CONTENTS

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

Words and Music by
GEDDY LEE and ALEX LIFESON

Moderate rock \( j = 80 \)

Intro:

Gtrs. 1 & 2

\[ \text{E5} \]

\[ \text{N.C.} \]

\[ \text{E5} \]

\[ \text{N.C.} \]

\[ \text{E5} \]

\[ \text{N.C.} \]

Verse:

w/Riff A (Gtrs. 1 & 2)

1.

Well (3.) I get up at seven yay and I go to work at night....

end Riff A

2. See additional lyrics

I got no time for living yes. I'm working all the time.

It seems to me I could live my life a lot better than I think I am.

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Chorus:
N.C. (E5)

I guess that's why they call me, they call me the working man.

(D5) (G5) (A5)

To Coda

1.

E5 D5 A5

They call me the working man. I guess that's what I am.

E5 C5 D5 E5 D5 A5 E C5 D5

2. Yes
Chorus:
N.C. (E5)    (D5)    (G5)    (A5)

Gtrs. 1 & 2
Well they call me the working man. I guess that's what I

Bass Solo:
E5 N.C.
am.
(Gtr. 2 out) Gtr. 1

Double time feel
Guitar Solo 2:
w/Rhy. Fig. 2 x10, (Gtr. 2) 19 times

Gtr. 1 E5

Gtr. 2 Rhy. Fig. 2 end Rhy. Fig. 2

PM.
They call me the working man.

I guess that's what I am.
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:)

*Gradually accelerating with each repetition.
(8va)

*Play 4 times

Freely
N.C.
A PASSAGE TO BANGKOK

Words by NEIL PEART

Music by GEtty LEE and ALEX LIFEson

E5 D5 B5 C5 G/B G5 D G Dtype2 G5type2

Dsus G5type3 A D/A Gtype2 Gsus Dtype2 Atype2 Asus

N.C.

*Gtr. 1

**Gtr. 2

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

*Vocal enters 2nd time only.

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

first stop is___ in Bo - go - ta to check Co - lom - bi - an fields.

2. See additional lyrics
natives smile and pass a long a

*Gtr. 3

*Electric gtr. w/distortion.

sample of their yield. A.H. (8va) Gtr. 3 tacet A.H. (8va)

Sweet Jamaican pipe dreams... golden Acapulco nights...

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

w/Fill 1 (Gtr. 2)

Then Morocco and the East... Fly by morning light. We're
Chorus:
D    G    G\textsuperscript{type2}    D\textsuperscript{type2}    Dsus    D

on the train to Bangkok

A

board the Thailand Express

We'll

D    G    G\textsuperscript{type2}    G\textsuperscript{sus}    G\textsuperscript{type2}    D

hit the stops along the way We

Verse 2:

G\textsuperscript{type2}    G\textsuperscript{type2}    G\textsuperscript{type2}    D

on only stop for the best.
*Randomly pull up on tremolo bar.

A5  D\type2  Gtr. 1

Gtr. 3 tacet

We're

Chorus:

A  A\type2  Asus  A

D  G  G\type2  D\type2

Coda

Yes, we're on the train to Bang
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 \( \frac{3}{4} = 88 \)
Intro:
Gtr. 1 (Nylon acoustic fingerstyle)

Verse:

1. There is unrest in the forest. There is trouble with the

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trees. For the Maples want more sunlight and the

Oaks ignore their pleas....

\[ J = 132 \]
Faster \( \frac{j}{d} = 138 \)

**Gr. 2 (Electric w/dist. dblb.)**

**Verse:**

2. The trouble with the Ma -

4. See additional lyrics

Rhy. Fig. 1

They say the

end Rhy. Fig. 1
Oaks are just too lofty and they grab up all the light.

But the Oaks can't help their feelings if they like the way they're made.
And they wonder why the people can't be happy in their shade.

Slower \( \downarrow = 92 \)
Verse:

Verse: racet on repeat

D

3. There is trouble in the forest and the

CTm

Creatures all have fled, as the Maples scream, "Op-

A

pres- sion!" and the Oaks just shake their heads.

E

G
2.  
G    A    Bm    i/A    Bm

\( \text{\textit{j} = 138} \)

w/synth. ad lib.
w/chorus/flanger effect

Bm

\( \text{\textit{mf}} \)
hold throughout

A

F\(\text{\textit{sus}}\)
Interlude:
Rhy. Fig. 2

*G/A

end Rhy. Fig. 2

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

**Synth. arranged for gtr.
G/A    G/B    G/A    G/D

T   7    7    9    7
B   5    5    7    10

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

T   7    9    7    12    5
B   5    7    5    10    2

*Bass gtr. arranged for gtr.

G/B    G/A    G/D

T   2    2    2    2    3    0    0    0    2    3

G/A    G/B    G/A

T   14 (6 14)    7    6    7    6    0    0    2    4    4    2    4    2    0


g grad. release

partial P.H.
Two gtr. arranged for one gtr.
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 \( \frac{3}{4} = 76 \)
Intro:
Gtr. 1 (Acoustic 12 string)
A(9)

Enter bells and synth.

