

PIANO · VOCAL · GUITAR

# DAUGHTRY



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# 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.

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by eighth notes for 'the good' and 'in life', a quarter rest, eighth notes for 'but good things in life', a quarter rest, and eighth notes for 'are hard to find'. The piano accompaniment consists of chords and moving lines in both hands.

Bm9 Bm/A Gmaj7

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

The second system continues the musical score. The vocal line has a quarter rest, eighth notes for 'We're blow-in' a-way', a quarter rest, eighth notes for 'blow-in' a-way.', a quarter rest, and eighth notes for 'Can we make'. The piano accompaniment continues with chords and moving lines.

Bm/A Bm7 D

— this some - thin' good? —

The third system shows the vocal line with a quarter rest, eighth notes for 'this some-thin', and a half note for 'good?'. The piano accompaniment continues with chords and moving lines.

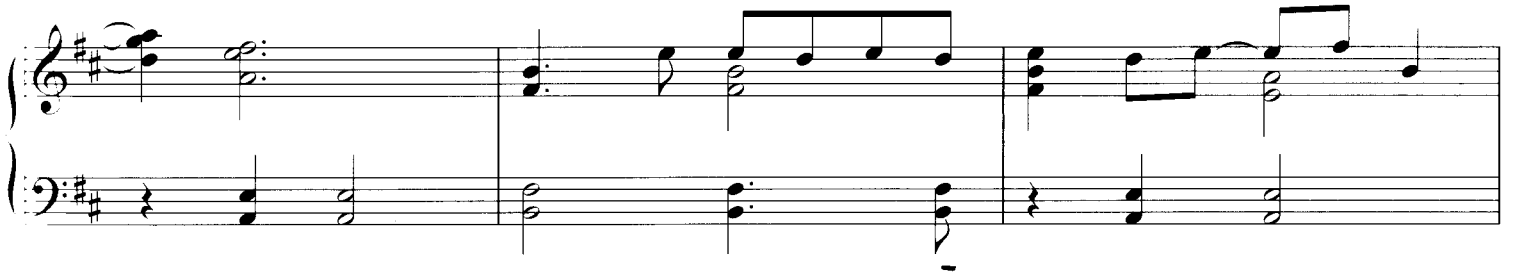
G5 E5 G5




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

The fourth system features the vocal line with a quarter rest, eighth notes for 'Well, I'll try to do it right this time a-round.', a quarter rest, and eighth notes for 'Let's start o-'. The piano accompaniment continues with chords and moving lines.


A5  5fr B5  7fr A5  5fr







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



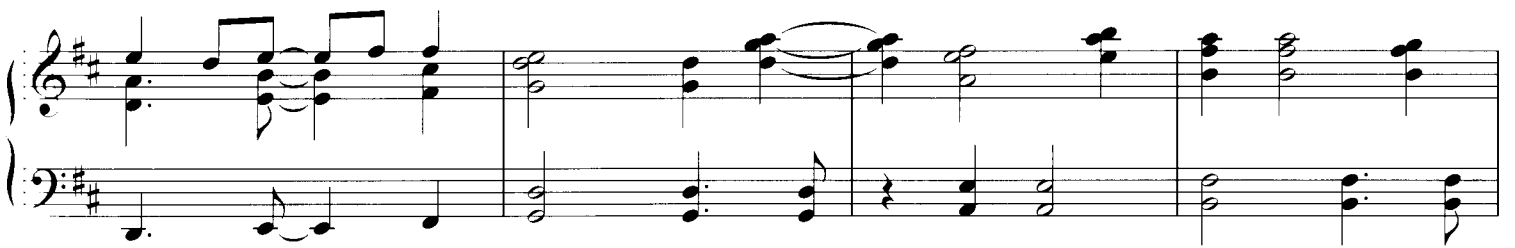
G5  3fr A5  5fr B5  7fr


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







D5  E5  F#5  G5  3fr A5  5fr B5  7fr

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



To Coda 

A5  5fr G5  3fr F#5  Bm9 

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



A6/9 Gmaj7 A6/9

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The system contains three measures of music. Above the treble staff, guitar chord diagrams are provided for A6/9, Gmaj7, and A6/9.

Bm9 A6/9 Gmaj7 A6/9

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

Musical notation for the second system, including lyrics: "Tak - en all I could take and I can - not wait. Wast - in' too much time." Above the treble staff, guitar chord diagrams are provided for Bm9, A6/9, Gmaj7, and A6/9.

Bm9 A6/9 Gmaj7 A6/9

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

Musical notation for the third system, including lyrics: "be - in' strong, hold - in' on. Can't let it bring us down." Above the treble staff, guitar chord diagrams are provided for Bm9, A6/9, Gmaj7, and A6/9.

Bm9 A6/9 Gmaj7 A6/9

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

Musical notation for the fourth system, including lyrics: "My life with you means ev - 'ry-thing so I won't give up that eas - i - ly." Above the treble staff, guitar chord diagrams are provided for Bm9, A6/9, Gmaj7, and A6/9.



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 -




A5  B5  D5  N.C. 

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



A5  B5  A5  G5 

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.

Esus2



Bsus



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

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. \_

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, \_

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



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



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



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



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





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



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



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

B



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

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. It begins with a quarter rest, followed by a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A fermata is placed over the final D4 note. Above the staff, a guitar chord diagram for chord A is shown. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

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 continues the vocal line with notes: D4, C#4, B4, A4, G#4, F#4, E4, D4. A fermata is placed over the final D4 note. Above the staff, guitar chord diagrams for chord B and chord A are shown. The bottom two staves continue the piano accompaniment. At the end of the system, the instruction 'D.S. al Coda' is written, followed by a double bar line and a Coda symbol (a circle with a cross).

CODA

B

A

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

Detailed description: This system contains the third set of staves. The top staff begins with a Coda symbol (a circle with a cross) and a quarter rest, followed by notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A fermata is placed over the final D4 note. Above the staff, guitar chord diagrams for chord B and chord A are shown. The bottom two staves continue the piano accompaniment.

B

E

back to how it used to be, ——— yeah, —

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with notes: D4, C#4, B4, A4, G#4, F#4, E4, D4. A fermata is placed over the final D4 note. Above the staff, guitar chord diagrams for chord B and chord E are shown. The bottom two staves continue the piano accompaniment.



to how it used to be? \_\_\_\_\_

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by a quarter note G#4, and then a melodic phrase: quarter notes A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. A slur covers the final four notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.



To how it used to be, \_\_\_\_\_

The second system continues the vocal line with a whole rest, a quarter note G#4, and a melodic phrase: quarter notes A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. A slur covers the final four notes. The piano accompaniment continues with the same rhythmic pattern.



to how it used to be, \_\_\_\_\_

The third system features a vocal line with a whole rest, a quarter note G#4, and a melodic phrase: quarter notes A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. A slur covers the final four notes. The piano accompaniment continues.



to how it used to be. \_\_\_\_\_

The fourth system concludes the vocal line with a whole rest, a quarter note G#4, and a melodic phrase: quarter notes A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. A slur covers the final four notes. The piano accompaniment ends with a final chord in the right hand and a whole note in the left hand.



# HOME

Words and Music by  
CHRIS DAUGHTRY

Moderately

G5  3fr

Csus2 

*mp*

G5  3fr

Csus2 

G5  3fr

Csus2 

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



G5  3fr

Csus2 

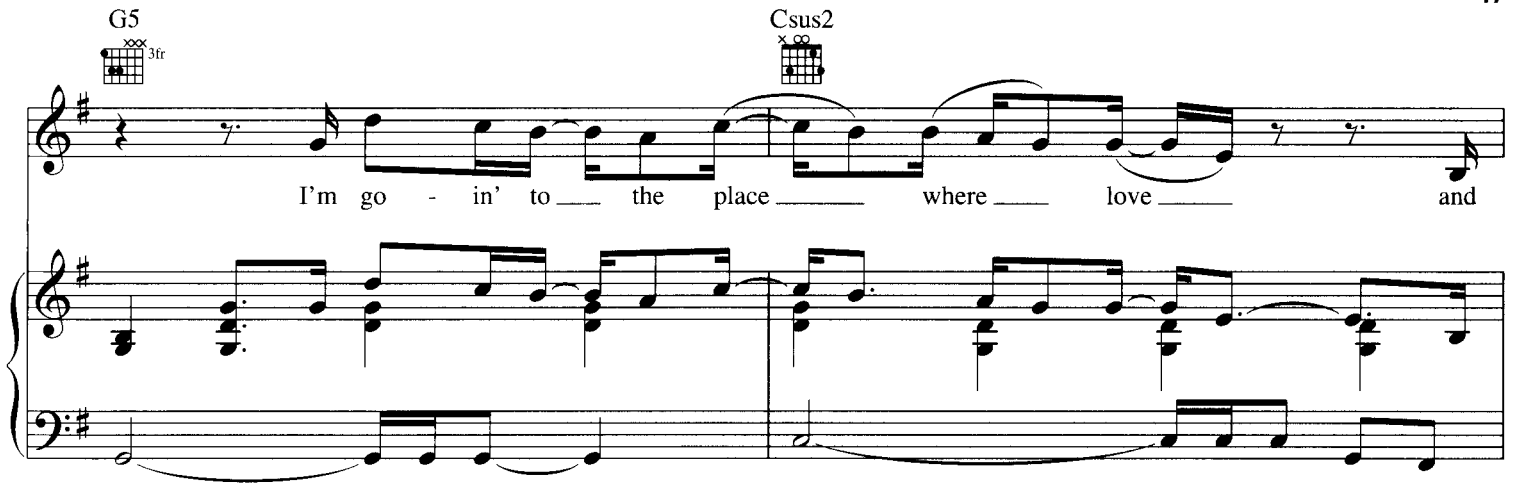
try - ing to hide the pain.



\*Recorded a half step lower.

