

Torn

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning:

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



Intro

Moderate Rock
Half-Time Feel $\text{♩} = 74$

** Dm9

* Gtrs. 1 (clean) & 2 (clean)

* composite arrangement

** Chord symbols reflect basic tonality.

band enters

Dm9

Verse

Dm9

1. Peace

2. Torn,

is what they
I'm

Rhy. Fig. 1

simile on repeat

tell me. _____
 fil - thy. _____

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
 Dm9

Love, _____ am I un -
 Born _____ in my own

ho - ly?
 mis - er - y.

Pre-Chorus
 F5 D5 C5 D5 F5

Lies _____ are what they
 Stole _____ all that you

* Gtrs. 3 (dist.) & 4 (dist.)
 Rhy. Fig. 2

P.M. - 1

* composite arrangement

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

tell me. _____ Des -
 gave me. _____ Con -

End Rhy. Fig. 2

P.M. - 1

Gtrs. 3 & 4: w/ Rhy. Fig. 2, simile
 F5 D5 C5 D5 F5

pise _____ you that con -
 trol, _____ you claim you

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

rol save me. | The

Chorus
Gtrs. 1 & 2 *lacet.* 3rd time

F5 D5 C5 D5 G5 D5

peace is dead. In my soul I have blamed the rea - sons

(Ah. _____)

Gtrs. 3 & 4 Rhy. Fig. 3

Bb5 D5 F5 D5 A5 A D5 N.C.

for my in - ten - tions, poor.

End Rhy. Fig. 3

P.M. 1/2

Gtrs. 3 & 4: w/ Rhy. Fig. 3, simile

F5 D5 C5 D5 G5 D5

Yes, I'm the one who, the on - ly one who

Ah. _____

Bb5 D5 F5 D5 A5 A D5 N.C. To Coda

would car - ry on this far.

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

Dm9

(Ah. _____)

Gtr. 3

Gtr. 4

Interlude
N.C.
Grs. 3 & 4

The Interlude section consists of three systems of music. Each system includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with various accidentals and a final double bar line with a repeat sign. The bass staff contains fret numbers (0, 10, 9, 9, 0, 0, 6, 7, 6, 6, 0, 0, 6, 6, 7, 7, 0, 0, 4, 5, 4, 5, 4, 5, 0) and 'P.M.' markings with dashed lines and arrows. The first system has a 2/4 time signature, the second a 4/4 time signature, and the third a 2/4 time signature.

Bridge

The Bridge section features a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with a long slur over the first four measures. The bass staff contains chord diagrams and fret numbers. Chord diagrams are shown as circles with dots representing strings and frets. Fret numbers are written below the bass staff. The lyrics 'Peace in my' are written below the bass staff. The section concludes with 'End Rhy. Fig. 4'.

Chords: F5, D5, G5, E5, D5, F5, E5, D5, C5, B5, D5, Ab5, A5, Eb5, D5, Eb5, A5, D5, Gb5, G5, Db5, D5, Db5, G5, D5.

Lyrics: Peace in my

Gtrs. 3 & 4: w/ Rhy. Fig. 4, 2 times, simile

F5 D5 G5 E5 D5 F5 E5

head.

D5 C5 B5 D5 Ab5 A5 Eb5 D5 Eb5 A5 D5 Gb5 G5 Db5 D5 Db5 G5 D5

Love in my

F5 D5 G5 E5 D5 F5 E5

head.

D5 C5 B5 D5 Ab5 A5 Eb5 D5 Eb5 A5 D5 Gb5 G5 Db5 D5 Db5 G5 D5

Lies, lies, lies, lies in my head.

Gtrs. 3 & 4

F5 Rhy. Fig. 5 D5 G5 E5 D5add6 End Rhy. Fig. 1

(Gtr. 4 cont. in next)

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile

D5

Gtr. 4

Gtr. 4 tacet

Dm9

Voc. Fig. 1

fade in: (Ah.

Gtr. 3 Rhy. Fill 1 End Rhy. Fill 1 Gtr. 3

End Voc. Fig. 1

The

Chorus

Gtr. 1 & 2

F5 C5 G5 Dsus2 D5 Dm

peace is — dead. In my soul I have blamed — the rea — sons

Gtrs. 1 & 2 Rhy. Fig. 6

End Rhy. Fig. 6

Bb5 F5 A5 D5 G5 D7(no.3rd)

for my in — ten — tions, — poor.

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

F5 C5 G5 Dsus2 D5 Dm

Yes, I'm the one — who, the on — ly one — who

Bb5 F5 A5 N.C.

would car — ry on — this — far. The

Gtrs. 1 & 2

Gtrs. 3 & 4

Gtrs. 1 & 2

let ring — 1/2

Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 4, last 4 meas.

