

AVENGED SEVENFOLD

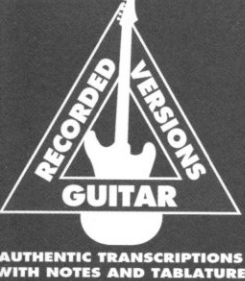
NIGHTMARE

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE



HAL•LEONARD®

PARENTAL
ADVISORY
EXPLICIT LYRICS



AVENGED SEVENFOLD

NIGHTMARE

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Music transcriptions by Pete Billmann, Addi Booth,
Aurelien Budynek and David Stocker

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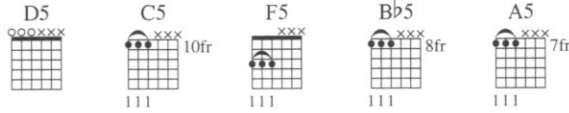
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Nightmare

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 85

*Gtr. 1 ** Dm

mf
***w/ delay

*Synth. bells arr. for gtr.

**Chord symbols reflect overall harmony.

***Set for eighth-note regeneration w/ multiple repeats.

Bb G7/B

C A7/C#

Gtr. 2

7 7 8/10 10 9 9 8 8 | 10 7 7 7 (7) 5/7 6 9 8 9 10

Gtr. 4

5 5 5/7 7 6 6 5 5 | 8 5 7 5 (5) 5/7 4 7 5 6 7

Bb

G7/B

C

A7/C#

(Night - mare.)

Gtr. 2

11 11 10 9 8 8/15 | 13 13 14/17 20

Gtr. 3

7 6 5 4 4/10 | 9 (9) 6/12 (12)

Gtr. 4

8 5 5/12 | 10 (10) 7/14 (14)

Gtrs. 5 & 6

1 3 3 3 3 1 2 0 0 0 0 2 | 3 2 0 0 2 3 4 2 0 0

let ring ----- | let ring ----- | let ring ----- | let ring -----

Gtrs. 5 & 6: w/ Rhy. Fig. 2

F5 D5 Ab5 G5 D5 Ab5 G5 D5 F5 D5

to be his guest for - ev - er. _____ Hate to twist your mind,
 Still danc-ing with your de - mons. _____ Peace of mind is less than nev - er! _____
 Vic - tim of your own cre - a - tion! _____ Be - yond the will to fight,

Gtrs. 5 & 6 End Rhy. Fig. 2

P.M. -----|

F5 D5 F5 D5 Ab5 G5 D5 Ab5 G5 D5

but God ain't on your side. _____ And old ac - quaint - ance sev - ered. _____
 where all that's wrong is right, _____ where hate don't need a rea - son. _____
 Burn the world, your last en - deav - or! _____
 Loath - ing self as - sas - si - na - tion! _____

F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5

_____ Flesh is burn - ing, you can smell it in the air 'cause men like you have such an eas - y soul to
 You've been lied to just to rape you of your site and now they have the nerve to tell you how to

Gtrs. 3 & 4 Riff C

5/12 11 10 8 12 5/12 11 10

Gtrs. 5 & 6 Rhy. Fig. 3

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

3/4 0 0 0 3 0 0 3 0 0 3 0 3 0 0 3 0 3 0 0 3 0 3 0

Gtrs. 3 & 4: w/ Riff C
 Gtrs. 5 & 6: w/ Rhy. Fig. 3

Ab5 G5 D5 Ab5 G5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5

steal. _____ (Steal.) _____ So stand in line while they ink num - bers in your head. You're now a
 feel. _____ (Feel.) _____ So se - dat - ed as they med - i - cate your brain, and while you

End Riff C

End Rhy. Fig. 3

P.M. -----|

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

F5 D5 F5 D5 F5 D5 A \flat 5 G5 D5 A \flat 5 G5 D5 A \flat 5 G5 D5 A \flat 5 G5 D5 A \flat 5 G5 D5

slave un - til the end of time and noth - ing stops the mad - ness turn - ing, haunt - ing, yearn - ing, pull the trig - ger! —
 slow - ly go in - sane they tell ya, "giv - en with the best in - ten - tions, help you with your com - pli - ca - tions!" —

Gtrs. 5 & 6

(cont. in slashes)

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

Chorus

* D5 C5 F5 B \flat 5 End Rhy. Fig. 4

Rhy. Fig. 4

Gtrs. 5 & 6

You should have known — the price — of e - vil.
 (You should have known, — ah. —

Gtrs. 3 & 4 Riffs D & D1

7 7 7 7 5 5 5 5 5 5 10 10 10 10 3 3 3 3
 X X X X X X X X X X X X X X X X X X
 5 5 5 5 3 3 3 3 3 3 8 8 8 8 1 1 1 1

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 5 & 6: w/ Rhy. Fig. 4 D5 C5 F5 B \flat 5 To Coda

And it hurts to know — that you be - long — here, — yeah. —
 And it hurts to know — that you be - long — here. —

Gtr. 3 End Riff D

7 7 7 7 9 9 9 9 10 10 10 10 3 3 3 3
 X X X X X X X X X X X X X X X X X
 5 5 5 5 7 7 7 7 8 8 8 8 1 1 1 1

Gtr. 4 End Riff D1

7 7 7 7 5 5 5 5 10 10 10 10 3 3 3 3
 X X X X X X X X X X X X X X X X X
 5 5 5 5 3 3 3 3 8 8 8 8 1 1 1 1

Interlude

Gtr. 5 tacet
Gtr. 6: w/ Riff B
D5

A5
Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 5 & 6

Oo, ow. It's your fuck - in' night - mare.

8va

Riff E

End Riff E

w/ bar Harm.

+1

Pitch: D
A
8va

Riff E1

End Riff E1

w/ bar Harm.

Pitch: D
-5

While your night - mare comes to life.

8va

Gtr. 3

+3 1/2

(3-25)
(3-25)

(3-25)
(3-25)

-8

8va

Gtr. 4

(3-25)

(3-25)

(3-25)

-4 1/2

Gtr. 5

2.

Gtrs. 3 & 4: w/ Riffs D & D1
Gtrs. 5 & 6: w/ Rhy. Fig. 4 (2 times)

D5

C5

F5

Bb5

No one to call, _____ ev - 'ry - bod - y to fear. _____
 No one to call, _____ ah. _____

D5

C5

F5

Bb5

Your trag - ic fate _____ is look - in' so _____ clear, _____ yeah. _____
 Your trag - ic fate _____ is look - in' so _____ clear. _____

Interlude

Gtrs. 3 & 4: w/ Riffs E & E1
Gtrs. 5 & 6: w/ Rhy. Fig. 5

A5

N.C.

Oo, _____ ow. _____ It's your fuck - in' night - mare. _____ ha, ha, ha, ha.
 Ah.) _____

Tempo I

D5
Gtrs. 5 & 6

(cont. in notation)

Gtr. 8 (dist.)

8va

f

10/17 17 16 16 15 15

Gtr. 4

8va

loco

10/17 17 16 16 15 15 13 15 (15) 16 14 17 14 15 14 15 (15)

Gtr. 7 (dist.)

f

10/18 18 17 17 16 16

Gtr. 3

10/18 18 17 17 16 16 15 14 (14) 14 12 15 14 15 17 18 (18)

Gtrs. 3 & 4 tacet

B \flat

G7/B

C

A7/C \sharp

Gr. 8 *loco*

13 15 14 15 (15) 12 13 14 15 15 14 13 12 (12) 6/15 13 12 13 13/17

Gr. 7

15 14 15 14 (14) 12/15 17 14 15 16 17 15 15 18 17 16 (16) 12/18 17 16 17 17/20

Gtrs. 5 & 6

let ring----- let ring----- let ring----- let ring-----

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

Guitar Solo

Tempo 2

Gtrs. 7 & 8 tacet

D5

F5

D5

Gr. 9 (dist.)

f

17 X 17 14 14 15 17 14 15 17 17 13 15

Gtrs 5 & 6

Rhy. Fig. 6

P.M.-----

0 0 3 3 3 3 0 0

F5 D5 F5

16 X 15 13 13 14 15 13 14 15 15 13 14

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

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

D5 F5 D5 F5 D5 F5

15 15 (15) 13 17 13 15 14 15 14 17 13 15 14 15

D5 F5 D5 F5 D5 F5 Gtr. 4 tacet Bb5 G/B C5

Gtr. 3 *8va* *15ma*

*w/ DigiTech Whammy pedal

16 12 15 14 15 14 13 15 18 17 18 17

*Set for one octave above when depressed (toe down.)

Gtr. 9 *8va*

12 15 14 15 14 15 18 17 18 17 20 (20) 19 18

Gtr. 4

5 8 7 8 7 5 7 10 10 11 10

Gtrs. 5 & 6

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

A/C#

Gtrs. 5 & 6: w/ Rhy. Fig. 6

D5

F5 D5

F5 D5

F5

8va -----

Gtr. 3

*Pick sixteenth-note sextuplets

Gtr. 9

**Pick sixteenth-note sextuplets

Gtrs. 5 & 6

End Rhy. Fig. 6

***Pick sixteenth-note sextuplets

D5 F5 D5

F5 D5

Gtr. 9 tacet

D5

F5 D5

P.M. -----

F5 D5 F5 Bb5 G/B C5 A/C#

8va - -----

Gtr. 3

Gtr. 4

Gtrs. 3 & 4 tacet

D5
(Laughter)

Gtr. 7

fdbk.

w/ bar -----

Pitch: G

Gtr. 8

fdbk.

w/ bar -----

Pitch: F

Rhy. Fig. 7

Gtrs. 5 & 6

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

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

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

End Rhy. Fig. 7

Bridge

Gtrs. 5 & 6: w/ Rhy. Fig. 7 (2 times)

Gtr. 7 & 8 tacet

D5

Musical staff with lyrics: Fight not to fail, not to fall or you'll end up like the others. (Fight. Fail. Fall.)

Gtr. 7 w/ bar -2 1/2

(8)

Gtr. 8 w/ bar -2

Pitch: A

Musical staff with lyrics: Die, die a - gain Die. drenched in sin, Sin.) with no re - spect for an - oth - er.

Interlude

Bb5

Gtrs. 5 & 6: w/ Rhy. Fig. 7

D5

Oh!

Gtr. 3 8va

13 17 14 15 14 15 14 15 14 15 14 15 15 14 15 14 15 14 15 18 15 16 17 18 18 18 17 (17)

Gtr. 4

Gtr. 8 divisi

13 17 14 15 14 15 14 15 14 15 14 15 14 15 15 15 15 13 (13)

7/10 (10) 7/10

Gtrs. 5 & 6

Gtr. 7

3/7 (7) 3/7

Gtrs. 3 & 4 tacet

Bridge

Gtrs. 5 & 6: w/ Rhy. Fig. 7 (2 times)

D5

Down feel the

Gr. 8

w/ bar

9 8 (8) 7 7 8 5 8 (8) (8)

-1/2 -2 1/2

Gr. 7

w/ bar

6 5 3 5 0 5 (5) (5)

-1/2 +1 1/2 -2 1/2

Gr. 7 & 8 tacet

fire. Fire. feel the hate. Hate. Your pain is what we de - sire. Lost. Lost. hit the wall, Wall. watch you crawl, Crawl.) such a re - plac - a - ble li - ar.

Half-time feel

Bb5

C5

And I know you hear their voic - es... (...call - ing from a - bove...

Rhy. Fig. 8

End Rhy. Fig. 8

Gtrs. 5 & 6

Gtrs. 5 & 6: w/ Rhy. Fig. 8 (2 times)

Bb5

C5

And I know they may seem real... ...these sig - nals of love.

Bb5

C5

But our life's made up of choic - es... ...some with - out ap - peal.)

End half-time feel

Bb5

G/B

C5

A/C#

They took for grant - ed your soul, and it's ours now to steal.

Gtrs. 5 & 6

Chord diagrams and fret numbers for Gtrs. 5 & 6:

- Bar 1: $\begin{matrix} 1 & 3 \\ 4 & 5 \end{matrix}$
- Bar 2: $\begin{matrix} 1 & 3 \\ 4 & 5 \end{matrix}$
- Bar 3: $\begin{matrix} 2 & 4 \\ 2 & 4 \end{matrix}$
- Bar 4: $\begin{matrix} 2 & 4 \\ 2 & 4 \end{matrix}$
- Bar 5: $\begin{matrix} 5 & 6 \\ 5 & 6 \end{matrix}$
- Bar 6: $\begin{matrix} 5 & 6 \\ 5 & 6 \end{matrix}$
- Bar 7: $\begin{matrix} 6 & 7 \\ 4 & 4 \end{matrix}$
- Bar 8: $\begin{matrix} 6 & 7 \\ 4 & 4 \end{matrix}$
- Bar 9: $\begin{matrix} 6 & 7 \\ 4 & 4 \end{matrix}$
- Bar 10: $\begin{matrix} 6 & 7 \\ 4 & 4 \end{matrix}$

Gtr. 6 : w/ Riff B
D5

D.S. al Coda

as your night - mare comes to life.

Gtr. 3

Harm. w/ bar

8va

15ma

Bend diagram for Gtr. 3:

- Start: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 1: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 2: $\begin{matrix} (3-25) \\ (3-25) \end{matrix}$
- Bar 3: $\begin{matrix} (3-25) \\ (3-25) \end{matrix}$
- Bar 4: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 5: $\begin{matrix} (3-25) \\ (3-25) \end{matrix}$
- Bar 6: $\begin{matrix} (3-25) \\ (3-25) \end{matrix}$

Bend amounts: -2 1/2, -6, +3 1/2, -1

Pitch: D
A

Gtr. 4

Harm. w/ bar

8va

Bend diagram for Gtr. 4:

- Start: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 1: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 2: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 3: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 4: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 5: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$
- Bar 6: $\begin{matrix} 3-25 \\ 3-25 \end{matrix}$

Bend amounts: +1, -5 1/2, +3 1/2, +1 1/2

Gtr. 5

Pitch: A
E

3-12

⊕ Coda

Half-time feel

D5 C5 F5 Bb5 End Rhy. Fig. 9

Gtrs. 5 & 6 Rhy. Fig. 9

No one to call _____ ev-'ry-bod-y to fear. _____
 (No one to call, _____ ah. _____

Gtrs. 3 & 4

7 7 7 5 5 5 5 5 10 10 10 3 3 3 3 3
 X X X X X X X X X X X X X X X
 5 5 5 3 3 3 3 3 8 8 8 1 1 1 1 1

End half-time feel

Gtrs. 5 & 6: w/ Rhy. Fig. 9 D5 C5 F5 Bb5

Your trag-ic fate _____ is look-ing so _____ clear, _____ yeah. _____

Your trag-ic fate _____ is look-ing so _____ clear, _____

Gtr. 3

Gtr. 4

7 7 7 9 9 9 9 9 10 10 10 3 3 3 3 3
 X X X X X X X X X X X X X X X
 5 5 5 7 7 7 7 7 8 8 8 1 1 1 1 1

7 7 7 5 5 5 5 5 10 10 10 3 3 3 3 3
 X X X X X X X X X X X X X X X
 5 5 5 3 3 3 3 3 8 8 8 1 1 1 1 1

Outro

Gtrs. 3 & 4: w/ Riffs E & E1 Gtrs. 5 & 6: w/ Rhy. Fig. 5

A5 N.C. N.C. (Voc. echos.) 12 sec.

Oo, ow, _____ It's your fuck-in' night - mare. _____

Ah.) _____ 12 sec.

Welcome to the Family

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately ♩ = 95

N.C. *D5 A5 D5 A5 D5
(Drums)

1. Hey

Gtr. 1 (dist.)

f

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

T
A
B

0 0 0 0 0 3/8 7 0 0 0 0 3/6 7 0 0 0 0 0 0 3 5 3 2 3 2 3 2

*Chord symbols reflect implied harmony.

Verse

2nd time, Voc.: w/ Voc. Fill 1
2nd time, Gtrs. 3 & 4 tacet

D5 A5 D5 A5 D5

kid! Do I have your at - ten - tion? _____ I know the way - you've been liv - in'

(Hey kid!) (Hey kid!)

2. Hey! I have to ques - tion, _____ what's with the vi - 'lent ag - gres - sion?

(Hey kid!) (Hey kid!)

Rhy. Fig. 1

**Gtrs. 1 & 2

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

0 0 0 0 0 3/8 7 0 0 0 0 3/6 7 0 0 0 0 0 0 3 5 3 2 3 2 3 2

**Gtr. 2 (dist.), played *f*.

Voc. Fill 1

fight.

A5 D5 A5 F5 E5 A5

life so reck - less, trag - e - dy end - less. Wel - come to the fam - i - ly.
 De - tails blur - ry, lost him too ear - ly. Wel - come to the fam - i - ly.

End Rhy. Fig. 1

P.M. -----|

0 0 0 0 3 8 7 0 0 0 3 6 7 0 0 0 0 3 2 (2) 7

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 A5 D5 A5 D5

Hey! There's some - thing miss - ing. on - ly time will al - ter your vi - sion.
 Hey! Why won't you lis - ten? Can't help the peo - ple you're miss - ing.

A5 D5 A5 F5 E5 A5

Nev - er in ques - tion, le - thal in - jec - tion. Wel - come to the fam - i - ly.
 It's been done, a cas - ual - ty re - run. Wel - come to the fam - i - ly.

Pre-Chorus
Double-time feel

Bb5 A5 D5

Not long a - go you'd find the an - swers were so crys - tal clear.
 I'll try and help you with the things that can't be jus - ti - fied.

Gtr. 4 (dist.)

mf P.M. -----|

10 10 10 10 10 9 9 9 9 7 8 7 8 7 8 7 8

Gtr. 3 (dist.)

mf P.M. -----|

7 7 7 7 7 6 6 7 9 3 5 3 5 3 5 3 5

Gtrs. 1 & 2

P.M. -----|

8 8 8 8 8 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 3 5 3 2 3 2 3 2

Bb5

A5

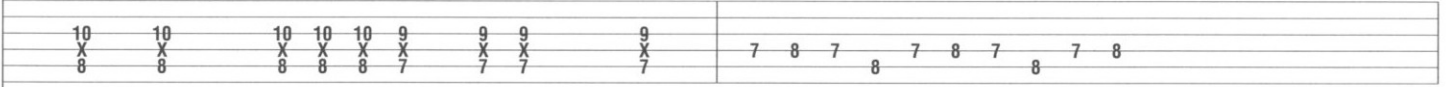
D5



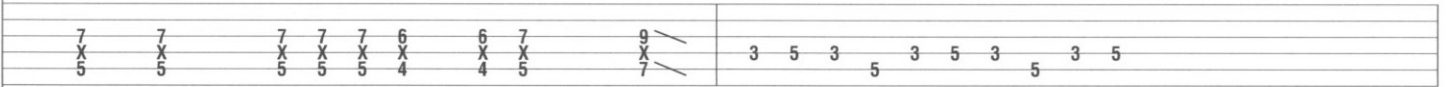
With - in a day _ you found your - self liv - ing in con - stant fear. ____
I need to warn _ you that there is no way to ra - tion - 'lize. ____



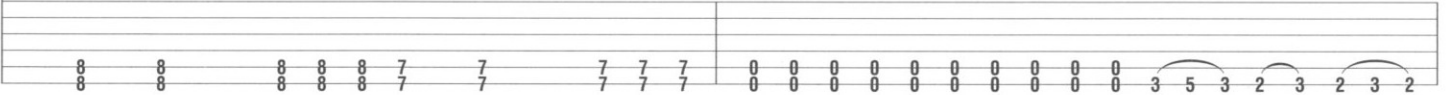
P.M.-----|



P.M.-----|



P.M.-----|



Bb5

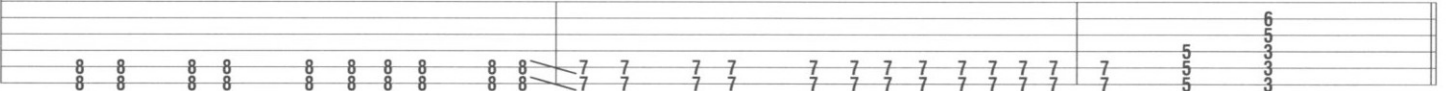
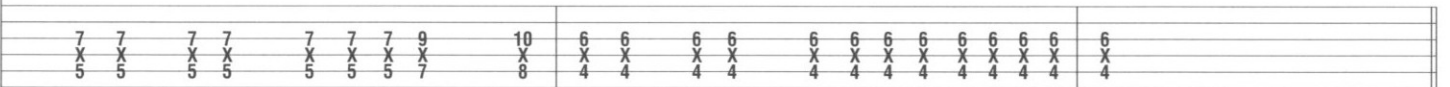
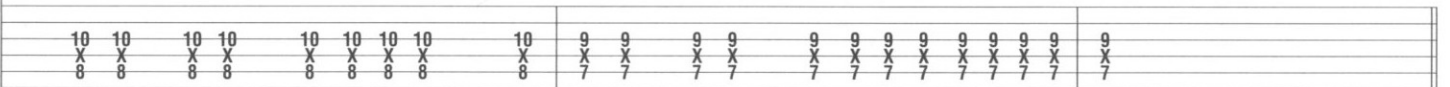
A5

G5

F5 N.C.