G5  Csus2 




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



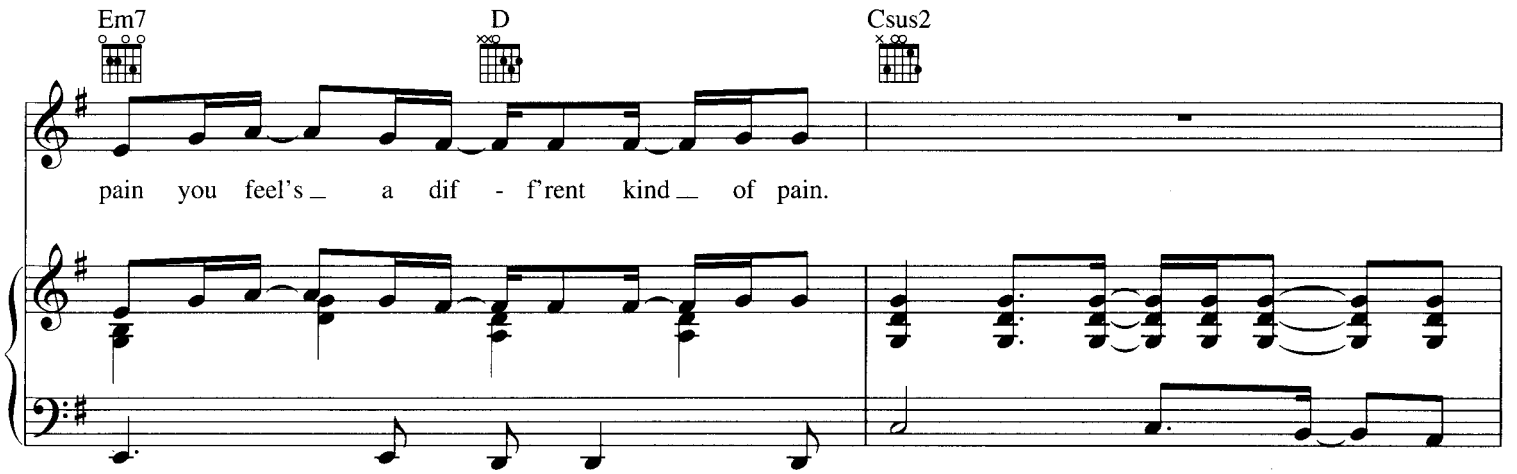
Em7  D  Csus2 





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



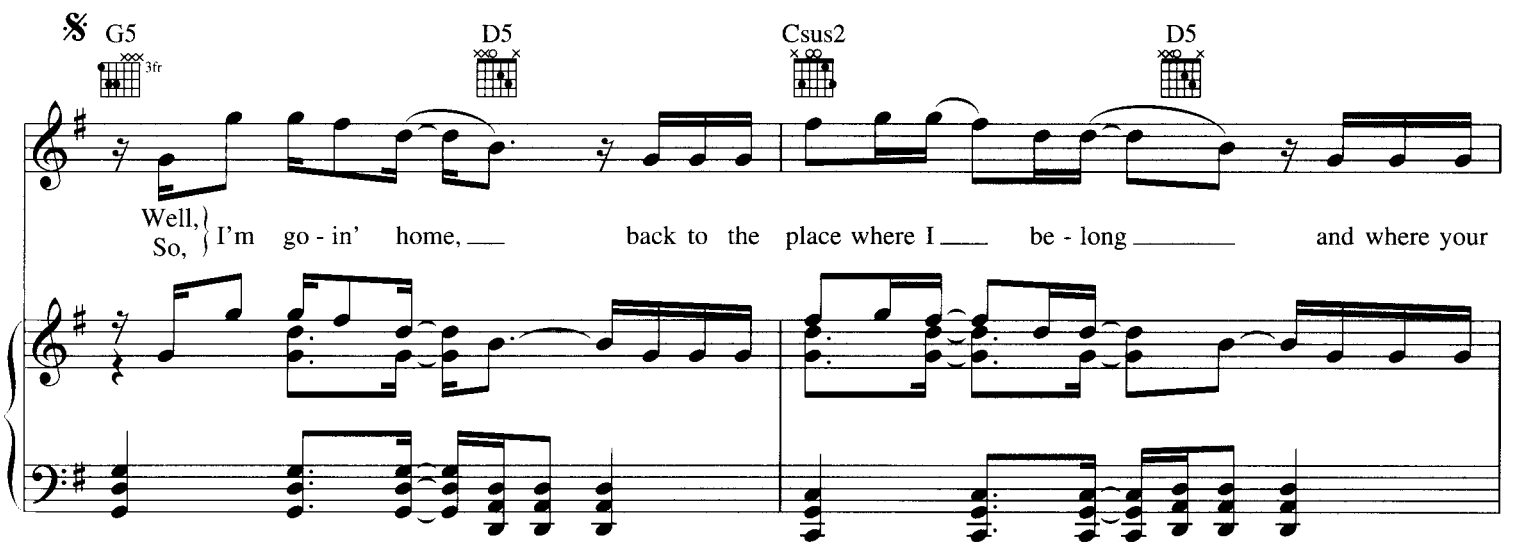
Em7  D  Csus2 

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.



Well, I'm go - in' home.

The first system of the score features a vocal line starting with a whole rest, followed by the lyrics "Well, I'm go - in' home." The piano accompaniment consists of a treble and bass clef with chords and moving lines. A double bar line is present in the middle of the system.



The second system of the score shows the piano accompaniment continuing from the first system. It features a treble and bass clef with chords and moving lines. A double bar line is present in the middle of the system.



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

The third system of the score features a vocal line with the lyrics "The miles are get - ting long - er, it seems,". The piano accompaniment continues with chords and moving lines. A double bar line is present in the middle of the system.



the clos - er I get to you.

The fourth system of the score features a vocal line with the lyrics "the clos - er I get to you.". The piano accompaniment continues with chords and moving lines. A double bar line is present in the middle of the system.

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




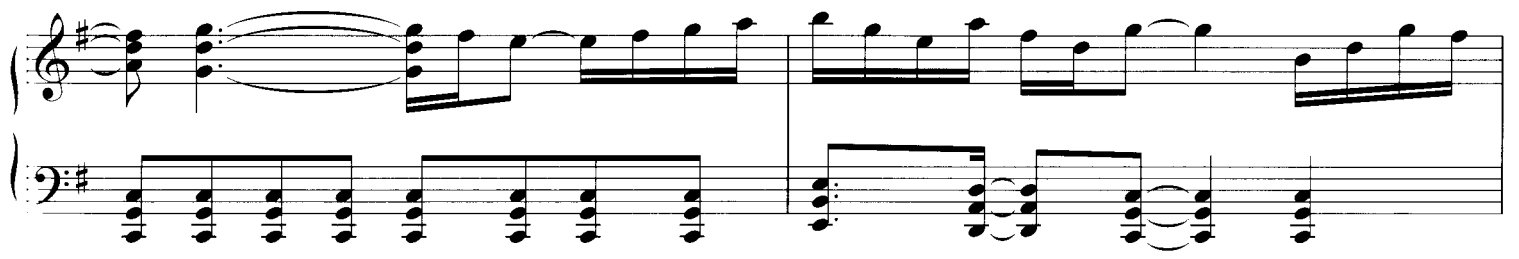
C5  Em9  D5 

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



Csus2  Em  D  C5 

\_\_\_\_\_ yeah.

Em D C5 G5 D5

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

Csus2 D5 Em7 D5

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

Csus2 G5 D5

\_\_\_\_\_ I'm not run - nin' from, \_\_\_\_\_ no, I

Csus2 D5 Em7 D5

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 $\flat$**  **B $\flat$ sus**




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, -

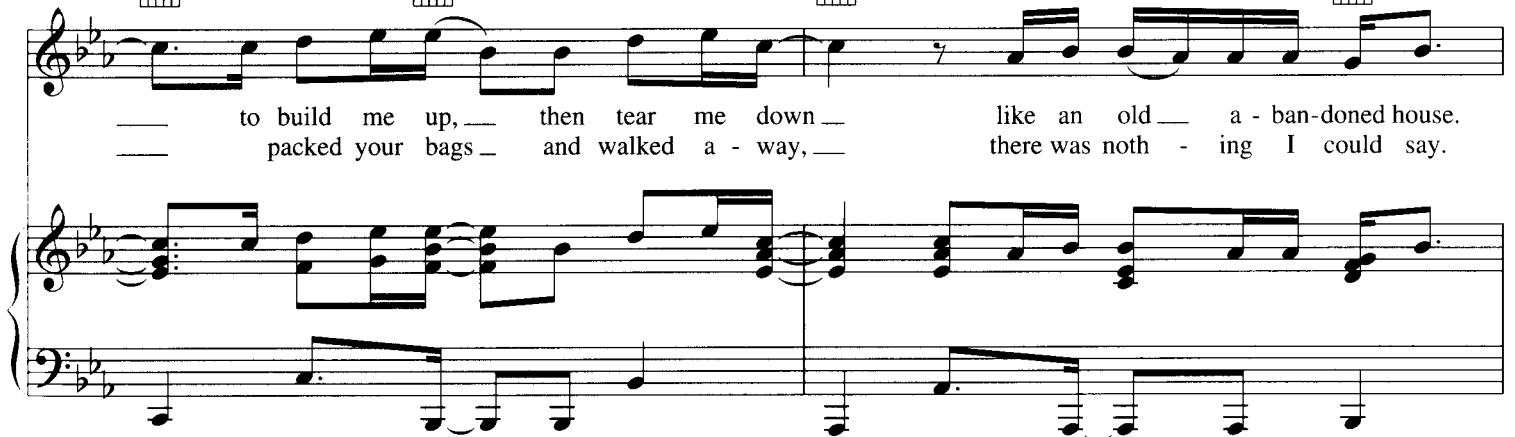
*mf*




**C $m$**  **B $\flat$**  **A $\flat$**  **B $\flat$**



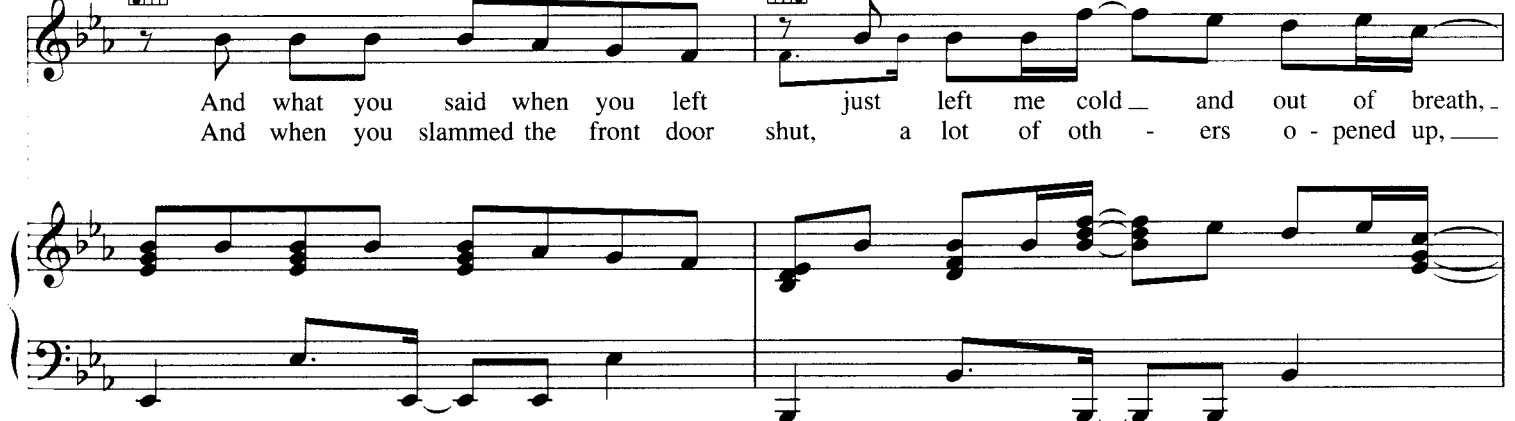
— to build me up, — then tear me down — like an old — a - ban-doned house.   
 — packed your bags — and walked a - way, — there was noth - ing I could say.



