

# 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**

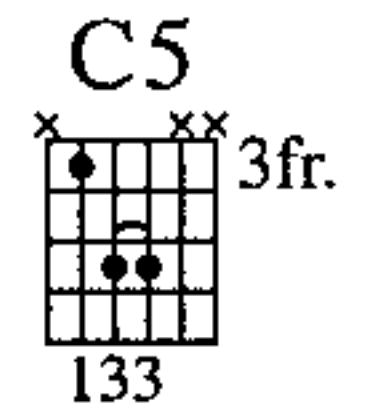
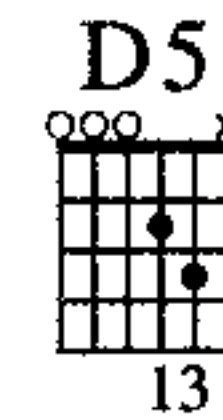
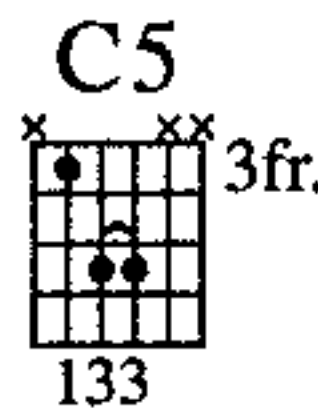
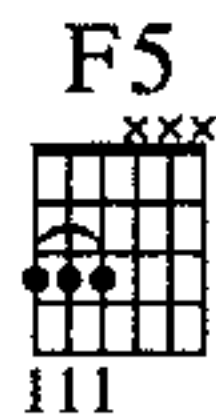
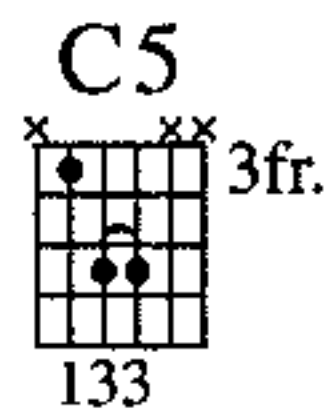
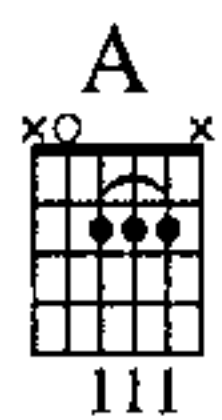
Moderately fast ♩ = 152

Intro:

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

*mf hold throughout*

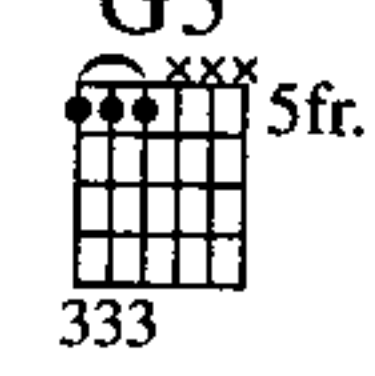
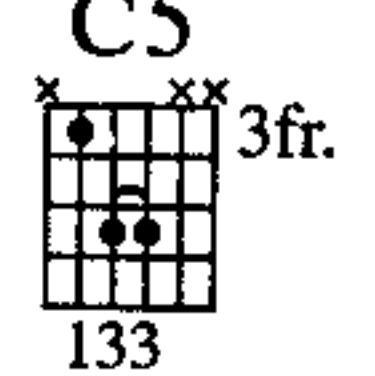
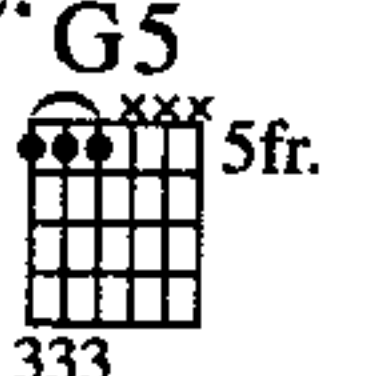
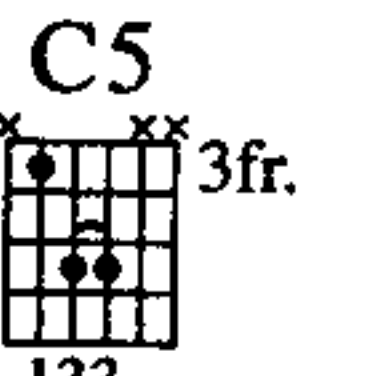
1. 2.




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

*mf*

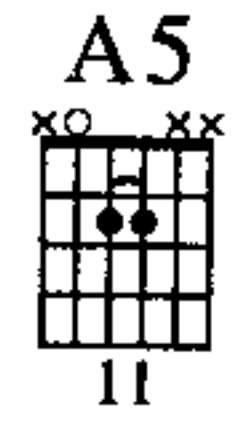

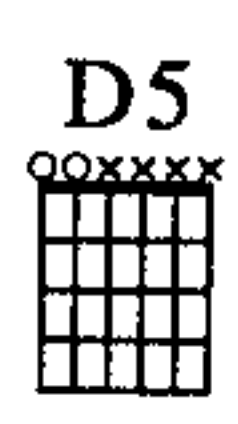
\*Composite arrangement.

1. G5  5fr.  3fr. **end Rhy. Fig. 2** 2. G5  5fr.  3fr.



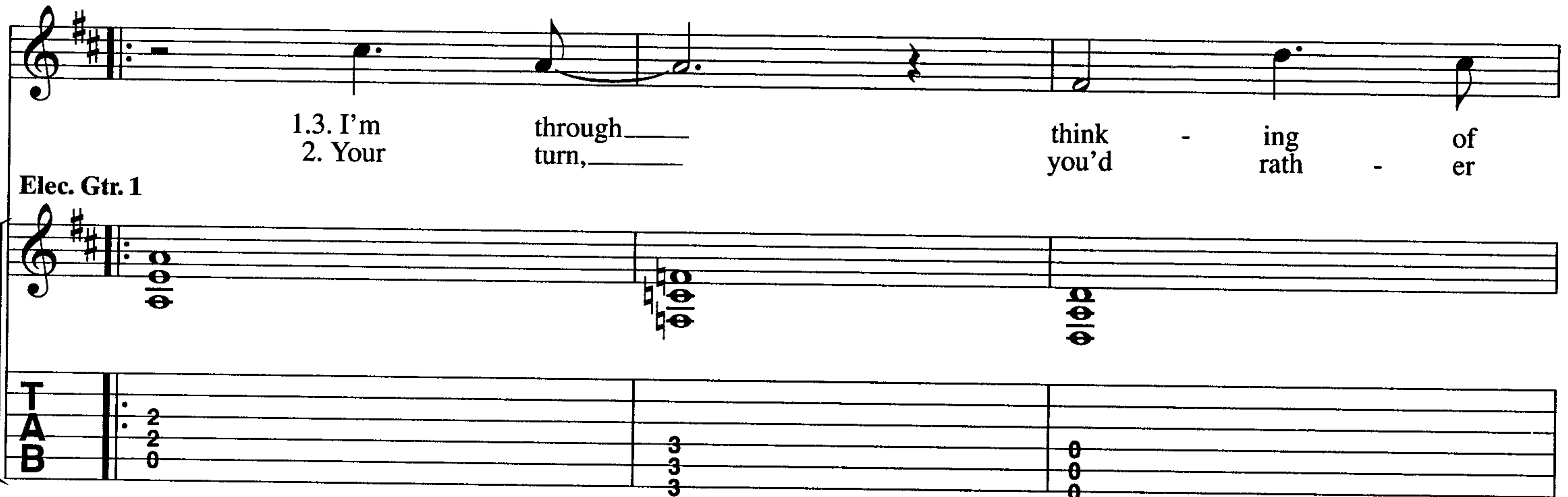
**Verse:**

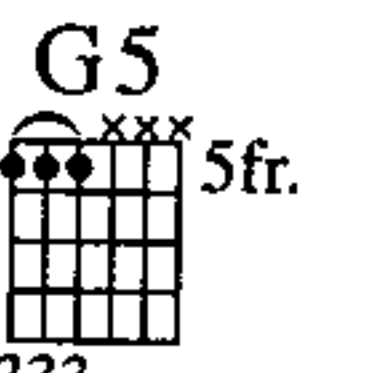
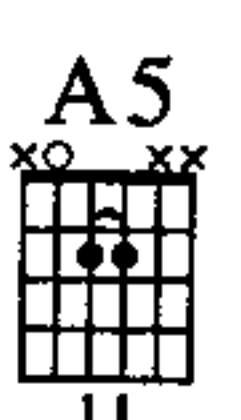
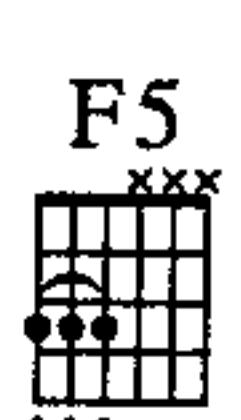
w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile

A5  11 F5  11 D5  11


1.3. I'm through think ing of  
2. Your turn, you'd rath er

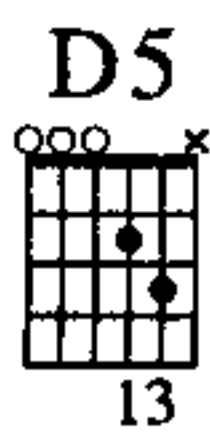
Elec. Gtr. 1



G5  5fr. A5  11 F5  11

things to say to you. It's true  
leave than live and learn. That's why

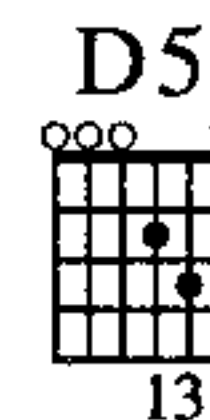
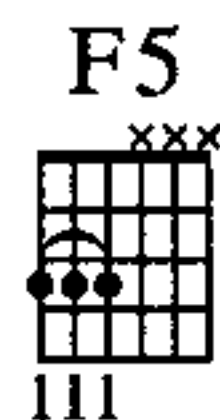
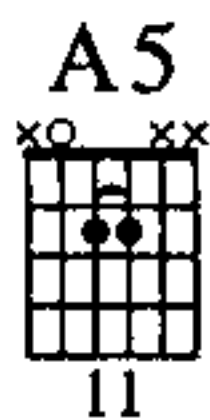




I've you said want e - nough and so have you.  
 you want an end and so do I.

T  
A  
B

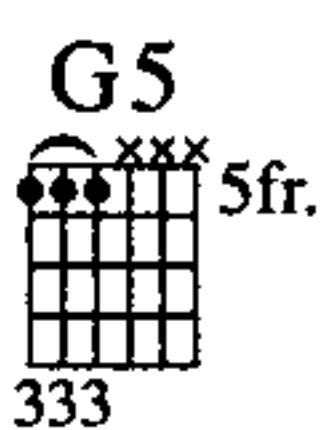
w/Rhy. Fig. 1 (Elec. Gtr. 2) 1 1/2 times, simile



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

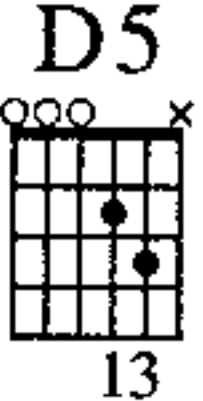
Elec. Gtr. 1  
 pp < mf Vol. swells throughout

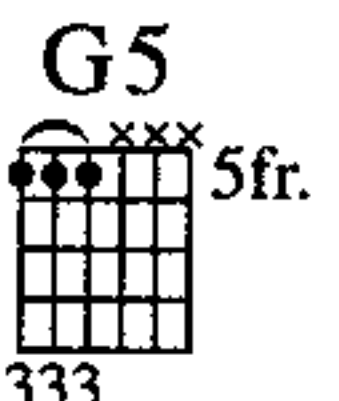
T  
A  
B 0 3 0



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

T  
A  
B 5 0 3 0

D5  13

G5  5fr. 333

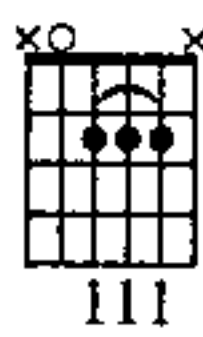
lit - tle things\_ and they're the rea - son that I\_\_\_\_\_ scream,\_\_\_\_\_

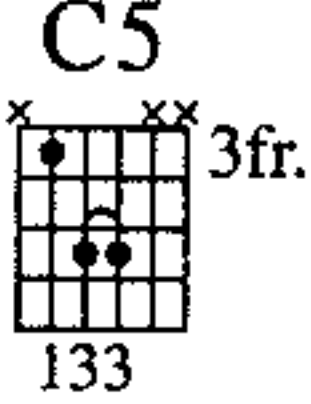
*pick slide* *pick slide*

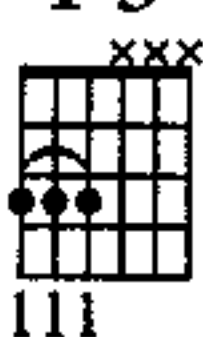
TAB 3 3 3 0 0 0 x 5 5 5 0 0 14

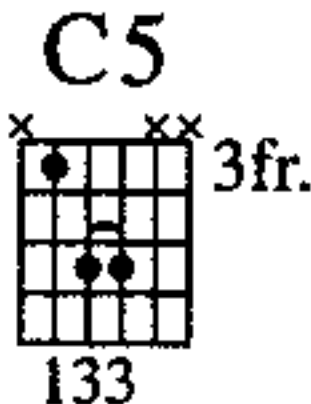
**Chorus:**

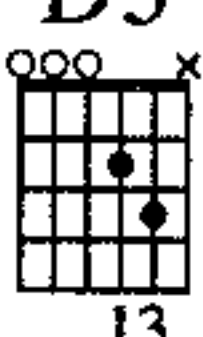
w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 2 times, simile

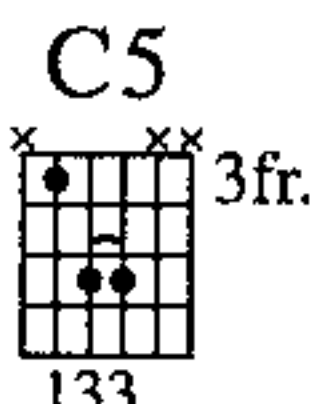
A  111

C5  3fr. 133

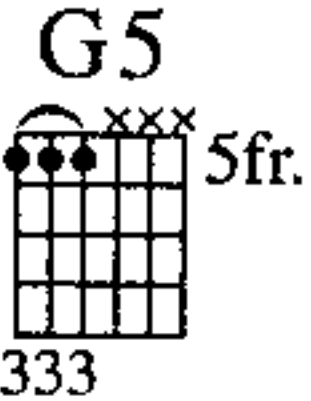
F5  111

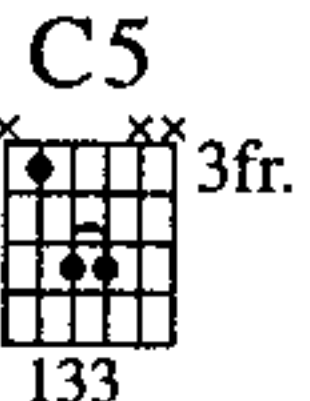
C5  3fr. 133


D5  13

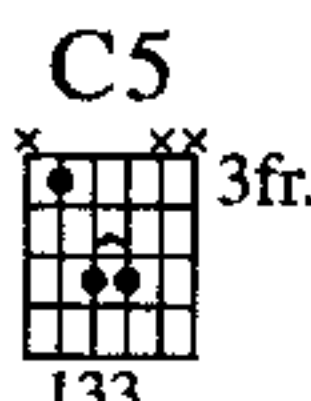
C5  3fr. 133

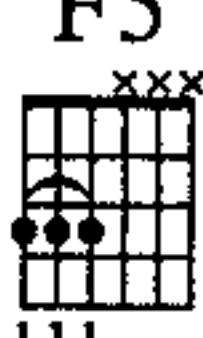
"I need - ed you\_\_\_\_\_ prob - a - bly\_\_\_\_\_ as bad\_\_\_\_\_ as I need\_\_\_\_\_

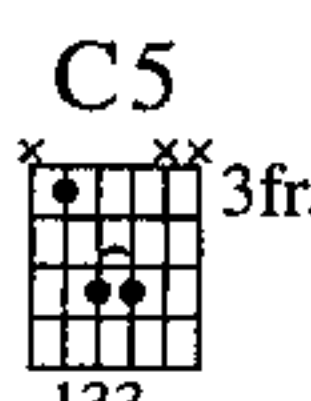
G5  5fr. 333

C5  3fr. 133

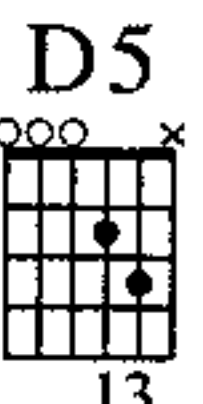
A  111

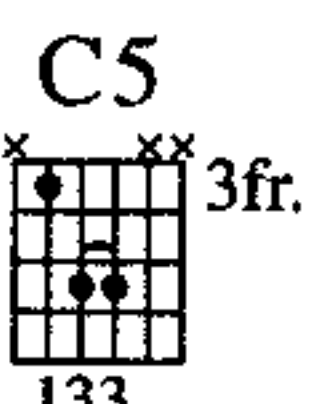
C5  3fr. 133

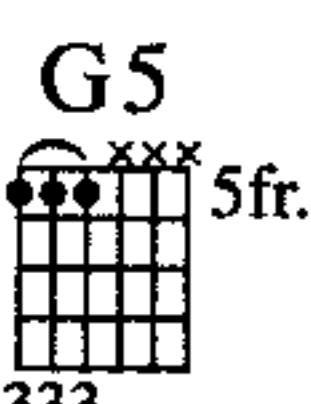
F5  111

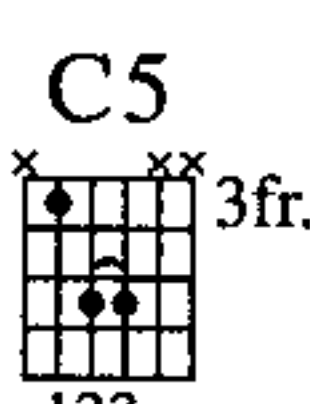
C5  3fr. 133

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

D5  13

C5  3fr. 133

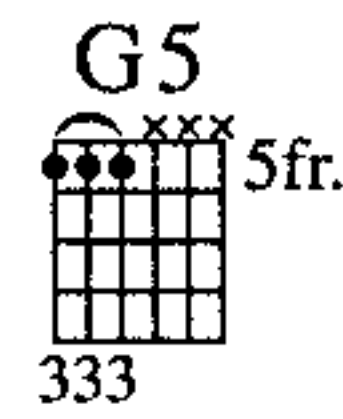
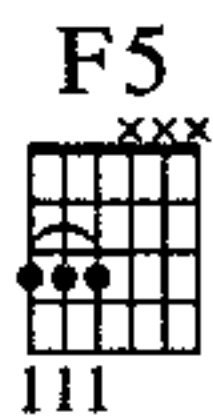
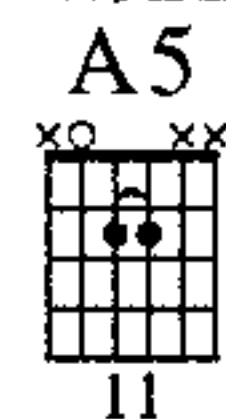
G5  5fr. 333

C5  3fr. 133

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



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



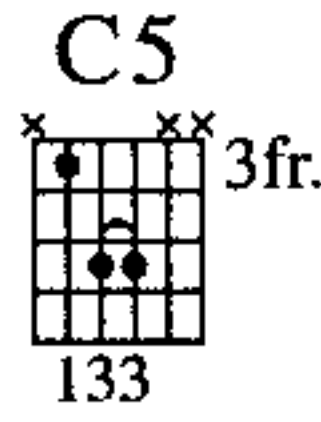
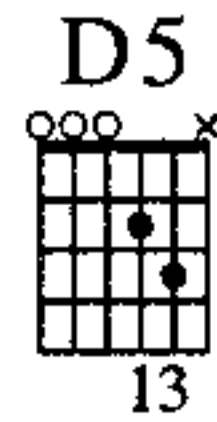
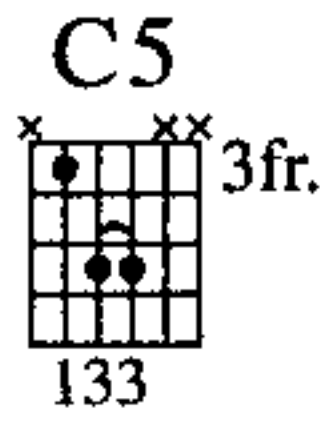
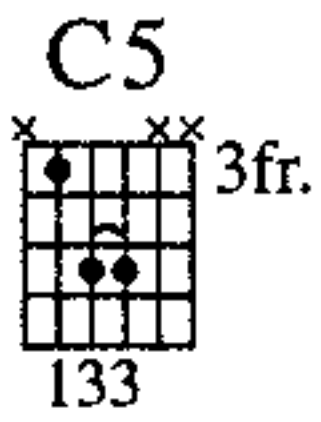
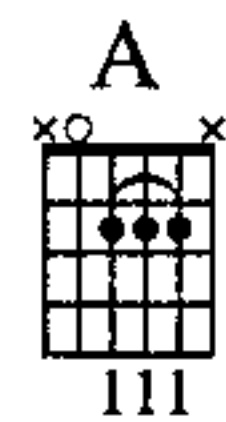
Musical staff for guitar 2, showing a rhythmic figure with a treble clef and a key signature of one sharp (F#).

Elec. Gtr. 1 (w/dist.)

Musical staff for electric guitar 1, showing a distorted sound with a treble clef and a key signature of one sharp (F#).

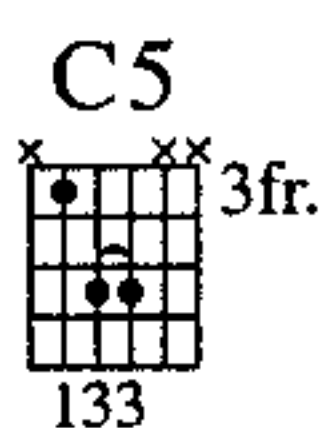
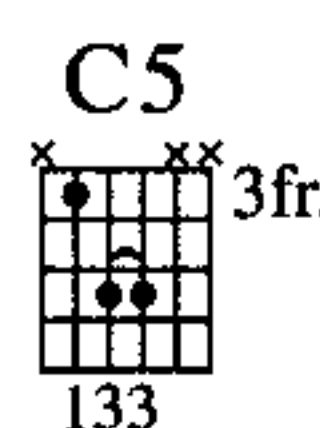
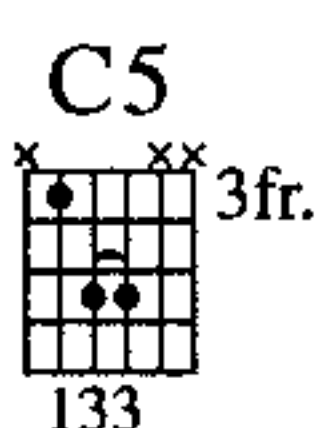
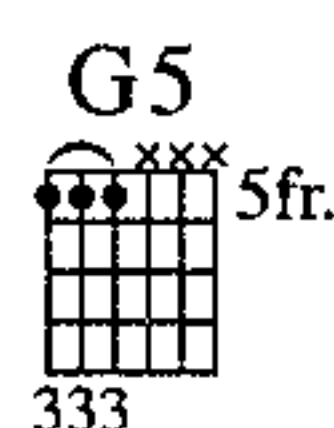
Tablature for guitar 1, showing fret numbers for each string: 2, 2, 0, 3, 3, 0, 0, 0, 5.

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



Musical staff for guitar 1 & 2, showing a rhythmic figure with a treble clef and a key signature of one sharp (F#).

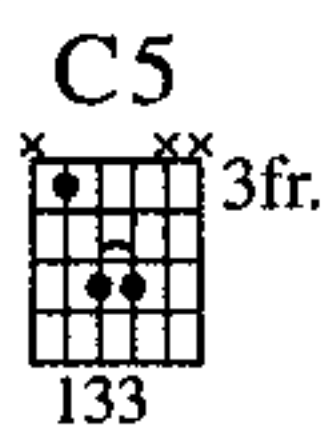
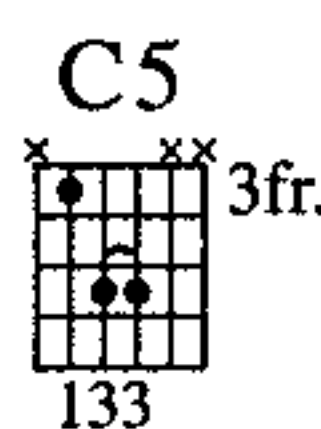
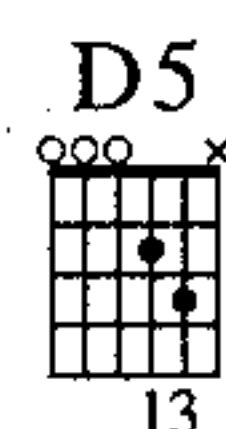
'Cause I need - ed you prob - a - bly as bad as I need



Musical staff for guitar 1 & 2, showing a rhythmic figure with a treble clef and a key signature of one sharp (F#).

