

Paradox

Words and Music by
 KERRY LIVGREN
 and
 STEVE WALSH

Moderately, with a strong beat

C Fm C F(no 3rd)

I'm on
 I ain't been
 no

Bb Eb

fire, ———
 liv - in'; —
 feel - in'; —

burn - ing with a ques - tion in my mind..
 I had to take my time and change my style..
 it feels the same as find - ing out the key..

F(no 3rd)

Strange de -
 Now I
 Now I'm

B \flat E \flat

sire; _____
 won - der, -
 reel - in', -

seems there's noth - ing else - for me - to find. -
 is some - thing going to make - it all - worth - while? -
 think - ing of - the things that I - might see. -

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






— — — — —
 — — — — —
 — — — — —

'Cause I've been here - and I've been there; -
 I know there's more - than meets the eye; - I'd
 I'm not a - fraid - to face the light. - I'm


E/C# B/F# F# G#

x 4 fr. 4 fr. 4 fr.

seems like I've - been ev - 'ry - where - be - fore. - I've
 like to see - it be - fore I die, - for sure. -
 not a - fraid - to think that I - might fall. -

 C# 4 fr.
  D#/C# 4 fr.
  E/C# 4 fr.
  B/G#
  B/C#

seen it all a hun-dred times; still I think there sure-ly must be more
 Some-thing tells me it's all right; on-ly one step far-ther to the door.
 I was going no-where fast; I was need-in' some-thing that would last.



1. 2. F#

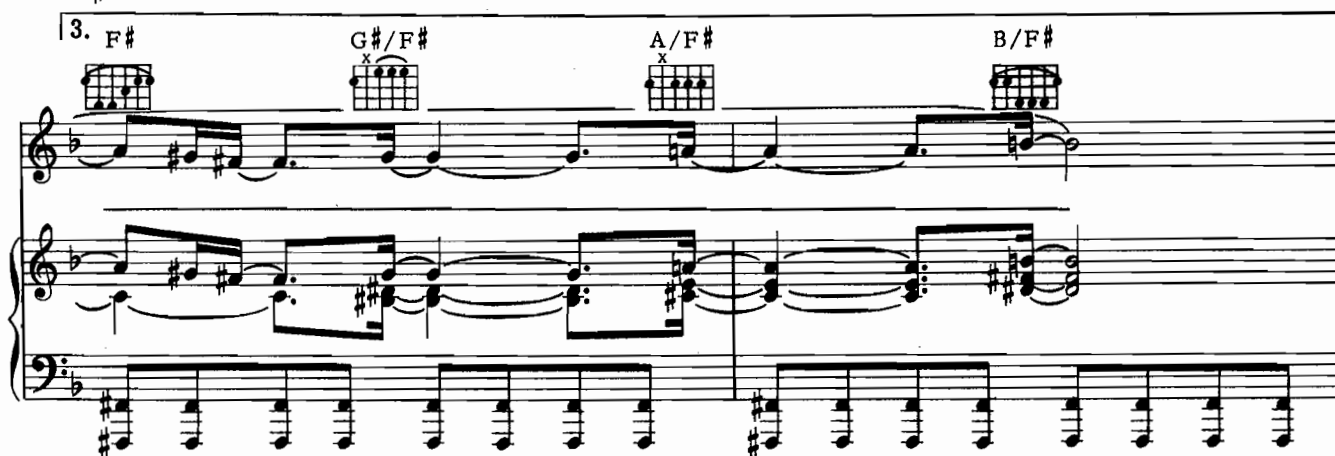
No chord

There

mf



3. F# G#/F# A/F# B/F#



N.C.

mf



Point Of Know Return

Words and Music by
 STEVE WALSH
 PHIL EHART
 and
 ROBERT STEINHARDT

Moderately bright

F Cm/F Eb/F Bbsus4/F F F Cm/F Eb/F Bbsus4/F F

1

C F/C C7(no 3rd) F/C C Bb F/A Gm7

heard the men say - ing some - thing. The cap - tains tell they pay -
 say the sea turns so dark that you know it's time you see -
 day I found a mes - sage float - ing in the sea from you -

mf

F C F/C C7(no 3rd) F/C C

— you well. And they say they need sail - ing men to
 — the sign. They say the point de - mons guard is an
 — to me. You wrote that when you could see it, you

Bb F/A Gm7 3 fr. F A/C# 2 fr. Dm C

show the way and leave to - day. Was it you that said,
o - cean grave for all the brave. Was it you that said,
cried with fear the point was near. Was it you that said,

To Coda 1. Bb/F F Bb/F C/F F Bb/F C/F F

"How long? How long?" They
"How long?
"How long?
"How long?

2. Bb/F F Bb/F C/F F Dm C Bb

How long? How long to the point

F Cm/F 3 fr. Eb/F Bbsus4/F F

of know re - turn?"

B/C# C# F#/C# B/C# C# B/C#

C# B/C# C# F#/C# B/C# C#

F#/C# B/C# C# F#/C# B E

E

E/F# F# B/F# E/F# F#

E/F#

F# E/F# F# B/F# E/F# F#

B/F# E/F# F# B/F# E

A

No chord

G  F 



Your fa-ther, he said he needs you.



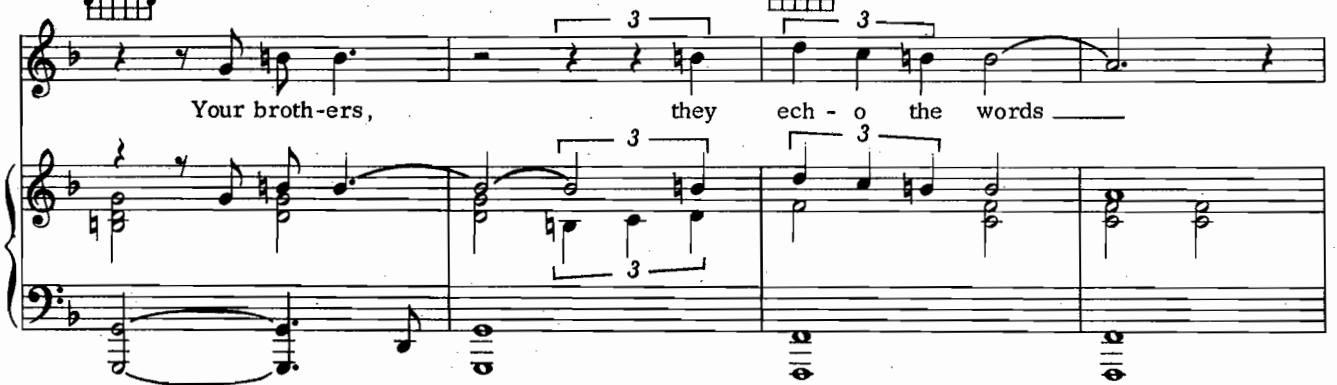
C/E  F 




Your moth-er, she said she loves you.




