

GUITAR ANTHOLOGY SERIES

RUSH



Authentic GUITAR-TAB Edition
Includes Complete Lyrics

CONTENTS

Closer to the Heart	<i>A Farewell to Kings</i>	36
Cold Fire	<i>Counterparts</i>	199
Distant Early Warning	<i>Grace Under Pressure</i>	146
Dreamline	<i>Roll the Bones</i>	182
Free Will	<i>Permanent Waves</i>	76
La Villa Strangiato	<i>Hemispheres</i>	62
Limelight	<i>Moving Pictures</i>	112
New World Man	<i>Signals</i>	138
A Passage to Bangkok	<i>2112</i>	18
Red Barchetta	<i>Moving Pictures</i>	119
Red Sector A	<i>Grace Under Pressure</i>	154
Roll the Bones	<i>Roll the Bones</i>	170
Show Don't Tell	<i>Presto</i>	162
The Spirit of the Radio	<i>Permanent Waves</i>	90
Stick It Out	<i>Counterparts</i>	210
The Trees	<i>Hemispheres</i>	25
Tom Sawyer	<i>Moving Pictures</i>	132
Working Man	<i>Rush</i>	3
Xanadu	<i>A Farewell to Kings</i>	46
YYZ	<i>Moving Pictures</i>	192

WORKING MAN

Words and Music by
GEDDY LEE and ALEX LIFESON



Moderate rock ♩ = 80

Intro:

Gtrs. 1 & 2 E5 Riff A N.C. E5 N.C. E5 N.C.

f

TAB

2 0 2 2 2 0 5 5 (5) 0 2 2 2 2 3 3 5 0 2 2 2 2 5 5 (5) 0

Verse:

w/RIFF A (Gtrs. 1 & 2)

E5 N.C. E5 N.C. E5 N.C.

1. 3. Well (3.) I get up at sev-en yay and I go to work at night.

end Riff A 2. See additional lyrics

TAB

2 0 2 2 2 2 0 3 3 5 0

E5 N.C. E5 N.C.

I got no time for liv-ing yes. I'm work-ing all the time. It

E5 D5 A5 E C5 D5

seems to me I could live my life a lot bet-ter than I think I am.

Gtrs. 1 & 2

TAB

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

I guess that's why they call me, _____ they call me the work-ing man.

They call me the work - ing man. I guess that's what I _____ am.

2. Yes

2. Guitar Solo 1:

E5

D5

A5

E5

C5

D5

Gtr. 1

am.

T
A
B

Gtr. 2

Rhy. Fig. 1

end Rhy. Fig. 1

T
A
B

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

E5

D5

A5

E5

C5

D5

hold --

T
A
B

E5

D5

A5

E5

C5

D5

T
A
B

E5

D5

A5

E5

C5

D5

T
A
B

First system of musical notation. Treble staff: Key signature of three sharps (F#, C#, G#), common time. Melodic line includes a half note with a wavy line above it, and a measure with a circled '2'. TAB staff: 10, 10, 10, 0, 10, 10, 10, 10, 7, 10, 7, 10. A 'hold' instruction with a dashed line is above the first two fret numbers.

Second system of musical notation. Treble staff: Continuation of the melodic line with eighth notes and quarter notes, some with slurs. TAB staff: 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 8, 9, 8, 10, 10, (10), 8, 7, 9, 10, 8, 9, 8, 7, 9, 7.

Third system of musical notation. Treble staff: Continuation of the melodic line, ending with a measure marked 'gva' (grace note) and a dashed line. TAB staff: 9, 9, 7, 9, 9, 7, (7), (7), 12, 12, 14, 14, (14), 12, 14, 12, 12, 15. A '3' is written above the (7) fret numbers, and a '1/2' is written above the 14 fret number.

Fourth system of musical notation. Treble staff: Continuation of the melodic line with eighth notes and quarter notes, some with slurs. TAB staff: 15, 12, 14, 12, 15, 12, 15, 12, 12, 14, 12, 15, 12, 15, 12, 14, 12, 15, 17, 12, 15, 17, 12, 15, 17, 12.

Fifth system of musical notation. Treble staff: Continuation of the melodic line, ending with a measure marked 'hold' and a dashed line. TAB staff: 15, 17, 14, 15, 12, 15, 15, 15, 14, 12, 15, 15, (15), 12, 14, 14, 12, 12, 14, 15, 12, 15. A '3' is written above the (15) fret number.

First system of musical notation. Treble staff: Melodic line with ornaments and a triplet. TAB staff: 15 15 (15) 12 14 12 15 15 12 14 15 15 12 14 12 14 12 14 15. Includes a *hold* instruction.

Second system of musical notation. Treble staff: Melodic line with a triplet and a *hold* instruction. TAB staff: (15) 15 14 (14) (14) 15 14 15 14 (14) 12 14 14 12 14 12 14 12 12.

Third system of musical notation. Treble staff: Melodic line with ornaments. TAB staff: (12) 12 13 15 15 (15) 12 12 15 14 13 12.

Fourth system of musical notation. Treble staff: Melodic line with ornaments. TAB staff: 11 10 9 7 9 9 7 9 7 9 9 (9) 8 10 8 9 9 7 9 7 7.

Fifth system of musical notation. Treble staff: Melodic line with ornaments. TAB staff: 7 3 0 5 3 0 7 3 0 5 3 0 7 3 0 5 3 0 7 3 0 7 5 7 7 5 7.

tr

T
A
B

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

8 7 5 7 7 (5) 6 7 7

T
A
B

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

9 9 7 5 7 7 7 4 4 0

T
A
B

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

7 9 7 7 5 7 7 5 6 0

Gtrs. 1 & 2
N.C. (E5)
Riff B

Play 3 times

T
A
B

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

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

T
A
B

9 9 9 7 9 9 9 7 9 7 8 9 7

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

w/Riff B (Gtr. 2) 2 times

N.C.

Rhy. Fig. 2

E5

⑥

open

⑥

open

end Rhy. Fig. 2

Gtr. 2

P.M.

Gtr. 1

First system of musical notation. The top staff is a guitar staff in E major (three sharps). It contains a series of eighth and sixteenth notes, with some notes beamed together. A wavy line indicates a tremolo effect. The bottom staff is a guitar tablature line with fret numbers: 10, 10, 10-8, 9, 10-8, 9, 7, 9, 8, 9, 7, 9, 7, 9. A wavy line is also present above the tablature line.

w/Rhy. Fig. 2 (Gtr. 2) 17 times

Gtr. 1 E5

Second system of musical notation. The top staff is a guitar staff in E major. It contains a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a guitar tablature line with fret numbers: 7, 7, 7, 7, 5, 7, 5, 5.

Third system of musical notation. The top staff is a guitar staff in E major. It contains a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a guitar tablature line with fret numbers: 5, 7, 5, 3, 3, 5, 3, 0, 7, 7, 6, 7, 6, 7, 6, 9, 8.

Fourth system of musical notation. The top staff is a guitar staff in E major. It contains a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a guitar tablature line with fret numbers: 9, 5, 7, 5, 7, 7, 5, 7, 5, 7, 7, 5, (5), (5), 7, 7, 5, 7.

Fifth system of musical notation. The top staff is a guitar staff in E major. It contains a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a guitar tablature line with fret numbers: 5, 5, (5), (5), (5), 4, 5, 4, 7, 5, 7, 5, 7, 7, 5, 7.

First system of musical notation. The treble staff shows a melodic line with a key signature of two sharps (F# and C#). The guitar tablature (TAB) below it includes fret numbers: (7) (7) 7 5 7 5 2 7 9 7 7. A trill (T) is indicated above the first measure.

Second system of musical notation. The treble staff continues the melodic line. The guitar tablature (TAB) includes fret numbers: (12) (12) 14 13 13 12 14 (14) 12 12 14 12 14 (14) 12 14 14 12 14 (14) 12 14 14 12 14 (14) 12 12 15 12 10 12. A trill (T) is indicated above the first measure. A 'Sva' (sustained vibrato) marking is present above the treble staff.

Third system of musical notation. The treble staff continues the melodic line. The guitar tablature (TAB) includes fret numbers: 12 15 12 14 12 14 12 12 15 12 14 12 15 (15) 15 12 15 15 15 15 15 15 15 15. A trill (T) is indicated above the first measure. A 'Sva' (sustained vibrato) marking is present above the treble staff.

Fourth system of musical notation. The treble staff continues the melodic line. The guitar tablature (TAB) includes fret numbers: 15 (15) 14 12 15 12 14 12 14 14 12 14 12 (12) 12 10 12 10 7 10 7 10. A trill (T) is indicated above the first measure. A 'Sva' (sustained vibrato) marking is present above the treble staff.

Fifth system of musical notation. The treble staff continues the melodic line. The guitar tablature (TAB) includes fret numbers: 12 10 7 12 7 10 12 10 7 12 7 10 12 15 12 12 12 15 12 12 15 12 15 12 12 15 14 15. A trill (T) is indicated above the first measure. A 'Sva' (sustained vibrato) marking is present above the treble staff.

(8va) -

1-12

hold bend

hold bend

TAB

15 12 15 12 15 15 15 15 (15) 14 12

TAB

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

steady gliss.

TAB

12 15 12 14 12 15 12 14 15 12 16 12 14 16 12 14 16 12 14 16 12 15 12 14 14 0

Gtrs. 1 & 2 N.C.

Play 3 times

TAB

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

TAB

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

Gtr. 2

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

w/Rhy. Fig. 2 (Gtr. 2, 6 times) sim.

Musical score for guitar and tablature. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a melodic line and a bass line, and a corresponding guitar tablature. The guitar part includes a capo on the first fret and a key signature change to E major (two sharps) for the final measure. The tablature shows the fret numbers for each string.

end double time feel

E5

Gtr. 1 D5 A5 B5 C5 D5

TAB

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

Gr. 2

The image shows a musical score for guitar. The top staff is a standard musical staff with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a sequence of notes: a half note F#4, a half note C#5, a half note F#4, a half note C#5, a half note F#4, a half note C#5, a half note F#4, and a half note C#5. The bottom staff is a tablature staff with six lines. It contains the following fret numbers: 7, 5, 7, 5, 2, 0, 2, 0, 2, 0, 5, 3, 7, 5, 7. The tablature is aligned with the notes above it, indicating the fretting for each note.

E5 D5 A5 E C5 D5
 D.S. al Coda
 3. Well

TAB
 2 2 2 2 7 7
 0 0 0 0 5 5
 0 0 0 0 0 0

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

Ⓢ
Coda

E5 D5 A5 E C5 D5

am. They call me the work-ing man.

Gtrs. 1 & 2

TAB

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

E5 D5 A5 E C5 D5 E5 D5 A5

I guess that's what I am.

TAB

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

rit. -----

E5 C5 D5 E5 D5 A5 E C5 D5

TAB

2	2	(2)	5	7	7	2	2	(2)	7	7	7	0	0	0	5	7	7	7
0	0	0	3	5	5	0	0	0	5	5	5	0	0	0	3	5	5	5

Freely
N.C.

*Play 4 times

Gtr. 1

hold bend hold bend hold bend hold bend trem. pick grad. bend 1-1/2

TAB

Gtr. 2

hold bend hold bend hold bend hold bend trem. pick grad. bend 1-1/2

TAB

*Gradually accelerating with each repetition.

E7#9

(8va)
feedback

trem. pick

TAB

trem. pick

trem. pick

TAB

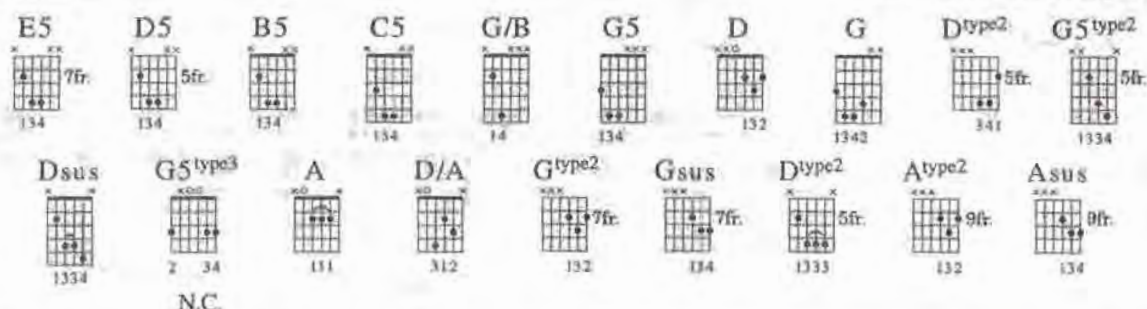
Verse 2:

Yes, I get home at 5 o'clock
And I take myself out a nice cold beer.
Always seem to be wondering
Why there's nothing going down here.
It seems to me I could live my life,
A lot better than I think I am.
I guess that's why they call me
The working man.
(To Chorus:)

A PASSAGE TO BANGKOK

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



First section of the musical score:

- *Gtr. 1** (Electric guitar with distortion, doubled): Plays Riff A.
- TAB** (Tape): 0 0 | 7 0 5 0 7 5 2 | 0 0 0 | 3 0 2 0 3 2 | 0 0
- **Gtr. 2** (Electric guitar clean): 2nd time only, 1st time tacet. Gtr. 2 tacet.
- TAB** (Tape): 10 10 10 10 9 9 | 8 8 8 8 7 7 | 10 10 9 | 7 7

*Electric gtr. w/distortion (doubled)
**Electric gtr. clean

*Vocal enters 2nd time only.

w/Riff A (Gtr. 1, 4 times)

Second section of the musical score:

- *Gtr. 1** (Electric guitar with distortion, doubled): Plays Riff A.

first stop is in Bo - go - tá to check Co - lom - bi - an fields. The

2. See additional lyrics

na - tives smile_____ and pass a - long_____ a

*Gtr. 3

A.H. (8va)

A.H.

T 8 7 8 7 4

A 8 9 8 9 4

B

*Electric gtr. w/distortion.

sam - ple_____ of_____ their yield.

A.H. (8va)

Gtr. 3 tacet

A.H. (8va)

A.H. 1/2

A.H.

T 8 7 8 7 4

A 8 8 9 8 4

B

E5 Rhy. Fig. 1 D5 E5 D5 B C5 G/B C5 G5 end Rhy. Fig. 1

Gtr. 1

Sweet Ja - mai - can pipe_____ dreams,_____ gold - en A - ca - pul - co nights_____

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

E5 D5 E5 D5 B5 C5 G/B C5 G5

Then Mo - roc - co and the East._____ Fly_____ by morn - ing light. We're

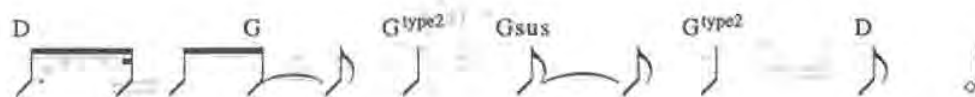
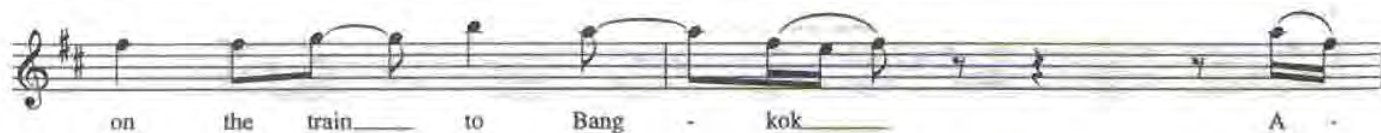
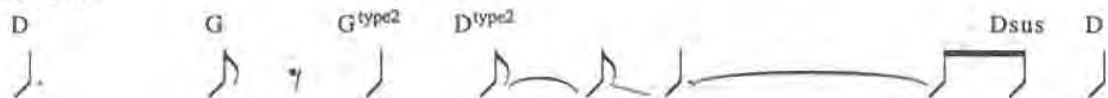
Fill 1
Gtr. 2

T 8 7 7 8 8 8

A 5 5 5 5 4 4

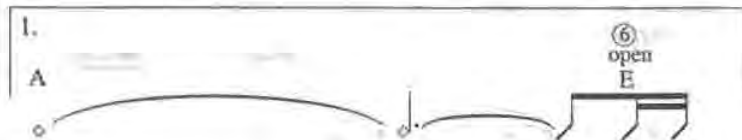
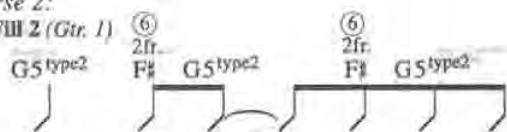
B 5 5 5 5 5 5

Chorus:



Verse 2:

w/Fill 2 (Gtr. 1)



Fill 2
Gtr. 1

G5 G5 D A

TAB

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

Guitar Solo:

B5 F#5

Gtr. 1

best.

Gtr. 3

hold - - -

1/4

tr

tr

TAB

*Pick first note only.

