

# THE REAL LIFE

35

Words and Music by BRAD ARNOLD,  
ROBERT HARRELL, CHRISTOPHER HENDERSON  
and MATTHEW ROBERTS

Moderately fast

The musical score for 'The Real Life' is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and features guitar chords Bm, A, and G. The second system continues the melodic and harmonic development. The third system introduces a mezzo-forte (*mf*) dynamic and includes a Bm chord. The fourth system concludes with chords Bm/A, G, and G/A. The notation includes a treble and bass staff for piano, with guitar chords indicated by letter names and diagrams above the staff. The tempo is marked 'Moderately fast'.

Bm Bm/A G

A Bm Bm/A

Well, I want - ed to find — some - where — to hide —  
Well, I let those — hard — days get — me down, —

G G/A Bm

when I o - pened up —  
and all the things —

Bm/A G A

— and let — those fears — in — side. —  
— I hate — got in — my — way. —

Bm Bm/A G

And I want - ed to be \_\_\_\_\_ an - y - one else, \_\_\_\_\_  
Well, I could have \_\_\_\_\_ screamed - with - out \_\_\_\_\_ a sound. \_\_\_\_\_

G/A Bm Bm/A

I on - ly to find \_\_\_\_\_ that there \_\_\_\_\_ was  
found my - self si - lenced by \_\_\_\_\_ those

G B5

no one there \_\_\_\_\_ but me. \_\_\_\_\_ } But I woke \_\_\_\_\_ up \_\_\_\_\_  
things they say. \_\_\_\_\_

Dmaj7 G5

to the real \_\_\_\_\_ life \_\_\_\_\_

B5 Dmaj7 E5 G5 3fr

and I re - al - ized — it's not — worth run - ning from —

F#5 G5 3fr A5 5fr B5 Dmaj7 G5 3fr

an - y - more. — When there — was no - where left — to hide, —

B5

— I found — out that noth - ing's real — here, but

Dmaj7 E5 G5 3fr To Coda I F#5 To Coda II G5 3fr A5 5fr

I won't stop — now un - til I find — a bet - ter part — of me. —

*decresc.*

Bm Bm/A G

*mf*

G/A Bm Bm/A

G A

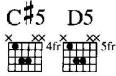
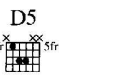
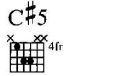


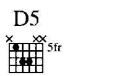

D.S. al Coda I

CODA I F#5 G5 A5

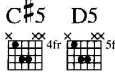
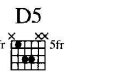
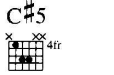
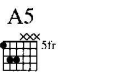
bet - ter part — of me —

G5 D5 B5

that's out there — some — where.

And it can't be \_\_\_ that \_\_\_ far \_\_\_ a - way. \_\_\_

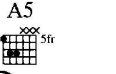




Oh, \_\_\_ that's where \_\_\_








I'll find \_\_\_ my - self, \_\_\_ and \_\_\_ I'll find \_\_\_

my way \_\_\_ out. *mp* 3

G G/A Bm A

That's \_\_\_\_\_ where I'll \_\_\_\_\_ find out. \_\_\_\_\_

G D.S.S. al Coda II

CODA II F#5 G5 A5

bet - ter part \_\_\_\_\_ of me. \_\_\_\_\_

*f*

Bm A G

*sub. mp*

Bm Bm/A G Gmaj7