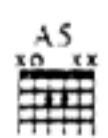


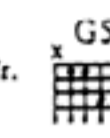
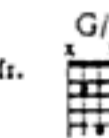

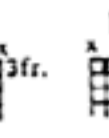
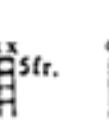
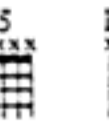

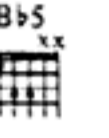
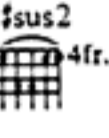


PULL ME UNDER

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

Moderate Rock ♩ = 102

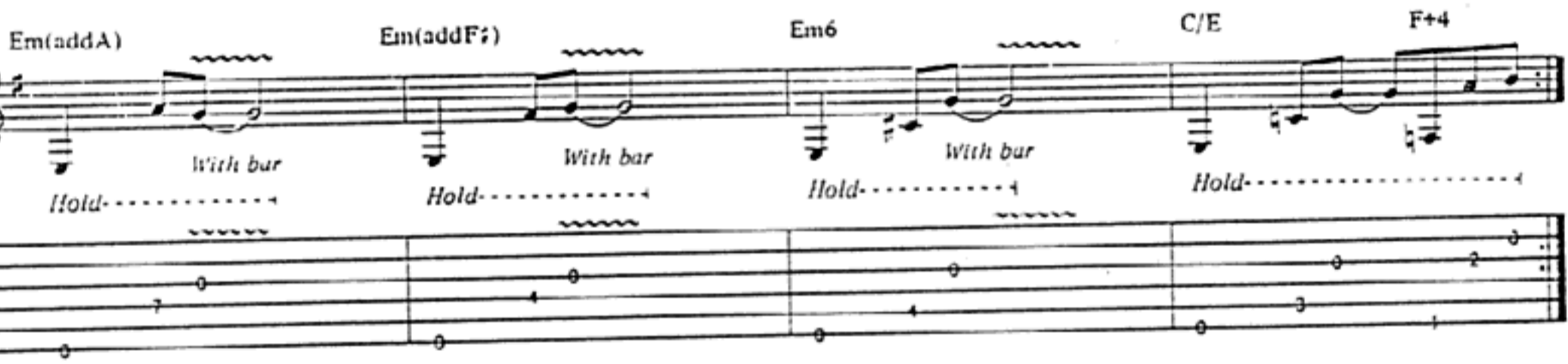
Em(addA) Em(addF#) Em6 C/E D6(no 3rd)

Intro: Guitars 1 & 2




With bar With bar With bar Hold-.....

Em(addA) Em(addF#) Em6 C/E F#4



With bar With bar With bar Hold-.....

Em(addA) Em(addF#) Em6 C/E D6(no 3rd)



Em(addA) Em(addF#) Em6 C/E



Emadd(A)

Emadd(F7)

Em6

Guitars 1 & 2

With bar
Hold.....

With bar
Hold.....

With bar
Hold.....

E5

Guitar 3

1. C/E

D6(no 3rd)

2. C/E

F+4

Hold.....

Hold.....

C5

D5

C5

F5

No Chord

A5

G5

E5

N.C.

F#5

G5

E5

N.C.

C#5

G5

E5

P.M.....

P.M.....

P.M.....

P.M.....

P.M.....

P.M.....

1. N.C.

B5

C5

D5

2. N.C.

B5

C5

F5

P.M.....

P.M.....

N.C. A5 G5 E5 N.C. F:5 G5 E5

P.M. 4

G:5 G5 E5 1. B5 C5 D5 2. B5 C5 F5

P.M. 4 P.M. 4

P.M. 4

Verse 1:
E(addF#)

C(+11)/E

Esus4

Lost in the sky, _____

clouds_ roll by_ and I roll

C5/E C-5/E E(addF#) C(+11)/E

with them. Ar - rows fly.

Fretboard diagram for the first system showing fingerings for the guitar accompaniment across four measures.

Esus4 C5/E F(addG)/E F-5/E

seas in - crease and then fall a - gain.

Fretboard diagram for the second system showing fingerings for the guitar accompaniment across four measures.

Pre-chorus 1:
Em Csus2/G C#sus2/G# G5 B5

This world is spin-ning a - round me. This world is spin-ning with-out me and

Guitar 1

Hold-..... Hold-..... Hold-..... Hold-..... Hold-.....

Guitar 3

Em(addF#) Csus2/G C#sus2/G# G5 B

ev - er - y - day_ says fu - ture to post... Ev - er - y breath_ leaves me one__ less__ to__ my__ last...

E5 D5/A A/C#

Guitar 4

Guitar 3

C5 E5 F#5

0 7 5 7 0 8 7 5 5 0 7 | 5 7 5 7 5 7 5 5 | 7 5 8 7 5 5 5 5 5 5

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

C#5 C5 F5 8va F-5

12 10 12 12 10 12 10 9 12 10 9 10 12 10 14 10 12 10 10 12 14 10

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 1

Verse 2:
E5

G5 N.C.

Watch the spar-row fall - ing gives new mean-ing to it all. If not to - day nor yet to - mor - row then some

Guitar 3

P.M. - 4
With distortion

P.M.

2 2 0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0 | 0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0



oth-er day... I'll take sev-en lives_ for one and then my on-ly fath-ers son. As sure as I—

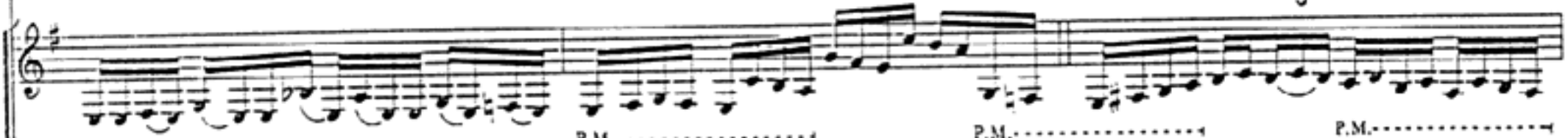


0 0 2 0 3 0 0 0 0 5 0 0 3 0 1 0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0 0 2 0 3 0 0 6 0 5 0 0 3 0 1 0

Pre-chorus 2:
N.C.



— did ev-er love_ him I am not a-raid... This world is



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

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



spin-ning a-round me. The whole world keeps spin-ning a-round me and



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

0 3 5 7 3 5 3 5 3 7 5 7 3 7 5 3 0 5 7 9 5 7 5 7 5 9 5 7 9 5 9 7 5 0 7 8 10 7 10 7 10 7 0 0 8 10 12 9 12 9 12 9 10



all life is fu-ture to past... Ev-er-y breath leaves me one—



0 10 12 14 10 12 10 12 10 10 12 14 10 14 12 10 0 12 14 15 12 14 12 14 12 12 14 15 12 15 14 12 0 14 15 17 14 16 14 16 14 14 17 15 17 14 17 15 14

Guitar solo:
E5

F5

— less to my last.

Guitar 3

Guitar 4

B5 C5 B5 A5/E Gsus2/D Csus2 N.C.

Chorus 1:

A5
Guitars 1 & 2

A5/E F5 G5

Pull me un - der. Pull me un - der. Pull me un - der I'm not a - fraid.

Guitar 3
Am(11)

Am(addB)

Am6

A5 F5 G5

A5 G/B C5

D5

E5 F5

Bsus2

All that I feel is hon - or and spite. All I can do is to set it right.

Am(11)

Cmaj7

D7

C/E

F

B sus2

D5 E5

D5 E5

D5 E5

D5 E5

P.M.

Verse 3:
N.C.

Dust fills my eyes.

Clouds roll by_ and I roll with them. D5 N.C. Cen - tur - ies cry_

Oth - ers fly_ and I fall a - gain. F5

Pre-chorus 3:

This world_ is spin-ning in - side_ me. The whole_ world_ is spin-ning a - round_ me. Em C#sus2/G C#sus2/G# G5 B(addE)

Guitar 1

Guitar 3

Em(addF#) Csus2/G C#sus2/G# G5 B

Ev - er - y day ___ says fu - ture to past... Ev - er - y step brings me clos - er ___ to ___ my ___ last. ___

E5 F#5

Guitar 4

Guitar 3

C#5 C5 E5 F5

12-10 9 9 12-10 9 9 12-10 9 9 10 9 8 5 7 5 5 7 8 10 9 13-12 18-17 15 17 16 17

B5 C5 B5 A5/E Gsus2/D C#sus2 N.C.

8va 17-15 14 16 17 19 17 16 17 19 16 17 18 19 18 17 18 19 17 18 19 (19) 10 9 9 7 9 Tacet

10 8 7 5 9 9 7 9 9

Chorus 2:
A5 Guitars 1 & 2

Pull me un - der. Pull me un - der. Pull me un - der I'm not a - fraid.

Guitar 3
Am(11) Am(addB) Am6 A5 F5 G5

10 6 8 8 9 5 7 7 7 5 5

A5 G/B C5 D5 E5 F5 Bb5

Liv - ing my life_ too much in the sun_ On - ly un - til_ your will is done_

Am(11) Cmaj7 D7 C/E F5 Bb5

Keyboard solo: With Fill 1

Em(addA)
Guitars 1 & 2

Em(addF#)

Em6

With bar Hold- With bar Hold- With bar Hold-

C/E D6(no 3rd) Em(addA) Em(addF#) Em6

Hold- - - - -

C/E F+4 Em(addF#) D(11)/E

Hold- - - - - Hold- - - - - Hold- - - - -

Fill 1
Guitar 3

C#m7-5(addF#) Cmaj9+11 Em(addF#)

Hold-..... Hold-.....

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

Bm7/E G°7/E F5

15 15 15 15 15 15 15 12 12 12 12 12 12 12 12 12 12
14 14 14 14 14 14 14 9 9 9 9 9 9 9 12 12 12 12
12 12 12 12 12 12 12 11 11 11 11 11 11 11 10 10 10 10
14 14 14 14 14 14 14 10 10 10 10 10 10 10 8 8 8 8

Guitar solo:
E5 C5 C#sus2

Guitar 1 Guitar 4

1/2 1/2 1

7 (7) 5 7 (7) 5 5 (9)

G5 B5 E5 C5

8va-.....

1/2 1/2 With bar-... 4 1/2 With bar-... 4

(10) 9 7 14 (14) 12 14 (14) 12 12 13

10 8 7 9 7 6 9 7 5 9

C#sus2 G5 B5

(8va)-..... loco

6 6 6 6 14 15 14 13 With bar

16 12 16 12 12 16 12 16 12 12 17 12 17 12 12 16 12 16 12 12 14 15 14 13 15 13 12 10 12 13 12 10 12 11 9 8 9 11 9 8 10 9 7 5 7 9 7 5 9 7 6 7

Tacet

F5 F-5 F G5

Guitar 1

A5 A5/E F5 G5

Pull me un - der. Pull me un - der. Pul me un - der I'm not a - fraid.

Am(11) Am(addB) Am6 A5 F5 G5

A5 G/B C5 D5 E5 F5 Bb5

All that I feel_ is hon-or and spite... All I can do_ is to set it right...

Am(11) Cmaj7 D7 C/E F Bb5

Chorus 4:

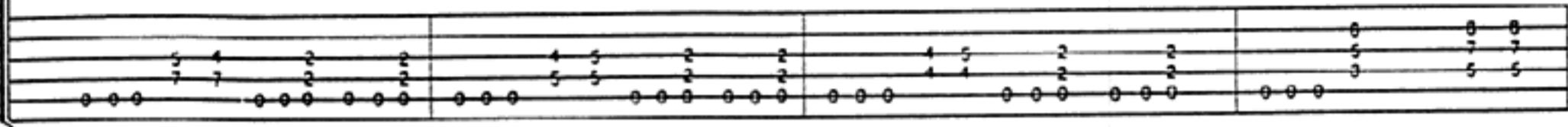
D5 Am A5 GGsus2 A5 B5 F#5 A5 F5 G5



Pull me un - der. Pull me un - der. Pull me un - der I'm not a - fraid.