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

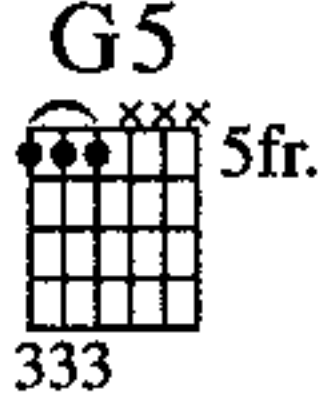
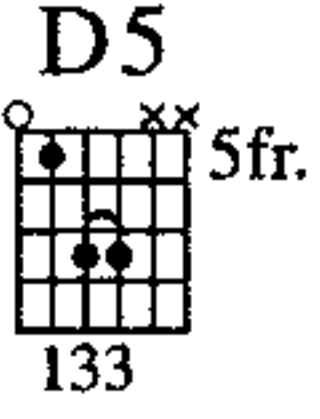
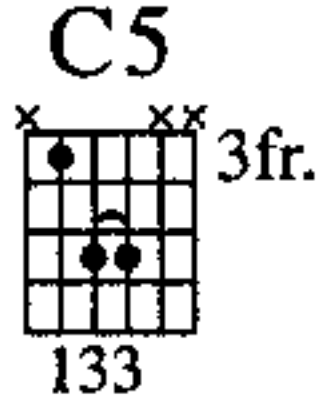
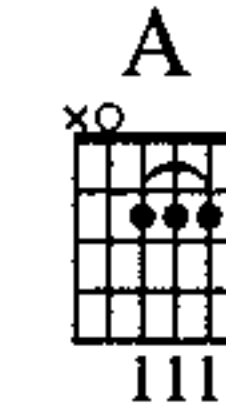
To Coda ⊕



Musical staff for guitar 1 & 2, showing a rhythmic figure with a treble clef and a key signature of one sharp (F#).

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

Bridge:

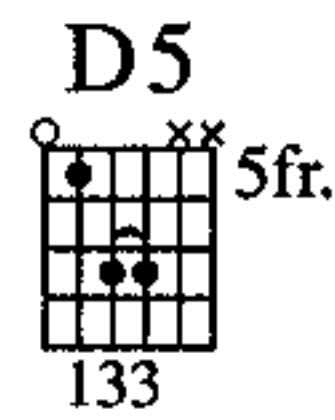
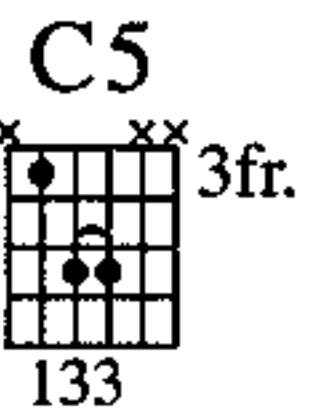
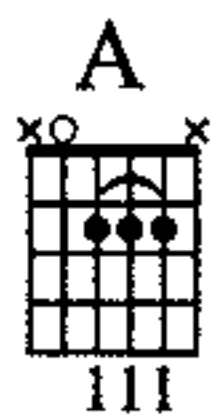


Elec. Gtrs. 1 & 2

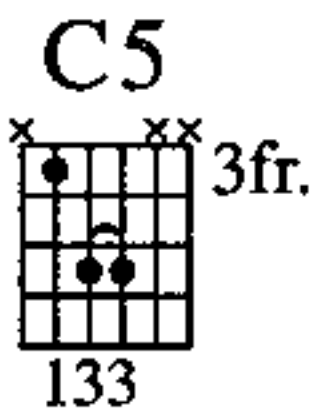
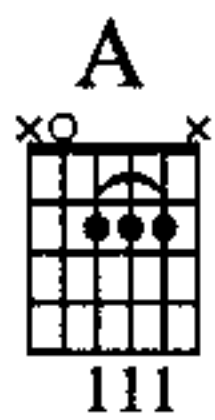
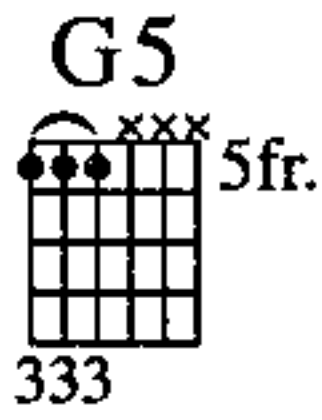
Musical staff for electric guitars 1 & 2, showing a rhythmic figure with a treble clef and a key signature of one sharp (F#). Includes the instruction 'Cont. rhy. simile'.

Musical staff for electric guitars 1 & 2, showing a melodic line with a treble clef and a key signature of one sharp (F#).

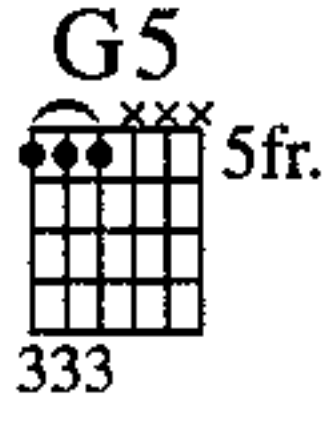
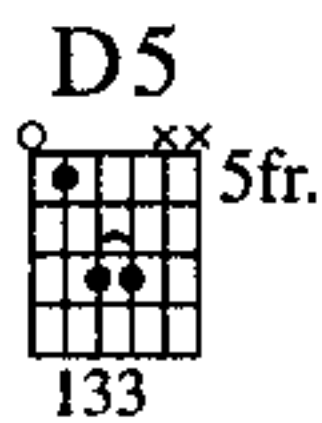
dead! I be - lieve that you would leave me for.



I be - lieve\_\_\_ you would leave\_\_\_ me for dead,\_\_\_



\_\_\_ me for dead.\_\_\_ I be - lieve\_\_\_ you would leave\_\_\_



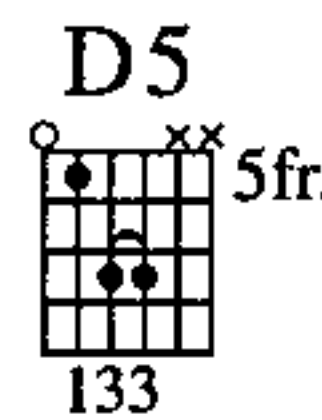
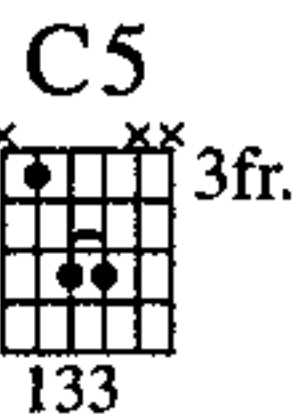
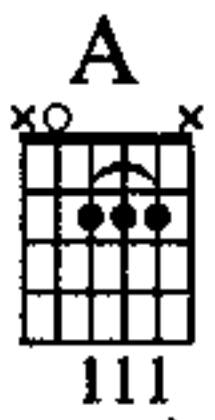
*D.S. al Coda*

**Elec. Gtrs. 1 & 2**

P.M.

\_\_\_ me for dead,\_\_\_ me for dead.

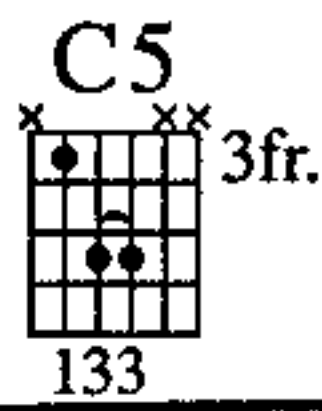
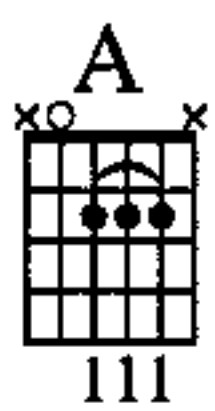
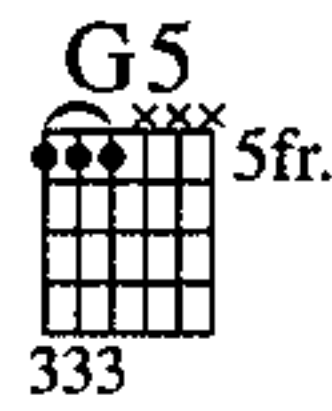
**Coda**



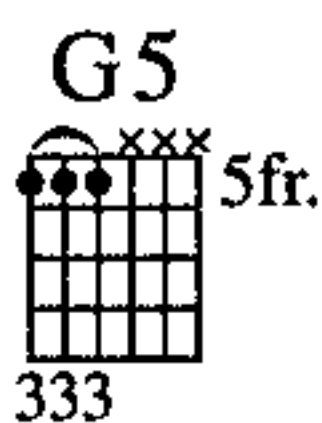
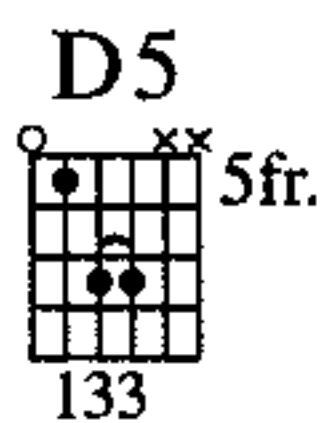
**Elec. Gtrs. 1 & 2**

*Cont. rhy. simile*

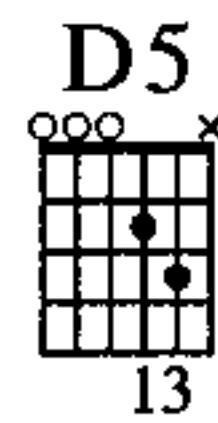
dead!\_\_\_ I be - lieve\_\_\_ you would leave\_\_\_ me for dead,\_\_\_



\_\_\_ me for dead.\_\_\_ Dead!\_\_\_ I be - lieve\_\_\_ you would leave.



N.C.



\_\_\_ 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.)

D5    D5    F5    D5    F5

Rhy. Fig. 1

\*Recording sounds a whole step lower than written.

1.

D5    F5    D5    F5

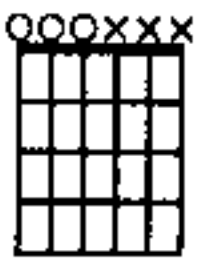
end Rhy. Fig. 1

2.

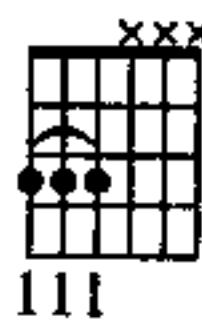
D5    F5    D5    F5    D5    F5



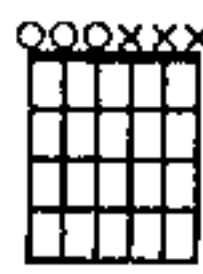
D5



F5



D5



F5



D5



F5



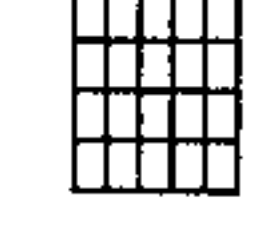
T  
A  
B

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

Verse:

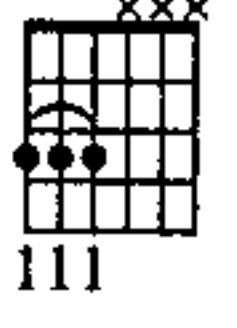
Gtrs. tacet on D.S.

D5



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

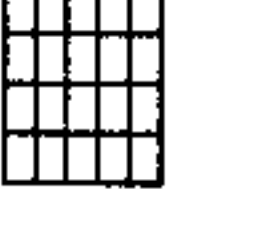
F5



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

Gtrs. re-enter on D.S.

D5



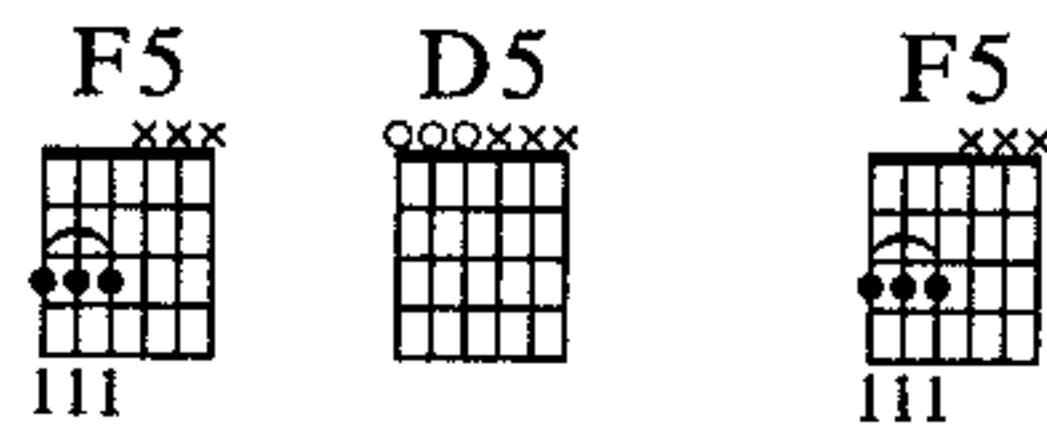
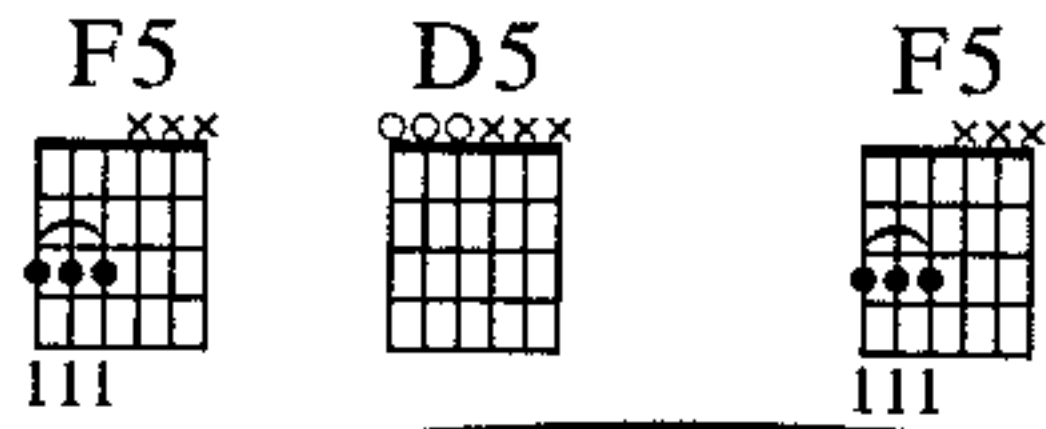
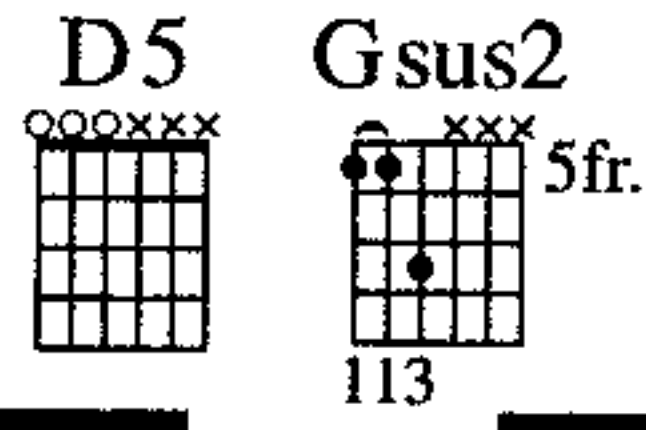
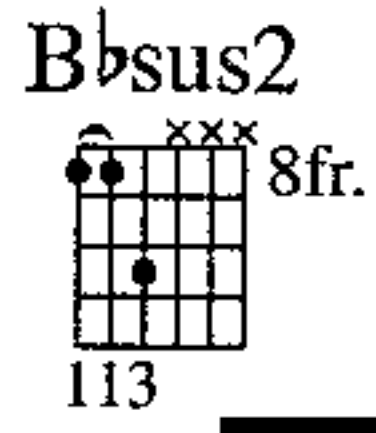
Now that you're bleed - ing, you stare at the ceil - ing and  
 say you're mis - tak - en but look what you've tak - en. You

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

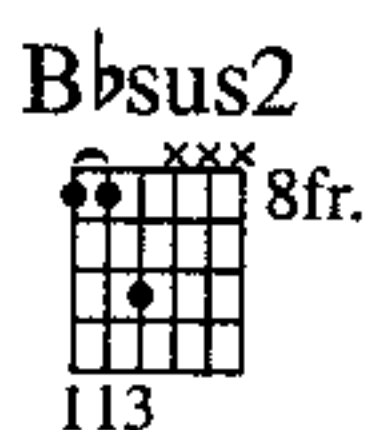
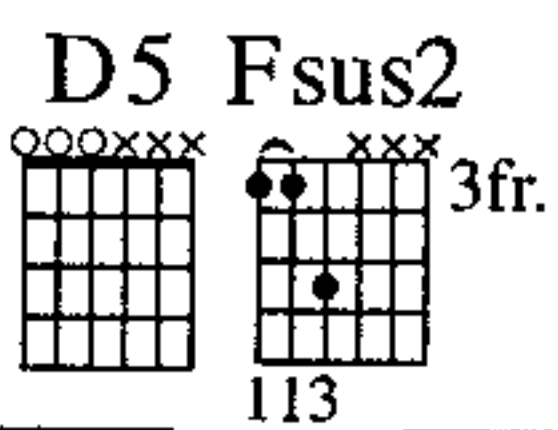
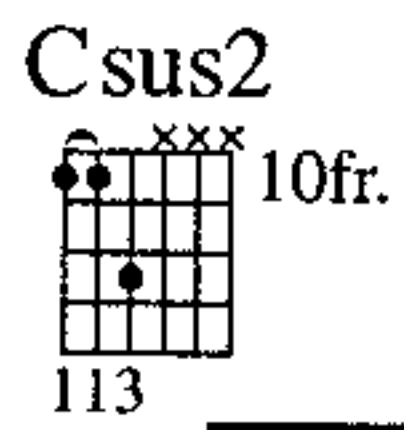
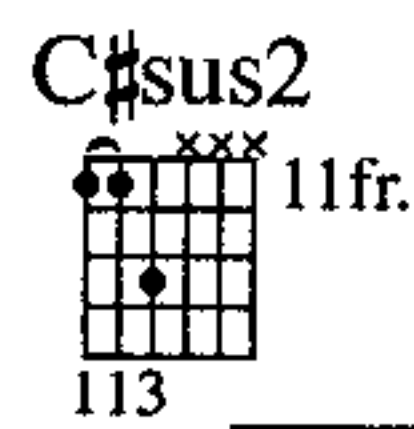
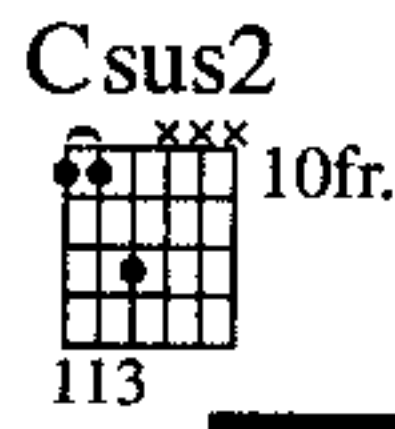
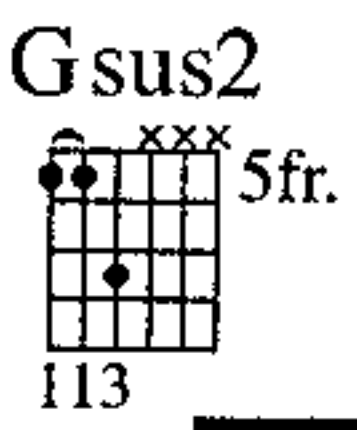


Chorus:

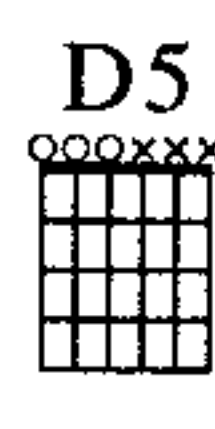
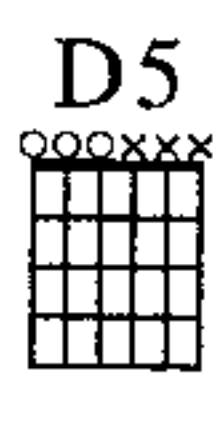
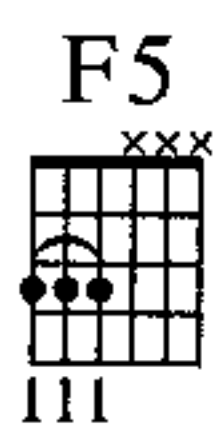
w/Rhy. Fig. 1 (Elec. Gtr. 1) simile

Elec. Gtr. 1

To Coda ⊕



1. | 2.



What's be - come \_\_\_\_\_ of...

What's be - come \_\_\_\_\_ of...

*Interlude:*

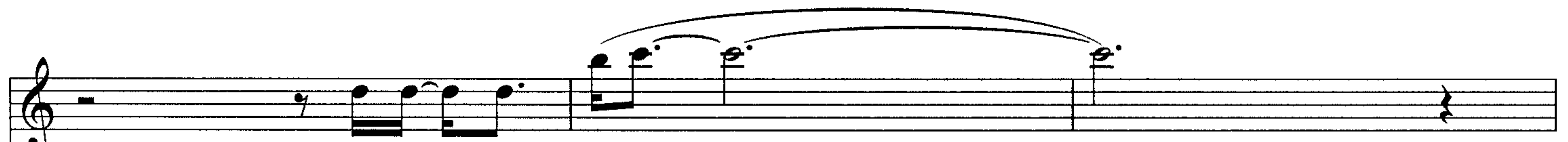
N.C.

Elec. Gtr. 1

0 2 3 10 11 12 | 0 2 3 10 11 12 | 0 2 3 10 11 12

D5 E5 F5 D5 E5 F5

111 222 111 222



From what\_ you do! \_\_\_\_\_

grad. bend

0 2 3 5 | 0 2 3 10 11 12 | 0 2 3 10 11 12

D5 E5 F5 D5 E5 F5 G5 5fr. F5 E5 D5 E5 F5 D5 C5 D5

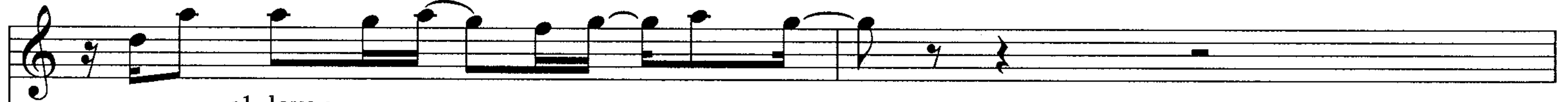
111 222 111 222 444 222 111 111 222 333 12fr. 10fr. 333 12fr.

0 2 3 10 11 12 | 0 2 3 5 3 2 | 0 2 3 12 10 12

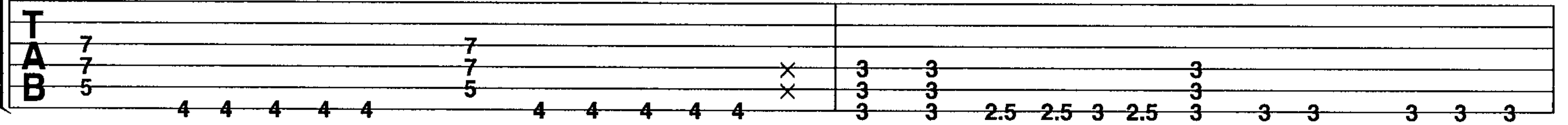
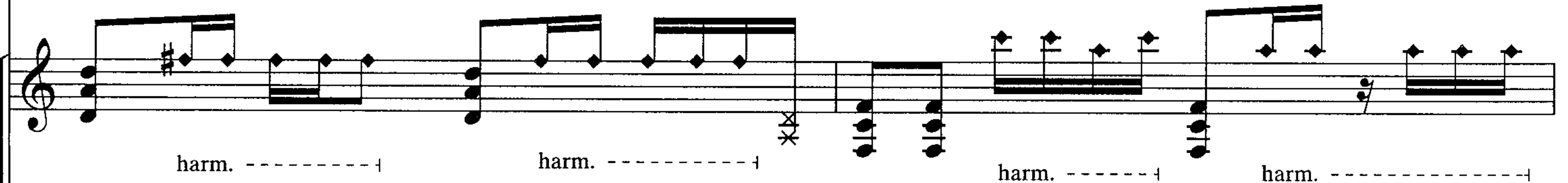
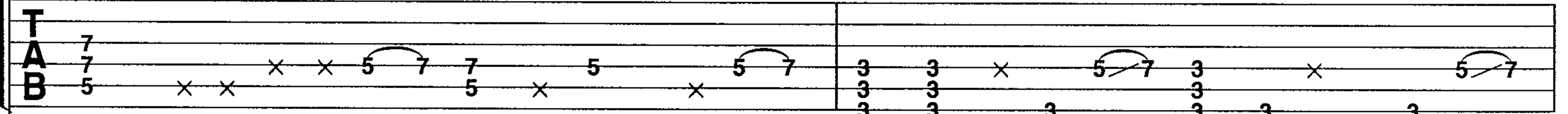




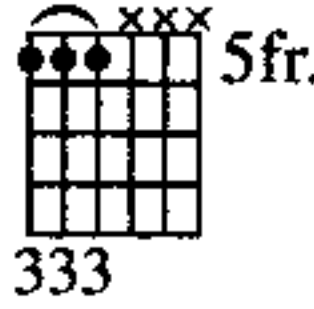
F5



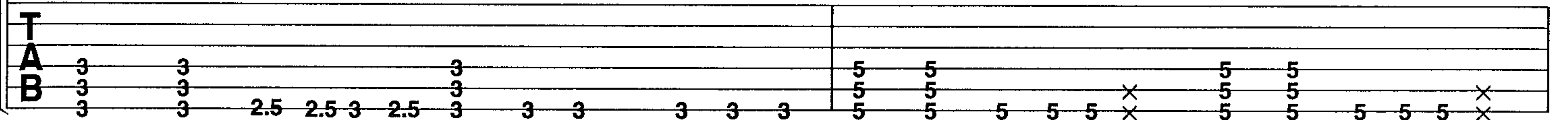
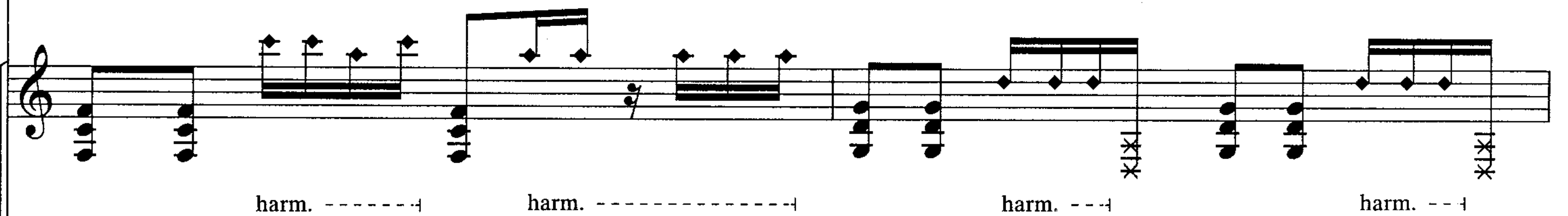
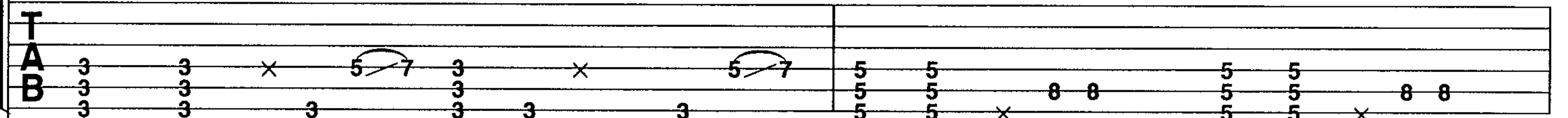
and I {1. love } the peo - ple that\_ you know...  
and I {3. hate } love the good\_ times that\_ you wreck...

