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DREAM THEATER

METROPOLIS PT.2: SCENES FROM A MEMORY



GUITAR TABLATURE BOOK

ACT I

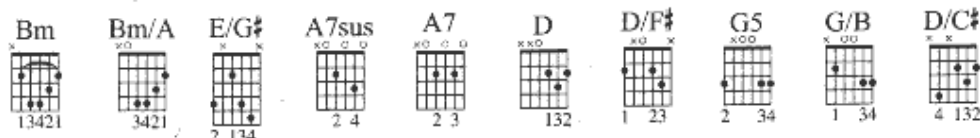
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SCENE ONE: REGRESSION

Music and Lyrics by
JOHN PETRUCCI



Moderately slow $\text{♩} = 112$ ($\text{♩} = \text{♩}^3$)

Fade in at (:52)

Bm
Acous. Gtr.
mf

Intro:

Clock ticking (:00-:10)

Monologue (:10-1:04)

Bm/A

Cont. rhy. simile

E/G#

A7sus

A7

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-conscious 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

D

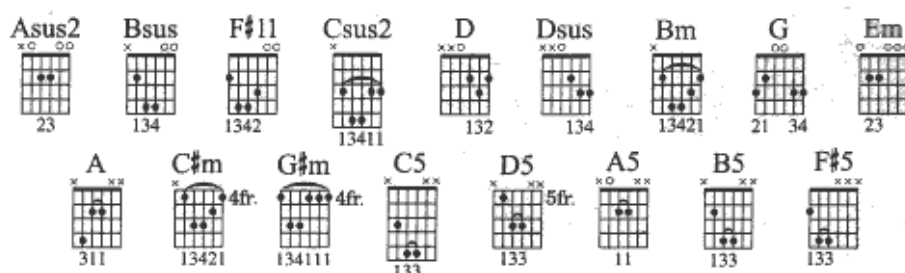
Acous. Gtr.

rit.

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

SCENE TWO: I. OVERTURE 1928

Music by
DREAM THEATER



Moderately ♩ = 112

Intro:

A :00

*Elec. Gtr. 1 D5 Rhy. Fig. 1

PM.

*Elec. Gtr. 1 fades in.

(PM.)

(PM.)

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

*Elec. Gtr. 2

Rhy. Fig. 1A

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

Elec. Gtr. 1

(PM.)

*@ = D.

(D Lydian) D

3

P.M. -----

TAB

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

D5 D(#11)

P.M. -----

TAB

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

D5 D D5

P.M. -----

TAB

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

D(#11) N.C.

6

6

6

w/slight P.M.

TAB

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

Asus2 Acous. Gtr. ◇ Rhy. Fig. 2 Cont. rhy. simile Asus2

hold

hold

hold

TAB

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

F#11

Asus2

Bsus

hold

hold

hold

Csus2

D

Dsus

D

B 1:01

Acous. Gtr.

Acous. Gtr. tacet
N.C.

end Rhy. Fig. 2

hold

hold

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

D/A F5

P.M.

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

E5

D

First system of musical notation for the Synth. Solo. It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth-note triplets. Below the staff is a guitar tablature with two staves (T and B) showing fret numbers (0, 7) and picking marks (P.M.).

D5 D(#11)

Second system of musical notation. The treble staff continues the eighth-note triplet melody. The guitar tablature includes fret numbers 7, 9, and 10, along with picking marks (P.M.).

D

D5 D(#11)

Third system of musical notation. The treble staff continues the eighth-note triplet melody. The guitar tablature includes fret numbers 7, 9, and 10, along with picking marks (P.M.).

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

D(#11) D/F# G Em

Elec. Gtr. 1
Elec. Gtr. 3

Fourth system of musical notation. The treble staff shows a melodic line with slurs and a 'Cont. in slash' instruction. The guitar tablature includes fret numbers 4, 5, 7, 9, and 11, along with a '1/2' time signature and a '3' measure rest.

Em D A Bm

Fifth system of musical notation. The treble staff shows a melodic line with slurs and a '3' measure rest. The guitar tablature includes fret numbers 6, 7, 8, 9, and 10, along with a '3' measure rest.

G

Em

D

A

8va
A.H.

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

Elec. Gtr. 1 tacet

F#7

1 1/2 1/2

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

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

17 (17) 15 (15) 16 16 14 13 15 13 11 13 11 9 15 16 14 17 (17) 15 (15) 16 16 13 11 9 11 9 7

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

1/2

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

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

T
A
B

F 2:26
Guitar Solo 2:

C#m Bsus G#m

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

T
A
B

Asus2 C#m Bsus G#m

T
A
B

Asus2 Bsus

T
A
B

(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 $\flat$ Lydian)

ALS

$$A^b(\#11) \quad A^b$$

(P.M.)-----

PM. --

PM. --

TAB

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

P.M. 1-4

P.M. - - - - -

Ab5 Ab6 Ab(#11) Ab5 (F Lydian) F5 F(#4) F F5 F6

P.M. - 4

TAB

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

 $A^b6 \quad A^b(\#11) \quad A^b5$

(F Lydian)

F5

F(#4)

F

F5

F6

P.M. - 4

(Cb Lydian)

F(#11) F5 Cb5 Cb(#11) Cb Cb5 Cb(#11) Cb Db5 Dbsus Db

PM:---4 PM:---4

TAB 4 5 3 3 7 6 4 4 4 4 7 6 4 4 4 4 9 9 7 6 6 6

F(11) F5

C^b_5 $C^b(\#11)$ C^b

C^b_5 $C^b(\#11)$ C^b

D^b_5 D^b_{sus} D^b

P.M. --- +

P.M. - - - -

(A^b Lydian)

D^b5 D^bsus D^b A^b5 A^b(#11)

TAB 9 6 7 6 6 6 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7

D5

D₂SUSD_b

Ab5

Ab(#11)

SCENE TWO: II. STRANGE DÉJÀ VU

Music by DREAM THEATER
Lyrics by MIKE PORTNOY

Moderately/Tempo I: ♩ = 112

Intro:

A^b5

A^b(♯11)

N.C.

Elec. Gtr. 1

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

T	8 8 8 8	8 8 8 8	7 7 7	7 7 7 7	6	5	7	6	5
A	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	0	4	5	4	5

Verse 1:

A^b5

A^b(♯11)

A^b5

A^b(♯11)

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

Un - con - scious

Rhy. Fig. 1

T	8 8 8 8	8 8 8 8	7 7 7	7 7 7 7	8 8 8 8	8 8 8 8	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	6	5	7	6	5	5 5 5 5	5 5 5 5	4 4 4	4 4 4 4
A	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	5	4	5	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.

TAB

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

1 1 1 1 1 1 1 1 1 1 1 1 0 1 2 1 2 2

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

Ab5

Ab(#11)

Ab5

Ab(#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

TAB

4 1 2 5 5 4 4 2 4

clos

er

now.

P.M. -----

P.M. -----

TAB

6 4 6 7 6 4 4 1 2 5 5 4 4 2 4

4 4 4 4 6 7 6 4 4 1 2 5 5 4 4 2 4

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 2 2 2 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 2

Verse 2:

C#5

Ab5

Ab(#11) Ab

There's a house I'm drawn_ to.

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

T
A
B

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

Abs

Al6

$$A^1(11)$$

Al5

F5

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

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

TAB

8	6	6	6	10	6	6	7	6	8	6	5	3	3	3	5	3	3
6							6		6		3				3		

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. ---

TAB

4 3	2 3	5 3	3 3 3 3 3	4 3	5 3
--------	--------	--------	-----------	--------	--------

A^b5
$$A^{\frac{1}{2}}(\frac{1}{2}11)$$

Ab

 Δb

Alb6

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

$A\flat(\sharp 11)$ $A\flat 5$ $F 5$ $F(\sharp 11)$ F

night_ I'm drawn_ up there_ And there's a girl in the mir - or,

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

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

$F 5$ $F 6$ $F(\sharp 11)$ $F 5$ $C\flat 5$ $C\flat(\sharp 11)$ $C\flat$

her face is get - ting clear - er. Young child_ won't_

P.M. ---

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

$C\flat 5$ $C\flat(\sharp 11)$ $C\flat$ $D\flat 5$ $D\flat sus$ $D\flat$ $D\flat 5$ $D\flat sus$ $D\flat$

_ you tell_ me why I'm_ here.

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

T 7 7 7 6 4 4 4 9 9 9 7 6 6 6 9 9 9 7 6 (6)
A 4 4 4 4 4 4 4 6 6 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

TAB 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

P.M. ---

TAB 5 4 2 4 2 4 5 6 5 6 6 6 4 4 4 4

A

G#m

F#m

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

hold

hold

hold

TAB 2 2 0 5 5 4 4 4 6 2 4 4 2 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 dbld. 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

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 (9) 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 5 5

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

G5 A5 E5 G5 A5

Why is this oth - er life — haunt-

T
A
B

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

E5

G5 A5

E5

- ing me ev - 'ry - day?__

I'd break through to the oth-

Elec. Gtr. 3

Elec. Gtr. 2

G5 A5

E5

- er side__ if on - ly I'd find__ the way.____

C#5

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

Elec. Gtrs. 2 & 3

TAB

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

TAB

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__

TAB

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

— don't know what for.

TAB

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

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

TAB

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

Slower/Tempo 1 ♩ = 112

C#m

A

E/G#

Pre-chorus 2:

Elec. Gtrs. 2 & 3 tacet

Cont. in notation

F#m

To - day I am

Elec. Gtr. 1

hold

TAB

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

Elec. Gtrs. 2 & 3

TAB

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 3 2 7 7 2 4 5 4

A 0 0 4 4 4 7

B 0 0 4 4 4 7

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 3 2 6 6

A 2 2 2 2 3 2 6 6

B 2 2 2 2 3 2 6 6

Bm **E** **Asus2**

try - ing to_ break_ free. I just

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

T 4 4 4 0 4 4 1 0 0

A 4 4 4 0 4 4 1 0 0

B 2 2 2 0 2 2 1 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 3

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

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# rit. 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 2 3 3

B 3 3 3 3 0 0 0

Elec. Gtr. 4

mf hold rit. hold

T 3 3 3 3 2 5 3

A 5 5 5 5 2 3 3

B 3 3 3 3 0 0 0

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 be - hind. 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

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)

Edim

I feel so strange.

Em

I need to find

Edim

all the an - swers to my dreams...

B

B/A

Em/G

Em

B

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

F#m

What does this mean?

Faster $J = 66$

E5

Edim7

B

B/A

Em/G

Elec. Gtr. 1

mf

$\frac{1}{2}$

pick sl.

hold

4 6 6 4 4 4 4 4 5 4 5

xxxxxxx

Elec. Gtr. 2

mf

$\frac{1}{2}$

pick sl.

(15^{ma})

A.H.

2 3 3 4 4 4 4 3/5 3

xxxxxxx

Elec. Gtr. 3

mf

$\frac{1}{2}$

pick sl.

(b)

0 1 1 2 0 3/5 3

xxxxxxx

Verse 1:

Em

Edim7/B $\flat$

Em

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

Elec. Gtr. 1

Blank staff for Elec. Gtr. 1.

Elec. Gtrs. 2 & 3

(15^{ma})

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

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

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

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 -----|

(15^{ma}) (15^{ma})

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

4 4 7 5 8 7 6 4 4 0 3/5 3 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-

tr (15^{ma}) tr

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

1 (2) 1 4 2 5 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-----

(15^{ma})

A.H.

F#m

E5

E(b5)

young.

(Oh.)

Elec. Gtr. 1 tacet
E5

E(♭5)

(Oh. _____)

Elec. Gtrs. 2 & 3

P.M. hold-----

P.M.

hold-----

hold-----

P.M.

Chorus:

F♯m

A

C♯m

E/G♯

B

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

P.M. - - - -

P.M. - - - -

P.M.

P.M. - - - -

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. - - - -

P.M. - - - -

P.M.

B

$$E_m$$

Elec. Gtr. 5

Elec. Gtrs. 2 & 3

B

 E_m ~~14(15)~~[illegible]~~10(12)~~

Elec. Gtrs. 4 & 5 tacet

Elec. Gtrs. 2 & 3

Am

Em/G

B 7/F#

ES

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the melody in treble clef, 3/8 time, with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The second system shows the bass line in bass clef, 3/8 time, with a key signature of one sharp (F#). The bass line consists of eighth and sixteenth notes. The score is divided into two measures by a double bar line. The first measure is marked 'P.M.' and the second measure is marked 'P.M.'.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The piece is marked "(P.M.)" at the beginning. The score is divided into three measures. The first measure contains 10 notes, the second measure contains 10 notes, and the third measure contains 10 notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4 (first measure); G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4 (second measure); G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4 (third measure).

