Fill 1

harm.  
(15ma)

The Rhy. Fill 1 section is a short musical phrase featuring a vocal melody, guitar accompaniment, and a guitar tablature line. It includes techniques like bends and vibrato.

(E5) A5 G5 (E5) A5 G5

First system of music. The staff shows a melodic line with chords (E5), (A5 G5), (E5), and (A5 G5). The guitar tablature below the staff shows fret numbers: 0, 7, 0, 7, 0, 5, 5/7, 5, 0, 7, 0, 7, 0, 5, 5/7, 5, 0. The lyrics "P.M." are written below the staff.

Second system of music. The staff continues the melodic line. The guitar tablature shows fret numbers: 0, 7, 0, 7, 0, 5, 5/7, 5, 0, 7, 0, 7, 6, 0, 2, 1, 0. The lyrics "P.M." are written below the staff.

Double-time feel ♩ = 132  
(Am)  
N.C.

Third system of music. The staff shows a melodic line with lyrics: "Thought dis - or - der, dream con - trol, now they". The guitar tablature shows fret numbers: 3, 3, 0, 0, 3, 3, 0, 0, 0, 0, 5, 0, 0, 7, 0, 0, 3, 3, 0, 0, 0, 0, 5, 0, 0, 7, 0, 0. The lyrics "P.M." are written below the staff.

Fourth system of music. The staff shows a melodic line with lyrics: "read my mind on the ra di o.". The guitar tablature shows fret numbers: 0, 3, 0, 0, 3, 3, 0, 0, 0, 0, 5, 0, 0, 7, 0, 0, 3, 3, 0, 0, 3, 3, 0, 0, 0, 5, 7, 3, 5, 7, 7, 5, 0, 7, 5, 3. The lyrics "P.M." are written below the staff.



(F#m)

But where was the gar - den of

E - den? I

feel e - lat - ed, I feel de - pressed,

sex is death, death is sex,

P.M.

TAB

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

5 5 2 2 5 5 2 2 2 2 2 2 4 2 2 5 5 2 2 5 5 2 2 4 5 7 7 5 4 5 7 4 5 7

3 3 0 0 3 3 0 0 0 0 6 0 0 7 0 0 3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0

3 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 3 3 0 0 3 3 0 0 5 7 8 5 7 8 8 7 5 8 7 5

(Em)

says it right here on my

T  
A  
B

0 3 0 0 3 3 0 0 0 0 5 0 0 7 0 0 0 3 0 0 0 0 5 0 0 7 0 0

3

cru - ci - fix.

D.S. al Coda I

TAB

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

*Coda I* (♩ = ca. 134)

(Spoken:) I don't wanna be here.  
A2

'cause of my suffering,  
A2(b6)

'cause of my illness.

A2 (26)

7

0 9 7 10 10 7 10 10

*Only love is worth...*

having, only love is what matters.  
(Only love is worth having.)

*loving every people on equal terms.*

G7sus

G7

G7sus

G7

both gtrs.

22

G7sus G7 G7sus G7

both gtrs.

TAB



### Double-time feel

♩ = 140

N.C.(Am7)

*You've got to know who you're dealin' with because,*

N.C. (Am7)

The image shows a musical score for a guitar piece. The top staff is a standard musical notation in treble clef, key of A minor (one flat), and 4/4 time. It contains a melody of eighth notes, often beamed in groups of four. The bottom staff is a guitar tablature, indicated by the letters 'T', 'A', and 'B' on the left. It consists of six horizontal lines representing the guitar strings. The numbers 3, 5, 6, and 5 are written on the lines, with some numbers grouped by brackets to indicate specific fretting techniques. The tablature is aligned with the notes in the musical staff above it.

*like a stranger,*

$$a = \hbar \varepsilon \hbar,$$

just might come in through here with a gun...

like a stranger, a - heh, just might come in through here with a gun...

3 5 5 5 5 5 0 6 5 5 5 5 0 5 5 5 3 5 6 6 | 3 5 5 5 5 5 0 5 6 5 5 5 0 6 5 5 0 5 6 6

Gtr. 1

and then,

what would you do?

(Heh.)

Every -

What would you say: (Ten.) Every -

The musical notation consists of a single staff with a treble clef. It contains a sequence of notes, primarily eighth and sixteenth notes, with some beamed groups. There are several slurs and accents (v) over the notes. The notation is somewhat dense and appears to be a transcription of a vocal line.

Gtr. 4

The image shows the musical notation for the song "The Rose Tree". The top staff is a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth notes, with some notes beamed together. The bottom staff is a guitar TAB staff, labeled "T A B" on the left. It contains the fret numbers for the guitar, with some notes beamed together. The TAB staff is divided into two measures by a vertical line.

thing is immaterial.

'n' you know that reality

is immaterial.

If you know that reality is immaterial.

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody of eighth notes, with some notes beamed together in groups of four. The bottom staff is a guitar tablature staff, indicated by the 'TAB' label on the left. It shows the fret numbers for the guitar, with numbers 0, 5, and 6 being the most prominent, indicating a specific harmonic or melodic line.

The image shows a musical score for the song "The Rose Tree." It consists of two staves. The top staff is a treble clef staff with a melody written in eighth and sixteenth notes, featuring many beamed pairs. The bottom staff is a guitar tablature staff, indicated by the letters "TAB" on the left. It contains numbers 5, 7, and 6, which correspond to the fifth, seventh, and sixth frets on the sixth string. The tablature is written in a way that matches the rhythm of the melody above it, with some notes beamed together. The entire score is presented in a clear, black-and-white format.

Half-time (♩ = ca. 66)

♩ = ♩ This is not reality...

A5

\*Gtr. 4

grad. fade in

\*\*Gtrs. 1 & 3

Let ring

*p*

TAB

\*Gtr. 4 dim. over next 9 bars.

\*\*Gtr. 1 clean w/flanger

Gtr. 3 acoustic

Ooo, uh, I'm

*mp*

Let ring

TAB

A5(9)

A9/G\*

kneel - ing on the floor, - star - ing at the wall, - like the spi -

Gtr. 1

*mp*

TAB

Gtr. 3

TAB



A<sup>6</sup>/F<sup>++</sup>

Am(<sup>b</sup>13<sub>9</sub>)

A5(<sup>b</sup>13<sub>9</sub>)

Am(<sup>b</sup>13<sub>9</sub>)

der in the win - dow, I wish that I — could speak — Is there

2nd time only

TAB

TAB

TAB

\*Bass plays A.

A2

A9

fan - ta - sy — in ref - uge?

God in pol - i - ti - cians? Should I

TAB

TAB

TAB

TAB

A<sup>6</sup>/F#

turn on my rel - li - gion? These de - mons in my head tell me to.

TAB

TAB

\*Bass plays A.

A5 Gtr. 3

F5/A

C5/A  
Acous. gtr. tacet

D5/A

Rhy. Fig. 3

*mf* w/dist., flanger

TAB

B7/A

E5/A

F5/A

G5/A

end Rhy. Fig. 3

TAB



A5 A7

I'm ly - ing here in bed, — swear my skin is in - side out, -

Gtr. 1

*f*

TAB

(F#) N.C. F5 F(b5) F5

— just an - oth - er Sun - day morn - in'. — Seen my

TAB

A5 A7

di - 'ry on the news - stand, — seems we've lost the truth — to quick - sand. — It's a shame.

TAB

(F#) N.C. F5 F(b5) F5

— no one is pray - ing — 'cause these voic - es in — my head — keep say - ing.

TAB

w/Rhy. Fig. 3 (Gtr. 1, 1st 7 meas.)

A5 F5/A C5/A  
 "Love, just don't stare." Re - veal the world when you're sup -  
 D5/A B7/A  
 posed to." With - drawn and in - tro - vert - ed, in -  
 E5/A F5/A  
 fect - ious - ly per - vert - ed, "Be - ing laughed at and con - fused - keeps us  
 Gsus G5 G2 G5 A5  
 pleas - sant - ly a - mused e - nough to stay.

Gtr. 1

TAB

Guitar Solo:

F(b5) Fmaj7b5 Gtr. 4 \*A  
 let ring let ring *f* w/wah grad. bend 1-1/2 1/2  
 TAB 3 1 0 2 3 3 10 (10) 8 9 (9) 7

\*Chords played by kybd.

A9 F#m7  
 TAB 5 5 5 8 5 8 5 8 7 (7) 5 7 5 5 (7) 0 7 6 6 (5) 4 x x 7 7 (7) 5

Dm7/F Dm6/F Dm7/F A  
 semi-A.H. 1/2 1 P.M. grad. bend  
 TAB 7 5 8 5 3 5 5 5 3 5 3 (3) (3) 12 10 12 14 10 14 12 10 10 10



A9

F#m7

3/4 1 1-1/2 1/2 1 3 3 3 3 1 1 1/2 3 3 1 1

(13)13 15 15 11-12 13-14 12-10 14-15 16 12-13 14-15 (15) 15 15 (15) 13 14 14-12 10-12 12 10 12

Dm7/F

15 16 17 15 17 16 15 16 17 15 17 16 19 17 19 17 19 17 19 17 19 18 17 19 10 10 17 19 17 16 17 19 17

A(9)

A9

1/2 19 19 19 19 19 10 10 (10)18 (18) (18) 15 15 (15) 13 14 12 14 13

1 hold bend 1/2 1 2 grad. bend

F#m7

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

grad. bend 1/2 3 3 3 3 3 3 3 3

Dm7/F

5 5 7 7 5 7 5 7 5 5 6 8 8 5 8 8/10



A2  
8va

6 6 3 9

T  
A  
B

17 12 14 12 17 12 17 12 14 12 17 12 17 12 14 12 17 12 17 12 14 17 12 17 12 14 17 12 12 17 12 14 17 12 14 17 12 14 17 12 14 17 12 14

[illegible][illegible]

Double-time (♩ = ca. 136)

N.C.

May - be I'm just Cas - sun - dra fleet - ing,

\*Rhy. Fig. 4

8va

Gtr. 4

Gtr. 1

divisi

T (22) (22)

A

B 4 5 7 7 0 7 (7) 3 5 5 3 5



twen - ti - eth cen - t'ry i - con bleed - ing.

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "twen - ti - eth cen - t'ry i - con bleed - ing." The guitar line is in treble clef and includes a tablature section with the following fret numbers: 4, 5, 7, 5, 0, 5, 7, (7), 5, 7, 7, 0, 5.

will - ing to risk sal - va - tion to es -

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "will - ing to risk sal - va - tion to es -". The guitar line is in treble clef and includes a tablature section with the following fret numbers: 4, 5, 7, 4, 0, 5, 7, (7), 3, 5, 3, 3, 5.

cape from i - so la - tion. I'm

end Rhy. Fig. 4

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "cape from i - so la - tion. I'm". The guitar line is in treble clef and includes a tablature section with the following fret numbers: 0, 5, (5), 0, 5, 7, (7), 6, 7, 7, 3, 5.

w/Rhy. Fig. 4 (Gtr. 1)

wit - ness to re - dem - tion, heard you speak but nev - er lis - tened. Can you rid -

me of my se - crets? De - liv - er us from dark ness? *D.S. al Coda 2*

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "wit - ness to re - dem - tion, heard you speak but nev - er lis - tened. Can you rid -". The guitar line is in treble clef and includes a tablature section with the following fret numbers: 0, 5, (5), 0, 5, 7, (7), 6, 7, 7, 3, 5.

\*\*Vocal cont.

**Coda 2** G5 G2 G5 Bb2 Bb5 N.C.

nev - er - world, which you de - sire is on - ly in your

**TAB**

*rit.*

mind.

