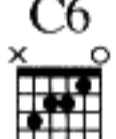



Words and Music by  
JONATHAN FOREMAN

Moderately fast

Gsus2  C6 



Twen-ty four o - ceans, — twen - ty four skies,

*mp*

G/D 



twen - ty four fail - ures — in twen - ty four

Gsus2  Em11  Sfr



tries. Twen - ty four finds me —

C6



in twen - ty fourth place with twen - ty four



G/D



drop - outs \_\_\_\_\_ at the end of the day. \_\_\_\_\_

Gsus2




D/F#



Life is not \_\_\_\_\_ what I thought it was \_\_\_\_\_ twen - ty four \_\_\_\_\_ hours a -

Em11




C6



go; still I'm sing - ing, — "Spir - it, take me

D5




**D/F#** **Gsus2**

up in arms with you." And I'm not who I

**Em11** **C6**

thought I was twen - ty four hours a - go;

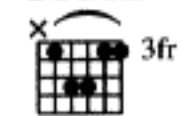
**G/D**

still I'm sing - ing, "Spir - it, take me up in arms with

**Gsus2** **G5**

you." It's twen - ty four rea - sons

Csus2

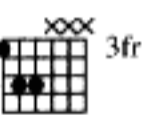


to ad - mit that I'm wrong, with all my ex -

D7sus

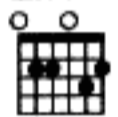


G5



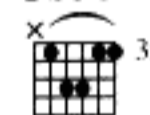
cus - es still twen - ty four strong.

Em9

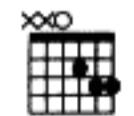


But see, I'm not cop - ping

Csus2



Dsus

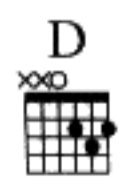
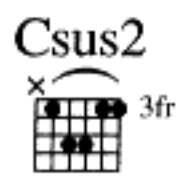
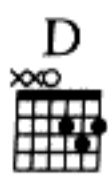


D

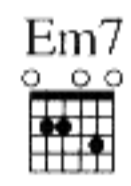


out, not cop - ping out, not

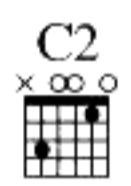




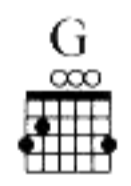
cop - ping out \_\_\_\_\_ when you're rais - ing the dead\_ in me.




Oh, \_\_\_\_\_ oh, \_\_\_\_\_ I am the sec - ond man. Oh, \_\_\_\_\_ oh, \_\_\_\_\_



