

LINKIN PARK

[HYBRID THEORY]



HEY
NCF



HAL LEONARD®

Contents:

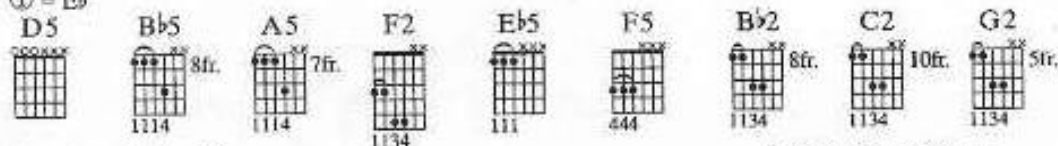
1. Papercut
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PAPERCUT

Drop D tuning tuning down one 1/2 step:

⑥ = D \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

By LINKIN PARK



Moderate rock $\text{♩} = 75$

Intro:

w/Drum loop
2

Gtr. 1 Riff A

N.C. (Dm)

Play 4 times

w/Riff A (Gtr. 1) 8 times

D5

B \flat 5

A5

F2

*Gtr. 2 Rhy. Fig. 1

(w/dist.)

*Doubled.

1.2.3.

4.

end Rhy. Fig. 1 Rhy. Fill 1

E \flat 5

F5

Verse:

Substitute w/Riff C (Gtr. 2) 3 times, Verse 2

Gtr. 1 tacet

D5

D5/B \flat

D5/A

D5/E \flat

D5/F

Gtr. 2

Riff B

end Riff B

*Sung on Verse 2 only; Verse 1 rap.

Papercut - 7 - 1
PGM0104

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w/Riff B (Gtr. 2) 2 times

Dsus Dsus/B \flat Dsus/A Dsus/E \flat Dsus/F

D5

D5/B \flat D5/A D5/E \flat D5/F

Dsus

Dsus/B \flat Dsus/A Dsus/E \flat Dsus/F

Riff C

end Riff C

P.M.

T
A
B

w/Riff B (Gtr. 2)

D5 D5/B \flat D5/A D5/E \flat D5/F

w/Riff C (Gtr. 2)

Dsus Dsus/B \flat Dsus/A Dsus/E \flat Dsus/F

w/Riff B (Gtr. 2) Verse 1
w/Riff C (Gtr. 2) Verse 2

D5 D5/B \flat D5/A

w/Riff B (Gtr. 2)

Dsus Dsus/B \flat Dsus/A N.C.

It's like I'

Chorus 1:

w/Riff A (Gtr. 1) 8 times

w/Rhy. Fig. 1 (Gtr. 2) 3 1/2 times on 1st Chorus, 4 times on 2nd Chorus

D5 Bb5 A5 F2

D5 Bb5 A5 F2

par - a - noid look - in' o - ver my back;_ it's like a whirl - wind in -

side of my head._ It's like I can't stop what I'm hear - ing with - in;_ it's like the

face in - side_ is right be - neath my_ skin._ be - neath the skin. It's like I'm

w/Riff A (Gtr. 1) 8 times

w/Rhy. Fig. 1 (Gtr. 2) 3 1/2 times

D5 Bb5 A5 F2

D5 Bb5 A5 F2

par - a - noid look - in' o - ver my back;_ it's like a whirl - wind in -

side of my head._ It's like I can't stop what I'm hear - ing with - in;_ it's like the

face in - side_ is right be - neath_ my_ skin._

Bridge:

w/Riff A (Gtr. 1) 8 times

N.C. (Dm)

(Whispered:) The face in - side is right be - neath your skin. The face in - side is

Gtr. 2

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

T
A
B
0 0 0 1 1 3 0 0 0

right be-neath your skin. The face in-side is right be-neath your skin.

P.M. P.M.

T
A
B

1 1 3 0 0 0 1 1 3

D5

Gr. 1 P.M. cresc. P.M. cresc.

The

* P.M. cresc.

T
A
B

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

*Gradually lighten up on palm mute.

Chorus 2:

Bb2 C2 G2

Gr. 2

sun goes

Riff D

Gr. 1 hold hold

T
A
B

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

down.

hold

T
A
B

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

B \flat 2

end Riff D

w/Riff D (Gtr. 1) 3 times
Gtr. 2 cont. rhy. fig. simile

C2 G2

I feel the night be - tray me. The

B \flat 2 C2 G2

sun goes down.

B \flat 2 C2 G2

It's like I'm

I feel the night be - tray me. The

Outro Chorus:

w/Riff D (Gtr. 1) 5 times

B \flat 2

Resume chorus fig. simile

C2 G2

par-a-noid look-in' o-ver my back; it's like a whirl-wind in - side of my head. It's like I

sun.

Bb2 C2 G2

can't stop what I'm hear-ing with-in; — it's like the face in-side — is right

I feel the night — be-tray —

Bb2 C2 G2

be-neath the skin. It's like I'm par-a-noid look-in' o-ver my back; — it's like a

me. — The sun,

whirl - wind in - side of my head. — It's like I

Gtr. 2 Bb2 C2

can't stop what I'm hear - ing with - in. — It's like I

B \flat 2*Cont. rhy. simile*

C2

B \flat 2

can't stop what I'm hear - ing with - in. It's like I
feel the night be - tray me.

C2

G2

can't stop what I'm hear - ing with - in. It's like the face in - side is right
Ah.

E \flat 5

F5

D5

N.C.

Gtr. 2

P.M. -----+

be - neath my skin.

Gtr. 1

harm.

T
A
B

12

ONE STEP CLOSER

By LINKIN PARK

Drop D tuning down one 1/2 step:

- ⑥ - D \flat ③ = G \flat
- ⑤ - A \flat ② = B \flat
- ④ - D \flat ① = E \flat

D5 (000233) **D5type2** (xx0233) 12fr. (444) **C5** (xx0233) 10fr. (444) **A5** (xx0233) 7fr. (444) **G5** (xx0233) (111) **B \flat 2** (xx0233) 8fr. (114) **E \flat 2** (xx0233) (114) **E \flat 5** (xx0233) (111) **F5** (xx0233) (444) **A \flat 5** (xx0233) (444)

Moderate rock $\text{♩} = 95$

Intro:

Gtr. 1 N.C. (Dm) *Play 4 times* **D5** *Rhy. Fig. 1* **B \flat 5** **A5** *Play 4 times*

(w/dist.) **Riff A** Gtrs. 1 & 2 (w/dist.)

harm. *f* *f* *f*

TAB: 0 5 7 7 8 7 0 3 | 0 0 0 0 7 8 7 7 8 7 7 8

Verse:

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 8 times

- D5 B \flat 5 A5 D5 B \flat 5 A5 D5 B \flat 5 A5

1. I can - not take this an - y - more. Say - ing ev - 'ry - thing I've said be -
 break. 2. I find the an - swers aren't so clear. Wish I could find a way to dis - ap -

*Sung on Verse 2 only.

- D5 B \flat 5 A5 D5 B \flat 5 A5 D5 B \flat 5 A5

fore. All these words, they make no sense; I find bliss in ig - no - rance. The
 pear. All these thoughts, they make no sense; I find bliss in ig - no - rance.

