

RUSH

D ☆ E ☆ L ☆ U ☆ X ☆ E

A N T H O L O G Y



RUSH

D E L U X E

A N T H O L O G Y

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FINDING MY WAY

Words and Music by
GEDDY LEE and ALEX LIFESON

Medium Rock beat

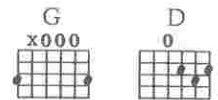
A (no 3rd)



Musical notation for the first system, including guitar and piano parts.

Guitar: Treble clef, 4/4 time signature, key signature of two sharps (F# and C#). The first three measures contain whole rests.

Piano: Treble and Bass clefs, 4/4 time signature, key signature of two sharps. The right hand (R.H.) starts with a forte (*f*) dynamic. The bass line consists of a steady eighth-note pattern: G4, A4, B4, C#5, D5, E5, F#5, G5.



Yeah, oh

Musical notation for the second system, including guitar and piano parts.

Guitar: Treble clef, 4/4 time signature, key signature of two sharps. The first three measures contain whole rests. The fourth measure has a G chord (x000), and the fifth measure has a D chord (0 2 2 2 0 0).

Piano: Treble and Bass clefs, 4/4 time signature, key signature of two sharps. The right hand continues with eighth-note patterns. The bass line continues with the same eighth-note pattern as in the first system.

A (no 3rd)

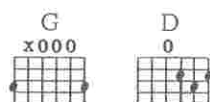


yeah!

Musical notation for the third system, including guitar and piano parts.

Guitar: Treble clef, 4/4 time signature, key signature of two sharps. The first three measures contain whole rests.

Piano: Treble and Bass clefs, 4/4 time signature, key signature of two sharps. The right hand continues with eighth-note patterns. The bass line continues with the same eighth-note pattern as in the first system.



Musical notation for the first system, including piano accompaniment and a vocal line with a guitar chord diagram for A (no 3rd).

A (no 3rd)

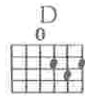
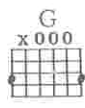
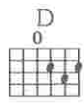
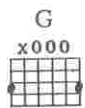


Musical notation for the second system, including piano accompaniment and a vocal line with lyrics: { Ooh, — said I, I'm com - in' out to get you. / Ooh, — said I, I'm com - in' back to look for you.

Musical notation for the third system, including piano accompaniment and a vocal line with lyrics: Ooh, — sit down. I'm com - in' out to find you. — / Ooh, — sit down. I'm go - in' by the back door. —

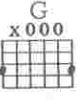
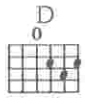
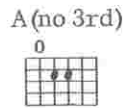
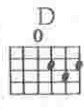
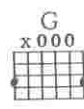
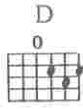
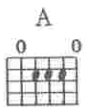
To Coda

Musical notation for the fourth system, including piano accompaniment and a vocal line with lyrics: Ooh, — yeah. — / Ooh, — yeah. —



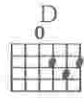
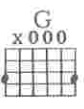
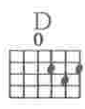
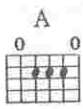
Find - in' my way! I've been gone so long -
 Find - in' my way! You've done me no right, -

I've lost
 but you've



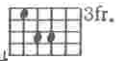
count of the years. —
 done me some wrong. —

Well, I sang — some sad songs,
 Left me lone - ly each night



oh yes, and cried some bad tears. }
 while I sing my sad song. }

C(no 3rd)



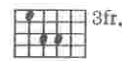
F



G



C(no 3rd)



F



Look out! I'm com-in'.

Whoa,

whoa.

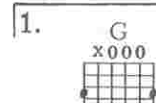
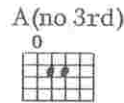
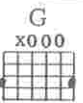
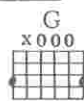
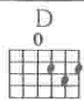
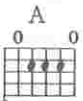
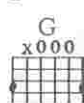
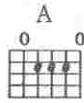
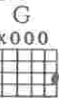
Look out! I'm com-in'.

Whoa, - yeah.

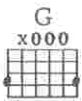
I'm run-nin', find-

in' my - way back home.

Oh yeah!



2.



A(no 3rd)



D(no 3rd)



I'm com-in'.

Ooh, babe, - I said I'm

A(no 3rd)



D(no 3rd)



A(no 3rd)



run-nin'.

Whoa, babe, - I said I'm com-in'

D(no 3rd)



A(no 3rd)



to get you, ma-ma. Said I'm run-nin'.

D(no 3rd)



G(no 3rd)



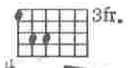
C(no 3rd)



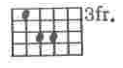
Ooh, babe, - I said I'm com-in'

for you, babe. I said I'm

G(no 3rd)



C(no 3rd)



A(no 3rd)



run-nin'. -

Ooh yes, babe, - I said I'm com-in'

D(no 3rd)



A(no 3rd)



D(no 3rd)



to get you, babe. I said I'm com-in'. -

Ooh, yeah. -

F



G



I'm find - in', I'm find - in' my way back home.

A(no 3rd)



G



F



Well, I've had it for now, -



A (no 3rd)



— liv - in' on the road. Ooh, — yeah. —

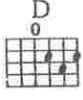
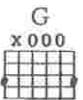
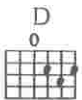
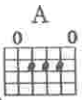


*D. C. (lyric 1)
al Coda*

Coda



— Ooh, — yeah. — Find - in' my way!

A(no3rd) G(no3rd) A(no3rd)



WORKING MAN

Words and Music by
GEDDY LEE and ALEX LIFESON

Moderately, in 2

E(no 3rd)



No chord

E(no 3rd)



N.C.

The first system of music features a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The guitar part consists of four measures of whole notes, each with a different chord or instruction: E(no 3rd), No chord, E(no 3rd), and N.C. The piano part begins with a forte (f) dynamic and a right-hand (R.H.) marking. It features a bass line with eighth notes and a treble line with chords and eighth notes.

E(no 3rd)



N.C.

E(no 3rd)



The second system continues the musical notation. The guitar part has four measures with chords: E(no 3rd), N.C., E(no 3rd), and N.C. The piano part continues with a similar rhythmic pattern. The vocal line is introduced in the second measure of this system.

I get up at sev - en, yeah, and I go to work at
I get home at five o' - clock, and I take my-self out a

E(no 3rd)



N.C.

N.C.

The third system continues the musical notation. The guitar part has four measures with chords: N.C., E(no 3rd), N.C., and N.C. The piano part continues with a similar rhythmic pattern. The vocal line continues across the system.

nine. I got no time for liv - in'. Yes, I'm
nice, cold beer. Al - ways seem to be won-d'r in' why there's

E(no 3rd)



N.C.

E(no 3rd)



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody includes notes like G4, A4, B4, C#5, and rests.

work - in' all the time.
noth - in' go - in' down here.

It seems to me I could

Piano accompaniment staff with grand staff notation (treble and bass clefs). The bass line features chords like E2, A2, and D2.

D(no 3rd)



A(no 3rd)



E(no 3rd)



C(no 3rd)



D(no 3rd)

E(no 3rd)



Musical staff with treble clef and key signature of three sharps. The melody continues with notes like G4, A4, B4, C#5, and rests.

live my life a lot bet-ter than I think I am.

I guess that's

Piano accompaniment staff with grand staff notation. The bass line features chords like E2, A2, and D2.

D(no 3rd)



A(no 3rd)



E(no 3rd)



C(no 3rd)



D(no 3rd)

Musical staff with treble clef and key signature of three sharps. The melody includes notes like G4, A4, B4, C#5, and rests.

why they call me,

they call me the work - in' man.

Piano accompaniment staff with grand staff notation. The bass line features chords like E2, A2, and D2.

E(no 3rd)



D(no 3rd)

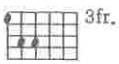


Musical staff with treble clef and key signature of three sharps. The melody includes notes like G4, A4, B4, C#5, and rests.

They call me the work - in'

Piano accompaniment staff with grand staff notation. The bass line features chords like E2, A2, and D2.

G(no 3rd)



A(no 3rd)



1.
E(no 3rd)



To Coda

man. I guess that's what I am.

D(no 3rd) A(no 3rd)



E(no 3rd)



C(no 3rd) D(no 3rd)



E(no 3rd)



D(no 3rd) A(no 3rd)



E(no 3rd)



C(no 3rd) D(no 3rd)



2.

N.C.

So am.

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains whole rests. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. Below the bass staff, two guitar chord diagrams are shown: one for E (0 2 2 1 0 0) and one for E7 (0 2 2 1 0 0).

Second system of musical notation. The top staff is a treble clef with a key signature of three sharps and contains whole rests. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with eighth notes and a long slur. The bottom staff has a bass clef and contains a bass line with eighth notes and a long slur. Below the bass staff, two guitar chord diagrams are shown: one for C#m/E (0 2 2 1 0 0) and one for E (0 2 2 1 0 0).

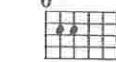
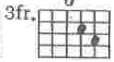
Third system of musical notation. The top staff is a treble clef with a key signature of three sharps and contains whole rests. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with eighth notes and a long slur. The bottom staff has a bass clef and contains a bass line with eighth notes and a long slur. Below the bass staff, three guitar chord diagrams are shown: one for E(no 3rd) (0 2 2 1 0 0), one for D(no 3rd) (0 2 2 1 0 0), and one for A(no 3rd) (0 2 2 1 0 0).

Fourth system of musical notation. The top staff is a treble clef with a key signature of three sharps and contains whole rests. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line with eighth notes and a long slur. The bottom staff has a bass clef and contains a bass line with eighth notes and a long slur.

E(no 3rd)



C(no 3rd) D(no 3rd) E(no 3rd)



D (no 3rd) A (no 3rd)



E(no 3rd)



Musical notation for the first system, including treble and bass staves with chords and a piano accompaniment.

D. S. $\frac{3}{4}$ (lyric 1) al Coda ϕ

C(no 3rd) D(no 3rd)



Coda E(no 3rd)



D(no 3rd) A(no 3rd) E(no 3rd)



Musical notation for the second system, including treble and bass staves with lyrics 'am. They' and a piano accompaniment.

C(no 3rd)



D(no 3rd)



E(no 3rd)



D(no 3rd)



A(no 3rd)



Musical notation for the third system, including treble and bass staves with lyrics 'call me the work - in' man. I guess that's what - I' and a piano accompaniment.

E(no 3rd)



C(no 3rd) D(no 3rd)



E7



Musical notation for the fourth system, including treble and bass staves with lyrics 'am. -' and a piano accompaniment ending with 'molto rit.' and a double bar line.

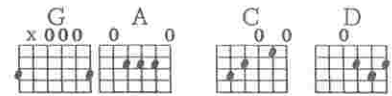
ANTHEM

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

Moderately fast (♩ = ♩³)



First system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff in 4/4 time, marked *f*. The bass line features a triplet of eighth notes in the first two measures and another triplet in the last two measures.



Second system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff in 4/4 time. The bass line continues with triplet eighth notes in the first two measures.



Third system of musical notation. The top staff is a treble clef with a vocal line. The middle and bottom staves are a grand staff in 4/4 time, marked *mf*. The bass line continues with triplet eighth notes in the first two measures.

Know your place in life is where you want to be.
Live for your - self. There's no one else
Well, I know they've al - ways told you

D/A



E



Don't let them tell you that you owe it all — to me.
 more worth liv - ing for.
 self - ish - ness was wrong.

C/G



Keep on look - ing for - ward; no use in look - ing 'round. —
 Beg - ging hands and bleed - ing hearts will
 Yet it was for me, not you, I _____

D/A



E



Hold your head a - bove the crowd and they won't bring you down. }
 on - ly cry out for more.
 came to write this song.



An - them of the heart and an - them of the mind.



A fu - ner - al dirge for eyes gone blind. —



We mar - vel af - ter those who sought — new won - ders in the world, —



1. To Coda ϕ

won - ders in the world, — won - ders in the world they wrought. —

G A C D

Guitar chord diagrams for G, A, C, and D chords. G: x000 (fret 3 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E). A: 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E). C: 0 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E). D: 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E).

gliss.

First system of musical notation. Treble clef: a melodic line with a glissando (gliss.) indicated by a wavy line. Bass clef: a bass line with four groups of triplets, each marked with a '3'.

E

Guitar chord diagram for E chord: 0 0 0 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E).

Second system of musical notation. Treble clef: mostly rests. Bass clef: a bass line with five groups of triplets, each marked with a '3'.

G A C D E

Guitar chord diagrams for G, A, C, D, and E chords. G: x000 (fret 3 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E). A: 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E). C: 0 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E). D: 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E). E: 0 0 0 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E).

G D

Guitar chord diagrams for G and D chords. G: x000 (fret 3 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E). D: 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E).

Third system of musical notation. Treble clef: mostly rests. Bass clef: a bass line with several chords and a double bar line at the end.

2.
E

Second ending bracket with a '2.' above it and a guitar chord diagram for E: 0 0 0 0 (fret 0 on low E, 2 on A, 0 on D, 0 on G, 0 on B, 0 on high E).

gliss.

wrought.

cresc.

Fourth system of musical notation. Treble clef: a melodic line with a glissando (gliss.) and a fermata. Bass clef: a bass line with a crescendo (cresc.) and a fermata.

Musical notation for the first system, featuring a treble clef staff with a key signature of three sharps and a grand staff with piano dynamics and triplet markings.

D. S. ♩ al Coda ♩

G A C D Coda E

wrought, — wrought, —

Musical notation for the second system, including guitar chord diagrams for G, A, C, D, and E chords, and vocal lines with lyrics.

G D E

wrought. —

Musical notation for the third system, including guitar chord diagrams for G, D, and E chords, and piano accompaniment.

G D E

Musical notation for the fourth system, including guitar chord diagrams for G, D, and E chords, and piano accompaniment with triplet markings.

FLY BY NIGHT

Words and Music by
GEDDY LEE and NEIL PEART

Moderately fast

D
D^{sus4}
sus2
C(add D)
G/B

0

0 0 3fr.

0

x 0

mf

Gm/Bb
A
G/A
A
D
D^{sus4}
sus2

x 0

0 0

0 3fr.

0 0

0 0 3fr.

0 0 3fr.

Why try? — I know why. — This
Moon - rise. — Thought - ful eyes -

C(add D)
G/B
Gm/Bb
A
G/A
A

0

x 0

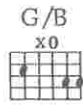
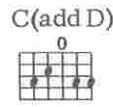
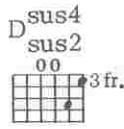
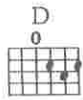
x 0

0 0

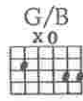
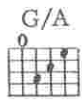
0 0 3fr.

0 0

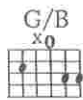
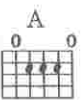
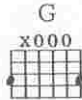
feel - ing in - side — me says it's time I was gone. —
star - ing back at — me from the win - dow be - side. —



Clear head, — new life a - head. — I want to be king — now, not just —
 No fright — or hind - sight, — leav - ing be - hind — that emp - ty



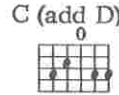
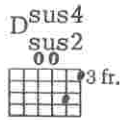
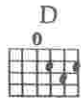
— one more pawn. — }
 feel - ing in - side. — } Fly by night a - way — from here. —



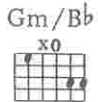
Change my life a - gain. — Fly by night, good -



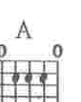
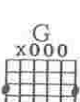
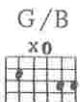
bye, my dear. — My ship is - n't com - ing and I just can't pre - tend. —



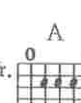
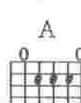
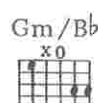
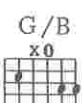
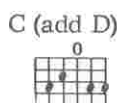
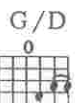
Musical notation for the first system, including treble and bass clefs and piano accompaniment.



Musical notation for the second system, including lyrics: Fly by night a way from here.



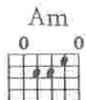
Musical notation for the third system, including lyrics: Change my life a gain. Fly by night, good -



Musical notation for the fourth system, including lyrics: bye my dear. My ship is-n't com - ing and I just can't pre - tend.



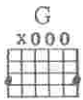
Start a new chap-ter. I find what I'm af - ter is chang - ing ev - 'ry day. -
 Qui-et and pen-sive. My thoughts ap - pre - hen - sive. The hours - drift a - way. -



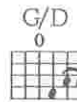
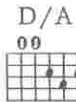
The change of a sea - son's e - nough of a rea - son to
 Leav - ing my home - land, play - ing a lone - hand, my

1.

2.



want to get - a - way.
 life be - gins - to - day.



Fly by night a - way - from here. - Change my life a - gain. -

A/E G A G/B D/A C/G G/D

Fly by night, good - bye my dear. — My

C (add D) G/B Gm/Bb A G/A A C (add D) G/B

ship is -n't com - ing and I just can't pre-tend. — My ship is -n't com - ing and I

1. 2.

Gm/Bb A G/A A Gm/Bb A G/A A

just can't pre - tend. — just can't pre - tend. — My

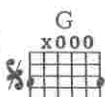
C (add D) G/B Gm/Bb A G/A A D

ship is - n't com - ing and I just can't pre - tend.

BY-TOR & THE SNOW DOG

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

Moderately fast Rock beat



D/F#



A7/E



D



At the *Tobes of Hades*: The tobes of Ha-des lit by flick-er-ing
 cross the Riv-er Styx, out of the
 bat-tle's o-ver and the dust is








torch - light, the neth - er world is
 lamp - light, his Nem - e - sis is
 clear - ing. Dis - ci - ples of the

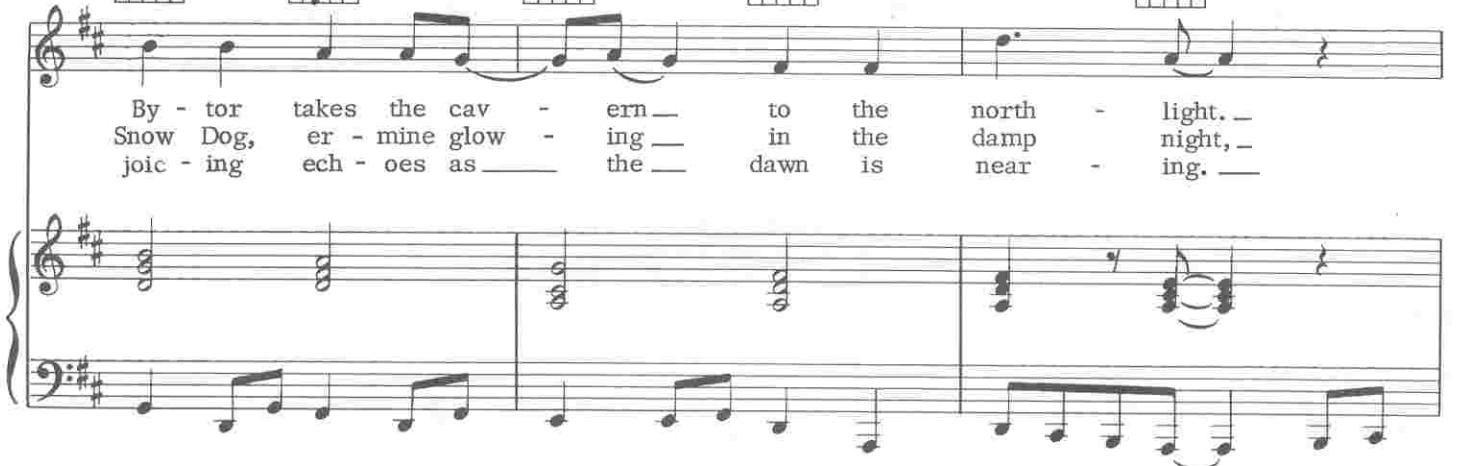
A7/E









gath-ered in the glare. Prince
 wait-ing at the gate: the
 Snow Dog sound the knell. Re-

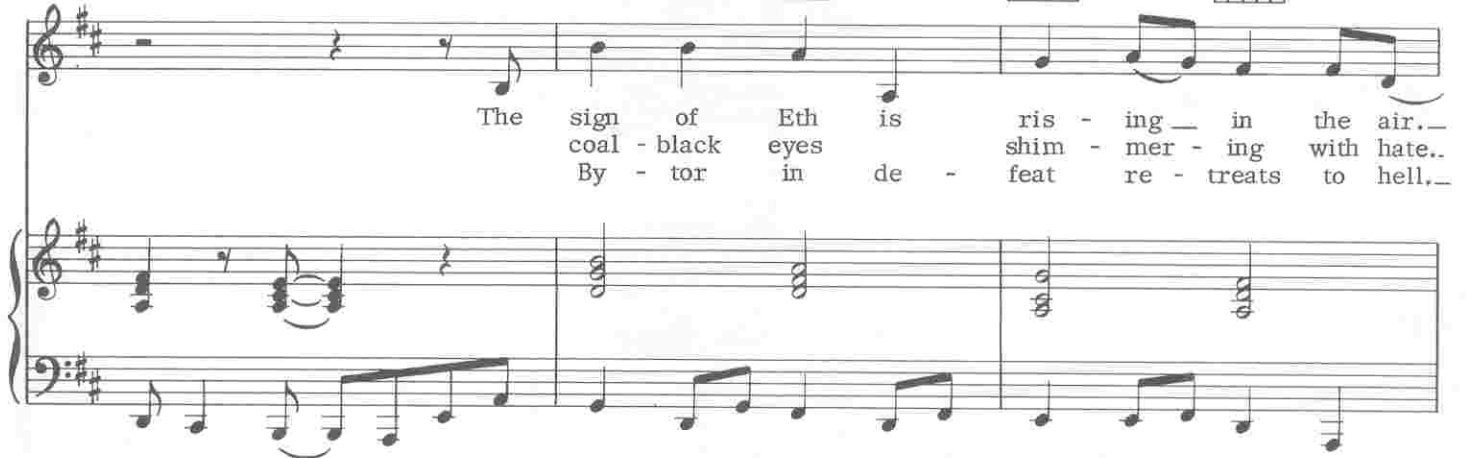
G  D/F#  A7/E  D  A 



By - tor takes the cav - ern — to the north - light. —
 Snow Dog, er - mine glow - ing — in the damp night, —
 joic - ing ech - oes as — the — dawn is near - ing. —




D  A  G  D/F#  A7/E  D 

The sign of Eth is ris - ing — in the air. —
 coal - black eyes shim - mer - ing with hate..
 By - tor in de - feat re - treats to hell, —



A  E  C  F  G 

By - tor, knight of
 By - tor and the
 Snow Dog is vic -



F G D C F G

dark - ness, cen - tu - ri - on of e - vil,
 Snow Dog square for bat - tle.
 to - ri - ous. The land of the O - ver - world

To Coda

F G D

Let dev - il's prince. Across the Styx: A -
 the fray be - gin.
 is saved a - gain,

2.

