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6:00

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

Moderately \( \overline{\text{3}} = 100 \)

Intro:

(Drums)

Rhy. Fig. 1
N.C.(ES)

*Gtr. 1

\begin{align*}
(D5) & \hspace{1cm} (G5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(G5) & \hspace{1cm} (F5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(F5) & \hspace{1cm} (E5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(E5) & \hspace{1cm} (D5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(D5) & \hspace{1cm} (F5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(F5) & \hspace{1cm} (D\#5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(D\#5) & \hspace{1cm} (C\#5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

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

\begin{align*}
(E5) & \hspace{1cm} (D5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(G5) & \hspace{1cm} (G\#5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(G\#5) & \hspace{1cm} (E5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

\begin{align*}
(E5) & \hspace{1cm} (D5) \\
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

end Rhy. Fig. 1

Gtr. 1 Bsus2

\begin{align*}
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

*Gtr. 2 (w/dist.)

\begin{align*}
\text{tab} & \hspace{1cm} \text{tab} \\
T & \text{tab} \\
A & \text{tab} \\
B & \text{tab}
\end{align*}

*w/bridge pickup.

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PG9505

6:00 – 18 – 1

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**Fret “B” w/thumb.

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

**
(Spoken:) Six o'clock on a Christmas morn-ing.

*Gtrs. 1 & 3

(Gtr. 3 out)

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

(Spoken:) Well, isn't it for the honor of God, Aunt Kate?

know all about the honor of God, Mary Jane.
Verses 1 & 2:
N.C.(Em)

1. Six o’clock and the siren kicks him from a dream.

2. (See additional lyrics.)

*Gtr. 1 Rhy. Fig. 3

*Gtr. 2 Rhy. Fig. 3A

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

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

tries to shake it off but it just won’t stop.

end Rhy. Fig. 3

end Rhy. Fig. 3A

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

Can’t find the strength, but he’s got promises to keep,

and wood to chop before he sleeps.
Bridges 1, 2 & 3:

1. I may never get over, but never's better than now.

2. (See additional lyrics.)

*TGtrs. 1 & 2

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

I've got bases to cover.

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

N.C.(E5) (D5) (G5) (F5) (E5) (D5) (F5) (D#5) (C#5) (D5) (E5) (D5) (G5) (G#5)

(Rhy. Fill 1)

Gtr. 1 (E5) (D5) (F5) (D#5) (C#5) (D5) (E5) (D5) (G5) (G#5)

6:00 – 18 – 5
PG9505
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 memory flies out the window.

A/E
E
F#m/E

To Coda

No body knows what they want till they finally let it all go.

Gtr. 1
Bsus2

1.

Gtr. 2

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

Keyboard Solo:

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

N.C.(Em)

*Gtr. 5

*Keyboard arr. for gtr.

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

f steady gliss.
Interlude:
w/Lead Fill 2
Bm11

Gr. 1

In side, **(in side, in side, *** 1) com in'

T A B

14 12 14 12 14 12 14 12 14 12 14 12 14 14

Gr. 2

T A B

*Clean tone w/chorus and delay. **Fading echo repeats. ***Depress bar before striking note.

Asus2

out side, **(out side, out side, *** -1/2)

T A B

14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 14

Lead Fill 2 (end of solo)
Gr. 5 8va (Gtr. 5 out)

T A B

***Depress bar before striking note.
Bm11

In-side, * (in-side, in-side, in-side, ) com-in'

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

G5(9) G6(9)

out-side, ** (out-side, out-side, )

The
Asus2

pain inside, **(pain inside, pain inside, )

ah,

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

B

Bsus

(Spoken:) com'in' out inside.

TAB
14 15 14 12 14 11 12 11 12 17 15 15 14 12

hold

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

hold

TAB
2 4 4 0 0 0

6:00 - 18 - 12
PG9505
Rhy. Fig. 5
*Gtrs. 1 & 2
N.C.

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

end Rhy. Fig. 5

Verse 3:
w/Rhy. Fig. 5 (Gtr. 1)

*Gtr. 2

*w/neck pickup
Some are fast and some take years and years. He can't hear what he's saying when he's (a) talking in his sleep. He finally found the sound but he's in too deep.

D.S. $\frac{3}{2}$ (take 2nd ending) al Coda
Coda

But don't cut your losses too soon, 'cause you'll go.

Gtr. 1 8va

D  A  E  D

only be cutting your throat. And answer a call while you

8va

Tab

17 17 17 17 16
19 19 19 19
2 2 2 2
1 0 0 0

6:00 - 18 - 15
PG9505
still hear at all, 'cause no-body will if you won't.

