

PIANO · VOCAL · GUITAR

DAUGHTRY



DAUGHTRY

- 2 IT'S NOT OVER
- 10 USED TO
- 16 HOME
- 24 OVER YOU
- 29 CRASHED
- 36 FEELS LIKE TONIGHT
- 43 WHAT I WANT
- 49 BREAKDOWN
- 56 GONE
- 62 THERE AND BACK AGAIN
- 69 ALL THESE LIVES
- 74 WHAT ABOUT NOW

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IT'S NOT OVER

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

Moderate Rock

Bm9

A6/9

Gmaj7

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

A6/9

Bm9

A6/9

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

Gmaj7

A6/9

Bm9

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

**Recorded a half step lower.*

Bm/A Gmaj7 Bm/A

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

Bm9 Bm/A Gmaj7

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

Bm/A Bm7 D

this some - thin' good?

G5 E5 G5

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


A5 B5 A5



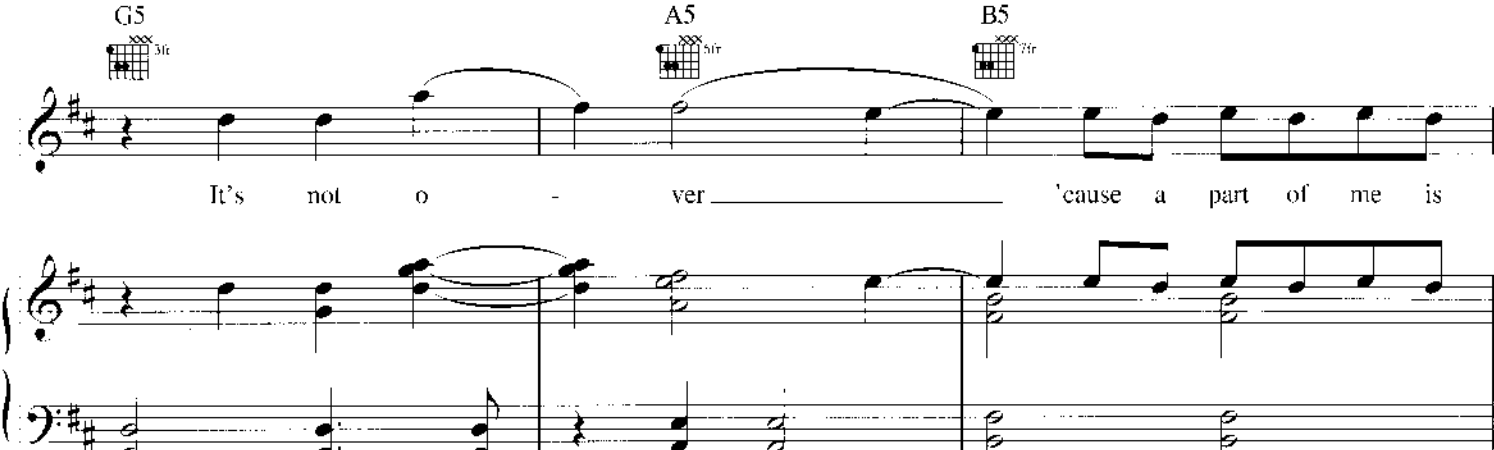
ver. _____ I'll try to do it right this time _____ a - round.




G5 A5 B5



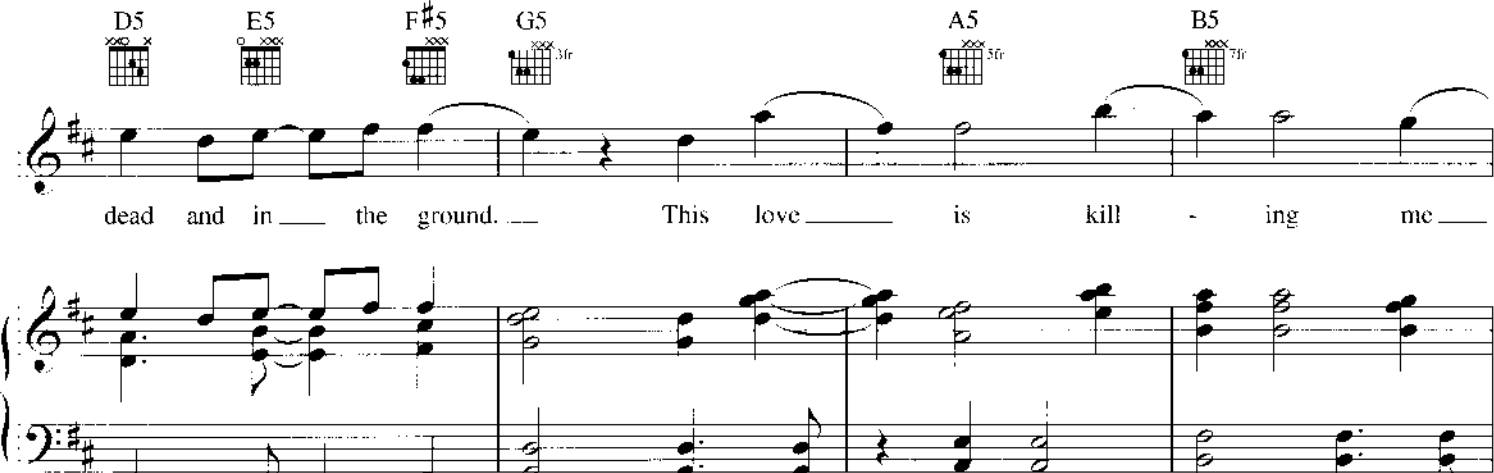
It's not o - ver _____ 'cause a part of me is



