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# BRING ME TO LIFE

Moderately ♩ = 96

Written by Ben Moody,  
Amy Lee and David Hodges

Em Am/E

*mp*

(with pedal)

Em Am/E

How can you see in-to my eyes like o-pen doors

Em Am/E

lead - ing you down in-to my core where I've be - come so numb?

### Verse:

Em Am/E

*mf*

1. With-out a soul, my spir - it sleep-  
2. Now that I know what I'm with - out, you can't just leave\_  
3. See additional lyrics

Em



ing some - where cold, un - til you find it there and lead  
me. Breathe in - to me and make me real,

Am/E



1.

N.C.

To Next Strain

it bring back home.

2.

N.C.

To Next Strain

3.

me to life. me to

Chorus:

Em



G



(3rd time:) life. Wake me up in - side, wake me up in - side.  
(Wake me up.) (I can't wake up.)

D



Em



(Save me.) Call my name and save me from the dark.

G



(Wake me up.) Bid my blood to run before I come undone.  
(I can't wake up.)

D



1. Em



D.S. %

(Save me.) Save me from the nothing I've become.

2.3. Em



C



D



nothing I've become. Bring me to

Em



To Coda ⊕

life.

(I've been liv - ing a lie. —)

(There's noth - ing in - side.)

C



D



Em



Bring me to life.

Bridge:

Am



Em/G



B7sus/F#



Em



Fro - zen in - side — with-out — your touch, — with-out — your love, — dar - ling. On-

Am



Em/G



B7sus



D.S. ♯ al Coda

ly you — are — the — life — a - mong — the dead. —

Coda



Bring me to

(There's noth - ing in - side.)

Em



A m/E



life.

*mp*

Em



A m/E



Repeat ad lib. and fade

Verse 3:  
 All this time I can't believe I couldn't see.  
 Kept in the dark, but you were there in front of me.  
 I've been sleeping a thousand years, it seems.  
 Got to open my eyes to everything.  
 Without a thought, without a voice, without a soul.  
 Don't let me die here.  
 There must be something more.  
 Bring me to life.  
 (To Chorus:)

# GOING UNDER

Written by Ben Moody,  
Amy Lee and David Hodges

Moderately slow ♩ = 84

Verse 1:



1. Now I will tell you what I've done for you.

Fif - ty thou - sand tears I've cried.

(simile:)

Scream - ing, de - ceiv - ing and bleed - ing for you, and

you still won't hear\_\_\_\_\_ me... (Go - ing un - der.)

Verses 2 & 3:

B5

2. Don't want\_ your hand this\_ time. I'll save\_ my - self.  
 3. Blur - ring\_ and stir - ring\_ the truth and\_ the lies

May-be I'll\_ wake up\_ for once... Not  
 (Whispered:) so I don't know what's real and what's not.



tor - ment - ed dail - y, de - feat - ed by you. Just when  
Al - ways con - fus - ing the thoughts in my head.

I thought I'd reached the bot - tom.  
so I can't trust my - self an - y - more...

I'm dy -

Em

N.C.

ing a - gain. I'm go - ing un -

Chorus:

Bm

G

D

A/C#

Bm

G

der (Go - ing un - der.) drown-ing in you. (Drown-ing in you.

D

A/C#

Bm

G

D

A/C#

I'm fall - ing for - ev - er, I've got to break  
(Fall - ing for - ev - er.)

To Coda

1.



through. I'm go - ing un - der.  
(I'm go - ing...)

2.



Bridge:

So go on and scream, scream at me  
go - ing.)



I'm so far, so far a - way. I won't be bro - ken a - gain.  
(Far a - way.)

G F#5 B5 G

I've got to breathe, I can't keep go - ing un - der.

(Gtr. solo ad lib...)

D5 A/C# B5 G D5 A/C#

D.S.  $\text{\textcircled{S}}$  al Coda

...end solo)

Coda D A/C# Bm G D A/C#

go - ing un - der. Go - ing un -  
go - ing....) (Go - ing un - der.)

Bm G D A/C# B5

der. I'm go - ing un - der.

(Drown-ing in you.)

# EVERYBODY'S FOOL

Written by Ben Moody,  
Amy Lee and David Hodges

Moderately ♩ = 92

\* Dm  
xx0

C/D  
xx020

Dm  
xx0

C/D  
xx020

Bb  
x20202

Gm  
x20202

F5  
x20202

D5  
0002xx

A5  
0002xx

C5  
0002xx

A5  
0002xx

D5  
0002xx

A5  
0002xx

C5  
0002xx

A5  
0002xx

\*Guitar in Drop D tuning: @ = D.

D5



1. Per - fect by na - ture, i - cons of  
 2. Look, here she comes now, bow down and



self in - dul - gence. Just what we all need,  
 stare in won - der. Oh how we love you,

1. *To Next Strain* 2.



more lies a - bout a world that you're pre - tend - ing.  
 no flaws when

Chorus:



But now I know she nev - er was and nev -  
 nev - er was and nev -

C5 10 A5 7 D5 Bb5 8 A5 7 C5 10 A5 7

er will be. Have you no shame, don't you see me?  
er will be. You don't know how you've betrayed me.

Bb 1. Gm 3 A5 7

You know you've got ev - 'ry - bod - y fooled...  
Some - how you've got ev - 'ry - bod - y fooled...

