

FARTHER AWAY

Written by Ben Moody,
Amy Lee and David Hodges

Moderately ♩ = 86

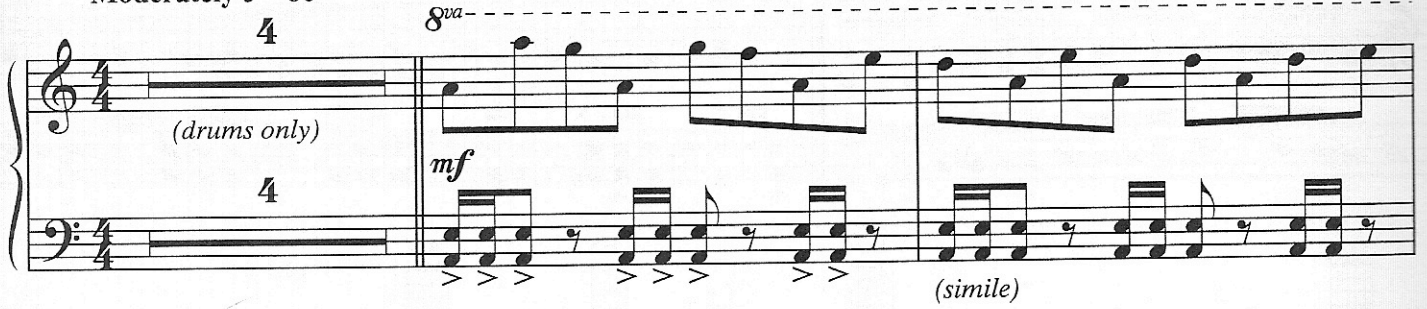


4 *8va*

(drums only)

4 *mf*

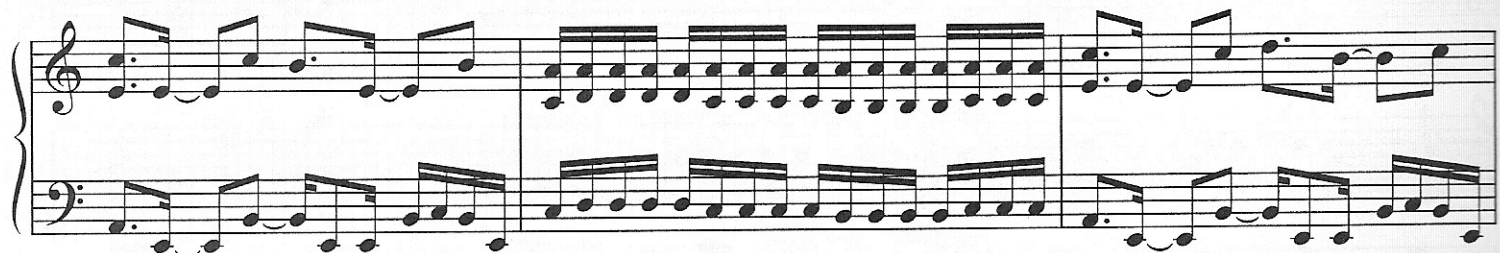

(*simile*)



(*8va*)



(*8va*)



Verse:



1. I took their smiles and I made them mine.
 2. I'm numb to you, numb and deaf and blind.



I sold my soul just to hide the light. And now I see
 You give me all but the reason why. I reach but I feel



what I really am, a thief, a whore and a liar.
 on - ly air and night. Not you, not love, just nothing.

Chorus:



I run to you, call out your name.

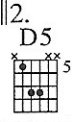
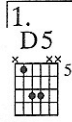
*Chords implied by piano, 1st time only.



I see you there, far - ther a - way.



To Coda



1. 2.

Bridge:



Try to for - get you but with - out you I feel



noth - ing. Don't leave me here by my - self,



I can't breathe.

Coda D5



Far - ther a - way,



far - ther a - way,

far - ther a - way,



yeah, yeah,

far - ther a - way,



far - ther a... *8va*

The first system of music features a vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the bass clef and a similar pattern in the treble clef. A dynamic marking of *8va* is placed above the piano part.

Ooh, yeah... *8va*

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment remains consistent with the first system. A dynamic marking of *8va* is placed above the piano part.

1.2.

(Vocal ad lib.)

Yeah... *8va*

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *8va* is placed above the piano part.

3.

Yeah...

The fourth system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern.