

# DREAM THEATER

METROPOLIS PT.2: SCENES FROM A MEMORY



***GUITAR TABLATURE BOOK***

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# SCENE ONE: REGRESSION

Music and Lyrics by  
JOHN PETRUCCI

**Bm** 13421  
**Bm/A** 3421  
**E/G#** 2 134  
**A7sus** x0 0 0 0  
**A7** x0 0 0 0  
**D** x x 0 0 0  
**D/F#** x 0 0 0 0  
**G5** x 0 0 0 0  
**G/B** x 0 0 0 0  
**D/C#** x x 0 0 0

Moderately slow  $\text{♩} = 112$  ( $\text{♩} = \text{♩}^{\text{♩}}$ )  
Fade in at (:52)

**Bm**  
 Acous. Gtr. *mf*

Intro: Clock ticking (:00-:10) Monologue (:10-1:04)

**Bm/A** **E/G#** **A7sus** **A7**  
*Cont. rhy. simile*

Verse:  
**D**  
*Cont. rhy. simile*

Safe in the light that sur-rounds.

**D/F#** **G5** **G/B** **D** **D/C#**

me. Free of the fear and the pain. My

**Bm** **Bm/A** **E/G#**

sub-con-scious mind starts spin-ning through time to re-join the past.

**A7sus** **A7** **D** **D/F#**

once a-gain. And noth-ing seems real, I'm start-ing to feel

**G5** **G/B** **D** **D/C#** **Bm**

lost in the haze of a dream. And as I draw near,

**Bm/A** **E/G#** **A7sus** **A7**

the scene be-comes clear like watch-ing my life on a screen.

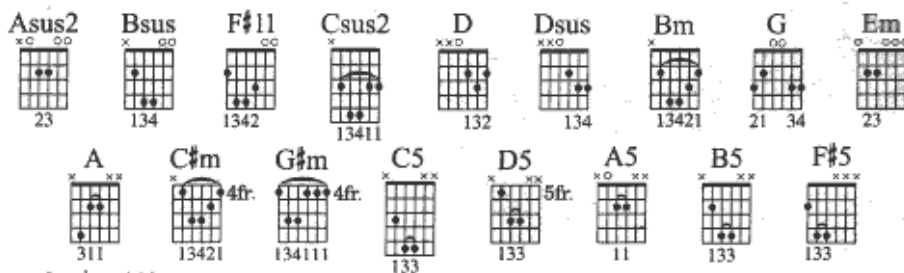
**G5** **G/B** **A7** **A7sus**

Hel-lo, Vic-tor-i-a, so glad to see you, my friend.

**D**  
 Acous. Gtr. *rit.*

# SCENE TWO: I. OVERTURE 1928

Music by  
**DREAM THEATER**



Moderately  $\text{♩} = 112$

Intro:

A :00

D5

\*Elec. Gtr. 1

Rhy. Fig. 1

3 3 3 3 3 3 3 3 3

(PM.)

TAB: 0

\*Elec. Gtr. 1 fades in.

3 3 3 3 3 3 3 3 3

(PM.)

TAB: 0

3 3 3 3 3 3 3 3 3

(PM.)

TAB: 0

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

\*Elec. Gtr. 2

Rhy. Fig. 1A

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

3

3 3 3 3 3 3 3 3 3

(PM.)

TAB: 0

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

\*@ = D.

(D Lyric)

**D**

TAB: 7 7 7 7 / 5 5 5 5 | 7 7 7 7 / 0 0 0 0

**D5 D(#11)**

TAB: 7 7 7 7 / 0 0 0 0 | 10 7 7 7 / 0 0 0 0

**D5 D D5**

TAB: 9 9 9 10 / 7 7 7 7 | 7 7 7 7 / 10 7 7 7

**D(#11) N.C.**

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

**Asus2 Bsus Asus2**

Acous. Gtr. ◇

Rhy. Fig. 2 Cont. rhy. simile

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

F#11

Asus2

Bsus

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

T  
A  
B

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

2 4 4 4 | 2 2 2 2 2 | 2 4 4 4

2

Csus2

Acous. Gtr.

D

Dsus

D

B 1:01

Acous. Gtr. tacet  
N.C.

end Rhy. Fig. 2

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

T  
A  
B

3 3 | 3 3 2 |

5 5 5 3 | 2 2 3 3 |

3 5 | 0 2 3 3 |

0 2 4 6 0 2 2 2

PM. -----

PM. ----- PM. -----

T  
A  
B

5 4 2 4 0 2 2 2 | 0 2 4 6 0 2 2 2

3

PM. ----- PM. ----- PM. -----

T  
A  
B

5 7 4 6 | 0 2 4 6 3 5 7 | 0 2 4 6 0 2 2 2 | 5 4 2 4 0 2 2 2

6

PM. -----

T  
A  
B

0 2 4 6 0 2 2 2 2 2 | 5 7 4 6 7 5 6 4 7 6 5 4 3 1 0 3 |

D/A F5

3

C 1:18 (D Lydian)  
Synth. Solo:

E5

Musical notation for the first system of the Synth. Solo, starting with E5. The staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth-note triplets. The guitar tablature below shows fret numbers 0, 7, and 10, with 'PM.' (pick mute) markings.

D5 D(#11)

Musical notation for the second system of the Synth. Solo, featuring D5 and D(#11) chords. The melody continues with eighth-note triplets. The guitar tablature shows fret numbers 7, 9, and 10, with 'PM.' markings.

D

D5 D(#11)

Musical notation for the third system of the Synth. Solo, featuring D, D5, and D(#11) chords. The melody continues with eighth-note triplets. The guitar tablature shows fret numbers 7, 9, and 10, with 'PM.' markings.

D 1:35  
Guitar Solo 1: (half-time)

D(#11)

D/F#G

Em

Elec. Gtr. 1  
Elec. Gtr. 3

Bm

G

Musical notation for the first system of Guitar Solo 1, starting with D(#11), D/F#G, Em, Bm, and G chords. The staff shows a treble clef with a key signature of three sharps. The guitar tablature includes fret numbers 9, 7, 4, 5, 5, 7, 7, 7, 7, 9, and 11, with 'Cont. in slash' and '1/2' markings.

Em

D

A

Bm

Musical notation for the second system of Guitar Solo 1, featuring Em, D, A, and Bm chords. The staff shows a treble clef with a key signature of three sharps. The guitar tablature includes fret numbers 9, 9, 7, 8, 10, 8, 10, 8, 7, 8, 7, 8, 7, 9, 9, 7, 9, and 7.

G

Em

D

A

7 (7) 9 7 9 7 8 9 7 8 10 8 10 8 7 10 10 14 16 15 16 14 17

A.H. 6

Elec. Gtr. 1 tacet  
F#7

17 (17) 15 (15) 16 16 14 17 14 18 14 17 14 16 15 16 14

17 (17) 15 (15) 16 16 14 13 15 13 11 13 11 9 15 14 17 (17) 15 (15) 16 16

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

E 2:08 w/Rhy. Fig. 2 (Elec. Gtr. 1 & Acous. Gtr.)  
Asus2

14 14 15 16 16 15 14 15 16 14 16 17 17 19 19 (19)



B5 Asus2 F(#11) Asus2 B5 C#sus2 D Dsus D

Musical notation for the first system, including a treble clef staff with a key signature of three sharps and a TAB staff below it.

**F** 2:26  
Guitar Solo 2:

C#m Bsus G#m

Acous. Gtr. *Cont. rhy. simile*  
Elec. Gtr. 3

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

Asus2 C#m Bsus G#m

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

Asus2 Bsus

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

G 2:45 (C Lydian)  
Acous. Gtr. tacet

Band

C5 D5 A5 B5

Elec. Gtr. 3

T  
A  
B

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

C5 D5 A5 B5 F#5

Elec. Gtr. 1

Elec. Gtr. 3

T  
A  
B

8 7 9 7 9 8 7 7/10 8 7 10 8 7/10 8 7 9 7 9 7 9 7 9 7 7 7/10 8 7 9 7 9 7 10 7 9 7/10 9 7/10

N.C.

Elec. Gtr. 1

Elec. Gtr. 3

T  
A  
B

9 7 10 9 10 9 8 7 10 8 7 9 7 10 9 7 10 9 7 10 9 7 7 9 7 4 2 5 3 2 5 3 2 5 3 9 12/0

Elec. Gtr. 1

PM.

T  
A  
B

7 7 0 6 7 0 5 4 3 2 1 0 2 3 3 2 2 1 1 3 3 2 2 1 0 3

(P.M.)

TAB

7 7 0 6 7 0 5 4 0 3 2 0 1 0 2 | 3 3 2 2 1 1 3 3 2 2 1 0 2

(P.M.)

**H** 3:07  
*Synth. Solo:*  
 (A<sup>b</sup> Lydian)  
 A<sup>b</sup>5

A<sup>b</sup>(#11) A<sup>b</sup>

(P.M.)

PM. - - 4

PM. - - 4

TAB

3 3 2 2 1 1 3 3 2 2 1 0 | 8 6 6 6 6 7 5 6 6 6 6

A<sup>b</sup>5

A<sup>b</sup>6

A<sup>b</sup>(#11) A<sup>b</sup>5

(F Lydian)  
 F5

F(#4)

F

F5

F6

PM. - - 4

TAB

8 10 7 8 | 5 3 5 3 3 3 4 2 2 4 5 7 | 6 6 6 6 6 6 6 6 6 6 6 6

(C<sup>b</sup> Lydian)

F(#11) F5

C<sup>b</sup>5 C<sup>b</sup>(#11) C<sup>b</sup>

C<sup>b</sup>5 C<sup>b</sup>(#11) C<sup>b</sup>

D<sup>b</sup>5 D<sup>b</sup>sus D<sup>b</sup>

PM. - - 4

PM. - - 4

TAB

4 5 | 7 6 4 4 4 4 7 6 4 4 4 4 9 9 7 6 | 3 3 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6

(A<sup>b</sup> Lydian)

D<sup>b</sup>5

D<sup>b</sup>sus

D<sup>b</sup>

A<sup>b</sup>5

A<sup>b</sup>(#11)

TAB

9 9 7 6 | 8 8 8 8 8 8 8 8 7 7 7 7 | 6 6 6 6 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4

# SCENE TWO: II. STRANGE DÉJÀ VU

Music by DREAM THEATER  
Lyrics by MIKE PORTNOY

Moderately/Tempo I: ♩ = 112

Intro:

Ab5 Ab(#11) N.C.

Elec. Gtr. 1

*f* w/slight P.M.-----

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

Verse 1:

Ab5 Ab(#11) Ab5 Ab(#11)

Sub - con - scious strange sen - sa - tion. Un - con - scious

Rhy. Fig. 1

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

N.C. F5 F(#11)

re - lax - a - tion. What a pleas - ant night - mare,

with slight P.M.-----

|   |         |     |         |         |       |         |
|---|---------|-----|---------|---------|-------|---------|
| T | 7 7 7 7 |     | 5 5 5 5 | 5 5 5 5 | 4 4 4 | 4 4 4 4 |
| A | 6 6 6 6 | 6   | 3 3 3 3 | 3 3 3 3 | 3 3 3 | 3 3 3 3 |
| B | 4 4 4 4 | 0 4 | 1 1 1 1 | 1 1 1 1 | 1 1 1 | 1 1 1 1 |

F5

F(#11)

N.C.

and I can't wait to get there a - gain.

end Rhy. Fig. 1

with slight P.M.

T  
A  
B

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 3 | 2 | 4 | 3 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 0 | 1 | 2 | 1 | 2 |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 0 | 1 | 2 | 1 | 2 |

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

A<sup>b</sup>5

A<sup>b</sup>(#11)

A<sup>b</sup>5

A<sup>b</sup>(#11)

Ev - 'ry time I close my eyes there's an -

N.C.

F5

F(#11)

oth - er viv - id sur - prise. An - oth - er whole life wait - ing,

F5

F(#11)

N.C.

G#5

chap - ters un - fin - ished fad - ing.

Elec. Gtr. 1  
Riff A

4 1 2 5 5 4 4 2 4

T  
A  
B

clos - er now.

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

T  
A  
B

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 6 | 4 | 6 | 7 | 6 | 4 | 4 | 1 | 2 | 5 | 5 | 4 | 4 | 2 | 4 |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 1 | 2 | 5 | 5 | 4 | 4 | 2 |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 1 | 2 | 5 | 5 | 4 | 4 | 2 |

F#5

Slow-ly com-ing in - to view... I've ar - rived.

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

T  
A  
B

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

Blind - ing sun - shine beam - ing through

end Riff A

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

T  
A  
B

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

Verse 2:

C#5

A#5

A#(11)

A#

There's a house I'm drawn\_ to.

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

T  
A  
B

6 7 6 4 6 6 6 6 6 6 7 5 6 6

A $\flat$ 5

A $\flat$ 6

A $\flat$ (#11)

A $\flat$ 5

F5

Fa - mil - iar set - tings, noth - ing new. — And there's a

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

|   |   |         |   |   |   |         |
|---|---|---------|---|---|---|---------|
| T | 8 | 10      | 7 | 8 | 5 | 5       |
| A | 6 | 6 6 6 6 | 6 | 6 | 3 | 3 3 3 3 |
| B |   |         |   |   |   |         |

F(#11)

F

F5

F6

F(#11)

F5

path - way lead - ing there — with a haunt - ing chill — in the air. —

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

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

A $\flat$ 5

A $\flat$ (#11)

A $\flat$

A $\flat$

A $\flat$ 6

There's a room at the top — of the stairs. — Ev - 'ry

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

|   |   |         |   |   |   |   |   |         |
|---|---|---------|---|---|---|---|---|---------|
| T | 8 | 8       | 7 | 5 | 5 | 7 | 8 | 10      |
| A | 6 | 6 6 6 6 | 6 | 6 | 6 | 7 | 6 | 6 6 6 6 |
| B |   |         |   |   |   |   |   |         |

Ab(#11) A<sup>b</sup>5 F5 F(#11) F

night\_ I'm drawn\_ up there\_ And there's a girl in the mir - or,

PM. --- PM. --- hold ---

|   |   |   |   |           |   |   |     |
|---|---|---|---|-----------|---|---|-----|
| T | 7 | 8 | 5 | 3 3 5 3 3 | 4 | 3 | 2 4 |
| A | 6 | 6 | 3 | 3 3 3 3 3 | 3 | 3 | 3 4 |
| B |   |   |   |           |   |   |     |

F5 F6 F(#11) F5 C<sup>b</sup>5 C<sup>b</sup>(#11) C<sup>b</sup>

her face is get - ting clear - er. Young child\_ won't\_

PM. ---

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

C<sup>b</sup>5 C<sup>b</sup>(#11) C<sup>b</sup> D<sup>b</sup>5 D<sup>b</sup>sus D<sup>b</sup> D<sup>b</sup>5 D<sup>b</sup>sus D<sup>b</sup>

\_ you tell\_ me why I'm\_ here\_

PM. --- PM. ---

|   |   |         |           |           |     |
|---|---|---------|-----------|-----------|-----|
| T | 7 | 7 7 6 4 | 9 9 9 7 6 | 9 9 9 7 6 | (6) |
| A | 4 | 4 4 4 4 | 6 6 6 6 6 | 6 6 6 6 6 | (6) |
| B |   |         |           |           |     |

w/Riff A (Elec. Gtr. 1)

G#5

In her\_ eyes, I sense a sto - ry nev - er told\_



**F#5**

Be-hind the dis - guise, there's some-thing tear - ing at her soul.

*Pre-chorus 1:*  
**C#m** **A**

To - night I've been search - ing for it,

**Elec. Gtr. 1**

T  
A  
B

6 7 6 4 6 7 6 7 | 5 6 6 4 | 2 2 2 0

**E/G#** **F#m** **C#m**

a feel - ing that's deep in - side me. To - night I've been

PM. ---

T  
A  
B

5 4 2 4 | 2 4 5 6 | 5 5 6 6 4 4 4 4

**A** **G#m** **F#m**

search - ing for the one that no - bod - y knows.

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

T  
A  
B

5 5 | 4 4 4 6 | 2 4 2 2 4

Chorus:

B Bsus B Asus2 B5

Try - ing to break free. I just can't help my - self. I'm

\*Elec. Gtr. 1  
Rhy. Fig. 2

hold hold

TAB

\*Elec. Gtr. 1 dbl. by Acous. Gtr.

Asus2 F#(4) Asus2

feel - ing like I'm go - ing out of my head. Tears my heart in - to

hold hold hold

TAB

B5 Csus2 D Dsus D

two, I'm not the one the sleep - er thought he knew.

end Rhy. Fig. 2

hold hold

TAB

*Interlude:*  
Tempo II ♩ = 142  
E5

E5

Faster  
Elec. Gtr.1 tacet

\*Elec. Gtrs. 2 & 3

8va ----- loco

harm. -----

w/trem. bar

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

\*Two gtrs. arr. for one.

TAB: 5 7 0 3 5 0 | 5 7 0 5 7 0 x 5 7 | 5 7 0 3 (3) 0

PM. -----

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

*Bridge:*  
E5

Back on my feet...

8va ----- loco

harm. -----

TAB: 5 7 0 3 4 5 0 | 5 5 5 | 5 7 0 5 7 0 x 5 7

G5 A5 E5 G5 A5

a - gain, — eyes o - pen to the real world. —

T  
A  
B

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

E5 G5 A5 E5

Me-trop - o - lis sur - rounds me, — the mir - ror's shat - tered the girl. —

T  
A  
B

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

G5 A5 E5 G5 A5

Why is this oth - er life — haunt-

T  
A  
B

5 7 0 3 5 12 12 5 7 0 5 7 0 x 5 7 5 7 0 3 5 12 12

E5

G5 A5

E5

- ing me ev - 'ry - day?\_\_\_

I'd break through to the oth-

Elec. Gtr. 3

Musical staff for Electric Guitar 3, featuring a melodic line with various articulations and a wavy tremolo effect at the end.

TAB

B 5 7 0 5 7 0 x 5 7 5 7 0 3 5 12 12 4 5 4 5 x 4 5

Elec. Gtr. 2

Musical staff for Electric Guitar 2, featuring a melodic line with various articulations and a wavy tremolo effect at the end.

TAB

B 5 7 0 5 7 0 x 5 7

G5 A5

E5

- er side\_\_\_ if on - ly I'd find\_\_\_ the way\_\_\_\_\_

Musical staff for Electric Guitar 3, featuring a melodic line with various articulations and a wavy tremolo effect at the end.

TAB

B 4 5 0 3 5 12 12 4 5 4 5 x 4 5 4 5 0 3 4 5 4

Musical staff for Electric Guitar 2, featuring a melodic line with various articulations and a wavy tremolo effect at the end.

TAB

B 5 7 0 3 5 12 12 5 7 0 5 7 0 x 5 7 5 7 0 3 4 5 4

C#5

Some - thing's aw - f'ly fa - mil - iar, the feel - ing's so hard to shake.

Elec. Gtrs. 2 & 3

T  
A  
B

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

— Could I have lived in that oth - er world, it's a

T  
A  
B

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

G#5

link that I'm des - tined to make. Still search - ing but I

T  
A  
B

0 2 3 4 2 2 4 0 2 4 4 6 4 7 4 4 4 4 7

— don't know what for.