G5 A5 Dtype2 B5 B5

TAB

F#5 G5

TAB

A5 Dtype2 B5

7:3

TAB

F#5 G5

TAB

A5 D A5 B5 B5

TAB

F#5 G5

TAB

B5

3 hold bend

T 12 10 10 7 10 9 7 9 10

A 9 10 9 10 9 10 9 10 16

B 9 10 9 10 9 10 9 10 16

F#5 G5

8va hold

3

*w/bar 1-1/2 1-1/2 1-1/2 1-1/2 1-1/2

T 17 17 17 (17) 15 15 16 16 16 16 16 16 16 (16)

A 17 17 17 (17) 15 15 16 16 16 16 16 16 16 (16)

B 17 17 17 (17) 15 15 16 16 16 16 16 16 16 (16)

*Randomly pull up on tremolo bar.

A5 D type2 Gtr. 1

Gtr. 3 tacet

loco Gtr. 2 We're

1-1/2 3 2 0

T 14 16 14 14 16 15

A 14 16 14 14 16 15

B 14 16 14 14 16 15

Coda A A type2 Asus A Chorus: D G G type2 D type2

best Yes, we're on the train to Bang -

The musical score is for the song "Aboard the Thai Land Express" and is arranged for guitar and voice. It consists of four systems of music.

- System 1:** The guitar part starts with a D chord, followed by a Dsus chord, and then a D chord. The vocal line begins with the word "kok" followed by a long note, then "A - board the Thai - land Ex -".
- System 2:** The guitar part features a sequence of chords: open A, 4fr. C#, 5fr. D, 6fr. D#, 7fr. E, D, G, G type2, and Gsus. The vocal line continues with "press. We'll hit the stops a - long".
- System 3:** The guitar part includes G type2, D, G5 type2, and G5 type2 chords. The vocal line continues with "the way We on - ly stop for the".
- System 4:** The guitar part features A5, G5, D/F#, G5, D/F#, G5, A, and D chords. The vocal line ends with "best.".

The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The tablature is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature.

Verse 2:
Wreathed in smoke in Lebanon,
We burn the midnight oil.
The fragrance of Afghanistan
Rewards a long day's toil.
Pulling into Katmandu,
Smoke rings fill the air.
Perfumed by a Nepal night,
The Express gets you there.

THE TREES

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately slow ♩ = 88

Intro:

Gtr. 1 (Nylon acoustic fingerstyle)

mf hold throughout

Chords: D, F#, C#m, A, E, G, Bm

Strings: T, A, B

Verse:

Chords: D, F#, C#m

Lyrics: 1. There is un-rest in the for-est. There is trou-ble with the

Strings: T, A, B

A E G A

trees. For the Ma - ples want more sun - light and the

T 5 5 5 5
A 7 7
B 5

Bm Bm D F#

Oaks ig - nore their pleas. —

T 3 3 3 2 2
A 4 4 4 3 3
B 2 2 0 2 2

C#m A E G A

T 5 4 5
A 6 6 6
B 4 4 5

Bm D A

let ring — let ring —

$\text{♩} = 132$

T 3 3 3 2 3
A 4 4 4 4 4
B 2 2 0 2 2

Faster ♩ = 138
F#

B5



Gtr. 2 (Electric w/dist. dbld.)



Verse:

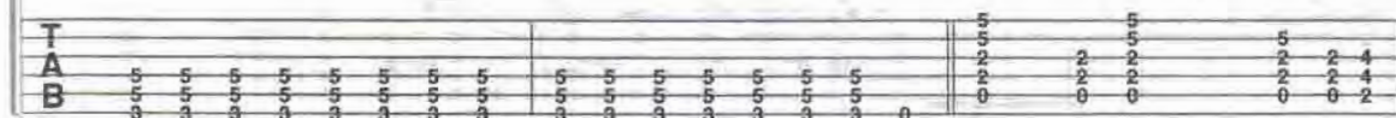
G5

A5

B5



2. The trou- ble with the Ma -
4. See additional lyrics
Rhy. Fig. 1



B

B5

B /A

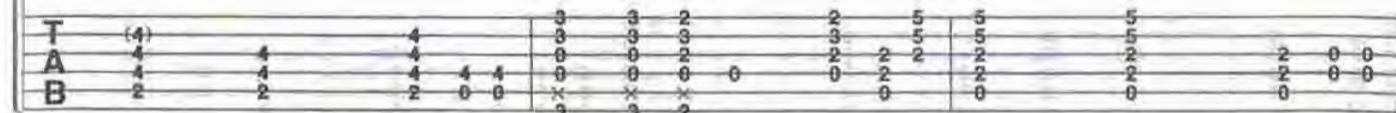
G

D/F#

A5



end Rhy. Fig.1



Verse:
Vcl. tacet on repeat.

3. There is trou - ble in the for - est and the

TAB

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

[illegible]

2.
G A Bm /A Bm

TAB

$\text{♩} = 138$
w/synth. ad lib.
w/chorus/flanger effect

Bm

mf
hold throughout

TAB

A F#sus

TAB

A

TAB

F#7sus

T
A
B

F

T
A
B

A(9)

A

T
A
B

Interlude:
Rhy. Fig. 2

*G/A

end Rhy. Fig. 2

T
A
B

*Synth. determines harmony progression.

w/Rhy. Fig. 2 (Gtr. 2, 15 times simile)

T
A
B

**Synth. arranged for gtr.

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

T
A
B

(7)
5

7 5 9 7 7 5 12 10

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

T
A
B

7 5 9 7 7 5 12 10 0 0 0 0 2 3

*Bass gtr. arranged for gtr.

G/B G/A G/D simile

T
A
B

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

G/A Gtr. 3 (w/dist.) G/B G/A

f
grad. release

3

partial P.H.

T
A
B

14 14 14 5 7 7 6 7 6 0 0 2 4 4 2 4 2 0

*Two gtrs. arranged for one gtr.

The image shows a musical score for the song "The Rose Tree". It features a guitar melody and a bass line. The guitar part is in G major and includes a "partial P.R." (partial pull-off) section. The bass line is in 4/4 time and includes a "partial P.R." section.

Guitar Melody:

- Staff: Treble clef, key signature of one sharp (F#).
- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 2: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).
- Measure 3: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter).
- Measure 4: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter).
- Measure 5: B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter).
- Measure 6: F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter).
- Measure 7: C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter).
- Measure 8: G8 (quarter), A8 (quarter), B8 (quarter), C9 (quarter).
- Measure 9: D9 (quarter), E9 (quarter), F#9 (quarter), G9 (quarter).
- Measure 10: A9 (quarter), B9 (quarter), C10 (quarter), D10 (quarter).
- Measure 11: E10 (quarter), F#10 (quarter), G10 (quarter), A10 (quarter).
- Measure 12: B10 (quarter), C11 (quarter), D11 (quarter), E11 (quarter).
- Measure 13: F#11 (quarter), G11 (quarter), A11 (quarter), B11 (quarter).
- Measure 14: C12 (quarter), D12 (quarter), E12 (quarter), F#12 (quarter).
- Measure 15: G12 (quarter), A12 (quarter), B12 (quarter), C13 (quarter).
- Measure 16: D13 (quarter), E13 (quarter), F#13 (quarter), G13 (quarter).
- Measure 17: A13 (quarter), B13 (quarter), C14 (quarter), D14 (quarter).
- Measure 18: E14 (quarter), F#14 (quarter), G14 (quarter), A14 (quarter).
- Measure 19: B14 (quarter), C15 (quarter), D15 (quarter), E15 (quarter).
- Measure 20: F#15 (quarter), G15 (quarter), A15 (quarter), B15 (quarter).
- Measure 21: C16 (quarter), D16 (quarter), E16 (quarter), F#16 (quarter).
- Measure 22: G16 (quarter), A16 (quarter), B16 (quarter), C17 (quarter).
- Measure 23: D17 (quarter), E17 (quarter), F#17 (quarter), G17 (quarter).
- Measure 24: A17 (quarter), B17 (quarter), C18 (quarter), D18 (quarter).
- Measure 25: E18 (quarter), F#18 (quarter), G18 (quarter), A18 (quarter).
- Measure 26: B18 (quarter), C19 (quarter), D19 (quarter), E19 (quarter).
- Measure 27: F#19 (quarter), G19 (quarter), A19 (quarter), B19 (quarter).
- Measure 28: C20 (quarter), D20 (quarter), E20 (quarter), F#20 (quarter).
- Measure 29: G20 (quarter), A20 (quarter), B20 (quarter), C21 (quarter).
- Measure 30: D21 (quarter), E21 (quarter), F#21 (quarter), G21 (quarter).
- Measure 31: A21 (quarter), B21 (quarter), C22 (quarter), D22 (quarter).
- Measure 32: E22 (quarter), F#22 (quarter), G22 (quarter), A22 (quarter).
- Measure 33: B22 (quarter), C23 (quarter), D23 (quarter), E23 (quarter).
- Measure 34: F#23 (quarter), G23 (quarter), A23 (quarter), B23 (quarter).
- Measure 35: C24 (quarter), D24 (quarter), E24 (quarter), F#24 (quarter).
- Measure 36: G24 (quarter), A24 (quarter), B24 (quarter), C25 (quarter).
- Measure 37: D25 (quarter), E25 (quarter), F#25 (quarter), G25 (quarter).
- Measure 38: A25 (quarter), B25 (quarter), C26 (quarter), D26 (quarter).
- Measure 39: E26 (quarter), F#26 (quarter), G26 (quarter), A26 (quarter).
- Measure 40: B26 (quarter), C27 (quarter), D27 (quarter), E27 (quarter).
- Measure 41: F#27 (quarter), G27 (quarter), A27 (quarter), B27 (quarter).
- Measure 42: C28 (quarter), D28 (quarter), E28 (quarter), F#28 (quarter).
- Measure 43: G28 (quarter), A28 (quarter), B28 (quarter), C29 (quarter).
- Measure 44: D29 (quarter), E29 (quarter), F#29 (quarter), G29 (quarter).
- Measure 45: A29 (quarter), B29 (quarter), C30 (quarter), D30 (quarter).
- Measure 46: E30 (quarter), F#30 (quarter), G30 (quarter), A30 (quarter).
- Measure 47: B30 (quarter), C31 (quarter), D31 (quarter), E31 (quarter).
- Measure 48: F#31 (quarter), G31 (quarter), A31 (quarter), B31 (quarter).
- Measure 49: C32 (quarter), D32 (quarter), E32 (quarter), F#32 (quarter).
- Measure 50: G32 (quarter), A32 (quarter), B32 (quarter), C33 (quarter).
- Measure 51: D33 (quarter), E33 (quarter), F#33 (quarter), G33 (quarter).
- Measure 52: A33 (quarter), B33 (quarter), C34 (quarter), D34 (quarter).
- Measure 53: E34 (quarter), F#34 (quarter), G34 (quarter), A34 (quarter).
- Measure 54: B34 (quarter), C35 (quarter), D35 (quarter), E35 (quarter).
- Measure 55: F#35 (quarter), G35 (quarter), A35 (quarter), B35 (quarter).
- Measure 56: C36 (quarter), D36 (quarter), E36 (quarter), F#36 (quarter).
- Measure 57: G36 (quarter), A36 (quarter), B36 (quarter), C37 (quarter).
- Measure 58: D37 (quarter), E37 (quarter), F#37 (quarter), G37 (quarter).
- Measure 59: A37 (quarter), B37 (quarter), C38 (quarter), D38 (quarter).
- Measure 60: E38 (quarter), F#38 (quarter), G38 (quarter), A38 (quarter).
- Measure 61: B38 (quarter), C39 (quarter), D39 (quarter), E39 (quarter).
- Measure 62: F#39 (quarter), G39 (quarter), A39 (quarter), B39 (quarter).
- Measure 63: C40 (quarter), D40 (quarter), E40 (quarter), F#40 (quarter).
- Measure 64: G40 (quarter), A40 (quarter), B40 (quarter), C41 (quarter).
- Measure 65: D41 (quarter), E41 (quarter), F#41 (quarter), G41 (quarter).
- Measure 66: A41 (quarter), B41 (quarter), C42 (quarter), D42 (quarter).
- Measure 67: E42 (quarter), F#42 (quarter), G42 (quarter), A42 (quarter).
- Measure 68: B42 (quarter), C43 (quarter), D43 (quarter), E43 (quarter).
- Measure 69: F#43 (quarter), G43 (quarter), A43 (quarter), B43 (quarter).
- Measure 70: C44 (quarter), D44 (quarter), E44 (quarter), F#44 (quarter).
- Measure 71: G44 (quarter), A44 (quarter), B44 (quarter), C45 (quarter).
- Measure 72: D45 (quarter), E45 (quarter), F#45 (quarter), G45 (quarter).
- Measure 73: A45 (quarter), B45 (quarter), C46 (quarter), D46 (quarter).
- Measure 74: E46 (quarter), F#46 (quarter), G46 (quarter), A46 (quarter).
- Measure 75: B46 (quarter), C47 (quarter), D47 (quarter), E47 (quarter).
- Measure 76: F#47 (quarter), G47 (quarter), A47 (quarter), B47 (quarter).
- Measure 77: C48 (quarter), D48 (quarter), E48 (quarter), F#48 (quarter).
- Measure 78: G48 (quarter), A48 (quarter), B48 (quarter), C49 (quarter).
- Measure 79: D49 (quarter), E49 (quarter), F#49 (quarter), G49 (quarter).
- Measure 80: A49 (quarter), B49 (quarter), C50 (quarter), D50 (quarter).
- Measure 81: E50 (quarter), F#50 (quarter), G50 (quarter), A50 (quarter).
- Measure 82: B50 (quarter), C51 (quarter), D51 (quarter), E51 (quarter).
- Measure 83: F#51 (quarter), G51 (quarter), A51 (quarter), B51 (quarter).
- Measure 84: C52 (quarter), D52 (quarter), E52 (quarter), F#52 (quarter).
- Measure 85: G52 (quarter), A52 (quarter), B52 (quarter), C53 (quarter).
- Measure 86: D53 (quarter), E53 (quarter), F#53 (quarter), G53 (quarter).
- Measure 87: A53 (quarter), B53 (quarter), C54 (quarter), D54 (quarter).
- Measure 88: E54 (quarter), F#54 (quarter), G54 (quarter), A54 (quarter).
- Measure 89: B54 (quarter), C55 (quarter), D55 (quarter), E55 (quarter).
- Measure 90: F#55 (quarter), G55 (quarter), A55 (quarter), B55 (quarter).
- Measure 91: C56 (quarter), D56 (quarter), E56 (quarter), F#56 (quarter).
- Measure 92: G56 (quarter), A56 (quarter), B56 (quarter), C57 (quarter).
- Measure 93: D57 (quarter), E57 (quarter), F#57 (quarter), G57 (quarter).
- Measure 94: A57 (quarter), B57 (quarter), C58 (quarter), D58 (quarter).
- Measure 95: E58 (quarter), F#58 (quarter), G58 (quarter), A58 (quarter).
- Measure 96: B58 (quarter), C59 (quarter), D59 (quarter), E59 (quarter).
- Measure 97: F#59 (quarter), G59 (quarter), A59 (quarter), B59 (quarter).
- Measure 98: C60 (quarter), D60 (quarter), E60 (quarter), F#60 (quarter).
- Measure 99: G60 (quarter), A60 (quarter), B60 (quarter), C61 (quarter).
- Measure 100: D61 (quarter), E61 (quarter), F#61 (quarter), G61 (quarter).
- Measure 101: A61 (quarter), B61 (quarter), C62 (quarter), D62 (quarter).
- Measure 102: E62 (quarter), F#62 (quarter), G62 (quarter), A62 (quarter).
- Measure 103: B62 (quarter), C63 (quarter), D63 (quarter), E63 (quarter).
- Measure 104: F#63 (quarter), G63 (quarter), A63 (quarter), B63 (quarter).
- Measure 105: C64 (quarter), D64 (quarter), E64 (quarter), F#64 (quarter).
- Measure 106: G64 (quarter), A64 (quarter), B64 (quarter), C65 (quarter).
- Measure 107: D65 (quarter), E65 (quarter), F#65 (quarter), G65 (quarter).
- Measure 108: A65 (quarter), B65 (quarter), C66 (quarter), D66 (quarter).
- Measure 109: E66 (quarter), F#66 (quarter), G66 (quarter), A66 (quarter).
- Measure 110: B66 (quarter), C67 (quarter), D67 (quarter), E67 (quarter).
- Measure 111: F#67 (quarter), G67 (quarter), A67 (quarter), B67 (quarter).
- Measure 112: C68 (quarter), D68 (quarter), E68 (quarter), F#68 (quarter).
- Measure 113: G68 (quarter), A68 (quarter), B68 (quarter), C69 (quarter).
- Measure 114: D69 (quarter), E69 (quarter), F#69 (quarter), G69 (quarter).
- Measure 115: A69 (quarter), B

[illegible]

A5 N.C. Bm /A D5 A5 B5 F#

hold throughout

TAB

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

Bm /A D5 A5 B5 F# D.S. *al Coda* A5

4. So the

TAB

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

Coda F# G5

trees are all kept e - qual by hatch - et.

