

ANOTHER HOLE IN THE HEAD

All gtrs. in Drop D:

- ⑥ = D ③ = G
- ⑤ = A ② = B
- ④ = D ① = E

Lyrics by
CHAD KROEGER
Music by
NICKELBACK

Moderately fast ♩ = 152

Intro:

Elec. Gtr. 1
(clean-tone) N.C.

mf hold throughout

1. 2.

A C5 F5 C5 D5 C5

*Elec. Gtrs. 1 & 2 (w/dist.)

mf

*Composite arrangement.

1. G5 5fr. 333 C5 3fr. 133




2. G5 5fr. 333 C5 3fr. 133

end Rhy. Fig. 2

TAB

§ Verse:

w/Rhy. Fig. 1 (*Elec. Gtr. 2*) 2 times, simile

1.3. I'm through
 2. Your turn,

think you'd - ing rath - of er

Elec. Gtr. 1

TAB


 G5 5fr. 333


 A5 111


 F5 111

things _____ to say to you. _____
 leave _____ than live and learn. _____

It's _____
 That's _____
 true _____
 why _____

TAB

5 0

D5
000 x
13

G5
xxx 5fr.
333

I've you said want e - nough and and so have you. I.

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 2) 1 1/2 times, simile

A5
xo xx
11

F5
xxx
111

D5
000 x
13

Just drive, you slam the
This time I'll leave and

Elec. Gtr. 1

pp < *mf* Vol. swells throughout

TAB

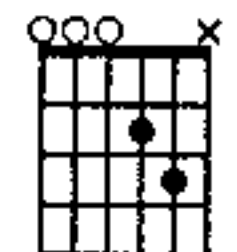
G5
xxx 5fr.
333

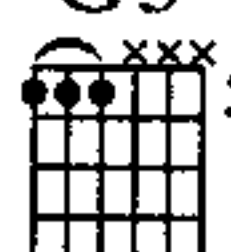
A5
xo xx
11

F5
xxxx
11

door, so do I. Tongue tied from all the
leave it all be - hind.

TAB

D5

 13

G5

 333 5fr.

lit - tle things_ and they're the rea - son that I_____ scream,_____

pick slide *pick slide*

TAB

3	3	3					
2	2	2					
0	0	0					
0	0	0					
0	0	0					




14

Chorus:

w/Rhy. Fig. 2 (*Elec. Gtrs. 1 & 2*) 2 times, simile

“I need - ed you _____ prob - a - bly _____ as bad _____ as I need _____

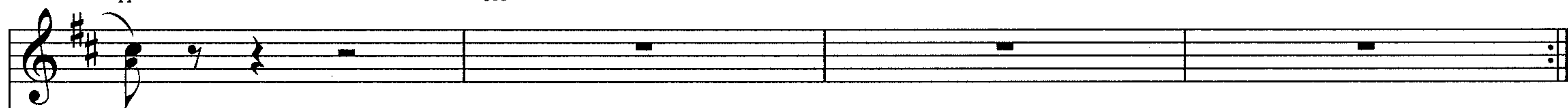
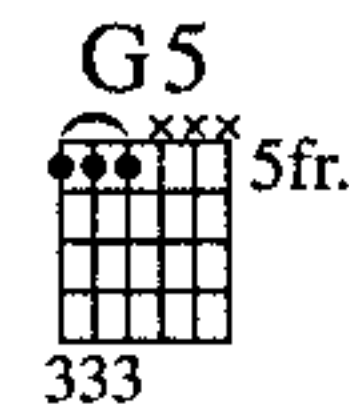
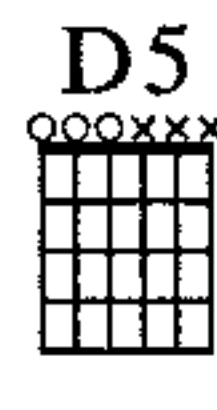
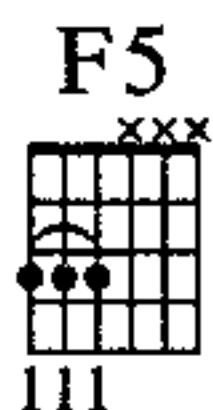
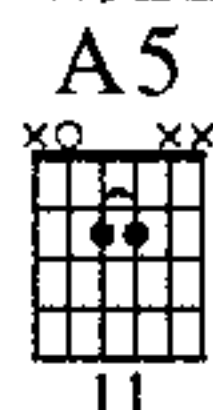
— an - oth - er hole in the head. — Was I mean to you? — Car keys —

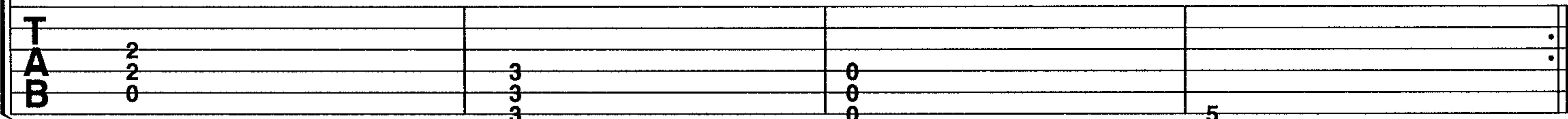
_____ in your hand, _____ I be - lieve _____ that you would leave me for dead." _____

1.

w/Rhy. Fig. 1 (Elec. Gtr. 2) simile

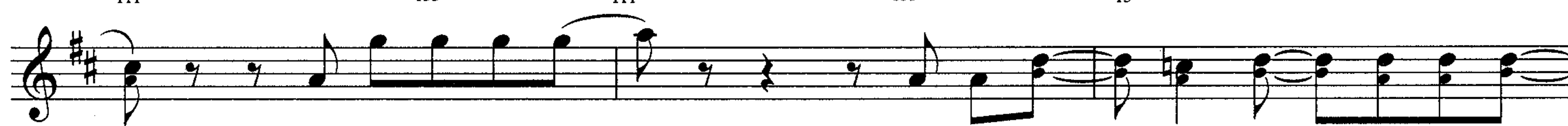
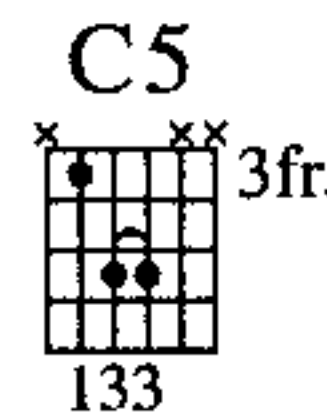
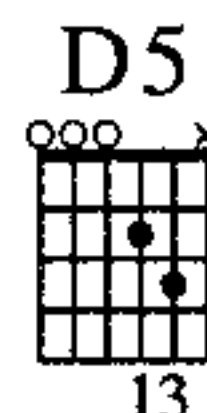
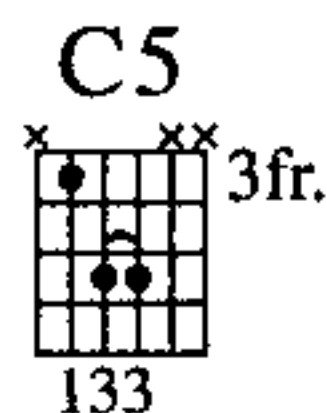
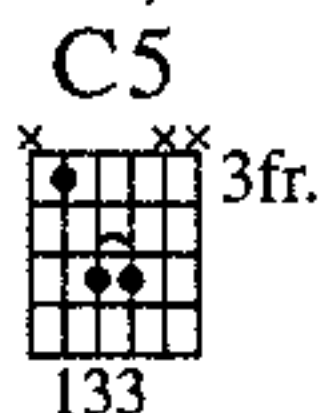
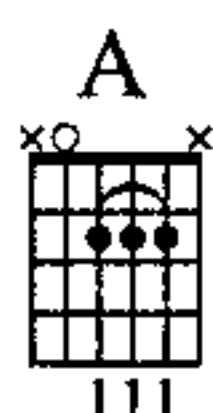


Elec. Gtr. 1 (w/dist.)



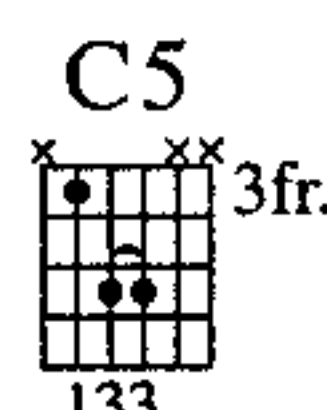
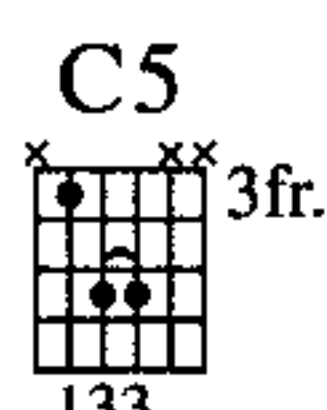
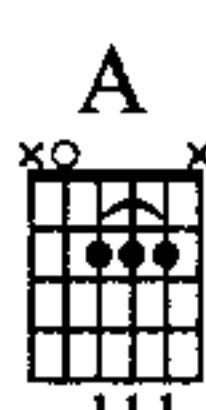
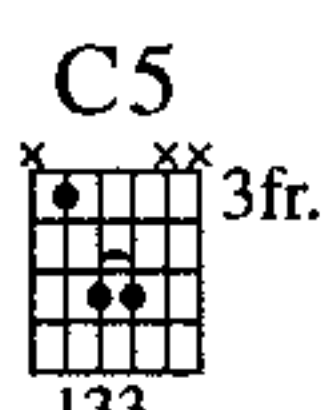
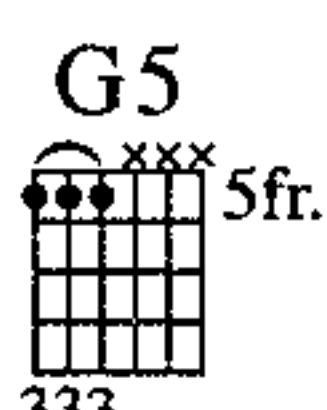
2.3.

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 2 times, simile



'Cause I need - ed you

prob - a - bly as bad as I need

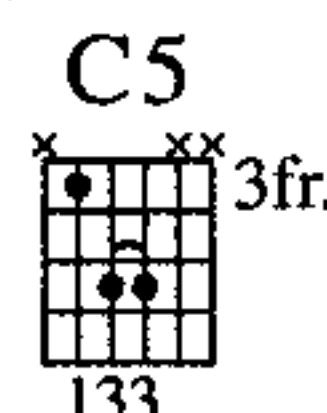
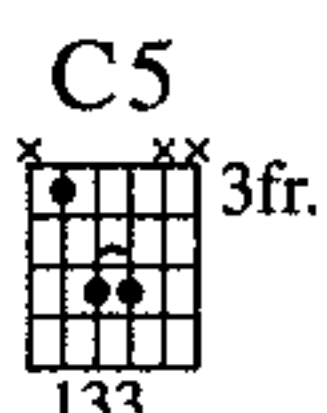
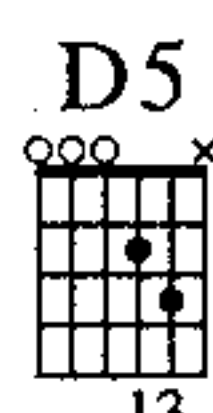


an - oth - er hole in the head.

Was I mean to you?

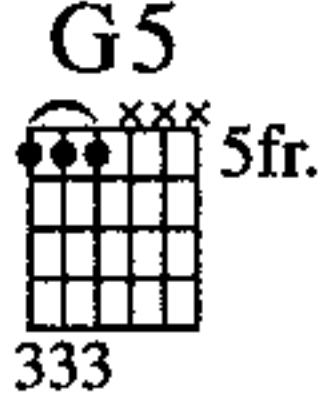
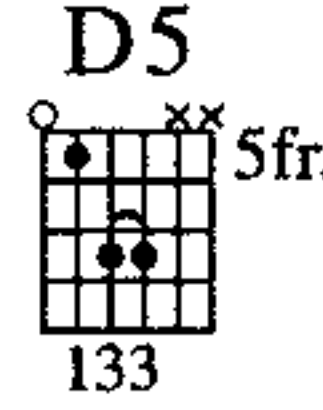
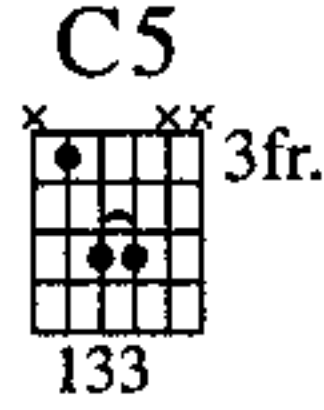
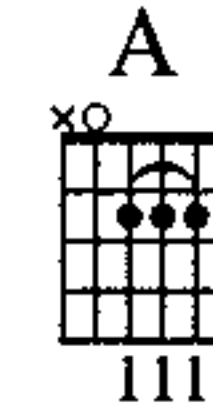
Car keys

To Coda



in your hand, I be - lieve that you would leave me for

Bridge:

Elec.
Gtrs.
1 & 2

Cont. rhy. simile



dead!

I be - lieve that you would leave me for.

A 111

C5 3fr. 133

D5 5fr. 133

I be - lieve____ you would leave____ me for dead, _

G5 5fr. 333

A 111

C5 3fr. 133

me for dead.____ I be - lieve____ you would leave____

D5 5fr. 133

G5 5fr. 333

Elec. Gtrs. 1 & 2 P.M.

me for dead,____ me for dead.

D.S. al Coda

Coda

A 111

C5 3fr. 133

D5 5fr. 133

Elec. Gtrs. 1 & 2 *Cont. rhy. simile*

dead!____ I be - lieve____ you would leave____ me for dead, _

G5 5fr. 333

A 111

C5 3fr. 133

me for dead.____ Dead!____ I be - lieve____ you would leave.

D5 5fr. 133

G5 5fr. 333

N.C.

D5 5fr. 13

I be - lieve____ that you would leave me for...

BECAUSE OF YOU

All gtrs. in Drop D, down 1 whole step:

⑥ = C ③ = F
 ⑤ = G ② = A
 ④ = C ① = D

Lyrics by
CHAD KROEGER
 Music by
NICKELBACK

Moderately ♩ = 114

Elec. Gtr. 1 (w/dist.)

Rhy. Fig. 1

f

*Recording sounds a whole step lower than written.

1.

end Rhy. Fig. 1

2.

D5 F5 D5 F5 D5 F5

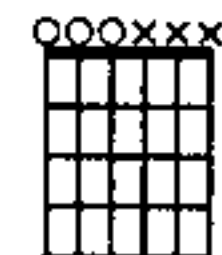
TAB

0 0 3 0 0 0 3 0 0 0 3 0 0 3 0 5 3 0 3 0 3 5

Verse:

Gtrs. tacet on D.S.

D5



1.3. Hands on the mir - ror, can't get much clear - er.
2. Now that you did this you ask for for - give - ness.

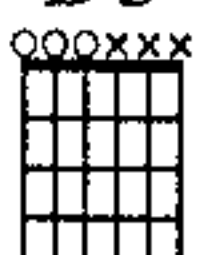
F5



Can't make this all go a - way.
Doc - tor, could you be my priest? You

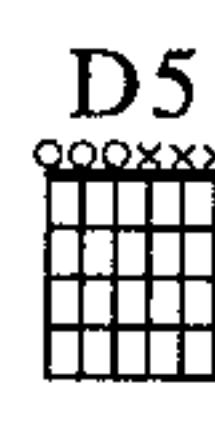
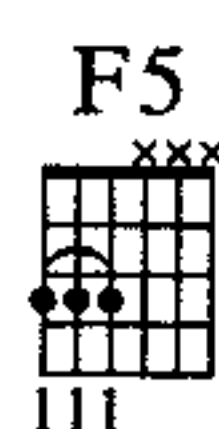
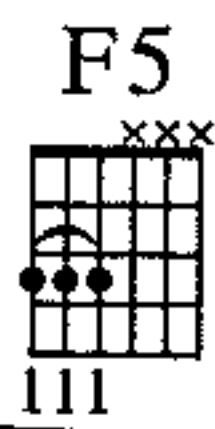
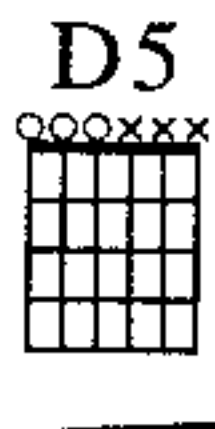
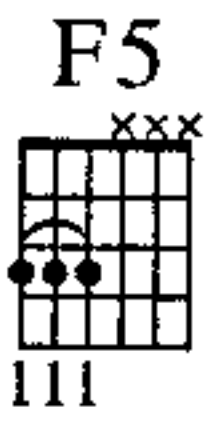
Gtrs. re-enter on D.S.

D5

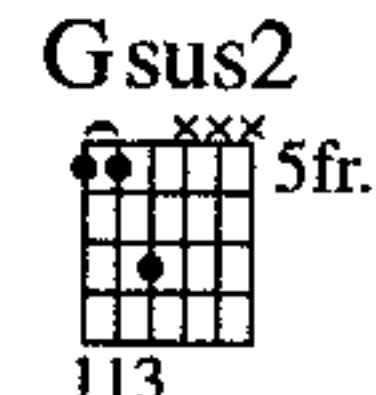
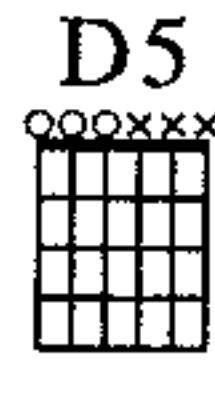
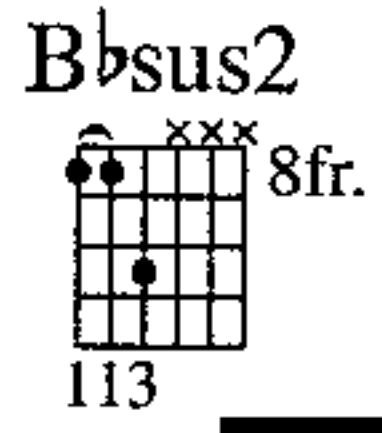


Now that you're bleed - ing, you stare at the ceil - ing and
say you're mis - tak - en but look what you've tak - en. You

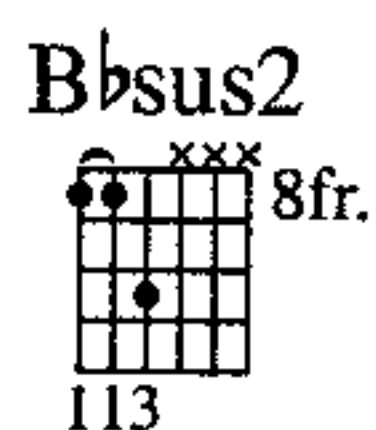
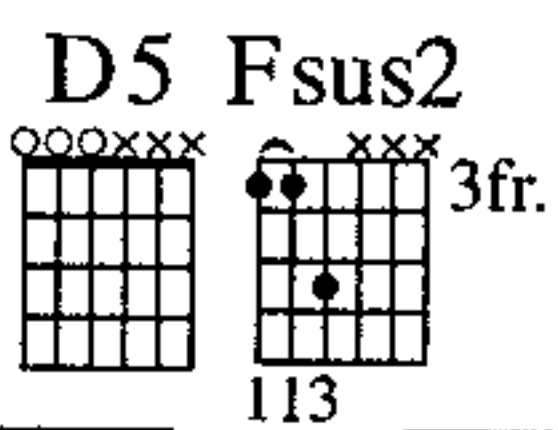
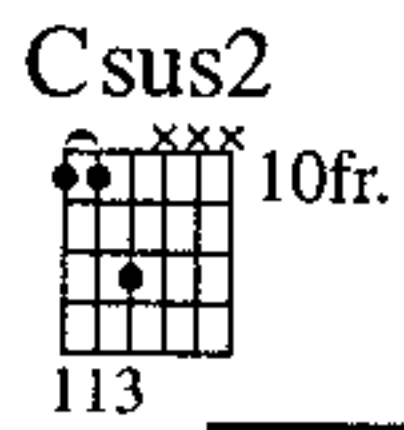
watch as it all fades a - way.
laugh as you lie through your teeth. } From what you

Chorus:**w/Rhy. Fig. 1 (Elec. Gtr. 1) simile**

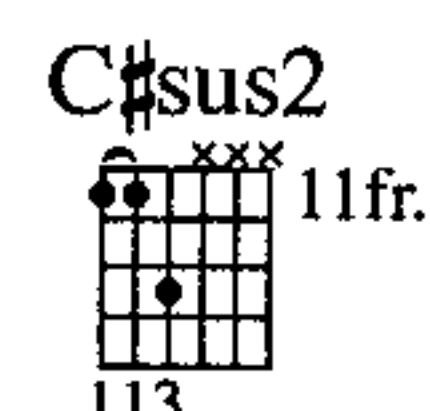
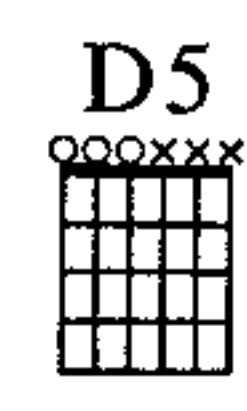
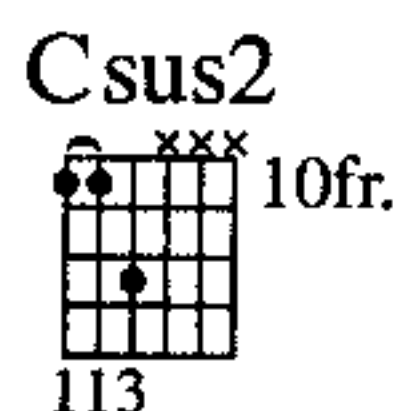
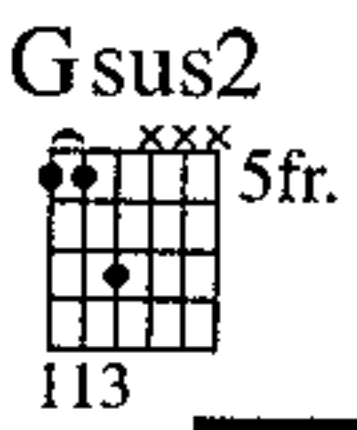
do, _____ be - cause_ of you, _____ you

**Elec.
Gtr. 1**

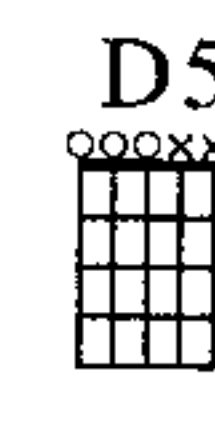
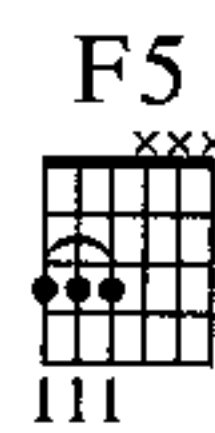
know I_ can't be there_ each time that_ you call. I swore not_ to come but_ I'm



here af - ter all. I know by_ the look that_ I see in_ your eye I



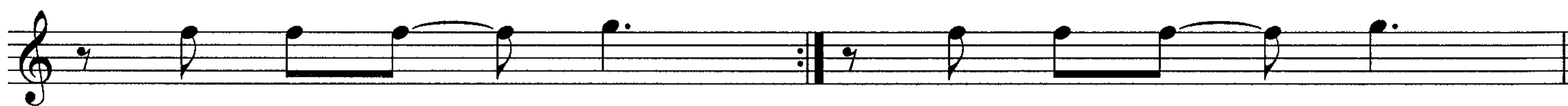
won't stand_ a - round and_ I won't watch_ you die from what_ you

To Coda 

do. _____
Bkgd. Vcl.: What you do, what you do. What's be - come_ of you? What you do, what you do.

1.

2.



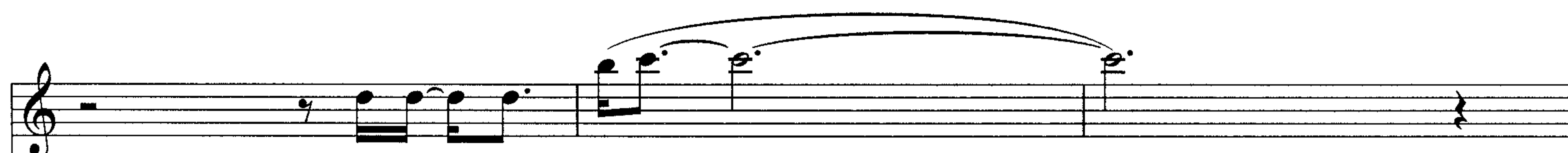
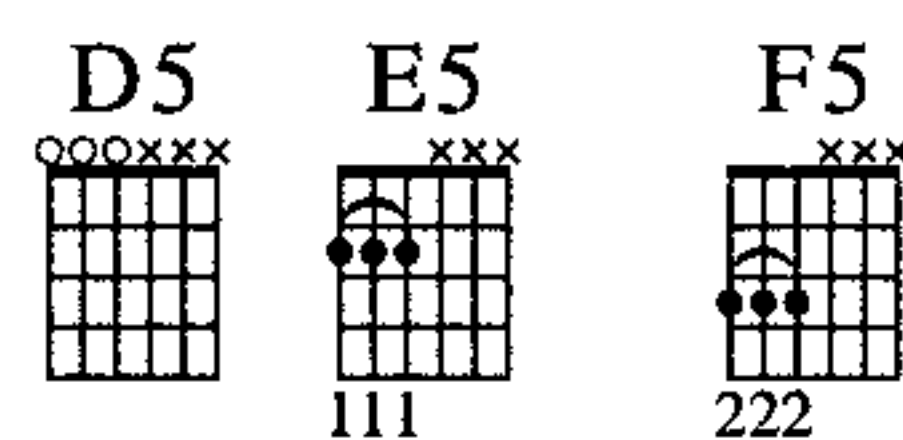
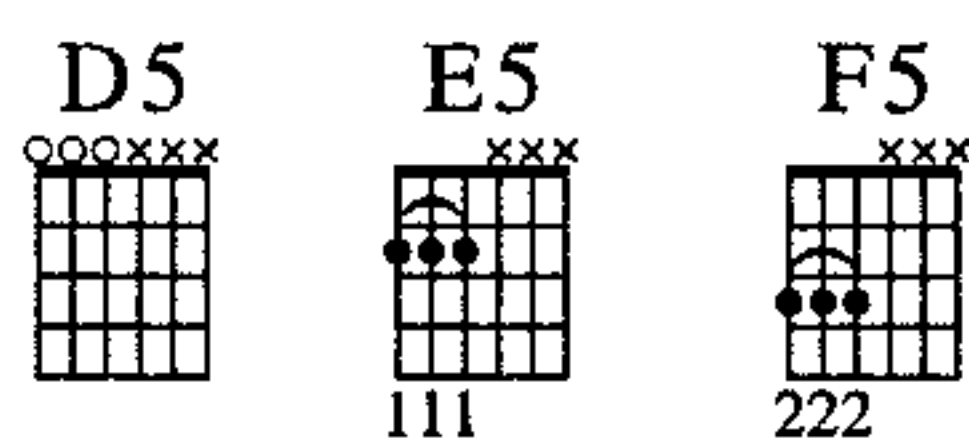
What's be - come_____ of...

