

# 2000-2005

# BEST ROCK SONGS



788.42

BEST





2000-2005

## BEST ROCK SONGS

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# THE RISING

Words and Music by  
BRUCE SPRINGSTEEN

Moderately ♩ = 108

Tune guitar  
a half  
step down

Verse:

E(9)



Piano

E♭(9)

B(9)



B♭(9)

E(9)



E♭(9)

1. Can't see noth-in' in front\_\_ of me, can't see noth - in' com - ing\_  
3. See additional lyrics

*mf*

B(9)



B♭(9)

E(9)



E♭(9)

B(9)



B♭(9)

\_\_ up be - hind\_\_ I make my way\_\_ through this dark - ness\_\_ I

E(9)



E♭(9)

B(9)



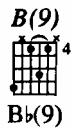
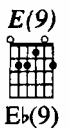
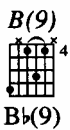
B♭(9)

E(9)

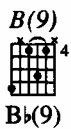
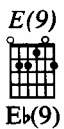


E♭(9)

can't feel noth-ing but this chain\_\_ that binds\_\_ me. (1.) Lost track of how far\_\_  
2. 3. See additional lyrics

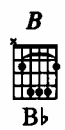
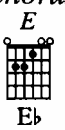
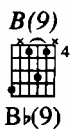


— I've gone, how far I've gone, — how — high — I've climbed.

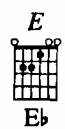
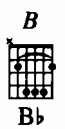
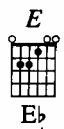


On my back's a six - ty pound — stone, — on my shoul-der a half mile —

*Chorus:*  
To Coda ⊕

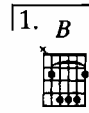
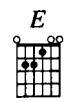


— of line. — Come on up — for the ris - ing. —

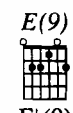
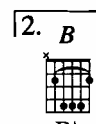


Come on up, — lay your hands — in mine. — Come on up — for the ris -

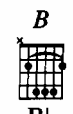
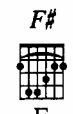




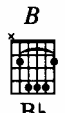
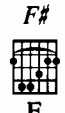
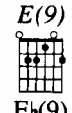
ing... Come on up for the ris - ing to - night...



ing to - night... Li li li li li li li li, li li li

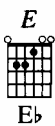


li li li li li, li li li li li li

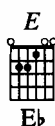
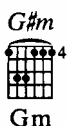


li li, li li li li li li li.

(Inst. solo ad lib...)



First system of musical notation with guitar chord diagrams for Eb, Bb, and F.

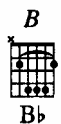
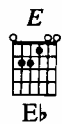


Second system of musical notation with guitar chord diagrams for Gm, Eb, and Bb.



Bridge:

Bridge section of musical notation with lyrics: "...end solo) There's spi - rits a - bove\_ and be - hind\_ me, fac -



Final system of musical notation with lyrics: "es gone black, eyes burn - in' bright. May their pre - cious blood\_ bind\_



G#m  
  
 Gm


E  
  
 Eb

B  
  
 Bb

F#  
  
 F


me, Lord, as I stand be - fore your fier - y light. Li



B  
  
 Bb


E(9)  
  
 Eb(9)


F#  
  
 F

B  
  
 Bb

li li li li li li, li li li li li li li li




E(9)  
  
 Eb(9)

F#  
  
 F


B  
  
 Bb


li, li li li li li li li li li



E(9)  
  
 Eb(9)

F#  
  
 F

B  
  
 Bb

E(9)  
  
 Eb(9)

*D.C. al Coda*

li li, li li li li li li li li. 3.I



**E(9)**  
  
**E♭(9)**

**B(9)**  
  
**B♭(9)**

**E(9)**  
  
**E♭(9)**

Coda

Sky of black - ness and sor - row. (A dream of life.) Sky of love, — sky

**B(9)**  
  
**B♭(9)**

**E(9)**  
  
**E♭(9)**

**B(9)**  
  
**B♭(9)**

of tears. (A dream of life.) Sky of glo - ry and sad - ness. (A dream of life.)

**E(9)**  
  
**E♭(9)**

**B(9)**  
  
**B♭(9)**

**E(9)**  
  
**E♭(9)**

Sky of mer - cy, sky — of fear. (A dream of life.) Sky of mem - 'ry and shad -

**B(9)**  
  
**B♭(9)**

**E(9)**  
  
**E♭(9)**

**B(9)**  
  
**B♭(9)**

ows. (A dream of life.) Your burn - ing wind — fills my — arms to - night. (A dream of life.)



E(9)



E♭(9)

B(9)



B♭(9)

E(9)



E♭(9)

Sky of long - ing and emp - ti - ness... (A dream of life.) Sky of full - ness, sky of \_

*Chorus:*

B(9)



B♭(9)

E



E♭

B



B♭

\_ bless - ed life. Come on up \_ for the ris - ing...

E



E♭

B



B♭

E



E♭

Come on up, \_ lay your hands \_ in mine... Come on up \_ for the ris -

B



B♭

E



E♭

B



B♭

ing... Come on up \_ for the ris - ing to - night... Li \_

**F#**  
F
**B**  
B $\flat$ 
**E(9)**  
E $\flat$ (9)
**F#**  
F
**B**  
B $\flat$

— li li li li li li li, li li li — li li li li li

**E(9)**  
E $\flat$ (9)
**F#**  
F
**B**  
B $\flat$ 
**E(9)**  
E $\flat$ (9)

li, li li li — li li li li li li li, li li li —

**F#**  
F
**B**  
B $\flat$ 
1. **E(9)**  
E $\flat$ (9)
**E(9)**  
E $\flat$ (9)

— li li li li li li. Li li li — li.

**Verse 2:**  
 Left the house this morning,  
 Bells ringing filled the air.  
 Wearin' the cross of my callin'.  
 On wheels of fire I come rollin' down here.  
 (To Chorus:)

**Verse 3:**  
 I see you, Mary, in the garden,  
 In the garden of a thousand sighs.  
 There's holy pictures of our children,  
 Dancin' in a sky filled with light.  
 May I feel your arms around me,  
 May I feel your blood mixed with mine.  
 A dream of life comes to me,  
 Like a catfish dancin' on the end of my line.  
 Sky of blackness and sorrow... etc.  
 (To Coda)





# ADDICTED

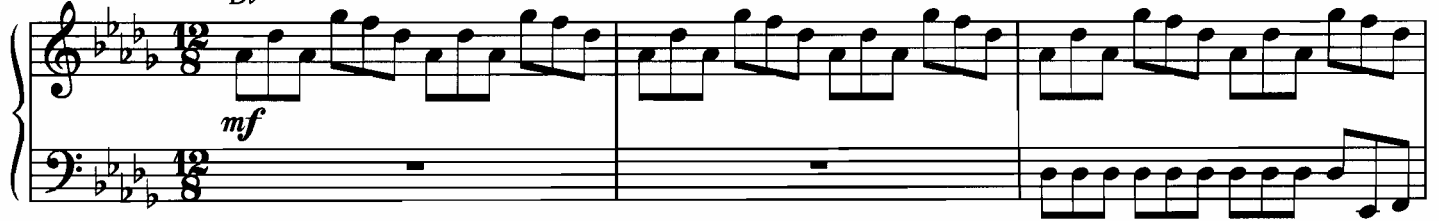
Gtr. tuned down 1/2 step:

- ⓐ = E♭   ⓑ = G♭
- ⓓ = A♭   ⓔ = B♭
- ⓕ = D♭   ⓖ = E♭

Words and Music by  
 CHARLES-ANDRE COMEAU,  
 JEAN-FRANCOIS STINCO, PIERRE BOUVIER,  
 SEBASTIEN LEFEBVRE, DAVID DESROSIERS  
 and ARNOLD DAVID LANNI

Moderately ♩ = 94


Guitar →  D  
 Piano →  D♭



 G    A    D    G    A  
 G♭   A♭   D♭   G♭   A♭



Verse:

 D  
 D♭

 G  
 G♭



1. I heard you're do - ing o - kay, — but I want you to know — I'm a  
 2. Since the day I met you — and af - ter all we've been through, — still a

 D  
 D♭



dick. I'm ad - dict - ed — to you. I can't pre - tend I don't care —  
 dick. I'm ad - dict - ed — to you. I think you know that it's true. —

G  
G $\flat$

— when you don't think a-bout me. — } Do you think I de-serve this?\_ I  
 — I'd run a thou-sand miles to get you. — }

Musical score for the first system, including vocal line and piano accompaniment.

1. *To Next Strain (To Chorus:)* 2.

Em D/F# G A Em D/F#  
 E $\flat$ m D $\flat$ /F G $\flat$  A $\flat$  N.C. E $\flat$ m D $\flat$ /F

tried to make you hap - py, but you left an - y way. I'm tried to make you hap - py. I did

Musical score for the second system, including vocal line and piano accompaniment.

G A E G A  
 G $\flat$  A $\flat$  E $\flat$  G $\flat$  A $\flat$  N.C.

all that\_ I could just to keep you, but you left an - y - way. I'm

Musical score for the third system, including vocal line and piano accompaniment.

*Chorus:*

D G D A  
 D $\flat$  G $\flat$  D $\flat$  A $\flat$

try - ing\_ to for - get that\_ I'm ad - dict - ed\_ to you, but I

Musical score for the chorus system, including vocal line and piano accompaniment.





D $\flat$



G $\flat$



D $\flat$



A $\flat$

want it\_\_\_ and I need it\_\_\_ I'm ad - dict - ed\_\_\_ to you. Now it's



E $\flat$ m7



A $\flat$



E $\flat$ m7

o - ver,\_\_\_ can't for - get what\_ you said. And I nev-er\_\_\_ wan-na



A $\flat$



G $\flat$



A $\flat$



D $\flat$

N.C.

do this\_ a - gain. Heart - break - er,\_\_\_ heart - break - er,\_\_\_



G $\flat$



A $\flat$



D $\flat$



G $\flat$



A $\flat$

heart - break - er,\_\_\_

2.

G  
G $\flat$

D/F#  
D $\flat$ /F

Em7  
E $\flat$ m7

D  
D $\flat$

G  
G $\flat$

D/F#  
D $\flat$ /F

break - er, heart - break - er.

Bridge:

Em7  
E $\flat$ m7

A7sus  
A $\flat$ 7sus

G  
G $\flat$

D/F#  
D $\flat$ /F

Em7  
E $\flat$ m7

D  
D $\flat$

How long will I be wait - ing?

G  
G $\flat$

D/F#  
D $\flat$ /F

Em7  
E $\flat$ m7

A7sus  
A $\flat$ 7sus

G  
G $\flat$

D/F#  
D $\flat$ /F

Un - til the end of time. I don't know why

Em7  
E $\flat$ m7

D  
D $\flat$

Em7  
E $\flat$ m7

D/F#  
D $\flat$ /F

G  
G $\flat$

A  
A $\flat$

I'm still wait - ing. I can't make you mine.



Gb/Bb



Ab/C



Ebm7



Db/F



Gb



Ab

Musical staff with treble clef and key signature of two flats, showing a melodic line with a dotted quarter note ending on 'I'm'.

I'm

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

Chorus:



Db



Gb



Db



Ab

Musical staff with treble clef and key signature of two flats, showing a melodic line with lyrics: 'try - ing to for - get that I'm ad - dict - ed to you, but I'.

try - ing to for - get that I'm ad - dict - ed to you, but I

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.



Db



Gb



Db



Ab

Musical staff with treble clef and key signature of two flats, showing a melodic line with lyrics: 'want it and I need it. I'm ad - dict - ed to you. I'm'.

want it and I need it. I'm ad - dict - ed to you. I'm

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.



Db



Gb



Db



Ab

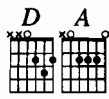


Db

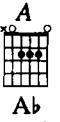
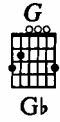
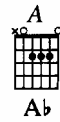
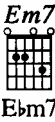
Musical staff with treble clef and key signature of two flats, showing a melodic line with lyrics: 'try - ing to for - get that I'm ad - dict - ed to you, but I want it and I need it. I'm ad -'.

try - ing to for - get that I'm ad - dict - ed to you, but I want it and I need it. I'm ad -

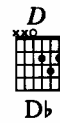
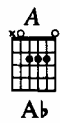
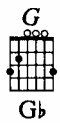
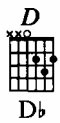
Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.



dict - ed\_\_ to you. Now it's o - ver, can't for - get what you said. And I

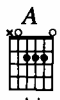
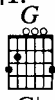


nev - er\_\_\_\_\_ wan - na do this a - gain. Heart - break - er, heart -

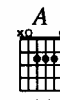
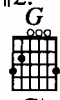


break - er. I'm ad - dict - ed\_\_ to you, heart - break - er. I'm ad -

1.



2.



dict - ed\_\_ to you, heart - dict - ed\_\_ to you, heart - break - er.

*rit.*

# AMERICAN IDIOT

Words by  
BILLIE JOE

Music by  
GREEN DAY

Fast ♩ = 176



The first system of the musical score consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) containing a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part begins with a mezzo-piano (*mp*) dynamic. The melody in the piano part starts with a half note chord, followed by eighth notes, and then a half note chord.



The second system of the musical score consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff containing a piano accompaniment. The piano part continues with a forte (*f*) dynamic. The melody in the piano part features a half note chord, followed by eighth notes, and then a half note chord.



The third system of the musical score consists of three staves. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff containing a piano accompaniment. The piano part continues with the same melody as the previous systems, featuring a half note chord, eighth notes, and a half note chord.



Verses 1 & 2:

N.C.



1. Don't want to be an A - mer - i - can id - i - ot.  
 2. Well, may - be I am the f\*\* - got A - mer - i - ca.



N.C.

Don't want a na - tion un - der the new me - di - a.  
 I'm not a part of a red - neck a - gen - da.



N.C.

Hey, can you hear the sound...  
 Now ev - 'ry - bod - y, do...



— of hys - ter - i - a?  
 — the prop - a - gan - da,

N.C.



The sub - lim - i - nal mind - f\*\*k A - mer - i - ca. }  
 and sing a - long to the age of par - a - noi - a. }

**Chorus:**



1.2.4. Wel - come to a new kind of ten - sion  
 3. (*Gtr. solo...*)



all a - cross the a - li - en - a - tion, where ev - 'ry - thing is - n't meant.



to be o - kay.



Tel - e - vi - sion dreams\_\_ of to - mor - row, we're not the ones\_\_



To Coda ♪

\_\_ who're meant to fol - low, \_\_ for that's e - nough\_\_ to ar - gue.

1.  
N.C.



(drums only)



2.

N.C.



Musical notation for the first system, including a treble clef staff with rests, a grand staff with piano accompaniment, and a bass clef staff with rests. The piano part features a melodic line in the right hand and a bass line in the left hand.



Musical notation for the second system, including a treble clef staff with rests, a grand staff with piano accompaniment, and a bass clef staff with rests. The piano part continues with melodic and bass lines.



Musical notation for the third system, including a treble clef staff with rests, a grand staff with piano accompaniment, and a bass clef staff with rests. The piano part continues with melodic and bass lines.



D.S. %

Musical notation for the fourth system, including a treble clef staff with rests, a grand staff with piano accompaniment, and a bass clef staff with rests. The piano part continues with melodic and bass lines.

3.



Musical staff with treble clef, key signature of three flats, and a whole rest.

...end solo)

Piano accompaniment for the first system, including treble and bass staves with notes and dynamics like *mp*.

Verse 3:



Musical staff with treble clef, key signature of three flats, and a whole rest.

3. Don't want to be an A - mer - i - can id - i - ot,

Piano accompaniment for the second system, including treble and bass staves with notes and dynamics.



Musical staff with treble clef, key signature of three flats, and notes.

one na - tion con - trolled by the me - di - a. In - for - ma - tion age

Piano accompaniment for the third system, including treble and bass staves with notes and dynamics.

D.S.  $\text{al Coda}$



N.C.



Musical staff with treble clef, key signature of three flats, and notes.

of hys - ter - i - a is call - ing out to id - i - ot A - mer - i - ca.

Piano accompaniment for the fourth system, including treble and bass staves with notes and dynamics.



♯ Coda

A $\flat$ 5 D $\flat$ 5 G $\flat$ 5 D $\flat$ 5 A $\flat$ 5 D $\flat$ 5 G $\flat$ 5

This system features a guitar part with a Coda symbol and seven chord diagrams: A $\flat$ 5, D $\flat$ 5, G $\flat$ 5, D $\flat$ 5, A $\flat$ 5, D $\flat$ 5, and G $\flat$ 5. The piano accompaniment consists of a treble and bass staff with a melodic line in the treble and a bass line in the bass.

D $\flat$ 5 A $\flat$ 5 G $\flat$ 5 A $\flat$ 5 D $\flat$ 5 G $\flat$ 5 D $\flat$ 5 A $\flat$ 5

This system features a guitar part with eight chord diagrams: D $\flat$ 5, A $\flat$ 5, G $\flat$ 5, A $\flat$ 5, D $\flat$ 5, G $\flat$ 5, D $\flat$ 5, and A $\flat$ 5. The piano accompaniment continues with a melodic line in the treble and a bass line in the bass.

D $\flat$ 5 G $\flat$ 5 D $\flat$ 5 A $\flat$ 5 G $\flat$ 5 D $\flat$ 5 G $\flat$ 5 D $\flat$ 5 A $\flat$ 5

This system features a guitar part with eight chord diagrams: D $\flat$ 5, G $\flat$ 5, D $\flat$ 5, A $\flat$ 5, G $\flat$ 5, D $\flat$ 5, G $\flat$ 5, and D $\flat$ 5. The piano accompaniment includes a melodic line in the treble and a bass line in the bass, with a dynamic marking of *f* (forte) in the final measure.

# ANIMALS

Gtr. in Drop D:

⑥ = D    ③ = G

⑤ = A    ② = B

④ = D    ① = E

Lyrics by CHAD KROEGER  
Music by NICKELBACK

Moderately bright ♩ = 144




♩ Verse:

N.C.

1. I, I'm driv - ing back in black, just got my li - cense back. I got this feel - ing in my  
 2. You're be - side me on the seat, got your hand be - tween my knees and you con - trol how fast we  
 3. See additional lyrics

veins this train is com-ing off the track. I'll ask po - lite if the dev - il needs a  
go by just how hard you wan - na squeeze. It's hard to steer when you're breath - ing in my



ride be-cause the an - gel on my right ain't hang - ing out with me to - night... I'm driv - ing past your  
ear but I got both hands on the wheel while you got both hands on my gear... By now, no



house\_ while you were sneak-ing out, I got the car door o-pened up so you can jump in on the  
doubt,\_ that we were head-ing south. I guess no - bod - y ev - er taught her not to speak with a full



run. Your mom don't know that you were miss-ing, she'd be pissed if she could see the parts of  
mouth, 'cause this was it, like flick - ing on a switch, it felt so good I al - most

Chorus:



Musical staff with notes and rests for the first line of the chorus.

you that I've been kiss - ing. Scream-in' } no, — we're nev - er gon - na quit, ain't noth - ing wrong with  
drove in - to the ditch. I'm scream-in' }

Piano accompaniment for the first line of the chorus.



Musical staff with notes and rests for the second line of the chorus.

it. Just act - ing like we're an - i - mals. — No, no mat - ter where we

Piano accompaniment for the second line of the chorus.

To Coda ♪



Musical staff with notes and rests for the third line of the chorus.

go, 'cause ev - 'ry - bod - y knows we're just a cou - ple an - i - mals. —

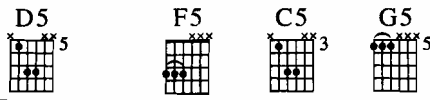
Piano accompaniment for the third line of the chorus.



Musical staff with notes and rests for the fourth line of the chorus.

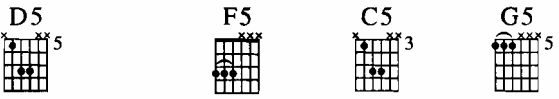
So, come on, ba - by, get in. —

Piano accompaniment for the fourth line of the chorus.



Get in, just get in. Check out the trou-ble we're in. Look at the trou-ble we're in.

Piano accompaniment for the first system.

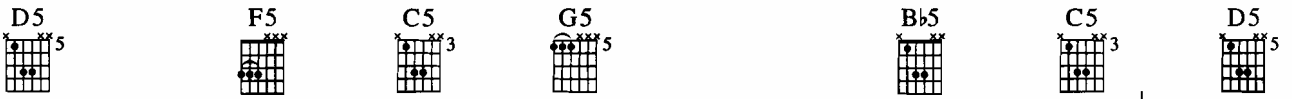


1. 2. D.S. al Coda

First ending guitar line.

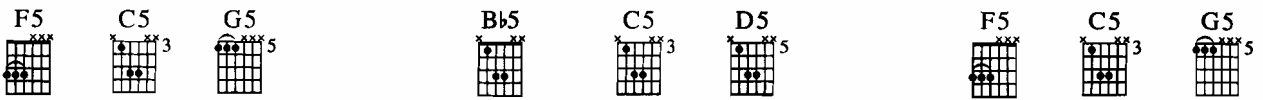
Piano accompaniment for the second system.

Coda



So, come on, ba-by, get in.

Piano accompaniment for the third system.



We're just a cou-ple an-i-mals. Get in, just get in. Ain't noth-ing wrong with

Piano accompaniment for the fourth system.





# BEST I EVER HAD

## (GREY SKY MORNING)


Words and Music by  
MATTHEW SCANNELL

Gtr. tuned down 1/2 step:


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

Moderately slow ♩ = 86


Guitar: → G



A m7



C(9)




Piano: → F#

G#m7

B(9)




G




F#

D/F#




C#E#

G



F#


A m7



G#m7




C(9)




B(9)

G



F#


D/F#



C#E#

♩ Verse:


G




F#




1.3. So you sailed a - way\_\_  
2. So you stole my world\_\_

Am7  
  
 G#m7


C(9)  
  
 B(9)


G  
  
 F#

D/F#  
  
 C#E#



in - to a grey sky morn - ing.  
 Now, I'm just a pho - ny. Re -


G  
  
 F#


Am7  
  
 G#m7


C(9)  
  
 B(9)




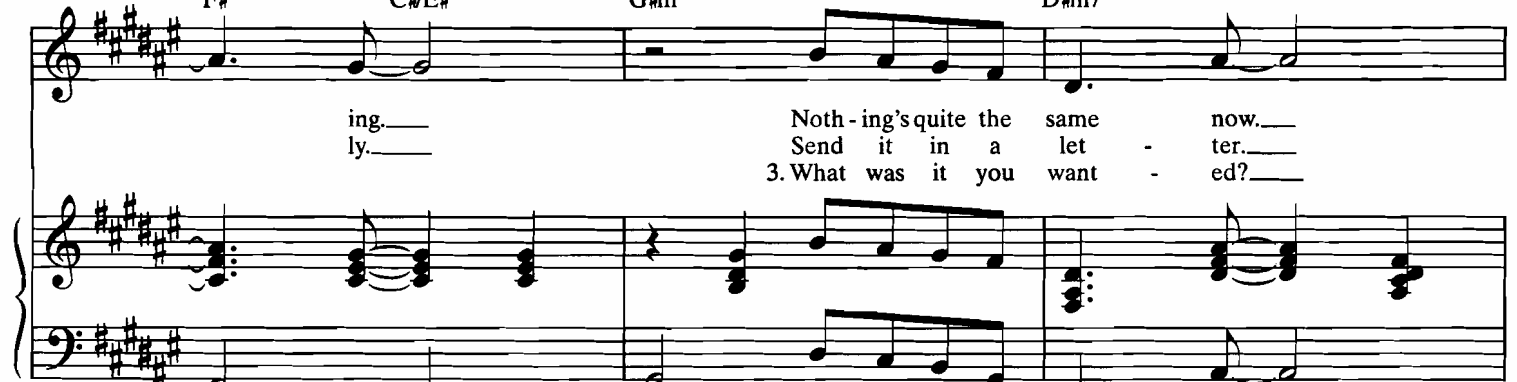
Now, I'm here to stay. Love can be so bor -  
 mem - ber - ing the girl leaves me down and lone -

G  
  
 F#


D/F#  
  
 C#E#


Am  
  
 G#m


Em7  
  
 D#m7



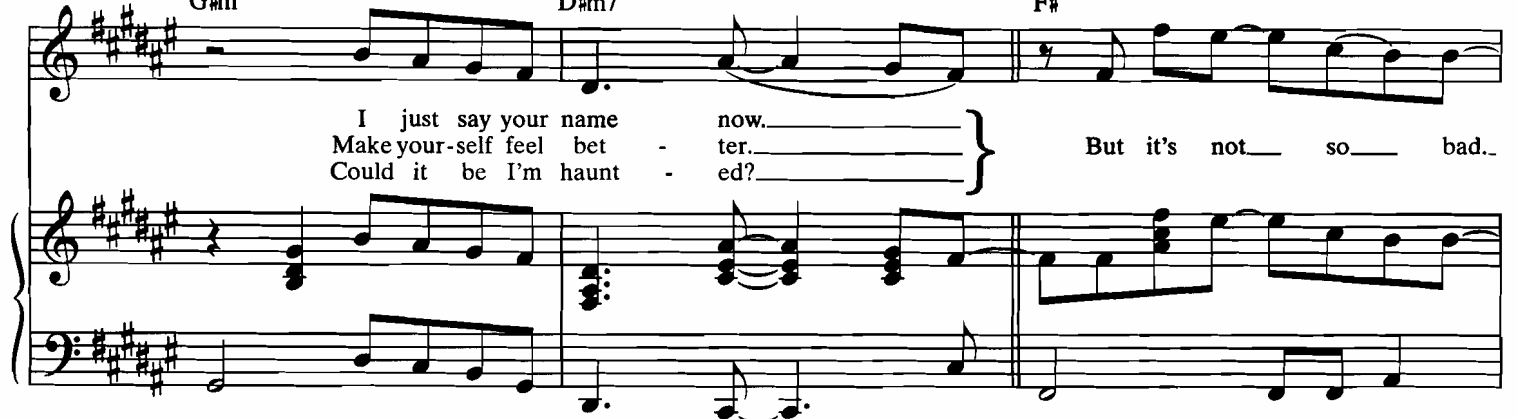
ing. ly. Noth - ing's quite the same now.  
 Send it in a let - ter.  
 3. What was it you want - ed?

