

Calling Out a Name

words and music by Tommy Montgomery

Moderately fast ♩ = 144

Em7(b9) E5 D5 E5 F5 E5 D5 E5 E5 D5 E5 F5

Synth. pad Gtrs. 1 & 2*

mf w/ slight dist. P.M.----| P.M.----| P.M.----| P.M.----| P.M.----| P.M.-----| P.M.----| P.M.----| P.M.----|

The Synth. pad part consists of a series of chords in the key of E major (Em7(b9), E5, D5, E5, F5, E5, D5, E5, E5, D5, E5, F5) over a 4/4 time signature. The guitar parts (Gtrs. 1 & 2*) play a rhythmic pattern of eighth notes, starting with a 'fade in' and playing with a 'slight distortion' and 'mf' dynamics. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#).

E5 D5 E5 N.C. E5 D5 E5 F5

Gtrs. 1 & 2

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

The guitar parts (Gtrs. 1 & 2) continue with the same chord sequence (E5, D5, E5, N.C., E5, D5, E5, F5) in 4/4 time. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar parts are marked with 'P.M.' (pick mute) and play with a 'slight distortion' and 'mf' dynamics.

Gtr. 3

f w/ dist. & delay

Guitar part 3 (Gtr. 3) features a melodic line in 6/8 time, marked with a forte (*f*) dynamic and 'w/ dist. & delay'. The notation includes a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The guitar part is marked with 'P.M.' (pick mute) and plays with a 'slight distortion' and 'mf' dynamics.

Gtr. 4

f w/ dist. & delay

Guitar part 4 (Gtr. 4) features a melodic line in 6/8 time, marked with a forte (*f*) dynamic and 'w/ dist. & delay'. The notation includes a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The guitar part is marked with 'P.M.' (pick mute) and plays with a 'slight distortion' and 'mf' dynamics.

Gtr. 5 (doubled)

f w/ dist. P.M.-----| P.M.-----| P.M.-----|

Guitar part 5 (Gtr. 5, doubled) features a melodic line in 6/8 time, marked with a forte (*f*) dynamic and 'w/ dist.'. The notation includes a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The guitar part is marked with 'P.M.' (pick mute) and plays with a 'slight distortion' and 'mf' dynamics.

Gtrs. 1-4 tacet

Gtr. 5 E5 D5 E5 E5 D5 E5 F5 E5 D5 E5 N.C.

Guitar part 5 (Gtr. 5) continues with the same chord sequence (E5, D5, E5, E5, D5, E5, F5, E5, D5, E5, N.C.) in 4/4 time. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The guitar part is marked with 'P.M.' (pick mute) and plays with a 'slight distortion' and 'mf' dynamics.

E5 D5 E5 F5 E5 D5 E5 E5 D5 E5 F5

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

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

Gtr. 3 E5 D5 E5 Em

w/ phaser

T
A
B 0 2 3 2 3 5 3 5 2 5 2 3 2 5 2 5 3 5 3 2

Gtr. 4

w/ phaser

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

Gtr. 5

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

T
A
B 2 2 0 2 2 0 2 2 0 2 2 0 2 0 2 0 2 0 2 0 2 2 5 2 3 2 5 2 5 3 5 3 2

E5 D5 E5 Em

w/ phaser

T
A
B 0 0 2 3 2 3 5 3 5 2 5 2 3 2 5 2 5 3 5 3 5

T
A
B 7 10 7 9 7 9 10 9 10 12 10 12 12/14 12 10 12 10 9 10 9 10

Gtr. 5

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

T
A
B 2 2 0 2 2 0 2 2 0 2 2 0 2 0 2 0 2 0 2 0 2 2 5 2 3 2 5 2 5 3 5 3 5

B5 A5 B5 D7^{b9}

T
A
B

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

D5 C5 D5 N.C. F^(b5)

T
A
B

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

Gtrs. 3 & 4 tacet

Gr. 5 E5

T
A
B

Verse

F5 E5 F5 N.C. E5

Wel-come to a new

Tr. 3
Tr. 4

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

Gtrs. 3 & 4 tacet

be - ginn ing, a fresh start on the rise. E - merg - ing from the dark

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

T
A
B

- ness, a new look for ti - red eyes. Watch - ing from the sha

Fmaj7(#11) E5

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

T
A
B

- dows, learn-ing how to play the game.