A(9) Asus A

I. And the
Verse:
Gtr. 1 simile gtr. 2

men who hold high places must be the ones who start to

Gtr. 2 (Acoustic 6 string)
Rhy. Fig. 1

mould a new reality closer to the heart,

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

Gtrs. 1 & 2

2. The blacksmith and the artist re-
They forge their creativity
closer to the heart, yes, closer to the heart.

**Verse:**

3. Philosophers and plowmen, each

**Gtr. 3 (Electric dbld.)**

must know his part
to sow a new mentality
closer to the heart, yes, closer to the heart, yeah!

Guitar Solo:
Double time \( \frac{j}{4} = 152 \)
W/Fill 1 (4 times)

D5 A5 G5

Gtr. 3

D G(9)

Oh!

Gtr. 4

Gtr. 5 divisi

Fill 1
D G C Asus A

let ring
Verse:
A5

Gtr. 2

G5

4. You can be the captain and

Gtr. 3

D5 G5 A5

will draw the chart; sailing into des-

TAB

Play 2 times

(on repeat) Whoa!
D A G5

Tim-
ny, clos-
er to the heart,

D A G5

clo-
er to the heart, well,

Rhy. Fig. 2

clo-
er to the heart!

Outro:

w/Rhy. Fig. 2 (Gtr. 3, 7-1/2 times) silme

D A G5

Cont. silme

On, yeah!

clos-
er to the heart,

end Rhy. Fig. 2 Gtr. 4

hold bend
tren, pick

hold bend
D  A  G5

closer to the heart, I said, closer to the heart!

hold bend  hold bend  hold bend

D  A  G5

Well, closer to the heart,

TAB

Begin fade

D  A  G5

yeah! closer to your...

TAB

hold bend  hold bend

TAB
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

Gtr. 2 (Electric)

*Gtr. 1: Synth arr. for gtr.
**Volume swells using volume control.

Volume swells continue similar throughout

Gtr. 2

harm.

Faster

harm.

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Medium tempo \( \textbf{j} = 122 \)

Gtr. 2 w/Riff A, 12 times
Gtr. 3 (Electric w/distortion)
Faster \( \text{tempo} = 137 \)
Rhy. Fig. 1
D♭\textsuperset{6} \quad B(4)

A(9) \quad G6

end Rhy. Fig.1 \quad E5

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

Gtr. 1

D♭ \quad B(4) \quad A(9) \quad G6
*Electric 12 string w/chorus, doubled w/6 string electric grt.

Moderately slow, in 2 \( \frac{3}{4} = 130 \)

Gtr. 3 tacet

Gtr. 3

Gtr. 4

Gtr. 4 tacet
Verse 1:
with Rhy. Fig. 2 (Gtr. 4, 3 times) sim.

"To seek the sacred river Alph__ To walk the caves of ice__

To break my fast on honey_dew. And

drink the milk of Paradise."

Gtr. 4 tac

Gtr. E

B(4)

A(9)

D  Am  G  F

E  F7(4)
1. I have heard the whispered tales of immortality.

2. From an ancient book, I took a clue.

I scaled the frozen mountain tops of eastern lands unknown.

Time and man alone searching for the lost Xana...
Interlude:
Slower \( \dot{\text{j}} = \text{123} \)

D5  B\( ^\flat \)6  C(9)  G5  D5  B\( ^\flat \)6  C(9)  G5

Gtr. 3  Gtr. 3 tacet

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

*Gtr. 1  gy

C(9)  G5  D5  B\( ^\flat \)6  C(9)  G5  D5  B\( ^\flat \)6

Gtr. 1 tacet

1. To stand with - in the Pleas-ure Dome - de -
2. See additional lyrics
To taste anew the fruits of life, the last immortal man To find the sacred river Aleh To walk the caves of ice.

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

I will dine on honeydew and drink the milk of Paradise.

To Coda

Faster $\dot{J} = 136$

Gtr. 3

1.2.3.
A tempo $\frac{\text{}}{} = 129$

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

D.S. $\searrow$ al Coda

Gtr. 1

*Gtr. 3

$\uparrow$Two gtrs. arr. for one.

*Bend note by pressing down on the 6th string behind bar or pull up on bar.
w/Rhy. Fig. 2 (Gtr 4, 4 times) sim.
Verse 2:
A thousand years have come and gone but time has passed me by.
Stars dropped in the sky frozen in an everlasting view,
Waiting for the world to end, weary of the night,
Praying for the light, prison of the lost Xanadu.

Bridge 2:
Held within the Pleasure Dome,
Decreed by Kubla Khan.
To taste my bitter triumph
As a mad immortal man,
Nevermore shall I return,
Escape these caves of ice.
For I have dined on honey dew
And drunk the milk of Paradise.
The wizard never dies.
LA VILLA STRANGIATO

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

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

A tempo \( \downarrow = 152 \)

Gtr. 1

Gtr. 2 (Electric)
C(9)

Rhy. Fig. 1

end Rhy. Fig. 1

w/Rhy. Fig. 1 (Gtr. 2, 58 times)
Eater synth. ad lib.