Can you look at your-self _ now? _ Can you look at your-self? _ } You can't win this
So have you fig-ured it out _ now? _ So have you fig-ured it out? _ }



Chorus

D5

Bb5

F5

C/E

fight. And in a way — it seems — there's — no one — to call when — our —

*Voc. tacet 3rd time.

D5

Bb5

F5

A/E

thoughts — are — so numb — and our feel — ings — un — sure. —

D5

Bb5

F5

C/E

We all have emp - ti - ness in - side, we all have an - swers to

10 (10) 9/10 12 10 13/15 15 13 15 14 14 15 14 12 12 14 12 14 12 14

7 (7) 5/7 9 10 11 11 10 8 10 10 12 10 9 9 10 9 10 9 10

0 0 0 0 0 3/8 8 8 8 8 8 8 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

To Coda 1

D.S. al Coda 1
End double-time feel

D5

Bb5

A5

G5

F5

N.C.

find, but you can't win this

10 (10) 9/10 12 10 13/15 15 13 15 14 14 14 14 16 12 13 17 15 15 15 13

9 7 (7) 5/7 9 10 11 11 10 8 10 17 12 14 14 14 15 15 13 18 17

0 0 0 0 0 3/8 8 8 8 8 8 8 7 5

⊕ Coda 1

End double-time feel

A5 G5 F5 N.C.

you can't win this

Gr. 4

Gr. 3

Gr. 5 (dist.)

mf
grad. bend

Gtrs. 1 & 2

Interlude

Gtr. 5 tacet

D5

N.C.

Gun - ning for you and all man - kind, I've lost my mind.
fight.

Gtr. 4

grad. bend
let ring -----|

13 16 13 16 13 16 (16) 16 13 16 13 16 13 16

Gtr. 3

grad. bend
let ring -----|

10 13 10 13 10 13 10 13 10 13 10 13 10 13

Gtrs. 1 & 2

P.M. -----|

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

D5

Bb5 D5

A5 D5

G5 D5

F5 D5

G5 D5

N.C.

Psy - chot - ic, rab - id de - men - tia, I won't be fine.

Gtr. 4

grad. release
let ring -----

13/16 (16) 13/16 (16) 13/16 13/16 13/16 13/16

Gtr. 3

grad. bend
let ring -----

10/13 10/13 10/13 10/13 10/13 10/13 10/13 10/13

Gtr. 5

w/ slide
steady gliss.

10 14 10 14

Gtrs. 1 & 2

P.M. -----

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

Guitar Solo
Double-time feel

Bb5

A5

D5

F5

E5

Eb5

Gtr. 5

w/ out slide

15 13 10 15 11 12 16 15 13 15 13 10 15 13 10 15 13 10 13 12 10 13 12 10 12 11 12 11 12

Gtr. 4

3/6 6 6 6 6 5 5 5 6 8 10 (10)

Gtr. 3

5/7 7 7 7 7 6 6 7 9 10 (10)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

P.M.

3/8 8 8 8 8 8 8 7 7 7 7 7 0 0 0 0 0 0 0 0 0 3 3 3 2 2 2 1 1 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

Bb5

A5

D5

F5

E5

Eb5

Gtr. 5

12 (12) 13 12 10 12 10 10 12 10 10 13 12 10 12 10 10 13 12 10 13 12 10 13 12 10 12 13 13 11 12 13

Gtr. 4

5/6 6 6 6 6 5 5 5 6 8 6 (6)

Gtr. 3

6/7 7 7 7 7 6 6 7 9 7 (7)

B \flat 5 A5 D5 F5 E5 E \flat 5

8va-----
loco

B \flat 5 A5 D5 F5 E5 E \flat 5

Bb5

A5

Bb5

Gtr. 5

17 (17) 10 18 17 18 19 15 14 15 14 15 15 13 15/17 15 17

Gtr. 4

(18) 15 17 15 17 15 18 17 18 15 17 (17) 1/2 (17)

Gtr. 3

(19) 17 18 18 17 19 18 19 17 18 18 (18) 1/2 (18)

Gtrs. 1 & 2

8 8 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 8 8

Gtrs. 3 & 4 tacet

A5

G5

F5

C/E

Gtr. 5

8va

14 17 15 14 17 15 18 15 17 17 15 18 17 18 18 17 19 20 19 17 18 20 17

Gtrs. 1 & 2

7 7 5 5 3 3 3 2

C F B \flat

cast out in a world you've nev - er known.

Cast out, world un - known.

loco

Gtr. 5

8va

13 15 (15) 13/18 17 13

Gtr. 6 Riff A End Riff A

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

Gtrs. 1 & 2

C F B \flat

Stand down, place your weap - ons by your side.

Stand down, by your side.

8va

Gtr. 5

8va

fdbk.

13 15 (15) 13/18 17 13

Gtrs. 1 & 2

Gtr. 5 tacet

C

F

C/E

Dm

C

It's our war, in the end we'll surely lose but that's al

It's our war, in the end we'll surely lose but that's al

Our war, you'll surely lose to

Our war, you'll surely lose to

loco

Gtr. 5

13 15 (15)

Gtr. 6

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

Gtrs. 1 & 2

Chord diagrams for Gtrs. 1 & 2: C, F, C/E, Dm, C

Gr. 6 tacet

Bb5

A5

N.C.

right. So, have you figured it out now? So have you figured it out?

night.)

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M.

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

Coda 2

End double-time feel

Bb5

A5

G5

F5

C/E

find, but you can't win this

10 9 10 13/15 17 12 14 14 14 18 15 15 15 17 15 17 13 15 14 15 14 15 12 13 12 14 12

7 5 7 7/15 12 9 10 9 11 9 15 10 11 12 12 13 10 10 10 12 10 8 9 10 9

8 8 8 8 8 8 8 8 8 8 8 8 8 7 7 5 5 3 3 2 2

Outro

D5

E \flat 5 A \flat 5

Deep in - side, where noth - ing's fine, I lost my mind.

let ring -----

grad. bend
let ring -----

Riff B End Riff B

P.M. -----

Gtrs. 1 & 2: w/ Riff B (3 times)

D5

E \flat 5 A \flat 5

You're not in - vit - ed, so step a - side. I lost my...

let ring -----

let ring -----

Deep in - side, where noth - ing's fine, I lost my mind.

let ring -----

13 16 13 13 16 13 13 16 13 16 13 16 13 13 16

10 13 10 13 10 13 13 10 10 13 10 13

Detailed description: This system contains the first two systems of a guitar piece. The top staff is a standard guitar staff with a key signature of one flat and a 4/4 time signature. The lyrics are "Deep in - side, where noth - ing's fine, I lost my mind." The second staff is a guitar staff with a key signature of one flat, showing a melodic line with slurs and accents. Below it is a guitar tablature staff with a dashed line labeled "let ring" above it. The tablature shows fret numbers 13 and 16 with arrows indicating bends. The bottom staff is another guitar staff with a key signature of one flat, showing a melodic line with slurs and accents. Below it is another guitar tablature staff with a dashed line labeled "let ring" above it. The tablature shows fret numbers 10 and 13 with arrows indicating bends.

You're not in - vit - ed, so step a - side. I lost my...

let ring -----

13 16 13 13 16 13 16 13 13 16 13 16 13 16 13 16

10 13 10 13 10 13 13 10 10 13 10 13 10 13 10 13

Detailed description: This system contains the second two systems of a guitar piece. The top staff is a standard guitar staff with a key signature of one flat and a 4/4 time signature. The lyrics are "You're not in - vit - ed, so step a - side. I lost my...". The second staff is a guitar staff with a key signature of one flat, showing a melodic line with slurs and accents. Below it is a guitar tablature staff with a dashed line labeled "let ring" above it. The tablature shows fret numbers 13 and 16 with arrows indicating bends. The bottom staff is another guitar staff with a key signature of one flat, showing a melodic line with slurs and accents. Below it is another guitar tablature staff with a dashed line labeled "let ring" above it. The tablature shows fret numbers 10 and 13 with arrows indicating bends.

Danger Line

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Fast ♩ = 91
*D5

Gtrs. 1 & 2 (dist.)

mf
P.M.

0 0

*Chord symbols reflect implied harmony.

P.M.

0 0

Gtr. 3 (dist.)

f

13 13 13 13 12 12 12 12 10 12 13 13 13 13 12 12 12 12 10 12 13

Gtr. 4 (dist.)

f

14 14 14 14 12 12 12 12 15 12 14 14 14 14 12 12 12 12 15 12 14

Gtrs. 1 & 2

P.M.

0 0

8va -----

15 18 18 18 18 17 17 17 17 15 17 18 18 18 18 15 20 18 17 15 13 17 15 14

P.M. -----

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

Double-time feel

Gtrs. 3 & 4 tacet

D5 E/G#

Gtr. 5 (dist.)

10/15 10/14 13 17 15 14 15 14 13 (13) 9/16 17 18 17 19

Gtr. 3 *loco*

15 (15)

Gtr. 4

15 (15)

Rhy. Fig. 1

Gtrs. 1 & 2

0 0 0 0 0 0 0 0 6 6 6 6 6 6 6 6 6 6 6 6

Gtr. 5

G5 Eb5

15 (15) 15 18 17 15 15 1/2 15 18 15 16 17 15 17 15 18 1

Gtrs. 1 & 2

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1
 Gtr. 5 tacet
 D5 E/G#
 Riff A

Gtr. 6 (dist.)

mf

17 13 15 17 13 15 17 13 15 17 13 15 22 17 18 22 17 18 22 17 18 22 17 18 19 16 17 19 16 17 19 16 17 24 19 21 24 19 21 24 19 21 24 19 21

Riff A1
8va

Gtr. 7 (dist.)

13 10 10 13 10 10 13 10 10 13 10 10 17 13 15 17 13 15 17 13 15 16 12 12 16 12 12 16 12 12 19 16 17 19 16 17 19 16 17 19 16 17

8va

Gtr. 4

13 17 17 17 15 15 15 13 15 17 16 19 19 19 16 16 16 17 16 19

Gtr. 3

15 18 18 18 17 17 17 15 17 18 17 16 16 16 17 17 17 15 17 16

G5

E♭5

End Riff A

8va

Musical notation for the first system. The top staff is a treble clef staff with a key signature of one flat (B♭). It contains eighth notes with triplet markings (3) and a dynamic marking of *8va*. The bottom staff is a guitar staff with fret numbers: 22 18 20 22 18 20 22 18 20 22 18 20 | 20 15 15 20 15 15 20 15 15 20 15 15 | 18 15 16 18 15 16 18 15 16 18 15 16 | 23 18 20 23 18 20 23 18 20 23 18 20

End Riff A1

8va

Musical notation for the second system. The top staff is a treble clef staff with a key signature of one flat (B♭). It contains eighth notes with triplet markings (3) and a dynamic marking of *8va*. The bottom staff is a guitar staff with fret numbers: 18 15 15 18 15 15 18 15 15 18 15 15 | 22 18 20 22 18 20 22 18 20 22 18 20 | 15 11 11 15 11 11 15 11 11 15 11 11 | 18 15 16 18 15 16 18 15 16 18 15 16

8va

Musical notation for the third system. The top staff is a treble clef staff with a key signature of one flat (B♭). It contains eighth notes with a dynamic marking of *8va*. The bottom staff is a guitar staff with fret numbers: 18 22 22 22 20 20 | 20 18 20 22 18 18 20 22 15 15 17 18

8va

Musical notation for the fourth system. The top staff is a treble clef staff with a key signature of one flat (B♭). It contains eighth notes with a dynamic marking of *8va*. The bottom staff is a guitar staff with fret numbers: 15 18 18 18 17 17 | 17 15 17 18 15 15 17 18 | 16 16 18 15

Gtrs. 3, 4, 6 & 7 tacet

D5

C5

A♭5

G5

F5

G5

Gtr. 1

Musical notation for the fifth system. The top staff is a treble clef staff with a key signature of one flat (B♭). It contains quarter notes. The bottom staff is a guitar staff with fret numbers: 3/5 5 3 3 6 | 6 5 5 3 5

Verse

D5

1. My six - teen locked and load - ed, ___ all fear has
 2. I do this for my fam - 'ly, ___ my daugh - ter

Gtrs. 1 & 2

G5

been a - void - ed. ___ You say the words and ___ my
 loves her dad - dy. ___ Too man - y talk down _ on

D5 F5 D5

weep - on ___ is drawn. ___ This one could
 things they _ don't know. ___ With col - ors

F5 D5

F5 D5

F5 D5

F5 D5

be my last ___ time, ___ some peo - ple and call it war - crime. _
 nev - er fad - ed, ___ reck - less and un - a - bat - ed. ___

G5 Bb5 G5

Bb5 G5

Bb5 G5

Bb5 G5

Bb5 G5



I may be star - ing down - a le - thal sight...
They may take me but nev - er take us all,



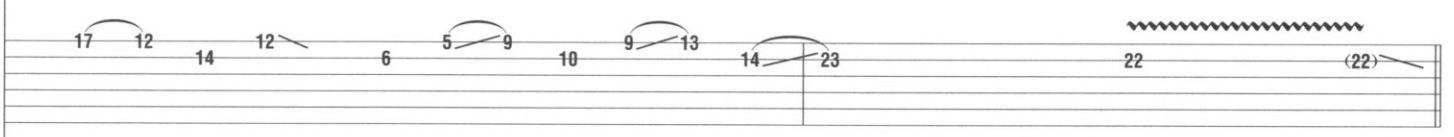
P.M.

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

Gtrs. 1 & 2 tacet
2nd time, Gtrs. 3 & 4: w/ Fills 1 & 1A
N.C.



to die. _____
I'll crawl. _____



Fill 1
Gtr. 3

8va-----

Fill 1A
Gtr. 4

Chorus
Double-time feel
D5

G5

Th - ing shocks you like a bul - let hole.

Riff B

Gtr. 3

15 (15)/18 17 17 15 17 18 15 (15)/18 17 17 15 17 18

Riff B1

Gtr. 4

10 (10)/14 12 12 10 12 14 11 (11)/15 13 13 15 13 15

Rhy. Fig. 2

Gtrs. 1 & 2

D5

Leav - ing my fear on the dan - ger line.

loco

12 14 15 13 15 17 17 15 13 16 17 13 15 14 15 17

End Riff B

15 13 15 12 13 15 15 13 12 10 10 12 13 10 10 10 12 12

End Riff B1

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2
 Gtrs. 3 & 4: w/ Riffs B & B1

G5

Suf - fer - ing no man should nev - er know.

To Coda

2nd time, Voc.: w/ Voc. Fill 1

D5

Leav - ing my faith on the dan - ger line.

Interlude

End double-time feel

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1
 Gtrs. 6 & 7: w/ Riffs A & A1

8

D5 Gr. 1 C5 Ab5 G5 F5 G5

Coda

Bb5 Eb5

know what you're think - ing, I've been there be - fore.

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

Voc. Fill 1

line. I

Bridge

Gtrs. 3 & 4 tacet

Bb5

F5

So think of the times, the

(Ah.)

C/E

D5

time we spent laugh - ing a - way.

Oh.

Gtr. 5

Gtrs. 1 & 2

Bb5

F5

So think of the times at home.

Times at

15	15	15	15	15	15	14	14	10	10	10	10	10	10	14	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
13	13	13	13	13	13	12	12	8	8	8	8	8	8	12	12

A5

home, life with out a care.)

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Gtr. 5 tacet
Bb5

Now I find my self in my own blood,

Gtrs. 1 & 2

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

F5

the

(Nev - er thought I'd lie in my own blood.

Gtr. 4

8va

20 19 17 18 17 18 20 22 20 17 18 17 19 20 20 19 17 18 17 18 20 22 20 17 18 17 19 20

Gtr. 3

15 15 14 13 13 14 17 18 17 13 13 14 15 15 15 15 14 13 13 14 17 18 17 13 13 14 15 15

Gtrs. 1 & 2

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

C/E

D5

dam - age done is far be - yond re - pair.

Ah.

loco

19 (19) 17 15 19 19 18 20 17 20 18 18 19 19 17 15 17

15 (15) 19 17 15 19 19 17 18 17 19 19 19 19 19 15 19

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

Bb5

I nev - er put my faith in up a - bove,

(15)

19 15 19 19 18 20 17 20 18 18 19 19 15 15

19 15 17 19 17 18 17 19 17 17 15 17 (17)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0

F5

but

Nev - er had _____ much faith _____ in up _____ a - bove. _____

8va

20 19 17 18 17 18 20 22 20 17 18 17 19 20 | 20 19 17 18 17 18 20 22 20 17 18 17 19 20

15 15 14 13 13 14 17 18 17 13 13 14 15 15 | 15 15 14 13 13 14 17 18 17 13 13 14 15 15

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

A5

now _____ I'm _____

loco

11 _____

14 _____ (14)

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

7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7

hop - ing — some - one's there. — I

hop - ing — some - one's there.)

(11) (11) 19

19 (19) (19) 23

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

Detailed description: This section contains the main body of the guitar score. It features a vocal line in treble clef with lyrics: "hop - ing — some - one's there. — I" and "hop - ing — some - one's there.)". Below the vocal line are two systems of guitar tablature. The first system shows fret numbers (11, 11, 19) and the second system shows fret numbers (19, 19, 19, 23). There are also rhythmic markings "P.M. ----- | P.M. ----- | P.M. -- |" and a series of 7/7 fret numbers at the bottom of the system.

Bridge

Slower ♩ = 91

Gtrs. 1 - 4 tacet

B \flat

F

B \flat /F

C/E

nev - er meant _ to leave _ this world _ a - lone. _ I nev - er meant _ to hurt _ the ones _ who care. _

Detailed description: This block shows the bridge section of the music. It starts with a treble clef and a 4/4 time signature. The melody is written on a single staff with lyrics: "nev - er meant _ to leave _ this world _ a - lone. _ I nev - er meant _ to hurt _ the ones _ who care. _". The key signature has two flats (B-flat and E-flat).

*Gtr. 8 Rhy. Fig. 3

mf

Detailed description: This block shows a guitar rhythm figure for guitar 8. It is written in treble clef with a 4/4 time signature. The figure consists of a series of chords and single notes. The dynamic marking is *mf*.

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

*Piano arr. for gtr.

Outro-Guitar Solo

*Bb F Bb/F C Dm

Gtr. 5

6 7 8 6 7 8 6 7 8 13 13 17 17 15 15 13 13 15 13 15 13 17

Gtr. 8 Rhy. Fig. 4

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

*Chord symbols reflect overall harmony.

Bb F A A7 A+ A

8va

18 15 (15) 13/18 17 13 (13) 8/13 13/17 17 18 17 16 17 (17) 10/17 18 20 18 17 18 17

End Rhy. Fig. 4

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

Gtr. 8: w/ Rhy. Fig. 4

Bb F Bb/F C Dm

loco

Gtr. 5

19 19 (19) (19) 17 18 (17) (17) 15 15 17 18 18 18/20 17 (17) (17) 15

B \flat F A A7 A+ A

8va -----

Gtr. 5

Gtr. 6

Outro

Gtr. 8: w/ Rhy. Fig. 3 (till fade)

Gtrs. 5 & 6 tacet

B \flat

F

B \flat /F

C/E

Dm

Whistled: -----

8va -----

1
20 (20)

1/2
17 (17)

Begin fade

Fade out

B \flat

F

A

Asus4 A+ A

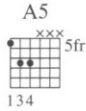
(Snare drum & piano)

8

Whistled: -----

Buried Alive

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Intro
Moderately fast ♩ = 138

*Am Em

Gtr. 1 (clean)
mp
w/ fingers
let ring throughout

TAB

*Chord symbols reflect implied harmony.

Dm(add9) Am

Em

Dm(add9) E5 F E

*Am G/B C Dm

*Chord symbols reflect overall harmony.