What's be - come_____ of...

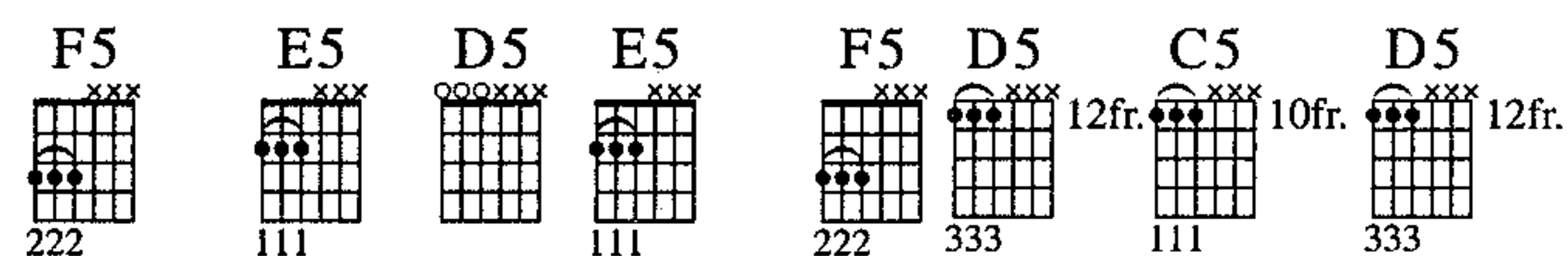
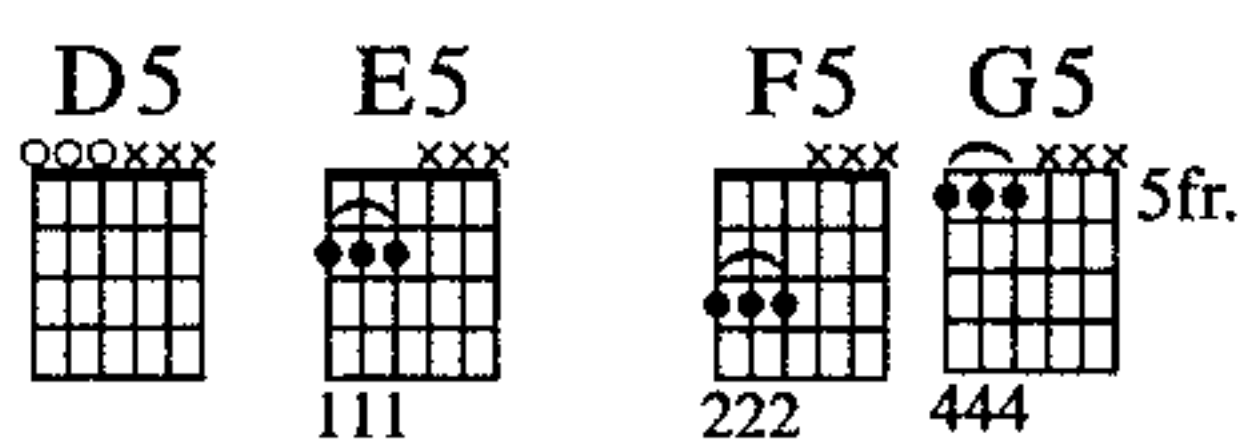
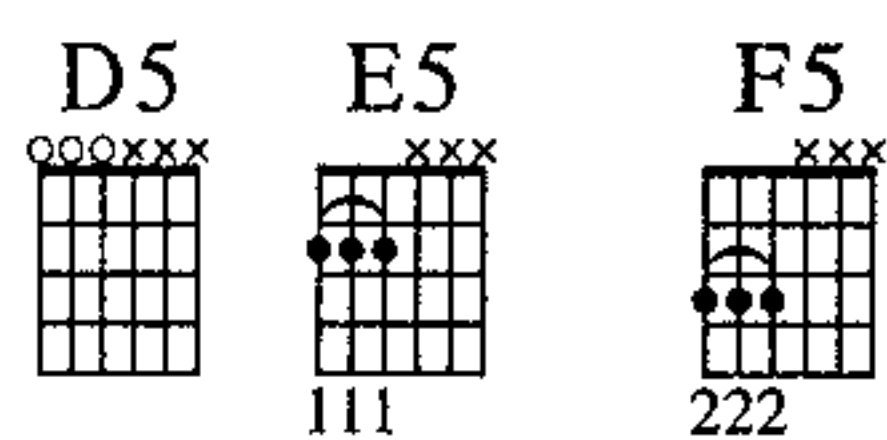
Interlude:

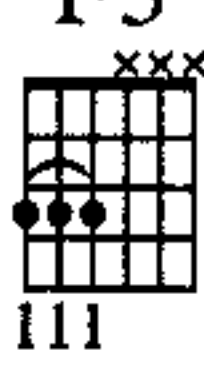
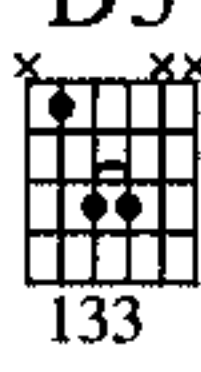
N.C.

Elec. Gtr. 1



From what_ you do!_____



F5 D5
  5fr.

You're like my fa - v'rite damn dis - ease.
 I like the white stains on your dress.

TAB

5	5	x	x	5	5	5	x	3	x	7	7	x	x	7	7	x	x	x	x
5	5	x	x	5	5	5	x	3	x	5	5	x	x	5	5	x	x	x	x

Gtrs. re-enter on D.S.

And I { 1. love } the plac - es that we go
 And I { 3. hate } love the way you pass the check

Elec. Gtr. 2 (w/dist.)

mf

TAB

										7	7	x	x	5	7	7	5	x	5	x	5	7
										5	5											

Elec. Gtr. 1

w/A.H. throughout

harm. ----- | harm. ----- |

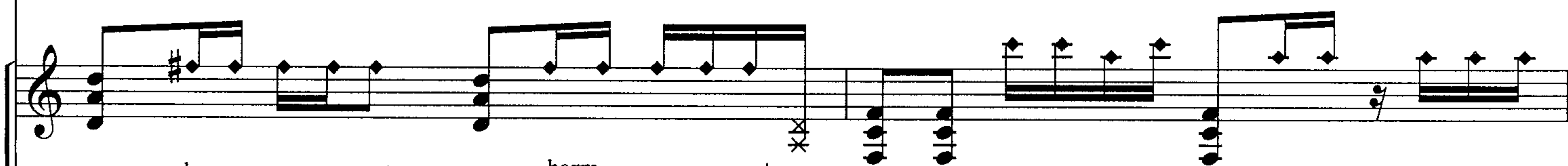
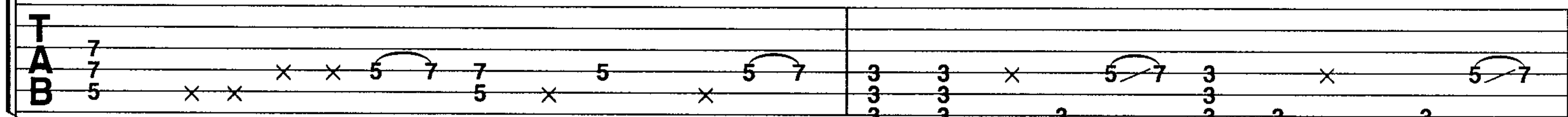
TAB

7	7									7	7											
5	5									5	5											

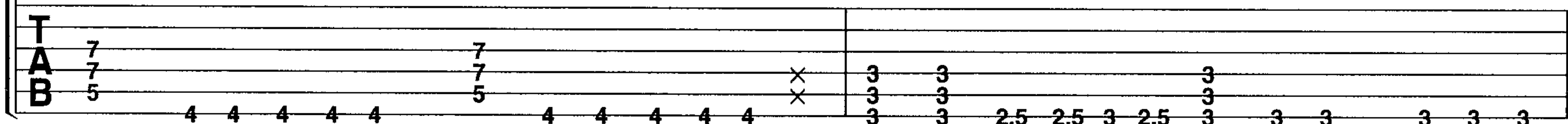
F5



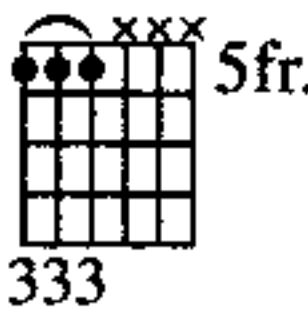
and I {1. love
3. hate} the peo - ple that_ you know._
and I love the good_ times that_ you wreck._



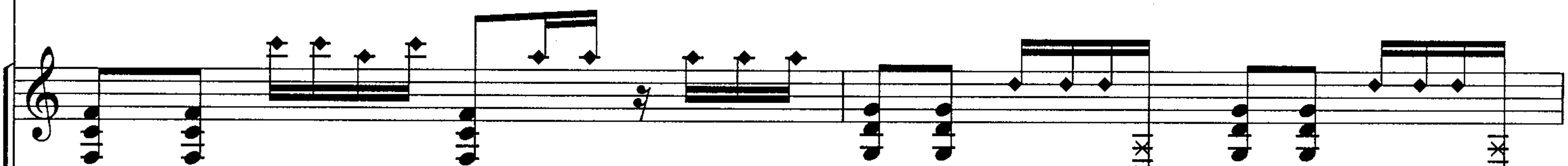
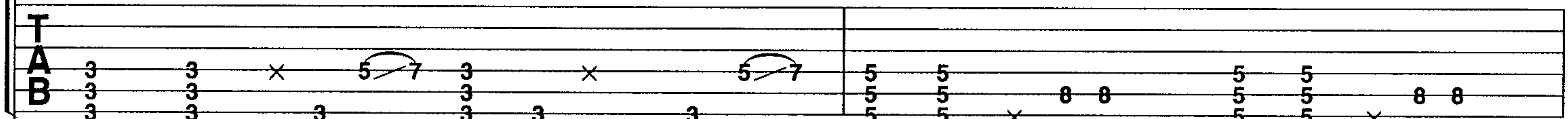
harm. -----| harm. -----| harm. -----| harm. -----|



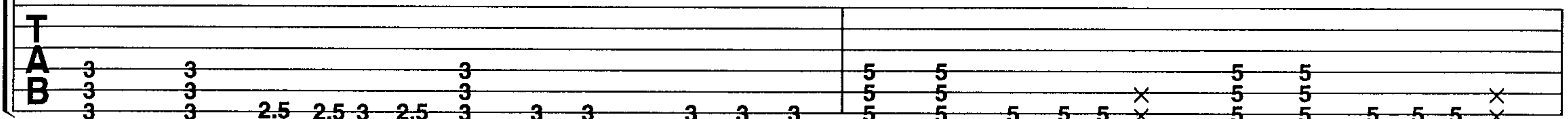
G5

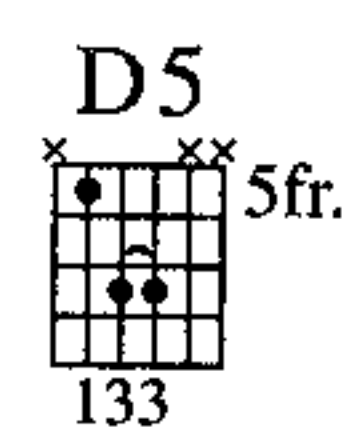


And I {1. love
3. hate} the way_ you can't_ say "No."_ Too man-y long_ lines in a row._
And I love your lack_ of self - re - spect_ while you're passed out on the deck._



harm. -----| harm. -----| harm. ---| harm. ---|





— I { 1. love } the pow - der on — your nose. —
— I { 3. hate } my hands a - round your neck. — } Oo, —

TAB

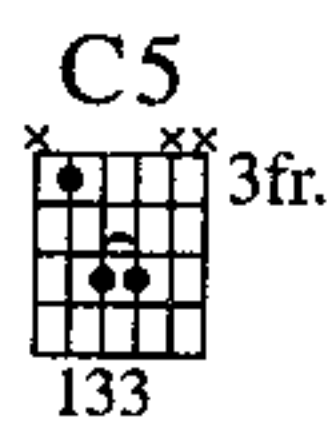
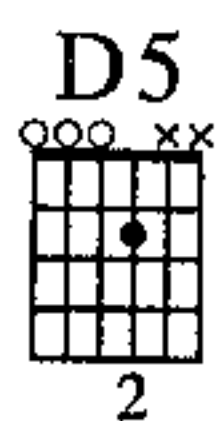
5 5 5 3 3 5 5 3 3 3 7 7 7 5 7 7 5 5

harm. -----| harm. -----| harm. -----|

TAB

5 5 5 5 5 0 5 5 5 3 0 7 7 7 5 4 4 4 4 5 4 4 4 4 4

Chorus:



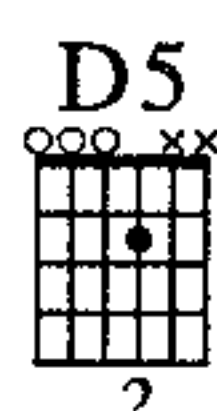
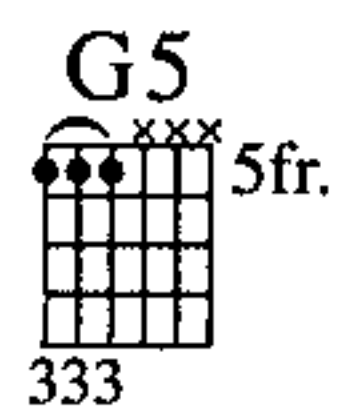
— and now I know who you — are. — It was - n't that — hard —

TAB

0 0 2 2 2 X 0 15 15 0

TAB

0 0 2 2 2 X 0 5 5 5 5 5 5 5 5



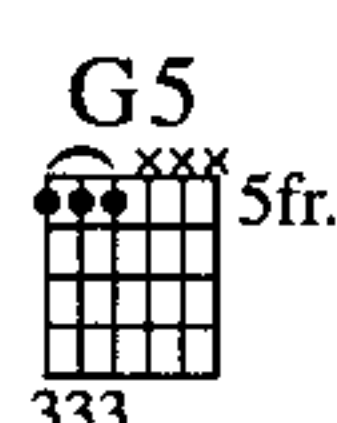
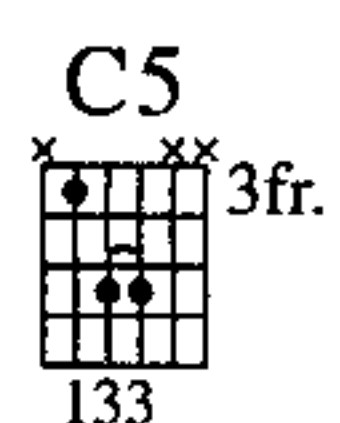
just to fig-ure you out. Bkgd. Vcl.: Now I did, you won-der why.

Elec. Gtr. 1

harm. ----- | harm. ----- |

TAB

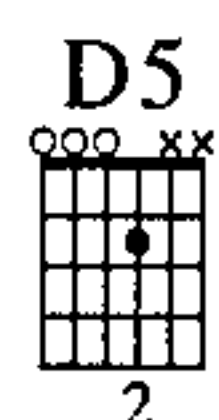
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4



And now I know who you are. It was - n't that hard

TAB

0	0	2	2	2	X	X	0	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	X	X	0	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	X	X	0	3	3	3	3	3	3	3	3	3	3



just to fig-ure you out. Now I did, you won-der why.

harm. ----- | harm. ----- |

TAB

5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4

[illegible]

To Coda ~~⊕~~

Gone_ for good and this is it.

harm. -----

TAB

0 0 0 4 4 4 4 0 4 4 4 4 4 0 0 0 3 3 3 3 0 0 17 0

Interlude:

Interlude:

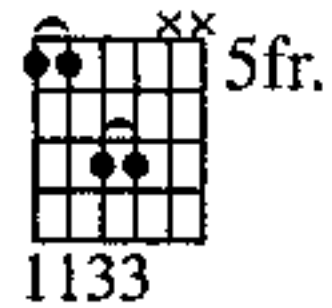
Fsus2
1133 3fr.

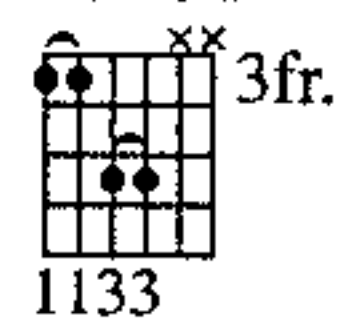
hold throughout

TAB

0 0 0 0 5 5 5 5 0 5 5 5 5 0

0 3 0 3 5 0 3 0 3 5 0 3 0 3 3 3 3 3 3 3 3 3 3 0 3 0 3 3 3 3 3 3 3 0

Gsus2

 1133 5fr.

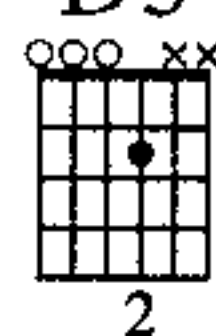
Fsus2

 1133 3fr.



TAB

5 5 5 5 0 5 5 5 5 0 7 7 7 7 0 7 7 7 7 0 7 7 7 7 0 7 7 7 7 5 5 5 5

3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3

D5

 2

D.S. al Coda

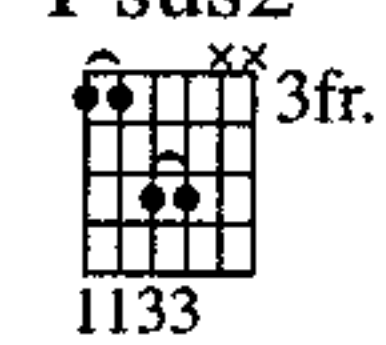


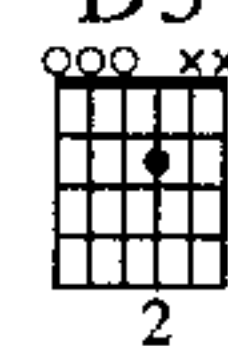
3. I like your pants_ a - round_ your feet_

TAB

0 0 3 0 3 5 0 3 0 3 5 0


Coda

Fsus2

 1133 3fr.

D5

 2



TAB

0 0 3 0 3 5 0 3 0 3 5 0 3 0 3 5 3 3 3 3 3 3 3 3 0 0

BELIEVE IT OR NOT

All gtrs. in Drop D:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E

Lyrics by
CHAD KROEGER

Music by
NICKELBACK

Moderately ♩ = 90

Intro:

Elec. Gtr. 1
(w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

Chord diagrams for Intro:

- Dm (8fr.)
- Dsus2 (12fr.)
- Dm (8fr.)
- Bbsus2 (8fr.)
- Gsus2 (5fr.)

Tablature for Intro:

```

T
A
B
0 0 0 0 12 12 12 12 12 12 10 7
8 8 7 8 8 8 8 8 5 5 5
0 0 0 0 0 0 0 0 0 0 0 0
  
```

f P.M. throughout

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile

Chord diagrams for Verse:

- Dm (8fr.)
- Dsus2 (12fr.)
- Dm (8fr.)
- Bbsus2 (8fr.)
- Gsus2 (5fr.)

Lyrics:

1.3. Be - lieve it or not, ev - 'ry - one have things that they hide.
2. I've seen it a lot ev - 'ry time your world turns up - side down.

Be - lieve it or not, ev - 'ry - one keep most things in - side.
Be - lieve it or not, most of us feel like we're los - ing ground.

Be - lieve it or not, ev - 'ry - one be - lieve in some - thing a - bove.
Be - lieve it or not, ev - 'ry - one hate ad - mit - ting fear.

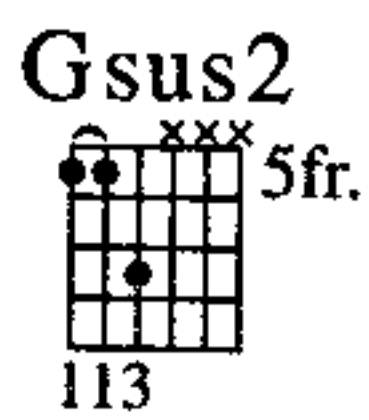
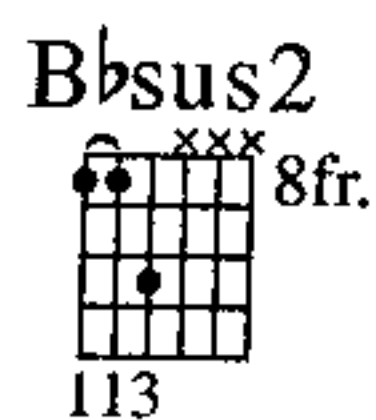
Be - lieve it or not, ev - 'ry - one needs to feel loved,
Be - lieve it or not, most of us wan - na know why we're here,

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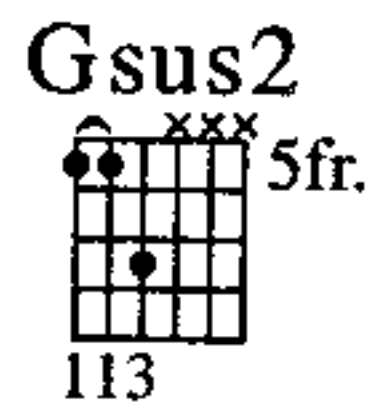
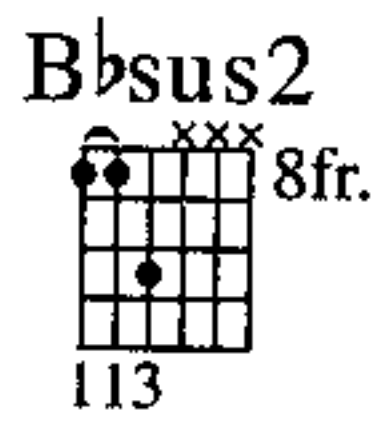
All Rights Reserved



feel why we're loved here but we don't but we don't

hold throughout

TAB: 8 8 10 8 10 8 8 | 5 5 7 5 5 7 5 5

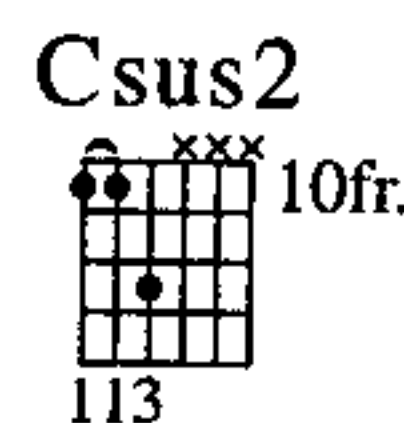
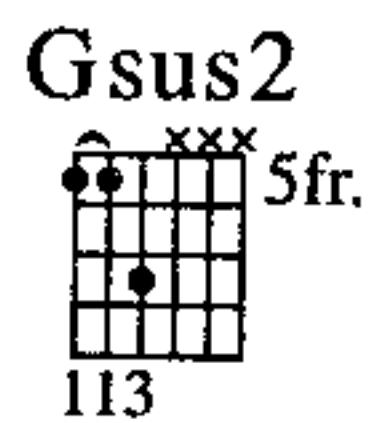
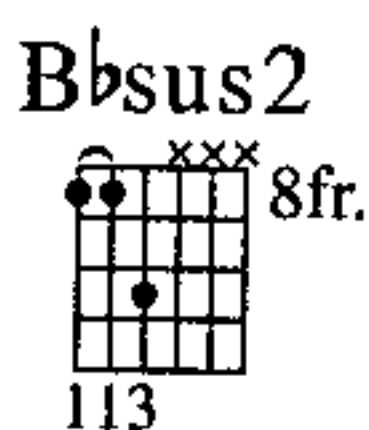
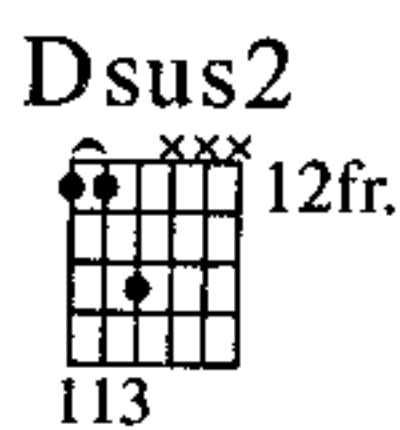
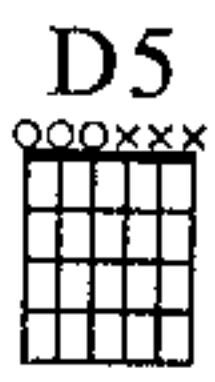


and we won't un - til we fig - ure out. }
and we won't un - til we fig - ure out. }

Cont. in slashes

TAB: 8 8 10 8 10 8 8 | 10 10 12 10 12 10 10

Chorus:



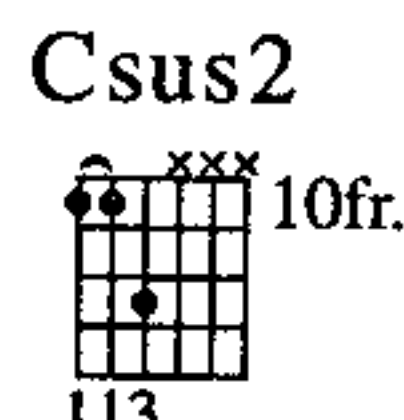
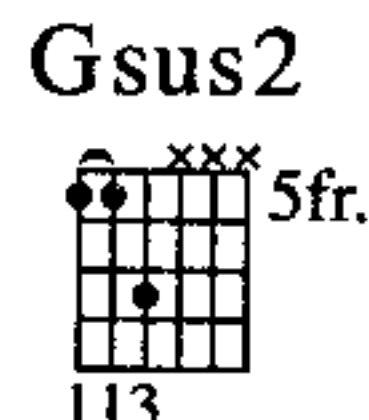
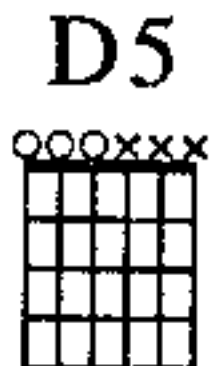
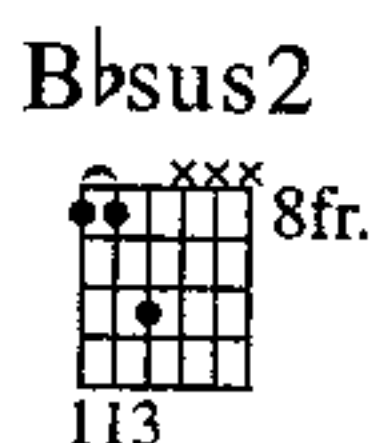
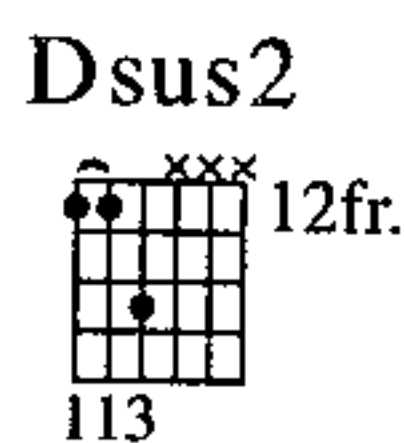
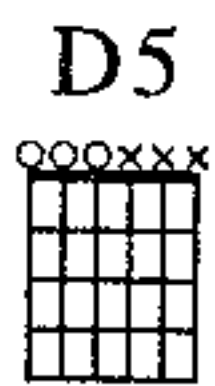
Rhy. Fig. 2

Elec. Gtr. 1

end Rhy. Fig. 2

Could some - one de - liv - er us and send us some kind of sign?