G  F 

Your broth-ers, they ech-o the words _____



C/E  C  Ebsus2 

"How far _____ to the point of know _____ re - turn? _____



Bb C

To the point of know re - turn? Well,

Bb/F F Bb/F C/F F Bb/F F Bb/F

how long? How long?"

C/F F D.S. al Coda Coda Bb F Bb C/F F

To - How long?

Dm C Bb

How long to the point of know re - turn?

Bb/F F Bb/F C/F F Bb/F F Bb/F

How long?

C/F F Dm C Bb

How long — to the point — of know — re - turn?

Bb/F F Bb/F C/F F Bb/F F Bb/F

Know re - turn? —

C/F F Bb/F F Bb/F C/F F

How long?"

Repeat and fade

The Spider

by
STEVE WALSH

Moderately fast

mf

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 16/8. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with occasional rests and slurs.

The second system continues the piece with two staves. It includes measure numbers 16, 18, 10, and 12. The musical texture remains consistent with the first system, featuring a rhythmic bass line and a melodic treble line.

The third system continues with two staves. It includes measure numbers 10, 12, and 16. The piece maintains its moderately fast tempo and consistent rhythmic accompaniment.

The fourth system concludes the piece with two staves. It includes measure numbers 9, 11, and 12. The final measures show a continuation of the established musical patterns.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes and rests. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure numbers 9, 16, and 12 are indicated at the start of their respective measures.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. The key signature and time signature remain 12/8. Measure numbers 16, 12, and 16 are indicated.

Third system of the piano score. The right hand features a more complex melodic line with sixteenth notes and rests. The left hand continues with eighth notes. The key signature and time signature remain 12/8. Measure numbers 16, 12, and 16 are indicated.

Fourth system of the piano score. The right hand has a melodic line with sixteenth notes and rests. The left hand continues with eighth notes. The key signature and time signature remain 12/8. Measure numbers 16, 12, and 16 are indicated.

Fifth system of the piano score. The right hand features a melodic line with sixteenth notes and rests. The left hand continues with eighth notes. The key signature and time signature remain 12/8. Measure numbers 12, 16, and 18 are indicated.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth notes. A measure rest of 16 is indicated at the end of the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. The music continues with intricate sixteenth-note passages. Measure rests of 12, 10, and 11 are indicated at the end of the system.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. The music continues with intricate sixteenth-note passages. Measure rests of 16, 12, and 16 are indicated at the end of the system.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. The music continues with intricate sixteenth-note passages. Measure rests of 16, 14, and 12 are indicated at the end of the system.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. The music continues with intricate sixteenth-note passages. Measure rests of 12, 14, and 12 are indicated at the end of the system.

First system of musical notation, measures 1-4. The piece is in a key with two flats (B-flat and E-flat) and a 12/8 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with more complex rhythmic patterns, including triplets. The left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand has a more active role with chords and sixteenth-note runs. The left hand continues with the eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand features a series of chords and sixteenth-note passages. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a sixteenth-note triplet (marked '3') and a sixteenth-note sextuplet (marked '6'). A 'gliss.' (glissando) is indicated over the right hand. The left hand has a 'rit.' (ritardando) marking. The system concludes with a double bar line and a key signature change to one flat (B-flat).

Portrait (He Knew)

Words and Music by
KERRY LIVGREN
and
STEVE WALSH

Moderately, with a strong beat
No chord

D F/D G/D F/D

C/D Em/D F/D Em/A D F/D G/D F/D C/D Em/D F/D Em/A

F#sus4

E sus4/C#

F#sus4

E sus4/C#

A sus4/D

G sus4/A

Fsus4/D

Fsus4/Bb

E sus4/A

Dm
0

Bb

He had a thou-sand i - deas, — You might have heard his name, —
 He was in search of an an-swer; the na - ture of what we are.
 He had a dif-f'rent i - dea, — a glimpse of the mas-ter plan.

f

F

C(no 3rd)
x0

G(no 3rd)
x00

He lived a - lone with his vi - sion, not look - ing for for - tune or fame.
 He was try - ing to do it a new way. He was bright as a star.
 He could see in - to the fu - ture. The true vi - sion - ar - y man.

Dm
0

Bb


Nev - er said too much to speak of; he was off on an - oth - er plane. —
 But no - bod - y un - der - stood him; his num - bers are not the way. —
 But there's some - thing he nev - er told us. It died when he went a - way. —

