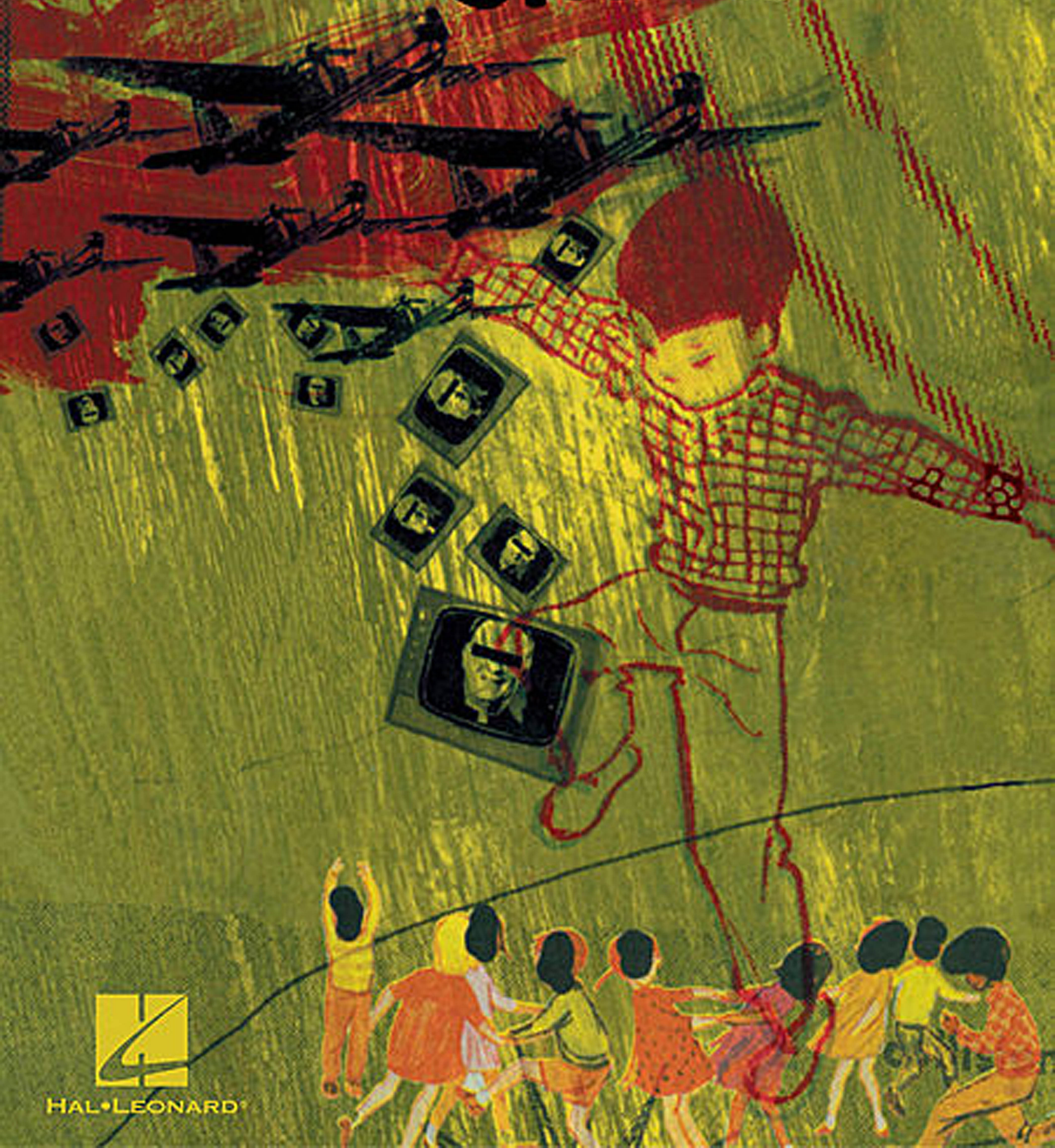




# SUM 41

## CHUCK





from Sum 41 - *Chuck*

# Intro

By Deryck Whibley

Gtrs. 1, 3, 4 & 5: Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

Gtr. 2: Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Slowly  $\text{♩} = 80$

\* Em

Cmaj7

D

Gtr. 3 (clean)

Staff 1: Gtr. 3 (clean) - Treble clef, 4/4 time. Notes: - (2 measures), - (2 measures), 4/4:  $\text{mf}$  3 (quarter), - (quarter), - (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 7 9 7 (quarter).

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (slight dist.)

Staff 1: Gtr. 1 (slight dist.) - Treble clef, 4/4 time. Notes:  $\text{mf}$  3 (quarter), 9 (quarter), 10 (quarter), 9 (quarter), 7 (quarter), 10 (quarter), 9 (quarter), 7 (quarter), 5 (quarter), 5 (quarter), 4 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 7 9 10 9 7 (quarter), 9 10 (quarter), 8 (quarter), 7 10 9 7 (quarter), 7 5 4 (quarter).

Gtr. 2 (clean)

Staff 1: Gtr. 2 (clean) - Treble clef, 4/4 time. Notes:  $\text{mf}$  2 (quarter), 2 (quarter), 3 (quarter), 0 (quarter), 4 (quarter), 5 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 2 (quarter), 3 (quarter), 0 (quarter), 4 (quarter), 5 (quarter).

\* Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Em

Cmaj7

D

Riff A1

End Riff A1

Gtr. 4 (clean)

Staff 1: Gtr. 4 (clean) - Treble clef, 4/4 time. Notes:  $\text{mp}$  3 (quarter), 0 (quarter), 0 (quarter), 1 (quarter), 0 (quarter), 0 (quarter), 0 (quarter), 7 (quarter), 7 (quarter), 8 (quarter), 7 (quarter), 10 (quarter), 8 (quarter), 7 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 0 0 1 0 (quarter), 0 0 (quarter), 7 7 8 7 (quarter), 10 8 7 (quarter).

Gtr. 3 Riff A

End Riff A

Staff 1: Gtr. 3 Riff A - Treble clef, 4/4 time. Notes: 3 (quarter), 5 (quarter), 7 (quarter), 5 (quarter), 7 (quarter), 9 (quarter), 7 (quarter), 9 (quarter), 7 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 5 7 5 (quarter), 7 9 (quarter), 7 9 7 (quarter).

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

Staff 1: Gtr. 2 Rhy. Fig. 2 - Treble clef, 4/4 time. Notes: 0 (quarter), 0 (quarter), 2 (quarter), 2 (quarter), 0 (quarter), 0 (quarter), 2 (quarter), 2 (quarter), 0 (quarter), 0 (quarter), 2 (quarter), 2 (quarter), 0 (quarter), 0 (quarter), 2 (quarter), 2 (quarter).

Staff 2: Bass clef, 4/4 time. Notes: 0 0 2 2 (quarter), 0 0 (quarter), 2 2 (quarter), 0 0 (quarter), 2 2 (quarter), 0 0 (quarter), 2 2 (quarter), 0 0 (quarter), 2 2 (quarter), 0 0 (quarter), 2 2 (quarter), 0 0 (quarter), 2 2 (quarter), 0 0 (quarter), 2 2 (quarter), 0 0 (quarter).

Gtr. 2: w/ Rhy. Fig. 2  
 Gtr. 3: w/ Riff A (2 times)  
 Gtr. 4: w/ Riff A1  
 Em

Cmaj7

D

Gtr. 5 (clean)

mf

Segue to "No Reason"

Em

Cmaj7

D

Gtr. 5

Gtr. 4

let ring -----

*f*

Gtr. 1

let ring -----

let ring -----

*f*

Gtr. 2

*f*

\* Vol. swell

from Sum 41 - *Chuck*

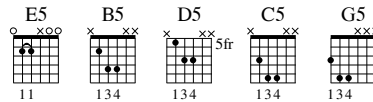
# No Reason

Words and Music by Deryck Whibley and Greig Nori

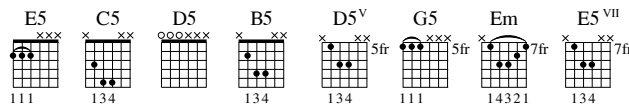
Gtrs. 1, 2 & 4: Tune down 1/2 step:  
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Gtr. 3: Drop D tuning, down 1/2 step:  
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Gtr. 1 chords



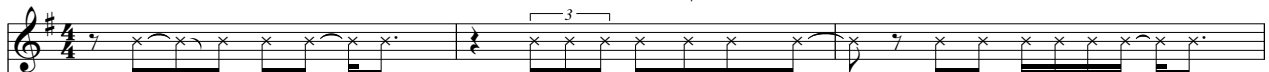
Gtr. 3 chords



## Intro

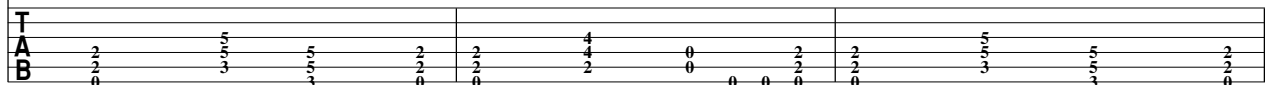
Moderately slow Rock ♩ = 98

\*\* E5 C5 G5 E5 B5 D5/A E5 C5 G5 E5



Screamed: All \_\_\_ of us be - lieve that this is not up to you. \_\_\_ The fact of the mat - ter \_\_\_ is

\* Gtr. 1 (dist.)



\* Doubled throughout  
\*\* Chord symbols reflect implied harmony.

E5 B5 D5 E5 E5 C5 G5

Rhy. Fig. 1



that it's up to me! \_\_\_

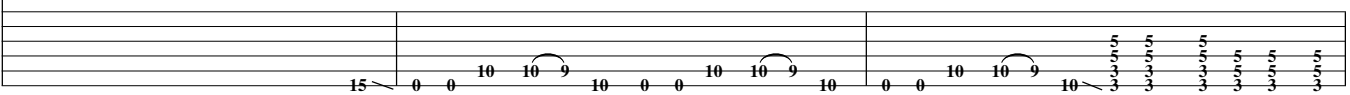
† Shouted: (Hey!

Hey!

Hey!

\*\*\* Gtr. 2 (dist.)