T  
A  
B

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

The miss-ing key to un - lock my mind's door.

T  
A  
B

4 6 4 4 7 4 6 4 7 2 3 4 6 4 6 4 7

Slower/Tempo I ♩ = 112  
C#m A E/G# F#m

Pre-chorus 2:  
Elec. Gtrs. 2 & 3 tacet

Cont. in notation

To - day I am

Elec. Gtr. 1

T  
A  
B

4 6 2 3 4 2 4 5 6 6 4 4 5 4 2 2 4 4 2

hold ----- 2 2 2

Elec. Gtrs. 2 & 3

T  
A  
B

4 5 4

**D** **A/C#** **Bm**

search - ing\_ for\_ it, a feel - ing\_ that won't go\_ a - way.

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

**T** 2 9 2  
**A** 0 7 7  
**B** 0 4 4 4 2 4 5 4

**F#m** **D** **C#m**

To - day\_ I\_ am search - ing\_ for\_ the one that I\_ on - ly know.

*hold* ----- *hold* ----- *hold* -----

**T** 2 2 2 2 9 2 6 6  
**A** 4 4 4 0 0 0 4 4  
**B** 4 2 0 0 0 4

**Chorus:**  
**w/Rhy. Fig. 2 (Elec. Gtr. 1 & Acous. Gtr.)**  
**Asus2**

**Bm** **E**

try - ing to\_ break\_ free. I just

*hold* ----- *hold* -----

**T** 4 0 0  
**A** 4 4 4 1 0  
**B** 2 0 0

**B5** **Asus2** **F#(11)**

can't help my - self, I'm feel - ing like I'm go - ing out of my\_ head.

3 3 3



Asus2 B5 Csus2 D Dsus D

Tear my soul in - to two, I'm not the one I thought I al - ways knew.

w/Rhy. Fig. 2 (Elec. Gtr. 1 & Acous. Gtr.) 1st 6 meas. only

Asus2 B5 Asus2

I just can't help my - self, I'm feel - ing like I'm go - ing

F#(11) Asus2 B5

out of my head. Un - can - ny, strange dé -jà vu, but

Csus2 Cmaj7 D Dsus D D/F# G

I don't mind, I hope to find the truth.

Elec. Gtr. 1

hold hold rit.

T 3 3 3 3 2 3 3

A 5 5 5 5 0 0 0

B 3 3 3 3 0 2 2 3

Elec. Gtr. 4

mf hold rit. hold

T 3 3 3 3 2 5 3

A 5 5 5 5 0 0 0

B 3 3 3 3 0 2 3

# SCENE THREE: I. THROUGH MY WORDS

Music and Lyrics by  
JOHN PETRUCCI

Slowly ♩ = 54  
Gmaj7

*mp*

(with pedal)

G/B

All your eyes have ev - er seen, all you've ev - er heard

Em

is etched up - on my mem - o - ry, is spo -

D/C

C(9)

G

ken through my words. All that I take with

G/D

me is all you've left behind. We're shar-

Em

C(9)

ing one e - ter - ni - ty, liv - ing in two minds.

Em

linked by an end - less thread,

D Gmaj7

im - pos - si - ble to break.

*Segue to Fatal Tragedy*

# SCENE THREE: II. FATAL TRAGEDY

Music by DREAM THEATER  
Lyrics by JOHN MYUNG

*Segue from Through My Words*

Slowly ♩ = 54

Em

A - lone at night,

*mf*

(with pedal)

Detailed description: This system contains the first musical phrase. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "A - lone at night,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf* (mezzo-forte). A pedal instruction "(with pedal)" is written below the bass line.

Edim

I feel so strange.

Detailed description: This system contains the second musical phrase. The vocal line is in treble clef with a key signature of one sharp and a common time signature. The lyrics are "I feel so strange.". The piano accompaniment is in a grand staff with a key signature of one sharp and a common time signature. It features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*.

Em

I need to find

(h)

Detailed description: This system contains the third musical phrase. The vocal line is in treble clef with a key signature of one sharp and a common time signature. The lyrics are "I need to find". The piano accompaniment is in a grand staff with a key signature of one sharp and a common time signature. It features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*. A hairpin symbol (h) is written below the piano part.

Edim

all the an - swers to my dreams...

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are "all the answers to my dreams...". The piano accompaniment includes a 7th fret barre on the guitar.

B

B/A

The second system of music continues the piano accompaniment. It features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are "all the answers to my dreams...". The piano accompaniment includes a 7th fret barre on the guitar.

Em/G

Em

B

When I sleep at night, I hear the cries...

The third system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are "When I sleep at night, I hear the cries...". The piano accompaniment includes a 7th fret barre on the guitar.

F#m

What does this mean?

The fourth system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are "What does this mean?". The piano accompaniment includes a 7th fret barre on the guitar.

Faster  $J = 66$

E5 Edim7 B B/A Em/G

**Elec. Gtr. 1**

*mf*

pick sl. hold

**Elec. Gtr. 2**

*mf*

pick sl. (15<sup>ma</sup>) A.H.

**Elec. Gtr. 3**

*mf*

pick sl.

Verse 1:

Em Edim7/Bb Em

I shut the door and trav-eled to an-oth - er home. I met an old-er man, he

**Elec. Gtr. 1**

**Elec. Gtrs. 2 & 3**

(15<sup>ma</sup>)

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

Edim7/C#

B

B/A

Em/G

Em

seemed to be a - lone. I felt that I could trust him, he talked to me that night; "Lad, did you know a

hold -----|

Detailed description: This system contains the first line of music. The top staff is a vocal line in treble clef with lyrics: "seemed to be a - lone. I felt that I could trust him, he talked to me that night; 'Lad, did you know a". The second staff is a piano accompaniment line. The third staff is a guitar chord diagram showing fret positions on the strings: 4, 4, 4, 4, 5, 5.

(15<sup>ma</sup>)

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

(15<sup>ma</sup>)

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

Detailed description: This system contains the second line of music. The top staff is a vocal line with lyrics: "girl was murdered here?" "This fa - tal trag - e - dy was talked a - bout for years." Vic-. The second staff is a piano accompaniment line. The third staff is a guitar chord diagram showing fret positions: 4, 4, 4, 4, 5, 5, 2, 4, 5, 2, 0, 2, 3, 0, 0, 2, 3, 2.

Edim7/B

Em

Edim7/C#

girl was mur - dered here?" "This fa - tal trag - e - dy was talked a - bout for years." Vic-

Detailed description: This system contains the third line of music. The top staff is a vocal line with lyrics: "girl was murdered here?" "This fa - tal trag - e - dy was talked a - bout for years." Vic-. The second staff is a piano accompaniment line. The third staff is a guitar chord diagram showing fret positions: 1 (2), 1, 4, 4, 5, 2, 5, 2, 0, 2, 3, 0, 0, 2, 3, 2, 4 (5), 4, 7, 5, 8, 8, 7, 6, 0.

tr

(15<sup>ma</sup>)

tr

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

Detailed description: This system contains the fourth line of music. The top staff is a vocal line with lyrics: "girl was murdered here?" "This fa - tal trag - e - dy was talked a - bout for years." Vic-. The second staff is a piano accompaniment line. The third staff is a guitar chord diagram showing fret positions: 1 (2), 1, 4, 4, 5, 2, 5, 2, 0, 2, 3, 0, 0, 2, 3, 2, 4 (5), 4, 7, 5, 8, 8, 7, 6, 0.



B                  B/A                  Em/G                  Em                  B

tor-i-a's gone for-ev - er,    on-ly mem-o-ries\_ re - main...    She passed a-way, she was so\_

*hold*-----)

Detailed description: This system contains the first three lines of music. The top line is the vocal melody in treble clef with lyrics. The second line is the piano accompaniment in treble clef, featuring a 'hold' instruction. The third line shows guitar fretboard diagrams for the first three measures, with fingerings like 4, 4, 4, 4, 4, 4, 5, 4, 4, 4, 4, 4, 4, 4, 4, 5, 4, (4), 7, 4, (4).

(15<sup>ma</sup>)

A.H.

Detailed description: This system contains the fourth and fifth lines of music. The top line is the vocal melody with a wavy line indicating a long note. The second line is the piano accompaniment with a wavy line and 'A.H.' marking. The third line shows guitar fretboard diagrams for measures 4 and 5, with fingerings like 2, 0, 3/5, 3, 3, 5, 2, 2, 4, (4), 4, 8, 4, (4), 6.

F#m                  E5                  E(b5)

— young.                  (Oh. \_\_\_\_\_ )

Detailed description: This system contains the sixth and seventh lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. The third line shows guitar fretboard diagrams for measures 6, 7, and 8, with fingerings like 2, 4, 5, 7, 4, 3.

Detailed description: This system contains the eighth and ninth lines of music. The top line is the piano accompaniment. The second line shows guitar fretboard diagrams for measures 8 and 9, with fingerings like 2, 4, 6, 8, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1.

Elec. Gtr. 1 tacet  
E5

E(♭5)

(Oh.....)

Elec. Gtrs. 2 & 3

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

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

4 4 4 4 4 4 3 3 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 1

Chorus:

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

With-out love, with-out truth, there can be no turn-ing back.....

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

4 4 7 11 9 7 9 9 9 4 7 9 9 4 2 4 4 0

4 4 7 11 11 7 7 7 7 7 7 7 7 7 7 7 7 7

2 2 4 5 5 7 9 9 0 4 4 5 7 7 7 7 7 7 7

F#m A C#m E/G# N.C. B/F#

With-out faith, with-out hope, there can be no peace of mind.

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

4 11 11 7 7 7 2 1 4 4

4 4 7 11 11 7 7 7 7 7 7 7 7 7 7 7 7 7

2 2 4 5 5 7 9 9 0 4 4 0 5 2 1 2 4 2

Interlude:

Dbl. time ♩ = 132

B

Em

Elec. Gtr. 4

Elec. Gtr. 5

Elec. Gtrs. 2 & 3

B

Em

Elec. Gtrs. 2 & 3





said, "You're on your own." Then he turned a-way and left me as I sat

0 3 0 2 1 2 2 | 2 2 2 1 2 3 2 0 2 | 3 9 0 2 1 2 2 | 2 2 2 1 2 3 2 0 2

Em

B

there all alone He said, "You'll know the truth

0 0 2 3 0 1 2 1 4 2 | 0 7 6 5 7 4 3 2 2 6 5 3 3 5 | 4 2 2 2 2 2 2 2 5 4

Half-time J = 66

Em

as your future days unfold." "Unfold!" (Oh.

5 4 4 5 4 5 4 | 7 5 4 6 7 4 3 2 0 | 2 0 2 4 3 2 2 3 | 2 2 0

Edim7

Em

Edim7

(Oh.)

*pick sl.* P.M.-----| P.M.---| P.M.-----| P.M.---|

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5

2 4 4 2 | 4 4 2 2 | 4 4 2 2 | 4 4 2 2

0 x x x x | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 1

Chorus:  
Dbl. time ♩ = 132

F#m A C#m

With - out love, with - out truth, there can be

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

4 4 7 7 9 11  
2 2 4 5 5 7 9 0

E/G# B

no turn - ing back.

P.M.

7 4 7 9 9 9 4 2 4 4 0  
4 4 5 7 7 7 7

F#m A C#m E/G# A C#m G#m

With-out faith, with-out hope, there can be no peace of mind.

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

4 4 7 7 9 11 7 7 11 11  
2 2 4 5 5 7 9 0 4 4 5 7 9 4

B Em

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

9 9 9 12 0 2 3  
7 7 7

**A** 3:50 *Instrumental Section:*  
Elec. Gtr. 2 Riff A  
\* Em

\*Band enters on repeat.

end Riff A  
Play 3 times

**B** 4:11

P.M.-----

P.M.-----



**C** 4:32  
Riff B  
F#

end Riff B

**D** 4:38  
Guitar Solo:  
w/Riff A (Elec. Gtr. 2)

Em  
Elec. Gtr. 3

*f*

8va

w/Riff B (Elec. Gtr. 2)  
(8va)

F#

Musical notation for Riff B (8va) in F# major, measures 1-4. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of eighth and sixteenth notes with various articulations like slurs and accents. The guitar tablature below shows fret numbers: 19, 14, 18, 14, 18, 15, 18, 15, 14, 18, 17, 14, 17, 19, 14, 18, 14, 18, 15, 18, 16, 14, 18, 17, 14, 21.

loco

Musical notation for Riff B (8va) in F# major, measures 5-8, marked 'loco'. The notation features a treble clef, a key signature of two sharps, and a common time signature. The melody is characterized by triplets of eighth notes. The guitar tablature below shows fret numbers: 14, 19, 19, 19, 19, 20, 19, 0, 17, 17, 17, 17, 19, 17, 0, 15, 15, 15, 15, 17, 15, 0, 14, 14, 14, 14, 14, 15, 14, 0, 12, 12, 12, 12, 14, 12, 0, 11, 11, 11, 11, 11, 12, 11, 0, 8, 8, 8, 8, 6, 11, 8, 0, 7, 8, 7.

w/Riff A (Elec. Gtr. 2) meas. 2 - 4 only

Em

Musical notation for Riff A in E minor, measures 2-4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes with slurs and accents. The guitar tablature below shows fret numbers: 9, 7, 8, 7, 9, 7, 8, 7, 9, 7, 9, 7, 9, 7, 7, 5, 7, 7, 7, 5, 4, 5.

w/Riff B (Elec. Gtr. 2) meas. 2 - 4 only

F#

Musical notation for Riff B in F# major, measures 2-4. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes with slurs and accents. The guitar tablature below shows fret numbers: 7, 5, 4, 7, 5, 4, 7, 9, 0, 7, 10, 8, 10, 8, 7, 10, 8, 7, 8, 7, 6, 7, 8, 7, 6, 7, 9, 7, 6, 7, 9, 7, 6, 7, 8, 7, 6, 7.

Musical notation for Riff B in F# major, measures 5-8. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes with slurs and accents. The guitar tablature below shows fret numbers: 0, 7, 6, 9, 10, 9, 7, 9, 10, 9, 7, 7, 8, 7, 6, 7, 8, 7, 6, 10, 12, 10, 9, 10, 12, 10, 9, 14, 15, 14, 13, 14, 15, 14, 13, 11, 12, 11, 10, 9, 10, 9, 8.

w/Riff A (Elec. Gtr. 2) meas. 3 & 4 only

Em

8va -----

w/Riff B (Elec. Gtr. 2) meas. 3 & 4 only

(8va)

F#

w/Riff A (Elec. Gtr. 2) meas. 4 only

Em

loco

w/Riff B (Elec. Gtr. 2) meas. 4 only

8va

F#

B

8va -----

\*Elec. Gtr. 3

Elec. Gtr. 2

hold -----

**\*\* Elec. Gtr. 2**

Musical notation for Electric Guitar 2. The staff shows a sequence of notes: 0, 2, 4, 2, 0, 2, 4, 2, 0.

**\*\*Synth. only.**

**E** 5:20  
*Synth. Solo:*

Em F# Em

Musical notation for Synth Solo, first system. Chords: Em, F#, Em. Fret numbers: 0 2 3 5 0 3 4 0 3 3 2 | 2 2 2 2 2 2 | 0 2 3 0 0 0 0 2 3 0 0 0.

F#

Musical notation for Synth Solo, second system. Chord: F#. Fret numbers: 0 2 3 5 0 3 4 0 3 3 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2.

Em

Musical notation for Synth Solo, third system. Chord: Em. Fret numbers: 0 2 3 0 0 0 0 2 3 0 0 0 | 0 2 3 0 0 0 0 2 3 0 0 0 | 0 2 3 5 0 3 4 0 3 3 2.

F#

Musical notation for Synth Solo, fourth system. Chord: F#. Fret numbers: 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2.

Em

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

F#

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

B5

2 2 2 2 2 2 2 2 2 2 2 2 4 2 4 5 2 2 2 2 2 2

PM-----| PM-----|

Em

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

PM-----| PM-----|

**F** 6:00  
(Dbl. time feel on drums)  
\*B

Am

13 12 0 16 0 0 17 0 0 19 0 0 20 0 22 0 24 0 0 22 0 0 20 0 0 19 0 0 17 0 16 0 13 12 0 16 0 0 17 0 0 19 0 0 20 0 22 0

\*Chords implied by bass gtr.

Em

24 0 0 22 0 0 20 0 0 19 0 0 17 0 16 0 5 0 0 7 0 0 8 0 0 10 0 0 12 0 16 0 17 0 0 16 0 0 13 0 0 12 0 0 8 0 7 0

C

5 0 0 7 0 0 8 0 0 10 0 0 12 0 16 0 17 0 0 16 0 0 13 0 0 12 0 0 8 0 7 0 8 7 0 10 0 0 12 0 0 14 0 0 15 0 17 0

Sva- Sva- Sva- Sva- Sva- Sva-

19 0 0 17 0 0 15 0 0 14 0 0 12 0 10 0 8 7 0 10 0 0 12 0 0 14 0 0 15 0 17 0 22 0 0 20 0 0 19 0 0 17 0 0 15 0 14 0

Em Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva-

24 0 0 24 0 0 24 0 0 24 0 0 24 0 24 0 24 0 0 24 0 0 24 0 0 24 0 24 0 24 0 0 24 0 0 24 0 0 24 0 24 0

Elec. Gtr. 2 tacet  
Elec. Gtr. 3

Half time ♩ = 66  
Piano

Edim7

Em

0 2 3 2 2 0

Now it is time to see how you died. Remember that death is not the end, but only a transition.

# SCENE FOUR: BEYOND THIS LIFE

Music by DREAM THEATER  
Lyrics by JOHN PETRUCCI

Fast ♩ = 168

Intro:

G#5 B5 G5 F#5 G#5 B5 G5 F#5

Elec. Gtr. 1 (left)

Rhy. Fig. 1

*f*

T  
A  
B

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

Play 3 times

G#5 B5 G5 F#5 C5 B5 Bb5 A5 N.C.  
Elec. Gtrs. 1 & 2  
end Rhy. Fig. 1 Riff A

w/slight P.M. throughout

T  
A  
B

6 6 6 9 9 9 5 5 4 4 | 10 10 10 9 9 9 8 8 7 7 | 4 2 4 6 4 2 4 5  
4 4 4 7 7 7 3 3 2 2 | 8 8 8 7 7 7 6 6 5 5

Elec. Gtr. 2 (right)

*f*

T  
A  
B

14

T  
A  
B

4 2 4 3 2 4 2 | 4 2 4 6 4 2 4 5 | 4 2 4 3 2 4 2

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)  
 end Riff A G#5 B5 G5 F#5 G#5 B5 G5 F#5

Verse 1:  
 Elec. Gtrs. 1 & 2 tacet

G#5 B5 G5 F#5 C5 B5 Bb5 A5\*G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5

Head - line: "Mur - der, young girl

\*Chords implied by bass gtr.

G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 C5 B5 Bb5 A5

killed. Des - p'rate, shoot - ing, at Ech - o's Hill.

G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5

Dread - full, end - ing, kill - er, died.

Elec. Gtr. 3

*p* w/wah



G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 C5 B5 Bb5 A5

Elec. Gtr. 3 tacet

Ev - i - dent - ly — su - i - cide." A

Elec. Gtrs. 1 & 2

TAB 6 4 5 4 6 4 5 4 6 4 5 4 10 10 10 9 9 9 8 8 7 7 8 8 7 7 6 6 5 5

Chorus 1:

C#m E G#5 B5 G5 F#5

wit - ness — heard a hor - ri - fy - ing sound.

