

LINKIN PARK | METEORA

Twelve songs from the hit album, arranged for guitar tab.

GUITAR
T
A
B
EDITION



A photograph of a workbench with various paint cans and a stencil. The workbench is a light-colored, textured surface. In the upper left, there is a red-capped paint can. To its right, there are several other cans, including a yellow one with 'SAVIER & LINES' on the lid, and several red-capped ones. One can is open, showing a dark liquid. In the lower left, there is a large, dark stencil of the number '2'. The text 'LINKIN PARK' is overlaid in a white, distressed font, with 'ME' visible to the right.

LINKIN PARK ME

EORA

- 06 **DON'T STAY**
- 12 **SOMEWHERE I BELONG**
- 20 **LYING FROM YOU**
- 25 **HIT THE FLOOR**
- 29 **EASIER TO RUN**
- 37 **FAINT**
- 42 **FIGURE.09**
- 48 **BREAKING THE HABIT**
- 52 **FROM THE INSIDE**
- 56 **NOBODY'S LISTENING**
- 60 **SESSION**
- 62 **NUMB**

Rhy. Fig. 2
Elec. Gtr. 1

D5 444 A5 7fr. 111 F5 111 G5 111 B^b5 444 8fr. A5 333 7fr. D5 444 A5 444 7fr. F5 111 *E^b5 111

Some - times I need you to stay a - way - from me!
 Some - times I just feel like scream - ing at my - self!

*Doubled by Elec. Gtr. 2 from this point.

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

D5 444 A5 444 7fr. 111 F5 111 G5 111 B^b5 444 8fr. A5 333 7fr. D5 444 A5 444 7fr. F5 111 G5 111 B^b5 444 8fr. A5 333 7fr.

Some - times I'm in dis - be - lief I did - n't know
 Some - times I'm in dis - be - lief I did - n't know

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

1. To Next Strain
(To Chorus:)

D5 444 A5 444 7fr. 111 F5 111 G5 111 B^b5 444 8fr. A5 333 7fr. D5 444 A5 444 7fr. F5 111 E^b5 111

some - how I need you to go. (Don't
 some - how I

2.

D5 444 A5 444 7fr. 111 F5 111 E^b5 111

Elec. Gtrs. 1 & 2

need to be a - lone. (Don't

Chorus:

D5 444 A5 111 7fr. B^b5 222 8fr. C5 444 10fr. G5 111 A5 444 7fr. F5 111 E^b5 111

Elec. Gtrs. 1 & 2

stay.) For - get our mem - o - ries for - get our pos - si - bil - i - ties.

Elec. Gtrs. 1 & 2 cont. simile

What you were chang - ing me in - to. _____ Don't
(Just give me my - self_ back and don't

stay. For - get our mem - o - ries_ for - get our pos - si - bil - i - ties.____
stay.)

To Coda 1.

Take all your faith - less - ness with you. _____ Don't
(Just give me my - self_ back and don't.)

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

stay, stay, stay, stay.

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

Don't stay, stay,
(Just give me my - self_ back and don't.)

D5 A5 7fr. F5 G5 B \flat 5 8fr. A5 7fr. D5 A5 7fr. F5 G5 B \flat 5 8fr. A5 7fr.

Elec. Gtr. 1

stay, stay, stay, stay,

Elec. Gtr. 2

TAB 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

D5 A5 7fr. F5 G5 B \flat 5 8fr.

Bridge:

D5 E \flat 5 D5 N.C.

Cont. in notation

stay. I don't need you an - y - more, I don't

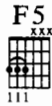
Elec. Gtrs. 1 & 2

TAB 12 12 12 12 12 12 12 12 12 12 12 12 0 0 0 1 1 0 5 5 5 5 5 8
 0 0 0 1 1 0 3 3 3 3 3 6 0 0 0 1 1 0 3 3 3 3 3 6
 0 0 0 1 1 0 0 0 0 1 1 0 0 0 0 1 1 0 3 3 3 3 3 6

D5 E \flat 5 D5 N.C. D5 E \flat 5 D5 N.C.

want to be ig - nored. I don't need one more day of you

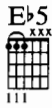
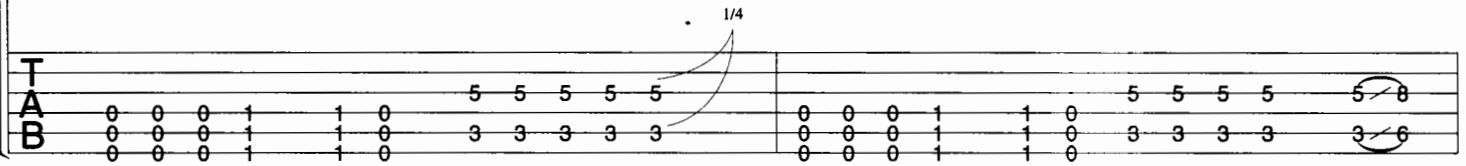
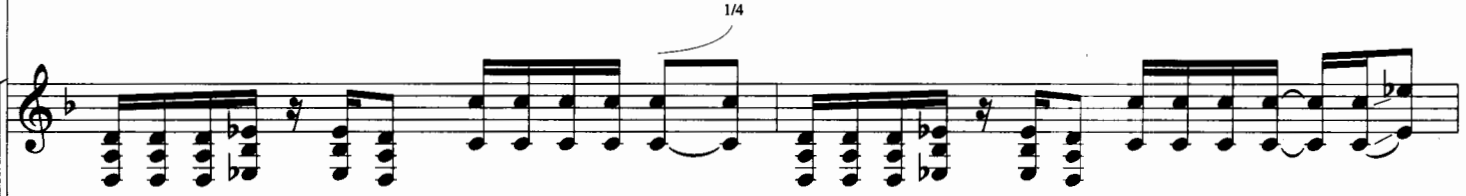
TAB 0 0 0 1 1 0 5 5 5 5 5 8 0 0 0 1 1 0 5 5 5 5 5 8
 0 0 0 1 1 0 3 3 3 3 3 6 0 0 0 1 1 0 3 3 3 3 3 6
 0 0 0 1 1 0 0 0 0 1 1 0 0 0 0 1 1 0 3 3 3 3 3 6



N.C.



wast - ing me a - way... I don't need you an - y - more, I don't



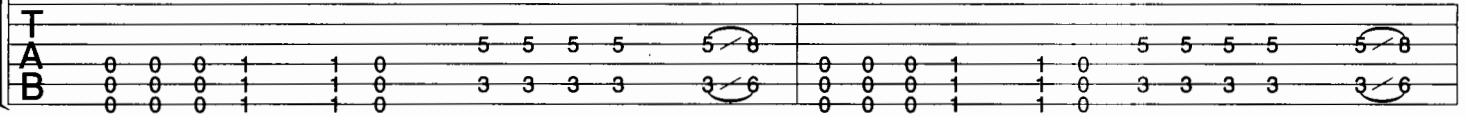
N.C.



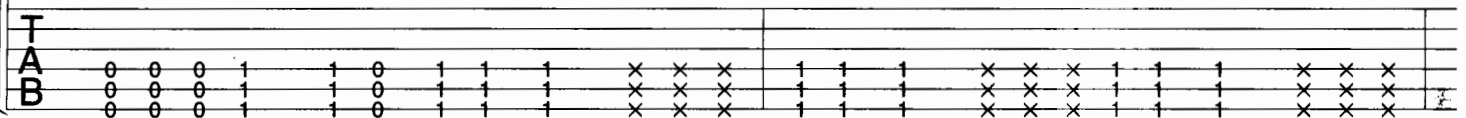
N.C.



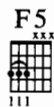
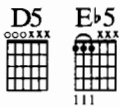
want to be ig - nored... I don't need one more day of you



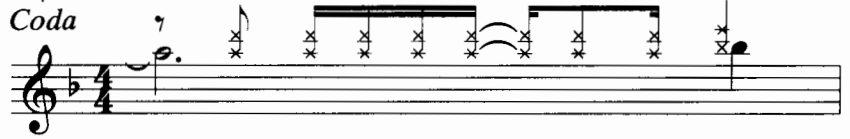
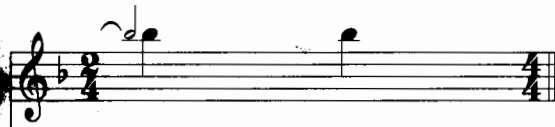
wast - ing me a - way... With no a - pol - o -



D.S. al Coda



Coda



gies. Don't

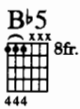
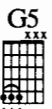
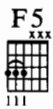
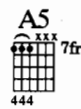
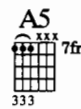
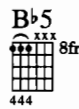
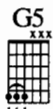
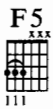
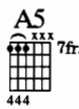
Don't
(Just give me my - self - back and don't.)



Cont. in slashes

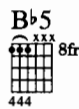
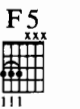
T														
A	0	1	1	1	1	1	1	1	1	1	1	1	1	1
B	0	1	1	1	1	1	1	1	1	1	1	1	1	1

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



stay, stay, stay, stay. Don't

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



Band tacet
N.C.



stay, stay, stay, stay. Don't stay.

SOMEWHERE I BELONG

By LINKIN PARK

Tune down 1/2 step:

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

Moderate rock $J = 80$

Intro:

Bm

G 3fr.

A 5fr.

Em

**Acous. Gtr.

Rhy. Fig. 1

end Rhy. Fig. 1

*All pitches sound one half step lower than written (key of B♭ minor).

**Acous. Gtr. part is digitally processed using Pro Tools, creating a "backwards" effect.

w/Rhy. Fig. 1 (Acous. Gtr.) 2 times, simile

Bm

G 3fr.

A 5fr.

Em

Elec. Gtr. 1 (clean-tone)

Riff A

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

Bm

G 3fr.

A 5fr.

Em

B5

D5 5fr.

Elec. Gtr. 2 (w/dist.)

Rhy. Fig. 2

*Elec. Gtr. 2

Elec. Gtr. 3 (w/dist.)

*Doubled by additional gtrs.

G5

E5

B5

D5

T	11	11	11	11	11	11	9	9	9	9	9	9	8	8	8	8	8	8	9	9	9	9	9	9
A	9	9	9	9	9	9	7	7	7	7	7	7	6	6	6	6	6	6	7	7	7	7	7	7
B																								

A5

E5

w/Rhy. Fig. 1 (Acous. Gtr.)
 Elec. Gtr. 2 tacet

Bm

G

A

Em

end Rhy. Fig. 2

(When this be -

mf

T	6	6	6	6	6	4	4	4	4	4	4	4	4	4	4
A	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2
B															

*All "sung" parts are doubled one octave lower.