- D5 B \flat 5 A5 D5 B \flat 5 A5 G5

Gtr. 1 *PM* *PM*

less I hear, the less you say; you'll find that out an - y - way. Just like be -
 Noth - ing seems to go a - way; o - ver and o - ver a - gain.

Fill 1

Gtr. 2

*f*dbk.

TAB

*Volume swell.

Chorus:

w/Fill 2 (Gtr. 2) Verse 2 Rhy. Fig. 2 end Rhy. Fig. 2

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

Gtrs. 1 & 2

P.M. ---1

fore... Ev-'ry-thing you say to me...

Takes me one step clos-er to the edge and I'm a-bout to

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

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

I need a lit-tle room to breathe...

break. 'Cause I'm one step clos-er to the edge I'm a-bout to

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

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

Ev-'ry-thing you say to me...

break. Takes me one step clos-er to the edge and I'm a-bout to

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

Gtrs. 1 & 2

I need a lit-tle room to breathe...

break. 'Cause I'm one step clos-er to the edge and I'm a-bout to

Fill 2

Gtr. 2

harm.

T
A
B

3 2.5 2.5 2.5

*Harmonics are located approx.
halfway between 2nd & 3rd frets.

Breakdown:
w/Riff A (Gtr. 1) 4 times
N.C. (Dm)

Gtr. 2 tacet

break. *(Break. Break. Break. Break. Break. Break.)
*Echo repeats.

Bridge:

E♭5 D5

F5 E♭5 D5 A♭5 D5 F5

Gtrs. 1 & 2

Shut up when I'm talk-in' to you. 1. Shut up. 2. Shut up.

E♭5 D5

F5 E♭5 D5 A♭5 D5 F5

E♭5 D5

F5 E♭5 D5 A♭5 D5 F5

Shut up. Shut up. Shut up. Shut up.

1.

E♭5 D5

F5 E♭5 D5

PM-----

2.

E♭5 D5

F5 E♭5 D5

PM-----

Shut up when I'm talk-in' to you... Shut up... I'm a-bout to

Outro Chorus:

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

D5 type 2

C5

A5

B♭2

G5

A5

E♭2

break. Ev-'ry-thing you say to me... Takes me one step clos-er to the edge and I'm a-bout to

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

I need a lit - tle room to breathe...

break. 'Cause I'm one step clos - er to the edge; I'm a bout to

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

Ev - 'ry - thing you say to me...

break. Takes me one step clos - er to the edge and I'm a - bout to

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

I need a lit - tle room to breathe...

break. 'Cause I'm one step clos - er to the edge; and I'm a - bout to

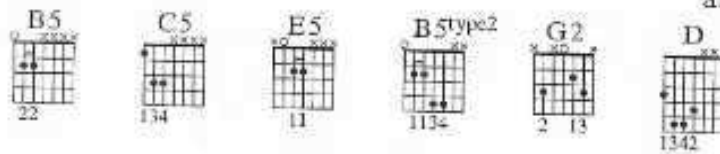
Gtrs. 1 & 2

Break.

break.

WITH YOU

By LINKIN PARK
and THE DUST BROTHERS



Moderate rock ♩ = 99

Intro:

*N.C. (E5)

w/Synth. loops

7-String. Gtr. (w/heavy dist.)

B5 C5 B5

Rhy. Fig. 1

4

f PM. harm.

TAB

*Implied tonality.

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

C5 B5 E5 B5type2 G2 D

8th end Rhy. Fig. 1 Rhy. Fig. 2 1.1 woke up in a end Rhy. Fig. 2

PM. harm.

TAB

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

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

Verse:

Em7

Bm

dream to - day, to the cold of the stat-ic and put my cold feet on the floor. For-got all a - bout
 hit me back, we fall to the floor; the rest of the day - stands - still. Fine line be-tween

7-String Gtr. (clean-tone w/chorus & reverb)

mp hold throughout
 harm.

TAB

5 7 7 12 7

G

D

Bm

yes-ter-day, — re-mem-ber-ing I'm pre-tend-in' to be where I'm not an-y-more. — A lit-tle taste of hy-
this and that; — when things go wrong I pre-tend that the past is-n't real. I'm trapped in this

harm.

T 12 12 12 7 7
A
B

Em7

Bm

por-ri-sy, — and I'm left in the wake of the mis-take, slow to re-act. E-ven though you're so
mem-o-ry and I'm left in the wake of the mis-take, slow to re-act So e-ven though you're

harm.

T 5 7 12 7
A
B

G

D

D/C

close to me, — you're still so dis-tant and I can't bring you back. — } It's true —
close to me, — you're still so dis-tant and I can't bring you back. — }

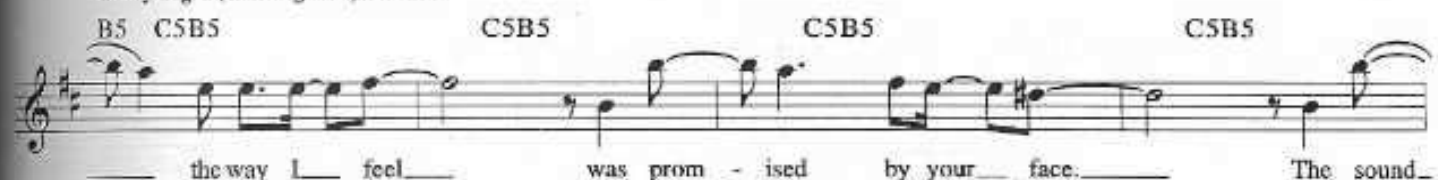
harm.

T 12 12 12 7
A
B

Chorus:

w/Rhy. Fig. 1 (7-String Gtr.) 4 times

B5 C5B5 C5B5 C5B5 C5B5



the way I feel was promised by your face. The sound

C5 B5 C5 B5 C5 B5

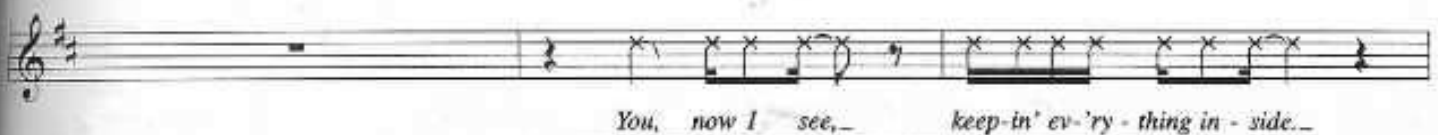


of your voice painted on my memories; even if you're not with me,

C5 B5 w/Rhy. Fig. 2 (7-String Gtr.) B5 B5



I'm with you, with you,



You, now I see, keep-in' ev'ry-thing in-side.

G2 1 D 2 D



1. I hit you and you With



You, now I see, even when I close my eyes. even when I close my eyes.

w/Rhy. Fig. 2 (7-String Gtr.)

