

PIANO · VOCAL · GUITAR

DAUGHTRY



DAUGHTRY

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IT'S NOT OVER

Words and Music by CHRIS DAUGHTRY,
GREGG WATTENBERG, MARK WILKERSON
and BRETT YOUNG

Moderate Rock

Bm9



A6/9



Gmaj7



I was blown a - way. _____ What could I _____ say? _____ It

mf

A6/9



Bm9



A6/9



all seemed to ___ make sense. ___ You're tak - in' a - way ___ ev - 'ry -

Gmaj7



A6/9



Bm9



- thing _____ and I can't do ___ with - out. I try to see -

*Recorded a half step lower.

Bm/A Gmaj7 Bm/A

the good in life but good things in life are hard to find.

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by eighth notes for 'the good in life', a quarter rest, eighth notes for 'but good things in life', a quarter rest, eighth notes for 'are hard', and eighth notes for 'to find.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bm9 Bm/A Gmaj7

We're blow - in' a - way, blow - in' a - way. Can we make

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by eighth notes for 'We're blow - in' a - way,', a quarter rest, eighth notes for 'blow - in' a - way.', a quarter rest, eighth notes for 'Can we make', and eighth notes for ' '. The piano accompaniment continues with a similar rhythmic pattern.

Bm/A Bm7 D

this some - thin' good?

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by eighth notes for 'this some - thin' good?', a quarter rest, and a whole note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G5 E5 G5

Well, I'll try to do it right this time a - round. Let's start o -

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest, followed by eighth notes for 'Well, I'll try to do it right this time a - round.', a quarter rest, eighth notes for 'Let's start o -', and eighth notes for ' '. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A5

B5

A5

ver. I'll try to do it right this time a - round.

G5

A5

B5

It's not o - ver 'cause a part of me is

D5

E5

F#5

G5

A5

B5

dead and in the ground. This love is kill - ing me

To Coda

A5

G5

F#5

Bm9

but you're the on - ly one. It's not o - ver.

A6/9 Gmaj7 A6/9

The first system of music consists of a vocal line and a piano accompaniment. The vocal line features a melody of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Bm9 A6/9 Gmaj7 A6/9

Tak - en all I could take ___ and I can - not ___ wait. Wast - in' too ___ much time. _

The second system continues the musical piece. The vocal line includes the lyrics "Tak - en all I could take ___ and I can - not ___ wait. Wast - in' too ___ much time. _". The piano accompaniment continues with its harmonic support.

Bm9 A6/9 Gmaj7 A6/9

___ be - in' strong, ___ hold - in' on. ___ Can't let ___ it bring _ us down.

The third system of music features the lyrics "___ be - in' strong, ___ hold - in' on. ___ Can't let ___ it bring _ us down." The vocal melody and piano accompaniment are shown in this section.

Bm9 A6/9 Gmaj7 A6/9

My life with you ___ means ev - 'ry-thing so I won't give up ___ that eas - i - ly.

The final system on the page contains the lyrics "My life with you ___ means ev - 'ry-thing so I won't give up ___ that eas - i - ly." The musical notation for both voice and piano is provided.



I'll blow it a - way, — blow it a - way. — Can we make —



— this some - thin' good? —



'Cause it's all — mis - un - der - stood. —



D.S. al Coda

Well, I'll try to do it right this time a - round. —

CODA

G5 3fr F#5

It's not o - ver.

G5 3fr A5 5fr B5 7fr A5 5fr

G5 3fr A5 5fr B5 7fr D5 5fr

You can't let this get a - way.

G5 3fr A5 5fr B5 7fr A5 5fr

Let it out. Let it out. Don't get caught up in your - self.

G5



F#5



G5



Let it out.

Let's start o -

A5



B5



A5



G5



- ver.

I'll try to do it right this time - a-round.

It's not o -



N.C.



- ver

'cause a part of me is dead and in the ground. This love -



- is

kill - ing

me, but you're the on - ly one. It's not o -



ver. _____ Let's start o - ver. _____



_____ It's not o - ver, _____ yeah, -



_____ yeah. This love _____ is kill - ing me _____



_____ but you're the on - ly one. _____ It's not o - ver. _____

USED TO

Words and Music by CHRIS DAUGHTRY,
HOWARD BENSON and ZAC MALOY

Rock feel

N.C.

Drums

The piano introduction consists of two staves. The right staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a whole rest. The left staff is a bass clef with the same key signature and time signature. It contains a series of chords: F#m (x02321), C#m (x02321), G#m (x02321), F#m (x02321), C#m (x02321), G#m (x02321), F#m (x02321), and C#m (x02321). The chords are marked with 'x' on the strings that are muted.

Esus2

Bsus

You used to talk _ to me like I was the on - ly one _ a - round, _
I used to reach _ for you when I _ got lost _ a - long _ the way, _

The vocal melody is written on a treble clef staff with a key signature of three sharps and a 4/4 time signature. It starts with a 7-measure rest, then follows the lyrics with a melodic line that is mostly quarter and eighth notes.

mf

The piano accompaniment for the first line of lyrics is written on a grand staff (treble and bass clefs) with a key signature of three sharps and a 4/4 time signature. It features a steady eighth-note bass line and a treble line with chords and moving lines. The dynamic marking *mf* is present.

Asus2

Esus2

_ you used _ to lean _ on me, _ the on - ly oth - er choice was fall - ing down. _
_ I used _ to lis - ten, _ you al - ways had the just right thing to say. _

The vocal melody continues on a treble clef staff, following the lyrics with a melodic line.

The piano accompaniment continues on a grand staff, providing harmonic support for the second line of lyrics.

Bsus

Asus2

_ You used _ to walk _ with me _ like we had no - where we need - ed to go, _
_ I used _ to fol - low you, _ nev - er real - ly cared where we would go, _

The vocal melody continues on a treble clef staff, following the lyrics.

The piano accompaniment continues on a grand staff, providing harmonic support for the third line of lyrics.

Bsus



— nice and — slow to no —
 fast or — slow to an —

A



B



N.C.

E



— place in — par - tic - u - lar. — } We used — to have — this fig-ured out,
 - y - where — at — all. — }

B/D#



A



we used — to breathe — with-out — a doubt, — when nights — were clear — you were the first —

B



E



— star that I'd see. — We used — to have — this un - der con -

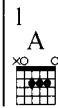


To Coda

Musical staff with lyrics: trol, we nev-er thought, we used ___ to know. At least there's you and at least

trol, we nev-er thought, we used ___ to know. At least there's you and at least

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with lyrics: ___ there's me. Can we get ___ this back, can we get ___ this

___ there's me. Can we get ___ this back, can we get ___ this

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with lyrics: back to how it used to be? back, can we get ___ this

back to how it used to be? back, can we get ___ this

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with lyrics: back to how it used to be? ___ I look a-round me

back to how it used to be? ___ I look a-round me

Piano accompaniment for the fourth system, including treble and bass staves.

A

and I want you _ to be _ there, 'cause I miss _

This system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. A guitar chord diagram for A major is shown above the vocal line.

E

_ the things _ that we _ shared. Look a - round _ you, _

This system continues the vocal line and piano accompaniment. A guitar chord diagram for E major is shown above the vocal line.

A

it's emp - ty and _ you're _ sad 'cause you miss _

This system continues the vocal line and piano accompaniment. A guitar chord diagram for A major is shown above the vocal line.

B

_ the love _ that we _ had. _ You used to talk _ to me like

This system concludes the vocal line and piano accompaniment. It includes guitar chord diagrams for B major and E major above the vocal line.

A

I was the on - ly one a - round, the

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 three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "I was the on - ly one a - round, the". The bottom two staves are piano accompaniment in treble and bass clefs. A guitar chord diagram for chord A is shown above the vocal line.

B

A

D.S. al Coda

on - ly one a - round.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics "on - ly one a - round.". The bottom two staves are piano accompaniment. A guitar chord diagram for chord B is shown above the vocal line, and another for chord A is shown above the piano part. The system ends with a double bar line and a 4/4 time signature. The instruction "D.S. al Coda" is written at the end of the system.

CODA

B

A

there's me. Can we get this back, can we get this

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics "there's me. Can we get this back, can we get this". The bottom two staves are piano accompaniment. A guitar chord diagram for chord B is shown above the vocal line, and another for chord A is shown above the piano part. The system begins with a Coda symbol (a circle with a cross) and a double bar line.

B

E

back to how it used to be, yeah,

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics "back to how it used to be, yeah,". The bottom two staves are piano accompaniment. A guitar chord diagram for chord B is shown above the vocal line, and another for chord E is shown above the piano part.



to how it used to be?



To how it used to be,



to how it used to be,





to how it used to be.