TAB 11 11 11 11 11 11 11 11 11 11 11 11 0 0 0 0 0 0 2 4 2 3 2

G#5 B5 G5 F#5 C#m E

He ran to — find a wom - an — dead and

TAB 4 2 3 2 11 11 11 11 11 11 11 11 11 11 11 11 11 11 0 0 0 0 0 0 0



C5 B5 B $\flat$ 5 A5 G $\sharp$ 5 B5 G5 F $\sharp$ 5 G $\sharp$ 5 G5 F $\sharp$ 5 G $\sharp$ 5 G5 F $\sharp$ 5

man. Ner - vous, shak - ing, gun in

TAB 5 4 3 2 3 4 3 4 3 4

TAB 5 4 3 2 6 4 6 4 6 4

w/Riff B (Elec. Gtr. 4)

C5 B5 B $\flat$ 5 A5 G $\sharp$ 5 B5 G5 F $\sharp$ 5 G $\sharp$ 5 G5 F $\sharp$ 5 G $\sharp$ 5 G5 F $\sharp$ 5

hand. Wit - ness says he tried to

TAB 8 7 6 5 6 7 6 7 6 7

end Riff B

TAB 5 4 3 2

C5 B5 Bb5 A5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5

help. But he'd turned the weap - on on him -

Musical notation for the first system. It includes a vocal line with lyrics, a guitar line, and a TAB section. The TAB shows fret numbers 8, 7, 6, 5, 6, 7, 6, 7, 6, 7.

Chorus 2:

C5 B5 Bb5 A5 C#m E

self His bod - y fell a - cross that poor young

Elec. Gtr. 3

Musical notation for the second system. It includes a vocal line with lyrics, a guitar line labeled 'Elec. Gtr. 3', and a TAB section. The TAB shows fret numbers 8, 7, 6, 5.

Elec. Gtrs. 1 & 2

Musical notation for the third system. It includes a guitar line labeled 'Elec. Gtrs. 1 & 2' and a TAB section. The TAB shows fret numbers: 10 10 10 9 9 9 8 8 7 7, 11 11 11 11 11 11 11, 11 11 11 11 11 11 11, 11 11 11 11 11 11 2.

G#5 B5 G5 F#5 G#5 B5 G5 F#5 C#m

girl. Af - ter shout - ing

Musical notation for the fourth system. It includes a vocal line with lyrics, a guitar line, and a TAB section. The TAB shows fret numbers: 4, 2, 3, 2, 4, 2, 3, 2, 11 11 11 11 11 11 11, 11 11 11 11 11 11 11, 9 9 9 9 9 9 9.

E

D#

A

out in vain, the wit - ness went to call for as - sis - tance. A

Musical notation for the first system, including a vocal line and a guitar accompaniment line.

TAB

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |   |   |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|---|---|---|---|---|---|
|   | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 6 | 6 | 6 | 6 |
| B | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

C#m

E

D#

E#

sad close to a bro - ken love af - fair.

Musical notation for the second system, including a vocal line and a guitar accompaniment line.

TAB

|   |    |    |    |    |    |    |    |  |  |  |  |   |   |   |   |   |   |   |   |   |   |  |   |
|---|----|----|----|----|----|----|----|--|--|--|--|---|---|---|---|---|---|---|---|---|---|--|---|
|   | 11 | 11 | 11 | 11 | 11 | 11 | 11 |  |  |  |  | 8 |   |   |   |   |   |   | 7 |   |   |  |   |
| B | 9  | 9  | 9  | 9  | 9  | 9  | 9  |  |  |  |  | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 8 |  | 8 |

Bridge 1:

D#Fx

A/C#

Dm

Bm7(b5)

Our deeds have trav -

Musical notation for the bridge section, including a vocal line, a guitar accompaniment line, and a bass line.

Acous. Gtr.  
Rhy. Fig. 2

mf hold throughout

TAB

|   |   |  |   |  |   |   |   |   |   |   |   |   |   |   |
|---|---|--|---|--|---|---|---|---|---|---|---|---|---|---|
|   |   |  |   |  |   |   |   |   | 0 | 6 | 7 | 7 | 6 | 7 |
| B | 5 |  | 7 |  | 0 | 7 | 6 | 7 | 0 | 6 | 7 | 7 | 6 | 7 |
|   | 6 |  | 4 |  |   |   |   |   |   |   |   | 7 |   |   |

Ddim/A $\flat$  Dm/G Ddim/A $\flat$

eled far.

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

Dm Bm7( $\flat$ 5) Bbmaj7

What we have been is what we

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

|            |                 |                           |
|------------|-----------------|---------------------------|
| 1.<br>Dm/E | 2.<br>Dm/E N.C. | <i>Interlude:</i><br>N.C. |
|------------|-----------------|---------------------------|

are. are.

end Rhy. Fig. 2 Acous. Gtr.

TAB: 0 7 6 7 | 0 6 7 | 0 7 6 | 0 0 1 2 3 | 4 2 3 2

1/4 1/4

hold

T  
A  
B

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

Acous. Gtr. tacet  
C5 B5 B $\flat$ 5 A5  
Elec. Gtrs. 1 & 2

T  
A  
B

4 2 3 2 4 2 3 2 10 10 10 9 9 9 8 8 7 7 8 8 7 7 6 6 5 5

**Guitar Solo:**  
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times

Elec. Gtr. 5

G $\sharp$ 5 B5 G5 F $\sharp$ 5 G $\sharp$ 5 B5 G5 F $\sharp$ 5

*f*

T  
A  
B

15 16 12 15 12 12 15 12 15 16 12 15 12 12 15 12 12 15 16 12 15 12 12 15 12 12 15 16 12 15 12 12 15 16 12 15 16

G $\sharp$ 5 B5 G5 F $\sharp$ 5 C5 B5 B $\flat$ 5 A5

T  
A  
B

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

G#5                  B5                  G5                  F#5                  G#5                  B5                  G5                  F#5

**Elec. Gtr. 6**  
*Sva throughout*

TAB

|             |       |       |                |       |       |                |
|-------------|-------|-------|----------------|-------|-------|----------------|
| 18 19 15 18 | 15    | 15 18 | 15 18 19 15 18 | 15    | 15 18 | 15 18 19 15 18 |
| 19          | 18 19 | 19    | 19             | 18 19 | 15 18 | 15 18 19 15 18 |

**Elec. Gtr. 5**

*f*

TAB

|             |       |       |                |       |       |                |
|-------------|-------|-------|----------------|-------|-------|----------------|
| 15 16 12 15 | 12    | 12 15 | 12 15 16 12 15 | 12    | 12 15 | 12 15 16 12 15 |
| 16          | 15 16 | 16    | 16             | 15 16 | 12 15 | 12 15 16 12 15 |

G#5                  B5                  G5                  F#5                  C5                  B5                  Bb5                  A5

TAB

|    |       |          |       |                |    |    |    |             |          |                |    |
|----|-------|----------|-------|----------------|----|----|----|-------------|----------|----------------|----|
| 15 | 15 18 | 15 18 19 | 16 17 | 16 17 21 16 17 | 16 | 19 | 15 | 19 15 20 16 | 20 16    | 17 21 17 22 18 | 18 |
| 19 | 18 19 | 19       | 19    | 19             | 19 | 16 | 16 | 16 16       | 17 17 18 | 18             | 19 |

TAB

|    |       |          |       |                |    |    |    |             |          |                |    |
|----|-------|----------|-------|----------------|----|----|----|-------------|----------|----------------|----|
| 12 | 12 15 | 12 15 16 | 13 14 | 13 14 18 13 14 | 13 | 16 | 12 | 16 12 17 13 | 17 13    | 14 18 14 19 15 | 15 |
| 16 | 15 16 | 16       | 16    | 16             | 16 | 13 | 13 | 13 13       | 14 14 15 | 15             | 16 |



Verse 3:

G#m

She want - ed love for - ev - er,

Elec. Gtrs. 1 & 2  
Riff C

This system contains the first line of music. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics "She want - ed love for - ev - er," are written below the staff. Below the vocal line is a guitar line for electric guitars 1 and 2, labeled "Riff C", which consists of a continuous eighth-note pattern. At the bottom of the system is a guitar tablature (TAB) line with fret numbers: 2 4 4 2 4 4 4 4 2 4 4 4 2 4 4 4 2 4 4 4 1 4 1 2.

but he had an - oth - er plan....

This system contains the second line of music. It features a vocal line in treble clef with the lyrics "but he had an - oth - er plan...." written below. Below the vocal line is a guitar line for electric guitars 1 and 2, continuing "Riff C". At the bottom is a guitar tablature (TAB) line with fret numbers: 1 4 1 2 4 4 3 4 2 4 4 4 4 2 4 2 4 2 4 4 4 2 4 4 4.

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

B5 C#5 F#5 G#m

He fell in - to an e - vil way, she

end Riff C

This system contains the third line of music. It features a vocal line in treble clef with the lyrics "He fell in - to an e - vil way, she" written below. Below the vocal line is a guitar line for electric guitars 1 and 2, continuing "Riff C" and ending with a final chord. At the bottom is a guitar tablature (TAB) line with fret numbers: 2 4 4 2 4 4 2 3 4 4 6 4 4 2.

had to let him down. She said, "I can't love a way - ward man..."

This system contains the final line of music, which is a vocal line in treble clef with the lyrics "had to let him down. She said, 'I can't love a way - ward man...'".

B5 C#5 F#5 C#m

E

She may have found a rea - son to for -

Elec. Gtrs. 1 & 2

Electric guitar 1 & 2 staff with melodic line and wavy vibrato markings.

TAB

9 8 9 11 12 11 12 14 11 11 13 14 11 0 11 13 14 0 7 9 11 0 4 6

G#m

give. Oh yeah!

Electric guitar 1 & 2 staff with melodic line and wavy vibrato markings.

TAB

2 3 4 2 4 2 4 5 6 2 4 4 4 2 3 4 2 4 2 4 5 6

C#m

E

If he had on - ly tried to change,

Electric guitar 1 & 2 staff with melodic line and wavy vibrato markings.

TAB

4 6 6 6 9 8 9 11 12 11 12 14 11 11 13 14 11 0 11 13 14 0 7 9 11 0 4 6

D#

was their fa - tal meet - ing pre - ar - ranged?\_

w/slight PM.-----

T  
A  
B

5 6 5 7 5 6 8 5 6 5 8 7 6 0 4 6 7 0 6 7 9 7 6 9 7 5 7 6 4

G#m

Had a vi - 'lent strug - gle tak-en place? There was ev - 'ry

Riff D

T  
A  
B

2 3 4 2 4 3 2 4 2 3 4 2 4 3 2 3 4 4 4 4 2 3 4 2 4 3 3 4

E

G#m

sign that led there. Wit-ness found a

T  
A  
B

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

C#



switch-blade on the ground. Was the vic-tim un-a-ware?



They con-tin-ued to in-ves-ti-gate. They found a note in the kill-er's pock-et.

end Riff D

TAB

2 3 4 2 4 3 2 3 4 4 4 4 2 3 4 4 2 4 3 2 3 4

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

G#m

E



It could have been a su-i-cide let-ter. May-be he had lost her love.

G#m

C#



It could have been a su-i-cide let-ter. May-be he had lost her love.

N.C.  
Elec. Gtrs. 1 & 2

w/slight P.M. throughout



It could have been a su-i-cide let-ter. May-be he had lost her love.

TAB

4 2 4 6 4 2 4 5 4 2 4 3 2 4 2 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2



It could have been a su-i-cide let-ter. May-be he had lost her love.

TAB

2 4 2 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2

C#m

I feel there's on - ly

TAB: 4 2 4 6 4 2 4 8 7 6 7 9 8 9 11 9 8 8 10 7 6 7 9 8 9 11 12 11 12 14 11 11 13 14

E

N.C.

one thing left to do.

TAB: 11 0 11 13 14 0 7 9 11 0 4 6 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2

C#m

I'd soon - er take my

TAB: 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2 9 8 9 11 12 11 12 14 11 11 13 14

E D#

life a - way\_ than live with los - ing you.

TAB: 11 0 11 13 14 0 7 9 11 0 4 6 | 5 5 7 5 8 5 6 6 8 10 7 6 7 10 8 10 8 5 11

Bridge 2:  
w/Rhy. Fig. 2 (Acous. Gtr.)  
Dm

Bm7(b5) Ddim/Ab

Our deeds have trav - eled far.

\*Elec. Gtrs. 1 & 2

TAB: 3 2 0 | 2 | 4

\*\*Elec. Gtr. 8

(End of Instrumental section)

TAB: 12

\*2nd time (8) only.  
\*\*2nd time (8) only.

Dm/G Ddim/Ab Dm Bm7(b5)

What we have been is

TAB: 3 4 3 2 0 2

1. **B<sup>b</sup>maj7** Dm/E Em7 A

what \_\_\_\_\_ we are. are.

Acous. Gtr.

Elec. Gtrs. 1 & 2

TAB

Detailed description: This system contains the first two measures of a musical piece. The vocal line starts with the lyrics 'what we are.' and has a repeat sign. The acoustic guitar part features a melodic line with a 'hold throughout' instruction. The electric guitar parts are mostly silent in the first measure, with some notes appearing in the second measure. Chord symbols Bbmaj7, Dm/E, Em7, and A are placed above the vocal line. A guitar tablature (TAB) is provided below the acoustic guitar staff, showing fret numbers 1, 0, 7, 7, 0, 7, 6.

**Bridge 3:**

D Bm6 Gmaj7

All \_\_\_\_\_ that we learn \_\_\_\_\_ this \_\_\_\_\_ time,

Acous. Gtr.  
Rhy. Fig. 3

hold throughout

\*Elec. Gtrs. 1 & 2

TAB

Detailed description: This system covers the 'Bridge 3' section. The vocal line has the lyrics 'All that we learn this time,'. The acoustic guitar part plays a rhythmic figure (Rhy. Fig. 3) with a 'hold throughout' instruction. The electric guitar part has a melodic line. Chord symbols D, Bm6, and Gmaj7 are placed above the vocal line. A guitar tablature (TAB) is provided below the acoustic guitar staff, showing fret numbers 0, 7, 7, 7, 0, 7, 7, 0, 7, 7, 5, 7, 7, 7.

Em9 D

(What we all live is car what we learn.)

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "(What we all live is car what we learn.)". The guitar accompaniment is in the same key and time, with a bass line below it. The guitar part includes a TAB section with fret numbers: 0, 7, 7, 7, 7, 7, 7, 7, 0, 7, 7, 7, 7.

Bm6 Gmaj7

ried be - yond this life.

The second system of music continues the piece. The vocal line has lyrics "ried be - yond this life.". The guitar accompaniment includes a TAB section with fret numbers: 0, 7, 7, 6, 7, 7, 7, 7, 0, 7, 7, 5, 7, 7, 7, 7, 0, 7, 7.



1.3. 2. To Next Strain (To Instrumental Section) 4. To Coda ⊕

D/A

end Rhy. Fig. 3

This system contains the first three measures of the piece. The vocal line starts with a melodic phrase in D major, marked 'D/A'. The guitar line features a rhythmic figure of eighth notes, marked 'end Rhy. Fig. 3'. The TAB shows a simple pattern of 0, 7, 7, 7 for the first measure, and 0, 7, 7 for the second and third measures.

**Instrumental Section:**  
 A 5:55

Elec. Gtr. 7 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 C5 B5 Bb5 A5

*mf w/tremolo*

The instrumental section begins with a melodic line for electric guitar 7, marked 'mf w/tremolo'. The notes are G#5, B5, G5, F#5, G#5, B5, G5, F#5, G#5, B5, G5, F#5, C5, B5, Bb5, and A5. The TAB shows a sequence of fret numbers: 4, 2, 3, 2, 4, 2, 3, 2, 4, 2, 3, 2, 3, 2, 1, 0.

G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5

This system continues the instrumental section with the same melodic line and fret sequence as the previous system. The notes are G#5, B5, G5, F#5, G#5, B5, G5, F#5, G#5, B5, G5, F#5. The TAB shows fret numbers: 4, 2, 3, 2, 4, 2, 3, 2, 4, 2, 3, 2.

Elec. Gtr. 7 tacet

Elec. Gtrs. 1 & 2 C5 B5 Bb5 A5 G#5 B5 G5 F#5

PM.

The final system shows electric guitar 7 tacet and electric guitars 1 & 2 playing a chordal accompaniment. The notes are C5, B5, Bb5, A5, G#5, B5, G5, and F#5. The TAB shows a complex sequence of fret numbers: 10, 10, 10, 9, 9, 9, 8, 8, 8, 7, 7, 7, 6, 6, 6, 4, 4, 4, 9, 9, 9, 5, 5, 5, 4, 4, 4.

G#5 B5 G5 F#5 G#5 B5 G5 F#5

T  
A  
B

6 6 6 9 9 9 5 5 5 4 4 4 | 6 6 6 9 9 9 5 5 5 4 4 4

4 4 4 7 7 7 3 3 3 2 2 2 | 4 4 4 7 7 7 3 3 3 2 2 2

C5 B5 Bb5 A5 G#5 B5 G5 F#5

T  
A  
B

10 10 10 9 9 9 8 8 8 7 7 7 | 6 6 6 9 9 9 5 5 5 4 4 4

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

G#5 B5 G5 F#5 G#5 B5 G5 F#5

T  
A  
B

6 6 6 9 9 9 5 5 5 4 4 4 | 6 6 6 9 9 9 5 5 5 4 4 4

4 4 4 7 7 7 3 3 3 2 2 2 | 4 4 4 7 7 7 3 3 3 2 2 2

Synth Solo:

B 6:25

C5 B5 Bb5 A5 G#m

T  
A  
B

10 10 10 9 9 9 8 8 8 7 7 7 | 4 2 3 2 0 4 2 3 2 0

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

T  
A  
B

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

**C#m**

T  
A  
B 4 2 3 2 0 4 2 3 2 0 4 2 3 2 0

**G#m**

T  
A  
B 4 2 3 2 0 4 2 2 3 4 2 3 2 0 4 2 3 2 0

**A#5 A5 F#5 G5**

T  
A  
B 4 2 3 2 0 4 2 3 2 0 8 8 8 8 7 7 4 5

**G#m A#5 B5 F#5 G5**

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

**C** 7:10

**G#m**

1.2.3. 4.