Verse 1:

w/Riff A (Elec. Gtr. 2) 2 times, simile
 Elec. Gtr. 3 tacet

Bm

G

A

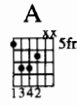
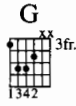
Em

I had noth-in' to say, and I'd get lost in the noth-ing-ness in-side of me. (I was con-

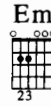
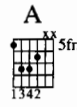
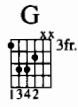
Acous. Gtr.

T	3	3	3	3	4	4	4	6	6	6	6	0	0	0
A	4	4	4	4	5	5	4	7	7	7	7	0	0	0
B	2	2	2	2	5	5	5	7	7	7	7	0	0	0
					3	3	3	5	5	5	5	0	0	0

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

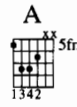
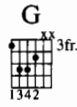


fused.) And I let it all out in mind_ that I'm not the on - ly per-son with these things in mind._ (In-side of



me.) But all the va-can-cy. the words re - vealed_is the on - ly real thing_ that I've got left to feel._ (Noth-ing to

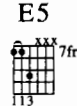
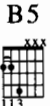
w/Fill 1 (Elec. Gtr. 2)



lose.) Just stuck, hol-low and a - lone,_ and the fault_ is my own,_ and the fault_ is my own._ I want to

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 2) 1st 2 meas. only, 2 times



heal, I want to feel what I thought was nev - er real._ I want to

Elec. Gtr. 2

T	8	8	8	8	8	8	9	9	9	9	9	9	11	11	11	11	11	11	9	9	9	9	9	9
A	6	6	6	6	6	6	7	7	7	7	7	7	9	9	9	9	9	9	7	7	7	7	7	7
B																								

Fill 1
Elec. Gtr. 2

harm. -----|

T
A
B

7 7 7 7 7 7 7 7

B5



D5



G5



E5



let go of the pain I've held so long. I want to
(E-rase all the pain till it's gone.)

T	8	8	8	8	8	8	9	9	9	9	9	11	11	11	11	11	11	9	9	9	9	9
A	8	8	8	8	8	8	9	9	9	9	9	11	11	11	11	11	11	9	9	9	9	9
B	6	6	6	6	6	6	7	7	7	7	7	9	9	9	9	9	9	7	7	7	7	7

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

B5



D5



G5



E5



heal, I want to feel like I'm close to some-thing real. I want to

T	8	8	8	8	8	8	9	9	9	9	9	11	11	11	11	11	11	9	9	9	9	9
A	8	8	8	8	8	8	9	9	9	9	9	11	11	11	11	11	11	9	9	9	9	9
B	6	6	6	6	6	6	7	7	7	7	7	9	9	9	9	9	9	7	7	7	7	7

To Coda I ⊕

To Coda II ⊕⊕

B5



D5



A5



E5



find some-thing I've want - ed all a - long, some-where I be - long.

T	8	8	8	8	8	8	9	9	9	9	9	6	6	6	6	6	6	4	4	4	4	4	4
A	8	8	8	8	8	8	9	9	9	9	9	6	6	6	6	6	6	4	4	4	4	4	4
B	6	6	6	6	6	6	7	7	7	7	7	4	4	4	4	4	4	2	2	2	2	2	2

Verse 2:

w/Riff A (Elec. Gtr. 1) 8 times

Bm

G

A

Em

And I've got noth-in' to say, — I can't be-lieve I did-n't fall right down on my face. —

(I was con-

T	3	3	3	3	4	4	4	6	6	6	6	0	0	0
A	4	4	4	4	5	5	5	7	7	7	7	0	0	0
B	2	2	2	2	5	5	5	7	7	7	7	0	2	2
					3	3	3	5	5	5	5	0	2	2

w/Rhy. Fig. 1 (Acous. Gtr.) 3 times, simile

Bm

G

A

Em

Look-in' ev-'ry-where on-ly to find_ that it's not the way I had i-mag-ined it all in my mind. —
 fused.)

(So what am

Bm

G

A

Em

What do I have but neg-a-tiv-i-ty, — 'cause I can't jus-ti-fy the way ev-'ry-one is look-ing at me. —
 I?)

(Noth-ing to

Bm

G

A

Em

w/Fill 2 (Elec. Gtr. 2)

D.S. % al Coda I

Noth-ing to gain, hol-low and a-lone_ and the fault_ is my own, — and the fault_ is my own. —
 lose.)

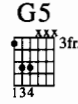
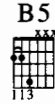
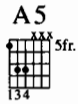
I want to

Fill 2
Elec. Gtr. 2

T				
A	11			
B	9			
		7	7	7

Bridge:

Coda I



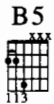
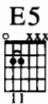
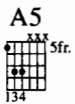
Elec. Gtr. 2

some-where I be-long. I will nev-er know my -

Elec. Gtr. 2

Elec. Gtr. 2 accompaniment for the first line.

T	6	6	6	6	6	6	4	4	4	4	4	4	4	4	11	11	11	11	11	11	11	11
A	4	4	4	4	4	4	2	2	2	2	2	2	2	2	9	9	9	9	9	9	9	9
B	4	4	4	4	4	4	2	2	2	2	2	2	2	2	9	9	9	9	9	9	9	9

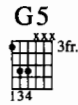
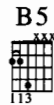
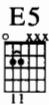
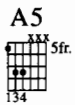


Cont. rhy. simile

self un - til I do this on my own. And I will nev-er feel

Elec. Gtr. 2 accompaniment for the second line.

T	11	11	11	11	6	7	6	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
A	9	9	9	9	4	5	4	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B	9	9	9	9	4	5	4	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9



an - y - thing else un - til my wounds are healed. I will nev-er pay

Elec. Gtr. 2 accompaniment for the third line.

T	11	11	11	11	6	7	6	11	11	14	14	14	14
A	9	9	9	9	4	5	4	9	9	12	12	12	12
B	9	9	9	9	4	5	4	9	9	12	12	12	12

A5 5fr. E5 B5 G5 3fr.

an - y - thing 'till I break a - way from me. I will break a - way I'll

TAB: 11 11 11 11 | 6 7 6 | 11 11 11 11 | 11 11 11 11
 9 9 9 9 | 4 5 4 | 9 9 9 9 | 9 9 9 9

A5 5fr. E5 Bm 1342 G 1342 3fr. A 1342 5fr. w/Fill 3 (Elec. Gtr. 2) D.S. al Coda II

Acous. Gtr.

find my - self to - day. I want to heal,

TAB: 9 9 9 | 4 7 4 |
 7 7 7 | 2 5 2

Fill 3
 Elec. Gtr. 2

p (fade in) *f* harm.

TAB: 11 9 | 7 7 7 7 7 7 7

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

Coda II
A5 5fr.  **E5**  **B5**  **D5** 5fr. 

some-where I be - long. I want to heal, I want to

Elec. Gtr. 2

T	11	11	11	11	11	11	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9		
A	9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	
B	9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7




G5 10fr.  **E5** 7fr.  **B5**  **D5** 5fr. 

feel like I'm some-where I be - long. I want to heal, I want to

Elec. Gtr. 2

T	11	11	11	11	11	11	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
A	9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	9	9	9	9	9	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Outro:

A5 5fr.  **E5**  **B5** 

feel like I'm some-where I be - long.

Elec. Gtrs. 2 & 3

T	6	6	6	6	6	6	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
A	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

harm. -----|

Some-where I be-long.

Elec. Gtrs. 2 & 3

T	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

harm. ---| harm. ---| harm. ---|

LYING FROM YOU

By LINKIN PARK

E5 D5 Eb5 F5 Ab5 G2

All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C# ① = D#

A6 D5 C5 A5

Moderately slow ♩ = 74

Elec. Gtr. 1

*Intro:

3 **f**

*w/miscellaneous samples.

D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5 D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5

Rhy. Fig. 1

D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5 D5 E5 Eb5 D5 F5 E5 Eb5 Eb5 **end Rhy. Fig. 1**

Verse:

E5

1. When I pre-tend

me. ev - 'ry - thing is what I want it to be, I look ex -
 2. I re - mem - ber what they taught to me,

G2

D5

act - ly like what you had al - ways want - ed to see. When I pre -
 re - mem - ber con - de - scend - ing talk of who I ought to be.

Elec. Gtr. 1 cont. simile

E5
XXX
111

tend I can for - get a - bout the crim - i - nal I am, — steal - ing
Re - mem - ber lis - ten - ing to all of that and this a - gain.

G2
XXX 5fr.
113

D5
OOXXX
113

sec - ond af - ter sec - ond just 'cause I know I can. — But
So I pre - tend - ed up a per - son who was fit - ting in.

E5
XXX
111

G2
XXX 5fr.
113

D5
OOXXX
113

I can't pre-tend this is the way it will stay, — I'm just try - ing to bend the truth. —
And now you this this per-son real-ly is me — and I'm try - ing to bend the truth. —

E5
XXX
111

G2
XXX 5fr.
113

A6
XXXX 7fr.
13

Elec. Gtr. 1

Cont. in notation

— I can't pre-tend I'm who you want me to be — so I'm ly - ing my way from }
— But the more I push the more I'm pull - ing a - way — 'cause I'm ly - ing my way from }

Chorus:
w/Vocal Fill 1, D.S. $\text{\textcircled{X}}$ only

E5
XXX
111

G2
XXX 5fr.
113

D5
OO XXX 7fr.
3

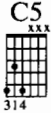
you. — (No, no turn - ing back now.) I wan - na be pushed a - side — so let me

