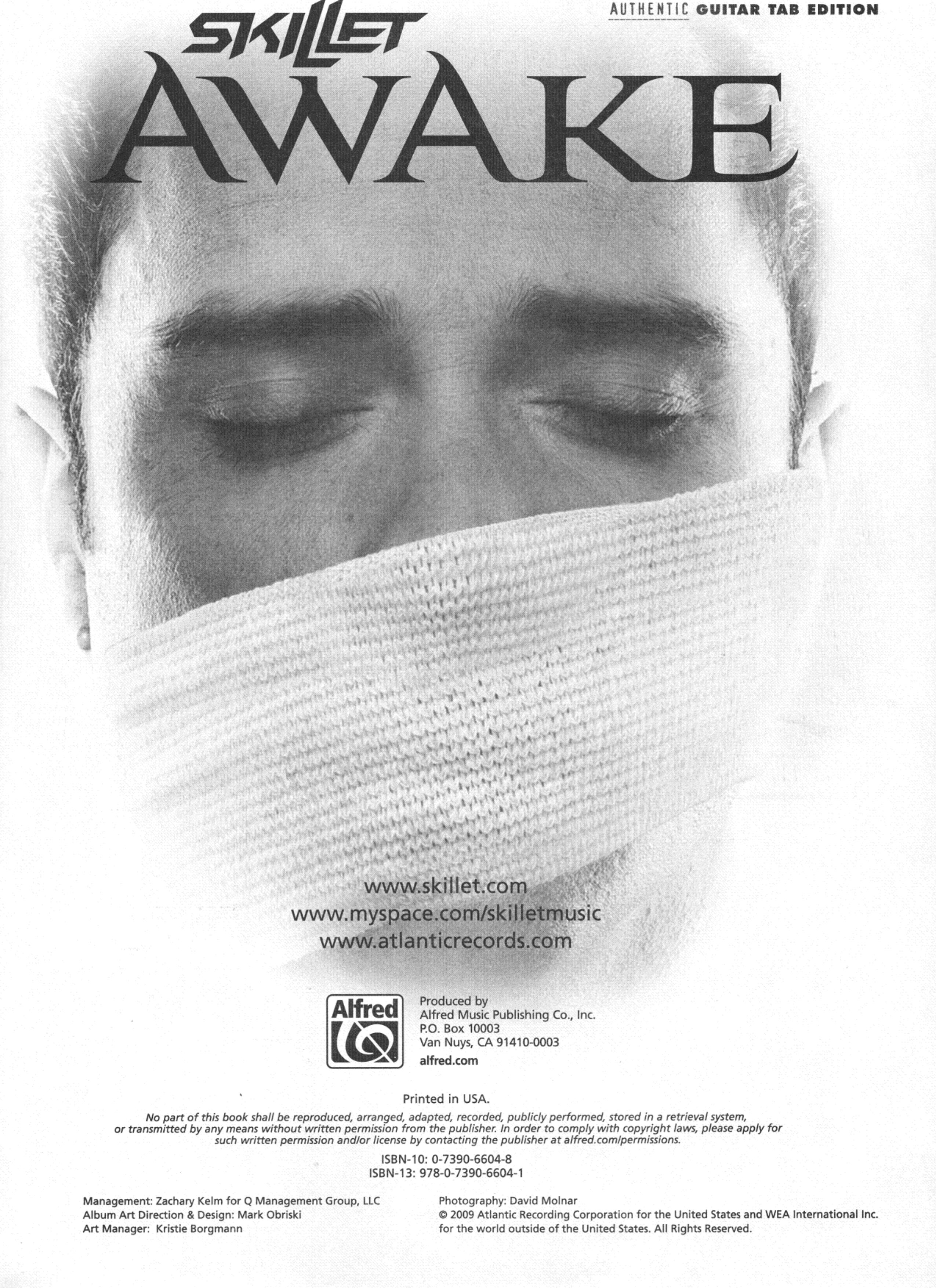


AUTHENTIC GUITAR TAB EDITION

SKILLET
AWAKE



Alfred
Guitar Tab Edition



SKILLET AWAKE

www.skillet.com
www.myspace.com/skilletmusic
www.atlanticrecords.com



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HERO

I'm just a step away
I'm just a breath away
Losing my faith today
(Falling off the edge today)

I am just a man
Not superhuman
(I'm not superhuman)

Someone save me from the hate
It's just another war
Just another family torn
(Falling from my faith today)

Just a step from the edge
Just another day in the world we live
I need a hero to save me now
I need a hero
(Save me now)

I need a hero to save my life
A hero'll save me
(Just in time)

I gotta fight today
To live another day
Speaking my mind today
(My voice will be heard today)

I've gotta make a stand
But I am just a man
(I'm not superhuman)

My voice will be heard today
It's just another war
Just another family torn
(My voice will be heard today)

It's just another kill
The countdown begins to destroy ourselves
Who's gonna fight for what's right
Who's gonna help us survive
We're in the fight of our lives
(And we're not ready to die)

Who's gonna fight for the weak
Who's gonna make 'em believe
I've got a hero
(I've got a hero)

Living in me
I'm gonna fight for what's right

Today I'm speaking my mind
And if it kills me tonight
(I will be ready to die)
A hero's not afraid to give his life
A hero's gonna save me just in time

MONSTER

The secret side of me
I never let you see
I keep it caged but I can't control it
So stay away from me
The beast is ugly
I feel the rage and I just can't hold it
It's scratching on the walls
In the closet, in the halls
It comes awake and I can't control it
Hiding under the bed
In my body, in my head
Why won't somebody come and
save me from this
Make it end
I feel it deep within
It's just beneath the skin
I must confess that I feel like a monster
I hate what I've become
The nightmare's just begun
I must confess that I feel like a monster
I feel like a monster
My secret side I keep
Hid under lock and key
I keep it caged but I can't control it
'Cause if I let him out
He'll tear me up, break me down
Why won't somebody come and save me from this make it end
It's hiding in the dark
Its teeth are razor sharp
There's no escape for me
It wants my soul it wants my heart
No one can hear me scream
Maybe it's just a dream
Or maybe it's inside of me
Stop this monster

DON'T WAKE ME

I went to bed I was thinking about you
Ain't the same since I'm living without you
All the memories are getting colder
All the things that I wanna do over
Went to bed I was thinking about you
I wanna talk and laugh like we used to
When I see you in my dreams at night
It's so real but it's in my mind
And now
I guess
This is as good as it gets
Don't wake me
'Cause I don't wanna leave this dream
Don't wake me
'Cause I never seem to stay asleep enough
When it's you I'm dreaming of
I don't wanna wake up
Don't wake me
We're together just you and me
Don't wake me
'Cause we're happy like we used to be
I know I've gotta let you go
But I don't want to be alone
I know I've gotta let you go
But I don't want to wake up
I went to bed I was thinking about you
And how it felt when I finally found you
It's like a movie playing over in my head
Don't wanna look 'cause I know how it ends
All the words that I said that I wouldn't say
All the promises I made that I wouldn't break
It's last call, last song, last dance
'Cause I can't get you back, can't get a second chance
And now, I guess
This is as good as it gets
These dreams of you keep on growing stronger
It ain't a lot but it's all I have
Nothing to do but keep sleeping longer
Don't wanna stop cause I want you back

AWAKE AND ALIVE

I'm at war with the world and they
Try to pull me into the dark
I struggle to find my faith
As I'm slippin' from your arms
It's getting harder to stay awake
And my strength is fading fast
You breathe into me at last
I'm awake I'm alive
Now I know what I believe inside
Now it's my time
I'll do what I want 'cause this is my life
here, right now
I'll stand my ground and never back down
I know what I believe inside
I'm awake and I'm alive
I'm at war with the world cause I
Ain't never gonna sell my soul
I've already made up my mind
No matter what I can't be bought or sold
When my faith is getting weak
And I feel like giving in
You breathe into me again
Waking up waking up
In the dark
I can feel you in my sleep
In your arms I feel you breathe into me
Forever hold this heart that I will give to you
Forever I will live for you

ONE DAY TOO LATE

Tick tock hear the clock countdown
Wish the minute hand could be rewound
So much to do and so much I need to say
Will tomorrow be too late
Feel the moment slip into the past
Like sand through an hourglass
In the madness I guess I just forgot
To do all the things I said
Time passes by
Never thought I'd wind up
One step behind
Now I've made my mind up
Today I'm gonna try a little harder

Gonna make every minute last longer
Gonna learn to forgive and forget
'Cause we don't have long, gonna make the most of it
Today I'm gonna love my enemies
Reach out to somebody who needs me
Make a change, make the world a
better place
'Cause tomorrow could be one day too late
One day too late
One day too late
Tick tock hear my life pass by
I can't erase and I can't rewind
Of all the things I regret the most I do...
Wish I'd spent more time with you
Here's my chance for a new beginning
I saved the best for a better ending
And in the end I'll make it up to you, you'll see
You'll get the very best of me
Your time is running out
You're never gonna get it back
Make the most of every moment
Stop saving the best for last

IT'S NOT ME IT'S YOU

Let's get the story straight
You were a poison
You flooded through my veins
You left me broken
You tried to make me think
That the blame was all on me
With the pain you put me through
And now I know that it's not me it's you
It's not me it's you
Always has been you
All the lies and stupid things you say and do
It's you
It's not me it's you
All the lies and pain you put me through
I know that it's not me it's you
You
You
It's not me it's you, you
So here we go again
The same fight we're always in

I don't care so why pretend
Wake me when your lecture ends
You tried to make me small
Make me fall and it's all your fault
With the pain you put me through
And now I know that it's not me it's you
Let's get the story straight
You were a poison
Flooding through my veins
You're driving me insane
And now you're gone away
I'm no longer choking
From the pain you put me through
And now I know that it's not me it's you

SHOULD'VE WHEN YOU COULD'VE

I'm done wondering where you've been
All night long when you're out with your friends
All you say, that the matter's over
But now that chapter's over
I'm done trusting you it's ended
Even after I catch you red handed
You could've been my only one
But now your chance is gone
You should've when you could've
You're gonna miss my love girl
You should, it would've been so good
You should've when I would've
Now I know I've had enough
Better luck next time girl
You should, it would've been so good
I'm done chasing you all over
May as well be chasing after thunder
Play hard to get if it makes you happy
For a change now you can start chasing me
Don't cry cause I ain't your sure thing
It ain't my fault you don't know a good thing
You could've been my only one
But now your chance is gone
Don't you understand
Don't wanna be your backup plan
Now I won't be here to clean up when it hits the fan
You tried to keep me on your leash

It's time you started chasing me
I'm done acting like I won't be
Sitting here still wishing you wanted me
Don't say that I never told you
Take some advice from somebody who knows

BELIEVE

I'm still trying to figure out how to tell you I was wrong
I can't fill the emptiness inside since you've been gone
So is it you or is it me?
I know I said things that I didn't mean
But you should've known me by now
You should've known me
If you believed
When I said
I'd be better off without you
Then you never really knew me at all
If you believed
When I said
That I wouldn't be thinking about you
You thought you knew the truth but you're wrong
You're all that I need
Just tell me that you still believe
I can't undo the things that led us to this place
But I know there's something more to us than our mistakes
So is it you or is it me
I know I'm so blind when we don't agree
But you should've known me by now
You should've known me
Cuz you're all that I want
Don't you even know me at all
You're all that I need
Just tell me that you still believe

You have forgiven
All the promises and lies
All the times I compromise
All the times you were denied
You have forgiven
Forgive me I'm ashamed
I've loved another
I can't explain cause I don't know
No one can take your place
And there is no other
Forever yours and yours alone
I get down on my knees
Feel your love wash over me
There will never be another
You're the only one forever
And you know I'm yours alone

SOMETIMES

Sometimes when I lie
I know you're on to me
Sometimes I don't mind
How hateful that I can be
Sometimes I don't try
To make you happy
I don't know why I do the things I do to you but...
Sometimes I don't wanna be better
Sometimes I can't be put back together
Sometimes I find it hard to believe
There's someone else who could be
Just as messed up as me
Sometimes don't deny
That everything is wrong
Sometimes rather die
Than to admit it's my fault
Sometimes when you cry
I just don't care at all
I don't know why I do the things I do to you but...
I want someone to hurt
Like the way I hurt
It's sick but it makes me feel better
Sometimes I can't hide
The demons that I face
Sometimes don't deny
I'm sometimes sinner sometimes saint

FORGIVEN

Forgive me now cause I
Have been unfaithful
Don't ask me why cause I don't know
So many times I've tried
But was unable
But this heart belongs to you alone
Now I'm in our secret place
Alone in your embrace
Where all my wrongs have been erased

NEVER SURRENDER

Do you know what it's like when
You're scared to see yourself
Do you know what it's like when
You wish you were someone else
Who didn't need your help to get by
Do you know what it's like
To wanna surrender
I don't wanna feel like this tomorrow
I don't wanna live like this today
Make me feel better
I wanna feel better
Stay with me here now
And never surrender
Do you know what it's like when
You're not who you wanna be
Do you know what it's like to
Be your own worst enemy
Who sees the things in me I can't hide
Do you know what it's like to wanna surrender
Make me feel better
You make me feel better
You make me feel better
Put me back together

Here we are
Now you're in my arms
I never wanted anything so bad
Here we are
For a brand new start
Living the life that we could've had
Me and Lucy walking hand in hand
Me and Lucy never wanna end
Just another moment in your eyes
I'll see you in another life
In heaven where we never say goodbye
Here we are, now you're in my arms
Here we are for a brand new start
Got to live with the choices I've made
And I can't live with myself today
Me and Lucy walking hand in hand
Me and Lucy never wanna end
Got to live with the choices I've made
And I can't live with myself today
Hey Lucy, I remember your name

LUCY

Hey Lucy, I remember your name
I left a dozen roses on your grave today
I'm in the grass on my knees, wipe the leaves away
I just came to talk for a while
I got some things I need to say
Now that it's over
I just wanna hold her
I'd give up all the world to see that little piece of heaven looking
back at me
Now that it's over
I just wanna hold her
I've gotta live with the choices I made
And I can't live with myself today
Hey Lucy, I remembered your birthday
They said it'd bring some closure to say your name
I know I'd do it all different if I had the chance
But all I got are these roses to give
And they can't help me make amends

HERO

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

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

Words and Music by
JOHN COOPER and KOREY COOPER

Moderately fast ♩ = 138 (w/half-time feel)

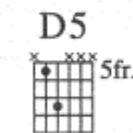
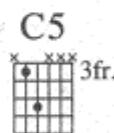
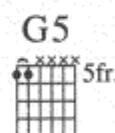
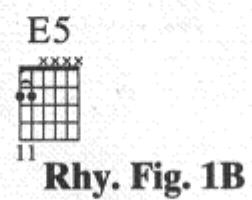
Intro:

N.C.

Elec. Gtr. 1

Elec. Gtr. 2 (w/dist.)

*Recording sounds a half step lower than written.



end Rhy. Fig. 1B

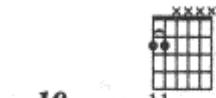
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Verse:

Elec. Gtrs. 1 & 2 tacet

E5



10

Elec. Gtr. 1

1. I'm just a step a-way.
2. I got-ta fight to-day
I'm just a breath a-way.
To live an-oth-er day.
Los-ing my faith to-day.
Speak-ing my mind to-day.

Elec. Gtr. 3

Elec. Gtr. 3

TAB

T	A	B
2	2	2
2	2	2
2	3	2
x	5	5
4	5	x
7	7	4
5	2	2
2	3	2

13

Elec. Gtr. 1

(Fall-ing off the edge to-day.)
(My voice will be heard to-day.)
I am just a man,
I've got-ta make a stand,
not su-per-hu-man.
but I am just a man.

Elec. Gtr. 3

TAB

x	5	5	4	5	x	7	5
7	2	2	2	2	2	3	2
2	2	2	2	2	x	5	5
4	5	x	7	7	4	5	5

*Cue-size notes 2nd time only.

16

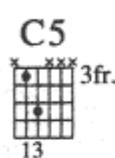
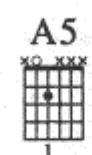
Elec. Gtr. 1

(I'm not su-per-hu-man.)
(I'm not su-per-hu-man.)
Some-one save me from the hate.
My voice will be heard to-day.

Elec. Gtr. 3

TAB

2	2	3	2	x	5	5	4	5	x	7	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---

Pre-chorus:

1. It's just an - oth - er war.
2. It's just an - oth - er war.

Just an - oth - er fam - 'ly torn.
Just an - oth - er fam - 'ly torn.

Elec. Gtr. 2

T
A
B

Elec. Gtr. 3

T
A
B

(Fall-ing from my faith to - day.) Just a step from the edge.
(My voice will be heard to - day.) It's just an - oth - er kill.