Am  
  
 G#m

Em7  
  
 D#m7

G  
  
 F#

Chorus:



I just say your name now.  
 Make your-self feel bet - ter.  
 Could it be I'm haunt - ed? But it's not so bad..

Am7



G#m7

C(9)



B(9)

G



F#

D/F#



C#/E#

You're on - ly the best I ev - er had.



F#



G#m7

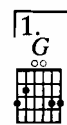


B(9)

To Coda ☼

{ You don't want me back.  
 (2.) You don't need me back.  
 (3.) I don't want you back. }

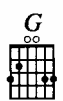
You're just the best



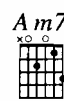
F#



C#/E#

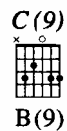


F#

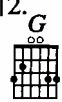


G#m7

I ev - er had.



B(9)



F#



C#/E#



E

Bridge:

I ev - er had. And it may take



F#



B



F#A#



G#m7

some time to patch me up in - side.



E



F#



D#m

But I can't take it so I run a - way and hide.



E



F#

And I may find in time that you



B



F#A#



G#m7



F#



E



F#

*D.S. al Coda*

were al - ways right; you're al - ways right.



♠ Coda



F#



C#m7



F#



G#m7

— I ev - er had. —

C(9)



B(9)

G



F#

D/F#



C#m7

G



F#

The best — I ev - er had. —

Am7



G#m7

C(9)



B(9)

G



F#

D/F#



C#m7

G



F#

The best — I ev - er... —

# BROKEN

Words and Music by  
SHAUN WELGEMOED  
and DALE STEWART

Slowly  $\text{♩} = 63$



*mf*



Verse:



1. I want - ed you to know\_ that I love the way you laugh\_  
2. The worst is o - ver now\_ and we can breathe a - gain\_



I wan - na hold you high and steal your\_ pain\_ a - way\_  
I wan - na hold you high and steal my\_ pain\_ a - way\_

\*Recorded in E $\flat$  minor

Em C(9) Em C(9)

I keep your pho - to - graph\_ and I know it serves me well...  
 There's so much left to learn\_ and no one left to fight...

Em C(9) D

I wan - na hold you high and steal your\_ pain. Be - cause I'm  
 I wan - na hold you high and steal your\_ pain. 'Cause I'm

**Chorus:**

C Em D C Em D

(1.) bro - ken\_ when I'm lone some\_ and I don't  
 (2.3.) bro - ken\_ when I'm o pen\_ and I don't

C Em D 1. C Em

feel\_ right\_ when you're gone a - way.  
 feel\_ like\_ I am

C(9) Em C(9)

You've gone a - way. You don't feel me.

Em C(9) D

here an - y - more.

2.3. C Em D C Em D

strong e - nough. 'Cause I'm bro - ken when I'm

C Em D C Em D To Coda

lone - some and I don't feel right when you're

C Em Cmaj9 Em Cmaj9

gone a - way. —

Detailed description: This system contains the first two measures of music. The top staff shows guitar chords: C (x02321), Em (022100), Cmaj9 (x02321), Em (022100), and Cmaj9 (x02321). The vocal line starts with the lyrics 'gone a - way. —' and features a melodic line with a fermata. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

Em Cmaj9 D Em Cmaj9

Detailed description: This system contains the next two measures. The guitar chords are Em (022100), Cmaj9 (x02321), D (xx0232), Em (022100), and Cmaj9 (x02321). The piano accompaniment continues with complex chordal textures and moving bass lines.

Em Cmaj9 Em Cmaj9 D *D.S. al Coda*

'Cause I'm

Detailed description: This system contains the next two measures. The guitar chords are Em (022100), Cmaj9 (x02321), Em (022100), Cmaj9 (x02321), and D (xx0232). The system concludes with the instruction 'D.S. al Coda'. The piano accompaniment features a final chordal cadence.

*Coda* C Em C Em D

gone a - way. —

Detailed description: This system contains the final two measures of the piece. The guitar chords are C (x02321), Em (022100), C (x02321), Em (022100), and D (xx0232). The vocal line repeats the lyrics 'gone a - way. —'. The piano accompaniment provides a final harmonic resolution.

C Em D C Em D C Em

'Cause I'm

C Em D C Em D C Em D

bro - ken when I'm lone - some and I don't feel right when you're

C Em Cmaj9 Em Cmaj9

gone. gone a-way.. You've gone a - way. You don't feel me

Em Cmaj9 D Em

here an - y - more.

# BOULEVARD OF BROKEN DREAMS

Words by BILLIE JOE  
Music by GREEN DAY

Moderately slow ♩ = 86

Chord diagrams: F5, Ab5, Eb5, Bb5

The first system of the score consists of three staves. The top staff is a guitar line with four measures of chords: F5, Ab5, Eb5, and Bb5. The middle and bottom staves are piano accompaniment in 4/4 time, marked *mf*. The piano part features a steady eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand.

Chord diagrams: F5, Ab5, Eb5, Bb5

The second system continues the piano accompaniment from the first system. It features the same four chords (F5, Ab5, Eb5, Bb5) and maintains the same rhythmic and melodic patterns in the piano part.

Verses 1 & 2:

Chord diagrams: Fm, Ab, Eb, Bb

The verses section includes a vocal melody line and piano accompaniment. The chords are Fm, Ab, Eb, and Bb. The piano accompaniment provides a harmonic foundation for the vocal line.

1. I walk a lone - ly road, the on - ly one that I have ev - er known...  
2. I'm walk - ing down the line that di - vides me some - where in my



mind. Don't know where it goes, but it's home to me and I walk a - lone.  
 On the bor - der - line of the edge and where I walk a - lone.




I walk this emp - ty street on the bou - le - vard of bro - ken dreams,  
 Read be - tween the lines of what's f\*\*\*ed up and ev - ery - thing's al -



right. where the cit - y sleeps and I'm the on - ly one and I walk a - lone.  
 Check my vi - tal signs and know I'm still a - live and I walk a - lone.



Fm Ab Eb Bb Fm Ab

I walk a - lone, — I walk a - lone. —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with guitar chord diagrams for Fm, Ab, Eb, Bb, Fm, and Ab. The lyrics are "I walk a - lone, — I walk a - lone. —". The bottom two lines are the piano accompaniment, featuring a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

*Chorus:*

Eb Bb A $\flat$ /C D $\flat$  Ab

I walk a - lone, — I walk a... My shad - ow's the on -

Detailed description: This system contains the chorus section. It begins with a double bar line and the word "Chorus:" above the staff. The guitar chords Eb, Bb, A $\flat$ /C, D $\flat$ , and Ab are indicated above the vocal line. The lyrics are "I walk a - lone, — I walk a... My shad - ow's the on -". The piano accompaniment continues with a consistent rhythmic pattern.

Eb Fm D $\flat$  Ab

ly one that walks — be - side — me. My shal - low heart's.

Detailed description: This system continues the chorus. The guitar chords Eb, Fm, D $\flat$ , and Ab are shown above the vocal line. The lyrics are "ly one that walks — be - side — me. My shal - low heart's.". The piano accompaniment provides harmonic support with chords and a melodic line.

Eb Fm D $\flat$  Ab

— the on - ly thing — that's beat - ing. Some - times — I wish —

Detailed description: This system concludes the chorus. The guitar chords Eb, Fm, D $\flat$ , and Ab are shown above the vocal line. The lyrics are "— the on - ly thing — that's beat - ing. Some - times — I wish —". The piano accompaniment ends with a final chord and melodic flourish.



some - one out there\_ will find\_ me. 'Til then\_ I walk\_



N.C.



a - lone. Ah. Ah. Ah. Ah.



Ah. Ah. Ah. I walk a - lone, I walk a...



(Gtr. solo...)



Musical notation system 1: Treble clef with a whole rest; piano accompaniment in bass and treble clefs.



Musical notation system 2: Treble clef with a whole rest; piano accompaniment in bass and treble clefs.



N.C.

Musical notation system 3: Treble clef with a whole rest; piano accompaniment in bass and treble clefs. Includes the text "...end solo)" in the piano part.

Verse 3:



Musical notation system 4: Includes vocal line with lyrics "3.1 walk this emp - ty street on the bou - le - vard of bro - ken dreams," and piano accompaniment in bass and treble clefs.



— where the cit - y sleeps and I'm the on - ly one — and I walk a...

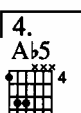
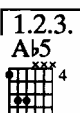
*Coda*



— a - lone. —



*f*



Tune gtr. in Double Drop D:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = D

# DEVILS & DUST

Words and Music by  
BRUCE SPRINGSTEEN

Moderately ♩ = 112

*mp*

♩ Verses 1-4:

1. I've got my fin-ger on the trig - ger, but I don't know who to trust...  
 home, Bob - bie, home's a long, long way from us...  
 3. 4. See additional lyrics

When I look in - to your eyes,\_\_\_\_  
 Feel a dirt-y wind blow - in',\_\_\_\_

A7sus



D(4)



Dsus



1.3.

D(4)



Dsus



there's just dev-ils and \_\_\_\_\_ dust.  
dev-ils and \_\_\_\_\_ dust.

2. We're a long, \_\_\_\_\_ long way from

2.4.



Chorus:



{ I've got \_\_\_\_\_ God on my } side, \_\_\_\_\_  
{ We've got \_\_\_\_\_ God on our }

and { I'm } just try - ing to sur -

*mf*

D/F#



G



vive. \_\_\_\_\_ What if what you do to sur - vive \_\_\_\_\_ kills \_\_\_\_\_ the things you

A7sus



G



love? Fear's \_\_\_\_\_ a pow - er - ful thing, \_\_\_\_\_ it \_\_\_\_\_ can turn your heart black, you can trust. \_\_\_\_\_

D/F#



G



It - 'll take\_\_\_ your God - filled soul,

A7sus



1.

D(4)



Dsus



D(4)



Dsus



fill it with dev-ils and\_\_\_\_\_ dust.

D.S. % 2.



3. Well, I dreamed of you\_\_\_ last \_\_\_ dust.



It - 'll take\_\_\_ your God - filled soul,

fill it with dev-ils and\_\_\_\_\_

D(4)

Dsus

D(4)

Dsus

D(4)

Dsus



dust.

(Harmonica solo ad lib...)

D(4)

Dsus

G



D(4)

Dsus

A7

D(4)

Dsus



1.

Dsus

2.

D(4)

Verses 5 & 6:

Dsus

D(4)

Dsus



5. Now ev - 'ry wom-an and ev - 'ry man,  
...end solo) ger,





they wan - na take\_\_ a right - eous stand, find the love\_\_ that God\_\_ wills\_  
and to - night, faith\_\_ just ain't e - nough. When I look\_\_ in - side\_\_ my



heart, and the faith\_\_ that he com - mands.  
there's just dev - ils and dust.

1.



2.



Chorus:



6. I've got my fin - ger on the trig - Well, I've got\_\_ God on my side,\_\_\_\_\_



and I'm just try - ing to sur - vive... What if what you do to sur -

G A7 G

vive\_\_ kills\_\_ the things you love? Fear's\_\_ a dan - ger-ous thing,\_\_ it-'ll

D/F#

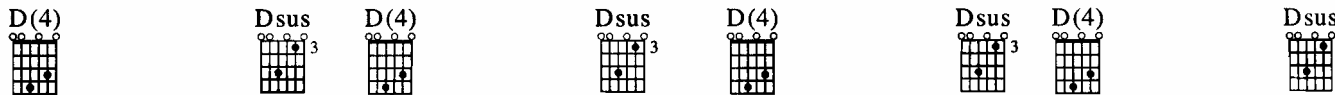
turn your heart\_\_ black, you can trust.\_\_ It -'ll take\_\_ your God - filled\_\_


G A7 D(4) Dsus

\_\_ soul, fill it with dev-ils and\_\_ dust.\_\_


D/F# G A7


It -'ll take\_\_ your God - filled\_\_ soul, fill it with dev-ils and\_\_

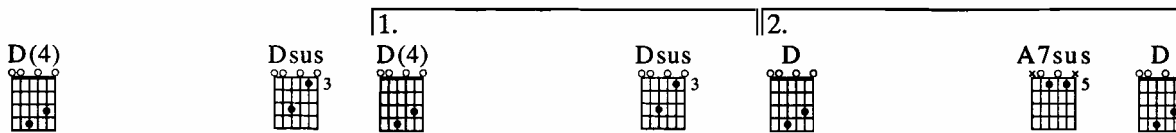





dust. *(Harmonica solo ad lib...)*









*Verse 3:*  
 Well, I dreamed of you last night  
 In a field of blood and stone.  
 The blood began to dry,  
 And the smell began to rise.

*Verse 4:*  
 Well, I dreamed of you last night, Bob,  
 In a field of mud and bone.  
 Your blood began to dry  
 And the smell began to rise.  
*(To Chorus:)*

All gtrs. in Drop D tuning:

⑥ = D ③ = G




⑤ = A ② = B


④ = D ① = E




# DISAPPEAR


Words and Music by  
DANIEL ESTRIN and  
DOUGLAS ROBB

Moderately slow ♩ = 72




D  Fmaj7  C5 




Fmaj7  C5  D5 






Verses 1 & 2:


D  Fmaj7  C5 

1. There's a pain that sleeps in - side, it sleeps with just one eye  
2. So I stand and look a - round, dis - tract - ed by the sounds



Fmaj7  C5  D5 

and a - wak - ens the mo - ment that you leave  
of ev - 'ry - one, and ev - 'ry - thing I see



Fmaj7

C5



Though I try to look a - way, the pain, it still re - mains,  
And I search through ev - 'ry face, with - out a sin - gle trace

Fmaj7

C5

D5



on - ly leav - ing when you're next to me }  
of the per - son, the per - son that I need }

Chorus:

D

C

G5



Do you know that ev - 'ry time you're near,

Bb5

G5

D

Dsus

D



ev - 'ry - bod - y else seems far a - way?

C G5

So, can you \_\_\_\_\_ come \_\_\_\_\_ and make them dis - ap - pear? \_\_\_\_\_

Bb5 G5 1. D Dsus D

Make them dis - ap - pear \_\_\_\_\_ and we \_\_\_\_\_ can stay. \_\_\_\_\_

2. D Dsus D Bb5

*Bridge:*

stay. \_\_\_\_\_ Can you make them dis - ap - pear, \_\_\_\_\_

C5 G5

\_\_\_\_\_ make them dis - ap - pear? \_\_\_\_\_



Woah, — woah, — woah.



Woah, — woah,



woah.

Verse 3:



3. There's a pain that sleeps in - side, — it sleeps with just one eye —

*mf*

Fmaj7

C

D2

D

and a - wak - ens the mo - ment that you leave.

D2

Fmaj7

C

And I search through ev - 'ry face, with - out a sin - gle trace.

Fmaj7

C

D5

of the per - son, the per - son that I need.

Chorus:

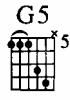
G5

F5

C5

Do you know that ev - 'ry time you're near,





ev - 'ry - bod - y else\_\_ seems far a - way?



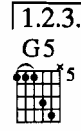
So, can you\_\_ come\_\_ and make them dis - ap - pear?



Make them dis - ap - pear\_\_ and we\_\_ can stay.



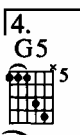
Woah,\_\_ woah,\_\_



1.2.3.

woah.

The first system of music features a vocal line with a long note and a 'woah.' marking. The piano accompaniment consists of a treble clef with chords and a bass clef with a rhythmic pattern.



4.

(Woah, woah.)

Woah, woah,

The second system continues the vocal line with '(Woah, woah.)' and 'Woah, woah,' markings. The piano accompaniment includes a repeat sign and continues with chords and a rhythmic pattern.



Repeat ad lib. and fade

woah.

The third system features a vocal line with a 'woah.' marking. The piano accompaniment continues with chords and a rhythmic pattern.

# EVERYDAY

Words and Music by  
JON BON JOVI, RICHIE SAMBORA  
and ANDREAS CARLSSON

Moderately ♩ = 108



The first system of music features a guitar part with two chords: Am and Am/G. The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand bass line of eighth notes. The tempo is marked as Moderately with a quarter note equal to 108 beats per minute.

F#m7(♭5)



Fmaj7



Am/E



The second system of music features a guitar part with three chords: F#m7(♭5), Fmaj7, and Am/E. The piano accompaniment continues with a right-hand melody of eighth notes and a left-hand bass line of eighth notes.

Verse:

Am



Am7



The verse section of the music features a guitar part with two chords: Am and Am7. The piano accompaniment includes a right-hand melody with lyrics and a left-hand bass line. The lyrics are: "1. I used to be the kind of guy who nev - er let you look in - 2. Change, ev - 'ry - bod - y's feel - ing strange, nev - er gon - na be the".

Am6

F/A

Am



side.\_\_\_\_ I'd smile when I was\_\_\_\_ cry - ing. And  
 same.\_\_\_\_ Makes you won - der how the world keeps\_\_\_\_ turn - ing. Well,

Am7



I had noth - ing but a lot to lose, thought I had a lot to  
 I'm learn - ing how to live my life, learn - ing how to pick my

Am6

F/A

Am





prove,\_\_\_\_ in my life, there's no de - ny - ing.  
 fights,\_\_\_\_ take my shots while I'm still\_\_\_\_ burn - ing.

F

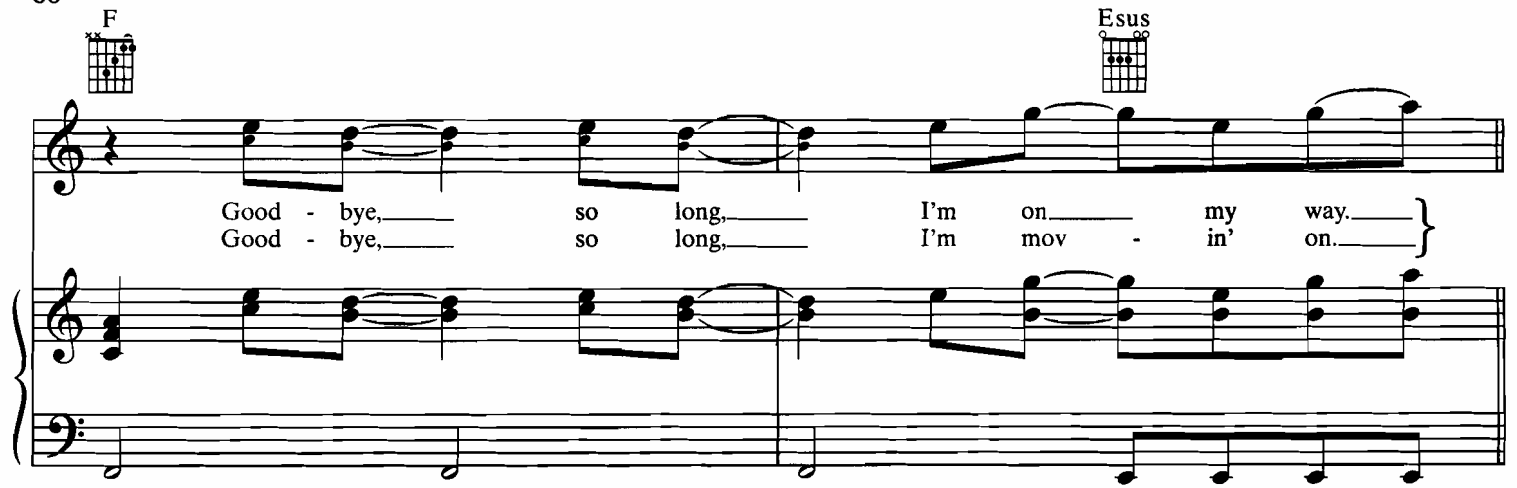
G





Good - bye\_\_\_\_ to all\_\_\_\_ my yes ter - days\_\_\_\_  
 Good - bye\_\_\_\_ to all\_\_\_\_ those rain - y nights\_\_\_\_

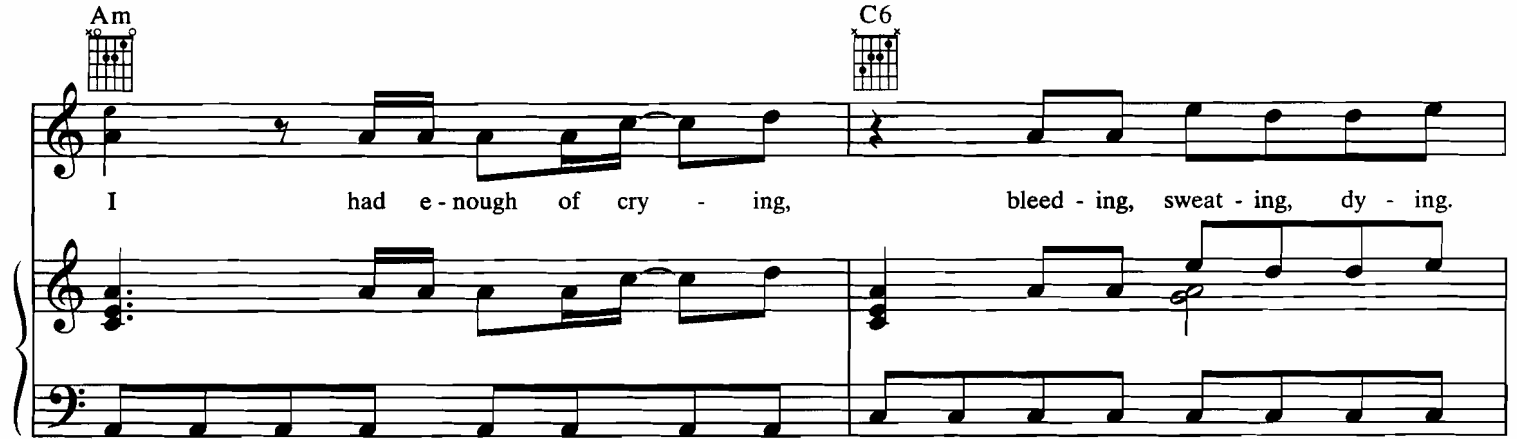
F  Esus 




Good - bye, \_\_\_\_\_ so long, \_\_\_\_\_ I'm on \_\_\_\_\_ my way. \_\_\_\_\_  
 Good - bye, \_\_\_\_\_ so long, \_\_\_\_\_ I'm mov - in' on. \_\_\_\_\_


*Chorus:*

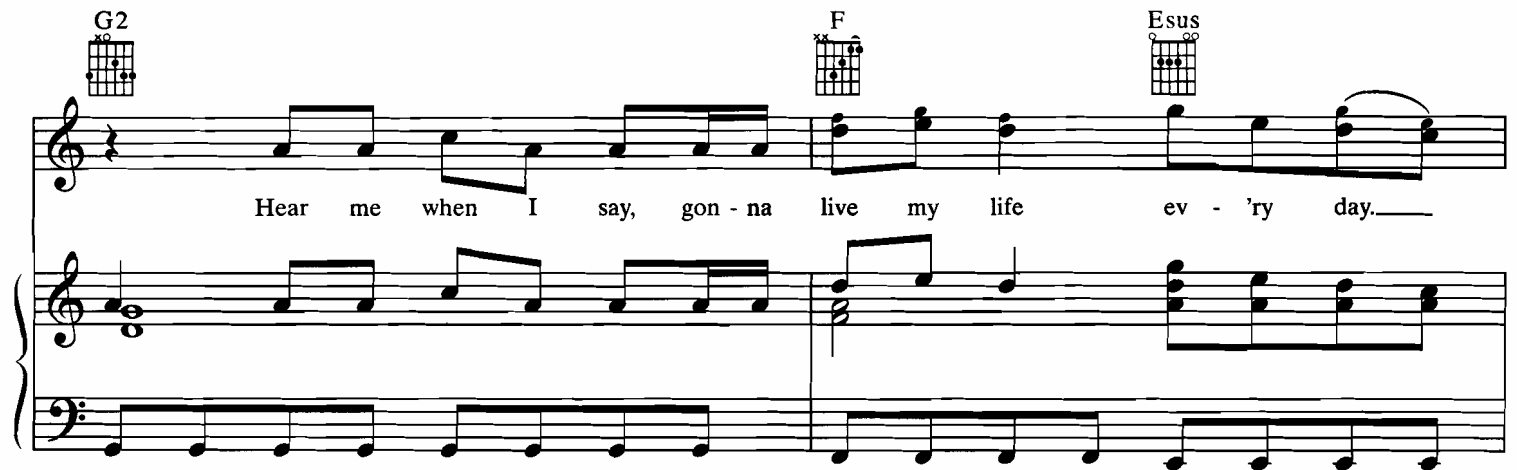
Am  C6 



I had e-nough of cry - ing, bleed - ing, sweat - ing, dy - ing.