Outro:
N.C.(Bm)

(Spoken:) Six o'clock on a Christmas morning.

*Gtrs. 1 & 2

Six o'clock on a Christmas morning.

*Gtr. 2 is doubled by keyboard (Gtr. 1) similar to end of song. **Both notes vib.

6:00 - 18 - 16
PG9505
Double-time Feel
G47sus

(Spoken:) know all about the honor of God, Mary...

Gtr. 6

TAB

Gtrs. 1 & 2

TAB

I know all about the honor of God, Mary...

TAB

6:00 - 18 - 17
PG9505
Verse 2:
He's in the parking lot just sitting in his car.
It's nine o'clock, but he can't get out.
He lights his cigarette and turns the music down,
but he just can't seem to shake that sound.

Bridge 2:
Once I thought I'd get over,
But it's too late for me now.
I've got bases to cover.
(To Chorus:)

Bridge 3:
I could never get over,
Is it too late for me now?
Feel like blowing my cover.
(To Chorus:)

6:00 - 18 - 18
PG9505
CAUGHT IN A WEB

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

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

Intro:

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

mf

TAB

8

(9)

6

*Pitches doubled one octave higher.

*Rhy. Fig. 1

8va bassa

f

w/ heavy distortion

TAB

[1][2][3][4][5][6][7][8]

[1][2][3][4][5][6][7][8]

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

TAB

[1][2][3][4][5][6][7][8]

[1][2][3][4][5][6][7][8]

end Rhy. Fig. 1

8va bassa

P.M. ...
w/Rhy. Fig. 1 (Gr. 1) simile

Verse 1:

Silence disguised I watch you.

Show me the hurt that haunts you.

Caught In A Web – 14 – 2
PG9505
Would you despise the thrill if

all you hide were mine?

I can't hold on any longer.

Caught In A Web – 14 – 3
PG9505
These feelings keep growing stronger.

Echoes that deafen the mind will

bury my voice in their wake.
2. N.C.
8va bassa

Chorus:
G5

Caught in a web.
Removed from the world.

8va bassa

G
Hang on by a thread.
Spinning the lies.

8va bassa

D5
Devised in my head.

8va bassa

(3rd time) To Coda 2

N.C.(C#5)

Caught In A Web – 14 – 5
PG9505
(2nd time) To Coda 1

Bridge 1:

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

Shows the truth for you to make.

Turn of phase we might not see is the end Rhy. Fig. 2
thirst of desire found so easily. Try to

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

all that I am made of now, attractive I don't care. 'Cause

(even when I danced with life no one was there to share. Does this

Caught In A Web - 14 - 7
PG9505
voice the wounds of your soul? Does this voice the wounds of your soul?

Coda 1

1st Interlude:

* N.C. 

*Doubled by synth. 8va.
Bridge 2:
w/Rhy. Fig. 2 (Gtr. 1)

C#sus  C#sus2

C#5

live the life you live and saw it doesn't work for me. I bare

C#sus  C#7(no 3rd)

C#sus  C#5  C#(♭6)

all that I am made of now. Attractive I can't be. In
Bsus  Bsus2
side the dance of life is one I'll never hold to me. You can't

C#5  D5  N.C.  C#5  C#5  D5  N.C.  C#5
heal the wounds of my soul. You can't heal the wounds of my soul.

8va bassa

Coda 2
G(sus2)  Eb
head. Caught in a web.

8va bassa
let ring throughout

8va bassa

C5  B6
Refused by the world.

8va bassa

Caught In A Web – 14 – 13
PG9305
INNOCENCE FADED

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

Moderate rock \( \frac{\text{d}}{\text{r}} = 112 \)
Rhy. Fig. 1

Intro:
Gr. 1

(w/disp.)

**Gtrs. 2 & 3
(w/disp.)

Riff A

*Gtrs. 4 & 5

*Gtr. 2 is clean electric; **Up stemmed guitar panned left, down stemmed guitar panned right.
Gtr. 3 is acoustic. ***Both gtrs. vib. throughout.

A5

G5

A5

E5

\( \frac{\text{d}}{\text{r}} \)

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Verse 1:

*Asus

Am11

Csus

G5(9)

1. Animation

breathes a cloudless mind.

Rhy. Fig. 2

hold

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

* Bass plays D pedal next 16 bars.
**Vib. applies to Gtr. 2 only.

Innocence Faded – 13 – 2
PG9505
Fascination.

Until the circle breaks

and wisdom lies ahead,

the faithful live

A wake, the rest remain misled.

Bridge I:

N.C.(B♭)

Some will transcend spinning

*In unison w/Bass Gtr.

years.