*ritard. poco a poco*

**TAB**

**A tempo** ♩ = ca. 115

\*Gtr. 3 E7 E6 Eaug E2

*grad. fade in*  
*let ring*  
*pp* *p* *mp*

**TAB**

\*Acoustic guitar

E7 E6 Eaug D(9)

*ritard. poco a poco*

**TAB**

*Segue directly to "The Silent Man"*

#### Chorus 2:

Like a scream, but sort of silent,  
Living off my nightmares,  
Voices protecting me.  
Good behavior brings the Savior to his knees.  
Voices rejecting me.  
Others steal your thoughts.  
They're not confined to your mind

#### Chorus 3:

Voices repeating me.  
"Feeling threatened?  
We reflect your hopes and fears."  
Voices discussing me.  
Don't expect your own Messiah.  
This never world which you desire  
Is only in your mind



# THE SILENT MAN

By JOHN PETRUCCI



Moderately slow ♩ = ca 94

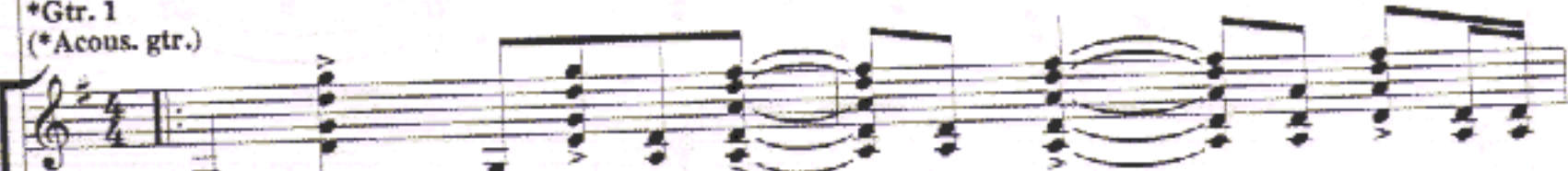
G5

D/A



1. A ques - tion well served, ———— of his  
2. Has man been a vic - tim ————

\*Gtr. 1  
(\*Acous. gtr.)



*mp*  
let ring throughout



\*2nd time add 12 - str. acous. (Gtr. 2) simile.

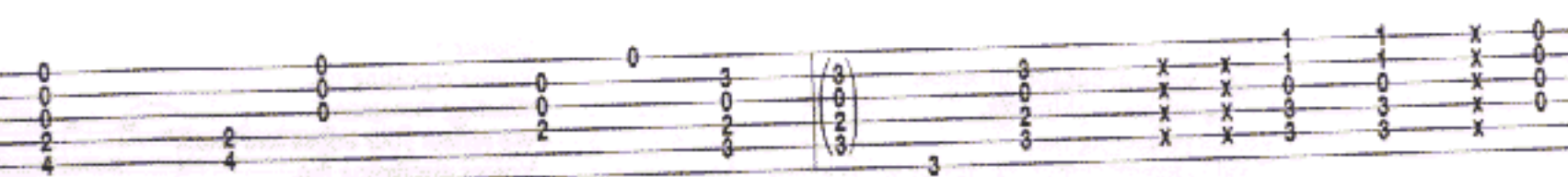
A9/C#

C(9)

Csus



si - lence like ———— of a few fath - er?"  
wom - an, ———— of his fath - er?



\*w/Rhy. Fill 1 (Gtr. 2)

G5

D/A

If he "A voice nev - er heard?" "Or a he  
e - lects not to both er, will he

TAB

\*Rhy. Fill 1 replaces next 2 bars on repeat only.

A9/C#

C(9)

Csus

mes - sage with no cate their re ceiv er?"  
suf fo cate their faith?

TAB

\*\*T on 6

\*\*T - thumb

Em

Em(9)

Em

Am7

Pray they won't ask. Be  
Des p'rate to fall be

TAB

let ring

Rhy. Fill 1

G5

G/B Gsus

D/A

D(11)

Gtr. 1

TAB



D(4)/A

Em

Em(9)

hind  
hindthe  
thestained  
Greatglass  
Wall

C2(#4)

D/C

there's  
thatal  
scpways  
aone  
ratesmore  
usmask.  
all.

## Chorus:

Gtrs. 1 &amp; 2\*

E

Esus

F#m11/E

A(9)/E

When

there

is

rea

son,

To - night

I'm

a - wake.

(To - night I'm a - wake.)

on D.S. only

Gtr. 3 (Elec. gtr.)

mf  
clean w/chorus  
let ring

\*Bass plays E

\*Gtr. 2 is "Nashville" tuned acoustic. Strings ④ to ⑥ are tuned 8va like 12 string w/o lower octave strings.

Silent Man - 9 - 3  
PG9505

B(11)/E      B(11)      E      Esus      E      F#m11/E

(The si lent man. When there's no an - swer. Ar - rive

T  
A  
B

A(9)E B(11)E B(11) E E(9) E(9) E Esus E

the si - lent man. If there is bal -

TAB

ance, to - night he's a - wake. (The si lent man.)



E Esus E F#m11/E To Coda ⊕

If they — have to suf — fer, — there lies —

TAB

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

A(9)/E B(11)/E E E(9) E (6) E(9) D5/A

the si - lent man.

TAB

7 6 0 0 9 8 0 0 (0)

Gtr. 3 tacet  
(Gtrs. 1 & 2)

(G/D) D C/D G(9)/A G6(11)/A G6/A D/F# Bb sus2

TAB

Gtr. 1

B $\flat$ 2 C $\text{sus}$  C G/D D C/D G(9)/A G6(11)/A G6/A

TAB

Guitar solo:

Gtr. 2 tacet

G G/B G $\text{sus}$  N.C. D5/A D

*mf* \*golpe let ring

TAB

Gtr. 4 (Nylon str. acous.)

*mf*

TAB

\*Tap guitar body

A9/C $\sharp$  C(9) C $\text{sus}$

Sss

let ring

TAB



Gtr. 4 (nylon str.) tacet  
Am7

Em9

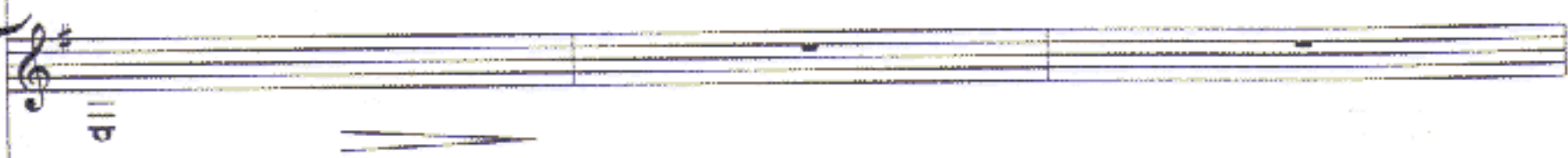
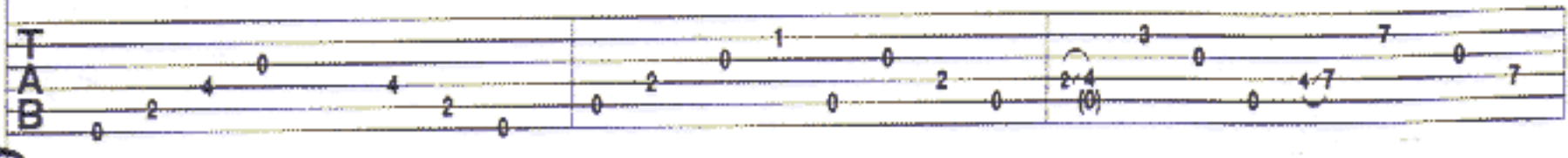


sin with-out de-ceiv-ers, a God with no be-liev-




let ring

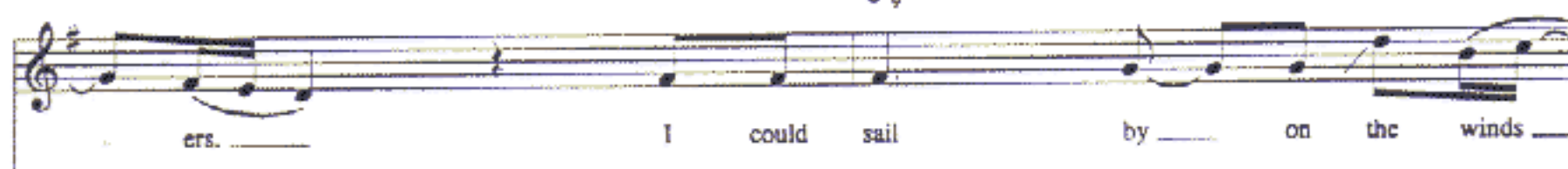
TAB



TAB



C<sup>III</sup><sub>9</sub>

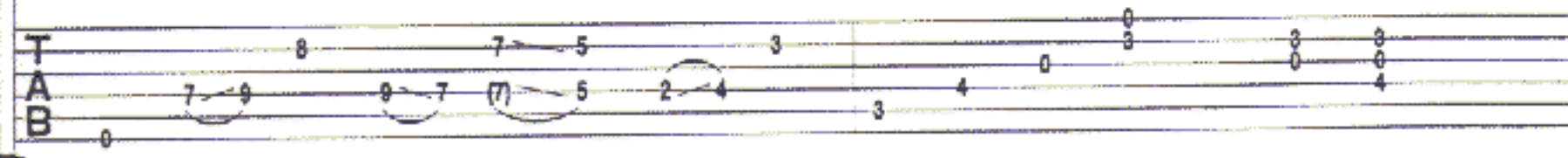


ers. I could sail by on the winds

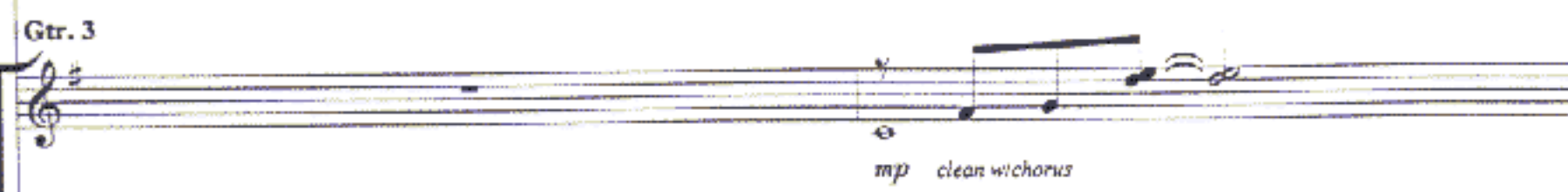
Gtr. 1



TAB

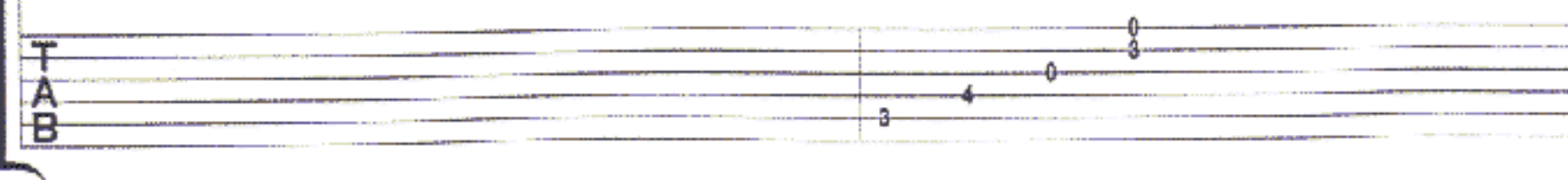


Gtr. 3



mp clean wickhorus

TAB



D/C B5 Bsus Em

— of si - lence and may - be they — won't no tice. But — this

TAB

w/ bar harm. w/ bar

C(9) D2 D D.S.  $\frac{S}{S}$  al Coda

time, I think — it'd be bet - ter if I swim. —

rit.

TAB



**Coda**  $\oplus$

A(9)/E B(11)/F# A/C# B/D#

the si - lent man. There lies

TAB

0 0 0 0 0 0 0 0 10 10 10 10 0 0 0 0

6 6 6 6 8 8 8 8 9 9 9 9 8 8 8 8

7 7 7 7 9 9 9 9 9 9 9 9 7 7 7 7

TAB

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

7 6 0 8 0 0 11 9 0 13 11 0 0

C#m *ritard.* G#m7/B A F#m11 E

the si - lent man.

*ritard*

TAB

4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0

6 6 6 6 6 6 6 6 2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0

*tacet*

TAB

(0)

# THE MIRROR

By JAMES LABRIE, KEVIN MOORE  
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

G/B



Bm



F2



F



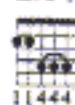
C(9)/G



C/G



B/F#



Moderately ♩ = ca. 82

Intro:

Gtr. 1

(7-string elec.) (15ma--)

harm.