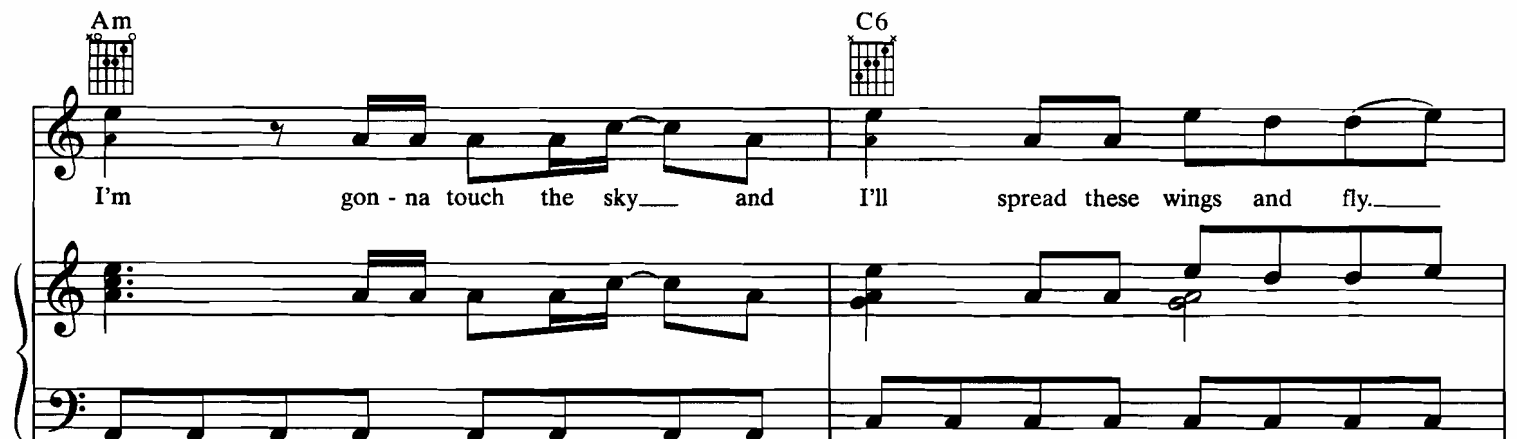
G2  F  Esus 

Hear me when I say, gon - na live my life ev - 'ry day. \_\_\_\_\_



Am  C6 

I'm gon - na touch the sky \_\_\_\_\_ and I'll spread these wings and fly. \_\_\_\_\_



G2

1. F

G2

I ain't here to play, gon - na live my life ev - 'ry day.

A5

2. F

G2

live my life ev - 'ry day. Hit the

Bridge:

Dm9

gas, take the wheel, I just made my - self a deal. There ain't

Fmaj7

NC.

noth - ing gon - na get in my way. Ev - 'ry day.

Am



Am/G



(Guitar solo)

Musical notation for guitar solo, including treble and bass clefs with notes and rests.

F#m7(b5)



1.

Fmaj7



Esus



Musical notation for piano accompaniment, including treble and bass clefs with notes and rests.

2.

Fmaj7



Esus



F



Good - bye, — so long, —

Musical notation for piano accompaniment, including treble and bass clefs with notes and rests.

Chorus:

Esus



Am



I'm mov - in' on. — I had e - nough of cry - ing,

Musical notation for piano accompaniment, including treble and bass clefs with notes and rests.

C6 G2

bleed - ing, sweat - ing, dy - ing. Hear me when I say, gon - na

F Esus Am

live my life ev - 'ry day. I'm gon - na touch the sky and

C6 G2

I'll spread these wings and fly. I ain't here to play, gon - na

1. F G2 2. F N.C.

live my life ev - 'ry day. live my life ev - 'ry day.



# EVERYTHING YOU WANT

Words and Music by  
MATT SCANNELL

Tune Guitar down one half step

Moderately slow  $\text{♩} = 94$

N.C.

Guitar →  $A\ m7$   $E\ m7$   $G/B$   $C(9)$   $A\ m7$   $E\ m7$   $G/B$   $C(9)$   
 Piano →  $A\ b\ m7$   $E\ b\ m7$   $G\ b/B\flat$   $C\ b(9)$   $A\ b\ m7$   $E\ b\ m7$   $G\ b/B\flat$   $C\ b(9)$

**Verse:**

$A\ m7$   $E\ m7$   $G/B$   $C(9)$   $A\ m7$   $E\ m7$   
 $A\ b\ m7$   $E\ b\ m7$   $G\ b/B\flat$   $C\ b(9)$   $A\ b\ m7$   $E\ b\ m7$

1. Some-where there's speak-ing, it's al - read-y com-ing in. Oh, and it's ris - ing at the  
 2.3.4. See additional lyrics

*G/B*  
  
*G♭/B♭*

*C(9)*  
  
*C♭(9)*

*A m7*  
  
*A♭m7*

*Em7*  
  
*E♭m7*

*G/B*  
  
*G♭/B♭*

*C(9)*  
  
*C♭(9)*

back of your\_ mind\_ You nev-er could get it, un-less\_ you were fed\_ it.

*A m7*  
  
*A♭m7*

*Em7*  
  
*E♭m7*

*1.*  
*G/B*  
  
*G♭/B♭*

*C(9)*  
  
*C♭(9)*

*2.3.4.*  
*G/B*  
  
*G♭/B♭*

*C(9)*  
  
*C♭(9)*

Now you're here and you don't know\_ why\_ } won't re - turn\_ } He's  
 wish he'd\_ say\_ }  
 won't re - turn\_ }

**Chorus:**

*A m7*  
  
*A♭m7*

*G*  
  
*G♭*

*Em7*  
  
*E♭m7*

*Dsus*  
  
*D♭sus*

*A m7*  
  
*A♭m7*

*G*  
  
*G♭*

ev - 'ry-thing you want, he's ev - 'ry-thing you need. He's ev - 'ry-thing in - side of you that

*Em7*  
  
*E♭m7*

*Dsus*  
  
*D♭sus*

*A m7*  
  
*A♭m7*

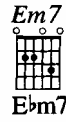
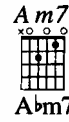
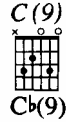
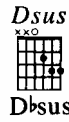
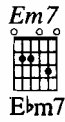
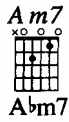
*G*  
  
*G♭*

*Em7*  
  
*E♭m7*

*Dsus*  
  
*D♭sus*

you wish you could be. He says all the right things at ex - act - ly the right\_ time. But

To Coda ♯ 1.



A♭m7

E♭m7

D♭sus

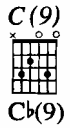
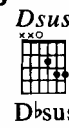
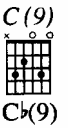
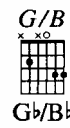
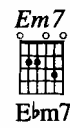
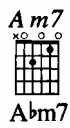
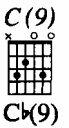
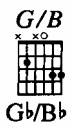
C♭(9)

A♭m7

E♭m7

he means noth - ing to you and you don't know \_\_\_\_\_ why. \_\_\_\_\_

D.S. ♯ 2.



G♭/B♭

C♭(9)

A♭m7

E♭m7

G♭/B♭

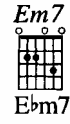
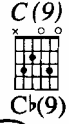
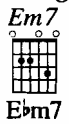
C♭(9)

D♭sus

C♭(9)

don't know \_\_\_\_\_ why.

Bridge:

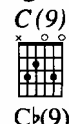
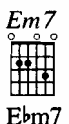
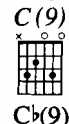


E♭m7

C♭(9)

E♭m7

But you'll just sit tight \_\_\_\_\_ and watch it un - wind. \_\_\_\_\_ It's on - ly what you're



D♭

C♭(9)

E♭m7

C♭(9)

ask - ing \_\_\_\_\_ for. \_\_\_\_\_ And you'll be just fine \_\_\_\_\_ with all of your time. \_\_\_\_\_

*Em7*



*Ebm7*

*D*



*D<sup>b</sup>*

*C(9)*



*C<sup>b</sup>(9)*

It's on - ly what you're wait - ing for.

*Coda*

*Dsus*



*D<sup>b</sup>sus*

*C(9)*



*C<sup>b</sup>(9)*

*A<sup>m</sup>7*



*A<sup>b</sup>m7*

*G*



*G<sup>b</sup>*

*Em7*



*Ebm7*

*Dsus*



*D<sup>b</sup>sus*

don't know why. I am ev - 'ry-thing you want. I am ev - 'ry-thing you need. I am

*A<sup>m</sup>7*



*A<sup>b</sup>m7*

*G*



*G<sup>b</sup>*

*Em7*



*Ebm7*

*Dsus*



*D<sup>b</sup>sus*

*A<sup>m</sup>7*



*A<sup>b</sup>m7*

*G*



*G<sup>b</sup>*

ev - 'ry-thing in - side of you that you wish you could be. I say all the right things at ex -

*Em7*



*Ebm7*

*Dsus*



*D<sup>b</sup>sus*

*A<sup>m</sup>7*



*A<sup>b</sup>m7*

*Em7*



*Ebm7*

*Dsus*




*D<sup>b</sup>sus*

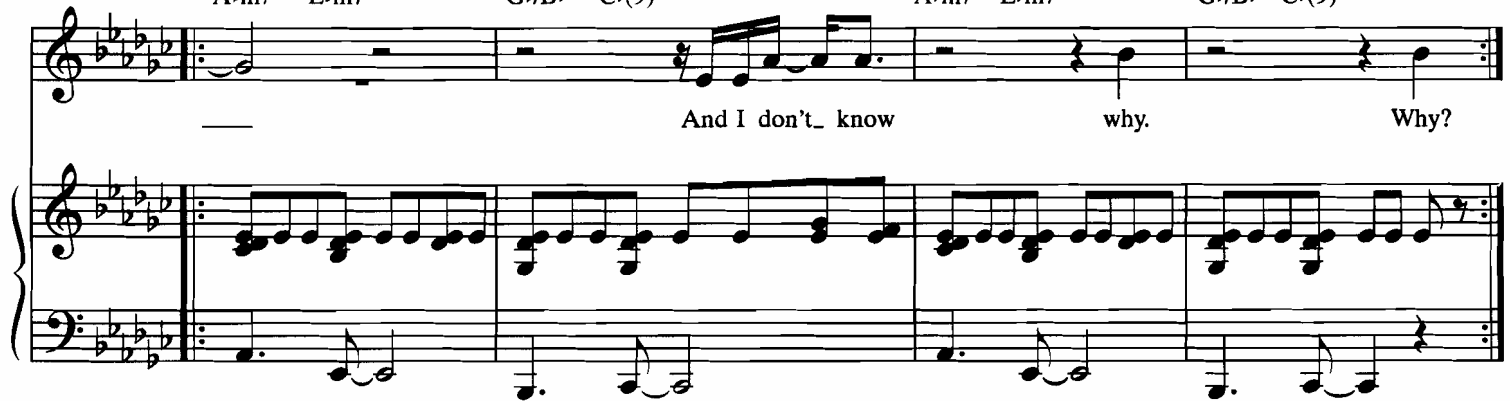
*C(9)*



*C<sup>b</sup>(9)*

act - ly the right time. But I mean noth - ing to you and I don't know why.

							
A $\flat$ m7	E $\flat$ m7	G $\flat$ /B $\flat$	C $\flat$ (9)	A $\flat$ m7	E $\flat$ m7	G $\flat$ /B $\flat$	C $\flat$ (9)



And I don't\_ know why. Why?

*Repeat ad lib. and fade*

N.C.



*Verse 2:*  
 But under skinned knees and the skid marks,  
 Past the places where you used to learn,  
 You howl and listen,  
 Listen and wait for the  
 Echoes of angels who won't return.  
*(To Chorus:)*

*Verse 3:*  
 You're waiting for someone  
 To put you together.  
 You're waiting for someone  
 To push you away.  
 There's always another wound to discover.  
 There's always something more you'd wish he'd say.  
*(To Chorus:)*

*Verse 4:*  
 Out of the island,  
 Into the highway,  
 Past the places where you might have turned.  
 You never did notice,  
 But you still hide away  
 The anger of angels who won't return.  
*(To Chorus:)*

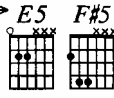
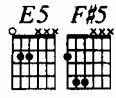
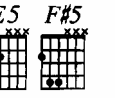
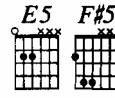
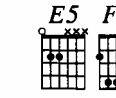
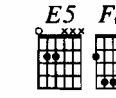
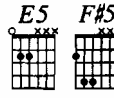
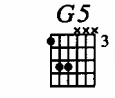
# FOR YOU

Lyrics by  
AARON LEWIS

Music by  
AARON LEWIS, MICHAEL MUSHOK,  
JONATHAN WYSOCKI and JOHN APRIL

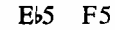
Slow rock ♩ = 88

Tune guitar  
down a half step

Piano

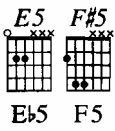
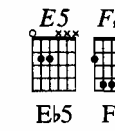
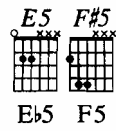
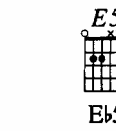
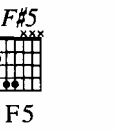
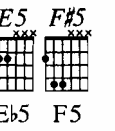
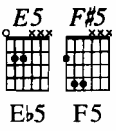
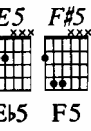


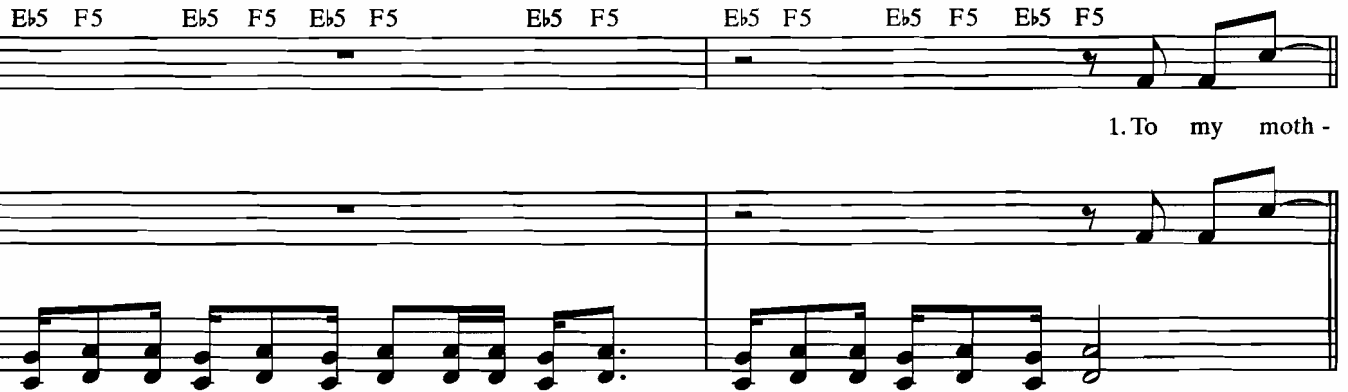




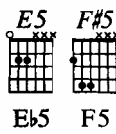
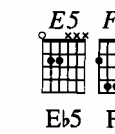
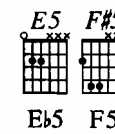

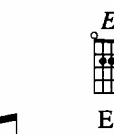
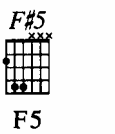
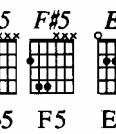
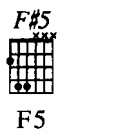


1. To my moth -



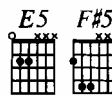
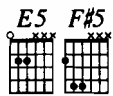
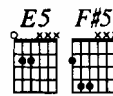
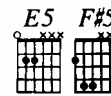
Verse:

er, lence to my fa ther, it's your son -  
is what kills me, I need some -

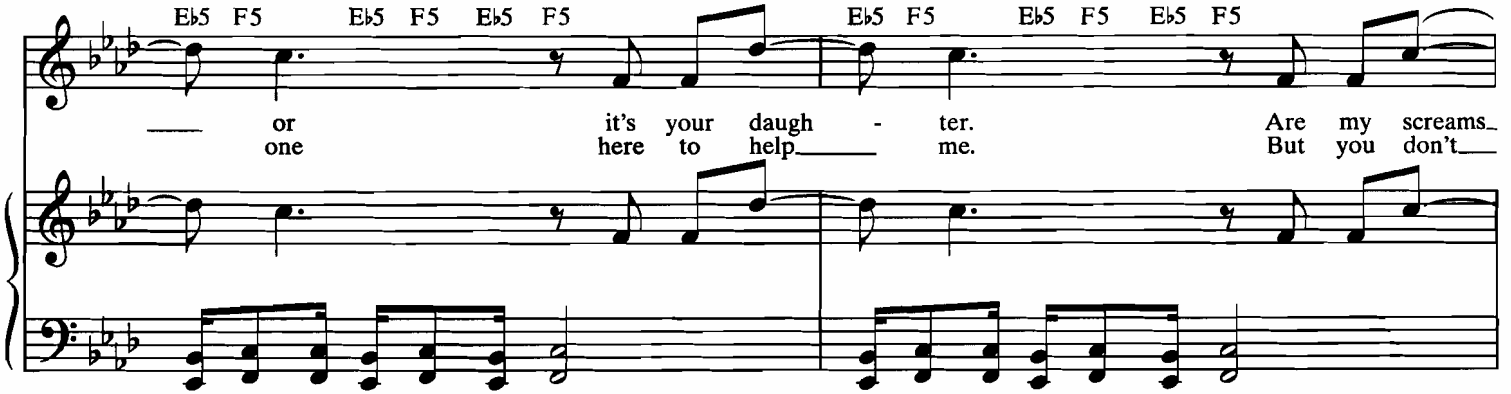




Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5

— or one                      it's your daugh - ter.                      Are my screams -  
    here to help me.                      But you don't










Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5

— know                      loud e - nough — for                      you to hear —  
    how to lis - ten                      and let me —













Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5    Eb5 F5

— me?                      Should I turn — this                      up — for you? }  
    make                      my de - ci - sions.



§ Chorus:

Dbmaj7                      Ab                      Eb

— I sit — here                      locked — in - side — my — head, —



F#5



F5

Dmaj7



D♭maj7

A



A♭

E



E♭

re - mem - b'ring ev - 'ry - thing you've said.

F#5



F5

Dmaj7



D♭maj7

A



A♭

E



E♭

This si - lence gets us no - where, gets

To Coda



1.

F#5



F5

Dmaj7



D♭maj7

A



A♭

E



E♭

us no - where way too fast. 2. The si -

2.

A



A♭

E



E♭

Bridge:

N.C.

too fast.



All your in - sults and your curs - es make me feel\_

— like I'm not a per - son. And I feel — like I am noth-

ing. But you made me, so do some - thing. 'Cause I'm f\*\*\*ed\_

F5	Eb5	F5	Eb5	F5	Eb5	F5

— up be - cause you are, need at - ten -



# FALLS APART

Words and Music by  
SUGAR RAY and DAVID KAHNE

Moderately ♩=104

Tune guitar down  
a half step → F5



B♭2



F5



Piano → E5

A2

E5

The first system of music features a guitar part with a treble clef and a piano part with grand staff notation. The guitar part consists of three measures of whole notes, each corresponding to a chord diagram above it. The piano part has a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (mf) dynamic. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Dm7



C#m7

Csus



Bsus

F5



E5

B♭2



A2

The second system continues the musical notation. The guitar part has three measures of whole notes with chord diagrams above. The piano part continues with a melody and bass line, with piano (p) dynamics indicated in the right hand. The key signature and time signature remain the same.

F5



E5

Dm7



C#m7

Csus



Bsus


F5





E5

The third system concludes the musical notation. The guitar part has three measures of whole notes with chord diagrams above. The piano part continues with a melody and bass line, ending with a double bar line. The key signature and time signature remain the same.

Verses 1 & 2:


  
 F5  
 E5
 


  
 Bb2  
 A2
 


  
 F5  
 E5


1. She falls a - part by her - self; no one's there to

2. See additional lyrics


  
 Dm7  
 C#m7
 


  
 Csus  
 Bsus
 


  
 F5  
 E5
 


  
 Bb2  
 A2

talk or un - der - stand. Feels the sting, dries her eyes,


  
 F5  
 E5
 


  
 Dm7  
 C#m7
 


  
 Csus  
 Bsus
 

  
 Dm7  
 C#m7

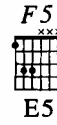
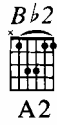
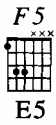
finds her - self, o - pens the door in - side. Peo - ple see

  
 Csus  
 Bsus
 

  
 Dm7  
 C#m7
 

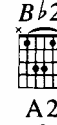
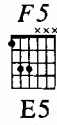
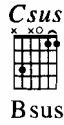
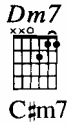
  
 Csus  
 Bsus

— right through you. Ev - ry - one who knew you well

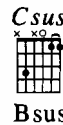
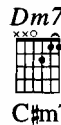
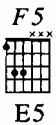


falls a - part, might as well, day is long and

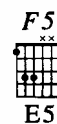
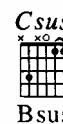
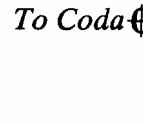
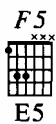
Chorus:



noth - ing is wast - ed. Run - a - way, run - a - way. (Run - a - way, run - a - way.)