T	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5
A	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3

A5 A(9) *Fade*

axe, and saw.

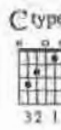
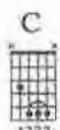
T	5	5	5	5	5	5	5	2	2	0	(0)
A	5	5	5	5	5	5	5	2	2	2	2
B	3	3	3	3	3	3	3	0	0	0	0

Verse 4:
 (So the) Maples formed a union,
 And demanded equal rights.
 "The Oaks are just too greedy,
 We will make them give us light."
 Now, there's no more Oak oppression,
 For they passed a noble law...

CLOSER TO THE HEART

Words by
NEIL PEART and PETER TALBOT

Music by
GEDDY LEE and ALEX LIFESON



Moderately slow rock ♩ = 76

Intro:

Gtr. 1 (*Acoustic 12 string*)

A(9)

mp
hold throughout

T
A
B

5 0 7 0 4 0 5 5 4 7 5 6 | 5 0 7 0 4 0 5 0 4 7 5 6

6 6 6 6 6 6 7

Enter bells and synth.

First system of musical notation for "The Wind" by The Beatles. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff. Above the staff, the chords G(6), D(9), and Fmaj7 are indicated. Below the staff, the guitar tablature (TAB) is shown with fret numbers and fingerings.

A(9) Asus A A(9) Asus A

1. And the

The musical score is written for guitar. It features three staves: a top staff with a treble clef and a key signature of three sharps (F#, C#, G#), a middle staff with a treble clef and the same key signature, and a bottom staff labeled 'TAB' for guitar tablature. The music is in 4/4 time. The first staff contains a single measure with a whole rest, followed by a double bar line, and then a final measure with a half note G#4 and a quarter note A4. The middle staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets. The bottom staff contains the corresponding guitar fingering, with numbers 1, 2, 3, 4, 5, and 6 indicating finger positions on the strings. The lyrics '1. And the' are written below the middle staff.

Verse:

Gtr. 1 *simile* gtr. 2

A G6 G D G A

men who hold high plac - es must be the ones who start to

Gtr. 2 (Acoustic 6 string)

Rhy. Fig. 1

T 5 5 5 5 0 3 3 3 3 2 2 3 5 5 5 5
A 5 5 5 5 3 3 3 3 3 3 3 3 5 5 5 5
B 6 6 6 6 4 4 4 4 4 2 2 4 6 6 5 5

G D A G

mould a new re - al - i - ty clos - er to the heart,

end Rhy. Fig. 1

T 5 5 5 5 3 3 3 3 3 2 2 2 3 3 3
A 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3
B 6 6 6 6 4 4 4 4 4 0 0 0 0 0 0

hold

w/Rhy. Fig. 1 (Gtrs. 1 & 2) *simile*

D A G A G6 G

clos - er to the heart. 2. The black - smith and the art - ist re -

Gtrs. 1 & 2

T 2 2 2 2 2 3 3 3
A 2 2 2 2 2 3 3 3
B 0 0 0 0 0 0 0 0

hold

D G A G

flect it in their art. They forge their cre - a - tiv - i - ty

D A G D A G

Gtrs. tacet
N.C. (D)

clos - er to the heart, yes, clos - er to the heart.

Gtrs. 1 & 2

*Bells arranged for gtr.

TAB

2	2	3	3	10
3	3	3	3	10
2	2	2	0	11
0	0	0	0	11
		x	x	
		3	3	

*Fingerstyle.

Verse:

A5 G5 D

3. Phil - los - o - phers and plow - men, each

Gtr. 3 (Electric dbld.)

TAB

10	10	0	3	3	3	2	2
11	11	9	3	3	3	2	2
			0	0	0	0	0
			0	0	0	0	0
			x	x	x		
			3	3	3		

G5 A5 G5

— must know his part to sow a new men - tal - i - ty

TAB

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

D A G5 D A G5

clos - er to the heart, yes, clos - er to the heart, yeah!

TAB

Guitar Solo:
Double time ♩ = 152
w/Fill 1 (4 times)

D5 A5 G5 D G(9) ③ open G ④ open D G(9)

Gtr. 3

Oh!

Gtr. 4

Gtr. 5
divisi

TAB

Fill 1 D G C Asus A

let ring

TAB

③ 2fr. A Asus 3 A 3 3 3

TAB 8 9 7 8 10 7 9 7 10 8 10 12 9 10 10

D5 G(9) C

gva

Gtr. 4

divisi

TAB 10 12 14 12 14 15 12 14 15 14 15 17 17 17 17 17 17 12 14 15

A D G(9)

grad. release

TAB 15 15 15 15 15 15 15 17 17 17 17

③ 2fr. A Asus A

divisi *hold bends* 3

TAB

15 14 15 14 15 14 15 14 15 15 15 15 (15) (15)

D G

TAB

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

C type2 Asus A

TAB

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

Interlude:
Original tempo ♩ = 76

Gtrs. 1 & 3 A(9)

mf *hold throughout* *cresc.*

TAB

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

Play 2 times

(on repeat) Whoa!_____

TAB

Verse:

A5 G5

Gtr. 2

4. You can be the cap tain and

Gtr. 3

TAB

D5 G5 A5 G5

I will draw the chart, sail - ing in - to des -

TAB

D A G5

ti - ny, clos - er to the heart,

TAB

D A G5 D A G5

clos - er to the heart, well, clos - er to the heart!

Rhy. Fig. 2

TAB

Outro:
w/Rhy. Fig. 2 (Gtr. 3, 7-1/2 times) simile

D A G5
Cont. simile

Oh, yeah! clos - er to the heart,

end Rhy. Fig. 2

Gtr. 4

hold bend trem. pick

hold bend

TAB

D A G5 D A G5

clos - er to the heart, I said, clos - er to the heart!

hold bend hold bend hold bend

TAB

D A G5

Well, clos - er to the heart,

hold bend

TAB

Begin fade D A G5

yeah! clos - er to your

hold bend hold bend

TAB

heart,

clos

er

to

your

heart!

gva

hold bend

hold bend

T
A
B

15

17

15

17

15

17

15

17

15

17

15

17

17
2017
2017
20

D

A

G5

Whoa!

hold bend

hold bend

hold bend

T
A
B(17)
2017
2017
2017
2017
2017
2017
2017
2017
2017
2017
20

Fade

D

A

G5

T
A
B(17)
2017
2017
2017
2017
2017
20

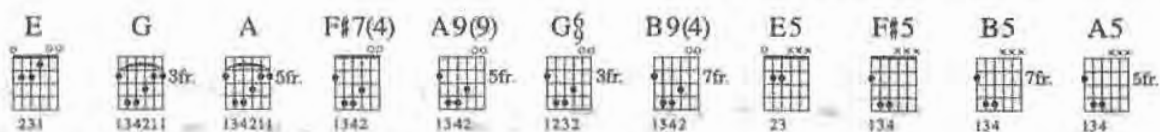
hold bend

hold bend

17
2017
2017
2017
2017
2017
20

XANADU

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART



Rubato

Intro:

*Gtr. 1 (Electric w/distortion)

N.C.

:12

Gtr. 1: sustains for 2:05

fade in w/volume
ppp

TAB

0 (0) (0)

Gtr. 2 (Electric)

p ****

TAB

5 4 2 0 5 4 2 0

A.H. *gva*

A.H.

*Gtr. 1: Synth arr. for gtr.

**Volume swells using volume control.

Gtr. 2

:26

Volume swells continue simile throughout

TAB

2 0 4 0 2 2 0 4 0 2

harm.

gva

Faster

harm.

TAB

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

Slower :47

gva--- loco

let ring---

T
A
B

T
A
B

Slower 1:02

gva---

T
A
B

1:08

accel. *rit.*

T
A
B

T
A
B

125

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The melody is written on a single staff. The guitar tablature is written below the staff, showing fret numbers for each note. The piece ends with a double bar line and a repeat sign.

harm. *gva*

harm.

a tempo

harm.

harm.

1:45

TAB

12 12 7 5 0

12 7 7 9 7 7 0

Medium tempo ♩ = 122

Medium tempo ♩ = 122

Riff A

Play 3 times
end Riff A

Fade in w/volume control

ppp *mf*

TAB

11 9 10 12 10 12 11 9 10 | 12 10 12 11 9 10 12 10 12 11 9 10

Gtr. 2 w/Riff A, 12 times
Gtr. 3 (Electric w/distortion)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a guitar part with a capo on the 5th fret, indicated by "E5" above the staff. The guitar part includes a complex chord structure with many tied notes and a melodic line. Below the staff is a guitar tablature (TAB) with fret numbers and bar lines.

[illegible]

Faster ♩ = 137
Rhy. Fig. 1

Gtr. 3 E5

TAB

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

Gtr. 1

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

Gtr. 1

Grtr. 1

D⁶₉ B(4) A(9) G6

TAB

10 12 12 10 9 10 9 10 12 10 9 9 9 9 9 7 7 7 7

E5 D₉⁶ Gtr. 1: tacet B(4) A(9) G6

f *ppp*

TAB

Gtr. 3 E5 D₉⁶

TAB

Gtr. 3 continued in slashes

B(4) A(9) G6 F#7(4)

TAB

*Gtr. 4

hold hold hold

TAB

*Electric 12 string w/chorus, doubled w/6 string electric gtr.

Moderately slow, in 2 ♩ = 130

Gtr. 3 E Gtr. 4 G6 F#7(4) A(9)

mp

TAB

Fast rock beat ♩ = 190

Gtr. 3 E Rhy. Fig. 3 E G

Verses 2 & 3:

1. I have heard the
2. See additional lyrics

A G E B(4) A(9) G⁶₉ A(9)

whis - pered tales of im - mor - tal i - ty the

E B(4) A(9) G⁶₉ E G

deep - est mys - ter - y. From an an - cient book

A G E w/Fill 1 (Gtr. 2) 2nd time only E G
end Rhy. Fig. 3 w/Rhy. Fig. 3 (Gtr. 3)

I took a clue. I scaled the fro - zen

A G E B(4) A(9) G⁶₉ A(9)

moun - tain tops of east - ern lands un - known

E B(4) A(9) G⁶₉ E G A G

Time and man a - lone search - ing for the lost Xan - a -

Fill 1
*Gtr. 1

13

T
A
B

Electric gtr. w/distortion and delay, 316 milliseconds.

E G

du, Xan a

Interlude:
Slower ♩ = 123

D5 B♭6

C(9)

G5

D5

B♭6

C(9)

G5

Gtr. 3

Gtr. 3 tacet

du,

Gtr. 4 Rhy. Fig. 4 end Rhy. Fig. 4

hold

T 2 3 2 0 3 0 0 3 0 0 0 2 2 0 3 0 0 3 0 0

A 0 1 3 3 2 0

B 0 1 3 3 2 0

w/Rhy. Fig. 4 (Gtr. 4, 14 times) Verse 1 only
w/Rhy. Fig. 4 (Gtr. 4, till Coda) Verse 2 only

D5 B♭6 C(9) G5 D5 B♭6

*Gtr. 1 gva

mf

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

A

B

*Synth. and glockenspiel arr. for gtr.

C(9) G5 D5 B♭6 C(9) G5 D5 B♭6

loco

Gtr. 1 tacet

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

A

B

C(9) G5 D5 B♭6 C(9) G5

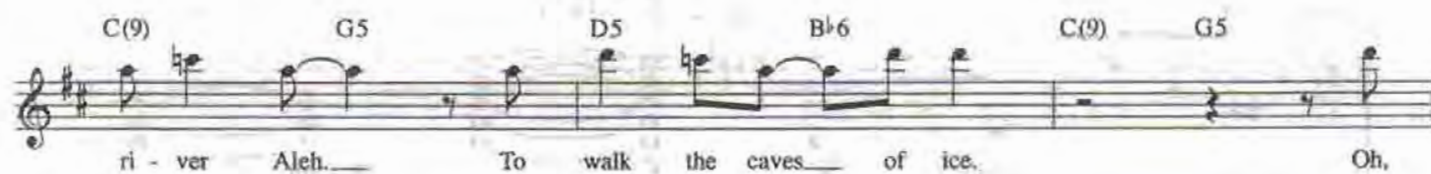
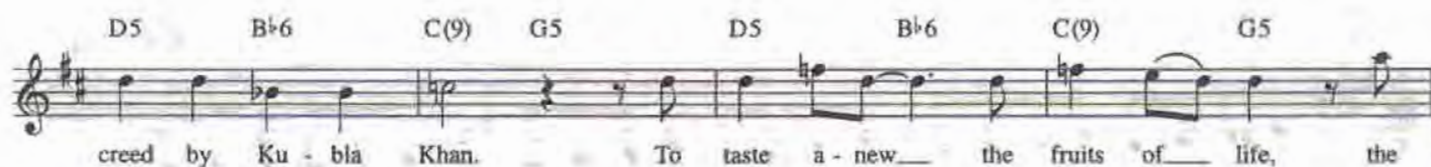
1. To stand with in the Pleas - ure Dome de -

2. See additional lyrics

T

A

B



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



To Coda

Gtr. 4 tacet

Faster ♩ = 136

Gtr. 3 D



D.S. $\frac{3}{4}$ al Coda

T
A
B

A tempo $\text{♩} = 129$

w/Rhy. Fig. 2 (Gtr. 4, 8 times)

Coda C(9)

Gtr. 3 E F#7(4) E F#7(4)

molto rit. *f* *mp*

T
A
B

Gtr. 3 E

F#7(4)

E

F#7(4)

T
A
B

Gtr. 1

Gtr. 1 ta

T
A
B

†Gtr. 3

E

F#7(4)

E

F#7(4)

Gtr. 3 cont. in slash

T
A
B

*Bend note by pressing down on the 6th string behind nut or pull up on bar.

†Two gtrs. attr. for one.

⑥ open E

Gtr. 3

Gtr. 5 (Electric gtr. w/distortion)

gva

F#7(4)

⑥ open E

⑥ 2fr. F#

hold

TAB

15

x

17

(17)

17

14

x

15

[illegible][illegible]

end Rhy. Fig. 3

w/Rhy. Fig. 5 (Gtr. 4) *sim.*

B5

A5

Tablature: (17) 17 17 (17) x 17 17 17 17

B5

A5

Tablature: 17 17 (17) 17 (17) 14 15 14 17 16

Gtr. 5 tacet

Gtr. 3

D

A(2)

G5

F5

E5

Gtr. 4

Tablature: 2 3 0 2 0 3 3 1 1 2 2 0

Gtr. 2

Tablature: 12 10 12 11 9 10 12 10 12 11 9 10

1. E5

2. E5

TAB

Slower $\text{♩} = 120$

Gtr. 3 E5

Gtr. 6 (Electric) Rhy. Fig. 6 end Rhy. Fig. 6

hold *ppp*

A.H.

TAB

Gtr. 4

hold *ppp*

TAB

w/Rhy. Fig. 6 (Gtrs. 4 & 6, 8 times)

E

TAB

LA VILLA STRANGIATO

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

Rubato, slowly
Intro:
Gtr. 1 (Nylon acoustic)



Gtr. 2 (w/dist. dbled.)

[illegible]

The musical score for guitar is presented in two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). The notes are: D4 (quarter), E4 (quarter), D4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). The bottom staff is a tablature staff with fret numbers and fingerings. The fret numbers are: 7, 9, 5, 2, 2, 2, 2, 0, 2, 2, 2, 2, 0, 2, 2, 2, 0. The fingerings are: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

[illegible]

N.C. (C)

First system of musical notation for N.C. (C). The top staff is a treble clef with a key signature of one sharp (F#). It contains a triplet of eighth notes (F#, A, C) followed by a series of eighth and sixteenth notes. The bottom staff is a guitar tablature with six lines, showing fret numbers 2, 2, 2, 2, 2, 2 and 0, 0, 0, 2, 0, 2, 0, 2, 0, 3/5, 3 5/7, 5 9 7, 10 9 7, 10 9 7.

(F#)

(C)

Second system of musical notation for N.C. (C). The top staff continues the melody with wavy lines indicating vibrato or tremolo. The bottom staff shows fret numbers 9, 11, 11, 11, 9, 9, 9, 11, 11, 3/5, 3 5/7, 5 9 7.

To Coda \diamond

(F#)

Third system of musical notation for N.C. (C). The top staff continues the melody with wavy lines. The bottom staff shows fret numbers 10, 9, 7, 10, 9, 7, 9, 9, (9) 2, (2) 9, 9, 9.

A

Fourth system of musical notation for N.C. (C). The top staff continues the melody with triplets. The bottom staff shows fret numbers 2, 2, 2, 2, 2, 2 and 0, 0, 0, 2, 0, 2, 0, 2, 0, 2, 2, 2, 2, 2, 2, 2 and 0, 0, 0, 2, 0, 2, 0, 2, 0.

1. 3.

2.

