

AUTHENTIC GUITAR TAB EDITION

DREAM THEATER

OCTAVARIUM



DREAM THEATER

OCTAVARIUM



Transcribed and Engraved by JORDAN BAKER and RYAN MAZIARZ
www.progressivetranscriptions.com

CD Art Director, Design and Illustration: HUGH SYME
CD Art Concept: HUGH SYME and MIKE PORTNOY
Photography: COLIN LANE

© 2005 ALFRED PUBLISHING Co., Inc.
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions contained in this collection requires the written consent of the Publisher. No part of this book may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

CONTENTS

| | |
|------------------------------------|-----|
| THE ROOT OF ALL EVIL | 8 |
| VI. Ready | 9 |
| VII. Remove | 15 |
| THE ANSWER LIES WITHIN. | 25 |
| THESE WALLS. | 35 |
| I WALK BESIDE YOU | 46 |
| PANIC ATTACK | 56 |
| NEVER ENOUGH | 74 |
| SACRIFICED SONS | 90 |
| OCTAVARIUM | 112 |
| I. Someone Like Him | 118 |
| II. Medicate (Awakening) | 126 |
| III. Full Circle | 142 |
| IV. Intervals | 161 |
| V. Razor's Edge. | 167 |



THE ROOT OF ALL EVIL

Music - Dream Theater Lyrics - Mike Portnoy

VI. READY

Proud enough for you to call me arrogant
Greedy enough to be labeled a thief
Angry enough for me to go and hurt a man
Cruel enough for me to feel no grief

Never could have just a part of it
I always need more to get by
Getting right down to the heart of it
The root of all evil has been running my whole life

Dirty enough for me to lust
Leaving nothing left to trust
Jealous enough to still feel envious
Lazy enough to sleep all day
And let my life just waste away
Selfish enough to make you wait for me

Driven blindly by our sins
Misled so easily
Entirely ready to leave it behind
I'm begging to break free

Take all of me
The desires that keep burning deep inside
Cast them all away
And help to give me strength to face another day
I am ready
Help me be what I can be

VII. REMOVE

Self-centered fear has got a hold of me
Clutching my throat
Self righteous anger running all through me
Ready to explode

Procrastination paralyzing me
Wanting me dead
These obsessions that keep haunting me
Won't leave my head

Help to do for me what I can't do myself
Take this fear and pain
I can't break out of this prison all alone
Help me break these chains

Humility now my only hope
Won't you take all of me
Heal this dying soul

I can feel my body breaking
I can feel my body breaking
I'm ready to let it all go
I can feel my body shaking
Right down to the foundation
The root of it all

Take all of me
And the drive that keep burning deep inside
Cast it all away
And help to give me strength to face another day
I am ready
Help me be what I can be
I am ready
Come to me
Take me away

Dedicated to Bill W. and all of his friends



THE ANSWER LIES WITHIN

Music - Dream Theater Lyrics - John Petrucci

Look around
Where do you belong
Don't be afraid
You're not the only one

Don't let the day go by
Don't let it end
Don't let a day go by in doubt
The answer lies within

Life is short
So learn from your mistakes
And stand behind
The choices that you make

Face each day
With both eyes open wide
And try to give
Don't keep it all inside

Don't let the day go by
Don't let it end
Don't let a day go by in doubt
The answer lies within

You've got the future on your side
You're gonna be fine now
I know whatever you decide
You're gonna shine

Don't let the day go by
Don't let it end
Don't let a day go by in doubt
You're ready to begin
Don't let a day go by in doubt
The answer lies within

I WALK BESIDE you

Music - Dream Theater Lyrics - John Petrucci

There's a story in your eyes
I can see the hurt behind your smile
For every sign I recognize
Another one escapes me

Let me know what plagues your mind
Let me be the one to know you best
Be the one to hold you up
When you feel like you're sinking

Tell me once again
What's beneath the pain you're feeling
Don't abandon me
Or think you can't be saved

I walk beside you
Wherever you are
Whatever it takes
No matter how far

Through all that may come
And all that may go
I walk beside you
I walk beside you

Summon up your ghosts for me
Rest your tired thoughts upon my hands
Step inside this sacred place
When all your dreams seem broken

Resonate inside this temple
Let me be the one who understands
Be the one to carry you
When you can walk no further

Tell me once again
What's below the surface bleeding
If you've lost your way
I will take you in

I walk beside you
Wherever you are
Whatever it takes
No matter how far

Through all that may come
And all that may go
I walk beside you
I walk beside you

Oh when everything is wrong
Oh when hopelessness surrounds you
Oh the sun will rise again
The tide you swim against will carry you back home
So don't give up
Don't give in

I walk beside you
Wherever you are
Whatever it takes
No matter how far

Through all that may come
And all that may go
I walk beside you
I walk beside you

these walls

Music - Dream Theater Lyrics - John Petrucci

This is so hard for me
To find the words to say
My thoughts are standing still

Captive inside of me
All emotions start to hide
And nothing's getting through

Watch me
Fading
I'm losing
All my instincts
Falling into darkness

Tear down these walls for me
Stop me from going under
You are the only one who knows
I'm holding back

It's not too late for me
To keep from sinking further
I'm trying to find my way out
Tear down these walls for me now

So much uncertainty
I don't like this feeling
I'm sinking like a stone

Each time I try to speak
There's a voice I'm hearing
And it changes everything

Watch me
Crawl from
The wreckage
Of my silence
Conversation
Failing

Tear down these walls for me
Stop me from going under
You are the only one who knows
I'm holding back

It's not too late for me
To keep from sinking further
I'm trying to find my way out
Tear down these walls

Every time you choose to turn away
Is it worth the price you pay
Is there someone who will wait for you
One more time
One more time

Watch me
Fading
I'm losing
All my instincts
Falling into darkness

Tear down these walls for me
Stop me from going under
You are the only one who knows
I'm holding back

It's not too late for me
To keep from sinking further
I'm trying to find my way out
Tear down these walls for me now

Tear down these walls for me
It's not too late for me
Tear down these walls for me



panic attack

Music - Dream Theater Lyrics - John Petrucci

All wound up
On the edge
Terrified

Sleep disturbed
Restless mind
Petrified

Bouts of fear
Permeate
All I see

Heightening
Nervousness
Threatens me

I am paralyzed
So afraid to die

Caught off guard
Warning signs
Never show

Tension strikes
Choking me
Worries grow

Why do I feel so numb
Is it something to do with where I come from
Should this be fight or flight
I don't know why I'm constantly so uptight

Rapid heartbeat pounding through my chest
Agitated body in distress
I feel like I'm in danger
Daily life is strangled by my stress

A stifling surge
Shooting through all my veins
Extreme apprehension
Suddenly I'm insane

Lost all hope for redemption
A grave situation desperate at best


Why do I feel so numb
Is it something to do with where I come from
Should this be fight or flight
I don't know why I'm constantly reeling

Helpless hysteria
A false sense of urgency
Trapped in my phobia
Possessed by anxiety

Run
Try to hide
Overwhelmed by this complex delirium

Helpless hysteria
A false sense of urgency
Trapped in my phobia
Possessed by anxiety

Run
Try to hide
Overwhelmed by this complex delirium



SACRIFICED SONS

Music - Dream Theater Lyrics - James LaBrie

Walls are closing
Anxiously
Channel surfing
Frantically

Burning City
Smoke and fire
Planes we're certain
Faith inspired

No clues
A complete surprise
Who'll be
Coming home tonight

Heads all turning
Towards the sky
Towers crumble
Heroes die

Who would wish this on
On our people
And proclaim
That His will be done
Scriptures they heed have misled them
All praise their Sacrificed sons

Teach them
What to think and feel
Your ways
So enlightening

Words they preach
I can't relate
If God's true Love
Are acts of Hate

God on High
Our mistake
Will mankind be extinct?
There's no time to waste
Who serves the truth
For Heavens' sake



never enough

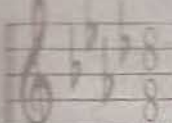
Music - Dream Theater Lyrics - Mike Portnoy

Cut myself open wide
Reach inside
Help yourself
To all I have to give
And then you help yourself again
And then complain that
You didn't like the way
I put the knife in wrong
You didn't like the way
My blood spilled on your brand new floor

What would you say
If I walked away
Would you appreciate
But then it'd be too late
Because I can only take so much of your
ungrateful ways
Everything is never enough

Sacrifice my life
Neglect my kids and wife
All for you to be happy
All those sleepless nights
And countless fights to give you more
And then you say how dare that
I didn't write you back
I must be too good for you
I only care about myself

What would you say
If I walked away
Would you appreciate
But then it'd be too late
Because I can only take so much of your
ungrateful ways
Everything is never enough



OCTAVARIUM

Music - Dream Theater

I. SOMEONE LIKE HIM

Lyrics - John Petrucci

I never wanted to become someone like him so secure
Content to live each day just like the last
I was sure I knew that
This was not for me
And I wanted so much more
Far beyond what I could see
So I swore that I'd
Never be someone like him

So many years have passed
Since I proclaimed
My independence
My mission
My aim
And my vision
So secure
Content to live each day like it's my last
It's wonderful to know
That I could be
Something more than what I dreamed
Far beyond what I could see
Still I swear that I'm
Missing out this time

As far as I could tell
There's nothing more I need
But still I ask myself
Could this be everything
Then all I swore
That I would never be was now
So suddenly
The only thing
I wanted
To become
To be someone just like him

II. MEDICATE (Awakening)

Lyrics - James LaBrie

A Doctor sitting next to me
He asks me how I feel
Not sure I understand his questioning
He says I've been away a while
But thinks he has cured me
From a state of catatonic sleep

For 30 years
Where have I been
Eyes open
But not getting through to me

Medicate me
Infiltrate me
Side effects appear
As my conscience slips away

Medicate me
Science failing
Conscience fading fast
Can't you stop what's happening

A higher dosage he prescribes
But there's no guarantee
I feel it starting to take over me
I tell him not to be ashamed
There's no one who's to blame
A second shot
A brief awakening

I feel the relapse
Can't break free
Eyes open
But not getting through to me

III. FULL CIRCLE

Lyrics - Mike Portnoy

sailing on the seven seize the day tripper diem's ready
jack the ripper owens wilson phillips and my supper's ready
lucy in the sky with diamond dave's not here I come to save the
day for nightmare cinema show me the way to get back home
again

Running forward
Falling back
Spinning round and round
Looking outward
Reaching in
Scream without a sound

Leaning over
Crawling up
Stumbling all around
Losing my place
Only to find I've come full circle

flying off the handle with careful with
that axe eugene gene the dance machine
messiah light my fire gabba gabba
hey hey my my generation's home again

Running forward
Falling back
Spinning round and round
Looking outward
Reaching in
Scream without a sound

Leaning over
Crawling up
Stumbling all around
Losing my place
Only to find I've come full circle

IV. INTERVALS

Lyrics - Mike Portnoy

Our deadly sins feel his mortal wrath
Remove all obstacles from our path

Asking questions
Search for clues
The answer's been right in front of you

Try to break through
Long to connect
Fall on deaf ears and failed muted breath

Loyalty, trust, faith and desire
Carries love through each darkest fire

Tortured Insanity
A smothering hell
Try to escape but to no avail

The calls of admirers
Who claim they adore
Drain all your lifeblood while begging for
more

Innocent victims of merciless crimes
Fall prey to some madmen's impulsive
designs

Step after step
We try controlling our fate
When we finally start living it has
become too late

Trapped inside this Octavarium
Trapped inside this Octavarium
Trapped inside this Octavarium
Trapped inside this Octavarium

V. RAZOR'S EDGE

Lyrics - John Petrucci

We move in circles
Balanced all the while
On a gleaming razor's edge

A perfect sphere
Colliding with our fate
This story ends where it began

THE ROOT OF ALL EVIL

* All gtrs. tune down 1 half step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

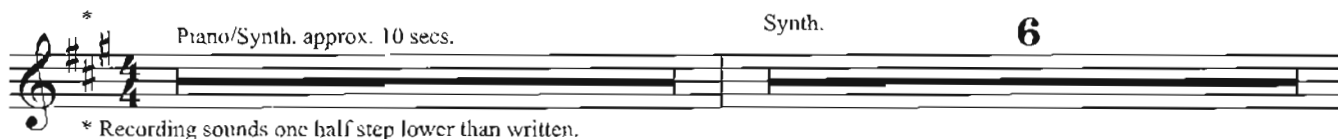
Words and Music by JOHN PETRUCCI, MICHAEL PORTNOY, JOHN MYUNG, KEVIN LABRIE and JORDAN RUDESS

Moderately fast ♩ = 143

Intro:

N.C.(F#5)

Piano/Synth. approx. 10 secs. Synth. 6

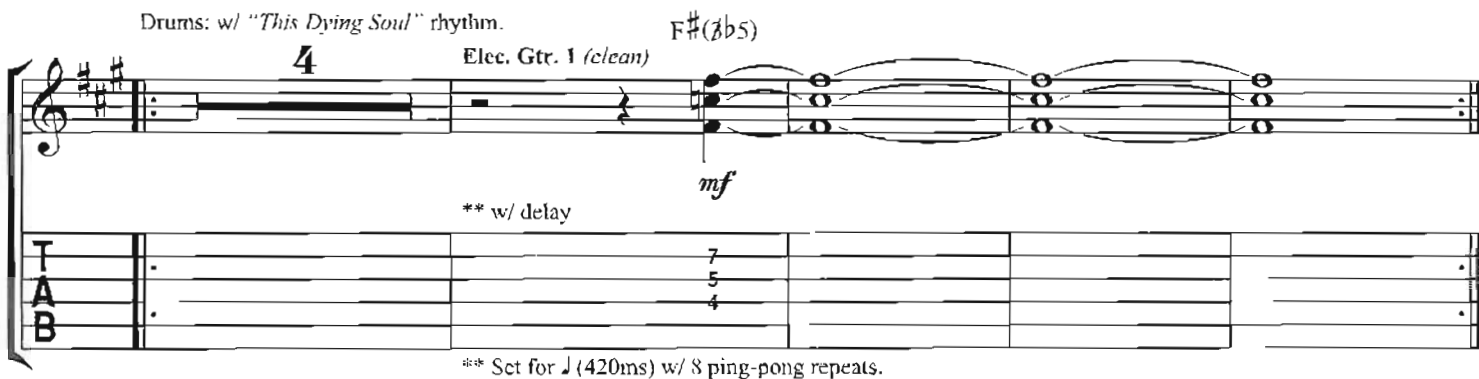


* Recording sounds one half step lower than written.

Drums: w/ "This Dying Soul" rhythm. F#(♭b5)

4 Elec. Gtr. 1 (clean) mf

** w/ delay

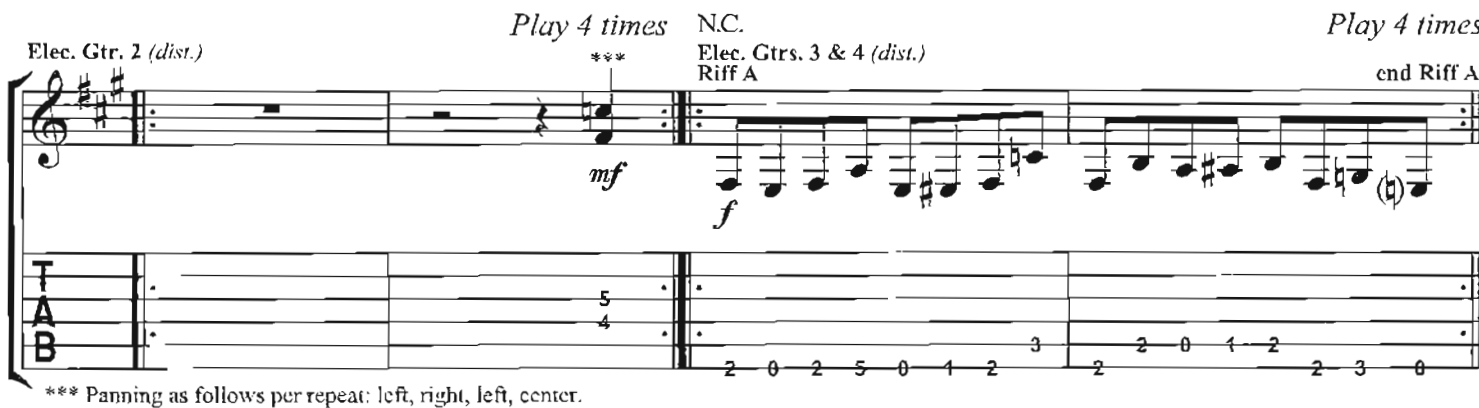


** Set for ♩ (420ms) w/ 8 ping-pong repeats.

Elec. Gtr. 2 (dist.) Play 4 times N.C. Play 4 times

*** Elec. Gtrs. 3 & 4 (dist.) Riff A end Riff A

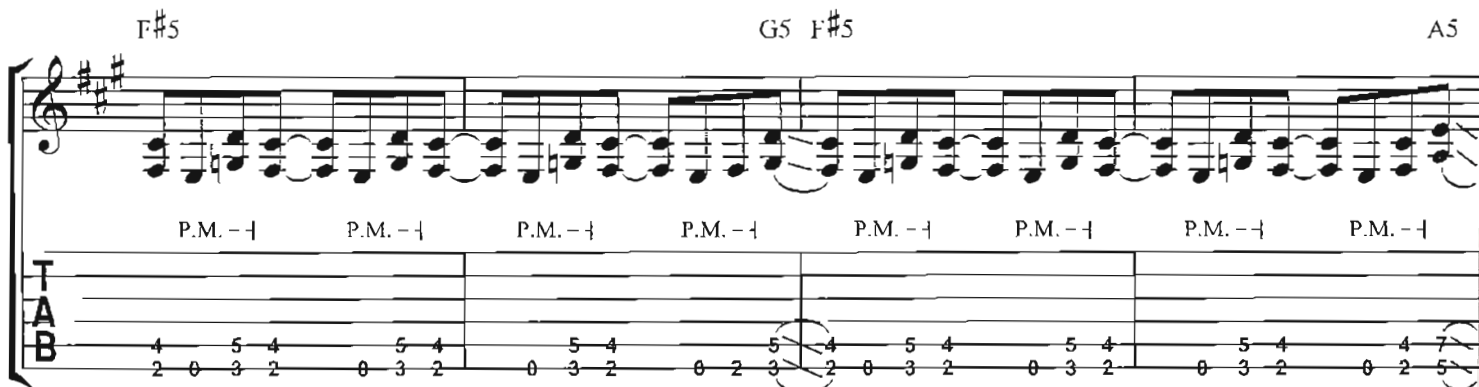
mf f



*** Panning as follows per repeat: left, right, left, center.

F#5 G5 F#5 A5

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



The Root of All Evil - 17 - 1
PGM0515

© 2005 WB MUSIC CORP., YTSE JAMS, INC., WARNER-TAMERLANE PUBLISHING CORP. and KEY WIZ MUSIC.
All Rights on behalf of Itself and YTSE JAMS, INC. Administered by WB MUSIC CORP.
All Rights on behalf of Itself and KEY WIZ MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved

F#5 G5 F#5 B5 C5 E5

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| *P.M. -----|

* Notes pressed 1/4 step sharp by P.M.

VI. READY

Verse 1: (1:27)

F#5 G#

Proud e-nough_ for you... to call me ar - ro - gant..

Riff B

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

C#7 F# F#7

Greed-y e-nough_ to be___ la - beled___ a___ thief._____

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

F#7 Bm

An-gry e-nough_ for me___ to___ go and hurt___ a man..