Hold on to you, but you're go - ing a - way. Run - a - way, run - a - way.




To Coda


1.


(Run - a - way, run - a - way.) Hold you to - mor - row, but you're leav - ing to - day.


2.

Bridge:

Dm7  
  
 C#m7


Csus  
  
 Bsus


A  
  
 G#


Bb  
  
 A

leav - ing to - day.

Some - times we feel a - round, it's get - ting I can't be down.

A  
  
 G#


Bb  
  
 A


C  
  
 B

A  
  
 G#


All this time I'd be on my own.

An - y thought of be - ing, yeah, it's

Bb  
  
 A

A  
  
 G#


Bb  
  
 A

C  
  
 B

time a - way, so I'd a - fraid I

no - where to, no - where to,

no - where to, no - where,

F5  
  
 E5

N.C.

yeah.

Verse 3:

F5



E5

Bb2



A2

F5



E5

3. She falls a - part, no one's there, hold her hand, it

Dm7



C#m7

Csus



Bsus

Am



G#m

Dm7



C#m7

seems to dis - ap - pear. Falls a - part, might as well,

Am



G#m

Dm7



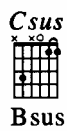
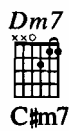
C#m7

*D.S. § al Coda*

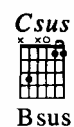
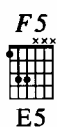
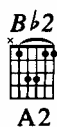
day is long and noth - ing is wast - ed.

N.C.

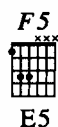
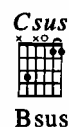
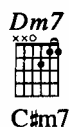
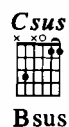
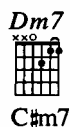
Coda



leav - ing to - day. Run - a - way, run -



a - way. Hold on to you, but you're go - ing a - way. — But you're



leav - ing to - day, — but you're leav - ing to - day. —

**Verse 2:**

You walk along by yourself.  
 There's no sound, nothing's changing.  
 They've gone away, left you there.  
 Emptiness, there's nothing you can share.  
 All those words that hurt you  
 More than you would let it show.  
 It comes apart by itself.  
 Always will and everything's wasted.  
 (To Chorus:)




# FEELIN' WAY TOO DAMN GOOD


Gtrs. in Drop D tuning:

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

Lyrics by CHAD KROEGER  
 Music by NICKELBACK

Moderately ♩ = 78






1.4.I

Verse:





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





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



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



got - ta go wrong 'cause I'm feel - in' way too damn good. 2. For

2.3.4.



Chorus:



And it's like ev - 'ry time I turn a - round



I fall in love and find my heart face down and where it lands is where it should.



Oo. \_\_\_\_\_ This time \_\_\_\_\_ it's like \_\_\_\_\_



the two of us should prob - 'bly start to fight \_\_\_\_\_ 'cause some - thing's



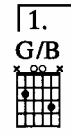
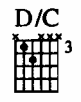
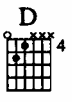
To Coda ⊕

got - ta go wrong \_\_\_\_\_ 'cause I'm feel - in' way too \_\_\_\_\_ damn \_\_\_\_\_ good. \_\_\_\_\_



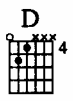
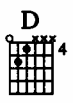
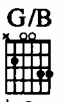
Oh! \_\_\_\_\_ Feel - in' way too \_\_\_\_\_ damn \_\_\_\_\_ good. \_\_\_\_\_

D.S.  $\text{‰}$

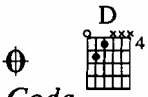


1.

2.

D.C. al Coda



Coda

Do, do, do, do, Oh, do, do, do, do, do, do, oh! do.



Do, do, do, do, do, I'm feel - in' way do, too damn good! I do, do, do, do, do.



missed you so much that I begged you to fly and see

G/B

Gm/Bb

me. I'm feel - in' way too damn good!

D

D/C

G/B

Gm/Bb

missed you so much that I begged you to fly and see me.

*Verse 3:*  
 Sometimes I think best if left in the memory.  
 It's better kept inside than left for good.  
 Looking back each time they tried to tell me.  
 Well, something's gotta go wrong,  
 'Cause I'm feelin' way too damn good.  
 (To Chorus:)



From the Columbia Pictures Motion Picture SPIDER-MAN

# HERO

Words and Music by  
CHAD KROEGER


Slowly ♩ = 48



Verse 1:

G#m  E 

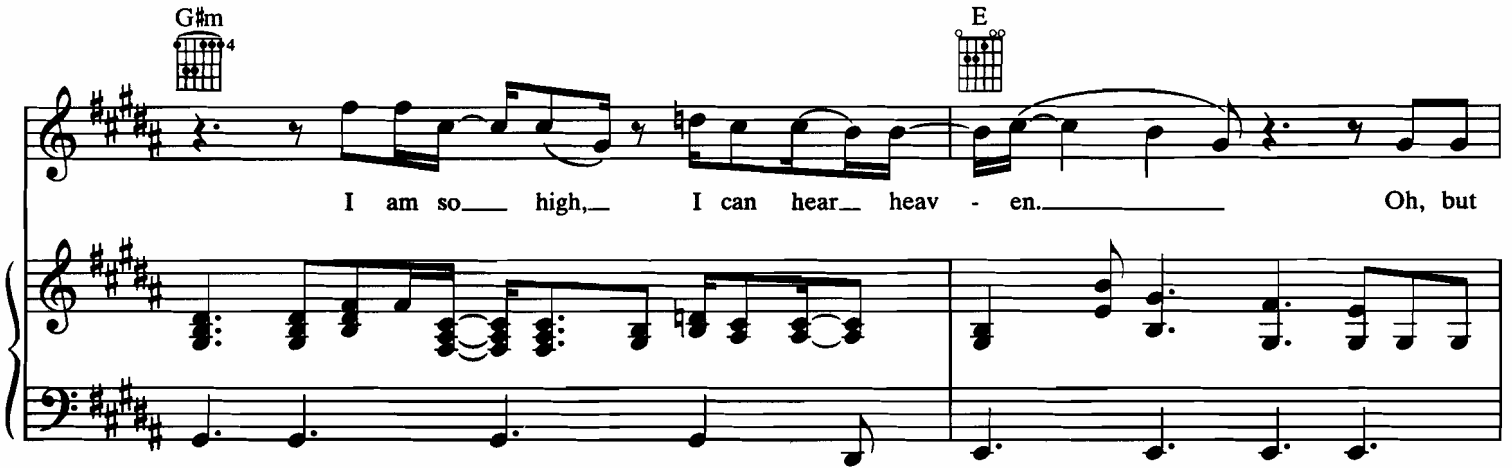
1. I am so high, I can hear heav - en.




*mf*



G#m  E 

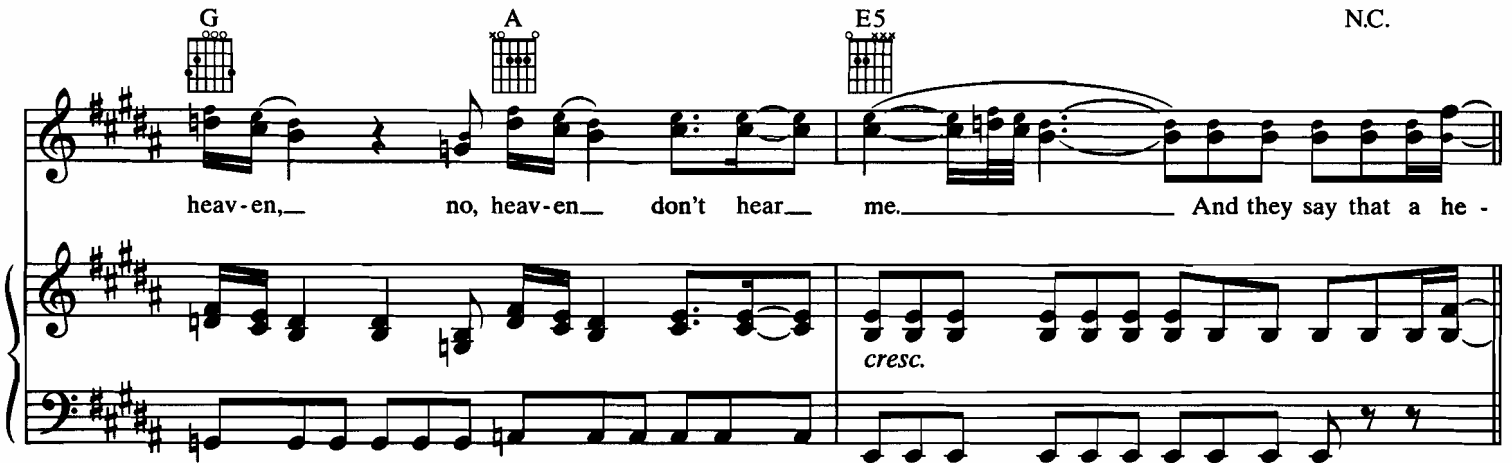
I am so high, I can hear heav - en. Oh, but



G  A  E5  N.C.

heav - en, no, heav - en don't hear me. And they say that a he -

*cresc.*



Chorus:



ro could save\_\_ us. I'm not gon-na stand\_ here and wait.\_\_\_\_ I'll hold on to the wings\_\_



NC.

\_\_ of the ea - gles. Watch as we all\_\_ fly a - way.\_\_\_\_\_

Verse 2:



Some-one told\_\_ me\_\_ love would all save us.\_\_\_\_\_



But how can that\_\_ be? Look what love\_\_ gave us.\_\_\_\_\_ A world full of



G A E5 N.C.

kill - ing\_ and blood spill - ing;\_ that world nev - er came.\_\_\_\_\_ And they say that a he -

*cresc.*

Chorus:

G A B A

ro could save\_ us. I'm not gon-na stand\_ here and wait.\_\_\_\_\_ I'll hold on to the wings\_

*f*

G A E5

\_\_\_\_\_ of the ea - gles. Watch as we all\_ fly a - way.\_\_\_\_\_ Ah,

Solo:

G A B A

ah.

(Inst. solo ad lib....)

12/8 12/8 12/8 12/8



N.C.

...end solo) Now that the world\_

*mp*

Bridge:



is - n't end - ing, it's love that I'm send-ing to you. It is-n't the love\_



N.C.

of a he - ro, and that's why I fear\_ it won't do. And they say that a he -

*cresc.*

Chorus:





ro could save\_ us. I'm not gon - na stand\_ here and wait\_

*f*

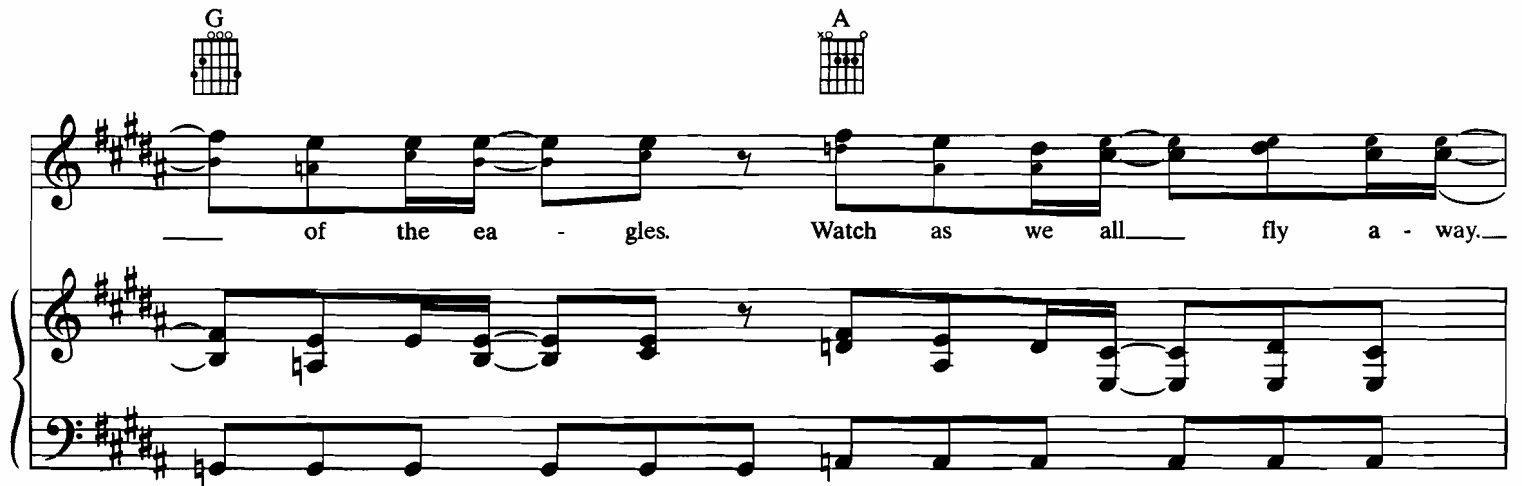
B  

I'll hold on to the wings\_



G  A 



of the ea - gles. Watch as we all fly a - way\_



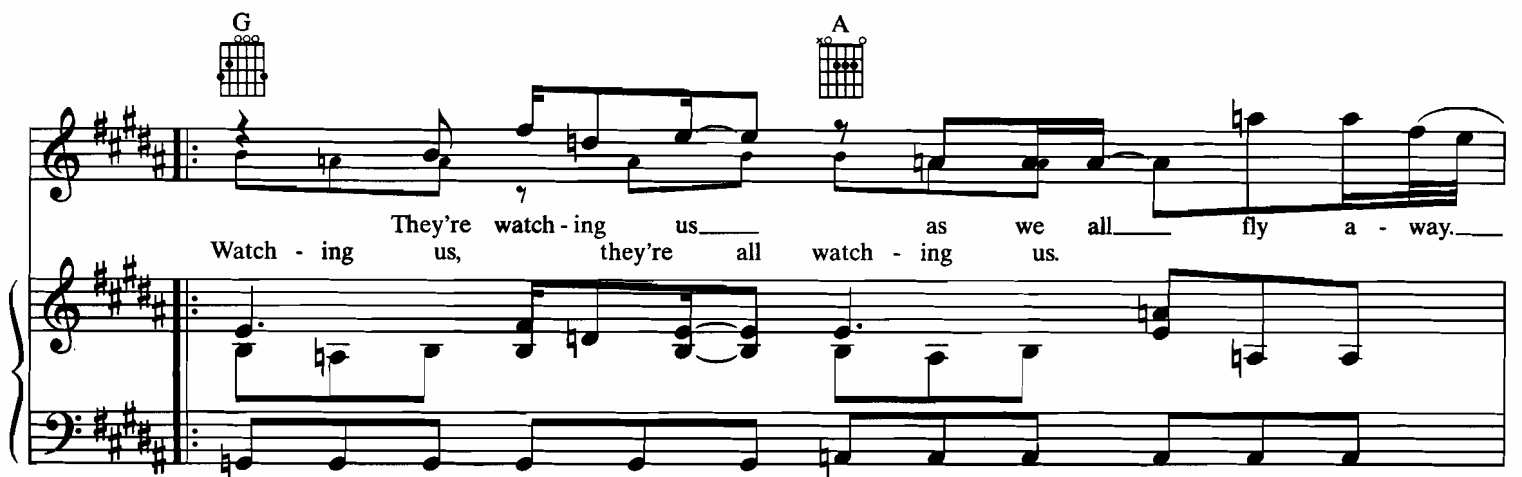
E5 

And they're watch - ing us\_



G  A 

Watch - ing us, They're watch - ing us\_ as we all fly a - way\_  
 they're all watch - ing us.



1. B



And they're watch - ing us.\_\_\_\_

This system contains the first four measures of the piece. It features a vocal line with a melodic phrase and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics 'And they're watch - ing us.' are written under the vocal line.

2. B



And they're watch - ing us.\_\_\_\_

This system contains the next four measures, which are a repeat of the first system. The lyrics 'And they're watch - ing us.' are repeated under the vocal line.



Watch - ing us, They're watch - ing us all fly a - way,\_\_\_\_  
 us, they're all watch - ing us.

This system contains measures 9-12. The vocal line has a more complex melody with lyrics: 'Watch - ing us, They're watch - ing us all fly a - way,\_\_\_\_ us, they're all watch - ing us.' The piano accompaniment continues with a steady rhythm. Chord diagrams for G and A are shown above the vocal line.



yeah, yeah, woah.\_\_\_\_

*decresc.* *rit.* *mf*

This system contains the final four measures. The vocal line has the lyrics 'yeah, yeah, woah.\_\_\_\_'. The piano accompaniment includes dynamic markings: *decresc.*, *rit.*, and *mf*. The system ends with a double bar line.

# HOLIDAY

Words by BILLIE JOE  
Music by GREEN DAY

Moderately fast ♩ = 142 (♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$ )

Fm 8
D♭ 4
A♭ 11
E♭ 6
Fm 8
D♭ 4
A♭ 11
E♭ 6

Fm 8
D♭ 4
A♭ 11
E♭ 6
Fm 8
D♭ 4
A♭ 11
E♭ 6

Say,            hey,                            cha. \_\_\_\_\_

Fm 8
D♭5 4
A♭5 4
E♭ 6
Fm 8
D♭5 4
A♭5 4
E♭ 6

\_\_\_\_\_

Verse: Fm



Musical notation for the first staff, including treble clef, key signature, and notes.

1. Hear the sound of the fall - ing rain com - ing down like an  
2. Hear the drum pound - ing out of time, an - oth - er pro - test -

Piano accompaniment for the first system, including grand staff and bass clef.



Musical notation for the second staff, including treble clef and notes.

Ar - ma - ged - don flame. (Hey.) The shame, the ones who died on with -  
or has crossed the line (Hey.) to find the mon - ey's on the

Piano accompaniment for the second system, including grand staff and bass clef.



Musical notation for the third staff, including treble clef and notes.

out a name. Hear the dogs howl - ing  
oth - er side. Can I get an -

Piano accompaniment for the third system, including grand staff and bass clef.



Musical notation for the fourth staff, including treble clef and notes.

out of key to a hymn called "Faith and mis - er -  
oth - er "A - men?" (A - men.) There's a flag wrapped a - round a score of

Piano accompaniment for the fourth system, including grand staff and bass clef.



y," (Hey.) and bleed, the com - pa - ny lost the war to - day.  
 men. (Hey.) A gag, a plas - tic bag on a mon - u - ment.

*Chorus:*



I beg to dream and dif - fer



from the hol - low lies. This is the dawn-



ing of the rest of our lives

1.

N.C.



on hol - i - day.

*mf*

2.

N.C.



on hol - i - day.

3 3



Hey.







(Guitar solo)



(Ooh...)

N.C.

*mp*

The rep - re - sen - ta - tive from Cal - i - for - nia has the floor.

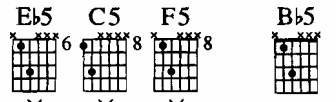
*Bridge:*

Zieg Heil to the Pres - i - dent gas - man, bombs a - way is your pun - ish - ment.

*mf*

Pul - ver - ize the Eif - fel Tow - ers, who crit - i - cize your gov - ern - ment.

Bang, bang goes the bro - ken glass and kill all the fags that don't a - gree.



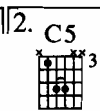
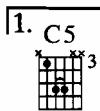
Tri-als by fire— set - ting fire— is not a way that's meant for me.

Just cause, hey, hey, just hey, 'cause, be -  
 (Hey, hey, hey, hey, hey, hey, hey, hey)

Chorus:

cause we're out - laws, yeah. I beg to dream and dif - fer—  
 hey, hey.)

from the hol - low\_\_ lies. This is the dawn\_\_ ing\_\_ of\_\_ the\_\_



rest of our lives. \_\_\_\_\_

Piano accompaniment for the first system, including treble and bass clefs.



This is our lives. \_\_\_\_\_ on hol - i - day. \_\_\_\_\_

Piano accompaniment for the second system, including treble and bass clefs.



Vocal line for the third system, including a treble clef.

Piano accompaniment for the third system, including treble and bass clefs.



Vocal line for the fourth system, including a treble clef.

Piano accompaniment for the fourth system, including treble and bass clefs.

\*Sustained chord segues to "Boulevard Of Broken Dreams."

# HOW YOU REMIND ME

Drop D tuning: © = D

Lyrics by CHAD KROEGER  
Music by NICKELBACK

Moderately slow ♩ = 86

Verse:



1. Nev - er made it as a wise man, I could-n't cut it as a poor man steal - in'.  
2. See additional lyrics

*mf*



Tired of liv - in' like a blind man, I'm sick of sight with-out a sense of feel - ing.

Omit 2nd time



And this is how you re - mind me. This is how you re - mind\_

Bb5 Eb2 C5 F2 Bb5 Eb2

me of what I real - ly am. This is how you re - mind me of what I real - ly am.

Chorus:

C5 Eb5 Bb5 F5

It's not like you to say sor - ry. I was wait - ing on a dif - f'rent sto - ry.

C5 Eb5 Bb5 F5

This time I'm mis - tak - en for hand - ing you a heart worth break - ing.

C5 Eb5 Bb5 F5

And I've been wrong, I've been down, been to the bot - tom of ev - 'ry bot - tle.



To Coda ♪

These five words in my head scream, "Are we hav - in' fun yet?"



Yeah, yeah, yeah, no, no. Yeah, yeah,

1.



yeah, no, no. yeah, no, no. Yeah, yeah,



yeah, no, no. Yeah, yeah, yeah, no, no.

C2 F2 Bb2 Eb2 C2 F2

This system contains the first two measures of the piece. It features a guitar part with six chord diagrams: C2, F2, Bb2, Eb2, C2, and F2. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

Bb2 Eb2 C2 F2

1. Nev - er made it as a wise man,

This system contains the third and fourth measures. The guitar part has four chord diagrams: Bb2, Eb2, C2, and F2. The vocal line begins with the lyrics "1. Nev - er made it as a wise man,". The piano accompaniment continues with chords and a bass line.

Bb2 Eb2 C2 Ab2

I could-n't cut it as a poor man steal - in'. And this is how you re - mind -

This system contains the fifth and sixth measures. The guitar part has four chord diagrams: Bb2, Eb2, C2, and Ab2. The vocal line continues with the lyrics "I could-n't cut it as a poor man steal - in'. And this is how you re - mind -". The piano accompaniment continues with chords and a bass line.

Bb2 C2 Ab2 Bb2

me. This is how you re - mind me.

*D.S. al Coda*

This system contains the seventh and eighth measures. The guitar part has four chord diagrams: Bb2, C2, Ab2, and Bb2. The vocal line concludes with the lyrics "me. This is how you re - mind me." and the instruction "D.S. al Coda". The piano accompaniment concludes with chords and a bass line.



*Coda*

C5 Eb5 Bb5 F5

Yeah, yeah, are we hav - in' fun yet?

C5 Eb5 Bb5 F5

Yeah, yeah, are we hav - in' fun yet?

C5 Eb5 Bb2

Yeah, yeah.

*Verse 2:*

It's not like you didn't know that.  
 I said I love you and swear I still do.  
 And it must have been so bad.  
 'Cause livin' with me must have damn near killed you.  
 This is how you remind me of what I really am.  
 This is how you remind me of what I really am.  
 (To Chorus:)

From the VH1 Original Movie AT ANY COST

# PINCH ME

Words and Music by  
STEVEN PAGE and ED ROBERTSON

Moderately ♩ = 92

F5
G5
C2
N.C.
F5
G5
C2
N.C.

