

# Calling Out a Name

Words and Music by Tommy Montgomery

Moderately fast ♩ = 144

Em7(b9) E5 D5 E5 F5 E5 D5 E5

Synth. pad

Gtr. 1

*mf*  
w/ slight dist.

fade in

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T  
A  
B

E5 D5 E5 F5 E5 D5

Gtrs. 1 & 2\*

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T  
A  
B

\* Gtr. 2: w/ slight dist., played *mf*

E5 N.C. E5 D5 E5 F5

Gtrs. 1 & 2

T  
A  
B

Gtr. 3

*f*  
w/ dist. & delay

T  
A  
B

Gtr. 4

*f*  
w/ dist. & delay

T  
A  
B

Gtr. 5 (doubled)

*f*  
w/ dist.

P.M.-----| P.M.-----| P.M.-----|

T  
A  
B

Gtrs. 1-4 tacet

Gr. 5

E5 D5 E5 E5 D5 E5 F5

Musical notation for Gr. 5, measures 1-6. Includes guitar staff with notes and tablature with fret numbers (0, 2, 3) and a P.M. (pick mute) symbol.

E5 D5 E5 N.C. E5 D5 E5 F5

Musical notation for Gr. 5, measures 7-12. Includes guitar staff with notes and tablature with fret numbers (0, 2, 3, 5, 7, 8, 10) and a P.M. (pick mute) symbol.

E5 D5 E5 E5 D5 E5 F5

Musical notation for Gr. 5, measures 13-18. Includes guitar staff with notes and tablature with fret numbers (0, 2, 3) and a P.M. (pick mute) symbol.

Gr. 3

E5 D5 E5 Em

Musical notation for Gr. 3, measures 19-24. Includes guitar staff with notes and tablature with fret numbers (0, 2, 3, 5, 7, 9, 10) and a "w/ phaser" instruction.

Gr. 4

Musical notation for Gr. 4, measures 19-24. Includes guitar staff with notes and tablature with fret numbers (7, 9, 10) and a "w/ phaser" instruction.

Gr. 5

Musical notation for Gr. 5, measures 25-30. Includes guitar staff with notes and tablature with fret numbers (0, 2, 3, 5) and a P.M. (pick mute) symbol.

E5      D5      E5      Em

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

7      10 7      9 7 9 10      9 10      12 10 12 14      12 10      12 10 9 10      9 10

P.M.-----|      P.M.-----|      P.M.-----|

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

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

B5      A5      B5      D7<sup>b9</sup>

7      7 8      10 8 10 11      10 11      9 11 9 10      9 10 9 11      9 6 10 6      10 8

8      7 8      7 8 7 8      7 8      10 8 10 11      10 11 10 12      10 12 11 12      11 13

P.M.-----|      P.M.-----|      P.M.-----|

9      7      9      7 8      10 8 10 11      10 11      9 11 9 10 9 11      9 11 10 11      10 8

7 7 7 7 7 5      5 5 5 5 5 7      7 8      10 8 10 11      10 11      9 11 9 10 9 11      9 11 10 11      10 8



— be - gin - ning a fresh start on the rise. \_\_\_\_\_ E -

P.M.--| P.M.--| P.M.--| P.M.-----| P.M.--|

T  
A  
B

2/2 0 0 0 2/2 2/2 0 0 0 2/2 0 0 0 2/2 0 0 0 0 3/3 0 0 3/3

E5

merg - ing from the dark - ness, a new look for ti - red eyes.

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T  
A  
B

2/2 0 0 0 2/2 0 0 0 2/2 2/2 0 0 0 2/2 2/2 0 0 0 2/2 2/2 0 0 0

Fmaj7(#11) E5

\_\_\_\_\_ Watch - ing from the sha - dows,

P.M.--| P.M.--| P.M.--| P.M.--|

T  
A  
B

2/2 0 0 0 1 5 2 3 2 3 2 4 2/2 0 0 0 2/2 0 0 0 2/2 0 0 0 3 0 0 5 0 0 3 0

learn - ing how to play the game. \_\_\_\_\_

P.M.-----| P.M.-----| P.M.-----|

T  
A  
B

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

F5 E5

Time was run - ing out\_\_\_ but there ne - ver was a doubt be - cause I hear them call - ing out\_\_\_ a name.

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T  
A B

**Pre-chorus**

F5 G5 Am

Cut to the quick\_\_\_ and yet the le - gend\_\_\_ grows\_\_\_

Gtrs. 3 & 4  
w/ chorus, phaser off

Gtr. 5

T  
A B

A5 G5 A5 Am

Your flesh is weak\_\_\_ and yet the

P.M.-----| P.M.-----|

T  
A B

blood still flows.

T  
A  
B 0 9 10 0 9 7 0 5 7 0 3

T  
A  
B (7/5) 5 7 8 5 7 8 7 5 7 8 10 7 9 10 9 7 9 10 12 9 10 12 10 9

P.M.-----|

Dm D5 C5 D5

Liv-ing in the past is how you stay a - live.

Gtr. 3 **Riff A**

T  
A  
B 5 7 7 7 9 10 0 12 0 14 15 0 14 12 0 10 0 9 10 0 9 7 0 5 7 0 3

Gtr. 4

T  
A  
B 5 7 10 7 12/14 0 15 0 17 19 0 17 15 0 14 0 12/14 0 12 10 0 9 10 0 3

Gtr. 5

P.M.-----| P.M.-----|

T  
A  
B 12 12 10 10 10 10 8 8 8 8 10

Gtr. 6 (doubled)\*

w/ dist.

P.M.-----| P.M.-----|

T  
A  
B 0 7 5 5 5 5 5 3 3 3 3 0 0

\* Gtr. 6: in "Drop D" tuning: @ = D

Dm

But is it life if you will ne - ver thrive.

Gtr. 3

End Riff A

T A B

7 7 7 9/10 12 14/15 14/12 10 9/10 9/7 5 7

Gtr. 4

T A B

7 10 7 12/14 15 17/19 17/15 14 12/14 12/10 9 7

Riff B

Gtrs. 7 & 8

P.M.-----|

T A B

10 12 13 10 12 13 15 12 14 15 14 12 14 15 17 14 15 17 15 14

Gtr. 5

Riff B1

P.M.-----|

T A B

(12) (12) (10)

10 12 13 10 12 13 15 12 14 15 14 12 14 15 17 14 15 17 15 14

Gtr. 6

T A B

(0) (0) (0)

0 2 3 5

Gtrs. 3 & 4 tacet

B5 A5 D5 Fmaj7 G Am E5 C G

Gtrs. 7 & 8

8va

T  
A  
B

16 15 14 15 14 15 14 16 14 16 17 17 14 14 17 17 15 15 20 20 17 17 19 19 22 22 24

Gtr. 5

P.M.-----|

T  
A  
B

16 15 14 15 14 15 14 16 14 0 2 2 2 5 2 2 2 3 2 3 5 3 5

Gtr. 6

P.M.-| P.M.-----| P.M.-| P.M.-|

T  
A  
B

4 2 3 5 3 4 0 2 2 2 5 2 2 2 5 5 5 5 5 5

Am Dm Fmaj7 E7/G# Amadd9 Fmaj7(#11) B7/D#

End Riff B

(8) (24) (24) (14)

T  
A  
B

12 14 13 12 14 14

End Riff B1

let ring-----|

T  
A  
B

2 5 2 3 2 5 2 5 3 5 3 2 0 2 5 0 5 4 5 4 7 4 7 5 4 4 5 4 7 4 7 5 3

P.M.-| P.M.-| P.M.-|

T  
A  
B

7 7 7 5 3 3 3 3 3 6 7 5 3 2 1

Gtrs. 6-8 tacet

### Chorus

Em Am

O - pen your eyes and start a new e - vo - lu -

Gtr. 5

P.M.-----| P.M.-----| P.M.--| P.M.--| P.M.--|

T A B

2 3 2 5 5 3 2 3 2 | 2 2 2 0 0 0 2 3 0 | 0 0 0 2 3 0 | 0 0 2 0 0 2 4 2 0 0 0

B Em Am

- tion. O - pen your heart to find a fast - - er so - lu -

P.M.--| P.M.--| P.M.-----| P.M.-----| P.M.--| P.M.--| P.M.--|

T A B

(2) 0 0 2 0 0 4 5 4 7 4 | 2 2 2 0 0 0 2 3 0 | 0 0 0 2 3 0 | 0 0 2 0 0 2 4 2 0 0 0

B7 Cmaj13 Dmadd9

- tion. Lis - ten to the inn - er voice in - side.