D5 C5 B5 D5 Ab5 A5 Eb5 D5 Eb5 A5 D5 Gb5 G5 Db5

Gtrs. 3 & 4: w/ Rhy. Fig. 5

D5 Db5 G5 D5 F5 D5 G5 E5 D5add6

Gr. 3: w/ Rhy. Fill 1

D5

Gr. 4

Riff A

End Riff A

Gr. 1

Gr. 2

Gr. 1 & 2: w/ Riffs A & A1, 6 times, simile

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

Gr. 4

Gr. 3

Begin Fade

Gr. 3 & 4 tacet
Dm9

Play 3 Times and Fade

Gr. 4

Gr. 1

Gr. 2

Gr. 2

Gr. 3

* Gr. 3 notation of slash in TAB.

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Drop D Tuning.

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

Intro

Moderately ♩ = 93

Gr. I (dist.) N.C. (Dadd²4)

f

TAB: 0 0 0 7 0 6 (6) | 0 0 0 7 0 6 0 4 | 0 0 0 7 0 6 (6) | 0 0 0 7 0 6 0 4

* Key signature denotes D Mixolydian.

TAB: 0 0 0 7 0 6 0 4 0 5 0 2 0 3 2 1 | 0 0 0 7 0 6 0 4 0 5 0 2 0 3 2 1

Harm. - 1 Harm. - 1 Harm. - - - 1

TAB: 0 0 0 7 0 6 0 4 0 5 0 2 0 3 2 1 | 4 4 0 0 0 0 4 4 0 (0) 0 0 4 4 4 4

Verse

** D5

I. Hang me, watch a - while. Let me
dore me mc as I drift a - way. Let me

Rhy. Fig 1

TAB: 0 0 0 0 7 0 6 0 4 0 5 0 2 0 3 2 1 | 0 0 0 0 7 0 6 0 4 0 5 0 2 0 3 2 1
0 0 0 0 7 0 6 0 4 0 5 0 2 0 3 2 1 | 0 0 0 0 7 0 6 0 4 0 5 0 2 0 3 2 1

** Chord symbols reflect basic tonality.

see you smile _____ as I die.
 hear you say _____ I'm fine.

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1

Take me as my bod - y burns, let me see you yearn while I cry.
 You cry as my bod - y dies. All that you des-pised is gone a-way.

Chorus

D5 E5 G5

One step on your own and you walk all o - ver me.

Gr. 1 Rhy. Fig. 2

N.C.(D) D5 E5

One head in the clouds, you won't let

End Rhy. Fig. 2

G5 N.C.(D)

go; you're too proud.

2. Λ

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

0 0 0 7 0 6 0 4 0 5 0 2 0 3 2 1 | 4 4 0 0 0 0 4 4 0 0 0 0 4 4 4 4

2. N.C.

We be - lieve.

3 4 5 3 4 5 3 4 5 3 4 5 3 5 3 | 3 4 5 3 4 5 3 4 5 3 4 5 3 4 5 3 5 3

3 4 5 3 4 5 3 4 5 3 5 3 | 3 4 5 3 4 5 3 4 5 3 4 5 3 5 3 | 3

Bridge
 w/ Bkgd. Voc. and Effs.
 Gr. 1: w/ Rhyth. Fig. 3, 2 times
 D5

$E\flat 5 E5 F5$ $E5 E\flat 5 D5$

$E\flat 5 E5 F5$ $E5 E\flat 5$

D5 N.C.(Bb5) F5

No ap - peal on the dock - et to - day, just my own sin.

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile

D5 N.C.(Bb) F5 D5 N.C.(Bb)

The walls cold and pale, the cage made of steel, Screams fill the room.

Gr. 2

End Riff A

F5 D5 N.C.(Bb) F5

lone, I drop and kneel, Silence now the sound, my breath the only motion around.

D5 N.C.(Bb) F5 D5 N.C.(Bb)

De-mons clut - ter-ing a - round, _ my face show-ing no e - mo - tion. Shack-led by _ my sen-tence, ex

F5 D5 N.C.(Bb) F5

pect - ing no _ re - turn. _ Here there is _ no pen - ance. My skin be - gins _ to burn. _ (And I _ said.)

End FM 1

Chorus

F5 E5

So I held _ my head _ up high, hid - ing hate _ that burns _ in - side

"Oh."

* Gtrs. 1 & 2 Rhy. Fig. 2

simile on repeat

Eb5 D5

Gr. 1: w/ Rhy. Fill 1, 1st time

which on - ly fuels _ their self - ish pride. _

And I _ said,

End Rhy. Fig.