HOME


Words and Music by
CHRIS DAUGHTRY


Moderately


G5  3fr


Csus2  x⁰⁰


mp




G5  3fr


Csus2  x⁰⁰





G5  3fr

Csus2  x⁰⁰

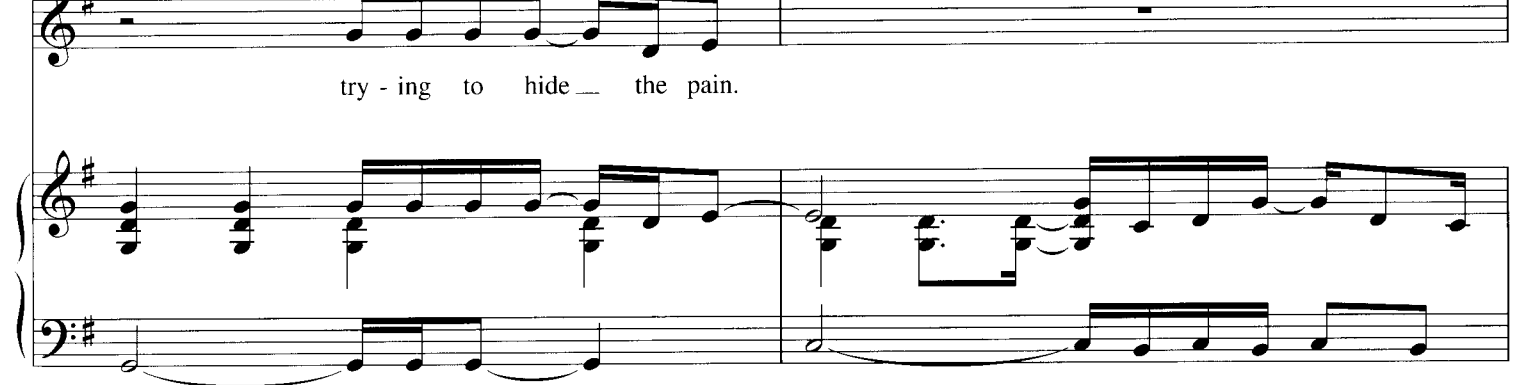
I'm star - in' out in - to the night



G5  3fr

Csus2  x⁰⁰

try - ing to hide the pain.



*Recorded a half step lower.

G5



Csus2



I'm go - in' to the place where love and

Em7



D



Csus2



feel - in' good don't ev - er cost a thing and the

Em7



D



Csus2



pain you feel's a dif - f'rent kind of pain.

G5



D5



Csus2



D5



Well, } I'm go - in' home, back to the place where I be - long and where your
So, }

Em7

D5

Csus2

love has al - ways been e - nough for me.

G5

D5

Csus2

D5

I'm not run-nin' from, no, I think you got me all wrong. I

Em7

D5

Csus2

don't re - gret this life I chose for me. But these

To Coda

Em7

D5

Csus2

plac - es and these fac - es are get - ting old, so I'm go - in' home.

G5

Csus2

Well, I'm go - in' home.

G5

Csus2

The miles are get - ting long - er, it seems,

G5

Csus2

the clos - er I get to you.

G5



Csus2



I've not al-ways been _ the best man _ or friend _ for you _ but your love _ re - mains _ true _

Em7



D



Csus2



and I _ don't _ know _ why. You

Em7



D



Csus2



D.S. al Coda

al - ways seem _ to give _ me an - oth - er _ try. _

CODA

C5



D



old. Be care - ful what _ you wish

C5



Em9



D5



for _____ 'cause you just might get it all. _____ You just might _ get it all _____

Csus2



D



_____ and then some you don't want. _____ Be care - ful what _ you wish

C5



Em9



D5



for _____ 'cause you just might _ get it all. _____ You just might _ get it all, _____

Csus2



Em



D



C5



_____ yeah.



Oh _____ well, I'm go - in' home, _____ back to the



place where I _____ be - long _____ and where your love has al - ways been _____ e - nough _____ for me. _____



_____ I'm not run - nin' from, _____ no, I



think you got _____ me all _____ wrong. _____ I don't re - gret _____ this life _____ I chose _____ for me. _____

Csus2

Em7

D5



But these plac - es and these fac - es are get - ting

Csus2

Em7

D5



old. I said, these plac - es and these fac - es are get - ting

Csus2

Em

D

Csus2



old so I'm go - in' home.

Em

D

Csus2

G5



I'm go - in' home.

OVER YOU

Words and Music by CHRIS DAUGHTRY
and BRIAN HOWES

Driving Rock

E \flat
x 3fr

B \flat sus
x

Now that it's all said and done, I can't be - lieve - you were the one -
You took a ham - mer to these walls, dragged the mem - 'ries down the hall, -

mf

C m
x 3fr

B \flat
x

A \flat
x 4fr

B \flat
x

— to build me up, — then tear me down — like an old — a - ban - doned house.
— packed your bags — and walked a - way, — there was noth - ing I could say.

E \flat
x 3fr

B \flat sus
x

And what you said when you left just left me cold — and out of breath, —
And when you slammed the front door shut, a lot of oth - ers o - pened up, —

Cm

Bb

F



I fell too far, — was in way too deep, — guess I let you get the best —
 so did my eyes — so I could see — that you nev - er were the best —

Ab

Bb

Eb



of me. _____ } Well, I nev - er saw it com - ing, I should have start - ed run - ning a
 for me. _____ }

Bb

Cm7

Bb



long long time a - go. _____ And I nev - er thought to doubt — you, I'm bet - ter off with - out you

Ab

Bb

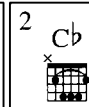
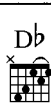
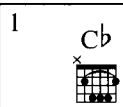
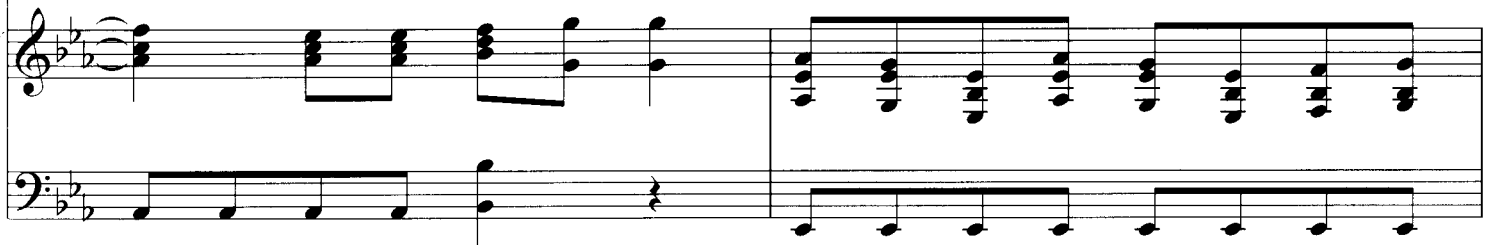
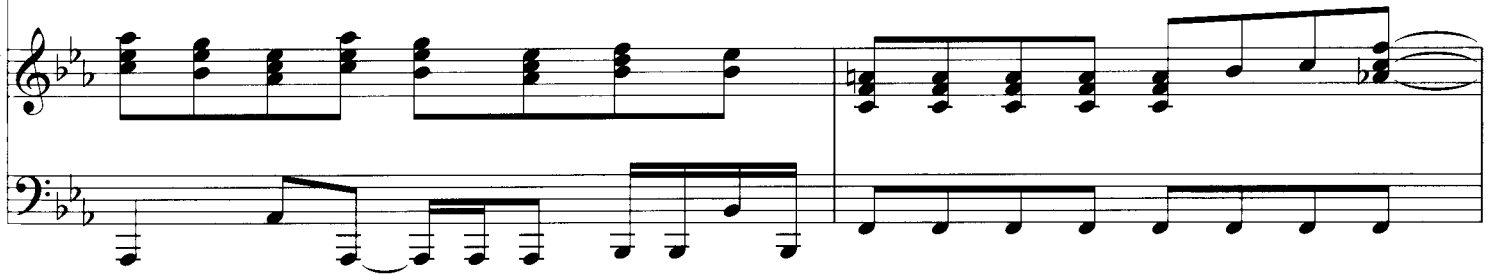
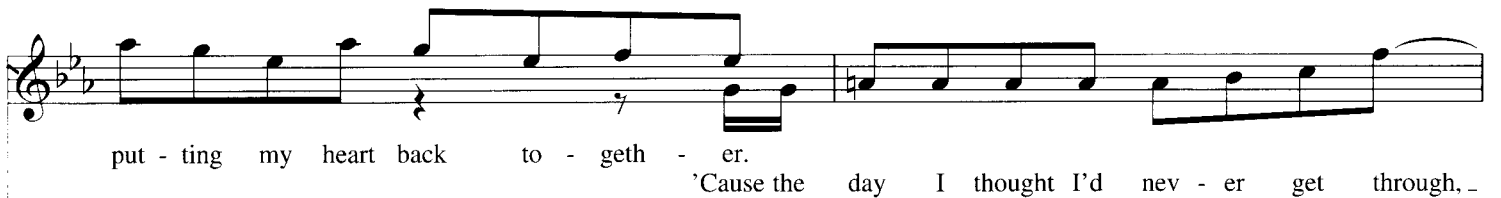
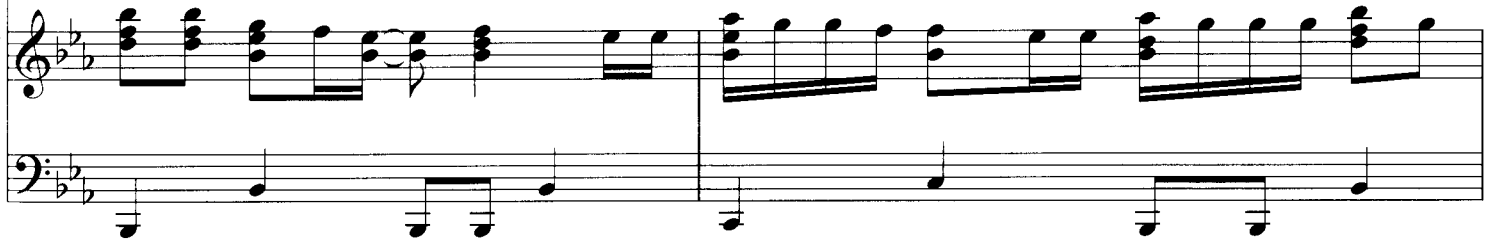
Eb






more than you, more than you know. I'm slow - ly get - ting clo - sure, I guess it's real - ly o - ver, I'm