The

T
A
BT
A
BT
A
BT
A
B

E5

24

Just an - oth - er day in the world we _____ live. } I need a
count - down be - gins to de - stroy our - selves. } I need a

TAB

7

TAB

2 2 2 3 2 | 5 4 5 5

Chorus:

w/Rhy. Figs. 1 (Elec. Gtr. 1), 1A (Elec. Gtr. 2), & 1B (Elec. Gtr. 3), each 2 times

E5 G5 D5 E5 C5 D5

26

he - - ro to save me now. I need a he - - ro. I need a
(Save me now._____)

E5 G5 D5 1. E5 C5 D5

30

he - - ro to save my life. A he - - ro - 'll save me. (Just in time._____)

2.

w/Rhy. Figs. 1 (Elec. Gtr. 1), 1A (Elec. Gtr. 2), & 1B (Elec. Gtr. 3)

E5 C5 D5 E5 G5 D5 E5 C5

34

he - - ro will save me. I need a he - - ro to save my life. I need a he - - ro
(Just in time._____)

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

39

D5 E5

just in time... Save me just in time. Save me just in time.

Elec. Gtr. 3

T
A
B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Bridge:

44

A5 C5 E5 D5

Who's gon - na fight for what's right? Who's gon - na help us sur - vive? We're in the fight of our lives.

Elec. Gtr. 3

T
A
B

2 2 2 2 X 5 5 5 2 2 2 2 X 5

A5 C5

(And we're not read - y to die.) Who's gon - na fight for the weak? Who's gon - na make 'em be - lieve?

T
A
B

7 5 7 5 2 0 2 0 X 5 5 3 5 5 3

50

E5 D5 A5 C5

I've got a he - ro liv - ing in me. I'm gon - na fight for what's right.
(I've got a he - ro.)

T
A
B

2 2 2 2 X 5 7 5 5 7 5 2 0 2 0 X 5

53

E5
11

D5
13 5fr.

To - day I'm speak-ing my mind. And if it kills me to - night...
(I will be read - y to die.) A

TAB

5 5 5 5 | 2 2 2 2 | X 5 7 7 7 7 | 5 5 5 5

56

C5
13 3fr.

D5
13 5fr.

B/D#
14 6fr.

he - ro's not a - fraid to give his life. A he - ro's gon - na save me just in time.

Cont. in slashes

TAB

5 5 5 5 | 5 5 5 5 | 7 7 7 7 | 9 9 9 9 | 6 6 6 6

60

E5
11

Elec. Gtr. 3

Elec. Gtr. 1
8va

I need a

TAB

17 17 14 14 15 15 14 14 | 15 15 17 17 15 15 14 14

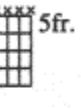
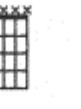
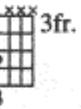
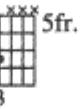
Elec. Gtr. 2

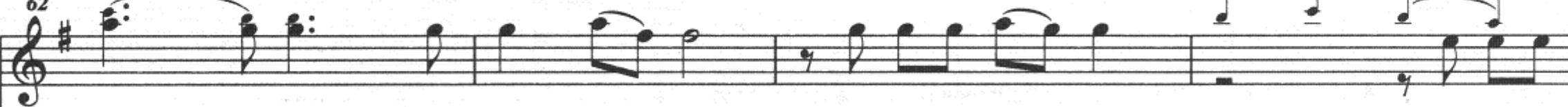
TAB

9 9 7 7 8 8 7 7 | 7 7 10 10 8 8 7 7

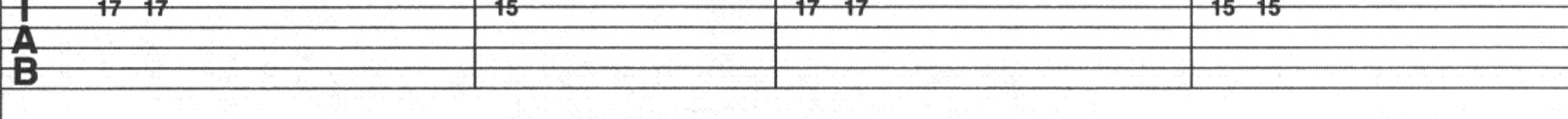
Chorus:

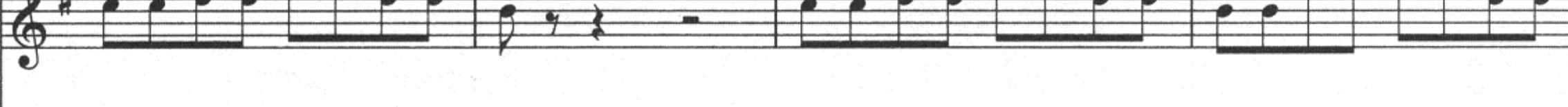
Elec. Gtr. 3

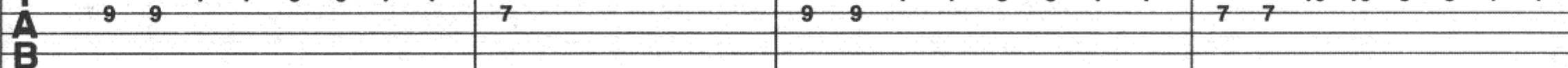





Elec. Gtr. 1


he - ro to save me now. I need a he - ro. I need a
Elec. Gtr. 1
 8^{va}


TAB


Elec. Gtr. 2


TAB


w/Rhy. Figs. 1 (Elec. Gtr. 1), 1A (Elec. Gtr. 2), & 1B (Elec. Gtr. 3), each 2 times

The figure shows a guitar chord chart and corresponding sheet music. The chords are E5, G5, D5, E5, C5, and D5. The sheet music is in 6/8 time, key of A major (two sharps), with a tempo of 66 BPM. The lyrics are: he - ro to save my life. A he - ro will save me. (Just in time.)

E5

G5
 5fr.
D5

E5

C5
 3fr.
D5
 5fr.

70

 he - ro. _____ I need a
 Who's gon-na fight for what's right? — Who's gon-na help us sur - vive? —

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

74

he - ro. I need a he - ro.

Who's gon-na fight for the weak? Who's gon-na make 'em believe?

Elec. Gtr. 3

TAB

2	2	2	2	2	2	5	5	5	0	2	2	2	2	2	5	5	5	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

D5 E5 G5 D5

I need a he - ro. A

TAB

5	2	2	2	2	2	5	5	5	0	0	x	x
---	---	---	---	---	---	---	---	---	---	---	---	---

E5 G5 E5 G5 E5 G5 E5

he - ro's gon - na save me just in time.

TAB

2	5	2	5	2	5	2	2	2	2	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---	---

*All gtrs. in Drop D, down 1 whole step:

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

Moderately fast ♩ = 132

Intro:

G5 D5 B_b5 D5 G5 D5 A5 C5 G5 F5
5fr. 8fr. 5fr. 5fr. 5fr. 7fr. 10fr. 5fr. 5fr.

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

Words and Music by
JOHN COOPER and GAVIN BROWN

end Rhy. Fig. 1

TAB
5 5 5 0 × 0 8 8 8 0 × 0 5 5 5 0 × 0 7 10 5 3

*Recording sounds a whole step lower than written.

**Elec. Gtr. 1 dbld. 2nd time.

Verse 1:

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

G5 D5 B_b5 D5 G5 D5 A5 C5 G5 F5
5fr. 8fr. 5fr. 5fr. 5fr. 7fr. 10fr. 5fr. 5fr.

The se-cret side of me, I nev-er let you see. I keep it caged_ but I can't con - trol it.

G5 D5 B_b5 D5 G5 D5 A5 C5 G5 F5
5fr. 8fr. 5fr. 5fr. 5fr. 7fr. 10fr. 5fr. 5fr.

So stay a-way from me, the beast is ug - ly, I feel the rage_ and I just can't hold it.

Verses 2 & 3:

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

G5 D5 B_b5 D5 G5 D5 A5 C5 G5 F5
5fr. 8fr. 5fr. 5fr. 5fr. 7fr. 10fr. 5fr. 5fr.

2. It's scratch-ing on the walls, in the clos - et, in the halls. It comes a - wake_ and I
3. My se - cret side I keep hid un - der lock and key. I keep it caged_ but I

A5 C5 G5 F5 G5 D5 B_b5 D5
7fr. 10fr. 5fr. 5fr. 5fr. 8fr. 5fr.

can't con - trol it. Hid - ing un - der the bed, in my bod - y, in my head.
can't con - trol it. 'Cause, if I let him out, he'll tear me up, break me down.}

Elec. Gtr. 1

TAB
5 5 5 0 × 0 8 8 8 0 × 0 5 5 5 0 × 0

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19 G5 5fr. D5 5fr. Bb5 8fr. C5 10fr.

Why won't some - bod - y come and save me from this, make it end.

TAB

B 5 5 5 0 x 0 8 8 8 8 10 10 10 10

Chorus:

22 D5 5fr. F5 5fr. Bb5 8fr.

I feel it deep with - in, it's just be -neath the skin. I must con -fess that I

Elec. Gtr. 1

TAB

B 0 0 0 0 0 0 3 3 3 3 3 3 8 8 8 8 8 8

A5 7fr. C5 10fr. G5 5fr. F5 5fr. D5 5fr. F5 5fr.

25 feel like a mon - ster. I hate what I've be -come, the night -mare's just be - gun.

Rhy. Fig. 2

TAB

B 7 10 5 3 0 0 0 0 0 0 0 3 3 3 3 3 3 3

28 Bb5 8fr. A5 7fr. C5 10fr. G5 5fr. F5 5fr. D5 5fr. F5 5fr.

I must con -fess that I feel like a mon - ster. I, I

end Rhy. Fig. 2 Rhy. Fig. 3

TAB

B 8 8 8 8 8 8 7 10 5 3 0 0 0 3 3 3

31

Bb5 G5 A5 D5 F5 Bb5 G5 A5

feel like a mon - ster. I, I feel like a mon - ster.

end Rhy. Fig. 3

TAB

B 8 8 8 5 7 0 0 0 3 3 3 8 8 8 5 7

34

G5 D5 Bb5 D5 G5 D5

5fr. 5fr. 8fr. 5fr. 5fr. 5fr.

TAB

B 5 5 5 0 x 0 8 8 8 0 x 0 5 5 5 0 x 0

2.

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

A5 C5 G5 F5 A5 C5 G5 F5 D5

7fr. 10fr. 5fr. xfr. 7fr. 10fr. 5fr. xfr. 5fr.

37

feel like a mon - ster. I feel it deep with - in,

TAB

B 7 10 5 3 7 10 5 3

40

F5 Bb5 A5 C5 G5 F5

xfr. 8fr. 7fr. 10fr. 5fr. xfr.

it's just be - neath the skin. I must con - fess that I feel like a mon - ster.

w/Rhy. Fig. 3 (Elec. Gtr. 1)

D5 F5 Bb5 G5 A5 D5 F5 Bb5 G5 A5

5fr. 8fr. 5fr. 7fr. 5fr. 8fr. 5fr. 7fr.

43

I, I feel like a mon - ster. I, I feel like a mon - ster.

Bridge:

19

G5
5fr.

D5

F5
5fr.

47

It's hid - ing in the dark, its teeth are ra - zor sharp. There's no es - cape for me, it

Elec. Gtr. 1

TAB

5 5 5 5 5 5 5 0 0 0 0 0 0 3 3 3 3 3 3 3 3

C5
10fr.

50

G5
5fr.

D5

wants my soul, it wants my heart. No one can hear me scream, may - be it's just a dream.

TAB

10 10 10 10 10 10 10 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

Chorus:

Band tacet -----

A5
7fr.C5
10fr. G5
5fr. F5D5
5fr.

53

May - be it's in - side of me. Stop this mon - ster! I feel it deep with - in,

Elec. Gtr. 2 (w/light dist.)

TAB

7 7 7 7 7 7 7 7 10 5 3 5 5 5 5 5 5 5 5 5 5 5 5

F5
8fr.Bb5
13fr.

N.C.

56

it's just be - neath the skin. I must con - fess that I feel like a mon - ster.

TAB

10 10 10 10 10 10 10 15 15 15 15 15 15 15 15 15 15 15 15 15 15

DON'T WAKE ME

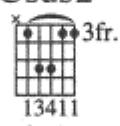
*All gtrs. tuned down 1 whole step:

(6) = D (3) = F
(5) = G (2) = A
(4) = C (1) = D

Moderately slow ♩ = 70

Verse:

Csus2

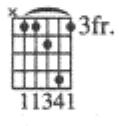


13411

Acous. Gtr.

mf

Fsus2



11341

Cont. rhy. simile

1. I went to bed, I was think-ing a - bout you..
2. I went to bed, I was think-ing a - bout you..

Ain't the same since I'm liv - ing with - out you.
and how it felt when I fi - nal - ly found you.

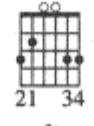
*Recording sounds a whole step lower than written.

Dm



13421

G



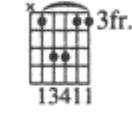
21 34

All the mem - o - ries are get - ting cold - er,
It's like a mov - ie play - ing o - ver in my head, —

all the things that I wan - na do o - ver.
don't wan - na look 'cause I know how it ends..

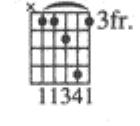
Band enters

Csus2



13411

Fsus2



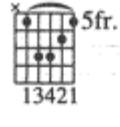
11341

I went to bed, I was think-ing a - bout you,
All the words that I said that I would-n't say,

I wan - na talk and laugh like we used to.
all the prom - is - es I made that I would - n't break.

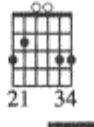
Elec. Gtr. 1 (clean-tone)

Dm



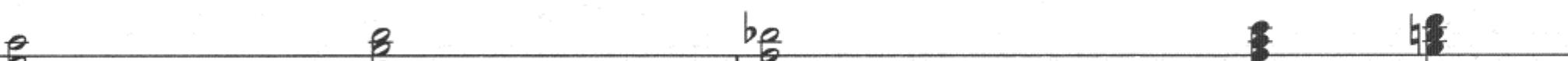
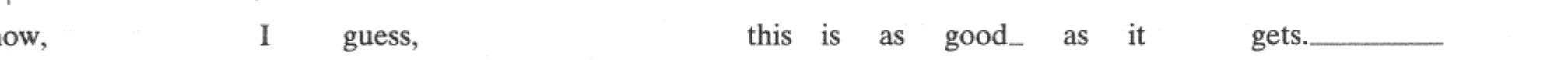
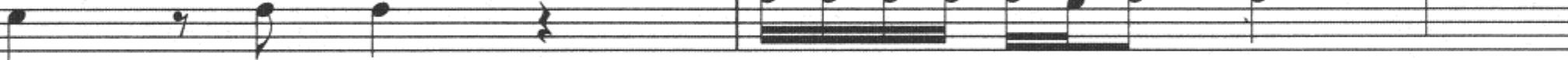
13421

G



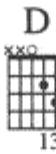
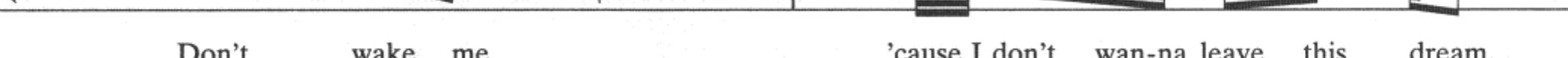
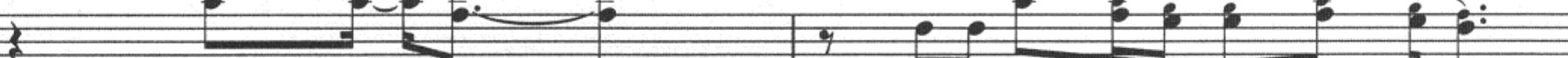
21 34

When I see you in my dreams at night it's so real, but it's in my mind. } And
It's last call, last song, last dance, 'cause I can't get you back, can't get a sec - ond chance.


Acous. Gtr. & Elec. Gtr. 2 (w/dist.)


now, I guess, this is as good as it gets.

T 5 7 6 8 10 12
A 5 7 6 7 10 12
B 5 7 6 7 10 12

Chorus:

Acous. Gtr. & Elec. Gtr. 2


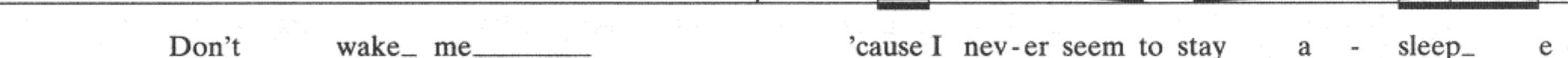
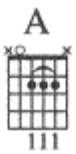
Don't wake me _____ 'cause I don't wan-na leave this dream..

Elec. Gtr. 3 (w/light dist.)


mf

P.M. -----

T 15 14 15 14 15 14 15 14 17 17 14 15 14 15 14 15 14 15 14 17 17 14
A 14



Don't wake me _____ 'cause I nev-er seem to stay a - sleep e -

T 15 14 15 14 15 14 15 14 17 17 14 15 14 15 14 15 14 15 14 17 17 14
A 14

(P.M.) -----

T 15 14 15 14 15 14 15 14 17 17 14 15 14 15 14 15 14 15 14 17 17 14
A 14

G

15

nough. When it's you I'm dream-ing of, I don't wan-na wake_

TAB

10 10 | 14 14 17 14 14 17 14

D

17

up. I don't wan-na wake_

TAB

15 | 14 14 17 14 15 14

D

19 Cont. rhy. simile

up. Don't wake_ me, we're to-gether, just you and me._

P.M.