D5 E5 F#5 G5 A5 B5




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




To Coda

A5 G5 F#5 Bm9



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



A6/9 Gmaj7 A6/9

Bm9 A6/9 Gmaj7 A6/9

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

Bm9 A6/9 Gmaj7 A6/9

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

Bm9 A6/9 Gmaj7 A6/9

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



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



_____ this some - thin' good? _____



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



D.S. al Coda

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

CODA

G5



F#5



It's not o - ver.

G5



A5



B5



A5



G5



A5



B5



D5



You can't let this get a - way.

G5



A5



B5



A5



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



Let it out.

Let's start o -



ver.

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

It's not o -



N.C.



ver

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

This love



is

kill - ing

me,

but you're the on - ly one.

It's not o -



ver. _____

Let's start o

ver. _____



It's not o

ver, _____

yeah, _____



yeah.

This love _____

is

kill -

ing

me _____



but you're the on - ly one, _____

It's not o

ver. _____

USED TO

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

Rock feel

N.C.

Drums

Esus2

Bsus

You used to talk _ to me like
I used to reach _ for you when

I was the on - ly one _ a - round, _
I _ got lost _ a - long _ the way, _

mf

Asus2

Esus2

_ you used _ to lean _ on me, _
_ I used _ to lis - ten, _

the on - ly oth - er choice was fall - ing down. _
you al - ways had the just right thing to say. _

Bsus

Asus2

_ You used _ to walk _ with me _ like
_ I used _ to fol - low you, _

we had no - where we need - ed to go, _
nev - er real - ly cared where we would go, _

Bsus



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



N.C.



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



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



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

B/D^{fr}

A

To Coda

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

B

1 A

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

B

2 A

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

B

E

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



and I want you — to be — there,

'cause I miss —



— the things — that we shared.

Look a - round — you, —



it's emp - ty and — you're — sad

'cause you miss —

B



— the love — that we — had. —

You used to talk — to me like

A

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

B

A

D.S. al Coda

on - ly one a - round.

CODA

B

A

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

B

E

back to how it used to be, yeah.



to how it used to be?



To how it used to be,



to how it used to be,



to how it used to be.

HOME

Words and Music by
CHRIS DAUGHTRY

Moderately

G5 3fr
 mp

Csus2 x oo

G5 3fr
 Csus2 x oo

G5 3fr
 Csus2 x oo

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

G5 3fr
 Csus2 x oo

try - ing to hide the pain.

*Recorded a half step lower.

G5

Csus2

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

Em7

D

Csus2

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

Em7

D

Csus2

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

§ G5

D5

Csus2

D5

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

Em7

D5

Csus2

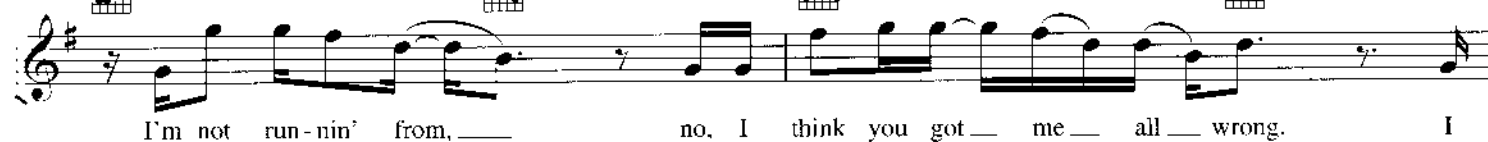


G5

D5

Csus2

D5



Em7

D5

Csus2



To Coda



Em7

D5

Csus2



G5



Csus2



Well, I'm go - in' home.

G5



Csus2



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

G5



Csus2



the clos - er I get to you.

G5



Csus2





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



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



D.S. al Coda

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

CODA



old.

Be care - ful what _ you wish

C5 Em9 D5

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

Csus2 D

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

C5 Em9 D5

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

Csus2 Em D C5

yeah.

Em D C5 G5 D5

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

Csus2 D5 Em7 D5

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

Csus2 G5 D5

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

Csus2 D5 Em7 D5

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

Csus2



Em7



D5



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

Csus2



Em7



D5



old.

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

Csus2



Em



D



Csus2



old

so I'm go - in' home.

Em



D



Csus2



G5



I'm go - in' home.

