

**3 DOORS
DOWN**

PIANO • VOCAL • GUITAR

Seventeen Days



 HAL • LEONARD®

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RIGHT WHERE I BELONG

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Fast, driving Rock

A5


too man - y peo - ple and too man - y things, and it makes me feel like hell. —
 I get dis - tract - ed and car - ried a - way, and it's been this way too long. —

— And you're half gone as I can see, — and
 Well, I don't know what you need from me 'cause

all of this she says to me. } There's too man - y ques - tions and too —
 all I know is what I can see. }

G5 A5 C5

— man - y strings — and they won't keep their - self tied. — On a roll -

Eb5 D5 G5 A5 C5 N.C.

G5 A5 C5 Eb5 D5 G5 A5 C5

- er coast-er ride, — it feels like I'm ly - ing next — to a ghost — at night. —

G5 A5 C5 Eb5 D5

— I don't know — why — I gave — you my heart 'cause some -

G5 A5 C5 N.C. G5 A5 C5

times — it feels — so wrong. — But in spite — of all this weath-er, I know

Eb5 D5 G5 A5 To Coda C5

why we are to - geth - er and I swear — right now I'm — right where — I be - long. —


A5  5fr  3fr




f


A5  5fr



C5  5fr

2 C5  3fr

I know _ right where _ I be - long. _



A5  5fr

mf

I'm right where I be - long. _



IT'S NOT ME

7

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Moderately slow Rock

Em9

mf

Nev - er mind the face — that you put on — in front of — me —
For - get a - bout this trip — that you've been on, — or so it — seems, —


and nev - er mind the pain — you put me — through,
and nev - er mind the lies — that you told my — tears,


'cause ev - 'ry lit - tle thing you say and ev - 'ry lit - tle thing you do, —
'cause ev - 'ry lit - tle thing you said and ev - 'ry lit - tle thing you did, —

it makes me doubt all — of this. — What are you wait - ing for?
it made me doubt all — of this. — Is that what you're wait - ing for?)


E5 C5 D5 E5

Look what you did. — Is this who you want - ed me to be? —


C5  3fr

D5  5fr

Well, it's not _____ me, no. _____



E5  3fr

C5  3fr


D5  5fr


E5  3fr

To Coda 


Look what you did. _____ Is this how you want - ed it to be? _____



C5  3fr

1 D5  5fr

And this life _____ you gave a - way _____ was meant for me. _____



Em9 

mf



Guitar chord diagram: G

Musical notation for the first system, including a guitar chord diagram for G.

2 D5 Em

was meant for me.

Musical notation for the second system, including guitar chord diagrams for D5 and Em.

G6 A6 Em

Musical notation for the third system, including guitar chord diagrams for G6, A6, and Em.

G6 A6 E5 C5

Yeah, — yeah. —
(Guitar solo)

Musical notation for the fourth system, including guitar chord diagrams for G6, A6, E5, and C5.

A5 C5 E5 C5

It was meant for me. —

A5 C5 D5 E5 C5

A5 C5 E5 C5

Ooh, — it was meant for me, — yeah, — yeah. —

D5

D.S. al Coda

(Solo ends)

CODA

E5 C5

And this life — you gave a - way —



was meant for me. I don't know how I can



face this pain. I keep it inside so



you can't see. I don't think I can go



on this way 'cause it's not me.

LET ME GO

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Moderate Rock

Chord diagrams: C#m7 (4fr), B5, A, B5.

Dynamic: *ff*

Chord diagrams: C#m7 (4fr), B5, F#5, A5#4.

Chord diagrams: C#m7 (4fr), B5, A, B5.

Lyrics:
One _ more kiss _ could be _ the best _ thing.
I dream a - head _ to what _ I hope _ for.

C#m7 B5 A B5

One more lie could be the worst.
And I turn my back on loving you.

C#m7 B5 A B5

And all these thoughts are never resting.
How can this love be a good thing?

C#m7 B5 A B5

And you're not something I deserve.
And I know what I'm going through.

C#5 B5 G#5 A5

In my head there's only you now.

E5 F#5 A5 C#5 B5

This world _ falls _ on _ me. In this _ world _ there's real _

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. Above it are five guitar chord diagrams: E5, F#5, A5 (with '5fr' below), C#5 (with '4fr' below), and B5. The bottom two lines are piano accompaniment in treble and bass clefs.

G#5 A5 E5 F#5 A5

_ and make be - lieve. This seems _ real _ to _ me.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody in treble clef with lyrics. Above it are five guitar chord diagrams: G#5 (with '4fr' below), A5 (with '5fr' below), E5, F#5, and A5 (with '5fr' below). The bottom two lines are piano accompaniment in treble and bass clefs.

E5 B5 C#5 A5

You love _ me but you don't _ know _ who _ I am. _

Detailed description: This system contains the third two lines of music. The top line is the vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: E5, B5, C#5 (with '4fr' below), and A5 (with '5fr' below). The bottom two lines are piano accompaniment in treble and bass clefs.

C#5 B5 C#5 A5

I'm torn be - tween _ this life _ I _ lead and _ where _ I stand.

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: C#5 (with '4fr' below), B5, C#5 (with '4fr' below), and A5 (with '5fr' below). The bottom two lines are piano accompaniment in treble and bass clefs.

E5 B5 C#5 A5

You love me but you don't know who I am.

C#5 B5 To Coda G#5 A5 C#m7 B5

So let me go. Let me go.

A B5 C#m7 B5

F#5 A5#4 2 G#5 A5

Just let me go.

C#5 E5 B5 A5 C#5 E5

Let me go.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: C#5 (4fr), E5, B5, A5 (5fr), C#5 (4fr), and E5. The piano accompaniment consists of a treble and bass clef with a steady eighth-note bass line and a more melodic treble line.

B5 A5 C#5 E5

And no mat - ter how hard I try I

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: B5, A5 (5fr), C#5 (4fr), and E5. The piano accompaniment continues with a consistent eighth-note bass line and a melodic treble line.

B5 A5 C#5 E5

can't es - cape these things in - side. I know. I

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: B5, A5 (5fr), C#5 (4fr), and E5. The piano accompaniment maintains the same rhythmic and melodic patterns as the previous systems.

B5 A5 C#5 E5 B5 A5

know. When all the piec-es fall a - part you will be the on - ly one who

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: B5, A5 (5fr), C#5 (4fr), E5, B5, and A5 (5fr). The piano accompaniment concludes the system with the same eighth-note bass line and melodic treble line.