D5 C5 10 D5 C5 10 Gm 3 A5 7

'ry - bod - y fooled...

Bridge: Dm Bb/D Gm 3 Dm

With - out the mask where will you hide?

Gm Dm Gm A/D

Can't find your - self lost in your lie.

D5 A5 C5 A5 Bb5

I know the truth now. I know who you

G5 A5 Bb5 A5 C5 A5

are. And I don't love you any - more. It

Chorus:

D5 Bb5 A5 C5 A5

nev - er was and nev - er will be.  
nev - er was and nev - er will be.





You don't know how you've betrayed me. And somehow you've got ev -  
 You're not real and you can't save me. Some-how now you're ev -



1. 'ry - bod - y fooled. It 'ry - bod - y's fool. (Ooh...)



Oh...



Oh... Oh...)

# MY IMMORTAL

Written by Ben Moody,  
Amy Lee and David Hodges

Slowly and freely ♩ = 80

A

C#m

A(9)

C#m

*mp*

Verse:

A

C#m

A(9)

1. I'm so tired of be - ing here, — sup - pressed by all my

2. See additional lyrics

C#m

A

child - ish fears. — And if you have to leave, —



I wish that you would just\_\_ leave, 'cause your pre-sence still lin - gers here, -



and it won't leave\_ me a - lone. - These wounds won't seem to heal. -



— This pain is just too real. There's just too much that time can - not\_\_ e - rase.

**Chorus:**



When you cried, - I'd wipe a - way all - of your tears. -

F#m
E/D
Esus/D
E
C#m

When you'd scream, I'd fight a - way all of your fears.

F#m
E/D
Esus/D
E
C#m
F#m
E/D
Esus/D

And I've held your hand through all of these years, but you still

*To Coda* 1.

E

have all of me.

C#m
A(9)
C#m

## Bridge:

2.



all of me. I've tried so hard to tell my - self that you're



gone. And though you're still with me,



I've been a - lone all a - long.

D.S. *al Coda*

*Coda*

all of me, all of

me, all,

me.

Chord diagrams: A, C#m, A(9), C#m, A(9), C#m, A.

*Verse 2:*

You used to captivate me  
 By your resonating light.  
 But, now I'm bound by the life you left behind.  
 Your face, it haunts  
 My once pleasant dreams.  
 Your voice, it chased away  
 All the sanity in me.  
 These wounds won't seem to heal.  
 This pain is just too real.  
 There's just too much that time can not erase.  
 (To Chorus:)

# HAUNTED

Written by Ben Moody,  
Amy Lee and David Hodges

Moderately slow  $\text{♩} = 76$

Em C

*mf*

Verse 1:

Em C

1. Long lost words whis - per slow - ly to me.

Em C

Still can't find what keeps me here. Ah. When

Em C N.C.

all this time I've been so hol - low in-side. (I know you're still there.)

Chorus:



Watch - ing me, want - ing me. I can



feel you pull me down... Fear - ing you, lov - ing



you. I won't let you pull me down...

Verse 2:



2. Hunt - ing you, I can smell you a - live...



Em



— Your heart pound - ing in my head.

C/E



Chorus:

E5



Watch - ing

D



Em



B5



me, want - ing me. I can feel you pull me down.

E5



D



Em



To Coda

{ Sav - ing me, rap - ing me. Watch - ing  
 { Fear - ing you, lov - ing you. I won't

Bridge:

B5  2      C#m  4      B 




me. \_\_\_\_\_

(Inst. solo ad lib....)



