

# I Die In Degrees

All That Remains  
This Darkened Heart

Words by Philip Labonte

Music by All That Remains

Tune down 1 step

- ①=D    ④=C
- ②=A    ⑤=G
- ③=F    ⑥=D

♩ = 208

E-Gt

1

*f*

P.M. P.M. P.M.

T  
A  
B

X (X) 2-12 2-4-2 4-5 2-5-4-2

4

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

4x 4x

T  
A  
B

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

7

P.M. P.M.

4x

T  
A  
B

4 3-6-3 4-7-6-4 9-7 6-7-6-7 6-7-6-6 9-7 9-9-7

10

1. 2.

4x

T  
A  
B

5-7-9 5-7-9 9-5 7-9 6-7-6-7 9-5 7-9 5-4-2-5

2nd Verse

Musical notation for measures 13-15. Treble clef, key signature of two sharps (F# and C#). Measure 13 starts with a repeat sign. P.M. (Palm Mute) markings are present in measures 13, 14, and 15. The guitar tab below shows fret numbers: 2 4 2 4 5 2 5 4 2 | 2 4 2 4 5 2 5 3 2 | 0 2 0 2 3 0 1 2.

Musical notation for measures 16-18. Measure 16 has a repeat sign. Measure 17 has a 4x (four times) marking above and below the staff. P.M. markings are present in measures 16, 17, and 18. The guitar tab below shows fret numbers: 0 2 0 2 3 0 1 2 | 0 0 0 2 3 0 3 | 0 0 0 2 5 4 5.

Musical notation for measures 19-22. Measure 19 has a first ending bracket (1.) and a second ending bracket (2.). P.M. markings are present in measures 19, 20, 21, and 22. The guitar tab below shows fret numbers: 3 5 3 3 5 3 3 | 5 4 5 5 4 5 5 7 | 5 4 5 5 4 5 4 2 | 0 0 0 2 3 0 3.

Musical notation for measures 23-25. Measure 23 has a first ending bracket (1.). P.M. markings are present in measures 23, 24, and 25. The guitar tab below shows fret numbers: 0 0 0 2 5 4 5 | 3 5 3 3 5 3 5 3 | 5 4 5 5 4 5 5 7.

Musical notation for measures 26-28. Measure 26 has a second ending bracket (2.). A key signature change to three sharps (F#, C#, G#) occurs at the start of measure 27. P.M. markings are present in measures 26 and 27. The guitar tab below shows fret numbers: 5 4 5 5 6 7 6 7 | 9 7 6 9 7 6 9 7 | 6 9 7 6 6 9 7.

1. 29 2. 30

T  
A  
B

31 32

T  
A  
B

1. 35 2. 36

T  
A  
B

38

T  
A  
B

41

T  
A  
B

44

T  
A  
B

47

T  
A  
B

50

T  
A  
B

52

T  
A  
B

55

T  
A  
B

57

T  
A  
B

59

P.M.-----

T  
A  
B

62

T  
A  
B

67

T  
A  
B

11—9 12—11 11—12—7 (7) 4—7 6 (6)·(6) 4—7 9 7—7—7—6—7 9—7

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

$\frac{1}{2}$

72

T  
A  
B

5 7 9 7 9 10 9 9 9 7 9 7 6 4—7 6 (6)·(6) 4—7 9 7—7—7—6—7 9—7

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

full full A.H.  $\frac{1}{2}$

76

T  
A  
B

5 7 9 7 9 10 9 9 9 7 9 7 6 4—7 6 (6)·(6) 4—7 9 7—7—7—6—7 9—7

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

full full A.H.  $\frac{1}{2}$

80

full P.M. - | P.M. - | A.H. ½ P.M. - | P.M. - | P.M. - |

T	7 9	10 9 9 7	6 6 (6) (6)	9 7 6
A	7 9	9 9 7 6	6 (6) 4 7	7 7 6 7
B	5 7	7 9	4 7 6	7 9 7

Interlude

84

full full

T	7 9	10 9 9 7	6 6 6 6	6 6
A	7 9	9 9 7 6	6 7 6 7	6 6 6
B	5 7	7 9	9 7 9 7	9 9 9 7

88

T	7 9	9 9 6 7 6	6 6 6 6
A	7 9	9 7 6 7 6 7	7 6 6 6
B	5 5 7 5	5 7 6 7 6 7	9 9 9 7

92

T	7 9	9 9 6 7 6	9 9 9
A	7 9	9 7 6 7 6 7	9 9 9
B	5 5 7 5	5 7 6 7 6 7	12 11 12 11 12 11

95

T  
A  
B

99

*mp*

P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B

105

P.M. P.M. P.M.

T  
A  
B

111

T  
A  
B



121

T  
A  
B