F

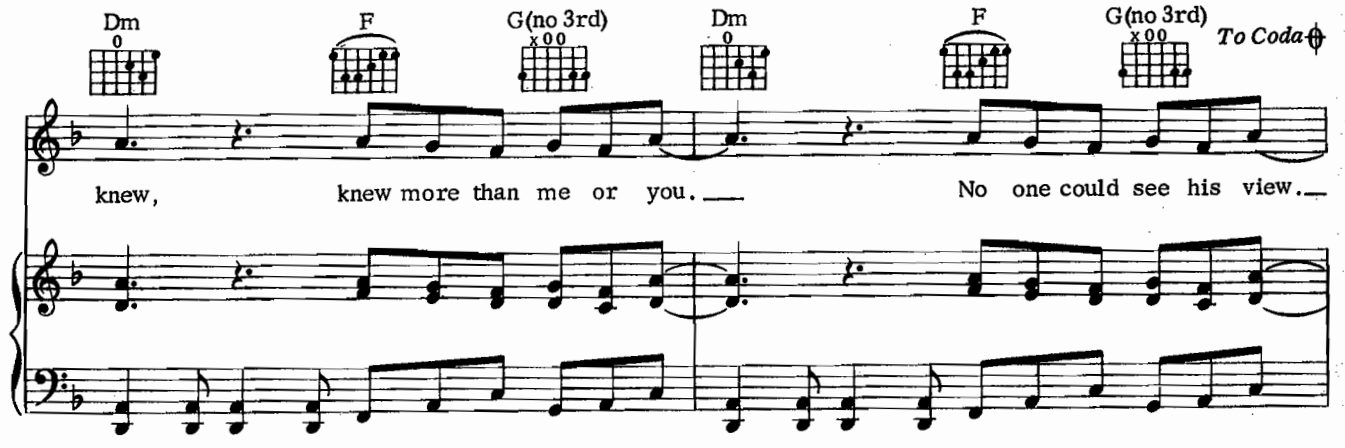
C(no 3rd)
x0

G(no 3rd)
x00

The words that he said were a mys - ter - y; no - bod - y's sure he was sane.
 He's lost in the deep - est e - nig - ma that no one's un - rav - eled to - day. } But he
 If on - ly he could have been with us. No tell - ing what he might say.

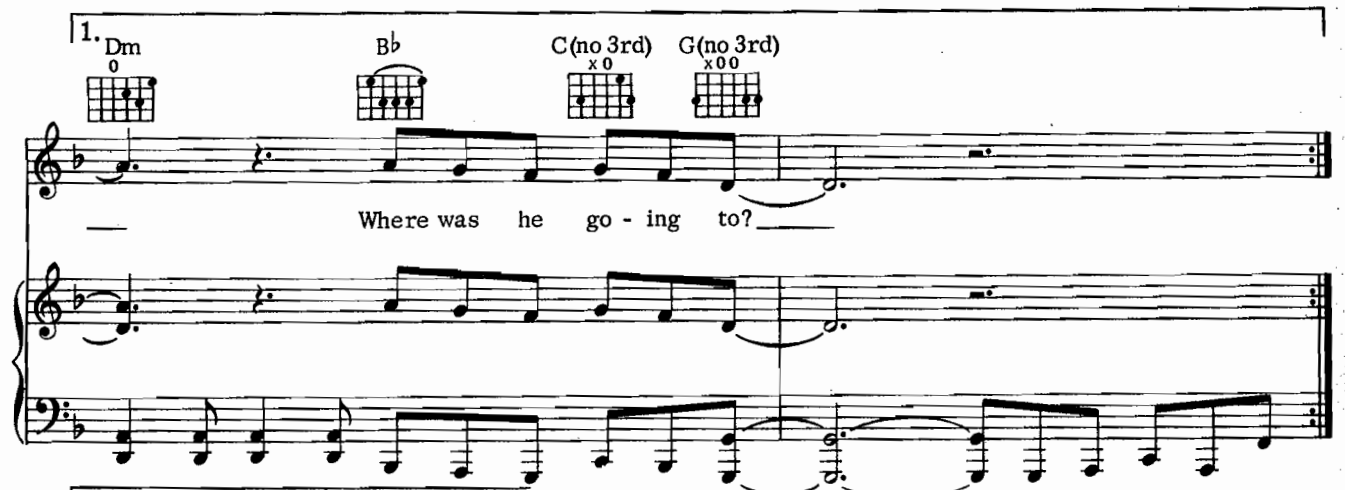
Dm 0 F G(no 3rd) x00 Dm 0 F G(no 3rd) x00 *To Coda* 

knew, knew more than me or you. — No one could see his view. —



1. Dm 0 Bb C(no 3rd) x0 G(no 3rd) x00

— Where was he go - ing to? —



2. Dm 0 Bb C(no 3rd) x0 G(no 3rd) x00 Dm 0 F G(no 3rd) x00

— Where was he go - ing to? — And he tried, but be - fore he could tell us, he



Dm 0 F G(no 3rd) x00 Dm 0 Bb C(no 3rd) x0 G(no 3rd) x00

died. When he left us, the peo - ple cried. — Where was he go - ing to? —



N.C.

Four times
R.H.

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

C Bb Eb/F Bb F

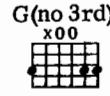
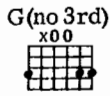
D^b/E^b A^b/E^b E^b G^b A^b E^b F G A

x 4fr. 4fr. 6 fr. 4fr. 6 fr. 3fr. 5 fr.

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

Coda Dm Bb C(no 3rd) G(no 3rd)

Where was he go - ing to? But he



knew. You could tell by the pic-ture he drew. It was to-tal-ly some-thing new...



Oh, where was he go - ing to?

Twice as fast

D(no 3rd)



Ah.

cresc.

N.C.

ff

Three times

Three times

Lightning's Hand

Words and Music by
 STEVE WALSH
 and
 KERRY LIVGREN

Moderately bright, with a triplet feel (♩ = $\frac{1}{3}$ ♩)

No chord 3

Am (no 3rd)



Am (no 3rd)



G (add A)



F



Can you see me? Do you know my po - si - tion? How quick is your
 north wind ris - es; old man's eyes wan - d'ring deep - ly as he locks his

G (add A)



Am (no 3rd)



G (add A)



eye? I have no home, no rea - son to roam, yet I
 door. He knows the fear when I'm too near him. He's

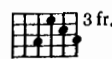
F



G(add A)



E^b(add A)



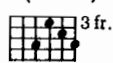
trav-el the length of the sky. I stretch my fin - gers jag -
 seen me an - gry be - fore. The black in - trud - ing clouds

D



ged i - cy white, till my en - er - gy's all a - round. My
 ap - proach as I re - lease a de - struc - tive blow.

E^b(add A)



D



clutch is swift, my force is fear - ful. I con - vey it with - out a sound.
 All the crash - ing, all the flash - ing light reigns ter - ror up - on my foe.

Dm



B^b



1. C



N.C.

