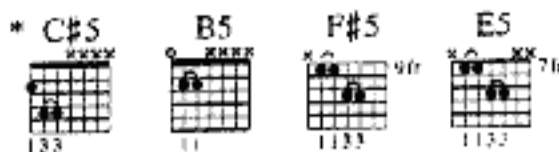


NEW MILLENNIUM

Words and Music by MIKE PORTNOY,
JOHN MYUNG and DEREK SHERINIAN

*All chord frames for 7-sl. gtr.:

- ⑦ - B ④ - D
⑥ - E ③ - G
⑤ - A ② - B
① - E



Moderately/Tempo I: ♩ = 84

Intro:

Play 4 times

Gtr. 1 C#5

mf clean

T
A
B

Synth.

mf

T
A
B

Gtr. 2

mf clean

T
A
B

Gtr. 2

T
A
B

*Elec. Bass Rhy. Fig. 1

f

T
A
B

end Rhy. Fig. 1

*Bass arr. for gtr., pitch sounds 8va.

*Synth. w/Rhy. Fig. 1 (Elec. Bass) 3 times Rhy. Fig. 2 end Rhy. Fig. 2

*Synth. is doubled (left and right).

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

Tempo II: ♩ = 126
C#5

E5

C#5 E5

Gtr. 1 C#5 E5

slight P.M. -----

T
A
B

Synth.

T
A
B

Gtr. 1 C#5 E5 B5

slight P.M. ----- P.M. 1

T
A
B

T
A
B

Gtr. 3 C#5 B5 F#5 E5 C#5 B5 F#5 E5

f *widist. & flange*

T
A
B

C#5 B5 F#5 E5 C#5 B5 F#5 E5
end Riff A

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

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

C#5 B5 F#5 E5 C#5 B5 F#5 E5
Rhy. Fig. 3

Musical notation for the second system, featuring two guitar parts: Gtr. 5 (7-string) and Gtr. 4, with a treble clef staff and a guitar tablature staff.

*Gtr. 5 is a 7-st. Elec. gtr. tuned: ⑦ = B, ⑥ = E, ⑤ = A, ④ = D, ③ = G, ② = B, ① = E.

C#5 B5 F#5 E5 C#5 B5 F#5 E5

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

Gtr. 5 / *f* C#5
Synth. Rhy. Fig. 4 end Rhy. Fig. 4

Musical notation for the fourth system, featuring a synth part and a guitar part with a treble clef staff and a guitar tablature staff.

Verse 1:
w/Rhy. Fig. 4 (Synth.) 4 times
C#5

Gtr. 5

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

A sin - gle star be - hind me.

A red sky burns a head.

A lone ly light be low me.

A wake a mong the dead. An

D#5

o ver whelm ing feel ing

Gtr. 4

hold

leaves me numb and strange. A

E5

sense of new — be - gin - ning. I

This system contains the first line of music. It features a vocal line with lyrics "sense of new — be - gin - ning." and a Roman numeral "I". Below the vocal line is a guitar accompaniment line with notes and rests. At the bottom is a TAB line with fret numbers: 4, 6, 0, 6, 9, 6, (6), 0, 0, 0.

F#5

sense the wind — of change. —

This system contains the second line of music. It features a vocal line with lyrics "sense the wind — of change. —". Below the vocal line is a guitar accompaniment line with notes and rests, including "P.M." markings. At the bottom is a TAB line with fret numbers: 0, 4, 2, 2, 2, 2, 4, 2, 2, 2, 2.

Tempo I: ♩ = 84

Pre-Chorus 1:

Out — with the old, use - less. — Peo - ple so cold, ruth - less. —

Gtr. 4

This section is labeled "Pre-Chorus 1:" and includes the lyrics "Out — with the old, use - less. — Peo - ple so cold, ruth - less. —". It features a vocal line, a guitar accompaniment line with "Gtr. 4" marking, and a TAB line. Chord symbols C#5, G5 F#5, and C#5 are placed above the vocal line. The TAB line shows fret numbers: 4, 2, 4, 2, 4, 2, 4, 4, 0, 2, 5, 4, 0, 4, 2, 4, 2, 4, 4, 0, 2, 5, 4, 0.

Wel - come — in a new mil - len - ni - um. —

This section contains the final line of music with the lyrics "Wel - come — in a new mil - len - ni - um. —". It features a vocal line, a guitar accompaniment line, and a TAB line. Chord symbols C#5, G5 F#5, C#5, and G5 F#5 are placed above the vocal line. The TAB line shows fret numbers: 4, 2, 4, 2, 4, 2, 4, 4, 0, 2, 5, 4, 0, 4, 2, 4, 2, 4, 4, 0, 2, 5, 4, 0.

Tempo II: ♩ = 126

C#5

G5 F#5

C#5

G5 F#5

How man - y times must I _____ live out this night - mare? I _____

T
A
B

Synth.

T
A
B

C#5

G5 F#5

C#5

G5 F#5

can't wait 'til _____ a new mil - len - ni - um. _____

T
A
B

Synth.

T
A
B

Chorus:
C#5

F#5

E5

I've got this feel ing

*Gtr. 4 RIFF B

TAB 14 13 12 11 13 14 | 10 12 11 10 14 10 12 11

*Gtr. 4 dbld.

C#5

F#5

E5

the tide is turn ing now, ba by.

TAB 14 13 12 11 13 14 | 10 12 11 10 12 11 10 11 12 11 10 11

C#5

F#5

E5

Fun - ny feel ing

TAB 14 13 12 11 10 14 | 13 12 11 13 14 10 12 11

C#5

F#5

E5

ev - 'ry - thing's gon - na be al - right now.

TAB 14 13 12 11 10 14 | 13 12 11 10 12 11 10 11 12 11 10 11

C#5

Gtr. 4

14 13 12 11 13 14 | 10 12 11 13 14 10 12 11 | 14 13 12 11 10 14 11

Faster $\text{♩} = 69$

Bridge:

C#5

10 12 11 13 14 | 6 | 4 6 4 6 4

Liv-ing out a con-stant dé - ja vu. (Keep your head up.)

Gtr. 1 Riff C

Please be pa-tient, we will get to you. (Keep your head up.) Just have some faith and you can

2 2 1 | 0 4 1 | 6 6 9

see it through. (Keep your head up.) But faith don't pay the rent that's o-ver-due. (Keep your head up.)

end Riff C

7 4 6 4 6 4 | 2 2 1 | 0 4 1

w/Riff C (Gtr. 1) dbld.

All that's glit-ter-ing is turn-ing blue. (Keep your head up.) What they want from me, ain't

got a clue. (Keep your head up.) Swallow pride before it swallows you. (Keep your head up.)

Don't dare bite the hand that's starv - ing you. (Keep your head up.)

Verse 2:

How can you keep — your head — and not go in — sane? —

D#5 E5 D#5

*Gtr. 5 (7-str.)

T
A
B

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

*⊙ = B.

The on - ly light — at the end — of the

E5 D#5

T
A
B

4 4 4 4 2 4 2 4 2 4 4 2 4 2 2 4 4 4 4 2 4 6 4 6

tun - nel is an - oth - er train.

E5 F#

T
A
B

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

Tempo I: ♩ = 84

Pre-Chorus 2:

C#5

Lies ten feet tall have broken my fall.

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a time signature of 12/8. The melody consists of quarter and eighth notes with lyrics underneath.

Gtr. 5

A guitar line in treble clef with a key signature of two sharps and a time signature of 12/8. It features a rhythmic pattern of eighth notes. Pedal points are marked as P.M. with a dotted line and a '4' below the staff.

TAB

A guitar tablature line corresponding to the Gtr. 5 line above, showing fret numbers (0, 2, 4, 0, 0, 2, 3, 2, 0, 2, 2, 2, 0, 2, 4, 0, 2, 0, 4, 2, 4) on the strings.

Gtr. 4

A guitar line in treble clef with a key signature of two sharps and a time signature of 12/8. It features a few notes, including a double bar line and a sharp sign.

TAB

A guitar tablature line corresponding to the Gtr. 4 line above, showing fret numbers (0, 0, 10, 10, 11) on the strings.

Welcome you all, new mil - len - ni - um. It's

A musical staff in treble clef with a key signature of two sharps and a time signature of 12/8. The melody continues with lyrics underneath.

Gtr. 5

A guitar line in treble clef with a key signature of two sharps and a time signature of 12/8. It features a rhythmic pattern of eighth notes. Pedal points are marked as P.M. with a dotted line and a '4' below the staff.

TAB

A guitar tablature line corresponding to the Gtr. 5 line above, showing fret numbers (2, 2, 2, 0, 2, 4, 0, 0, 2, 0, 2, 0, 2, 2, 2, 0, 2, 4, 4, 4, 2, 2, 0, 0) on the strings.

Gtr. 4

A guitar line in treble clef with a key signature of two sharps and a time signature of 12/8. It features a few notes, including a double bar line and a sharp sign.

TAB

A guitar tablature line corresponding to the Gtr. 4 line above, showing fret numbers (0, 0, 10, 10, 11) on the strings.

Tempo II: ♩ = 126

C#5

G5 F#5

C#5

G5 F#5

well o - ver - due. And I can't wait to _____

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

T
A
B

wel - come in a new mil - len - ni - um. _

T
A
B

C#5

G5 F#5

C#5

G5 F#5

wel - come in a new mil - len - ni - um. _

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

T
A
B

wel - come in a new mil - len - ni - um. _

T
A
B

Chorus:

w/Riff B (Gtr. 4)

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

I've got this feel - ing

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

the tide is turn - ing now, ba - by.

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

Fun-ny feel - ing

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

ev - 'ry-thing's gon-na be al - right now.

Interlude 1:

C#5

*Gtr. 4

Synth. Rhy. Fig. 5

end Rhy. Fig. 5

*Gtr. 4 which was dbl'd. on chorus splits for this note.

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

Gtr. 4

Gtr. 4

w/bar

14 (14) 12

TAB

Gtr. 3 Riff D

end Riff D

6 4 4 6 6 4 4 6 6 4 4 6 6 4 4 6 4 4 6 6 4 4

TAB

w/Riff D (Gtr. 3)
8va

Gtr. 4

w/bar

16 16 16 21 (21)

TAB

Gtr. 3

6 4 4 6 6 4 4 6 6 4 4 6 6 4 4 6 4 4 6 6 4 4

TAB

6 4 4 6 6 4 4 6 6 4 4 6 6 4 4 6 4 4 6 6 4 4

TAB

*Keyhd. dbls. gr. 8va.

Interlude 2:

Gtr. 3 C#5

w/Fill 1 (Synth.)

Elec. Bass Rhy. Fig. 6

end Rhy. Fig. 6

w/Rhy. Fig. 6 (Elec. Bass) 3 times

w/Fill 2 (Synth.)

Gtr. 1

w/Fill 1 (Synth.)

w/slight P.M. throughout

rake - -

Fill 1 Synth.

Fill 2 Synth.

Musical notation for the first system, including a staff with notes and a TAB staff with fret numbers and 'x' marks.

w/Fill 2 (Synth.)

Musical notation for the second system, including a staff with notes and a TAB staff with fret numbers and 'x' marks.

w/Fill 1 (Synth.) 1st time
w/Fill 2 (Synth.) 2nd time
end Rhy. Fig. 7

*Gtr. 2
w/Rhy. Fig. 6 (Elec. Bass)
Rhy. Fig. 7

Musical notation for the third system, including a staff with notes and a TAB staff with fret numbers and 'x' marks.

end Rhy. Fig. 7A

Gtr. 1
Rhy. Fig. 7A

Musical notation for the fourth system, including a staff with notes and a TAB staff with fret numbers and 'x' marks.

*Gtr. 2 dbld. w/Synth.

w/Rhy. Figs. 7 (Gtr. 2) & 7A (Gtr. 1)

E5 B5

Musical notation for the fifth system, including a staff with notes and a TAB staff with fret numbers and 'x' marks.

*Gtr. 4
C#5
Rhy. Fig. 8

*Gtr. 4 dbld. w/Synth.

Musical notation for the sixth system, including a staff with notes and a TAB staff with fret numbers and 'x' marks.

w/Fill 1 (Synth.)

end Rhy. Fig. 8

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

TAB: 16 16 15 16 14 15 16 18 15 16 14 | 16 14 16 14 16 14 18 14 18 15 14

w/Rhy. Fig. 8 (Synth. only)

Rhy. Fig. 8A

Gtr. 4

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

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

w/Fill 2 (Synth.)

end Rhy. Fig. 8A

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

TAB: 16 16 15 16 14 14 15 17 14 16 15 | 16 15 16 15 16 14 16 10 16 10 14

w/Rhy. Fig. 8 (Gtr. 4 & Synth.)

F#5

Musical notation for the fourth system, showing a treble clef staff with a whole rest.

*Gtr. 4

E5

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

TAB: 14 14 10 14 12 14 14 10 | 14 11 14 12 14 13 14 12 10 14 12 14 14 12 14 12

*Gtr. 4 dbld. w/Synth.

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

TAB: 14 14 13 14 11 14 12 13 14 | 14 13 14 12 12 14 16 10 14 16 18 14 14 15 17 14 15 17 14 16 17

w/Rhy. Fig. B (Synth. 8va) & Rhy. Fig. 8A (Gtr. 4)
F#5

Musical staff showing the F#5 chord in treble clef, 4/4 time. The notes are F#4, A4, C#5, and E5.

*Gtr. 4 E5 (h)

**Gtr. 4 8va

Synth. loco

Musical staff for guitar and synth. The guitar part starts with a chordal figure on E5 (h) and then moves to a melodic line. The synth part is an octave higher, indicated by a dashed line.

TAB

14 14 13 14 12 14 14 13 14 11 14 12 14 13 22 21 19 22 21 21 22 21 21 10 21 10 14 12

Guitar TAB for the first system, showing fret numbers for both hands.

*Gtr. 4 dbld. w/Synth.

**Gtr. 4 (upstem) & Synth. (downstem) split for these 3 beats only, then return to dbl.

*Gtr. 4 N.C.

Musical staff for guitar, marked N.C. (Nylon Chords). The notes are F#4, A4, C#5, and E5.

TAB

14 14 13 14 11 14 12 13 14 14 13 14 12 13 14 19 14 12 12 14 14 12 11

Guitar TAB for the second system, showing fret numbers for both hands.

*Gtr. 4 dbld. w/Synth. 8va.

Gtr. 4 C#5

(8va)

w/feedback

Musical staff for guitar, marked C#5. It includes a triplet and a section marked (8va) with w/feedback.

TAB

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

Guitar TAB for the third system, showing fret numbers for both hands.

*Hold down B note while flipping toggle switch on and off.

Interlude 3:
C#5
Gtr. 5 (7-st.)

P.M.

Musical staff for Interlude 3, marked P.M. (Percussion Machine). The notes are C#5, E5, and F#5.

TAB

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

Guitar TAB for Interlude 3, showing fret numbers for both hands.

w/Fill 3 (Gtr. 4)

w/Fill 4 (Gtr. 4)

The first system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff. The treble staff contains a melodic line with eighth notes. The TAB staff shows fret numbers: 2 2 2 0 2 2 2 0 2 3 2 0 for the first measure, and 2 2 2 0 2 2 2 0 2 0 2 0 for the second measure.

w/Fill 4 (Gtr. 4)

w/Fill 5 (Gtr. 4)

The second system continues the musical notation. The treble staff has a melodic line. The TAB staff shows fret numbers: 2 2 2 0 2 2 2 0 2 3 2 0 for the first measure, 2 2 2 0 2 2 2 0 2 3 2 0 for the second measure, and 2 2 2 0 2 2 2 0 for the third measure.

N.C.

Chorus:
w/Riff A (Gtr. 3)

C#5

The vocal line for the chorus is written in a treble clef staff with a key signature of two sharps. It features a melodic line with lyrics: "I've — got this feel -".

Gtr. 4

The guitar solo section consists of a treble clef staff and a guitar TAB staff. The treble staff shows a melodic line with triplets and slurs. The TAB staff shows fret numbers: 5 4 5 4 5 4 6 4 5 6 4 6 4 7 6 4 7 4 7 4 (4).

Fill 3
Gtr. 4

Fill 3 consists of a treble clef staff and a guitar TAB staff. The treble staff shows a melodic line with triplets. The TAB staff shows fret numbers: 12 12 12 12 12, with 'x' marks above the 12s and '9' below the 12s.

Fill 4
Gtr. 4

Fill 4 consists of a treble clef staff and a guitar TAB staff. The treble staff shows a melodic line. The TAB staff shows fret numbers: 12 0 4.

Fill 5
Gtr. 4

Fill 5 consists of a treble clef staff and a guitar TAB staff. The treble staff shows a melodic line. The TAB staff shows fret numbers: 0 0.

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

ing the tide is turn - ing now, ba - by. — Fun - ny feel -

F#5 E5 C#5 F#5 E5

ing ev - 'ry-thing's gon - na be — al - right now. —

C#5 F#5 E5

I'm — got this feel ing

Gtr. 4

hold — — — — —

TAB

C#5 F#5 E5

the tide is turn - ing now, ba - by. —

hold — — — — —

hold — — — — —

TAB

C#5

F#5

E5

Fun - ny feel - ing

hold -----

T
A
B

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

C#5

F#5

E5

ev - 'ry - thing's gon - na be al - right now.