Am G/B D C

2. D C Am G Fmaj7

G Am G Fmaj7

Gr. 2 (clean) *mp* H.H. *let ring*

Gr. 1

Half-time feel

Gr. 2 tacet

Am

G/B

C

Fsus2

E

Gr. 3 (dist.)

Gr. 3 (dist.)

f

13 13 13 15 | 13 8 8 8 | 10 10 10 5 | 5 9

Gr. 4 (dist.)

Gr. 4 (dist.)

f

10 10 10 12 | 8 5 5 | 6 6 6 1 | 1 5

Gr. 1 Riff A

Gr. 1 Riff A

End Riff A

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

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

Gr. 1: w/ Riff A (3 times)

Am

G/B

C

Fsus2

E

Gr. 3

Gr. 3

9/13 13 13 15 | 13 8 8 8 10 | 10 10 12 13 | 12 12 12 13 15 (15)

Gr. 4

Gr. 4

7/10 10 10 12 | 8 5 5 5 6 | 6 6 8 8/10 | 9 9 9 10 12

Am G/B C Fsus2 E

13 13 13 12 13 12 12 13 12 13 14/17 15 13 12 (12) 9/13 15 13 12 9

10 10 12 10 12 13 13 12 10 12 13 12 10 (10) 8 9/12 13 12 10 7 (7)

Am G/B C Fsus2 E

10/13 13 13 12 13 12 12 13 12 13 14/19 17 19 16 1/2 (16) 17 16 14 17 15 14

4/10 10 12 10 12 13 13 12 10 12 13 (13)/15 (15)\13 15 (15) 15/17 15 13 16 14 13

Verse

Gtr. 1: w/ Riff A (3 times)

Gtrs. 3 & 4 tacet

Am G/B C Fsus2 E

1. Take the time just to lis - ten when the voic - es scream - ing are much too loud. walked the fields through the fi - re tak - ing steps un - til I found sol - id ground.

14/17 (17)

14 (14)

Am G/B C F#sus2 E

Take a look in the distance, try and see it all.
 Followed dreams reaching higher, could-n't survive the fall.

Am G/B C F#sus2 E

Chances are that ya might find that we share a common discomfort now.
 Much has changed since the last time and I feel a little less certain now.

Am G/B C F#sus2

I feel I'm walking a fine line, tell me only if it's real.
 Ya know I jumped at the first sign, tell me only if it's real.

Gr. 1

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

To Coda 1 \oplus Pre-Chorus

E Dm C

Still I'm on my way.

Gr. 3

*pp mf

18 17 (17)

Gr. 4

**pp mf

15 (15) 13

Gr. 1

Riff B

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

G Dm

(On and on — it goes.) — Va — cant

15 (15) 12 13 (13) 15 (15) 17 18

12 (12) 8 (8) 10 12 13 (13) 15 (15)

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

C G E

hope to take.

8va

fdbk.

17 (17) 20 20 16 21 (21)

13 12 (12) 17 (17)

End Riff B

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

Chorus
Gtr. 1 tacet

Gtrs. 3 & 4 tacet

A5 E5 F5 E/G# Am B°

Hey, _____ I can't live in here ___ for an - oth - er day.

Gtr. 3 *8va* (21) (21) 1/2

Gtr. 4 *8va* (17) (17)

Gtr. 5 (dist.) *f*

Gtr. 6 (dist.) *f*

A5 E5 F5 E/G# Am B°

Dark - ness has kept the light ___ con - cealed. _____

Gtr. 5

Gtr. 6

E5 D5 F5 E5 A5 E5 F5

Grim as ev - er. Hold _____ on to faith as I _____ dig an -

*Gtrs. 5 & 6

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

9 7 5 5 5 7 8 8 10 10 7 7 7 7 7 7 7 7 2 2 3 3 3 3 0

*Composite arrangement

E/G# Am B° A5 E5 F5 E/G# Am B°

oth - er grave. Mean - while the mice en - dure _ the wheel, _____

Gtr. 5

Gtr. 6

P.M. P.M.

2 2 2 3 5 0 7 7 7 2 3 3 3 0 2 2 2 3 5 0

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

To Coda 2 ⊕

E5 D5 F5 E5

_____ real as ev - er. _____ And it seems I've been bur - ied a - live. _

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 5 & 6

P.M. - | P.M. - | P.M. - | P.M. - | (cont. in slashes)

9 7 7 7 10 10 7 7 7 7 7 7 7 7 2 2 3 3 3 3 0 5 5

Interlude

Gtr. 1: w/ Riff A (2 times)

Gtrs. 5 & 6 tacet

A5

C

Fsus2

E

Gtrs. 5 & 6

Gtr. 3

13 13 13 15 13 8 8 8 10 10 10 5 5 9 (9)

Gtr. 4

10 10 10 12 8 5 5 5 6 6 6 1 1 5

D.S. al Coda I

Am

G/B

C

Fsus2

E

2. 1

8 13 13 13 15 13 8 8 8 10 10 12 13 13 12 12 12 13 15

7 10 10 10 12 8 5 5 5 5 6 6 8 10 9 9 9 10 12

⊕ Coda 1

Pre-Chorus

Gr. 1: w/ Riff B

Chords: Dm, C, G

Mem - 'ries seem _____ to fade. _____ (On and on _____ it goes.) _____

Gr. 3 *mf*

Gr. 4 *mf*

D.S.S. al Coda 2

Chords: Dm, C, G, E

Wash _____ my view _____ a - way. _____

8va

fdbk.

8va

fdbk.

♩ Coda 2

E5 D5 F5 E5

And I'm chained like a slave,

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

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

End half-time feel

Gtrs. 5 & 6: w/ Rhy. Fig. 1

D5 F5 E5

trapped in the dark. Slammed all the locks, death calls my name and it seems I've been bur-ied a - live.

Interlude

A5 G/B C5 D5 G5

Gtr. 3

13 13 15 17 (17) 13 13 (13) 8 (8) 15 15 10 10 (10) 8 (8) 12 12 12 13 15

Gtr. 4

10 10 12 13 (13) 8 8 (8) 5 (5) 10 10 6 6 5 8 8 8 10 12

Rhy. Fig. 2

Gtrs. 5 & 6

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

7 7 7 7 7 7 7 10 10 10 10 10 10 10 (10) 12 12 12 12 12 12 12 12 5 5 5 3 3 5 7

5 5 5 5 5 5 5 7 7 8 8 8 8 8 8 8 (8) 10 10 10 10 10 10 10

A5

G/B

C5

Musical notation for the first system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 13, 13, 13, 15, 17, 17, 13, 13, 13, (13), 8, (8).

Musical notation for the second system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 10, 10, 10, 10, 12, 13, 13, 8, 8, 5, (5), 10.

Musical notation for the third system, including a treble clef staff with chords and a guitar fretboard diagram below it. Chords are labeled P.M. with dashed lines. The fretboard diagram shows fingerings: 7/5, 7/5, 7/5, 7/5, 7/5, 7/5, 10/7, 10/7, 10/8, 10/8, 10/8, 10/8, 10/8, 10/8, 10/8, (10/8).

D5

E5

D5

F5

E5

Musical notation for the fourth system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 15, 10, 10, (10), 15, 12, 12, 12, 13, 15, X.

Musical notation for the fifth system, including a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 10, 6, 6, (6), 10, 9, 9, 9, 10, 12.

End Rhy. Fig. 2

Musical notation for the sixth system, including a treble clef staff with chords and a guitar fretboard diagram below it. Chords are labeled P.M. with dashed lines. The fretboard diagram shows fingerings: 7/5, 7/5, 7/5, 7/5, 7/5, 7/5, 7/5, 0, 0, 9/7, 5, 5, 5, 7/5, 8, 8, 8, 10/8, 7, 7, 9/7, 5, 5.

A5

G/B

C5

8va -----

Gr. 3

Gr. 4

D5

G5

8va -----

A5

G/B

C5

8va -----

D5

E5

D5

F5

E5

8va

17 13 15 17 13 15 17 13 15 17 13 15 17 13 15 14 | 16 17 16 15 16 17 16 15 19 20 19 21 13 14 16 15 17 14

13 10 10 13 10 10 13 10 10 13 10 10 13 10 10 10 | 12 13 12 11 12 13 12 11 16 17 16 17 16 17 18 15

Gtrs. 3 & 4 tacet

A5

E5

F5

G#5

8va

Gtr. 3

16 $\frac{1}{2}$ (16)

8va

Gtr. 4

17 19 (19) $\frac{1}{2}$ (19)

8va

Gtr. 7 (dist.)

f 5 5 8 8 12 12 17 | 17 8 8 13 13 17 16 16

Rhy. Fig. 3

Gtrs. 5 & 6

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

7 7 2 3 3 6 6 4 4

5 5 5 5 5 5 0 0 0 1 1 1 1 1 1 1 1 1 4 4 4

A5 E5 F5 G#5

8va

Gtr. 7

Gtrs. 5 & 6

End Rhy. Fig. 3

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

Gtrs. 5 & 6: w/ Rhy. Fig. 3

A5 E5 F5 G#5

8va

Gtr. 7

A5 E5 F5 G#5

8va

Am G#

loco

Gtr. 7

Gtrs. 5 & 6

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

C5/G

D/F#

8va -

loco

8va -

15 (15) 14 17 15 16 17 14 15 17 19 (19) (19) 17 20 (20) 19 17 20

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

3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5

Dm/F

E5

D5

F5

E5

8va -

loco

8va -

19 17 17 19 17 (17) 16 17 14 15 16 17 17 13 14 14 15 12 15 14 14 13 13 12 15 15 14 15 13 14 16 17 18

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

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

Gtr. 7 tacet

A5

8va -

grad. bend

1/2

(21)

(21)

21 (21) (21)

7 7 5

*G# bent by pulling 2nd string downward, resulting in incidental fretting of C# on 1st string.

7 7 5

Interlude

E5
Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 5 & 6

G F# F
End Rhy. Fig. 5

Gtr. 5

Rhy. Fig. 5A
End Rhy. Fig. 5A

Gtr. 6

Bridge

Gtrs. 5 & 6: w/ Rhy. Figs. 5 & 5A (2 times)
E5

G F# F

Take you down now, burn it all out. Throw you all a-round, get your fuck-in' hands off me.
While it seems sick, so-ber up quick. Psy-cho lu-na-tic crush-ing you with hands of fate.

E5
G F# F

— What's it feel like? Took the wrong route, watch it fall a-part. Now you're knock-in' at the wrong
— Shame to find out when it's too late. But you're all the same, trapped in-side, in-fer-no a-

E/G# Am B° Am B° C E/G# Am B°

gate!
 For you to pay the toll, a price for you a - lone. The on - ly deal you'll find,
 waits. E - vil thoughts can hide, I'll help re - lease the mind. I'll peel a - way the skin,

Gtr. 5

Gtr. 6

1. Am B° C 2. Am B° C

I'll glad - ly take your soul. re - lease the dark with - in.
 (Re - lease the dark with - in.)

Guitar Solo

Gtrs. 5 & 6: w/ Rhy. Fig. 4 (2 times)

E5

Musical notation for Gtr. 7 and guitar fretboard diagrams. The notation includes a treble clef staff with a series of notes and rests, and a corresponding fretboard diagram below it. The fretboard diagram shows fingerings for notes on strings 1 through 6, with fret numbers 15, 14, and 12 indicated. A wavy line above the staff indicates a tremolo effect.

Musical notation for Sva and guitar fretboard diagrams. The notation includes a treble clef staff with a series of notes and rests, and a corresponding fretboard diagram below it. The fretboard diagram shows fingerings for notes on strings 1 through 6, with fret numbers 12, 14, 15, 17, and 18 indicated. A wavy line above the staff indicates a tremolo effect.

Musical notation for Gtr. 4 and guitar fretboard diagrams. The notation includes a treble clef staff with a series of notes and rests, and a corresponding fretboard diagram below it. The fretboard diagram shows fingerings for notes on strings 1 through 6, with fret numbers 15, 16, 17, 18, and 19 indicated. A wavy line above the staff indicates a tremolo effect. The text "Gtr. 7 tacet" is written above the staff.

Musical notation for Gtr. 3 and guitar fretboard diagrams. The notation includes a treble clef staff with a series of notes and rests, and a corresponding fretboard diagram below it. The fretboard diagram shows fingerings for notes on strings 1 through 6, with fret numbers 12, 16, 17, 18, 19, and 20 indicated. A wavy line above the staff indicates a tremolo effect.

Musical notation for Gtr. 7 and guitar fretboard diagrams. The notation includes a treble clef staff with a series of notes and rests, and a corresponding fretboard diagram below it. The fretboard diagram shows fingerings for notes on strings 1 through 6, with fret numbers 14, 15, and 12 indicated. A wavy line above the staff indicates a tremolo effect. The text "loco" is written above the staff.

Outro

E5

G5

F#5

F5

Gtrs. 3 & 4 tacet

E5

Musical staff with notes and rests for the vocal line.

This is now your life.

Guitar parts for Gtr. 4 and Gtr. 3, including tremolos and fret numbers (17).

Additional guitar parts for Gtr. 3 and Gtr. 4, including tremolos and fret numbers (19).

Rhy. Fig. 6

Gtrs. 5 & 6

End Rhy. Fig. 6

Rhythm figure for guitars 5 and 6, including a P.M. section and fret numbers.

Gtrs. 5 & 6: w/ Rhy. Fig. 6 (3 times)

G5 F#5 F5 E5

G5 F#5 F5 E5

G5 F#5 F5 E5

Musical staff for the vocal line with notes and rests.

Strike you from the light. This is now your life. Die, bur-ied a - live. _

G5 F#5

F5 E5

Musical staff with notes and rests for the vocal line.

This is now your life.

(What's it feel like? _

Rhy. Fig. 7

Gtrs. 5 & 6

End Rhy. Fig. 7

Rhythm figure for guitars 5 and 6, including a P.M. section and fret numbers.

Riff C

Gtr. 3

End Riff C

Guitar part for Riff C on Gtr. 3, including fret numbers (3, 7, 6, 5, 3).

Gr. 3: w/ Riff C (2 times)
 Gts. 5 & 6: w/ Rhy. Fig. 7 (3 1/2 times)

E5 G5 F#5 F5 E5 G5 F#5 F5 E5

Strike you from the light. _____ This is now your life. _____

____ Let me take in your soul. ____ What's it feel like? _

G5 F#5 F5 E5 G5 F#5 F5

Die, bur - ied a - live. _____ This is now your

____ Let me take in your soul.) ____

Gr. 3

E5 G5 F#5 F5 E5 N.C.

life. Die, bur - ied a - live.

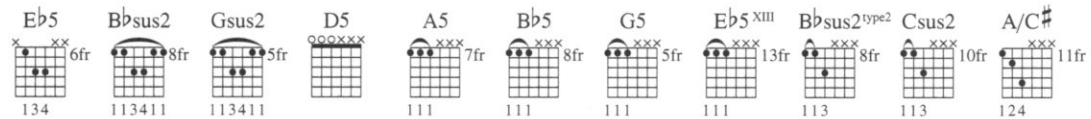
Gtrs. 5 & 6

P.M. -----|

Gr. 3

Natural Born Killer

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Fast ♩ = 184

*D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Gr. 1 (dist.)

Musical notation for Gr. 1 (dist.) in 4/4 time. The staff shows a series of eighth notes and chords. The dynamics include a forte (*f*) marking. Pedal markings (P.M.) are shown below the staff.

TAB for Gr. 1 (dist.): 0 0 0 0 12 0 0 11 0 0 12 0 0 8 0 0 7 0 0 8 11 11 11

Gr. 2 (dist.)

Musical notation for Gr. 2 (dist.) in 4/4 time. The staff shows a series of eighth notes and chords. A forte (*f*) marking is present.

TAB for Gr. 2 (dist.): 8 8 11 11 11

*Chord symbols reflect implied harmony.

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5
Rhy. Fig. 1 End Rhy. Fig. 1

Musical notation for Rhy. Fig. 1 in 4/4 time. The staff shows a series of eighth notes and chords. Pedal markings (P.M.) are shown below the staff.

TAB for Rhy. Fig. 1: 0 0 0 0 12 0 0 11 0 0 12 0 0 8 0 0 7 0 0 8 11 11 11

Musical notation for Gr. 1: w/ Rhy. Fig. 1 (2 times) in 4/4 time. The staff shows a series of eighth notes and chords.

TAB for Gr. 1: w/ Rhy. Fig. 1 (2 times): 8 8 11 11 11

Gr. 1: w/ Rhy. Fig. 1 (2 times) D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Musical notation for Gr. 2 in 4/4 time. The staff shows a series of eighth notes and chords.

TAB for Gr. 2: 8 8 11 11 11

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5 D5 C#5 D5 Bb5 D5 A5 D5 Bb5 C#5

Eb5

Gtrs. 1 & 2

8va

Gtr. 3 (dist.)

End double-time feel

(cont. in notation)

8va

Gtr. 3 tacet

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

Verse

D5 Bb5 G#5 D5 Bb5 C#5

1. One snap for the dy - ing, _____ one click to end _____ the day. _____
 2. Can't bribe me with mon - ey, _____ can't show - er me _____ with shame. _____

P.M. -----

D5 G5 D5 A5 D5 Bb5 D5 A5 D5 G5 D5 A5 D5 G5 D5 A5 D5

An - oth - er sto - ry with a man - gled scene, _ it could - n't hap - pen an - y oth - er way. _____
 An - oth - er kill - er from a bro - ken home _ un - til you cov - ered me with man - ic fame. _____

P.M. -----

Eb5 F5

_____ You wan - na talk a - bout _ it? _____ I'm beg - ging you to walk in my shoes
 _____ You wan - na know a - bout _ it? _____ But I'm, a, be fuck - in' with you

Rhy. Fig. 3 End Rhy. Fig. 3

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 2
 D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

an - y _____ time. _____ Watch the clock 'til you un - wind. _____
 ev - 'ry _____ time. _____ Sto - ry broke and you're be - hind. _____

— You wan - na cry a - bout it? — It's mak - ing me con - sid - er that I
— And when you ask a - bout it, — you can rest as - sured I'll give you

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

lost my mind. The way I see you must be blind.
my best side. side. Seems we all have friends to find.

Pre-Chorus

Bbsus2

Gsus2

Gtr. 4 (clean) *mp*

— So this is the world you left be hind? —
— So this is the hate I've been born to? —

Gtrs. 1 & 2

10/8, (10/8) 7/5, (7/5)

Bbsus2

Gtr. 4 tacet
C5

A/C#

— This is the guilt that consumes you? —
— Full are the tales of the un - true. — } So

Gtrs. 5 & 6 (dist.)

mf
P.S.

Gtrs. 1 & 2

10/8, (10/8) 10/10, 12/11

(cont. in slashes)

Chorus
Half-time feel

D5 A5 Bb5 G5

Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2

die a - lone. This is the

Gtr. 5 Riff A End Riff A

Gtr. 6 Riff A1 End Riff A1

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
Gtrs. 5 & 6: w/ Riffs A & A1 (2 times)

D5 A5 Bb5 G5

one thing that I won't do. So

D5 A5 Bb5 G5

say your prayers, 'cause I ain't

To Coda

D5 A5 Bb5 G5

Gtrs. 1 & 2

leav - ing here with - out you.

Gtr. 5

Gtr. 6

E \flat 5^{XIII}

Musical notation for the first section. It includes a treble clef staff with a key signature of one flat (Bb). The notation shows a series of rhythmic patterns for strings 5 and 6, with a wavy line indicating a tremolo effect. The fretboard diagram below shows fingerings for notes on strings 5 and 6, with fret numbers 11 and 14 indicated.

Interlude

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 5 & 6 tacet

D5 F5 D5 G5 D5 A5 D5 A \flat 5 D5 G5 D5 F5 D5

Musical notation for the Interlude section, consisting of a single treble clef staff with a key signature of one flat. The staff contains a series of rests, indicating that the guitar parts are tacet during this section.

Coda

E \flat 5^{XIII}

(cont. in notation)

Musical notation for the Coda section. It includes a treble clef staff with a key signature of one flat. The notation shows a series of rhythmic patterns for strings 5 and 6, with a wavy line indicating a tremolo effect. The fretboard diagram below shows fingerings for notes on strings 5 and 6, with fret numbers 11 and 14 indicated.

Guitar Solo

Gtrs. 5 & 6 tacet

G5

D5

E \flat 5

D5

E \flat 5

D5

C5

B \flat 5

A5

Gtr. 7 (dist.)

