



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

SUM 41 CHUCK



HAL•LEONARD®

from Sum 41 - *Chuck*

Intro

By Deryck Whibley

Gtrs. 1, 3, 4 & 5: Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Gtr. 2: Drop D tuning, down 1/2 step:
(low to high) Db-Ab-Db-Gb-Bb-Eb

Intro

Slowly ♩ = 80

* Em

Cmaj7

D

Gtr. 3 (clean)

Musical notation for Gtr. 3 (clean) in 4/4, 2/4, and 4/4 time signatures. The staff shows a melodic line starting with a triplet of eighth notes (mf) and a fermata. The guitar tablature below shows fret numbers 7, 9, and 7.

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (slight dist.)

Musical notation for Gtr. 1 (slight dist.) in 4/4, 2/4, and 4/4 time signatures. The staff shows a rhythmic pattern with triplets and a 'let ring' instruction. The guitar tablature shows fret numbers 7, 9, 10, 9, 7, 9, 10, 9, 7, 7, 7, 5, 5, 4.

Gtr. 2 (clean)

Musical notation for Gtr. 2 (clean) in 4/4, 2/4, and 4/4 time signatures. The staff shows a bass line with a 'mf' dynamic. The guitar tablature shows fret numbers 2, 3, 0, 4, 5.

* Chord symbols reflect overall harmony.

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

Em

Cmaj7

D

Riff A1

End Riff A1

Gtr. 4 (clean)

Musical notation for Gtr. 4 (clean) in 4/4, 2/4, and 4/4 time signatures. The staff shows a melodic line with a triplet and a 'let ring' instruction. The guitar tablature shows fret numbers 0, 0, 1, 0, 0, 0, 7, 7, 8, 7, 10, 8, 7.

Gtr. 3 Riff A

End Riff A

Musical notation for Gtr. 3 Riff A in 4/4, 2/4, and 4/4 time signatures. The staff shows a melodic line with a triplet. The guitar tablature shows fret numbers 5, 7, 5, 7, 9, 7, 9, 7.

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

Musical notation for Gtr. 2 Rhy. Fig. 2 in 4/4, 2/4, and 4/4 time signatures. The staff shows a bass line with a 'mf' dynamic. The guitar tablature shows fret numbers 0, 0, 0, 2, 2, 2, 0, 0, 0, 2, 3, 0, 4, 5.

Gtr. 2: w/ Rhy. Fig. 2
 Gtr. 3: w/ Riff A (2 times)
 Gtr. 4: w/ Riff A1
 Em Cmaj7 D

Gtr. 5 (clean)

Musical notation for Gtr. 5 (clean) in treble clef, key of D major. The piece starts in 7/8 time, then changes to 2/4, then 4/4, and finally back to 2/4. The first measure is marked *mf*. The notation includes a triplet of eighth notes in the 4/4 section and a half-note bend (1/2) on the 11th fret. The guitar tablature below shows the fretting: 9-10-12, 9-11-9-11, (11), 14-12-16-12-14, and 12-11-12-12/14.

Segue to "No Reason"

Em

Cmaj7

D

Gtr. 5

Musical notation for Gtr. 5 in treble clef, key of D major. The piece starts in 7/8 time, then changes to 2/4, then 4/4, and finally back to 2/4. The notation includes a triplet of eighth notes in the 4/4 section and a half-note bend (1/2) on the 11th fret. The guitar tablature below shows the fretting: 9-10-12, 9-11-9-11, (11), 14-12-16-12-14, and 12-11-12-12/14.

Gtr. 4

Musical notation for Gtr. 4 in treble clef, key of D major. The piece starts in 7/8 time, then changes to 2/4, then 4/4, and finally back to 2/4. The notation includes a triplet of eighth notes in the 4/4 section. The guitar tablature below shows the fretting: 0-0-1-0, 0-0, 7-7-8-7, and 10-8-7. The instruction "let ring" is written below the first two measures, and a dynamic marking *f* is shown at the end of the section.