Verse:

F5
G5
C2
N.C.
F5
G5

1. It's the per - fect\_\_ time of year, — some-where far a - way from  
2.3. See additional lyrics

C2
N.C.
F5
G5
C(9)
N.C.

here. — I feel fine e - nough, — I guess, —

F G C(9) F/A C/G F G

con-sid-'ring ev - 'ry - thing's\_ a mess. There's a res - t'rant\_ down the

*mf*

C(9) F C/E F G C(9) F/A C

street\_ where hun - gry peo - ple like\_ to eat.

F G C(9) F/A C/G

I could walk, but I'll just drive;\_-

D7/F# F G

it's cold - er than\_ it looks\_ out - side.\_-

*cresc.*

Chorus:



It's like a dream, you try to re-mem-ber, but it's gone, then you try to scream, but it on-ly comes out as a yawn, when you

*tacet 1x*

Pinch me. Pinch me,

*f*



try to see the world be - yond your front door.

I'm still a - sleep.



To Coda ♪

Take your time 'cause the way I rhyme's gon-na make you smile, when you re-al-ize that a guy my size might take a while, just to

Please, God, tell me

1.

C G F F<sup>6</sup>

try to fig - ure out what all this is for. \_\_\_\_\_

*dim.*

2.

C G F G

try to fig - ure out what all this is for. \_\_\_\_\_ Pinch me.

I'm still a - sleep.

Bridge:

Am G F G Am G

Pinch me, 'cause I'm still a - sleep.



Please, God, tell me

*D.S. al Coda*



that I'm still a - sleep.

**Coda**



Try to fig - ure out what all this is for.

I'm still a - sleep.

C G F G

Try to fig - ure out what all this is for. \_\_\_\_\_

I'm still a - sleep.

C G F G

Try to see the world be - yond your front door. \_\_\_\_\_

I'm still a - sleep.

C G D

Try to fig - ure out what all this is for. \_\_\_\_\_

I'm still a - sleep.



*Instrumental solo ad lib.*



*Repeat ad lib. and fade*

*Verse 2:*

It's the perfect time of day  
 To throw all your cares away;  
 Put the sprinkler on the lawn  
 And run through with my gym shorts on.  
 Take a drink right from the hose  
 And change into some dryer clothes;  
 Climb the stairs up to my room,  
 Sleep away the afternoon.

*(To Chorus:)*

*Verse 3:*

On an evening such as this,  
 It's hard to tell if I exist.  
 If I pack the car and leave this town,  
 Who'll notice that I'm not around?  
 I could hide out under there.  
 (I just made you say underwear.)  
 I could leave but I'll just stay,  
 All my stuff's here anyway.

*(To Chorus:)*



# I'D DO ANYTHING

Gtr. tuned down 1/2 step:

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

Words and Music by  
 CHARLES-ANDRE COMEAU, JEAN-FRANCOIS STINCO,  
 PIERRE BOUVIER, SEBASTIEN LEFEBVRE,  
 DAVID DESROSIERS and ARNOLD DAVID LANNI

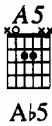
Guitar → **Bright rock** ♩ = 160

Piano → N.C.

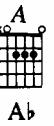


N.C.

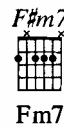
mf



N.C.



♩ Verse:



1. An - oth - er day \_\_\_\_\_ is go - ing by. \_\_\_\_\_ I'm think - ing a - bout \_\_\_\_\_  
 2. To - geth - er we \_\_\_\_\_ broke all the rules. \_\_\_\_\_ Dream - ing of drop -

(Bass tacet first time)



E $\flat$



A $\flat$



A $\flat$ /G



Fm7

— you all the time. But you're out there, and I'm here wait -  
 ping out of school, and leave this place, to nev - er come.



D $\flat$



E $\flat$



A $\flat$



A $\flat$ /G

ing. And I wrote this let -  
 back. So now, may - be af -

(Bass play every time)



Fm7



D $\flat$



E $\flat$



A $\flat$

ter in my head, 'cause so man - y things were left un - said.  
 ter all these years, if you miss me, have no fear;



A $\flat$ /G

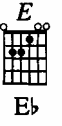
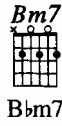
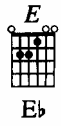


Fm7



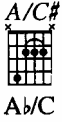
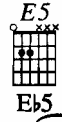
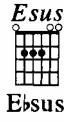
D $\flat$

But now you're gone, and I can't think straight.  
 I'll be here, I'll be wait - ing.

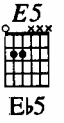
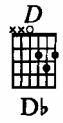


This could be the one last chance to make you understand,

1. *To Next Strain* | 2.



yeah... and I just can't let you leave

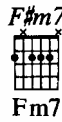
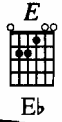


me once a gain, yeah...

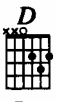
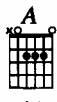
Chorus:




N.C.



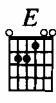
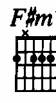

I'd do anything just to hold

  
D
  
A

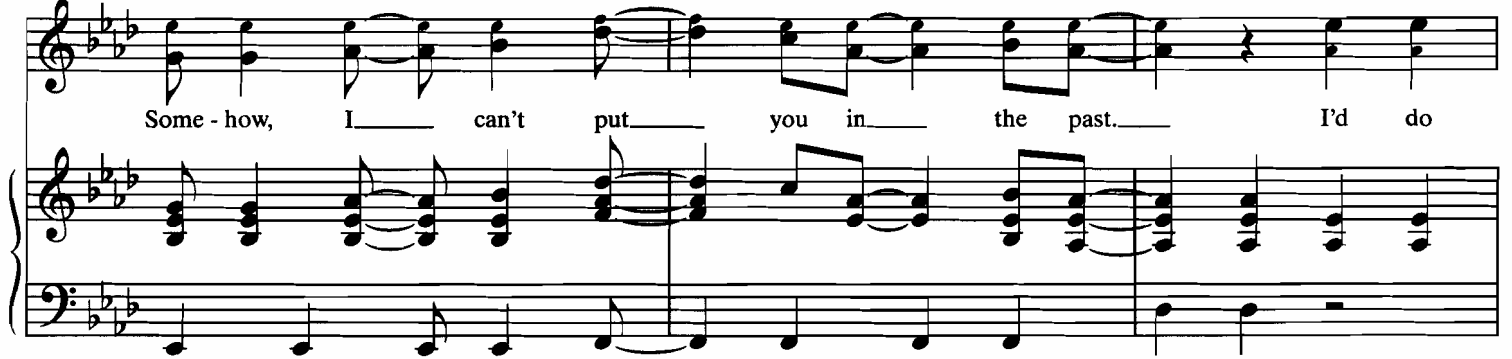
D $\flat$ 
A $\flat$




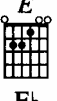

— you in — my arms, — to try to make — you laugh. —

  
E
  
F#m7
  
D


E $\flat$ 
Fm7
D $\flat$ 
NC.




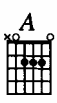


Some - how, I — can't put — you in — the past. — I'd do

  
A
  
E
  
F#m7


A $\flat$ 
E $\flat$ 
Fm7





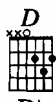

an - y - thing — just to fall — a - sleep — with you. —

  
D
  
A
  
E
  
F#m7

D $\flat$ 
A $\flat$ ~
E $\flat$ 
Fm7

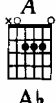


— Will you re - mem - ber me? — 'Cause I know — I won't —

1.   D♭ N.C. *D.S.*   A♭   D♭ 2.

for - get you.

Bridge:

 D2  A  E  F#m7  
 D♭2 A♭ E♭ Fm7

I close my eyes, and all I see is you.

 D2  A  E  F#m7  
 D♭2 A♭ E♭ Fm7

I close my eyes; I try to sleep. I can't for - get you.

 D2  A  E  F#m7  
 D♭2 A♭ E♭ Fm7

Na na na, na na na. And I'd do an - y - thing for you.



Db2



Ab



Eb

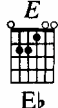
Na na na, na na na na.

Chorus:



Db5

N.C.



Eb



Fm7

I'd do an - y - thing just to hold



Db



Ab

you in my arms, to try to make you laugh.



Eb



Fm7



Db

Some - how, I can't put you in the past. I'd do



Ab



Eb



F#m7

an - y - thing just to fall a - sleep with you,



Db



Ab



Eb

to fall a - sleep with you, with you,



F#m7



Db



Ab



Eb

oh yeah. I'd do an - y - thing



F#m7



Db



Ab

to fall a - sleep with you. I'd do

*E*  
E $\flat$

*F#m7*  
Fm7

an - y - thing. There's noth - ing I won't

*D*  
D $\flat$

*A*  
A $\flat$

*E*  
E $\flat$

*F#m7*  
Fm7

do. I'd do an - y - thing to fall a - sleep with

*D*  
D $\flat$

*A*  
A $\flat$

*E*  
E $\flat$

*F#m7*  
Fm7

you. I'd do an - y - thing, 'cause I know I won't

*D*  
D $\flat$

N.C.

*A5*  
A $\flat$ 5

for - get you.



# IT'S BEEN AWHILE

Slow rock  $\text{♩} = 58$

Words and Music by  
AARON LEWIS, MICHAEL MUSHOK,  
JONATHAN WYSOCKI and JOHN APRIL

Tune guitar down  
a half step →



Piano → G#sus

Bmaj7

F#maj7

Musical notation for the first system, including guitar and piano parts. The piano part is marked *mf*.



G#m7/C#



G#sus



Bmaj7

Musical notation for the second system, including guitar and piano parts. The piano part is marked *simile*.



F#maj7



G#m7/C#

♩ Verse:



G#sus

Musical notation for the third system, including guitar and piano parts. The piano part includes lyrics: "1. And it's been a while" and "2.3. See additional lyrics".

Cmaj7



Bmaj7

Gmaj7



F#maj7

Am7/D



G#m7/C#

since I \_\_\_ could hold \_\_\_ my head \_\_\_ up high\_

Asus



G#sus

Cmaj7



Bmaj7

Gmaj7



F#maj7

\_\_\_ And it's been a while since I \_\_\_ first saw \_\_\_ you.

Am7/D



G#m7/C#

Asus



G#sus

Cmaj7



Bmaj7

And it's been a while since I \_\_\_ could stand\_

Gmaj7



F#maj7

Am7/D



G#m7/C#

Asus



G#sus

\_\_\_ on \_\_\_ my own \_\_\_ two feet \_\_\_ a - gain. \_\_\_ And it's been a while

Cmaj7



Bmaj7

Gmaj7



F#maj7

Am7/D



G#m7/C#

since I \_\_\_ could call \_\_\_ you.

Chorus:

Am



G#m

C



B

G



F#

1.2. And ev - 'ry - thing \_\_\_ I can't \_\_\_ re - mem - ber,  
3. See additional lyrics for Last Chorus

D7



C#7

Am



G#m

C



B

as f\*\*\*ed up as \_\_\_ it all \_\_\_ may seem, -

G



F#

D7



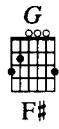
C#7

Am



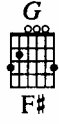
G#m

the con - se - quenc -



B F# C#7

es that I've ren - dered,



To Coda

G#m B F#

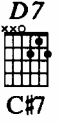
{ I stretched my - self be - yond my means.  
I've gone and f\*\*ed things up a - gain. }



Bridge:

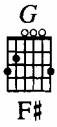


1. D7 C#7 2. D7 C#7 G F#

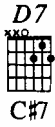


C#7 G#m

Why must I feel this way?



F#



C#7

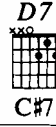


G#m

Just

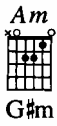


F#



C#7

make this go a way.

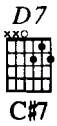


G#m

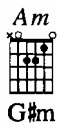


F#

Just one more peace - ful day.



C#7



G#m

*D.S. % al Coda*

**Coda**   **Outro:**    

And it's been a-while since I \_\_\_\_\_ could

hold \_\_\_\_\_ my head\_ up high. \_\_\_\_\_ And it's been a while

since I \_\_\_\_\_ said I'm sor - ry.

**Verse 2:**

And it's been a while since I could say that I wasn't addicted.  
 And it's been a while since I could say I loved myself as well.  
 And it's been a while since I've gone and f\*\*\*ed thing up just like I always do.  
 And it's been a while, but all that sh\*\* seems to disappear when I'm with you.  
 (To Chorus:)

**Verse 3:**

And it's been a while since I could look at myself straight.  
 And it's been a while since I said I'm sorry.  
 And it's been a while since I've seen the way the candles light your face.  
 And it's been a while, but I can still remember just the way you taste.

**Last Chorus:**

And everything I can't remember,  
 As f\*\*\*ed up as it all may seem to be, I know it's me.  
 I cannot blame this on my father.  
 He did the best he could for me.  
 (To Outro:)

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 $\flat$

# ONE THING

Words and Music by  
SCOTT ANDERSON  
and JAMES BLACK

Slowly  $\text{♩} = 72$

Guitar →



Piano →

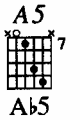
A $\flat$ 5

A $\flat$ 6

D $\flat$ (9)/A $\flat$

A $\flat$ 5

The first system of music features a guitar part with four chords: A5, A6, D(9)/A, and A5. The piano part consists of a melody in the right hand and a bass line in the left hand, both in 4/4 time. The piano part starts with a mezzo-forte (mf) dynamic marking.



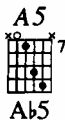
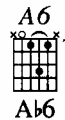
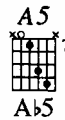
A $\flat$ 6

D $\flat$ (9)/A $\flat$

A $\flat$ 5

The second system of music continues the guitar and piano parts from the first system, maintaining the same chord progression and piano accompaniment.

Verses 1 & 2:



A $\flat$ 5

A $\flat$ 6

D $\flat$ (9)/A $\flat$

A $\flat$ 5

1. Rest - less to - night, 'cause I wast - ed the light. Be -  
 prom - ise I might not walk on by.

The verses section includes the vocal melody with lyrics and the piano accompaniment. The piano part provides harmonic support for the vocal line.

A6
D(9)/A
A5

Ab6
Db(9)/Ab
Ab5

tween both these times, I drew a real-ly thin line. It's  
 May - be next time, but not this time.

A6
D(9)/A
A5

Ab6
Db(9)/Ab
Ab5

noth - ing I planned, and not that I can. But  
 E - ven though I know, I don't wan - na know.

A6
D(9)/A
A5

Ab6
Db(9)/Ab
Ab5

you should be mine a - cross that line. } If I  
 Yeah, I guess I know, I just hate how it sounds. }

**Chorus:**

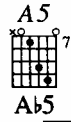
trad - ed it all, if I gave it all a - way for





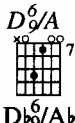
D<sup>6</sup>/<sub>b</sub>9/A<sup>b</sup>

one thing, just for one thing. If I



A<sup>5</sup>  
A<sup>b</sup>5

sort - ed it out, if I knew all a - bout this



D<sup>6</sup>/<sub>b</sub>9/A  
D<sup>b</sup><sub>6</sub>/<sub>b</sub>9/A<sup>b</sup>

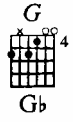
1.



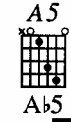
D<sup>6</sup>  
D<sup>b</sup><sub>6</sub>

one thing, would-n't that be some - thing. 2. I

2.



G  
G<sup>b</sup>



A<sup>5</sup>  
A<sup>b</sup>5

some - thing. If I trad - ed it all, if I

$D_9^6/A$   
  
 $D_{b9}^6/A_b$

gave it all a - way for one thing, just for

$D_9^6$   
  
 $D_{b9}^6$

$A5$   
  
 $A_b5$

one thing. If I sort - ed it out, if I

$D_9^6/A$   
  
 $D_{b9}^6/A_b$

knew all a - bout this one thing, would-n't that be

Verse 3:

$D_9^6$   
  
 $D_{b9}^6$

$A5$   
  
 $A_b5$

$A6$   
  
 $A_b6$

some - thing... 3.E - ven though I know,

D(9)/A



D $\flat$ (9)/A $\flat$

A5



A $\flat$ 5

A6



A $\flat$ 6

I don't wan-na know. — Yeah, I guess I know, I just

D(9)/A



D $\flat$ (9)/A $\flat$

A5



A $\flat$ 5

A6



A $\flat$ 6

hate how\_ it sounds. — E - ven though I know,

D(9)/A



D $\flat$ (9)/A $\flat$

A5



A $\flat$ 5

A6



A $\flat$ 6

I don't wan-na know. — Yeah, I guess I know, I just

D(9)/A



D $\flat$ (9)/A $\flat$

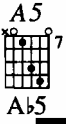
A5



A $\flat$ 5

hate how\_ it sounds. — If I

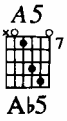
Chorus:



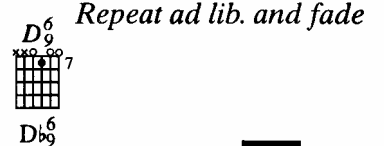
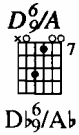
trad - ed it all, if I gave it all a - way for



one thing, just for one thing. If I



sort - ed it out, if I knew all a - bout this



Repeat ad lib. and fade

one thing, would - n't that be some - thing. If I

Gtr. tuned down 1/2 step:

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

# PERFECT

Words and Music by  
 CHARLES-ANDRE COMEAU, JEAN-FRANCOIS STINCO,  
 PIERRE BOUVIER, SEBASTIEN LEFEBVRE,  
 DAVID DESROSIERS and ARNOLD DAVID LANNI

Moderately slow ♩ = 80

Guitar → E E♭maj7 E A A♭maj7 A E E♭maj7 E A A♭maj7 A

Piano → E♭ E♭maj7 E♭ A♭ A♭maj7 A♭ E♭ E♭maj7 E♭ A♭ A♭maj7 A♭

The first system of music features a guitar part with a treble clef and a piano part with a grand staff (treble and bass clefs). The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The piano part begins with a mezzo-forte (mf) dynamic. The guitar part consists of a sequence of chords: E, E♭maj7, E, A, A♭maj7, A, E, E♭maj7, E, A, A♭maj7, and A.

E♭

A♭

The second system continues the musical notation. The guitar part has a treble clef and contains two chord diagrams: E♭ and A♭. The piano part continues with a grand staff, showing a more active bass line with eighth-note patterns.

E♭

A♭

The third system continues the musical notation. The guitar part has a treble clef and contains two chord diagrams: E♭ and A♭. The piano part continues with a grand staff, showing a more active bass line with eighth-note patterns.

Verse:



E<sub>b</sub>



A<sub>b</sub>

1. Hey, Dad, look at me, — think back, and talk — to me. Did I  
 2. I try not to think — a - bout the pain I feel — in - side. Did you



E<sub>b</sub>



A<sub>b</sub>

grow up ac - cord - ing to plan? — And do you  
 know you — used to be my — he - ro? All the



E<sub>b</sub>



A<sub>b</sub>

think I'm wast - ing my time do - ing things I wan - na do? — But, it  
 days you spent with me — now — seem so far — a - way, — and it



E<sub>b</sub>

hurts when you dis - ap - prove — all a - long. — And now  
 feels like you don't — care — an - y - more. — And now

F#m7



Fm7

E/G#



Eb/G

A



Ab

I try hard to make it. I just wanna make you  
 I try hard to make it. I just wanna make you

E



Eb

proud. I'm never gonna be good enough for  
 proud. I'm never gonna be good enough for

F#m7



Fm7

E/G#



Eb/G

A



Ab

you. Can't pretend that I'm all right. And you can't change me.  
 you. I can't stand another fight. And nothin's all right. } Cause we

Chorus:

E



Eb

B



Bb

C#m7



Cm7

lost it all. Nothing lasts forever. I'm sorry; I can't be

A(9)

E

B

A $\flat$ (9)

E $\flat$

B $\flat$

per - fect.

Now it's just too late,

and we can't go back. I'm sor -

1.

C $\sharp$ m7

A(9)

E

Cm7

A $\flat$ (9)

E $\flat$

ry; I can't be

per - fect.

A

A $\flat$

E

E $\flat$

2.

A

A $\flat$

C $\sharp$ m7

Cm7

B

B $\flat$

ry; I can't be

per - fect.



Bridge:



A $\flat$



B $\flat$



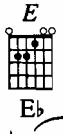
E $\flat$



A $\flat$



B $\flat$



E $\flat$

Noth-ing's gon-na change the things\_\_ that you said.

And noth-ing's gon - na make this right\_\_

\_\_ a - gain\_\_

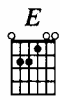
Please don't turn your back. I

can't\_\_ be-lieve it's hard just to talk\_\_

\_\_ to you, but you don't un - der - stand.

'Cause we

Chorus:



E $\flat$

B $\flat$

Cm7

lost it all. Noth-ing lasts for - ev - er. I'm sor - ry; I can't be

A(9)

E

B

A $\flat$ (9)

E $\flat$

B $\flat$

per - fect. Now it's just too late, and we can't go back. I'm sor -

C#m7

1. A(9)

2. A(9)

Cm7

A $\flat$ (9)

A $\flat$ (9)

ry; I can't be per - fect. 'Cause we per - fect.

# ABSOLUTELY (Story of a Girl)

Words and Music by  
JOHN HAMPSON

Moderately ♩ = 96

Chorus:



This is the sto - ry of a girl who cried a riv - er and drowned.

*mf*



the whole world. And while she looks so sad in pho - to - graphs, I



N.C.



ab - so - lute - ly love her when she smiles.

Verse:

G D C Bm C2

1. How man - y days\_ in a year\_ she  
 (2.) how man - y lov - ers would stay\_ just to.  
 3. (Inst. solo ad lib. ...)

G5 D Bm C2

woke up with hope\_ and she on - ly found tears? And I can be so\_ in - sin - cere,  
 put up with this\_ sh\*\* day\_ af - ter day? How did we wind\_ up this\_ way,

G5 D Bm C2

mak - ing her prom - is - es nev - er for real,\_ as long as she stays\_ there wait - ing,  
 watch - ing our mouths\_ for the words\_ that we say?\_ As long as we stand\_ here wait - ing,

G5 D Bm C2

wear - ing the holes\_ in the soles\_ of her shoes.\_ How man - y days\_ dis - ap - pear when you  
 wear - ing the clothes\_ of the souls\_ that we choose,\_ how do we get\_ there to - day, when we're



look in the mir - ror, so how\_ do you choose?  
 walk-ing too far\_ for the price\_ of our shoes? } Your clothes nev - er wear as well\_ the next day and your  
 ... end solo)



hair nev - er falls in quite\_ the same way. But you nev - er seem\_ to run\_ out of things\_ to say\_



N.C.



