



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

SUM 41

HERO
UNDERCLASS



 HAL • LEONARD®

A5

B5

E5

B5

A5

B5
End Rhy. Fig. 2A

1. Well, I

End Riff B1

End Riff B

Harm. -----|

End Rhy. Fig. 2

Harm. -----|

Verse

Gtr. 3 tacet

Gtr. 4 tacet

E5

C#m7

Asus2

won't be caught liv - in' in a dead - end job while pray - ing to my gov - ern - ment, guns and god.
 2. Call - in' out loud with no re - spect. (Job.) I'm not the one, I'm just an - oth - er re - ject. And now it's
 ('Spect.) I'm the

w/ phaser

End Riff C1

End Riff C

E Bsus4 C#m7 Asus2

us a - gainst them. We're here to rep - re - sent and spit right in the face of the es - tab - lish - ment. And now
 voice to of - fend all those who pre - tend. Un - sung a - gainst the grain, I'm here to rise a - gainst. Now I'm

Gtr. 3

*Vol. swell

Double-time feel

E5 B5 C#m7 A5 B5

I don't be - lieve... Stand on my own...
 de - sen - si - tized. ...in hav - in' faith in noth - in'. ...and got no sym - pa - thy.
 I state my place in no - where. Burn - ing the flag...
 ...of the de - gen - er - a - tion.

Gtr. 1

Gtr. 3 Rhy. Fig. 3A End Rhy. Fig. 3A

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

phaser off

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

E5 B5 C#m7 A5 B5

Wast - ing the youth... — ...while be - in' young and use - less. Speak for your - self... — ...and don't__ pray for Well, be - cause
 Ev - 'ry - one sing... — ...the an - them of no fu - ture. Down with the mass... — ...'cause we're not lis - ten - ing. Well, be - cause

Gtr. 1

P.S.

Chorus

Gtr. 1 tacet

A5 E5 B5

we're do - in' fine. — And we don't__ need to be told — that we're —

Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 2 & 3

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

A5 E5 B5 A5 E5

— do - in' fine. — 'Cause we won't__ give you con - trol. — And we don't__ need__ an - y -

To Coda 1

To Coda 2

End double-time feel

B5 A5 E5 B5

thing from__ you. 'Cause we'll be just__ fine — and we won't__ be bought and sold__ just like

D.S. al Coda 1

Interlude

Gtrs. 1 & 3: w/ Riffs B & B1
 Gtrs. 2 & 4: w/ Rhy. Figs. 2 & 2A

E B A B E B A B

you.

(A call__ a - cross the un - der - class.)

E B A N.C.

Fuck e - lit - ists, we don't need this. We're the e - lite of just al - right. And, well, be - cause

Gtr. 1

Gtr. 2

Harm. -----| Harm. -----| Harm. -----|

⊕ Coda 2

Outro

Gtrs. 1 & 3: w/ Riffs B & B1
 Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)

E B A B E5 N.C.

you.

Gtr. 4

Gtr. 2

Harm. -----| Harm. -----| Harm. -----|

Gtr. 4

G#m7 Emaj7

— Mom and dad — both in de - ni', — an on - ly child — to take the blame. —

End Riff B

End Riff B1

Detailed description: This system contains three musical parts. The top part is a vocal line in G#m7 and Emaj7 chords with lyrics: "Mom and dad — both in de - ni', — an on - ly child — to take the blame. —". The middle part is a guitar riff labeled "End Riff B" with a treble clef and a key signature of three sharps. The bottom part is a guitar riff labeled "End Riff B1" with a bass clef and a key signature of three sharps, featuring a fretboard diagram with fingerings like 11, 12, and 4.

Gtrs. 2 & 3: w/ Riffs B & B1

B F#add4

— Sor - ry, mom, — but I don't miss — you. Fa - ther's no — name you de - serve. —

G#m7 Emaj7

— I'm just a kid — with no am - bi - tions. Would - n't come — home for the world. —

G#m E

— Nev - er know — what I've be - come, — the king of all — that's said and

(Oo. — (Do, do, do. — Ah. — Do, do, do, do,

(Oo. — (Oo. — Do, do, do, do, do.

Gr. 3

Detailed description: This system contains four musical parts. The top part is a vocal line in B and F#add4 chords with lyrics: "Sor - ry, mom, — but I don't miss — you. Fa - ther's no — name you de - serve. —". The second part is a guitar line in G#m7 and Emaj7 chords with lyrics: "I'm just a kid — with no am - bi - tions. Would - n't come — home for the world. —". The third part is a guitar line in G#m and E chords with lyrics: "Nev - er know — what I've be - come, — the king of all — that's said and". Below this are vocalizations: "(Oo. — (Do, do, do. — Ah. — Do, do, do, do," and "(Oo. — (Oo. — Do, do, do, do, do.". The bottom part is a guitar line labeled "Gr. 3" with a fretboard diagram showing fingerings like 6, 8, 9, 8, 6, 8, 6, 9, 8, 2, 4, 2, 5, 4, 2, 4, 2, 5, 4.

B F#

done, _____ the for - got - ten son? _____

da. _____

Oo. _____
Ah. _____

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with lyrics: "done, _____ the for - got - ten son? _____". Above the staff, the chords "B" and "F#" are indicated. The second staff is a piano accompaniment in treble clef, showing a sustained chord in the left hand and a melodic line in the right hand. The third staff is a piano accompaniment in bass clef, showing a sustained chord in the left hand and a melodic line in the right hand. The fourth staff is a guitar line in treble clef, showing a rhythmic pattern of eighth notes. The fifth staff is a guitar tablature line with fret numbers: 2 4 2 4 2 4 2 4 | 2 2 2 4 2 4 2 4 3 4 2 2 3 4.

G#m E B

This cit - y's bur - ied in de - feat. ___ I walk a - long ___ these no name streets. ___ Wave good - bye ___ to

Oh.) _____

Oh.) _____
Ah.) _____

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with lyrics: "This cit - y's bur - ied in de - feat. ___ I walk a - long ___ these no name streets. ___ Wave good - bye ___ to". Above the staff, the chords "G#m", "E", and "B" are indicated. The second staff is a piano accompaniment in treble clef, showing a sustained chord in the left hand and a melodic line in the right hand. The third staff is a piano accompaniment in bass clef, showing a sustained chord in the left hand and a melodic line in the right hand. The fourth staff is a guitar line in treble clef, showing a rhythmic pattern of eighth notes. The fifth staff is a guitar tablature line with fret numbers: 6 8 6 6 9 8 6 8 6 8 6 6 9 8 8 | 2 4 2 2 5 4 2 4 2 4 2 2 5 4 2 4 | 2 4 2 4 4 4 4 4 4 4 4 2 4 4 4.

Gtr. 3 tacet

F#

G#m

F#

E5

*Gtr. 4 (elec.)
** w/ dist.
f

all _____ as I fall.

Gtr. 5 (elec.)

*** w/ dist.
fdbk.
f

Gtr. 3

Gtr. 6 (elec.)

† w/ dist.
f

*Doubled throughout
**Vol. swell
†Vol. swell

Interlude

Faster ♩ = 112

Double-time feel

B

Rhy. Fig. 1

G#5

Riff C

Gtrs. 5 & 6

Riff D

Gtr. 7 (elec.)

p
w/ fuzz

End Riff D

Gtr. 7: w/ Riff D

F#5

E5

End Rhy. Fig. 1

Gtrs. 5 & 6

End Riff C

Gtr. 4 tacet

Gtrs. 5 & 6 tacet

Gtr. 7: w/ Riff E

B5

F#5

Gtrs. 5 & 6

Gtr. 7

End Riff E

Gtr. 7
divisi

Riff E

*

16

X

*Gtrs. 5 & 6 to left of slash in tab.

Verse

Gtr. 7: w/ Riff E (3 times)

G#5

E5

B5

F#5

(Warn - ing signs.)

2. At the dead end I be - gin _____ to burn the bridge of in - no - cence. _

G#5

E5

_____ Sat - is - fac - tion guar - an - teed, _____ a pill a - way _____ ca - tas - tro - phe. _
(Warn - ing

B5

F#5

signs.)

On a mis - sion no - where bound, _____ in - hi - bi - tions un - der - ground, _

Pre-Chorus

Gtrs. 3 & 7 tacet

G#m

E5

E5

Gtr. 3

_____ a shal - low grave _____ I have dug all by my - self. And now I've been _____ gone for
(Warn - ing signs.)

Gtr. 7

Gtr. 4

**Sing bkgd. voc. 1st time only.

To Coda 1

To Coda 2

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

B F#5 F#5 E5 N.C. B5

You re - gret ___ you made me, it's too late ___ to save me. (You re - gret ___ you made me,

Gtr. 7

(3rd time, cont. in slashes)

Interlude

Gtr. 4: w/ Rhy. Fig. 1
Gtrs. 5 & 6: w/ Riff C
Gtr. 7: w/ Riff D (2 times)

B G#m F#sus4 E5

it's too late ___ to save me.) 3. "As (And you say,...)

Verse

B5 F#5

far as I ___ can tell it's just voic - es in my head. ___ Am I

Gtrs. 5 & 6 Gtr. 4

Gtr. 4 divisi P.M. P.M.

*Gtrs. 5 & 6 to left of slash in tab.

G#5 E5

talk - ing to my - self, ___ 'cause I don't know what I just said?" ___ (And she said,...)

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

B5 F#5

"Far is where I fell, may - be I'm bet - ter off dead. Am I

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

G#5 E5 N.C. *D.S. al Coda 1*

at the end of no - where, is this as good as it gets?" And now

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

⊕ Coda 1

Bridge

Gtr. 4 tacet

Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)

G#m F# E B F# E

Voc. Fig. 2

End Voc. Fig. 2

End Voc. Fig. 3

Voc. Fig. 3

(To save me, to save me, to save me, to save me. Ah.)

Rhy. Fig. 2

End Rhy. Fig. 2

*Gtr. 8

w/ fingers

let ring -----|

4	2	0	4	2	0
4	3	1	4	3	1
6	4	2	4	4	2
4	2	0	2	2	0

*Piano arr. for gtr.

Bkgd. Voc.: w/ Voc. Fig. 3 (3 times)
Gtr. 8: w/ Rhy. Fig. 2 (3 times)

G#m F# E B F# E

Voc. Fig. 4

End Voc. Fig. 4

(La, la, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, la.)

Bkgd. Voc.: w/ Voc. Fig. 4 (2 times)

G#m F# E B F# E

(Save, save, (Ah, ah, save, save, save, save. Save, save, save, Ah, save, save.)

G#m F# E B F# E

Save, save, ah, ah, save, save, save. Save, save, ah, ah, save, save, save, ah.)