Gtr. 1

Musical notation for Gtr. 1 in treble clef, key of D major. The piece starts in 7/8 time, then changes to 2/4, then 4/4, and finally back to 2/4. The notation includes a triplet of eighth notes in the 4/4 section. The guitar tablature below shows the fretting: 7-9-10-9, 9-10, 8-9-10-9, and 7-5-5-4. The instruction "let ring" is written below the first two measures, and a dynamic marking *f* is shown at the end of the section.

Gtr. 2

Musical notation for Gtr. 2 in treble clef, key of D major. The piece starts in 7/8 time, then changes to 2/4, then 4/4, and finally back to 2/4. The notation includes a triplet of eighth notes in the 4/4 section. The guitar tablature below shows the fretting: 0-0-0-0, 0-0, 3, and 0-4-5. The instruction "let ring" is written below the first two measures, and a dynamic marking *f* is shown at the end of the section. A note "* Vol. swell" is written at the bottom right.

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) Eb-Ab-Db-Gb-Bb-Eb

Gtr. 3: Drop D tuning, down 1/2 step:
 (low to high) Db-Ab-Db-Gb-Bb-Eb

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

* Doubled throughout
 ** Chord symbols reflect implied harmony.

E5 B5 D5 E5 E5 C5 G5

Rhy. Fig. 1

Gtr. 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

Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey!

Screamed: Let's go!

End Riff A

Double-time feel

E5 C5 D5 E5 B5 D5^v

* 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)

End Voc. Fig. 1

Bkgd. Voc.: w/ 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

C5 G5 Bkgd. Voc.: w/ Voc. Fig. 3 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

C5 G5 Bkgd. Voc.: w/ Voc. Fig. 2 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.

C5 G5 Bkgd. Voc.: w/ Voc. Fig. 3 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 Gtr. 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
0	0	0	0	0	0	0	0	0

Gtr. 1: w/ Riff A
E5

Gtr. 3: w/ Fill 1

Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 1

G5 E5 F#5 E5

Voc. Fig. 1

Su - per size our trag - e - dies. (You can't de - fine me,

Gtr. 2 Riff C End Riff C

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

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

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

Gtr. 3: w/ Fill 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 9 7 7 7 7 | 10 10 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7

12 12 12 12 12 12 12 12 12 9 9 9 9 9 9 9 9

Chorus
Slower ♩ = 154
Half-time feel

Gtr. 2 tacet

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

Am Rhy. Fig. 3 Dm
* 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 0 0 5 2 2 0 0 4 2 0 | 5 4 5 7 4 5 | 2 2 0

3 2 3 5 2 3

* w/ slight dist. & tremolo.

Gtr. 3 tacet
G

Em

End Rhy. Fig. 3

Am

Rhy. Fig. 4

Gtr. 4

blame. We've gone too far, from

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

Dm

G

Em

End Rhy. Fig. 4

pride to shame. We're try - ing so

let ring

End Riff E

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 ♩ = 160

Gtr. 3: w/ Fill 1

Gtrs. 4 & 5 tacet

Em

C5

B5

C5

D5

B5

C5

E5

all with no sac - ri - fice!

Gtr. 3

Gtrs. 4 & 5

Verse

Gtrs. 1 & 2: w/ Riff A
Gtr. 3: tacet
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: tacet
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. _____ And we're _____
(Re - sist.)

Coda

Bridge
Am
Rhy. Fig. 5

F

C

G^{III}

End Rhy. Fig. 5

all. _____
(all.) _____

Ev - 'ry -

Am

F

C

G^{III}

one _____ wants it _____ all _____ with no _____

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 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 - - - - -

Gtr. 1 *mf*

14	14	9	9	9	9	9	9	12	12	12	10	10	10	9	9	7	7	7	9	9	9	9	9	7	7	7	10	10	10	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	
12	12	7	7	7	7	7	7	10	10	10	8	8	8	7	7	5	5	5	7	7	7	7	7	7	5	5	5	8	8	8	7	7

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 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 -

Am F C

- one. We will fall

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

G

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 trying so

Am

Dm

G

hard, we're dying 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

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

D5 N.C. Eb5 D5 N.C. D5

It's too late to save my - self ___ or it's just in my head. _____

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

D.S.S. al Coda 2

P.M. -----|

⊕ Coda 2

End double-time feel Quadruple-time feel

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

Bb5 C5 F5 D5 F5

less I do ___ the more ___ it makes ___ no sense.