**E $\flat$**  **B $\flat$ sus**

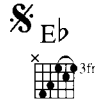


And what you said when you left just left me cold\_ and out of breath, -   
 And when you slammed the front door shut, a lot of oth - ers o - pened up, —





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 —



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



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



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

Bb Cm7 Bb To Coda

fi - n'ly get - ting bet - ter. Now I'm pick - ing up the piec - es and spend - ing all of these years




Ab Bb F

put - ting my heart back to - geth - er. 'Cause the day I thought I'd nev - er get through, -


Ab Bb Eb


I got o - ver you.

1 Cb Db 2 Cb Db

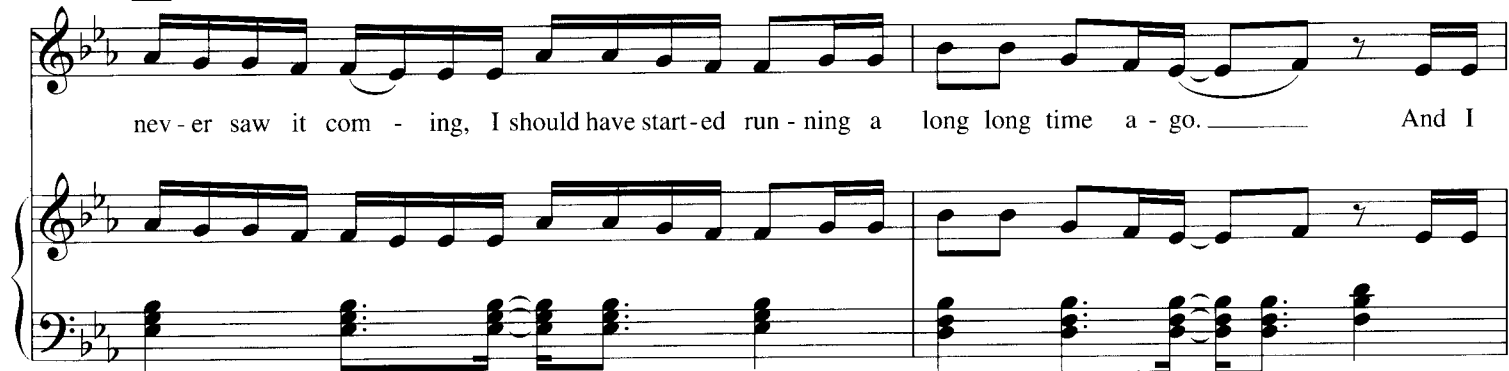
F7  Ab  Bbsus 

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



Bb

Cm

Bb

put - ting my heart back to - geth - er.

Ab

Eb

Bb

'Cause I got o - ver you.

Cm

Bb

Ab

I got o - ver you.

F

Ab

Bb

N.C.

day I thought I'd nev - er get through, I got o - ver you.

# CRASHED

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

Powerfully, with emotion

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

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

C#m7 E F#5

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

C#m7 E F#5

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

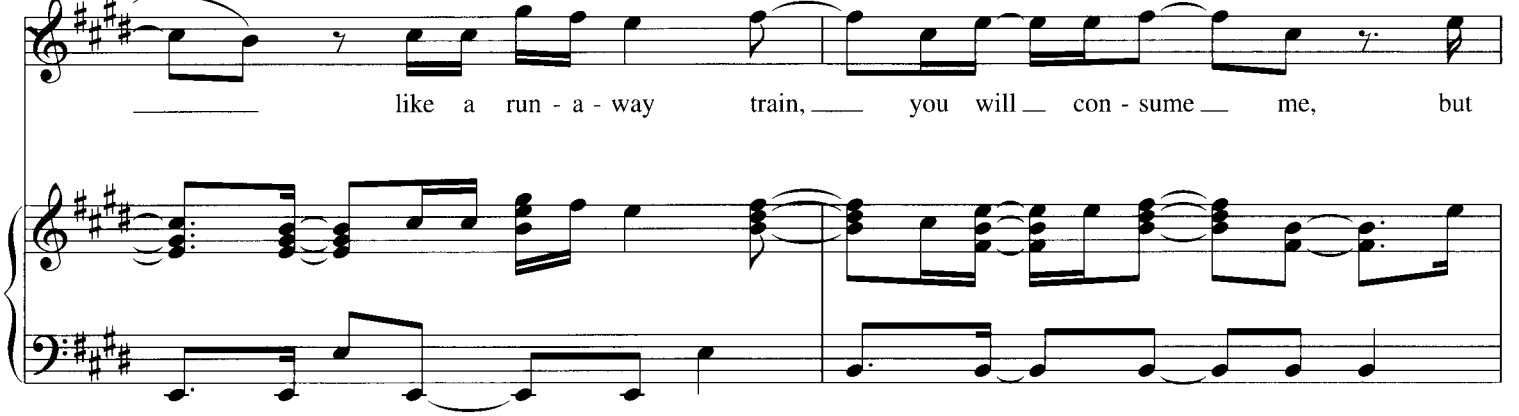
F#  C#5 



then you breathed \_ your breath \_ in me. Then I crashed in - to you, \_




E  B  To Coda 




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




F#  E 

I can't walk \_ a - way. \_\_\_\_\_



C#m7  E  F#5 

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





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. \_\_\_\_\_

C# E

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

B G#5 G#maj7 G#5

oh, — just what I need. —

C#7(no3rd) E

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

B F#

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



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)

Optional Ending

C#5



C#7(no3rd)



C#sus2



C#m



C#sus



Repeat and Fade




C#5




# FEELS LIKE TONIGHT

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

## Rock feel



G5  3fr \*  G5  3fr




G5  3fr Gmaj7  Csus2  3fr

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



G5  3fr Gmaj7 

— You, you told me —  
— I was chas - ing, — 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 treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains the first line of the vocal melody with lyrics: "You be - lieve me and ev - 'ry sin - gle lie, From the mo - ment you came in - to my life."

You  
From

be - lieve me  
the mo - ment

and ev - 'ry sin - gle lie,  
you came in - to my life

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

G5

Gmaj7



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains the second line of the vocal melody with lyrics: "but I you I failed you this time. showed me what's right."

but I  
you

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

Piano accompaniment for the second system, continuing the musical texture with chords and bass line.

Csus2

G(add2)



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains the third line of the vocal melody with lyrics: "And it feels".

And it feels

Piano accompaniment for the third system, featuring a treble and bass clef.

Dsus/F#

Em7

C



Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains the fourth line of the vocal melody with lyrics: "like to - night, I can't be - lieve I'm".

like to - night,

I can't be - lieve I'm

Piano accompaniment for the fourth system, concluding the musical texture with chords and bass line.

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

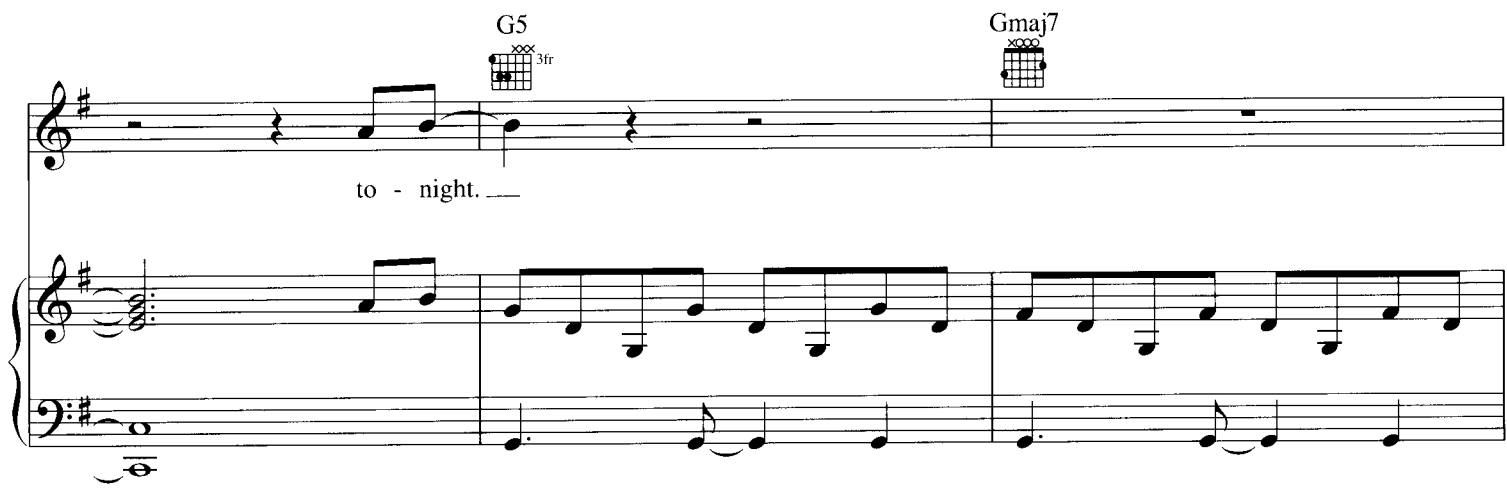
1 Cmaj7

To Coda

like to - night, \_



G5  3fr 

to - night. —

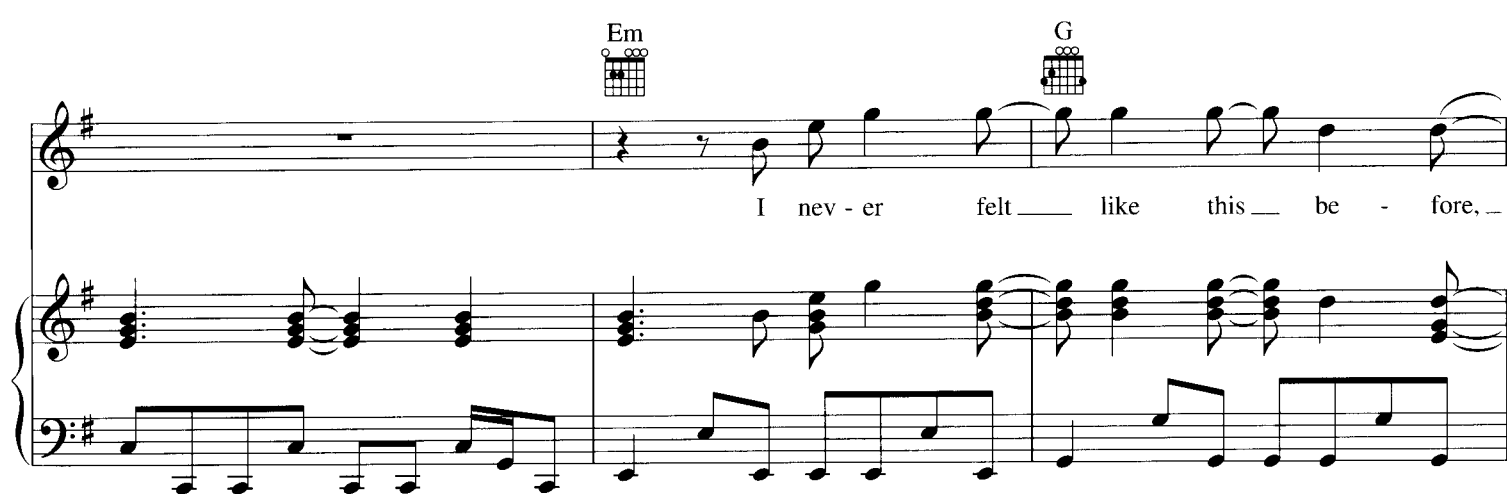


C/G  2 



Em  G 

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



C  D 

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





Em G C

Noth- ing else here seems to mat - ter.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half rest followed by quarter notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, and a half note G3. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

D Em G

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note G3, a quarter rest, and then quarter notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, and a half note G3. The piano accompaniment continues with similar harmonic support.