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Double time \( \dot{\text{d}} = 152 \)

N.C. (Am)
Half time $\frac{1}{2} = 77$

C Pre-chorus:
Bm11
Bm7+11
Cus4
C

Guitar 1

With chorus & distortion
Let ring throughout

Rhythm figure 1
Guitar 2

With distortion
Powers we cannot perceive.

End Rhythm figure 1

Half time $d = 77$ with Rhythm figure 1 with ad lib variations.

"The stars aren't aligned... or the gods are malignant." Blame is

Better to give than receive.
You can choose... a ready guide... in some celestial voice...

If you choose not to decide you still have made a choice.

You can choose... from phantom fears and
Verse 2:
N.C.

There are those... who think that they've been dealt a losing hand. The

cards were stacked against them they were born in lotus land.
Half time $d = 77$

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

Bm11

Bb maj7+11

C

All predetermined

prison-er in chains

Bm11

Bb maj7+11

Double time $d = 154$

D

D7

violin of venomous fate

Half time $d = 77$

Bm11

Bb maj7+11

Csus4

Kicked in the face, you can pray for a place

Bm11

Bb maj7+11

C

in
heaven's unearthly estate.

Chorus:
You can choose a ready guide in same celestial voice.

If you choose not to decide you still have made a choice.

*Guitar 1
*2 guitars arranged as 1 guitar.
Pre-chorus: With Rhythm figure 1 with ad lib variations.

Half time \( \ell = 77 \)

Each of us a cell of awareness, I'm

Double time \( \ell = 154 \)

perfect and incomplete
Half time $J = 77$

Guitar 1

Genetic blends with uncertain ends on a

Bm11

Bmaj7+11

Cm4

C

Double time $J = 154$

Bm11

Bmaj7+11

D

Dsus4

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

fortune hunt that's far too fleet

Coda

$\phi$ Outro:
N.C.

will:

Slight risard

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

Plays that song... that's so elusive and the

magic music makes your... morning mood...

Off on your way... hit the open road... there is
C Chorus:
ES
Guitar 1

Guitar 2

Guitar 3

*Synthesizer arranged for guitar. Clean tone with flange to simulate Leslie Hammond B-3 key click.
visible air waves, crackle with life. Bright antennae bristle with the energy.
motion-al feed-back on a time-less wave-length, bearing a gift beyond.

price, almost free.
Verse 2:

All this machinery, making modern music can

Begin Rhythm Figure 1
Guitar 2

* Doubled by another guitar.
** This measure, very low in the mix.

still be open hearted.

End Rhythm Figure 1
With Rhythm Figure 1 with ad lib variations

E

B

E/G4

Not so coldly charted, it's really just a question of your honesty. Yeah, your

A

B

E

B

honesty.

One likes to believe in the freedom of mus-

E/G4

AaddB

BaddE

E5

ic.

But glittering prizes and end-

BaddE

E/G4

AaddB

BaddE

less compromise shutter the illusion of integrity. Yeah.

...
tie with the energy.

motion - al feed - back on a time - less wave - length.
bearing a gift beyond price, almost

Bridge:

free.

*Doubled by another guitar.
*This new tempo is a double-time to the preceding two measures.
**Try beginning this phrase with an upstroke.
Reggae feel
Half time \( \frac{3}{4} \)

A tempo

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

Guitar 1

P.M. throughout
With light distortion and chorus

Guitar 3

With clean tone and reverb
Hard Rock feel
Double time \( \frac{3}{4} \)
(Enter live audience applause)
E5
Guitar solo
N.C.

1. Living on a lighted stage approaches the unreal, for
   those who think and feel, in touch with some reality be
   beyond the gilded cage, long awaited friend.

2. Living in the fish-eye lens caught in the cam-era eye, I can't pretend a stranger is a
   All the world's indeed a stage, and we are merely players, per
in - suf - fi - cient,
form - ers and por - tray - ers,
one must put up bar - ri - ers so
each an - oth - er's audi - ence out

keep one - self in - tact,
side the guil - led - cage

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

those who wish to seem.
Those who wish to be must put aside the alienation,
get on with the fascination, the real relation, the underlying theme.
Coda

G5 Gsus4 G5 Gsus4 E5

the real relation

F5 F5sus4 F5 F5sus4 G5 Gsus4 G5 Gsus4

the underlying theme.
RED BARCHETTA

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately \( \text{\textit{d}} = 144 \)
No Chord

\[
\text{\textit{mf}}
\]
Fade in

\[
\text{A.H.} \quad \text{A.H.} \quad \text{A.H.} \quad \text{A.H.}
\]

Asus4

\[
\text{A.H.} \quad \text{A.H.} \quad \text{A.H.} \quad \text{A.H.}
\]

\[
\text{Let ring}
\]

\[
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\]

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Asus4/F♯

Asus4/G

Asus4/D

My

Asus4

Asus4/F♯

uncle has a country place no one knows about.