Musical notation for the first part of the guitar solo, Gtr. 7 (dist.). It includes a treble clef staff with a key signature of one flat and a dynamic marking of *f*. The notation shows a series of notes with a wavy line indicating a tremolo effect. The fretboard diagram below shows fingerings for notes on strings 5 and 6, with fret numbers 5, 8, 0, 1, 1, 0, 3, 3, 3, 1, 0 indicated.

Gtr. 8 (dist.)

Musical notation for the second part of the guitar solo, Gtr. 8 (dist.). It includes a treble clef staff with a key signature of one flat and a dynamic marking of *f*. The notation shows a series of notes with a wavy line indicating a tremolo effect. The fretboard diagram below shows fingerings for notes on strings 5 and 6, with fret numbers 3, 7, 3, 5, 5, 5, 3, 6, 6, 6, 5, 3 indicated.

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2

Musical notation for Rhythm Figure 5. It includes a treble clef staff with a key signature of one flat. The notation shows a series of chords with a dynamic marking of *f*. The fretboard diagram below shows fingerings for notes on strings 5 and 6, with fret numbers 5, 5, 5, 0, 1, 1, 1, 0, 13, 13, 13, 13, 13, 12, 10, 8, 7, 10, 10, 10, 10, 8, 7 indicated. There are also markings for P.M. (pick mute) in the notation.

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)

Gtr. 7

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

5 5 0 | 1 1 0 | 1 3/5 | 3 1 0

Gtr. 8

5/8 | 8 3 | 5 5 5 3 | 5 6/8 | 6 6 5 3

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

8va

10 13 12 13 | 12 12 12 | 11 12 11 11 15 11 11 12 | 18 17 15 16 17 15 16 15 | 15 16 15 17 16 15

5 5 8 5 8 | 7 8 7 | 8 8 8 11 11 8 8 | 15 13 11 11 13 11 11 12 | 11 13 11 10 13 11

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

loco *8va*

17 17 15 17 15 15 16 | 15 16 15 17 18 17 15 16 | 18 18 18 15 18 (18)/ 22 | (22) 18 22 18 22 18 22

13 12 12 12 12 12 11 | 11 11 11 13 15 13 11 11 | 15 (15) 11 15 11 15 (15)/ 18 | (18) 15 18 15 18 18 17

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 1/2 times)

Gtrs. 7 & 8 tacet

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

And I'm wait - in', wait - in' for _____ the days to

8va

20 (20)

8va

15 (15)

G5 D5 Eb5 D5 Eb5 D5 C5 Bb5 A5

slow - ly _____ pass _____ me by. _____ (And all the prom - is - es I'll

G5 D5 Eb5 D5 Eb5 D5

find.) _____ No hes - i - tat - ing, you pull the trig -

Gtr. 8

3 7 7 3 5 5 3

Gtr. 7

5 8 8 0 1 1 0

C5 Bb5 A5 G5 D5 Eb5 D5

ger, now your sto - ry's left be - hind.

6 5 3 8 8 3 5 5 3

3 1 0 5 5 0 1 1 0

Eb5 D5 C5 Bb5 A5 Eb5

(I know you wan - na see me fry.)

Gtr. 8

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

Gtr. 7

1 1 0 3 1 0 6 6 6 6 6 6

Gtrs. 1 & 2

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

13 13 13 13 13 13 12 10 10 10 10 8 7 13 13 13 13 13 13 13 13 13 13

Musical staff with lyrics: Like my soul, you won't survive.

Gtr. 9 (dist.)
 Musical staff with *f* Harm. w/ bar

Musical staff with fret numbers: 3, 3, 1, 1, -3, -1, -1

Gtr. 8
 Musical staff with fret numbers: (10) 8 8 10 10, 8 8 8, 7 8

Gtr. 7
 Musical staff with fret numbers: (6) 5 5 6 6, 10 10 10, 8 10

Gtrs. 1 & 2
 Musical staff with P.M. marking and fret numbers: 13 13 13 13, 1 1 1 1 1

Guitar Solo

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

Gtrs. 7 & 8 tacet

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Gtr. 9
 Musical staff with *loco* marking and fret numbers: 13/15, 15 18 15, 15 17 15 16 15 15, 18 15, 13 14 15, (15) 14 13, 15 14 13 10

F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Eb5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 D5 G5 D5 A5 D5 Ab5 D5 G5 D5 F5 D5

Gtr. 9 tacet

Bbsus2 type2

Rhy. Fig. 6

G5

End Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 10 (dist.)

f

Gtr. 5

Riff B

End Riff B

Gtr. 6

Riff B1

End Riff B1

Gtrs. 5 & 6: w/ Riffs B & B1 (2 times)

Bbsus2

G5

Gtr. 10

11 (11) 10 13 (13) 10/12 11 10 12 (12) (12) (12) (12) 10/12 11 10

Gtrs. 1 & 2

10 10 10 10 10 10 10 10 10 10 5

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

Gtrs. 1 & 2: w/ Rhy. Fig. 6

Bbsus2

G5

Gtr. 10

13 (13) (13) 6/12 11 10 12 (12) (12) 12 (12) 7/12 11 10

Bbsus2 type2

Gtrs. 1 & 2

(Oh, _____)

Gtr. 10

10 10 11 10 11

Gtr. 5

10 10 12 (12)

Gtr. 6

7 7 8 (8)

Csus2

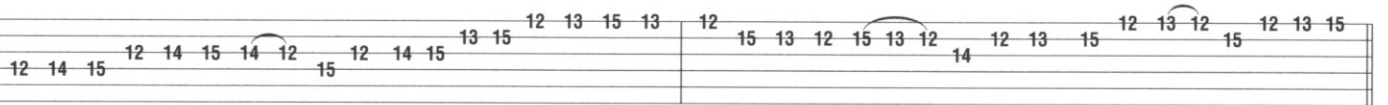
A/C#



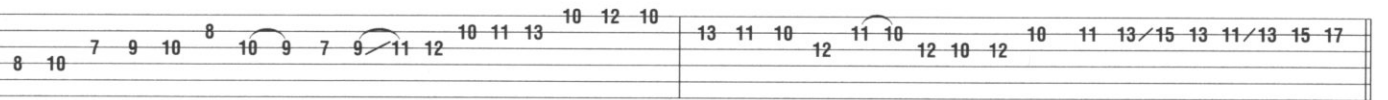
yeah.)

So

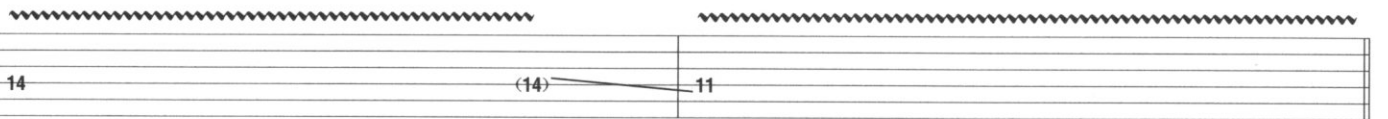
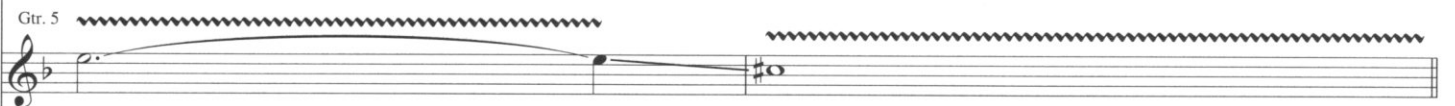
Gtr. 10



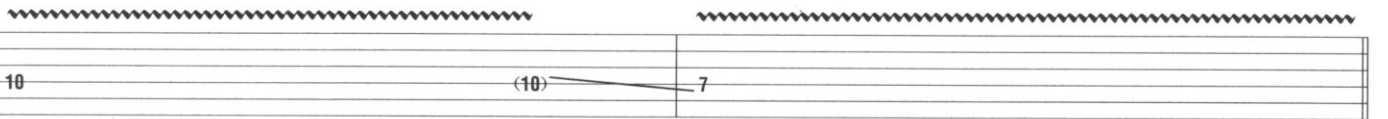
Gtr. 9



Gtr. 5



Gtr. 6



Chorus

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)
Gtrs. 5 & 6: w/ Riffs A & A1 (7 times)

Gtrs. 9 & 10 tacet

D5

A5

Bb5

G5

die _____ a - lone. _____ This is _____ the

8va
Gtr. 10

Gtr. 9

D5 A5 Bb5 G5

one thing that I won't _____ do. _____ So

D5 A5 Bb5 G5

say _____ your prayers _____ 'cause I ain't

D5 A5 Bb5 G5

leav - ing here with - out _____ you. _____ To

D5 A5 Bb5 G5

die _____ un - known _____ would crush the

Rhy. Fig. 7

End Rhy. Fig. 7

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

D5 A5 Bb5 G5

fish lense we all see through. To

D5 A5 Bb5 G5

kill the glare, ex - pose the

Gtrs. 1 & 2 D5 A5 Bb5 G5 (cont. in notation)

ug - li - ness we hold true.

Gtr. 5

Fretboard diagram for Gtr. 5: 7 7 (7) 14 14 12/14 15 15 15 12 12 12 12/15 15 15 15

Gtr. 6

Fretboard diagram for Gtr. 6: 7 7 (7) 14 14 15 15 15 12 12 12 12 12 12 12 12

Outro

Gtrs. 5 & 6 tacet

Eb5

N.C.

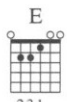
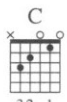

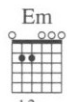
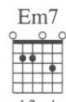
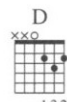

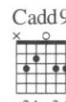



Gtrs. 1 & 2

P.M. -----

Fretboard diagram for Gtrs. 1 & 2: 13 13 13 13 13 13 13 13 13 13 1 1 1 1 1

So Far Away

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

E  231
 C  32 1
 Am  231
 Em  12
 Em7  12 4
 D  132
 Dsus4  134
 Cadd9  21 34
 G  32 4
 D/F#  1 24
 Cmaj7  32

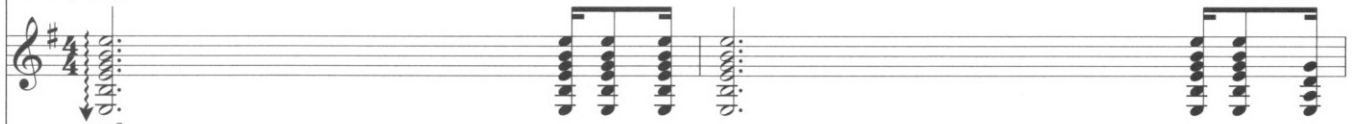
Verse
Moderately slow ♩ = 76

**Em

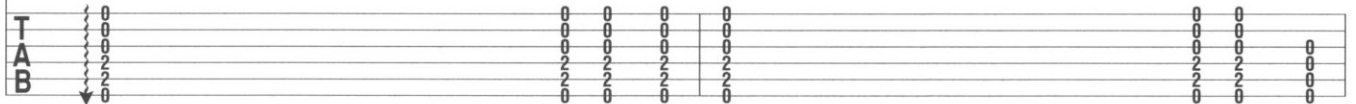


1. Nev - er feared _ for an - y - thing. Nev - er shamed, _ but nev - er free. _____ A

***Rhy. Fig. 1
*Gtr. 1 (acous.)
mf




TAB




*Two gtrs. arr. for one.
**Chord symbols reflect basic harmony.
***Omit arpeggiation when figure is recalled.

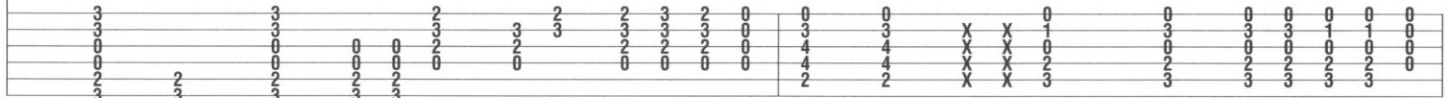
G D Bm(add11) C




light that healed _ a bro - ken heart _ with all that it could. _____



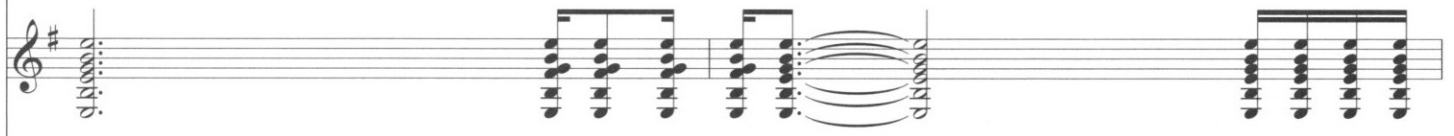
TAB



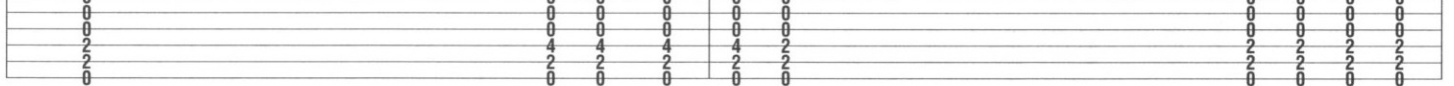
Em



Lived a life so end - less - ly. Saw be - yond _ what oth - ers see. I



TAB



G D Bm(add11) C

tried to heal your broken heart with all that I could.

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "tried to heal your broken heart with all that I could." The guitar accompaniment is in treble clef, and the tablature is in bass clef. Chords G, D, Bm(add11), and C are indicated above the staff.

D

Will you stay, will you stay away for ever?

End Rhy. Fig. 1

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "Will you stay, will you stay away for ever?". The guitar accompaniment and tablature continue. A "D" chord is indicated above the staff. The phrase "End Rhy. Fig. 1" is written at the end of the system.

Chorus

Em G

How do I live with out the ones I love? Time

Gr. 2 (elec.)

mf
w/ dist.

Gr. 1

Rhy. Fig. 2

Detailed description: This system contains the chorus section. The vocal line starts with "How do I live with out the ones I love? Time". The guitar 2 part (electric) is marked *mf* w/ dist. and features a triplet of eighth notes. The guitar 1 part is labeled "Rhy. Fig. 2". Chords Em and G are indicated above the staff. The guitar 2 part includes a diagram of a barre at the 7th fret.

Am

**Em/G

D

*Voc. Fig. 1

End Voc. Fig. 1

still turns the pages of the book it's burned.

(Ah.)

*Refers to upstamped voc. only.

*Bass plays G.

Em

G

Place and time always on my mind. I have

Am

C

D

— so much — to say — but you're so far a - way. —

7 5 | 7 5 7 9 5 7 | 10 8 | 10/12 8/10

End Rhy. Fig. 2

Verse

Gr. 1: w/ Rhy. Fig. 1

Gr. 2 tacet

Em

2. Plans of what our fu - tures hold, fool - ish lies of grow - ing old. It

Rhy. Fig. 3

Gr. 3 (elec.)

mp
w/ clean tone

G

D

Bm(add11)

C

seems we're so — in - vinc - i - ble, — the truth is so cold. —

let ring ----- | let ring ----- | let ring ----- |

0 3 0 0 2 2 2 | 2 4 3 1 0 2 3

Em

G

D



A fi-nal song, a last re-quest.

A per-fect chap-ter laid to rest.

Now and then I try to find a

Bm(add11)

C

D



place in my mind

where you can stay,

you can stay a-wake for-ev-er.

Chorus

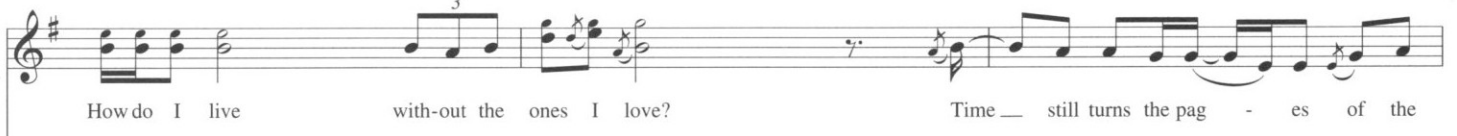
Gr. 1: w/ Rhy. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 1

Em

G

Am

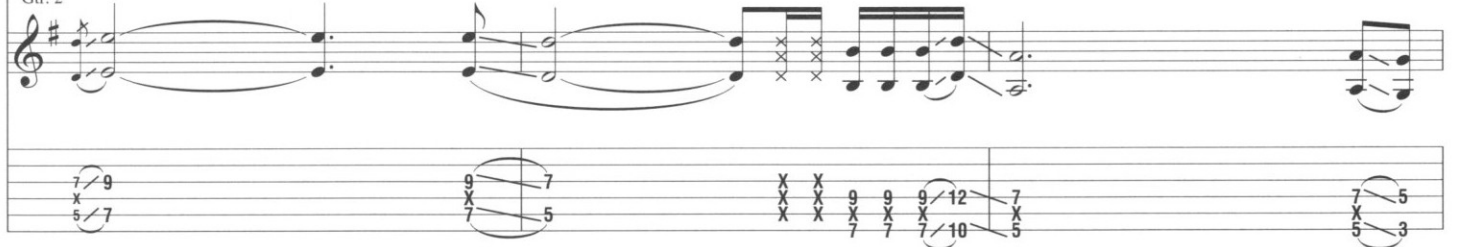


How do I live

with-out the ones I love?

Time still turns the pag-es of the

Gr. 2



Em/G

D

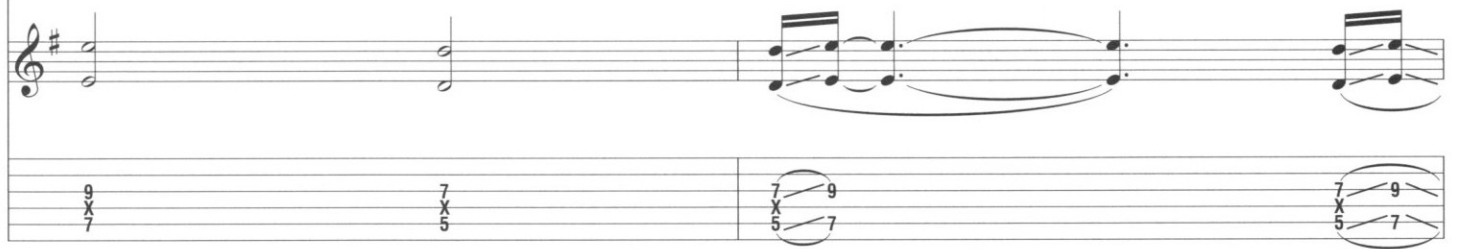
Em



book it's burned.

Place and time

al-ways



on my mind.

I have so much to say but you're so far a-way.

Bkgd. Voc.: w/ Voc. Fig. 1

G

Am

C

D



Bridge

E Gtr. 1 C Gtr. 2 tacet Am

Sleep tight, I'm not a - fraid. (Not a - fraid.) The ones that we love are here

Gtr. 4 (elec.)
mf w/ dist.

9 (9) 5 (5) 4 5 4 5 (5) 2 (2)

Gtr. 2

14
12

*Em Em7 E C

with me. Lay a - way a place for me. (Place for me.) 'Cause as

Gtr. 4
8va
loco
fdbk.

5 (5) 9 (9) 5 (5)

*Bass plays G. Pitch: B E

D Dsus4 Cadd9 D Dsus4

soon as I'm done I'll be on my way (On my way.) to live e - ter - nal - ly.

Gtr. 4
8va
fdbk.

5/7 7 9 7 (7)

Guitar Solo

E

Gtr. 4 tacet

C

Am

Gtr. 4

P.H.

Gtr. 5 (elec.)

f
w/ dist.

*Em

E

C

Gtr. 5

*Bass plays G.

D

Dsus4

Cadd9

Dsus4

D

Chorus

Gr. 1: w/ Rhy. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 1

Gr. 5 tacet

Am

Em

G

How do I live with-out the ones I love? Time still turns the pages of the

Gr. 5

Gr. 2

Em/G

D

Em

G

book it's burned. Place and time always on my mind. And the light

Gr. 2

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Am

C

D

Gr. 1: w/ Rhy. Fig. 2 (last 2 meas.)

Am

you left remains but it's so hard to stay when I have so much to say and you're so

C D Em

Gr. 1

far a - way.