Gtr. 9 (doubled)

*f*

w/ clean tone & chorus

T A B

2 | 4 2 4 0 2 4 3 | 5 2 5 0 2 5 5 | 7 7 6 0 6 | 5

Gtr. 5

P.M.--| P.M.--| P.M.--| P.M.-----|

T A B

(2) 0 0 2 0 0 2 4 4 4 | 3 2 3 2 0 2 0 2 3 | 5 3 5 3 7 3 7 3 5 | X 7 X 7 X 5

Gtr. 6

P.M.-----| P.M.-----|

T A B

9 | 9 9 9 9 9 10 | 10 10 10 10 10 10 | 0 0 3 2 3 0



B5 C5 D6 F(b5) *To Coda* ☉

call - ing out a name.

Gtr. 3

Gtr. 4

T A B 2 4 4 3 5 5

T A B 17 14 17 14 17 14 17 14

P.M.-----| P.M.-----|

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

T A B 9 10 10 (10) 10 3 6 6 6 6 6 6

Gtrs. 3, 4 & 9 tacet

Gtr. 5 E5 D5 E5 F5 E5 D5 E5

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

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

Gtr. 6

P.M.-----|

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

E5 D5 E5 F5 E5 D5 E5 N.C.

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T A B 9 7 7 7 7 7 5 5 5 5 5 7 7 7 7 7 9 10 9 10 8 9 7 7 7 7 7 5 5 5 5 5 7 2 3 2 5 5 3 2

Gtrs. 3 & 4

T A B 2 0 2 2 0 2 0 16 17 16 14 16 14 17 16



A Asus<sub>2</sub>

it go. Feels like a new Sun is ri - sing  
y- where.

Gtrs. 1 & 2

TAB

0 0 7 5 0 5 3 0 7 5 0 5 3 0 2 3 | 0 0 12 0 0 10 0 0 12 0 0 10 0 0 7 10 | 0 0 12 0 0 10 0 0 12 0 0 10 0 0 15 14

Gtr. 9

P.M.-----| let ring-----

TAB

7 9 9 9 7 9 9 10 | 0 7 9 0 0 9 7 0 | 0 9 7 0 0 7 9 0

Gtr. 7

Gtr. 8

TAB

17  
14

A9 A13 Fmaj7(#11)

on a dawn of a new day. Feels like this new

P.M.-----

TAB

0 0 12 0 0 10 0 0 12 0 0 10 0 0 7 10 | 0 0 7 5 0 5 3 0 7 5 0 5 3 0 2 3 | 0 0 12 0 0 10 0 0 12 0 0 10 0 0 7 10

Gtr. 9

let ring-----

TAB

0 5 6 0 0 6 5 0 | 0 4 6 0 0 6 4 0 | 0 3 5 0 0 5 3 0

Gtr. 7

Gtr. 8

TAB

{17} {14} 17 14



Gtr. 5: w/ Riff B1  
Gtrs. 7 & 8: w/ Riff B

D5 C5 D5 Dm

Es - cap - ing from the life that was a lie.

Gtr. 4

TAB for Gtr. 4

```

T
A 5 7 10 12/14 0 15 0 17/19 0 17 15 0 14 0 12/14 0 12\10 0 9 10
B
  
```

Gtr. 5

P.M.---| P.M.-----|

TAB for Gtr. 5

```

T
A 3 5 7
B 5 5 5 5 5 3 3 3 3 3 5
  
```

Gtr. 6

P.M.---| P.M.-----|

TAB for Gtr. 6

```

T
A 7 5 0
B 5 5 5 5 5 3 3 3 3 3 0
  
```

Gtrs. 3 & 4 tacet

Gtr. 6 B5 A5 D5 Fmaj7 G Am E5 F G E/G# F/A Bb C Dm7

P.M.-| P.M.-----|

TAB for Gtr. 6

```

T
A 4 2 3 5 3
B 2 0 0 3 3 3 5 0 2 2 2 5 2 2 2 3 5 7 8 8 10 12
  
```

Amadd9 Fmaj7(#11) B7/D#

D.S. al Coda

Gtrs. 3 & 4

8<sup>va</sup>

TAB for Gtrs. 3 & 4

```

T
A 13 12 17 17/19 (19)
B 12 14
  
```

Gtr. 5

let ring-----| semi-P.H.