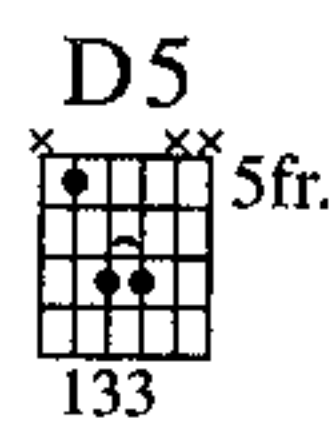
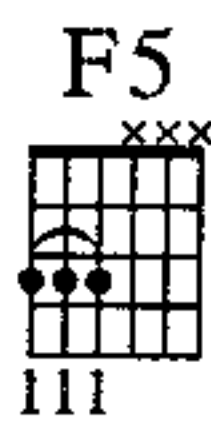


G5



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...





Musical staff with treble clef and notes.

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

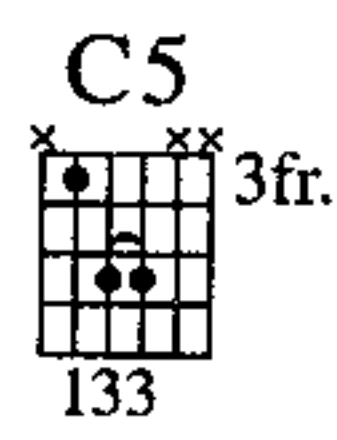
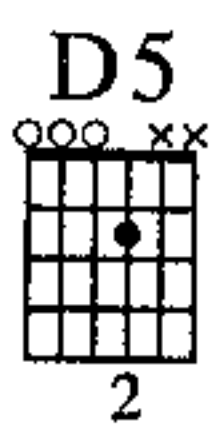
Musical staff with treble clef and notes.

TAB guitar tablature for the first system.

Musical staff with treble clef and notes, including 'harm.' markings.

TAB guitar tablature for the second system.

Chorus:



Musical staff with treble clef and notes for the chorus.

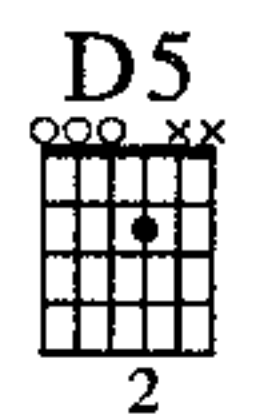
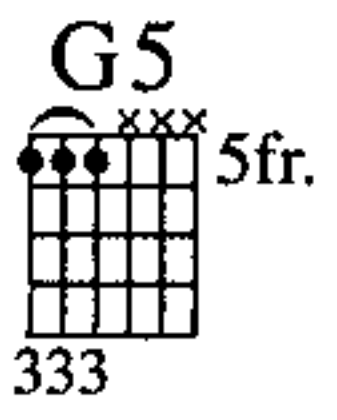
and now I know who you are. It was - n't that hard

Musical staff with treble clef and notes.

TAB guitar tablature for the chorus.

Musical staff with treble clef and notes.

TAB guitar tablature for the chorus.



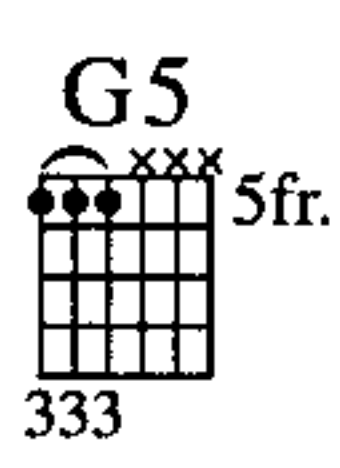
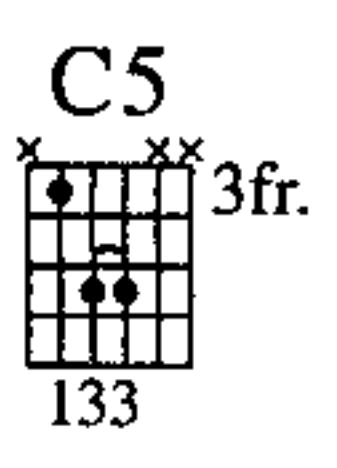
Musical staff with lyrics: just to fig-ure you\_ out.\_

Bkgd. Vcl.: Now\_ I did, you won-der why.

Elec. Gtr. 1

Musical staff for electric guitar 1, including harmonic markings.

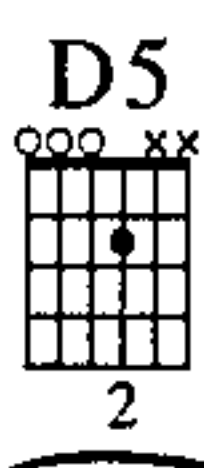
Tablature for electric guitar 1, corresponding to the first staff.



Musical staff with lyrics: And now I know who you are. It was - n't that\_ hard\_

Musical staff for electric guitar 1, including harmonic markings.

Tablature for electric guitar 1, corresponding to the second staff.



Musical staff with lyrics: just to fig-ure you\_ out.\_ Now\_ I did, you won-der why.

Musical staff for electric guitar 1, including harmonic markings.

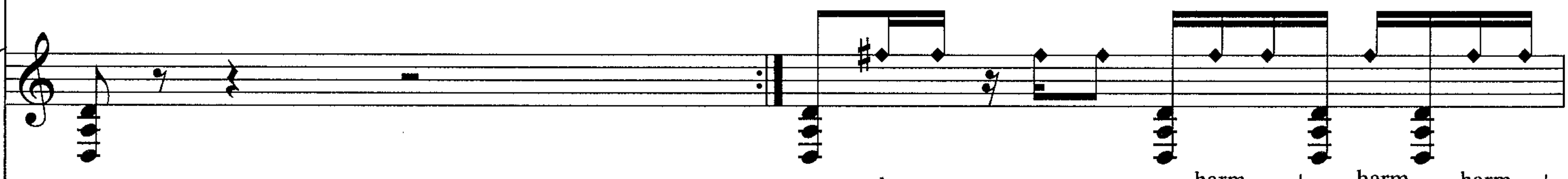
Tablature for electric guitar 1, corresponding to the third staff.



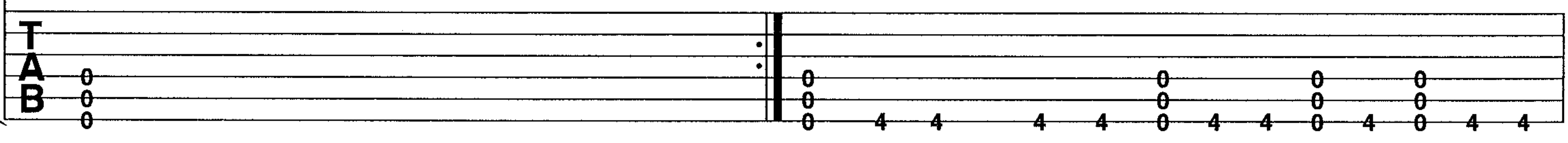
1. | 2.3.



2. I like the freck - les on\_\_ your chest. Why not\_\_ be - fore? You did - n't try.



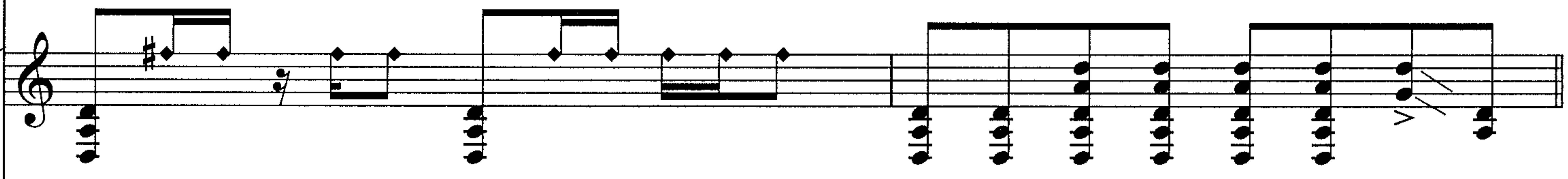
harm. ----- | harm. --- | harm. -+ | harm. -+



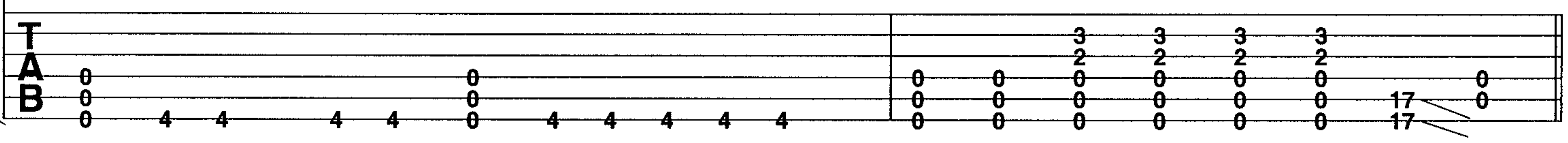
To Coda ⊕



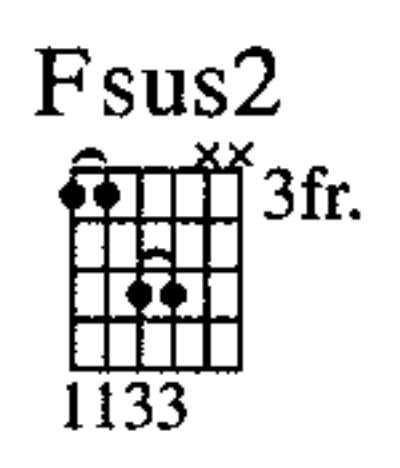
Gone\_\_ for good and this is it.



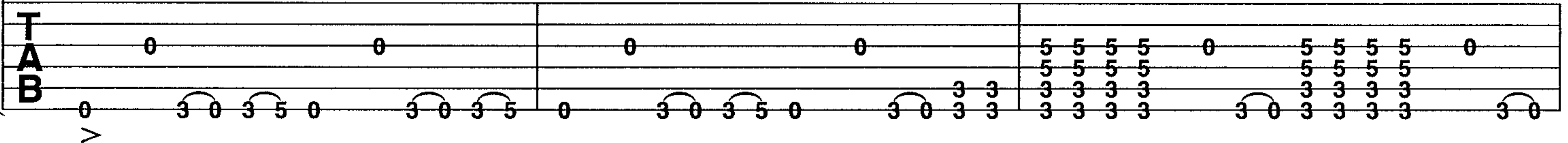
harm. ----- | harm. -----

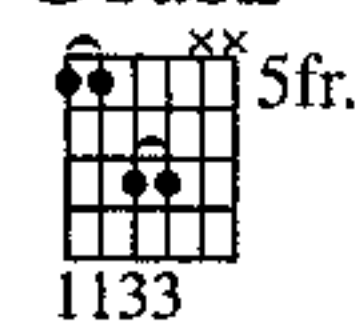


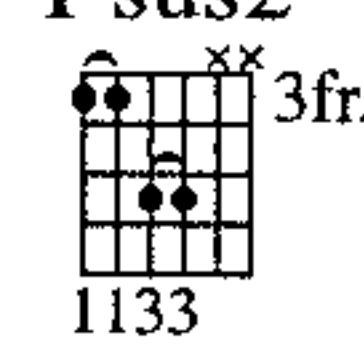
Interlude:

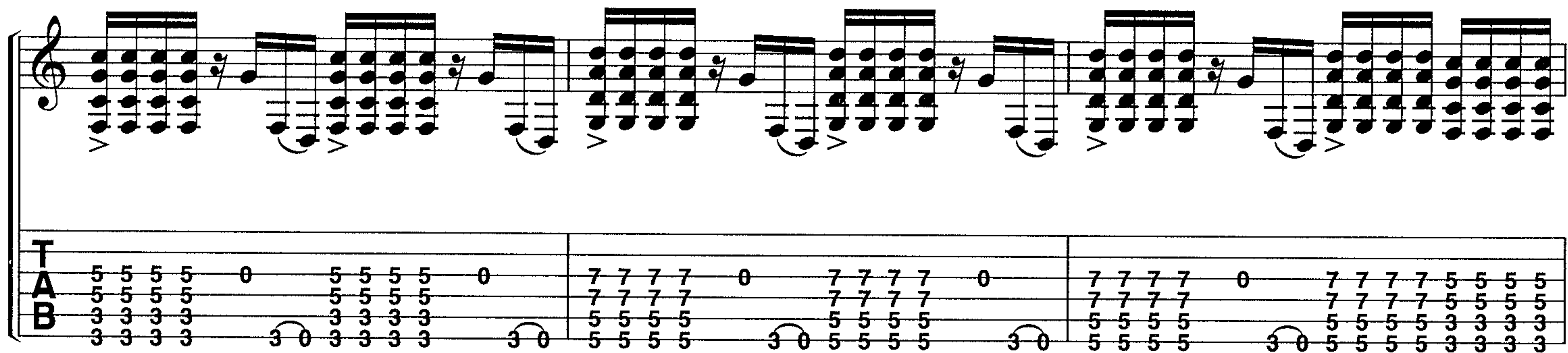


hold throughout

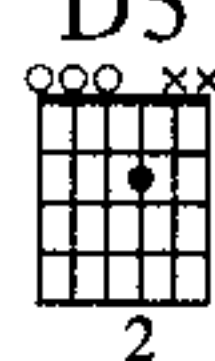


Gsus2  
  
 1133 5fr.

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

D5  
  
 2

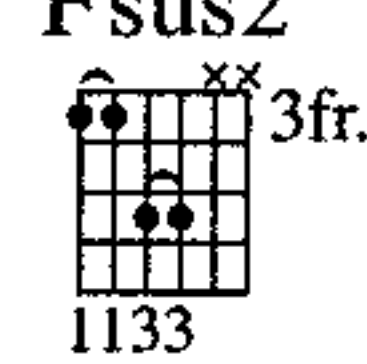
*D.S. al Coda*

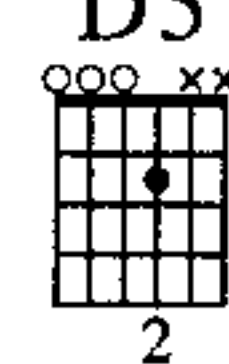


3. I like your pants... a - round... your feet...

TAB  
 0 0 3 0 3 5 0 3 0 3 5 0 0 0 0 0

*Coda*

Fsus2  
  
 1133 3fr.

D5  
  
 2



TAB  
 0 0 3 0 3 5 0 3 0 3 5 0 3 3 3 3 3 3 3 3 3 3 0 0 0 0 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

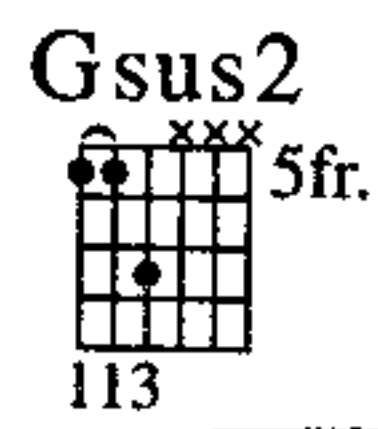
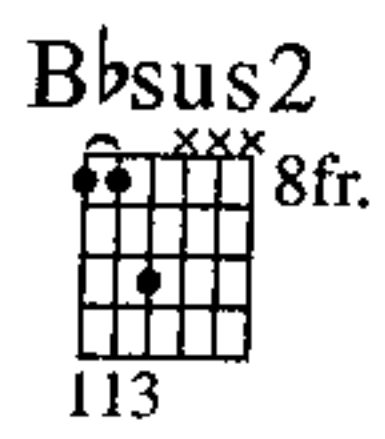
end Rhy. Fig. 1

*f* P.M. throughout

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

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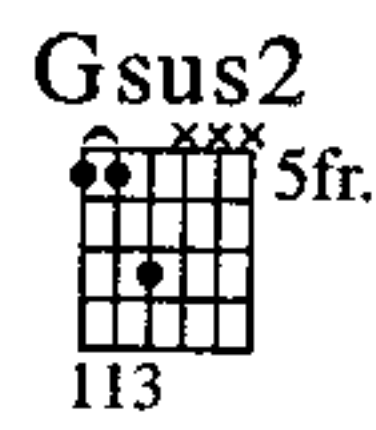
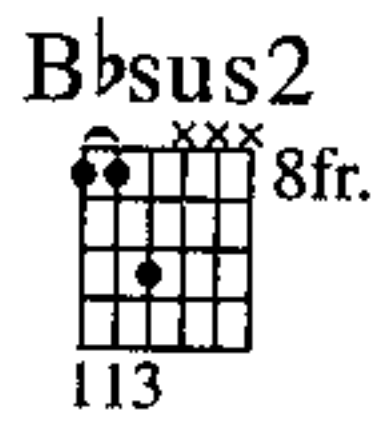




feel \_\_\_\_\_ loved \_\_\_\_\_ but we don't  
 why we're \_\_\_\_\_ here \_\_\_\_\_ but we don't

*hold throughout*

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

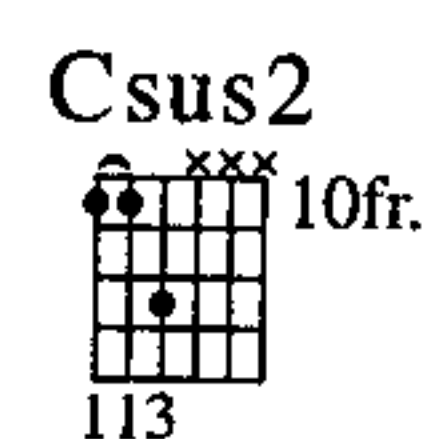
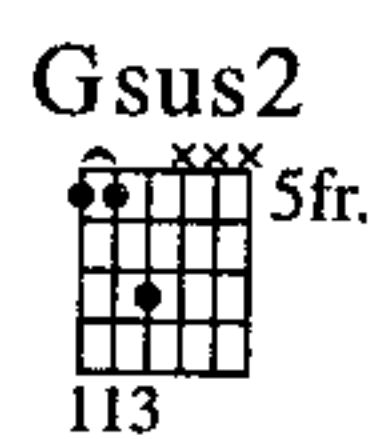
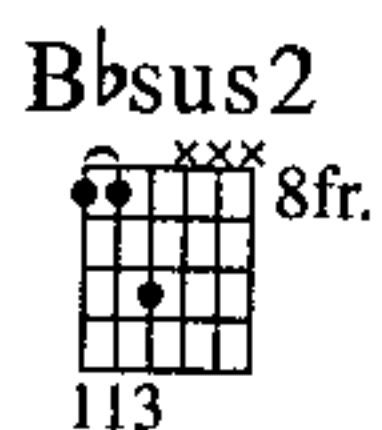
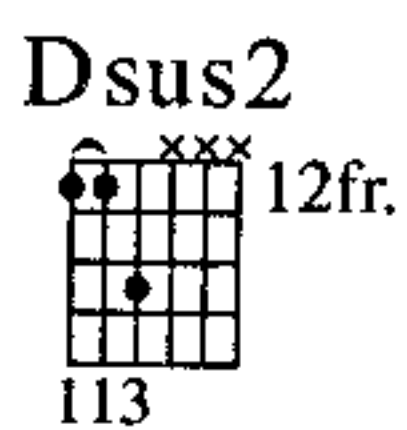
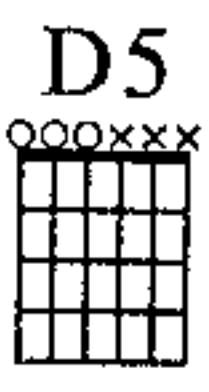


and we won't un - til we fig - ure out. }  
 and we won't un - til we fig - ure out. }

*Cont. in slashes*

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

Chorus:



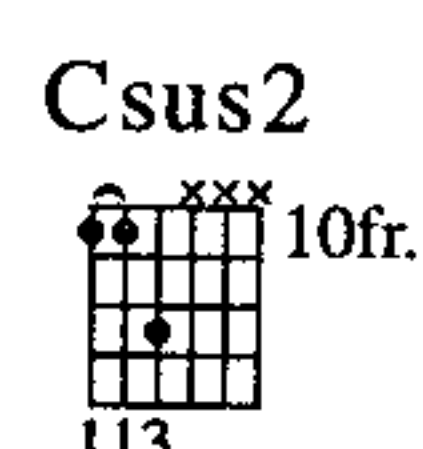
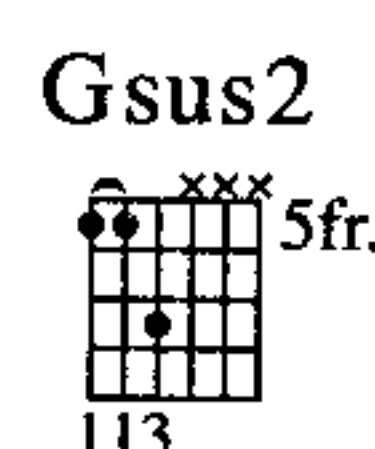
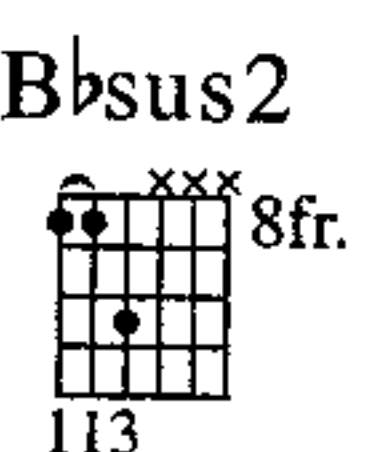
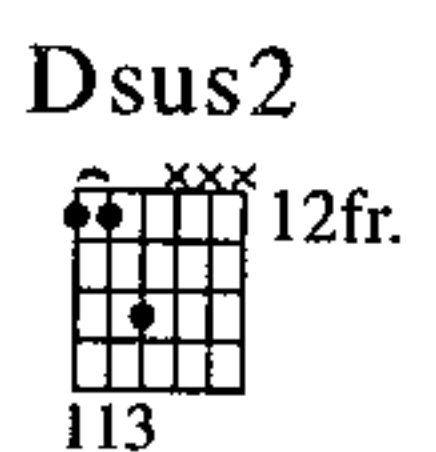
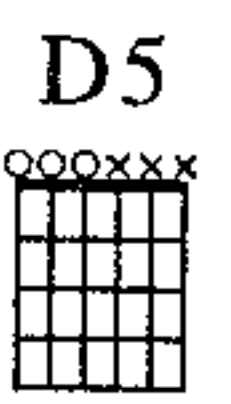
Rhy. Fig. 2

end Rhy. Fig. 2

Elec. Gtr. 1

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

To Coda ⊕

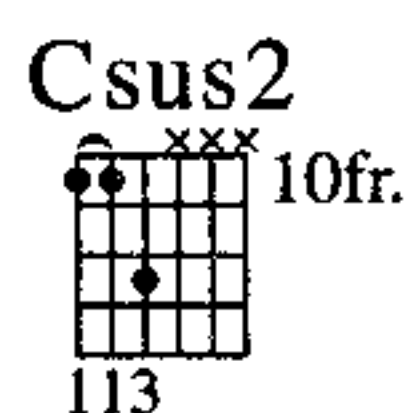
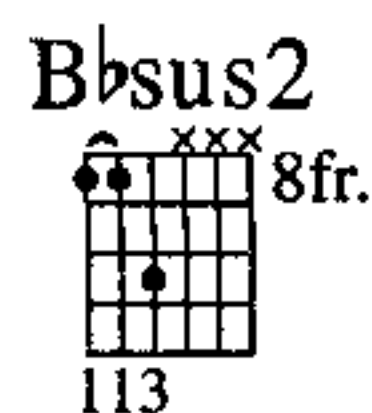


Cont. in notation

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

To Next Strain  
(To Interlude:)

1.



Musical staff with lyrics: But you know and you won't un - til we fig - ure out!

