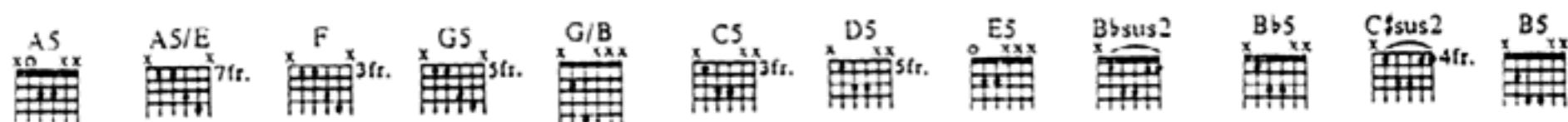


PULL ME UNDER

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



Moderate Rock ♩ = 102

Em(addA)

Em(addF#)

Em6

C/E

D6(no 3rd)

Intro:

Guitars 1 & 2

Em(addA)

Em(addF#)

Em6

C/E

F#4

Em(addA)

Em(addF#)

Em6

C/E

D6(no 3rd)

Em(addA)

Em(addF#)

Em6

C/E

Emadd(A)

Emadd(F#)

Em6

Guitars 1 & 2

Hold..... With bar

Hold..... With bar

Hold..... With bar

E5

Guitar 3

1. C/E

D6(no 3rd)

2. C/E

F+4

Hold.....

Hold.....

C5

D5

C5

F5

No Chord

A5

G5

E5

N.C.

F#5

G5

E5

N.C.

C#5

G5

E5

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

1. N.C.

B5

C5

D5

2. N.C.

B5

C5

F5

P.M.

P.M.

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

P.M. 4

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

P.M. 4 P.M. 4

P.M. 4

Verse 1:
E(addF#)

C(+11)/E

Esus4

Lost in the sky, _____

clouds_ roll by_ and I roll

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

with them. Ar - rows fly,

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

seas in - crease and then fall a - gain.

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

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

Guitar 1

Hold- Hold- Hold- Hold- Hold-

Guitar 3

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

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

E5 D5/A A/C#

Guitar 4

Guitar 3

C5

E5

F#5

C#5

C5

F5
8va

F-5

Verse 2:
E5

G5 N.C.

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

Guitar 3

P.M. - 4

With distortion

P.M.

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

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

Pre-chorus 2:
N.C.

— did ev-er love_ him I am not a - fraid.. This_____ world_____ is

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

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

spin - ning a - round_ me. The whole_____ world_____ keeps spin - ning a - round_____ me and

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

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

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

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

Guitar 3

Guitar 4

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

Handwritten musical score for guitar, page 2. The score is in G major (one sharp) and 4/4 time. It features a treble clef staff with a melody, a middle staff with chords and fingerings, and a bass staff with a bass line. The melody includes a wavy line indicating a vibrato or sustain. The chords are written as B5, C5, B5, A5/E, Gsus2/D, and Csus2. The bass line includes a wavy line indicating a vibrato or sustain. The score is numbered 14 through 19.

Chorus 1:

A5

Guitars 1 & 2

A5/E

F5

G5

Pull me un - der.

Pull me un - der.

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

Guitar 3
Am(11)

Am(addB)

Am6

A5

F5

G5

A5

G/B

C5

D5

E5

F5

Bsus2

All that I feel is hon - or and spite.

All I can do is to set it right.

Am(11)

Cmaj7

D7

C/E

F

B sus2

D5 E5

D5 E5

D5 E5

D5 E5

P.M. 4

Verse 3:

N.C.

Dust

fills my

eyes.

3

D5

N.C.

Clouds roll by___ and I roll with them.

Cen - tur - ies cry___

P.M.-----4

F5

Oth - ers fly___ and I fall a - gain.

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

Pre-chorus 3:

Em

Csus2/G

C#sus2/G#

G5

B(addE)

This world___ is spin-ning in - side___ me. The whole___ world___ is spin-ning a - round___ me.

Guitar 1

Hold-----4

Hold-----4

Hold-----4

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

Guitar 3

Em(addF#)

Csus2/G

Csus2/G#

G5

B

Ev - er - y day__ says

fu - ture to past...

Ev - er - y step brings me

clos - er__ to__ my__ last__

E5

Guitar 4

F#5

Guitar 3

AS G/B CS D5 E5 F5 Bb5

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

Am(11) Cmaj7 D7 C/E F5 Bb5

Keyboard solo: With Fill 1

Em(addA)

Guitars 1 & 2

Em(addF#)

Em6

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

C/E

D6(no 3rd)

Em(addA)

Em(addF#)

Em6

Hold- With bar Hold- With bar Hold-

C/E

F#4

Em(addF#)

D(11)/E

Hold- Hold- Hold-

Fill 1

Guitar 3

C#m7-5(addF#)

Cmaj9+11

Em(addF#)

Hold-----

Hold-----

Bm7/E

G°7/E

F5

Guitar solo:

E5

C5

C#sus2

Guitar 1

Guitar 4

1/2

1/2

1

G5

B5

E5

C5

8va-----

1/2

With bar---4

1/2

With bar-----4

C#sus2

(8va)-----

G5

B5

loco

With
bar

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

Tacet

F5 F-5 F G5

Guitar 1

A5

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

A5/E F5 G5

Am(11) Am(addB) Am6

A5 G/B C5

All that I feel_ is hon-or and spite...

D5 E5 F5 Bb5

All I can do_ is to set it right...

Am(11) Cmaj7 D7 C/E F Bb5

Chorus 4:

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



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

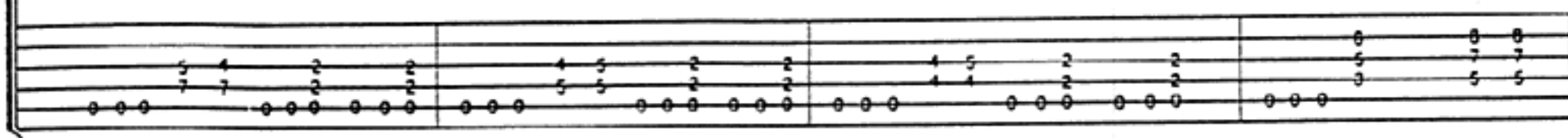


P.M. . . .

P.M. . . .

P.M. . . .

P.M. . . .



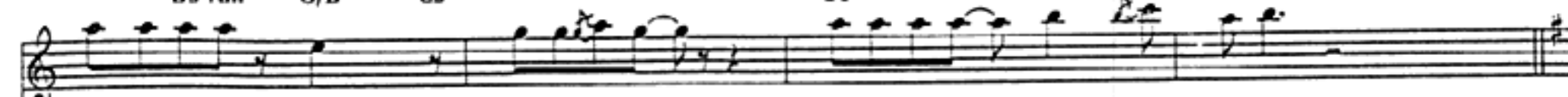
D5 Am G/B C5

D5

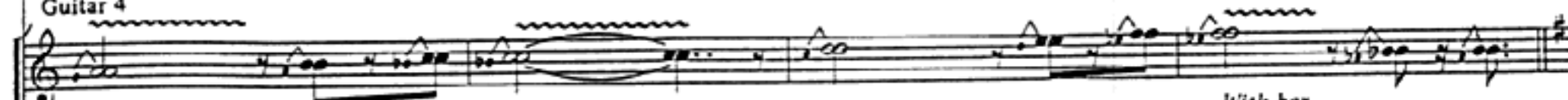
E5

F5

D#5

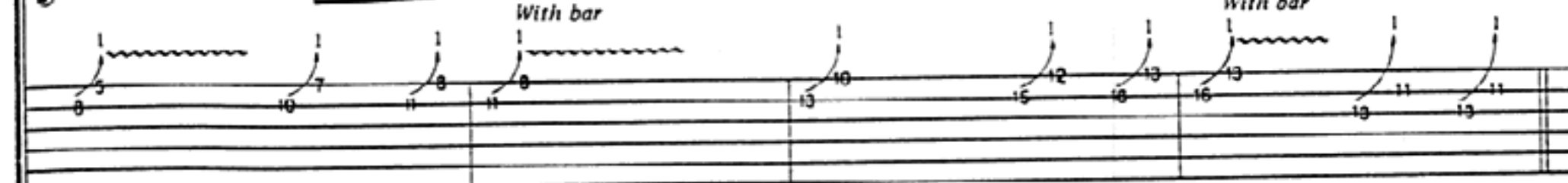


Liv - ing my life too much in the sun. On - ly un - til your will is done.

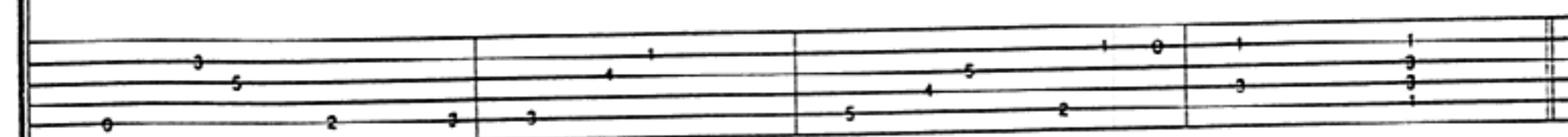
8va
Guitar 4

With bar

With bar



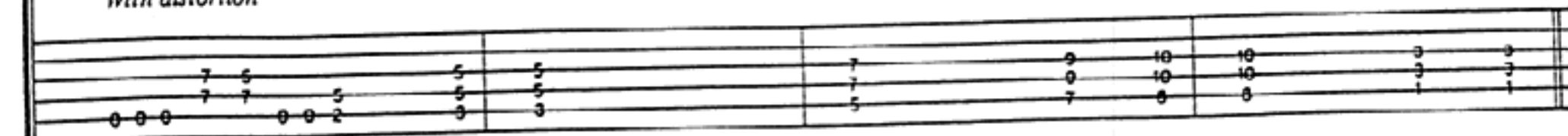
Guitar 1



Guitar 5



With distortion



Outro:
D5 E5

DS ES

D5 E5

D5 E5

DS ES

E5 F5 E5

P.M.-----4

P.M.-----4

FS C-5 E5

F15 G5 E5

CS/E

BbS/F

P.M.-----4

With background vocal
D5 E5

D5 FS/C

FS

FIS/CE5

F4-5

P.M. 4

P.M.-----4

P.M.-----4

CS

D5 E5

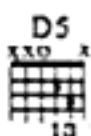
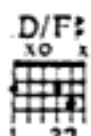
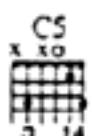
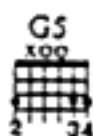
DS CS ES

P.M.