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



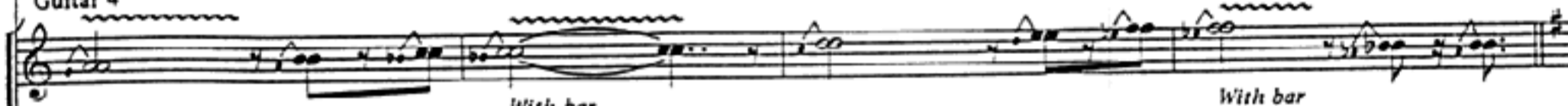
D5 Am G/B C5 D5 E5 F5 D#5



Liv - ing my life too much in the sun. On - ly un - til your will is done.

8va

Guitar 4

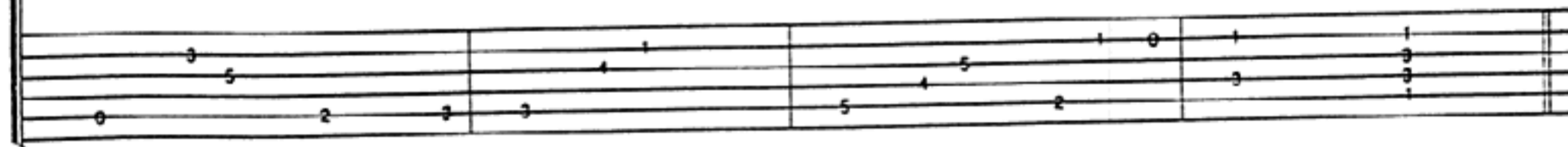


With bar

With bar



Guitar 1



Guitar 5



With distortion



Outro:
D5 E5

D5 E5

D5 E5

The first system of the 'Outro' section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in D major. The first measure has a D5 chord, the second has an E5 chord, and the third has a D5 chord. The notes in the treble clef are: D4-E4-F#4-G4 (D5), E4-F#4-G4-A4 (E5), and D4-E4-F#4-G4 (D5). The bass clef contains a simple bass line with notes: D3-E3-F#3-G3, E3-F#3-G3-A3, and D3-E3-F#3-G3.

D5 E5

D5 E5

E5 F5 E5

The second system continues the 'Outro' section. It features a double bar line in the middle. The first measure has a D5 chord, the second has an E5 chord, and the third has an E5 chord. The fourth measure has an F5 chord, and the fifth and sixth measures have an E5 chord. A 'P.M.' marking with a dotted line and the number 4 is placed below the first two measures. The treble clef notes are: D4-E4-F#4-G4 (D5), E4-F#4-G4-A4 (E5), E4-F#4-G4-A4 (E5), F#4-G4-A4-B4 (F5), and E4-F#4-G4-A4 (E5). The bass clef notes are: D3-E3-F#3-G3, E3-F#3-G3-A3, E3-F#3-G3-A3, F#3-G3-A3-B3 (F5), and E3-F#3-G3-A3 (E5).

F5 C5 E5

F5 G5 E5

C5/E

Bb5/F

The third system continues the 'Outro' section. The first measure has an F5 chord, the second has a C5/E chord, and the third has an E5 chord. The fourth measure has an F5 chord, the fifth has a G5 chord, and the sixth has an E5 chord. The seventh measure has a C5/E chord and the eighth has a Bb5/F chord. A 'P.M.' marking with a dotted line and the number 4 is placed below the first measure. The treble clef notes are: F#4-G4-A4-B4 (F5), C5-D5-E5-F#5 (C5/E), E5-F#5-G5-A5 (E5), F#4-G4-A4-B4 (F5), G4-A4-B4-C5 (G5), E5-F#5-G5-A5 (E5), C5-D5-E5-F#5 (C5/E), and Bb5-C5 (Bb5/F). The bass clef notes are: F#3-G3-A3-B3 (F5), C4-D4-E4-F#4 (C5/E), E4-F#4-G4-A4 (E5), F#3-G3-A3-B3 (F5), G3-A3-B3-C4 (G5), E4-F#4-G4-A4 (E5), C4-D4-E4-F#4 (C5/E), and Bb3-C4 (Bb5/F).

With background vocal
D5 E5

D5 F5/C

F5

F#5/CE5

F#5

The fourth system continues the 'Outro' section. The first measure has a D5 chord, the second has an F5/C chord, the third has an F5 chord, the fourth has an F#5/CE5 chord, and the fifth has an F#5 chord. A 'P.M.' marking with a dotted line and the number 4 is placed below the first measure. The treble clef notes are: D4-E4-F#4-G4 (D5), F#4-G4-A4-B4 (F5/C), F#4-G4-A4-B4 (F5), F#4-G4-A4-B4-C5 (F#5/CE5), and F#4-G4-A4-B4 (F#5). The bass clef notes are: D3-E3-F#3-G3 (D5), F#3-G3-A3-B3 (F5/C), F#3-G3-A3-B3 (F5), F#3-G3-A3-B3-C4 (F#5/CE5), and F#3-G3-A3-B3 (F#5).

G5

D5 E5

D5

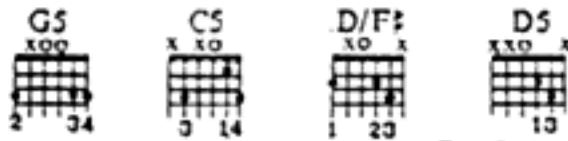
C5 E5

The fifth system continues the 'Outro' section. The first measure has a G5 chord, the second has a D5 chord, the third has an E5 chord, the fourth has a D5 chord, and the fifth has a C5 chord. The sixth measure has an E5 chord. A 'P.M.' marking with a dotted line and the number 4 is placed below the second measure. The treble clef notes are: G4-A4-B4-C5 (G5), D4-E4-F#4-G4 (D5), E4-F#4-G4-A4 (E5), D4-E4-F#4-G4 (D5), and C4-D4-E4-F#4 (C5). The bass clef notes are: G3-A3-B3-C4 (G5), D3-E3-F#3-G3 (D5), E3-F#3-G3-A3 (E5), D3-E3-F#3-G3 (D5), and C3-D3-E3-F#3 (C5).

ANOTHER DAY

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

Slowly ♩ = 69



Intro: G:m9 F:(11)/E C:7no3rd F# G:m9 F:(11)

The Intro section consists of a treble clef staff with notes and a bass clef staff with fret numbers. The notes in the treble clef are: G4, A4, B4, C5, B4, A4, G4. The fret numbers in the bass clef are: 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

Guitars 1 & 2*: *mp* *Let ring throughout*

The notation for Guitars 1 & 2 includes a treble clef staff with notes and a bass clef staff with fret numbers. The notes in the treble clef are: G4, A4, B4, C5, B4, A4, G4. The fret numbers in the bass clef are: 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

*Guitar 1, electric with distortion; Guitar 2, acoustic.

F:(11)/E C:7no3rd F# G:5 F:5 F:5 E5 C:5 F:5 G:5 F:5

The notation for Guitar 3 (Electric) includes a treble clef staff with notes and a bass clef staff with fret numbers. The notes in the treble clef are: G4, A4, B4, C5, B4, A4, G4. The fret numbers in the bass clef are: 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

Guitar 3 (Electric): *With distortion*

Oh,....

The notation for Guitar 3 (Electric) includes a treble clef staff with notes and a bass clef staff with fret numbers. The notes in the treble clef are: G4, A4, B4, C5, B4, A4, G4. The fret numbers in the bass clef are: 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

Guitar 4 (Electric): *With bar* *With distortion*

The notation for Guitar 4 (Electric) includes a treble clef staff with notes and a bass clef staff with fret numbers. The notes in the treble clef are: G4, A4, B4, C5, B4, A4, G4. The fret numbers in the bass clef are: 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

Verse 1: G:m E/G# G:m F#sus4 F#

Guitar 3 tacet

The notation for Verse 1 includes a treble clef staff with notes and a bass clef staff with fret numbers. The notes in the treble clef are: G4, A4, B4, C5, B4, A4, G4. The fret numbers in the bass clef are: 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

Live an - oth - er day, - climb a lit - tle - high - er, -

Guitar 5*** *mp*

The notation for Guitar 5 includes a treble clef staff with notes and a bass clef staff with fret numbers. The notes in the treble clef are: G4, A4, B4, C5, B4, A4, G4. The fret numbers in the bass clef are: 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4.

***Finger pick.

E B A F#sus4 F#E G:m E/G#

find an oth - er rea - son to stay. Ash - es in your hands,

Guitar 5

Chord diagrams: E, B, A, F#sus4, F#E, G:m, E/G#

Guitar 4

Volume swells w/knob

G:m F#sus4 F# E B

mer - cy in your eyes, if your search - ing for a si - lent sky. You

Chord diagrams: G:m, F#sus4, F#, E, B

Volume swells w/knob

Chorus 1:
C:m7

B(11)/D#

E5

B(11)

won't find it here...

look an - oth - er way.

You

Guitars 1 & 2

C:m7

B(11)/D#

E5

F#(11)

won't find it here...

so die an - oth - er day.

Soprano Sax solo:
G:m9

F#(11)

G:m9

F#(11)/C#

F#(11)

Guitar 6 8va

loco

mp

19

18

16

16

13

12-11-16-14

14

12

11

14

12

* Soprano Sax arranged for guitar.

The

This system contains the first musical system. It features a vocal line at the top with the word "The". Below it is a guitar accompaniment line with various chord voicings and melodic lines. At the bottom is a guitar tablature line with fret numbers and rhythmic markings.

Verse 2:

G:m(addA#) E/G# G:m B F# Esus2 B(11)

cold - ness of_ his words_ the mes - sage in_ his si - lence,_ I "face_ the can - dle to_ the wind..."

This system covers the first part of Verse 2. It includes the vocal line with lyrics, the guitar accompaniment, and the guitar tablature. The lyrics are: "cold - ness of_ his words_ the mes - sage in_ his si - lence,_ I "face_ the can - dle to_ the wind..."

A(addB) F#7(11)F#7(11)/EG#m(addA#) E/G# G:m B F#

The dis - tance in_ my voice_ is - n't leav - ing you_ a choice,_ so if y - your

This system covers the second part of Verse 2. It includes the vocal line with lyrics, the guitar accompaniment, and the guitar tablature. The lyrics are: "The dis - tance in_ my voice_ is - n't leav - ing you_ a choice,_ so if y - your"

Chorus 2:

Esus2

A(addB)

E/G#

C#m7

B(11)/D#

look-ing for_ a time_ to run_ a - way_ ay ay... You won't_ find it here... look_

3

E5

B(11)

C#m7

B(11)/D#

E5

N.C.

an - oth - er way... You won't_ find it here... so try an - oth - er day...

Guitars 1 & 2

P.M.

divisi
Guitar 3

B(11)

B(11)/A

G#m(b6)

B(11)/F#

B(11)/E

Guitars 1 & 2

f

Guitar 3

f

B(11)

B(11)/A

G:m(b6)

They took pic-tures of_ our_ dreams_ ran to hide_ be-hind_ the_ stairs_ and said may-be when it's right_

Guitars 1 & 2

Guitar 3

B(11)/F#

B(11)/E

G5

C5

for you they'll fall. But if they don't_ come_ down_ re-sist the need_ to pull_ them in_

Continued in slash notation

D/F# E5 D5 C5 Continued in notation

and throw_ them_ a - way_ Bet - ter_ to save_ the mys - t'ry_

D(9)/F Em D5 C

Let ring

Bsus4 B N.C. F#7(11)

than_ sur-ren - der to_ the se - cret. Whoa.

Guitar 1 & 2 Tacet Guitar 4

Guitar 3 Continued in slash

Guitar solo: G#m E/G# G#m F# E5 D5

A F#5 E5 G:m E/G# G:m F#

3 6 12

11 9 7 7 13 14 16 14 16 18 15 16 18 16 17 19 16 18 15 21 (21) 21 21 19 21 21 21 (21) 19 18 10 21

E5 B5 A5 E/G#

(8va) loco T

3 3 6 6 7

19 16 19 16 18 16 16 16 18 16 19 21 17 19 19 17 17 14 14 12 12 9 9 7 7 9 7 5 7 5 3 5 4 5 0 4 5 12 5 1 0 2

Chorus 3:
C#5 B/D# E5 B5

Guitar 3

won't find it here, look another way. You

Guitars 1 & 2
C#m7 B(11)/D# E5 B(11)

Guitar 4

Tacet

C:5 B/D: E5 F:7(11)

won't_ find_ it here_____ so try an-oth - er day._____

C:m7 B(11)/D: E5 F:(11)

Guitar 6* G:m9 F:(11) F(11)/E C:7no3rd F: G:m9 F:(11)

mf

Guitars 1 & 2

*Soprano saxophone arranged for guitar.