10 12 14

8 10 12

Interlude

Gtrs. 1 & 2 tacet

Em D Am G D/F# Em D/A Cmaj7

Riff A

End Riff A

Gr. 6 (12-str. acous.)

mf

w/ fingers

let ring-----| let ring-----| let ring-----| let ring-----| let ring-----| let ring-----| let ring-----|

0 0 0 2 3 3 3 | 1 2 1 2 4 (4) 2 0 | 0 2 0 2 4 2 4 4 | 0 2 0 2 3 2 0 0

Gr. 6: w/ Riff A

Em D Am G D/F# Em D/A Cmaj7

*Gr. 7 (elec.)

f

w/ dist.

10

*Doubled throughout

Em D Am G D/F# Em D

Gr. 1

Gr. 7

17 17 14 15 15 | 17 16 14 | 12 11 (11) 16

**Gr. 8 (elec.)

f

w/ dist.

9 7 | (9) 7 5 | 7 5 | (7) 5 5 3 | 2 4 5 2 | 2 0 | 7 5 | (7) 5

**Doubled throughout

Cmaj7 Em D Am G D/F#

16 9 9 12 (12) 10 17 14 15 17 17 16 14 16 14

Em D Cmaj7

12 (12) 9 11 (11) 16 16 9 9 12 (12)

Em D Cmaj7

9 12 11 (11) 16 16 9 9 12 8

Outro

Em

D

Am

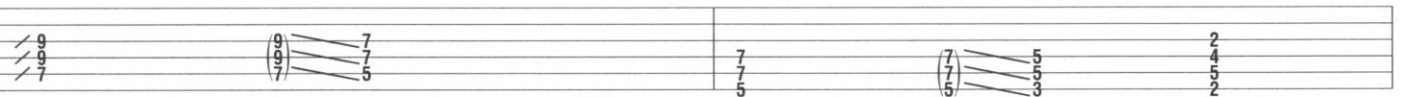
G

D/F#



I love you, you were read - y.

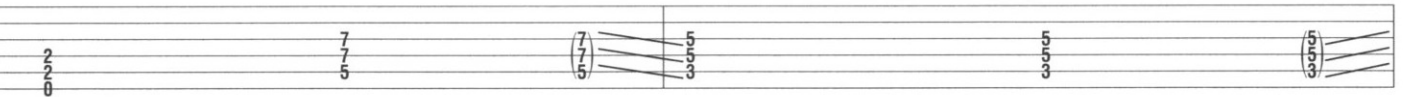
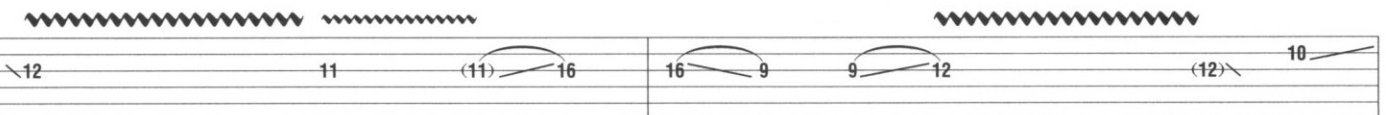
The pain is strong and urg - es rise.



Em

D

Cmaj7



Em

D

Am

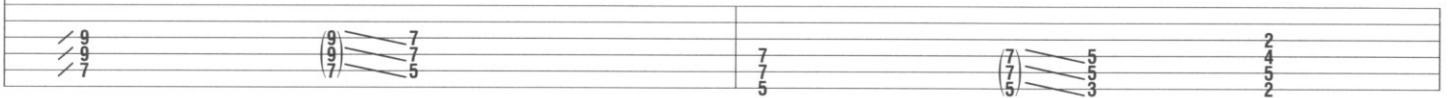
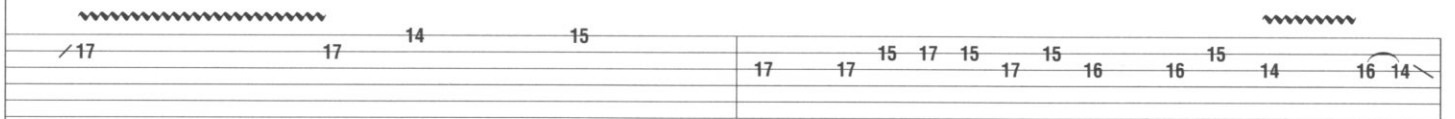
G

D/F#



But I see you when it lets me.

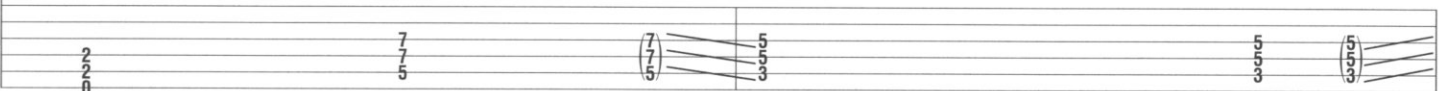
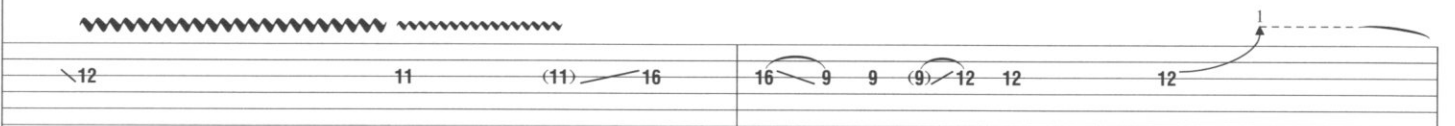
Your pain is gone, your hands un-tied.



Em

D

Cmaj7



Em D Cmaj7

So _____ far _____ a - way. _____

(So far a - way. _____ So

(12) 11 (11) 16 16 9 9 (9) 12 12 (12)

9 7 7 5 7 5 7 5 7 5

Em D Cmaj7

_____ And I need you to know. _____

far _____ a - way. _____

7 12 11 (11) 16 16 9 9 (9) 12 12 12 (12)

9 7 7 5 7 5 7 5 7 5

Em D Cmaj7

So _____ far _____ a - way. _____

So _____ far a - way. _____ So

10/12 11 (11) 16 16 9 9 (9) 12 (12)

Em D Cmaj7

rit. rit.

And I need you to, need you to know. _____

rit.

far.) _____

rit. fdbk. 8va 7

9/12 11 1/2 (11) 10 12 12 12 (12)

rit. fdbk.

9 7 (9) 7 5 7 5 (7) 5 5 (5)

God Hates Us

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately ♩ = 125

*Dm C/D Dm Bb(#4)/D

Riff A

Gtr. 1 (clean)

mp
w/ fingers
let ring throughout

*Chord symbols reflect implied harmony.

Dm C/D Dm Bb(#4)/D C/D End Riff A

Gtr. 1: w/ Riff A
Dm

C/D Dm Bb(#4)/D

Gtr. 2 (clean)

mp
**w/ delay

**Set for quarter-note delay w/ 1 repeat.

Dm C/D Dm Bb(#4)/D C/D

A7

Bb6

F

C

Bb6

Gtr. 2

Musical notation for Gtr. 2. The staff shows a melodic line in G major. The guitar tablature below it consists of four measures:
 Measure 1: 2 2 | 2 3 5 |
 Measure 2: 8 7 | 6 5 6 |
 Measure 3: 10 10 | 8 9 |
 Measure 4: 6 7 | (7) \

Gtr. 4 (dist.)

Musical notation for Gtr. 4 (dist.). The staff shows a melodic line with dynamic markings *pp* and *p*. The guitar tablature below it consists of four measures:
 Measure 1: 9 |
 Measure 2: 10 |
 Measure 3: 10 8 | 8 |
 Measure 4: 10 | (10) \

Gtr. 3 (dist.)

Musical notation for Gtr. 3 (dist.). The staff shows a melodic line with dynamic markings *pp* and *p*. The guitar tablature below it consists of four measures:
 Measure 1: 6 |
 Measure 2: 7 |
 Measure 3: 6 5 | 5 |
 Measure 4: 7 |

Gtr. 1

Musical notation for Gtr. 1. The staff shows a rhythmic pattern of eighth notes. The guitar tablature below it consists of four measures:
 Measure 1: 2 0 2 0 2 0 |
 Measure 2: 3 0 3 0 3 1 |
 Measure 3: 10 0 10 5 0 5 |
 Measure 4: 3 0 3 0 3 1 |

A7

Bb6

F

Am

Faster ♩ = 141

Gtrs. 1 & 2 tacet

D5

C5

E♭5

D5

C5

E♭5

8va

Gtr. 4



fdbk.

18

(18)

8va

Gtr. 3



fdbk.

15

(15)

Gtr. 5 (dist.)



f

P.M. -----|

P.M.

P.M. --|

P.M. -----|

P.M.

P.M. --|

7/5

0 0 0 0 0 0

7/5

0

5/3

0 0

8/6

7/5

0 0 0 0 0 0

7/5

0

5/3

0 0

8/6

0 0

Gtr. 6 (dist.)



f

0

D5

C5

Eb5

D5

C5

Eb5

δva -----

(18)

δva -----

(15)

Rhy. Fig. 1

End Rhy. Fig. 1

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

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

Gtrs. 3 & 4 tacet

D5

C5

Eb5

D5

C5

Eb5

Rhy. Fig. 2

*Gtrs. 5 & 6

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

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

*Composite arrangement

D5

C5

Eb5

End Rhy. Fig. 2

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

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6 1 1 1 8 8 8

Double-time feel

D5 C5 Eb5 D5 C5 Eb5

P.M. P.M. P.M. P.M. P.M. P.M.

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

2nd time, end double-time feel

D5 C5 Eb5

P.M. P.M. P.M.

7 5 0 0 0 0 0 0 7 5 0 5 0 0 8 6 1 1 1 8 8 8

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

Rhy. Fig. 3 End Rhy. Fig. 3

0 X 7 7 5 8 X 5 5 3 6 X 0 10 10 10 8 7 X 8 8 8 6 5 X 0 7 7 5 8 X 5 5 3 6 1 1 1 1

Verse Half-time feel

D5

I. You wan - na hear my side?

Riff B

0 0 12 0 10 0 0 13 0 12 0 0 10 0 10 12 0 0 12 0 10 0 0 13 0 12 0 0 17 0 16 0

Ya need to drown to know.

0 0 12 0 10 0 0 13 0 12 0 0 10 0 10 12 0 0 12 0 10 0 12 0 3 6 9

End Riff B

End half-time feel

Gtrs. 5 & 6: w/ Riff B
D5

F5 Ab5 B5

With all the times _ it hurt me to fuck you, I built a wall with your blood to show!

Chorus

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

God save us!

Rhy. Fig. 4

Gtrs. 5 & 6

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

God save us all!

End Rhy. Fig. 4

Gtrs. 5 & 6: w/ Rhy. Fig. 4

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

God hates us!

Gtr. 8 (dist.)

Gtr. 7 (dist.)

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

God hates us all!

Gtrs. 5 & 6: w/ Rhy. Fig. 3 (2 times)
Gtrs. 7 & 8 tacet

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

To Coda

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare!

Interlude

Gr. 5: w/ Rhy. Fig. 2

D5 C5 Eb5 D5 C5 Eb5 D5 C5 Eb5

Gr. 6

Verse

Double-time feel

Gtrs. 5 & 6: w/ Rhy. Fig. 1 (4 times)

D5 C5 Eb5 D5 C5 Eb5 D5 C5 Eb5 D5 C5 Eb5

2. Noth - ing _ to heal, _ no one _ to break. _ Pills had _ a role, now _ there's noth - ing _ to take. _

D5 C5 Eb5 D5 C5 Eb5 D5 C5 Eb5 D5 C5 Eb5

Noth - ing to trust, _ no one to fake. You'll find out soon - er that it's best if we just know our _ place. _

Half-time feel

Gtrs. 5 & 6: w/ Riff B (2 times)

D5 F5 Ab5 B5

My in - fil - trat - ed mind, _ my lac - er - at - ed soul. _

D.S. al Coda

End half-time feel

F5 Ab5 B5

D5

It took me years, cre - ate me, con - trol you. I left my - self for an i - deal I stole. _

Coda

Bridge

Slower ♩ = 126

Half-time feel

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

Voc. Fig. 1

Rhy. Fig. 5

Gtrs. 5 & 6

End Rhy. Fig. 5

D5

N.C.

D5

N.C.

D5

N.C.

D5

N.C.

End Voc. Fig. 1

Gtr. 6

Love! Hate! Fear!

15ma loco

P.M. P.H. P.M. P.M. P.M.

6

Gtr. 5

15ma loco

P.M. P.H. P.M. P.M. P.M.

7

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtrs. 5 & 6: w/ Rhy. Fig. 5
 D5

You bet - ter take your time,

Riff C
Gtrs. 7 & 8

P.H.

0 0 12 0 10 0 0 13 0 12 0 0 10 0 10 12 12 0 12 0 10 0 0 13 0 12 0 0 17 0 16

you bet - ter take it slow.

F5 Ab5 B5

End Riff C

(16) 12 0 10 0 0 13 0 12 0 0 10 0 10 12 12 0 12 0 10 0 12 0 3 6 9

Gtrs. 7 & 8: w/ Riff C
D5

F5 Ab5 B5 N.C.

'Cause when you seek the one, _____ there's noth-ing left to show. __

Gtrs. 5 & 6

Guitar Solo

Gtrs. 5 & 6: w/ Rhy. Fig. 4 (3 1/2 times)

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

8va

Gtr. 7

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

8va

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

Gtr. 8 8va

Gtr. 7 8va

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

8va

Gtr. 8 tacet

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5 D5 Ab5 F5 B5 Ab5

Gtr. 7 *loco*

T.H. 1 1/2 hold bend 7 (19) (7) Harm. w/ bar +1 +1/2 +1 (7) T.H. 1 hold bend 13 (25) (13) w/ bar

11 12 10 12 10 13 13 14 13 13

*Hypothetical fret location. -2

F5 Ab5 F5 B5 Ab5 D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Ab5

8va

fbk. w/ bar 3 3 6

Pitch: F -5

D5 Ab5 F5 B5 Ab5 F5 Ab5 F5 B5 Eb5

Gtr. 7 *loco*

3 3 6

7 10 14 13 17 15 18 18 13 14 15 12 13 15 20 17 17

8va

Gtrs. 5 & 6

Bridge

Gtrs. 5 & 6: w/ Rhy. Fig. 3 (4 times)

Gr. 7 tacet

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5

To - tal night - mare! _____

8va

Gtr. 7

20

D5 C5 Eb5 D5 F5 Eb5 D5 C5 Eb5 *Play 3 times*

To - tal night - mare! _____

Outro

Slower ♩ = 125

Gr. 1: w/ Riff A (till fade)

Gtrs. 5 & 6 tacet

Dm C/D Dm

Gtrs. 5 & 6

Gtr. 2

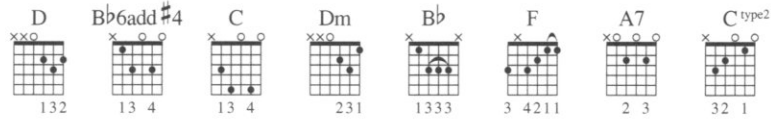
Bb(#4)/D Dm C/D Dm Bb(#4)/D C/D

2nd time, begin fade

Dm C/D Dm Bb(#4)/D *Fade out*

Victim

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 130

*Dm

Riff A

Gtr. 1 (elec.)

mp
w/ clean tone
let ring throughout

T
A
B

*Chord symbols reflect implied harmony.

End Riff A

w/ pick & finger-1

w/ pick & finger-1

Half-time feel

F

Female: Oo, _____ ho. _____

Gr. 2 (elec.)

mf
w/ clean tone
let ring throughout

10 11 10 10 11 13 11 10 10 11 13

Gr. 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 1 1 0 0

Dm

Yeah, ah, _

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

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

F

ha, _____ ha, _____

11 10 10 11 10 10 10/12/14 13 5/10

1 1 1 1 0 1 0 1 1 1 1 0

3 3 3 3 3 3 3 3

Gtr. 1: w/ Riff A
Dm

hey. _____

10 10/12 12/10 12/10

w/ pick & finger -----|

10 10 10 10/12 12 12/14

Verse

D

Bb6add#4

End Rhy. Fig. 1

Rhy. Fig. 1

*Gtrs. 1 & 3 (acous.)

mf

let ring throughout

1. House full of roses, a letter on the stairs.

*Composite arrangement

Gtrs. 1 & 3: w/ Rhy. Fig. 1

D

Bb6add#4

A tape full of messages for anyone who cares. Col-

Bb6add#4 C

Rhy. Fig. 2

Bb6add#4

End Rhy. Fig. 2

Gtrs. 1 & 3

lage of broken words and stories full of tears. Re-

Gtrs. 1 & 3: w/ Rhy. Fig. 2

C

Bb6add#4

mem-ber-ing your life 'cause we wish that you were here.

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (2 times)

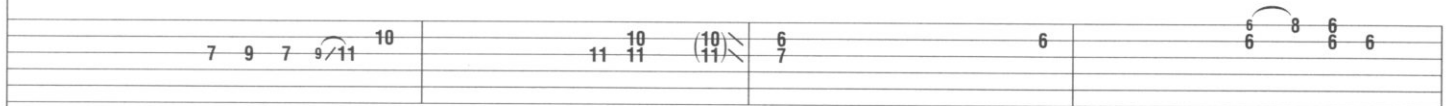
D

Bb6add#4



2. Noth - ing is hard - er than to wake up all a - lone,

Gtr. 2

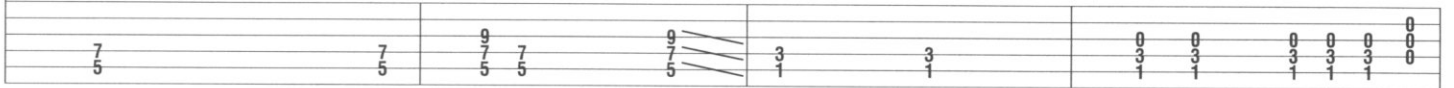


Rhy. Fig. 3

Gtr. 4 (elec.)



mp
w/ dist.

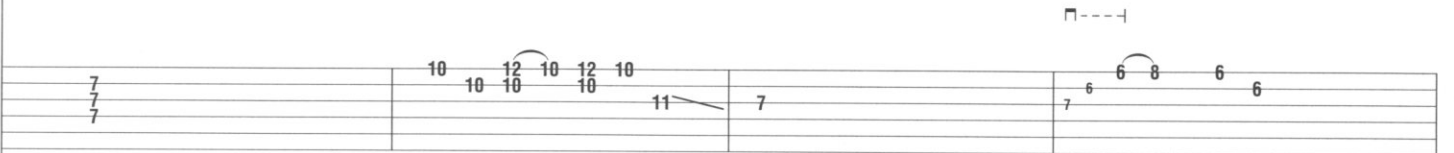


D

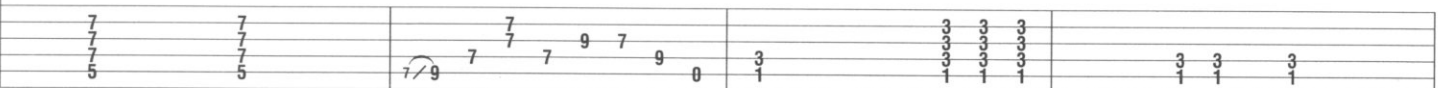
Bb6add#4



re - al - ize it's not o - kay, it's the end of all you know.



End Rhy. Fig. 3



C

Bb6add#4

Time keeps pass - ing by, — but it seems _ I'm fro - zen still. —

Chord diagrams: $\begin{matrix} 6 & 8 \\ 7 & 9 \end{matrix}$, 9, $\begin{matrix} 10 & 8 \\ 9 & 8 \end{matrix}$, 9 9, $\begin{matrix} 8 & 6 \\ 9 & 7 \end{matrix}$ 6, $\begin{matrix} 6 \\ 7 \end{matrix}$

Rhy. Fig. 4

End Rhy. Fig. 4

Chord diagrams: $\begin{matrix} 3 & 5 \\ 1 & 3 \end{matrix}$, 5, 5, $\begin{matrix} 5 & 5 & 5 \\ 5 & 5 & 5 \end{matrix}$, 5, 5, 5, $\begin{matrix} 5 & 3 \\ 1 & 1 \end{matrix}$ 3 3 3 3 3 3, $\begin{matrix} 3 & 3 \\ 1 & 1 \end{matrix}$ 3 3 3 3 3

Gtr. 4: w/ Rhy. Fig. 4

C

Bb6add#4

Gtr. 2 tacet

Scars are left be - hind, — but some _ too deep _ to feel. —

Gtr. 5 (elec.)

pp w/ dist. fdbk.