Rhy. Fill 1

Gr. 1

F5

"Oh." All held cap - tive out - from the sun, a sun that shines - on on - ly some.

Gtrs. 1 & 2

To Coda ⊕ Interlude

Gtr. 1: w/ Rhy. Fig. 1, last 2 meas., simile

D5 N.C.(Bb) F5

Eb5 D5

We, the meek, are all in our.

Gtr. 2

(cont. in slash, 2nd time)

P.M.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 2: w/ Riff A

D5 N.C.(Bb) F5

I hear a thun - der in the dis - tance, see a vi - sion of a cross.

D5 N.C.(Bb) F5

I feel the pain that was giv - en on that sad day of loss.

D5 N.C.(Bb) F5

A li - on roars in the dark - ness, on - ly he holds the key.

D5 N.C.(Bb) F5

Gtr. 2: w/ Riff 1

A light to free me from my bur - den and grant me life e - ter - nal - ly.

* Gtrs. 1 & 2 w/ dist.

D5 Bb5 F5

Should have been dead on a Sun - day morn - ing, bang - ing my ___ head.

Gtr. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

f P.M. - - -

Gtr. 1 & 2: w/ Rhy. Fig. 3, 3 times, simile

D5 Bb5 F5 D5 Bb5

No time for mourn - ing, ___ ain't got no time. ___ Should have been dead on a Sun - day

F5 D5 Bb5 F5 D.S. al Co

morn - ing, bang - ing my ___ head. ___ No time for mourn - ing, ___ ain't got no time. ___ (And I ___ said.)

⊕ Coda

Interlude

F5 C5 D5 Bb5 End Rhy. Fig. 3

Gtr. 1 & 2 mf w/ slight dist.

Gtr. 3 Riff B (slight dist.) End Riff B

mf w/ flanger

F5 C5 D5 Bb5 f w/ dist.

ter ring... f w/ dist.

Bridge
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times
Gtr. 3: w/ Riff B, 7 times, simile

F5 C5 D5 Bb5
cry out to God seek-ing on - ly his de - ci - sion. Ga-br'el stands - and con-firms I've cre -

F5 C5 D5 Bb5 F5 C5
at - ed my - own pri - son. I cry out to God seek-ing on - ly his de

D5 Bb5 F5 C5
- sion. Ga-br'el stands - and con-firms I've cre - at - ed my - own pri - son.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times, simile
F5 E5

D5 Bb5 E5
(And I - said.) So I held - my head - up high, hid-ing hate - that burns - in - side

Gtr. 3 - Riff C
simile on repeat

15 13 12 15 13 12 15 13 12 15 13 12 | 12 12 12 12 0 12 13 15 12 | 10 10 10 10 10 10 10 10

Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time
D5

Eb5
- which on - ly fuels - their self - ish pride. - And I - said.

End Riff C
-10 10 10 10 0 12 13 15 13 | 12 12 12 12 (12) 0 12 13 15 12

Voc. Fig. 1

I cre - at - ed, I cre-at-ed, I cre - at-ed. I cre-at-ed my-own pris - on.

F5

E5

"Oh." All held cap - tive out from the sun, a sun that shines on on - ly some.

1.

Eb5

D5

We, the meek, are all in one. And I said.)

2.

Eb5

D5

We, the meek, are all in one.

Outro

F5

E5

rit.

Should have been dead on a Sun - day morn - ing, bang - ing my head.

Gtrs. 1 & 2

rit.

Eb5

D5

No time for mourn - ing, ain't got no time.

rit.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times, simile

E5 B/E B/D# C#m A E5 B/E B/D# C#m A

2. Shad-ows paint - the side - walk, _____ a liv-in' pic-ture in - a frame. _____

E5 B/E B/D# C#m A E5 B/E B/D#

See the sea - of peo - ple, _____ all their fac - es look - the same. _____

C# A Chorus E5 G

So I sat down for a -

Gtrs. 1 & 2 Rhy. Fig. 2

Bsus2 F# F#7add4 E5

while, _____ forc - in' a smile. _____

End Rhy. Fig.

Gtrs. 1 & 2: w/ Rby. Fig. 2, 3 times, simile

G Bsus2 F# F#7add4 E5

In a state of self - de - ni - al. _____ Is it worth-while? _____

G Bsus2 F# F#7add4 E5

Sell my pi - ty for - a dime, _____ yeah, _____ just one - dime. _____

Sell my pi - ty for _ a dime, _ yeah, _ just one _ dime. _

Interlude

Gr. 1 & 2 E Rhy. Fig. 3 Esus4 E End Rhy. Fig. 3

Gr. 1 & 2 w/ Rhy. Fig. 3, simile E Esus4 E

Bridge

* Gr. 3 (dist.) Eadd#9 Rhy. Fig. 4

* Two grs. arr. for one.