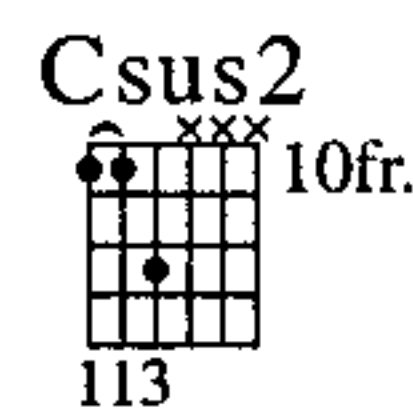
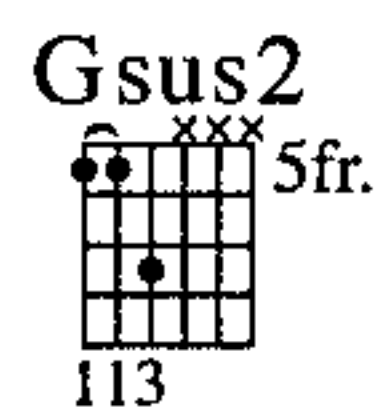
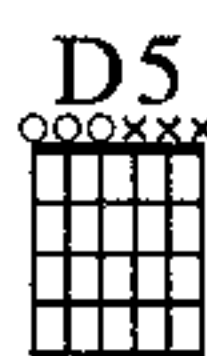
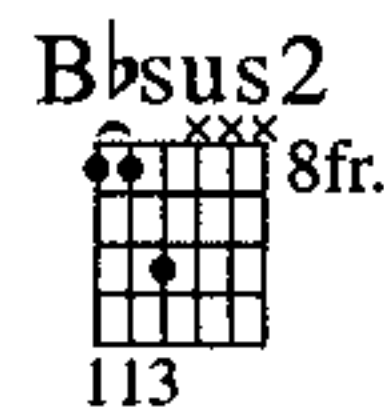
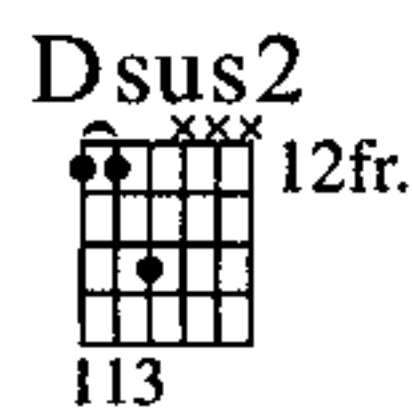
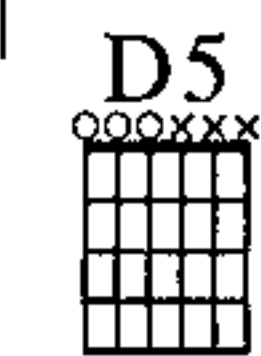
Elec. Gtr. 1

Electric guitar solo staff

hold throughout

TAB staff with fret numbers: 8 8 10 8 8 10 8 8 | 10 10 12 10 10 10

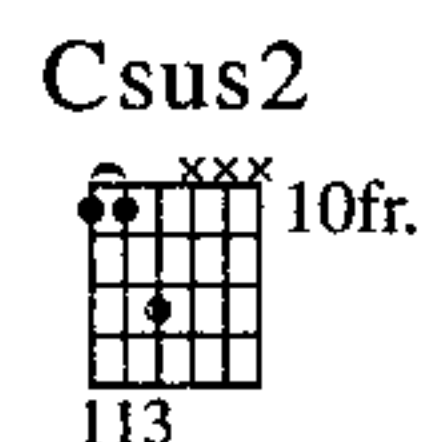
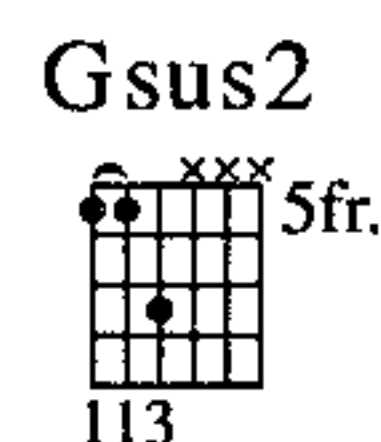
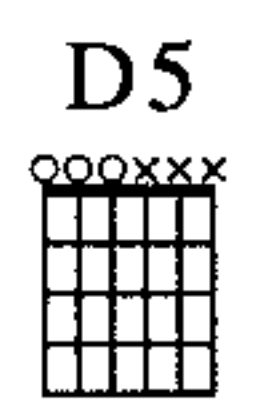
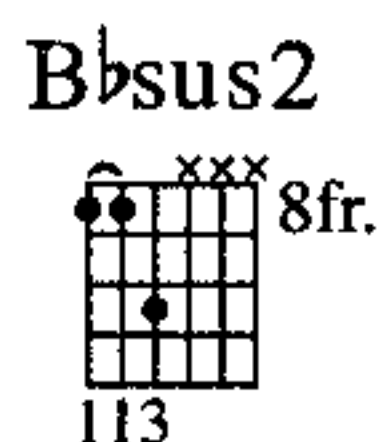
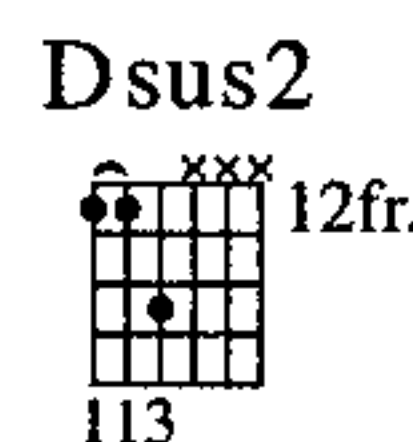
2.



Elec. Gtr. 1

Electric guitar solo staff

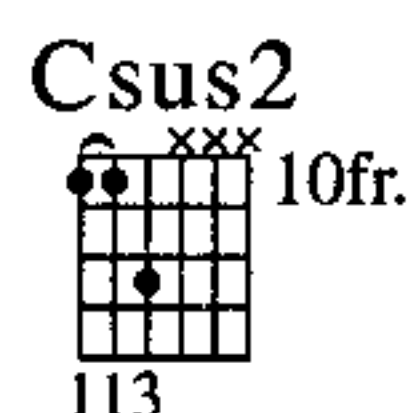
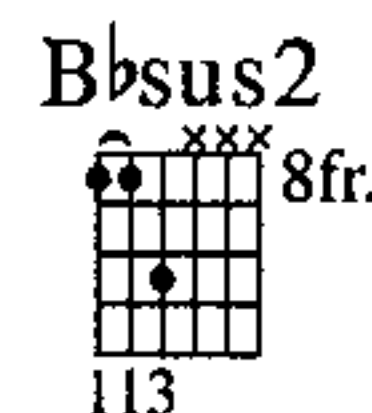
Musical staff with lyrics: Some - one de - liv - er us and send us some kind of sign?



Cont. in notation

Electric guitar solo staff

Musical staff with lyrics: So close to giv - ing up 'cause faith is so hard to find.



Musical staff with lyrics: But you know and you won't un - til we fig - ure out!

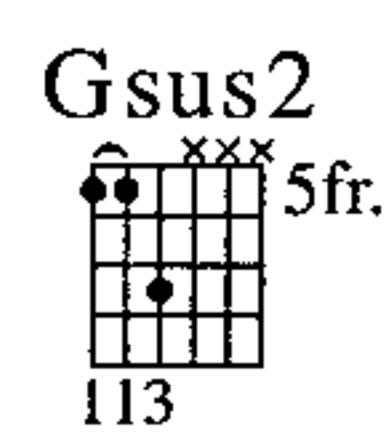
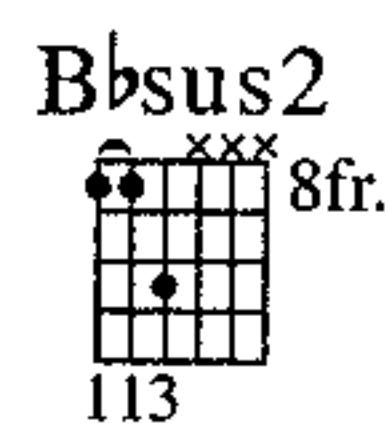
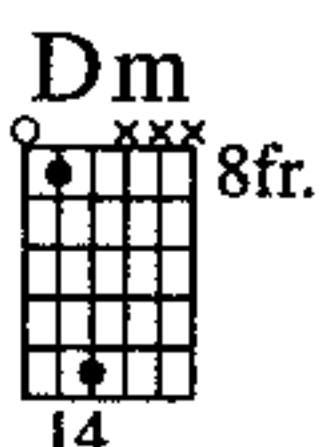
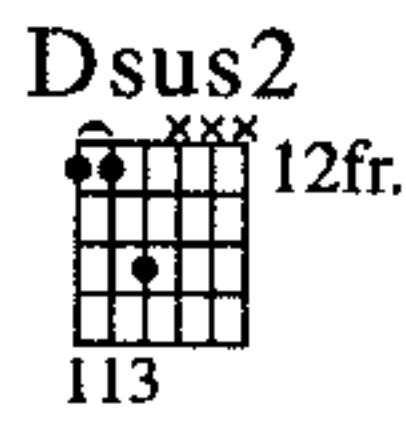
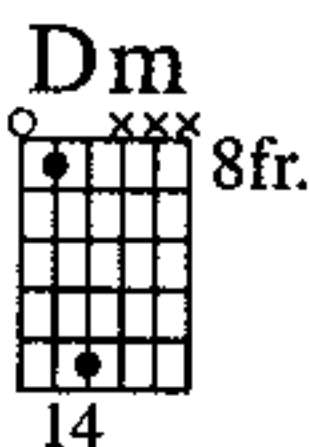
Elec. Gtr. 1

Electric guitar solo staff

hold throughout

TAB staff with fret numbers: 8 8 10 8 8 10 8 8 | 10 10 12 10 10 10

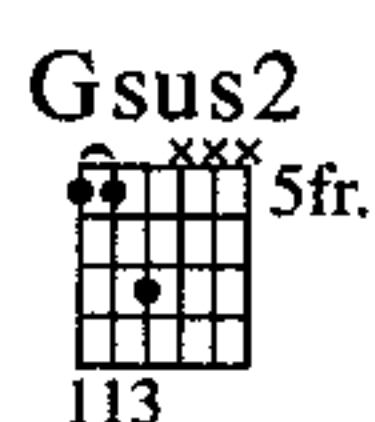
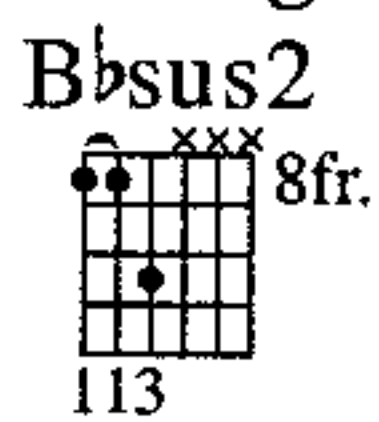
Interlude:



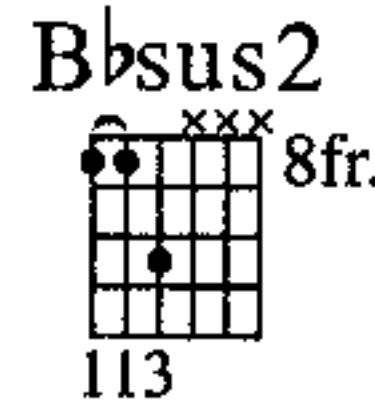
Musical notation for the first interlude section, including a treble clef staff with notes and a guitar TAB staff with fret numbers and string indicators.

Musical notation for the second interlude section, including a treble clef staff with notes and a guitar TAB staff with fret numbers and string indicators. Includes first and second endings.

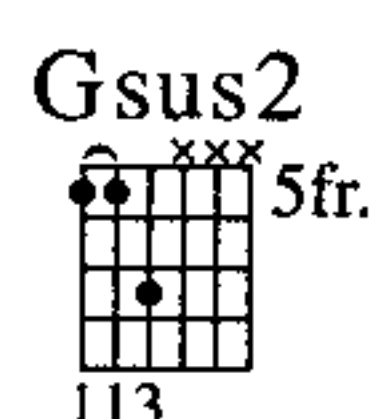
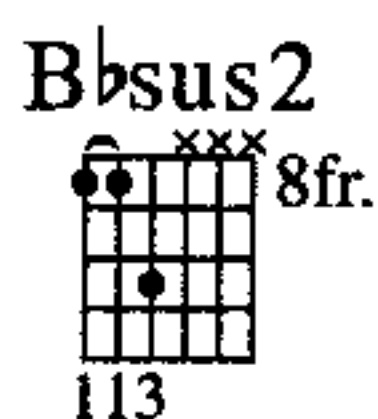
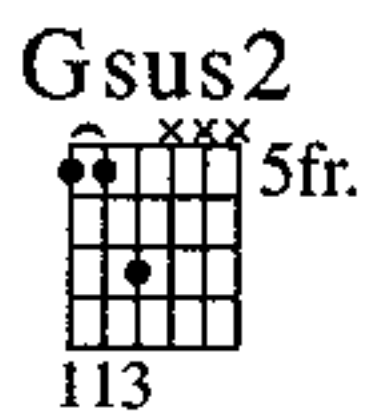
Bridge:



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

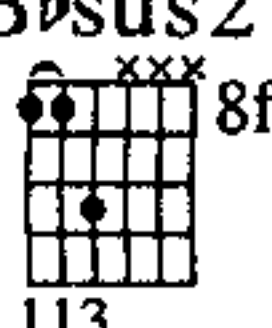


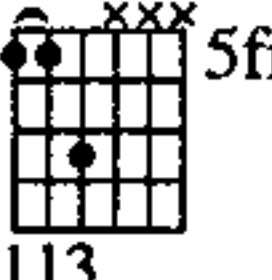
Musical notation for the bridge section, including a treble clef staff with notes and a guitar TAB staff with fret numbers and string indicators. Includes lyrics: "Most of us have noth - end Rhy. Fig. 3".



Musical notation for the final section, including a treble clef staff with notes and a guitar TAB staff with fret numbers and string indicators. Includes lyrics: "ing to com - plain a - bout. Most of us have things we could live with - out." and performance instruction "mf w/slide".

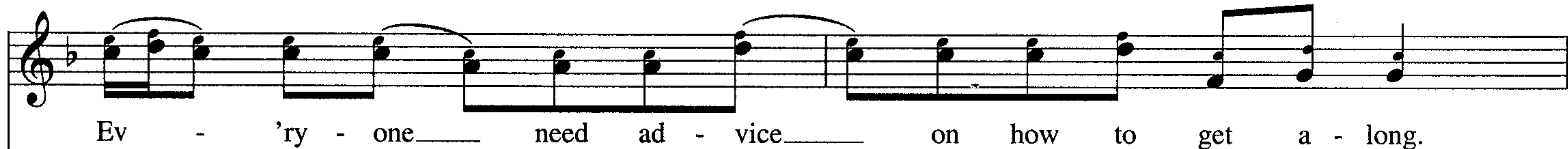


Bbsus2  
  
 8fr.  
 113

Gsus2  
  
 5fr.  
 113

F5  
  
 111

Elec. Gtr. 1

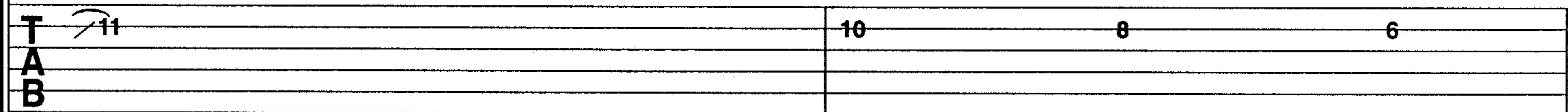


Ev - 'ry - one need ad - vice on how to get a - long.

Elec. Gtr. 2



TAB

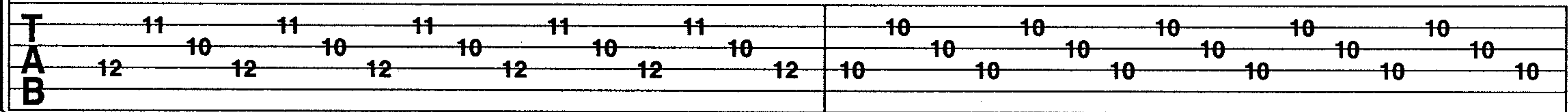


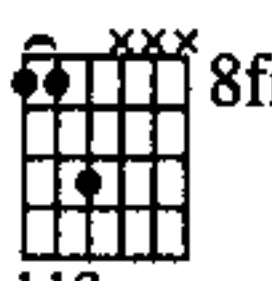
Acous. Gtr. 2

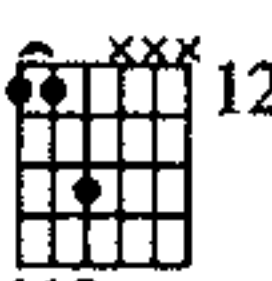


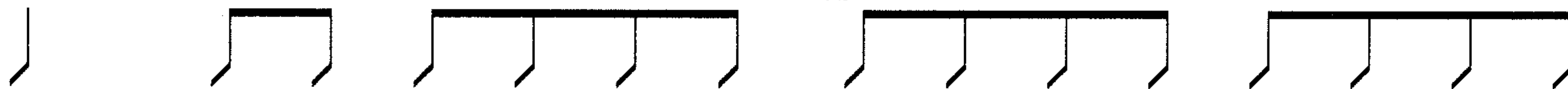
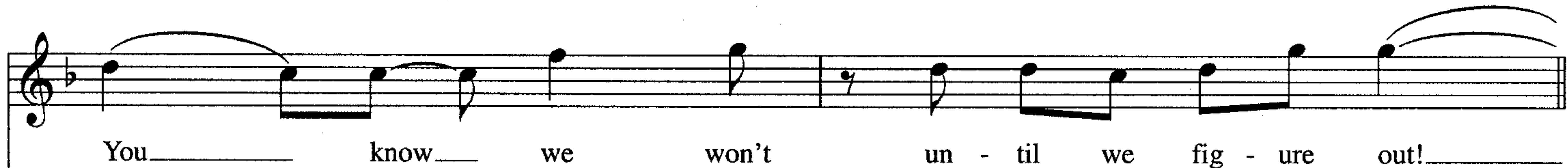
hold throughout

TAB



Bbsus2  
  
 8fr.  
 113

Dsus2  
  
 12fr.  
 113

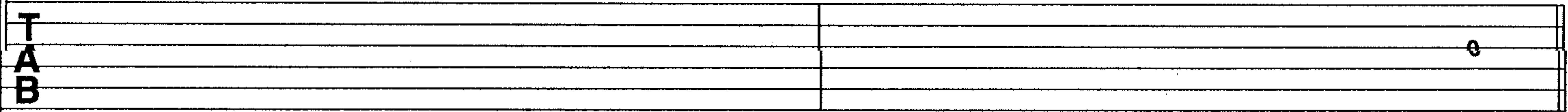



You know we won't un - til we fig - ure out!

Elec. Gtr. 3 (w/dist.)



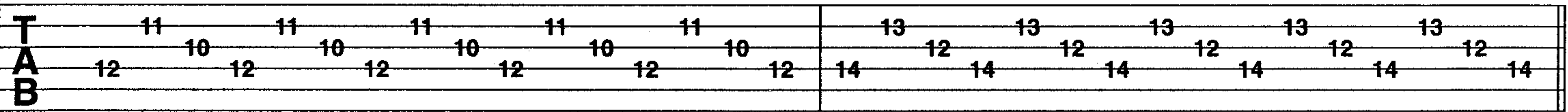
TAB



Acous. Gtr. 2



TAB



Guitar Solo:

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

*D.S. al Coda*

Band tacet

*Coda*

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

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

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 8 10 8 8 10 10 12 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 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

0 0 0 0 8 8 7 8 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* — *mf*    *vol. swells throughout*

**TAB**

13 12 (13) 11 10 (10) 11 10 12 10

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

*f* — *vol.*

**TAB**

5

\*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* — *f*    *vol. swells throughout*

**TAB**

12 15 13 15

**TAB**

5 8 3 3

Why's\_ what's best for you\_ al - ways the worst thing for me?

TAB 12 15 14 15

TAB 5 8 3

Gsus2  
5fr.  
113

Fsus2  
3fr.  
113

Csus2  
10fr.  
113

When\_ am I gon-na learn? Why?\_ 'Cause I'm tired of hat - ing.

Elec. Gtr. 3  
(w/dist.)  
*mf* P.M. throughout  
w/flanger effect

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

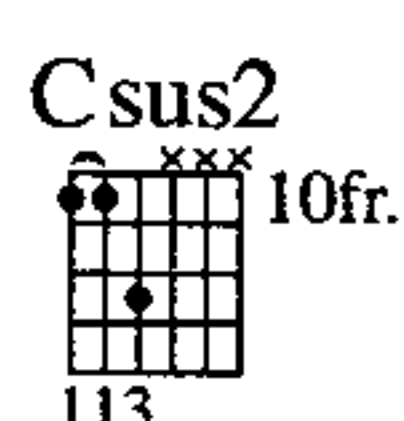
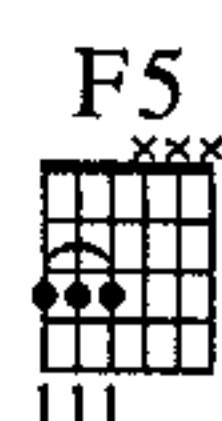
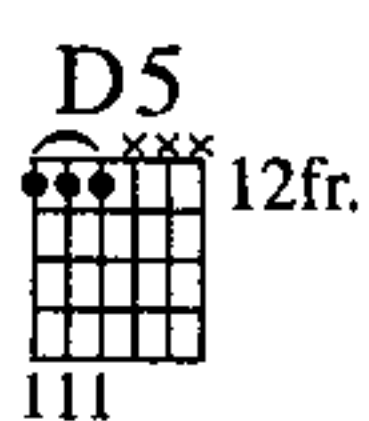
Elec. Gtr. 2  
P.M. throughout

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





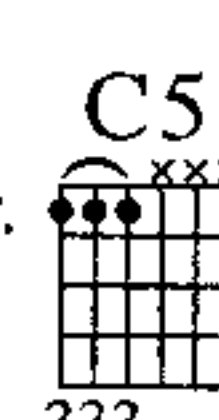
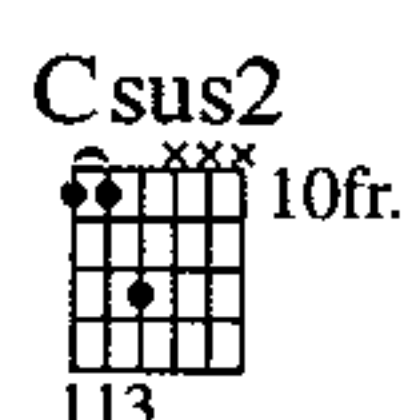
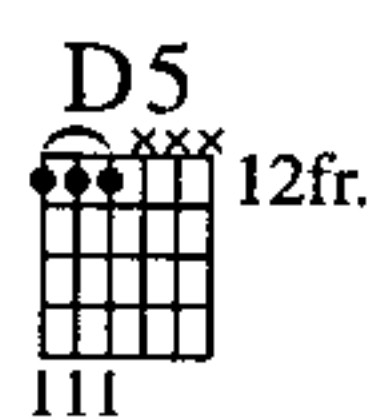
Chorus:



don't find faith in your forced feel - ings, not fooled by your mis - lead - ings.

TAB

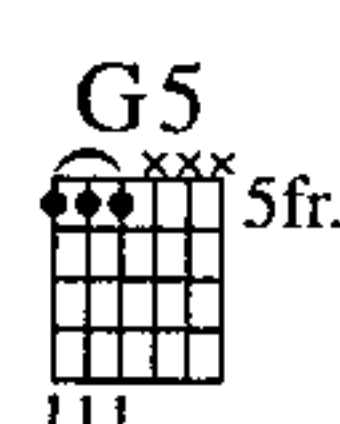
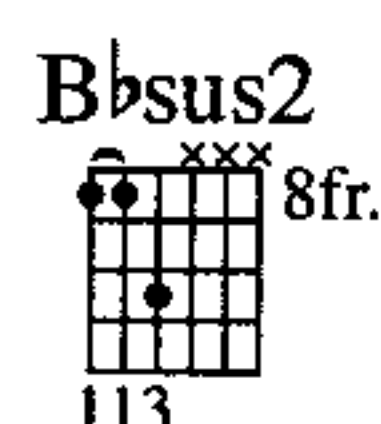
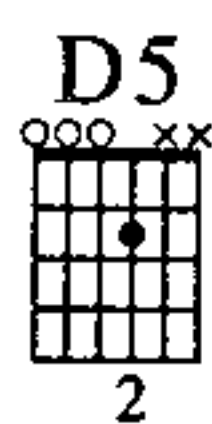
0	0	0	12	3	3	3	10	10	10	8	10	10	10	8	10	10	10
0	0	0	12	3	3	3	8	8	12	8	10	10	10	8	10	10	10
0	0	0	12	3	3	3	8	8	12	8	10	10	10	8	10	10	10



Won't buy this line you're sell - ing, tired of this lie you're tell - ing.

