6:00

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Moderately \( \frac{3}{4} = 100 \)

Intro:
(Drums)

Rhy. Fig. 1
N.C.(ES)

*Gtr. 1:

Keyboard arr. for gtr. w/dist. and wah at filter.

Gr. 1 Bsus2

*Gtr. 2 (w/dist.)

w/bridge pickup.

© 1994 OCTA MUSIC, INC. (ASCAP), YTSEJAMS, INC. (ASCAP)
All rights on behalf of OCTA MUSIC, INC. & YTSEJAMS, INC. administered by WB MUSIC CORP. (ASCAP)
All rights reserved
Rhy. Fig. 2

* A/E

8va

---

**Fret “B” with thumb.

*Harmonic analysis derived from keyboard and bass parts (next 8 bars).
(Spoken:) Six o' clock on a Christmas morning.

end Rhy. Fig. 2

end Rhy. Fig. 2A

Tacet 1st time

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

* Cue notes played on repeat only.

** w/neck pickup.

Gtr 7sus

Em9  Asus2

Six o' clock on a Christmas morning.

* Gtrs. 1 & 3

(Gtr. 3 out)

(2nd time Gtr. 2 out)

N.C.(Em)

(Spoken:) Well, isn't it for the honor of God, Aunt Kate?

know all about the honor of God, Mary Jane.

6:00 - 18 - 3

PC9505
Verses 1 & 2:
N.C.(Em)

1. Six o'clock, and the siren kicks him from a dream.

2. (See additional lyrics.)

Cue notes in Rhy. Fig. 3 played on repeat only.

w/neck pickup.

tries to shake it off, but it just won't stop.

end Rhy. Fig. 3

Can't find the strength, but he's got promises to keep,

and wood to chop before he sleeps.
Bridges 1, 2 & 3:

1. I may never get over, but never's better than now.

2. (See additional lyrics.)

*Gtrs. 1 & 2

*Gtr. 2 w/bridge pickup: Doubled by keyboard (Gtr. 1) simile (next 4 bars).

I've got buses to cover.

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

N.C.(E5) (D5) (G5) (F5) (E5) (D5) (F5) (D#5) (C#5) (D5) (E5) (D5) (G5) (G#5)

Rhy. Fill 1
Gtr. 1 (E5)
Chorus:
w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2), both 2 times

Mel-o-dy_ walks through the door, and mem-o-ry flies out the win dow.

No-bod-y knows what they want till they fi-nal-ly let it all go.

Gtr. 1

Keyboard Solo:
w/Rhy. Fig. 3A, Gtr. 2 (2 times)
N.C./Em

*Gtr. 5

Lead Fill 1 (pick-up to solo)
Gtr. 5

*Keyboard arr. for gtr.

6:00 - 18 - 6
PG99505
Interlude:
W/Lead Fill 2
Bm11

Gtr. 1

*Clean tone w/chorus and delay.
**Fading echo repeats.
***Depress bar before striking note.

Asus2

Gtr. 2

*Depress bar before striking note.

Lead Fill 2 (end of solo)
Gtr. 5

(Gtr. 5 nut)
Bm11

Inside, **(inside, inside, inside, )** com'in'

*Keyboard (Gtr. 1) doubled by bass (next 8 bars).*
pained...

(Spoken:) comin' out in side.
Rhy. Fig. 5
*Gtr. 1 & 2
N.C.

*Gtr. 2 in unison with keyboard (Gtr. 1)
Some are fast, and some take years, and years. He
can't hear what he's saying, when he's talking in his sleep. He
finally found the sound, but he's in too deep.
Coda

E D A D

go. But don't cut your losses too soon, 'cause you'll

Grtr. 1

D A E D

only be cutting your throat. And answer a call while you

Grtr. 2

hold

D A E D

hold

T A B

hold
still hear at all, cause no-body will if you won't.

Outro:
N.C.(Bm)
(Spoken:) Six o'clock on a Christ mas morn-ing. Six o'clock on a Christ mas morn-ing.

*Gtr. 1 & 2

*Gtr. 2 is doubled by keyboard (Gtr. 1) simile to end of song. **Both notes vib.
Double-time Feel

G#7sus

(Spoken:) know all about the honor of God, Mary...

Gtr. 6

I know all about the honor of God, Mary...

Gtrs. 1 & 2
Verse 2:
He's in the parking lot just sitting in his car.
It's nine o'clock, but he can't get out.
He lights his cigarette and turns the music down,
but he just can't seem to shake that sound.