No chord

D. S. ff al Coda

Epilogue: The

Coda

F G D

is saved a - gain.

N.C.

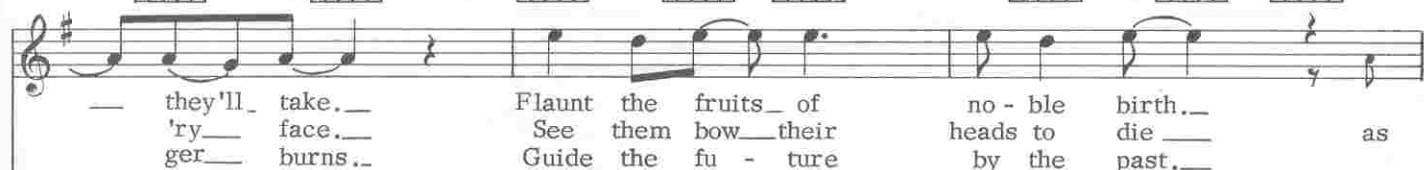
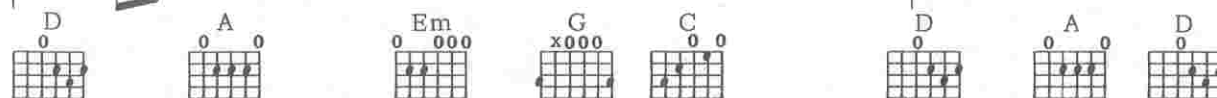
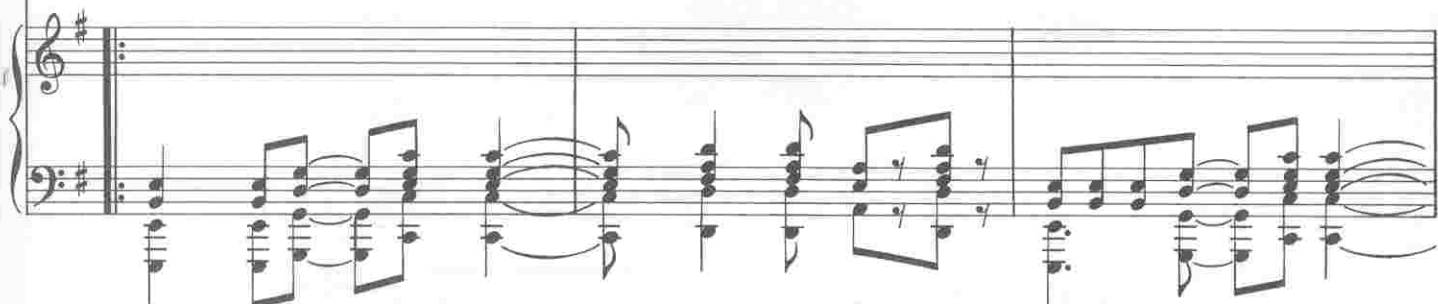
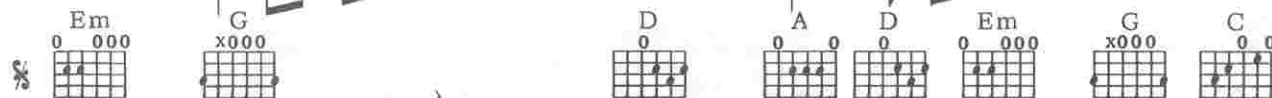
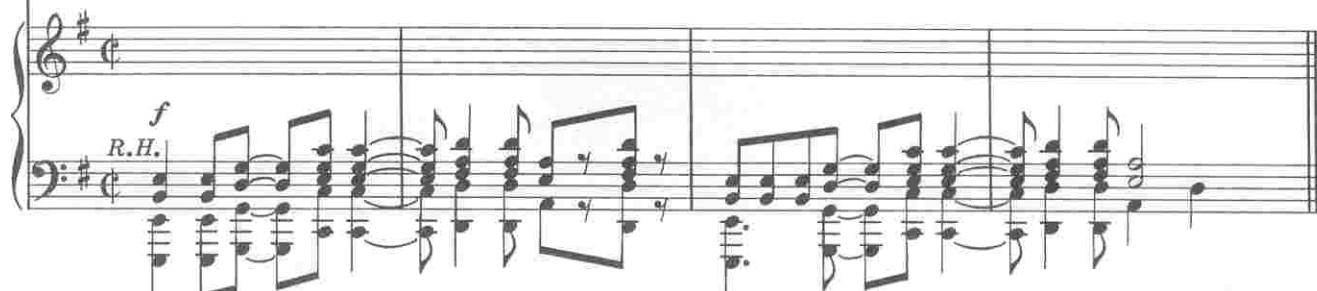
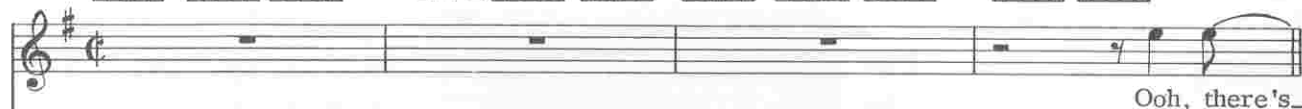
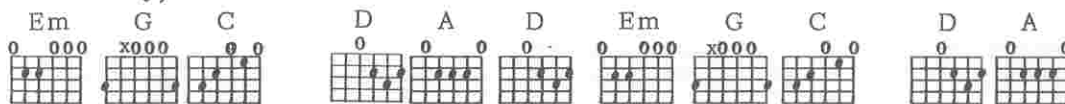
N.C.

N.C.

BASTILLE DAY

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

Moderately, in 2



Em G C D G D/F# G

Wash the salt_ in - to the earth_ But they're march - ing
 we would bow_ as they rode by_ And we're march - ing
 Long a - go_ the mould was cast_ For they marched up

C G/B D/A G A

to Bas - tille Day. La guil - lo - tine_ will claim her blood - y
 to Bas - tille Day. La guil - lo - tine_ will claim her blood - y
 to Bas - tille Day. La guil - lo - tine_ claimed her blood - y

D G D/F# G

prize. Free the dun - geons
 prize. Sing, oh choirs_
 prize. Hear the ech - oes

C G/B D/A G A

of the in - no - cent... The king will kneel and let his king - dom
of ca - coph - o - ny... The king has kneeled to let his king - dom
of the cen - tu - ries;... pow - er is - n't all that mon - ey

D

Tacet

1. Em G C D A D

rise...
rise...
buys...

Em G C D A

2. G D (addG) / F# C(addD) G/B

Ooh, blood-

G A D G D (addG) / F# C(add D) G/B To Coda

Chord diagrams for G, A, D, G, D (addG) / F#, C(add D), and G/B.

Musical notation for the first system, including treble and bass clefs, notes, and rests.

G A Em Em B Em C

Chord diagrams for G, A, Em, Em, B, Em, and C.

Musical notation for the second system, including treble and bass clefs, notes, and rests.

D A Gsus4 Asus4/C Em

Chord diagrams for D, A, Gsus4, Asus4/C, and Em.

Musical notation for the third system, including treble and bass clefs, notes, and rests.

B Em C

Chord diagrams for B, Em, and C.

Musical notation for the fourth system, including treble and bass clefs, notes, and rests.

D A Gsus4 Asus4/C Em Tacet

Chord diagrams for D, A, Gsus4, Asus4/C, and Em.

Musical notation for the fifth system, including treble and bass clefs, notes, and rests.

D A D A D A G

E B E B E B A

D A D A D A Tacet E B

E B E B Tacet C G C G C G

Tacet Em G C D A D Em G C D A

D. S. al Coda (no repeats)

Coda

G A D D A D A

D A G E B E B

E B A E B E B

E B A

No chord

G x000 D/F# x0 G x000 C 0 0

G/B x0 D/A 00 G x000 A 0 0 D 0

G x000 D/F# x0 G x000 C 0 0

G/B x0 D7/A 00 G x000 D7 0 G x000

NO ONE AT THE BRIDGE

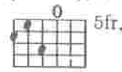
Words and Music by
 GEDDY LEE, ALEX LIFESON and NEIL PEART

Moderately

Em(addF#)



Gm(addA)/Bb



mp
 R.H.

Em(addF#)



C

G/B

G

G/F#

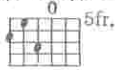


Em(addF#)



Cry - ing back to con - scious - ness,
 mem - ber - ing when first I held -

Gm(addA)/Bb



the cold - ness grips my skin. The
 the wheel in my own hands, I

Em(addF#)

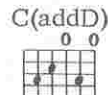


sky is pitch - ing vi - 'lent - ly,
took the helm so ea - ger - ly and

Gm(addA)/Bb



drawn by shriek - ing minds.
sailed for dis - tant lands.



But Sea - spray blurs my vi - sion.
now the sea's too heav - y. And I



Waves roll by so fast. Save my ship of
just don't un - der stand, why must my crew de -

C(add D)



free - dom. - I'm lashed, - help - less, to the - mast.
sert me - when I - need - a guid - ing - hand?

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

1.
Em(addF#)



Musical notation for the second system, including piano accompaniment with 'mp R.H.' marking.

Gm(addA)/Bb
5fr.



Em(addF#)



Musical notation for the third system, including piano accompaniment.

2.
Em(addF#)





C G/B G G/F#







Re-

Musical notation for the fourth system, including piano accompaniment with 'mp R.H.' marking.

G(no 3rd)  D/F# 



Tacet

G(no 3rd)  D/F#  Em7  D 

Call out for di - rec - tion_ and there's no one there to

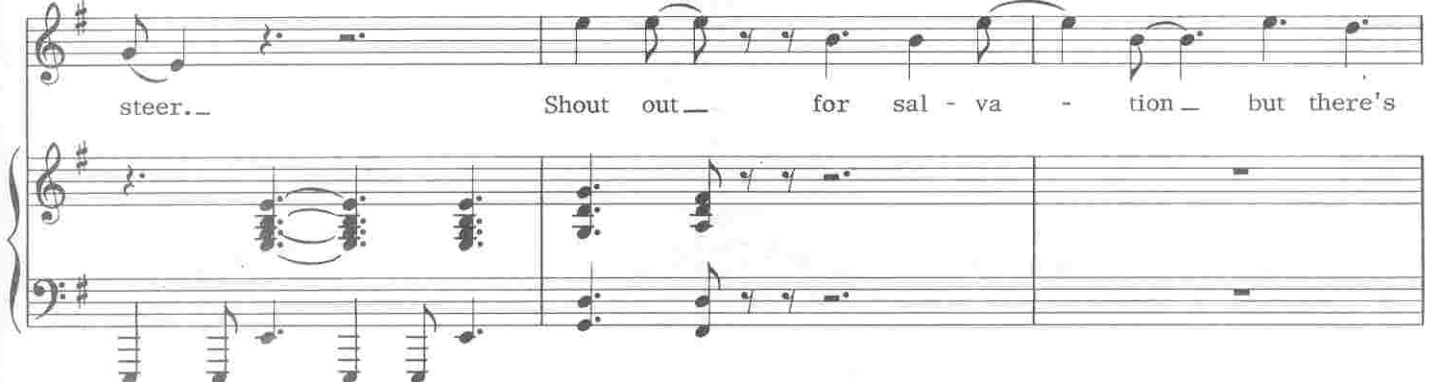







Em 





G(no 3rd)  D/F# 

Tacet

steer._ Shout out_ for sal - va - tion_ but there's








G(no 3rd)  D/F#  Em7  D  Em 

G(no 3rd)  D/F#  Em7  D 

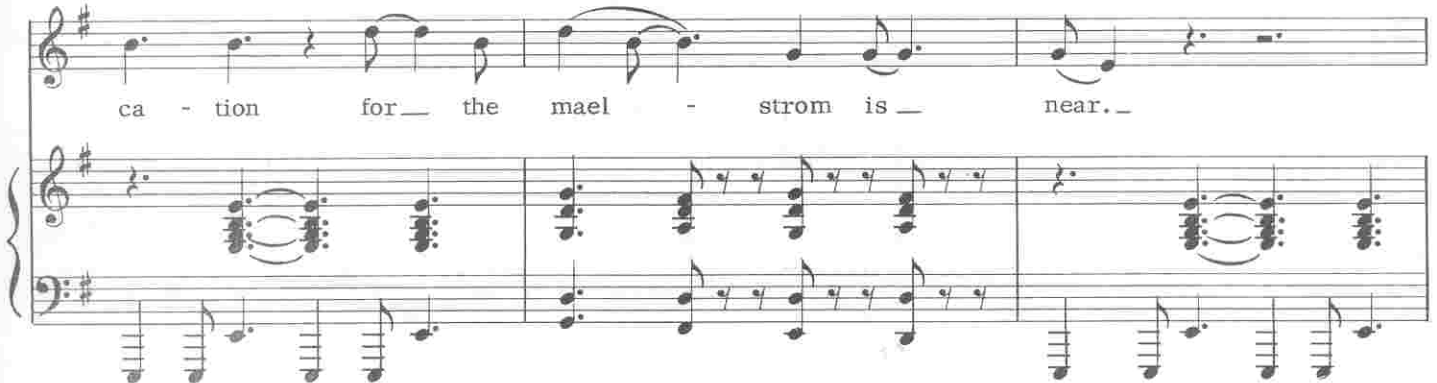
no one there to hear. Cry_ out sup - pli -



Em 

G(no 3rd)  D/F#  Em7  D  Em 

ca - tion for_ the mael - strom is_ near._



G(no3rd) $x00$ D/F# $x0$

G(no3rd) $x00$ D/F# $x0$ Em7 000 D 0

Tacet

Scream out — des - per - a - tion — but no one cares to —

Em(addF#) 00

Gm(add A)/Bb $5fr.$

hear.

mp
R.H.

Em(addF#) 00

Gm(addA)/Bb $5fr.$

Em(addF#) 00

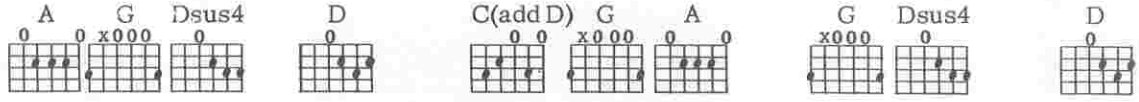
C 00 G/B $x0$ G $x000$ G/F# $x000$ Em(addF#) 00

rit.

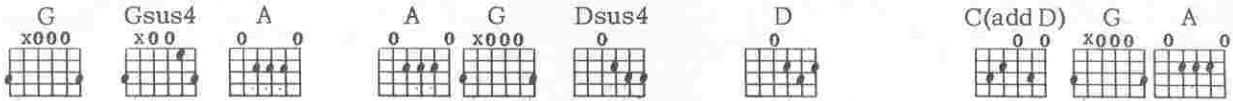
LAKESIDE PARK

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

Moderately, in 2

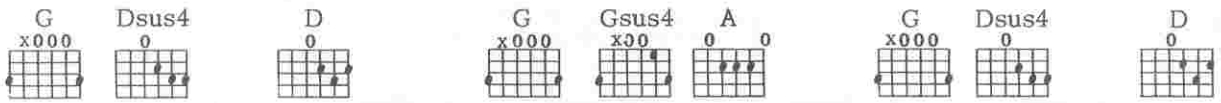
A G Dsus4 D C(addD) G A G Dsus4 D




G Gsus4 A A G Dsus4 D C(addD) G A




Mid Days - way - hawk - ers call - ing,
 of - bare - foot free - dom,

G Dsus4 D G Gsus4 A G Dsus4 D




"Try your luck - with me." Mer - ry - go -
 rac - ing with - the waves, nights of - star -

C(addD) G A G Dsus4 D G Gsus4 A

round wheez - ing the same old mel - o - dy.
lit se - crets, crack - ling drift - wood flames,

G Dsus4 D C(addD) G A G Dsus4 D

thou sand - ten cent won - ders, who could ask - for more. -
drink - ing by the light - house, smok - ing on the pier, -

G Gsus4 A G Dsus4 D C(addD) G A

A pock - et - ful of sil mag - ver, the
still, we saw the mag - ic was

G Dsus4 D G Gsus4 Dm7/A

key to heav - en's door. }
fad - ing ev - 'ry year. } Lake - side - Park, -

mf

G $x000$ C(add D) 000 Dm7/A 000

wil - lows in — the breeze. — Lake - side — Park, — so

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody with lyrics 'wil - lows in — the breeze. — Lake - side — Park, — so'. Above the staff are three guitar chord diagrams: G (x000), C(add D) (000), and Dm7/A (000). The bottom two staves show a piano accompaniment with chords and a bass line.

G $x000$ C(add D) 000 Dm7/A 000

man - y mem - o - ries. — Laugh - ing — rides, —

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal melody with lyrics 'man - y mem - o - ries. — Laugh - ing — rides, —'. Above the staff are three guitar chord diagrams: G (x000), C(add D) (000), and Dm7/A (000). The bottom two staves show a piano accompaniment.

G $x000$ C(add D) 000 Dm7/A 000

Mid - way — lights, — shin - ing — stars — on

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a vocal melody with lyrics 'Mid - way — lights, — shin - ing — stars — on'. Above the staff are three guitar chord diagrams: G (x000), C(add D) (000), and Dm7/A (000). The bottom two staves show a piano accompaniment.

G $x000$ C(add D) 000 F(add B) 000 (add G) 7fr.

sum - mer — nights. —

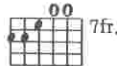
R.H.

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is a vocal melody with lyrics 'sum - mer — nights. —'. Above the staff are four guitar chord diagrams: G (x000), C(add D) (000), F(add B) (000), and (add G) 7fr. The bottom two staves show a piano accompaniment. The right-hand part (R.H.) of the piano accompaniment is explicitly labeled 'R.H.' and features a more complex rhythmic pattern in the final measures.

Cmaj7/E



F(add B)
(add G)



First system of musical notation, including treble and bass staves with notes and rests.

Cmaj7/E



1.



Second system of musical notation, including treble and bass staves with notes and rests.

C(add D)



G



A



G



Dsus4



D



G



Gsus4



A



Third system of musical notation, including treble and bass staves with notes and rests.

2.



C(add D)/G



Cmaj7/G



Fourth system of musical notation, including treble and bass staves with notes and rests.

Csus2



G/C



C/D



D



D/A



C(add D)/G



C/G



Cmaj7/G



Ev - 'ry-one — would gath - er on the twen - ty - fourth - of May, —

Csus2



G/C



C/D



D



sit - ting in — the sand — to watch the fi - re - works dis - play. —

D/A



C(add D)/G



C/G



Cmaj7/G



Danc - ing fi - res on the beach, — sing - ing songs to - geth - er,

Csus2



G/C



C/D



D



though it's just a mem - o - ry, some mem - 'ries last for-ev - er.

D/A



C(add D)/G



C/E



Cmaj7/E



Csus2



G/B



C/D



D



Csus2



G/B



C/D



D



Csus2



G/B



C/D



D



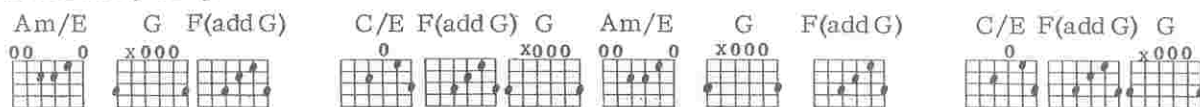
rit.

THE TWILIGHT ZONE

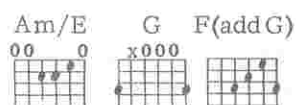
Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

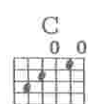
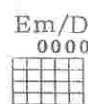
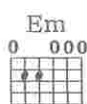
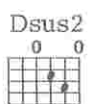
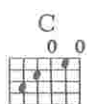
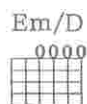
Moderately bright



Shuffle beat (♩ = ♩♩)



A pleas-ant-faced man steps up to greet you. He
wake up lost in an empty town, won-d'ring



smiles and says he's pleased to meet you. Be-neath his hat the strange-ness lies.
why no one else is a-round. Look up to see a gi-ant boy.

Em Em/D C Dsus 2 Am7 Gsus 4/A Dsus 2

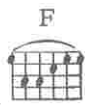
Take it off, he's got three eyes. Truth is false and logic lost.
 Just become his brand-new toy. No escape, no place to hide.

Am7 Em7 D Straight 4 (♩ = ♩) Am7

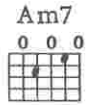
Now the fourth dimension is crossed.
 here where Time and Space collide.

Na na na na na na na na. You have entered the

Twilight Zone. Beyond this world strange things are known.

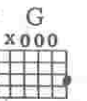
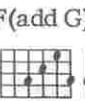
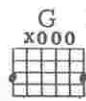


Use the key. Un - lock the door. See what your fate. might

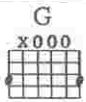
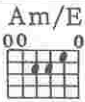
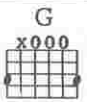
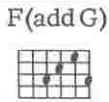
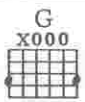
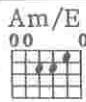


have in store. Come ex - plore your dreams' cre - a - tion.

1.

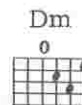
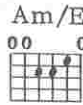
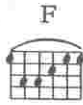


En - ter this world of i - mag - i - na - tion.