ANOTHER DAY

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

Slowly ♩ = 69



Intro:

G♯m9

F♯(11)/E

C♯7no3rd

F♯

G♯m9

F♯(11)

Mmm...

Guitars 1 & 2*

mp

Let ring throughout

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

F♯(11)/E

C♯7no3rd

F♯

G♯5

F♯5

F♯5

E5

C♯5

F♯5

G♯5

F♯5

Guitar 3 (Electric)

With distortion

Oh,...

Guitar 4 (Electric)

With bar
With distortion

C♯5

E5 ..

Verse 1:

G♯m
Guitar 3 tacet

E/G♯

G♯m

F♯sus4 F♯

Live an - oth - er day, -

climb a lit - tle - high - er, -

Guitar 5***

mp

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

find an - oth - er rea - son to stay.

Ash - es in your hands,

Guitar 5

Guitar 4

Volume swells w/knob

G#m F#sus4 F# E B

mer - cy in your eyes,

if your search - ing for a si - lent sky.

You

Chorus 1:
C#m7

B(11)/D#

E5

B(11)

won't find it here,

look an - oth - er way. You

Guitars 1 & 2

C#m7

B(11)/D#

E5

F#(11)

won't find it here,

so die an - oth - er day.

Soprano Sax solo:
G#m9

F#(11)

G#m9

F#(11)/C#

F#(11)

Guitar 6 8va

loco

mp

19

18

16

16

13

12

14

14

12

11

14

12

The

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest followed by a half note G4. The middle staff is a guitar line in treble clef, featuring a wavy line above the staff indicating a tremolo effect. The bottom staff is a bass line in bass clef with fret numbers: 3, 0, 3, 4, 3, 3, 4, 6, 6, 7, 0.

Verse 2:

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

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

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "cold - ness of_ his words_ the mes - sage in_ his si - lence,_ I 'face_ the can - dle to_ the wind...'". The middle staff is a guitar line in treble clef with a wavy line above the staff. The bottom staff is a bass line in bass clef with fret numbers: 4, 6, 4, 4, 5, 4, 4, 4, 4, 3, 0, 7, 0, 7, 0, 0, 0.

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

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

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "The dis - tance in_ my voice_ is - n't leav - ing you_ a choice,_ so if y - your". The middle staff is a guitar line in treble clef with a wavy line above the staff. The bottom staff is a bass line in bass clef with fret numbers: 0, 0, 0, 3, 4, 5, 0, 4, 6, 6, 2, 4, 4, 0.

Chorus 2:

Esus2 A(addB) E/G# C#m7 B(11)/D#

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

3

E5 B(11) C#m7 B(11)/D# E5 N.C.

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

Guitars 1 & 2 P.M.

divisi Guitar 3 3 6

B(11) B(11)/A G#m(b6) B(11)/F# B(11)/E

Guitars 1 & 2 f

Guitar 3 f

B(11)

B(11)/A

G:m(b6)

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

Guitars 1 & 2

Guitar 3

B(11)/F#

B(11)/E

G5

C5

for you they'll fall.

But if they don't_ come_ down_ re-sist the need_ to pull_ them in.

G6

C

Continued in slash notation

D/F# E5 D5 C5 Continued in notation

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

D(9)/F Em D5 C

Let ring

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

than_ sur - ren - der to_ the se - cret_ Whoa_

Guitar 1 & 2 Tacet Guitar 4

$f^{1/2}$

Guitar 3 Continued in slash

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

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

[illegible]

Chorus 3:
C#5

Guitar 3

B/D#

E5

B5

won't find it here, look an-oth-er way. You

Guitars 1 & 2
C#m7

B(11)/D#

E5

B(11)

The image shows a musical score for a guitar band. It consists of three staves. The top staff is for Guitar 3, the middle for Guitars 1 & 2, and the bottom for fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The score is for the third chorus. The lyrics are: "won't find it here, look an-oth-er way. You". The guitar notation includes various chords and melodic lines. The bottom staff shows fingerings for the frets.

Guitar 4

Tacet

Wavy line indicating tremolo or rapid oscillation.

Quarter note, half note, and whole note.

Tacet

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

won't find it here _____ so try an-oth-er day. _____

C:m7 B(11)/D: E5 F:7(11)

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

mf

Guitars 1 & 2

*Soprano saxophone arranged for guitar.

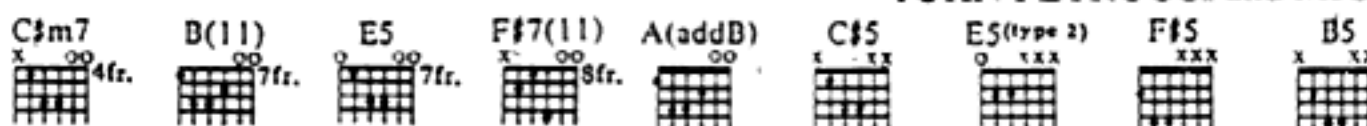
F:7(11)/E C:7no3rd F: G:m9 F:7(11)

[illegible]

*Tap harmonic one octave above fretted pitch.

TAKE THE TIME

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



Freely

Moderately ♩ = 120

C#sus2
Keyboard:

(Bass + Drums)

Guitars 1 & 2
C#5
With distortion

Fast Rock ♩ = 151
C#5/G#

E5

C#5/G#

G5

C#5/G#

E

A5/E

E

C#5

B5/F#

♩ = 124
C#5/G#

P.M.

C#m9

A.H.

*Volume swell.

Verse 1:
No Chord

Hold it now!

Wait a min - ute

Come on! —

Whew!

Just let me catch — my breath —

Guitar 3

C#m11

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

N.C.

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

B5

C5

E5

F#5

B5

C5

F#5

E5

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

Guitar 3

Guitars 1 & 2

With distortion

B5 C#5 E5 F#5

B5 C#5 E5 F#5

B5 C#5

E5 F#5

Tacet

B5 C#5 E5 F#5 C#m9

F#7(11)/C#

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

Let ring throughout

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

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

F#11 Esus2

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

N.C.

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

Pre-chorus I:
C#5/G#

E Esus4 E F#/C#

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

B/F# E5 C#G# E Esus4 E

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

P.M.

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

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

Guitar 1

Guitar 2 Guitars 1 & 2

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

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

E5 F#7(11) A(addB) B(11)

Guitar 3

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

Guitars 1 & 2

C7m7

E5

F#7(11)

Close_ your eyes.

You can find all_ you need in_ your

mind._____

Verse 3:
B5

E5

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

Guitars 1 & 2

let ring -----

P.M.

F#5

A5

B5

clear - ness_ this tri - al_ de - mands. _____

And at the end of_ this day_ sights an

C#5

A5

B(addE)

an - xious - re - lief

for the for - tu - nate lies - still in his

head.

B(11)

E5

F#(11)

If there's a

pen - sive

fear,

a wast - ed

year.

A man -

Hold-

Hold-

Hold-

A(addB)

B(11)

C#m7

must learn

to cope.

If his

ob

- ses

- sion's

real,

sup - pres -

Hold-

Hold-

Hold-

A(addB)

E

C:5

sion that he feels must turn to hope. Life is

Hold

Hold

E5

F#5

B5

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

Hold

Hold

C:5

E5

F#5

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

Hold

Chorus 2:
C#m7

B(11)

E5

B5

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

Guitars 1 & 2

F#7(11)

A(addB)

B(11)

C:m7

no - one - can save you - this

time.

Close - your eyes, you can

E5

F#7(11)

B(11)

find all - you need in - your mind.

Hold

Hold

Half time ♩ = 72

Bridge 2:

(C#sus2)

Guitars tacet

(Bsus2)

(F#sus2)

(Esus2)

Close - my eyes.

feel the wa - ter rise - a - round - me.

(C#sus2)

(Bsus2)

(F#sus2)

(Esus2)

Drown the beat - of time.

Let my sens - es fall - a - way.

(C#sus2) (Bsus2)

(C#sus2)

E

(B13/A)

I can see - much clear - er now, I blind.

♩ = 135 (End half time feel)
N.C.

Guitars 1 & 2

Guitar 4 N.C.

rit. Moderate ♩ = 128

With bar With bar With bar With bar With bar

1/2 1/2

F#sus2 F# G#sus2 G# B Bsus2 B D5

Guitars 1 & 2

Sva- With Fill 1

D E N.C.(F#5) Guitar 4 & Keyboard (G#5)

(B5) 1. D5 E5 2. A5 B5

(Sva-)

Fill 1

Guitars 1 & 2

N.C.
Guitars 1 & 2
loco

The first system of guitar notation for Guitars 1 & 2. The top staff is a standard musical staff in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals. The bottom staff is a guitar-specific staff with six lines. It contains a fretboard diagram with numbers (fingering) and 'x' marks (natural harmonics). A wavy line above the staff indicates a vibrato or tremolo effect. A '1/2' time signature is written above the staff.

The second system of guitar notation for Guitars 1 & 2. The top staff continues the melodic line. The bottom staff continues the fretboard diagram. A wavy line above the staff indicates a vibrato or tremolo effect. A '1/2' time signature is written above the staff.

The third system of guitar notation for Guitars 1 & 2. The top staff continues the melodic line. The bottom staff continues the fretboard diagram. A wavy line above the staff indicates a vibrato or tremolo effect. A '1/2' time signature is written above the staff.

The fourth system of guitar notation for Guitars 1 & 2. The top staff continues the melodic line. The bottom staff continues the fretboard diagram. A wavy line above the staff indicates a vibrato or tremolo effect. A '1/2' time signature is written above the staff. The text 'A.H.' is written below the staff.

The fifth system of guitar notation for Guitars 1 & 2. The top staff continues the melodic line. The bottom staff continues the fretboard diagram. A wavy line above the staff indicates a vibrato or tremolo effect. A '1/2' time signature is written above the staff. The text 'E5' and 'B5' are written above the staff.

F#5

(Sva)

B5

S.

