

Authentic
GUITAR-TAB
Edition
Includes Complete Solos

DREAM THEATER

A W A K E



EDITED BY
JOHN PETRUCCI



DREAM THEATER

A W A K E



EDITED BY: JOHN PETRUCCI
TRANSCRIBED BY: DALE TURNER, JESSIE GRESS

DREAM THEATER MANAGEMENT: JIM PITULSKI AND ROB SHORE FOR ROUNDTABLE ENTERTAINMENT
PRODUCTION COORDINATOR: AARON STANG
TECHNICAL EDITOR: COLGAN BRYAN
ART DIRECTION: LARRY FREEMANTLE & DONALD MAY
ART CONCEPT: DREAM THEATER AND DON MURO
PHOTOGRAPHY: DENNIS KEELEY

© 1995 WARNER BROS. PUBLICATIONS INC.
ALL RIGHTS RESERVED

ANY DUPLICATION, ADAPTATION OR ARRANGEMENT OF THE COMPOSITIONS
CONTAINED IN THIS COLLECTION REQUIRES THE WRITTEN CONSENT OF THE PUBLISHER.
NO PART OF THIS BOOK MAY BE PHOTOCOPIED OR REPRODUCED IN ANY WAY WITHOUT PERMISSION.
UNAUTHORIZED USES ARE AN INFRINGEMENT OF U.S. COPYRIGHT ACT AND ARE PUNISHABLE BY LAW.

ISBN: 0-89724-608-X

C O N T E N T S

6:00 › 4

CAUGHT IN A WEB › 22

EROTOMANIA › 49

INNOCENCE FADED › 36

LIE › 103

LIFTING SHADOWS OFF A DREAM › 117

THE MIRROR › 91

SCARRED › 126

THE SILENT MAN › 82

SPACE-DYE VEST › 149

VOICES › 61

6:00

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

Moderately ♩ = 100

Intro:

(Drums)

4

T
A
B

Rhy. Fig. 1

N.C.(E5)

(D5)

(G5)

(F5)

(E5)

(D5)

(F5)

(D#5)

(C#5)

*Gtr. 1

f

T
A
B

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

end Rhy. Fig. 1

T
A
B

Gtr. 1 Bsus2

1.

hold - - - hold - - - hold - - - hold - - - hold - - - hold - - -

T
A
B

*Gtr. 2 (w/dist.)

f

T
A
B

*w/bridge pickup.

E

D#m11

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

end Rhy. Fig. 2

8va

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 Christmas morning.

*Gtrs. 1 & 3

(Gtr. 3 out)

(2nd time Gtr. 2 out)

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

N.C.(Em)

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

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

mf

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

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 3 7 5 5 7 5 7 5 7

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:

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

TAB: 3 0 0 x 3, 2 2 2 0, 3 0 0 x 3, 2 2 2 0

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

G5 A N.C. 1.

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

TAB: 3 0 0 x 3, 2 2 2 0, 0 4 5 4 5 4 5 4 5 7 5 7 5 4 5 3 2 0

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

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

N.C.(E5) (D5) (G5) (F5)
Gtr. 2

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

TAB: 12 14 14 12 14 14 12 10 11 13 15 14

(E5) (D5)

2.

TAB: 12 0 9 9 7 0 9 7 9 7 9 8 6 9 7 9 8 6 8 6 8 6 8 6 5 4 5 4 5 4 5 7 5 7 5 4 5 3 2 0

Rhy. Fill 1
Gtr. 1 (E5) (D5) (F5) (D#5) (C#5) (D5)

TAB: 7 9 16 14 5 7 12 12 17 17 15 15 6 13 11 6 14 7

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. —

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

Gtr. 1 Bsus2 Bsus (Gtr. 1 out)

hold → hold → hold → hold → hold → hold → hold → hold →

TAB

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 - - - - - 3

12 11 12 15 14 (14) 12 10 10 8 9 8 9 7 10 7 9 7 7 8 7 10 7 10 12 13 13 12 12 14 12 14 12

hold - - - - - hold - - - - -

15 17 (17) 15 14 17 (14) (14) 12 14 12 9 8 9 7 9 7 5 4 6 3 4 7 5 4

1 7 5 7 9 8 7 9 10 9 7 9 6 7 10 10 12 10 10 8 9 10 8 7 9 7 10 0

hold - - - - -

Double-time Feel

N.C.(Em)

Gtr. 5

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

12 0 8 9 12 10 12 13 9 8 20 17 18 17 19 17 15 17 20 17 15 16 14 17

Gtr. 1 Rhy. Fig. 4

1/4

5 7 5 7 5 7 0 7 5 7 5 7 5 7 8 7 5 7 5 7 3 2 5 5 7 5 7 5 7

15 15 14 15 15 14 12 15 15 14 12 15 15 14 12 14 12 12 12 15 14 14 15 16

hold hold hold

7 5 7 5 7 5 7 0 7 5 7 5 7 5 7

12 14 13 14 12 14 13/14 15 16 15 14 16 15 17 15 17 14 16 15 16 15 17 16 17 14 15 16 15 17 15 17

3 12

end Rhy. Fig. 4

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

8va

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

3 1

8va

20 19 (20) 16 19 20 19 14 12 14 12 14 12 13 12 12 14 12 14 13 12 15 12 21 5 12 2 20

loco hold hold (0)

Interlude:
w/Lead Fill 2
Bm11

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

Gtr. 1

******* -1

TAB

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

trem. bar
******* -1

*Gtr. 2

TAB

7 7 7 (7) 7 0 5 7

*Clean tone w/chorus and delay.

**Fading echo repeats.

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

Asus2

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

******* -1/2

TAB

14 12 14 12 14 12 14 14 12 14 12 14 12 14 12 14 12 14 12 (12)

trem. bar
-1/2

hold

TAB

0 0 2 2 0 0 0 0 0 0 0 0

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

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

TAB

16 19 (16) 19

G5(9)

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

Asus2

out - side, (out - side, out - side) trem. bar

Bm11

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

TAB 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 15 12 14 12 14 12 14 13 14 12 14 15 14 12

hold -----

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

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

G5(9)

G6(9)

out - side, _____ ******(out - side, _____ out - side. _____) The

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

hold ----- *hold* -----

TAB 3 0 2 2 3 3 0 3 0 2 0 3 2

Asus2

A5(9)

pain in - side, __ ** (pain in - side, __ pain in - side, _) ah, __

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

hold

TAB 0 2 2 2 0 0 2 0 2 4 0 0 4 2 0

B

Bsus

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

TAB 14 15 14 12 14 11 12 11 12 14 12 17 15 15 16 14 16 15 17 15 14 15 14 14 14 12 12 15 14 12

hold

TAB 2 4 4 0 0 0 9 11 0 0 11 9 11 0 0 11 9 11 0 0

Rhy. Fig. 5

*Gtrs. 1 & 2

N.C.

f w/dist. and wah

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

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

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

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

end Rhy. Fig. 5

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

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.

TAB: 9 11 9 9 9 (0) 8 7 7 7 | 9 11 9 9 7 10 8 9 7 7

*w/neck pickup

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

P.M.

TAB 9 11 9 9 9 8 7 8 7 8 9 11 9 9 8 7 5 7 5 4 5 4 5

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 9 11 9 9 9 8 7 8 7 8 9 11 9 9 7 9 8 7 10 7 7 9 8

D.S. S (take 2nd ending) al Coda

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

P.M. P.M. - - +

TAB 9 11 9 9 (9) 9 8 7 8 7 8 7 9 11 9 9 7 6 7 6 9 5 8 7 5

Coda

E D A D

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

Gtr. 1 8va

TAB 12 12 13 | 17 19 19 | 17 17 18 | 16 17 16

Gtr. 2

TAB 0 5/7 5 0 7 5 5/7 5/7 | 3 2 4 0 | 2 2 2 0 | 1 2 2 0

hold

D A E D

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

8va

TAB 17 19 19 | 17 17 18 | 16 17 16 | 17 19 19

TAB 3 2 4 0 | 3 2 4 0 | 2 2 2 0 | 1 2 2 0

hold

10 10 10 10 10 10 10 10 10 10

E A E

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

8va

TAB

19 21 21 | 21 22 21 | 19 21 21

hold

TAB

10 12 12 12 12 12 12 12 12 12 9 | 10 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 7 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 0

7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7

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 - hold - hold -

TAB

7 9 7 9 7 9 9 7 9 9 9 9 | 7 9 7 9 7 9 9 7 9 9 7 9

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

**Both notes vib.

2.

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

TAB

7 9 12 12 12 15 15 17 17 19 19

7 9 11 11 11 14 14 16 16 16 16

9 9 9 9 9 12 16 16 14-16 16 16

Double - time Feel

G#7sus

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

Gtr. 6

f

TAB

Gtrs. 1 & 2

f

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

TAB

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

TAB

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

TAB

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

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

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

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

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:)

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

T
A
B

*Pitches doubled one octave higher.

Rhy. Fig. 1

***Gtr. 1**
8va bassa

f P.M. - - - -

w/heavy distortion

T
A
B

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

T
A
B

end Rhy. Fig. 1

8va bassa

P.M. - - - -

T
A
B

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

C#5 B5 C#5 C#5 B5 E5 C#5 B5 C#5 C#5 B5 D5

1

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

8va bassa C#5 D5 C#5 C#5 D5 C#5

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

4 0 2 2 2 2 2/3 4/5 x 2 x 2 2 2 2 2 2 4 0 2 2 2 2/3 4/5 x 0 0 5 2 2 2 x

8va bassa C#5 D5 C#5 C#5 D5 C#5

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

4 0 2 2 2 2 2/3 4/5 x 2 x 2 2 2 2 2 2 4 0 2 2 2 2/3 4/5 x 0 0 5 2 2 2 x

Verse 1:

C#5 D5 N.C. C#5 B5 C#5 D5 N.C. C#5

Si - lence dis - guised I watch you.

sim.

4 0 2 2 2 2/3 4/5 2 2 2 2 2 2 2 5 2 0 2 2 2 2/3 4/5 (4) 2 2 2 2 2 2 3 4

C#5 D5 N.C. C#5 B5 C#5 D5 N.C. C#5

Show me the hurt that haunts you.

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

T
A
B

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

T
A
B

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

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

loco

T
A
B

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

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

I can't hold on any longer.

Gtr. 1 8va bassa

T
A
B

4 0 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

TAB

4 0 2 2 2 2 4/5 2 x 2 x 2 4 4 0 2 2 2/3 2 x 2 2 2 2 3

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

Ech - oes that deaf - en the mind will

8va bassa

TAB

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

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

bur - y my voice in their wake.

8va bassa

TAB

4 0 2 2 2 4/5 3 x 2 2 3 5 4 0 2 2 2 3 3 5 3 2 2 2 2 2

N.C.

8va bassa

1.

TAB

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

2. N.C.
8va bassa

Musical notation for the first system, including a treble clef staff with a 3/4 time signature and a guitar TAB staff with fret numbers: 4 2 4 2 5 3 4 2 3 1.

Chorus:
G5

Musical notation for the chorus, including a treble clef staff with lyrics: "Caught in a web. Re - moved from the world." and a guitar TAB staff with fret numbers: 10 10 10 6 4 (6) 6 6 6 3 3 3 3 0 3 1.

Musical notation for the second system of the chorus, including a treble clef staff with lyrics: "Hang - ing on by a thread. Spin - ning the lies" and a guitar TAB staff with fret numbers: (3) 1 3 3 3 3 3 3 5 3 0 1 0 0 0 0 0 6 4 (6) 6 6 6 6 0.

Musical notation for the final system, including a treble clef staff with lyrics: "de - vised in my head." and a guitar TAB staff with fret numbers: 5 3 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 5.

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

Rhy. Fig. 2

sim. let ring

TAB

4 4 4 2 2 4 4 4 5 3 5 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 B5C#5 B5C#5 B5 C#5 B5 C#5

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

8va bassa

TAB

0 2 4 4 2 2 0 0 0 2 2 2 0 2 4 4 2 0 2 4 4 2 0 0 0 2 2 0 2 4 4 0

N.C.(C#5)

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

8va bassa

TAB

2 4 4 4 2 4 4 4 4 2 4 2 4 2 4 4 2 4 4 2 4 4 2 2 4 4 2 4

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

8va bassa

TAB

2 4 4 4 2 4 4 4 4 2 4 2 4 2 4 4 2 4 4 2 4 4 2 2 4 4 2 4

(B5)

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

8va bassa

TAB

0 2 2 2 2 2 2 2 2 0 2 2 0 2 0 2 2 2 2 0 2 2 0 0 2 2 0 2

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

N.C.(C#5)

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

8va bassa

Musical notation for the first system. It includes a vocal line with lyrics, an 8va bassa line, and a TAB line. The TAB line shows fret numbers: 0 2 2 2 0 2 2 | 2 2 0 2 | 0 2 2 2 0 2 2 | 2 2 0 2 | 2 2



Coda 1

N.C.(C#5)

8va bassa

Musical notation for Coda 1. It includes an 8va bassa line with accents and a *sim.* marking, and a TAB line. The TAB line shows fret numbers: 2 2 0 2 | 0 2 2 0 2 | 0 2 2 0 5 | 2 2 0 2 | 0 2 2 0 2 | 0 2 2 0 3

1st Interlude:

* N.C.

C#5 D5

C#5

8va bassa

Musical notation for the first interlude. It includes an 8va bassa line with accents and P.M. markings, and a TAB line. The TAB line shows fret numbers: 2 3 4 5 | 3 2 | 5 4 3 2 | 3 2 1 0 | 5 4 | 4/5 5 5 | 5/4 4 4 | 4 4 | 4 4 | 2 4 | X

*Doubled by synth. 8va.

N.C.

8va bassa

C#5 D5

C#5

Musical notation for the second interlude. It includes an 8va bassa line with accents and P.M. markings, and a TAB line. The TAB line shows fret numbers: 3 3 | 6 5 4 3 4 | 4 3 2 | 3 2 | 6 5 | 4/5 5 5 | 5/4 4 4 | 4 4 | 4 4 | 4 4 | 4

N.C.