To Coda



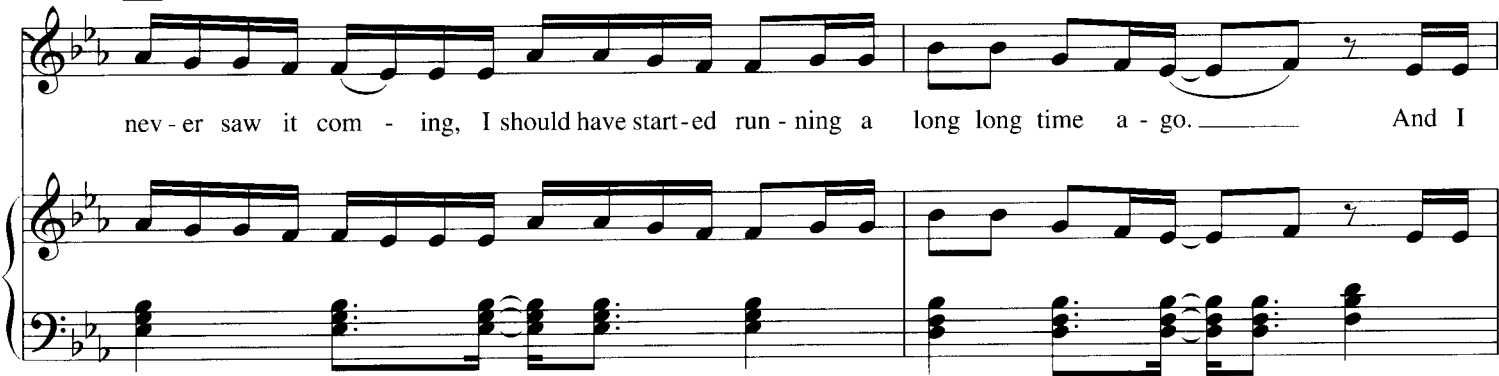
F7  Ab  Bbsus 

Well, I



Eb  Bb/D 

nev - er saw it com - ing, I should have start-ed run - ning a long long time a - go. _____ And I



Cm  Bb  Ab  D.S. al Coda

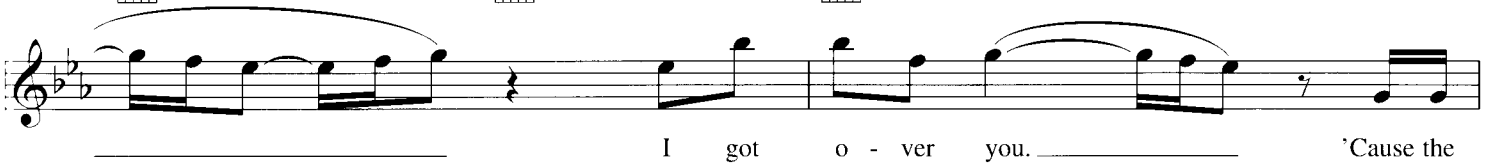
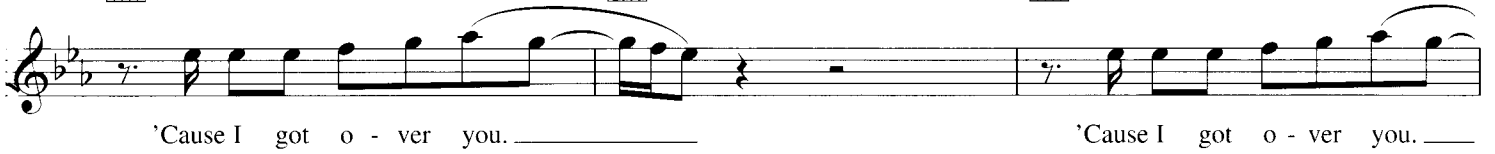
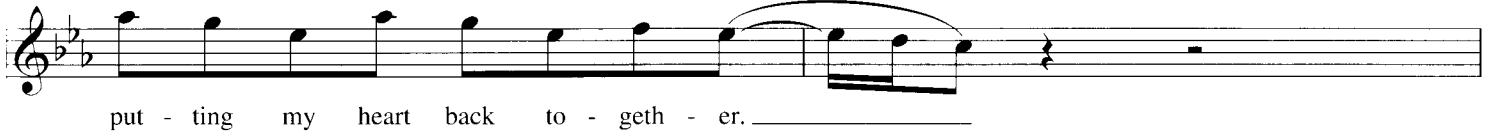
nev - er thought to doubt _ you, I'm bet - ter off with-out you more than you, more than you know. Well, I



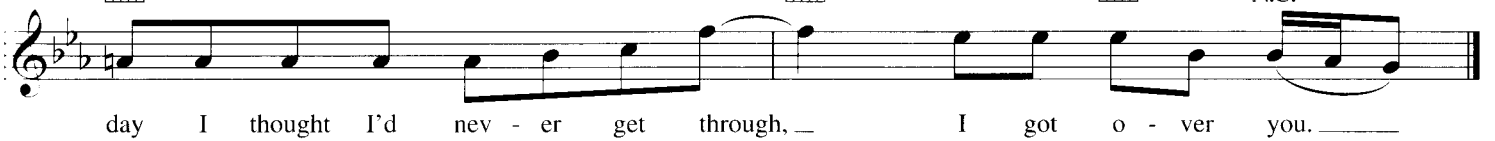
CODA  Ab  Bb  Eb 

put - ting my heart back to - geth - er. _____ Well, I'm





N.C.



CRASHED

Words and Music by CHRIS DAUGHTRY,
KATHY SOMMER, NINA OSSOFF
and DANA CALITRI

Powerfully, with emotion

C#5  4fr C#7(no3rd)  4fr C#m9  C#sus  4fr



mp

C#5  4fr C#7(no3rd)  4fr C#sus2  4fr C#m  4fr C#sus  4fr



C#m7  4fr E  F#5  xox

Well, I was mov-ing at the speed of sound, head spin-ning, could-n't find my way a-round, and _



C#m7  4fr E  F#5  xox

did - n't know that I was go - ing down, yeah, _____ yeah. _____



C#m7



E



F#5



Where I've been, _ well, it's all _ a blur,

what I was look - ing for, _ I'm not sure, _

C#m7



E



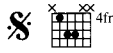
F#5



too late, _ did - n't see it com - ing,

yeah, _ yeah. _

C#5



Then I crashed in - to you, _

E



B



and I went up _ in flames, _ could - 've been the death _ of me, but

F# C#5

then you breathed_ your breath_ in me. Then I crashed in - to you,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'then', followed by eighth notes 'you', 'breathed', and a quarter note 'your'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F# and C#5 are provided above the staff.

E B To Coda

like a run - a - way train, — you will — con - sume — me, but

Detailed description: This system contains the next two measures. The vocal line continues with 'like a run - a - way train,' followed by a quarter rest, then 'you will — con - sume — me, but'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for E and B are shown above the staff. A 'To Coda' symbol is at the end of the system.

F# E

I can't walk — a - way.

Detailed description: This system contains the third measure. The vocal line has a long note for 'I can't walk' followed by a quarter rest, then 'a - way.' with a long note. The piano accompaniment features a sustained chord in the right hand and a moving bass line. Chord diagrams for F# and E are shown above the staff.

C#m7 E F#5

Some - how I could-n't stop my - self, I just want-ed to know how it felt,

Detailed description: This system contains the final two measures. The vocal line starts with 'Some - how I could-n't stop my - self,' followed by a quarter rest, then 'I just want-ed to know how it felt,' with a long note. The piano accompaniment continues with eighth-note patterns. Chord diagrams for C#m7, E, and F#5 are shown above the staff.

C#m7



E



F#5



Too strong, - I could-n't hold on, yeah, _____ yeah. _____

C#m7



E



F#5



I'm just try-ing to _____ make some sense, out of how _____ and _____ why this hap - pened, -

C#m7



E



F#5



D.S. al Coda

where we're head - ed there's _____ just no know - ing, yeah, _____ yeah. _____

CODA

F#



E



F#



I can't walk _____ a - way _____ from your face, _____ your _____ eyes, they're burned in - to me. _____



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics "You saved me, you gave me just what I need," are written below the staff.

You saved me, you gave me just what I need,

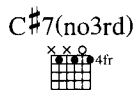
Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.



Musical staff with treble clef and key signature of three sharps. The melody continues with a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics "oh, just what I need." are written below the staff.

oh, just what I need.

Piano accompaniment for the second system, continuing the harmonic and rhythmic support for the vocal line.



Musical staff with treble clef and key signature of three sharps. The melody begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics "And then I crashed in - to you, and I went up in flames," are written below the staff.

And then I crashed in - to you, and I went up in flames,

Piano accompaniment for the third system, featuring more complex chordal textures in the right hand.



Musical staff with treble clef and key signature of three sharps. The melody continues with a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics "could've been the death of me, but then you breathed your breath in me." are written below the staff.

could've been the death of me, but then you breathed your breath in me.

Piano accompaniment for the fourth system, concluding the piece with sustained chords in the right hand and a final bass line.



Then I crashed in - to you, _____ like a run - a - way train, -



_____ you will - con - sume - me, but I can't walk - a - way. _____



And then I crashed in - to you, _____ and then I crashed in - to you, -



_____ and then I crashed in - to you, _____ and then I crashed in - to you. -

C#5



E



Then I crashed in - to you, like a run - a - way train, -

B



F#



you will con - sume me, but I can't walk a - way.