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

Em F#

Cru-el e-nough_ for me__ to feel no__ grief.____

end Riff B

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

TAB

B

Pre-chorus: (1:54)

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5

* Nev - er could have__ just a part__ of it. I

**Riff C

P.M. -----| P.M. ----| *** P.M. -----|

TAB

B

* Vocals doubled by spoken voice next 9 meas.
 ** Omit slide on Guitar Solo riff recall.

*** Notes on ⑥ in parentheses sound from fretting only throughout.

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5 C5 B5

al - ways need more__ to get by.____

end Riff C

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

TAB

B

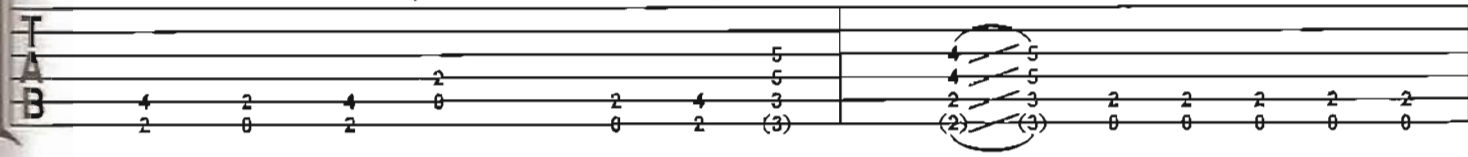
F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5



Get - ting right down to the heart of it, the



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



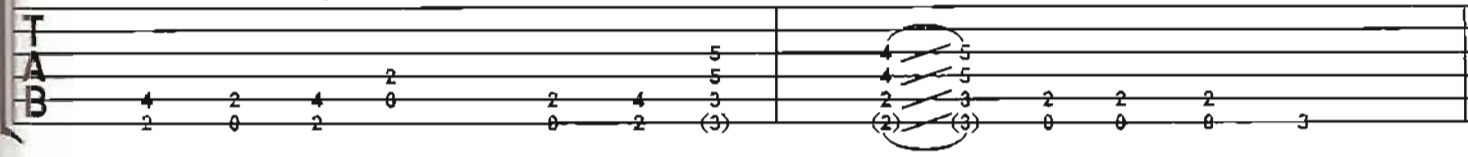
F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5



root of all e - vil has been run - ning my whole life.



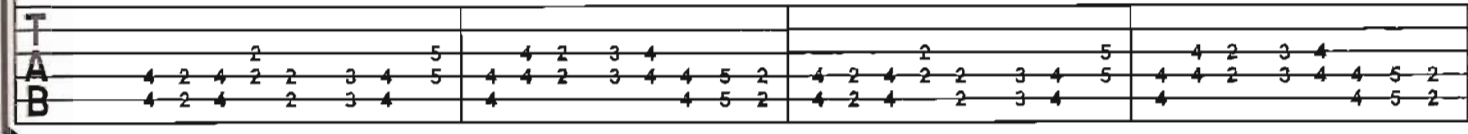
P.M.----| P.M.----| P.M.-----|



Guitar Break: (2:08)
w/ Riff A (Elec. Gtrs. 3 & 4) 4 times
N.C.



Elec. Gtr. 5 (dist.)



Verse 2: (2:21)

w/ Riff B (Elec. Gtrs. 3 & 4)

F#5 G#

Dirt-y e - nough_ for me to lust, leav-ing noth - ing left_ to trust_.

C#7 F# F#7

Jeal-ous e - nough_ to still_ feel en - vi - ous_.

F#5 Bm

La-zy e - nough_ to sleep all day_ and let my life_ just waste_ a - way_.

Em F#

Self-ish e - nough_ to make_ you wait_ for_ me_.

Pre-chorus: (2:48)

w/ Riff C (Elec. Gtrs. 3 & 4)

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5 F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5 C5 B5

Driv-en blind - ly by_ our_ sins, mis - led_ so eas - i - ly_ En-

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5

- tire - ly read - y to leave_ it be - hind, I'm

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

T
A
B

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5

beg - ging to break free.

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

§ Chorus: (3:01), (6:24)

Take all of me, the de - sires

Elec. Gtr. 5

Play on D.S. only (end of solo)

Elec. Gtrs. 3 & 4

C#m F#m E D

that keep burn - ing deep in - side.

Elec. Gtrs. 3 & 4

Bm

Cast them all a - way and help to give me strength.

TAB: 7 5 | 7 5 4 | 4 2 | 4 2 0

G#m7(b5)

G

to face an - oth - er day.

TAB: 4 4 4 6 3 | 5 3 | 5 3

Bm

F#m

I am read - y. Help me

w/ wah
*+ o+ o+ o+ o+ o+ o+ o

TAB: 10 11 | 10 11 | 10 11 | 10 11 | 10 11 | 10 11 | 10 11 | 10 11

B: 17 0 | 17 0 | 16 0 | 16 0 | 16 0 | 16 0 | 16 0 | 16 0

* Wah notation: + = toe down, o = heel up.

To Coda ⊕

Cdim7

G#7/B#

C#sus

C#

be what I can be.

TAB: 17 14 13 11 13 14 13 13 13

B: 15 12 11 0 11 12 11 11 11

* Play cuc notes on D.S.

Slower ♩ = 130

Interlude: (3:41)

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

Elec. Gtr. 3

Elec. Gtrs. 3 & 4

wah off

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

F#5 E5 F#5 A5 F#5 E5 F#5 G5 F#5 E5 F#5 A5 F#5 E5 F#5 C5

Riff D

end Riff D

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

VII. REMOVE

Verse 1: (3:56)

F#5 E5 F#5 A5 F#5 E5 F#5 G5 F#5 E5 F#5 A5 F#5 E5 F#5 C5

Self - cen - tered fear has got a hold of me, clutch - ing my throat.

P.M.

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

F#5 E5 F#5 A5 F#5 E5 F#5 G5 F#5 E5 F#5 A5 F#5 E5 F#5 C5

Self right - eous an - ger run - ning all through me, read - y to ex - plode.

P.M. ----- grad. release P.M. - - - - -

T
A
B

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 4 | 4 | 4 | 2 | 2 | 4 | 4 | 7 | 7 | 4 | 4 | 2 | 2 | 4 | 5 | 5 | 4 | 4 | 4 | 2 | 2 | 4 | 4 | 7 | 7 | 4 | 4 | 2 | 2 | 4 | 3 | 3 |
| 2 | 2 | 2 | 0 | 0 | 2 | 2 | 5 | 5 | 2 | 2 | 0 | 0 | 2 | 3 | 3 | 2 | 2 | 2 | 0 | 0 | 2 | 2 | 5 | 5 | 2 | 2 | 0 | 0 | 2 | 3 | 3 |

w/ Riff D (Elec. Gtrs. 3 & 4) 2 times

F#5 E5 F#5 A5 F#5 E5 F#5 G5 F#5 E5 F#5 A5 F#5 E5 F#5 C5

Pro - cras - ti - na - tion par - a - lyz - ing me, want - ing me dead.

F#5 E5 F#5 A5 F#5 E5 F#5 G5 F#5 E5 F#5 A5 F#5 E5 F#5 C5

These ob - ses - sions that keep haunt - ing me won't leave my head.

C#5 B5 C#5 E5 C#5 B5 C#5 D5 C#5 B5 C#5 E5 C#5 B5 C#5 G5

Help to do for me what I can't do my - self, take this fear and pain.

Riff E

end Riff E

T
A
B

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 6 | 6 | 6 | 4 | 4 | 6 | 6 | 9 | 6 | 6 | 4 | 4 | 6 | 7 | 6 | 6 | 4 | 4 | 6 | 6 | 9 | 6 | 6 | 4 | 4 | 6 | 6 | 4 | 4 | 6 | 3 |
| 4 | 4 | 4 | 2 | 2 | 4 | 4 | 7 | 4 | 4 | 2 | 2 | 4 | 5 | 4 | 4 | 4 | 2 | 2 | 4 | 4 | 7 | 4 | 4 | 2 | 2 | 4 | 5 | | | |

w/ Riff E (Elec. Gtrs. 3 & 4)

C#5 B5 C#5 E5 C#5 B5 C#5 D5 C#5 B5 C#5 E5 C#5 B5 C#5 G5



I can't break out of this pris-on all a-lone, help me break these chains..

Pre-chorus: (4:41)

N.C.



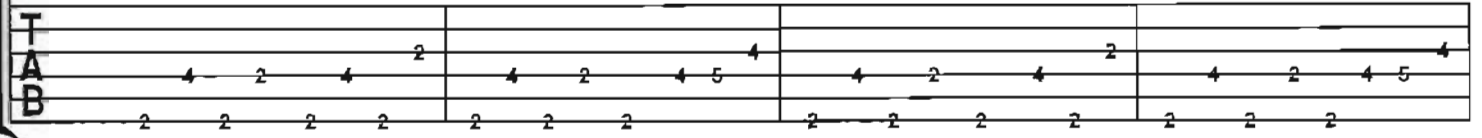
Hu - mil - i - ty now my on - ly hope. Won't you

Riff F

end Riff F



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



w/ Riff F (Elec. Gtrs. 3 & 4)



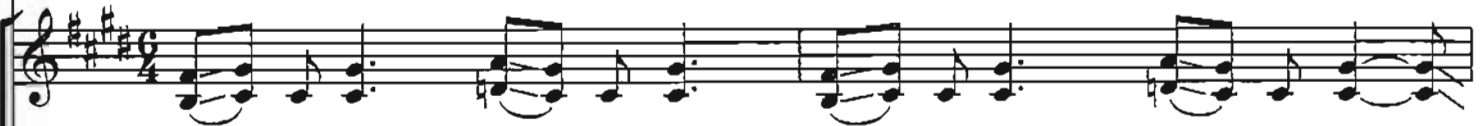
take all of me? Heal this dy - ing soul.

Chorus / "This Dying Soul" Reprise: (4:55)

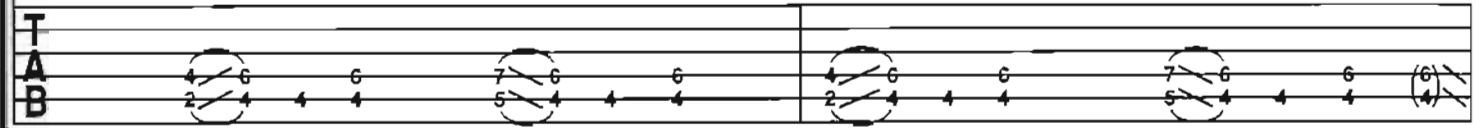
B5 C#5 D5 C#5 B5 C#5 D5 C#5



I can feel my bod - y break-ing, I can feel my bod - y



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



F#5 A5 B5

break - ing. I'm read - y to let it all go._____

TAB: 4 4 4 4 4 0 | 2 2 2 4 4 4

B: 2 2 2 2 2 0 | 0 0 0 2 2 2

B5 C#5 D5 C#5 B5 C#5 A5

I can feel my bod - y shak-ing right down to the

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

TAB: 4 6 6 | 7 6 6 | 4 6 6 | 7 7 0

B: 2 4 4 | 5 4 4 | 2 4 4 | 5 5 0

A Faster ♩ = 143
Instrumental: (5:17)

G#5 F#5 E5 F#5 N.C. Synth. 3

foun - da - tion, the root of it all._____

TAB: 6 6 6 6 6 5 | 4 4 4 2 | 2 2 2 | 4 4 4

B: 4 4 4 4 4 0 | 2 2 2 0 | 0 0 0 | 2 (4) (4)

Elec. Gtr. 6 (dist. w/ *octaver)

f

T
B

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

* Set to add note 1 octave below played pitch.

8va

T
B

14 9 7 14 9 7 16 11 9 16 11 9 19 14 12 19 14 12 24 19 17 24 19 17

(8va)

T
B

24 17 19 24 12 14 19 12 14 19 9 11 16 9 11 16 7 9 14 7 9 14 7 9 14 7 9 14

T
B

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

B Synth Solo: (5:31)

N.C.

Elec. Gtrs. 3 & 4

w/ Riff A (Elec. Gtrs. 3 & 4) 4 times

8

C Guitar Solo: (5:58)

N.C.

Elec. Gtr. 6

Elec. Gtrs. 3 & 4

Riff G

15ma - 7 8va

A.H. - P.M. ----- A.H.

T
A
B

10 8 9 8 10 10 9 7 10 9 7 10 9 7 10 9 7 6 7 6 6 (6)

end Riff G

T
A
B

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

w/ Riff G (Elec. Gtrs. 3 & 4)

Elec. Gtr. 6 8va

T
A
B

10 10 (19) 14 15 17 (17) 14 12 14 12 13 12 15 12 13 16 12

(8va)

T
A
B

13 16 12 13 16 12 14 13 16 12 13 12 14 15 12 14 15 14 15 17 19 (19)

w/ Riff C (Elec. Gtrs. 3 & 4)

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5

octaver off

T
A
B

7 10 13 13 (15) (15) (15) (15) (13) (15)

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5 C5 B5

First system of music. Treble clef staff shows a melodic line with notes corresponding to the chord sequence above. The guitar TAB staff shows fret numbers: 17-19, 14, 17-14, 16-14, 14, 17, 16, 14, 17, 16, 14, 16-14, 16-14, 14, (14).

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5

8va

Elec. Gtr. 6

Second system of music. Treble clef staff shows a melodic line with notes corresponding to the chord sequence above. The guitar TAB staff shows fret numbers: 19-22, 19-20-21-19-22, (22), 17-20-21-20-17, 17-19-20-19-17, 19, (19). There are also triplets and a 3/4 note indicated.

Elec. Gtrs. 3 & 4

Third system of music. Treble clef staff shows chords for electric guitars 3 and 4. The guitar TAB staff shows fret numbers: 4-2-4-0, 2-4-3, (2), (3), 0-0, 0-0-0. There are also P.M. (pick mute) markings and a circled section in the TAB.

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

F#5 E5 F#5 A5 E5 F#5 C5 B5 C5 E5 N.C.

Fourth system of music. Treble clef staff shows a melodic line with notes corresponding to the chord sequence above. The guitar TAB staff shows fret numbers: 14, 14-16, 14-16, 16-14, 16, 14, 16, 14, 17, 16-15-14-15-16-17, 14, 16-17-16-14, 17-16-14-16-17.

Fifth system of music. Treble clef staff shows chords for electric guitars 3 and 4. The guitar TAB staff shows fret numbers: 4-2-4-0, 2-4-3, (2), (3), 0-0, 0-0-0. There are also P.M. markings and a circled section in the TAB.

Coda

Bm

F#/A#

I am read - y. Come to

Elec. Gtrs. 3 & 4

Tablature: 19 11 19 18 11 18

Tablature: 17 9 17 16 9 16

D#dim7

D

C#sus

C#

me, take me a - way.

Tablature: 17 14 13 11 18 18

Tablature: 15 12 11 9 16 16

Outro: (7:18)

w/ Riff A (Elec. Gtrs. 3 & 4) 4 times (wah off)

N.C.

8

F#

Dmaj7/F#

Elec. Gtrs. 3 & 4

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

D#m7/F# Dm/F#

TAB

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

F# Dmaj7/F#

TAB

4 | 4 | 2

D#m7/F# Bm/F#

TAB

INTERLUDE 1

(-0:18) Slowly ♩ = 71

(0:00)

Segue to "The Answer Lies Within"

Play 4 times

Bell * mp

Synth ** p

* Recording sounds as written.

** F# notes physically played; cue notes are additional layers programmed to sound at lower volume.

THE ANSWER LIES WITHIN

Words and Music by JOHN PETRUCCI, MICHAEL PORTNOY,
JOHN MYUNG, KEVIN LABRIE and JORDAN RUDESS

Slow ♩ = 71

Intro: (0:14)

B♭/D

D5

B♭/D

D5

Piano

mf

Verse 1: (0:27)

Gm

Dm/F

E♭maj7

Cdim/E♭

B♭

Look a - round, where do you_ be - long?_ Don't

Gm

Dm/F

E♭

Cm7(b5)

Dsus

D

be a - fraid,_ you're not the on - ly_ one._

The Answer Lies Within - 10 - 1
PGM0515

© 2005 WB MUSIC CORP., YTSE JAMS, INC., WARNER-TAMERLANE PUBLISHING CORP. and KEY WIZ MUSIC.
All Rights on behalf of Itself and YTSE JAMS, INC. Administered by WB MUSIC CORP.
All Rights on behalf of Itself and KEY WIZ MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved

Chorus 1: (0:54)

E \flat Cm B \flat Gm E \flat Cm7(b5)/E \flat B \flat

Don't let the day go by, don't let it end.

E \flat Cm B \flat /D F \sharp dim7 Gm E \flat Cm7(b5)/E \flat

Don't let a day go by in doubt. The answer lies within.

Interlude: (1:21)

Gm

Acons. Gtr. 1

mf

hold throughout

T
A
B

Verse 2: (1:35)

Gm

Dm/F

Eb

Cm7(b5)/Eb

Life is short_ so learn from your_ mis - takes_

Acous. Gtr. 1 & * Elec. Gtr. 1 (clean w/ phaser)

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 3 | 3 | 1 | 1 | 1 | 1 | 4 | 4 | 4 | 4 |
| A | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 5 | 5 |
| B | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 5 | 5 | 4 | 4 |

*p

Bb

Gm

Dm/F

_ and stand be - hind_ the

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 6 | 3 | 3 | 3 | 3 | 3 | 1 | 1 | 1 | 1 |
| A | 6 | 6 | 6 | 6 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 7 | 7 | 7 | 7 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 |
| B | 8 | 8 | 8 | 8 | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 |
| B | 8 | 8 | 8 | 8 | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 |
| B | 6 | 6 | 6 | 6 | | | | | | | | | |

Eb

Cm7(b5)/Eb

Bb

Gm

choic - es that_ you_ make_ Face each day_

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 6 | 6 | 6 | 6 | 6 | 3 | 3 | 3 | 3 |
| A | 3 | 3 | 5 | 5 | 6 | 6 | 6 | 6 | 6 | 3 | 3 | 3 | 3 |
| B | 5 | 5 | 4 | 4 | 7 | 7 | 7 | 7 | 7 | 3 | 3 | 3 | 3 |
| B | 5 | 5 | 4 | 4 | 8 | 8 | 8 | 8 | 8 | 5 | 5 | 5 | 5 |
| B | 6 | 6 | 6 | 6 | 8 | 8 | 8 | 8 | 8 | 5 | 5 | 5 | 5 |

Dm/F Eb Cm7(b5)/Eb Bb Bb/A

with both eyes o - pen wide, and

TAB

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 1 | 1 | 1 | 1 | 4 | 4 | 4 | 4 | 6 | 6 | 6 | 6 |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 6 | 6 | 6 | 6 |
| B | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 |
| | | | | | | | | | 8 | 8 | 8 | 8 |
| | | | | | | | | | 6 | 6 | 6 | 6 |

Gm Bb/F Eb Cm7(b5) Dsus D

try to give, don't keep it all in - side.

Elec. Gtr. 2 (light dist.) mp

Acous. Gtr. 1 & Elec. Gtr. 1

TAB

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 3 | 1 | 1 | 1 | 1 | 4 | 4 | 4 | 4 | 8 | 8 | 8 | 7 | 7 |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 7 | 7 | 7 | 7 | 7 |
| B | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 |
| | | | | | | | | | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 |
| | | | | | | | | | | | | | | | | | 8 |

Chorus 2: (2:29)

Eb Cm Bb Gm Eb Ab9

Don't let the day go by, don't let it end.