I live to free the skies from ev - 'ry - one. Watch me run.
 I fight with force and pow - er for my

Am (no 3rd)



2. C



N.C.

Watch me. The land. I com-mand the light-ning's

Am (no 3rd)



Am (no 3rd)



G (add A)



hand! Run for cov-er. Oh, your life is in

F



G (add A)



Am (no 3rd)



vain if you try to es-cape me. Don't look back. Oh,

G (add A)



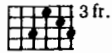
F



G (add A)



— your wealth-y world can-not save you, 'cause I'm gon-na break you. I

E^b(add A)

hear them moan;— I hear them weep be-cause they feel I be-long to the

mf *cresc.* *f*

D
0

E^b(add A)

dev-il. — They feel the pain;— they will a-gain till they stop reach-ing up for this

mf *cresc.* *f*

D
0

Dm

B^b

C



lev-el. — No one will de - feat me; no one can. — I com -

N.C.

mand the light-ning's hand! I com-mand the light-ning's

mf

hand! I com - mand the light-ning's hand! I com -

cresc.

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics: "hand! I com - mand the light-ning's hand! I com -". The piano accompaniment is written for both the right and left hands. It features a steady rhythm of eighth notes, with many of these notes grouped into triplets, indicated by a '3' above or below the group. The right hand starts with a *cresc.* (crescendo) marking. The piano part is primarily composed of eighth-note triplets.

mand the light-ning's hand!

f

The second system continues the piano accompaniment. The right hand continues with eighth-note triplets. The left hand also features eighth-note triplets. A forte (*f*) dynamic marking is placed above the right hand in the second measure of this system. The music concludes with a few more triplet figures in both hands.

The third system shows a key signature change from one flat to two flats (B-flat major to D-flat major). The piano accompaniment continues with eighth-note triplets in both hands. The right hand has some triplet groups with a slur over them. The system ends with a few chords and a final note in the right hand.

Am (no 3rd)

A fingering diagram for the Am (no 3rd) chord. It shows a guitar fretboard with the following notes: 0 on the 1st string, x on the 2nd string, 0 on the 3rd string, 2 on the 4th string, 2 on the 5th string, and 0 on the 6th string.

Am

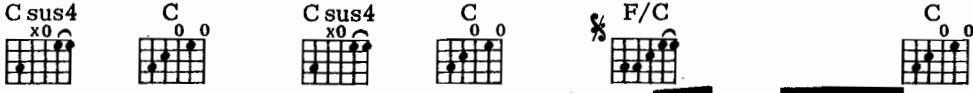
A fingering diagram for the Am chord. It shows a guitar fretboard with the following notes: 0 on the 1st string, 2 on the 2nd string, 2 on the 3rd string, 0 on the 4th string, 2 on the 5th string, and 0 on the 6th string.


The fourth system features a piano accompaniment with chords and triplets. The right hand plays chords, many of which are beamed together in groups of three. The left hand continues with eighth-note triplets. The system concludes with a final chord in the right hand and a few notes in the left hand.

Closet Chronicles


Words and Music by
KERRY LIVGREN
and
STEVE WALSH


Slowly, with a beat





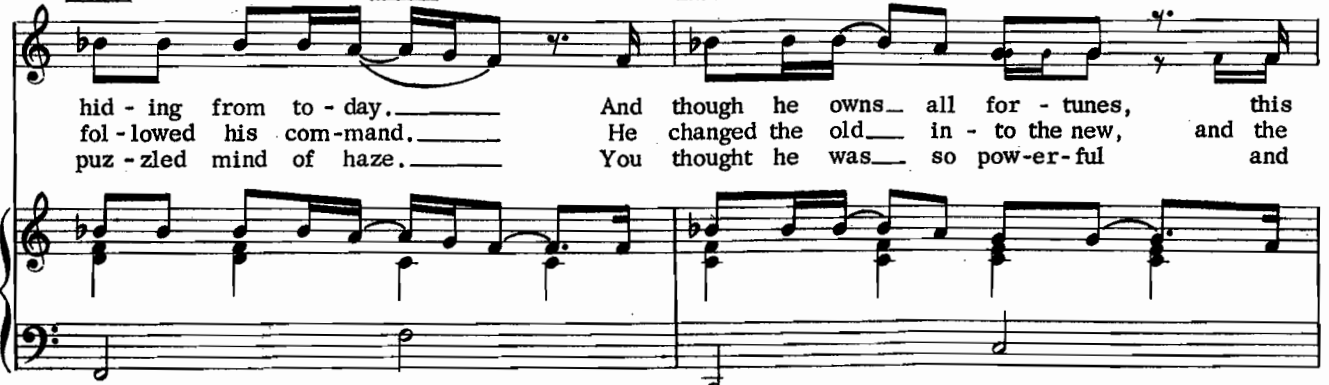
Once car-ried through the cur - rent, and
 proud and full of pas - sion, he
 Day-dreams filled his night-times and





be - ing swept a - way, the king is in the clos - et; he's
 fought the cause of man. Man - y peo - ple loved his cour - age; man - y
 night-dreams filled his days. Con - fu - sion and un - cer - tain - ty, a





hid - ing from to - day. And though he owns all for - tunes, this
 fol - lowed his com - mand. He changed the old in - to the new, and the
 puz - zled mind of haze. You thought he was so pow - er - ful and

F/C



C



Bb



A



room is where_ he'll stay. And his world is filled_ with dark-ness turn - ing
 course of things_ to come. But then, one day_ they no - ticed he was
 set up - on_ his ways. Well, he left us all_ to fol - low through this

Dm



A/E



E



grey_ Gaz - ing out_ the win - dow_ of the
 gone_ At first it did - n't mat - ter_ No -
 maze_ I heard the king_ was dy - ing_ I

cresc.