Now it's got a hold of me. ___

Bb5 C5 F5 D5 F5 Bb5 C5 F5

I don't think I can make it through this. Now it's got a hold of me. ___ The less I do ___ the more it makes ___ no

Dm

sense.

Gtrs. 2 & 3

Chorus

Gr. 2 tacet
Bm
Rhy. Fig. 2

G

G

D/A

A5

Gr. 1

Think be - fore you make up your mind. You don't seem to re - al - ize

Gr. 2

5 7 7 7 7

*Gr. 3 (elec.)

Rhy. Fig. 2A

mf
w/ dist.

*Doubled throughout

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.)

Gr. 3

Interlude

Gr. 1: w/ Rhy. Fig. 1

Bm

D/A

Gr. 3 tacet

Em

G

Em

G

End Rhy. Fig. 2

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

End Rhy. Fig. 2A

Chorus

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

Gtrs. 2 & 4 tacet

Bm G D/A A5

G

Gtrs. 1 & 4

(Dream - ing.) Think be - fore you make up your mind. — You don't seem — to re - al - ize —

Gtr. 2 Riff B End Riff B

Gtr. 3

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

Guitar Solo

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 End Rhy. Fig. 4A

Gtr. 3

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

Gtr. 5

G D/A Em Bm

G D/A Em Bm

(delay off)

G D/A Em Bm

Verse

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

Gtr. 3 tacet

Bm

D/A

Gtr. 1

G

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

Gtr. 5

G

pp

Gtr. 3

G

pp

Gr. 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

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

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.

Em G

Gr. 1

Gr. 2: w/ Riff B

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

Gr. 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

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

(Ah, _____ ah.) _____

Gtr. 6 (elec.)

mf
w/ clean tone
let ring throughout

Gtrs. 1 & 6 tacet

G

Gtr. 7 (elec.)

p
w/ clean tone & amp tremolo
let ring throughout

Gtr. 6

pp

Gtr. 3

pp

from Sum 41 - *Chuck*
The Bitter End

Words and Music by Deryck Whibley

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

Intro

Fast Rock $\text{♩} = 202$

F#5
 Rhy. Fig. 1

E5

D5

C#5/G#

A5

E/G#

End Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

Musical notation for the Intro section. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and features a fast rock tempo of 202 bpm. The guitar part consists of a series of chords: F#5, E5, D5, C#5/G#, A5, and E/G#. The bass line is shown in a separate staff below the guitar part, with fret numbers 4, 7, 6, 7, 7, 7, 4, 7, 7, 4, 4. The music is marked with a forte (f) dynamic and includes a 'Rhy. Fig. 1' label. The section ends with a repeat sign and a 'End Rhy. Fig. 1' label.

*Composite arrangement

Gtr. 2 tacet

Musical notation for the first guitar part. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and features a fast rock tempo of 202 bpm. The guitar part consists of a series of chords: F#5, G5, F#5, G5, F#5, G5, F#5, G5, F#5, G5, F#5. The bass line is shown in a separate staff below the guitar part, with fret numbers 0, 4, 5, 4, 0, 4, 5, 4, 0, 2, 5, 3, 0, 2, 4, 2, 0, 4, 5, 4, 0, 4, 5, 4, 0, 2, 5, 3, 0, 2, 4, 2. The music is marked with a piano (P.M.) dynamic and includes a 'Rhy. Fig. 1' label. The section ends with a repeat sign and a 'Rhy. Fig. 1' label.