Fifth system of musical notation for N.C. (C). The top staff continues the melody with triplets. The bottom staff shows fret numbers 2, 2, 2, 2, 2, 2 and 0, 0, 0, 2, 0, 2, 0, 2, 0, 2, 2, 2, 2, 2, 2, 2 and 0, 0, 0, 2, 0, 2, 0, 2, 0.

Half time feel $\text{♩} = 72$

F

A

TAB

F

A

TAB

Guitar Solo:
N.C.(F)

pp \swarrow *mf*
vol. swell

vol. swell

(Am)

TAB

(F)

vol. swells

(Am)

TAB

(F)

TAB

(Am)

TAB

(F)

TAB

(Am)

TAB

(F)

mf

TAB

(Am)

TAB

(F)

TAB
14 12 14 14 14 14 (14) 7 5 7 7 (7)

(Am)

TAB
7 5 4 5 4 0 4 5 4 2 4 2 4 2 0 0 0 0 10 12 10 12 12

(F)

TAB
12 12 12 12 12 12 12 12 12 10 9 10 9 12 12 7 9 9 9 8 8 8 8 8 8 10 10 8 9

(Am)

TAB
12 9 10 9 12 9 12 10 12 10 12 9 10 9 10 9 11 10 11 10 12 10 13 13 12 10 13 12 9 9 11 10 12 12 13 12

8va

TAB
12 10 13 15 15 13 15 12 12 12 15 12 13 13 13 12 13 15 15 15 13 15 17 17 17 17

(F)

TAB

(Am)

TAB

TAB

N.C. (F)

mf P.M. throughout

TAB

(Am)

TAB

(F)

T
 A
 B

(Am)

T
 A
 B

(F)

T
 A
 B

(Am)

T
 A
 B

f
end P.M.

Double time ♩ = 152

N.C. (Am)

T
 A
 B

T
A
B

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

T
A
B

5 7 6 0 5 3 5 3 2 | 6 7 6 5 3 5 3 5 (5) | 7 9 8 7 5 7 5 7

T
A
B

7 9 8 7 5 7 5 4 | 7 9 8 7 5 7 5 7 | 8 (8) 6 7 5 7 5 7 (7)

Bass/drums
Gtr, tacet

2

A A^b G G^b F E

w/dist. and chorus effect

T
A
B

14	13	12	11	10	9
14	13	12	11	10	9
14	13	12	11	10	9
12	11	10	9	8	7

E^b D D^b C B B^b A G

T
A
B

8	7	6	5	4	3	2	3
8	7	6	5	4	3	2	3
8	7	6	5	4	3	2	3
6	5	4	3	2	1	0	3

C A A \flat G G \flat F E

T 5 5 5 5 5 5 5
A 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5

D A G N.C.

T 7 7 7 7 7 7 7
A 7 7 7 7 7 7 7
B 5 5 5 5 5 5 5

D(5) C A G

T 7 7 7 7 7 7 7
A 7 7 7 7 7 7 7
B (5) 5 5 5 5 5 5 5

C E A

T 5 5 5 5 5 5 5
A 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5

Guitar Solo:

Rhy. Fig. 2 C5

Gtr. 2 C C5 C F#5 F#

T 7 (7) (7) (7) (7) (7) (7)
A 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5

w/Rhy. Fig. 2 (5 times) simile

F#5 F# end Rhy. Fig. 2 C5 C C5 C

T A B

7 7 6 x x 13 13 13 13 10 13 (10) 13 10 9

F#5 F# F#5 F# C5 harm. C

*String noise

T A B

(9) (9) 2 2 x x x 3 3 3 3 3 3 7 7 8 10 8 8 10 8 8 11 8 10 8 11 11

C5 C harm. (8va) F#5 F# F#5 F#

grad. bend and hold

pick slides

harm. (8va)

T A B

(14) 11 x x 5 5 5 1-1/2 7 (4) 11 11

C5 C C5 C F#5 F#

T A B

(11) 11 x 11 (10) 8 11 10 8 10 8 10 8 8 8 11 11 11 11 11

F#5 F# C5 C C5 C

T A B

11 11 11 11 18 4 5 3 7 5 7 9 10 9 x 7 7 10 9 7 9

The musical notation for the guitar solo is shown in standard staff notation. The key signature is one sharp (F#), and the time signature is 4/4. The solo is divided into four measures, each with a chord label above it: N.C. (A5), (G), (A), and (A). The notes are as follows:

- Measure 1 (N.C. (A5)): Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 2 ((G)): Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 3 ((A)): Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 4 ((A)): Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

The TAB notation below the staff shows the fret numbers for each note:

- Measure 1: 7, 7, 5, 3
- Measure 2: 5, 5, 3, 3
- Measure 3: 6, 7, 7, 7
- Measure 4: 7, 7, 7, 7

$\downarrow = 92$

N.C.

N.C.

T
A
B

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

♩ = 152

Handwritten musical notation for 'The Rose Tree' on a treble clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the first measure. The notation is handwritten and includes some corrections.

[illegible]

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

[illegible]

(A5)

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

T
 A
 B 0 7 6 5 3 0 3 (3)

14	13	12	11	10	9
14	13	12	11	10	9
14	13	12	11	10	9
12	11	10	9	8	7

FREE WILL

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately bright

A Intro: ♩ = 154

*Guitar 1

No Chord

f With distortion

*Doubled by another guitar.

mf (3+4)

f F G C G F

G F C D5 F G C G F G F C D5

B Verse 1:
N.C.

mf There are those who think that life has nothing left to chance; a host of ho - ly hor - rors

to di-rect our aim-less dance.

A

Half time ♩ = 77

C Pre-chorus:

Bm11

Bbmaj7+11

Csus4

C

plan-et of play-things, we dance on the strings of

Guitar f

With chorus & distortion
Let ring throughout

Rhythm figure 1

Guitar 2

With distortion

Double time ♩ = 154

Bm11 Bbmaj7+11 D Dsus4 D

pow - ers we can - not per - cieve.

Guitar 1

Guitar 2

End Rhythm figure 1

Half time ♩ = 77 With Rhythm figure 1 with ad lib variations.

Bm11 Bbmaj7+11 Csus4 C

"The stars aren't a - ligned, or the gods are ma - lign." Blame is

Guitar 1

Double time ♩ = 154

Bm11 Bbmaj7+11 D Dsus4 D

bet - ter to give than re - cieve.

D Chorus:

D D/C# A5 B5 E D/F# A5

You can choose_ a read - y guide_ in same ce - les - tial voice_

Guitar 1

Guitar 2

D5 D/C# B5 A5 G D/F# A5

If you choose_ not to_ de - cide_ you_ still have made_ a choice_

*Guitar 1

f

*2 guitars arranged as 1 guitar.

D5 D/C# A5 B5

mf You can choose_ from phan - tom fears_ and

E5 D/F# A5 D5 D/C#

kind - ness that can kill. I will choose a path.

B5 A5 G5 D/A D

that's clear. I will choose free will.

E N.C.

mf

F G C G F G F C D5

f

F G C G F G F C D5

[F] Verse 2:
N.C.

There are those who think that they've been dealt a los - ing hand. The

cards were stacked a - gainst them they were born in - to - us

land.

Half time $\text{♩} = 77$

G Pre-chorus: With Rhythm figure 1 with ad lib variations.

Bm11

Bbmaj7+11

Csus4

C

All pre-or-dained, a pris-on-er in chains

Double time $\text{♩} = 154$

Bm11

Bbmaj7+11

D

Dsus4

D

vic-tim of ven-om-ous fate.

Half time $\text{♩} = 77$

Bm11

Bbmaj7+11

Csus4

C

Kicked in the face, you can pray for a place in

Double time ♩ = 154

Bm11 Bbmaj7+11 D Dsus4 D

heav - en's un - earth - ly es - tate.

[H] Chorus:

D D/C# A5 B5 E D/F# A5

You can choose a read - y guide in same ce - les - tial voice

Guitar 2

D5 D/C# B5 A5 G D/F# A5

If you choose not to de - cide you still have made a choice.

*Guitar 1

*2 guitars arranged as 1 guitar.

D5 D/C# A5 B5

mf You can choose from phan - tom fears and

E5 D/F# A5 D5 D/C#

kind - ness that can kill. I will choose a path.

B5 A5 G5 D/A

that's clear, I will choose free will.

I Interlude:
To Coda N.C.

ritard

Bridge:

$\text{♩} = 104$

N.C.(G)

(Bass and Drums) 4

A tempo

K *Guitar solo:*

With distortion flanger

 $\text{N}_2\text{C}_2(\text{Dm})^*$

(F)

Eva

A.H.

*Chords in parenthesis implied by the bass.

(Bb)

(Eb)

(Dm)

842

(with echo)

(F)

loco

(Bb)

(Eb)

With bar-

(Dm)

894-

loco

(F) (B \flat) (E \flat)

3 3 3

0 2 2 3 5 2 0 0 0 1 2 0 1 2 0 4 4 5 4 0 5 7 7 5 7 5 7 9 10 9 10 12 10 12 10 12 10 12 15 13 15 13 15 13

(Dm) Guitar 1

ff

10 13 10 10 13 10 10 13 10 10 13 10 10 13

Guitar 2

f

6 6 8 10 13 13 13 0 6 6 6 6 8 8 8 10 10 10 12 13 13 12 12 5 7 7 7 10 10 10 12 12 12 12 13 7 7 7 10 10 10 14 14 14 12 12

(F) (B \flat) (E \flat)

ff

20 22 20 20 20 17 20 20 20 20 19 17

Hold bend-----

f

6 6 8 10 13 13 13 0 6 6 6 6 8 8 8 10 10 10 12 13 13 12 12 5 7 7 7 10 10 10 14 14 14 12 12

(Dm)

loco 3

sva loco

A.H.

(F)

(Bb)

(Eb)

P.M.

L ♩ = 154

*Guitar 1
N.C.

Half time ♩ = 77

f

mf

Let ring throughout

Bm11

Bbmaj7+11

*2 guitars arranged as 1 guitar.

[illegible]

[M] *Pre-chorus: With Rhythm figure 1 with ad lib variations.*
Half time $\text{♩} = 77$

Each of us a cell of a - ware - ness, Im -

Bm11 (8va) Bbmaj7+11 Double time ♩ = 154 Dsus4 D
 per - feet and in - com - plete.

Half time $\text{♩} = 77$

Bm11

Bbmaj7+11

Csus4

C

Sva

Ge-net - ic blends with un - cer - tain ends, on a

Guitar 1

Bm11

Bbmaj7+11

Double time $\text{♩} = 154$

D

Dsus4

D D.S. $\frac{3}{4}$ al Coda

Sva

for - tune hunt that's far too fleet.

Coda

[N] Outro:
N.C.

will.

G5

Slight ritard

*Electronic "vibrato" from Chorus effect on overdubbed guitar only.

$\text{♩} = 180$
E5

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets. The second staff is a guitar fretboard diagram with numbers 0-5 indicating finger positions. The third staff is in bass clef and contains sustained chords with long horizontal lines. The fourth staff is a guitar fretboard diagram with numbers 0-5.

A5 E5 A5 E5

The second system of musical notation consists of four staves. The top staff continues the melodic line with various chords and accidentals. The second staff shows fretboard diagrams with numbers 0-4. The third staff shows sustained chords with long horizontal lines. The fourth staff shows fretboard diagrams with numbers 0-7.

A5 E5 A5 E

The third system of musical notation consists of four staves. The top staff continues the melodic line, ending with a *ritard.* marking. The second staff shows fretboard diagrams with numbers 0-4. The third staff shows sustained chords with long horizontal lines. The fourth staff shows fretboard diagrams with numbers 0-7, ending with a *ritard.* marking.

$\text{♩} = 144$ (Gradual decelerando)
BaddE

E/G#

A

B

E5

A tempo

A tempo

*Doubled by another guitar with distortion and chorus (right channel).

$\text{♩} = 135$
E5

B

E/G#

A

Be -

**Guitar 1

Let ring throughout

**3 guitars (Gtrs. 1, 2 and 3) arranged as 1 guitar.

[B] Verse 1:

E5

B5

E/G#

A

gin the day— with a friend - ly voice, — a com - pan - ion un - ob - tru -

B

E5

B

sive.

Plays that song— that's so e - lu - sive and the

E/G#

A

B

E5

B

mag - ic mu - sic makes your — morn-ing mood —

E/G#

A5

A

E5

E5

B

E/G#

Off on your way, — hit the o - pen road, — there is

mag - ic at — your fin - gers, for the spir - it ev -

A B E B

er lin - gers un - de - mand - ing con - tact in your hap - py sol - i - tude.

E/G# A B E5

Badde E/G#

A B E5

mp

C Chorus:
E5
Guitar 1

Guitar 2

*Guitar 3
mf P.M. throughout

*Synthesizer arranged for guitar. Clean tone with flange to simulate Leslie Hammond B-3 key click.

Guitar 1

Guitar 2

Guitar 3
mf

Tacet

N.C.



Guitar 1



Guitar 3



tle with the en - er - gy.

E





D *Verse 2:*

E

*Guitar 1

B

*Guitar 1

The musical score for Guitar 1 consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melody line with eighth and quarter notes. The bottom staff is a TAB (Tuning and Fingering) line, showing fret numbers (0, 2, 3, 4, 5, 7) for each note in the melody. The lyrics "All this ma - chin - er - y, mak - ing mod - ern mu - sic can" are written below the melody line.

All this ma - chin - er - y, mak - ing mod - ern mu - sic can

Begin Rhythm Figure 1

Guitar 2

*Doubled by another guitar.

****This measure, very low in the mix.**

E/G#

A

R

The musical score is for the song "Still Be Open-Hearted" by The Beatles. It is in the key of D major (two sharps) and 4/4 time. The score is written for three parts: a vocal line, a piano accompaniment, and a guitar/bass line. The vocal line features a melody that starts on a whole note and then moves to half notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The guitar/bass line provides a harmonic foundation with a mix of chords and single notes.

End Rhythm Figure 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, there are two lines of tablature for a guitar, with fret numbers 4, 5, and 6 indicated. The second system continues the melody and tablature, with a final measure featuring a double bar line and a repeat sign. The tablature for the second system shows fret numbers 6, 5, 4, 3, 2, 1, and 0.

With Rhythm Figure 1 with ad lib variations

E **B** **E/G#**

Not so cold-ly chart-ed, it's real - ly just a ques-tion of your hon - es - ty. Yeah, your

Guitar 1

A **B** **E** **B**

hon - es - ty. One likes to be - lieve in the free - dom of mus-

E/G# **AaddB** **BadDE** **E5**

ic. But glit - ter - ing priz - es and end-

BadDE **E/G#** **AaddB** **BadDE**

less com-pro-mis - es shut - ter the il - lu - sion of in - teg - ri - ty. Yeah.

E5 BaddE E/G# AaddB BaddE

mp *f*

With wah-wah -----

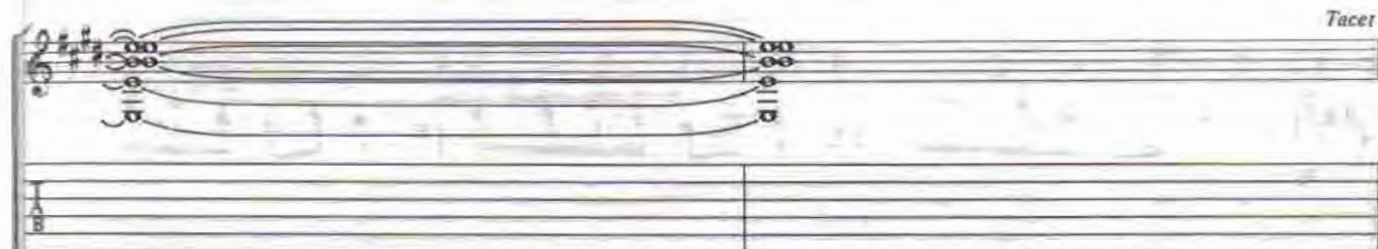
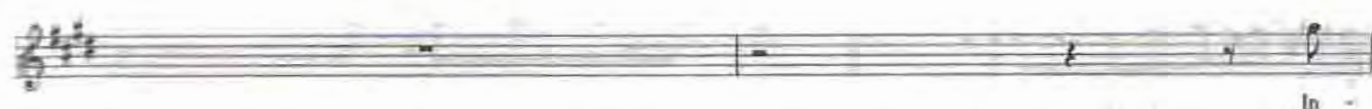
E Chorus:
E5

Guitar 1

Guitar 2

Guitar 3

mf *P.M. throughout*



N.C.



Guitar 1



Guitar 3



tle with the en - er - gy. E .

mf

mo - tion - al feed - back on a time - less wave - length.

bear - ing a gift — be - yond — price, al - most —

3 3

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

mf

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

[F] Bridge:
 E5 D Dsus4 D

free.

*Guitar 1

0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

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

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

0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

*Doubled by another guitar.

E Esus4 E D Dsus4 D Dsus4 D

(7) (7) (7) (7) 10 9 7 7 0 7 0 7

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

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

0 0 0 0 0 0 0 5 5 5 5 0 5 0 5

¹⁰Doubled by another guitar.