E9

C5

G5

B5

F#5

Plain

talk _ can be _ the eas - y way. _

End Rhy. Fig. 4

Gr. 3. w/ Rhy. Fig. 4, 2 times, simile Eadd#9 E9

C5

G5

B5

F#5

Signs

of los - in' my faith, los - in' my faith. _

Eadd#9

E9

C5

G5

B5

F#5

Plain

talk _ can be _ the eas - y way. _

Eadd#9 E7#9 E5

Signs _____ of

Gtr. 3 Rhy. Fig. 5

C5 G5 B5 F#5 G5 E5 G5

los - in' my faith, los - in' my faith. _____ So I sat down for a while, _____

End Rhy. Fig. 5 Rhy. Fig. 6

G B5 F#

yeah, _____ forc - in' a smile. _____

End Rhy. Fig. 6

let ring _____

Gtr. 3: w/ Rhy. Fig. 6, 3 times, simile

E5 G5 G B5 F#

In a state of self - de - ni - al, yeah, _____ Is it worth - while? _____

E5 G5 G B5 F# To Coda ⊕

Sell my pi - ty for _____ a dime, _____ yeah, _____ just one _____ dime. _____

Chorus

Gtr. 3: w/ Rhy. Fig. 6
E5

Gtr. 4 tacet
B5 F#5

D.S. al Cod
(take repea

G5 G

So I sat down for a while, _____ yeah, _____ forc-in' a smile. _____

div

15 12 14 15 17 14 15 18 (18) ^{1/2}

Coda

Outro

Gtr. 3: w/ Rhy. Fig. 4, simile
Eadd#9

Gtr. 5 tacet
E9

C5 G5 B5 F#5

Gtr. 4

full

w/ bar

flatter bar

15 14 (15) 12

Gtr. 5 (dist.)

mf

15

Gtr. 3: w/ Rhy. Fig. 5, simile
Gtr. 4 tacet

Eadd#9

E7#9

E5

C5 G5 B5 F#5 G

Sell-in', sell - in' _____ my _____ pit - y _____ for a dime and an-oth-er man take my soul. _____

C5 G5 B5 F#5 C5 G5 B5 F#5 Eadd#9

Gtr. 3

rit.

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

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

E/D F/D E/D E

which way _ to go. — I gave my last dol - lar. Can I still come to your show? _

Gr. 3 (elec.)

f w/ dist.

Gr. 4 (elec.)

f w/ dist.

Chorus

D G5

What is right _ or wrong? — I don't know who _ to be - lieve

* Grs. 3 & 4

Rhy. Fig. 3

* composite arrangement

B5 E5 Eb5

My soul sings a dif - 'rent song _ in A - mer - i - ca. —

End Rhy. Fig. 3

Grs. 3 & 4: w/ Rhy. Fig. 3, simile

D G5

What is right _ or wrong? — I don't know who _ to be - lieve in.

B5 E5 Eb5

My soul sings a dif - 'rent song _ in A - mer - i - ca, — in A -

To Coda ⊕

Bridge

D F5 E5 Eb5 D F5 E5 Eb5

mer - i - ca. in A

Gtr. 3 & 4

P.M. - 4

D F5 E5 Eb5 D F5 E5 Eb5 D5

mer - i - ca. In A - mer - i - ca.

P.M. - 4

Gr. 5 *tacet*

I said oh.

I said oh.

Gr. 3

Gr. 4

Gr. 5 (elec.) w/ dist. *mp*

Gr. 4 *mp*

Yeah.

I said oh.

Gr. 3

P.M. ----- 1

Gr. 4

Gr. 5

Gr. 4 divisi

Gr. 5 ezecet

Gr. 5

Gr. 5 & 4 divisi

Interlude

N.C.

Gr. 5

Gr. 5 & 4 divisi

Gr. 5 ezecet

Gr. 3 & 4

Pre-Chorus

D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5 F5 D5 F5 E5 D5 Eb5 E5 D5 Eb5

I am right and you are wrong. I am right and you are wrong. I am right and you are wrong.