B5

Drums in

♩ = ca. 112



Band enters

B5

Play 4 times



Play 7 times

Double time (♩ = ca. 176)



Play 4 times

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## Gtr. 2 (7-string elec.)

B5

ff w/wah, as filter

w/bar, grad. wider

w/bar

fdnk.

\*Gradually open wah from bass (o) to treble (+) position.

## Gtr. 1 Rhy. Fig. 1

ff

ff

trill w/edge of pick.

N.C.

end Rhy. Fig. 1

## w/Rhy. Fig. 1 (Gtr. 1)

Gtr. 2 B5

let ring

w/bar

w/bar

grad. dive

(w/pick)

A.H. (8va.....)

N.C.

Gtr. 2 B5

Gtr. 2 tacet

Gtr. 1

divisi

P.M.

pick slide



## Verse 1:

♩. = ca. 112

B5

1. Temp  
Rhy. Fig. 2

ta - tion, why won't you leave me a -

*f* P.M.

D5 E5 (B)

lone? Lurk-ing ev-'ry cor-ner, ev-'ry-where I go.

B5

Self con-trol, don't turn your back on me

P.M.

F5 C5

now, when I need you the most. end Rhy. Fig. 2



w/Rhy. Fig. 2 (Gtr. 1, 1st 6 bars only)

B5 D5

Con - stant pres - sure tests my will, my

E5 (B) B5

will or my won't. My self - con - trol es - capes from me

F5 C5

still.



Half time (♩ = ca. 85)

B N.C. B5

P.M.

TAB

Verse 2:  
w/Rhy. Fig. 2 (Gtr. 1)

B5

2. Hyp-o-crite. How could you be so cruel and ex-

pect my faith in re-turn? Re-sis-tance is not as hard as it

E5 (B) B5

w/Rhy. Fig. 2 (Gtr. 1)

B5

seems when you close the door. I spent so

long trust-ing in you. I trust you for-got,

B5 F5 C5

just when I thought I be-lieved in you. (what're you doing?) (what're you doing?)

Half-time feel  
(Half-time ♩ = on D.S. only)

E5 Em Esus9 E5 D5 E5 G5 F#5

It's time for me to deal, be- com-ing all too real,

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

TAB



E5 Bb5 A5 N.C. E5 D5 E5 N.C. E5

liv - ing in fear. { Why - did - you lie and pre - tend? This has to  
Why'd - I - be - tray - my friend? Ly - ing

P.M. - 4

P.M. - 4

P.M. - 4

Bb5 A5 Bb5 N.C. E5

F5 E5 F5 N.C. E5

come to an end. I'll nev er trust you a gain. It's time you  
un - til the end. Liv - ing life so pre - tend. It's time to

P.M. - 4

P.M. - 4

To Coda ⊕

D5 E5 D5 E5

F5

E5 D5 E5

N.C.

D5

made your a - mends. -  
make my a - mends. -

Look in the mir - ror, - my

P.M. - 4

P.M. - 4

Bm(9)

F#7

Dm(9)

friend.

Spoken:

Female voice: Everything you need is around you

Gtr. 1 (semi-dist.)

Male voice: I haven't behaved as I should.

Gtr. 2 (clean w/chorus)

vol. swells

mp



Male voice: I thought you could control life,  
C#m

Bdim

Gtr. 1 tacet

mf w/bar

let ring - - -

w/bar

let ring - - -

TAB

(0 8 7 7 5)

7 7 9

(7 7 7 9) 4

6 4

4 5

(♩ = ca. 82)

C2

F/G

Bm(11/9)

but it's not like that. There are things you can't control.

Gtr. 1

Let's stare — the

mf clean w/chorus  
let ring (throughout)

TAB

6 6

2 4 2 4

Gtr. 2

mf clean w/chorus  
let ring (throughout)

w/bar

let ring - -

w/bar

3 3 5 5

3 0 3 6 3 3 6 4

TAB

3 3 5 5

3 0 3 6 3 3 6 4

Gtr. 1 panned left, Gtr. 2 right, next 12 bars.

Dm(11/9)

E

prob - lem - right in - the eye.

It's plagued me - from coast to - coast.

TAB

2 4 6 2 4 6

6 7 7 5 7 7

6 7 7 7 9 9 (9)

TAB

3 0 3 6 3 6 4

8 10 12 8 10 12 8 10 12 8 10 12 9 9



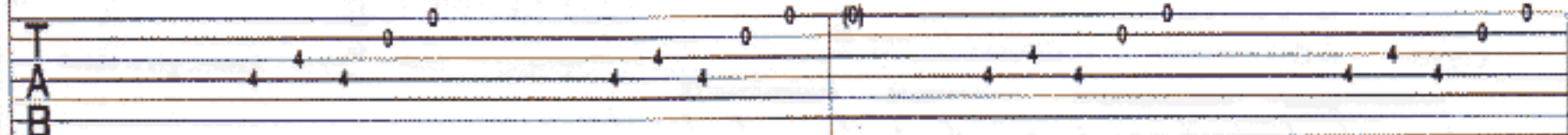
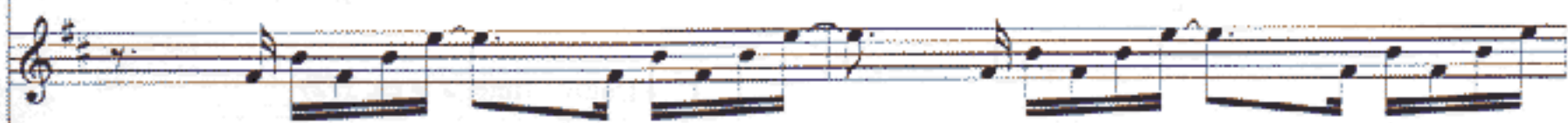
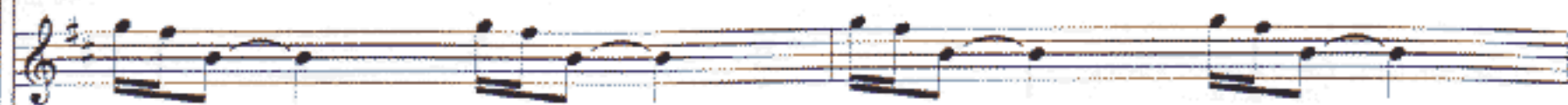
Bm(9)

[illegible]

all but the one who matters the most.

Em(9)/B

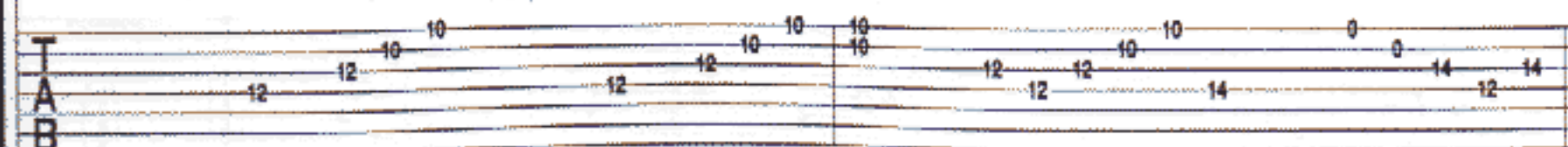
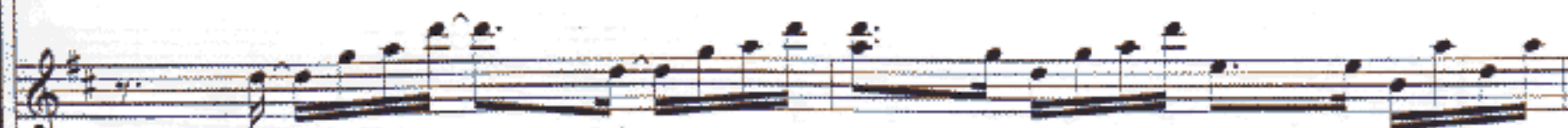
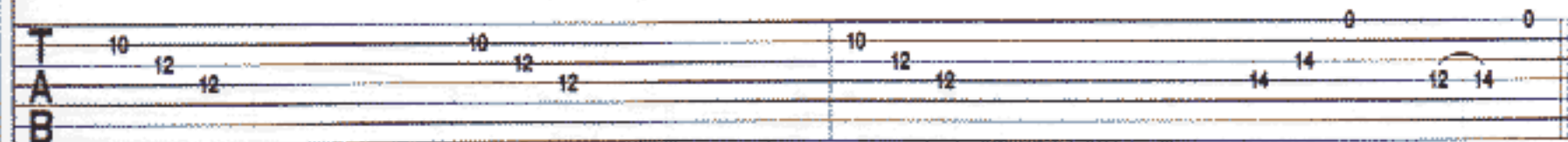
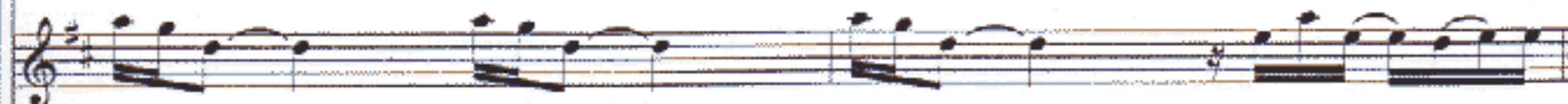
Re-flec - tions of re - al i - ty



Dsus

Esus

are slow - ly com - in' in - to view.





Gtrs. 1 & 2 tacet

Gtr. 3

G/B Bm G/B Bm

How in the hell — could you pos - sib - ly — for - give —


\*2 gtrs. arr. for 1. Gtr. 3 acoustic 6 string.  
Gtr. 4 acoustic 12 string.

G/B Bm G/B Bm F(2) F F2 F

— me — af - ter all — the hell.

Double-time (♩ = ca. 172)

♩ = ♩  
w/Rhy. Fig. 3 (Gtr. 1)

D.S.  al Coda

B/F#  
Acous. gtrs.

 Acous. gtrs. tacet

C(9)/G C/G C(9)/G C/G


— I put — you — through? —

Gtr. 1

15 16

TAB

  
Coda

♩ = ca. 122  
 = ♩

E5 D5 E5

D5

B5

I'll nev - er hurt — you — a — gain. —

P.M. P.M. - 4

TAB

### Half-time feel

(♩ = ca. 130)

B5

**Gtr. tacet**

N.C.

6

B5

*grad. fade in*

fade in        *fade in*

44

10

Gtr. tacet  
N.C.

8

B5

fade in

grad. fade in

w/ bar

12

T  
A  
B

\*Gently touch node at 7th fret.





# LIE

Moderate rock ♩ = 94

Intro:

\*Gtr. 1 (7-str. elec.)

B5

N.C.

N.C.

Riff A

Play 4 times

A.H. end Riff A

Rhy. Fig. 1

Play 4 times  
end Rhy. Fig. 1

A.H. (8va)

A.H. (8va)

A.H.

A.H.

1-1/2

Verses 1 & 2:

N.C.

1. Day break

at the bot - tom of a lake,

it's a

2. See additional lyrics

Rhy. Fig. 2

hun - dred de - grees — I can't breathe.

And I

won't get out — till I fig - ure it out,

though I'm

end Rhy. Fig. 2



weak like I can't be - lieve. So you

TAB: 0 x x 0 x x 0 7 6 6 7 5 7 6 7

\*\*1st time play top note only.  
2nd time play bottom note only.

w/Rhy. Fig. 2 (Gtr. 1)

tell me, "Trust me, I can trust you, just let me show you. But I

1. w/Rhy. Fill 1 (Gtr. 1)

got - ta work it out in a shad - ow of doubt, 'cause I don't know if I know you.

w/Rhy. Fig. 1 (Gtr. 1), 4 times

B5 N.C. B5 N.C. B5 N.C. B5 N.C.

2. w/Rhy. Fill 1 (Gtr. 1)

don't know if I know you.

Chorus:

w/ Rhy. Fig. 1 (Gtr. 1), 4 times  
3rd time w/Fill 1 (Gtr. 2)

B5 N.C. B5 N.C. B5 N.C. B5 N.C.