Bkgd. Voc.: w/ Voc. Fig. 2 (fade in)

B5

Gtr. 7

4 4 4 4 6 6 6 6 6 6 6 6 8 8 8 8 9 9 9 9 9 9 9 9

2 2 2 2 4 4 4 4 4 4 4 4 6 6 6 6 7 7 7 7 7 7 7 7

D.S. al Coda 2

F#5 G#5 E5 N.C.

(To save me, to save me, to save me.) And now

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 9 9 9 9 9 9 9 9

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7

⊕ Coda 2

Interlude

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

B G#5 F#5

Gtr. 4

Gtrs. 5 & 6

4 4 4 4 11 8 (8) 4 4 11 8 4 4 4 4 11 8 (8) 4 4 11 8 4 4 4 4 11 8 (8) 4 4 11 8

2 2 2 2 9 6 (6) 2 2 9 6 2 2 2 2 9 6 (6) 2 2 2 2 9 6 (6) 2 2 2 2 9 6 (6) 2 2 2 2 9 6 (6)

Gr. 4: w/ Rhy. Fig. 1
Gtrs. 5 & 6: w/ Riff C

E5

B

G#m

F#sus4

E5

Musical notation for the first system, including guitar riffs and a vocal line. The guitar parts are marked with 'E5', 'B', 'G#m', 'F#sus4', and 'E5'. The vocal line is in the treble clef with a key signature of three sharps (F#, C#, G#).

Outro-Verse

A tempo

Gr. 3: w/ Riff B (2 times)

Gtrs. 5 & 6 tacet

B5

F#add4

Musical notation for the second system, including guitar riffs and a vocal line with lyrics. The guitar parts are marked with 'B5' and 'F#add4'. The vocal line is in the treble clef with a key signature of three sharps. Lyrics: "I will be ___ home in a while, ___ you don't have ___ to say a word. ___".

Gtrs. 5 & 6

16
X
14

Gr. 7 Rhy. Fig. 3

Musical notation for the third system, including guitar riffs and a vocal line. The guitar parts are marked with 'Gr. 7 Rhy. Fig. 3'. The vocal line is in the treble clef with a key signature of three sharps.

G#m7

Emaj7

Musical notation for the fourth system, including guitar riffs and a vocal line with lyrics. The guitar parts are marked with 'G#m7' and 'Emaj7'. The vocal line is in the treble clef with a key signature of three sharps. Lyrics: "___ I can't wait ___ to see you smile, ___ would -n't miss ___ it for the world. ___".

End Rhy. Fig. 3

Gr. 7: w/ Rhy. Fig. 3

B5

F#add4

Musical notation for the fifth system, including guitar riffs and a vocal line with lyrics. The guitar parts are marked with 'B5' and 'F#add4'. The vocal line is in the treble clef with a key signature of three sharps. Lyrics: "___ I will be ___ home in a while, ___ you don't have ___ to say a word. ___".

G#m7

Emaj7

N.C.

Musical notation for the sixth system, including guitar riffs and a vocal line with lyrics. The guitar parts are marked with 'G#m7', 'Emaj7', and 'N.C.'. The vocal line is in the treble clef with a key signature of three sharps. Lyrics: "___ I can't wait ___ to see you smile, ___ would -n't miss ___ it for the world. ___".

from Sum 41 - *Underclass Hero*
Speak of the Devil

Words and Music by Deryck Whibley

Intro

Moderately ♩ = 112

(Sampled gtr.) 4 sec. * F#5

Try - in' to find a way, get - ting

Voc. Fig. 1

(Oo. _____
(Oo. _____

Gtr. 1 (elec.)

Riff A

End Riff A

** _____ mp
w/ dist.

14 14 14

T
A
B

*Chord symbols reflect implied harmony.
**Vol. swell

Gtr. 1: w/ Riff A (3 1/2 times)

bet - ter ev - 'ry day, and I got you, now I'm not a - lone. All I

need in this life is one, one thing to be - lieve in.

End Voc. Fig. 1

Oo. _____
Oo.) _____

Interlude

Gr. 1: w/ Riff A (4 1/2 times)

Gr. 2 tacet

F#5

C#/E#

F#5

C#/E#

F#5

C#/E#

Gr. 2 (elec.)

*Gr. 3 (elec.)

mf
w/ clean tone
let ring ----- | let ring ----- | let ring ----- | let ring ----- |

f
w/ dist.

*Doubled throughout

F#5

C#/E#

D#5

C#5

Gr. 2 tacet

Gr. 3

Gr. 3
mf
let ring ----- | let ring ----- | let ring ----- | let ring ----- |

Gr. 2
divisi

**

**Gr. 3 to left of slash in tab.

Verse

Double-time feel

Gr. 1: w/ Riff A (8 times)

Gr. 5 tacet

F#5

C#(addb2)

D#7(no3rd)

C#7(no3rd)

Gr. 4 tacet

F#

F#5

C#/E#

F#5

1. I've seen man - y a face —

Riff B

Gr. 2

mf
w/ dist.

let ring ----- |

Gr. 3

Gr. 5 (elec.)
divisi
mf
w/ dist.

***Gr. 3 to left of slash in tab.

Gtr. 3 tacet

D#m

Bmaj7

F#/C#

Musical staff with lyrics: from young and to old. I've stol - en their faith and I have bro - ken their souls.

from young and to old. I've stol - en their faith and I have bro - ken their souls.

Gtr. 2 musical staff with 'let ring' markings and 'End Riff B' label.

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

Chord diagrams for guitar 2: 6 8 8 6 8 8 | 7 8 8 8 8 | 9 8 8 8 8

*Gtrs. 2 & 6: w/ Riff B

F#5

D#m

Bmaj7

F#/C#

Musical staff with lyrics: Was here be - fore Christ had for - gave you your sins, and paid your price and sealed your fate with - in.

Was here be - fore Christ had for - gave you your sins, and paid your price and sealed your fate with - in.

*Gtr. 6 (acous.) played mp.

D#m7

Bsus2

F#5

C#sus4

Musical staff with lyrics: Days have come to an end. To - day's the day that we meet a - gain. This

Days have come to an end. To - day's the day that we meet a - gain. This

Gtr. 7 (elec.) musical staff with 'mp w/ dist.' marking.

mp w/ dist.

Chord diagrams for guitar 7: 14 14 14 14

Riff C

Gtrs. 2 & 6 musical staff with 'let ring' markings and 'End Riff C' label.

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

Chord diagrams for guitar 2 & 6: 6 7 6 6 7 6 | 6 7 6 6 7 6 | 9 6 7 6 6 7 6 | 6 7 6 6 7 6

Gtrs. 2 & 6: w/ Riff C

D#m7

Bsus2

F#5

C#sus4

End double-time feel

Musical staff with lyrics: self - in - flict - ed in - e - bri - a - tion, guilt nev - er lies, oh.

self - in - flict - ed in - e - bri - a - tion, guilt nev - er lies, oh.

Riff D

Gtr. 7 musical staff with '8va' marking and 'End Riff D' label.

8va - - - - -

Chord diagrams for guitar 7: 21 21 21 21

B F# A#

friend and en - e - my and ho - ly sav - ior of mas - o - chist. Well, it's the
 saint of mis - er - y and ho - ly sav - ior of mas - o - chist. (Sub - mis - sion.)

Chorus B5 F# B5 F# To Coda ⊕ B5 F#

dead - end slave _ from the al - tar to the grave. _ It's the last days of our

End double-time feel

C#5 F#5 C#/E# F#5 C#/E#

Gtr. 3 tacet

lives. In faith, a - men.

Gtr. 2

let ring----- | let ring----- | let ring----- | let ring----- |

Verse
Double-time feel

Gtr. 1: w/ Riff A (8 times)
 Gtr. 2 tacet

*F#5 D#m B5

2. Time, it's been so long, and now there's noth - in' to say. I'm try - in' so hard

Gtr. 7 **Riff F** **End Riff F**

*Chord symbols reflect overall harmony.

C#sus4 F#5 D#m

___ to find the words to say. ___ I'm ti - red of be - ing now I'm some - thing I'm not. ___

B5 C#sus4 D#m

___ I can't be - lieve ___ and I nev - er thought days ___ would ___ come

B5 F#5 C#sus4

to an end. ___ Well, may - be some ___ day we'll meet a - gain. ___ If

D#m B5 F#5

ev - er that ___ day nev - er comes ___ it ___ would be ___ too ___

D.S. al Coda

Interlude

End double-time feel

Gtr. 1: w/ Riff A (2 times)
Gtr. 7: w/ Riff F (2 times)
Gtr. 8: w/ Riff E

Gtr. 6: w/ Rhy. Fill 1

C#sus4 Bsus2 C# B5 C#5

soon, oh. ___

Coda

B5 F# C#5

last days of our lives. (Lives.) ___ Well, it's the

Harm. -----|

4	4	4	4	X	3	3	3	3	3	3	3	6	6	6	6	6	6	6	6	6	6	6	4	4	4	4
2	2	2	2	X	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

B5 F# B5 F#

dead - end slave ___ from the al - tar to the grave. ___ It's the

4	4	4	4	X	3	3	3	3	3	3	4	4	4	4	X	3	3	3	3	3	3	4	4	4	4
2	2	2	2	X	2	2	2	2	2	2	0	2	2	2	X	2	2	2	2	2	2	2	2	2	2

End double-time feel

Outro

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
 Gtr. 3 tacet
 N.C.

B5 F# C#5

last days of our lives. In faith, a - men. Try - in' to find a way, get - ting

(Lives.) _____

4 4 4 4 X 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 4 4 4 4 X 4 4 4 4 4 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 2 2 2 2 X 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4

bet - ter ev - 'ry day, and I got you, now I'm not a - lone. _____ All I

need in this life is one, _____ one thing to _____ be - lieve _____ in.

F#5

Try - in' to find a way, get - ting bet - ter ev - 'ry day, and I got you, now I'm not a - lone. _____ All I

Riff G End Riff G

Gtr. 7

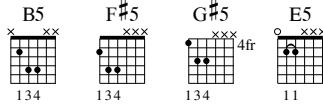
14
 14

Gtr. 7: w/ Riff G

(Organ & sound effects) 8 sec.

need in this life is one, _____ one thing to _____ be - lieve _____ in.

from Sum 41 - *Underclass Hero*
Dear Father
 Words and Music by Deryck Whibley



Intro

Fast ♩ = 131

B5 F#5 G#5 F#5 E5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2 (acous.)

mp

Riff A

End Riff A

Gtr. 3 (elec.)

mf
w/ slight dist.
let ring -----|

TAB notation for Gtr. 3 (elec.) Riff A. Treble (T) and Bass (B) lines with fret numbers and bar lines.

Gtr. 4 (elec.)

Riff A1

End Riff A1

mf
w/ slight dist.
let ring -----| let ring -----| let ring -----| let ring -----|

TAB notation for Gtr. 4 (elec.) Riff A1. Treble (T) and Bass (B) lines with fret numbers and bar lines.

