

# Chains That Bind Us All

words and music by Tommy Montgomery

Slowly ♩ = 48

Piano

G Em B

The first system of the piano introduction features a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The bass clef has a key signature of two sharps (F#, C#). The music begins with a G major chord, followed by an Em6 chord, and then a B major chord. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

F#m/B

The second system continues the piano introduction with an F#m/B chord in the treble clef. The bass line continues with a steady eighth-note pattern.

A/B B F#7/B

The third system features chords A/B, B, and F#7/B in the treble clef. The bass line continues with a steady eighth-note pattern.

B G/B Em6/B B B5

♩ = ♪

The fourth system features chords B, G/B, Em6/B, B, and B5 in the treble clef. The bass line continues with a steady eighth-note pattern. A tempo change is indicated by a quarter note equal to an eighth note (♩ = ♪). The system ends with a 4/4 time signature and a double bar line.

8vb

Gtrs. 1 & 2 (dist.)

The guitar part for Gtrs. 1 & 2 (dist.) is shown in a treble clef with a key signature of three sharps. It features a series of chords and a melodic line. A dashed line labeled "P.M." indicates a pitch bend or similar effect.

T					
A					
B					
	4	4	4	4	4
	2	2	2	2	2
	2	2	2	2	2

Gtrs. 3 & 4 (dist. w/ delay)

The guitar part for Gtrs. 3 & 4 (dist. w/ delay) is shown in a treble clef with a key signature of three sharps. It features a series of chords and a melodic line.

T	
A	
B	
	4
	2
	2





E5 Em A5 G5 E5 Em D5 A

Sa-cred thoughts\_ run through\_ my head\_ of how\_ it's meant\_ to\_ be\_

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

T  
A  
B

E5 Em A5 G5 A5 G C5 G/B

Liv - ing out\_ this fran - tic lie\_ there's so\_ much more\_ to dream\_

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

T  
A  
B

A5 N.C. A5 N.C.

I\_ took the beat-en path\_ but it was-n't meant\_ for\_ me\_

**Riff B**

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

T  
A  
B

A5 N.C. Csus2 D5 Dsus4 D

I\_ won't\_ wait for you\_ to\_ to set me free.

**Gtrs. 1 & 2**

P.M.-----1 let ring-----1 P.M.--1

T  
A  
B

**Gtrs. 5 (clean w/ chorus) & 6 (acoustic)**

**Fill 1**

**End Fill 1**

T  
A  
B





Leav - ing all my past be - hind has

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

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

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

made me see the light.

Asus2 B7

Gr. 3

Gr. 4

End Riff D

0 2 2 0 0 2 2

Interlude (2:48)

Gtrs. 1 & 2: w/ Riff A

E5 A5 A E5 D5 A/C# A5 E5 A5

Gr. 3

Gr. 4

(17) 15 15 17 19 19 19 17 17 14 15 (15) 14 16 14 16 14 16

(16) 16 16 14 15 15 14 14 16 (16) 14 17 16 14 14 16 17





Verse (3:16)

A5 B Em A5 G5 Em D5  
 I see all the wounds I've opened and it gives me pause.

Riff F

Gtrs. 1, 2, & 6

w/ heavy P.M. \*

TAB 14 15 17 14 15 17 19 0 7 10 0 7 9 0 5 7 0 5 7 0 3 5 3 0 7 10 0 7 9 0 10

TAB 17 19 20 17 19 21 21

TAB 17 19 20 17 19 21 21

\* no P.M. on recall, except for Gtr. 6

A/C# Em A5 G5 A Asus2 G5  
 Won-d'ring why my fangs are drip-ping on my bro-ken claws.