8va bassa

Musical notation for the third interlude. It includes an 8va bassa line with accents and P.M. markings, and a TAB line. The TAB line shows fret numbers: 2 3 4 5 | 3 2 | 5 4 3 2 | 5 4 | 3 3 | 6 5 4 3 4 | 4 3 2 | 3 2 | 3 2 1 0

8va bassa

Musical notation for the first system, including a treble clef staff with notes and a guitar tablature staff with fret numbers. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes accents (>) and plectric marks (P.M.).

Tablature: 1 2 3 0 4 3 2 5 4 3 2 6 5 4 3 0 | 4 3 1 0 1 0 3 2 1 0 3 2

Musical notation for the second system, including a treble clef staff with notes and a guitar tablature staff with fret numbers. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes accents (>) and plectric marks (P.M.).

Tablature: 1 3 2 0 4 2 | 4 0 1 2 4 0 1 2 0 4 2 1 0 3 2 1

Musical notation for the third system, including a treble clef staff with notes and a guitar tablature staff with fret numbers. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes accents (>) and plectric marks (P.M.).

Tablature: 0 4 2 1 0 1 0 3 2 1 0 1 1 0 4 0 4 | 0 4 3 2 3 4 0 2 1 0 4 2 1 0 3 4

Musical notation for the fourth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes accents (>) and plectric marks (P.M.).

Tablature: 2 1 5 2 6 5 8 7 6 8 7 10 9 10 | 8 7 10 9 8 10 9 12 11 12

Guitar Solo:

*N.C.(F#)

Musical notation for the guitar solo, including a treble clef staff with notes and a guitar tablature staff with fret numbers. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes accents (>) and plectric marks (P.M.).

Tablature: 12 11 8 11 9 11 9 11 9 10 12 11 8 11 9 11 9 10 | 12 11 9 11 9 14 12 11 13 11 12 11 9 11 9 14

*Chords derived from bass figure.

(G)

T
A
B

(B6)

w/wah

T
A
B

T
A
B

(Gm)
8va

T
A
B

(Gm)
8va

T
A
B

(C#m)
8va

TAB: 19 21 19 17, 19 17, 16 18 16 14, 18 16, 14 16 14 12, 14 12 7 9 7 5, 7 5

2nd Interlude:

C#5

*Fdbk. (8va)

Fdbk.

trem. bar (slight vib.)

8va bassa

Fdbk.

Fdbk.

TAB: 4, (2), (2), (2), (2), (2), (2)

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

Gtr. 1

*8va bassa

P.M.

P.M.

TAB: 7 9, 9 10, 7 9, 9 10, 4 6, 6 7, 4 6, 6 7

*8va bassa applies to down stemmed notes only.

8va bassa

P.M.

P.M.

TAB: 7 9, 9 10, 7 9, 9 10, 4 6, 6 7, 4 6, 6 7

Gtr. 2 N.C. C#5

TAB: 7 9 11, 2 9 9, 7 9 7

Gtr. 1 8va bassa

P.M.

TAB: 4 4 (4) 4 4 4 4 4, 4 4 4 4 4 4 4, 2/3 2 2 2 2 2 2

N.C.(B5)

8va bassa

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

Whoa! Tried to

trem. bar 1/2

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 -

C#sus C#sus2 C#5 C#sus C#7(no 3rd) C#sus C#5 C#(b6)

Bsus Bsus2 Bsus B7(no 3rd)

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

D.S. al Coda 2

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

8va bassa

TAB

4 0 2 2 2 2 2 2 2 0 4 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

TAB

(0) 0 0 0 0 0 10 8

3 3 3 3 10 10 6

1 1 1 1 8 8 4

*8va bassa applies to down stemmed notes only.

C5 B6

Re - fused by the world.

8va bassa

TAB

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

(6) 3 1 (3) (3) (1)

Gsus2 Eb

Hang - ing on by a thread. Spin - ning a cage.

8va bassa

TAB 0 0 10 8 0 3 0 6 4 0

B 10 10 6 (6) 8 8 4 (4)

D(sus) D5 C5

De - nied and mis - read.

8va bassa

TAB 0 0 3 0 3 3 1 (1) 0 1 1 1 1 (3) 3 3 3 19

B 5 5 5 3 (3) 3 3 3 1

N.C.(C#5)

8va bassa

TAB 2 2 0 2 0 2 2 0 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 3

B

C#5 D5 C#5

8va bassa

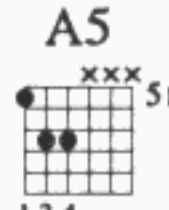
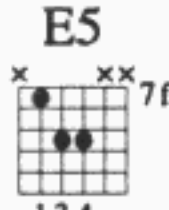
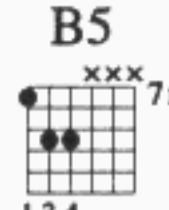
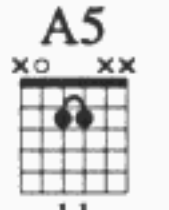
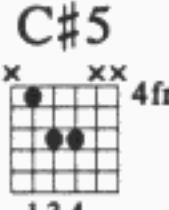
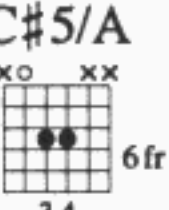
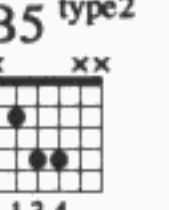
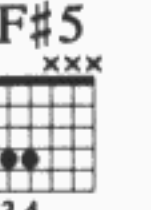
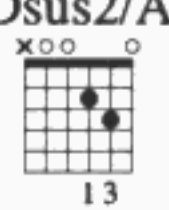
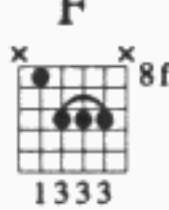
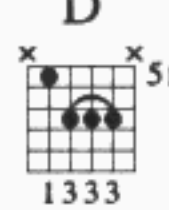
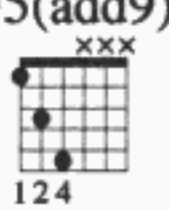
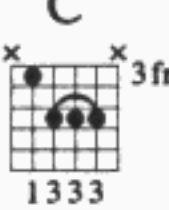
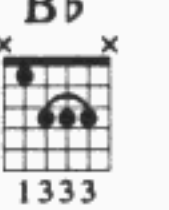
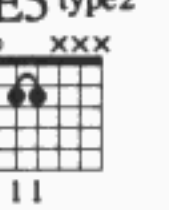
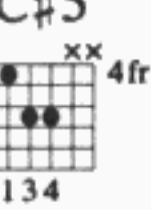
P.M.

TAB 4 2 5 3 5 3 5 3 4 2 4 2 4 2 4 2 4 2

B

INNOCENCE FADED

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

 A5 5fr	 E5 7fr	 B5 7fr	 A5 11	 C#5 4fr	 C#5/A 6fr	 B5 type2 134	 F#5 134
 Dsus2/A 13	 F 8fr	 D 5fr	 F5(add9) 124	 C 3fr	 Bb 1333	 E5 type2 11	 C#5 4fr

Moderate rock ♩ = 112
Rhy. Fig. 1


Intro:

Gtr. 1
(w/dist.)
Riff A

E5

B5

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



Musical notation for Gtr. 1 and Gtrs. 2 & 3. Gtr. 1 has a treble clef, key signature of three sharps, and 4/4 time signature. It features a series of eighth and sixteenth notes with a forte (f) dynamic. Gtrs. 2 & 3 have a similar notation but with a different dynamic. Below the notation is a TAB section with fret numbers for each string.

*Gtrs. 4 & 5



Musical notation for Gtrs. 4 & 5. It features a treble clef, key signature of three sharps, and 4/4 time signature. The notation includes a 'hold' instruction. Below the notation is a TAB section with fret numbers for each string.

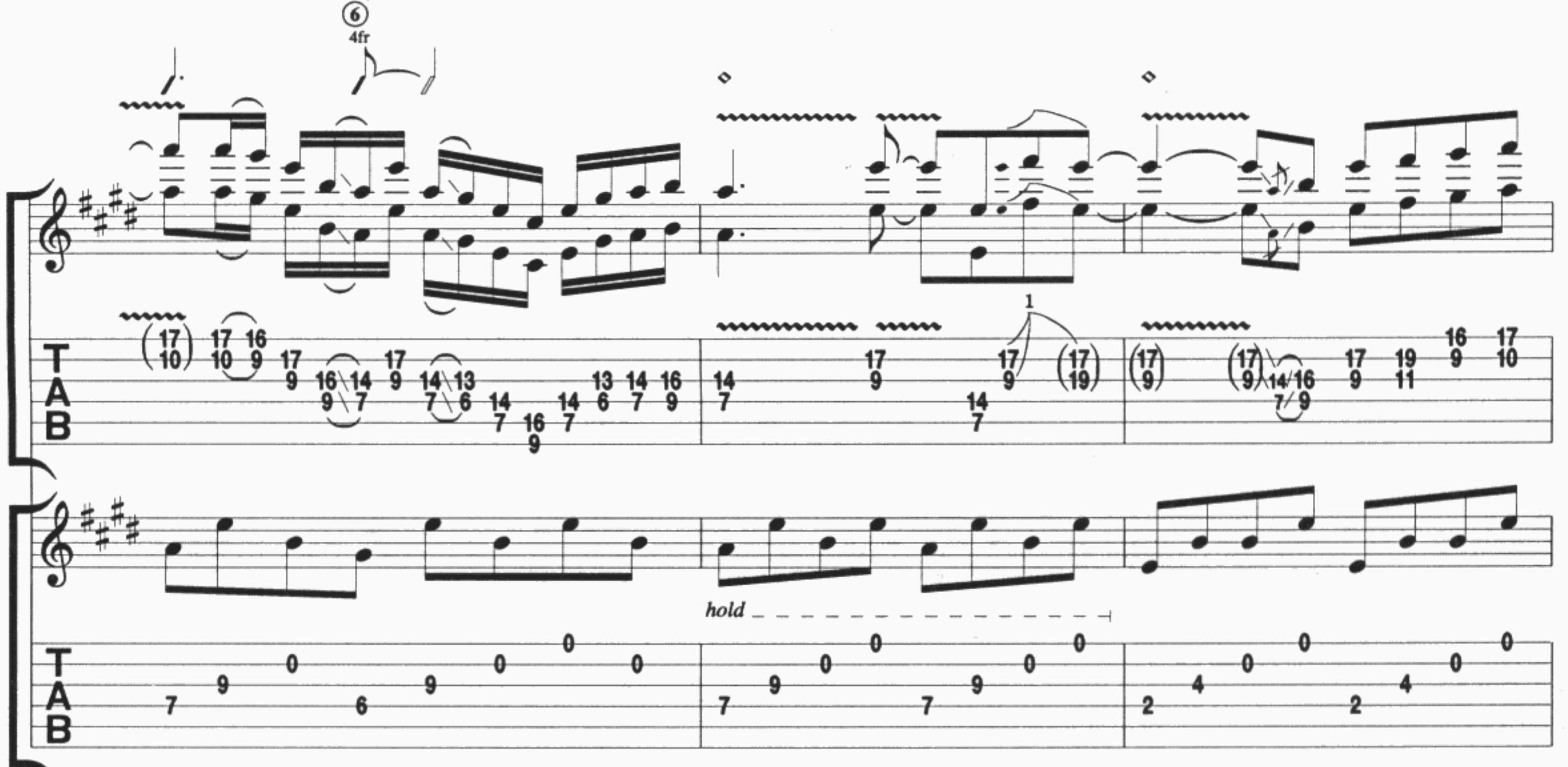
*Gtr. 2 is clean electric; **Up stemmed guitar panned left, down stemmed guitar panned right.
Gtr. 3 is acoustic. ***Both gtrs. vib. throughout.

A5

G#

A5

E5



Musical notation for Gtr. 1 and Gtrs. 4 & 5. Gtr. 1 has a treble clef, key signature of three sharps, and 4/4 time signature. It features a series of eighth and sixteenth notes with a forte (f) dynamic. Gtrs. 4 & 5 have a similar notation but with a different dynamic. Below the notation is a TAB section with fret numbers for each string.

B5

end Rhy. Fig. 1

C#5

C#5/A

B5 type2

G#

A5 type2

F#5

⑥
4fr



end Riff A

Musical notation for 'end Riff A' including guitar staff with notes and tablature with fret numbers (19, 12).

both gtrs. vib.

end Rhy. Fig. 1A

Musical notation for 'end Rhy. Fig. 1A' including guitar staff with notes and tablature with fret numbers (9, 11, 0, 6, 4, 2, 4).

Dsus/A

vib. w/bar

(Gtr. 1 out)

(Two Gtrs. out)

Musical notation for 'Dsus/A vib. w/bar' including guitar staff with notes and tablature with fret numbers (5, 7, 7, 0).

Verse 1:

*Asus

Am11

Csus

G5(9)

1. An - i - ma - tion

breathes a cloud - less mind.

Rhy. Fig. 2

end Rhy. Fig. 2

Musical notation for Verse 1 including guitar staff with notes, lyrics, and tablature with fret numbers (5, 7, 0, 3, 1, 0, 3, 3, 0, 2, 3).

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

*Bass plays D pedal next 16 bars.

**Vib. applies to Gtr. 2 only.

w/Rhy. Fig. 2 Gtrs. 4 & 5 (3 times)

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

T	7	8	7	9	8	10	8	9	7	7	9	10	10	9
A									10			10	10	
B														

*In unison w/Bass Gtr.

(Dm) (C)

years. _____ Whoa. _____

end Rhy. Fig. 3

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

w/Rhy. Fig. 3 (Gtr. 5)

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

One as _____ if time _____ dis - ap - pears. _____

Instrumental Pre-Chorus:

Gtr. 5 F D

*Gtr. 6

1. F5(9) C

vib. w/bar

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

Gtr. 1

10 10 8 (10 10 8) 7 7 5 (7 7 5) X X X 5 3 1 5 5 3 1

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

2. F5(9) C Bb

(Gtr. 6 out)

trem. bar -1 -1 3

vib. w/bar

trem. bar -1

(9) (9) (9) 7 9 7 5 (5) 8 8 8 10 12 (12) 13/15 13

(5 5 3) X X X 5 3 1 5 3 1

***L.H. string noise.

Chorus:

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

A5 E5 B5 A5 G# (6) 4fr

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

A5 E5 B5

Trin - i - ty jad - ed, I break down walls (Ah. _____)

E5 type2

A5 type2

*D5

Csus2/G

(Gtr. 1 out)

to find you. Cal - low and vain,

Gtrs. 4 & 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

hold

end Rhy. Fig. 4

TAB

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

D5

Csus/G

F5/C

G5

(Gtrs. 4 & 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.