Whoa. end Rhy. Fig. 3

One as if time disappears.
Instrumental Pre-Chorus:

*Synthesizer arranged for guitar. **Cue notes 2nd time only. ***L.H. string noise.

Chorus:

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

Innocence faded, the mirror falls behind you.

(Ah.)

To Coda

Trinity jaded, I break down walls

(Ah.)

Innocence Faded – 13 – 4
PG9505
to find you. Callow and vain.

F5/C fixed like a fossil, shrouding end Rhy. Fig. 4

D5 pain. Passion-less stage, distant like brothers. Wearing

DS/A apathetic displays, sharing flesh like envy in cages

Gtr. 1 *Rhy. Fig. 5

w/Rhy. Fig. 5 simile w/distortion added

w/Rhy. Fig. 5 (Gtr. 1) Descending, not intending to end.
*D/A A  \*G/C Dsus  D
pli-cated the far-ther we pro-gress.
end Rhy. Fig. 8

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
Opin-ions are cal-cu-lated, im-mune to open-ness.
**Bass guitar plays E pedal.  **Bass guitar plays D pedal.

Asus2  A/C#  E5/B  E  G5/D  G5  Asus  Esus
Beyond the cir-cles's edge we're dri-ven by her bless-ings.

Gtrs. 4 & 5  harm

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

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

Fill 1
Gtr. 3 (w/dist.)  Gtr. 3 out

Innocence Faded – 13 – 7
PG9505
**Chorus:**

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

A5

E5

B5

A5

G♯

\(\text{Ah.}\)

In - no - cence fad - ed, the mir - ror falls be - hind you.

(Ah.)

w/Rhy. Fill 1 (Gtrs. 4 & 5)

C♯5

A5(type2)

A5

E5

B5

w/Riff A (Gtrs. 2 & 3)

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

A5

E5

B5

A5

G♯

\(\text{Ah.}\)

Cyn - i - c’lly jad - ed, The child will crawl to find you.

(Ah.)

w/Fill 2 (Gtrs. 4 & 5 out)

w/Rhy. Figs. 7 & 7A (Gtrs. 1-3)

Yeah.

A5

E5

B5

Whoa.

---

Rhy. Fill 1 C♯m9

Gtrs. 4 & 5

Asus2

(cont. in Rhy. Fig. 1A)

---

Fill 2

Gtrs. 2 & 3

Two Gtrs. out

---

Innocence Faded – 13 – 8

PG9505
Outro:
Gtr. 1

E   B/E  G/E  D/E  A/E  F/E  C/E  G/E

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

TAB
0  0  0  0  0  0  0  0

E5  Dsus  D  N.C.  (F)  (Gsus)  C5  C♯5

P.M.  P.M.  hold  hold

TAB
0  0

N.C.  E5  N.C.(E5)

TAB
5  6  7  2  3  4  0  0

A.H. (♯5)  D/A  A  E

TAB
(0)  7  9  9  0  0  0  0

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

stedy glist.
P.M.  P.M.  P.M.  P.M.  P.M.  P.M.  P.M.  P.M.

TAB
0  0  0  0  0  0  0  0

E5  Dsus  D  N.C.  (C)  (Am)  F5  G5  F5  D5

P.M.  P.M.  hold

TAB
4  3  (3)  2  2  0  0  0  0  0  0  0  0

Innocence Faded – 13 – 9
PG9505
Innocence Faded – 13 – 12
PC9505
Erotomania – 12 – 6
PG9505
w/Riff B (organ arr. for gtr. - play 1 1/2 times)

N.C.

Gtr. 1

w/Riff B1

N.C.(G) (D/F#) (F) (Em)

Gtr. 1

Gtr. 3

Slower (♩ = ca 80)

N.C.(C)

Faster (♩ = 108)

Fdim(no 3rd)

Riff B1

Erotomania – 12 – 8
PG9505
E. Gtr. 1 & 2

Half-time  \( \cdot = 76 \)

F\#5

* Lean on bridge w/palm, causing notes to sound one quarter - tone sharp.

(w/ repeats)

D.S.\& al Coda 2 \( \cdot \)

Erotomania – 12 – 11
PG9505
Free time (♩ = ca. 63)
w/Percussion

Segue into "Voices"
VOICES

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

Fast 3 - ca. 252
w/Half-time feel

Intro:

B(#11)

Gtr. 1 (Elec.) w/Bass ostinato

Drums accent w/gtr.