11 (11) (11)

*Vol. swell

Riff B

End Riff B

Gtr. 6 (elec.)

***pp* w/ dist. fdbk.

7 (7) (7)

**Vol. swell

Gtr. 2

Chord diagrams: $\begin{matrix} 6 & 8 \\ 7 & 9 \end{matrix}$, $\begin{matrix} 10 \\ 9 & 10 & 10 \end{matrix}$, 12, $\begin{matrix} 12 \\ 12 \end{matrix}$, $\begin{matrix} 12 & 10 \\ 12 & 10 \end{matrix}$ 10, $\begin{matrix} 10 \\ 10 \end{matrix}$

Chorus

Gtr. 2 tacet

D5

Bb/D

Bb(b5)/D

Bb/D

And some say__ this can't__ be__ real,__ and I've lost__ my pow - er to feel__ to - night__

Voc. Fig. 1

(Ah, _____)

*Gtrs. 5 & 6
Rhy. Fig. 5
loco

f

12	12	12	12	12	12	12	12	12	12	12	12	15	15	15	15	15	15	15	15	14	14	14	15	15	15	15
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

*Composite arrangement

C

F5

A5

_____ We're all__ just vic - tims of__ a crime. _____

End Voc. Fig. 1

_____ vic - tims of__ a crime.) _____

End Rhy. Fig. 5

14	14	14	14	14	14	14	14	14	14	14	14	2	3	3	3	X	X	7	7	7	7	7	7	7	7
10	10	10	10	10	10	10	10	10	10	10	10	2	3	3	3	X	X	7	7	7	7	7	7	7	7
10	10	10	10	10	10	10	10	10	10	10	10	2	3	3	3	X	X	7	7	7	7	7	7	7	7

Bkgd. Voc.: w/ Voc. Fig. 1

Gtrs. 5 & 6: w/ Rhy. Fig. 5 (1st 4 meas.)

D5

Bb/D

Bb(b5)/D

Bb/D

When all's gone__ and can't__ be re - gained,__ we can't seem__ to shel - ter the pain__ in - side__

Gtr. 7 (elec.)

mf

w/ dist.

Gtr. 8 (elec.)

mf

w/ dist.

C F5 A5

We're all just vic - tims of a crime.

Gtr. 7

Gtr. 8

Gtrs. 5 & 6 Rhy. Fig. 6 End Rhy. Fig. 6

Interlude

Gtrs. 5 - 8 tacet
Dm

Gtr. 2

w/ pick & finger

Riff C End Riff C

Gtr. 1

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 4: w/ Rhy. Fig. 3

D

Bb6add #4

3. Some days you'll find me in a place I like to go,

Gtr. 2
w/ pick & finger - 1

12/14 14 10 12 10 10 10 10 (10) 6/6 6/6 6/6 6/6

D

ask ques - tions to my - self 'bout the

(6) 6/6 7 2/2 9/11 10 9 7 9 7

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)

Gtr. 4: w/ Rhy. Fig. 4 (2 times)

C

Bb6add #4

things I'll nev - er know. What's left to find?

6/7 6 8 6 8 6 6 7 6/7 8/9 9 8 9

Bb6add #4

'Cause I need a lit - tle more.

(9) 8/8 8/8 6/7 6 6 8 6 6 6 7

C

Bb6add#4

I need a lit - tle time. ___ Can we e - ven up ___ the score? _____

Gtr. 5

* fdbk.

11 (11) (11) (11)

*Vol. swell Pitch: F

Gtr. 2

6/7 9/12 12 12 12/10 12/10

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 5 & 6: w/ Rhy. Fig. 5 (1 3/4 times)
D5

And some say ___ this can't ___ be ___ real, ___ and I've lost ___ my pow - er to feel ___ to - night. _

Bb/D Bb(b5)/D Bb/D

___ We're all ___ just vic - tims of ___ a crime. _____

C F5 A5

When all's gone _ and can't ___ be re - gained, _ we can't seem _ to shel - ter the pain _ in - side. _

D5 Bb/D Bb(b5)/D Bb/D

Gtr. 7 Riff D

5/7 9 10 (10) 7 9 10

Gtr. 8 Riff E

8 5 7 8 5 7 (7)

Gtrs. 5 & 6: w/ Rhy. Fig. 6

C F5 A5

Oo, we're all just vic - tims of a crime.

End Riff D

End Riff E

Detailed description: This system contains the first vocal line and two guitar riffs. The vocal line is in treble clef with a key signature of one flat. The lyrics are "Oo, we're all just vic - tims of a crime." The guitar parts include Riff D and Riff E. Riff D is shown with a treble clef staff and a corresponding fretboard diagram with notes 5, 5-9, 10, 10, (10), 6, and (6). Riff E is shown with a treble clef staff and a corresponding fretboard diagram with notes 2, 5, 3, 3, and 2.

Guitar Solo

Gtrs. 7 & 8 tacet

D5 C5 D5 C Bb Bb5 A5

Yeah, whoa,

Gtr. 9 (elec.)

f w/ dist.

Gtr. 6

Gtr. 5

Detailed description: This system contains a guitar solo section. It includes a vocal line with lyrics "Yeah, whoa," and three guitar parts. Gtr. 9 (electric) has a treble clef staff with a dynamic marking of *f* w/ dist. and a fretboard diagram with notes 13, (13), (13), 7/10 12 12 (1/2) (12) 10, 10, 13, 11, 11/15, 15/10, 12, 10, (10) 11 10, 10, 12, 12 10. Gtr. 6 and Gtr. 5 have treble clef staves with corresponding fretboard diagrams showing rhythmic patterns and notes.

G5

Vocal line for G5, featuring a long note with a breath mark and a slur.

yeah. _____

Gtr. 9

Guitar 9 part with melodic lines, including 8va and loco markings. Includes a P.M. - -| section with tremolo.

Gtrs. 5 & 6

Guitars 5 & 6 part with rhythmic accompaniment and chordal textures.

D5

C5 D5

C5 D5 F5

Vocal line for the second system, corresponding to the chords D5, C5, D5, C5, D5, F5.

Guitar 9 part for the second system, featuring 8va and loco markings and sixteenth-note patterns.

Guitars 5 & 6 part for the second system, showing rhythmic accompaniment.

Chord diagrams for the second system, including 7/5, 7, and 10/8 chords.

Bridge

Gtrs. 5 & 6 tacet

Gtr. 9 tacet

Dm

Bb

Rhy. Fig. 7

Gtr. 3

Well, noth-ing lasts — for - ev - er, — for all good things — it's true. —

Gtr. 9

8va

Gtr. 10 (elec.)

mf
w/ slight dist.
let ring throughout

Gtr. 4 Rhy. Fig. 7A

*T = Thumb on 6th string

F A7

I'd rath-er trade — it all — while some-how sav - ing you. —

Gtr. 10

Gtr. 4

End Rhy. Fig. 7A

Dm **Bb**

It must have been the sea-son that threw us out of line.

Gtr. 10

12 0 0 13/14 12 10

6 7 8 8

7 5 6 5 7 8

F **A7**

Once I stood so tall, now I'm search-ing for a sign.

Gtr. 10

10 10 10 10 11 10 11 10 11 10

10 10 10 10 10 10 10 10

6 6 6 7 5 5 7 5 6 6 6 7 8 9 10

Half-time feel

F **C type2**

Rhy. Fig. 8

Gtr. 3

So don't need your sal-va-tion with prom-is-es un-kind.

(Oo,

Voc. Fig. 2

(Ah,

Gtr. 10

10 10 10 10 10 10 10 10 9 10 9 10 10 9 10 8 10 9

10/12 10 12 10 12 10 12 10

9 10 10 9 10 10 9 10 8 10 9

Rhy. Fig. 8A

Gtrs. 5 & 6

10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 5 5

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

Dm

Bb

End Rhy. Fig. 8

And all the spec - u - la - tion, save it for an - oth - er time. oo.

End Voc. Fig. 2

ah.)

10/12 10 12 9 10 10 9 12 12 10 8 7 8 9 10 9 7 8

End Rhy. Fig. 8A

7 5 7 5 7 5 7 5 7 5 7 5 3 1 3 1 3 1 3 1 3 1 3 1

Bkgd. Voc.: w/ Voc. Fig. 2
 Gtr. 3: w/ Rhy. Fig. 8
 Gtrs. 5 & 6: w/ Rhy. Fig. 8A
 F

C

'Cause we all need a rea - son, a rea - son just to stay. oo.

Gtr. 10

10 10 12 10 10 12 10 10 10 8 9 10 9 10 10 9 10 10/12 12

End half-time feel

Dm

Bb

Well, some just can't be both - ered to stick a - round an - oth - er day. oo.)

w/ pick & finger

10 13 12 12 10 10 6 6 7 10 14 (14) 12 12 10 10 7 7

Interlude

Gr. 1: w/ Riff C (4 times)

Gr. 10 tacet

Dm

Musical score for the first system of the interlude. It includes a vocal line and guitar parts for Gtr. 8, Gtr. 7, and Gtrs. 5 & 6. The key signature has one flat (Bb). The guitar parts feature various chord voicings and fingerings.

Gtr. 8

Gtr. 7

Gtrs. 5 & 6

Musical score for the second system of the interlude. It includes a vocal line and guitar parts for Gtr. 8, Gtr. 7, Gtr. 6, and Gtr. 5. The key signature has one flat (Bb). The guitar parts feature various chord voicings and fingerings.

Yeah. _____

Gtr. 8

Gtr. 7

Gtr. 6

Gtr. 5

Guitar Solo

Gtrs. 7 & 8 tacet

F5

C5

Gtr. 9

Rhy. Fig. 9

Gtrs. 5 & 6

D5

Bb5

End Rhy. Fig. 9

Gtrs. 5 & 6: w/ Rhy. Fig. 9

F5

C5

Gtr. 9

loco

8va

D5

8va

Chorus
Half-time feel

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 5 & 6: w/ Rhy. Fig. 5 (1 3/4 times)
D5

Bb5

Ah. _____ And some say ___ this can't ___ be ___ real, _

8va -----

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

Gtr. 9 tacet

Bb/D

Bb(b5)/D

Bb/D

C

and I've lost ___ my pow - er to feel ___ to - night. ___ We've all ___ been

Gtr. 7: w/ Riff D
Gtr. 8: w/ Riff E
D5

F5

A5

vic - tims of ___ a crime. _____ When all's gone ___ and can't ___ be re - gained, _

Bb/D

Bb(b5)/D

Bb/D

C

we can't seem to shel - ter the pain _____ in - side. _____ Oo, _____ we've all ___ been

Gtrs. 5 & 6: w/ Rhy. Fig. 6

F5

A5

vic - tims of ___ a crime. _____

Gtr. 7

10 10 (10) 6 6

Fsus2

A

F5

A

Vic - tims of a crime, liv - ing with this crime.

(Vic - tims of a crime, liv - ing with this crime.)

Gr. 7

Gtrs. 5 & 6

Interlude

Gr. 1: w/ Riff A (1st 2 meas., 2 times)

Gtrs. 5, 6 & 7 tacet

Dm

I'm miss - ing you, I'm miss - ing you,

Gr. 1: w/ Riff A (1st 4 meas.)

I'm miss - ing you, I'm miss - ing you.

Outro

Fsus2

Female: Ah, yeah,

Gr. 1

Dm Dsus2 Dm Dsus4 Dm

oh.

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

Fsus2 F

Ah, ha, ah.

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

Dm Dsus2 Dm Dsus4

Ha, yeah, hey.

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

F Fsus4 F Fadd9 F

Hey, hey, yeah,

10 10 10 10 10 10 | 11 10 10 11 10 10 | 10 10 10 10 10 10 | 12 10 10 10 10 10

Dm

C/D

Dm

_____ hoo, _____ hoo, ho. _____

Gr. 11 (elec.)

mp

w/ clean tone
let ring throughout

Gr. 1

Fadd9

Fsus2

Fadd9

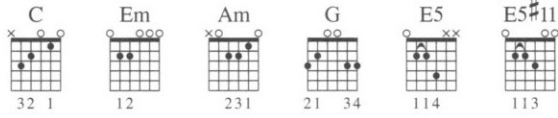
C

Dm

Ho, _____ ho. _____

Tonight the World Dies

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker



Intro Moderately slow $\text{♩} = 68$

Gr. 2 (elec.) E5 E5#11

mf
w/ dist. & slide

TAB

Rhy. Fig. 1 End Rhy. Fig. 1

*Gr. 1 (acous.) *mf*
let ring throughout

TAB

*Two gtrs. arr. for one.

Gr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

Gr. 2 E5 E5#11

let ring -----

TAB

Voc. Fig. 1 Bkgd. Voc.: w/ Voc. Fig. 1 E5 E5#11 End Voc. Fig. 1

(Oo.)

TAB

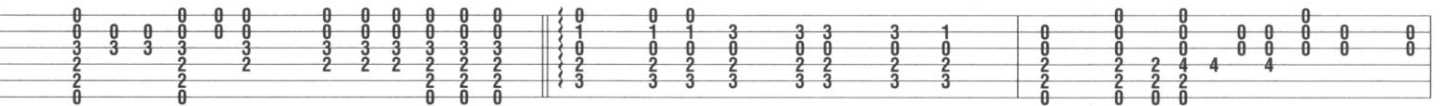
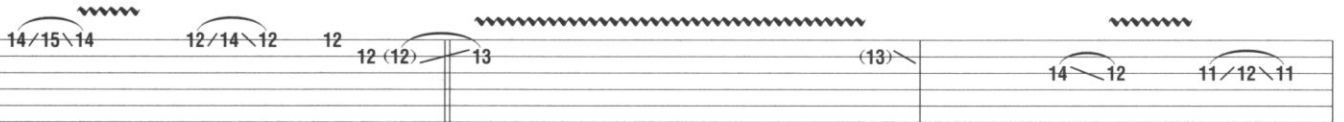
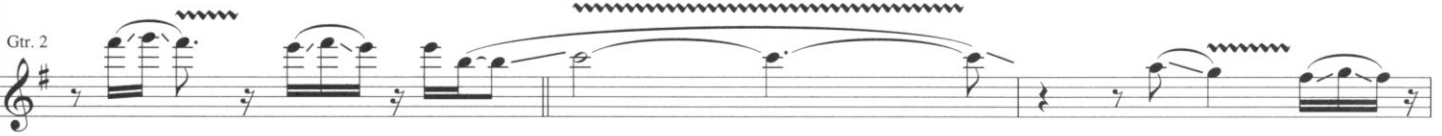
E5#11

Verse
*C

Em



1. Lost the mean - ing of ___ our stay. ___



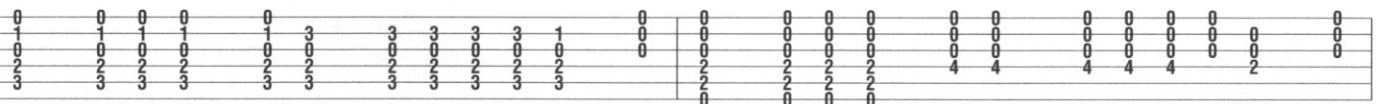
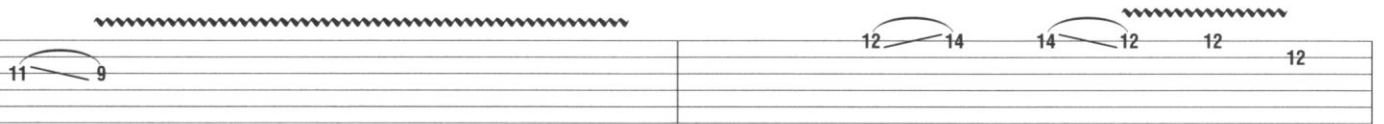
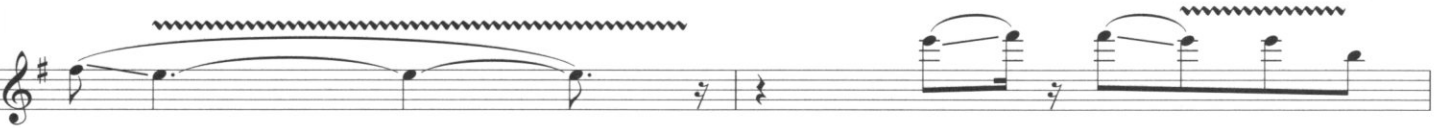
*Chord symbols reflect basic harmony.

C

Em



Learn to live ___ an - oth - er ___ day. ___

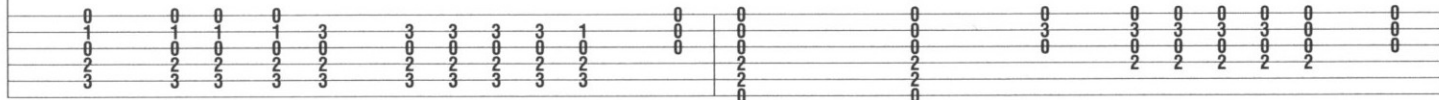
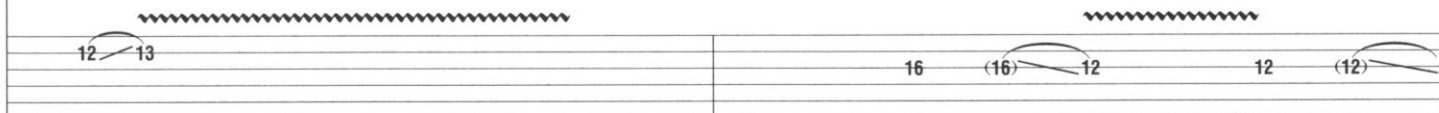


C

Em



Doubt the choic - es that we've made, I know that we can't hide

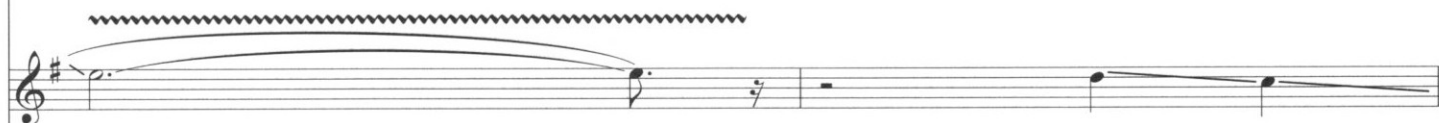


Am

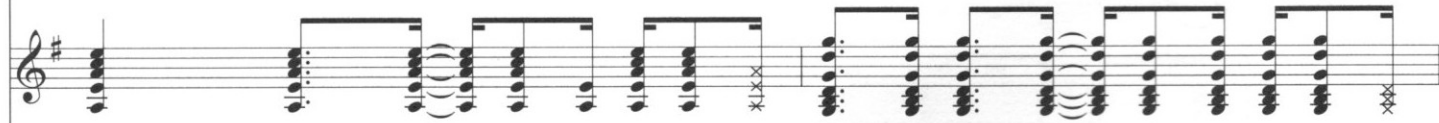
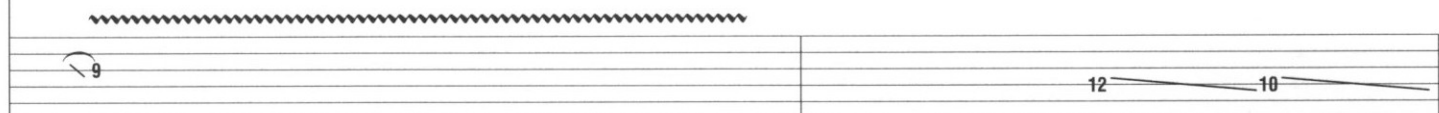
G



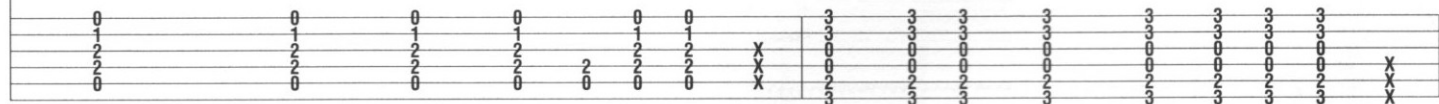
our shame. It's on - ly in dis - guise.



steady gliss.