Gtrs. 1, 2, & 6

End Riff F

Gtrs. 1, 2, & 6

TAB 12 0 10 12 0 9 12 9 0 7 10 0 7 9 0 5 7 0 5 7 0 3 5 3 0 5 4 0 5 4 0 5 2 0 5 2 0 2 3

Gtrs. 1 & 6: w/ Riff F

Em A5 G5 Em D5 A/C#  
 Rain falls down and clears a-way the blood that's my dis-guise.

Gtr. 2

Gtr. 2

TAB 9 9 7 7 5 9 9 12 12 11 0 7 0 7 0 5 0 5 0 3 3 0 7 0 7 0 10 0 10 0 9 9

Em A5 G5 A Asus2 G5  
 All I e-ver want-ed was to see me through your eyes.

Gtr. 2

TAB 9 9 7 7 5 0 4 7 0 4 7 0 4 5 0 4 5 0 2 3

Gtr. 1: w/ Riff B

A5 N.C. A5 N.C.

I \_\_\_\_\_ walked the beat-en path \_\_\_\_\_ but I could-n't see \_\_\_\_\_ the \_\_\_\_\_ end. \_\_\_\_\_

Gtr. 2

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

T	2	X X	2	X X	2	X X	2	X X
A	2	X X	2	X X	2	X X	2	X X
B	0	X X	0	X X	0	X X	0	X X

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

Gtrs. 5 & 6: w/ Fill 1

A5 N.C. Csus2 D5 Dsus4 D

I \_\_\_\_\_ kept it straight and true \_\_\_\_\_ but you \_\_\_\_\_ you made me bend.

Gtr. 2

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

T	2	X X	2	X X	2	5 7 9 7 5	3	3	5	7	8	7	7
A	2	X X	2	X X	2	9 7 5 7 5	5	5	5	7	7	7	7
B	0	X X	0	X X	0	7 5	3	3	5	5	5	5	5

Gtr. 3

Gtr. 4

T					17	17	15	15	14	14	15	15	14
A					10	10	8	8	7	7	7	7	7
B													

Gtrs. 1 & 2: w/ Riff C  
Gtrs. 5 & 6: w/ Riff D

A Asus4 A Asus4 A Asus4 A G A Asus4 A Asus4 A Asus4 A G

Bend forth \_\_\_\_\_ the truth and \_\_\_\_\_ the king - dom \_\_\_\_\_ will fall. For

Gtr. 3

Gtr. 4

T	14		14	16	17		15	17
A	7		7	9	10		10	12
B								





whis - - pers in my head.

Asus2 B7

The first system contains a vocal line with the lyrics "whis - - pers in my head." and a melodic line. Above the melodic line, "Asus2" and "B7" are written with a slur over the notes. Below the melodic line are two guitar tablatures (TAB) with fret numbers.

Gtrs. 1 & 2 tacet

Gtrs. 5 & 6

Em D Em Bm

The second system features guitar chords: Em, D, Em, and Bm. It includes a melodic line and two guitar tablatures (TAB) with fret numbers and 'X' marks for muted strings.

Em D Am G D/F#

The third system features guitar chords: Em, D, Am, G, and D/F#. It includes a melodic line and two guitar tablatures (TAB) with fret numbers and 'X' marks.

Bridge (5:03)

Em G D/F# A

Trapped in side my mind.

Riff G

The bridge section starts with chords Em, G, D/F#, and A. The lyrics are "Trapped in side my mind." Below this is a guitar riff labeled "Riff G" with a melodic line and two guitar tablatures (TAB) with fret numbers.

Em G A5 C Dadd9

Feel - ing so con - fined.

End Riff G

The final system features chords Em, G, A5, C, and Dadd9. The lyrics are "Feel - ing so con - fined." Below this is a guitar riff labeled "End Riff G" with a melodic line and two guitar tablatures (TAB) with fret numbers.

Gtrs. 5 & 6: w/ Riff G

Em G D/F# A

All the lives I've lost, to

Gtr. 3

Tablature for guitar parts 5 & 6, guitar 3, and guitar parts 1 & 2. Includes chord symbols Em, G, D/F#, and A.