8<sup>va</sup>

TAB for Gtr. 5

```

T
A 0 2 5 0 5 4 5 4 7 4 7 5 4 4 5 4 7 4 7 5 3 2 3 2 5 2 5 3 2 3 2
B
  
```

Gtr. 6

15<sup>va</sup>

semi-P.H.

TAB for Gtr. 6

```

T
A 7 5 3 2
B 7 5 3 2 1
  
```

⊕ Coda

Interlude

Gtrs. 3-6 tacet

Em7(b9)

Gtr. 5 Riff C

Musical notation for Gtr. 5 Riff C, measures 1-5. Includes treble clef, notes, and guitar tablature with fret numbers and palm muting (P.M.) markings.

End Riff C N.C.

Musical notation for Gtr. 5 Riff C, measures 6-10. Includes treble clef, notes, and guitar tablature with fret numbers and palm muting (P.M.) markings.

Gtr. 5: w/ Riff C

Em7(b9)

Gtr. 6

Musical notation for Gtr. 6, measures 1-5. Includes treble clef, notes, and guitar tablature with fret numbers.

Musical notation for Gtr. 6, measures 6-10. Includes treble clef, notes, and guitar tablature with fret numbers.

N.C.

C7b9

Gtr. 5

Musical notation for Gtr. 5, measures 1-3. Includes treble clef, notes, and guitar tablature with fret numbers and palm muting (P.M.) markings.

Gtr. 6

Musical notation for Gtr. 6, measures 1-3. Includes treble clef, notes, and guitar tablature with fret numbers and palm muting (P.M.) markings.





Em D

Gr. 3 <sup>8va</sup>

TAB

19 20 19 17 19 20 19 17 19 17 20 19 17 19 19 19 20 19 17 15 17 19 17 15

Gr. 6

TAB

2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

Am

(8)

TAB

17 15 14 15 14 16 16 14 15 14 15 17 19 17 15 14 15 17 15 14 12 14 15 14 12 10 12 14 12 10 8 10 12 10 8

P.M.--1 P.M.--1 P.M.--1 P.M.--1

TAB

5 3 2 0 2 2 2 0 2 4 2 0 2 5 2 0 2 4 2

F Dm E7<sup>b9</sup>

<sup>8va</sup>

P.H.

TAB

10 7 9 10 7 9 10 5 7 8 12 13 12 14 15 14 15 14 16 17 15 17 18 17 15 17 (17)

Gr. 5

P.M.-----1 P.M.---

TAB

0 5 7 8 7 5 7 0 7 8

P.M.-----1

TAB

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



Pre-chorus

Am

Don't fear the voice\_\_\_ it on - ly seeks to\_\_\_ find\_\_\_

Gtrs. 3 & 4

Gtr. 5

Gtr. 6

The pre-chorus section features a vocal line with lyrics "Don't fear the voice\_\_\_ it on - ly seeks to\_\_\_ find\_\_\_". The guitar parts include Gtrs. 3 & 4 with a fretboard diagram showing fingerings: 5, 7, 7, 7, 9, 10, 0, 12, 0, 14, 15, 0, 14, 12, 0, 10, 0, 9, 10, 9, 10, 9, 7, 5, 0, 5. Gtr. 5 and Gtr. 6 are shown with sustained chords.

Gtr. 6 tacet

A5 G5 A5 Am

what's al - ways been\_\_\_ in - side of

Gtr. 4

Gtr. 3

Gtr. 5

P.M.----- P.M.-----

The chorus section begins with a guitar 6 tacet. The vocal line has lyrics "what's al - ways been\_\_\_ in - side of". The guitar parts include Gtr. 4 and Gtr. 3 with a fretboard diagram showing fingerings: 7, 0, 3, 5, 7, 10, 7, 12, 14, 0, 15, 0, 17, 19, 0, 17, 15, 0, 14. Gtr. 5 is shown with a P.M. (palm mute) effect.

your own mind.

The first system of the score consists of six staves. The top staff is a vocal line in 6/4 time, with lyrics "your own mind." and a long note on "mind." The second and third staves are guitar parts 1 and 2, featuring complex fretting patterns with triplets and slurs. The fourth staff is guitar part 3, also with complex fretting. The fifth staff is a piano accompaniment line with a treble clef and a 6/4 time signature, marked "P.M." with a dashed line. The sixth staff is a bass line with a 6/4 time signature and a key signature of one flat, with a fretting pattern of (7/5) and a sequence of notes: 5 7 8 5 7 8 7 5 7 8 10 7 9 10 9 7 9 10 12 9 10 12 10 9.