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

T
A
B

9 9 9 9 9 7 7 7 6 7 7

Outro:

*Gtr. 4 N.C.

T
A
B

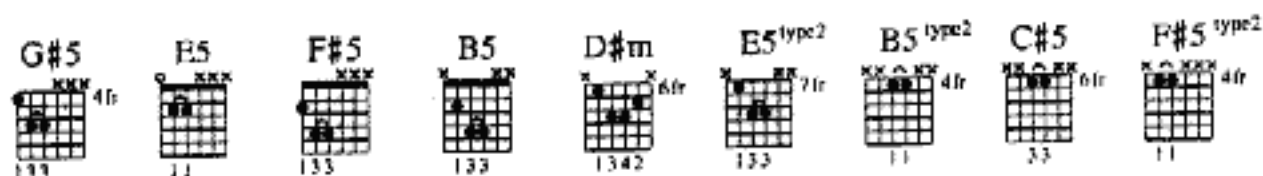
6 4 6 4 4 6 6 6 4 4 6 6 6 4 4

*Gtr. 4 dbld. w/Synth.

T
A
B

6 4 6 4 4 6 6 6 4 4 6 6 4 4 6

YOU NOT ME



Moderately ♩ = 74

Intro:

Drums

Gtr. 1

f w/envelope filter

1/4

1/4

1/4

1/4

TAB

0 2 2 2 0 2 2 0 2 0 2 5 0 2 2 2 0 2 2 0 2 0 2 5

1/4

1/4

TAB

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

Verse 1:

Gtr. 1 tacet; Bass plays Intro figure 2 times, simile

F#5

Be - ing 'round you is driv - ing me cra - zy.

Watch - ing you run is mak - ing me la - zy. You're

try - ing to buy a place in my head, tell - ing me lines I've al - read - y read.

Speak - ing my name to try to con - fuse me, say it a - gain, you're start - ing to lose me.

Pre-Chorus:

F#5 **F#5/A***

That's al - right, I'm o - kay, it hap-pens ev - 'ry sin - gle day...

Gtr. 1 Rhy. Fig. 1

TAB: 4 6 6 6 6 9 9 9 11 11 | 4 6 6 6 6 9 9 9 11 11

*Bass plays A.

F#5/C#* **F#5/B***

It's all the same, but I'm not blind. It's all a-bout

end Rhy. Fig. 1

f Gtr. 2 (12-st. Acoustic)

TAB: 4 6 6 6 6 9 9 9 11 11 | 4 6 6 6 4 4 4 4 4 4 1 0

*Bass plays C#.

*Bass plays B.

Chorus:

G#5 **E5/G#***

you, not me. It's all a-bout the

Gtr. 4 (w/dist.)

Gtr. 2

hold hold

TAB: 4 4 | 2 5 4

†Gtr. 2 dbld. by Gtr. 3 (Elec. w/dist.).

*Bass plays G#.

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

things that you're ex - pect - ing me to be. There's not e-nough

hold hold

TAB: 0 0 0 4 | 0 0

G#5

B5

time to live, and

hold

TAB

D#m

E5 type2

B5 type2 C#5 F#5 type2

all that you're ex - pect - ing me to give. It's all a - bout

hold

TAB

To Coda II ⊕

To Coda I ⊕

G#5

F#5

E5

F#5

G#5

F#5

E5

you, not me. It's all a-bout you, not me.

TAB

Interlude 1:

F#5

E5

F#5

E5

Gtr. 1

Rhy. Fig. 2

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

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

Synth.

Rhy. Fig. 2A

2 0 2 0

F#5

E5

F#5

E5

You're

end Rhy. Fig. 2

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

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

end Rhy. Fig. 2A

6 7 9 10 9

Verse 2:

F#5

Gtr. 5

build-ing my pris - on brick by brick.

mf $\frac{1}{2}$ *w/adbk.* *8va* *loco*

TAB

8 11 7

w/Fill 1 (Gtr. 3)

Eat-ing your words is mak - ing me sick. You

TAB

14 12 (12)

Gtr. 1

get what you want 'cause noth - ing is sa - cred, you're read-ing my mind and leav - ing me na - ked. You

$\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

TAB

0 2 2 2 0 2 2 0 2 0 2 5 0 2 2 2 0 2 2 0 2 0 2 5

Fill 1
Gtr. 1

volume swell

TAB

0 9

say I got-ta give be-fore _ I re-ceive it, one of these days I'll be-lieve _ it. It's all a-bout

Gtr. 2

⊕
Coda I
Interlude 2:

Gtr. 6 E5 F#5

f *w/dist.*

E5 F#5

*harm... - - - - - 4

*Lightly touch ③ st. at 21st fret and slide down while picking, producing random harmonics. (Do not press down hard enough to fret note.)

E5 F#5

B5

(8va)

A.H.

1/2

E5 F#5

B5

P.M.

Pre-Chorus:

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

F#5

F#5/A*

D.S. al Coda II

w/F#II 2 (Gtr. 2)

F#5/C#*

F#5/B*

⊕

Coda II

G#5

F#5

E5

F#5

G#5

F#5

E5

Gtr. 4

Outro:

w/Rhy. Fig. 2A (Synth.)

F#5

E5

F#5

E5

Gtr. 1

F#II 2
Gtr. 2

F#5

E5

F#5

E5

Musical notation for the first system. The top staff is a treble clef staff with notes. The middle staff is a guitar TAB staff with fret numbers (2, (2), 2, (2), 2, (2), 2, (2)) and pick attack indicators (1/2). The bottom staff is a synth staff with notes.

F#5

E5

F#5

E5

Musical notation for the second system. The top staff is a treble clef staff with notes. The middle staff is a guitar TAB staff with fret numbers (2, (2), 2, (2), 2, (2), 2, (2)) and pick attack indicators (1/2). The bottom staff is a synth staff with notes.

Synth.

Musical notation for the third system. The top staff is a treble clef staff with notes. The middle staff is a guitar TAB staff with fret numbers (2, 7, 13). The bottom staff is a synth staff with notes.

F#5

E5

F#5

E5

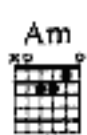
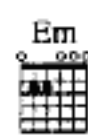







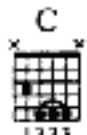
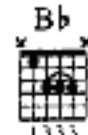
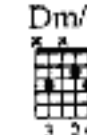
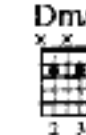



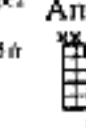
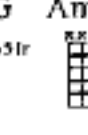
E

Musical notation for the fourth system. The top staff is a treble clef staff with notes. The middle staff is a guitar TAB staff with fret numbers (2, (2), 2, (2), 2, (2), 2, (2)) and pick attack indicators (1/2). The bottom staff is a synth staff with notes.

Musical notation for the fifth system. The top staff is a treble clef staff with notes. The middle staff is a guitar TAB staff with fret numbers (12, 0, 11). The bottom staff is a synth staff with notes.

PERUVIAN SKIES

Words and Music by MIKE PORTNOY, JOHN MYUNG, DEREK SHERINIAN and JOHN PETRUCCI

 331	 23	 21 3	 132	 134211	 3 2 1	 2 31	 134	 231
 1333	 1333	 3 241	 2 341	 133	 134211	 3111	 1111	 12

Slow/Tempo I: ♩ = 52

Intro:

*Gtrs. 1 & 2 *Em* Rhy. Fig. 1



*Two gtrs. arr. for one: Gtr. 1, Electric w/phasing (left) & Gtr. 2, Acoustic (right).

**Note in parenthesis played by Gtr. 1 only (left).



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

Gtr. 3 (12-string Acoustic)

Rhy. Fig. 1A



Verse:

Em G D/F#

1. There, _____ there it is. _____ I'm
2. Hey, _____ I hope you know _

*Gtrs. 1 & 2

hold _____ hold _____ hold _____

T
A
B
0 2 4 (5) 0 2 4 2 0 5 2 5

*Gtr. 4

T
A
B

*Gtrs. 1, 2 & 4 sim. Verse 2. **Note in parenthesis played by Gtr. 1 only (left).

Em G D/F#

swear he's gon-na mur-der that poor kid.
tak-ing all this with-me when I go.

hold _____ hold _____ hold _____

T
A
B
0 2 4 5 6 (1/2) 0 0 2 4 2 0 2 2 2 2

mf
w/slide

T
A
B

Em G D/F#

Wait,
Shame,

I hear it a - gain. —
you're not to blame. —

You

hold hold hold

TAB

*Gtr. 5

*Gtr. 4

TAB

*Gtr. 4 (downstem) & Gtr. 5 (upstem) both w/slide

Em G D/F#

don't turn on the lights — un - til — you hear — the way — it ends. —
I'm the mon - ster you — cre - at - ed in your dad - dy's name. —

hold hold

TAB

TAB

Tempo II: ♩. = 34

Chorus:

Am

Em

Cont. rhy. simile

Gtr. 3

Un - der Pe - ru - vi - an skies, Va -

*Gtr. 1

hold

TAB

Gtr. 5

Gtr. 4

TAB

*Two gtrs. arr. for one, sim. 2nd time.

Gtrs. 4 & 5 tacet

Substitute w/Fill 1 (Gtr. 1) 2nd time

G

D

nes - sa re - gret - ful - ly waits. The

hold

TAB

Gtr. 6

pp w/dist.

TAB

Fill 1
Gtr. 1

hold

harm.

TAB

Substitute w/Fill 2 (Gtr. 1) 2nd time

Am

Em

sto - ry un - folds in her eyes, where

hold - - - f hold - - -

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

TAB 0 1 2 0 0 0 0 0 0 0 0 0 0 0 0

G

F

mid - night hys - te - ri - a's no big sur - prise. -

hold - - - hold - - -

TAB 0 0 0 0 0 0 3 0 0 0 0 0 0 0

TAB 0 1 2 0 0 0 0 0 0 0 0 0 0 0

Fill 2
Gtr. 1

TAB 0 7 0 7 9 7 8 7 5 7 7

Am

C/G

Bat - tered and bruised, - al - ways con - fus - ing the love

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

TAB 0 2 1 0 1 2 2 2 1 2 0 1 2

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

To Coda ⊕

D9/F#

F
Gtr. 3


that she's los - ing for hate. Poor Va -

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

TAB 2 2 1 2 2 3 2 1

TAB 1 2 0 0 2 1 0 0 0 0 0 0 0 0 0 0

Tempo I: ♩ = 52

D.S.  al Coda

w/Rhy. Figs. 1 (Gtrs. 1 & 2) & 1A (Gtr. 3)

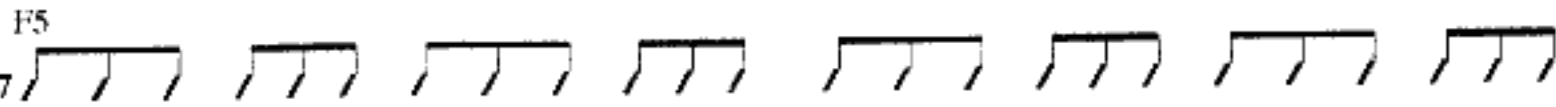
Em F Em F



nes - sa. Poor, - poor Va - nes - sa.

Faster/Tempo III: ♩. = 82

Coda

Gtr. 7  *f* P.M. Gtr. 7 cont. in notation



Poor Va -

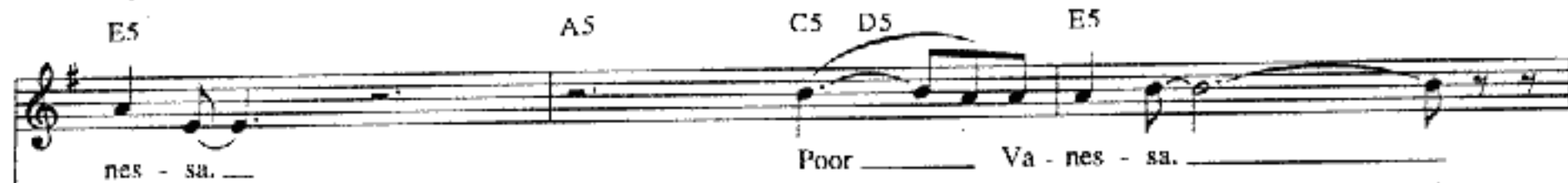
Gtr. 1 

hold *hold* *hold* *hold*

TAB 

Bridge:

E5 A5 C5 D5 E5



nes - sa. Poor Va - nes - sa.

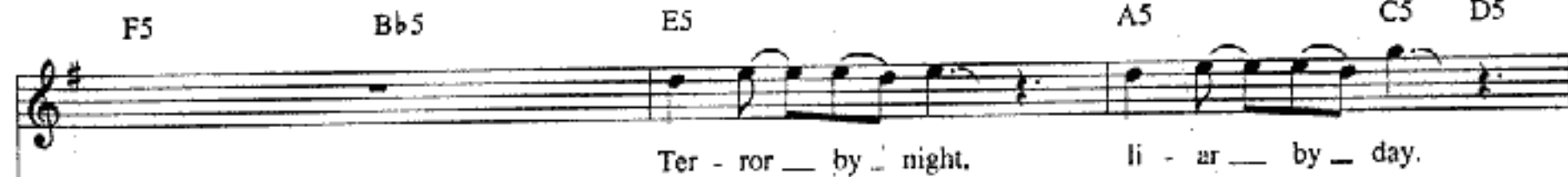
Gtr. 7 Rhy. Fig. 2 

f *widist.* *hold* *hold*

TAB 

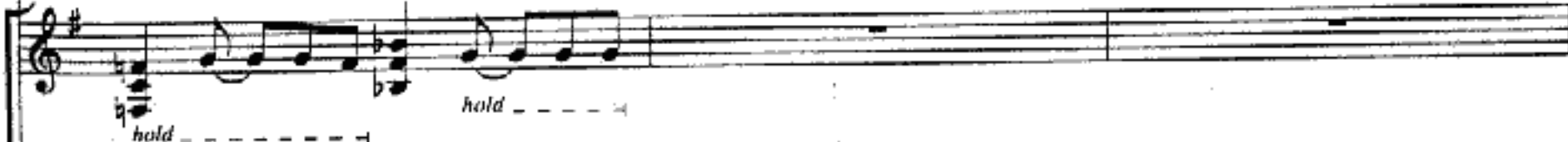
w/Rhy. Fig. 2 (Gtr. 7)

F5 Bb5 E5 A5 C5 D5

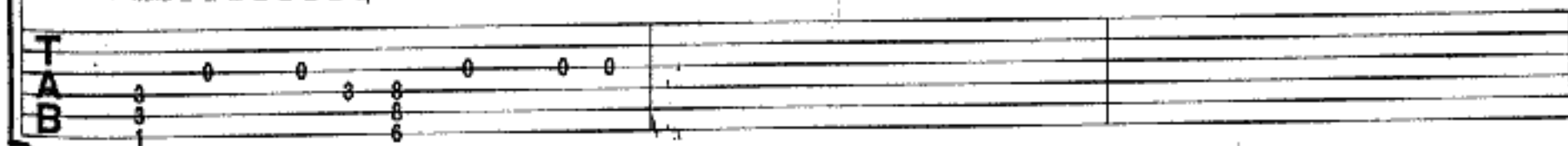


Ter - ror by night, li - ar by day.

end Rhy. Fig. 2



hold *hold*

TAB 

Guitar Solo:

E5

F5

Bb5

Dm

Gtr. 6

Tell - ing . her se - crets _ won't take them . a - way .

Gtr. 8

f *widist. & wah wah*

Am
Cont. rhy. simile

C

G

Dm

Am

C

B \flat

Dm

Dm/C

Dm/B

8va

hold bend

Gtr. 6 $B\flat 5$

P.M.

(8va)

3 3 3 3 3 3 hold bend

1 1 1

20 (20) 10 10 20 20 (20) 18 19 18 20 20 (20) 18 10 20 20 20 20 20 20

Tempo IV: ♩ = 120

Interlude:

E5 G5 E5 B♭5 E5 A5 E5 G5 E5 B♭5 E5

Gtr. 8

(20)

*Gtr. 7

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

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

*Gtr. 7 dbld.

Gtr. 7 G5 E5 B♭5 E5 A5 E5 G5 E5 B♭5 E5

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

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

Rhy. Fig. 4 G5 A5

7 6

x x 2 x x 0 x x 0 5 0

E5 B5 F5 E5 G5 D5 E5 end Rhy. Fig. 5

TAB

w/Rhy. Fig. 4 (Gtr. 7)
E5

G5 A5 E5 Bb5 F5

Rhy. Fig. 5

Synth.

mf

TAB

E5 G5 D5 E5

TAB

w/Rhy. Fig. 5 (Synth.) 4 times

Gtr. 7 N.C. E5 N.C.

TAB

E5 N.C. E5 N.C.