Musical notation for the second guitar part. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and features a fast rock tempo of 202 bpm. The guitar part consists of a series of chords: F#5, G5, F#5, G5, F#5, G5, F#5, G5, F#5. The bass line is shown in a separate staff below the guitar part, with fret numbers 0, 4, 5, 4, 0, 4, 5, 4, 0, 2, 5, 3, 0, 2, 4, 2, 0, 4, 5, 4, 0, 4, 5, 4, 0, 2, 5, 3, 0, 2, 4, 2. The music is marked with a piano (P.M.) dynamic and includes a 'Rhy. Fig. 1' label. The section ends with a repeat sign and a 'Rhy. Fig. 1' label.

Shuh!

Musical notation for the third guitar part. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and features a fast rock tempo of 202 bpm. The guitar part consists of a series of chords: F#5, G5, F#5, G5, F#5, G5, F#5, G5, F#5. The bass line is shown in a separate staff below the guitar part, with fret numbers 0, 4, 5, 4, 0, 4, 5, 4, 0, 2, 5, 3, 0, 2, 4, 2, 0, 4, 5, 4, 0, 4, 5, 4, 0, 2, 5, 3, 0, 2, 4, 2. The music is marked with a piano (P.M.) dynamic and includes a 'Rhy. Fig. 2' label. The section ends with a repeat sign and a 'Rhy. Fig. 2' label.

*Sung 1st time only.

Gtrs. 1 & 2 tacet

F#5
 Riff A

End Riff A

Musical notation for the fourth guitar part. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and features a fast rock tempo of 202 bpm. The guitar part consists of a series of chords: F#5, G5, F#5, G5, F#5, G5, F#5, G5, F#5. The bass line is shown in a separate staff below the guitar part, with fret numbers 12, 11, 11, 11, 11, 11, 11, 11, 12, 11, 11, 11, 11, 11, 11, 11, 12, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 11, 7, 8, 10, 7. The music is marked with a forte (f) dynamic and includes a 'Riff A' label. The section ends with a repeat sign and a 'Riff A' label.

*Doubled throughout

Gtr 3: w/ Riff A

Musical notation for the fifth guitar part. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and features a fast rock tempo of 202 bpm. The guitar part consists of a series of chords: F#5, G5, F#5, G5, F#5, G5, F#5, G5, F#5. The bass line is shown in a separate staff below the guitar part, with fret numbers 7, 8, 10, 7. The music is marked with a piano (P.M.) dynamic and includes a 'Riff A' label. The section ends with a repeat sign and a 'Riff A' label.

Verse
Double-time feel

F#5 A5 C5 B5

1. There's no doubt in my mind when it's over,
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. ----|

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
End Rhy. Fig. 3

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

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
End Rhy. Fig. 4

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

Gtrs. 1 & 2: w/ Riff A
F#5

end. Well,
end.

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*

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 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 17 14 16 14 16 14 16 16 14 16 16 14 (16)

2 0 6 4 5 3 3 3

Gr. 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

Gr. 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

Gr. 1 & 2: w/ Riff A

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

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

Gr. 1: w/ Rhy. Fig. 4
Gr. 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.

Gr. 3

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

Gr. 1 & 2

Rhy. Fig. 5

End Rhy. Fig. 5

P.M. - 1

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

F#5 C#5 F#5

1/2 1/2

P.M. -- -

Gtrs. 1 & 2: w/ Rhy. Fig. 5

C#5 E5 F#5

3

P.M. - - - - -

End half-time feel Double-time feel

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

Gtr. 3

C#5 F#5 A5 C5 B5

1

loco

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

Sva *loco*

3

loco

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

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

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

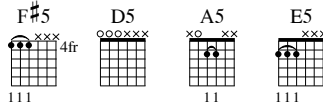
P.M. - - | P.M. P.M. P.M. P.M. P.M. P.M.

from Sum 41 - Chuck

Open Your Eyes

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
Fast Rock ♩ = 196

*F#5

Gtr. 1 (dist.)
mf
w/ wah-wah

T																				
A	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B																				

*Chord symbols reflect implied harmony.

Verse

Gtr. 1 tacet

F#5

N.C.

1. I'm
(Late - ly... —

Rhy. Fig. 1

Gtr. 2 (dist.)