Verse 2:

Em

F#E

as the night went on,

Elec. Gtrs. 2 & 3

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line is written on a single staff with a treble clef. The guitar line is written on a single staff with a treble clef. The score is divided into four measures. The first measure contains the lyrics "The Rose Tree", the second "The Rose Tree", the third "The Rose Tree", and the fourth "The Rose Tree". The guitar accompaniment is a simple strummed pattern. The score is labeled "P.M." at the beginning.

F/E

Musical notation for the first line of the song. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "I start - ed to find my way." The word "start" is written below the staff, and "ed" is written below the staff. The word "to" is written below the staff, and "find" is written below the staff. The word "my" is written below the staff, and "way." is written below the staff.

[illegible]

[illegible][illegible][illegible]

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

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

Chorus:
Dbl. time ♩ = 132

F#m *A* *C#m*

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

E/G# *B*

no turn - ing back.

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.

B *Em*

A 3:50 *Instrumental Section:*

Elec. Gtr. 2 Riff A

* Em

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

*Band enters on repeat.

end Riff A
Play 3 times

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

B 4:11

PM. -----

2 2

2 2

P.M. -----

0 0

A musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of a series of eighth notes, mostly on a single pitch, with some measures containing triplets. The score is divided into two systems by a double bar line.

C 4:32
Riff B
F#

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style, featuring eighth and quarter notes. The second system consists of two staves. The top staff continues the melody from the first system, and the bottom staff provides a simple harmonic accompaniment using only the numbers 1, 2, and 3, indicating fingerings for the right hand.

end Riff B

[illegible]

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

Em
Elec. Gtr. 3

f

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

7 7 7 7 7 7 7 9 9

8va

7 8 10 8 7 7 8 10 8 7 12 12 14 15 14 12 14 15 17 15 14 15 17 19 17 15

9 9 9 9 9 9 17 19

w/Riff B (Elec. Gtr. 2)

(8va)

F#

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

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 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

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#

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

6 5 5 5 6 5 5 5 10 12 10 9 10 12 10 9 14 15 14 13 14 15 14 13 11 12 11 10 9 10 9 8

8va -----

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

Em

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

Two measures of music for Electric Guitar 2. The first measure contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The second measure contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The fretboard diagram below shows the first measure with a 0 on the 1st string and a 2 on the 2nd string. The second measure shows a 0 on the 1st string and a 2 on the 2nd string.

**Synth. only.

E 5:20
Synth. Solo:

Three measures of music for Synth Solo. The first measure is marked with an Em chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The second measure is marked with an F# chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The third measure is marked with an Em chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The fretboard diagram below shows the first measure with a 0 on the 1st string and a 2 on the 2nd string. The second measure shows a 0 on the 1st string and a 2 on the 2nd string. The third measure shows a 0 on the 1st string and a 2 on the 2nd string.

Three measures of music for Synth Solo. The first measure is marked with an F# chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The second measure is marked with an F# chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The third measure is marked with an F# chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The fretboard diagram below shows the first measure with a 0 on the 1st string and a 2 on the 2nd string. The second measure shows a 0 on the 1st string and a 2 on the 2nd string. The third measure shows a 0 on the 1st string and a 2 on the 2nd string.

Three measures of music for Synth Solo. The first measure is marked with an Em chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The second measure is marked with an Em chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The third measure is marked with an Em chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The fretboard diagram below shows the first measure with a 0 on the 1st string and a 2 on the 2nd string. The second measure shows a 0 on the 1st string and a 2 on the 2nd string. The third measure shows a 0 on the 1st string and a 2 on the 2nd string.

Three measures of music for Synth Solo. The first measure is marked with an F# chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The second measure is marked with an F# chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The third measure is marked with an F# chord and contains a dotted quarter note G4, an eighth note A4, and a dotted quarter note B4. The fretboard diagram below shows the first measure with a 0 on the 1st string and a 2 on the 2nd string. The second measure shows a 0 on the 1st string and a 2 on the 2nd string. The third measure shows a 0 on the 1st string and a 2 on the 2nd string.

Musical score for "The Rose Tree" in G major (one sharp). The score is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp). The time signature is 2/4. The melody consists of 16 measures. The first measure is a whole note G4. The second measure is a half note A4. The third measure is a half note B4. The fourth measure is a half note C5. The fifth measure is a half note D5. The sixth measure is a half note E5. The seventh measure is a half note F#5. The eighth measure is a half note G5. The ninth measure is a half note A5. The tenth measure is a half note B5. The eleventh measure is a half note C6. The twelfth measure is a half note D6. The thirteenth measure is a half note E6. The fourteenth measure is a half note F#6. The fifteenth measure is a half note G6. The sixteenth measure is a half note A6. The score is presented on a single staff with a treble clef and a key signature of one sharp.

B5

The musical score for 'B5' consists of a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece is divided into three measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The piece ends with a double bar line.

Em

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

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

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

8va- 8va- 8va- 8va- 8va- 8va-

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 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va- 8va-

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 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

Musical notation for Elec. Gtr. 1 (left) featuring a rhythmic figure in 7/8 time. The staff shows a sequence of eighth and sixteenth notes. Below the staff is a TAB section with the following fret numbers: 6 6 6 9 9 9 5 5 4 4 | 6 6 6 9 9 9 5 5 4 4. The bottom line of the TAB indicates the string number: 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

Musical notation for Elec. Gtrs. 1 & 2. The staff shows a sequence of eighth and sixteenth notes. Below the staff is a TAB section with the following fret numbers: 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. The bottom line of the TAB indicates the string number: 4 4 4 7 7 7 3 3 2 2 | 8 8 8 7 7 7 6 6 5 5 | 4 2 4 6 4 2 4 5.

Elec. Gtr. 2 (right)

f

Musical notation for Elec. Gtr. 2 (right). The staff shows a sequence of eighth and sixteenth notes. Below the staff is a TAB section with the following fret numbers: 4 2 4 3 2 4 2 | 4 2 4 6 4 2 4 5 | 4 2 4 3 2 4 2. The bottom line of the TAB indicates the string number: 4 2 4 3 2 4 2 | 4 2 4 6 4 2 4 5 | 4 2 4 3 2 4 2.

Musical notation for Elec. Gtr. 2 (right). The staff shows a sequence of eighth and sixteenth notes. Below the staff is a TAB section with the following fret numbers: 4 2 4 3 2 4 2 | 4 2 4 6 4 2 4 5 | 4 2 4 3 2 4 2. The bottom line of the TAB indicates the string number: 4 2 4 3 2 4 2 | 4 2 4 6 4 2 4 5 | 4 2 4 3 2 4 2.

T
A
B

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

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

end Riff A G#5 B5 G5 F#5 G#5 B5 G5 F#5

T
A
B

7 6 7 9 8 9 11 9 8 | 10 8 7 6 |

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

T
A
B

7 6 7 9 8 9 11 9 8 | 10 8 7 6 |

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

T
A
B

7 6 7 9 8 9 11 9 8 | 10 8 7 6 |

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

T
A
B

7 6 7 9 8 9 11 9 8 | 10 8 7 6 |

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

Elec. Gtr. 3

T
A
B

7 6 7 9 8 9 11 9 8 | 10 8 7 6 |

p w/wah

T
A
B

7 6 7 9 8 9 11 9 8 | 10 8 7 6 |

D $\sharp$

A

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

ly - ing on the ground.

TAB

10	10	10	10	10	10	10	7	7	7	7	7	6	6
11	11	11	11	11	11	11	5	5	5	5	5	5	5

4 - 8 - 4 - 8 - 4 - 8 - 2

Verse 2:

* G $\sharp$ 5G5 F $\sharp$ 5G $\sharp$ 5G5 F $\sharp$ 5G $\sharp$ 5G5 F $\sharp$ 5

Stand - ing by her was a

Elec. Gtr. 3 (right)

w/wah

TAB

3	4	3	4	3	4
---	---	---	---	---	---

Elec. Gtr. 4 (left)

p w/wah

TAB

6	4	6	4	6	4
---	---	---	---	---	---

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

man.

Ner - vous,

shak - ing,

gun

in

T
A
B

5 4 3 2 3 4 3 4

T
A
B

5 4 3 2 6 4 6 4

w/Riff B (Elec. Gtr. 4)C5 B5 B $\flat$ 5 A5 G $\sharp$ 5B5 G5 F $\sharp$ 5 G $\sharp$ 5G5 F $\sharp$ 5 G $\sharp$ 5G5 F $\sharp$ 5

hand.

Wit - ness

says he

tried to

T
A
B

8 7 6 5 6 7 6 7

end Riff B

T
A
B

5 4 3 2

out in__ vain, the wit - ness__ went to call__ for__ as - sis - tance. A

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

Bm7 (b5)

Our deeds have trav

Acous. Gtr.
Rhy. Fig. 2

$$mf \quad \text{hold throughout}$$

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

4

Dm

Bm7($\flat$ 5)B $\flat$ maj7

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

7 6

1.
Dm/E2.
Dm/E N.C.Interlude:
N.C.

are. are.

end Rhy. Fig. 2

Acous. Gtr.

1/4

TAB

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

Acous. Gtr. tacet
C5 B5 Bb5 A5
Elec. Gtrs. 1 & 2

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

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

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar, showing the melody in treble clef and the guitar tablature below. The key signature is D major (two sharps). The melody consists of eighth and quarter notes, with some accidentals. The guitar tablature uses numbers 1-19 to indicate fret positions. The score is divided into two systems by a double bar line. The first system contains measures 1-10, and the second system contains measures 11-19. The melody ends with a final measure in the second system.

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

Elec. Gtr. 6
8va throughout

TAB

18 19 15 18 15 15 18 15 18 19 15 18 15	15 18 15 15 18 16 18 19 15 18 19 15 18
19 18 19 19 19 19 18 19	20 19 20 21 19

Elec. Gtr. 5

f

TAB

15 16 12 15 12 12 15 12 15 16 12 15 12	12 15 12 12 15 12 15 16 12 15
16 15 16 16 16 16 15 16	17 16 17 17 16

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

TAB

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

She want - ed love for - ev - er,

Elec. Gtrs. 1 & 2

Riff C

but he had another plan.

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

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

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!

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,

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 P.M. -----

TAB

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

TAB

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

E

G#m

sign that led there. Wit-ness found a

TAB

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

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

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

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

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

G#m

E

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

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

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

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 $\sharp$

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

TAB

11 11 13 14 7 9 11 4 6 5 5 7 5 8 5 7 8 10 7 6 7 10 8 10 8 5 11

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

Bm7(b5) Ddim/A $\flat$

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/A $\flat$ Dm Bm7(b5)

What we have been is

TAB

3 4 3 2 0 2

B $\flat$ maj7 **1. Dm/E** **2. Em7** **A**

what _____ we are. are.

Acous. Gtr.

TAB

Elec. Gtrs. 1 & 2

TAB

Bridge 3:

D

Bm6

Gmaj7

All _____ that we learn _____ this _____ time, _____

Acous. Gtr.

Rhy. Fig. 3

hold throughout

*Elec. Gtrs. 1 & 2

TAB

Em9 D

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

TAB

0 7 7 7 7 7 0 7 7 7

7

2

3 2 0

Bm6 Gmaj7

ried be - yond this life.

TAB

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

1 0

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

D/A

end Rhy. Fig. 3

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

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

Elec. Gtr. 7 tacet

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

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

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

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

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

T
A
B

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

1/4 1/4 1/4 1/4 C#m

T
A
B

1/4 1/4 1/4 1/4 G#m

T
A
B

1/4 1/4 1/4 A#5 A5 F#5 G5

T
A
B

G#m A#5 B5 F#5 G5

T
A
B

C 7:10 G#m 1.2.3. 4.

T
A
B

Guitar Solo:

D 7:20

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

Bm

Elec. Gtr. 8

First system of guitar notation for Elec. Gtr. 8. The staff shows a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. The line continues with a half note D5, a half note E5, and a half note F#5. The staff is marked with *f*, *w/wah*, and *w/trem. bar*. The TAB below shows the fret numbers: 2, (2), (2), (2), 7, 8, 9, 7, 7.

Elec. Gtrs. 1 & 2
Riff E

Second system of guitar notation for Elec. Gtrs. 1 & 2. The staff shows a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. The line continues with a half note D5, a half note E5, and a half note F#5. The staff is marked with *f*, *w/wah*, and *w/trem. bar*. The TAB below shows the fret numbers: 5, 6, 7, 5, 7, 5, 7, 8, 4, 5, 7, 7, 7.

Third system of guitar notation. The staff shows a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. The line continues with a half note D5, a half note E5, and a half note F#5. The staff is marked with *f*, *w/wah*, and *w/trem. bar*. The TAB below shows the fret numbers: 9, 7, 9, 9, 9, 9, 9, 9, (9), 7, 9, 9, 7, 9, x, 9.