TAB

N.C.

Gtr. 7

1/4

1/4

TAB 0 7 7 0 0 7 5 7

end Riff A

Gtr. 9 Riff A

mf
wiring modulator effect

tr

tr

TAB 14 15 12 13 14 13 (13) (14) 14 15 12 13 14 0 (0) (0)

w/Riff A (Gtr. 9)

Gtr. 7

TAB 0 7 7 0 0

end Riff B

Gtr. 7 Riff B

1/4

1/4

1/4

1/4

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

w/Riff B (Gtr. 7)

Gtr. 8

1/4

1/4

1/4

1/4

TAB 7 0 7 9 8 7 7 7 0 8 7 5 7 5 7 0 7 0 8 7 7 7 0 8 7 5 7 5

Chorus:

Am Em

Gtr. 7 / *Cont. rhy. simile*



Un - der Pe - ru - vi - an skies, Va -

G^{type2} D



nes - sa re - gret - ful - ly waits. The

Am Em



sto - ry un - folds in her eyes, where

G^{type2} F



mid - night hys - te - ri - a's no big sur - prise.

Am^{type2} A^{open} Am^{type2} A^{open} Am7/G

Gtr. 7 / *Cont. rhy. simile*

P.M. P.M.



Bat - tered and bruised, al - ways con - fus - ing the love.

Am⁶/F# F5

Gtr. 7



that she's los - ing for hate.

Outro:

Gr. 7

E5 G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5

P.M. . . 4

P.M. . . 4

P.M. . . 4

G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5

P.M. . . 4

P.M. . . 4

P.M. . . 4

G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5

P.M. . . 4

P.M. . . 4

P.M. . . 4

E5 G5 E5 Bb5 E5 A5

P.M. . . 4

P.M. . . 4

E5 G5 E5 Bb5 E5

P.M. . . 4

HOLLOW YEARS

Words and Music by JOHN PETRUCCI

Dm(9) 5fr 1342
Fmaj9/C 6fr 4 3 2
Gm(9) 3fr 124111
Gm/A 7fr 324
A9 5fr 132
Am11 341
Dm(9)/A 5fr 1 342
Bbmaj7(#11) 6fr 1 342
Dm 231
Bbmaj7 13241
C 32 1
A7 type2 2 3
Bb 1333
Csus 34 11
F/A 3211
Dm/C 3 241
G/B 1 34
F 3211
C type2 5fr 43111
Dsus 134
Em 23
B7 13141
Em/D x00000
A/C# 3111
G 21 34

Moderately slow ♩ = 72

Intro:

Dm(9) **Fmaj9/C** **Gm(9)**
 Rhy. Fig. 1
 Gtr. 2 (Acoustic) *mf*
 w/Synth. & Percussion 4
 Gtr. 1 (Nylon str.) *f*

Gm/A **A7** **Dm(9)** **Am11**

Dm(9) **Fmaj9/C** **Gm(9)**

Gm/A A7 end Rhy. Fig. 1 Dm(9) Dm(9)/A Bbmaj7(#11)

Cont. in notation

Verse:

Dm F(9)/C Gm(9)

1. He's just the kind of man _ you hear _ a - bout, _
 2. She's not the kind of girl _ you hear _ a - bout, _

Gr. 2

hold throughout/played fingerstyle

Bb° Csus(9) Dm Am11

who leaves his fam - 'ly for _ an eas - y out. _
 she'll nev - er want an - oth - er, she'll nev - er be with - out.

Dm F(9)/C Gm(9)

They nev - er saw the signs, _ he nev - er said a word. _
 She'll give you all the signs, _ she'll tell you ev - 'ry - thing, _

Bb⁶

C(9)

Gm/A

A7

He could-n't take an - oth - er day.
then turn a-round and walk a - way.

Cont. in slash

Pre-Chorus:

Dm

Bb maj7

C

A7^{type2}

Dm

Bb maj7

Gtr. 2 *Cont. rhy. simile*

Car - ry me to the shore - line, bur - y me in the sand.

Gtr. 3
(Elec.) *Rhy. Fig. 2*

mf hold clean *hold* *hold*

w/Fill 1 (Gtr. 4)

C

A7^{type2}

Dm

Bb maj7

C

A7^{type2}

Walk me a - cross the wa - ter, and
end *Rhy. Fig. 2*

hold *hold* *hold*

Fill 1
Gtr. 4 (Electric)

mf w/dist.

Bb

Csus

C

may - be you'll un - der - stand. —

Gtr. 3

hold ————— hold —————

TAB 5 6 5 5 6 5 6 5 5 0

Gtr. 5 (12-st. Electric)

mf hold —————

TAB 8 5 6 6 8 5 6 6 5 5 6 5 5 5 6

Chorus:

F/A

Bb

Csus

F/A

Bb

Gtr. 2 Cont. rhy. simile

Once the stone — you're crawl - ing un - der is lift - ed off — your shoul -

Gtr. 5

hold —————

TAB 7 5 6 5 8 5 5 5 5 5 6 7 5 6 5 8 5 6 6

Gtr. 6 (Electric)

P hold — — hold — — hold — — hold — — hold — — hold — —

widist.

TAB 5 6 5 6 6 6 6 5 6 5 6 5 6

Csus

Dm

F/A

Bb

Csus

A7 type2



T
A
B

5 5 6 5 5 5 6 | 7 5 6 5 8 5 6 5 | 5 6 6 5 6 7 5



T
A
B

5 6 5 6 | 5 6 5 6 | 6 6 5 6 7

To Coda ⊕

Dm

Dm/C

G/B

Bb

Csus



T
A
B

7 0 6 7 5 6 | 3 0 3 0 3 3 | 8 5 6 5 5 6 5



T
A
B

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

Gtr. 2

F Dm Bb Csus

Chord diagrams for F, Dm, Bb, and Csus. Each diagram shows a six-string guitar with fret numbers and 'x' marks for muted strings.

Musical staff with treble clef, showing a single note on the first line (F4).

Musical staff with guitar chord diagrams for F, Dm, Bb, and Csus.

TAB

Guitar tablature for the first system, corresponding to the chords above.

Musical staff with treble clef, showing a single note on the first line (F4).

TAB

Guitar tablature for the second system, showing a single fret (6) on the first string.

D.S. al Coda

F Dm Bb Csus

Chord diagrams for F, Dm, Bb, and Csus.

Musical staff with treble clef, showing a single note on the first line (F4).

Musical staff with guitar chord diagrams for F, Dm, Bb, and Csus.

TAB

Guitar tablature for the third system, corresponding to the chords above.

Musical staff with treble clef, showing a single note on the first line (F4).

TAB

Guitar tablature for the fourth system, showing a single fret (6) on the first string.



Coda

Interlude:

w/Rhy. Fig. 1 (Gtr. 2) & Fill 2 (Gtr. 6)

Dm(9) Fmaj9/C Gm(9)

Gtr. 1

TAB

Gm/A A7 Dm(9) Am11

TAB

Dm(9) Fmaj9/C Gm(9)

TAB

Gm/A A7 Dm(9) Dm(9)/A C type2

Gtr. 2

TAB

Fill 2
Gtr. 6

TAB

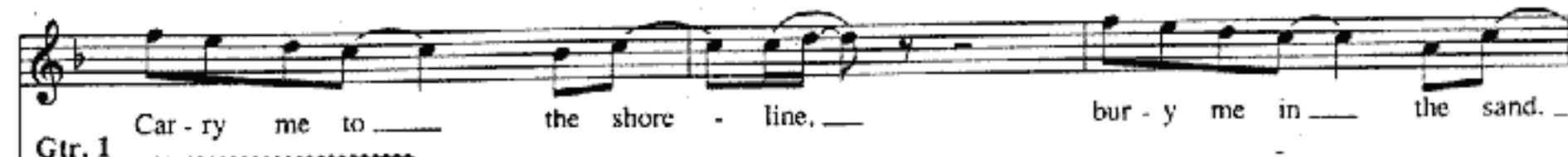
Pre-Chorus:

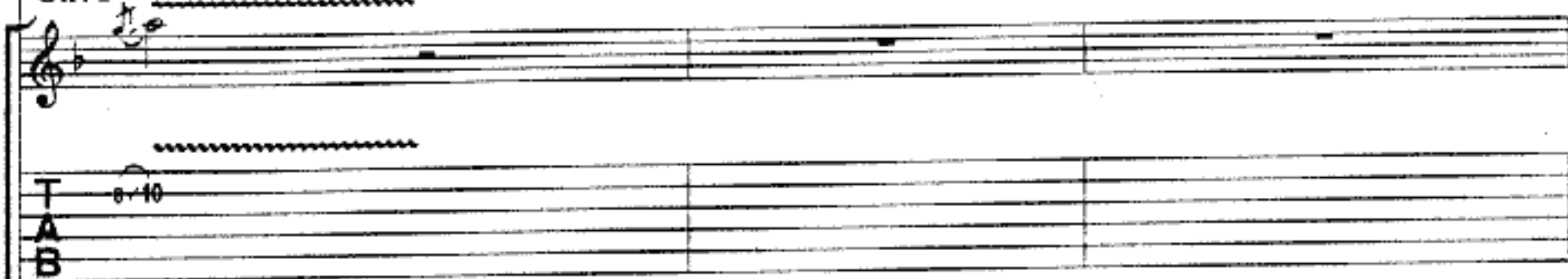
w/Rhy. Fig. 2 (Gtr. 3)

Dm Bbmaj7 C A7^{type 2} Dm Bbmaj7

Gtr. 2  *Cont. rhy. simile*

Car - ry me to _____ the shore - line, _____ bur - y me in _____ the sand. _____

Gtr. 1 

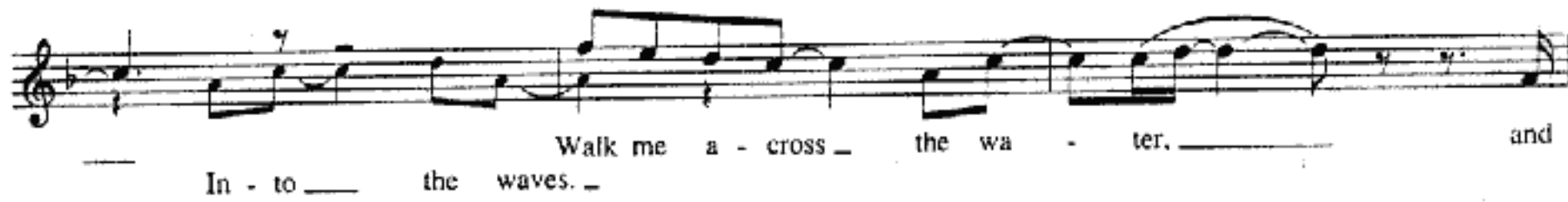
TAB 

w/Fill 1 (Gtr. 4)

C A7^{type 2} Dm Bbmaj7 C A7^{type 2}

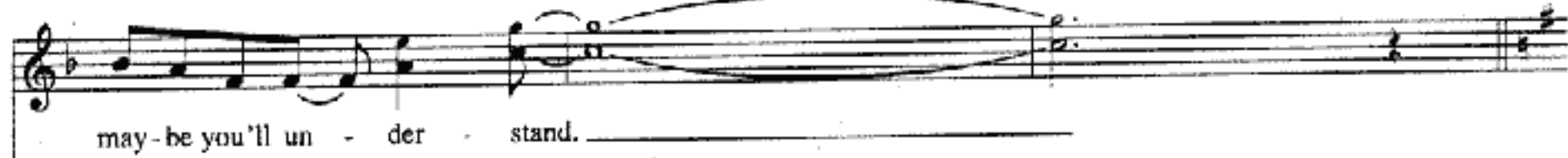
_____ In - to _____ the waves. _____

Walk me a - cross _____ the wa - ter, _____ and



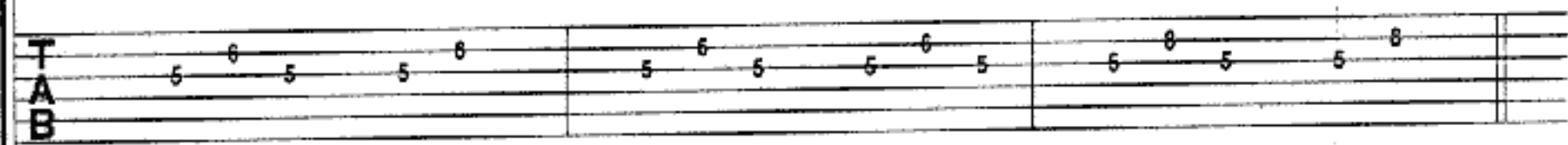
Bb Csus C

may - be you'll un - der - stand. _____



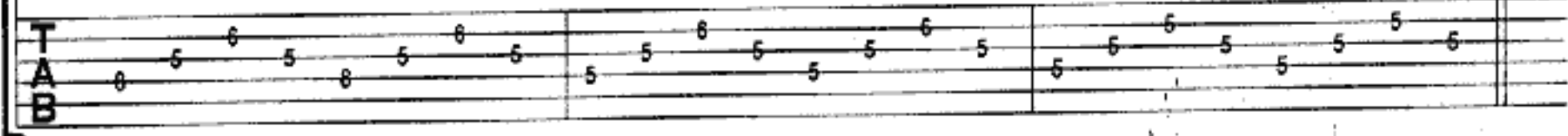
Gtr. 3

hold _____ *hold* _____ *hold* _____

TAB 

Gtr. 5

hold _____

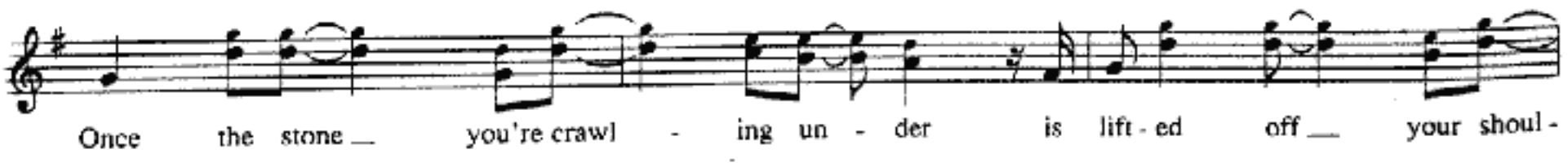
TAB 

Chorus:

G/B C Dsus G/B C

Gtr. 2  Cont. rhy. simile

Once the stone — you're crawl - ing un - der is lift - ed off — your shoul -

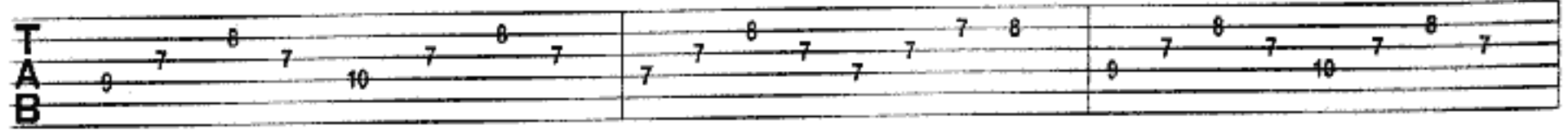


Gtr. 5



hold

TAB

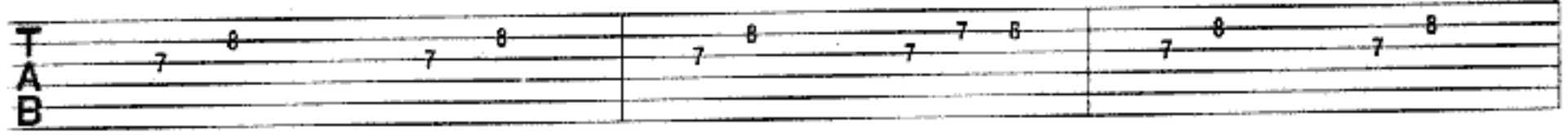


Gtr. 6



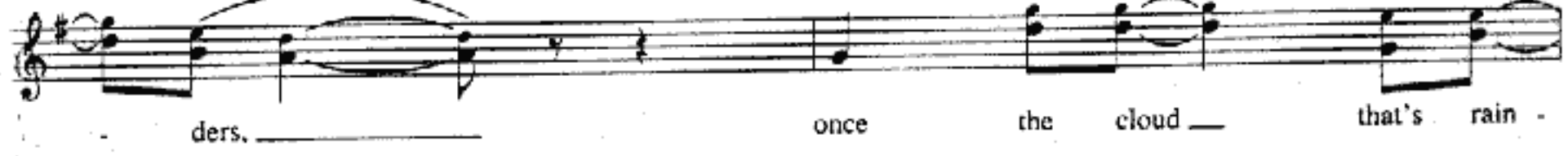
hold hold hold hold hold hold

TAB

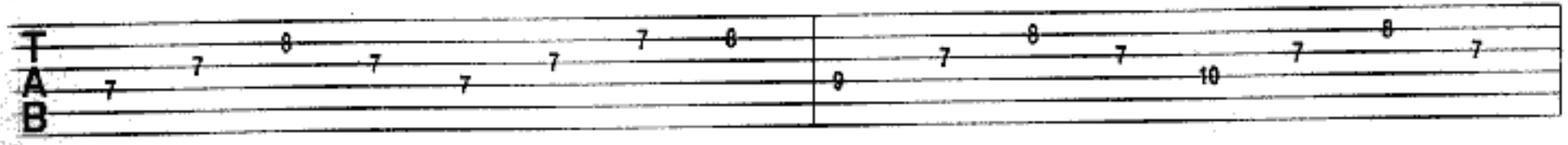


Dsus Em G/B C

ders, — once the cloud — that's rain -




TAB

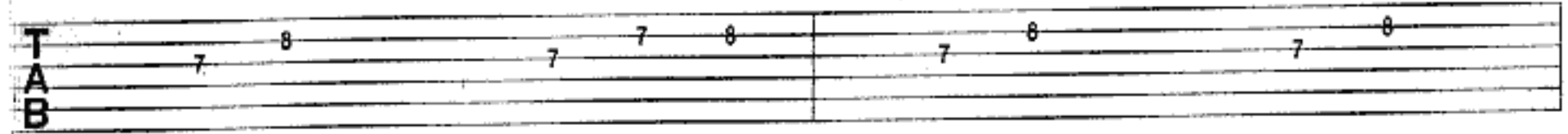


Gtr. 6



hold hold hold hold

TAB



w/Fill 3 (Gtrs. 4 & 7)

Dsus

B7

Em

Em/D

ing o - ver your head dis - ap - pears, the

TAB 7 7 8 7 7 8 7 8 | 0 5 0 5 4 0 0 0

hold hold hold

TAB 7 8 7 8 9 8 | 7 9 9 7 7 8 7

A/C#

C

Dsus

noise that you'll hear is the crash - ing down of hol - low years.