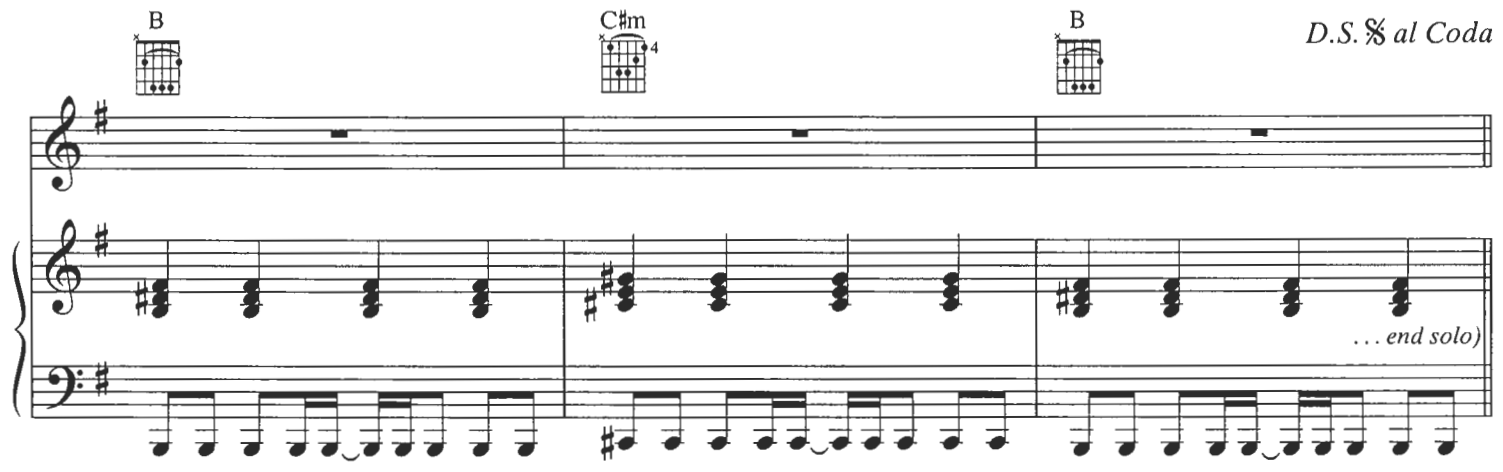
C#m  4      G#m  4      C#m  4





B       C#m  4      B 

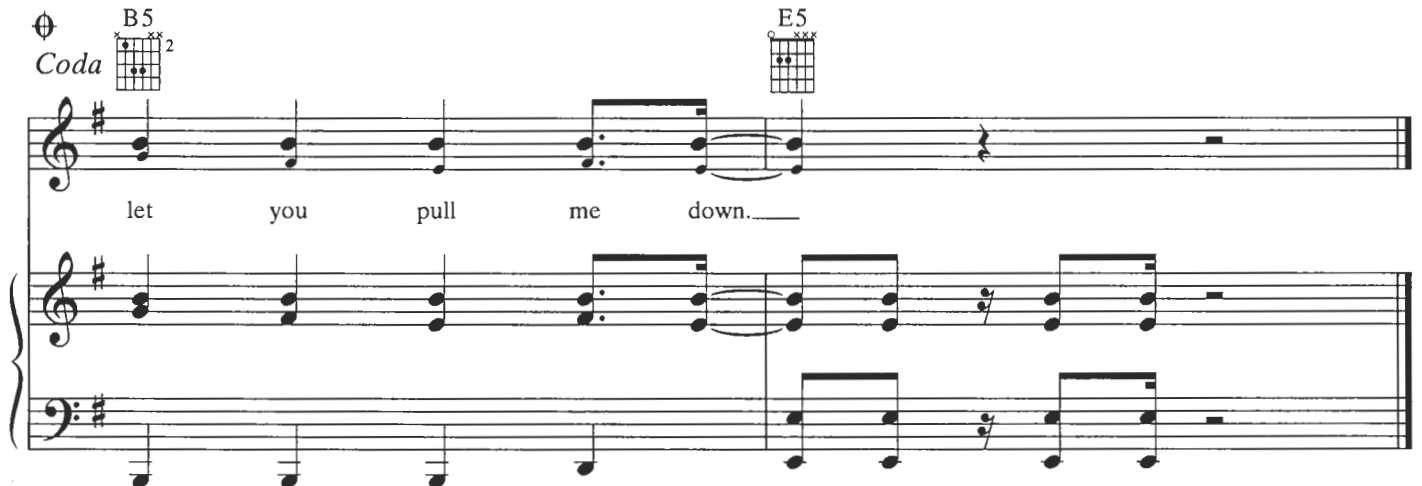
*D.S. al Coda*

... end solo)



⊕ Coda B5  2      E5 

let you pull me down. \_\_\_\_\_



# TOURNIQUET

Written by  
Ben Moody, Amy Lee,  
David Hodges and William Rocky Gray

Moderately ♩ = 100

N.C.

The first system of music features a piano accompaniment and a guitar staff. The piano part is in 4/4 time with a key signature of one sharp (F#). The right hand starts with a melodic line in the treble clef, marked *mp cresc.*, while the left hand plays a steady eighth-note bass line in the bass clef. The guitar staff is marked N.C. (Natural Chord) and contains whole rests for the first four measures.

The second system continues the piano accompaniment and guitar part. The guitar staff shows three chords: Em, C, and D. The piano part continues with the same bass line and a more active treble line, marked *mf*. A triplet of eighth notes is indicated with a '3' above the notes in the final measure of the system.

**Verse:**

The verse section includes guitar chords (Em, C, D, D#dim7) and two vocal lines. The piano accompaniment provides harmonic support with chords and a bass line. The vocal lines are in the treble clef, with lyrics written below the notes.

1. I tried to kill the pain, but on - ly brought more. (So much  
2. Do you re - mem - ber me, lost for so long.

Em



C



D



D#dim7



more.) I lay\_ dy-ing and I'm pour - ing crim - son re - gret and be - tray-al. }  
Will you\_ be on the oth - er side or will you for - get me?\_ }

(Cue notes 2nd time only)



I'm dy - ing, pray - ing, bleed - ing, and scream-ing\_



Am I too\_ lost to be\_ saved? Am I too lost?\_

Chorus:



My god, my tour-ni-quet, re - turn to me sal - va - tion.

Em C To Coda  $\oplus$  1. D

My god, my tour-ni-quet, re - turn to me sal - va - tion.

2. D E5 Interlude:

va - tion. Re -

turn to me sal - va - tion.

*D.S.  $\text{S}$  al Coda*

*I want to die!*

♣ Coda

D Em

va - tion. My wounds cry for the grave.

C D Em

My soul cries for de - liv - er - ance. Will I be de - nied,

C D Em

Christ, tour - ni - quet, my su - i - cide? Re - turn to

C D Em

our sal - va - tion. Re - turn to

Slower ♩ = 80

C D E5

our sal - va - tion.