Riff A



\*\*\* Doubled throughout

† Gang vocals

E5 B5 D5

End Rhy. Fig. 1



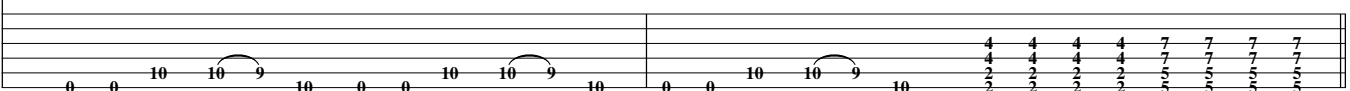
Screamed: Let's go!

Hey!

Hey!

Hey!)

End Riff A



# Double-time feel

E5 C5 D5 E5 B5 D5<sup>v</sup>

\* Gtr. 3 (dist.) *f* (cont. in notation)

Gtr. 2 **Riff B** **End Riff B**

\* Doubled throughout

## Verse

Gtr. 2 tacet

E5

1. How can we fake this an - y - more?

Gtr. 3 **Riff C** **End Riff C**

P.M. -----

\*\* w/ echo set for half-note regeneration w/ 1 repeat.

\*\*\* Voc. Fig. 1

And turn our backs a - way — and choose to just ig - nore? —

*Shouted:* (Some

**Riff D** **End Riff D**

P.M. -----

\*\*\* Applies to upstemmed part only.  
† w/ echo, as before.

Gtr. 3: w/ Riff C (2 times)

Bkgd. Voc.: w/ Voc. Fig. 1

**End Voc. Fig. 1**

say!) Some say it's ig - nor - ance. — It makes me feel some in - no - cence. — It

Gtr. 4 (dist.) **Riff E** **End Riff E**

*mf*

takes a - way a part of me \_\_\_\_\_ but I won't let go.  
Tell me why

Gtr. 1

P.S.

Riff F

Gtr. 3

P.M. - - - - -

End Riff F

(cont. in slashes)

**♩ Chorus**

C5

G5


D5

C5


G5

**Rhy. Fig. 2A**


Gtr. 3



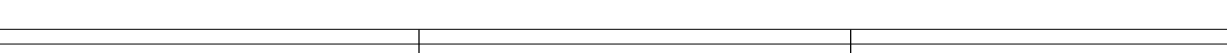
Gtr. 1



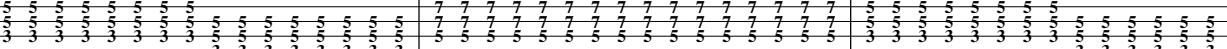
Rhy. Fig. 2



\* Voc. Fig. 2



End Voc. Fig. 2



can't you see it's not the way? When we all fall down, it will

(Not the way!) \_\_\_\_

\* Applies to upstemmed part only.

\* Applies to upstemmed part only.

1st time, Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A

2nd time, Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A (1st 3 meas.)

D5

Em

C5

G5

D5

**End Rhy. Fig. 2A**

be too late. Why is there no rea - son we can't change? When we

(No rea - son!) -

\*\* Applies to upstemmed part only.



# End double-time feel

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Riff A

E5 D5 C5 G5 B5 D5 B5 D5 E5

C5 G5 E5  
Voc. Fill. 1 End Voc. Fill. 1

B5 D5

Voc. Fig. 4 End Voc. Fig. 4

Ev - 'ry - thing but time is run - ning out.

(Hey! Hey! Hey! Hey! Hey! Hey! Hey! Right!)

Bkgd. Voc.: w/ Voc. Fig. 4 (3 times)

Gtr. 2: w/ Riff B (2 times)

E5 C5 D5 E5 B5 D5 E5 C5 D5

All of us be - lieve in what we need. — What we

(cont. in slashes)

## Outro-Chorus

### Double-time feel

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A (4 times)

Gtr. 2 tacet

C5

G5

Bkgd. Voc.: w/ Voc. Fill 1

E5 B5 D5 D5<sup>v</sup>

have's what we don't see. Tell me why can't you see — it's

Riff G

Gtr. 4

Bkgd. Voc.: w/ Voc. Fig. 2

D5

Gtr. 4: w/ Riff G (7 times)

C5

G5

D5

Em

not the — way? When we all fall — down it will be too — late. Why is

End Riff G



Bkgd. Voc.: w/ Voc. Fig. 3

C5 G5 D5 C5 G5 D5 Em

there no rea - son we can't \_ change? When we all fall \_ down who will take the \_ blame? What will it

Bkgd. Voc.: w/ Voc. Fig. 2

C5 G5 D5 C5 G5 D5 Em

Can't you see \_ it's not the \_ way? When we all fall \_ down it will be too \_ late. Why is

take?

So how long has this gone? I don't see this end - ing. It's too late, we can't change what has now be - gun.

Bkgd. Voc.: w/ Voc. Fig. 3

C5 G5 D5 C5 G5

there no rea - son we can't \_ change? When we all fall \_ down who will

We act like it's not right. Why are we pre - tend - ing? We've been wrong for so long.

D5 Em E5

Gr. 3

take the \_ blame? What will it take?

We knew this all a - long. \_\_\_\_\_

Gtrs. 1 & 4

2 2 2 2 2 2 2 2 2 2  
2 2 2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0 0 0

from Sum 41 - *Chuck*

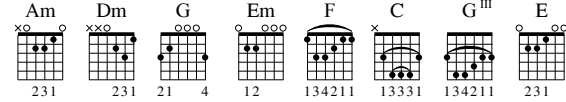
# We're All to Blame

Words and Music by Deryck Whibley, Greig Nori, Steve Jocz and Ben Cook

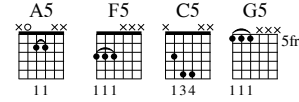
Gtrs. 1-5, 7 & 8: Tune down 1/2 step:  
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Gtr. 6: Drop D tuning, down 1/2 step:  
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Gtrs. 4 & 7 chords



Gtr. 6 chords



## Intro

Moderate Rock ♩ = 160

\* Gtrs. 1 & 2 (elec.)  
(Talking)

\*\*\* E5 F5 E5 F5 E5 F5 E5

*f*  
w/ dist.

T	9	9	9	9	9	9	9	10	9	9	9	9	9	9	9	10	9	9	9	9	9	9	10	9
A	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
B	7	7	7	7	7	7	7	8	7	7	7	7	7	7	7	8	7	7	7	7	7	8	7	

\*\* Gtr. 3 (elec.)

Fill 1 End Fill 1

*f*  
w/ dist.

T																								
A																								
B																								

12

\* Composite arrangement \*\*\* Chord symbols reflect implied harmony.  
\*\* Doubled throughout

C5 B5 C5 D5 C5 B5 E5 N.C. E5 N.C.

Shouted: Take ev - 'ry - thing left from me! All to

Gtrs. 1, 2 & 3

P.M. ----- Harm. P.M. ----- Harm.

5 4 5 7 4 5 2 0 0 0 0 0 0 0 2 5 2 0 0 0 0 0 0 0 2 5

Pitches: G D G D

E5 N.C. C5 B5 C5 D5 C5 B5 C5 B5 C5 D5 C5 B5 E5

blame!

P.M. ----- Harm. P.M. ----- Harm.

2 0 0 0 0 0 0 0 2 5 5 4 5 7 4 5 3 4 5 7 4 5 2 2 2 2

Pitches: G D

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Gtr. 3 tacet  
E5

1. How can we still suc - ceed tak - ing what we don't

Gtrs. 1 &amp; 2

### Riff A

**End Riff A**

Riff A

End Riff A

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 8 8 8 8 7 7 7 7

Gtrs. 1 & 2 tacet

Gtr. 3: tacet

G5   E5

F#5 E5

F5 E5

F5    E5    F5

E5

need? \_\_\_\_\_  
(need?) \_\_\_\_\_

Tell - ing lies, al - i - bis,

Gtr. 3

**Rhy. Fig. 1**

**End Rhy. Fig. 1**

### Riff B

Gtrs. 1 & 2

Sax 2

Gtrs. 1 & 2

P.M.

P.M.

2 0 0 3 2 0 0 2 2 0 2 0 0 0 1 0 0 0 3 3 2 3 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 3: w/ Fill 1

Gtrs. 1 & 2 tacet

Gtr. 3: w/ Rhy. Fig. 1

G5 E5      F#5 E5

F5 E5

F5 E5

F5

sell - ing all the hate that we breed.

**End Riff B**

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef staff contains the melody, which consists of a series of eighth and sixteenth notes, followed by a whole note rest. The bass clef staff contains a series of eighth and sixteenth notes, followed by a whole note rest. The key signature is one sharp (F#), and the time signature is 4/4.

E5

G5   E5                  F#5   E5

7. 

Gtr. 1: w/ Riff B

F5 E5 F5 E5 F5 E5  
End Voc. Fig. 1

or just - i - fy greed.) Bought in the land of the

Riff D  
Gtr. 2

End Riff D

	9 9 9 9 9 9 9 9 9 9 9 7 7 7 7	10 10 10 10 10 10 10 10 7 7 7 7 7 7 7
	10 10 10 10 10 10 10 10 10 10 10 9 9 9 9	12 12 12 12 12 12 12 12 9 9 9 9 9 9 9

Gtr. 2 tacet

G5   E5                      F<sup>#</sup>5   E5       C5   B5   C5   D5   C5   B5

Am Dm

**Rhy. Fig. 3**

\* Gtr. 4   
(elec.) *mp*

free. (Land. Free.) And we're \_\_\_\_\_ all to

Gtr. 3 Rhy. Fig. 2 End Rhy. Fig. 2 Gtr. 3

P.M. -----

rit.

2	5	2	2	4	2	5	4	5	7	4	5	2	2	2
						3	2	3	5	2	3		2	0

\* w/ slight dist. & tremolo.

Gtr. 3 tacet  
G

Em

Am  
End Rhy. Fig. 3 Rhy. Fig. 4

Gtr. 4

blame. We've gone too far, from

Riff E  
Gtr. 5 (slight dist.)  
*mf*  
let ring -----

5 5 5 5

Dm

G

Em

End Rhy. Fig. 4

pride to shame. We're try - ing so

let ring ----- let ring ----- let ring -----

2 3 1 3 0 3 3 3 0 0 0 0

Gtr. 4: w/ Rhy. Fig. 4 (2 times)  
Gtr. 5: w/ Riff E (2 times)

Am

Dm

G

Em

hard, we're dy - ing in vain. We're hope - less - ly bliss - ful and

To Coda

Am

Dm

G

Em

blind to all we are. We want it

End half-time feel Faster  $\text{♩} = 160$

Gtr. 3: w/ Fill 1  
Em

Gtrs. 4 & 5 tacet

C5 B5 C5 D5 B5 C5 E5

all with no sac - ri - fice!