A/E



E



A/E



E



for - ty - sec - ond floor, he is sep -'rate from all oth - ers_ No one
 bod - y seemed to care. They all be - came too bus - y_ to
 heard the king was dead. And with him died the chron - i - cles that

knocks up - on his door. And it might as well be rain - ing, 'cause the
find him an - y - where. So no one knew, not e - ven him, the
no one ev - er read. The clos-et's full - y emp - ty now; it's



mp

sun - light hurts his eyes, and his ears will nev - er hear the chil - dren's
prob - lems he would find on the day he jour - neyed deep in - to his
oc - cu - pied by none. I'll draw the drapes; now des - tin - y is

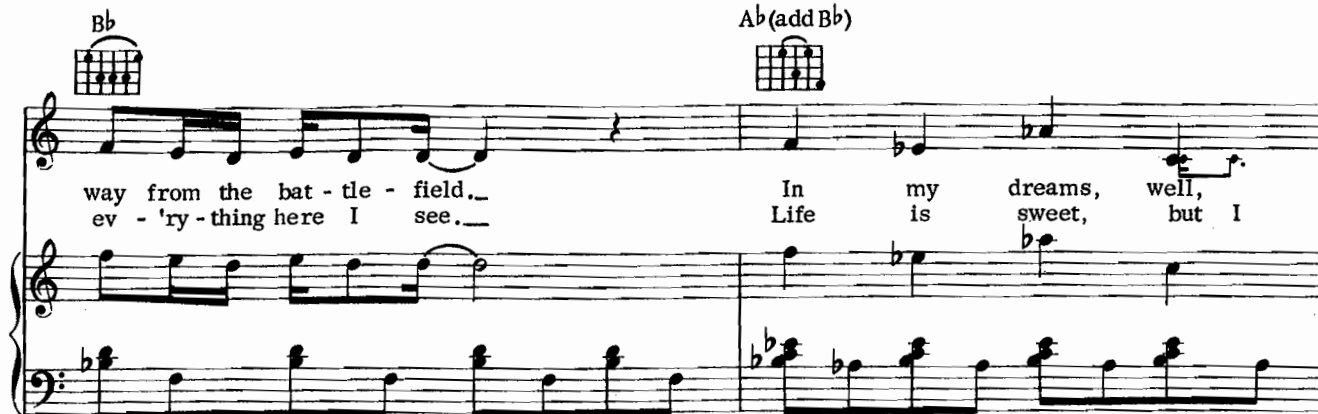
To Coda ♪




1. cries. Once mind. I close my eyes; I go far a - way, a -
2. taste of free - dom from the pain of

cresc. *p*

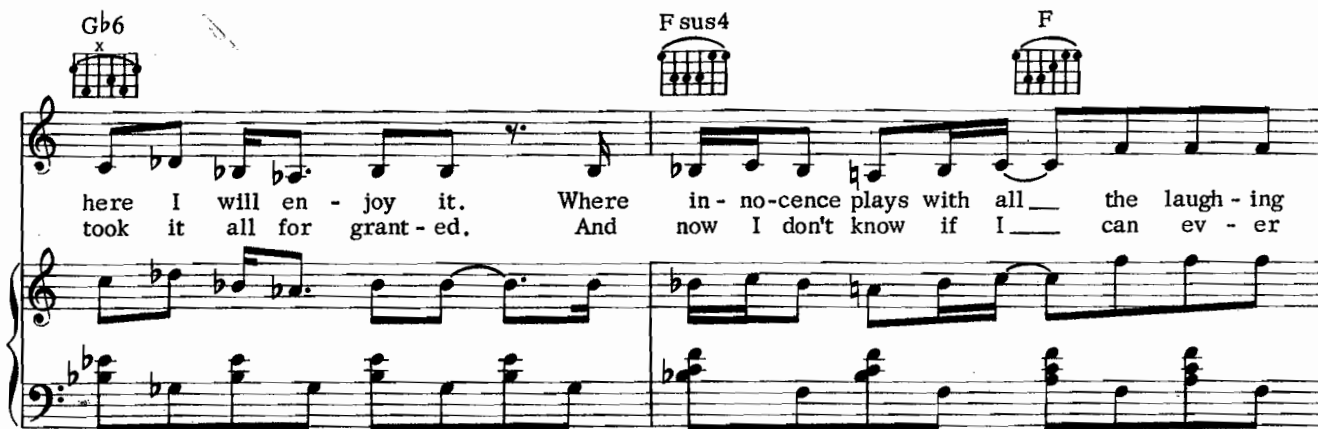
Bb  Ab(add Bb) 

way from the bat - tle - field. In my dreams, well,
 ev - 'ry - thing here I see. Life is sweet, but I



Gb6  F sus4  F 





here I will en - joy it. Where in - no - cence plays with all the laugh - ing
 took it all for grant - ed. And now I don't know if I can ev - er



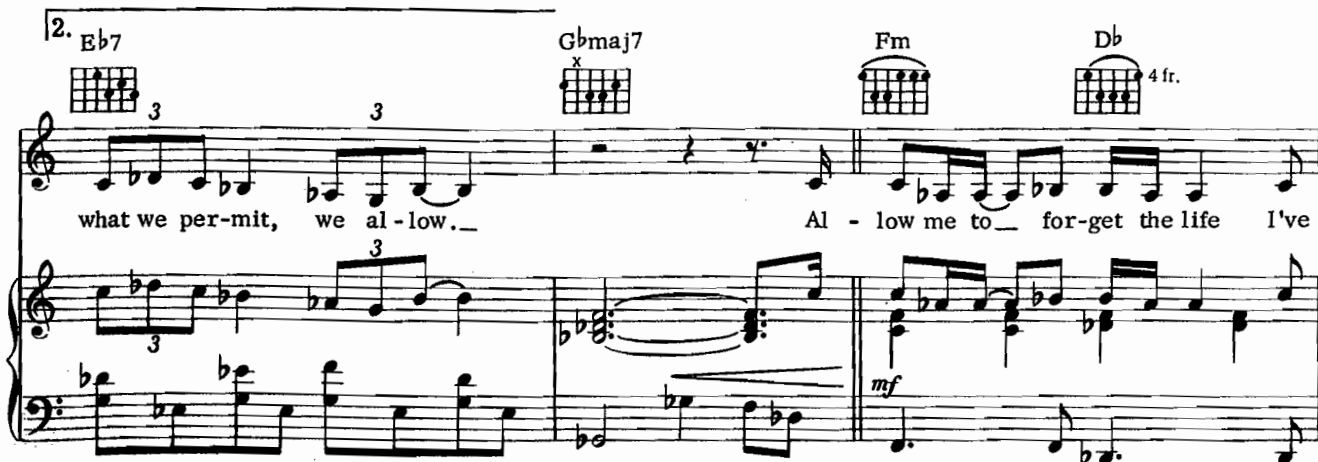
1. Db  4 fr. Eb7  3 Gb  3

chil - dren. The kind who are cry - ing right now.
 tell you just



2. Eb7  3 Gbmaj7  3 Fm  3 Db  4 fr.

what we per - mit, we al - low. Al - low me to for - get the life I've



Ab 4 fr. Cm 3 fr. Db 4 fr.