F5/A   G5   F5   Band enters

A5   A(♭5)   F/A

G5/A F5/A F(♭5)/A A5   A(♭5)

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Voices – 21 – 1

PG9505
Verse 1:

Gtrs. facet
A Mixolydian

A7(3)*

"Love
Rhy. Fig. 1

mp

T A B

12 10 12 0
11 10 11 0

*No 3rd
**Keyboard arr. for gtr.

Dm(9)(A)

mmm, don’t stare."

T A B

10 10 10 0
12 12 12 0

A7(3)

he used to say to me,

T A B

12 10 12 0
11 10 11 0

Dm(9)(A)

every Sunday morning.

T A B

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

Voices – 21 – 3
PG9505
A7(3) A6(3) Dm(9)/(A)

spider in the window, the angel in the pool.

Gtr. 1

w/heavy amp tremolo fade in

Em/V(A) A7(3) A6(3)

the old man takes the poison, now the

Voices - 21 - 4
PG9505
Dm(9)/(A) Em/(A) A A6(δ)/F# Dm(9)/(A)

widow makes the rules.

end Rhy. Fig. 1

Elec. Gtr. 1

vol. swells

Dm7/(G) G A A6(δ)/F# Dm(9)/(A) Dm7/(G) G

"So

grad. bend

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

A7(δ) A6(δ)/F# Dm(9)/(A) Em/(G)
speak, I'm right here," she used to say.

grad. bend

A7(δ) A6(δ)/F# Dm(9)/(A) Em/(G)
to me. Not a word, not a word.
A9  A9  A9\(\text{13}\)  Asus2
Judas on the ceiling, the devil in my bed, I guess

end Rhy. Fig. 2

Rhy. Fig. 2
Gtr. 1

w/Rhy. Fig. 2 (Gtr. 1)
A9  A9  A9\(\text{13}\)  Asus2
Easter's never coming so I'll just wait inside my

w/Rhy. Fig. 1 (Gtr. 2, 1st 8 measures only)
A6(8)  Dm(9)/(A)  Env/(A)
head.
Gtr. 1

Gtr. 4

w/ Vocal Fill 1, 3rd time only

*ca. 130

Chorus:

Like a scream, but sort of silent, living off my night.

2.3. See additional lyrics.

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

Voices – 21 – 7

PG9505
"Feeling threatened?" we reflect your hopes and fears.

Voices discussing me.  
"Others steal your thoughts.

To Coda 2

they're not confined within your mind.

To Coda 1

Hey!

Rhy. Fill 1

Voices - 21 - 8
PG9505
Double-time feel \( \downarrow = 132 \)

(Am)

N.C.

Thought dis or der, dream con trol, now they

read my mind on the ra di o.

Voices – 21 – 9
PG9505
(Film)

But where was the garden of

E - den?

I feel elated, I feel depressed.

sex is death, death is sex,
(Spoken:) I don’t wanna be here, ’cause of my suffering, ’cause of my illness.

Only love is worth... having, only love is what matters, loving every people on equal terms.
Double-time feel

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

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

and then, what would you do? (Heh.) Every-

thing is immaterial, 'n' you know that reality is immaterial.
Half-time ($\text{\#} = \text{ca. 66}$)

This is not reality...

*A5

**Gtrs. 1 & 3

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

**Gtr. 1 clean w/flanger

Gtr. 3 acoustic

Ooo, ah, I'm

A5(9)

A9/G*

kneeling on the floor, staring at the wall, like the spi-

Gtr. 1

Gtr. 3

Voices - 21 - 13

PG99505
Wonder in the window,
I wish that I could speak.
Is there

2nd time only

Fantasy in refuge?
God in politicians?
Should I

Bass plays A.
turn on my religion? These demons in my head tell me to.

*Bass plays A.

Gtr. 3  F5/A  C5/A  D5/A  Acous. gtr. tacet

Rhy. Fig. 3

B7/A  E5/A  F5/A  G5/A  end Rhy. Fig. 3

Voices – 21 – 15
PP9505
I'm lying here in bed, swear my skin is inside out.

just another Sunday mornin'.

di'ry on the newsstand, seems we've lost the truth to quicksand. It's a shame.

no one is praying 'cause these voices in my head keep saying,
w/Rhy. Fig. 3 (Gtr. 1, 1st 7 meas.)

"Love, just don't stare." Reveal the world when you're supposed to.
Withdrawn and introverted, in factiously perverted, "Being laughed at and confused keeps us pleasantly amused enough to stay.

Guitar Solo:

F(b5)
Fmaj7b5
Gtr. 4

A9

Chords played by kybd.

Dm7/F
Dm6/F
Dm7/F

Voices – 21 – 17
PG9505
twentieth century icon bleeding,

willing to risk salvation
to escape from isolation.