Gtr. 1 *Rhy. Fig. 5

f hold

P.M. hold P.M.

end Rhy. Fig. 5

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)

(Gm)

Some will tran - cend spin - ning

Gtr. 1 Rhy. Fig. 6

P.M.

(Dm)

(C)

years.

Whoa.

end Rhy. Fig. 6

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

D.S. $\text{\textcircled{S}}$ (take 2nd ending) al Coda

(Bb)

(Gm)

(Dm)

(C)

One as if time dis - a - pears.

Whoa.

$\text{\textcircled{C}}$
Coda

Rhy. Fig. 7

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

*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 (8/7/9) 7/7 5/6/7 6/5/7 5/5/5 3/4/5 3/2/5 (3/2/5) 3 2 4 2 3 2 4

*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

harm. hold harm.

TAB 0 2 2 5 2 4 2 2 2 4 5 0 0 0 0 3 3 3 3 5 7 7 5 5 12 12 7 7 7

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 5 7 8 5 8 7 7 9 9 7 7 7 7 10 10 7 7 10 12 11 11 (12/11/9)

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

mf

TAB 7 5 4 6 4 7 6 7

Chorus:

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

A5 E5 B5 A5 G#
 (6) 4fr

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

(Ah. _____)

A5 E5 B5 C#5 A5(type2)

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

(Ah. _____)

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

w/Riff A (Gtrs. 2 & 3)

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

TAB 0 0 8 6 4

TAB 0 0 2 2 0 0

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

TAB 22 15 1 22 15 1 (22 15)

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.

TAB

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

P.M. P.M. hold hold

TAB

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

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

A.H. 1/2

TAB

A.H. pitches: E#, F#, E#.

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

steady gliss. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

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

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

TAB

N.C.

TAB (0) 7 0 5 0 5/7 9 7 0 9/10 0 8 0 8/10 10 10 12/14 12 7 9 7 5 7 5 7 5 0 7

A5 D5/A G5 F5

P.M.

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

Gr. 5 E -1 B/E G/E D/E A/E 8va C/E G/E

f trem. bar

TAB 7 1 (7) (7) 5 7 0 8 7 10/12 1/2 (12) 11/14 15 14 1/2 (14) 15 17 13 15 1 (15) 1 12 17 15

Gr. 1

TAB 9 9 7 8 (8) 8 7 5 5 6 6 5 5 5 5 3 9 9 9 9 9 7 7 7 6 6 5 5 5 5 5 4 5 0 0 0 0 0 0 0 0

8va Eb/E Dsus D N.C. (F) (Gsus) C5

TAB 15 17 1/2 17 1/2 (17) 15 15 17 1 (17) (17) 15 14 14 17 14 15 14 17 13 15 13 17 19 17 15 17 15 17 16

P.M. hold hold

TAB 4 3 3 (3) 3 0 2 3 0 1 3 5 5 3 0 0 0 5 5 6 3 0 0 5 5 (5) 4 0 2 3 0 1 3 5 5 3 6 3

8va C#5 N.C. E5 N.C.(E5) *8va*

loco P.M. P.M. 3 3

TAB 17 18 (18) 12 13 14 9 10 11 9 9 9 16 12 14 12 12 9 12 9 11 12 9 11 9 11 11/13 12

TAB 6 6 3 4 5 6 7 2 3 4 0 0 0 0 3/9 0 0 5/7 0 0 3 2 (3) 2 2

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

8va

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

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

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

8va F/E C/E G/E Eb/E Dsus D N.C. (C) *loco*

TAB 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*

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

(Am)₃ F5 G5 F5 D5 N.C.

P.M. - - - - -

TAB 14 17 15 13 12 13 12 15 13 12 10 12 10 12 9 0 7 0 7/9 11 9 0 11/12 0 10 0

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

TAB 2 0 3 1 0 1 0 3 1 0 3 3 5 3 0 (0) 7 0 5 0 5/7 9 7 0 9/11 0 8 0

A5 D5/A G5 F5

P.M. - - - - -

TAB 10/12 13 13 15/17 15 10 12 10 8 10 8 12 14 10 12 10 12 7 7 8 9 10 11 7 12 10 8

P.M. - - - - -

TAB 8/10 10 10 12 14 12 7 9 7 5 7 7 5 5 7 3 0 3 0 0 1 2 3 3 4 2 2 0 3 0 0 0 3 3 1

E5 B/E G/E D/E A/E

w/slight P.M. - - - - -

TAB 9 6 7 6 9 7 6 9 5 9 8 11 8 8 12 8 12 9 10 9 12 11 14 11 10 14 10 12 14 11 12

hold - - - - -

TAB 2 0 0 0 0 0 7 7 8 8 8 8 7 7 7 5 5 5 5 5 5 2 2 0 3 0 0 0 3 0 0 0 3 3 1

F/E

C/E

8va

G/E

E \flat /E

Dsus

w/slight P.M.

TAB

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

TAB

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

8va

D

N.C.

(F)

(Gsus)

C5

TAB

20 15 20 15 17 15 19 15 19 15 17 15 17 15 17 14 15 14 17 13 17 13 20 15 17 15 17 15 19 16

TAB

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

8va

C#5

N.C. loco

E5

TAB

17 18 (18) 12 13 14 9 10 11 9 9 (9) 9

TAB

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

*Both notes vib.

EROTOMANIA

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

B5 134 2fr **C#5** 134 4fr **E5** 134 7fr **F#5** 134 9fr **B** 1243 9fr (1343) **B7** 1324 9fr **Em** 3111 12fr **E7** 1241 12fr **Fdim(no 3rd)** 4 213 6fr **D** 13331 5fr **E** 13331 7fr **Dm** 13421 5fr

A^bdim 1324 9fr **C** 3211 8fr **E^bdim** 1324 13fr **E7/b9** 1324 6fr **E7/b9 type2** 1324 12fr **Am** 13421 12fr **A7** 13141 12fr **G** 43121 7fr **A** 43121 9fr **E/B** 3 122 12fr **E7/B** 3141 7fr **E7/G#** 3421 4fr **E7 type2** 1211 12fr

Intro:

Moderate Rock ♩ = 152

*Gtr. 2

Rhy. Fig. 1

end Rhy. Fig. 1

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

f (w/heavy dist.)

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

* Kybd. arr. for gtr.

♩ (Half-time Feel)

F#m7sus
Gtr. 1 w/Rhy. Fig. 1 (2 times)

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

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 5 2 5 4 3 0

P.H. pitch: F E

*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 9 8 7 6 4 5 7 6 5 3 3 1 0

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 3 5 3 (3) 4 3 2

*Chord names derived from kybd.

2.

Dsus2

Cm7

2nd time
To Coda I

Gm N.C.

Gtr. 3

Gtr. 4

Gtr. 1

C
Coda I

N.C.

(*w/12/8 feel)

Gtr. 2 N.C.

(Kybd.) Riff B

end Riff B

Gtr. 3

Gtr. 4

(both notes vib.)

Gtr. 1

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

N.C.

mf

mf

P.M.

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

Gtr. 1

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

14 8 10 (5) 8 14 8

f P.M.

TAB

5 5 5 4 4 4 3 3 3 2 2 | 5 5 5 4 4 4 3 3 2 2

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

Gsus2 F#sus2 Fsus2

14 8 10 (5) 8 7 6 5

TAB

12 12 12 11 11 11 10 10 10 9 9 | 12 12 12 11 11 11 10 10 9 9 | 7 6 5

12 12 12 11 11 11 10 10 9 9 | 12 12 12 11 11 11 10 10 9 9 | 7 6 5

10 10 10 9 9 9 8 8 8 7 7 | 10 10 10 9 9 9 8 8 7 7 | 5 4 3

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

5 4

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 15 14 | 12 0 12 | 14 13 15 16 14 17 16 | (14 16) 14

F#m7sus Gsus Emaj6/7#11 Asus

8va

5 6

(slight vib)

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 20 21 | 19 (19)

Half - time ♩ = 76

N.C.(G#m)

1.

TAB

4 4 2 4 2 2 4 2 4 4 4 2/4 4 6 6 4 4 4 2 2 2 4 2 4 4 4 2 2 4 4 2

2. N.C.

TAB

4 4 2 2 2 2 4 2 4 4 4 2 2 4 4 2 4 4 2 4 1 1 4 2 2 2 1 1 4 1 4 2 1 4 2

E F#

TAB

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)

TAB

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#

TAB

4/6 6 4 6 7 6 7 7 6 7 7/9 7 6 4 2 0 0 0 0 0 0 0 2/4 2 2 2 2 2 2 2 2 4/6

E/G# E/G# F#/A N.C. N.C.(G#m) (F#/A#)

P.M. - - > P.M. *mf* (clean tone)

TAB

7 4 4 4 4 4 4 7 4 4 6/7 6 6 6 6 8 6 6 6 2 4 2 4

8 6 8 9 8 6 8 9 6 4 6 8 6 4 6 8

(Bb) (C#m) (E) (F#) (E/G#) (F#/A#)

TAB

4 4 4 6 4 4 4 8 6 6 8 6 6 8 9 9 11 9 9 11 11 11 13 11 11 13 9 7 9 11 9 7 9 11 8 8 9 8 8 9

G#m(b6) F#7(4)/A# B(4) C#m7

let ring

TAB

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

E F#7(4) E/G# F#7(4)/A#

rit.

TAB

2 4 0 0 4 2 4 4 3 0 0 3 4 6 9 0 0 9 6 9 8 11 0 0 11 8 11

Moderately ♩ = 100

B5

f (dist. tone) let ring throughout

TAB

4 4 4 4 4 4 4 4 4 4 4 4

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

System 1: Treble clef staff with key signature of three sharps. Tablature staff with fret numbers: 2, 6/4, 4/2, 4/2, 4/2, 4/2, 2, 4, 4, 4, 2, 2, 2, 4, 4, 2, 2.

System 2: Treble clef staff with key signature of three sharps. Tablature staff with fret numbers: 2, 0/4, 0/4, 0/4, 2, 0/4, 0/4, 0/4, 2, 7/4, 5, 7, 5/7, 4/6. Annotations: Gtr. 1, Gtr. 3 B5.

System 3: Treble clef staff with key signature of three sharps. Tablature staff with fret numbers: 7/6, 5/4, 5/4, 5/4, 4, 6, 8, 4, 6, 8, 8, 4, 5, 4, 0, 4/6. Annotations: C#5, E5, P.M., 3, 3, 1/2.

System 4: Treble clef staff with key signature of three sharps. Tablature staff with fret numbers: (6), 6, 8, 7, 8, 7, 9, 7, 8, 6, 8, 6, 4, 4, 6, 4, 4, 8, 9, 11, 9, (9), 9, 11, 12, 11, 13, 11, 12, 14, 11. Annotations: F#5, B5, C#5, 3.

System 5: Treble clef staff with key signature of three sharps. Tablature staff with fret numbers: 12, 14, (14), 12, 14, 12, 11, 13, 11, 12, (12), 16, 19, 16, 19, 16, 19, 16, 18, 16, 18, 16, 18, 16, 18, 16, 18, 16. Annotations: E5, F#5, B5, 8va, 3, 6, 6, 6.

D Gtr. 1 B \flat (#4)/D B \flat G5/D D A5

TAB 17 (17) (17)

* Gtrs. 2 & 3

mf (semi-clean tone) P.M. - - + P.M. - - + P.M. - - +

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

*Two Gtrs. arr. for one.

G5 Am7 G D B \flat (sus2) F/C C G/D

TAB (10 9 7) 8 5 0 0 5 5 5 0 0 0 0 2 3 0 1 (3 3 1) 1 1 3 5 5 5 X X 8 7 5

D/F# A5 G5 Am7 G G E \flat 5

P.M. P.M. - - + w/chorus (clean & dist. mixed)

TAB 8 7 5 7 7 7 7 0 0 10 9 7 (10 9 7) 8 5 X 0 5 5 5 0 0 0 0 0 0 0 0 3 0 0 4 3 1

Shuffle ♩. = 100

Fsus2 C G

trem. bar let ring let ring throughout

TAB (4 3 1) (4 3 1) 1 1 1 0 0 0 0 0 0 0 0 1 3 0 3 3 3 3 3 3

E \flat /G N.C.(F) (C/E) (B \flat 6) (C)

TAB 3 3 3 3 0 3 1 0 0 2 1 0 (0) 0 0 1 0 1 3 0 (0) 0 1 1

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

* Kybd. arr. for gtr.

TAB
10 10 10 9 7 7 5 8 0 3 2 10 7 11 9 10 9 12 10 9 10 12 9 5 7 9 7 8 9 7 6 4 5 4 5 4 7

Slower (♩ = ca 80)

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

P.M. freely

TAB
7 5 4 7 5 4 0 5 4 2 5 4 2 0 9 7 5 9 7 5 3 7 5 4 7 5 3

Faster (♩ = 108)

Fdim(no 3rd) D E

P.M.

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

Riff B1

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

Dm
Abdim
C
Ebdim

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

E7b9
E7b9 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 5 5 | 7 7 4 4 | 5 5 3

(Half - time Feel)

Dm
G
E
A
Dm
G

tr

(Fast trill)
tr

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

E/B
E7
E7/B
E7/G#
E7 type2

P.M. . . .

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

Gtr. 1 B \flat 5 C

5/4 4/4 P.M.

TAB: 3 1, 6 8 10, 8 10, 7 8 10, 7 8 10, 7 8 10, 7, 8 10, 7, 10 7 9, 10 9, 10 10

Gtr. 3

5/4 4/4 P.M.

TAB: 5 2 3, 2 3 5, 2 3 5, 2 3 5, 2 3 5, 3 5 6, 5 6, 3 5 3, 5 5

B \flat /D C/E

Slight P.M. Slight P.M.