C D Em


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


Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a half note G3, a quarter rest, and then quarter notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, and a half note G3. The piano accompaniment continues with similar harmonic support.


G C C/D C/E C/G D


like this for - ev - er.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a half note G3, a quarter rest, and then quarter notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, and a half note G3. The piano accompaniment continues with similar harmonic support.

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

E5

sor - 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

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

E5



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

F#5



C#5



B



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

F#



C#5



\_\_\_\_\_ 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 

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



G#



guess — I — was wrong. —

C#5



E



F#



*Guitar solo*

C#5



E



D.S. al Coda

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



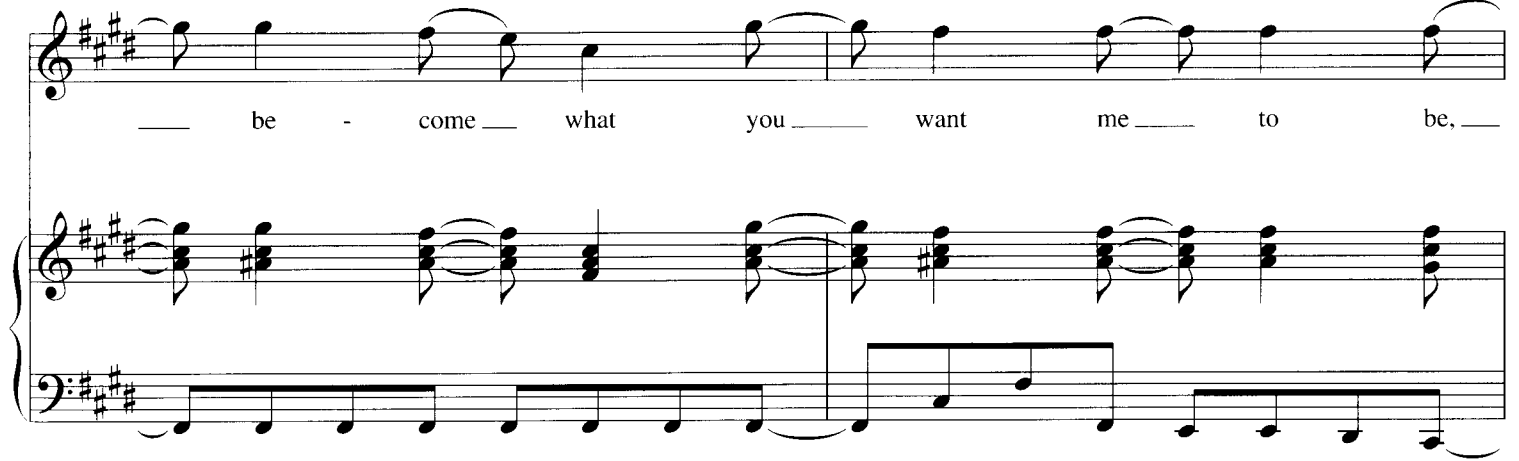
F#



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



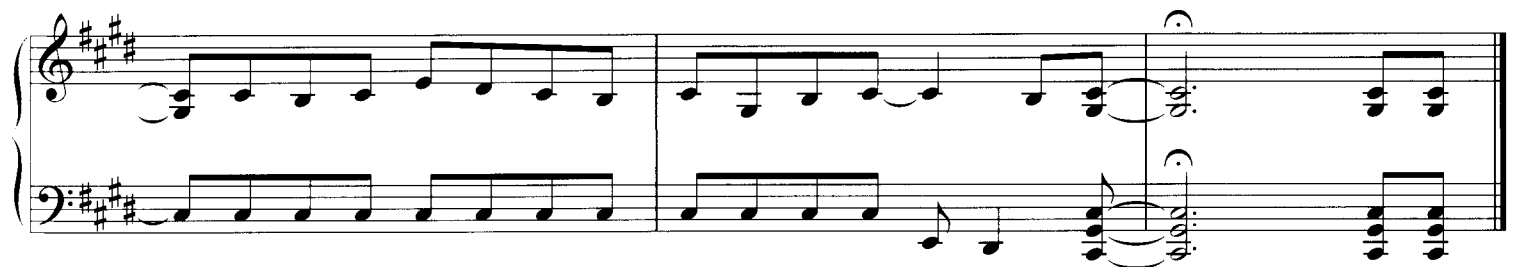
C#5  
x x x x 4fr



— 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. <sub>3</sub> 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

Db Eb Fm Eb

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

Db Eb Fm Eb

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

Db Eb Fm Ab Eb

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

Db Eb Fm

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

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

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

Ab5      Eb5      Bb5      Db5      Eb5

Fm      Eb      Db

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

Fm



Eb



Db



read it off \_\_\_ one sen-tence at \_\_\_ a time. \_\_\_

F5



Eb5



Db5



Eb5



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

F5



Eb5



Db5



Eb5



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

Fm



Eb



Db



Eb



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

Fm Eb Db Eb

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

This system contains a vocal line and piano accompaniment. The vocal line starts with a long note on 'down.' followed by the lyrics 'Well, it's not the time to break'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Fm Ab Eb Db Eb

up this love, keep it to-gether now, well, it's not the time to break,

This system continues the vocal and piano parts. The vocal line has the lyrics 'up this love, keep it to-gether now, well, it's not the time to break,'. The piano accompaniment maintains its rhythmic pattern while providing harmonic support for the vocal melody.

Db(add9) Ab

break -

This system shows the vocal line with a long note on 'break -'. The piano accompaniment continues with chords and a moving bass line, ending with a sustained chord in the right hand.

Fm7 Db Eb Fm

down.

This system concludes the page with a vocal line starting on 'down.' and a piano accompaniment that features a series of chords and a rhythmic bass line, ending with a final chord in the right hand.



# GONE

Words and Music by  
CHRIS DAUGHTRY

Heavy groove

*mf*

Dm C B♭maj7 Dm7/C

B♭(add2) Dm C B♭maj7



Dm7/C B♭(add2) Dm C

B♭maj7 Dm7/C B♭(add2)


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




sink - ing. \_ \_ \_ \_ \_ Feel - ing like \_ this \_ could on - ly mean

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


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




To Coda  C  Bb  C 

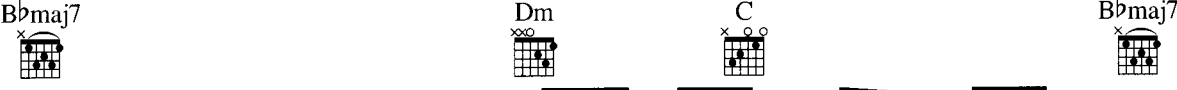
thought you would be home, you said you nev-er would be gone, but you are,









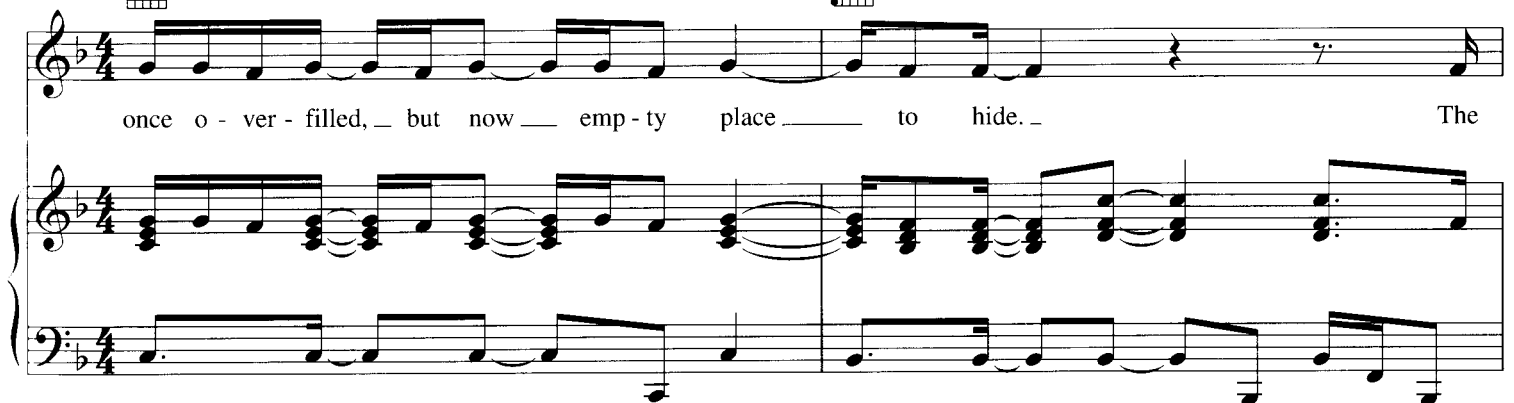
you are.







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





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





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



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



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



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.

Dm

B♭maj7



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

C

B♭

C



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

Dm

B♭maj7



(I thought you would be home.) I

C

B♭

C

D5

Str



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.

N.C.