TAB 6 5 5 5 5 5 5 | 0 0 0 0 0 0 0

hold hold

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

Fill 3
Gtr. 4

Gtr. 7
mf w/dist.

TAB 5 7 | 7 4

G Em C Dsus

Rhy. Fig. 3

Rhy. Fig. 3A

w/Rhy. Figs. 3 (Gtr. 5) & 3A (Gtr. 6) Both 7 times

G Em C Dsus

G Em C Dsus

G Em C Dsus

G Em C Dsus

G Em C Dsus

Once the stone — you're crawl ing un der. —

G Em C Dsus

Once the stone — you're crawl ing un der. — (The sound — of it —

G rit. Em C Dsus

Once the stone crash — ing you're crawl down — up ing un der. — on your head. —

Gtr. 2

Gtr. 5

TAB

Gtr. 6

hold

TAB

BURNING MY SOUL

Words and Music by MIKE PORTNOY, JOHN MYUNG,
DEREK SHERINIAN and JOHN PETRUCCI



Moderately ♩ = 102

Intro:

N.C.

w/Riff A (Bass)

**E5 Bb5 G5

Gtr. 1

Riff B

Gong #

Riff A

Riff B

pitches approx.

mf clean

TAB

0 7 2 0 2 1 2 0 2 5 2 0 2 2 0 2 3

5 6 0 3 4 0 2

*Bass (6) = D.

**Chords implied by organ.

Play 4 times
A5

w/Riffs A (Bass) & B (Gtr. 1)

1. - 5.	6.
E5 Bb5 E5 G5	E5 A5 E5 F5

1. - 5.

6.

A

Gtr. 2

Riff C

f w/heavy dist.

Cont. in slashes

TAB

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

Verse 1:

E5

Gtr. 2

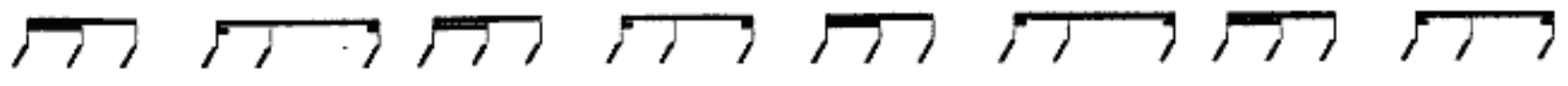
P.M.

thorn in my side.

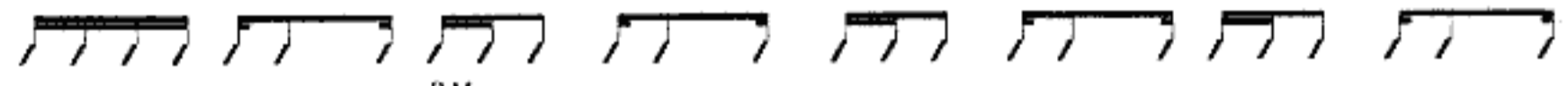
a chip on my shoul - der.

A

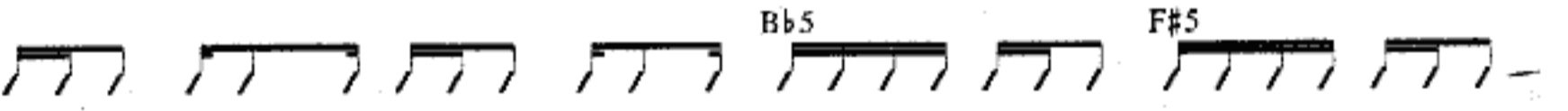
TAB



lump in my throat — the size of a boul - der. The



chill up my spine — can't get an - y cold - er. And



you won - der why — I — can't smile. 2. A

Verses 2 & 3:

E5 (P.M.), ⑥ open E, E5 (P.M.), ⑥ open E, E5 (P.M.), ⑥ open E, E5 (P.M.), ⑥ open E

knot in my gut, an ape on my back. In the
3. I say it's green and then you tell me it's red. Keep your

E5 (P.M.), ⑥ open E, E5 (P.M.), ⑥ open E, E5 (P.M.), ⑥ open E, E5 (P.M.), ⑥ open E

heat of the mo - ment, I'm knocked off the track.
thoughts and i - deas — locked in - side of your head.

E5 © open E D5

You drop the ball. _____ I pick up the slack. _____ And you
 We've got some - one _____ who can think for you in - stead. _____ And he

C5 w/Fill 1 (Synth.) Bb5 F#5 N.C.

ask me why my hair's _____ gray.
 sounds just like the last _____ one.

Chorus:

*E5 G5/D

Twist _____ ing, _____ turn _____ ing, _____

Gtr. 3

mf w/slight dist.

T
A
B

Rhy. Fig. 1

Gtr. 4

mf clean

T
A
B

*Chords implied by Gtr. 3 and Bass.

Fill 1 Synth.

T
A
B

w/Riff C (Gtr. 2) 2 times

w/Fill 2 (Gtr. 6) 2 times

E5 Bb5 E5 G5 E5 A5 E5 F5 E5 Bb5 E5 G5 E5 A5 E5 F5

soul. — Burn - ing — my soul. — Burn - ing — my

w/Fill 2 (Gtr. 6)

E5

soul. —

Gtr. 2

(15ma)---7 (15ma)---7

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

TAB

D.S. al Coda I

(15ma)---7 (15ma)---7

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

TAB

w/Riff C (Gtr. 2) 2 times

Coda I w/Fill 2 (Gtr. 6) 2 times

E5 Bb5 E5 G5 E5 A5 E5 F5 E5 Bb5 E5 G5

soul. — Burn - ing — my soul. —

E5 A5 E5 F5 ⁶open E

Gtr. 2

Burn - ing — my soul. —

Fill 2
Gtr. 6 (w/talk box)

mf (Burn - ing my soul. —)

TAB

Synth. Solo:

w/RIT C (Gtr. 2) 3 times

E5 Bb5 E5 G5 E5 A5 E5 F5 E5 (8va) Bb5 E5 G5

tr

harm. 3 3 1

TAB 7 (9) 7 12 9 12 9 9 12 7 8 10

E5 A5 E5 F5 E5 Bb5 E5 G5 E5 A5 E5 F5

tr

TAB 12 10 12 9 12 8 8 8 0 7 9 12 12 12 11 12 11 10 12 10 10 10 (14) 10 9 11

E5 Bb5 E5 G5

TAB 10 9 12 10 12 9 10 12 10 12 9 10 12 10 12 9 10 9 10 12 9 12

Gtr. 2

TAB 0 0 8 8 0 5 5

A5 E5 F5

wibar

TAB 10 12 12 12 10 10 9 12 10 9 12 14 12 12 10 10 (10)

TAB 0 0 7 7 0 0 0 1

E5 **tr* (e) G5 *tr* (e)

TAB *tr* 12 (14) *tr* 12 (15) 14 15 16 14

TAB 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3

*Randomly depress and release trem. bar while trilling.

A5

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

TAB 0

C5 B5

TAB 12 14 14 12 14 12 10 12 10 14 12 14 12 14 12 14 15 14 12 14 16 15 17 17 15 16 15 17

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

E5

G5

A5

8va

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a melodic line with various note values and rests. Above the staff, there are wavy lines representing tremolos or vibrato, and a dotted line with '8va' below it. The staff ends with a double bar line and a 4/4 time signature.

TAB

12 14 15 17 19 20 19 22 19 22 19 22 19 22 20 19 21 19 21

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a rhythmic accompaniment line with eighth and sixteenth notes. The staff ends with a double bar line and a 4/4 time signature.

TAB

0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0

C5

N.C.

loco

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a melodic line with slurs and accents. Above the staff, there are wavy lines representing tremolos or vibrato. The staff ends with a double bar line and a 4/4 time signature.

TAB

14 17 15 17 14 17 14 14 12 14 14 12 14 12 14 12 14 14 12 14 12 14 12 14 15

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a rhythmic accompaniment line with eighth and sixteenth notes. The staff ends with a double bar line and a 4/4 time signature.

TAB

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

E5

w/ fdbk.

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a melodic line with a long slur across the entire staff. Above the staff, there are wavy lines representing tremolos or vibrato. The staff ends with a double bar line and a 4/4 time signature.

TAB

P.M.

Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a rhythmic accompaniment line with eighth and sixteenth notes. The staff ends with a double bar line and a 4/4 time signature.

TAB

0 0

Re

wibar
(15)

Cont. in slashes

T
A
B

T
A
B

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a long note on 'Re' with a fermata. The second staff is a guitar line in treble clef with a key signature of one sharp and a 3/4 time signature, showing a melodic line with a fermata. The third staff is a guitar TAB line with a key signature of one sharp and a 3/4 time signature, containing a sequence of numbers representing fret positions. The fourth staff is a bass line in bass clef with a key signature of one sharp and a 3/4 time signature, containing a sequence of numbers representing fret positions. The word 'wibar' is written above the guitar staff with a line pointing to a specific fret position, and '(15)' is written below it. The text 'Cont. in slashes' is written below the bass staff. The word 'Re' is written below the vocal staff.

Verse 4:

E5
Gtr. 2 P.M.

spon - si - ble think - ers throw cau - tion to the wind. But

I find my - self _____ speak - ing from with - in. _____ I

can't live my life _____ walk - ing on egg - shells to

Detailed description: This section is titled 'Verse 4:'. It consists of four systems of music. Each system includes a guitar line (Gtr. 2) in treble clef with a key signature of one sharp and a 3/4 time signature, featuring a rhythmic pattern of eighth notes with a 'P.M.' (palm mute) instruction. The guitar line is followed by a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are: 'spon - si - ble think - ers throw cau - tion to the wind. But' on the first system; 'I find my - self _____ speak - ing from with - in. _____ I' on the second system; and 'can't live my life _____ walk - ing on egg - shells to' on the third system. The lyrics are written below the vocal staff, with horizontal lines indicating where the words are placed. The guitar line is written above the vocal staff, and the bass line is written below the vocal staff. The word 'P.M.' is written below the guitar staff. The word 'E5' is written above the guitar staff.

Bb5

F#5

stay on your good side.

Verse 5:

E5

Us - ing your words, — con - trol - ling my life. — You

Gtr. 2

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

Synth.

see it's my words — that give you your life. — So

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

D5

I hurt your feel - ings, well, I'm real - ly sor - ry, but I

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

TAB

4 7

D.S. al Coda II

CS Bb5 F#5

don't give a shit. No!

P.M.

TAB

5 8 14 15 17 16 16 15 14 10

⊕ ⊕
Coda II

w/Riff C (Gtr. 2) 2 times
w/Fill 2 (Gtr. 6) 2 times

Play 3 times w/Fill 2 (Gtr. 6)

E5 Bb5 E5 G5 E5 A5 E5 F5 E5 Bb5 E5 G5 E5 A5 E5 F5 E5

Gtr. 2 w/fdbk.

soul. _ Burn - ing - my soul. _ Burn - ing - my soul. _ Yeah.

HELL'S KITCHEN

Words and Music by MIKE PORTNOY, JOHN MYUNG,
DEREK SHERINIAN and JOHN PETRUCCI

A5(#11) XO X 113	A XO X 111	A5 XO X 114	G OO 21 34	D XOX 132	E5 O XXX 11	F#5 XXX 133
G#5 XXX 4fr 133	F5 XXX 133	A5 type2 XO XX 11	C#5 X XX 4fr 123	B5 X XX 133	G5 XXX 133	Dsus XOO 124

Slow ♩ = 48

Intro:
E7(3)

Elec. piano

mf hold ———— hold ————

T
A
B
0 7 0 0 7 0 7 10 7 7 10 0 0
7 7 7 7 7 7 6 6 6 7 7

Gtr. 1

mf w/envelope filter

T
A
B
8 6 5

hold ———— hold ———— hold ———— hold ————

T
A
B
0 7 0 0 7 0 7 10 7 7 10 8 8 0 0 6 7
7 7 7 7 7 7 5 5 5 5 7 8 8 7

hold ————

T
A
B
7 8 4

♩. = 63

E5(#11)

Musical score for E5(#11). The top staff is a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of eighth notes, with a 'hold' instruction over the final measure. The bottom staff is a bass staff with a bass clef, showing fret numbers (0, 5, 4, 6, 3, 6, 4, 5, 4, 3, 6, 4, 5, 4, 6) and a 'hold' instruction over the final measure. A '8va' instruction is present above the final measure of the bass staff.

Faster ♩. = 78

A (0:34)

Gtr. 2 Rhy. Fig. 1

Musical score for Gtr. 2 Rhy. Fig. 1. The top staff is a guitar staff with a treble clef and a key signature of two sharps. The music consists of eighth notes with 'mf' dynamics and 'hold' instructions. The bottom staff is a bass staff with a bass clef, showing fret numbers (2, 2, 0, 2, 2, 0, 0, 2, 0, 2, 2, 0, 2, 2, 2, 2, 2, 2, 2, 2). Above the staff, the chords F#m11, D6, and Esus are indicated.

w/Rhy. Fig. 1 (Gtr. 2) 2 times
F#m11 D6 Esus

end Rhy. Fig. 1 Gtr. 3

Musical score for end Rhy. Fig. 1 Gtr. 3. The top staff is a guitar staff with a treble clef and a key signature of two sharps. The music consists of eighth notes with 'mf' dynamics and 'w/E bow' instruction. The bottom staff is a bass staff with a bass clef, showing fret numbers (2, 2, 0, 2, 2, 0, 2, 2, 7, 7, 9, 9). Above the staff, the chords F#m11, D6, and Esus are indicated.

F#m11 D6 Esus

Musical score for F#m11 D6 Esus. The top staff is a guitar staff with a treble clef and a key signature of two sharps. The music consists of eighth notes with 'mf' dynamics and 'w/E bow' instruction. The bottom staff is a bass staff with a bass clef, showing fret numbers (9, 7, 9, 11, 7, 9, 9, 7, 9, 10). Above the staff, the chords F#m11, D6, and Esus are indicated.

Gtr. 3 *F#m11* *D6*

TAB

12	10	7	10	12
----	----	---	----	----

Gtr. 2 *Rhy. Fig. 2*

TAB

2	2	0	2	2	0	0	2	0	2	0
---	---	---	---	---	---	---	---	---	---	---

Esus

w/ E bow & dist.

TAB

14	12	14	(14)	12	17	17	10	17
----	----	----	------	----	----	----	----	----

end Rhy. Fig. 2

TAB

2	2	0	2	2	0	2	2	0	2	2	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

F#m11 *D6* *Esus*

TAB

21	21	(21)	17	15	15	17	15	17	15	19	17	17	17	19	17	17
----	----	------	----	----	----	----	----	----	----	----	----	----	----	----	----	----

F#m11

D6

Esus

Gr. 3

Musical staff for Gr. 3, measures 1-10. The staff shows a melodic line with various articulations including slurs and accents. The key signature is two sharps (F# and C#) and the time signature is 8/8. Measure numbers 10 and 19 are indicated at the start of the first and second measures respectively.

TAB staff for Gr. 3, measures 1-10. The fret numbers are: 19, 19, 19, (19)17, 15 17, 15, 14 15, 17, 17, 17, (17)17, 15 14 15 17.