I'm end Rhy. Fig. 4

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

witness to redemption, heard you speak but never listened. Can you rid

me of my secrets? Deliver us from darkness?

D.S. **al Coda 2

**Vocal cont.
in vocal fill.
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 \( \frac{\text{dotted quarter note}}{\text{tempo}} = \text{ca 94} \)

G5

D/A

1. A question well served, "Is
2. Has man been a victim of his

*Gtr. 1
(*Acous. gtr.)

T

A B

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

A9/C\#

C(9)

Csus

silence. like a fever?
woman, of his father?

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"A voice never heard?"

"Or a will he

message with no receiver?"

Pray they won't ask.

be be

let ring

The Silent Man - 9 – 2
PG9505
D(4/A)

hind

the

stained

glass

Em

Em(9)

the

Great

Wall

C2(#4)

there's

always

one

more

mask.

that

separates

us

all.

D/C

T

0 4  3  0

B

0 0  0  2

Chorus:

Gtrs. 1 & 2*

E

Esus

F#m11/E

A(9)/E

When there is reason,

(To-night I'm awake.)

Gtr. 3 (Elec. gtr.)

mf clean w/chorus

1st ring

T

1 1  1  0  0

B

7 0  2  2  0

*Bass plays E

*Gtr. 2 is "Nashville" tuned acoustic. Strings 3 to 6 are tuned 8va like 12 string w/o lower octave strings.

Silent Man – 9 – 3

PG9505
If they have to suffer, there lies
the silent man.

Gtr. 3 tacet
(Gtrs. 1 & 2)

The Silent Man – 9 – 5
PG9505
sin without deceivers, a God with no belief let ring

I could sail by on the winds

The Silent Man – 9 – 7
PG9505
of silence and maybe they won't notice. But this

w/ bar

harm. w/ bar

time, I think it'd be better if I swim.
Coda

A(9)/E

B(11)/F♯

A/C♯

B/D♯

--- the silent man. ---

There lies

--- the silent man. ---

C+ m

ritard.

G♯m7/B

A

F♯m11

E

--- the silent man. ---

ritard

--- the silent man. ---

tacet

The Silent Man – 9 – 9
PG9505
THE MIRROR

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

G/B  Bm  F2  F  C9/G  C/G  B/F#
\[ \begin{array}{cccccc}
1432 & 13420 & 3411 & 3411 & 341 & 3421 & 11444
\end{array} \]

Moderately $\frac{\text{d}}{\text{tempo}} = \text{ca. 82}$

Intro:

Gr. 1
(7-string elec.)

Drums in

B5

\[ \begin{array}{cccccc}
\text{Play 4 times} & \text{Play 7 times} & \\
\text{Band enters} & \end{array} \]

B5

\[ \begin{array}{cccccc}
\text{Play 4 times} & \\
\text{Double time ($\frac{\text{d}}{\text{tempo}} = \text{ca. 176}$)} & \\
\end{array} \]

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Gtr. 2 (7-string elec.)
B5

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

w/whash, as filler

**trill w/edge of pick.

w/bar, grad. wider

A.H. (8va)

N.C.

pick slide

Gtr. 2
B5

Gtr. 2 tacet

Gtr. 1
divisi

The Mirror - 12 - 2
Verse 1:
\[ \text{Temp} \quad \text{tation, why won't you leave me alone? Lurking every corner, every-where I go...} \]

Self control, don't turn your back on me.

now, when I need you the most.

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

Constant pressure tests my will, my will or my won’t. My self control escapes from me still.

Double time feel

Rhy. Fig. 3

The Mirror - 12 - 4
PG9505
Half time (♩ = ca. 85)

Verse 2:
with Rhy. Fig. 2 (Gr. 1)

How could you be so cruel and expect my faith in return?
Resistance is not as hard as it seems when you close the door.
I spent so long trusting in you.

(E5) B5

(what’re you doing?) (what’re you doing?)

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

It's time for me to deal,
becoming all too real,
living in fear.
Why did you lie and pretend? This has to
Why'd I betray my friend?

come to an end.
I'll never trust you again.

It's time you
until the end.
Living life so pretend.

It's time to

To Coda

made your amends.
make my amends.

Look in the mirror, my

friend.

Spoken:
Female voice: Everything you need is around you
Male voice: I haven't behaved as I should.

Gtr. 1 (semi-dist.)
Gtr. 2 (clean with chorus)
vol. swells -- mp

The Mirror – 12 – 6
PG9505
The only danger is inside you.

Male voice: I thought you could control life.

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

let ring (throughout)

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

problem right in the eye.