Elec. Gtr. 2

hold throughout vib. w/ trem. bar throughout

TAB

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 8 | 8 | 3 | 3 | 6 | 6 | 3 | 3 | 8 | 8 | 8 | 7 |
| A | 8 | 8 | 4 | 4 | 6 | 6 | 3 | 3 | 8 | 8 | 8 | 7 |
| B | 8 | 8 | 5 | 5 | 7 | 7 | 3 | 3 | 8 | 8 | 8 | 7 |
| | 6 | 6 | 3 | 3 | 8 | 8 | 5 | 5 | 8 | 8 | 8 | 7 |
| | | | | | 6 | 6 | 3 | 3 | 8 | 8 | 8 | 7 |

Acous. Gtrs. 1 & 2 Rhy. Fig. 1

TAB

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 8 | 8 | 3 | 3 | 6 | 6 | 3 | 3 | 8 | 8 | 8 | 4 | 4 |
| A | 8 | 8 | 4 | 4 | 6 | 6 | 3 | 3 | 8 | 8 | 8 | 4 | 4 |
| B | 8 | 8 | 5 | 5 | 7 | 7 | 3 | 3 | 8 | 8 | 8 | 5 | 5 |
| | 6 | 6 | 3 | 3 | 8 | 8 | 5 | 5 | 8 | 8 | 8 | 4 | 4 |
| | | | | | 6 | 6 | 3 | 3 | 8 | 8 | 8 | 6 | 6 |
| | | | | | | | | | 4 | 4 | 4 | 4 | 4 |

Bb Dm Eb Cm Bb/D D7/F# Gm

Don't let a day go by in

Eb Cm7(b5)/Eb Bb

doubt. The answer lies with in

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

end Rhy. Fig. 1

Bridge: (3:03)

F Cm F

You've got the fut - ure on your side, you're gon - na be fine

TAB

TAB

Cm F F#dim7

now. I know what - ev - er you de - cide,

TAB

TAB

Gm

Ebsus2

you're gon - na shine.

TAB

TAB

Bb

TAB

TAB

Interlude: (3:37)

Gm

Dm/F

Eb

Cm7(b5)

Bb

Acous. Gtr. 1 & Elec. Gtr. 1

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

Gm

Bb/F

Eb

Cm7(b5)

Dsus

D

Elec. Gtr. 2

Acous. Gtr. 1 & Elec. Gtr. 1

3 3 3 3 4 4 4 4 8 8 8 7 7
 3 3 3 3 3 3 3 3 7 7 7 7 7
 3 3 3 3 3 3 3 3 5 5 4 4 7 7 7 7
 5 5 5 5 3 3 3 3 7 7 7 7 5 5 5 5

Chorus 3: (4:04)

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

Eb

Cm

Bb

Gm

Eb

Ab9

Bb

Dm

Don't let the day go by, don't let it end.

Elec. Gtr. 2

mf
 8 7 8 8 7 8 8 7 8 8 7 8

Eb

Cm

Bb/D D7/F# Gm

Eb

Cm7(b5)/Eb

Don't let a day go by in doubt. You're ready to begin.

8 7 10 0 7 5 4 5 8

D(11)

D

E \flat

C \flat

B \flat /D

D7/F \sharp

G \flat

Don't let a day go by in

| | | | | | | | | | |
|---|---|---|----|------|---|---|----|---|---|
| T | 7 | 7 | 10 | (10) | 8 | 7 | 10 | 8 | 7 |
| A | | | | | | | | | |
| B | | | | | | | | | |

Acous. Gtrs. 1 & 2

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| T | 7 | 7 | 7 | 7 | 8 | 8 | 3 | 3 | 3 | 3 |
| A | 7 | 7 | 7 | 7 | 8 | 8 | 4 | 4 | 3 | 3 |
| B | 7 | 7 | 7 | 7 | 8 | 8 | 5 | 5 | 3 | 3 |
| B | 5 | 5 | 5 | 5 | 6 | 6 | 3 | 3 | 5 | 5 |

E \flat

A \flat 9

B \flat

doubt. The answer lies with in.

| | | | | | | | | | |
|---|---|---|---|---|---|--|--|--|--|
| T | 4 | 5 | 4 | 5 | 3 | | | | |
| A | | | | | | | | | |
| B | | | | | | | | | |

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 8 | 8 | 8 | 8 | 4 | 4 | 4 | 4 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| A | 8 | 8 | 8 | 8 | 4 | 4 | 4 | 4 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| B | 8 | 8 | 8 | 8 | 4 | 4 | 4 | 4 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| B | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |

Outro: (4:54)
Gm

Dm/F

Play 4 times

Gm

Musical notation for the Outro section. The top staff is in treble clef with a key signature of one flat. It contains a sequence of chords: Gm, Dm/F, Gm. The guitar TAB staff below shows the corresponding fret numbers for each note.

INTERLUDE 2

Free time

(-0:07)

(0:00)

Gm

G#m

Piano

pp

** Elec. Gtr. 1 (dist.)

15mb

p

*** pick sl. --|

pick sl.

Musical notation for Interlude 2. It features a bass clef staff with piano chords, a treble clef staff with guitar effects (distortion, slide), and a guitar TAB staff. The section is marked as free time and includes dynamic markings like *pp* and *p*.

* Final piano chord of "The Answer Lies Within" extended and raised 1/2 step w/ digital processing (fades out over duration of interlude).

** Silhouette Bass Guitar as on "These Walls" (see next page) w/ low A string detuned one octave (this interlude only).

*** Slide pick from fretboard toward neck pickup.

Segue to "These Walls"

Musical notation for the Segue to "These Walls" section. It features a treble clef staff with guitar effects (slide, distortion) and a guitar TAB staff. The section is marked with dynamic markings like *f* and includes instructions like "pick sl." and "Adjust pitch with tuning peg."

† Adjust pitch with tuning peg.

THESE WALLS

* All gtrs. tune down 3 1/2 steps:

- ⑥ = A ③ = C
- ⑤ = D ② = E
- ④ = G ① = A

Words and Music by JOHN PETRUCCI, MICHAEL PORTNOY, JOHN MYUNG, KEVIN LABRIE and JORDAN RUDESS

Slow ♩. = 60

Intro: (0:24)

N.C.(Em)

1. || 2.

Elec. Gtr. 1

* John Petrucci recorded this song with an Ernie Ball/Music Man Silhouette Bass Guitar that features a longer baritone scale length. To perform on a regular guitar, heavy gauge strings are recommended.
 ** Recording sounds 3 1/2 steps lower than written.

E5 G5 Csus2 D5

Elec. Gtrs. 2 & 3
Rhy. Fig. 1

E5 G5 A5 Asus2 B5

These Walls - 11 - 1
PGM0515

E5 G5 Csus2 D5

TAB

A5 Asus2 Csus2 D5 end Rhy. Fig. 1

TAB

Em D¹¹/₉/E Am(9)/E

Elec. now.
Gtr. 4
(clean w/ *delay) Riff A

TAB

* Sing on repeat only.
** Set to ♪ (330ms) w/ 2 repeats.

Em D¹¹/₉/E Cmaj7 Dsus end Riff A

TAB

Verse: (1:19), (2:51)

w/ Riff A (Elec. Gtr. 4)

Em D⁽¹¹⁾₉/E Am(9)/E

This is so hard for me to find the words to
 So much un - cer - tain - ty, I don't like this feel - ing.

Em D⁽¹¹⁾₉/E Cmaj7 Dsus

say. My thoughts are stand - ing still.
 I'm sink - ing like a stone.

w/ Riff A, 1st 4 meas. (Elec. Gtr. 4)

Em D⁽¹¹⁾₉/E Am(9)/E

Cap - tive in - side of me, all e - mot - ions start to
 Each time I try to speak, there's a voice I'm hear - ing,

D⁽¹¹⁾₉/E Cmaj7 G/D

hide, and noth - ing's get - ting through.
 and it chang - es ev - 'ry thing.

Elec. Gtr. 4

T 9 0 8 7 (0) 7 0 0 0 0 0 0 0 0 0 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 3 3 5

Pre-chorus: (1:49), (3:22)

C

D

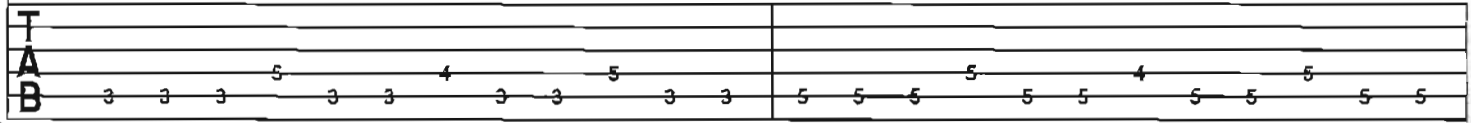


Watch _____ me fad - ing, I'm
 Watch _____ me crawl _____ from the

Elec. Gtr. 5 (light dist. w/phaser)



P.M. -----



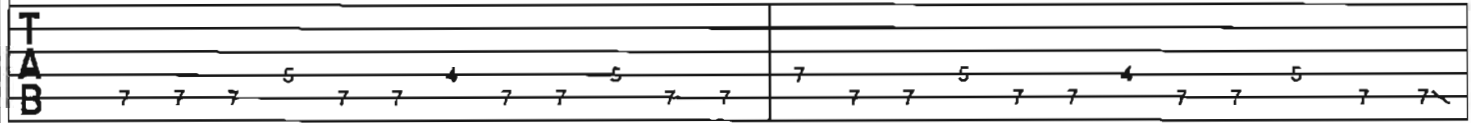
Em



los - ing all my in - stincts
 wreck - age of my sil - ence



P.M. -----



C

D

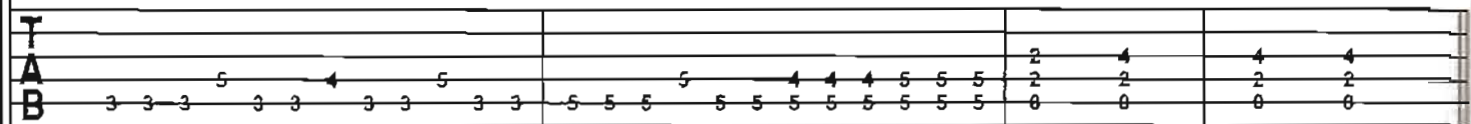
A5 Asus2



Fall - ing in - to _____ dark - ness. _____
 Con - ver sa - tion fail - ing. _____



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



§ Chorus: (2:05), (3:37), (5:24)
w/ Rhy. Figs. 1 (Elec. Gtrs. 2 & 3)
2nd & 3rd times, w/ Rhy. Fig. 1, meas. 1-15 (Elec. Gtr. 2 & 3)

E5 G5 Csus2 D5

Tear_ down_ these walls_ for me, stop_ me_ from go - ing un - der

E5 G5 A5 Asus2 B5

You_ are_ the on - ly one_ who knows_ I'm hold - ing back.

E5 G5 Csus2 D5

It's_ not_ too late_ for me to_ keep_ from sink - ing fur - ther

A5 Asus2 Csus2 D5

1. To Coda ⊕

I'm_ try - ing to find_ my way out. Tear down these walls for me

2. Csus2 D5 A5 C5 E5

Bridge: (4:09)

Tear down these walls. Ev - 'ry time you choose to turn a - way

Elec. Gtrs. 2 & 3

P.M.

TAB

| | | | | |
|---|---|---|---|-----------------|
| 5 | 7 | 2 | 5 | |
| 7 | 7 | 2 | 5 | |
| 5 | 6 | 3 | | 7 0 0 0 0 0 5 7 |

A5 C5 E5

is it worth the price you _____ pay? _____

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

TAB

| | | | | | | |
|---|---|---|---|---|---|---|
| 9 | 9 | 2 | 5 | 9 | 9 | 9 |
| 9 | 9 | 2 | 5 | 9 | 9 | 9 |
| 7 | 7 | 0 | 3 | 7 | 7 | 7 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 |

A5 C5 E5

Is there some-one who will wait for you one more

P.M. P.M.

TAB

| | | | |
|---|---|---|---|
| 2 | 5 | 9 | 9 |
| 2 | 5 | 9 | 9 |
| 0 | 3 | 7 | 7 |
| 0 | 0 | 0 | 0 |

A5 Asus2 Csus2 D5

time? One more time. _____ (Time.) _____

hold -----

TAB

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 2 | 4 | 4 | 3 | 3 | 5 | 7 | 7 |
| 2 | 2 | 2 | 5 | 3 | 5 | 7 | 7 |
| 0 | 0 | 0 | 0 | 2 | 3 | 5 | 5 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Guitar Solo: (4:38)

Em D/E Am(9)/E

Elec. Gtr. 6 (dist.)

The first system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes on the 1st, 2nd, and 3rd strings, featuring a wavy line above the notes indicating distortion. The bottom staff is a guitar tablature staff with six lines, showing fret numbers: 14-16, 17, 14, 15, 14-16, and (16) 12 14. Chord symbols Em, D/E, and Am(9)/E are placed above the staff. The text "Elec. Gtr. 6 (dist.)" is written above the first measure.

Em D/E Fmaj7

The second system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes on the 1st, 2nd, and 3rd strings, featuring a wavy line above the notes indicating distortion. The bottom staff is a guitar tablature staff with six lines, showing fret numbers: 14-16, 17, 14, 15, 14, and (14) 15 17. Chord symbols Em, D/E, and Fmaj7 are placed above the staff. An "8va" marking with a dashed line is present above the final measure.

Em D/E Am(9)/E

(8va)-----

The third system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes on the 1st, 2nd, and 3rd strings, featuring a wavy line above the notes indicating distortion. The bottom staff is a guitar tablature staff with six lines, showing fret numbers: 17-19, 22, (22), 17, 22, 19, 14, (14), (14), (14), (14), 15, 17. Chord symbols Em, D/E, and Am(9)/E are placed above the staff. An "8va" marking with a dashed line is present above the first measure.

Em D/E Fmaj7

(8va)-----

The fourth system of the guitar solo consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes on the 1st, 2nd, and 3rd strings, featuring a wavy line above the notes indicating distortion. The bottom staff is a guitar tablature staff with six lines, showing fret numbers: 17-19, 22, (22), 17, 22, 22, 22, 22, 22, 19, 19, 22, 22, (22). Chord symbols Em, D/E, and Fmaj7 are placed above the staff. An "8va" marking with a dashed line is present above the first measure.

Pre-chorus: (5:08)

C D

Watch me fading, I'm

Elec. Gtr. 5

P.M. -----|

T
A
B

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

Em

losing all my instincts.

P.M. -----|

T
A
B

5 4 5 7 5 4 5

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

C D A5 Asus2

Falling into darkness.

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

T
A
B

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

D.S. al Coda

Coda

Outro-Chorus: (5:55)
w/ Rhy. Fig. I, meas. 1-15 (Elec. Gtrs. 2 & 3)

Csus2 D5 E5 G5

Tear down these walls for me now.

Elec. Gtrs. 2 & 3 Elec. Gtr. 6

Fill 1 -----1

-----1

TAB 5 7 14/16 17 14 15

7 5

Csus2 D5 E5 G5

Tear_ down_ these walls for me,

TAB 14/16 (16) \ 12 14 14/16 17 14 15

A5 Asus2 B5 E5 G5

It's_ not_ too late for_ me.

8va-----

A.H.-----1

TAB 14 14 14 /15 17 17/19 22 (22) 17 /22 (22)

Csus2

D5

A5

Asus2

Tear down these walls for me,

(8va)

19 (19) 17 15 17 19 17 17

w/ Fill 1 (Elec. Gtrs. 2 & 3)

Csus2

D5

(8va)

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

A.H.

Outro: (6:27)

Em

D/E

C/E

1.3.

Bm7/E

Elec. Gtr. 3

8va

P.M.

24 19 17 16 14 14 15

Elec. Gtr. 2

P.M.

9 7 5 4 2 2 3

2. N.C. Asus2 4.

INTERLUDE 3

Moderately $\text{♩} = 132$
(-0:37)

Heartbeat

Sample Fig. 1 end Sample Fig. 1

p

* Recording sounds as written.

w/ Sample Fig. 1 (2 times)

Synth. *pp*

Segue to "I Walk Beside You"

Synth.

** Clock Tick *pp* *mf* *mp*

** Reverse Cymbal

** 2nd time only.

I WALK BESIDE YOU

All gtrs. tune down 1 whole step:

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D

Words and Music by JOHN PETRUCCI, MICHAEL PORTNOY,
JOHN MYUNG, KEVIN LABRIE and JORDAN RUDESS

Moderately ♩ = 132

Intro:

Elec. Gtr. 1 (slight dist.)

Chords: C#m, C#sus2, C#m, C#sus2

Rhythmic figures: Rhy. Fig. 1, end Rhy. Fig.

Staff: Treble clef, 4/4 time signature, key signature of two sharps (F# and C#).

Tablature: Shows fret numbers for strings T, A, B.

Dynamic: *mf*

P.M. (Palm Mute) indicated by a dashed line.

* Recording sounds one whole step lower than written.

Chords: C#m, C#sus2/D#, C#m(9)/E, C#m, C#sus2/G#, C#sus2/A

Staff: Treble clef, 4/4 time signature, key signature of two sharps.

Tablature: Shows fret numbers and fingering for strings T, A, B.

Dynamic: *f*

Articulation: *hold* indicated by a dashed line.

Fingering: 3 1 4 1 2 4 1 3 1 4 3

** Doubled throughout.

Verse 1: (0:21)

Chords: C#m, C#sus2/D#, C#m(9)/E, C#m, C#sus2/G#, C#sus2/A

Staff: Treble clef, 4/4 time signature, key signature of two sharps.

Lyrics: There's a sto - ry in your eyes... I can see the hurt be - hind your smile...

Tablature: Shows fret numbers for strings T, A, B.

C#m C#sus2/D# C#m(9)/E C#m C#sus2/G# C#sus2/A

For ev-'ry sign I rec-og - nize_ an - oth - er one_ es - capes_ me.____

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

C#m C#sus2/D# C#m(9)/E C#m C#sus2/G# C#sus2/A

Let me know what plagues_ your mind._ Let me be the one_ to_ know_ you best._

C#m C#sus2/D# C#m(9)/E C#m C#sus2/G# C#sus2/A

Be the one to hold_ you up when you feel like_ you're sink - ing.____

Pre-Chorus 1: (0:50)

A D#m7(b5)/F# C#sus2 C#m

Tell me_ once a - gain_ what's be-neath_ the pain_ you're feel - ing.

Elec. Gtr. 2 Riff A

hold-----| hold-----| hold-----| hold-----|

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 |
| A | 7 | 6 | 7 | 7 | 6 | 7 | 6 | 7 | 6 | 6 | 6 | 6 |
| B | | | | | | | | | | 6 | 6 | 6 |

A G#m Bsus B5

Don't a - ban - don me_ or think you can't_ be saved._

end Riff A

hold-----| hold-----| hold-----| hold-----|

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 7 |
| A | 7 | 6 | 7 | 6 | 7 | 6 | 7 | 6 | 7 | 6 | 7 | 7 |
| B | | | | | | | | | | | | |

E

G#(b6)/B#

G#7/B#

Through all that may come and all that may go,

Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, some with slurs and ties.

Musical staff with treble clef, continuing the melodic line from the previous staff.

TAB staff with six lines. It contains fret numbers (5, 4, 5, 4, 5, 5, 5) for the first four measures.