OVER YOU

Words and Music by CHRIS DAUGHTRY
and BRIAN HOWES

Driving Rock



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

mf




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




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

Cm Bb F



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



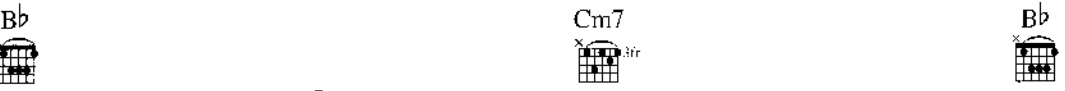
Ab Bb Eb




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



Bb Cm7 Bb



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



Ab Bb Eb



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



Bb

Cm7

Bb

To Coda



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

Ab

Bb

F

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

Ab

Bb

Eb

I got o - ver you.

1

Cb

Db

2

Cb

Db

First and second endings of the piano accompaniment.

F7

Ab

Bb^{sus}

Well, I

Eb

Bb/D

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

Cm

Bb

Ab

D.S. al Coda

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

CODA

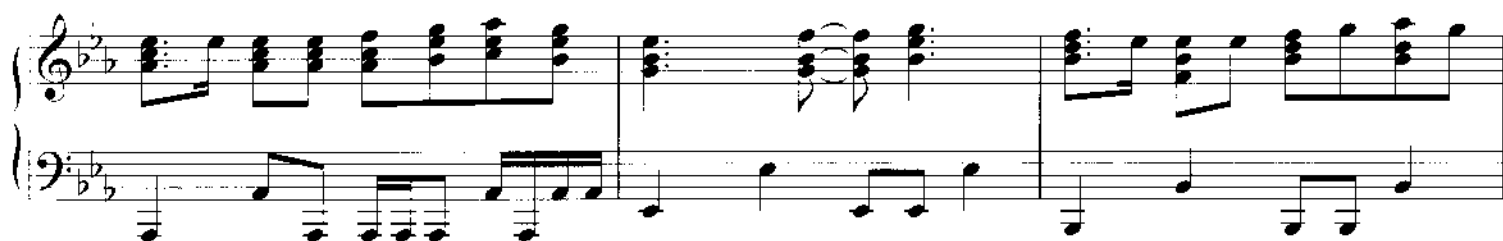
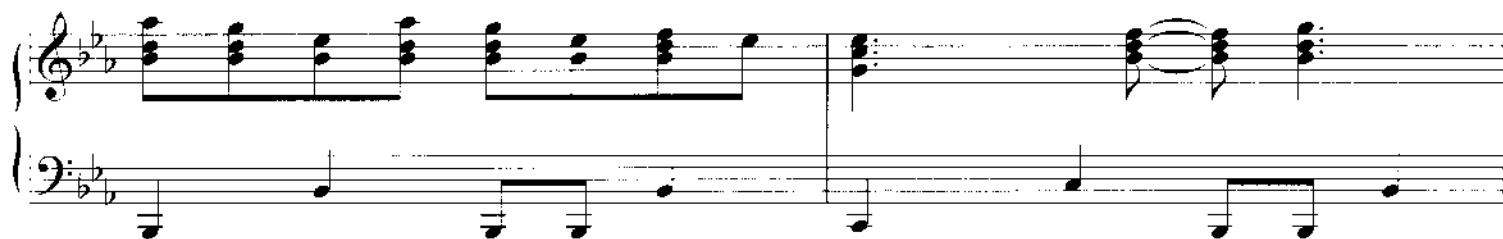
Ab

Bb

Eb

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

Well, I'm



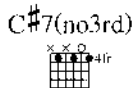
N.C.



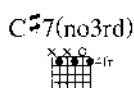
CRASHED

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

Powerfully, with emotion



mp




Well, I was mov-ing at the speed of sound,

head spin-ning, could-n't find my way a-round, and _



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

yeah, _____ yeah, _____

C#m7



E



F#5



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

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

C#m7



E



F#5



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

yeah, _ yeah. _

C#5



Then I crashed in - to you, _

E



B



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

F#

C#5

x x x 4tr

then you breathed _ your breath _ in me.

Then I crashed in - to you, _

E

B

To Coda

like a run - a - way

train, _

you will _

con - sume _ me,

but

F#

E

I can't walk _ a - way. _

C#m7

E

F#5

Some - how I could-n't stop my - self,

I just want-ed to know how it felt, _

C#m7 **E** **F#5**

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

C#m7 **E** **F#5**

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

C#m7 **E** **F#5** **D.S. al Coda**

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

CODA **F#** **E** **F#**

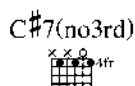
I can't walk _ a - way _ from your face, _ your _ eyes, they're burned in - to me. _