TAB

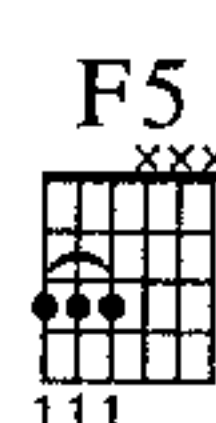
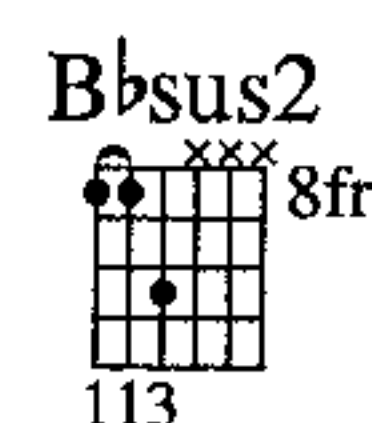
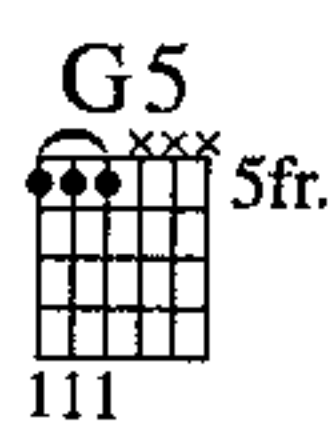
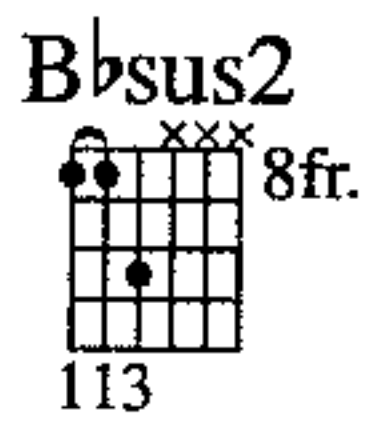
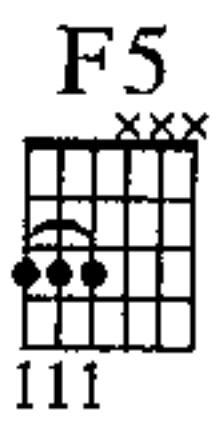
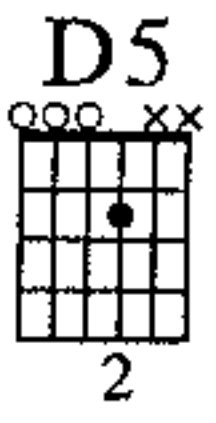
0	0	0	12	3	3	3	10	10	12	8	10	10	10	8	10	10	10
0	0	0	12	3	3	3	8	8	12	8	10	10	10	8	10	10	10
0	0	0	12	3	3	3	8	8	12	8	10	10	10	8	10	10	10



I won't, but I don't, no I won't do this an - y - more.

TAB

2	2	x	x	x	x	3	3	x	x	x	x	10	10	10	10	10	x	5	x	3	3
0	0	x	x	x	x	3	3	x	x	x	x	8	8	8	8	8	x	5	x	3	3
0	0	x	x	x	x	3	3	x	x	x	x	8	8	8	8	8	x	5	x	3	3

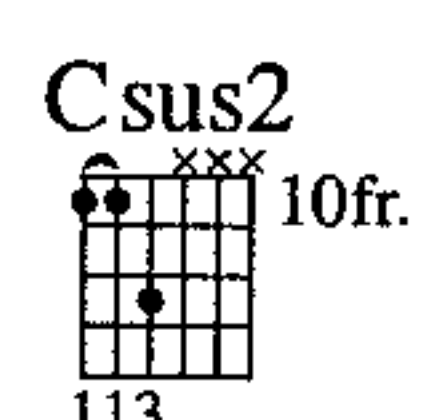
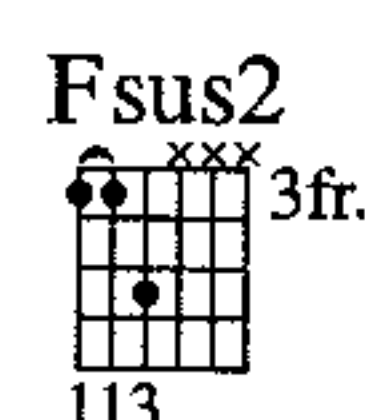
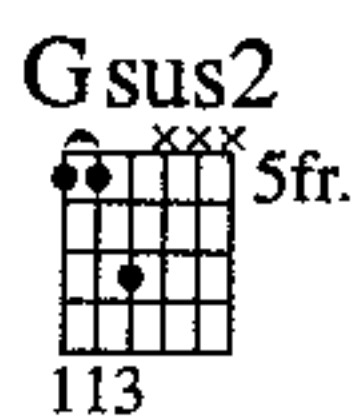
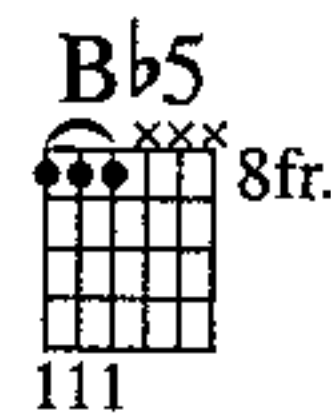
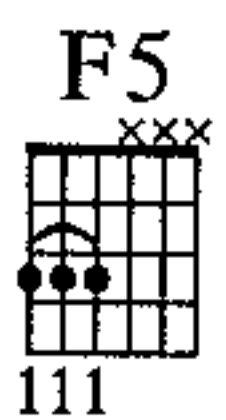
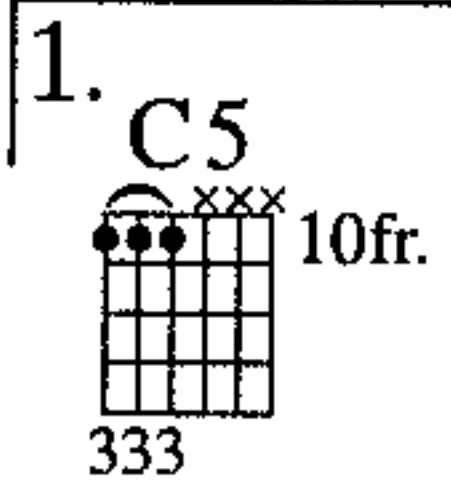


Musical staff with notes and lyrics: I won't, I don't, no, I won't do this an - y - more. Whoa,

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

Musical staff for electric guitar accompaniment.

TAB section for electric guitar accompaniment.



Musical staff with notes and lyrics: whoa.

whoa.

Elec. Gtr. 3

Musical staff for electric guitar accompaniment.

P.M. throughout

Cont. simile

TAB section for electric guitar accompaniment.

Elec. Gtr. 2

Musical staff for electric guitar accompaniment.

P.M. throughout

TAB section for electric guitar accompaniment.

2. C5 10fr. 333 F5 111 Bb5 8fr. 111 Bbsus2 8fr. 113 F5 111 C5 10fr. 333

whoa. Yeah, yeah!

Elec. Gtr. 2

TAB

10	10	10	10	x	3	x	8	10	10	10	10	3	3	3	3	10	10	10	10	10	10	10	10
10	10	10	10	x	3	x	8	8	8	8	8	3	3	3	3	10	10	10	10	10	10	10	10
10	10	10	10	x	3	x	8	8	8	8	8	3	3	3	3	10	10	10	10	10	10	10	10

Guitar Solo:

D5 2 F5 111 Bb5 8fr. 333 C5 10fr. 333

Elec. Gtr. 4 (w/dist.)

*mf* w/slide

TAB

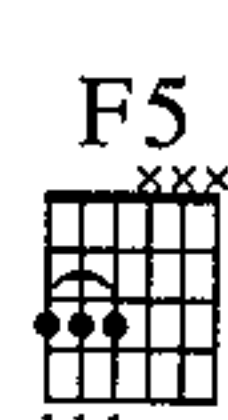
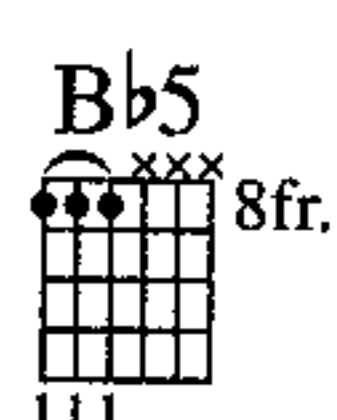
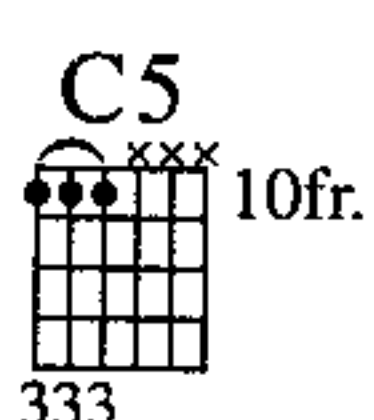
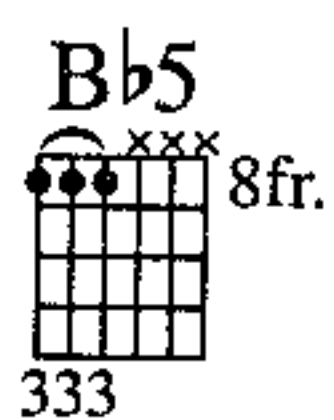
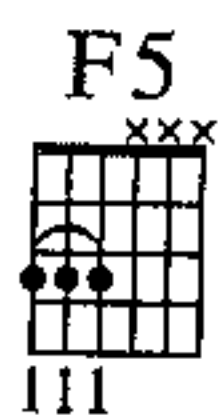
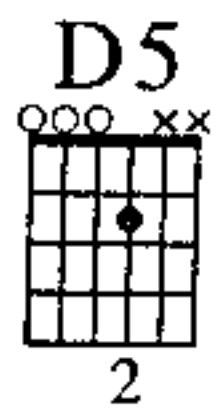
7	8	10	5/7	5	5	3	6	5	x	6	8	6	5	6
7	8	10												

Elec. Gtr. 2

TAB

10	10	10	10	10	10	x	2	2	3	3	8	8	8	8	8	10	10	10	10
10	10	10	10	10	10	x	0	0	3	3	8	8	8	8	8	10	10	10	10
10	10	10	10	10	10	x	3	0	3	3	8	8	8	8	8	10	10	10	10





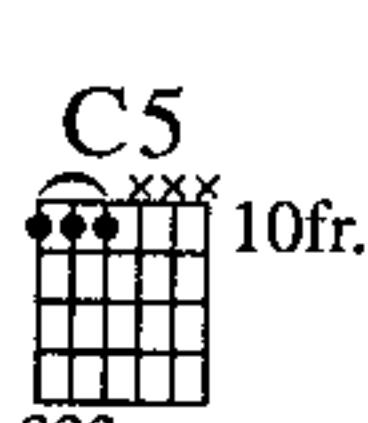
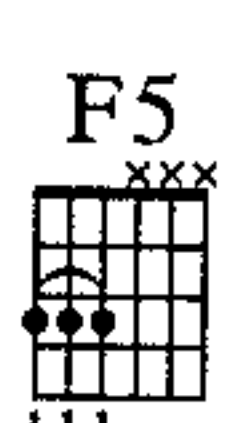
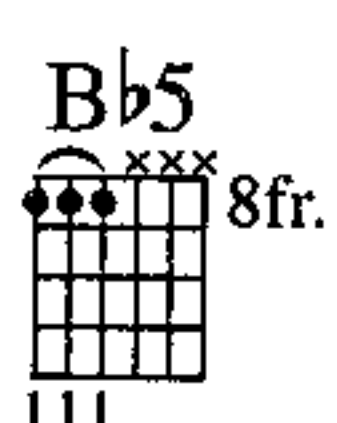
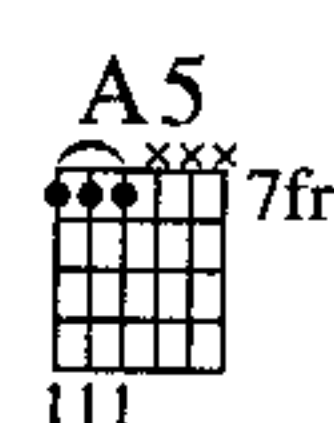
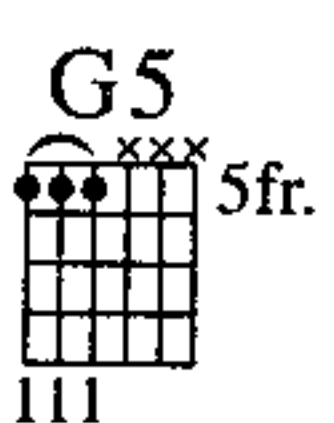
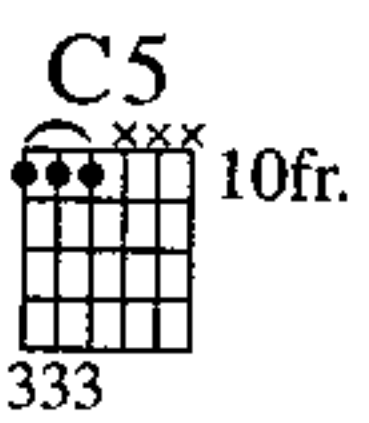
Musical staff with treble clef, key signature of one flat, and various notes and rests.

TAB staff with fret numbers: 5 7 5 5 3 | 6 5 6 8 8 10 | 13 15 13 15 15 15 13 15 15

Musical staff with treble clef, key signature of one flat, and various notes and rests.

TAB staff with fret numbers: 2 0 0 0 | 2 0 0 0 | 3 3 3 3 | 8 8 8 8 8 10 10 10 10 | 8 8 8 8 8 10 10 10 10 | 8 8 8 8 3 3 3 3

D.S. *al Coda*



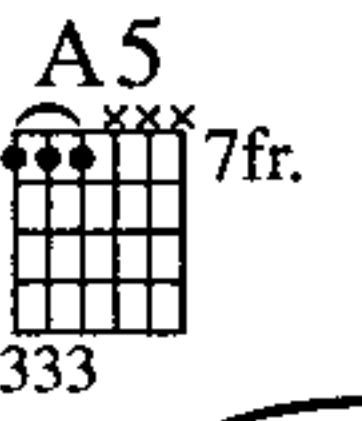
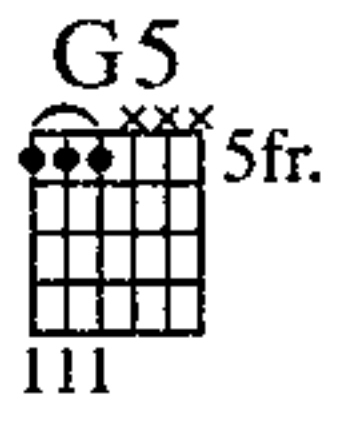
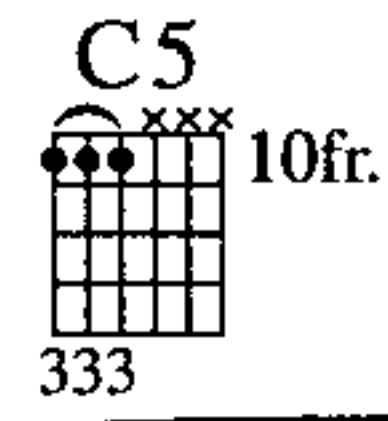
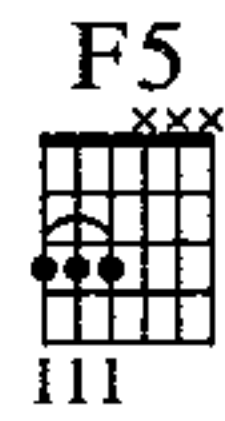
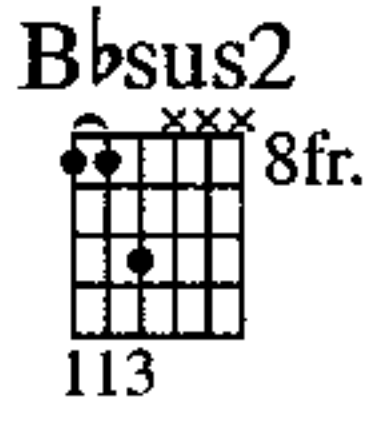
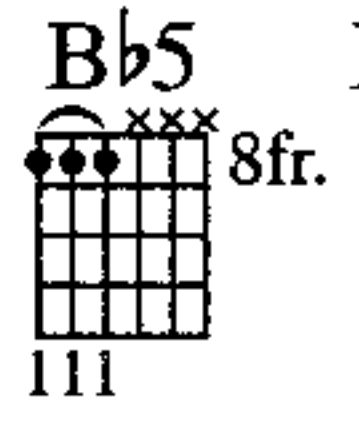
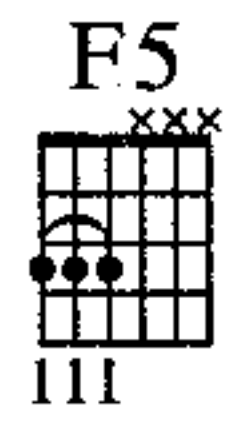
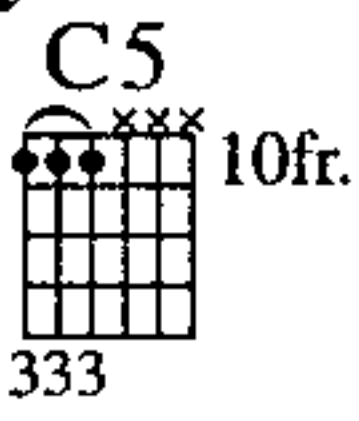
Musical staff with treble clef, key signature of one flat, and various notes and rests.

TAB staff with fret numbers: 15 13 | 13 15 13 15 15 13 | 15 15 | 15 13 15 15 15 13 | 15. Includes the instruction "grad. bend" above the staff.

Musical staff with treble clef, key signature of one flat, and various notes and rests.

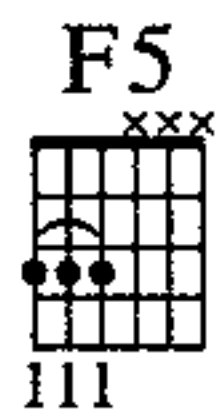
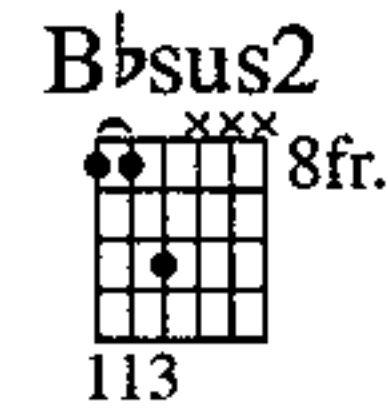
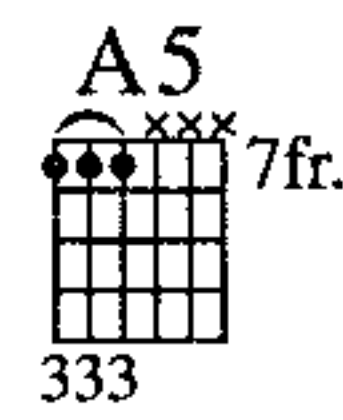
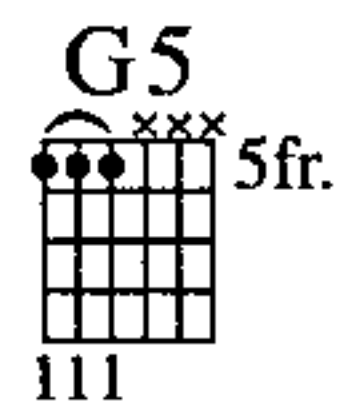
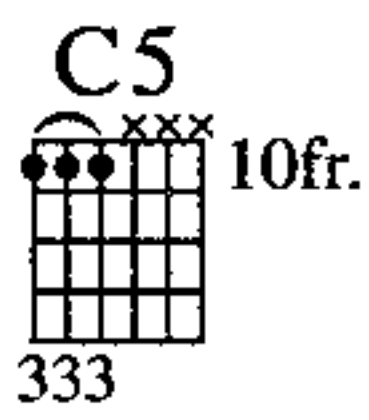
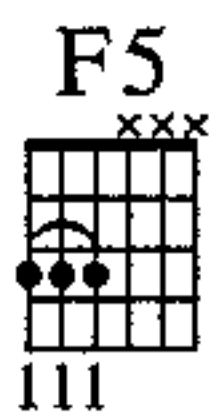
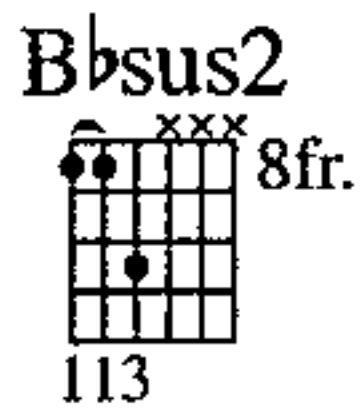
TAB staff with fret numbers: 10 10 10 10 | X 5 X 7 | 8 8 8 8 3 3 3 3 | 10 10 10 10

*Coda*



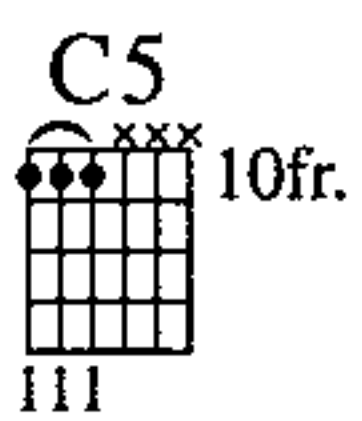
whoa. Yeah, I, I,

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



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				



T																			
A	10																		
B	10																		
	10																		

Verses 2 & 3:  
 She says I'm only telling half of it  
 That's prob'ly '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

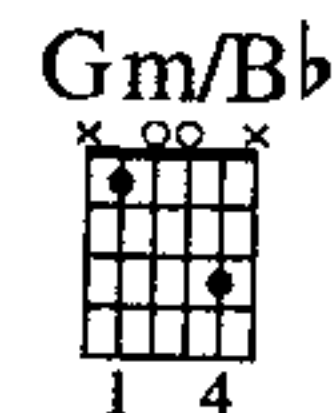
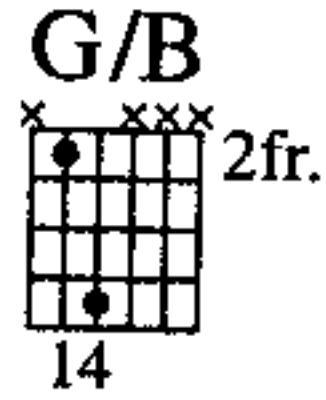
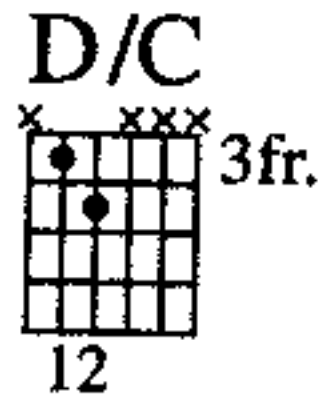
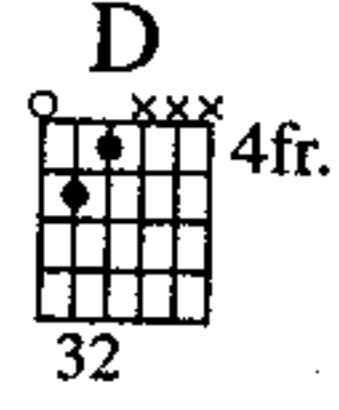
Elec. Gtrs. in Drop D:

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

Lyrics by  
 CHAD KROEGER  
 Music by  
 NICKELBACK

Moderately ♩ = 78

Intro:



Elec. Gtr. 2 (w/dist.)