F:(11)/E C:7no3rd F: G:m9 F:(11)

F:(11)/E C:7no3rd F1 G4m9 F:(11)

F:(11)/E C:7no3rd 6 F1

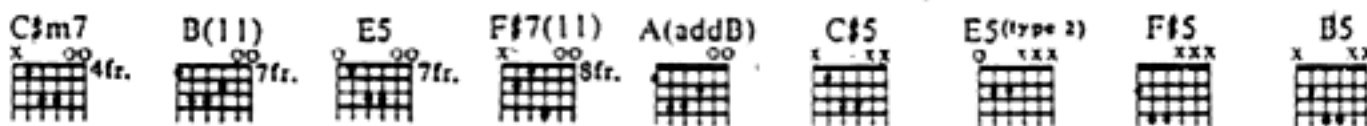
Freely B/E

Guitar I only

*Tap harmonic one octave above fretted pitch.

TAKE THE TIME

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

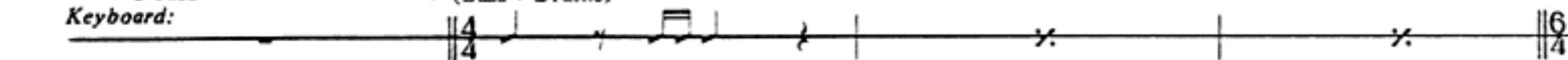


Freely

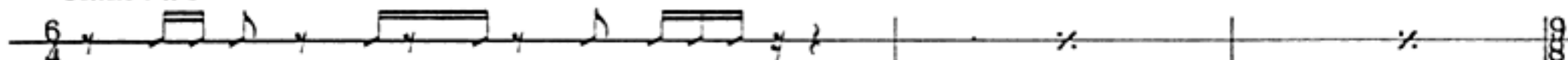
Moderately ♩ = 120

C#sus2
 Keyboard:

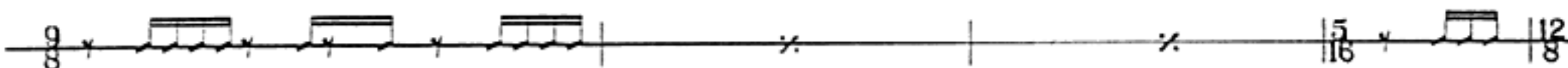
(Bass + Drums)



C#5
 Guitars 1 & 2



With distortion



Fast Rock ♩ = 151
 C#5/G#

E5



P.M.-----

P.M.-----

C#5/G#



P.M.-----

P.M.-----

P.M.-----

G5



1/2

C#5/G# E A5/E E

C#5 BS/F# C#5/G# $\text{♩} = 124$

P.M.

A.H. C#m9

*Volume swell.

Verse 1:
No Chord

Hold it now! Wait a min - ute Come on! Whew! Just let me catch my breath.

Guitar 3

C#m11

I've heard the prom-is-es. I've seen the mis-takes... I've had my fair share of tough breaks... I need a

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "I've heard the prom-is-es. I've seen the mis-takes... I've had my fair share of tough breaks... I need a". Below the vocal line is a guitar line in treble clef with a key signature of two sharps. Below the guitar line is a guitar tablature with two staves. The first staff contains fret numbers (4, 4, H, H, 2, 2, X, 4, 4, 4, 4, H, X, 0, H, H, 2) and the second staff contains fret numbers (7, 9, 9, 7, 9, 9, 7, 9, X, X, 9, X, X, 9).

N.C.

new voice, a new law, a new way... Take the time, re-e-val-u-ate. It's time to

The second system of music features a vocal line in treble clef with a key signature of two sharps and a 4/4 time signature. The lyrics are: "new voice, a new law, a new way... Take the time, re-e-val-u-ate. It's time to". Below the vocal line is a guitar line in treble clef with a key signature of two sharps. Below the guitar line is a guitar tablature with two staves. The first staff contains fret numbers (4, 4, X, 6, H, H, 2, 2, H, 4) and the second staff contains fret numbers (4, 4, H, H, 4, 4, 4, 4, H, H, 2, 2, H, 4).

B5

C5

E5

F#5

B5

C5

F#5

E5

pick up the piec-es, go back to square one. I think it's time for a change...

The third system of music features a vocal line in treble clef with a key signature of two sharps and a 4/4 time signature. The lyrics are: "pick up the piec-es, go back to square one. I think it's time for a change...". Above the vocal line are chord markings: B5, C5, E5, F#5, B5, C5, F#5, and E5. Below the vocal line is a guitar line in treble clef with a key signature of two sharps. Below the guitar line is a guitar tablature with two staves. The first staff contains fret numbers (4, 4, X, 6, H, H, 6, 6, H, H, 6, 1, 6, 1, 6, 1, 6) and the second staff contains fret numbers (4, 4, X, X, 4, 6, 6, 1, X, X, 12, 12, 9, 9, 12, 11, 9, 9).

Guitar 3

Guitars 1 & 2

With distortion

The fourth system of music features a guitar line in treble clef with a key signature of two sharps. Below the guitar line is a guitar tablature with two staves. The first staff contains fret numbers (4, 4, X, X) and the second staff contains fret numbers (4, 4, X).

B5 C15 E5 F#5

B5 C15 E5 F#5

B5 C15

E5 F#5

Tacet

B5 G15 E5 F#5 C#m9

F#7(11)/C#

There is some - thing_ that I feel_ To be some - thing_ that is

Let ring throughout

Esus2 F#(addG#) C:m9/G#

real... I feel the heat with-in my mind... And craft new chang-es_ with my eyes. Giv-ing free-ly wan-der-ing-

F#11 Esus2

prom - is - es. A place where de - ci-sions I'll fash-ion.— I won't waste an-oth-er breath._

N.C.

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

Pre-chorus 1: C#5/G# E Esus4 E F#/C#

You can feel the waves_ com - ing on.—— It's time to

B/F# ES C#/G# E Esus4 E

take the time Let them de - stroy you or car - ry you

P.M.-----

F#/C# B/F# Chorus: C#m7 B(11)

on. It's time to take the time. We're fight - ing the

Guitar 1

Guitar 2 Guitars 1 & 2

3 3 3 3 3 3 2 7 2 7 2 7

*Fret as natural harmonic with left hand at theoretical fret position indicated in TAB.

Guitar 3 ES F#7(11) A(addB) B(11)

weight of the world. But no one can save you this time.

Guitars 1 & 2

C7m7 E5 F#7(11)

Close_ your eyes. You can find all_ you need in_ your mind._____

Detailed description: This system contains the first three measures of music. The vocal line (top staff) features a melody with eighth and quarter notes, including a long note in the final measure. The guitar accompaniment (middle and bottom staves) consists of chords and arpeggiated patterns. Chord symbols C7m7, E5, and F#7(11) are placed above the vocal line.

Verse 3:

B(11) B5 E5

Un - bro - ken spir - it_ ob - scured and_ dis - qui - et_ finds

Guitars 1 & 2

let ring ----- P.M.-----

Detailed description: This system contains measures 4-6. Measure 4 is a whole rest for the vocal line. Measures 5 and 6 contain the vocal line with lyrics. The guitar accompaniment includes a section labeled 'let ring' with a dotted line and 'P.M.' with a dotted line. Chord symbols B(11), B5, and E5 are placed above the vocal line. The guitar part has a 'Guitars 1 & 2' label.

F#5 A5 4:3 B5

clear - ness_ this tri - al_ de - mands._____ And at the end of_ this day_ sights an

Detailed description: This system contains measures 7-9. Measure 7 has a whole rest for the vocal line. Measures 8 and 9 contain the vocal line with lyrics. The guitar accompaniment continues with arpeggiated patterns. Chord symbols F#5, A5, 4:3, and B5 are placed above the vocal line.

C#5

A5

B(addE)

an - xious re - lief

for the for - tu - nate lies still in his

head.

B(11)

E5

F#(11)

If there's a

pen - sive

fear,

a wast - ed

year.

A man

Hold.....

Hold.....

Hold.....

A(addB)

B(11)

C#m7

_____ must learn _____

to cope.

If his _____

ob - ses - sion's _____

real,

sup - pres -

Hold.....

Hold.....

Hold.....

A(addB) E C:5

sion that he feels must turn to hope. Life is

Hold

E5 F15 B5

no more as - sur - ing than love. It's time to take the

Hold

C:5 E5 F15

time. There are no answers from voices above. It's time to

Hold

Chorus 2:
B5 C:m7 B(11) E5

take the time. You're fight - ing the weight of the world. And

Guitar 3

Guitars 1 & 2

F#7(11) A(addB) B(11) C:m7

no - one_ can save you_ this time. _____ Close_ your eyes, you can

E5 F#7(11) B(11)

find all_ you need in_ your mind. _____

Hold ----- Hold -----

Half time ♩ = 72

Bridge 2:

(C#sus2)

Guitars tacet

(Bsus2) (F#sus2) (Esus2)

Close _____ my eyes. _____ feel the wa - ter rise _____ a - round_ me.

(C#sus2) (Bsus2) (F#sus2) (Esus2)

Drown the beat_ of time. _____ Let my sens - es fall _____ a - way. _____

(B13/A)

I can see_ much clear - er now, _ I blind. _____

♩ = 135 (End half time feel)

N.C.

Guitars 1 & 2

First system of musical notation. The top staff is a treble clef staff with a melodic line in 2/4 time. The bottom staff is a guitar staff with fret numbers: 0 0 4 4 4 7 6 4 7 4 6 0 0 4 4 7 5 0 0 4 4 7 6.

Second system of musical notation. The top staff is a treble clef staff with a melodic line in 2/4 time. The bottom staff is a guitar staff with fret numbers: 6 7 6 4 4 4 5 4 2 5 2 4 5 4 2 2 0 0 2 2 5 0 0.

Guitar 4 N.C.

Third system of musical notation. The top staff is a treble clef staff with a melodic line in 2/4 time, featuring accents (>) and a dotted line labeled "P.M.". The bottom staff is a guitar staff with fret numbers: 6 6 6 6 6 6 4 0 5 5 5 0 5 0 0 7 4 5 4 4 7 4 5 5 4.

Fourth system of musical notation. The top staff is a treble clef staff with a melodic line in 2/4 time, featuring accents (>) and a dotted line labeled "P.M.". The bottom staff is a guitar staff with fret numbers: 7 5 7 7 0 5 7 4 5 7 9 9 9 7 9 7 9 7 9 9 8 8 9 9 8 9 9.

rit. Moderate ♩ = 128

Fifth system of musical notation. The top staff is a treble clef staff with a melodic line in 2/4 time, featuring accents (>) and a dotted line labeled "P.M.". The bottom staff is a guitar staff with fret numbers: 14 12 12 11 11 14 12 11 12 12 14 12 15 14 14 12 15 14 9 11 11.

Vib. bar

With bar
1/2
With bar
1/2
With bar
With bar

Guitars 1 & 2
F#sus2 F# G#sus2 G# B Bsus2 B D5

Strat
D E N.C.(F#5) Guitar 4 & Keyboard (G#5)
With Fill 1

(B5) (Strat) 1. D5 E5 2. A5 B5

Fill 1
Guitars 1 & 2

N.C.
Guitars 1 & 2
loco

First system of musical notation for Guitars 1 & 2. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass staff shows fretboard diagrams with numbers 1-6 and 'x' marks. A wavy line above the fretboard indicates a slide, and a '1/2' marking is placed above it.

Second system of musical notation. The treble staff continues the melodic line. The bass staff shows fretboard diagrams with numbers and 'x' marks. A wavy line and a '1/2' marking are present above the fretboard.

Third system of musical notation. The treble staff continues the melodic line. The bass staff shows fretboard diagrams with numbers and 'x' marks. A wavy line and a '1/2' marking are present above the fretboard.

Fourth system of musical notation. The treble staff includes a 'loc' marking above a specific note. The bass staff has an 'A.H.' marking below it. A wavy line is present above the bass staff.

Fifth system of musical notation. The treble staff features a triplet of eighth notes. The bass staff shows chord diagrams for E5 and B5.

Keyboard solo:
C#m7

N.C.