C#5 4fr E5 B5 A5 5fr E5 B5

D.S. al Coda

— knows, — who — knows. — You love — me but you

CODA

G#5 4fr A5 5fr E5 B5

Just let — me go. You love — me but you

C#5 4fr A5 5fr E5 B5

don't. You love — me but you don't. — You love — me but you

1 C#5 4fr A5 5fr 2 G#5 4fr A5 5fr

don't — know — who — I am. don't — know — me. —

BE SOMEBODY

Words and Music by BRAD ARNOLD,
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Moderately fast, with a beat

Am(add2) Fmaj9#11 C G Am(add2) Fmaj9#11 C

The shades go up, The day has come. The

moth - er's star - ing down. She don't know
son is mov - in' on, and she don't know

where he's been and how long he's been out. She said,
where he'll go or when he's com - in' home. She said,

Detailed description: This is a musical score for the song 'Be Somebody'. It is written in 4/4 time and features a piano accompaniment and a vocal line. The tempo is 'Moderately fast, with a beat'. The score is divided into four systems. Each system includes guitar chord diagrams for Am(add2), Fmaj9#11, C, and G. The piano part is marked 'mf'. The vocal line includes lyrics with melisma lines. The first system is an instrumental introduction. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The score ends with a final chord of G.

Fsus2 Am(add2) Fsus2

“Boy, I’m tired of wait - ing up while you’re out with your friends.”
 “Son, take care. Don’t let your dreams get too far out of sight.”

C G Fsus2 Am(add2)

He said, “Mom, I’m try - in’ and I’m liv - in’ my life the best
 He said, “I love you. Now, don’t wor - ry a - bout me. You

Em G Am

way that I can.” } ‘Cause I’m try - in’ to be
 know I’ll be fine.” }

f

G Fmaj9 G

some - bod - y, I’m not try - in’ to be some - bod - y else.

2

F6/9 G Am G

won't ev - er let you down. No,

Fmaj9 G Am

I'm not try - in' to be some - bod - y else. Don't you know me? I

G C F6/9 G

won't ev - er let you, I won't ev - er let you

C Am C G/B C Am

down. What they say, what they know, what they think won't

F G C Am C G/B

ev - er bring me down. This life is mine

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for F, G, C, Am, C, and G/B. The bottom two lines are piano accompaniment for the right and left hands.

C Am F G Am

and I am my own. And I'm try - in' to be

mp

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for C, Am, F, G, and Am. The bottom two lines are piano accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in the right hand.

Fmaj9#11 C G

some - bod - y. I'm not try - in' to be some - bod - y else.

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Fmaj9#11, C, and G. The bottom two lines are piano accompaniment.

Am(add2) Fmaj9#11 C G

This life is mine I lead. Don't you know me?

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Am(add2), Fmaj9#11, C, and G. The bottom two lines are piano accompaniment.

Am G

I'm try - in' to be some - bod - y.

f

Fmaj9 G Am

I'm not try - in' to be some - bod - y else. This life is mine

G C F6/9 G

I'm liv - in'. Don't you know me? I won't ev - er let you down.

Am G Fmaj7

(I am my own.)
(Lead vocal ad lib.)

G Am G

I am my

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'I am my'. Above the notes are guitar chord diagrams for G, Am, and G. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady bass line and chords that support the vocal melody.

C F G C Am

own. I

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'own. I'. Above the notes are guitar chord diagrams for C, F, G, C, and Am. The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal line.

C G/B C Am F G

am my own.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'am my own.'. Above the notes are guitar chord diagrams for C, G/B, C, Am, F, and G. The piano accompaniment features more complex chordal textures, including some triads and dyads.

C Am C G/B C Am F G

I am my own. And I am my own.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'I am my own. And I am my own.'. Above the notes are guitar chord diagrams for C, Am, C, G/B, C, Am, F, and G. The piano accompaniment provides a final harmonic resolution for the piece.

LANDING IN LONDON

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS



Slowly, with feeling

N.C. *mp* Em

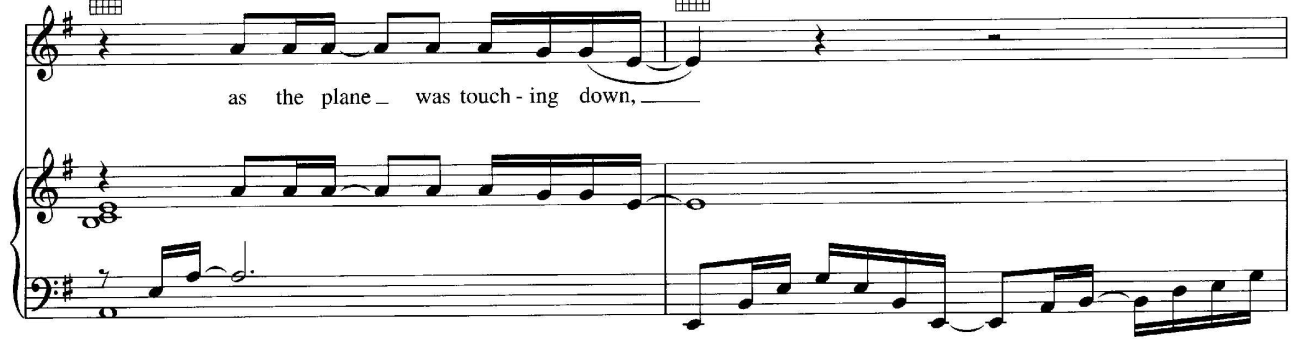
The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment and one system of vocal melody. The first system shows the piano introduction with a 'N.C.' (no chord) instruction and a dynamic marking of 'mp'. The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics 'I woke up to - day — in Lon - don' and a 'G' chord instruction. The piano accompaniment continues throughout the vocal line.