D5 C5 D5 F5 D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5 F5

No one's right and no one's wrong in A-mer-i-ca. in A-

Rhy. Fig. 4

Illusion

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Drop D Tuning:

- ① = E
- ② = B
- ③ = G
- ④ = D

Intro

Moderately Slow $\text{♩} = 86$

Composite arrangement

** Flip toggle switch in specified rhythm.

Chords: (F5), (B5), (D5), N.C.(B5), (F5)

Tempo: Moderately Slow $\text{♩} = 86$

Drop D Tuning: ① = E, ② = B, ③ = G, ④ = D

Verse

1. The sun rises to an old er day.

2. Sit - ting in my room, now.

Chords: (D5), (F5), N.C.(B5)

My con - sultion keeps chang - ing
 Hid - ing thoughts, just hop - ing
 'til it slips one day I'll
 a - way - get out -

Chords: N.C.(B5), (F5), (D5), D5

Chords: N.C.(B5), (F5), (D5), D5

mer - i - ca - in A - mer - i - ca, in /

D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5

Gtr. 3 & 4: w/ Rhy. Fig. 4, 3 times

mer - i - ca -

D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5

End Rhy. Fig. 4

Gtr. 6

mer - i - ca -

D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5

D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5

vol. swell

D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5

D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5

w/ bar

fall

mer - i - ca - in A - mer - i - ca -

D5 F5 E5 D5 Eb5 E5 D5 Eb5 D5 C5 D5

Gtr. 3 & 4: w/ Rhy. Fig. 3, 2 times simile

Coda

What is right - for you and - me? -

E5 Eb5 D Eb5 D5 C5 D5

In A - mer - i - ca -

E5 Eb5 D5 Eb5 D5 C5 D5

Outro

Gtr. 1 & 2: w/ Rhy. Fig. 1, 1st 3 meas.

D E/D F/D E/D D F/D E/D D

9 6 7

N.C.(B5) (F5) (D5) D5

So I lie a - wake and stare.
 (I hear a voice call my name.)

N.C.(B5) (F5) (D5)

My mind think-in', just wan - d'rin'. Does an - y - bod - y care?
 Break - ing trance, so si - lent so I can stay - the same.

Chorus

B5 F5 D5

Should I stay or go?

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 1 & 2 w/ Rhy. Fig. 1, 2 times

B5 F5 D5 B5 F5 D5

Should I sleep or stay a - wake? Am I real-ly hap-py, or is it all

B5 D5 F5 D5 To Coda

just an il - lu - sion?

Gos. 1 & 2

Unforgiven

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Drop D Tuning:

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

Intro

Moderately ♩ = 113

D5

A♭5 G5 D

*Gr. 1 (dist.)

The first system of the Intro consists of two staves. The top staff is a guitar melody in a 7/8 time signature, starting with a forte (f) dynamic and a palm mute (P.M.). The bottom staff is a bass line with fret numbers (0, 6, 7) and a palm mute (P.M.).

*Two gtrs. arr. for oae.

F5 D5

A♭5 G5 D5 F5 N.C.(D5)

The second system continues the guitar melody and bass line. The guitar melody includes a palm mute (P.M.) and a 3/8 time signature. The bass line continues with fret numbers and a palm mute (P.M.).

The third system continues the guitar melody and bass line. The guitar melody includes a palm mute (P.M.) and a 3/8 time signature. The bass line continues with fret numbers and a palm mute (P.M.).

Verse

N.C.(D5)

The Verse section includes two systems of musical notation. The top staff is the vocal line with lyrics: "1. I kept up with the proph - e - cy you spoke. / 2. Took a chance at de - ceiv - in' my - self to". The bottom staff is the guitar accompaniment, featuring a palm mute (P.M.) and fret numbers (0, 6). The time signature is 7/8.

I kept up with the mes - sage in side, _____
 share _____ in the con - se - quence of lies. _____

F5 D5
 lost Child - sight ish of with the my i - ro - ny of and twist - ed faith,
 rea - son - ing and pride, _____

D(♭5)
 lost god - sight less of to my the ex - tent that I its void.
 died. _____

♩ Chorus
 F5 E5 E♭5
 Think I, _____ think I'm un - for - giv - en to _____

4 Gr. 1 N.C.(D5) D5 A5 G5 D5

P.M. - - - - -

F5 D5 A5 G5 D5 F5 N.C.(D5)

P.M. - - - - -

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

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

Gr. 2 (dist.) *mf*
Gr. 1 *divisi*

P.M. - - - - -

*Played between nut and truss w/ delay set for eighth note regeneration w/ multiple repeats.

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Bridge

N.C. No more rag - ing in -

Gtr. 1

P.S. P.M.

no - cence. No more rag - ing in - no - cence.

P.M.

D5 Eb5 D5 Eb5

No more rag - ing in - no - cence. No more rag - ing in -

P.M. f

N.C. D5 Eb5 D5 Eb5 D5 Eb5

no - cence. Step in - side the light and see the fear

P.M. P.M.

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of God burn in - side of me. The gold was put to flame

Chords: D5, Eb5 D5, Eb5 D5, D5, Eb5 D5, Eb5

Annotations: P.M. (Pedal Point)

to kill, to burn, to mold its pur - i - ty.