F#9

E(addF#)

B(addC#)

Guitars 1 & 2

Guitar 4

C#5

E5(type 2)

F#5

B5

C#5

E5(type 2)

F#5

B5

(Sva)

Musical notation for guitar solo. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom two staves show fret numbers for the strings. The first measure covers frets 16-19, and the second measure covers frets 19-20.

Pre-chorus 3:
With Fill 3
C#5

E5 (type 2)

F#sus4

Vocal melody in treble clef with lyrics: "You can feel the waves_ com - ing on. It's time to". The melody includes a long note on "on." and a final note on "to".

Guitars 1 & 2

Guitar accompaniment for Guitars 1 & 2. The top staff shows chords and melodic fragments. The bottom two staves show fret numbers. A "Hold" instruction is present over the final chord.

B11

C#5

E5 (type 2)

Vocal melody in treble clef with lyrics: "take the time. Let them_ de - stroy you_ or car - ry_ you". The melody includes a long note on "time." and a final note on "you".

Guitar accompaniment for Guitars 1 & 2. The top staff shows chords and melodic fragments. The bottom two staves show fret numbers. A "Hold" instruction is present over the final chord.

Fill 3
Guitar 4
Sva...

Diagram of guitar 4 solo fill. It shows a treble clef staff with a melodic line and a bass clef staff with a single note on the 10th fret. The fill is labeled "Fill 3" and "Guitar 4".

Chorus 3:
B(11)

F#sus4

B11

Musical staff with vocal line and guitar accompaniment. The vocal line starts with a rest, then the lyrics "It's time to take the time. You're fight - ing the". The guitar accompaniment features chords F#sus4 and B11.

It's time to take the time. You're fight - ing the

Hold

Guitar 3

Guitars 1 & 2

Musical staff with guitar accompaniment. It includes a "Hold" instruction and labels for "Guitar 3" and "Guitars 1 & 2".

Guitar chord diagrams for the first system, showing fingerings for F#sus4, B11, and B(11).

E5 (type 2)

F#7(11)

A(addB)

B(11)

Musical staff with vocal line and guitar accompaniment. The vocal line continues with "weight of the world, and no - one can save you this time." The guitar accompaniment features chords E5 (type 2), F#7(11), A(addB), and B(11).

weight of the world, and no - one can save you this time.

Musical staff with guitar accompaniment for the second system, showing chord voicings for E5, F#7(11), A(addB), and B(11).

Guitar chord diagrams for the second system, showing fingerings for E5, F#7(11), A(addB), and B(11).

C#m7

E5

F#7(11)

Musical staff with vocal line and guitar accompaniment. The vocal line continues with "Close your eyes, you can find all you need in your mind." The guitar accompaniment features chords C#m7, E5, and F#7(11).

Close your eyes, you can find all you need in your mind.

Musical staff with guitar accompaniment for the third system, showing chord voicings for C#m7, E5, and F#7(11).

Guitar chord diagrams for the third system, showing fingerings for C#m7, E5, and F#7(11).

B5 A5
Outro: $\text{♩} = 53$

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with a long slur over the first two measures and a note in the third measure. Below the staff are two horizontal lines representing lyrics: "Oo..." under the first two measures and "Oo..." under the third measure. The second staff is labeled "Guitar 3" and shows a treble clef with a key signature of one sharp. It contains a series of chords: B5, A5, and D. Below this staff are two empty guitar staves for tablature.

(Dsus4/C) (D/C)(Dsus2/C) (E) (F#) (A) (Dsus4/C) (D/C) (Dsus2/C)

This system contains the next two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp. It features a melodic line with a slur over the first two measures. Below the staff are two horizontal lines representing lyrics: "Yeah!" under the first two measures. The second staff is labeled "Guitar 3" and shows a treble clef with a key signature of one sharp. It contains a series of chords: (Dsus4/C), (D/C)(Dsus2/C), (E), (F#), (A), and (Dsus4/C) (D/C) (Dsus2/C). Below this staff are two empty guitar staves for tablature.

Guitar 4 E (F#/E) (A/E)

This system contains the third staff of music, labeled "Guitar 4". It is in treble clef with a key signature of one sharp. The staff shows a melodic line with a slur over the first two measures and a note in the third measure. Below the staff are two empty guitar staves for tablature. The tablature includes fret numbers: 7, 9, 9, 11, (11), 12, (12), 10, 12. There are also wavy lines above the staff indicating vibrato or tremolo.

(C/E) (E) (F#/E)

This system contains the fourth staff of music, labeled "Guitar 4". It is in treble clef with a key signature of one sharp. The staff shows a melodic line with a slur over the first two measures and a note in the third measure. Below the staff are two empty guitar staves for tablature. The tablature includes fret numbers: 12, (12), 10, 9, 11, 9, 7, 9, 9, 0, 9, 8. There are also wavy lines above the staff indicating vibrato or tremolo.

Guitar 4

(A/E) (C/E) (E) (F#/E)

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

Guitar 3

Hold With slide

*Distortion and Delay.

(A/E) (C/E) E5 F#/E

3 3

Guitars 1 & 2

Find all you need in your

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

Hold Even slide

14 14 14 17 17 17 (21) (21) (21) (26) (26) (26)

A/E C/E

mind, if you take the

7 7 7 7 10 10 10 10

E5 F#5 A/E

time. Find all you need in your mind. — if you

This system contains the first three measures of the piece. The vocal line features a melody with triplets and a dash indicating a long note. The guitar accompaniment consists of eighth-note chords. The guitar solo below shows fret numbers 7, 10, and 7 across the strings.

C/E

take the _____ time.

Guitar solo: E5 (type 2) F#5

This system contains measures 4-6. The vocal line has a long note under 'the'. The guitar solo includes a wavy line and fret numbers 10, 11, and (11).

A5 C5 E5 (type 2)

With bar - 2 1/2

This system contains measures 7-9. The guitar solo features a wavy line and fret numbers 12, 10, 12, 12, (12), 10, 9, 11, 9, 9, 11, (11).

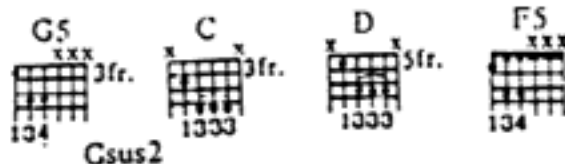
F#5 A5 C5

This system contains measures 10-12. The guitar solo includes a wavy line and fret numbers 9, 11, (11), 9, 11, 10, 11, 9, 12, (12), 10, 12, 14, 15, 14, 12, 15, 15, 17, 17.

SURROUNDED

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

Slowly ♩ = 66



Csus2

Intro:
 Guitar 1 (Synthesizer arranged for Guitar) Rhythm Figure 1a End Rhythm Figure 1a

mp

Guitar 2 (Piano arranged for Guitar) Rhythm Figure 1b End Rhythm Figure 1b

mp

With Rhythm Figure 1a (Guitar 1, 2 times)
and Rhythm Figure 1b (Guitar 2, 2 times)

Gsus2 Csus2 Csus2 Csus2

mp

Am G(addA) C(addD) Am G(addA)

*Guitar 2 (Piano arranged for Guitar)

Hold throughout

Bm7 Am11 Cmaj7 D/C

bled from me to-day. I know it's eas-ier to

Bm7 Em Am G/B

walk a-way than look it in the eye. But I will raise a shel-ter to the sky

C(addD) Am G/B C(addD)

and here be-neath this star to-night I'll lie. She

Moderately ♩ = 84
Am

G/B

C

D

will slow - ly yield the light as I a - wak - en from the long - est night.

The first system of the score features a vocal line in treble clef with lyrics: "will slow - ly yield the light as I a - wak - en from the long - est night." Below the vocal line is a guitar accompaniment in treble clef, consisting of a series of chords and arpeggiated figures. The chords are labeled as Am, G/B, C, and D. The guitar part includes fingerings such as 9, 10, 7, 9, 10, 11, 12, 11, 12.

Guitar 3

The second system is for "Guitar 3" and is written in treble clef. It features a melodic line that begins with a rest and then moves to a series of notes, ending with a dynamic marking of *mf*. The guitar part includes fingerings 8 and 10.

Moderately ♩ = 82
Interlude:
(G)*

(C)

Guitar 1

The interlude section is marked "Moderately ♩ = 82" and "Interlude: (G)*". It features a melodic line for "Guitar 1" in treble clef with various ornaments and a keyboard accompaniment in bass clef. The guitar part includes fingerings 10, 12, 0, 7, 9, 7, 0, 7, 7, 5, 4, 5, 4, 5. The keyboard part includes fingerings 7, 9, 9, 7.

*Parenthesized chords indicate keyboard accompaniment. Bass pedals G until Chorus.

(D)

(F)

The final section of the interlude features a melodic line in treble clef with ornaments and a keyboard accompaniment in bass clef. The guitar part includes fingerings 7, 7, 7, 0, 0, 10, 9, 7, 9, 7, 9, 7, 5.

(G) (C)

10 12 8 9 10 8 7 9 7 6 7 7 5 4 5 4 5 8 10 9 7 10

(D) (F)

7 7 8 10 10 12 12 13 12 10 12 10 12 10 12 12

Gsus2 G5 Gsus2 G5 Gsus2C5/G

Guitar 3

f Hold..... P.M. 4 P.M. 4 P.M. 4 P.M. 4

3 3 3 3 3 3 5 5 4 5 5 4

Guitar 1

Rhythm Figure 2

f

12 10 12 12 12 10 12 12 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10

D5 D F5 Fsus2

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

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

End Rhythm Figure 2

15 13 12 12 15 13 12 12 15 13 12 12 13 12 10 12 13 12 10 12 13 12 10 12 12 12

Verse 1:
(G)*

(C)

f

1. Dreams are shak - ing, set si - lence wak - ing up ti - red eyes. With the

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

*Keyboard accompaniment.

(D)

(F)

light the mem - 'ries all rush in - to his head. By a

Bridge 1:
G5

C

can - dle stands a mir - ror of his heart and soul she dance - es. She was

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

Dsus4

D

Dsus4

D

F5

Fsus2

danc - ing through the night a - bove his bed. And

P.M. 4

Chorus:

Double time feel

Csus2

D(addG)

G5

C5

walk - ing to the win - dow... he throws the shut - ters out - a - gainst - the wall.

Hold - 4

Hold - 4

Hold - 4

Hold - 4

Hold - 4

P.M. 4 P.M. 4

P.M. 4

P.M. 4

P.M. 4

Musical notation for the first system, including a treble clef staff with a melody and a guitar staff with chords and fingerings.

G5

Csus2

G5

Original feel
Csus2

Dsus4

And from an i - v'ry tow - er hears - her - call:

"Let - light sur - round -

P.M. 4 P.M. 4

Hold - 4 Hold - 4

Hold - 4

Hold - 4

Hold - 4

Musical notation for the second system, including a treble clef staff with a melody and a guitar staff with chords and fingerings.

Interlude:

With Rhythm Figure 2, Guitar 1
Csus2

G5 Gsus2 C5

C

C5

C

- you."

P.M. 4

P.M.

P.M. 4

Musical notation for the interlude, including a treble clef staff with a melody and a guitar staff with chords and fingerings.

Fsus2

D5

Musical notation for the first system. The treble clef staff contains a melody with notes and rests. The guitar accompaniment staff shows chords and fingerings: P.M.4, P.M.4, P.M.4, P.M.4, P.M.4. The key signature has one sharp (F#).

Verse 2:

(G)

(C)

Musical notation for Verse 2. The treble clef staff contains a melody with lyrics: "It's been a long, long time. He's had a while to think it over. In the". The guitar accompaniment staff shows chords and fingerings: P.M.4, P.M.4, P.M.4, P.M.4. The key signature has one sharp (F#).

(D)

(F)

Musical notation for the second system of Verse 2. The treble clef staff contains a melody with lyrics: "end he on - ly sees the change: light to dark, dark to light, light to dark, dark to light." The guitar accompaniment staff shows chords and fingerings: P.M.4. The key signature has one sharp (F#).

Bridge 2:

Gsus2

G5

Gsus2

G5

C5/G

G

C5/G

G

Musical notation for Bridge 2. The treble clef staff contains a melody with lyrics: "Heav - en must be more than this, when an - gels wak - en with a kiss." The guitar accompaniment staff shows chords and fingerings: P.M.4, P.M.4 Hold, P.M.4, P.M.4. The key signature has one sharp (F#).