Don't tell me you want - ed me. Don't tell me you thought of me.

Rhy. Fill 1 (Gtr. 1)

TAB: 0 0 0 0 0 0 0 7 6 6 7 5 7 6 7

Fill 1 (Gtr. 2) Gtr. 2 tacet

TAB: 10 (19)



E5 F5 E5 D5

I won't I swear I won't

Rhy. Fig. 3 (Gtr. 1) end Rhy. Fig. 3

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

3rd time w/Fill 2 (Gtr. 2)

B5 N.C. B5 N.C.

Rhy. Fig. 3A end Rhy. Fig. 3A

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

w/Rhy. Fig. 3 (Gtr. 1)

E5 F5 E5 D5

I'll try, I swear I'll try.

2nd time to Coda 1 ⊕  
3rd time to Coda 2 ⊕ ⊕

Fill 2 (Gtr. 2)

Gtr. 2 tacet

fibk

1 1/2 1-1/2



B5 N.C.

Moth - er Ma - ry, quite con - tra ry,

Rhy. Fig. 4 (Gtr. 1)

P.M. - - - - - 4

B5 N.C. B5

kiss the boys and make them wa - ry. Things are get - ting just a lit -

P.M. - - - - - 4

N.C. C#5 N.C.

tle bit sca - ry, it's a won - der I can still breathe.

end Rhy. Fig. 4

P.M. - - - - - 4

w/Rhy. Fig. 4 (Gtr. 1)

B5 N.C. B5 N.C.

Nev - er been much of a Doubt - ing Thom - as, but noth - ing breaks like a bro - ken prom - ise. You

D.S.  $\frac{8}{8}$  al Coda 1

B5 N.C. C#5 N.C.

tell me 'bout your two more com - ing, but once is just e - nough for me.

**Coda 1**

A.H. (8va)

A.H. A.H.

1-1/2

TAB

0 0 0 2 0 0 (3) 3

0 0 0 2 0 0 3 (3) 3

w/Riff A (Gtr. 1), 2 times

2

D5

The image shows a musical score for a song. The top staff is a vocal line in G major, 4/4 time, with the lyrics "I had got - ten used to be - ing a soul des - stroyed, \_". The bottom staff is a guitar line with a capo on the 2nd fret, indicated by a "2" above the staff. The guitar line consists of a single note, G4, held for the entire duration of the vocal line. The guitar staff is labeled "TAB" and "2" above the staff.

(Dm)  
N.C.

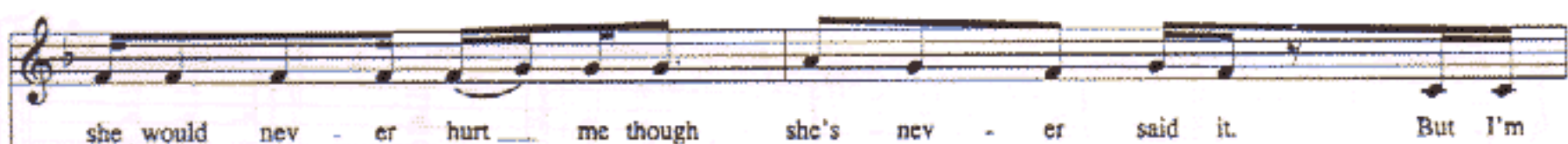
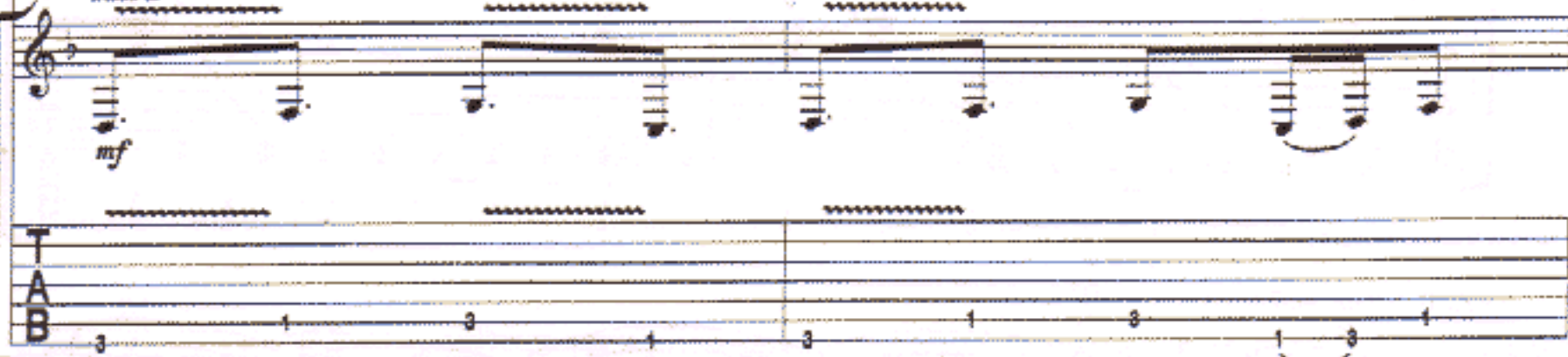
She comes in ap - par - ent - ly to fill the void. \_\_\_

T  
A  
B





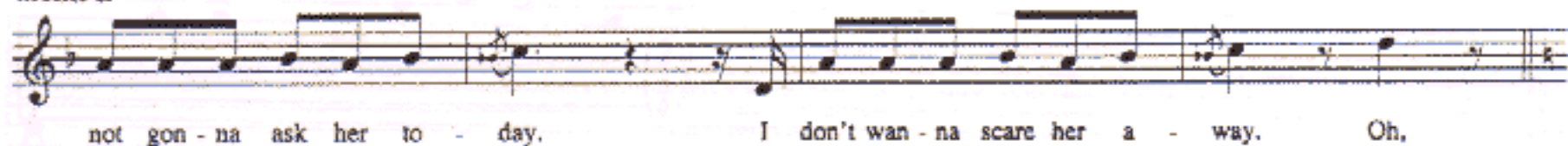
## Riff B



## end Riff B



## w/Riff B



## (Am)



## Gtr. 1



(F#m)

stare at the phone. I wan-na talk a-bout life-long mis-takes, you can

\*Lead vocal is doubles one octave higher, next 4 bars.

tell your step-fath-er I said so,

B5 D5 N.C. B5 E5 F5 B5 D5 N.C. 1. F#5 F5 N.C.

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

2. F#5 F5 B5 \*Bm7

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

\*Chord names implied by kybd., next 7 bars.



Bm6

Rhy. Fig. 5

GB

 $A/B$ 

end Rhy. Fig. 5

*Guitar Solo:*

w/Rhy. Fig. 5 (Gtr. 1), (2 times)

Gtr. 2 B5

Bm7

Brm6

Musical score for "The Wind" by The Beatles. The score is in G major, 4/4 time. It features a guitar part with a treble clef and a bass part with a bass clef. The guitar part includes a key signature change from one sharp to two sharps. The bass part includes a key signature change from one sharp to one flat. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The guitar part has a melodic line with many beamed eighth notes and some triplets. The bass part has a more rhythmic line with some triplets and a key signature change.

G/B



Gtr. 2

B5 N.C. B5 N.C. B5 N.C.

TAB

7 9 11 10 12 12 14 14 16

Gtr. 1

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

TAB

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

B5

TAB

10 13 12 15 17 17 14 19 14 17 14 18 14 16 14 18 13 14 13 17 16 15 14

TAB

5 7 5 7 9 7 5 2 2 2 2 2 2 2 0 3 5 3

D5 N.C. D5

TAB

16 17 16 14 17 16 15 14 17 14 15 17 16 14 16 14 13 16 14 13 16 15 14 13 16 14 12 11 14 12

TAB

0 3 5 3 0 3 3 0 3 5 3 0 3 5 3 0 3 5 3



5 5 5 5 5 7 5 5 5 5 7 5 5 5

*Coda 2*

*Coda 2*

### Double time feel

Gtr. 1

B5

DS

ES

FS ES DS

BS

DS

ES

F5 E5 D5

[illegible]

N.C.(E5/B)

5 6 5 0 5 6 5 0 5 6 5 0 5 6 5 0 5 6 5 0 6 7 6 0 6 7 6 0 6 7 6 0 6 7 6 0 6 7 6 0 6 7 6 0 6 7 6 0



B5

\*\*N.C.(Bm)

(F# / C#)

\*\*\* -1/2

\*(Gtr. 1 out) Gtr. 2

w/wah

rem. bar

\*\*\* -1/2

\*2nd time

\*\*Keyboard accompaniment.

\*\*\*Depress bar before striking note.

(Dm)

\*\*\* (Bm)

(Fdim7)

(C#m)

(C/E)

(F)

Double time feel

N.C.(C#5)

(E5)

hold bend



(C#5)

First system of musical notation (treble clef, key signature of two sharps, 2/4 time). The staff contains a series of eighth notes with various accidentals. Below the staff is a six-line tablature with fret numbers: 12, 12, 9, 12, 9, 12, 9, 12, 9, 12, 9, 12, 9, 12, 9, 12, 10. The tablature includes fingerings (1, 2, 3) and a wavy line indicating a bend.

Second system of musical notation. The staff shows eighth notes with accidentals. The tablature includes fret numbers: 12, 9, 12, 9, 12, 10, 12, 9, 12, 0, 12, 13, 12, 9, 11, 9, 11, 10, 12, 9, 11, 10, 11, 11, 9, 11, 11, 10, 11, 9. Fingerings (1, 2, 3) are indicated throughout.

Third system of musical notation. The staff shows eighth notes with accidentals. The tablature includes fret numbers: 17, 18, 17, 0, 17, 17, 17, 17, 18, 17, 0, 17, 17, 17, 17, 18, 17, 0, 15, 15, 15, 15, 15, 16, 15, 0, 12, 12, 12, 12, 10, 12, 0, 9, 9, 9, 9, 10, 9, 0, 5, 5, 6, 5, 0. The tablature includes fingerings (1, 2, 3) and a wavy line indicating a bend.

Fourth system of musical notation. The staff shows eighth notes with accidentals. The tablature includes fret numbers: 7, 14, (14), (14), (14), 7, 12, (12), (7), 7, (7), (7). The tablature includes fingerings (1, 1/2) and a wavy line indicating a bend. The text "hold bend" is written above the staff.

\*Tap w/pickhand while bending w/frethand at 7th fret.

\*\*Pull off from frethand slightly before releasing bend.

Fifth system of musical notation. The staff shows eighth notes with accidentals. The tablature includes fret numbers: 16, 16, 16, (16), 14, 14, 13, 14, 16, 13, 14, 16, 14, 14, 16, 13, 15, 15. The tablature includes fingerings (1, 2, 3) and a wavy line indicating a bend.



Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar tablature (TAB) line. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a complex melody with many accidentals and a prominent use of the E5 chord. The TAB line shows fret numbers for the guitar strings.

(C#5)

TAB

9 10 9 7 9 7 10 7 10 9 7 10 9 7 7 9 10 9 7 9 7 9 7 9 7 9 7 6 9 7 6 9

7 6 9 6 9 7 6 7 9 6 7 9 7 9 7 0 9 10 9 0 10 12 10 0 12 14 12 0 14 15 14 0



The image shows a musical score for the song "The Wind" by The Beatles. The score is written for guitar and includes a tablature section. The guitar part is in E major and 4/4 time. The tablature section shows the fret numbers for the guitar part.

**Tablature:**

T  
A  
B

10 11 12 13 10 11 12 13 10 11 12 12 13 12 11 10 14 13 12 11 15 14 13 12 16 15 14 13

9 10 11 12

[illegible]

\*All other instruments play 4/4.

(GU, 2 out)

A.H. - 4

(15 marks)

A.H. - 4

Gtr. 1

The musical score for guitar 1 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests. The fretboard diagram below the staff shows the fingerings for each note, with numbers 1-4 indicating the fret and letters A-D indicating the string.