TAB: 14 12 10 12 14, 10 12 14 15, 15 14 12 14 15, 12 14 15 17 (17), 12 10

Slight P.M. Slight P.M.

TAB: 7 5 3 5, 7 3 5 7, 8 7 5 7 8, 5 7 9

Faster ♩ = 160

Gm

Slight P.M.

TAB: 14 15 17, 14 15 17 15 14, 17 15 14 15 17, 13 15 17 15 13, 17 15, 14 15 17, 14 15 17 15 14, 14 15 17 15 14, 17 15 13 15 17, 15 14

B \flat

Slight P.M.

TAB: 7 9 10, 8 10 11 10 8, 10 9 7 9 10, 6 8 10 8 6, 10 9, 7 9 10, 8 10 12 10 8, 8 10 11 10 8, 10 8 7 8 10, 9 7

Dm G

slight P.M.

TAB

10 7 9 10 8 10 8 10 12 10 12 10 8 12 10 9 10 12 9 15 13 12 13 15 12 13 15 13 12 13 11

Am E

slight P.M.

TAB

10 12 13 10 12 13 12 10 10 9 7 9 10 7 9 10 9 7 12 10 9 10 12 8 10 12 10 8 9 7 6 7 9 5 7 9 7 5 8 6

F Dm

slight P.M.

TAB

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

Half-time ♩ = 76

E Gtrs. 1 & 2 F#5

P.M.

TAB

0 0 0 0 0 0 0 0 13 4 4 4 4 4 4 4 4 2 2 2 2 2 2 4 4 4 4 2 4 2

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

(wrepeats) D.S. al Coda 2

sim. P.M.

P.M.

TAB

4 4 4 4 4 4 2 2 2 2 2 2 4 4 4 4 7 7 4 2 4 4 4 4 4 4 2 2 2 2 2 2 4 4 4 4 2 2

Free time (♩ = ca. 63)
w/Percussion

⊕
Coda2

Gtr. 3 *Dsus2* *C7sus*

TAB

x 10 12 13 10 (10) x 8 10 11 10 12 10 10 10 6 6 10 10 6 6 7 7 3 3 8 6 4 3 6 4 3 7 3

Gtr. 1 *let ring throughout*

Gtr. 2

Gtr. 1

TAB

3 5 7 5 (5) 1 3 5 3 5 3 6 3

TAB

5/7 (7) 5 7 5 3 5 7 (7) (7) (7) 5 3 5 3 5 3

TAB

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

Gtr. 2

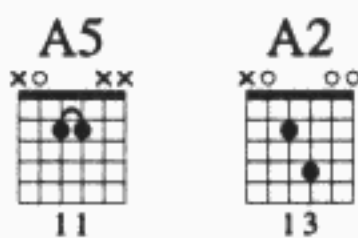
TAB

8 10 8 10 11 8 8 11 8 10 8 10 8 8 8 10 8 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) A5 B A.H. + A5
Gtr. 1 (Elec.) w/Bass ostinato Drums accent w/gtr.

mp clean w/chorus *A.H.* *f* w/dist. chorus off

A(b5) Eb5/A F5/A G5/A F5/A F(b5) A5 A(b5) Eb5/A

F5/A G5 F5 Band enters A5 A(b5) F/A

G5/A F5/A F(b5)/A A5 A(b5)

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

F/A G5/A F5/A F(b5)

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

TAB 10 7 0 0 10 7 0 0 7 5 0 0 7 5 0 0

(A5) N.C.

P.M. 1/4 P.M. 1/4 P.M. 1/4

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

(E5) A5 G5 (E5) A5 G5

P.M. P.M.

TAB 0 3 4 5 6 5 3 5 3 0 9 7 0 9 7 6 3 0 5 7 5 0 9 7 0 9 7 6 3 0 5 7 5

(E5) A5 G5 (E5) N.C. (A5)

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

TAB 0 9 7 0 9 7 6 3 0 5 7 5 0 7 6 7 6 3 2 1 0 0 7 0 7 6 3 0 5 3

(A5) A.H. (8va)

P.M. 1/4 P.M. 1/4 A.H. (8va) 1/4

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

♩ = ca. 122 ♩ = ♩

Verse 1:

Gtrs. tacet

A Mixolydian

A7(♭3)*

A6(♭3)

“Love _____ just _____”

Rhy. Fig. 1

**Gtr. 2

TAB 12 10 12 0 | 11 10 11 0

*No 3rd

**Keyboard arr. for gtr.

Dm(9)/(A)

Em/(A)

mmm, don't stare," _____

TAB 10 10 10 0 | 12 12 12 0

A7(♭3)

A6(♭3)

he _____ used to say _____ to me, _____

TAB 12 10 12 0 | 11 10 11 0

Dm(9)/(A)

Em/(A)

ev - 'ry Sun - day morn - ing. The

TAB 10 10 10 0 | 12 10 12 0 | 12 12

A7(β)

A6(β)

Dm(9)/(A)

spi - der in the win - dow, _____ the an - gel in _____ the pool, -

Gtr. 1

*w/ heavy amp tremolo
fade in* *mf*

TAB

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

Gtr. 2

TAB

12	10	12	0	0	11	10	11	0	0
----	----	----	---	---	----	----	----	---	---

Em/(A)

A7(β)

A6(β)

_____ the old man takes the poi - son, now the

TAB

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

TAB

12	12	12	0	0	(0)	12	10	12	0	11	10	11
----	----	----	---	---	-----	----	----	----	---	----	----	----

Dm(9)/(A) Em/(A) A A6(β)/(F#) Dm(9)/(A)

wi - dow makes the rules.

Kybd. - 7 etc.

end Rhy. Fig. 1

Elec. Gtr. 1
vol. swells

TAB

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

"So

grad. bend

TAB

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

A7(β) A6(β)/(F#) Dm(9)/(A) Em/(G)

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

grad. bend

TAB

A7(β) A6(β)/(F#) Dm(9)/(A) Em/(G)

to me. Not a word, not a word.

TAB

A9 A₉⁶ A₉^(b13) 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

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

Gtr. 2 (Acoustic)

TAB

0	5	6	0	0	0	6	0	0	0	6	0	0	0	0	6	0	0	0	0	0	0	4	0	0	0	4	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

A9 A₉⁶ A₉^(b13) Asus2

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

Gtr. 3

TAB

0	5	6	0	0	0	6	0	0	0	6	0	0	0	0	6	0	0	0	0	0	0	4	0	0	0	4	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

A6(b) Dm(9)/(A) Em(A)

head.

TAB

0	0	0	0
2	2	2	2
2	2	2	2
0	0	0	0

Gtr. 1

Gtr. 4

*w/ heavy amp tremolo
fade in*

mf

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

Chorus:

Like a scream, but sort of si - lent, liv - ing off my night -

2.3. See additional lyrics.

f *let ring*

0 2 3 (3 1) (3 1)

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

Fmaj7^b5 A5(9) D/A Dm/A (C#) N.C. (B) A5

mares, voices re - peat - ing me,

let ring

0 2 0 7 9 0 0 4 2 4 3 2 3 4/6 4 2 2/4 2 0

Vocal Fill 1

D/A G5 A

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

TAB

D/A Dm/A (C#) N.C. (B) A5 F F(9)

Voic - es dis - cuss - ing me. "Oth - ers steal your thoughts,

*3rd time substitute w/Rhy. Fill 1

TAB

To Coda 2 ⊕ G5 G2 (B) N.C. (C) (B)

they're not con - fined with - in your mind. Hey!

TAB

Rhy. Fill 1

harm. (15ma)

TAB

(E5) A5 G5 (E5) A5 G5

P.M. P.M.

P.M. P.M.

Double-time feel ♩ = 132

(Am)
N.C.

Thought dis - or - der, dream con - trol, now they

P.M.

read my mind on the ra - di - o.

P.M.

(F#m)

But where was the gar - den of

P.M.

TAB

5 5 2 2 5 5 2 2 2 2 2 2 2 4 2 2 | 5 5 2 2 5 5 2 2 2 2 2 2 2 4 2 2

E - den? I

P.M.

TAB

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

(Am)

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

P.M.

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 0 0 5 0 0 7 0 0

sex is death, death is sex, _

P.M.

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 5 7 8 5 7 8 8 7 5 8 7 5

(Em)

says it right here on my

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 0 0 5 0 0 7 0 0

D.S. § al Coda 1

cru - ci - fix.

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

\oplus
Coda 1 (♩ = ca. 134)

(Spoken:) I don't wanna be here,

'cause of my suffering,

'cause of my illness.

A2 A2(b6)

TAB: 7 0 | (0 0 9 7 0) | 0 9 | 0 9 10 | (0 0 10 7 0) | 0 10

Only love is worth...

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

loving every people on equal terms.

A2 G7sus G7 G7sus G7

both gtrs.

TAB: 0 0 9 7 0 | (0 0 9 7 0) | 0 9 | 5 3 | 4 3 | 5 3 | 4 3

Double-time feel

♩ = 140

N.C.(Am7)

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

Musical notation for the first system, including a treble clef staff with a 5/4 time signature and a corresponding guitar TAB staff with fret numbers 3, 5, 5, 5, 5, 5, 3, 5, 5, 5, 5, 5, 3, 5, 5, 5, 3, 5, 5, 5.

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

Musical notation for the second system, including a treble clef staff and a corresponding guitar TAB staff with fret numbers 3, 5, 5, 5, 5, 5, 3, 5, 5, 5, 5, 5, 3, 5, 5, 5, 3, 5, 5, 5.

Gtr. 1 and then, what would you do? (Heh.) Every -

Musical notation for the third system, including a treble clef staff and a corresponding guitar TAB staff with fret numbers 3, 5, 5, 5, 5, 5, 3, 5, 5, 5, 5, 5, 3, 5, 5, 5, 3, 5, 5, 5.

Musical notation for the fourth system, including a treble clef staff and a corresponding guitar TAB staff with fret numbers 5, 7, 7, 7, 7, 7, 5, 7, 7, 7, 7, 7, 5, 7, 7, 7, 5, 7, 7, 7.

thing is immaterial, 'n' you know that reality is immaterial.

Musical notation for the fifth system, including a treble clef staff and a corresponding guitar TAB staff with fret numbers 3, 5, 5, 5, 5, 5, 3, 5, 5, 5, 5, 5, 3, 5, 5, 5, 3, 5, 5, 5.

Musical notation for the sixth system, including a treble clef staff and a corresponding guitar TAB staff with fret numbers 5, 7, 7, 7, 7, 7, 5, 7, 7, 7, 7, 7, 5, 7, 7, 7, 5, 7, 7, 7.

Half-time (♩ = ca. 66)

♩ = ♩ This is not reality...

A5

*Gtr. 4

grad. fade in

pp

**Gtrs. 1 & 3

let ring

p

TAB

*Gtr. 4 dim. over next 9 bars.

**Gtr. 1 clean w/flanger

Gtr. 3 acoustic

Ooo, ah, 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

A₉/F#*

Am(^b13)₉

A5(^b13)₉

Am(^b13)₉

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

2nd time only

TAB

TAB

*Bass plays A.

A2

A9

fan - ta - sy _ in ref - uge? God in pol - i - ti - cians? Should I

TAB

TAB

A₉/F#*

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

TAB

*Bass plays A.

Gr. 3 **A5** **F5/A** **C5/A** **D5/A**
Acous. gtr. tacet

Rhy. Fig. 3
mf w/dist., flanger

TAB

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

TAB

Gtr. 4 tacet

A5 A7

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

Gtr. 1

f

TAB

9 7 6 5

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

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

TAB

2 2/4 5 3 4 3 5 3

A5 A7

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

TAB

0 0 (0)

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

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

TAB

2 2/4 5 3 4 3 5 3

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

F(b5) Fmaj7b5

Guitar Solo: Gtr. 4 *A

w/wah f grad. bend 1-1/2

let ring - - - - - let ring - - - - -

TAB

A9 F#m7

*Chords played by kybd.

TAB

Dm7/F Dm6/F Dm7/F A

semi-A.H. P.M. grad. bend

TAB

A9 **F#m7**

T
A
B

(13)13 15 15 15 1112 1314 12 13 14 15 16 12 13 14 15 (15) 15 15 (15) 13 14 14 12 10 12 12 10 12

Dm7/F

T
A
B

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

A(9) **A9**

T
A
B

19 19 19 19 19 19 (19)18 (18) (18)15 15 (15) 13 14 12 14 13

F#m7

T
A
B

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

Dm7/F

T
A
B

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

A2
8va

6 6 3 9

T
A
B
17 12 14 12 17 12 17 12 14 12 17 12 14 12 17 12 17 12 14 12 17 12 14 17 12 17 12 14 17 12 12 17 12 14 14 14 14

A9
8va

6 6 3

T
A
B
12 15 12 14 12 15 12 15 12 12 15 12 14 12 15 12 14 12 17 12 14 12 15 12 14 12 17 12 14 12 15 12 12 17 12 12

F#m7
8va

6 6 9

T
A
B
14 12 13 12 14 12 14 12 13 12 14 12 13 12 14 12 13 12 15 12 13 12 14 12 13 12 15 12 13 12 14 12 12 15 12 12 13 12

Dm7/F
8va

3 3 3 3 3 3 3 3 3 3 3 3 15 17 17 1-1/2

T
A
B
13 15 12 13 13 13 15 12 13 13 15 12 13 13 15 13 14 17 14 13 14 15 15 17 15 17 17 15 17 18 15 15 17 17 18 16 15 17 17 18 16 15 17 17 18 16

Double-time (♩ = ca. 136)

N.C.

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

*Rhy. Fig. 4

Gtr. 4

Gtr. 1

divisi

T
A
B
(22) (22) \ (7) 3 5 5 3 5

4 5 7 7 0 7

*Rhy. Fig. 2 excludes gtr. 4.
Voices - 21 - 19
PG9505

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

TAB
4 5 7 5 0 5-7 (7) 5 7 7 3 5

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

TAB
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

TAB
3 5 7 0 5-7 (7) 5 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 -

D.S. $\text{\textcircled{S}}$ al Coda 2
**

___ me of ___ my se - crets? De - liv - er us ___ from dark - ness? ___

Coda 2 G5 G2 G5 Bb2 Bb5 N.C.