C#5



C#7(no3rd)



C#m9



C#sus



(Vocal tacet on repeats)

C#5



C#7(no3rd)



C#sus2



C#m



C#sus



Repeat and Fade

Optional Ending




C#5




FEELS LIKE TONIGHT

Words and Music by SHEP SOLOMON,
MARTIN SANDBERG and LUKASZ GOTTWALD

Rock feel



G5  3fr *   3fr




G5  3fr   3fr

You, I was wait - ing — me — think - ing it - 'll be al - right. — for the day you'd come a - round. —




G5  3fr  3fr

— You, I was chas - ing, — me — but




Csus2  3fr

come and take a look in - side. — noth - ing was all I found. —




Recorded a half step lower.

G5

Gmaj7

Csus2



Musical staff with notes and rests for the first system.

You be - lieve me and ev - 'ry sin - gle lie,
From the mo - ment you came in - to my life

Piano accompaniment for the first system.

G5

Gmaj7



Musical staff with notes and rests for the second system.

but I I failed you this time.
you you showed me what's right.

Piano accompaniment for the second system.

Csus2

G(add2)



Musical staff with notes and rests for the third system.

And it feels

Piano accompaniment for the third system.

Dsus/F#

Em7

C



Musical staff with notes and rests for the fourth system.

like to - night, I can't be - lieve I'm

Piano accompaniment for the fourth system.

G(add2)

Dsus/F#

Em

bro - ken in - side, —

C

G

D

can't you see — that there's noth - ing that — I wan - na do — but

Em7

C

try to make — it up — to you, — and it feels —



G(add2)

Em7

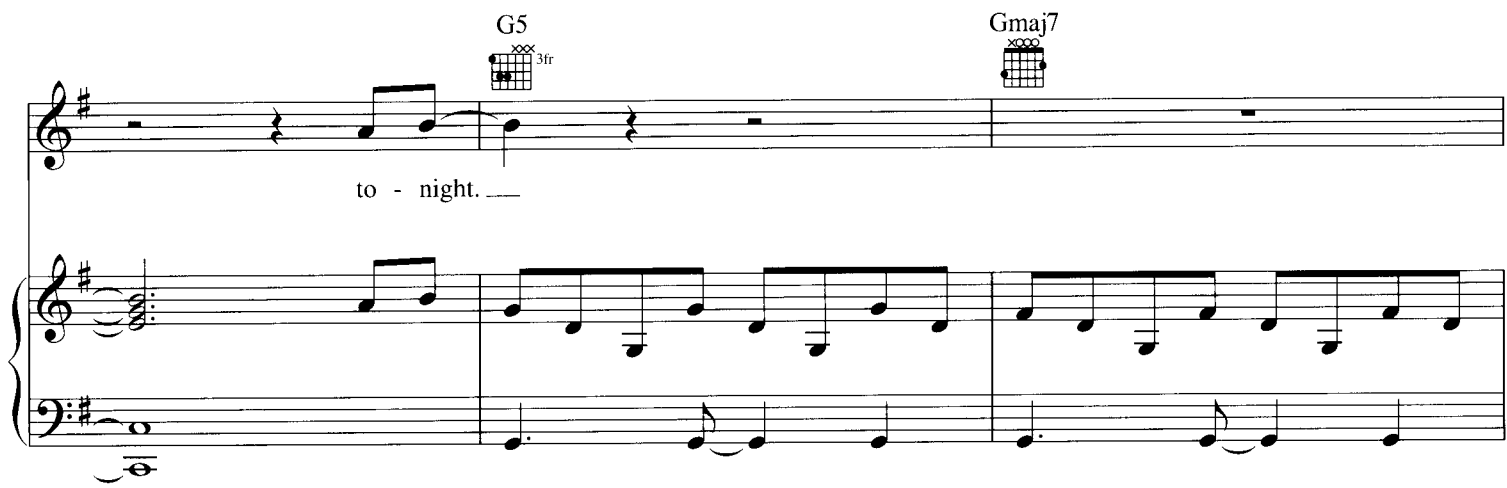
1 Cmaj7

To Coda

like to - night, —



G5  3fr 

to - night. —

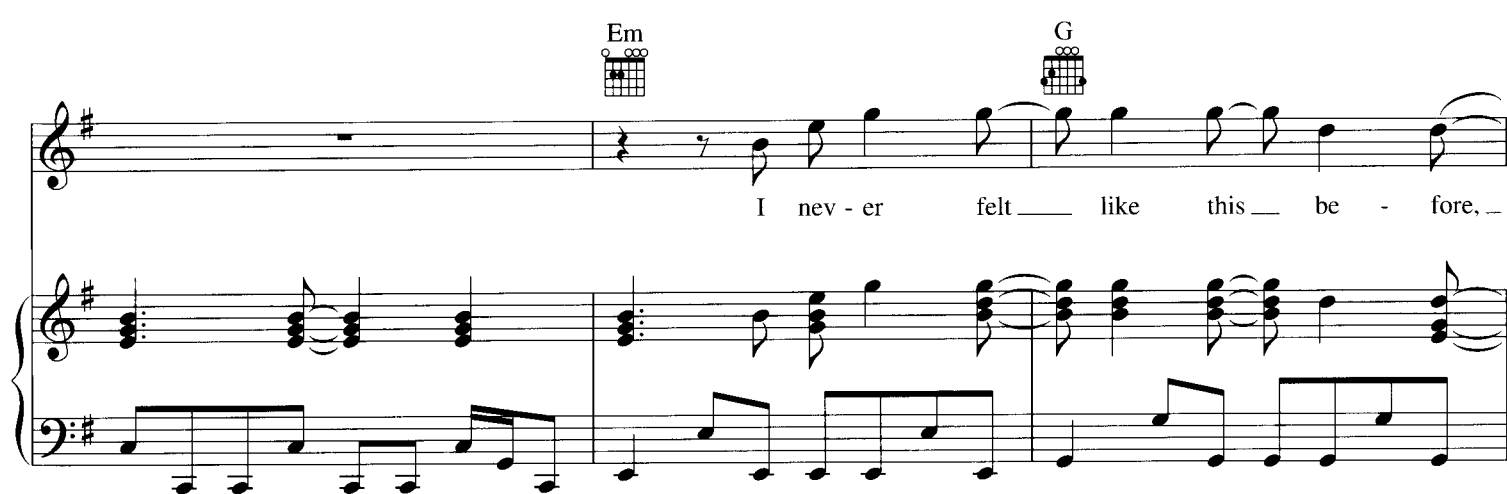


C/G  2 



Em  G 

I nev - er felt — like this — be - fore, —



C  D 

just when I leave, — I'm back — for more. —





Noth-ing else here seems to mat - ter.




And in these ev - er - chang - ing days,





you're the one thing that re - mains, I could stay




like this for - ev - er.

G5  3fr

Gmaj7 

G5  3fr





D.S. al Coda


And it feels —





CODA


Cmaj7 


Cmaj7/D  5fr


Cmaj7/E 




Cmaj7/G 

Cmaj7 

G 

Dsus/F# 

to - night. —



Em 

C 

G 

To - night. —



Dsus/F#

Em

C

'Cause there's

G

D

Em7

noth - ing that I wan - na do but try to make it up

C

G(add2)

Em7

to you, and it feels like to - night,

C

G

to - night.

WHAT I WANT

Words and Music by CHRIS DAUGHTRY
and BRIAN HOWES

Driving Rock

N.C. *ff*

E5

F#5

C#5 4fr

It al - ways seemed that I was
I still re - mem - ber all the

so - ry for the things that I did, but nev - er did a thing a -
stu - pid things that I've said and done, but still you stuck a - round with

E5

F#5



C#5



bout it 'til I let you in. It's kind of fun - ny, 'bout the
me when all your friends said, "Run!" You've giv - en me a name, I

time that I was fall - ing a - part, you came and put me back to -
found my - self in - side of the flames, be - com - ing ev - 'ry - thing for

geth - er, now.) 'Cause what I want _____ and what I need _____
you a - gain.)