♩ = 240*
N.C.
Guitar 1

3

ritard.-----

*This new tempo is a double-time to the preceding two measures.
**Try beginning this phrase with an upstroke.

♩ = 180
E5
Guitar 1

A tempo

A5 E5 A5

Guitar 2

E5

A5

E5

A5

ritard

G Reggae feel
Half time ♩ = 74
E

A

B

E

A

B

A tempo

For the words of the prof-its were writ-ten on the stu-di-o wall...

Guitar 1

Guitar 2

*P.M. throughout
With light distortion and chorus*

Guitar 3

With clean tone and reverb

Hard Rock feel
Double time $\text{♩} = 74$
(Enter live audience applause)

A

B

E5

A5

Con-cert hall...

E5

A5

Hard Rock feel
Double time $\text{♩} = 74$
(Enter live audience applause)

A B E5 A5

Con-cert hall...

E5 A5

Reggae feel
Half time $\text{♩} = 74$

E A B E A B

And ech - oes with the sound of sales -

P.M. throughout

Hard Rock feel
Double time $\text{♩} = 74$

E5 A5 E5 A5 E5

men. Of sales - men. Of sales -

With heavy distortion & reverb **ff**

First system of musical notation (Guitar 1 and 2).

Guitar 1: Treble clef, key signature of two sharps (F# and C#). Chords A5 and E5 are indicated above the staff. Fingering numbers (11, 12, 14) are present below the staff.

Guitar 2: Treble clef, key signature of two sharps. Includes a section marked *8va* (octave up) and a section marked *loco* (loco). Fingering numbers (15, 12, 17, 12) are present below the staff.

I **Outro:**
Guitar 1
E5

Second system of musical notation (Guitar 1, 2, and 3).

Guitar 1: Treble clef, key signature of two sharps. Chords A5, E5, A5, and E5 are indicated above the staff. Fingering numbers (0, 2, 2, 3, 3, 4) are present below the staff.

Guitar 2: Treble clef, key signature of two sharps. Fingering numbers (0, 2, 2, 3, 3, 4) are present below the staff.

Guitar 3: Treble clef, key signature of two sharps. Includes a section marked *With clean tone*. Fingering numbers (12, 12, 12, 12, 12, 12, 12, 12) are present below the staff.

*Piano arranged for Guitar 3.

THEM (1974)

A5

E5

(Rhythm section out.)

This musical score is for the song "THEM (1974)". It is written for guitar, bass, and drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-12) includes a guitar melody, a bass line with fret numbers, and a drum part with a descending scale. The second system (measures 13-16) features a guitar melody with a triplet, a bass line, and a drum part. The third system (measures 17-20) includes a guitar melody, a bass line, and a drum part with a "With distortion" instruction. The score ends with a double bar line.

12 12 12 12 12 12 12 12 12 12 12 (12)

With distortion

LIMELIGHT

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderate Rock ♩ = 132

The musical score for "Limelight" is presented in four systems, each with a guitar staff (treble clef, key of D major, 4/4 time) and a bass staff (bass clef). The tempo is marked "Moderate Rock ♩ = 132".

System 1: The guitar staff begins with a series of eighth notes, followed by a measure with a B5 chord. The bass staff has fret numbers 0, 4, 0, 4, 2. The system ends with a B5 and A5 chord.

System 2: The guitar staff continues with eighth notes and a B5 chord. The bass staff has fret numbers 0, 4, 0, 4, 2. The system ends with a B5 and A5 chord.

System 3: The guitar staff features a B5, A5, and E chord sequence. The bass staff has fret numbers 0, 1, 2, 2, 0, 0, 2, 4, 0, 4, 0. The system ends with a B5, A5, and E chord sequence.

System 4: The guitar staff continues with a B5, A5, and E chord sequence. The bass staff has fret numbers 0, 0, 1, 2, 2, 2, 0, 2, 4, 0, 4, 0. The system ends with a B5, A5, and E chord sequence.

B5 G#5 F#5 E5

1. Liv-ing on a light-ed stage ap-proach-es the un-real, for
 2. Liv-ing in the fish-eye lens caught in the cam-ra eye, I

F#5 E5 B5 G#5

those who think and feel in touch with some re-al-i-ty be-
 have no heart to lie. I can't pre-tend a strang-er is a

F#5 B5 A5 B5

yond the guild-ed cage.
 long a-wait-ed friend.

B5 G#5 F#5 E5

Cast in some un-like-ly role, ill-e-quipped to act, with
 All the world's in-deed a stage and we are mere-ly play-ers, per-

F#5 **E5** **B5** **G#5**

in - suf - fi - cient - tact, — one must put — up bar - ri - ers — to
 form - ers and por - tray - ers, each an - oth - er's aud - i - ence — out -

F#5 **B5** **A5**

keep one - self in - tact. — }
 side the guild - ed cage. — }

G#5 **E5** **F#5** **G#5**

Liv - ing in — the lime - light, the u - ni - ver - sal dream for —

E5 **F#5** **G#5**

those — who wish to seem. —

E5 F#5

Those who wish to be must

G#5 G#sus4 G#5 G#sus4 E5

put a - side the a - lien - a - tion,

F#5 F#sus4 F#5 F#sus4 G#5 G#sus4 G#5 G#sus4 E5

get on with the fas - ci - na - tion, the real re - la - tion, the

F#5 F#sus4 To Coda 1. G#5 E5 F#5

un - der - ly - ing theme.

[illegible]

Handwritten musical score for "The Rose Tree" on a grand staff. The treble clef staff contains the melody in G major (one sharp). The bass clef staff contains the accompaniment. The score is divided into measures by bar lines. The melody consists of eighth and quarter notes, with some measures containing wavy lines indicating a continuous sound. The accompaniment consists of eighth and quarter notes. The score ends with a double bar line and the initials "A.H."

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a tempo marking '(8^{ma})' and a first ending bracket. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a single-line bass line with fingerings indicated by numbers 1-5. It includes a second ending bracket and a final measure with a double bar line.

D.S. al Coda

G#5 E5 F#5 G#5 F#5 G#5

(8m)

Coda

G#5 G#sus4 G#5 G#sus4 E5

the real re - la - tion

F#5 F#sus4 F#5 F#sus4 G#5 G#sus4 G#5 G#sus4

the un - der - ly - ing theme.

E5 F#sus4 F#5 F#sus4

The musical score is written for guitar. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff shows the melody, and the second staff shows the guitar fretboard with fingerings. The sequence of chords is E5, F#sus4, F#5, and F#sus4. The first staff shows the melody, and the second staff shows the guitar fretboard with fingerings.

[illegible]

RED BARCETTA

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately ♩ = 144

No Chord

Asus4/F#

Asus4/G

Asus4/D

My

§ Asus4

Asus4/F#

un - cle has a coun - try place no one knows a - bout.

Asus4/G

He says it used to be a farm be -

Asus4/D

A sus4

fore_ the mo - tor_ law,_____ and on_ Sun - days I e - lude_

Asus4/F1

— the "Eyes"— and hop the tur - bine— freight.— To

Asus4/G

D9

far out - side the wire — where my — white haired un - cle waits. —

F5

G

A musical score for the song 'The Rose Tree'. It features three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the middle staff, and the accompaniment is written in the bottom staff. The song is in 4/4 time and consists of 16 measures. The melody is a simple, catchy tune, and the accompaniment is a simple, rhythmic pattern.

F5 G5
 A5 D5 A5 D5 A5 D5 G A Asus4 A
 A5 D5 A5 D5 A5 D5
 G A Asus4 A A5 D5 A5 D5
 G A Asus4 A A5 D5 A5 D5
 A5 D5 G A Asus4 A

Jump to the ground as the tur-bo slows to cross the bor-der-line.
 Run like the wind as ex-cite-ment shiv-ers up and
 down my spine.

F/C C F/C C F/C C

Down in his barn_ my un - cle pre - served_ for me an old ma - chine_ for

F G F/C C F/C C

fif - ty odd years. To keep it_ as new has been_ his

F/C C G5

dear_ est_ dream. I

Guitar 2

A5 Asus4 Asus4/F#

strip a - way_ the old_ de - bris_ that hides a shin - ing car,

F#m **Asus4/G** **A/F#** **Asus4/G**

a bril- liant Red Bar - chet - ta from a

Asus4/D **A5** **Asus4**

bet - ter van - ished time. We'll fire up the will -

Asus4/F# **Asus4** **Asus4/G**

ing en - gine re - spond - ing with a roar, tires spit - ting grav -

Asus4/D

el I com - mit my week - ly crime.

G/D A/D G/D A/D Asus4/D

Motorcycle vibrato with flange

A/D G/D A/D G/D A/D Asus4/D

A/D G/D A/D G/D

Wind in my hair.

A/D Asus4/D A/D G/D A/D G/D

Shift-ing and drift-ing.

A/D Asus4/D A/D G/D A/D G/D

Me - chan - i - cal mu - sic.

A/D Asus4/D A B \flat F

Ad - ren - a - lin surge.

B \flat F C \sharp G \sharp C \sharp G \sharp

B \flat F B \flat F C \sharp G \sharp

Well - weath - ered leath - er, hot met - al and oil, the scent - ed coun - try air.

C G E B E B
 Sun-light on chrome, the blur of the land-scape.

ev - 'ry nerve. a-ware.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melody with various ornaments, including wavy lines and 'A.H.' (Allegretto) markings. The bottom staff is in bass clef and contains a fingered bass line with numbers 1-5 and 7-9. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The score is divided into three measures by vertical bar lines. The first measure contains the first two lines of the melody and the first line of the bass line. The second measure contains the next two lines of the melody and the second line of the bass line. The third measure contains the final line of the melody and the final line of the bass line. The score is written in a clear, legible font, and the notes are clearly marked with stems and flags.

Musical score for "The Rose Tree" in G major, 4/4 time. The score is written for voice and guitar. The guitar part includes a key signature change from one sharp (F#) to two sharps (F# and C#) at the beginning of the second system. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The score is divided into four measures, with the first two measures in the first system and the last two in the second system. The guitar part features a complex rhythm with many beamed sixteenth and thirty-second notes. The first system has a key signature change from one sharp to two sharps. The second system has a key signature change from two sharps to one sharp. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree."

A5 D5 A5 D5 A5 D5 A5 D5 A5 D5 G A Asus4

Asus4

Sud-den - ly a - head of me a - cross the moun - tain - side,

Asus4/F#

Asus4/G

a gleam-ing al - loy air car shoots towards

Asus4/D

me two lanes wide.

Asus4

I spin a - round the

Asus4/F#

Asus4/G

shriek-ing tires, to run the dead-ly race.

Go scream-ing through the val-

D9

ley as an oth-er joins the chase.

F5

G

A5

D5

A5

D5

A5

D5

G

A

Asus4

A

A5 D5 A5 D5 A5 D5
 Run like the wind, — strain-ing the lim - its of ma - chine and man. —

G A Asus4 A A5 D5 A5 D5
 Laugh-ing out loud with fear and hope — I've got a

A5 D5 G A Asus4 A F/C C
 des-per- ate — plan. At the one lane bridge — I leave the

F/C C F/C C F G
 gi - ants strand - ed at the riv - er - side. — Race —

Chord symbols: A5, D5, G, A, Asus4, F/C, C, F, G.
 Fret numbers: 0, 2, 3, 7, 8, 9, 10.
 Techniques: +1/2 (bend), 3 (triplet).

TOM SAWYER

Words by
PYE DUBOIS and NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast ♩ = 88

No Chord

A mod-ern day war-ri- or- mean, mean stride to- day's Tom Saw- yer mean, -mean pride..

Guitar I

Guitar I

E5

D5

E5

A5

E5

Csus2

E5 D5 E5 A5 E5 Csus2

E5

D5

Though his mind_ is not_ for rent
No his mind_ is not_ for rent

don't put him down_ as ar - ro - gant
to an - y god_ or gov - ern - ment

* Bass and flanged keyboard Intro.

** Downstemmed figure on repeat.

E5 A5 E5 Csus2

his re-serve a quiet de-fense— rid-ing out the day's e-vents
al-ways hope-ful yet dis-con-tent— he knows chan-ges are per-ma-nent

C5 B5 A5 C5 B5 A5 E5 D5

the riv-er.
the chang-es.

E5 A5 Dsus4 D Dsus2 G5 F#5 Em

E5

What do you say-a-bout his com-pa-ny— is what you say-a-bout so-ci-e-ty.
And what do you say-a-bout his com-pa-ny— is what you say-a-bout so-ci-e-ty.

Catch the mist,— catch the myth,— catch the mys - t'ry, catch the drift.—
Catch the wit-ness, catch the wit,— catch the spir - it, catch the spit.—

Bsus2 **A5** **Bsus2** **A5** **Bsus2** **A5**

The world is the world— is.—
The world is the world— is.—

B5 **A5**

love and life are deep,— may-be as his skies are
love and life are deep,— may-be as his eyes are

E5 *To Coda* Coda symbol

wide.— To-day's Tom Saw-yer he gets high on you. and the space he in-vades. he gets by— on you,
wide.—

Double time feel ♩ = 170

Keyboard Figure 1

*Guitar 2

N.C.

*Keyboard arranged for Guitar. (Guitar 1 tacet for 4 bars.)

End Keyboard Figure 1

With Keyboard Figure 1

E5

D/F#

E5

D/F#

E5

D/F#

E5

D/F#

N.C.

End double time feel ♩ = 88

E5

D5

A5

D.S. al Coda
C sus2

Coda

N.C.

Ex- it the war-ri- or to-day's Tom Saw- yer he gets high on you and the en- er- gy you trade he gets

Double time feel ♩ = 170

Repeat and fade

right on to the fric - tion of the day.

(Vocal 1st time only)

Let ring

Let ring

Let ring

Let ring

NEW WORLD MAN

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Up-tempo rock ♩ = 160

Intro:

Synthesizer

N.C.

4

Rhy. Fig. 1

*Gtr. 1

N.C. (D)

*Clean, w/chorus, delay and reverb.

end Rhy. Fig. 1

Rhy. Fig. 2

Fsus2

1. 2. 3.

4.

Verse: w/Rhy. Fig. 1 (Gtr. 1) 2 times
Substitute w/Rhy. Fill 4 (Gtr. 1, 2nd time only)
N.C. (D)

sig-nal turn-ing green.

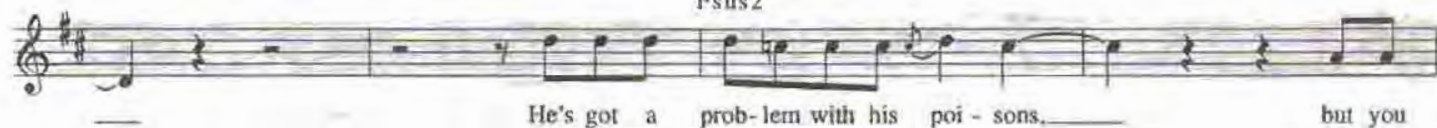
He's a rest-less young ro-man-tic, wants to run the big ma-chine.

Rhy. Fill 4

Gtr. 1

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

Fsus2

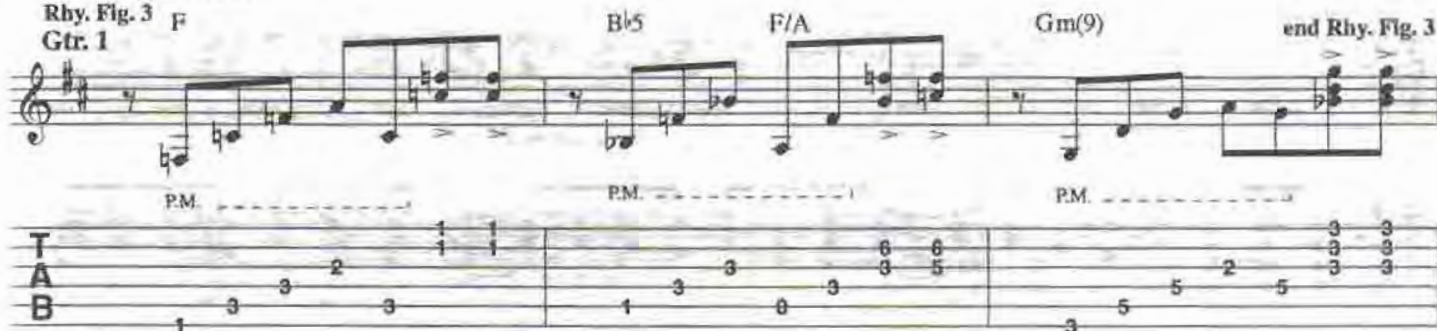


w/Rhy. Fill 1 (Gtr. 1)

D5



Bridges 1 & 2:

Rhy. Fig. 3 F
Gtr. 1

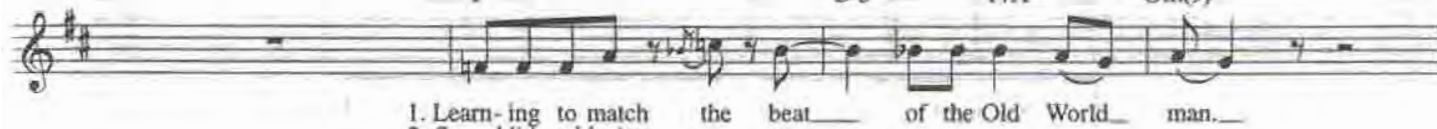
w/Rhy. Fig. 3 (Gtr. 1)

F

B \flat 5

F/A

Gm(9)

Rhy. Fill 1
Gtr. 2

w/Rhy. Fill 2 (Gtr. 1) w/Rhy. Fig. 3 (Gtr. 1) 1st 2 bars only

w/Rhy. Fill 3 (Gtr. 1)

F B \flat 5 F/A Gm(9)

Learn - ing to catch the heat of the Third World man.