Bridge 2:
Once I thought I'd get over,
But it's too late for me now.
I've got bases to cover.
(To Chorus:)

Bridge 3:
I could never get over,
Is it too late for me now?
Feel like blowing my cover.
(To Chorus:)
CAUGHT IN A WEB

By JAMES LABRIE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

*Gtr. 2
(Synth. arr. for gtr.)

*Pitches doubled one octave higher.

Rhy. Fig. 1

*Gtr. 1

All gtr's. are 7-String gtrs. (tuned, low to high, B, E, A, D, G, B, E)

Caught In A Web - 14 - 1 © 1994 OCTA MUSIC, INC. (ASCAP), YTSE JAMS, INC. (ASCAP)
PG9505
All rights on behalf of OCTA MUSIC, INC. & YTSE JAMS, INC. administered by WB MUSIC CORP. (ASCAP)
Verse 1:
C#5  D5  N.C.  C#5  B5  C#5  D5  N.C.  C#5
Si - lence dis - guised  I  watch  you.

C#5  D5  N.C.  C#5  B5  C#5  D5  N.C.  C#5
Show me the hurt that haunts you.
These feelings keep growing stronger.

Echoes that deafen the mind will

bury my voice in their wake.
Chorus:
G5
Caught in a web. Removed from the world.

G
Hanging on by a thread. Spinning the lies.

D5
(3rd time) To Coda 2

Devolved in my head.
Bridge I:

C\#5 B5 C\#5 B5 D5 C\#sus C\#sus2 C\#sus C\#5

I've seen the path, the one you take.

Rhy. Fig. 2

C\#sus C\#7(no 3rd) C\#sus C\#5 C\#(b6)

Shows the truth for you to make. This

Bsus Bsus2 Bsus B7(no 3rd)

This is the end of the phase we might not see.
thirst of desire found so easily. Try to

Push me 'round the world some more and make me live in fear. I brea

all that I am made of now attractive I don't care. 'Cause

even when I danced with life no one was there to share. Does this
N.C.(C5)

voice the wounds of your soul? Does this voice the wounds of your soul?

8va bassa

Coda I  N.C.(C5)

8va bassa

1st Interlude:

N.C.

8va bassa

C#5 D5  C#5

*Doubled by synth.

8va bassa
Guitar Solo:
*N.C.(F#)
side the dance of life is one. I'll never hold to me. You can't

heal the wounds of my soul. You can't heal the wounds of my soul.

Coda 2

Caught in a web.

let ring throughout

G(sus2)

*Eva bassa applies to down stemmed notes only.

Refused by the world.

Caught In A Web – 14 – 13
Gsus2

Eb

Hang-ing on by a thread. Spinning a cage.

8va bassa

D(sus)

DS

CS

Denied and misread.

N.C.(C#5)

8va bassa

C#5 DS C#5
INNOCENCE FADED
By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORNOY

Intro: Gtr. 1

**Gtrs. 2 & 3

*Gtrs. 4 & 5

Gr. 2 is clean electric; **Up stemmed guitar panned left, down stemmed guitar panned right.
Gr. 3 is acoustic. ***Both gtrs. vib. throughout.

© 1994 OCTA MUSIC, INC. (ASCAP), Y&T JAMS, INC. (ASCAP)
All rights on behalf of OCTA MUSIC, INC. & Y&T JAMS, INC. administered by WH MUSIC CORP. (ASCAP)

INNOCENCE FADED - 13 - 1
PG9505
Verse 1:

Am11 \hspace{2cm} C sus \hspace{2cm} G5(9)

1. Ani- ma- tion

end Rhy. Fig. 2

The bass plays D pedal next 16 bars.

**Vib. applies to Gtr. 2 only.

Innocence Paded - 13 - 2
w/Rhy. Fig. 2 Gtrs. 4 & 5 (3 times)

Fascination

GS(add9) Am11 Asus

Leaves the doubt

ing blind.

Until the circle breaks

C7 G7(9) Asus Am11

and wisdom lies a head.

the faithful live

A wake, the rest remain misled.

Bridge 1:

N.C.(Bb)

(Gm)

Some will transcend spinning

Gtr. 3 *Rhy. Fig. 3

w/long P.M. on (3).

In unison w/Bass Gtr.

(Dm) (C)

end Rhy. Fig. 3

7 7 7 7 9 7 7 7 7 10 7 7 7 7 10 10 10

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

(Bb) (Gm) (Dm) (C)

One as if time disappears.

Innocence Faded – 13 – 3
Instrumenal Pre-Chorus:

*Synthesizer arranged for guitar. **Cue notes 2nd time only. ***L.H. string noise.

Chorus:

w/Rhy. Figs. 1 & 1A (Gtrs. 1, 2 & 5)

A5    E5    B5    A5    G5

Innocence faded,

the mirror falls behind you.