Gtr. 3

Gtrs. 4 & 5

0 0 0 0 5 4 5 7 4 5 2 2 2 2 0 0 0 0

# Verse

Gtrs. 1 & 2: w/ Riff A  
Gtr. 3: w/ Fill 1  
E5

Gtr. 3: w/ Fill 1

Gtr. 3: w/ Rhy. Fig. 1

G5 E5 F#5 E5 F5 E5 F5 E5 F5

2. Re - al - ize we spend our lives liv - ing in a cul - ture of fear. \_\_\_\_\_  
(Fear.) \_\_\_\_\_

Gtrs. 1 & 2: w/ Riff B  
E5

Gtr. 3: w/ Fill 1

Gtr. 3: w/ Rhy. Fig. 1

G5 E5 F#5 E5 F5 E5 F5 E5 F5

Stand to sa - lute and say thanks to the man of the year. \_\_\_\_\_

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Riff C  
E5

Gtr. 3: w/ Fill 1

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 3: w/ Rhy. Fig. 1

G5 E5 F#5 E5 F5 E5 F5 E5 F5

How \_\_\_\_\_ did \_\_\_\_\_ we \_\_\_\_\_ all \_\_\_\_\_ come to \_\_\_\_\_ this? \_\_\_\_\_ It's

*D.S. al Coda*

Gtrs. 1 & 2: w/ Riffs B & D  
E5

Gtr. 3: w/ Fill 1

Gtrs. 1 & 2: w/ Riffs B & D  
Gtr. 3: w/ Rhy. Fig. 2

G5 E5 F#5 E5 C5 B5 C5 D5 C5 B5

greed that \_\_\_\_\_ we just can't \_\_\_\_\_ re - sist. (Re - sist.) And we're \_\_\_\_\_

## Coda

### Bridge

Am  
Rhy. Fig. 5

F

C

G<sup>III</sup>

End Rhy. Fig. 5

all. \_\_\_\_\_  
(all.) \_\_\_\_\_ Ev - 'ry -

Gtr. 4

Gtr. 5

12	12	12	12	13	13	13	13	15	15	15	15	10	10	10	10
13	13	13	13	13	13	13	13	13	13	13	13	12	12	12	12

Am

F

C

G<sup>III</sup>

one \_\_\_\_\_ wants it \_\_\_\_\_ all with no \_\_\_\_\_

12	12	12	12	13	13	13	13	15	15	15	15	10
13	13	13	13	13	13	13	13	13	13	13	13	12



**End half-time feel    Faster ♩ = 160**

Gtrs. 4 & 5 tacet

**6**

# Chorus

## Half-time feel

Gtrs. 4: w/ Rhy. Fig. 4 (2 times)

Gtr. 5: w/ Riff E (2 times)

Gtr. 3 tacet

Am Dm G

now, we're all to \_\_\_\_\_ blame. We've

\*Gtr. 6 (elec.) Rhy. Fig. 6

*f* w/ dist.

\* Doubled throughout

Em Gtr. 6: w/ Rhy. Fig. 6 Am Dm

gone too \_\_\_\_\_ far, from pride to \_\_\_\_\_

End Rhy. Fig. 6

G Em

shame. We're hope - less - ly bliss - ful and

Gtr. 4: w/ Rhy. Fig. 5 (4 times)

A5

Rhy. Fig. 7

F5

C5

G5

End Rhy. Fig. 7

Gtr. 6

blind. And all we \_\_\_\_\_ need is some - thing

Gtr. 5 Riff F

*mp*

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

5 5 5 5 7 5 5 5 8 5 5 5 3 3 0 3

Gtr. 1

*mf*

Gtr. 6: w/ Rhy. Fig. 7 (3 times)

Am F C G

true \_\_\_\_\_ to be - lieve. Don't we \_\_\_\_\_

Gtr. 5 **End Riff F**

let ring ----- let ring ----- let ring ----- let ring -----

5 5 5 5 7 5 5 5 8 5 5 5 3 3 0 3

Gtr. 1 **Riff G** **End Riff G**

9	9	9	9	9	9	9	9	12	12	12	10	10	10	10	10	7	7	7	9	9	9	9	9	7	7	7	10	10	10	10	9
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
7	7	7	7	7	7	7	7	10	10	10	8	8	8	8	8	5	5	5	7	7	7	7	7	5	5	5	8	8	8	8	7

Gtr. 1: w/ Riff G (1 3/4 times)  
Gtr. 5: w/ Riff F

Am F C G

all? (It's ev - 'ry - one, ev - 'ry - one, ev - 'ry - one, ev - 'ry - one,

Am F C

- one. \_\_\_\_\_ We will fall

# Outro

\* Gtr. 7 (acous.): w/ Rhy. Fig. 3

Am

Gtr. 4

'cause we're \_\_\_\_\_ all to

Gtr. 1

12	12	12	10	10	10	9	9	9		
X	X	X	X	X	X	X	X	X		
10	10	10	8	8	8	7	7	7		

Gtr. 6

2	2	0
---	---	---

\* Played *mf*

Gtrs. 1, 4 & 6 tacet  
G

Gtr. 7: w/ Rhy. Fig. 4 (1 3/4 times)  
\* Gtr. 8 (acous.): w/ Riff C (1 3/4 times)  
Am

blame. We've gone too far from

\* Played *mf*

Dm

G

Em

pride to shame. We're try - ing so

Am

Dm

G

hard, we're dy - ing in vain. We

E

Am

Dm

Gtr. 7

want it all. Ev - 'ry -

Gtr. 8

let ring - - - - - let ring - - - - - let ring - - - - -

0 0 1 0 5 5 5 5 2 3 1 3

G

E

Am

-one, don't we all?

rit.

let ring - - - - - let ring - - - - -

0 3 3 3 0 0 1 0 0 1 2 0

from Sum 41 - *Chuck*

# Angels with Dirty Faces

Words and Music by Deryck Whibley and Greig Nori

Drop D tuning, down 1/2 step  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -B $\flat$

## Intro

Moderately slow Rock  $\text{♩} = 96$

\* Dm B $\flat$  Dm Am

I need \_ this \_ \_ \_ to get \_ me through. \_ Can't re - sist, \_ \_ \_ don't want \_ to

Gtr. 1 (slight dist.) Rhy. Fig. 1 End Rhy. Fig. 1

*mf*

T																			
A																			
B	0	10	7	8	7	10	7	8	7	8	0	10	7	8	7	7	7	7	8

\*Chord symbols reflect implied harmony.

Gtr. 1: w/ Rhy. Fig. 1

Dm B $\flat$  Dm Am

be - lieve \_ it. \_ \_ I know \_ it's true. \_ Can't beat \_ it, \_ \_ don't want \_ to \_

## Double-time feel

Dm B $\flat$ 5 A5 Dm

try.

Gtr. 2 (dist.)

*mf*

0	0	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
0	0	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

\*\*Gtr. 3 (dist.)

*f*

0	0	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
0	0	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

\*\*Doubled throughout

**Verse**

Bb5 A5 D5

1. It's more to me than you ev-er will know. Down here where the rest of us \_\_\_\_ fell.

(A per - fect hell.)

P.M.-----

F5 E5 D5 Bb5 A5 F5 C5

Waste a-way noth - ing left to show while I'm in this per - fect hell. Ob - ses - sion has be - gun,

Rhy. Fig. 2 End Rhy. Fig. 2

*f*

P.M.-----

**End double-time feel**

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

D5 Bb5 A5 F5 C5 D5 Bb5 A5 F5 C5 D5 Bb5 A5 F5 C5

pos-sessed by de - struc - tion. How did I get so \_\_\_\_ low? Be - lieve me, no one \_\_\_\_ knows.



# Pre-Chorus

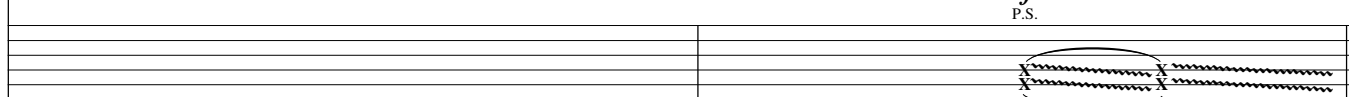
Bbsus2

Csus2

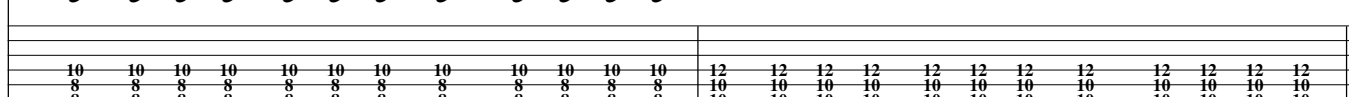


Some - times I can't hold \_\_\_\_ on and no one can help \_\_\_\_ me. \_\_\_\_

Gtr. 4 (dist.)



\* Gtrs. 2 & 3



\* Composite arrangement

# Chorus

1st & 2nd time, Quadruple-time feel

3rd time, Double-time feel

Gtr. 4 tacet

D5

F5

Bb5

C5

F5



Now it's got a hold of me. \_\_\_\_

I don't think I can make \_ it through \_ this.

Voc. Fig. 1

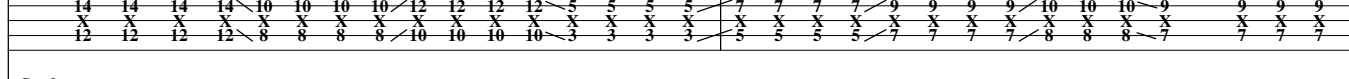
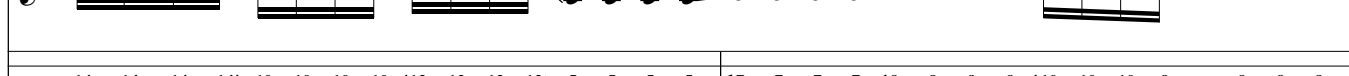
End Voc. Fig. 1



(Hold of me!)