Fourth system of guitar notation. The staff shows a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. The line continues with a half note D5, a half note E5, and a half note F#5. The staff is marked with *f*, *w/wah*, and *w/trem. bar*. The TAB below shows the fret numbers: 7, 7, 10, 7, 10, 7, 7, 7, 10, 9, 7, 9, 9, 9, x, 10, 7, 12.

Fifth system of guitar notation. The staff shows a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. The line continues with a half note D5, a half note E5, and a half note F#5. The staff is marked with *f*, *w/wah*, and *w/trem. bar*. The TAB below shows the fret numbers: 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

TAB 7 6 7 8 9 7 8 9 10 9 (9) 7 10 7 12 12 0 17

Elec. Gtrs. 1 & 2
Riff F

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

TAB 0 16 17 14 15 9 (9) 7 9 7 6 (6) 4 7

TAB 6 (6) 4 7 4 7 14 15 16 17 14 15 16 17 14 15 16 17

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

Bm

TAB 14 15 16 17 14 15 16 17 14 15 16 17 17 14 19

1/4

TAB

8va

TAB

(8va)

TAB

C#7 (8va) *accel.

TAB

Elec. Gtrs. 1 & 2

TAB

C7

A7
rit.

A7

(8va)

Musical notation system 1: Treble and Bass staves. Treble staff contains a melodic line with a double bar line and a '2' above it. Bass staff contains a corresponding line with a double bar line and a '2' above it. Fingering numbers are present: 22, 21, 20, 18, 18, 20, 21, 22 on the left; 19, 18, 17, 15, 15, 17, 18, 19, 20 on the right.

Musical notation system 2: Treble and Bass staves. Treble staff contains a melodic line. Bass staff contains a line with notes 10, 10, 8, 10, 10, 8, 7, 7, 5, 8, 8, 6.

Musical notation system 3: Treble and Bass staves. Treble staff is marked 'Bm loco' and contains a melodic line. Bass staff contains a line with notes 16, 2, 4, 5, 4, 9, 5, 0, 3, 4, 4, 3, 4, 4, 2, 4, 3. There are wavy lines above the staff.

Musical notation system 4: Treble and Bass staves. Treble staff contains a melodic line. Bass staff contains a line with notes 5, 6, 7, 5, 7, 5, 7, 8, 4, 5, 7, 7, 7, 5, 6, 7, 5, 7, 8, 4. There are wavy lines above the staff.

Musical notation system 5: Treble and Bass staves. Treble staff contains a melodic line. Bass staff contains a line with notes 2, 3, 2, 5, 2, 2, 5, 2, 11, 11, 13, 11, 14, 11, 13, 16, 18, 21. There is a 'C#5' label above the staff.

Musical notation system 6: Treble and Bass staves. Treble staff contains a melodic line. Bass staff contains a line with notes 7, 9, 9, 9, 11, 11, 11, 11, 11, 11. There are wavy lines above the staff.

D5

A5

A#5

Bm
*Elec. Gtr. 8

W/trem. bar (End of Guitar Solo)

TAB

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

17 17 17 17 17 17 19 20 20 20 21

Elec. Gtrs. 1 & 2

TAB

12 12 7 8

12 12 7 8

10 10 5 6

7 5 7 5 7 5

*1st time only.

TAB

7 7 5 7 7 9

7 5 7 7 5 7 5 7 7 5 7

Dm

Play 4 times

w/octave pedal

TAB

5 8 5 5 8 5 8

5 5 8 5 5 8 5 5 8 5 8 5 5 8 5

Fm

TAB

1 4 1 4 1 4

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

TAB

F 9:06

Elec. Gtr. 9
* G#m

TAB

*Chord implied by bass gtr.

TAB

TAB

TAB

PM. -----

6 6 5 5 6 6 5 5 9 9 8 8 9 9 8 8 13 13 12 14 15 16 17 18

8va -
Elec. Gtr. 9

TAB

19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 21 19 (19)

Elec. Gtrs. 1 & 2

TAB

4 6 4 6 6 4 6 4 2 4 5 1 2 2

G 9:24

Elcc. Gtr. 9 tacet

Elec. Gtrs. 1 & 2

Riff G

Riff G

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

end Riff G

The musical notation for 'end Riff G' consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation is divided into four measures by vertical bar lines. Above the staff, there are wavy lines indicating the phrasing of the riff. The notation ends with a double bar line and the text 'end Riff G'.

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

Elec. Gtr. 10

Staff 1 (Treble Clef): Four measures of music. Measure 1: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 2: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 3: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 4: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). A '3' is written below the final measure.

Staff 2 (TAB): Four measures of tablature. Measure 1: 16 19 16 19 16 19. Measure 2: 16 17 18 16. Measure 3: 16 19 16 19 16. Measure 4: 16 18 16 18 16 19.

Staff 1 (Treble Clef): Four measures of music. Measure 5: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 6: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 7: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 8: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A).

Staff 2 (TAB): Four measures of tablature. Measure 5: 16 19 16 19 16 19. Measure 6: 16 17 18 16. Measure 7: 16 18 16 18 16 19. Measure 8: 16 17 18 14 14.

Elec. Gtr. 10 tacet

C#m

Elec. Gtr. 8

Staff 1 (Treble Clef): Four measures of music. Measure 1: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 2: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 3: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 4: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A).

Staff 2 (TAB): Four measures of tablature. Measure 1: 8 9 8 6 9 11 9 8. Measure 2: 11 9 8 9 11. Measure 3: 9 11 9 8 11 13 11 9. Measure 4: 13 11 9 11 13.

Elec. Gtrs. 1 & 2

Staff 1 (Treble Clef): Four measures of music. Measure 1: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 2: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 3: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A). Measure 4: eighth-note triplet (F#, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F#), eighth note (G), quarter note (A).

Staff 2 (TAB): Four measures of tablature. Measure 1: 6 6 4. Measure 2: 6 6 4. Measure 3: 6 6 4. Measure 4: 6 6 4.

E

F#

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is presented in two systems, each with a standard musical staff and a corresponding guitar/bass tablature (TAB) below it.

System 1 (Guitar Melody):

- Staff:** Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of a series of eighth and sixteenth notes.
- TAB:** The guitar tablature is written below the staff, indicating fret numbers for the guitar. The sequence of frets is: 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.

System 2 (Bass Line):

- Staff:** Treble clef, key signature of three sharps (F#, C#, G#). The bass line consists of a series of eighth notes.
- TAB:** The bass tablature is written below the staff, indicating fret numbers for the bass. The sequence of frets is: 2, 2, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0, 4, 4, 2.

G#m

Elec. Gtr. 8

Elec. Gtr. 10

Elec. Gtrs. 1 & 2

Elec. Gtr. 10 tacet

C#m

Elec. Gtr. 8

T
A
B

8 9 8 6 9 11 9 8 11 9 8 9 11 8 9 11

Elec. Gtrs. 1 & 2

T
A
B

14 16 17 13 14 14 6 6 6 6 6 4 4 4

T
A
B

2 4 5 1 2 2

E

T
A
B

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

T
A
B

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

D#

T
A
B

T
A
B

E#

D#F#

T
A
B

T
A
B

A/C#

D.S. al Coda

3 3 3 3 3 3

T
A
B

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

T
A
B

7 4 7 4

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

Coda

Elec. Gtrs. 1 & 2

Bm6

Gmaj7

Em9

T
A
B

3 2 0

D

Bm6

Gmaj7

D/A

D

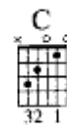
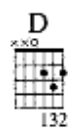
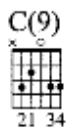
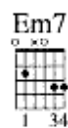
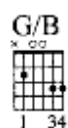
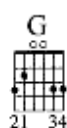
Acous. Gtr.

rit.

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.

First system of guitar notation. The staff shows a melodic line in D major with a *mf* hold. The TAB below shows fret numbers 9 and 10.

*Chords played by synth.

D/A

E/G#

A

D

D/F#

Second system of guitar notation. The staff shows a melodic line with a *mf* hold. The TAB below shows fret numbers 9, (9), 7, 9, 15, (15), 15, 14, 14, 12.

G

D

A/C#

Bm

D/A

E/G#

Third system of guitar notation. The staff shows a melodic line with a *mf* hold. The TAB below shows fret numbers 12, 9, (9), 7, 10, 12, 10, 11, 9, 7.

Slow ♩ = 58

D a tempo

A

G

A

Fourth system of guitar notation. The staff shows a melodic line with a *mf* hold. The TAB below shows fret numbers 17, 17(17), 15, 14, 15, 17, 14, 15, 17.

Elec. Gtr. tacet

G

Acous. Gtr.

G/B

Em7

C(9)

G

Cont. rhy. simile

mf

§ Verse:

G

Acous. Gtr. cont. rhy. simile

D

Em7

C(9)

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,
I saw the writ - ing on her stone;
giv - en so much more__ in life,

a
I
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;
I felt so emp - ty as__ I cried,
Re - live the an - guish of__ my past

it
like
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

Acous. Gtr. cont. rhy. simile

C

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

G D

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

(Ah.)

Am C

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

Em7

D

D.S.  al Coda

Coda

Em7

D



Outro:

w/ad lib. vocal

Acous. Gtr. cont. rhy. simile

C

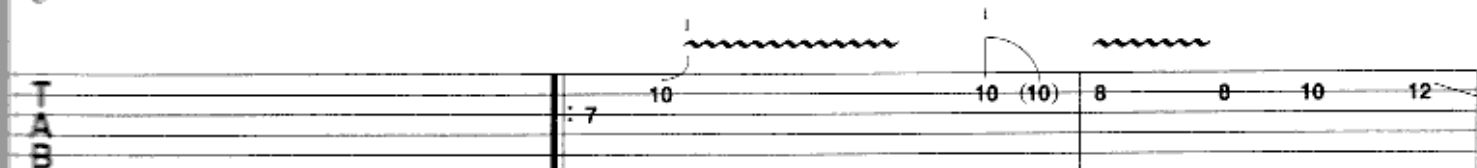
Am

G

G/B



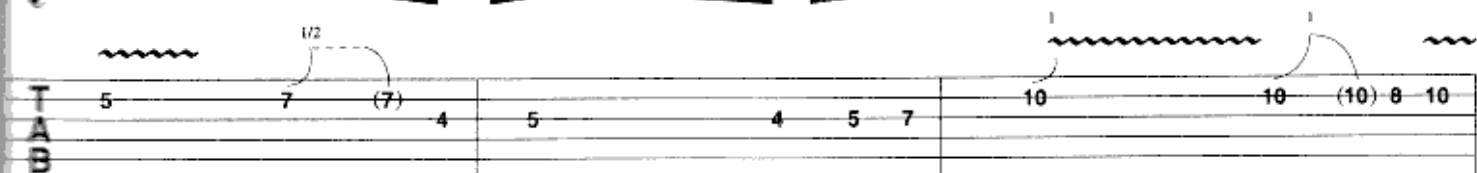
Elec. Gtr.



Em7

C(9)

G

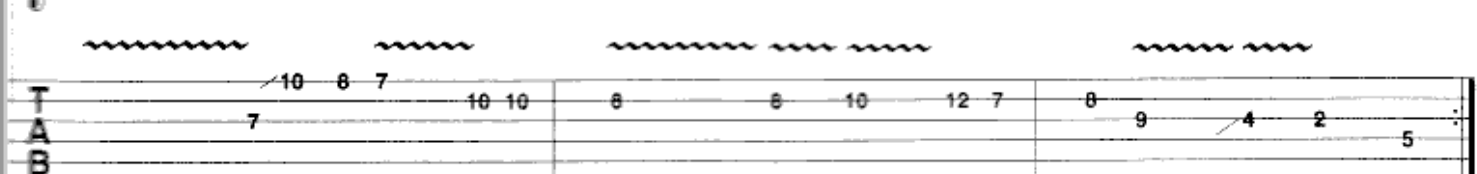
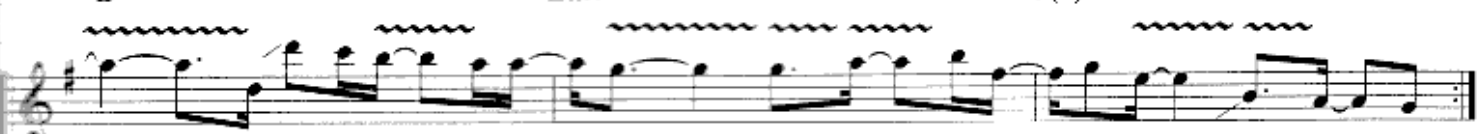


D

Em7

C(9)

Repeat and fade



SCENE SIX: HOME

All gtrs. w/dropped D tuning:

⑥ = D

Moderately ♩ = 88

Intro:

A :00

Acous. Gtr.