Gr. 2

Rhy. Fig. 3

Musical staff for Gr. 2, measures 1-10. The staff shows a rhythmic pattern with notes and rests. The key signature is two sharps and the time signature is 8/8. Measure numbers 10 and 19 are indicated at the start of the first and second measures respectively. The word "hold" is written below the notes in measures 1, 2, 4, 5, 8, and 9.

TAB staff for Gr. 2, measures 1-10. The fret numbers are: 2 2 0, 2 2 0, 0 2 0, 0 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 0.

Musical staff for Gr. 3, measures 11-20. The staff shows a melodic line with various articulations including slurs and accents. The key signature is two sharps and the time signature is 8/8. Measure numbers 10 and 19 are indicated at the start of the first and second measures respectively.

TAB staff for Gr. 3, measures 11-20. The fret numbers are: 15, 15 14, 16 14, 14 (14) 12 14, 15 14 12 14 15 14 12 14 15 12.

end Rhy. Fig. 3

Musical staff for Gr. 2, measures 11-20. The staff shows a rhythmic pattern with notes and rests. The key signature is two sharps and the time signature is 8/8. Measure numbers 10 and 19 are indicated at the start of the first and second measures respectively. The word "hold" is written below the notes in measures 11 and 13.

TAB staff for Gr. 2, measures 11-20. The fret numbers are: 2 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 0, 2 2 0.

w/Rhy. Fig. 3 (Gr. 2)

F#m11

D6

Gr. 3

Musical staff for Gr. 3, measures 21-30. The staff shows a melodic line with various articulations including slurs and accents. The key signature is two sharps and the time signature is 8/8. Measure numbers 10 and 19 are indicated at the start of the first and second measures respectively. The words "trem. pick" are written below the notes in measures 21 and 22. The word "hold bend" is written below the notes in measure 29.

TAB staff for Gr. 3, measures 21-30. The fret numbers are: 14 15 17, 14 15 17, 15 14 14 15 17, 16, 17, 14 16 14, (14), 16 10, 16 10 19, 17 19, 17.

Esus

Musical staff for Gr. 3, measures 31-40. The staff shows a melodic line with various articulations including slurs and accents. The key signature is two sharps and the time signature is 8/8. Measure numbers 10 and 19 are indicated at the start of the first and second measures respectively.

TAB staff for Gr. 3, measures 31-40. The fret numbers are: 20 19, (19) 17 19, 14, 14, 16 14, 14.

w/Rhy. Fig. 1 (Gtr. 2) 1st 4 meas. only
F#m11

w/Fill 1 (Gtr. 4)

B (2:01)

Fill 1
Gtr. 4

A5(#11)

A

Ⓢ open

A A5(#11)

Ⓢ open

A A5

Ⓢ open

A A5

Ⓢ open

A

wah-wah

Musical notation for the first system. The guitar staff shows a melodic line with a wah-wah effect. The TAB below it shows fret numbers: 16, 14, 14, 16, 14, 12, 10, 12, 10, 8, 7, 8, 7, 5, 0, 5, 0, 2, 0, (4). There are also some circled fret numbers like (7) and (4).

G

D

Musical notation for the second system. The guitar staff features trills (tr) over notes. The TAB below it shows fret numbers: 0 (7), 0 (7), 0 (7), 0 (7), 0 (7), 0 (7), 0 (7), 0 (7).

Gtrs.
3 & 4

Musical notation for the third system. The guitar staff has a melodic line with P.M. (pick attack) markings. The TAB below it shows fret numbers: 2, 2, 4, 2, 2, 2, 4, 2, 2, 2, 4, 2, 2, 2, 4, 2.

F#m

D

Musical notation for the fourth system. The guitar staff has a melodic line with P.M. markings. The TAB below it shows fret numbers: 2, 2, 4, 2, 2, 2, 4, 2, 5, 7, 4, 5, 4, 5, 7, 4, 5, 4.

E

(15ma)

(15ma)

(15ma)

(15ma)

Musical notation for the fifth system. The guitar staff has a melodic line with P.M. and A.H. (aftertouch) markings. The TAB below it shows fret numbers: 2, 2, 4, 2, 2, 2, 4, 2, 2, 2, 4, 2, 2, 2, 4.

F#m **D**

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

1/4 1/4

T
A
B

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

Gtrs. 3 & 4 **E**

P.M. P.M.

T
A
B

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

Synth.

f

T
A
B

12 14 14 14 14 12 10 14 16 14 13 14 14 14 14 12 13 14 15 14 13 14 13 14

F#m **D**

P.M. P.M.

T
A
B

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

T
A
B

12 14 14 14 14 12 13 14 16 14 13 14 13 14 12 14 14 14 12 13 14 15 14 13 14 13 14

E

F#m

w/ slight P.M.

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody starts on E4 and moves through various intervals, ending on E4. The staff is labeled with 'E' and 'F#m'.

TAB

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

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody starts on E4 and moves through various intervals, ending on E4. The staff is labeled with 'E' and 'F#m'.

TAB

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

D

E

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody starts on D4 and moves through various intervals, ending on E4. The staff is labeled with 'D' and 'E'.

TAB

0 2 2 2 2 0 12 14 14 14 12 15 12 0 2 2 2 2 0 1 2 3 2 1 2 1 2

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody starts on D4 and moves through various intervals, ending on E4. The staff is labeled with 'D' and 'E'.

TAB

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

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody starts on D4 and moves through various intervals, ending on E4. The staff is labeled with 'D' and 'E'.

TAB

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

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody starts on D4 and moves through various intervals, ending on E4. The staff is labeled with 'D' and 'E'.

TAB

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

N.C.

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

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

C (3:18)

E5

F#5

G#5

Gtr. 4

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

F5

E5

F#5

G#5

11 9 12 9 11 12 14 14 (14) 11 12 14 11 11 12 14 11

D (3:40)

A5 type2

C#5

G#5/B# *

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

*Bass plays B#.

B5

A5 type2

F5

G5

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

F5

G5

F5

G5

Dsus

Musical notation for the third system, including a treble clef staff with notes, a guitar TAB staff, and dynamic markings like "mf" and "rit.".

Gtr. 6

Gtr. 6

Gtr. 5

Gtr. 5

Gtr. 3 loco

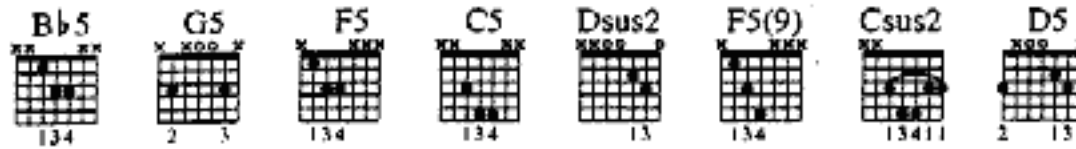
Gtr. 3

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

rit.

LINES IN THE SAND

Words and Music by MIKE PORTNOY, JOHN MYUNG, DEREK SHERINIAN and JOHN PETRUCCI



Free time

Intro:

N.C.(D5)

Keyboard effects

*Gtr. 1 (7-string Elec.)

approx. 24 sec.

f w/dist. trem. bar grad. dive w/bar

8va (8va) 2 1/2

15 16-10 (10) 10-15 (15) (15)

*w/Digitech whammy pedal arr. for standard tremolo system.

**Depress bar before striking note.

8va (F5) approx. 14 sec.

P.M. 10 10 12-17 12 17 10 20 17

(8va) 2 1/2 loco 1 1/2

trem. bar 2 1/2 1 1/2

(17) 3 8 10 (10) 8

D5 8va

trem. bar (next 3 bars)

*1 *3 1/2 *1 *1 *3 1/2 *1

7 5 7 12 10 12 10 13 12 15 1

*Depress bar before striking note.

(8va)

*1 *2 1/2

A.H.
trem. bar

22 22 21

Moderately fast ♩ = 125

Half-time feel
Drums enter

Gtr. 1

F5(9) 8va...

rake 1/2

12 14 13 14 (14) x 10 12 (12) (12) 14 12 15-20

Gtr. 2 (7-string Elec.)
Rhy. Fig. 1

f hold throughout

0 0 2 0

C5
(8va)

G5

loco (15ma)

A.H.

20 10 20 17 20 (20) 20 20 (20) 10 20 20

8 (8) 12 8 10

end Rhy. Fig. 1

3 0 5 0 3 5 7 5 0

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

D5

Gtr. 1

F5

8va...

rake -

C5

(8va)

G5

loca

hold - - - -

end half-time feel

N.C.

D5

N.C.

F5

Gtr. 1 out

Gtr. 1

trem. bar

Gtr. 2

fdbk. (8va)

D5 N.C.

D5 N.C.

D5 N.C.

D5 N.C.

*D5

F5

The first system of music features a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some notes marked with an asterisk. The guitar TAB staff below it shows fret numbers (3, 5, x, 3, 5, x, 0, 5, x, 0, 5, 3, 5, 0, 5) and chord diagrams for D5 and F5. Rhythmic markings of 1/4, 1/2, and 1/4 are placed above the notes.

*Harmony implied by keyboard (throughout).

G5

A \flat 5

B \flat 5

The second system continues the melody with similar rhythmic patterns. The guitar TAB staff includes fret numbers and chord diagrams for G5, A \flat 5, and B \flat 5. Rhythmic markings of 1/4, 1/2, and 1/4 are present.

D5

F5

The third system features the melody and guitar TAB with fret numbers and chord diagrams for D5 and F5. Rhythmic markings of 1/4, 1/2, and 1/4 are included.

G5

A \flat 5

B \flat 5

The fourth system continues the piece with the melody and guitar TAB. Chord diagrams for G5, A \flat 5, and B \flat 5 are shown. Rhythmic markings of 1/4, 1/2, and 1/4 are present.

N.C.

The final system is marked 'N.C.' (No Chords). It shows the melody in the treble clef staff and the guitar TAB staff with fret numbers (12, 14, 12, 6, 6, 0, 6, 6, 0, 6, 3, 5, 3, 0, 6, 5, 6, 5, 5, 3, 6, 5). The piece concludes with a double bar line.

Ebsus2

N.C.

D(#11,b9)

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

Dsus

Musical notation for the second system, featuring a treble clef staff with a Dsus chord and a guitar tablature staff.

Verses 1 & 2:

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

Dm7

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

- 1. Some times. —
- 2. See additional lyrics

Rhy. Fig. 2

end Rhy. Fig. 2

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

mf *w/clean tone
P.M. throughout

1/2

Guitar tablature for the fourth system, showing fret numbers and a 1/2 time signature.

*w/chorus and compression.

*Rhy. Fig. 4

Gtr. 2

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

hold throughout

1/4

1/4

Guitar tablature for the fifth system, showing fret numbers and 1/4 time signatures.

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

Guitar tablature for the sixth system, showing fret numbers.

*Doubling keyboard simile.

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

Dm6 Dm(#5)

for a moment of bliss and the passion we're craving, there's a

Dm w/Fill 1 (Gtr. 3) Dm7

mes-sage we miss. Some-times, when the

Dm6 Dm(#5)

spir-its left a-lone. we must be-lieve in some-thing to

Dm Dsus N.C.

find if we've grown.

Gtr. 2

P.M. ----- 1/2

T
A
B

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

Fill 1 Gtr. 3 out

*Gtr. 3

mp w/clean tone

T
A
B

6 0 6 5 3 6 3

*w/chorus and compression (w/dist. second time).

Pre-Chorus 1 & 2:

Dsus

F5

D5

1. Trag - ic re - flex. (Shat - tered calm.)
 2. See additional lyrics

* Volume knob swell.

F5

G5

Stat - ic prog - ress. Numb a - ware - ness. (Fi - nal

(Sens - es gone.)

Chorus:

A5 C5 D5 D/F# G5 A5 C5 F5

A \flat 5

B \flat 5

psalm.)

Rhy. Fig. 3

hold - -

N.C.

D5 F5 G5 G/B C5 D5 F5 G5

Swept - a - way with - the tide (Swept a - way with the tide

N.C.

through the holes in my hands. through the holes

end Rhy. Fig. 3

The first system features a vocal line in treble clef with lyrics "through the holes in my hands. through the holes". Below it is a guitar line in treble clef with a capo on the 2nd fret, indicated by a "capo 2" symbol. The guitar line includes a melodic line and a corresponding tablature line with fret numbers.

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

A5 C5 D5 F#5 G5 A5 C5 F5

N.C.

in my hands.) Crown of thorns at my side. (Crown of thorns

The second system continues the vocal line with lyrics "in my hands.) Crown of thorns at my side. (Crown of thorns". The guitar line includes a melodic line and a corresponding tablature line.

D5 F5 G5 G/B C5 D5 F5 G5

N.C.

To Coda ⊕

Draw-ing lines in the sand.

N.C. at my side, - yeah, - yeah, yeah. -)

The third system features a vocal line with lyrics "Draw-ing lines in the sand." and "N.C. at my side, - yeah, - yeah, yeah. -)". The guitar line includes a melodic line and a corresponding tablature line.

*Gtr. 2

semi harm.

The fourth system shows a guitar line with a melodic line and a corresponding tablature line. The text "semi harm." is written above the melodic line.

*Double-tracked second time (8va simile by keyboard).

The fifth system shows a guitar line with a melodic line and a corresponding tablature line.

The sixth system shows a guitar line with a melodic line and a corresponding tablature line.

1.

D(#11,b9)

Musical notation for system 1, including a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature shows fret numbers 5, 7, and 10.

2. *Guitar Solo:*

Half-time feel

Gtr. 2 out

Gtr. 2 D5

F5

Musical notation for system 2, featuring a treble clef staff with a sustained chord and a guitar tablature staff with a vertical line indicating muted strings.

Gtr. 1

mf *w/ clean tone*

Musical notation for system 3, including a treble clef staff with a melodic line and a guitar tablature staff with fret numbers 3, 5, 7, and 10.

C5

Gtr. 1

G5

F5

w/ trem. bar

Musical notation for system 4, including a treble clef staff with a melodic line and a guitar tablature staff with fret numbers 5, 7, 9, 10, 12, and 13.

D5

F5

w/ slight dis.

Musical notation for system 5, including a treble clef staff with a melodic line and a guitar tablature staff with fret numbers 5, 7, 10, 12, and 13.

C5

G5

grad. release

2

1

1/2

(13) (13) 10 13 8 (8) 6 7 6 8 6 (6) 7 (7) 9

F5

D5

reverse rake - - - - -

hold - - - - -

10 13 12 12 11 12 9 10 12 10

12 10 12 10 12 10 8 10 8 10 8

F5

C5

1

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

G5

F5

rake - - - - -

f w/dist

1

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

(7)

D5

vibrato

6 6 6 6

7 7 7 (7) 10

F5

8va

C5

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

rake 1/2 1 hold

G5 (8va)

F5

Bb5

20 20 (20) 20 10 10 12 9 10 9 10

loco pick slide 3

G5

F5

10 12 10 10 11 10 10 10 13 10 11 10 8 6

C5

Bb5

Gtr. 2 Gtr. 1

6 8 5 (5) 5 5 6 10 10 10 10 10 10 12 12 (12) 13

1/2 1 1/2 3

G5

F5

8va

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

3 1 1/2

C5 Bb5 (5) open
A Bb5

(8va)

15 16 15 (15) 13 14 13 10 11 11 10 10 (10) 11 10

1 1/2 1 3

G5 (6) in F G5 Dsus2

(8va)

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

1/2 1/2 1

Bridge:

C5 Dsus2

We fab - ri - cate our de - mons, in -

(8va) loco Gtr. 1 out

15 14 12 10 12 10 12 10 12 10 8 10 (10)

1/2

F5(9) Csus2

Gtr. 2 *mp*

vite them in - to our homes. Have sup - per with the al - iens and

G5 F5 Dsus2

fight the war a lone. We con - jure up our skel -

F5(9)

e - tons, en - list the den of thieves.

Csus2 G5 F5

Fright-ened from our clos - ets, then sewn up - on our sleeves.

Cont. in notation

Bbsus2 Gm

In the stream of con - scious - ness.

Gtr. 2 Rhy. Fig. 5

mf hold throughout

TAB

F Csus2

there is a riv - er cry - ing.

end Rhy. Fig. 5

end Rhy. Fig. 5

TAB

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

Bbsus2

Gm

Csus2

Liv - ing comes much cas - i - er

once we ad - mit we're dy -

Interlude:

D5

F5

ing.

Gtr. 2

TAB 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

C5

G5

1/4

1/4

1/4

1/4

1/4

1/2

1/4

TAB 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

D5

F5

1/4

1/4

1/4

1/4

1/4

1/4

1/2

1/4

TAB 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

C5

G5

1/4

1/4

1/4

1/4

1/4

1/4

1/2

1/4

end half-time feel

TAB 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

Dm7 **F(9)** **Csus2**

hold throughout *trem. bar* *trem. bar* *trem. bar*

G5 **Dm7** **F(9)**

8va *harm. trem. bar* *trem. bar* *trem. bar*

Csus2 **G5** **D5 loco**

8va *trem. bar* *trem. bar* *1/4* *1/4*

F5 **G5**

1/4 *1/4* *1/4* *1/4* *1/4* *1/4*

A^b5 **B^b5** **D5**

1/4 *1/4* *1/4* *1/4*

F5 G5

T
A
B

N.C. w/Rhy. Fill 1 (Gtr. 2) second time only D5 Fsus2/D

T
A
B

Dsus F#7/D C/D Gtr. 2 out

T
A
B

Verse 3:

Dm7 Dm6

Some - times, ... in the wreck-age of our wake, there's a

w/Fill 1 (Gtr. 3)

Dm(#5) Dm

bit - ter - ness we har - bor, hate for - ha - tred's sake.