End Rhy. Fig. 2



Interlude

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
 Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E5 E5#11 E5 E5#11

Gtr. 2

Verse

Gtr. 1: w/ Rhy. Fig. 2

C Em C
 Gtr. 3 (elec.) }
 mf }
 w/ clean tone }

2. Drown-ing in our own de - bris. Fool our thoughts as though we're free.

Em C Em

Close our eyes so we can see the depth of all we mean

Am G (cont. in notation)

to be. If on - ly in my eyes.

Chorus
Gtr. 2 tacet
Em

C ****Voc. Fig. 2**

I _____ don't _____ mind. _____ (Read the writ - ing on _____ the wall. _

Rhy. Fig. 3
*Gtrs. 1, 3 & 4

*Gtr. 4 (elec.) w/ slight dist., played *mf*.
Composite arrangement

**Refers to downstemmed notes only.

Em C

Moth - er _____ cries. _____ Tor - tured voic - es as _____ we crawl.) _

To Coda

Asus2 G/B C **End Voc. Fig. 2**

Find me on my bet - ter days to lose it once a - gain, _
 { 1. in a
 2. but I

End Rhy. Fig. 3

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 3 & 4 tacet

E5

E5#11

E5

E5#11

way. _____

Gtr. 2

Verse

Gtr. 1: w/ Rhy. Fig. 2

C

Em

3. So try and love me while you can. _____

C

Em

And take the time to understand. _____

C

Em

As long as I can touch your face _____ you know I'll never leave _____

Am G

— this place, — if on - ly in — my — mind. —

5 — 8 | 15/17 — 15 | 12 — 15 — 12 — 16 — 12

⊕ Coda

Asus2 G/B C

seem to find — no bet - ter ways — to con - scious - ly pre - tend. —

Bridge

E Badd11

Si - lence — all I wan - na say. — Ten - den - cies to

Riff A

Gtr. 5 (elec.)
mf
w/ dist.

9 9 | 7 7 | 7 7 7 | 4 | (4) 8 | 6 6 6 |

Rhy. Fig. 4

*Gtrs. 1, 3, 4 & 6

*Gtr. 6 (elec.) w/ dist., played *mf*.
Composite arrangement

Cmaj7

D⁹

End Riff A

5 5 9 9 9 7 7 11 11 11 12 11

$\begin{matrix} \diagdown & \diagup & \diagdown & \diagup & \diagdown & \diagup \\ \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ 2 & 3 & 4 & 7 & 7 & 9 \end{matrix}$

End Rhy. Fig. 4

Gtrs. 1, 3, 4 & 6: w/ Rhy. Fig. 4
 Gtr. 5: w/ Riff A

E

Badd11

Cmaj7

D⁹

Gtr. 7 (elec.)

17 14 16 17 14 16 17 15 17 14 15 17

Chorus

Gtrs. 1, 3 & 4: w/ Rhy. Fig. 3
 Em

Bkgd. Voc.: w/ Voc. Fig. 2
 C

17 17 (17) 15 17 15 17 (17) 15 17 17

Em C Asus2 G/B

Moth - er - cries - Find me on my bet - ter days - to

grad. release grad. release

(17) (17) 15 17 17 (17) 17 (17) 15 17 12 14 (14) 9/14 14 14 14 16 16

Gtrs. 1, 3 & 4: w/ Rhy. Fig. 3 (last 2 meas.)
Asus2 G/B C

lose it once a - gain, - but I seem to find - no bet-ter ways - to con-scious - ly pre-tend. -

1/4 1/2

(16) (16) 15 15 (15) 14 14 15 14 14 14 14 16 14 14 14 16 14 (14) 12 14 12 12 (12) 10 12 12

Outro

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times) Gtr 7 tacet
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E5 E5#11 E5 E5#11

Gtr. 2

(12) (12) 8 12 12 12 11 11 12 (12) 12 10 12 15 15

E5 E5#11 E5

Gtr. 1

let ring -----

(15) 8 15 15 15 15 15 17

Fiction

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro Slowly $\text{♩} = 60$

***D5

*Gtr. 2

mf

T
A
B

*Piano arr. for gtr.

**Gtr. 1

Riff A

End Riff A

mf
let ring throughout

T
A
B

**Piano arr. for gtr.

***Chord symbols reflect basic harmony.

Gtr. 1: w/ Riff A (3 times)

Gtr. 2

(10) 10 9 10 11 11 10 11 10 10 9 10 11 11 10 11 10 10 9 10 11 11 10 11 10 10 9 10 11 11 10 11 10

G5

let ring -----
w/ pick & finger -----

(10) 10 9 10 11 11 10 11 10 10 9 10 11 11 10 11 10 0 13 13 13 15 15 15 19 19 19 10 10 10 12 12 12 16 16 16

Gr. 1: w/ Riff A

D5

Riff B

G5

End Riff B

10 9 10 11 11 10 11 10 10 9 10 11 11 10 11 10

0 13 13 13 15 15 15 19 19 19
10 10 10 12 12 12 16 16 16

let ring -----
w/ pick & finger -----

Verse

D

G

1. Now I think I un - der - stand _____ how this world can o - ver - come _ a man. _

10 10 12 12 14 14 17 17 19 19 19 16 16 16 16

Rhy. Fig. 1

5 2 4 0 0 10 10 12 12 14 14 17 17 19 19 19 16 16 16 16

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

*T = Thumb on 6th string

D

G

Like a friend we saw it through. _ In the end, I gave my life _ for you. _

5 2 4 0 0 10 10 12 12 14 14 17 17 19 19 19 16 16 16 16

End Rhy. Fig. 1

5 2 4 0 0 10 10 12 12 14 14 17 17 19 19 19 16 16 16 16

3 2 5 3 2 0 T 3 3 3 5 5 3 3 3

4 4 4 4 4 4 4 4 4

Interlude

Gr. 1: w/ Riff A

D5

G5

10 9 10 11 11 10 11 10 10 9 10 11 11 10 11 10 0 13 13 13 15 15 15 19 19 19 19 19 19 19 19 16 16 16 16 16 16

let ring -----
w/ pick & finger -----

Verse

2nd time, Gtr. 2: w/ Rhy. Fig. 1

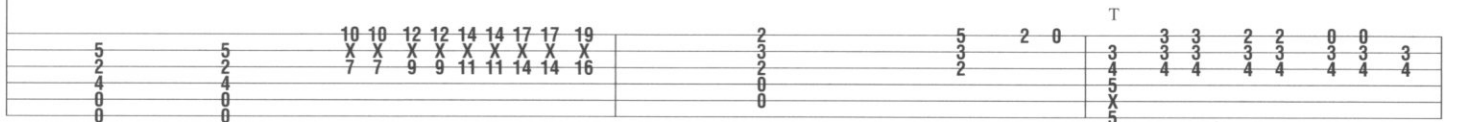
D

G



2. Gave you all I had to give. _____
3. Left this life to set me free. _____

Found a place for me to rest — my head. —
Took a piece of you in - side — of me. —



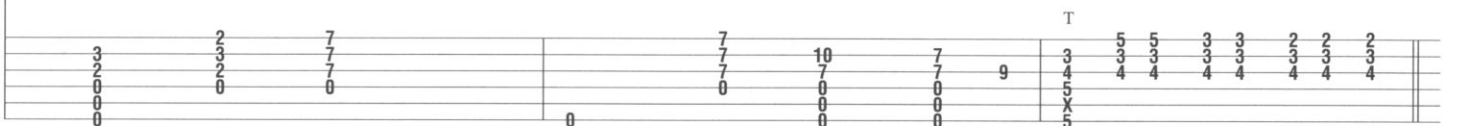
D

G



While I may be hard to find, _____
All this hurt can fi-nal-ly fade. —

heard there's peace just on the oth - er side. —
Prom - ise me you'll nev - er feel — a - fraid. —



Chorus

D

B \flat maj7

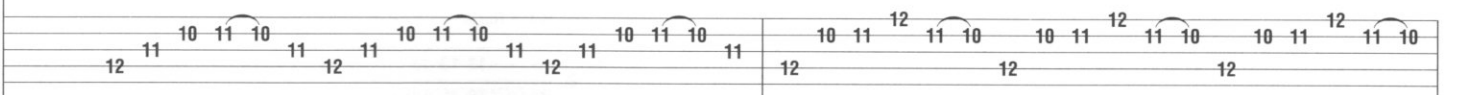


Not that I could

or that I

Riff C

End Riff C



Gr. 2: w/ Riff C (2 times)

D B♭maj7 D B♭maj7

would let it burn un - der my skin, let it burn.

Interlude

D.S. al Coda

Gr. 1: w/ Riff A
Gr. 2: w/ Riff B

D5 G5

Coda

Interlude

Gr. 2

Dm A/C# B♭maj7 A Gm7 F6 E°7 A

12 10 11 10 11 9 11 10 | 12 10 11 10 11 9 11 10 | 12 10 11 10 12 10 | 11 9 11 10 11 9 11 10

D A/C# Bm A Gmaj7 D/F# Em A

(Ah.) Ah.)

12 11 12 10 11 9 12 10 | 12 11 14 12 10 12 9 11 | 7 12 12 10 14 14 | 15 14 17 17 15 14 17 | 9 12 12 11 14 14 | 16 16 16 16 14 14 | 10 12 12 12 14 14

Verse

Gr. 2 tacet

D G D A/C#

4. I hope it's worth it out on the high - way, yeah.

*Gr. 3 Rhy. Fig. 2

mf

0 3 2 4 0 0 | 2 3 2 4 0 | 9 0 7 0 5 7 5 | 9 0 7 0 5 7 5

*Organ arr. for gtr.

Bm D G A

I know you'll find your own way when I'm not with you.

End Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 2 (3 times)

D G D A/C# Bm D

So tell ev-'ry-bod-y, the ones who walked be-side me, yeah, I hope you'll find your own way

G A D G D A/C#

when I'm not with you to-night. I hope it's worth it, what's left be-hind me, yeah.

Bm D G A D

I know you'll find your own way when I'm not with you. So tell ev-'ry-bod-y, the

G D A/C# Bm D G A

ones who walked be-side me, yeah, I know you'll find your own way when I'm not with you to-night.

Outro
Free time

D

Gtr. 3

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

Save Me

Words and Music by Matthew Sanders, Jonathan Seward, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately $\text{♩} = 64$

**D5

*Gtr. 1

Musical notation for Gtr. 1, Intro. The staff shows a sequence of chords and notes in 6/8 time, starting with a dynamic marking of *mf*. Below the staff is a guitar tablature with fret numbers: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0.

*Bass arr. for gtr.

**Chord symbols reflect implied harmony.

Musical notation for Gtr. 1, continuation of the Intro. The staff shows a sequence of chords and notes in 6/8 time. Below the staff is a guitar tablature with fret numbers: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 7.

Gtr. 1 tacet

Dm

B \flat /D

Dm

***A

Gtr. 3 (dist.)

Musical notation for Gtr. 3 (dist.), featuring a sequence of chords and notes in 6/8 time, starting with a dynamic marking of *f*. Below the staff is a guitar tablature with fret numbers: 5/7 (7) 5/7 6 10 11 10 (10) 11 10 9 10 (10) 3/6 5 10 11 10 (10) (10).

Rhy. Fig. 1

Gtr. 2 (dist.)

Musical notation for Gtr. 2 (dist.), featuring a sequence of chords and notes in 6/8 time, starting with a dynamic marking of *mf*. Below the staff is a guitar tablature with fret numbers: 7 5 8 5 7 5 7 4 6. The notation includes a "let ring" instruction with a dashed line.

***Bass plays A.

Em

Bm

Gr. 3

8 (8) 5/8 10 8 7 9 7 9 7 8 7 (7) 5/11

Riff A

Gr. 4 (dist.)

7/9 9 11 9 7 6 9 6 7 9 9 (9) 7/11

Gr. 2

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

D

Dm

10 10 9 10/12 10 (10) 8/10 10 9 10/12 10 10 12 (12)

14 14 14 12 12/15 14 (14) 8/13 13 12 13/15 13 9 10 (10)

4 5 3 5 (5) 0 2

A Am

14 (14) 10/17 17 16 16 9/12 9 9 8 12 (12)/17 19 17 (17)

12 (12) 6/17 17 16 16 9/12 9 10 13 13 15 13

End Riff A

End Rhy. Fig. 1

2 0 5 0 2 0 2 0 2 0 2 0

Gtrs. 2, 3 & 4 tacet
D5

Skull.

Riff B
*Gtr. 5 (dist.)

f P.M. P.M. P.M. P.M.

End Riff B

*Doubled throughout

Gtr. 5: w/ Riff B (5 times)

Gtrs. 3 & 4

7 0 7 8 5 0 5 7 3 0 0 4 7 5 7 0 7 8 5 0 5 7 3 0 0 4 7 5

Gtr. 3

10 10 12 9 8 9 10 | 7 8 4 7 5 8 | 10 10 12 9 8 9 10 | 7 8 4 7 5 8

Gtr. 4

7 0 7 8 5 0 5 7 | 3 0 0 4 7 5 | 7 0 7 8 5 0 5 7 | 3 0 0 4 7 5 6 7 9

E/G# A/C# D5 E/G# A/C#

Gtr. 3

8 5 8 7 7 7 8 6 | 5 7 5 6 5 7 7 5 | 8 5 8 7 7 | 5 6 8 10 11 9 (10)

Gtr. 4

5 0 5 8 7 8 8 7 | 6 8 6 8 7 0 8 7 | 5 0 5 8 7 5 8 7 | 6 7 7 6 7 5 (6)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 | 7 6 6 6 6 6 7 4 4 4 4 4 | 0 0 0 0 0 0 0 0 0 0 | 7 6 6 6 6 6 7 4 4 4 4 4

D5

E/G#

A/C#

D5

E/G#

A/C#

8 5 8 7 7 | 6 8 6 5 7 5 7 | 8 5 8 7 7 | 6 8 6 5 6 8

5 0 5 8 7 5 8 7 | 6 8 6 8 7 0 7 8 | 5 0 5 8 7 5 8 7 | 6 7 7 5 (6) 8

0 0 0 0 0 0 0 0 0 0 | 7 6 6 6 6 6 7 4 4 4 7 7 | 0 0 0 0 0 0 0 0 0 0 | 7 6 6 6 6 6 7 4 4 4 7

Gtrs. 3 & 4 tacet

D5

F5

G5

A/E

D5

Bb5

A5

G5

E/G# A5

5 7 | (7) | (7) | (7) | 7 5 (5) 6 5 7 6

Gtr. 5

Rhy. Fig. 3

End Rhy. Fig. 3

0 0 0 0 0 3 3 3 3 3 | 5 5 5 5 0 2 4 4 4 4 | 7 5 5 5 (7) 3 3 3 2 | 5 5 5 6 7 7 7 7 7 7

Gtr. 5: w/ Rhy. Fig. 3

D5

F5

G5

A/E

D5

Bb5

A5

G5

E/G# A5

7 7 7 6 5 6 6 / 11 10 | 12 11 14 13 14 16 | 13 15 17 17 13 15 13 | 17 13 15 13 17 13 15 / 18 17 17 / 21

D5 C/E F5 G5 A5 G5 Gtr. 6 tacet D5 C/E F5 G5 A5 G5

Ah, _____
(Ah, _____)

8va - - - - -

Gtr. 6

Gtr. 3 Riff C End Riff C

Gtr. 4 Riff C1 End Riff C1

Gtr. 5 Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 3 & 4: w/ Riffs C & C1
Gtr. 5: w/ Rhy. Fig. 4

Gtr. 5: w/ Riff B

D5 C/E F5 G5 A5 G5 D5 C/E F5 G5 A5 G5 D5

ah. _____
ah.) _____

Whispered: They all know.

They all know.

Gr. 5 Riff D End Riff D

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0

Verse

D5 B \flat /D D5 A5 A5(b9) A5

1. Sor - ry, did I wake your dream? Some ques - tions run too deep.
 2. Ev - er since the day you left, my fate's been set un - known.

7 5 8 5 7 7 8 7 7

Em7 Em(add9) Em B5

We on - ly, on - ly wake up when we sleep.
 How man - y years to walk this path a lone?

7 5 5 5 4 4 4 (4)

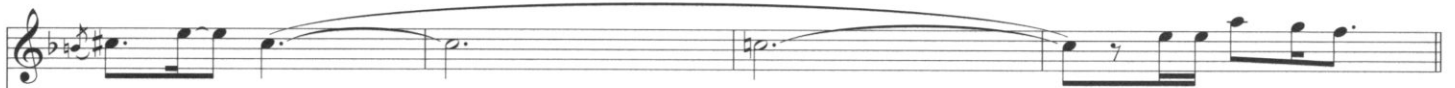
D5 Dm

Led by the lu - nar light, So trou - ble's all we'd find. Lost our
 So much to see to - night. So why'd you close your eyes? Why can't

7 5 7 5 7 7 6 6 6 6 6 (6)
 5 5 5 5 5 5 7 7 7 7 7
 5 5 5 5 5 5 7 7 7 7 7

A5

Am



way to - night.
I shut - mine?

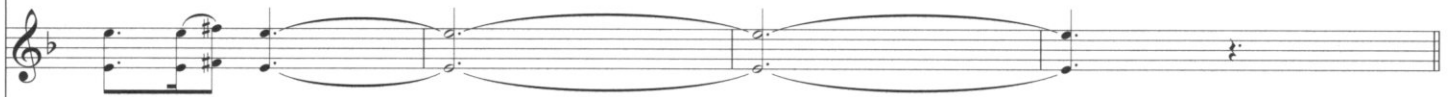
Is it some - thing we
Is it some - thing we



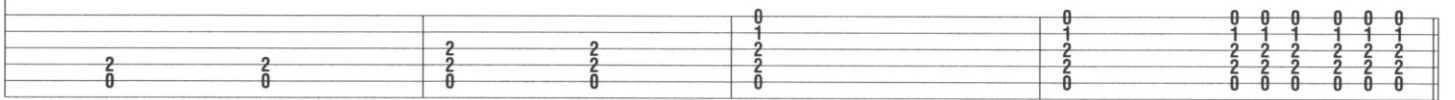
(Lost to - night.)
(I shut mine.)



(Lost to - night.)
(I shut mine.)



(Lost to - night.)
(I shut mine.)



Pre-Chorus

Gr. 5: w/ Rhy. Fig. 2

D5

E/G#

A/C#

D5

E/G#

A/C#



said?
did?

Is it some-thing we
Is it some-thing we

said
did

to them?
to them?

Is it some - thing we
Is it some - thing we

D5

C#5 D5 Bb5 D5 C#5 D5 Bb5

D5

Bb5 D5 A5 D5 G#5 D5

Bb5 A5

D5

C#5 D5 Bb5 D5 C#5 D5 Bb5

A5

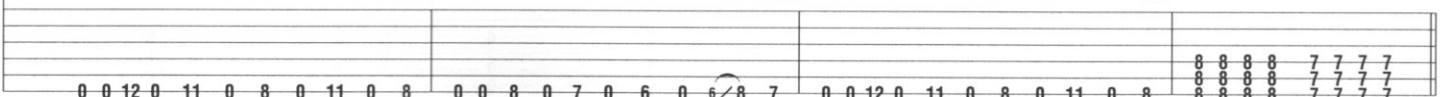


said?
did?

Gr. 5



P.M. + P.M. P.M. P.M. P.M. P.M. + P.M. P.M. P.M. P.M. + P.M. P.M. P.M. P.M. P.M.



Chorus

F5 Fsus2 F5 A5 A7 A5

***Voc. Fig. 1**

1., 2. }
3. lone. }
En-trapped in a vile world where the

Riff E (Save me, save me. End Riff E

Gtr. 3

12/17 18 17-18 20 17 17 17 17/22 21-19 21 (21) \

Riff E1

8va

Gtr. 4

8/13 15 13-15 17 13 14 12 12/18 17-15 17

Gtr. 5

Rhy. Fig. 5

3/3 3/3 3/3 3/3 3/3 3/3 3/3 3/3 2/6 2/6 5/6 2/6 2/6 2/6 2/6 2/6 2/6

*Refers to downstemmed notes only.

D5 C5 End Voc. Fig. 1

end game's all the same as ev-ry oth-er. We're on-ly here to die.
Ah.)