Gtr. 5 (elec.)

Riff A2

End Riff A2

mp
w/ clean tone
let ring -----| let ring -----| let ring -----| let ring -----|

TAB notation for Gtr. 5 (elec.) Riff A2. Treble (T) and Bass (B) lines with fret numbers and bar lines.

Gtr. 6 (elec.)

mp
w/ slight dist.
P.M. -----|

TAB notation for Gtr. 6 (elec.). Treble (T) and Bass (B) lines with fret numbers and bar lines.

Gtrs. 1 & 2: w/ Rhy. Fig. 1
 Gtrs. 3, 4 & 5: w/ Riffs A, A1 & A2

* Bsus2 F#sus4 G#m11 F#sus4 Emaj9

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 6 musical notation and TAB notation. Includes P.M. marking and chord symbols above the staff.

*Chord symbols reflect overall harmony.

Verse

Gtr. 6 tacet

B5

F#add4

G#m7

Esus2

1. Ad - dress this let - ter to dear fa - ther. I know you ___ as com - plete un - known. ___

Gtr. 1 Riff B End Riff B

let ring-----| let ring-----| let ring-----| let ring-----|

7 7 7 7 7 7 7 7

9 9 9 9 9 8 8 8 8 8 6 6 6 6 6 7 7 7 7 7 7

Gtr. 2 Riff B1 End Riff B1

let ring-----| let ring-----| let ring-----| let ring-----|

4 4 4 4 4 4 4 4 3 4 4 4 4 4 4 4 3 4

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

Gtrs. 1 & 2: w/ Riffs B & B1

B5

F#add4

G#m7

Esus2

___ I guess it's bet - ter you don't both - er. All our truths ___ should be left a - lone. ___

Gtrs. 3 & 4: w/ Riffs A & A1 (2 times)

B5

F#5

G#5

E5

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

Be left a - lone. ___

Voc. Fig. 1

(Ah, ___ ah, ___ ah. ___)

Gtr. 5 Riff C End Riff C

let ring-----| let ring-----| let ring-----| let ring-----|

4 4 4 4 4 4 4 4 3 4 4 4 4 4 4 4 4 4

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

Gtr. 6 Rhy. Fig. 3A

End Rhy. Fig. 3A

P.M.-----|

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

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

Gtrs. 1 & 2: w/ Rhy. Fig. 1
 Gtr. 5: w/ Riff A2
 Gtr. 6: w/ Rhy. Fig. 2

Bsus2 F#sus4 G#m11 F#sus4 Emaj9

Be left a - lone. ___

Ah, ___ ah, ___ ah.) ___

End Voc. Fig. 1

Verse

Half-time feel

Gtrs. 1 & 2: w/ Riffs B & B1 (2 times)
 Gtr. 6: w/ Rhy. Fig. 3A (2 times)

B5 F#add4 G#m7 Esus2

2. I learned the things ___ you nev - er showed ___ me, took the chanc - es you'd have blown. ___

End half-time feel

B5 F#add4 G#m7 Esus2

And to this day, ___ the one and on - ly you re - main ___ a com - plete un - known. ___



Bkgd. Voc.: w/ Voc. Fig. 1
 Gtrs. 1 & 2: w/ Rhy. Fig. 3
 Gtrs. 3 & 4: w/ Riffs A & A1 (2 times)
 Gtr. 5: w/ Riff C
 Gtr. 6: w/ Rhy. Fig. 3A

Bsus2 F#sus4 G#m11 Emaj9

Com - plete un - known. ___
 With - out a face. ___

Gtrs. 1 & 2: w/ Rhy. Fig. 1
 Gtr. 5: w/ Riff A2
 Gtr. 6: w/ Rhy. Fig. 2

Bsus2 F#sus4 G#m11 F#sus4 Emaj9

Com - plete un - known. ___
 With - out a face. ___

Chorus

Gtr. 6: w/ Rhy. Fig. 3A (1 1/2 times)

B5

F#5

G#5

Rhy. Fig. 4

Gtrs. 1 & 2

— You're out — there some - where. — I don't know — if you care — at all, —

Riff D

Gtrs. 3 & 4

let ring -----

To Coda

E5

End Rhy. Fig. 4

B5

F#5

it seems that — you don't. — It's as if the day — will nev - er come. —

Voc. Fig. 2

(It seems that — you don't.) -----

Gtr. 7 (elec.)

Riff E

mf
w/ dist.

Gtrs. 3 & 4

End Riff D

let ring -----



Interlude

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

Gtrs. 3, 4, 6 & 7 tacet

B5

G#5 E5

So you re - main a com - plete un - known.

End Voc. Fig. 2

(Un - known, (Un - known,

Gtr. 7

End Riff E

Gtrs. 3 & 4

let ring -----

Gtr. 6

P.M. -----

Gtr. 5

let ring -----

F#sus4 G#m7 Esus2

un - known, un - known, un - known, un - known.) un - known.)

Gtr. 5

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

Verse

Gtrs. 1 & 2: w/ Riffs B & B1 (2 times)

Gtr. 5 tacet

B5 F#add4 G#m7 Esus2

3. So man - y years ___ have been ig - nored. ___ You've been gone ___ with - out a trace. ___

D.S. al Coda

B5 F#add4 G#m7 Esus2

___ I'm get - ting used ___ to know - ing you're ___ just a name ___ with - out a face. ___

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (last 2 meas.)
 Gtrs. 3 & 4: w/ Riff D (last 2 meas.)
 Gtr. 6: w/ Rhy. Fig. 3A (last 2 meas.)
 Gtr. 7: w/ Riff E (last 2 meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
 Gtrs. 3 & 4: w/ Riff D (2 times)
 Gtr. 5: w/ Rhy. Fig. 3A (2 times)

G#m7 Esus2 B5

___ So you re - main ___ a com - plete un - known. ___ You're out ___ there some - where. ___

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

F#sus4 G#m7 Esus2

___ I don't know ___ if you care ___ at all, ___ it seems that ___ you don't. ___

Gtr. 6: w/ Riff E

B5 F#sus4 G#m7

___ It's as if the day ___ will nev - er come. ___ So you re - main ___



Verse

Gtrs. 1 & 2: w/ Riffs B & B1 (1 1/2 times)

B5 F#add4 G#m7

4. Ad - dress this let - ter to dear fa - ther. I know you —

Esus2 B5 F#add4

— as com - plete un - known. — I guess it's bet - ter you don't both -

Chorus

Half-time feel

Gtrs. 1 & 2 tacet

G#m7 Esus2 B5

- er. All our truths — should be left a - lone. — You're out — there some - where. —

Rhy. Fig. 5

*Gtr. 9 (elec.)

Gtr. 1

let ring -----

f
w/ dist.

6	6	7	6	6	6	7	4	4	4	4	4	4	4	4
6	6	7	6	6	6	7	4	4	4	4	4	4	4	4
							2	2	2	2	2	2	2	2

*Doubled throughout

Gtr. 2

let ring -----

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

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

Gtr. 7: w/ Riff E

F#5 G#5 E5 B5

— I don't know — if you care — at all, — I don't seem that — you don't. — It's as if the day —

Gtr. 9

4	4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6	6	6	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6	6	6	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4
									4	4	4	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

End half-time feel

F#5 G#5 E5

— will nev - er come. — So you re - main — a com - plete un - known. —

End Rhy. Fig. 5

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7
 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

Gr. 9: w/ Rhy. Fig. 5 Bkgd. Voc.: w/ Voc. Fig. 2

B5 F#5 G#5 E5

— You're out — there some - where. — I don't know — if you care — at all, — it seems that — you don't. —

Voc. Fig. 3 End Voc. Fig. 3

(Ah.)

Bkgd. Voc.: w/ Voc. Fig. 3 Gr. 7: w/ Riff E

B5 F#5 G#5 E5

— It's as if the day — will nev - er come. — So you re - main — a com - plete un - known. —

Outro

B5

— You're out — there some - where. — I don't know — if you care —

Gr. 9

4
2

from Sum 41 - *Underclass Hero*
Count Your Last Blessings

Words and Music by Deryck Whibley

Guitar chord diagrams for G5, B5, D/F#, F#5, and B5 VII.

Gtr. 6: Tune down 2 1/2 steps: (low to high) B-E-A-D-F#-B

Intro

Fast ♩ = 197

** Bm

Riff A

*Gtr. 1

Musical notation for the Intro, including a treble clef staff with a key signature of one sharp and a 4/4 time signature. The melody consists of eighth notes with a pickup. The bass line is shown on a six-string guitar staff with fret numbers 2, 3, 5, 2, 2, 3, 5, 2.

*Elec. piano arr. for gtr.

**Chord symbols reflect implied harmony.

Em

Musical notation for the second section, featuring a treble clef staff and a guitar staff. It includes a G5 chord diagram and a dynamic marking of *f*. The guitar staff shows fret numbers 2, 3, 5, 2, 0, 2, 3, 2.

***Vol. swell

Verse

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

1st time, Gtrs. 2 & 3 tacet

2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1 3/4 times)

B5

A5

Musical notation for the Verse, including a treble clef staff with lyrics and a guitar staff. The lyrics are: "1. Last call for re-grets and de-feat, to fin-ish the bot-tle full of hands are tied and nailed to the cross, I'm look-ing for all the com-".

Riff B

Gtr. 4 (dist.)

Musical notation for Riff B, featuring a treble clef staff with a dynamic marking of *mp* and a guitar staff with fret numbers 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 5, 5, 5, 5, 5, 5, 5, 5.

E5

emp - ty dreams. ___ Punch - drunk, head - ed straight out - ta line, ___ an -
 po - sure I lost. ___ I'm pet - u - lant with a bad at - ti - tude, ___ a

P.M. -----

5 5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Gtr. 4: w/ Riff B

B5

G5

oth - er ex - cuse with no al - i - bi. ___ Hitch - in' on the
 pos - ter - child vi - sion of wast - ed youth. ___ I dodged the book and

End Riff B

P.M. -----

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

A5

road of de - cline, ___ with no - name streets and no vi - tal signs. ___ } I
 found the key. ___ I can't say the same for dig - ni - ty. ___ }

P.M. -----

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

E5 G5

pissed a - way the best of me ___ and no one can help ___ me. ___

P.M. -----

Rhy. Fill 1
 Gtrs. 2 & 3

P.M. -----

3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 4 2



Chorus

Gtr. 4 tacet

B5

B5

Mis - er - y's best friend

Voc. Fig. 1

(Help _____ me.) _____ (Help _____ me.) _____ (Oh.) _____ (Hey,

Riff C End Riff C Riff D

Gtr. 4 Gtrs. 2 & 3

P.M. -----|

can't be a dead end. A bag full of re - grets and I'm com - ing

hey.)