Music by DREAM THEATER

Lyrics by MIKE PORTNOY

Synth.

mf

Tablature for Synth. part

The Synth. part is written on a single staff in G major. It begins with a whole rest, followed by a chord of G4, B4, and D5. After another whole rest, it plays a descending eighth-note scale: G4, F#4, E4, D4. The dynamic *mf* is indicated below the staff.

Measure	1	2	3	4
Notes		G B D		G F# E D
Tab		10 10 7		7 8 8

Acous. Gtr.

Tablature for Acous. Gtr. part

The Acous. Gtr. part is written on a single staff in G major. It features a rhythmic pattern of eighth notes in the first measure, followed by a series of chords and single notes. The tablature includes various fret numbers and a double bar line with a repeat sign.

Measure	1	2	3	4
Notes	G4 A4 B4 G4	G4 A4 B4 G4	G4 A4 B4 G4	G4 A4 B4 G4
Tab	7 7 7	7 7 7	7 7 7	7 7 7

Tablature for Acous. Gtr. part

This section continues the Acous. Gtr. part with a melodic line in the first measure, followed by a series of chords and single notes. The tablature includes various fret numbers and a double bar line with a repeat sign.

Measure	1	2	3	4
Notes	G4 A4 B4 G4	G4 A4 B4 G4	G4 A4 B4 G4	G4 A4 B4 G4
Tab	8 (8)	7 7 5	8 7 0	0

Tablature for Acous. Gtr. part

This section continues the Acous. Gtr. part with a melodic line in the first measure, followed by a series of chords and single notes. The tablature includes various fret numbers and a double bar line with a repeat sign.

Measure	1	2	3	4
Notes	G4 A4 B4 G4	G4 A4 B4 G4	G4 A4 B4 G4	G4 A4 B4 G4
Tab	4 0 0	0 0 0	0 0 0	0 0 0

Bass gtr. enters

The first system consists of a standard musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, including a wavy line indicating a vibrato. Below the staff is a guitar tablature with two staves labeled 'T' (treble) and 'B' (bass). The tablature includes fret numbers 3, 2, 0, 4, 0, 10, 10, and 13, with a '3' indicating a triplet.

The second system continues the musical notation. The staff features a melodic line with eighth notes and a bass line with eighth notes. The guitar tablature below shows fret numbers 0, 3, 2, 0, 4, 0, 0, 0, 0, 3, 5, 1, 0, 0, 0, 0, 7, 0, 7, 8, 7.

The third system continues the musical notation. The staff features a melodic line with eighth notes and a bass line with eighth notes. The guitar tablature below shows fret numbers 12, 10, 11, 10, 11, 8, 7, 8, 7, 8, 7, 8, 8, 7, 5, 7, 5.

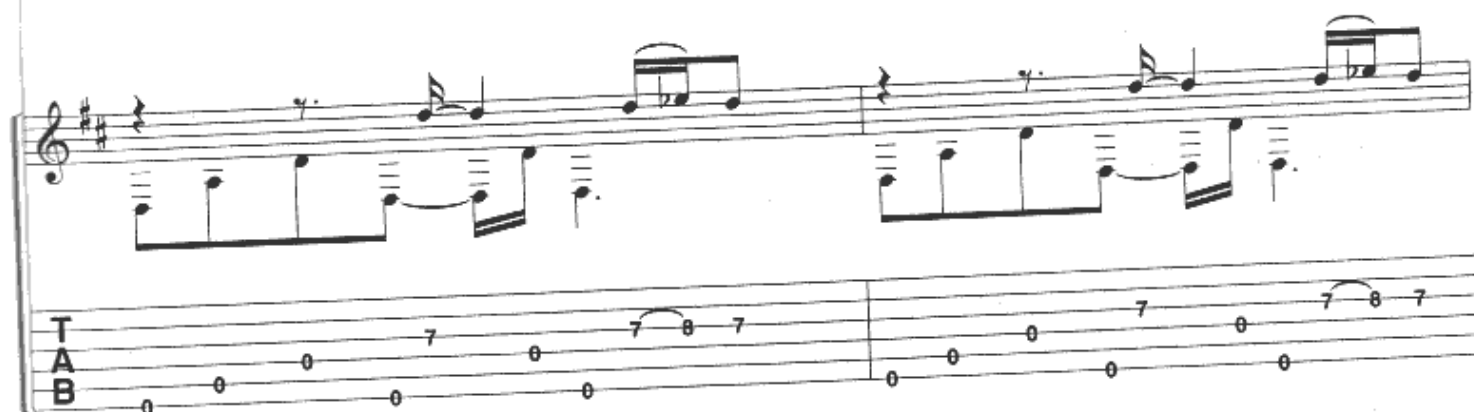
The fourth system continues the musical notation. The staff features a melodic line with eighth notes and a bass line with eighth notes. The guitar tablature below shows fret numbers 0, 0, 0, 7, 0, 7, 8, 7, 0, 0, 0, 0, 7, 0, 7, 8, 7.

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar and bass parts. The guitar part is in the treble clef, key of D major (two sharps), and 4/4 time. It features a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. The bass part is in the bass clef, featuring a simple eighth-note bass line. The second system continues the same parts, with the guitar part showing a more complex melodic line and the bass part showing a simple eighth-note bass line. The score is written for guitar and bass, with the guitar part in the treble clef and the bass part in the bass clef. The key signature is D major (two sharps) and the time signature is 4/4.

Drums enter



First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a flat (Bb) and a sharp (C#). Below it is a guitar TAB staff with two lines. The top line of the TAB staff contains the numbers 7, 8, 5, 8, 7, 7, 8. The bottom line contains the numbers 7, 8, 10, 11, 10.



Second system of musical notation. The top staff continues the melodic line from the first system. Below it is a guitar TAB staff. The top line contains the numbers 7, 0, 0, 0, 7, 0, 7, 8, 7. The bottom line contains the numbers 0, 0, 0, 0, 0, 0, 0, 0, 0.



Third system of musical notation. The top staff continues the melodic line. Below it is a guitar TAB staff. The top line contains the numbers 10, 11, 13, 11, 13, 10, 10, 11, 13, 10, 11, 12, 10, 7, 8, 7, 8, 10, 7, 5, 8, 7, 5. The bottom line contains the numbers 0, 0.



Fourth system of musical notation. The top staff continues the melodic line. Below it is a guitar TAB staff. The top line contains the numbers 7, 0, 7, 7, 8, 7, 0. The bottom line contains the numbers 0, 0.

First system of musical notation. The top staff is a standard musical staff in G major (one sharp). The bottom staff is a guitar tablature (TAB) with fret numbers: 10 11 13 10 13 10 8 7 8 | 7 8 10 11 10 8 7 8 7 5 7.

Second system of musical notation. The top staff is a standard musical staff. The bottom staff is a guitar tablature (TAB) with fret numbers: 0 0 0 7 0 7 8 7 | 0 0 0 7 0 7 8 7.

Third system of musical notation. The top staff is a standard musical staff. The bottom staff is a guitar tablature (TAB) with fret numbers: 10 11 13 10 11 13 10 8 7 8 7 7 | 7 7 8 7 8 10 11 10 11 13 11 13 10 11 14.

Fourth system of musical notation. The top staff is a standard musical staff. The bottom staff is a guitar tablature (TAB) with fret numbers: 0 0 0 7 0 7 8 7 | 0 0 0 7 11 12 11 12.

Fifth system of musical notation. The top staff is a standard musical staff. The bottom staff is a guitar tablature (TAB) with fret numbers: 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.

B 1:45
D5
Elec. Gtr. 1
Riff A

First system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows the corresponding fretboard positions for the guitar.

TAB

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

Second system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows the corresponding fretboard positions for the guitar.

TAB

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

Third system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows the corresponding fretboard positions for the guitar.

TAB

11 12
9 10

Fourth system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows the corresponding fretboard positions for the guitar.

TAB

0 0 10 11 0 8 10 0 10 11 0 8 10 0 0 10 11 0 16 17 0 16 17 0 17 16

end Riff A

Fifth system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows the corresponding fretboard positions for the guitar.

TAB

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 7 9 10 4 5 9 10 7 8 7 8 7 10 7 9 10 4 5 9 10

end Riff B

Cm

3

3

TAB

10 11 10 11 10 12 10 11 12 11 7 7 7 8 11 8 7 8 7 5 (5)

7 8 7 8 7 12 7 11 12 11 4 5 5 5 6 9 6 5 6 5 3 (3)

10 9 10 5 5 5 6 9 6 5 6 5 3

Elec. Gtrs. 2 & 3 tacet

D5

Elec. Gtr. 1

Rhy. Fig. 1

A5 B $\flat$ 5 D5 G5 A $\flat$ 5

[illegible]

D5

end Rhy. Fig. 1

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

TAB

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

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

Elec. Gtr. 1

TAB

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

Fill 1
Elec. Gtr. 4

TAB

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

Elec. Gtr. 1

TAB

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

Gm

home, home, where where I be - she be -

P.M. P.M.

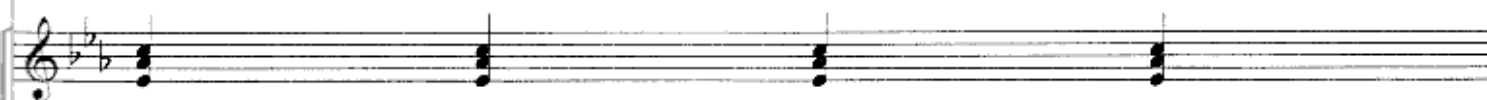
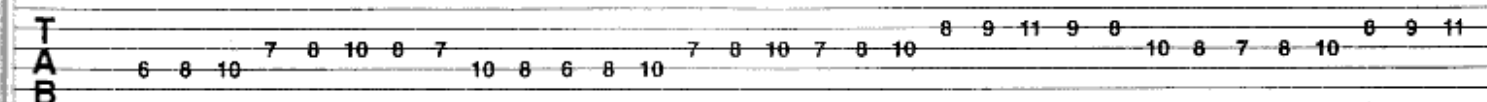
TAB

5 7 8 5 0 5 7 8 5 0 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^b

long.
longs.

Elec. Gtr. 5



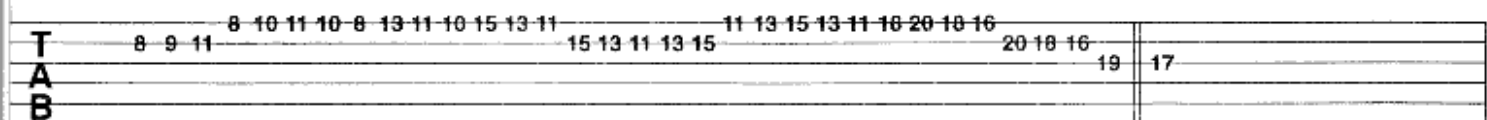
Fm



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

Chorus:
Cm

Elec. Gtr. 5



end Riff C Elec. Gtr. 1



P.M. -- 4

P.M. -- 4



E^b B^b/D Cm A^b/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 - ges - sion, ob - ses -

[illegible]

T
A
B

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

hold throughout

[illegible][illegible]

F/A A^b 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*

T A B	8	7	8		8	7	8		7		7	7		6	6	8		6	6	10	12	13	12	13		13	12	13
	7			7	7							6		6	6	6		6	6			10			10	10		

T A B					6	6
					5	5
	7	7	6	6	3	3
	3	3	3	3	3	3

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 ♯

Chords: D^b B^bm Gm7(♭5) 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

Tablature:

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

Chords: P.M. --- 4

Tablature:

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

Fill 1

Elec. Gtr. 1

Elec. Gtr. 1

Elec. Gtr. 5

P.M. --- 4

Elec. Gtrs. 1 & 5

Tablature:

T	3	3	18 16	18 16	18 16	18 16	18 17	15	
A	3	3	18 17	18 17	18 17	18 17	20 18	20 16	10 13 15 13 11
B	1	1	1	1				20	5 2

Fill 2

Elec. Gtr. 1

Tablature:

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.

TAB

5 5 5 5 5 0 5 5 5 5 5 6
5 5 5 5 5 0 3 3 3 3 3 9

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

D5

Elec. Gtr. 2

C5

F5

D

Elec. Gtr. 3

TAB

11 12

9 10

PM.-----4 PM. ----4 PM. -----4 PM. ----4 PM.

TAB

0 0 0 0 5 0 0 0 0 2

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

Bridge:
w/**Riff A** (Elec. Gtr. 6)
Cm D Cm D5

The musical score for the bridge of 'I Wanna Dance with Somebody' is presented in three staves. The key signature is C major (one sharp, F#). The first staff begins with a double bar line and a repeat sign, followed by a quarter rest, a quarter note G4, and a triplet of eighth notes (A4, B4, C5). The second staff continues with a quarter rest, a quarter note G4, and a triplet of eighth notes (A4, B4, C5). The third staff continues with a quarter rest, a quarter note G4, and a triplet of eighth notes (A4, B4, C5). The lyrics are: '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.'