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



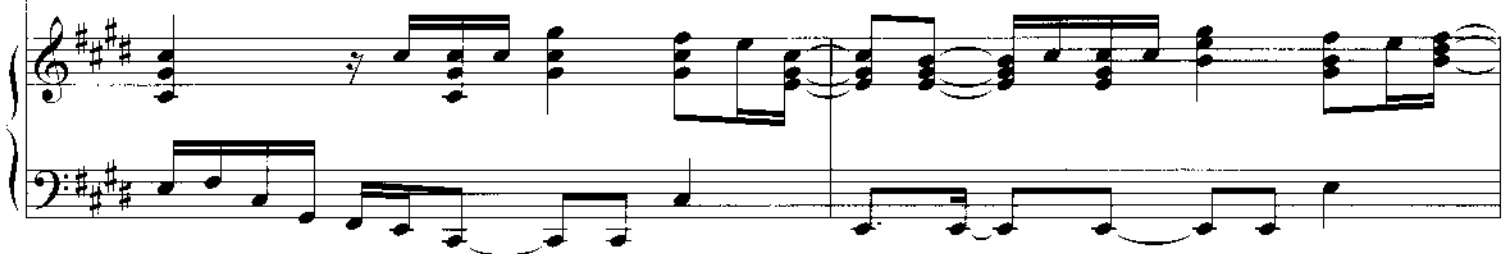
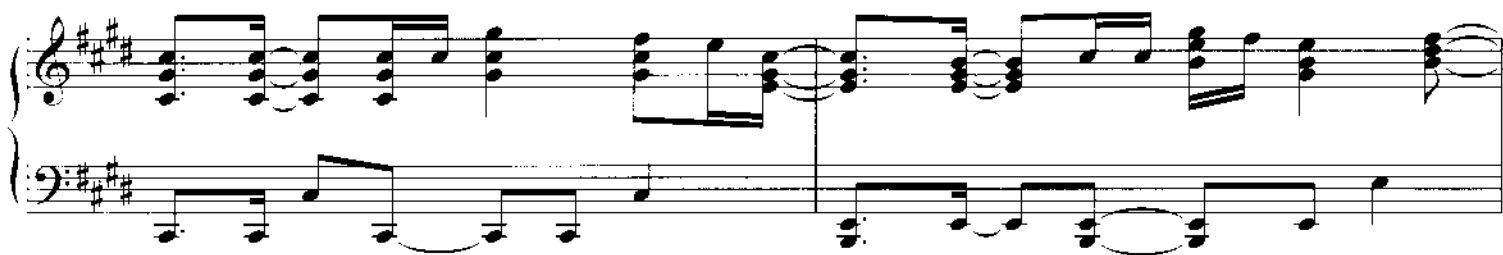
oh, — just what I need. —



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



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



C#5



E



Then I crashed

in - to you,

like a run - a - way

train, -

B



F#



you will con - sume me,

but I can't walk a - way.

C#5



C#7(no3rd)



C#m9



C#sus

*(Vocal tacet on repeats)***Optional Ending**

C#5



C#7(no3rd)



C#sus2



C#m



C#sus

**Repeat and Fade**

C#5



FEELS LIKE TONIGHT

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

Rock feel

G5

Gmaj7

G5

The piano introduction consists of two staves in 4/4 time. The right hand plays a rhythmic melody of eighth and quarter notes, while the left hand plays a steady eighth-note bass line. Chords G5, Gmaj7, and G5 are indicated above the first three measures. The dynamic marking *mf* is present in the first measure.

G5

Gmaj7

Csus2

The vocal melody is written on a single staff in G major, 4/4 time. It begins with a half rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The lyrics are: "You, I you got me think-ing it - 'll be al - right. - I was wait - ing for the day you'd come a - round. -"

The piano accompaniment consists of two staves in 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand plays a steady eighth-note bass line.

G5

Gmaj7

The vocal melody continues on a single staff. It begins with a half rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The lyrics are: "You, I you told me - but I was chas - ing, -"

The piano accompaniment continues with two staves in 4/4 time, maintaining the same rhythmic pattern as the first line.

Csus2

The vocal melody continues on a single staff. It begins with a half rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The lyrics are: "come and take a look in - side. - noth - ing was all I found. -"

The piano accompaniment continues with two staves in 4/4 time, maintaining the same rhythmic pattern as the first line.

Recorded a half step lower.

G5 Gmaj7 Csus2

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

G5 Gmaj7

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

Csus2 G(add2)

And it feels

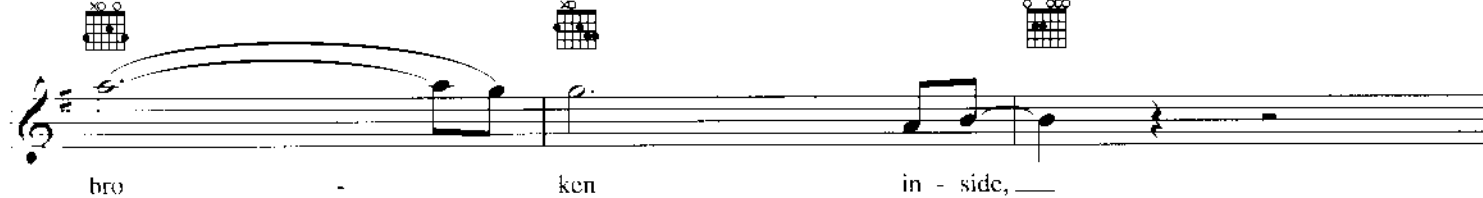
Dsus/F# Em7 C

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

G(add2)