TAB

15 14 14 15 14 14 15 14 14 17 17 14 | 15 14 14 15 14 14 15 14 14 15 14 14 17 17 14

Bm

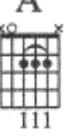
21

Don't wake_ me 'cause we're hap-py like we used to be. I

(P.M.)

TAB

15 14 14 15 14 14 15 14 14 17 17 14 | 15 14 14 15 14 14 15 14 14 15 14 14 17 17 14

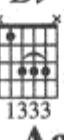
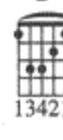
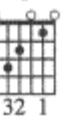
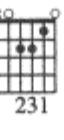
G  A 

23 know I've got to let you go, but I don't wan-na be a -

TAB 10 10 14 14 17 14 14 17

11 12 11 12 11 12 14 14 17 14 14 17

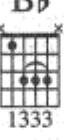
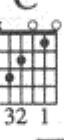
Bridge:

B_b  F  C  Am 

Acous. Gtr. & Elec. Gtr. 2

25 lone. it ain't a lot - but it's all I have.

These dreams of you keep on grow - ing strong - er,

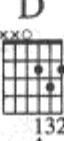
B_b  F  C  A 

27

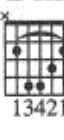
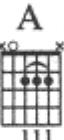
Noth-ing to do but keep sleep - ing long-er, Don't wan-na stop 'cause I want you back.

Chorus:

Band tacet

D  Acous. Gtr.

30 Don't wake me, 'cause I don't wan-na leave this dream..

B_m  A 

Acous. Gtr. & Elec. Gtr. 2

32 Don't wake me, 'cause I nev - er seem to stay a - sleep - e -

G

21 34

A

111

34

nough. When it's you I'm dream-ing of, I don't wan-na wake-

Elec. Gtr. 3

TAB

10 10 | 14 14 17 14 17 15 14

11 12 11 | 12 11 12 | 14 14 17 14 14 17 15 14

D

132

Cont. rhy. simile

up. Don't wake me, we're to-gether, just you and me.

P.M. -

TAB

15 14 15 14 15 14 15 14 15 14 17 17 14 | 15 14 15 14 15 14 15 14 15 14 17 17 14

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Bm

13421

Don't wake me 'cause we're hap-py like we used to be. I

(P.M.) -

TAB

15 14 15 14 15 14 15 14 15 14 17 17 14 | 15 14 15 14 15 14 15 14 15 14 17 17 14

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

G

21 34

A

111

know I've got to let you go, but I don't wan-na be a -

TAB

10 10 | 14 14 17 14 17 15 17 14

11 12 11 | 12 11 12 | 14 14 17 14 14 17 15 17 14

D

42 132

lone. Don't wake me _____ 'cause I don't wan-na leave this dream..

I went to bed, I was think-ing a - bout you._____

P.M.-----

TAB

15	14	15	14	15	14	14	15	14	17	17	14
A											
B	14	14	14	14	14	14	14	14	14	14	14

Bm

44 13421

Don't wake me _____ 'cause I nev-er seem to stay a - sleep.. I

It ain't the same since I'm liv-ing with-out you._____

(P.M.)-----

TAB

15	14	15	14	15	14	14	15	14	17	17	14
A											
B	14	14	14	14	14	14	14	14	14	14	14

G

46 21 34

Acous. Gtr. & Elec. Gtr. 2

A

111

know _____ I've got to let you go._____ I don't wan-na wake up.

TAB

10	10										
T	11	12	11	12	12	11	12				
A								14	14	17	
B								14	14	14	17

AWAKE AND ALIVE

All gtrs. in Drop D: ⑥ = D

Moderately ♩ = 84

Intro:

E5

Synth.

Words and Music by
JOHN COOPER and BRIAN HOWES

Elec. Gtr. 2 (w/light dist.)

Elec. Gtr. 1 (w/light dist.)

P.M.

TAB

Band enters
Elec. Gtrs. 1 & 2 tacet

E5

D5

A5

C5

D5

Elec. Gtr. 3 (w/dist.)

TAB

Band tacet - - - - -

N.C.

E5

D5

A5

C5

D5

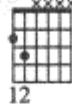
TAB

Verse:

E5



C/E



8

Elec. Gtr. 3

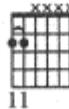
1. I'm at war with the world and they
2. I'm at war with the world 'cause I try to pull me in - to the
ain't nev - er gon-na sell my

w/slight P.M.

TAB

2 2 2 2 2 | 3 3 3 3 3 | x x x x x

E5



C/E



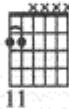
dark. soul. I've I strug - gle to find my faith as I'm slip - ping from your
soul. I've al-read - y made up my mind, no mat - ter what, I can't be bought or

(w/slight P.M.)

TAB

2 2 2 2 2 | 3 3 3 3 3 | x x x x x

E5



C/E



arms. sold. It's get - ting hard - er to stay a - wake, and my strength is fad - ing
When my faith is get - ting weak, and I feel like giv - ing

(w/slight P.M.)

TAB

2 2 2 2 2 | 3 3 3 3 3 | x x x x x

A5



G5



D5



fast, in, you breathe in - to me at - last. } I'm a -
in, you breathe in - to me a gain. }

(w/slight P.M.)

TAB

2 2 2 2 | 5 5 5 5 0 0 0

Chorus:

29

16

wake, I'm a - live, now I know what I be - lieve in - side.

Elec. Gtr. 3

TAB

2 2 2 5 5 5 | 5 5 5 0 0 0

18

Now, it's my time, and I'll do what I want 'cause this is my life.

TAB

2 2 2 5 5 5 | 5 5 5 0 0 0

20

Here, Right here, right now. I'll stand my ground and nev - er back down. I

TAB

2 2 2 5 5 5 | 5 5 5 5 5 0 0 0 0 0

C5
3fr.
13

1. A5
3fr.
1

B5
3fr.
13

E5
3fr.
11

D5
3fr.
11

Synth.

know what I be - lieve in - side, I'm a - wake_and I'm a - live.

TAB

5 5 5 5 5 5 | 2 2 2 2 2 4 | 2 2 2 0 2 x x 2 0

A5 C5 D5 E5 D5

TAB: 2 2 2 5 * * 0 | 2 2 2 0 2 * * 2 0

A5 C5 D5 A5 B5

I'm a - wake_ and I'm a - live.

TAB: 2 2 2 5 * * 0 | 2 2 2 0 2 4 4 4 2

Bridge:

E5 D5 E5 D5 E5 D5

Wak-ing up, wak-ing up. Wak-ing up, wak-ing up. Wak-ing up, wak-ing up.

Elec. Gtr. 3

TAB: 2 2 2 2 5 7 0 | 2 2 2 2 * 2 2 5 7 0 | 2 2 2 2 5 7 0

E5 F#5 G5 A5 D5

Wak - ing up, wak - ing up, in the dark, I can feel you in my

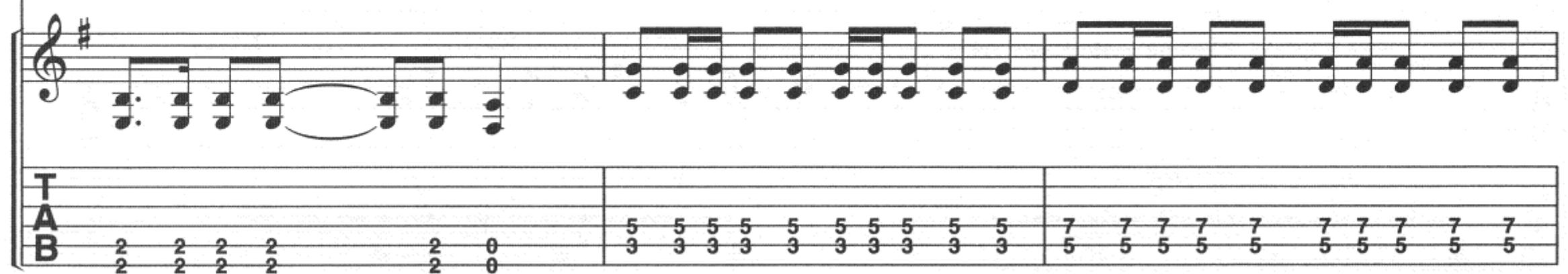
TAB: 2 2 2 * 2 2 4 5 | 2 2 2 0 0 0 2 0

34

E5 D5 C5 D5

11 11 13 13
sleep. In your arms, I feel you breathe in - to me. For-ev - er hold this

TAB

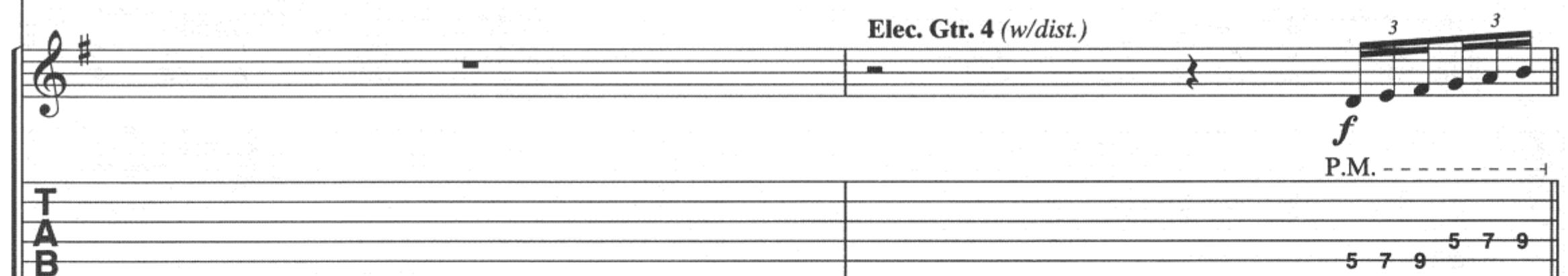


37

A5 G/B C5 D5

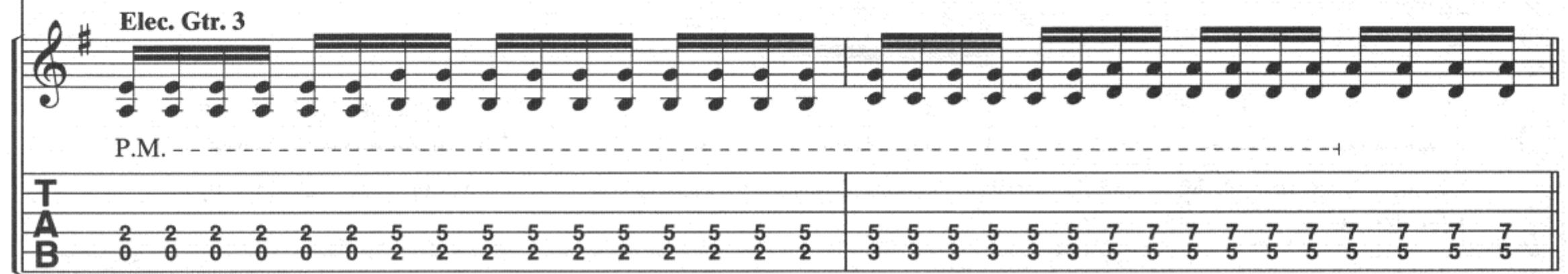
1 14 13 13
heart that I will give to you. For - ev - er I will live for you.

Elec. Gtr. 4 (w/dist.)



f
P.M. -----
5 7 9

Elec. Gtr. 3

P.M. -----


Guitar Solo:

C5 D5 E5 D5

13 13 11 11
39

w/trem.bar P.M. -----



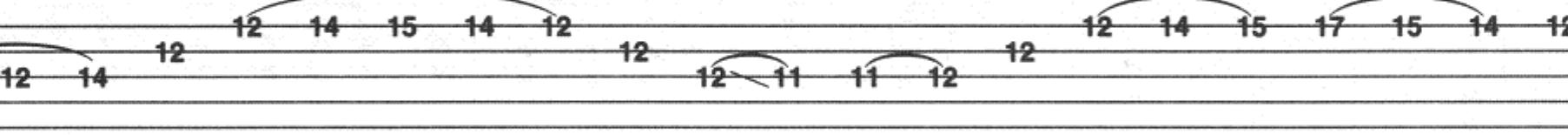

C5

 3fr.
 13

41 *8va-*

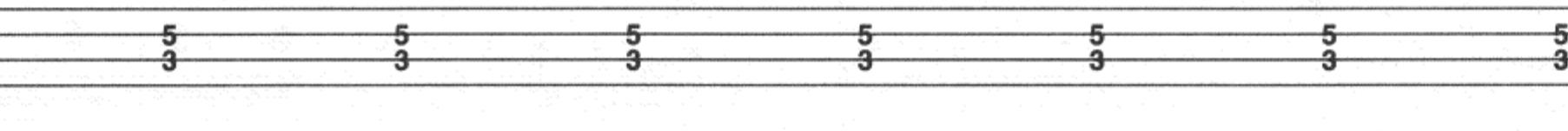


TAB



P.M. -----

TAB



D5

 5
 3

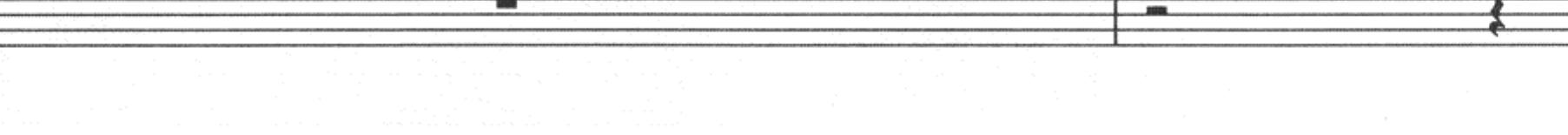
B/D#

 6fr.
 14

E5

 5
 3

42

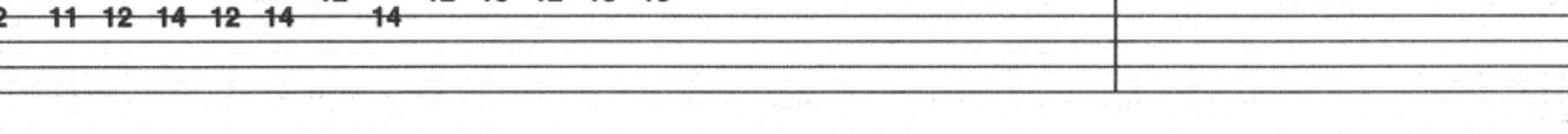


I'm a -

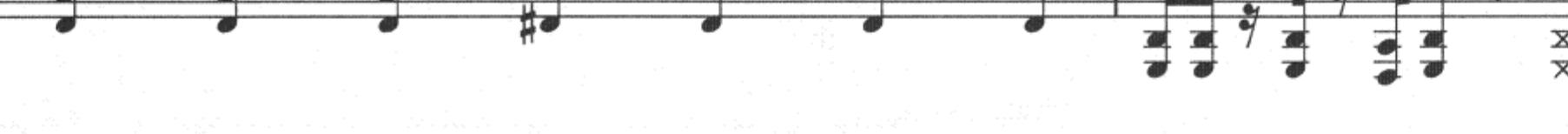
(8va)



TAB



TAB



12
 harm.

Chorus:

Elec. Gtr. 3 resume chorus fig. simile

44

wake, I'm a - live, now I know what I be - lieve in - side.

46



E5 C5 G5 D5

Now, it's my time, and I'll do what I want 'cause this is my life.

48



E5 C5 G5 D5

Here, Right here, right now. right now. I'll stand my ground and nev - er back down. I

50

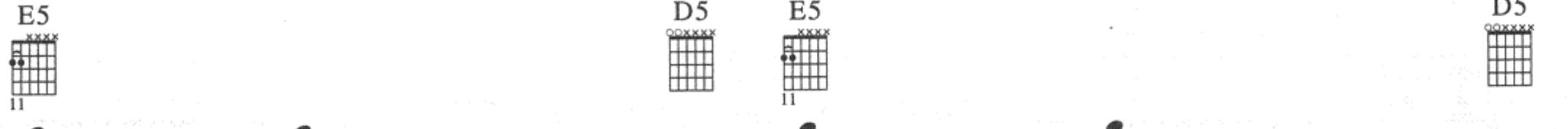


C5 A5 B5

know what I be - lieve_ in - side, I'm a - wake_ and I'm a - live.

Outro:

52



E5 D5 E5 D5

Wak - ing up, wak - ing up. Wak - ing up, wak - ing up.

Elec. Gtr. 3



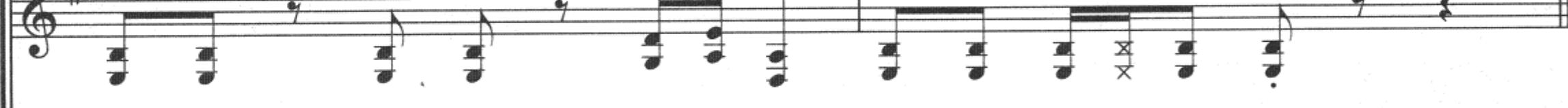
TAB: 2 2 2 2 5 7 0 | 2 2 2 x 2 2 5 7 0

54



E5 D5 E5 D5

Wak - ing up, wak - ing up. Wak - ing up, wak - ing up.