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

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

Instrumental Section:

A 7:29

D5

Coda I

D5

home.

Elec. Gtr. 1

Elec. Sitar

home.

3 1 4 3 2 3 4 6 6

T
A
B

Synth.

hold -- 4

1/2 1/2

3 1 3 (3) 3 2 2 3 5 3 2 0

T
A
B

Elec. Gtr. 6
Rhy. Fig. 2

hold -- 4

hold -- 4

hold -- 4

hold -- 4

hold -- 4

hold -- 4

3 1 3 3 3 1 3 3 3 1 3 3 3 1 3 3

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 0 0

T
A
B

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 3 1 3 2

0 0 0 0

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

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

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

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

T
A
B

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

Elec. Gtr. 6 tacet

T
A
B

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

Elec. Gtr. 1
Riff D

T
A
B

0 0 0/12 0 3 5 5 0 0 0/12 0 3 5 5

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

T
A
B

12 10 11 13 12 11 11 10 11 10 13 11 10 11 10 12 11 12 11 13 12 10 7 8 7 5 4 5 4 5

T
A
B

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

Synth. Solo:

B 8:41

Elec. Gtr. 1
Riff E

end Riff E

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

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various ornaments and a triplet. Below it is a six-line tablature staff with fret numbers 8, 9, 11, 10, 6, 7, 8, 9, 10, 8, 10, 8, 7, 8, (8), 9, 13, 11, 13. The letters 'T', 'A', and 'B' are stacked vertically on the left side of the tablature staff.

Second system of musical notation for guitar. The treble staff has a key signature change to two sharps (F# and C#) and includes markings '8va' and 'A5 loco'. The tablature staff continues 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. The letters 'T', 'A', and 'B' are stacked vertically on the left side of the tablature staff.

Third system of musical notation for guitar, labeled 'Elec. Gtr. 1'. The treble staff shows a melodic line. The tablature staff has fret numbers 0, 0, 7, 8, 0, 5, 7, 0, 7, 8, 0, 5, 7. The letters 'T', 'A', and 'B' are stacked vertically on the left side of the tablature staff.

Fourth system of musical notation for guitar. The treble staff includes a key signature change to two sharps (F# and C#) and markings 'A.H.' and '3'. The tablature staff has fret numbers 6, 5, 5, 5, 6, 5, 9, 5, 8, 10, 8, 6, 6, 8, 6, 5, 5, 6, 8, 8, 6, 5, 7, 6, 7, 5, 7, (7), (7), 6, 7, 7, 5, 7, 4, 5, 7, 4, 7, 5, 7. The letters 'T', 'A', and 'B' are stacked vertically on the left side of the tablature staff.

Fifth system of musical notation for guitar. The treble staff shows a melodic line. The tablature staff has 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. The letters 'T', 'A', and 'B' are stacked vertically on the left side of the tablature staff.

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

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

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

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

TAB 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

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

First system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a TAB (Tuning) line with fret numbers: 11 12 14, 10 12 13 12 10, 14 12 11 12 14, 10 12 13 10 12 13, 11.

Second system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a TAB (Tuning) line with fret numbers: 0, 0, 7 8, 0, 5 7, 0, 7 8, 0, 5 7.

Third system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a TAB (Tuning) line with fret numbers: 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, 15 17.

Fourth system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a TAB (Tuning) line with fret numbers: 0, 0, 7 8, 0, 6 7, 0, 6 7, 0, 7 6.

w/Riff C (Elec. Gtr. 1)

Fifth system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The staff contains a melodic line with eighth and sixteenth notes. Below the staff is a TAB (Tuning) line with fret numbers: 18, 17 17, 15 15, 11 12 11 10, 13, 11 10, 12 10, 11 10, 10, 10, 10, 12 12, 10 10, 12 10 8, 10 8, 10 11 10 8, 10 8, 12 10.

A

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

17 0 17 18 17 15 17 18 17 15 14 15 14 12 15 14 12 11 12

Gm

12 10 12 17 15 14 17 15 14 18 16 15 17 15 17 20 18 17 20 18

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

Ab

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

Fm

3. Her

T
A
B

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

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

home. _____

T
A
B

11 12 9 10

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

Elec. Gtr. 2

D

Cm

D

Cm

Elec. Gtr. 3

T
A
B

11 12 9 10

Outro:
Faster $\text{♩} = 120$

Synth.

D

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

Elec. Gtr. 6

T
A
B

0 0

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part (G) with a treble clef and a key signature of one sharp (F#). The guitar part consists of two measures, each containing a triplet of eighth notes. The bass part (B) is shown below the guitar part, with a treble clef and a key signature of one sharp. The bass part consists of two measures, each containing a triplet of eighth notes. The drum part (D) is shown below the bass part, with a treble clef and a key signature of one sharp. The drum part consists of two measures, each containing a triplet of eighth notes. The second system shows the guitar part (G) with a treble clef and a key signature of one sharp. The guitar part consists of two measures, each containing a triplet of eighth notes. The bass part (B) is shown below the guitar part, with a treble clef and a key signature of one sharp. The bass part consists of two measures, each containing a triplet of eighth notes. The drum part (D) is shown below the bass part, with a treble clef and a key signature of one sharp. The drum part consists of two measures, each containing a triplet of eighth notes. The third system shows the guitar part (G) with a treble clef and a key signature of one sharp. The guitar part consists of two measures, each containing a triplet of eighth notes. The bass part (B) is shown below the guitar part, with a treble clef and a key signature of one sharp. The bass part consists of two measures, each containing a triplet of eighth notes. The drum part (D) is shown below the bass part, with a treble clef and a key signature of one sharp. The drum part consists of two measures, each containing a triplet of eighth notes.

*Elec. Sitar & Elec. Gtr. 6

The musical notation for the guitar solo is presented in two systems. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' below the staff. The second system shows a tablature staff with fret numbers (14, 15, 13, 15, 13, 15, 13, 15, 14, 15, 14, 15, 13, 15, 14, 15, 13, 15, 14, 15, 14, 15, 14, 17, 16) and a key signature of one sharp (F#). The tablature is written in a standard guitar notation style, with the fret numbers placed on the lines of the staff.

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

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar melody with triplets and a corresponding guitar tablature below. The tablature uses numbers 10-15 to indicate fret positions. The piece ends with a double bar line and a repeat sign.

3 3

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 11 13 12 13 12 13 13 12

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

T
A
B

T
A
B

T
A
B

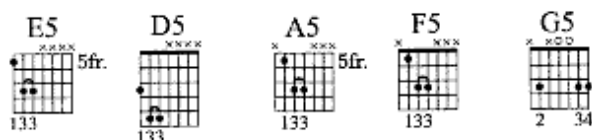
Synth. & Elec.
 Gtr. 6 tacet
 D5
 Elec. Gtr. 1

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

f P.M. -----

T
A
B

Faster ♩ = 124

G5 A♭5

T
A
B

G5 F5 E5 C5 F♯5 G5 A♭5 G5 F5

T
A
B

E5

C5

E♭5

N.C.

w/slight P.M. throughout

T A B
 2 2 2 3 6 6 3 5 5 3 6 5 6 5 3 5 3 1

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

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

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

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

D5 E♭5 D5 C5 B5

Tablature for measures 1-5:

Measure	Frets (B, A, T)
1	5 3 4 3 6 4
2	5 5 6 6 3 4
3	5 5 3 3 1 3
4	3 1 2 2 0 0
5	

G5 C♯5 D5 E♭5 D5 C5 A♭5 G5

Tablature for measures 6-11:

Measure	Frets (B, A, T)
6	3 3 0 0 3 3
7	4 4 2 2 5 5
8	5 5 6 6 3 3
9	5 5 3 3 1 3
10	6 6 4 4 5 5
11	5 5 3 3 5 5

Tablature for measures 12-14:

Measure	Frets (B, A, T)
12	3 4 3 4 3 4
13	3 4 3 5 3 5 6
14	3 4 3 4 3 4

Tablature for measures 15-17:

Measure	Frets (B, A, T)
15	5 3 4 3 6 4 3
16	3 4 3 4 3 4
17	3 4 3 5 3 5 6

B 1:29 N.C.

B♭5 A♭5 D5 E5

Tablature for measures 18-20:

Measure	Frets (B, A, T)
18	8 8 6 6 5 5
19	7 7 7 7 5 5
20	4 4 4 4 4 4

T
A
B

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

[illegible][illegible]

First system of music notation. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of eighth notes and rests. The guitar part (TAB) is shown below the staff, with fret numbers 0, 7, and 12 indicated. A dashed line separates the melody from the guitar part. The text "(P.M.)" is written below the first measure of the melody.

Second system of music notation. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of eighth notes and rests. The guitar part (TAB) is shown below the staff, with fret numbers 0, 7, and 12 indicated. A dashed line separates the melody from the guitar part. The text "(P.M.)" is written below the first measure of the melody. The system ends with a 3/4 time signature change and a "rit." (ritardando) marking.

Third system of music notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody consists of eighth notes and rests. The guitar part (TAB) is shown below the staff, with fret numbers 0, 7, and 12 indicated. A dashed line separates the melody from the guitar part. The text "(P.M.)" is written below the first measure of the melody. The system ends with a "N.C." (No Chords) marking and a 5/4 time signature change.

Fourth system of music notation. Treble clef, key signature of two sharps (F# and C#), 5/4 time signature. The melody consists of eighth notes and rests. The guitar part (TAB) is shown below the staff, with fret numbers 0, 7, and 12 indicated. A dashed line separates the melody from the guitar part. The text "(P.M.)" is written below the first measure of the melody. The system ends with a "C" (Coda) marking and a "2:05" time signature change.

Fifth system of music notation. Treble clef, key signature of two sharps (F# and C#), 5/4 time signature. The melody consists of eighth notes and rests. The guitar part (TAB) is shown below the staff, with fret numbers 0, 7, and 12 indicated. A dashed line separates the melody from the guitar part. The text "(P.M.)" is written below the first measure of the melody. The system ends with a "C" (Coda) marking and a "2:05" time signature change.

The musical notation for the guitar solo in "Hotel California" is shown. It consists of a standard staff with a treble clef and a key signature of one sharp (F#). The solo is written in 4/4 time. The notation includes various chords: Em, C7, and B7. The solo is characterized by its melodic lines and the use of the "T A B" (Tapping) technique, indicated by the letters T, A, and B on the left side of the staff. The solo is divided into two measures, each with a 4-measure phrase. The first measure starts with an Em chord and ends with a C7 chord. The second measure starts with a C7 chord and ends with a B7 chord. The solo is a key example of the "Hotel California" sound, featuring a mix of melodic and harmonic elements.

Em C7 B7

The musical notation for the guitar solo is presented on a standard five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The solo is divided into two measures. The first measure contains a series of eighth and sixteenth notes, starting on E4 and ascending to E5. The second measure continues the melodic line, featuring a mix of eighth and sixteenth notes, ending on E5. Above the staff, the chords Em, C7, and B7 are indicated. Below the staff, the fretboard positions are written as a sequence of numbers: 7, 7, 0, 7, 0, 5, 4, 0, 3, 2, 0, 1, 0, 2, 3, 2, 5, 2, 4, 5, 2, 3, 2, 3, 4, 5, 6, 7, 6, 9.

P.M.

TAB

7 7 0 7 0 5 4 0 3 2 0 1 0 2 3 2 5 2 4 5 2 3 2 3 4 5 6 7 6 9

D 2:32
♩ = 124
E5

$\text{♩} = 124$
E5 C#5 C5 B5

PM. throughout

TAB

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

D5 D#5 E5

F#5

B5

First system of guitar music. The staff shows a melodic line with chords D5, D#5, E5, F#5, and B5. The tablature below shows fingerings: 0 0 5 6 7 7 0 0 7 7 7 0 0 9 9 9 9 0.

G5 Gb5 F5 E5

Eb5

D5

Db5

C5

B5

Second system of guitar music. The staff shows a melodic line with chords G5, Gb5, F5, E5, Eb5, D5, Db5, C5, and B5. The tablature below shows fingerings: 0 0 10 9 8 7 0 0 6 0 0 5 0 4 4 0 3 3 3 3 0.

D5 D#5 E5

F#5

G5

G#5

A5

Third system of guitar music. The staff shows a melodic line with chords D5, D#5, E5, F#5, G5, G#5, and A5. The tablature below shows fingerings: 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

Fourth system of guitar music. The staff shows a melodic line with a 'grad. slide' and 'Cont. in slashes' instruction. The tablature below shows fingerings: 12 12 14 12 7 7 8 9 10 9 10 9 9 10 9 10 12 9 10.