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

rit.

mind.

ritard. poco a poco

*Let chord dim. next 4 bars.

A tempo ♩ = ca. 115

*Gtr. 3 E7 E6 Eaug E2

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

*Acoustic guitar

E7 E6 Eaug D(9)

ritard. poco e poco

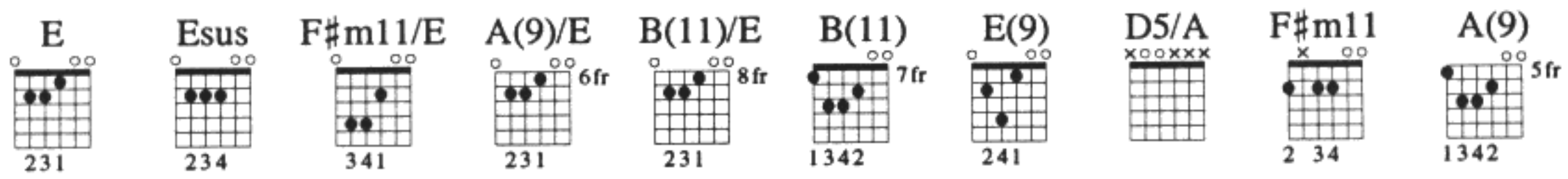
Segue directly to "The Silent Man"

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, _____ "Is
 2. Has man been a vic - tim _____ of his

*Gtr. 1
(*Acous. gtr.)

mp
let ring throughout

TAB

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

A9/C# C(9) Csus

si - lence. like _____
 wom - an, _____ of his fath - er?"
 er?"

TAB

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

G5 D/A

If he e - lects not to both er, Or will a he

"A voice nev - er heard?"

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

A9/C# C(9) Csus

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

**T on 6

**T = thumb

Em Em(9) Em Am7

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

let ring

Rhy. Fill 1

G5 G/B Gsus D/A D(11)

Gtr. 1

D(4)/A

Em

Em(9)

hind the stained glass
hind the Great Wall

TAB
0 1 3 3 3 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

C2(#4)

D/C

there's al ways one more mask.
that sep a rates us all.

TAB
3 3 3 X X | 7 7 | 7 7 8 8 8

Chorus:

Gtrs. 1 & 2*

E Esus F#m11/E A(9)/E

mf

When there is rea son, To night I'm a wake.
(To night I'm a wake.)

Gtr. 3 (Elec. gtr.)

mf
clean w/chorus
let ring

on D.S. only

TAB
1 0 0 1 0 0 | (0) | 7 6 0 0 2 0 0

*Bass plays E

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

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

When there's no answer. Ar - rive -
 (The si - lent man. —)

TAB: 000000 | 1 0 0 1 0 0 4 0 | 2

A(9)/E B(11)/E B(11) E E(9) E (6) open E(9) E Esus E

the si - lent man. — If there is bal -

TAB: 7 6 0 0 9 8 0 0 (0) | 1 0 0 1 0 0 1 0

F#m11/E A(9)/E B(11)/E B(11)

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

TAB: 2 0 0 2 0 0 2 0 | 6 0 0 6 0 0 6 0 | 8 0 0 8 0 0 8 0

E Esus E F#m11/E To Coda ⊕

If they have to suffer, there lies

TAB

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

the silent man.

TAB

Gtr. 3 tacet
(Gtrs. 1 & 2)

D/A D2 D Bb/D G/D

TAB

(G/D) D C/D G(9)/A G6(11)/A G6/A D/F# Bbsus2

TAB

Gtr. 1

B \flat 2 Csus C G/D D C/D G(9)/A G6(11)/A G6/A

TAB

Guitar solo:

Gtr. 2 tacet

G G/B Gsus N.C. D5/A D

mf **golpe* *let ring*

TAB

Gtr. 4 (Nylon str. acous.)

mf

TAB

**Tap guitar body*

A9/C# C(9) Csus

Sss

TAB

let ring

TAB

Gtr. 4 (nylon str.) tacet

Em9

Am7

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

let ring

TAB

C#11

ers. I could sail by on the winds

Gtr. 1

TAB

Gtr. 3

mp clean w/chorus

TAB

D/C **B5** **Bsus** **Em**

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

T
A
B

w/ bar *harm. w/ bar*

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

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

rit.

T
A
B

Coda

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	x	x	x	x	9	9	9	9
7	7	7	7	9	9	9	9	9	9	9	9	7	7	7	7

TAB

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

C#m *ritard.*

G#m7/B

A

F#m11

E

the si - lent man.

TAB

4	X	X	4	X	X	2	0	0	0	0	0	0	0	0	0
5	X	X	4	X	X	2	0	0	0	0	0	0	0	0	0
6	X	X	4	X	X	0	0	0	0	0	0	0	0	0	0
4	X	X	2	X	X	0	0	0	0	0	0	0	0	0	0

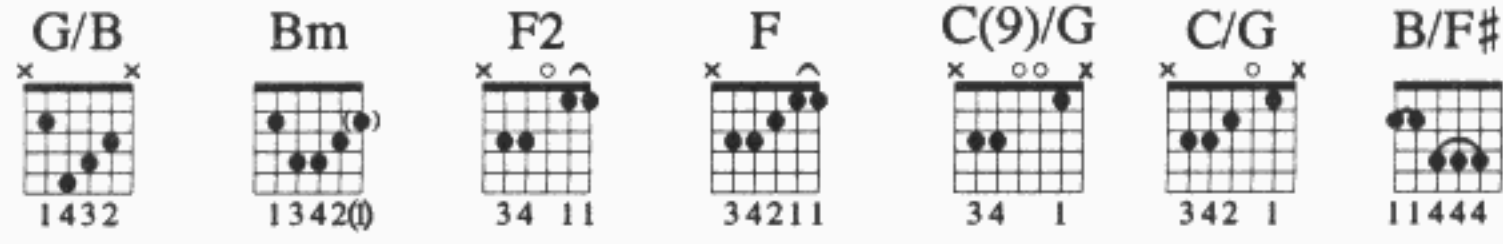
tacet

TAB

(0)															
-----	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

THE MIRROR

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



Moderately ♩ = ca. 82
Intro:

Gtr. 1 (7-string elec.)
harm. (15ma-7) 6

B5

Drums in

Intro section musical notation. Includes guitar staff with treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. Features a 7-string electric guitar part with a 15th fret harmonic and a B5 chord. Includes a drum staff with a 3/4 time signature and a 12/8 time signature. Includes a TAB staff with fret numbers and an 'x' for a muted string.

♩ = ca. 112

Band enters

B5
Play 4 times

♩ = ♩
Play 7 times

Band enters section musical notation. Includes guitar staff with treble clef, key signature of three sharps, and 12/8 time signature. Features a B5 chord. Includes a drum staff with a 4/4 time signature. Includes a TAB staff with fret numbers.

Double time (♩ = ca. 176)

♩ = ♩

Double time section musical notation. Includes guitar staff with treble clef, key signature of three sharps, and 2/4 time signature. Features a 9/16 time signature. Includes a drum staff with a 4/4 time signature. Includes a TAB staff with fret numbers.

Play 4 times

Final section musical notation. Includes guitar staff with treble clef, key signature of three sharps, and 2/4 time signature. Includes a drum staff with a 4/4 time signature. Includes a TAB staff with fret numbers.

Gtr. 2 (7-string elec.)

B5
 Musical notation for Gtr. 2 (7-string elec.) with notes and slurs.
ff w/wah, as filter
 w/bar, grad. wider
 w/bar -1
 fdbk.
 TAB: 2 1 2 4 3 (3) (6) 6 4 2 4 6 (6) (6)

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

Gtr. 1 Rhy. Fig. 1

Musical notation for Gtr. 1 Rhy. Fig. 1 with notes and slurs.
ff
 TAB: 4 (4) 4 (4)

Musical notation with notes and slurs.
 **tr
 N.C.
 TAB: (6) 2 1 2 4 3 (3) (4) (3) 8 6 4 6 8 6 4 0 4 3 2 1 0

**trill w/edge of pick.

end Rhy. Fig. 1

Musical notation for Rhy. Fig. 1 (Gtr. 1) with notes and slurs.
 TAB: 4 (4) 4 (4) 5 4 3 2 1 0

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

Gtr. 2 B5
 Musical notation with notes and slurs.
 let ring
 w/bar + w/bar
 + grad. dive
 (w/pick)
 TAB: 9 8 9 11 10 (10) 8 (8) 6 8 10 8 6 7 9 8 9 11 10 (10) (11)

Musical notation with notes and slurs.
 pick slide
 A.H. (8va) N.C.
 Gtr. 2 B5 Gtr. 2 tacet
 Gtr. 1 divisi f P.M.
 TAB: (10) (x) 10 8 6 8 (8) 6 7 6 5 4 3 7 4 4 4 4 4 4 4 4 4 4 4 4

Verse 1:

♩. = ca. 112

B5

1. Temp
Rhy. Fig. 2

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

f P.M.

TAB

D5

E5

(B)

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

TAB

B5

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

P.M.

TAB

F5

C5

now, when I need you the most.

end Rhy. Fig. 2

TAB

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

B5 D5

Con - stant pres - sure tests my will, my will or my won't. My self - con - trol es - capes from me

E5 (B) B5

F5 C5

still.

Double time feel

$\text{♩} = \text{♩}$ ($\text{♩} = \text{ca. } 176$)

Rhy. Fig. 3

B5 F#5/C# D5

semi-A.H.
1/2

B5 Bdim C#5 N.C.

P.M.

C5 end Rhy. Fig. 3

P.M.*

*B replaces C chord when repeating Rhy. Fig.

Half time (♩ = ca. 85)

B N.C. B5

P.M.

T
A
B

Verse 2:

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

B5 D5

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

E5 (B) B5

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

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

F5 C5 B5

seems when you close the door. I spent so

D5 E5

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.

T
A
B

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

T
A
B

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. - - P.M. - -

T
A
B

To Coda ⊕

D5 E5 D5 E5 F5 E5 D5 E5 N.C. D5

made your a - mends. - } Look in the mir - ror, - my
 make my a - mends. - }

P.M. - - P.M.

T
A
B

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

T
A
B

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 7 7 5) 7 7 9 (7 7 9) 4 3 6 4 4 5 6

(♩ = 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 2 4 6 2 4 6

Gtr. 2

mf clean w/chorus let ring (throughout)

TAB 3 3 5 5 3 0 3 6 4 3 0 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 5 7 7 5 7 7 5 7 7 7 9 9 (9)

TAB 3 0 3 6 4 3 0 3 6 4 8 0 10 12 8 0 10 12 8 0 10 12 9 0 9 9

Bm(9)

Rac - ing the clock to please ev - 'ry one,

T
A
B

T
A
B

F(9)

C(9)

D(11) C

all but the one who mat - ters the most.

T
A
B

T
A
B

Em(9)/B

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

T
A
B

T
A
B

Dsus

Esus

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

T
A
B

T
A
B

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

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

B/F#
Acous. gtrs.

Acous. gtrs. tacet

I put you through?

15

Gtr. 1

16

TAB

⊕
Coda

♩ = ca. 122

$\overbrace{\text{♩} \ \text{♩} \ \text{♩}}^3 = \text{♩}$

E5 *D5* *E5* *D5* *B5*

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

P.M. P.M.

TAB

G5 B5 G5

3

w/bar
even dive

4

TAB

Half-time feel

(♩ = ca. 130)

B5

TAB

Gtr. tacet

N.C.

6

B5

fade in

fdbk.

grad. fade in

w/bar
12

TAB

3

harm.

8va

15ma

grad. bend up

-3 -3 1/2

fdbk.

grad. dive w/bar

harm. let ring

harm.

harm.

harm.

harm.

-3 -3 1/2

-3 1/2 -1/2

w/bar

TAB

4 5 (5) 4 5 4 5 (5) (5) (5) 12 7 (7) (7) 2

*Gently touch node at 7th fret.

Chords: B5 G5 F#5 E5 F#5 E5 G5

grad. dives

2.5 2 (-6)

(0)

Chords: B5 G5 F# G5 F5 F5 B5 C#5

P.M.

(4) (2)

Chords: F#5 E5 F#5 E5 G5 B5 G5 F#5 G5 F#5 F5

P.M.

(4) (2)

N.C.(B)

gradual bend 1/2

1

(0)

Play 4 times then segue to "LIE"

LIE

Moderate rock ♩ = 94

Intro:

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

B5

N.C.

N.C.

Riff A

Play 4 times

end Riff A

Rhy. Fig. 1

Play 4 times
end Rhy. Fig. 1

A.H.
(8va)

A.H.
(8va)

1-1/2

Verses 1 & 2:

N.C.

1. Day break
2. See additional lyrics

at the bot - tom of a lake, it's a

Rhy. Fig. 2

P.M.

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

And I

P.M.

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

end Rhy. Fig. 2

P.M.

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

T
A
B

0 x x 0 x x 2 (0) 5 7 5 5 7 5 7 5 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)

T
A
B

0 0 0 0 0 0 0 5/7 5 5 7 5 7 5 7

Fill 1 (Gtr. 2) Gtr. 2 tacet

T
A
B

19 (19)

E5 F5 E5 D5

I won't ___ I swear ___ I won't.

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

T
A
B

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

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

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

B5 N.C. B5 N.C.

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

T
A
B

7/9 7 7 7 7 7 9 7 9 10 9 7 7 9 9 9 9 9 7 9 7 9 10 9 7

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 ⊕ ⊕

T
A
B

Fill 2 (Gtr. 2)

T
A
B

7 9 9 9 9 7 9 7 9 7 7 9 10 7 10 7 9 7 10 7 9 9 7 9 7 9 7 9 7 9 7 9 7 (7)

1 1/2 1-1/2

Gtr. 2 tacet fdbk.

B5 N.C.

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

Rhy. Fig. 4 (Gtr. 1)

P.M. - - - - -

TAB

B 0 0 0 0 0 0 0 0 3 5 3

B5 N.C. B5

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

P.M. - - - - -

TAB

B 0 0 0 0 0 0 0 0 0 5 6 0 0 0 0 0

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. - - - - -

TAB

B 0 0 0 3 5 3 0 3 4 2 5 7 5

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. 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.