I woke up to - day — in Lon - don

G

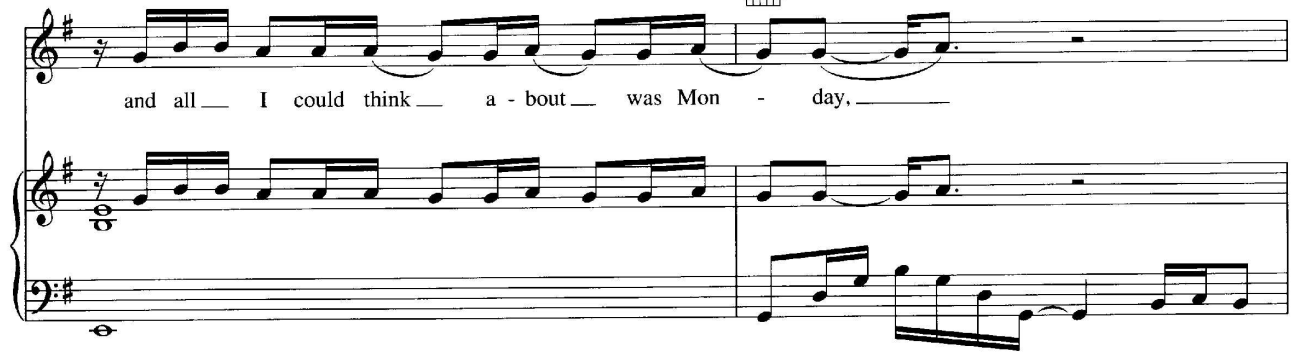
Am9  str 



as the plane — was touch - ing down, —







and all — I could think — a - bout — was Mon - day, —



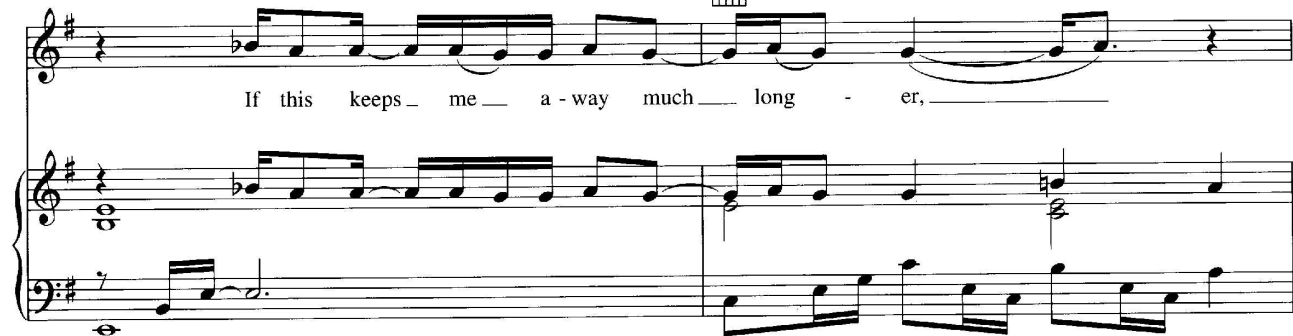
Am9  str 

when may - be I'd — be back — a - round.





If this keeps — me — a - way much — long - er, —



D Em

I don't know — what I — would do. —

C

You've got to un - der - stand_ it's a hard life —

D Em

that I'm go - in' — through.

C

And when the night_ falls in — a - round — me —



and I don't think I'll make it through,



I'll use your light to guide the way



'cause all I think about is you.

G

Well, L. A.'s get - tin' kind - a cra - zy

Am9 Em

and New York's get - tin' kind - a cold.

G

I keep my head from get - tin' la - zy.

Am9 Em

I just can't wait to get back home.

And all these days — I spend — a — way,

C

I'll make up — for this, — I — swear.

Am Em

I need — your love — to hold — me up

C

when it's all — too much — to bear.

D Em

C

And when the night_ falls in___ a - round___ me

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "And when the night_ falls in___ a - round___ me". The bottom two staves are piano accompaniment in treble and bass clefs. A guitar chord diagram for C major is shown above the vocal staff.

Am

and I don't think_ I'll make it through, _

Em

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics "and I don't think_ I'll make it through, _". The bottom two staves are piano accompaniment. Guitar chord diagrams for Am and Em are shown above the vocal staff.

C

I'll use_ your light_ to guide___ the way___

To Coda

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics "I'll use_ your light_ to guide___ the way___". The bottom two staves are piano accompaniment. A guitar chord diagram for C major is shown above the vocal staff. The text "To Coda" with a Coda symbol is at the end of the system.

D

'cause all I think_ a - bout_ is you. _

Em

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics "'cause all I think_ a - bout_ is you. _". The bottom two staves are piano accompaniment. Guitar chord diagrams for D and Em are shown above the vocal staff.

C

Whoa, whoa.

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with a slur over two phrases: "Whoa," and "whoa.". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A guitar chord diagram for C major is shown above the vocal line.

Am

Em

This system continues the piano accompaniment. The right-hand part features chords and a melodic line, while the left-hand part continues the eighth-note bass line. Chord diagrams for Am and Em are shown above the staff.

C

This system continues the piano accompaniment. The right-hand part features chords and a melodic line, while the left-hand part continues the eighth-note bass line. A guitar chord diagram for C major is shown above the staff.

D

Em

This system continues the piano accompaniment. The right-hand part features chords and a melodic line, while the left-hand part continues the eighth-note bass line. Chord diagrams for D and Em are shown above the staff.

D.S. al Coda

And all these days I spend a

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "And all these days I spend a". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

CODA

D

'cause all I think about is you.

mp

This system includes a guitar chord diagram for the D chord, a vocal line, and piano accompaniment. The guitar chord diagram shows the D chord in standard tuning. The vocal line continues with the lyrics "'cause all I think about is you.". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The dynamic marking *mp* (mezzo-piano) is present.

Em



This system contains piano accompaniment for the third system. It features a right-hand part in treble clef and a left-hand part in bass clef, both in the key of D major and common time. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

poco rit.

This system contains piano accompaniment for the fourth system. It features a right-hand part in treble clef and a left-hand part in bass clef, both in the key of D major and common time. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The tempo marking *poco rit.* (poco ritardando) is present.

THE REAL LIFE

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Moderately fast

First system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked "Moderately fast" and "mp". The first measure has a Bm chord. The second measure has an A chord. The third measure has a G chord. The bass line consists of eighth notes in a descending pattern.

Second system of musical notation. The first measure has a Bm chord. The second measure has an A chord. The bass line continues with eighth notes, ending with a quarter rest.

Third system of musical notation. The first measure has a G chord. The second measure has a Bm chord. The piece is marked "mf". The bass line features a mix of eighth and quarter notes.

Fourth system of musical notation. The first measure has a Bm/A chord. The second measure has a G chord. The third measure has a G/A chord. The bass line continues with eighth notes.

Bm Bm/A G

A Bm Bm/A

Well, I want - ed to find some - where to hide
 Well, I let those hard days get me down,

G G/A Bm

when I o - pened up
 and all the things

Bm/A G A

and let those fears in side.
 I hate got in my way.

Bm Bm/A G

And I want - ed to be _____ an - y - one else, _____
 Well, I could have _____ screamed _____ with - out _____ a sound. _____

G/A Bm Bm/A

on - ly to find _____ that there _____ was
 I found my - self si - lenced by _____ those

G B5

no one there _____ but me. _____ } But I woke _____ up _____
 things they say. _____

Dmaj7 G5

to the real _____ life _____

B5 Dmaj7 E5 G5 3fr

and I re - al - ized — it's not — worth run - ning from —

F#5 G5 3fr A5 5fr B5 Dmaj7 G5 3fr

an - y - more. — When there — was no - where left — to hide, —

B5

— I found — out that noth - ing's real — here, but

Dmaj7 E5 G5 3fr To Coda I F#5 G5 3fr A5 5fr To Coda II

I won't stop — now un - til I find — a bet - ter part — of me. —

decresc.

Bm G/A G

mf

G/A Bm Bm/A

D.S. al Coda I

G A

CODA I

F#5 G5 A5

bet - ter part — of me —

G5 D5 B5

that's out there — some — where.

C#5 D5 C#5 A5 G5 D5 B5

And it can't be that far a - way.

C#5 D5 C#5 A5

Oh, that's where

G5 D5 B5 C#5 D5 C#5

I'll find my - self, and I'll find

A5 G D Bm A

my way out.

mp

G G/A Bm A

That's ___ where I'll ___ find out. ___

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The guitar part is indicated by chord diagrams for G, G/A, Bm, and A. The vocal line has lyrics: "That's ___ where I'll ___ find out. ___". The piano accompaniment consists of chords and moving lines in both hands.