Asus4/G

He says it used to be a farm be...
Asus4/D
fore the motor law, and on Sundays I elude.

Asus4/F1
the "Eyes" and hop the turbine freight.

To

Asus4/G
far outside the wire where my white haired uncle waits.

D9

F5

G
Jump to the ground... as the turbo slows... to cross the borderline.

Run like the wind... as excitement... shivers up and down my spine.
Down in his barn my uncle preserved for me an old machine for fifty odd years. To keep it as new has been his dream.

strip away the old debris that hides a shining car.

A5 Asus4 Asus4/F♯
a brilliant Red Bar - chetta from a

dimmer vanished time.
We'll fire up the will-

ing engine responding with a roar,
tires splitting grav-

el I commit my weekly crime.
Motorcycle vibrato with flange

Wind in my hair.

Shifting and drifting.
Mechanical music.

Adrenaline surge.

Well-worn leather, hot metal and oil, the scented country air.
Sun-light on chrome, the blur of the landscape.

every nerve: aware.

A5, D5, A5, D5
Suddenly ahead of me across the mountainside,

gleaming alloy air car shoots towards

me two lanes wide

I spin around the
shrieking tires, to run the deadly race.

Go screaming through the valley as another joins the chase.
Run like the wind,
strain-ing the lim-its of ma-chine and man-

Laugh-ing out loud with fear and hope. I've got a
des-per-ate plan.
At the one lane bridge I leave the
giants strand-ed at the riv-er-side.
F/C C F/C C F/C C

back to the farm... to dream with my uncle at the fire

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

side...

A5

N.C.

1.

2.


Repeat and fade
Words by
PYE DUBOIS and NEIL PEART

Music by
GEDDY LEE and ALEX LIFeson

Moderately fast  \( \frac{1}{4} = 88 \)
No Chord

Guitar 1

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

E5  D5  E5  A5  E5  Csus2

Though his mind is not for rent
don't put him down as ar-ro-gant
No his mind is not for rent
to an-y god or gov-ern-ment

\* Bass and flanged keyboard Intro.
\*\* Downstemmed figure on repeat.
his reserve a quiet defense
always hopeful yet discontent
riding out the day's events
he knows changes are permanent

the river,
the changes.

What do you say about his company
is what you say about society.
And what do you say about his company
is what you say about society.
Catch the mist, catch the myth, catch the mystery, catch the drift.
Catch the wit, catch the wit, catch the spirit, catch the spirit.

Bsub2 A5 Bsus2 A5 Bsus2 A5

The world is the world is

B5 A5

love and life are deep, maybe as his skies are

To Coda  

E5

wide

Today's Tom Sawyer he gets high on you, and the space he invades, he gets by on you.
Double time feel \( \frac{\text{d}}{\text{d}} = 170 \)

*Guitar 2
N.C.

*Keyboard arranged for Guitar. (Guitar 1 vocet 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  \[ \frac{\text{\textbackslash \textit{d}}}{\text{\textbackslash \textit{d}}} = 88 \]

Coda

\[
\begin{array}{c}
\text{Ex-\textit{it}} \text{ the war-\textit{ri- or} to\text{"day\text{"s \text{"Tom Saw-\text{"yer he gets high on \text{"you \text{"and the en\text{"er-\text{"gy you \text{"trade \text{"he gets}}}}}}}}}}
\end{array}
\]

Double time feel  \[ \frac{\text{\textbackslash \textit{d}}}{\text{\textbackslash \textit{d}}} = 170 \]

Repeat and fade

right on to the fric-\text{/\text{"tion \text{"of \text{"the \text{"day.} \text{"(Vocal 1st time only) \text{"}}}}}}}

\[
\begin{array}{c}
\text{Let ring--}\frac{\text{\textbackslash \textit{d}}}{\text{\textbackslash \textit{d}}} \text{"\text{"3 \text{"4 \text{"4 \text{"4}}}}}}
\end{array}
\]

\[
\begin{array}{c}
\text{Let ring--}\frac{\text{\textbackslash \textit{d}}}{\text{\textbackslash \textit{d}}} \text{"\text{"4 \text{"4 \text{"2 \text{"2}}}}}}
\end{array}
\]

\[
\begin{array}{c}
\text{Let ring--}\frac{\text{\textbackslash \textit{d}}}{\text{\textbackslash \textit{d}}} \text{"\text{"4 \text{"4 \text{"2 \text{"2}}}}}}
\end{array}
\]
NEW WORLD MAN

Words by NEIL PEART

Music by GEDDY LEE and ALEX LIFESON

Up-tempo rock \( \text{j = 160} \)

Intro:

N.C. Synthesizer

4

Gtr. I

N.C. (D)

mf

PM

*Clean, w/chorus, delay and reverb.

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

Substitute w/Rhy. Fill 4 (Gtr. 1, 2nd time only)

He's a rebel and a runner.

He's a restless young romantic, wants to run the big machine.

1.2.3.

4.