To Coda




Cont. in notation

So close to giv - ing up 'cause faith is so hard to find.

To Next Strain
(To Interlude:)

1.

Bbsus2 8fr. Csus2 10fr.



But you know — and you won't un - til we fig - ure out!

Elec. Gtr. 1


hold throughout

TAB

8 8 10 8 8 10 8 8 10 10 12 10 12 10 10

2.

D5 Dsus2 Bbsus2 D5 Gsus2 Csus2




Some - one de - liv - er us — and send us some kind of sign? —

So — close to giv - ing up — 'cause faith is so hard to find. —

Cont. in notation

Bbsus2 8fr. Csus2 10fr.



But you know — and you won't un - til we fig - ure out!

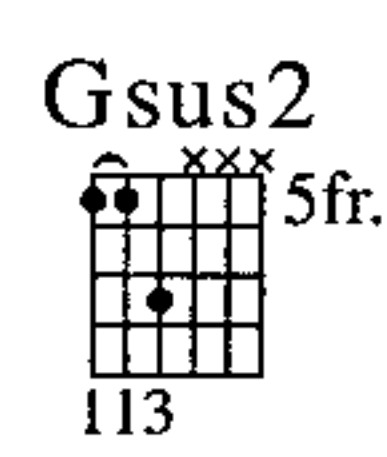
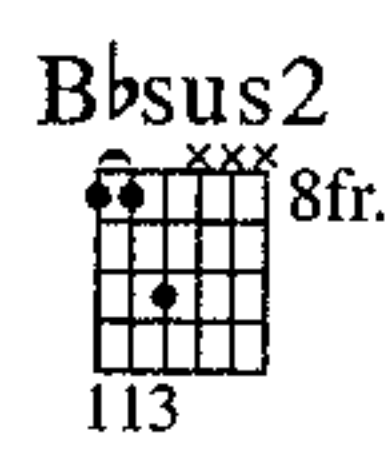
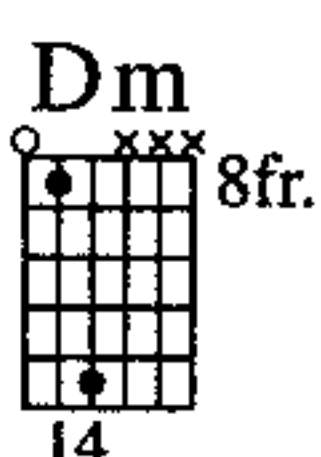
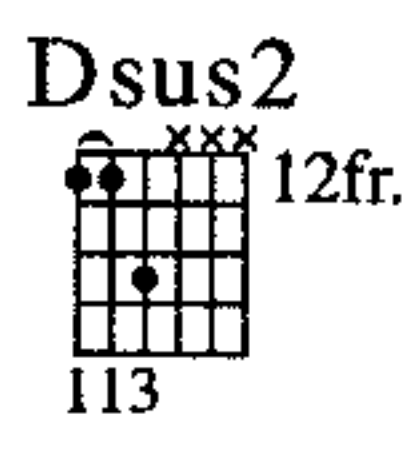
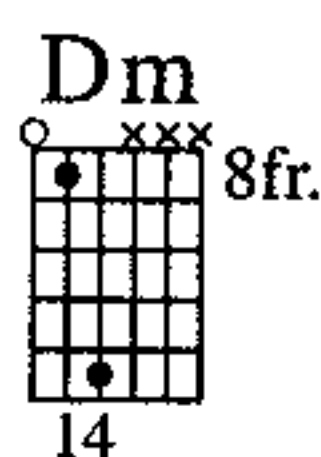
Elec. Gtr. 1

hold throughout

TAB

8 8 10 8 8 10 8 8 10 10 12 10 12 10 10

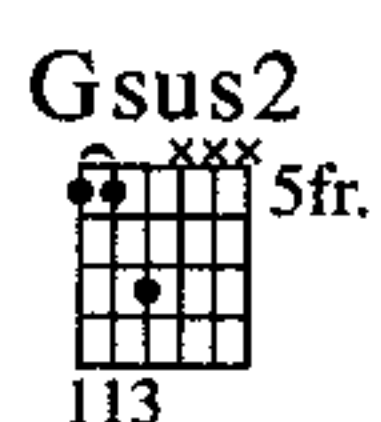
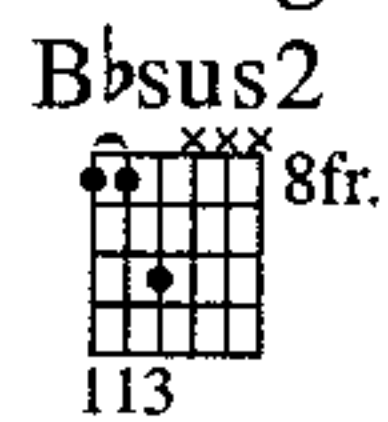
Interlude:



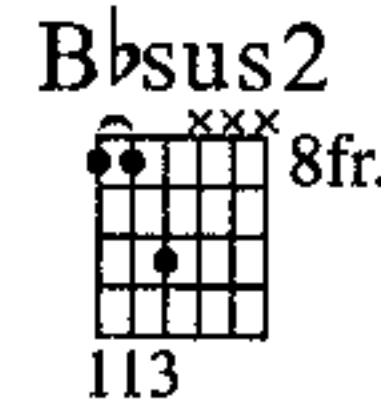
Musical notation for the Interlude section, featuring a treble clef staff with a key signature of one flat and a 12/8 time signature. The notation includes a series of eighth and sixteenth notes, with some notes marked with an accent (>) and others with an asterisk (*). Below the staff is a tablature (TAB) line with fret numbers: 0 0 0 0 12 12 12 12 12 12 12 12 10 7.

Musical notation for the Interlude section, featuring a treble clef staff with a key signature of one flat and a 12/8 time signature. The notation includes a series of eighth and sixteenth notes, with some notes marked with an accent (>) and others with an asterisk (*). Below the staff is a tablature (TAB) line with fret numbers: 0 0 0 0 12 12 12 12 12 12 12 12 10 7. The section is divided into two parts, labeled 1. and 2.

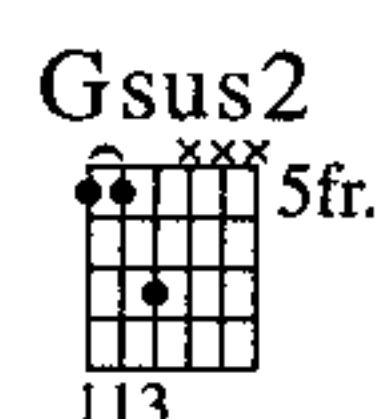
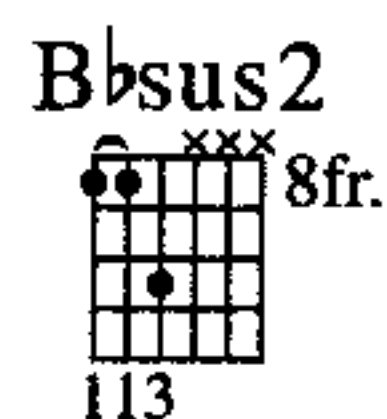
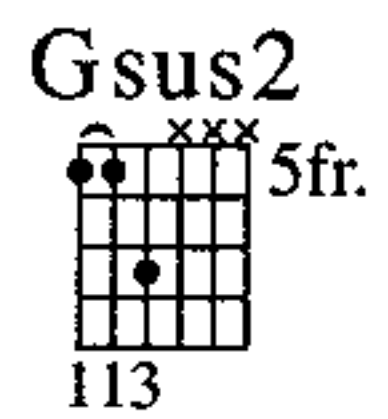
Bridge:



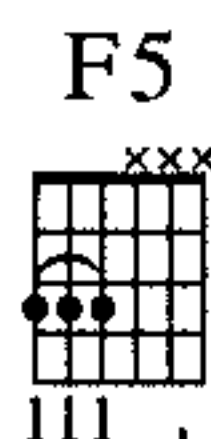
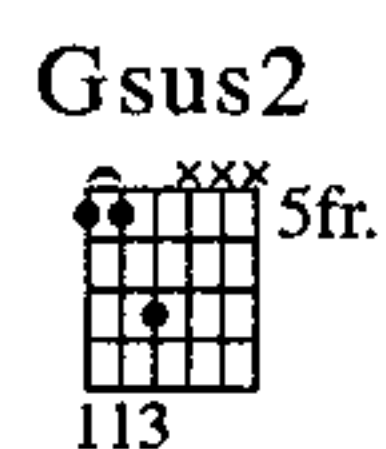
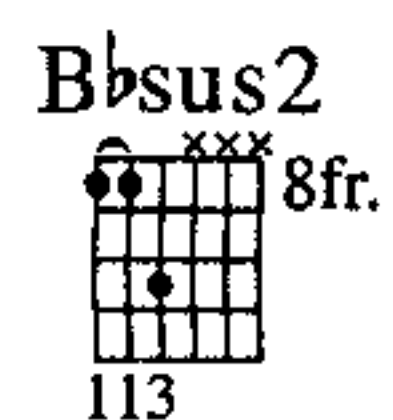
w/Rhy. Fig. 3 (Acous. Gtr.1) 3 times, simile



Musical notation for the Bridge section, featuring a treble clef staff with a key signature of one flat and a 12/8 time signature. The notation includes a series of eighth and sixteenth notes, with some notes marked with an accent (>) and others with an asterisk (*). Below the staff is a tablature (TAB) line with fret numbers: 0 8 10 8 7 8 0 5 5 7 5 3 0 3 0. The section is labeled "Acous. Gtr. 1" and "Rhy. Fig. 3". The lyrics "Most of us have noth -" are written below the staff. The instruction "mf hold throughout" is written below the staff.



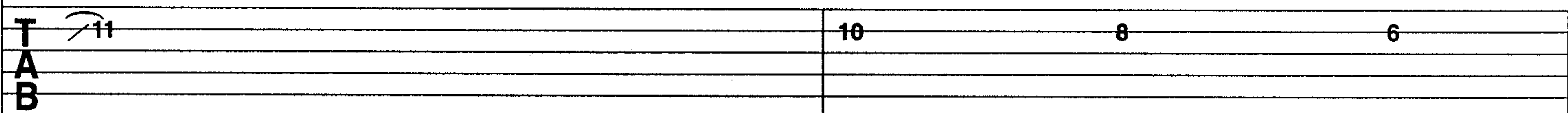
Musical notation for the Bridge section, featuring a treble clef staff with a key signature of one flat and a 12/8 time signature. The notation includes a series of eighth and sixteenth notes, with some notes marked with an accent (>) and others with an asterisk (*). Below the staff is a tablature (TAB) line with fret numbers: 6 11 10 8 (8) 6. The section is labeled "Elec. Gtr. 2 (clean-tone)". The lyrics "ing to com - plain a - bout. Most of us have things we could live with - out." are written below the staff. The instruction "mf w/slide" is written below the staff.



Elec. Gtr. 1



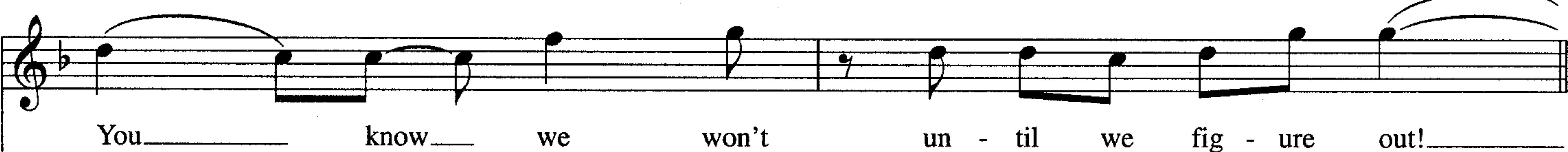
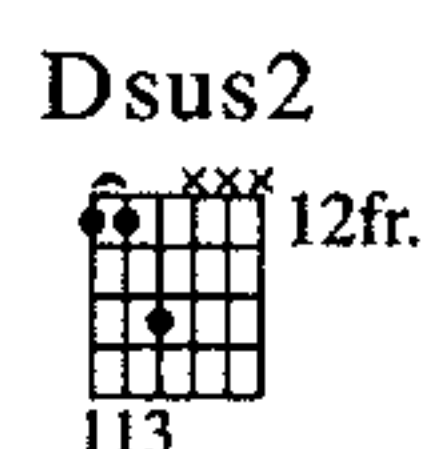
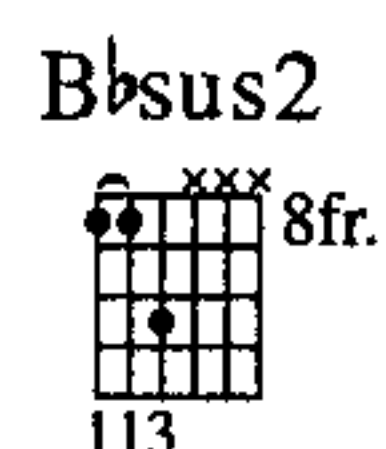
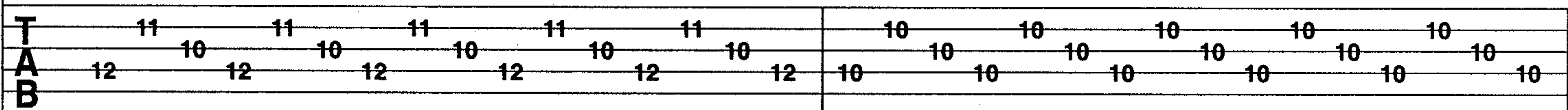
Elec. Gtr. 2



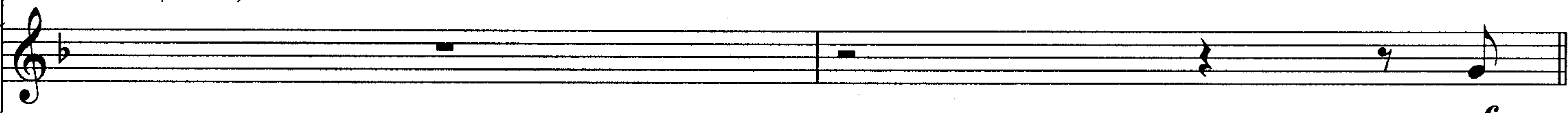
Acous. Gtr. 2



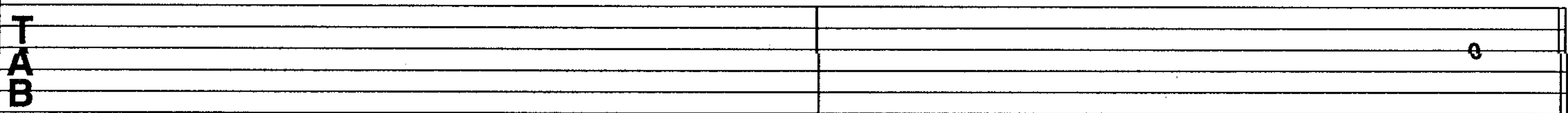
hold throughout



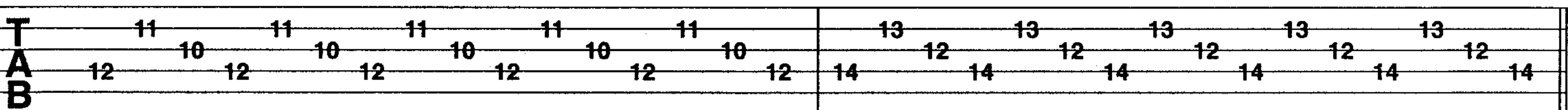
Elec. Gtr. 3 (w/dist.)

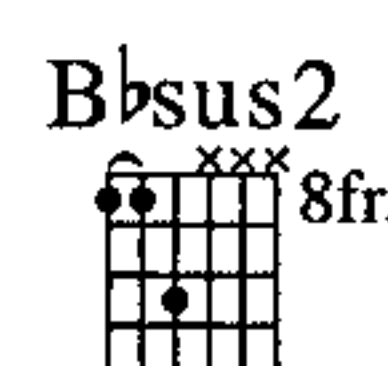
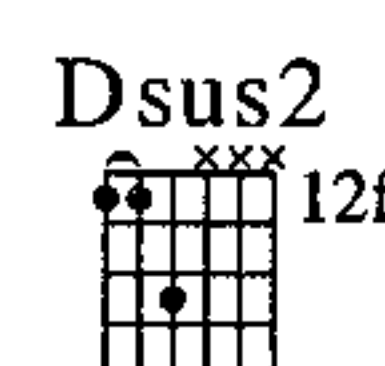
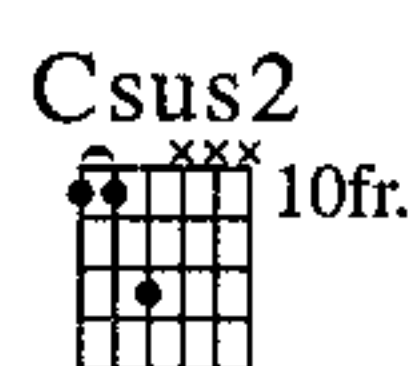
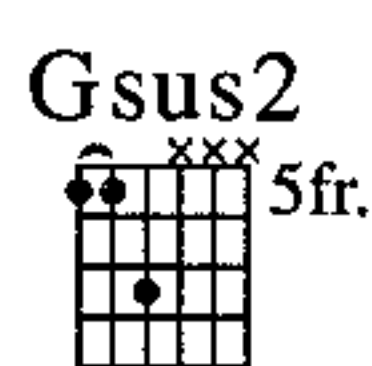
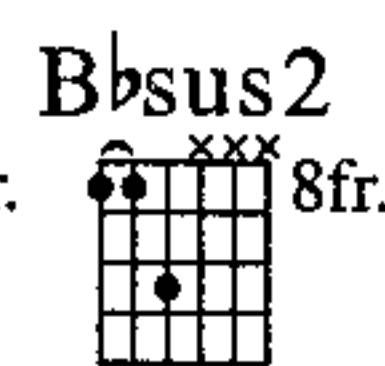
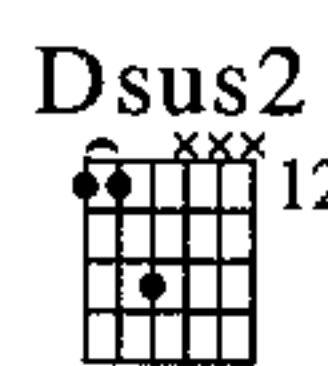
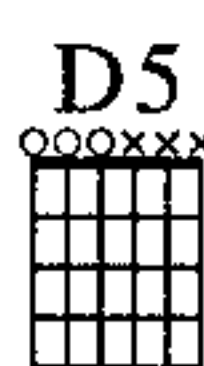


mf



Acous. Gtr. 2



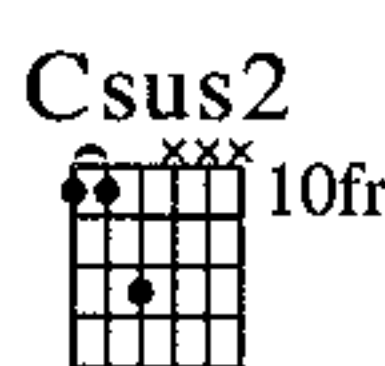
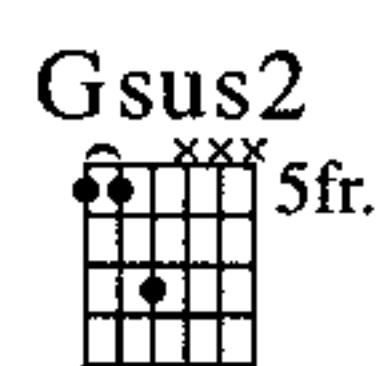
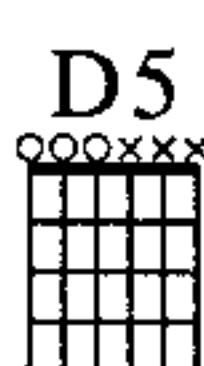
Guitar Solo:**w/Rhy. Fig. 2 (Elec. Gtr. 1) 2 times, simile**

First guitar solo section with staff notation and tablature.

Staff notation: Treble clef, key signature of one flat (Bb). The solo consists of several measures of eighth and sixteenth notes, some with slurs and ties.

Tablature (TAB):

T	12	14	14	10	10	12	12	5	5	9	9	10	12	12	12	14	14	10
B	10	12	12	8	8	10	10	3	3	7	7	8	10	10	10	12	12	8



Band tacet

D.S. al Coda

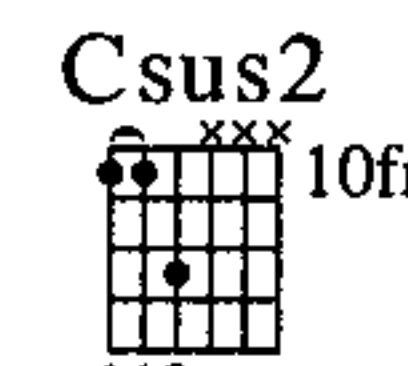
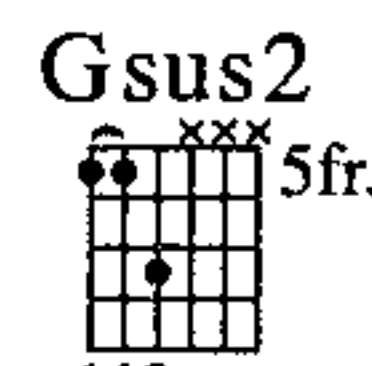
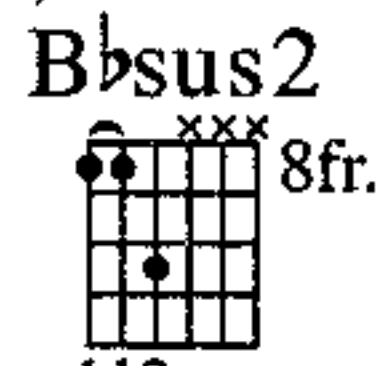
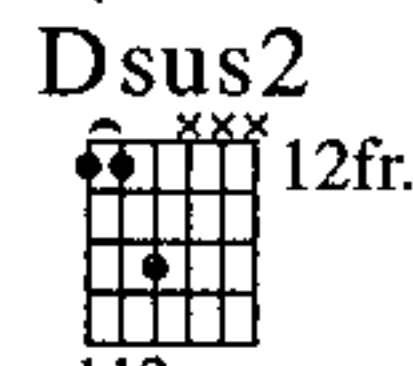
Second guitar solo section with staff notation and tablature.

Staff notation: Treble clef, key signature of one flat (Bb). The solo continues with eighth and sixteenth notes, including slurs and ties.

Lyrics: Be-lieve it or not, ev - 'ry-one.... (ev - 'ry-one.... ev - 'ry - one....)
echo repeats

Tablature (TAB):

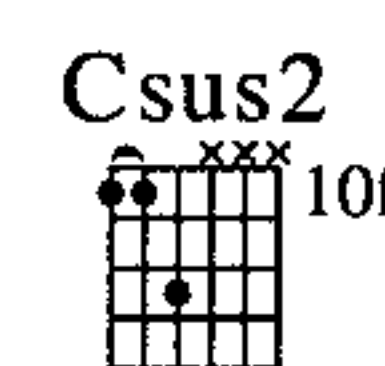
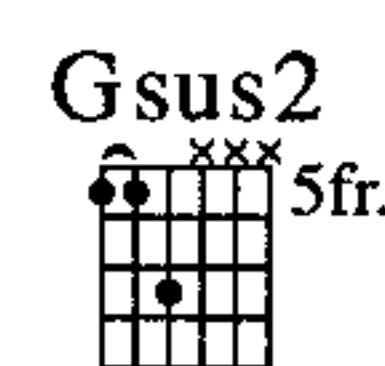
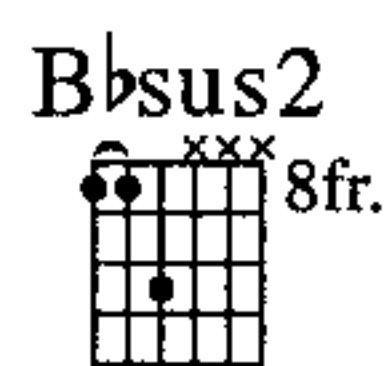
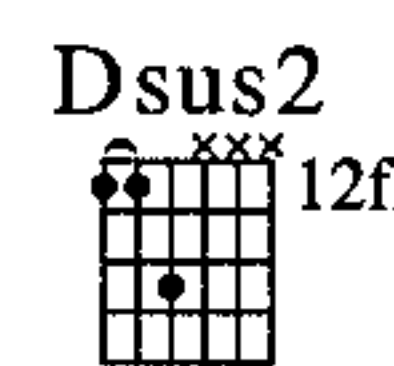
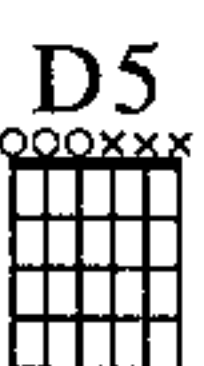
T	10	12	12	5	5	9	9	10										
B	8	10	10	3	3	7	7	8										

Coda**w/Rhy. Fig. 2 (Elec. Gtr. 1) 8 times, simile**

Coda section with staff notation and lyrics.