E5 B5type2

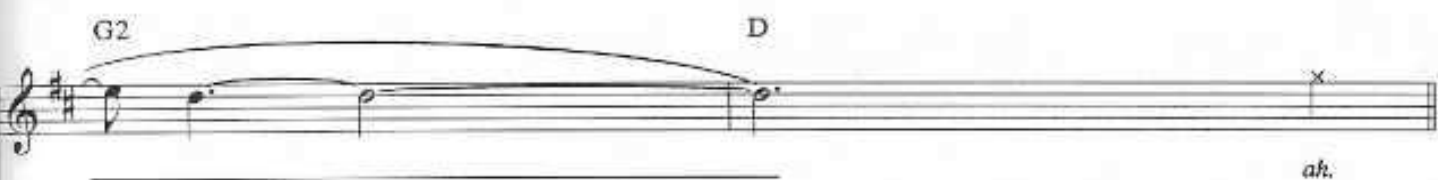


you, with you,



You, now I see, keep-in' ev-ry-thing in-side.

G2 D



ah.



You, now I see, even when I close my eyes.

Breakdown:

N.C. (E5)
w/Synth. loops

w/Record scratching effects

4

Bridge:

w/Rhy. Fig. 2 (7-String Gtr.) 2 times
E5

B5 type 2

No, no mat - ter_ how far we've_ come_

G2

D

E5

I can't_ wait_ to see_ to - mor - row_ No mat - ter_ how

B5 type 2

G2

D5

far we've_ come I, I can't_ wait_ to see to - mor - row.

With

Chorus:

w/Rhy. Fig. 2 (7-String Gtr.) 2 times
E5

B5

G2

you, (You) with you (You) You, now I see, keep-in' ev-'ry-thing in - side. You, now I see,

1 D

2 D

N.C. (E5)
w/Synth. loops
5

Fade

e-venwhen I close my eyes. e-venwhen I close my eyes.

E5 F5 D5 E5 F5 D5 E5 F5 E5 F5 D5 F5

You take a way, if I give in,
 You take a way, when I give in,
 For - feit the game be - fore some - bod - y else takes you out of the frame and puts your name to shame. Cov-

Substitute w/Rhy. Fig. 1 (Gtrs. 1 & 2) Verse 3

E5 F5 D5 E5 F5 D5 E5 F5 E5 D5 F5

Gtrs. 2 & 3

my life; my pride is bro - ken.
 my life; my pride is bro - ken.
 er up your face, you can't run the race. The pace is too fast, you just won't last.

Chorus:

w/Riff A (Synth.) 4 times

E5 Rhy. Fig. 2

F2

end Rhy. Fig. 2

You live what you've learned.

You'd like to think you're nev - er wrong.

*Sung 1st & 2nd times only.

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

E5

F2

You live what you've learned.

You have to act like you're some - one.

E5

F2

To Coda

You live what you've learned.

You want some - one to hurt like you.

D.S. al Coda

E5 F2 F5 D5 F5

Gtrs. 2 & 3

You live what you've learned

*3. Yo, yo

You wan - na share what you've been through.

*Sung 2nd time only.

Synth. tacet

E5 F5 D5 E5 F5 D5 E5 F5 E5 F5 D5 F5

PM. PM. PM. PM.

learned. (Learned. Learned. Learned.)

*Echo repeats.

Coda

Gtrs. 1 & 2

E5 F2 F5 D5 F5

You live what you've learned.

You wan - na share what you've been through.

w/Riff A (Synth.) 4 times
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times

E5 F2 F5 D5 F5

(For - feit the game.) You live what you've learned.

You'd like to think you're nev - er - wrong.

E5 F2 F5 D5 F5

(For - feit the game.) You live what you've learned.

You have to act like you're some - one.

E5 F2

(For - feit the game.) You live what you've learned...
You want some-one to hurt like you...

E5 Gtrs. 2 & 3 F2 F5 D5 F5

You live what you've...
You wan - na share what you've been through...

**Outro:*
Synth. tacet

1. 2. 3.

E5 F5 D5 E5 F5 D5 E5 F5 E5 F5 D5 F5 E5 F5 E5 D5 F5

**Gtrs. 1 & 2

learned. †(Learned. Learned. Learned.)
(Sing 1st time only.)

*This section, as heard on the recording, was edited using Pro Tools.®

Therefore, the transcription has been arranged so as to emulate the effect on the recording as closely as possible.

**Doubled by ad lib. "scat"-style vocal.

†Echo repeats.

F5 E5 D5 E5 F5 D5 E5 F5 E5 F5 D5 F5 E5

††Vol. swell.

CRAWLING

By LINKIN PARK

Drop D tuning down one 1/2 step:

- ③ = D \flat ③ = G \flat
- ② = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Moderate rock ♩ = 105

Intro:

Synth. D5 B \flat 5 8tr. F5 C5 10tr. A5 7tr.

Gtr. 1 (clean-tone w/chorus, reverb, & delay)

D5 Riff A end Riff A

B \flat maj9 C \flat (11) Riff B D5

Rhy. Fill 1 Chorus: Gtr. 1 tacet D5 Rhy. Fig. 1

Gtr. 2 (w/dist.) B \flat 5 F5

end Riff B Crawl - ing - in my - skin, - these wounds - they - will not

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

f

Crawling - 5 - 1
PGM0104

*Volume swell.

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C5 A5 D5 Bb5 F5 To Coda \oplus

end Rhy. Fig. 1

he - al _____ Fear is how I fall, _____ con - fus - ing_ what is_

end Rhy. Fig. 1A

T	9	12	11	5	(5)	10
A					(3)	
B	7	10	9	3		8

1. Gtrs. 2 & 3 tacet

C5 A5 D7(β) B \flat

re - al _____

T	10	20	17	15	16	17	10	19
A								
B	8							

F w/Rhy. Fill 1 (Gtr. 2) To Next Strain 2. C5 A5

C \sharp (11) (To Verse:)

re - al _____

T	20	17	15	18	17	18	9	12	19
A							7		
B							7	10	

Verse:
all Gtrs. tacet
N.C. D5

Bbmaj7

F



1. There's some-thing in-side me that pulls be-neath the sur-face, con - sum - ing,
2. Dis - com - fort end-less-ly has pulled it - self up - on me, dis - tract - ing.

(Whispered:) Dis -

C(11)

A5

D5

Bbmaj7



con - fus - ing This lack of self con - trol I fear is nev - er end - ing,
re - act - ing. A - gainst my will I stand be - side my own re - flect - ion.
tract - ing.

(Whispered:) My own re -

Pre-chorus:
w/Fill 1 (Synth.) 8 times
Bbmaj7

F

C6

A5



con - trol - ling. I can't seem } to find my - self a - gain;
It's haunt - ing how I can't seem }
flec - tion, it's haunt - ing.

Dsus/C

D5



my walls are clos - ing in. With-out a sense of con - fi - dence - I'm

F6

Bbmaj7

Dsus/C



con - vinced that there's just too much pres - sure to take. I've felt this way be - fore, so in - se -

1. w/Rhy. Fill 1 (Gtr. 2)
w/Rhy. Fill 2 (Gtr. 3)
Fmaj13

2. w/Fill 1 (Synth.)
w/Rhy. Fill 3 (Gtr. 3)
Fmaj13

D.S. al Coda



cure

Fill 1
Synth. (arr. for gtr.)