End Voc. Fig. 1 End Riff D

D5 G5 F#5

The self - e - lect res - i - dent re - ject. A bad hab - it, don't for - get that you bet - ter

clean.

B5 D5 G5 F#5

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 2 & 3; w/ Riff D

count your last bless - ings. I fell off the wag - on. I'm chas - ing six feet and now I'm run - nin' out of

Riff E End Riff E

Gtr. 5 (dist.)

f

To Coda

End Rhy. Fig. 1
(cont. in notation)

Interlude

Gtr. 1: w/ Riff A
 Gtr. 4: w/ Riff B
 Gtr. 5 tacet
 B5

A5

time.

Rhy. Fig. 2
 Gtrs. 2 & 3

P.M.

4/2 4/2 4/2 4/2 4/2 4/2 | 4/2 4/2 4/2 4/2 4/2 4/2 | 2/0 2/0 2/0 2/0 2/0 2/0 | 2/0 2/0 2/0 2/0 2/0 2/0

D.S. al Coda

E5

G5

2. My

End Rhy. Fig. 2

P.M.

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

Coda

Interlude

B5
 * Voc. Fig. 2

G5

time.

(Oo. _____)

Voc. Fig. 2A

(Oo. _____ Ah.) _____

Gtr. 5
 Riff F3
8va

12 12 12 14 14 14 | 12 12 12 12 14 14 14 14 | 17 17 17 15 15 15 15 | 14 14 14 14 12 12 12 12

Gtr. 4
 Riff F2

12 12 12 12 12 12 | 12 12 12 12 12 12 | 12 12 12 12 12 12 | 12 12 12 12 12 12 | 12 12 12 12 12 12

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

Gtrs. 2 & 3
 Riffs F & F1

4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 12 12 12 12 12 12 12 12 | 12 12 12 12 12 12 12 12

X 2 X 2 X 2 X 2 X 2 X 2 | X 2 X 2 X 2 X 2 X 2 X 2 | 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10

*Refers to upstemmed voc. only.

D F#5 E5

End Voc. Fig. 2

Oo.) _____

Now

End Voc. Fig. 2A

Gtr. 5 *sva* -----

End Riff F3

17 17 17 14 14 14 14 | 12 12 12 12 | 15 15 15 15 | 14 14 14 12 12 12 12 | 15 15 15 15 14 14 14 14

Gtr. 4

End Riff F2

10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7

Gtr. 2

End Riff F

11 11 11 11 11 11 11 | 11 11 11 11 11 11 11 | 11 11 11 11 11 11 11 | 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 | 7 7 7 7 7 7 7

Gtr. 3

End Riff F1

7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 | 11 11 11 11 11 11 11 | 9 9 9 9 9 9 9

X X X X X X X | X X X X X X X | 9 9 9 9 9 9 9 | 7 7 7 7 7 7 7

5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 | 9 9 9 9 9 9 9 | 7 7 7 7 7 7 7

Bridge

Bkgd. Voc.: w/ Voc. Figs. 2 & 2A (2 times)
 Gtrs. 2, 4 & 5: w/ Riffs F, F2 & F3 (2 times)
 Gtr. 3: w/ Riff F1

B5 G5

I'm my own en - e - my. _____ I don't hear _____ you

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 2 & 3: w/ Riff D (2 times)

B5 D5 G5 F#5

time.
Mis - er - y's best friend can't be a dead end. A bag full of re - grets and I'm com - ing

B5 D5 G5 F#5

clean.
The self - e - lect res - i - dent re - ject. A bad hab - it, don't for - get that you bet - ter

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

B5 D/F# G5 F#5

count your last bless - ings. I fell off the wag - on. I'm chas - ing six feet and now I'm run - nin' out of

Gtr. 5

7 7 9 7 7 7 7 8 8 7 9 7 7 9 7 6

Gtrs. 2 & 3: w/ Rhy. Fig. 3
Gtr. 5 tacet
Gtr. 7: w/ Riff G

B5

time.

Outro

Gtr. 1: w/ Riff A

Bm A

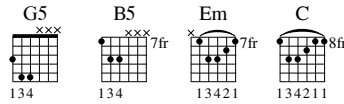
Play 3 times and fade

Em G5



from Sum 41 - *Underclass Hero*
Ma Poubelle

Words and Music by Deryck Whibley, Steve Jocz, Thomas Lauderdale and China Forbes



Chorus

Moderately fast $\text{♩} = 131$ ($\text{♩} = \text{♩}^3$)

(Vinyl record static) 4 sec. G Em Am D

Tu es ma ma - de - moi - selle. —

*Gtr. 1 Rhy. Fig. 1

f 3 w/ fingers

T	7	7	7	7	7	7	3	3	0	0	0	0	2	2
A	8	8	8	8	8	8	3	3	0	0	1	1	2	2
B	10	10	10	10	10	10	4	4	0	0	2	2	3	3
							3	3	0	0	0	0	0	0

*Piano arr. for gtr.

G Em Am D G B

Tu es ma pe - tite pou - belle. — Je cher - che - rai des or -

End Rhy. Fig. 1

	3	3	0	0	0	0	2	2	3	3	2	2
	4	4	0	0	1	1	3	3	4	4	4	4
	3	3	0	0	0	0	0	0	4	4	4	4
									3	3	2	2

Em C G D G

dures pour toi. Je com - men - ce - rai de - dans mes pan - ta - lons.

	0	0	0	0	3	3	2	2	3	3	3	3
	0	0	1	1	3	3	3	3	3	3	3	3
	2	2	0	0	4	4	2	2	4	4	4	4
			3	3	3	3	0	0	3	3	3	3

Verse

Cm G Cm

Dans vo - tre œil se trou - ve une pe - tite pleur. Je ne suis pas un

G D Cm G

au - tre Cœur. Tu sais tu es ma pe - tite fleur. A - vec une

Chorus

Half-time feel

Gtr. 1: w/ Rhy. Fig. 1

A D G Em

plotte qui comme du beurre. Tu es ma ma -

*Gtrs. 2 (dist.) & 3 (slight dist.)

mf

*Composite arrangement

Am D G Em Am D

de - moi - selle. Tu es ma pe - tite pou - belle. Je

(Gtr. 3, cont. in slashes)



G5

B5

Em

C

Gtr. 3

poco rit.

(cont. in notation)

Gtr. 1

poco rit.

Gtr. 2

poco rit.

A tempo

Gtr. 1 tacet

G5

D5

G5

N.C.

Gtr. 3

*fdbk.

Pitch: D

*Microphonic fdbk., not caused by string vibration.

Gtr. 2

from Sum 41 - *Underclass Hero*
March of the Dogs

Words and Music by Deryck Whibley

B 1342 **F#5** 134 **G#5** 134 **E5** 11 **E5 type2** 1134 **G** 134211 **F#** 134211 **A#5** 134 **A** 1342

Intro
 Fast ♩ = 189

Gtrs. 1 & 2: w/ Riff A (11 times)

**** B5 Riff A** **End Riff A**

*Gtrs. 1 & 2 (slight dist.)

*Composite arrangement
 **Chord symbols reflect implied harmony.

Gtr. 3 (dist.)

***** B5 F#5 G#5 E5 B5 C#5 G#5 E5**

f
string noise

***Chord symbols implied by bass, next 4 meas.

B5 F#/A# G#m C#m/E B5 F#/A# G#m C#m/E

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

Rhy. Fig. 1A **End Rhy. Fig. 1A**

Gtr. 4 (dist.)

B A B A

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 3 & 4

Chord diagrams for B, A, and B chords are shown below the staff. The B chord diagram shows frets 8, 9, 9, 7. The A chord diagram shows frets 6, 7, 7, 5. The B chord diagram shows frets 8, 9, 9, 7.

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

B A B A

Spoken: Ladies and gentlemen of the underclass, the president of the United States of A -

B A B A

merica is dead.

Verse

B F#5 G#5

Gtrs. 3 & 4

1. I don't be - lieve in the pol - i - tics of cho - sen

Gtr. 1 Riff B

2 2 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 4 4 4

Gtr. 2 Riff B1

2 4 4 4 4 4 4 4 4 4 4 4



Half-time feel

Gtrs. 3 & 4 tacet

E5

F#5

B

Bmaj7/A#

G#m

B

now. As ten - sion grows, the way to a con - clu - sion... }
 now. As ten - sion grows, no vi - sion of sal - va - tion. }
 It's too late, _____ there's no time. _____
 (Ah. _____)

*Gtr. 5

p
w/ fingers

*Elec. piano arr. for gtr.

End half-time feel

Gtr. 5 tacet

2nd time, Gtrs. 3 & 4: w/ Rhy. Fill 1

E5

F#5

G

Ⓞ
15fr

_____ It's too late, _____ there's no time.) _____ All for none, none for one, two, three, _____ four.

Gtrs. 3 & 4

Gtr. 3

(Gtr. 4, cont. in slashes)

Rhy. Fill 1

F#5

F#

Ⓞ
14fr

Gtrs. 3 & 4

E5

F#5

Ah. _____ Ah.) _____

Gtr. 6

Gtr. 1

Gtr. 2

Verse

Gtrs. 1 & 2: w/ Riffs B & B1
Gtrs. 3, 4 & 6 tacet

B5 F#

2. It may be I'm a pes - si - mist, —

G#5 F#5 E5

but I'd say we need an ex - or - cist. The root of all

D.S. al Coda

F#5 G#5 F#5

e - vil stand - ing tall un - der God and a - bove us

Gtr. 3

Gtr. 4

⊕ Coda

Interlude

Gtrs. 3 & 4 tacet

B5

gin. (Hey. Hey. Hey. A,

Gtr. 1

Gtr. 2

Gtrs. 3 & 4: w/ Rhy. Fig. 3

Gtr. 7 G#5 E5

11 9 (9) 6 7 (7) 4 2 4

Gtrs. 3 & 4 B5 F#sus4 F# F#sus4 F# F#sus4 F#5

4 4 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 4 | 2 2 2 | 2 2 2

(cont. in slashes)

Gtr. 7

2 2 2 4 2 1 2 1 2 4

Gtrs. 3 & 4 G F#

7 7 7 7 6 6 6 6 | 4 4 4 4 6 6 6 6 | 4 4 4 4 3 3 3 3 | 4 4 4 4 6 6 6 6 | 4 4 4 4 3 3 3 3 | 4 4 4 4 6 6 6 6

G F# A#5

7 7 7 7 6 6 6 6 | 4 4 4 4 6 6 6 6 | 4 4 4 4 3 3 3 3 | 4 4 4 4 6 6 6 6 | 4 4 4 4 3 3 3 3 | 4 4 4 4 6 6 6 6

Interlude

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

Gtr. 7 tacet

B

A B

A

3. And now the

Verse

B

F#5 G#5

Rhy. Fig. 4

Gtrs.
3 & 4

Pres - i - dent's dead — be - cause they blew off his head. — No more neck to be red, — guess to

Riff C

Gtr. 2

A B

End Rhy. Fig. 4

F#5

heav - en he fled. Was it some-thing he said, — be - cause of who's in his bed? And by whom —

End Riff C

Gtrs. 1 & 2: w/ Riff C (1 1/2 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 4

G#5

E5

A

B

— will we be led? From whose hand will we be fed all the — lies by the ly - ing

F#5 G#5 E5 A5

li - ars who said, — “We’ll be fine, it’s o - kay. — Hey look, mom, no

Gtrs. 3 & 4

Detailed description: This section contains the first part of the song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "li - ars who said, — 'We'll be fine, it's o - kay. — Hey look, mom, no". The guitar line is in treble clef, labeled "Gtrs. 3 & 4", and features a series of chords and melodic fragments. The bass line is in bass clef and shows fingerings: 4/2, 6/4, (6/4), and 7/5.