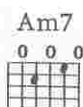
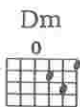
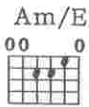
You

2.



mag - i - na - tion.

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

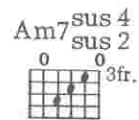


Musical notation for the second system, including piano accompaniment.

Repeat ad lib (Guitar solo)

Last time

Musical notation for the third system, including piano accompaniment.



Musical notation for the fourth system, including piano accompaniment and a ritardando marking.

SOMETHING FOR NOTHING

Words by
NEIL PEART

Music by
GEDDY LEE

Moderately bright

Am  Dsus4/E  D  E  G  C 

mf
R.H.

Wait - ing _ for the winds of change to sweep the clouds _ a - way.

Wait - ing _ for the rain - bow's end to

cast its gold your _ way. _ Count - less the ways

 Dsus4/E  D  E 

 C  Am  Dsus4/E  D 

 G  C  E  G(no 3rd) 

Am D Am D Am E

you pass the days. -

G(no 3rd) Am D Am D Am

Wait - ing - for some - one to come - and turn - your world - a-round.

Am C D E

D(no 3rd) C(no 3rd) G(no 3rd) C(no 3rd) Am C D

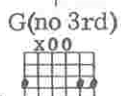
Look - ing for - an an - swer for the ques -



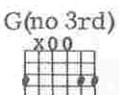
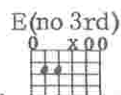
D(no 3rd) C(no 3rd) G(no 3rd) C(no 3rd) E(no 3rd)



tions you - have found. — Look - ing for —



an



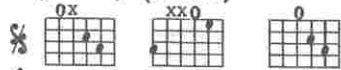
o - pen door. —



Well,

D/A (no 3rd) C/G (no 3rd) D (no 3rd)

D/A (no 3rd) C/G (no 3rd) D (no 3rd)



No chord

N.C.

you don't get some - thing for noth - ing. You can't have free-

D(no 3rd)/A C(no 3rd)/G D(no 3rd)

N.C.

dom for free. — You won't get wise with the

D(no 3rd)/A C(no 3rd)/G D(no 3rd)

sleep — still in — your eyes, no mat - ter what your dream might

A(no 3rd)

G(no 3rd)

Gsus 4

G

Am



be.

Am G/A D/A E

What you own — is your own king - dom. What you do — is

G Am G/E D

your own glo - ry. What you love — is your own pow - er.

E(no 3rd) G Am

What you live is — your own sto - ry. In your head —

G/E D E 3 G Am

is the an - swer. Let it guide — you a - long. —

G/E D E(no 3rd)

Let your heart be the an - chor and the beat of your

G Am E(no 3rd) G(no 3rd) Am D Am

song.

D Am E(no 3rd) G(no 3rd) Am D Am

D Am D Am

D. S. $\frac{3}{4}$ and fade

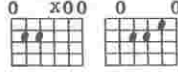
Well,

"2112" I OVERTURE

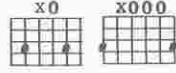
By
GEDDY LEE, ALEX LIFESON
and NEIL PEART

Medium Rock beat

E(no 3rd) Am



Csus2 G



D



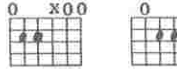
C(add D)



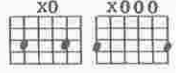
Am



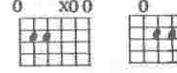
E(no 3rd) Am



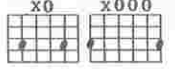
Csus2 G



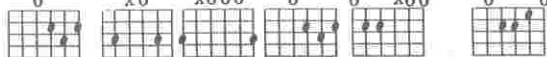
E(no 3rd) Am



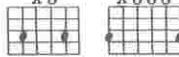
Csus2 G



D Csus2 G D E(no 3rd) Am



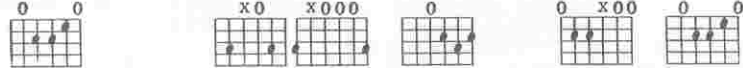
Csus2 G



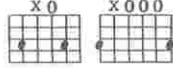
E(no 3rd)



Am Csus2 G D E(no 3rd) Am



Csus2 G



E(no 3rd)



Am G D Csus2 G D Csus2 G D

0 0 0 0 x000 0 x0 x000 0 x0 x000 0

This system contains the first two measures of the piece. The guitar part features chords Am, G, D, Csus2, G, D, Csus2, G, and D. The piano accompaniment is in 9/8 time, with a melody in the right hand and a bass line in the left hand.

G/B D/A C/G G/B D A D

x0 00 x000 x0 0 0 0

This system contains the next two measures. The guitar part features chords G/B, D/A, C/G, G/B, D, A, and D. The piano accompaniment continues in 9/8 time, with a final measure showing a sustained chord in the right hand.

C/G G/A C/G D/F# A/E A

x000 0 3fr. x000 x0 000 0 0

This system contains the next two measures. The guitar part features chords C/G, G/A, C/G, D/F#, A/E, and A. The piano accompaniment continues in 9/8 time, with a final measure showing a sustained chord in the right hand.

B G

x000

This system contains the next two measures. The guitar part features chords B and G. The piano accompaniment continues in 9/8 time, with a final measure showing a sustained chord in the right hand.

A (no 3rd) 1. 2. 3. 4. A

0 x0 B(no 3rd) D(no 3rd) B(no 3rd) 0 0

This system contains the final two measures. The guitar part features chords A (no 3rd), B (no 3rd), D (no 3rd), B (no 3rd), and A. The piano accompaniment continues in 9/8 time, with a final measure showing a sustained chord in the right hand.

Em/A
0 000

Bm/A
0

A
0 0

Em/A
0 000

Bm/A
0

1. 2. 3.
A
0 0

4. A
0 0

B

G
x000

A
0 0

D
0

B

G
x000

A
0 0

D
0

B

D 0 A 00 E 00

A C6 F C G C

Am7 Cmaj7 1. 2. 3.

C G C 4. F C

Bm D Bm G Bm D

1. Bm G 2. Bm G Esus2 Dsus2

Csus2 Bm D Bm G

Bm D Bm G

This system contains the first four measures of music. The guitar part features chords Bm, D, Bm, and G. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

B D B G B D

This system contains measures 5 through 10. The guitar part features chords B, D, B, G, B, and D. The piano accompaniment continues with the eighth-note pattern.

B G Csus2 G D Csus2 G D G(no 3rd)

This system contains measures 11 through 18. The guitar part features chords B, G, Csus2, G, D, Csus2, G, D, and G(no 3rd). The piano accompaniment includes some rests and changes in the bass line.

E

This system contains measures 19 through 24. The guitar part features a single E chord. The piano accompaniment features a long, sustained chord in the left hand and a melodic line in the right hand.

C D Am E(no 3rd)

meek shall in - her - it the earth.

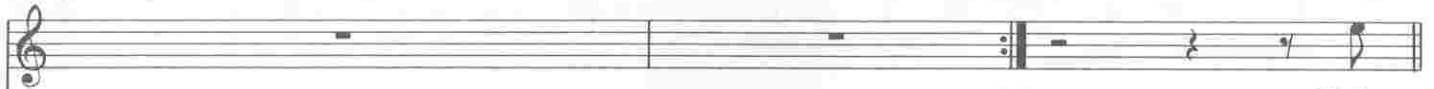
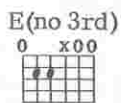
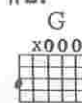
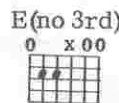
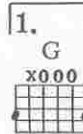
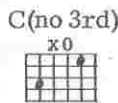
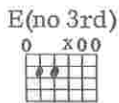
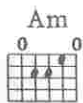
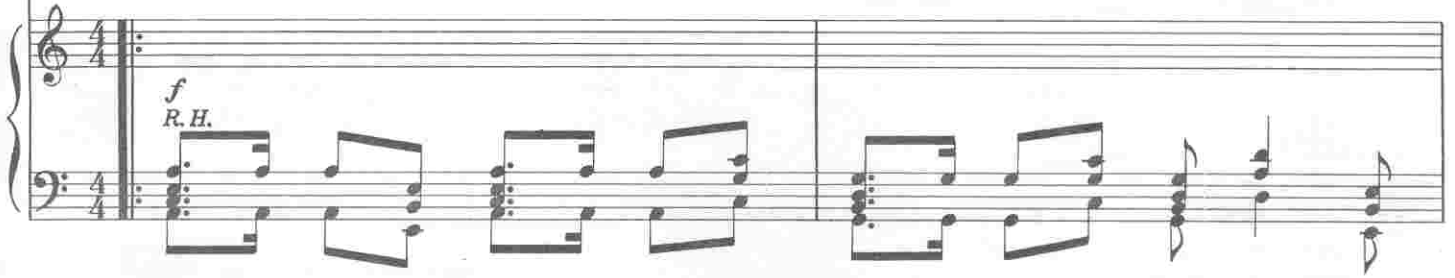
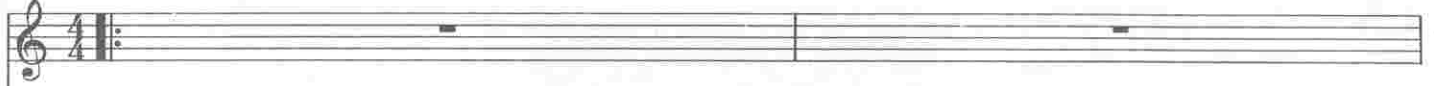
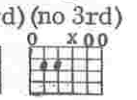
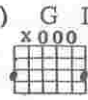
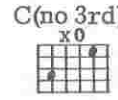
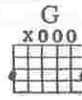
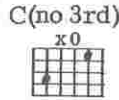
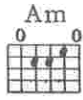
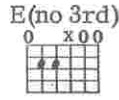
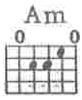
This system contains measures 25 through 30. The guitar part features chords C, D, Am, and E(no 3rd). The piano accompaniment continues with the melodic line. The vocal line enters with the lyrics: "meek shall in - her - it the earth."

II THE TEMPLES OF SYRINX

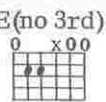
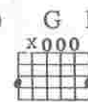
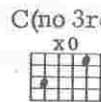
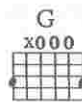
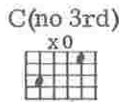
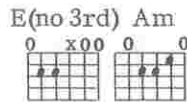
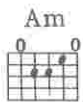
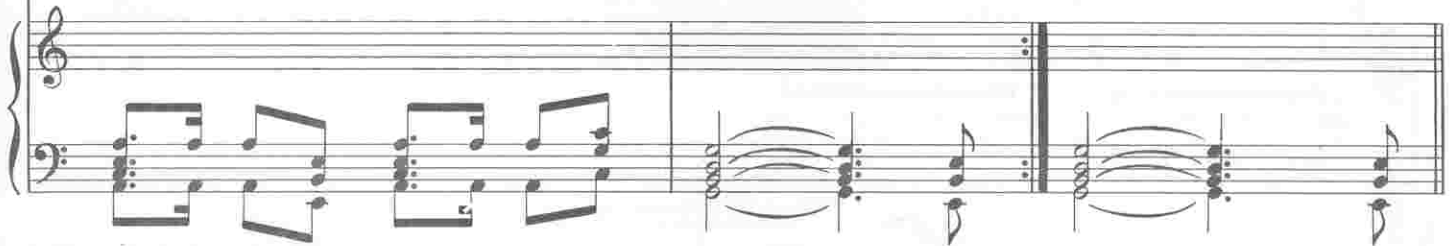
Words by
NEIL PEART

Music by
ALEX LIFESON and GEDDY LEE

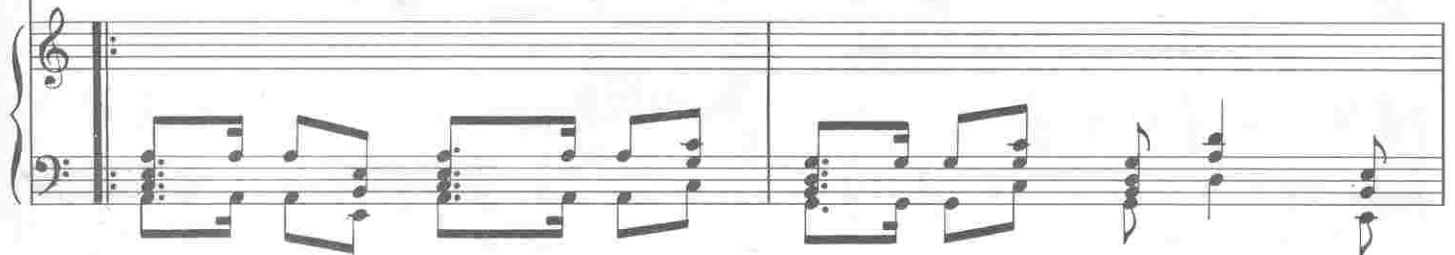
Medium Rock beat



We've



tak - en care of ev - 'ry - thing, - the words you read and the songs you sing, the
Look a - round this world we've made, - e - qual - i - ty our stock in trade.



Am E(no 3rd) Am C(no 3rd) G E(no 3rd)

pic - tures that give pleas - ure to your eye. — It's
Come and join the broth - er - hood of man. — Oh,

Am E(no 3rd) Am C(no 3rd) G C(no 3rd) G D(no 3rd) E(no 3rd)

one for all — and all for one. — We work to - geth - er, com - mon sons.
what a nice — con - tent - ed world. — Let the ban - ners be un - furled,

Am E(no 3rd) Am C(no 3rd) G Bm

Nev - er need to won - der how or why. }
Hold the red star proud - ly high in hand. }

G A Bm

We are the priests — of the tem - ples of

Syr - inx. Our - great com - put - ers

Bm

fill the - hal - lowed halls. — We — are — the priests —

A Bm

of the tem - ples of Syr - inx.

A Bm

All the gifts of life — are

G A

Bm D

held with - in our walls.

B D B G

B D B

1. G E(no 3rd) 2. G Slower G F# Bm

mp rit.

III PRESENTATION

Words by
NEIL PEARTMusic by
ALEX LIFESON

Moderate Rock beat

A D

A Bm(add E) D(add E)/F# Amaj7/E A Bm(add E)

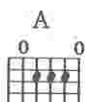
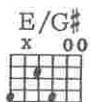
I know it's most un - u - su - al — to come be - fore - you - so -
I can't be - lieve you're say - ing. These things just can't - be - true. -

E Bm(add E) Amaj7 A Bm(add E) D(add E)/F# Amaj7/E

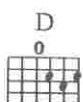
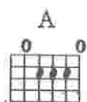
But I've found an an - cient mir - a - cle. - I
Our world could use - this beau - ty. - Just

A Bm(add E) E A D

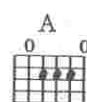
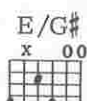
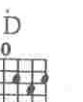
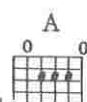
thought that you - should know. - } Lis - ten to - my mu -
think what we - might do. - }



sic, and hear what it — can — do. — There's



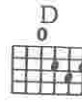
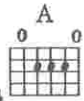
some-thing here — as strong as life. — I



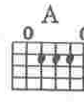
know that it will — reach you. — { Yes, we know, it's
Don't an- noy us



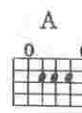
noth - ing new. — It's just a waste of time. — We
fur - ther. Oh, — we have our work to do. — Just



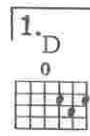
have no need_ for an-cient ways._ Our world is do-in' fine._
 think a - bout_ the av - er - age._ What use have they for you?_



An-oth-er toy_ that helped de - stroy_



the eld - er race of man. _____ For - get a - bout your



sil - ly whim._ It does-n't fit the plan, no-how.

2.



Medium Rock beat

Bm



No chord

It does - n't fit the plan.

G



A



Bm



Repeat ad lib (Guitar solo)

Last time

D



IV SOLILOQUY

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately

The score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: D, C, G/B, Dm/F, Em7, D. The piano part begins with a right-hand melody marked *mp R.H.*

System 2: Chords: D, D, C, G/B. Lyrics: "The sleep is still in my eyes. The"

System 3: Chords: Dm/F, Em7, D. Lyrics: "dream is still in my head. I heave a sigh and"

System 4: Chords: C, G/B, Dm/F, Em7, D. Lyrics: "sad - ly smile and lie a - while in bed. I"

Am7 C/G F

wish that it — might come to pass, — not fade like all — my dreams.

C G Am7 C

Just think of what my life might be — in a

F C G Am7

world — like I have seen. I don't think — I can car-ry on, —

C F C G

— car-ry on this cold — and — emp-ty life. —

Repeat ad lib (Guitar solo)

Am7
0 0 0

C
0 0 0

F

C G
0 0 x000

Musical score for the first system, including a guitar solo line and piano accompaniment.

Last time

C G
0 0 x000

Am7
0 0 0

C
0 0 0

My spir-its are low. In the depths of de-spair, my

Musical score for the second system, including vocal line and piano accompaniment.

F(no 3rd)

E(no 3rd)

life - blood spills o-ver.

Musical score for the third system, including vocal line and piano accompaniment.

Segue: GRAND FINALE

V GRAND FINALE

By
GEDDY LEE, ALEX LIFESON
and NEIL PEART

Medium Rock beat

E D A D E

The first system of music features a piano accompaniment in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays chords, while the left hand plays a steady eighth-note bass line. Above the staff, guitar chord diagrams are provided for E, D, A, D, and E. The E chord diagram shows the open strings (0, 0, 0, 0, 0, 0). The D chord diagram shows the second fret (2, 3, 2, 3, 2, 3). The A chord diagram shows the fifth fret (5, 5, 5, 5, 5, 5). The second D chord diagram shows the second fret (2, 3, 2, 3, 2, 3). The final E chord diagram shows the open strings (0, 0, 0, 0, 0, 0).

D A D E D/E A/E D/E

The second system continues the piano accompaniment. The right hand plays chords, and the left hand continues the eighth-note bass line. Above the staff, guitar chord diagrams are provided for D, A, D, E, D/E, A/E, and D/E. The D chord diagram shows the second fret (2, 3, 2, 3, 2, 3). The A chord diagram shows the fifth fret (5, 5, 5, 5, 5, 5). The second D chord diagram shows the second fret (2, 3, 2, 3, 2, 3). The E chord diagram shows the open strings (0, 0, 0, 0, 0, 0). The D/E chord diagram shows the second fret (2, 3, 2, 3, 2, 3) with the open E string (0). The A/E chord diagram shows the fifth fret (5, 5, 5, 5, 5, 5) with the open E string (0). The final D/E chord diagram shows the second fret (2, 3, 2, 3, 2, 3) with the open E string (0).

E D/E A/E D/E E

The third system continues the piano accompaniment. The right hand plays chords, and the left hand continues the eighth-note bass line. Above the staff, guitar chord diagrams are provided for E, D/E, A/E, D/E, and E. The E chord diagram shows the open strings (0, 0, 0, 0, 0, 0). The D/E chord diagram shows the second fret (2, 3, 2, 3, 2, 3) with the open E string (0). The A/E chord diagram shows the fifth fret (5, 5, 5, 5, 5, 5) with the open E string (0). The second D/E chord diagram shows the second fret (2, 3, 2, 3, 2, 3) with the open E string (0). The final E chord diagram shows the open strings (0, 0, 0, 0, 0, 0).

D A D E 1. 2. 3.

The fourth system concludes the piano accompaniment. The right hand plays chords, and the left hand continues the eighth-note bass line. Above the staff, guitar chord diagrams are provided for D, A, D, E, and a first ending section labeled '1. 2. 3.' with chords D, A, and D. The D chord diagram shows the second fret (2, 3, 2, 3, 2, 3). The A chord diagram shows the fifth fret (5, 5, 5, 5, 5, 5). The second D chord diagram shows the second fret (2, 3, 2, 3, 2, 3). The E chord diagram shows the open strings (0, 0, 0, 0, 0, 0). The first ending section shows the D chord diagram (2, 3, 2, 3, 2, 3), the A chord diagram (5, 5, 5, 5, 5, 5), and the D chord diagram (2, 3, 2, 3, 2, 3).

4.

D A D E(no 3rd)

This system contains the first four measures of the piece. Above the staff are four guitar chord diagrams: D (0 2 2 2 3 3), A (0 2 2 3 3 0), D (0 2 2 2 3 3), and E(no 3rd) (0 2 2 3 3 0). The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

D E(add F#) D(add E) C(add D)

This system contains measures 5 through 8. The guitar chord diagrams are: D (0 2 2 2 3 3), E(add F#) (0 2 2 3 3 0), D(add E) (0 2 2 2 3 3) with a '2 fr.' marking, and C(add D) (0 0 3 3 3 0). The piano accompaniment continues with eighth notes in both staves, with some chords in the treble clef being sustained.

B(no 3rd) E(no 3rd) D(no 3rd) C(no 3rd)

(♩ = ♪)

This system contains measures 9 through 12. The guitar chord diagrams are: B(no 3rd) (2 4 4 4 5 5), E(no 3rd) (0 2 2 3 3 0), D(no 3rd) (0 2 2 2 3 3), and C(no 3rd) (0 0 3 3 3 0). A tempo marking '(♩ = ♪)' is placed above the first measure. The piano accompaniment features a treble clef with a key signature of three sharps and a bass clef with a key signature of two sharps. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

B(no 3rd) E(no 3rd) D(no 3rd) C(no 3rd)

Repeat ad lib (Guitar solo)

This system contains measures 13 through 16. The guitar chord diagrams are: B(no 3rd) (2 4 4 4 5 5), E(no 3rd) (0 2 2 3 3 0), D(no 3rd) (0 2 2 2 3 3), and C(no 3rd) (0 0 3 3 3 0). A bracketed instruction 'Repeat ad lib (Guitar solo)' is placed above the last two measures. The piano accompaniment continues with eighth notes in both staves, with some chords in the treble clef being sustained.