TAB: 2 2 2 2 5 7 0 | 2 2 2 x 2 2 5 7 0

ONE DAY TOO LATE

Moderately slow ♩ = 76

Verse:

C(9)



*Acous. Gtr.



Words and Music by
JOHN COOPER and BRIAN HOWES

Cont. rhy. simile

1. Tick, tock, hear the clock count down,
late. 2. Tick, tock, hear my life pass by,
I can't e - rase and I can't re - wind.
I can't e - rase and I can't re - wind.

Elec. Gtr. 1 (clean-tone)

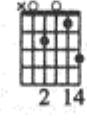
mf

***Elec. Gtr. 2 (clean-tone)**

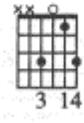
mf

*Acous. Gtr. & Elec. Gtr. 2 tacet 1st 4 meas., 1st time only.

Am7



F(9)



So much to do and so much I need to say.
Of all the things I re-gret the most, I do

Will to - mor - row be too late?
wish I'd spent more time with you.

TAB

TAB

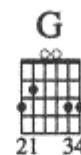
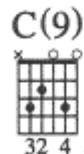
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One Day Too Late - 8 - 1

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Band enters



5

Feel the mo - ment slip in - to the past, like sand through an hour - glass.
Here's my chance for a new be - gin - ning, I saved the best for a bet - ter end - ing.

TAB

Guitar tablature showing strings 6, 5, 4, 3, 2, 1. Fingerings: 3, 3, 3, 3, 0; 5, 5, 5, 5, 0; 3, 3, 3, 3, 0; 5, 5, 5, 5, 0.

TAB

Guitar tablature showing strings 6, 5, 4, 3, 2, 1. Fingerings: 8, 3, 8.

Am7

7

In the mad-ness, I guess I just for - get to do all the things I said..
In the end I'll make it up to you, you'll see You'll get the ver - y best of me..

F(9)

TAB

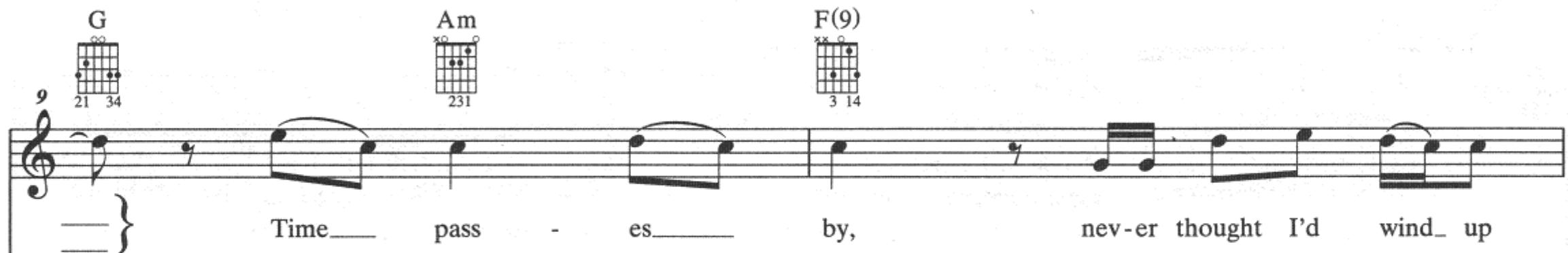
Guitar tablature showing strings 6, 5, 4, 3, 2, 1. Fingerings: 3, 1, 1, 0, 2, 2; 0, 2, 0, 2, 2, 0; 3, 0, 1, 3.

TAB

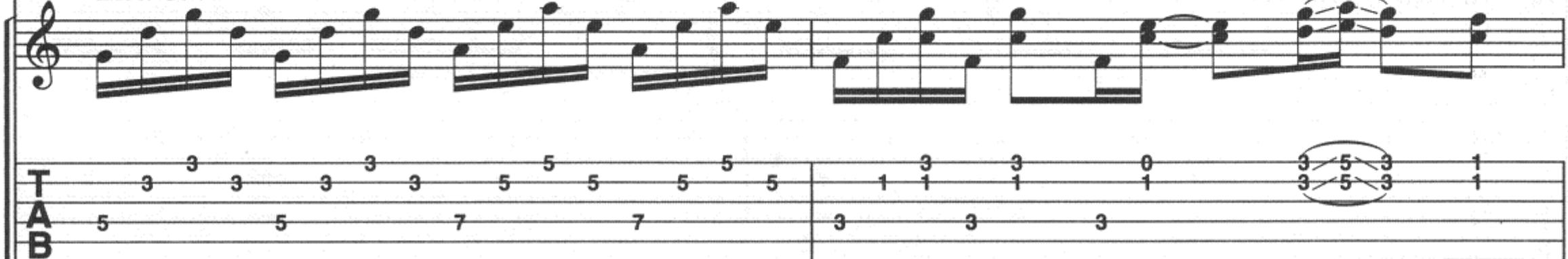
Guitar tablature showing strings 6, 5, 4, 3, 2, 1. Fingerings: 8, 10, 9; 1, 3, 1, 3; 3.

Pre-chorus:

Acous. Gtr. tacet



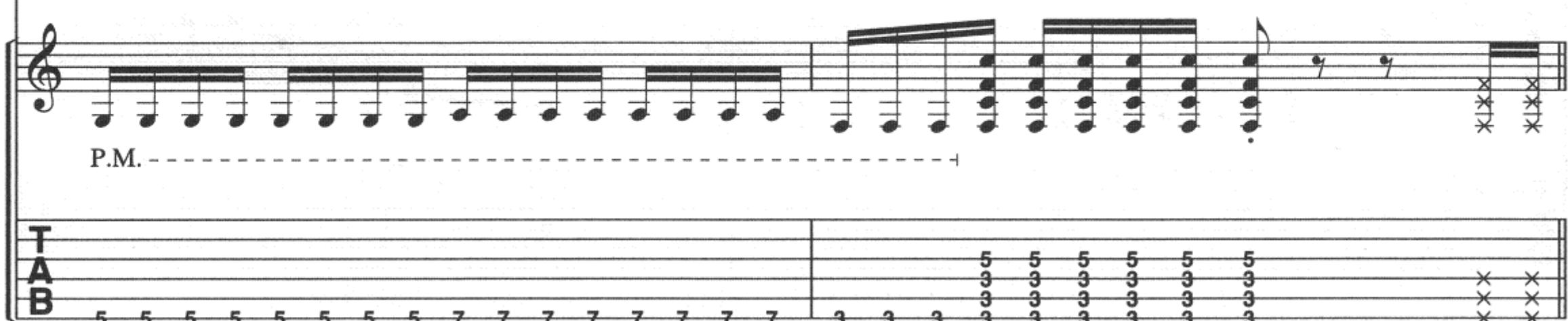
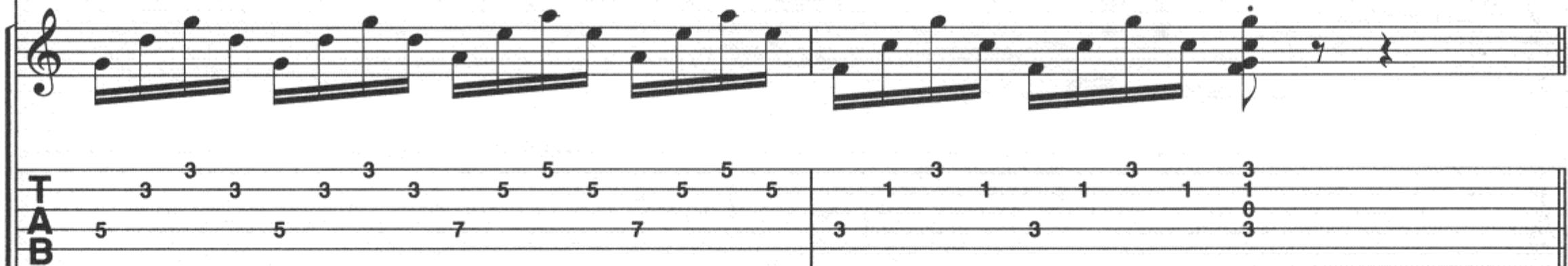
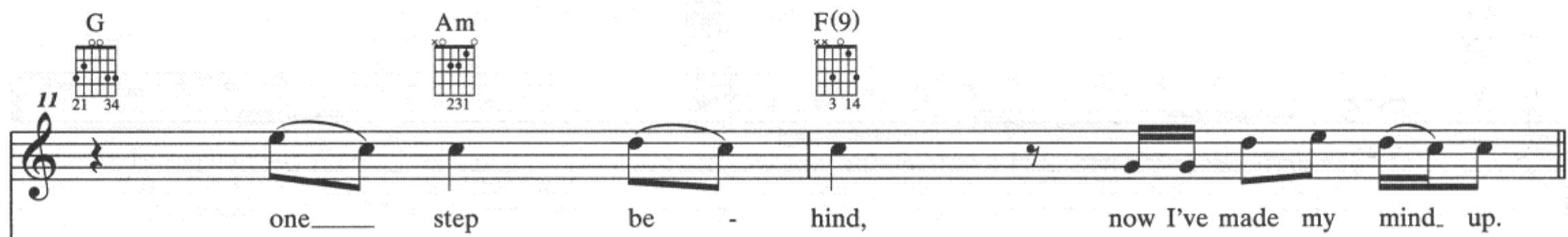
Elec. Gtr. 1



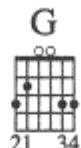
***Elec. Gtr. 3 (w/dist.)**



*Elec. Gtr. 3 w/Drop D: ≈ = D



Chorus:



Acous. Gtr.

The musical score consists of two staves. The top staff shows a melodic line with eighth-note patterns, some marked with an 'X'. The bottom staff shows a harmonic line with chords and bass notes. Measure 13 ends with a fermata over the bass note. Measure 14 begins with a bass note followed by a series of eighth-note chords. The lyrics "To - day_ I'm gon-na try a lit - tle hard - er." are written below the first measure, and "Gon-na make ev - 'ry min-ute last long - er." are written below the second measure.

To - day I'm gon-na try a lit - tle hard - er.

Gon-na make ev - 'ry min-ute last long - er.

Elec. Gtr. 4 (*w/light dist.*)

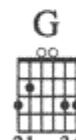
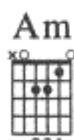
8va-

mf

TAB

13	12	15	12	13	12	13	12
----	----	----	----	----	----	----	----

Elec. Gtr. 3



15 231

Can ya learn to for give and for get 'cause we don't have long can ya make the most of it

(To -

(*gva*)⁻

TAB: T 13, B 12, C 15




C
 x o o
 3 2 1


G
 oo
 2 1 3 4

17 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

To - day_ I'm gon-na love my en - e-mies. Reach out_ to some-bod - y who needs me.
 (To - day.) (8^{va})

TAB 13 12 15 12 12 | 13 12 13 12 12

(8va) -

Musical staff with notes and tablature below.

TAB

13	12	15	12	13	12	13	12
----	----	----	----	----	----	----	----

The image shows a musical score and its corresponding tablature. The score consists of two staves. The top staff is a standard musical staff with a treble clef, showing eighth-note patterns. The bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. The tablature shows the following sequence of notes: 7, 7, 7, 7, 7, 5, 5, 5, 5, 5, 5, 5, 5, 0, 0, 0, 0, 0, 0, 3. The tablature is labeled 'TAB' in large capital letters on the left.

C

21 32 1

F(9)
xx 0
3 14

D.C.

One day too late. One day too

(8^{va})

TAB

13

12 12 12 12 12 12 12 12 12 × 5 5 5 5 5 5 5 5 5 ×
10 10 10 10 10 10 10 10 10 × 3 3 3 3 3 3 3 3 3 ×
10 10 10 10 10 10 10 10 10 × 3 3 3 3 3 3 3 3 3 ×
10 10 10 10 10 10 10 10 10 × 3 3 3 3 3 3 3 3 3 ×

2.

Am
x 0 0
23 21 31

G
21 34

Dm
xx 0
23 1

F
13 4211

Make a change, make the world a bet - ter place 'cause to - mor - row could be one day too late.

8^{va}

TAB

13 12 15 12 12 13 12

12 13 12

TAB

7 7 7 7 7 5 5 5 5 5 5 5 0 0 0 0 0 3

Bridge:

Am

Dm

F

Am

Acous. Gtr.

25

Your time is run-ning out,—— you're nev-er gon-na get it back.. So make the most of ev-'ry mo-

Elec. Gtr. 3

TAB

F

G

F/A

G/B

28

- ment, stop sav - ing your best_ for last_

(To -)

Chorus:

Acous. Gtr. & Elec. Gtrs. 3 & 4 resume chorus fig. simile

C

 32 1

G

 21 34

30

To - day_ I'm gon - na try a lit - tle hard - er. Gon-na make ev - 'ry min - ute last long - er.
 day.) (To - day.)

Am

 10 231

G

 21 34

F

 134211

G

 21 34

Gon - na learn to for - give and for - get 'cause we don't have long, gon - na make the most of it.
 (To - day.)

C

 32 1

G

 21 34

34

To - day_ I'm gon - na love my en - e - mies. Reach out_ to somebod - y who needs me.
 day.) (To - day.)

Am **G** **Dm** **F**

36

Make a change, make the world a bet - ter place 'cause to - mor - row could be one day too late.

Am **F** **G**

38

One day too late. One day too

Elec. Gtr. 3

TAB

C

40

late. One day too late. One day too late.

TAB

Outro:

C

Fade out

Acous. Gtr.

42

Elec. Gtr. 4

TAB

Elec. Gtr. 1

TAB

Elec. Gtr. 3

TAB

IT'S NOT ME IT'S YOU

All gtrs. in Drop D: ⑥ = D

Words and Music by
JOHN COOPER

Moderately slow ♩ = 86

Intro:

Elec. Gtr. 1 (w/dist.)

Band enters

*Elec. Gtr. 1 dbld.

Elec. Gtr. 2 (w/dist.)

Elec. Gtr. 1

Verse:

Elec. Gtr. 1

w/slight P.M. throughout

The musical score consists of two staves. The top staff shows a melodic line starting with eighth-note pairs followed by sixteenth-note pairs. The bottom staff shows grace notes. The score includes several performance instructions: '>' over a grace note in the first measure, a circled 'G' over a grace note in the second measure, and '>' over a grace note in the third measure. Measures 4 through 12 are indicated by vertical ellipses. Measure 13 starts with a grace note, followed by a sixteenth-note pair, and then a series of eighth-note pairs. The score concludes with another grace note and a sixteenth-note pair.

The musical score consists of two measures. The first measure starts with a treble clef, a key signature of two sharps, and a common time signature. It features a vertical bar line followed by a double bar line with repeat dots. The second measure begins with a vertical bar line and a double bar line with repeat dots. The dynamic marking *mp* is placed below the staff.

A musical score for a guitar and voice. The top part shows three chord diagrams: G5 (5th fret), A5 (7th fret), and B5 (9th fret). The bottom part shows a treble clef staff with a key signature of one sharp, indicating G major. The lyrics are: "You flood - ed through my veins, I don't care so I pre - tend, wake you left me when your bro - - ken. I" The measure numbers 9 and 10 are indicated above the staff.

A blank tablature grid for a six-string guitar, consisting of five full fretboard diagrams and one partial diagram on the right. Each diagram has six horizontal lines representing the strings and vertical grid lines representing frets. The first four diagrams are complete, while the fifth and final diagram on the right is partially cut off at the right edge.

A musical score for piano featuring two measures. The key signature is F major (one sharp). Measure 1 starts with a quarter note, followed by a eighth-note followed by a sixteenth-note grace note, a eighth-note, and a sixteenth-note grace note. Measure 2 starts with a quarter note.

A blank six-string guitar tablature staff. It consists of six horizontal lines representing the strings, with a vertical line dividing the staff into two measures. The word "TAB" is printed vertically along the left edge of the staff.

Chorus:

15

you. It's not me, it's you. Al - ways has been you. All the lies_ and

Elec. Gtr. 1

18

stu - pid things you say and do, it's you. It's not me, it's you.. All the lies_ and

T
A
B

5 5 5 5 7 7 7 9 9 9 4 4 4 4 5 5 7 7 7 7

1.

21

pain you put_ me through. I know that it's_ not me, it's you,

T
A
B

5 5 5 5 7 7 7 5 5 5 5 4 4

23

B5 9fr.
F#5
G5 5fr.
A5 7fr.
F#5
B5 9fr.
F#5

you, you. It's not me it's you, you.

Elec. Gtr. 2

TAB

15	14	14	16	14	16	16	15	14	14	16
----	----	----	----	----	----	----	----	----	----	----

Elec. Gtr. 1

TAB

9	9	4	4	5	5	5	5	7	7	4	4	9	9	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

26

G5 5fr.
A5 7fr.
F#5
G5 5fr.
F#5

know that it's not me, it's you.