(Ah.)

Trinity faded,

1 break down walls
to find you.
Cal - low and vain,

fixed like a fossi,
shrouding
end Rhy. Fig. 4

Pain.
Pass - less stage,

Distant like brothers.

Apathetic displays.
Sharing flesh like envy.

Gtr. 1 *Rhy. Fig. 5

Con - de - scend - ing,
not intend - ing to end.

* Bass plays root of chords next 16 bars.
** Vib. applies to Gtr. 2 only.

w/Rhy. Fig. 4 (Gtrs. 4 & 5)

w/Rhy. Fig. 5 (Gtr. 1)
w/Rhy. Fig. 8 Gtrs. 4 & 5)

Beyond the circle’s edge, we’re driven by her blessings.

For ever hesitating, caught between the wheel.

Fill 1
Gtr. 3 (w/dist.)

Gtr. 3 out
Chorus:

w/Rhy. Figs. 1 & 1A (Gtr.s. 1, 4 & 5)
A5

Inn
o
cence fad
ed, the m
i r o r fa
lls be
hind

(Ah.)

w/Rhy. Fill 1 (Gtr.s. 4 & 5)
C#5
A5(type2)

Cyn-
i
cilly jad
ed, The child
will cr
w) o

to fi
nd

(Ah.

w/Riff A (Gtr.s. 2 & 3)

w/Rhy. Figs. 1 & 1A (Gtr.s. 1, 4 & 5)

A5

Yeah.

w/Fill 2 (Gtr.s. 4 & 5 out)

w/Rhy. Figs. 7 & 7A (Gtr.s. 1-3)

Whoa.

Rhy. Fill 1 C#m9
Gtr.s. 4 & 5

Asus2
(cont. in Rhy. Fig. 1A)

Fill 2
Gtr.s. 2 & 3

Two Gtrs. out
EROTOMANIA

By JAMES LABRÉE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

B5  C#5  E5  F#5  B  B7  Em  E7  Fdim(no 3rd)  D  E  Dm


(intro):
Moderate Rock  d = 152
*Gtr. 2
Rhy. Fig. 1
F#m7sus  Gsus  Emaj67/11  Asus  F#m7sus  Gsus  Emaj67/11  Asus

* Kybd. arr. for gtr.
/
(Half-time Feel)
F#m7sus
Gtr. 1 w/Rhy. Fig. 1 (2 times)

Riff A

Emaj67/11
Asus  E5  N.C.

3rd time To Coda 2 (!)

E5  N.C.

*Chord names derived from kybd.

© 1994 OCTA MUSIC, INC. (ASCAP), YTSB JAMS, INC. (ASCAP)
All rights are reserved of OCTA MUSIC INC & YTSB JAMS, INC. administered by WB MUSIC CORP. (ASCAP)
w/Riff B (organ arr. for grt · play 2 times)

Gtr. 1

(f p.m.)

(TAB)

(Gsus2 F#sus2 F#sus2)

(Half-time Feel)

w/Riff A (4 times) & Rhy. Fig. 1 (1st 2 bars only · 4 times)

(F#m7sus Gsus Emaj6/7#11 Asus F#m7sus)

(Emaj6/7#11 Asus2 F#m7sus Gsus Emaj6/7#11 Asus2)

(F#m7sus Gsus Emaj6/7#11 Asus)

(slight vib)

(Emotions - 12 - 1)
w/Riff B (organ arr. for gtr. - play 1 1/2 times)

N.C.  
P.M.  
15ma  

N.C.  
P.M.  
15ma  

w/Riff B1  
N.C.(G)  (D/F)  (F)  (Em)  
* Gtr. 2 B  
B7  
Em  
E7  

Gtr. 1  
P.M.  

Gtr. 3  
P.M.  
P.M.  
P.M.
Verse 1:  
Gtrs. tacet  
A Mixolydian  
A7(3)*

"Love  
Rhy. Fig. 1  
**Gtr. 2  

*No 3rd  
**Keyboard arr. for gtr.  

Dm(9)(A)  
Em/(A)  

mmm, don't stare.

A7(3)  
A6(3)  

he used to say to me.

Dm(9)(A)  
Em/(A)  

ev'ry Sunday morning.

The
A7(3)  A6(3)  Dm(9)(A)

spider in the window, the angel in the pool,

Gtr. 1

with heavy amp tremolo fade in mf

Em7(A)  A7(3)  A6(3)

the old man takes the poison, now the
w/ Rhy. Fig. 1 (Gtr. 2) A7(§) A6(§)(F♯) Dm(§)(A) Em(§)(G)
speak, I’m right here,” she used to say.