Last time
C(no 3rd)



B(no 3rd)



F#



G



A



B



C(no 3rd)



D(no 3rd)



E(no 3rd)



G(no 3rd)



F#



G



A



B



F#(no 3rd)

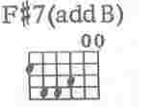
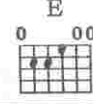
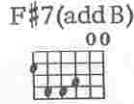
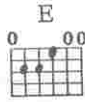


(Spoken) Attention, all planets of the Solar Federation: We have assumed control.

XANADU

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

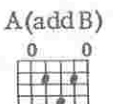
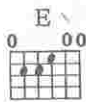
Moderately slow, in 2



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The piano part includes a mezzo-forte (*mf*) dynamic marking. The guitar part consists of four measures, each with a chord diagram above it. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



The second system of music includes the vocal line with lyrics. The lyrics are: "To seek the sa - cred riv - er Alph. — To". The piano accompaniment continues with chords and moving lines. The guitar part has two measures with chord diagrams for E major and F#7(addB).



The third system of music includes the vocal line with lyrics. The lyrics are: "walk the caves — of ice. — To break my fast on —". The piano accompaniment continues with chords and moving lines. The guitar part has four measures with chord diagrams for E major, F#7(addB), B(addE), and A(addB).

B(add E)



A(add B)



hon - ey - dew and drink the mlk_ of Par - a - dise."

Fast Rock beat

D



Am



G



F



E



E



G



A



G



E



B(add E)



A



G6



I had heard_ the thou - sand years_ have whis - pered tales_ of come and gone_ but im - mor - tal - i - Time has - passed - me

A



E



B(add E)



A



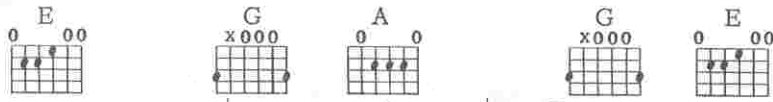
G6



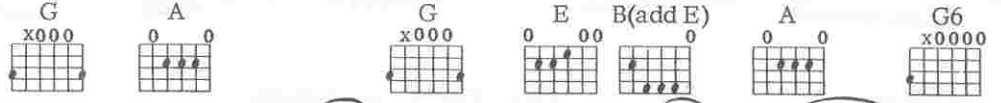
A



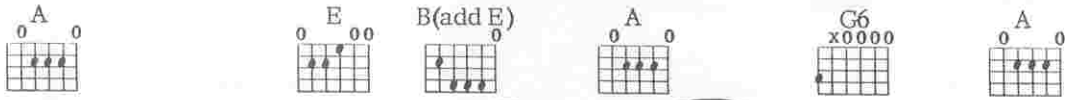
ty, by. the deep Stars - est - mys - ter - y. stopped - in the sky



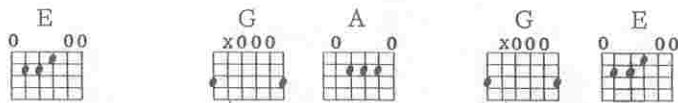
From an an - cient book, I took a clue.
 fro - zen in an ev - er - last - ing view.



scaled the fro - zen moun - tain - tops of east - ern lands un -
 Wait - ing for the world to end, wea - ry of the



known, Time and Man a lone
 night, pray - ing for the light,



search - ing for the lost Xan - a - du, Xan - a -
 pris - on of the lost Xan - a - du, Xan - a -

Moderately

D(no 3rd)



Bb



C(add D)



G



D(no 3rd)



Bb



du. _____
du. _____

mp

C(add D)



G



D(no 3rd)



Bb



C(add D)



G



Sva - - - - -

D(no 3rd)



Bb



C(add D)



G



D(no 3rd)



Bb



(Sva) - - - - -

C(add D)



G



D(no 3rd)



Bb



C(add D)



G



To

D(no 3rd) Bb C(add D) G D(no 3rd) Bb

stand with - in the Pleas-ure Dome - de - creed by Ku - bla
Held with - in the Pleas-ure Dome - de - creed by Ku - bla

C(add D) G D(no 3rd) Bb C(add D) G

Khan. To taste a - new - the fruits of - life, the
Khan. To taste my bit - ter tri - umph as a

D(no 3rd) Bb C(add D) G D(no 3rd) Bb

last im - mor - tal - man. - To find the sa - cred
mad im - mor - tal - man. - Nev - er - more shall

C(add D) G D(no 3rd) Bb C(add D) G

riv - er Alph. - To walk the caves - of ice. Oh,
I re - turn, - es - cape these caves - of ice, for

D(no 3rd)

Bb

C(add D)

G

D(no 3rd)

Bb

C(add D)

G



I will dine on hon-ey-dew
I have dined on hon-ey-dew

and drink the milk of Par - a -
and drunk the milk of Par - a -



D(no 3rd)

Bb

C(add D)

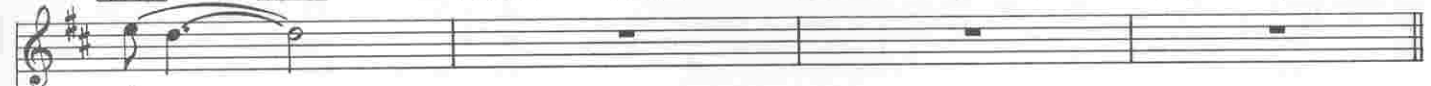
G

D(no 3rd)

Bb

C(add D)

G



dise. _____
dise. _____

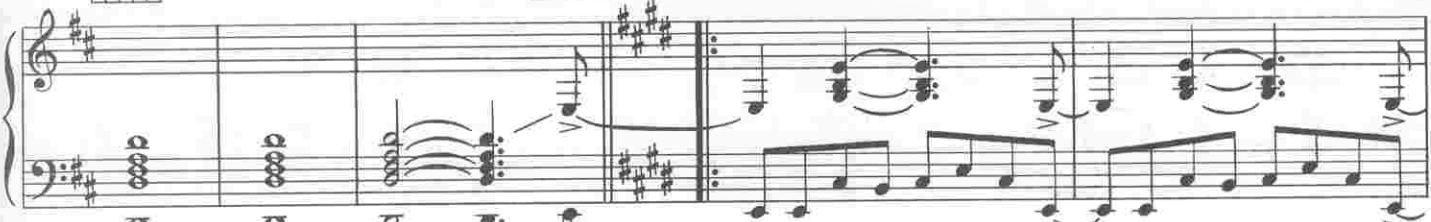


R.H.

Faster

D

E



1. 2. 3.

E 4.

No chord



E



Fast Rock beat

D. S. $\text{\textcircled{A}}$ al Coda $\text{\textcircled{A}}$



A

Moderately slow, in 2

Coda C(add D)
0 0

G
x000

E
0 00

F#7
(add B)
00

E
0 00

F#7(add B)
00

E
0 00

F#7(add B)
00

E
0 00

F#7(add B)
00

B(add E)
0

A(add B)
0

B(add E)
0

A(add B)
0

1.

2.

D
0

Am
0 0 0

G
x000

F

E
0 00

A FAREWELL TO KINGS

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

Moderately fast

Bm A D E/G# G F#

Bm A D E/G# G F# Bm A

D E/G# D/F# Em/G D/A F#m/A A/E

Em/B Bm C G D

Bm A D E/G#

Chord diagrams: Bm (x222123), A (020202), D (022202), E/G# (x02000).

G F# Bm A D

Chord diagrams: G (x00032), F# (020202), Bm (x222123), A (020202), D (022202).

E/G# D/F# Em/G D/A F#m/A D/F# Em/G D/A F#m/A

Chord diagrams: E/G# (x02000), D/F# (x02200), Em/G (x00032), D/A (002202), F#m/A (020202), D/F# (x02200), Em/G (x00032), D/A (002202), F#m/A (020202).

D/F# Em/G D/A F#m/A A/E A (no 3rd)

Chord diagrams: D/F# (x02200), Em/G (x00032), D/A (002202), F#m/A (020202), A/E (020202), A (no 3rd) (022202).

D(no 3rd) B(no 3rd) A(no 3rd) D(no 3rd) B(no 3rd)

Chord diagrams: D(no 3rd) (022202), B(no 3rd) (022202), A(no 3rd) (020202), D(no 3rd) (022202), B(no 3rd) (022202).

When they

A F G

turn the pag - es of his - to - ry, when these days have passed long a -
hyp - o - crites - are slan - der - ing the sa - cred halls of

E A F

go, will they read of us with sad - ness for the
Truth. An - cient no - bles show - er - ing their

G E F#m G

seeds that we let grow? We turned our gaze from the
bit - ter - ness on youth. Can't we find the

F#m G A

cas - tles in the dis - tance,
minds that made us strong?

F#m G F#m G A

eyes cast down on the path of least re - sist - ance. }
 Can't we learn to feel what's right and wrong? }

G A

Cit - ies full of ha - tred, fear - and lies, —

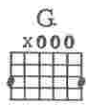
R.H.

G A

with - ered hearts and cruel tor - ment - ed eyes. —

G A

Schem - ing de - mons dressed in king - ly guise. —

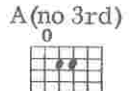


Beat - ing down — the mul - ti - tude — and

A

B

1.



scoff - ing at the wise.

D(no 3rd)

B(no 3rd) A(no 3rd)

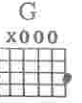
D(no 3rd)

B(no 3rd)



The

2.



Can't we raise — our eyes — and make — a start? —

G
x000

Can't we find the minds

A 0 0 0 0
B
G x000

No chord

to lead us closer to the Heart?

D D(add E)/F# G A7sus4 A7 A7sus2/G

N.C.

N.C.

D D(add E)/F# G A7sus4 A7 A7sus2/G

N.C.

N.C. D D(add E)/F# G N.C. Bm

molto rit. *freely mp*

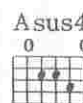
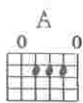
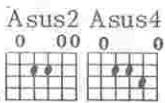
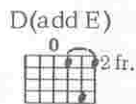
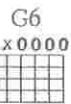
CLOSER TO THE HEART

Words by
NEIL PEART and PETER TALBOT

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast

A(addB)



A 0 0 G x000 D 0 G x000 A 0 0

men who hold high plac - es must be the ones who start _ to

G x000 D 0 A 0 0 G x000

mold a new re-al-i - ty clos - er to - the heart, -

1. D 0 A 0 0 G x000 2. D 0 A 0 0 G x000

1. clos - er to - the heart, - 2. The clos - er to - the heart. -

D 0

3. Phi -

3.

D A G D A G

clos - er to — the heart. —

A(addB)

mf

4.

D A G D A G

Repeat and fade

clos - er to — the heart. — Clos - er to — the heart. —

2. The blacksmith and the artist
 Reflect it in their art.
 They forge their creativity
 Closer to the heart,
 Closer to the heart.

3. Philosophers and ploughmen,
 Each must know his part
 To sow a new mentality
 Closer to the heart,
 Closer to the heart.

4. You can be the captain;
 I will draw the chart,
 Sailing into destiny
 Closer to the heart,
 Closer to the heart.

CINDERELLA MAN

Words and Music by
GEDDY LEE and ALEX LIFESON

Moderately fast
No chord

The musical score is written for guitar and piano. It consists of four systems of music. The first system includes a piano introduction with a right-hand melody and a bass line. The second system continues the piano accompaniment. The third system features a guitar solo with a treble clef staff and a bass line. The fourth system contains the vocal melody with lyrics and a piano accompaniment.

Chord Diagrams:

- A: 0 2 2 2 0 0
- D/A: 0 0 2 2 2 0
- D^{sus4}/A: 0 2 2 2 0 0
- D: 0 2 2 2 0 0
- D^{sus4}/G: 0 2 2 2 0 2
- G: x 0 0 0 3 3
- G6(no 3rd): x 0 0 0 3 3
- D(add E)/F#: x 0 2 2 0 0

Lyrics:

mod - est _ man _ from Man - drake _ trav - elled _ rich _ to the

G6(no 3rd)



D(add E)/F#



Em7



Dsus2



A



cit - y.

He had a need to dis -

G6(no 3rd)



D(add E)/F#



A



cov - er

a use for his new - ly found

G6(no 3rd)



D(add E)/F#



G6(no 3rd)



D(add E)/F#



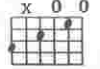
G/D



D/A



C/G



wealth.

Be - cause he was hu - man, be -

G



G/D



D/A



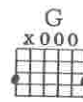
C/G



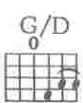
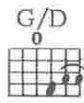
G/D



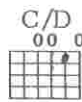
cause he had good - ness, be - cause he was mor - al, they called him in - sane. De -



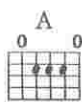
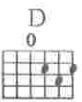
lu-sions of gran - deur, vi - sions of splen - dour, a man-ic-de-pres - sive, he walks



in the rain. Eyes wide o - pen, heart



un - de-fend - ed, in - no - cence un - tar - nished.



Cin-der-el - la man - do-ing what - you -



can. — They can't un - der - stand — what it means. —

N.C.



Cin-der-el - la — man, —



hang on to your plans. —



N.C.

To Coda ♪

Try as they might, they can - not steal — your — dreams. —

A 0 0 0 0 0 0 D/A 0 0 0 0 0 0 D^{sus4}_{sus2}/A 0 0 0 0 0 0 A 0 0 0 0 0 0 D/A 0 0 0 0 0 0 D^{sus4}_{sus2}/A 0 0 0 0 0 0

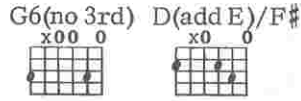
A 0 0 0 0 0 0 D 0 0 0 0 0 0 D^{sus4}_{sus2}/G x 0 0 0 0 0 0 A 0 0 0 0 0 0 D 0 0 0 0 0 0 N.C. G x 0 0 0 0 0 0 N.C.

G x 0 0 0 0 0 0 A 0 0 0 0 0 0 G6(no 3rd) x 0 0 0 0 0 0 D(add E)/F# x 0 0 0 0 0 0

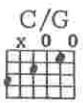
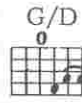
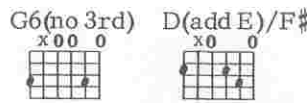
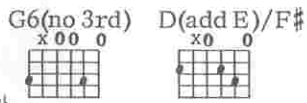
In the be - tray - al _ of his love _ he a - wak - ened _ to

A 0 0 0 0 0 0 G6(no 3rd) x 0 0 0 0 0 0 D(add E)/F# x 0 0 0 0 0 0 Em7 0 0 0 0 0 0 D^{sus2} 0 0 0 0 0 0

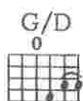
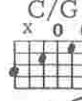
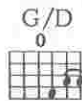
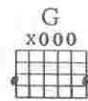
face a _ world of cold _ re - al - i - ty. _ And a



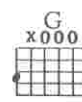
look in — the eyes of — the hun - gry — a - wak - ened him to what he could



do. He held up his rich - es to



chal - lenge the hun - gry. Pur - pose - ful mo - tion for one — so in - sane.



They tried to fight — him, just — could - n't beat — him, this

G/D D/A C/G G/D

man - ic - de - pres - sive who walks _____ in the rain.

Coda ♩ N.C. N.C.

N.C. N.C. N.C.

N.C.

MADRIGAL

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

Moderately

E 0 0 0 0 0 0 0 0 0 0 0 0
 D 0 0 0 0 0 0 0 0 0 0 0 0
 E 0 0 0 0 0 0 0 0 0 0 0 0
 D 0 0 0 0 0 0 0 0 0 0 0 0
 E 0 0 0 0 0 0 0 0 0 0 0 0

Sva ----- 1

mp

D 0 0 0 0 0 0 0 0 0 0 0 0
 E 0 0 0 0 0 0 0 0 0 0 0 0
 D 0 0 0 0 0 0 0 0 0 0 0 0
 A7sus2 0 0 0 0 0 0 0 0 0 0 0 0

E6 0 0 0 0 0 0 0 0 0 0 0 0
 A/E 0 0 0 0 0 0 0 0 0 0 0 0
 E 0 0 0 0 0 0 0 0 0 0 0 0
 A/E 0 0 0 0 0 0 0 0 0 0 0 0
 Bm7 0 0 0 0 0 0 0 0 0 0 0 0

When the drag-ons grow - too might - y to
 life be - comes - as bar - ren and as

E6 0 0 0 0 0 0 0 0 0 0 0 0
 A/E 0 0 0 0 0 0 0 0 0 0 0 0
 E 0 0 0 0 0 0 0 0 0 0 0 0
 A/E 0 0 0 0 0 0 0 0 0 0 0 0
 D 0 0 0 0 0 0 0 0 0 0 0 0

slay with pen - or sword, I grow
 cold as win - ter - skies, there's a

E6 A/E E A/E Bm7

wea - ry of the bat - tle and the
 bea - con in the dark - ness in a

E6 A/E E A/E C#m/E

storm I walk to - ward. When
 dis - tant pair of eyes. In

Em D

all a - round is mad - ness and there's
 vain to search for or - der and in

mf

F#7 Bm

no safe port in view, I
 vain to search for truth. But these

Em
0 000

D
0

long things to can turn — my path home-ward be giv - en. to Your

1.
F#7

Esus4/B

E

stop a - while — with you. When

mp

2.

F#7

Esus4/B

E

love has shown — me — proof.

Repeat and fade

E6

A/E

E

A/E

Bm7

E6

A/E

E

A/E

C#m

4 ft.

HEMISPHERES I PRELUDE

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Medium tempo, with a strong beat, in 4

F#7(add B)



A(add B)





Cmaj7






Fmaj7






No chord


F#7  B 





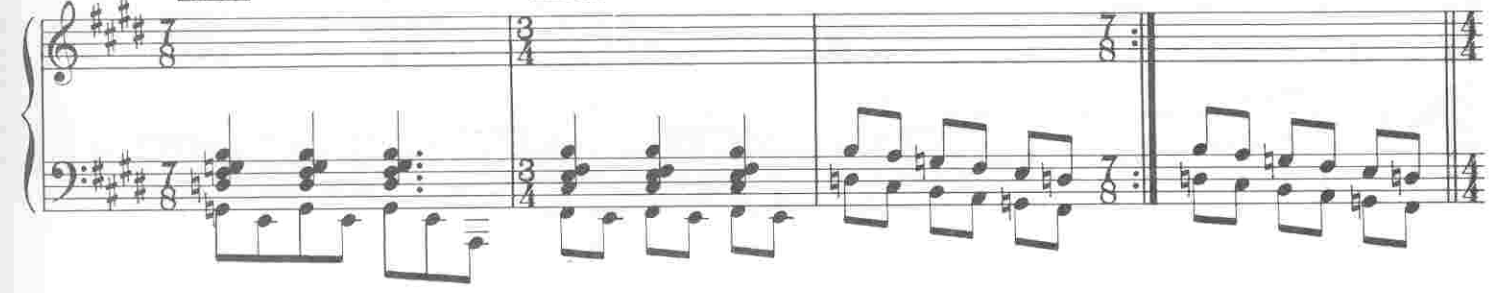
A(add B)  D₉⁶ 








(♩. = ♩) N.C.  F#7sus4  N.C.



Gmaj7  F#7sus4  1. N.C. 2. N.C.



Gmaj7  F#m7  Gmaj7  F#m7 



Gmaj7 F#7sus4 Gmaj7 F#7sus4 N.C.

This system contains four measures of music. The first measure is in 7/8 time and features a Gmaj7 guitar chord diagram (x 0 2 3 3 0) and piano accompaniment. The second measure is in 4/4 time with an F#7sus4 guitar chord diagram (x 2 3 4 4 2). The third measure is in 3/4 time with a Gmaj7 guitar chord diagram (x 0 2 3 3 0). The fourth measure is in 7/8 time with an F#7sus4 guitar chord diagram (x 2 3 4 4 2) and piano accompaniment.

Gmaj7 F#7sus4 N.C. Gmaj7 F#7sus4

This system contains five measures of music. The first measure is in 7/8 time with a Gmaj7 guitar chord diagram (x 0 2 3 3 0). The second measure is in 4/4 time with an F#7sus4 guitar chord diagram (x 2 3 4 4 2). The third measure is in 3/4 time and is marked N.C. The fourth measure is in 7/8 time with a Gmaj7 guitar chord diagram (x 0 2 3 3 0). The fifth measure is in 4/4 time with an F#7sus4 guitar chord diagram (x 2 3 4 4 2).

Fmaj9

This system contains four measures of music in 4/4 time. The first measure includes an Fmaj9 guitar chord diagram (x 0 0 0 0). The piano accompaniment consists of eighth-note chords in the right hand and quarter notes in the left hand.

Em N.C. mp

This system contains five measures of music. The first measure is in 3/4 time with an Em guitar chord diagram (0 0 0 0) and piano accompaniment. The second measure is in 4/4 time and is marked N.C. The piano accompaniment continues with quarter notes in the left hand and eighth-note chords in the right hand, marked *mp*.

This system contains five measures of music in 4/4 time. The piano accompaniment continues with quarter notes in the left hand and eighth-note chords in the right hand.

cresc.
(8va)

f
(8va) *loco*

A B A E A/E E D

Dsus4 D A
N.C. 3 3

B

N.C.

Musical notation for the first system, including a guitar chord diagram for B and a piano accompaniment.

E A F# D/F# C#°/E Bm/D A/C#

Guitar chord diagrams for E, A, F#, D/F#, C#°/E, Bm/D, and A/C#.

When our wea-ry world — was young, — the strug- gle of — the An-

Musical notation for the second system with lyrics.

A E A F#

Guitar chord diagrams for A, E, A, and F#.

cients first — be — gan. — The Gods of Love and Rea — son

Musical notation for the third system with lyrics.

D/F# C#°/E Bm/D A/C# A D E

Guitar chord diagrams for D/F#, C#°/E, Bm/D, A/C#, A, D, and E.

sought a — lone — to rule — the fate — of Man.

Musical notation for the fourth system with lyrics and a 3/4 time signature.

D E D E

They bat-tled through the ag-

D E


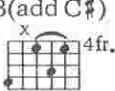


es, but still nei - ther force — would yield. Their

D E D E


peo-ple were— di - vid - ed, ev-'ry soul a bat-tle-field, ev-'ry

D E D E



soul a bat-tle-field.