Pre-chorus 3:

With Fill 3

C#5

E5 (type 2)

F#sus4

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

Guitars 1 & 2

Hold.....

B11

C#5

E5 (type 2)

take the time. Let them_ de - stroy you_ or car - ry_ you

Hold.....

Fill 3

Guitar 4

Sva...

Chorus 3:
B(11)

F#sus4 B11

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

Hold - - - - -

Guitar 3
Guitars 1 & 2

E5(type 2) F#7(11) A(addB) B(11)

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

C#m7 E5 F#7(11)

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

B5

A5

Outro:
♩ = 53

(D)

Oo. _____

Oo. _____

Guitar 3

(Dsus4/C) (D/C)(Dsus2/C) (E)

(F#)

(A)

(Dsus4/C) (D/C) (Dsus2/C)

Yeah!

Guitar 4

E

(F#^b/E)

(A/E)

1/2

(C/E)

(E)

(F#^b/E)

+1

47

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

Guitar 4

Guitar 3

Hold... With slide

*Distortion and Jitter.

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

Find all you need in your

Guitars 1 & 2

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

Hold - - - - 4 Even slide

14 14 14 17 17 17 21 21 21 26 26 26

musical score for the song "The Wind" by The Beatles. The score is written for voice, guitar, and bass. The lyrics are: "mind, if you take the". The guitar part includes a triplet and a bridge section with a capo.

E5 F#5 A/E

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "time. Find all you need in your mind. — if you". Above the staff are three chord symbols: E5, F#5, and A/E. The middle staff is a guitar line in treble clef, featuring a series of triplets of eighth notes. The bottom staff is a bass line in bass clef, showing chords 7 and 10.

C/E

take the _____ time.

Guitar solo:
E5 (type 2)

F#5

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "take the _____ time.". Above the staff is a chord symbol C/E. The middle staff is a guitar line in treble clef, featuring a solo section marked "Guitar solo: E5 (type 2)". Above the staff is a chord symbol F#5. The bottom staff is a bass line in bass clef, showing chords 10 and 11.

A5 C5 E5 (type 2)

With bar -2 1/2

1 1/2

The third system of the musical score consists of three staves. The top staff is a guitar line in treble clef, featuring a solo section with various bends and vibrato. Above the staff are chord symbols A5, C5, and E5 (type 2). The middle staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef, showing chords 12, 10, 11, and 12. A note in the middle staff is marked "With bar -2 1/2".

F#5 A5 C5

1/2 1/2 T

The fourth system of the musical score consists of three staves. The top staff is a guitar line in treble clef, featuring a solo section with various bends and vibrato. Above the staff are chord symbols F#5, A5, and C5. The middle staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef, showing chords 12, 10, 11, and 12. A note in the middle staff is marked "1/2 1/2 T".

The musical score is divided into two systems. The first system is labeled 'E5 (type 2)' and the second system is labeled 'F15'. Both systems feature a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a wavy line above the staff and a wavy line below the staff. The second system includes a wavy line above the staff and a wavy line below the staff. The score is written on a five-line staff.

ES (type 2) F:5
 3rd

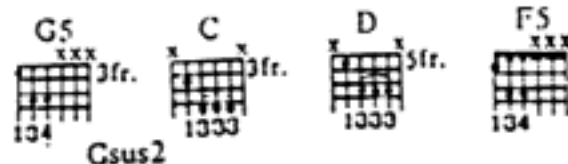
E5 (type 2)
 F15

19 19 (19) 17 19 19 19 15 15 17 17 12 12 15 15 10 10 12 12 7 7 10

SURROUNDED

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

Slowly ♩ = 66



Csus2

Csus2

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

mp

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

mp

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

Gsus2 Csus2 Csus2 Csus2

mp

Morn - ing comes too ear - ly, — and night - time falls too late. — And

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

some - times all I want to do is wait. — The sha - dow I've been hid - ing in — has

*Guitar 2 (Piano arranged for Guitar)

Hold throughout

8 10 9 10 5 3

Moderately $\text{♩} = 84$
Am

G/B

C

D

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

Guitar 3

mf

Moderately $\text{♩} = 82$
Interlude:
(G)*

(C)

Guitar 1

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

(D)

(F)

(G) (C)

Fretboard diagrams for (G) and (C) are shown below the staves.

(D) (F)

Fretboard diagrams for (D) and (F) are shown below the staves.

Gsus2 G5 Gsus2 G5 Gsus2C5/G

Guitar 3

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

Fretboard diagrams for Guitar 3 are shown below the staff.

Guitar 1

Rhythm Figure 2

f

Fretboard diagrams for Guitar 1 are shown below the staff.

D5 D F5 F5sus2

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

Fretboard diagrams for D5, D, F5, and F5sus2 are shown below the staves.

End Rhythm Figure 2

Fretboard diagrams for the End Rhythm Figure 2 are shown below the staff.

Verse 1:
(G)*

f

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

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

*Keyboard accompaniment.

(D) (F)

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

Bridge 1:
G5

C

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

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

Dsus4 D Dsus4 D F5 Fsus2

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

P.M. 4

Chorus:

Double time feel

G5

C5

Csus2

D(addG)

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

Hold - 4

Hold - 4

Hold - 4

Hold - 4

Hold - 4

P.M. 4 P.M. 4

P.M. 4

P.M. 4

P.M. 4

G5

Gsus2

G5

Original feel

Csus2

Dsus4

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

"Let - light sur-round -

P.M. 4 P.M. 4

Hold - 4

Hold - 4

Hold - 4

Hold - 4

Hold - 4

Interlude:

With Rhythm Figure 2, Guitar 1

Gsus2

G5 Gsus2 C5

C

C5

C

- you."

P.M. 4

P.M.

P.M. 4

F#sus2

D5

First system of musical notation. Treble staff: D5, F#sus2, P.M.4, P.M.4, P.M.4, P.M.4, P.M.4. Bass staff: P.M.4, P.M.4, P.M.4, P.M.4, P.M.4, P.M.4, P.M.4.

Verse 2:

(G)

(C)

Verse 2: (G) It's been a long, long time. He's had a while to think it over. In the

Second system of musical notation. Treble staff: P.M.4, P.M.4, P.M.4, P.M.4. Bass staff: P.M.4, P.M.4, P.M.4, P.M.4.

(D)

(F)

end he on - ly sees the change: light to dark, dark to light, light to dark, dark to light.

Third system of musical notation. Treble staff: P.M.4, P.M.4, P.M.4, P.M.4. Bass staff: P.M.4, P.M.4, P.M.4, P.M.4.

Bridge 2:

G#sus2

G5

G#sus2

G5

C5/G

G

C5/G

G

Heav - en must be more than this, when an - gels wak - en with a kiss.

Second system of musical notation. Treble staff: P.M.4, P.M.4, P.M.4, P.M.4, P.M.4, P.M.4, P.M.4. Bass staff: P.M.4, P.M.4, P.M.4, P.M.4, P.M.4, P.M.4, P.M.4.

D F5 Fsus2 Gsus4

Sa - cred hearts won't take the pain but mine will nev - er be the same. He

(Sra)-----

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

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

stands be - fore the win - dow, his shad - ow slow - ly fad - ing from the wall.

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

G5 Original feel Csus2 Dsus4

And from an i - v'ry tow - er hears her call: "Let the light sur - round

Guitar 1 to slashes

Sra----- loco

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

Double-time feel
Guitar solo
G5

Guitar 3

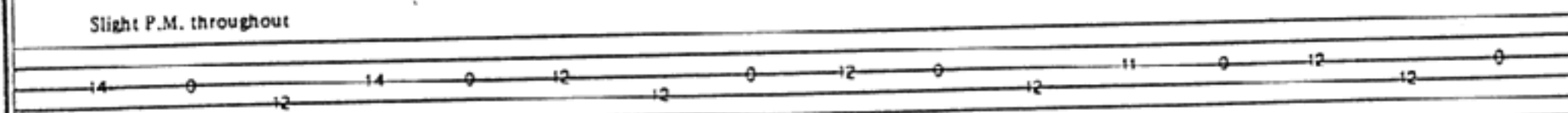


you."

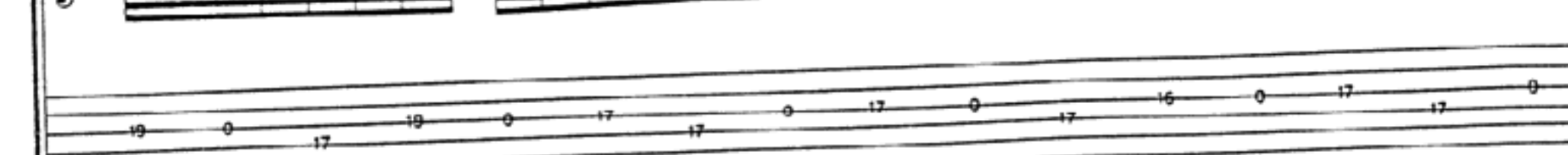
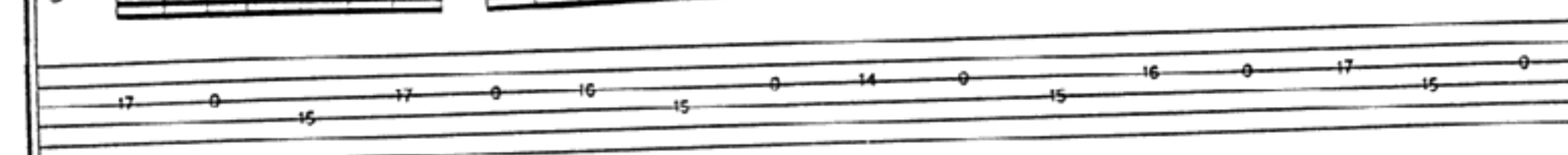
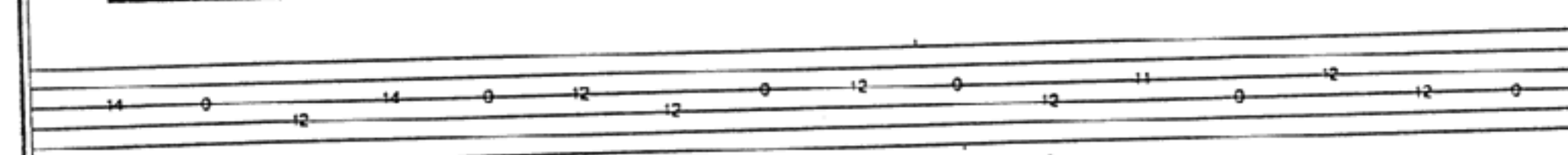
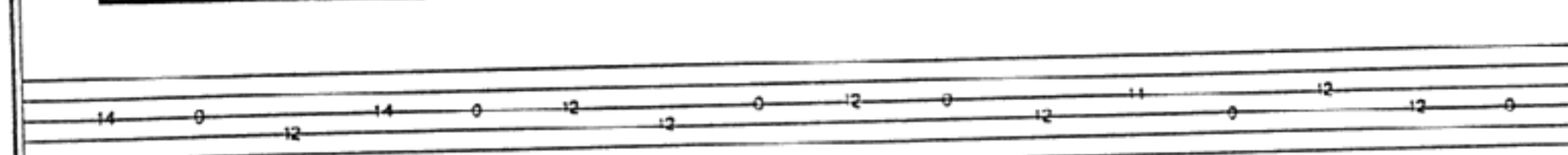
Guitar 4



Slight P.M. throughout



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



C

D

F5
(8va)

end P.M.