A7(§) A6(§)(F♯) Dm(§)(A) Em(§)(G)
to me. Not a word. not a word.
Judas on the ceiling, the devil in my bed, I guess
end Rhy. Fig. 2

Easter's never coming so I'll just wait inside my

w/Rhy. Fig. 1 (Gr. 2, 1st 8 measures only)

head.
w/Vocal Fill 1, 3rd time only

Chorus:

\[
\text{Let ring}
\]

Like a scream, but sort of silent, living off my night

2.3. See additional lyrics.

Vocal Fill 1 replaces next 4 bars, 3rd time only.

Voices – 21 - 7
"Feeling threatened?" we reflect your hopes and fears.

Voices discussing me.

"Others steal your thoughts..."

*3rd time substitute w/Rhy. Fill 1

To Coda 2

they’re not confined within your mind. Hey!

Rhy. Fill 1
Double-time feel $\downarrow = 132$

(Am)

N.C.

Thought disorder, dream control, now they

read my mind on the radio.
But where was the garden of Eden?

feel established, I feel depressed.

sex is death, death is sex.
(Em)

says it right here on my

D.S. " al Coda 1

crucifix.

Coda I  (* = ca. 134)

(Spoken:) I don't wanna be here, 'cause of my suffering, 'cause of my illness.

A2

Only love is worth... having, only love is what matters, loving every people on equal terms.

(Only love is worth having.)

A2

G7sus G7 G7sus G7

both gtrs.
Double-time feel

\[ \text{\( d = 140 \)} \]

N.C.(Am7)

You've got to know who you're dealin' with because, like a stranger, a-heh, just might come in through here with a gun...

and then, what would you do? (Heh.) Every-

thing is immaterial. 'n' you know that reality is immaterial.
Half-time ($\frac{3}{4} = \text{ca. 66}$)

This is not reality...

*Gr. 4 grad. fade in PP
**Grts. 1 & 3

*Gr. 4 dim. over next 9 bars.
**Gr. 1 clean w/flanger
Gr. 3 acoustic

Ooo, ah. I'm kneeling on the floor, staring at the wall, like the spi-

Gr. 1

Gr. 3

Voices – 2I – 13
..der in the window, I wish that I could speak. Is there

2nd time only...

*Bass plays A.

fantasy in refuge? God in politicians? Should I
*Bass plays A.

```
A7/F#*  

turn_ on my rel- li- gion? These de- mons in my head_ tell me to.

TAB

Gr. 3  F5/A  CS/A  D5/A  

Acous. gtr. track

Rhy. Fig. 3

mf  wedist., flanger

B7/A  E5/A  F5/A  G5/A  end Rhy. Fig. 3

TAB
```
I'm lying here in bed, swear my skin is inside out.

(If)
N.C.

just another Sunday morn in'. Seen my

di'ry on the newsstand, seems we've lost the truth to quicksand. It's a shame.

no one is praying 'cause those voices in my head keep saying.
w/Rhy. Fig. 3 (Grtr. 1, 1st 7 meas.)

A5
F5/A
C5/A

"Love, just don't stare." Reveal the world when you're so posed to.

D5/A
B7/A

Withdrawn and introverted in effectually perverted, "Being laughed at and confused keeps us pleasantly amused enough to stay.

Gtrs.

G5
G2
G5
A5

Fmaj7b5

A9

Gtr. 4 "A" Guitar Solo:

Fm7b5

*Chords played by kybd.

F#m7

Dm7/F

Dm6/F

Dm7/F

A
Double-time (* = ca. 136)

N.C.

Maybe I'm just Cassandra floating.

*Rhy. Fig. 4

Gtr. 1

divisi

*Rhy. Fig. 2 excludes gtr. 4.
twenty-first century icon bleeding.

willing to risk salvation to be

cape from isolation. I'm end Rhy. Fig. 4

w/Rhy. Fig. 4 (Ger. 1)

witness to redemption, heard you speak but never listened. Can you rid me of my secrets? Deliver us from dark ness?

D.S. al Coda 2

**Vocal only**
Chorus 2:
Like a scream, but sort of silent,
Living off my nightmares,
Voices protecting me.
Good behavior brings the Savior to his knees.
Voices rejecting me.
Others steal your thoughts.
Voices are confused in your mind.

Chorus 3:
Voices repeating me.
"Feeling threatened?"
We reflect your hopes and fears."

Voices discussing me.
Don't expect your own Messiah.
This never world which you desire
Is only in your mind.
THE SILENT MAN

By JOHN PETRUCCI

Moderately slow = ca 94

G5

D/A

1. A ques - tion well served.
2. Has man been a vic - tim of his

*Gtr. 1
(*Acous. gtr.)