TAB

14	16	16	5	5	5	5	4	4	4	4
----	----	----	---	---	---	---	---	---	---	---

TAB

5	5	5	5	7	7	4	4	-		
---	---	---	---	---	---	---	---	---	--	--

Interlude:

28 **Elec. Gtr. 1**

TAB: 9 10 9 7 9 2 0 0 9 10 9 7 9 2 0 0 7

30 **Elec. Gtr. 1**

TAB: 9 10 9 7 9 2 0 0 9 10 9 7 9 2 0 0 7

Bridge:

32 **Elec. Gtr. 1**

Let's get the sto - ry straight, you were a poi - son flood - ing through my veins, you're

Elec. Gtr. 1

TAB: 5 5 5 5 5 5 5 9 9 9 9 9 9 0 0 0 0 0 0 0

35 **Elec. Gtr. 1**

driv-ing me__ in-sane. And now you've gone a - way, I'm no long - er chok - ing from the

Elec. Gtr. 1

TAB: 2 2 2 2 2 2 5 5 5 5 5 5 9 9 9 9 9 9 9

E5

 11

G5

 11 5fr.

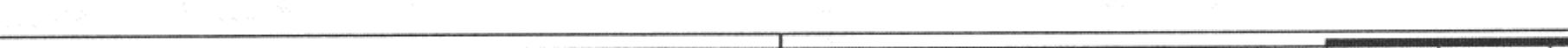
A5

 11 7fr.

38

pain you put me through. And now I know_ that it's not me, it's

P.M. -----

TAB


Chorus:

Guitar chords and fingerings:

- B5 (Fret 6, 11th string) 9fr.
- F#5 (Fret 5, 11th string)
- G5 (Fret 6, 11th string) 5fr.
- A5 (Fret 6, 11th string) 7fr.
- B5 (Fret 6, 11th string) 9fr.
- F#5 (Fret 5, 11th string)

Vocal lyrics:

you. It's not me, it's you. Al - ways has been you. All the lies__ and

Elec. Gtr. 1

Musical score and tablature for guitar. The score consists of two staves: a treble clef staff with a key signature of two sharps and a time signature of common time, and a tablature staff below it. The tablature staff shows six horizontal lines representing the strings of a guitar, with vertical tick marks indicating finger placement. The music is divided into measures by vertical bar lines. The first measure shows a bass note followed by four eighth-note chords. The second measure shows a bass note followed by four eighth-note chords. The third measure shows a bass note followed by four eighth-note chords. The fourth measure shows a bass note followed by four eighth-note chords. The fifth measure shows a bass note followed by four eighth-note chords. The sixth measure shows a bass note followed by four eighth-note chords.

G5 5fr.
 A5 7fr.
 B5 9fr.
 F#5
 G5 5fr.
 A5 7fr.

43

stu - pid things you say and do, it's you. It's not me, it's you. All the lies__ and

TAB
 5 5 5 5 7 7 7 | 9 9 11
 5 5 5 5 7 7 7 | 9 9 9

46

G5 A5 G5 F#5
5fr. 7fr. 5fr. 5fr.

pain you put me through. I know that it's not me, it's you.

TAB

B 5 5 5 5 7 7 7 | 5 5 5 5 4 4 4 4

48

B5 F#5 G5 A5 F#5
9fr. 11 5fr. 7fr. 11

You, you, It's not me, it's
(It's not me, it's you.)

TAB

B 9 9 4 4 | 5 5 5 5 7 7 4 4

50

B5 F#5 G5 A5 F#5
9fr. 11 5fr. 7fr. 11

you, you. It's not me, it's
(It's not me, it's you.)

TAB

B 9 9 4 4 | 5 5 5 5 7 7 4 4

B5 F#5 G5 A5 F#5


52

you, you. It's not me, it's
 (It's not me, it's you.)

Elec. Gtr. 2

TAB

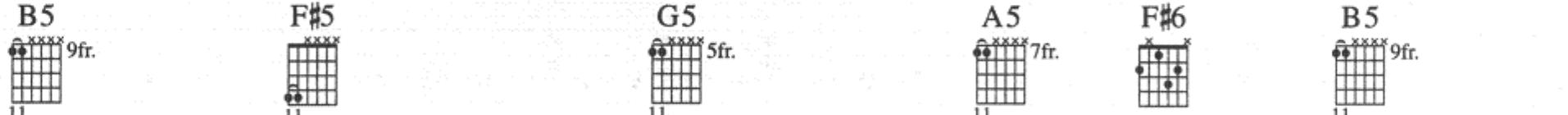
11	6	7	6	4	12	12	11	9	12
9	4	5	4	2	10	10	9	7	10

Elec. Gtr. 1

TAB

9	9	4	4	5	5	5	5	7	7	4	4
---	---	---	---	---	---	---	---	---	---	---	---

54

B5 F#5 G5 A5 F#6 B5


you, you. It's not me, it's you.
 (It's not me, it's you.)

Elec. Gtr. 1

TAB

11	6	7	6	4	12	12	11	9	12	11
9	4	5	4	2	10	10	9	7	10	9

Elec. Gtr. 2

TAB

9	9	4	4	5	5	5	5	7	7	4	4
---	---	---	---	---	---	---	---	---	---	---	---

SHOULD'VE WHEN YOU COULD'VE

*Elec. Gtr. 1 in Drop D, down 1 whole step:

(6) = C (3) = F

(5) = G (2) = A

(4) = C (1) = D

All other gtrs. in Drop D: (6) = D

Words and Music by
JOHN COOPER

Moderately slow $\text{♩} = 82$

Intro:

D

Elec. Gtr. 1 (w/light dist.)

*Elec. Gtr. 1 is notated in the key of D and sounds a whole step lower than written.

Vocals and all other gtrs. are notated in the concert key of C.

Band enters

Verses 1 & 2:

Elec. Gtr. 1 tacet

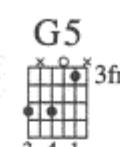
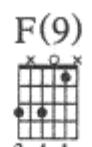
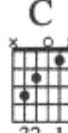
1. I'm done won-drin' where you've been all night long when you're out with your friends. All
2. I'm done chas - ing you all o - ver, may as well be chas-ing af - ter thun - der.

Elec. Gtr. 2

hold throughout

Elec. Gtr. 3

Should've When You Could've - 7 - 1

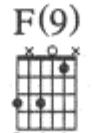
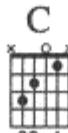


you say that the mat - ters o - ver,
Play hard to get if it makes you hap - py,

but now that chap - ters o - ver.
for a change now, you can start chas-ing me.

TAB

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



I'm done trust-ing you, it's end - ed,
Don't cry 'cause I ain't your sure thing,

e - ven af - ter I catch you red hand - ed.
it ain't my fault you don't know a good thing.

TAB

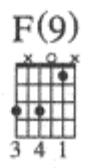
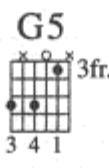
0	1	0	1	0	1	0	1	0	1	0	1
3			3			3			3		

Elec. Gtr. 4 (clean-tone)

mp

TAB

8	9		9		10			12	8		



You could've been my on - ly one, but now your chance is gone. } You
You could've been my on - ly one, but now your chance is gone. }

TAB

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

TAB

10		12		10							

Chorus:

 10fr.
 5fr.
 3fr.
 5fr.

17


miss my love, girl. _____ You should, it would have been so good. You
 (8^{va}) - -



TAB
 12 12 13 12 13 15 15 13 13 | 13

C5

 10fr.

G5

 5fr.

F5

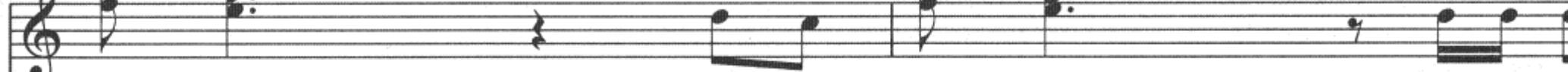
 5fr.

G5

 5fr.

19


should - 've when I would - 've. Now I know I've
 (8^{va})-



1.

A5 G5 F5 G5

had e-nough, bet-ter luck next time, girl. You should, it would - 've been so good.

(8va) -

TAB

12 13 12 13 12 13 15 12 15 12

2.

C5 G5 F5 G5 F5 G5

should, it would've been so good..

Elec. Gtr. 1 -

Elec. Gtr. 2 8va -

TAB

7 9 7 9 11 7 7 6 7 7 9 7 12 12 13 12 13 15 13 15 12 15 12

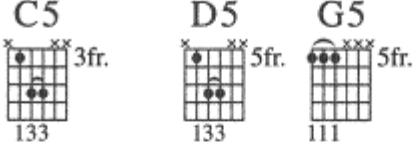
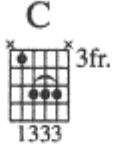
Bridge:

C5 D5 G5 C5 D5 F5

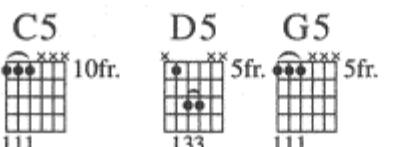
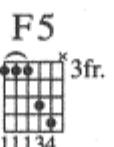
133 133 111 133 133 111

26

Don't you un - der - stand, don't wan - na be your back - up

C5 D5 G5



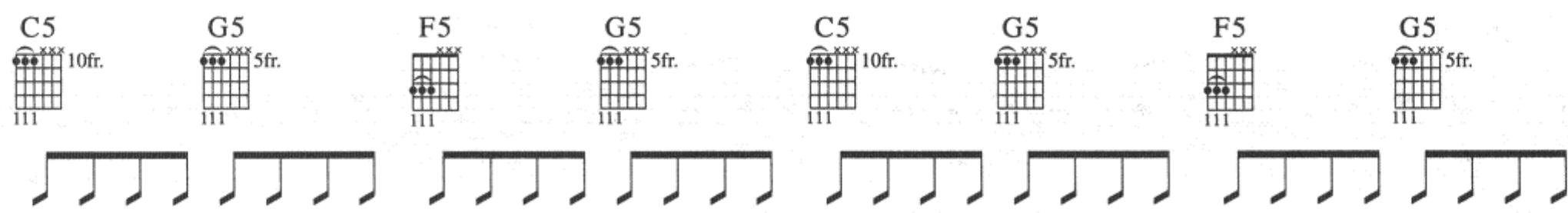
28 Now, I won't be here to clean up when it hits the fan.

C5 D5 G5



30 P.M. -

You tried to keep me on your leash, it's time you start-ed chas-ing me.

Instrumental:

C5 G5 F5 G5 C5 G5 F5 G5


Elec. Gtr. 1



T
A
B

7 9 7 9 11 7 | 7 6 7 7 9 7 | 7 9 7 9 11 7 | 7 6 7 7 9 7 |

Elec. Gtr. 2

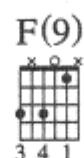
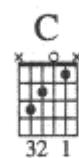


T
A
B

5 6 5 6 8 5 | 5 3 5 5 6 5 | 5 6 5 6 8 5 | 5 3 5 5 6 5 |

Verse 3:

Band tacet



36

I'm done act-ing like I won't be sit-ting here still wish-ing you want-ed me.

Acous. Gtr.

mf
hold throughout

TAB

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

Elec. Gtr. 2

TAB

5	3	5		5	3	5		5	6	5		5	3	5
5			5			3			3			3		

38

C
x 0 0
32 1



Don't say that I nev - er told you, take some ad - vice from some - bod - y who knows. You

TAB

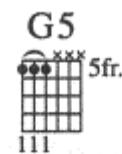
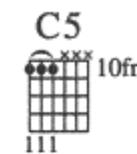
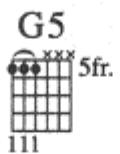
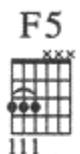
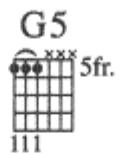
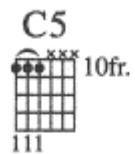
0	1	0	1	0	1	0	1				
3			3			3					

TAB

5	3	5		5	3	5					
5			5			6					

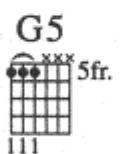
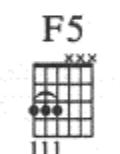
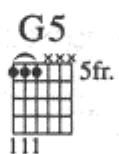
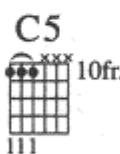
TAB

5											

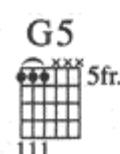
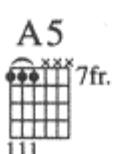
Chorus:

40 Elec. Gtrs. 2 & 3 resume chorus fig. simile

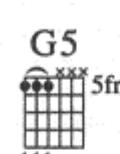
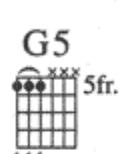
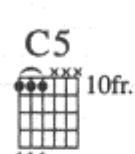
should - 've when you could - 've. You're gon - na miss my love, girl. You



should, it would have been so good. You should - 've when I would - 've. Now I know I've



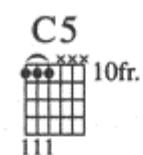
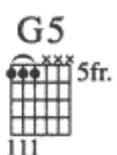
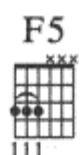
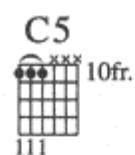
had e-nough, bet - ter luck next time, girl. You should, it would - 've been so good. You



should - 've when you could - 've. You're gon - na

Elec. Gtr. 2*8va*

12 13 12 13 12 13 15 13 15 13 | 12 13 12 13 12 13 15 12 15 12



50 miss my love, girl. You should, it would have been so good.

(8va)

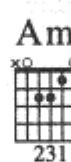
12 13 12 13 12 13 15 13 15 13 | 12 13 12 13 12 13 15 12 13 12

BELIEVE

All gtrs. in Drop D: ⑥ = D

Slow ♩ = 72

Intro:



Words and Music by
JOHN COOPER and DAVE BASSETT

Elec. Gtr. 1 (clean-tone)

mp

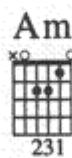
TAB

Acous. Gtr.

mf
hold throughout

TAB

Veruses 1 & 2:



1. I'm still try-ing to fig - ure out how to tell you I was wrong..
2. I can't un - do the things that led us to this place..

TAB

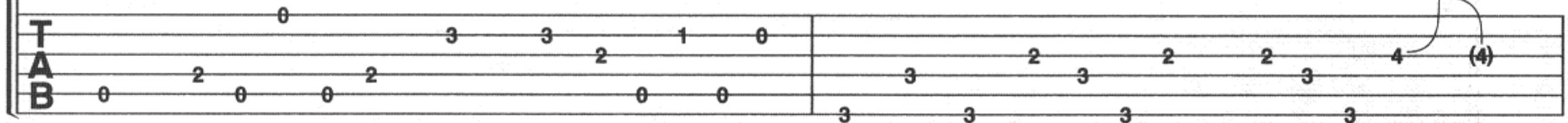
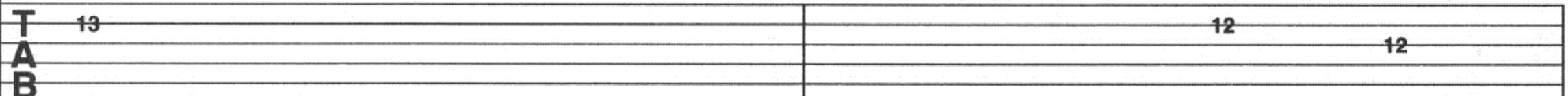
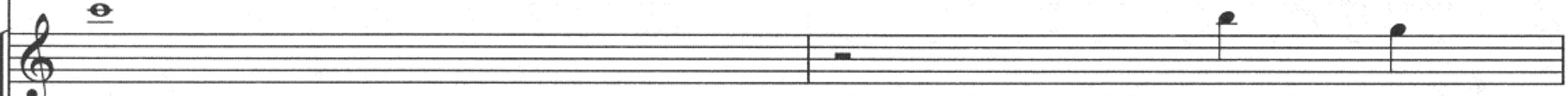
TAB

Acous. Gtr.

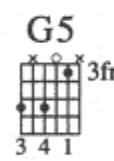
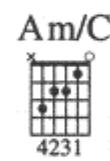
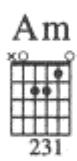
TAB



I can't fill the emp - ti - ness in - side since you've been gone. So, is it you,
But I know there's some-thing more to us than our mis - takes. So, is it you,

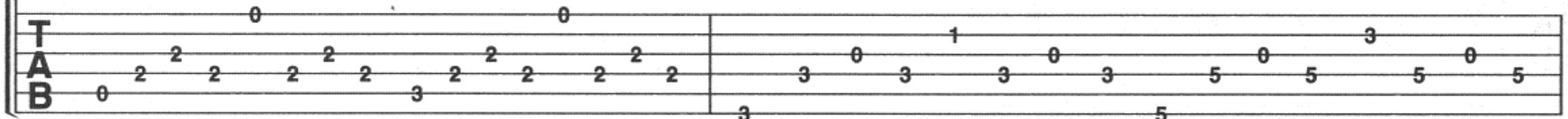
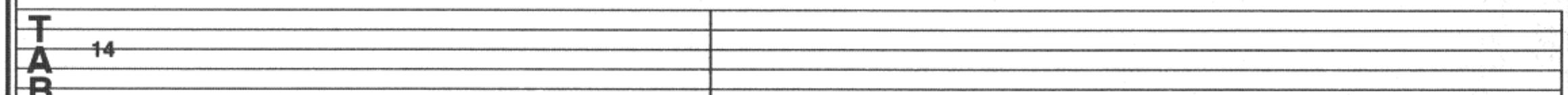
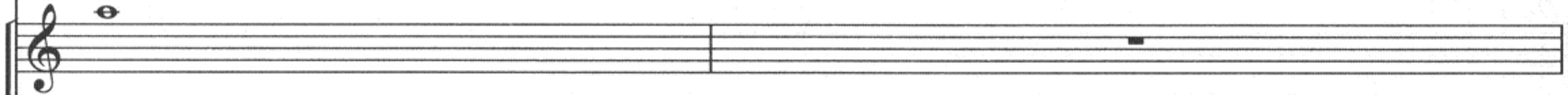


Elec. Gtr. 1 tacet



— or is it me?
— or is it me?