Rhy. Fill 2
Gtr. 3

Rhy. Fill 3
Gtr. 3

Coda

Gtr. 2 C5 A5

w/Rhy. Fig. 1 (Gtr. 2) 2 times
D5

Bb5

Gtr. 3

T	9	12	11	12	(12)
A					
B	7	10	9	10	(10)

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

F5 C5 A5 D5

T	10	9	12		
A					
B	8	7	10		

w/Fill 2 (Gtr. 1)

Bb5 F5 C5 A5

Fill 2

Gtr. 1 Gtr. 1

T		19
A		
B		

Outro Chorus:

w/Riff A (Gtr. 1) 3 times

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

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

D5

Bb5

F5

real. _____ Con -

There's some-thing in - side me that pulls be-neath the sur - face, con - sum - ing. _____

w/Rhy. Fig. 1 (Gtr. 2) 1st 3 bars only
w/Rhy. Fig. 1A (Gtr. 3) 1st 3 bars only

C5

A5

D5

Bb5

fus - ing_ what is real. _____

This lack_ of self con - trol I fear is nev - er end - ing.

w/Riff B (Gtr. 1)

F5

C5

Gtr. 1 tacet

A5

Gtr. 2

Con - fus - ing what is real.

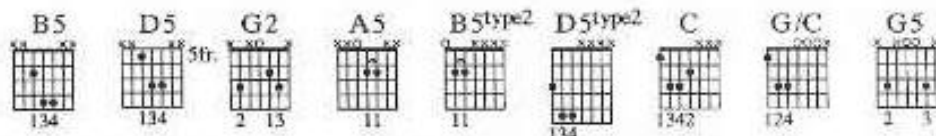
con - tol - ling. _____

T											
A	9	9	9	9	9	9	9	9	9	9	12
B	7	7	7	7	7	7	7	7	7	7	10

*w/sound effects (approx. 7 secs.)

RUNAWAY

By LINKIN PARK and MARK WAKEFIELD



Moderate rock $\text{♩} = 109$

Intro:

7-String Gtr. (w/heavy dist.)
Synth. 4 *mf*

B5 D5 *open G2 A5 B5 D5 open

*Random open strings.

G2 A5 B5type2 D5type2 open G2 A5 open

f

B5type2 D5type2 open G2 A5 B(2) G(2)

7-String Gtr. tacet

Verse:

B(2) G(2)

1. Graf - fi - ti dec - o - ra - tions un - der a sky_ of dust_
2. Pa - per bags and an - gry voic - es un - der a sky_ of dust_

B(2) G(2)

a con - stant wave_ of ten - sion on top of bro - ken trust_
an - oth - er wave_ of ten - sion has more than filled_ me up_

B(2) G(2)

The les - sons that_ you taught_ me, I learned were nev - er true_
All my talk of tak - ing ac - tion, these words were nev - er true_ }

Runaway - 3 - 1
PGM0104

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E(2) G(2) E(2)

Now I find my-self in ques - tion, They point the fin - ger at me a - gain, Guilt-y by as-so - ci - a - tion.

G(2) Chorus: B5type2 D5type2 open G2 A5 open

You point the fin - ger at me a - gain. I wan - na run a - way, nev - er say good - bye.

B5type2 D5type2 G2 A5 B5type2 D5type2
Cont. thy simile

I wan - na know the truth, in - stead of won - d'ring why, I wan - na know the an -

G2 A5 B5type2 D5type2 open G2 A5

swers, no more lies, I wan - na shut the door, and o - pen up my mind.

2. G2 A5

and o - pen up my mind.

Bridge:

1. I'm gon - na run a - way and nev - er say good - bye. }
2. I'm gon - na run a - way and nev - er won - der why. }

7-String Gtr. *Rhy. Fig. 1*

B5type2 C B5type2 G/C B5type2 C B5type2 G/C

Gon-na run a-way, gon-na run a-way. Gon-na run a-way, gon-na run a-way.

w/Rhy. Fig. 1 (7-String Gtr.) 3 times Play 3 times

B5type2 C B5type2 G/C

I'm gon-na run a-way and o-pen up my mind, Gon-na run a-way, gon-na run a-way.

Chorus:

B5type2 C B5type2 B5 D5 open G2 A5 B5

mind. Gon-na run a-way, gon-na run a-way. I wan-na run a-way, nev-er say good-bye.

Cont. rhy. simile

D5 G2 A5 B5 D5

I wan-na know the truth, in-stead of won-d'ring why, I wan-na know the an-

G2 A5 B5 D5 G5 A5 open

- swers, no more lies. I wan-na shut the door and o-pen up my mind.

Outro Chorus:

B5type2 D5type2 open 1,2,3. G2 A5 open 4. G2 B5type2

I wan-na run a-way. And o-pen up my mind. And o-pen up my mind.

BY MYSELF

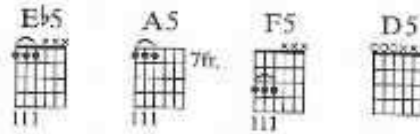
By LINKIN PARK

Drop D tuning down one 1/2 step:

- ⑥ = D \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Moderate rock $\text{♩} = 103$

Intro:



Intro: Eb5 A5 Eb5 *Play 3 times* A5 Eb5

1. What do I

Gtr. 1 (w/dist) *f* P.M. Rhy. Fig. 1 *mf* P.M.

TAB: 111 111 111 777 777 9 111 111 777 9 111 111

Verses 1 & 2:

Gtr. 1 tacet
Am

D6(\flat)/A

do to ig-nore them be-hind me? Do I fol-low my in-stincts blind-ly? Do I
turn my back— I'm de-fense-less, and to go— blind-ly seems sense-less. If I

**Synth. (arr. for gtr.) Rhy. Fig. 2 *p* *mf* *p* *mf*

fingertyle w/chorus & reverb

TAB: 10 12 10 9 12 10

**Synth. stings on the recording can be emulated by gtr. using volume swells (as indicated).

F6 Am/E D6(\flat)/A

hide my pride— from these bad dreams and give— in to sad thoughts that are mad-'ning? Do I
hide my pride and let it all go on then they'll— take from me till ev-'ry-thing is gone. If I

Cont. volume swell simile

end Rhy. Fig. 2

TAB: 10 8 7 7 5 4 7 5

w/Rhy. Fig. 2 (Synth.)
Am

D6(♭)/A

sit here_ and try to stand it? Or do I try to catch them red-hand-ed? Do I
 let them go, - I'll be out-done; but if I try to catch them, I'll be out-run. If I'm

F6

1.
w/Rhy. Fill 1 (Gtr. 1)
Am/E

D6(♭)/A

trust some and get fooled by pho-ni-ness, or do I trust no-bod-y and live in lone-li-ness? Be-cause I
 killed by the ques-tions like a can - cer, then I'll be

w/Rhy. Fig. 2 (Synth.)
Am

D6(♭)/A

can't hold on when I'm stretched so thin; - I make the right moves but I'm lost with-in. - I

F6

w/Rhy. Fill 1 (Gtr. 1)
Am/E

D6(♭)/A

To Next Strain
(To Pre-chorus:)

put on my dai-ly fa-cade but then - I just end up get-tin' hurt a-gain - by my

Pre-chorus:

2.
Am/Ew/Rhy. Fig. 1 (Gtr. 1) 4 times
Gtr. 2 tacet

D6(♭)/A

A5

E♭5

A5

E♭5

bu-ried in the si-lence of the an-swer, by my-self. My-self, - I ask why, but in my mind I find... I can't re-ly on my-

A5

E♭5

A5

E♭5

self. My-self. I ask why, but in my mind I find... I can't re-ly on my-

Rhy. Fill 1
Gtr. 1

PM

Chorus:

A5 F5 D5

self I can't hold on... to what I want when I'm stretched so thin.