D5



Take, \_\_\_\_\_  
place, \_\_\_\_\_

re - place your time, \_\_\_\_\_  
that line \_\_\_\_\_ that

C5



Eb5



D5



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

D5



wait \_\_\_\_\_  
live. \_\_\_\_\_

So for the hands of \_\_\_\_\_ time \_\_\_\_\_  
are you liv - ing or dead? \_\_\_\_\_ Have you

C5



Eb5



D5



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



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



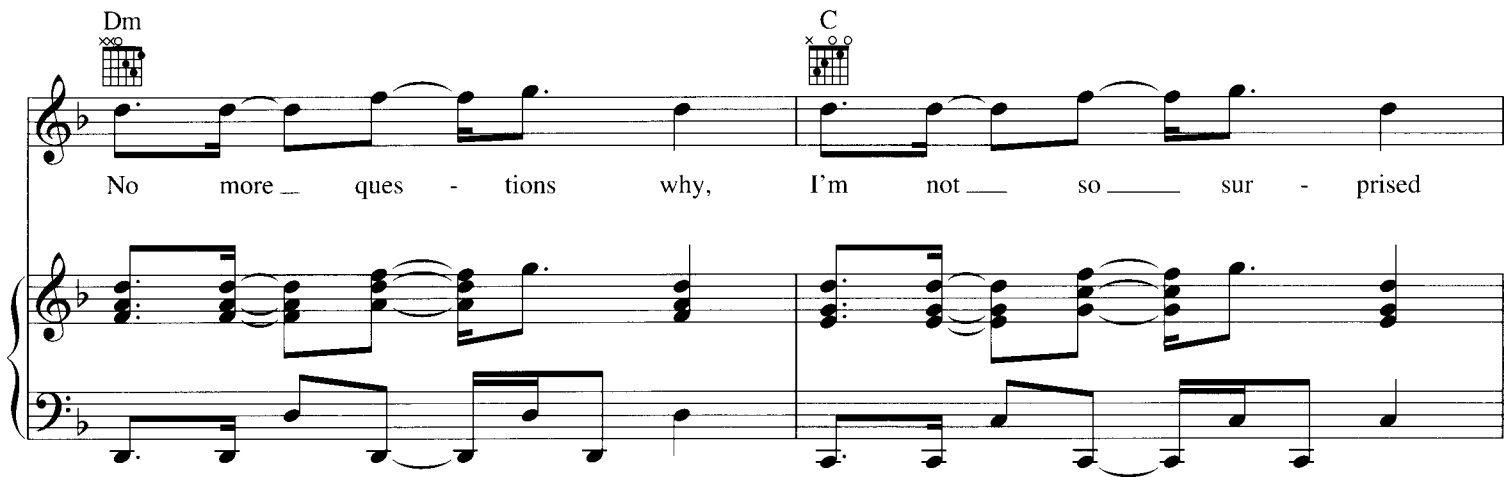
F








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

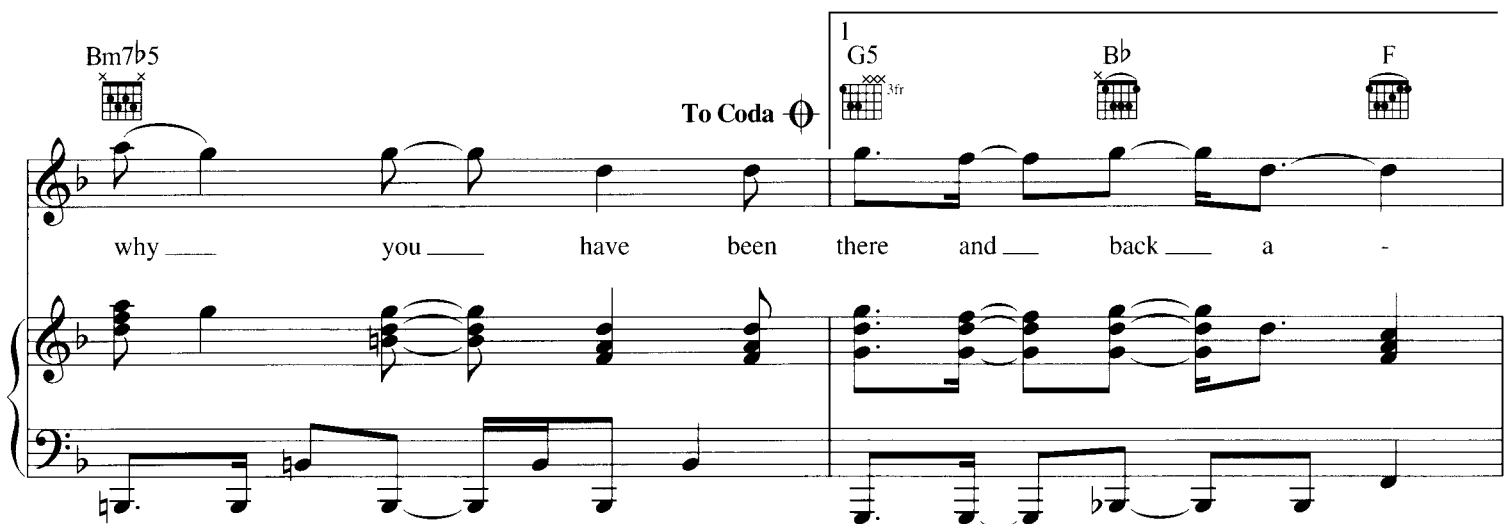
Dm  C 

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



Bm7b5  To Coda  I G5  Bb  F 



why — you — have been there and — back — a -



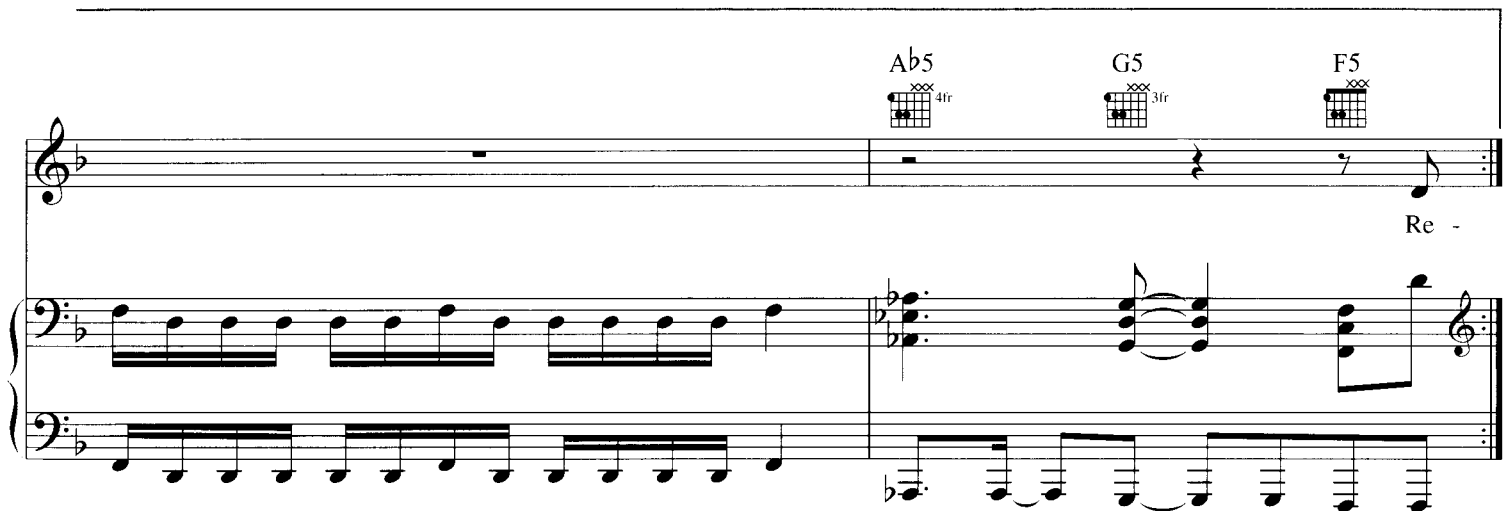
N.C.

gain. —





Ab5  G5  F5 


Re -





2


G5  3fr


B $\flat$  

F/B $\flat$  

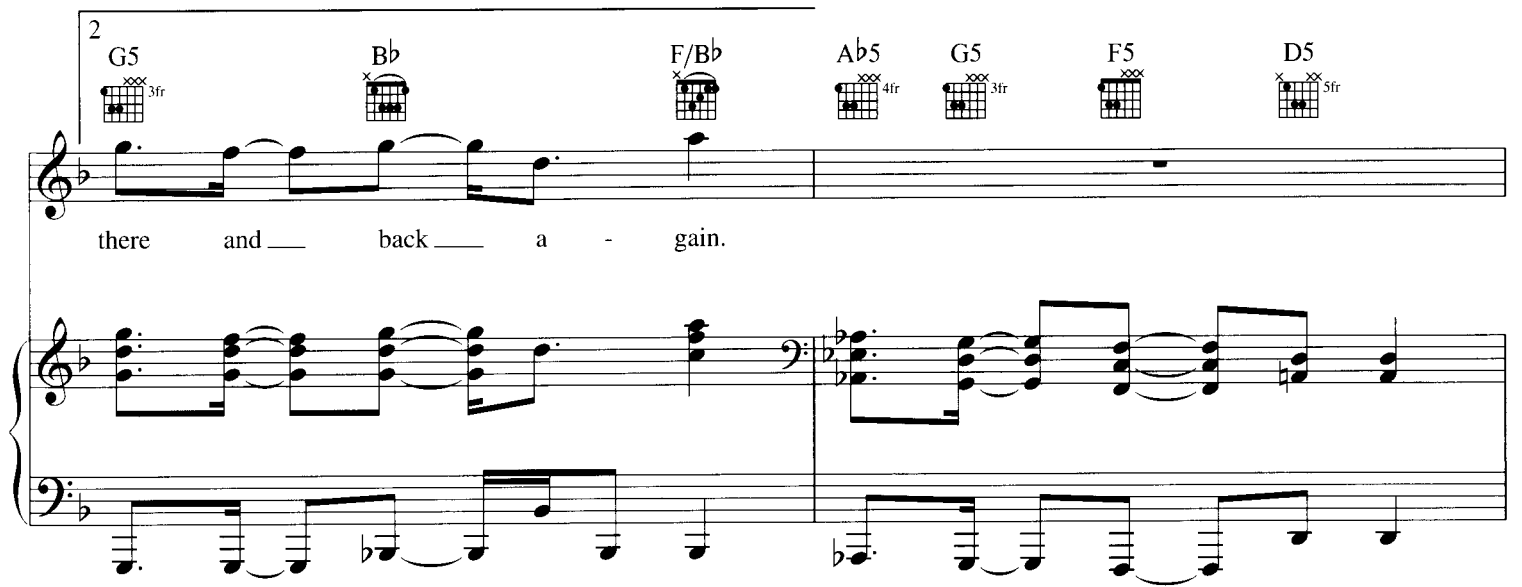
A $\flat$ 5  4fr


G5  3fr


F5 


D5  5fr


there and back a - gain.





A $\flat$ 5  4fr


G5  3fr


F5 

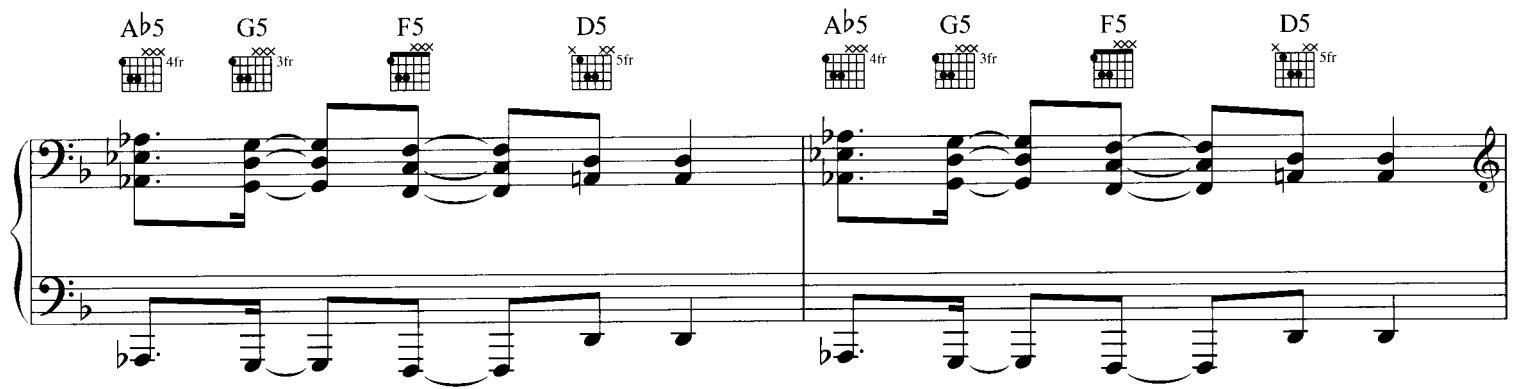
D5  5fr

A $\flat$ 5  4fr

G5  3fr


F5 


D5  5fr





N.C.