I know I said things that I did - n't mean. But
I know I'm so blind when we don't a - gree. But



60

F(9)

G5 3fr.

you should - 've known me by now, you should - 've known me. } If you be - lieved me.

you should - 've known me by now, you should - 've known me. }

3 4 1

3 4 1

Cont. in slashes

Tablature for the first 12 measures of the guitar part. The tab shows six strings and six horizontal lines representing frets. Measures 1-6 show a repeating pattern of notes: string 6 (open), string 5 (3rd fret), string 4 (open), string 3 (3rd fret), string 2 (open), and string 1 (1st fret). Measures 7-12 show a repeating pattern of notes: string 6 (open), string 5 (5th fret), string 4 (open), string 3 (5th fret), string 2 (open), and string 1 (5th fret).

Elec. Gtr. 2 (w/dist.)

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a common time signature. The score consists of two staves of music. The first staff begins with a dynamic marking 'mf' and contains measures of eighth-note chords. The second staff continues the eighth-note chords. Various performance instructions are placed above the notes, including 'v.' (volume), 'V' (volume), and 'V.' (volume). The music concludes with a final instruction 'V.' above the notes.

P.M.

Chorus:

A row of four guitar chord diagrams labeled Am, F(9), C, and G5. Each diagram shows a six-string guitar neck with dots indicating finger placement. The strings are numbered 6, 5, 4, 3, 2, 1 from top to bottom. Below each diagram is a set of three numbers representing a strumming pattern: 231 for Am, 3 4 1 for F(9), 321 for C, and 3 4 1 for G5.

234

Acous. Gtr.

when I said, I'd be bet - ter off with - out you, then you

Elec. Gtr. 2

A musical staff in G clef. It begins with a quarter note followed by a bar line. The subsequent notes are eighth notes, grouped in pairs by vertical bar lines. The pattern repeats three times, with each pair of eighth notes aligned vertically under the bar lines.

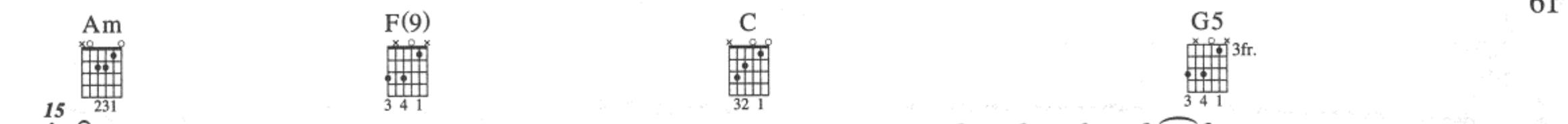
A blank tablature grid for a six-string guitar, consisting of six horizontal strings and 15 vertical fret positions. The letters "TAB" are printed vertically along the left edge.

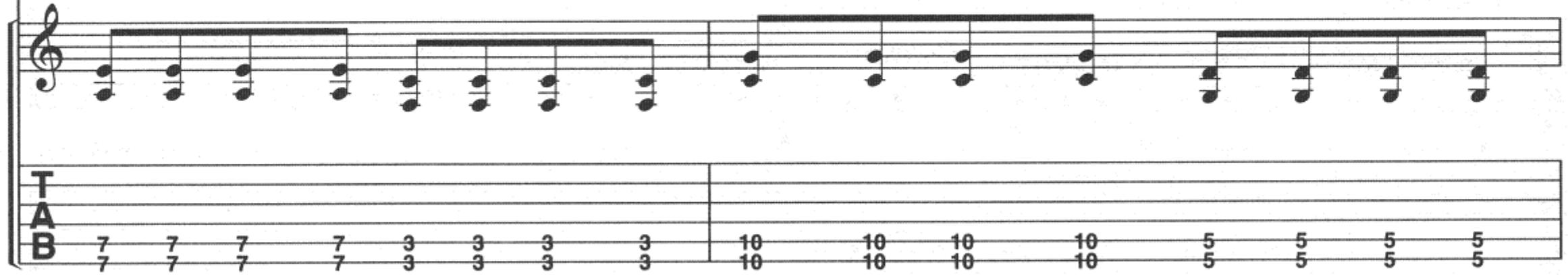
F(9)  Am  G5 
 13 231 3fr.

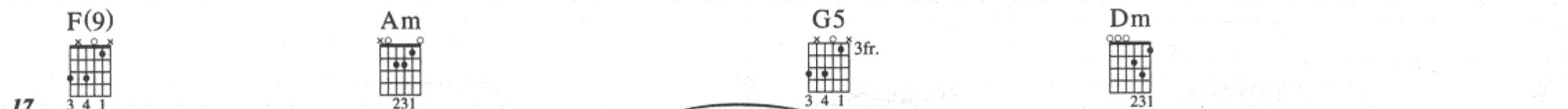
 nev - er real - ly knew me at all. If you be - lieved_

TAB

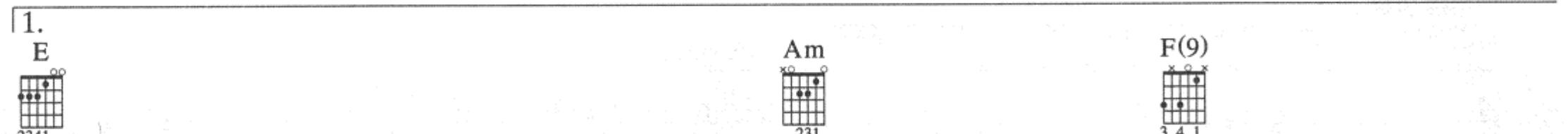
3	3	3	3	7	7	7	7	5	5	5	5	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---

Am F(9) C G5

15 when I said, that I would-n't be think-ing a - bout you. You

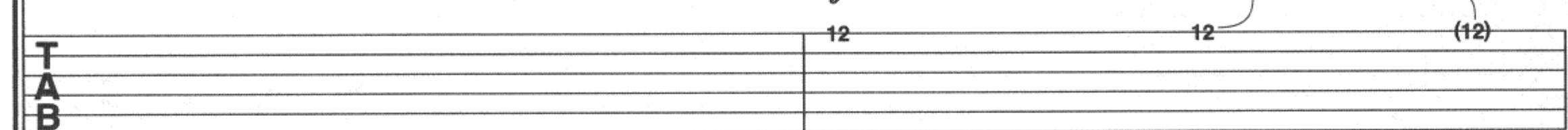
TAB


F(9) Am G5 Dm

17 thought you knew the truth but you're wrong. You're all that I need, just

TAB


1. E Am F(9)

Acous. Gtr.
20 tell me that you still be - lieve.

Elec. Gtr. 3 (w/light dist.)

mf
12 12 (12)
TAB


TAB


2.

Chords shown:

- C (3 2 1)
- G5 (x 0 3fr. 1)
- E (3 2 4 1)

22: Tab shows a sixteenth-note pattern followed by a fermata over two measures of eighth notes.

22: Vocal line: tell me that you still be - lieve.

12: Tab shows a sixteenth-note pattern starting at the 15th fret, with a hammer-on from the 12th fret.

TAB: Bass line with notes at the 10th and 5th frets.

TAB: Bass line with notes at the 10th, 5th, and 2nd frets.

Interlude:

F(9) (3 4 1)

Acous. Gtr. (G5 3fr. Am 231)

24: Acoustic guitar tab showing a sixteenth-note pattern.

Elec. Gtr. 3 (0 1)

Elec. Gtr. 2 (V)

TAB: Bass line with notes at the 3rd, 5th, and 7th frets.

TAB: Bass line with notes at the 3rd, 5th, and 7th frets.

Dm
231

G5
3 4 1
3fr.

26 Is it you,-

trem. pick - - - - -

TAB

13 (13) 13 12 13 12 10 | 7 8 10 13

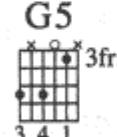
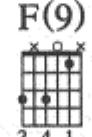
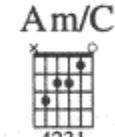
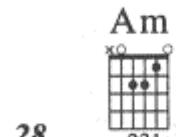
TAB

0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

Verse 3:

Elec. Gtr. 3 tacet

Band tacet - - - - -



28

or is it me? - - - - -

I know I said things that I didn't mean. - - - - -

TAB

15

TAB

Acous. Gtr.

TAB

64 (Band tacet) -----

F(9)

30

You should have known me by now, you should've known me. If you be - lieved.

G5

Elec. Gtr. 2

TAB

P.M. -----

Chorus:

C

F(9)

C/E *

G5

32 Acous. Gtr. resume chorus fig. simile

when I said, I'd be bet - ter off with - out you, then you

Elec. Gtr. 2

TAB

*Bass plays E.

F(9)

34 Am

G5

nev - er real - ly knew me at all. If you be - lieved.

Elec. Gtr. 2

TAB

Am F(9) C G5
x0 x0 x0
x0 x0 x0
x0 x0 x0
• • •
3 4 1
3 4 1
3 2 1
3 4 1
3fr.
36

— when I said, that I would-n't be think-ing a - bout you. You

TAB

7	7	7	7	3	3	3	3	10	10	10	10	5	5	5	5
7	7	7	7	3	3	3	3	10	10	10	10	5	5	5	5

TAB

3	3	3	3	7	7	7	7		5	7	9	5	8	7
3	3	3	3	7	7	7	7		5	7	9	5	8	7

The image shows a page of sheet music for the song "I Want You". At the top left is a guitar chord diagram for Dm, with the strings numbered 6, 5, 4, 3, 2, 1 from top to bottom. Below it is a tablature with the numbers 231. The key signature is B-flat major (two flats). The tempo is marked as 40. The lyrics "all that I want." are followed by a blank measure. The next measure begins with a bass note, followed by a blank measure, then a transition to an E chord (three sharps) with the tablature 2341. The lyrics "(Don't you e - ven know me at all?)" continue. The music ends with a final measure containing a bass note and a blank measure.

The image shows a musical score and its corresponding tablature. The score consists of two staves. The top staff is a standard musical staff with a treble clef, showing a series of eighth-note pairs. The bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. The tablature shows a sequence of notes: the first seven positions are all '0's, indicating open strings; the eighth position is a '2', indicating the second fret on the A string.

Dm

231

Acous. Gtr.

E

2341

all that I need,
just tell me that you still be - lieve.
—)

TAB

B 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

Fmaj7



3 421

44

Keybds. (arr. for gtr.)

8va

mf

TAB

20 19 20 20 19 20 20 19 20 20 19 20 20 19 20 20 19 20 20 19 20

TAB

3

FORGIVEN

All gtrs. in Drop D: ⑥ = D

Words and Music by
JOHN COOPER

Moderately slow ♩ = 80

Piano sheet music in 4/4 time. Chords implied: *Am, Em, F, C, G/B.

*Chords are implied.

Intro:

Band enters

Sheet music for band entry. Instruments include Am, Em, F, C, G/B, Am, Em, F, C, G/B.

Elec. Gtr. 1 (w/dist.)

Sheet music for Electric Gtr. 1 (w/dist.). Dynamics: mf.

Verse:

Sheet music for Verse. Chords: Am, Em, F, C, G/B.

1. For - give_ me now 'cause I have been_ un - faith ful.
 2. For - give_ me, I'm a - shamed, I've loved_ an oth er.

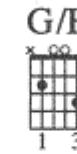
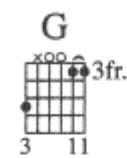
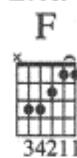
**Elec. Gtr. 2 (w/light dist.)*

Sheet music for Electric Gtr. 2 (w/light dist.). Dynamics: mp.

P.M. -----

*Elec. Gtr. 2 tacet 1st 4 meas., 1st time only.

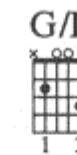
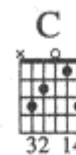
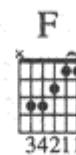
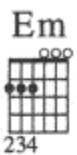
2nd time - - -



Don't ask me why 'cause I don't know.
I can't explain 'cause I don't know.

(P.M.) - - -

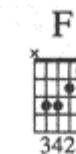
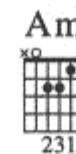
T
A
B



So man - y times I've tried,
No one can take your place,
and there was un - a - ble.
but is no oth - er.

(P.M.) - - -

T
A
B



This heart be - longs to you_ a - lone.
For - ev - er yours and yours. a - lone. }

Now I'm

T
A
B

Chorus:

Chord diagrams for Chorus:

- C: x 0 0 3 2 14
- G: x 0 0 3 11 3fr.
- Am7: x 0 0 2 14
- Fsus2: x x 0 3 14
- C: x 0 0 3 2 14
- G: x 0 0 3 11 3fr.

15

in a se - cret place, a - lone in your em - brace.. Where all my wrongs have been e - rased.

Elec. Gtr. 3 (*clean-tone*)

mp
hold throughout

TAB

3	1	3
0	0	0
5		

3	1	3
0	0	0
3		

3	1	3
0	0	0
3		

3	1	3
0	0	0
5		

Elec. Gtr. 1

TAB

10	10	10	10	5	5	5	5
10	10	10	10	5	5	5	5
				7	7	7	7
				7	7	7	7
				3	3	3	3
				3	3	3	3
				10	10	10	10
				10	10	10	10
				5	5	5	5
				5	5	5	5

Chord diagrams for Chorus:

- Am7: x 0 0 2 14
- G: x 0 0 3 11 3fr.
- C: x 0 0 3 2 14
- G: x 0 0 3 11 3fr.
- Am7: x 0 0 2 14
- F: x 0 0 3 4 2 11

18

You have_ for - giv - en. All the prom-is - es and_ lies, all the times_ I com - pro - mise.

TAB

3	1	3
0	0	0
5		

3	1	3
0	0	0
5		

3	1	3
0	0	0
5		

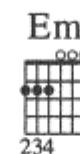
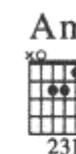
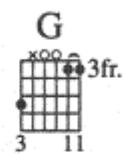
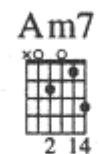
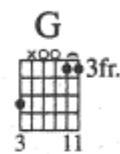
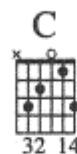
3	1	3
0	0	0
3		

TAB

7	7	7	7	5	5	5	5
7	7	7	7	5	5	5	5
				10	10	10	10
				10	10	10	10
				5	5	5	5
				5	5	5	5
				5	5	5	5
				7	7	7	7
				7	7	7	7
				3	3	3	3
				3	3	3	3

1.

Elec. Gtr. 3 tacet

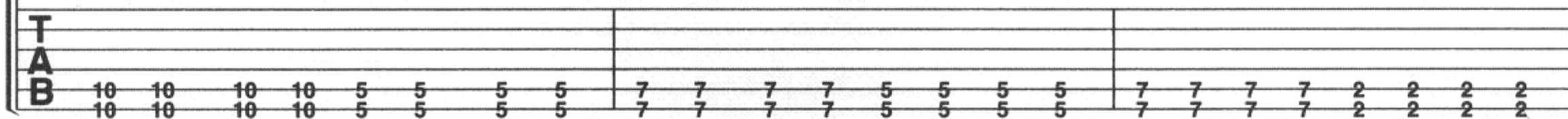
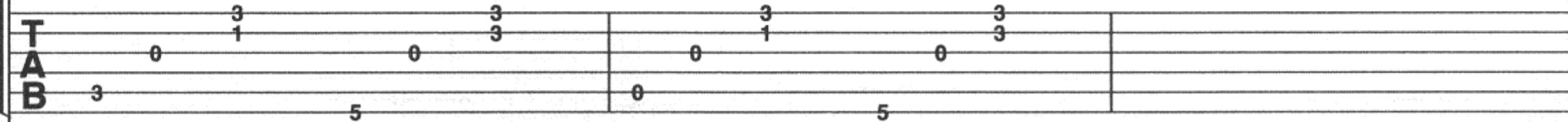


21

Strings

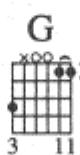
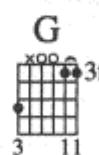
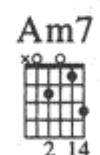
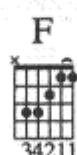


All the times_ you were de - nied. You have_ for - giv - en.