T  
A  
B 2 3 4 2 4 2 4 5 6 2 4 4 4

Guitar Solo:

**D** 7:20

w/Riff E (Elec. Gtrs. 1 & 2) 7 times

Bm

Elec. Gtr. 8

*f*, w/wah

w/trem. bar

T  
A  
B

2 (2) (2) (2) 7 8 9 7 7

Elec. Gtrs. 1 & 2  
Riff E

T  
A  
B

5 6 7 5 7 5 7 8 4 5 7 7 7

T  
A  
B

9 7 9 9 9 9 9 9 (9) 7 9 9 7 9 x 9

grad. bend

T  
A  
B

7 7 10 7 10 7 7 7 7 10 9 7 9 9 9 x 10 7 12

(15ma)

loco

A.H.

w/trem. bar

T  
A  
B

10 11 9 7 9 9 9 7 9 7 9 8 7 5 7 5 5 x 9

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

**E**

T  
A  
B 7 6 7 8 9 7 8 9 10 7 8 9 10 9 (9) 7 10 7 12 12 0 17

**Elec. Gtrs. 1 & 2**  
**Riff F**

T  
A  
B 5 6 7 5 7 5 7 8 4 5 7 7 7

T  
A  
B 0 16 17 14 15 9 (9) 7 9 7 6 (6) 4 7

T  
A  
B 6 (6) 4 7 4 7 14 15 16 17 14 15 16 17 14 15 16 17 14 15 16 17

*w/Riff E (Elec. Gtrs. 1 & 2)*  
*4 times*  
**Bm**

T  
A  
B 14 15 16 17 14 15 16 17 14 15 16 17 17 14 19

1/4

T  
A  
B

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

8va -----

T  
A  
B

10 11 10 7 10 7 10 11 10 7 10 7 12 13 12 10 12 10 13 14 13 12 15 12 17 19 17 14 17 15 19 22

(8va) -----

T  
A  
B

19 17 19 17 22 24 22 19 22 19 22 24 22 19 21 19 21 23 21 19 21 19 21 24 21 19 21 19 22 19

C#7 (8va) \*accel.

2 2

T  
A  
B

23 22 21 19 19 21 22 23 23

Elec. Gtrs. 1 & 2

T  
A  
B

11 11 9 11 11 9 11 11 9 11 11 9

C7 (8va) A7 rit. A7

2

2

18 18 20 21 22

19 18 17 15 15 17 18 19 20 19 18 16 16 10 19 20

TAB

10 10 8

10 10 8

7 7 5

8 8 6

Bm loco

14 14

TAB

16 2 4 5 4 5 5 0 3 4 4 3 4 4 2 4 3

TAB

5 6 7 5 7 5 7 8 4 5 7 7 7 5 6 7 5 7 5 7 8 4

C#5

TAB

2 3 2 5 2 2 5 2 11 11 13 11 14 11 13 16 18 21

TAB

7 9 9 9 11 11 11 11 11 11 11 11 11 11 9 9 9 9

D5

A5

A#5

Bm  
\*Elec. Gtr. 8

W/ trem. bar (End of Guitar Solo)

15 17 15 15 15 17 17 18 18 18 18 22 21

Elec. Gtrs. 1 & 2

12 12 10 7 7 5 8 8 6 7 5 7 7 5 7 5

\*1st time only.

7 7 5 7 7 9 7 5 7 7 5 7 5 7 7 5 7

Dm

Play 4 times

w/octave pedal

5 0 5 5 0 5 0 5 5 0 5 5 0 5 0 5 5 0 5

Fm

1 4 1 1 4 1 4 1 1 4 1 1 4 1 1 4 1 4 1 1 4 1



Musical notation for the first system, including a treble clef staff with a key signature of three flats and a 5/4 time signature, and a corresponding guitar TAB staff with fret numbers.

F 9:06

Exc. Gtr. 9  
\* G#m

Musical notation for the second system, including a treble clef staff with a key signature of three sharps and a 5/4 time signature, and a corresponding guitar TAB staff with fret numbers.

\*Chord implied by bass gtr.

Musical notation for the third system, including a treble clef staff with a key signature of three sharps, triplets, and trills, and a corresponding guitar TAB staff with fret numbers.

Musical notation for the fourth system, including a treble clef staff with a key signature of three sharps, triplets, and trills, and a corresponding guitar TAB staff with fret numbers.

Musical notation for the fifth system, including a treble clef staff with a key signature of three sharps, triplets, and trills, and a corresponding guitar TAB staff with fret numbers.

P.M. -----

Treble clef staff with triplets of eighth notes. Fret numbers: 6 6 5 5 6 6 5 5 9 9 8 8 | 9 9 0 0 13 13 12 14 15 16 17 18

8va -----

Elec. Gtr. 9

Treble clef staff with wavy line indicating distortion. Fret numbers: 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21

Elec. Gtrs. 1 & 2

Treble clef staff with wavy line indicating distortion. Fret numbers: 4 6 4 6 6 6 4 6 4 | 2 4 5 1 2 2

**G** 9:24

Elec. Gtr. 9 tacet  
Elec. Gtrs. 1 & 2  
Riff G

Treble clef staff with wavy line indicating distortion. Fret numbers: 4 7 4 4 7 4 7 4 | 4 5 6 4 6 4 7 4 4 7 4 4 | 6 4 6 4 7

end Riff G

Treble clef staff with wavy line indicating distortion. Fret numbers: 4 7 4 4 7 4 7 4 | 4 5 6 4 6 4 6 4 6 6 4 6 4 | 7 4 5 6 2 2

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

Elec. Gtr. 10

Musical staff for Elec. Gtr. 10. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There are wavy lines above the staff at measures 1, 2, 3, and 4. A '3' is written below the final note.

Fretboard diagram for Elec. Gtr. 10. The diagram shows fret numbers for six strings across four measures. Measure 1: 16-19, 16, 16-19, 16-19. Measure 2: 16-17-18, 16, 16-18. Measure 3: 16-19, 16, 16-19, 16. Measure 4: 16, 18, 16, 18-16, 19.

Musical staff for Elec. Gtr. 10. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. There are wavy lines above the staff at measures 1, 2, 3, 4, and 5.

Fretboard diagram for Elec. Gtr. 10. The diagram shows fret numbers for six strings across five measures. Measure 1: 16-19, 16, 16-19, 16-19. Measure 2: 16-17-18, 16, 16-18. Measure 3: 16, 18-16, 18-18-16, 18-16. Measure 4: 19, 16-17-18-14, 14. Measure 5: 14.

Elec. Gtr. 10 tacet

C#m

Elec. Gtr. 8

Musical staff for Elec. Gtr. 8. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. There are wavy lines above the staff at measures 1, 2, 3, 4, and 5.

Fretboard diagram for Elec. Gtr. 8. The diagram shows fret numbers for six strings across five measures. Measure 1: 8-9-8-6-9-11-9-8, 11-9-8-9-11. Measure 2: 9-11-9-8-11-13-11-9, 13-11-9-11-13. Measure 3: 9-11-13.

Elec. Gtrs. 1 & 2

Musical staff for Elec. Gtrs. 1 & 2. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. There are wavy lines above the staff at measures 1, 2, 3, 4, and 5.

Fretboard diagram for Elec. Gtrs. 1 & 2. The diagram shows fret numbers for six strings across five measures. Measure 1: 6, 6, 4. Measure 2: 6, 6, 4. Measure 3: 6, 6, 4. Measure 4: 6, 6, 4. Measure 5: 6, 6, 4.

E

F#

T  
A  
B

11 13 11 9 12 15 12 11 13 11 12 11 14 11 12 11 13 11 11 12 14 11 12 14 12 11 16 18 16 14

T  
A  
B

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

G#m

Elec. Gtr. 8

T  
A  
B

16 (16)

Elec. Gtr. 10

T  
A  
B

16 19 16 19 16 19 16 17 13 16 10 16 18 16 18 18 16 18 16

Elec. Gtrs. 1 & 2

T  
A  
B

4 7 4 4 7 4 7 4 5 1 4 6 4 6 4 6 6 6 4 6 4

Elec. Gtr. 10 tacet  
C#m  
Elec. Gtr. 8

Musical notation for the first system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature shows a sequence of notes: 8 9 8 6 9 11 9 8 11 9 8 9 11 8 9 11.

Musical notation for the second system, featuring a treble clef staff with a key signature of three sharps and a guitar tablature staff below it. The text "Elec. Gtrs. 1 & 2" is positioned above the staff. The tablature shows notes: 14 16 17 13 14 14, followed by a wavy line, and then 6 6 6 6 6 4 4 4.

Musical notation for the third system, featuring a treble clef staff with a key signature of three sharps and a guitar tablature staff below it. The tablature shows notes: 2 4 5 1 2 2, followed by a wavy line.

Musical notation for the fourth system, featuring a treble clef staff with a key signature of three sharps and a guitar tablature staff below it. The text "E" is positioned above the staff. The tablature shows notes: 9 11 9 8 11 13 11 9 13 11 9 11 13 11 13 11 9 12 15 12 11 13 11 12 11 13 11 14 11.

Musical notation for the fifth system, featuring a treble clef staff with a key signature of three sharps and a guitar tablature staff below it. The tablature shows notes: 6 6 6 6 6 4 4 4 2 2 2 2 2 0 0 0.

D#

Musical notation for the first system. The treble clef staff shows a melodic line with various accidentals and a triplet of eighth notes. The guitar TAB staff shows fret numbers: 12 11, 13 11, 11 12 14, 11 12 14 12 11 16 10 16 14, 17 18 17 15, 18 15 16 15 14, 18, and (18) 16. A '3' is written below the final triplet.

Musical notation for the second system. The treble clef staff shows chords: DND, D, and D. The guitar TAB staff shows chord diagrams: 2 2 2 0, 2 2 2 0, 2 2 2 0, 0 0 0 0, and 0 0 0 0.

E#

D#F\*

Musical notation for the third system. The treble clef staff shows a melodic line with triplets and a triplet of eighth notes. The guitar TAB staff shows fret numbers: 18, 15 17 19, 17, 18, 15 20 17, 18, 17 15 18, 15 14 15, 12 14 15, 13, 12 14 15, 11 13 15, 11, and 17 (17) 15. A '3' and '1/2' are written below the final triplet.

Musical notation for the fourth system. The treble clef staff shows chords: E#, D#F\*, and D#F\*. The guitar TAB staff shows chord diagrams: 7 0, 7 0, 5 6, and 5 6.

A/C#

D.S. al Coda

Musical notation for the first system. The top staff is a treble clef staff with a melodic line consisting of six triplet eighth notes. The bottom staff is a guitar tablature staff with fret numbers: 17 12 14 12 14 11 14 11 12 14 12 10 14 13 11 10 13 12.

Musical notation for the second system. The top staff is a treble clef staff with a melodic line consisting of two eighth notes followed by a quarter note. The bottom staff is a guitar tablature staff with fret numbers: 7 4 7 4.

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

Coda

D  
Elec. Gtrs. 1 & 2

Bm6

Gmaj7

Em9

Musical notation for the third system. The top staff is a treble clef staff with a chordal line consisting of four chords. The bottom staff is a guitar tablature staff with fret numbers: 3 2 0.

D

Bm6

Musical notation for the fourth system. The top staff is a treble clef staff with a chordal line consisting of four chords.

Gmaj7

D/A

D

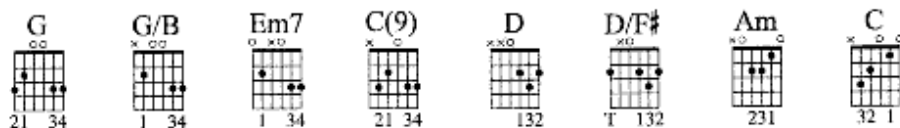
rit.

Acous. Gtr.

Musical notation for the fifth system. The top staff is a treble clef staff with a chordal line consisting of four chords. The bottom staff is a guitar tablature staff with fret numbers: 3 2 0.

# SCENE FIVE: THROUGH HER EYES

Music by DREAM THEATER  
Lyrics by JOHN PETRUCCI



Freely w/ad lib. vocal

Intro:

\*D

D/F#

G

D

A/C#

Bm

Elec. Gtr.

mf hold

\*Chords played by synth.

D/A

E/G#

A

D

D/F#

G

D

A/C#

Bm

D/A

E/G#

Slow ♩ = 58

D a tempo

A

G

A



Elec. Gtr. tacet

G

Acous. Gtr.

G/B

Em7

C(9)

G

Cont. rhy. simile

*mf*



D

Em7

C(9)

Verse:

G

Acous. Gtr. cont. rhy. simile



1. She nev - er real - ly had\_\_ a chance
2. Just be - yond the church - yard gates,
3. She was - n't giv - en an - y choice,

D/F#

Em7



on that fate - ful moon - lit night.  
 where the grass is o - ver - grown,  
 des - per - a - tion stole her voice. I've been

Sac - ri - ficed with - out\_\_ a fight, a  
 I saw the writ - ing on her stone; I  
 giv - en so much more\_\_ in life, I've

C(9)

G



vic - tim of\_\_ her cir - cum - stance.  
 felt like I\_\_ would suf - fo - cate.  
 got a son,\_\_ I've got a wife.

Now that I've be - come\_\_ a - ware  
 In lov - ing mem - o - ry of our child,  
 I had to suf - fer one last time,

D/F#

Em7



and I've ex - posed this trag - e - dy,  
 so in - no - cent, eyes o - pen wide.  
 to grieve for her and say good - bye.

a sad - ness grows in - side\_\_ of me; it  
 I felt so emp - ty as\_\_ I cried, like  
 Re - live the an - guish of\_\_ my past to

To Coda 0

C(9)

Em7



all\_\_ seems\_\_ so un - fair\_\_ }  
 part\_\_ of\_\_ me had died\_\_ }  
 find out who\_\_ I was at last.

I'm learn - ing all a - bout\_\_ my life\_\_

1. D G G/B

by look-ing through her eyes.

Elec. Gtr.

TAB: 7 10 10 (10) 8 8 10 7

Em7 C(9) 2. D

by look-ing through her eyes.

TAB: 5 7 (7) 4 5 4 5 4

Bridge:  
Am C  
Acous. Gtr. cont. rhy. simile

(Ooh. ) And as her im - age wan - dered through my head, I

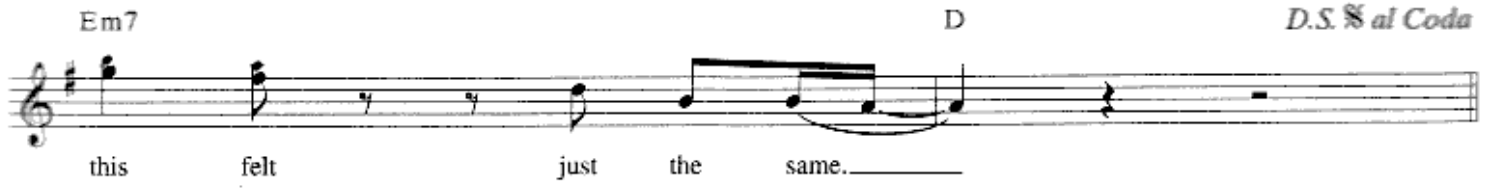
G D

(Ah.) wept just like a ba - by as I lay a - wake in bed.

Am C

And I know what it's like to lose some - one you love. And

Em7 D



this felt just the same.

 Coda

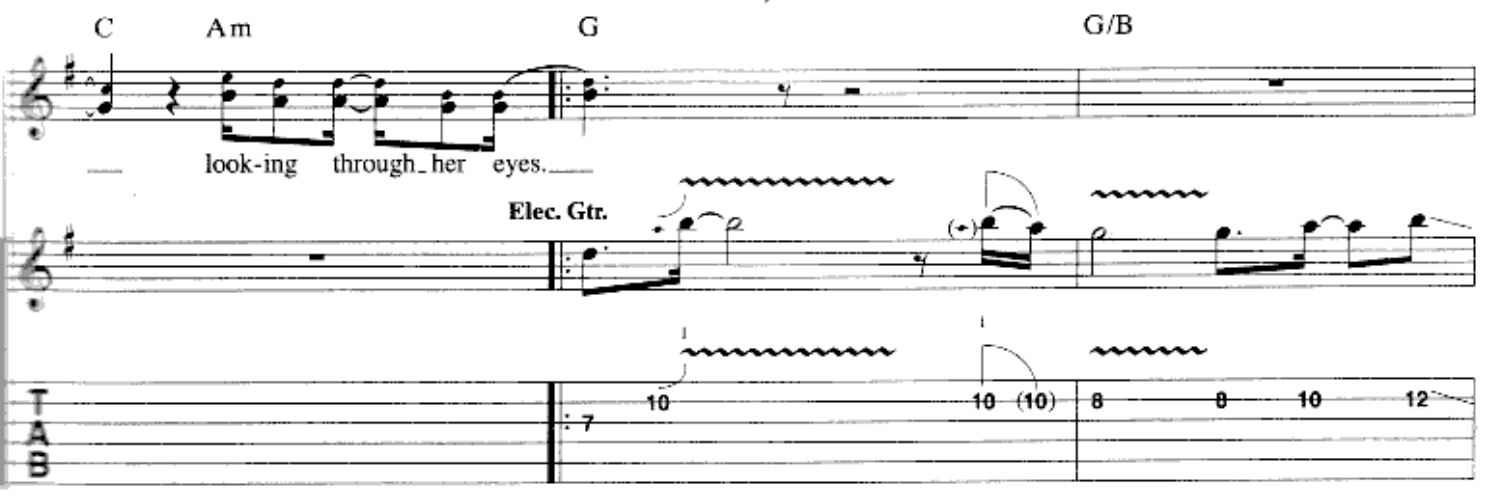
Em7 D



The door has opened wide, I'm turning with the tide.

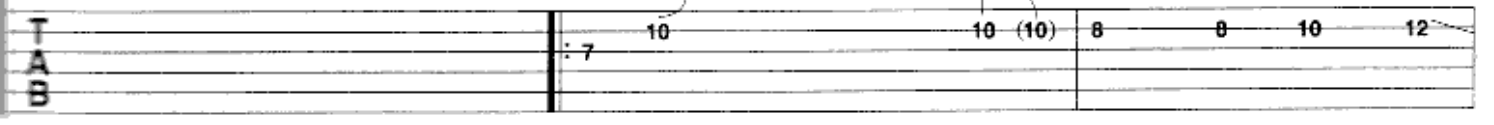
Outro:  
w/ad lib. vocal  
Acous. Gtr. cont. rhy. simile

C Am G G/B

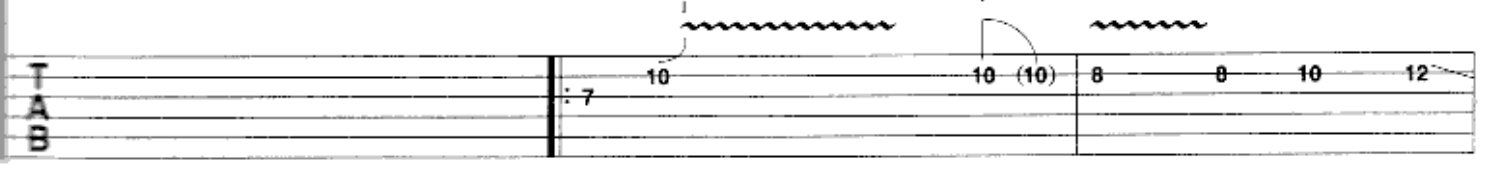


looking through her eyes.

Elec. Gtr.