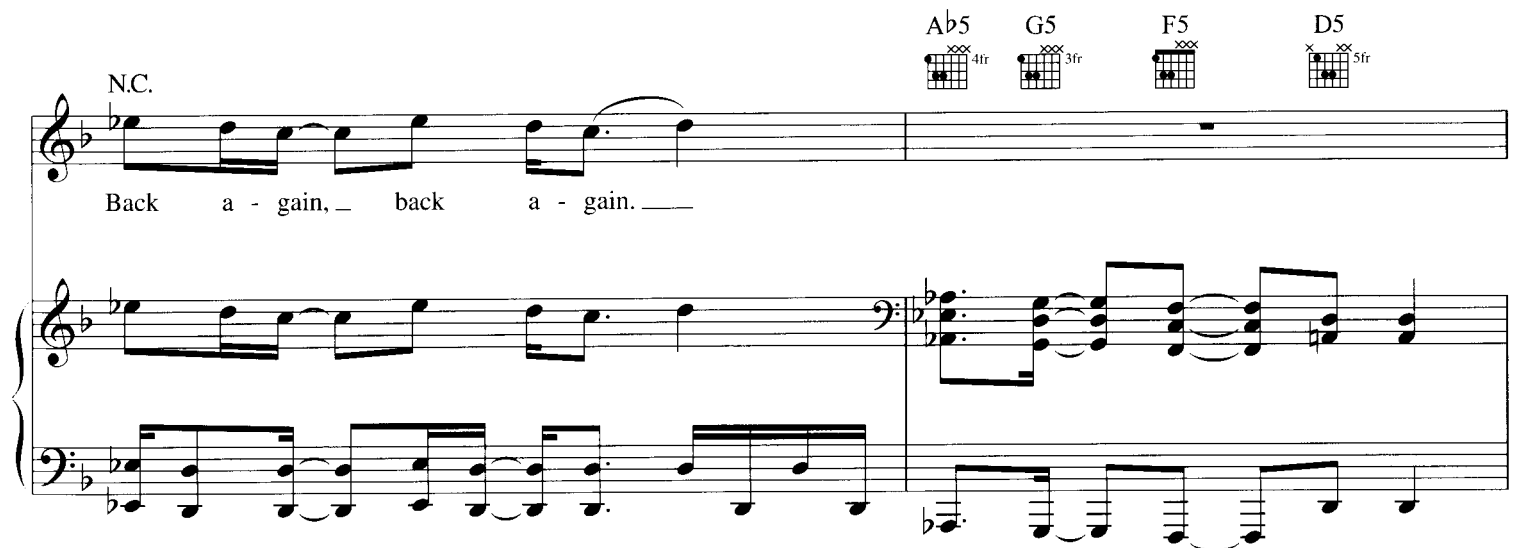
Back a - gain, back a - gain.


A $\flat$ 5  4fr


G5  3fr


F5 


D5  5fr





A $\flat$ 5  4fr


G5  3fr


F5 

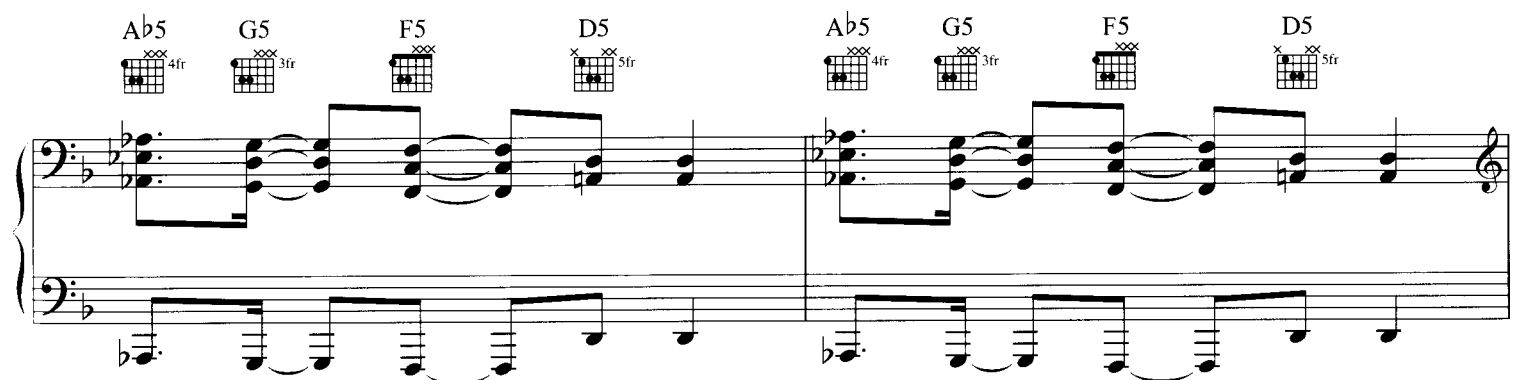
D5  5fr

A $\flat$ 5  4fr

G5  3fr

F5 

D5  5fr



NC.

Back a - gain, - back a - gain.

The first system consists of a vocal line and piano accompaniment. The vocal line starts with a long note on 'Back' and continues with 'a - gain, - back a - gain.' The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

B $\flat$  C

D.S. al Coda

The second system shows guitar chord diagrams for B $\flat$  and C. The vocal line is silent, and the piano accompaniment continues with chords and a bass line. The instruction 'D.S. al Coda' is placed above the piano part.

CODA

G5 B $\flat$

there and - back - a - gain.

The third system includes guitar chord diagrams for G5 and B $\flat$ . The vocal line begins with 'there and - back - a - gain.' The piano accompaniment features a treble line with chords and a bass line.

D C

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

The fourth system shows guitar chord diagrams for D and C. The vocal line starts with 'Lay it - down, - my friend, close your - eyes, - breathe in, -'. The piano accompaniment continues with chords and a bass line.

Bm7 $\flat$ 5 G5 B $\flat$  F




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

The fifth system includes guitar chord diagrams for Bm7 $\flat$ 5, G5, B $\flat$ , and F. The vocal line concludes with 'I will take - you there and - back - a - gain.' The piano accompaniment features a treble line with chords and a bass line.


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 



NC. 



# 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

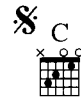
Glass is sprayed across the floor from the broken window,  
Posters hung on building walls of missing faces.



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

This system contains a vocal line with lyrics, a guitar line with chord diagrams for Em and D, and a piano accompaniment with treble and bass staves.

C D

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

This system contains a vocal line with lyrics, a guitar line with chord diagrams for C and D, and a piano accompaniment with treble and bass staves.

C G D Em D




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

This system contains a vocal line with lyrics, a guitar line with chord diagrams for C, G, D, Em, and D, and a piano accompaniment with treble and bass staves.

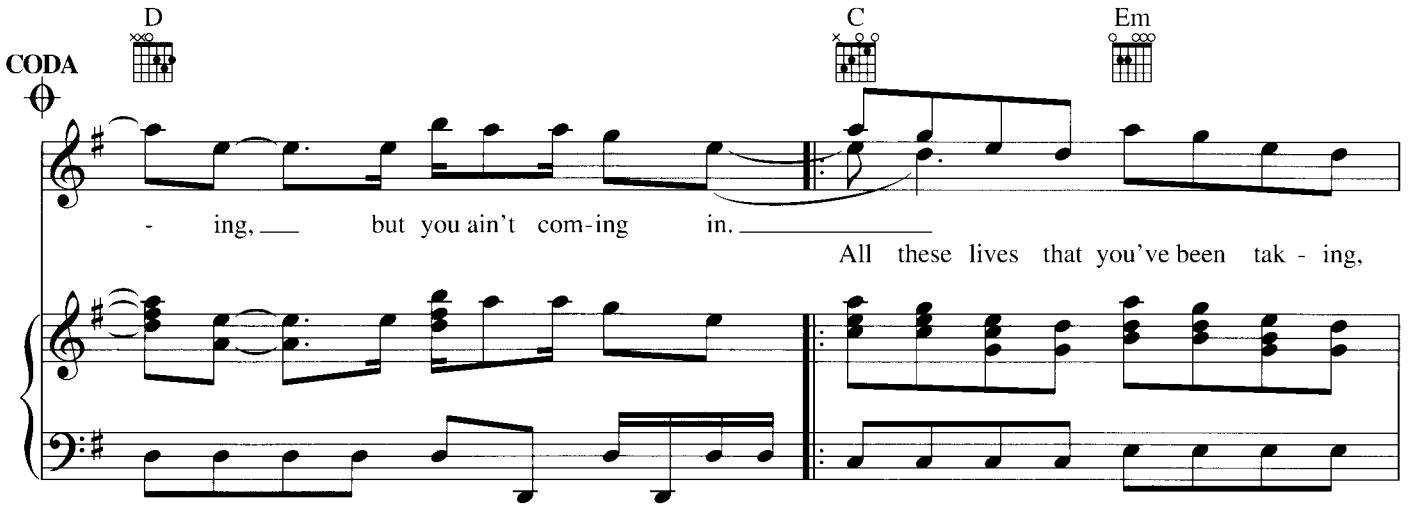
C G D Em D D.S. al Coda





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

This system contains a vocal line with lyrics, a guitar line with chord diagrams for C, G, D, Em, and D, and a piano accompaniment with treble and bass staves. The system ends with a double bar line and a Coda symbol.