I am the sec - ond man now. \_\_\_\_\_ Oh, \_\_\_\_\_ I am the sec - ond man

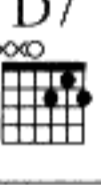



now, and you're rais - ing these twen - ty four voic - es \_\_\_\_\_

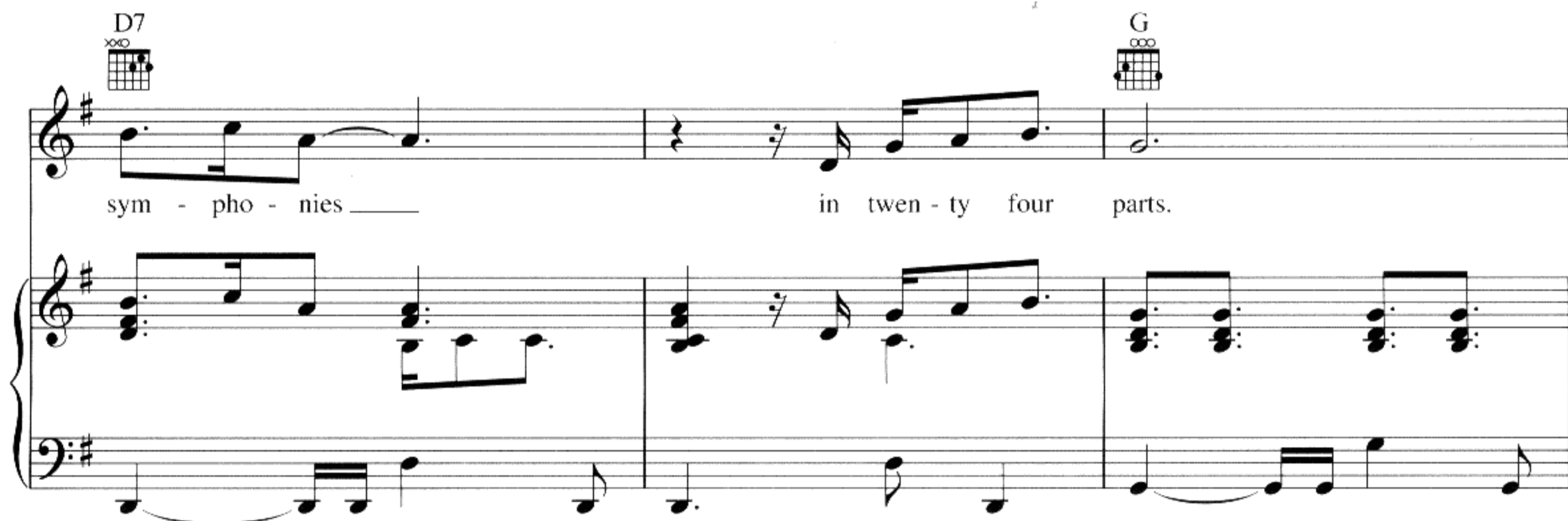
G  G/F#  Em7 

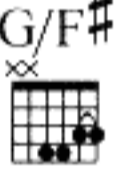
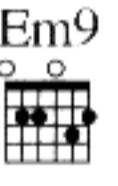
with twen - ty four hearts. And all of my



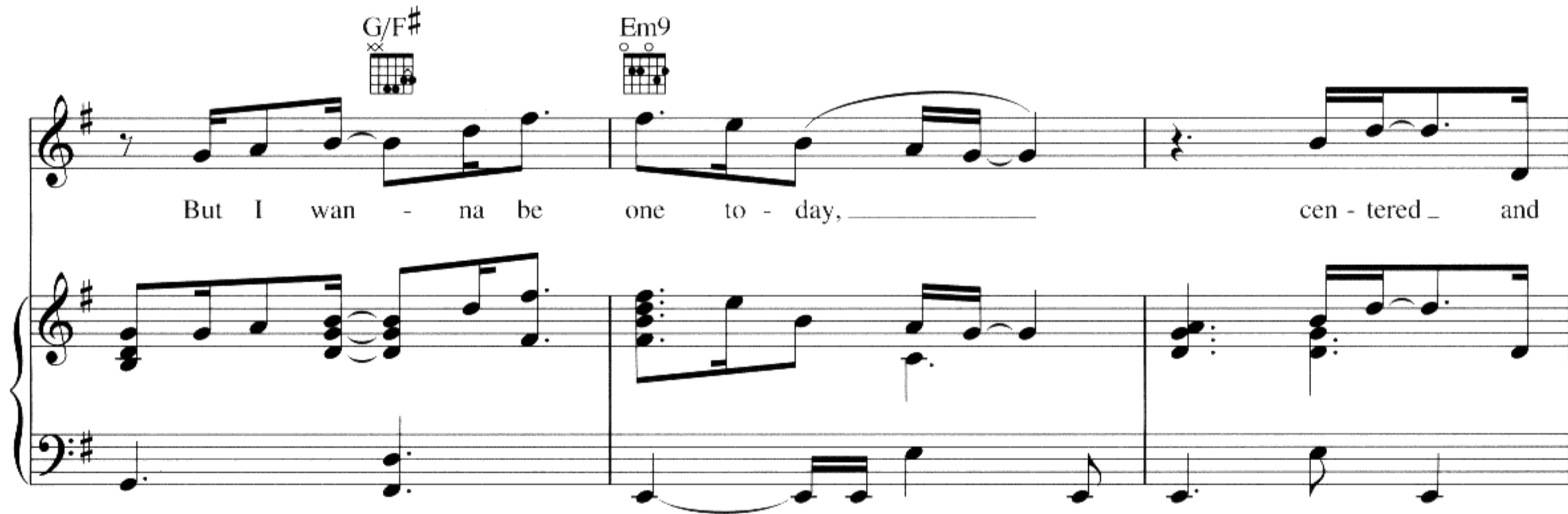
D7  G 

sym - pho - nies \_\_\_\_\_ in twen - ty four parts.



G/F#  Em9 

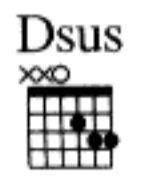
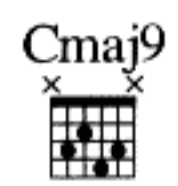
But I wan - na be one to - day, \_\_\_\_\_ cen - tered \_ and



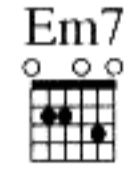
Cmaj9  D7 

true. I'm sing - ing, — "Spir - it, take me

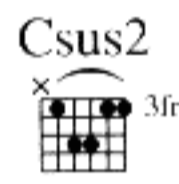




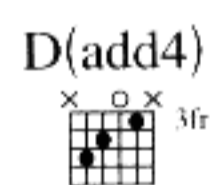
up in arms with you." You're rais - ing the dead — in me.