Gr. 1 Rhy. Fig. 3

end Rhy. Fig. 3

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

T
A 7
B 7

(7/7)

w/Rhy. Fig. 3 (Gr. 1) 2 1/2 times

A5 F5 D5 A5

It's all too much to take in. I can't hold on...

F5 D5 A5

to an - y - thing watch - in' ev - 'ry - thing spin... with thoughts of fail -

1.
F5 D5 N.C.

ure sink - ing in...

2. *ff* 1

Gr. 1
Rhy. Fill 2

P.M. -----|

T
A
B

Verse 3:
w/Rhy. Fig. 2 (Synth.) 2 times
Am

F5 D5

urc sink ing in. How do you think

Gtr. 1 Rhy. Fig. 4

PM. pp PM.

T
A 3 3 3 3 0 x x x 7 7 1 1 1 1
B 3 3 3 3 0 x x x 7 7 1 1 1 1

w/Rhy. Fig. 4 (Gtr. 1) 6 times

D6(♯)/A F6 Am/E D6(♯)/A

I've lost so much? I'm so a-fraid; I'm out of touch.

Am D6(♯)/A F6

How do you expect I will know what to do when all I know

Pre-chorus:
w/Rhy. Fig. 1 (Gtr. 1) 8 times
w/Rhy. Fig. 2 (Synth.) 2nd time only
A5 Eb5

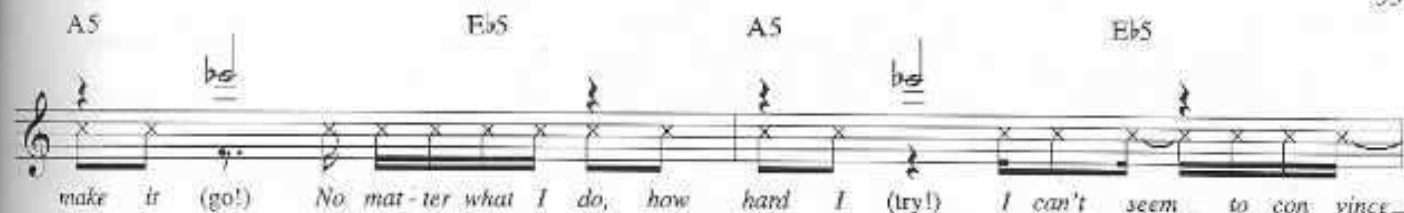
w/Rhy. Fill 3 (Gtr. 1)
Am/E D6(♯)/A

is what you tell me to? Don't you (know!) I can't tell you how to

Rhy. Fill 3
Gtr. 1

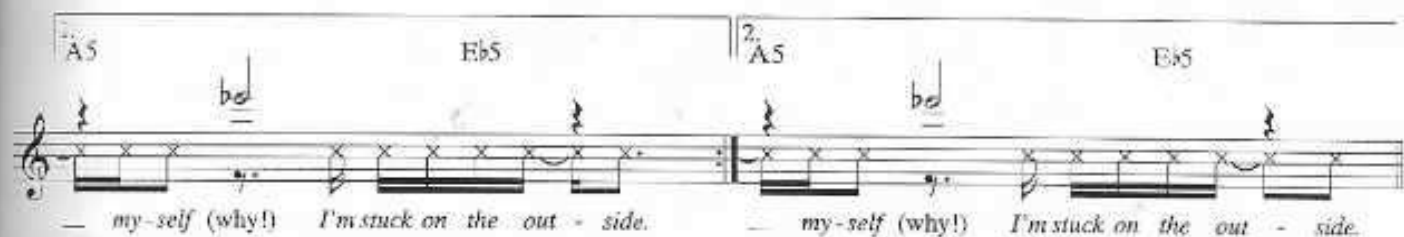
T
A 7 7
B 7 7

A5 Eb5 A5 Eb5



make it (go!) No mat-ter what I do, how hard I (try!) I can't seem to con- vince...

A5 Eb5 A5 Eb5



my-self (why!) I'm stuck on the out- side. my-self (why!) I'm stuck on the out- side.

Chorus:

w/Rhy. Fig. 3 (Gtr. 1) 3 1/2 times

A5 F5 D5 A5



I can't hold on... to what I want when I'm stretched so thin. It's all too much...

F5 D5 A5 F5 D5



to take in... I can't hold on... to an- y-thing watch-in' ev-'ry-thing spin...

Outro Chorus:

w/Rhy. Fig. 3 (Gtr. 1) 3 1/2 times

A5 F5 D5 N.C. A5



with thoughts of fail- ure sink- ing in... I can't hold on...

F5 D5 A5 F5 D5



to what I want when I'm stretched so thin. It's all too much to take in...

A5 F5 D5



I can't hold on... to an- y-thing watch-in' ev-'ry-thing spin...

A5 F5 D5 N.C.

Gtr. 1



with thoughts of fail- ure sink- ing...

Dsus(9)

w/Riff B (Gtr. 1) 2 1/2 times
Em9

— in due time all I know. Time is a val - u - 'ble thing; watch
— my - self how I tried so hard in spite of the way you were mock - in' me,

All I know.
I tried so hard.

(8va) ----- end Riff B
(harm.) -----

12
T
A
B

G/D

C(#4)

— it fly by as the pen - du - lum swings. Watch it count down to the end of the day; the clock
act - in' like I was part of your prop - er - ty. Re - mem - ber - ing all the times you fought with me,

Dsus(9)

w/Riff A (Piano) 2 times
Em

ticks life a - way. It's so un - real. Did - n't look out be - low; watch
I'm sur - prised it got so... Things ar - en't the way they were be - fore.

It's so un - real.
Got so far.

D Cmaj7

— the time go right out the win - dow. Try'n to hold on, d - did - n't e - ven know I wast -
— You would - n't e - ven re - cog - nize me an - y - more. Not that you knew me back then, but it

D

Em

— ed it all just to watch you go. I kept ev - 'ry - thing in - side and e - ven
all comes back to me in the end. You kept ev - 'ry - thing in - side and e - ven

To watch In you the go. end.

E5 G5 D To Coda 0 | C5 B5

fall to lose it all but in the end, it does - n't e - ven mat - ter.

(8th)

(harm.)