Musical staff with treble clef, continuing the melodic line.

TAB staff with six lines. It contains fret numbers (0, 9, 0, 9, 3, 6, 5, 6, 3, 6, 5, 6) for the first four measures.

C#m7

Amaj9

I walk beside you, I walk beside you.

end Riff B1

Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef, continuing the melodic line.

TAB staff with six lines. It contains fret numbers (5, 6, 6, 5, 10, 9, 10, 12, 10, 9, 10, (10)) for the first four measures.

end Riff B

Musical staff with treble clef, continuing the melodic line.

TAB staff with six lines. It contains fret numbers (4, 6, 6, 6, 4, 6, 6, 6, 5, 7, 7, 6, 5, 7, 7, 6) for the first four measures.

C#m C#sus2/D# C#m(9)/E C#m C#sus2/G# C#sus2/A

Elec. Gtrs. 3 & 4

trem. bar

T 0
A 5
B 6
B 6
B 4

Verse 2: (1:41)

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

C#m C#sus2/D# C#m(9)/E C#m C#sus2/G# C#sus2/A

Sum-mon up your ghosts_ for me, _ rest your tir-ed thoughts up - on_ my_ hands_.

C#m C#sus2/D# C#m(9)/E C#m C#sus2/G# C#sus2/A

— Step in-side this sac-red place when all your dreams seem bro - ken. _____

C#m C#sus2/D# C#m(9)/E C#m C#sus2/G# C#sus2/A

Res- o-nate in - side_ this tem - ple, let me be the one_ who_ un - der - stands_

Elec. Gtr. 5 (dist. w/ *delay & reverb)

vib. w/ trem. bar throughout

T 9
A 9
B 7
B 9
B 11
B 9
B 9
B 7
B 9
B 8

* Set to 1. (682ms) w/ 1 repeat.

C#m

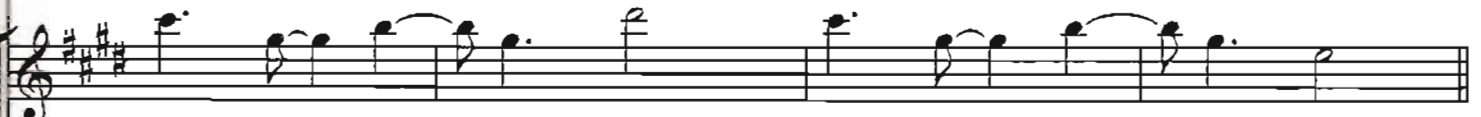
C#sus2/D#

C#m(9)/E C#m

C#sus2/G# C#sus2/A



Be the one to car-ry you when you can walk no fur - ther.



Pre-chorus 2: (2:10)

w/ Riff A (Elec. Gtr. 2)

A

D#m7(b5)/F#

C#sus2

C#m



Tell me once a - gain what's be - low the sur - face bleed - ing.

A

G#m

Bsus

B5



If you've lost your way I will take you in.

Chorus 2: (2:25)

w/ Riffs B (Elec. Gtr. 3) & B1 (Elec. Gtr. 4)

E

B(¹³/₁₁)



I walk be - side you wher - ev - er you are,

C#m7

Amaj9



what - cv - er it takes, no mat - ter how far.

E

G#(b6)/B#

G#7/B#



Through all that may come and all that may go,

C#m7 Amaj9

I walk _____ be - side_ you, _____ I walk _____ be - side_ you. _____

Bridge: (2:54)

B A6sus2

Oh, _____ when ev - 'ry - thing_ is wrong. _____

Voc. Fig. 1

Ah.

Elec. Gtrs. 3 & 4

hold-----} hold-----}

TAB

G#m7

E(9)

Oh, _____ when hope - less - ness_ sur - rounds_ you. _____

end Voc. Fig. 1

Ah.

hold-----} hold-----}

TAB

Outro-chorus: (3:30)

F#

C#(11)

I walk be - side you wher - ev - er you are,

Elec. Gtr. 4

hold throughout

| | | | | | | | | | | | |
|---|----------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| T | 11 | 11 | 12 11 | 11 | 12 11 | 11 | 12 11 | 11 | 12 11 | 11 | 12 11 |
| A | 11 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 |
| B | | | | | | | | | | | |

D#m7

Bmaj9

what - ev - er it takes, no mat - ter how far.

| | | | | | | | | | |
|---|----------|-------|-------|-------|-------|-------|----------|---------|---|
| T | 11 | 12 11 | 11 | 12 11 | 11 | 12 14 | 14 14 14 | 14 (14) | 6 |
| A | 11 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 11 | 11 (11) | 6 |
| B | | | | | | | | | |

F#

A#aug/Cx

A#7/Cx

Through all that may come and all that may go

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| T | 7 | 6 | 6 | 7 | 6 | 7 | 7 | 6 | 7 | 6 |
| A | 6 | 6 | 6 | 7 | 6 | 7 | 7 | 6 | 7 | 6 |
| B | | | | | | | | | | |

D#m

B(9)

I walk be - side you, I walk be - side you.

TAB

| | | | | | | | | | | | | |
|---|---|---|---|----|----|----|----|----|----|----|----|------|
| 7 | 8 | 6 | 7 | 11 | 12 | 11 | 12 | 14 | 12 | 11 | 12 | (12) |
| | | | | | | 11 | | | | | | |
| | | | | | | | | | | | | |

D#m

D#sus2/E#

D#m(9)/F# D#m

D#sus2/A#

D#sus2/B

hold -----

TAB

| | | | | | | | | | | | | |
|--|----|---|----|----|---|---|---|----|---|---|----|----|
| | 11 | 8 | 11 | 11 | 8 | 8 | 8 | 11 | 8 | 8 | 11 | 11 |
| | | | | | | | | | | | | |
| | | | | | | | | | | | | |

Fingering: 1 2 4 1 2 4 3 1 2 4 1 2 4 1

D#m

D#sus2/E#

D#m(9)/F# D#m

D#sus2/A#

D#sus2/B

D#m

hold -----

trem. bar

TAB

| | | | | | | | | | | | | |
|--|----|---|----|----|---|---|----|---|---|----|----|---|
| | 11 | 8 | 11 | 11 | 8 | 8 | 11 | 8 | 8 | 11 | 11 | 6 |
| | | | | | | | | | | | | |
| | | | | | | | | | | | | |

sim.

Elec. Gtr. 2 F#5

C5 E5 F#5

C5 E5 F#5

C5 E5 F#5

C5 E5

Musical notation for Electric Guitar 2, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a dynamic marking of *f* and a series of chords and notes. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

Elec. Gtr. 1

Musical notation for Electric Guitar 1, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a dynamic marking of *f* and a series of chords and notes. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

Elec. Gtrs. 1 & 2

F#5

C5 E5 F#5

C5 E5 F#5

C5 E5

D5

E5

Musical notation for Electric Guitars 1 & 2, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a dynamic marking of *f* and a series of chords and notes. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

F#5

C5 E5

F#5

C5 E5 F#5

C5 E5

Musical notation for Electric Guitars 1 & 2, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a dynamic marking of *f* and a series of chords and notes. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

1.

F#5

C5

E5

2.

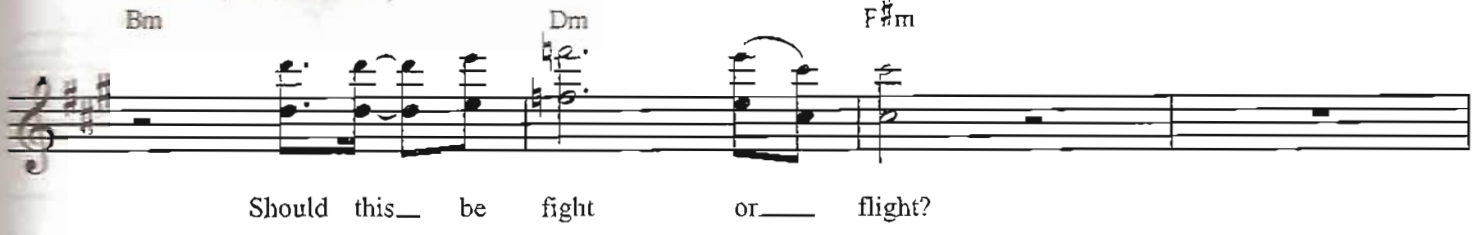
D5

E5

Musical notation for Electric Guitars 1 & 2, featuring a treble clef, key signature of two sharps, and a 4/4 time signature. The notation includes a dynamic marking of *f* and a series of chords and notes. Below the staff is a guitar tablature with six lines, showing fret numbers for each string.

w/ Riff C (Elec. Gtrs. 1 & 2)

Bm Dm F#m



Should this be fight or flight?

To Coda 1

Bm Dm



I don't know why I'm constantly so up - reel - ing.

Elec. Gtrs. 1 & 2



TAB: 4 4 2 2 4 5 2 3 7 6 (6)

w/ Riff A, 1st 4 meas. (Gtrs. 1 & 2)

F#m



tight.

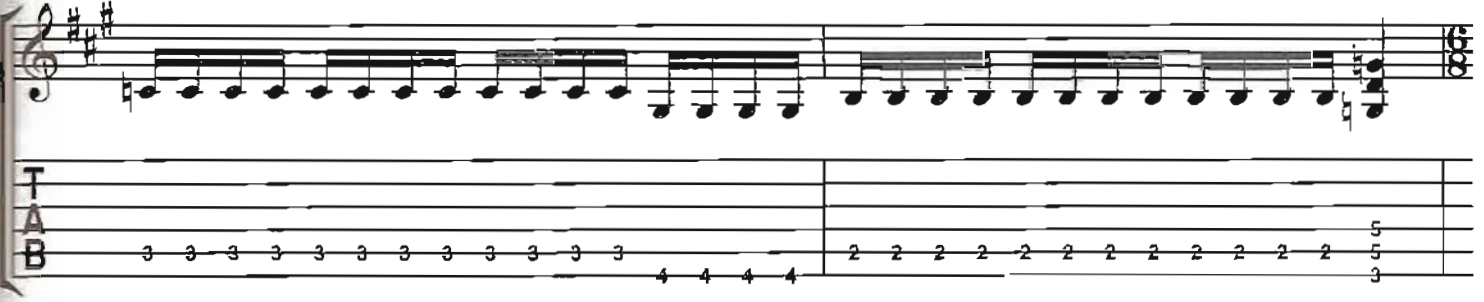
Cdim7

G#7(b9)

Bm

G7(b5)

Elec. Gtrs. 1 & 2



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

F#5

C5 G5 E5 F#5

C5 G5 E5 F#5

C5 G5 E5 D5

E5



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

Verse 2: (2:32)

F#5 C F#5 C

Rap - id heart - beat pound - ing through my

Riff D

P.M.-----

TAB

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

F#5 C A5 E5

chest.

end Riff D

P.M.-----

TAB

2 2 2 2 2 2 3 3 3 3 0 0 | 5 5 5 5 5 5 0 0 0 0 0 0

w/ Riff D (Elec. Grs. 1 & 2) 3 times

F#5 C F#5 C F#5 C A5 E5

Ag - i - tat - ed bo - dy in dis - tress.

F#5 C F#5 C F#5 C A5 E5

I feel like I'm in dan - ger.

F#5 C F#5 C F#5 C A5 E5

Dai - ly life is stran - gled by my stress.

A5 Eb A5 Eb A5 Eb F5 G5

sti - fl - ing surge shoot - ing through all my veins. Ex -

Elec. Gtrs. 1 & 2

Riff E

end Riff E

T
A
B

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

w/ Riff E (Elec. Gtrs. 1 & 2)

A5 Eb A5 Eb A5 Eb F5 G5

-treme ap - pre - hen - sion, sud - den - ly I'm in - sane.

F#5 C F#5 C F#5 C D5 E5

Lost all hope for re - demp - tion. A

Elec. Gtrs. 1 & 2

T
A
B

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

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

grave sit - u - a - tion, des - per - ate at best.

P.M. - - - - -

T
A
B

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

D.S. % al Coda 1

E5 C C#m7(b5)

2 2 0 5 6 12 10 12 10 9

%% (3:52), (6:13)

Coda 1 F#m Bm/F# G#m7(b5)/F#

Help - less - hys -

Riff F

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

F#m Bm/F# C#/F#

- te - ri - a, a

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

F#m C#7/E#

false sense of

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

w/ Riff A, 1st 4 meas. (Elec. Gtrs. 1 & 2)

F#m

- um.

A Instrumental: (4:38)

Elec. Gtrs. 1 & 2

Bm

Em/G

F#5

B Synth. Solo: (4:57)

Em

Am/C

B5

And

Musical notation for the first system, featuring a treble clef staff with a 12/16 time signature and a guitar tablature staff below it. The tablature includes fret numbers such as 7, 10, 9, 10, 7, 7, 10, 7, 7, 8, 7, 6, 5.

Musical notation for the second system, including a treble clef staff and a guitar tablature staff. Chord markings 'Dm/F' and 'E5' are present above the staff. The tablature includes fret numbers like 7, 9, 10, 9, 10, 7, 8, 8, 8, 8, 8, 7, 7, 9, 7, 10, 9.

C Guitar Solo: (5:20)

Dm
Elec. Gtr. 3 (dist. w/ *delay)
8va-----

Musical notation for the guitar solo section, featuring a treble clef staff with a 2/4 time signature and a guitar tablature staff. The notation includes a forte 'f' dynamic marking and fret numbers such as 6, 13, 14, 15, 17, 13, 15, 16, 17, 16, 15, 13, 15, 16, 17, 16, 15, 13, 17, 15.

* Set to J (476ms) w/ l repeat.

Elec. Gtrs. 1 & 2
Riff G

Musical notation for the Riff G section, including a treble clef staff and a guitar tablature staff. The tablature includes fret numbers such as 5, 5, 5, 8, 5, 5, 7, 5, 7, 8, 7, 8, 5, 5, 5, 8, 5, 5, 6, 5, 4, 5, 4, 3.

(8va)----- Gm/Bb A5

Musical notation for the section marked with (8va), Gm/Bb, and A5, featuring a treble clef staff and a guitar tablature staff. The tablature includes fret numbers such as 14, 15, 17, 14, 15, 17, 15, 17, 18, 18, 17, 15, 17, 10, 18, 17, 15, 17, 10, 15, 17, 10, 15, 16, 17, 18, 17, 16, 15, 16, 17, 18, 17, 16, 15, 18, 17.

end Riff G

Musical notation for the final section, including a treble clef staff and a guitar tablature staff. The tablature includes fret numbers such as 5, 5, 5, 8, 5, 5, 7, 5, 7, 8, 7, 8, 6, 6, 6, 6, 6, 5, 5, 7, 5, 8, 7.

Cm/Eb

D5

TAB

17 15 17 15 17 15 17 16 15 17 16 15 13 15 13 10 17 17

end Riff H

TAB

5 5 5 8 5 5 7 5 7 8 7 0 6 6 6 6 6 5 5 7 5 8 7

w/ Riff H (Elec. Gtrs. 1 & 2)
Gm

TAB

13 14 15 /17 15 16 17 /17 15 16 17 /17 15 16 17 /19 18 19 20 /20 18 19 20

Cm/Eb

D5

(8va)

TAB

20 20 (20) 20 15 18 15 15 10 18 17 15 17 14 15

D (5:43)

Synth. Em C/E C#m7(b5)/E

f

TAB: 12 12 10 12 10 12 | 12 13 10 10 12 | 12 12 10 12 10 12

Elec. Gtr. 3

TAB: 7 0 7 9 7 0 | 8 0 7 9 7 0 | 7 0 7 9 7 0

Elec. Gtrs. 1 & 2

TAB: 9 7 0 | 10 7 | 11 7

Am Edim/Bb B Em C

TAB: 12 10 10 9 0 | 12 12 10 12 10 12 | 12 13 10 12 10 12

TAB: 10 0 9 0 7 | 7 0 7 9 7 0 | 8 0 7 9 7 0

TAB: 7 0 0 | 9 7 0 | 10 7

E (5.58)

C#m7(b5)/E

N.C.

Bm

8va-----

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

12 12 10 10 12 22 20 17 20 19 19 15 19 15 17 15 15 17 15 19 15

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

9 8 7 9 7 8 10 8 /12 14 15 14 14 10 10 7 9 7 7 7 7 9 7 10 7

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

11 7 /12 10 12 10 9 4 2

G/B

G#m7(b5)/B

(8va)

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

19 15 20 15 17 15 15 17 15 19 15 19 15 19 15 17 15 15 17 15 19 15

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

15 10 10 7 9 7 7 9 7 10 7 16 10 10 7 9 7 7 9 7 9 7 10 7

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

5 2 6 2

1. 2.

N.C. A5 G5 D5 A/C#

19 19 19 17 17 17 14 14 17 17 17 17 16 16 16 16 17 15 7 /10 9

P.M. -----|

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

P.M. -----|

7 7 7 5 5 5 2 2 5 5 5 5 4 4 4 4 /14 12 (12) /12 10 (10) /12 12 7 /10 9

Outro: (6:51)

w/ Riff A (Elec. Gtrs. 1 & 2)

Coda 2 F#m

Cdim7 G#7(b9) Bm G7(b5)

- um.

w/ Riff A, 1st 5 meas. (Elec. Gtrs. 1 & 2)

F#m

Cdim7 G#7(b9)

Elec. Gtrs. 1 & 2

N.C.

F#5

9 7 4 7 6 4 4 (4) 2

7 5 2 5 4 2

INTERLUDE 4

Moderately ♩ = 128

(-0:48)

Synth. *



* Recording sounds as written.



mf



Segue to "Never Enough"

Play 7 times & fade



Chorus: (1:15), (2:49), (5:15)

C7 Em

What would you say _____

w/ chorus hold----- 1/4 P.M. - 1 P.M. - 1 P.M. - 1

TAB 3 2 3 3 12 11 9 9 3 (3) 0 0 0 10 0 0 9 0 0 7 7

C7 Em

if I walked a way? _____

Elec. Gtr. 2 hold----- 1/4 P.M. - 1 P.M. - 1 P.M. - 1

TAB 3 2 3 3 16 14 12 (12) 3 (3) 0 0 0 14 0 0 12 0 0 10 (10)

Elec. Gtr. 1 hold----- 1/4 P.M. - 1 P.M. - 1 P.M. - 1

TAB 3 2 3 3 12 11 16 (16) 3 (3) 0 0 0 10 0 0 9 0 0 14 (14)

C7 G

Would you ap - pre - ci - ate? But

Elec. Gtrs. 1 & 2

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

TAB

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a C7 chord and a G chord. The guitar line features a melodic line with a flat second finger and a 'hold' instruction. The guitar tablature shows fret numbers 3, 2, 3, 3, 0, 0, 3, and 3.

B F#m7(b5)/B B7 Em D

then it'd be too late, 'cause I can

To Coda 1 ⊕
To Coda 2 ⊕

P.M. P.M.

TAB

Detailed description: This system contains measures 4-6. The vocal line continues with the lyrics 'then it'd be too late, 'cause I can'. The guitar line has a melodic line with a flat second finger and a 'P.M.' instruction. The guitar tablature shows fret numbers 4, 5, 4, 9, 7, 9, 7, 4, 5, 5, 5, 4, 5.

C C7 G

on - ly take so much of your un - grate - ful ways.

hold-----

TAB

Detailed description: This system contains the final three measures of the piece. The vocal line ends with the lyrics 'on - ly take so much of your un - grate - ful ways.'. The guitar line has a melodic line with a flat second finger and a 'hold' instruction. The guitar tablature shows fret numbers 5, 3, 3, 1, 3, (3), (3), 0, 0, 0, 3, 3, 0, 0, 3.