Dsus/F#

Em



C

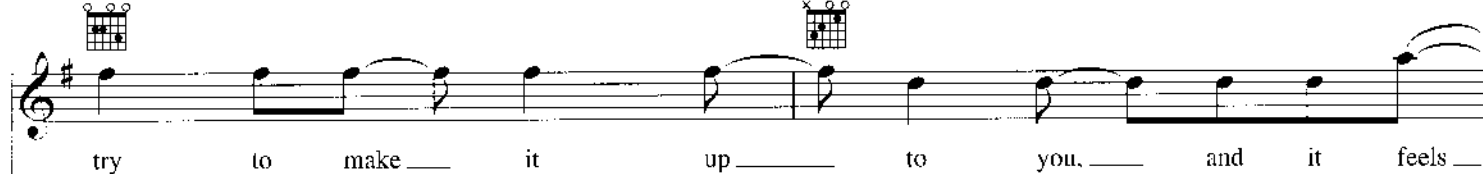
G

D



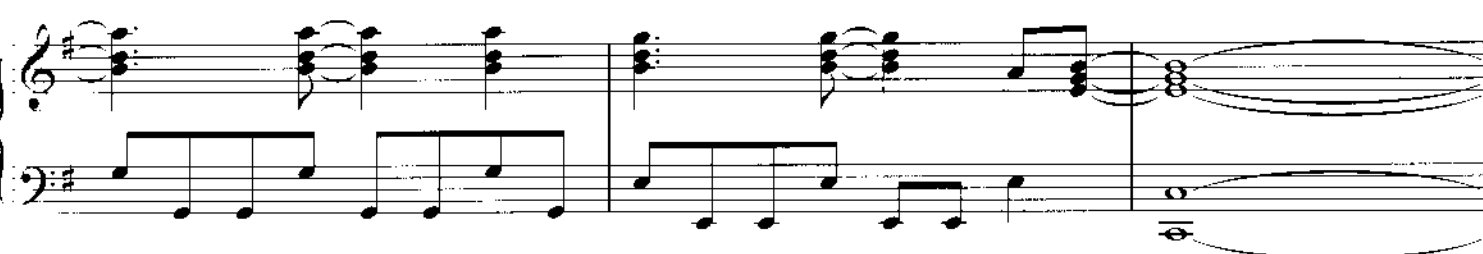
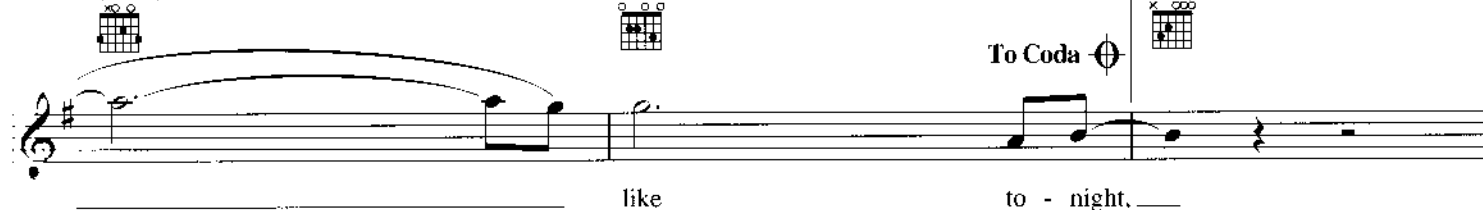
Em7



C



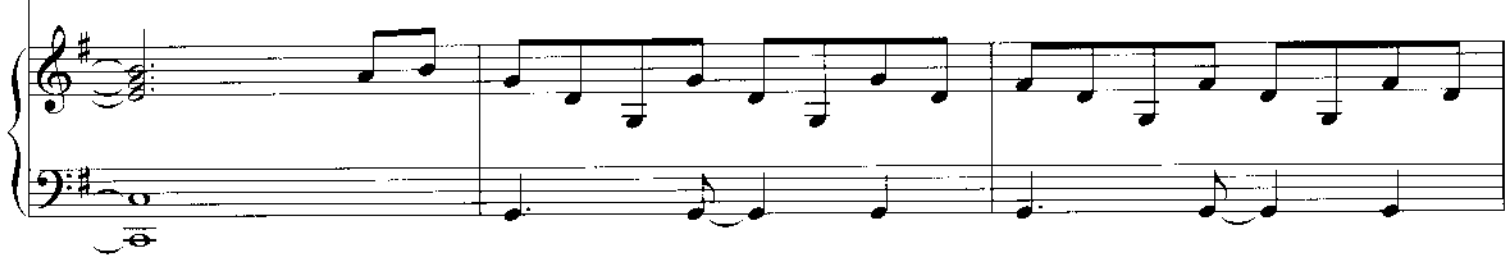
G(add2)