N.C. (D)

Hold

Hold

signal turning green.
w/Rhy. Fig. 2 (Gtr. 1) 3 1/2 times
Fsus2

He's got a problem with his poisons, but you

know he'll find a cure.

He's cleaning up his systems.

w/Rhy. Fill 1 (Gtr. 1)
D5

so keep his nature pure.

Bridges 1 & 2:
Rhy. Fig. 3 F
Gtr. 1
Bb5 F/A Gm(9) end Rhy. Fig. 3

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

T B

3 3 1 1 1 3 5 2 3 3

1. Learning to match the beat of the Old World man.
2. See additional lyrics

w/Rhy. Fig. 3 (Gtr. 1)
F
Bb5 F/A Gm(9)

P.M.

T B

3 5 3

Rhy. Fill 1
Gtr. 2

f

T B

0 0 3 0 3 2
Learning to catch the heat of the Third World man.

Interlude 1 & 2:

1. He's got to make his own.
2. See additional lyrics.
_mistakes, and learn to mend the mess he makes. 1. He's old._

2. See additional lyrics

Pre-Chorus 1 & 2:

-Bb-

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

F

-it. He's no-bile e-nough to win the world, but weak._
Chorus:
D5

He's a New World Man.

I.

Z. He's a

enough to lose it.
2.

Play 3 times  D5

Learning to match the beat.

of the Old World man.

He's learning to catch the heat of the Third World man.
He's a New World Man

T A B

---

He's a New World

T A B

---

Man

T A B

---
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 LIFÉSON

Moderately fast ( ciclo = 136)

Guitar 1
(approx. 0:06)

Am11

C sus2

Synth. fade-in

mf

G sus2

Am11

C

Guitar 2

C sus2

mf

R.M.

Guitar 1

G sus2

Guitar 2

Am11

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

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Verse 1:

ill wind comes arising across the cities of the plain. There's no

swimming in the heavy water, no singing in the acid rain. Red alert (red alert) (echo repeat)

It's so hard to stay together, passing

through revolving doors. We need someone to talk to and some-
Gsus2    Am7
one to sweep the floors. In-complete, in-complete.

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
The

Dm  D5  Dm  C
Dm  C5  Dm  F
world weighs on my shoulders, but what am I to do?

Let ring
G  Dm  D5  Dm  C  C5  C  Dm  
You sometimes drive me crazy, but I worry about you.

G  Dm  D5  Dm  C  C5  C  Dm  
I know it makes no difference to what you're going through...

G  Dm  D5  Dm  C  C5  C  Dm  
but I see the tip of the iceberg and I worry about you.
C'sus2

Am11

C'sus2

G'sus2

Cruising under your radar, watching from satellites.

P.M. throughout

G9

Dm7

Am7

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

Am11

G

G'sus4

G

Am11

Left and rights of pas-
sage, black and whites of youth. Who can face the knowledge that the
truth is not the truth? Obsolete (obsolete), obsolete, yeah!

Coda 1

ry about you.
No Chord
*(Dm)*

*(Harmony implied by bass guitar)*

*(Dm)*
*(Dm/C)*
*(Dm)*

*(F)*
*(G)*

Am

C5  G  Gsus4

Let ring

D.S.S. X X al Coda 2
RED SECTOR A

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately ($ \text{d} = 112$)

Dm7sus4 Dm9

Intro:

mf

With vibrato bar

Vib. bar

Dm7 Dm9

Dm7sus4 Dm9

Dm7 Dm7sus4 Dm7

Dm7sus4 Dm9

Dm7

F5

Vib. bar

Vib. bar

Am Dm7sus4 Dm9

Dm7sus4 Dm9

Dm7

Dm7sus4

Vib. bar

Vib. bar

Dsus2 Dm9

Dm9 Dm9

Dsus2 Dm9

Dsus2 Dm9

Dsus2 Dm9

All that we could do is just survive.

All that we can do to help ourselves is stay a

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Dm9

live.

Vib. bar slightly

A5

Am Dm Am A5

Am Dm Am

Ragged lives of ragged gray.

Skele-tons, they shuffle a-

G

way.

Shouting guards and smoking guns will cut down the un-lucky ones.

G

Am Dm Am
A5 A5 Em
I clutch the wire fence until my fingers bleed.

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

Em F F+4 F F+4
_re cede. Hop ing that to mor row we'll all be freed.

Let ring Let ring

Am Dm Am A5 Am Dm Am
Sickness to insanity...

Prayer to profanity... Days and weeks, and months, go by.

Don't feel the hunger, too weak to cry...

Hear the sound of gunfire at the prison gate... Are the liberators here?... Do I hope...

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

must help my moth-er stand up straight.

Are we the last ones left a-live?

Are we the only hu-man

be-ings to sur-vive?
Am

Coda
F5 G5 Dsus2 Dm9

stand up straight.

Dsus2 Dm9 Dsus2/F

Are we the last ones left alive? Are we the only human beings to survive?
Are we the last ones left alive? Are we the only human beings to survive?