It's plagued me from coast to coast.
Bm(9)

Racing the clock to please everyone.

F(9)

all but the one who matters the most.

C(9) D(11) C

The Mirror - 12 - 8
PG9595
Em(9)/B

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

Dsus

are slow-ly com-in’ into view.

The Mirror – 12 – 9
PG9505
Gtrs. 1 & 2 tacet

Gtr. 3

```
G/B  Bm
| G/B  Bm |
|         |
|         |

How in the hell could you possibly forgive me

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

```

Double-time (\( \text{\#} = \text{ca. 172} \))

D.S. \( \text{\#} \) al Coda

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

B/F#

Acous. gtrs.

```

I put you through?

```

Coda

E5 D5 E5

I'll never hurt you again.

The Mirror – 12 – 10
PG9505
Half-time feel

(\(\times = \text{ca. 130}\))

Gr. facet

N.C.

The Mirror – 12 – 11
PG9505

*Gently touch node at 7th fret.*
Play 4 times then segue to "LIE"
Moderate rock \( \text{\#} = 94 \)

Intro:

*Grx. 1 (7-str. elec.)

B5

Verses 1 & 2:

N.C.

1. Day break
2. See additional lyrics

Rhy. Fig. 2

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weak like I can't believe. So you

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

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

got-ta work it out in a shadow 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.

Chorus:

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

Don't tell me you wanted me. Don't tell me you thought of me.

Rhy. Fill 1 (Gtr. 1)

Fill 1 (Gtr. 2) Gtr. 2 tacet
I won't

I swear I won't.

end Rhy. Fig. 3

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

B5
N.C.
B5
N.C.

end Rhy. Fig. 3A

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

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

2nd time to Coda 1

3rd time to Coda 2

Fill 2 (Gtr. 2)
Mother Mary, quite contrary,
kiss the boys and make them wary. Things are getting just a little scary, it's a wonder I can still breathe.
end Rhy. Fig. 4

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

Never been much of a Doubting Thomas, but nothing breaks like a broken promise. You tell me 'bout your two more coming, but once is just enough for me.
I had gotten used to being a soul destroyed.

She comes apparently to fill the void.
All dogs need a leash and at least I'll forget it. And

she would never hurt me though she's never said it. But I'm

not gonna ask her today. I don't wanna scare her away. Oh,

your town, I'm all alone and I just can't

Lie - 14 - 6
PG9505
stare at the phone.
I wanna talk about lifelong mistakes, you can

Tell your stepfather I said so.

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

1. F#5 F5 N.C.

2. F#5 F5 B5

*Chord names implied by kybd., next 7 bars.
**N.C. (Bm)** *(Gtr. 1 out) Gtr. 2* *(F# / C#)*

2nd time **Keyboard accompaniment.***

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

---

Double time feel
N.C. (C#5)
*Tap with pick hand while bending with fret hand at 7th fret.

**Pull off from fret hand slightly before releasing bend.
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:)

Lie – 14 – 14  
PG9505
LIFTING SHADOWS OFF A DREAM
Words and Music by JAMES LABRIE
KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY

Moderate rock = 108

Intro:

(Bass) 4  Gtr. 1

*Digital delay set on single repeat at 416 milliseconds. Echoed notes are in parenthesis and occur three 16th notes after primary attack. Delay volume is slightly higher than guitar volume.
**Cue note sounds on repeats only.

Verse 1:

N.C.(Bm)

Riff A

1. He seems alone and silent, thoughts remain without an answer. end Riff A

(F#) *Cue note sounds at repetition of Riff A.
Afraid and uninvited, he slowly drifts away.

Pre-Chorus:
Moved by desire and fear,
breaking delicate wings.

Chorus:
Lifting shadows off a

* Cue note sounds at repetitions of Riff C.
w/ Riff C (Gtr. 1, 3 times)

```
D
G5(9)
Bm
Asus

Dream once broken.
She can turn a drop_

Gmaj9
Em

of water into an ocean.
```

```
Gsus2

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

*Gtr. 2

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

```
4.

(A)
Em

Cmaj9(#11)
Bm

Lifting Shadows Off A Dream – 9 – 3
PG9505
Half time feel
Verse 2:
Rhy. Fig. 1A
B2
Grtr. 2
As the rain
Gtr. 3 (w/ dist.)
Rhy. Fig. 1A
is pouring down,
Tears of sorrow wash his mind.
Lifting Shadows Off A Dream – 9 – 4
PG9505
Esus \ E \ Cmaj9(#11) \ C2 \ A2

Drifting with the current, this stream of life flows on.

end Rhy. Fig. 1A

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

B2 \ G2

He seems alone and silent, waiting on his hands

and knees. The chill of winter's darkness sits

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

Cmaj9(#11) \ C2 \ A2 \ N.C.(D)

quietly. Moved by desire and fear, he takes a few steps away.