Em C D

Em C Em C Em

C Em C Em

# TAKING OVER ME

Written by  
Ben Moody, Amy Lee,  
David Hodges and John LeCompt

Moderately ♩ = 84

Am G F Am Em F

*mp*  
(with pedal)

Detailed description: This system contains the first four measures of the piece. It features a guitar part with chords Am, G, F, Am, Em, and F. The piano accompaniment is in 4/4 time, starting with a melody in the right hand and a bass line in the left hand. The dynamic marking is *mp* (mezzo-piano). A note below the bass line indicates '(with pedal)'.

A5 F/A A5

(Strings)

*f*

Detailed description: This system contains measures 5-8. It features a string part with chords A5, F/A, and A5. The piano accompaniment continues with a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The dynamic marking is *f* (forte).

## Verse 1:

Am F Am/E G

1. You don't re - mem - ber me but I re - member you.

*mp*

Detailed description: This system contains the first four measures of the verse. It features a guitar part with chords Am, F, Am/E, and G. The piano accompaniment continues with a rhythmic pattern. The lyrics are: '1. You don't re - mem - ber me but I re - member you.' The dynamic marking is *mp* (mezzo-piano).



Am



F



Am/E



G



I lie a - wake and try so hard not to think of you. But

Am



F



Am/E



E5



who can de - cide what they dream? And dream I do...

*mf*

**Chorus:**

A5



G5



F5



A5



E5



F5



I be - lieve in you. I'll give up ev - 'ry - thing just to find

*f*

A5



G5



F5



A5



To Coda ⊕ I

To Coda ⊕ II

you. I have to be with you to live, to breathe, you're tak -

E5

F5

Verse 2:

A5



ing o - ver me. 2. Have you for -

F/A

A5



got - ten all I know and all we had?

A5

F/A



You saw me mourn - ing my love for you and touched my hand.

A5

F

Esus

Em

*D.S. al Coda I*



I knew you loved me then.

*cresc.*

E5



F5



Bridge:

ing o - ver me. I look in the mir - ror and see your face,

Am



F5



if I look deep e - nough. So man - y things

E5



Chorus:

Am



in - side that are just like you are tak - ing o - ver. I be - lieve

*mp*

G



F



Am



Em



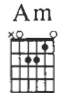
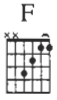
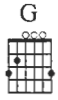
F



Am



in you. I'll give up ev - 'ry - thing just to find you. I have to be



— with you— to live,— to breathe,— you're tak - ing o - ver me.—

*Coda II*



ing— o - ver me.— (Tak - ing o - ver me.—



—) You're tak - ing o - ver me.— (Tak - ing o - ver me.—



—) Tak - ing o - ver me.—

# IMAGINARY

Written by Ben Moody,  
Amy Lee and David Hodges

Moderately slow ♩ = 76

Em C

Ooh.

*mp*

(with pedal)

Em C

Pa - per flow - ers.

Em C

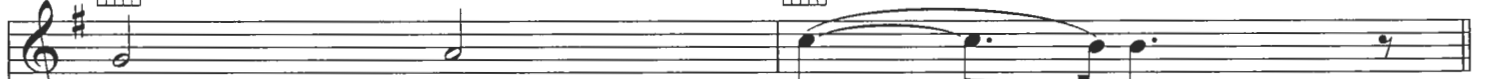
Ooh.

*mf (simile)*

Em



C



Pa  
(8va)

per

flow

ers.



Verse:

Em



D



1. I lin - ger in the door - way  
2. Don't say I'm out of touch

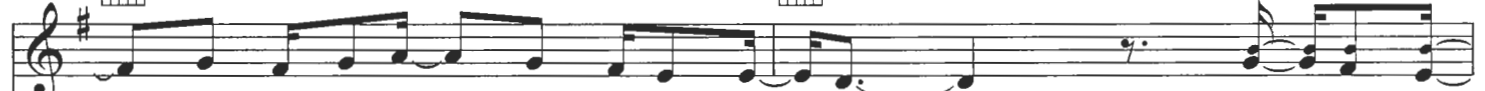
of a - larm -  
with this ram -



Em



D



clock scream-ing, mon - sters call-ing my name  
pant cha - os, your re - al - i - ty

Let me stay  
I know well



Em



D



what where the wind will whis - per to me  
lies be - yond my sleep - ing ref - uge

Where the rain -  
The night - mare



Em



D



— drops as they're fall - ing tell a sto - ry. — }  
 I built my own\_ world to es - cape. — }

*Chorus:*

Em



C



D5



In my field\_ of pa - per flow - ers\_ and

Em



C



can - dy clouds\_ of lul - la - by. — I  
 (Pa - per clouds\_ per of lul - la - by. flow - ers. — )

Em



C



D5



lie in - side\_ my - self for hours\_ and

Em

To Coda

1. C

D5

watch my purple sky fly over me. flow - ers.)  
(Pa - per o - ver me. flow - ers.)

2. C

D5

B5

flow - ers.)