A.H. (8va)

A.H.

A.H.

1-1/2

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

$\text{♩} = \text{♩}$
D5

2

TAB

I had got - ten used to be - ing a soul des - stroyed. _

TAB

(3 2 0)

(3 0 0)

(Dm)
N.C.

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

TAB

All dogs need a leash and at least I'll for - get it. And

Riff B

mf

TAB

3 1 3 1 3 1 3 1

she would nev - er hurt me though she's nev - er said it. But I'm

end Riff B

TAB

3 1 3 1 3 1 1 3 1 3 5 3

w/Riff B

not gon - na ask her to - day. I don't wan - na scare her a - way. Oh,

(Am)

your town, I'm all a - lone and I just can't

Gtr. I

f

TAB

5 3 5 3 5 3 5 3 5 3

(F#m) *

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

TAB
5 3 3 5 3 5 7 5 | 7 5 7 5 | 7 5 7 5 7 5

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

tell your step-fath-er I said so.

TAB
7 5 7 5 | 7 5 5 7 5 7 9 7

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

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

TAB
2 5 9/10 (10) | 2 7 8 (8) | 2 5 8 | 9 (8) 0 0 8 0 0 4 3

2. F#5 F5 B5 *Bm7

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

TAB
9 7 0 0 8 0 0 | 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2

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

Bm6
Rhy. Fig. 5

G/B

A/B

end Rhy. Fig. 5

T
A
B

0 0 2

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

Gtr. 2 B5

T
A
B

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

Bm7

T
A
B

4 5 7 5 7 4 5 7 5 4/5 7 9 7 5 7 9 7 9 6 7 9 6 7 9 7 9 11 9 7 9 11 9 10

Bm6

T
A
B

12 10 9 10 12 9 10 12 10 9/10 12 14 12 10 16 14 16 14 12 10 17 14 17 14 12 10 12 10 16 14 16 14 12 16 10 16 14 16 12 16 10 16

G/B

T
A
B

9 16 12 16 10 16 9 14 7 14 10 14 9 14 7 14 10 14 9 14 7 14 10 14 7 9 7

Gtr. 2

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

TAB

7 9 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 0 3 5 3 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 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 15 14 16 14 13 16 14 13 16 14 13 16 15 14 13 16 14 12 11 14 12

TAB

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

E5

G5 A5

D.S. al Coda 2
(cont. in Fill 1)



Coda 2 Double time feel

Gr. 1

B5 D5 E5 F5 E5 D5 B5 D5 E5 F5 E5 D5

N.C.(E5/B)

B5 ****N.C.(Bm)** (F#/C#) *** -1/2

*(Gtr. 1 out) Gtr. 2

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

w/wah trem. bar

*** -1/2

TAB: 0 0 0 0 0 0 0 0 0 0 0 0 7 6 7 6 7 7 6 (6) 4 6 7

*2nd time **Keyboard accompaniment. ***Depress bar before striking note.

(Dm) *** -1 (Bm) *** -1 (Fdim7)

*** -1 1/2 *** -1 1/2

TAB: 6 7 6 (6) 7 9 9 (9) 6 (6) 4 6 6 (6) 4 6 4 (4) 8 9 10

(C#m) *** -1 (C/E) *** -1 (F)

*** -1 1 3 3

TAB: 10 9 (9) 11 (11) 9 12 16 17 14 14 16 17 (17)

Double time feel
N.C.(C#5)

1/2

TAB: 17 / 18 13 13 (13) 13 9/11 13 14 (14) 13 11 13 9/11 11 9 10 (10) (10) / 14 12 13 15

(E5) hold bend

1 1 3 3 3 3 3 3

TAB: 15 15 (15) 12 12 10 12 13 10 0 12 12 12 13 12 10 10 12 10 9 9 10 9 6 6 8 6 5 5 6 5 3 3 5 3 1 1 3 1 0

(C#5)

T
A
B

T
A
B

(E5)

T
A
B

T
A
B

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

**Pull off from frethand slightly before releasing bend.

(C#5)

T
A
B

18 15 15 15 16 18 (15) 15 15 18 16 15 18 16 19 18 16 19 16 18 16 19 16 19 18 16 18 16 18 16

(E5)

17 0 0 16 0 0 17 0 0 16 0 0 13 0 0 12 0 0 10 0 8 0 7 8 9 12 10 12 10 7 8 10 12 10 12 10 8 7 12 10 12 10

8 7 12 10 8 7 8 7 8 10 12 8 10 8 6 8 6 5 6 5 10 6 5 6 5 6 7 5 7 5 4 5 4 2 4 5 5 4 2 4

(C#5)

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

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

(E5)

12 13 12 15 17 13 15 13 12 13 12 15 13 10 12 10 8 10 8 12 12 8 10 8 12 8 10 9 12 9 10 9

10 11 12 13 9 10 11 12 10 11 12 13 10 11 12 12 13 12 11 10 14 13 12 11 15 14 13 12 16 15 14 13

N.C.(D7)

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

*All other instruments play 4/4.

(Gtr. 2 out)
A.H. - +
(15ma)
3

11 9 10 11 9 10 11 10 9 10 8 9 11 8 9 10 9 8 9 7 8 9 7 8 9 8 7 8 6 5 7 7 7

A.H. - +

Gtr. 1

5 6 5 0 5 6 5 0 5 6 5 0 5 6 5 0 5 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:)

LIFTING SHADOWS OFF A DREAM

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

D 132
G2 2 134
Bm 13421
Asus 234
Gmaj9 2 131
Em 23
B2 13411
Esus 234
E 231
Cmaj9(#11) 2 31
C2 2 34
A2 23
A 234
G/B 2 34
A(type 2) T 3211

Moderate rock ♩ = 108

Intro: N.C.(Bm) (G) *Play 6 times*

(Bass) **4** ***Gtr. 1**
 Harm. ******

 mp
 Harm.
 TAB: 7 12 12 12 5 5 7

*w/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.

Bsus **G6** **Asus2**

 TAB: 2 4 4 2 0 4 4 3 0 2 3 0 3 2 0 2 4 0 4 2

Verse 1:
N.C.(Bm) (G)

1. He seems a lone and si lent,
Riff A

 TAB: 2 4 4 2 3 4 4 4 3 4 4 4 4

(F#) *Cue note sounds at repetition of Riff A. (E)

thoughts re - main with - out an an - swer. **end Riff A**

 TAB: 2 4 4 2 5 2 4 2 5 2 4 2

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)

(Bm/E)

Moved by _ de - sire _ and fear,

Riff B

TAB: 3 4 4 4 3 4 4 4 | 5 4 4 4 5 4 4 4

(G) (A)

break - ing del - i - cate wings. _

end Riff B

TAB: 8 5 7 5 7 5 7 5 | 5 7 7 5 5 7 7 5

Chorus:

Gtr. 2 (Acoustic) mp

G2

Lift - ing shad - ows off _ a

Riff C **end Riff C**

mf

TAB: 10 7 8 7 7 7 8 10 | 7 8 7 7 7 9 7 7

*Cue note sounds at repetitions of Riff C.

w/ Riff C (Gtr. 1, 3 times)

D G5(9) Bm Asus

Dream _____ once bro - ken. She can turn a drop _____

Gmaj9 Em

_____ of wa - ter in - to _____ an o - cean. _____

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

*Gtr. 2 ^{Bsus2} / Gtr. 1

mp

TAB

7 9 9 6 7 9 6 7 3 5 7 6 7 7 6 7

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

4. (A) Em

TAB

5 7 7 6 5 7 6 7 7 9 9 7 8 9 7 7

Cmaj9(#11) Bm

TAB

8 10 12 11 8 12 11 12 7 9 9 6 7 9 6 7

Gmaj9(#11)

C(#11)

Musical notation for the first system, including a treble clef staff with notes and a guitar TAB staff with fret numbers.

(Asus)

(G2)

Musical notation for the second system, including a treble clef staff with notes and a guitar TAB staff with fret numbers.

Half time feel

Verse 2:

Rhy. Fig. 1

B2

Gtr. 2

Guitar rhythm notation for Gtr. 2, showing a sequence of eighth notes.

Em9

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

As the rain

Musical notation for the third system, including a treble clef staff with notes, a guitar TAB staff with fret numbers, and a guitar staff with a sustained chord.

G2

Guitar rhythm notation for Gtr. 2, showing a sequence of eighth notes.

is pour - ing down, tears _ of sor - row wash his mind.

Musical notation for the fourth system, including a treble clef staff with notes, a guitar TAB staff with fret numbers, and a guitar staff with a sustained chord.

Esus E Cmaj9(#11) C2 A2

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

end Rhy. Fig. 1A

TAB

w/ Rhy. Figs. 1 & 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

Gtr. 2

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) (E)

Gtr. 3

A.H. (8va) P.M. P.M. P.M.

A.H. 1/2

A.H. pitches: E#, F#, E#

(Am)

A.H. (8va)

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

1/4

A.H.

P.M. P.M.

Riff D

Gtr. 1

P.M.

TAB 5 5 7 7 7 7 6 7

*Cue note sounds at repetitions of Riff D.

N.C.(D) (Bb) (Gm) (F) (C) (Gtr. 3 out)

Gtr. 3

TAB

13 (13) (13)

Gtr. 4 (w/ dist.)

f vib. w/ bar

TAB

7-11 (11) (11)-7 7-10 (10)-9 9 9-7 14 (14)
5-9 (9) (9)-5 5-8 (8)-7 7 7-5 12 (12)

Gtr. 4 (D) (Bb) (Gm) (F) (C) (Gtr. 4 out)

vib. w/ bar trem. bar vib. w/ bar -2 1/2

TAB

14-11 (11) (11)-7 7-10 (10)-12 9 9-7 7 (7) (7) (7)
12-9 (9) (9)-5 5-8 (8)-10 7 7-5 5 (5) (5) (5)

*Depress bar before striking note.

D5/A Bbmaj7 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.)

f hold hold hold hold

TAB

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

*w/ bridge and middle pickup throughout.

D5 Bbmaj7 G2 N.C.(F) (C)

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

*Gtr. 5 (w/ dist.)

f hold hold hold hold

TAB

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

*w/ bridge and middle pickup throughout.

w/ Riff E (7 times)

N.C.(G) (A)

And she lis - tens o - pen - ly.

(G/B) (A/C#)

Oh, and she lis - tens o - pen - ly.

Chorus:

Gtr. 2 D G2

Lift - ing shad - ows off a Dream

Gtr. 5 Riff E * end Riff E

hold hold

TAB

0 0 0 0 0 0 0 0 0 0 9 14 12 11 12 14 (14) 12 11 9 7

12 14 16 17 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Cue note sounds at repetitions of Riff F

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

D G2 Bm

once bro - ken. She can turn a drop -

Asus G2 Em

of wa - ter in - to an o - cean.

Riff E
Gtr. 5

hold

TAB

0 0 0 0 0 0 0 0 0 0

5 7 12 11

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	0	0	0	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	0	0	0	12	12	12	12	12	16	16
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	15
(14)	14	14	14	14	14	0	14	14	14	12	12	11	11	11
0	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. ** (Bass, Drums & Synth)

Gtr. 1 (clean) (*) mp Harm. rit.

TAB

7	12	12	12	5	5	7
---	----	----	----	---	---	---

*1st time only.

**Cue note sounds on repeats only.

SCARRED

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

B5 D5/A G5 E5 B5/F# F#5 G5(III) A5 C5/G D5(V)/A E5/B

Moderately slow ♩ = ca. 92

Intro:

Gtr. 1 Drums 2 Bass enters 8 **Bm7 Bm6

mf w/dist.
**vol. swells w/delay*

TAB: 17 12 (12) 14 7

*Delay sustains parenthesized notes after > .

**Chords implied by bass.

B5 E5/B Bm7 Bm6

grad. bend *fdbk.* *grad. bend* *1/2* *1*

TAB: 9 7 (7) (7) (7) 17 12 (12) 14 7

B5 E5/B Bm7 Bm6



fdbk. *grad. bend* *grad. release* *f* *grad. bend* *1* (P.M.) *even release*

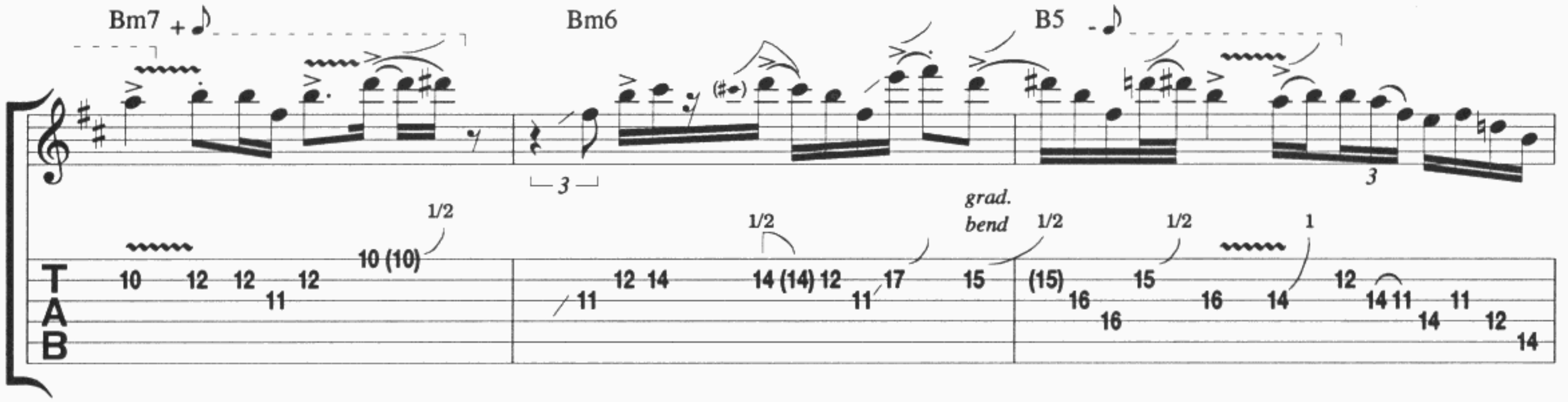
TAB: (7) (7) (7) 7 9 7 7 9 (9) 7 (7) (x) (9) 9 (9) (9) 9 7 (7) 9 9