D5

Cont. rhy. simile

A5

Fifth system of guitar music. The staff shows a melodic line with a 'Cont. rhy. simile' instruction. The tablature below shows fingerings: 10 7 8 10 8 7 8 7 10 9 9 7 10 9 7 8 9 10 9 10.

F5

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

E5 **D5**

T 7 8 9 10 9 10 9 10 9 9 10 9 10 12
A 9 9 10 9 10 9 10 9 10
B 10 7 8 10 8 7

A5

T 8 10 9 9 7 10 9 7 8 9 10 9 10 9 10 12 13 15
A 7 8 9 10 9 10 9 10 9 10
B 9 9 10 9 10 12 13 15

F5
8va

T 17 12 15 17 15 12 19 12 15 19 15 12 20 15 18 20 18 15 22 15 18 22 18 15
A 17 15 12 19 12 15 19 15 12 20 15 18 20 18 15 22 15 18 22 18 15
B 17 15 12 19 12 15 19 15 12 20 15 18 20 18 15 22 15 18 22 18 15

E5
(8va)

T 24 19 22 24 22 19 24 19 22 21 22 19 24 19 22 24 22 19 24 19 22 21 22 19
A 24 19 22 24 22 19 24 19 22 21 22 19 24 19 22 24 22 19 24 19 22 21 22 19
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 model

Elec. Gtr. 1 cont. in notation

loco

Elec. Gtr. 1 cont. in notation

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 10 9 9

7 7 5

Elec. Gtr. 1

The first system of music for 'The Wind' consists of a single staff with a treble clef. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole rest. This is followed by a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole rest. The system ends with a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole rest.

T
A
B

14 14 (14)
 14 14 14 14 14 14
 12 12 12 12 12 12

5

F 3:21

Half time $\lambda = 124$

E5

First system of musical notation (treble clef) and guitar tablature. The tablature includes fret numbers: 5, 7, 8, 5, 6, 8, 6, 5, 5, 7, 8, 5, 5, 7, 8, 7, 10, 9, 7, 10, 8.

Second system of musical notation (treble clef) and guitar tablature. The tablature includes fret numbers: 7, 7, 9, 10, 7, 8, 10, 8, 7, 7, 10, 8, 7, 9, 10, 8, 7, 10, 8.

Third system of musical notation (treble clef) and guitar tablature. The tablature includes 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

Fourth system of musical notation (treble clef) and guitar tablature. The tablature includes 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.

w/slight P.M. throughout

Fifth system of musical notation (treble clef) and guitar tablature. The tablature includes 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.

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

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

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

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

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 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

[illegible]

N.C.
Elec. Gtr. 2

I 4:32
G5 A $\flat$ 5

Elec. Gtr. 2 tacet

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

Elec. Gtr. 1

The image shows a musical score for Electric Guitar 1. The top staff is a standard musical notation in 5/4 time, featuring a melodic line with various intervals and a key signature of one flat. The bottom staff is a fretboard diagram with five lines, labeled T, A, B, G, and D from top to bottom. It contains a sequence of numbers representing fret positions for each string, corresponding to the notes in the melodic line above. The fret numbers are: 5, 5, 6, 8, 6, 5, 7, 5, 7, 4, 7, 7, 6, 5, 8, 7, 5, 5, 7, 10, 11, 10, 12, 12, 13, 13, 15, 13, 13, 12, 10, 12, 10, 13, 11.

G5

F5

E5

First system of guitar music. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains two measures of music. The first measure is marked G5 and the second is marked F5. The bottom staff shows the fretboard positions for the first measure: 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11. The second measure is marked E5 and the fretboard positions are: 10 11 10 12 12 13 13 15 13 13 12 10.

C5

F#5

G5

Ab5

Second system of guitar music. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains two measures of music. The first measure is marked C5 and the second is marked F#5. The bottom staff shows the fretboard positions for the first measure: 14 12 13 11 16 14 15 13 15 13 11 15 13 11. The second measure is marked G5 and the fretboard positions are: 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11.

G5

F5

E5

Third system of guitar music. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains two measures of music. The first measure is marked G5 and the second is marked F5. The bottom staff shows the fretboard positions for the first measure: 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11. The second measure is marked E5 and the fretboard positions are: 10 12 9 10 12 9 11 9 12 10 9 10 8.

Fourth system of guitar music. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains two measures of music. The first measure is marked G5 and the second is marked F5. The bottom staff shows the fretboard positions for the first measure: 10 12 9 11 13 10 12. The second measure is marked E5 and the fretboard positions are: 12 9 10 12 9 10 9 12 10 9 10 8.

Fifth system of guitar music. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains two measures of music. The first measure is marked G5 and the second is marked F5. The bottom staff shows the fretboard positions for the first measure: 15 13 11 12 14 12 14 12 15 13 11 11. The second measure is marked E5 and the fretboard positions are: 0 12 9 10 12 9 10 9 12 10 9 10 8.

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

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

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

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

N.C.

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

TAB

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

TAB

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

TAB

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

TAB

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.

TAB

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

Musical notation system 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and sixteenth notes. A dashed line below the staff is labeled (P.M.). Below the staff is a guitar TAB line with fret numbers: 0 2 4 6 4 5 6 7 2 3 4 5 1 2 3 4. The system continues with a 3/4 time signature and the same fret sequence: 0 2 4 6 4 5 6 7 2 3 4 5.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and sixteenth notes. A dashed line below the staff is labeled (P.M.). Below the staff is a guitar TAB line with fret numbers: 0 2 4 6 4 5 6 7 2 3 4 5 2 4 5 6. The system continues with a 3/4 time signature and the same fret sequence: 0 2 4 6 4 5 6 7 2 3 4 5.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody consists of eighth and sixteenth notes. A dashed line below the staff is labeled (P.M.). Below the staff is a guitar TAB line with fret numbers: 0 2 4 6 4 5 2 3 4 5. The system continues with a 3/4 time signature and the same fret sequence: 0 2 4 6 4 5 6 7 2 3 4 5.

E

Musical notation system 4: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody consists of eighth and sixteenth notes. A dashed line below the staff is labeled (P.M.). Below the staff is a guitar TAB line with fret numbers: 0 2 4 6 4 5 2 3 4 5 1 2 3 4. The system continues with a 5/16 time signature and the same fret sequence: 7 4 6 4 0. The system concludes with a 6/16 time signature and the same fret sequence: 7 4 6 4 0.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 16/16 time signature. The melody consists of eighth and sixteenth notes. Below the staff is a guitar TAB line with fret numbers: 3 4 6 2 4 5. The system continues with a 5/16 time signature and the same fret sequence: 7 4 6 4 0. The system concludes with a 6/16 time signature and the same fret sequence: 7 4 6 4 0, followed by a final measure with fret numbers 3 4 6 2 4.

C

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

Fm

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

B **C#**

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

A

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**

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:

Verse:

*C♯m B G♯m A C♯m

C♯m

B/C♯

Piano

Play 4 times

It does-n't make an - y sense, —

****Elec. Gtr. 1**

f *mf* P.M. throughout

T
A
B

6
6
4

4 4 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

T
A
B

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, —

T
A
B

4 4 4 4 4 4 4 4

6 6 4 5 4 6 4 6 6 5 4 6 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

G#m/C#

A/C#

Chorus:

Elec. Gtr. 1 tacet

C#m

B

she bid him fare - well?

(One last

time.)

We'll lay down a

Elec. Gtr. 2

mf w/chorus effect
hold throughout

G#m

A

C#m

B

to - day.

(One last

time.)

Un-til we fade.

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.)

hold w/trem. bar

T A B

6 6 4 6 7 6 7 9 6 6 4 2 4 5 4 0 4 4 2 0 0 3

T A B

0 0 3 4 2 4 0 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) 15 (15) 17 16 15 16

**tr 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

TAB 16 14 14 17 14 17 14 16 16 (16) 14 16 14 16

hold throughout

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 2 4 4 3 4

Asus2

Bsus

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

Csus2

D

Dsus

D Asus2

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

Bsus

F#m

E

D

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

Half-time ♩ = 54

E

G

Are these her _____ mem - o - r - i - a

Elec. Gtr. 4

T
A
B

Elec. Gtr. 2

T
A
B

A

 $\mathbb{B}_m$

a - wak-ened through_ my eyes?__

This house_ has

grad. release

1.23

T
A
E

**Т
Д
Е**

G#m7(b 5)

F

G/F

brought back_ to life. An o-pen door,

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

4 6 6 6 4 3 2 1 1 3 1 1

hold ----- 4

Dbl. time ♩ = 108

Cm

A^bB^b/A^b

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

15 15 16 18 16 15 16 15 17 17

4 4 4 4 4 4 4 4

Eb/Bb Fm Ab/Eb

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 17 17 17 17

TAB 1 10 10 8 6

All gtrs. tacet
Piano

Dm7(b 5) Db
rit. Cm

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

TAB 16 15 16 15 18 16 13

TAB 5 4 5 5 3

SCENE EIGHT: THE SPIRIT CARRIES ON

Music by DREAM THEATER
Lyrics by JOHN PETRUCCI



Slowly ♩ = 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," "The here 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.

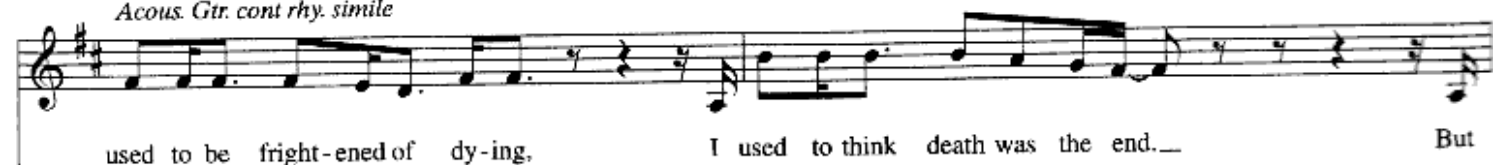
Acous. Gtr. *mf*

G/D Em D A/D G Asus A

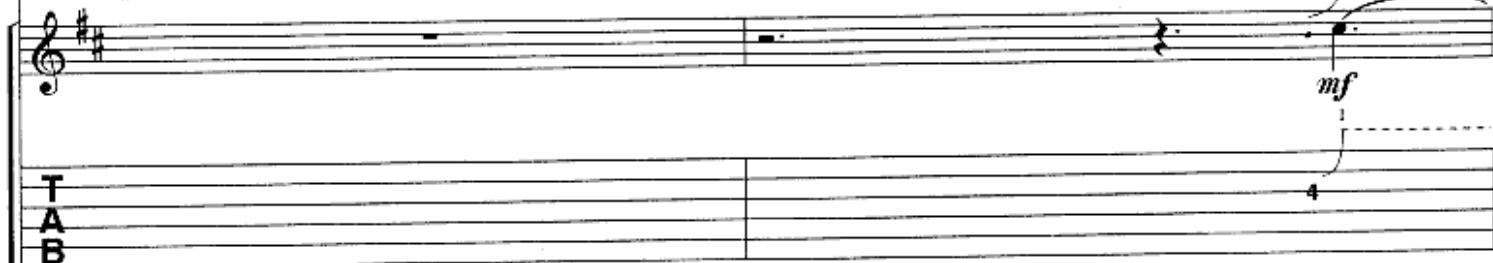
Cont. rhy. simile

Verse 2:

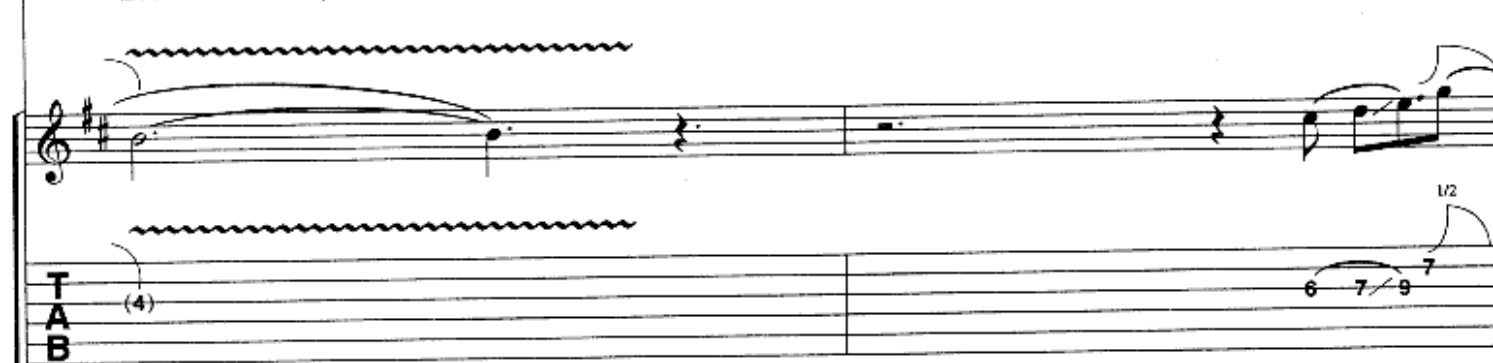
D D/F# G D D/C#
Acous. Gtr. cont rhy. simile