T  
A  
B

5 6 5 0 6 6 5 0 5 6 5 0 5 6 5 0 6 6 5 0

2. Doing fine, but don't waste my time.  
Tell me what it is you want to say.  
You sin, you win, just let me in.  
Hurry, I've been out in the rain all day.  
So you tell me, "Trust me," I can trust you  
As far as I can throw you.  
And I'm trying to get out of a shadow of doubt,  
'Cause I don't know if I know you.  
(To Chorus:)





w/ Riff A (Gtr. 1)

(Bm) (G) (F#) (E)

A - fraid — and un — in — vit — ed, he slow — ly drifts — a — way.

Pre - Chorus:

N.C.(D)

Moved by — de — sire — and fear,

**Riff B**

T 3 4 4 3 4 4 5 4 5 4 4 4

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

B 4 4 4 4 4 4 4 4 4 4 4 4

(G) (A)

break — ing del — i — cate wings.

**end Riff B**

T 8 7 7 5 7 5 5 7 5 5 7 7 5

A 5 5 5 5 5 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5

Chorus:

Gtr. 2 (Acoustic) *mp*

G2

Lift — ing shad — ows off — a

**Riff C** *mf* **end Riff C**

T 10 7 8 7 7 8 10 7 8 7 7 9 7

A 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7

\*Cue note sounds at repetitions of Riff C.

D G5(9) Bm Asus

Dream once broken. She can turn a drop

Gmaj9 Em

of wa ter in to an o - cean.

\*Gtr. 2 | Bsus2  
Gtr. 1

1. 2. 3.  
N.C.(Gmaj9(#11))  
(Gtr. 2 out)

mp

T  
A  
B

\*1st time only.  
\*\*Cue note sounds on repeats only.

4.  
(A) Em

T  
A  
B

Cmaj9(#11) Bm

T  
A  
B



(Asus)

(G2)

B2

**Gtr. 2**

Rhy. Flg. 1A

As the rain

1947

G2

is pouring down, tears of sorrow wash his mind.

Esus

E

Cmaj9(#11)

C2

A2

Drift - ing with the cur - rent, this stream of life flows on,

end Rhy. Fig. 1A

w/ Rhy. Figs. 1 &amp; 1A (Gtrs. 2 and 3)

B2

G2

He seems a - lone and si - lent, wait - ing on his hands

Esus

E

and knees. The chill of win - ter's dark - ness sits

(end half time feel) Pre - Chorus:  
(Gtrs. 2 and 3 out) \*w/ Riff B (Gtr. 1)

Cmaj9(#11)

C2

A2

N.C.(D)

qui - et - ly. Moved by de -

(Bm/E)

(G)

(A)

sire and fear, he takes a few steps a - way.

Chorus:

\*w/ Riff C (Gtr. 1)

D

G5

D

G5

Lift - ing shad - ows off a dream once bro - ken.

\*Gtr. 1 w/ dist. and P.M. until instructed otherwise.

Bm

Asus

Gmaj9

Em

She can turn a drop of wa - ter in - to an o - cean.



## Bridge:

w/ Riff D (Gtr. 1, 6 times)

G2

A

G/B

And she lis tens. Whoa, whoa.

\*w/ Riff D (Gtr. 1, 2 times)

A (type 2)

(Gtr. 2 out)

Oh, and she lis tens o pen ly.

\*Discontinue P.M.

## Instrumental Interlude:

N.C. (Bm)

Gtr. 3

(E)

f

A.H. (8va)

P.M.

A.H. 1/2

A.H. picks: E<sub>5</sub>, F<sub>5</sub>, E<sub>4</sub>

TAB

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

P.M.

1/4

P.M.

(Am)

A.H. (8va)

A.H.

TAB

8 5 7 7 6 10 (10) 8 9 7 7 7 10 9 (9) 7 7 (9) 7 10 7

P.M.

P.M.

TAB

8 5 7 8 7 5 7 (7) 0 5 0 0 0 8 5 7 8 7 8 10 (10) 10 11 13 10 12 12

## Riff D

Gtr. 1

P.M.

TAB

5 6 7 7 7 6 7

\*Cue note sounds at repetitions of Riff D.



N.C.(D)

(B $\flat$ )

(Gm)

(F)

(C)

(Gtr. 3 out)

Gtr. 3

T  
A  
B

Gtr. 4 (w/ dist.)

T  
A  
B

Gtr. 4 (D)

(B $\flat$ )

(Gm)

(F)

(C)

(Gtr. 4 out)

T  
A  
B

\*Depress bar before striking note.

D5/A

B $\flat$  maj7

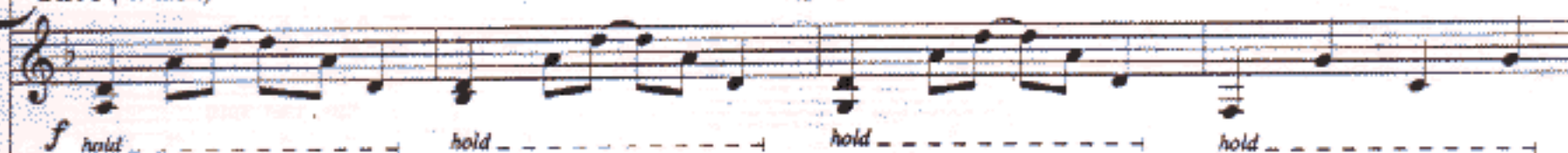
G2

N.C.(F)

(C)

He pours his soul in to the wa - ter, re - flec - ting thy mys - ter - y.

\*Gtr. 5 (w/ dist.)

T  
A  
B

\*w/ bridge and middle pickup throughout.

w/ Rhy. Fig. 2 (Gtr. 5)

D5

B $\flat$  maj7

G2

N.C.(F)

(C)

She car - ries him a - way, and the winds die slow - ly.

\*Gtr. 5 (w/ dist.)

T  
A  
B

\*w/ bridge and middle pickup throughout



w/ Riff E (7 times)

N.C.(G)

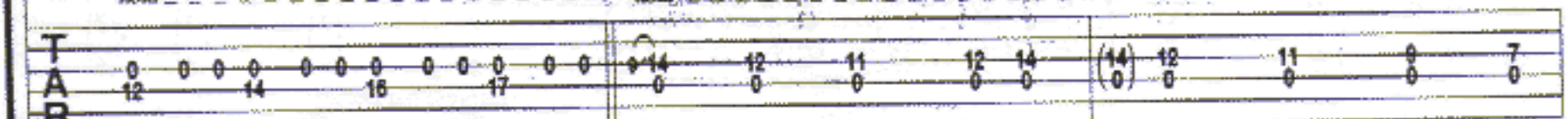
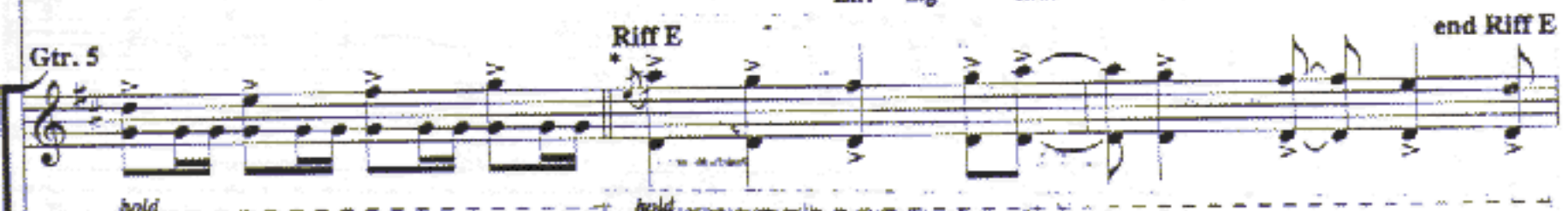
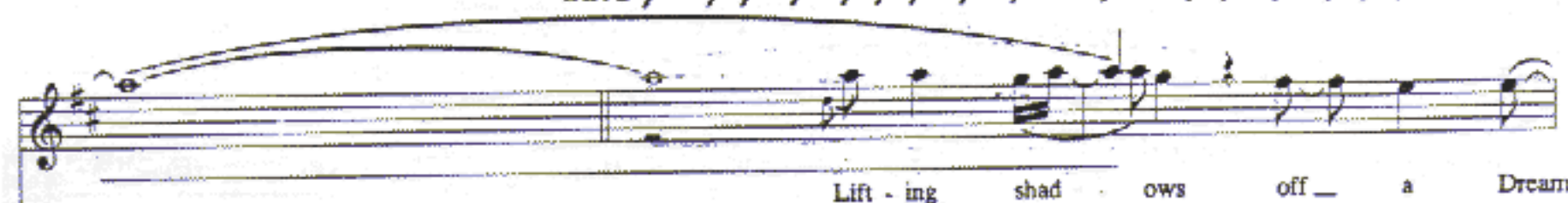


(G/B)

(A/C#)



Chorus:



\*Cue note sounds at repetitions of Riff E

w/ Riff E (Gtr. 5, 3 times)

Riff E  
Gtr. 5

**D** **G2**

Lift ing shad ows off a Dream.

**TAB**

15	15	15	15	15	15	15	15	15	15	15	15
14	14	14	14	14	14	12	12	12	12	12	12
0	0	0	0	0	0	0	0	0	0	0	0

**D** **G2** **Bm**

Lift - ing shad -

**TAB**

15	15	15	15	15	15	15	15	15	15	15	15	15	15
14	14	14	14	14	14	12	12	12	12	12	12	12	12
0	0	0	0	0	0	0	0	0	0	0	0	0	0

**Asus** **G2** **Em** (cont. in slashes)

ows off a Dream. (cont. in slashes)

**TAB**

(15)	15	15	15	15	15	15	15	15	15	15	15	15	15
(14)	14	14	14	14	14	14	14	14	12	12	11	11	11
(0)	0	0	0	0	0	0	0	0	0	0	0	0	0

**Outro:**

\*Gtrs. 2 & 5

Play 4 times (Gtrs. 2 & 5 out)

Harm. \*\*

Gtr. 1 (clean) (a)

mp Harm.

(Bass, Drums & Synth) 7

rit.

**TAB**

12	12	12	5	5	7				
7									

\*1st time only.  
 \*\*Cue note sounds on repeats only.



# SCARRED

By JAMES LABRIE, KEVIN MOORE,  
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY



Moderately slow  $\text{♩} = \text{ca. } 92$

Intro:

Gtr. 1

Drums

Bass enters

\*\*Bm7

Bm6

*mf* *widist.*  
*\*vol. swells widely*

\*Delay sustains parenthesized notes after  $>$ .  
\*\*Chords implied by bass.

B5

E5/B

Bm7

Bm6

*grad. bend*

*filbk.*

*grad. bend*

$\frac{1}{2}$

B5

E5/B

Bm7

Bm6

*grad. bend*

*grad. release*

*f*

*grad. bend*

*(P.M.)*

*even release*

B5

E5/B

TAB

TAB

Bm7 +  $\frac{1}{2}$  Bm6 B5

TAB

Verse: E5/B N.C.(B7(♯)) (B6(♯))

To rise, to fall. To

\*Gtr. 2 *mf* *sim.*

Gtr. 3 w/semi-dist.) *divisi* *w/bar*

\*Nashville tuned acoustic

TAB

(B5) (Bsus) (B7(♯))

hurt, to hate. To want, to wait.

TAB

(B6(♯)) (B5) (Bsus)

To heal, to save.

TAB



Bm

E7/B

Can't ... hear ... it,

we fear ... it,

Gtrs. 2 &amp; 3

*hold (throughout)*

E/B

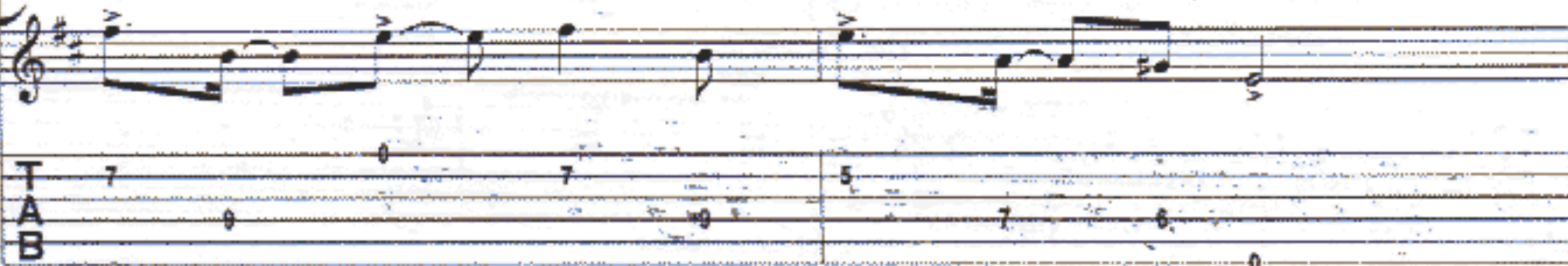
a - ware - ness

won't

come

near

it.