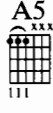
Elec. Gtr. 1


T																			
A	2	2	X	11	11	11	11	7	7	7	7	9	9	9	7	7	7	7	7
B	2	2	X	9	9	9	9	5	5	5	5	7	7	7	5	5	5	5	5
	2	2	X																

Vocal Fill 1

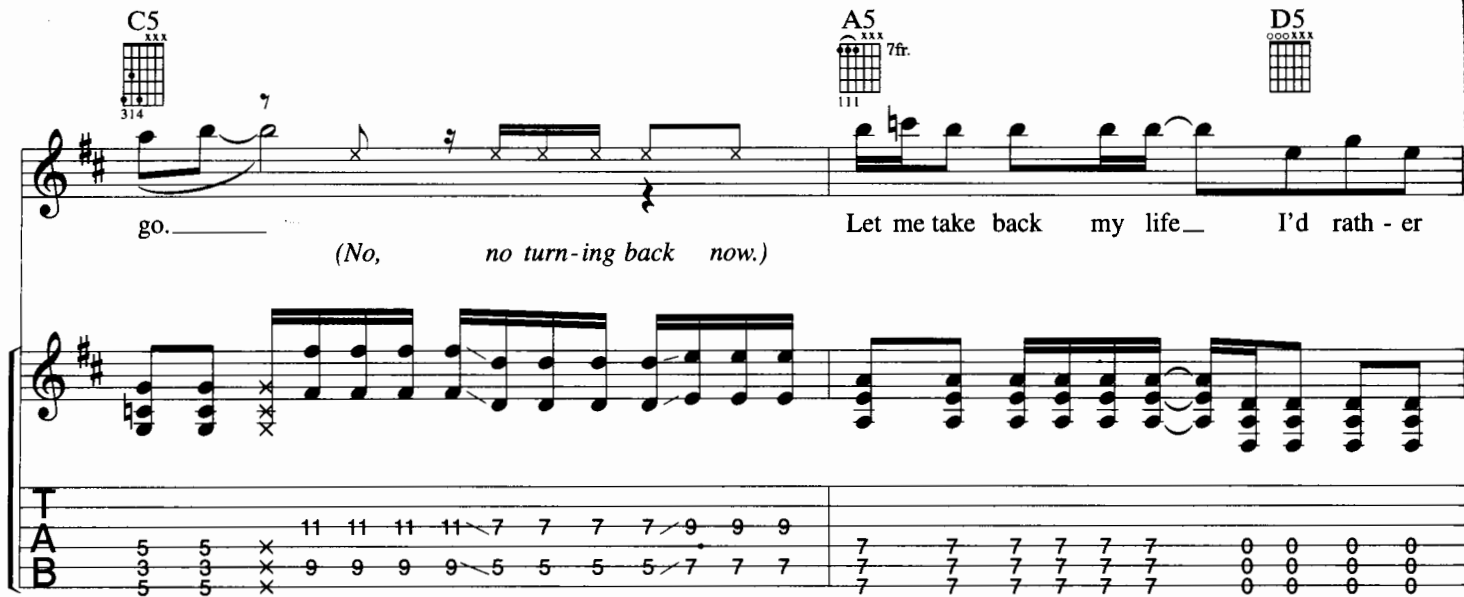
No. I
(this no turn - ing back now.)

C5  314

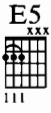
A5  7fr. 111


D5  000XXX


go. (No, no turn-ing back now.) Let me take back my life_ I'd rath - er



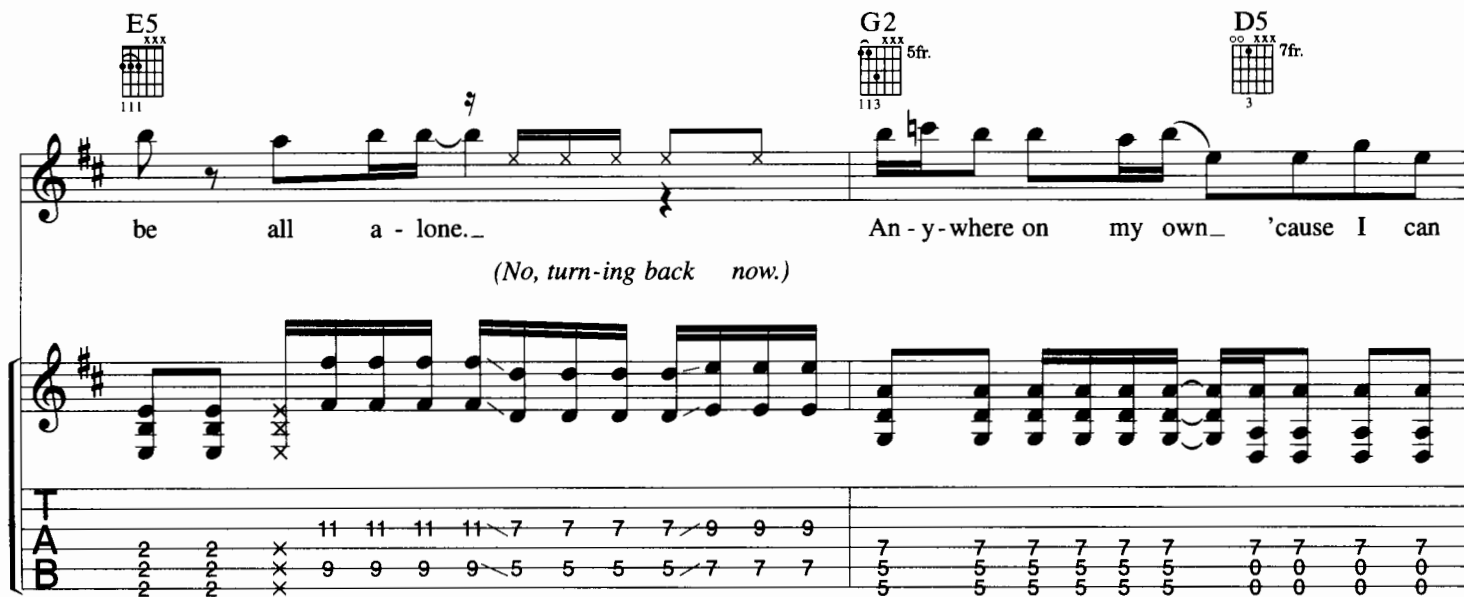
TAB: 5 5 X 11 11 11 11 7 7 7 7 9 9 9 | 7 7 7 7 7 7 0 0 0 0 | 3 3 X 9 9 9 9 5 5 5 5 7 7 7 | 7 7 7 7 7 7 0 0 0 0 | 5 5 X 7 7 7 7 7 7 0 0 0 0

E5  111

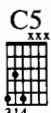
G2  5fr. 113


D5  7fr. 00 XXX 3


be all a - lone. (No, turn-ing back now.) An - y - where on my own_ 'cause I can



TAB: 2 2 X 11 11 11 11 7 7 7 7 9 9 9 | 7 7 7 7 7 7 7 7 7 7 | 2 2 X 9 9 9 9 5 5 5 5 7 7 7 | 5 5 5 5 5 5 0 0 0 0 | 2 2 X 7 7 7 7 7 7 0 0 0 0

C5  314

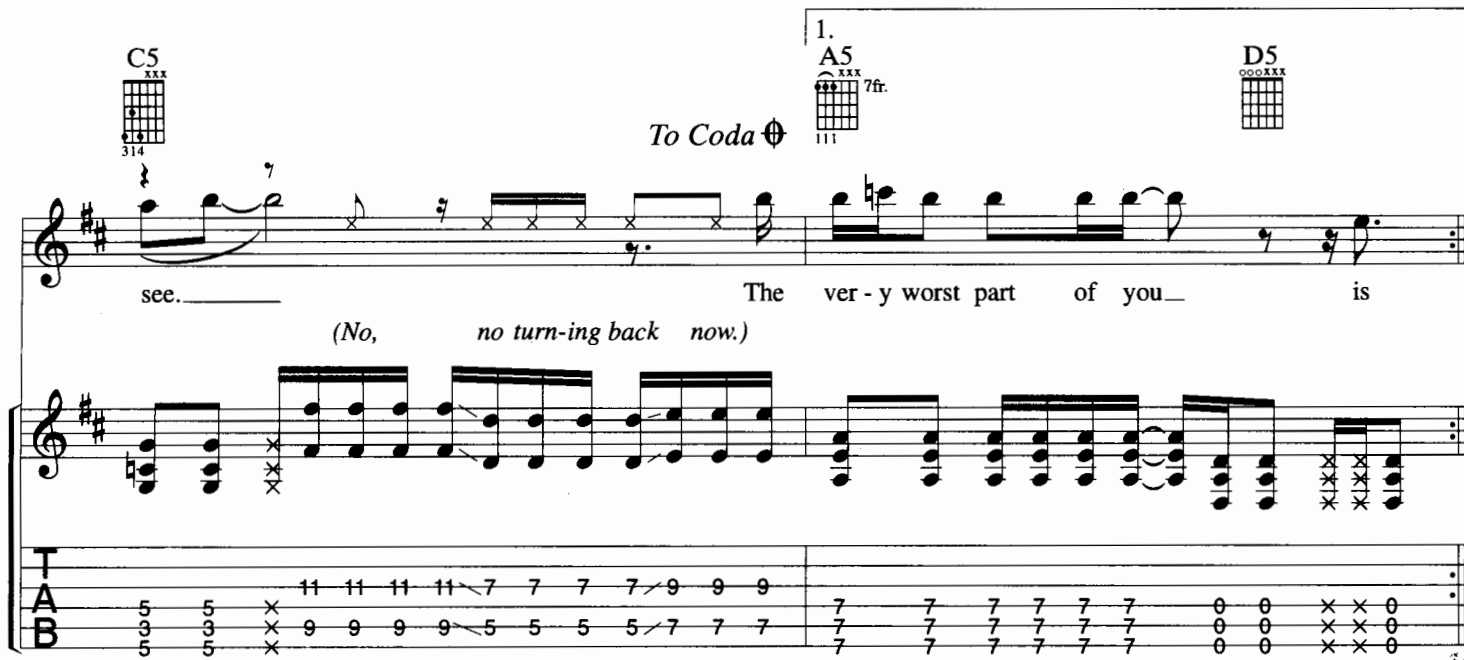
A5  7fr. 111

D5  000XXX

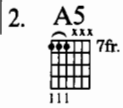
To Coda \oplus

see. The ver - y worst part of you_ is

(No, no turn-ing back now.)



TAB: 5 5 X 11 11 11 11 7 7 7 7 9 9 9 | 7 7 7 7 7 7 0 0 X X 0 | 3 3 X 9 9 9 9 5 5 5 5 7 7 7 | 7 7 7 7 7 7 0 0 X X 0 | 5 5 X 7 7 7 7 7 7 0 0 X X 0



ver - y worst part of you, — the ver - y worst part of you — is

Bridge:

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

D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5

me! This is - n't what I want - ed to be. — I nev - er

D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5

thought that what I said would have you run - ning from me like

D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5

this. This is - n't what I want - ed to be. — I nev - er

D5 E5 Eb5 D5 F5 E5 Eb5 E5

thought that what I said would have you run - ning from me like

D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5

this. (Me!) This is - n't what I want - ed to be. — I nev - er

D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5

thought that what I said would have you run - ning from me like

D5 E5 Eb5 D5 F5 E5 Eb5 D5 Ab5

this. This is - n't what I want - ed to be. I nev - er

D5 E5 Eb5 D5 F5 E5 Eb5 E5 *D.S. % al Coda*

thought that what I said would have you run - ning from me like

A5

 7fr.
 Coda

ver - y worst part of you, the

Elec. Gtr. 1

TAB
 7 7 7 7 7 7 7 7 7 7 7

D5

N.C.

ver - y worst part of you is me.