G  B(add C#)  F  A(add B) 

Cmaj7  Fmaj7  F#7 

B 

A(add B)  Cmaj7 

Fmaj7  E 

rit.

II APOLLO BRINGER OF WISDOM III DIONYSUS BRINGER OF LOVE

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Medium tempo, with a strong beat

No chord Gmaj7 F#7sus4 Gmaj7



F#7sus4 Gmaj7 F#7sus4 Gmaj7

F#7sus4 Gmaj7 F#7sus4

Wis - dom fair, pre - cious gifts be - yond com - pare.
of the night, in the heart's e - ter - nal light.

Gmaj7 F#m7 Gmaj7 F#m7

The first system of music features a vocal line with a whole rest in the first measure, followed by piano accompaniment in 4/4 time. The key signature has three sharps (F#, C#, G#). The guitar chord diagrams are: Gmaj7 (x02333), F#m7 (23454), Gmaj7 (x02333), and F#m7 (23454).

Gmaj7 F#m7 Gmaj7

We can build a world — of won - der. I can make you
 You need on - ly trust — your feel - ings. On - ly love can

The second system continues the vocal line and piano accompaniment. The guitar chord diagrams are: Gmaj7 (x02333), F#m7 (23454), and Gmaj7 (x02333).

F#m7 Bbmaj7 A7sus4 Bbmaj7

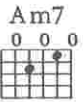
all — a - ware." — "I will find you food and shel - ter, show you fire to
 steer you right." — "I bring Laugh - ter, I bring Mu - sic. I bring Joy and

The third system features a change in piano accompaniment style, with a triplet in the bass line. The guitar chord diagrams are: F#m7 (23454), Bbmaj7 (23454), A7sus4 (0000), and Bbmaj7 (23454).

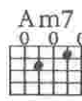
A7sus4 Bbmaj7 A7sus4 Bbmaj7

keep you — warm through the end - less win - ter — storm. —
 I bring Tears. I will soothe your pri - mal — fears. —

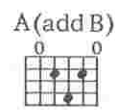
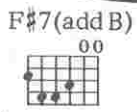
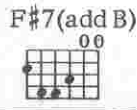
The fourth system concludes the piece with a final piano accompaniment flourish. The guitar chord diagrams are: A7sus4 (0000), Bbmaj7 (23454), A7sus4 (0000), and Bbmaj7 (23454).



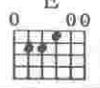
You can live in
Throw off those



grace and com - fort in the world - that you - trans - form."
chains of Rea - son, and your pris - on dis - ap - pears."

N. C.



D Dsus4 D

The peo-ple were de-light - ed, com-ing forth — to claim their prize. —
 The cit - ies were a - ban - doned, and the for - ests ech - oed song. —

A

N.C.

They ran to build — their cit - ies
 They danced and lived — as broth - ers.

B A E

and con-verse a - mong — the wise. But one day the streets —
 They knew Love could not — be wrong. Food and wine they had —

D Dsus4 D


N.C.

— fell si - lent. Yet, they knew not what was — wrong. —
 — a - plen - ty, and they slept be - neath the — stars. —

A  B 

The urge to build — these fine — things seemed not — to
The peo - ple were — con - tent - ed, and the Gods watched



A  E  D 





be so strong. — The wise men were — con - sult - ed, and the
from a - far. — But the win - ter fell up - on — them, and it




Dsus4  D  N.C. A 

bridge of Death was crossed — in quest of Di -
caught them un - pre - pared, — bring - ing wolves and cold —



B  A/C#  D  B 

o - ny - sus, to find out what they had lost... —
star - va - tion, and the hearts of men de - spaired... —



1.

F#7



Musical notation for the first system, including treble and bass clefs, a grand staff, and a 4/4 time signature.

Fmaj9 (add B)



Musical notation for the second system, including treble and bass clefs, a grand staff, and a 4/4 time signature.

2.

A(add B)



Cmaj7



Musical notation for the third system, including treble and bass clefs, a grand staff, and a 4/4 time signature.

Fmaj7



Musical notation for the fourth system, including treble and bass clefs, a grand staff, and a 12/8 time signature.

IV ARMAGEDDON THE BATTLE OF HEART AND MIND

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Medium tempo, with a strong beat, in 4

Bm(no 3rd)



Dm(no 3rd)



Bm(no 3rd)



Dm(no 3rd)



A(add B)



Cmaj7



Fmaj7



1.

2.

The

Bm(no 3rd)



U - ni - verse di - vid - ed as the Heart and Mind - col - lid - ed with our
 fought them - selves. Some fought each oth - er. Most just fol - lowed one an - oth - er,

Dm(no 3rd)



peo - ple, left - un - guid - ed - for so man - y trou - bled years -
 lost and aim - less like their broth - ers, for their Hearts were so un - clear -

A(add B)



in a cloud of doubts and fears. Our world was - torn a - sun - der in - to
 and the Truth would not ap - pear. Their spir - its - were di - vid - ed in - to



hol - low_ hem - i - spheres. _____
 blind - ed — hem - i - spheres. _____

F#7

B



1.

2.

F#7



Some

B



F#7



Some who did not — fight — brought tales — of old —

B



— to — light. — My

F#7



"Ro - ci - nan - te" — sailed — by — night — on — her

B



fi - nal — flight. — To the

A (add B)



heart of — Cyg - nus' — fear - some — force — we —

D⁶₉



set our — course, —

A (add B)



spi - ralled — through — that — time - less — space — to this —

D⁶₉



— im - mor - tal — place.

F#7



B



Musical notation for the first system, including treble and bass staves with a grand staff.

A(add B)



Musical notation for the second system, including treble and bass staves with a grand staff.

Cmaj7



Fmaj7



Musical notation for the third system, including treble and bass staves with a grand staff.

G



Eb



Cm



3 fr.

N. C.

Musical notation for the fourth system, including treble and bass staves with a grand staff. Includes the marking 'rit.'.

V CYGNUS BRINGER OF BALANCE

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately and freely

E♭m
Em (add F#)
Em
D



I have mem-ry and a-ware-ness, but I

G
Em

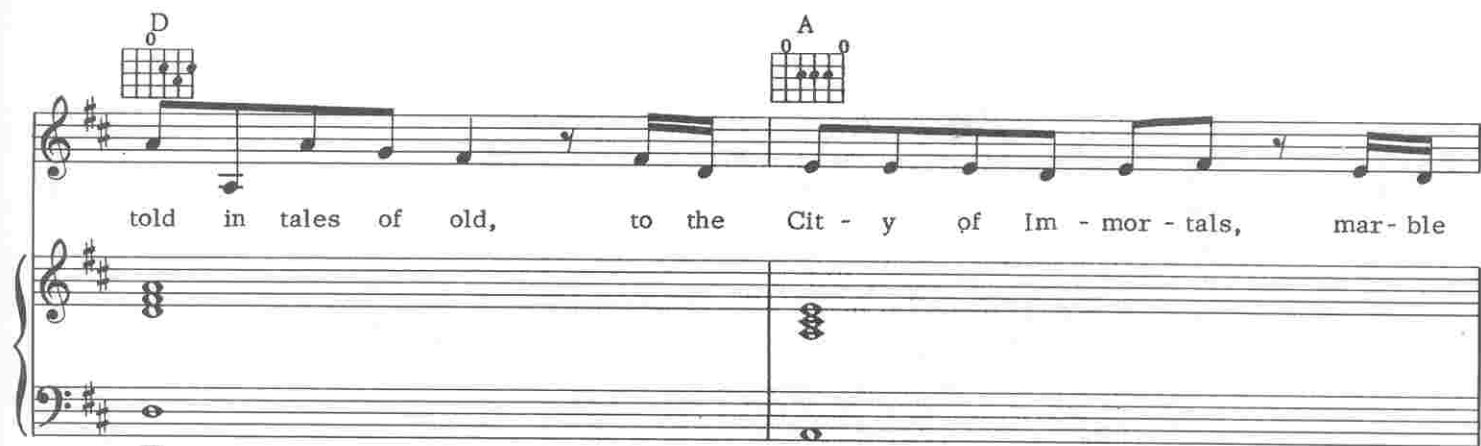
have no shape or form. As a dis-em-bod-ied spir-it, I am


Bm
G

dead and yet un-born. I have passed in-to O-lym-pus, as was

D  A 


told in tales of old, to the Cit - y of Im - mor - tals, mar - ble



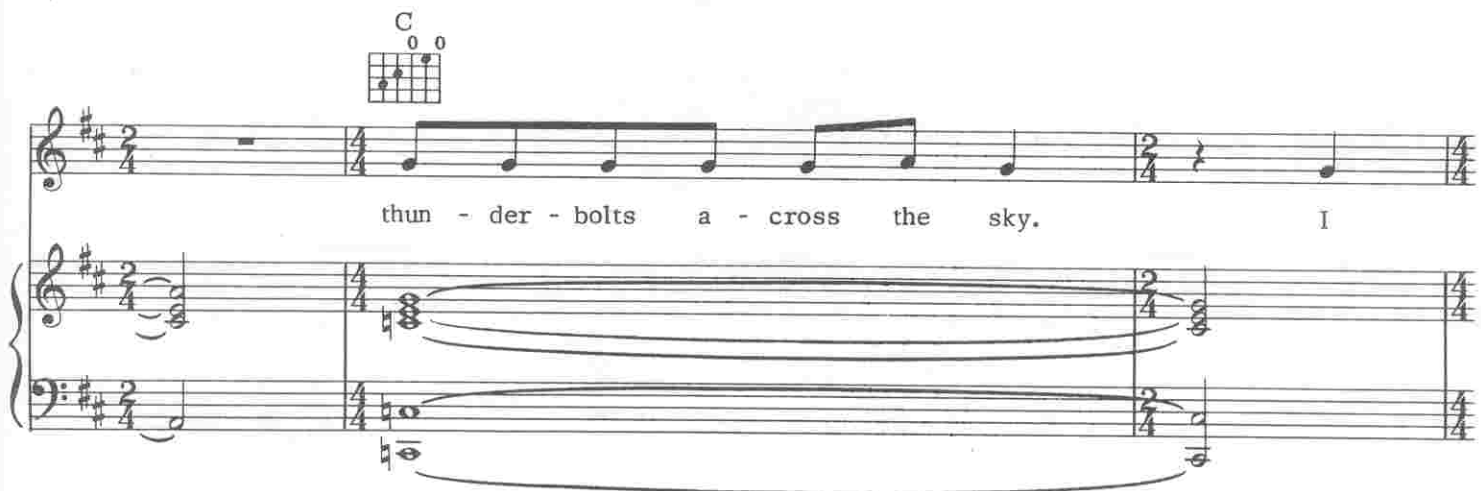
D  A 

white and pur - est gold. I see the Gods in bat - tle rage on high,



C 

thun - der - bolts a - cross the sky. I



F  E 

can-not move. I can-not hide. I feel a si - lent scream be-gin in-side.





Medium tempo, with a strong beat

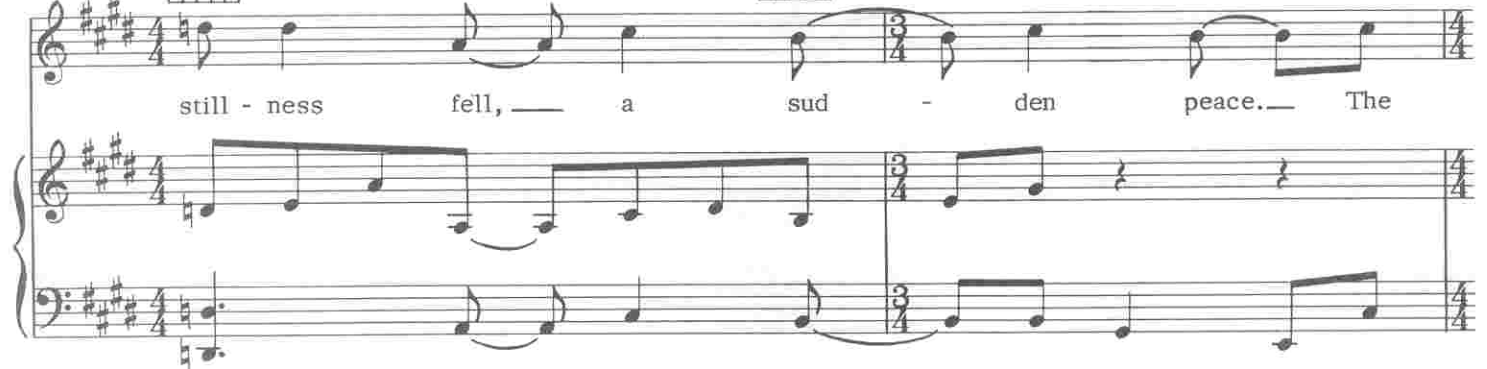
D  E 





Then all at once, — the Cha — os ceased. — A



D  E 



still — ness fell, — a sud — den peace. — The




D  E  D  E 

War — riors felt — my si — lent cry — and stayed their strug — gle, mys —



D  E 

ti — fied.



E A F#

A - pol - lo was as - ton - ished. Di - o -
look - ing down from O - lym - pus on a

D C#° Bm A E

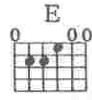
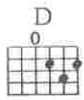
ny - sus thought me mad, —
world of doubt and fear, —

A F#

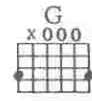
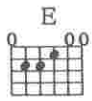
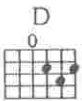
But they heard my sto - ry fur -
its sur - face splin - tered in - ther, and they
to

1. 2. D C#° Bm A E

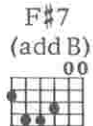
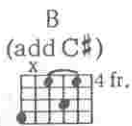
won - dered, and — were sad, — They
sor - ry hem - i - spheres. —



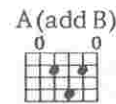
sat a - while — in si - lence. Then they



turned at last — to me: — "We will call — you



Cyg - nus. The God of Bal - ance you — shall be."



(♩ = ♩.)

F

C/E

First system of musical notation, measures 1-2. The treble clef contains chords for F and C/E. The bass clef contains a melodic line. A tempo marking '(♩ = ♩.)' is at the start.

C

G

Bb

Second system of musical notation, measures 3-5. The treble clef contains chords for C, G, and Bb. The bass clef contains a melodic line.

F

C

G

Third system of musical notation, measures 6-8. The treble clef contains chords for F, C, and G. The bass clef contains a melodic line.

A(add B)

Cmaj7

Fourth system of musical notation, measures 9-12. The treble clef contains chords for A(add B) and Cmaj7. The bass clef contains a melodic line.

Fmaj7

G

A

rit.

Fifth system of musical notation, measures 13-15. The treble clef contains chords for Fmaj7, G, and A. The bass clef contains a melodic line. A 'rit.' marking is present. The system ends with a double bar line.

VI THE SPHERE A KIND OF DREAM

Words by
NEIL PEARTMusic by
GEDDY LEE and ALEX LIFESON

Moderately



We can walk our road — to - geth - er if our

Bm



Asus4



C#m



goals are all — the same. — We can run a - lone — and

G



Esus4






E



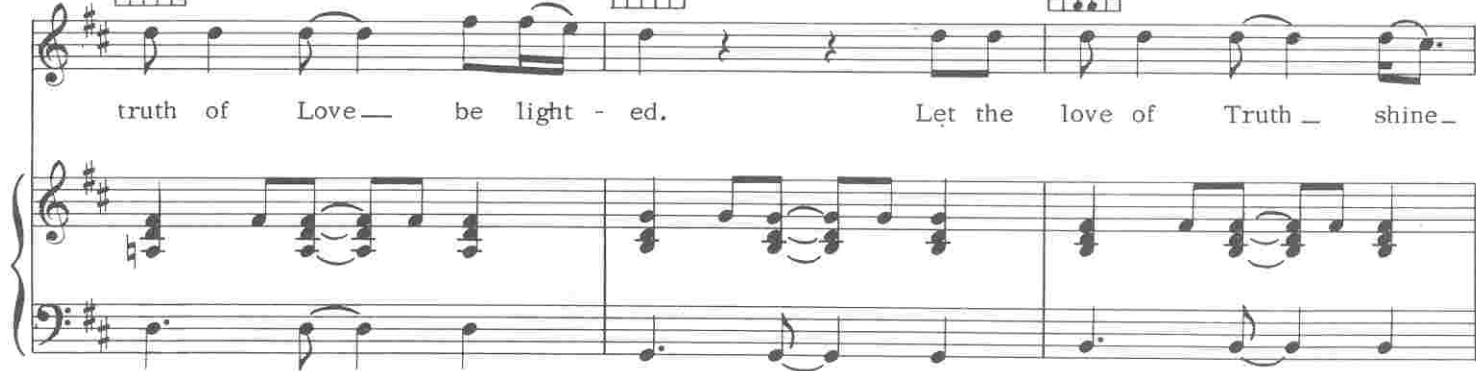
F#







free if we pur - sue a dif - f'rent — aim. — Let the


D  G  Bm 

truth of Love — be light - ed. Let the love of Truth — shine —



A  A(add B)  C#m  G 

clear, sen - si - bil - i - ty, armed with sense and lib - er - ty, — with the



Bm  A  A(add B) 

Heart and Mind u - nit - ed in a sin - gle —



Cmaj7  F  G  D 

per - fect — sphere.

rit.



THE TREES

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately, in 2



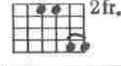
F#(no 3rd)



C#m



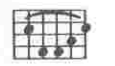
A(no 3rd)



The first system of music features a guitar part with four measures of chords: D, F#(no 3rd), C#m, and A(no 3rd). Below this is a piano accompaniment in treble and bass clefs, marked *mp*. The piano part consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.



Bm



The second system continues the guitar part with four measures of chords: E, G, A, and Bm. The piano accompaniment continues with similar rhythmic patterns. The lyrics "There is" are written below the vocal line.

There is



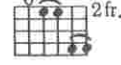
F#(no 3rd)



C#m



A(no 3rd)



The third system continues the guitar part with four measures of chords: D, F#(no 3rd), C#m, and A(no 3rd). The piano accompaniment includes a triplet of eighth notes in the first measure of the system. The lyrics "un - rest in the For-est. There is trou-ble with the trees. For the" are written below the vocal line.

un - rest in the For-est. There is trou-ble with the trees. For the

E 0 0 0 0 0
 G x 0 0 0
 A 0 0 0 0
 Bm

Ma- ples want more sun- light and the Oaks ig- nore their pleas.

D 0 0 0 0 0
 F#(no 3rd) x 0 0 0
 C#m 4fr.
 A 0 0 0 0
 E 0 0 0 0 0

G x 0 0 0 0
 A 0 0 0 0
 Bm
 D 0 0 0 0
 A 0 0 0 0
 Bm

Moderately fast
 F#

(♩ = ♩) F# G x 0 0 0

The

A B G D/F#

trou-ble with — the Ma - ples (and they're quite con-vinced — they're right):—

A/E A B

— they say the Oaks are just too loft - y and they

G D/F# A

grab up all — the light. — But the Oaks can't help their feel-

B G D/F# A/E

ings, if they like the way — they're made. — And they

F#

G

won-der why the Ma - ples can't be hap-py in — their — shade. —

Moderate Rock beat, in 2

A

(♩ = ♩) A A/G F#m7 A/E

There is

D

F#

C#m 4fr.

A

trou-ble in the For-est. And the crea-tures all have fled, as the

E

G

A

Bm

Ma - ples scream "Op - pres-sion!" and the Oaks just — shake their heads.

D F# C#m A E G A

0 0 0 0 0 0 0 0 0 0 0 0

Bm

(♩ = ♪)

Moderately fast

Bm A D A Bm F# Bm A D A

Bm F# A B

So the Ma-ples formed a Un-ion and de-

G x000 D/F# x0 A 0 0

mand-ed e - qual - rights. — "The Oaks are just too greed-

B G x000 D/F# x0 A 0 0

y. We will make - them give us - light." Now there's no more Oak op-pres-

B G x000 D/F# x0 A/E 0 0 F#

sion, for they passed a no - ble law. — And the trees are all kept

G x000 A 0 0

e - qual by hatch - et, axe, and saw.

LA VILLA STRANGIATO

By
GEDDY LEE, ALEX LIFESON
and NEIL PEART

I - Buenos Nochas, Mein Froinds!

Moderately, freely
No chord

Musical notation for the first system of 'Buenos Nochas, Mein Froinds!'. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is 'Moderately, freely' and the instruction is 'No chord'. The music starts with a mezzo-piano (*mp*) dynamic. The first two measures are in the treble clef, followed by a double bar line. The next two measures are in the bass clef, with a wavy line indicating a tremolo effect. The final two measures return to the treble clef.

Very fast

Musical notation for the second system of 'Buenos Nochas, Mein Froinds!'. It continues the grand staff notation. The tempo is 'Very fast'. The first two measures are in the treble clef, followed by a double bar line. The next two measures are in the bass clef, with a wavy line indicating a tremolo effect. The final two measures return to the treble clef.

Musical notation for the third system of 'Buenos Nochas, Mein Froinds!'. It continues the grand staff notation. The first two measures are in the treble clef, followed by a double bar line. The next two measures are in the bass clef, with a wavy line indicating a tremolo effect. The final two measures return to the treble clef.

II - To sleep, perchance to dream...

Moderately bright

C(add D)



Musical notation for the fourth system of 'To sleep, perchance to dream...'. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is 'Moderately bright'. The music starts with a piano (*p*) dynamic and a legato instruction. The first two measures are in the treble clef, followed by a double bar line. The next two measures are in the bass clef, with a wavy line indicating a tremolo effect. The final two measures return to the treble clef.

Musical notation for the fifth system of 'To sleep, perchance to dream...'. It continues the grand staff notation. The first two measures are in the treble clef, followed by a double bar line. The next two measures are in the bass clef, with a wavy line indicating a tremolo effect. The final two measures return to the treble clef.

C(add D)



1.