_____ has now be - come _____ the same things you've _____ been _____ of - fer - ing. _____

To Coda 

B 

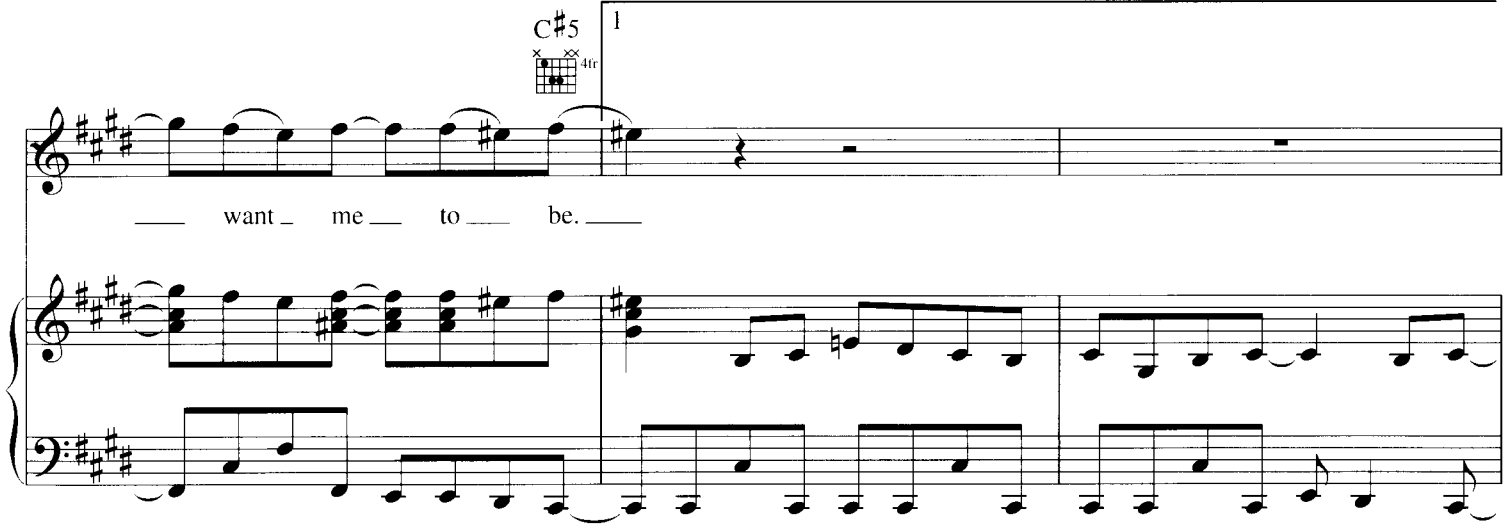
F# 

As days go by, I've fi - nal - ly be - come what you



C#5  4fr

want me to be.



2



B 

Don't tell me you saw it all a - long,



F



God, help — me, I nev - er knew I be - longed, —

A



guess — I — was wrong. —

G#



C#5



E



F#



Guitar solo

C#5



E



F#



C#5



What I want _

CODA

C#5



B



want _ me _ to be. _ And what I need _

F#



C#5



has now be - come _ the same _ things you've _ been _ of - fer - ing. _

B



F#



You've tak - en me _ and shaped me to _

C#5
x x x x 4fr

— be - come — what you — want me — to be, —

— yeah.

BREAKDOWN

Words and Music by
CHRIS DAUGHTRY

Driving Rock

mf

O - pen up the book _ you beat _ me with _ a - gain,
Read it all, no need _ for sep - a - rat - ing it, you

read it off _ one sen - tence at _ a time. _ I'm
see what you want and try to jus - ti - fy. _

tired of all _ the lines, _ con - vic - tions and _ your lies, _ what
All your lit - tle lines, _ con - vic - tions and _ your lies, _ what

Fm Eb Db

right do you _ have to point _ at me? _ } Well, I'm
 right do you _ have to point _ at me? _ }

Eb Fm Db

sit - ting a - lone, think - ing _ a - bout it all o - ver _ cof - fee. _ And still

Eb Fm Db

crowd - ing my space are the things you still hold a - gainst me, _ you can - not _

To Coda

Bbm Db Eb

_ save _ me. ₃ Well, it's not the time _ to break -

Fm



E♭



D♭



E♭



- down, _____ well, it's not the time _ to break -

Fm



E♭



D♭



E♭



- down. _____ Well, it's not the time _ to break

Fm



A♭



E♭



D♭



E♭



up this _ love, _ keep it to - geth - er now, _ well, it's not the time _ to break. _

Fsus



E♭sus2



D♭6



D♭



D♭6



D.S. al Coda

CODA



Well, it's not the time _ to break - down, _____



well, it's not the time _ to break - down. _____



Well, it's not the time _ to break up this _ love, _ keep it to- geth- er now, _



well, it's not the time _ to break. _____

Ab5 F5 Ab5 F5 Ab5 Bb5 Ab5 F5 Ab5 F5 Ab5 Bb5

This system contains two measures of music. Above the staff, guitar chord diagrams are provided for Ab5 and F5. The first measure features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The second measure continues this pattern with a slight melodic variation in the right hand.

Ab5 F5 Ab5 F5 Ab5 Bb5 Ab5 F5 Ab5 F5 Ab5 Bb5

This system contains two measures of music, continuing the piano accompaniment from the first system. The guitar chord diagrams above the staff indicate the chords for each measure: Ab5 F5, Ab5 F5, Ab5 Bb5, Ab5 F5, Ab5 F5, and Ab5 Bb5.

Ab5 Eb5 Bb5 Db5 Eb5

This system contains two measures of music. The guitar chord diagrams above the staff are Ab5, Eb5, Bb5, Db5, and Eb5. The piano accompaniment continues with a consistent bass line and chordal accompaniment in the right hand.

Fm Eb Db

O - pen up the book _ you beat _ me with _ a - gain,

This system contains two measures of music. The guitar chord diagrams above the staff are Fm, Eb, and Db. The first measure includes a vocal melody line with the lyrics "O - pen up the book _ you beat _ me with _ a - gain,". The piano accompaniment provides harmonic support for the vocal line.

Fm

E♭

D♭

read it off one sen-tence at a time.

F5

E♭5

D♭5

E♭5

Well, it's not the time to break - down. Well, it's not the time to break -

F5

E♭5

D♭5

E♭5

down. Well, it's not the time to break - down. Well, it's not the time to break -

Fm

E♭

D♭

E♭

down, well, it's not the time to break -

Fm



E♭



D♭



E♭



down.

Well, it's not the time to break

Fm



A♭



E♭



D♭



E♭



up this love, keep it to-gether now,

well, it's not the time to break,

D♭(add9)



A♭



break

Fm7



D♭



E♭



Fm



down.

GONE

Words and Music by
CHRIS DAUGHTRY

Heavy groove

Chord diagrams: Dm, C, B♭maj7, Dm7/C

mf

Chord diagrams: B♭(add2), Dm, C, B♭maj7

Feel - ing like — this — could on - ly mean I'm

Chord diagrams: Dm7/C, B♭(add2), Dm, C

sink - ing. ————— Feel - ing like — this — could on - ly mean

Chord diagrams: B♭maj7, Dm7/C, B♭(add2)

I'm sink - ing, well, I'm sink - ing, pull me out.



Ev-'ry time I see your clothes scat-tered out on the floor I say I



thought you would be home, you said you nev-er would be gone.




Ev-'ry time I see the light not burn-ing on the porch I say I

To Coda





thought you would be home, you said you nev-er would be gone, but you are,



 Dm C Dm C Dm C


you are.






 Bbmaj7 Dm C Bbmaj7


Feel - ing o - ver - whelmed, - I - take a dive in - to a






 Dm7/C Bb(add2)


once o - ver - filled, - but now - emp - ty place - - - to hide. - The





 Dm C Bbmaj7

day you turned - on me - is the day I - died and I've for -



Dm7/C

Bb(add2)

D.S. al Coda

got-ten what it's like, _____ and how it feels to be ___ a - live. _____

CODA

Bb

C

Dm

C

nev - er would _ be gone. _____ *Guitar solo*

Bb

C

Bb

G5

F5

C

Bb

C/E

C/F

C/E

C/G

I

Dm



Bb



reach up to the sky when noth-ing seems to go

C



Bb



right. when noth-ing seems to go right for me.

Dm



Bbmaj7



Ev-'ry time I see your clothes scat-tered out on the floor I say I

C



Bb



C



thought you would be home, you said you nev-er would be gone.

Dm



Bbmaj7



Ev-'ry time _ I see _ the light _ not burn - ing on _ the porch I say I

C



Bb



C



1 thought you would _ be home, _ you nev - er would _ be gone. _

Dm



Bbmaj7



(I thought you would _ be home.) _ I

C



Bb



C



D5



thought you would be home, _ you said you nev - er would _ be gone, _ but you are. _

THERE AND BACK AGAIN

Words and Music by CHRIS DAUGHTRY
and BRENT SMITH

Heavy groove Rock

N.C.

Musical notation for the first system, featuring a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The bass line is marked *ff*. The treble staff contains a whole rest.

Musical notation for the second system, featuring a grand staff. The bass line continues with a rhythmic pattern. The treble staff has a 2-measure rest followed by chords. Above the treble staff are guitar chord diagrams for $A\flat 5$ (4fr), $G 5$ (3fr), and $F 5$.

Musical notation for the third system, featuring a grand staff. The bass line continues with a rhythmic pattern. The treble staff has a 2-measure rest followed by chords. Above the treble staff are guitar chord diagrams for $A\flat 5$ (4fr), $G 5$ (3fr), and $F 5$.

Musical notation for the fourth system, featuring a grand staff. The bass line continues with a rhythmic pattern. The treble staff has a 2-measure rest followed by chords. Above the treble staff are guitar chord diagrams for $A\flat 5$ (4fr), $G 5$ (3fr), and $F 5$.

D5



Musical notation for the first system, including vocal line and piano accompaniment.

Take, _____
place, _____

re - take place your time, _____
that line _____ that

Musical notation for the second system, including vocal line and piano accompaniment.

C5



Eb5



D5



Musical notation for the third system, including vocal line and piano accompaniment.

smell the ros - es, _____ but steal the vines. _____ Don't
spoke to you _____ but showed no signs _____ to be a -

Musical notation for the fourth system, including vocal line and piano accompaniment.

D5



Musical notation for the fifth system, including vocal line and piano accompaniment.

wait _____ for the hands of _____ time _____ to
live. _____ So are you liv - ing or dead? _____ Have you

Musical notation for the sixth system, including vocal line and piano accompaniment.

C5



Eb5



D5



Musical notation for the seventh system, including vocal line and piano accompaniment.

sec - ond _____ guess _____ and change your mind. _____ } Now
made a choice _____ to hear your voice or hold on to what they said? _____ }

Musical notation for the eighth system, including vocal line and piano accompaniment.