Vib. bar

Vib. bar

Fade out

Vib. bar slightly poco riard.
SHOW DON'T TELL

Words by NEIL PEART

Music by GEDDY LEE and ALEX LIFeson

Moderately = 118
Intro:
Percussion & Synth.

Gtr. 1 (widest. and compression, dbld.)
A7sus

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A7sus
Rhy. Fig. 1

Verse:
A col

Verse:
A col

end Rhy. Fig. 1

Gtr. 2 (with clean-tone and echo delay)

mf
hold throughout

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Dsus  G5  A5  Fsus2  C5  G5
it?
It goes on all day long.

Am  (C)  Dsus  A7sus  Fsus2
Ev’ry one knows ev’rything
and no one’s ever wrong.

C  Gsus2  w/Rhy. Fig. 2 (Gtr. 2), smile
Am7  (C)  Dsus  G5
until later.
Who can you believe?

end Rhy. Fig. 2
A5  Fsus2  C5  G5  Am7  (C)

hard to play it safe. But apart from a few

dsus  A7sus  Fsus2  C  Gsus2

good friends we don't take anything on faith.

w/Rhyth. Fig. 1 (Gtr. 1, 2 times)
A7sus

until later.

Vel. w/echo repeat

Show, don't tell.

Chorus:
w/lead Fig. 1
Dsus2  (dihed 8vb)

Bkgd. vel.: Show me, don't tell me. You figured out the score. Show

Gtrs. 1 & 2

Gtr. 3
Lead Fig. 1

gsr

*TAB

*Keys: arranged for gtr.
me don't tell me. I've heard it all before. Show me, don't tell me. I (e) -

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

Bkgd. vel. Show.
_me, don't tell _me.
Witness take the stand. Show _me, don't tell me.

A7sus

Dsus2
Gtr. 2 (w/clean tone)  
Gtr. 1 (w/distr.)

Interlude:
A7sus  
Dm7sus  

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

Dsus2 – D5

See additional lyrics

Bkgd. vct.: Show me, don’t tell me. Hey, order in the court. Show

Gtr. 1

–

me, don’t tell me.

Let’s try to keep it short. Show me, don’t tell me. I
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 \( \frac{d}{t} = 112 \)

Intro:

\( \text{(A)} \)
No Chord Am7 D/A Asus4
\( \text{N.C. C6 D/C C7} \)
\( \text{N.C. D7sus4 D Dsus2} \)

Verse 1 and 2:

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 only to suf -

\( \text{(C7)} \)

\( \text{(G7)} \) (Gsus2)
\( \text{(Dsus4)} \)
\( \text{(Am7 D/A Asus4)} \)

Fortune. Winners take that place losers seldom take that blame.
For the want of immunity or a bowl of rice.

*Horns arranged for Guitar.

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

sometimes the winner takes nothing, we draw our own designs for the has to make
heads of the innocent children if there's some immortal power to con

that frame. the dice.

Pre-Chorus:
Guitar 1
C5

E5 F5 F5 G5

Guitar 2

*Horns arranged for Guitar.
**Organ arranged for Guitar.
Go out in the world and take our chances.

Come into the world and take our chances.

Fate is just the weight of circumstances.
That's the way that lady luck dances. Roll the bones.
Chorus:

Em

Why are we here?

G

Because we're here, roll the bones.

Rhythm Figure 1
*Guitar 3

Rhythm Figure 2
Acoustic Guitar

C
D/C

roll the bones.

*Keyboards arranged for Guitar.
**Voices cross at this point.
Em  
Why does it happen?  

G  
Because it happens, roll the bones,

C  
C/D  
End Rhythm Figure 1

C
End Rhythm Figure 2

Em  
Why are we here?

G  
Because we're here, roll the bones.

C  
C/D  
roll the bones

C  

Em
Why does it happen.

*Volume rises at this point"
facts. Gonna kick some gluteus max. It's a parallax you dig?

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

Vib. with bar

tion, reaction, random interaction. So

With bar

who's afraid of a little abstraction can't get no satisfaction from the

* Fade in with volume control.
facts. You better run home boy. Fast's a fact from Nome to Rome boy.

Guitar 3.

Acoustic Guitar

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

Play the cards. show us what you got, what you're holding. If the cards are cold don't.

*Keyboards arranged for Guitar.
Lady luck is golden; she favors the bold. That's cold. Stop throwing stones, the night has a thousand saxophones. So get out there and rock, and roll the bones.

Get busy. Roll the bones.

Guitar 1
coco

Guitar 2

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

Why are we here?  Because we're here, roll the bones,

Let ring-

Why does it happen?
Because it happens, roll the bones,

Let ring-

Why are we here?

*Voices cross at this point.*
DREAMLINE

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Intro:
Surf effects approx. 5 secs.

Fast Rock  \( \frac{m}{f} \) = 148
Drums enter
No Chord
Guitar 1

Bass enters
* (E)

Verses 1, 2, 3:

road map of Jupiter,
radar fix on the stars
all along the high

star map of Hollywood
a list of cheap models
all along the free

is a gypsy caravan's away
in the night to leave you

way.
She's got a liquid crystal compass,
picture book of the rivers

way.
She's got a sister out in Vegas,
promise of a decent job

stranded in dreamland
distance is a long range filter

* Chords implied by Bass.