G D.S.S. al Coda II

Detailed description: This system contains the second system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The guitar part is indicated by a chord diagram for G. The vocal line has a whole rest. The piano accompaniment has a dynamic marking of *f* in the right hand.

CODA II F#5 G5 A5

bet - ter part ___ of me. ___

Detailed description: This system contains the third system of music, labeled "CODA II". It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The guitar part is indicated by chord diagrams for F#5, G5, and A5. The vocal line has lyrics: "bet - ter part ___ of me. ___".

Bm A G

sub. mp

Detailed description: This system contains the fourth system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The guitar part is indicated by chord diagrams for Bm, A, and G. The vocal line has a whole rest. The piano accompaniment has a dynamic marking of *sub. mp* in the left hand.

Bm Bm/A G Gmaj7

Detailed description: This system contains the fifth system of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The guitar part is indicated by chord diagrams for Bm, Bm/A, G, and Gmaj7. The piano accompaniment continues with chords and moving lines in both hands.

BEHIND THOSE EYES

Words and Music by BRAD ARNOLD,
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and MATTHEW ROBERTS

Moderate Rock

mf

Dm

C

G

Dm7

C/D

Dm7

C

G

The image shows a piano score for the song 'Behind Those Eyes'. It consists of four systems of music, each with a treble and bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The first system starts with a dynamic marking of *mf* and includes guitar chord diagrams for Dm and C. The second system includes guitar chord diagrams for G and Dm7. The third system includes guitar chord diagrams for C/D and Dm7. The fourth system includes guitar chord diagrams for C and G. The music is written in a 'Moderate Rock' style.

Dm7 C

Dm7

You said, — “I got some - thing to say,” — and
As you turn — to walk — a - way, — I

C G Dm7

then you got that look in your eye. — “There — is some - thing you —
saw an - oth - er look in your eye, — and e - ven though it hurt —

C

— got to know,” — and you said it as you start - ed to cry. —
— like it did, — I could - n't let this be a good - bye. —

Dm7 C

I've been down the wrong road to - night and I swear I'll nev - er go there a - gain. —
 You say that you're sor - ry and you say now that it hurts you the same. —

G Dm7

I've seen this face once be - fore and I
 Is there some - thing here to be - lieve or is it


C D5


don't think I can do this a - gain. — }
 just an - oth - er part of the game? — } And there's some - thing I —

f

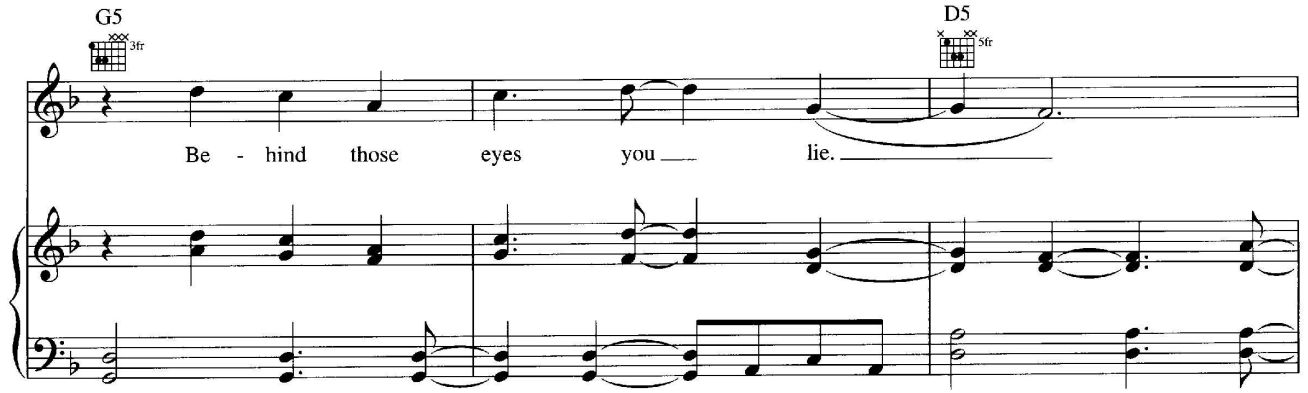
F5 C5 D5


— can see. There's some - thing dif - f'rent in the way you smile. —

G5  3fr

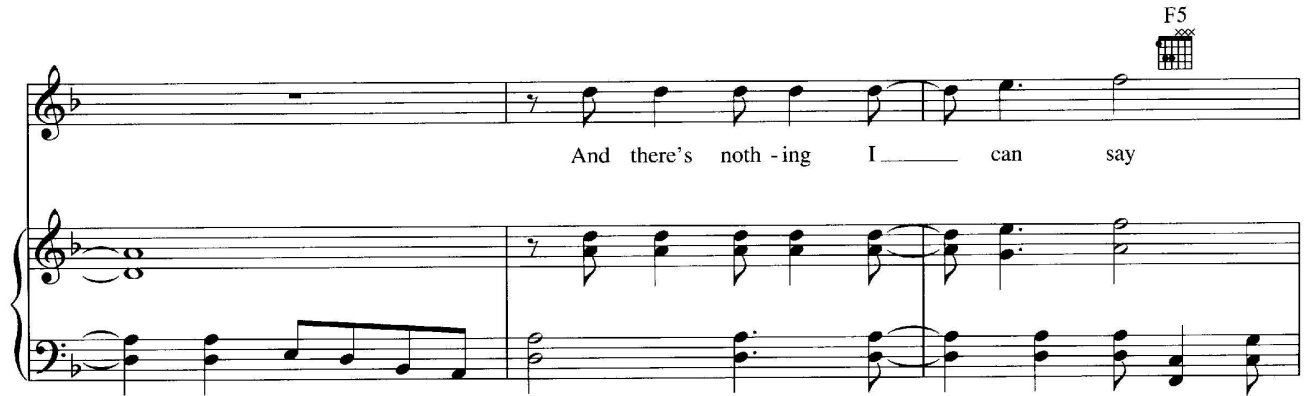
D5  3fr


Be - hind those eyes you lie.