D#dim7

B7

you to be hap - py.

T
A
B 6 6 6 6 6 6 6 6 / 15 15 15 15 15 15 15 15 14 14 14 14 14 14 14 14 \ 6 6 6 6 6 6 6 6

Em

All those sleep - less _____

w/o P.M.

T
A
B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 / 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Am/C

nights and count - less _____

T
A
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 / 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Am

fights to give _____ you _____

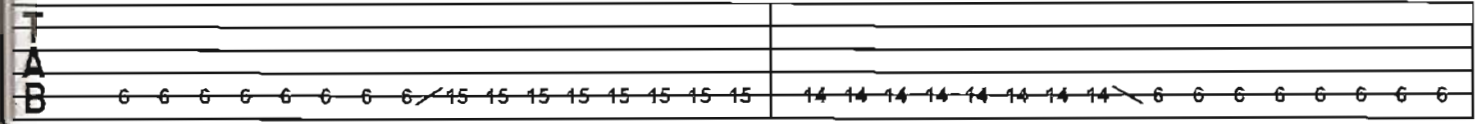
T
A
B 12 12 12 12 12 12 12 12 12 12 12 12 12 12 / 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9 9

Ddim7

B



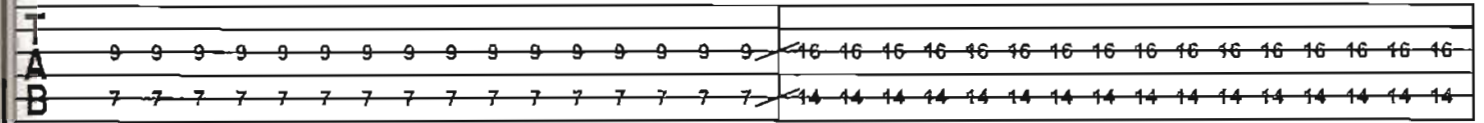
more. And then you say how



Em



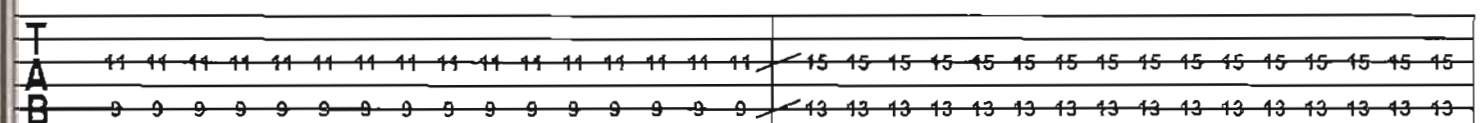
dare that I did - n't write you



F#7



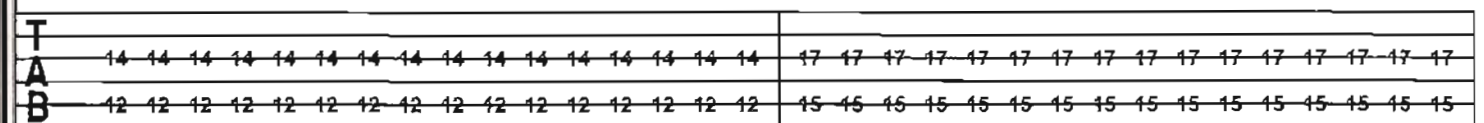
back. I must be too good



Am



for you, I on - ly care a -



Gm7

Musical notation for Gm7 section. The staff shows a melodic line with eighth notes. The guitar tablature below it shows fret numbers: 10 10 13 13 10 10 | 12 12 10 10 | 13 13 12 12 | 12 12 | 10 10 13 13 10 10 | 12 12 10 10 | 13 13 12 12 | 10 10.

A7

Cm7

Musical notation for A7 and Cm7 sections. The staff shows a melodic line with eighth notes. The guitar tablature below it shows fret numbers: 12 12 16 16 12 12 | 14 14 12 12 | 17 17 14 14 | 16 16 | 15 15 18 18 15 15 | 17 17 15 15 | 20 20 17 17 | 18 18.

D7

Musical notation for D7 section. The staff shows a melodic line with eighth notes. The guitar tablature below it shows fret numbers: 17 17 21 21 17 17 | 19 19 17 17 | 22 22 19 19 | 21 21 | 17 17 21 21 17 17 | 19 19 17 17 | 20 20 19 19 | 21 21.

B Unison: (4:15)

Gm

Musical notation for Gm unison section. The staff shows a melodic line with eighth notes and accents (>). The guitar tablature below it shows fret numbers: 10 11 10 | 12 12 | 15 11 | 12 14 12 | 15 12 | 10 11 10 | 12 12 | 15 10 | 11 15 11 | 12 15 12 | 12 17 12 | 13.

Cm/G

sim.

Musical notation for Cm/G section. The staff shows a melodic line with eighth notes and accents (>). The guitar tablature below it shows fret numbers: 13 15 13 | 16 13 13 | 15 13 | 13 15 13 | 13 17 | 17 13 17 13 | 17 12 13 | 20 17 17 | 15.

A7(b9)

8va-----

6 6

18 21 18

T
A
B

16 14 17 15 18 15 17 14 15 18 15 15 17 17 16 14 17 15 18 15 17 14 17 20 18 21 21 18 20 17 19

8va-----

6 6

15 18 15

T
A
B

12 11 14 12 15 12 14 11 14 11 12 15 12 12 14 14 12 11 14 12 15 12 14 11 14 17 15 18 18 15 17 14 16

Cm

8va-----

3

T
A
B

17 17 16 18 20 18 16 17 20 15 16 18 16 20 16 17 17 16 18 20 18 16 17 15 20 16 13 17 13 15 15

8va-----

3

T
A
B

15 17 15 16 15 17 20 16 17 19 17 20 17 15 17 15 16 15 17 17 15 20 15 11 13 12 13 15 14

D

8va-----

6 6 6 6

T
A
B

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

8va-----

6 6 6 6

T
A
B

14 15 17 14 15 17 15 17 18 15 17 18 16 17 19 16 17 19 15 17 19

(8va)

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

(8va)

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

C (4:45)

Em
Elec. Gtr. 4 (dist. w/ Moog MuRF pedal, wah & * delay)

F#

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

f
hold throughout

* Set for ♩ (467ms) w/ 1 repeat.

Am

B

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

Em

F#

8va

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

Am
(8va)

B

D.S. $\%$ al Coda 2

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

⊕
Coda 2

on - ly take so much of your un - grate - ful ways.

Elec. Gtrs. 1 & 2

trem. bar
hold

Musical notation for the second system, including a treble clef staff with lyrics, an electric guitar staff with tremolo bar effects, and a guitar tablature staff.

D5

D#5

Ev - 'ry - thing is nev - er e -

P.M. pick sl.

Musical notation for the third system, including a treble clef staff with lyrics, a guitar staff with power chords and a pick slide effect, and a guitar tablature staff.

Outro: (5:56)
E5

Play 4 times

- nough.

w/ flanger

* Sing 1st time only.

INTERLUDE 5

Upbeat Jig $\text{♩} = 144$

(0:00)

Synth.

** Recording sounds as written. *pp*

Segue to "Sacrificed Sons"

SACRIFICED SONS

Words and Music by JOHN PETRUCCI, MICHAEL PORTNOY,
JOHN MYUNG, KEVIN LABRIE and JORDAN RUDESS

Slowly ♩ = 49

Intro: (0:57)

Piano

E5 E(♭5) E5 E(♭5)

mf

E5 E(♭5) F#7(b9) B7

8vb

Verse 1: (1:17)

Em C(#11)/E Em F#m7/E

Walls are clos - ing anx - ious - ly.

Elec. Gtr. 1 (clean w/ * Moog MuRF pedal)

Riff A

mf

hold throughout

| | | | | | | | |
|---|---|---|----|---|---|---|---|
| T | 0 | 0 | 7 | 0 | 8 | 0 | 7 |
| A | 9 | 9 | 10 | 9 | 7 | 9 | 7 |
| B | | | | | | | |

* Rate varied manually in studio.

Em C F#7(b9) B7

Chan - nel surf - ing fran - ti - cly.

end Riff A

TAB
8 9 10 7 8 8 7

w/ Riff A (Elec. Gtr. 1)
Em C(#11)/E Em F#m7/E

Burn - ing cit - y, smoke and fire.

TAB
9 10 7 8 8 7

Em C F#7(b9) B7

Planes we're cer - tain, faith in - spired.

TAB
9 10 7 8 8 7

Cmaj9 Bm7/D

No clues, a com - plete sur - prise.

TAB
9 12 10 7

Elec. Gtr. 2 (dist. w/ reverb)

mf
swell w/ volume pedal

TAB
9 12 10 7

Verse 2: (2:35)

Em

C(#11)/E

Em

F#m7/E

Heads all _____ turn - ing t'wards the _____ sky.

Elec. Gtr. 2 (dist. w/ Moog MuRF pedal, wah & *delay)

* Set for ♩. (610ms) w/ 1 repeat.

Em

C(#11)

F#7(b9)

B7

Tow - ers crum - ble, he - roes _____ die.

Chorus: (2:54), (8:23)

Cmaj9

Bm/D

Who would wish this on our peo - ple _____

Elec. Gtrs. 3 & 4 (dist.)

Cmaj9 D Dsus D

and pro - claim that His will be done?_

hold-----| hold-----|

| | | | | | |
|---|---|---|---|---|---|
| T | 3 | | 3 | | |
| A | 5 | 5 | | 2 | 0 |
| B | 3 | 3 | 0 | 0 | 4 |
| | 3 | | 0 | | 5 |

Cmaj9 Bm/D

Scrip - tures they heed have mis - led them.

hold-----|

| | | | | | |
|---|---|---|---|---|---|
| T | 3 | | | | |
| A | 5 | 5 | 7 | 4 | |
| B | 3 | 3 | 5 | 2 | 5 |
| | 3 | | | | X |

To Coda ⊕

Cmaj9 Am D/F#

All praise their sac - ri - ficed sons, All praise their sac - ri - ficed..

hold-----|

| | | | | | |
|---|---|---|---|---|---|
| T | 3 | | | | |
| A | 5 | 5 | 2 | 2 | |
| B | 3 | 3 | 0 | 0 | 3 |
| | 3 | | 2 | 3 | 2 |

(3:33)

E5

E(♭♭5)

E5

E(♭♭5)

Musical staff showing notes and chords for the first system. The notes are E5, E(♭♭5), E5, and E(♭♭5).

sons. _____

Musical staff showing notes and chords for the second system. The notes are E5, E(♭♭5), E5, and E(♭♭5).

hold-----

hold-----

TABLATURE for the first system. Fingering: 5, 4, 2, 2, 0. Chords: E5, E(♭♭5), E5, E(♭♭5).

E5

C7

F#7

B

Musical staff showing notes and chords for the third system. The notes are E5, C7, F#7, and B.

hold-----

P.M.-----

P.M.-----

TABLATURE for the third system. Fingering: 5, 4, 2, 2, 0. Chords: E5, C7, F#7, B.

E5

E(♭♭5)

E5

Edim7

Musical staff showing notes and chords for the fourth system. The notes are E5, E(♭♭5), E5, and Edim7.

hold-----

hold-----

TABLATURE for the fourth system. Fingering: 5, 4, 2, 2, 0. Chords: E5, E(♭♭5), E5, Edim7.

E5

C7

F#7

B

F7(b5)

Musical staff showing notes and chords for the fifth system. The notes are E5, C7, F#7, B, and F7(b5).

hold-----

P.M.-----

P.M.-----

TABLATURE for the fifth system. Fingering: 5, 4, 2, 2, 0. Chords: E5, C7, F#7, B, F7(b5).

A Faster ♩ = 88
Instrumental: (4:13)

E5

8va-----|

N.C.

P.M.-----|

double-time feel

end double-time feel

B (4:41)

Riff B

end Riff B

P.M.-----|

Riff C

Musical notation for Riff C, measures 15-16. The guitar TAB below shows the fretting: 2 0 2 3 2 0 2 0 2 3 0 1 2 3 0 2 0 2 3 2 0 2 0 2 3 0 1 2 3 2 0 5 4 0.

end Riff C

Musical notation for end Riff C, measures 15-16. The guitar TAB below shows the fretting: 2 0 2 3 2 0 2 0 2 3 0 1 2 3 0 2 0 2 3 2 0 2 0 2 3 0 1 2 3 2 0 5 4 0 9 0.

C Synth. Solo: (5:04)

Riff D

Play 4 times

end Riff D

Musical notation for Riff D, measures 15-16. The guitar TAB below shows the fretting: 7 6 7 5 0 7 4 0 3 0 7 7 0 6 0 5 3 0 5 0 6 0 7 0.

D (5:20)

w/ Riff C (Elec. Gtrs. 3 & 4)
N.C.

Musical notation for section D, measures 15-16. The guitar TAB below shows the fretting: 14 13 0 17 16 0.

E *Guitar Solo: (5:46)
w/ Riff D (Elec. Gtrs. 3 & 4) 4 times
N.C.

Elec. Gtr. 5 (dist.)

Elec. Gtrs. 3 & 4

Musical notation for Guitar Solo E, measures 15-16. The guitar TAB below shows the fretting: 14 13 0 17 16 0. The notation includes dynamics like *f*, *hold*, and *vib. w/ trem. bar*. The TAB includes fret numbers like 11, 12, 11, 0, 11, 11, 10, 15, 0.

* Actual sounding pitches indicated in std. notation; fret and bar positions indicated in TAB throughout solo.

** Set for ♩. (510ms) w/ 1 repeat.

**15ma

8vb ----- | semi-harm ----- |

TAB

* ②-2
⑥-3

-3 1/2

slack

-1/2 ** Harm. pitch only.

②+1
③+1 1/2

(4)

-2 -1

* Bar held constant, strings lowered/raised by different intervals.

8va ----- |

8vb

*** bar frenzy

bounce bar w/ each pickstroke ----- |

TAB

slack

*** Violently shake bar while sliding hand up neck.

① -1/4
② -1/2

① -1/2
② -1

① -1/4
② -1/2

① -1 1/2
② -2 1/2

w/ Riff B (Elec. Gtrs. 3 & 4) 3 1/2 times

w/ wah

trem. bar

TAB

17 17 X 17 17 17 17 17 17 17 17 20 11 16 16 7 0 7 9 7 6 (6) 9 6 9 8 5 7 4 6 3

TAB

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

① -1
② -2

-3/4

① -1/2
② -1

†† Pitch changes created by pulling string off the fretboard, producing trill effect as string hits edge of higher frets (indicated in parentheses).

8va-

15 16

TAB

(8va)-----

15 16

TAB

* This 15/16 measure continues onto the next system.

(8va)-----

15 16

TAB

15 16

TAB

8va-----

15 16

TAB

* Lightly touch string with finger, don't pick.

-1/2

(8va)-----

Elec. Gtr. 5

* Pull string off fretboard as before, trilling to higher notes.

Elec. Gtrs. 3 & 4

F Orchestra / Guitar Interlude: (6:24)

(♩ = ♩)

Bm

C

(8va)-----

Rhy. Fig 1

Em

Musical notation for the Em chord section. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The guitar TAB staff below it shows fret numbers: (12), 10, 12, 10, 8, (8), 12, (12), 10, 11, 10, 8. A 1/2 note value is indicated above the first measure.

Musical notation for a chord progression. The top staff shows a sustained chord in treble clef. The guitar TAB staff shows fret numbers: 9, 9, 7 on the first two strings, and 9, 9, 7 on the last three strings.

D

Musical notation for the D chord section. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The guitar TAB staff shows fret numbers: 10, (10), 7, 7, 14, 15, 17, 14, 15, 17, 14, 16, 17, 14, 16, 17. A 1/2 note value is indicated above the first measure.

end Rhy. Fig. 1

Musical notation for a chord progression. The top staff shows a sustained chord in treble clef. The guitar TAB staff shows fret numbers: 7, 7, 5 on the first two strings, and 7, 7, 5 on the last three strings.

w/ Rhy. Fig. 1 (Elec. Gtrs. 3 & 4)

Bm

C

8va

Musical notation for the Bm and C chord section. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. The guitar TAB staff shows fret numbers: 15, 15, (15), 17, 19, 10, 20, (20), 22, 19. A 1/2 note value is indicated above the last measure. A dashed line labeled '8va' is above the staff.

Em D

(8va)

T
A
B

13 (19) (19) / 15 17 (17) / 17 14 15 17 / 17 (17) / 14 15 14 (14)

Elec. Gtr. 5

Am D/F#

T
A
B

11 (11) / 11 12 14 12 13 (19) / 11 11 1/2 (11)

Elec. Gtrs. 3 & 4

T
A
B

2 2 0 2 3 2 3 2

G (7:01)

Em N.C.

T
A
B

9 (9)

P.M. --| semi-A.H. P.M. --|

T
A
B

0 7 10 9 10 9 0 10 9 10 0 7 10 9 10 9 6 7 5 7

1.

Em
Elec. Gtr. 4

C7

F#m7(b5)

P.M. -- |

P.M. - - - - |

Em
Elec. Gtr. 3

P.M. -- |

P.M. - - - - |

2.

Em

Em
Elec. Gtr. 4

Bb5

A5

Eb5

D5

P.M. -- |

A.H.

Em
Elec. Gtr. 3

P.M. -- |

A.H.

Em
Elec. Gtrs. 3 & 4

15ma

N.C.

P.M. --|

A.H.

P.M. --|

T
A
B

0 7 10 9 10 9 0 10 9 10 | 0 7 10 9 10 9 6 7 5 7

Em
Elec. Gtr. 4

C7

F#dim7

P.M. ---|

semi-A.H.

P.M. ---|

T
A
B

0 7 10 9 10 9 0 9 7 0 | 11 10 11 9 8 9 5 (6)

Em
Elec. Gtr. 3

15ma

P.M. ---|

A.H.

P.M. ---|

T
A
B

0 7 10 9 10 9 0 10 9 10 | 9 8 9 8 7 8 2 3 4 2 (6)

Em
Elec. Gtrs. 3 & 4

15ma

N.C.

P.M. --|

A.H.

P.M. --|

T
A
B

0 7 10 9 10 9 0 10 9 10 | 0 7 10 9 10 9 6 7 5 7

Em
Elec. Gtr. 4

Bb5

A5

Eb5

D5

P.M. - - |

A.H.

Elec. Gtr. 3

P.M. - - |

A.H.

H (7:34)

Em

C#m7(b5)

F#7(b9)

B7

Elec. Gtrs. 3 & 4

Em

C

Am7

B/D#

B

C7 F#5 F5

light en ing.

end Riff E 15ma A.H.

TAB

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 3 | 3 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 3 | 3 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 1 | 1 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 1 | 1 |

w/ Riff E (Elec. Gtrs. 3 & 4)

Em C#11/E Em F#m7(b5)/E

Words they preach I can't re late

Em C#11/E C7 F#5 B5 D.S. al Coda

if God's true love are acts of hate.