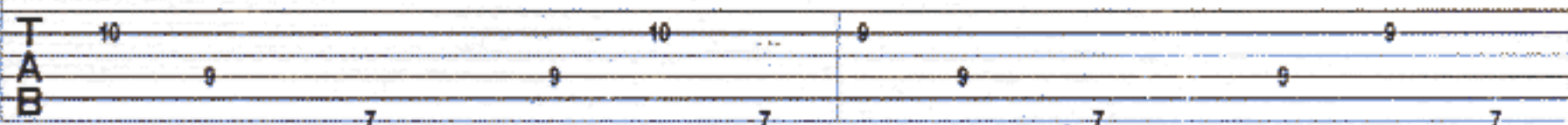
Bm

E7/B

Dis - tract - ive,

re - act - ive,

Gtrs. 2 &amp; 3

*hold (throughout)*

E/B

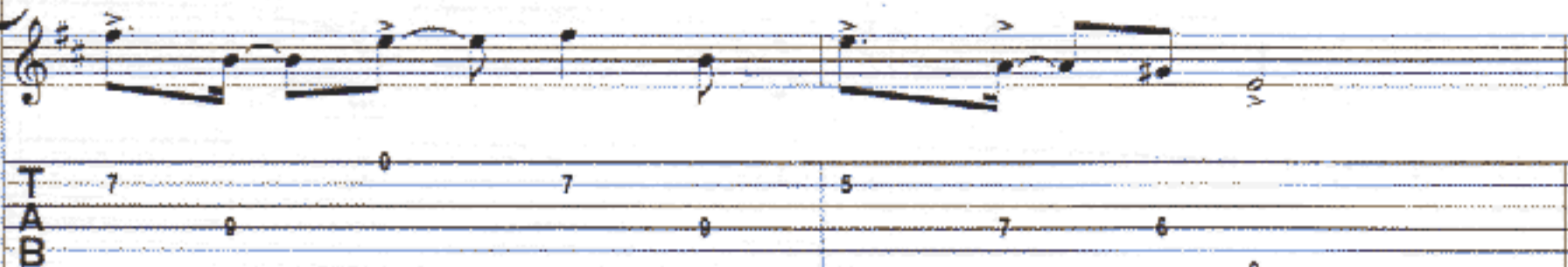
dis - guided

in

spite

of

time.





Gtr. 2  $F\sharp 5$   $*E5/F\sharp$  1.  $D2$   $B\flat 2$

*f* semi-dist. w/chorus  
let chords ring

TAB

\*Bass plays  $F\sharp$ .

2.  $D(11)$   $B\flat 9$

Faster  
w/Double-time feel ( $\bullet = 162$ )  
N.C.

w/bar w/bar

TAB

TAB

1.  $F\sharp 5$   $A5 F\sharp 5$   $A5 F\sharp 5$   $A5 F\sharp 5, G5 (E) F5$  2.  $A5 F\sharp 5$   $A5 F\sharp 5 G5 (E) B\flat 5/F$

TAB

$F\sharp 5$   $A5 F\sharp 5$   $A5 F\sharp 5$   $E5$   $A5 F\sharp 5 G5$

1. I nev - er bured  
2. Can't let my e - mo - tion, my pas  
them rape me a gain.

*mf* P.M.

TAB



F#5

A5 F#5

A5 F#5

A5

F#5 A5 F#5 F5 D5/A

F#5

A5 F#5

A5 F#5

sion al - ways strong.

Your ven-om's not fam - i - ly here.

I nev-er lost

my de

Won't let them

mf P.M.

mf P.M.

T  
A  
B

A5

F#5 A5 F#5 G5

F#5

A5 F#5

A5 F#5

1. A5

F#5 E5 F#5 F5 D5/A

vo - tion  
fill mebut  
withsome  
fawhere  
talfate  
iswent  
ticwrong.  
rem - e - dies.T  
A  
B

F#5

A5 F#5

A5 F#5

A5 F#5 G5 (E) F5

T  
A  
B

F#5

A5 F#5

A5 F#5

A5 F#5 G5 (E) Bb5/F

T  
A  
B



Half-time

B5

2. A5 F#5 E5 F#5 F5 D5/A (B5/A) F#(11)

What if the — rest of the — world was

Gtr. 3

mf let ring throughout

Gtr. 2  
Rhy. Fig. 1

mf let ring throughout

G5(9)

F#9

(E)  
N.C.

hope - less - ly — blind - ed by — fear?

even gliss.

TAB

3 0 2 1 0 0 0



B5

(A)

F#(11)

Where would my \_\_\_\_\_ sanc - ti - ty \_\_\_\_\_ live?

TAB

TAB

G

A(11)

G/B

C2

Sud - den - ly no - bod - y cares.

end Rhy. Fig. 1.



Double-time (♩ = 162)

♩ = ♩

*f*

TAB

0 2 4 2 2 0 2 3 2 2 0 2 2 2 0 2 1 2 3

♩ = ca. 156

N.C.(F#)

It's nev - er e - nough. You're wast - in' your time. Is - n't there some -

*mf* P.M.

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

F5 D5/A (F#)  
N.C.

thing I — could say? — You don't un - der - stand. — You're clos - in' me

*f* *mf* P.M.

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

F5 D5/A F#5

A5 F#5

out. How can we live — our lives — this way —

*f*

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2



A5 F#5 G5 (E) Bb5/F

You tell me I'm wrong. I'm risk - ing my life, still I have noth-

ing in \_\_\_\_\_ re - turn. \_\_\_\_\_ I show you my hands, \_\_\_\_\_ You don't see the

FS DS/A

scars. May - be you'll leave \_\_\_\_\_ me \_\_\_\_\_ here \_\_\_\_\_ to burn. \_\_\_\_\_





Half-time ♩ = ♩  
w/Rhy. Fig. 1 (Gtr. 3, 12 str. acous.)

B5 (A) F#(11) G2 F2

What if the rest of the world was hope-less-ly drown-in' in

Gtr. 1 (Elec. gtr.)

mf let ring throughout

TAB

(E)  
N.C.

B5

(A)

F#(11)

vain?

Where would our

self-pit-y run?

TAB

G

A(11)

G/B

N.C.

(♩ = ♩)

Sud-den-ly

ev-'ry-one

cares.

TAB

♩ = ca. 106

N.C.

Blood, heal me.  
Blood, swear-ing.

Fear change me.  
Fear star-ing.  
Fear.)

Both times: (Blood,

f grad. bend 1/2

P.M.

TAB



B5 1. E Esus E5

Be - lief will al ways save me.  
Con - vic - tion made

P.M. P.M.

TAB

2. E Esus E5 F#7(3)\* E5/F#\*

ware. Give up on mis er - y.  
(3rd time) Learn - ing from mis er - y.

*f* semi-dist. w/chorus  
let ring throughout

P.M.

TAB

\*(3)no third \*Bass plays F#

D2 Bb2 F#7(3)

Turn your back on dis - sent. Leave their dis -  
star - ing back at dis - sent. leav - ing dis -

TAB

E5/F# D(11)

trust be - hind. Wash your hands of re - gret.  
trust be - hind. I'm in - spired and con - tent.

To Coda 1 ⊕  
To Coda 2 ⊕ ⊕

w/ bar

TAB



Bm(11) D2 G6/9

Do you feel you don't know me

Gtr. 1

Gtr. 1 tacet

*mf*

TAB

Gtr. 2

*clean w/chorus*

TAB

Bm/E Bm(11) D2

an - y - more? And do you feel

TAB

G6/9 Bm/E

I'm a fruid of your love?

TAB



(D2)

The musical score consists of three staves. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "And how \_ come \_ you don't want \_ me ask - ing?". The middle staff is a guitar accompaniment in treble clef, featuring a series of chords and single notes, some with accents (>). Below the middle staff is a tablature section labeled "TAB" on the left. It shows fret numbers (0, 9, 11) on six strings across two measures.

(Bm/E)

And how come my heart's not invited?

semi-P.M.

TAB

11	9	11	9	11	9	11	9	14	12	11	9
0	0	9	0	0	0	0	0	0	0	0	0

(D2)

You say you want to stay ev'ry one hap-py.

semi-P.M.

T.A.B.

(Bm/E)

Well, we're not laughing.

TAB 11 9 11 9 11 9 11 9 14 12 11 9



And how come you don't un - der - stand me? \_\_\_\_\_

*mf w/dist.*  
semi-P.M.

TAB 11 9 11 9 11 9 11 9 11 9

And how come I don't un - der - stand you? \_\_\_\_\_

semi-P.M.

TAB 11 9 11 9 11 9 14 12 11 9

Thir - ty years say we're in this to - geth - er, \_\_\_\_\_

semi-P.M.

TAB 11 9 11 9 11 9 11 9 11 9

so o - pen your eyes. \_\_\_\_\_

TAB 11 9 11 9 11 9 14 12 11 9



Peo - ple in pray'r for me, ev - ry one there for me.

Some - times I feel I should face this a lone, my

soul ex - posed. — It calms me — to know that — I

trem. pick

T	11	9	11	9	11	12	11	12	14	14	11	12	14
A	10	10	10	10	10	10	12	12	12	12	12	12	12
B	11	10	11	10	11	12	11	12	14	14	11	12	14

*D.S. al Coda I*  
(take 1st and 2nd endings)

won't



⊕  
Coda 1 (♩ = ca. 104)  
N.C.

mf P.M.

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 1

T  
A  
B 9 7 9 7 9 7 9 12 9 11 9 11 9 11 14 11 13 11 13 11

Gtr. 2

T  
A  
B 6 4 7 5 7 4 6 9 8 9 7 9 6 8 6 2 6 4 6 2

Gtr. 3

(P.M.)

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2



142

12 11 12 11 13 11 13 15 16 14 15 17 14 15 17 14 17 15 14 15 17 14 16 18

4 3 4 3 6 4 6 3 4 6 7 5 6 7 5 7 5 7 6 7 5 7 0 6

(P.M.)

0 0 3 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0

8va

16 14 17 15 17 14 16 19 16 19 17 19 16 18 21 18 21 19 21 18

9 7 9 7 9 7 0 12 9 11 9 11 14 11 13 11 13 11

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



(8va)



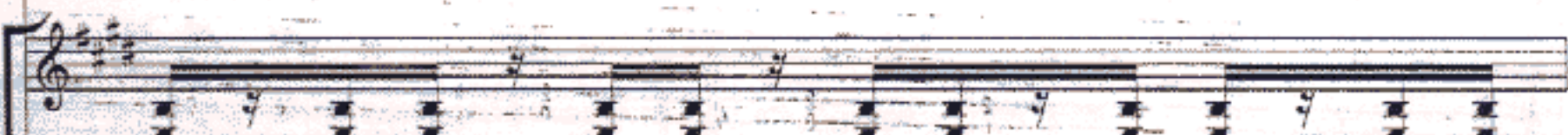
TAB

19 18 19 18 21 19 18 16 18 16 16 14 16 14 17 15 14 12 14 12 15 13



TAB

12 11 12 11 13 11 11 9 11 9 11 9 9 7 9 7 9 7 5 7 5 7 5



(P.M.)

TAB

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

Gtr. 3 tacet

Gtr. 1 loco



TAB

9 7 9 7 9 7 0 12 9 11 9 11 0 11 14 11 13 11 13 11

Gtr. 2



TAB

5 3 5 3 5 0 5 9 5 7 5 7 5 7 11 7 9 7 9 7



First system of musical notation. The staff features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth notes, many of which are beamed in groups of three. The guitar TAB below the staff shows the corresponding fret numbers: 12 11 12 11 10 11 13 11 12 14 15 12 14 15 12 14 12 15 14 15 17 14 16 18.