Gtr. 1 D5 *Interlude 1 & 2;*

f

TAB

(3)	3	3	3	3	3	3	3	3	3	(3)	3	3	3	3	3	3	3
(2)	2	2	2	2	2	2	2	2	2	(2)	2	2	2	2	2	2	2
(5)	0	0	0	0	0	0	0	0	0	(5)	0	0	0	0	0	0	0

1. He's got to make his own
2. See additional lyrics

TAB

(3)	3	3	3	3	3	3	3	3	3	(3)	3	3	3	3	3	3	3
(2)	2	2	2	2	2	2	2	2	2	(2)	2	2	2	2	2	2	2
(5)	0	0	0	0	0	0	0	0	0	(5)	0	0	0	0	0	0	0

Rhy. Fill 2

Gtr. 1

P.M.

TAB

3	5	5	2	5	3	3
---	---	---	---	---	---	---

Rhy. Fill 3

Gtr. 1

P.M.

TAB

3	5	5	2	5	3	3
---	---	---	---	---	---	---

F

mis - takes, and learn to mend the mess he makes. 1. He's old
2. See additional lyrics

TAB

Pre-Chorus 1 & 2:

B \flat Gm

e - nough to know what's right but young e - nough not to choose

TAB

F B \flat Gm

it. He's no - ble e - nough to win the world, but weak

TAB

Chorus:
D5

World Man

TAB

1.

2. He's a

TAB

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

He's a New World Man.

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

TAB

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

0 0

He's a New World

TAB

Man...

TAB

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

Outro:

C

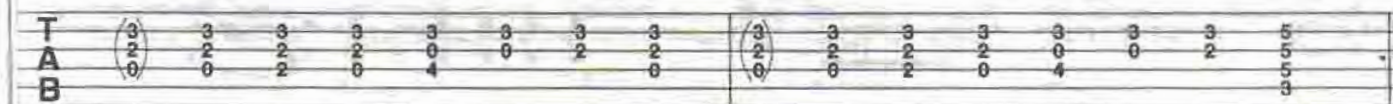
G5

D5



Repeat and fade

C



Verse 2:

He's a radio receiver, tuned to factories and farms.
He's a writer and arranger and a young boy bearing arms.
He's got a problem with his power, with weapons on patrol.
He's got to walk a fine line and keep his self-control.

Bridge 2:

Trying to save the day for the Old World man.
Trying to pave the way for the Third World man.

Interlude 2:

He's not concerned with yesterday.
He knows constant change is here today.

Pre-Chorus 2:

He's noble enough to know what's right,
But weak enough not to choose it.
He's wise enough to win the world,
But fool enough to lose it.

DISTANT EARLY WARNING

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast (♩ = 136)

Guitar 1 (approx. 0:06) Am11 Csus2

Synth. fade-in *mf* *mf*

Gsus2 Am11 C5 Guitar 2 Csus2

mf *mf* P.M. Let ring

Guitar 1 Gsus2 Guitar 2 Am11

P.M. Let ring P.M. Let ring

Dsus4 D Am Dsus4 D Am Dsus4 D Am Dsus4 D Am

(Synth. arranged for Guitar)

F G F G F G F G

An

Am11
Verse 1:

Csus2

ill wind comes a - ris - ing a - cross the cit - ies of the plain. There's no

Gsus2

Am11

swim-ming in the heav-y wat - er, no singing in the a - cid rain. Red a - lert (red a -
(echo repeat)

G/D

Am11

Am

lert), red a - lert (red a - lert) It's so hard to stay to - geth - er, pass-ing
(echo repeat)

Csus2

G

through re - volv - ing doors. We need some - one to talk to and some -

Gsus2 Am7

one to sweep the floors. In - com - plete, in - com - plete.

Dsus4 D Am Dsus4 D Am Dsus4 D Am Dsus4 D Am

(Synth. arranged for Guitar)

*(Repeat on 2nd D.S. only)

F G F G F G F G

The

Dm D5 Dm C C5 Dm F

world weighs on my shoul - ders, but what am I to do?

Let ring

G Dm D5 Dm C C5 C Dm F

You some - times drive me cra - zy, but I wor - ry a - bout - you.

The first system of music features a vocal melody in the treble clef, a guitar accompaniment in the middle staff with chords and fingerings, and a bass line in the bottom staff with numerical fingerings. The chords are G, Dm, D5, Dm, C, C5, C, Dm, and F.

G Dm D5 Dm C C5 C Dm F

I know it makes no dif - f'rence to what you're go - ing through,

The second system continues the musical piece with the same instrumental and vocal parts. The chords are G, Dm, D5, Dm, C, C5, C, Dm, and F.

G Dm D5 Dm C C5 Dm

but I see the tip of the ice - berg an' I wor -

The third system includes the vocal and instrumental parts. The chords are G, Dm, D5, Dm, C, C5, and Dm. The text "To Coda 1" and "2nd time to Coda 2" is written above the staff.

F G Am11

ry a - bout - you.

The fourth system concludes the piece with the vocal and instrumental parts. The chords are F, G, and Am11.

C sus2

Gsus2

Csus2

P.M. throughout

G9

Dm7

Am7

Take a page from the red book and keep them in your sights. Red a- lert (red a -
(Echo repeat)

Am11

G

Gsus4

G

Am11

left), red a- left, ... (red a - left), ...

Left and rights of pas-

Csus2

G

Gsus4

sage, black and whites of youth. — Who can face the knowledge that the

The first system of music consists of a vocal line on a treble clef staff and a guitar line on a six-string staff. The vocal line has a melody with eighth and quarter notes. The guitar line provides accompaniment with various fingerings indicated by numbers 1-5 on the strings.

A7

D.S. al Coda 1

truth — is not the — truth? — Ob - so - lete (ob - so - lete), ob - so - lete, yeah!

(Echo repeat)

The second system continues the vocal melody and guitar accompaniment. It includes the instruction "(Echo repeat)" and ends with a double bar line. The guitar line features complex fingerings and some bends.

Coda 1

Dm

F

G

Dm

D5 C

ry a - bout — you.

Let ring — — — — —

The third system begins the Coda section. It includes the instruction "Let ring" followed by a dashed line indicating a sustained sound. The guitar line features a series of chords and fingerings.

Dm

F

G

Dm

D5

C

The fourth system continues the Coda section with vocal and guitar parts. The guitar line features a series of chords and fingerings.

Dm

F

G

The fifth system concludes the Coda section with vocal and guitar parts. The guitar line features a series of chords and fingerings.

No Chord
*(Dm) (Dm/C) (Dm) (F) (G)

*(Harmony implied by bass guitar)

(Dm) (Dm/C) (Dm)

(F) (G) Am

C5 G Gsus4

Let ring

G7 Am7

D.S.S. al Coda 2

Coda 2

Chords: Dm F G Dm

ry a - bout - you. _____

Chords: C Dm F G Dm

Ab - sa - lom, - Ab - sa - lom, - Ab - sa - lom. -

Chords: C Dm F G Dm

Chords: C Dm F G Dm

Fade out
(With slight feed-back)

RED SECTOR A

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately (♩ = 112)

Dm7sus4 Dm9

Dm7sus4 Dm9

Intro:

mf *With vibrato bar* *Vib. bar*

Dm7 Dm9

Dm7 Dm7sus4

Dm7 Dm7sus4 Dm7

F5

Vib. bar *Vib. bar* *Vib. bar*

Am

Dm7sus4

Dm9

Dm7sus4

Dm9

Dm7 Dm7sus4

Vib. bar *Vib. bar*

Dsus2

Dm9

Dm9

Dsus2

Dm9

Vib. bar *Vib. bar*

Dsus2

Dm9

Dsus2/F

Dm9/F

F5

A5

All that we could do... is just sur-vive... All that we can do... to help our-selves is stay a

Vib. bar

Dsus2

Dm9

Am

Dm

Am

live. _____

Vib. bar slightly

A5

Am

Dm

Am

A5

Am

Dm

Am

A5

Am

Dm

Am

A5

Rag-ged lives_ of rag-ged grey. _

Skel-c - tons, _ they shuf - fle _ a -

G

G

Am

Dm

Am

way. _____

Shout- ing guards, and smok- ing guns _____

will cut down the un- luck- y ones. _

A5 A5 Em

I clutch_ the wi - re fence_ un - til my fin - gers bleed. _ A

F F+4 F F+4 Am

wound that will not_ heal. A heart_ that can-not_ feel. Hop - ing that the hor - ror_ will_

Let ring ----- 1

Em F F+4 F F+4

_ re - cede. _ Hop - ing that to-mor - row we'll all_ be freed. _

Let ring ----- 1

Am Dm Am A5 Am Dm Am

A5 Am Dm Am A5 Am Dm Am

Sick-ness to in-san-i-ty...

A5 G

pray - er to pro - fan - i - ty. Days and weeks, and months go by.

Am Dm Am A5

mf Don't feel the hun - ger; too weak to cry. I

Am5 Em F F+4 F5

hear the sound of gun - fire at the pris - on gate. Are the lib - er - a - tors here? Do I hope.

Let ring -

F#4 Am Em

— or do I fear? for my fa-ther and my broth-er it's too late, but I

F F#4 To Coda ♯ F5 Dsus2 Dm9

— must help my moth-er stand up straight.

Let ring-4 *Let ring-4* *Slightly with vib. bar*

Dsus2 Dm9 Dm9 Dm9 Dsus2/F Dm9/F F5

Are we the last ones left a-live? Are we the on-ly hu-man

Vib. bar

A5 Dsus2 Dm9

be-ings to sur-vive?

Vib. bar

Guitar Solo (Half-time feel)

Am Harmonics (Let ring throughout)

(With echo) Vib. bar
(With harmonizer set to perfect 5th)

Vib. bar

(Double-time feel)

G Am

Let ring-----

D G

Am C/G Harm. F Am C/G Harm. F

Let ring----- With vib. bar slightly Let ring-----

Am C/G Fmaj7sus2 Fmaj7sus2 G F#sus2 F#6sus2

Let ring-----

Am

Let ring

Coda

F5

G5

Dsus2

Dm9

stand up straight.

Vib. bar

Dsus2

Dm9

Dsus2/F

Are we the last ones left a- live? _

Are we the on - ly hu - man

Vib. bar

F5

A5

Dsus2

Dm9

be - ings to sur - vive?

Vib. bar

Chords: Dsus2, Dm9, Dsus2/F, Dm9/F, F

Are we the last — ones — left a - live? — Are we the on - ly hu - man

Vib. bar

Chords: F, A5, Dm9, Dm7, Dm7sus4

be - ings to — sur - vive? —

Vib. bar

Chords: Dm9, Dm9, Dm7sus4, Dm7, Dm9, Dm7, Dm7sus4

Vib. bar

Vib. bar

Chords: F, Am, Dm7sus4

Vib. bar slightly

poco ritard.

Fade out

Dsus G5 A5 F#sus2 C5 G5
 it? It goes on all day long.

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

Am (C) Dsus A7sus F#sus2

Ev-'ry-one knows ev-'ry-thing and no one's ev-er wrong.

TAB 0 2 2 0 2 2 5 4 0 0 (0) 3 3 3 3 3 3 3 8 8 8 8 8 8 3 3 3 3 3 3 3 8 8 8 8 8 8 2 2 2 10 10 10 10 10 10

C Gsus2 w/Rhy. Fig. 2 (Gtr. 2), simile Am7 (C) Dsus G5

un - til lat - er. Who can you be - lieve? It's

end Rhy. Fig. 2

TAB

0	0	0	0	0	0	0	0	10	10	10	10	10	10	10	10
0	0	0	0	0	0	0	0	10	10	10	10	10	10	10	10
0	9	9	9	9	9	9	9	12	12	12	12	12	12	12	12

A5 F#sus2 C5 G5 Am7 (C)

hard to play it safe. But a part from a few

D#sus A7#sus F#sus2 C G#sus2

— good friends we don't take an - y - thing on faith,

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

A7#sus

un - til lat - er.

2

Vcl. w/echo repeat

Show, don't tell.

2

Chorus:
w/lead Fig. 1

D#sus2

(dble 8vb)

Bkgd. vcl.: Show me, don't tell me. You fig-ured out the score. Show

Gtrs. 1 & 2

(Guitar 1 & 2 part)

TAB (Guitar 1 & 2 part)

Gtr. 3

Lead Fig. 1

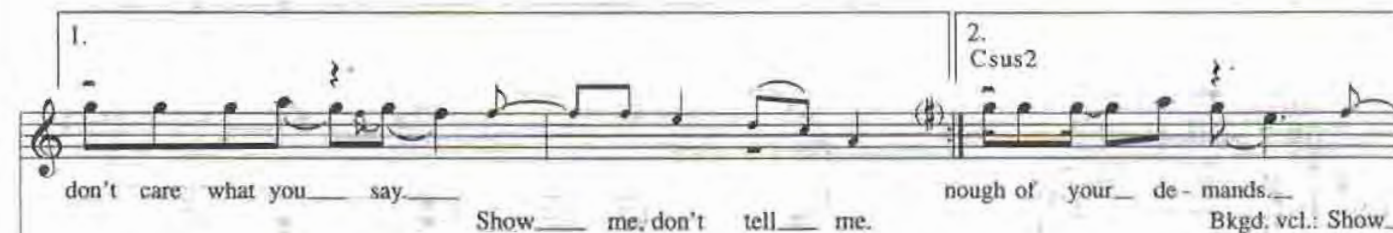
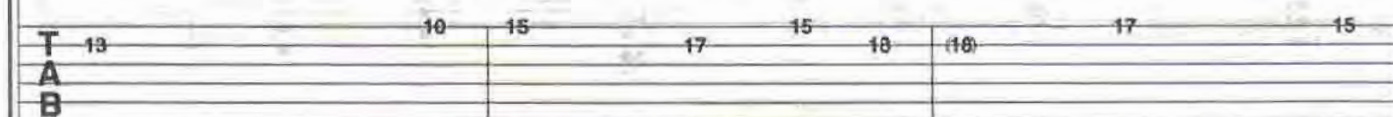
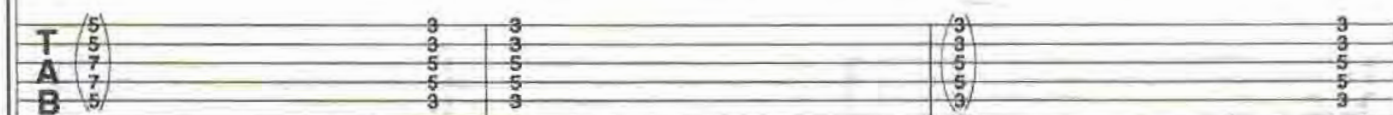
gva

mf

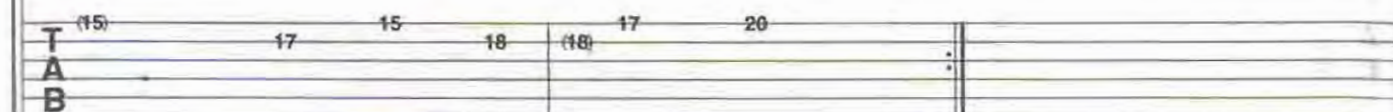
TAB (Guitar 3 part)

*Keys. arranged for gtr.

Csus2



end Lead Fig. 1



Dsus2

me, don't tell me. Wit - ness take the stand. Show me, don't tell me.

TAB

A7sus

A5
Gtr. 1

F5

C5

G5

TAB

Dsus2
Gtr. 2 (w/clean tone)A5
Gtr. 1 (w/dist.)

F5

C5

G5

TAB

Interlude:
A7sus

Dm7sus

A5

F5

1.
C5

G5

TAB

2. C5 G5 w/bass ad lib. A7sus Gtr. 2 (w/clean-tone) w/synth. Fade in

mf *pp*
sustain w/long echo delay

TAB

A7sus

mf

TAB

Vcl. w/echo repeats A7sus

Show, don't tell.