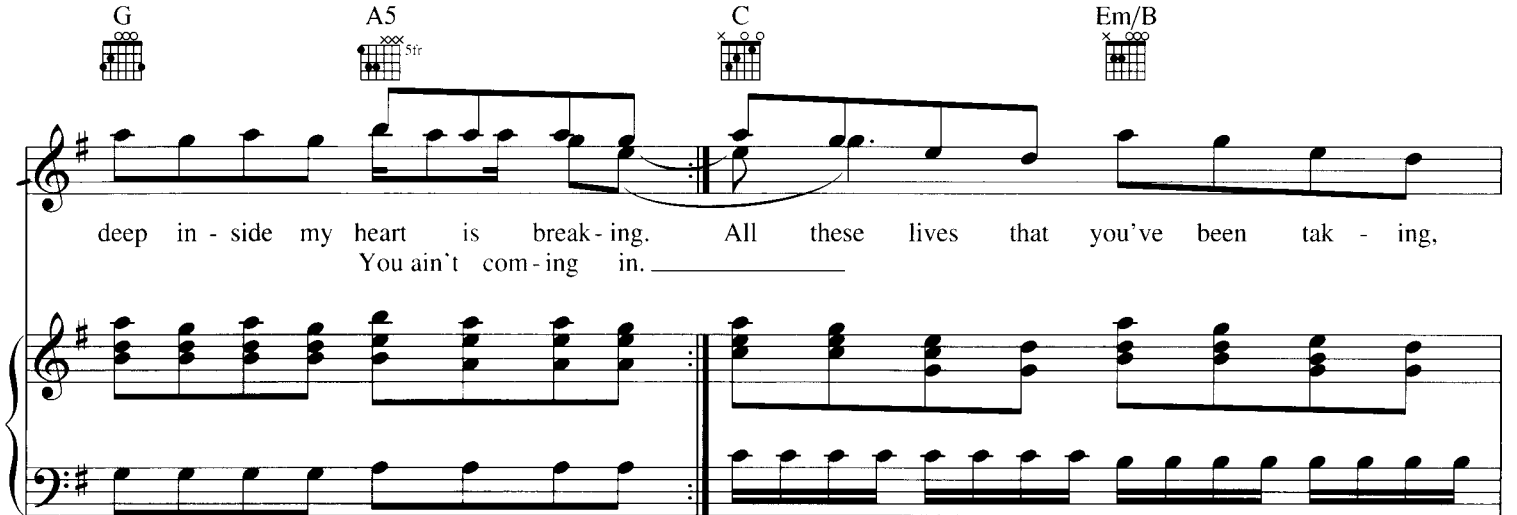
**CODA**   




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



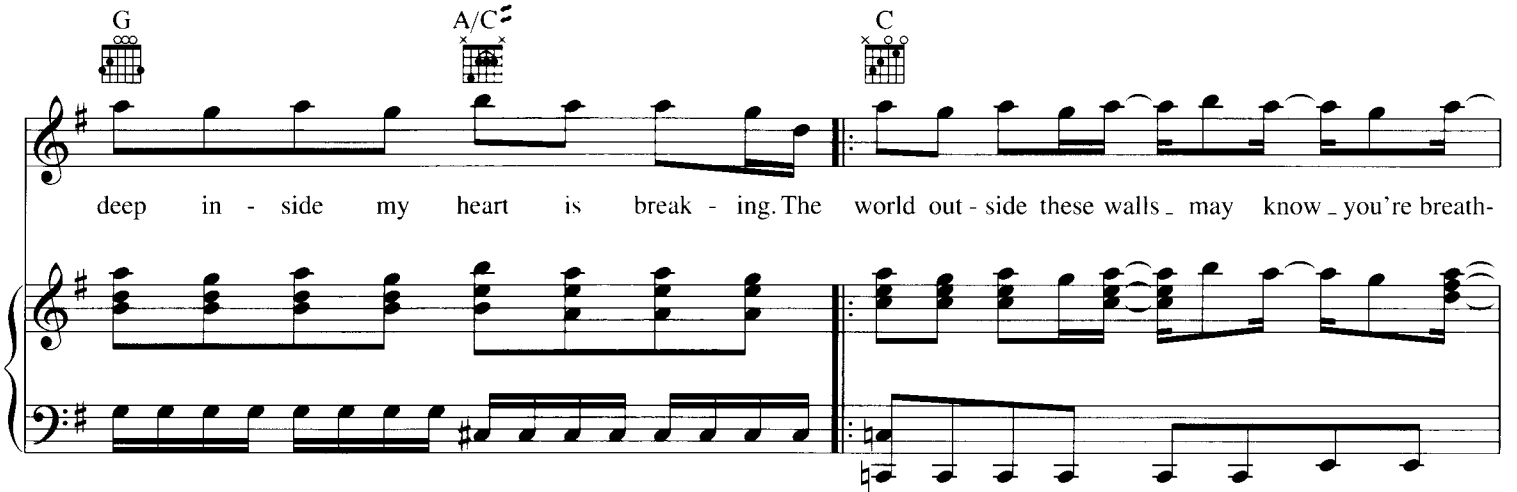
   



deep in - side my heart is break - ing. All these lives that you've been tak - ing,  
You ain't com - ing in. —




  

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. The first measure is in the key of A minor (Am) and the second measure is in the key of E minor (Em). The melody is played in the right hand, and the bass line is in the left hand. The tempo is marked as 'Moderate Ballad' and the dynamics as 'mp'.

Am Em

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Shad - ows fill \_\_\_ an emp - ty heart \_\_\_ as love is fad - ing". The piano accompaniment consists of chords and moving lines in both hands.

Am Em



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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "from all the things \_\_\_ that \_\_\_ we are \_\_\_ and are \_\_\_ not say - ing.". The piano accompaniment provides harmonic support for the vocal line.

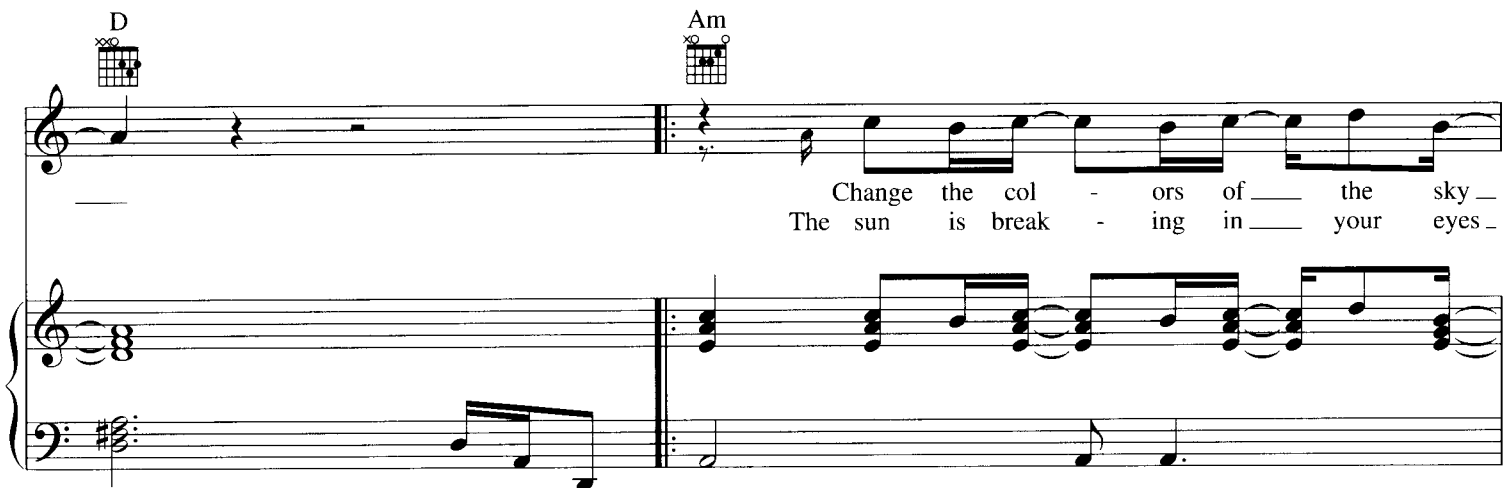
Am Em



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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Can we see \_\_\_ be - yond \_ the scars \_\_\_ and make \_ it to \_\_\_ the dawn? \_". The piano accompaniment ends with a final chord in the key of E minor.