Gtrs. 1 & 2

Tablature for guitar parts 1 & 2.

Em G A5 C Dadd9

bear the fi - nal cost.

Gtr. 3

Tablature for guitar parts 5 & 6, guitar 3, and guitar parts 1 & 2.

Gtr. 3

Tablature for guitar 3.



Gtrs. 5 & 6 cont. rhythm sim.

Now that I've looked in your eyes and seen all that you know,

Tablature for guitar parts 5 & 6 and the vocal line.

Gtr. 3

Tablature for guitar 3.

Gtrs. 1 & 2

Tablature for guitar parts 1 & 2.







Interlude (6:03)

Gtrs. 5 & 6 tacet

B

F#m/B

Gtrs. 3, 4 & 7\*

*divisi*

T	16	16	16	16	17	19	19
A	16	16	16	16	16	16	18
B	13	13	13	13	14	16	16

Gtrs. 1 & 2

P.M.-----

T							
A	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2

\* Gtr. 7 is dist. w/ delay

A/B

B

T	19	16	19	17	17	16	14	16	16	17	16
A	18	18	18	18	18	18	18	16	16	16	16
B	16	18	16	14	14	13	11	13	13	14	13

P.M.-----

T							
A	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2

F#

B

G

T	14	14	16	15	16	16	16
A	15	15	16	16	16	16	16
B	16	16	14	16	13	14	14

P.M.-----

T							
A	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2

Em

B

T	(16)	16				
A	(16)	16				
B	(14)	14				

P.M.-----

T							
A	2	2	2	2	4	4	4
B	0	0	0	0	2	2	2



Cm Bb B<sup>o7</sup>

T  
A  
B

12 13 15 13 13 | 12 12 15 15 | 12 13 15 14 | 12 15 13 14

13 12 15 13 11 11 | 15 15 13 13 | 15 13 15 | 12 15 13 16 17

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

T  
A  
B

5 5 5 5 5 | 5 5 5 3 | 3 3 3 1 | 3 5 2 4

Am G Am Em

8<sup>va</sup>

Gr. 7

T  
A  
B

19 19 (19) 19 | 14/17 17 20 20 | 20 (20) 20 | 12/14 13 15

Gr. 6

T  
A  
B

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

1 1 1 X 3 X 3 | 3 X 3 X 4 5 7 | 1 1 1 X 0 X 0 | 0 X 0 2 4 5

2 2 2 X 0 0 | 0 X 0 2 2 2 X 2 X 2 | 2 2 2 X 2 X 2 | 2 2 2 X 2 X 2

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

Gr. 3 & 4

Gr. 1 & 2

phaser off

T  
A  
B

(14) (17) | 5 5 | 7 7 | 2 2

7 5 | 3 3 | 5 5 | 0 0

Am G Dm C G/B

8<sup>va</sup>

Gr. 5 & 6

T  
A  
B

15 15 15 15 (15) | 15 15 | 15 15 17 14 15 | 17 16 17 16

0 0 0 X 3 3 | 3 X 3 4 5 7 | 5 5 5 5 6 7 | 3 0 0

1 1 1 X 3 X 3 | 3 X 3 4 5 7 | 5 5 5 5 6 7 | 3 0 0

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

0 0 0 X 3 X 3 | 3 X 3 4 5 7 | 5 5 5 5 6 7 | 3 0 0

T  
A  
B

7 7 | 5 5 | 7 7 | 5 5

5 3 | 3 3 | 5 5 | 3 3

Verse (7:08)

Gtrs. 1 & 2 tacet

Am D Am G

Ev - 'ry time I loved and lost I thought it'd be my last. I

Gtr. 7 *loco*

T 19 19

A

B

Gtrs. 5 & 6

T 0 1 2 6

A

B

Gtrs. 5-7 tacet

Am D Am C

ne - ver thought the day would come but time just moved so fast.