Original feel
A5

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

Once lost, but I was found when I heard

N.C.

E5

D5

Tacet

Guitar 3

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

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

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

Am7 G5 Em D(addG)

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

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

Am G/B C D(addG) G5

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

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

Slowly ♩ = 66

61

Outro:

*Guitar 2 (Piano arranged for Guitar)

Cmaj7

D/C

Bm7

mp

I know it's eas - i - er

to walk a - way than look it in the eye.

mp

Let ring throughout

*pick and fingers

Em

Am

G/B

C(addD)

Am

G/B

But I had giv - en all that I could take.

and now I've on - ly ha - bits left to break.

C(addD)

Am

G/B

Cmaj7

Dsus4

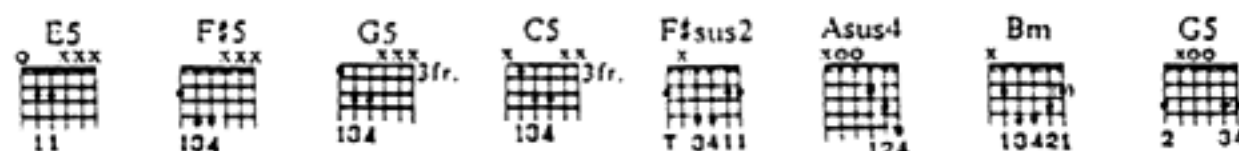
G(addD)

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

METROPOLIS-PART 1

"THE MIRACLE AND THE SLEEPER"

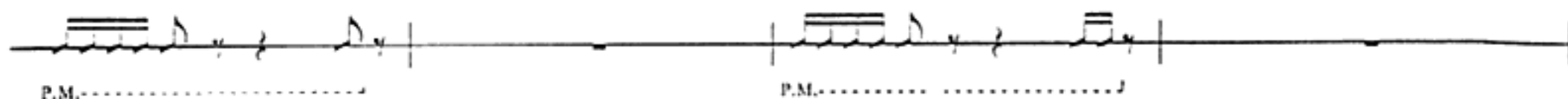
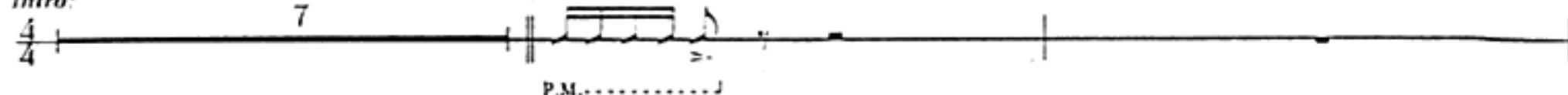
Words and Music by
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,
JOHN PETRUCCI and MICHAEL PORTNOY



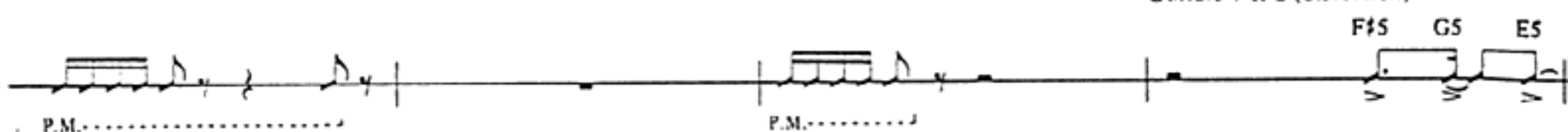
Moderate Rock $\text{♩} = 106$

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

Intro: Keyboard:

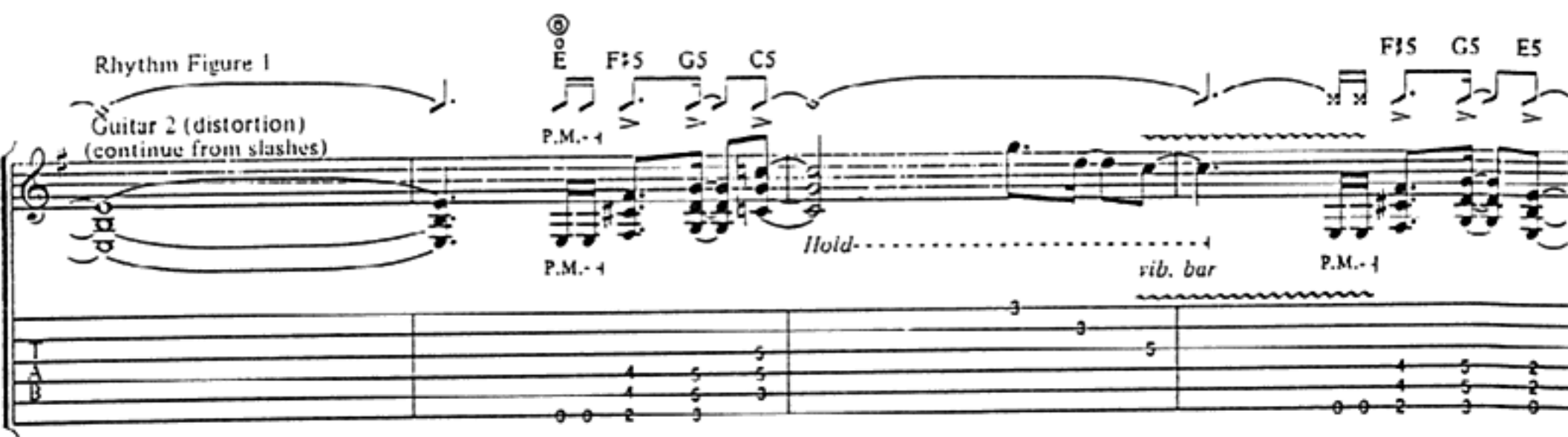


Guitars 1 & 2 (distortion)



Rhythm Figure 1

Guitar 2 (distortion)
(continue from slashes)



*Open G create from
slack hitting fretboard.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The second system is a guitar accompaniment, featuring a six-string staff with a key signature of one sharp and a 3/4 time signature. The guitar part includes a series of chords and a melodic line. The chords are labeled with their names: F#5, C5, and C5. The melodic line is written in a simple, folk-like style. The guitar part is written in a style that is easy to play, with a focus on the melody and harmony.

The musical score for guitar consists of a melody line and a bass line. The melody line is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a trill on the note G5, indicated by a bracket and the label 'G5'. The bass line is written on a single staff with a bass clef and a key signature of one sharp (F#). It features a trill on the note G2, indicated by a bracket and the label 'G2', and a double trill on the note G2, indicated by a bracket and the label 'G2'. The score is divided into three measures by vertical bar lines. The first measure contains the trill on G5 and the trill on G2. The second measure contains the trill on G5 and the double trill on G2. The third measure contains the trill on G5 and the double trill on G2. The score is written in a style that is common in guitar tablature, with the notes and trills clearly marked.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a wavy line indicating a vibrato bar. The second system continues the melody, also with a wavy line indicating a vibrato bar. The lyrics 'The Rose Tree' are written below the melody. The score is marked with 'F#5', 'G5', and 'E5' above the notes. The tempo is marked 'Allegretto' and the time signature is '3/4'. The score is numbered (17) at the end.

(end Rhythm Figure 1)

N.C.

D5

G5

N.C.

E(+5)

N.C.

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

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

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

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

3 Hold

B5 E5 A5 C5

The both of you will be con - firmed.

vib. bar

P.M....

E5

to this mind.

P.M.

(continue in slashes)

Bridge:
F#sus2
Guitar 3 (clean)

Asus4

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

F#sus2

Asus4

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

F#sus2

Asus4

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

F#sus2 *Asus4*

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

Gsus2 *Bsus4* *GaddA* *Em addF#*

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

(continue from slashes)

Guitar 3 (Guitar 1)

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

Bm *G* *Em*

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

Guitar 1

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

F#5 *A5* *Bm* *G*

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

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

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

P.M. 4

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

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

Verse 2:
With Rhythm Figure 1 (2 times)

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

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

Scene from a mem - o - ry.

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

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

N.C. E5 N.C. D5 G5

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

me.

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

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

P.M. 4

G5 D5/F# B5/F#

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

A.H.

E5 D5 C5

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

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

Faster Rock ♩ = 131 (♩ = 393)*

E5

rives.

*Eight note tempo will simplify meter changes.

*Count using eight notes.

N.C. (Bm addC#)

(AaddB)

(Bm addC#)

1. (GaddA)

(Am addB)

P.M.

P.M.

2.

(Bm)

(A)

P.M.

P.M.

Guitar 4*

Guitar 5

*Unison with keyboard.

(Bm)

G

G

(Bm)

(A)

Guitar 1*

*Unison with keyboard.

(Bm)

Stra-

(G)

loco

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

(Bm)

(A)

14 16 17 14 16 18 16 17 19 14 16 17 14 15 17 16 18 19 12 14 16 17 19 21 17 19 21 17 19 21

(G)

Stra-

10 19 21 17 19 21 18 19 21 18 19 21 19 20 22 19 22 21 21 21 19 22

Guitars 2 (distortion) & 3 (clean)

(Bm addC#)

(Aadd9)

(Bm7)

(Gsus2)

(Em addF#)

loco

(F#addG#)

Fmaj7(+11)/A Asus2

Asus2 A5

A5 G5

Hold.....