D F5 Fsus2 Gsus4

Sa - cred hearts_won't take_ the pain_ but mine_ will_ nev - er be_ the same. He

(Str)-----

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

Chorus: Csus2 D(addG) Double-time feel G5

stands be - fore_ the_ win - dow, his shad - ow slow - ly fad - ing from_ the wall.

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

G5 Original feel Csus2 Dsus4

And from an i - v'ry tow - er hears_ her_ call: "Let_ the light_ sur - round_

Guitar 1 to slashes

Str----- loco

Hold-..... Hold-..... Hold-4 Hold-4 Hold-.....

Double-time feel

Guitar solo

G5

Guitar 3

Musical notation for Guitar 3, featuring a melodic line with a slur over the first few notes.

you."

Guitar 4

Musical notation for Guitar 4, featuring a melodic line with circled notes.

Slight P.M. throughout

Fretboard diagram for Guitar 4, showing fret numbers for the first system.

*Circled notes are generated by digital delay at 250 ms. Single repeat at equal volume follows primary attack by 3/32nd note.

Musical notation for Guitar 4, C chord, featuring a melodic line with circled notes.

Fretboard diagram for Guitar 4, C chord, showing fret numbers for the second system.

Musical notation for Guitar 4, D chord, featuring a melodic line with circled notes.

Fretboard diagram for Guitar 4, D chord, showing fret numbers for the third system.

Musical notation for Guitar 4, F5 chord, featuring a melodic line with circled notes.

Fretboard diagram for Guitar 4, F5 chord, showing fret numbers for the fourth system.

Musical notation for Guitar 4, G5 chord, featuring a melodic line with circled notes.

Fretboard diagram for Guitar 4, G5 chord, showing fret numbers for the fifth system.

C

19 0 17 19 0 17 17 0 17 0 17 16 0 17 17 0

D

19 0 17 19 0 17 17 0 17 0 17 16 0 17 17 0

F5
(8va)

end P.M.

16 20 17 18 18 18 18 18 18 18

Original feel
A5

Guitar 4
(8va) -----+

Once lost, but I was found when I heard

N.C. **E5** **D5**

Tacet

14

Guitar 3

2 2 2 2 2 2 2 2 2 2 2

(2) 7 7 5

N.C.(Em) (Em/D) (Em/C#) Csus2 G/B

the stained glass shat - ter all a - round me. I sent the spir - its tum - bling down the hill

P.M. - 4 With bar Hold - 4 Hold - 4

Am7 G5 Em D(addG)

but I will hold this one on high a - bove me still. She

Hold - 4 Hold - 4 Hold - 4 Hold - 4 Hold - 4

Am G/B C D(addG) G5

whis - pers words to clear my mind. I once can see but now at last I'm blind.

Hold - 4 Hold - 4 Hold - 4 rit. Hold - 4 vib. w/bar

Outro:

*Guitar 2 (Piano arranged for Guitar)

Cmaj7

D/C

Bm7

mp I know it's eas - i - er to walk a - way than look it in the eye.

mp
Let ring throughout

*pick and fingers

Em

Am

G/B

C(addD)

Am

G/B

But I had giv - en all that I could take. and now I've on - ly ha - bits left to break.

C(addD)

Am

G/B

Cmaj7

Dsus4

G(addD)

To - night I'll still be ly - ing here sur - round - ed in all the light.

METROPOLIS-PART 1

“THE MIRACLE AND THE SLEEPER”

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

Moderate Rock $\text{♩} = 106$

Guitars 1 and 2 (Distortion with Delay set to tempo)

Intro: Keyboard:

4/4 | 7 | P.M.

P.M.

Guitars 1 & 2 (distortion) P.M.

Rhythm Figure 1
Guitar 2 (distortion) (continue from slashes)

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

*Open G create from slack hitting fretboard.

Chord progressions: F#5, G5, C5

1/2 1/2 1/2

Chord progressions: F#5, G5, E5, F#5, G5, C5

1/2 1/2 1/2

Chord progressions: F#5, G5, E5

8va

vib. bar

vib. bar

Rhythm Figure 1

N.C. E(+5) N.C. D5 G5 N.C. E5

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

(end Rhythm Figure 1)

N.C. D5 G5 N.C. E(+5) N.C.

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

E5 N.C. (Em) Rhythm Figure 2

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

With Rhythm Figure 2 (12 times) (C/E) (D/E) (F#/E) (G/E) (C/E) Verse:

The smile of dawn ar -

(F#/E)(G/E) (Em) (F#/E)(G/E) (C/E)

rived ear - ly - May.. She car - ried a gift from her home. The night shed a tear to

(F#/E)(G/E) (Em) (F#/E) (G/E)(C/E)

tell her of fear and of sor - row and pain. She'll nev - er out - grow. Death is the first chance e -

F#5 G5 B2 Pre-chorus: G5 D/F#

ter - nal. There's no more free - dom.

3 Hold P.M.

B5 E5 A5 C5

The both of you will be con - firmed.

vib. bar

P.M.---

E5

to this mind.

P.M.-----

(continue in slashes)

Bridge:
F#sus2
Guitar 3 (clean)

I was told there's no mir - i - cle for

each day that I tried I was told there's a new love that's born for

each one that has died. I was told there'd be no one to count on when

F#sus2 Asus4

F#sus2 Asus4

I feel a - lone_ and a - fraid._ I was told_ if you dream of the next_ world.

You'll find your - self_ swim - ing in a lake of fire.

Guitar 3 (Guitar 1)

Hold.....4 Hold.....4 Hold.....4 Hold.....4

As a child_ I thought I could live with - out pain._ with - out

Guitar 1

P.M. P.M.

sor - row. As a man_ I've found it's all caught up with

P.M. P.M.

E5 D5 A5 N.C. E(+5)

me. I'm a - sleep yet I'm so a - traid.

P.M. 4

N.C. D5 G5 N.C. E5 N.C. D5 G5

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

Verse 2:
With Rhythm Figure 1 (2 times)

N.C. E(+5) N.C. D5 G5 N.C. E5

Some - where. like a scene from a mem - o - ry. There's a pic - ture worth a

Scene from a mem - o - ry.

N.C. D5 G5 E(+5) N.C. D5 G5

thous - and words. Oh! E - lud - ing stares. from fa - ces be - fore fac - es me be -

N.C. E5 N.C. D5 G5

fore It hides a - way. and will nev - er be heard of a -

me.

N.C. E(+5) N.C. F#5 G5 B5

gain. De - ceit is the sec - ond - with - out - end - The cit - ies cold - blood teach - es

P.M. 4

G5 D5/F# B5/F#

us to sur - vive. Just keep my heart in your

A.H.

E5 D5 C5

eyes and we'll stay a - live. The third ar -

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

Faster Rock ♩ = 131 (♩ = 393)*

E5 G5 E5 D5 D(5)/C#

rives.

*Eight note tempo will simplify meter changes.

*Count using eight notes.

N.C. (Bm addC?) (AaddB) (Bm addC?) 1. (GaddA) (Am addB)

P.M. 4 P.M. 4

2. (Bm) (A)

P.M. 4 P.M. 4

Guitar 4*

Guitar 5

*Unison with keyboard.

(Bm) G G

(Bm) (A)

Guitar 1*

*Unison with keyboard.

(Bm) *Stra* (G) *loco*

(Bm) (A)

(Bm) (G) *Stra*

Guitars 2 (distortion) & 3 (clean)

(Bm addC#) *loco* (Aadd9) (Bm7) (Gsus2) (Em addF#)

(F#addG#) Fmaj7(+11)/A Asus2 Asus2 A5

A5 G5

Hold.....

F#sus4 F#7addB

Hold.....

F#addB

(Hold) vib. bar

F#sus2 E2

Bass arranged for guitar

F#2 F#5 G5

A5 B5 F

vib. bar

Hold.....

Double time

Guitar * N.C. *Sva*..... *loco*

*Doubled by keyboard *Sva*

Sva.....

Sva..... *loco*

P.M.

Sva.....

Feedback vib. bar

P.M.

3

+1 1/2

+1 1/2

E5 F#11

E5 F#11

Keyboard superimposes a 6/8 line starting on 3rd beat of this 3/8 measure.

Riff A.....

N.C.(E5) (Csus4)

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

Riff A on keyboards only

4

N.C. (Riff A on Bass)

Sva.....

loco

Sra.....

11 8 14 14 14 16 14 17 15 16 17 17 17 16 14 17 19 16 17 17 16

Sra.....

loco

(10) 22 17 22 9 10 16 19 14 7 8 9 2 2 6 14 18 16 17

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

9 7 8 10 0 0 0 7 0 0 0 0 7 7 8

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

7 7 7 8 3 4 5 6 3 4 5 6 7 7 8 9 10 7 11 13 9 10 12 10 11 10

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

N.C.

Musical notation for the N.C. section, measures 1-12. The top staff is in treble clef with a 12/8 time signature. The bottom staff is in bass clef with a dotted line. Below the staves is a guitar fretboard diagram with two systems of six strings each, showing fret numbers 5, 4, 3, 2, 1, 0.

Slower ♩ = 215

Musical notation for the Slower section, measures 1-12. The top staff is in treble clef with a 12/8 time signature. Below the staff is a guitar fretboard diagram with two systems of six strings each, showing fret numbers.

Musical notation for the Slower section, measures 13-24. The top staff is in treble clef with a 5/7 time signature. Below the staff is a guitar fretboard diagram with two systems of six strings each, showing fret numbers.

*The $\frac{5}{7}$ meter is for continuity only.
 The irregular pulse for the next 12
 measures is best described by the
 compound rhythm figures.

Musical notation for the Slower section, measures 25-36. The top staff is in treble clef with a 5/7 time signature. Below the staff is a guitar fretboard diagram with two systems of six strings each, showing fret numbers.

Musical notation for the Slower section, measures 37-48. The top staff is in treble clef with a 5/7 time signature. Below the staff is a guitar fretboard diagram with two systems of six strings each, showing fret numbers.

Musical notation for the first system, featuring a treble clef staff with a melodic line and a guitar staff with fret numbers. The treble staff includes vibrato (v) markings above several notes.

8va-----

divisi

Musical notation for the second system, featuring a treble clef staff with a melodic line and a guitar staff with fret numbers. The treble staff includes a 'divisi' marking below the first few notes.

8va-----

(loco)

.. +1 (P.M.)*-----

Musical notation for the third system, featuring a treble clef staff with a melodic line and a guitar staff with fret numbers. The treble staff includes a '(loco)' marking and a 'P.M.' marking above the final notes.

*p.m. and loco for Guitar 2 only.
 **Bend and vibrato for Guitar 1 only
 (4 bars).

G5 E5 D5 D5/C#

Musical notation for the fourth system, featuring a treble clef staff with a melodic line and a guitar staff with fret numbers. The treble staff includes a wavy vibrato line above the final notes and chord symbols G5, E5, D5, and D5/C#.

Guitar 3 (clean)
 Bm addE

Gmaj7 EaddF# Dsus2 D addG

Hold----- Hold----- Hold----- Hold----- Hold-----

Musical notation for the fifth system, featuring a treble clef staff with a melodic line and a guitar staff with fret numbers. The treble staff includes chord symbols Gmaj7, EaddF#, Dsus2, and D addG, and 'Hold' markings below the first four measures.

Verse 3:
Bm addE

Gmaj7

Em addF#

D addG

Be - fore the leaves have fal - len.

Hold..... Hold..... Hold..... Hold.....

G/B

Gmaj7(no 3rd)

Em addF#

D addG

He - fore we lock the doors.

Hold..... Hold..... Hold..... Hold.....

(end Rhythm Figure 2)

Rhythm Figure 2

Bm

G5

E5

D5

A5

Guitar 1

(distortion)

There must be the third and last death. This one will last for - ev - er.

With Rhythm Figure 2

Bm

G5

E5

D5

A5

Me - trop - o - lis watches and thought - ful - ly she's tak - en you to your home.

Intro:

Bb

C

Gm

Dm

Guitar 1

(distortion)

It can on - ly take place when the strug - gle be - tween our child - ren has end - ed.