Am D/A Am G/A

Re - con - cil - ing all my thoughts in - to one sin - gle mind.

Gtrs. 5 & 6

T 0 2 4 1

A 0 4 2 3

B 0 7 7 5

0 9 7 8

Am D/A Am Am/C E/B

Ne - ver know - ing what I want - ed or just what I'd find.

Vocal line and piano accompaniment for the first system. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Gtr. 5

Guitar 5 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

Gtr. 6

Guitar 6 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

Gtrs. 1 & 2

Guitars 1 & 2 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

Am G Fmaj7 E Dm7 Cmaj7

Gtr. 7

Guitar 7 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

Gtr. 3

Gtr. 4

Guitar 3 and 4 parts and their corresponding tablatures. The guitar parts are in treble clef, and the tablatures show fret numbers for strings A and B.

Gtrs. 1 & 2

Guitars 1 & 2 part and its corresponding tablature. The guitar part is in treble clef, and the tablature shows fret numbers for strings A and B.

A/C# D A7/E C5

This system contains five staves. The top staff is a vocal line with a melodic line and lyrics. The second staff is a guitar line with a complex melodic pattern, including a 9-finger pull-off. The third staff is a guitar line with a chordal accompaniment. The fourth staff is a guitar line with a bass line. The fifth staff is a guitar line with a bass line. Chords A/C#, D, A7/E, and C5 are indicated above the first staff. Tablature is provided for the second, third, and fifth staves.

Gtrs. 1 & 2: w/ Riff B  
A5 N.C. A5 N.C.

Whoa. I found a - nother path, it was bur-ied in my mind.

Gtr. 7

Gtrs. 3 & 4  
Gtrs. 1 & 2  
P.M.

This system contains five staves. The top staff is a vocal line with lyrics. The second staff is a guitar line with a melodic line. The third staff is a guitar line with a chordal accompaniment. The fourth staff is a guitar line with a bass line. The fifth staff is a guitar line with a bass line. Chords A5, N.C., and A5 are indicated above the first staff. Tablature is provided for the second, third, and fifth staves.

Gtr. 7 tacet Gtrs. 5 & 6: w/ Fill 1  
A5 N.C. Csus2 D5 Dsus4 D

All of these oth - er roads, well, they, they made me blind.

This system contains five staves. The top staff is a vocal line with lyrics. The second staff is a guitar line with a melodic line. The third staff is a guitar line with a chordal accompaniment. The fourth staff is a guitar line with a bass line. The fifth staff is a guitar line with a bass line. Chords A5, N.C., Csus2, D5, Dsus4, and D are indicated above the first staff. Tablature is provided for the second, third, and fifth staves.

Gtrs. 1 & 2: w/ Riff C  
Gtrs. 5 & 6: w/ Riff D (1st 16 meas)

A Asus4A Asus4 A Asus4 A G A Asus4A Asus4 A Asus4 A G A Asus4 A Asus4

Blind - ed by pa - nic and deaf - ened by fear. We live through the

This system contains the first 16 measures of the piece. It features a vocal line in treble clef with lyrics, a guitar line in treble clef with a Riff C accompaniment, and two guitar tablature lines (T and B) for Riff D. The key signature has one sharp (F#).

Gtrs. 1 & 2: w/ Riff E

A Asus4 A G A Asus4A Asus4 A Asus4 A G F#

deaths of what once was held dear. Me - ssi - ah won't you just let go. I've

This system contains measures 17-22. It features a vocal line with lyrics, a guitar line with a Riff E accompaniment, and two guitar tablature lines. The key signature has two sharps (F# and C#).

taught me ev - 'ry - thing I know. Now the fi - nal test be - gins where I

This system contains measures 23-28. It features a vocal line with lyrics, a guitar line with a Riff E accompaniment, and two guitar tablature lines. The key signature has two sharps (F# and C#).