F#sus4

F#7addB

Hold.....

(Hold) vib. bar

F#addB

F#sus2

E2

Bass arranged for guitar

F#2 F#5 G5

A5

B5

F

Hold..... vib. bar

Double time

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

*Doubled by keyboard Sva

Sva-.....

Sva-..... loco

P.M. 4

Feedback vib. bar

3 P.M. 4 P.M. 4 P.M. 4 +1

E5 F#11

E5 F#11

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

Riff A.....
N.C.(E5) (Csus4)

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

Riff A on keyboards only

4

N.C. (Riff A on Bass)

8va.....

loco

Sra.

First system of musical notation. The treble clef staff contains a melodic line with various note values and rests. Below it is a guitar fretboard diagram with six strings. Fingerings are indicated by numbers 1-4 on the strings. The diagram spans four measures.

Sra.

loco

Second system of musical notation. The treble clef staff contains a melodic line with various note values and rests. Below it is a guitar fretboard diagram with six strings. Fingerings are indicated by numbers 1-4 on the strings. The diagram spans four measures.

Third system of musical notation. The treble clef staff contains a melodic line with various note values and rests. Below it is a guitar fretboard diagram with six strings. Fingerings are indicated by numbers 1-4 on the strings. The diagram spans four measures.

Fourth system of musical notation. The treble clef staff contains a melodic line with various note values and rests. Below it is a guitar fretboard diagram with six strings. Fingerings are indicated by numbers 1-4 on the strings. The diagram spans four measures.

Fifth system of musical notation. The treble clef staff contains a melodic line with various note values and rests. Below it is a guitar fretboard diagram with six strings. Fingerings are indicated by numbers 1-4 on the strings. The diagram spans four measures.

N.C.

[illegible]

Slower ♩ = 215

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 12/8 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 12/8 time signature. The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line. The score is written in a simple, folk-like style.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line using a simplified notation system with numbers 1 through 5, indicating fingerings for the left hand. The piece concludes with a final cadence on the second staff.

• The $\frac{5 \cdot 7}{3}$ meter is for continuity only. The irregular pulse for the next 12 measures is best described by the compound rhythm figures.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some triplets. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with some triplets. The score is divided into three measures by vertical bar lines.

Handwritten musical score for guitar. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some marked with 'v' (accents). The bottom staff is in bass clef and contains a bass line with fingerings (1-5) and a capo position of 12.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has various accidentals and slurs. The bass staff contains numerical fret numbers (9, 10, 11, 12) indicating fingerings or positions.

8va-----

divisi

Second system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has various accidentals and slurs. The bass staff contains numerical fret numbers (15, 16, 17) indicating fingerings or positions.

8va-----

(loco)

.. +1 (P.M.)

Third system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has various accidentals and slurs. The bass staff contains numerical fret numbers (19, 20, 22) indicating fingerings or positions.

*P.M. and loco for Guitar 2 only.
**Bend and vibrato for Guitar 1 only
(4 bars)

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has various accidentals and slurs. The bass staff contains numerical fret numbers (0, 2, 3, 4, 5, 7) indicating fingerings or positions.

Guitar 3 (clean)
Bm addE

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

1. Dsus2 2. D addG

Fifth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble staff has various accidentals and slurs. The bass staff contains numerical fret numbers (0, 2, 3, 4, 5, 7) indicating fingerings or positions.

Verse 3:
Bm add E

Gmaj7

Em add F#

D add G

Be - fore the leaves have fal - len.

Hold- Hold- Hold- Hold-

G/B

Gmaj7(no 3rd)

Em add F#

D add G

He - fore we lock the doors.

Hold- Hold- Hold- Hold-

(end Rhythm Figure 2)

Rhythm Figure 2

Bm

G5

E5

D5

A5

Guitar 1 (distortion)

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

With Rhythm Figure 2

Bm

G5

E5

D5

A5

Me - trop - o - lis wat - ches and thought - ful - ly

she's tak - en you to your home.

Intro:

Bb

C

Gm

Dm

Guitar 1 (distortion)

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

(Continue from Rhythm Figure 2)

Guitar 2 (clean)

Hold- Hold-

Csus4 C Eb sus2 Bb

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

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



Csus4 F5 E5 D5 C sus2 rit.

third is love. Love is the Dance of E -

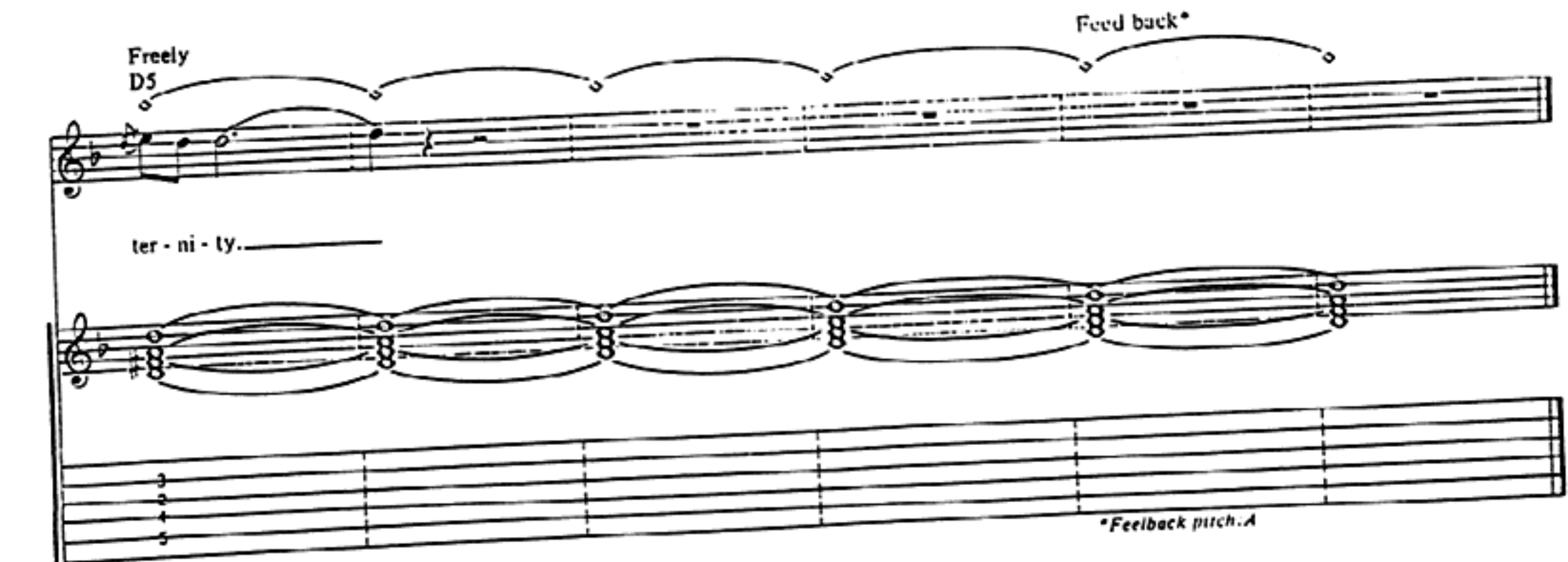
Hold..... Hold.....



Freely D5 Feedback*

ter - ni - ty.

*Feedback pitch: A



UNDER A GLASS MOON

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

Moderately fast $\text{♩} = 144$

Intro:
Guitar I

No Chord (F \sharp)

f With distortion

With bar

With bar

DS/A

L.H.

With bar

1. N.C.(F \sharp 5)

With bar

2. N.C.

-1/2

-2 1/2

With bar

With bar

With bar

-2

-2 1/2

Band enters
N.C.(F#)

(E/F#)

Guitar 2

Guitar 1

mf

With bar

With bar

L.II.

14	10	10-21	17
6	11	11-13	10-9
4	9	9-11	11-7

Guitar 3

mf

With bar

With bar

11	15	15-16	15-13
			9

Guitar 4

mf

With bar

With bar

11	18	18-20	20-16
			10-9

(D/F#)

With bar

With bar

15	14	12	11
7	6	6-4	3
15	4	4-2	1

With bar

With bar

11	9	11	11

With bar

With bar

11	9	11	11

(F#)

(E/F#)

(8va)

Guitar 2

With bar

With bar

Guitar 1

With bar

With bar

(8va)

Guitar 3

Guitar 4
divisi

With bar

With bar

(D/F#)

(F#sus4)

(F#)

(8va)

Tacet

With bar

With bar

With bar

With bar

(8va)

Guitar 3

Guitar 4

With bar

With bar

Tacet

Tacet

Guitar 1

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). The melody includes a repeat sign and a first ending. The bottom system shows the piano accompaniment, with the left hand playing a simple harmonic pattern and the right hand playing a more complex melody. The score is labeled 'P.M.' and includes a tempo marking of '4'.

The musical score for guitar consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody line with various chords indicated above it: N.C., F#5, N.C., F#5, G5, N.C., F#5, and N.C. The bottom staff is a bass clef with fret numbers written below it. The fret numbers are: 2 2 3 3 2, 5 3 0 0 3 2 0 0, 2 2 3 3 2, 5 3 0 0 3 2 0 0, 2 2 3 3 2, 5 3 0 0 3 2 0 0, 2 2 3 3 2, and 5 3 0 0 3 2 0 0. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, consisting of a series of eighth and sixteenth notes. Below the staff, there is a dotted line followed by the number 4, and the text 'P.M. - - 4'. The second system consists of two staves. The top staff is empty, while the bottom staff contains a sequence of numbers: 4 2 4 2 3 2 5 2 5 2 3 2 4 2 4 2 3 2 4 5 4 2 3 2 0 0 3 0 0 3. These numbers likely represent fingerings or a simplified notation for the melody.