Outro

w/ Lead Voc. ad lib. (next 15 meas.)

B5 G#5 C#5 F#5 G#5 *Play 4 times*

head"? (Wah, ————— wah, ————— wah, ————— wah, wah, wah.)

Detailed description: This section is titled "Outro" and includes the instruction "w/ Lead Voc. ad lib. (next 15 meas.)". The vocal line is in treble clef with a key signature of three sharps and a 3/4 time signature. The lyrics are "head"? (Wah, ————— wah, ————— wah, ————— wah, wah, wah.)". The guitar line is in treble clef and features a series of chords and melodic fragments. The bass line is in bass clef and shows fingerings: 9/7, (9/7), 4/6, (6/4), 6/4, (6/4), 4/2, 4/2, 6/4.

*Lead voc. sung 1st time only.

Free time

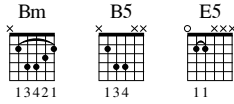
Bkgd. Voc.: w/ shouting

B5

(Wah.) Shouted: It's okay. That's enough. It's okay already.

Detailed description: This section is titled "Free time" and includes the instruction "Bkgd. Voc.: w/ shouting". The vocal line is in treble clef with a key signature of three sharps. The lyrics are "(Wah.) Shouted: It's okay. That's enough. It's okay already.". The guitar line is in treble clef and features a series of chords and melodic fragments. The bass line is in bass clef and shows fingerings: 9/7.

from Sum 41 - *Underclass Hero*
The Jester
 Words and Music by Deryck Whibley



Intro
 Fast ♩ = 193

(Elec. piano)

Bm
 *Gtr. 1 (acous.)

**

mp

T
 A
 B

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

*Three gtrs. arr. for one.
 ** Fade in.

Verse

Bm F#

1. A jest - er of sorts, you stand hold - ing your courts o - ver

T
 A
 B

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

G D D/C# G

min - ions of Cap - i - tol Hill. In a bath full of

T
 A
 B

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Em Bm F# Bm

blood, I'm a - lone stand - ing still. Un - der God, you can fi - re at ____ will. ____
 (Like a chil - i up his ass.)

(cont. in slashes)

Chorus
 (♩ = ♪♪♪)
 Grtr. 1 tacet
 B5

Bm

Grtr. 1

(One, two, And three, when four! When!) the dev - il's an - gels

Grtr. 2 (elec.)

f
 w/ dist.
 Harm. (cont. on lower staff)
 *

2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3

Pitch: E

Grtr. 3 (elec.)

f
 w/ dist.
 P.S.

Rhy. Fig. 1
 **Gtrs. 2 & 3

**Composite arrangement

G5 D5

come, take your life ____ and lead you to the flames ____ be -

Gtrs. 2 & 3

End Rhy. Fig. 1

G5 D5 A/C#

done, a fig - ure - head of cap - i - tal crime. With a

Oo.

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

4 4 4 5 5 5 7 7 7 7 7 6
2 2 2 3 3 3 5 5 5 4 4 4

G5 E5

light shin - ing down as you fall to your knees, to re -

Oo.

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

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

B5 F#5 Bm N.C. D.S. al Coda 1

pent would be noth - ing but lies. (One, two, three, And four! _____

Oo.)

Gtr. 2 Gtr. 3

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

4 4 4 4 4 4 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3 2.3
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Pitch: E P.S.

♩ Coda 2

Outro
B5 G5 D5

F#

graves, _____ dam - na - tion free for _____ all.

Gtrs. 2 & 3

Free time

B5 G5 D5 B5 G5 D5/A E5

(cont. in slashes)

E5

Gtrs. 2 & 3

Gtr. 6 (elec.)

(Misc. noise) 23 sec.

** w/ dist. w/ Leslie

**Vol. swell

*Gtr. 5 (elec.)

mf w/ dist.

*Multiple gtrs. arr. for one.

from Sum 41 - Underclass Hero
With Me
 Words and Music by Deryck Whibley

C#m7 (4fr) 2 3 4
 Asus2 1 3 4
 E5 1 1 3 4
 Bsus4 1 3 4
 E5 type2 1 3 4
 A5/E 1 1
 E5 type3 1 1
 B5/F# 1 1 3 4
 C#5 1 3 4
 B5 1 3 4

Intro

Moderately ♩ = 59

E5
 Riff A

Bsus4

Gr. 2 (12-str. acous.)

mf
let ring throughout

*Gr. 1 (acous.)

mf
let ring throughout

*Doubled throughout

Gr. 2: w/ Riff A

C#m7

A^{sus2}_{add#4}

Asus2

End Riff A

E5

Rhy. Fig. 1

Bsus4

C#m7

A^{sus2}_{add#4}

Asus2

End Rhy. Fig. 1

Gr. 1

Verse

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

E5 Bsus4 C#m7 A^{sus2}_{add#4} Asus2

1. I don't want this moment _____ to ev - er end, _____

E5 Bsus4 C#m7 A^{sus2}_{add#4} Asus2

where ev - 'ry - thing's noth - in' _____ with - out _____ you.

E5 Bsus4 C#m7 A^{sus2}_{add#4} Asus2

I wait here for - ev - er _____ just to, _____ to see you smile, _____ 'cause it's

Gtr. 3 (elec.) Riff B

mf
w/ dist.
12 11 14 12

End Riff B

Gtr. 3: w/ Riff B

E5 Bsus4 C#m7 A^{sus2}_{add#4} Asus2

true. I am noth - ing _____ with - out _____ you. Through it

Pre-Chorus

C#m7 Asus2 E5 Bsus4

Rhy. Fig. 2 End Rhy. Fig. 2

all, I've made my mis-takes, _____ I stum-ble and fall. But I mean these words. _____ I want you to

Gtr. 3

12 12 12 11

Gtr. 2 Riff C

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

End Riff C

Chorus

Gtrs. 1, 2 & 3 tacet

C#5

A5

E5

know _____ with ev - 'ry - thing I won't let this go. _____

know _____ with ev - 'ry - thing I won't let this go. _____

*Gtr. 4 (elec.)

Rhy. Fig. 3

f
w/ dist.

*Two gtrs. arr. for one.

B5

G#/B#

C#5

A5

These words are my heart and soul. I'll hold on to this moment you

These words are my heart and soul. (So I'll hold on to this moment you hold _____ on.)

To Coda 2

E5

B5

G#/B#

C#5

know. _____ As I'll bleed my heart out to show. And I

know. _____ As I'll bleed my heart out to show. And I

End Rhy. Fig. 3

To Coda 1

A5

Gtr. 4 tacet

E5^{type2}

Rhy. Fig. 4

End Rhy. Fig. 4

won't _____ let go.

won't _____ let go.

Riff D

Gtr. 2

End Riff D

Interlude

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

E5 Bsus4 C#m7 A^{sus2}_{add#4} Asus2

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtrs. 2 & 3: w/ Riff A (4 times)

E5 Bsus4 C#m7 A^{sus2}_{add#4} Asus2

2. Thoughts read un - spo - ken _____ for - ev - er in vow, _____

Riff E

Gtr. 5 (elec.)

mf
w/ dist.

0 0

End Riff E

Gtr. 5: w/ Riff E (3 times)

E5 Bsus4 C#m7 A^{sus2}_{add#4} Asus2 E5

and piec - es of mem - 'ries _____ fall to _____ the ground. _____ I know what I

Bsus4 C#m7 A^{sus2}_{add#4} Asus2 E5

did - n't _____ have, so _____ I won't let this go. _____ 'Cause it's true, I am

Pre-Chorus

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

Bsus4 C#m7 A^{sus2}_{add#4} Asus2 C#m7

noth - ing _____ with - out _____ you. All the streets where I walked a - lone _____

Gtr. 4

P.M.-----

6 6 6 6 6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4 4 4 4 4
4 4 4 4 4 4 4 4 4 4 4 4

Asus2 E5 Bsus4 N.C.

with no - where to go — have come to an end. — I want you to

P.M.

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

⊕ Coda 1

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Riff D
E5

Bridge

A5/E
Rhy. Fig. 5

Gtr. 4

go. In front of your

Gtr. 4

*Gtr. 6 (elec.)
f
w/ dist.
(cont. in slashes)

X X X X 9 9 9 9 8 9 9 9 9 9 9 9 9 9 9
X X X X 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

*Doubled throughout

E5 type3 B5/F# C#5 B5

eyes, it falls from the skies when you don't know what you're look - ing to

9 9 9 9 8 9 9 9 9 11 11 8 8 8 8 8 8 8 8 9 9 13 13 13 13 13 13 11 11 13 13 11 11
X X X X 7 7 6 7 7 7 7 7 9 9 6 6 6 6 6 6 6 6 7 7 11 11 11 11 11 11 9 9 11 11 9 9

A5/E E5 type3 B5/F#

find. In front of your eyes it falls from the skies when you just

Interlude

Gr. 4: w/ Rhy. Fig. 5

C#5 B5 End Rhy. Fig. 5 A5 E5

nev - er know what you will find. (What you will find, what you will

B5 C#5 B5 A5

find. What you will find, what you will find.)

E5 B5 C#5 B5



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

Gtr. 4 $E5^{type3}$

Verse

Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Riff A
 Gtrs. 4 & 6 tacet

E5 Bsus2 C#m7 A^{sus2}_{add#4} Asus2

3. I don't want this moment to ev - er end,

D.S. al Coda 2

E5 Bsus4 C#m7 Asus2

where ev - 'ry - thing's noth - in' with - out you. I want you to

Gtr. 2

Gtr. 1

Coda 2

C#5 A5

show. And I won't let I want you to

Harm. -----|

Pitch: E

Gr. 4: w/ Rhy. Fig. 3

C#5 A5 E5 B5 G#/B#

go. _____

know _____ with ev - 'ry - thing I won't let this go. _____ These words are my heart and

C#5 A5 E5 B5 G#/B#

soul. I'll hold on to this mo - ment you know. _____ As I'll bleed my heart out to

(So I hold _____ on.)