T																				
A	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

D5 N.C. Asus4 N.C.

not quite my - self. May - be... — I do need some help. Just my

T																				
A	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E5 D5 E5

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

End Rhy. Fig. 1

T																				
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

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 - part. 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

*Composite arrangement

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

**Chord symbols reflect overall harmony.

A E

Watch so close - ly but still I don't see. As

(Ah.)

Gtrs. 3 & 4 End Riff A



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

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

Gtr. 2 Rhy. Fig. 3A

*Gtr. 5 (dist.)

mp

*Organ arr. for gtr.

A5

E5

End Rhy. Fig. 3

End Rhy. Fig. 3A

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

Verse

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



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

The fretboard diagram for Gtr. 4 shows the following fret numbers for each string from top to bottom: E (14, 14, 14, 14), D (14, 14, 14, 14), C (14, 14, 14, 14), B (14, 14, 14, 14), A (14, 14, 14, 14), and E (14, 14, 14, 14). The final measure includes a 15th fret on the D string.

Gtr. 2: w/ Fill 1

A E

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

The fretboard diagram for Gtr. 2 shows the following fret numbers for each string from top to bottom: E (14, 14, 14, 14), D (14, 14, 14, 14), C (14, 14, 14, 14), B (14, 14, 14, 14), A (12, 12, 12, 12), and E (12, 13, 13, 13). The final measure includes a 14th fret on the E string.

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, ___ pen 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**

End Rhy. Fig. 4A

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

End Rhy. Fig. 4A

mp
P.M.-----

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

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

Gtr. 2

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

(11) (11) (11)

1/2

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

Em Gm D A/C#

I'm slip - ping (And I 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

Gtrs. 1 & 5: w/ Rhy. Fig. 3

Em G5 D/A

find - ing it hard - er to get ___ by. ___ There's a hole in my heart ___ and I

A Em G5

don't know ___ why. ___ Now I've come ___ to ___ re - al - ize. ___ I'm

Gtrs. 1 & 5

mp

Gtr. 5 tacet D5 A/C# G5

slip - ping ___ a - way. ___

Gtr. 1 P.M. *pp*

pp

Outro

Gtr. 1 tacet *Gtr. 6 Em G6 G5

mf w/ fingers *sim.*

*Strings arr. for gtr.

D A Em G

let ring

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

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

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

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

P.M. -----|

*Chord symbols reflect overall harmony.

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

D5 B \flat add9 C Gsus4

Gr. 4 (dist.)

mf
 let ring throughout

D5 B \flat add9 C Gsus4

Chords: D5, B♭add9, C, Gsus4

Gtr. 4

Gtr. 1

Gtr. 3

Gtr. 2

P.M. -----|

1., 2., 3.

Gtr. 3 tacet

Chords: D5, B♭sus2, C, G5

Gtr. 4

*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 7 | 5 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

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 7 | 5 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 F5 G5 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

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

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

Gr. 3

Gtrs. 1 & 2

P.M. -----|

Chorus

D5 Bb5

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

Gr. 4 Riff B

Rhy. Fig. 3

Gtrs. 1 & 2

To Coda

B \flat sus2 Csus2

When did we be gin

Gtrs. 1 & 2 End Rhy. Fig. 4

0 0 0 7 7 10 10 10 10 10 10 12 12 12 12 12 12
 0 0 0 5 5 8 8 8 8 8 8 10 10 10 10 10 10

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

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

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.

0 0 0 0 0 0 1 1 1 0 0 1 1 0 0 0 0 0 0 0 1 1 1 0 0 1 1

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

Gtr. 4

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

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

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Just take the rest of, just take the best of me. _____

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

D5 Eb5 D5 Eb5

Shouted: You take the rest of me! Just _____ take the best of me!

Gtr. 4

Gtrs. 1 & 2

Rhy. Fig. 7 End Rhy. Fig. 7

Gtrs. 1 & 2: w/ Rhy. Fig. 7
D5

E \flat 5

D5

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

You take the rest of me! Just _____ take the

Gtr. 4

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

10 8 7 8 7 10 7

best! _____ (Don't wait for

Gtr. 4 tacet
N.C.