Staff notation: Treble clef, key signature of one flat (Bb). The coda consists of several measures of eighth and sixteenth notes, some with slurs and ties.

Lyrics: Some - one to de - liv - er us and send us some kind of sign?_



Final section of the coda with staff notation and lyrics.

Staff notation: Treble clef, key signature of one flat (Bb). The section continues with eighth and sixteenth notes, some with slurs and ties.

Lyrics: So _____ close to giv - ing up _____ 'cause faith is so hard to find.____

Bbsus2 8fr. 113

Csus2 10fr. 113

But you know and you won't un - til we fig - ure out!

hold throughout

TAB

8 8 10 8 10 8 8 10 10 12 10 10 12 10 10

Bbsus2 8fr. 113

Csus2 10fr. 113

But you know and you won't un - til we fig - ure out!

TAB

8 8 10 8 10 8 8 10 10 12 10 12 10 10

Outro:

Dm 8fr. 14

Dsus2 12fr. 113

Dm 8fr. 14

Bbsus2 8fr. 113

Gsus2 5fr. 113

P.M. throughout

TAB

0 0 0 0 12 12 12 12 12 12 10 7

8 8 7 8 8 7 7 8 8 8 5 5 5

DO THIS ANYMORE

All gtrs. in Drop D, down 1 whole step:

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Lyrics by
CHAD KROEGER
Music by
NICKELBACK

Intro:

Moderately ♩ = 86

Elec. Gtr. 1
(clean-tone)

N.C.

pp \swarrow *mf* vol. swells throughout

TAB: 13 12 (13) 11 10 (10) 11 10 10 12 10 12 10

Elec. Gtr. 2 (w/dist.)

TAB: 13 12 (13) 11 10 (10) 11 10 10 12 10 12 10

*Recording sounds a whole step lower than written.

§ Verse:

1. Left _____ on an east - bound train, gone this first thing this morn - ing.
2.3. See additional lyrics

pp \swarrow *f* vol. swells throughout

TAB: 12 15 13 15 5 8 3 3

Do This Anymore - 8 - 2
0741B

Gsus2

5fr.

113

Fsus2

3fr.

113

Csus2

10fr.

113

When__ will it be your turn? Why?__'Cause I'm tired of wait - ing.

TAB

12 12 14 14 12 12 12 14 12 12 12 12 10 10 12 10 12 10 12 12 10 10 10 12 10 11

TAB

7 7 5 8 8 10 8 10 8 10 8 8 5 5 3 3 5 3 3 3 12 10 12 10 10 10 12 10

F5

111

C5

10fr.

333

D5

12fr.

111

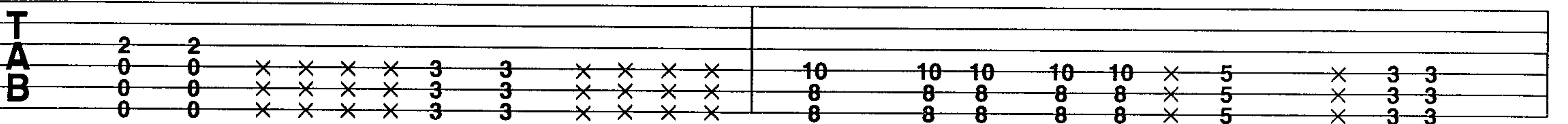
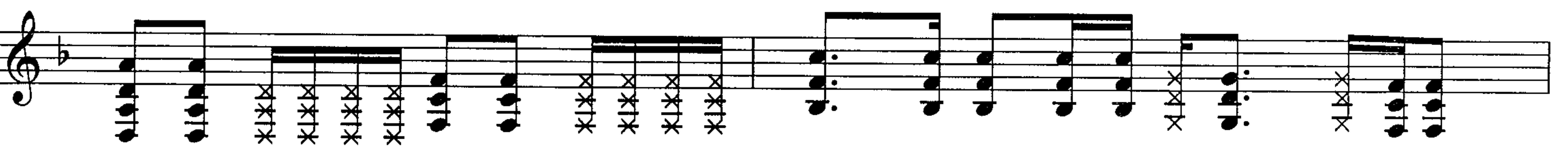
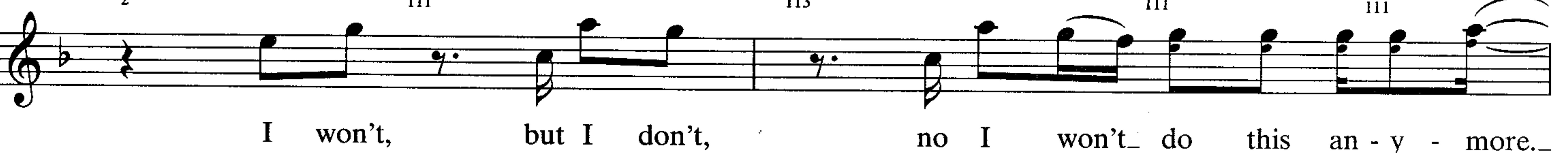
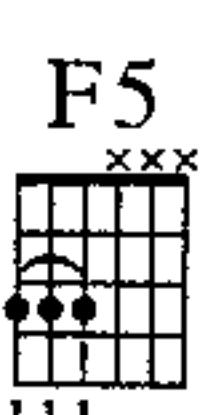
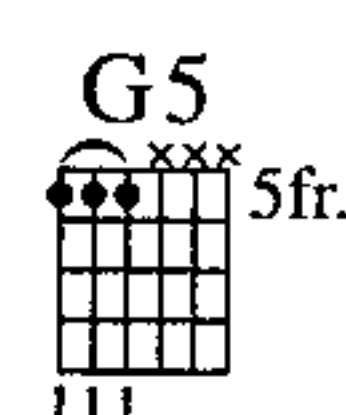
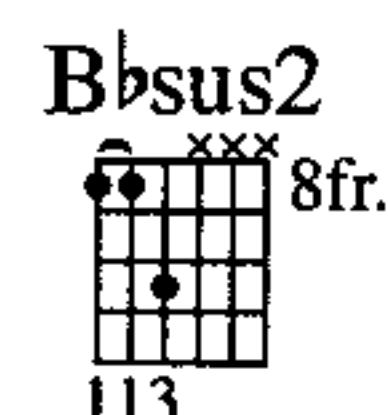
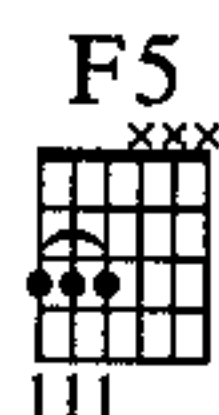
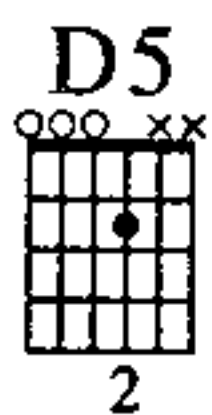
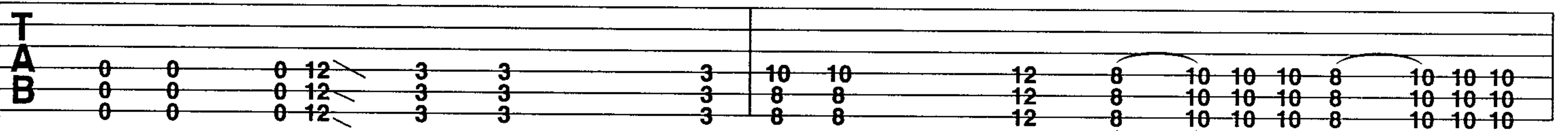
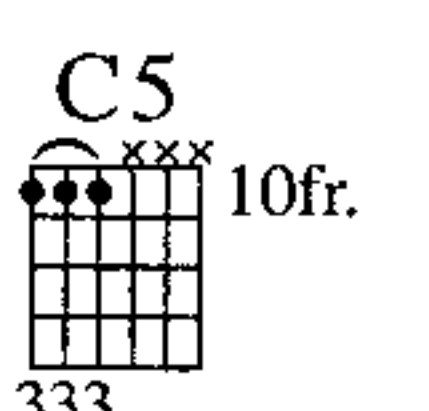
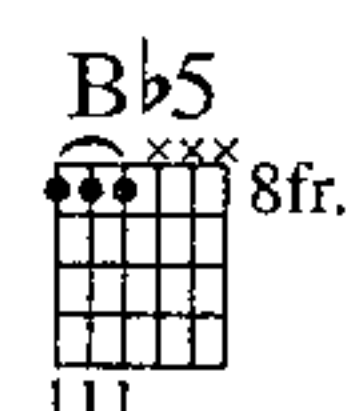
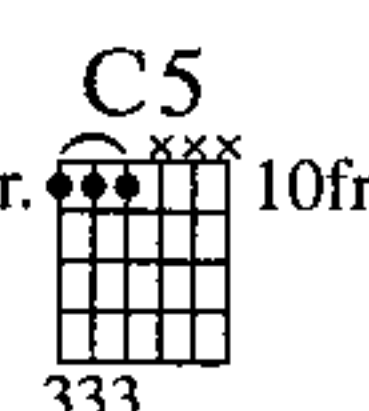
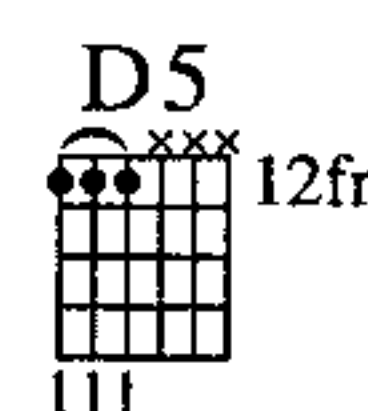
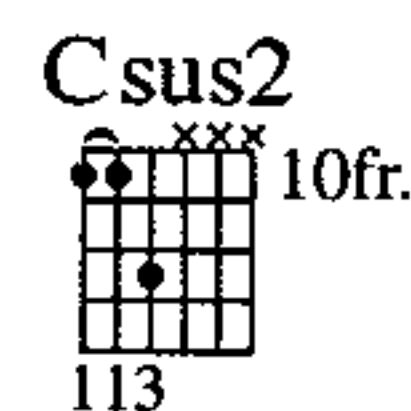
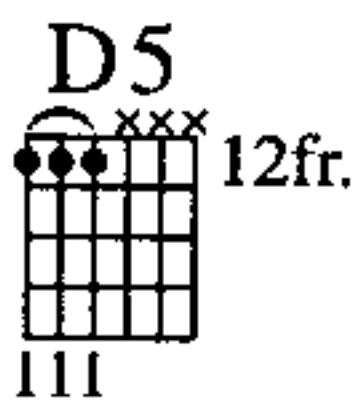
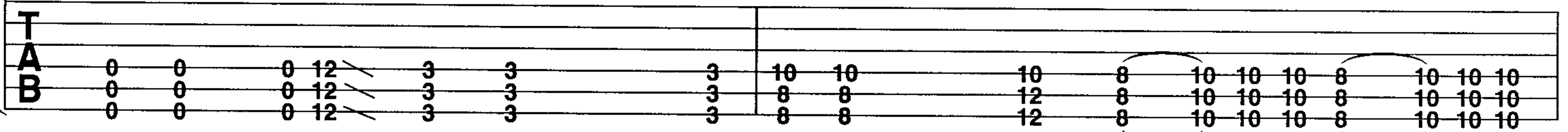
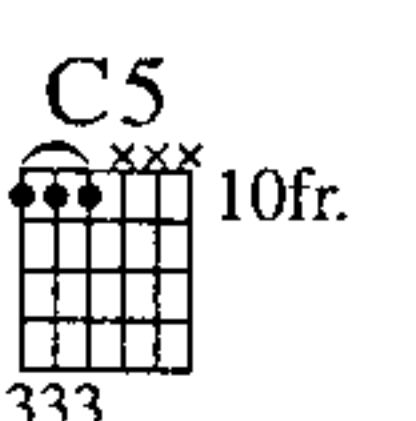
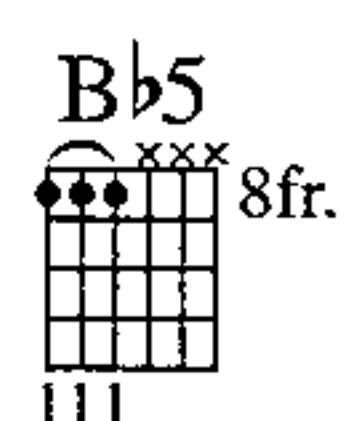
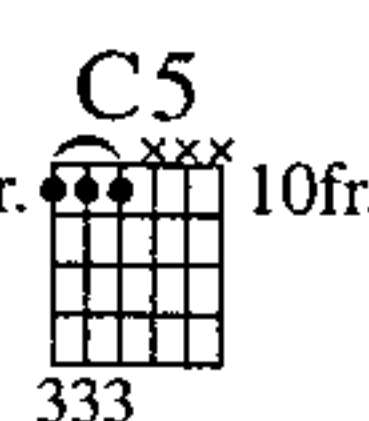
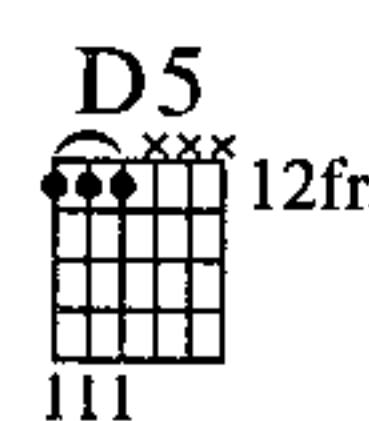
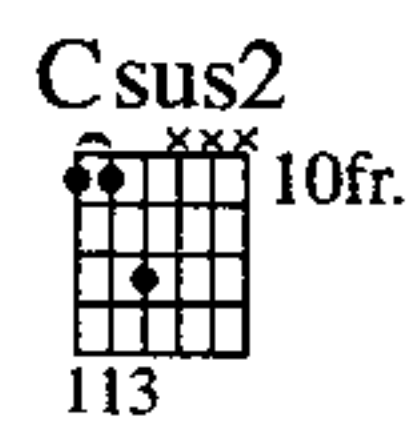
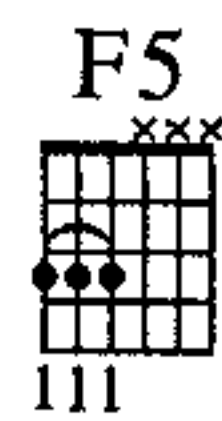
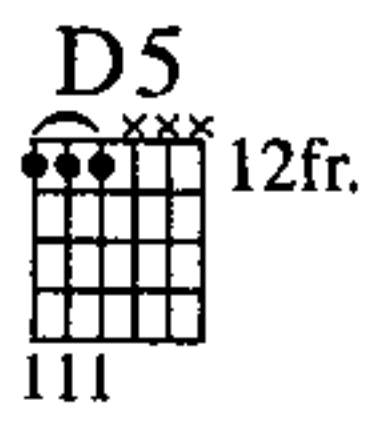
No, I don't, no, I don't, no, I don't. Well, no, I


Elec. Gtr. 2

TAB

3 3 3 3 3 3 3 3 10 10 10 10 10 10 10 10 10 10 10 10 10 12 10 12

Chorus:



To Coda 

Chord diagrams: D5 (2), F5 (111), B \flat sus2 (113, 8fr.), G5 (111, 5fr.), F5 (111), B \flat sus2 (113, 8fr.), F5 (111).

_____ I won't, I don't, no, I won't_ do this an - y - more. _____ Whoa, _

TAB: 2 2 0 0 x x x x 3 3 x x x x 10 10 10 10 10 x 5 x 3 10 10 10 10 3 3 3 3 3 3 0 0 x x x x 3 3 x x x x 8 8 8 8 8 x 5 x 3 8 8 8 8 3 3 3 3 3 3

1. Chord diagrams: C5 (333, 10fr.), F5 (111), B \flat 5 (111, 8fr.), Gsus2 (113, 5fr.), Fsus2 (113, 3fr.), Csus2 (113, 10fr.).

_____ whoa.

Elec. Gtr. 3

P.M. throughout

Cont. simile

TAB: 14 14 14 14 14 12 14 12 10 12 12 10 10 12 14 12 12 12 12 12 12 12 10 10 10 10 12 14 12 12 12 12

Elec. Gtr. 2

P.M. throughout

TAB: 10 10 10 10 x 3 x 8 7 7 5 5 5 5 3 5 3 12 12 12 12 10 10 10 10 x 3 x 8 5 5 0 0 7 8 8 8 8 0 3 0 0 10 10 10 10

2. C5 10fr. F5 Bb5 8fr. Bbsus2 8fr. F5 C5 10fr.

whoa. Yeah, yeah!

Elec. Gtr. 2

TAB

10	10	10	10	10	×	3	×	8	10	10	10	10	3	3	3	3	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	×	3	×	8	8	8	8	8	3	3	3	3	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	×	3	×	8	8	8	8	8	3	3	3	3	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Guitar Solo:

D5 F5 Bb5 C5

Elec. Gtr. 4 (w/dist.)

mf w/slide

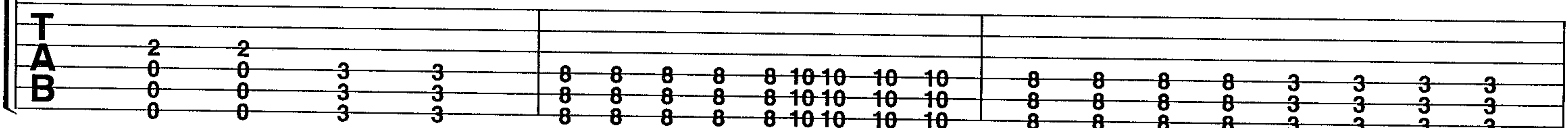
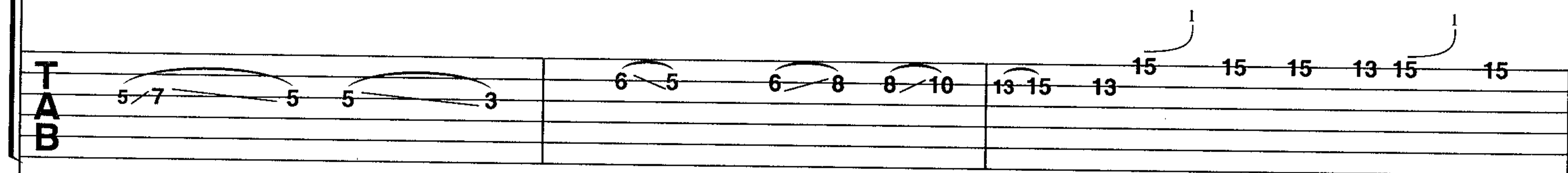
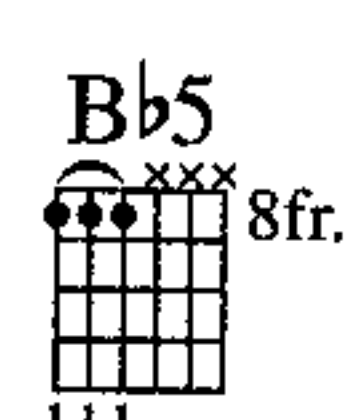
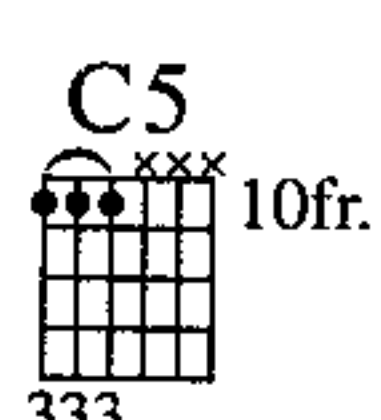
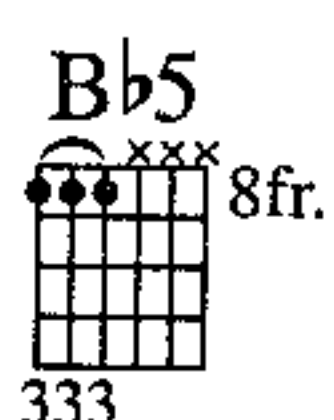
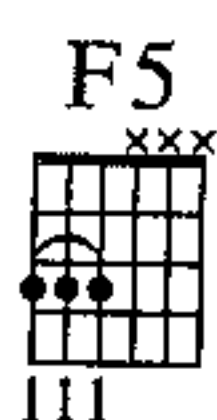
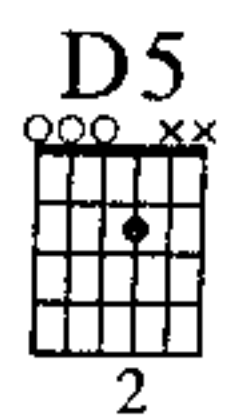
TAB

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7	8	10	5	7	5	5	3	6	5	6	8	6	5	6
7	8	10	5	7	5	5	3	6	5	6	8	6	5	6

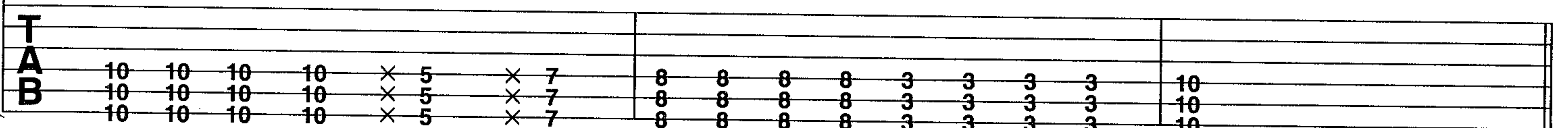
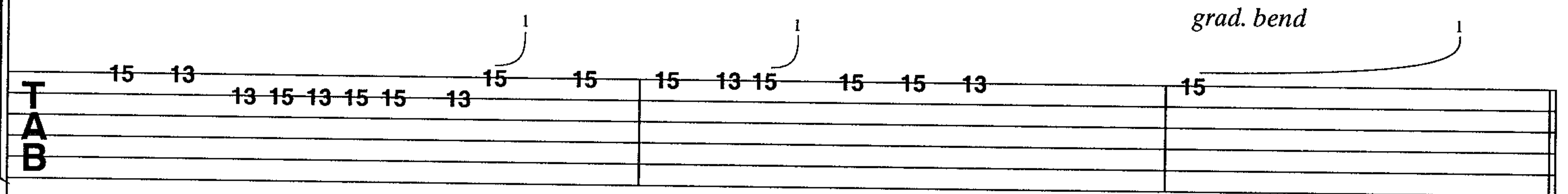
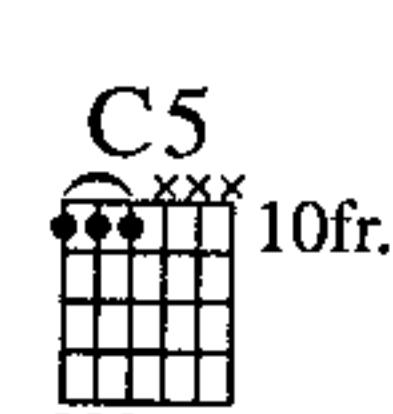
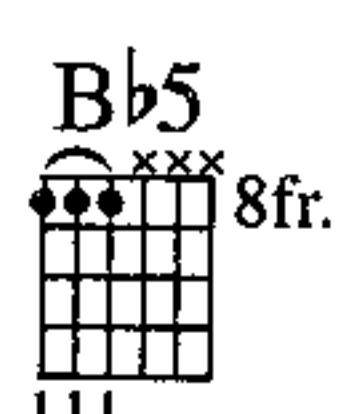
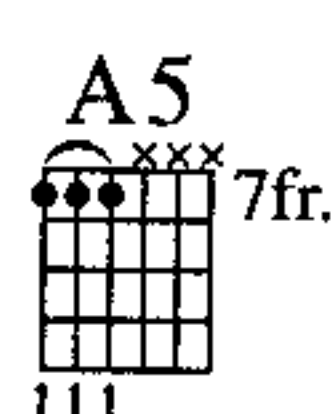
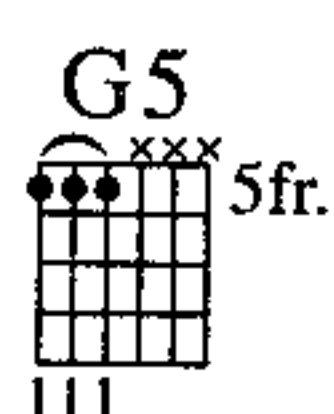
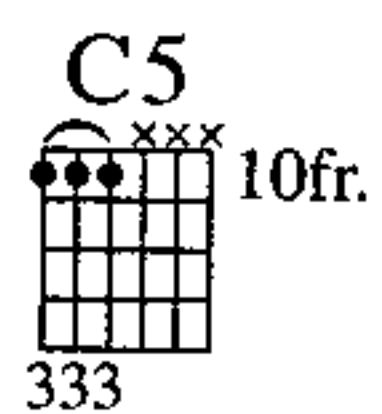
Elec. Gtr. 2

TAB

10	10	10	10	10	10	×	2	2	3	3	8	8	8	8	8	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	×	0	0	3	3	8	8	8	8	8	8	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	×	0	0	3	3	8	8	8	8	8	8	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10



D.S. al Coda



\emptyset
Coda

C5
10fr.
333

F5
111

Bb5
8fr.
111

Bbsus2
8fr.
113

F5
111

C5
10fr.
333

G5
5fr.
111

A5
7fr.
333

whoa. Yeah, I, I,

T																										
A	10	10	10	10	x	3	x	8	10	10	10	10	3	3	3	3	10	10	10	10	10	10	x	5	x	7
B	10	10	10	10	x	3	x	8	8	8	8	8	3	3	3	3	10	10	10	10	10	10	x	5	x	7
	10	10	10	10	x	3	x	8	8	8	8	8	3	3	3	3	10	10	10	10	10	10	x	5	x	7

Bbsus2
8fr.
113

F5
111

C5
10fr.
333

G5
5fr.
111

A5
7fr.
333

Bbsus2
8fr.
113

F5
111

I, I, yeah. Yeah, I.