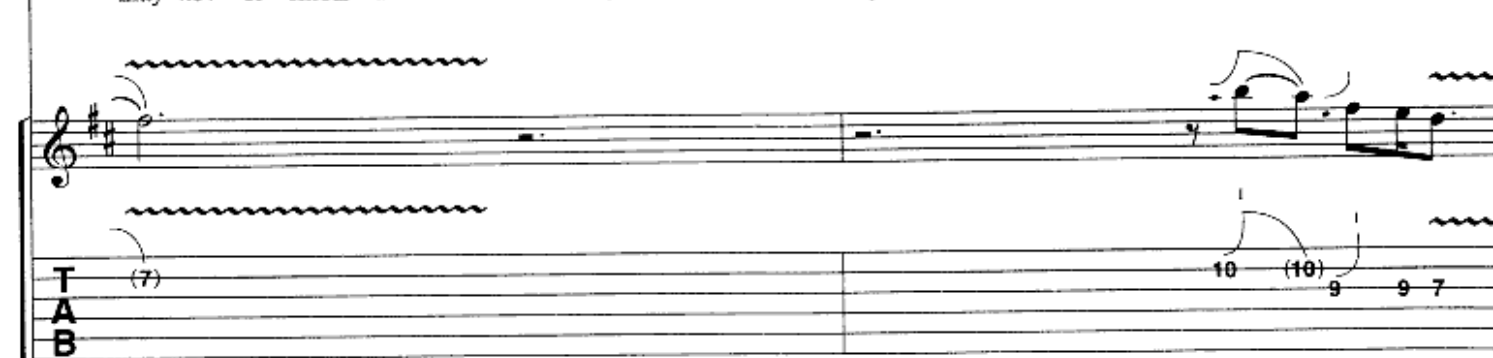
Elec. Gtr. 1



Bm Bm/A E/G# A



D D/F# G D D/C#



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

Elect. Gtr. 2

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

Bridge:

Acous. Gtr. tacet

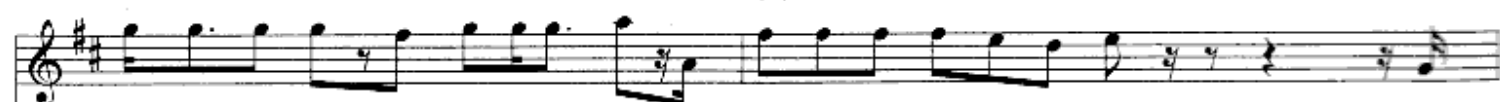
Em

E $\flat$ E $\flat$ /G

D(9)/A

E/G $\sharp$

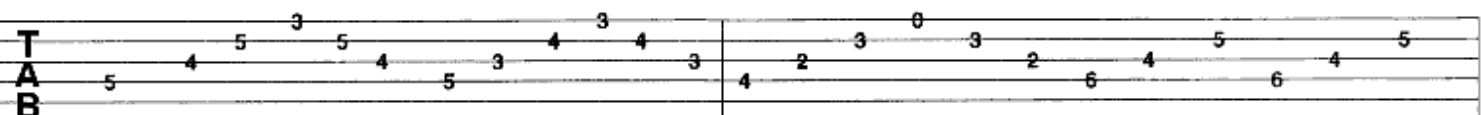
E



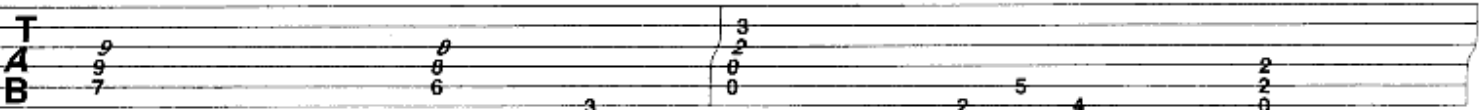
"Move on, be brave, don't weep at my grave be - cause I am no long - er here."

"But

Elec. Gtr. 2



Elec. Gtr. 3

*f*
w/dist.**Guitar Solo:**

Elec. Gtr. 2 tacet

Bm

G

Em

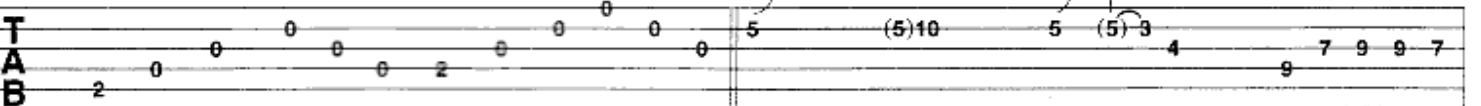


please nev - er let your mem - 'ry of me dis - ap - pear."

Elec. Gtr. 4 *15ma

*f*

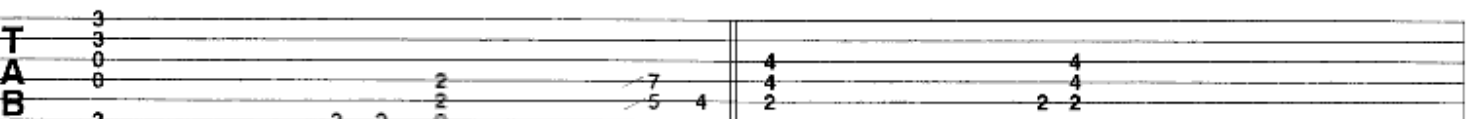
A.H.



Elec. Gtr. 3



P.M.



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 1 3 3 1 0 2 0 2 0

E/G $\sharp$

G

A

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

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

Bm

B

8va

1 1/2

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

10 12 14 13 10 18 18 20 18 20 (20)10 18 12 14

The second system of music continues the melody in the treble clef. It begins with a whole note chord (F4, A4, C5) and a bass note (F3). This is followed by a half note chord (F4, A4, C5) and a quarter note (G4). The system concludes with a whole note chord (F4, A4, C5) and a quarter note (G4). The tablature below shows the fretting for this system: the first measure is 4-4-2, the second measure is 4-4-2, and the third measure is 3-3-1.

P.M.

TAB 4 4 2 4 4 2 3 3 1

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in the key of D major (one sharp) and 4/4 time. It begins with a quarter note D4, followed by a half note G4, a quarter note A4, and a quarter note B4. A wavy line indicates a continuation of the melody. The guitar tablature staff shows the fretting for these notes: 0 for D4, 2 for G4, 3 for A4, and 5 for B4. A wavy line indicates a continuation of the fretting pattern.

Bm

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a Bm chord. The notation includes a series of eighth notes, a "hold" instruction, and a triplet of eighth notes. The tablature (TAB) below the staff shows fret numbers: 7, 10, 14, 15, 17, 17, 17, 17, 15, 16, 19, 22, 19.

Musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a Bm chord. The notation includes a series of eighth notes. The tablature (TAB) below the staff shows fret numbers: 2, 4, 5, 2, 4, 2.

8va

Musical notation for the third system, featuring a treble clef, a key signature of one sharp (F#), and an 8va instruction. The notation includes a series of eighth notes, a "1/2" instruction, and a triplet of eighth notes. The tablature (TAB) below the staff shows fret numbers: 19, 19, 19, 19, 21, 22, 21, 21, 19, 19, 21, 22, 22, 22, 22, 22, 21, 19, 19, 22, 21, 19, 19, 22, 21, 19, 19, 22, 21, 19, 19, 20, 22, 20, 19, 21, 21, 21, 21, 21.

Musical notation for the fourth system, featuring a treble clef, a key signature of one sharp (F#), and a Bm chord. The notation includes a series of eighth notes. The tablature (TAB) below the staff shows fret numbers: 4, 6, 7, 9, 11, 2, 4, 5, 7, 9.

G Em D/C C Asus A

loco

TAB

10 16 7 (7) 5 (5) 2 (2)

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

Elec. Gtr. 4

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-

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

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

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

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.

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

G Asus A D D/C_F Bm A

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

(b)

TAB

Outro:

Elec. Gtr. 3 tacet

D
Acous. Gtr. cont rhy. simile

G Em

gone, the spir - it car - ries on.

A/D

TAB

G Em D A/D

TAB

G Asus A D A/D

TAB

G Em D A/D

TAB

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

G Asus A D5 All gtrs. tacet A D D(9)

TAB

10 10 (10) 8 10 8 7 7 7

Piano

mp

G Em A7sus D

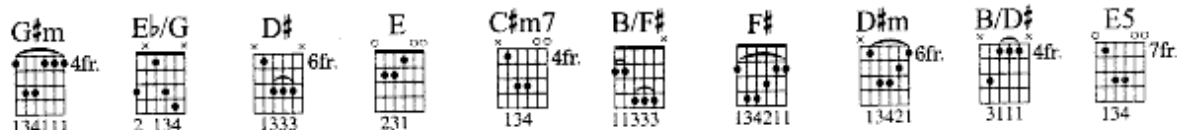
rit. e dim.

p

SCENE NINE: FINALLY FREE

Music by DREAM THEATER

Lyrics by MIKE PORTNOY



Moderately slow ♩ = 80

Intro:

w/monologue

D

*Acous. Gtr.

& Elec. Gtr. 1

D/F#

mf hold throughout
fingerstyle

*Two gtrs. arr. for one.

w/Synth. Strings

Em A/C# A

T
A
B

F# Bm G#m7 C#7 Gdim7 Edim7 D#7

T
A
B

rit.

G#m(9)

T
A
B

a tempo

w/Synth. Strings Acous. Gtr. tacet
G#m C#m6/A# G#m E C#m G#m

T
A
B

C#m6/A# G#m G#m/F# E B/D# C#m Piano G#m/D# E G#m/D# E

T
A
B

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

TAB

B6

F#m/A#

F#

Chorus:

G#m Rhy. Fig. 1

Acous. Gtr.

words that_ I wrote_ 'This feel-ing

Elec. Gtr. 1

Acous. gtr. cont. in slashes

TAB

Elec. Gtr. 1 tacet

E $\flat$ /GD $\sharp$

E5

C $\sharp$ m7B/D $\sharp$ open F $\sharp$

in - side_ me, fi - n'ly found my love; I've fi - n'ly broke_ free.

G $\sharp$ mE $\flat$ /GD $\sharp$

E5

C $\sharp$ m7

No long - er torn in two, I'd take my own life be -

B/D $\sharp$ D $\sharp$ m

end Rhy. Fig. 1

G $\sharp$ m

Acous. Gtr. tacet

G $\sharp$ m/D $\sharp$

E

G $\sharp$ m/D $\sharp$

E

Piano

fore los - ing you."

Verse 2:

G $\sharp$ mE G $\sharp$ mD $\sharp$

Feel - ing good_ this Fri - day af - ter - noon, _

Elec. Gtr. 2

*mf**w/dist.*

Feel - ing good_ this Fri - day af - ter - noon, _

E

C $\sharp$ m7B/F $\sharp$ F $\sharp$

I ran in - to Ju - li - an, said we'd_ get to - geth - er soon. _

hold - - - - -

hold - - - - -

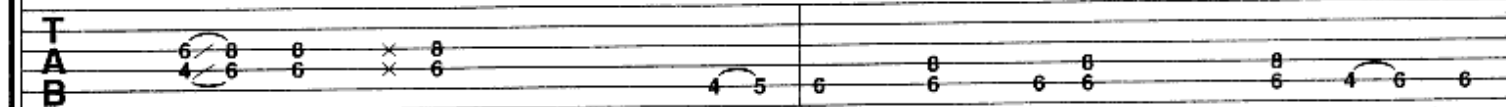
I ran in - to Ju - li - an, said we'd_ get to - geth - er soon. _

G#m

D#

He's al-ways had my heart, he needs to know—

I'll

mf
w/dist.

Chorus:
w/Rhy. Fig. 1 (Acous. Gtr.)
Elec. Gtr. 2 tacet

E

C#m7

B/D#

D#m

G#m

break free of the mir - a - cle; it's time for him to go.—

This feel - ing

Elec. Gtr. 3

mf

mf
Elec. Gtr. 4

hold -----



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.



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 8 4 6 9 11 6 8

Bridge 1:

Acous. Gtr. tacet

B/D#

D#m

B/F#

E

he on - ly knew

Their love re - newed, they'd ren - dez -

(Ah...)