Elec. Gtrs. 3 & 4

TAB

| | | | | | | | | | | | | | |
|--|--|--|--|--|--|--|--|---|---|---|---|---|---|
| | | | | | | | | 4 | 4 | 4 | 4 | 4 | 4 |
| | | | | | | | | 4 | 4 | 4 | 4 | 2 | 2 |
| | | | | | | | | 2 | 2 | 2 | 2 | 2 | 2 |
| | | | | | | | | 2 | 2 | 2 | 2 | 2 | 2 |

Ⓞ (8:56) Coda E5 E(♭5) E5 E(♭5)

sons. God on high. Our mis -

hold hold

TAB

| | | | | | |
|---|---|---|---|---|---|
| | 5 | 5 | 5 | 5 | 5 |
| | 4 | 3 | 4 | 3 | 4 |
| | 2 | 2 | 2 | 2 | 2 |
| | 2 | 2 | 2 | 2 | 2 |
| 0 | | 3 | 2 | 0 | 3 |

E5 C7 F#7 B

-take. Will man - kind be ex - tinct?

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

| | | | | | | | |
|---|---|---|-----|---|---|---|------|
| T | 5 | 5 | | | | | |
| A | 4 | 5 | | | | | |
| B | 2 | 3 | 3 | 4 | 4 | 4 | 2 |
| | 0 | 3 | 3 0 | 2 | 2 | 2 | 5/12 |

E5 E(b5) E5 Edim7

There's no time, time to

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

| | | | | |
|---|---|-----|---|-----|
| T | 5 | 5 | 5 | 5 |
| A | 4 | 3 | 4 | 3 |
| B | 2 | 2 | 2 | 2 |
| | 0 | 3 2 | 0 | 3 2 |

E5 Gdim7 F#7 B F5

waste. Who serves the truth for heav - en's

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

| | | | | | | |
|---|---|---|---|---|---|---|
| T | 5 | | | | | |
| A | 4 | | | | | |
| B | 2 | 3 | 3 | 4 | 4 | 2 |
| | 0 | 3 | 3 | 2 | 2 | 2 |

Instrumental / Outro: (9:29)

N.C.

sake?

T
A
B

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

* Sing 1st time only.

T
A
B

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

Am

F#m7(b5)

D#dim7

B

Riff F

T
A
B

5 7 8 2 3 5 6 7 9 2 3 2

Em

C#m7(b5)

A#dim7

F#

end Riff F

T
A
B

0 9 10 4 5 7 6 7 9 2 4

w/ Riff F (Elec. Gtrs. 3 & 4)

Am

F#m7(b5)

D#dim7

B7(b9)

Elec. Gtr. 2

hold throughout
w/ wah

o ————— + o ————— + *sim.*

TAB: 5 5 5 | 5 7 5 | 5 4 5 | 4 7 7

Em

C#m7(b5)

A#dim7

F#7

TAB: 12 12 12 | 14 12 | 11 12 | 14 14 14 (14) | 14 14 (11)

(10:19)

Em

N.C.

Em

Elec. Gtr. 4

15ma

P.M. -| A.H. P.M. -| P.M. -| semi-A.H.

TAB: 0 7 10 9 10 9 0 10 9 10 | 0 7 10 9 10 9 6 7 5 7 | 0 7 10 9 10 9 9 7 9

Elec. Gtr. 3

15ma

P.M. -| A.H. P.M. -| P.M. -| semi-A.H.

TAB: 0 7 10 9 10 9 0 10 9 10 | 0 7 10 9 10 9 6 7 5 7 | 0 7 10 9 10 9 10 9 10

N.C.

Em

8va

P.M. ---|

P.M. ---|

A.H.

T
A
B

0 7 10 9 10 9 3 2 2 1 | 0 7 10 9 10 9 0 10 9 10

P.M. ---|

P.M. ---|

A.H.

T
A
B

0 7 10 9 10 9 3 2 2 1 | 0 7 10 9 10 9 0 10 9 10

N.C.

Em

P.M. ---|

P.M. ---|

semi-A.H.

T
A
B

0 7 10 9 10 9 6 7 5 7 | 0 7 10 9 10 9 0 9 7 9

P.M. ---|

P.M. ---|

semi-A.H.

T
A
B

0 7 10 9 10 9 6 7 5 7 | 0 7 10 9 10 9 0 10 9 10

C5

F#5

B5

F7

E5

T
A
B

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

OCTAVARIUM

Words and Music by JOHN PETRUCCI, MICHAEL PORTNOY
JOHN MYUNG, KEVIN LABRIE and JORDAN RUDESS

A Free time
Intro:

Fm (0:38)
* Haken Continuum (w/ slide, **delay & wah as filter)

Synth Pad *mf*

T
A
B

* Jordan Rudess plays a keyless synth. controller in this intro called a Haken Continuum, which is played similar to a fretless guitar or bass. To approximate the Continuum sound on a guitar, use a distorted tone with plenty of sustain.
** Set to 700ms w/ 1 repeat.

Fsus2

Fm

T
A
B

Dbm

Fm

T
A
B

Abm
(8va)

Fm

The first system of music features a treble clef staff with a key signature of two flats and a common time signature. The melody consists of eighth and quarter notes with various slurs and accents. A dashed line labeled '(8va)' spans the first two measures. The guitar TAB staff below shows fret numbers: 16, 18, 19, 18, 19, (19), 19, 18, 19, 18, 16, 16, (16), 13, 13, 16, 16, 13. The system ends with a double bar line and a 4-measure rest.

Dbm

Fm

8va

The second system continues the melody in a new key signature of three flats. The treble clef staff includes a triplet of eighth notes marked with a '3'. A dashed line labeled '8va' covers the latter part of the system. The guitar TAB staff shows fret numbers: 11, 8, 9, 13, 13, 12, 14, 11, 12, 14, 16, 15, 16, 15, 15, 20, 16, 18, 16, 20, 21, 20, 18, (18).

Abm

Fm

8va

The third system returns to the key signature of two flats. The treble clef staff features a '3' over a triplet of eighth notes. A dashed line labeled '8va' spans the final two measures. The guitar TAB staff shows fret numbers: 1, 3, 4, 5, 13, 20, 21, 13, 15, 13, 15, 16, 21, 20, 21, 20, 18, 24.

* Lap Steel Gtr. (w/ slide, **delay & reverb)
(2:35)

8va

The fourth system is marked with 'pp' (pianissimo) and 'mf' (mezzo-forte). The treble clef staff includes a wavy line indicating a slide. A dashed line labeled '8va' covers the final two measures. The guitar TAB staff shows fret numbers: 17, (17), 10, 10, 3, 13, 13, 13, (13), 1.

* At this point, Jordan switches to playing
a Fender lap steel guitar w/ clean tone.
** Set to 700ms w/ 1 repeat

B (2:43)

(8va)-----

T
A
B

13 (13) 11/15 15\13 13 13 (13) 11 11\0 0 0 (0) 4 6 6\3 8

(8va)-----

Cm Bbm Fm

T
A
B

8/ 13 15 16\15\13 0 11 1 9 8/9/11/15\13\11 6 3 4 3/4 3/4

Eb/G Ab Csus

(8va)-----

T
A
B

3 1 1 11 (11)\6 6\ 11\9 9\0 0 (0)\ 6\4 20 18\18 16 15/16

C F5

(8va)-----

15ma

Slow ♩ = 66

T
A
B

15/16\15 (15)\ 1 13 (13)\ 1 37

f
w/ force bow

* Hypothetical position beyond fretboard.

C (3:49)

Lap Steel Gtr.

F

D \flat maj7/F

Dm7/F

B \flat m

Musical staff for Lap Steel Gtr. with notes and slurs.

TAB for Lap Steel Gtr. with fret numbers and bar lines.

Elec. Gtrs. 1 & 2 (dist.)

Musical staff for Electric Guitars 1 & 2 with notes and dynamics.

TAB for Electric Guitars 1 & 2 with fret numbers.

F

D \flat maj7

Dm7

8va

Musical staff for Lap Steel Gtr. with notes and slurs.

TAB for Lap Steel Gtr. with fret numbers.

Musical staff for Electric Guitars 1 & 2 with notes and dynamics.

TAB for Electric Guitars 1 & 2 with fret numbers.

B \flat m

(8va)

15ma

Musical staff for Lap Steel Gtr. with notes and slurs.

TAB for Lap Steel Gtr. with fret numbers.

Musical staff for Electric Guitars 1 & 2 with notes and dynamics.

TAB for Electric Guitars 1 & 2 with fret numbers.

D (4:22)

Fm
Lap Steel Gtr.

15ma -----

pp
dist. off

T
A
B

** Lower note sounds sympathetically from slide movement.

* Acous. Gtr. 1 (12-string)

f

T
A
B

* Doubled throughout.

Flute

8va ----- Cm Bbm

mf

T
A
B

T
A
B

Fm

Eb/G

Ab sus

Ab

Musical staff showing notes and rests for the first system, corresponding to the chords Fm, Eb/G, Ab sus, and Ab.

TAB staff for the first system with fret numbers: 12 13, 13 14 16, 15 15 16, 14 16 14 13 13, 15 13.

Musical staff showing chords for the second system.

TAB staff for the second system with fret numbers and techniques like 'X' and '3'.

Edim7

Fm

Ab/Eb

Ddim7

Musical staff showing notes and rests for the third system, corresponding to the chords Edim7, Fm, Ab/Eb, and Ddim7.

TAB staff for the third system with fret numbers: 13 15 13 12, 12 13 10 12, 13, 12 13.

Musical staff showing chords for the fourth system.

TAB staff for the fourth system with fret numbers and techniques like '0', '8', '9', '10', and '5'.

Fdim7 C/E

TAB 12 13 12 13

T 9 9 9 9 9 9 9 0 8 8 8 8 8 8 8 8
 A 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9
 B 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10
 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7

Acous. Gtr. 1 Fm Dbm Fm Dbm

hold throughout

T 0 8 10 5 4 5 9 8 10 5 4
 A 10 10 10 10 6 6 6 6 10 10 10 10 6 6
 B 8 4 8 4 8 8 8 8 4 4

I. SOMEONE LIKE HIM

Verse 1: (5:31)

Fm Dbm Fm

I nev - er want - ed to be - come some - one like

T 0 8 10 5 4 5 9 8 10 5 4
 A 10 10 10 10 6 6 6 6 10 10 10 10 6 6
 B 8 4 8 4 8 8 8 8 4 4

Abm

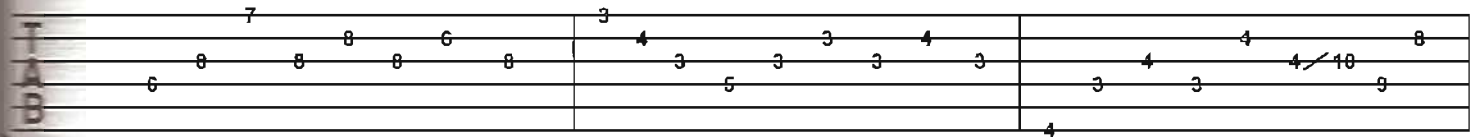
Eb

Fm7(b5)/Ab



him, so se - cure, con - tent to live each day.

Riff A

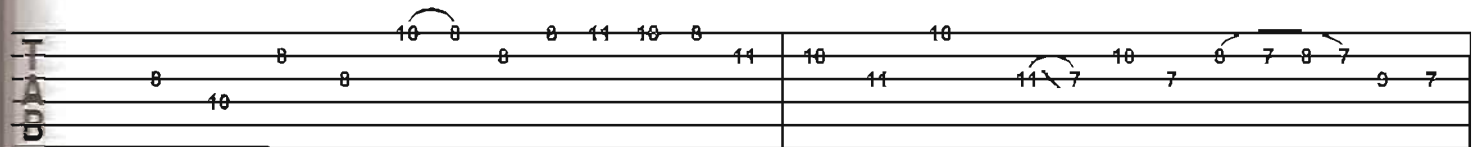


Cm

D/F#



just like the last. I was sure.



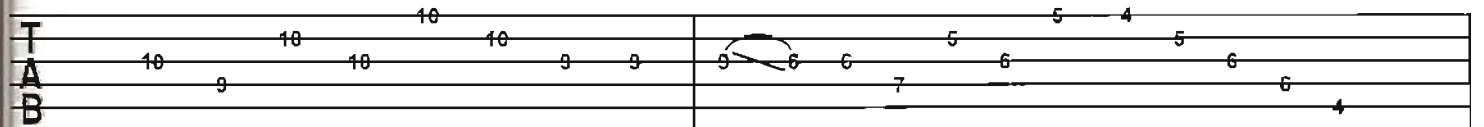
Bm7(b5)

A

C#m

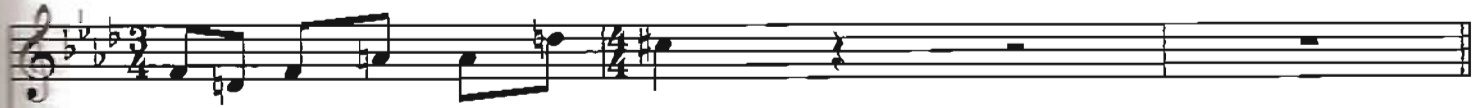


I knew that this was not for me.

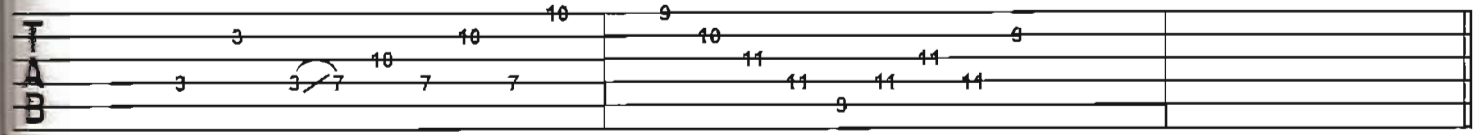


Dm

F#m(9)



nev - er be some - one like him.



Verse 2: (6:39)

Fm

Dbm

Fm

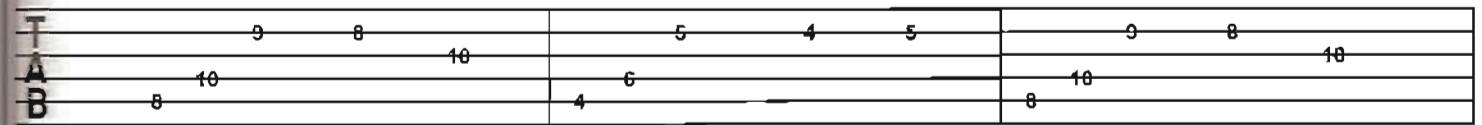


So man - y years have passed since I pro - claimed.

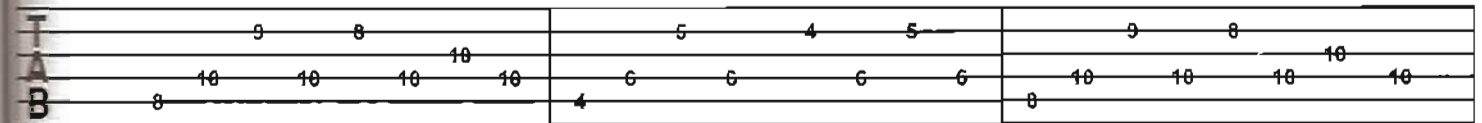
Elec. Gtr. 3 (clean w/ Moog MuRF pedal)



pp



Acous. Gtrs. 1 & 2



Abm

Eb/Bb

Fm7(b5)/Bb

— my in - de - pend - ence, my mis - sion, my aim, —

TAB

TAB

Eb/Bb

Abm(#11)

Abdim/Cb

w/ Riff A (Acous. Gtrs. 1 & 2)

Eb

— and my vi - sion, so — se - cure, — con - tent —

TAB

TAB

Fm7(b5)/Ab

Cm

D/F#

to live each day like it's my last. It's won-

Elec. Gtr. 3

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

Bm7(b5)

A/E

C#m

D(9)

- der - ful to know that I could be some-thing more_

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 5 | 5 | 5 | 0 | 0 | 0 | 0 |
| A | 2 | 2 | 6 | 6 | 6 | 7 | 7 | 7 | 7 |
| B | 3 | 3 | 7 | 7 | 6 | 0 | 7 | 7 | 7 |
| | 2 | 2 | 7 | 7 | 4 | 0 | 0 | 0 | 0 |

A/E

C#m

C/G

Em(9)

than what I dreamed, far be - yond what I could see...

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 5 | 0 | 0 | 0 | 0 |
| A | 6 | 6 | 6 | 6 | 5 | 0 | 0 | 0 | 0 |
| B | 7 | 7 | 6 | 6 | 5 | 2 | 2 | 2 | 2 |
| | 7 | 7 | 4 | 4 | 3 | 0 | 0 | 0 | 0 |

Bb/F

Dm(9)

Db/Ab

Bb/F

accel.

Still, I swear that I'm miss-ing out.

Elec. Gtrs. 1 & 2

hold-----|

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 7 | 6 | 6 | 6 | 6 | 3 |
| A | 3 | 3 | 7 | 7 | 7 | 6 | 6 | 3 |
| B | 3 | 3 | 0 | 0 | 0 | 0 | 0 | 3 |
| | 1 | 1 | | | | 4 | 4 | 1 |

Faster ♩ = 82
Bridge: (7:58)

Db/Ab

E/B

A/B

this time. As far as I could tell, there's

Riff B end Riff B

hold-----|

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 0 | 0 | 0 | 0 | 0 | 0 |
| A | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 2 | 2 |
| | 4 | 4 | 4 | 4 | 4 | 4 | 4 | | | | | | |

w/ Riff B (Elec. Gtrs. 1 & 2) 3 times

E/B

B

E/B

noth-ing more I need, but still I ask my-self,

A/B

Em/B

B

could this be ev-ry-thing? Then all

G/B

Bm

Bb

D/A

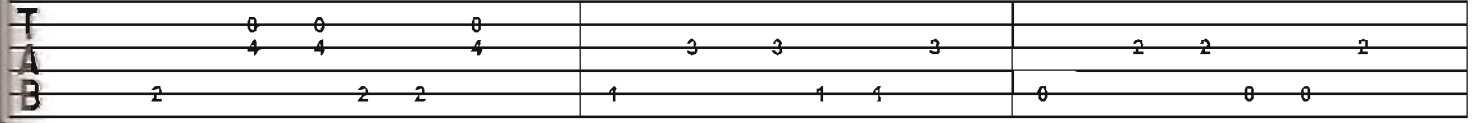


I swore that I would nev - er be was now so

Elec. Gtrs. 1 & 2



hold-----| hold-----| hold-----|



F#m/A

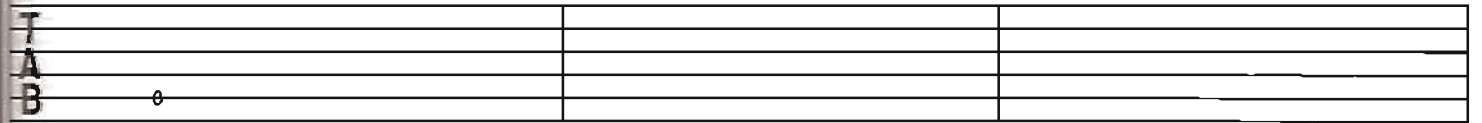
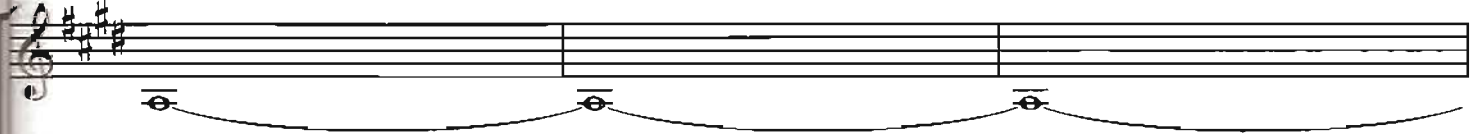
Fmaj7/A

Em/A

rit.



sud - den - ly the on - ly thing I want - ed to be -



Slower ♩ = 64
Interlude: (8:46)

Bm7/A

F/A

A

Bass 4



come, to be some - one just like him.