D5



shine, _____ here's your mo - ment_ to

Bb



C



shine, _____ shine. _____

Dm



C



Lay it ___ down, ___ my friend, close your ___ eyes, ___ breathe in and

Bm7b5



G5



Bb



F



I'll ___ take ___ you there and ___ back ___ a - gain.

Dm C

No more ques - tions why, I'm not so sur - prised

Bm7b5

To Coda

G5 Bb F

why you have been there and back a -

N.C.

gain.

Ab5 G5 F5

Re -

2

G5 Bb F/Bb Ab5 G5 F5 D5

there and ___ back ___ a - gain.

Ab5 G5 F5 D5 Ab5 G5 F5 D5

N.C.

Ab5 G5 F5 D5

Back a - gain, _ back a - gain. ___

Ab5 G5 F5 D5 Ab5 G5 F5 D5

NC.

Back a - gain, - back a - gain.

Bb C

D.S. al Coda

CODA

G5 Bb

there and - back - a - gain.

D C

Lay it - down, - my friend, close your - eyes, - breathe in, -

Bm7b5 G5 Bb F

I will take - you there and - back - a - gain. -


D  C 













No more_ ques - tions why, I'm not ___ so ___ sur - prised _



Bm7b5  G5  Bb 


why ___ you ___ have been there and ___ back ___ a - gain. _



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



N.C.

D5 



ALL THESE LIVES

Words and Music by CHRIS DAUGHTRY
and MITCH ALLAN

Steady Rock feel

C G D Em D

Does-n't come down when she calls, it's time for break - fast.

mp

C G D Em D

Mom-ma can't get down those halls fast enough to see.

C G D Em D

Glass is sprayed across the floor from the broken window,
Pos - ters hung on build - ing walls of miss - ing fac - es,



she can't breathe _____ an - y - more, _____ can't de - ny what we _____ know. }
 months go by _____ with - out the calls, _____ no clues or trac - es. }



They're gon - na find _____ you, just _____ be-lieve. You're not a per -



- son, you're a _____ dis - ease. All these lives that you've been tak - ing,



deep in - side my heart is break - ing. Bro - ken homes from sep - a - ra - tion,

G A5 C Em

don't you know, it's vi - o - la - tion. It's so wrong, but you'll see,

G A5 C To Coda

nev - er gon - na let you take _ my world _ from me. The world out - side these walls _ may know _ you're breath-

1 D C G/B

- ing, — but you ain't com - ing in. —

D Em 2 D

- ing, — but you ain't com - ing in. —

Em D

Shed the light on all the ones who never thought they would become

C D



a father, mother asking why this world can be so cold.

C G D Em D

Doesn't come down when she calls, it's time for breakfast.





C G D Em D D.S. al Coda

The memories begin to fall, she asks, "When will I be free?"

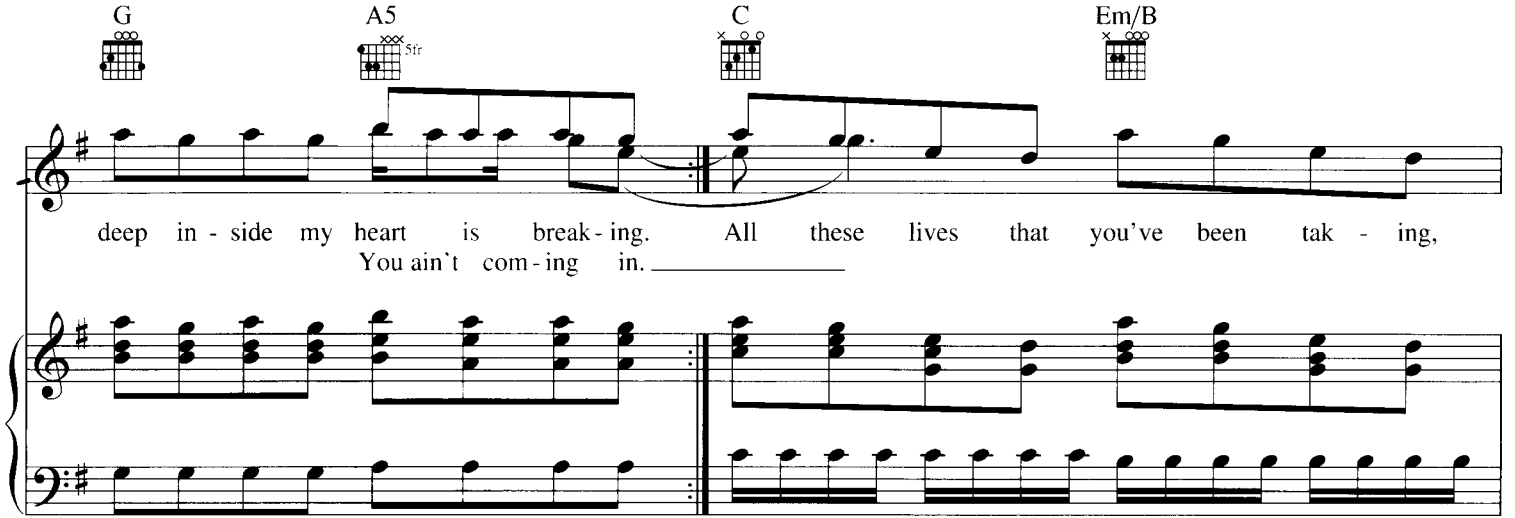
CODA   




ing, — but you ain't com-ing in. — All these lives that you've been tak - ing,



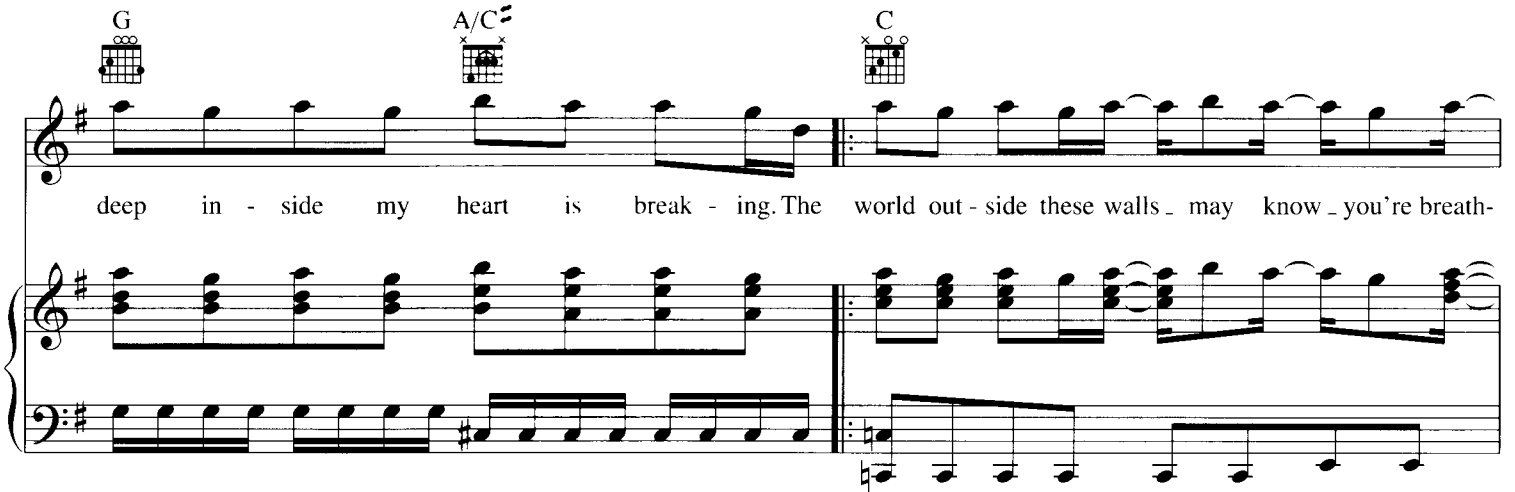
   



deep in - side my heart is break - ing. All these lives that you've been tak - ing,
You ain't com - ing in. —



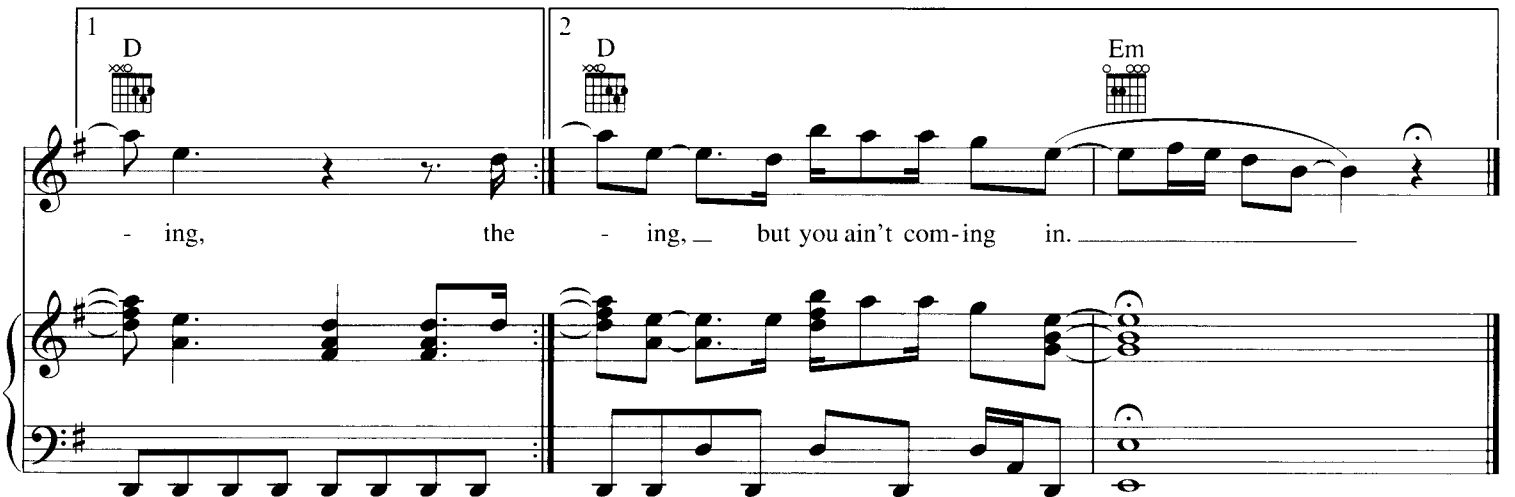
  

deep in - side my heart is break - ing. The world out - side these walls _ may know _ you're breath-