TAB
 7 7 7 7 7 0 0 x x 0
 7 7 7 7 7 0 0 x x 0

HIT THE FLOOR

By LINKIN PARK

All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C# ① = D#

Slow rock ♩ = 69

Intro:

N.C.

Play 3 times

D5 Bb5 A5

Elec. Gtr. 1

Rhy. Fig. 1

end Rhy. Fig. 1

Elec. Gtr. 2

D5 F#5 D5 Eb5

D5

Bb5

A5

D5 F#5 D5 Eb5

D5

Bb5

A5

Rhy. Fig. 2

end Rhy. Fig. 2

D5 F#5 D5 Eb5

D5

Bb5

A5

D5 F#5 D5 Eb5

D5

N.C.

1. There are just

Verses 1 & 2:

w/Rhy. Fig. 1 (Elec. Gtrs. 1) 8 times

N.C.



too man - y times that peo - ple have tried to look in - side of me, —
 2. So man - y peo - ple like me put so much trust in all your lies, —



won - der - ing what I think of you — and I pro - tect you out of cour - te - sy. —
 so con - cerned with what you think — to just say what we feel in - side. —



Too man - y times that I've — held on when I need - ed to push a - way, — a -
 So man - y peo - ple like me walk on egg - shells all day long.



fraid to say — what was on my mind — a - afraid to say — what I need to say. —
 All I know is that all I want is to feel like I'm not stepped on. There are



Too man - y things that you've — said a - bout me when I'm not a - round, —
 so man - y things you say that make me feel you crossed the line.



you think hav - ing the up - per hand — means you've got to keep put - ting me down. But I've had
 What goes up will sure - ly fall and I'm count - ing down the time. 'Cause I've had



too man - y stand - offs with you, — it's a - bout as much as I can stand. — So, I'm
 so man - y stand - offs with you, — it's a - bout as much as I can stand. — So, I'm



wait - ing un - til the up - per hand is mine. } One min - ute you're on
 wait - ing un - til the up - per hand is mine. }

Chorus:

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

D5 F#5 D5 Eb5

D5

Bb5

A5

top.

(The next you're not, watch it drop.)

Mak - ing your heart

D5 F#5 D5 Eb5

D5

Bb5

A5

stop.

(Just be - fore you hit the floor.)

One min - ute you're on

D5 F#5 D5 Eb5

D5

Bb5

A5

top.

(The next you're not, missed you're shot.)

Mak - ing your heart

1.

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

D5 F#5 D5 Eb5

D5

Bb5

A5

N.C.

stop.

(You think you won.)

And then it's all

gone.

2. 3.

D5 F#5 D5 Eb5

D5

Bb5

A5

stop.

(You think you won.)

And then it's all

Bridge:

D5

F2

D5

Eb2

gone.

And then it's all

gone.

And then it's all

Elec. Gtrs. 1 & 2

T									
A	0	0	0	0	5	0	0	0	3
B	0	0	0	0	3	0	0	1	1

To Coda ⊕

gone. And then it's all gone. Now it's all gone.

TAB

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

Verse 3:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

N.C.

I know I'll nev-er trust a sin-gle thing you say. You knew your lies would di-vide us but you lied an-y-way.

D.S. al Coda

And all the lies have got you float-ing up a-bove us all. But what goes up has got to fall. One min-ute you're on

⊕
Coda

gone. Now it's all gone.

Elec. Gtrs. 1 & 2

TAB

0	0	0	0	3	0	0	0	0	0
0	0	0	0	1	0	0	0	0	0
0	0	0	0	1	0	0	0	0	0

D5 F#5 D5 Eb5 D5 Bb5 A5 D5 F#5 D5 Eb5 D5

TAB

0	4	0	1	1	1	0	0	8	8	8	7	0	4	0	1	1	1	0
0	4	0	1	1	1	0	0	8	8	8	7	0	4	0	1	1	1	0
0	4	0	1	1	1	0	0	8	8	8	7	0	4	0	1	1	1	0

EASIER TO RUN

By LINKIN PARK

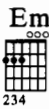
All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C# ① = D#

Slow rock $\text{♩} = 50$

Intro:

Elec. Gtr. 1 (clean-tone)

Em

 234

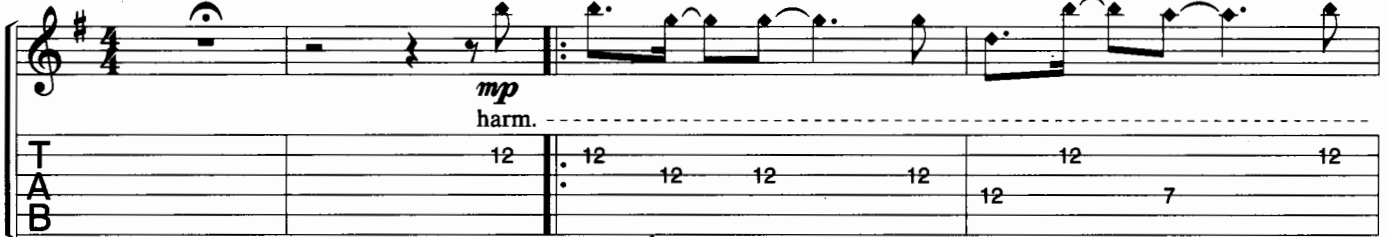
Bm7

 13121

Rhy. Fig. 1

end Rhy. Fig. 1

mp
harm.



TAB: 12 | 12 12 12 12 | 12 12 7 12

Elec. Gtr. 2 (clean-tone)

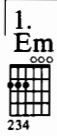
Rhy. Fig. 1A

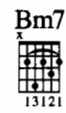
end Rhy. Fig. 1A

mp



TAB: 0 0 2 | 2 0 2 | 2 0 2

1. Em

 234

Bm7

 13121

2. Em

 234

Bm7

 13121

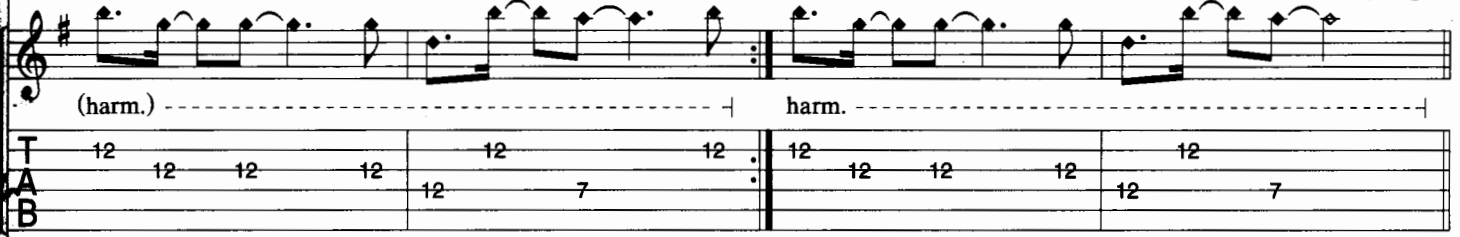


It's

Rhy. Fig. 2

end Rhy. Fig. 2

(harm.) harm.



TAB: 12 12 12 12 | 12 12 7 12 | 12 12 12 12 | 12 12 7 12

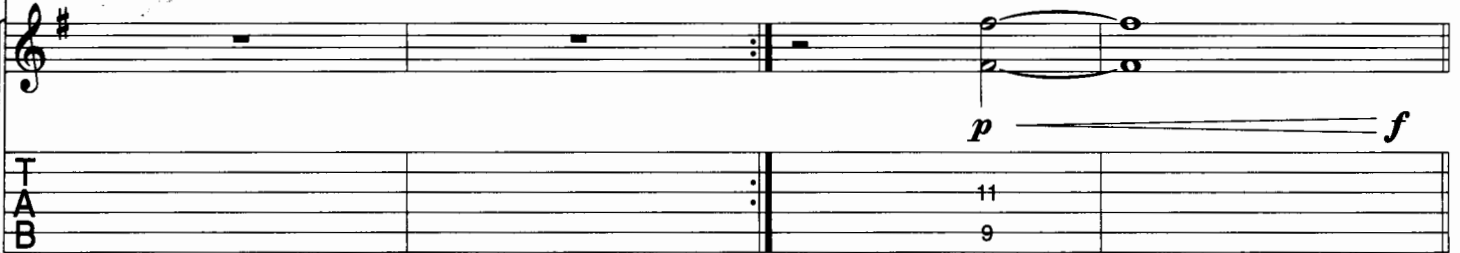
Rhy. Fig. 2A

end Rhy. Fig. 2A



TAB: 0 0 2 | 2 0 2 | 0 0 2 | 2 0 2

Elec. Gtr. 3 (w/dist.)



TAB: 11 | 9

p ————— *f*

Chorus:

Rhy. Fig. 3
Elec. Gtr. 4
(w/dist.)

E5

 234

C5

 314

D5

 314 5fr.

f

ear - i - er to run, re - plac - ing this pain with some - thing numb.

Elec. Gtr. 3
Rhy. Fig. 3A

T	9	9	9	9	9	9	9
A	7	7	7	7	7	7	7
B	7	7	7	7	7	7	7

B5

 314

E5

 234

C5

 314

It's so much ear - i - er to go than face all this pain.

T	11	11	11	9	9	9	9	9	9
A	9	9	9	7	7	7	7	7	7
B	9	9	9	7	7	7	7	7	7

D5

 314 5fr.

B5

 314

end Rhy. Fig. 3

end Rhy. Fig. 3A

here all a - lone.

T	9	9	9	11	11	11	9
A	7	7	7	9	9	9	7
B	7	7	7	9	9	9	7

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2) N.C.