Chorus:


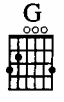
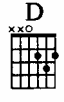
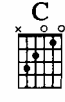
— This is the sto - ry of a girl who cried a riv - er and drowned\_



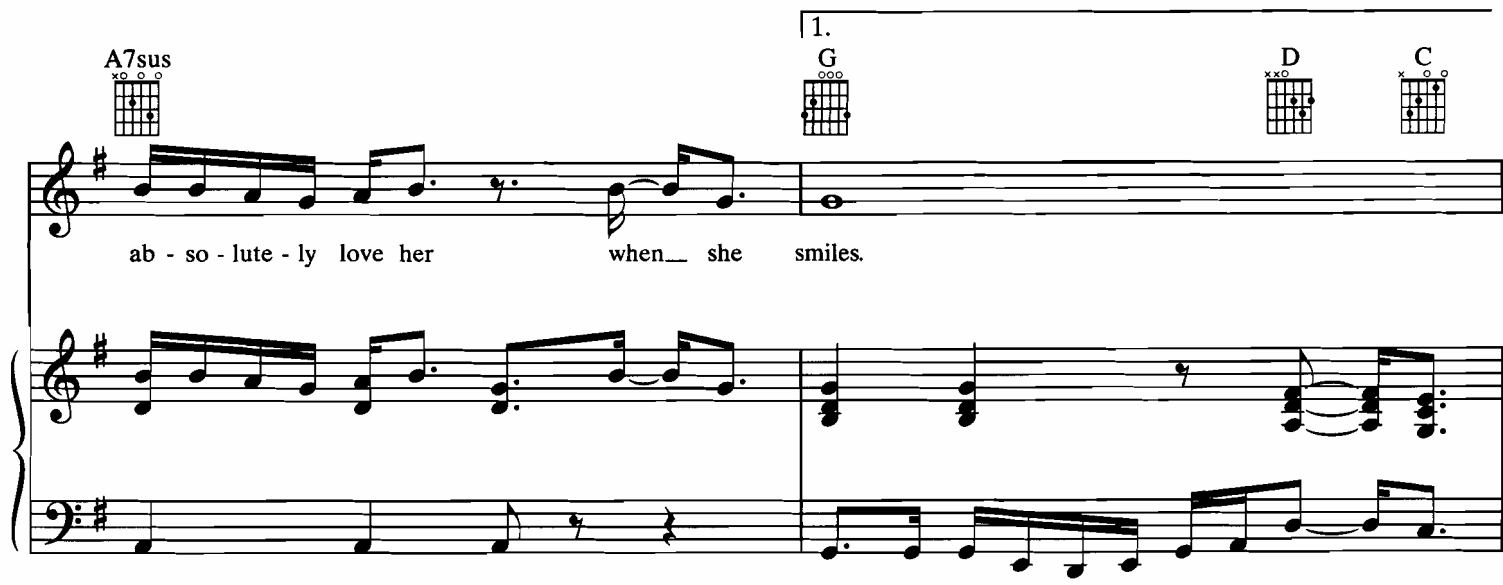
To Coda ♪

— the whole world. And while she looks\_ so sad\_ { 1.3. in pho - to - graphs, } I  
 { 2. and lone - ly there, }

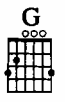
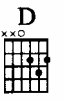



1.

A7sus  G  D  C 

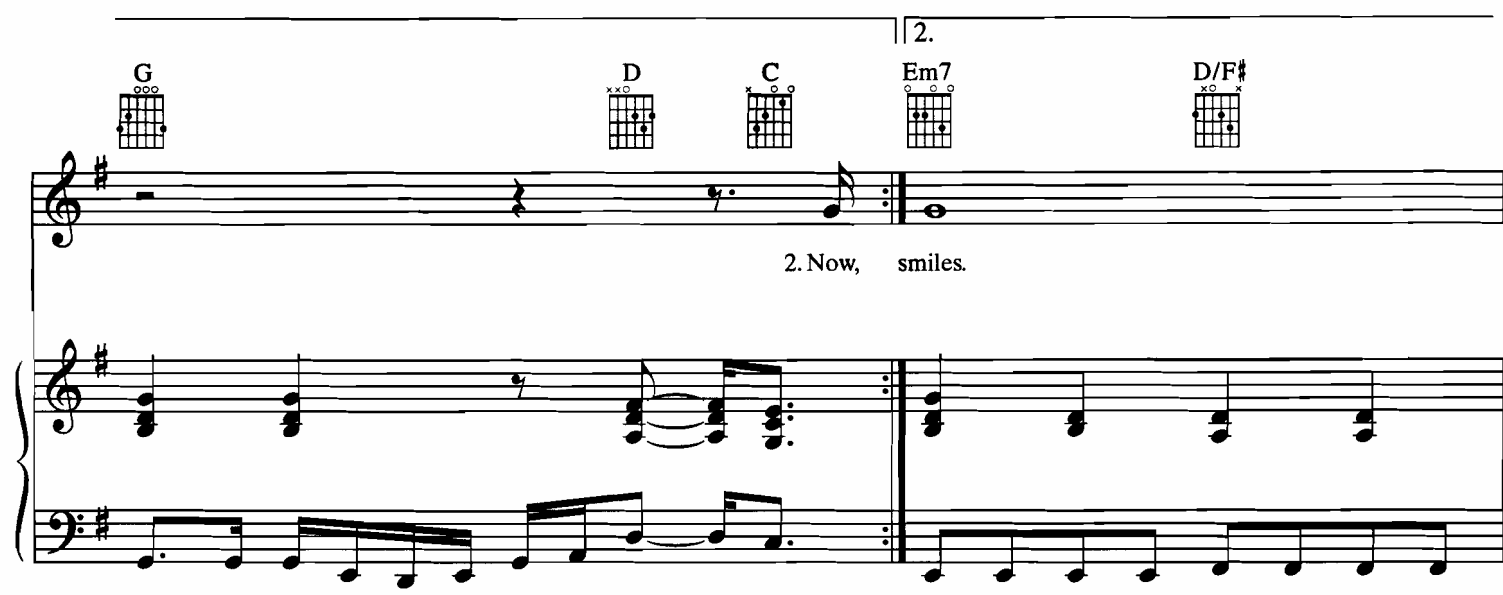
ab - so - lute - ly love her when she smiles.

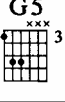
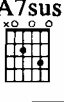
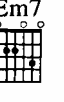
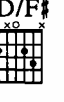
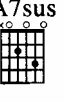


2.

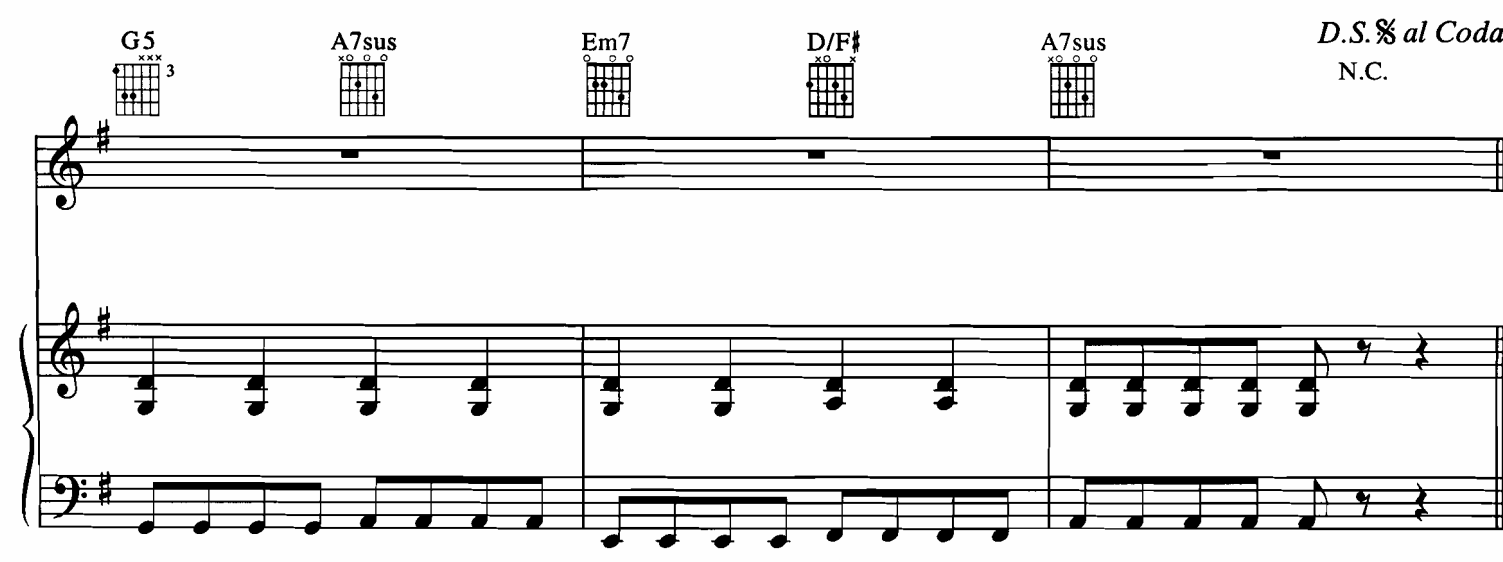
G  D  C  Em7  D/F# 

2. Now, smiles.






G5  A7sus  Em7  D/F#  A7sus 


*D.S. al Coda*  
N.C.







**Coda**

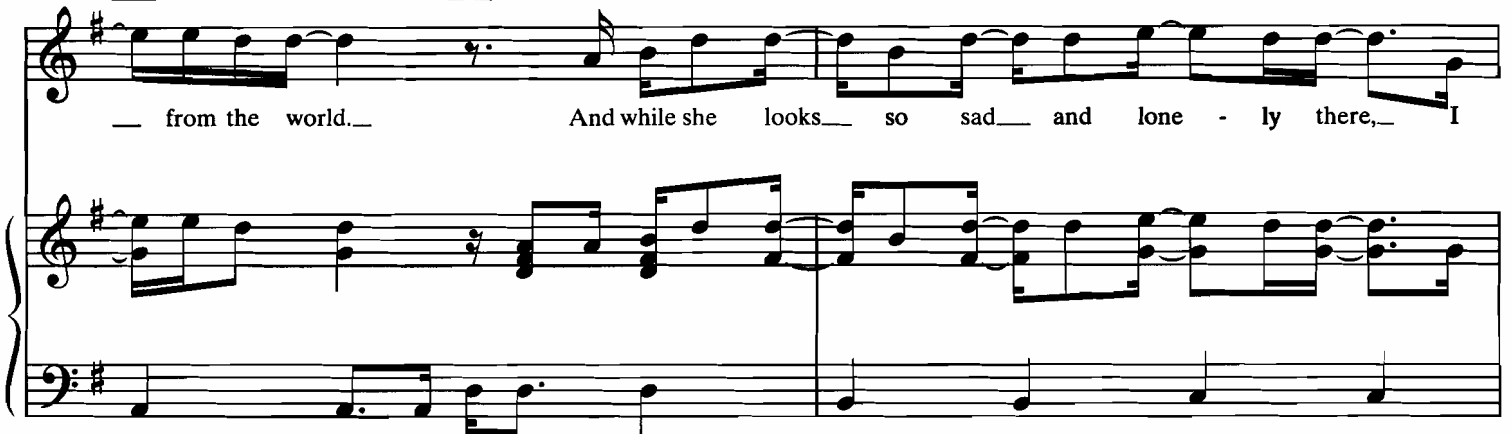
A7sus  N.C.  




ab - so - lute - ly love her. This is the sto - ry of a girl, her pret - ty face she hid -




A7sus  D  Bm  C2 





— from the world. And while she looks so sad and lone - ly there, I



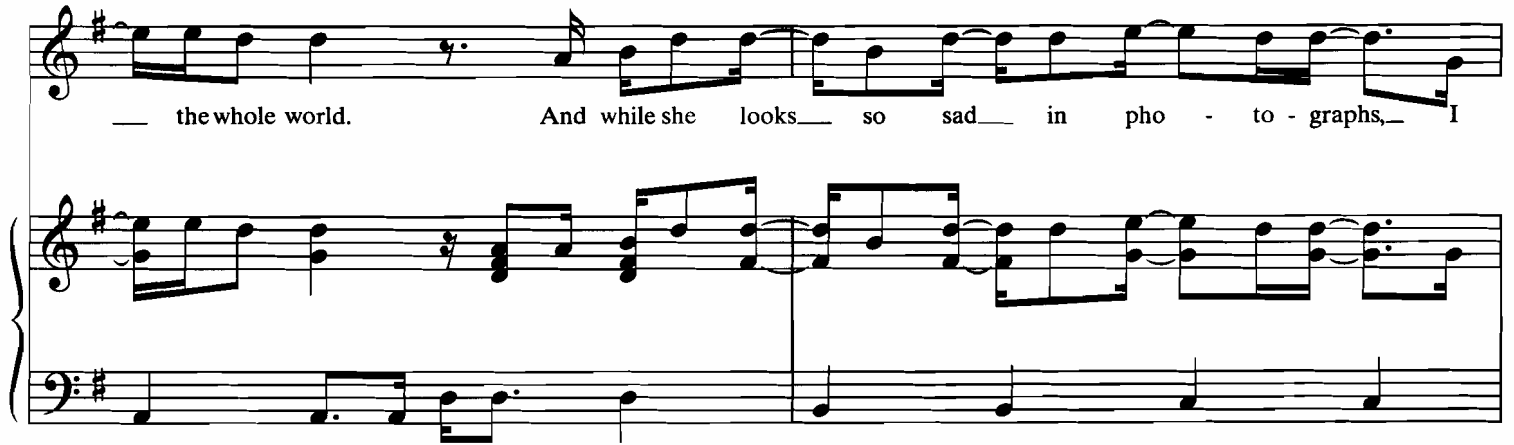
A7sus  C2  G5 





ab - so - lute - ly love her. This is the sto - ry of a girl who cried a riv - er and drowned -




A7sus  D  Bm  C2 








— the whole world. And while she looks so sad in pho - to - graphs, I




A7sus  N.C. G  D  C 

ab - so - lute - ly love her when she smiles,



G  D  C  G  D  C  G 

when she smiles.





# PRICE TO PLAY

Gtr. tuned

⑥ = G♭ ③ = D♭

⑤ = D♭ ② = G♭

④ = A♭ ① = B♭

Music by MICHAEL MUSHOK, AARON LEWIS,  
JOHN APRIL and JONATHAN WYSOCKI  
Lyrics by AARON LEWIS

Heavy rock ♩ = 112

\* C#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 N.C.

C#5 B5 C#5 B5 C#5 B5 1. C#5 B5 C#5 B5 E5

2. C#5 B5 C#5 B5 E5

Verse:

C#5 B5 C#5 B5 C#5 B5

1. We fail to see  
2. Ap - a - thy,

\*Chord frames reflect Mike Mushok's guitar tuning for this song.

C#5 B5 C#5 B5 N.C. C#5 B5 C#5 B5 C#5 B5

how des - truc - tive we can be.  
the cho - sen way to be.

C#5 B5 C#5 B5 E5 C#5 B5 C#5 B5 C#5 B5

Tak - ing with out giv -  
Blind - ly look the oth -

C#5 B5 C#5 B5 N.C. C#5 B5 C#5 B5 C#5 B5

ing back 'til the dam - age can be seen.  
er way, while you waste a way with me.

*Pre-chorus:*

C#5 B5 C#5 B5 E5 C#5 B5 C#5 B5 C#5 B5

Can you see?

*f*

Can you see?

Chorus:

The more you take,

the more you blame, but ev - 'ry - thing

still feels the same. The more you hurt,



the more you strain. The price you pay



to play the game. And all you seek,



and all you gain, and all you step



on with no shame. There are no rules,



no one, to blame, the price to play

1.



the game.

2.



NC.



the game.

Bridge:



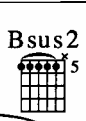
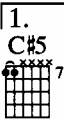
What you pay to play the game.



What you pay to play the game.

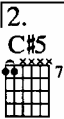


What you pay to play the game.



*D.S.*

What you pay to play the game.



What you pay to play the game.

# THE RED

Gtr. tuned down 1 1/2 steps:

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

Lyrics by PETE LOEFFLER  
Music by CHEVELLE

Moderately fast ♩ = 140

Guitar →

E5



G5



E5



C5



Piano →

C♯5

E5

C♯5

A5

mf

E5



C♯5

G5



E5

E5



C♯5

C5



A5

1. They say

♩ Verse:

E5



C♯5

G5



E5

E5



C♯5

C5



A5

freak asked, when you're sin - gled out.\_\_\_\_  
3. (Guitar solo ad lib....) who made it show,\_\_\_\_

E5  
C#5

G5  
E5

E5  
C#5

C5  
A5

The  
the

E5  
C#5

G5  
E5

E5  
C#5

C5  
A5

red,  
truth,

well, it  
he gives

fil - ters  
in - to

through...  
most.

E5  
C#5

G5  
E5

E5  
C#5

C5  
A5

...end solo) So lay

Chorus: E5  
C#5

G5  
E5

down.

The threat is

*f*



D5



B5

real, \_\_\_\_\_ when his

E5



C#5

G5



E5

sight \_\_\_\_\_ goes red a -

D5



B5

A5



F#5

B5



G#5

To Coda ⊕ 1.

gain. \_\_\_\_\_

E5



C#5

G5



E5

E5



C#5

C5



A5

See - ing red a - gain. \_\_\_\_\_

*mf*

E5



C#5

G5



E5

E5



C#5

C5



A5

See - ing red a - gain. 2. This

Verse:

E5



C#5

G5



E5

E5



C#5

C5



A5

change, He won't con - tain

E5



C#5

G5



E5

E5



C#5

C5



A5

Slip a -

E5



C#5

G5



E5

E5



C#5

C5



A5

way to clear your mind.

E5  
  
 C#5

G5  
  
 E5

E5  
  
 C#5

C5  
  
 A5

When

2. *D.S. al Coda*

**Coda**

E5  
  
 C#5

G5  
  
 E5

See-ing red a - gain...

E5  
  
 C#5

1.2.3.  
 C5  
  
 A5

4.  
 C5  
  
 A5

See - ing red a - gain... red.

A little slower  $\text{♩} = 130$

*B5*  
G#5

*E5*  
C#5

They say freak

*G5*  
E5

*E5*  
C#5

*C5*  
A5

*E5*  
C#5

when you're sin - gled out.

*G5*  
E5

*E5*  
C#5

*C5*  
A5

*E5*  
C#5

The red,

*G5*  
E5

*E5*  
C#5

*C5*  
A5

*E5*  
C#5

it fil - ters through.

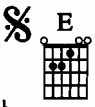
*rit.*

# THE REASON

Words and Music by  
DANIEL ESTRIN and  
DOUGLAS ROBB

Moderately slow ♩ = 84

N.C.



But I con - tin - ue learn -  
 And all the pain I put you  
 3. I'm not a per - fect per -



ing. I nev - er meant to do those things to you.  
 through, I wish that I could take it all a - way.  
 son. I nev - er meant to do those things to you.



And so, I have to say be - fore I go,  
 And be the one who catch - es all your tears.  
 And so, I have to say be - fore I go,



that I just want you to know.  
 That's why I need you to hear.  
 that I just want you to know.

Chorus:



I've found a rea - son for me



to change who I used to be



A rea - son to start o - ver

*To Coda* ☉

1.



new, and the rea - son is

2.

B



new, and the rea - son is

Bridge:



you, and the rea - son is you.  
(you, is you,




And the rea - son is you,  
is you,



*D.S. al Coda*

and the rea - son is you.  
is )



⊕ Coda 



new, and the rea - son is

E 

C#m 



you. I've found a rea - son to show a

A2 



side of me you did - n't know, a rea - son for all that I

B 

E 



do, and the rea - son is you.

*rit.*

# RIGHT HERE


Words and Music by  
**AARON LEWIS, MICHAEL MUSHOK,  
 JONATHAN WYSOCKI and JOHN APRIL**

Gtr. tuned down 1/2 step:

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

Moderately ♩ = 110

Guitar → *Bsus\**



*Asus2*



Piano → *B♭sus*


*A♭sus2*



(lead gtr.)


*mf*

*G6*




*G♭6*

*F#7sus*




*F7sus*

*Asus2*



*A♭sus2*

*Bsus*




*B♭sus*




Verses 1 & 2:

*Bsus*



*B♭sus*

*Asus2*



*A♭sus2*



1. I know I've been mis - tak - en, but  
 2. I hope you're not in - tend - ing to

\*This arrangement includes suggested guitar chords in standard tuning. The original guitar part was played on a baritone guitar tuned  
 ⑥ = A♭, ⑤ = E♭, ④ = A♭, ③ = D♭, ② = E♭, ① = A♭. The complete authentic guitar-tab edition also is available from Alfred Publishing Co., Inc.

G6



Gb6

F#7sus



F7sus

Asus2



Absus2

just give me a break and see the changes that I've made.  
 be so con - de - scend - ing, it's as much as I can take.

Bsus



Bbsus

I've  
 And

Asus2



Absus2

got some im - per - fec - tions, but how can you col - lect -  
 you're so in - de - pen - dent, you just re - fuse to bend,

G6



Gb6

F#7sus



F7sus

Asus2



Absus2

— them all and throw them in my face?  
 — so I keep bend - ing till I break.

Chorus:

Dsus2



Dbsus2

F#m7



Fm7

B7sus



Bb7sus

But you al - ways find a way to keep me right\_

G6



Gb6

Dsus2



Dbsus2

F#m7



Fm7

here wait - ing. You al - ways find the words to say\_

B7sus



Bb7sus

G6



Gb6

Dsus2



Dbsus2

to keep me right here wait - ing. { (1.2.) And if you chose\_ (3.) And if I chose\_

F#m7



Fm7

B7sus



Bb7sus

G6



Gb6

to walk a - way, I'd still be right here wait - ing.  
 to walk a - way, would you be right here wait - ing?

Dsus2



Dbsus2

F#m7



Fm7

B7sus



Bb7sus

To Coda ⊕

Search-ing for the things to say to keep you right  
 Search-ing for the things to say to keep me right

1.



Gb5



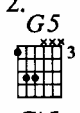
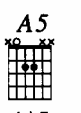
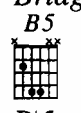
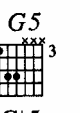
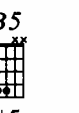
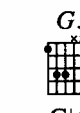
Ab5



Bbm

here wait - ing.

2. *Bridge:*

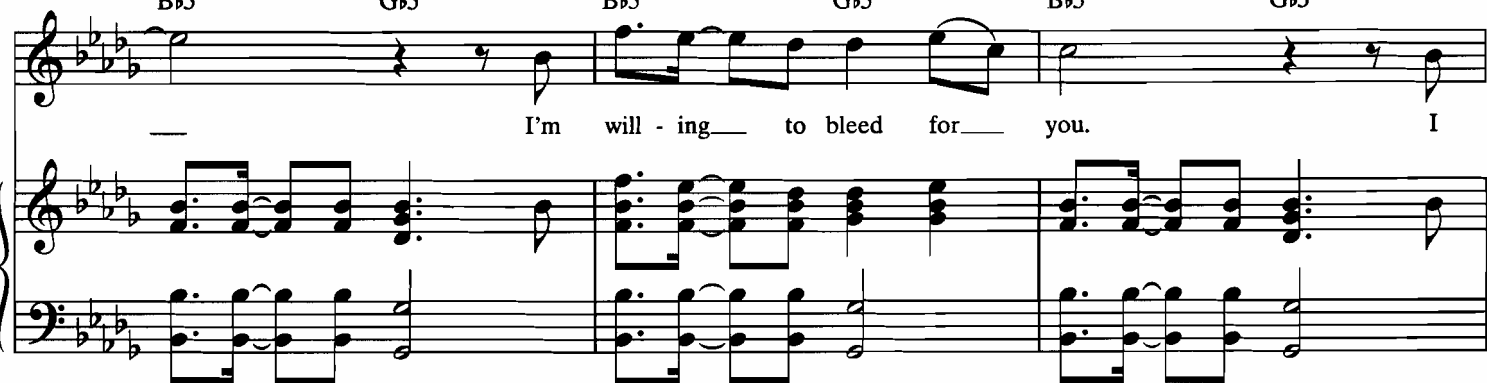
       
 G<sup>b</sup>5      A<sup>b</sup>5      B<sup>b</sup>5      G<sup>b</sup>5      B<sup>b</sup>5      G<sup>b</sup>5

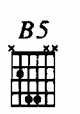




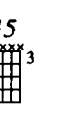
here wait - ing. I've made a com - mit - ment.



       
 B<sup>b</sup>5      G<sup>b</sup>5      B<sup>b</sup>5      G<sup>b</sup>5      B<sup>b</sup>5      G<sup>b</sup>5

I'm will - ing to bleed for you. I



       
 B<sup>b</sup>5      G<sup>b</sup>5      B<sup>b</sup>5      G<sup>b</sup>5      B<sup>b</sup>5      G<sup>b</sup>5

need - ed ful - fill - ment. I found what I need in you.