Em

C

*mp*

Em

C



Em Bridge:

Swal- lowed up in the sound of my scream- ing, can- not cease\_ for the fear\_ of si - lent\_ nights.\_

The first system of the bridge features a vocal line in treble clef with lyrics: "Swal- lowed up in the sound of my scream- ing, can- not cease\_ for the fear\_ of si - lent\_ nights.\_". The piano accompaniment consists of a right-hand melody in treble clef and a left-hand accompaniment in bass clef. Chord diagrams for Em and C are shown above the vocal line.

The second system of the bridge shows the piano accompaniment. The right hand continues the melodic line, while the left hand provides harmonic support with chords. Chord diagrams for Em and C are shown above the vocal line.

Oh, how I long for the deep sleep dream - ing, the god - dess of i - mag - i - nar - y light.\_

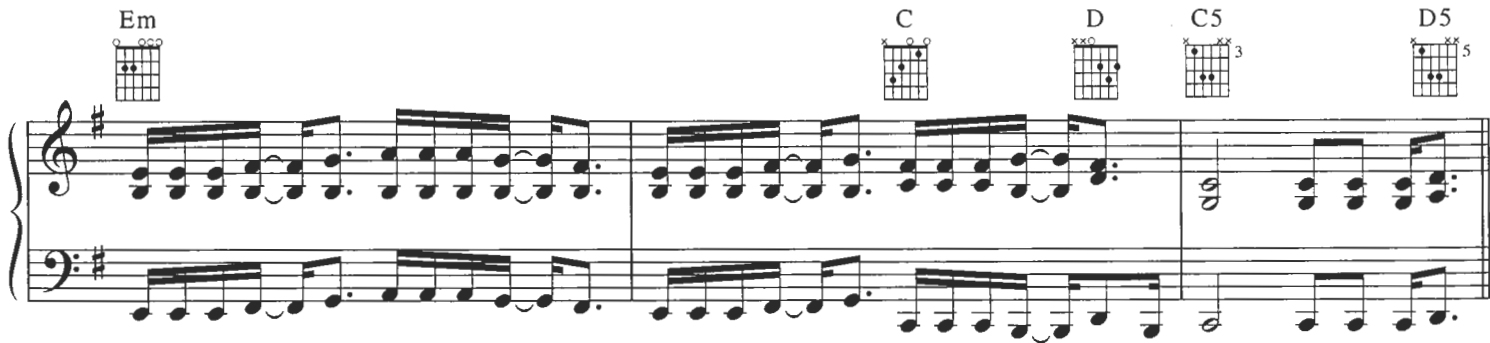
The third system of the bridge features a vocal line in treble clef with lyrics: "Oh, how I long for the deep sleep dream - ing, the god - dess of i - mag - i - nar - y light.\_". The piano accompaniment continues with a right-hand melody and left-hand accompaniment. Chord diagrams for Em and C are shown above the vocal line.

The fourth system of the bridge shows the piano accompaniment. The right hand features a melodic line with a long note, while the left hand continues the accompaniment. Chord diagrams for Em and C are shown above the vocal line.

*mf*

The fifth system of the bridge shows the piano accompaniment. The right hand features a melodic line with a long note, while the left hand continues the accompaniment. Chord diagrams for Em, C, and D are shown above the vocal line.