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under the Sahara,
far away
memory a flickering light
left behind in the heart.

G5 F5 E5
They travel in the time of the Prophets
They travel on the road to redemption
They travel in the dark of the new moon

G5 F5 D
on the desert highways near to the heart of the sun
a starry highway traced on the map of the skies

D F5 E5 B5 C5 D5 E5
like lovers and heroes,
like lovers and heroes,
like lovers and heroes,
like lovers and heroes,

Let ring
Let ring
Let ring
Let ring
Let ring
Let ring
Chorus:
(A5)

\[ \text{wandering the face of the earth,...} \]

(D5)

\[ \text{wondering what our dreams might be worth, learning that we're} \]

(C5)

\[ \text{only immortal for a limited time. We are young.} \]

(G5)

\[ \text{wandering the face of the earth,...} \]
wondering what our dreams might be worth,

learning that we're only immortal

for a limited time.

D.S. % al Coda
We are young...

Chorus:

A    G5

wandering the face of the earth.

"Let ring for 2 bars.

D5

wondering what our dreams might be worth,

learning that we're

C5    A5

only immortal for a limited time.

We are young..."
wan-d'ring the face of the earth,
won-d'ring what our

dreams might be worth,
learn-ing that we're on-ly im-mor-tal
* Guitar 3

for a lim-ited time.
When we are young.

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

* Guitar fades in slowly with volume control.
dreams might be worth, learning that we're only immortal
for a limited time.
We travel on the road to adventure;
on the desert highway straight to the heart of the sun.
like lovers and heroes, and the rest

Let ring

Let ring

less part - of ev - ery - one.

We're only at home...

Let ring

Let ring

and we're on the run,

on the run...

Let ring

Let ring

C5

D5

E5
YYZ

Music by
GEDDY LEE and ALEX LIFESON

Moderate Rock $\downarrow = 104$

Guitar 1

(Hand cymbals)

Guitar 2 (Keyboard arranged for guitar)

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= 116  Guitar 1  Guitar 2 Tacet

---

Up Tempo $j = 144$

*(Fm)*

*Chords in parentheses are implied*

(Am)

Substitute Fill 1 on D.S.

(Fm)

Fill 1
COLD FIRE

Lyrics by NEIL PEART

Moderately fast Rock \( j = 136 \)

Music by GEDDY LEE and ALEX LIFESON

Intro:

Guitar 1

mf

With distortion

\[ \text{A7sus4} \quad \text{D} \quad \text{G5} \quad \text{A5} \quad \text{C} \quad \text{D} \quad \text{C} \]

\[ \text{A7sus4} \quad \text{D} \quad \text{G5} \quad \text{A5} \quad \text{C} \quad \text{D} \quad \text{C} \]

(Enter Bass/Drums)

\[ \text{A7sus4} \quad \text{D} \quad \text{G5} \]

Cold_

fire

(Echo repeats)

It's a
cold
fire

(Echo repeats)

\[ \text{A5} \quad \text{C} \quad \text{D} \quad \text{C} \quad \text{A7sus4} \]

\[ \text{D} \quad \text{G5} \]

It's a
cold
fire

(Echo repeats)

\[ \text{A5} \quad \text{C} \quad \text{D} \quad \text{C} \quad \text{A7sus4} \]

\[ \text{D} \quad \text{G5} \quad \text{A5} \quad \text{C} \quad \text{D} \quad \text{C} \]

It's a
cold
fire

(Echo repeats)

1. It was long...

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Verse 1:

Af-ter mid-night when we got to un-condi-tioned love.

Let ring throughout my Cleat tune with chorus

She said, sure my heart is bound-less

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

I said, if love is so trans-cend-ing, I don't un-
I don't understand these boundaries. She said, just don't disappoint me. You know how complex women are. I'll be around.

If you don't let me down too far.

I'll be around if you don't let me
Verse 2:
— before sunrise when we started on tradition roles...

She said, sure I'll be your partner

but don't make too many demands...

to love—
has these conditions, I don't understand those songs you love. She said,

---

this is not a love song. This isn't fantasy land. Background vocal: Don't go too far.

---

With distortion

---

Phosphorescent wave on a tropical sea is a cold fire.

---

Don't cross the line. The pattern of moonlight on the bedroom floor is a
cold fire. Don't let me The flame at the heart of a
cold fire. Don't break the spell.
look in your eyes as you head for the door is a cold fire. I'll be around.

if you don't let me down too far.

Clean tone with chorus
F\textsuperscript{sus2}    G\textsuperscript{5}    Am7

I'll be around if you don't push me

F\textsuperscript{sus2}    G\textsuperscript{5}    Am7

I'll be around if you don't push me down too far

F\textsuperscript{sus2}    G\textsuperscript{5}    Am7

I'll be around if you don't push me down

**Guitar Solo:**

F\textsuperscript{5}

Guitar 1

Guitar 2

With distortion
Coda

F
Am7

Fsus2
G5

I'll be around.
if you don't push me down.