T

TAB

*2nd time add 12 - str. acous. (Gtr. 2) simile.

A9/C#

C(9)

Csus

sil - ence like a fev - er?
woman, of his fath - er?

TAB
If he elects not to both "A voice never heard?"
or, "Or a will he

message with no receive er?"
suffer cate their faith?

Pray they won't ask.

Rhy. Fill 1 replaces next 2 bars on repeat only.

Rhy. Fill 1

Gtr. 1

G5 G/B Gsus D/A D(11)
Chorus:

Gtrs. 1 & 2

When there is reason, (To-night I'm awake.)

Gtr. 3 (Elec. gtr.)

Bass plays E

*Gtr. 2 is “Nashville” tuned acoustic. Strings 5 to 8 are tuned Bva like 12 string wo lower octave strings.

Silent Man - 9 - 3

PG9503
When there's no answer.

Arrive...

The silent man...

If there is balance...

Tonight, he's awake.

(The silent man...)
If they have to suffer, there lies the silent man.
Guitar solo:

Gtr. 2 tacet

Gtr. 4 (Nylon str. acous.)

A9/C4

C(9)

Csus
Em9

Gr. 4 (nylon str.) tacet

Am7

sin with out de - ceiv - ers, I God with no be - liev -

let ring

TAB 0 2 4 6 8

C6

ers. I could sail by on the winds

TAB 0 2 4 6 8

Gr. 1

TAB 0 2 4 6 8

Gr. 3

mp clean withouz

TAB 0 2 4 6 8
...of silence and may-be they won't notice. But this...

time, I think it'd be better if I swim...
THE MIRROR

By JAMES LABRIE, KEVIN MOORE
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Moderately - ca. 82

Intro:

Gr. 1
(7-string elec.)

B5

Drums in

G/B Bm F2 F C(9)y G C/G B/F2

Moderately - ca. 82

Band enters

B5

Play 4 times

Play 7 times

Double time (d = ca. 176)

© 1994 OCTA MUSIC, INC. (ASCAP), Y&T JAMS, INC. (ASCAP)
All rights on behalf of OCTA MUSIC, INC & Y&T JAMS, INC administered by WB MUSIC CORP. (ASCAP)
All rights reserved
Verse I:

[Music notation]

B5

1. Temp. ta - tion, why won't you leave me __ __

E5 (B)

D5

lon - e? Lurk-ing ev - 'ry corn - er, ev - 'ry - where I go.

B5

Self con - trol, don't turn your back on me

P.M.

T

A

B

F5

now, when I need you the most _ __ __ __ __ __

end Rhy. Fig. 2

C5

end Rhy. Fig. 2

The Mirror - 12 - 3
w/Rhy. Fig. 2 (Ger. 1, 1st 6 bars only)

B5

\[\text{Double time feel}\]
\[\text{M} \quad \text{C} \quad \text{H} \quad \text{A} \quad \text{N} \quad \text{G}\]

\[\text{B5}\]

\[\text{Bdim}\]

\[\text{C}_4\text{G}\]

\[\text{N.C.}\]

\[\text{C5}\]

end Rhy. Fig. 3

\[\text{B replaces C chord when repeating Rhy. Fig.}\]
Half time (½ = ca. 85)

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

2. Hyp-o-crite.
How could you be so cruel ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ______ ____
living in fear. Why did you lie and pretend? This has to

come to an end. I'll never trust you again. It's time you

made your amends.

Look in the mirror, my

friend.

Spoken: Male voice: I haven't behaved as I should.

Female voice: Everything you need is around you

The Mirror - 12 - 6
The only danger is inside you.

Male voice: I thought you could control life.

Bdim  Gtr. 1 tacet  CFm

but it's not like that. There are things you can't control.

Gtr. 1  Let's stare the

Gtr. 2  let ring (throughout)

Gtr. 1 panned left, Gtr. 2 right, next 12 bars.

Dm(11)  E

problem right in the eye.

It's plagued me from coast to coast.
Racing the clock to please everyone.

All but the one who matters the most.
Reflections of reality

Deus

are slowly coming into view.

The Mirror – 12–9
Gtrs. 1 & 2 tacet

Gtrs. 1 & 2 tacet

Gtr. 3

How in the hell could you possibly forgive me. af ter all the hell.

*2 gtrs. arr. for 1. Gtrs. 3 acoustic 6 string.
Gtrs. 4 acoustic 12 string.