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

T
A
B

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

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

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

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|----|---|----|---|----|----|---|----|----|---|----|---|---|----|---|---|---|---|---|
| 0 | 3 | 5 | 7 | 7 | 7 | 9 | 10 | 0 | 12 | 0 | 14 | 15 | 0 | 14 | 12 | 0 | 10 | 0 | 9 | 10 | 0 | 9 | 7 | 0 | 5 |
|---|---|---|---|---|---|---|----|---|----|---|----|----|---|----|----|---|----|---|---|----|---|---|---|---|---|

T
A B

| | | | |
|-----|---|---|---|
| (2) | 3 | 5 | 7 |
| (2) | 1 | 3 | 5 |
| 0 | | | |

A5 G5 A5 Am

Your flesh is weak___ and yet the

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

T
A B

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

blood still flows.

TAB 3: 0 9 10 0 9 7 0 5 7 0 3

TAB 4: (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

Dm D5 C5 D5

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

Gtr. 3 Riff A

TAB 3: 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

TAB 4: 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.-----1 P.M.-----1

TAB 5: 12 12 10 12 10 10 10 10 8 8 8 8 10

Gtr. 6 (doubled)*

w/ dist.

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

TAB 6: 0 0 0 7 5 5 5 5 5 3 3 3 3 0 0 0

* tuned to "Drop D" tuning: ⑥ = D

Dm

But is it life___ if you will ne - ver___ thrive.____

Gtr. 3

End Riff A

T
A B 5 7 7 9/10 12 14/15 14/12 10 9/10 9/7 5 7

Gtr. 4

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

Riff B

Gtrs. 7 & 8

P.M.-----|

T
A B 10-12-13 10-12-13-12-10-12-13-15 12-14-15-14-12-14-15-17 14-15-17-15-14

Gtr. 5

Riff C

P.M.-----|

T
A B (12) (12) (10) 10-12-13 10-12-13-12-10-12-13-15 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

Chorus

Gtrs. 6-8 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.-|

T
A
B

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

(2/2) 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 2 2 0 0 0

B7

Cmaj13

Dmadd9

- tion. Lis - ten to___ the inn - er voice in - side. ___

Gtr. 9 (doubled)

f
clean w/ 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

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

Gtr. 6

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

T
A
B

9 | 9 9 9 9 9 9 10 | 10 10 10 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.-----|

P.M.-|

Detailed description: This system contains the first two systems of music. The first system shows a vocal line starting with the lyrics "(What's it say?)" and "I hear them...". Above the staff are chords Em, B5, A5, and B5. The second system shows a guitar melody with a "Harm.---|" marking. Below the guitar melody is a guitar tablature with fret numbers (7, 6, 0, 6, 12, 12, 12) and a diagram of a barre across strings 1-4.

B5 A5 B5 B5 A5 B5

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

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

Detailed description: This system contains the next two systems of music. The third system shows a vocal line with lyrics "I feel them..." and "I hear them...". Above the staff are chords B5, A5, B5, B5, A5, and B5. The fourth system shows a guitar melody with "P.M." markings. Below the guitar melody is a guitar tablature with fret numbers (9, 7, 9, 7, 5, 5, 5, 5, 7, 8, 10, 8, 7, 10, 8, 7, 5) and a diagram of a barre across strings 1-4.

To Coda ◊

B5 C5 D6 F(b5)

call - ing out a name.

Gtr. 3

Gtr. 4

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

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.-----|

Gtr. 6

P.M.-----|

E5 D5 E5 F5 E5 D5 E5 N.C. E5 D5 E5 F5

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

Gtrs. 3 & 4

Gtrs. 3 & 4 tacet

E5 D5 E5 E5 D5 E5 F5

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

TAB: 2 0 0 0 0 0 0 2 0 0 0 0 0 3 3 2 2 3 3 | 2 0 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 | 2 0 0 0 0 0 2 2 3 3

E5 D5 F5 F(b5)

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

TAB: 2 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

Verse

Gtrs. 5 & 6 tacet

Em7

Wast - ing time on a last re - sort but now it's time to let
Find - ing out it's a one way road that's ne - ver go - ing an -

Gtrs. 1 & 2

f

TAB: 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 | 0 0 12 0 0 10 0 0 12 0 0 10 0 0 7 10

Gtr. 9

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

TAB: 7 9 7 9 9 7 9 10 9 | 7 9 7 9 9 7 9 9 10 | 7 9 7 9 9 7 9 10 9

A A^{sus2}

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 7 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

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

TAB

17 14

Asus2

ho - ri - zon might be here... to stay...