Chords: D5, Eb5 D5, Eb5 D5, Eb5 D5, Eb5 D5, Eb5 D5, Eb5 D5, Eb5 D5

Annotation: D.S. al Coda (take 2nd ending)

⊕ Coda
Outro
D5

Chords: D5

Chord progressions: E5, G5, F5, F5, G5, G5/D, E5/D, F5, D5, E5, F5, D5

Harm. grad. bend Harm.
 w/ bar

pitch: G -1/2 pitch: D

Gr. 1 tacet
 N.C.(D)

Harm. w/ bar

pitch: A

Gr. 3 (dist.)

f
 Harm. Harm.

Gr. 4 (dist.)

f
 Harm.

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Gtr. 2

fdbk

Gtrs. 3 & 4

let ring

2 4 2 2 2 4 5 0 2 4 5 6 0 2 4 5 0 2 4 2 2 4 5

Verse
Gtr. 2 tacet
N.C.(D)

1. Caught up in the middle.
2. Ex - pec - ta - tions of an - oth - er,

(5)

Gtrs. 3 & 4 Riff A

let ring

P.M.

2 4 6 5 0 2 4 5 0 2 4 2 2 2 4 5 0 2 4 5 5 0 0 2 4 5 0

Had love no choice, given to the young had no choice.

Gtrs. 3 & 4

P.M.

End Riff

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

Gtrs. 3 & 4: w/ Riff A

Birth - right for - got - ten, so si - lent, no voice.
Brok - en fa - ther, brok - en broth - er, emp - ti - ness feeds the hun - ger.

Yes. I see you.

Gtrs. 3 & 4

you know who. Little sister.

Chorus

lit - tle sis - ter. Now re-al-ize lit - tle sis - - ter.

o - ver - looked lit - tle girl. Now re-al-ize

D5 Bb5 D5 C5 B5 D5 B5 Bb5 D5 Bb5 D5

lit - tle sis - - ter, o - ver looked — lit - tle girl. —

(cont. in slas

D5 Rhy. Fig. 2 B5 A5

Gtr. 3 & 4 *simile on repeat*

Bot - tled up and emp - ty, — hold - in' back.

Gtr. 2 Riff B

*Gtr. 5 (dist.) *divist* Riff B1 *mp*

*Gtr. 5 plays bottom numbers in TAB.

G5 E5 D5 End Rhy. Fig. 2

End Riff B1

Gtr. 2 & 5: w/ Riffs B & B1. *simile*
 Gtr. 3 & 4: w/ Rhy. Fig. 2, 2 times, *simile*

D5 B5 A5 G5 E5 D5

At loss, — you're for - got - ten, get - tin' back. — get back. —

Bot - tled up and emp - ty hold - in' back.

Gr. 2

Gr. 2

Gr. 5
divisi

E5

D5 D5

Gr. 3: w/ Rhy. Fill 1. 2nd time
B5 A5

At loss, you're for - got - ten, get - tin' back

Gr. 2

Gr. 5
divisi

To Coda

Interlude

Gr. 1: w/ Rhy. Fig. 1. 1st 2 meas., 2 times.

G5 E5 D5^{opics}

Get back, get back, get back, yeah.

Rhy. Fill 1
Gr. 3

T
A
B

4	4	4	4	2	12
2	2	2	2	0	

⊕ Coda

D.S. al Coda

Gr. 5 tacet

Gr. 3 & 4

Gr. 2
Harm.

(12) 7

Gr. 5
(5)

E5

Gr. 3 & 4

w/ random fdbk. (cont. in notation)

get back. yeah.

Gr. 2
(9) 9-11 9

Gr. 5
(2) 2 4-2

Chorus

Gr. 2 & 5 tacet

D5 C5 B5 D5 B5 Bb5 D5 Bb5 D5 C5 B5 D5 B5 Bb5

Now re-al-ize lit - tle sis - ter, o - ver looked

Gr. 3 & 4

D5 Bb5D5 C5 B5 D5 B5 Bb5 Bb5D5

lit - tle girl. No di - rec - tion lit - tle sis - ter,

o - ver - looked _____ lit - tle girl. _____ Change.

D5 Bb5 D5 C5 B5 D5 B5 Bb5 D5 Bb5 N.C.

change.

Outro

Gr. 1: w/ Rhy. Fig. 1, simile
 D Dsus4 D5 D Dsus4 D Dsus4 D5 D Dsus4 D D5 E5/D F5/D G5/D E5/D F5 D5 E5/D F5 D5 E5/D F5 D5 E5/D F5 D5 E5/D

Gr. 3 & 4 tacet

change.