A(9)

Dm(9)/A

A(9)

Fmaj7(#11)/A

* Elec. Gtr. 4 (clean w/ Moog MuRF & phaser)

hold throughout

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

* Doubled. MuRF rate slower on left channel gtr.

II. MEDICATE (AWAKENING)

Verse 1: (9:16)

A(9)

Dm(9)/A

A doc - tor sit - ting next_ to me, he asks me how_ I feel_

Riff C

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

A(9)

Fmaj7(#11)/A

Not sure I un - der - stand his ques - tion - ing_

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

A(9) Dm(9)/A

He says I've been a - way a - while, but thinks he has cured me.

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

F#m Fmaj7(#11)

from a state of cat - a - tonic sleep.

end Riff C

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

D(11) F(9) A(9)

For thirty years where have I been?

Elec. Gtr. 4 & * Acous. Gtr. 2 (6-string)

hold throughout

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

* Doubled throughout.

F#m11/A

Fmaj7(#11)/A

ef - fects ap - pear as my con-science slips a - way..

TAB

| | | | | | | | | |
|---|---|---|---|---|---|---|----|---|
| 6 | 9 | 7 | 0 | 0 | 7 | 9 | 10 | 9 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

TAB

| | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 2 | 2 | 2 | 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 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

A(9)

Fmaj7

Med - i - cate me, sci - ence fail - ing, con -

TAB

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 6 | 0 | 7 | 0 | 1 | 0 | 2 | 0 |
| 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |

TAB

| | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

F#m7 Dm

- science fad - ing fast. Can't you stop what's hap - pen - ing?.

TAB

2 0 2 2 1
3
2
0

2

TAB

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

Pre-verse: (10:38)

A(9) Dm(9)/A A(9) Fmaj7(#11)

TAB

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

Verse 2: (10:53)
w/ Riff C (Elec. Gtr. 4)

A(9) Dm(9)/A

A high - er dos - age he pre - scribes, but there's no guar - an - tee.

A(9) Fmaj7(#11)

I feel it start - ing to take e - ver me

A(9) Dm(9)/A

I tell him not to be a-shamed, there's no one who's to blame,.

F#m Fmaj7

A sec - ond shot, a brief a - wak - en - ing.

D(11) F(9) A(9)

I feel the re - lapse can't break free.

Elec. Gtrs. 1 & 2 (w/ chorus)

hold-----| hold-----| hold-----|

T 3 6 6 5 6 0

A 0 5 6 5 X X 0

B 4 5 5 4 4 X X 2

F(9) G(9)

Eyes o - pen but not get - ting through to me.

Med -

hold-----| hold-----| hold-----|

T 0 3 3 3 3 3

A 0 0 0 0 0 0

B 2 0 5 4 3 2 1 3 3 3 X X 3

Chorus 2: (10:46)
A(9)

Fmaj7(#11)/A

F#m11/A

- i - cate me, in - fil - trate me, side - ef - fects - ap - pear -

hold throughout

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 6 | 9 | 7 | 9 | 5 | 4 | 7 | 9 | 6 | 9 | 7 | 9 |
| A | 7 | | 9 | 7 | 9 | | | 7 | 9 | 6 | 9 | 7 | 9 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Fmaj7(#11)/A

A(9)

Fmaj7

as my con - science slips a - way. -

Med - i - cate me, sci - ence fail - ing, con -

| | | | | | | | | | | | | | |
|---|---|---|---|----|---|---|----|---|---|---|---|---|---|
| T | | | | | | | | | | 0 | | | 0 |
| A | | 7 | 9 | 10 | 7 | 9 | 10 | 9 | 6 | 9 | 7 | | |
| B | 0 | | | | 0 | 0 | | | 0 | 0 | 9 | 7 | |

F#m7

Dm

- science fad - ing fast. - Can't you stop what's hap - pen - ing? -

| | | | | | | | | | | | | | |
|---|--|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | 2 | 0 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | | | | | | | | | | | | | |
| B | | 2 | | | | | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Faster ♩ = 116
Synth. Solo: (12:16)

E

Bm/E

Synth.

f

TAB

Elec. Gtrs. 1 & 2

chorus off

TAB

E

Bm

6

6

TAB

TAB

19

E

Bm

8va

Musical notation for the first system. The treble clef staff shows a melodic line with eighth notes and slurs. The guitar TAB staff shows fret numbers: 13 9, 12, 13 9, 12, 13 9, 9, 9, 11 12, 11 12, 14 12, 14 16, 14 16, 18, 15 17, 19, 17, 19.

Musical notation for the second system. The treble clef staff shows a chord. The guitar TAB staff shows fret numbers: 2, 0, 4, 2.

E
(8va)

N.C.

Musical notation for the third system. The treble clef staff shows a melodic line with eighth notes and slurs. The guitar TAB staff shows fret numbers: 21 17, 19, 16, 21 17, 19, 16, 21 17, 21 17, 22, 19 24, 19, 19 16, 19 16, 16, 17 16, 14 17, 16, 14, 12.

Musical notation for the fourth system. The treble clef staff shows a chord. The guitar TAB staff shows fret numbers: 2, 0, 5, 4, 2, 5, 4, 2.

E

Bm/E

Musical notation for the fifth system. The treble clef staff shows a melodic line with eighth notes and slurs. The guitar TAB staff shows fret numbers: 13 9, 12, 13 9, 12, 13 9, 9, 11 7, 12, 11 7, 10, 13 9, 11, 9.

Musical notation for the sixth system. The treble clef staff shows a chord. The guitar TAB staff shows fret numbers: 0, 0, 0, 2, 2, 2, 0, 0, 2, 2, 2.

E

Bm

TAB

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

TAB

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

E

Bm

8va

TAB

13 9 12 13 9 12 13 9 12 9 19 22 24 19 17 15 19 15 21 19 17 15 14 17 14 17 16 12 16 16 14 17 14 17 14

TAB

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

E

NC.

(8va)

8va

TAB

17 17 19 17 19 17 16 19 17 16 13 17 13 14 14 14 16 12 16 16 16 19 16 18 19 17 19 21/22 19 16 14 17 14 17 16 12 16 16 16 14

TAB

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

C#m

C

(8va)-----1

8va-----1 15ma-----+

Musical notation for the first system. The treble clef staff shows a melodic line with notes and slurs. The guitar TAB staff below it shows fret numbers: 24, 23, 21, 19, 16, 18, 19, 17, 20, 18, 18, 19, 16, 15, 14, 17, 16, 17, 19, 17, 19, 21, 17, 20, 19, 20, 22, 19, 20, 22, 24, 27.

Riff D

Musical notation for Riff D. The treble clef staff shows a rhythmic pattern of eighth notes. The guitar TAB staff shows fret numbers: 4, 4, 4, 4, 4, 4, 4, 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

* Hypothetical notes beyond fretboard. To perform, tap notes with metal thimble or other object worn on picking hand.

C#m

Am

15ma-----1 8va-----1

Musical notation for the second system. The treble clef staff shows a melodic line with notes and slurs. The guitar TAB staff shows fret numbers: 28, 21, 16, 24, 16, 12, 24, 16, 12, 21, 12, 9, 21, 12, 9, 21, 14, 9, 21, 14, 9, 21, 13, 9, 17, 15, 13, 16, 14, 12, 11, 14, 12, 15, 14, 12.

end Riff D

Musical notation for the third system. The treble clef staff shows a rhythmic pattern of eighth notes. The guitar TAB staff shows fret numbers: 4, 4, 4, 4, 4, 4, 4, 4, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

E

N.C.

8va-----

Musical notation for the fourth system. The treble clef staff shows a melodic line with notes and slurs. The guitar TAB staff shows fret numbers: 21, 17, 19, 16, 21, 17, 19, 16, 21, 17, 19, 17, 19, 15, 19, 16, 16, 19, 15, 17, 21, 16, 19, 16.

Musical notation for the fifth system. The treble clef staff shows a melodic line with notes and slurs. The guitar TAB staff shows fret numbers: 0, 0, 0, 0, 0, 2, 2, 2, 5, 5, 5, 4, 4, 4, 2, 2, 2, 5, 5, 5, 4, 4, 4, 2.

E N.C.

(8va) -----

21 47 19 21 17 19 21 17 19 22 21 19 19 17 16-12 14 15

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

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

E N.C.

8va -----

16-12 16 14 16 18 14 17 12 26/28/29 28 24 19 27 19 15 26 17 14 24 15 12 22 14 10 15 19 19 21 22 19 19

14 14 16 18 12 16 16

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

E N.C.

(8va) -----

24 21 24 17 14 16 17 16 14 14 14 16 18 19 18 16 19 17 15 14 15 14 16 14 16 14 18 16 18

14 14 12

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

w/ Riff D (Elec. Gtrs. 1 & 2) 2 times

C#m

C

8va-----

Synth.

TAB: 14 18 | 18 20 21 20 18 | 21 19 17 | 23 24 21 16 | 17 | 18 | 17 | 20 19 17 | 19 20 22 24 | 20 22 24

C#m

Am

(8va)-----

8va-----

TAB: 26 | 23 16 | 24 | 21 | 20 26 24 | 21 19 17 | 18 16 44 | 16 14 12 | 8 | 10 12 | 10 12 14 12 15 17 | 14 17 | 17 | 15 17 19 | 17 19 21 | 16 17 21 | 17 20 24

C#m

C

(8va)-----

8va-----

TAB: 23 24 21 16 | 17 16 14 16 17 14 | 13 | 14 13 11 13 14 11 | 14 | 15 17 19 | 16 17 19/21 17 19 21 | 17 19 21 | 19 20 22 | 19 20 22

C#m

Am

(8va)-----

8va-----

TAB: 24 21 | 18 | 21 | 18 | 18 | 16 | 19 18 16 | 21 20 18 | 21 19 17 | 24 23 21 | 20 19 17 | 20 19 17 22 20 19 | 21 19 17 | 20 19 17 | 19 17 16 | 19 17 16 | 15 17 15

E/G# G D/F# F E

8va

Musical staff with notes and slurs for the first system, corresponding to the chords E/G#, G, D/F#, F, and E.

TABLATURE for the first system, showing fret numbers for the strings.

Elec. Gtrs. 1 & 2

Musical staff for electric guitars 1 & 2, showing a rhythmic accompaniment.

TABLATURE for electric guitars 1 & 2, showing fret numbers for the strings.

C#m G#m/B# Bm F#/A#

8va

Musical staff with notes and slurs for the second system, corresponding to the chords C#m, G#m/B#, Bm, and F#/A#.

TABLATURE for the second system, showing fret numbers for the strings.

Musical staff for electric guitars 1 & 2 in the second system, showing a rhythmic accompaniment.

TABLATURE for electric guitars 1 & 2 in the second system, showing fret numbers for the strings.

A

8va-----

T
A
B

T
A
B

E/G#

Eb/G

D/F#

Db/F

8va-----

T
A
B

T
A
B

E Eb D Db

6 6 6 6

T
A
B

12 14 14 13 12 17 11 13 12 11 10 15 9 14

12 14 11 13 10 12 11 11 10 9 11

T
A
B

0 0 6 6 5 5 4 4

C B Bb A

7 7 7 7

4:3

T
A
B

22 19 15 14 13 12 11 21 10 14 13 12 11 10 20 17 13 12 11 10 9 19 16 12 11 10 9 8

4:3

T
A
B

3 2 1 0

Faster ♩ = 127
Pre-verse: (13:49)

N.C.

* Play 1st time only.

F5 Fsus(9) Fm Bbm/F F5 Fsus(9) Fm Bbm/F

Elec. Gtrs. 1 & 2

Sample: (Isn't this where we came in?)

III. FULL CIRCLE

Verse 1: (14:02)

F5 Fsus(9) Fm Bbm/F F7(♭) Db/F

Sail - ing on the sev - en seize the Day Trip - per

E \flat /F F5 Fsus(9) Fm B \flat m/F

di - em's_ read - y. Jack the Rip - per Ow - ens Wil - son

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

T
A
B

F7(β) D \flat /F B \flat m7 E \flat 7(\flat 9) F5 Fsus(9)

Phil - lips and_ my Sup - per's_ Read - y. Lu - cy in the

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

T
A
B

Fm B \flat m/F F7(β) D \flat /F E \flat /F

Sky with Dia - mond Dave's not_ here_ I come to_ save_ the

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

T
A
B

F5 Fsus(9) Fm Bbm/F F7(β) Db/F

Day for Night - mare Cin - e - ma Show Me the Way_ to

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

T
A
B

Bbm Cm Db Eb7 *Chorus 1: (14:27)*
Bbm Fm7 Bbm Eb/Bb

Get Back_ Home_ A - gain.
(Run - ning for - ward, fall - ing back,)

Riff E

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

T
A
B

Fm Fsus2 Bbm/F Fsus2 C Bbm Fm7

Spin - ning round and_ round.
(Look - ing out - ward,

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

T
A
B

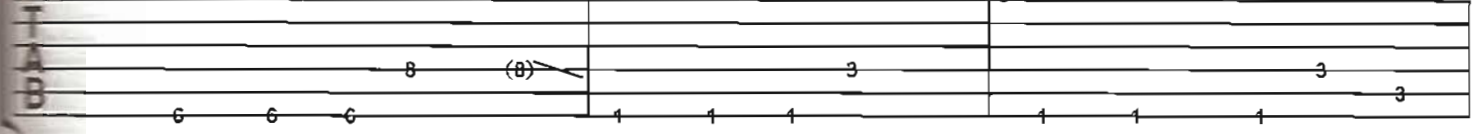
Bbm Eb/Bb Fm Fsus2 Bbm/F Fsus2 C



reach - ing in,) Scream with - out a



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



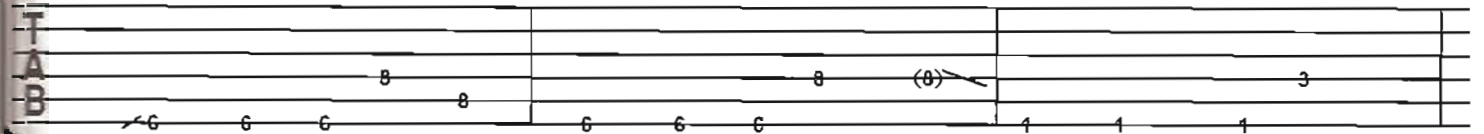
Bbm Fm7 Bbm Eb/Bb Fm Fsus2



sound. (Lean - ing o - ver crawl - ing up,) Stum - bling



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



Bbm/F Fsus2 C Bbm Fm7 Bbm Eb/Bb



all a - round. (Los - ing my place on - ly to



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



Interlude: (14:49)

Fm Fsus2 Bbm/F Csus C Fm Fsus(9)

Find I've come full cir - cle.

end Riff E

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

TAB

Fm Bbm/F Fm Fsus(9) Db Fsus(9) Fm Fsus(9)

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

TAB

Fm Bbm/F Bbm Dbdim/G

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

TAB

Verse 2: (14:59)

F5 Fsus(9) Fm Bbm/F F7(b) Db/F

Fly - ing off the Han - dle

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

TAB

Db Gdim Fm Fsus(9) Fm Bbm/F

with Care - ful with that Axe Eu - gene

TAB: 4 3 1 3 | 1 1 1 1 3 | 1 1 1 1 3

F7(β) Db/F Bbm Ab/C Bbm/Db Eb/G Fm Fsus(9)

Gene the Dance Ma - chine Mes - si - ah

TAB: 1 1 1 1 1 3 | 1 3 4 /5 (5) | 1 1 1 1 3

Fm Bbm/F F7(β) Db/F Db Bbdim7

Light my Fire Gab - ba Gab - ba

TAB: 1 1 1 1 3 | 1 1 1 1 3 | 4 4 4 3 3 3 1 1 1 4 4 4

Fm Fsus(9) Fm Bbm/F F7(♯) Db/F Bbm Cm Db Eb/G

Hey — Hey My — My Gen - er - a - tion's_ Home_ A -

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

T
A
B

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

Chorus 2: (15:18)
w/ Riff E (Elec. Gtrs. 1 & 2)

Bbm Fm7 Bbm Eb/Bb Fm Fsus2 Bbm/F Fsus2 C

- gain. Spin - ning round and —

(Run - ning for - ward, fall - ing back,)

Bbm Fm7 Bbm Eb/Bb Fm Fsus2 Bbm/F Fsus2 C

round. Scream with - out — a —

(Look - ing out - ward, reach - ing in,)

Bbm Fm7 Bbm Eb/Bb Fm Fsus2 Bbm/F Fsus2 C

sound. Stum - bling all — a -

(Lean - ing o - ver crawl - ing up,)

Bbm Fm7 Bbm Eb/Bb Fm Fsus2 Bbm/F Csus C

round. Find I've come full cir -

(Los - ing my place on - ly to

E Slower $J = 124$
Instrumental: (15:40)

N.C.

- cle.

Ab/D A/G# Bb/Db B/G

F (16:00)

G/Eb

G^b/D

A/F

A^b/E

Musical notation for the first system, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers 6, 5, 8, and 7.

(16:07)
Fm(9)

Fm/A^b

Musical notation for the second system, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers 3, 5, 6, 5, 3, 5, 3, 5, 6, 3, 4, 3, 6, 3, 4, 3.

Fdim(#7)/B

Ddim

Musical notation for the third system, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers 6, 8, 9, 8, 6, 8, 6, 8, 9, 6, 7, 6, 9, 6, 7, 6.

Bdim/F

B^b/A^b

Musical notation for the fourth system, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers 3, 5, 6, 5, 3, 5, 3, 5, 6, 3, 4, 3, 6, 3, 4, 3.

A^bdim/B

G/D

Bdim/D

Musical notation for the fifth system, including a treble clef staff with notes and rests, and a guitar TAB staff with fret numbers 6, 8, 9, 8, 6, 8, 6, 8, 9, 6, 7, 6, 9, 6, 7, 6, 8, 8.

Fm(9)

Fm/Ab

Elec. Gtr. 2

Musical notation for Elec. Gtr. 2, system 1. The staff shows a sequence of notes in F minor. The tablature below indicates fret numbers: 6 8 9 8 6 8 9 6 | 7 6 9 6 7 6. There are two 'P.M.' (pick mark) indicators above the staff.

Elec. Gtr. 1

Musical notation for Elec. Gtr. 1, system 1. The staff shows a sequence of notes in F minor. The tablature below indicates fret numbers: 3 5 6 5 3 5 3 5 6 3 | 4 3 6 3 4 3. There are two 'P.M.' (pick mark) indicators above the staff.

Fdim(maj7)/B

Dm7(b5)

Musical notation for system 2, first part. The staff shows notes in F minor. The tablature below indicates fret numbers: 9 11 12 11 9 11 9 11 12 9 | 10 9 12 9 10 9. There are two 'P.M.' (pick mark) indicators above the staff.

Musical notation for system 2, second part. The staff shows notes in F minor. The tablature below indicates fret numbers: 6 8 9 8 6 8 6 8 9 6 | 7 6 9 6 7 6. There are two 'P.M.' (pick mark) indicators above the staff.

Db/F

Abdim

Bb/B

Musical notation for system 3, first part. The staff shows notes in F minor. The tablature below indicates fret numbers: 12 14 15 14 12 14 12 14 15 12 | 13 12 15 13. There are two 'P.M.' (pick mark) indicators above the staff.