Verse 1:

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2) both 7 times

Em
○○○
234

Bm7
x
13121

Em
○○○
234

Some-thing has been ta - ken from deep in - side of ___ me. A se - cret I've kept locked a - way, no

T
A
B

Bm7
x
13121

Em
○○○
234

Bm7
x
13121

one can ev - er see. Wounds so deep they nev - er show, they nev - er go a - way. Like

Em
○○○
234

Bm7
x
13121

mov - ing pic - tures in my head, for years and years they've played. (If I could

Em
○○○
234

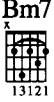
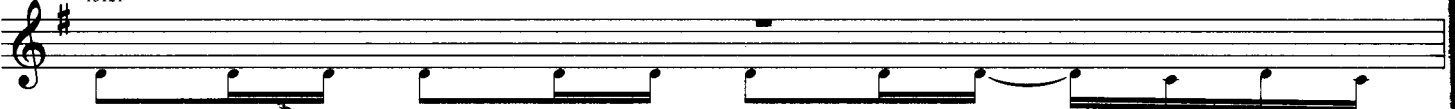
change I would, take back the pain I would, re - trace

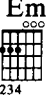

Bm7
x
13121


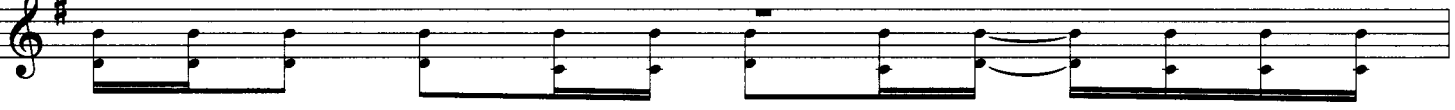
ev - 'ry wrong move that I made I would. If I could

Em
○○○
234

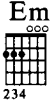
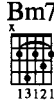

stand up and take the blame I would, if I could

Bm7


 take all the shame to the grave I would. If I could

Em


 change I would, take back the pain I would, re - trace

Bm7


 ev - 'ry wrong move that I made I would. If I could

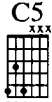
w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2)


Em



 stand up and take the blame I would, I would take all my shame to the grave.) **It's**

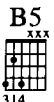
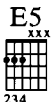
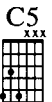

Chorus:


w/Rhy. Figs. 3 (Elec. Gtr. 3) & 3A (Elec. Gtr. 4)

E5

C5

D5


 eas - i - er to run, re - plac - ing this pain with some - thing numb.

B5

E5

C5


 It's so much eas - i - er to go than face all this pain.

To Coda 

Verse 2:
w/Rhy. Figs. 1 (Elec. Gtr. 1)
& 1A (Elec. Gtr. 2) both 7 times

D5
 5tr.
 314

B5
 314

Em
 234

here all a - lone. Some - times I re - mem - ber the

Elec. Gtr. 3

T
A
B

9
7


Bm7
 13121


Em
 234


Bm7
 13121

dark - ness of my past. Bring - ing back these mem - o - ries. I wish I did - n't have. Some -


T
A
B


Em
 234

Bm7
 13121


Em
 234

times I think of let - ting go and nev - er look - ing back. And nev - er mov - ing for - ward so there'd

Bm7
 13121

Em
 234

nev - er be a past. (If I could change I would, take back the pain I would, re - trace

Bm7
 13121

ev - 'ry wrong move that I made I would. If I could

Em



stand up and take the blame I would, ___ if I could

Bm7



take all the shame to the grave I would. ___ If I could

Em



change I would, ___ take back the pain I would, ___ re - trace

Bm7



ev - 'ry wrong move that I made I would. ___ If I could

w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2)

Em



Bm7



Just stand up and take the blame I would, ___ I would take all my shame to the grave.)

Bridge:

C5



D5



E5



Elec. Gtr. 4

wash - ing it ___ a - side, ___ all of ___ the help - less - ness ___ in - side. ___

Elec. Gtr. 3

(Guitar accompaniment for Elec. Gtr. 3)

T								
A	9	9	9	9	9	9	9	9
B	7	7	7	7	7	7	7	7

B5



C5



D5



5fr.

Pre - tend - ing I don't feel mis - placed is so much

F	7	7	7	9	9	9	9	9	9
B	5	5	5	7	7	7	7	7	7

D.S. al Coda

sim - pl - er than change. It's

F	9	9	9	9	9	9
B	7	7	7	7	7	7

w/Rhy. Figs. 3 (Elec. Gtr. 3) & 3A (Elec. Gtr. 4)

Coda

D5

5fr.

314

B5

314

E5

234

here all a - lone. It's eas - i - er to run.

C5



D5



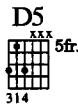
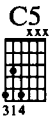
5fr.

314

(If I could change I would take back the pain I would re - trace



ev - 'ry wrong move that I made.) It's eas - i - er_____ to go.



(If I could change I would, - take back the pain I would, - re - trace

ev - 'ry wrong move that I made I would. - If I could



Elec. Gtr. 4

stand up and take the blame I would, - I would take all my shame to the grave.)

Elec. Gtr. 3

8va

harm.

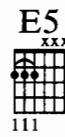
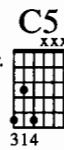
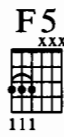
T							
A	11	11	11	11	11	11	7
B	9	9	9	9	9	9	7

FAINT

By LINKIN PARK

All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C ① = D#



Fast rock ♩ = 130

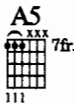
*Intro:

N.C.

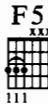
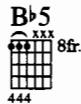
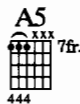
Elec. Gtr. 1

T											
A											
B							0				7 7 7 7
							0				5 5 5 5
							0				

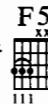
*w/miscellaneous samples and drums.



Rhy. Fig. 1

end Rhy. Fig. 1



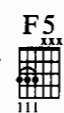
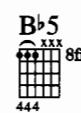
Elec. Gtr. 2

Rhy. Fig. 1A

end Rhy. Fig. 1A

T	7	14	12	12	14	10	7	14	12	12	14	10
B	5	12	10	10	12	8	5	12	10	10	12	8

Elec. Gtrs. 1 & 2 cont. simile



Elec. Gtr. 1 tacet

1. 1

Verse:



N.C.

Elec. Gtr. 2



am a lit - tle bit of lone - li - ness, a lit - tle bit of dis - re - gard, hand - ful of
 am a lit - tle bit in - se - cure a lit - tle un - con - fi - dent, 'cause you don't

Keybd. (arr. for gtr.)

Musical notation for keyboard and guitar accompaniment, including a treble clef staff and a guitar tablature staff with fret numbers 5 and 3.

com - plaints but I can't help the fact that ev - 'ry - one can see these scars. I
 un - der - stand I do what I can but some - times I don't make sense. I

Musical notation for keyboard and guitar accompaniment, including a treble clef staff and a guitar tablature staff with fret numbers 3 and 3.

Elec. Gtr. 2 cont. simile
 Keybd. cont. simile



N.C.

am what I want you to want, what I want you to feel, but it's like no
 am what you nev - er want to say, but I've nev - er had a doubt, it's like no

mat - ter what I do I can't con - vince you to just be - lieve this is real. } So
 mat - ter what I do I can't con - vince you for once just to hear me out. }



Elec. Gtr. 2

Musical staff with lyrics: I let go watch - ing you turn your back_ like you al - ways do



1.

C5



To Next Strain (To Chorus:)

Musical staff with lyrics: face a - way_ and pre - tend_ that I'm not but I'll be here_'cause you're all_ that I got.

Elec. Gtr. 1

Musical staff for Electric Guitar 1

TAB: 7 7 7 7 / 5 5 5 5



Chorus:

w/Rhy. Figs. 1 (Elec. Gtr. 1)

& 1A (Elec. Gtr. 2) both 2 times

2.

C5



D5



Musical staff with lyrics: I'll be here_'cause you're all_ that I got. I can't_ feel_

Musical staff for Electric Guitar 1

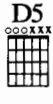
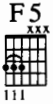
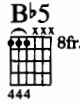
TAB: 7 7 7 7 / 5 5 5 5




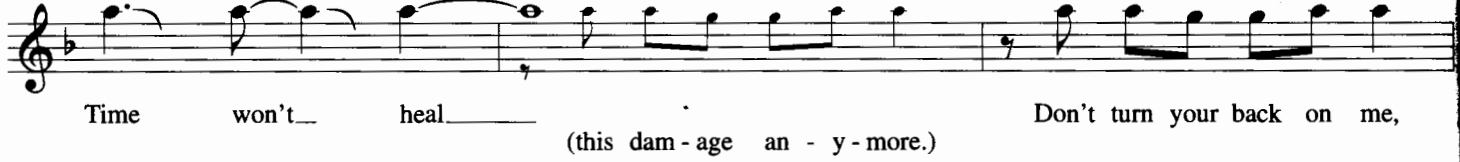


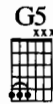

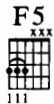




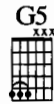
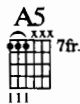
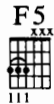
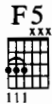








To Coda 



1.     

2.     





Elec. Gtr. 1  Elec. Gtr. 1 


TAB

10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10
8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8

Bridge:

D5 A5 F5 E5 F5 E5 D5 A5 F5 E5 F5 E5 D5 A5 F5 E5 F5 E5 D5

Elec. Gtr. 2 cont. simile
 No! Hear me out now! You're gon-na lis-ten to me

A5 F5 E5 F5 E5 D5 A5 F5 E5 F5 E5 D5 A5 F5 E5 F5 E5

 like it or not! Right now! Hear me out now!

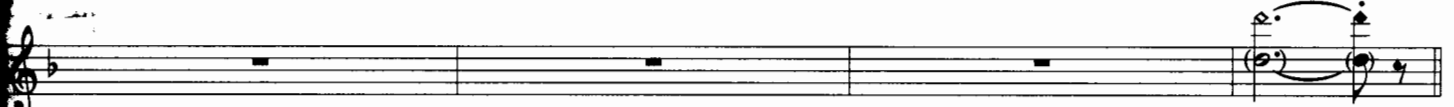
D5 A5 F5 E5 F5 E5 D5 A5 F5 E5 F5 E5

 You're gon-na lis-ten to me like it or not! Right I can't feel now!

All gtrs. tacet
N.C.

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

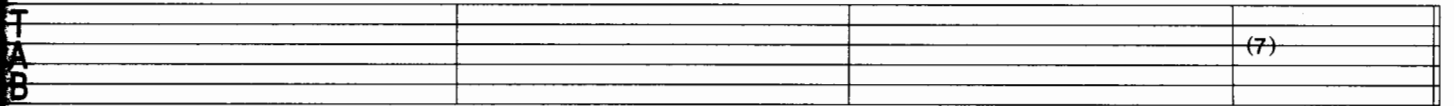


the way I ~~did~~ be-fore. Don't turn your back on me, I won't be ig - nored.