1  2  

- ing, the - ing, — but you ain't com-ing in. —



WHAT ABOUT NOW

Words and Music by DAVID HODGES,
BEN MOODY and JOSH HARTZLER

Moderate Ballad

Am Em

mp

The piano introduction consists of two measures in 4/4 time. The right hand plays a sequence of chords: Am (A2, C3, E3), Am (A2, C3, E3), Am (A2, C3, E3), Am (A2, C3, E3), Am (A2, C3, E3), Am (A2, C3, E3), Am (A2, C3, E3), Am (A2, C3, E3). The left hand plays a single bass note: A1.

Am Em

Shad - ows fill ___ an emp - ty heart ___ as love is fad - ing

The vocal line starts with a half rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

Am Em



from all the things ___ that ___ we are ___ and are ___ not say - ing.

The vocal line continues with quarter notes: F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note pattern and chords.

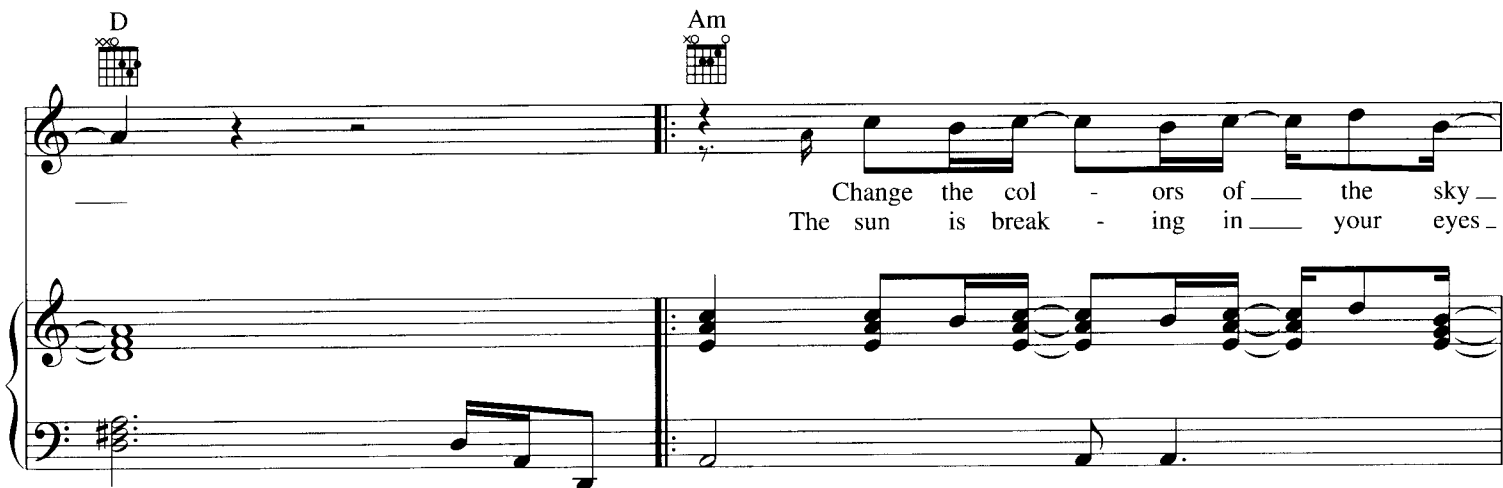
Am Em



Can we see ___ be - yond ___ the scars ___ and make _ it to ___ the dawn? _

The vocal line starts with a half rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note pattern and chords.

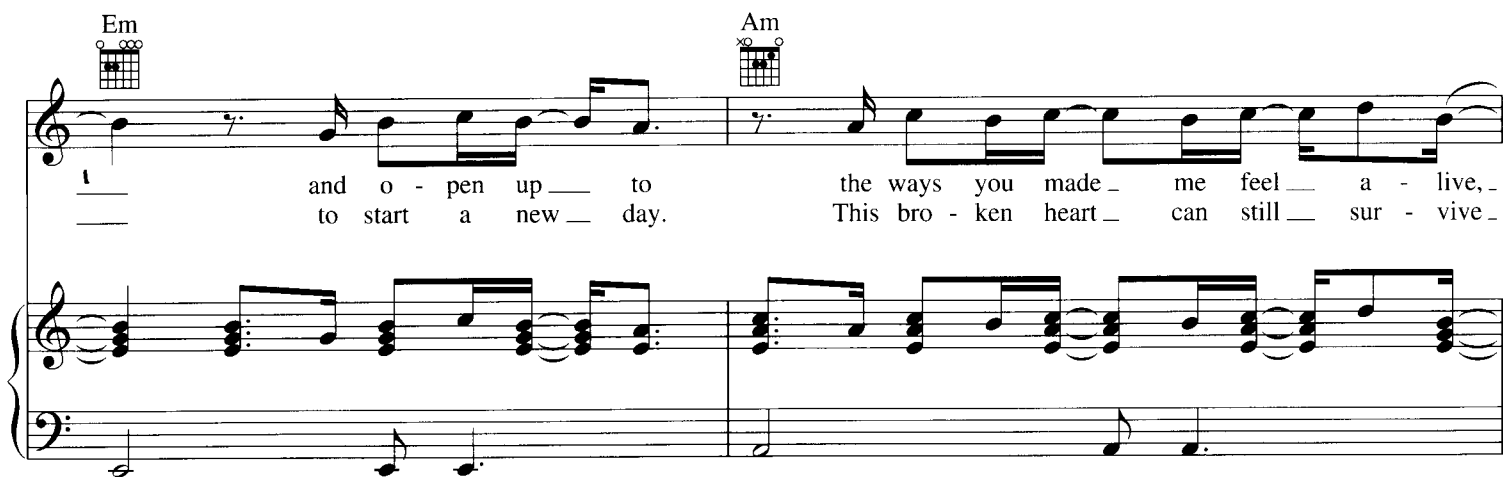
D  Am 



Change the col - ors of the sky -
The sun is break - ing in your eyes -



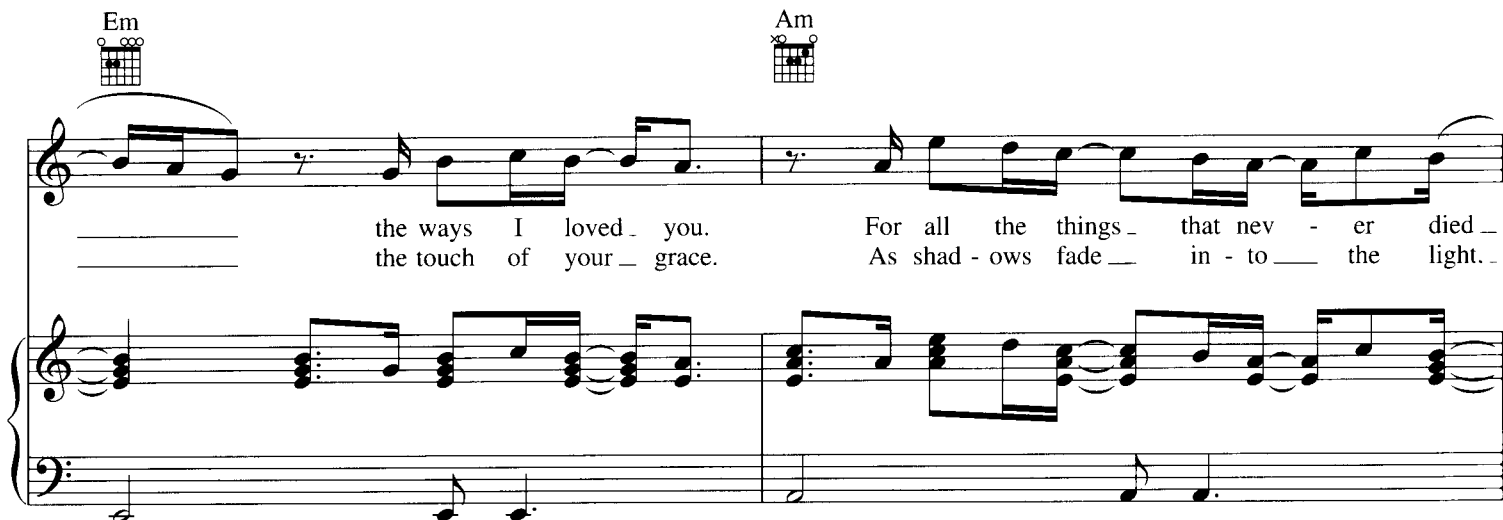
Em  Am 

and o - pen up to the ways you made me feel a - live,
to start a new day. This bro - ken heart can still sur - vive -