Musical notation for system 3, second part. The staff shows notes in F minor. The tablature below indicates fret numbers: 9 11 12 11 9 11 9 11 12 9 | 10 9 12 9 10 9. There are two 'P.M.' (pick mark) indicators above the staff.

Ab/D

A/G#

Bb/Db

B/G

(16:28)

G/Eb

Elec. Gtrs. 1 & 2

Gb/D

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers. The system is divided into two measures, each marked with a '16' at the end.

Musical notation for the second system, featuring two first endings. The first ending is marked '1.' and the second '2.'. It includes a treble clef staff and a guitar TAB staff. Chords A/F, Ab/E, and Ab/E are indicated above the staff.

G (16:39)
 Faster ♩ = 164
 F5

F7(b9)

Musical notation for the third system, showing a bass line with sustained notes and a guitar TAB staff with fret numbers 3, 3, 1.

Bbm/F

Cm7(b5)/F

Musical notation for the fourth system, including a treble clef staff with a melodic line and a guitar TAB staff with fret numbers 3, 3, 4. A 'pick. ul.' instruction is present.

(16:49)

F5

w/ slight P.M. *

TAB

3 5 6 5 3 2 3 5 3 2 / 3 5 6 3 4 6 4 3 / 4 6 7 6 4 3 4 6 4 3 6 5

* Slide indicates position shift w/ index finger. (next 30 meas.)

F7(b9)

TAB

3 5 6 5 3 2 3 5 3 2 / 3 5 6 3 4 6 4 3 / 4 6 7 6 4 3 4 6 4 3 6 5

Bbm/F

TAB

3 5 6 5 3 2 3 5 3 2 / 3 5 6 3 4 6 4 3 / 4 6 7 6 4 3 4 6 4 3 6 5

Cm7(b5)/F

TAB

3 5 6 5 3 2 3 5 3 2 / 3 5 6 3 4 6 4 3 / 4 6 7 6 4 3 4 6 4 3 6 5

N.C.

Elec. Gtr. 1 & Synth.

TAB

3 5 6 5 3 2 3 5 3 2 / 3 5 6 3 4 6 4 3 / 4 6 7 6 4 3 4 6 4 3 6 5

TAB

3 5 6 5 3 2 3 5 3 2 / 3 5 6 3 4 6 4 3 / 4 6 7 6 4 3 4 6 4 3 6 5 3 / 5 6 8 6 5 /

T
A
B /6 8 9 8 6\5 6 8 6 5/6 8 9 6 7 9 7 6/7 9 10 9 7\6 7 9 7 6 9 8

T
A
B 6 8 9 8 6\5 6 8 6 5/6 8 9 6 7 9 7 6/7 9 10 9 7\6 7 9 7 6 9 8 6\5 6 8 6 5/

Elec. Gtr. 1

T
A
B /6 8 9 8 6\5 6 8 6 5/6 8 9 6 7 9 7 6/7 9 10 9 7\6 7 9 7 6 9 8

Synth.

T
A
B 3 5 6 5 3\2 3 5 3 2/3 5 6 3 4 6 4 3/4 6 7 6 4\3 4 6 4 3 6 5

T
A
B 6 8 9 8 6\5 6 8 6 5/6 8 9 6 7 9 7 6/7 9 10 9 7\6 7 9 7 6 9 8 6/8 9 11 9 8/

T
A
B 3 5 6 5 3\2 3 5 3 2/3 5 6 3 4 6 4 3/4 6 7 6 4\3 4 6 4 3 6 5 3/5 6 8 6 3/

T
A
B

/9 11 12 11 9 \ 8 9 11 9 8 / 9 11 12 9 10 12 10 9 / 10 12 13 12 10 9 10 12 10 9 12 11

T
A
B

/6 8 9 8 6 \ 5 6 8 6 5 / 6 8 9 6 7 9 7 6 / 7 9 10 9 7 \ 6 7 9 7 6 9 8

T
A
B

9 11 12 11 9 \ 8 9 11 9 8 / 9 11 12 9 10 12 10 9 / 10 12 13 12 10 \ 9 10 12 10 9 12 11 9 / 11 12 14 12 11 /

T
A
B

6 8 9 8 6 \ 5 6 8 6 5 / 6 8 9 6 7 9 7 6 / 7 9 10 9 7 \ 6 7 9 7 6 9 8 6 / 8 9 11 9 8 /

T
A
B

/12 14 15 14 12 \ 11 12 14 12 11 / 12 14 15 12 13 15 13 12 / 13 12 / 13 15 16 15 13 \ 12 13 15 13 12 15 14

T
A
B

/9 11 12 11 9 \ 8 9 11 9 8 / 9 11 12 9 10 12 10 9 / 10 12 13 12 10 \ 9 10 12 10 9 12 11

12 14 15 14 12 \ 11 12 14 12 11 / 12 14 15 12 13 15 13 12/13 15 16 15 13 \ 12 13 15 13 12 15 14 12 / 14 15 17 15 14 /

9 11 12 11 9 \ 8 9 11 9 8 / 9 11 12 9 10 12 10 9 / 10 9 / 10 12 13 12 10 \ 9 10 12 10 9 12 11 9 / 11 12 14 12 11 /

8va-----

15 17 18 17 15 / 17 18 20 16 18 19 18 16 / 10 19 21 18 20 21 20 18 / 20 21 23 19 21 22 21 19 / 21 22 24

8va-----

12 14 15 14 12 / 14 15 17 13 15 16 15 13 / 15 16 10 15 17 18 17 15 / 17 18 20 15 17 18 17 15 / 17 18 20 16 18 19 18 16 / 18 19 21

H (17:31)
Slower J = 152
(8va)-----

1.

Elec. Gtr. 1

19 15 17 18 19 17 15 10 16 14 21 17 19 20 21 19 17 20 18 16 19 17 15 17 15

Slower ♩ = 130

2.

(8va)-----

Musical notation for the first system, featuring a treble clef staff with a 5/16 time signature and a guitar tablature staff below it. The tablature includes fret numbers 20, 18, 21, 19, 17, 18, 16, 19, 17, 15, 16, 14, 17, 15, 13, 14, 12, 15, 13, 11, and 13 (13).

I (17:38)

1.

G/Eb Eb/Bb G/Eb Ab/B F/C Db/Gb Eb/B E(b5)/F G/Eb Eb/Bb G/Eb Ab/B A/C# A/F Ab/B Ab/E

Elec. Gtr. 4

Musical notation for the second system, featuring a treble clef staff with a 12/8 time signature and a guitar tablature staff below it. The tablature includes fret numbers 7, 7, 8, 5, 3, 7, 7, 8, 9, 9, 9, 8, 8, 8, 9, 10, 10, 10, 9, 7, 7, 8, 9, 9, 9, 9, 8.

w/o MuRF

2.

A/D#

Ab/D

Caug/F#

F#aug/C

B9/G

Musical notation for the third system, featuring a treble clef staff with a 12/8 time signature and a guitar tablature staff below it. The tablature includes fret numbers 9, 9, 9, 9, 9, 9, 9, 12, 7, 8, 8, 9, 9, 9, 10, 11, 7, 8, 11, 7, 9, 11, 7.

Slower ♩ = 125

(17:51)

E

Bm7

Acous. Gtr. 3 (6-string)

Musical notation for the fourth system, featuring a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The tablature includes fret numbers 9, 7, 12, 7, 9, 7, 12, 7, 9, 7, 9, 7, 7, 10, 9, 7, 9, 7, 10, 7, 10, 9, 10, 9, 7, 9, 7, 5, 0.

f

J (17:51)

Fm Bbm/F Eb/F Db/F

Elec. Gtr. 1

Musical notation for Elec. Gtr. 1, measures 1-4. Includes treble clef, key signature of two flats, and 7/8 time signature. Chords Fm, Bbm/F, Eb/F, and Db/F are indicated above the staff.

T
A
B

Elec. Gtr. 2

Musical notation for Elec. Gtr. 2, measures 1-4. Includes treble clef, key signature of two flats, and 7/8 time signature.

T
A
B

1.

Fm Bbm/F Eb/G Db/Ab

Musical notation for Elec. Gtr. 1, measures 5-8. Includes treble clef, key signature of two flats, and 7/8 time signature. Chords Fm, Bbm/F, Eb/G, and Db/Ab are indicated above the staff.

T
A
B

Musical notation for Elec. Gtr. 2, measures 5-8. Includes treble clef, key signature of two flats, and 7/8 time signature.

T
A
B

(18:07)

2.

E D/E

Elec. Gtrs. 1 & 2

Musical notation for Elec. Gtrs. 1 & 2, measures 9-12. Includes treble clef, key signature of three sharps, and 4/4 time signature.

T
A
B

Elec. Gtr. 1

E Bm7
8va-----

T
A
B

Elec. Gtr. 2

8va-----

T
A
B

E/G# D/A
(8va)-----

T
A
B

(8va)-----

T
A
B

T
A
B

8 10 11 10 8 10 8 10 11 0 9 8 11 8 9 8 11 8 9 11

T
A
B

11 13 14 13 11 13 11 13 14 11 12 11 14 11 12 11 14 11 12 14

T
A
B

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

T
A
B

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

T
A
B

13 12 10 14 12 11 13 12 10 16 15 13 21 19 18 11 10 0 11 9 0 18 16 15

T
A
B

16 15 13 17 15 14 19 18 16 24 22 21 14 13 11 16 15 13 21 19 18

Faster $J = 130$
Pre-verse: (18:18)
 Elec. Gtrs. 1 & 2
 N.C.

(8va)-----1

T
A
B

15 18 15
17 14 17 14
15 12 15 12
14 11 14 11
13 10 13 10
12 3
1

(8va)-----1

T
A
B

18 21 18
20 17 20 17
18 15 18 15
17 14 17 14
16 13 16 13
15

F5

T
A
B

*** IV. INTERVALS**

Verse: (18:41)

Fm

Bbm/F

(Root) Our dead-ly sins feel his mor-tal wrath.

Riff F

end Riff F

P.M.-----1

T
A
B

3 3 3 3 3 3 3 3 3 3 3 3 3 3

* Each lyrical phrase in this section represents one of the 8 songs on the album. The lyrics in parentheses above the staff in each phrase are from the chorus of that phrase's reference song and are played as a sample in the background mix.

w/ Riff F (Elec. Gtrs. 1 & 2) 7 times (grad. cresc.)

Gm7(b5)/F

F5
(Take all of me...)

Re - move all ob - sta - cles from our path.

F7(b9)
(Don't let the day go by...)

(Sec - ond.) Ask - ing ques - tions, search for clues.

Bbm/F

Bbsus/F

F5

The an - swer's been right in front of you.

Fm

Bbm/F

(Tear down these walls for me...)

(Third.) Try to break through, long to con - nect.

Gm7(b5)/F

F5

Fall on deaf ears and failed mut - ed breath.

Fm

F7(b9)

(I walk beside you...)

(Fourth.) Loy - al - ty, trust, faith and de - sire.

Bbm/F

Bbsus/F

F5

car - ries love through each dark - est fire.

F

Bbm/F

(Hysteria...)

(Fifth.) Tor - tured in - san - i - ty, a smoth - er - ing hell.

Elec. Gtrs. 1 & 2
Riff G

end Riff G

slight P.M. on ⑥ throughout

P.M. -----|

T
A
B

w/ Riff F (Elec. Gtrs. 1 & 2) 3 times
Ebm/F

F

Try to es - cape, but to no a - vail.

Cm7(b5)/F

(What would you say?)

(Sixth.) The calls of ad - mir - ers who claim they a - dore,

Bbm/F

Ebm/F

F5

drain__ all your life - blood__ while beg - ging for more.

F

Bbm/F

(All praise their sacrificed sons...)

In - no - cent__ vic - tims of mer - ci - less crimes__ fall

(Sev - enth.)

T
A
B

Ebm/F Ebm7/F F5

prey to some mad - men's im - pul - sive de - signs. —

TAB

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

F Ebm/F (Medicate me...)

Step af - ter step we try con - trol - ling our fate. — When we (Oc - tave.)

TAB

| | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |

Bbm/F Ebm/F F5

fin - 'lly start liv - ing, it's be - come too — late. —

TAB

| | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |

Chorus: (19:33)

(w/ intro lap steel sample)

Trapped in - side this Oc - ta - var - i - um.

TAB

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

* Lower voice is whispered (next 8 measures).

Trapped in - side this Oc - ta - var - i - um.

TAB

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

Trapped in - side this Oc - ta - var - i - um.

TAB

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

Trapped in - side this Oc - ta - var - i - um.

The first system contains a vocal line with lyrics, a guitar accompaniment with chords, and a guitar TAB. The TAB shows fret numbers 1-4 on the bass strings and 1-3 on the treble strings.

Slower ♩ = 63

Orchestral Interlude: (19:48)

Fm Cm Bbm Fm

The second system features a guitar accompaniment with chords Fm, Cm, Bbm, and Fm. The TAB includes a 'P.M.' (pick mute) instruction and fret numbers 3, 5, 3, 3, 1, 3, 3, 4, 4.

Eb/G Absus Ab Dbm(maj7)/E Fm Fm/Eb

The third system continues the guitar accompaniment with chords Eb/G, Absus Ab, Dbm(maj7)/E, Fm, and Fm/Eb. The TAB includes a 'hold' instruction and fret numbers 4, 1, 3, 6, 6, 4, 4, 0, 0, 7, 7, 8, 6.

Dm7(b5) Fdim7 Abdim7 C/E

The fourth system concludes the guitar accompaniment with chords Dm7(b5), Fdim7, Abdim7, and C/E. The TAB includes a 'P.M.' instruction and fret numbers 5, 5, 5, 1, 1, 4, 4, 0, 5, 7, (7), 3.

V. RAZOR'S EDGE

Verse: (20:38)

Dm

Dbmaj7(#11)

Cm11(b5)

We move_____ in cir - cles, bal - anced all___ the___ while..

| | | | | | |
|---|---|---|---|---|---|
| T | | | | | |
| A | 7 | 7 | 6 | 6 | 5 |
| B | 5 | 5 | 4 | 4 | 3 |

B(#11)

Bbm

Csus

C

_____ on a gleam - ing ra - zor's edge._____

| | | | | | |
|---|---|---|---|---|---|
| T | | | | | |
| A | 4 | 4 | 3 | 3 | 5 |
| B | 2 | 2 | 4 | 4 | 3 |

Dm

Dbmaj7(#11)

Cm11(b5)

A per - fect sphere___ col - lid - ing with___ our___ fate,.

| | | | | | |
|---|---|---|---|---|---|
| T | | | | | |
| A | 7 | 7 | 6 | 6 | 5 |
| B | 5 | 5 | 4 | 4 | 3 |

B(#11) Bbm

— this sto - ry ends — where — it be - gan. —

| | | | | |
|---|---|---|---|---|
| T | 4 | 4 | 3 | 3 |
| A | | | | |
| B | 2 | 2 | 1 | 1 |

Csus C

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| A | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| B | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

Outro / Guitar Solo: (21:28)

Fm Dbm Fm

Elec. Gtr. 5
(dist. w/ *delay & reverb)

f

| | | | | | | | | | | | | | | |
|---|---|---|-----|---|---|-----|---|---|-----|---|-----|---|---|---|
| T | 6 | 8 | (8) | 6 | 9 | (9) | 8 | 9 | (9) | 8 | (8) | 6 | 8 | 6 |
| A | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | |

* Set for ♩ (476ms) w/ 2 repeats.

Elec. Gtrs. 1 & 2

mp
hold throughout

| | | | |
|---|-----------|---------|-----------|
| T | 9 | 5 | 9 |
| A | | | |
| B | 8 10 10 8 | 4 6 6 4 | 2 10 10 8 |

Abm Eb/Bb 15ma Fm7(b5)/Bb

TAB: 8 (8) 10 (10) 8 8 8 7 8 / 10 (10) 9 9 10 10 8 10

TAB: 12 13 13 11 8 8 8 6 8 6

Eb/Bb Fm7(b5)/Ab Abdim7 Eb/G

TAB: / 12 8 8 / 12 12 10 12 12 (12) 12 (12) 9 9 / 12 12 12 13 / 15 16 16 (16) 15 16

TAB: 8 8 8 4 4 3 4 4 3 4 1 3 1

Fm7(b5)/Ab
8va

Cm/G

Musical notation for Fm7(b5)/Ab and Cm/G. The top staff shows a melodic line with slurs and a triplet. The bottom staff shows guitar tablature with fret numbers and fingering.

Musical notation for Fm7(b5)/Ab and Cm/G. The top staff shows a melodic line. The bottom staff shows guitar tablature with fret numbers.

D/F#
(8va)

Musical notation for D/F# (8va). The top staff shows a melodic line with slurs and triplets. The bottom staff shows guitar tablature with fret numbers.

Musical notation for D/F# (8va). The top staff shows a melodic line. The bottom staff shows guitar tablature with fret numbers.

Bm7(b5)

TAB

| | | | | | | | | | | | | |
|----|----|---------|----|----|----|----|----|----|----|----|----|----|
| 16 | 15 | 15 (17) | 15 | 14 | 15 | 17 | 14 | 16 | 17 | 15 | 17 | 18 |
|----|----|---------|----|----|----|----|----|----|----|----|----|----|

TAB

| | | | | |
|---|---|---|---|---|
| 2 | 3 | 3 | 2 | 3 |
|---|---|---|---|---|

A/E C#m D

(8va)-----

TAB

| | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|---------|----|----|----|----|---------|----|
| 17 | 12 | 17 | 16 | 12 | 12 | 12 | (12)/14 | 15 | 14 | 15 | 14 | (14)/14 | 15 |
|----|----|----|----|----|----|----|---------|----|----|----|----|---------|----|

TAB

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 0 | 2 | 0 | 6 | 5 | 7 | 5 | 5 | 7 | 7 |
|---|---|---|---|---|---|---|---|---|---|

A/E
(8va)

C#m

C

Em

Musical notation system 1: Treble clef, key signature of two flats, and a dotted line indicating an octave shift. The staff contains a melodic line with a triplet of eighth notes. Below it is a guitar TAB system with fret numbers: 17, 13, 14, 12, 17, 10, 16, 12, 14, 15, 15, 15, (15), 15, 17, 19, 19.

Musical notation system 2: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. Below it is a guitar TAB system with fret numbers: 0, 2, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0.

Bb/F
(8va)

Dm

Db

Musical notation system 3: Treble clef, key signature of three flats, and a dotted line indicating an octave shift. The staff contains a melodic line with a triplet and a sixteenth-note run. Below it is a guitar TAB system with fret numbers: 10, 10, 10, 10, 15, 10, 20, 21, (21), 14, 16, 15, 11, 13, 15, 13, 17.

Musical notation system 4: Treble clef, key signature of three flats. The staff contains a melodic line with chords and eighth notes. Below it is a guitar TAB system with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

(23:00)

G
F
Dbmaj7

15ma-----

* Note sustained by repicking ad lib.

Dm7
Bbm
F

15ma-----

(23:40)
(F5)

Keyboard sample from "The Root of All Evil" intro. (first 20 secs.)

fade out

ISBN 0-7390-3879-6



9 780739 038796

1 The ROOT OF ALL EVIL



2 The ANSWER LIES WITHIN



3 These WALLS



4 I WALK BESIDE you

Printed in USA

5 PANIC ATTACK



6 NEVER ENOUGH



7 SACRIFICED SONS

8 OCTAVARIUM



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com



\$26.95
in USA

PGM0515

0 38081 26833 0