Em7

1
Cmaj7



G5  3fr 

to - night. —

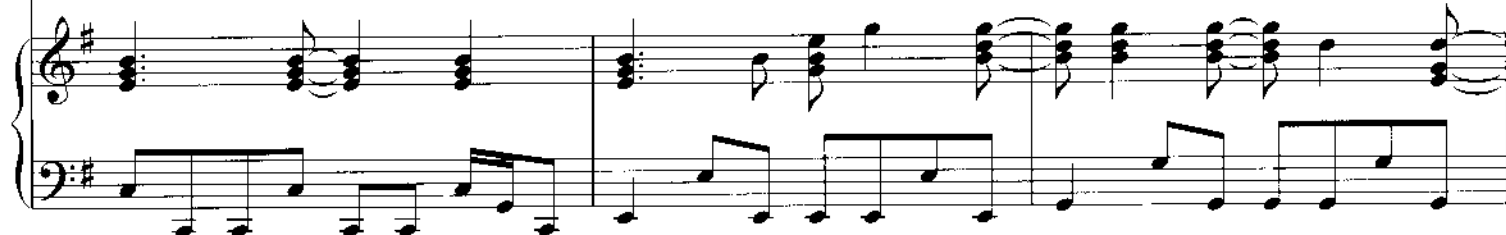


C/G  2 



Em  G 

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



C  D 

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





Noth-ing else here seems to mat - ter.




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





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




like this for - ev - er.

G5  3fr

Gmaj7 

G5  2fr





D.S. al Coda


And it feels —

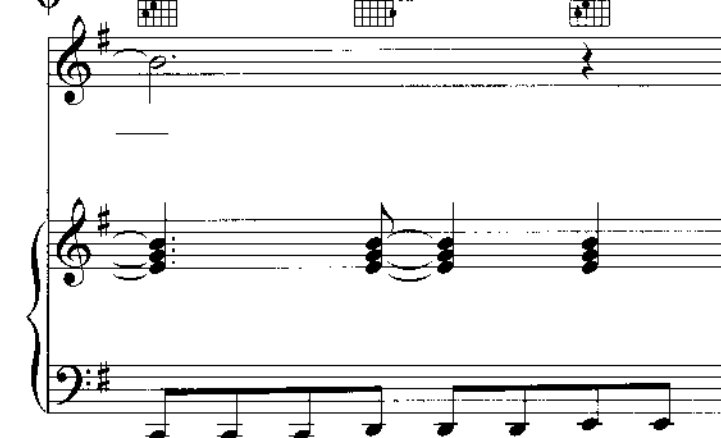



CODA


Cmaj7 


Cmaj7/D  5tr


Cmaj7/E 




Cmaj7/G 

Cmaj7 

G 

Dsus/F# 

to - night. —



Em 

C 

G 

To - night. —



Dsus/F# Em C

'Cause there's

G D Em7

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

C G(add2) Em7

to you, and it feels like to - night,

C G

to - night.

WHAT I WANT

Words and Music by CHRIS DAUGHTRY
and BRIAN HOWES

Driving Rock

N.C. *ff* E5 F#5 C#5 4fr

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a driving rock rhythm. The right hand starts with a non-chordal (N.C.) figure, followed by a series of chords: E5, F#5, and C#5. The left hand provides a steady bass line. The introduction ends with a 4-finger barre (4fr) on the right hand.

The piano accompaniment for the first line of the verse continues the driving rock rhythm. The right hand plays a series of eighth notes, while the left hand plays a steady bass line.

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

The piano accompaniment for the second line of the verse continues the driving rock rhythm. The right hand plays a series of eighth notes, while the left hand plays a steady bass line.

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

E5

The piano accompaniment for the third line of the verse continues the driving rock rhythm. The right hand plays a series of eighth notes, while the left hand plays a steady bass line. The introduction ends with a 4-finger barre (4fr) on the right hand.

F#5

C#5

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

E5

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

F#5

C#5

B

geth - er. now. } Cause what I want _____ and what I need _____
you a - gain. }



F#


C#5

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


To Coda 


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

B  **F#** 



want me to be.

C#5  1



2



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

B 



F#

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

A

G#

4fr

guess I was wrong.

C#5

4fr

E

F#

Guitar solo

C#5

4fr

E

D.S. al Coda



What I want _

CODA



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



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



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

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

The first system of the musical score is in E major (three sharps). The vocal line is written in a single treble clef staff, featuring eighth and quarter notes with lyrics. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

— yeah.

The second system continues the piece. The vocal line has a short rest followed by the word "yeah." The piano accompaniment continues with similar patterns in the right and left hands.

The third system shows the piano accompaniment continuing. The right hand features a melodic line with eighth and quarter notes, while the left hand maintains a consistent eighth-note bass line.