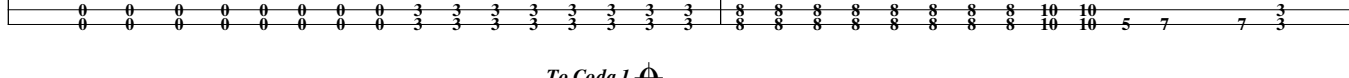
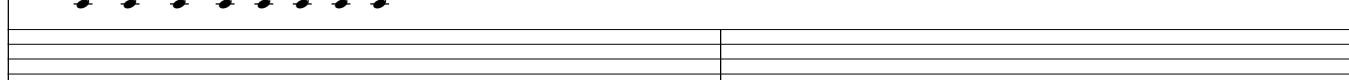
Rhy. Fig. 3

End Rhy. Fig. 3



Gtr. 3 Rhy. Fig. 3A

End Rhy. Fig. 3A



To Coda 1

To Coda 2

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A

D5

F5

Bb5

C5

F5



Now it's got a hold of me. \_\_\_\_

The less I do, \_\_\_\_ the more \_\_\_\_ it makes \_\_\_\_ no

Spoken: I'm

**Bridge**  
**Double-time feel**

D5 C/E F5 G5

sense.  
walk - ing pol - lu - tion who's drained by de - lu - sions. On the verge \_ of de - struc - tion I cave in to ab -

Gtrs. 2 & 3

D5 C/E F5 G5

duc - tion. Thin blood, I'm \_ bleed -ing. Pulse won't \_ stop rac - ing just as my heart ex - plodes.

*D.S. al Coda 1*

**Verse**

Gtrs. 2 & 3; w/ Rhy. Fig. 2 (4 times)

**End double-time feel**

D5 Bb5 A5 F5 C5 D5 Bb5 A5 F5 C5 D5 Bb5 A5 F5 C5 D5 Bb5 A5 F5 C5

2. No chance that I could \_ win, too hard to not give \_ in. I just don't feel the \_ same 'cause I'm the one to \_ blame.

**Coda 1**

Bb5 C5 F5 D5 N.C. Eb5 D5 N.C. Eb5

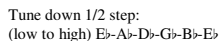
less I do \_ the more \_ it makes \_ no sense. I need this to be my - self. \_ It feels like I need some \_ help. \_

Gtrs. 2 & 3

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



**Words and Music by Deryck Whibley and Greig Nori**



## Verse

**Moderately slow** ♩ = 82

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

Gtr. 2: w/ Riff A

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Gtr. 2 tacet  
Bm  
**Rhy. Fig. 2**

\*Doubled throughout

## Interlude

Gtr. 1: w/ Rhy. Fig. 1

Bm

D/A

Gtr. 3 tacet

Em

G

Em G G End Rhy. Fig. 2 Bm D/A Em G

It's so eas - y af - ter all.

End Rhy. Fig. 2A

4 4 2 4 4 2

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Rhy. Fig. 3

Grtr. 4 (elec.)

*mp*

w/ clean tone

let ring throughout

End Rhy. Fig. 3

Gr. 4: w/ Rhy. Fig. 3 (3 times)

Bm D/A Em G

Time's up to fig - ure it out. \_\_\_\_ You can't say it's too late. \_\_\_\_

Detailed description: This image shows the guitar part for the song 'Time's Up' by The Lumineers. It is a Grade 4 piece with a waltz rhythm (3/4 time). The key signature has two sharps (F# and C#). The piece consists of three measures of music, each with a different chord: Bm, D/A, and Em, followed by a G chord. The melody is written on a single staff. The lyrics are: 'Time's up to fig - ure it out. \_\_\_\_ You can't say it's too late. \_\_\_\_'. The music is in a simple, folk-like style with a waltz rhythm.

Gr. 2: w/ Riff A (2 times)

Bm D/A Em G

Seems like ev - 'ry - thing we knew \_\_\_ turned out were nev - er e - ven true. \_\_\_

Bm

Don't trust things will ev - er change. —

D/A

Em

You must be dream - ing. —————

G

Gtr. 3

*mf* ————— *f*

P.M. ————— |



Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A  
Gtrs. 2 & 4 tacet

Gtrs. 2 & 4 tacet

Bm

G

D/A

A5

Em G D/A A5

— I can do — this on my own. — And if I fall, — I'll take it all. —  
(Not with me, — not with you.) —

## Em G

G  
Rhy. Fig. 4

D/A

Em

Bm

**End Rhy. Fig. 4**

Gtr. 1

It's so eas - y af - ter all.

Gtr. 5 (elec.)

f w/ dist.

\*w/ delay

3 / 15

\*Delay set for whole note regeneration w/ 1 repeat.

Rhy. Fig. 4A

Gtr. 3

End Rhy. Fig. 4A



Grtr. 5

G D/A Em Bm

7 7 7 7 11 11 12 12 12 12 11 11 9  
X X X X X X X X X X X X X  
5 5 12 12 9 9 10 10 10 10 9 9 7

Musical notation for the guitar solo in "The Sound of Silence". The notation is on a single staff with a key signature of one sharp (F#). The solo is divided into measures by vertical bar lines. Above the staff, the chords G, D/A, Em, and Bm are indicated. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and a "delay off" instruction. Below the staff, a table provides the fret numbers for each note.

7	7	7	7	9	9	9	9	9	11	11	11	11	12	12	11	11	11	12	11	11	9	9	9	9	9	7	7	7	7	7	9	9	9	9	9	11	11	11	11	9	9	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
5	5	5	5	5	7	7	7	7	7	9	9	9	9	10	10	9	9	9	10	9	9	7	7	7	7	7	5	5	5	5	5	7	7	7	7	7	9	9	9	9	7	7

[illegible]

## Bm

G Bm D/A

Gtr. 1

3. Some say we're bet - ter off with - out \_\_\_\_

Gtr. 5

*pp*

Gtr. 3

*pp*

Gtr. 5 tacet

Em G Bm D/A

know - ing what life is all a - bout. \_\_\_\_ I'm sure they'll nev - er re - al - ize \_\_\_\_

Em G Bm D/A

the way it's too late. \_\_\_\_ Some - how it's diff - 'rent ev - 'ry day. \_\_\_\_

Em G Bm D/A

In some ways, it nev - er fades a - way. \_\_\_\_ Seems like it's nev - er gon - na change. \_\_\_\_

Gtr. 2: w/ Riff A (2 times)

Em G Bm D/A

I must be dream - in'. \_\_\_\_ (Dream - in'.) (Dream - in'.)

Gtr. 1

Gtr. 2: w/ Riff B

Gtr. 3

*mf* *f*

## Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A (1st 3 meas.)

Bm G D/A A5 Em G

Think be - fore you make up your mind. \_\_\_\_ You don't seem \_\_\_\_ to re - al - ize \_\_\_\_ I can do \_\_\_\_ this on my own. \_\_\_\_

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A

Bm G D/A A5 Em G

Think be - fore you make up your mind. \_\_\_\_ You don't seem \_\_\_\_ to re - al - ize \_\_\_\_ I can do \_\_\_\_ this on my own. \_\_\_\_

D/A A5 Em G

\_\_\_\_ And if I fall, \_\_\_\_ I'll take it all. \_\_\_\_ It's so eas - y af - ter all. \_\_\_\_

(Not with me, \_\_\_\_ not with you.) \_\_\_\_

# Outro

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A (1st 2 meas., 2 times)

Bm G D/A A5 Bm G D/A A5

7

It's so eas - y af - ter all. — Be-lieve me, — it's all right.) — It's so eas - y af - ter all. —

(Be-lieve me, — it's all right. —

(Ah, — ah.) —

Gtr. 6 (elec.)

*mf*  
w/ clean tone  
let ring throughout

4 2 0 2 4 2 0 2 4 2 0 2 4 2 4 2 2 4 2 4 2 0 2 4 2 0 2 4 2 4 2

Gtrs. 1 & 6 tacet

G

Gtr. 1 *pp*

—

Gtr. 7 (elec.)

*p*  
w/ clean tone & amp tremolo  
let ring throughout

*pp*

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

Gtr. 6

*pp*

4 3 3 4

Gtr. 3

*pp*

4 3 3 4

# from Sum 41 - *Chuck*

## The Bitter End

Words and Music by Deryck Whibley

Tune down 1/2 step:  
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

### Intro

Fast Rock ♩ = 202

F♯5

E5

D5

C♯5/G♯

A5

E/G♯

Rhy. Fig. 1

End Rhy. Fig. 1

\*Gtrs. 1 & 2 (dist.)

\*Composite arrangement

Gtr. 2 tacet

\*Sung 1st time only.

Gtrs. 1 & 2 tacet

F♯5

Riff A

End Riff A

\*Doubled throughout

**Verse**  
**Double-time feel**

F#5 A5 C5 B5

1. There's no doubt in my — mind when it's o — ver,  
look at your — self as time keeps rac — ing. Is

Gtrs. 1 & 2 Rhy. Fig. 3

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

5 5 4 4 4 4 4 4 2 2 2 5 5 5 4

F#5 C5 B5 F#5 A5 F#5

what is done — will be. You will find — when  
all you've come — to be what you ex - pect - ed? Are

Gtrs. 1 & 2: w/ Rhy. Fig. 3

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

4 4 4 4 4 5 4 4 4 4 4 2 2 2

A5 C5 B5 F#5 C5 B5 F#5 A5

life gets cold - er, there's no sym - pa - thy. — There's  
you still chas - ing pos - si - bil - i - ties? — 'Cause

End double-time feel

F#5 E5 D5 A5 C#5 F#5 E#5

no point try - ing. You can't es - cape the bit - ter  
all your prayers won't save you from the bit - ter

Gtrs. 1 & 2 Rhy. Fig. 4

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

11 9 9 9 9 7 7 7 7 7 5 5 5 5 5 7 7 6 6 6 6 11 8

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff A

F#5

end.  
end.

Well,

Gtr. 1: w/ Rhy. Fig. 4

F#5 E5 D5 A5 C#5 F#5 E#5

who will greet you when you're at the bit - ter

Gtr. 2 **Riff B** **End Riff B**

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

9 9 9 9 9 6 6 6 6 6 7 7 7 7 7 4 4 4 4 4 4 7 6

### Guitar Solo

F#5 F#5 E5

end?

Gtr. 3 *8va* *f* *loco*

14 19 19 17 14 19 19 17 14 19 19 17 14 19 19 17 14 19 19 17 14 17 (17) 14

Gtrs. 1 & 2

4 4 4 4 4 2 2 2 2 2 2 0

### Verse

#### Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

A5 G#5 G5 F#5

2. All your choic - es cho - sen,

*8va* *loco*

17 14 17 14 17 14 17 14 17 14 16 14 16 14 16 16 14 16 16 14 16 16

2 0 6 5 5 5

Gtr. 3 tacet

A5 C5 B5 F#5 C5 B5 F#5 A5 F#5

you've got no — say, your de - ci - sion's made. Face the con - se -

**End double-time feel**

Gtrs. 1 & 2: w/ Rhy. Fig. 4

A5 C5 B5 F#5 C5 B5 F#5 A5 F#5 E5

quenc - es as — your life be - gins — to fade. — As time keeps

Gtrs. 1 & 2: w/ Riff A

D5 A5 C#5 F#5 E#5 F#5

spin - ning clos - er to the bit - ter end.