8va

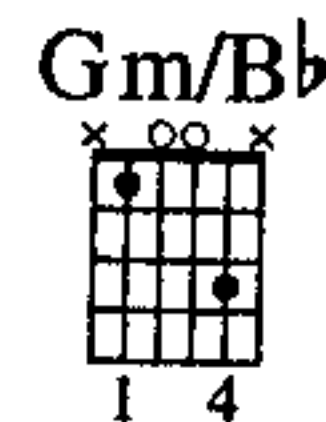
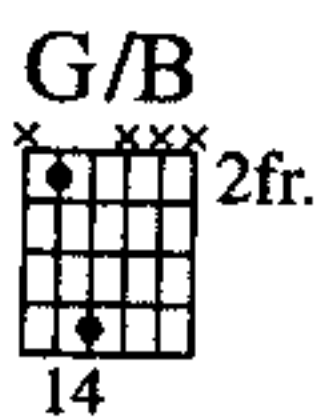
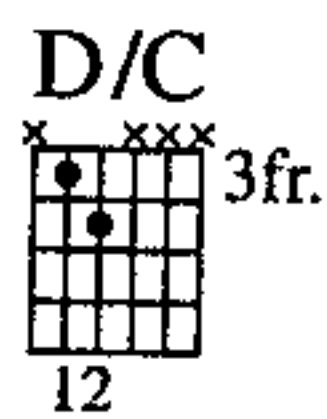
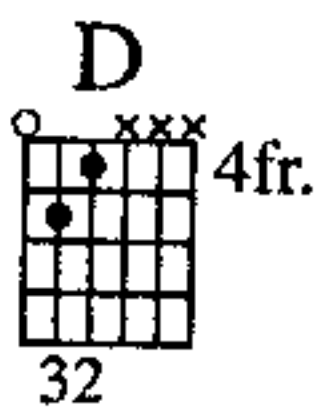
*mf* w/fast vibrato effect  
 hold throughout

TAB: 12 13 10

Elec. Gtr. 1 (clean-tone)  
 Rhy. Fig. 1

end Rhy. Fig. 1

TAB: 4 4 4 4 4 0 0 | 5 5 5 0 0 0 | 2 2 2 0 1 1 1 | 0 0 0 0 0



(8va) 1.4. I

*pp* *mf*

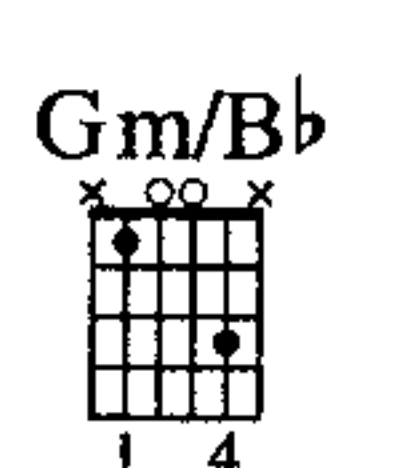
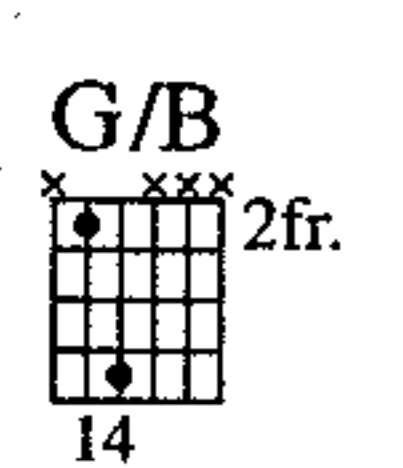
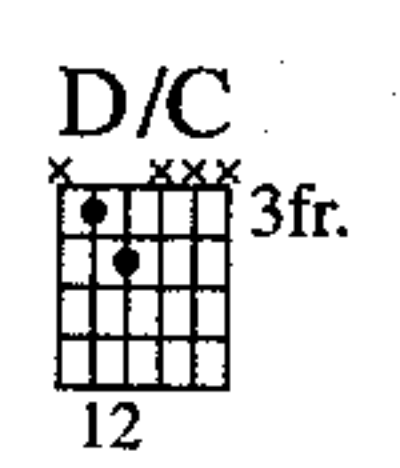
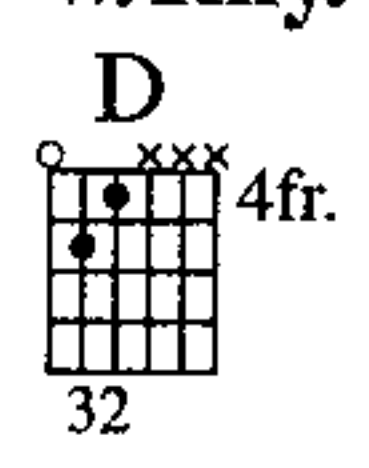
TAB: 10 10 10 10 10 10 | 12 13 12 13 12 13 | 12 13 12 13 12 13 | 12 13 12 13 12 13

TAB: 4 4 4 4 4 0 0 | 5 5 5 0 0 0 | 2 2 2 0 1 1 1 | 0 0 0 0 0



Verse:

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



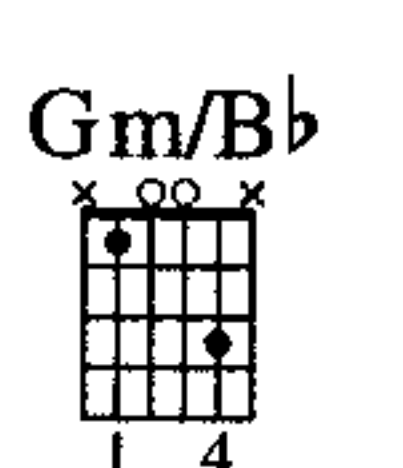
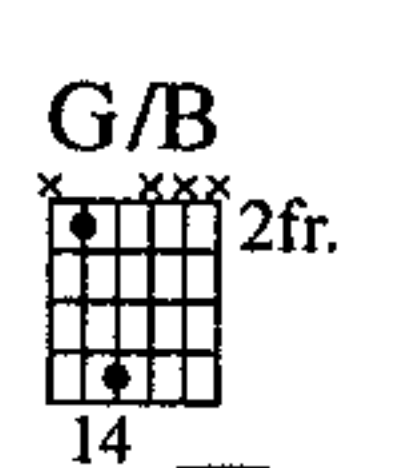
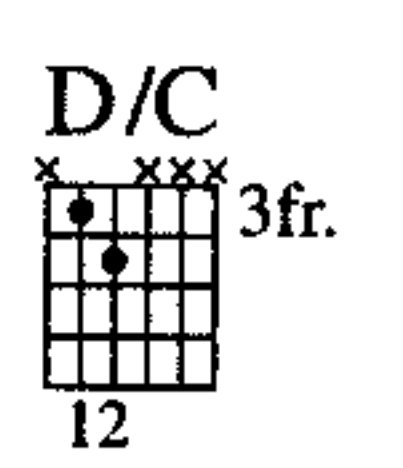
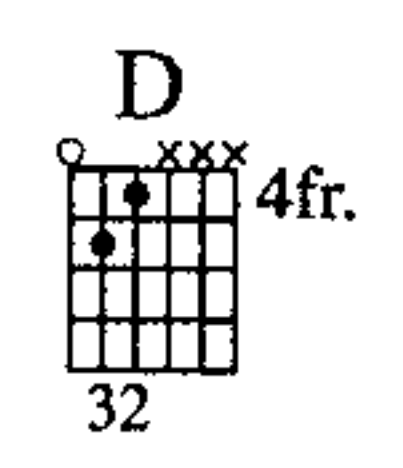
Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and notes.

missed you so much\_ that I begged\_ you to fly\_ and see\_ me\_ You  
(2.) for - ty-eight hours\_ I don't think\_ that we left\_ my ho - tel\_ room.. Should

Elec. Gtr. 2 (8va)

Musical staff for electric guitar 2, featuring a single note with an octave sign (8va).

Tablature for electric guitar 2, showing fret numbers 10, 13, 10, 10.



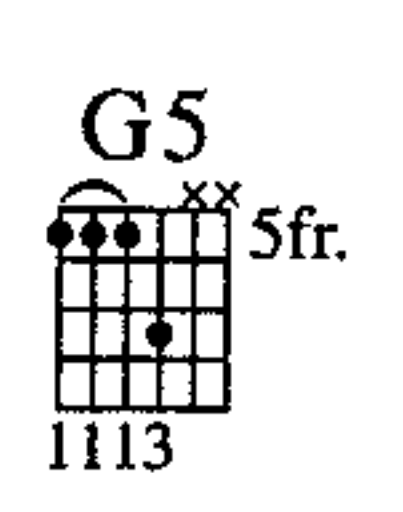
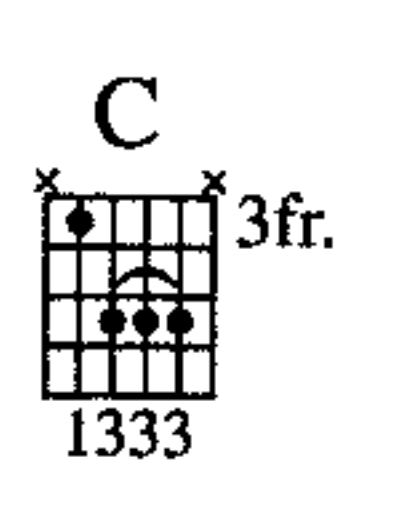
Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and notes.

must-'ve broke down\_ 'cause you fi - nal - ly said\_ that you would\_ But  
show you the sights\_ 'cause I'm sure\_ that I said\_ that I would\_ We

(8va)

Musical staff for electric guitar 2, featuring a single note with an octave sign (8va).

Tablature for electric guitar 2, showing fret numbers 12, 12, 10, 12.



Elec. Gtr. 1

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and notes.

now that you're here\_ I just feel\_ like I'm con - stant - ly dream - ing\_ Well, some-thing's  
got - ta make love\_ just one\_ last time\_ in the show - er.

(8va) - - 1

Musical staff for electric guitar 1, featuring a single note with an octave sign (8va).

Tablature for electric guitar 1, showing fret number 12.

1. | 2.3.4.

F5 3fr. G5 5fr. D 4fr. D5

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 F5 3fr. C5 3fr. G5 5fr.

ev - 'ry time\_ I turn a - round\_ I fall in love and find my heart face down and

F5 3fr. G5 5fr. F5 3fr. D5 2 F5 3fr. D5

open open open open open 3 fr. 2 fr.

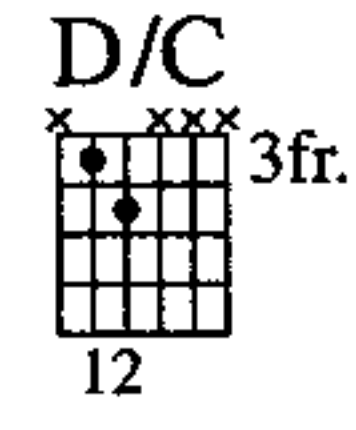
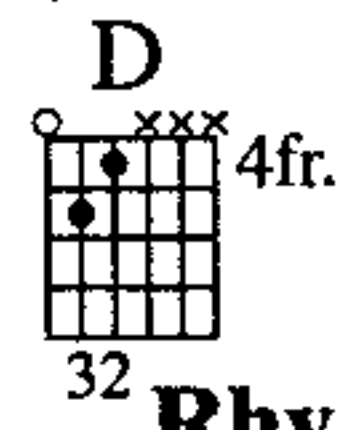
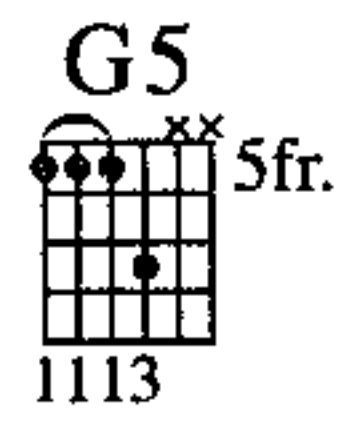
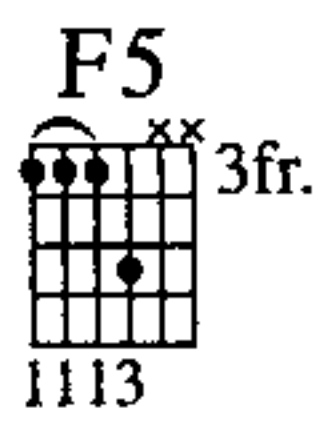
where\_ it\_ lands\_ is where it should. Oo.\_\_\_\_\_

Bb5 F5 3fr. C5 3fr. G5 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.



open

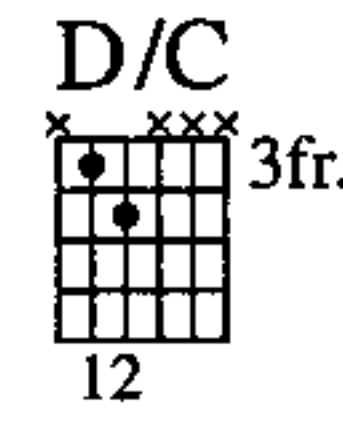
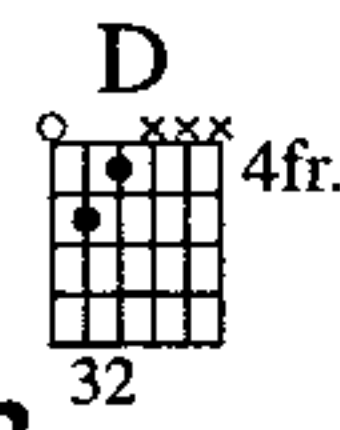
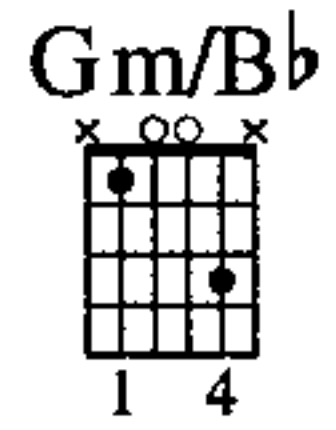
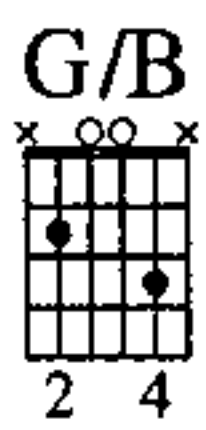
Rhy. Fig. 2

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

TAB



end Rhy. Fig. 2  
open

Feel - in' way too\_ damn\_ good.\_\_\_\_\_

TAB







# FIGURED YOU OUT

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

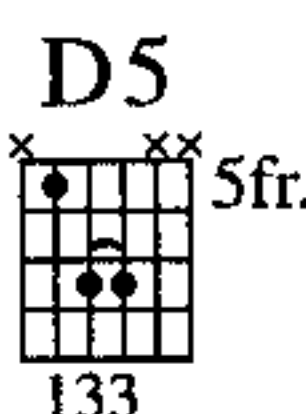
- ⑥ = C    ③ = F
- ⑤ = G    ② = A
- ④ = C    ① = D

Moderately ♩ = 94

Intro:

Lyrics by  
CHAD KROEGER  
Music by  
NICKELBACK

Verse:  
Gtr. tacet on D.S. only



\*  
Elec. Gtr. 1 1. I like your pants\_ a - round\_ your feet\_ (w/dist.)  
*f*

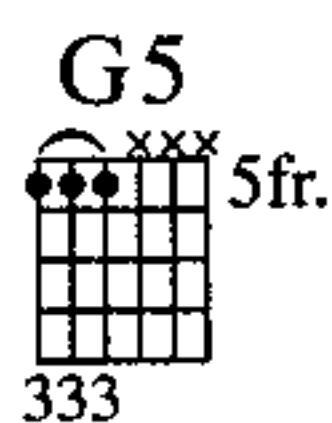
TAB  
7 7 x x 7 7 7 x x 7 7 7 x x 7  
5 5 x x 5 5 5 x x 5 5 5 x x 5

\*Recording sounds a whole step lower than written.



(1.3.) and I like the dirt\_ that's on\_ your\_ knees\_ and I like the way\_ you like\_ me\_ best\_


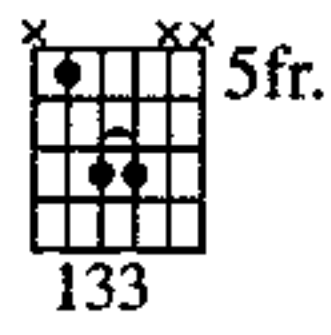
TAB  
7 7 x x 7 7 7 x x 3 3 3 x x 3 3 3 x x 3  
5 5 x x 5 5 5 x x 3 3 3 x x 3 3 3 x x 3



And I like the way\_ you still\_ say please\_ while you're look - ing up\_ at me. And I like the way\_ you're not\_ im - pressed\_ while you put me to\_ the test.

TAB  
3 3 x x 3 3 3 x x 5 5 5 x x 5 5 5 x x 5  
3 3 x x 3 3 3 x x 5 5 5 x x 5 5 5 x x 5



F5  D5 

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



Gtrs. re-enter on D.S.

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

Elec. Gtr. 2 (w/dist.)

*mf*

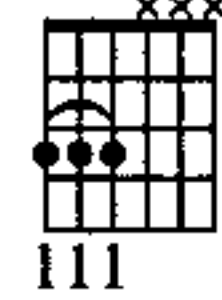
Elec. Gtr. 1

w/A.H. throughout

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



F5



Musical staff with lyrics: and I {1. love / 3. hate} the peo - ple that\_ you know...

and I love the good\_ times that\_ you wreck..

Musical staff with guitar notes and chords.

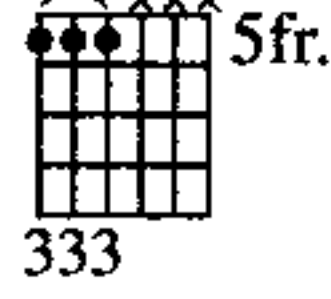
TAB 7 7 5 x x x x 5 7 7 5 x 5 x 5 7 3 3 x 5 7 3 3 x 5 7

Musical staff with harmonics (harm.) and diamond notes.

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

TAB 7 7 5 4 4 4 4 4 7 7 5 4 4 4 4 4 x x 3 3 2.5 2.5 3 2.5 3 3 3 3 3

G5



Musical staff with lyrics: 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..

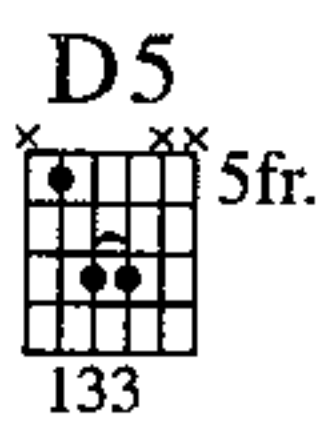
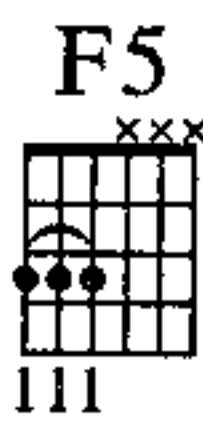
Musical staff with guitar notes and chords.

TAB 3 3 x 5 7 3 3 x 5 7 5 5 5 5 x 8 8 5 5 5 5 x 8 8

Musical staff with harmonics (harm.) and diamond notes.

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

TAB 3 3 2.5 2.5 3 2.5 3 3 3 3 3 3 5 5 5 5 x 5 5 5 5 x 5 5 5 5 x



Musical staff with treble clef and notes for the first line of the song.

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

Musical staff with treble clef and notes for the second line of the song.

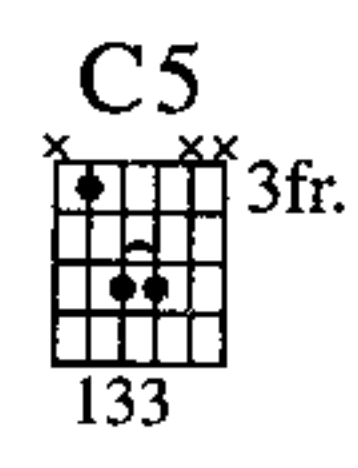
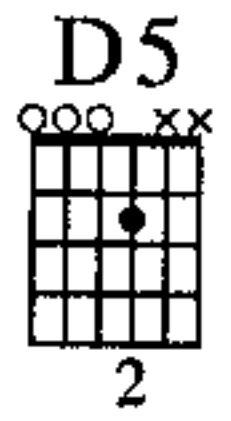
TAB staff for the first line of the song.

Musical staff with treble clef and notes for the third line of the song.

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

TAB staff for the third line of the song.

Chorus:



Musical staff with treble clef and notes for the chorus.

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

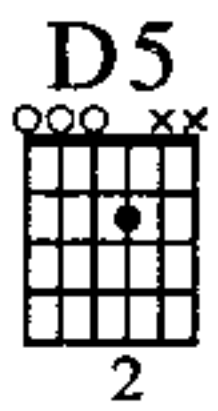
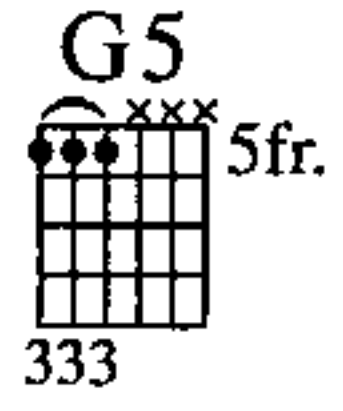
Musical staff with treble clef and notes for the chorus.

TAB staff for the chorus.

Musical staff with treble clef and notes for the chorus.

TAB staff for the chorus.





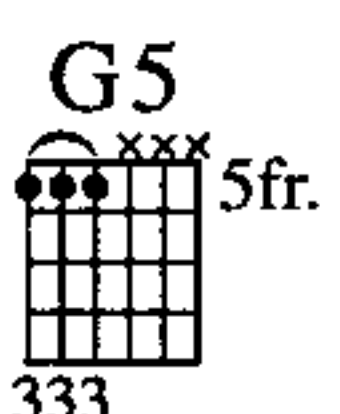
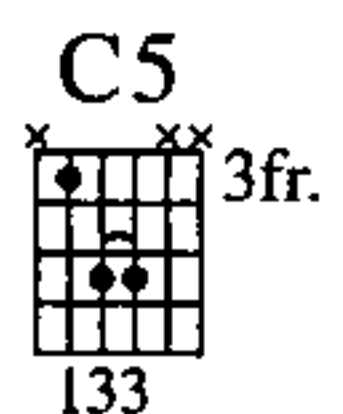
just to fig-ure you\_ out... Bkgd. Vcl.: Now\_ I did, you won-der why.

Elec. Gtr. 1

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

TAB

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

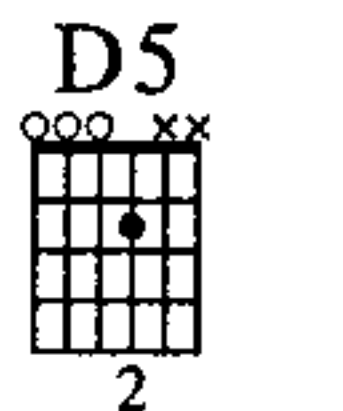


And now I know who you are.\_\_\_\_\_ It was - n't that\_ hard\_

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

TAB

0	0	2	2	2	X	X	15	0	5	5	5	5	5	5	5	5	5	5	5	5
0	0	0	0	0	X	X	15	0	3	3	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	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	0	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	0	0	4	4	4	4	0	4	4	4	4	4
5	5	5	5	5	5	0	3	0	0	0	4	4	4	4	0	4	4	4	4	4

1.

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

To Coda ⊕

Gone\_ for good and this is it.

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

TAB: 0 0 0 4 4 0 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 17 0 17

Interlude:

Fsus2  
  
 1133 3fr.

hold throughout

TAB: 0 0 0 0 3 0 3 5 0 3 0 3 5 0 3 0 3 3 3 3 3 3 3 3 0 3 0 3 3 3 3 3 3 3 3 3 3 3 3 0 3 0





# 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:

Elec. Gtr. 1 (w/dist.)

\* Rhy. Fig. 1

\*Recording sounds a whole step lower than written.

end Rhy. Fig. 1

Verses 1, 2, & \*\*4:

\*\*Elec. Gtr. 1

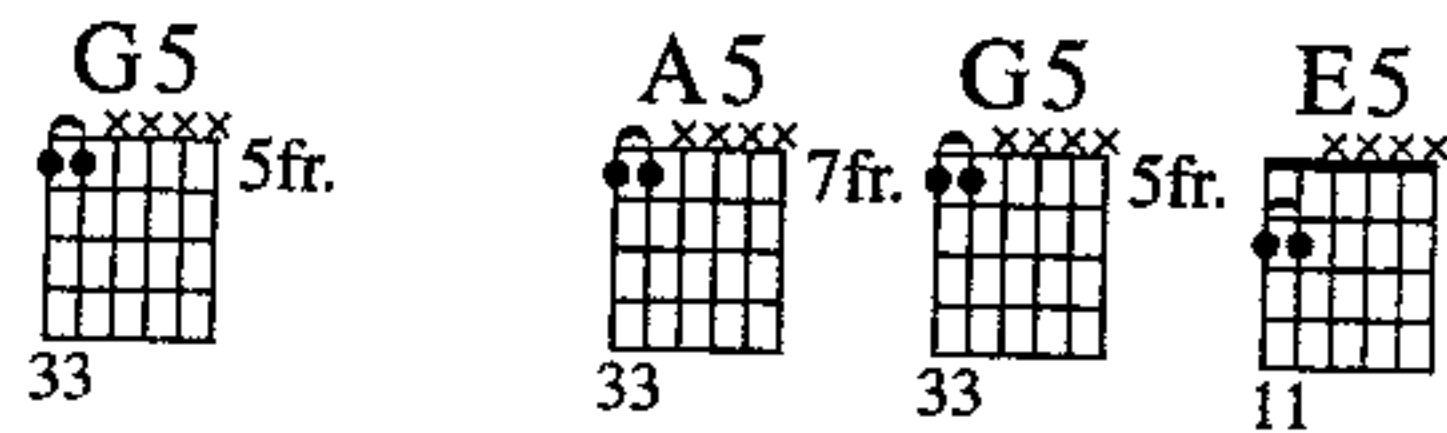
1.4. Not like I need to de - pend up - on an - y - one since I can see the lack of  
 2. Like I need to de - fend my own in - no - cence. So what? I did it. I ad -

Elec. Gtr. 1

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

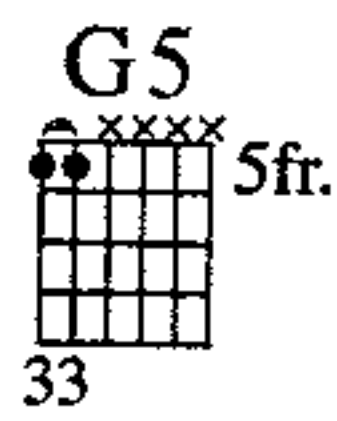
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Cont. in notation



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

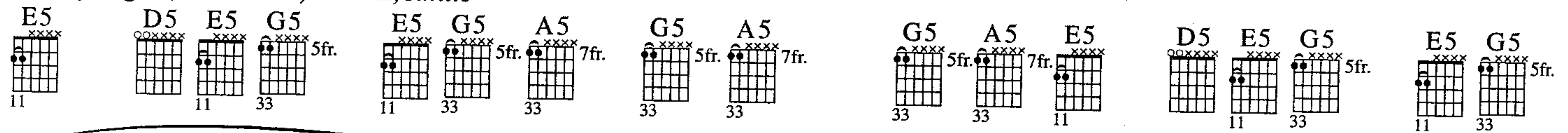


I won't be stand - ing up for long. I bet - ter learn how to crawl, —

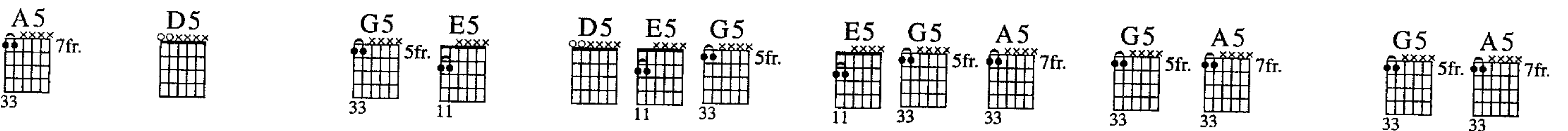
TAB: 2 2 2 5 5 5 5 5 12 (12)

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. —



To Coda

1. 2.3.

E5 11 D5 00xxxx E5 11 G5 33 5fr. E5 11 G5 33 5fr. A5 33 7fr. D5 00xxxx G5 33 5fr. A5 33 7fr. D5 00xxxx G5 33 5fr.