A F#(b6)

Grtr. 4 *tr*

Grtr. 3 *tr*

T  
A  
B

14 (16) 14 16  
11 (12) 12 14

Gtrs. 5 & 6

let ring-----|

T  
A  
B

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

Gtrs. 1 & 2

T  
A  
B

2 0

Gtrs. 3 & 4 tacet

F#(b6) F#7

And

Gtr. 3

T  
A  
B

2 4 0 4 0 2 0 3 2 4 0 4 0 2 0 4 2 4 0 4 0 2 0 3 7 8 7 9 7 8 7

Gtrs. 1 & 2

P.M.-----|

Gtr. 2

Gtr. 1

T  
A  
B

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

Gtrs. 5 & 6 tacet

E5 A5 G5 A G5

so the cir - cle breaks to form a - new, to

Gtr. 3

T  
A  
B

9 9 7 6 (6) 7 6

Gtrs. 1 & 2

T  
A  
B

2 0 3 3 0 0 2 0 5 5

Gtr. 3 tacet

E5 A5 G5 A5 G5

wash us clean of all life's aches and pains. But

Gtr. 3

Gtrs. 1 & 2

T A B

2/0 2/0 3 3 5 3

F G A G5

that which binds us lights a new way through. And

Ah.

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

T A B

1 3 2 3 2 4 5 7 4 6 7 9 7 9

F G A G5

Gtr. 3

Gtrs. 1 & 2

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

T A B

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

F G Bb5 C/E

breaks us free of all our mind - ful chains.

1/2 1/2

Gtr. 3

Gtrs. 1 & 2

T A B

7 7 8 5 1 0 3 1 0 3 3 1 3 3

F G Bb5 C/E



Outro (9:48)

G A Badd9

Whoa.

harp

pipe organ

Gr. 4

Gr. 3

Tr. 5 & 6

Tr. 1 & 2

Gadd9 Badd9

Whoa.

Detailed description of the musical score: The score is for an instrumental piece titled 'Outro (9:48)'. It features a multi-layered arrangement. At the top, there are vocal lines with the lyrics 'Whoa.' and guitar chords G, A, and Badd9. Below this, a harp and pipe organ play a melodic line. The guitar parts are divided into several groups: Gtr. 4 and Gtr. 3 (with a 1/2 measure rest), Gtrs. 5 & 6, and Gtrs. 1 & 2. Each guitar part includes a standard musical staff and a corresponding guitar tablature staff. The tablature for Gtr. 3 shows a sequence of fret numbers: 3, 5, 4, 5, 4, 6, 12, 7, 10, 6, 10, 6, 9, 7, 9, 9. Gtrs. 5 & 6 and Gtrs. 1 & 2 also have tablature. The bottom section of the score repeats the vocal 'Whoa.' and guitar chords Gadd9 and Badd9, with the harp and pipe organ continuing their melodic line. The guitar parts in this section are mostly sustained chords or simple rhythmic patterns.



F#m/B

B

(8) piano

TAB 20 9

TAB 8 9 7

TAB 4 2

Detailed description: This system contains the first five staves of music. The top staff is a vocal line with a long note and a slur. The second staff is piano accompaniment, starting with a piano dynamic marking and a fingering of 8. The third staff is a guitar part with a slur. The fourth and fifth staves are guitar tablature, with fret numbers 20, 9, 8, 9, 7, 4, and 2 indicated.

Gtrs. 1-6 tacet

A/B B

F#7/B B

G B Em B

8va

rit. a tempo

Detailed description: This system contains the next five staves of music. The first staff is piano accompaniment with chord changes A/B and B. The second staff is piano accompaniment with chord changes F#7/B and B, including markings for 'rit.' and 'a tempo'. The third staff is a guitar part with chord changes G, B, Em, and B, including an '8va' marking. The fourth and fifth staves are guitar tablature, with a 'rit.' marking and a final chord symbol.