(Continue from Rhythm Figure 2)

Guitar 3 (clean)

Hold..... Hold.....

Csus4 C Ebsus2 Bb

Now the Mir - i - cal and the Sleep er know that the

Hold..... Hold..... Hold.....

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The first measure has a Csus4 chord and a triplet of eighth notes. The second measure has a C chord and a triplet of eighth notes. The third measure has an Ebsus2 chord and a triplet of eighth notes. The fourth measure has a Bb chord and a triplet of eighth notes. The guitar line features a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass line consists of a single eighth note in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The word 'Hold' is written below the guitar line in three measures, each followed by a dotted line.

Csus4 F5 E5 D5 Csus2 rit.

third is love. Love is the Dance of E -

Hold..... Hold.....

Detailed description: This system contains the next three measures. The vocal line continues with a treble clef. The first measure has a Csus4 chord and a triplet of eighth notes. The second measure has an F5 chord and a triplet of eighth notes. The third measure has an E5 chord and a triplet of eighth notes. The fourth measure has a D5 chord and a triplet of eighth notes. The fifth measure has a Csus2 chord and a triplet of eighth notes. The sixth measure has a 'rit.' marking and a triplet of eighth notes. The guitar line features a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass line consists of a single eighth note in the first measure, followed by a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The word 'Hold' is written below the guitar line in two measures, each followed by a dotted line.

Freely D5 Feedback*

ter - ni - ty.

*Feedback pitch: A

Detailed description: This system contains the final three measures. The vocal line continues with a treble clef. The first measure has a 'Freely' marking and a D5 chord. The guitar line features a D5 chord and a triplet of eighth notes. The bass line consists of a single eighth note. The word 'ter - ni - ty.' is written below the vocal line. The word 'Feedback*' is written above the guitar line. The guitar line features a series of overlapping, elongated notes. The bass line consists of a series of overlapping, elongated notes. The word '*Feedback pitch: A' is written at the bottom right of the page.

UNDER A GLASS MOON

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

Moderately fast $\text{♩} = 144$

Intro: Guitar I No Chord (F#)

f With distortion With bar With bar

D5/A

L.H. With bar With bar

1. N.C.(F#5)

2. N.C. -1/2 -2 2 2 2

With bar With bar With bar

Band enters
N.C.(F#)

(E/F#)

Guitar 2

Guitar 1
divisi *mf*

With bar

With bar

L.II.

Guitar 3

mf

With bar

With bar

Guitar 4

mf

With bar

With bar

(D/F#)

With bar

With bar

With bar

With bar

With bar

With bar

(F#)

(E/F#)

(Sva)

Guitar 2

With bar

With bar

Guitar 1

With bar

With bar

(Sva)

Guitar 3

Guitar 4

divisi

(D/F#)

(F#sus4)

(F#)

(Sva)

Tacet

With bar

With bar

With bar

With bar

(Sva)

Guitar 3

Tacet

Guitar 4

With bar

With bar

Tacet

Guitar 1

P.M. 4 P.M.

N.C. F#5 N.C. F#5 G5 N.C. F#5 N.C.

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

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

Double-time feel

F#5 G5 F#5

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

B-5 F#5 G5

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

F#5 C-5 F#5 E5 F#5 E5 F#5

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

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

P.M.

Verse 1:
F#5 E5 F#5 E5 F#5 F5 F#5 E5 F#5 E5 F#5 E5

Fell me, re - mind me, chase the wa - ter rac - ing from
Al - ways be - side me, taste the mem - 'ries run - ning from

P.M.

1. F#5 E5 F#5 E5 F#5 E5 2. F#5 E5 F#5 E5 F#5 E5

the sky, my eyes,

P.M. P.M.

Pre-Chorus 1:

F# **F#sus2** **E** **Esus2**

Nerv - ous flash - lights seem my dreams.

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

D **Dsus2** **Bsus4** **F#5** **E5** **F#5** **E5** **F#5**

Liq - uid shad - ows si - lence their screams.

P.M. P.M. P.M..... *Hold...*

F#sus2 **E** **Esus4** **E** **Esus2**

smile at the moon chas - ing wa - ter from the sky.

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

D **Dsus2** **Bsus4** **F#5** **E5** **F#5** **E5** **F#5**

ar - gue with the clouds steal - ing beau - ty from my eyes.

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

Double-time feel

Chorus:

N.C.

C:5

C:7sus4

C:5

A/C#

C:7sus4

Amaj9 Asus2

Out - side the sound - ness of your mind,

P.M. 4

P.M. 4

P.M. 4

P.M. 4

P.M. 4

F:m(addG)

F:7sus2

N.C.

D7+9/E

N.C. (C:5)

bath - ing your

P.M. 4

P.M. 4

P.M.

P.M. 4

P.M. 4

(E5)

A5 N.C. (F:5)

Bsus2

G5

N.C.

F5

soul in sil - ver tears.

..... 4

P.M. 4

P.M. *Hold* 4

P.M. 4

N.C. C:5 C7sus4 C:5 A/C:7 C:7sus4 Amaj9 Asus2 F:m(addG) F:sus2 N.C.

Be - neath a black - ened sum - mer sky.

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

D7+9/E N.C.(C:5) (E5) A5 N.C.(F:5)

praying for time to dis - ap - pear.

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

To Coda N.C. A:5 G5

Hold

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

Original feel Interlude: N.C. F:5 G5 N.C. F:5 N.C. F:5 G5

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

F#5 D#5 C5 B5 N.C. F#5 G5 N.C. E5

N.C. F#5 N.C. F#5 N.C. F#5

Verse 2:
E5 (F#bass)

Be - neath a sun - mer sky, un - der glass moon - light

E5 (F#bass)

night a - waits the lamb's ar - ri - val.

Liq - uid shad - ows call, ze - ro tear - drops fall,

With bar

With bar

the bride sub - sides to her sur - vi - val.

With bar

With bar

Pre-Chorus 2:
N.C.(A5)

By your hand I've a wak - ened.

Guitar 1

With distortion

With bar

With bar

With bar

With bar

*Depress bar 1/2 step before striking note.

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

(F#sus4)

Bear this hon - or in my name.

Hold.....

Tacet

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

Guitar 2

(F#m)
(Bridge pick-up)

With bar

(E/F#)

A.H.---4 A.H.---4 A.H.-----4 A.H.

(Neck pick-up)

(E)
(bridge pick-up)

3

With bar

1/2

1/2

1/2

3/4

3

3

3

(D/F#)

(C#m)

5

3

6

6

6

1/2

1/2

1/2

12 12 12 12

11 11 11 11

Bmaj7+11

Sva.....

V V V V V loco

First system of musical notation. The treble clef staff contains a melodic line with various articulations like slurs and accents. The bass staff shows fingerings for the left hand, with numbers 1-5 and some double naturals. A dotted line labeled 'Sva.....' spans across the system.

(F#m)

Sva.....

Second system of musical notation. Similar to the first, it features a treble clef staff with notes and a bass staff with fingerings. A dotted line labeled 'Sva.....' is present. The bass staff includes a triplet of notes.

(E/F#)

Sva.....

loco

(E)

Third system of musical notation. The treble clef staff shows notes with slurs and accents. The bass staff has fingerings and includes a triplet. A dotted line labeled 'Sva.....' is present. The system ends with a double bar line and a fermata.

Sva.....

Fourth system of musical notation. The treble clef staff contains notes with slurs and accents. The bass staff shows fingerings and includes a triplet. A dotted line labeled 'Sva.....' is present. The system ends with a double bar line and a fermata.

N.C.(C#m)

loco

(Sva).....

Fifth system of musical notation. The treble clef staff shows notes with slurs and accents. The bass staff has fingerings and includes a triplet. A dotted line labeled '(Sva).....' is present. The system ends with a double bar line and a fermata. The text 'Gradual release with bar' is written below the bass staff.

-1/2

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

Flutter with bar

Sva.....

3

Flutter with bar

Flutter with bar

(Neck pick-up)
Sva..... loco

loco

Guitar 1 C#sus2/G#

Tacet

With bar -1/4

-1/4 +1

-1/4 +1

(4)

(9)

Guitar 2

Vib. bar -1/4

With bar -1/4

-1/4 +1

-1/4 +1

(4)

*Depress bar 1/2 step before striking note, then pull up 1 whole step.

Keyboard solo:
C:sus2/G#

D:sus2/A#

Guitar 1

With bar

With bar

F:sus2/G#

E:sus2/B

Play 3 times

With bar

With bar

Interlude 3 (in unison):
C:sus2/G#

D:sus2/A#

F:sus2/C#

E:sus2/B

Chorus:
C:5

C#7sus4 C:5

A/C# C:5

A:maj9 Asus2

Out - side the sound - ness of your mind,

P.M.

P.M.

P.M.

P.M.

P.M.

F#sus2 Bsus2 C#5 C#7sus4 C#5 E5

bath - ing - your

P.M. - 1 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

E F#5 F# Bsus4 G5 F5

soul - in ze - ro - tears.

Hold - Hold - Let ring

Chorus:

C#5 C#7sus4 C#5 A/C# C#5 Amaj9 Asus4

Out - side the sound - ness of - your mind,

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

F#sus2 **Bsus2** **C#5** **C#7sus4 G#5** **E5**

praying for time

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

E **F#5 F#** **Bsus4** **N.C.**

to disappear

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

Original feel
Outro:
F#5/C# **Esus2**

Hold..... Hold.....

D5/A **N.C.** **F#5** **N.C.** **E5 F#5**

P.M.-4

WAIT FOR SLEEP

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

Moderately $\text{♩} = 112$

Intro:

Guitar 1* (Keyboard arranged for guitar)

N.C.(Esus4)



The first system of music features a treble clef on a five-line staff with a key signature of one sharp (F#) and a common time signature. The music consists of eighth notes with slurs. Below the staff are two guitar fretboard diagrams: the top one is labeled 'A' and the bottom one 'B', showing fingerings for the first two strings.

**finger style*

(Cmaj7)

(Am7)



The second system continues the musical notation with treble and bass clefs. It includes fretboard diagrams for the guitar, with fingerings for the first and second strings.

Esus4



The third system of music features treble and bass clefs. The notation includes notes with stems and guitar fretboard diagrams showing fingerings for the first, second, and third strings.

Cmaj7

Am7



The fourth system concludes the musical notation with treble and bass clefs. It includes notes with stems and guitar fretboard diagrams showing fingerings for the first, second, and third strings.

Verse 1:
Esus4

mf
1. Stand - ing by the win - dow,

This system contains the first line of music. It features a vocal line with the lyrics "1. Stand - ing by the win - dow,". Below the vocal line is a guitar melody line with slurs and accents. At the bottom are two guitar staves with fret numbers (7, 10, 9, 7, 10, 10) and chord diagrams for Esus4.

Cmaj7 Am7 Bm
eyes — up - on the moon.

This system contains the second line of music. The vocal line has the lyrics "eyes — up - on the moon.". The guitar melody continues with slurs and accents. The guitar staves show fret numbers (7, 10, 7, 10, 3, 7, 7) and chord diagrams for Cmaj7, Am7, and Bm.

Esus4
Hop - ing that the mem - o - ry

This system contains the third line of music. The vocal line has the lyrics "Hop - ing that the mem - o - ry". The guitar melody continues with slurs and accents. The guitar staves show fret numbers (7, 10, 7, 10, 10, 9, 10) and chord diagrams for Esus4.

Cmaj7 Am7 Bm
will leave — her spir - it soon. 1. She

This system contains the fourth line of music. The vocal line has the lyrics "will leave — her spir - it soon. 1. She". The guitar melody continues with slurs and accents. The guitar staves show fret numbers (7, 10, 7, 10, 3, 7, 7, 3, 7, 5, 0) and chord diagrams for Cmaj7, Am7, and Bm.

Bridge 1 & 2:
Am7

Bm7

Em7

Cmaj9

shuts the doors and lights and lays her body on the bed. — her

2. (See additional lyrics)

mf

Am7

Dm

Em7

Cmaj7

im - a - ges and words — are run - ning deep. —

Am7

Bm7

Em7

She has too much pride to pull the sheets a - bove her head. —

Cmaj9

Am7

Bm7

To Coda

so qui - et - ly she lays and waits for

Esus4

sleep.