Double-time feel

F#-5

G-5

F#-5

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

13 13 13 13 13 13 14 14 13 13 13 13

11 11 11 11 11 11 12 12 11 11 11 11

10 10 10 10 10 10 11 11 10 10 10 10

9 9 9 9 9 9 10 10 10 10 10 10

The musical score consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a trill on the 13th fret, indicated by a bracket and a 'tr' marking. The trill is followed by a series of chords: B-5, F#-5, and G-5. The fretboard diagram below the staff shows the fingerings for the first four frets. The diagram is divided into four sections, each corresponding to a fret. The first section (1st fret) shows fingerings for the 1st, 2nd, 3rd, and 4th strings. The second section (2nd fret) shows fingerings for the 1st, 2nd, 3rd, and 4th strings. The third section (3rd fret) shows fingerings for the 1st, 2nd, 3rd, and 4th strings. The fourth section (4th fret) shows fingerings for the 1st, 2nd, 3rd, and 4th strings.

Verse 1:
F#5

The musical notation for Verse 1 is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, the following chords are indicated: F#5, E5 F#5, E5 F#5, F#5 F#5, E5, F#5, E5 F#5, and E5. The lyrics are written below the staff, aligned with the notes.

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

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is for a piano and voice.

1. *F#5* *E5* *F#5* *E5* *F#5* *E5*

2. *F#5* *E5* *F#5* *E5* *F#5* *E5*

the sky. my eyes.

The musical score for "The Rose Tree" is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, while the accompaniment is shown as a series of chords on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment. The score is marked with "P.M." at the beginning of each system. The melody consists of a series of eighth and sixteenth notes, while the accompaniment is composed of chords, some of which are marked with "P.M." and "P.M." below the staff.

Pre-Chorus 1:

F#

F#sus2

E

Esus2

Nerv - ous flash - lights seem my dreams.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

D

Dsus2

Bsus4

F#5

E5

F#5

E5

F#5

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

P.M.

P.M.

P.M.

Hold -

F#sus2

E

Esus4

E

Esus2

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

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

D

Dsus2

Bsus4

F#5

E5

F#5

E5

F#5

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

P.M.

P.M.

P.M.

Double-time feel

Chorus:

N.C.

C#5

C#7sus4

C#5

A/C#

C#7sus4

Amaj9 Asus2

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

P.M. 4

P.M. 4

P.M. 4

P.M. 4

P.M. 4

F#m(addG)

F#sus2

N.C.

D7+9/E

N.C. (C#5)

bath - ing — your

P.M. 4

P.M. 4

P.M.

P.M. 4

P.M. 4

(E5)

A5 N.C. (F#5)

Bsus2

G5

N.C.

F5

soul — in sil - ver — tears. —

..... 4

P.M. 4

P.M.

Hold -

P.M. 4

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

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

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

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

pray - ing for time to dis - ap - pear.

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

To Coda N.C. A#5 G5

Hold - 4

P.M. P.M. 4

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

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

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

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

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

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

Verse 2:
E5+4
(F#bass)

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

With bar

With bar

E5
(F#bass)

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

With bar

With bar
Hold-

the bride__ sub-sides__ to her__ sur-vi - val. _____

With bar

With bar

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

The image shows a musical score for the song "The Sound of Silence". It features three staves: a vocal line, a guitar line labeled "Guitar 1", and a fretboard diagram. The vocal line has lyrics: "By your hand I've awakened". The guitar line includes markings for "With distortion" and "With bar". The fretboard diagram shows fingerings for the guitar parts, with numbers 17, 16, 15, 14, 12, 9, 9, and 8 indicating fret positions.

*Depress bar 1/2 step before striking note.

D.S. al Coda

[illegible]

Coda

Original feel
Interlude 2:
N.C.(F♯5)

N.C. (F#5)

3

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

2 4 2

4 4 4 4 4 4 2 4 2

2 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the staff, there are six groups of lyrics, each corresponding to a measure of the melody. The lyrics are: 'P.M.', 'P.M.', 'P.M.', 'P.M.', 'P.M.', and 'P.M.'. The second system consists of two staves. The top staff continues the melody from the first system, and the bottom staff provides a harmonic accompaniment. The accompaniment is written in a simple, folk-like style, using a mix of eighth and sixteenth notes. The key signature remains one flat. The score is a single page, and the music is in a common time signature.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with some slurs. The bottom two staves are a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in numbers (1-7) and includes some slurs. The music is divided into two measures by a double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with a wavy line indicating a trill or grace note above the first measure. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with a wavy line indicating a trill or grace note above the first measure. The score is for a single system, and the music is in a simple, folk-like style.

Tacet

First system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments and a wavy line indicating a tremolo. Below the staff, there are five groups of notes labeled "P.M." with different rhythmic values: "P.M. 4", "P.M. . . .", "P.M. . . .", "P.M. . . .", and "P.M. . . .". The bottom staff is a bass clef with a key signature of two sharps, containing a series of notes and rests.

Second system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps. It starts with a wavy line and a bracket labeled "(F#m) (Bridge pick-up)". Below the staff, there are notes labeled "With bar" and "A.H. . . . 4". The bottom staff is a bass clef with a key signature of two sharps, containing a series of notes and rests. A bracket labeled "(E/F#)" is placed above the staff.

Third system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps. It starts with a wavy line and a bracket labeled "(Neck pick-up)". Below the staff, there are notes labeled "(E) (bridge pick-up)" and "With bar". The bottom staff is a bass clef with a key signature of two sharps, containing a series of notes and rests. A bracket labeled "3/4" is placed above the staff.

Fourth system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps. It starts with a wavy line and a bracket labeled "(D/F#)". Below the staff, there are notes labeled "1/2" and "1/2". The bottom staff is a bass clef with a key signature of two sharps, containing a series of notes and rests. A bracket labeled "6" is placed above the staff.

Fifth system of musical notation for guitar. The top staff is a treble clef with a key signature of two sharps. It starts with a wavy line and a bracket labeled "(C#m)". Below the staff, there are notes labeled "1/2" and "1/2". The bottom staff is a bass clef with a key signature of two sharps, containing a series of notes and rests. A bracket labeled "6" is placed above the staff.

Bmaj7+11

Sva-

V V V V V loco

5

(F#m)

Sva-

3

(E/F#)

Sva-

loco

(E)

3

8va-

9

N.C.(C#m)

loco

Gradual release

with bar

.2

.2

*Depress bar $1\frac{1}{4}$ step before striking note, then pull up 1 whole step.

Keyboard solo:
C:sus2/G:

D:sus2/A:

Guitar 1

With bar

With bar

F:sus2/G:

E:sus2/B

Play 3 times

With bar

With bar

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

D:sus2/A:

F:sus2/C:

E:sus2/B

Chorus:
C:5

C:7sus4 C:5

A/C: C:5

A:maj9 Asus2

Out - side the sound - ness of your mind,

P.M.

P.M.

P.M.

P.M.

P.M.

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

bath - ing - your

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

E F#5 F# Bsus4 G5 F5

soul - in ze - ro - tears.

Hold - 4 Hold - 4 Let ring

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

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

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

F#sus2

Bsus2

C#5

C#7sus4 G#5

E5

pray - ing - for time -

P.M.-4

P.M.-4

P.M.-4

P.M.-4

P.M.-4

P.M.-4

E

F#5 F#

Bsus4

N.C.

to dis - ap - pear.

P.M.-4

P.M.-4

Hold-4

P.M.-4

Original feel

Outro:

F#5/C#

Esus2

Hold-4

Hold-4

D5/A

N.C.

F#5

N.C.

E5 F#5

P.M.-4

WAIT FOR SLEEP

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

Moderately ♩ = 112

Intro:

Guitar 1* (Keyboard arranged for guitar)

N.C.(Esus4)

mp

*finger style

(Cmaj7)

(Am7)

Esus4

Cmaj7

Am7

Verse 1:
Esus4

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

Cmaj7 Am7 Bm
eyes — up - on the moon.

Esus4
Hop - ing that the mem - o - ry

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

Bridge 1 & 2:

Am7 Bm7 Em7 Cmaj9

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

2. (See additional lyrics)

mf

Am7 Dm Em7 Cmaj7

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

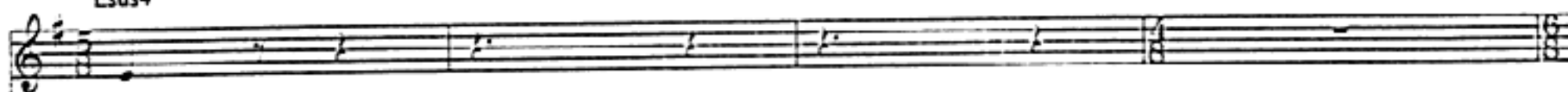
Am7 Bm7 Em7

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

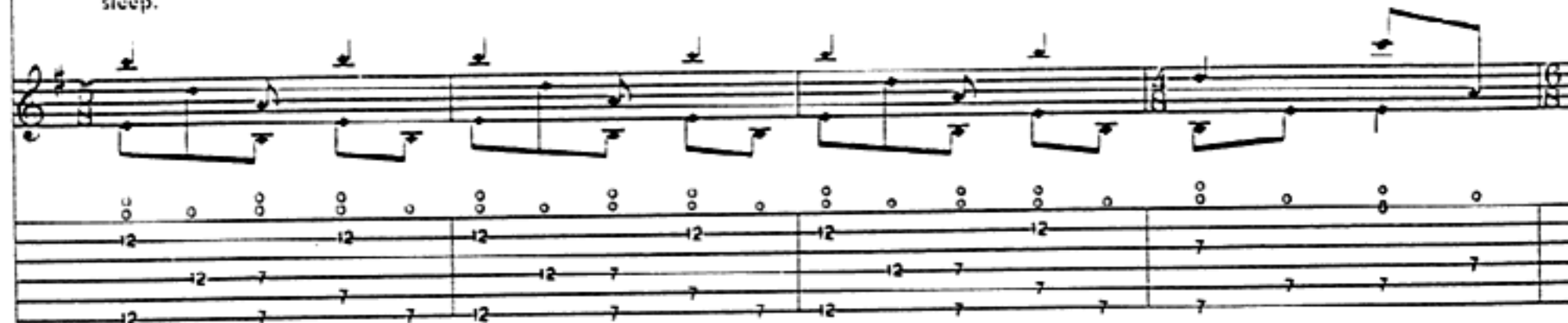
Cmaj9 Am7 Bm7 To Coda

so qui - et - ly she lays and waits for

Esus4



sleep.