T 7 7 5 7 5

A

B

2. C5 C(2)

ter. I've put my trust.

(8th)

(harm.)

T 5 5

A

B

Verse 3:

w/Riff A (Piano)

Em
Gtr. 1 tacet

D Cmaj7 D

in you, pushed as far as I can go. For all this.

w/Riff A (Piano) 1st 3 bars only

Em

D Cmaj7 Gtr. 1 4fr (4)

there's on - ly one thing you should know. I've put my trust.

Pre-chorus:

E5
Piano tacet

G5 D C5 D5

in you, pushed as far as I can go. For all this.

E5 G5 D C5 w/Fill 1 (Gtr. 2) D.S. § al Coda

there's_ on-ly one_ thing you_ should know. I tried so

Coda C5 B5 **Outro:** N.C.(Em) Cont. in notation

Gtr. 2 slight rit.

Gtr. 1 *ter.* *harm.* *w/random fdbk.* Gtr. 1 cont. fdbk. simile until end

Piano *hold throughout*

TAB

*Song 1st time only.

Gtr. 1 *rit.* *Freely*

TAB

Fill 1
Gtr. 2 (w/dist.) *gtr.* *harm.*

TAB 5

A PLACE FOR MY HEAD

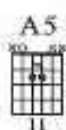
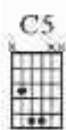
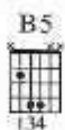
By LINKIN PARK,
MARK WAKEFIELD and DAVE FARRELL

Drop D tuning down one 1/2 step:

⑥ = D \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat



Moderately fast rock $\downarrow = 133$

Gtr. Intro:

(clean-tone
w/delay)

E5

1.2.3.

G5

F5

4.

G5

F5

PM. *mf* PM

TAB: 2 2 4 4 4 5 4 2 | 5 5 3 3 3 3 3 5 | 5 5 3 3 3 3 3 5

E5 1.2.3. G5 F5 4. G5 F5

1. I watch how the

PM. PM.

TAB: 2 2 4 4 4 5 4 2 | 5 5 3 3 3 3 3 5 | 5 5 3 3 3 3 3 5

Half-time feel

Verse:

E5

G5

F5

moon sits in the sky in the dark night shin - ing with the light from the sun, and the
2. May-be some-day I'll be just like you and step on peo-ple like you do and run

Riff A

end Riff A

f *w/dist. (delay off)

TAB: 2 2 4 4 4 5 4 2 | 5 5 3 3 3 3 3 5

*On Verse 2, the first bar is played with clean-tone (no distortion).

A Place for My Head - 5 - 1
PGM0104

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w/Riff A (Gtr.) 3 times

F5 G5 F5

sun does-n't give light to the moon as-sum - ing the moon's gon-na owe it one. It a-way o-ver peo-ple I thought I knew. I re-mem-ber back then who you were. You

E5 G5 F/A

makes me think of how you act to me; you do used to be calm, used to be strong, used to be gen-er-ous but you should-a known that you'd fa - vors then rap - id - ly you just

E5 G5 F5

turn a - round and start ask - in' me a - bout things that you want back from me. I'm wear out your wel - come and now you see how qui-et it is all a-lone. I'm so

w/Riff A (Gtr.) 1 1/2 times, Verse 1 only

F5 G5 F/A

sick of the ten - sion, sick of the hun - ger, sick of you act - in' like I owe you this.

* La, la la la la la la la la la la la la la la la

* Bkgd. Vcl. sung on Verse 2 only.

Gtr.

Substitute on Verse 2 only.

TAB

E5

Find an - oth - er place to feed you greed while I find a place to rest.

la la la

1. w/Fill 1 (Gtr.) Verse 1 only To Next Strain (To Chorus 1)

G5 F/A

TAB

Fill 1 Gtr.

TAB

5 5 3 3 3 3

2. G5 F/A E5

I find a place to rest... I'm so sick of the ten-sion, sick of the hun-ger, sick of you act-in'like I owe you this...

la... la la la la la la... la la la la la la la la la...

TAB

2 2 2 2

C2

Find an-oth-er place to feed your greed... while I find a place to rest...

la la la

hold -----

T 3 3 3
A 0 0 0
B 3 3 3

Chorus 1:

E5 B5 C5 B5 A5 G5 F5 G5 end Rhy. Fig. 1

Gtr. (w/heavy dist.)

I wan-na be in an-oth-er place; I hate when you say

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

E5 B5 C5 B5 A5 G5 F5 G5 E5 B5 C5 B5 A5

you don't un-der-stand... You'll see it's not meant to be. I wan-na be in the en-

G5 F5 G5 E5 B5 C5 B5 A5 G5 F5 G5

- er - gy, not with the en - e - my, a place for my head.

Bridge 1:

1.2.3. | 4.

Gtr. tacet
*E5

N.C.

N.C.

You try to take the best of me. Go a - way, best of me. Go a - way!

*Chord implied by synth. strings.

Chorus 2:

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

1.2.3. | 4.

E5

B5

C5

B5

A5

G5

F5

G5

G5

F5

G5

You try to take the best of me! Go a - way! best of me! Go a - way!

Chorus 3:

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

E5

B5

C5

B5

A5

G5

F5

G5

E5

B5

C5

B5

A5

I wan - na be in an - oth - er place; I hate when you say - you don't un - der - stand.

G5

F5

G5

E5

B5

C5

B5

A5

You'll see it's not - meant to be. I wan - na be in the en -

G5

F5

G5

E5

B5

C5

B5

A5

G5

F5

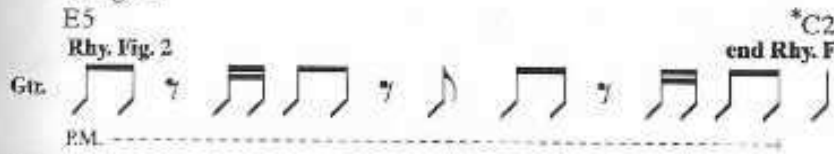
G5

- er - gy, not with the en - e - my, a place for my head.

C2

Bridge 2:


E5
Rhy. Fig. 2

Gtr. 

end Rhy. Fig. 2

E5

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



Stay
*Bass plays G.

E5 C2 E5 C2



a way. I'm am so

Outro:

E5 type 2
Rhy. Fig. 3

Gtr. 

*open C2 end Rhy. Fig. 3



sick of the ten - sion, sick of the hun - ger, sick of you act - in' like I owe you this. —

Stay *Random open strings.

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

E5 type 2 C2



Find an - oth - er place to feed you greed. while I find a place to rest. — I'm so

E5 type 2 C2



sick of the ten - sion, sick of the hun - ger, sick of you act - in' like I owe you this. —

Stay

E5 type 2 C2 E5



Find an - oth - er place to feed you greed. while I find a place to rest.

Stay a - way from me.

EM. ---+ 

Segue to "Forgotten"

Tune down one 1/2 step:

⑥ = E \flat ③ = C \flat ⑤ = A \flat ② = B \flat ④ = D \flat ① = F \flat

FORGOTTEN

By LINKIN PARK,
MARK WAKEFIELD and DAVE FARRELLModerate rock $\text{♩} = 108$

Intro:

F5 E5

From the top to the bot - tom, at the

Bot - tom to top I stop

Gtr. (w/heavy dist.) Rhy. Fig. 1

PM. PM. PM.