Gtr. 1: w/ Rhy. Fig. 4  
Gtr. 2: w/ Riff B

E5 D5 A5 C#5 F#5 E#5

Well, who will greet you when you're at the bit - ter

**Guitar Solo**  
**Half-time feel**

F#5 F#5 C#5

end.

Gtr. 3

X X 19 9 11 11 12 11 12 11 9 12 (12) 16 12 14 12 11

Gtrs. 1 & 2

**Rhy. Fig. 5** **End Rhy. Fig. 5**

P.M. - -

4 4 4 4 4 6  
2 2 2 2 2 4







F#5 C5 B5 F#5 A5 F#5 A5 C5 B5  
 8va - - - - -

Interlude

End double-time feel

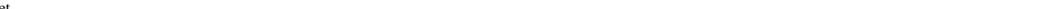
Gtrs. 1 & 2: w/ Rhy. Fig. 1

F#5  
8va -

C5 B5 F#5 A5 F#5

Grtr. 3 tacet

E5 D5 C#5/G# A5 E/G#



**Double-time feel**

F#5 G5 B5 G5 F#5 G5 F#5 G5 B5 G5 F#5 G5

Suy!

Gtrs. 1 & 2

3. Take a

P.M. - 1 P.M. P.M. P.M. P.M. P.M. P.M. P.M. - 1 P.M. P.M. P.M. P.M. P.M. P.M.

0 0 4 0 5 0 4 5 0 4 0 0 0 4 0 5 0 4 5 0 0 4 0 5 0 5

# ⌂ Coda

## Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

F#5 G5 F#5 G5 F#5 G5 F#5 G5 F#5

end? The bit - ter

G5 F#5 G5 F#5 G5 F#5 G5 F#5

end. The bit - ter

## Outro

End double-time feel Half-time feel

F#5 G5 B5 G5 F#5 G5 F#5 G5 B5

end. Suy!

Gtrs. 1 & 2

P.M. - 4 P.M. P.M. P.M. P.M. P.M. P.M. P.M. - 4 P.M. P.M. P.M.

4 4 0 0 2 0 3 0 2 5 0 4 0 3 0 2 0 0 4 0 3 0 2 0 0 4 0 3 0 2 0

End half-time feel Double-time feel

G5 F#5 G5 F#5 G5 B5 G5 F#5 G5 F#5

P.M. P.M. P.M. - 4 P.M. P.M. P.M. P.M. P.M. P.M.

5 0 4 0 3 3 0 0 4 0 3 0 2 0 3 0 4 0 3 0 2 0 3 0 4 0 3 0 2

G5 B5 G5 F#5 G5 F#5 A5 E/G# G5

P.M. - 4 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 4 0 3 0 2 0 3 0 4 0 3 3 4 2 4 7 7 4 3

# Open Your Eyes

F#5      D5      A5      E5

111      111      11      111

\*F#5

## F#5

N.C.

(Late - ly... —

Gtr. 2 (dist.)

*mf*  
w/ wah-wah

T  
A  
B

\*Chord symbols reflect implied harmony.

 $\mathcal{J}$ 

D5

N.C.

Asus4

N.C.

not quite my - self.

May - be...) —

I do need some help.

Just my

con - fu - sion, trust my de - lu - sions.

**End Rhy. Fig. 1**

Gtr. 2: w/ Rhy. Fig. 1

F#5 N.C. D5 N.C.

(Don't you... — re - gret you met me? Go through...) — these steps to get me

Asus4 N.C. E5 D5 E5

back to where we — start 'fore I fall a - If I could

\*\*F#m Gtr. 2 tacet Dmaj7

black - out, — it'd be - come so clear. Stand - in' face to face with ev - 'ry - thing I fear. —

**Riff A**  
\*Gtrs. 3 & 4 (clean)  
*mf*  
let ring throughout

4 2 2 4 4 2 2 3 2 4

\*Composite arrangement

Gtr. 2 Rhy. Fill 1 End Rhy. Fill 1

4 (4) 4

\*\*Chord symbols reflect overall harmony.

A E

Watch (Ah.) — so close - ly but still I don't — see. As

Gtrs. 3 & 4 End Riff A

2 2 2 2 1 0



Gtr. 4 tacet  
F#m Dmaj7

bad as it seems, — a piece of mind I'd steal. In or - di - nar - y life the con - se - quence is real. — I'm

Gtr. 3 Rhy. Fig. 2

A E

past the point — of re - al - i - ty. This is - n't me, —

Gtr. 3 End Rhy. Fig. 2

Gtr. 2

Fill 1 End Fill 1

P.S. (cont. in slashes)

## Chorus

Gtr. 3 tacet  
F#5 D5

Rhy. Fig. 3

Gtr. 2

— this is - n't you, — but it's just ev - 'ry - thing we do — 'til you

Rhy. Fig. 3A

\*Gtr. 5 (dist.)

mp

\*Organ arr. for gtr.

A5

E5

End Rhy. Fig. 3

o - pen up your eyes — and un - der - stand this is - n't real. — This is - n't me, —

9 10 9 10 9 10 12 10 12 10 12 10 10 10 10 10 9 10 10 10 10 9 10 10 10 10 10 10 10 12 12 9 9 7

End Rhy. Fig. 3A

Gtrs. 2 &amp; 5: w/ Rhy. Figs. 3 &amp; 3A

— this is - n't you, — this is ev - 'ry - thing but true — 'til we

F#m Dmaj7

come to re - al - ize — it's what we put each oth - er through. — 2. It's like a

A E6sus4 E

## Verse

Gtr. 2: w/ Rhy. Fill 1  
Gtrs. 3 & 4: w/ Riff A

bad dream — com - ing all too true, leav - ing me with noth - in' else left to do. —  
(They take with - out a trace — and I'm lost in - side the place, — now.

F#m Dmaj7

Now so help - less, I'm not so self - ish. Tell me, Ah.)

A E

Gtr. 3: w/ Rhy. Fig. 2

F#m Dmaj7

how does it feel \_\_\_ to have a face like that? How does it feel \_\_\_ to be re - placed like that?

Gtr. 4

14 14 14 14 14 14 14 14 15 14 14 14 14 14 14 14 14 15

14 14 14 14 14 14 14 14 16 14 14 14 14 14 14 14 14 16

Gtr. 2: w/ Fill 1

A E

Now so face - less, do you still feel? This is - n't me, \_

14 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12 13 13 13 13 14 14 14 14 14 14

### Chorus

Gtrs. 2 & 5: w/ Rhy. Figs. 3 & 3A (2 times)  
Gtr. 4 tacet

F#m Dmaj7

\_\_\_ this is - n't you, \_\_\_ but it's just ev - 'ry - thing we do \_\_\_ 'til you

A E6sus4 E

o - pen up your eyes \_\_\_ and un - der - stand this is - n't real. \_\_\_ This is - n't me, \_

F#m Dmaj7

Voc. Fig. 1

\_\_\_ this is - n't you, \_\_\_ this is ev - 'ry - thing but true. \_\_\_ 'til we  
(O - pen your eyes.



A E6sus4 E

End Voc. Fig. 1

come to re - al - ize it's what we put each oth - er through.  
Come to re - al - ize.)

Bridge

F#m D5

It's hard to be - lieve right  
(Ah, \_\_\_\_\_)

End Rhy. Fig. 4

Gtr. 2 Rhy. Fig. 4

Gtr. 6 (dist.) Rhy. Fig. 4A

mp P.M. -----

End Rhy. Fig. 4A

Gtr. 2: w/ Rhy. Fig. 4 (3 times)  
Gtr. 6: w/ Rhy. Fig. 4A (2 times)

F#m D5

now. \_\_\_\_\_ This seems to be real.  
ah, \_\_\_\_\_

F#m D5

It's un - faz - ing by this time.  
ah.) \_\_\_\_\_

F#m D5

So why can't I wake up? \_\_\_\_\_

# Guitar Solo

Gtr. 2: w/ Fill 1

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

F#5

D5

Gtr. 7 (dist.)

**f**  
\*w/ DigiTech Whammy pedal & octaver

\*Whammy pedal set in octave down whammy position. Octaver set for one octave above.

Gtr. 7

A5

Gtr. 8 (dist.)

**f**  
\*w/ auto-wah, amp tremolo & octaver

\*Tremolo set for eighth-note regeneration w/ heavy intensity. Octaver set for one octave above.

1.

2.

E5

This is - n't me, —

# Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtr. 2: w/ Rhy. Fig. 3 (1 7/8 times)

Gtr. 5: w/ Rhy. Fig. 3A (2 times)

Gtr. 7 tacet

F#m Dmaj7

— this is - n't you, — but it's just ev - 'ry - thing we do — 'til you

Gtr. 8

pp

4

Gtr. 8 tacet A E6sus4 E

o - pen up your eyes — and un - der - stand this is - n't real. — This is - n't me, —

F#m Dmaj7

— this is - n't you, — this is ev - 'ry - thing but true —

Gtr. 7

4 6 (6) 7 (7) 9 (9) 11 (11)

-2 1/2 -3 -3 1/2 -4 1/2

A E6sus4 E5 F#5

— 'til we come to re - al - ize — it's what we put each oth - er through. —

Gtr. 2

1/2

(11) (11) (11)

from Sum 41 - *Chuck*

# Slipping Away

Words and Music by Deryck Whibley and Greig Nori

Tune down 1/2 step:  
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

## Intro

Moderately slow ♩ = 81

\*Gtr. 1

D5

Em

*pp*

fade in  
let ring throughout

\*Two gtrs. (elec. w/ slight dist. & acous.) arr. for one.

G

Em

G

D

Em

*mf*

G

Em

G

1. I'm

## Verse

[illegible]

Gtr. 1: w/ Rhy. Fig. 1  
Gtrs. 2 & 3: w/ Riffs A & A1 (3 times)

D A/C# G Em G

ev - 'ry way. I

D A/C# G

can't stay (And I don't know why.) a - wake.