Rhy. Fill 1
Gtr. 2

T
A
B

Dm7

Some - times - we, - we

Gtr. 2 Rhy. Fig. 6

mf *w/clean tone P.M. - 4 P.M. - 4

TAB: 0 x x 7 0 5 x 0 7 0 0 7 | 0 x x 7 0 5 x 0 7 0 0 6

*w/chorus and compression.

Dm6

dig - an ear - ly grave, - and

end Rhy. Fig. 6

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

TAB: 0 x x 7 0 5 x 0 7 0 0 7 | 0 x x 7 0 5 x 0 7 0 0 0

w/Rhy. Fig. 6 (Gtr. 2) **w/Fill 1 (Gtr. 3)**

Dm(#5) **Dm**

cru - ci - fy - our in - stincts for the hope we - could-n't - save.

Verse 4:

D5

Some - times - a

Gtrs. 2 & 3 Rhy. Fig. 7

TAB: 0 0 0 0 0 0 5 5 6 0 5 7 7 7 | 0 0 0 0 0 0 5 5 0 0 5 7 7 7

view — from sin — less eyes —

The first system of music features a vocal line with a melodic phrase. The guitar accompaniment consists of a steady eighth-note pattern. The tablature shows the fretting for the guitar, with numbers 0, 5, 7, and (7) indicating specific frets.

G5
cen - ters our — per - spec - tive and

The second system continues the musical piece. It includes a guitar solo section marked with a wavy line above the staff. The tablature for this section includes numbers 3, 5, 5, 5, 3, 3, 3, 3, 3, 3, 0, 0, 0, 5, and (5).

D5
pac - i - fies — our cries. —

end Rhy. Fig. 7

The third system features a guitar solo section with a wavy line above the staff. The tablature includes numbers 5, 5, 0, 0, 5, 7, (7), 5, 7, 6, 7, 5, 7, 6, 6, 5, 3, 5, 3, 5, and 6.

w/Rhy. Fig. 7 (Gtrs. 2 & 3)
Some - times — the an - guish we — sur - vive — and the

The fourth system shows the vocal line for the phrase 'Some - times — the an - guish we — sur - vive — and the'. The guitar accompaniment and tablature are not shown for this system.

D.S. $\frac{3}{8}$ al Coda

w/Rhy. Fill 2 (Gtrs. 2 & 3)

G5

D5

mys - ter - ies — we nur - ture are the fab - ric of our lives.



Coda

Outro:

N.C.

Gtr. 2

Gtr. 3

w/wah

8va

Rhy. Fill 2
Gtrs. 2 & 3

Gtr. 3

Gtr. 2

loco

T
A
B

T
A
B

D(#11, b9)

T
A
B

loco

T
A
B

Verse 2:
 Sometimes, if you're perfectly still,
 You can hear the virgin weeping
 For the savior of your will.
 Sometimes your castles in the air
 And the fantasies you're seeking
 Are the crosses you bear.

Pre-Chorus 2:
 Sacred conflict, blessed prize.
 Weeping crosses, stainless eyes.
 Desperate addict, faith disguised.
 (To Chorus:)

TAKE AWAY MY PAIN

Words and Music by MIKE PORTNOY, JOHN MYUNG, DEREK SHERINIAN, JAMES LABRIE and JOHN PETRUCCI

E5 23 F#5 134 A5 134 5fr B5 134 7fr E5 type2 134 7fr E 1333 7fr D5 134 5fr

Dsus2 13 C#5 134 4fr C#m 1342 4fr Asus2 23 E type2 231 Bm 134 C5 134 D5 type2 13

Moderately slow ♩ = 78

Intro: N.C. Drums and Percussion 2 w/Fill 1 (Gtr. 2) third time *E Play 4 times

One, two, three. (Last time) 1. I was

Gtr. 1 (Clean) 2 Rhy. Fig. 1 end Rhy. Fig. 1

mf w/phase shifter P.M.

TAB: 9 7 9 0 7 7 9 9 7

*Harmony implied by keyboard and bass gtr.

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

sit - ting on the edge _ of his bed,

2. 3. See additional lyrics

**Gtr. 2 (Clean) *mf*

TAB: 9 9 9 9 10 10 10

**Played simile on repeats.

Fill 1 Gtr. 2

mp w/delay effect * *p* — *mp*

TAB: 12 12 12 12 7 9 9 9 9 9

*Volume swell.

star - ing at the head - lines on the pa - per. — He said,

Gtr. 2 out

TAB

0 12 | 5 7 7 7 | 5 0 5 0

A B

"Look at poor - Gene - Kel-ly, I guess he won't - be sing-ing in the rain." —

E

You can

Gtr. 2

TAB

12 12 12

Bm A

take a - way — my he-roes; can you take a - way — my pain? —

Gtr. 2 out

TAB

12 12

Gtr. 3 (Elec.) *mf*

F#5

A5

B5

Take a way - my pain.

*Gtrs. 4 & 5 (Acoustic)

Gtr. 4 out

mp hold hold hold hold *Gtr. 5 cont. in slashes*

TAB 2 4 7 6 8

*Gtr. 4 double tracked by additional Acoustic (Gtr. 5) using Nashville tuning.

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 16 times

w/Rhy. Fig. 2 (Gtr. 6) 14 times

Gtr. 3 E5 *1/2*
Gtr. 5 E

D5
Dsus2

Leave the cold - out - side.

Please don't let it rain.

Gtr. 3 C#5

A5

Gtr. 5 C#5

Asus2

Don't stum - ble on my pride.

Gtr. 7 (Elec.)

8va----

f *widist.*

TAB 12

Rhy. Fig. 2
Gtr. 6 (Elec.)

mf widist. hold throughout harm.

TAB 10 11 14 11 12 12

E5
E type2

Take a - way - my pain
end Ri

Riff A
(8va)

hold throughout

TAB

w/Riff A (Gtr. 7) 3 times

Gtr. 3 E5 type2

Gtr. 5 E

w/Fill 2 (Gtr. 8)

B5

Bsus

I'm not fright - ened an - y - more. Just stay with me to - night

To Coda

Gtr. 3 C#5

Gtr. 5 C#m

A5

Asus2

Gtr. 7

I'm tired of this fight. Soon I'll be knock - ing at your door

Fill 2
Gtr. 8

8va

2 1/2

trem. bar

*A.H.

2 1/2

TAB

9(21) 14(26) 17(29) 22(34) (22) (22)

*Plucked harm.

1. w/Rhy. Fill 1 (Gtr. 6)
 E5
 Gtr. 3
 E^{type2}
 Gtr. 5

2. w/Rhy. Fill 2 (Gtr. 6)
 E5
 E^{type2}
 Gtrs. 3 & 5 out

2. She was

Bridge:

Csus2

His fi - nal scene,

Gtr. 4
 hold throughout

TAB 3 3 2

Gtr. 9 (Elec.)
 mp w/phase shifter
 P.M. throughout

TAB 8 7 9 7 8 7 9 7 8 7 9 7

Rhy. Fill 1
 Gtr. 6

mf ————— p

TAB

Rhy. Fill 2
 Gtr. 6

TAB

the ac - tor bows,

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics "the ac - tor bows," with a slur over the words "ac - tor". The middle staff is a guitar staff with a treble clef, showing a melodic line with a slur. The bottom staff is a guitar tablature staff with a treble clef, containing fret numbers: 3, 3, 0, 7, 8, 7, 9, 7, 10, 7, 8, 7, 9, 7, 0, 7, 9, 7, 8, 7, 9, 7, 8, 7.

Em7
and all _____ those years

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics "and all _____ those years" with a long horizontal line under "all". The middle staff is a guitar staff with a treble clef, showing a melodic line with a slur. The bottom staff is a guitar tablature staff with a treble clef, containing fret numbers: 0, 7, 10, 7, 9, 7, 8, 7, 8, 7, 9, 7, 8, 7, 9, 7, 10, 7, 9, 7, 8, 7, 8, 7, 9, 7, 8, 7, 9, 7, 8, 7, 9, 7.

are gone some - how.

T
A
B

wioctaver - - - - -

T
A
B

*Generates additional pitch one octave higher.

Csus2

The crowd _____ ap - plauds,

T
A
B

T
A
B

the cur tain falls. —

Gtr. 4 out

TAB

Gtr. 9 out

TAB

Guitar Solo:

Gtr. 3

E5^{type2} D5 E5^{type2} D5 C5 D5

Gtr. 10 (Elec.)

f *widist. and chorus effect*

TAB

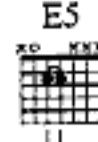
C5 D5 E5 D5

8va

TAB

JUST LET ME BREATHE

Words and Music by MIKE PORTNOY, JOHN MYUNG, DEREK SHERINIAN, JAMES LABRIE and JOHN PETRUCC



Free time
Band tacet

Fast rock ♩ = 130
Percussion enters

Intro:

N.C.

Gtr. 1 (7-string Elec.)

f w/E bow

Bass enters

E5

Gtr. 1

Musical notation for Gtr. 1, showing a treble clef with a key signature of three sharps (F#, C#, G#) and a single note E5 with a long sustain line.

rem. bar

TAB notation for Gtr. 1, showing a single fret (5) on the fifth string.

*Gtr. 2 (7-string Elec.)

Musical notation for Gtr. 2, showing a treble clef with a key signature of three sharps and a complex rhythmic pattern of eighth notes.

f *widist.*
wisht P.M.

TAB notation for Gtr. 2, showing fret numbers 2 and 0 across multiple strings.

*Doubletracked (throughout).

Musical notation for Gtr. 1, showing a treble clef with a key signature of three sharps and a single note E5 with a long sustain line.

TAB notation for Gtr. 1, showing a single fret (5) on the fifth string.

Musical notation for Gtr. 2, showing a treble clef with a key signature of three sharps and a complex rhythmic pattern of eighth notes.

TAB notation for Gtr. 2, showing fret numbers 2 and 0 across multiple strings.

E
Riff A

Musical notation for Riff A, showing a treble clef with a key signature of three sharps and a melodic line with a long sustain.

TAB notation for Riff A, showing fret numbers 13, (10), 7, 14, 15, 14, 15.

Riff B

Musical notation for Riff B, showing a treble clef with a key signature of three sharps and a melodic line with a long sustain.

TAB notation for Riff B, showing fret numbers 5, 3, 5, 3, 7, 7, 5, 7, 5, 3, 5, 3, 5, 3, 7, 7, 5, 7, 5, 0.

8va

8va

hold

trem. bar

13 (10) (10) (10) 8 16 21 22 (22)

end Riff I

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

w/Riff B (Gtr. 2)

loco

w/wah

grad. dive w/bar

end Riff A

10 (10) 7 14 14 14 12 12 12 16 14 (16/14)

2 1 2

B5

11 16

Rhy. Fig. 1

w/slight P.M.

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

end Rhy. Fig. 1

w/slight P.M.

Gr. 1 out

Em7 Em6

w/misc. fdbk.

*w/wah

trem. bar

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

*Manipulate wah between treble (+) and bass (o) positions.

Verse:

1. O - pen - your eyes and turn off - your mind;

2. See additional lyrics

Gr. 2

Rhy. Fig. 2

end Rhy. Fig. 2

P.M.

w/Rhy. Fig. 2 (Gr. 2) 2 1/2 times

step right - up, - folks, you will - find - a grow - ing - trend, - an

ep - i - dem-ic spread with Zen and hy - po - der - mics.

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

w/Rhy. Fill 3 (Gtr. 2)
Verse 2 only

Yeah. Yeah.

Pre-Chorus:

Just close your mind, you can find all you need with your

Gtr. 1

8va
3 1/2

hold
3 1/2

Gtr. 2

Rhy. Fill 1
Gtr. 2

Rhy. Fill 3
Gtr. 2

F7(#9)

eyes.
(Rva)

hold

TAB
22

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

Chorus:
w/RHYTHM A (Gtr. 1)
w/RHYTHM B (Gtr. 2) 2 times

E

1. 2. Big ma - chines take care of you — un - til you kill your - self, — and then the
3. See additional lyrics

w/Rhy. Fill 2 (Gtr. 2)

sales go through the roof. Cal - cu - lat - ed, for - mu - lat - ed.

Feed my head with sim - ple thoughts — and let me breathe in - stead of be - ing taught.

To Coda ⊕
Gtr. 1 out

All bot - tled up — and tear - ing at — the seams. — I'm bored, just let me

Rhy. Fill 2
Gtr. 2

TAB
5 3 5 0 7 7 5 7 5 3

E5 D#5 D5

B5 Bb5 A5

N.C.

breathe.

Gtr. 2

P.M.

semi harm.

1/2

1. 2. Bridge: Bm

2. I

Strike up your best — angst — rid — den pos —

Rhy. Fig. 3

D5

B5

D5

B5

D5

B5

ture.

Woah.

end Rhy. Fig. 3

P.M.

P.M.

P.M.

harm. . . .

trem. bar

*Vib. applies to (6) only.

**Depress bar before striking note.

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

Bm

D5

B5

D5

B5

D5

B5

Man - u - fac - tured an - ger.

Ah.

Em

G5 E5 G5 E5 G5 E5

Let's not for-get my leg - a - cy.

All my he-roes have failed
end Rhy. Fig. 4

Gtr. 2 Rhy. Fig. 4

harm

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

w/Rhy. Fig. 4 (Gtr. 2)

Em

G5 E5 G5 E5 G5 E5

me.

Now they're dead and bur - ied. Yeah.

Keyboard Solo:

C#5

*Keyboard

TAB

Gtr. 2

P.M.

*Keyboard arr. for gtr.

TAB

P.M.

TAB

B5

8va

6

16 10 16 10 7 10 16 10 16 10 7 10 17 10 17 10 7 10 17 10 17 10 7 10 14 10 14 10 7 10

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

(8va)

12 15 17 15 14 16 14 14 10 16 14 14 12 11 14 12

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

P.M.

(8va)

11 12 11 12 14 11 12 14 11 12 14 10 14 16 10 14 16 14 15 17 14 15 17 16 17 10

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

Keyboard out

C
(8va)

24 20 24 20 19 21 17 21 17 16 19 15 19 15 14 17 14 15 14 17

P.M.

6 7 8 7 8 7 9 10 9 10 9 11 12 12 10 12 14 15 14 12

Gtr. 1 (E5)

Gtr. 1 out

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

Gtr. 2 (8va)

19 0 17 19 0 19 0 17 19 0 19 0 17 19 0 19 0 17 19 0

Instrumental Interlude:

Keyboard Riff C

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

Gtr. 2 loco

5 0 0 5 0 15 0 0 5 0 5 0 0 5 0 3

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system with fret numbers 5, 0, 3, 6, 0, 5, 0, 3, 6, 0, 6, 0, 0, 5, 0, 6.

Musical notation system 2: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system with fret numbers 5, 0, 3, 5, 0, 5, 0, 3, 6, 0, 5, 0, 0, 5, 0, 6.

Musical notation system 3: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system with fret numbers 0, 5, 0, 0, 5, 0, 5, 0, 0, 5, 0, 5, 0, 0, 5, 0.

Musical notation system 4: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system with fret numbers 0, 5, 0, 3, 5, 0, 5, 0, 3, 6, 0, 6, 0, 0, 6, 0.

Musical notation system 5: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system with fret numbers 5, 0, 0, 5, 0, 5, 0, 0, 5, 0, 3, 0, 8, 0, 1, 0. Includes the text "end Riff C".

Musical notation system 6: Treble clef, key signature of two sharps (F# and C#), and a guitar TAB system with fret numbers 5, 0, 0, 5, 0, 5, 0, 0, 5, 0, 0, 0, 3, 5, 0, 1, 1.

*w/RIFF C (Keyboard)

Gtr. 2

*Doubled 8vb.

Keyboard out

B5

Gtr. 3

8va

Gtr. 4 (Elec.)

8va

Gtr. 2

P.M.

(8va)

First system of musical notation for guitar, including a treble clef staff with notes and a corresponding TAB staff with fret numbers.

(8va)

Second system of musical notation for guitar, including a treble clef staff with notes and a corresponding TAB staff with fret numbers.

Third system of musical notation for guitar, featuring a treble clef staff with a dense sequence of notes and a TAB staff with a series of zeros. The text "Cont. in slashes" is written to the right of the staff.

Gtr. 2 AS

Gtr. 3 (8va)

Fourth system of musical notation for guitar, including a treble clef staff with notes and a corresponding TAB staff with fret numbers.

Gtr. 4 (8va)

Fifth system of musical notation for guitar, including a treble clef staff with notes and a corresponding TAB staff with fret numbers.