TAB

F5 E5 N.C. F5 E5

core. I've for - got - ten. Tak - en far from my safe - ty, the

in the mid - dle of my thoughts. The pic - ture's there,

barn. -----

PM. PM. PM. PM.

TAB

1. F5 E5 N.C. 2. F5 E5 G5

mem'ry won't es - cape me. From the mem'ry won't es - cape me. 1. There's a

but why should I care? but why should I care?

(Woo hah.)

end Rhy. Fig. 1

PM. PM.

TAB

Forgotten - 6 - 1
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Verse:

Asus2

Fmaj7

Csus2

Csus2/G

place so dark you can't see the end; skies cock back and shock that which can't de-fend. The rain round-scream-in' of the ups-and downs. pol-lu-tion man-i-fest-ed in per-pet-u-al sound. The

Rhy. Fig. 2

mp hold throughout
clean-tone w/chorus & delay

TAB 7 9 9 10 9 7 9 10 7 8

Asus2

Fmaj7

Csus2

Csus2/G

then sends drip-ping a-cid-ic ques-tions force-ful-ly; the pow-er of sug-ges-tion. Then with the wheels go 'round, and the sun-set creeps be-hind street lamps, chain-link and con-crete. A

end Rhy. Fig. 2

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

w/Rhy. Fig. 2

Asus2

Fmaj7

Csus2

Csus2/G

eyes shut, look-in' through the rust and rot and dust, a small spot of light floods the floor and lit-tle piece of pa-per with a pic-ture drawn floats on down the street till the wind is gone, and the

Asus2

Fmaj7

Csus2

Csus2/G

pours o-ver the rust-ed world of pre-tend; and the eyes ease o-pen and it's dark a-gain. mem-o-ry now is like the pic-ture was then: when the pa-per's crum-pled up it can't be per-fect, a-gain. } From the

Pre-chorus:

w/Rhy. Fig. 1

F5 E5

F5 E5

N.C.

top to the bot-tom, at the core I've for-got-ten. Tak-en

Bot-tom to top I stop in the mid-dle of my thoughts.

1.3.

To Next Strain
(To Chorus:)
G5 A5

F5 E5

F5

E5

far from my safe - ty,

the mem' - ry won't es - cape me.

The pic - ture's there, -

but why should I care?

T
A
B

3 0 2 2 2 2 2 2 5 7 7
9 3 2 2 2 2 2 2 5 7 7
1 1 0 0 0 0 0 0 3 5 5

2.

Chorus:

F5 E5

N.C.

A5

E5F5

C5

B5

C5

A5

mem' - ry won't es - cape me.

From the

In the mem - 'ry you'll find me,

but why should I care?
(Woo hak.)

Rhy. Fig. 3

end Rhy. Fig. 3

T
A
B

9 9 10 10 10
7 7 9 9 10 10 10 10
7 7 7 7 8 8 8 10 10
5 5 0 x 0 8 0 7 7 7 8 8 8 x 5 5

w/Rhy. Fig. 3 (Gtr.) 2 1/2 times

E5F5

C5

B5 C5 A5

E5 F5

C5

B5C5 A5

E5F5 C5

eyes burn - ing up.

The dark - ness hold - ing me tight - ly

un - til the sun

1.

B5

C5

Asus2

Fmaj7

Csus2

Csus2/G

D.S. $\text{\textcircled{S}}$

Gtr.

2. Mov

in' all a -

hold throughout
clean-tone w/chorus & delay

T
A
B

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

2. B5 C5 Bridge:
N.C.

ris - es up.

Synth. (arr. for gtr.)

harm.

TAB

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

Am F

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

(gtr.)

(harm.)

TAB

Am F5 E5 F5 G5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

(gtr.)

(harm.)

Gtr.

TAB

5	3	3	3	3	3	2	2	3	5	5
5	3	3	3	3	3	2	2	3	5	5
1	1	1	1	1	1	0	0	1	3	3

*Bkgd. Vcls. sung or screamed 1st time only.

A5 G5 A5 F5 E5 F5 G5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

Ooh.

TAB

7	7	7	5	5	5	7	(7)	3	3	3	3	3	2	2	3	5	5
7	7	7	5	5	5	7	(7)	3	3	3	3	3	2	2	3	5	5
5	5	5	3	3	3	5	(5)	1	1	1	1	1	0	0	1	3	3

A5 G5 A5 F5 E5 F5 G5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

Ooh.

TAB

7	7	5 5	5	7	7	(7)	3	3 3 3	3 3 3 2	2 3	5 5
7	7	5 5	5	7	7	(7)	3	3 3 3	3 3 3 2	2 3	5 5
5	5	3 3	3	5	5	(5)	1	1 1 1	1 1 1 0	0 1	3 3

A5 G5 A5 F5 E5 F5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

Ooh.

TAB

7	7	5 5	5	7	(7)	3	3 3 3	3 3 3 2	2 3	3 3 3
7	7	5 5	5	7	(7)	3	3 3 3	3 3 3 2	2 3	3 3 3
5	5	3 3	3	5	(5)	1	1 1 1	1 1 1 0	0 1	1 1 1

E5 G5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

Ooh.

TAB

3	3	3	3	3 3	3	2	2	2	5 5	5 5 5	5 7
3	3	3	3	3 3	3	2	2	2	5 5	5 5 5	5 7
1	1	1	1	1 1	1	0	0	0	3 3	3 3 3	3 5

CURE FOR THE ITCH

Gtr. 1 in "Drop A" tuning:

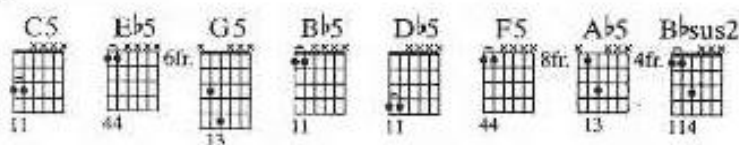
⑥ = A ③ = D

⑤ = E ② = F#

④ = A ① = B

Gtrs. 2 & 3 are in standard tuning.

By LINKIN PARK



w/ad lib. audience sniffing,
coughing, hacking, &
throat-clearing noises

A

N.C.

Moderate funky rock ♩ = 100
w/Drum & Synth. loops

3



(Spoken:) Folks, we have a very
special guest for you tonight.
I'd like to introduce Mr. Hahn.

(1st time:) Let's hear it for the great Mr. Hahn.



And now for a lesson in rhythm management.

Let's begin.

B

3



All right now. Wasn't that fun? Let's try something else.