Riff B

Gtr. 4 (clean)

*mf*

2 3 0 3 2 3 0 3 | 2 5 2 5 2 5 5 | 4 3 5 4 3 5 3 4

Rhy. Fig. 2

Gtr. 1

2 2 2 2 2 2 2 | 2 2 | 2 2 2 2 2 | 2 2 2 2 0 | 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 5 3

2 2 2 2 2 2 2 | 2 2 | 2 2 2 2 2 | 2 2 2 2 0 | 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 5 3

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

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 4: w/ Riff B

Em Gm D A/C#

I'm slip (And I ping don't know why.) a way.

End Riff B

End Rhy. Fig. 2

G Em Gm Chorus Em

I'm try - ing to make it

Rhy. Fig. 3  
\*Gtrs. 1 & 5 (dist.)

*mf*  
let ring throughout

\*Composite arrangement

G5 D/A A

through each day. I'm fall - ing a part now in ev - er - y way. I'm

End Rhy. Fig. 3

Em

[illegible]

Gr. 5 tacet

D5 A/C# G5

slip - ping — a - way. —

**Outro**

Gtr. 1 tacet

Em G6 G5

\*Gtr. 6

*mf*

w/ fingers

*sim.*

\*Strings arr. for gtr.

4

from Sum 41 - *Chuck*

# I'm Not the One

Words and Music by Deryck Whibley and Greig Nori

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Half-time feel ♩ = 197

Grtr. 1 (slight dist.) (Hi-hat) **4** \*D5 B $\flat$ add9 C Gsus4 Rhy. Fig. 1 End Rhy. Fig. 1

*mp*

Grtr. 3 (clean) **4** Riff A End Riff A

*mp*

Grtr. 2 (dist.) **4** Rhy. Fig. 1A End Rhy. Fig. 1A

*mp*

P.M. -----|

\*Chord symbols reflect overall harmony.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)  
Grtr. 3: w/ Riff A (2 times)

D5 B $\flat$ add9 C Gsus4

Grtr. 4 (dist.)

*mf*  
let ring throughout

7

D5 B $\flat$ add9 C Gsus4

5 6 7 6 7 5 6 7 6 7



Gtr. 4 D5 B $\flat$ add9 C Gsus4

Gtr. 1  
 Gtr. 3  
 Gtr. 2  
 P.M. -----

1., 2., 3.

Gtr. 3 tacet  
 Gtr. 4 D5 B $\flat$ sus2 C G5

\*Gtrs. 1 & 2  
*f* w/ dist. let ring ----- let ring -----

\*Composite arrangement



4.

**End half-time feel** **Verse**

Gtr. 4 tacet

C

G5

F5

D5

F5

D5

F5

G5

F5

D5

Spoken: 1. Wel - come to ob - ses - sion, it  
2. lu - tion? We

Gtr. 4

9 8 9 10 8 8 9

Gtr. 3

5 6 7

Gtrs. 1 & 2

Rhy. Fig. 2

let ring -----

P.M. -----

14 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 3 0 3 0 3 5 3 0

F5 D5

F5

D5

F5

D5

F5

G5

F5

D5

F5

D5

F5

D5

F5

F5

makes the world go 'round. We're made up by the peo - ple we sur - round. (So!)  
don't al - read - y know. There's no tell - ing how far this could go. (No!)

Gtr. 3

5 6 7

Gtrs. 1 & 2

P.M. -----

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

D5 F5 D5 F5 G5 F5 D5 F5 D5 F5 D5 F5 D5

We live and die for shit we don't need. Well, may - be that's the  
 You do your time, punch in, it's the same 'cause you're just

End Rhy. Fig. 2

P.M. ---|

(3) 0 3 0 3 5 3 0 3 0 0 0 0 3 0 3 0 3 5 3 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 C5 F5 D5 F5 D5 F5 G5 F5 D5 F5 D5 F5

price of en - vy. Through these eyes I look out for me, but  
 part of this game. There's noth - ing you could do to save your - self. You

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

2 2 2 0 5 5 3

D5 F5 D5 F5 G5 F5 D5 F5 D5 F5 D5 F5 D5 F5 G5 F5 D5

ev - 'ry - one fades in ways we don't see. Noth - ing's gon - na change, (Why?) we're  
 leave your life in the hands of some - one else. They'll nev - er let it go. (Right!) It's the

Gtr. 3

(5) (6) (7)

F5 D5 F5 D5 F5 D5 F5 G5 F5 D5 A5 C5

Gtr. 3

Gtrs. 1 & 2

P.M. -----|

(5) (6) (7) 5 6 7

(3) 0 3 0 3 5 3 0 2 0 0 0 5 5 5

(3) 0 3 0 3 5 3 0 0 0 0 3 3 3

go - ing down in flames. (So!) } I'm not the one. (Don't wait for  
on - ly way you know. (No!)

Chorus

D5 Bb5

me... 'cause I won't just sit by... while you just

Riff B

Gtr. 4

Rhy. Fig. 3

Gtrs. 1 & 2

10 10 10 10 9 9 9 9 10 10 10 10 12 12 12 12 10 10 10 10 9 9 9 9 10 10 10 10 12 12 12 12

8 8 8 8 7 7 7 7 8 8 8 8 10 10 10 10 8 8 8 8 7 7 7 7 8 8 8 8 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

F5 C/E

bleed... my - self and oth - ers dry. Don't wait for

End Riff B

14 14 14 14 12 12 12 12 10 10 10 10 9 9 9 9 10 10 10 10 9 9 9 9 7 7 7 7 5 5 5 5  
 X  
 12 12 12 12 10 10 10 10 8 8 8 8 7 7 7 7 8 8 8 8 7 7 7 7 5 5 5 5 3 3 3 3

End Rhy. Fig. 3

3 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
 Gtr. 4: w/ Riff B

D5 Bb5

me... to be there in the end. When you don't

F5 C/E

see...) the truth, you just pre - tend. Don't wait for

1.

2.

**Bridge**  
**Half-time feel**

D5 F5

me. Spoken: 2. What is the so - me.

Gtr. 3

Gtrs. 1 & 2 Gtrs. 1 & 2  
 Rhy. Fig. 4

P.M. ---

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

To Coda

B $\flat$ sus2

Csus2

When did we be gin

Gtrs. 1 & 2

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4 (3 times)  
Gtr. 2: w/ Rhy. Fig. 4

D5

B $\flat$ sus2

Csus2

to let our selves give in.

D5

Dm

D5

Dm

B $\flat$ sus2

Csus2

How'd it come to this

Gtr. 2

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 5

D5

Dm

D5

Dm

B $\flat$ sus2

Csus2

mis er a ble

D5

E $\flat$ 5

D5

E $\flat$ 5

D5

E $\flat$ 5

D5

E $\flat$ 5

bliss?

Gtrs. 1 & 2

Rhy. Fig. 6

End Rhy. Fig. 6

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (5 times)

Gtr. 4

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

12

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

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

0 0 7 0 7 5 0 0 8 0 0 7 0 0 5 7 0 0 7 0 7 5 0 0 8 7 5 7 5 8 5

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Just take the best of me. \_\_\_\_\_

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

0 0 7 0 7 5 0 0 10 0 0 8 0 0 5 7 0 0 7 0 7 5 0 0 10 8 7 8 7 10 7

D5 Eb5 D5 Eb5

Shouted: You take the rest of me! Just \_\_\_\_\_ take the best of me!

Gtr. 4

0 0 7 0 0 5 7 0 | 8 0 7 7 0 10 10 10 | 0 0 7 0 0 5 7 0 | 8 0 7 7 0 10 10 10

Gtrs. 1 & 2

Rhy. Fig. 7

End Rhy. Fig. 7

The image shows musical notation for guitar tracks 1 and 2. The top staff is a treble clef with a key signature of one flat (Bb). It contains two rhythmic figures, labeled 'Rhy. Fig. 7' and 'End Rhy. Fig. 7'. The first figure consists of a series of eighth notes, and the second figure consists of a series of quarter notes. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains two rhythmic figures, labeled 'Rhy. Fig. 7' and 'End Rhy. Fig. 7'. The first figure consists of a series of eighth notes, and the second figure consists of a series of quarter notes. The notation is in a standard musical format with a treble and bass clef, a key signature of one flat, and a 4/4 time signature.

Gtrs. 1 & 2: w/ Rhy. Fig. 7

D5

E $\flat$ 5

D5

You take the rest of me! Just \_\_\_\_\_ take the

Gtr. 4

*D.S. al Coda*  
(take 2nd ending)  
End half-time feel

best! \_\_\_\_\_ (Don't wait for

E $\flat$ 5

Gtr. 4 tacet  
N.C.

Gtrs. 1 & 2

P.S.

# ⌘ Coda

Gtr. 2

D5

Dm

D5

E $\flat$ 5

P.M. -----

Gtr. 1

P.M. -----





# Interlude

E5 D5 E5 D5 G5 D5 E5 D5 G5 D5

young? \_\_\_\_\_

Gtrs. 1 & 2

The interlude features a guitar melody in the key of D major, starting with a half note D5, followed by a quarter note E5, and then a half note D5. The guitar accompaniment consists of a continuous eighth-note pattern: D4-E4-F#4-G4-A4-B4-C#5-D5, with a change in the lower register at the second measure. The bass line follows a similar eighth-note pattern: D3-E3-F#3-G3-A3-B3-C#4-D5.

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E5 D5 E5 D5 E5 D5 E5 D5 G5 D5

2. Don't ask me ques - tions 'cause I don't got the an - swers. If you on - ly knew what  
3. A hyp - o - crite, you're just a con - tra - dic - tion wrapped up in your lies. Who

The verse begins with a guitar melody in the key of D major, starting with a half note D5, followed by a quarter note E5, and then a half note D5. The guitar accompaniment consists of a continuous eighth-note pattern: D4-E4-F#4-G4-A4-B4-C#5-D5, with a change in the lower register at the second measure. The bass line follows a similar eighth-note pattern: D3-E3-F#3-G3-A3-B3-C#4-D5.

G5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

time will tell. It's all a test and les - sons that you can't learn.  
knows what's real? Well, this is it, your lone - ly life of fic - tion.

The verse continues with a guitar melody in the key of D major, starting with a half note D5, followed by a quarter note E5, and then a half note D5. The guitar accompaniment consists of a continuous eighth-note pattern: D4-E4-F#4-G4-A4-B4-C#5-D5, with a change in the lower register at the second measure. The bass line follows a similar eighth-note pattern: D3-E3-F#3-G3-A3-B3-C#4-D5.