Gtr. 1 gva $\frac{1}{2}$ $\frac{1}{2}$

divisi harm. w/bar *pp* sustain w/long echo delay $\frac{1}{2}$ w/echo delay

TAB

Vcl. w/echo repeats A7sus

Show, don't

TAB

tell,

divisi mp *mf* $\frac{1}{4}$

T 16 7 8 7 7 7 5

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

B

Outro Chorus:
w/Lead Fig. 1 (Gtr. 3)

Dsus2 D5

(dbld 8vb)

Dsus2

D5

See additional lyrics

Bkgd. vcl.: Show me, don't

tell me.

Hey, ord-er in the court.

Show

Gtr. 1

mf

T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

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

Csus2

C5

Fsus2

me, don't tell me. Let's try to keep it short.

Show me, don't tell me. I

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Csus2

C5

Fsus2

Play 3 times and Fade

don't care what you say Show me, don't tell me. Let's

T 9 9 9 9 9 9 9 9 1 1 1 1 1 1 1 1

A 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

B 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

Verse 2:

You can twist perceptions,
 Reality won't budge.
 You can raise objections,
 I won't be the judge and the jury.
 I'll give it due reflection,
 Watching from the fence.
 Give the jury direction
 Based on the evidence.
 I the jury.
 Show, don't tell.
 (To Chorus:)

Chorus:

Show me, don't tell,
 Hey, order in the court.
 Show me, don't tell me.
 Let's try to keep it short.
 Show me, don't tell me...

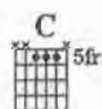
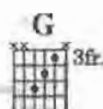
Outro Chorus:

(Let's) see exhibit A.
 Show me, don't tell me.
 You figured out the score.
 Show me, don't tell me.
 I've heard it all before.
 Show me, don't tell me.
 Enough of your demands.
 Show me, don't tell me.
 Witness, take the stand.
 Show me, don't tell me.
 Hey, order in the court.
 Show me, don't tell me.
 Let's try to keep it short.
 Show me, don't tell me.
 I don't care what you say.
 Show me, don't tell me.
 Let's see exhibit A.
 Show me, don't tell me.

ROLL THE BONES

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



Moderate Rock-Funk ♩ = 112

Intro:

(A) No Chord Am7 D/A Asus4 (C) N.C. C6 D/C C⁶ (D) N.C. D7sus4 D Dsus2

Guitar I Δ *f* *loco* Δ *loco* Δ *loco*

(A) N.C. A7sus4

Verses 1 and 2:

(C⁶)

1. Well you can stake that claim, good work is — the key to — good
2. Faith is cold as ice, why are new ones — born on — ly to suf —

(G⁶) (Gsus2)

(D7sus4)

(A)

Am7

D/A

Asus4

for-
fer?

Win- ners take that place los- ers sel- dom take — that blame.
For the want of im- mu- ni- ty or a bowl of rice.

*Horns arranged for Guitar.

(C) N.C. C6 D/C C₉ (D) N.C. D9sus4 A7sus4

If they don't take that game, — and
Well who would hold the price — on the

**8^{va} 7* *loco*

(C₉) (G₉) (Gsus2) (Dsus4)

some- times the win- ner takes noth- ing, we draw our own de- signs — for- tune has to make —
heads of — the in- no- cent chil- dren if there's some im- mor- tal pow- er to con

(A) Am7 D/A Asus4 (C) N.C. C6 D/C C₉ (D) N.C. D9sus4 G F

— that frame.
the dice.

8^{va} 7* *loco* **8^{va} 7* *loco* **

Pre-Chorus:

Guitar 1

C5 E5 F5 F#5 G5

Guitar 2

*Horns arranged for Guitar

** Organ arranged for Guitar

C5 F G

Go out in the world — and take our chance — es, —
Come in to the world — and take our chance — es, —

C5 E5 F5 F#5 G5

Fate is just the weight — of cir-cum — stan — ces. —

C5 F G

That's the way that la - dy — luck dan - ces. — Roll the bones..

The first system of music features a vocal line, a piano accompaniment, and a guitar accompaniment. The vocal line starts with a C5 chord and includes the lyrics "That's the way that la - dy — luck dan - ces. — Roll the bones..". The piano accompaniment uses chords and arpeggios. The guitar accompaniment uses fret numbers: 5, 3, 5, 5, 3, 5, 3, 1, 1, 1, 3, 1, 1.

C5 E5 F5 F#5 G5

Roll the bones..

The second system of music continues the vocal line, piano accompaniment, and guitar accompaniment. The vocal line includes the lyrics "Roll the bones..". The piano accompaniment uses chords and arpeggios. The guitar accompaniment uses fret numbers: 5, 3, 5, 5, 3, 5, 3, 0, 0, 0, 1, 2, 2, 3, 3, 0, 0, 3.

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (treble clef), a guitar line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures, each with a chord label above it: C5, F, and G. The first measure contains a vocal melody starting on C5, a guitar accompaniment with a descending eighth-note pattern, and a bass line with a simple harmonic accompaniment. The second measure features a vocal melody with a descending eighth-note pattern, a guitar accompaniment with a descending eighth-note pattern, and a bass line with a simple harmonic accompaniment. The third measure contains a vocal melody with a descending eighth-note pattern, a guitar accompaniment with a descending eighth-note pattern, and a bass line with a simple harmonic accompaniment.

Chorus:
Em G

Why are we here? Be - cause we're here, roll the bones,

Rhythm Figure 1
*Guitar 3

[illegible]

C D/C C

roll the bones.

*Keyboards arranged for Guitar.

***Voices cross at this point.*

Em G

Why does it hap - pen? Be - cause it hap - pens, roll the

C C/D C

bones, roll the bones.

End Rhythm Figure 1

End Rhythm Figure 2

Em G C C/D

Why are we here? Be - cause we're here, roll the bones, roll the bones.

C Em

Why does it hap - pen.

*Voice enters at this point

Guitar Solo
With Rhythm Figures 1 and 2

Guitar 4

Em G C D/C

Vib. with bar Vib. with bar

Vib. with bar With bar Vib. with bar

C Em G

C D/C C loco Harm.

Bridge:

N.C.

Spoken:
Jack

re-lax—

get

bus-y

with the facts.—

No

With bar

(12) (12) (12) (12) (12)

zo-di-acs.— or al-man-acs.— no man-i-acs— in pol-y-est-er slacks. Just the

p

facts. Gon-na kick some glu-te-us max. It's a par-a-lax — you dig? —

pp < mp *pp < mp*

Harm.

22 $\frac{+12}{(22)}$ $\frac{+12}{(22)}$

You move a-round, — small — gets big it's a rig. It's ac —

(8^{va})

Vib. with bar

(5) 17 15

tion, re-ac-tion, ran-dom in-ter-ac-tion. So

(8^{va})

With bar

12 15 12 12 15 12 (12) (12) (12)

who's a-fraid — of a lit-tle ab-strac-tion can't get no sat-is-fac-tion from the

(8^{va})

12 12 10 12 10 12

facts. You bet-ter run home boy. Fact's a fact from Nome to Rome — boy.

Vib. with bar

15 (15) (15)

Em G C D/C

Guitar 3

Acoustic Guitar

C N.C.

What's the deal? Spin the wheel, if the dice are hot take a shot.

15ma

P.H.

P.H.

12 15-17

Play the cards, — show — us what you got, what you're hold - ing. If the cards are cold don't.

(15ma)

8^{va}

12 15 12

*Keyboards arranged for Guitar.

Chorus: With Rhythm Figures 1 and 2 (until end)

C5 F G

Chorus: With Rhythm Figures 1 and 2 (until end)

E5 G5 C5

Why are we here? — Be-cause we're here, roll the bones, — roll the bones..

Guitar 2

f

Let ring —

E5 G5

Why does it hap - pen? — Be-cause it hap-pens, roll the

Let ring —

C5 E5

bones, roll the bones. — Why are we here? —

Let ring —

*Voices cross at this point.

G5 C5 E5

Be-cause we're here, roll the bones, — roll the bones. — Why does it hap - pen? —

G5 C5

Be-cause it hap-pens, roll the bones, roll the bones. —

Let ring —

Repeat and fade

E5 G5 C5

Why does it hap - pen? — Be-cause it hap-pens, roll the bones, roll the bones. —

Let ring —

E5 G5 C5

Why are we here? — Be-cause we're here, roll the bones, — roll the bones. —

Let ring —

DREAMLINE

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

D5



C5



Fast Rock ♩ = 148

Drums enter

No Chord

Guitar 1

Intro:

Surf effects approx. 5 secs.

P.M.

mf

Clean tone

Bass enters

*(E)

1. He's got a
2. He's got a

Verses 1,2,3:

%

road map of Ju-pi-ter, ra-dar fix on the stars all a-long the high-
star map of Hol-ly-wood a list of cheap mo-tels all a-long the free-
is a gyp-sy car-a-van steal's a-way in the night to leave you

P.M.

(B)

way. She's got a liq-uid crys-tal com-pass, pic-ture book of the riv-ers
way. She's got a sis-ter out in Ve-gas, pro-mise of a de-cent job
strand-ed in dream-land dis-tance is a long range fil-ter

P.M.

* Chords implied by Bass.

(C) (G) (D) (E)

un-der the Sa-ha-ra,
far a-way from her home town.
mem-o-ry a flick-er-ing light left be-hind in the heart.

P.M.

G5 F#5 E5

They trav-el in the time of the Pro-phets
They trav-el on the road to re-demp-tion
They trav-el in the dark of the new moon

P.M. ----- 4 *f* With distortion Let ring ----- 4

-G5 F#5 D Dsus4

on the des-ert high-ways near to the heart of the sun,
a high-way out of yes-ter-day that to-mor-row will bring,
a star-ry high-way traced on the map of the skies,

Let ring ----- 4 Let ring ----- 4

D F#5 E5 B5 C5 D5 E5

like lov-ers and he-roes, and the rest-birds-
like lov-ers and he-roes, lone-
like lov-ers and he-roes,

Let ring ----- 4 Let ring ----- 4 Let ring ----- 4 Let ring ----- 4

G5 F#5 E5

less part of ev - ery - one. We're on - ly at home.
 in their last days of spring. We're on - ly at home.
 ly as the eag - le's cry. We're on - ly at home.

Let ring

12 11 0
 12 11 2
 10 9 7

G5 F#5 D Dsus4 D F#5 E5 B5

and we're on the run, on the run.
 and we're on the wing, on the wing.
 and we're on the fly, on the wing.

Let ring

12 11 7
 12 11 7
 10 9 5

7 7 7 6 7 11 9 4
 11 11 7 4
 9 7 2

Third time to Coda

C5 D5 E5

Let ring

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

N.C.(E)

We are young,

P.M.
 mp
 Clean tone

11 10 0 10 12 10 0 9 11 10 0 10 12 10 9

Chorus:
(A5)

(G5)

wan - d'ring the face ____ of the earth, ____

P.M.

(D5)

won - d'ring what our dreams might be worth, learn - ing that we're

P.M.

(C5)

on - ly im - mor - tal for a lim - it - ed ____ time. ____ We are ____ young. ____

(A5)

P.M.

(G5)

wan - d'ring the face ____ of the earth, ____

P.M.

(D5)

won - d'ring what our dreams might be worth,

P.M.

(C5)

learn - ing that we're on - ly im - mor - tal

P.M.

* Release P.M. gradually.

N.C.

for a lim - it - ed time.

f P.M.

D.S. al Coda Coda

3. Time

P.M.

Coda

C5

D5

Em7

fly.

Guitar 2

Guitar Solo

N.C.

Vib. with bar

With bar

-1 1/2

Slow vib. with bar

With bar

-1 1/2

Vib. with bar

Vib. with bar

Vib. with bar

8va

taca

Vib. with bar

With bar

8va

Vib. with bar

(15ma)

P.H.

P.H.

8^{va}

We are — young.

15 17 14 17 14 15 17 14 15 17 15 17 17 17 15 14

Chorus:

A G5

wan - d'ring the face — of the earth.

8^{va} P.H. *loco* *P.H. P.M.

17 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*Let ring for 2 bars.

D5

won - d'ring what our dreams might be worth, learn - ing that we're

P.M. P.M.

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

C5 A5

on - ly im - mor - tal for a lim - it - ed — time. — We are — young.

P.M.

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

wan - d'ring the face of the earth, — won - d'ring what our

D5
 dreams might be worth, — learn - ing that we're on - ly im - mor - tal
 * Guitar 3
pp *f*
 P.M.

for a lim - it - ed time. When we are young.

p *f* *mp*

P.M.

10 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7
 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5
 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3

* Gunter Soder is slowly with volume control.

D5 C5

dreams might be worth, learn - ing that we're on - ly im - mor - tal

P.M.

E G5 F#5 E5

for a lim - it - ed time.

P.M.

G5 F#5 E5

We trav - el on the road to ad - ven - ture,

Let ring

G5 F#5 D Dsus4

on the des - ert high - way straight - to the heart of the sun,

Let ring

D F#5 E5 B5 C5 D5 E5

like lov - ers and he - roes, and the rest -

Let ring -

G5 F#5 E5

less part - of ev - ery - one, We're on - ly at home -

Let ring -

G5 F#5 D Dsus4 D F#5 E5 B5

and we're on the run, on the run.

Let ring -

C5 D5 E5

$\text{♩} = 116$ Guitar 1 Guitar 2 Tacet

Up Tempo $\text{♩} = 144$
 $\text{♩} = (\text{F}\sharp\text{m})$

*Chords in parentheses are implied.

(Am)

Substitute Fill 1 on D.S.
 (F♯m)

Fill 1

[illegible]

B **C** *Drum Fill*

B **C**

Drum Fill **B** **C** *Bass Fill*

B **C** *Drum Fill*

Guitar Solo **B** **C**

B

C B

Trem. bar $\frac{1}{2}$ Trem. bar $\frac{1}{2}$ $\frac{1}{2}$ Vib. bar

C B

C

(Half-time feel)
Am
Guitar 1

G/A D/A F/A

Feedback

Rhythm Figure 1 (Synth. arr. for guitar)
Guitar 2

Am G/A D/A F/A

End Rhy. Fig. 1

Am G/A D/A F/A

Am G/A D/A F/A

G7/A F/A *D.S. al Coda* Coda

Coda (B) * 8th

Slight vib. A.H.

* A.H. only.

(C)

$\text{♩} = 112$ N.C.

Feedback

COLD FIRE

Lyrics by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast Rock ♩ = 136

[A] Intro:

Guitar 1 *mf* *With distortion*

f

A7sus4 D G5 Asus4 A5 C D C

(Enter Bass/Drums)

A7sus4 D G5 Asus4 A5 C D C A7sus4 D G5

Cold fire. (Echo repeats) It's a cold fire. (Echo repeats)

Asus4 A5 C D C A7sus4 D G5

It's a cold fire. (Echo repeats)

Asus4 A5 C D C A7sus4 D G5 Asus4 A5 C D C

It's a cold fire. (Echo repeats) 1. It was long.

B Verse 1:
F#sus2

af - ter mid - night when we got to un - con - di - tioned love..

*(b) Let ring throughout
mf Clean tone with chorus*

Am F

She said, sure my heart is bound - less

Am

but don't push my lim - its too far.

C F

I said, if love is so tran - scend - ing, I don't un -

F^{sus}2

Am

der - stand_ these bound - a - ries. — She said, just don't dis - ap - point

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "der - stand_ these bound - a - ries. — She said, just don't dis - ap - point". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line features a capo on the 2nd fret, indicated by a '2' on the staff. The bass line also features a capo on the 2nd fret, indicated by a '2' on the staff. The system is divided into two measures by a double bar line. The first measure is marked with the chord F^{sus}2, and the second measure is marked with the chord Am.

A^{7sus}4

me, you know how com - plex wom - en are. — I'll be a - round_

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "me, you know how com - plex wom - en are. — I'll be a - round_". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line features a capo on the 2nd fret, indicated by a '2' on the staff. The bass line also features a capo on the 2nd fret, indicated by a '2' on the staff. The system is divided into two measures by a double bar line. The first measure is marked with the chord A^{7sus}4, and the second measure is marked with the chord A^{7sus}4.

F^{sus}2G⁵Am⁷

— if you don't let me down_ too far. —

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "— if you don't let me down_ too far. —". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line features a capo on the 2nd fret, indicated by a '2' on the staff. The bass line also features a capo on the 2nd fret, indicated by a '2' on the staff. The system is divided into two measures by a double bar line. The first measure is marked with the chord F^{sus}2, and the second measure is marked with the chord G⁵.

F^{sus}2G⁵

— I'll be a - round_ if you don't let me_

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics "— I'll be a - round_ if you don't let me_". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. The guitar line features a capo on the 2nd fret, indicated by a '2' on the staff. The bass line also features a capo on the 2nd fret, indicated by a '2' on the staff. The system is divided into two measures by a double bar line. The first measure is marked with the chord F^{sus}2, and the second measure is marked with the chord G⁵.

A7sus4

D G5 Asus4

A5

C D C

A5 A7sus4

D G5 Asus4

A5

C D C

down.

2. It was just.

With distortion

C Verse 2:
F

be - fore sun - rise

when we start - ed on tra - di - tion roles..