*Verse 3:*

   
 B<sup>b</sup>sus      A<sup>b</sup>sus2

3. Why can't you just for - give me? I



G6



Gb6

don't want to re - live all the mis - takes

F#7sus



F7sus

A#sus2



Absus2

Bsus



Bbsus

I've made a - long the way.

Chorus:

D6sus2



Db6sus2

F#7sus



F7sus

Bsus



Bbsus

But I al - ways find a way to keep you right



Gb6



Db6sus2



F7sus

here wait - ing. I al - ways find the words to say

*D.S.  $\text{‰}$  al Coda*

*Bsus*



Bbsus

*G6*



Gb6

to keep you right here wait - ing.

*Coda*



Gb5



Ab5



Bbm

here wait - ing.



# SOMEDAY

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

Slow rock  $\text{♩} = 84$

Verse:



1.3. How the hell did we wind up like this?\_\_\_  
(2.) hoped that since we're here an - y - way,\_\_\_

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

*mf*



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.



(1.) I wish you'd un - clench your fists\_\_\_  
(2.3.) Now the sto - ry's played out like this,\_\_\_

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

Bm

G2

A2

D2



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. }

E5

A5

NC.



Noth - ing's wrong, just as long as you know that some - day I will...

*Chorus:*

G(9)

D

A2

Em



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

G(9)

A2

Bm

Asus

A



I know you're won - der - ing when \_\_\_\_\_ (You're the on - ly one who knows that.)



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

To Coda

1.  
Bm



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

2. Well, I'd



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



G(9)

D

A2

Em

G(9)

A2



Bm

*D.S. al Coda*

Coda

Bm

A2



G(9)

A2

Bm

A2



G(9)

A2

Bm7/E



# TOO BAD

Lyrics by  
CHAD KROEGER

Music by  
NICKELBACK

Gtr. tuned down 1 whole step  
with "Drop D" tuning:

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

Moderately ♩ = 126

Guitar →

Dm



Piano →

Cm

Verse:

Dm



Cm

1. Fa - ther's hands...  
2. 4. See additional lyrics  
3. (Inst. solo ad lib...)

Dm/F  
Cm/E<sub>b</sub>

G2  
F2

are lined with dirt from long days in the field.

Dm  
Cm

Dm/F  
Cm/E<sub>b</sub>

G2  
F2

Moth-er's hands are serv - ing meals in a ca -

*Dm*  
Cm

*Dm/F*  
Cm/Eb

fe on Main Street, with mouths to feed,

*G2*  
F2

*Dm*  
Cm

just try'n' to keep cloth - ing on our backs. And all I hear

*Dm/C*  
Cm/Bb

1. 2. *G2*  
F2

*To Next Strain*

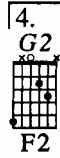
a - bout is how it's so bad, so bad. It's too bad

3. *G5*  
F5

*Dm*  
Cm

... end solo)

4.  
G2  
F2

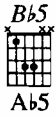


and how it's so bad, it's so bad, it's so bad, it's so bad. It's too bad,

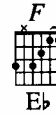


Chorus:

Bb5  
Ab5



F  
Eb



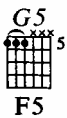
Gm7  
Fm7



it's stu - pid, too late, so wrong, so long.



G5  
F5



Bb5  
Ab5



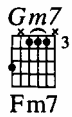
F  
Eb



It's too bad we had no time to re - wind; let's walk, let's talk.



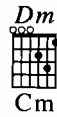
Gm7  
Fm7



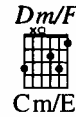
1.  
G5  
F5



Dm  
Cm



Dm/F  
Cm/Eb



Let's talk...



G2  
F2

D.S.  $\text{‰}$  | 2. 4. G5 F5

It's so bad, — it's too bad, —

3. G5 F5 D.S.  $\text{‰}$  5. G5 F5 Bb5 Ab5 F Eb

Let's talk... No time, — let's walk, — let's talk...

Gm7 Fm7 G5 F5 Bb5 Ab5 F Eb G5 F5

**Verse 2:**  
 You left without saying goodbye,  
 Although I'm sure you tried.  
 You call the house from time to time  
 To make sure we're alive.  
 But you weren't there  
 Right when I needed you the most.  
 And now I dream about it,  
 And how it's so bad, it's so bad.  
 (To Chorus:)

**Verse 4:**  
 Father's hands are lined with guilt  
 From tearing us apart.  
 Guess it turned out in the end;  
 Just look at where we are.  
 We made it out;  
 We still got clothing on our backs.  
 And now I scream about it,  
 And how it's so bad, it's so bad,  
 It's so bad, it's so bad.  
 (To Chorus:)



# SHUT UP!

Gtr. tuned down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by  
SIMPLE PLAN

Fast ♩ = 156

Guitar → **G5**

Piano → **G♭5**

**A5**

**A♭5**

**D5**

**D♭5**

**A5**

**A♭5**

**G5**

**G♭5**

1.

**A5**

**A♭5**

2.

Verse:

**A5**

**A♭5**


**D5**


**D♭5**


**G5**


**G♭5**

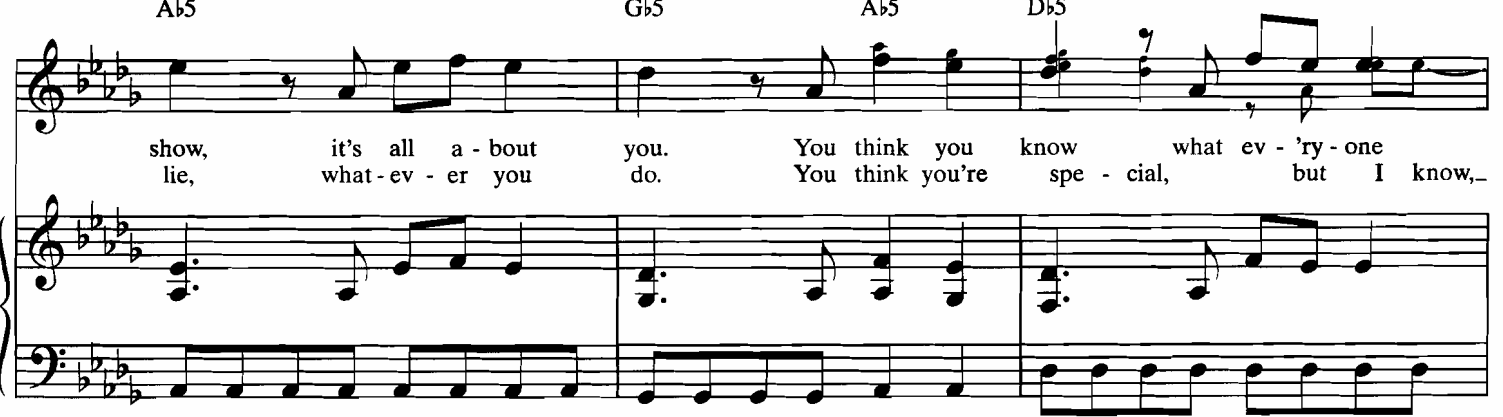
1. There you go, you're al - ways so right. It's all a big  
go, you nev - er ask why. It's all a big

A5  
  
 Ab5


G5  
  
 Gb5


A5  
  
 Ab5


D5  
  
 Db5




show, it's all a - bout you. You think you know what ev - 'ry - one  
 lie, what - ev - er you do. You think you're spe - cial, but I know,

G5  
  
 Gb5


A5  
  
 Ab5


G5  
  
 Gb5


A5  
  
 Ab5

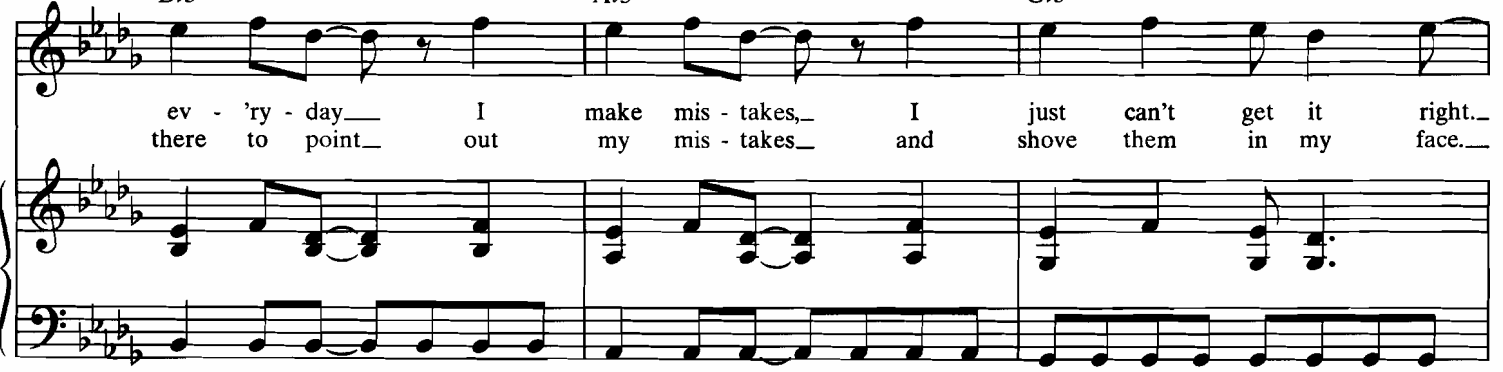


needs. You al - ways take time to crit - i - cize me. It seems like  
 and I know, and I know, and we know that you're not. You're al - ways


B5  
  
 Bb5


A5  
  
 Ab5


G5  
  
 Gb5




ev - 'ry - day I make mis - takes, I just can't get it right.  
 there to point out my mis - takes, and shove them in my face.

A5  
  
 Ab5

D5  
  
 Db5

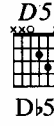
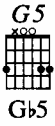
B5  
  
 Bb5

A5  
  
 Ab5



It's like I'm the one you love to hate but

Chorus:

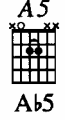
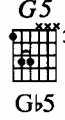
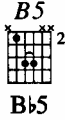
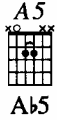


Gb5

Ab5

Db5

not to - day. So, shut up, shut up, shut up,



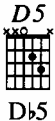
Ab5

Bb5

Gb5

Ab5

don't wan - na hear\_\_ it. Get out, get out, get out, get out of my\_\_ way.

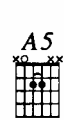
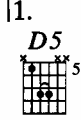
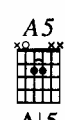
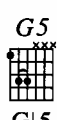


Db5

Ab5

Bb5

Step up, step up, step up, you'll nev - er stop\_\_ me. Noth - ing you say to - day



Gb5

Ab5

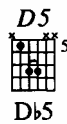
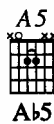
Db5

Ab5

Gb5

1.

is gon - na bring\_\_ me down.



A $\flat$ 5

D $\flat$ 5

Musical notation for the first system, including vocal line and piano accompaniment.



A $\flat$ 5

G $\flat$ 5

A $\flat$ 5

Musical notation for the second system, including vocal line and piano accompaniment.

2. There you—

2.



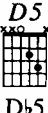
D $\flat$ 5



G $\flat$ 5

Musical notation for the third system, including vocal line and piano accompaniment.

down. Shut up, shut up, shut up,



A $\flat$ 5

D $\flat$ 5

Musical notation for the fourth system, including vocal line and piano accompaniment.

is gon - na bring me down.



Gb5



Absus



Db5



Absus

Shut up, shut up, shut up, you'll nev - er bring me down.



Gb2



Absus



Db5



Absus



Gb2



Absus

Bridge:



Db5



Absus



Gb2



Absus



Db5



Absus

Don't tell me who I should be \_\_\_\_\_ and don't try to tell me what's right\_ (Don't tell me who I should be.\_\_\_\_)



Gb2



Absus



Db5



Absus



Gb2



Absus

\_\_\_\_\_ for me.\_\_\_\_\_ Don't tell me what I should do.\_\_\_\_\_ I don't wan-na

Chorus:

D5



Db5

A5



Ab5

G5



Gb5

D5



Db5

waste my time or watch you fade a - way.

So, shut up, shut up, shut up,  
down.

A5



Ab5

B5



Bb5

G5



Gb5

A5



Ab5

don't wan - na hear it. Get out, get out, get out, get out of my\_\_ way.

D5



Db5

A5



Ab5

1.

B5



Bb5

Step up, step up, step up, you'll nev - er stop\_\_ me.

Noth - ing you say to - day

G5



Gb5

A5



Ab5

2.

B5





Bb5

N.C.

is gon - na bring\_\_ me Noth - ing you say is gon - na bring me\_\_

Half-time feel


D5  
  
 D♭5


A5  
  
 A♭5

G5  
  
 G♭5

down. \_\_\_\_\_ Bring me down. \_\_\_\_\_ Shut up, shut up, shut up.



A5  
  
 A♭5


D5  
  
 D♭5

A5  
  
 A♭5

You won't bring me down, \_\_\_\_\_ bring me



G5  
  
 G♭5

A5  
  
 A♭5

G5  
  
 G♭5

N.C.

down. \_\_\_\_\_ Shut up, shut up, shut up. You won't bring me... Shut up, shut up, shut up!

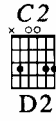
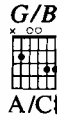
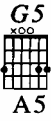


# TOO LITTLE TOO LATE

Moderately fast ♩ = 144

Words and Music by  
STEVEN PAGE and ED ROBERTSON

Guitar Capo 2 →



Piano →

*f*

Verse 1:

1. You say, "Why does ev - 'ry - thing re - volve -

a - round you?" You say, "Why does ev -



C2/G



G5



'ry - thing I do con - found you?" You say

G/B



C



G/B



that I pulled the world from un - der you, you can't.

A



go through it this time. And I could be

Chorus:

G



D



F



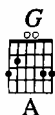
C



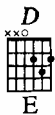
D



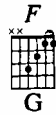
good, and I would if I knew I was un - der - stood. And it - 'll be



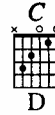
A



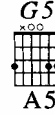
E



G

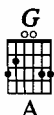


D

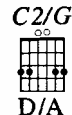


A5

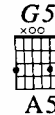
great, just wait, or is it too lit - tle too late? Who!



A

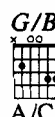


D/A

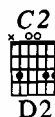


A5

Verse 2:

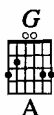


A/C#

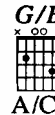


D2

2. One day this em - bar - rass - ment will fade



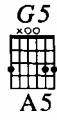
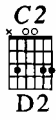
A



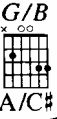
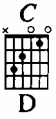
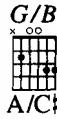
A/C#

be - hind me, and that day I could think

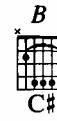
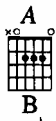
(2nd time - Inst. solo ad lib....)



of things that won't re - mind me. But these days

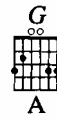
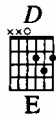
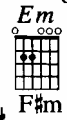


it's un - bear - a - ble for both of us, we can't.

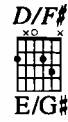
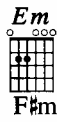


dis - cuss it this way, this way. ...end solo)

Bridge:

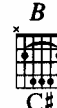
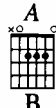
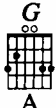


I'm gain - ing strength, trying to learn to pull my own  
 Re - cord and play, af - ter years of end - less re -



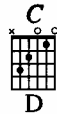
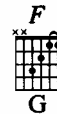
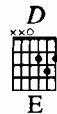
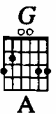
weight. I'm gain - ing pounds at the pre -  
 wind. Yes - ter - day was - n't half -

To Coda



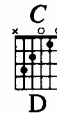
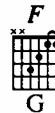
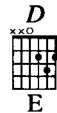
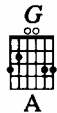
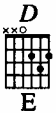
ci - pice of too late, just wait. I could be  
 as tough as this

Chorus:








good, and I would if I knew I was un - der -

D.S. al Coda



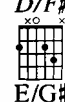
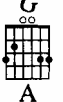
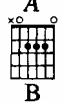
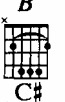
stood. And it - 'll be great, just wait, or is it too lit - tle too late?

**Coda**

 **B**     
  **A/C#**     
  **D2**     
  **E**     
  **F#m**

time. This time is - n't Hell, last time I could - n't tell,

*mf*

 **E/G#**     
  **A**     
  **B**     
  **C#**


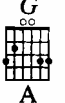

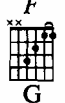
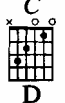
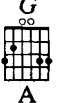
this mind was - n't well, next time, hope.

**Chorus:**

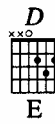
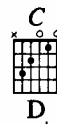
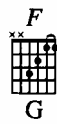
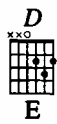
 **A**     
  **E**     
  **G**     
  **D**

I'm going to be good, and I would if I knew I was un - der -

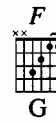
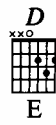
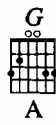
*cresc.*      *f*

 **E**     
  **A**     
  **E**     
  **G**     
  **D**     
  **A**

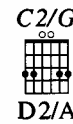
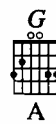
stood. And it - 'll be great, just wait, or is it too lit - tle too late? Good,



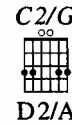
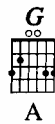
and I would if I knew I was un - der - stood. And it - 'll be



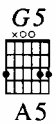
great, just wait, or is it too lit - tle too late?



*(Instrumental section)*



*(Instrumental section)*



*(Instrumental section)*

# SO FAR AWAY

Music and Lyrics by  
AARON LEWIS

Gtr. tuned down 1/2 step:

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

Slowly  $\text{♩} = 45$

Guitar → Em7 C(9) G D Em7 C(9)  
Piano → E $\flat$ m7 C $\flat$ (9) G $\flat$  D $\flat$  E $\flat$ m7 C $\flat$ (9)

*mf*

1. G D Verse: Em7 C(9)  
G $\flat$  D $\flat$  G $\flat$  D $\flat$  E $\flat$ m7 C $\flat$ (9)

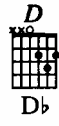
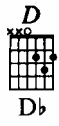
1. This is my life, it's  
words that

G D Em7 C(9) G D  
G $\flat$  D $\flat$  E $\flat$ m7 C $\flat$ (9) G $\flat$  D $\flat$

not what it was be-fore. All these feel-ings I've shared and these are my  
I've nev-er said be-fore. I think I'm do-ing o.k. and this is the

Em7 C(9) G D Em7 C(9)  
E $\flat$ m7 C $\flat$ (9) G $\flat$  D $\flat$  E $\flat$ m7 C $\flat$ (9)

dreams smile that I've nev-er lived be-fore. } Some-bod-y shake me 'cause  
that I've nev-er shown be-fore. }



Gb

Db

Cb(9)

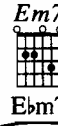
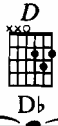
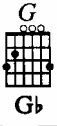
Db



I, I must be sleep - ing.



Chorus:



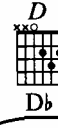
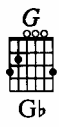
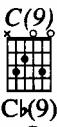
Em7

Gb

Db



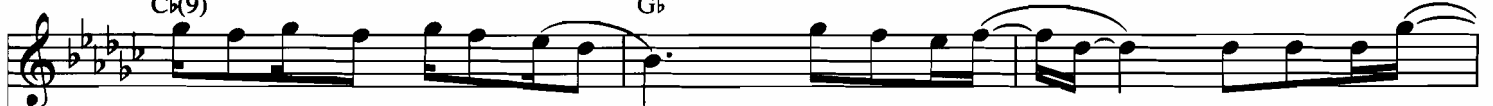
Now that we're here, it's so far a - way all the



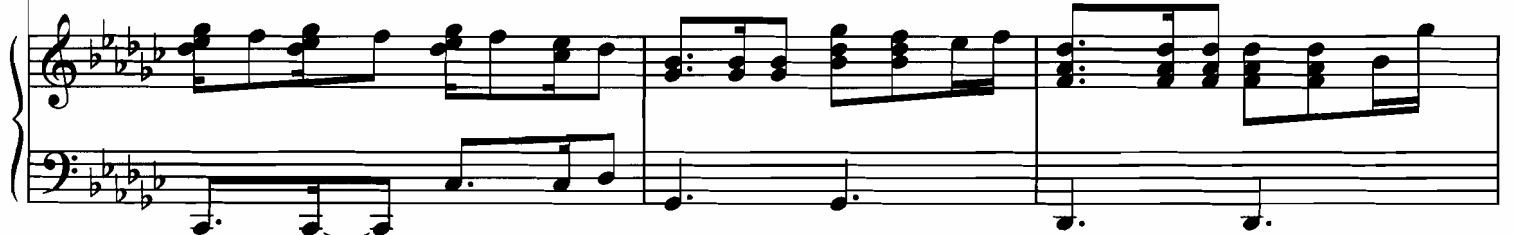
Cb(9)

Gb

Db



strug - gle we thought was in vain. All the mis - takes, one life con - tained.



Em7

Cb(9)

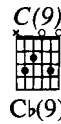
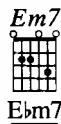
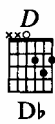
Gb



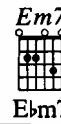
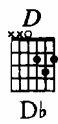
They all fi - n'ly start to go a - way. Now that we're here.



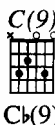




it's so far a - way and I feel like I can face the day.



I can for - give, and I'm not a - shamed to be the

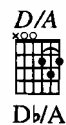
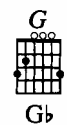
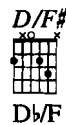
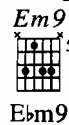


To Coda

1. 2.

per - son that I am to - day. 2. These are my

Bridge:



I'm so a - fraid of wak - ing.

Cmaj7



Em9

D/F#

Em9

D/F#

Cbmaj7

D $\flat$

Ebm9

D $\flat$ /F

Ebm9

D $\flat$ /F

Please don't shake me. I'm a - fraid of

*D.S. al Coda*

G

D/A

Cmaj7

D

Em9

D/F#

G $\flat$

D $\flat$ /A $\flat$

Cbmaj7

D $\flat$

Ebm9

D $\flat$ /F

wak - ing. Please don't shake me.

$\oplus$   
Coda

# UNTITLED

(How Can This Happen to Me?)

Words and Music by  
SIMPLE PLAN

All gtrs. tune down 1/2 step\*

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderately slow ♩ = 90



*mp*

(with pedal)

Verse 1:




1. I o - pen my eyes, I try to see but I'm blind - ed by the




white light. I can't re - mem - ber how, I can't re -

\*Recorded in F♯ major.

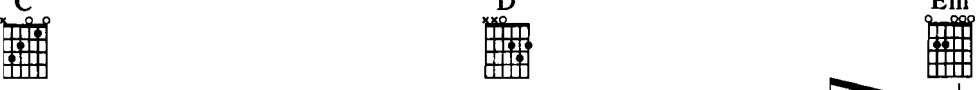
G D




mem-ber why... I'm ly - ing here... to - night... and I



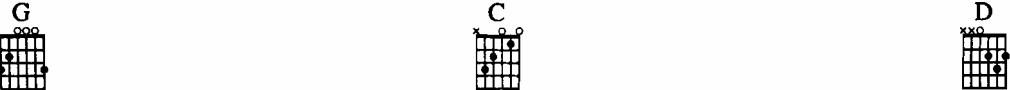
C D Em



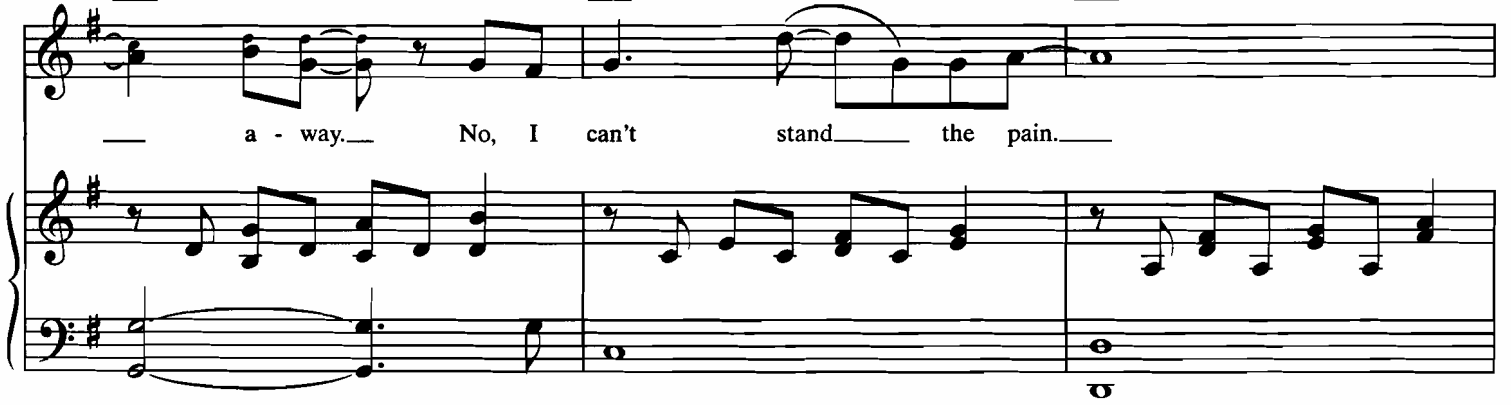
can't stand... the pain... And I can't make... it go...