The fourth system is the final one on the page, showing the piano accompaniment concluding the piece. It features a final cadence in the right hand and a sustained bass line in the left hand.

BREAKDOWN

Words and Music by
CHRIS DAUGHTRY

Driving Rock

Fsus

Eb^bsus2

Db6

Db

Db6

mf

Fm

Eb

Db

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

Fm

Eb

Db

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

Fm

Eb

Db

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

Fm Eb Db

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

Eb Fm Db

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

Eb Fm Db

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

To Coda

Bbm Db Eb

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

Fm



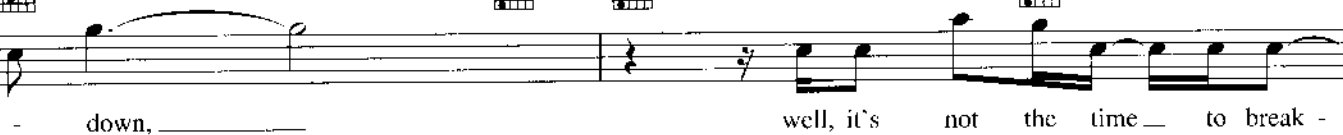
Eb



Db



Eb



Fm



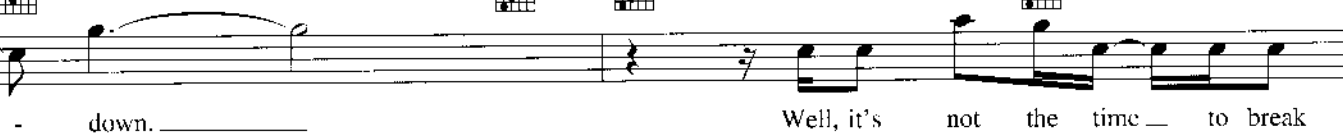
Eb



Db



Eb



Fm



Ab



Eb



Db



Eb



Fsus



Ebsus2



Db6



Db



Db6



D.S. al Coda



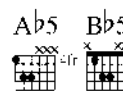
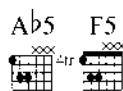
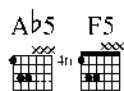
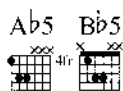
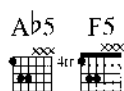
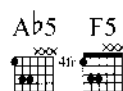
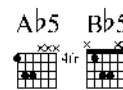
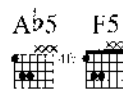
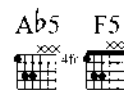
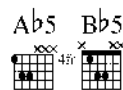
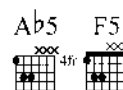
CODA

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

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

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

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



O - pen up the book — you beat — me with — a - gain.

Fm

Eb

Db

read it off — one sen-tence at — a time. —

F5

Eb5

Db5

Eb5

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

Well, it's not the time — to break -

F5

Eb5

Db5

Eb5

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

Well, it's not the time — to break -

Fm

Eb

Db

Eb

down, —

well, it's not the time — to break -

Fm



Eb



Db



Eb



down.

Well, it's not the time to break

Fm



Ab



Eb



Db



Eb



up this love, keep it to-gether now,

well, it's not the time to break,

Db(add9)



Ab



break

Fm7



Db



Eb



Fm



down.

GONE

Words and Music by
CHRIS DAUGHTRY

Heavy groove

Chords: Dm, C, Bbmaj7, Dm7/C, Bb(add2), Dm, C, Bbmaj7, Dm7/C, Bb(add2), Dm, C, Bbmaj7, Dm7/C, Bb(add2).

Lyrics:

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

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

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

Tempo/Style: Heavy groove

Instrumentation: Piano (mf), Bass, Drums (implied)

Key Signature: B-flat major (3 flats)

Time Signature: 4/4

Structure: The piece is in 4/4 time. It begins with a piano introduction marked *mf*. The melody is primarily in the right hand, with a supporting bass line in the left hand. The lyrics are placed under the melody. The piece ends with a final chord of Bbmaj7.

Dm Bbmaj7

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

C Bb C

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







Dm Bbmaj7

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

To Coda

C Bb C

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










you are.









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

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

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

Dm7/C

Bb(add2)

D.S. al Coda

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

CODA

Bb

C

Dm

C

nev - er would be gone. *Guitar solo*

Bb

C

Bb

G5

F5

C

Bb

C/E

C/F

C/E

C/G

Dm

Bb

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

C

Bb

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

Dm

Bbmaj7

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

C

Bb

C

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

Dm



B♭maj7



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

C



B♭



C



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

Dm



B♭maj7



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

C



B♭



C



D5



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

THERE AND BACK AGAIN

Words and Music by CHRIS DAUGHTRY
and BRENT SMITH

Heavy groove Rock

N.C.

ff

D5



Take, _____
place, _____

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

C5



Eb5



D5



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

D5



wait _____
live. _____

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

C5



Eb5



D5



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

D5



shine, _____ here's your mo - ment _ to

Bb



C



shine, _____ shine. _____

Dm



C



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

Bm7b5



G5



Bb



F



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

Dm **C**

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

Bm7b5 **To Coda** **G5** **Bb** **F**

why you have been there and back a -

N.C.

gain.