C

Rhy. Fig. 1
*Synth. 1

C5

Eb5

G5

Bb5

Play 4 times
end Rhy. Fig. 1

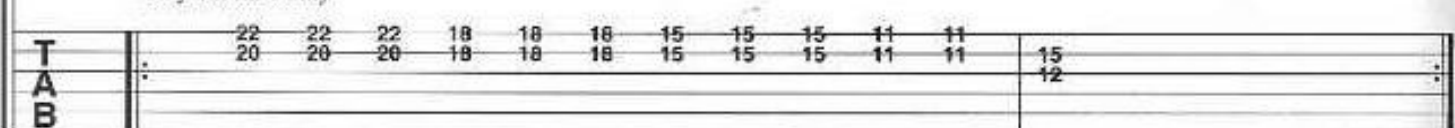
Piano
(arr. for gtr.)

Riff A *8va*

end Riff A



Play 4th time only



*Synth. strings on the recording can be emulated on gtr. by using volume swells (as indicated).

D

w/Rhy. Fig. 1 (Synth. 1) 4 times
Piano tacet

Synth. 2
(arr. for gtr.)

C5

Eb5

G5

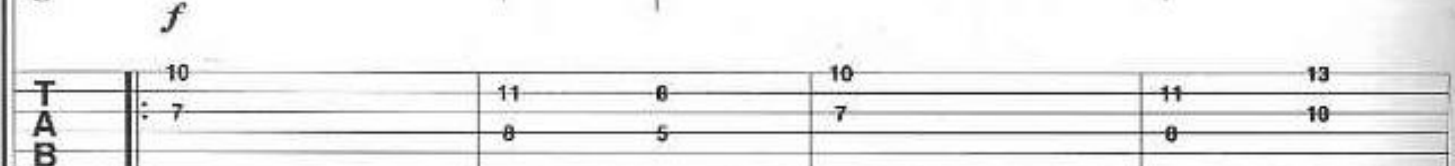
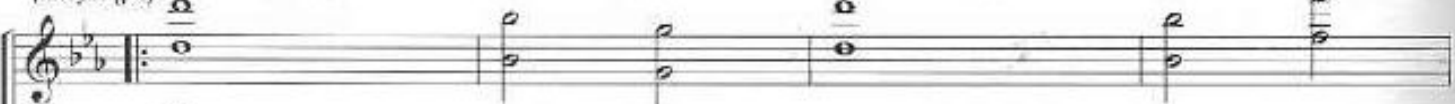
Bb5

C5

Eb5

G5

Bb5



Substitute w/Fills 1 & 1A
(Synths. 1 & 2) 2nd time

w/Riff A (Piano)

C5 Eb5 G5 Bb5 C5 Eb5 G5 Bb5

TAB: 10 7 | 11 8 | 0 5 | 10 7 | 11 8 | 13 10

E

Synth. 1 Db5 F5 Ab5 Eb5 Bbsus2

Cont. volume swell simile

TAB: 11 8 | 13 10 | 18 15 | 15 12 | 13 10 | 11 8

Repeat 5 1/2 times and fade

F

C5 Eb5 G5 Bb5

TAB: 10 7 | 11 8 | 0 5

Fill 1A
Piano

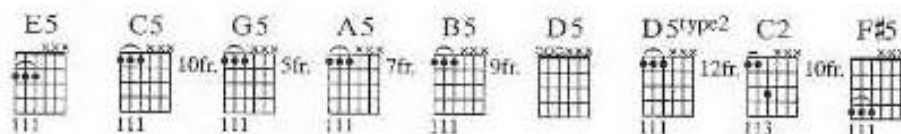
Fill 1
Synths. 1 & 2

TAB: 10 7 | 1 4 | 1 4

PUSHING ME AWAY

By LINKIN PARK

Drop D tuning down one 1/2 step:

⑥ = D \flat ③ = G \flat ⑤ = A \flat ② = B \flat ④ = D \flat ① = E \flat Moderate rock $\text{♩} = 103$

Intro:

N.C. (E5)

Synth.

Riff A

Gtr. 1 (clean-tone w/chorus & reverb)

First system of musical notation for the Intro. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a series of notes with slurs and accents. Below the staff is a guitar TAB with fret numbers: 12, 7, 12, 5, 4, 12, 12. Dynamics include *f* harm. and *hold throughout*.

Second system of musical notation for the Intro. It continues the treble clef staff with notes and slurs. Below the staff is a guitar TAB with fret numbers: 7, 7, 12, 12, 7, 7, 7. Dynamics include (harm.).

Third system of musical notation for the Intro. It includes a treble clef staff with notes and slurs. Below the staff is a guitar TAB with fret numbers: 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 15 15 15 15. Dynamics include *f* and *mp*.

A5 B5 D5 end Rhy. Fig. 1

end Rhy. Fig. 1A

T	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
A	9 9 9 9 9 9 9 9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
B		

Verse:
w/Riff A (Gtr. 1) 2 times
Gtr. 1 tacet
E5

Cmaj7 G(2)

1. I've_ lied_ to_ you_ the same way that I
2. I've_ tried, _ like_ you. to do ev'ry - thing you

A5 B5 D5 E5 Cmaj7

al - ways do. This_ is_ the last_ smile
want - ed to. This_ is_ the last_ time

G(2) A5 B5 D5

that I'll fake for the sake_ of be - ing with)
I'll take the blame for the sake_ of be - ing with)

Pre-chorus:
w/Riff A (Gtr. 1) 2 times
Cmaj7 Em/D

you. The

Ev - 'ry - thing falls a - part; e - ven the peo - ple who nev - er frown e - ven - tu - al - ly break down.

Asus(9) Gmaj7/F# Gmaj7 Gmaj7/B

sac - ri - fice of hid - ing in a lie,

Cmaj7 Em/D

the

Ev - ry - thing has to end; - you'll soon find we're out of time left to watch it all un - wind.

Asus(9) Gmaj7/F# Gmaj7 D/F#

sac - ri - fice is nev - er know - ing

Chorus:
w/Rhy. Fig. 1A (Gtr. 1) 2 times
w/Rhy. Fig. 1 (Gtr. 2)

E5 C5 G5

why I nev - er walked a - way, why I played my - self this way,

Vcl. Fig. 1

Why.

A5 B5 D5

Now I see your test - ing me push - es me a - way,

end Vcl. Fig. 1

Ah.

w/Vcl. Fig. 1

w/Rhy. Fig. 1 (Gtr. 2) 1st time; 1st 3 bars only 2nd time

E5 C5 G5

Why I nev - er walked a - way, why I played my - self this way.

To Coda

A5 B5 D5

Now I see your test - ing me push - es me a - way.

Bridge:

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

Gtr. 2 A5 B5 D5type2 C2 D5type2

- es me a - way, hey.

We're all out of time; this is how we

A5 F#5

The sac - ri - fice of hid

find how it all un - winds.

G5 B5 C2 D5 type 2

ing in a lie.

We're all out of time; this is how we

A5 F#5 G5 D.S. al Coda

the sac - ri - fice is nev - er know - ing...

find how it all un - winds.

Coda

Outro:
w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3)
E5 C5 G5

- es me a - way, hey.

A5 B5 D5

Push - es me a - way,

w/Rhy. Fig. 1A (Gtr. 3) 1st 3 bars only

Gtr. 1 E5 C5 N.C. Gtr. 1 tacet Gtr. 2 tacet

hey.