Gtrs. 1 & 2

P.S.

\oplus Coda

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Gtr. 2 D5 Dm D5 E \flat 5

Gtr. 1

Interlude

E5 D5 E5 D5 G5 D5 E5 D5 G5 D5

young? _____

Gtrs. 1 & 2

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

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.

G5 D5 G5 E5 D5

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

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

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

7 7 7 8 8 5 5 5 5 5 7 7 7 9 9 9 9 9
5 5 5 7 7 7 3 3 3 3 3 3 5 5 5 7 7 7 7

To Coda 1.

B5 G5 D5 E5 N.C.

no one will be with you in the end.
(Oh.)

2 4 7 7 7 7 9 (9) (9) (7)
6 2 3 5 5 5 5 7 7

2. Interlude

E5

end.

Gtr. 3 (dist.)

mf

17

Gtrs. 1 & 2

*

9 (9) (7)
X 7

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

Gr. 3

8va -

D.S. al Coda

♩ Coda



Chorus

Bbsus2

F5

said. If you be - lieve _____ it's in my _____ soul, _____ I'd say all _____

Riff A

Gtr. 2 (elec.)

mp

w/ clean tone

let ring throughout

Gtr. 1 **Rhy. Fig. 2**

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

C/E

Bbsus2

F5

_____ the words _____ that I know _____ just to see _____ if it would _____ show _____ that I'm try -

End Riff A

End Rhy. Fig. 2



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

Gtr. 1

B \flat sus2

F

C/E

End Rhy. Fig. 3

End Rhy. Fig. 3A

Fill 1

Gtr. 5 (elec.)

mf

w/ clean tone

Verse

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

Gtr. 5 tacet

Dm

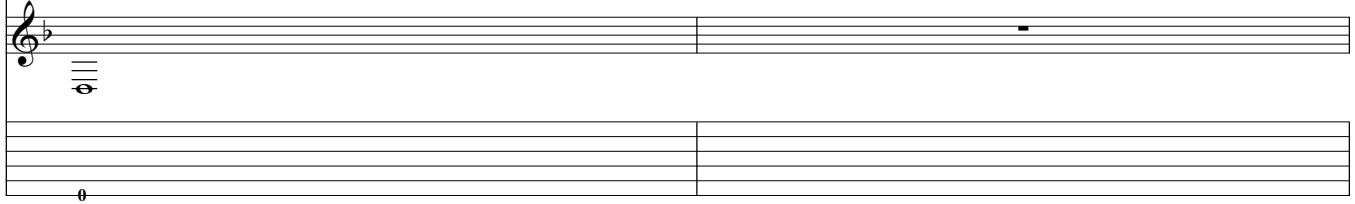
B \flat sus2

2. This place is so empty, my thoughts are so tempt -

Musical staff for Verse 1, featuring a melody line with lyrics and a guitar accompaniment line. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Gtr. 5

End Fill 1

Musical staff for End Fill 1, showing a guitar part with a single chord: F major (C4-E4-A4).

F

Gtr. 5: w/ Fill 1
C/E

Dm

- ing. I don't know how _____ it got _____ so _____ bad. Some - times it's so cra -

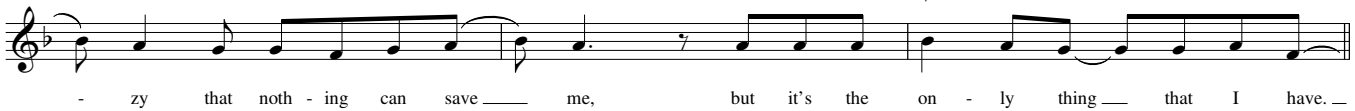
Musical staff for Verse 2, featuring a melody line with lyrics and a guitar accompaniment line. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

B \flat sus2

F

C/E

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

Musical staff for Verse 3, featuring a melody line with lyrics and a guitar accompaniment line. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Chorus