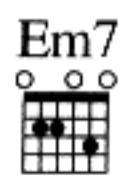
Oh, oh, I am the sec - ond man. Oh, oh,



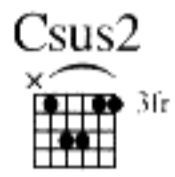
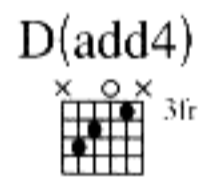
I am the sec - ond man now. Oh, I am the sec - ond man



now, and you're rais - ing the dead — in me,



yeah.

I wan - na see mir - a - cles, — to see the world



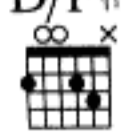
change. Wres - tled — the an - gel —



Gsus2

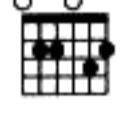


D/F#

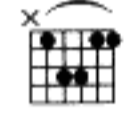


for more than a name, — for more than a

Em9



Csus2



feel - ing, — for more than a cause. —

Dsus



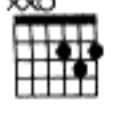
D



Dsus

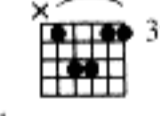


D



I'm sing - ing, — "Spir - it, take me up in arms — with

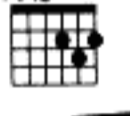
Csus2



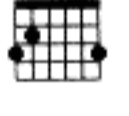
Dsus



D

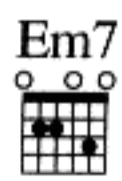


G



Twen - ty four o - ceans —

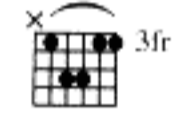
you." (And you're rais - ing the dead — in me.) (Oh, — oh, —



with twen - ty four hearts, with all of my

I am the sec - ond man. Oh, oh, I am the sec - ond man

Csus2



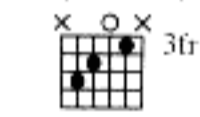
Dsus



sym - pho - nies in twen - ty four parts.

now. Oh, I am the sec - ond man now, and you're

D(add4)



Life is not what I thought it was twen - ty four hours a -

rais - ing the dead in me.) (Oh, oh, I am the sec - ond man.

Em7 G/D Csus2

go. Still, I'm sing - ing, — "Spir - it, take me

Oh, oh, I am the sec - ond man now. Oh,

Dsus D(add4)

up in arms." Yeah,

I am the sec - ond man now, and you're rais - ing the dead - in me.)

G G/F# Em7

I'm not cop - ping out, not

(Oh, oh, I am the sec - ond man. Oh, oh,

*gradually fade*

G/D  
x0000C2  
x0000

cop - ping out, not, I'm not \_\_\_\_\_ cop - ping

I am the sec - ond man now. \_\_\_\_\_ Oh, \_\_\_\_\_ I am the sec - ond man

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line has two staves. The first staff contains the lyrics "cop - ping out, not, I'm not \_\_\_\_\_ cop - ping" with a melodic line that includes a slur over the final two notes. The second staff contains the lyrics "I am the sec - ond man now. \_\_\_\_\_ Oh, \_\_\_\_\_ I am the sec - ond man" with a melodic line that includes a slur over the first two notes. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Above the first staff, two guitar chord diagrams are shown: G/D (x0000) and C2 (x0000).

Dsus

D(add4)

out. \_\_\_\_\_

now, and you're rais - ing the dead \_\_\_\_\_ in me.)

The second system of the musical score continues the vocal and piano parts. The vocal line has two staves. The first staff contains the lyric "out. \_\_\_\_\_" with a long slur. The second staff contains the lyrics "now, and you're rais - ing the dead \_\_\_\_\_ in me.)" with a melodic line. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Above the first staff, two guitar chord diagrams are shown: Dsus (x00) and D(add4) (x00x 3fr).

## Optional Ending

Gsus2

x0

The optional ending section consists of two staves (treble and bass clef). The treble staff has a long, sustained chord (Gsus2) with a slur over it. The bass staff has a moving line of chords and notes. The section ends with a double bar line and a repeat sign.