Chorus:
*w/ Riff C (Gtr. 1)

D \ G5 \ D \ G5

Lifting shadows off a dream once broken.

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

Bm \ Asus \ Gmaj9 \ Em

She can turn a drop of water into an ocean.
Bridge:

with Riff D (Gtr. 1, 6 times)

G2

A

And she listens.

Whoa, whoa.

*with Riff D (Gtr. 1, 2 times)

A7

(Gtr. 2 out)

Oh, and she listens openly.

*Discontinue P.M.

Instrumental Interlude:

N.C.(Bm)

Gtr. 3

A.H.

(E)

A.H. (8va)

P.M.

A.H.

P.M.

P.M.

P.M.

A.H. pitches: Ef, Ft, Ef

(Am)

P.M.

1/4

P.M.

A.H.

P.M.

A.H.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

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P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.
Half-time feel
N.C.(D)

Gtr. 3

Gtr. 4 (w/ dist.)

Gtr. 4 (w/ dist.)

DS/A
B♭maj7
G2
N.C.(F)

He pours his soul into the water,
reflecting thy mystery.

Gtr. 5 (w/ dist.)

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

D5
B♭maj7
G2
N.C.(F)

She carries him away,
and the winds die slowly.

w/ bridge and middle pickup throughout.

*w/ bridge and middle pickup throughout.
Lifting Shadows Off A Dream – 9 – 7
PG9505
Bridge:
W/ Riff E (7 times)

N.C.(G)

And she listens open ly.

(G/B)

Oh, and she listens open ly.

Chorus:

D

Gtr. 2

Lifting shadows off a Dream

Gtr. 5

Riff E

end Riff E

* Cue note sounds at repetitions of Riff F

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

D

Gtr. 5

Riff E

G2

Bm

once broken.

She can turn a drop

Asus

G2

Em

of water into an ocean.

Riff E

Gtr. 5

PG9505
Lifting Shadows Off A Dream – 9 – 9
PG9505
Verse:
N.C.(B7(3)) (B6(3))
To rise,
To fall.

*Gtr. 2
sim.

Gtr. 3 w/semi-dist.)

*Baltimore tuned acoustic

(B5) (Bsus) (B7(3))

hurt, to hate. To want, to wait.

To heal, to save.

Scared – 23 – 2
PG9505
Bm    E7/B

  Can’t  hear  it,  

  we  fear  it,

Gtrs. 2 & 3

  hold (throughout)

   T  10  9  10  9  9
   B  7  7  7  7  7

Bm    E7/B

  a - ware - ness  won’t  come  near  it.

Gtrs. 2 & 3

  hold (throughout)

   T  7  0  7  9  5  7  6  0
   B

Bm    E7/B

  Dis - tract - ive,  

  re - act - ive,

  dis - guised  in  spite  of  time.

Scarred – 23 – 3
PG39505
F#5  A5 F#5  A5 F#5  A5 F#5  A5  F#5  A5 F#5  F5  DS/A  F#5  A5 F#5  A5 F#5

sion always strong. I never lost my de-

Your venom's not fam-i-ly here. Won't let them

lo - tion but some-where fate went wrong.

fill me with fa-tal-is-tic rem-e-dies.

F#5  A5 F#5  A5 F#5  A5 F#5  A5 F#5  G5  A5 F#5  A5 F#5  F5  DS/A

F#5  A5 F#5  A5 F#5  A5 F#5  G5 (E)  F5

F#5  A5 F#5  A5 F#5  A5 F#5  G5 (E)  Bb5/F

Scarred – 23 – 5
PG9505
Half-time

What if the rest of the world was

let ring throughout

hopelessly blinded by fear?

even gliss.
Where would my sanctity live?

Suddenly nobody cares.

end Rhy. Fig. 1
Double-time (♩ = 162)

N.C. (F#)

It's never enough...
You're wasting your time.
Isn't there some-

F5 D5/A (F#)

N.C.

thing I could say?
You don't understand.
You're closin' me

out.
How can we live... our lives... this way...
You tell me I’m wrong, I’m risking my life, still I have noth

ing in return. I show you my hands. You don’t see the

scars. Maybe you’ll leave me here to burn.

Scared – 23 – 9
PG9505
Half-time
w/Rhy. Fig. 1 (Gtr. 3, 12 str. acous.)

Gtr. 1 (Elec. gtr.)