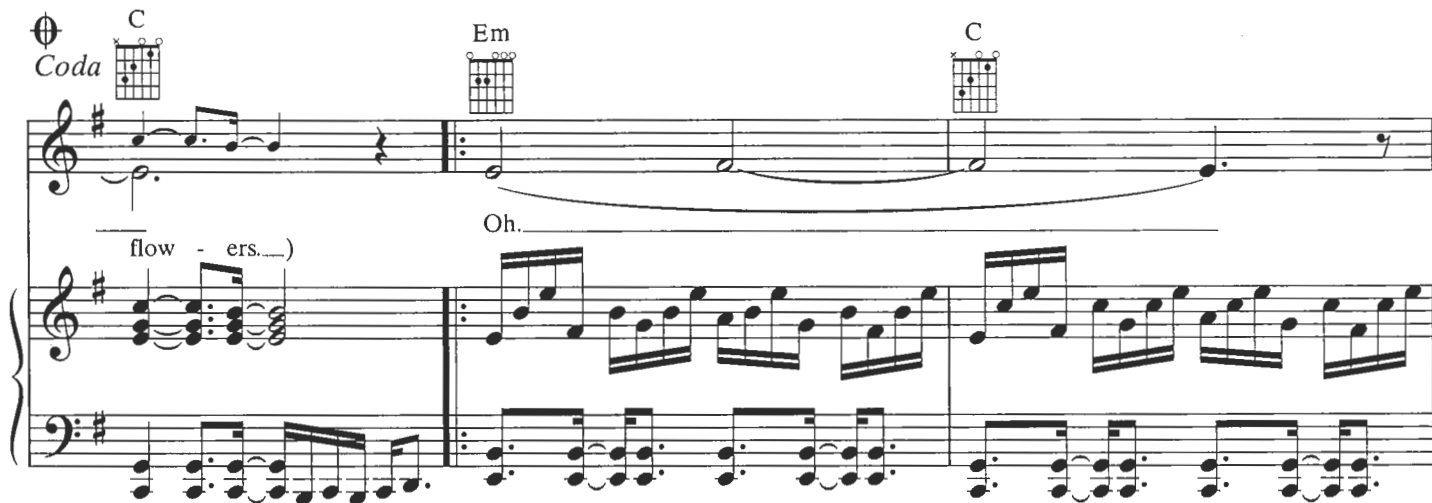
Em C D C5 D5



Coda C Em C

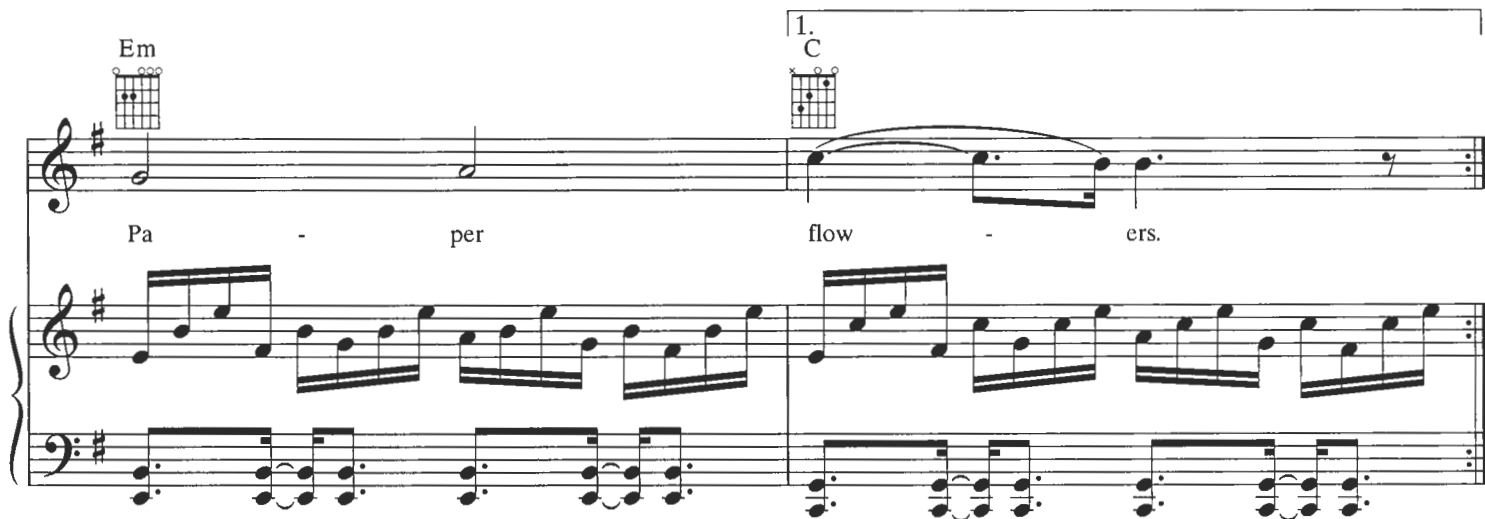
flow - ers...)

Oh...



Em 1. C

Pa - per flow - ers.

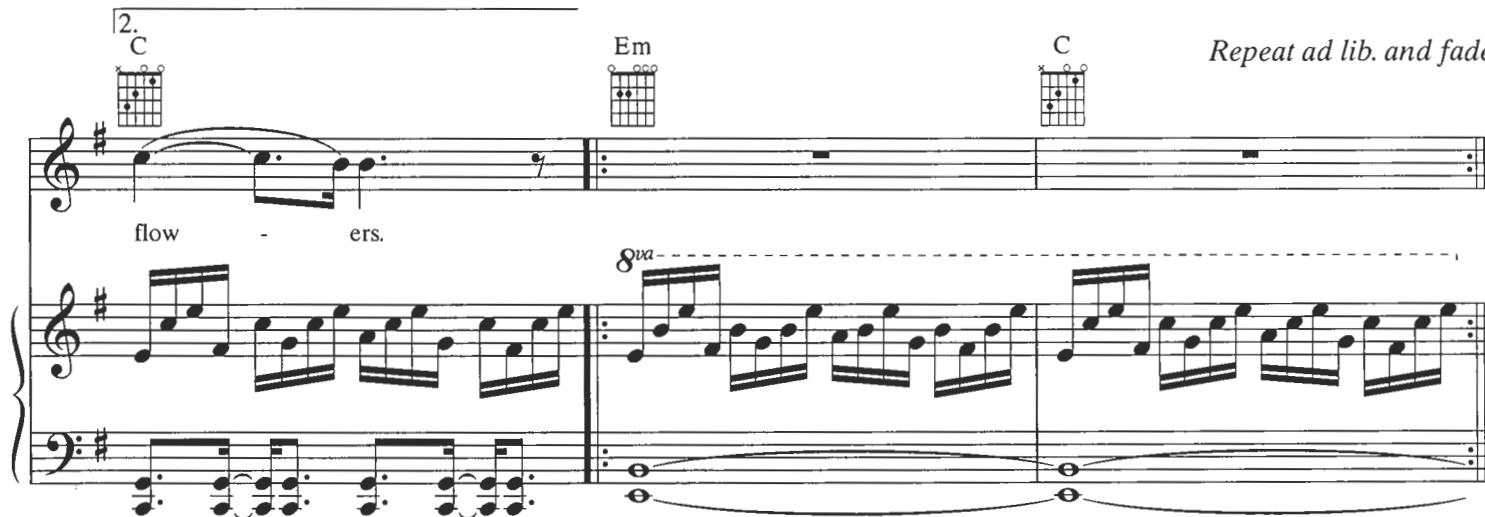


2. C Em C

flow - ers.