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

B \flat sus2

Rhy. Fig. 4

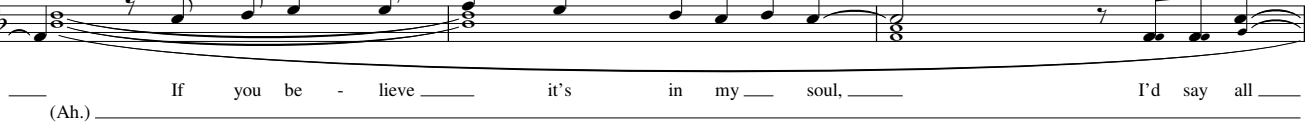
F

Gtr. 3

Musical staff for Chorus, featuring a guitar part with a series of chords: F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4).


Voc. Fig. 1

_____ (Ah.) _____ If you be - lieve _____ it's _____ in my _____ soul, _____ I'd say all _____

Musical staff for Chorus, featuring a melody line with lyrics and a guitar accompaniment line. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The guitar accompaniment consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Rhy. Fig. 4A

Gtr. 4

Musical staff for Chorus, featuring a guitar part with a series of chords: F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4), F major (C4-E4-A4).

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

Dm

B \flat sus2 F

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

C/E B \flat sus2

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

F

C/E

B \flat 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 _

B \flat 5

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

5
5
5
5

from Sum 41 - *Chuck*

There's No Solution

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 ♩ = 107

*E5

C5

D5

End Riff A

Gtr. 1 (slight dist.)

mf
let ring throughout

Gtr. 2 (slight dist.)

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A

Gtr. 2 E5 C5/G G5 D/F#

Verse

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

E5

C5/G

G5

D/F#

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 2: w/ Rhy. Fig. 1

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.

Gr. 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	7	7	7	5	5
																X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
																9	9	9	7	7	7	5	5	5	5	5	4	4	4	2	2

Gr. 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
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	7	4	4	4	5	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

C5 D5 E5

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

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

8	8	8	10	7	7	7	8	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
5	5	5	7	4	4	4	5	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Chorus

Gtrs. 3 & 4 tacet

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

E5 G D5/A C5

- tion, (No so-lu-tion, give me truth to my con-vic-tion. Is my own con-fu-

Rhy. Fig. 2

*Gtr. 5 (dist.)

f

*Doubled throughout

E5 G D5/A B5 D5/A

- sion My con-fu-sion.) re-al-i-ty or fic-tion? Am I out of my mind?

End Rhy. Fig. 2

1.

Interlude

Gtr. 1: w/ Riff A

Gtr. 5 tacet

E5 C5 G5 D5

pp

Voc. Fill 1

(Ah. _____ Ah. _____)

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.)

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, _____ (I can't see. _____) give me _____ truth to my _____ con - vic - tion. Is my own con - fu -

E5 G D5/A B5 D5/A

- sion _____ That I feel. _____ re - al - i - ty or fic - tion? _____ Ah.) _____ Am I out _____ of my mind? _____



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

from Sum 41 - *Chuck*

88

Words and Music by Deryck Whibley and Greig Nori

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

Intro

Fast Rock $\text{♩} = 176$

**Em
Riff A

C

A5

B5

End Riff A

*Gtr. 1 (elec.)

f
w/ slight dist.

T
A
B

0 0 10 0 9 0 7 7 | 8 8 10 8 9 8 7 7 | 5 5 9 5 10 5 9 9 | 7 7 9 7 10 7 12 12

*Doubled throughout

**Chord symbols reflect implied harmony.

Em

C

A5

B5

Gtr. 2 (elec.)

mf
w/ slight dist.

let ring ----- 4

7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7

8 8 8 8 8 8 8 8 | 9 9 9 9 9 9 9 9

Gtr. 1

0 0 10 0 9 0 7 7 | 8 8 10 8 9 8 7 7 | 5 5 9 5 10 5 9 9 | 7 7 9 7 10 7 12

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

Em

C

A5

B5

Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1

7 7 7 7 7 7 7 7 | 8 8 8 8 8 8 8 8 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7

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

9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9

Verse
Half-time feel

Gtr. 2 tacet

Em

1. Wait. How long _____ would you _____ wait _____

Rhy. Fig. 2

Gtr. 3 (acous.)

mp

let ring throughout

Em

C7

D

_____ just for _____ me to _____ call? _____

End Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 2

Em

C

G

_____ I know you _____ make mis - takes, _____

Em

C7

D

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



C5 D5 G5

I hope some - day you have it all. _____

The first system contains a vocal line with lyrics "I hope some - day you have it all." and a guitar accompaniment. The guitar part features a steady eighth-note accompaniment. Below the staff is a guitar tablature with fret numbers for both hands.