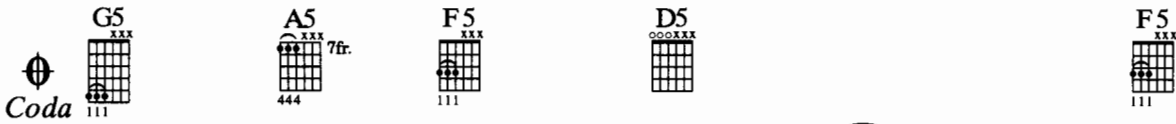


w/fdbk.

p < *f*



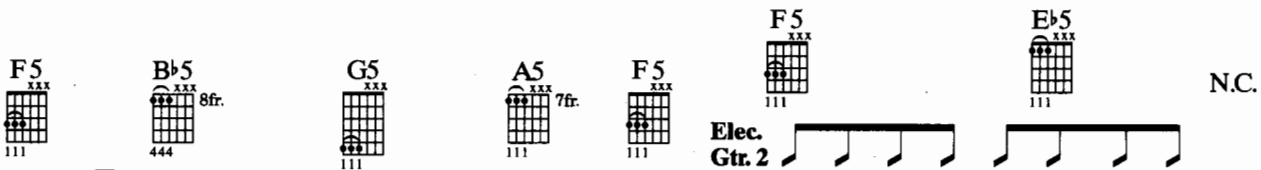
w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2) both 2 times



I won't be ig - nored. I can't feel.



Don't turn your back on me, I won't be ig - nored. Time won't heal.



Don't turn your back on me, I won't be ig - nored.

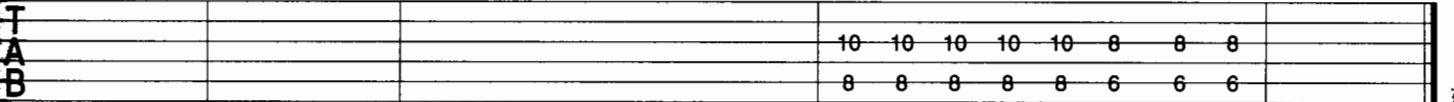
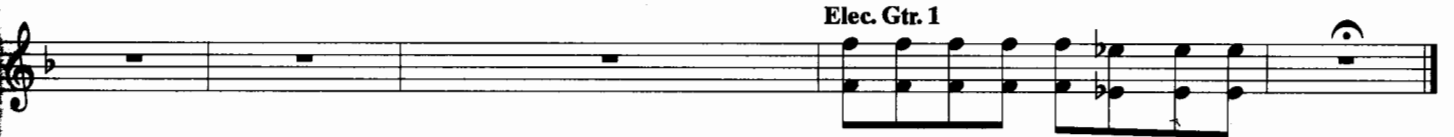


FIGURE.09

By LINKIN PARK

All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C# ① = D#

Moderate rock ♩ = 94

*Intro:

N.C.

Elec. Gtr. 1 (+ octave pedal)

*w/miscellaneous samples.
+ Set one octave lower.

Elec. Gtr. 1

*Tap and slide w/RH.

Elec. Gtr. 1 tacet

D5 Eb5

D5 Eb5 D5
end Riff A

F2 D5

F2 D5

Elec. Gtr. 2

Rhy. Fig. 1

end Rhy. Fig. 1

F2 D5 Eb5 D5 Eb5 D5 F2 D5 F2 D5

TAB: 12 5 0 1 1 1 1 0 0 12 5 0 12 5 0
 12 3 0 1 1 1 1 0 0 12 3 0 12 3 0

Verse:

F2 D5 Eb5 D5 Eb5 D5 N.C. D5 N.C. D5

1. Noth - ing ev - er stops all these thoughts and the pain at - tached_ to them.
 2. Hear - ing your name my mem - o - ries come back_ a - gain.

TAB: 12 5 0 1 1 1 1 0 12 0 12 0 12 0
 12 3 0 1 1 1 1 0 0 0 0 0 0 0

Elec. Gtr. 2 cont. simile

N.C. D5 Eb5 D5 Eb5 D5 N.C. D5 N.C. D5

Some-times I won-der why this is hap - pen - ing. It's like noth - ing I can do will dis - tract me when
 I re-mem-ber when it start - ed hap - pen - ing. I'd see you in ev-'ry thought I had and then

TAB: 12 0 1 1 1 1 0 12 12 0 12 0
 12 0 0 1 1 1 1 0 0 0 0 0

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

N.C. D5 Eb5 D5 Eb5 D5 F2 D5 F2 D5

I think of how I shot my-self in the back_ a - gain. 'cause from the in - fi - nite words_ I could say_ I put
 the thoughts slow-ly found words at - tached to them. And I knew as they es - caped a - way_ I was com -

F2 D5 Eb5 D5 Eb5

all the pain you gave to me on dis - play but did - n't
mit - ting my - self to them, and ev - 'ry day I re - gret

D5 F2 D5 F2 D5 F2 D5 Eb5 D5 Eb5

re - al - ize in - stead of set - ting it free I took what I hat - ed and made it a part of me.
say - ing those things 'cause now I see that I took what I hat - ed and made it a part of me.

D5 Bb5 D5 Bb5 D5 Bb5 D5 N.C.

(Whispered:) It nev - er goes a - way. It nev - er goes a - way. And now

Elec. Gtr. 2

w/filter effect

Cont. in slashes

T
A
B

Chorus:
Rhy. Fig. 2

D5 Bb5 Bb2 D5 F5 G5 A5

you've be - come a part of me. (You'll al - ways be right here.)

Elec. Gtr. 2 cont. simile

D5 Bb5 Bb2 D5 F5 G5 A5

You've be - come a part of me. (You'll al - ways be my fear.)

D5 Bb5 Bb2 D5 F5 G5 A5

I can't sep - ar - ate (my - self from what I've done.)

To Coda ⊕ 1.

Elec. Gtr. 2

D5 Bb5 Bb2 D5 F5 A5 F5

Giv - ing up a part of me I've let my - self be - come

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

D5 F2 D5 F2 D5 F2 D5 Eb5 D5 Eb5

you, you, you, you.

2.

F5 A5 Eb5

I've let my - self be - come you.

w/Riff A (Elec. Gtr. 1)

N.C.

(Whispered:) It nev - er goes a - way. — It nev - er goes a - way. —

D5 Eb5 D5 Eb5

It nev - er goes a - way. — It nev - er goes a - way. — Get a - way from

Elec. Gtr. 2

T
A
B

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

Bridge:

Eb5 D5 N.C. D5 Eb5 F5 N.C. Eb5 D5 N.C. D5 Eb5 F5 N.C.

(me!) Gim-me my space_ back, you got - ta just (Go!) Ev - 'ry-thing comes_ down to mem - 'ries of

TAB 1 0 x x x 0 1 3 16 1 0 x x x 0 1 3 12 1 0 x x x 0 1 3 12

Eb5 D5 N.C. D5 Eb5 F5 N.C. Eb5 D5 N.C. D5 Eb5 F5 N.C.

(You!) I've kept it in_ but now I'm let - ting you (Know!) I've let you go_ so get a - way from

TAB 1 0 x x x 0 1 3 16 1 0 x x x 0 1 3 x x x 1 0 x x x 0 1 3 x x x

Elec. Gtr. 2 cont. simile

Eb5 D5 N.C. D5 Eb5 F5 N.C. Eb5 D5 N.C. D5 Eb5 F5 N.C.

me. (Me!) Gim-me my space_ back, you got - ta just (Go!) Ev - 'ry-thing comes_ down to mem - 'ries of

(You!) I've kept it in_ but now I'm let - ting you (Know!) I've let you go_ And now

TAB 1 0 x x x 0 1 3 16 1 0 x x x 0 1 3 x x x

Elec. Gtr. 2

TAB 1 0 x x x 0 1 3 x x x 1 0 x x x 0 1 3 x x x

D.S. al Coda

Coda

Outro:

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

F5 A5

Elec. Gtr. 2

I've let my - self be - come you.

D5 Bb5 Bb2 D5

F5 G5 A5 D5 Bb5 Bb2 D5 F5 G5 A5

I've let my - self be - come you. I've let my - self be - come

D5 Bb5 Bb2 D5 F5 G5 A5

lost in - side these thoughts of you.

D5 Bb5 Bb2 D5 F5 A5 Eb5

Elec. Gtr. 2

Giv - ing up a part of me. I've let my - self be - come

N.C.

you.

BREAKING THE HABIT

By LINKIN PARK

All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C# ① = D#

Chord diagrams for Fm (8fr), Bb5 (6fr), Cm (13421), Eb (6fr), Bbm (13421), F5 (134), G5 (134), Ab5 (4fr), and Bb5 (6fr).

Fast ♩ = 192

Intro:

N.C.

Keybd. (arr. for gtr.)

Intro musical notation with treble clef and guitar tablature. The tablature shows a sequence of notes: 6 6 4 3 | 6 6 4 3 | 6 6 4 3 | 6 6 4 3.

Elec. Gtr. 1 (clean-tone)

Keybd. cont. simile

*Fm Riff A

Db

Cm

end Riff A

Riff A musical notation with treble clef and guitar tablature. The tablature shows a sequence of notes: 5 6 8 5 5 | 5 6 5 5 | 5 6 8 5 5 | 5 6 5 5.

*Harmony implied by bass.

Verse:

Keybd. & Elec. Gtr. 1 cont. simile

Verse musical notation with treble clef and lyrics. Chords Fm, Eb, and Fm are indicated above the staff.

1. Mem - 'ries con - sume like o - pen - ing the wound,
2. Clutch - ing my cure I tight - ly lock the door,

*Backing vocals second time only.

Verse musical notation with treble clef and lyrics. Chords Fm, Eb, and Fm are indicated above the staff.

I'm pick - ing me a - part a - gain.
I try to catch my breath a - gain.

Verse musical notation with treble clef and lyrics. Chords Fm, Eb, and Fm are indicated above the staff.

You all hurt as - sume I'm safe here in my room
I hurt much more than an - y - time be - fore

Fm Eb Fm

un - less I try to start a - gain.
I had no op - tions left a - gain.

Pre-chorus:
Keybd. & Elec. Gtr. 1 cont. simile

Db Bbm Db

I don't want to be the one the bat - tles al - ways choose 'cause
in - side I re - al - ize that I'm the one con - fused. 1. I
2. I

Chorus:
Keybd. cont. simile

Fm Db

don't know what's worth fight - ing for or
don't know what's worth fight - ing for or
don't know what's worth fight - ing for or

Elec. Gtr. 1
Riff B

T 4 4 6 4 4 6
A 3 3
B 3 3

Elec. Gtr. 1 cont. simile
Fm

Cm

why I have to scream. I don't know why I
why I have to scream. I don't know why I
why I have to scream. But now I have some

end Riff B

T 4 4 6 4 4 6
A 3 3 3 3
B 3 3

Db Cm

in - sti - gate and say what I don't mean. I
 in - sti - gate and say what I don't mean. I
 clar - i - ty to show you what I mean. I

Fm Db

don't know how I got this way I
 don't know how I got this way I
 don't know how I got this way I

Cm Db

know it's not all right. } So, I'm break
 nev - er be all right. }
 nev - er be all right. }

Eb Db

ing the hab - it, I'm break

To Coda 1.

w/Riff A (Elec. Gtr. 1)
 Fm N.C.