Dm

The voi - ce's call builds to be - come a scream.

Gtrs. 3 & 4

Gtr. 5

Gtr. 6

The second system of the score consists of six staves. The top staff is a vocal line in 6/4 time, with lyrics "The voi - ce's call builds to be - come a scream." and a long note on "scream." The second staff is guitar parts 3 and 4, featuring complex fretting patterns with slurs and triplets. The third staff is guitar part 5, consisting of a single long note with a slur. The fourth staff is guitar part 6, consisting of a single long note with a slur. The fifth and sixth staves are piano accompaniment lines with a 6/4 time signature, marked "P.M." with a dashed line.

D5                      C5                      D5                      Dm

The fu - ture holds\_

Gtr. 4

Gtr. 3

Gtrs. 5 & 6

P.M.-----|      P.M.-----|      *divisi*

all that which you may dream\_

Gr. 5 tacet

Gr. 5 tacet

Gr. 4

T A B

Gr. 3

T A B

Gtrs. 7, 8, & 10\*

P.M.-----|

T A B

Gr. 6

T A B

\* Gr. 10: w/ dist. & delay, played *f*

Gtrs. 3 & 4 tacet

Gtrs. 7, 8, & 10

B5 A5 D5 Fmaj7 G Fmaj7(#11)

T A B

Gr. 6

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T A B

Dmadd9 E B7(b5) B7b9

Gtr. 9  
let ring-----|

Gtr. 10  
let ring-----|

Gtr. 7

Gtr. 8  
15<sup>ma</sup>  
P.H.

Gtr. 6  
P.M. P.M.---| P.M.---|

**Chorus**

Gtrs. 7-10 tacet

Gtr. 6 tacet

Em

Am

O - pen your eyes\_\_\_ and start a new\_\_\_ e - vo - lu -

Gtr. 5  
P.M.-----| P.M.-----| P.M.--| P.M.--| P.M.--|

Gtr. 6

Gtrs. 3 & 4 tacet

B

Em

Am

- tion. O - pen your heart\_\_ to find a fast - - er so - lu -

Gtrs. 3 & 4

T  
A  
B

16 17 16 14 16

(16)

Gtr. 5

P.M.-1 P.M.-1

P.M.-----1

P.M.-----1

P.M.-1 P.M.-1

P.M.-1

T  
A  
B

(2/2) 0 0 2 0 0 4 5 4 7 4 | 2 2 0 0 0 2 3 0 | 0 0 0 2 3 0 | 0 0 2 0 0 5 4 2 0 0 0

B7

Cmaj13

Dmadd9

- tion. List - en to\_\_ the inn - er voice in - side\_\_

Gtr. 9

T  
A  
B

2 | 4 2 4 0 2 4 3 | 5 2 5 0 2 5 5 | 7 7 6 0 6 |

Gtr. 5

P.M.-1 P.M.-1 P.M.-1

P.M.-----1

T  
A  
B

(2/2) 0 0 2 0 0 5 4 4 | 3 2 3 2 0 2 0 2 5 | 5 3 5 3 7 3 7 3 5 | X 7 X 7 X 5

Gtr. 6

P.M.-----1

P.M.-----1

T  
A  
B

9 | 9 9 9 9 9 9 10 | 10 10 10 10 10 10 0 | 0 0 3 2 3 0

Em B5 A5 B5

(What's it say?) I hear them...

Harm.---|

P.M.---| P.M.---| P.M.---| P.M.---|

TAB (5) 7 7 6 0 6 12 12 12

TAB (7/5) X 2/0 2 3 2 3 5 3 5 7 5 7 8 7 5 9 7 7 7 7 5 5 5 5 7 7 8 10 8 7 10 8 7 5

TAB 0 0 3 2 3 2 4 5 4 5 7 5 7 9 7 9 10 9 7 9 7 (7/7) 9

B5 A5 B5 B5 A5 B5

I feel them... I hear them...

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---|

TAB 9 7 9 9 7 7 7 7 7 5 5 5 5 5 9 7 7 8 10 8 7 10 8 7 5 9 7 7 7 7 7 5 5 5 5 5 7 7 8 10 8 7 10 8 7 5

TAB 9 9 9 7 (7/7) 9 9 9 7 (7/7) 9