Double-time \( \frac{3}{4} \) = ca. 172

w/Rhy. Fig. 3 (Gtr. 1)

D.S. \( \frac{3}{4} \) al Coda

B/F\( \frac{3}{2} \)

Acous. gtrs.

Acous. gtrs. tacet

I put you through?

Gtr. 1

Coda

I'll never hurt you again.
Half-time feel

(= ca. 130)

Gtr. facet

N.C.

*Gently touch node at 7th fret.
The Mirror – 17 – 12
Moderate rock  \( \frac{4}{4} \), \( \text{B5} \), \( \text{Play 4 times} \) 

**Intro:**

1. **Gtr. 1 (7-str. elec.)**

Rhy. Fig. 1

N.C.

Play 4 times

end Rhy. Fig. 1

**Verses 1 & 2:**

N.C.

1. Day break at the bottom of a lake, it's a

2. See additional lyrics

Rhy. Fig. 2

hundred degrees I can't breathe. And I

won't get out till I figure it out, though I'm

end Rhy. Fig. 2
weak like I can't believe. So you

tell me, "Trust me, I can trust you, just let me show you." But I

gotta work it out in a shadow of doubt 'cause I don't know if I know you.

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

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

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

3rd time w/Fill 1 (Gtr. 2)

Don't tell me you wanted me. Don't tell me you thought of me.

Rhy. Fill 1 (Gtr. 1)

Fill 1 (Gtr. 2)

Gtr. 2 tab
Mother Mary, quite contrary,

kiss the boys and make them wary. Things are getting just a little bit scary. It's a wonder I can still breathe.

end Rhy. Fig. 4

w/Rhy. Fig. 4 (Gr. 1)

Never been much of a Doubting Thomas, but nothing breaks like a broken promise. You tell me 'bout your two more coming, but once is just enough for me.
I had gotten used to being a soul destroyed.

She comes apparently to fill the void.
All dogs need a leash and at least I'll forget it. And

she would never hurt me though she's never said it. But I'm

not gonna ask her today. I don't wanna scare her away. Oh,

in your town, I'm all alone and I just can't
stare at the phone. I wanna talk about lifelong mistakes, you can

*Lead vocal is doubles one octave higher, next 4 bars.

tell your stepfather I said so.
*(Tap with pickhand while bending with freighthand at 7th fret.)*

***(Pull off from freighthand slightly before releasing bend.)*
2. Doing fine, but don’t waste my time.
Tell me what it is you want to say.
You sin, you win, just let me in.
Hurry, I’ve been out in the rain all day.
So you tell me, “Trust me,” I can trust you
As far as I can throw you.
And I’m trying to get out of a shadow of doubt,
‘Cause I don’t know if I know you.
(To Chorus:)
LIFTING SHADOWS OFF A DREAM

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

Moderate rock = 108

Intro:

N.C.(Bm)
(G)

Play 6 times

(Bass)

*Gtr. 1

**Cue note volume is slightly higher than guitar volume.

*W/Digital delay set on single repeat at 416 milliseconds. Echoed notes are in parenthesis and occur three 16th notes after primary attack.

Verse 1:

N.C.(Bm)

1. He seems a lone and silent,

Riff A

Thoughts remain without an end Riff A

* Cue note sounds at repetition of Riff A.

© 1994 OCTA MUSIC, INC. (ASCAP), YTSE JAMS, INC. (ASCAP)
All rights on behalf of OCTA MUSIC, INC. & YTSE JAMS, INC. administered by WB MUSIC CORP. (ASCAP)
w/ Riff A (Gtr. 1)  
(Bm)  


Pre-Chorus:  
N.C.(D)  

Moved by de sire and fear,  

break ing del i cate wings.  

end Riff B

Chorus:  
Gtr. 2  
(Acoustic)  

Lifting shad ows  

end Riff C

*Cut note sounds at repetitions of Riff C.

Lifting Shadows Off A Dream - 9 - 2
w/ Riff C (Gtr. 1, 3 times)

Dream ______ once bro - ken. She can turn a drop

_ of wa - ter in to _ an o - cean.

Gmaj9

Em

*Gtr. 2 |  

N.C.(Gmaj9(#11))

(Gtr. 2 out)

1. 2. 3.

*1st time only.

**Cue note sounds on repeats only.

4. (A)

Cmaj9(#11)
Half time feel

Verse 2:
Rhy. Fig. 1
B2

Gtr. 2

Gtr. 3 (w/ dist.)
As the rain
Rhy. Fig. 1A

G2

is pouring down, tears of sorrow wash his mind.
w/ Rhy. Figs. 1 & 1A (Gtrs. 2 and 3)

He seems alone and silent, waiting on his hands

and knees. The chill of winter's darkness sits

(ends half time feel) Pre-Chorus:
(Gtrs. 2 and 3 out) *w/ Riff B (Gir. 1)

Moved by despair and fear, he takes a few steps away.