Outro

C#5 A5 E5

show. And I won't _____ let go.

Gr. 4

(cont. in slashes)

6	6	6	6	6	6	6	6	6	X	2	2	2	2	2	2	2	2	2	2				
X	X	X	X	X	X	X	X	X	X	2	2	2	2	2	2	2	2	2	2				
4	4	4	4	4	4	4	4	4	X	0	0	0	0	0	0	0	0	0	0				

Freely

E5 type 3

Gr. 4

*Gr. 7

Gr. 4 tacet

† G#m7 E5 B

p ** w/ fingers
***w/ delay
let ring throughout

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

*Elec. piano arr. for gtr.
**Fade in
***Set for dotted eighth-note regeneration w/ 1 repeat.

†Chord symbols reflect implied harmony.

Segue to "Pull the Curtain"

F#5 G#m7 E5 B F#5 E5

mf

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

from Sum 41 - *Underclass Hero*
Pull the Curtain
 Words and Music by Deryck Whibley

G#5 4fr
 E5 1fr
 B5 134
 F#/A# 143
 F#5 134
 Eb/G 143
 Em 11342
 G#m 13411

Gtr. 8: Tune down 1/2 step:
 (low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro
 Moderately fast ♩ = 116

Gtr. 1 tacet
 **B5

Gtr. 1 (dist.) *f*

Gtr. 2 (slight dist.) *mf*

Riff A

T
 A
 B

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

*Doubled throughout

**Chord symbols reflect implied harmony.

Gtr. 2: w/ Riff A

End Riff A

Gtr. 1

P.S.

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Double-time feel

2nd time, Gtr. 4 tacet

F#/A# B5 C#5 B5 F#/A# G#5 E5 F#/A# B5 B/D# C#5

3	X	4	4	4	6	6	4	4	3	3	X	4	4	11	11	8	6	6	6	6
4	X	X	X	X	X	X	X	X	X	6	6	6	6	2	2	2	2	2	2	2
1	X	2	2	2	4	4	2	2	1	6	6	6	6	2	2	2	2	2	2	2
						4	4	4	0	0	0	0	0	0	0	0	0	0	0	0

G#5 E5 F#/A# B5 C#5 B5 F#/A# G#5 E5

6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

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

(Where'd I go

Verse

Gtr. 1 tacet

B5

F#sus4

1. Pull the cur - tain, be - gin. Par - a - noi - a's wear - ing
 2. Some - thing's wrong, be - cause I find the glam - our in the

wrong?)

Rhy. Fig. 1

Gtr. 3 (slight dist.)

mp

G#m7

F#sus4

Esus2

thin now, it's wear - ing thin now. }
 dark side, in the dark side. }

(Where'd I go

End Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 1

B5

F#sus4

wrong?) { Close my eyes, re - al - ize I've be - come the vic - tim -
 Cheap re - grets, can't for - get, fall - ing vic - tim vic - tim to - tim

G#m7

F#sus4

Esus2

ized now, de - sen - si - tized now. } The one and on - ly
 debts still un - paid in my mind. }

Chorus

G#m7 E5 B F#5

day has _____ come. I pay for all the bad things I've done.

*Gtr. 4
mf
w/ fingers
let ring throughout

2 4 0 2 4 2

4 0 2 2

*Piano arr. for gtr.

Bridge

Gtr. 4 tacet
E5 F#5 Eb/G G#5

**Voc. Fig. 1

It's gon - na take me, you don't know trag - e - dy. I've been to hell and back

(Oo. Oo.)

Gtr. 1

2 2 2 2 2 2 4 4 4 4 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6

0 0 0 2 2 2 2 4 4 4 4 5 5 5 5 5 5 6 6 6 6 6 6 6 6 6 6

**Refers to upstemmed voc. only.

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

F#5 End Voc. Fig. 1 E5 F#5 Eb/G

a - gain to tell and... Close my eyes and lay me down to sleep.

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

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

G#5 F#5 E5

I fear the worst, my beat - ing heart ticks to ex - plode. And my time

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

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

Em Gtr. 1 tacet N.C.

— is up, — so — why can't I just

The first system contains a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "is up, so why can't I just". Below the vocal line is a guitar accompaniment in treble clef, consisting of a series of chords. A fretboard diagram is provided below the guitar staff, showing the fret positions for the strings.

Guitar Solo

B5 F#5/G# G#5 E5

Gtr. 1

sleep? _____

Gtrs. 5 & 6 (dist.)

f

The second system is titled "Guitar Solo". It features a guitar line for Gtr. 1 with power chords B5, F#5/G#, G#5, and E5. Below this is a vocal line in treble clef with the lyric "sleep?". The guitar accompaniment for Gtrs. 5 & 6 is in treble clef, marked with a forte (*f*) dynamic and a distorted effect. The fretboard diagram shows a 7/12 time signature and various fret positions (12, 13, 14) for the strings.

F#5 Eb/G G#5 F#5

Gtr. 7 tacet

Gtr. 7 (dist.)

f

Gtr. 5

Gtrs. 5 & 6

Gtr. 6

(Gtr. 5, cont. on higher staff)

The third system continues the guitar solo with power chords F#5, Eb/G, G#5, and F#5. It includes a section for Gtr. 7 (dist.) marked with a forte (*f*) dynamic. The guitar accompaniment for Gtrs. 5 & 6 continues with a distorted effect. The fretboard diagram shows various fret positions (11, 12, 14, 15) for the strings, with some positions marked with 'X' to indicate muted notes.

Pre-Chorus

Gtrs. 1, 5 & 6 tacet

B5

F#/A#

E5 Em

Gtrs. 5 & 6

Gtr. 2

Liv - ing dead a -

P.M.-----

12 12 11 11 12 12 11 11 | 13 12 14 13 12 14 14 (14)

4 4 4 4 4 4 4 4 | 2 2 2 2 1 1 1 1

G#5 F#5 E5

wake, the hor - ror show be - gins, so pull the cur - tains o - ver me. -

P.M.-----

6 6 6 6 4 4 4 4 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

Double-time feel

Gtr. 2 tacet

B5 F#/A# G#5 F#5 E5 Em

Bring on the pan - ic, the un - con - trolled and man - ic. It's a free - for - all, kill them all, ev - 'ry last one of them. I don't care at

(Ah. _____) And, hey, hey, hey, hey.

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

4 4 4 4 3 3 3 3 | 6 6 6 6 4 4 4 4 | 2 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 | 6 6 6 6 4 4 4 4 | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4

2 2 2 2 1 1 1 1 | 4 4 4 4 2 2 2 2 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Gtr. 1: w/ Rhy. Fig. 2

B5 F#/A# G#5 F#5 E5 Em

all. Bring on the pan - ic, the un - con - trolled and man - ic. It's a free - for - all, kill them all, ev - 'ry last one of them. I don't care at

Ah. _____) And, hey, hey, hey, hey.)

Suf - fo - cate the

Chorus

G#5 E5

all dreams in _____ my mind. _____ Drown the thoughts that

Voc. Fig. 2
(I can't _____ stop _____ be - liev - ing. _____

(Ah. _____

Gtr. 1 Rhy. Fig. 3

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

B5 F#5 * F#5/G

have me _____ con - fined. _____ Gut - ter dreams as

Stop this _____ heart _____ from bleed - ing. _____

Ah. _____

End Rhy. Fig. 3

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

*Bass plays G.

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

G#5 E5 B5

black as _____ the night. _____ No one told me em - pa - thy's _____ a lie. _____

My in - ten - tions were good. _____

Voc. Fig. 3
Ah. _____ Ah.) _____



Bkgd. Voc.: w/ Voc. Fig. 3 (2 times) Bkgd. Voc.: w/ Voc. Fig. 2

F#5 F#5/G G#5 E5

Suf - fo - cate the dreams in my mind. Drown the thoughts that

End Voc. Fig. 2 Voc. Fig. 4

Lost in par - a - noi - a.) (My last words, I'm chok - ing. Are all my dreams bro - ken?

End Voc. Fig. 3

Bkgd. Voc.: w/ Voc. Fig. 4

B5 F#5 F#5/G G#5

have me con - fined. Gut - ter dreams as black as the night.

End Voc. Fig. 4

The si - lence is dead - en - ing. My ears won't stop ring - ing.)

E5 B5 F#5

No one told me em - pa - thy's a lie.

Outro
Free time

Gtr. 1 tacet

G#m G#5 (A5) E# (F#)

Gtr. 1

Gtr. 8 (dist.)

ff
w/ step flanger

0 2 0 4 0 4 0 5 0 2

*Symbols in parentheses represent chord names respective to detuned guitar. Symbols above represent actual sounding chords.

Slower ♩ = 74

Gr. 8 tacet

G#m C#m F# B F#/A# G#m C#m

Now we're gone. Do you still _____ feel the same when

Gr. 4

4 4 2 4 2 4 5 6 6

4 4 3 4 3 4 6 6 6

4 4 2 2 1 4 4 4

F# B F#/A# G#m C#m F# B F#/A#

now, _____ can't you _____ see I need help _____ to stop _____

2 3 4 2 1 4 6 4 6 6 6 2 3 4 4 2 4 1 4

2 4 2 1 4 6 4 6 6 6 2 3 4 4 2 4 1 4

G#m C#m F# B F#/A#

_____ me from my - self? But can't you _____

4 4 5 5 2 2 4 2 4 2

4 6 4 6 4 6 6 6 3 4 3 4 4 4 3

4 6 4 6 4 6 6 6 2 4 2 1

G#m F# E

help _____ me _____ now?

4 6 3 4 1 0 0 0 2

4 6 4 4 1 0 0 2

4 4 2 0 0 0 2

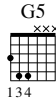
*w/ thumb & finger

*Alternate as rapidly as possible.



from Sum 41 - *Underclass Hero*
King of Contradiction

Words and Music by Deryck Whibley



Intro
 Free time
 N.C.

Fast ♩ = 166

1. I've

Gr. 1 (dist.)
f string noise
 steady gliss.
 *

Gr. 2 (dist.)
f
 steady gliss.
 **
 **Pick sixteenth-notes while sliding.