Gr. 2 (dbk.) *mp* Gr. 2 Fill 1 End Fill 1

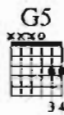
Gr. 3

mp
Ham.

pitch: A

What's This Life For

Words and Music by Mark Tremonti and Scott Stapp



Intro
Moderately Slow $\text{♩} = 70$

Gr 1 (elec.)
mf
w/ clean tone
let ring throughout

G D Bsus2 Csus2

* Chord symbols reflect implied tonality.

G Rby. Fig. 1 D Bsus2 Csus2 End Rby. Fig. 1

Verse
Gr. 1: w/ Rby. Fig. 1, 3 1/2 times

G D Bsus2 Csus2 G D

1. Hur-ray — for — a child — that makes — it through. — If there's an - y way, — be-cause

Bsus2 Csus2 G D

the an - swer lies — in you. — They're laid to rest — be - fore

Bsus2 Csus2 G D

they've known — just what — to do. — Their souls are lost — be - cause

G/B G/C Chorus G D5

they could nev - er find. — | What's this life — for?

* Gr. 2 (elec.)
f
w/ dist.

* T4 0 gtr. str. for eoc.

B5 C5 G D5 B5 C5

What's this life for?

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics "What's this life for?" are written below the notes. The guitar part is in standard tuning and includes chord diagrams for B5, C5, G, D5, B5, and C5. The guitar part consists of a rhythmic pattern of eighth notes.

G D5 B5 C5

What's this life for?

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "What's this life for?". The guitar part continues with the same rhythmic pattern and includes chord diagrams for G, D5, B5, and C5.

G D5 B5 C5 To Coda ⊕

What's this life for?

Detailed description: This system contains the final two measures of the main section. The vocal line ends with a fermata over the final note. The guitar part concludes with a final chord diagram for C5. A "To Coda" symbol is placed at the end of the system.

Interlude

Gr. 2 tacet

G D Bsus2 Csus2

Gr. 1

mf

* doubled

Detailed description: The Interlude section begins with a 3/4 time signature. The first guitar part (Gr. 1) is marked *mf* and features a melodic line with triplets and slurs. The second guitar part (Gr. 2) is marked "tacet" and provides harmonic support with chords G, D, Bsus2, and Csus2. Chord diagrams are provided for each chord.

G D Bsus2 Csus2

Detailed description: This system continues the Interlude section with the same melodic and harmonic material as the previous system, including chord diagrams for G, D, Bsus2, and Csus2.

Verse

G D Bsus2 Csus2 G D

2. I see your soul, — it's kind-a gray. You see my heart, you look a - way. — You see my wrist, — I know your pain

Bsus2 Csus2 G D

I know your pur - pose on — your plane. — Don't say a last prayer — be - cause

D.S. al Coda

Coda

Outro

Gtr. 2 tacet

G

But they ain't here an - y - more.

Gtrs. 1 & 3 (acces.)

mf

C Cmaj7 C Cmaj7

Don't have to set - tle the score.

Am Asus2 Am Asus2 D Dsus4 D

'Cause we all — live — un - der the reign —

C Cmaj7 C Cmaj7 G

of one king.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "of one king." The guitar accompaniment is in the same key and features a steady eighth-note pattern. Chord diagrams are provided below the guitar staff, corresponding to the chords C, Cmaj7, C, Cmaj7, and G.

But they ain't here an - y - more.

The second system continues the vocal line with the lyrics "But they ain't here an - y - more." The guitar accompaniment maintains the eighth-note pattern. Chord diagrams are provided below the guitar staff.

C Cmaj7 C Cmaj7

Don't have to set - tle no God damn score.

The third system features the lyrics "Don't have to set - tle no God damn score." The guitar accompaniment continues with the eighth-note pattern. Chord diagrams are provided below the guitar staff, corresponding to the chords C, Cmaj7, C, and Cmaj7.

Asus2 Am Asus4 Asus2 Am Asus2 D Dsus4 D

'Cause we all live un - der the reign,

The fourth system features the lyrics "'Cause we all live un - der the reign,". The guitar accompaniment continues with the eighth-note pattern. Chord diagrams are provided below the guitar staff, corresponding to the chords Asus2, Am, Asus4, Asus2, Am, Asus2, D, Dsus4, and D.

I said you know of a one king, — one king, — one king.

G

Gurs. 1 & 3

(cont. in notation)

But they ain't here an - y - more. —

G

Gurs. 1, 2 & 3

Don't have to set - tle no God damn score.