Chorus:
*w/ Riff C (Gir. 1)

Lifting shadows off a dream once broken.

*Gir. 1 w/ dist. and P.M. until instructed otherwise.

She can turn a drop of water into an ocean.
Bridge:

w/ Riff D (Gtr. 1.6 times)

G2

And she listens. Whoo, whoo.

*w/ Riff D (Gtr. 1.2 times)

(Gtr. 2 out)

Oh, and. she listens... open - ly.

Instrumental Interlude:

N.C.(Bm)

Gtr. 3

(Am)

*Discontinue P.M.

Riff D

Gtr. 1

*Cue note sounds at repetitions of Riff D.
Half time feel
N.C.(D)

Gtr. 3

Gtr. 4 (wi dist.)

Gtr. 4 (D)

DS/A Bb maj7 G2 N.C.(F) (C)

He pours his soul into the water, reflecting thy mystery.

Gtr. 5 (wi dist.)

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

D5 Bb maj7 G2 N.C.(F) (C)

She carries him away, and the winds die slowly.

Gtr. 5 (wi dist.)

*Depress bar before striking note.

*w/ bridge and middle pickup throughout.
Bridge:
w/ Riff E (7 times)
N.C.(G)

And she listens open ly.
(G/B)

Oh, and she listens open ly.

Chorus:
D

Gr. 2

Lifting shadows off a Dream

Gr. 5

Riff E

hold

* Cue note sounds at repetitions of Riff E

w/ Riff E (Gr. 5, 3 times)
D

Gr. 2

Bm

once broken.

She can turn a drop...

A

G2

Em


of water into an ocean...

Riff E

Gr. 5

hold


SCARRED

By JAMES LABRIE, KEVIN MOORE,
JOHN MYUNG, JOHN PETRUCCI and MICHAEL PORTNOY

Intro:
Gr. 1
Drums 2  Bass enters 8

Moderately slow \( \frac{\text{downbeat}}{\text{measure}} \) = ca. 92

**Bm7**

**Delay sustains parenthesized notes after >.**

**Chords implied by bass.**

© 1994 OCTA MUSIC, INC. (ASCAP), YTSE JAMS, INC. (ASCAP)
Verse:
N.C. (B7(3))
(B6(3))

*Gtr. 2
Gtr. 3 w/semi-dist.)

divisi
wbar

"Nashville tuned acoustic"

To
rise.
to fall.

To
hurt.
to hate.
to wait.

To
heal.
to save.
Bm  E7/B

Can’t hear it, we fear it,

Gtrs. 2 & 3

Gtrs. 2 & 3

a - ware - ness won’t come near it.

Bm  E7/B

Distract ive, reactive,

dis - guided in spite of time.

hold (throughout)

hold (throughout)
2. D(11)          Bb6

Faster w/Double-time feel ( = 162)
N.C.

1. F#5 A5 F#5   A5 F#5, G5 (E) F5 | 2. A5 F#5 A5 F#5 G5(E) Bb5/F

1. I nev er burred my emo tion, my pas

2. Can't let them rape me a gain.
sion always strong.

Your venom's not a family here.

I never lost my dc

Won't let them

A5 F#5 A5 F#5 G5 F#5 A5 F#5

vocation but somewhere fate went wrong.

fill me with fatalistic remedy!

A5 F#5 A5 F#5 F#5 D5/A

F#5 A5 F#5 A5 F#5

...
Half-time

What if the rest of the world was

let ring throughout

hope less ly blind ed by fear?

even gliss.
Where would my _sanctity_ live?

Suddenly nobody cares.

end Rhy. Fig. 1
Double-time ( \( \cdot = 162 \))

It's never enough. You're wastin' your time. Isn't there some-


F5 D5/A (F#)

N.C.

thing I could say? You don't understand. You're closin' me

out. How can we live our lives this way.
You tell me I'm wrong, I'm risking my life, still I have nothing in return. I show you my hands, You don't see the scars. Maybe you'll leave me here to burn.
Half-time \* - \*
w/Rhy. Fig. 1 (Gtr. 3, 12 str. acous.)

Gr. 1 (Elec. gtr.)

What if the rest of the world was hopelessly drown in'

let ring throughout

Where would our self-pity run?

Suddenly every one cares.

- ca. 106

Both times: (Blood.

Blood.

Fear change me.

Fear

Fear.

[Song lyrics and guitar tabs]
Belief will always save me.

Give up on misery.

Learnt from misery.

Turn your back on dis-sent.