Cmaj7

Am7

Verse 2:
Esus4

2. She stures at the ceil - ing and tries

Cmaj7

not to think.

Am7

Bm7

Esus4

And

pic - tures the chain she's been try - ing to link

a - gain. but the feel - ing is gone. And

Cmaj7

Am7

D.S. $\frac{3}{4}$ al Coda ♩

a - gain. but the feel - ing is gone. And

Coda

E5

Chorus:
D5(9)

D

Dsus4

Cmaj9

In with the ash es.

Am11

Em/B

or up with the smoke from the fire.

*tapped harmonics

Bm11

Bm7

With wings up in

Am11

Am7

D(9)

heav en. or here ly ing in

Cmaj7 **D6**

bed. _____ palm of her hand _____ to _____ my

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'bed.' followed by a melodic phrase for 'palm of her hand to my'. The piano accompaniment features a sustained chord in the first measure and a moving line in the second. The guitar part shows a Cmaj7 chord in the first measure and a D6 chord in the second, with various fretting positions indicated on the strings.

Cmaj9 **D/A** **D**

head. _____ Now _____ and for ev - er

Detailed description: This system contains the next two measures. The vocal line continues with 'head.' and 'Now and for ever'. The piano accompaniment has a dense chordal texture in the first measure. The guitar part features a Cmaj9 chord, followed by a D/A chord and a D chord, with fretting positions shown on the strings.

Em7 **Bm7**

curled _____ in my heart and the heart _____ of the world. _____

Detailed description: This system contains the next two measures. The vocal line continues with 'curled in my heart and the heart of the world.'. The piano accompaniment has a sustained chord in the first measure and a moving line in the second. The guitar part shows an Em7 chord in the first measure and a Bm7 chord in the second, with fretting positions indicated.

Cmaj7

Detailed description: This system contains the final two measures of the piece. The piano accompaniment has a sustained chord in the first measure and a moving line in the second. The guitar part shows a Cmaj7 chord in the first measure and a Cmaj7 chord in the second, with fretting positions shown on the strings.

Outro:
E9sus4

Musical notation for the first system, featuring a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the 12th and 7th frets across the strings.

Cmaj7

1.
Am7

Musical notation for the second system, featuring a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the 7th, 10th, and 9th frets.

2.

Am7

E9sus4

Musical notation for the third system, featuring a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for the 9th, 12th, 10th, and 7th frets, ending with a double bar line.

Additional lyrics

Bridge 2:

And water can't cover her memory.
 And ashes can't answer her pain.
 God give me the power to take breath from a breeze,
 And call life from a cold metal frame.

LEARNING TO LIVE

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

Moderately ♩ = 144

No Chord (F#m11)
 Keyboard arranged for guitar

Continued in notation

Guitar 2
f With distortion

Guitar 1

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

E5

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

Keyboard solo:

F#5 Bsus2 F#m/A

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

F#5 Bsus2 F#m/A E5 F#5 F#5/G# E5 F#5 Bsus2 F#m/A

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

E5 F#5 F#5/G# E5 A6sus2 F#5 E5 G5

P.M.

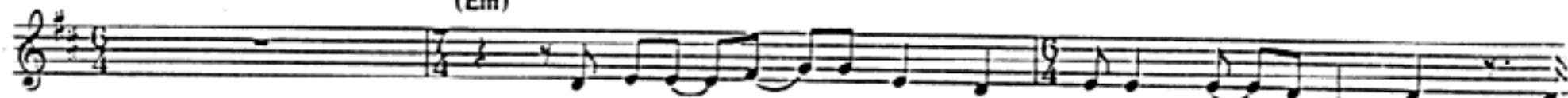
Verse 1: E5 (Em)

(guitars tacet)

With bar

(C/E) (Am/E) (Esus2)

(Em)



There was no time for pain no en - er - gy for an - ger. The

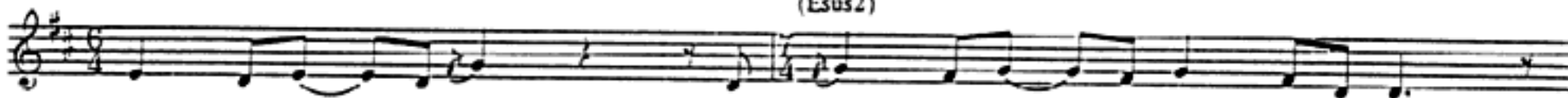
(C/E)



sight - less - ness of hat - red slips a - way. Walk - ing through win - ter streets a - lone. He

(Am/E)

(Esus2)



stops and takes a breath with con - fi - dence and self con - trol.

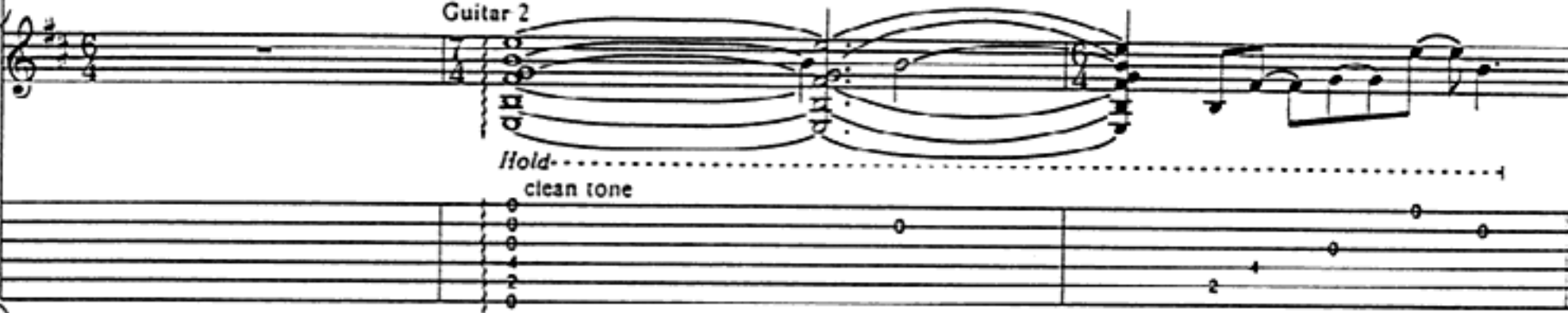
Verse 2:
Em addF#



I look at the world and see no un - der - stand - ing.

Guitar 2

Hold -
clean tone



Em9+5



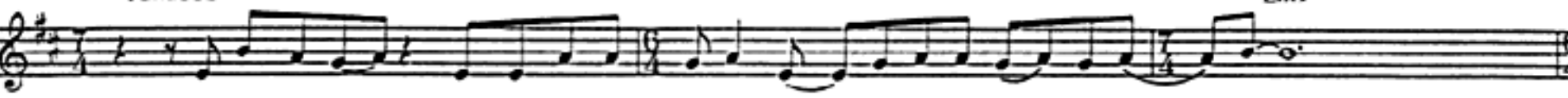
I'm wait - ing to find some sense of strength.

Hold - 4



AmaddB

Em9



I'm beg - ging you from the bot - tom of my heart to show me un - der - stand - ing.

Vib. bar

Vib. bar

Hold - 4 Hold - 4 Hold - 4



Pre-chorus:
Em9

Vocal line in 4/4 time, key of E minor. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "I need to live a life__ like some".

I need to live a life__ like some

Guitar 1 part in 4/4 time. It features a melodic line with slurs and ties, corresponding to the vocal line. The notes are G4, A4, B4, C5, B4, A4, G4.

With distortion
Hold-

With bar

Fretboard diagram for Guitar 1. The left side shows notes on strings 1-4: 7, 5, 7, 7. The right side shows notes on strings 1-4: 7, 7.

Guitar 2 part in 4/4 time. It features a melodic line with slurs and ties, corresponding to the vocal line. The notes are G4, A4, B4, C5, B4, A4, G4. The dynamic marking is *pp*.

With bar

Fretboard diagram for Guitar 2. The left side shows notes on strings 1-4: 7, 5, 7, 7. The right side shows notes on strings 1-4: 7, 7.

Em9+5

Vocal line in 4/4 time, key of E minor. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "peo - ple nev - er will so find me kind - ness find__ me beau - ty find__ me truth.".

peo - ple nev - er will so find me kind - ness find__ me beau - ty find__ me truth.

Guitar 1 part in 4/4 time. It features a melodic line with slurs and ties, corresponding to the vocal line. The notes are G4, A4, B4, C5, B4, A4, G4.

With bar

Fretboard diagram for Guitar 1. The left side shows notes on strings 1-4: 7, 5. The right side shows notes on strings 1-4: 7.

Guitar 2 part in 4/4 time. It features a melodic line with slurs and ties, corresponding to the vocal line. The notes are G4, A4, B4, C5, B4, A4, G4. The dynamic marking is *pp*.

Fretboard diagram for Guitar 2. The left side shows notes on strings 1-4: 7, 5. The right side shows notes on strings 1-4: 7.

AmaddB

When temp - ta - tion brings me to my knees. And I

With bar

Hold.....

Em9

lay here drained of strength. Show me kind - ness. Show me beau - ty. Show me truth.

With bar

Hold.....

Chorus 1:
A5

B5

Musical staff with treble clef, 3/4 time signature. The melody features a triplet of eighth notes. Lyrics: "The way your heart sounds makes all the dif-fer-ence. It's what the"

Musical staff with treble clef, 3/4 time signature. Includes performance markings: "8va" with a dotted line, "loco" with a vertical line, and a "3/4" time signature change. Lyrics: "The way your heart sounds makes all the dif-fer-ence. It's what the"

Musical staff with treble clef, 3/4 time signature. Includes performance markings: "3/4" time signature change and a "3/4" time signature change. Lyrics: "The way your heart sounds makes all the dif-fer-ence. It's what the"

Musical staff with treble clef, 3/4 time signature. Includes performance marking: "Hold" with a dotted line. Lyrics: "The way your heart sounds makes all the dif-fer-ence. It's what the"

Musical staff with treble clef, 3/4 time signature. Lyrics: "The way your heart sounds makes all the dif-fer-ence. It's what the"

Musical staff with treble clef, 3/4 time signature. Includes chord markings: "E5", "(Em)", and "A5". Lyrics: "cides if you'll en-dure the pain that we all feel. The way your heart beats makes all the"

Musical staff with treble clef, 3/4 time signature. Includes chord marking: "A5". Lyrics: "cides if you'll en-dure the pain that we all feel. The way your heart beats makes all the"

Musical staff with treble clef, 3/4 time signature. Lyrics: "cides if you'll en-dure the pain that we all feel. The way your heart beats makes all the"

Musical staff with treble clef, 3/4 time signature. Lyrics: "cides if you'll en-dure the pain that we all feel. The way your heart beats makes all the"

*L.H. touches harmonic without striking with R.H.

B5/F#

With Fill 1 (Guitar 2)
(Em)

3 3

dif - frence in learn - ing to live.

A5

B5/F#

With Fill 1 (Guitar 2)
(Em)

3 3 3 3

Here be - fore me is my soul. I'm learn - ing to live.

A5

B5

F5

B5

3 3

I won't give up 'til I've no more to give. No more to give!

P.M. 4

Fill 1
Guitar 2

Rhythm Figure 1

End Rhythm Figure 1

E5 B5 E5 Bb5 E5 B5 E5 F5

With Rhythm Figure 1 (5 times)

E5 B5 E5 Bb5 E5 B5 E5 F5

Whoa!

E5 B5 E5 Bb5 E5 B5 E5 F5

Lis - ten - ing to the cit - y Whis - per - ing it's vi - o - lence.

E5 B5 E5 Bb5 E5 B5 E5 E5

I set out watch - ing from a - bove. The

E5 B5 E5 Bb5 E5 B5 E5 F5

nine - ties bring new ques - tions. New sol - u - tions to be found. I

E5 B5 E5 Bb5 E5 B5 E5 F5

fell in love to be let down.

E5 G5 E5 B5 Bb5 F5

Once a - gain we dance in the crowd. At times a step a - way. From a

E5 B5 E5 Bb5 E5 B5 E5 F5

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

B5 E5

Bb5

B5 E5

F5

com-mon fear_ that's all_ spread_ out. It won't lis-ten to what_ you_ say._

P.M.

P.M.

P.M.

P.M.