8va

14 18 17 18 15 18 13 18 13 18 15 18 14 18 17 18 15 18 13 18 13 18 15 18 17 18 17 18 15 17 18 18 20 22 \

8va

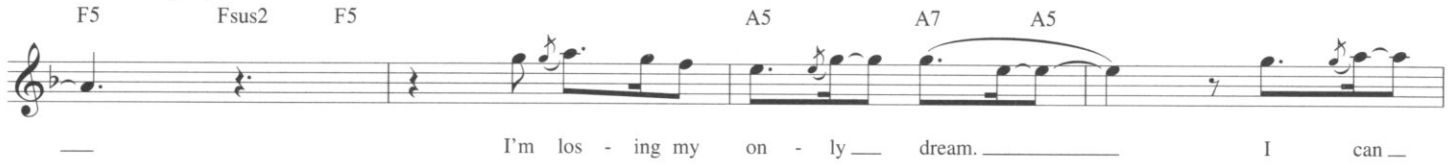
15 17 15 17 13 17 12 17 12 17 13 17 15 17 15 17 13 17 12 17 12 17 13 17 13 15 13 15 17 18 15 15 17 18

End Rhy. Fig. 5

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

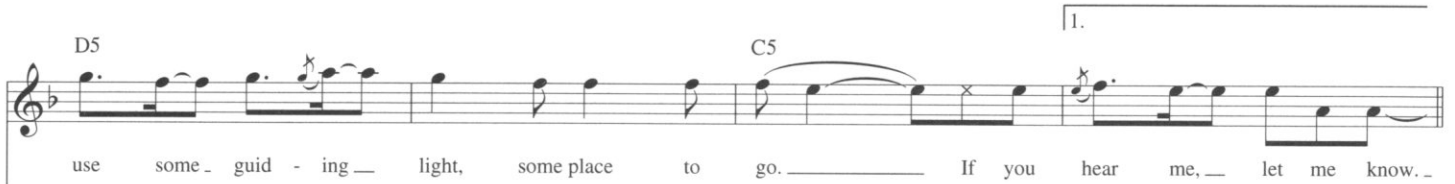
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 3 & 4: w/ Riffs E & E1
Gtr. 5: w/ Rhy. Fig. 5

F5 F5sus2 F5 A5 A7 A5



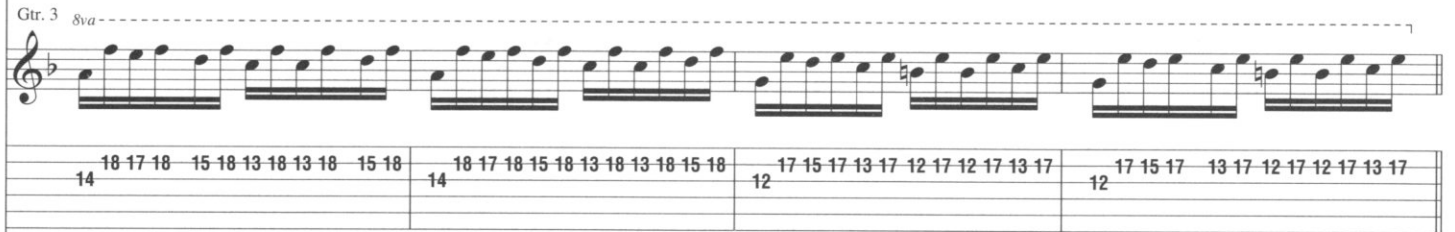
I'm los - ing my on - ly dream. I can

D5 C5



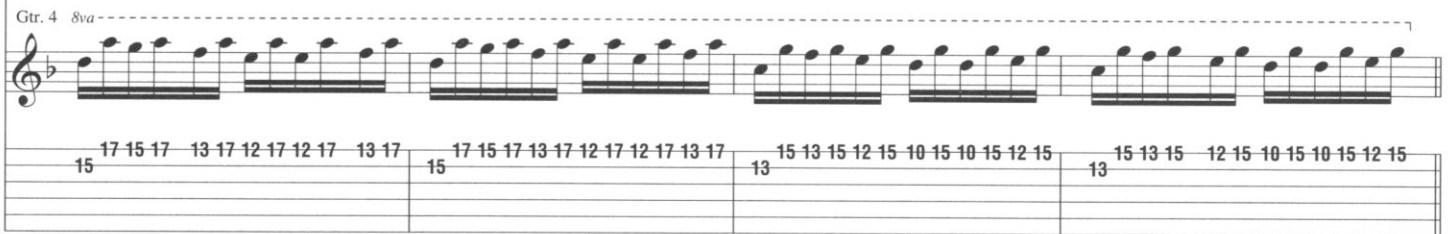
use some guid - ing light, some place to go. If you hear me, let me know.

Gtr. 3 *8va*



14 18 17 18 15 18 13 18 13 18 15 18 14 18 17 18 15 18 13 18 13 18 15 18 12 17 15 17 13 17 12 17 12 17 13 17 12 17 15 17 13 17 12 17 12 17 13 17

Gtr. 4 *8va*

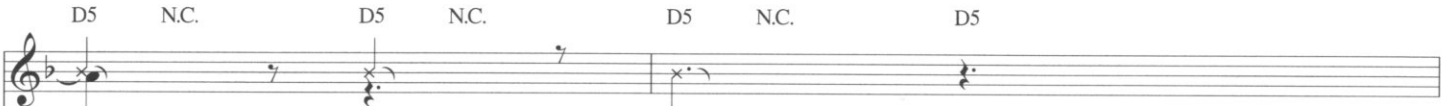


15 17 15 17 13 17 12 17 12 17 13 17 15 17 15 17 13 17 12 17 12 17 13 17 13 15 13 15 12 15 10 15 10 15 12 15 13 15 13 15 12 15 10 15 10 15 12 15

Interlude

Gtrs. 3 & 4 tacet

D5 N.C. D5 N.C. D5 N.C. D5



Whispered:

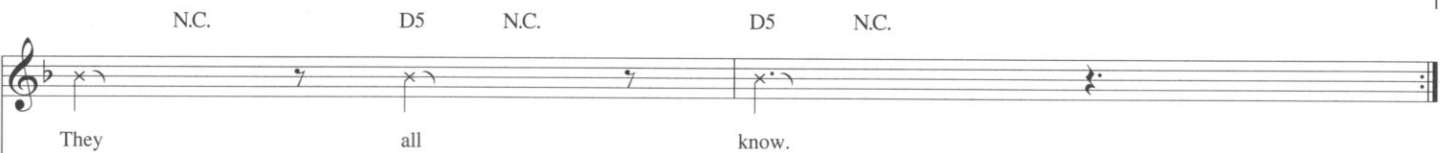
They all know.

Gtr. 5



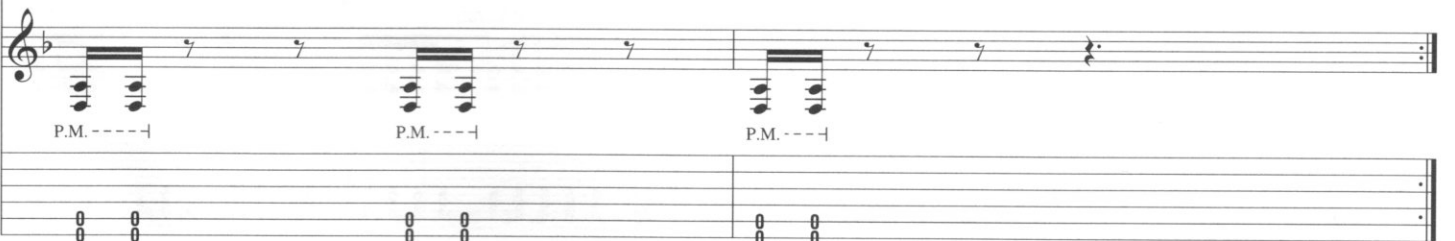
P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

N.C. D5 N.C. D5 N.C.



They all know.

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





Bb5

Musical staff with vocal line and guitar accompaniment. The vocal line includes the lyrics: "hear me, let me know. (Oh.) If you hear me, let me know."

hear me, let me know. (Oh.) If you hear me, let me know.

Guitar part for Gtr. 3, marked 8va. Includes a melodic line and a fretboard diagram below.

12 17 15 17 13 17 12 17 12 17 13 17 13/15 12 15 12 13 15 17 15

Guitar part for Gtr. 4, marked 8va. Includes a melodic line and a fretboard diagram below.

13 15 13 15 12 15 10 15 10 15 12 15 14/15 13 15 13 15 17 18 17

Guitar part for Gtr. 5. Includes a melodic line and a fretboard diagram below.

3 3 3 3 3 3 3

Interlude

Gtrs. 3 & 4 tacet

D5

Musical staff for the interlude, showing a D5 chord and a melodic line.

Guitar part for Gtr. 7 (dist.), marked 8va. Includes a melodic line and a fretboard diagram below.

13 (13)

f P.S.

Guitar part for Gtr. 7 (dist.), marked 8va. Includes a melodic line and a fretboard diagram below.

15 (15)

Musical staff for the interlude, showing a D5 chord and a melodic line.

8

Riff F

End Riff F

Gtr. 7

Musical notation for Gtr. 7. The staff shows a melodic line in B-flat major with eighth and sixteenth notes. Below the staff are ten P.M. (pick attack) symbols. The fretboard diagram below shows fingerings: 5 5 7 5 5 5 5 5 8 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7.

Gtr. 5

Musical notation for Gtr. 5. The staff shows a rhythmic accompaniment with chords. Below the staff are four P.M. symbols. The fretboard diagram below shows chord fingerings: 0.

Gtr. 7: w/ Riff F (3 times)

Bb5

Gtr. 5

Musical notation for Gtr. 5. The staff shows a rhythmic accompaniment with chords. Below the staff are four P.M. symbols. The fretboard diagram below shows chord fingerings: 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1.

Bb5

Gtr. 3

Musical notation for Gtr. 3. The staff shows a sustained note with a tremolo effect. Below the staff is a P.S. (pick scratch) symbol. The fretboard diagram below shows a tremolo effect on a single note.

Gtr. 4

Musical notation for Gtr. 4. The staff shows a melodic line with trills and grace notes. Below the staff are six P.M. symbols. The fretboard diagram below shows fingerings: 14 7 5 6 7 5 6 7 5 6 11 10 8 10 10 8 10 10 8 10 10 8 10 13 13 10 13.

Gtr. 5

Musical notation for Gtr. 5. The staff shows a sustained note with a tremolo effect. Below the staff is a P.S. symbol. The fretboard diagram below shows a tremolo effect on a single note.

Guitar Solo

Quadruple-time feel

Gtr. 7: w/ Riff F (2 times)

D5

8va

Bb5

8va

8va

Gtrs. 3 & 4 tacet

D5 E5 F5 G5 F5 E5

8va

Gtr. 3

Gtr. 6

8va

Gtr. 4

Gtr. 5

Gr. 6 tacet
Dm/C

G/B

Musical staff for guitar 6, showing a long rest and a few notes.

Gr. 8

Musical staff for guitar 8 with a treble clef, notes, and a guitar fingerboard diagram below.

Gr. 5

Musical staff for guitar 5 with a treble clef, notes, and a guitar fingerboard diagram below.

Gm/Bb

A5

F5

E5

Musical staff for guitar 6, showing a long rest and a few notes.

8va

Musical staff for guitar 8 with a treble clef, notes, and a guitar fingerboard diagram below.

Musical staff for guitar 5 with a treble clef, notes, and a guitar fingerboard diagram below.

D5

Gtr. 8 *8va*--- γ

Musical notation for Gtr. 8, featuring a tremolo effect and a rest.

Gtr. 7 *8va*---

Musical notation for Gtr. 7, featuring a melodic line with a vibrato effect and a tremolo effect.

Gtr. 6 *8va*---

Musical notation for Gtr. 6, featuring a melodic line with a vibrato effect and a tremolo effect.

Gtr. 5

Musical notation for Gtr. 5, featuring a percussive accompaniment with a P.M. effect.

Gtr. 8 *tacet*

Gtr. 7 *8va*---

Musical notation for Gtr. 7, featuring a melodic line with a vibrato effect and a tremolo effect.

Gtr. 6 *8va*---

Musical notation for Gtr. 6, featuring a melodic line with a vibrato effect and a tremolo effect.

Gtr. 5

Musical notation for Gtr. 5, featuring a percussive accompaniment with a P.M. effect.

Dm/F

A5

D5

loco

13 13 13 15 15 15 13 13 12 12 12 14 14 14 14 14 15 15 15 14 14 14 10 10 10 12 (12) 10 12 10 12 10

P.M. -----

(5) 5 5 5 5 5 5 7 7 7 7 7 7 0 0 0 0 0 0 8 7 0 6 7 0 3

G5

Gtr. 3

δva

10 10 10 14 14 14 15 15 15 13 13 13 15 (15) 13 11 11 11 15 15 15 15 15 18 18 18 20 (20) 18

Gtr. 4

δva

12 12 12 15 15 15 14 14 14 15 15 15 17 (17) 15 12 12 12 15 15 15 15 15 15 17 (17) 15

Gtr. 5

P.M.

(3) 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5

Dm/F

A5

D5

A5

Bb5

G5

A5

8va ----- *loco*

17 17 17 13 13 13 15 15 15 14 14 14 14 14 14 17 15 14 13 13 13 14 14 14 15 15 15 12 12 12 14 15 14 12

loco

13 13 13 15 15 15 14 14 14 15 15 15 16 14 14 14 15 14 15 15 15 15 15 12 12 12 14 14 14 14 12 15 14

P.M. -----

(5) 5 3 5 5 5 5 7 7 7 7 7 7 0 0 7 7 8 8 8 5 5 7 7 7 7 7

Interlude

Gtrs. 3, 4 & 5 tacet

Gr. 3 Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2

Gr. 4

Riff G Gr. 9 (clean) End Riff G

mf
let ring throughout

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

Gr. 5

Gr. 9: w/ Riff G (3 times)

Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2



Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2



Help me find my way.

Dm Dm/E Dm/F Gsus2 Dm Dm/E Dm/F Gsus2



Said help me find my way.

Bridge

Asus2

F/A

Asus2



No pulse in side of me. Stone cold lips and

Gr. 9



F/A

Asus2

F/A

A7sus4



her - e - sy. All lies and to a de - gree, los - ing who I



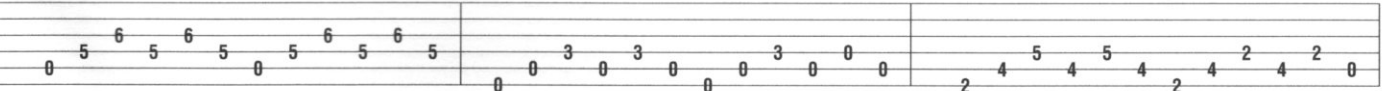
A7

Dm

A7/E



wan - na be. I'll find out right now.



Dm

Bb

G/B

C

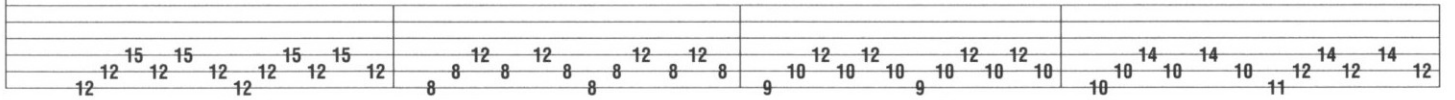
A/C#



He may be out of his mind, but some day you will

Riff H

End Riff H



Gr. 9: w/ Riff H (3 times)

Dm

Bb

G/B

C

A/C#



find that san-i-ty's left us all blind and dragged us all be

Dm

Bb

G/B

C

A/C#



hind. A moment seen through those eyes, crys-tal blue dis

Dm

Bb

G/B

C

A/C#



guise. They say that all beau-ty must die, I say it just moves

Gr. 5: w/ Riff B

D5

Gr. 5: w/ Riff D

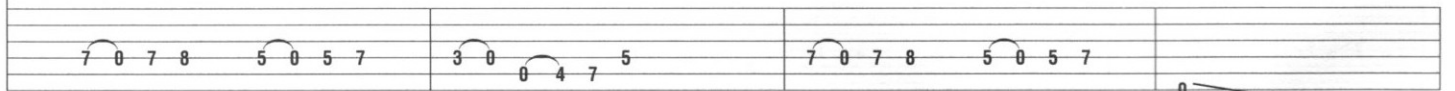


on. If

Gtrs. 3 & 4



w/ bar



-2 1/2 slack

D5

Bb5

G/B

C5

A/C#

you'd on - ly ___ o - pen your mind, then some - day ___ you will _

Gtr. 3 Riff I

7/10 10 8 10 10 | 7 8/10 8 10 7 | 8 5/10 8 10 7 | 9 5/10 8 10 8

Gtr. 4 Riff II

7 7/10 9 10 7 | 8 7/10 9 10 8 | 9 7/10 9 10 9 | 10 7/10 9 10 9

Gtr. 5 Rhy. Fig. 6

End Rhy. Fig. 6

0 0 0 0 0 0 0 | 8 8 8 8 8 8 | 10 10 10 10 10 10 | 10 10 10 12 12 12 | 10 10 10 11 11 11

Gtr. 5: w/ Rhy. Fig. 6 (3 times)

D5

Bb5

G/B

C5

A/C#

find ___ in - san - i - ty left us be - hind and walked right _ through the _

Gtr. 3

End Riff I

10 6/10 8 10 10 | 7 6/10 8 10 7 | 8 5/10 8 10 8 | 10 7 9 10 7 10 | 10 8 9

Gtr. 4

End Riff II

7 7/10 9 10 7 | 8 7/10 9 10 8 | 9 7/10 9 10 9 | 10 10 8 9 10 9 10 9 6

D5 Bb5 G/B C5 A/C#

I can see the pictures clear as yes - ter - day, pictures all my door.

D.S. al Coda
(take 2nd ending)

D5 Bb5 G/B C5 A/C#

I can hear the voices begging you to stay, but know you're not a - own.

⊕ Coda

Interlude

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 5 tacet

Gtrs. 3 & 4 tacet

Dm Bb/D Dm A

13

15

5/7 (7)\ 5/7 6 10 11 10 (10) 11 10 9 10 (10)\ 3 6 5 10 11 10 (10) (10)

Gr. 4: w/ Riff A

Em

Bm

Gr. 7

8 (8) 5 8 | 10 8 7 9 | 7 9 7 8 | 7 (7) 5 11

D

Dm

10 10 9 10/12 | 10 (10) 8/10 | 10 9 10/12 10 | 10 12 (12)

A

Am

14 (14) 10/17 | 17 16 16 9 12 9 | 9 8 12 (12) 17 18 | 17

Gr. 7 tacet

F5

D5

A5

A tempo

♪ = ♩

To - night

Outro

Gr. 5 tacet

**Bb

C

Dm

we all die young To - night

*Gr. 10

Riff J

End Riff J

mp
w/ fingers
let ring throughout

0 1 3 | 0 1 1 | 0 1 3 | 12 13 10

1 | 3 | 0

*Piano & strings arr. for gtr.

**Chord symbols reflect overall harmony.

Gtr. 10: w/ Riff J (3 times)

B \flat

C

Dm

we all die young. To - night

B \flat

C

Dm

we all die young. To - night

Gtr. 3 Rhy. Fig. 7

End Rhy. Fig. 7

3	3	3	5	5	5	7	7	7	9	10	7
1	1	1	3	3	3	5	5	5	7	8	5

Gtr. 4 Rhy. Fig. 7A

End Rhy. Fig. 7A

3	3	3	5	5	5	7	7	7	7	7	7	(7)
1	1	1	3	3	3	5	5	5	5	5	5	

Gtrs. 3 & 4: w/ Rhy. Figs. 7 & 7A

B \flat

C

Dm

we all die young. To - night

B \flat

C

Dm

we all die young. To - night

Rhy. Fig. 8

End Rhy. Fig. 8

Gtrs. 3 & 4

3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtrs. 3 & 4: w/ Rhy. Fig. 8 (2 times)

B♭

C

Dm

we all _____ die _____ young. _____ To - night .

B♭

C

Dm

we all _____ die. _____ To - night .

B♭

C

D5

we all _____ die _____ young. _____

♩ = ♩

Gtrs. 3 & 4

3 | 3 | 3 3 | 3 3 | 3 3 | 3 3 | 5 5 | 5 5 | 5 5 | 5 5 | 5 5

Gtr. 4 tacet

Gtr. 5: w/ Riff B (1 1/2 times)

Gtr. 3

mf
let ring - - - - -

4 4 4 7 4 4 4 | 7 7 4 4 7 7 4 4 4 | 7 7 4 4 7 7 4 4

Gtr. 3

let ring - - - - -

7 7 4 4 4 | 7 4 7

Gtr. 5

P.M. P.M.

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

GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: F, E, D, C, B, A, G, F

Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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