F5  3fr


And there's noth - ing I can say



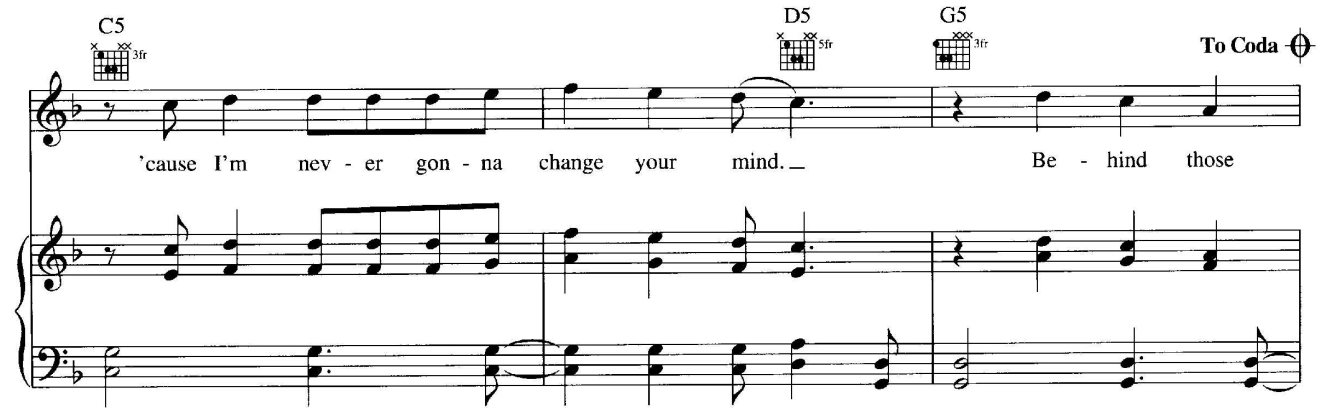
C5  3fr

D5  3fr


G5  3fr

To Coda 

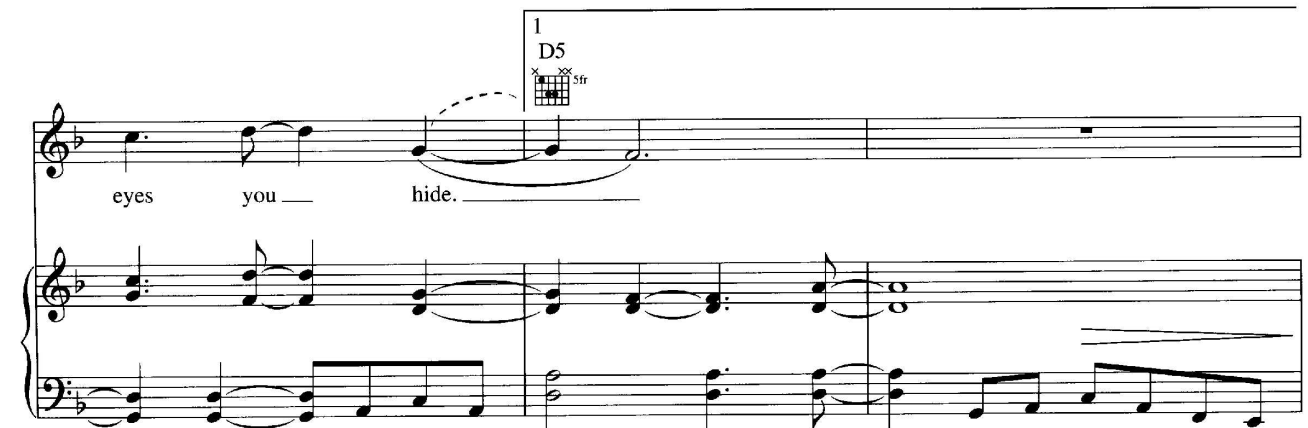
'cause I'm nev - er gon - na change your mind. — Be - hind those



1

D5  3fr

eyes you hide.



Dm7 C

mf

Detailed description: This system shows the first two measures of a musical piece. The piano part is in the bass clef, playing a simple harmonic accompaniment. The guitar part is in the treble clef, playing a melodic line. A Dm7 chord diagram is shown above the first measure, and a C chord diagram is shown above the second measure. The dynamic marking *mf* is placed below the piano staff.

G Dm7

Detailed description: This system shows the next two measures. The piano part continues with its accompaniment. The guitar part plays a melodic line. A G chord diagram is shown above the first measure, and a Dm7 chord diagram is shown above the second measure.

C 2 D5 5fr

Detailed description: This system shows the next two measures. The piano part continues. The guitar part has a first ending bracket over the second measure. A C chord diagram is shown above the first measure, and a D5 5fr chord diagram is shown above the second measure. A '2' is written above the second measure, indicating a second ending.

A5 5fr G5 3fr F5

Guitar solo

Detailed description: This system shows the final two measures. The piano part continues. The guitar part has a 'Guitar solo' written below the staff. A5 5fr, G5 3fr, and F5 chord diagrams are shown above the first, second, and third measures respectively.



Ooh, _____ yeah. _____



Solo ends Ooh. _____

mf



(Oh, whoa, _____ whoa.)



Be - hind _____ those eyes _____

G D(add9)

you lie. Be - hind

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes D5 and E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G and D(add9) are shown above the staff.

Fmaj7 C G

those eyes you hide.

Detailed description: This system contains the next two measures. The vocal line continues with quarter notes D5, E5, and F5, followed by a quarter rest, then quarter notes G5 and A5, and finally a quarter rest. The piano accompaniment continues with similar accompaniment. Chord diagrams for Fmaj7, C, and G are shown above the staff.

Dm7 C

Detailed description: This system contains the next two measures of piano accompaniment. The left hand plays a descending eighth-note line, and the right hand plays chords. Chord diagrams for Dm7 and C are shown above the staff.


D.S. al Coda

Detailed description: This system shows the 'D.S. al Coda' instruction. The vocal line is silent, and the piano accompaniment plays a short melodic phrase. The notation includes a repeat sign.

CODA G5 D5




eyes you hide.


Detailed description: This system contains the CODA section. The vocal line has quarter notes G5, A5, and B5, followed by a quarter rest, then quarter notes C6 and D6. The piano accompaniment features sustained chords. Chord diagrams for G5 and D5 are shown above the staff.

F5 





There's noth - ing I — can say —

C5  D5  G5 

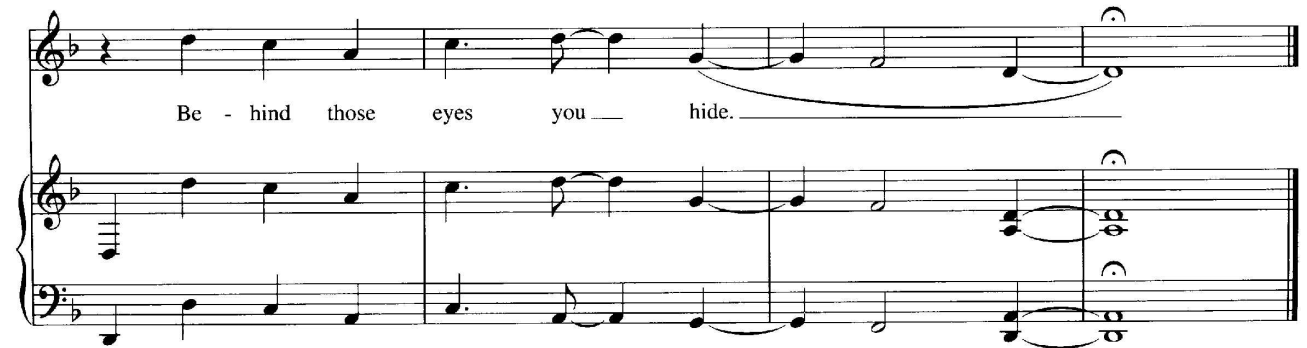


that's ev - er gon - na make you change your mind. — Be - hind those

D5 



eyes you — hide. —



Be - hind those eyes you — hide. —

NEVER WILL I BREAK

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Slow Rock

E Cmaj7 D E

E5 Em Em7

Lay — me down —
I make, —

and wash this blood off of my hands for me. —
they hold me in and hold me back to - day. —