TAB




Em7 C(9) G



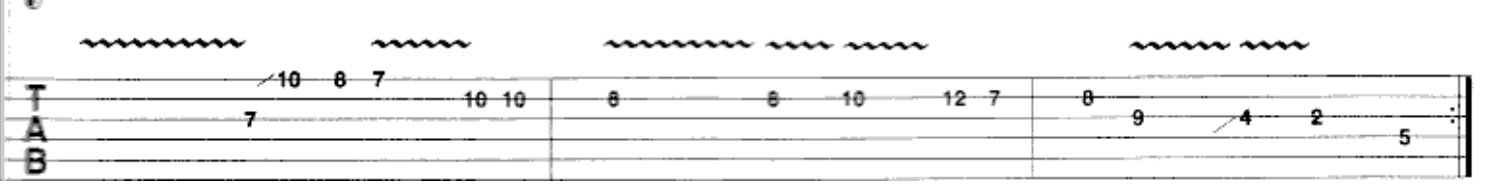
TAB



D Em7 C(9) Repeat and fade



TAB



# SCENE SIX: HOME

All gtrs. w/dropped D tuning:

© = D

Music by DREAM THEATER

Lyrics by MIKE PORTNOY

Moderately ♩ = 88

Intro:

A :00

Acous. Gtr.

The first system of musical notation shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of quarter notes and eighth notes. The guitar tablature below it shows open strings (0) for the first four measures, followed by fretted notes (0, 2, 2, 0) for the next four measures, and then another set of open strings (0) for the final four measures. A dynamic marking of *mf* and the instruction "hold throughout" are present.

The second system continues the melody and tablature from the first system. The tablature shows fretted notes (0, 2, 2, 0) for the first four measures, followed by fretted notes (0, 2, 2, 0) for the next four measures, and then fretted notes (3, 3, 3, 3) for the final four measures.

The third system continues the melody and tablature. The tablature shows fretted notes (2, 2, 2, 2) for the first four measures, followed by fretted notes (5, 5, 5, 5) for the next four measures, and then fretted notes (3, 3, 3, 3) for the final four measures.

The fourth system concludes the melody and tablature. The tablature shows fretted notes (7, 7, 7, 7) for the first four measures, followed by fretted notes (5, 5, 5, 5) for the next four measures, and then fretted notes (5, 5, 5, 5) for the final four measures.

Synth.

Musical notation for Synth. (treble clef, key signature of one sharp) showing a sequence of notes: a whole rest, a chord of G4 (open), A4 (open), B4 (open), a dotted quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The dynamic marking *mf* is placed below the staff.

Guitar TAB for the first system: 10 10 7 7 8 8

Acous. Gtr.

Musical notation for Acous. Gtr. (treble clef, key signature of one sharp) showing a sequence of notes: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4. A downward-pointing arrow indicates a bend on the B4 note. The dynamic marking *mf* is placed below the staff.

Guitar TAB for the first system: 7 7 7 7 7 0 0 0 0 0 7 7 8 7 0 0 0 0 0 0 0 0 3 2 0

Musical notation (treble clef, key signature of one sharp) showing a sequence of notes: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4. A slur is placed over the first five notes. The dynamic marking *mf* is placed below the staff.

Guitar TAB for the second system: 0 (0) 7 7 5 8 7 0

Musical notation (treble clef, key signature of one sharp) showing a sequence of notes: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4. A slur is placed over the first five notes. The dynamic marking *mf* is placed below the staff.

Guitar TAB for the third system: 4 0 0 0 0 3 5 1 0 0 0 0 7 0 7 8 7 0 0 5 0 0 0 0 0

Bass gtr. enters

3 3 2 0 4 0 10 10 13

0 0 0 3 2 0 4 0 0 0 0 3 5 1 0 0 0 0 7 0 7 8 7

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

0 0 0 7 0 7 8 7 0 0 0 0 7 0 7 8 7

7 8 7 5 5/7 7 8 7 7 8 10

0 0 0 7 7 0 7 0 0 0 0 7 0 7 0 7 0 7 0 7 0 0

10 11 13 (13) 10 8 7 10 8 7 8 7 8 8 5 8 7 7

0 0 0 7 0 7 0 7 0 0 7 11 12 11 12

Drums enter

The first system consists of a treble clef staff with a melodic line in D major. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The guitar TAB staff below it shows the following fret numbers: 7 8 5 8 7 | 7 8 | 7 8 10 11 10.

The second system continues the melodic line. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The guitar TAB staff shows: 0 0 0 7 0 7 8 7 | 0 0 0 7 0 7 8 7.

The third system continues the melodic line. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The guitar TAB staff shows: 10 11 13 11 13 10 | 10 11 13 | 10 11 12 10 7 8 7 8 | 10 7 5 8 7 5.

The fourth system continues the melodic line. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The guitar TAB staff shows: 0 0 0 7 0 7 8 7 | 0 0 0 7 7 8 7 0.



10 11 13 10 13 10 8 7 8 | 7 8 10 11 10 8 7 8 7 5 7

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

10 11 13 10 11 13 10 8 7 8 7 7 | 7 7 8 7 8 10 11 10 11 13 11 13 13 10 11 10 11 14

0 0 0 7 0 7 8 7 | 0 0 0 7 11 12 11 12

**B** 1:45  
D5

Elec. Gtr. 1  
Riff A

0 0 12 13 0 10 12 0 12 13 0 10 12 | 0 0 12 13 0 10 12 0 12 13 0 10 12

T  
A  
B

0 0 12 13 0 10 12 0 12 13 0 10 12 0 0 7 6 0 5 7 0 7 8 0 3 3 5 3

T  
A  
B

0 0 12 13 0 10 12 0 12 13 0 10 12 0 0 12 13 0 10 12 0 12 13 0 10 12

Elec. Gtr. 2

Elec. Gtr. 3

T  
A  
B

11 12  
9 10

Elec. Gtr. 1

end Riff A

T  
A  
B

0 0 10 11 0 6 10 0 10 11 0 6 10 0 0 10 11 0 16 17 0 16 17 0 17 16

Elec. Gtr. 1 tacet

D

Riff B

T  
A  
B

10 11 10 11 10 12 10 11 12 11 7 11 12 10 11 10 11 10 12 10 11 12 11 7 11 12 7 8 7 8 7 12 10 11 12 11 7 11 12 7 8 7 8 7 10 7 9 10 4 5 9 10 7 8 7 8 7 10 7 9 10 4 5 9 10

T 10 11 10 11 10 10  
 A 7 8 7 8 7 12 7 11 12 11 7 7 7  
 B 10 9 10 4 5 5 5 6 9 6 5 6 5 3 11 12 9 10

Cm

T 10 11 10 11 10 10  
 A 7 8 7 8 7 12 10 11 12 11 7 11 12 10 11 10 11 10 10  
 B 10 9 10 4 5 9 10 7 8 7 8 7 12 7 11 12 11 15 11 12 9 10

D

T 10 11 10 11 10 10  
 A 7 8 7 8 7 12 7 11 12 11 7 7 7 8 11 8 7 8 7 5  
 B 10 9 10 4 5 5 5 6 9 6 5 6 5 3 (5) (3)

Cm

end Riff B

Elec. Gtrs. 2 & 3 tacet  
 D5  
 Elec. Gtr. 1  
 Rhy. Fig. 1  
 A5 Bb5 D5 G5 Ab5

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

P.M.

T  
 A  
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 3 3 0

P.M.

end Rhy. Fig. 1

Verse:

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

D5

A5 B $\flat$ 5 A5 A $\flat$ 5 D5

A5 B $\flat$ 5 A5 A $\flat$ 5

Shine, \_\_\_\_\_ lake of fire. \_\_\_\_\_ Lines \_\_\_\_\_ take me

D5

high - er. \_\_\_\_\_ My mind \_\_\_\_\_ drips de -

Elec. Gtr. 1

3

P.M.

T  
A  
B

sire. \_\_\_\_\_ con - fined \_\_\_\_\_

3

P.M.

T  
A  
B

\_\_\_\_\_ and o - ver - tired. \_\_\_\_\_

3

P.M.

T  
A  
B

Pre-chorus:

A5

1. Liv - ing this cha - rade is get - ting me  
 2. Liv - ing their oth - er life is get - ting them

Elec. Gtr. 1

T  
A  
B 0 0 7 0 7 0 0 3 2 5 4 0 1 0 4 5 0 5 7 5 0 0 7 0 7 0 0 3 2

no - where. I can't shake this  
 no - where. I'll make her

T  
A  
B 5 4 0 1 0 4 5 0 5 7 5 0 0 7 8 7 0 7 0 0 3 2

Fill 1  
Elec. Gtr. 4

T  
A  
B 5 7 6 7 6

w/Fill 1 (Elec. Gtr. 4)

cha - rade, the cit - y's cold blood calls me  
 my wife, her sweet temp - ta - tion calls me

T  
A  
B 5 4 0 1 0 4 5 0 5 7 5 7 5 0 0 7 8 7 0 0 3 2 5 4 0 1 0 4 5 0 5 7 5

Gm

home. Home, it's what  
home. Home, it's what

**Riff C**

PM. -----

T  
A  
B

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

w/Fill 1 (Elec. Gtr. 4)

A

I \_\_\_\_\_ long for. Back  
I \_\_\_\_\_ long long for. My

T  
A  
B

0 0 7 8 7 8 7 0 0 3 2 | 5 4 0 1 0 4 5 0 5 7 5 7 5

Gm

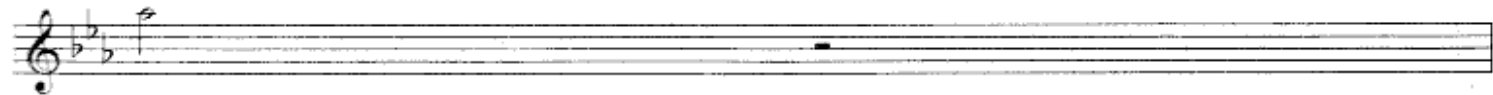
home, where I \_\_\_\_\_ be -  
home, where she \_\_\_\_\_ be -

PM. ----- PM. -----

T  
A  
B

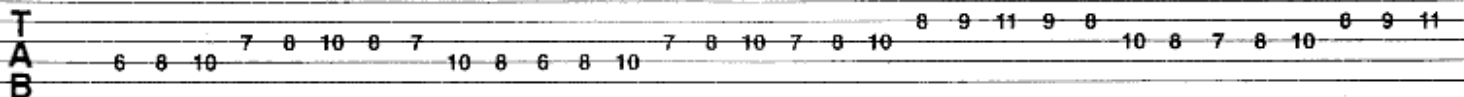
5 7 8 5 8 5 7 8 5 8 5 7 8 5 3 0 | 5 7 8 5 8 5 7 8 5 7 9 5 6 8 5 8 6 5

A<sup>b</sup>



long.  
longs.

Elec. Gtr. 5



Chorus:

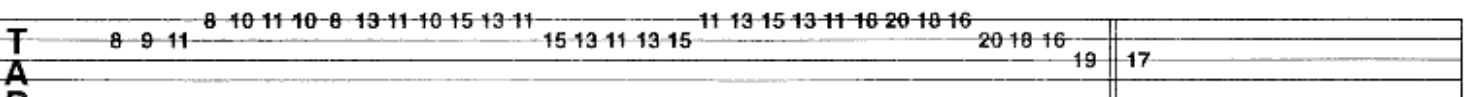
F<sup>m</sup>

C<sup>m</sup>



1. The cit - y, it  
2. Her ec - sta - sy, means  
sto - ry,

Elec. Gtr. 5



end Riff C Elec. Gtr. 1



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



A $\flat$

Fm

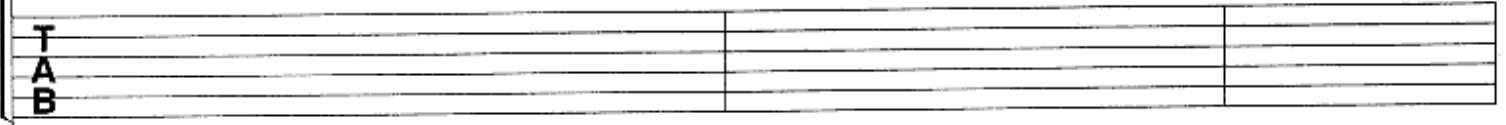
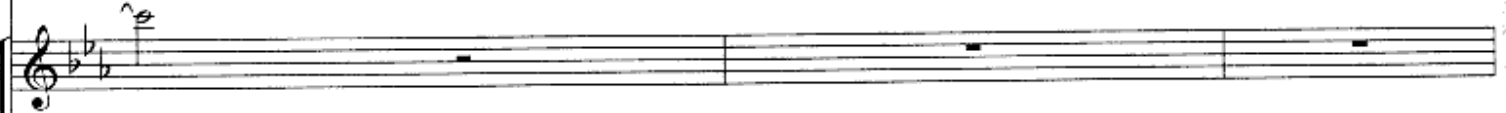
E $\flat$

B $\flat$



calls to me.  
so much to me.  
it holds the key.

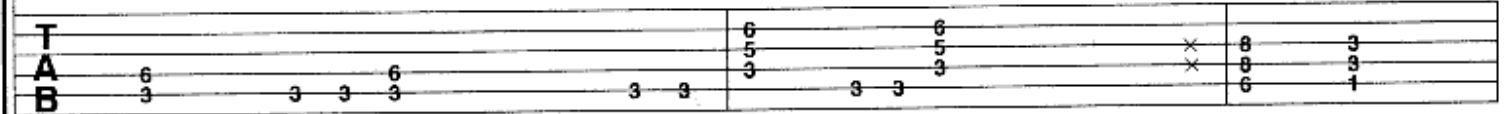
Dec - a - dent scenes from my mem - 'ry.  
E - ven de - ceiv - ing my own blood.  
Un - lock - ing dreams from my mem - 'ry.



P.M. --- +

P.M. --- +

P.M. --- +



Cm

A $\flat$

Fm



Sor - row, e - ter - ni - ty.  
Vic - to - ri - a watch - es and  
Solv - ing this mys - ter - y

My de - mons are com - ing to  
smiles, she's tak - ing me  
is ev - 'ry - thing that is a



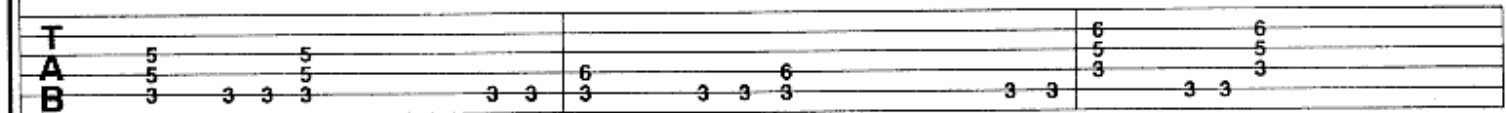
P.M. --- +

P.M. --- +

P.M. --- +

P.M. --- +

P.M. --- +





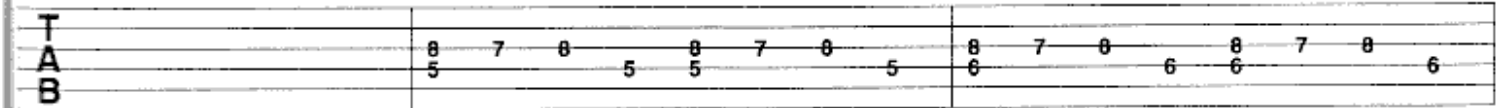
E<sup>b</sup> B<sup>b</sup>/D Cm A<sup>b</sup>/C



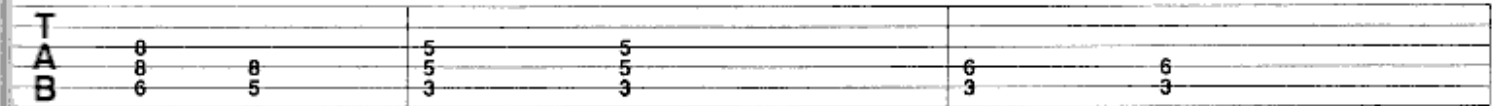
drown me. Help, I'm fall - ing, I'm crawl-  
to my home. Help, he's my broth - er, but I love\_  
part of me. Help, re - gres - sion, ob - ses -



hold throughout



hold throughout



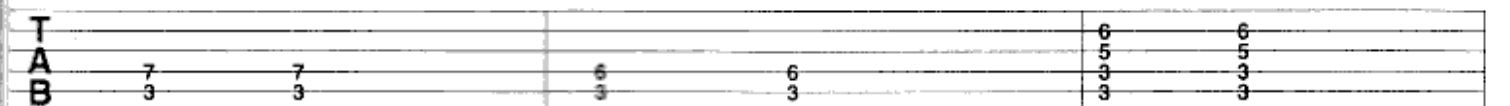
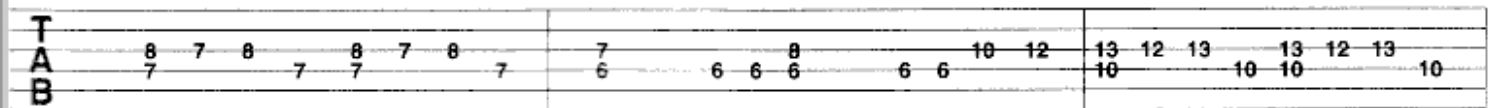
F/A A<sup>b</sup> Fm



- ing. I can't keep\_ a - way from\_ its clutch. Can't have.  
her. I can't keep\_ a - way from\_ her touch. De - cep -  
sion. I can't keep\_ a - way from\_ its clutch. Leave no\_



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



**Substitute w/Fill 1 (Elec. Gtrs. 1 & 5)**  
3rd time only

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

To Coda I ♪  
To Coda II ♪

**Db** **Bbm** **Gm7(b5)** **C**

it, this hab - it. It's call - ing me back to my  
- tion, dis - hon - or. It's call - ing me back to my  
doubt, to find out. It's call - ing me back to my

T  
A 13 12 13 13 12 13  
B 11 11 11

T  
A 6 6 3 1 2 1 3 1 5 5  
B 6 6 3 1 1 1 3 4 3 1 5 0 3 17

PM. ---+ -----+-----

**Fill 1**

**Elec. Gtr. 1**

**Elec. Gtr. 5**

**Elec. Gtrs. 1 & 5**

PM. ---+ -----+-----

T  
A 3 3 18 16 18 16 18 17 18 17 18 17 18 17 18 17 15 10 13 15 13 11  
B 1 1 1 1 20 18 20 18 20 18 16 20

**Fill 2**

**Elec. Gtr. 1**

T  
A  
B 5 2

Elec. Gtr. 5 tacet

D5

B $\flat$

D5

C5

F5

home.

Elec. Gtr. 1

P.M.-----+

P.M.-----+

P.M.-----+

P.M.-----+

P.M.

T  
A  
B

Interlude:

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

D5

Elec. Gtr. 2

C5

F5

D

Elec. Gtr. 3

T  
A  
B

11 12  
9 10

P.M.-----+

P.M.-----+

P.M.-----+

P.M.-----+

P.M.

T  
A  
B

Bridge:

w/Riff A (Elec. Gtr. 6)

Cm

D

Cm

D5

I re-mem-ber the first time she

came to me.

She poured out her soul all night\_ and cried.

I re-mem-ber I was

told there's a new love that's born

for each one that has died.

w/Riff A (Elec. Gtrs. 1 & 6)

I nev - er thought that I \_\_\_\_\_ could car - ry on \_\_\_\_\_ with this \_\_\_\_\_ lie. But

*D.S. al Coda I*

I can't re - sist my - self \_\_\_\_\_ no mat - ter how \_\_\_\_\_ hard I \_\_\_\_\_ try.