(8va)
 *2 *2 *2

19 21 19 17 17 19 17 15 15 17 15 14

(8va) *loco* *2 *2 *2

16 18 16 14 14 16 14 12 12 14 12 11

*Shift position of fret hand's second finger at indicated points (every four notes).

loco

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

Gtr. 4 out

E5
 8va
 Gtr. 3

10 (10)

Gtrs. 2 & 3 out

Gtr. 1
w/E bow *1/2 trem. bar *1/2 *1/2 *fdbk. (8va)*

6 (6) 7 9

*Depress bar before hammering-on.

⊕
Coda

w/Riff A (Gtr. 1) simile
w/Riff B (Gtr. 2) 2 times

E

Feed my head with some real thoughts and let me

w/Rhy. Fill 4 (Gtr. 2)

F7(#9) E

think in - stead of be - ing - taught. I'll say - things - you

won't be - lieve. Just stand back. Just let me breathe.

Outro:

B5

*Gtr. 1

TAB

12

Gtr. 2

P.M.

TAB

0 2 3 4 5 5 7 7 9 9 10 10 12 12

*Doubled by keyboard at this point.

Rhy. Fill 4
Gtr. 2

TAB

0 5 9 5 1 0 0

The musical score consists of four systems. The first system shows a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It features a melodic line with a long slur over two measures. Below it is a guitar tablature with fret numbers 14 and 15. The second system shows a treble clef staff with a complex melodic line, followed by a guitar tablature with fret numbers 0, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The third system shows a treble clef staff with a melodic line, followed by a guitar tablature with fret numbers 5, 7, 8, 7, 9, 10, 9, 10, 9, 11, 12, 12, 10, 12, 14, 15, 14, 12, 5, 0, 3, 5, 0, 5, 0, 0, 5, 0, 5, 0, 3, 5, 0, 5, 0, 3, 5. The fourth system shows a treble clef staff with a melodic line, followed by a guitar tablature with fret numbers 5, 7, 8, 7, 9, 10, 9, 10, 9, 11, 12, 12, 10, 12, 14, 15, 14, 12, 10, 0, 17, 19, 0, 19, 0, 17, 19, 0, 19, 0, 17, 19, 0, 19, 0, 17, 19.

C **E5**

*w/ octave

8va

*Generates additional pitch one-octave higher. **Generates additional pitch two-octaves higher at this point.

Verse 2:

A daily dose of eMpTyV
 Will flush your mind right down the drain.
 Shannon Hoon and Kurt Cobain;
 Make yourself a household name.
 (To Pre-Chorus:)

Chorus 3:

The big machines will take care of you
 Until the fashion fades
 And the checks go through.
 My bankroll's red and my face is blue,
 And still they'll turn their backs on you
 For someone new.
 (To Coda)

ANNA LEE

Words and Music by JAMES LABRIE
and DEREK SHERINIAN

Slowly ♩ = 65

Intro:

*Piano

A Dm/A

mp

TAB

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

*Arr. for gtr.

A Dm/A

TAB

5	5	9	10	12	12	10	9	10	12	13	9	10	10	6	
6	7	6	7	9	10	12	12	10	9	10	14	15	10	10	7
0											0				

Verse:

A
Rhy. Fig. 1

Dm/A

*Gtr. 1

1. Help-less child,
2. See additional lyrics

they in-vite _ your hands _ to fill _ their needs.

Piano

TAB

*Gtr. 3
(Elec.)

Rhy. Fig. 1A

mf with tremolo effect
hold throughout

TAB

*Both gtrs. tacet Verse 1.

A

A/G

Dm/F

Dm/G
end Rhy. Fig. 1

Will you be _ the same? _

TAB

end Rhy. Fig. 1A

TAB

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 3)

Shame-less smile, _____ to steal from you — the in - no - cence — that bleeds. —

Chords: A, Dm/A

Instrumentation: Piano, Gtr. 1, Gtr. 3

Will — they feel your pain? —

Chords: A, A/G, Dm/F, Dm/G

Instrumentation: Piano, Gtr. 1, Gtr. 3

Gtr. 3 out

Pre-Chorus:

Try-ing to be-lieve, — the scars un - seen, — the tears wash clean. —

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

Instrumentation: *Gtr. 1 (Acous.), Piano, Gtr. 4 (7-string Elec.)

mf w/phaser effect w/slide

Instrumentation: †Gtr. 4 (7-string Elec.)

*Initial entrance of Gtr. 1.
†Tacet 1st time.

**All backing vocals second time only.

E/G# E G D

You don't want to breathe the air you breathe. You

TAB

hold

TAB

G D

don't know how you'll live a life a lone. She keeps

TAB

hold steady gliss.

TAB

Chorus:

D/F#

G

Two guitar chord diagrams are shown at the top. The first is for D/F#, with the index finger on the 2nd fret of the 4th string and the other fingers in a standard D chord shape. The second is for G, with the index finger on the 3rd fret of the 2nd string, the middle finger on the 2nd fret of the 3rd string, and the ring finger on the 3rd fret of the 4th string.

Vocal line in treble clef with lyrics: "hold - ing on, hold - ing on to you." The melody is in G major and features a mix of eighth and quarter notes.

Guitar accompaniment for the first vocal line, showing a mix of chords and melodic lines in treble clef.

TAB for the first guitar part, showing fret numbers for the strings.

2	3	0	0	3	0	5	0	10	12	10	12	10
2	3	0	0	3	0	5	0	10	12	10	12	10
2	3	0	0	3	0	5	0	10	12	10	12	10
2	3	0	0	3	0	5	0	10	12	10	12	10
2	3	0	0	3	0	5	0	10	12	10	12	10

Vocal line in treble clef with lyrics: "hold - ing on, steady gliss." The melody continues with a glissando effect.

Guitar accompaniment for the second vocal line, including a section with a wavy line indicating a glissando.

TAB for the second guitar part, showing fret numbers for the strings.

2	2	2	0	0	12	12	12
2	2	2	0	0	12	12	12
2	2	2	0	0	12	12	12
2	2	2	0	0	12	12	12
2	2	2	0	0	12	12	12

Em

Em/D

C

Cm

Gtrs. 1 & 4 out

Vocal line in treble clef with lyrics: "Let her breathe the air, don't want to be a lone." The melody is in G major and includes a long note with a wavy line underneath.

Guitar accompaniment for the third vocal line, showing a mix of chords and melodic lines in treble clef.

TAB for the third guitar part, showing fret numbers for the strings.

8	9	9	9	9	10	8	8	8	8	8	8	8
8	9	9	9	9	10	8	8	8	8	8	8	8
8	9	9	9	9	10	8	8	8	8	8	8	8
8	9	9	9	9	10	8	8	8	8	8	8	8
8	9	9	9	9	10	8	8	8	8	8	8	8

Vocal line in treble clef with lyrics: "(Aah...)" The melody is in G major and features a long note with a wavy line underneath.

TAB for the fourth guitar part, showing fret numbers for the strings.

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

G/B Eb7/Bb Am7 D7

Where do you be - long, An - na Lee?

Piano

TAB

1. G Cm/G Adim/G G w/Fill 1 (Gtr. 2) D

2. w/Fill 2 (Gtr. 3) G F5/G Eb/F

And now she's call -

Piano

Gtr. 4

w/out slide

TAB

Fill 1 Gtr. 2

Gtr. 2 out

TAB

12 12 11 9-11 9 7 9 9

Fill 2 Gtr. 3

TAB

8

Bridge:

Gtr. 3

B \flat /F F E \flat /F

ing out _____ a name. _____ Can't keep on hid -

TAB: 8 8 8 8 12 10 12 | 8 10 10 10 11 10 10

Piano

TAB: [Chord diagrams]

Gtr. 4

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

B \flat /F F Cm7

ing all _____ her pain. _____ You feel the rain _____

TAB: 8 8 8 8 12 10 12 | 8 10 10 10 11 10 10

Piano

TAB: [Chord diagrams]

Gtr. 4

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

B \flat /D Eb F

move in. as you be - gin to

TAB 10 8 8 11 10 8 10 8 8 10 8 10 10

TAB 11 11 10 11 10 11 8 8 8 7

hold hold hold

TAB 3 5 3 3 5 3 8 8 8 10 10 12 12 10

Db Eb F

turn and an - swer the call.

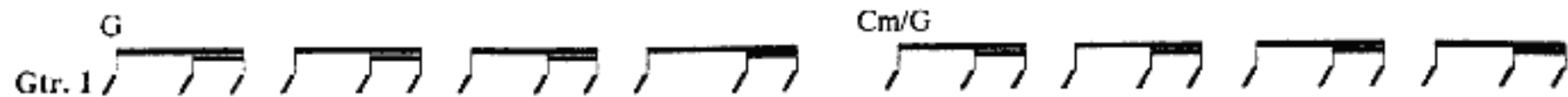
Gtr. 3 out

TAB 4 6 8 6 8 10 10

TAB 6 6 6 8 8 10 (10/8)

wislide

Guitar Solo:

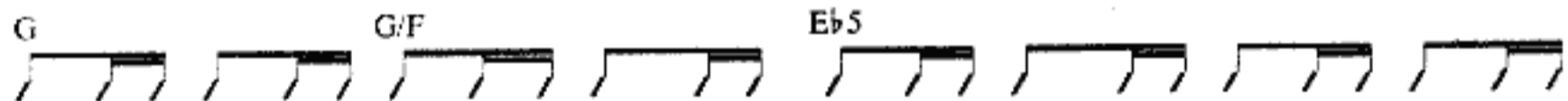


Gtr. 4

TAB

Piano Rhy. Fig. 2

TAB



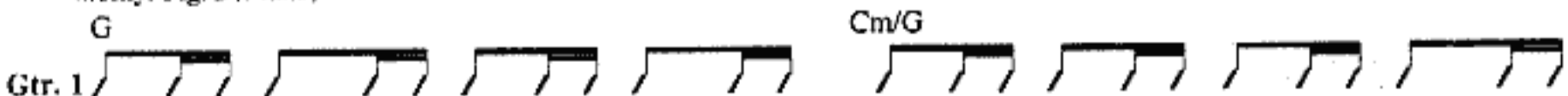
steady gliss.

TAB

end Rhy. Fig. 2

TAB

w/Rhy. Fig. 2 (Piano)



Gtr. 4

TAB

w/Rhy. Fill 1 (Piano)

G G/F Eb F

TAB (10)-0-8 (8)-12-12-13-15 19-15-10-13-13-(10)-12 12-14-(14)-12-12-12

Gtr. 1 G C sus C type 2 Bm

Gtr. 4

TAB (12) (12) 18-16-18-(10)-20-18 17-18-17-17 15-(16) 1/4

8va...
w/o slide

Piano

TAB 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5 3-4-5

Rhy. Fill 1
Piano

TAB 4-5 5-5-5 5-5-5 5-5-5 5-5-5

Am Am/G D7/F# Cont. in notation

(8va)

1/4 1/4 1 1/2 1 1/2 1/4

hold bend

15 15 (15) 10 15 13 14 12 14 (14) (14) 20 20 20 (20) 19

8 7 7 9 7 5 10 10 11 0

(8va) G A7

Gtr. 4

1/2 1/2 trem. bar 1/2

19 (19) 17 15 17 15 (15) 14 (14) (14) 18

Piano

5 5 5

Gtr. 1

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

C
(8va)

loco

trem. bar

pick sl.

T
A
B

T
A
B

T
A
B

Pre-Chorus:

Em type2

C

Bm

Am

F type2

Em

Gtr. 1

Try - ing — to be - lieve, —

the scars
(Aah.

un - seen, —
Aah.

Piano

T
A
B

Gtr. 4

T
A
B

Cont. in slashes

Dm Dm/C G/B G 1952

Aah. the tears wash clean. Aah.)

Musical staff with lyrics: "Aah. the tears wash clean. Aah.)". The staff shows a melodic line with notes and rests corresponding to the lyrics.

Musical staff with notes, likely representing a guitar accompaniment or a second melodic line.

TAB 6 8 6 8 7 8 10 7 8 8 5 7

7 7 7 7 7 7 7 3 8

Guitar tablature for the first system, showing fret numbers on strings.

Musical staff with notes and glissando markings (wavy lines) indicating sliding between frets.

TAB 13 12 13 15 (15) 15 (15) 10 10 10

Guitar tablature for the second system, including fret numbers and glissando markings.

wislide steady gliss.

Bb F

You don't want to breathe the air you breathe. You

Musical staff with lyrics: "You don't want to breathe the air you breathe. You". The staff shows a melodic line with notes and rests.

Musical staff with notes, likely representing a guitar accompaniment or a second melodic line.

TAB 15 15 15 16 13 13 13 15 14 10 13

15 15 15 15 15 15 14 14 15

Guitar tablature for the third system, showing fret numbers on strings.

Musical staff with notes and glissando markings (wavy lines) indicating sliding between frets.

steady gliss.

steady gliss.

TAB 15 15 15 10 10 10 10

Guitar tablature for the fourth system, including fret numbers and glissando markings.

Gm

Gm7/F

Eb

Ebm

Gtr. 1 out

(Aah.

Aah.

Aah.

Aah.)

Let her breathe the air, don't want to be a - lone.

11 10 10 13 11 10 7 0 7 7 8 7 5 3 2 3 5 3 4

Gtr. 4 out

5 0 1 4

Bb/D

Dbdim

Cm7

F7sus

Bb

Where do you be-long. An - na - Lee?

Piano

6 6 6 5 5 6 6 6 6 5 3 5 6 6 6 10 11 10 10 11 10
7 7 6 6 5 5 5 5 5 7 7 10 11 13 13 11 10
5 4 0 6

Ebm/Bb

Bb

Ebm/Bb

Bb

rit.

8va... loco

11 11 7 9 11 11 9 7 6 6 10 11 13 13 11 10 11 22 20 13 14 6 6
11 11 8 10 11 11 10 8 7 7 10 11 13 13 11 10 11 20 20 15 16 7 7
11 11 6 6 10 11 13 13 11 10 11 15 15 15 8 8 7
6 6 6

Verse 2:
Behind those eyes,
The vivid scene,
A lucid dream within,
Questioned secrets are revealed.

And every time
You can't deny
The lines that trace your skin,
Wounds that never heal.
(To Pre-Chorus:)

TRIAL OF TEARS

I. It's Raining

Words and Music by MIKE PORTNOY, JOHN MYUNG
DEREK SHERINIAN and JOHN PETRUCCI

E\flat sus2 13411	G\flat sus2 13411	D\flat sus2 13411	C\flat sus2 13411	E\flat m 13421	G\flat 1333	D\flat 1333	C\flat 1333
G\sharp m T 3111	B/F\sharp 1 333	C\sharp/E\sharp 3111	C\sharp 1333	E 231	F\sharp T 3211	C\sharp 1333	B/C\sharp 1111

Free time

Intro:
Synth. and
misc. percussion

*N.C.(A \flat 7)

Gtr. 1 (Elec.)

approx. 9 sec. *p* **w/clean tone

*Implied harmony throughout.

**w/chorus, compression and delay effects.

Bass enters

mf w/slight dist. hold *trem. bar (slight vib.)* 3

hold *trem. bar (slight vib.)* *hold* *trem. bar (slight vib.)* *hold*

1/2 *trem. bar (slight vib.)* **trem. bar* *trem. bar (slight vib.)* *hold* *hold*

*Depress bar before striking note.

Moderately ♩ = 116
 Half-time feel
 Band enters
 Eb m6

hold *trem. bar (slight vib.)* *trem. bar (slight vib.)* *hold*

Gbmaj7(#11)

hold *trem. bar (slight vib.)* *trem. bar (slight vib.)*

Ebm11

Musical notation for Ebm11 chord, including a treble clef staff with notes and a guitar tablature staff with fret numbers.

Gbmaj7(#11)

Musical notation for Gbmaj7(#11) chord, including a treble clef staff with notes, a "hold" instruction, a "trem. bar (slight vib.)" instruction, and a guitar tablature staff.

Verse 1:

Ebsus2

*Gtr. 2
(Acous.)

Musical notation for Verse 1, including a vocal line with lyrics "Un - der - the sun there is noth - ing - to hide.", a guitar line with a "hold" instruction, and a guitar tablature staff.

P.M. hold - - - **

**"Nashville" tuned steel-string.

**Echo repeat.

Gbsus2

Musical notation for Verse 2, including a vocal line with lyrics "Un - der - the moon the stran - ger waits in - side.", a guitar line with a "trem. bar (slight vib.)" instruction, and a guitar tablature staff.

E♭sus2

Peo - ple dis - ap - pear, the mu - sic fades a - way.

trem. bar (slight vib.)

- P.M.

*Echo repeats.

D♭sus2

C♭sus2

Cont. in notation

Splash - ing through the rain, I'll dream with them - one day.

trem. bar (slight vib.)

hold P.M.

hold

trem. bar (slight vib.)

*Echo repeat.