While I cry out, —
Oh, but to - mor row's new. —

don't let me die before I go to sleep. —
Then I walk right out and walk right o - ver you. —

Well, I can't keep go - ing, but I
If you hear me scream - ing,

C5 D5 E5 C5

can - not start a - gain. } This road I walk is paved -
 please don't let me fall a - gain. }

D5 E5 C5 A5 E5

with the bro - ken prom - is - es I made. At

C5 D5 E5

least a mil - lion times I've fall - en


C5 A5 E5

To Coda

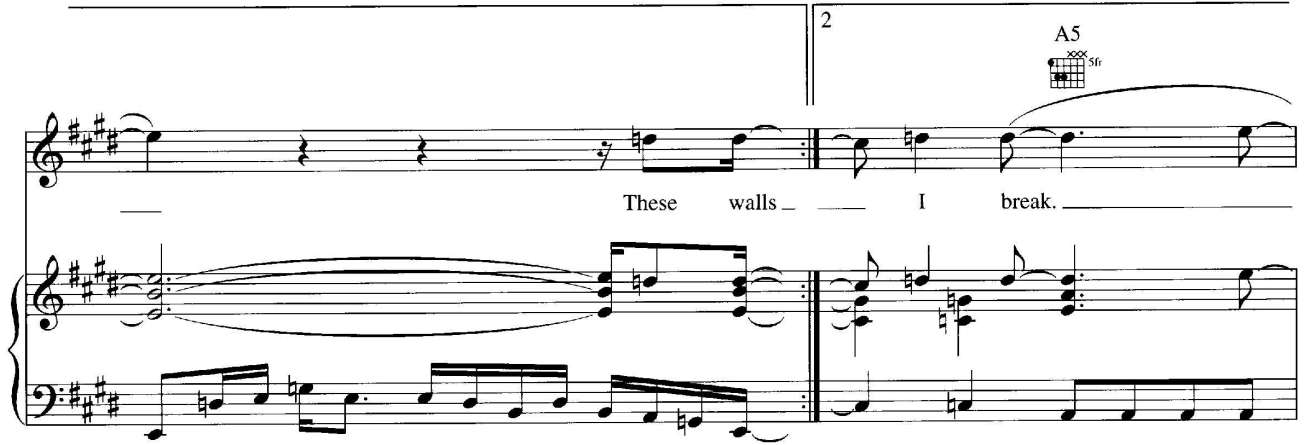
but nev - er will I break.

2


A5



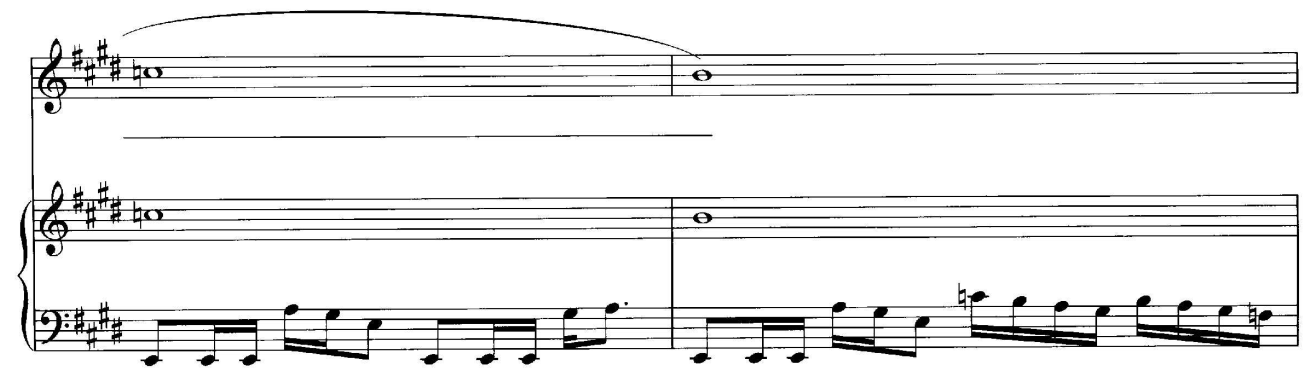
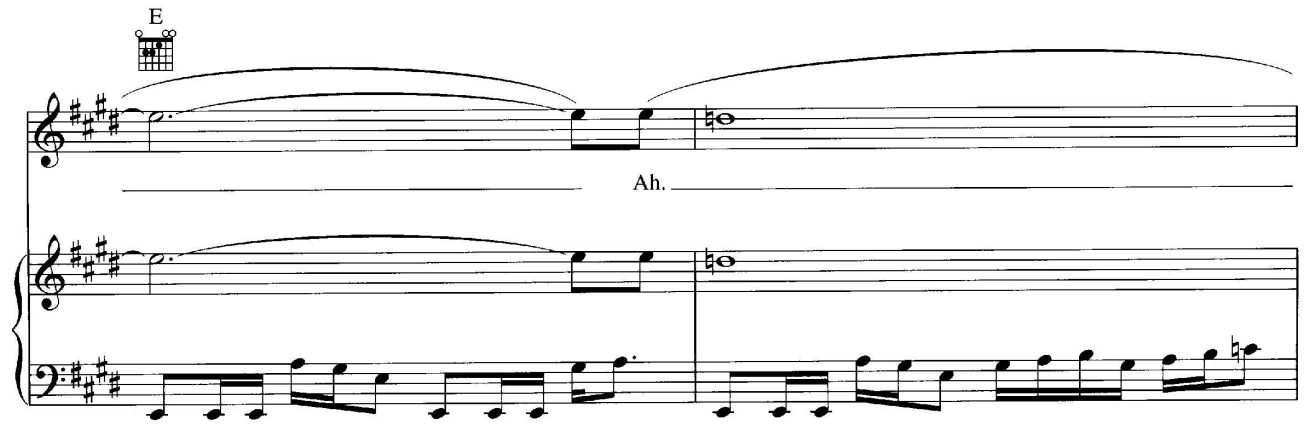
These walls I break.



E



Ah.



My time is on its way,



And I'll fall, but I won't break.