P.M.-----

let ring-----

1/2

Pre-chorus

Gtrs. 1 & 2 tacet
 Gtr. 3: w/ Riff A
 Gtr. 4: w/ Riff A (first 4 measures)
 Dm

Sav - ing the one... thing that can ne - ver... die...

0 6 7 7 5

15 (14)

D5 C5 D5 Dm

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

Gr. 4

T
A
B

Gr. 5

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

T
A
B

Gr. 6

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

T
A
B

Gtrs. 3 & 4 tacet

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

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

T
A
B

Amadd9 Fmaj7(#11) B7/D#

Gtrs. 3 & 4 *8va*

D.S. al Coda

T
A
B

Gr. 5

let ring-----+ semi-P.H. *8va*

T
A
B

Gr. 6 *15ma* semi-P.H.

T
A
B

10 8 8 10 11 10 8 7 8 10 8 9 8 8 10 11 10 8 10 10 11 13 11 10 11 8

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

3 3 1 3 4 3 1 0 1 3 3 4 3 1 3 4 3 3 3 4 6 4 3 4 3 3

N.C.

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

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

1 3 4 3 1 3 3 1 3 4 3 1 0 1 3 3 4 3 1 3 4 3 1 4 3 1 4 3 1 0 1 3 1 0 4 3 2 1 3

Gtr. 5: w/ Riff D

Em7(b9)

Gtr. 6

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

2 2 0 2 3 2 0 2 2 2 2 3 5 3 2 3 2 0 2 3 2 0 2 2 7 9 10 9 7 5 7 9

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

2 3 2 0 2 3 2 0 2 2 2 2 3 5 3 2 3 2 0 2 3 2 0 2 2 7 9 10 9 7 5 7 9 2 3 2

Gtr. 6 tacet
N.C.

Guitar Solo

E5

Gtr. 3 $\frac{1}{2}$ P.H. 8^{va}

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

F5 G5 6

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

A5 B5 8^{va}

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

Gtr. 3 (8) Em D

T
A
B

Gtr. 6

T
A
B

Am

T
A
B

T
A
B

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

F Dm E7^{b9}

T
A
B

P.H.

Gtr. 5

T
A
B

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

T
A
B

P.M.-----|

Gr. 3 tacet

Gr. 5

Musical notation for Gr. 5 (Guitar 5) in treble clef, 6/4 time signature. The staff contains a melodic line with various accidentals and rests. Below the staff are six measures of tablature, each starting with a 'P.M.' (pick) instruction. The tablature includes fret numbers such as 6, 8, 7, 8, 0, 5, 7, 8, 7, 5, 7, 0, 5, 7, 8, 7, 5, 7, 0, 1, 0, 5, 7, 8, 7, 5, 7, 0, 7, 8, 6, 8, 7, 8, 0, 5, 7, 8, 7, 5, 7, 0, 5, 7, 8.

Gr. 6

Musical notation for Gr. 6 (Guitar 6) in treble clef, 6/4 time signature. The staff contains a melodic line with various accidentals and rests. Below the staff are four measures of tablature, each starting with a 'P.M.' (pick) instruction. The tablature includes fret numbers such as 2, 2, 2, 2, 2, 2, 2, 3, 2, 2, 0, 2, 3, 2, 0, 2, 2, 2, 2, 3, 6, 3, 2, 3, 2, 2, 0, 2, 3, 2, 0, 2, 2, 7, 9, 10.

Dm

E7^{b9}

E7^{b9}/G[#]

Musical notation for Gr. 5 (Guitar 5) in treble clef, 6/4 time signature. The staff contains a melodic line with various accidentals and rests. Below the staff are two measures of tablature, each starting with a 'P.M.' (pick) instruction. The tablature includes fret numbers such as 7, 5, 4, 5, 7, 0, 1, 0, 7, 9, 10, 9, 7, 11, 11, 9, 7, 12, 10, 9, 12, 9, 12, 11, 9, 14, 12, 10, 10, 14, 12, 11, 10, 9, 7, 6, 8, 7, 5, 8, 7.