2.

Elec. Gtr. 3 tacet



24



You have_ for - giv - en.

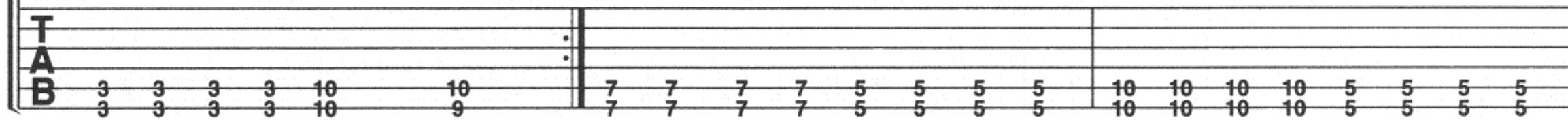
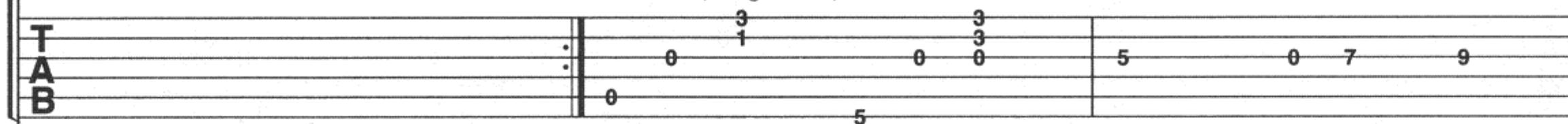
Oh,_ whoa,, whoa..

Oh,

Elec. Gtr. 3

mf

Elec. Gtr. 4 (w/light dist.)



Am F C G Am G

27 oh, whoa, whoa.. Oh, whoa, whoa.. Oh, whoa, yeah, yeah.

TAB

5 0 4 7 | 5 0 7 9 | 5 0 4 7

TAB

5 0 4 7 | 5 0 4 7 | 5 0 4 7

TAB

5 0 4 7 | 5 0 4 7 | 5 0 4 7

TAB

7 7 7 7 3 3 3 | 10 10 10 10 5 5 5 | 7 7 7 7 5 5 5

Bridge:

Dm F C

30 I get down on my knees, feel your love wash o - ver me.

Elec. Gtr. 1

0 0 0 0 3 3 3 3 | 10 10 10 10 10 10 10 10

TAB

0 0 0 0 3 3 3 3 | 10 10 10 10 10 10 10 10

Dm F C

32 There will nev - er be an - oth - er, you're the on - ly one for - ev - er.

TAB

0 0 0 0 3 3 3 3 | 10 10 10 10 10 10 10 10

TAB

0 0 0 0 3 3 3 3 | 10 10 10 10 10 10 10 10

12

G xoo 3fr. F xoo 3fr.

34 3 11 34211

34 3 11 34211

And you know I'm yours a - lone. I'm

P.M. -----

TAB

5 5 5 3	3 3 3	5 5 5 5	3 3 3 3	3 3 3 3	3 3 3 3
5 5 5 3	3 3 3	5 5 5 5	3 3 3 3	3 3 3 3	3 3 3 3

Chorus:

Band tacet

C

G

 3fr.
Am7

Fsus2

37

in our se - cret place a - lone in your em - brace, where

Acous. Gtr.

mp
hold

TAB
 0 1 0 0 3 | 0 1 0 1 3

Acous. Gtr. tacet

Elec. Gtr. 4

45

 Oh,_ whoa,_ whoa.. Oh, oh,_ whoa,_ whoa.. Oh,_ whoa,_ whoa.. You have_ for - giv - en. For -

TAB
 5 0 7 9 5 0 4 7 5 0 7 9 5 0 4 7

Outro:

Repeat and fade

Repeat and fade

C

32 14

49

giv - en. For - giv - en.

Elec. Gtr. 3

TAB:

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

Elec. Gtr. 4

A musical staff with a treble clef and four open circles representing notes. Below it is a guitar tablature staff with six horizontal lines representing strings. The first string has a vertical bar with the letter 'T' above it and the number '5' below it.

Elec. Gtr. 1

A musical staff in treble clef with five horizontal lines. It features a melodic line consisting of eighth-note heads connected by curved stems. Grace notes are indicated by small circles with stems. Below the staff is a tablature staff with six horizontal lines, labeled 'TAB' on the left. The number '10' is written at the bottom left of the tablature staff.

SOMETIMES

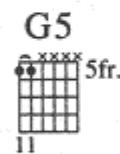
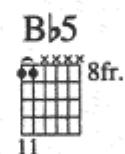
*All gtrs. in Drop D, down 1 1/2 steps:

(6) = B (3) = E
 (5) = F# (2) = G#
 (4) = B (1) = C#

Moderately slow ♩ = 84

Words and Music by
JOHN COOPER

Intro:



Elec. Gtr. 2 (w/dist. & delay)

Elec. Gtr. 1 (w/dist.)

*Recording sounds one and one half steps lower than written.

Verses 1 & 2:

8

D5 C5 D5 D5 A5 C5
 10fr. 11 11fr. 11fr. 7fr. 11fr.

1. Some - times,
2. Some - times when I lie,
 don't de - ny I know you're on to me.
 that ev - 'ry - thing is wrong.

Elec. Gtr. 1

TAB

10

D5 C5 D5 D5 A5 C5
 10fr. 11 11fr. 11fr. 7fr. 11fr.

Some - times I don't mind how than hate - ful that I can be.
Some - times rath - er die to to ad - mit it's my fault.

TAB

12

D5 C5 D5 D5 A5 C5
 10fr. 11 11fr. 11fr. 7fr. 11fr.

Some - times I don't try to make you hap - py.
Some - times, when you cry, I just don't care at all. I

Elec. Gtr. 2

TAB

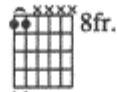
1/2

(7)

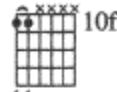
TAB

76

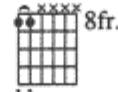
Bb5



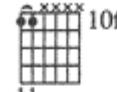
C5



Bb5



C5

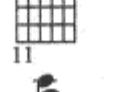


don't know why I do the things I do to you, but... }
 don't know why I do the things I do to you, but... }

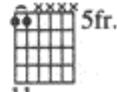
TAB

Chorus:

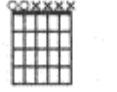
Bb5



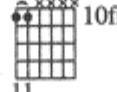
G5



D5



C5



Some-times I don't want to be bet - ter. Some -

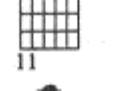
Elec. Gtr. 2

TAB

Elec. Gtr. 1

TAB

Bb5



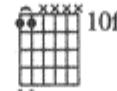
G5



D5



C5



times I can't be put back to - geth - er. Some -

TAB

TAB

20

times I find it hard to be - lieve there's some - one else who could be

TAB

1.

22

just as messed up as me.

TAB

25

TAB

TAB

Sometimes - 8 - 4

2.

D5

27

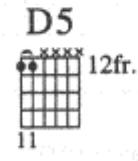
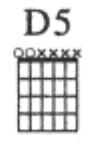
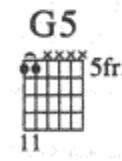
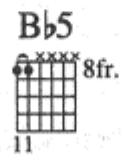
me.

TAB

7	9	9	10	12	12	12	14
5	7	7	8	10	10	10	12

TAB

7	9	9	10	12	12	12	14
5	7	7	8	10	10	10	12

Guitar Solo:

8va --
29 Elec. Gtr. 3 (w/dist. & wah)

f

TAB

10	12	13	15	16	15	17	20
13	15	13	15	16	13	15	18

Elec. Gtr. 1

TAB

8	8	8	8	5	5	5	5
8	8	8	8	5	5	5	5

Bb5 8fr.
G5 5fr.
C5 10fr.

TAB

31

(8va)

TAB

15 13 15 17 13 15 17 (17) 17 (17) 15 (15) 9 10 12 13 10 12 13 15 13 12

32

TAB

8 8 8 8 5 5 5 10 10 10 10 10 10 10 10

Bridge:

Bb5 8fr.
G5 5fr.
D5
C5 10fr.

Elec. Gtr. 3 tacet

33

want some - one to hurt like the way I hurt. It's

TAB

13

Elec. Gtr. 1

TAB

8 8 8 8 5 5 5 0 0 0 0 10 10 10 10

80

B_b5 F5 G5

8fr. 5fr.

35

sick, but it makes me feel bet - ter.

Verse 3:

Elec. Gtr. 1

Lead Guitars


D5

C5

D5

D5

A5

C5
 10fr.
 11
 12fr.
 11
 7fr.
 11
 10fr.
 11

39


 Some - times don't de - ny____ I'm some - times sin - ner, some - times saint.

The image displays a musical score and its corresponding tablature for a six-string guitar. The score consists of two staves: the top staff is a standard musical notation staff with a treble clef, a key signature of one flat, and a common time signature; the bottom staff is a tablature staff with six horizontal lines representing the guitar's strings. The music features eighth-note patterns and rests. The tablature shows the fingerings and positions on the guitar neck, with specific fret numbers indicated below the strings. The first measure starts at the open position (0) on all strings. The second measure moves to the 7th fret. The third measure moves to the 10th fret. The fourth measure moves to the 12th fret. The fifth measure moves to the 7th fret. The sixth measure moves to the 10th fret. The tablature also includes a vertical bar line after the third measure, indicating a repeat or section change.

Chorus:

Elec. Gtrs. 1 & 2 resume chorus fig. simile

41

B_b5 8fr.

G5 5fr.

D5 6fr.

C5 10fr.

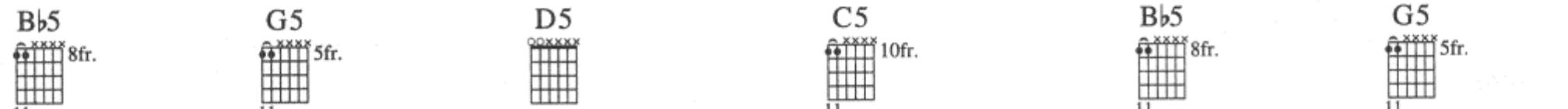
Some - times I don't want to be bet - ter. Some -

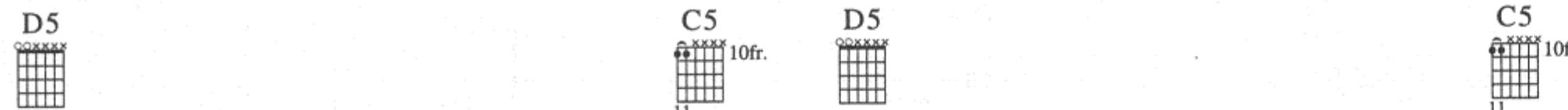
Ev - 'ry - thing is gone for - ev - er.

Bb5 G5 D5 C5

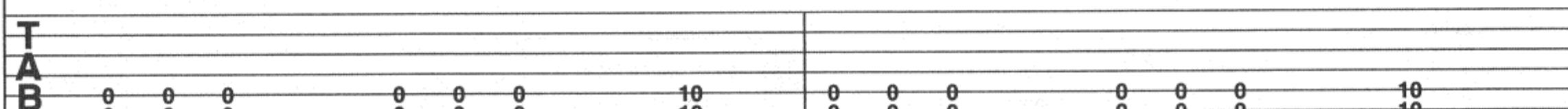
43
times I can't be put back to - geth - er. Some -

Some - times it's gone for - ev - er.
44

Bb5 G5 D5 C5 Bb5 G5

45
times I find it hard to be-lieve there's some-one else who could be just as messed up as

D5 C5 D5 C5

48
me. Just as messed up as

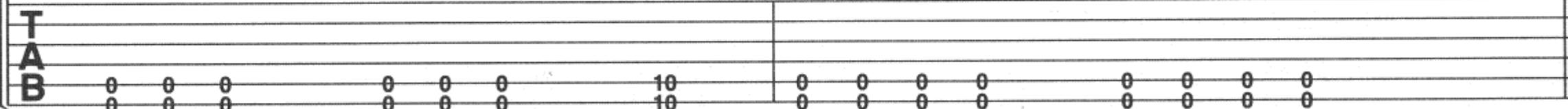
Elec. Gtr. 1

TAB 0 0 0 0 0 10 0 0 0 0 10


D5 C5 D5

50
me.

Elec. Gtr. 1

TAB 0 0 0 0 0 10 0 0 0 0 0


NEVER SURRENDER

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

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

Words and Music by
JOHN COOPER and DAVE BASSETT

Moderately slow ♩ = 84

Intro:

*Recording sounds a half step lower than written.

**Chords are implied.

Band enters

5 Elec. Gtr. 1 (w/dist.)

Elec. Gtr. 2 (w/dist.)

Veres 1 & 2:

Acous. Gtr.

1. Do you know what it's like when_____
2. Do you know what it's like when_____

you're scared to see____ your - self..
you're not who you wan-na be..

Elec. Gtr. 3 (clean-tone)

*Cue-sized harmony notes 2nd time only.

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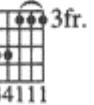
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Administered by WARNER-TAMERLANE PUBLISHING CORP.

Dm 231 B_b 1333 F 34211 C 32 1

I3

else who did - n't need your help to get by. Do you
who sees the things in me I can't hide. Do you

TAB: 1 2 3 3 3 2 3

Gm

 34111

Dm

 231

C

 321

15
 know what it's like _____ to wan - na sur - ren - der. _____ }
 know what it's like _____ to wan - na sur - ren - der. _____ }

TAB
 0 3 2 3 2 | 0 1 0 3 2 0 1
 5 0

Elec. Gtr. 2

P.M. -----

TAB
 10 10 10 10 10 10 10 10

Chorus:

B♭ Dm C Gm B♭ Dm

Acous. Gtr.

17

I don't wan - na feel like this to - mor - row. I don't wan - na live like

Elec. Gtr. 2

T
A
B

C Gm B♭ Dm F C

20

this to - day. Make me feel bet - ter, I wan - na feel bet - ter.

T
A
B

B♭ Dm C

23

Stay with me here now and nev - er sur - ren der.

T
A
B

Dm B_b F C

25

Elec. Gtr. 3

TAB

2. C B_b Dm

27

Elec. Gtr. 1

TAB

C Gm B_b Dm C

29

TAB

Never Surrender - 6 - 4

Verse 3:

Band tacet -----

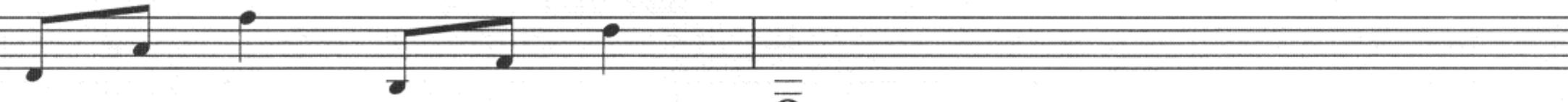
Dm B_b F C

 32 Make me feel bet - ter, you make me feel bet - ter. You

Elec. Gtr. 3 & Acous. Gtr.


 TAB 1 3 3 3 1 0
 T A B 0 2 1 3 3 3 2 3

Dm B_b F

 34 make me feel bet - ter, put me back to - geth - er.

 TAB 1 3 3 3 1 0
 T A B 0 2 1 3 3 3

Chorus:

B_b Dm C Gm B_b Dm


Elec. Gtr. 2 & Acous. Gtr. resume chorus fig. simile

36 

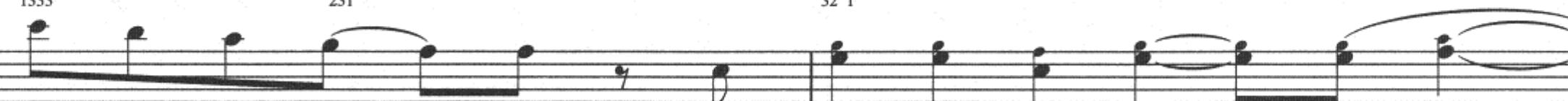
I don't wan - na feel like this to - mor - row. I don't wan - na live like

C Gm 3fr. B_b Dm F C

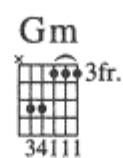
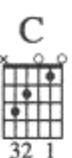
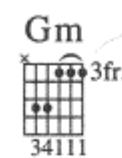

39 

this to - day. Make me feel bet - ter, I need to feel bet - ter.

B_b Dm C


42 

Stay with me here now and nev - er sur - ren - der.



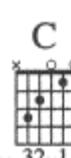
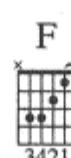
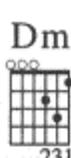
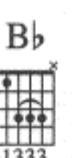
44

Put me back to-geh-er.

Nev-er sur - ren - der._

Elec. Gtr. 1

T	10	9	10	9	10	5	9	10	10	9	10	9	10	5	9	10	12
A	8	7	8	7	8	3	7	8	8	7	8	7	8	3	7	8	10
B																	



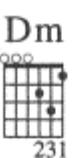
48

Make me feel bet - ter, you make me feel bet - ter.



50

Stay with me here now and nev - er sur - ren - der.