Second system of musical notation. The staff features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth notes, many of which are beamed in groups of three. The guitar TAB below the staff shows the corresponding fret numbers: 9 7 9 7 9 7 9 11 9 10 12 9 10 12 9 11 9 12 10 12 9 11 12 14.

Third system of musical notation. The staff features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth notes, many of which are beamed in groups of three. The guitar TAB below the staff shows the corresponding fret numbers: 16 14 17 15 17 14 16 19 16 19 17 19 16 18 21 18 21 19 21 18.

Fourth system of musical notation. The staff features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth notes, many of which are beamed in groups of three. The guitar TAB below the staff shows the corresponding fret numbers: 12 10 13 11 13 10 12 16 12 15 13 15 12 14 18 14 17 15 17 14.

Fifth system of musical notation. The staff features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth notes, many of which are beamed in groups of three. The guitar TAB below the staff shows the corresponding fret numbers: 19 18 19 18 21 19 18 16 18 16 19 17 16 14 16 14 17 15 14 12 14 12 15 13.

Sixth system of musical notation. The staff features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth notes, many of which are beamed in groups of three. The guitar TAB below the staff shows the corresponding fret numbers: 16 14 16 14 17 15 19 17 19 17 19 17 17 15 17 15 17 15 15 13 15 13 15 13.



Gtrs. 1 & 2 *loco*

E5

TAB

Synth. Solo:

Gtr. 2 tacet

Bm7

Bm6

B5 B2 B5

w/ bar

TAB

E5 E6 E5

Bm7

Bm6

B5

TAB

E5 E6 E5

Bm7

E/B

P.M. P.M. w/ bar P.M. P.M. P.M.

TAB

B5

E5

Bm7

E5/B

P.M. P.M. P.M. P.M. P.M. P.M. P.M. w/ bar P.M.

TAB



B5

E

B5

*Guitar Solo:*

5 B5

Gtr. 1

Gtr. 2

(P.M.)

P.M.

PM

PM :

54

TABLE

DS/A

G5

ES

1/2

P.M. .

A.P.M.

1

PM

T  
A  
B

B5/F2

DS/A

1/2

1

P.M.

T  
A  
R

G5

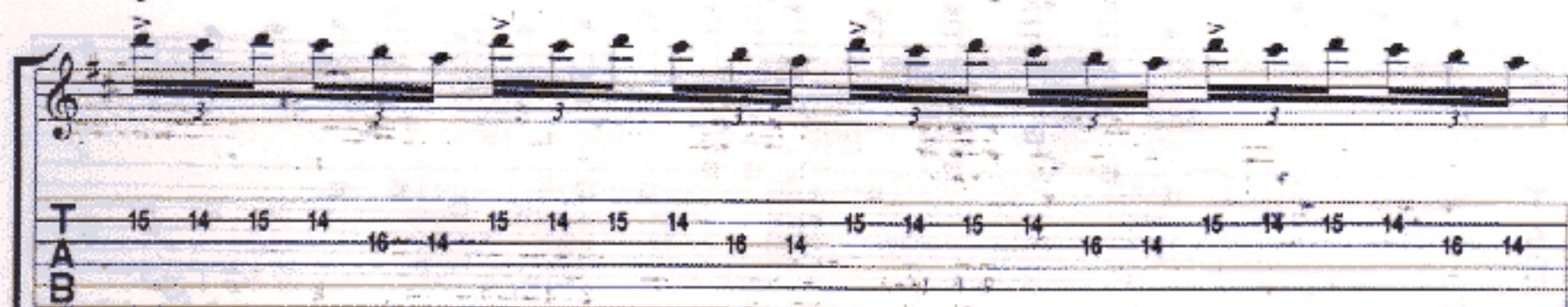
E5

*even glass*

TAB

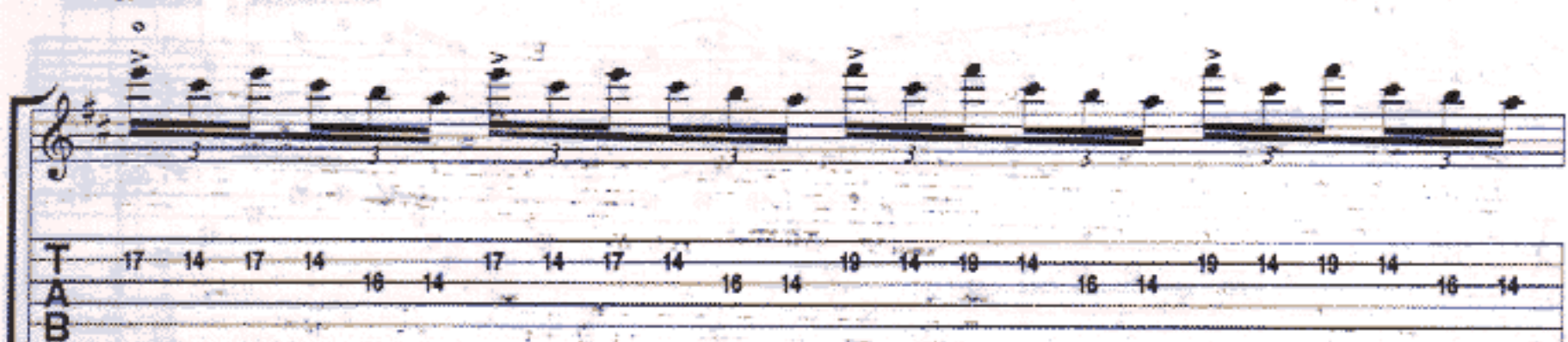


F#5



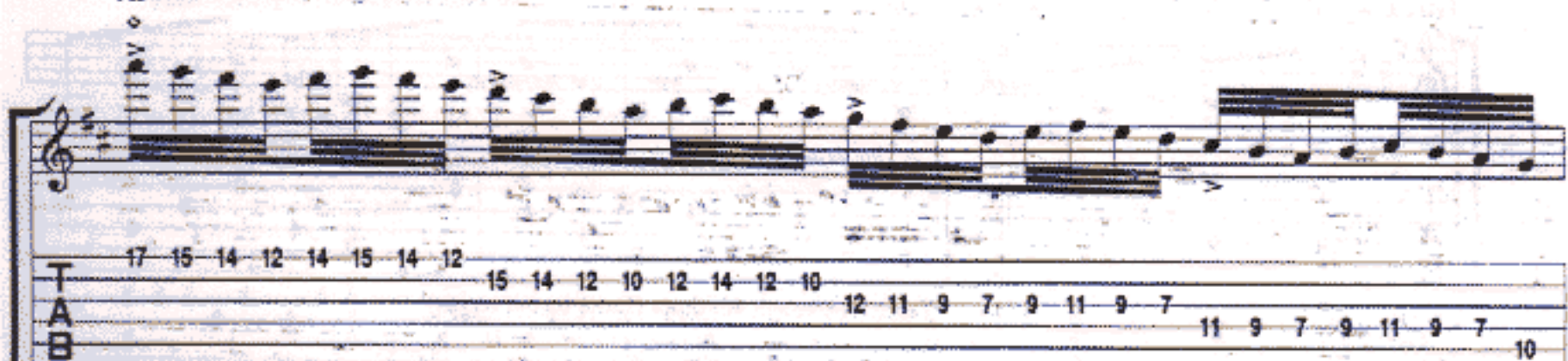
Tablature for F#5. The staff shows a sequence of notes with fret numbers 15, 14, 15, 14, 16, 14, 15, 14, 15, 14, 16, 14, 15, 14, 15, 14, 16, 14. The notes are grouped in sets of four, with a 'V' marking above the first note of each group.

G5 (III)



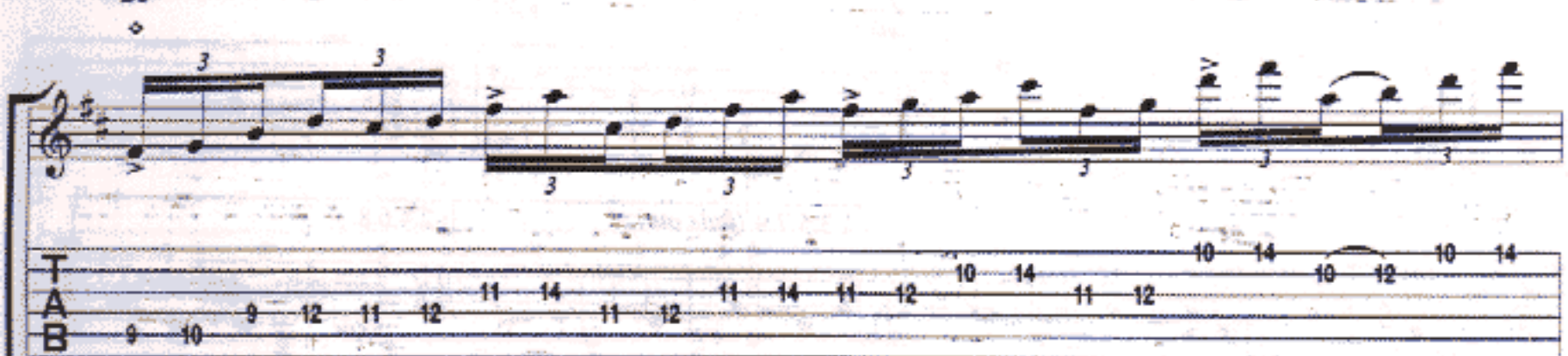
Tablature for G5 (III). The staff shows a sequence of notes with fret numbers 17, 14, 17, 14, 16, 14, 17, 14, 17, 14, 16, 14, 19, 14, 19, 14, 16, 14, 19, 14, 19, 14, 16, 14. The notes are grouped in sets of four, with a 'V' marking above the first note of each group.

A5



Tablature for A5. The staff shows a sequence of notes with fret numbers 17, 15, 14, 12, 14, 15, 14, 12, 15, 14, 12, 10, 12, 14, 12, 10, 12, 11, 9, 7, 9, 11, 9, 7, 11, 9, 7, 9, 11, 9, 7, 10. The notes are grouped in sets of four, with a 'V' marking above the first note of each group.

B5



Tablature for B5. The staff shows a sequence of notes with fret numbers 9, 10, 9, 12, 11, 12, 11, 14, 11, 12, 11, 14, 11, 12, 10, 14, 11, 12, 10, 14, 10, 12, 10, 14. The notes are grouped in sets of four, with a 'V' marking above the first note of each group.

C5/G

D5/A(V)

E5/B



Tablature for C5/G, D5/A(V), and E5/B. The staff shows a sequence of notes with fret numbers 15, 14, (14), 15, 13, 17, 14, 15, 17, 15, 14, 15, 14, 12, 15, 12, 11, 12, 14, 12, 11, 14, 12. The notes are grouped in sets of four, with a 'V' marking above the first note of each group. A 'L/2' marking is present above the first note of the first group.



D.S.  $\text{\textcircled{S}}$  al Coda  
(loco)

 Coda 2

Gtr. 1  $\text{♩} = \text{♩}$

B5 (A) F#(11)

let ring throughout

Gtr. 2

Tacet 1st through 4th times (Enter on 5th repeat)

*f* widest. P.M. P.M.

Gtr. 2

Tacet 1st through 4th times (Enter on 5th repeat)

*f* *widist.* P.M. P.M.

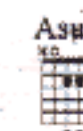
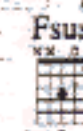
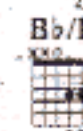
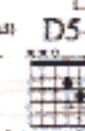
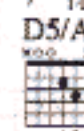
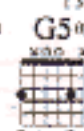
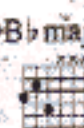
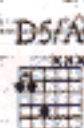
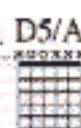
TAB

[illegible]



# SPACE - DYE VEST

By KEVIN MOORE



Gtr. 1 tune (8) = D

Moderate rock ballad ♩ = 104

Intro:

Bb/D

A/D

C#dim

A7

Dm

Dm/A

C#dim/D

Edim

C#dim7

Dm/A

\* Gtr. 1

\*Piano arranged for fingerstyle guitar.