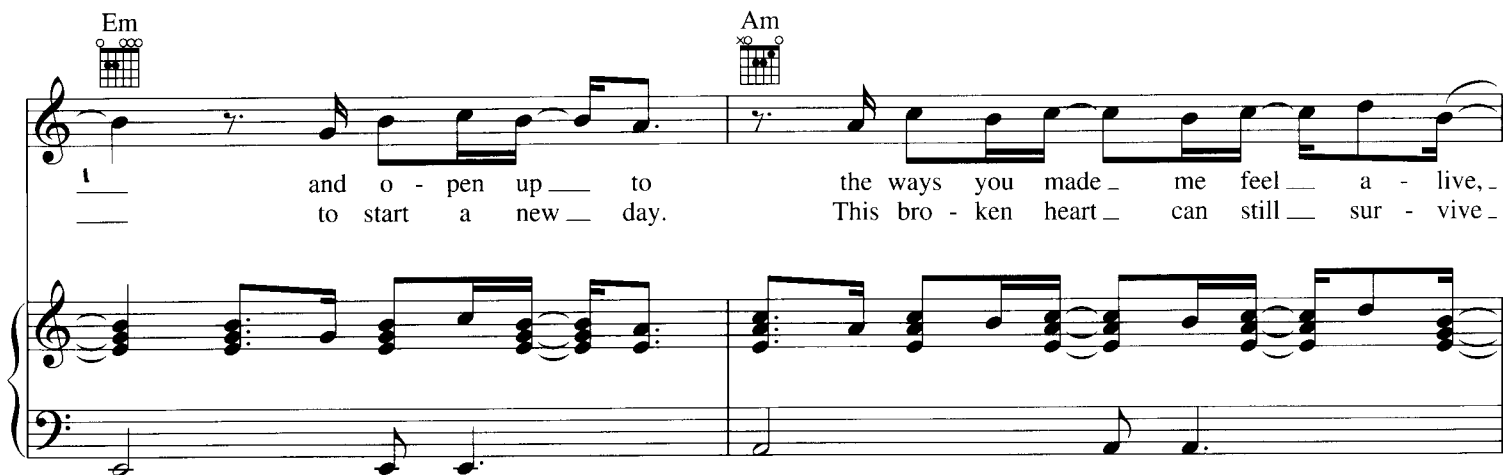
D  Am 



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



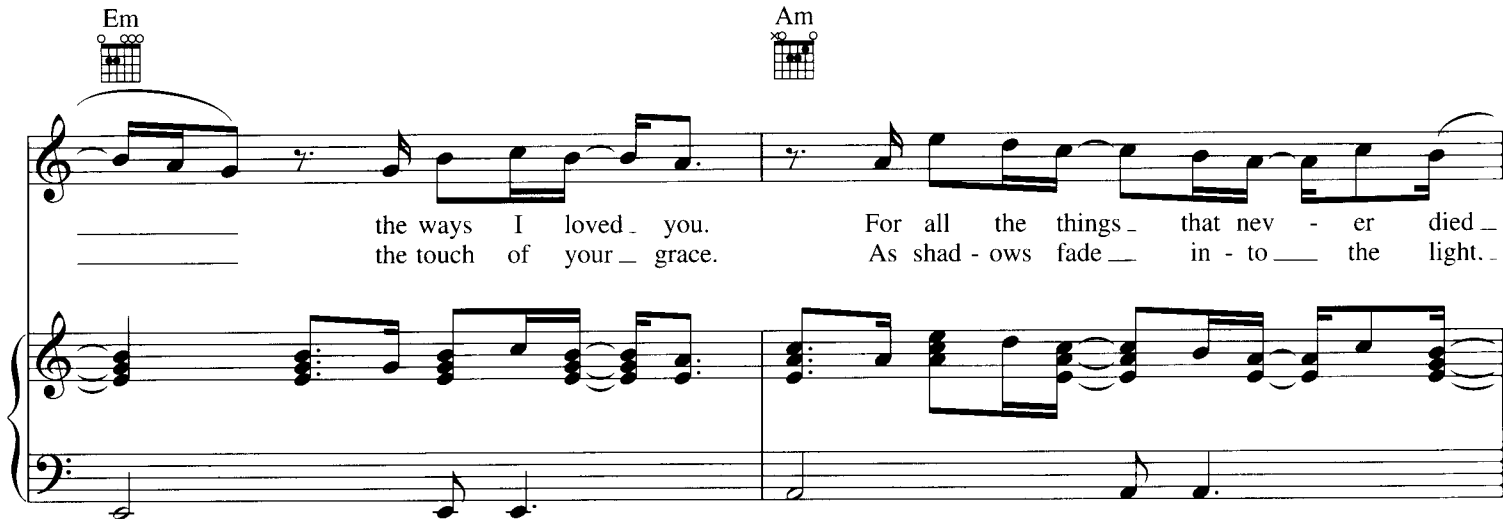
Em  Am 

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 

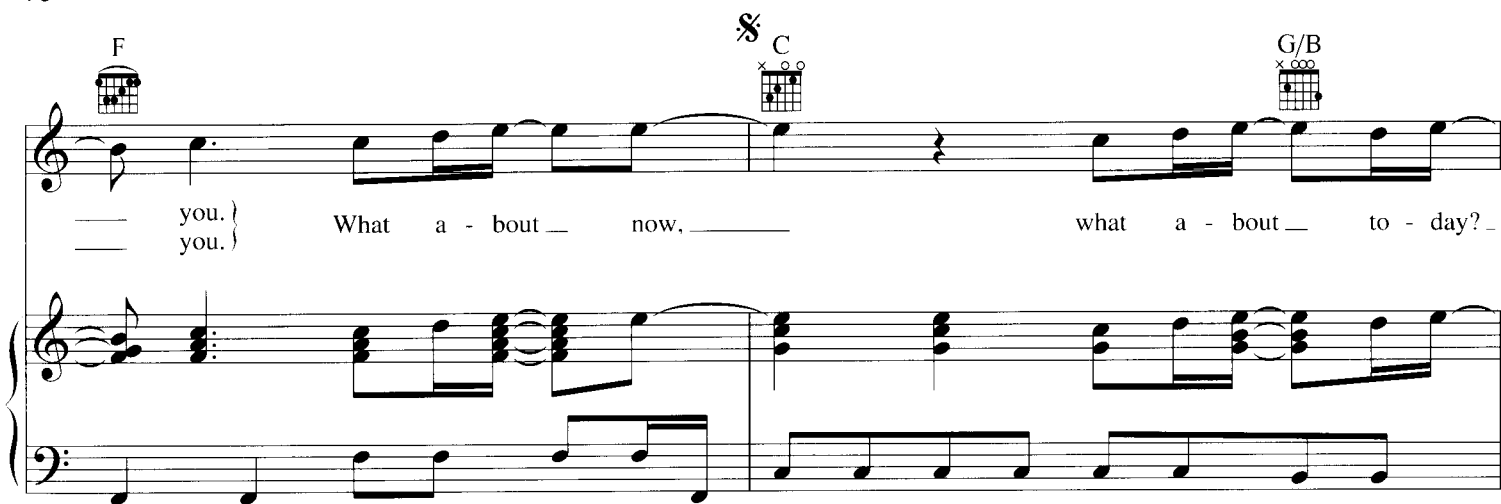
to make it through the night, love will find  
I am by your side where love will find







F  C  G/B 

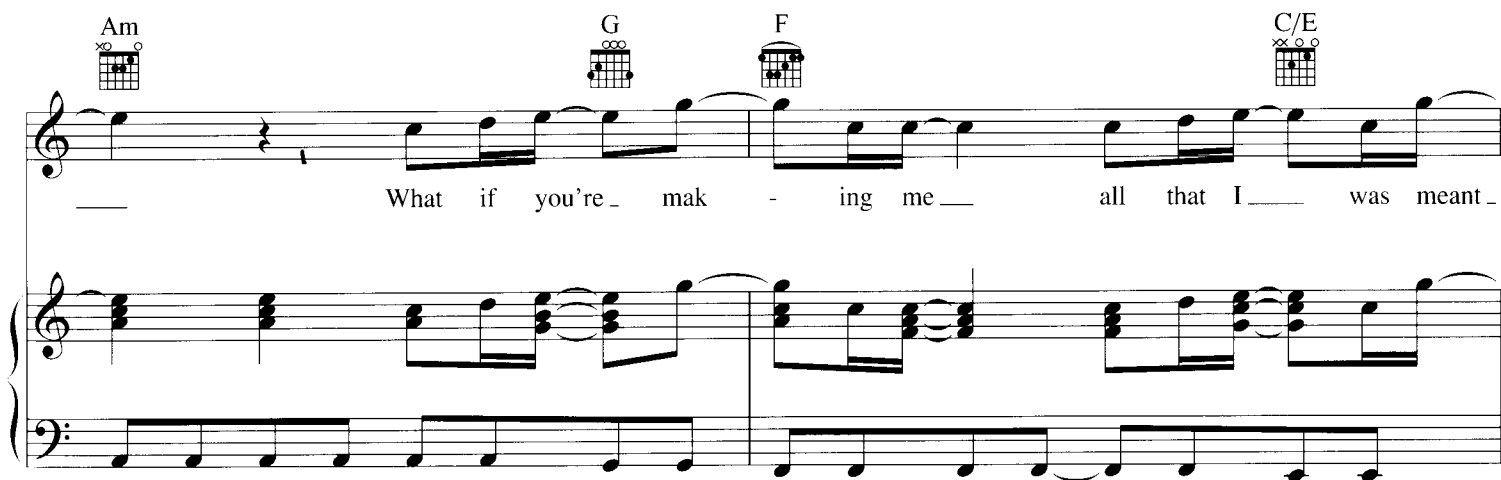
you. }  
you. }




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



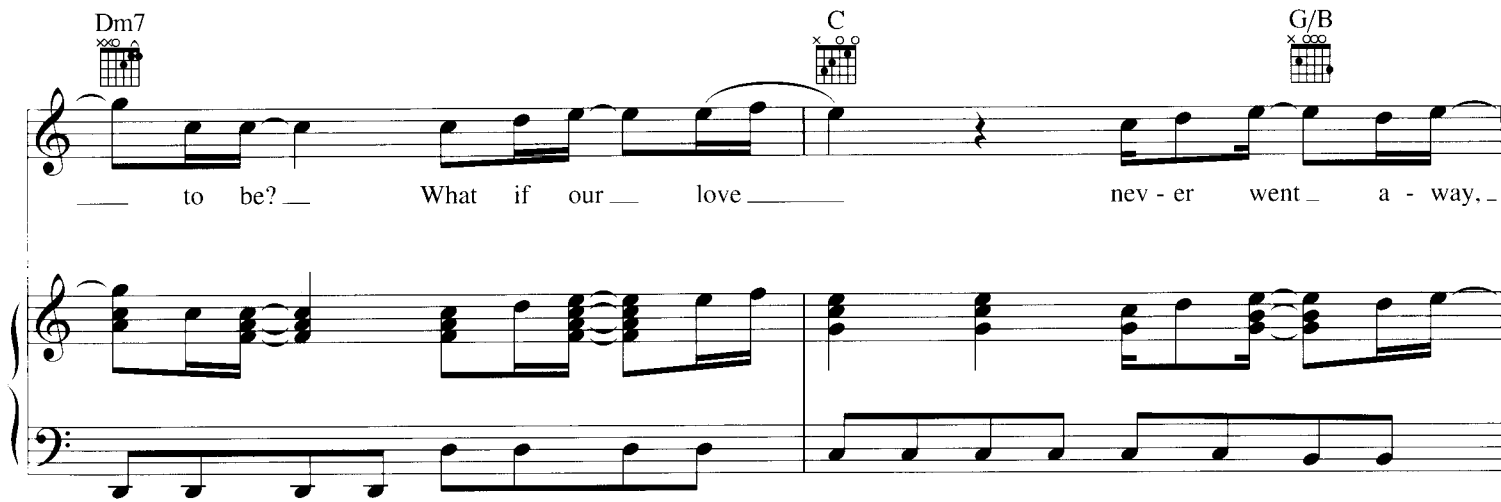
Am  G  F  C/E 





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



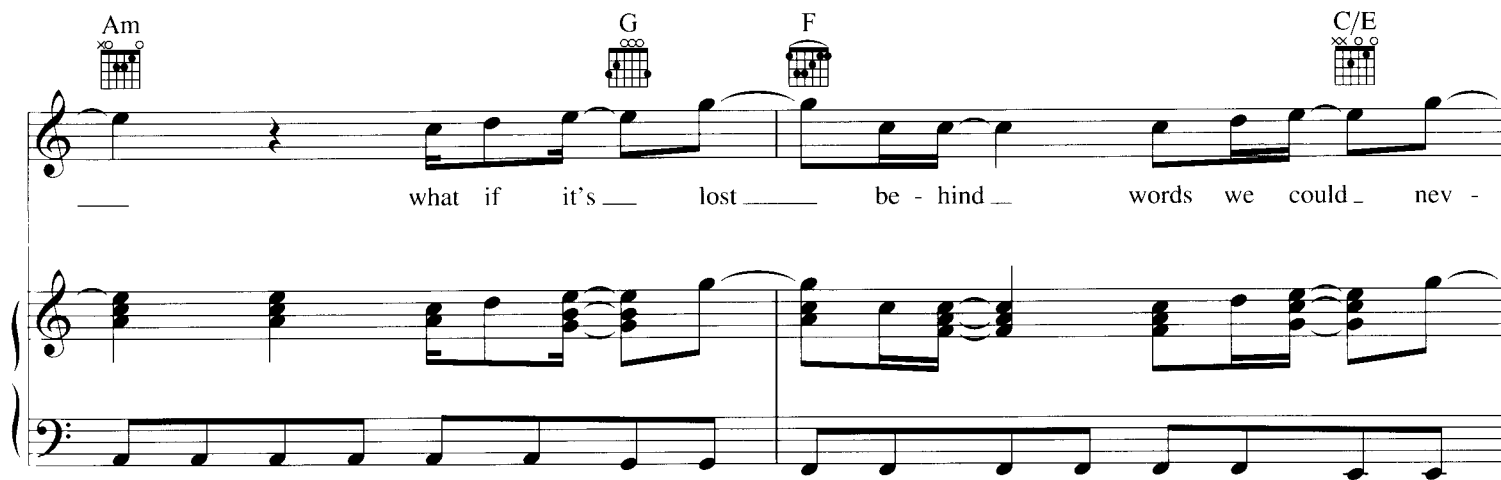
Dm7  C  G/B 

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,

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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