(A) B5

F(#11) G2 F2

What if the rest of the world was hopelessly drown' in

mf let ring throughout

TAB

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

(E) B5 (/A) F(#11)

N.C.

vain?

Where would our self-pity run?

TAB

0 4 11 11 13 13 13 13 14 14 4 0 3 0 3 4

G A(#11) G/B N.C.

Suddenly everybody cares.

TAB

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

ca. 106

Blood, heal me.

Fear change me.

Blood, swear ing.

Fear star ing.

Both times: (Blood,

f grad. bend P.M...
P.M.
P.M.

TAB

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

Scarred – 23 – 10
PG9505
Belief will always save me.

Aware. Give up on misery.
(3rd time) Learning from misery.

Turn your back on dissent. Leave their dissent.

Trust behind. Trust behind. Wash your hands of regret.

I'm inspired and content.

Scarred - 23
PG9505
Do you feel you don't know me

Gtr. 1 tacet

Gtr. 2

clean wchorus

And do you feel

I'm afraid of your love?
(Bm)
N.C.
And how come you don't want me asking?

(G6/9)
And how come my heart's not invited?

(Bm/E)
You say you want everyone happy.

(G6/9)
Well, we're not laughing.
And how come you don't understand me?

And how come I don't understand you?

Thirty years say we're in this together,

so open your eyes.
People in pray'r for me, ev'ry one there for me.

Sometimes I feel I should face this alone, my soul exposed.

It calms me to know that I

D.S. $\aleph$ al Coda 1
(take 1st and 2nd endings)

Won't.
Coda 2

Gr. 1

Gr. 2

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

1.3.5.7.9. (fade out)  2.4.6.8.

Scared – 23 – 23
PG9505
w/Fill 1 (Gtr. 2)

Dm  Bb/D  C(9)/D  Dm7  C/D

*N C. (Dm)  
Rhy. Fig. 1

*Bgr. 1 & 3

Verse 1 & 2:
w/Rhy. Fig. 1, Gtr. 1 & 3 (4times)

*Gtr. 4  D5/A  (w/dist.)

Bb5/F

1. Falling through pages of Marters on angels, feeling my heart pull west.

2. (See additional lyrics)

*Play on repeat only.

D5/A

Bb5/F

I saw the future dressed as a stranger, love in a space dye vest.

D5/A

Bb5/F

G5

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

*(Oooh...)

*(Secondary vocal on repeat only.

* Gtr. 2 out

Fill 1  

*Gtr. 2  

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

Space - Dye Vest - 9 - 2

PG9505
Half-time Feel

* 1st & 2nd Interlude:

w/Fill 2 (Gtr. 2)

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

Gtr. 3
Gtr. 1

*D5/A

Result of projection in the reflection, always the worst way to start.
(Oooh.)

* 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)

* Fade in w/volume knob.

Rhy. Fill 1

Gtr. 3

Gtr. 3 out

Space - Dye Vest - 9 – 3
PG9505
w/Fill 2 (Gtr. 2)
Bb5/F

w/Fill 2 (Gtr. 2)
Bb maj7

D5/A

(Gtr. 3 out)

Bb(9)

C(9)

Space - Dye Vest – 9 – 4
PG9505
no one to take my blame if they wanted to.

nothing to keep me sane, and it's all the same to you.

no where to set my aim so I'm every where.

Never come near me again. Do you really think I need you... (Aaah.)
never be open again.

I can never be open again.

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

** end half-time feel

Rhy. Fig. 3

D5/A(type2)

* Gtr. 2

1. And I'll smile and I'll learn to pretend.
2. And I'll never be open again.
3. And I'll have no more dreams to defend.

(Raah.)

** Gtr. 1

Space - Dye Vest - 9 - 6
PG9505

* Gtr. 2 tacet 1st time.
** Gtr. 1 plays simile on repeats.
3rd time Gtr. 3 subst. w/Rhy. Fill 2

Play 4 times
end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtr. 2, 2 times)
w/Rhy. Fig. 3A (Gtr. 1, 4 times) simile

(Aaah.

end Rhy. Fig. 3A

Gtr.4
Rhy. Fig. 4

Gtr.5
8va

B♭

Aaah.

end Rhy. Fig. 4

Rhy. Fill 2
Gtr. 4

Space - Dye Vest – 9 – 7
PG9505
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.
6:00
CAUGHT IN A WEB
INNOCENCE FADED
EROTOMANIA
VOICES
THE SILENT MAN
THE MIRROR
LIE
LIFTING SHADOWS
OFF A DREAM
SCARRED
SPACE-DYE VEST