Em  Am 




the ways I loved you. For all the things that nev - er died
the touch of your grace. As shad - ows fade in - to the light -



Em  D 


to make it through the night, love will find
I am by your side where love will find







F  C  G/B 

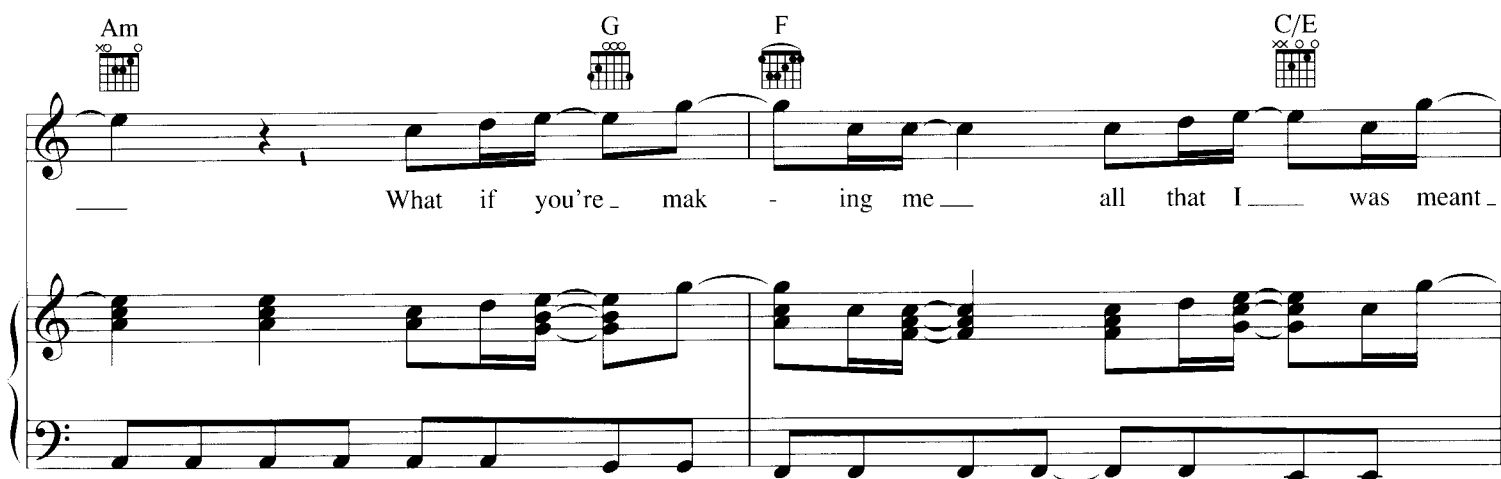
you. }
you. }




What a - bout _ now, _ what a - bout _ to - day? _



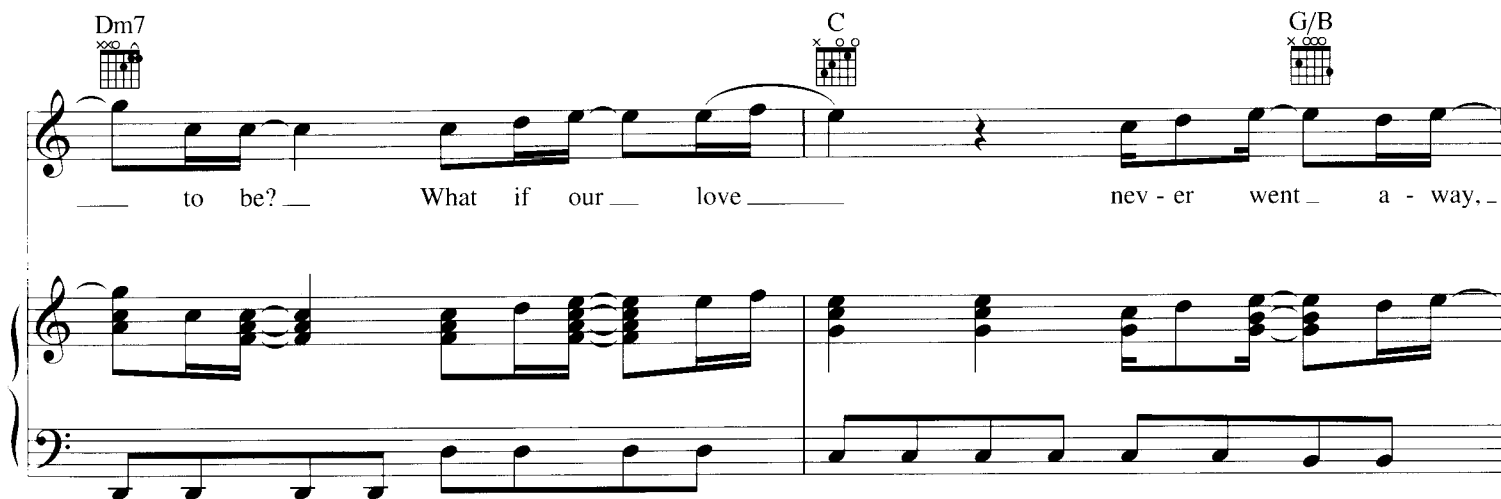
Am  G  F  C/E 





What if you're _ mak - ing me _ all that I _ was meant _



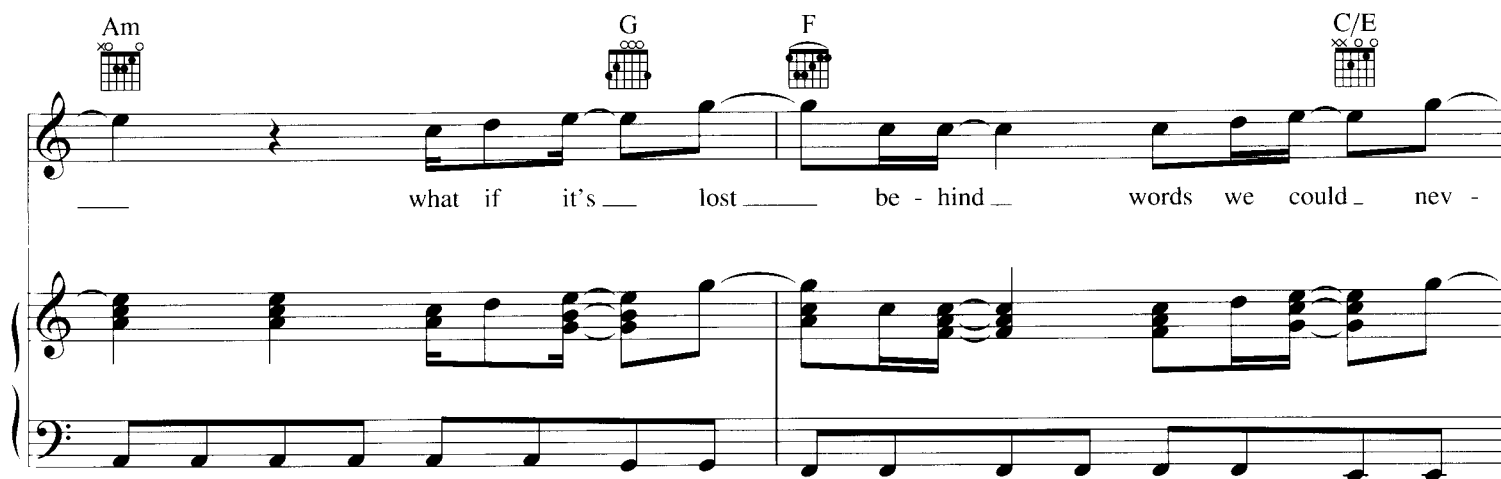
Dm7  C  G/B 

to be? _ What if our _ love _ nev - er went _ a - way, _



Am  G  F  C/E 

what if it's _ lost _ be - hind _ words we could _ nev -



Dm7



C/E



To Coda

- er find? _ Ba - by, be - fore ____ it's ____ too ____ late, _

1 F



Am



what a - bout ____ now? _

Em



2

F



What a - bout ____ now, _

Dm7



Am



now that we're here, ____ now that we've come _



— this far? — Just hold — on. —



There is noth - ing to fear — for I — am right —



— be - side — you, — for all —



— my — life — I — am yours. —

A

What a - bout _____ now, _____

C/G

what a - bout _____ to - day? _____ What if you're mak -

F Dm7

- ing me _____ all that I _____ was meant _____ to be? _____ What if our _____ love _____

Am C/G

_____ nev - er went a - way, _____ what if it's _____ lost _____

F

G

D.S. al Coda

be - hind _ words we could nev - er find? _ What a - bout _ now, _

CODA

F

C/E

ba - by, be - fore _ it's _ too _ late, _

F

C/E

ba - by, be - fore _ it's _ too _ late, _

F

what a - bout _ now? _

IT'S NOT OVER

USED TO

HOME

OVER YOU

CRASHED

FEELS LIKE TONIGHT

WHAT I WANT

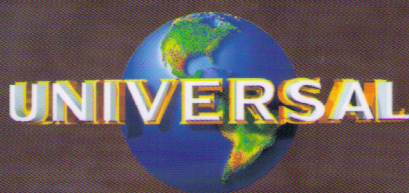
BREAKDOWN

GONE

THERE AND BACK AGAIN

ALL THESE LIVES

WHAT ABOUT NOW



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