Guitar Solo:

E5 11 D5 00xxxx E5 11 D5 00xxxx E5 11 G5 33 5fr.

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

TAB: 2 2 2 x x 0 0 0 0 | 2 2 0 0 0 0 | 2 2 0 0 0 5

\*Composite arrangement.

D5 00xxxx E5 11 D5 00xxxx E5 11 D5 00xxxx

TAB: (5/5) 0 0 | 2 2 0 0 0 0 | 2 2 0 0 0 0

Verse 3:

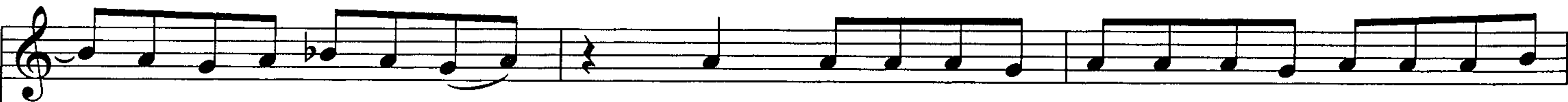
N.C.

E5 11 G5 33 5fr. D5 00xxxx

3. Eight min - utes from los -

TAB: 2 2 0 0 0 5 | (5/5) 0



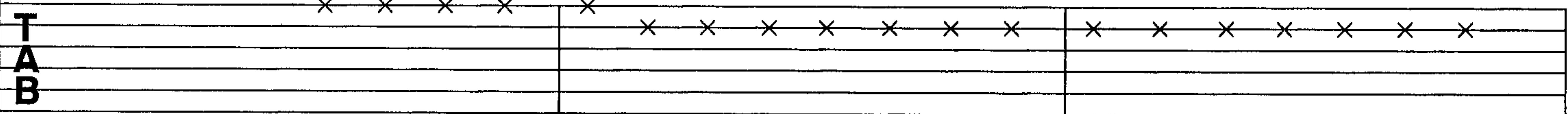


- ing it a lit - tle bit. Five min - utes your de - scrip - tion might be start - ing to fit.

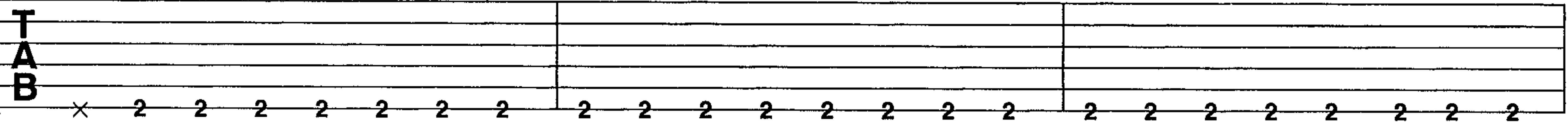
Elec. Gtr. 1



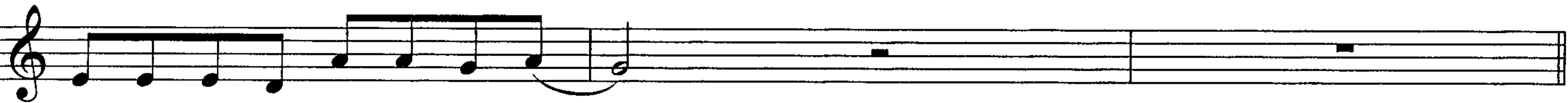
P.M. throughout



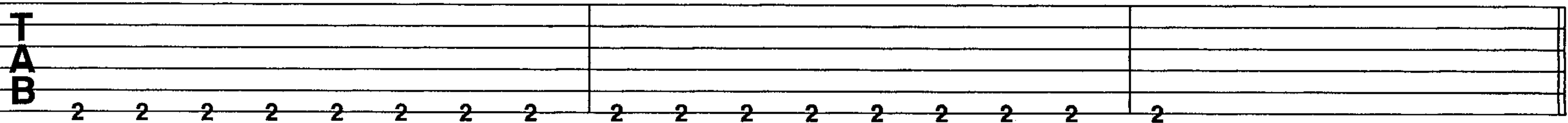
Three to go and I'm for - get - ting all that I've ev - er known. I won't be stand - ing up for



*D.C. al Coda*



long. I bet - ter learn how to crawl.



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

Coda

N.C.

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

Can't see noth - ing at all.

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

Outro:

Elec. Gtr. 1

# 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

\*Recording sounds a half step lower than written.

1. Crowds

Verse:

Acous. Gtr. 1

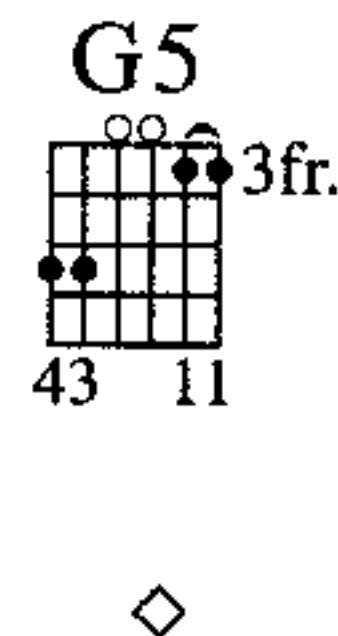
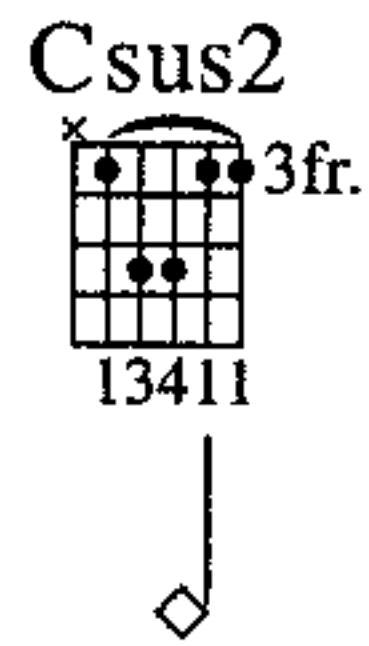
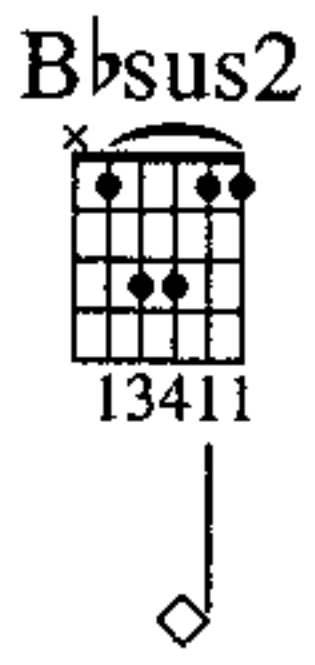
G5 3fr.

(3.) that scream at su - per - stars where bounc - ers show their bat - tle scars, I've been -  
 ter hours and al - co - hol, ev - 'ry club, we seen 'em all. As long -

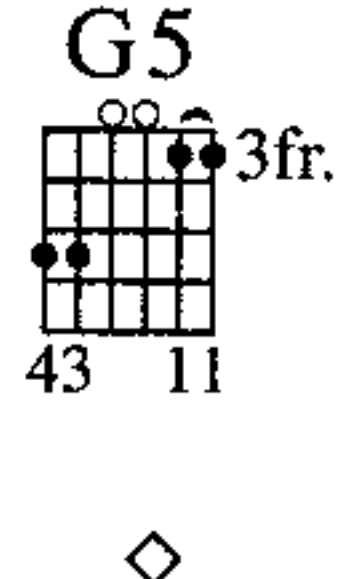
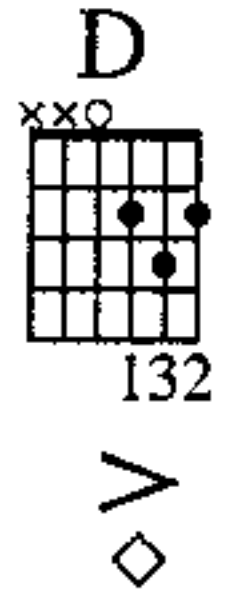
(on repeat)

Cont. rhy. simile

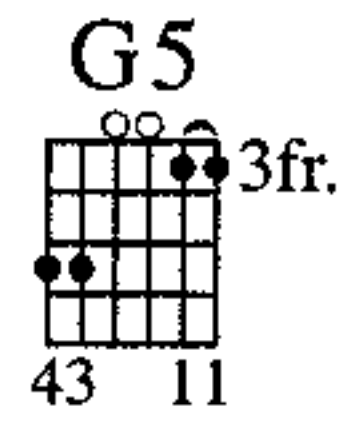
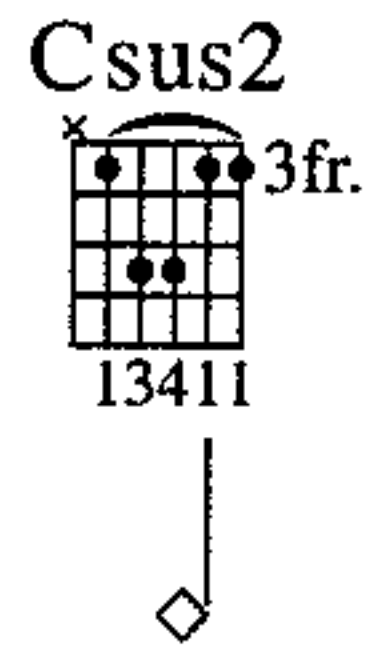
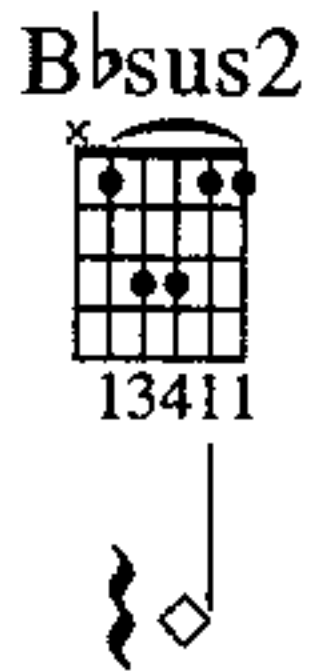




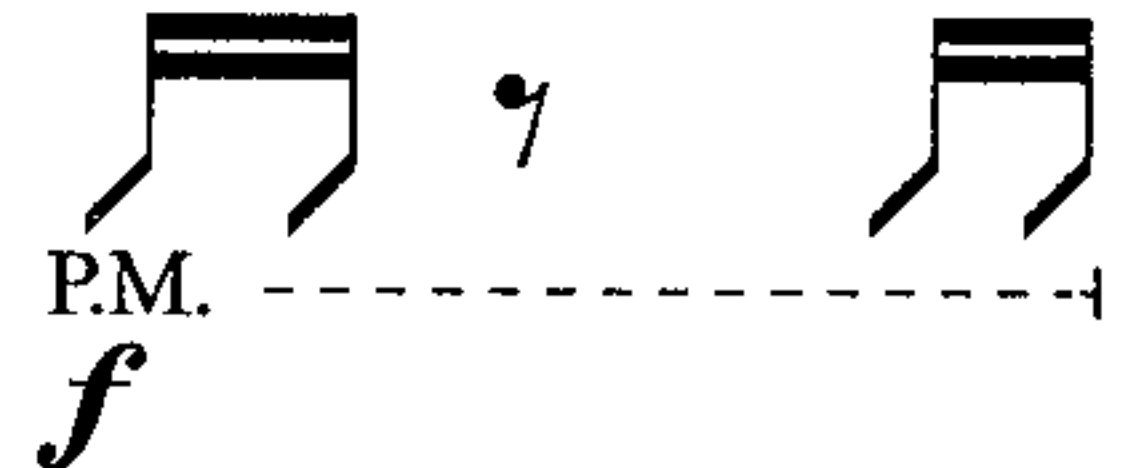
the first to sign on ev - 'ry wall. Down  
as we don't need to stand in line. Par -



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.



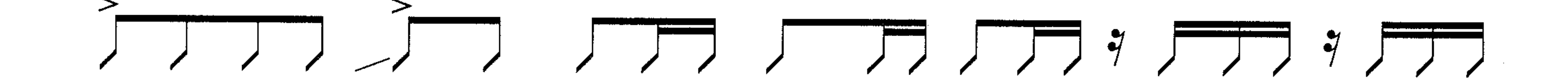
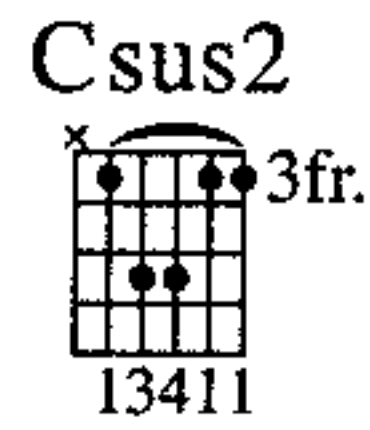
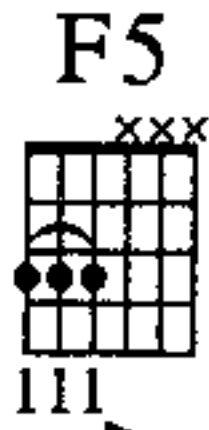
\*Elec. Gtr. 2  
(w/dist.)



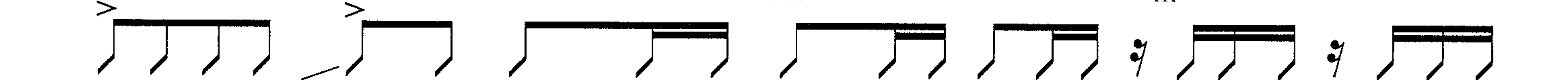
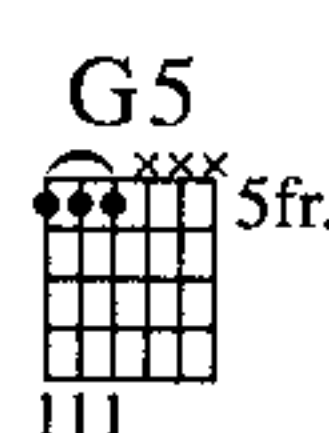
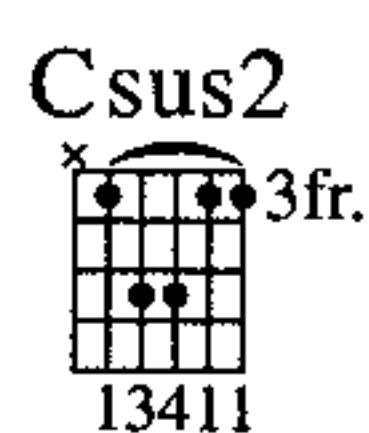
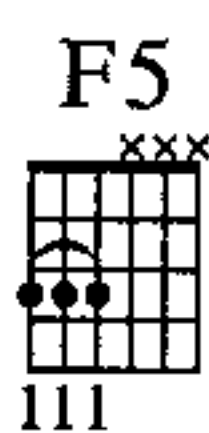
I've seen, we've screamed to ev - 'ry - one. } We'll see you at the show,  
they're go - ing to show up ev - 'ry time. }

\*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.

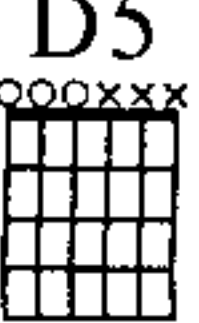
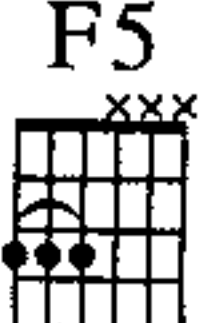
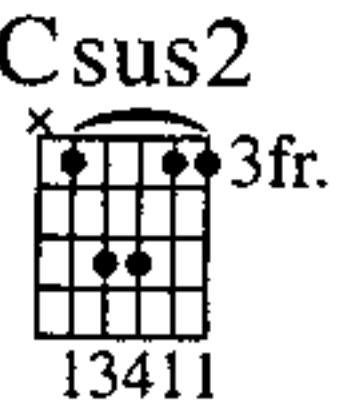
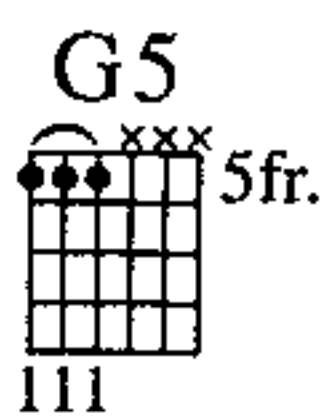
Chorus:




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

D5  F5  Csus2  G5 



and ride a - round\_ with all of us. We'll go out\_ on the town\_

To Coda ⊕

D5  F5  Csus2  G5  F5 



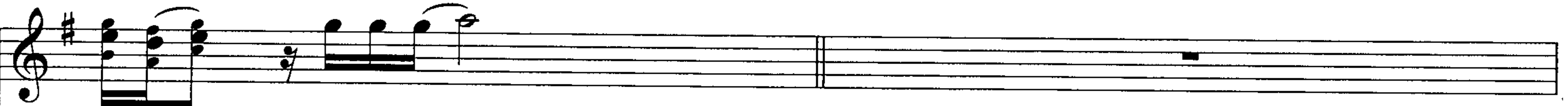
and light it up\_ 'til we burn it down, burn it down. 2. Af -

2.

Csus2  G5  F5 

Interlude:  
N.C.

Cont. in notation

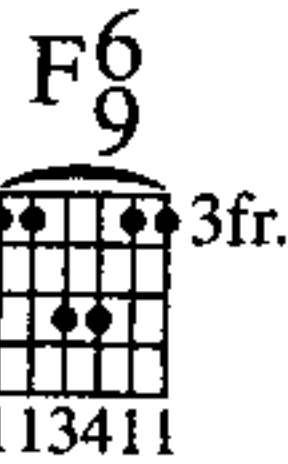


it down, burn it down!

Elec. Gtr. 2

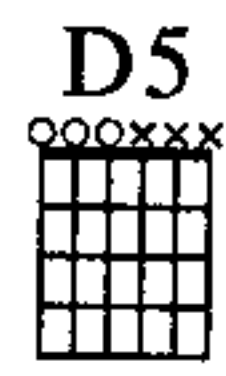
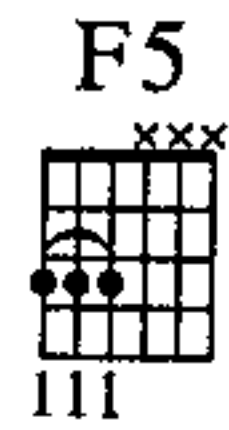
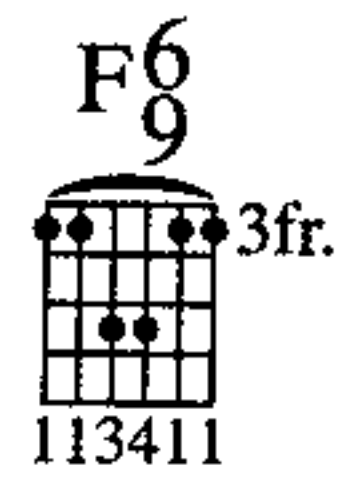


0 3 4 5 3 5 4 3 3 5 4 3 0 3 4

F6 



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



Elec. Gtr. 3 (w/dist.)

*mf*

1 1/2

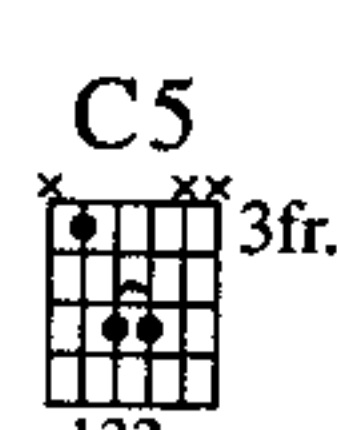
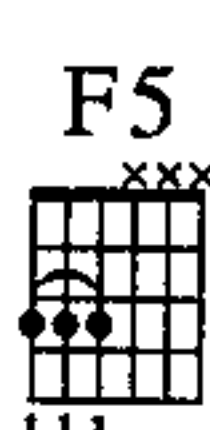
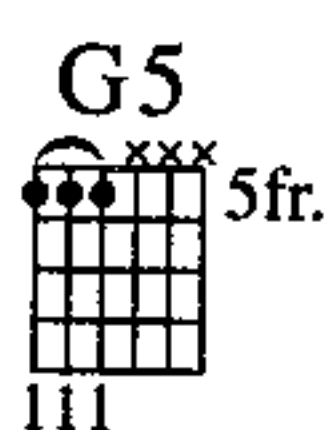
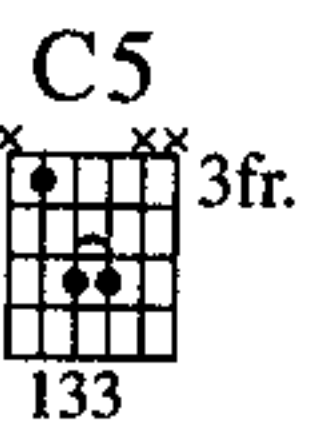
5/7 3 (3) 4 (4) 4/7

Elec. Gtr. 2

0 3 4 5 3 5 4 3

3 3 3 3

*D.S. al Coda*



3. Crowds...

Elec. Gtr. 3

\* ~~~~~

7/9 7 7/9 7 5 7 7 5 7/9 7 7/9 7 5 x 6/7 7/9

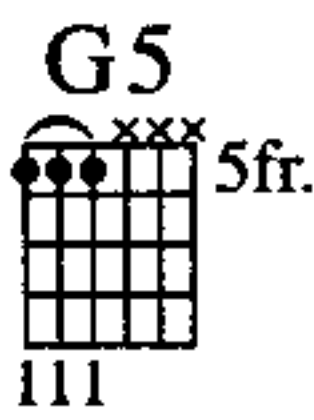
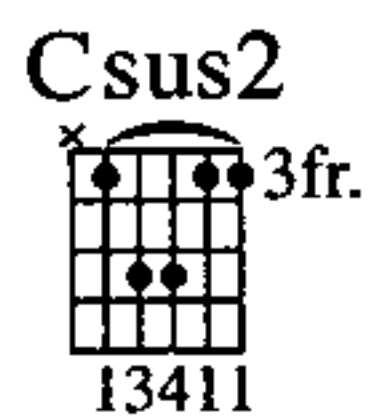
0 5 3 (3) 0

7

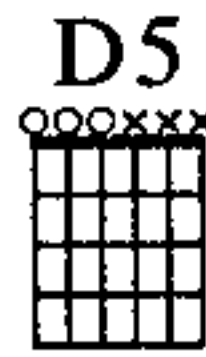
\*Last note of solo played on 1st measure of Verse 3.



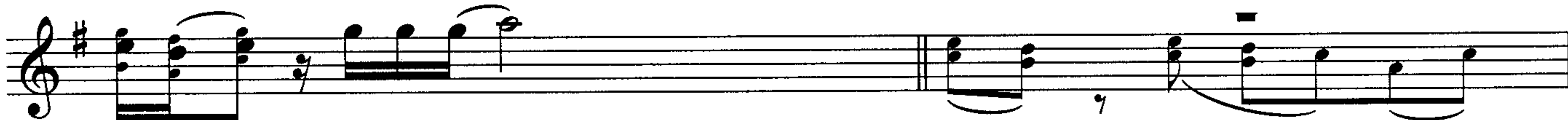
**Coda**



**Outro:**

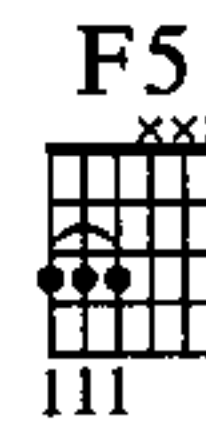
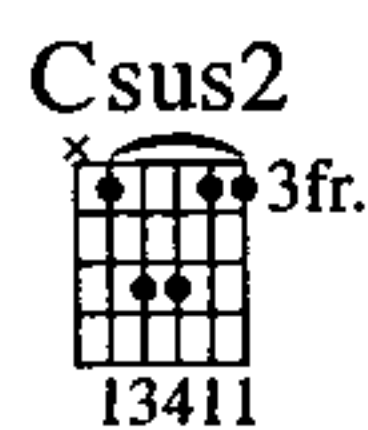


**Elec. Gtr. 2**



it down, burn it down!