*Instrumental Section:*

Coda I

A 7:29

D5

home. \_\_\_\_\_

Elec. Gtr. 1                      Elec. Sitar

Synth.

Elec. Gtr. 6  
Rhy. Fig. 2

hold -- 4                      hold -- 4                      hold -- 4

w/Rhy. Fig. 2 (Elec. Gtr. 6) 3 times

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

end Rhy. Fig. 2

3 2 0 0 0 0 1 3 3 2 2

3 1 0 7 11 10 10 13 11 10 13 11 10 12 11 12 11 12 5 7 0 10 2 (2) 0

4 0 10 11 10 12 11 12 10 11 10 12 11 12 7 0 7 8 7 0 7 5

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

T  
A  
B

Elec. Gtr. 6 tacet

T  
A  
B

Elec. Gtr. 1  
Riff D

T  
A  
B

w/Riff D (Elec. Gtr. 1) 3 times

T  
A  
B

T  
A  
B

TAB

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

Synth. Solo:

B 8:41

Elec. Gtr. 1  
Riff E

TAB

5 3 5 6 3 5 6 5 3 2 5 3 5 4 6 5 3 5 2 6

end Riff E

TAB

5 3 5 6 3 5 6 5 3 2 5 3 5 4 6 5 3 5 2 6

w/Riff E (Elec. Gtr. 1) 2 times  
D5

Guitar Solo:

C 9:21

w/Riff E (Elec. Gtr. 1) 2 times  
G5  
Elec. Gtr. 5

w/trem. bar (dip w/grad. release)

TAB

0 (0) 7 7 0 10 12 (12) 13 12 13 12 11 12 12 4 4 6 5 6 5

Musical notation for the first system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers 8, 9, 11, 10, 6, 7, 8, 9, 10, 8, 10, 8, 7, 8, (8), 9, 13, 11, 13.

Musical notation for the second system, including a treble clef staff with notes marked "8va" and "A5 loco", and a guitar tablature staff with fret numbers 15, 13, 15-16, 15-13, 16-19, 16-15, 19-20, 19-16, 20-22, 20-19, 24, (24), 12, 12, 13, 12, 12, 10, 10, 12, 10, 9, 9, 10, 9, 6, 6.

Musical notation for the third system, labeled "Elec. Gtr. 1", showing a treble clef staff with a melodic line and a guitar tablature staff with fret numbers 0, 0, 7, 8, 0, 5, 7, 0, 7, 8, 0, 5, 7.

Musical notation for the fourth system, featuring a treble clef staff with notes marked "A.H." and "3", and a guitar tablature staff with fret numbers 6, 5, 5, 5, 6, 5, 9, 5, 8, 10, 8, 6, 6, 8, 6, 5, 5, 6, 8, 8, 6, 5, 5, 6, 7, 5, 6, 7, 5, 7, (7), (7), 6, 7, 7, 5, 7, 4, 5, 7, 4, 7, 5, 7.

Musical notation for the fifth system, showing a treble clef staff with a melodic line and a guitar tablature staff with fret numbers 0, 0, 7, 8, 0, 5, 7, 0, 7, 8, 0, 5, 7, 0, 0, 7, 8, 0, 5, 7, 0, 7, 8, 0, 5, 7.



4 5 7 5 4 5 7 5 7 8 7 5 7 8 6 7 9 7 6 8 7 5 7 8

0 0 7 8 0 5 7 0 7 8 0 3 3 5 3

7 7 10 10 10 9 10 12 10 9 10 12 10 11

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

9 10 12 10 9 11 9 11 10 9 10 12 10 9 10 12 10 9 12 11 0 12 10 0 14 11

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

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

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

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

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

w/Riff C (Elec. Gtr. 1)

18 17 17 15 15 11 12 11 10 13 11 10 12 10 11 10 10 12 12 10 10 12 12 10 8 10 11 10 8 10 8 10 8 12 10

A

Gm

A<sup>b</sup>

Fm

3. Her

T  
A  
B

⊙ w/Riff A (Elec. Gtr. 1)  
Coda II D5

home. \_\_\_\_\_

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

Elec. Gtr. 2 D Cm D Cm

Elec. Gtr. 3

T  
A  
B

Outro:  
Faster  $\text{♩} = 120$

Synth. D

T  
A  
B

Elec. Gtr. 6

T  
A  
B

Musical notation for the first system. The top staff is a treble clef staff with a melodic line in G major, featuring triplets and slurs. The bottom staff is a guitar tablature staff with fret numbers: 14 15, 13 15 13 15 13, 15 14 15 14 15, 13, 15, 14 15, 13 15 13 15 13, 15 14 15 14 15 14, 17 16, 13 12 10.

Musical notation for the second system. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers: 0, 0, 13 12 10.

\*Elec. Sitar & Elec. Gtr. 6

Musical notation for the third system. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers: 14 15, 13 15 13 15 13, 15 14 15 14 15, 13, 15, 14 15, 13 15 13 15 13, 15 14 15 14 15 14, 17 16.

\*Elec. Sitar & Elec. Gtr. 6 play unison.

Musical notation for the fourth system. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers: 14 15, 13 15 13 15 13, 15 14 15 14 15, 13, 15, 14 15, 13 15 13 15 13, 15 14 15 14 15 14, 17 16, 13 12 10.

Musical notation for the fifth system. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers: 14 15, 13 15 13 15 13, 15 14 15 14 15, 13, 15, 14 15, 13 15 13 15 13, 15 14 15 14 15 14, 17 16.

T  
A  
B

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

Cm

T  
A  
B

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

D

T  
A  
B

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

Synth.

Elec. Gtr. 6

T  
A  
B

12 13 11 12 11 12 11 13 12 13 12 13 12 13 12 13 12 13 12 13 13 12 7 8 5 6 5 6 5 8 7 8 7 8 5 8 13 12 13 12 13 13

Cm  
\*Elec. Sitar & Elec. Gtr. 6

T  
A  
B

\*Elec. Sitar & Elec. Gtr. 6 play unison.

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B

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

T  
A  
B

15 16 14 15 14 16 15 16 14 15 17 15 14 16 15 15 14 16

T  
A  
B

15 16 14 15 14 16 15 16 14 15 17 15 14 16 15 15 14 16 14 15 14 15 17

T  
A  
B

14 15 17 15 17 18 20

Synth. & Elec.  
Gtr. 6 tacet  
D5  
Elec. Gtr. 1

Cm

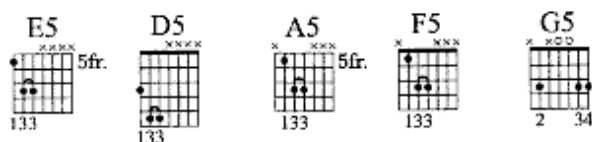


# SCENE SEVEN: I. THE DANCE OF ETERNITY

Music by  
DREAM THEATER

All gtrs. are 7-string elec. gtrs. in standard tuning:

⑦ = B



Moderately ♩ = 108

Intro:

Bkwd. tape effect

Bass

A :22

D5

Elec. Gtr. 1

6 4

Faster ♩ = 124

G5

A<sup>b</sup>5

G5 F5 E5 C5 F#5 G5 A<sup>b</sup>5 G5 F5

E5

C5

E♭5

N.C.

w/slight P.M. throughout

D5 E $\flat$ 5 D5 C5 B5

T  
A  
B

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

G5 C $\sharp$ 5 D5 E $\flat$ 5 D5 C5 A $\flat$ 5 G5

T  
A  
B

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

T  
A  
B

3 4 3 4 3 4 3 4 3 5 3 5 6 3 4 3 4 3

T  
A  
B

5 3 4 3 6 4 3 3 4 3 4 3 4 3 4 3 5 3 5 6

**B** 1:29

N.C.

B $\flat$ 5 A $\flat$ 5 D5 E5

T  
A  
B

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

Musical notation for the first system. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes. A sharp sign (#) is placed below the first note. The guitar TAB staff below it shows fret numbers: 5, 3, 4, 5, 6, 7, 3, 4, 5, 6 in the first measure, and 2, 2, 2, 2, 2, 2 in the second measure.

Musical notation for the second system. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar TAB staff below it shows fret numbers: 5, 3, 7, 6, 5, 3, 4, 5, 3, 4 in the first measure, and 2, 2, 2, 2, 2, 2 in the second measure.

Musical notation for the third system. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar TAB staff below it shows fret numbers: 5, 3, 6, 9, 8, 7, 9, 6, 5, 4 in the first measure, and 2, 2, 2, 2, 2, 2 in the second measure.

Musical notation for the fourth system. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The melody consists of eighth notes with triplet markings (3) above them. The guitar TAB staff below it shows fret numbers: 5, 3, 5, 5, 4, 3, 3, 2, 1 in the first measure, and 1, 5, 4, 3, 3, 2 in the second measure. The rest of the system is marked with 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0.

Musical notation for the fifth system. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. The melody consists of eighth notes with triplet markings (3) above them. The guitar TAB staff below it is marked with (PM.) and 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0.

(P.M.)

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7

(P.M.)

rit. 3 3 3 3

T  
A  
B

7 7

(P.M.)

N.C.

T  
A  
B

7 7 7 7 7 7 7 7 7 7 7 7 9 10 12 9 11 12 12 13 15 12 13 14

C 2:05  
Em *a tempo*

Em F# Am Em F# Am

T  
A  
B

15 12 12 7 14 9 12 8 12 7 7 3 9 6 6 2 8 5

Em F# Am Em F# Am

T  
A  
B

15 12 12 7 14 9 12 8 12 7 7 3 9 6 6 2 8 5

Em C7 B7

T  
A  
B

Em Edim7

T  
A  
B

Em C7 B7

P.M.

T  
A  
B

Em C7 B7

T  
A  
B

**D** 2:32  
♩ = 124  
E5

C#5 C5 B5

P.M. throughout

T  
A  
B

D5 D#5 E5

F#5

B5

TAB: 0 0 5 6 7 7 7 7 7 7 9 9 9 9 0

G5 Gb5 F5 E5

Eb5

D5

Db5

C5

B5

TAB: 0 10 9 8 7 5 0 0 4 0 0 5 0 4 4 0 3 3 3 3 0

D5 D#5 E5

F#5

G5

G#5

A5

TAB: 0 0 5 6 7 0 0 9 0 0 10 0 11 11 12 12 12

E 2:48

B5

Elec. Gtr. 1

E5

Elec. Gtr. 2

grad. slide Cont. in slashes

TAB: 12 12 14 12 7 7 8 9 10 9 10 9 9 10 9 10 9 10 12

D5 Cont. rhy. simile

A5

TAB: 10 7 8 10 8 7 8 7 10 9 9 7 10 9 7 8 9 10 9 10 10

F5

T  
A  
B

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

E5

D5

T  
A  
B

7 8 9 10 9 10 9 10 9 10 9 10 12 10 9 10 8 10 8 7

A5

T  
A  
B

0 7 10 9 9 7 10 9 7 8 9 10 9 10 9 10 9 9 10 9 10 12 13 15

F5

8va

T  
A  
B

17 12 15 17 15 12 19 12 15 19 15 12 20 15 18 20 18 15 22 15 18 22 18 15

E5

(8va)

T  
A  
B

24 19 22 24 22 19 24 19 22 21 22 19 24 19 22 24 22 19 24 19 22 21 22 19



F5  
Elec. Gtr. 1

G5

A5 Elec. Gtr. 2 track

Elec. Gtr. 1 cont. in notation

loco

3 3 3 3 3 3 3 3 3 3 3 3

12 7 10 12 10 7 12 7 10 9 10 7 12 7 10 9 10 9 12 9 10 9 9 7 7 5

Elec. Gtr. 1

7 7 7 7 7 (7) 7 7

5 5 5 5 5 5 5 5

14 14 14 14 14 14 14 14

12 (14) 12 12 12 12 12 12

7 7 5 5

14 14 14 14 14 14 14 14

12 (14) 12 12 12 12 12 12

5 6 6

F 3:21

Half time ♩ = 124

E5

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

Musical notation for the first system. The treble clef staff shows a melodic line with eighth and sixteenth notes, including some triplets and a wavy line indicating vibrato. The guitar TAB staff shows the following fret numbers: 5 5 7 8 5 6 8 6 5 5 7 8 5 5 7 8 7 10 9 7 10 8.

Musical notation for the second system. The treble clef staff shows a melodic line with eighth and sixteenth notes. The guitar TAB staff shows the following fret numbers: 7 7 9 10 7 8 10 8 7 7 10 8 7 9 10 8 7 7 9 7 9 7 10 8.

Musical notation for the third system. The treble clef staff shows a melodic line with eighth and sixteenth notes, including a 3/4 time signature change and a wavy line indicating vibrato. The guitar TAB staff shows the following fret numbers: 7 7 9 10 7 8 10 8 7 7 9 10 7 7 9 10 9 8 7.

G 3:35

Em

Musical notation for the fourth system. The treble clef staff shows a melodic line with eighth and sixteenth notes. The guitar TAB staff shows the following fret numbers: 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0. The instruction "w/slight P.M. throughout" is written below the staff.

Musical notation for the fifth system. The treble clef staff shows a melodic line with eighth and sixteenth notes. The guitar TAB staff shows the following fret numbers: 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0.

T  
A  
B 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 | 5 0 3 1 0 0 7 8 0 3 0 0 10 12 10 12

T  
A  
B 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 | 0 5 7 0 3 0 0 10 12 0 13 12 0 0 8 7

Dm Am Dm Am

T  
A  
B 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 | 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0

Dm Am Dm Am

T  
A  
B 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 | 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0

Dm Am Dm Am

T  
A  
B 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 | 5 0 3 2 0 0 5 7 5 7 5 7 5 7 5 0

Dm

Am

Dm

Am

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

Dm

Am

Dm

Am

w/o P.M.

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

Dm

Am

Dm

Am

0 0 7 5 0 0 8 10 0 7 0 0 5 7 5 0 | 10 0 8 7 0 0 10 12 0 8 0 0 7 8 7 0

12 0 10 0 0 0 12 14 0 12 10 0 | 0 14 15 0 14 12 0 0 | 15 17 0 15 14 0

0 17 19 0 17 15 | 0 19 20 0 19 17 | 0 20 22 0 20 19 0 22

E

T  
A  
B  
24 0 22 24 0 22 24 0 22 24 0 22

5 6 8 7 8 10 9 9 10 10 9 10

H 4:22  
A5

tr

tr

T  
A  
B  
13 12 12 13

7 0 7 0 0 7 0 7 0 0 7 0 7 0 0 7 0 7 0 0

T  
A  
B  
10 10 10 17 17 17 17 17 17

7 0 7 0 7 0 0 7 0 7 0 0 7 0 7 0 7 0 0

N.C.  
Elec. Gtr. 2

I 4:32  
G5

Ab5

Elec. Gtr. 2 tacet

T  
A  
B  
17 12 13 15 13 12 15 13 15 12 14 9 10 12 10 9 12 10 12 9

Elec. Gtr. 1

T  
A  
B  
5 5 6 8 6 5 7 5 7 4 7 7 8 5 8 7 5 8 5 7 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11

G5 F5 E5

TAB 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11 10 11 10 12 12 13 13 15 13 13 12 10

C5 F#5 G5 Ab5

TAB 14 12 13 11 16 14 15 13 11 15 13 11 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11

G5 F5 E5

TAB 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11 10 12 9 10 12 9 11 9 12 10 9 10 8

TAB 10 12 9 11 13 10 12 12 9 10 12 9 10 9 12 10 9 10 8

TAB 15 13 11 12 14 12 14 12 12 13 15 13 11 11 0 12 9 10 12 9 10 9 12 10 9 10 8

T  
A  
B

10 12 9 11 13 10 12 12 9 10 12 9 10 9 12 10 9 10 0

T  
A  
B

15 13 11 12 14 12 14 12 12 13 15 13 11 11 0 14 16 18 16 17 18 19 14 15 16 17

T  
A  
B

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

T  
A  
B

0 14 16 18 16 17 18 19 14 15 16 17 14 16 18 16 17 18 19

N.C.

T  
A  
B

14 15 16 17 14 15 17 18 14 15 0 14 16 18 16 17 18 19 14 15 16 17

T  
A  
B 0 14 16 18 16 17 18 19 14 15 16 17 13 14 15 16 0 14 16 18 16 17 18 19 14 15 16 17

T  
A  
B 0 14 16 18 16 17 18 19 14 15 16 17 14 16 17 18 0 14 16 18 16 17 18 19 14 15 16 17

T  
A  
B 0 14 16 18 16 17 14 15 16 17 0 14 16 18 16 17 18 19 14 15 16 17

T  
A  
B 0 14 16 18 16 17 14 15 16 17 13 14 15 16 19 16 18 16 0 19 16 18 16 0

P.M.

T  
A  
B 19 16 18 16 0 15 16 18 14 16 17 0 2 4 6 4 5 6 7 2 3 4 5



(P.M.)

T  
A  
B  
0 2 4 6 4 5 6 7 2 3 4 5 1 2 3 4 | 0 2 4 6 4 5 6 7 2 3 4 5

(P.M.)

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

(P.M.)

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

E

(P.M.)

T  
A  
B  
0 2 4 6 4 5 2 3 4 5 1 2 3 4 | 7 4 6 4 0 | 7 4 6 4 0 | 7 4 6 4 0

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

**C**

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

**Fm**

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

**B** **C#**

TAB: 2 4 2 3 6 4 2 4 2 3 4 3 6 4 2 4 | 4 6 4 4 3 6

**A**

TAB: 4 6 4 4 6 4 3 6 4 2 4 6 | 5 7 5 6 9 7 5 7 5 9 7 6 9 7 5

**F#** **E5** **B5**

TAB: 2 4 2 3 6 4 2 4 2 | 6 4 3 6 4 2 | 0 0 0 0 | 4 4 4 4 4 4 2 2 2

# SCENE SEVEN: II. ONE LAST TIME

Music by DREAM THEATER  
Lyrics by JAMES LABRIE

Slowly ♩ = 54

Intro:

\*C♯m  
Piano

B

G♯m

A

Play 4 times

Verse:

C♯m

B/C♯

It does-n't make an - y sense,\_\_\_

**\*\*Elec. Gtr. 1**  
*f* *mf* P.M. throughout

TAB: 6 6 4 4 4 4 4 4

\*Chords by Piano & Bass Gtr.

\*\*1st time only.

G♯m/C♯

A/C♯

C♯m

B/C♯

this trag - ic end - ing. \_\_\_ In spite of the ev - i - dence,\_\_\_ there's

TAB: 4 4 4 4 4 4 4 4

G♯m/C♯

A/C♯

C♯m

B/C♯

some - thing still mis - ing. \_\_\_ Heard some of the ru - mors told,\_\_\_

TAB: 4 4 4 4 4 4 4 4

G#m/C# A/C# C#m B/C#

a taste of one's wealth. Did Vic-tor-i-a wound his soul? Did

TAB: T 6 5 4 6 4 6 7 4 4 6 6 4 5 4 6 4 6 5 4 6 4

A 6 4 6 6 5 4 6 4 6 6 4 6 6 4 6 6 4 6

B 4 4 6 6 4 4 6 6 4 6 6 4 6 6 4 6 6 4

G#m/C# A/C# C#m B

she bid him fare - well? (One last time.) We'll lay down a.