made my own... I've held this na-tion in my hand, and yet it's

Ab 4 fr. Fm Db 4 fr. Ab 4 fr.

not my home... Oh, al-low me just one an-swer and one rea-son why, why this

Cm 3 fr. Db 4 fr. Eb sus4 6 fr. Eb 6 fr. F Gb Ab G x000

ref-u-gee of the fam-i-ly of man must die. Tell me why.

cresc.

Fm Bbm7 Eb/Bb Bbm7 Eb/Bb

f

Fm Bbm7 Eb/Bb Bbm7 Eb/Bb

3 3 3

Dm7 G/D No chord Dm7 G/D N.C.

Dm7 G/D N.C. D.S. al Coda Am G F

done. —

rit.

Csus4 C Csus4 C Repeat and fade Csus4 C Repeat and fade

mf

Repeat and fade

Dust In The Wind

Words and Music by
KERRY LIVGREN

Moderate Folk style

C  Am 

mp

G/B  C  G/B  Am 

I close my eyes
Same old song.
Don't hang on.

mp

G  Dm7  Am  G/B 

on - ly for a mo - ment, and the mo - ment's gone.
Just a drop of wa - ter in an end - less sea.
Noth - ing lasts for - ev - er but the earth and sky. It



All my dreams pass be-fore_ my eyes, a cu-ri-
 All we do crum-bles to_ the ground though we re-
 slips a way. All your mon-ey won't an-oth-er



To Coda



os-i-ty_ Dust in the wind.
 fuse to see_ Dust in the wind.
 min-ute buy_

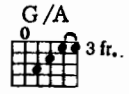
1.



2.



All they are_ is dust in_ the wind. All we are_ is dust in_ the







wind. Oh

Am  G/A  F/A 




C 



Am  *D. S. ♩ al Coda*  *Coda*  

Dust_ in the



Am  Am/G  D/F#  G 

All we are_ is dust in_ the
wind.



Am Am/G D/F# G

wind. Dust in the

All we are_ is dust in_ the wind.

Detailed description: This system contains the first two lines of the musical score. At the top, four guitar chord diagrams are shown: Am (0 2 2 0 0 0), Am/G (x 2 2 0 0 0), D/F# (x 0 2 2 0 0), and G (x 0 0 0 3 3). The vocal line is on a single treble clef staff, and the piano accompaniment is on grand staff (treble and bass clefs). The lyrics 'All we are_ is dust in_ the wind.' are written below the vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Am Am/G D/F# G

wind. Ev - 'ry - thing_ is dust in the

Ev - 'ry - thing_ is dust in_ the wind.

Detailed description: This system contains the second two lines of the musical score. It features the same four guitar chord diagrams as the first system. The vocal line continues with the lyrics 'Ev - 'ry - thing_ is dust in the wind.'. The piano accompaniment continues with the same rhythmic pattern as the first system.

Am

wind.

Detailed description: This system contains the third line of the musical score. It starts with the Am chord diagram (0 2 2 0 0 0) and the lyric 'wind.'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Repeat and fade

Am

Repeat and fade

Detailed description: This system contains the final line of the musical score. It begins with the instruction 'Repeat and fade' in italics, followed by the Am chord diagram (0 2 2 0 0 0). The piano accompaniment continues with the same rhythmic pattern as the previous systems, ending with a double bar line.

Sparks Of The Tempest

Words and Music by
KERRY LIVGREN
and
STEVE WALSH

Moderately bright, with a beat

The sparks of the tem - pest rage a hun - dred years on. The

C#m 4 fr. F#

voice of the dream - er screams the cause of the pawn. The

C#m 4 fr. F#

King and the Queen are gone; each piece is the same. The

C#m 4 fr. F#

dif - f'rence be - tween us is a part of the game.

C#m 4 fr. F#

Dark - ness is spread - ing like a spot on the sun. The
 fu - ture is man - aged, and your free - dom's a joke. You
 Broth - er is watch - ing, and he likes what he sees. A

(mf)

C#m 4 fr. F#

dead are the liv - ing in the age of the gun. While
 don't know the dif - f'rence as you put on the yoke. The
 world for the tak - ing when he's read - y to squeeze. The

C#m 4 fr. F#

ev - 'ry - one clam - ours for the jus - tice they seek, the
 less that you know, the more you fall in - to place. A
 King and the Queen are gone; each piece is the same. The

C#m 4 fr. F#

Word is cor - rupt - ed and the strong take the weak. They
 cog in the wheel, there is no soul in your face.
 dif - f'rence be - tween us is a part of the game.

cresc.

E 0 00 F# B C#m 4 fr.

mold you and shape you, so watch what you do. The
 Run for the cov - er, mil - len - ni - um's here,
 Sooth - say - er say - ing, now tell me no lies.

f

E 0 0 0 0 0 F# B C#m 4 fr. B F#

sparks of the tem - pest are burn-in' you through. Spread-ing like wild - fire,
 bear-ing the stan - dard of con - fu - sion and fear. Spread-ing like wild - fire,
 What is the mad - ness that is fill - ing the skies. Spread-ing like wild - fire,

A 0 0 0 0 0 E To Coda D 0 0 0 0 0 1. B C#m 4 fr.

fall-in' like rain; though they may prom - ise, they on - ly bring pain.
 fall-in' like rain; though they may prom - ise, they
 fall-in' like rain;

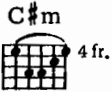
F# C#m 4 fr. F#

Your

2. B C#m 4 fr. B A 0

on - ly bring pain. —

No chord

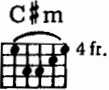


Blood in the sand, a cry in the street



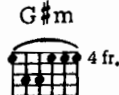
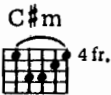
N.C.

now the cy - cle is near - ly com - plete.