E5

F5 E5

Once you touch_ you stand a-lone_ to face the bit-ter fight._

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

B5

G5

Bb5

N.C.

F5 E5

Once I've reached_ for love_ and now_ I_ reach for life._

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

N.C.

F#7

An-oth-er chance to live my life.

Hold.....

P.M. 4

Bsus4

D5

Free the sens - a - tion in my heart. To

Hold.....

E

F#5

ride the wings of dreams. In - to chang - ing hor - i - zons.

F#7

Bsus4

It brings in - ner peace with in my mind. As I'm

Hold.....

lift - ed from where — I've split my — life. — I hear an in - no - cent voice.

(Hold).....

D5

I hear kind - ness, beau - ty and truth.

Hold.....

E5 F#5 E5 F#5 G5

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

N.C.(F#m11)

Guitar 1

Guitar 3 (Acoustic)

Hold - Hold - Hold - - Hold - -

12/8

F# Em G5

Hold-.....4 Hold-.....4 Hold-.....4 Hold-.....4

Guitars 2 & 3*

F#11-9

Hold-..... With bar

Guitar 1

F#11 B5 Asus2 Cim7

Guitars 2 & 3

*Guitar 2 (clean electric) doubled by Guitar 3 (Acoustic).

Guitar 2

N.C.(F#sus4) C#5 E/A E/C# Asus2 BaddE/F# EaddF# EaddF#

Hold.....4 Hold.....4 Hold.....4 Hold.....4 Hold.....4 Hold.....4 Hold.....4

Clean tone

E5 Esus4 C#m7 E5

Guitar 4 (Acoustic) (F#5)

mf

(Bsus4) (B)

(D5) (E5)

(Bsus4)

With Fill 3 (Guitar 4)

Guitar 2

F7sus4

Bsus4/F7

F7sus2

F7sus4

E5/F7 F7sus4

Clean tone

With bar

7	7	7	5	12	12	12	9	9	9	7	7	7	0
7	7	7	7	12	12	12	9	9	9	7	7	7	0
6	6	6	6	11	11	11	11	11	11	6	6	6	2

Guitar 3 (Acoustic)

7	7	7	5	12	12	12	9	9	9	7	7	7	0
7	7	7	7	12	12	12	9	9	9	7	7	7	0
6	6	6	6	11	11	11	11	11	11	6	6	6	2

Guitar 4

E6sus4

F7m7 Esus2

E6sus4

F7sus2/E

Bsus2

E5

B6sus2

With bar

7	7	7	5	12	12	0	0	0	0	7	7	7	0
7	7	7	7	12	12	12	9	9	9	7	7	7	0
6	6	6	6	11	11	11	11	11	11	6	6	6	2

7	7	7	5	12	0	0	0	0	7	7	7	5	0
7	7	7	7	12	12	12	9	9	9	7	7	7	0
6	6	6	6	11	11	11	11	11	6	6	6	4	11

Dsus2
E5sus2

mf P.M. . . .

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

F7sus4 F7m Dsus4 F7sus2 F15 E5 F#5

7 7 7 5 12 12 9 9 9 | 11 11 11 11 11 | 11 0 0 11 0 11 0 11 7 9

E5 E5sus2 A7sus4 / F#

Hold 4 *mf* P.M. *Hold* 4 P.M. *Hold* 4

9 9 11 11 | 7 5 5 7 5 7 | 7 5 5 5 7 7

G:7

P.M. *Hold* 4 P.M. *Hold* 4

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

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

F#7sus4

Hold 4 *Hold* 4 *Hold* 4 *Hold* 4

2 0 2 2 | 2 0 2 2 | 2 0 2 2 | 2 0 2 2

Esus2 E5 Esus2 E5

f Hold..... Hold..... Hold..... Hold.....

D

Whoa! _____ Whoa! _____ Whoa! _____

Guitar 3 (Acoustic)

F#5

Guitar 1 (distortion)
Guitar 3 (Acoustic)

Guitar 5

With distortion

Half time feel
Guitar 3 tacet
E5

Musical notation for the first system, featuring a treble clef staff with a key signature of two sharps and a guitar staff with fret numbers. The treble staff contains a melodic line with triplets and a "Sra." marking. The guitar staff shows fret numbers 11, 12, 14, 12, 14, 15, 17, 14, 16, 17, 16, and 17.

Musical notation for the second system, including a treble clef staff with a key signature of two sharps and a guitar staff. The treble staff has a "D5" chord marking and a "(Sva)" marking. The guitar staff includes a "+1/2" marking and fret numbers 16, (10), 16, 12, 12, 16, 17, 16, 12, 14, 12, 16, 12, 14, and 12.

Musical notation for the third system, featuring a treble clef staff with a key signature of two sharps and a guitar staff. The treble staff has "D5" and "B5" chord markings and a "(Sva)" marking. The guitar staff includes a "+1" marking and fret numbers 17, 19, 19, (19), 19, (17), 9, (9), 9, and 9.

Musical notation for the fourth system, including a treble clef staff with a key signature of two sharps and a guitar staff. The treble staff has "C#5" and "D5" chord markings. The guitar staff includes "1/2" markings and fret numbers 11, 12, 11, (11), (11), (11), (11), 9, 11, 10, and (10).

Stu.....

E5

D5

Guitar 5 tacet

This system shows the first two measures of a musical piece. The treble clef staff contains a melodic line with a slur over the first two measures. The guitar staff below it shows fret numbers: 22, 24, 21, 24, (24), 22, 24. Above the guitar staff, there are two curved lines with dots at their ends, labeled 'E5' and 'D5', indicating specific notes or harmonics. The text 'Guitar 5 tacet' is written above the guitar staff in the second measure.

E5

D5

This system contains the third and fourth measures. The treble clef staff has a slur over the first measure. The guitar staff shows fret numbers. Above the guitar staff, there are two curved lines with dots at their ends, labeled 'E5' and 'D5'. The guitar staff shows fret numbers 22, 24, 21, 24, (24), 22, 24.

N.C.(Em)

This system contains the fifth and sixth measures. The treble clef staff has a slur over the first measure. The guitar staff shows fret numbers. Above the guitar staff, the text 'N.C.(Em)' is written. The guitar staff shows fret numbers 2, 2, 2, 5, 4, 2, 5, 2, 2, 2, 2, 4, 5, 4, 2, 5, 2, 2, 2, 2, 5.

This system contains the seventh and eighth measures. The treble clef staff has a slur over the first measure. The guitar staff shows fret numbers. The guitar staff shows fret numbers 2, 2, 2, 5, 4, 2, 5, 2, 2, 2, 2, 4, 5, 4, 2, 5, 2, 2, 2, 2, 5.

This system contains the ninth and tenth measures. The treble clef staff has a slur over the first measure. The guitar staff shows fret numbers. The guitar staff shows fret numbers 2, 2, 2, 5, 4, 2, 5, 2, 2, 2, 2, 4, 5, 4, 2, 5, 2, 2, 2, 2, 5.

This system contains the eleventh and twelfth measures. The treble clef staff has a slur over the first measure. The guitar staff shows fret numbers. The guitar staff shows fret numbers 2, 2, 2, 5, 4, 2, 5, 2, 2, 2, 2, 4, 5, 4, 2, 5, 2, 2, 2, 2, 5.

Keyboard only

Band enters (Guitar tacet)

N.C.(Em)

(P.M.)

(P.M.)

Guitar solo:
Guitar 4 (Acoustic)

Guitar 5

With distortion

8va.....4

8 10 12 10 12 13 15 15 15 15 15 15

8va.....4

loco

8 10 12 10 12 13 15 15 15 15 15 15 14 12 14 14 12 15

loco

12 10 12 11 7 9 11 9 5 7 9 7 8 7

8va.....4

15 15 15 15 15 15 12 10 12 11 7 8 11 9 5 7

Guitar 4

12

Guitar 5
Keyboard arranged for guitar

12 0 10 12 0 12 0 10 12 0 12 0 10 12 0 10 0 8 5

7 0 5 7 0 0 | 7 0 5 7 0 0 | 0 0 7 0 0 7 | 0 0

12 0 10 12 0 | 12 0 10 12 0 | 12 0 10 12 0 | 10 0 0 5

Keyboard arranged for harmony guitar

0 7 0 | 0 7 0 | 0 7 0 | 7 5

7 0 5 7 0 0 | 7 0 5 7 0 0 | 0 0 7 0 0 7 | 0 0

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

Keyboard solo: 7

Guitar 1* With distortion C5

Guitar 5 With distortion

G5 A5 E5 C5 Continued in notation

With bar -1 1/2

G5 A5 A5 D5/F1*

The way your heart sounds... makes all the dif - fer - ence. — It's what de -

Guitar 1 loco With distortion With bar

Guitar 5 8va Tacet

*Doubled by 8va Keyboard.

*F# in bass is optional for guitar.

D/F# G5

cides if you'll en - dure the pain that we all feel. The way your

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "cides if you'll en - dure the pain that we all feel. The way your". The second line shows guitar chord diagrams for D/F# and G5. The bottom line is a bass line in bass clef.

Csus2 Bm7 E5

heart beats makes all the dif - 'rence in learn - ing to live.

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef. The lyrics are "heart beats makes all the dif - 'rence in learn - ing to live.". The second line shows guitar chord diagrams for Csus2, Bm7, and E5. The bottom line is a bass line in bass clef.

D Dsus4 D A5 D5/F#

Spread be - fore you is your soul. So for -

With bar

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in treble clef. The lyrics are "Spread be - fore you is your soul. So for -". The second line shows guitar chord diagrams for D, Dsus4, D, A5, and D5/F#. The bottom line is a bass line in bass clef. A wavy line labeled "With bar" is present below the bass line.

D/F# G5

ev - er hold the dreams with - in our hearts. Through

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef. The lyrics are "ev - er hold the dreams with - in our hearts. Through". The second line shows guitar chord diagrams for D/F# and G5. The bottom line is a bass line in bass clef.

Csus2 D5 E5

nat - ures in - flex - i - ble... grace I'm learn - ing to live!

This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "nat - ures in - flex - i - ble... grace I'm learn - ing to live!". The piano accompaniment is in the right hand, starting with a treble clef and a key signature of one sharp. The guitar accompaniment is in the left hand, starting with a treble clef and a key signature of one sharp. Chord symbols Csus2, D5, and E5 are placed above the vocal line.

This system contains the next three measures. The vocal line continues with the lyrics "I'm learn - ing to live!". The piano accompaniment continues with a treble clef and a key signature of one sharp. The guitar accompaniment continues with a treble clef and a key signature of one sharp. Chord symbols Csus2, D5, and E5 are placed above the vocal line.

Bass only
N.C.(Em) (Csus2) (G)

This system contains the next three measures of the bass line. The bass line is in the left hand, starting with a bass clef and a key signature of one sharp. Chord symbols N.C.(Em), (Csus2), and (G) are placed above the bass line.

Em Guitar 2

Em Csus2 G

Hold... Clean tone With bar Hold... With bar

8va -1/2 -1/2

1/2 1/2

This system contains the next three measures of the guitar 2 part. The guitar 2 part is in the right hand, starting with a treble clef and a key signature of one sharp. Chord symbols Em, Csus2, and G are placed above the guitar 2 part. The bass line is in the left hand, starting with a bass clef and a key signature of one sharp. The guitar 2 part has a "Hold" instruction and a "Clean tone" instruction. The bass line has a "Hold" instruction. The guitar 2 part has a "With bar" instruction. The bass line has a "With bar" instruction. The guitar 2 part has a "8va" instruction and two "-1/2" instructions. The bass line has two "1/2" instructions.

Em Csus2 G A/G A/F#

Hold... Hold... Hold...

This system contains the next three measures of the guitar 2 part. The guitar 2 part is in the right hand, starting with a treble clef and a key signature of one sharp. Chord symbols Em, Csus2, G, A/G, and A/F# are placed above the guitar 2 part. The bass line is in the left hand, starting with a bass clef and a key signature of one sharp. The guitar 2 part has a "Hold" instruction. The bass line has a "Hold" instruction. The guitar 2 part has a "Hold" instruction. The bass line has a "Hold" instruction.

Guitar 5 Em
8va-

loco

Guitar 2

Csus2
8va-

*Play 6 times and fade**

E5
8va

*Begin gradual fade during 4th repeat.