*Chorus:*  
Elec. Gtr. 1 tacet

*Elec. Gtr. 2*  
*mf w/chorus effect*  
*hold throughout*

TAB: T 6 5 4 6 4 6 5 4 5 4 6 4 6 0 0 0 0 0 0 0 0

A 6 4 6 6 5 4 6 4 6 6 4 5 4 6 4 6 0 0 0 0 0 0

B 4 4 6 6 4 4 6 6 4 6 6 4 6 6 4 6 6 4 2 4 4 0 0

G#m A C#m B

to - day. (One last time.) Un-til we fade.

TAB: T 4 4 0

A 4 4 0 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 4 6 6 0 2 4 4 4 0 0 0 0 2 4 4 0 0 0 0 0 0 0 0

G#m A Elec. Gtr. 2 tacet C#m B G#m A

a - way. (One last time.) We'll lay down to - day. (One last

Elec. Gtr. 3

f w/dist.

T A B

4 4 0 0 0 2 0 0 6 6 4 2 4 6 4 2 4 5 6 4

C#m B/D# G#m A Interlude: F#11

time.) We slow-ly fade a - way. (Fade a way.)

w/trem. bar hold

T A B

6 6 4 6 7 6 7 9 6 6 4 2 4 5 4 0 4 4 2

T A B

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

Guitar Solo:  
Dbl. time ♩ = 108  
F#11

Elec. Gtr. 4

f 1/2 3 1 1/2 hold bend-

T A B

17 (17) 15 (15) 11 11 16 15 14 17 (17) 16 15 (15) 17

*\*tr tr tr tr*

TAB: 17(21) 17(22) 17(24) 14 | 17 (17) | 16 15 (15) 16 | 16 16

\*Hold bend while trilling w/right hand index finger.

TAB: 14 17 | 14 16 14 | 17 14 | 16 15 | 16 14 | 17 (17) | 16 15 (15) 16 | 14 16 14

*Bridge:*  
Asus2

Here I am in-side his\_

Elec. Gtr. 2

hold throughout

TAB: 16 | 14 14 17 | 14 17 14 | 16 16 (16) 14 16 14 | 16 | 2 2 0 2 | 2 2 0 2

Bsus

Asus2

F#11

home. It holds the man-y clues\_ to my sus - pi - cions.

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

Asus2

Bsus

And as I'm stand - ing here right now, I'm

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

Csus2

D

Dsus

D Asus2

fin - 'ly shown what I have al - ways known. Co - in - ci - dence I can't be -

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

Bsus

F#m

E

D

lieve as my child-hood dreams slow - ly come true.

|   |   |   |   |   |   |    |   |   |
|---|---|---|---|---|---|----|---|---|
| T | 4 | 4 | 4 | 0 | 4 | 11 | 9 | 7 |
| A | 4 | 4 | 4 |   | 4 | 11 | 9 | 7 |
| B | 2 |   |   |   |   | 9  | 7 | 5 |

Half-time ♩ = 54

E

G

Are these her — mem - o -

Elec. Gtr. 4

TAB 9 10 9 10 9 11 9 12 14 15 14 15

Elec. Gtr. 2

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

A

Bm

a - wak-ened through my eyes? — This house has

TAB 14 15 14 15 (15) 15 14 12 14 11 14 14 15

TAB 2 2 0 5 5 5 5 5 5 4 4 4 2 2 2 2 1 0



**G#m7(b 5)** **F** **G/F**

brought back\_ to life. An o-pen door,

**TAB** 14 15 15 15 15 15 13 12 | 13 12 13 13 12 13 15

**TAB** 4 4 6 6 6 4 3 2 | 1 1 0 3 1 1

*hold* ----- 4

**Dbl. time ♩ = 108**

**A<sup>b</sup>** **B<sup>b</sup>/A<sup>b</sup>** **C<sup>m</sup>**

I walk on through in - to his bed - room. Feel - ing as

**TAB** 15 15 16 18 16 15 | 16 15 17 17

**TAB** 4 4 4 4 4 4 4 4

**E $\flat$ /B $\flat$**  **Fm** **A $\flat$ /E $\flat$**

cold as out - side, the walls dis - ap - pear to some wom - an who's scream - ing. A

TAB 16 15 16 15 16 15

TAB 17 17 17 17 17 17

TAB 1 10 10 8 6

**Dm7( $\flat$ 5)** **D $\flat$  rit.** **Cm**

man pleads for - give - ness, his words I can - not hear.

All gtrs. tacet  
Piano

4

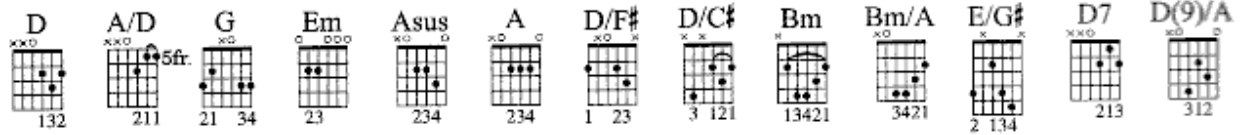
TAB 16 15 16 15 18 16 13

TAB 17 17

TAB 5 4 5 5 3

# SCENE EIGHT: THE SPIRIT CARRIES ON

Music by DREAM THEATER  
Lyrics by JOHN PETRUCCI



Slowly  $\text{♩} = 40$

Verse 1:

D D/F# G D

Where did we come from? Why are we here? Where do we go when we die?\_

**Piano**

*mp*

(with pedal)

Bm Bm/A E/G# A

What lies be-yond\_ and what lay be-fore?\_ Is an-y-thing certain in life?\_ They say,

D D/F# G D

"Life is too short," "Thehere and the now,"\_ and "You're on - ly giv - en one shot." But

Bm Bm/A E/G# E Asus A

could there be more, Have I lived be - fore, or could this be all what we've got?

G A D D/C# Bm

If I die to-mor-row, I'd be al - right, be-cause I be-lieve that af - ter we're

*mf*

G Em D A/D

gone, the spir - it car - ries on.

Acous. Gtr. *mf*

G/D Em D A/D G Asus A

*Cont. rhy. simile*

## Verse 2:

D D/F# G D D/C#

*Acous. Gtr. cont rhy. simile*

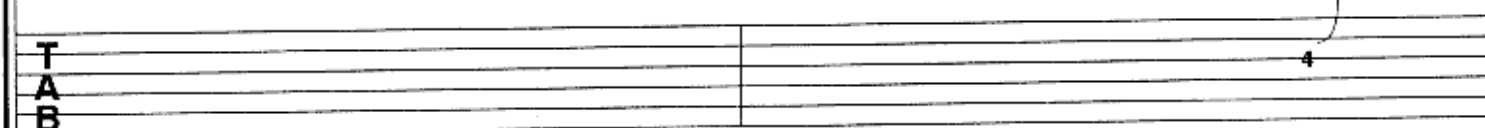


used to be fright-ened of dy-ing, I used to think death was the end... But

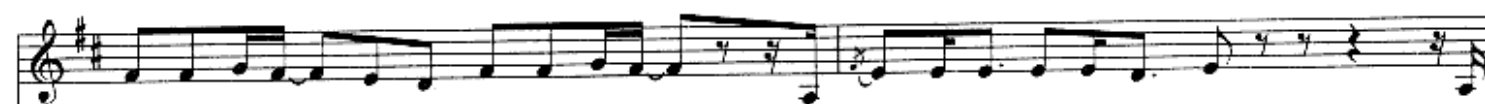
**Elec. Gtr. 1**



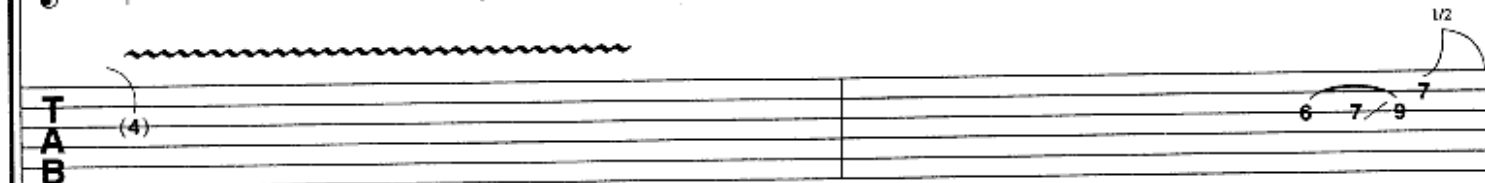
*mf*



Bm Bm/A E/G# A



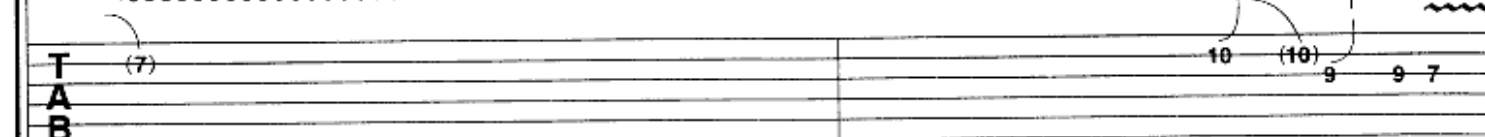
that was be-fore, I'm not scared an - y - more, I know that my soul will tran - scend. I



D D/F# G D D/C#



may nev - er find all the an - swers, I may nev - er un - der - stand why. I



Bm                      Bm/A                      E/G#                      Asus                      A

may nev - er prove what I know to be true, - but I know that I still have to try. -

TAB: 7 9                      6 (6) 7                      7 0 11 9 7

G                      A                      D                      D/C#                      Bm

Elect. Gtr. 1 tacet

If I die to - mor - row, I'd be all right be - cause I be - lieve that af - ter we're

Elect. Gtr. 1  
*mf*

Elect. Gtr. 2 hold throughout  
(Played through Leslie spkr. cabinet)

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

G                      A                      D                      D7

Acous. Gtr.

gone, the spir - it car - ries on.

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

Bridge:

Acous. Gtr. tacet

Em E♭ E♭/G D(9)/A E/G# E

Musical staff with lyrics: "Move on, be brave, don't weep at my grave be - cause I am no long - er here." "But

Elec. Gtr. 2

Musical staff for Electric Guitar 2 with fret numbers (4) and (b) indicated.

TAB for Elec. Gtr. 2: T 5 4 5 3 5 4 5 3 4 3 | 4 2 3 0 3 2 6 4 5 6 4 5

Elec. Gtr. 3

Musical staff for Electric Guitar 3 with dynamics *f* and *w/dist.* and wavy lines.

TAB for Elec. Gtr. 3: T 9 8 7 | 8 6 | 3 | 0 | 2 5 4 | 2 | 0

Guitar Solo:

Elec. Gtr. 2 tacet

Bm

G Em

Musical staff with lyrics: please nev - er let your mem - 'ry of me dis - ap - pear."

Elec. Gtr. 4 \*15ma

Musical staff for Electric Guitar 4 with dynamics *f*, *A.H.*, and *3*.

TAB for Elec. Gtr. 4: T 0 0 0 0 0 0 0 0 | 5 (5)10 5 (5)3 4 9 7 9 9 7

Elec. Gtr. 3

Musical staff for Electric Guitar 3 with dynamics *P.M.* and wavy lines.

TAB for Elec. Gtr. 3: T 3 | 3 | 4 4 4 | 4 4 4 | 7 5 4 | 2 2 2

B $\flat$

D/A

3 3 3 9

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

3 3 3 2 2 0 0 0

E/G $\sharp$

G

A

1/4 1/4 1 1/2

3 3 9 7 9 9 7 9 9 9 10 7 10 7 10 9 7 9 9 10 10 7 9 10 9 10 9 10 12 9 11

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

4 4 4 4 0 0 0 0 0 0 0 0 0 0

4 4 4 4 0 0 0 0 0 0 0 0 0 0

hold



Bm

B $\flat$

8va

Musical notation for the first system. The treble clef staff shows a melodic line with various techniques including triplets (3) and bends (marked with a wavy line). The guitar TAB staff below it provides fret numbers for each string (T, A, B) and includes techniques like triplets and bends. The key signature is one sharp (F#).

P.M.

Musical notation for the second system. The treble clef staff shows chords with a 'P.M.' (palm mute) instruction. The guitar TAB staff below it provides fret numbers for each string (T, A, B).

D/A

D/F#

D

loco

Musical notation for the third system. The treble clef staff shows a melodic line with techniques like triplets (3) and bends (marked with a wavy line). The guitar TAB staff below it provides fret numbers for each string (T, A, B) and includes techniques like triplets and bends. The key signature is one sharp (F#).

Musical notation for the fourth system. The treble clef staff shows chords with a wavy line indicating a tremolo effect. The guitar TAB staff below it provides fret numbers for each string (T, A, B).

E/G#

Sva-----E

G

A

Musical notation for the first system, including a treble clef staff with a key signature of two sharps (F# and C#). The notation features a melodic line with triplets and a 'loco' section. Below the staff is a guitar tablature with fret numbers 17, 13, 14, 16, 14, 15, 17, 19, 24, 9, (9)7, 9, 7, 7, 9, 7, 9, 11, 10, 12, 11, 10, 9, 11, 12.

Musical notation for the second system, including a treble clef staff with a key signature of two sharps. It features a melodic line with a 'hold' section and a guitar tablature with fret numbers 5, 4, 5, 4, 2, 2, 2, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 2, 0.

D

A/C#

Bm

G

A

Musical notation for the third system, including a treble clef staff with a key signature of two sharps. The notation features a melodic line with triplets and a guitar tablature with fret numbers 11, 15, 14, 17, 15, 14, 17, 15, 15, 14, 15, 14, 17, 12, 15, 10, 14, 8, 7.

Musical notation for the fourth system, including a treble clef staff with a key signature of two sharps. It features a melodic line with a guitar tablature with fret numbers 3, 2, 4, 5, 2, 2, 2, 2, 4, 4, 2, 2, 0, 5, 3, 3, 3, 3, 3, 3, 3, 3, 2, 0.

Bm

Musical score for Bm chord progression. The notation includes a treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody consists of a series of eighth notes ascending from G4 to G5, followed by a descending sequence. A 'hold' instruction with a dotted line and a '3' indicates a triplet of notes. The bass line is a dense, multi-measure rest. Below the staff is a guitar TAB with fret numbers: 7, 10, 14 15 17 17, 17, 17 (17) 15, 16, 19 22, 19. Fingering numbers 1 and 3 are shown above notes. A wavy line above the first few notes indicates a tremolo effect.

Musical score for chord progression. The notation includes a treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody consists of four quarter notes: D4, F#4, C#5, and E5. Below the staff is a guitar TAB with fret numbers: 2, 4, 5, 2, 4, 2.

8va

Musical score for 8va chord progression. The notation includes a treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody consists of a series of eighth notes ascending from G4 to G5, followed by a descending sequence. A '1/2' instruction above notes indicates a half-note triplet. The bass line is a dense, multi-measure rest. Below the staff is a guitar TAB with fret numbers: 19, 22, 22, 22, 22, 19 21 22 21 (21) 19, 22, 19 21 22 22 22 22 22 22 21 19, 19 22 21 19, 19 22 21 19, 19 22 21 19, 22 19, 19 22 21 19, 19, 19 22 21 19, 19 20 22 20 19. Fingering numbers 1 and 2 are shown above notes. A wavy line above the first few notes indicates a tremolo effect.

Musical score for chord progression. The notation includes a treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody consists of four quarter notes: D4, F#4, C#5, and E5. Below the staff is a guitar TAB with fret numbers: 4, 6, 7, 9, 11. The bottom line of the TAB has fret numbers: 2, 4, 5, 7, 9.

G Em D/C C Asus A

loco

T  
A  
B

T  
A  
B

Verse 3:

D D/F# G D D/C#

Acous. Gtr. resume verse fig. simile

Safe in the light\_ that sur- rounds\_ me, free of the fear\_ and the pain.\_ My

Elec. Gtr. 3

T  
A  
B

Elec. Gtr. 4

T  
A  
B

Elec. Gtr. 4 tacet

Bm

Bm/A

E/G#

A

ques-tion-ing mind\_ has helped me to find\_ the mean-ing in my life a-gain. Vic-

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ques-tion-ing mind\_ has helped me to find\_ the mean-ing in my life a-gain. Vic-". Below the vocal line is a guitar accompaniment in treble clef, and below that is a TAB section with three staves (T, A, B). The guitar part includes wavy lines indicating tremolo effects. The TAB shows fret numbers for strings 1-6, with 'x' marks for muted strings.

D

D/F#

G

D

D/C#

to - ri-a's real, I fi - nal-ly feel at peace with the girl\_ in my dreams And

The second system of music continues the vocal line with lyrics "to - ri-a's real, I fi - nal-ly feel at peace with the girl\_ in my dreams And". The guitar accompaniment and TAB follow, with wavy lines for tremolo effects. The TAB shows fret numbers and 'x' marks for muted strings.

Bm

Bm/A

E/G#

Asus

A

now that I'm here, it's per - fect-ly clear.\_ I found out what all\_ of this means.

The third system of music features a vocal line with lyrics "now that I'm here, it's per - fect-ly clear.\_ I found out what all\_ of this means.". The guitar accompaniment and TAB follow, with wavy lines for tremolo effects. The TAB shows fret numbers and 'x' marks for muted strings.

G Asus A D D/C<sub>4</sub> Bm A

If I die to-mor-row, I'd be all right be-cause I be-lieve that af-ter we're

TAB: 3 3 0 0 3 2 3 3 2 2 3 5 3 3 4 x 4 2 x

*Outro:*  
 Elec. Gtr. 3 tacet  
 Acous. Gtr. cont rhy. simile

G Em D A/D

gone, thespir - it car - ries on.

TAB: 3 3 0 0 3 2 0 9 (9) 10 7 9 (9) 10 7

G Em D A/D

TAB: 10 6 7 8 7 8 10 9 9 (9) 10 7 9 (9) 10 7

G Asus A D A/D

TAB: 10 10 (10) 8 10 10 7 9 9 (9) 10 7 9 (9) 10 7

G Em D A/D

This system contains a guitar melody in treble clef and a corresponding guitar tablature in bass clef. The melody consists of eighth notes with slurs and ties. The tablature shows fret numbers: 10, 8, 7, 8, 7, 8, 10, 9, 9, (9), 10, 7, 9, (9), 10, 7. Chord diagrams for G, Em, D, and A/D are shown above the staff. A '3' indicates a triplet in the melody.

G Asus A D5 A D D(9)

All gtrs. tacet

This system features a guitar melody in treble clef and a guitar tablature in bass clef. The melody includes slurs and ties. The tablature shows fret numbers: 10, 10, (10)8, 10, 8, 7, 7, 7. Chord diagrams for G, Asus, A, D5, A, D, and D(9) are shown above the staff. The instruction 'All gtrs. tacet' is written above the second staff. A '3' indicates a triplet in the melody.

Piano

*mp*

The piano accompaniment for the second system, showing the right and left hands. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. The instruction 'Piano' is written above the staff, and '*mp*' is written below the staff.