Guitar 1

With chorused clean tone

Guitar 2

mp With distortion
Let ring throughout

Am7

Fsus2

too far.
I'll be around.

---

---
you don't push me down...

I'll be around.

if you don't let me...
Outro:
A7sus4
D G5 Asus4 A5 C D C A7sus4
D G5 Asus4 A5 C D C

(down.
(Bkgd.:) It's a

With distortion
A7sus4
D G5 Asus4 A5 C D C A7sus4 Start fade D G5

cold
Love is blind if you are gentle.
fire.

It's a cold fire.
Love can turn to a long.

It's a cold fire.

A7sus4
D G5 Asus4 A5 C D C A7sus4
D G5

cold
burn.

fire.

Asus4 A5 C D C A7sus4
D G5 Asus4 A5 C D C Fade out
Words by NEIL PEART

STICK IT OUT

Music by GEDDY LEE and ALEX LIFESON

All gtr.⑤ = D
Moderate rock \( \frac{3}{4} = 120 \)

Intro:

Gtr. 1 (Electric w/dist.)
N.C.

Lead Fill-1

Gtr. 2 (Electric w/dist.)

Harm. feedback

Verse:
w/Lead Fill 1 (2 times) smil

1. Trust to your instinct. If it's safely re -
w/Lead Fill 1 (Gr. 2) sim.

strained

Lightning reactions

Pre-Chorus:

B\(^{6}\)

Heat of the moment

Rhy. Fig. 1

must be carefully trained

F6

curse of the young

B\(^{6}\)
F6
Spit out your anger, don't swallow your tongue.

end Rhy. Fig. 1

\[\text{Chorus:}\]
N.C. (D5) w/Rhy. Fig. 2 (Gir. 2. 7 times)

Bkgd. vel.: Stick it out.
Don't swallow the poison.

Rhy. Fig. 2 end Rhy. Fig. 2

Spit it out. Don't swallow your pride. Stick it out. Don't

To Coda

swallow your anger. Spit it out. Don't swallow the lies.
Verse:
N.C.

2. Natural

flex,
pen-dulum swing

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

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

Tri - al un - der fire.

B(±)

ul - ti - mate proof.

Mo - ment of éri -

sis,

don’t swal - low the truth.

Bkgd. vet.: Stick it out:

Gtr. 1

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

C5 G5 C5 G5 C5 G5

Stick it out.

N.C. (D5)

Bridge:

D5

Each time we bathe.

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

*Gtr. 1 hold divisi

*Gtr. 1: cue notes.
our reactions in artificial light.

end Rhy. Fig. 3

Each time we alter the focus to make the wrong moves seem right. You get so used to deception,

Gtr. 3 (Acoustic dbl'd.)

you make yourself a nervous wreck.

You get so used to surrender,
Guitar Solo:

run-ning back to cov-er your neck.

Gtr. 4 (Electric w/dist.)

Gtr. 3

F

D5

F5

hold head

w/bar

w/bar

D5

F5

D5

TAB

TAB

TAB

TAB

TAB

TAB

TAB

TAB
Gtr. 1

C5  B♭5  N.C. (D5)

T

A

B

TAB

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

w/bar  -2 1/2  -2 1/2  divisi

TAB

0 2 3 2 0 2 0 2 0

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

F6  Pre-Chorus:

Heat of the mo-
B(+5)  

ment,  

curse of the young...  

B(+5)  

Spit out your an - ger...  

D.S.  \textit{Sal Coda}  

don't swallow your tongue.  

Bkgd. vcl.: Stick it out...  

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

Coda N.C. (D5)  

Don't swallow the poison...
Outro:
W/Rhy. Fig. 3 (Gtrz. 1 & 2)
N.C. (D5)

Spit it out.

Stick it out.

D5
C5
Bb5

Spit it out.

Gtr. 2 (clean tone)

Gtrs. 1 & 2

*Gtr. 1: cue notes.
**TABLATUER 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).

**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.

**BENDING NOTES**

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

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

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

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

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

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

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

---

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

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*By Kerr Chapkin and Aaron Stang*
RHYTHM SLASHES

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

The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HARMON OR:
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.

FRETBOARD 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.

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

the last possible moment.

PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).

TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

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).

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).

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

LONG GLISSAN:
DO: Play note and slide in specified direction for the full value of the note.

TREMOLO PICKING: The note or notes are picked as fast as possible.
**TRILL:**
Hammer on and pull off consecutively and as fast as possible between the original note and the grace 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.

**DOWNSTROKES AND UPSTROKES:**
Notes or chords are to be played with either a downstroke or upstroke 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 are 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.

**UNSPECIFIED INTERVAL:**
The pitch of a note or a chord is lowered to an unspecified interval.
CLOSER TO THE HEART
COLD FIRE
DISTANT EARLY WARNING
DREAMLINE
FREE WILL
LA VILLA STRANCIATO
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