E Cmaj7 D E

mf


E5 Em E5 C5


This road I walk is paved


f


D5 E5 C5 A5 E5

with the broken prom - is - es I made. At


C5  3fr

D5  3fr


E5 


C5  3fr

least a mil - lion times I've fall - en, but nev - er will





D.S. al Coda


A5  3fr

E5 


I break. This



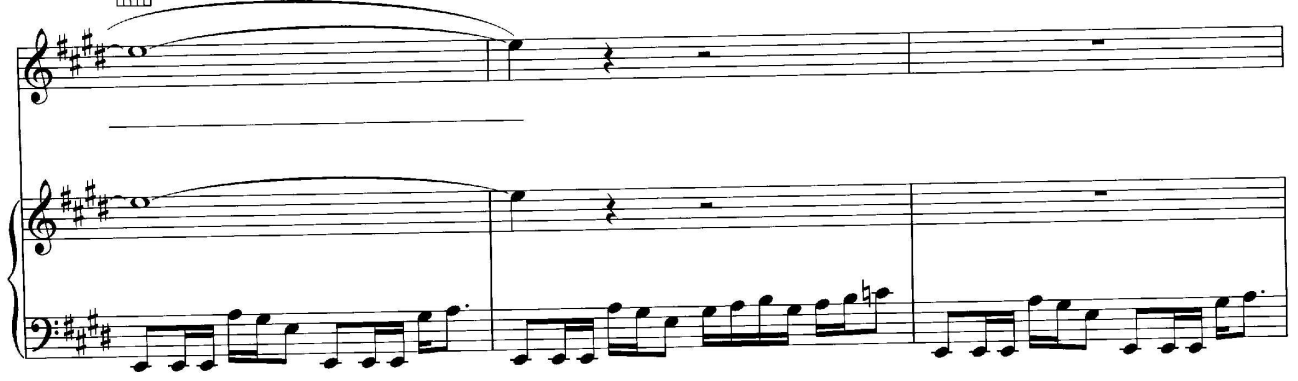
CODA 

A5  3fr

I break.



E 




FATHER'S SONS

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Slow Rock

G5/D Bb6/F F5/C G5/D

mf

G6/D Fmaj9/C G G5 Bbsus2

f

Csus G5 Fsus2 G5

Bb6/9 C5 G5

In the glare of a ne - on sign, — she laid her bod - y — down. — The

mf

G6 Fmaj9 G

darned walked in be - side — her and he laid his mon - ey — down. — He

G5 Bb6/9 C5 G5

said, "Don't try to scream — now, but I — want this one to hurt, —

G6 Fmaj9 G

and to - night, — my pret - ty one, I'm gon - na get my mon - ey's — worth." — And he

G5 Bbsus2 C5 G

said, "They nev - er lis - ten." She said, "They nev - er un - der - stand — that I

G5 Bb(add2) Fmaj9 G G5 Bbsus2

don't do this for pleas - ure. I just do it 'cause I can. — I swear I did - n't want to and I

C5 G G5 Bb(add2) Fsus2 G

swear I did - n't know — that things like this could hap - pen to a seven - teen year old. — And I've

Eb5 Bb5 C5 G5 Eb5 Bb5

bun - dled up all — of these fears — in - side — and I've bot - tled up all — of this pain, —

F5 Eb5 Bb5 C5 G5 F5 G5

and no one and noth - ing can take — this a - way, — but I



To Coda I F5
To Coda II

won't let it hap - pen a - gain, _____ nev - er a - gain." _____




In the haze of a smok-ey room, _ he



chokes that bot - tle _ down. _ It's been a month _ since he saw _ her face _ un - der -

G5 Bb6/9

neath the blood - stained - gown. - And he thinks a - bout - that lit - tle girl and the

C5 G5 G6 Fmaj9

one - he has - at home - and won - ders: What if that - was my lit - tle girl walk - in'

Fsus2 G D.S. al Coda I

down that road - a - lone? - And I've

CODA I F5

nev - er - a - gain, -

G5 Eb5 G5 Eb5 C5

nev - er - a - gain, -

G5 Eb5 G5 F5 G5 Bb6/9

no. —

mf

Cm(add2) G G5 Bbsus2 F(add2) G

G5 Bb6/9 Csus2 G

May - be I'm just cra - zy, or the dev - il got in - side. —

G5 Bbsus2 F(add2) G

Ei - ther way, - my soul - is gone, - and I'll end this all to - night." - The

G5 Bb(add2) C G

one hand throws the whis - key and the oth - er throws — the gun, as he

G5 Bb(add2) F5 G5 **D.S. al Coda II**

cries — out to — the heav - ens, — “I am not — my fa - ther’s son. — And I’ve

CODA II F5 G5 Eb5

nev - er — a - gain, —

G5 Eb5 C5 G5 Eb5 G5 F5

nev - er a - gain, — no, — oh, — no.” —

LIVE FOR TODAY

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Moderate Rock

F5 G5 F5 G5 D5

B5 C5 D5 F5 G5 D5 C5 B5 F5

D5 Bb sus2 D5

Show me the road — and I will find my — own. — You build your brid - es and I'll
An - oth - er day — and yet an - oth - er's — done, — spend - ing the life — liv - ing with -

C Dm Bb(add2)

burn 'em down. — So far a - way — and all a - lone I — roam. —
in the past. — I'll take the chance — be - fore the chance has — gone. —

Dm7 C D5

I'm tak - ing chanc - es in the here and now. And all you won - der is
 You nev - er know when it may be your last. But still you won - der

B♭sus2 D5 C

who's for sale. But you won't know now and I won't tell.
 who's for sale.

Dm B♭maj9 Dm

You're al - ways hid - ing, throw - ing up your hands while the he - roes ride a - gain.

C5 B5 C5 B5 C5 D5 F5 D5

God on - ly knows all the plac -

f

C5 D5 F5 D5 C5 B5 F5

- es I've been — but I love this — life — that — I'm liv - in' — in. —

D5 C5 D5 F5 D5

I won't look back — to re - gret — yes - ter - day. — We're not hand - ed to - mor - row, so I'll

C5 B5 F5 Dsus D Dsus D

live for to - day. —

Gsus2 G5 Gsus2 G Gsus Dsus D Dsus D

Gsus2 G5 Gsus2 G Dsus D

We'll nev - er know it when we

mf

Dsus D Gsus2 G5 Gsus2 G Gsus

run out of time _ 'til it's all _ o - ver with, _ and there'll be no - where _ to run.

Dsus D Dsus D Gsus2 G5

We'll nev - er say it, but we're o - ver our heads _ and we're drown - ing in - side _

Gsus2 G Gsus B5 C5 B5 C5 D5 B5 C5 B5 C5 D5

all of these things _ we've said.

f

F5 D5 C5 D5 F5 D5

God on - ly knows all the plac - es I've been but I love this life that I'm

C5 B5 F5 D5

liv - in' in. I won't look back to re - gret

C5 D5 F5 D5

yes - ter - day. 'Cause we're not hand - ed to - mor - row, so I'll

1 C5 B5 F5 2 C5 B5 F5

live for to - day. live for to - day.

MY WORLD - BIGGER THAN ME

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Moderately

mf

Em D Em Cmaj7 Em D

Em Cmaj7 Em D Em C

Em D6 Em Cmaj7 Em D

Em C Em D6 Em Cmaj7

You're stuck on a chain _____ and you're tow - ing _ the line. _

It seems like ev-'ry time _ that you catch up _____

you on - ly fall _ be - hind, _____ and you're

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent bass line of eighth notes (F#, C, G, D) and a treble part with chords and melodic lines. Chord diagrams are provided above the vocal line for each measure. The lyrics are placed below the vocal line, with dashes indicating where the melody continues.