Leave their dis-sent.

Wash your hands of regret.

To Coda 1

To Coda 2
Bm(11)       D2        G6\(9\)
Do you feel you don't know me.

Gtr. 1 tacet

Gtr. 2

Bm/E       Bm(11)       D2
any more?

And do you feel

G6\(9\)

I'm afraid of your love?
And how come you don't want me asking?

And how come my heart's not invited?

You say you want everyone happy.

Well, we're not laughing.
And how come you don't understand me?

And how come I don't understand you?

Thirty years say we're in this together.

so open your eyes.
People in pray'r for me, ev'ry one there for me.

Sometimes I feel I should face this aloneness.

Soul exposed. It calms me to know that I won't

D.S. al Coda 1
(take 1st and 2nd endings)
SPACE - DYE VEST
By KEVIN MOORE

Moderate rock ballad  = 104
Intro:

* Gtr. 1

Piano arranged for fingerstyle guitar.

* Allow sympathetic D harmonic on (2) to ring in order to maintain same pitch of open (2) once Bb is fretted.

© 1994 OCTA MUSIC, INC. (ASCAP), YTSE JAMS, INC. (ASCAP)
Verse 1 & 2:

w/Rhy. Fig. 1, Gtr. 1 & 3 (4times)

*Gtr. 4 DS/A (w/dist.)

1. Falling through pages of Martens on angels, feeling my heart pull west.
2. (See additional lyrics)

*Play on repeat only.

DS/A

I saw the future dressed as a stranger, love in a space dye vest.

DS/A

Love is an act of blood and I'm bleeding a pool in the shape of a heart.

*(Ooh)

*(Secondary vocal on repeat only.

Fill 1

* Gtr. 2

Gtr. 2 out

* w/dist. and delay * * Fade in w/volume knob.
Beauty projection in the reflection, always the worst way to start.

(Oooh.)

Half-time Feel
* 1st & 2nd Interlude:
  w/Fill 2 (Gtr. 2)
  w/Rhy. Fill 1 (1st time only)

w/Fill 2 (Gtr. 2)
DS/A

DS/A (type 2)

* w/spliced excerpts of dialogue from various films and television programs.
See additional lyrics at end of song. 1st time w/Recitation 1, 2nd time w/Recitation 2.

w/Fill 2 (Gtr. 2)
DS/A

* Fade in w/volume knob.

*Rhy. Fill 1
Gtr. 3
Dm

Gtr. 3 out
no one to take my blame if they wanted to. (There's)

nothing to keep me sane, and it's all the same to you. There's

nowhere to set my aim, so I'm everywhere. (Aahh.)

Never come near me again. Do you really think I need you...
Dm

never be open again.

I can never be open again.

Gtr. 1

hold

Bb/D

Rhy. Fig. 3

** end half-time feel

D5/A(type2)

* Gtr. 2

I'll

1. And I'll smile and I'll learn to pretend...
2. And I'll never be open again.
3. And I'll have no more dreams to defend...

(Aaah...

Rhy. Fig. 3A

** Gtr. 1

** Second time * Gtr. 2 twice 1st time
3rd time Gtr. 3 subst. w/Rhy. Fill 2

Play 4 times end Rhy. Fig. 3

Rhy. Fig. 3A (Gtr. 1, 4 times) simile

Dm

(Aaah.

end Rhy. Fig. 3A

Rhy. Fig. 4

Gtr. 5

Bb

Aaah. end Rhy. Fig. 4

Rhy. Fill 2

Gtr. 4
Verse 2:
Now that you're gone I'm trying to take it,
Learning to swallow the rage.
Found a new girl, I think we can make it,
As long as she stays on the page.
This is not how I want it to end.
And I'll never be open again.

Recitation 1:
But he's the sort who can't know anyone intimately, least of all a woman.
He doesn't know what a woman is.
He wants you for possession - something to look at like a painting or an ivory box.
Something to hold and to display.
He doesn't want you to be real - to think and to live.
He doesn't love you, but I love you.
I want you to have your own thoughts and ideas and feelings,
Even when I hold you in my arms.
It's our last chance.

Recitation 2:
I can be on my own, get a job, get my own place.
Go to the mall whenever I want.
No one to tell me I'm too young.
Some people, my advice before, about facing facts, about facing reality.
And this, without a doubt, is his biggest challenge ever.
He's going to have to face it.
He's going to have to try and get some help here.
I mean, no one can say they know how he feels.
So they say that in Houston or something.
They say, "Yes, it's 180 degrees, but it's a dry heat."
In Houston they say that?
Oh, maybe not. I'm all mixed up.
They'll hit the swimming pool.