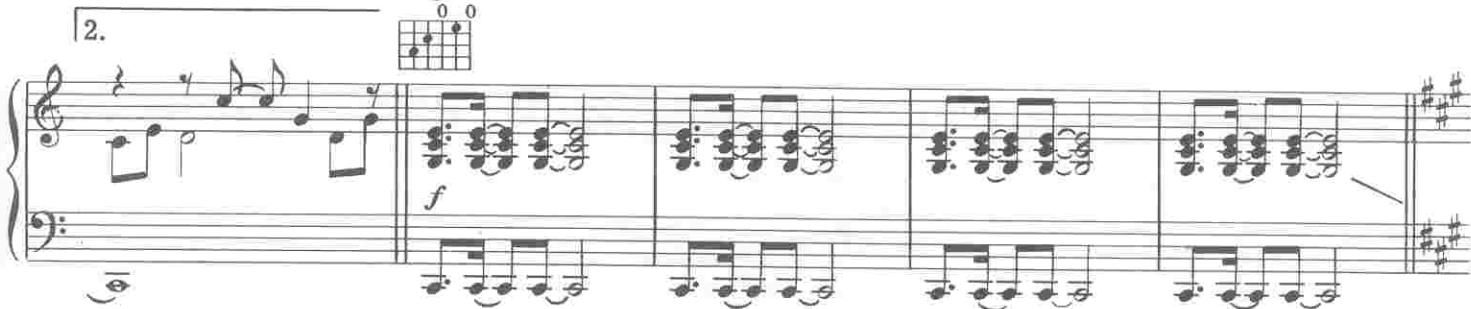
mp gradual cresc.



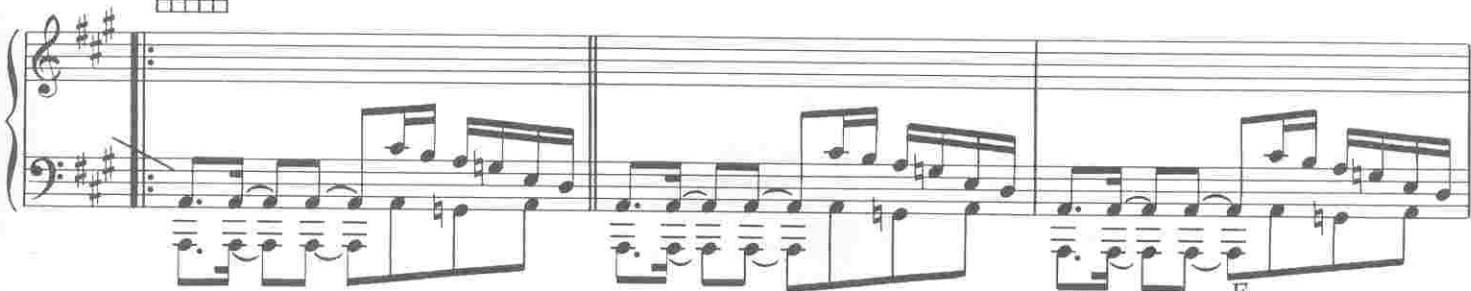
III - Strangiato theme




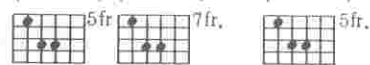
2.



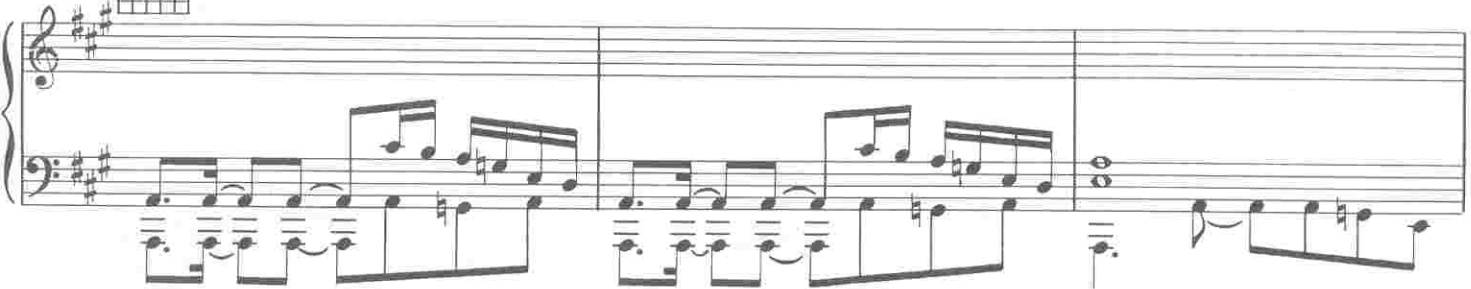
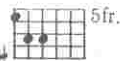
A (no 3rd)



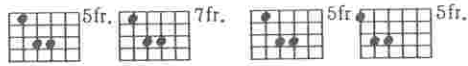
E
D (no 3rd) (no 3rd) D (no 3rd)



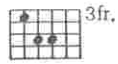
A (no 3rd)



D(no 3rd) E(no 3rd) D(no 3rd) A(no 3rd)



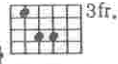
C(no 3rd)



F#(no 3rd)



C(no 3rd)



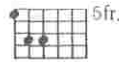
F#(no 3rd)



1.

2.

A(no 3rd)



IV - A Loxst in Wonderland

F

A

F

gradual decresc.

A

Fmaj9

mf

Am

sim.

Fmaj9

Am

Fmaj9



Am



V - Monsters!

(♩ = ♩) N.C.

(♩ = ♩) N.C.

VI - The Ghost of the Aragon

N. C.

Musical notation for the first system, featuring a treble clef staff with a whole rest and a bass clef staff with a melodic line.

A (no 3rd) 5fr. A^b (no 3rd) 4fr. G (no 3rd) 3fr. G^b (no 3rd) F (no 3rd) E (no 3rd) 7fr. E^b (no 3rd) 6fr. D (no 3rd) 5fr. D^b (no 3rd) 4fr. C (no 3rd) 3fr. B (no 3rd) B^b (no 3rd)

Guitar chord diagrams for the first system, corresponding to the chord names listed above.

Musical notation for the second system, including a forte (*ff*) dynamic marking and a melodic line in the bass clef.

A (no 3rd) 5fr. G (no 3rd) x000 C (no 3rd) 0 0

Guitar chord diagrams for the second system, including a barre (x000) for the G chord.

Musical notation for the third system, featuring a long sustained chord in the treble clef and a melodic line in the bass clef.

A (no 3rd) 5fr. A^b (no 3rd) 4fr. G (no 3rd) 3fr. G^b (no 3rd) F (no 3rd) E (no 3rd) 7fr.

Guitar chord diagrams for the third system, corresponding to the chord names listed above.

Musical notation for the fourth system, showing a melodic line in the treble clef and a bass clef accompaniment.

D (no 3rd) 5fr. A (no 3rd) 0 0 G (no 3rd) x000

Guitar chord diagrams for the fourth system, including a barre (x000) for the G chord.

Musical notation for the fifth system, featuring a treble clef staff with rests and a bass clef staff with a melodic line.

N. C.

C (no 3rd) 0 0 A (no 3rd) 0 0

Guitar chord diagrams for the fifth system, including a barre (0 0) for the C chord.

Musical notation for the sixth system, showing a treble clef staff with rests and a bass clef staff with a melodic line.

Chord diagrams: G (x000), C (0 0 0), E (0 0 0), A (0 0 0)

VII - Danforth and Pape

Chord diagrams: C (0 0 0), F# (0 0 0)

Chord diagrams: F# (0 0 0), C (0 0 0)

Chord diagrams: F# (0 0 0), C (0 0 0)

Chord diagrams: C (0 0 0), F# (0 0 0)

Chord diagrams: C (0 0 0), F# (0 0 0)

VIII - The Waltz of the Shreves

(♩ = ♪)
N.C.

N.C. D(no 3rd) E(no 3rd) B(no 3rd) N.C.

D(no 3rd) E(no 3rd) G N.C. D(no 3rd) E(no 3rd)

B(no 3rd) N.C. D(no 3rd) E(no 3rd)

G A

IX - Never turn your back on a Monster!

N.C.

First system of musical notation for 'IX - Never turn your back on a Monster!'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The bass staff contains a sequence of chords and single notes, including a triplet of eighth notes in the second measure.

(♩ = ♪)

Second system of musical notation for 'IX - Never turn your back on a Monster!'. It continues the grand staff from the first system. The bass staff features a 4/4 time signature and includes a triplet of eighth notes in the final measure.

X - Monsters! (Reprise)

N.C.

First system of musical notation for 'X - Monsters! (Reprise)'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The bass staff contains a sequence of chords and single notes, including a triplet of eighth notes in the second measure.

Second system of musical notation for 'X - Monsters! (Reprise)'. It continues the grand staff from the first system. The bass staff features a 4/4 time signature and includes a triplet of eighth notes in the first measure.

Third system of musical notation for 'X - Monsters! (Reprise)'. It continues the grand staff from the second system. The bass staff features a 4/4 time signature and includes a triplet of eighth notes in the final measure.

XI - Strangiato theme (Reprise)

C

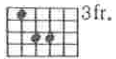
A (no 3rd)

D (no 3rd) E (no 3rd) D (no 3rd) A (no 3rd)

D (no 3rd) E (no 3rd) D (no 3rd) A (no 3rd)

C (no 3rd) F# (no 3rd)

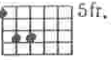
C(no 3rd)



F#(no 3rd)



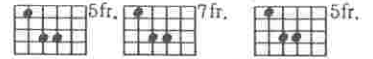
A(no 3rd)



D (no 3rd) E (no 3rd) D (no 3rd) A (no 3rd)



D (no 3rd) E (no 3rd) D (no 3rd)



A(no 3rd)



C(no 3rd)



F#(no 3rd)



C(no 3rd)



Musical notation for the first system, including treble and bass staves with notes and chords.

F#(no 3rd)



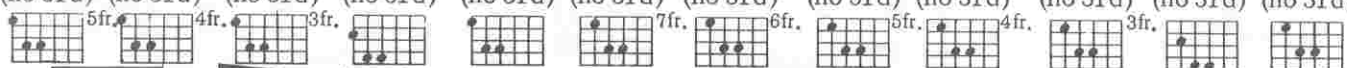
Musical notation for the second system, including treble and bass staves with notes and chords.

XII - A Farewell to Things

(♩ = ♪) N.C.

Musical notation for the third system, including treble and bass staves with notes and chords.

(♩ = ♪) A (no 3rd) Ab (no 3rd) G (no 3rd) Gb (no 3rd) F (no 3rd) E (no 3rd) Eb (no 3rd) D (no 3rd) Db (no 3rd) C (no 3rd) B (no 3rd) Bb (no 3rd)



Musical notation for the fourth system, including treble and bass staves with notes and chords.

A (no 3rd)



Musical notation for the fifth system, including treble and bass staves with notes and chords.

THE SPIRIT OF RADIO

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast

No chord

Musical notation for the first system, featuring a treble clef staff with a whole rest, a piano staff with a melody starting on a forte (*f*) dynamic, and a bass staff with a whole note chord. The piano staff includes triplet markings over the eighth notes.

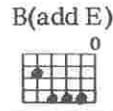
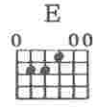
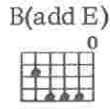
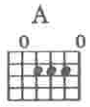
A little faster

Musical notation for the second system, showing a treble clef staff with a whole rest, a piano staff with a melody, and a bass staff with a rhythmic accompaniment labeled "R.H."

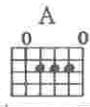
Medium Rock beat

Three guitar chord diagrams: E (0 2 2 1 0 0), B(add E) (0 2 2 1 0 0), and E/G# (x 0 0 2 2 1).

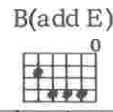
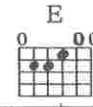
Musical notation for the third system, including a treble clef staff with a whole rest, a piano staff with a melody, and a bass staff with a rhythmic accompaniment.



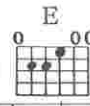
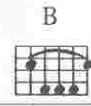
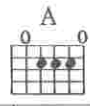
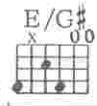
Musical notation for the first system, including piano accompaniment and guitar chord diagrams for A, B(add E), E, B(add E), and E/G#.



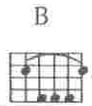
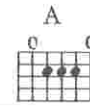
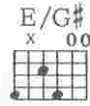
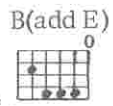
N.C.



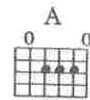
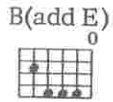
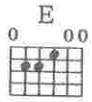
Musical notation for the second system, including piano accompaniment and the vocal line with lyrics: "Be - gin the day - with a friend - ly voice, - a com -".



Musical notation for the third system, including piano accompaniment and the vocal line with lyrics: "pan - ion un - ob - tru - sive. Plays that song - that's".

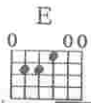


Musical notation for the fourth system, including piano accompaniment and the vocal line with lyrics: "so e - lu - sive, and the mag - ic mu - sic makes your morn - ing mood. -".



N. C.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



B

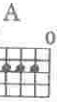


Emaj7/G#



Off on your way. - Hit the o - pen road. - There is mag - ic at - your fin -

Musical notation for the second system, including a treble clef staff with the vocal line and a grand staff with piano accompaniment.



B



B



gers.

For the Spir - it - ev - er lin - gers, un - de -

Musical notation for the third system, including a treble clef staff with the vocal line and a grand staff with piano accompaniment.

Emaj7/G#



A



B



E



mand - ing con - tact in your hap - py sol - i - tude.

Musical notation for the fourth system, including a treble clef staff with the vocal line and a grand staff with piano accompaniment.

B(add E)



E/G#



A



B(add E)



In -

N.C.

vis - i - ble air - waves crack - le with life. —

Bright an - ten - nae bris - tle with the en - er - gy.

E -

mo - tion - al feed - back on a time - less wave - length,

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "mo - tion - al feed - back on a time - less wave - length,". The piano accompaniment consists of two staves (treble and bass clef). The right hand plays a melodic line with triplets of eighth notes. The left hand plays a bass line with a triplet of eighth notes. There are two chord diagrams below the piano part: a C major chord (x02233) and a G# minor chord (x23233).

bear - ing a gift — be - yond price, al - most —

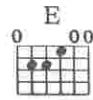
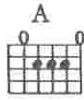
The second system continues the vocal line with the lyrics "bear - ing a gift — be - yond price, al - most —". The piano accompaniment continues with similar triplet patterns in both hands.

free.

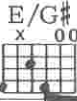
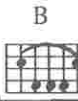
The third system shows the vocal line with the word "free." followed by a rest. The piano accompaniment continues with triplets. A large bracket spans across the piano part, indicating a change in accompaniment style or a specific performance instruction.

All this ma - chin - er - y, mak - ing mod - ern mu - sic, can

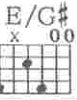
The fourth system features the vocal line with the lyrics "All this ma - chin - er - y, mak - ing mod - ern mu - sic, can". The piano accompaniment includes two chord diagrams: an E major chord (022100) and a B major chord (x24432). The piano part features a more complex accompaniment with chords and moving bass lines.



still be o - pen - heart - ed. Not so cold - ly chart - ed, it's real -



ly just a ques - tion of your hon - es - ty.



One likes — to be - lieve — in the free - dom of mu - sic,



but glit - ter - ing priz - es and end - less com - pro - mis - es

E/G#



A



B



E



shat-ter the il - lu - sion of in - teg - ri - ty. —

D/F#



E/G#



A little faster

D/F#



E



A



B



"For the

E



A



B



E



words of the prof - its were writ - ten on the stu - di - o wall, —



N.C.

con - cert hall; —

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



Musical notation for the second system, including piano accompaniment.



N.C.

ech-oes with the sounds of sales - men."

Musical notation for the third system, including vocal line and piano accompaniment.



Musical notation for the fourth system, including piano accompaniment.

FREE WILL

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately bright

No chord

N.C.

There are those_ who think that life has noth - ing left to chance; a
There are those_ who think that they've been dealt_ a los - ing hand. The

host of ho - ly hor - rors to di - rect our aim - less dance._
cards were stacked_ a - gainst them; they weren't born in Lo - tus - Land._

Bm7-5(add E) Bbmaj7(add E) F (no 3rd) C

plan - et of play-things, we dance on the strings of
 All pre - or - dained: a pris - on - er in chains, a
 Each - of us, a cell of a - ware - ness, im -

Bm7-5(add E) Bbmaj7(add E) D Dsus4 D

pow - ers we can - not per - ceive:
 vic - tim of ven - om - ous fate.
 per - fect and in - com - plete.

Bm7-5(add E)

Bbmaj7(add E)

F(no 3rd)

C



"The stars aren't a - lined or the gods are ma - lign." Blame is
 Kicked in — the face, you can pray for a place — in
 Ge - net - ic blends with un - cer-tain ends — on a

Bm7-5(add E)

Bbmaj7(add E)

D

Dsus4

D



bet - ter — to give than — re - ceive.
 Heav - en's — un - earth - ly — es - tate.
 for - tune hunt that's far — too fleet.

D

D/C#

A(no 3rd) B(no 3rd)

E(no 3rd) F#(no 3rd) A(no 3rd)

(♩ = ♩)



You can choose — a read-y guide — in some ce - les - tial voice.

D

D/C#

B(no 3rd) A(no 3rd)

G

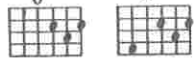
D/F#

A

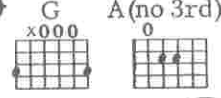
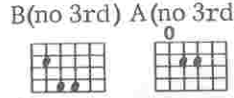
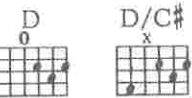


If you choose not to — de - cide, — you still have made — a choice.

D D/C# A(no 3rd) B(no 3rd) E(no 3rd) F#(no 3rd) A(no 3rd)



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



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

(♩=♩) N.C.

Musical notation for the third system, primarily piano accompaniment.

Musical notation for the fourth system, primarily piano accompaniment.

2.
 G x000 A(no 3rd) 0
 Tacet N.C. (♩ = ♩)



I will choose_ free will.

(♩ = ♩)
 N.C.

N.C.

1.

2.

Coda Φ  G (no 3rd)  Tacet (♩ = ♩) N.C.

I will choose — free will.

 G

R.H. 

JACOB'S LADDER

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately

The musical score is written for piano and voice. It consists of four systems of piano accompaniment and one system of vocal melody. The piano part is in 5/4 time and features a steady bass line with chords in the right hand. The vocal part enters in the final system with the lyrics "The clouds pre-pare - for".

System 1: Treble clef, 5/4 time. Chords: C (0000), Ab (4fr.), F. Dynamics: *mf*.

System 2: Treble clef, 5/4 time. Chords: G (x000), Ab (4fr.), E (0000).

System 3: Treble clef, 5/4 time. Chords: C (0000), Ab (4fr.), F.

System 4: Treble clef, 5/4 time. Chords: G (x000), Ab (4fr.), E (0000).

Vocal System: Treble clef, 5/4 time. Lyrics: The clouds pre-pare - for. Chords: C (0000), C (0000).

Ab/C Bb/C F/C

bat-tle in the dark and brood - ing si-lence.

Db/C Eb/C C C+ C

Bruised and sul-len storm clouds have the light of day ob-scured.

Eb/C Db/C F/C Eb/C

Loom - ing low and om - i-nous — in twi - light pre - ma-ture, —

Db/C C F G Ab

thun - der - heads are rum - bling in a dis - tant o-ver - ture.

Bm7



C



F#



G



A



Musical notation for the first system, including treble and bass staves.

Bm7



C



F#



G



A



Bsus4



Musical notation for the second system, including treble and bass staves.

Cmaj7



F#



G



E



F#



G



E



Musical notation for the third system, including treble and bass staves.

B(no 3rd)



C(no 3rd) A(no 3rd) B(no 3rd)



C(no 3rd) A(no 3rd) G



F#



G E



Musical notation for the fourth system, including treble and bass staves.

F#



G E



B(no 3rd)



C(no 3rd) A(no 3rd) B(no 3rd)



C(no 3rd) A(no 3rd)



G



Musical notation for the fifth system, including treble and bass staves.

F# G E F# G E D(no 3rd)

This system shows the beginning of a piece in D major, 5/4 time. It features a treble and bass clef with a key signature of two sharps. Above the staff are seven guitar chord diagrams: F# (x000232), G (x000232), E (022000), F# (x000232), G (x000232), E (022000), and D(no 3rd) (022000). The music consists of eighth and sixteenth notes in both hands.

This system continues the piece with a treble and bass clef. It features a series of chords in the right hand and a steady eighth-note bass line in the left hand. A 'dim.' (diminuendo) marking is present in the right hand towards the end of the system.

Freely

D F#

All at once, the clouds are part-ed. Light streams down in bright un-bro-ken beams. —

p

This system is marked 'Freely' and contains the lyrics 'All at once, the clouds are part-ed. Light streams down in bright un-bro-ken beams. —'. It includes guitar chord diagrams for D (022000) and F# (x000232). The music is in 4/4 time and features a piano (*p*) dynamic.

Moderately bright

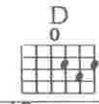
D

mp

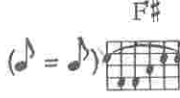
This system is marked 'Moderately bright' and features a mezzo-piano (*mp*) dynamic. It includes a guitar chord diagram for D (022000). The music is in 6/8 time and consists of a melodic line in the right hand and a bass line in the left hand.

F#

This system is marked with a guitar chord diagram for F# (x000232). It continues the melodic and bass lines from the previous system in 6/8 time.

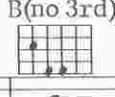


musical notation for the first system, including treble and bass clefs, a *cresc.* marking, and various chord changes.



musical notation for the second system, featuring a *f* dynamic marking, a *R.H.* (Right Hand) section with triplets, and a tempo marking $(\text{♩} = \text{♪})$.

musical notation for the third system, continuing the triplet patterns in the bass line.



musical notation for the fourth system, including the lyrics: "Fol - low men's eyes as they look to the skies. The".



musical notation for the fifth system, including the lyrics: "shift - ing shafts of shin - ing weave the fab - ric of their dreams." and a *rit.* marking.