Musical notation for Gr. 6 (Guitar 6) in treble clef, 6/4 time signature. The staff contains a melodic line with various accidentals and rests. Below the staff are four measures of tablature, each starting with a 'P.M.' (pick) instruction. The tablature includes fret numbers such as 9, 7, 6, 7, 9, 2, 3, 2, 2, 3, 0, 0, 3, 0, 0, 3, 0, 0, 3, 0, 0, 3, 0, 0, 2, 4/6.

Pre-chorus

Am

Vocal line for the Pre-chorus section. The lyrics are: "Don't fear the voice___ it on - ly seeks to___ find___". The melody is in treble clef, 6/4 time signature, with various accidentals and rests.

Gr. 3 & 4

Musical notation for Gr. 3 & 4 (Guitar 3 & 4) in treble clef, 6/4 time signature. The staff contains a melodic line with various accidentals and rests. Below the staff are three measures of tablature. The tablature includes fret numbers such as 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.

Gr. 5

Musical notation for Gr. 5 (Guitar 5) in treble clef, 6/4 time signature. The staff contains a melodic line with various accidentals and rests. Below the staff are two measures of tablature. The tablature includes fret numbers such as 5.

Gr. 6

Musical notation for Gr. 6 (Guitar 6) in treble clef, 6/4 time signature. The staff contains a melodic line with various accidentals and rests. Below the staff are two measures of tablature. The tablature includes fret numbers such as 7, 7, 7.

Gtr. 6 tacet

A5 G5 A5 Am

what's al - ways been in - side of

Gtr. 4

T A B

7 0 3 5 7 10 7 12 14 0 15 0 17 19 0 17 15 0 14

Gtr. 3

T A B

7 0 3 5 7 7 7 9 10 0 12 0 14 15 0 14 12 0 10

Gtr. 5

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

T A B

7 5 5 5 5 5 3 3 3 3 3 5

your own mind.

T A B

0 12 14 12 14 12 10 9 0 9 10 0 3

T A B

0 9 10 9 10 9 7 5 0 5 7 0 3

P.M.-----|

T A B

(7) 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

Tablature for Gtr. 3 & 4: $\hat{5}$ 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

Tablature for Gtr. 5: 12

Tablature for Gtr. 6: 0 0 0 0 0 0

D5 C5 D5 Dm

The fu - ture holds all that which

Gtr. 4

Gtr. 3

Gtr. 5

Gtr. 6

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

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

Tablature for Gtr. 4: 7 0 3 5 7 10 7 12 14 0 15 0 17 19 0 17 15 0 14

Tablature for Gtr. 3: 7 0 3 5 7 7 7 9 10 0 12 0 14 15 0 14 12 0 10

Tablature for Gtr. 5: 7 5 5 5 5 5 5 3 3 3 3 3 5

Tablature for Gtr. 6: 7 5 5 5 5 5 5 3 3 3 3 3 0 0

you may dream.

Gr. 5 tacet

Gr. 4

T A B 0 12 14 12 14 12 10 9 0 9 10

Gr. 3

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

Gr. 5

Gr. 7, 8, & 10*

P.M.-----|

T A B (7 5) 10 12 13 10 12 13 12 10 12 13 15 12 14 15 14 12 14 15 17 14 15 17 15 14

Gr. 6

T A B (9 9) 0 2 3 5

* 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 16 15 14 15 14 15 14 16 14 16 17 14 15 14 15 14 15 14 14 12 15 12 14 12 13 12

Gr. 6

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

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

Dmadd9 E B7(b5) B7b9

Gtr. 9
let ring-----|

TAB 5 7 7 6 0 6 7 9 9 8 9 10 9 10 8 0

Gtr. 10
let ring-----|

TAB 10 12 13 12 13 10 12 10 8 7 8 5 7 9 10 8 0

Gtr. 7

TAB 10 12 13 12 13 10 12 10 8 7 (7)

Gtr. 8
15^{ma}
P.H.