Band tacet

52

Elec. Gtr. 3 & Acous. Gtr.

T	1	3	3	3	3	2	3	3	1	0
A	0	2	1	3	3	3	3	3		
B										

LUCY

Elec. Gtr. 2 in Drop D:

⑥ = D

Moderately slow $\bullet = 76$

Words and Music by
JOHN COOPER

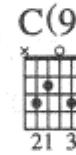
Verse.



Piano



*Acous. Gtr.

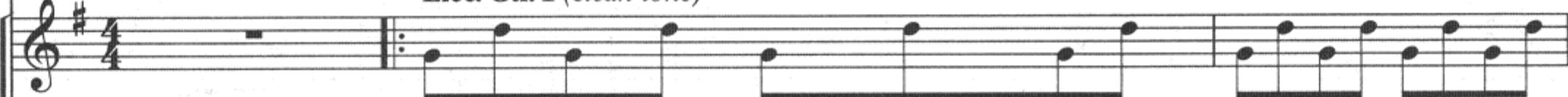


Cont. rhy. simile

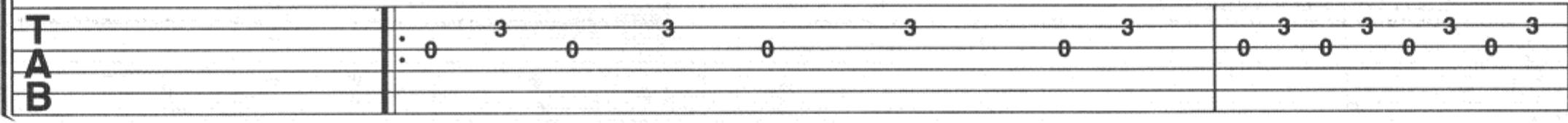


1. Hey, Lu - cy, I re-mem - ber your____ name.
2. Hey, Lu - cy, I re-mem-bered your birth-day.

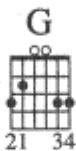
Elec. Gtr. 1 (*clean-tone*)



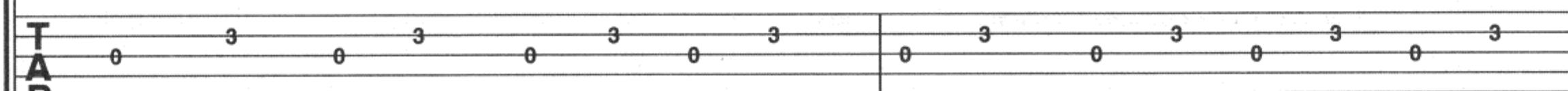
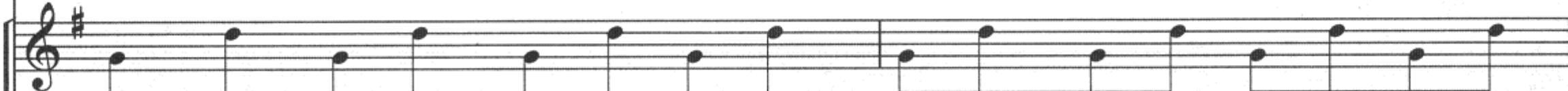
mf (2nd time only)



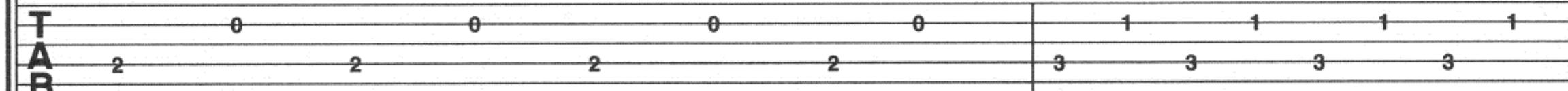
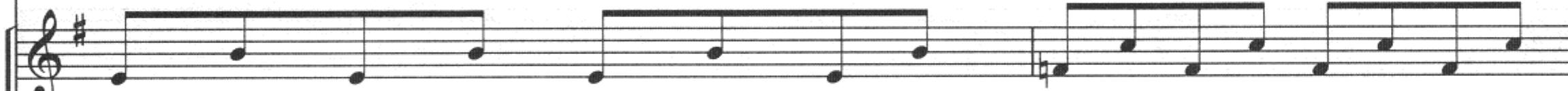
*Acous. Gtr. 2nd time only.



I left a dozen roses on your grave today.
They said it brings some closure to say your name.



I'm in the grass on my knees, wipe the leaves a-way.
I know I'd do it all dif-f'rent if I had the chance.



 Em
 D/F#
 G
 C
 D

I just came to talk for a while,
 But all I've got is these roses to give,
 got some things and they can't help me make a - mends. }

 TAB: 0 0 5 5 | 1 0 0 3

Chorus:

G

10

D/F#

Now that it's o - ver, I just wan - na hold her.
Elec. Gtr. 1 & Acous. Gtr.

mf hold throughout

TAB

3	0	3	0	3	2	3	2
0	0	0	2	0	2	0	2
3	3	3	2	2	2	2	2

Elec. Gtr. 2 (w/dist.)

mf (2nd time only)

TAB

5	5	5	4
---	---	---	---

*Cue-sized harmony notes 2nd time only.

Em7

D

C(9)

D

I'd give up all the world to see that lit - tle piece of heav-en look-ing back at me.

TAB

0 3 0 0 2 3 2 | 0 3 0 0 2 3 2

TAB

2 0 0 0 5 3 | 0 0 0 0 0 0

Em7
xoo
2 4

14 D
xxo
132

Now that it's o - ver, I just wan - na hold her.

T A B
0 3 0 3 0 | 0 2 3 2 0 2 3 2

T A B
0 2 | 7 5

C(9) D Em D/F# G
16 132 23 2 34 21 34

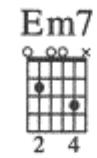
I've got-ta live with the choic-es I've made, and I can't live with my - self to - day.

Acous. Gtr. cont. in slashes

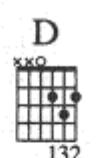
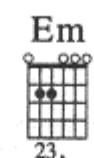
T A B
0 3 0 2 3 2 | 0 3 0 2 3 2 | :
3 0 0 2 3 2 | 0 2 3 2 | :

T A B
5 7 5 | : .

2.



Bridge:



Acous. Gtr.

19

I can't live with my - self to - day.

Here we are, now you're in my arms,

Elec. Gtr. 1

Acous. Gtr. cont. in slashes

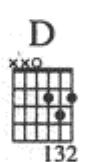
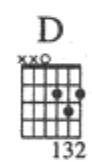
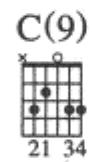
TAB

0	3	0	2	3	2	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	3
2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0

Elec. Gtr. 2

TAB

2	5	4	2	2	2	2	2	2	2	9	7
2	2	2	2	2	2	2	2	2	2	7	5



21

I nev - er want-ed an - y-thing so bad.

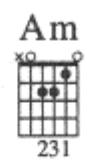
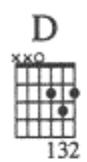
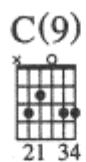
Here we are, for a brand - new start,

TAB

0	3	0	2	3	2	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	3
2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0

TAB

5	5	5	5	7	5	5	7	5	2	2	2
3	3	3	3	5	5	5	5	5	2	2	2
0	0	0	0	0	0	0	0	0	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0



23

liv - ing the life that we could - 've had. Me and Lu - cy walk-ing hand in hand,

TAB

Guitar tablature for the first section of the song. The top line shows a melody line, and the bottom line shows a bass line. Fingerings are indicated above the strings.

Em

D

Am

G/B

25

me and Lu - cy nev - er wan-na end. Just an - oth - er mo - ment in your_ eyes, I'll

TAB

Guitar tablature for the second section of the song. The top line shows a melody line, and the bottom line shows a bass line. Fingerings are indicated above the strings.

Chorus:

Elec. Gtrs. 1 & 2, & Acous. Gtr. resume chorus fig. simile

29

bye. Now that it's over, I just wanna hold her.

C(9)

D

Em7

D

31

I'd give up all the world to see that little piece of heaven looking back at me.

Em7

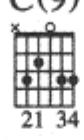
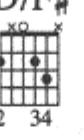
D

132

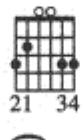
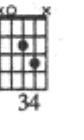
Elec. Gtrs. 1 & 2, & Acous. Gtr. resume rhy. fig. simile

33

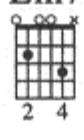
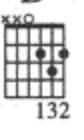
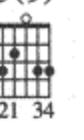
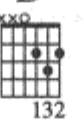
Now that it's over, I just wanna hold her.

C(9)  D  Em  D/F# 

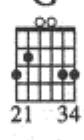
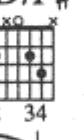
 35 I've got - ta live with the choic-es I've made, and I can't live with my - self to - day.

G  D/F# 

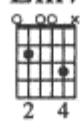
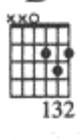
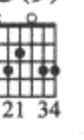
 37 Here we are, now you're in my arms, here we are for a brand - new start.

Em7  D  C(9)  D 

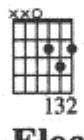
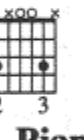
 39 I've got - ta live with the choic-es I've made, and I can't live with my - self to - day,

G  D/F# 

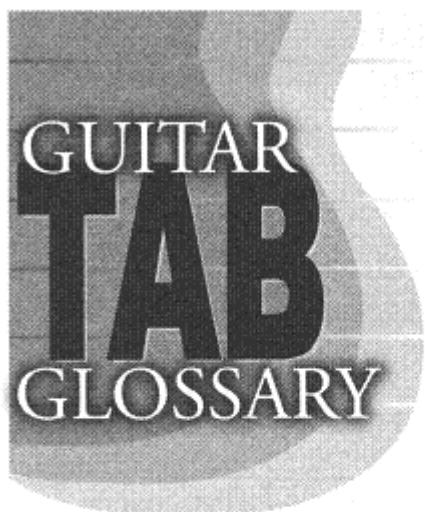
 41 Me and Lu - cy walk-ing had in to - day. Me and Lu - cy nev - er wan - na end.

Em7  D  C(9) 

 43 I've got - ta live with the choic-es I've made, and I can't live with my -

Band tacet
 D  G5 
 Elec. Gtrs. 1 & 2, ----- Piano

45 self to - day. Hey, Lu - cy, I'll re-mem-ber your name.



TABLATURE EXPLANATION

TAB illustrates the six strings of the guitar.

Notes and chords are indicated by the placement of fret numbers on each string.

String 6, 3rd fret String 5, 12th fret A "C" chord
String 4, 13th fret C chord arpeggiated

BENDING NOTES

Half Step:

Play the note and bend string one half step (one fret).

Whole Step:

Play the note and bend string one whole step (two frets).

Slight Bend/Quarter-Tone Bend:

Play the note and bend string sharp.

Prebend (Ghost Bend):

Bend to the specified note before the string is plucked.

Prebend and Release:

Play the already-bent string, then immediately drop it down to the fretted note.

Unison Bends:

Play both notes and immediately bend the lower note to the same pitch as the higher note.

Bend and Release:

Play the note and bend to the next pitch, then release to the original note. Only the first note is attacked.

Bends Involving More Than One String:

Play the note and bend the string while playing an additional note on another string. Upon release, relieve the pressure from the additional note allowing the original note to sound alone.

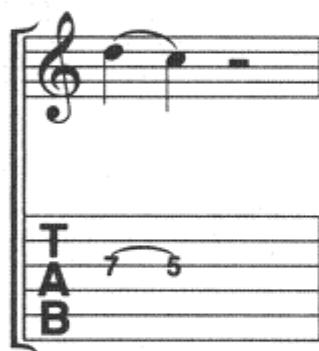
Bends Involving Stationary Notes:

Play both notes and immediately bend the lower note up to pitch. Return as indicated.

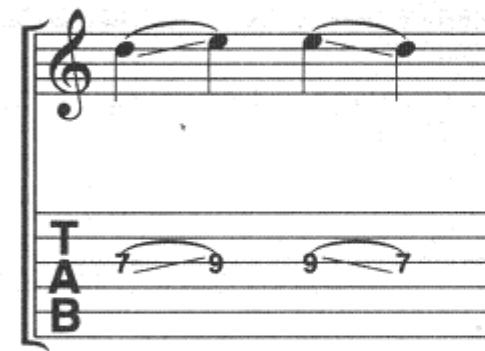
ARTICULATIONS



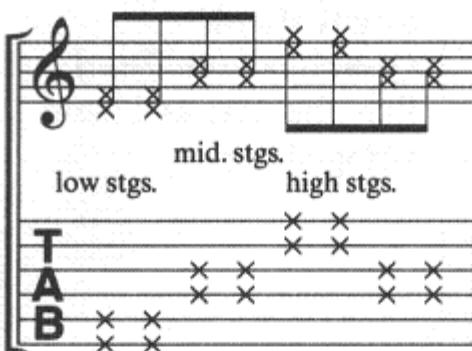
Hammer On:
Play the lower note, then "hammer" your finger to the higher note. Only the first note is plucked.



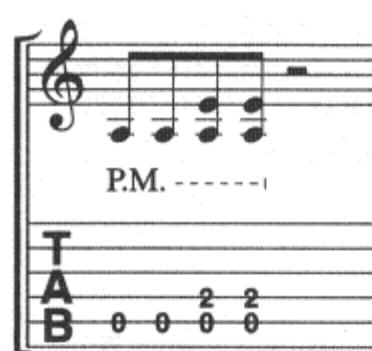
Pull Off:
Play the higher note with your first finger already in position on the lower note. Pull your finger off the first note with a strong downward motion that plucks the string—sounding the lower note.



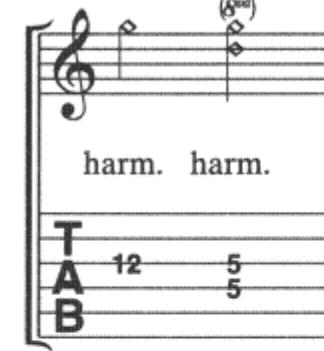
Legato Slide:
Play the first note and, keeping pressure applied on the string, slide up to the second note. The diagonal line shows that it is a slide and not a hammer-on or a pull-off.



Muted Strings:
A percussive sound is produced by striking the strings while laying the fret hand across them.



Palm Mute:
The notes are muted (muffled) by placing the palm of the pick hand lightly on the strings, just in front of the bridge.



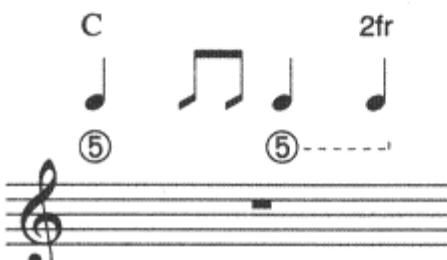
Natural Harmonic:
A finger of the fret hand lightly touches the string at the note indicated in the TAB and is plucked by the pick producing a bell-like sound called a harmonic.

RHYTHM SLASHES



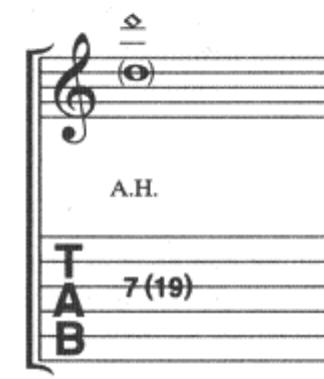
Strum Marks/ Rhythm Slashes:

Strum with the indicated rhythm pattern. Strum marks can be located above the staff or within the staff.



Single Notes with Rhythm Slashes:

Sometimes single notes are incorporated into a strum pattern. The circled number below is the string and the fret number is above.



Artificial Harmonic:
Fret the note at the first TAB number, lightly touch the string at the fret indicated in parens (usually 12 frets higher than the fretted note), then pluck the string with an available finger or your pick.

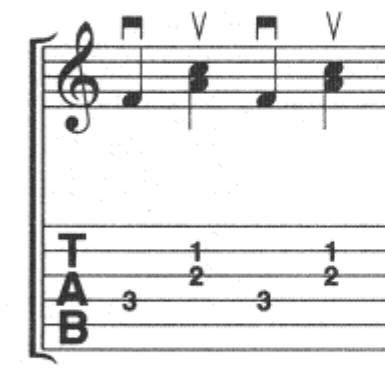
TREMOLO BAR



Specified Interval:
The pitch of a note or chord is lowered to the specified interval and then return as indicated. The action of the tremolo bar is graphically represented by the peaks and valleys of the diagram.



Unspecified Interval:
The pitch of a note or chord is lowered, usually very dramatically, until the pitch of the string becomes indeterminate.



Downstrokes and Upstrokes:
The downstroke is indicated with this symbol (■) and the upstroke is indicated with this (V).

PICK DIRECTION

HERO
MONSTER
DON'T WAKE ME
AWAKE AND ALIVE

ONE DAY TOO LATE
IT'S NOT ME IT'S YOU
SHOULD'VE WHEN YOU COULD'VE
BELIEVE

FORGIVEN
SOMETIMES
NEVER SURRENDER
LUCY



Joey 11-11-11

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