Ab5 **G5** **F5**

Re -

2

G5 Bb F/Bb Ab5 G5 F5 D5

there and back a gain.

Ab5 G5 F5 D5 Ab5 G5 F5 D5

N.C.

Ab5 G5 F5 D5

Back a gain, back a gain.

Ab5 G5 F5 D5 Ab5 G5 F5 D5

N.C.

Back a - gain, - back a - gain. _____

D.S. al Coda

CODA

there and _____ back _____ a - gain.


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

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

D **C**



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



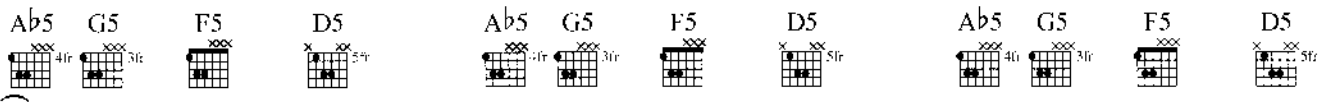

Bm7b5 **G5** **Bb**




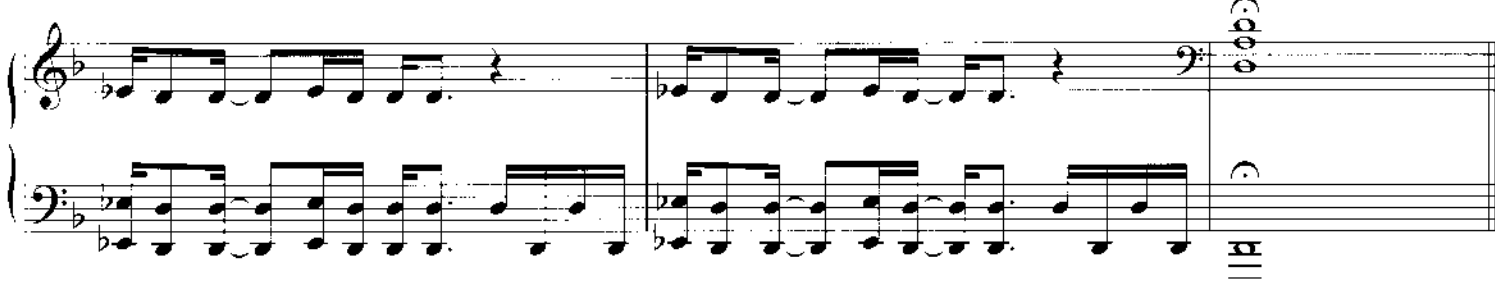
why — you — have been there and — back — a — gain. —



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

N.C. **D5**

ALL THESE LIVES

Words and Music by CHRIS DAUGHTRY
and MITCH ALLAN

Steady Rock feel



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

mp



Mom-ma can't get down those halls ——— fast e - nough — to see.



Glass is sprayed — a - cross — the floor ——— from the bro - ken win - dow,
Pos - ters hung — on build - ing walls ——— of miss - ing fac - es,







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





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






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






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

G A5 C Em

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

G A5 C To Coda

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

1 D C G/B

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

2 D Em

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

Em D




Shed the light on all the ones who nev - er thought they would be - come

C D




a fa - ther, moth - er ask - ing why this world can be so cold.

C G D Em D



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

C G D Em D D.S. al Coda



The mem - o - ries be - gin to fall, she asks, "When will I be free?"

CODA



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



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



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

1



2



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

WHAT ABOUT NOW

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

Moderate Ballad



mp

The piano introduction consists of two measures in 4/4 time. The right hand plays a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand plays a single low E4 note in the first measure and a single low E4 note in the second measure.



Shad - ows fill an emp - ty heart

as love is fad - ing


from all the things that we are

and are not say - ing.

Can we see be - yond the scars


and make it to the dawn?

D **Am**




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

Em **Am**



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

Em **Am**




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

Em **D**



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










you, }
 you. }


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



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












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



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



Dm7

C/E

To Coda

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

F

Am

what a - bout now?

Em

2

F

What a - bout now,

Dm7

Am

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



_____ this far? _____ Just hold _____ on, _____



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



_____ be - side _____ you, _____ for all _____



_____ my _____ life _____ I _____ am yours. _____

A

What a - bout _____ now, _____

C/G

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

F Dm7

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

Am C/G

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

F G

D.S. al Coda

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

CODA

F C/E

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

F C/E

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

F

what a - bout _ now? _

IT'S NOT OVER
USED TO
HOME
OVER YOU
CRASHED
FEELS LIKE TONIGHT
WHAT I WANT
BREAKDOWN
GONE
THERE AND BACK AGAIN
ALL THESE LIVES
WHAT ABOUT NOW



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