TAB 13 11 12 11 12 13 11 13 12 11 (11)

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

TAB 0 2 3 2 3 0 2 x 4 4 3 0 4 4 x x x x x

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.---|

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

Gtr. 6
NO
TACET

TAB 2 2

Gtrs. 3 & 4 tacet

B Em Am

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

Gtrs. 3 & 4

TAB 16 17 16 14 16 (16)

Gtr. 5

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

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

B7 Cmaj13 Dmadd9

- tion. List - en to__ the inn - er voice in - side.__

Gtr. 9

TAB 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.-----|

TAB (2/0) 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 5

Gtr. 6

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

TAB 9 9 9 9 9 9 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.---|

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a rest, then the lyrics "(What's it say?)". The guitar melody features a descending eighth-note line. The guitar tablature shows fret numbers 7, 6, 0, 6, 12, 12, 12. The second system continues with the vocal line "I hear them..." and guitar accompaniment with palm muting (P.M.) indicated.

B5 A5 B5 B5 A5 B5

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

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

Detailed description: This system contains the next six measures. The vocal line continues with "I feel them..." and "I hear them...". The guitar accompaniment continues with palm muting (P.M.) and a consistent eighth-note rhythmic pattern. The guitar tablature shows fret numbers 0, 0, 3, 2, 3, 2, 4, 5, 4, 5, 7, 5, 7, 9, 7, 9, 10, 9, 7, 9, 7, 7, 7, 7, 7, 5, 5, 5, 5, 5, 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, 9, 7, 7, 7, 7, 7, 5, 5, 5, 5, 5, 7, 7, 8, 10, 8, 7, 10, 8, 7, 5.

B5 A5 D6 F(b5)

call - ing out a name.

Gtr. 3

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

P.M.-----|

Gtr. 9 tacet
Gtr. 5: w/ Riff D

Gtr. 3 tacet

Gtrs. 7 & 8

Em7(b9)

P.H. P.H. P.H. P.H. P.H.

Gtr. 3

Gtr. 6

P.M.-----|

(8)-----| 8va 8va-----| 15ma Gtrs. 3 & 4

P.H. P.H. P.H.

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

Fmaj7(#11)

Am

E5

Gtr. 3

Musical staff for Gtr. 3 showing a melodic line in 6/4 and 4/4 time signatures.

TAB for Gtr. 3: 17 16 14 14 17 15 17 14 15 14 14 17 15 17 14 15 14 17 14 17 15 13 12 13 12 14 12 14 15 15 12 12 14 14 12 12 17 17 14 14 17 17 14 14

Gtr. 4

Musical staff for Gtr. 4 showing a melodic line in 6/4 and 4/4 time signatures.

TAB for Gtr. 4: 17 16 14 17 14 17 15 17 14 15 14 14 17 15 17 14 15 14 14 17 15 13 0 1 0 7 5 7 8 8 5 5 7 7 5 5 10 10 7 7 10 10 7 7

Gtr. 5

Musical staff for Gtr. 5 showing a melodic line in 6/4 and 4/4 time signatures.

TAB for Gtr. 5: 5 4 2 5 2 5 3 0 2 3 2 0 2 5 3 0 2 3 2 5 2 5 3 1 0 1 0 2 0 2 0 2 2 2 5 2 2 2 0

Gtr. 6

Musical staff for Gtr. 6 showing a melodic line in 6/4 and 4/4 time signatures.

TAB for Gtr. 6: 5 4 2 5 2 5 3 0 2 3 2 5 2 5 3 0 2 3 2 0 2 0 5 3 2 3 0 2 0 2 0 2 2 2 5 2 2 2 2

F5 G5 D5 F5 E5 D5 E5

8va

Musical staff for Gtr. 7 showing a melodic line in 6/4 and 4/4 time signatures.

TAB for Gtr. 7: 17 17 15 15 20 20 17 17 20 20 17 17 19 19 22 22 24 24 24 24 24 22 22 19 20 22 24 (24)

Musical staff for Gtr. 8 showing a melodic line in 6/4 and 4/4 time signatures.

TAB for Gtr. 8: 9 9 7 7 12 12 9 9 13 13 10 10 12 12 15 15 17 17 17 17 17 15 17 18 20 17 19 (19)

Musical staff for Gtr. 9 showing a melodic line in 6/4 and 4/4 time signatures.

TAB for Gtr. 9: (5) 3 5 7 10 9 7 7 7 7 7 5 5 5 5 5 7 (9)

Musical staff for Gtr. 10 showing a melodic line in 6/4 and 4/4 time signatures.

TAB for Gtr. 10: (5) 3 5 0 3 2 2 2 2 2 0 0 0 0 0 2