T																								
A	10	10	10	10	3	3	3	3	10	10	10	10	x	5	x	7	10	10	10	10	3	3	3	3
B	8	8	8	8	3	3	3	3	10	10	10	10	x	5	x	7	8	8	8	8	3	3	3	3
	8	8	8	8	3	3	3	3	10	10	10	10	x	5	x	7	8	8	8	8	3	3	3	3

C5
10fr.
111

T				
A	10			
B	10			
	10			

Verses 2 & 3:
She says I'm only telling half of it
That's prob'bly 'cause there's only half worth telling.
And ev'ry time I try to laugh it off
That's when you turn around and wind up yelling.
(To Chorus:)

FEELIN' WAY TOO DAMN GOOD

Elec. Gtrs. in Drop D:

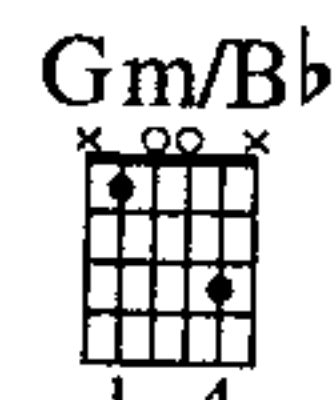
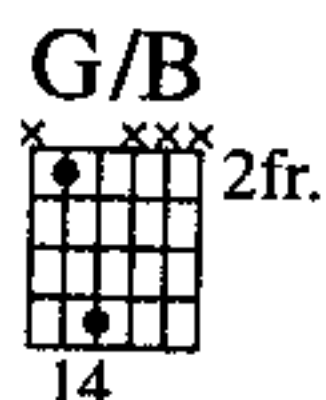
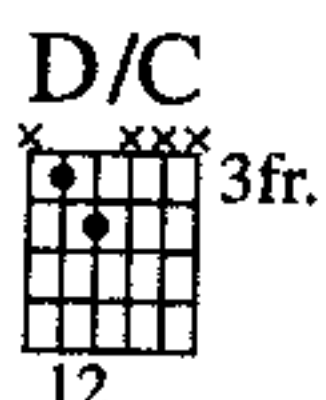
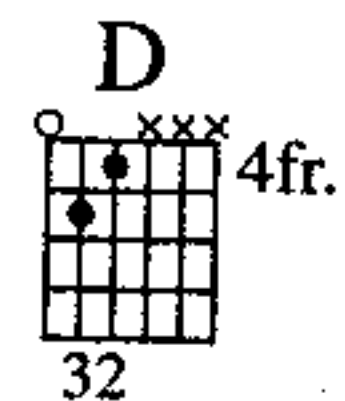
$$\textcircled{6} = D \quad \textcircled{3} = G$$

⑤ = A ② = B

④ = D ① = E

Moderately ♩ = 78

Intro:



Elec. Gtr. 2 (*w/dist.*)

8va -

mf w/fast vibrato effect
hold throughout

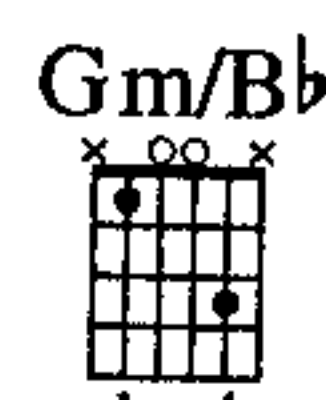
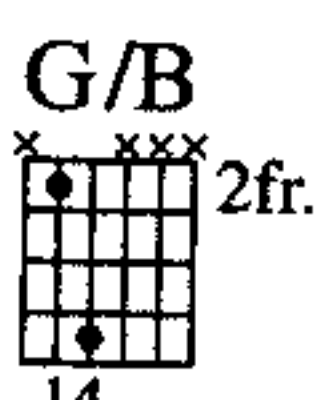
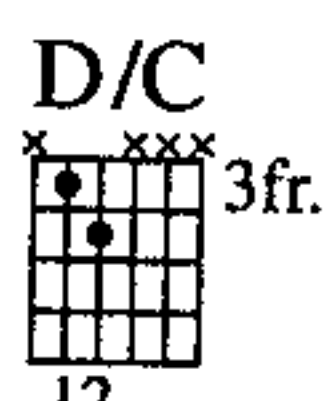
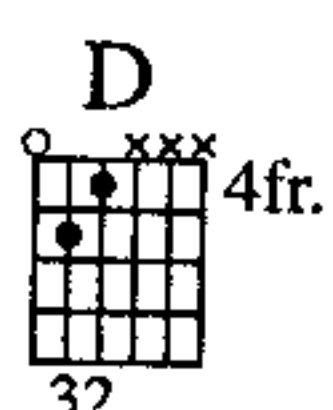
TAB

12 13 10

Elec. Gtr. 1 (*clean-tone*)

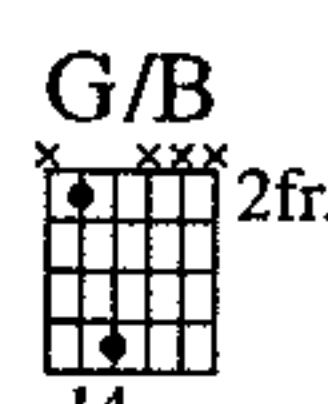
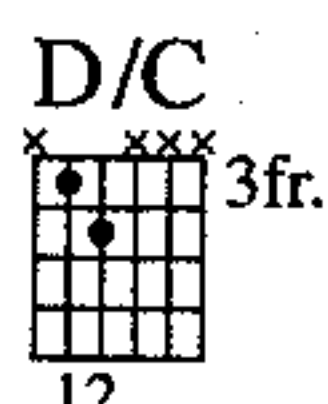
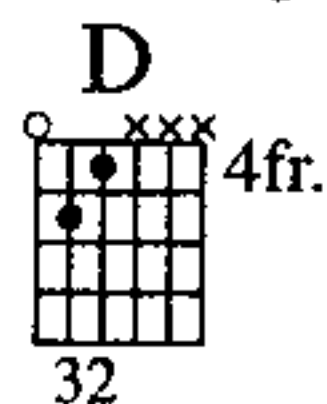
Rhy. Fig. 1

end Rhy. Fig. 1



Verse:

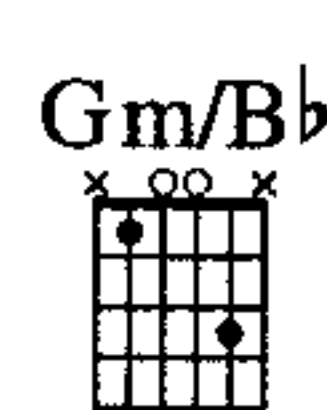
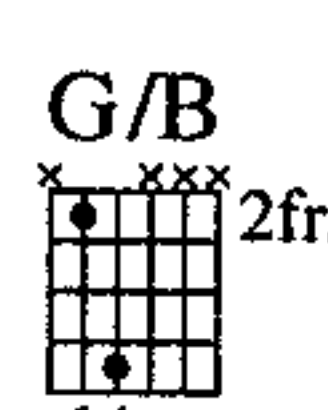
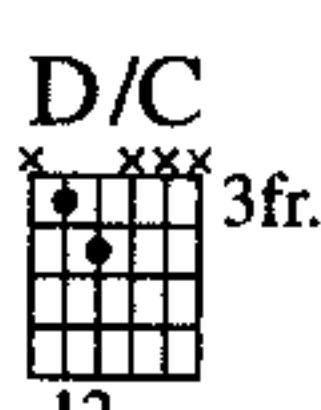
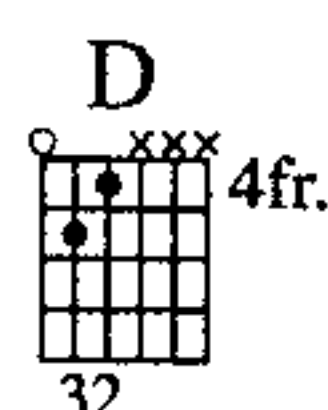
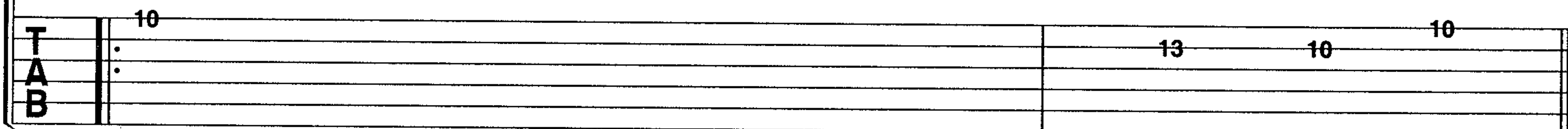
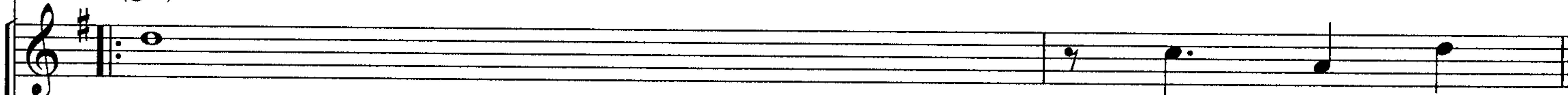
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



missed you so much_ that I begged_ you to fly_ and see_ me_ (2.) for - ty-eight hours_ I don't think_ that we left_ my ho - tel_ room_.

You Should

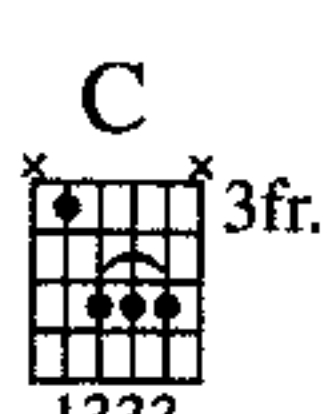
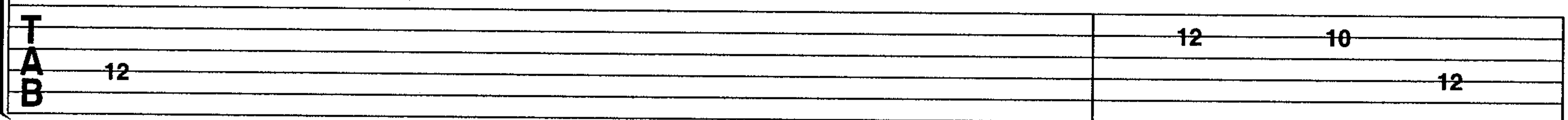
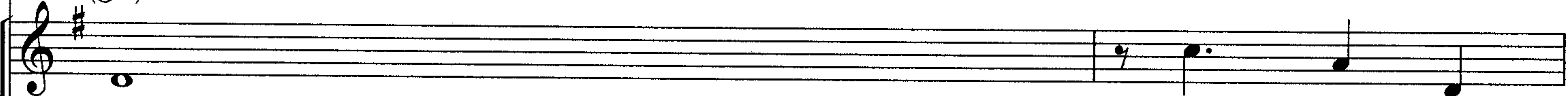
Elec. Gtr. 2 (8va) 3. See additional lyrics



must-'ve broke down_ 'cause you fi - nal - ly said_ that you would_ show you the sights_ 'cause I'm sure_ that I said_ that I would_.

But We

(8va)

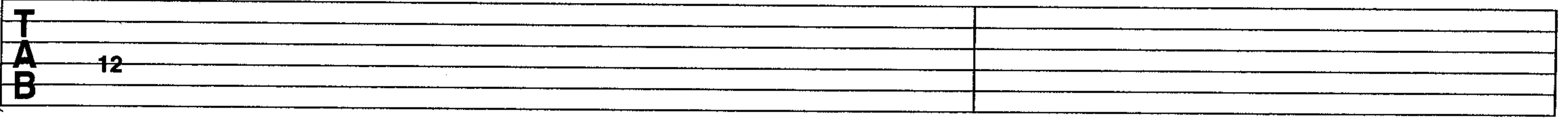
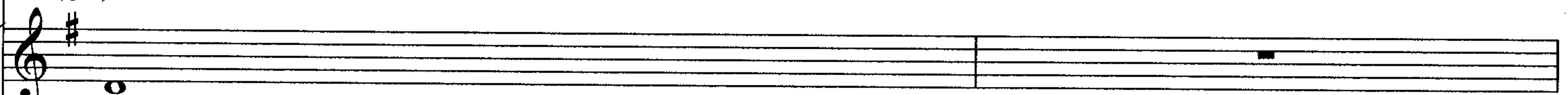


Elec. Gtr. 1



now that you're here_ I just feel_ like I'm con - stant - ly dream - ing_ got - ta make love_ just one_ last time_ in the show - er_ } Well, some-thing's

(8va) - - 1



F5
1113 3fr.

G5
1113 5fr.

D
32 4fr.

D5

1.

2.3.4.

Elec. Gtr. 3
(w/dist.)

f

got-ta go wrong_ 'cause I'm feel-in' way too__ damn good.__ 2. For __ and it's like

Chorus:

Bb5
133

F5
111 3fr.

C5
133 3fr.

G5
333 5fr.

ev - 'ry time__ I turn a - round__ I fall in love and find my heart face down and

F5
1113 3fr.

G5
1113 5fr.

open

open

open

open

open

open 3 fr. 2 fr.

where__ it__ lands__ is where it should. Oo.__

Bb5
133

F5
111 3fr.

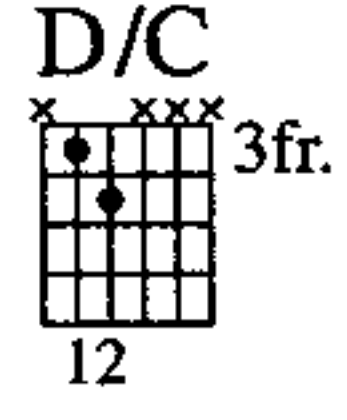
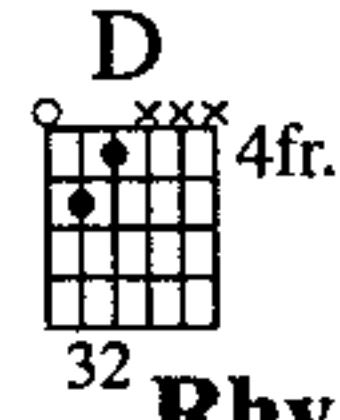
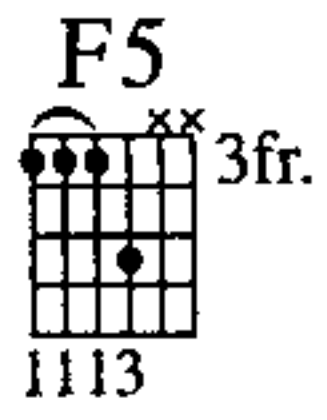
C5
133 3fr.

G5
111 5fr.

P.M.

This time__ it's like__ the two of us should prob-'bly start to fight__ 'cause some-thing's

To Coda 1.

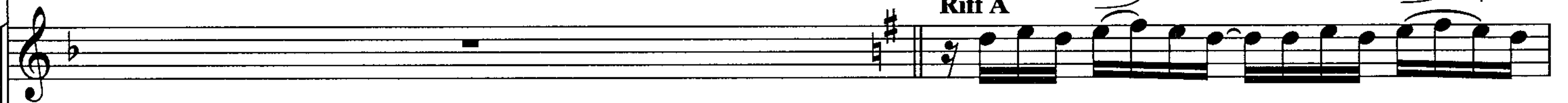


Rhy. Fig. 2

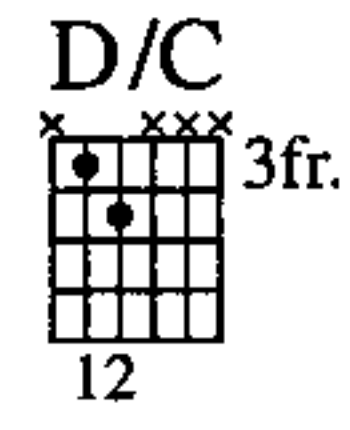
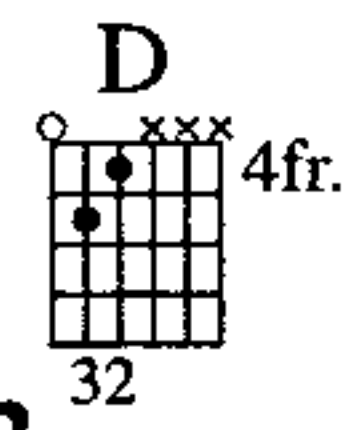
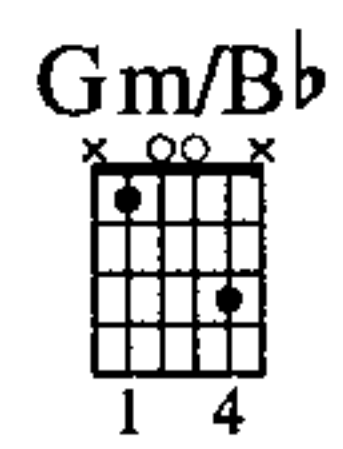
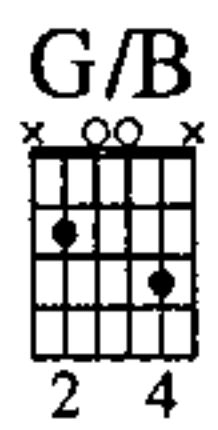
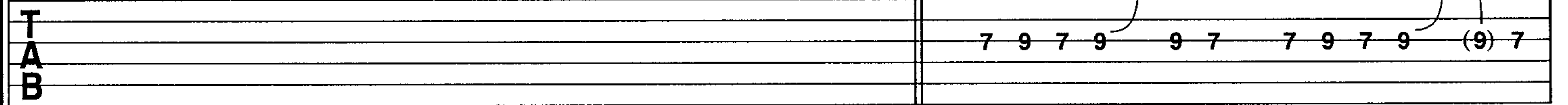


got - ta go wrong_ 'cause I'm feel - in' way too_ damn good._____ Oh!_____

Elec. Gtr. 2 (w/dist.)
Riff A



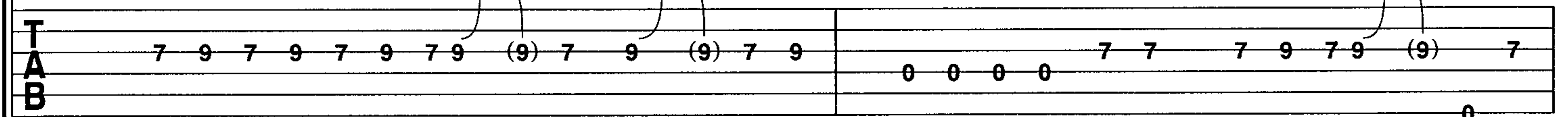
mp w/flanger effect




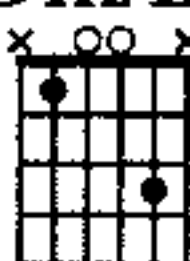
end Rhy. Fig. 2
open




Feel - in' way too_ damn_ good._____

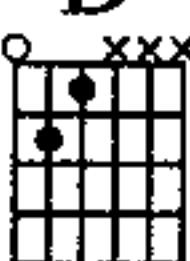


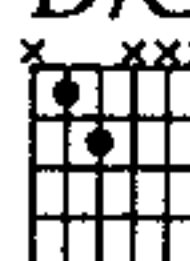
G/B

 2 4

Gm/B \flat

 1 4

D.S. 

2.
w/Riff A (Elec. Gtr. 4) simile

D

 3 2 4fr.

D/C

 1 2 3fr.

open

Oh, oh...

end Riff 1

TAB
 9 (9) 7 9 (9) 7 7 7 7 9 (9) 7 7

The musical score is for the song "We're Feelin' Way Too Damn Good" by The Beatles. It features a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a series of chords and a melodic line. The vocal part includes a melody line with lyrics. The score is divided into two systems. The first system contains the first two lines of the guitar and vocal parts. The second system contains the remaining lines of the guitar and vocal parts. The guitar part includes a series of chords: G/B, Gm/Bb, D, D/C, G/B, Gm/Bb, and open. The vocal part includes the lyrics: "We're feel-in' way too_ damn good!".

Guitar Part:

- Chord 1: G/B (2 4)
- Chord 2: Gm/Bb (1 4)
- Chord 3: D (3 2) 4fr.
- Chord 4: D/C (1 2) 3fr.
- Chord 5: G/B (2 4)
- Chord 6: Gm/Bb (1 4)
- Chord 7: open (5)

Vocal Part:

We're feel-in' way too_ damn good!

w/Rhy. Fig. 2 (*Elec. Gtr. 3*) *1 3/4 times, simile*
w/Riff A (*Elec. Gtr. 4*) *simile*

[illegible]

Elec. Gtr. 3

D.C. al Coda

Do, do, do, do, do, do, do, do, do, do, do, do. Do, do, do, do, do, do, — do, do, do, do, do, — do, ———

Gtrs. re-enter on D.S.

Elec. Gtr. 1

Musical score for "The Wind" by The Beatles. The score is in 4/4 time and features a treble clef. The melody is written on a single staff with a key signature of one sharp (F#). The bass line is written on a single staff with a key signature of one sharp (F#). The score includes a guitar solo section marked "w/A.H. throughout" and "harm. -----". The guitar solo is written in a single staff with a key signature of one sharp (F#). The bass line is written in a single staff with a key signature of one sharp (F#).

G5

 5fr.
 333

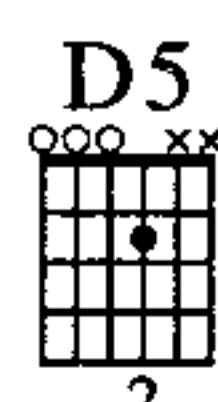
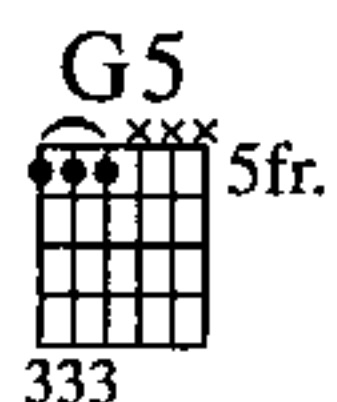
And I {1. love } the way__ you can't__ say "No."__ Too man - y long__ lines in a row.
And I {3. hate } love your lack__ of self - re - spect__ while you're passed out on the deck.

C5

3fr.

133

Figured You Out - 7 - 4
0741B



just to fig-ure you_ out._

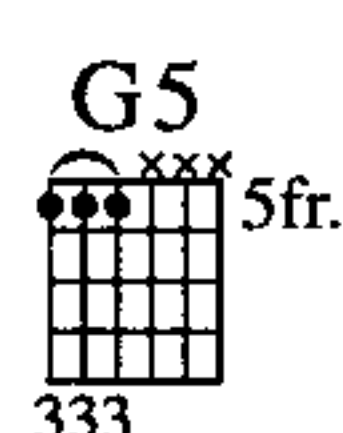
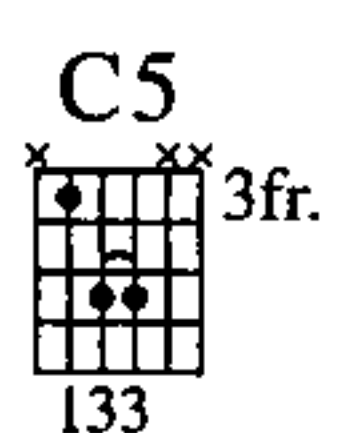
Bkgd. Vcl.: Now_ I did, you won-der why.

Elec. Gtr. 1

harm. -----| harm. -----|

TAB

5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4

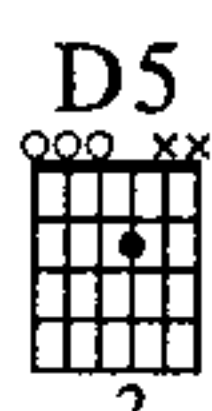


And now I know who you are._____ It was - n't that_ hard_

harm. -----| harm. -----|

TAB

0	0	2	2	2	X	X	15	0	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	X	X	15	0	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	X	X	15	0	3	3	3	3	3	3	3	3	3	3



just to fig-ure you_ out._

Now_ I did, you won-der why.

harm. -----| harm. -----|

TAB

5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	4	4	4	4	0	4	4	4	4	4

2.3.

2. I like the freck - les on__ your chest_ Why not__ be - fore? You did - n't try.

harm. - - - - - | harm. - - - | harm. harm. - -

TAB

0 0 0 0 0 4 4 4 4 0 4 4 0 4 0 4 4

To Coda \oplus

Gone_ for good and this is it.

harm. ----- harm. -----

TAB

0 0 0 4 4 4 4 0 0 4 4 4 4 4 0 0 0 3 3 3 3 0 0 0 0 17 0 17

Interlude:

Fsus2
 3fr.
 1133

The image shows a musical score for the song "The Wind" by The Beatles. It features a guitar part with a treble clef and a bass line with a bass clef. The guitar part is written in standard notation, while the bass line is written in tablature (TAB). The score includes a "hold throughout" instruction for the guitar part. The tablature section is labeled "TAB" and shows fret numbers for the bass line. The score is divided into three measures, with the first measure containing a "hold throughout" instruction. The second measure contains a "TAB" section with fret numbers. The third measure contains a "TAB" section with fret numbers. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

Gsus2
1133 5fr.

Fsus2
1133 3fr.

T
A
B

D5
2

D.S. al Coda

3.I like your pants_ a - round_ your feet_

T
A
B

\emptyset
Coda

Fsus2
1133 3fr.

D5
2

T
A
B

FLAT ON THE FLOOR

All gtrs. in Drop D, down 1 whole step:

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Fast rock ♩ = 184

Intro:

E5 D5 E5 G5 5fr. E5 G5 A5 5fr. 7fr. G5 A5 5fr. 7fr. G5 A5 5fr. 7fr.

Elec. Gtr. 1 (w/dist.)

* Rhy. Fig. 1

f

*Recording sounds a whole step lower than written.