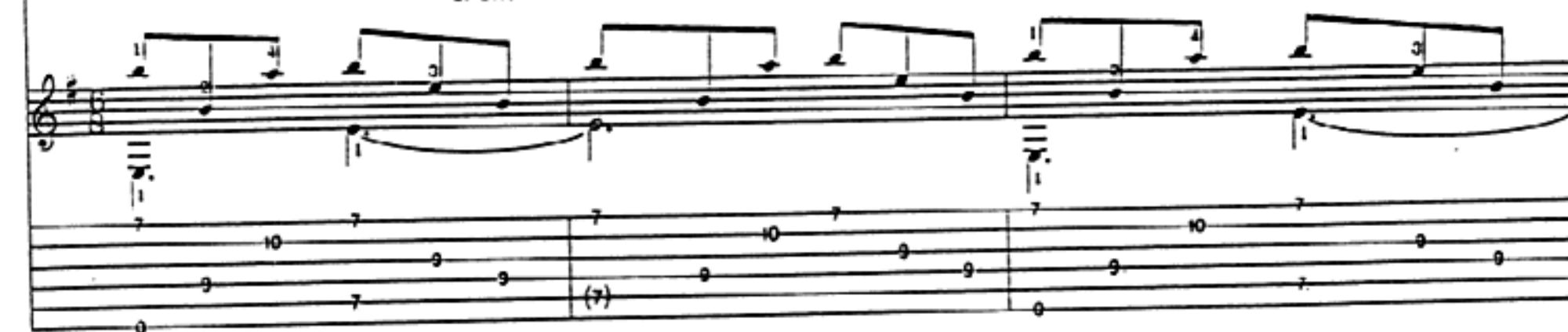


Cmaj7

Am7

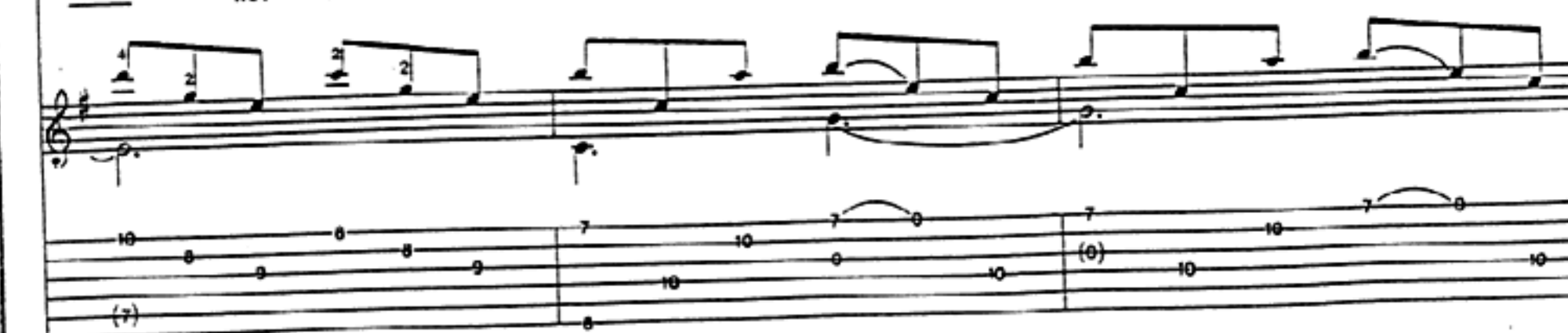
Verse 2:
Esus4

2. She stures at the ceil - ing and tries



Cmaj7

not to think.



Am7

Bm7

Esus4

And

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord, a whole note chord, and a half note chord. The middle staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (1, 2, 3, 4). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (3, 7, (7), 0, 7, 5, 7, 3, 0, 7, 10, 9, 9).

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (1, 2, 3, 4). The middle staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (1, 2, 3, 4). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (7, 10, 7, 0, 9, 9, 7, 10, 7, 9, 9, 10, 0, 0, 0, 9, 9, (7), 0, 7, (7)).

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

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (1, 2, 3, 4). The middle staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (1, 2, 3, 4). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (7, 10, 7, 0, 9, 9, 7, 10, 7, 9, 9, 10, 0, 0, 0, 9, 9, (7), 0, 7, (7)).

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

Cmaj7

Am7

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

Coda

E5

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (1, 2, 3, 4). The middle staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (1, 2, 3, 4). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, some beamed together, and some with fingerings (7, 10, 7, 0, 9, 9, 7, 10, 7, 9, 9, 10, 0, 0, 0, 9, 9, (7), 0, 7, (7)).

Chorus:
D5(9)

D

Dsus4

Cmaj9

In

with the

ash

es.

Am11

Em/B

or

up

with the

smoke

from the

fire.

*tapped harmonics

Bm11

Bm7

With wings

up

in

Am11

Am7

D(9)

heav en.

or here.

ly ing in

Outro:
E sus4

Cmaj7

1. Am7

2.

Am7

E9sus4

Additional lyrics

Bridge 2:

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

LEARNING TO LIVE

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

Moderately ♩ = 144

No Chord(F#m11)
Keyboard arranged for guitar

mf

Continued in notation

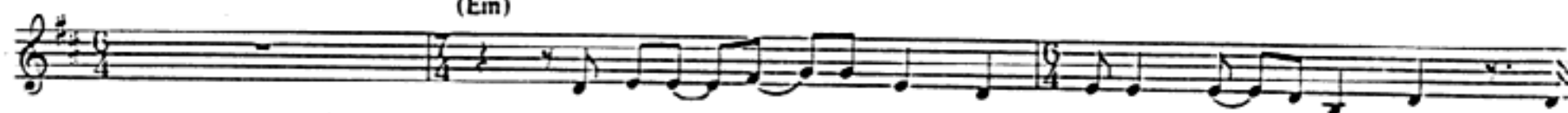
Guitar 2 *f* *With distortion*

Guitar 1

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

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

(Em)



There was no_ time_ for pain no en - er - gy_ for an - ger. The

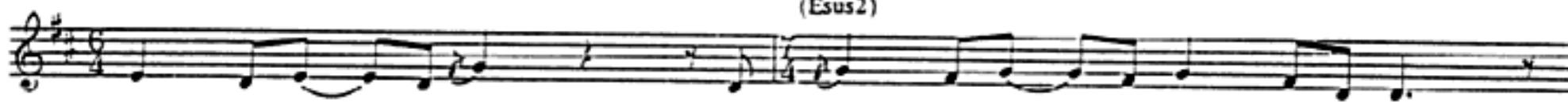
(C/E)



sight - less - ness_ of hat - red slips a - way. Walk - ing_ through win - ter streets_ a - lone. He

(Am/E)

(Esus2)

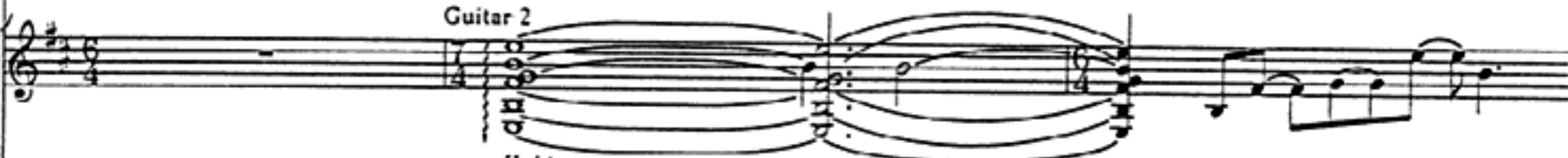


stops and takes_ a breath with con - fi - dence_ and self con - trol._

Verse 2:
Em add F#

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

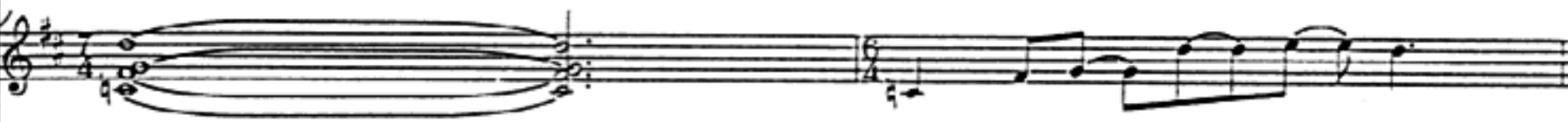
Guitar 2

Hold-
clean tone

Em9+5

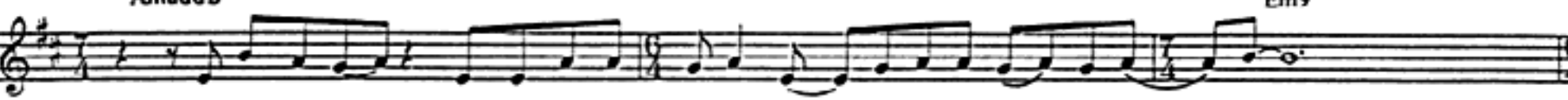


I'm wait - ing to find_ some_ sense of_ strength.

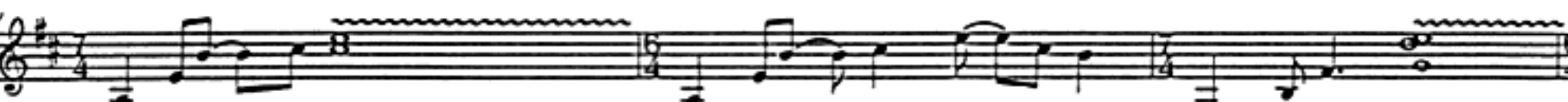
Hold-
clean tone

Am add B

Em9



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

Hold-
clean tone

Vib. bar

Hold-
clean toneHold-
clean tone

Vib. bar

Pre-chorus:
Em9

Instrumentation: 12-string guitar, vocals.

Key: D Major (two sharps: F# and C#).

Time Signature: 6/8.

Lyrics: I need to live a life like some

Guitar 1: Melodic line with distortion and a bar.

Guitar 2: Melodic line with distortion and a bar.