Elec. Gtr. 3

TAB

7 6 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. They thought no one
 (Ah. _____) (Ah. _____)

TAB 11 8 11 4 4 4 6 4 4 5 7 11 12 11 12 14 11 12 14

TAB 6 (8) 6 4 4 3 1 8

TAB 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



T
A
B

16 16 18 19 19 (19) 19 10 16 (16) 16

Elec. Gtr. 5

tr

tr

T
A
B

8 6 6 (8) 6 4 3 3 1

Elec. Gtr. 4



T
A
B

7 6 8 6 3 6 4 4 2

C#m A G#m F#m C#m

Elec. Gtr. 5

TAB

Elec. Gtr. 4

TAB

A G#m F#m C#m

Elec. Gtr. 3

TAB

Elec. Gtr. 5

TAB

Elec. Gtr. 4

TAB

A G#m F#m C#m

TAB

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

TAB

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

TAB

6 6 4 6 6 4 4 6 4 4 6 4 7 6 4 7 6 4

TAB

2 2 0 6 4 4 6 6 4 4

Bridge 2:

Half time ♩ = 40

Elec. Gtrs. 3, 5, & 6 tacet

A

B

C#m

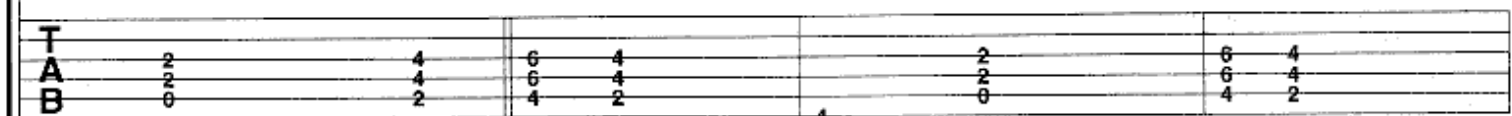
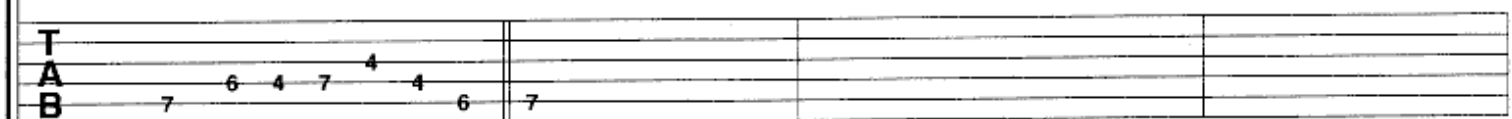
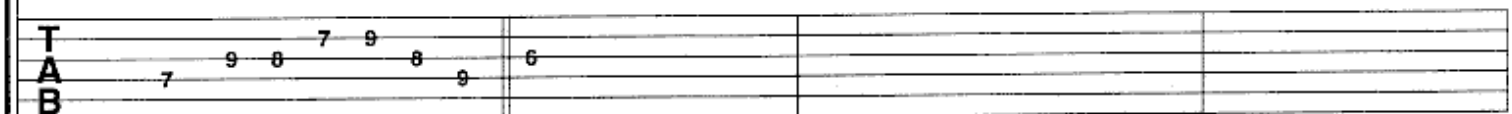
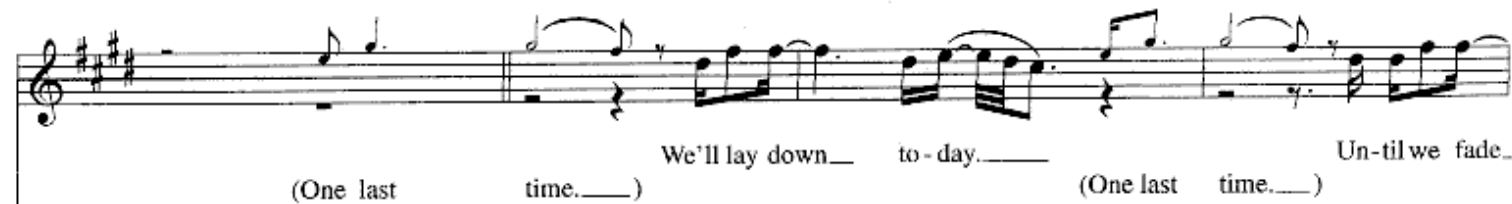
B

G#m

A

C#m

B



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

(One last time.)

(One last time.)

TAB

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

Guitar Solo:
Dbl. time ♩ = 80
C#m

B

A

G#m

fade a - way.

Elec. Gtr. 7

TAB

4	5	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	17	19	16
---	---	-----	---	---	----	----	----	----	----	----	----	----	----	----

TAB

2	6
2	6
0	4

B (8va) A B

TAB

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)

TAB

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,

TAB

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

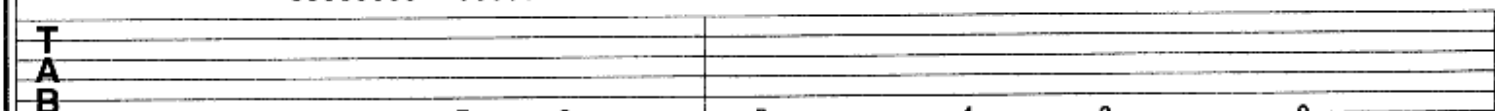
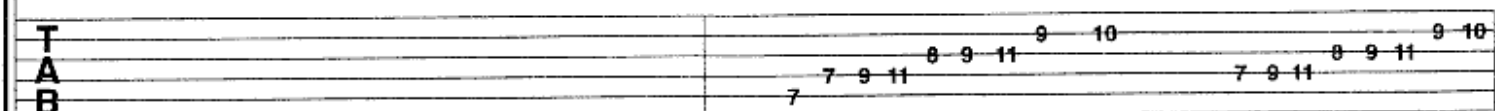
C#m C+ C#m7 C#m6 A G#m F#m A/E



all their fears dis-ap-pear, it all be-comes clear. A blind-ing light comes in - to



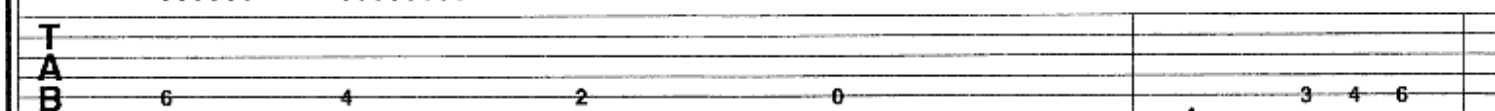
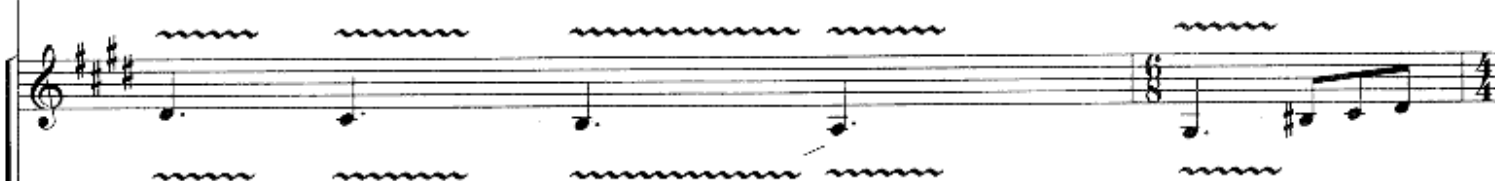
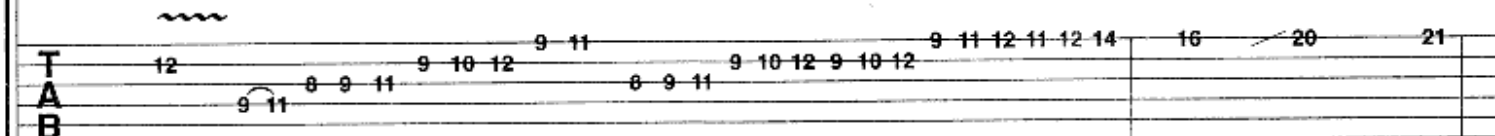
P.M. -- 4



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

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.

TAB: 6 6 4 2 1 2 2 0

G#m E#b/G D# E5 C#m7

No lon - ger torn in two, I learned a - bout my life by

TAB: 6 6 4 3 8 6 4 6

Band enters

B/D# D#m G#m D# F# D#

liv - ing through you. This feel - ing in - side me,

TAB: 6 6 4 3 8 6 4 6

Elec. Gtr. 4

P.M. --- 4

E C#m7 B/F# F# G#m

fi - n'ly found my life, I'm fi - nal - ly free. No lon - ger

TAB

9	6	4	3	6
9	6	4	4	6
7	6	6	4	4
		0	2	4

D#m7 D# E C#m7 B/D# D#m

torn in two, liv - ing my own life by learn - ing from you.

TAB

9	6	4	8
9	6	4	8
7	6	4	6
3	8	6	4

PM.-----

E C#m7 B/F# F#

Acous. Gtr.

We'll meet a - gain, my friend,

hold -----

TAB

9	0	4	3
9	0	4	4
7	6	6	4
	7	4	4
		0	2
			2


 G#m
 
 C#m6/A#
 
 G#m
 
 E

some day soon. _____

Elec. Gtr. 4
Riff A

Pick sl.

TAB

3 4 4 4 2

x x x x x x

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

C#m B/F# C#m6/A# G#m C#m6/A# G#m F#

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a treble clef. The accompaniment is written on a single staff with a bass clef. The melody consists of a series of eighth and quarter notes, starting with a half note G#4. The accompaniment consists of a series of eighth and quarter notes, starting with a half note G#2. The system is divided into two measures by a double bar line. The first measure contains the melody and accompaniment for the first half of the system. The second measure contains the melody and accompaniment for the second half of the system. The system ends with a double bar line.

TAB

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

Chords: E, F#, G#m, C#m6/A#, G#m, E, G#m, B/F#, C#m6/A#

Tablature: 2 2 2 4 4 2 4 3 7 6 7 4 7 6 4 2 0 6 6 4 7 6

G#m C#m6/A# D#F# G#m E C#m D# end Riff A

T
A
B

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

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#

First system of guitar notation. The treble clef staff shows Riff A (measures 1-4) and Riff B (measures 5-8). The bass clef staff shows the fretting for Riff A (measures 1-4) and Riff B (measures 5-8). The fretting is as follows:

Measure	Fretting (T A B)
1	6 8 9
2	8 9 6
3	9 8 6
4	7 8 6
5	6 9 8
6	6 9 8
7	6 9 8
8	6 9 8

G#m

C#m6/A#

G#m

F#

E

F#

Second system of guitar notation. The treble clef staff shows Riff A (measures 1-4) and Riff B (measures 5-8). The bass clef staff shows the fretting for Riff A (measures 1-4) and Riff B (measures 5-8). The fretting is as follows:

Measure	Fretting (T A B)
1	6 8 9
2	8 9 6
3	9 8 6
4	9 8 6
5	6 4
6	2 4
7	2 4
8	2 4

G#m

C#m6/A#

G#m

E

C#m

B/F#

C#m6/A#

Third system of guitar notation. The treble clef staff shows Riff A (measures 1-4) and Riff B (measures 5-8). The bass clef staff shows the fretting for Riff A (measures 1-4) and Riff B (measures 5-8). The fretting is as follows:

Measure	Fretting (T A B)
1	6 8 9
2	8 9 6
3	9 8 6
4	9 8 6
5	6 7
6	6 7
7	6 7
8	6 7

G#m

C#m6/A#

D#F#

G#m

E

C#m

D#

end Riff B

Fourth system of guitar notation. The treble clef staff shows Riff A (measures 1-4) and Riff B (measures 5-8). The bass clef staff shows the fretting for Riff A (measures 1-4) and Riff B (measures 5-8). The fretting is as follows:

Measure	Fretting (T A B)
1	6 8 9
2	8 6 5
3	6 8 6
4	6 8 6
5	6 7
6	6 7
7	6 7
8	6 7

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

Fifth system of guitar notation. The treble clef staff shows Riff A (measures 1-4) and Riff B (measures 5-8). The bass clef staff shows the fretting for Riff A (measures 1-4) and Riff B (measures 5-8). The fretting is as follows:

Measure	Fretting (T A B)
1	4 6 4
2	6 4 5
3	4 6 4
4	4 6 4
5	4 6 4
6	4 6 4
7	4 6 4
8	4 6 4

Begin fade

C#m6/A# G#m F#m E F# G#m C#m6/A#

T 6 4 5 4 6 4 3 1 3 4 6 4 6 4 5 4 6

A

B

G#m E C#m B/F# C#m6/A# G#m C#m6/A# D#m/F# G#m E

T 4 6 7 5 4 6 4 6 4 6 4 3 4 6 4 7

A

B 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

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 5 8 16 16 16 16 17 16 10 16

A

B 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

Elec. Gtr. 3

T 6 8 9 8 9 6 9 8 6

A

B

Elec. Gtr. 4

T 4 6 7 6 7 4 7 6 4

A

B