G5 D5 G5 E5 D5

You'll know when you spent know your time in \_\_\_\_\_ hell. } So as your  
Do you e - ven know how to \_\_\_\_\_ feel?

The verse concludes with a guitar melody in the key of D major, starting with a half note D5, followed by a quarter note E5, and then a half note D5. The guitar accompaniment consists of a continuous eighth-note pattern: D4-E4-F#4-G4-A4-B4-C#5-D5, with a change in the lower register at the second measure. The bass line follows a similar eighth-note pattern: D3-E3-F#3-G3-A3-B3-C#4-D5.

# Chorus

3rd time, Gtr. 3 tacet

C5 G5 D5 Em C5 G5

blood's run - ning thin, your time's run - ning out. No one will be lis - 'ning, not

Gtrs. 1 & 2

The chorus begins with a guitar melody in the key of D major, starting with a half note D5, followed by a quarter note E5, and then a half note D5. The guitar accompaniment consists of a continuous eighth-note pattern: D4-E4-F#4-G4-A4-B4-C#5-D5, with a change in the lower register at the second measure. The bass line follows a similar eighth-note pattern: D3-E3-F#3-G3-A3-B3-C#4-D5.

D5 Em C5 G5 D5 E5

e - ven when you shout. Your an - gels turn to dev - ils. You'll fi - n'ly fig - ure out that

8 8  
7 7 7 9 9 7 5 5 5 5 5 5 7 7 9 9 9 7

The musical score for "The End" by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with lyrics: "no (Oh.) one will be with you in the end." Above the staff, guitar chords are indicated: B5, G5, D5, and E5. A "To Coda" symbol is placed above the staff, followed by a first ending bracket labeled "1.". The second system continues the vocal melody and includes a guitar part in treble clef. The third system shows the guitar part in bass clef, with fret numbers indicated below the staff: 4, 2, 5, 7, 7, 7, 7, 9, 9, 7, and a final chord with frets 9, 9, 7.

[illegible]

\*Gtrs. 1 & 2: w/ misc.  
trills, harmonics, fdbk.,  
etc. (next 15 meas.)

Gtr. 3

8va -

(17) (17) 19

8va -

(19) 19 *mf* 19 *mf*

\*Vol. swell

*D.S. al Coda*

So as your

8va -

*mf* 15

♩ Coda

E5 C5 D5 C5 E5 C5 D5 C5

end, the end, the

9 9 9 5 7 5 9 9 9 5 7 5

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

E5 C5 D5 E5 N.C.









end, the end.

P.M.

9 9 9 5 7 2 9 9

7 7 7 3 5 0 7 7

# Pieces

Dm      Bbsus2      F      C/E      Dm      C      Bb      A5  
 231      13411      T 3211      T32 1      1342      13331      1333      11

Gtr. 1 (elec.)

*mp*

w/ slight dist.

let ring throughout

TAB

E	F#	G#	A	B	C#	D	E
3	1	1	1	1			
2	2	2	2	2	0	0	
0	0	0	0	0	0	0	10
0							8

[illegible]

1. I tried to be perfect, but nothing was worth — it. I don't believe —

C/E Dm B<sup>b</sup>sus2

it makes me real. I thought it'd be easy, but no one believes

The first line of musical notation is on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: a quarter note G4 (labeled F5 above it), a quarter note A4, a quarter rest, a quarter note B4, a quarter note C5, a quarter note B4 (labeled C/E above it), a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics 'me. I meant all the things I' are written below the staff, aligned with the notes. There are horizontal lines under the words 'me.', 'I', 'all', 'the', 'things', and 'I'.

Bb<sub>sus2</sub>

F5

Gtr. 2 (elec.)

*mp*

w/ clean tone

*let ring throughout*

[illegible]

Gtr. 1      **Rhy. Fig. 2**

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system contains the first 10 measures, and the second system contains the remaining 10 measures. The piano part features a prominent arpeggiated figure in the right hand and a steady bass line in the left hand.

Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2: w/ Riff A

Gtr. 2: w/ Riff A

C/E

Bb<sub>sus2</sub>

F5

**End Riff A**

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in eighth notes, with a repeat sign at the end. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bass line is written in eighth notes, with a repeat sign at the end. The lyrics "The Rose Tree" are written below the bass staff.

**End Rhy. Fig. 2**

The image shows a musical score for 'The Wind' by Gustav Mahler. It is a piano introduction and a vocal melody. The score is written for a piano and a voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the piano introduction, which is a 16-measure piece. The second system contains the vocal melody, which is a 16-measure piece. The piano introduction is marked 'Piano' and the vocal melody is marked 'Vocal'. The score is written in a standard musical notation style, with a treble clef for the piano and a soprano clef for the voice. The piano part consists of a series of chords and single notes, while the vocal part consists of a single melodic line. The score is a transcription of the original manuscript, and it is a high-quality reproduction.

C/E

B $\flat$ sus2

### Interlude

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 tacet

Dm

Rhy. Fig. 3

Gtr. 3  
(acous.)

*mf*

let ring throughout



Gtr. 2

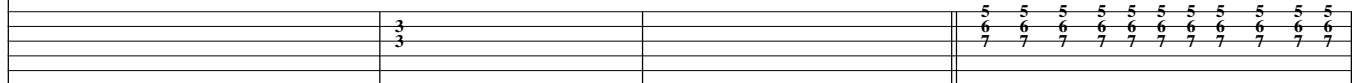
Rhy. Fig. 3A

\*Gtr. 4 (elec.)

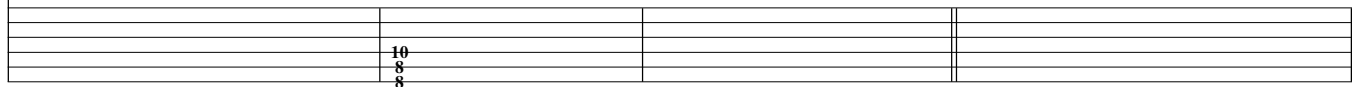
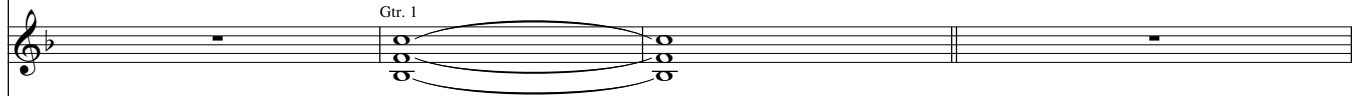
*f*

w/ slight dist.

let ring throughout



\*Doubled throughout



B $\flat$ sus2

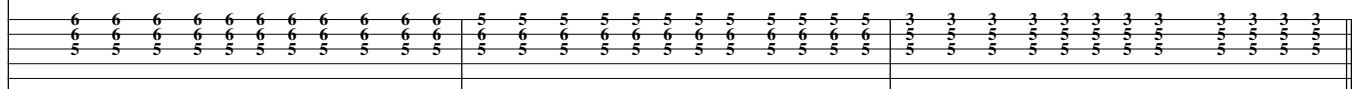
F

C/E

End Rhy. Fig. 3



End Rhy. Fig. 3A

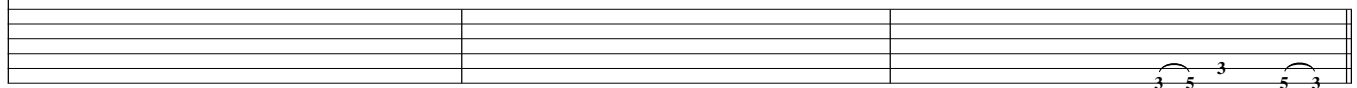


Fill 1

Gtr. 5 (elec.)

*mf*

w/ clean tone



Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A (2 times)

Bb<sub>sus2</sub>

Gtr. 5

End Fill 1

Bb sus2 F C/E

- zy that noth - ing can save me, but it's the on - ly thing that I have.

Gtr. 1: w/ Rhy. Fig. 2 (2 times)  
Gtr. 2: w/ Riff A (2 times)

F

Gtr. 3

[illegible]



**End Rhy. Fig. 4A**

Gtrs. 1 & 3

C5

(Gtr. 3, cont. in slashes)



Bkgd. Voc.: w/ Voc. Fig. 2

Dm

wrong. It's hard to be - lieve \_\_\_\_\_ me, it nev - er gets eas - y. I guess I

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Gtr. 2: w/ Riff A (2 times)

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A (2 times)

C/E

Bb<sup>b</sup>sus2

knew that all \_\_\_\_\_ a - long. If you be - lieve \_\_\_\_\_ it's in my \_\_\_\_\_ soul, \_

F

C/E

Bb<sup>b</sup>sus2

\_\_\_\_\_ I'd say all \_\_\_\_\_ the words \_\_\_\_\_ that I know \_\_\_\_\_ just to see \_\_\_\_\_

F

C/E

\_\_\_\_\_ if it would \_\_\_\_\_ show \_\_\_\_\_ that I'm try - ing to \_\_\_\_\_ let you know \_\_\_\_\_

Bb5

Gtr. 3 tacet

F5

\_\_\_\_\_ that I'm bet - ter off \_\_\_\_\_ on my \_\_\_\_\_ own.

Gtr. 4

*mp*

Gtrs. 1 & 3

Gtr. 1

*mp*

10  
8  
8  
8

3  
3  
3  
3

# There's No Solution

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately ♩ = 107

\*E5

**Diff A**

C5

D5

**End Riff A**

Gtr. 1 (slight dist.)

\*Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A

Gtr. 2 E5

E5

C5/G

G5

D/F#

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the melody, which ends with a double bar line. The second system contains the remaining six measures, also ending with a double bar line. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half

## Verse

Gtr. 1: w/ Riff A (2 times)

E5

C5/G

G5

D/F#

1. Well, may - be noth - ing else will ev - er be \_\_\_ so clear, or may - be that's on - ly my \_\_\_ fear.  
2. The con - stant pres - sure that keeps hang - ing o - ver me, it makes \_\_\_ me \_\_\_ feel so emp - ty.

**Rhy. Fig. 1**

**End Rhy. Fig. 1**

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Each system consists of a musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding piano (p) part below it. The piano part is written in a simplified notation, likely representing a keyboard or organ accompaniment. The melody is a simple, folk-like tune, and the piano part provides a harmonic accompaniment.