Eb

ing the hab - it to - night.

Bridge:

Keybd. cont. simile

w/Riff B (Elec. Gtr. 2) 4 times

2. F5

it to - night. I'll paint it on the

G5 Ab5 Bb5

walls 'cause I'm the one at fault.

F5

I'll nev - er fight a - gain.

G5

Ab5

And this is how it ends.

Bb5

D.S. al Coda

3. 1

Coda

w/Riff B (Elec. Gtr. 1)

Db

it, I'm break - ing the

Eb

hab - it to - night.

Fm

Keybd.

T
A
B

8 6 4 3

N.C.

Play 11 times

Elec. Gtr. 2 (w/dist.)

p ————— *f*

fdbk.

T
A
B

6 6 4 3

FROM THE INSIDE

By LINKIN PARK

All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C# ① = D#

Moderately ♩. = 58

Intro:



Elec.

Gtr. 1

(w/dist.)



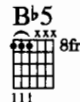
f

Elec. Gtr. 2 (w/dist.)

Riff A

end Riff A

Elec. Gtr. 2 cont. simile



Rhy.

Fig. 1

Elec.

Gtr. 1

Verse:

Dm

C

Bb

Gm

Am

Keybd. (arr. for gtr.)

8va

Keybd. cont. simile

Dm C Bb Gm Am

far a-way from me. { Heav - y thoughts sift — though dust and the lies.
Heav - y thoughts forc - ing their way out of me.

Dm C Bb

Try - ing not to break but I'm so tired of this de- ceit, ev - 'ry time I try to make my-self get

Keybd.

TAB

Gm Am Dm C

back up on my feet. All I ev - er think a - bout is this, all the tir - ing time be - tween, and how
(I

TAB

Elec. Gtr. 1

N.C.

Bb

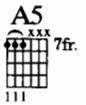
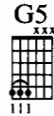
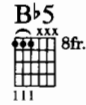
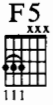
try'ng to put my trust in you just takes so much out of me.

TAB

***Chorus:**

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

w/Riff A (Elec. Gtr. 2) 2 times

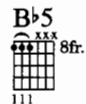
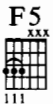


take ev - 'ry - thing from the in - side and throw it all a -

*Band tacet, except Elec. Gtr. 2, first two bars third time only.

To Coda

1.



way 'cause I swear for the last time I won't trust my - self with

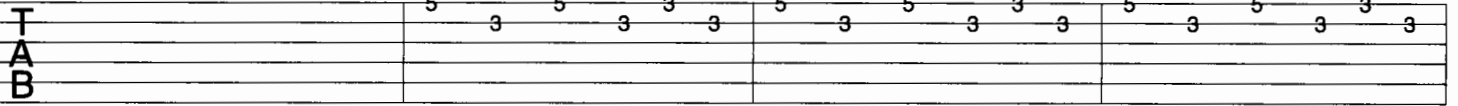


Elec. Gtr. 1



trust my - self with you. I won't

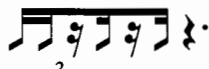
Elec. Gtr. 2



Bridge:

w/Riff A (Elec. Gtr. 2) 2 times

Cont. in notation



D5

N.C. D5 Eb5

D5

N.C. D5 Eb5

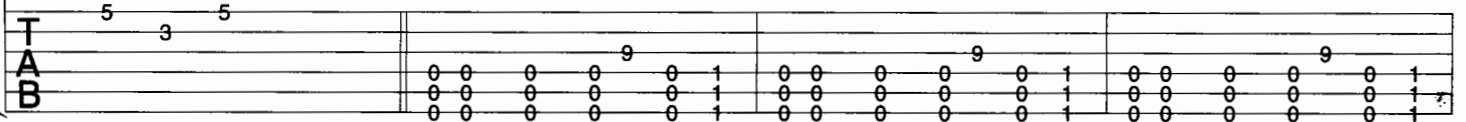
D5

N.C. D5 Eb5



waste my - self on you! You! You!

Elec. Gtr. 1



D.S. al Coda

D5 N.C. D5 Eb5 D5 N.C. D5 Eb5 D5 N.C. D5 Eb5

waste my - self on you! You! You! I

T
A
B

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

Coda

trust my - self with you. Ev - 'ry day from the in - side and just

throw it all a - way 'cause I swear for the last time I won't trust my - self with

you. You. You.

Elec. Gtr. 2

T
A
B

NOBODY'S LISTENING

By LINKIN PARK

All gtrs. in Drop D, down 1 1/2 steps:

⑥ = B ③ = E₂
 ⑤ = F# ② = G#
 ④ = B ① = C#

Moderately ♩ = 98

Intro:

*F5



Yo.

*Implied harmony throughout.

**C-c-c-c-coming at you, coming at you, come, coming at you.

**Sampled vocals.

Verses 1 & 2:

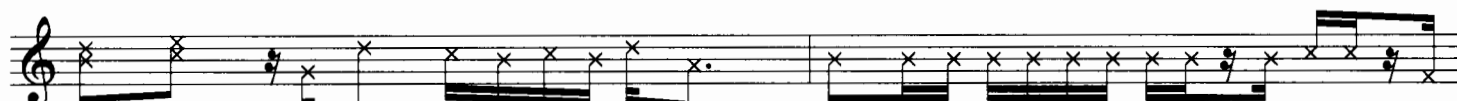
F5



1. Peep the style and the kids check-ing for it, the num-ber one ques-tion is how_ could you ig-nore it? We heart full of pain, head full of stress, hand-ful of an-ger held in my chest.



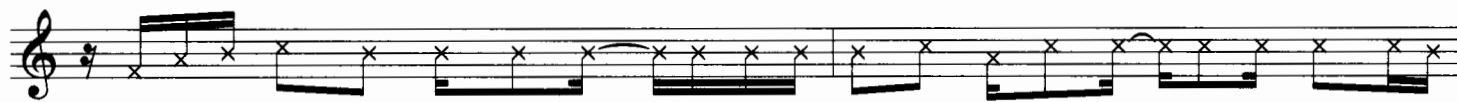
drop right back in the cut o-ver base-ment tracks_ with raps that got you back-ing this up_ like re- And ev-'ry thing left's a waste of time I hate my_ rhymes but hate ev-'ry-one els-es more.. I'm



wind that. We're just roll-ing with the rhy-thm, rise from the ash-es of sty-lis-tic di-vi-sion with rid-ing on the back of this pres-sure guess-ing that it's bet-ter I can't keep my-self to-geth-er be-cause



these non-stop lyr-ics of life liv-ing not to be for-got-ten but still_ un-for-giv-en. all of this stress gave me some-thing to write on, the pain gave me some-thing I could set my sights on.



But in the mean-time there are those_ who wan-na talk this and that, so_ I sup-pose that it You nev-er for-get the blood, sweat and tears, the up-hill strug-gle o-ver years, the fear and



gets to a point where feel-ings got to get hurt and get dirt-y with the peo-ple spread-ing the dirt,_ it goes. } trash talk-ing and the peo-ple it was to and the peo-ple that start-ed it just like you. }

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Chorus:

*F5

G♭5



Try to give you warn - ing but ev - 'ry - one ig - nores me.

Elec.
Gtr. 1

Riff A



*Implied harmony.

F5

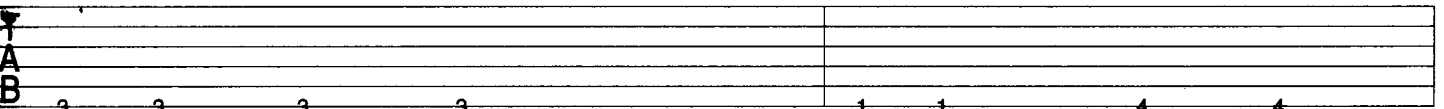
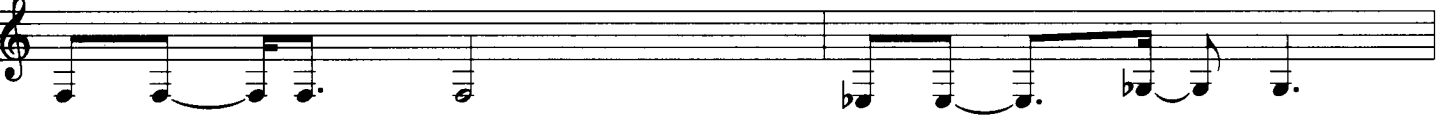
E♭5

G♭5



(Told you ev - 'ry-thing loud and clear...) But no - bod - y's lis - t'ning.

end Riff A

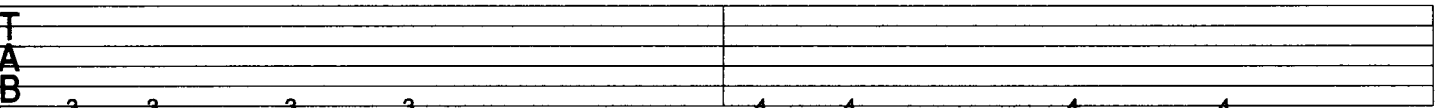


F5

G♭5



Call to you so clear - ly but you don't want to hear me.



To Coda \oplus

1. Eb5 Gb5

F5

But no - bod - y's lis - t'ning.

(Told you ev - 'ry - thing loud and clear. —) 2. I got a

TAB: 3 3 3 3 | 1 1 4 4

2. Verse 3:

Eb5 Gb5

no - bod - y's lis - t'ning. I got a heart full of pain, head full of stress,

TAB: 1 1 4 4

hand - ful of an - ger held in my chest. Up - hill strug - gle, blood, sweat and tears,

noth - ing to gain, ev - 'ry - thing to fear. Heart full of pain, head full of stress,

hand - ful of an - ger held in my chest. Up - hill strug - gle, blood, sweat and tears,

D.S. $\%$ al Coda

noth - ing to gain, ev - 'ry - thing to fear. Heart full of pain, heart full of pain, heart full of pain.

w/Riff A (Elec. Gtr. 1) 2 times
F5

Coda

Eb5 Gb5

no - bod - y's lis - t'ning
(I've got a heart full of pain, head full of stress.)

Elec. Gtr. 1

Gb5 F5

No - bod - y's lis - t'ning.
(Hand - ful of an - ger held in my chest.)

Eb5 Gb5 F5

No - bod - y's lis - t'ning.
(Up - hill strug - gle, blood, sweat and tears.)