C Cmaj7 C Cmaj7

'Cause we all — live — un - der the reign,

Asus2 Am Asus2 Asus4 Asus2 Am Asus2 D Dsus4 D

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C Cadd9 C G

I said you know of a one king, — one king, — one king. —

But they ain't here an - y - more. —

C Cadd9 C Cmaj7 Asus2 Am Asus4 Asus2 Am Asus2

Don't have to set-tle no God damn score. 'Cause

D Dsus4 D C rit. G

we all live un - der the reign of one king. —

Words and Music by Mark Tremonti and Scott Stapp

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Intro
Moderately ♩ = 112

Gr. 1 (clean) C#m Rhy. Fig. 1 C#sus2 A Asus2 A5

mf
P.M. -----

T
A
B

7 7 7 6 6 6 6 7 6 0 0 | 11 11 11 11 9 11 (11) 14

* Two pers. arr. for use.
** Chord symbols reflect implied tonality.

E5 B5 End Rhy. Fig. 1

7 7 7 7 7 7 7 7 4 4 | 4 4 4 4 4 4 4 4 7 7

Verse
Gr. 1: w/ Rhy. Fig. 1, simile C#m C#sus2 A Asus2 A5 E5 B5
Gr. 1: w/ Rhy. Fig. 1, 4 times, staccato C#m C#sus2

1. Af - firm - a - tive may be

A Asus2 A5 E5 B5 C#m C#sus2

just - i - fied; take from one, give to an - oth - er. The goal is to be

A Asus2 A5 E5 B5

u - ni - fied. Take my hand, be my broth - er. The

C#m C#sus2 A Asus2 A5 E5 B5

pay - ment si - lenced the mass - es, sanc - ti - fied by op - pres - sion.

C#m C#sus2 A Asus2 A5 E5
 U - ni - ty took a back seat, slid - ing fur - ther in - to re - gres -

Pre-Chorus
 Gr. 1: w/ Rhy. Fig. 1, 2 times, simile
 B5 C#m C#sus2 A Asus2 A5 E5
 - sion. One, oh one. The on - ly way is one.

B5 C#m C#sus2 A Asus2 A5 E5
 One, oh one. The on - ly way is one.

Chorus
 Gr. 3 tacet, 2nd time
 B5 F#5
 I feel an - gry. I feel help -

Gr. 2 (dist.)
 8va... loco
 Rhy. Fig. 2
 f
 Harm.

* Position finger between 2nd & 3rd frets.

C#5 G#5
 - less. Wan - na change the world, yeah.

End Rhy. Fig. 2

Gr. 2: w/ Rhy. Fig. 2
 B5 F#5 C#5 G#5
 I feel vi - 'lent, I feel a - lone. Don't try and change my mind, no.

To Coda 1
 To Coda 2

Gr. 2: w/ Rhy. Fig. 3, simile
C#m C#sus2

D.S. al Coda I

A Asus2 A E5

B5

One, — oh — one. The on - ly way — is one. —

Gr. 3 (dist.)

15ma Sva

f

Harm.

9 - X - 9 9 9 7 7 7 7

⊕ Coda 1

Chorus

Gr. 2: w/ Rhy. Fig. 2, 2 times

B5

F#5

C#5

G#5

I feel an - gry, — I feel help - less. Wan-na change — the world, — yeah. —

Gr. 3 Riff A

End Riff A

P.S.

Gr. 3: w/ Riff A

B5

F#5

C#5

G#5

I feel vi - 'lent, I feel a - lone. — Don't try and change — my mind, — no. —

Bridge

Gr. 4 (clean) Bsus2

F#7add4

C#sus2

G#7sus4

G#7

mf

w/ fast phaser

* let ring throughout

Gr. 2

* next 4 meas.

Gtr. 4 tacet

B/A E5

Whoa, _____ ho. _____ Oh, yeah. _____

† Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

P.M. w/ slow, heavy phaser

† composite arrangement
 * Chord symbols reflect overall tonality.

Gtrs. 1 & 2: w/ Rhy. Fig. 4, simile

B B/A# B/A E5 D.S. al Coda 2

Whoa, _____ yeah, yeah. _____

⊕ Coda 2

Chorus B5 F#5

I feel an - gry, _____ I feel help -

Gtr. 2 Rhy. Fig. 5

P.M. P.M.

C#5 G#5

less. _____ Wan - na change _____ the world, _____ yeah. _____

End Rhy. Fig. 5

P.M. P.M.

Gtr. 2: w/ Rhy. Fig. 5, simile

B5 F#5 C#5 G#5

I feel vi - 'lent, I feel a - lone. _____ Don't try and change _____ my mind. _____

Outro

Gtr. 2: w/ Rhy. Fig. 5, 4 times
 Gtr. 3: w/ misc. vibrato bar, heavy delay, etc. (approx. 50 sec.)

B5 F#5 C#5 G#5 Play 4 times and Fade

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