G Em A7sus D

*rit. e dim.*

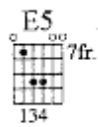
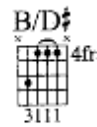
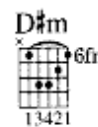
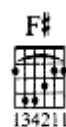
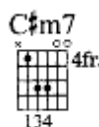
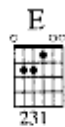
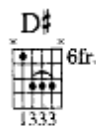
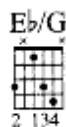
*p*

This system shows the piano accompaniment for the third system. The right hand has a melodic line with slurs and ties, and the left hand has a harmonic accompaniment. The instruction '*rit. e dim.*' is written below the staff, and '*p*' is written below the staff. Chord diagrams for G, Em, A7sus, and D are shown above the staff.

# SCENE NINE: FINALLY FREE

Music by DREAM THEATER

Lyrics by MIKE PORTNOY



Moderately slow ♩ = 80

Intro:

w/monologic

D

\*Acous. Gtr.

& Elec. Gtr. 1

D/F♯

*mf* hold throughout  
fingerstyle

\*Two gtrs. arr. for one.

G D D/C♯ Bm

Bm/A E7/G♯ A

w/Synth. Strings  
D D/F♯ G



Em A/C# A

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

F# Bm G#m7 C#7 Gdim7 Edim7 D#7

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

rit.

G#m(9)

a tempo

TAB: 3 0 3 4 3 0 3 | 3 0 3 4 3 0 3 | 3 0 3 4 3 0 3

w/Synth. Strings Acous. Gtr. tacet

G#m C#m6/A# G#m E C#m G#m

TAB: 3 0 3 4 3 0 3

C#m6/A# G#m G#m/F# E B/D# C#m

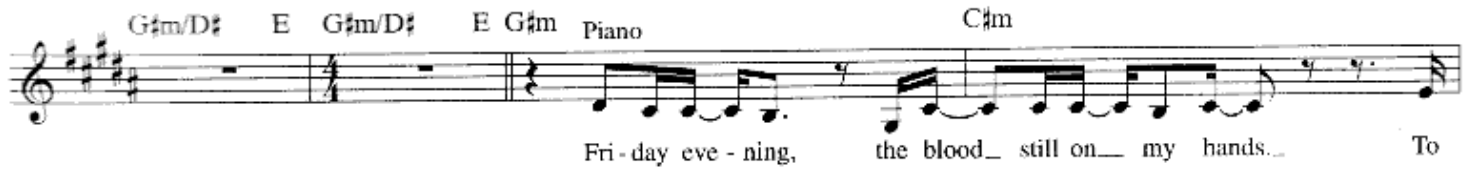
Piano

G#m/D# E G#m/D# E

TAB: - - - - -

Verse 1:

G#m/D# E G#m/D# E G#m Piano C#m



Fri-day eve-ning, the blood\_ still on\_ my hands\_ To

G#m E C#m



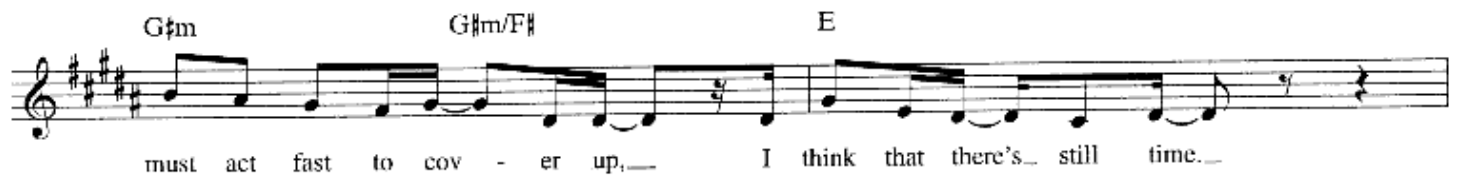
think that she\_ would leave\_ me now\_ for that un-grate-ful man\_

G#m C#m



Sole sur-vi-vor, no wit-ness to\_ the crime\_ I

G#m G#m/F# E



must act fast to cov-er up\_ I think that there's\_ still time\_

C#m B F# C#m



He'd\_ seem hope-less\_ and lost with\_ this\_ note. They'll\_ buy in-to\_ the

Acous. Gtr. & Elec. Gtr. 1

mf



mf

T  
A  
B

Chorus:

G#m Rhy. Fig. 1

Acous. Gtr.



B6 F#m/A# F#



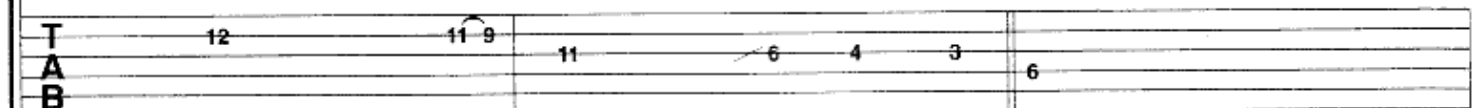
words that\_ I wrote\_ "This feel- ing

Elec. Gtr. 1



Acous. gtr. cont. in slashes

T  
A  
B



T  
A  
B

Elec. Gtr. 1 tacet

E♭/G D♯ E5 C♯m7 B/D♯ open F♯

in - side\_ me, fi - n'ly found my love; I've fi - n'ly broke\_ free.

G♯m E♭/G D♯ E5 C♯m7

No long - er torn in two, I'd take my own life be -

B/D♯ D♯m end Rhy. Fig. 1 G♯m

Acous. Gtr. tacet  
G♯m/D♯ E G♯m/D♯ E  
Piano

fore los - ing you."

Verse 2:

G♯m E G♯m D♯

Feel - ing good\_ this Fri - day af - ter - noon, \_

Elec. Gtr. 2

*mf*  
*w/dist.*

TAB

E C♯m7 B/F♯ F♯

I ran in - to Ju - li - an, said we'd\_ get to - geth - er soon. \_

*hold* ..... 4 *hold* ..... 4

TAB

G7m

D#

He's al-ways had... my heart, he needs to know... I'll

*mf*  
w/dist.

T  
A  
B

Chorus:  
w/Rhy. Fig. 1 (Acous. Gtr.)  
Elec. Gtr. 2 tacet

E

C#m7

B/D#

D#m

G7m

break free of the mir - a - cle; it's time for him... to go... This feel - ing

*mf*  
*mf*

Elec. Gtr. 3  
Elec. Gtr. 4

hold -----

T  
A  
B

Eb/G

D#

E5

C#m

B/D#

F#

in - side... me, fi - n'ly found my love, I've fi - n'ly broke... free.

T  
A  
B

G#m E#G D# E5 C#m7

No lon - ger torn in two, he'd kill his broth - er if

TAB: 11 8 6 | 11 8 6 | 9 4 8 6 | 9 7 4 8 4 6 | 9 11 6 8

*Bridge 1:*  
Acous. Gtr. tacet

B/D# D#m B/F# E

he on - ly knew (Ah. Their love re - newed, they'd ren - dez -

Elec. Gtr. 3

TAB: 7 8 4 3 8 | 11 11 12 11 12 11 | 13 9 11 11

Elec. Gtr. 5

*mf*

TAB: 8 8 6

Elec. Gtr. 4

TAB: 9 7

B(9)/D# B/D#

G#m

B/F#

- vous, in a path-way out of view.  
(Ah. \_\_\_\_\_)

They thought no one  
(Ah. \_\_\_\_\_)

T  
A  
B

|    |      |           |       |    |             |          |
|----|------|-----------|-------|----|-------------|----------|
| 11 | 8 11 | 4 4 4 6 4 | 4 5 7 | 11 | 12 11 12 14 | 11 12 14 |
|----|------|-----------|-------|----|-------------|----------|

T  
A  
B

|      |     |       |   |
|------|-----|-------|---|
| 6(8) | 6 4 | 4 3 1 | 8 |
|------|-----|-------|---|

T  
A  
B

|   |   |   |
|---|---|---|
| 6 | 4 | 2 |
|---|---|---|

Interlude:  
w/misc. sounds & screams

E                      B(9)/D#    B/D#    D#m    D#/F#                      G#m                      F#m

knew, then came a shot out of the night.

(Ah.)

8va

Elec. Gtr. 3

TAB

16 16 18 19 19 (19) 19 10 16 (16) 16

Elec. Gtr. 5

TAB

6 6 6 (8) 6 4 3 3 1

Elec. Gtr. 4

TAB

7 6 8 6 3 6 4 4 2

C#m  
Elec. Gtr. 5

A

G#m

F#m

C#m

Musical notation for Elec. Gtr. 5, measures 1-4. The staff shows a melodic line with notes and slurs. The TAB below shows fret numbers: 4 7 6 4 7 6 2 7 6 2 7 6 4 7 6 4 7 6.

Elec. Gtr. 4

Musical notation for Elec. Gtr. 4, measures 1-4. The staff shows chords. The TAB below shows fret numbers: 6 6 4 4, 2 2 0 4, 6 4 2 4, 6 6 4 4.

A

G#m

F#m

C#m

Elec. Gtr. 3

Musical notation for Elec. Gtr. 3, measures 1-4. The staff shows a melodic line with notes and slurs. The TAB below shows fret numbers: 6 9 8 6 9 8 4 9 8 4 9 8 6 9 8 6 9 8.

Elec. Gtr. 5

Musical notation for Elec. Gtr. 5, measures 1-4. The staff shows a melodic line with notes and slurs. The TAB below shows fret numbers: 0 7 6 0 7 6 4 7 6 4 7 6 2 7 6 2 7 6 4 7 6 4 7 6.

Elec. Gtr. 4

Musical notation for Elec. Gtr. 4, measures 1-4. The staff shows chords. The TAB below shows fret numbers: 2 2 0 4, 6 4 2 4, 6 6 4 4.



A *G#m* *F#m* *C#m*

T  
A  
B

7 9 8 7 9 8 6 9 8 6 9 8 4 9 8 4 9 8 6 9 8 6 9 8

T  
A  
B

0 7 6 0 7 6 4 7 6 4 7 6 2 7 6 2 7 6 4 7 6 4 7 6

Elec. Gtr. 6 *mf*

T  
A  
B

6 6 4 6 6 4 4 6 4 4 6 4 7 6 4 7 6 4

T  
A  
B

2 2 0 6 4 4 2 6 6 4 4

Bridge 2:

Half time ♩ = 40

Elec. Gtrs. 3, 5, & 6 tacet

A

B

C#m

B

G#m

A

C#m

B

(One last time.\_\_\_\_) We'll lay down\_\_ to-day.\_\_\_\_ (One last time.\_\_\_\_) Un-til we fade..

TAB 7 9 8 7 9 8 9 6

TAB 0 / 7 6 4 6 6 7 4

TAB 7 6 4 7 4 4 6 7

TAB 2 2 0 4 4 2 6 4 4 2 4 2 2 0 6 4 6 4 4 2

G#m A C#m B G#m A C#m B

a - way. (One last time.) We'll lay down to - day. (One last time.) We

Elec. Gtr. 4

TAB

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| 4 | 2 | 6 | 4 | 2 | 6 | 4 |
|   | 2 | 6 | 4 | 0 | 6 | 4 |
|   | 0 | 4 | 2 |   | 4 | 2 |

Guitar Solo:  
Dbl. time ♩ = 80  
C#m B

A G#m B

fade a - way.

Elec. Gtr. 7

*f*

TAB

|   |       |       |       |       |             |   |       |   |
|---|-------|-------|-------|-------|-------------|---|-------|---|
| 4 | 4 5 7 | 4 6 7 | 4 6 7 | 4 6 8 | 5 7 (7) (7) | 4 | 4 (4) | 6 |
|---|-------|-------|-------|-------|-------------|---|-------|---|

TAB

|   |   |   |
|---|---|---|
| 2 | 6 | 4 |
| 2 | 6 | 4 |
| 0 | 4 | 2 |

G#m A C#m 8va

TAB

|   |           |          |          |       |          |    |    |    |
|---|-----------|----------|----------|-------|----------|----|----|----|
| 4 | 6 (6) 8 6 | 16 16 17 | 16 18 19 | 16 18 | 16 17 19 | 17 | 19 | 16 |
|---|-----------|----------|----------|-------|----------|----|----|----|

TAB

|   |   |
|---|---|
| 2 | 6 |
| 2 | 6 |
| 0 | 4 |

B (8va) A B

19 19 19 16 19 19 19 19 (19) 17 21 21 23

4 4 4 2 2 0 4 4 2

Bridge 3:

A/C# B/D# E A/E

As their bod-ies lie still

(8va)

1/2 1/2

23 23 (23)21 24 24 (24) 24 24

7 7 9 9 0 0 0 12 12 12 0 0 0 2 4 5 7

C#m C+ C#m7 C#m6 E/B F#A# A

and the end-ing draws near, spir-its rise through the air,

9 0 7 6 5 4 / 7 6 5 2 4 5 7

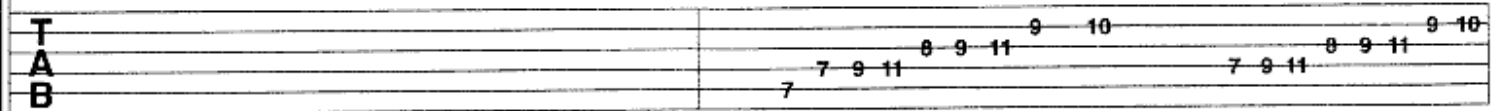
C#m C+ C#m7 C#m6 A G#m F#m A/E



all their fears dis-ap-pear, it all be-comes clear. A blind-ing light comes in - to



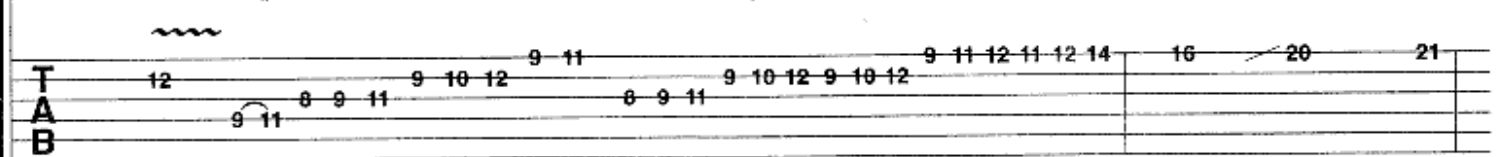
P.M. --+



B/D# C#m B A G# G#/B#



view, an old soul ex - changed for a new. A fa -



C#m E/B A#m7(b5) A

mil - iar voice comes shin - ing through.

TAB: 21 16 16 12 12 14 14 13 13 14 14 11 11 11 11 12 13 12

TAB: 6 6 4 2 1 2 0

**Chorus:**

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

Elec. Gtrs. 4 & 7 tacet

G#m E#b/G D# E C#m7 B/D# F#

This feel - ing in - side me, fi - n'ly found my life, I'm fi - nal - ly free.

G#m E#b/G D# E5 C#m7

No lon - ger torn in two, I learned a - bout my life by

Band enters

B/D# D#m G#m D#/F# D#

liv - ing through you. This feel - ing in - side me,

Elec. Gtr. 4 P.M. ---- 4

TAB: 6 6 4 3 8 6 4 6

E C#m7 B/F# F# G#m

fi - n'ly found my life, I'm fi - nal - ly free. No lon - ger

T  
A  
B

|   |   |   |   |   |
|---|---|---|---|---|
| 9 | 6 | 4 | 3 | 6 |
| 9 | 6 | 4 | 4 | 6 |
| 7 | 6 | 4 | 4 | 4 |
|   |   | 0 | 2 | 4 |

D#F# D# E C#m7 B/D# D#m

tom in two, liv - ing my own life by learn - ing from you.

T  
A  
B

|   |   |   |   |
|---|---|---|---|
| 9 | 6 | 4 | 8 |
| 9 | 6 | 4 | 8 |
| 7 | 6 | 4 | 6 |
| 3 | 8 | 6 | 4 |

Acous. Gtr. E C#m7 B/F# F#

We'll meet a - gain, my friend,

hold ----- 4

T  
A  
B

|   |   |   |   |   |
|---|---|---|---|---|
| 9 | 0 | 4 | 3 | 3 |
| 9 | 6 | 4 | 4 | 4 |
| 7 | 6 | 6 | 4 | 4 |
|   | 7 | 4 | 6 | 4 |
|   |   |   | 0 | 2 |
|   |   |   |   | 2 |

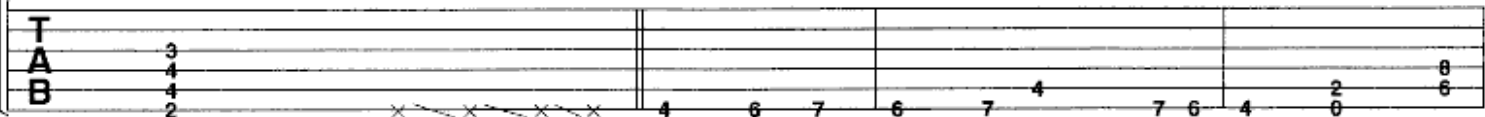
Outro:  
Acous. Gtr. tacet



some day soon.

Elec. Gtr. 4  
Riff A

Pick sl.



C#m B/F# C#m6/A# G#m C#m6/A# G#m F#



E F# G#m C#m6/A# G#m E G#m B/F# C#m6/A#



G#m C#m6/A# D#F# G#m E C#m D# end Riff A





w/Riff A (Elec. Gtr. 4)

G#m  
Elec. Gtr. 3  
Riff B

C#m6/A#

G#m

E

C#m

B/F#

C#m6/A#

Musical notation for the first system. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The guitar TAB staff shows fret numbers: 6, 8, 9, 8, 9, 6, 9, 8, 6, 7, 6, 9, 8.

G#m

C#m6/A#

G#m

F#

E

F#

Musical notation for the second system. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The guitar TAB staff shows fret numbers: 6, 8, 9, 8, 9, 6, 9, 8, 6, 4, 2, 4.

G#m

C#m6/A#

G#m

E

C#m

B/F#

C#m6/A#

Musical notation for the third system. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The guitar TAB staff shows fret numbers: 6, 8, 9, 8, 9, 6, 9, 8, 6, 7, 6, 9, 8.

G#m

C#m6/A#

D#F#

G#m

E

C#m

D#

end Riff B

Musical notation for the fourth system. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The guitar TAB staff shows fret numbers: 6, 8, 9, 8, 6, 5, 6, 8, 6, 7, 6, 8.

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

G#m

C#m6/A#

G#m

E

C#m

B/F#

C#m6/A#

G#m

Elec. Gtr. 5

Musical notation for the fifth system. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The guitar TAB staff shows fret numbers: 4, 6, 4, 6, 4, 5, 4, 6, 4, 6, 7, 5, 4, 6, 4, 6, 4.

*Begin fade*

C#m6/A# G#m F#m E F# G#m C#m6/A#

T  
A  
B

6 4 5 4 6 4 3 1 3 4 6 4 6 4 5 4 6

G#m E C#m B/F# C#m6/A# G#m C#m6/A# D#m/F# G#m E

T  
A  
B

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

C#m D# G#m C#m6/A# G#m

Elec. Gtr. 5

All gtrs. tacet  
Misc. noise  
N.C.

2 min. 10 sec.

T  
A  
B

5 8 16 18 16 18 16 17 16 18 16

Elec. Gtr. 3

T  
A  
B

6 8 9 8 9 6 9 8 6

Elec. Gtr. 4

T  
A  
B

4 6 7 6 7 4 7 6 4