E5 D5 E5 G5 5fr. E5 G5 A5 5fr. 7fr. D5 G5 A5 5fr. 7fr. D5 G5 5fr.

end Rhy. Fig. 1

Verses 1, 2, & **4:

E5

**Elec.
Gtr. 1

1.4. Not like I need to de - pend up - on an - y - one since I can see the lack of
2. Like I need to de - fend my own in - no - cence. So what? I did it. I ad -

Elec. Gtr. 1

**Play on D.C. (Verse 4) only.

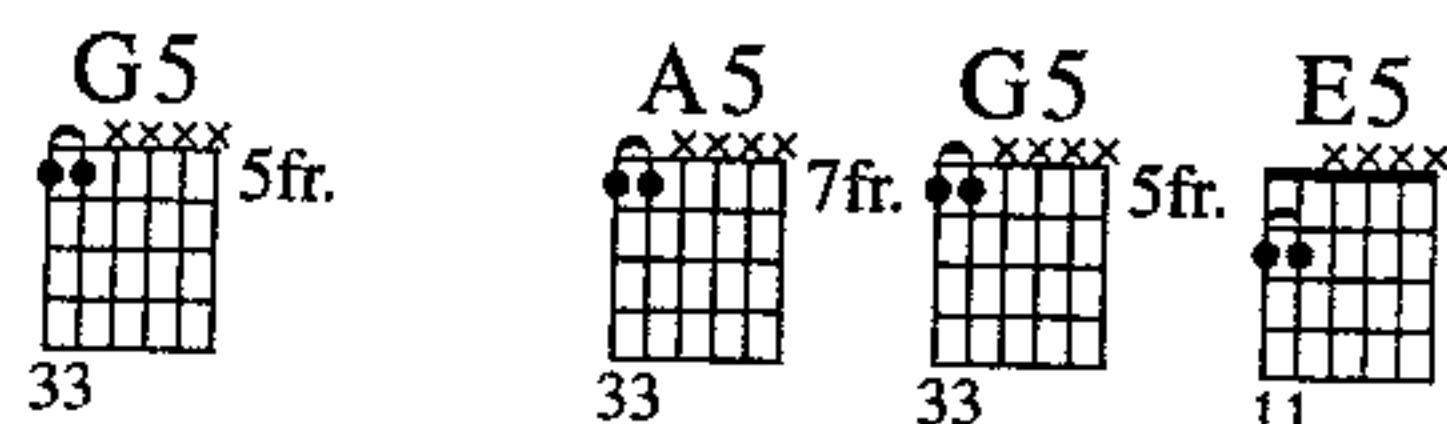
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Zero-G Music Inc. / Black Diesel Music Inc. / Ladekiv Inc.

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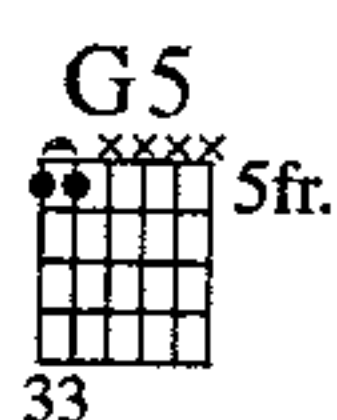
Cont. in notation



need for me to be here at all. — "One more" the an - them for the know - it - all. —
 mit it and I'm plead - ing the fifth. — "Two more" the an - them for the know - it - all. — }

TAB

12	12	12	5	7	5	2	2	2	2	2	2
12	12	12	5	7	5	2	2	2	2	2	2
12	12	12	5	7	5	2	2	2	2	2	2



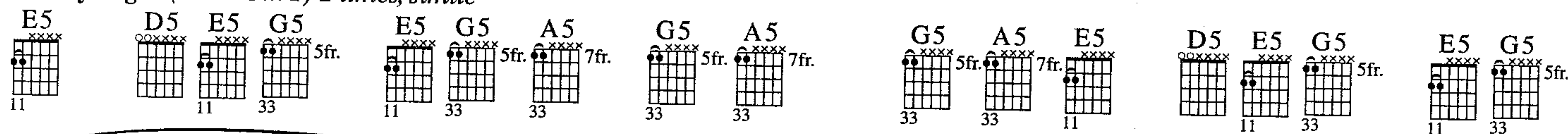
I won't be stand - ing up for long. I bet - ter learn how to crawl, —

TAB

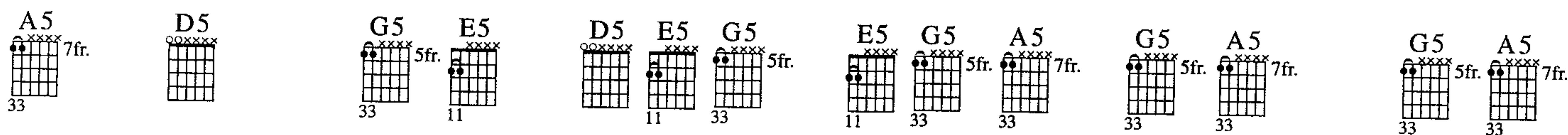
2	2	2	5	5	5	5	5	12	(12)
2	2	2	5	5	5	5	5	12	(12)
2	2	2	5	5	5	5	5	12	(12)

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



learn how to crawl. —



In ten min - utes I'll be lay - ing out flat on the floor. —

Guitar Solo:

*Composite arrangement.

Verse 3:

3.Eight min - utes from los -

Flat on the Floor - 5 - 3
0741B

- ing it a lit - tle bit. — Five min - utes your de - scrip - tion might be start - ing to fit.

Elec. Gtr. 1

P.M. throughout

TAB

Three to go and I'm for - get - ting all that I've ev - er known. — I won't be stand - ing up for

TAB

D.C. al Coda

long. I bet - ter learn how to crawl. —

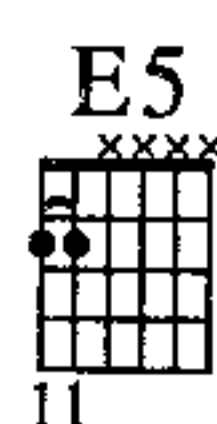
TAB

Outro Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

Coda

N.C.



5fr.

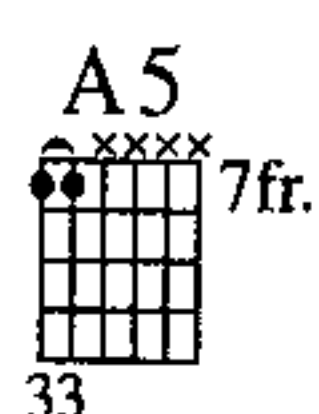
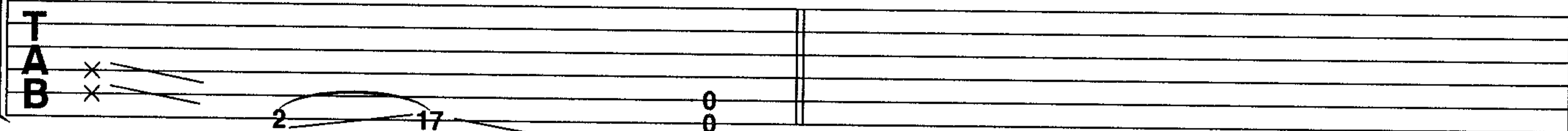


5fr.

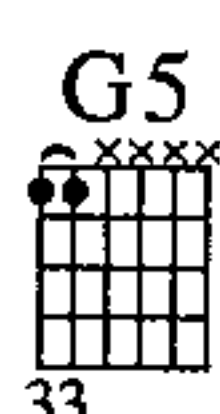


Elec. Gtr. 1 I can't stand up at all.

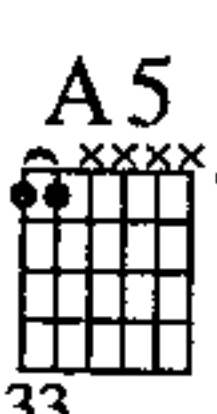
pick slide



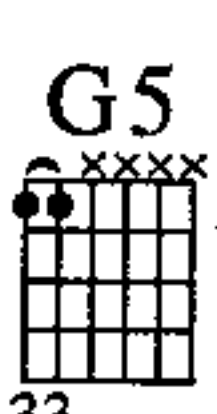
7fr.



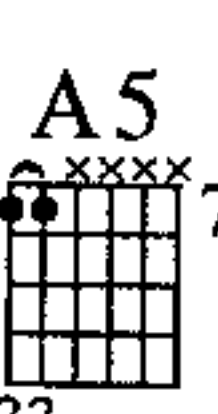
5fr.



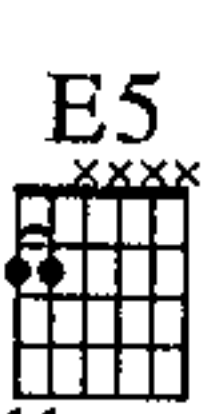
7fr.



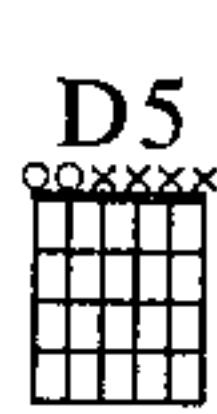
5fr.



7fr.



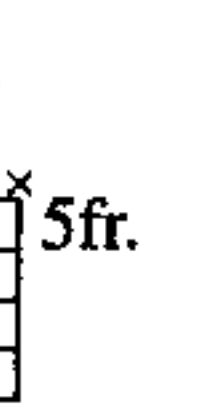
11



11



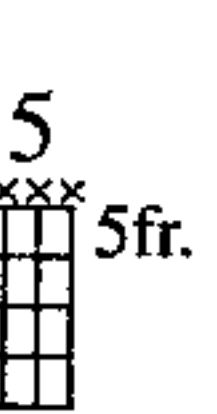
11



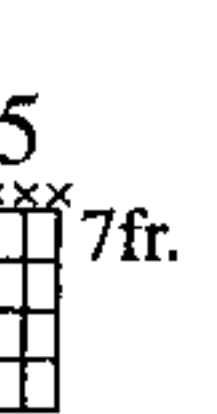
5fr.



11



5fr.



7fr.



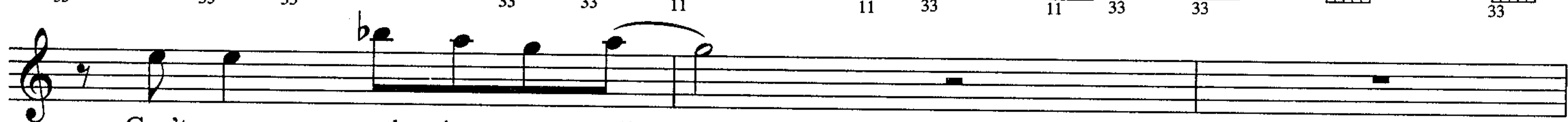
11



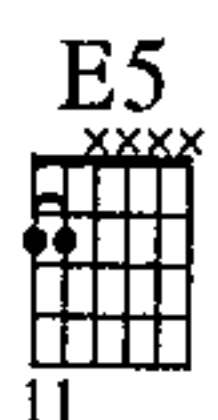
5fr.



5fr.



Can't see noth - ing at all.



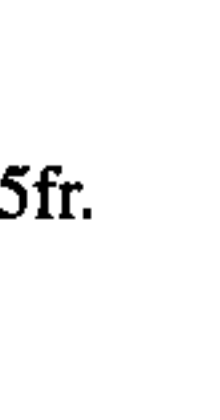
11



11



11



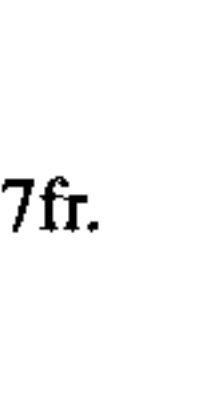
5fr.



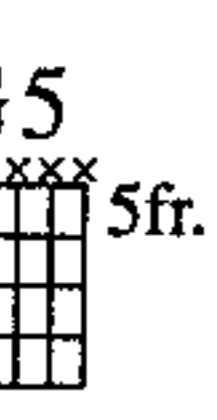
11



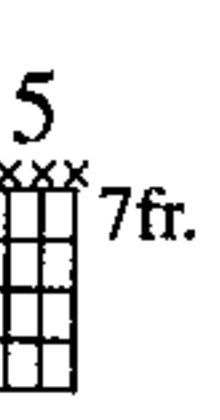
5fr.



7fr.



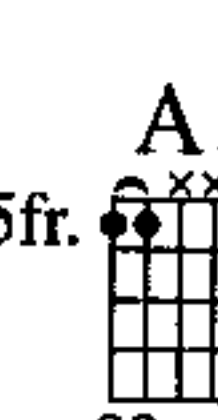
5fr.



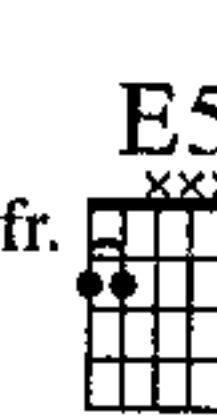
7fr.



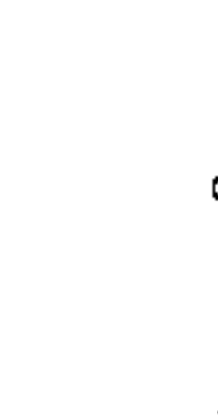
5fr.



7fr.



11



11



11



5fr.



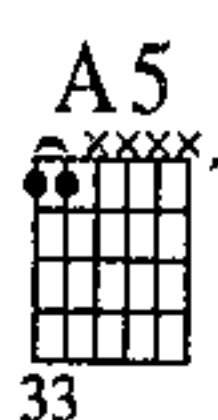
11



5fr.



In ten min-utes I'll be lay - ing out flat on the floor.



7fr.



11



5fr.



11

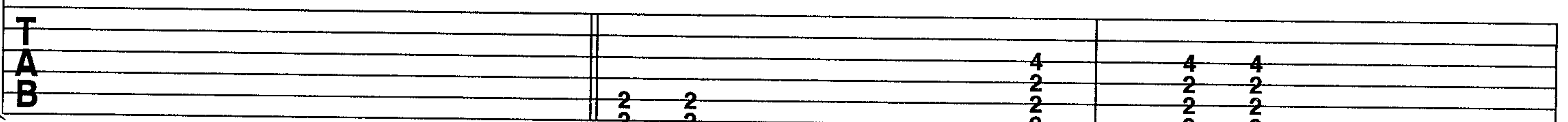


11

Outro:



Elec. Gtr. 1



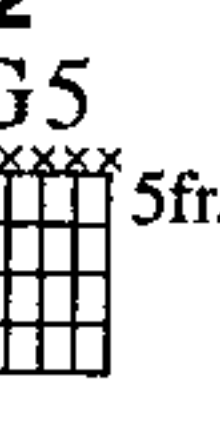
12fr.



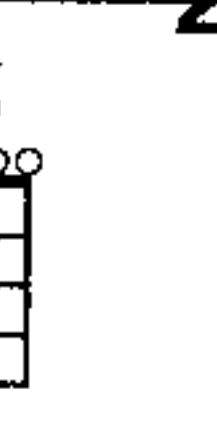
5fr.



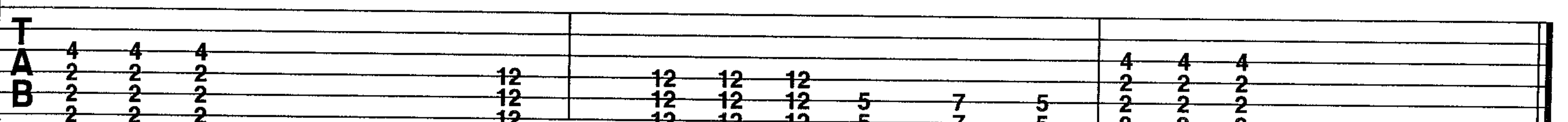
7fr.



5fr.



11



Flat on the Floor - 5 - 5

0741B

SEE YOU AT THE SHOW

All gtrs. in Drop D, down 1/2 step:

- ⑥ = D \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Lyrics by
CHAD KROEGER
 Music by
NICKELBACK

Slow rock $\text{♩} = 72$

Intro:

Elec. Gtr. (clean-tone)

mf hold throughout

TAB

*Recording sounds a half step lower than written.

Dsus2 D7 D7sus D5

1. Crowds

TAB

Verse:

Acous. Gtr. 1

G5

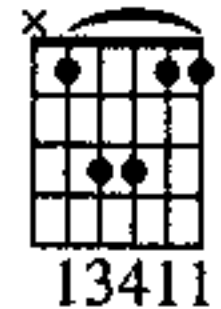
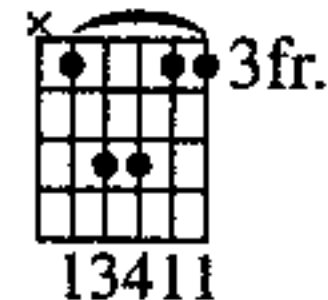
3fr.

Acous. Gtr. 1

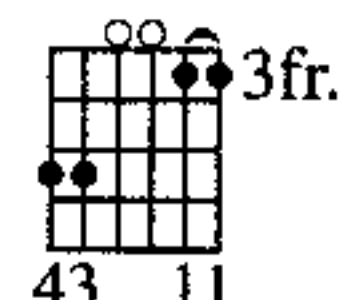
(on repeat)

Cont. rhy. simile

TAB

B^bsus2C^sus2

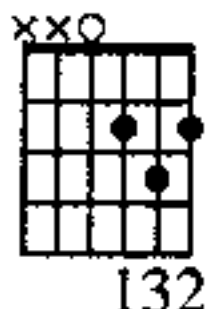
G5



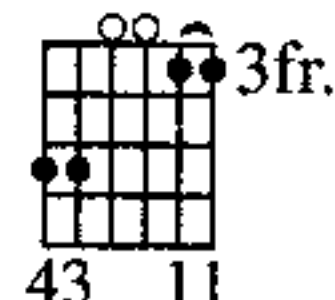
the first to sign on ev - 'ry wall.
as we don't need to stand in line.

Down
Par -

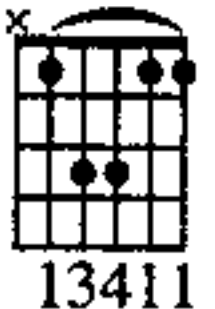
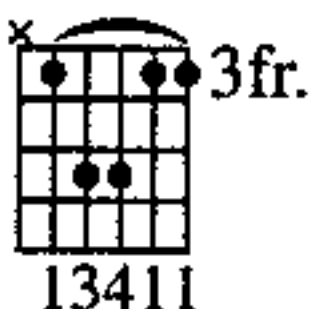
D



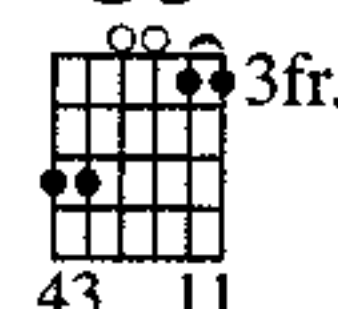
G5



the road and 'round the bend we pray to God it nev - er ends. I've been,
ty scenes and bill - board dreams, the la - dies love those lim - ou - sines. You know.

B^bsus2C^sus2

G5



*Elec. Gtr. 2
(w/dist.)



P.M.



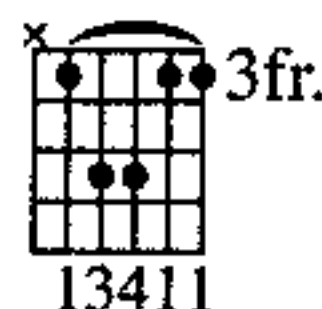
I've seen, we've screamed to ev - 'ry - one.
they're go - ing to show up ev - 'ry time. } We'll see you at the show,

*On the recording Elec. Gtr. 2 may be tuned down one additional whole step. All the indicated Elec. Gtr. 3 fingerings would then be two frets higher.

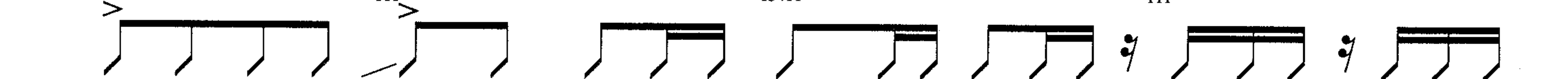
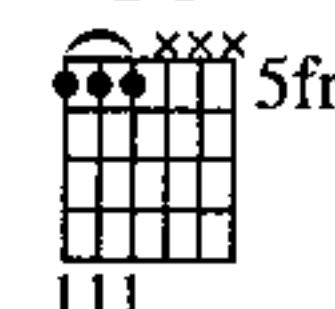
Chorus:



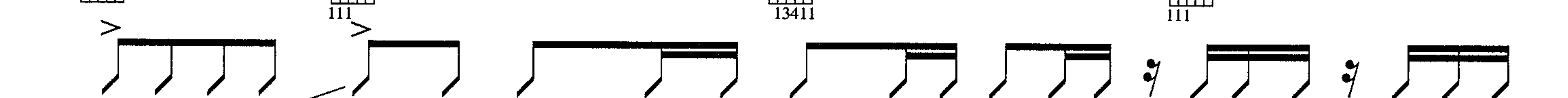
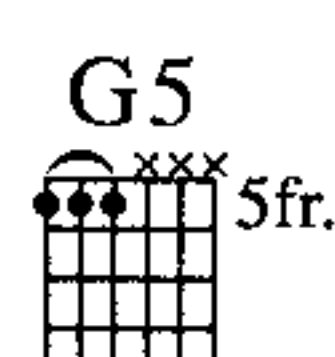
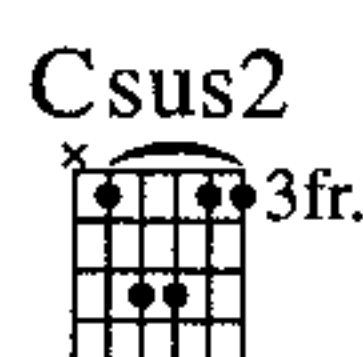
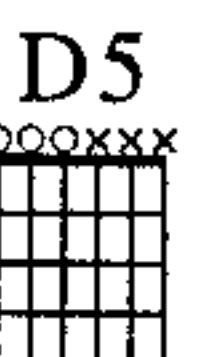
F5

C^sus2

G5



if you don't come we'll nev - er know. You stand off in the back,



you still stand out while you're wear - ing black. Jump on - to the bus

To Coda Θ

1.

D5

F5

Csus2 3fr.

G5 5fr.

F5

and light it up__ 'til we burn it down, burn it down. 2. Af -

2.

Csus2

3fr.

13411

G5

5fr.

111

F5

111

Interlude:
N.C.

it down, burn it down!_

Elec. Gtr. 2

TAB

0 3 4 5 3 5 4 3 3 5 4 3 0 3 4 0

[illegible]

mf

**T
A
B**

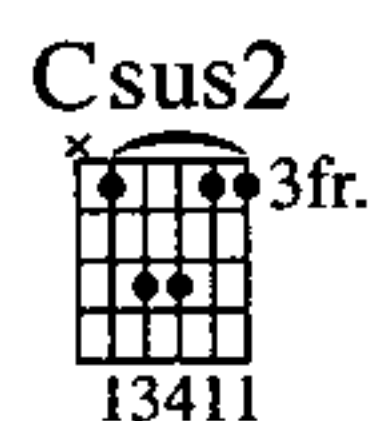
D.S. ♯ al Coda

3. Crowds_

*

*Last note of solo
played on 1st measure
of Verse 3.

Coda



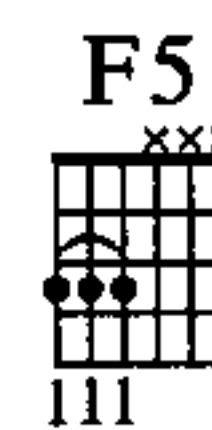
Outro:



Elec.
Gtr. 2

it down, burn it down!_

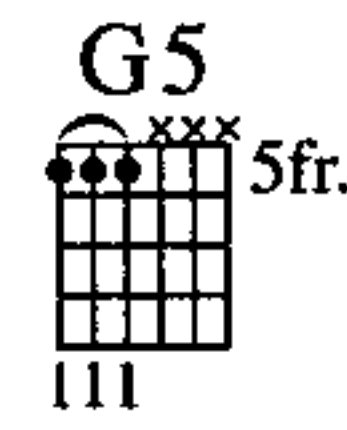
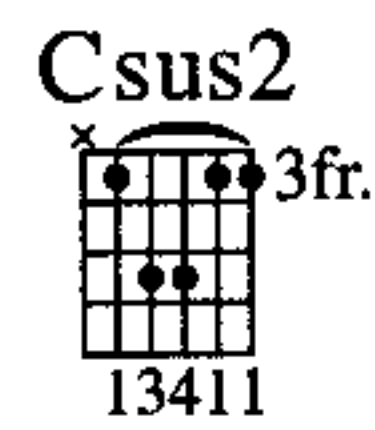
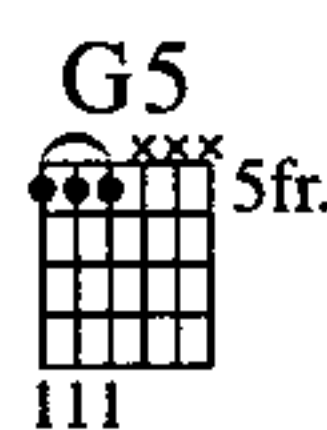
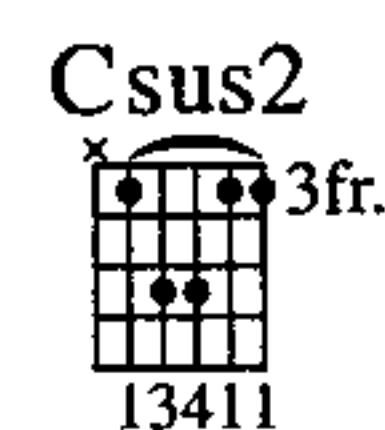
Bkgd. Vcl.: Oh, oh, oh,



Cont. rhy. simile

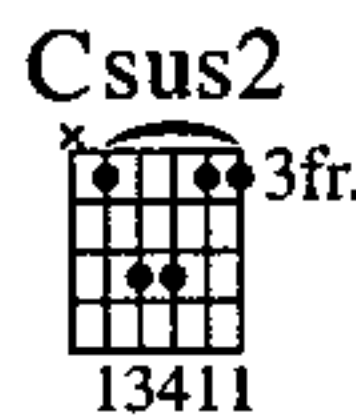
oh, oh, Light it up 'til we burn it down.

Bkgd. Vcl. cont. simile



Light it up 'til we burn it down.

Oo, you know we're gon-na light it up 'til we burn



Elec.
Gtr. 2

it down. Burn it down!_

Oh, oh.

SHOULD'VE LISTENED

All gtrs. in Drop D, down 1 1/2 steps:

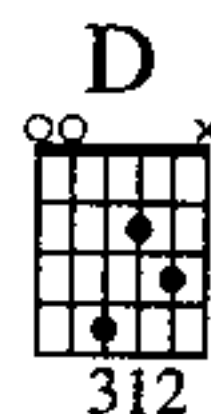
⑥ = B ③ = E
 ⑤ = F# ② = G#
 ④ = B ① = C#

Lyrics by
 CHAD KROEGER
 Music by
 NICKELBACK

Moderately slow ♩ = 82

Intro:

Verse:



* 1. There's clothes all o - ver the floor. _____

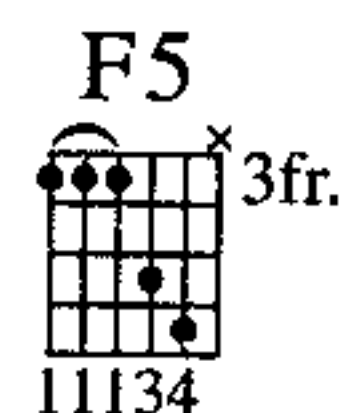
Acous. Gtr. 1

3.4. See additional lyrics

mf hold throughout

TAB


*Recording sounds a minor third lower than written.