*8va*

Repeat ad lib. and fade



# HELLO

Written by Ben Moody,  
Amy Lee and David Hodges

Slowly, with expression ♩ = 72

Bm

*mp*

(with pedal)

A F#m

Verse:

Bm

1. Play - ground I school smile bell and  
2. If I smile and

A F#m

rings don't a - gain.\_\_\_\_  
be - lieve.\_\_\_\_

Bm



Rain soon clouds I come know to I'll

A



F#m



play wake a - gain. from this dream.

G



F#



Has no one told you she's not breath-  
Don't try to fix me, I'm not bro -

Bm



D/A



ing? ken. Hel-lo, Hel-lo, I am your mind, I am the lie



giving you some one to talk  
 living for you, so you can

1.

2.

F#sus

F#

F#sus

F#



to. Hel-lo. hide. Don't cry.

*decresc.* *8va* *p*



(Cello solo...)

*mp*



(simile)

Bm



First system of musical notation including bass and piano accompaniment.

A



F#m



Second system of musical notation including bass and piano accompaniment.

G



F#



Third system of musical notation including vocal line and piano accompaniment. Lyrics: Sud - den - ly, I know I'm not sleep -



Bm



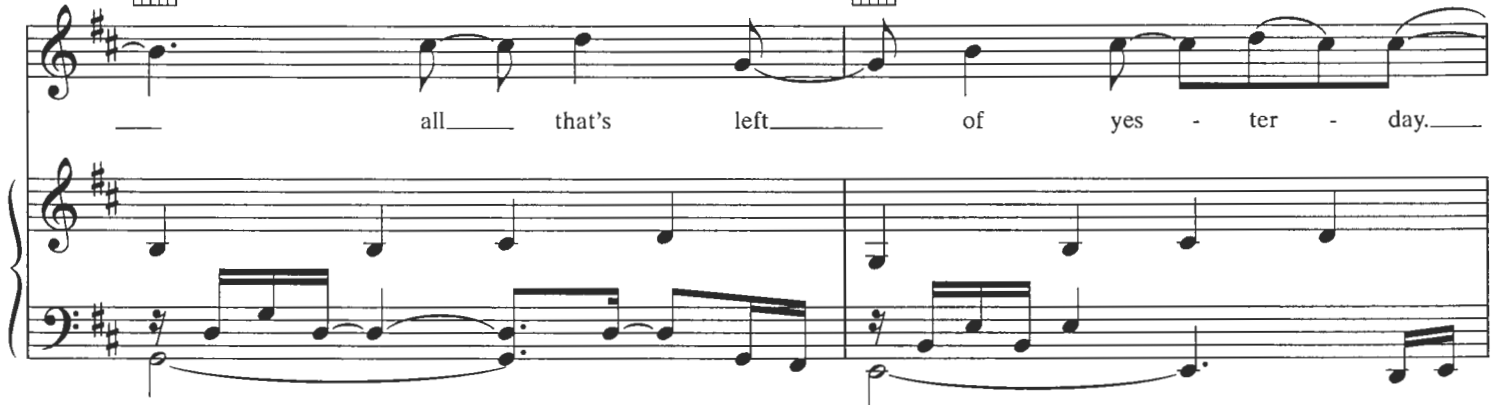
D/A





Fourth system of musical notation including vocal line and piano accompaniment. Lyrics: - ing. Hel - lo, I'm still here,

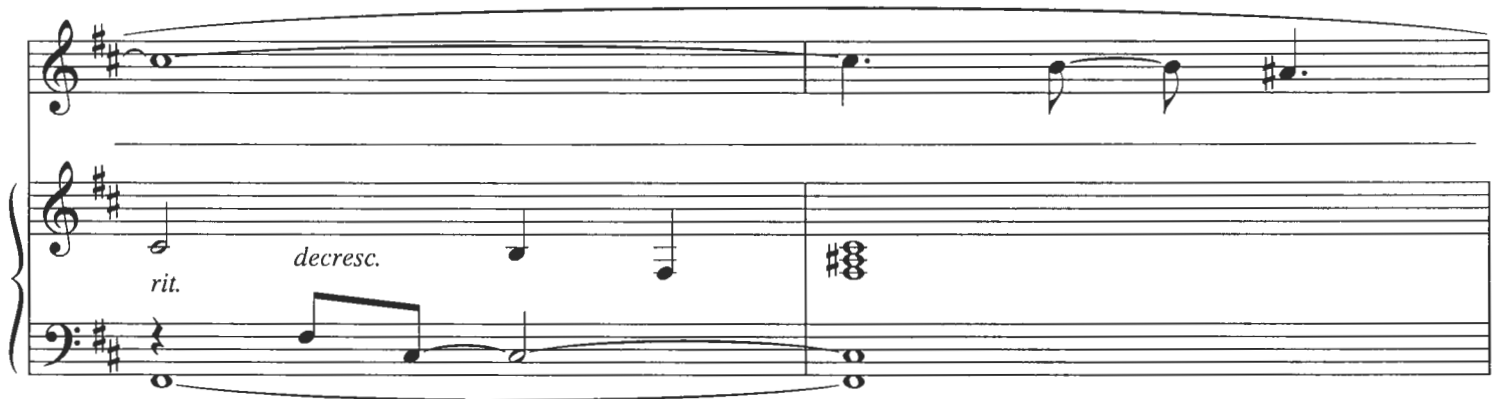
G  Em 

all that's left of yes - ter - day.