Pre-Chorus:

G#m(9)

F#(11)

C#13/E#

C#

Gtrs. 1 & 2 It's rain - ing, rain - ing on the streets of New - York Cit -

G#m(9)

F#(11)

E

y. It's rain - ing, rain - ing, rain - ing deep in heav -

end half-time feel

Chorus:

w/Fill 1 (Gtrs. 3 and 4)

w/Rhy. Fill 1 (Gtr. 2)

G#m7

G#m6

en. — I may have wast - ed all — those years, —

Gtr. 1

hold — — — — — hold — — — — — hold — — — — —

TAB

G#m

G#5

C#7sus

— they're not worth — their time — in tears. — I may have spent —

8va

hold — — — — — hold — — — — — hold — — — — —

TAB

C#7

C#7sus

— too long — in dark - ness, in the warmth — of my — fears. —

(8va)

TAB

Fill 1

*Gtrs. 3 & 4 (Elec.)

Gtrs. 3 & 4 out

Gtr. 3

Gtr. 4 *mf*

TAB

*Both gtrs. w/dist.

Rhy. Fill 1

Gtr. 2

Gtr. 2 out

TAB

Verse 2:
Half-time feel

Ebm

Gtr. 5
(Acous.)

mp

Take a look at your-self, _

not at an - y - one else, _

Gtr. 1 *loco*

P.M. . . . 4

P.M. . . . 4

T			6	7	(7)			6	7	9	(9)	(9)
A	6	8	6					6	8	8		
B								6				

Gb

and tell _ me what _ you see. _

P.M. . . . 4

trem. bar

T			9	11	(11)			9	14	13	11	(13)
A	9	11	11					9	11	11		
B								9				

Ebm

I know _ the air _ is cold, _

I know _ the streets _ are

P.M. . . . 4

P.M. . . . 4

T			6	7	(7)			6	7	9	(9)	7	6	(8)
A	6	8	8					6	8	8				
B								6						

Db

Cb

cruel, — but I en - joy the ride — to - day. Hey. —————

P.M. P.M. trem. bar 1/2

TAB

Detailed description: This system contains the first two measures of the main section. The top staff shows a guitar melody with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The lyrics are "cruel, — but I en - joy the ride — to - day. Hey. —————". The second staff shows a bass line with "P.M." (pedal point) markings. The third staff is a guitar tablature with fret numbers: 4, 6, 7, 6, (6) for the first measure, and 2, 4, 7, 6, 4, 6, 4, (4) for the second measure. A tremolo bar is indicated in the second measure with a 1/2 note value.

Pre-Chorus:

G#m

B/F#

C#/E#

Gtr. 5

It's rain - ing, rain - ing on — the streets —

Gtrs. 1 & 2

TAB

Detailed description: This system contains the Pre-Chorus section. The top staff shows a guitar melody with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "It's rain - ing, rain - ing on — the streets —". The second staff shows a bass line. The third staff is a guitar tablature with fret numbers: 6, 3, 4 for the first measure; 4, 3, 4 for the second measure; and 3, 8, 4, 4, 6 for the third measure.

C#

G#m

B/F#

— of New - York Cit - y. It's rain - ing, rain - ing,

TAB

Detailed description: This system contains the final section of the page. The top staff shows a guitar melody with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "— of New - York Cit - y. It's rain - ing, rain - ing,". The second staff shows a bass line. The third staff is a guitar tablature with fret numbers: 9, 7, 6, (6) for the first measure; 6, 9, 4 for the second measure; and 4, 3, 4 for the third measure.

E

rain - ing deep in heav - en.

TAB: 2 4 0 2 0 0 1 2 | 1 4 (4) 0 4 6 0 4

end half-time feel
Gtr. 5 out

Rain - ing deep in heav - en.

TAB: 4 7 0 4 7 9 | 0 0 11 12 12 14 14 14

Chorus:
w/Fill 2 (Gtr. 2)
G#m7 G#m6 G#m7

I may have wast - ed all those years, they're not worth -

Gtr. 1: hold hold hold hold hold

TAB: 4 7 4 7 6 | 6 0 6 4 0 | 9 11 9 11 12 11

Fill 2 Gtr. 2 out

TAB: 16

G#5

C#7sus

C#7

— their time — in tears. — I may have spent — too long — in dark —

8va

hold

TAB

C#7sus

G#m7

- ness, in the warmth — of my — fears. — As I walk —

(8va)

loco

hold

TAB

G#m6

G#m7

G#5

— through all — my myths, — ris-ing and sink - ing like — the waves, —

hold

hold

TAB

C#7sus

C#7

C#7sus

— with my thoughts — wrapped a-round me, — through a tri -

8va

hold

hold

hold

hold

TAB

G#m(3)

C#13(3)

Bmaj7(3)

F#(11)

al of tears.

(8va)

Musical notation for the first system, including a vocal line and a guitar TAB line. The vocal line has a melodic line with a slur over the first four measures. The guitar TAB line shows fret numbers for the first four measures.

G#m(9)

C#13(3)

Bmaj7(3)

E5(9.#11)

trem. bar

Musical notation for the second system, including a vocal line and a guitar TAB line. The vocal line continues the melody. The guitar TAB line shows fret numbers for the second system.

Interlude:

F#m11

Esus

C#m7

Bsus

Asus2

Bsus

E5

F#5

A

E5

F#m11

Gtrs. 1 & 3 Riff A

end Riff A

f w/heavy dist.

Musical notation for the third system, including a guitar riff and a guitar TAB line. The guitar riff is marked with a heavy distortion effect. The guitar TAB line shows fret numbers for the riff.

*Gtrs. 2 & 6 Rhy. Fig. 1

end Rhy. Fig. 1

mp hold

trem. bar

Musical notation for the fourth system, including a guitar rhythm figure and a guitar TAB line. The guitar rhythm figure is marked with a mezzo-piano dynamic and a hold instruction. The guitar TAB line shows fret numbers for the rhythm figure.

*Gtr. 6 is Elec. (clean) w/chorus and compression.

w/Riff A (Gtrs. 1 & 3)

w/Rhy. Fig. 1 (Gtrs. 2 & 6)

F#5

B5

C#5

B5

A5

B5

E5

F#5

A5

B5

F#5

Gtrs. 1 & 3 out

Gtr. 3

Musical notation for the fifth system, including a guitar line and a guitar TAB line. The guitar line shows a melodic line with a tremolo bar effect. The guitar TAB line shows fret numbers for the guitar line.

Keyboard Solo:

w/Rhy. Fig. 1 (Gtrs. 2 & 6)

F#m11 Esus C#m7 Bsus Asus2 Bsus E5 F#5 A E5 F#m11

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a series of whole notes corresponding to the chord progression: F#m11, Esus, C#m7, Bsus, Asus2, Bsus, E5, F#5, A, E5, F#m11.

Bridge:

Half-time feel

F#5 E5 C#5 B5 A5 B5 E5 F#5 A5 E5 F#5

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. The melody is written in a half-time feel. The lyrics are: "Hid - den by dis - guise, stum - bling in a world." The staff is labeled "Gtr. 1" and "Rhy. Fig. 2".

A musical staff showing guitar accompaniment for the bridge. It includes a "P.M." (pedal point) section with a dotted line and a "4" below it. The staff is labeled "end Rhy. Fig. 2".

A guitar tablature (TAB) for the bridge section, showing fret numbers on strings 1 through 6.

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

end half-time feel

F#5 E5 C#5 B5 A5 B5 E5 F#5 A5 E5 F#5

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. The melody continues with the lyrics: "Feel - ing un - in - spired, he gets in - to his car." The staff is labeled "end half-time feel".

w/Rhy. Fig. 2 (Gtrs. 1 & 3)

F#5 E5 C#5 B5 A5 B5 E5 F#5 A5 E5 F#5

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. The melody continues with the lyrics: "Not with - in his eyes to see, o - pen up, o - pen up." The staff is labeled "Gtrs. 1 & 3".

A musical staff in treble clef with a key signature of two sharps and a 4/4 time signature. The melody continues with the lyrics: "Not much bet - ter than the man you hate." The staff is labeled "Gtrs. 1 & 3".

A musical staff showing guitar accompaniment for the bridge section, including triplets and a "3" below the staff.

A guitar tablature (TAB) for the bridge section, showing fret numbers on strings 1 through 6.

A musical staff showing guitar accompaniment for the bridge section, including triplets and a "3" below the staff.

A guitar tablature (TAB) for the bridge section, showing fret numbers on strings 1 through 6.

II. Deep In Heaven

(Instrumental)

Moderately fast ♩ = 132

Half-time feel

Intro:

Gtr. 3 out

E_bsus₂

Guitar Solo:

Gtr. 1 *E_bsus

*Harmony implied by keyboard and bass gtr. next 56 bars.

D_b/E_b

E_bsus

D_b/E_b

*trem. bar *trem. bar

*Depress bar before striking note.

*trem. bar *trem. bar trem. bar 3 trem. bar 3

F/E_b

trem. bar

E_bm7

*trem. bar trem. bar trem. bar 1/2 1/2

*Depress bar before striking note.

trem. bar trem. bar 1/2

D_b/E_b

Ab/Eb

T
A
B

P.M.

T
A
B

C/Eb

T
A
B

T
A
B

Db/Eb

T
A
B

*Depress bar before striking note.

3
8 6 8 4 6 4 6 8 6 6 8 10 8 11 (11) 9 11 10 11 10 11 (11) 16 11 (11)
trem. bar trem. bar

13 11 (11) 15 11 (11) 13 11 (11) 10 13 15 11 14 11 13 12 14 11 13 12 13 11 13 12 10 11 13 12 11
trem. bar trem. bar trem. bar
Eb

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

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

11 14 17 15 10 11 13 (13) 15 13 11 10 11 13 11 10 13 11 10 13 11 10 7 8 10 8 7 10 8 7
F/Eb

6

TAB

10 8 6 5 6 8 6 5 3 4 6 6 3 4 5 3 5 9 8 10 8 7 8 10 (9) 11 10 9

TAB

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

TAB

13 15 13 11 10 11 13 11 10 11 10 15 13 11 13 15 17 15 17 19 17 15 13 10 13 9 11

Ebm7

TAB

14 11 14 11 13 11 14 13 11 10 10 11 13 11 13 10 10 11 9 11 13 11 15

Ab/Eb

TAB

11 10 11 15 11 13 11 15 11 16 11 13 11 16 11 16 11

5 6 5 6

TAB: 10 11 16 11 16 11 13 11 13 11 10 11 16 11 16 11 12 13

Bb

TAB: 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15

TAB: 16 18 16 15 17 15 16 18 16 15 17 15 17 15 16 18/20 (20) 10 1 1/2 (18) 16 13

Cb 8va

Db

end half-time feel

poco rit.

TAB: 14/19 18 20 18 20 19 18 21 19/21 19 21 18 19 18

Slower ♩ = 120

Ebm 8va

* steady gliss.

TAB: 20 (20)

*Played 1st time only.

Keyboard Solo:

*Gtr. 1 N.C.(Ebm)

mf w/clean tone

*w/phase-shifter and compression (double tracked).

hold -> hold -> hold -> hold ->

Ab

*w/thumb on 6 (next 4 bars)

First system of music. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is guitar tablature with fret numbers (4, 5, 6, 7, 8, 9, 10, 11) and 'x' marks indicating natural harmonics or specific fretting techniques. The music consists of a series of chords and melodic lines.

Ab7

Second system of music. The top staff is a treble clef with a key signature of two flats. The bottom staff is guitar tablature. The first measure is marked with 'Ab7'. The tablature shows fret numbers 9, 11, 10, and 8, with 'x' marks. The music continues with various fretting patterns.

Third system of music. The top staff is a treble clef with a key signature of two flats. The bottom staff is guitar tablature. The music features a mix of fretted notes and natural harmonics, with fret numbers ranging from 6 to 11.

w/Fill 3 (Gtr. 4) Gtr. 1 out
Gtr. 4 F/Eb

Fourth system of music. The top staff is a treble clef with a key signature of two flats. The bottom staff is guitar tablature. Performance instructions include 'w/Slide', 'hold', and 'steady gliss.'. The tablature shows fret numbers 9, 11, 10, and 8, with 'x' marks. The music concludes with a glissando effect.

Fill 3
Gtr. 4

Detailed diagram of a guitar fill. The top staff is a treble clef with a key signature of two flats. The bottom staff is guitar tablature. The fill is marked with 'f' (forte) and includes the instructions 'w/Slide' and 'steady gliss.'. The tablature shows fret numbers 10 and 8, with 'x' marks.

Ebm

Musical notation for Ebm system. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 11 and 12. A dashed line labeled "hold" spans the first four measures. The instruction "steady gliss." is at the end.

Ab/Eb

Musical notation for Ab/Eb system. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 10 and 13. A dashed line labeled "hold" spans the first four measures. The instruction "steady gliss." is at the end.

Bb/Eb

Musical notation for Bb/Eb system. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 15 and 16. A dashed line labeled "hold" spans the first four measures. A triplet of 15s is marked with a "3" and "(slight vib.)". The instruction "steady gliss." is at the end.

Cb

Db

Segue to "The Wasteland"

w/Rhy. Fill 2 (Gtr. 3)

F#

Gtr. 5

Gtr. 4 out

Musical notation for Cb/Db system. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 16, 15, and 18. A dashed line labeled "hold" spans the first four measures. A triplet of 18s is marked with a "3". The instruction "steady gliss." is at the end.

Rhy. Fill 2
Gtr. 3

Musical notation for Rhythmic Fill 2. The top staff shows a melodic line with slurs and ties. The bottom staff is a guitar tablature with fret numbers 4 and 5. The instruction "mp" is present.

III. The Wasteland

Moderately ♩ = 116

Half-time feel

Intro:

G#m F# C# B/C# C# B/C# C# B/C#
 Rhy. Fig. 3 end Rhy. Fig. 3

Gtr. 5

Rhy. Fig. 3

*Gtr. 6 Rhy. Fig. 3A

end Rhy. Fig. 3A

The Intro section features two guitar parts. Gtr. 5 plays a rhythmic pattern of eighth notes with accents, corresponding to the chords G#m, F#, C#, B/C# C#, B/C# C#, and B/C#. Gtr. 6 plays a similar pattern. Below the guitar parts is a tablature section for the guitar, showing fret numbers on a six-string guitar. The tempo is marked as Moderately with a quarter note equal to 116 beats per minute. The feel is half-time. The key signature has three sharps (F#, C#, G#).

*Tacet 1st time (clean tone without previous effects).

Verse 1:

w/Rhy. Figs. 3 (Gtr. 5) & 3A (Gtr. 6) 4 times

G#m F# C# B/C# C# B/C# C# B/C#

Still a - wake, _____ I con - tin - ue to move - a - long, _____

G#m F# C# B/C# C# B/C# C# B/C#

cul - ti - vat - ing my own non - sense. _____

G#m F# C# B/C# C# B/C# C# B/C#

Wel - come to the waste - land, _____ where you'll find ash -

G#m F# C# B/C# C# B/C# C# B/C#

es, _____ noth - ing but ash - es. _____

Verse 2:

w/Rhy. Figs. 3 (Gtr. 5) & 3A (Gtr. 6) 4 times

G#m F# C# B/C# C#

Still a - wake, _____ bring - ing change, _____ bring - ing move -

B/C# C#

B/C#

G#m

F#

ment, bring - ing life. A si - lent prayer - thrown a - way.

Gtr. 1

mf wislight dist. and delay * *pp < mp* *pp*

TAB 6 6 6 4 6

*Crescendo w/volume pedal.

C#

B/C# C#

B/C# C#

B/C#

G#m

dis - ap - pear - ing in the air. Ris - ing.

mp hold

TAB 6 6 6 4 6 4 6 4 6 4 6

F#

C#

B/C# C#

B/C# C#

B/C#

sink - ing rain - ing deep in - side me.

hold *mf*

TAB 4 4 6 6 6 6 4 6

G#m

F#

C#

B/C# C#

No - where to turn, I look for a way

* *pp*

TAB 6 4

*Crescendo w/volume pedal.

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

B/C# C#

B/C#

G#m

F#

back home.

Gtrs. 1 & 3

f w/dist. hold

TAB

*Gtr. 6 out
**Sung 1st time only.

Chorus:

†end half-time feel

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

C#

B/C# C#

B/C# C#

B/C#

G#m

It's rain - ing.

TAB

†2nd time.

F#

C#

B/C# C#

B/C# C#

B/C#

rain - ing. rain - ing deep in heav - en.

TAB

G#m

F#

Gtr. 5

It's rain - ing, rain - ing,

Gtrs. 1 & 3

hold hold

1.

C#

B/C# C#

B/C# C#

B/C#

rain - ing deep in heav en.

2. C#

rain - ing deep in heav

hold

E

F#11



en.

hold

TAB

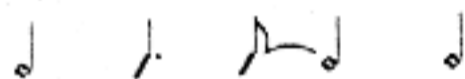
Free time

Outro:

E

Ebsus2

N.C.(Ab7)



Gtrs. 3 & 5 out

Gtr. 1

rit.

trem. bar

* mp w/clean tone

TAB

*w/chorus and delay effects.

tr

tr

TAB

TAB