*Clean tone with chorus**Let ring throughout*

Am

F

Fsus2

She said, sure I'll be your part - ner

but don't make too man - y de - mands.

I said, if love.

F

— has these con-di-tions, I don't un-der-stand those songs you love... She said,

A5 Asus4 A7sus4 D G5 Asus4

C D C A5 Asus4 A7sus4 D G5 Asus4 C D C

this is not a love song. This is-n't fan-ta-sy land. Background vocal: Don't go too far.

With distortion

D Chorus:

A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5

Phos-pho-res-cent wave on a trop-i-cal sea is a cold fire.

Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C

(F bass pedal tone)---

Don't cross the line. The pat-tern of moon-light on the bed-room floor is a

A5 Asus4 A7sus4 D G5 Asus4
(A bass pedal tone)

C D C A5 Asus4 A7sus4 D G5

cold fire. Don't let me The flame at the heart of a

down.

Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C

pawn - bro - ker's dia - mond is a cold fire. Don't break The spell.

A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
(F bass pedal tone) (A bass pedal tone)

look in your eyes as you head for the door is a cold fire. I'll be a-round.

Fsus2

G5

Am7

if you don't {push} me down too far.

let

Clean tone with chorus

F^{sus2}G⁵A^{m7}

I'll be a-round — if you don't {push let} me —

F^{sus2}G⁵A^{m7}

I'll be a-round — if you don't push me down — too far —

F^{sus2}G⁵

I'll be a-round — if you don't push me down —

E Guitar Solo:
F⁵

Guitar 1
mp

Guitar 2
mf
With distortion

A5

Slight A.H.

F5

Am

C

F

G

Continued in notation

Grad. bend 1/2

With Fill 1

A7sus4 Asus4

A7sus4

D G5 Asus4

C D C A7sus4 Asus4

A7sus4

D G5 Asus4

D.S. al Coda

A5 C D C

Guitar 1

(Bkgrd:) Don't go too far.

With distortion

Fill 1

Guitar 2

Coda **F**
Am7

Fsus2

G5



Guitar 1

With chorused clean tone

Guitar 2

*mp With distortion
Let ring throughout*

Am7

Fsus2



G5

Am7

you don't push me down. I'll be a-round.

The first system of the musical score consists of three staves. The top staff is the vocal melody, starting with a G5 chord and an Am7 chord. The lyrics are "you don't push me down. I'll be a-round." The middle staff is the guitar part, and the bottom staff is the bass part. Both the guitar and bass parts feature complex fingerings, including triplets and sixteenth notes.

Fsus2

G5

if you don't let me

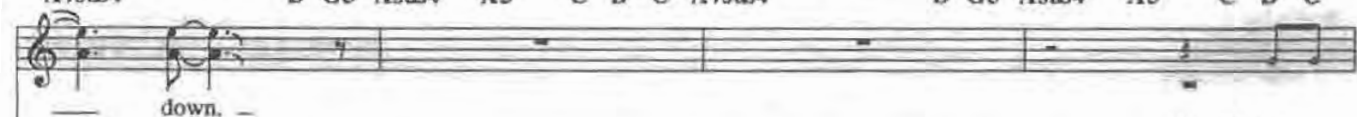
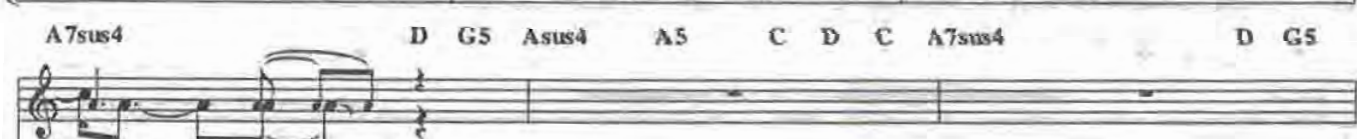
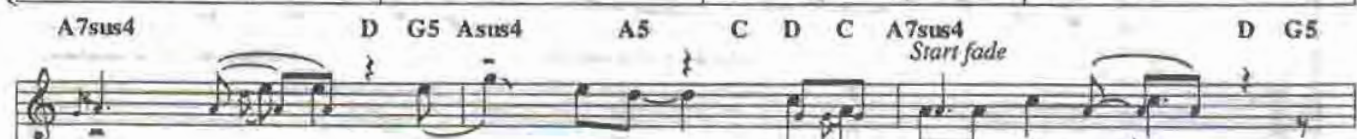
The second system of the musical score consists of three staves. The top staff is the vocal melody, starting with an Fsus2 chord and a G5 chord. The lyrics are "if you don't let me". The middle staff is the guitar part, and the bottom staff is the bass part. Both the guitar and bass parts feature complex fingerings, including triplets and sixteenth notes.

G **Outro:**

A7sus4

D G5 Asus4 A5 C D C A7sus4

D G5 Asus4 A5 C D C

*With distortion**Fade out*

STICK IT OUT

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

All gtrs. ⑥ = D

Moderate rock ♩ = 120

Intro:

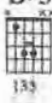
Gtr. 1 (Electric w/dist.)

N.C.

C5



B♭5



First guitar staff (Gtr. 1) with musical notation and tablature. The musical notation shows a series of eighth and sixteenth notes. The tablature shows the following fret numbers: 0, 2, 3, 0, 2, (2), (2), 0, 2, 3, 0, 3, (3).

Lead Fill 1

Gtr. 2 (Electric w/dist.)

(8va)

Harm. feedback

Harm. feedback

Second guitar staff (Gtr. 2) with musical notation and tablature. The musical notation shows a series of eighth and sixteenth notes. The tablature shows the following fret numbers: 2, (2), (2), 3, (3).

Verse:

w/Lead Fill 1 (2 times) simile

Vocal staff with lyrics: "I. Trust to your in - stinct if it's safe - ly re -". The musical notation shows a series of eighth and sixteenth notes. The tablature shows the following fret numbers: (3), 0, 2, 3, 0, 2, (2), (2), 0, 2, 3, 0, 3, (3).

end Lead Fill 1

Third guitar staff with musical notation and tablature. The musical notation shows a series of eighth and sixteenth notes. The tablature shows the following fret numbers: (3).

w/Lead Fill 1 (Gr. 2) sim.

strained_

Light - ning re - ac - tions_____

TAB

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

Pre-Chorus:

B(5)

must be care-ful-ly trained. Heat of the mo-

Rhy. Fig. 1

TAB

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

F6

B(5)

ment, curse of the young.

F6

Spit out your an - ger, don't swal-low your tongue.

end Rhy. Fig.1

TAB

(6) 6 6 6 6 (6) 6
 (4) 4 4 4 4 (4) 4
 (3) 3 3 3 3 (3) 3
 (2) 2 2 2 2 (2) 2

0 2 3 0 5 (5) 5 5

Chorus:

N.C. (D5) w/Rhy. Fig. 2 (Gtr. 2, 7 times)

Bkgd. vcl.: Stick it out. Don't swal-low the poi - son.

Rhy. Fig. 2 end Rhy. Fig. 2

TAB

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

Spit it out. Don't swal-low your pride. Stick it out. Don't

To Coda

swal-low your an - ger. Spit it out. Don't swal-low the lies.

Verse:
N.C.

2. Nat - u - ral re

TAB

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

flex, pend - u - lum swing.

TAB

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

F6

You might be too diz - zy to do the right thing.

TAB

2 (2) 0 2 3 0 3 (5) 5 5 x 5 5

Pre-chorus:
w/Rhy. Fig. 1 (Gtr. 1) sim.

B♭5 F6

Trial un - der fire,

T
A
B

(5) 5 5 0 2 3 6 2

B♭5 F6

ul - ti - mate proof.

Mo - ment of cri -

Gtr. 1 Bkgd. vcl.: Stick it out

sis,

don't swal - low the truth.

Gtr. 1

Bkgd. vcl.: Stick it out

T
A
B

(5) 5 5 5 5 5 5 5 5 5 0 2 3 0 3

Chorus:
w/Rhy. Fig. 2 (Gtr. 1, 8 times)
(D5)

Don't swal - low the poi - son.

Spit it out.

Don't

swal - low your pride.

Stick it out.

Don't swal - low your an - ger.

Spit it out. Don't swallow the lies.

Gtr. 1

TAB

[illegible]

N.C. (D5)

Bridge:
D5

Each time we bathe

Gtr. 2 (clean tone)
Rhy. Fig. 3

*Gtr. 1 hold
divisi

T
A
B (4)

*Gtr. 1: cue notes.

w/Rhy. Fig. 3 (Gtr. 2, 7 times)

F5 D5 F5

our re - ac - tions in art - i - fi - cial light.

end Rhy. Fig. 3

TAB (0)

D5 F5 D5

Each time we al - ter the fo - cus to make the wrong

Csus2 B^bsus2 D5 F5

moves seem right. You get so used to de - cep - tion,

Gtr. 3 (Acoustic dbld.)

TAB

3	3	3	1	1
3	3	3	1	1
3	3	3	3	3
3	3	3	1	1

D5 F5

you make your - self a ner - vous wreck.

D5 F5

You get so used to sur - rend - er,

D5

Gtr. 1

C5

B \flat 5

run - ning back to cov - er your neck.

Gtr. 4 (Electric w/dist.)

mp *mf*

TAB

13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 15

Guitar Solo:

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

D5

F

D5

hold bend

TAB

(15) 15 15 15 10 0 10 0 13 10 0 12 10 12 10 10 10 10 10 10 10 12

F5

D5

harm.

w/bar

TAB

(10) (12) 12 0 5 (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5)

F5

D5

1/4

TAB

(5) (5) (5) (5) (5) (5) (5) 12 10 12 10 12 10 12 10 12 10 13 10 13 10

Gtr. 1 γ C5 B \flat 5 N.C. (D5)

harm. (8va) (5)

w/bar $\sim 2 \frac{1}{2}$ $+2 \frac{1}{2}$ divisi

TAB 13 10 12 10 0 (5) (5) 0 2 3 0 2 0 2 0 2 0

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

N.C. w/Lead Fill 1 (Gtr. 2) simile

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

F6 Pre-Chorus:

Heat of the mo

TAB (2) (2) 0 2 3 0 5 (5) 5 5 5 5 5

B(♯5)

F6

ment, curse of the young.

T
A
B (5) 5 5 5 0 2 3 6 2 (6) 6 6 6 6 6 (6) 6
(3) 3 3 3 3 3 3 3 3 3 3 3 3 2 0 2 3 0 3

B(♯5)

Spit out your an - ger,

T
A
B (5) 5 5 5 5 5 5 (5) 5 2 0 2 3 0 2

D.S. *al Coda*

don't swal - low your tongue.

Bkgd. vcl.: Stick it out.

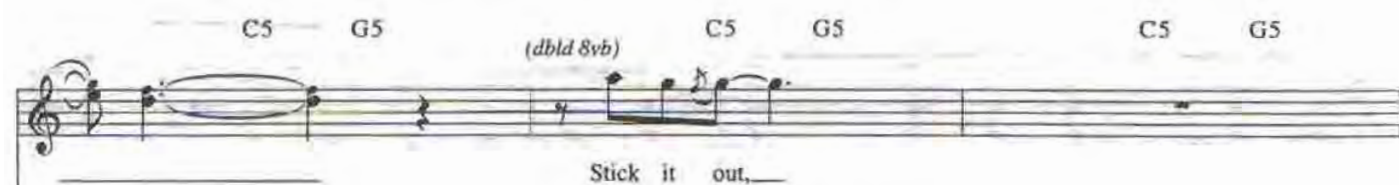
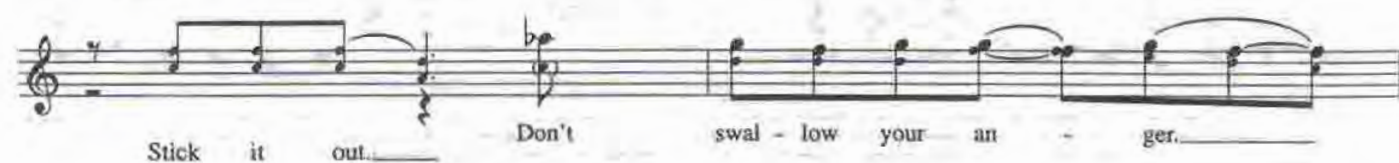
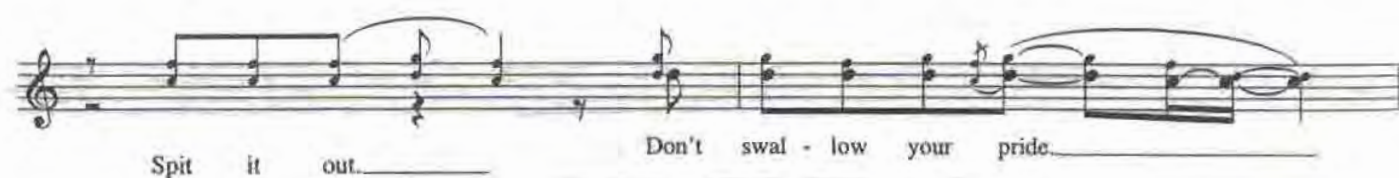
T
A
B (6) 6 6 6 6 6 (6) 6 6 4
(4) 4 4 4 4 (4) 4 4 4
(3) 3 3 3 3 3 (3) 3 3 3
(2) 2 2 2 2 2 (2) 2 2 2 0 2 3 0 3

w/Rhy. Fig. 2 (Gtr. 2, 8 times)

N.C. (D5)

Coda

Don't swal - low the poi - son.



Outro:
w/Rhy. Fig. 3 (Gtrs. 1 & 2)
N.C. (D5)

Spit it out. _____

T
A
B (4)
0 2 3 2 0 2 0 2 0

Stick it out. _____

Spit it out. _____

D5 C5 Bb5

Gtr. 2 (clean tone) Gtrs. 1 & 2

*Gtr. 1 hold divisi

T
A
B (4)
0 2 3 2 0 2 0 2 0

*Gtr. 1: cue notes.

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



WHOLE STEP: Play the note and bend string one whole step.



PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



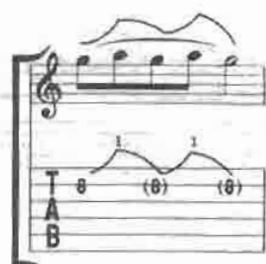
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



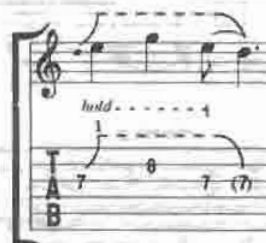
TWO STEPS: Play the note and bend string two whole steps.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

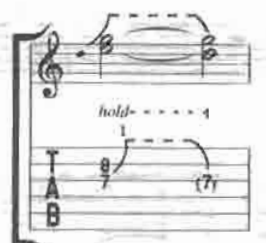


BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



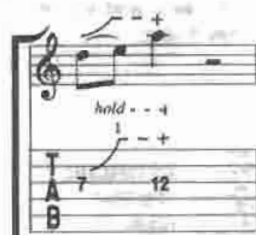
FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

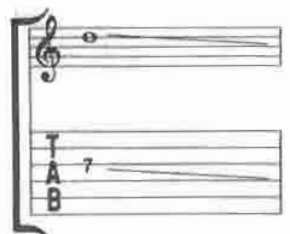
fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).

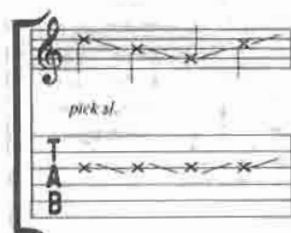


LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



and the grace note.

TRILL:

Hammer on and pull off consecutively and as fast as possible between the original note



ACCENT:

Notes or chords are to be played with added emphasis.



STACCATO

(Detached Notes):

Notes or chords are to be played roughly

half their actual value and with separation.



DOWN STROKES AND UPSTROKES:

Notes or chords are to be played with either a downstroke

(\cap) or upstroke (\vee) of the pick.



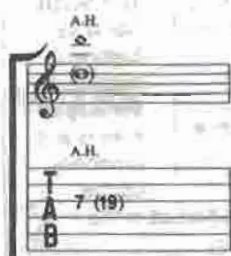
VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:

A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:

The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC:

A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis is found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL:

The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:

The pitch of a note or a chord is lowered to an unspecified interval.

**GUITAR ANTHOLOGY SERIES**

RUSH

CLOSER TO THE HEART
COLD FIRE
DISTANT EARLY WARNING
DREAMLINE
FREE WILL
LA VILLA STRANGIATO
LIMELIGHT
NEW WORLD MAN
A PASSAGE TO BANGKOK
RED BARCHETTA
RED SECTOR A
ROLL THE BONES
SHOW DON'T TELL
THE SPIRIT OF THE RADIO
STICK IT OUT
THE TREES
TOM SAWYER
WORKING MAN
XANADU
YYZ



WARNER BROS. PUBLICATIONS
Warner Music Group
3090 The Warner Company
New York, New York 10017-2400



0 29156 18516 4

\$24.95
In USA

PG9530