The musical score is written for three parts: voice, piano, and organ. The key signature is one sharp (F#) and the time signature is 4/4. The piece is in 6/8 time, indicated by the '6' over the '8' in the time signature. The lyrics are: "peo - ple nev - er will so find me kind - ness find me beau - ty find me truth." The score includes a vocal line with lyrics, a piano accompaniment line, and an organ line. The organ part features a wavy line indicating a tremolo effect. The score is marked with "Em9+5" and "With bar".

AmaddB

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

With bar

Hold-.....

Em9

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

With bar

Hold-.....

Chorus 1:

A5

B5

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

8va...
loco
-3 1/4
-3 1/4
Hold.....

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

E5 (Em) A5
Hold.....

B5/F#

With Fill 1 (Guitar 2)
(Em)

3 3

dif-frence in learn-ing to live.

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

A5

B5/F#

With Fill 1 (Guitar 2)
(Em)

3 3 3 3

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

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

A5

B5

F5

B5

3 3

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

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

P.M. 4

Fill 1

Guitar 2

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

Rhythm Figure 1

End Rhythm Figure 1

E5 B5 E5 Bb5 E5 B5 E5 F5

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

With Rhythm Figure 1 (5 times)

E5 B5 E5 Bb5 E5 B5 E5 F5

Whoa!

E5 B5 E5 Bb5 E5 B5 E5 F5

Lis - ten - ing to the cit - y

Whis - per - ing it's vi - o - lence.

E5 B5 E5 Bb5 E5 B5 E5 E5

I set out watch - ing from a - bove.

The

E5 B5 E5 Bb5 E5 B5 E5 F5

nine - ties bring new ques - tions.

New sol - u - tions to be found. I

E5 B5 E5 Bb5 E5 B5 E5 F5

fell in love to be let down.

E5 G5 E5 B5 Bb5 F5

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

E5 G5 E5 B5 Bb5 F5

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

B5 E5

Bb5

B5 E5

F5

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

P.M. 4

P.M. 4

P.M. 4

P.M. 4

E5

F5 E5

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

P.M. 4

P.M. 4

P.M.

P.M.

P.M.

P.M. 4

B5

G5

Bb5

N.C.

F5 E5

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

P.M. 4

P.M. 4

P.M. 4

P.M.

P.M.

P.M.

P.M. 4

N.C.

F#7

An-oth-er chance to live__ my__ life__

P.M. 4

Hold-.....4

Bsus4

D5

Free the sens - a - tion in__ my heart.____

To

Hold-.....4

E

F#5

ride__ the wings__ of__ dreams__

In - to chang - ing hor - i - zons__

F#7

Bsus4

It brings in - ner peace__ with - in__ my__ mind.____

As I'm

Hold-.....4

Hold-.....4

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

(Hold).....

D5

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

Hold.....

E5 F#5 E5 F#5 G5

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

N.C.(F#m11)

Guitar 1

Guitar 3 (Acoustic)

Hold - Hold - Hold - Hold -

12/8

F# Em G5

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

Guitars 2 & 3*

F#11-9

Hold-..... With bar

Guitar 1

F#11 B5 Asus2 C#m7

Guitars 2 & 3

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

Guitar 2

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

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

Clean tone

Fingerings: 2, 4, 6, 0, 2, 4, 5, 2, 5, 4, 1, 0, 0, 2, 4, 0, 2, 0.

Guitar 4 (Acoustic)
(F#5)

(Bsus4)

The musical score for 'Bsus4' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several triplet markings (indicated by a '3' under a bracket) and a final section with a series of eighth notes. The bottom staff is in bass clef and contains a bass line with various notes, including a triplet and a sequence of notes marked with numbers 9, 10, and 12, suggesting a specific fingering or technique.

With Fill 3 (Guitar 4)

Guitar 2

F#sus4

Bsus4/F#

F#sus2

F#sus4

E5/F# F7sus4

Clean tone

With bar

Guitar 3 (Acoustic)

Guitar 4

E6sus4

F#m7 Esus2

E6sus4

F#sus2/E

Bsus2

E5

B6sus2

With bar

D⁹sus2E⁹sus2*mf* P.M. . .

3

F⁹sus4F⁹mD⁹sus4F⁹sus2F⁹5

E5

F⁹5*f*

E5

E⁹sus2A⁹sus4
A⁹sus2/F⁹

Hold- 4

mf P.M. . .

Hold- 4

P.M. . .

Hold- 4

G⁷₆

P.M. . .

Hold- 4

P.M. . .

Hold- 4

F⁹7sus4

Hold- 4

Hold- 4

Hold- 4

Hold- 4

musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and quarter notes, with a forte (f) dynamic marking. The bass line consists of a single note (G) held for the duration of the melody. The score is divided into four measures, each labeled with a chord: E sus2, E5, E sus2, and E5. The first measure is marked "Hold".

The musical score for "Whoa!" consists of three staves. The top staff is a guitar solo in D major, featuring a series of eighth and sixteenth notes with a melodic line that rises and then falls. The middle staff is a vocal line with the lyrics "Whoa!" repeated three times, each followed by a long horizontal line indicating a sustained note. The bottom staff is a guitar solo in D major, featuring a series of eighth and sixteenth notes with a melodic line that rises and then falls.

Guitar 3 (Acoustic)

The musical score for Guitar 3 (Acoustic) is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are several instances of beamed notes and slurs, indicating complex rhythmic patterns. The score is divided into measures by vertical bar lines.

Guitar 1 (distortion)
Guitar 3 (Acoustic)

Guitar 5

With distortion

6

6

6

6

11-13-14

9 11-12

11-12-14

11-12-14

11-13-14

Half time feel
Guitar 3 tacet
E5

The first system of musical notation consists of a treble clef staff and a bass staff. The treble staff contains a melodic line with eighth notes and triplets, marked with a '3' below. A dotted line labeled 'Sra.' is positioned above the staff. The bass staff contains a bass line with fret numbers 11, 12, 14, 11, 13, 14, 12, 14, 15, 17, 14, 16, 17, 16, and 17.

The second system of musical notation continues the piece. The treble staff features a melodic line with triplets and a slur marked '+1/2'. A dotted line labeled '(Sva)' is above the staff. The bass staff shows fret numbers 16, (10), 16, 12, 12, 16, 17, 16, 12, 14, 12, 16, 12, 14, 12, 16, 15, 14, 12, 16, 17, and 16.

The third system of musical notation continues the piece. The treble staff includes a melodic line with a slur marked '+1' and a 'loco' marking. A dotted line labeled '(Sva)' is above the staff. The bass staff shows fret numbers 17, 19, 19, (19), 19, (17), 9, (9), 9, and 9.

The fourth system of musical notation concludes the piece. The treble staff features a melodic line with a triplet and a slur marked '1/2'. A dotted line labeled 'C#5' is above the staff. The bass staff shows fret numbers 11, 12, 11, (11), (11), (11), (11), 9, 11, 10, (10), and 10.

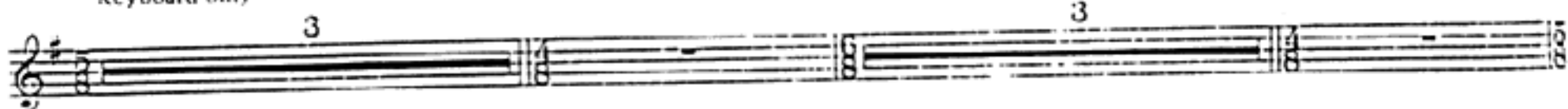
Stu-..... E5 D5

Guitar 5 tacet

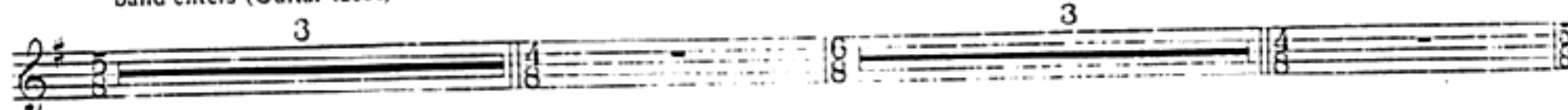
E5 D5

N.C.(Em)

Keyboard only



Band enters (Guitar tacet)



N.C. (Em)

Guitar solo:
Guitar 4 (Acoustic)

Guitar 5

With distortion



8va.....4

8va.....4

loco

loco

8va.....4

Guitar 4

Guitar 5

Keyboard arranged for guitar

First system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It contains a melodic line with eighth and quarter notes. The bottom staff is a six-string guitar fretboard diagram with fret numbers (0, 5, 7, 12) indicated for each string.

Second system of musical notation for guitar. The top staff continues the melodic line. The bottom staff shows fret numbers (12, 0, 10, 12, 0) for the strings.

Keyboard arranged for harmony guitar

Third system of musical notation for guitar. The top staff features a melodic line with slurs and accents. The bottom staff shows fret numbers (0, 7, 8) for the strings.

Fourth system of musical notation for guitar. The top staff continues the melodic line. The bottom staff shows fret numbers (7, 0, 5, 7, 0) for the strings.

Fifth system of musical notation for guitar. The top staff continues the melodic line. The bottom staff shows fret numbers (0, 7, 8) for the strings.

[illegible]

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

Guitar 1

loco

With distortion

With bar

Guitar 5

8va-----

Tacet

15 15

*Doubled \Rightarrow 8va Keyboard.

*F♯ in bass is optional for guitar.

D/F#

G5

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

Csus2

Bm7

E5

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

D

Dsus4

D

A5

D5/F#

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

With bar

D/F#

G5

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

Through

Guitar 2

Hold.....

0 2 0 (0)

Csus2
8va

Play 6 times and fade*
E5
8va

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody begins with a half note G4, followed by a quarter note A4, and a half note B4. This is followed by a measure with a whole note G4, which is marked with a "Hold" and a dotted line. The second system continues the melody with a half note F#4, a quarter note E4, and a half note D4. This is followed by a measure with a whole note C4, marked with a "Hold" and a dotted line. The piece concludes with a double bar line and a repeat sign. The second system also includes a bass staff with fingerings: 3, 5, 7 for the first measure; 3, 5, 7 for the second measure; 3, 5, 7 for the third measure; and 3, 5, 7 for the fourth measure.

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff uses a bass clef and a key signature of one sharp (F#). It begins with a bass clef and a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The score is divided into measures by vertical bar lines. The handwriting is in ink on aged paper.

*Begin gradual fade during 4th repeat.