Dm/F F/A Edim/D Edim/G C#dim7/E C#dim7 Dm Dm/F Dsus C#dim/E C#dim7/Bb A7(#5)- Bb A7(#5) Dm

Bb/D A/D C#dim A7/E Dm Dm/F C#dim/D Edim Edim/G Dm

\*Allow sympathetic D harmonic on (6) to ring in order to maintain same pitch of open (4) once Bb is fretted.

Dm/F F/A Edim/G Edim C#dim7 C#dim7/Bb Dm/A Dm/F Dsus2/A C#dim/E A7 A7(#5b9)/Bb G5 A7(#5)

\*Harp harmonic.



w/Fill 1 (Gtr. 2)

Chords: Dm, Bb/D, C(9)/D, Dm7, C/D

TAB

\*Gtr. 1 &amp; 3

N.C. (Dm)

(Bb)

Rhy. Fig. 1

TAB

\*Gtr. 3 is "Nashville" tuned acoustic.

Verse 1 &amp; 2:

w/Rhy. Fig. 1, Gtrs. 1 &amp; 3 (4times)

\*Gtr. 4 D5/A

(w/dist.)

TAB

1. Fall-ing through pa - ges of Mar - tens on an - gels, feel-ing my heart - pull west.

2. (See additional lyrics)

\*Play on repeat only.

D5/A

Bb5/F

TAB

I saw the fu - ture dressed as a stran - ger, love in a space dye vest.

D5/A

Bb5/F

G5

TAB

Love is an act of blood and I'm bleed-ing, (a) pool in the shape of a heart.

\* (Oooh.)

\* Secondary vocal on repeat only.

Fill 1

\* Gtr. 2

Gtr. 2 out

TAB

\* w/dist. and delay \* \* Fade in w/volume knob.



D5/A Bb5/F

Beau-ty pro-jec-tion in the re-flec-tion, al-ways the worst-way to start.  
(Oooh.)

### Half-time Feel

\* 1st & 2nd Interlude:

w/Fill 2 (Gtr. 2)

w/Rhy. Fill 1 (1st time only)

Gtr. 3 D5/A C5/G  
Gtr. 1

TAB

\* w/spliced excerpts of dialogue from various films and television programs.  
See additional lyrics at end of song. 1st time w/Recitation 1, 2nd time w/Recitation 2.

w/Fill 2 (Gtr. 2)

D5/A(type2)

C5/G

TAB

Fill 2  
Gtr. 2

Gtr. 2 out

TAB

\* Fade in w/volume knob.

Rhy. Fill 1

Gtr. 3

Gtr. 3 out

Dm

TAB



w/Fill 2 (Gtr. 2)

Bb5/F

C5/G

10 10 7 7 7 7 3 3 0 1 0

8 (8) 8 7 8 3 2 0 2 (3) 2 3

w/Fill 2 (Gtr. 2)

Bbmaj7

G5

F5

\* (end half-time feel)  
F5/E

10 10 7 7 7 7 3 3 3 3 3 3

8 (8) 8 7 8 5 5 5 5 5 5 5

D5/A

\* 1st time only.

5 8 5 (5) 5 8 6 5 7 6 3 5 6 3 (3) 5 3 5 6 3

5 7 7 (7) 7 5 7 6 5 5 5 (5) 5 5 5 6 3

(Gtr. 3 out)

8 5 8 5 (5) 5 8 6 5 7 6 3 5 6 5 5 (5) 5 3 5 6 3

5 7 7 (7) 7 5 7 6 5 5 5 (5) 5 5 5 6 3

Bb(9)

C(9)

8 10 8 10 (10) 8 11 10 12 10 12 10 12 12 0 7 9 10 8

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



Bb(9)

C

1 3 2 1 2 4 2 2 4 2 1 3 4

Vocal: There's

T 8 10 8 10 10 11 10 8 10 10 0 0 10 11 10 13 0 0

A 12 10 9 10 10 10 10 10 12 10 10 10 12 10 12 10 10

B 8 8 10 12 10 13 12 10 (10) 10

Gtr. 4  
D5/A (type2)w/ Fdbk.  
vib w/ bar

no one to take my blame if they want - ed to. (There's)

Gtr. 1 Rhy. Fig. 2

end Rhy. Fig. 2

hold hold hold hold hold hold hold

T 10 10 10 10 10 10 10 0 3 3 6 5 3 5 3

A 10 12 10 10 10 10 10 10 14 12 10 12 0 0 0 5 5

B 12 12 12 12 12 12 12 10 10 10 10 5 5

w/ Rhy. Fig. 2, Gtr. 1 (3 times)

Gtr. 4

w/ Fdbk.  
vib. w/ bar

noth - ing to keep me sane, and - it's all the same to you. There's

Bb 5/F

G5

no - where to set my aim so I'm ev' - ry - where. (Aaah. \_\_\_\_\_)

D5/A (type2)

Bb 5/F

G5

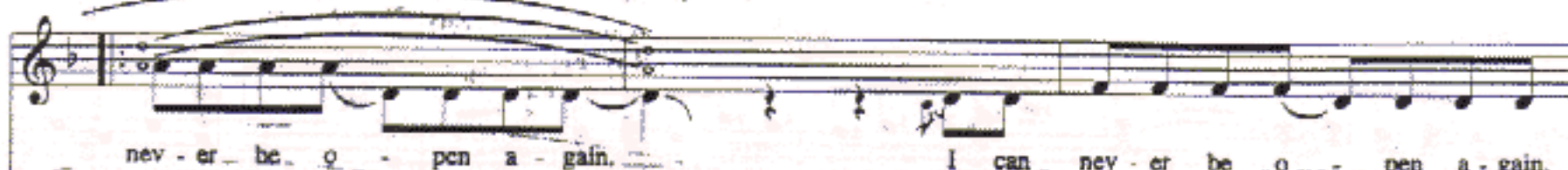
(cont. in notation)

Nev - er come near me a - gain. Do you real - ly think I need you. (Aaah. I'll

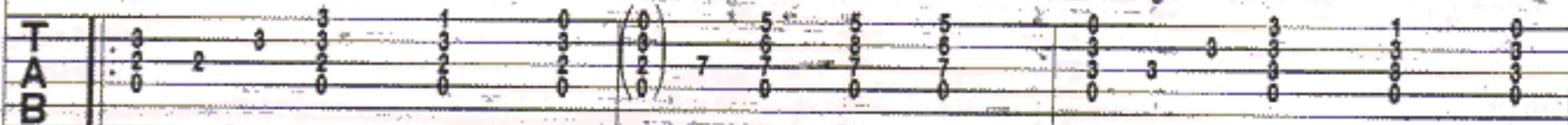


Dm

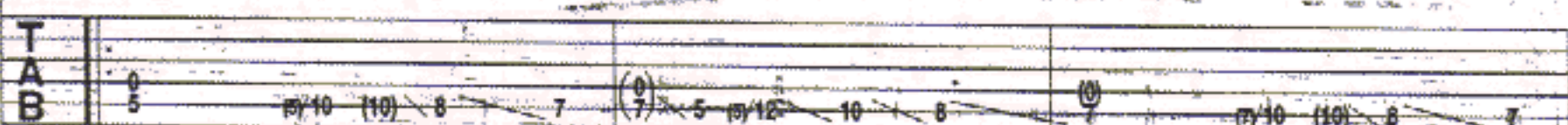
Bb/D



Gtr. 1



\* Gtr. 4 and 5 w/E "bows"



\* Gtr. 4 drones on D while  
Gtr. 5 plays the melody

Rhy. Fig. 3

\*\* end half-time feel

D5/A(type2)

\* Gtr. 2



I'll

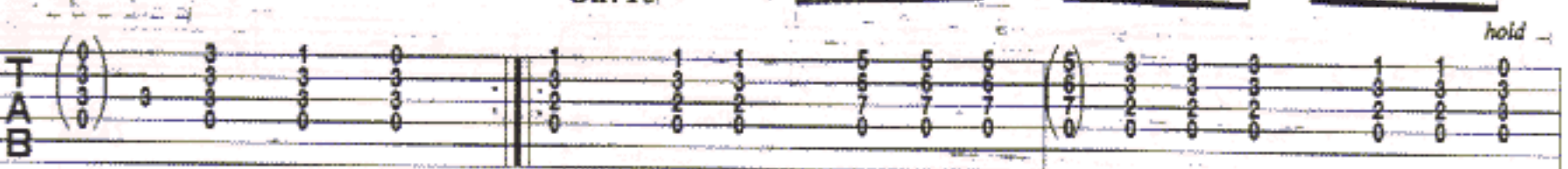
1. And I'll smile and I'll learn to pre-tend.  
2. And I'll nev-er be o-pen a-gain.  
3. And I'll have no more dreams to de-fend.

(Aaah.)

Rhy. Fig. 3A



\*\* Gtr. 1



Gtr. 4



\*\* Second time

\* Gtr. 2 total 1st time



3rd time Gtr. 3 subst. w/Rhy. Fill 2

w/Rhy. Fig. 3 (Gtr. 2, 2 times)

Play 4 times  
end Rhy. Fig. 3

w/Rhy. Fig. 3A (Gtr. 1, 4 times) simile

Dm

(Aaah...)

end Rhy. Fig. 3A

Gtr. 4  
Rhy. Fig. 4

hold

TAB

Gtr. 5  
8va

TAB

Bb

Aaah...

end Rhy. Fig. 4

TAB

TAB

Rhy. Fill 2  
Gtr. 4

TAB



Dm

Bb

Gtr. 5

8va

T  
A  
BGtrs.  
2 & 4

Bb5/F(type2)

G5(type2)

8va

T  
A  
B

Bb5/F

8va

G5(type2)

T  
A  
B

D5/A(type3)

D5

Bb/D

Fsus2

Asus2

Gtrs.  
2 & 4T  
A  
B

Gtr. 5

8va

(Gtr. 5 out)

T  
A  
B



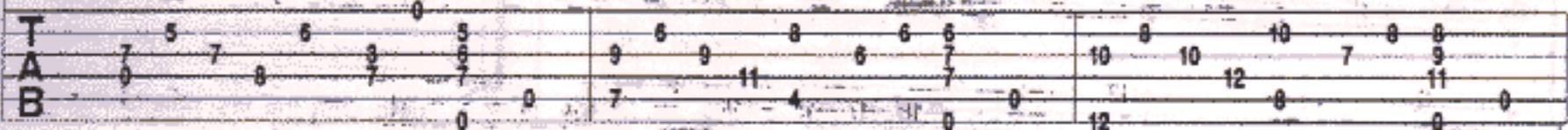
(Gtrs. 2 and 4 out)

Gtr. 1

Dm

Dm/F

C#dim/D



Edim

Edim/G

Dm

Dm/F

F/A

Edim/G

Edim

C#dim7

C#dim7/Bb

Dm/A

\*harm.



\*Harp harmonic.

Dm/F

Dsus2/A

C#dim/E A7

A7(#5)/Bb

G5

A7(#5)

Dm

\*Harm.



## Verse 2:

Now that you're gone I'm trying to take it,  
Learning to swallow the rage.  
Found a new girl, I think we can make it,  
As long as she stays on the page.  
This is not how I want it to end.  
And I'll never be open again.

## Recitation 1:

But he's the sort who can't know anyone intimately, least of all a woman.  
He doesn't know what a woman is.  
He wants you for possession - something to look at like a painting or an ivory box.  
Something to hold and to display.  
He doesn't want you to be real - to think and to live.  
He doesn't love you, but I love you.  
I want you to have your own thoughts and ideas and feelings,  
Even when I hold you in my arms.  
It's our last chance.

## Recitation 2:

I can be on my own, get a job, get my own place.  
Go to the mall whenever I want.  
No one to tell me I'm too young.  
Some people, my advice before, about facing facts, about facing reality.  
And this, without a doubt, is his biggest challenge ever.  
He's going to have to face it.  
He's going to have to try and get some help here.  
I mean, no one can say they know how he feels.  
So they say that in Houston or something.  
They say, "Yes, it's 180 degrees, but it's a dry heat."  
In Houston they say that?  
Oh, maybe not. I'm all mixed up.  
Dry until they hit the swimming pool