Verse
 Double-time feel

G5 Eb5/Bb D5/A G5 Eb5/Bb

de - throned the king of con - tra - dic - tion. Or were you just a jest - er all a - long, a
 burn like a cig - a - rette in ash - es. Your head comes down and crash - es, your throat pours blood from

***Gtrs. 1 & 2

***Composite arrangement

D5/A G5 Eb5/Bb Bb5 F/A

sim - ple pawn? Don't you know you can't count your tears — like your mon - ey run - ning down like
 slash - es. And I hope you nev - er for - get — like a tat - too of re - gret this

G5 Eb5/Bb D5/A

rain. _____ (It's in the drain.) Now, you don't need to
 time. _____ (This time.) You don't need to

Chorus
 Eb5/Bb Bb F Gm Eb5 Bb

pray for me, 'cause I'm not the one to blame. Can't wait to see you _____

F Gm Eb5/Bb Bb F Gm *To Coda* \oplus

go - in' down in flames. _____ Could it be, know _____ not what we be - came. You

Eb5/Bb Bb D5/A

lost the hu - man race, _____ (Race.)

Interlude

G5 N.C.

ya. 2. I hope you

Gtr. 1 steady gliss.

Gtr. 2 steady gliss.

15

12

Coda

Bridge

Eb5/Bb Bb G/B

lost the hu - man race. Now

C5 G5

you're re - placed, _____

G5

C5

E \flat 5

P.M.-----

End Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 1

G5

C5

E \flat 5

Gtrs. 1 & 2

P.M.-----

G5

C5

E \flat 5

P.M.-----

G5

N.C.

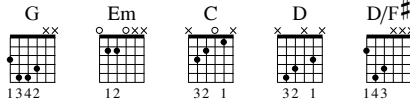
(Misc. noise & drums)

10 sec.

...just drop dead.



from Sum 41 - *Underclass Hero*
Best of Me
 Words and Music by Deryck Whibley



Gtrs. 1 & 4-9; Tune down 1 step:
 (low to high) D-G-C-F-A-D

Gtr. 2: Drop D tuning, down 1 step:
 (low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 89

G5 (A5) Dsus4 (Esus4) Em7 (F#m7) Dsus4 (Esus4) C5 (D5) D (E)

Voc. Fig. 1 End Voc. Fig. 1

(Oo. _____ Oo.) _____

Gtr. 1 (acous.) End Rhy. Fig. 1

mp

	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0										
T	10	10	9	10	10	9	10	10	10	9	10	10	9	10	10	10	9	10	10	10	9	10	10	9	10								
A	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								
B	7	7	7	7	7	7	7	X	X	X	X	X	X	X	X	X	X	X	9	9	9	9	7	7	7	7	7	7	7	6	6	6	6

Gtr. 2 (acous.) End Rhy. Fig. 1A

mp

P.M. -----

T																															
A																															
B	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	4	4	4	4	2	2	2	2	0	0	0	0	7	7	7	7

*Symbols in parentheses represent chord names respective to detuned guitar.
 Symbols above represent actual sound chords. Chord symbols reflect overall harmony.

Verse

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

G5 (A5) Dsus4 (Esus4) Em7 (F#m7) Dsus4 (Esus4) C5 (D5) D (E)

I. It's so hard ___ to say that ___ I'm sor - ry, ___ I'll make ev - 'ry - thing ___ al - right. ___

G5 (A5) Dsus4 (Esus4) Em7 (F#m7) Dsus4 (Esus4) C5 (D5) D (E)

All these things ___ that I've done, ___ now what have ___ I be - come, ___ and where'd ___ I go wrong? ___

C D G5 (A5)

and you would have the best of me.

Gtr. 4 (elec.)

mf
w/ dist.

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	10	9	10	10	10	10	10	9	10	10	10	10	10	10	10	10	10	9	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Interlude

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

G5 (A5) Dsus4 (Esus4) Em7 (F#m7) Dsus4 (Esus4) Csus2 (Dsus2) Dadd4 (Eadd4)

Rhy. Fig. 3 End Rhy. Fig. 3

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
						X	X	X	X	X	X	X	X	X	X	X	X	X	X
						7	7	7	7	7	7	7	7	7	7	7	7	7	7
																0	0	0	0
																6	6	6	6

Verse

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

G5 (A5) Dsus4 (Esus4) Em7 (F#m7) Dsus4 (Esus4) Csus2 (Dsus2) Dadd4 (Eadd4)

2. I know that I can't take back all of the mis-takes, but I will try.

G5 (A5) Dsus4 (Esus4) Em7 (F#m7) Dsus4 (Esus4) Csus2 (Dsus2) Dadd4 (Eadd4)

Al-though it's not eas-y I know you be-lieve me, 'cause I would not lie.

G5 (A5) Dsus4 (Esus4) Em7 (F#m7) Dsus4 (Esus4) Csus2 (Dsus2) Dadd4 (Eadd4)

Don't be-lieve their lies told through jeal-ous eyes, they don't un-der-stand. (I'm sor-ry.)

G5 (A5) Dsus4 (Esus4) Em7 (F#m7) Dsus4 (Esus4) Csus2 (Dsus2) Dadd4 (Eadd4)

I won't break your heart, I won't bring you down, but I will have to say I'm sorry.

*Gtr. 5 (elec.)

w/ dist.

*Doubled throughout

Chorus

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

G (A) Em (F#m)

It's all that I can say. You

Rhy. Fig. 4

C (D) D (E)

mean so much, and I'd fix all that I've done if I could start a gain.

End Rhy. Fig. 4

Gtr. 5: w/ Rhy. Fig. 4

G (A) Em (F#m)

I'd throw it all a way to the

shad - ows of re - gret and you would have the best of me.

C (D) D (E)

Guitar Solo

Gtr. 6 tacet

Em

Gtr. 3

(Oo.)

Gtr. 6 (elec.)

*Gtrs. 7 & 8 (elec.)

mf
w/ clean tone
let ring

f
w/ dist.

10 0 9 0 10 0 9 0 10 0 9 0 10 0 10 0 | 0 0 0 0 0 0 0 12 12 10 9

*Composite arrangement

Gtr. 5

C G D

0 0 0 0 0 0 0 9 9 9 10 9 9 9 10 12 9 10 12 9 10

7 7 7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9
5 5 5 5 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

C D

mean so much, — and I'd fix all that I've done — if I could — start — a - gain. —

G Em

— I'd throw it all — a - way — to the

Gtr. 3

C D

shad - ows of — re - gret — and you — would have the — best — of me. —

Play 5 times and fade

Outro

Gtr. 3 tacet

G (A)

(Oo.)

Gtr. 3

*Gtr. 9 (dist.)

*Bkws. gtr. arr. for gtr.

G#5 E5 B5 E5 F#5 N.C.

6 6 6 6 2 2 2 2 2 2 4 4 X X X X 2 2 2 2 2 2 2 4
 6 6 6 6 2 2 2 2 2 2 2 2 X X X X 2 2 2 2 2 2 2 4
 4 4 4 4 0 0 0 0 0 0 0 0 X X X X 2 2 2 2 2 2 2 2

Verse

B G#5 E5

1. Up in smoke, pop goes the cul - ture. The ten - sion blew it up. — While

4 4 4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 2 2 2 2 2 2
 4 0 0 0 0 0 0
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 0 0 0 0 0 0

B G#5 E5

chok - ing from our bleed - ing ul - cer, we e - ven - tu - al - ly threw it up. — So

4 4 4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 2 2 2 2 2 2
 4 0 0 0 0 0 0
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 0 0 0 0 0 0

G#5 E5 B5 F# G#5 E5

what went wrong? (What went wrong?) Where's the voice of rea - son? It's long gone, we
 (What went wrong?) Ah. — It's long gone.

6 6 9 9 9 9 9 4 4 4 4 4 4 3 3 3 3 3 3 6 6 9 9 9 9 9
 4 4 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2 2 2 4 4 7 7 7 7 7
 4 7 7 7 7 7

Rhy. Fig. 1

6 6 9 9 9 9 9 4 4 4 4 4 4 3 3 3 3 3 3 6 6 9 9 9 9 9
 4 4 7 7 7 7 7 2 2 2 2 2 2 2 2 2 2 2 2 4 4 7 7 7 7 7
 4 7 7 7 7 7

F#5 N.C.

Verse

B5

E5

G#5

E5

2. I broke the mir - ror to the past — to find what I was look - ing for. —

Grtr. 2: w/ Rhy. Fig. 1

B

E5

G#5

E5

G#5

E5

— The bleed - ing heart of bro - ken glass — is all I found and noth - ing more. Re - grets
 (...more. Re -

(...more. Re - grets.

B5

F#

G#5

E5

B5

F#

short of no cor - rec - tion. Paid my debts Paid my to anx - i - e - ty. The
 grets.

Ah. _____ Paid my debts. Ah.) _____

Pre-Chorus

Grtr. 2: w/ Rhy. Fig. 2

G#5

E5

B5

F#5

G#5

E5 N.C.

i - ron lung col - lapsed from the pres - sure and the swell - ing. I can hard - ly breathe at

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
 Gtr. 2: w/ Rhy. Fig. 5 (3 times)

E5 B5 F#5

So don't pray on your knees, just beg on your hands. There is no be - lief

End Voc. Fig. 1

End Rhy. Fig. 5

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

G#5 E5 B5

in this prom - ised land. Di - vid - ed we stand, to - geth - er we fall.

F#5 G#5 E5

There's no god that can save us all. So don't pray on your knees,

B5 F#5 G#5 E5

just beg on your hands. There is no be - lief in this prom - ised land. There is no be - lief.

Interlude

B5

(Oo.)

Gtr. 2

4	4	4	4	4	4	4	4	4	4
X	X	X	X	X	X	X	X	X	X
2	2	2	2	2	2	2	2	2	2

4	4	4	4	4	4	4	4	4	4
X	X	X	X	X	X	X	X	X	X
2	2	2	2	2	2	2	2	2	2

0 0

Gtrs. 2 & 3: w/ Riffs A & A1 (3 times)

* B5

F#sus4

G#m

E5

End Riff A1

Staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 12/16 time signature. Rhythmic notation consisting of eighth notes.

Staff 2: Fingering notation for the first system, showing 12 and 16 for both hands.

End Riff A

Staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 12/16 time signature. Rhythmic notation consisting of eighth notes.

Staff 4: Fingering notation for the second system, showing 4 and 2 for both hands.

*Chord symbols implied by bass, next 2 meas.

B F#7sus4 G#m7 E5 B F#7sus4

Gtr. 4 (slight dist.)

Staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 12/16 time signature. Melodic line with a dynamic marking of *mf*.

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

Staff 6: Fingering notation for Gtr. 4, showing fret numbers 4, 5, 7, 4, 5, 4, 4, 4, 4, 5, 4, 5, 4.

Gtr. 1

Staff 7: Treble clef, key signature of three sharps (F#, C#, G#), 12/16 time signature. Melodic line.

flanger off

Staff 8: Fingering notation for Gtr. 1, showing fret numbers 4, 2, 4, 2, 4, 2, 6, 4, 6, 4, 6, 4, 6, 4.

G#m7 E5 Gtr. 4 tacet G#5 E5 B5 N.C.