ENTRE NOUS

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Medium Rock beat

A



B





se - crets to — each oth - er, each one's life — a nov -





el no — one else — has read, — E - ven joined in bonds of love, —



— we're linked to one — an - oth - er by — such







slender threads. — We are

A/G  D  E/G# 


plan-ets to — each oth - er,
 stran-gers to — each oth - er,
 is-lands to — each oth - er,




drift - ing in — our or -
 full of glid - ing pan -
 build - ing hope - ful bridg -



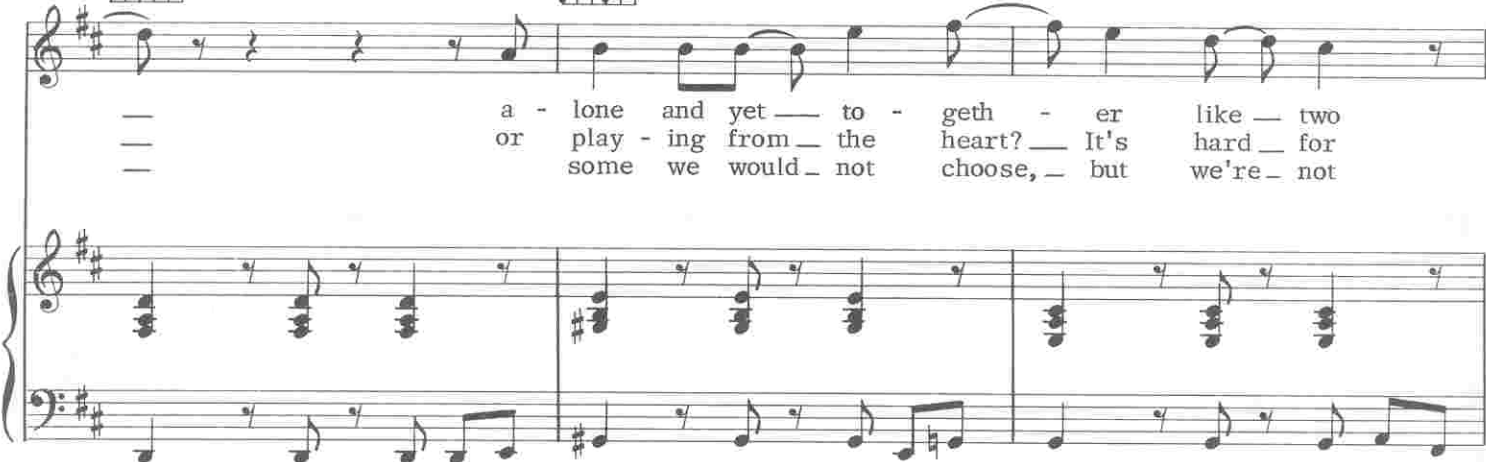
A/G  D  A/G 

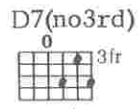
bits to — a brief — e - clipse, — each of us a world — a - part, —
 els an — il - lu - sion show. — Act - ing well re - hearsed rou - tines, —
 es on — the trou - bled sea. — Some are burned or swept — a - way, —



D  E/G#  A/G 

— a - lone and yet — to - geth - er like — two
 — or play - ing from — the heart? — It's hard — for
 — some we would — not choose, — but we're — not



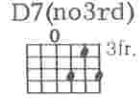
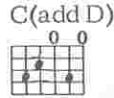


Musical staff with treble clef, key signature of two sharps, and time signature of 3/4. The staff contains a melody line with notes and rests.

pass- ing ships. —
one to know. — }
al- ways free. — }

Just be- tween — us,

Piano accompaniment for the first system, including treble and bass staves with chords and bass line.

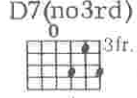
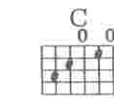


Musical staff with treble clef, key signature of two sharps, and time signature of 3/4. The staff contains a melody line with notes and rests.

I think it's time — for us to rec - og - nize

the

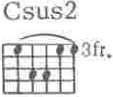
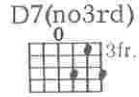
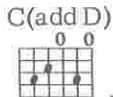
Piano accompaniment for the second system, including treble and bass staves with chords and bass line.



Musical staff with treble clef, key signature of two sharps, and time signature of 3/4. The staff contains a melody line with notes and rests.

dif- f'renc - es — we some- times feared — to show. Just be - tween — us,

Piano accompaniment for the third system, including treble and bass staves with chords and bass line.



Musical staff with treble clef, key signature of two sharps, and time signature of 3/4. The staff contains a melody line with notes and rests.

I think it's time — for us to re- al- ize the spac - es in — be - tween leave

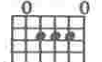
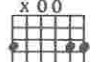
Piano accompaniment for the fourth system, including treble and bass staves with chords and bass line.

D(no 3rd)

Csus2 D(no 3rd)

G(no 3rd)

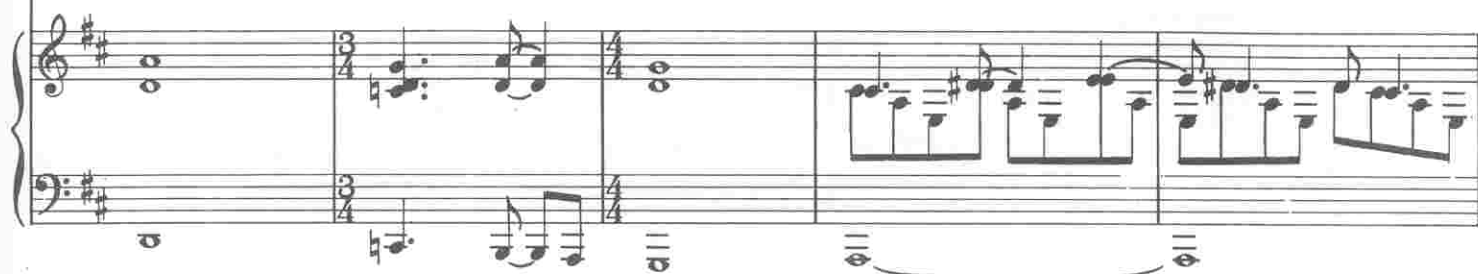
1. A



To Coda



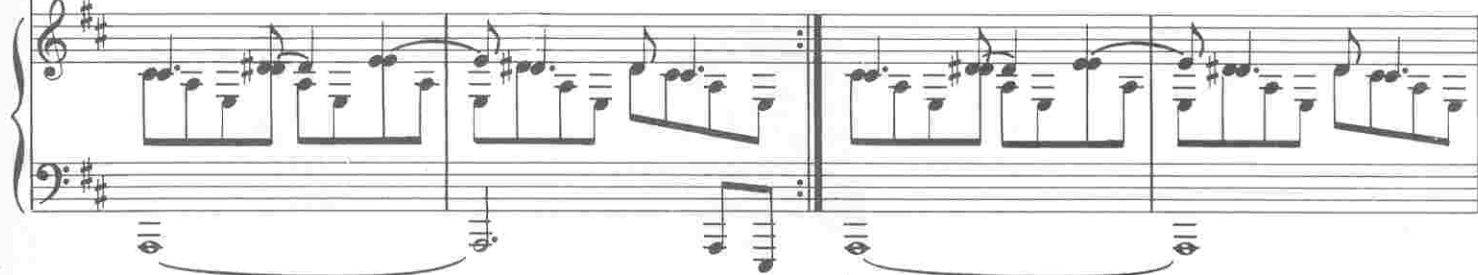
room for you and I — to grow.



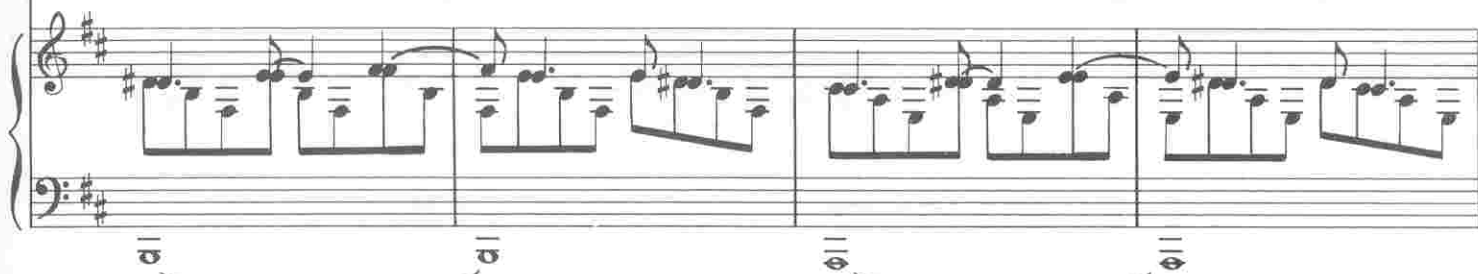
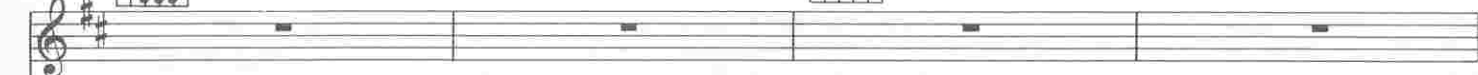
2. A



We are



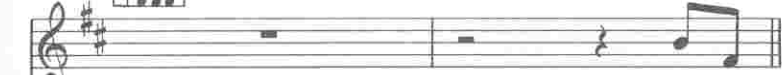
B



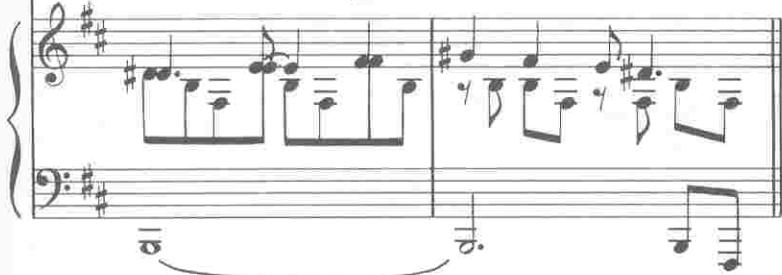
B



D. S. *al Coda*



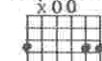
We are



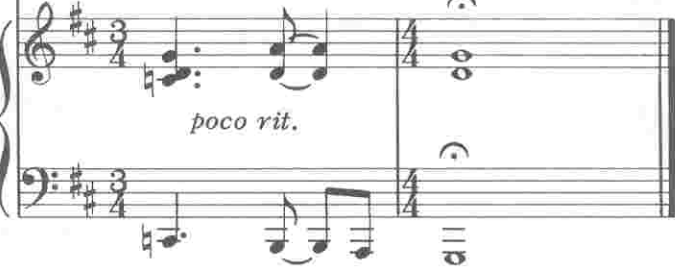
Coda

Csus2 D(no 3rd)

G(no 3rd)



you and I — to grow.



poco rit.

DIFFERENT STRINGS

Words by
GEDDY LEEMusic by
GEDDY LEE and ALEX LIFESON

Moderately fast

Am7 D/A Am Am7 D/A Am

The first system of music features a guitar part with six measures of chords: Am7, D/A, Am, Am7, D/A, and Am. Each chord is accompanied by a fretboard diagram. Below the guitar part is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a dynamic marking of *mf* and various rhythmic patterns.

D9(no 3rd) Cmaj7 D9(no 3rd)

The second system continues the guitar part with three measures of chords: D9(no 3rd), Cmaj7, and D9(no 3rd). Fretboard diagrams are provided for each. The piano accompaniment continues with similar rhythmic patterns. The word "Who's" is written at the end of the system.

Am D9(no 3rd) Cmaj7

The third system features three measures of guitar chords: Am, D9(no 3rd), and Cmaj7, with corresponding fretboard diagrams. The piano accompaniment continues. The lyrics are: "come to slay_ the drag-on, hap - pened to _ our in - no - cence? Did come to watch_ him go out_ of".

D9(no 3rd) Am D9(no 3rd)

fall, style mak-ing a - long with ar - rows our na - out of point - ed words, - gi - ant iv - e - té? No

Cmaj7 D9(no 3rd) Bm11

kill-ers at the call? Too much fuss - and both - long - er a child. Dif-f'rent eyes - see dif -

F Bm11 F G

er, f'rent things. - too much Dif-f'rent hearts tra - dic - tion beat - on and con - dif - f'rent

A(add B) Bm11 F

fu - sion - strings. - peel a - way - the mys - ter - y. - But there - are times - for

Bm11



F



G



A(addB)



Here's a clue_ to some real_ mo - ti - va - tion:
you and me_ when all such things a - gree. _____ }

G/F



F



G/F



Am(addB)



All there real-ly is,_____ the two of us,

Fmaj9



3fr.

G6



Am7



and we both know_ why we've_ come a - long.

G/F



F



G/F



Am(addB)



Noth - ing to ex - plain._____ It's a part of us

Fmaj9



G6



A(addB)



To Coda

to be found with - in our - song.

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

Am7

D/A

Am

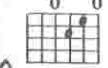
Am7

D/A

Am

Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

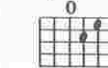
D9(no 3rd)



Cmaj7

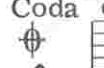


D9(no 3rd)



D. S. al Coda

Coda A(addB)



What

song.

Musical notation for the third system, including piano accompaniment and a Coda section.

Repeat and fade

A



A/D



C



D



Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment for the repeat and fade section.

NATURAL SCIENCE

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

I TIDE POOLS

Slowly, in 2 (♩ = ♪) ┌ 3 ┐

Bm sus2/F# Amaj7 sus2/E

G sus4/D

Asus4/E

Chord diagrams for the first system:
 Bm sus2/F# (x223332) and Amaj7 sus2/E (022322) are shown above the first staff.
 G sus4/D (023232) and Asus4/E (022322) are shown above the second staff.
 The piano accompaniment is in 2/4 time, marked *mp*, with a triplet of eighth notes in the first measure.

Bm sus2/F# Amaj7 sus2/E

G sus4/D

Asus4/E

Chord diagrams for the second system:
 Bm sus2/F# (x223332) and Amaj7 sus2/E (022322) are shown above the first staff.
 G sus4/D (023232) and Asus4/E (022322) are shown above the second staff.
 The vocal melody is in the first staff, with lyrics: "When the ebb - - - ing — tide re - treats — a -".
 The piano accompaniment continues in the lower staves.

Bm sus2/F# Amaj7 sus2/E

G sus4/D

Asus4/E

Chord diagrams for the third system:
 Bm sus2/F# (x223332) and Amaj7 sus2/E (022322) are shown above the first staff.
 G sus4/D (023232) and Asus4/E (022322) are shown above the second staff.
 The vocal melody is in the first staff, with lyrics: "long the rock - y shore - line, — it".
 The piano accompaniment continues in the lower staves.

Bm sus2/F# Amaj7 sus2/E G sus4/D Asus4/E



leaves a trail — of — tide pools — in a

Bm sus2/F# Amaj7 sus2/E G sus4/D Asus4/E



short - lived — gal - ax - y; each

C#msus2 E sus2/B F# sus2/C#



mi - cro - cos - mic plan - et — a com-

C#msus2 E sus2/B F# sus2/C#



plete so - ci - e - ty,

B(no 3rd)/F# C#m sus2/G#

B(no 3rd)/F# A sus2/E



Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

B(no 3rd)/F# C#m sus2/G#

Bm sus2/F#

Amaj7 sus2/E



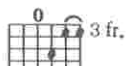
Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are "a sim - ple kind _ of mir - ror _ to re -". The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

G sus4/D

Asus4/E

Bm sus2/F#

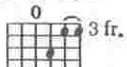
Amaj7 sus2/E



Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are "flect up - on _ our own _ all the bus - y lit - tle crea -". The piano part features a melody in the right hand and a bass line in the left hand.

G sus4/D

Asus4/E



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are "tures chas - ing out their des - tin - ies. _". The piano part features a melody in the right hand and a bass line in the left hand.

C#msus2

Bm sus2/F#

Amaj7sus2/E



Liv-ing in — their pools, — they soon for - get a - bout the sea. —

Moderately fast Rock beat

E (no 3rd) Csus2 D (no 3rd)

G/B

E (no 3rd) Csus2 D (no 3rd)

G/B



E (no 3rd)

Csus2

D (no 3rd)

G/B



Wheels with - in wheels — in a spi - ral ar - ray, — a

E (no 3rd)

Csus2

D (no 3rd)

G/B

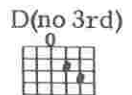
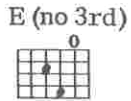
E (no 3rd)

Csus2

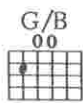
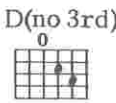
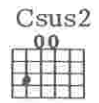
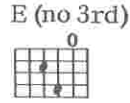
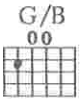
D (no 3rd)



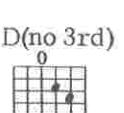
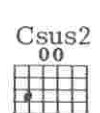
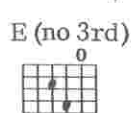
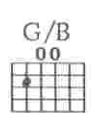
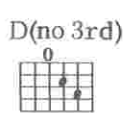
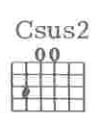
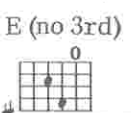
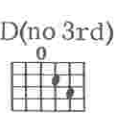
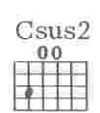
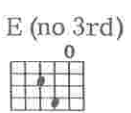
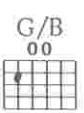
pat-tern so grand — and com - plex. Time af - ter time — we lose



sight of the way; — our caus - es can't see — their ef -



fects.

II HYPERSPACE

(♩ = ♩)

No chord

The first system consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

The second system continues the piano accompaniment from the first system, maintaining the same key signature and time signature.

The third system introduces a vocal line in the treble clef staff. The lyrics are: "A quan-tum leap for-ward in Com - put - er - ized clin - ic for". The piano accompaniment continues in the grand staff. There are time signature changes from 7/8 to 4/8 and back to 7/8.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "time - and in space: su - pe - ri - or cyn-ics the u - ni - verse learned to ex - who dance to a syn - thet - ic". The piano accompaniment continues in the grand staff.

pand.
band.

The first system of the score shows a vocal line with a few notes and rests, and a piano accompaniment consisting of a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The key signature is A major (three sharps).

The mess and the mag-ic, tri-
In their own im-age their

The second system contains the first two lines of lyrics. The vocal line is more active, with notes corresponding to the lyrics. The piano accompaniment continues with the same rhythmic pattern.

um-phant and — trag-ic; a
world — is — fash-ioned. No mech-a - nized_ world out of
won-der they — don't un-der-

The third system contains the next two lines of lyrics. The vocal line continues with the lyrics, and the piano accompaniment remains consistent.

hand.
stand.

The fourth system contains the final line of lyrics. The vocal line ends with a double bar line. The piano accompaniment also ends with a double bar line. The key signature changes to D major (two sharps) and the time signature changes to 4/4.

B (no 3rd) B (no 3rd)/A C(no 3rd)/G D/F#

0 0 x 3 fr. x 0

B (no 3rd) B (no 3rd)/A C(no 3rd)/G D/F#

0 0 x 3 fr. x 0

C# (no 3rd) C# (no 3rd)/B Asus2 G#7 sus4

4 fr. x 0 00 x x

C# (no 3rd) C# (no 3rd)/B Asus2 1. G#7sus4

4 fr. x 0 00 x x

2.

G#7sus4



N. C.

E (no 3rd)



Csus2



D(no 3rd)



G/B



E (no 3rd)



Csus2



D(no 3rd)



Wheels with-in wheels — in a spi - ral ar - ray, — a pat - tern so grand_ and com -

G/B



E (no 3rd)



Csus2



D(no 3rd)



G/B



plex.

Time af - ter time — we lose sight of the way; — our

E (no 3rd)



Csus2



D(no 3rd)



G/B



E (no 3rd)



C sus2



D (no 3rd)



caus - es can't see — their ef - fects.

G/B E (no 3rd) Csus2 D(no 3rd) G/B E (no 3rd) Csus2 D(no 3rd)

G/B E (no 3rd) Csus2 D(no 3rd) G/B Csus2 D

III PERMANENT WAVES

Medium Rock beat

B A E F#m/E

B A E F#m/E A E

B

A

E

F#m/E

A

E

Chord diagrams for B, A, E, and F#m/E are shown above the staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D

A/D

G

Gmaj7/F#

A sus4/E

A/B

Em7

Chord diagrams for D, A/D, G, Gmaj7/F#, A sus4/E, A/B, and Em7 are shown above the staff. The lyrics are: "Sci-ence, like Na - ture, Art as ex - pres - sion, most en - dan - gered spe - cies, must al - so be tamed - not as mar - ket cam - paigns, the hon - est man,". The piano accompaniment includes triplets in the bass line.

D

Dsus4/E

A

Dsus4/E

D/F#

A/E

Chord diagrams for D, Dsus4/E, A, Dsus4/E, D/F#, and A/E are shown above the staff. The lyrics are: "with a view to - wards its pres - er - va - will still cap - ture our i - mag - i - na - will still sur - vive an - ni - hi - la -". The piano accompaniment includes triplets in the bass line.

Bm

G

E

D

A/D

Chord diagrams for Bm, G, E, D, and A/D are shown above the staff. The lyrics are: "tion. - tions. - tion, - Giv - en the same Giv - en the same form - ing a world". The piano accompaniment includes triplets in the bass line.