B5 E5/B

3 *3* *1/2*

TAB: 7 9 7 9 7 9 7 9 7 8 7 5 7 5 7 5 7 5 7

Bm7 +  Bm6 B5 - 

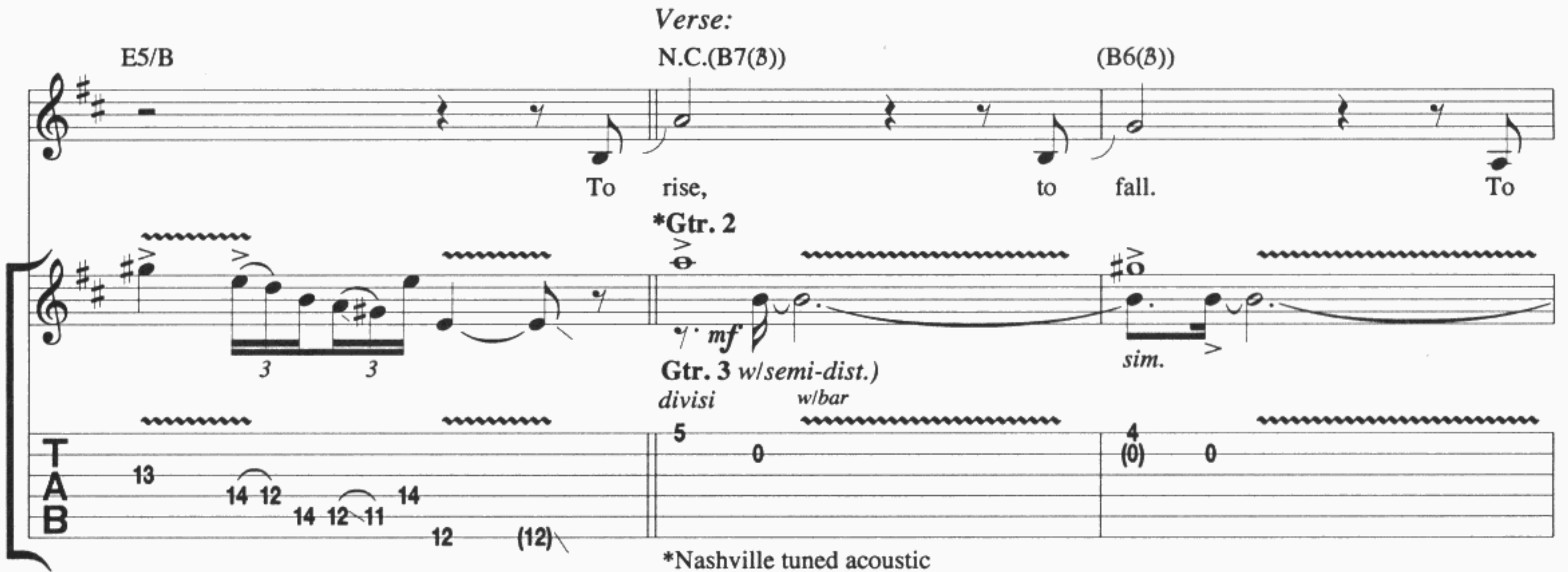


TAB 10 12 12 12 11 10 (10) 11 12 14 14 (14) 12 11 17 15 (15) 16 16 15 16 14 12 14 11 11 12 14

Verse:
E5/B N.C.(B7(β)) (B6(β))

To rise, to fall. To

**Gtr. 2*
mf
Gtr. 3 w/semi-dist.)
divisi w/bar
sim.

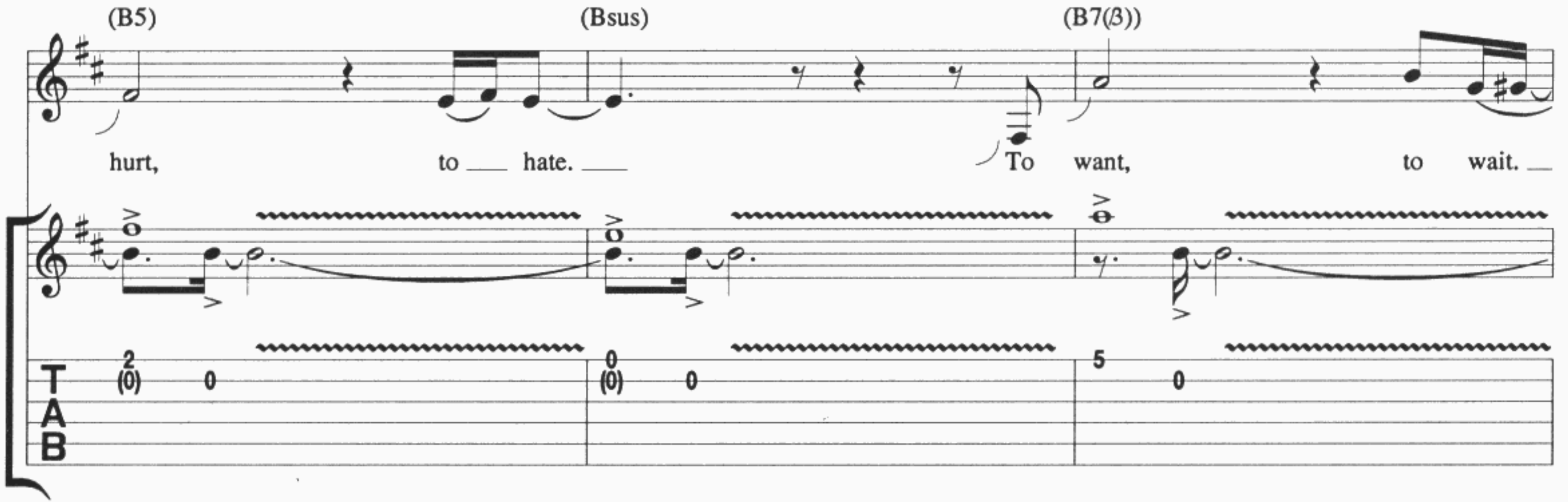


TAB 13 14 12 14 12 11 14 12 (12) 5 0 (0) 0

**Nashville tuned acoustic*

(B5) (Bsus) (B7(β))

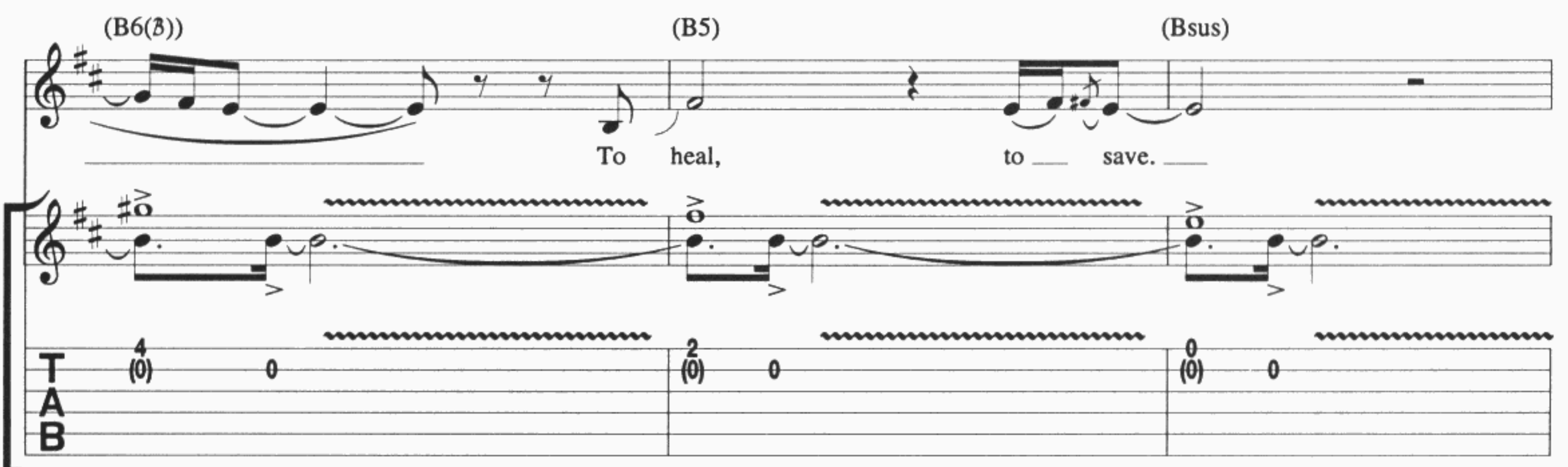
hurt, to hate. To want, to wait.



TAB (0) 0 (0) 0 5 0

(B6(β)) (B5) (Bsus)

To heal, to save.



TAB (0) 0 (0) 0 (0) 0

Bm **E7/B**

Can't hear it, we fear it,

Gtrs. 2 & 3
hold (throughout)

TAB

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

E/B

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

TAB

7	0	7	5	7	6	0
9	9	9	7	6	0	

Bm **E7/B**

Dis - tract - ive, re - act - ive,

Gtrs. 2 & 3
hold (throughout)

TAB

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

E/B

dis - guided in spite of time.

TAB

7	0	7	5	7	6	0
9	9	9	7	6	0	

Gr. 2 **F#⁷₅** ***E5/F#** 1. **D2** **Bb2**

f semi-dist. w/chorus
let chords ring

TAB: 2 2 0 2 0 0 0 0 5 7 7 7 7 1 3 3 3

*Bass plays F#.

2. **D(11)** **Bb⁶₉** **Faster w/Double-time feel (♩ = 162)**
N.C.

w/bar w/bar

TAB: 5 4 0 1 3 0 0 2 4 2 2 0 2 3 2 2 2

TAB: 0 2 2 2 2 0 2 1 2 3 0 2 4 2 2 0 2 3 2 2 0 2 2 2 0 2 1 2 3

1. **F#5** **A5 F#5** **A5 F#5** **A5 F#5 G5 (E) F5** 2. **A5 F#5** **A5 F#5G5(E) Bb5/F**

TAB: 4 4 4 4 0 4 4 4 0 4 4 4 0 4 5 0 3 0 0 4 4 4 0 4 5 0 1 3 3

F#5 **A5 F#5** **A5 F#5** **E5** **A5 F#5 G5**

1. I nev - er bared
2. Can't let them rape me my pas - gain.

TAB: 4 4 4 0 4 4 4 0 4 4 4 0 4 5 0 1 3 3

mf P.M.

TAB: 4 4 4 0 4 4 4 0 4 4 4 0 4 5 0 1 3 3

F#5 A5 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. I nev - er lost my de -
Your ven - om's not fam - i - ly here. Won't let them

mf P.M. *mf* P.M.

T
A
B

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

2 2 2 0 2 2 2 0 2 0 2 1 0 2 2 2 0 2 2 2 0 2

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 but some - where fate went wrong.
fill me with fa - tal - is - tic rem - e - dies.

f *mf* *f*

T
A
B

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

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

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

T
A
B

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

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

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

T
A
B

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

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

Half-time

2. A5 F#5 E5 F#5 F5 D5/A

B5

(B5/A)

F#(11)

What if the rest of the world was

Gtr. 3

Gtr. 2
Rhy. Fig. 1

P.M.

mf let ring throughout

mf let ring throughout

even gliss.

G5(9)

F9

(E)
N.C.

hope - less - ly blind - ed by fear?

even gliss.

B5 (A) F#(11)

Where would my sanc - ti - ty live?

TAB 4x2 0 2 4 3 0 3 4

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

G A(11) G/B C2

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

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

end Rhy. Fig. 1

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

Double-time (♩ = 162)

♩ = ♩

f

T
A
B

♩ = 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.

T
A
B

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.

T
A
B

F5 D5/A F#5

A5F#5

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

f

T
A
B

A5 F#5 A5 F#5 G5 (E) F5 F#5 A5 F#5 A5 F#5 A5 F#5 G5 (E) Bb5/F

(F#)
N.C.

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

mf P.M.

F5 D5/A

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

f *mf* P.M.

(♩ = ♪)

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

F5 D5/A

f

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

(E) N.C.

vain? Where would our self-pit-y run?

B5 (A) F#(11)

TAB 0 4/11 11 11/13 13 13/14 14 2 4 4 0 2 4 3 0 3 4

G

A(11)

G/B

N.C.

(♩ = ♩)

Sud-den-ly ev-'ry-one cares.

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

♩ = ca. 106

N.C.

Blood, heal me. Fear change me.
Blood, swear - - ing. Fear Fear star - ing.
Both times: (Blood, Fear.)

f grad. bend 1/2 P.M. P.M. P.M.

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

B5

1. E Esus E5

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

P.M. P.M.

TAB 9 7 9 7 7 7 9 9 2 6 7 7 0 9

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

a - 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 6 6 7 0 9 2 2 0 2 0 0 0

*(b)no third *Bass plays F#

D2 Bb2 F#7(b)

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

TAB 5 7 5 7 7 (7) 1 3 3 2 4 2 0 2

E5/F# D(11)

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

w/bar

TAB 0 0 0 0 5 4 0 4 5 1 3 0 3 1

To Coda 1 ⊕
 To Coda 2 ⊕ ⊕

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 - fraid of — your love?

TAB

(Bm) N.C. (D2)

And how — come — you don't want — me ask — ing?

mf semi-P.M.

TAB 11 9 11 9 11 9 | 11 9 11 9 11 9

(G6/9) (Bm/E)

— And how — come — my heart's not — in — vit — ed?

semi-P.M.

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

(Bm) (D2)

— You say — you — want — ev — 'ry — one hap — py.

semi-P.M.

TAB 11 9 11 9 11 9 | 11 9 11 9 11 9

(G6/9) (Bm/E)

— Well, — we're not — laugh — ing.

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

And how come you don't understand me?

mf w/dist.
semi-P.M.

TAB 11 9 11 9 11 9 11 9 11 9

And how come I don't understand you?

semi-P.M.

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

Thirty years say we're in this together,

semi-P.M.

TAB 11 9 11 9 11 9 11 9 11 9

so open your eyes.

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

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

TAB 11 11 11 9 9 9 11 11 11 9 9 9 11 11 9 9 | 11 11 11 9 9 9 11 11 11 9 9 9 11 11 9 9

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

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

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

trem. pick

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

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

won't.