F#sus  F# 

*rit.* *decresc.*



Bm 

*mp* *a tempo*



# MY LAST BREATH

Written by Ben Moody,  
Amy Lee and David Hodges

Moderately ♩ = 86

N.C.

The first system of music features a piano accompaniment and a guitar staff. The piano part is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a mezzo-forte (*mf*) dynamic. The guitar staff is marked "N.C." (Natural Chord) and contains whole rests for the first three measures.

F#m      D      E

Three guitar chord diagrams are shown: F#m (x23212), D (xx0232), and E (xx0110).

The second system continues the piano accompaniment and guitar part. The guitar staff has whole rests for the first two measures, followed by a melodic line in the third measure. The piano accompaniment continues with a steady eighth-note pattern.

Verse:

F#m      D      E      F#m

Four guitar chord diagrams are shown: F#m (x23212), D (xx0232), E (xx0110), and F#m (x23212).

The third system includes the vocal line and piano accompaniment. The vocal line has lyrics: "night." followed by a double bar line and "1. Hold on..." and "2. I'll miss". The piano accompaniment continues with a steady eighth-note pattern.



to me, love, you know I can't stay long.  
the win - ter, a world of frag - ile things.

All I want - ed to say was I love you and I'm not a - fraid.  
Look for me in the white for - est hid - ing in a hol - low tree.

Oh. Can you hear me?  
(Come find me.) I know you hear me,

D E

Can you feel me in your arms?  
I can taste it in your tears.

F#m D E Chorus: F#m D E

F#m

D

E



Hold-ing my last breath, safe in-side my self

F#m

D

E

F#m

D

E



are all my thoughts of you. Sweet rap-tured light,

1.

2.

D5



it ends here to - it ends here to - night.

Bridge:



Clos-ing your eyes to dis-ap-pear, you pray your dreams.

C# A5 D C# D

will leave you here. But still you wake

C# D C# D

and know the truth, no one's there.

C# A5 F#m D E

Say good

F#m D E

night, don't be a - fraid.

F#m

D

E

F#m

D

E



Call - ing me, call - ing me as you fade to black.

Chorus:

F#m

D

E



(2nd time) night.  
(Say

good - Hold - ing my last breath,

F#m

D

E

F#m

D

E

don't be a safe in - side my - self are all  
fraid.) (Call - ing me,

Repeat ad lib. and fade

my thoughts of you. Sweet rap - tured light, it ends here to -  
call - ing me.)

# WHISPER

Written by Ben Moody,  
Amy Lee and David Hodges

Moderately ♩ = 84

N.C.

mf

The piano introduction consists of two systems of music. The first system features a right hand with a melodic line of eighth notes and a left hand with a bass line of eighth notes. The second system continues this pattern, with the right hand playing a more complex rhythmic pattern of eighth and sixteenth notes.

The second system of the piano introduction continues the melodic and bass lines established in the first system, maintaining the moderate tempo and dynamic.

Verse:



1. Catch me as I fall, —

The first system of the verse features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with the lyrics "1. Catch me as I fall, —". The piano accompaniment consists of a steady eighth-note bass line and a melodic line in the right hand.

say you're here — and it's all o - ver — now. —

The second system of the verse continues the vocal and piano accompaniment. The vocal line includes the lyrics "say you're here — and it's all o - ver — now. —". The piano accompaniment remains consistent with the first system.

Dm



Speak (2.) fright-ened to the by at - mos - phere, see but some -

no one's here and I fall in to my - self. Im -  
how I know that there's much more to come.

This mo - bil - ized truth drives me  
by my fear, and

in soon to to be mad blind - ed by tears. } I know



I can stop the pain if I will it all a - way, if I

Chorus:



will it all a-way. 1. 2. 4. Don't turn a - way. 3. (Inst. solo ad lib... (Don't give in to the



Don't pain, try to hide. though they're scream - ing your name.



To Coda ⊕

Don't close your eyes. (God knows what lies be - hind them, Don't turn out the light.

1. E5 F5 E5 F5 G5 N.C.

nev - er sleep, nev - er die. ) 2. I'm

2. To Next Strain 3. D.S. al Coda

nev - er sleep, nev - er die.) ... end solo)

Bridge:

Fall - en an - gels at my feet, whis - pered voic - es at my ear.

Death be - fore my eyes, ly - ing next to me I fear. She





beck- ons me\_ shall I\_ give in?\_ Up - on my end\_ shall I\_ be - gin\_ for -



sak- ing all\_ I've fall - en for\_ I rise\_ to meet\_ the end?.



*D.S. %*

(Ah. \_\_\_\_\_)

♣ *Coda*



nev - er sleep, nev - er die.

Chorus:



Don't turn a - way, yeah. (Don't give in to the

pain, Don't try to hide. though they're scream - ing your

Don't close your eyes. (God knows what lies be - name.)

*Repeat and fade*

hind them, Don't turn out the light. nev - er sleep, nev - er die.