N.C.

Ten thou-sand years; noth - ing was learned. No turn-ing



back; now the wheels have turned.

E 0 0 0 G#7 4fr. C#m 4fr. G#m 4fr. A7 0 0 0 E 0 0 0 G#7 4fr.

This system contains six guitar chord diagrams: E (open), G#7 (4 fret), C#m (4 fret), G#m (4 fret), A7 (open), E (open), and G#7 (4 fret). The piano accompaniment features a bass line with triplets of eighth notes.

C#m 4fr. B sus4 2fr. C#m 4fr. B sus4 2fr. D. S. $\frac{3}{4}$ al Coda \blacklozenge

This system contains four guitar chord diagrams: C#m (4 fret), B sus4 (2 fret), C#m (4 fret), and B sus4 (2 fret). The piano accompaniment continues with a bass line and chords. The system ends with the instruction "D. S. $\frac{3}{4}$ al Coda" and a diamond symbol.

Coda \diamond D 0 0 0 A 0 0 0 B C#m 4fr.

though they may prom - ise, they on - ly bring pain.

This system contains five guitar chord diagrams: Coda (diamond symbol), D (open), A (open), B (open), and C#m (4 fret). The piano accompaniment includes the lyrics: "though they may prom - ise, they on - ly bring pain." The system ends with a double bar line.

Repeat and fade

C#m 4fr. A 0 0 0 B E 0 0 0 F# E 0 0 0 F#

Repeat and fade

This system contains seven guitar chord diagrams: C#m (4 fret), A (open), B (open), E (open), F# (open), E (open), and F# (open). The piano accompaniment includes the instruction "Repeat and fade" and ends with a double bar line.

Hopelessly Human

Words and Music by
KERRY LIVGREN

Moderately slow, with a strong beat

No chord Cm Gm/D Db/F Ab/Eb Db Ab/C Gm/Bb N.C.

Cm Gm/D Db/F Ab/Eb Db Ab/C Gm/Bb N.C. G#07

Am7 Am/E E

Dm/F



Am/E



C/G



G



this brain-storm of youth,
There's no cause for a-larm.

though it's lost in trans-la - tion
All these hot licks and rhet-o-ric

Dm/A



A



Cm



G



from fan - cy to truth.
sure-ly do you no harm.

It's hope-less - ly hu - man
They're hope-less - ly hu - man

Bbm



F sus4



F



F#07



Gm



both in - side and out.
both in - side and out.

A joy - ous oc - ca - sion.
A joy - ous oc - ca - sion.

G#07



A



Bb/Ab



C/G



No rea-son to doubt. It's eas - y some - how; what once was e - lu - sive is call - ing me
There's no rea-son to doubt. When each word is read, would you know the dif - f' - rence if noth - ing was



D



(♩ = ♩) Bb/F



C/F



Bb/F



C/F



Bb/F



C/F



now, I am wait - ing; I am, pa - tient - ly,
said? All is rhy - thm; all is u - ni - ty.

Bb/F



C/F



Bb/F



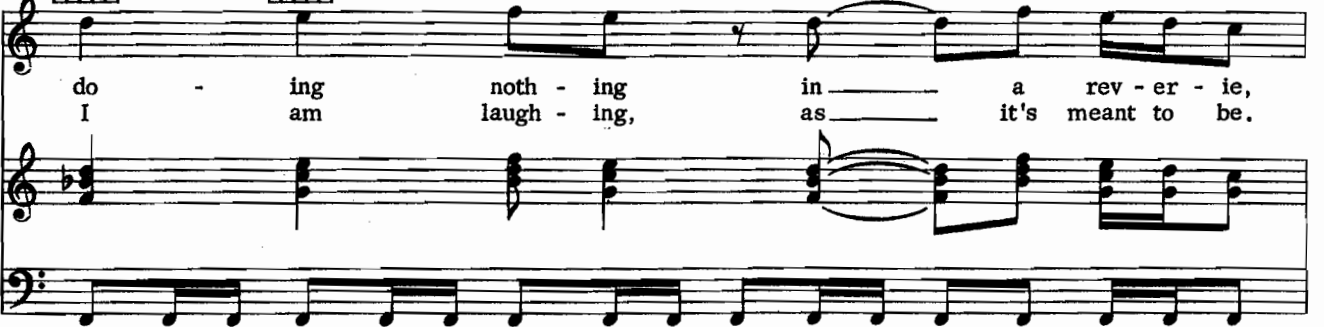
C/F



Bb/F



C/F



do - ing noth - ing in a rev - er - ie,
I am laugh - ing, as it's meant to be.

C/A



D/A



C/A



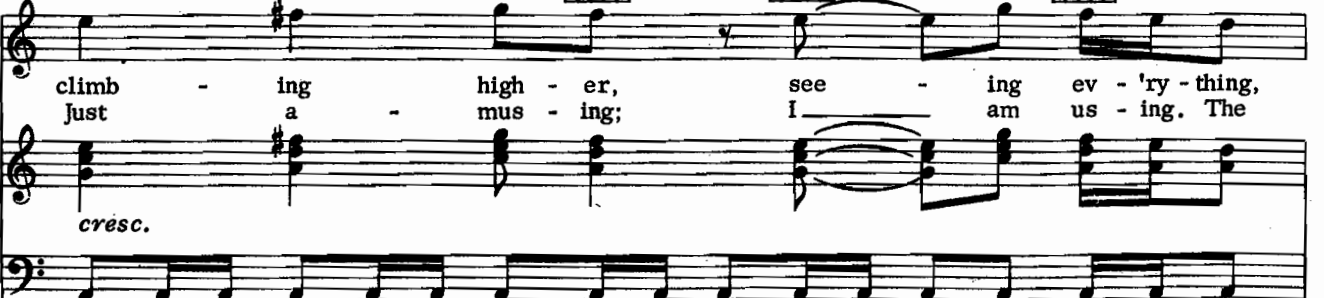
D/A



C/A



D/A



climb - ing high - er, see - ing ev - 'ry - thing,
just a mus - ing; I am us - ing. The

C/A 0 0 0 0 D/A 00 C/A 0 0 0 0 D/A 00 C/A 0 0 0 0 D/A 00

in - ter was - act - ing, slow - ly spi - ral - ing.
Word was giv - en, mak - ing har - mo - ny.