TAB 16 14 14 16 16 14 16 17 | 16 14 14 16 16 14 16 17

⊕
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 2 2

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

T
A
B

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

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

Gtr. 1

T
A
B

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

Gtr. 2

f

T
A
B

6 4 7 5 7 4 6 9 6 9 7 9 6 8 6 2 6 4 6 2

Gtr. 3

f (P.M.)

T
A
B

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

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

Musical notation for the first system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers: 12 11 12 11 13 11 13 15 16 14 15 17 14 15 17 14 17 15 14 15 17 14 16 18.

Musical notation for the second system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers: 4 3 4 3 6 4 6 3 4 6 7 5 6 7 5 7 5 7 6 7 5 7 9 6.

Musical notation for the third system, including a treble clef staff with a key signature of three sharps, a guitar TAB staff with fret numbers: 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0, and a (P.M.) marking.

Musical notation for the fourth system, including a treble clef staff with a key signature of three sharps, an 8va marking, and a guitar TAB staff with fret numbers: 16 14 17 15 17 14 16 19 16 19 17 19 16 18 21 18 21 19 21 18.

Musical notation for the fifth system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers: 9 7 9 7 9 7 9 12 9 11 9 11 9 11 14 11 13 11 13 11.

Musical notation for the sixth system, including a treble clef staff with a key signature of three sharps and a guitar TAB staff with fret numbers: 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0.

(8va)

Musical notation for the first system, including a treble clef staff with notes and a guitar TAB staff with 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

Musical notation for the second system, including a treble clef staff with notes and a guitar TAB staff with fret numbers: 12 11 12 11 13 11 11 9 11 9 11 9 9 7 9 7 9 7 7 5 7 5 7 5

Musical notation for the third system, including a treble clef staff with notes and a guitar TAB staff with fret numbers: 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 3 tacet

Gtr. 1 *loco*

Musical notation for the fourth system, including a treble clef staff with notes and a guitar TAB staff with fret numbers: 9 7 9 7 9 7 9 12 9 11 9 11 9 11 14 11 13 11 13 11

Gtr. 2

Musical notation for the fifth system, including a treble clef staff with notes and a guitar TAB staff with fret numbers: 5 3 5 3 5 3 5 9 5 7 5 7 5 7 11 7 9 7 9 7

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains four measures of music, each featuring a triplet of eighth notes. The notes are: 1. F#4, G#4, A4; 2. B4, C5, D5; 3. E5, F#5, G#5; 4. A5, B5, C6. The guitar tablature below shows the corresponding fret numbers: 12 11 12 11, 13 11 13, 11 12 14 15, 12 14 15, 12 14 12, 15 14 15 17, 14 16 18.

Musical notation system 2: Treble clef, key signature of three sharps. The staff contains four measures of music, each featuring a triplet of eighth notes. The notes are: 1. F#4, G#4, A4; 2. B4, C5, D5; 3. E5, F#5, G#5; 4. A5, B5, C6. The guitar tablature below 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.

Musical notation system 3: Treble clef, key signature of three sharps. The staff is marked with an 8va (octave up) sign. It contains four measures of music, each featuring a triplet of eighth notes. The notes are: 1. F#5, G#5, A5; 2. B5, C6, D6; 3. E6, F#6, G#6; 4. A6, B6, C7. The guitar tablature below 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.

Musical notation system 4: Treble clef, key signature of three sharps. The staff is marked with an 8va (octave up) sign. It contains four measures of music, each featuring a triplet of eighth notes. The notes are: 1. F#5, G#5, A5; 2. B5, C6, D6; 3. E6, F#6, G#6; 4. A6, B6, C7. The guitar tablature below 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.

Musical notation system 5: Treble clef, key signature of three sharps. The staff contains four measures of music, each featuring a sextuplet of eighth notes. The notes are: 1. F#4, G#4, A4, B4, C5, D5; 2. E5, F#5, G#5, A5, B5, C6; 3. D6, E6, F#6, G#6, A6, B6; 4. C7, B6, A6, G#6, F#6, E6. The guitar tablature below 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.

Musical notation system 6: Treble clef, key signature of three sharps. The staff contains four measures of music, each featuring a sextuplet of eighth notes. The notes are: 1. F#4, G#4, A4, B4, C5, D5; 2. E5, F#5, G#5, A5, B5, C6; 3. D6, E6, F#6, G#6, A6, B6; 4. C7, B6, A6, G#6, F#6, E6. The guitar tablature below 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*

15/8

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.

P.M.

P.M.

TAB

B5

E5

Bm7

E5/B

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

w/bar

P.M.

TAB

Guitar Solo:

B5

E

B5

B5

Gtr. 1 ◊

Gtr. 2

f

Musical notation for the first system of the guitar solo. The treble clef staff shows notes with various articulations including accents (>) and phrasing slurs. The guitar tablature staff below it shows fret numbers: 11 11 11 11, (7) 7 7, 0 0, (9) (9) (9) (9), 9, 4 4, 4 4/9, 7 9 (9) 7 7 9 (9) 7 9. Techniques include P.M. (palm muting) and a triplet of 3.

D5/A

G5

E5

Musical notation for the second system of the guitar solo. The treble clef staff shows notes with accents and slurs. The guitar tablature staff shows fret numbers: 7 9 (9) 0 0 7 0 0, 8 (8) 8 7 5/7, 5, 0 14 16 14 16, 14 15 14 15 14 17, 0 14. Techniques include P.M. and a triplet of 3.

B5/F#

D5/A

Musical notation for the third system of the guitar solo. The treble clef staff shows notes with accents and slurs. The guitar tablature staff shows fret numbers: 16 14 15 16 (16) 7 9 7 10 9 8, 7 10 9 8 7 7 9, 0 7 9 7 6, 7 7 5 7 5. Techniques include P.M. and triplets of 3.

G5

Musical notation for the fourth system of the guitar solo. The treble clef staff shows notes with accents and slurs. The guitar tablature staff shows fret numbers: 4 5 4 7 9 6, 7 5 6 7 9, 7 11 12 9, 11 10 9 11 12, 11 14 16 12, 14 12 14 16. Techniques include triplets of 3.

E5

Musical notation for the fifth system of the guitar solo. The treble clef staff shows notes with accents and slurs. The guitar tablature staff shows fret numbers: 14 16 14 14 17 16 17 16 14, 17 15 14, 16 14 13, 14, 16 14, 0, 4 (12). Techniques include P.M. and a triplet of 3.

F#5

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

G5 (III)

TAB: 17 14 17 14 16 14 17 14 17 14 16 14 19 14 19 14 16 14 19 14 19 14 16 14

A5

TAB: 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

B5

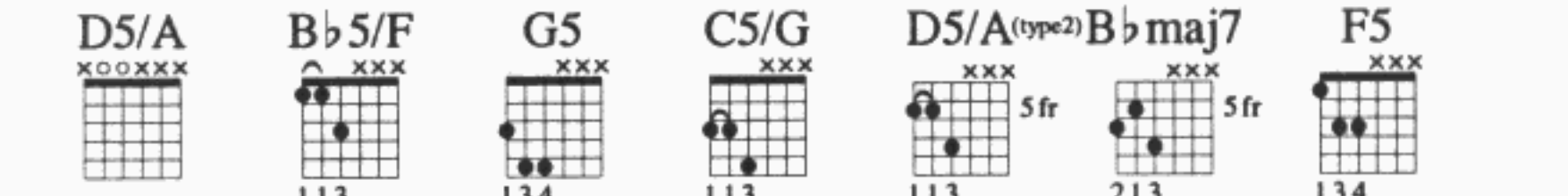
TAB: 9 10 9 12 11 12 11 14 11 12 11 14 11 12 10 14 11 12 10 14 10 12 10 14

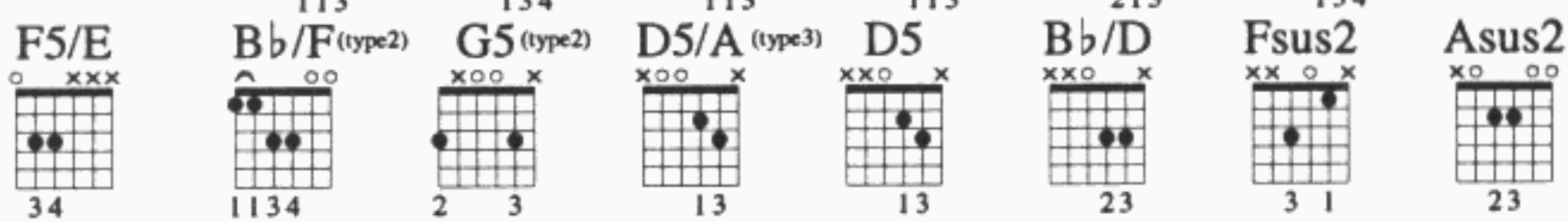
C5/G **D5/A(V)** **E5/B**

TAB: 15 14 (14) 15 13 17 14 15 17 15 14 15 14 12 15 12 11 12 14 12 11 14 12 14 12 11 14

SPACE - DYE VEST

By KEVIN MOORE

D5/A **B \flat 5/F** **G5** **C5/G** **D5/A (type2)** **B \flat maj7** **F5**


F5/E **B \flat /F (type2)** **G5 (type2)** **D5/A (type3)** **D5** **B \flat /D** **Fsus2** **Asus2**


Gtr. 1 tune (6) - D

Moderate rock ballad ♩ = 104

Intro:

B \flat /D A/D C \sharp dim A7 Dm Dm/A C \sharp dim/D Edim C \sharp dim7 Dm/A

* Gtr. 1



*Piano arranged for fingerstyle guitar.

Dm/F F/A Edim/D Edim/G C \sharp dim7/E C \sharp dim7/Dm Dm/F Dsus C \sharp dim/E C \sharp dim7/B \flat A7(#5) B \flat A7(#5) Dm



B \flat /D A/D C \sharp dim A7/E Dm Dm/F C \sharp dim/D Edim Edim/G Dm



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

Dm/F F/A Edim/G Edim C \sharp dim7 C \sharp dim7/B \flat Dm/A Dm/F Dsus2/A C \sharp dim/E A7 A7(#5 \flat 9)/B \flat G5 A7(#5)



* Harp harmonic.

© 1994 OCTA MUSIC, INC. (ASCAP), YTSE JAMS, INC. (ASCAP)
 All Rights on Behalf of OCTA MUSIC, INC. & YTSE JAMS, INC.
 Administered By WB MUSIC CORP. (ASCAP)
 All Rights Reserved

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: 3 2 3 2 3 | 3 2 3 2 3 | 3 0 2 0 2 | 1 0 2 0 2

* 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: 3 2 3 2 3 | 3 2 3 2 3 | 3 0 2 0 2 | 0 1 3 0

Fill 2
Gtr. 2 Gtr. 2 out

TAB: 14 (14)

* Fade in w/volume knob.

Rhy. Fill 1
Gtr. 3 Gtr. 3 out

TAB: 1 3 2 0 | 1 3 2 0

w/Fill 2 (Gtr. 2)

Bb5/F

C5/G

Musical notation for the first system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

w/Fill 2 (Gtr.2)

Bbmaj7

G5

F5

* (end half-time feel)

F5/E

Musical notation for the second system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

* 1st time only.

D5/A

Musical notation for the third system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

(Gtr. 3 out)

Musical notation for the fourth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Bb(9)

C(9)

Musical notation for the fifth system, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Bb(9)

C

Vocal: There's

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 _ _ _

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

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

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

(cont. in notation)

Dm

Bb/D

nev - er be o - pen a - gain. I can nev - er be o - pen a - gain.

Gtr. 1

TAB

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

TAB

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

Rhy. Fig. 3

** end half-time feel

D5/A(type2)

* Gtr. 2

- 1. And I'll smile and I'll learn to pre - tend.
- 2.4. 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

TAB

Gtr. 4

TAB

** Second time

* Gtr. 2 tacet 1st time.

** Gtr. 1 plays simile on repeats.

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.

Gtr.4

end Rhy. Fig. 3A

Rhy. Fig. 4

hold

TAB

Gtr.5

8va

TAB

17 17 15 17

Bb

Aaah.

end Rhy. Fig. 4

TAB

TAB

Rhy. Fill 2

Gtr. 4

TAB 12 12 12 12 14 14 14 14
12 12 12 12 14 14 14 14

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

Dm Bb

Gtr. 5 ^{8va}

TAB

17 15 17 15 17 (17) 17 15 18 17 15 18 15 17 18 17 (17) 17 15 17 18 15

Gtrs. 2 & 4 ^{8va} Bb 5/F(type2) G5(type2)

TAB

15 17 15 17 (17) 20 18 17 15 18 15 17 18 15 17 15 17 18 15

Gtrs. 2 & 4 ^{8va} Bb 5/F G5(type2)

TAB

15 17 15 17 (17) 20 18 17 20 16 20 17 17 18 17 (17) 17 19 17 12 14 15 14 12

Gtrs. 2 & 4 D5/A(type3) D5 Bb/D Fsus2 Asus2

TAB

6 8 10 6 1 3 0 3 (3) 0 0 1 1 0 0 0 (0) 0 7 9 10 7 0 2 0 3 0 2 3 3 0 2 0 (0) 0

Gtr. 5 ^{8va} (Gtr. 5 out)

TAB

14 (14)

(Gtrs. 2 and 4 out)

Gtr. 1

Chords: Dm, Dm/F, C#dim/D, Edim, Edim/G, Dm, Dm/F, F/A, Edim/G, Edim, C#dim7, C#dim7/Bb, Dm/A, Dm/F, Dsus2/A, C#dim/E, A7, A7(#5)/Bb, G5, A7(#5), Dm

Annotations: *harm., *Harp harmonic, rit.

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

© 1994 Atlantic Recording Printed in USA



WARNER BROS. PUBLICATIONS INC.
15800 N.W. 48th Avenue • Miami, Florida 33014
A Warner Music Group Company

**International
Music Publications Limited**

U.K. 0181 551 6131
Germany (89) 290 690

IMP

ISBN 0-89724-608-X



\$24.95
in USA

PG9505

0 29156 14802 2