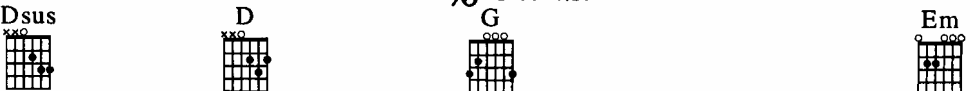
G C D



... a - way... No, I can't stand... the pain...




**Chorus:**  
Dsus D G Em



How could this hap-pen to me?... I've made my mis - takes, ... got no-where to run...

*mf*





Musical staff with treble clef and key signature of one sharp (F#). The melody consists of eighth and quarter notes.

The night goes on as I'm fading away. I'm sick of this life,

Piano accompaniment for the first system, including treble and bass staves.



To Coda

Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

I just wanna scream. How could this happen to me?

Piano accompaniment for the second system, including treble and bass staves.



Verse 2:



Musical staff with treble clef and key signature of one sharp (F#). The melody begins with a rest followed by eighth notes.

2. Ev - 'ry - bod - y's scream-ing, I

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with eighth and quarter notes.

try to make a sound but no one hears me. I'm

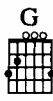
Piano accompaniment for the fourth system, including treble and bass staves.



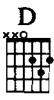
slip-ping off the edge, I'm hang-ing by a thread. I wan-na start this o-ver a-gain...



So, I try to hold on to a



time when noth-ing mat-tered and I can't ex-plain



what hap-pened. And I can't e-rase the things that I've done.



No I can't. \_



*D.S. % al Coda*

*Coda*



How could this hap - pen to me? \_

*(Gtr. solo ad lib....)*




Em7



...end solo)

Chorus:



I've made my mis - takes, got no-where to run. The night goes on



as I'm fad - ing a - way. I'm sick of this life, I just wan-na scream.



How could this hap - pen to me?



# WELCOME TO MY LIFE

Words and Music by  
SIMPLE PLAN

Moderate shuffle ♩ = 86 (♩ =  $\overline{\underline{\underline{\text{3}}}}$ )

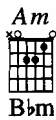
Guitar Capo 1 → Verse:  
C



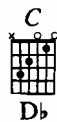
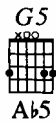
Piano → D $\flat$

1. Do you ev - er feel like break - ing down?\_ Do you  
wan - na be some - bod - y else?\_ Are you

*mf*



ev - er feel\_ out of place,\_ like some - how you just don't be - long\_ and  
sick of feel - ing so left out?\_ Are you des - p'rate to find some - thing more\_ be -



no one un - der - stands\_ you? Do you ev - er wan - na run a - way?\_ Do you  
fore your life is o - ver? Are you stuck in - side a world you hate?\_ Are you

Am



Bbm

Fmaj7



Gbmaj7

lock your-self\_ in your room\_ sick of ev - 'ry-one a - round\_

with the ra - di - o on, turned up so loud\_ that with the big fake smiles and stu - pid lies\_ while

G5



Ab5

Fmaj7



Gbmaj7

no one hears you scream - ing? } deep in - side, you're bleed - ing? }

No, you don't know what it's like\_ when

Am7



Bbm7

Fmaj7



Gbmaj7

noth - ing feels\_ al - right.

You don't know what it's like\_ to be like

G5



Ab5

C



Db

Chorus:

Am7



Bbm7

Fmaj7



Gbmaj7

me.

To be hurt, to feel lost, to be



D $\flat$



A $\flat$ 5



D $\flat$



B $\flat$ m7



G $\flat$ maj7

left out in the dark to be kicked when you're down, to feel like



D $\flat$



A $\flat$ 5



D $\flat$



B $\flat$ m7



G $\flat$ maj7

you've been pushed a - round, to be on the edge of break - ing down when



D $\flat$



A $\flat$ 5



E $\flat$ m7



D $\flat$ /F

To Coda

no one's there to save you, No, you don't know what it's like.

1.



G $\flat$ 5



D $\flat$


Wel - come to my life.

2. Do you

2.  
F5  
G♭5






C  
D♭




Wel - come to my life.

Bridge:



G5  
A♭5

F5  
G♭5




C5  
D♭5






No one ev - er lied straight to your face\_ and

A♯m  
B♯m




C5  
D♭5

F5  
G♭5




G5  
A♭5




no one ev - er stabbed you in the back... You might think\_ I'm hap - py, but I'm



C  
D♭






G♯sus  
A♯sus



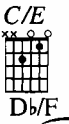
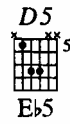
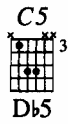

F5  
G♭5

C5  
D♭5

not gon-na be O K. Ev - 'ry - bod - y al - ways gave you what you want - ed. You

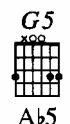
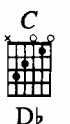
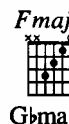
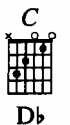
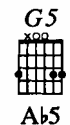
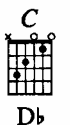
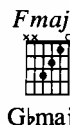
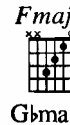
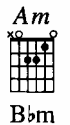


nev - er had to work, it was al - ways there... You don't know what it's like, what it's

like to be hurt, to feel lost, to be left out in the dark, to be

kicked when you're down, to feel like you've been pushed a - round, to be

on the edge of break - ing down when no one's there to save you, No, you



Dm7



Ebm7

C/E



D $\flat$ /F

F5



G $\flat$ 5

don't know what it's like \_\_\_\_\_ to be

F5



G $\flat$ 5

C



D $\flat$

*Coda*

Wel - come to my \_\_\_\_\_ life.

Am



B $\flat$ m

Fmaj7



G $\flat$ maj7

Wel - come to my \_\_\_\_\_ life.

G5



A $\flat$ 5

C



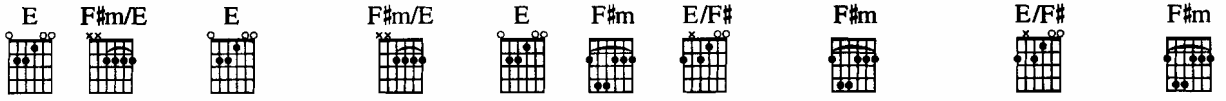
D $\flat$

Wel - come to my \_\_\_\_\_ life.

# WHEN IT'S OVER

Words and Music by  
 MARK McGRATH, STAN FRAZIER, RODNEY SHEPPARD,  
 CRAIG BULLOCK and MATTHEW KARGES

Moderately ♩ = 100

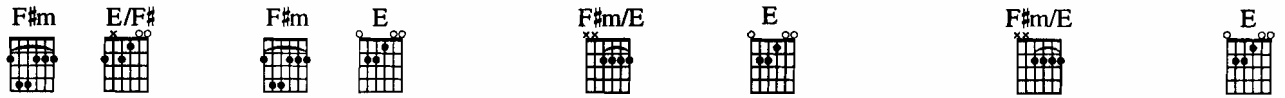


Introductory musical notation for the first system, including guitar chord diagrams and piano accompaniment.

Verse 1:



First line of the verse with lyrics: 1. When it's o - ver, that's the time\_ I fall in love a - gain.\_



Second line of the verse with lyrics: And when it's o - ver, that's the time\_ you're in my

F#m

E/F#

F#m

E/F#

F#m

E

F#m/E

E



heart

a - gain. \_\_\_\_\_

And when you go,

go, \_\_\_\_\_

go,

go,

I know \_\_\_\_\_

it nev - er ends, \_\_\_\_\_

nev - er ends...

**Chorus:**

E

F#m/E

E

F#m/E

E



\_\_\_\_\_ All the things that I \_\_\_\_\_ used to say,

all the words that got \_\_\_\_\_ in the way, \_\_\_\_\_

F#m

E/F#

F#m

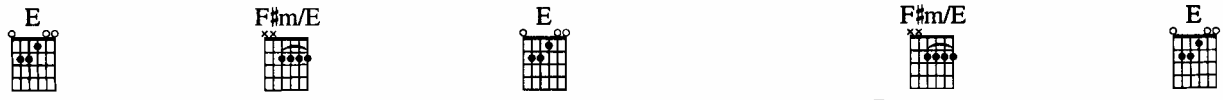
E/F#

F#m

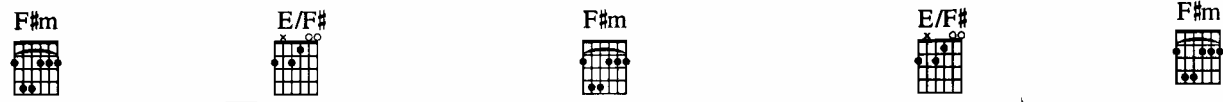


all the things that I \_\_\_\_\_ used to know have gone out the win - dow.





All the things that she\_\_ used to bring, all the songs that she\_\_ used to sing,\_\_\_

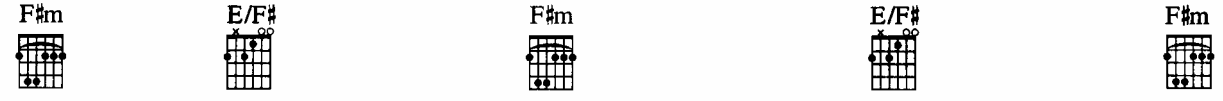


all the fav - 'rite T\_\_ V shows\_\_ have gone out the win - dow.  
 2. I'm miss - ing  
 3. I'm wish - ing

Verses 2 & 3:



you.\_\_\_\_ I nev - er knew\_\_\_\_ how much she loved\_  
 you,\_\_\_\_ you nev - er said\_\_\_\_ you were pre - tend -



me. I'm miss - ing  
 ing. I'm wish - ing

E F#m/E E F#m/E E

you, you, I nev - er knew how much you meant, you'd feel the same and just come back

F#m E/F# F#m E/F# F#m

to me. } I need you. And when you  
to me. }

E F#m/E E F#m/E E

go, go, go, go, I know,

F#m E/F# F#m

1. it nev - er ends, nev - er ends.

Bridge:

2.



nev - er ends. When it's o - ver, can I still come o - ver?\_



And when it's o - ver,



is it real - ly o - ver?\_



N.C.

When it's o - ver, that's the time\_ I fall in love a - gain.\_

Chorus:

E F#m/E E F#m/E E

All the things that I\_\_\_ used to say, all the words that got\_\_\_ in the way,\_\_\_

F#m E/F# F#m E/F# F#m

all the things that I\_\_\_ used to know have gone out the win - dow.

E F#m/E E F#m/E E

All the things that she\_\_\_ used to bring, all the songs that she\_\_\_ used to sing,\_\_\_

*Repeat ad lib. and fade*

F#m E/F# F#m E/F# F#m

all the fav - 'rite T\_\_\_ V shows\_\_\_ have gone out the win - dow.

# YOU'RE A GOD

Gtr. tuned down 1/2 step:

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

Moderately slow ♩ = 96

Words and Music by  
MATTHEW SCANNELL

Guitar: → B5



G#m7



F#sus



Piano: → B♭5

Gm7

Fsus

mf

Verse:

E2



B5



G#m7



1.3. I've got to be hon - est. I think you know  
2. But I've been un - a - ble. to put you down.

F#sus



E2



B5



we're cov-ered in lies and that's O - K. There's some-where be-yond this,  
I'm still learn-ing things I ought to know by now. It's un - der the ta - ble,

G#m7



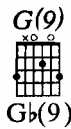
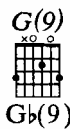
F#sus



E2

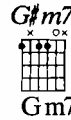
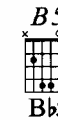
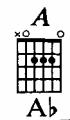


I know. But I hope I can find the words to say.  
so, I need some-thing more to show some - how.

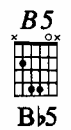
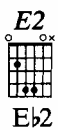


Ne - er a - gain, no, no, nev - er a - gain..

Chorus:

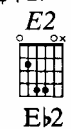
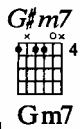


'Cause you're a god and I am not and



I just thought that you would know. You're a god and

To Coda 1.



I am not and I just thought I'd let you go.

*Bsus*  
x 2 2 2 2 2  
*Bbsus*

2.  
*E2*  
o x x x x  
*Eb2*

let you go.

This system contains the first system of music. It features a vocal line with a melody and lyrics, and a piano accompaniment. The guitar part is indicated by two chord diagrams: *Bsus* (x 2 2 2 2 2) and *Bbsus*. A second system of guitar chords is shown: *E2* (o x x x x) and *Eb2*. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

*C#m*  
x 4 4 4 4 4  
*Cm*

*A*  
x o x o  
*Ab*

*B5*  
x o x  
*Bb5*

This system contains the second system of music. It features a piano accompaniment with chords in the right hand and a moving bass line in the left hand. The guitar part is indicated by three chord diagrams: *C#m* (x 4 4 4 4 4), *Cm*, *A* (x o x o), *Ab*, *B5* (x o x), and *Bb5*.

*C#m*  
x 4 4 4 4 4  
*Cm*

*A*  
x o x o  
*Ab*

This system contains the third system of music. It features a piano accompaniment with chords in the right hand and a moving bass line in the left hand. The guitar part is indicated by two chord diagrams: *C#m* (x 4 4 4 4 4), *Cm*, *A* (x o x o), and *Ab*.

*B5*  
x o x  
*Bb5*

*D.S. al Coda*

This system contains the fourth system of music. It features a piano accompaniment with chords in the right hand and a moving bass line in the left hand. The guitar part is indicated by two chord diagrams: *B5* (x o x) and *Bb5*. The system concludes with the instruction *D.S. al Coda*.

♣ Coda

E2



E♭2

B5



B♭5

G♯m7



Gm7

let you go. You're a god oh, and I am not.

B/F#



B♭/F

E2



E♭2

B5



B♭5

I just thought that you would know. You're a god

G♯m7



Gm7

B/F#



B♭/F

E2



E♭2

oh, and I am not. I just thought I'd let you go.

Bsus



B♭sus

B



B♭

B2



B♭2

B



B♭

Repeat ad lib. and fade



All gtrs. in Drop D, tuned down 1½ steps:

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

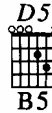
# VITAMIN R (LEADING US ALONG)

Words by PETE LOEFFLER  
Music by CHEVELLE

Slowly J. = 63



Musical notation for the first system, including guitar and piano accompaniment.



Musical notation for the second system, including guitar and piano accompaniment.

Verse:



Musical notation for the verse, including lyrics and piano accompaniment.

1. Some will learn, man - y do  
2. See additional lyrics

*Dm*



**Bm**

*D2*



**B2**

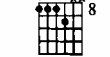
cov - er up \_\_\_\_\_ or spread it \_\_\_\_\_

*Bb5*



**G5**

*Bb5(#11)*



**G5(#11)**

out. Turn a - round, had e - nough...

*Bb5*



**G5**

*Bb5(#11)*



**G5(#11)**

Pick and choose \_\_\_\_\_ or pass it \_\_\_\_\_

*Dm*



**Bm**

*D2*



**B2**

on. Buy - ing in, head - ing for \_\_\_\_\_

*Dm*



*Bm*

*D2*



*B2*

suf - fer now \_\_\_\_\_ or suf - fer \_\_\_\_\_

*Bb5*



*G5*

*Bb5(#11)*



*G5(#11)*

then. It's bad e - nough, \_\_\_\_\_ I want the fear, \_\_\_\_\_

*Bb5*



*G5*

*Bb5(#11)*



*G5(#11)*

\_\_\_\_\_ need the fear, \_\_\_\_\_ 'cause he's a -

*Dm*



*Bm*

lone. \_\_\_\_\_ (He has be -

F



D

come. \_\_\_\_\_ ) He's a -

Dm



Bm

lone. \_\_\_\_\_ (He has be -

G



E

F



D

come. \_\_\_\_\_ } Well, if they're

Chorus:

Bb5



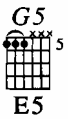
G5

C5

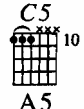
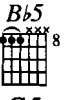


A5

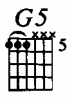
mak - ing it, (Mak - ing it.\_\_\_\_) then they're\_ push - ing it, (Push - ing it.) and they're



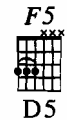
lead - ing us a - long. The



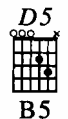
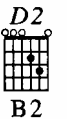
has - sle of (Has - sle the of.) scream - ing fits (Scream - ing that fits.)





1.

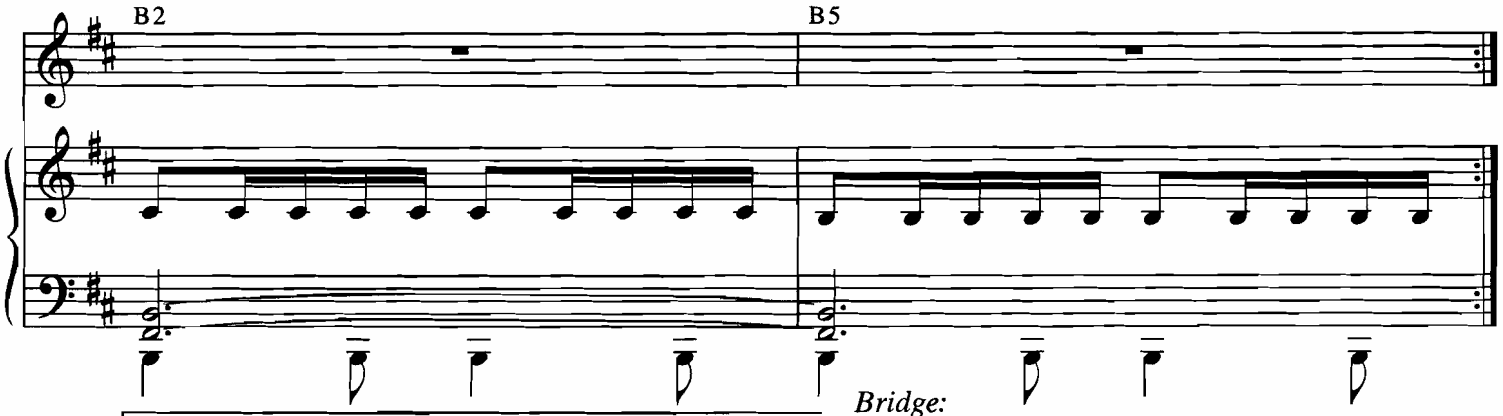


pan - ic makes re - morse.




D2  
  
 B2

D5  
  
 B5



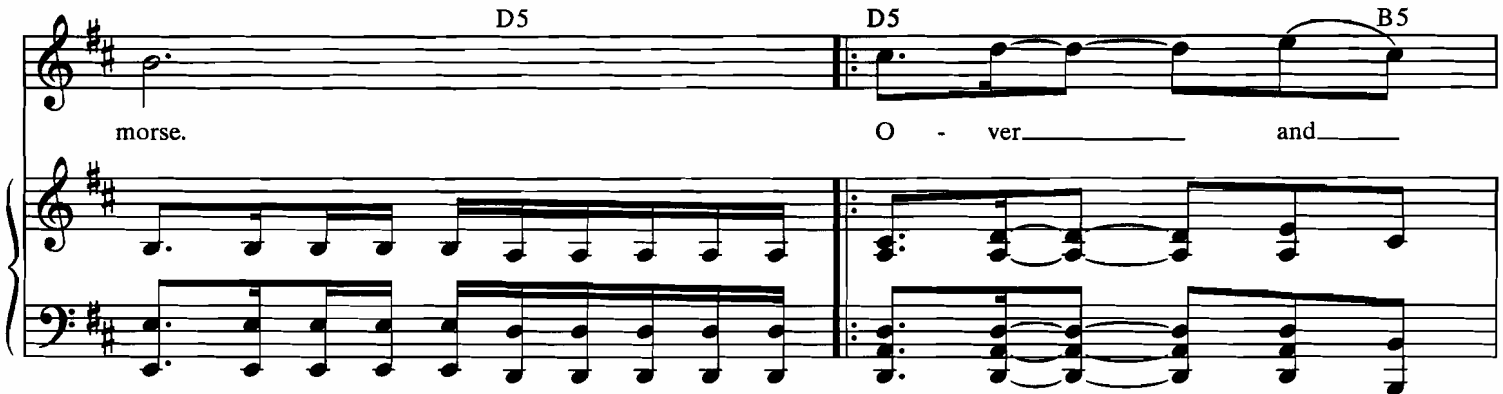
2.

F5  
  
 D5


Bridge:  
 F5  
  
 D5

D5  
  
 B5

morse. O - ver \_\_\_\_\_ and \_\_\_\_\_



G5  
  
 E5

D5  
  
 B5

o - ver \_\_\_\_\_ a \_\_\_\_\_ slave

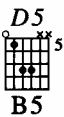


Bb5  
  
 G5

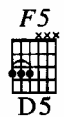
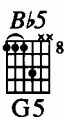
F5  
  
 D5

be - came. \_\_\_\_\_ O - ver \_\_\_\_\_ and \_\_\_\_\_

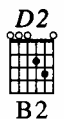
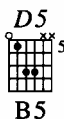
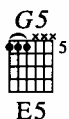




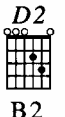
o - ver a slave

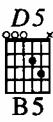


be - came O - ver and

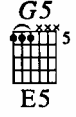
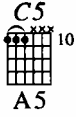


o - ver a slave.

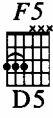




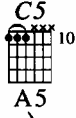
Well, if they're mak - ing it, then they're\_ (Mak - ing it.)



push - ing it, and they're lead - ing us a - (Push - ing it.)



long. The has - sle of all the (Has - sle of.)  
2. Like a can - cer caused all the (Can - cer caused.)



scream - ing fits that pan - ic held be - (Scream - ing and fits.)  
scream - ing fits and their pan - ic makes re -



1.  D5

2.  D5

fore. Well, if they're morse.



 B2

 B5

*Repeat ad lib. and fade*



*Verse 2:*  
 After all, what's the point?  
 Course levitation is possible  
 If you're a fly, achieved and gone,  
 There's time for this and so much more.  
 It's typical, create a world,  
 A special place of my design.  
 To never cope or never care,  
 Just use the key 'cause he's alone.  
 (To Pre-chorus:)

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Green Day

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Vertical Horizon

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Broken Dreams**  
Green Day

**Broken**  
Seether featuring Amy Lee

**Devils & Dust**  
Bruce Springsteen

**Disappear**  
Hoobastank

**Everyday**  
Bon Jovi

**Everything You Want**  
Vertical Horizon

**Falls Apart**  
Sugar Ray

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Nickelback

**For You**  
Staind

**Hero**  
Chad Kroeger

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Staind

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Nickelback

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