A5 G5 B5

trapped in - side _ this world _ you made _ your - self. But that's

Em D(add4) Em Cmaj7

not the world _ I live _ in. This is not _ the life _ for me _ 'cause my world's

Em D(add4) Em Cmaj7

big - ger than _ your prob - lems and it's big - ger than _ me. _ That's

Em D(add4) Em Cmaj7

not the world _ I live _ in. This is not _ the life _ for me _ 'cause my world's

Em D(add4) Cmaj7

big - ger than _ your prob - lems _ and it's big - ger than _ me. _

Em D Em C Em D

Em C Em D(add4) Em C

There's al - ways some - one to blame, _ mm, _ for the things _ you do _ your -

Em D(add4) Em Cmaj7 Em D(add4)

- self. _ You think _ that ev - 'ry - thing _ that's go - ing wrong _

Em Cmaj7 Em D(add4) Em C

is be - cause _ of some - one _ else, _ And you're

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The guitar chords are Em, Cmaj7, Em, D(add4), Em, and C. The lyrics are "is be - cause _ of some - one _ else, _ And you're".

A5 G5 B5

trapped in - side _ this world _ you made _ your - self. And that's

cresc.

The second system of music continues the vocal line and piano accompaniment. The guitar chords are A5, G5, and B5. The lyrics are "trapped in - side _ this world _ you made _ your - self. And that's". A *cresc.* marking is present in the piano part.

E5 F#5 E5

not the world _ I live _ in. _ This is not _ the life _ for me _ 'cause my world's

f

The third system of music continues the vocal line and piano accompaniment. The guitar chords are E5, F#5, and E5. The lyrics are "not the world _ I live _ in. _ This is not _ the life _ for me _ 'cause my world's". A *f* marking is present in the piano part.

C5 D5

big - ger than _ your prob - lems and it's big - ger than _ me. _ It's

The fourth system of music continues the vocal line and piano accompaniment. The guitar chords are C5 and D5. The lyrics are "big - ger than _ your prob - lems and it's big - ger than _ me. _ It's".

E5 F#5 E5

not the world — I live — in. — This is not — the life — for me — 'cause my world's

C5 A5 B5 To Coda



big - ger than — your prob - lems — and it's big - ger than — me. —

E5 C(b5) Em/B

— And it's big - ger than — me. (Oh, whoa, —


A5 B7sus Cmaj7 E5 F#5

whoa, — whoa.) — 'Cause I'm on — the out - side — and

G5  3fr  B5

I'm look - ing in. And that's




D.S. al Coda



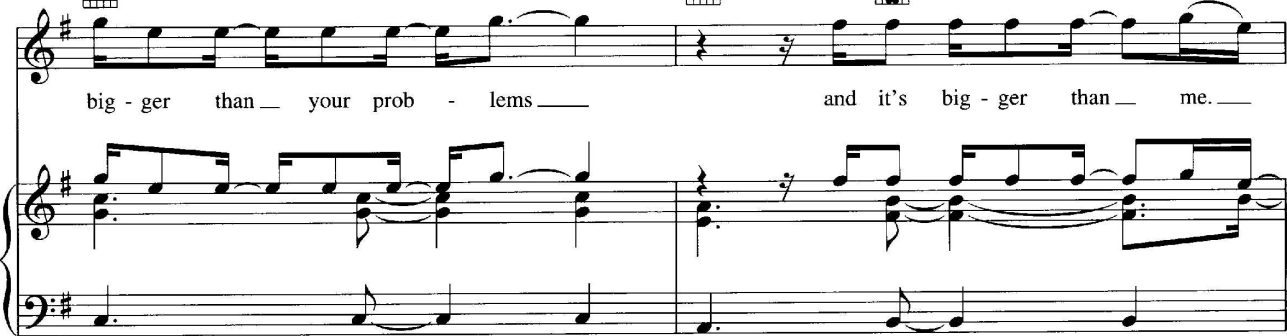
CODA  E5 

'Cause my world's



C5  3fr  3fr A5  B5

big - ger than your prob - lems and it's big - ger than me.



E5 

Play 3 times



HERE BY ME

Words and Music by BRAD ARNOLD,
ROBERT HARRELL, CHRISTOPHER HENDERSON
and MATTHEW ROBERTS

Moderately

mf

G Cmaj7 G

Cmaj7 G Cmaj7

G Cmaj7 Am(add2)

I hope you're do - ing fine out there with - out
I can't take an - oth - er day with - out

me 'cause I'm not do - ing so
you 'cause, ba - by, I could nev - er make

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. The first system is an instrumental introduction for the piano, marked 'Moderately' and 'mf'. The second system introduces the vocal melody with lyrics. The third system continues the vocal melody and piano accompaniment. Chord diagrams for G, Cmaj7, and Am(add2) are provided above the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Cmaj7 C Cmaj7 C

— good — with - out you. — The
— it — on my own. —

G Cmaj7 G

things I thought you'd nev - er — know — a - bout — me —
I've been wait - ing so — long — just — to hold — you —

Cmaj7 Am(add2)

were the things I guess — you al - ways — un - der - stood. —
and to be back in — your arms — where — I be - long. —

Cmaj7 C Cmaj7 C Am9

So how could I — have been —
I'm sor - ry I — can't al -

Cmaj7 C Cmaj7 C

so blind for all these years? I
ways find the words to say, but

Am9 Cmaj7

guess I on - ly see the truth through all this fear of
ev - 'ry - thing I've ev - er known gets swept a - way in -

Cmaj7 C G G/B

liv - ing with - out you. } And ev - 'ry - thing I have in this world and
side of your love. }

C G/B Am G/B C G/B G

all that I'll ev - er be, it could all fall down a - round -

Em F C G/B G Em F D/F#

me, just as long as I have you right here by me.

This system contains the first line of music. It features a vocal melody line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Em, F, C, G/B, G, Em, F, and D/F#. The lyrics are: "me, just as long as I have you right here by me."

Em11 C Em11

This system continues the piano accompaniment from the first system. It includes guitar chord diagrams for Em11, C, and Em11. The piano part features a steady bass line and chords in the right hand.

C Em Cmaj7

As the days roll on, I see

This system contains the second line of music. It features a vocal melody line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for C, Em, and Cmaj7. The lyrics are: "As the days roll on, I see"

Em Cmaj7 Am

time is stand - ing still for me when you're not here.

This system contains the third line of music. It features a vocal melody line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Em, Cmaj7, and Am. The lyrics are: "time is stand - ing still for me when you're not here."

Em Cmaj7

Sor - ry I can't al - ways find the words

Em Cmaj7 Am9

to say, but ev - 'ry - thing I've ev -

Cmaj7 C Cmaj7 C

er known gets swept a - way in - side of your love. And

G G/B C G/B

ev - 'ry - thing I have in this world and all that I'll ev - er be,

Am G/B C G/B G Em F

it could all fall down a - round me, just as

C G/B G Em F D/F#

long as I have you right here by me.

Em11 C

And

2 Em F D/F# G

right here by me.

rit.