Gb5 F5

No - bod - y's lis - t'ning.
(Noth - ing to gain, ev - 'ry - thing to fear.)

Eb5 Gb5 F5

No - bod - y's lis - t'ning. *Come, come, come, come, coming at you.
*Sampled vocals.

Gb5 F5

Come, come, come come, coming at you. Come, coming, come come, coming at you.

N.C.

Come, come c - c - coming at you from every side.

SESSION

By LINKIN PARK

All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C# ① = D#

Moderately ♩ = 94

N.C.

Sample 1 (arr. for gtr.)

*Play 4 times

Riff A

end Riff A

*Drums enter third time.

Sample 1 cont. simile

Sample 2

Sample 2 cont. simile

Sample 3 (arr. for gtr.)

Riff B

end Riff B

Samples 1 & 2 tacet

Sample 3 tacet

N.C.

Sample 3

Sample 3 musical notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Below the staff is a TAB section with a '6' written above the first measure, indicating a fretting instruction.

Sample 4 (arr. for gtr.)

Riff C end Riff C
8va

Sample 4 musical notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Below the staff is a TAB section with fretting instructions: 14 14 14 12, 14 14 14 7, 14 14 14 12, 14 14 14 7. The word 'harm.' is written above the staff in four measures.

(8va)

Sample 4 musical notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Below the staff is a TAB section with fretting instructions: 14 14 14 12, 14 14 14 7, 7 12, 7. The word 'harm.' is written above the staff in two measures.

w/Riffs B (Sample 3) & C (Sample 4)

F# G Em

Sample 2 musical notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The staff is mostly empty with some notes indicated by diamond symbols.

w/Riffs A (Sample 1), B (Sample 3), & C (Sample 4) simile

F# G Em F#

Chord diagrams for F#, G, Em, and F#.

```

F#
xx0233
321

G
xx0233
321

Em
xx0202
3

F#
xx0233
321

```

Sample 2 musical notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The staff is mostly empty with some notes indicated by diamond symbols.

NUMB

By LINKIN PARK

All gtrs. in Drop D, down 1/2 step:

- ⑥ = C# ③ = F#
- ⑤ = G# ② = A#
- ④ = C# ① = D#

Moderately ♩ = 108

Intro:

N.C.

Keybd. 1 (arr. for gtr.)

8va -----

mf

T	15	18	15	15	18	17	15	18	15	18	17	18	15	18	15
A															
B															

Elec. Gtr. 1

8va -----

p ----- *f*
fdbk.

T															
A															
B															

Cont. in slashes

Keybd. 1 cont. simile

Rhy. Fig. 1
Elec. Gtr. 1

◇

E5

◇

Bb5/F

◇

F5

◇

end Rhy. Fig. 1

Keybd. 2 (arr. for gtr.)

Rhy. Fig. 1A

8va -----

T	10	8	10	8	10	8	11	10	8	10	8	8	8	8	10	8	10	8	11	10	8	10	8	8	8
A																									
B																									

end Rhy. Fig. 1A

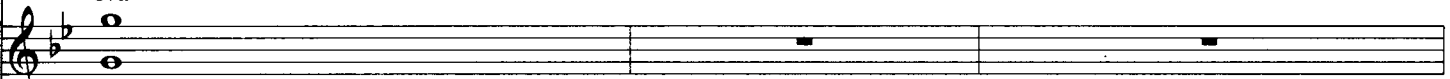
Verse 1:

Gm Eb Bb

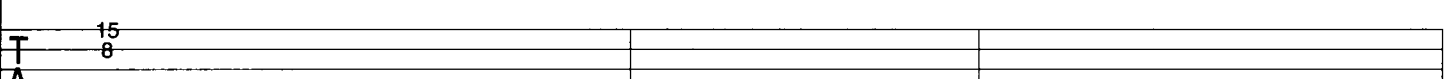


I'm tired of be - ing what you want me to be, feel - ing so faith - less, lost

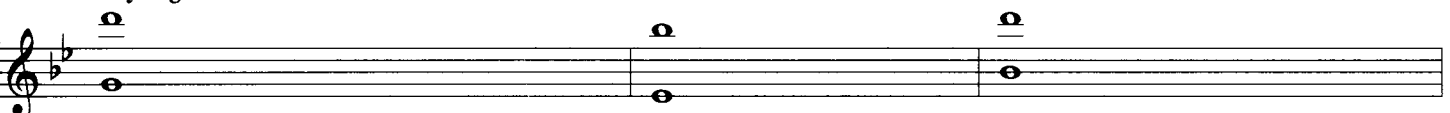
Keybd. 1 8va



Keybd. 2




Piano (arr. for gtr.) Rhy. Fig. 2 mf



TAB 10 6 10 10 6 8

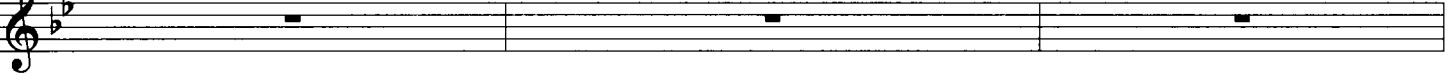
Piano cont. simile

F Gm Eb



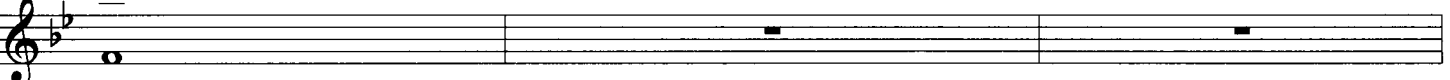
un - der the sur - face. I don't know what you're ex - pect - ing of me put

Keybds. 1 & 2 tacet



TAB

end Rhy. Fig. 2



TAB 8 8

B \flat F

un - der the pres - sure of walk - ing in your shoes...

Elec. Gtr. 2

mf

T 8
A
B

Pre-chorus 1:

*E \flat
6fr.
1333

F
8fr.
1333

Ev - 'ry

(Caught in the un - der-tow, just caught in the un - der-tow...)

Piano Rhy. Fig. 3

T 8 10
A 8 10
B 8 10

Elec. Gtr. 2


Rhy. Fig. 3A

T 10 8 8 10 8 8
A
B

*Frames for piano (arr. for gtr.) only.

Gm 10fr.

 13421

Bb 8fr.

 1 243

step that I take___ is an - oth - er mis - take___ to you. ___

end Rhy. Fig. 3




TAB 11 12 12 10 | 10 11 10 8


end Rhy. Fig. 3A

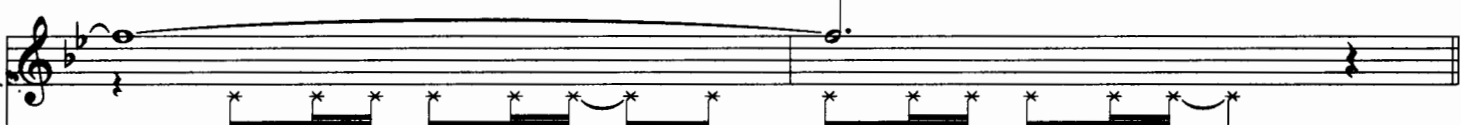


TAB 10 8 8 | 10 8 8

Elec. Gtr. 2 cont. simile

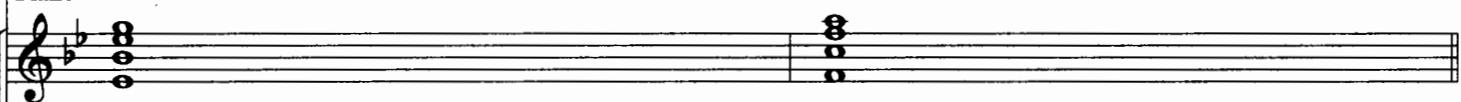
Eb 6fr.

 1333

F 8fr.

 1333



(Caught in the un - der - tow,___ just caught in the un - der - tow. ___)

Piano



TAB 8 8 8 6 | 10 10 10 8

Elec. Gtr. 1

8va



p

f

fdbk.

TAB (8)

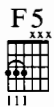
Chorus:

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Keybd. 2) both 2 times



I've be - come so numb, I can't feel you there, be - come so

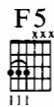
*Frames for Elec. Gtr. 1 only.



To Coda



tired, so much more a - ware. I'm be - com - ing this, all I want to do is be more like



Verse 2:

w/Rhy. Fig. 2 (Piano) 2 times

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

Gm

Eb



me and be less like you. 2. Can't you see that you're smoth - er - ing me,

Keybd. 2

8va



Keybd. 2 tacet

Bb

F

Gm



hold - ing too tight - ly, a - fraid to lose con - trol. 'Cause ev - 'ry - thing that you thought

Eb

Bb

F



I would be has fall - en a - part right in front of you.

Pre-chorus 2:

w/Rhy. Figs. 3 (Piano) & 3A (Elec. Gtr. 2) both 2 times

E \flat F

Ev - 'ry

(Caught in the un - der - tow, - just caught in the un - der - tow. -)

Gm B \flat

step that I take - is an - oth - er mis - take - to you. -

E \flat F

And ev - 'ry

(Caught in the un - der - tow, - just caught in the un - der - tow. -)

Chorus:

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Keybd. 2)

Gm B \flat G5

sec - ond I waste - is more than I can take. - I've be - come so -

E \flat 5 B \flat 5/F F5 G5

numb, I can't feel you there, be - come so - tired, so much more a - ware. I'm be - com - ing

Bridge:

w/Rhy. Fig. 1A (Keybd. 2)

1 1/2 times

E \flat 5 B \flat 5/F F5 E \flat 5

Elec. Gtr. 1 \diamond

this, all I want to do is be more like me and be less like you. And I know -

F5 G5 A5 B♭5 D5 E♭5

I may end up fail - ing too. But I know

F5 D5

you were just like me with some - one dis - ap - point - ed in you.

Keybd. 2 8va

T
A
B

10 8 10 8 8 8 8 8 10 8 10 8 8 8 8

D.S. al Coda

(8va)

T
A
B

10 8 10 8 10 8 10 8

F5

Coda

me and be less like

Keybd. 1 8va

T
A
B

15 18 15

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Keybd. 2) both 2 times

w/Riff A (Keybd. 1) 2 times



I've be - come so numb. (I can't feel you)

(you.)



there.) (I'm tired of be - ing what you want me to be.)



I've be - come so numb. (I can't feel you)



Elec. Gtr. 1

there.) (I'm tired of be - ing what you want me to be.)

Band tacet

N.C.

Keybd. 1

8va

Keybd. 1 8va musical notation

T	15	18	17	15 18 15	18	17	18
A							
B							