Gtr. 4 tacet

Gtr. 2

Staff 9: Treble clef, key signature of three sharps (F#, C#, G#), 12/16 time signature. Melodic line.

let ring ----- | let ring ----- |

Staff 10: Fingering notation for Gtr. 4, showing fret numbers 7, 4, 7, 4, 5, 4, 5, 4, and a diagram for a natural chord (N.C.) with frets 8, 9, 9, 7.

Staff 11: Treble clef, key signature of three sharps (F#, C#, G#), 12/16 time signature. Melodic line.

Staff 12: Fingering notation for Gtr. 1, showing fret numbers 8, 6, 8, 6, 8, 6, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2.

from Sum 41 - *Underclass Hero*
So Long Goodbye

Words and Music by Deryck Whibley

Intro

Moderately fast $\text{♩} = 144 (\text{♩} = \text{♩}^{\text{3}})$

G Cadd9 D Dsus4 G

*Gtr. 1 (acous.)

Rhy. Fig. 1

*Doubled throughout

Verse

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

G Cadd9 D Dsus4 G

1. Time pass - es by, _____ di - rec - tion come un - known. You've left us
 2. We al - ways knew _____ that it'd come to this. It's times like

Cadd9 D Dsus4 G Cadd9 D Dsus4

now, but we're not a - lone. Be - fore you know it your cup's o - ver
 these I for - get what I miss. Mat - ters of heart _____ are hard to ad -

G Cadd9 D Dsus4 G

flown. You meas - ure no one is that I've ev - er known. } And it's
 dress, es - pe - cial - ly when yours is full of emp - ti - ness. }

Chorus

Cadd9 D Dsus4 G Cadd9

quite al - right. And good - bye

Gr. 1

Detailed description: This system contains the first two measures of the chorus. The vocal line starts with a half note 'quite' followed by a quarter rest, then a half note 'al' followed by a quarter rest, then a half note 'right.' followed by a quarter rest. The guitar 1 part features a rhythmic pattern of eighth notes with a descending melodic line. The guitar 2 part provides a steady bass line with a consistent eighth-note rhythm.

D Em C

for now. Just look up to the stars and be - lieve

Detailed description: This system contains the next two measures. The vocal line has a half note 'for' followed by a quarter rest, then a half note 'now.' followed by a quarter rest, then a half note 'Just' followed by a quarter rest, then a half note 'look' followed by a quarter rest, then a half note 'up' followed by a quarter rest, then a half note 'to' followed by a quarter rest, then a half note 'the' followed by a quarter rest, then a half note 'stars' followed by a quarter rest, then a half note 'and' followed by a quarter rest, and finally a half note 'be - lieve' followed by a quarter rest. The guitar 1 part continues with the same rhythmic pattern and melodic line. The guitar 2 part continues with the same bass line.

D Dsus4 D Em Dsus4 Cadd9

who you are. 'Cause it's quite al - right.

Detailed description: This system contains the final two measures of the chorus. The vocal line has a half note 'who' followed by a quarter rest, then a half note 'you' followed by a quarter rest, then a half note 'are.' followed by a quarter rest, then a half note ''Cause' followed by a quarter rest, then a half note 'it's' followed by a quarter rest, then a half note 'quite' followed by a quarter rest, then a half note 'al' followed by a quarter rest, then a half note '-' followed by a quarter rest, and finally a half note 'right.' followed by a quarter rest. The guitar 1 part continues with the same rhythmic pattern and melodic line. The guitar 2 part continues with the same bass line.

To Coda

Interlude

D Dsus4 G

And so long, good - bye.

Detailed description: This system contains the interlude. The vocal line has a half note 'And' followed by a quarter rest, then a half note 'so' followed by a quarter rest, then a half note 'long,' followed by a quarter rest, then a half note 'good' followed by a quarter rest, and finally a half note '- bye.' followed by a quarter rest. The guitar 1 part features a rhythmic pattern of eighth notes with a descending melodic line. The guitar 2 part provides a steady bass line with a consistent eighth-note rhythm.



Cadd9 D Dsus4 G Cadd9 D Dsus4 G

This system contains a vocal line in treble clef with a key signature of one sharp (F#) and a guitar accompaniment in standard tuning. The guitar part consists of a series of chords: Cadd9, D, Dsus4, G, Cadd9, D, Dsus4, and G. Each chord is played for two measures. The vocal line has a melody that follows the harmonic structure of the chords.

⊕ Coda

G Interlude Em C

bye.

The Coda section begins with a vocal line in treble clef. The first measure contains the word "bye." followed by a rest. The guitar accompaniment starts with a G chord. An "Interlude" section follows, marked with a double bar line and a repeat sign, containing a single measure of rest. The guitar accompaniment then continues with an Em chord, followed by a C chord. The system concludes with a final G chord.

G D

This system continues the guitar accompaniment with a G chord for two measures, followed by a D chord for two measures. The vocal line is not present in this system.

Em C G

This system features a vocal line in treble clef and guitar accompaniment. The guitar part consists of an Em chord for two measures, a C chord for two measures, and a G chord for two measures. The vocal line has a melody that fits the harmonic progression.

Dadd11/F# Em C

This system continues the guitar accompaniment with a Dadd11/F# chord for two measures, an Em chord for two measures, and a C chord for two measures. The vocal line is not present in this system.

Verse

D G Cadd9 D Dsus4

3. Well, time pass - es by, _____ di - rec - tion un -

G Cadd9 D Dsus4 G

known. You've left us now, but we're not a - lone.

Gtr. 1: w/ Rhy. Fig. 1

Cadd9 D Dsus4 G

Be - fore you know it your cup's o - ver - flown. Well,

Cadd9 D Dsus4 G

you meas - ure no one that I've ev - er known. And it's

Outro-Chorus

Cadd9 D Dsus4 G

quite _____ al - right. And good -

Gtr. 1

let ring - - - - - | let ring - - - - - | let ring - - - - -



Cadd9 D Em

bye _____ for _____ now. _____ Just look

let ring ----- | let ring ----- | let ring ----- |

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'bye' on a whole note, followed by 'for' on a half note and 'now.' on a half note. The guitar accompaniment features a steady eighth-note bass line. The guitar fretboard diagrams show chords: Cadd9 (3-2-3-3-0), D (0-2-0-2-0), and Em (0-0-2-0-2).

C D

up to the stars _____ and be - lieve _____ who you _____ are. 'Cause it's

let ring ----- | let ring ----- |

Detailed description: This system contains the next three measures. The vocal line continues with 'up to the stars' on a half note, 'and' on a half note, 'be - lieve' on a half note, 'who you' on a half note, 'are.' on a half note, and 'Cause it's' on a half note. The guitar accompaniment continues with eighth-note chords. The guitar fretboard diagrams show chords: C (0-1-0-2-3) and D (0-2-0-2-0).

Em D5 Cadd9

quite _____ al - right. And so

let ring ----- | let ring ----- | let ring ----- |

Detailed description: This system contains the next three measures. The vocal line has 'quite' on a half note, 'al - right.' on a half note, and 'And so' on a half note. The guitar accompaniment continues with eighth-note chords. The guitar fretboard diagrams show chords: Em (0-0-2-0-2), D5 (0-2-0-2-0), and Cadd9 (3-2-3-3-0).

D G

long, good - bye.

let ring ----- | let ring ----- |

Detailed description: This system contains the final three measures. The vocal line has 'long,' on a half note, 'good' on a half note, and 'bye.' on a half note. The guitar accompaniment continues with eighth-note chords. The guitar fretboard diagrams show chords: D (0-2-0-2-0) and G (3-2-3-3-0). The system ends with a final chord diagram for G.

from Sum 41 - *Underclass Hero*
Look at Me
 Words and Music by Deryck Whibley

Intro

Fast ♩ = 179 (♩ = $\overset{\frown}{\text{J}}\overset{\frown}{\text{J}}\overset{\frown}{\text{J}}$)

A5

Eadd4/G#

F#m

Rhy. Fig. 1

Gtr. 1 (acous.)

mf
w/ thumb
let ring throughout

T 5 5 5 5 5 5 5 5 X 2 2 2 2 2 2 2 2 X
 A 2 2 2 2 2 2 2 2 X 2 2 2 2 2 2 2 2 X
 B 0 2 2 2 2 2 2 2 X 4 4 4 4 4 4 4 4 X

Bm

Bm/F#

A

E

End Rhy. Fig. 1

4 3 2 2 2 2 2 2 X 0 0 0 X
 4 4 4 4 4 4 4 4 X 1 1 1 X
 2 2 2 2 2 2 2 2 X 2 2 2 X

Verse

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

A5

Eadd4/G#

F#m

I. Look

at _____ me.

Bm

Bm/F#

A

E

Who am I s'posed to be _____ and what do I be - lieve? _____ Can

A5

Eadd4/G#

F#m

you _____ tell _____ me _____

Bm

Bm/F#

A

E

since you've made up your mind? _____ Who knows what you be - lieve? _____ And I

Chorus

* Bm7 A6 Eadd9

just don't know. No, I

Riff A1
Gtr. 2 (elec.)

mp
w/ clean tone
w/ fingers
let ring ----- let ring -----

10 10 10 10 | 9 10 9 10 | 7 7 7 7 | 7 7 7 7

11 11 10 10 | 11 11 10 10 | 9 9 7 7 | 9 9 7 7

Riff A
Gtr. 1

w/ fingers
let ring ----- let ring -----

3 4 3 4 | 2 2 2 2 | 0 1 0 1 | 0 1 0 1

2 2 2 | 0 0 0 | 0 0 0 | 0 0 0

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Riffs A & A1

Bm7 A6 Eadd9

just don't know who I'm s'posed to be.

Interlude

Gtr. 1: w/ Rhy. Fig. 1
A5

Eadd4/G# F#m

Bm

Bm/F#

A

E

Verse

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

A5

Eadd4/G#

F#m

2. Look

at

me.

Bm Bm/F# A E

Am I the im - age of your hopes and trag - e - dies? Just

A5 Eadd4/G# F#m

look _____ at _____ me.

Bm Bm/F# A E

Will I ev - er be _____ more than just a mem - o - ry? _____ 'Cause you

Chorus

Gtr. 1: w/ Riff A (4 times)
Gtr. 2: w/ Riff A1 (2 times)

Bm7 A6 Eadd9

just _____ don't _____ know. _____ No, you

Bm7 A6 Eadd9

just _____ don't _____ know. _____ All I am is

Bm A E

me. _____ All I am is

Bm A E

me. _____ All I am is

Outro

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

Begin fade

A5 Eadd4/G# F#m Bm Bm/F#

me.

A E A5 Eadd4/G# F#m

Fade out

Bm Bm/F# A E Gtr. 1: w/ Riff A (till fade) Bm A