Bb/F C/F 3fr. Bb/F C/F 3fr. Bb/F C/F 3fr.

I am giv - ing while I'm watch - ing the
Mov - ing slow - ly, danc - ing aim - less - ly;

f

Bb/F C/F 3fr. Bb/F C/F 3fr. Bb/F C/F 3fr. To Coda ♪

life I'm liv - ing. Pre - cious en - er - gy
end - less cir - cle turn - ing fear - less - ly.

C/A 0 0 0 0 D/A 00 C/A 0 0 0 0 D/A 00 C/A 0 0 0 0 D/A 00 3

es - ca - lat - ing. What was once just a

3
3

Db/Ab 4 fr. Eb/G 3 Gm7 3 fr.

game, it's nev - er the same; no one's to blame.

Detailed description: This system contains the first three measures of the piece. The guitar part features chords Db/Ab (4 fret), Eb/G (3 fret), and Gm7 (3 fret). The piano accompaniment includes triplets in the right hand and bass notes in the left hand. The lyrics are "game, it's nev - er the same; no one's to blame."

C7 3 fr. Gm7 3 fr. C7 3 fr.

decresc. *mp*

Detailed description: This system contains measures 4-6. The guitar part features chords C7 (3 fret), Gm7 (3 fret), and C7 (3 fret). The piano accompaniment features a descending eighth-note pattern in the right hand, marked *decresc.* and *mp*. The lyrics are blank.

Gm7 3 fr. C7 3 fr. Am7 3 fr.

Detailed description: This system contains measures 7-9. The guitar part features chords Gm7 (3 fret), C7 (3 fret), and Am7 (3 fret). The piano accompaniment continues with the eighth-note pattern. The lyrics are blank.

Coda C/A D/A C/A D/A C/A D/A

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

Res - ur - rect - ed, fall - ing down a - gain.

Detailed description: This system contains the final measures of the piece. It includes a Coda section with guitar chords C/A, D/A, C/A, D/A, C/A, and D/A. The piano accompaniment features a rhythmic pattern. The lyrics are "Res - ur - rect - ed, fall - ing down a - gain."

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

In - tro - spect - ed, I am stat - ing my

Db/Ab Eb/G Db/F Eb

views. Now you can choose. What do you feel? Is it for real this time? —

N.C. Cm Gm/D Db/F Ab/Eb Db Ab/C Gm/Bb N.C.

Repeat and fade

Repeat and fade

Nobody's Home

Words and Music by
 STEVE WALSH
 and
 KERRY LIVGREN

Moderately slow, with a beat

The musical score is presented in three systems, each with a guitar chord chart above the piano notation. The piano part is written in 4/4 time and includes dynamic markings such as *ff*, *decresc.*, *mf*, and *mpo*. The guitar part includes chord diagrams for various chords: C, Dm, F, Cmaj7, Am, G, E sus4, and E. The score concludes with a key signature change to D major.

System 1 Chords: C, Dm, F, Cmaj7, C, Dm, C, Am, G

System 2 Chords: F, C, Dm, F, Cmaj7, C, Dm, C, Am, G

System 3 Chords: F, C, E sus4, E, A, E

F#m E 00 A 0 E 00 F#m E 00

It's

A 0 E 00 F#m E 00

emp - ty now;_ no friend - ly face,_ and noth - ing lives with - in._ I
 came to learn,_ per - haps to teach,_ but I can tell some - how,_ the

mf-f

A 0 E 00 F#m E 00

look a - round,_ and I find no trace to tell me what has been.
 world that I _____ was sent to reach has got no fu - ture now.

D 0 F#m E 00

So far I've come to find there's no one here; no life, I fear.
 A - cross the gal - ax - y to spread the word, and no one heard.

mp

D F#m E

I came for noth - ing; they have gone. }
I came for noth - ing, I'm a - lone. } And no-bod-y's home...

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

No one's home. I

1. Bm F#m E/G# A E F#m E

decresc. *mp*

A E F#m E A E

A re-qui-em_ was nev-er sung;

F#m E A E

no el - e - gy was read. No mon - u - ment_ was carved in stone in

F#m E D F#m

mem - 'ry of the dead. For those who made this place do

E D F#m E

not re - main; they feel no pain. A strang - er fate was nev - er known.

rit.

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

f a tempo

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

This system contains guitar chord diagrams for Bm, F#m, E/G#, A, Em, G, Bm, F#m, and E/G#. The piano accompaniment features a treble and bass clef with a 3/4 time signature. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment.

A F C Dm F Cmaj7 C Dm C Am G

This system contains guitar chord diagrams for A, F, C, Dm, F, Cmaj7, C, Dm, C, Am, and G. The piano accompaniment includes dynamics such as *cresc.*, *ff*, and *L.H.* (Left Hand). The bass clef has a more active role with eighth notes, while the treble clef has a melody of quarter notes.

F C Dm F Cmaj7 C Dm C Am G

This system contains guitar chord diagrams for F, C, Dm, F, Cmaj7, C, Dm, C, Am, and G. The piano accompaniment continues with a melody in the treble clef and accompaniment in the bass clef. The bass clef features a rhythmic pattern of eighth notes.

F/C F

This system contains guitar chord diagrams for F/C and F. The piano accompaniment includes dynamics such as *decresc.*, *rit.*, and *mp*. The bass clef has a prominent role with a rhythmic pattern of eighth notes, while the treble clef has a melody of quarter notes.