G x000 Gmaj7/F# x000 A sus4/E 0 A/B x 0 Em7 0 0000 D 0 Dsus4/E 0 A 0 Dsus4/E 0

state of in - teg - ri - ty, it will sure - ly
state of in - teg - ri - ty, it will sure - ly
state of in - teg - ri - ty, sen - si - tive, —

D/F# A/E 0 Bm G x000 E 0 00

To Coda

serve us well.
help us a - long.
o - pen and

B A 0 E 0 00 F#m/E

B A 0 E 0 00 F#m/E

B

A

Chord diagrams for B and A are shown above the first staff. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

E

F#m/E

A

E

D. S. al Coda

Coda

Bm

G

Chord diagrams for E, F#m/E, A, E, Bm, and G are shown above the staff. The piano accompaniment includes triplets and the lyrics "The strong." are written below the staff.

E

C sus2

D

G/B

D

E

C sus2

Chord diagrams for E, C sus2, D, G/B, D, E, and C sus2 are shown above the staff. The piano accompaniment features triplets in both hands.

D

G/B

D

E

C sus2

D

G/B

F

Chord diagrams for D, G/B, D, E, C sus2, D, G/B, and F are shown above the staff. The piano accompaniment continues with triplets.

B (no 3rd)

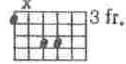
A (no 3rd)

C (no 3rd)/G

D/F#

B (no 3rd)

A (no 3rd)



Musical notation for the first system, including treble and bass staves with triplets and chords.

C (no 3rd)/G

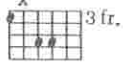
D/F#

C# (no 3rd)

G#m/B

E (no 3rd)

F# (no 3rd)



Musical notation for the second system, including treble and bass staves with triplets and chords.

C# (no 3rd)

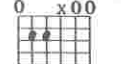
G#m/B

E (no 3rd)

F# (no 3rd)

B (no 3rd)

A (no 3rd)



Musical notation for the third system, including treble and bass staves with triplets and chords. Lyrics: Wave af - ter wave will

C (no 3rd)/G

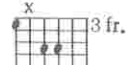
D/F#

B (no 3rd)

A (no 3rd)

C (no 3rd)/G

D/F#



Musical notation for the fourth system, including treble and bass staves with triplets and chords. Lyrics: flow with the tide, and bur - y the world as it does.

C# (no 3rd)

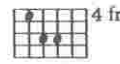
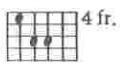
G#m/B

E(no 3rd)

F#(no 3rd)

C# (no 3rd)

G#m/B



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. It contains a vocal line with triplets of eighth notes. The lyrics are: "Tide af - ter tide will flow and re - cede, leav - ing life to go on as it".

Tide af - ter tide will flow and re - cede, leav - ing life to go on as it

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The bass line consists of a steady eighth-note triplet accompaniment.

E(no 3rd)

F#(no 3rd)

B(no 3rd)

C# (no 3rd)



Musical staff with treble clef, key signature of three sharps, and a common time signature. It contains a vocal line with a whole rest, indicating the word "was.".

was.

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The bass line continues with eighth-note triplets.

B(no 3rd)

A(no 3rd)

B(no 3rd)

C# (no 3rd)



Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The bass line continues with eighth-note triplets.

B(no 3rd)

A(no 3rd)

B(no 3rd) C#msus2



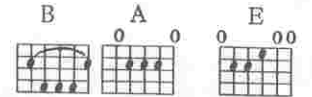
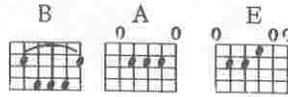
Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The bass line continues with eighth-note triplets, and the treble line features sustained chords.

LIMELIGHT

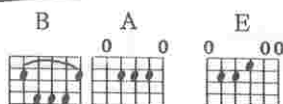
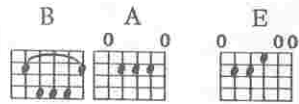
Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

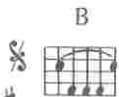
Moderate Rock beat



First system of musical notation. It includes a guitar staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part has rests in the first two measures, followed by chords in measures 3, 4, 5, and 6. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.



Second system of musical notation, continuing the guitar and piano parts from the first system. It maintains the same key signature and time signature.



Third system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Liv-ing on a light-ed stage ap-proach-es the un-real, for Liv-ing in a fish-eye lens, caught in the cam-era eye, I". The piano part continues with chords and accompaniment.

F# E B G#m

those who think and feel _____ in touch with some re - al - i - ty _____ be-
 have no heart to lie. I can't pre-tend a stran-ger is a

F# B A E

yond the gild-ed cage. _____
 long - a - wait-ed friend. _____

B A E B G#m

Cast in this un - like - ly role, -
 All the world's in - deed a stage, and

F# E F# E

ill - e - quipped to act, _____ with in - suf - fi - cient tact, _____
 we are mere - ly play - ers, per - form - ers and por - tray - ers,

B G#m F# B A E

one must put up bar - ri - ers to keep one - self in - tact.
each an - oth - er's au - di - ence, out - side the gild - ed cage.

G#m7 E F#sus4

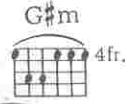
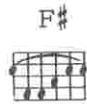
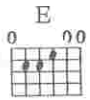
Liv - ing in the lime - light: the u - ni - ver - sal

G#m7 E F#sus4 G#m7

dream for those who wish to seem.

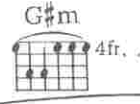
E F# G#m

Those who wish to be must put a - side the al -

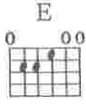
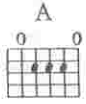
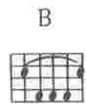
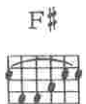


To Coda

ien - a - tion, get on with the fas - ci - na - tion, the

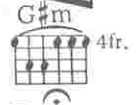


real re - la - tion, the un - der - ly - ing theme.



D. S. al Coda

Coda



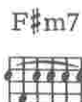
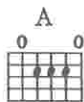
real re - la - tion, the un - der - ly - ing theme.

RED BARCHETTA

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately bright



The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of staves. The first system includes a guitar chord diagram for A major and F#m7. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics like *f R.H.* and *f*. The second system includes guitar chord diagrams for A/G and D. The third system includes guitar chord diagrams for A/D and A, and contains the vocal line with lyrics: "My un - cle has _ a coun - try place _ that Sud - den - ly _ a - head _ of me, _ a -".

F#m7



A/G



no one knows a - bout. He says it used — to be —
cross the moun - tain - side, a gleam - ing al - loy air -

— a farm — be - fore the Mo - tor Law. — And on
car shoots — to - ward me, two — lanes wide. — I

F#m7



Sun - days, I e - lude — the "Eyes" — and hop the tur - bine freight —
spin a - round with shriek - ing tires — to run the dead - ly race; —

A/G



to far out - side the wire — where my
go scream - ing through the val - ley as an -

D A/D F F/E F F/E

white-haired un - cle waits. —
oth - er joins the chase. —

F F/E F G A D A D

A D G A D

Jump to the ground — as the
Drive like the wind, —

A D A D G A

tur - bo slows — to cross the bor - der - line.
strain - ing the lim - its of ma - chine and man.



Run like the wind_ as ex - cite - ment shiv - ers up and down my spine.
 Laugh - ing out loud_ with fear and hope, - I've got a des - p'rate plan.



Down in his barn, - my un - cle pre - served_ for me an
 At the one - lane bridge, I leave the gi - ants strand - ed at the



old ma - chine_ for fif - ty - odd years. To keep it_ as
 riv - er - side; - race back to the farm - to



new has been_ his dear - est_ dream. I

strip a - way_ the old_ de - bris_ that hides the shin - ing car:

a bril-liant red_ Bar - chet-ta from_ a

bet - ter van - ished time._ Fire up_ the will -

ing en - gine, re - spond - ing with_ a roar!

0 0 0 0 0 0

F#m7

A/G

D

A/D

A

F#m7

A/G



D



Tires spit - ting grav - el, I — com - mit — my week - ly

A/D



E



G/D



A/D



G/D



crime.

A/D



D



A/D



G/D



A/D



G/D



A/D



D



A/D



G/D



A/D



G/D



Wind in my hair, —

A/D D A/D G/D A/D

shift - ing and drift - ing.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It features guitar chord diagrams for A/D, D, A/D, G/D, and A/D. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The time signature changes from 2/4 to 4/4.

G/D A/D D A/D G/D

Me - chan - i - cal mu - sic,

Detailed description: This system contains the second two lines of music. The top line continues the vocal melody with guitar chord diagrams for G/D, A/D, D, A/D, and G/D. The piano accompaniment continues with the same rhythmic pattern. The time signature remains 4/4.

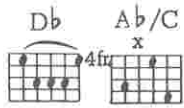
A/D G/D A/D D

ad - ren - al - in surge..

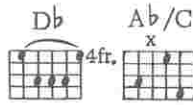
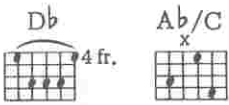
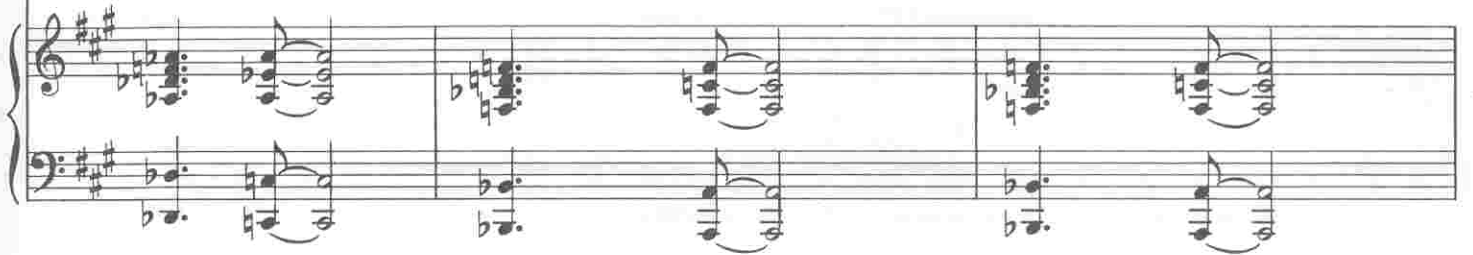
Detailed description: This system contains the third two lines of music. The top line continues the vocal melody with guitar chord diagrams for A/D, G/D, A/D, and D. The piano accompaniment continues with the same rhythmic pattern. The time signature remains 4/4.

A/C# Bb F/A Bb F/A Db Ab/C

Detailed description: This system contains the final two lines of music. The top line is mostly empty, with guitar chord diagrams for A/C#, Bb, F/A, Bb, F/A, Db, and Ab/C. The piano accompaniment continues with the same rhythmic pattern. The time signature remains 4/4.

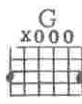
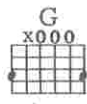
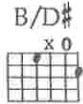
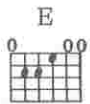
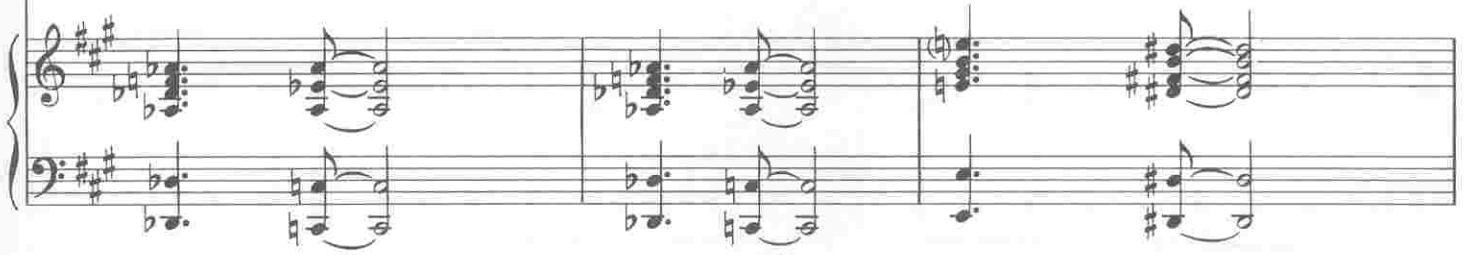


Well-weath-ered leath - er, hot met - al and oil, _ the



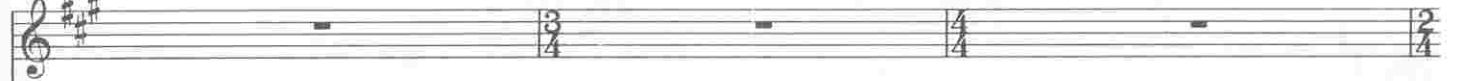
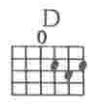
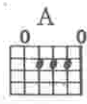
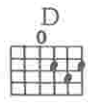
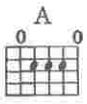
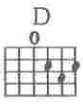
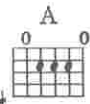
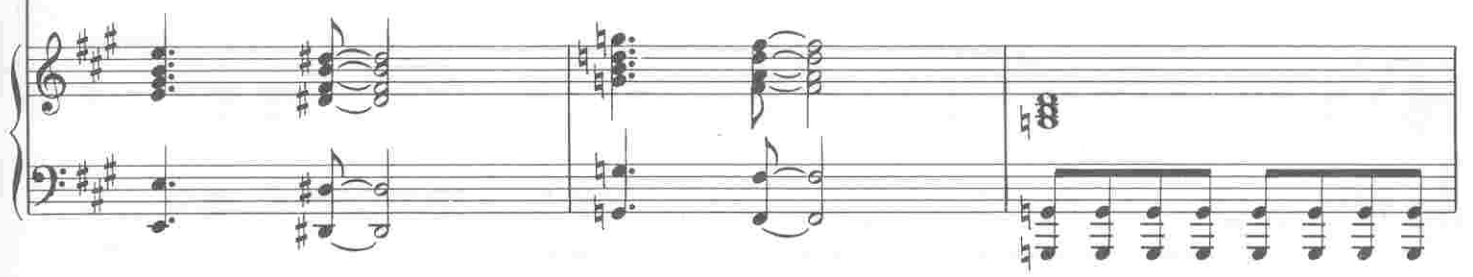
scent - ed coun - try air.

Sun - light on chrome, _ the

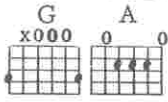


blur of the land - scape,

ev - 'ry nerve - a - ware!

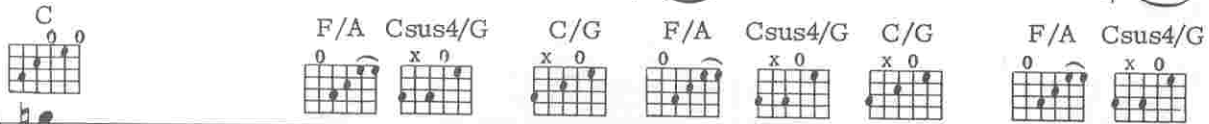


D. S. ♩ al Coda ♩



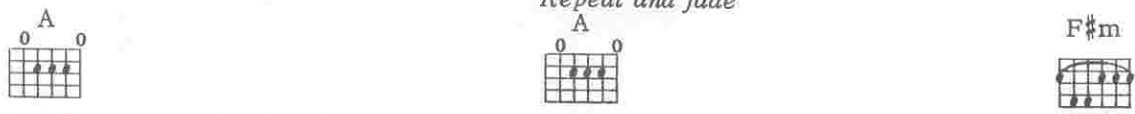
Coda ♩

dream with my un - cle at the fire -



side.

Repeat and fade




TOM SAWYER

Words by
PYE DUBOIS and NEIL PEART

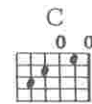
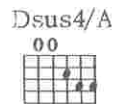
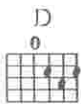
Music by
GEDDY LEE and ALEX LIFESON



Moderately
No chord

A mod-ern day war-ri-or,

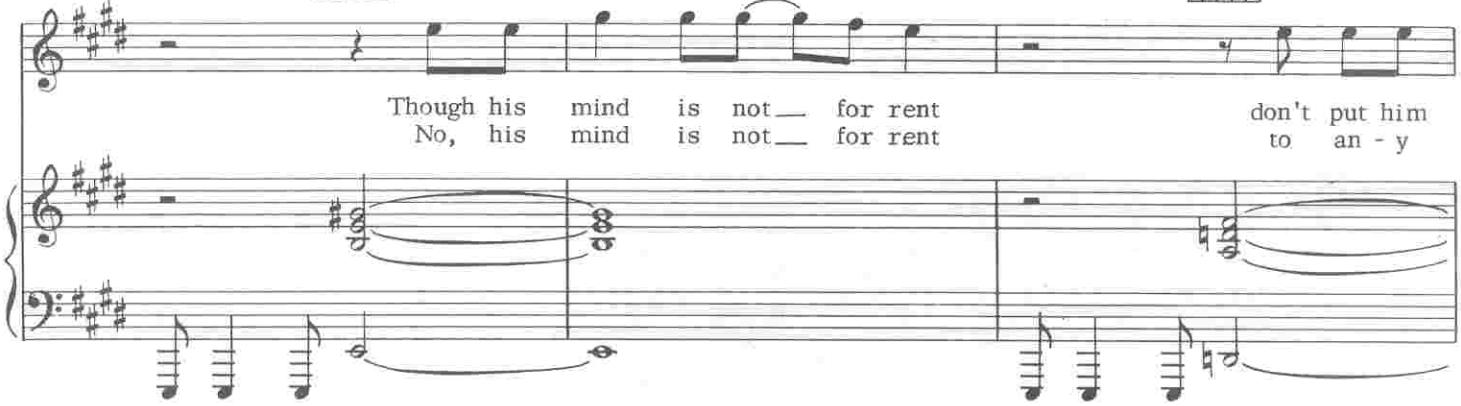



mean, mean stride. To-day's Tom Saw-yer, mean, mean pride.




E  D 


Though his mind is not — for rent don't put him
 No, his mind is not — for rent to an - y




Dsus4/A 




down as ar - ro-gant. His re - serve, a qui - et de - fense,—
 god or gov - ern-ment. Al-ways hope - ful, yet dis-con-tent,

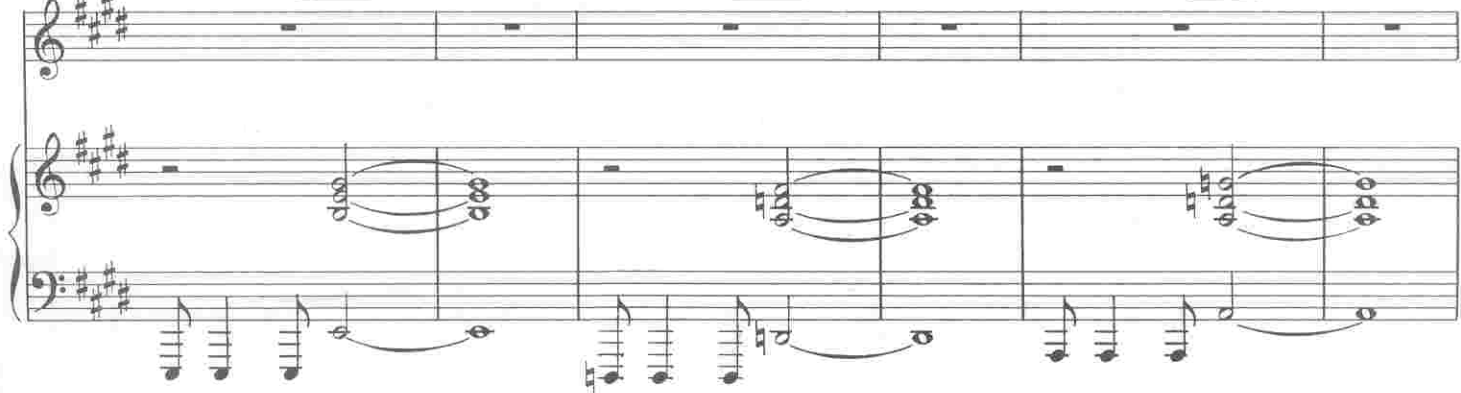


C  N. C.

— rid - ing out the day's — e-vents; the riv - er.
 he knows that chang - es aren't per-ma-nent. But change is.



E  D  Dsus4/A 



N. C.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

Musical notation for the second system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

What you say_ a - bout his com - pa - ny_ is
 What you say_ a - bout his com - pa - ny_ is

Musical notation for the third system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

what you say_ a - bout so - ci - e - ty._
 what you say_ a - bout so - ci - e - ty._

Catch the mist,_
 Catch the wit - ness,

Musical notation for the fourth system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

catch the myth,_
 catch the wit,_

catch the mys - t'ry,
 catch the spir - it,

catch the drift._
 catch the spit._

A(no 3rd)



Musical notation for the first system, including treble and bass staves.

Bsus2



B(no 3rd)



A(no 3rd)



Musical notation for the second system, including lyrics: The world is, the world is. Love and

Gsus2



B(no 3rd)



A(no 3rd)



Gsus2



A(no 3rd)



Musical notation for the third system, including lyrics: life are deep, may - be as his skies are

E(no 3rd)



To Coda

Musical notation for the fourth system, including lyrics: wide. wide. To - day's Tom Saw- yer, he gets high on you. - And the

N. C.

space he in - vades, he gets by on you.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a melodic phrase corresponding to the lyrics. The piano accompaniment consists of a steady bass line in the left hand and a more active treble line in the right hand.

(♩ = ♪)

The second system continues the piano accompaniment. It features a consistent bass line and a treble line with eighth-note patterns. The system concludes with a final chord in the right hand.

(♩ = ♪)

E
0 2 2 0 0

The third system continues the piano accompaniment. It includes a treble line with sustained chords and a bass line with eighth-note patterns. The system ends with a final chord in the right hand.

D

0 2 0 2 2

Dsus4/A

0 0 2 2 2

C

0 0 0 3 0

D. S. al Coda $\text{\textcircled{C}}$

The fourth system continues the piano accompaniment. It features a treble line with sustained chords and a bass line with eighth-note patterns. The system concludes with a final chord in the right hand.

Coda



Ex - it the war - ri - or. To - day's Tom Saw - yer, he gets

high on you. And the en - er - gy you trade he gets

right on to the fric - tion of the day.

F#(no 3rd)



Repeat and fade
E(no 3rd)



F#(no 3rd)



(♩ = ♩)