Don't re - mem - ber them be - ing here be - fore. _____
 There's three new holes in the wall. _____

TAB

B \flat sus2



13411

The smell of per - fume is - n't here. Why's lip - stick on the mirror?
Where the hell's my cred - it cards? Why's my wal - let in the yard?

C sus2

3fr.

1 3 4 1 1

G

4fr.

2341

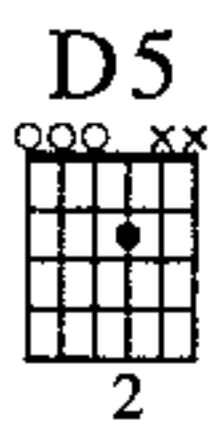
And still I don't un - der - stand.
Still I don't un - der - stand.

1. 2.3.4.

2. No pic - tures left in the hall. Well, now I guess I should-'ve lis -

TAB

Chorus:



Elec. Gtr. 1
(w/dist.)
on D.S.

- tened_ when you said you'd had e - nough.____

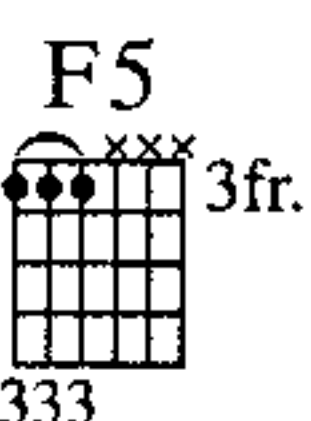
Acous. Gtr. 2
(on repeat) **Riff A**

mf hold throughout

TAB

Acous. Gtr. 1
Rhy. Fig. 1

TAB



Cont. rhy. simile

A lit - tle trick I picked up from my fa -

TAB

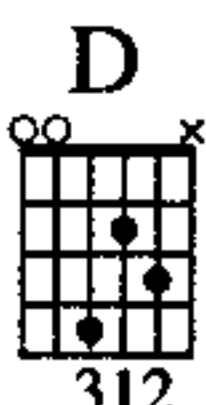
TAB

Interlude:

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile

w/Riff A (Acous. Gtr. 2) simile

2.



Bkgd. Vcl. Fig. 1

Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The staff continues with a series of eighth and quarter notes, mostly in the range of G4 to B4, with some ties and slurs.

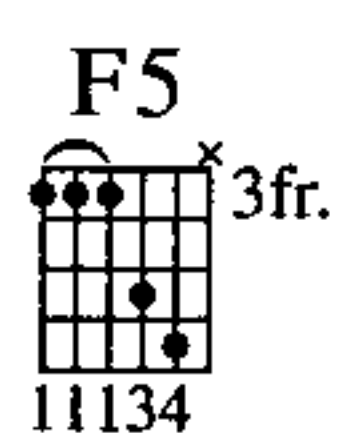
And now I guess I should-'ve lis - tened.

Bkgd. Vcl.: Ah, _____ ah, _____

end Riff A

Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The staff continues with a series of eighth and quarter notes, mostly in the range of G4 to B4, with some ties and slurs.

Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The staff continues with a series of eighth and quarter notes, mostly in the range of G4 to B4, with some ties and slurs.

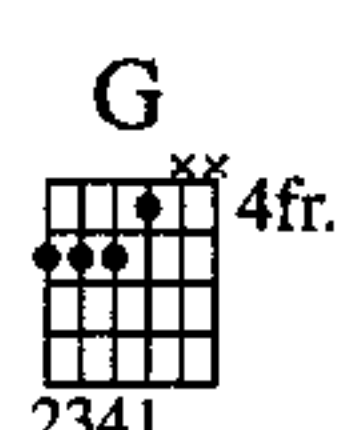
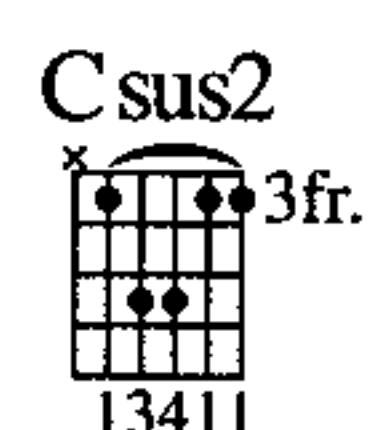


Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The staff continues with a series of eighth and quarter notes, mostly in the range of G4 to B4, with some ties and slurs.

ah, _____

ah, _____

ah, _____



end Bkgd. Vcl. Fig. 1

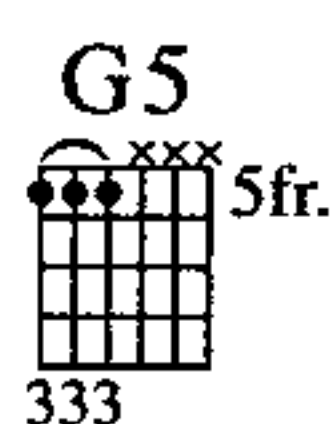
D.S. al Coda

Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The staff continues with a series of eighth and quarter notes, mostly in the range of G4 to B4, with some ties and slurs.

ah. _____

4. There's clothes all o - ver my floor. _

 Coda



Elec.
Gtr. 1 &
Acous.
Gtr. 1

Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The staff continues with a series of eighth and quarter notes, mostly in the range of G4 to B4, with some ties and slurs.

Elec. Gtr. 1

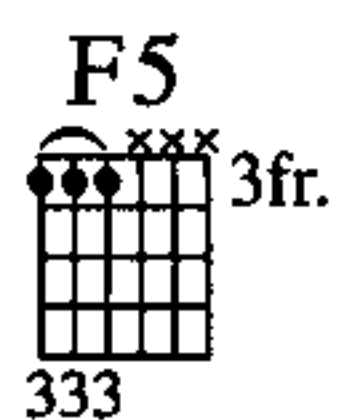


Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The staff continues with a series of eighth and quarter notes, mostly in the range of G4 to B4, with some ties and slurs.

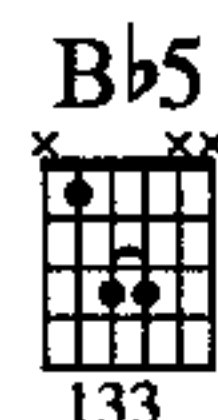
Musical staff with treble clef, key signature of one sharp (F#), and a melody line. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter rest. The staff continues with a series of eighth and quarter notes, mostly in the range of G4 to B4, with some ties and slurs.

Well, now I guess I should-'ve lis - tened

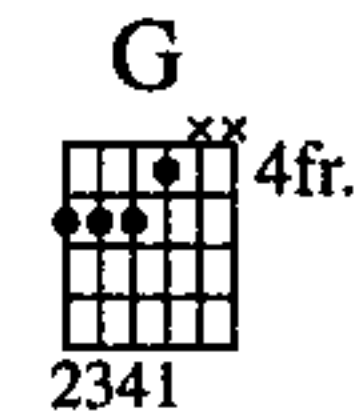
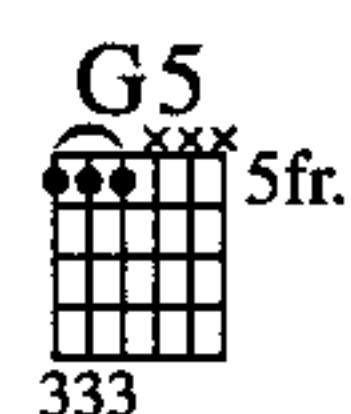
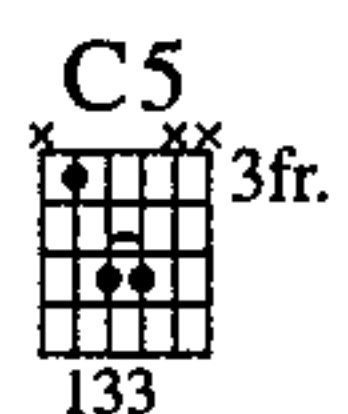
when you said you'd had e - nough. _



Cont. rhy. simile



A lit-tle trick I picked up from my fa - ther; in one ear__ and out__ the oth -



Acous. Gtr. 1 ◇



- er. Why's love got - ta be so tough?_____

Verse 3:

Should see the look on my face.
My s***'s all over the place.
Why's this happening to me?
Why'd you take both sets of keys?
And still I don't understand.
Well, now I guess I should've listened.
(To Chorus:)

Verse 4:

There's clothes all over my floor.
I don't remember them being there before.
There are no candles in here,
Lipstick's still on my mirror.
And still I don't understand.
And now I guess I should've listened.
(To Chorus:)

SOMEDAY

All gtrs. in Drop D,
down a whole step:

⑥ = C ③ = F

⑤ = G ② = A

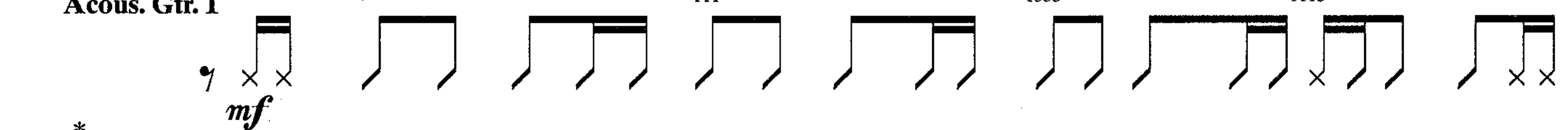
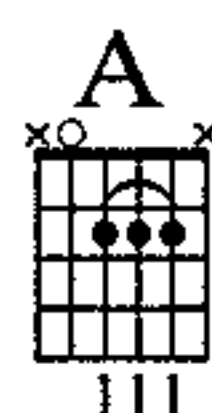
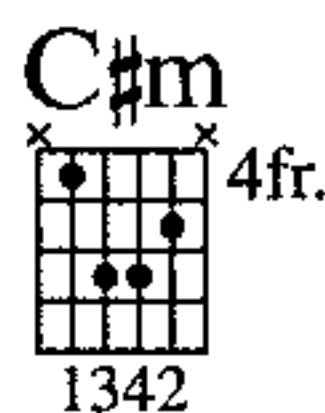
④ = C ① = D

Moderately slow rock ♩ = 74

Lyrics by
CHAD KROEGER, MIKE KROEGER
and RYAN PEAKE
Music by
NICKELBACK

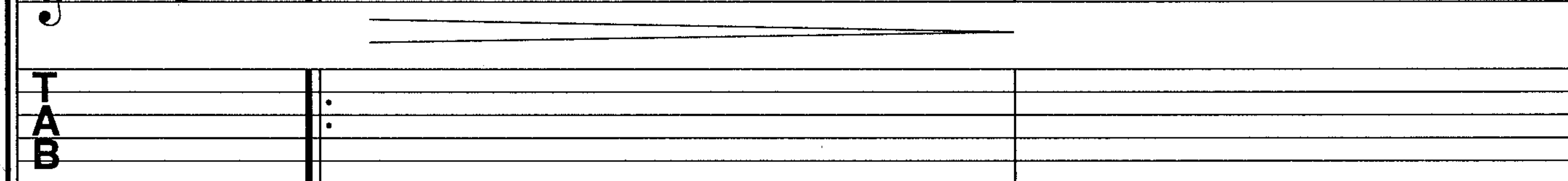
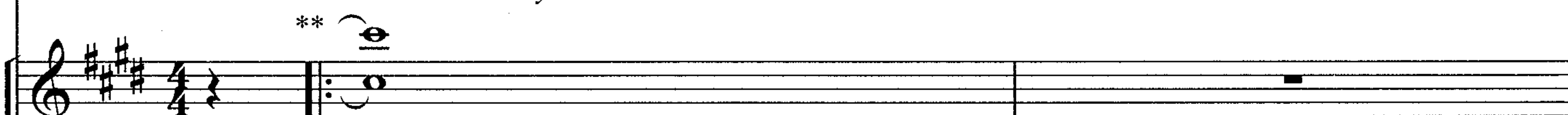
Verse:

Acous. Gtr. 1



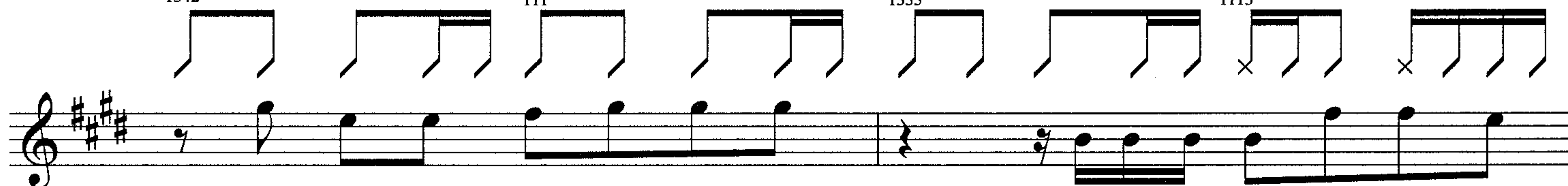
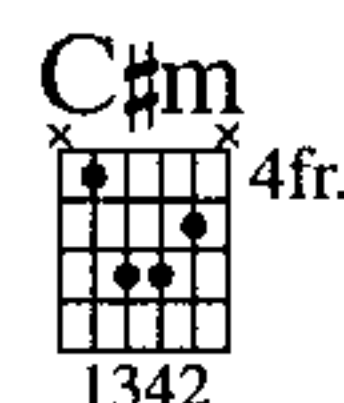
1. How the hell did we wind up like this?
hope that since we're here an - y - way
3. See additional lyrics

And why weren't we a - ble
we could end up say - ing



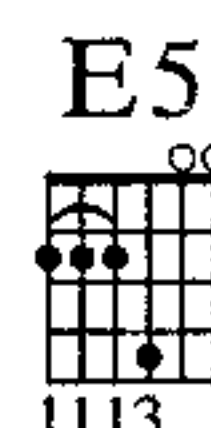
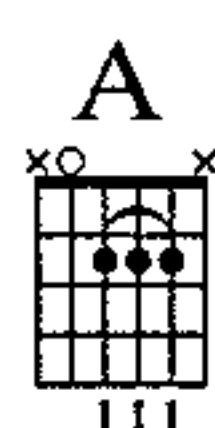
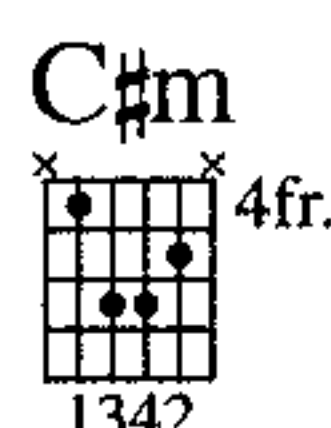
*Music sounds a whole step lower than written.

**On D.S. only.



to see the signs that we missed
things we've al - ways need - ed to say.

and try and turn the ta - bles?
so we could end up stay - ing.



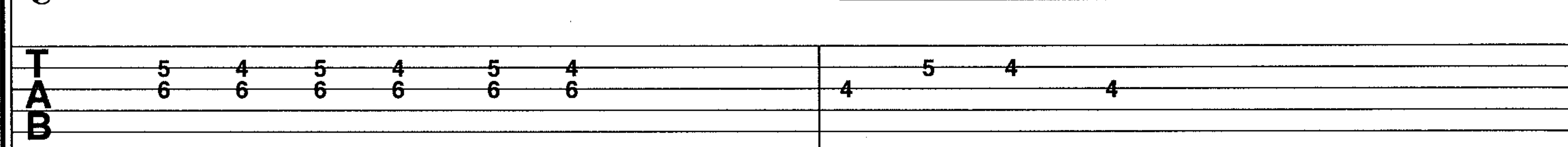
Acous.
Gtr. 1



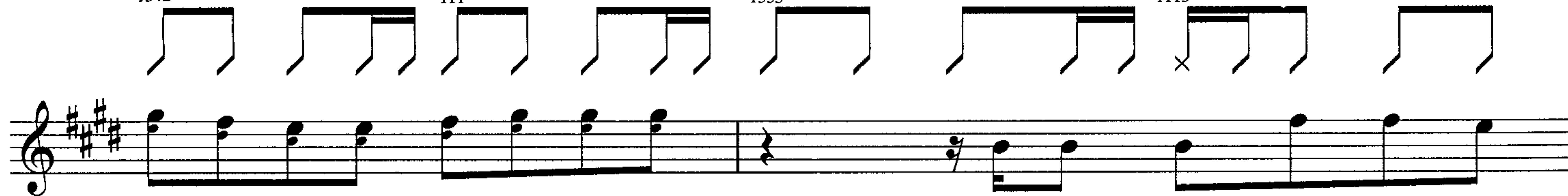
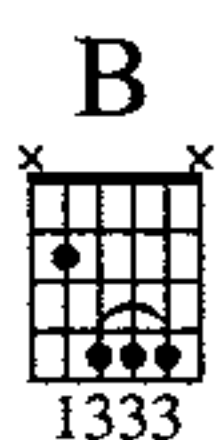
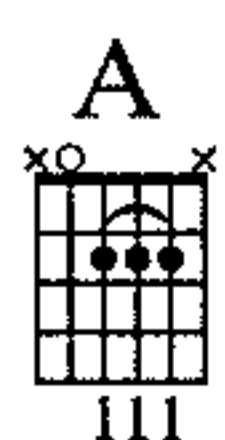
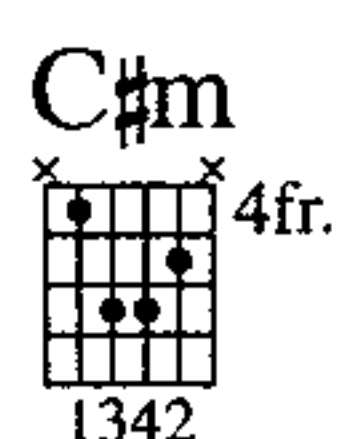
I wish you'd un - clench your fists
Now the sto - ry's played out like this

and un - pack your suit - case.
just like a pa - per - back nov - el.

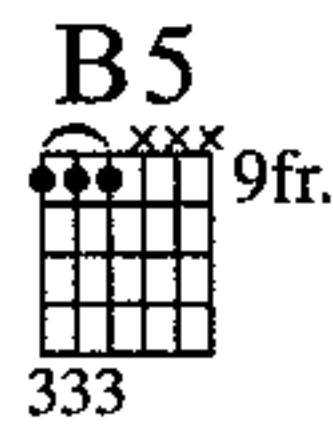
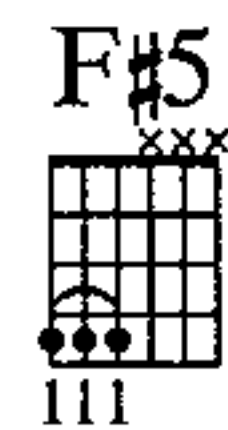
Acous. Gtr. 2
Rhy. Fig. 1



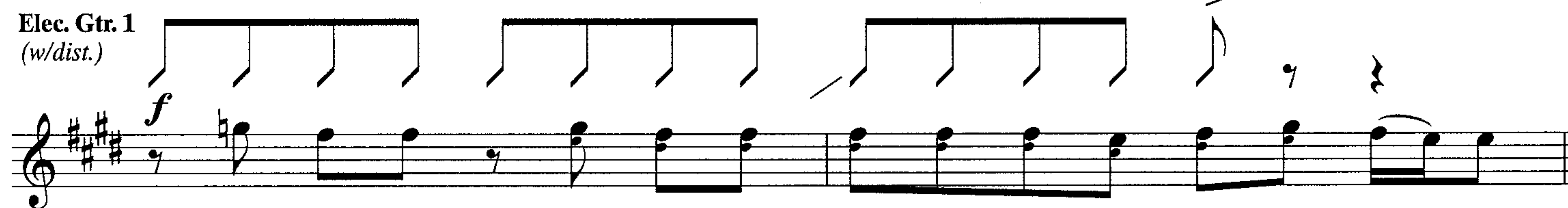
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Late - ly there's been too much of this but don't think it's too late.
 Let's re - write an end - ing that fits in - stead of a Hol - ly - wood hor - ror.

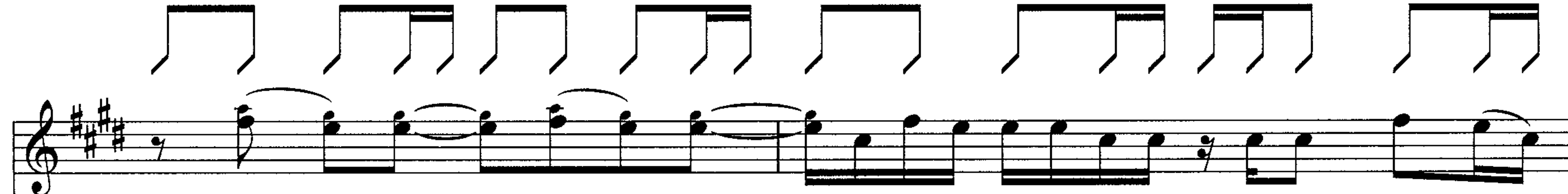
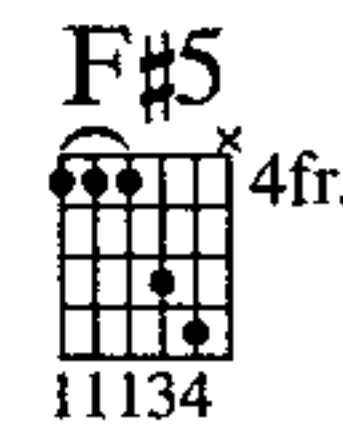
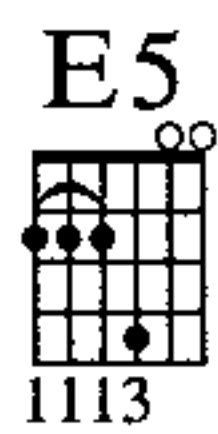
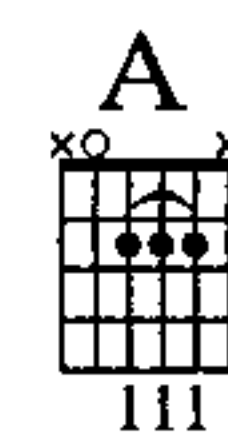


Elec. Gtr. 1
 (w/dist.)



Noth - ings wrong just as long as you know that some - day I — will.

Chorus:

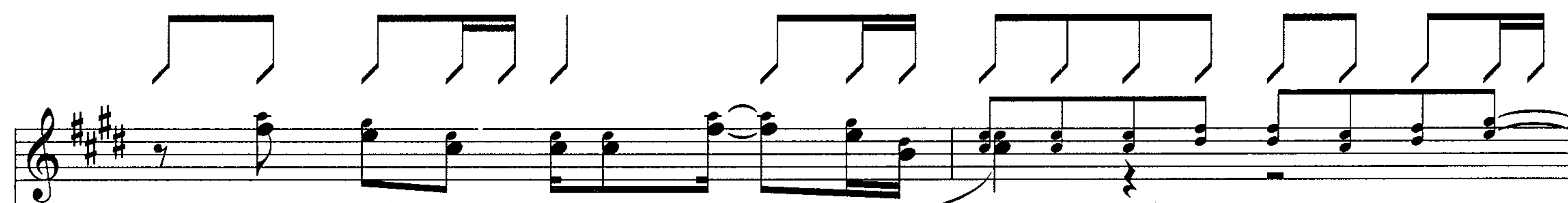
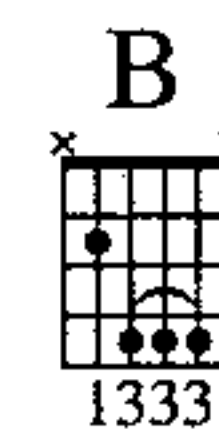
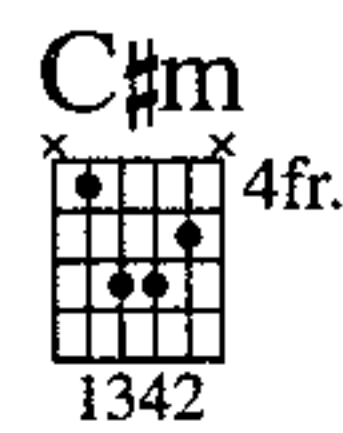
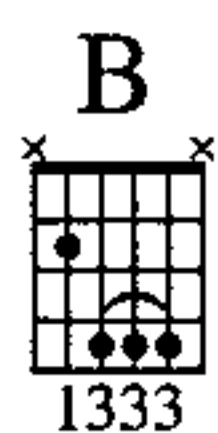
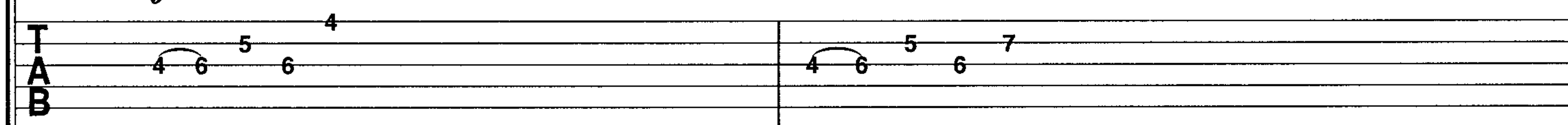


Some - day, — some - how — I'm gon-na make it al-right but not right now. —

Elec. Gtr. 2 (semi-clean tone)

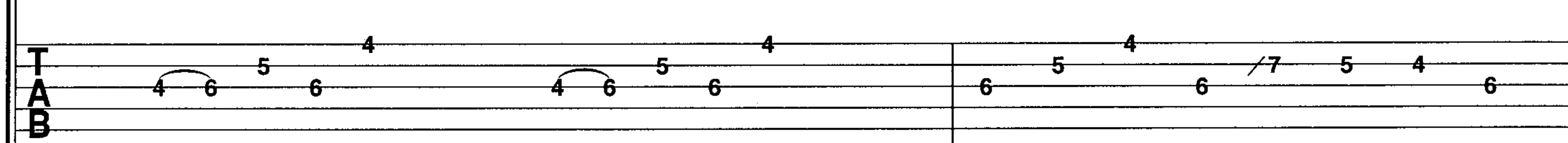


mf hold throughout



I know you're won-der - ing — when. —

Bkgd. Vcl.: You're the on - ly one who knows that. —



A

E5

B

F#5

111

1113

1333

11134 4fr.

Some - day, — some - how — I'm gon - na make it al-right but not right now. —

TAB

4 6 5 6 4 4 6 5 6 7

To Coda

1.

2.

A

B

C#m

C#m

111

1333

1342 4fr.