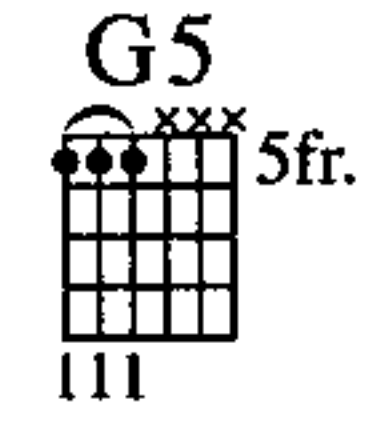
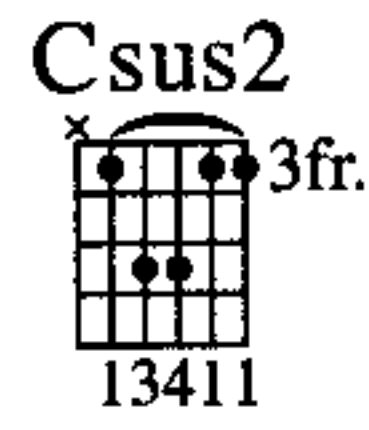
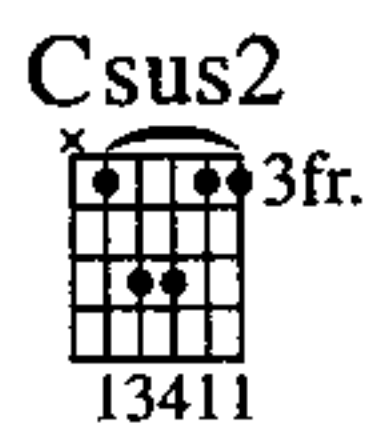
Bkgd. Vcl.: Oh, oh, oh,



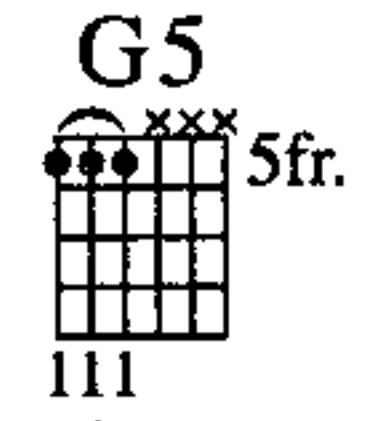
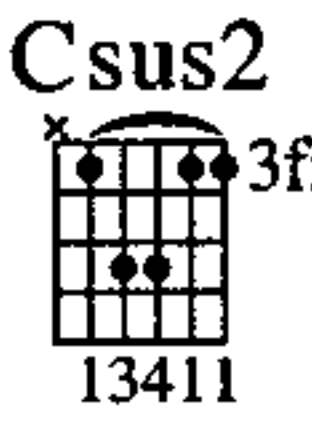
*Cont. rhy. simile*



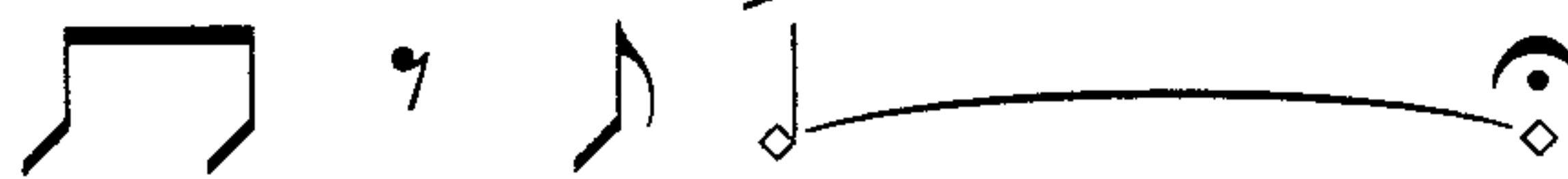
oh, Light it up 'til we burn it down. oh, oh, oh, Bkgd. Vcl. cont. simile



Light it up 'til we burn it down. Oo, you know we'regon-na light it up 'til we burn



**Elec. Gtr. 2**



it down. Burn it down! Oh, oh,

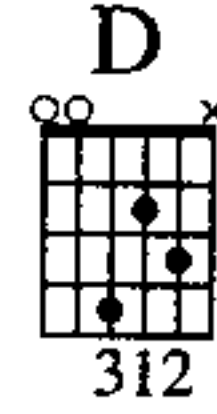
# SHOULD'VE LISTENED

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**

Verse:



Moderately slow ♩ = 82

Intro:

\*Recording sounds a minor third lower than written.

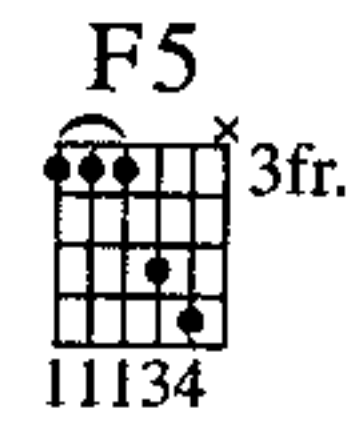
1. There's clothes all o - ver the floor. \_\_\_\_\_

3.4. See additional lyrics

Acous. Gtr. 1

*mf* hold throughout

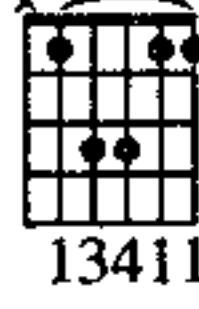
T  
A  
B



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

T  
A  
B

Bbsus2



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?

Csus2  
3fr.  
13411

G  
4fr.  
2341

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

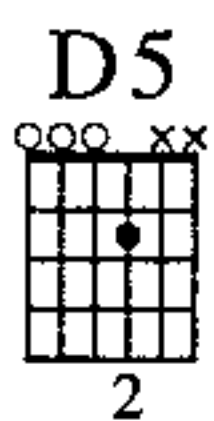
1.

2.3.4.

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



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**

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

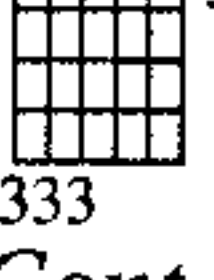
**Acous. Gtr. 1**  
**Rhy. Fig. 1**

**TAB**

2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F5



Cont. rhy. simile

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

**TAB**

5 5 5 8 5 5 5 8 5 5 5 8 5 5 5 8

**TAB**

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

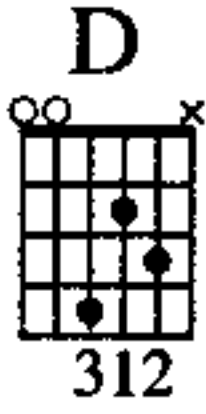
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



**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 two sharps (F# and C#), and a 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents and slurs. Below the staff, the lyrics "And now I guess I should-'ve lis - tened." are written.

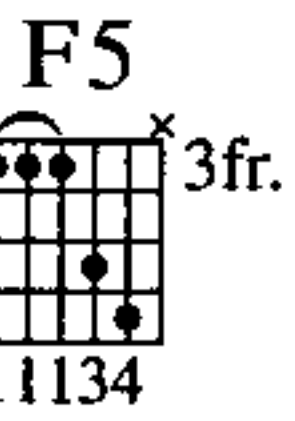
And now I guess I should-'ve lis - tened.

Bkgd. Vcl.: Ah, \_\_\_\_\_ ah, \_\_\_\_\_

**end Riff A**

Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents and slurs.

Tablature staff with six lines. The first line has a "7" written on it, indicating a barre.

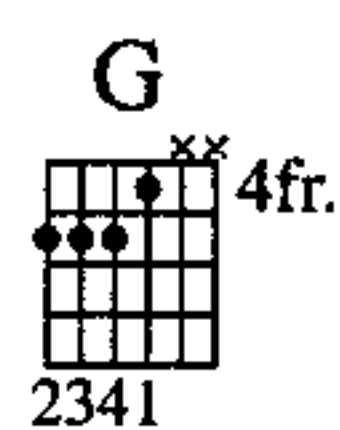


Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents and slurs.

ah, \_\_\_\_\_

ah, \_\_\_\_\_

ah, \_\_\_\_\_



*D.S. al Coda*

**end Bkgd. Vcl. Fig. 1**

Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents and slurs.

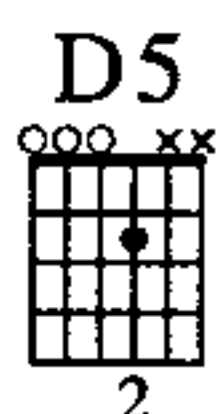
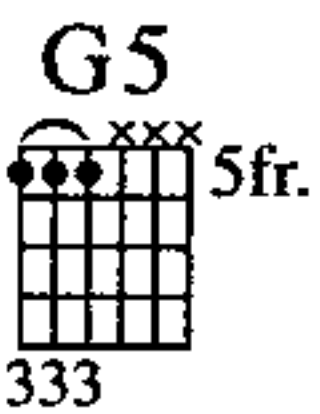
ah, \_\_\_\_\_

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

**Coda**

**Outro Chorus:**

w/Rhy. Fig. 1 (Acous. Gtr. 1) simile  
w/Riff A (Acous. Gtr. 2) simile  
w/Bkgd. Vcl. Fig. 1, simile



**Elec. Gtr. 1 & Acous. Gtr. 1**

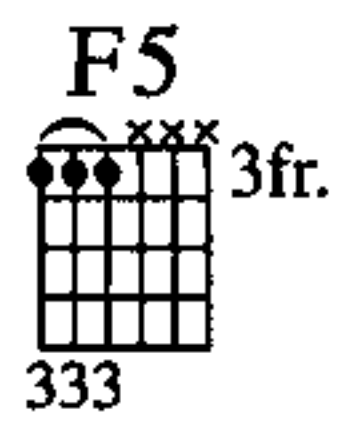
**Elec. Gtr. 1**

Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some with accents and slurs. Above the staff, there are rhythmic notation symbols for the electric guitar part.

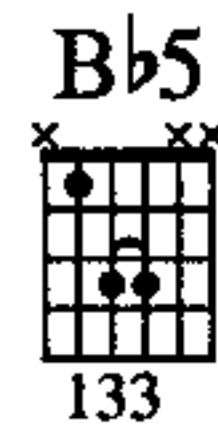
Well, now I guess I should-'ve lis - tened

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

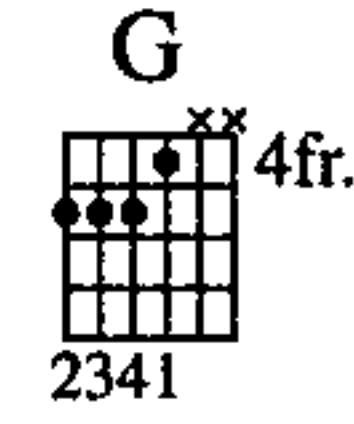
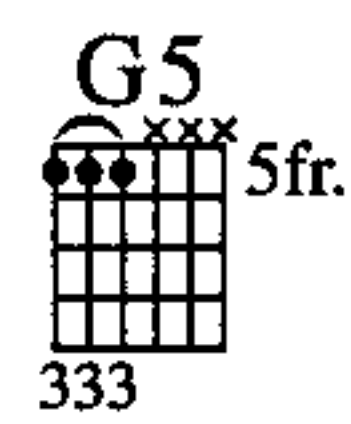
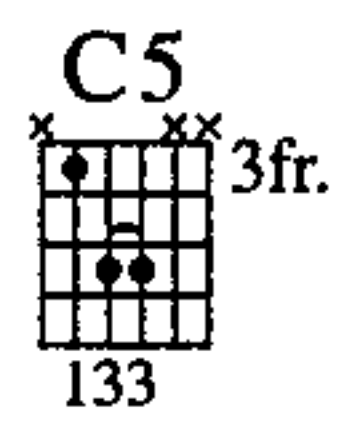




*Cont. rhy. simile*



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

**C#m**  
4fr.  
1342

**A**  
111

**B**  
1333

**E5**  
1113

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

\*\*

T  
A  
B

\*Music sounds a whole step lower than written.

\*\*On D.S. only.

**C#m**  
4fr.  
1342

**A**  
111

**B**  
1333

**E5**  
1113

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.

**C#m**  
4fr.  
1342

**A**  
111

**B**  
1333

**E5**  
1113

Acous. Gtr. 1

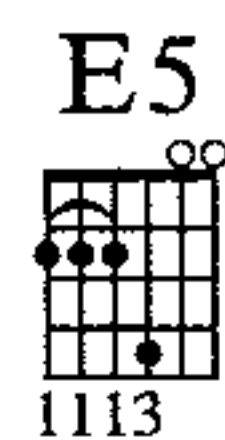
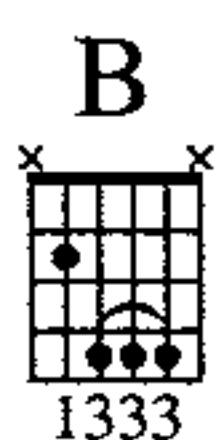
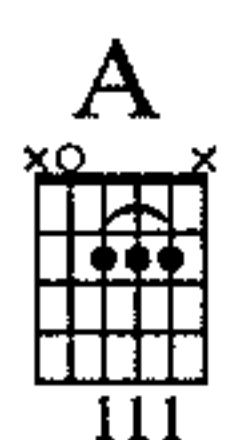
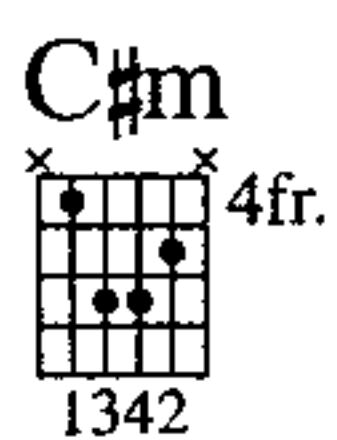
I wish you'd un - clench your fists  
Now the sto - ry's played out like this

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

Acous. Gtr. 2  
Rhy. Fig. 1

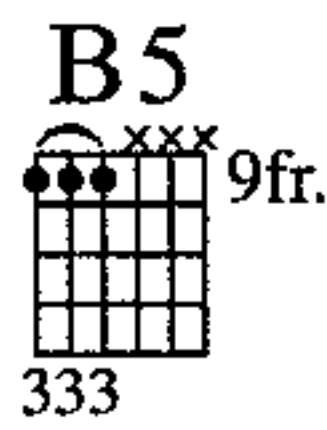
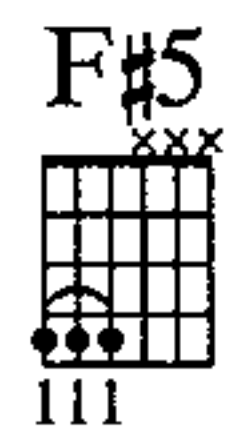
T  
A  
B

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Musical notation for the first system, including guitar chords and a vocal line.

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. }

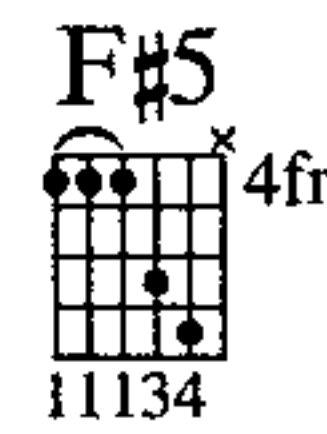
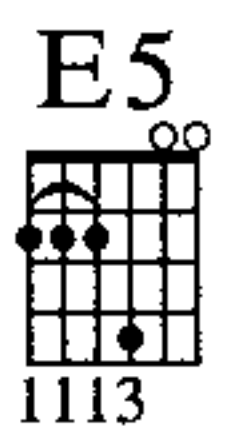
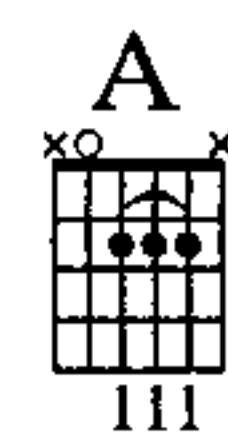


Elec. Gtr. 1 (w/dist.)

Musical notation for the second system, including guitar chords and a vocal line.

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

Chorus:



Musical notation for the chorus, including guitar chords and a vocal line.

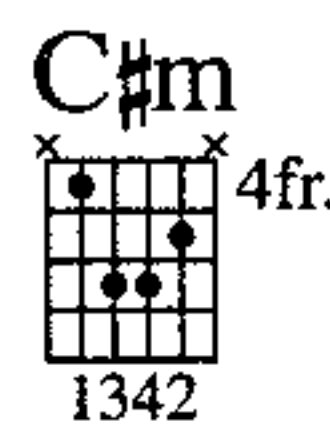
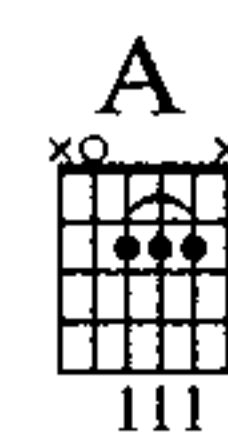
Some - day, \_\_\_ some - how \_\_\_ I'm gon-na make it al-right but not right now. \_

Elec. Gtr. 2 (semi-clean tone)

Musical notation for the second guitar part, including dynamics and articulation.

mf hold throughout

Tablature for the second guitar part.



Musical notation for the third system, including guitar chords and a vocal line.

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

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

Musical notation for the fourth system, including guitar chords and a vocal line.

Tablature for the fourth system.



A E5 B F#5 4fr.

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

To Coda  $\oplus$  1. | 2.

A B C#m 4fr. C#m 4fr.

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

Guitar Solo:

A E5 B F#5 4fr. A B

Elec. Gtr. 3 (w/dist.)

*mf*

**C#m**  
4fr.  
1342

**A**  
111

**E5**  
1113

**Elec. Gtr. 4**  
(w/dist.)

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

*D.S. al Coda*

**B**  
1333

**F#5**  
4fr.  
11134

**A**  
111

**B**  
1333

**C#m**  
4fr.  
1342

**Coda**

**C#m**  
4fr.  
1342

**B**  
1333

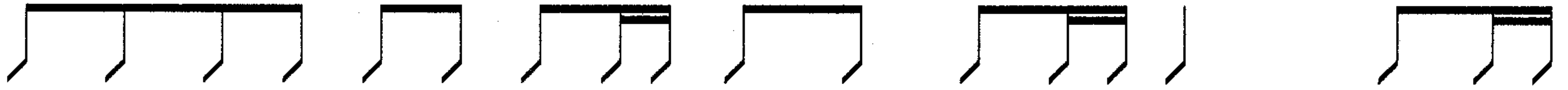
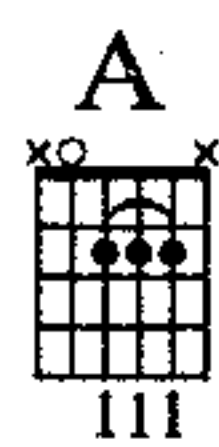
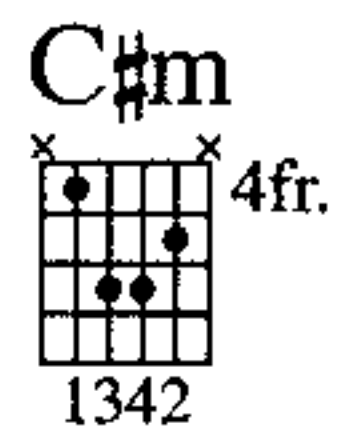
**A**  
111

**B**  
1333

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

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

**Elec. Gtr. 2**

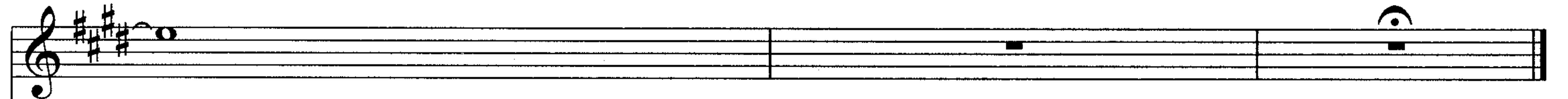
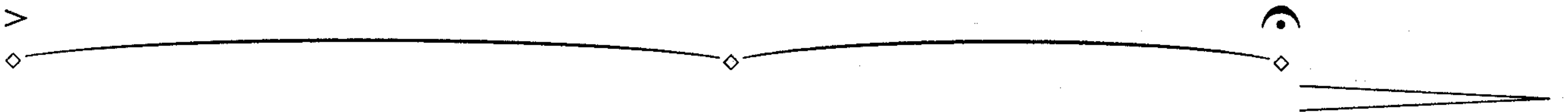
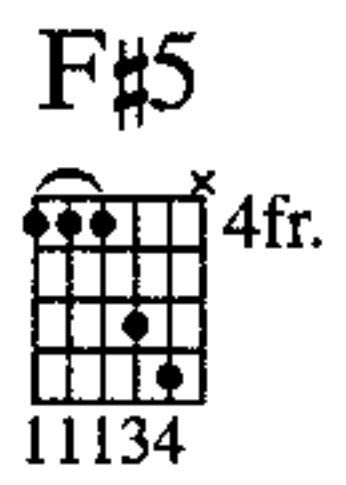
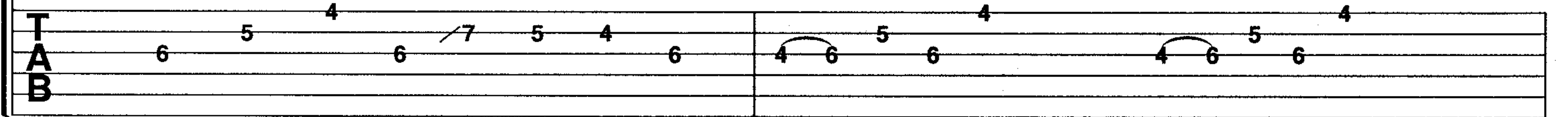


You're the on - ly one who knows that.

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



(cont. hold till end)



Verse 3:

How the hell did we wind up like this?  
 And why weren't we able to see the signs that we missed  
 And try to turn the tables?  
 Now the story's played out like this,  
 Just like a paperback novel.  
 Let's rewrite an ending that fits,  
 Instead of a Hollywood horror.  
 Nothing's wrong just as long as you know  
 That someday I will.  
 (To Chorus:)



# THROW YOURSELF AWAY

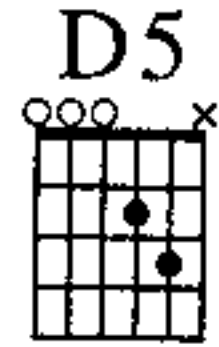
All gtrs. in Drop D, down 1 whole step:

- 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.

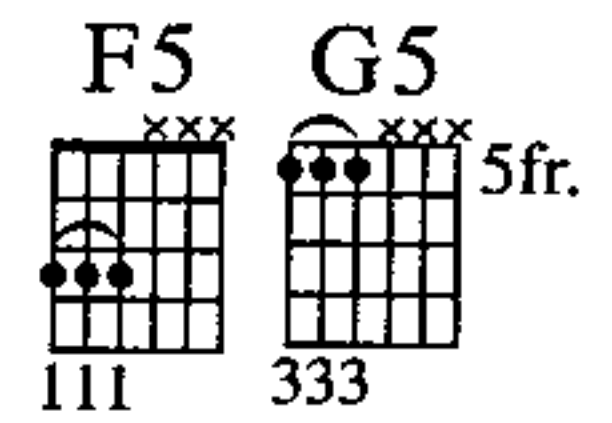
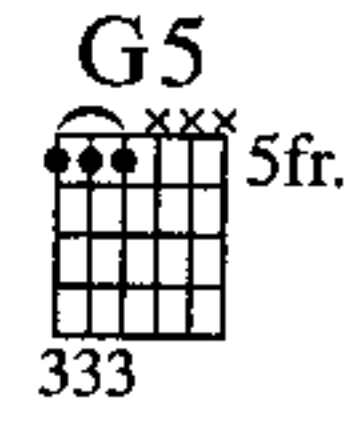
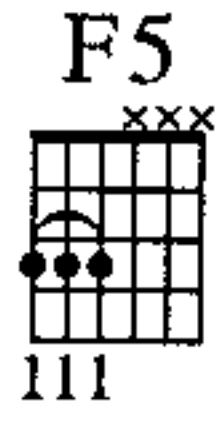
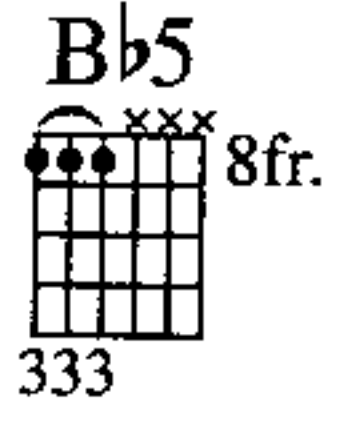
Verses 1 & 2:

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

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



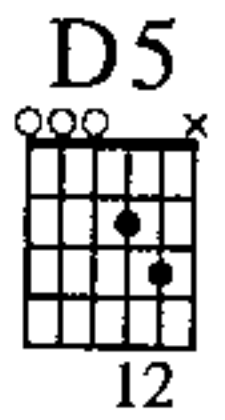
Musical staff with lyrics: Why the hell don't you throw your - self a - way?

Two musical staves with lyrics: You know they're gon - na burn it down.

Staff for Elec. Gtr. 2 (w/dist.) and TAB with a 7/10 fret mark.

Guitar Solo:

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



Staff for Elec. Gtr. 2 (w/dist.) and TAB with fret numbers: 0 3 5 0 0 0 3 0 5 5 (5) 3 3 5 7 5 7 7 12

Staff for Elec. Gtr. 4 (w/dist.) and TAB with fret numbers: 5 5 5 7 7 7 6 5 7 5 7 9/10/12 9/10 12



Gtrs. tacet  
N.C.

Ba-by's born on a bath - room floor. Her moth-er prays that it - 'll nev - er cry. But

noth-ing's wrong, you've got your prom dress on. When they ask you say, "It is - n't mine." 3. And

Verse 3:

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

D5

12

damn you for think-ing we will nev - er know and damn you for think-ing we would nev - er mind.

Elec. Gtr. 1

F5 G5 5fr. F5 G5 5fr.

On-ly rea - son that you made it this far, you nev - er asked Him but you nev - er tried.

Chorus:

Bb5

8fr. 333

F5

111

G5

5fr. 333

Why the hell don't you throw your - self a - way?

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

F5 G5 5fr. F5 G5 5fr.

F5 G5 5fr. F5 G5 5fr.

Bb5

8fr. 333

F5

111

Why the hell don't you throw your - self a - way?

G5  
333 5fr.

F5 G5  
111 333 5fr.

F5 G5  
111 333 5fr.

F5 G5  
111 333 5fr.

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

**Outro Chorus:**

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

D5  
12

F5  
111

C5 3fr.  
133

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

D5  
12

F5  
111

D5  
12

F5  
111

C5 3fr.  
133

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

D5  
12

F5  
111

C5 3fr.  
133

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

D5  
12

F5  
111

D5  
12

F5  
111

C5 3fr.  
133

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

Bb5 8fr.  
333

F5  
111

**Elec. Gtr. 1**

Why the hell\_ don't you throw\_ your - self\_ a - way?\_

F5 G5  
111 333 5fr.

F5 G5  
111 333 5fr.

F5 G5  
111 333 5fr.

F5 G5  
111 333 5fr.

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