

# Beneath the Surface

**Dream Theater**

*Music & Lyrics by John Petrucci*

*Arranged & performed by Ashley Miller*

**Gently** ♩ = 70

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It contains four measures of music. The melody in the treble clef is marked with a piano (*p*) dynamic and features eighth and sixteenth notes with slurs. The bass clef part features a half-note bass line with a slur and is marked with the instruction *w/ ped* (with pedal).

The second system of the musical score begins with a measure rest followed by a box containing the letter 'A'. The vocal lines are written in a treble clef with a key signature of three sharps. The first vocal line is marked with a pianissimo (*pp*) dynamic and contains two verses of lyrics. The second vocal line is also marked with a pianissimo (*pp*) dynamic and contains the second verse of lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It contains three measures of music, continuing the melody and bass line from the first system.

5 **A** *pp*

1. Is there e - ver real - ly a right time?\_\_ You had led\_\_ me to\_\_ be-lieve some-day you'd  
be-neath the veil, of guar - ded se -

2. A shell of what things could have been\_\_ Ti-red bones

2

8



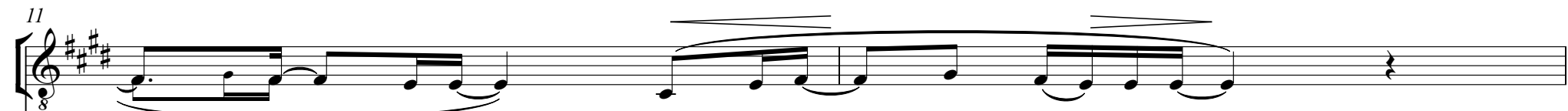
— be there for me.\_  
- crets all\_ too frail.

When the stars a - bove a - ligned,\_  
Sad to think I ne-ver knew,\_

when you weren't  
you were sear -

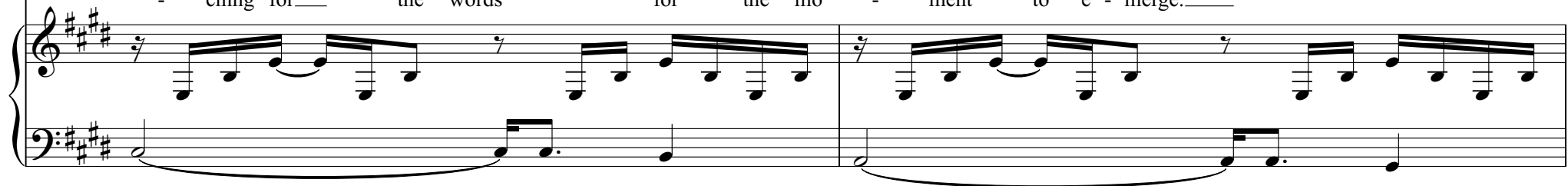


11



— so\_ con - sumed  
- ching for\_ the words

I kept loo - king for\_ the clues.\_  
for the mo - ment to e - merge.\_



13 *mp* *mp* *2° mp* 3

So I wait-ed in\_ the sha - dows of\_my heart, and still the time was ne-ver right, Un-til one  
 You could-n't\_ risk my fra - gile frame.\_\_\_\_ Un-til one

Yet the mo - ment ne-ver came,\_\_\_\_\_

17 **B**

— day I\_ stopped ca - ring,\_ and be-gan\_ to\_ for-get why I longed\_ to be\_so close,\_ And I di  
 — day you stopped ca - ring,\_ and be-gan\_ to\_ for-get why you tried\_ to be\_so close,\_ And you di

21

- sap - peared in - to the dark - ness,      And the dark - ness turned to pain,      and ne-ver went a-way, — un-til all  
- sap - peared in - to the dark - ness,      And the dark - ness turned to pain,      and ne-ver went a-way, — un-til all

25

1.  
— that re-mained — was bu - ried      deep — be-neath the sur - face.  
— that re-mained — wa bu-

29

8

2.

C

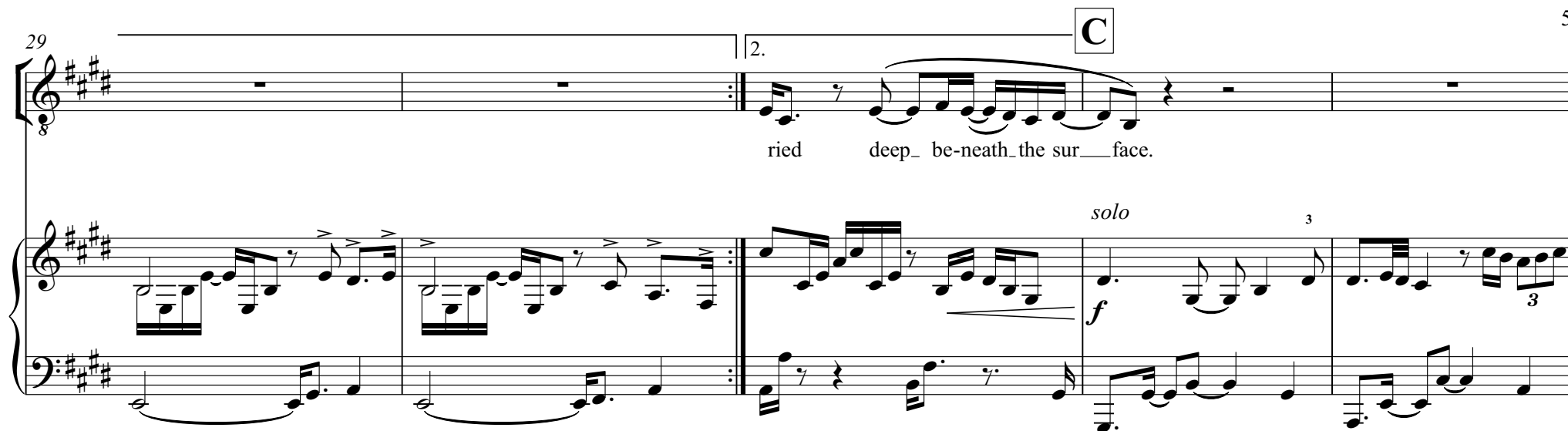
ried deep\_ be-neath\_ the sur\_\_ face.

*solo*

*f*

3

3



34

8

4

3

6

3

1 2 4 3

8<sup>vb</sup>



39 *mf*

I would scream just to\_\_\_ be heard,\_\_\_ as if yell - ing at\_\_\_ the stars.\_\_\_ I was bleed - ing just\_\_\_ to feel.

43 *cresc.* *dim.*

You would ne - ver say\_\_\_ a word,\_\_\_ kept me reach ing in\_\_\_ the dark,\_\_\_ al-ways some-thing to\_\_\_ con

47 7

*ppp* *ff*

ceal. Un-til one day I stopped ca - ring, and be-gan

51

— to for-get why I longed to be so close, And I di - sap - peared in-to the dark - ness, And the dark

*ff*

55

- ness turned to pain, and ne-ver went a-way, un-til all that re-mained was bu-ried deep be-neath the sur

*f* *poco dim.*

59

- face. Be-neath the sur - face.

*p* *rall.* - - - - -

*mp* *dim.* *poco* *a* *poco*