E5 C5/G G5 D/F#

If just for one day, I wish I could dis - ap - pear. Just take \_\_\_ me \_\_\_ far from \_\_\_ here.  
 It's more than an - y - thing that I could ev - er be. \_\_\_ What else \_\_\_ could you take from \_\_\_ me?

C5 D5 E5

May - be \_\_\_ I'd \_\_\_ find out noth - ing \_\_\_ new. \_\_\_  
 It's get - ting \_\_\_ hard - er to \_\_\_ re - late. \_\_\_

Gtr. 3 (dist.)

*mf*

12	9	9	12	9	9	12	13	12	9	9	12	9	9	12	13	12	12	12	10	10	10	8	8	8	8	8	8	7	7	7	5	5
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	

Gtr. 4 (dist.)

*mf*

8	8	8	10	7	7	7	8	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	

C5 D5 E5

May - be \_\_\_ I'd \_\_\_ end up just \_\_\_ like \_\_\_ you. \_\_\_ } There's no so - lu -  
 Don't want \_ to \_\_\_ make the same \_ mis - takes. \_\_\_ }

12	9	9	12	9	9	12	13	12	9	9	12	9	9	12	13	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

8	8	8	10	7	7	7	8	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	

Gtrs. 3 & 4 tacet

2nd time, Bkgd. Voc.: w/ Voc. Fill 1

**Rhy. Fig. 2**

\*Gtr. 5 (dist.)

\*Doubled throughout

**End Rhy. Fig. 2**

1.

Gtr. 1: w/ Riff A

Gtr. 5 tacet  
G5

Gtr. 2

### Voc. Fill 1

2.

# Bridge

C5 D5 E5 D/F# G5 A5

It took me \_\_\_\_\_ so long \_\_\_\_\_ to find out \_\_\_\_\_ it's right there in front of \_\_\_\_\_ me, too close to \_\_\_\_\_

Gtr. 5

Gtr. 6 (dist.)

*f*

12

C5 D5 B5 D5/A

see what I thought was \_\_\_\_\_ true. I see right through what's kill - ing you. There's no so - lu -

\*Gtrs. 5 & 6

\*Composite arrangement

## Chorus

Gtr. 5: w/ Rhy. Fig. 2  
Gtr. 6: tacet

E5 G D5/A C5

- tion, \_\_\_\_\_ give me \_\_\_\_\_ truth to my \_\_\_\_\_ con - vic - tion. Is my own con - fu -

(I can't see. \_\_\_\_\_ Ah. \_\_\_\_\_)

E5 G D5/A B5 D5/A

- sion \_\_\_\_\_ re - al - i - ty or fic - tion? Am I out \_\_\_\_\_ of my mind? \_

That I feel. \_\_\_\_\_ Ah.) \_\_\_\_\_

# Verse

Gtr. 1: w/ Riff A (2 times)

E5 C5 G5 D/F#

3. So may-be noth-ing else will ev-er be \_\_\_ so clear, or may - be that's on - ly my \_\_\_ fear.  
(Am I out \_\_\_ of my mind? \_

Voc. Fig. 1 End Voc. Fig. 1

(Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah.) \_\_\_\_\_

Gtr. 5

Bkgd. Voc.: w/ Voc. Fig. 1

E5 G5 D5/A B5 D5

If just for one day, I wish I could dis-ap - pear. Just take \_\_\_ me \_\_\_ far from \_\_\_ here. \_\_\_  
Am I out \_\_\_ of my mind?) \_

# Outro

Gtr. 1: w/ Riff A

E5





### Half-time feel

Em

[illegible]

Em C7 D

just for me to call?

End Rhy. Fig. 2

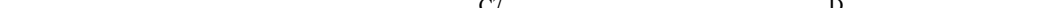
Em

Em C G

I know you \_\_\_\_\_ make mis - takes, \_\_\_\_

Detailed description: This musical staff shows the beginning of the song. It starts with a treble clef and a key signature of one sharp (F#). The first measure contains a half note E4, labeled 'Em' above it. The second measure is a whole rest. The third measure is another whole rest. The fourth measure contains a quarter note D5, which begins a chord progression. The fifth measure contains a half note F#5, labeled 'C' above it. The sixth measure contains a half note A5, also labeled 'C' above it, with a slur connecting it to the previous note. The seventh measure contains a half note G5, labeled 'G' above it. The eighth measure contains a half note F#5. The ninth measure contains a half note E5, with a slur connecting it to the previous note. The tenth measure contains a half note D5.

Em C7 D



yeah, but I hope some - day you have it all.

G

'Cause

Gtr. 3

# Chorus

Gtr. 3 tacet

E5 D5 C5 G5

I feel like a pris - 'ner trapped in - side this bro - ken world — while

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

*f*  
w/ dist.

Gtr. 1: w/ Rhy. Fig. 3

E5 D5 C5 G5

I'm play - ing the vic - tim a - gain, rid - ing in cir - cles. \_\_\_\_\_ To

To Coda

C5 G5 D5 Em

me it's all the same — and though noth - ings gon - na change, \_\_\_\_\_ still,

Gtr. 1

C5 D5 G5

I hope some - day you have it all. \_\_\_\_\_

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "I hope some - day you have it all." followed by a blank line. The guitar line is in treble clef with a key signature of one sharp, featuring a series of chords. The bass line is in bass clef with a key signature of one sharp, showing fingerings for the left hand.

### Guitar Solo

E5 B5 G5 B5 E5 D5 G5 A5 B5

Gtr. 4 (elec.)

*mf*  
w/ slight dist. & RotoVibe

Gtr. 1

*mf*  
P.M. -----

The guitar solo section. It features two guitar parts. Gtr. 4 (elec.) is in treble clef with a key signature of one sharp, playing a melodic line with various chords (E5, B5, G5, B5, E5, D5, G5, A5, B5). It includes a dynamic marking of *mf* and a note about "w/ slight dist. & RotoVibe". Gtr. 1 is in treble clef with a key signature of one sharp, playing a rhythmic accompaniment. It includes a dynamic marking of *mf* and a note about "P.M." followed by a dashed line. Both parts include detailed fingerings for the left hand.

E5 B5 G5 B5 E5 D5 G5 A5 B5

P.M. -----

The second system of the guitar solo. It continues the two guitar parts from the previous system. Gtr. 4 (elec.) and Gtr. 1 are both in treble clef with a key signature of one sharp. The musical notation includes various chords and melodic lines, with detailed fingerings for the left hand. The system concludes with a double bar line.



# Verse

Gtr. 4 tacet

E5

C5

G5

2. Take this ag - gra - va - tion that I've thrown — my - self in - to. —

Gtr. 1

*f*

*D.S. al Coda*

E5

C5

D5

Change this sit - u - a - tion just 'cause I need some - thing new. — And still

## ⊕ Coda

A5

B5

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Em

C

I hope some - day you have it all. —

A5

B5

Em

C

**Interlude**

A5 B5 E5

I hope some - day you have it all. \_\_\_\_\_

Gtr. 1

P.M. -----

**Half-time feel**  
Rhy. Fig. 4

P.M. -----

**Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 4 (2 times)  
E5

End Rhy. Fig. 4

Gtr. 5 (elec.)

*f* w/ dist.

P.M. -----

Gtr. 5

Rhy. Fig. 5

Gtr. 1

P.M. -----

**End Rhy. Fig. 5**

Gtr. 1

### Double-time feel

G5

*Play 3 times*  
**End Rhy. Fig. 6**

E5

G5      E5

Gtr. 5

Gtr. 1

P.M.

E5

Gtr. 5

7

F#5                      E5                      G5                      E5

Gtr. 1: w/ Rhy. Fig. 5

*8va* -----

*loco*

Gtr. 5 tacet

Em  
Gtr. 1

\*2 gtrs. (elec., w/ dist.) w/ misc. fdbk & toggle switch effects, till end.

**Interlude**  
Slower ♩ = 68  
Em  
Riff B

Gtr. 3

End Riff B

**Riff B1**

Gtr. 6 (elec.)

End Riff B1

Gtr. 1

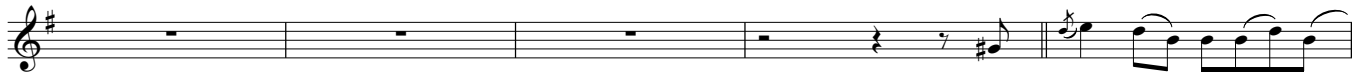


Gtr. 1 tacet  
Gtrs. 3 & 6: w/ Riffs B & B1

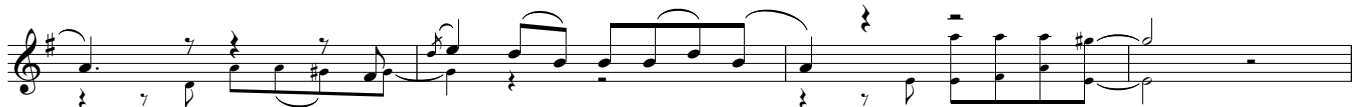
# Outro

Em

Gtrs. 3 & 6: w/ Riffs B & B1 (3 times)



If we could all de - pend...



(On what we know. If you could un - der - stand... I'm los - ing con - trol,)



that I'm los - ing con - trol, I'm los - ing con - trol,

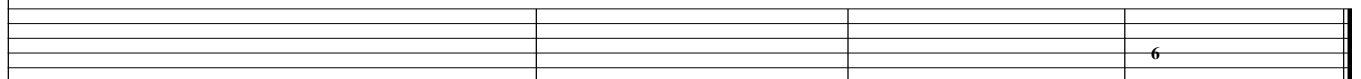
that I'm los - ing con - trol, I'm los - ing con - trol,



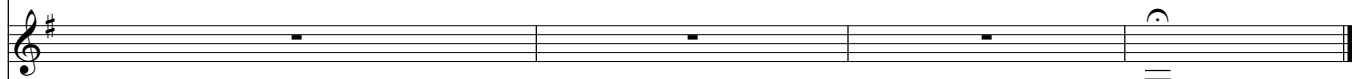
that I'm los - ing con - trol.) I'm los - ing con - trol.)



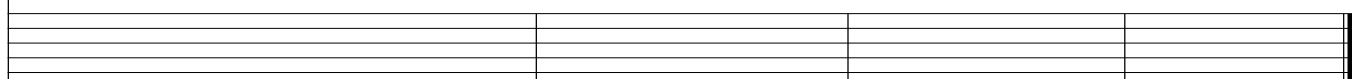
Gtr. 6



6



Gtr. 3



3