1342 4fr.

I know you're won-der - ing — when. — 2. Well, I — You're the on - ly one who knows that. —

TAB

4 6 5 6 4 4 6 5 6 4 6 5 4 6 6 7 5 4 6

Guitar Solo:

A

E5

B

F#5

A

B

111

1113

1333

11134 4fr.

111

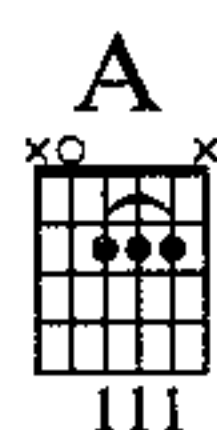
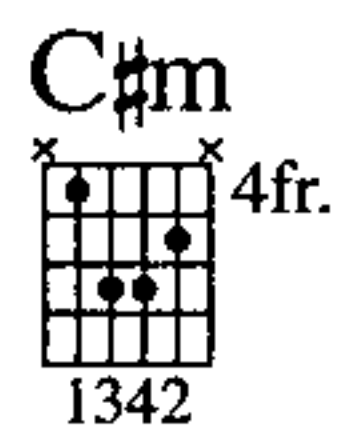
1333

Elec. Gtr. 3 (w/dist.)

mf

TAB

9 11 13 (13) (13) 11 14 9 11 13 (13) (13) 14 11 7 9 9/11 9 11/13 11

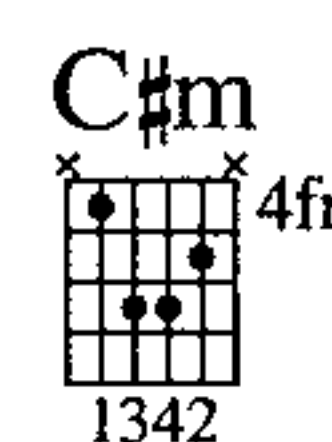
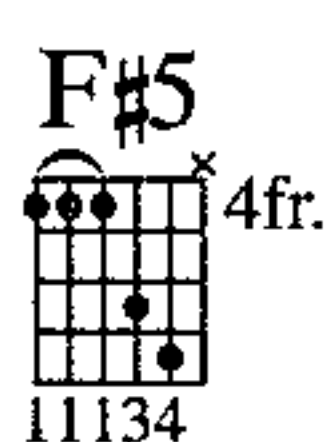


Elec. Gtr. 4
(w/dist.)

Elec. Gtr. 3 w/partial P.M. throughout

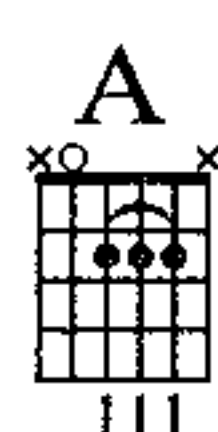
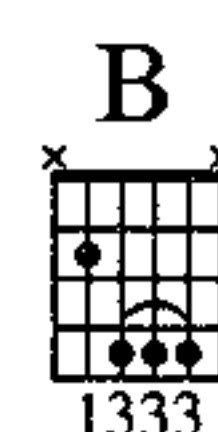
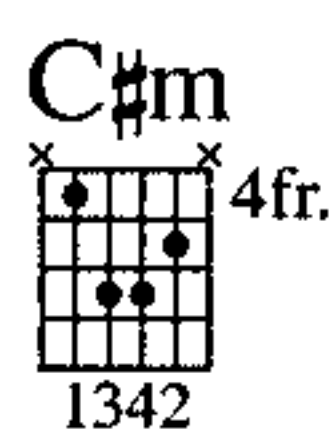
Musical notation for the first system, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff with fret numbers.

D.S. al Coda



Musical notation for the second system, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff with fret numbers.

Coda



Musical notation for the third system, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff with fret numbers.

You're the on - ly one who knows that.

I know you're won-der - ing when.

Elec. Gtr. 2

Musical notation for the fourth system, including a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff with fret numbers.

[illegible][illegible]

(To Chorus:)

THROW YOURSELF AWAY

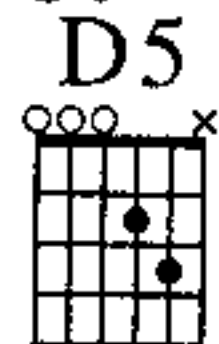
All gtrs. in Drop D, down 1 whole step:

⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

Lyrics by
CHAD KROEGER
Music by
NICKELBACK

Moderately slow ♩ = 82

Intro:



Elec. Gtr. 1
(w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

*Recording sounds a whole step lower than written.

Verses 1 & 2:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 1/2 times, simile

ba-by's born____ on a bath - room_ floor, her moth - er prays____ that it - 'll nev - er cry.____ But
keep the way_ you'll feel a - non - y - mous and hide it all____ un - til the day you die.____ Your

noth - ing's wrong,____ you got your prom dress on. When they ask____ you'll say, "It is - n't mine."
se - cret's safe,____ at least you thought it was but you can on - ly keep it for a lit - tle while.

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Chorus:

Elec. Gtr. 1

D5 12 **F5** 333 **D5** 12 **F5** 333 **Bb5** 8fr. 333

Rhy. Fig. 2

Oo, you know they're gon-na know you lied. _____ } Why the hell _____ don't you throw_

Oo, and now you're ter-ri-fied. _____ }

F5 111 **G5** 5fr. 333 **F5** 111 **G5** 5fr. 333 **F5** 111 **G5** 5fr. 333 **F5** 111 **G5** 5fr. 333

end Rhy. Fig. 2

Cont. in notation

_____ your-self _____ a-way? _____ You know they're gon-na burn it down.

D5 12 **F5** 111 **C5** 3fr. 133

Elec. Gtr. 1 **Rhy. Fig. 3**

Wash my hands_ of this. You no-tice how God ain't e-ven help-ing you out._

TAB

P.M.

D5 12 **F5** 333 **D5** 12 **F5** 111 **C5** 3fr. 133

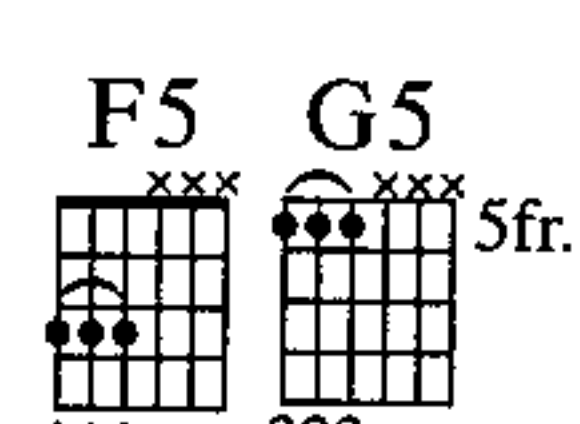
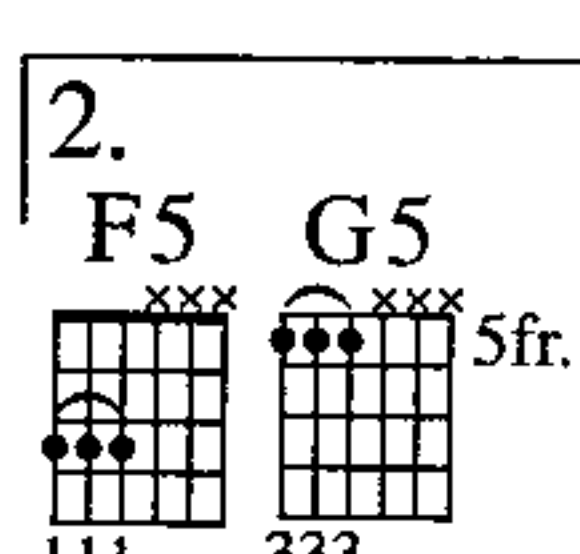
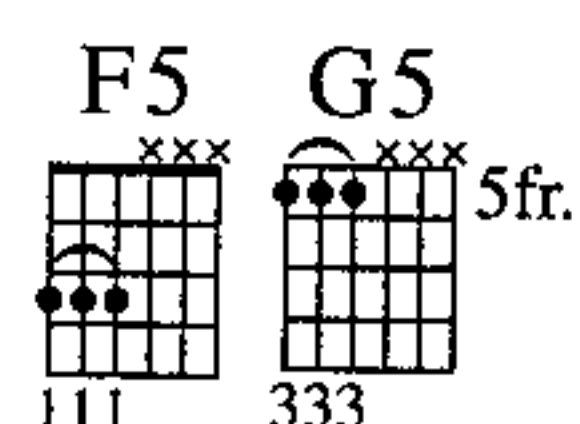
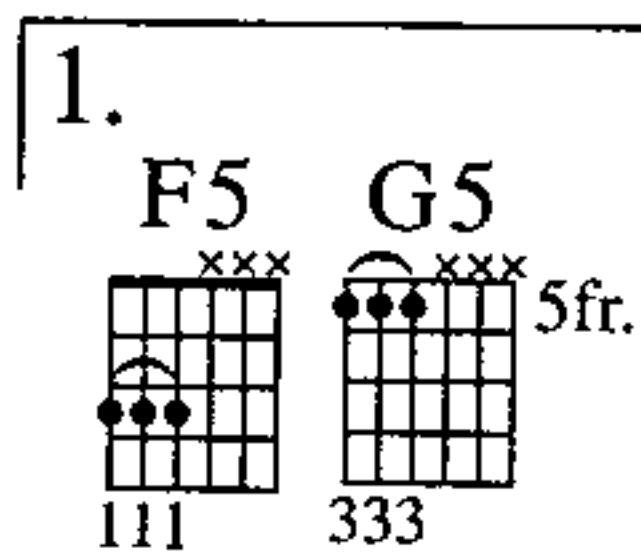
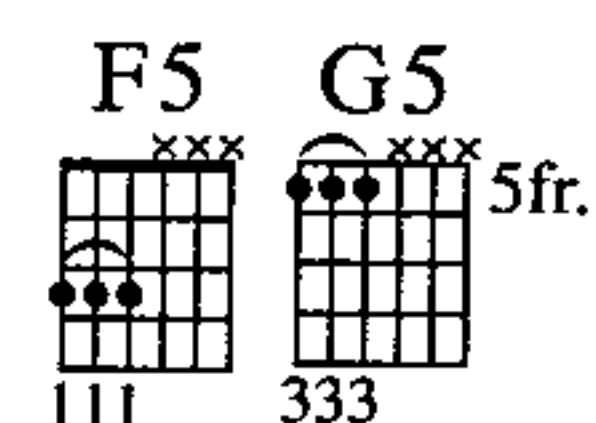
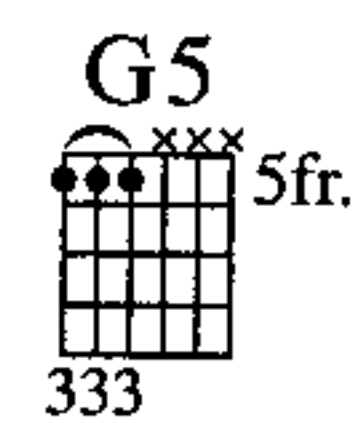
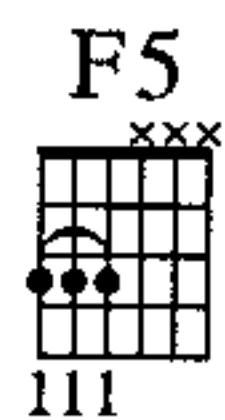
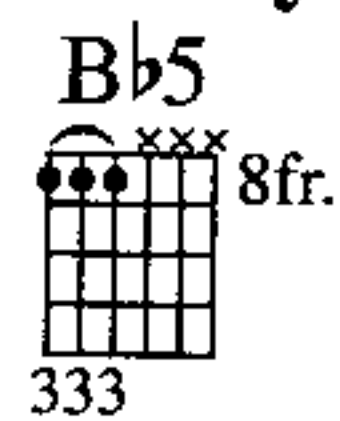
Wash my hands_ of this._ You no-tice how God ain't e-ven help-ing you.

end Rhy. Fig. 3

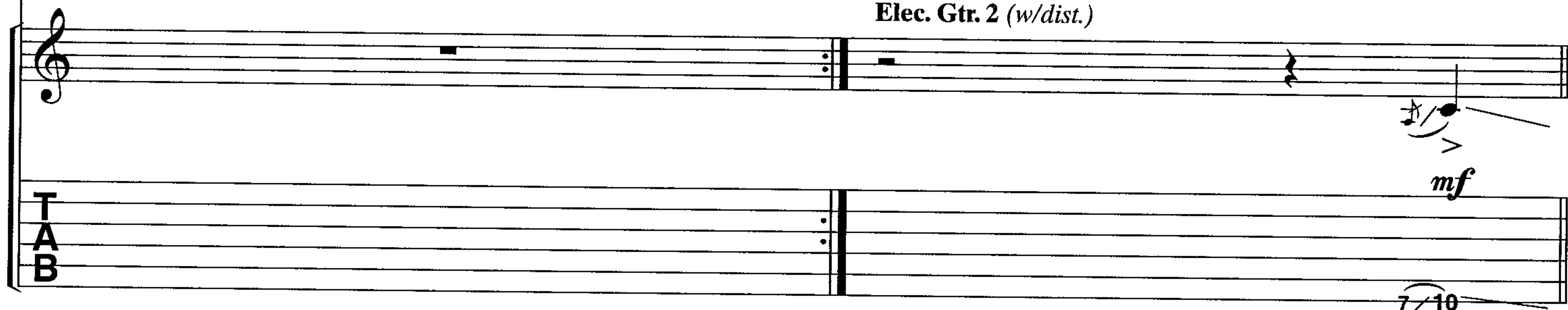
TAB

P.M.

w/Rhy. Fig. 2 (Elec. Gtr. 1) simile

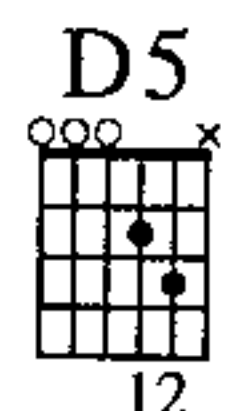


Elec. Gtr. 2 (w/dist.)



Guitar Solo:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



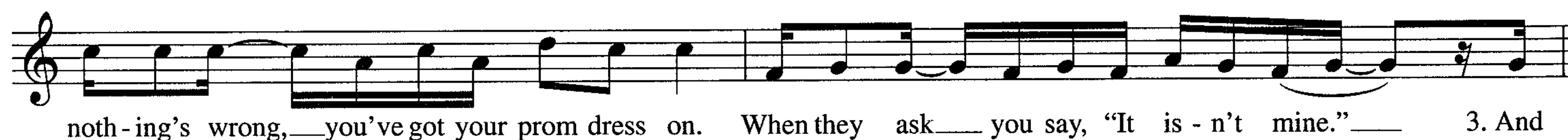
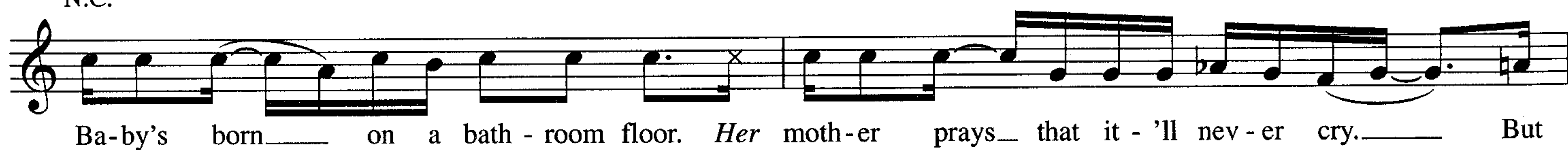
Elec. Gtr. 2 (w/dist.)



Elec. Gtr. 4 (w/dist.)

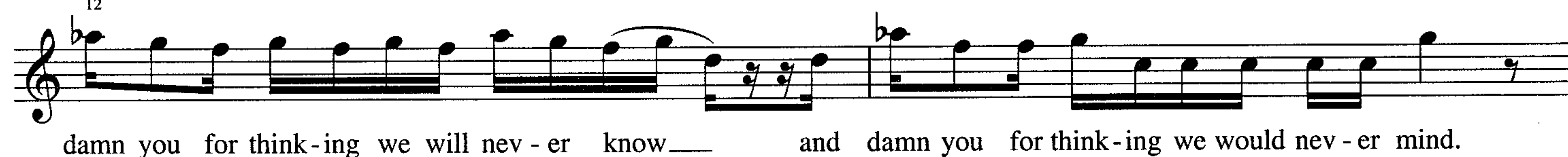
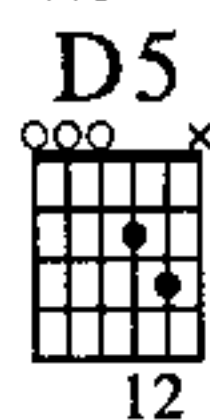


Gtrs. tacet
N.C.

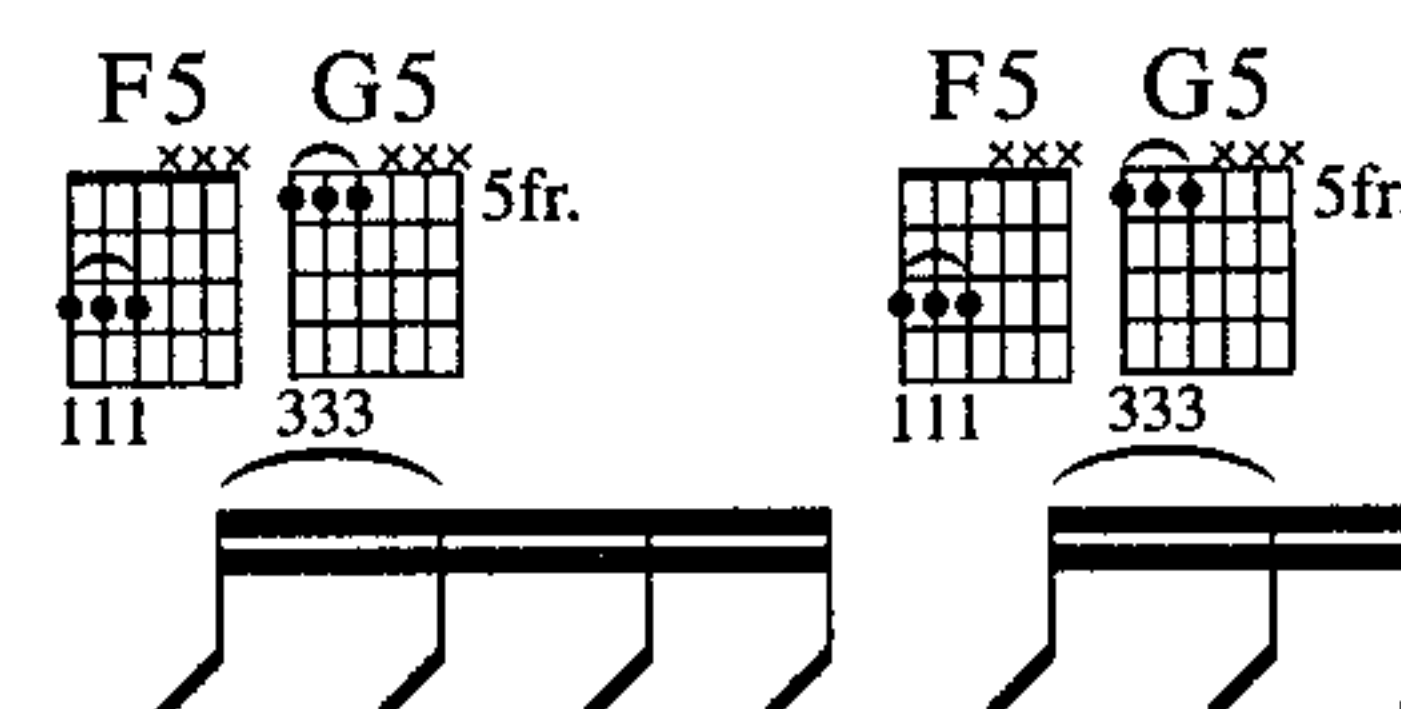


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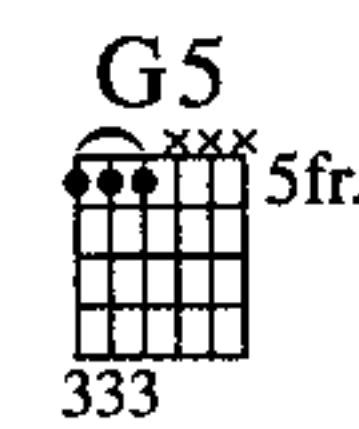
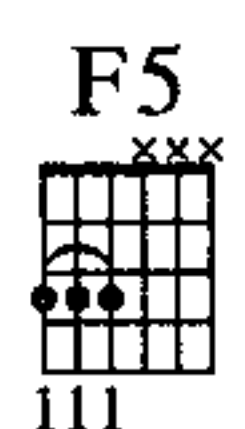
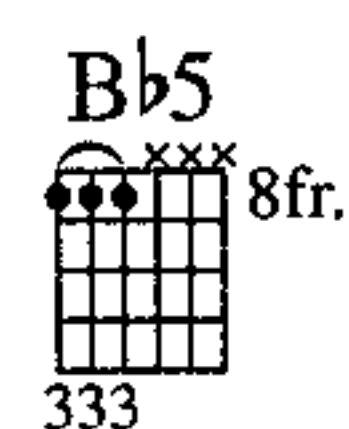
w/Rhy. Fig. 1 (Elec. Gtr. 1) 1 1/2 times, simile



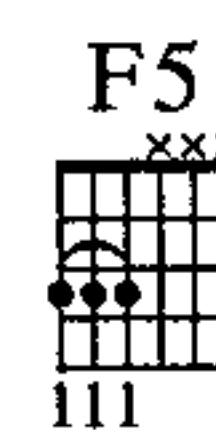
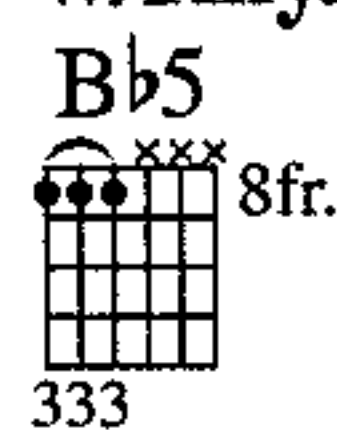
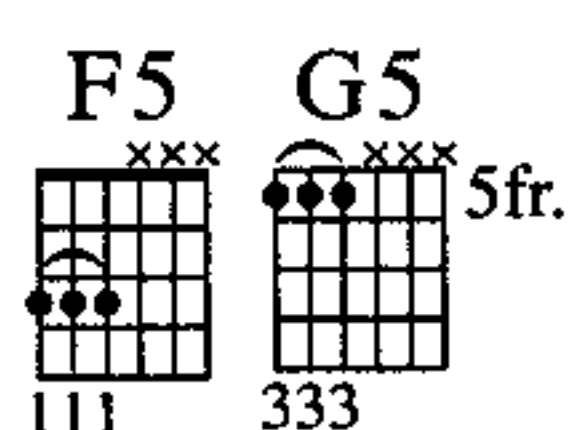
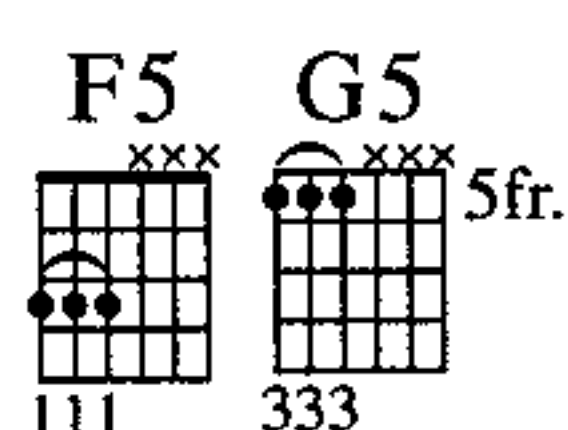
Elec. Gtr. 1




Chorus:



w/Rhy. Fig. 1 (Elec. Gtr. 1) simile



Guitar chord diagrams for G5 (333, 5fr.), F5 (111, 333, 5fr.), and G5 (333, 5fr.).




You know they're gon - na burn it down.

Outro Chorus:


w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times, simile

Guitar chord diagrams for D5 (12), F5 (111), and C5 (133, 3fr.).




Wash my hands_ of this. You no - tice how God ain't e - ven help - ing you out._

Guitar chord diagrams for D5 (12), F5 (111), D5 (12), F5 (111), and C5 (133, 3fr.).




Wash my hands_ of this._ You no - tice how God ain't e - ven help - ing you.

Guitar chord diagrams for D5 (12), F5 (111), D5 (12), F5 (111), and C5 (133, 3fr.).



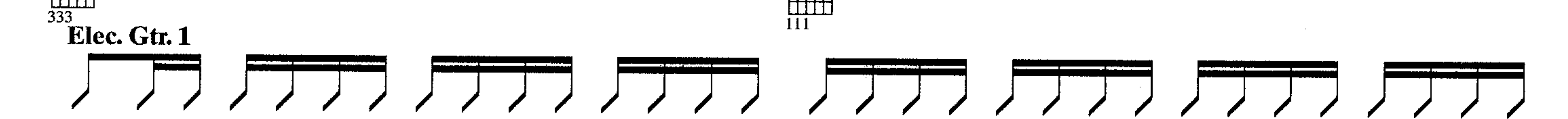
Wash_ Wash my hands_ of this. You no - tice how God ain't e - ven help - ing you out._

Guitar chord diagrams for D5 (12), F5 (111), D5 (12), F5 (111), and C5 (133, 3fr.).



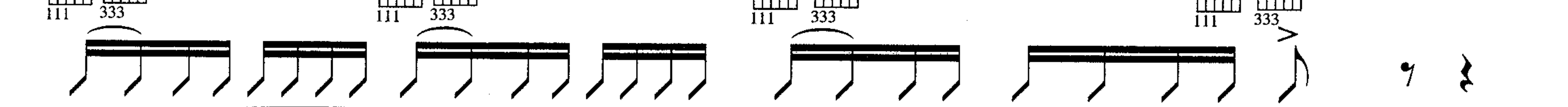
Wash_ Wash my hands_ of this._ You no - tice how God ain't e - ven help - ing you.

Guitar chord diagrams for Bb5 (333, 8fr.) and F5 (111). Labeled "Elec. Gtr. 1".



Why the hell_ don't you throw_ your - self_ a - way?_

Guitar chord diagrams for F5 (111, 333, 5fr.) and G5 (333, 5fr.).



You know they're gon - na burn it down.