Guitar Solo

E5 B5 G5 B5 E5 D5 G5 A5 B5

Gtr. 4 (elec.)

mf
w/ slight dist. & RotoVibe

The second system is titled "Guitar Solo" and features two guitar parts. Gtr. 4 (elec.) plays a melodic solo with a dynamic marking of *mf* and the instruction "w/ slight dist. & RotoVibe". Gtr. 1 provides a rhythmic accompaniment. Both parts include a guitar tablature below the staff.

E5 B5 G5 B5 E5 D5 G5 A5 B5

The third system continues the guitar solo and accompaniment from the previous system. It includes the same melodic line for Gtr. 4 and the rhythmic accompaniment for Gtr. 1, with corresponding guitar tablature.



Verse

Gr. 4 tacet

E5

C5

G5

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

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

Gr. 1

Guitar accompaniment staff with treble clef and key signature of one sharp. It features a rhythmic pattern of eighth notes with a 'V' marking above each note.

Chord diagram staff showing fret numbers for the guitar accompaniment.

D.S. al Coda

E5

C5

D5

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

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

Guitar accompaniment staff with treble clef and key signature of one sharp. It features a rhythmic pattern of eighth notes with a 'V' marking above each note.

Chord diagram staff showing fret numbers for the guitar accompaniment.

Coda

A5

B5

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

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

Em

C

Musical staff with treble clef and key signature of one sharp. The melody consists of quarter notes.

I hope some - day you have it all.

Guitar accompaniment staff with treble clef and key signature of one sharp. It features a rhythmic pattern of eighth notes with a 'V' marking above each note.

Chord diagram staff showing fret numbers for the guitar accompaniment.

A5

B5

Em

C

Musical staff with treble clef and key signature of one sharp. The staff contains whole rests for each measure.

Gr. 5 tacet

End Rhy. Fig. 5

Gr. 1

Musical notation for Gr. 1, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a melodic line with eighth notes and rests, and a bass line with fret numbers (0, 2) and a slash over a 12. A dashed line labeled "P.M." spans the duration of the piece.

Double-time feel

G5

E5

F#5

E5

G5

Play 3 times

End Rhy. Fig. 6

Rhy. Fig. 6

Musical notation for Rhy. Fig. 6, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a melodic line with eighth notes and rests, and a bass line with fret numbers (0, 2, 3, 4, 5) and a slash over a 12. A dashed line labeled "P.M." spans the duration of the piece.

Gr. 5

E5

Gr. 1: w/ Rhy. Fig. 6 (3 times)

G5 E5

Musical notation for Gr. 5, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a melodic line with a whole note and a half note, and a bass line with fret numbers (12, 12) and a slash over a 12. A dashed line labeled "grad. bend" and "w/ wah-wah" spans the duration of the piece.

Gr. 1

Musical notation for Gr. 1, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a melodic line with eighth notes and rests, and a bass line with fret numbers (0, 2) and a slash over a 12. A dashed line labeled "P.M." spans the duration of the piece.

Gr. 5

F#5 E5 G5

E5 G5 E5

F#5 E5 G5

E5

G5

E5

8va

Musical notation for Gr. 5, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a melodic line with a whole note and a half note, and a bass line with fret numbers (12, 15, 12, 17, 12, 12, 15, 12, 12, 17, 12, 12, 15, 12, 17, 12) and a slash over a 12. A dashed line labeled "grad. bend" spans the duration of the piece.

F#5 E5 G5 E5

Gr. 1: w/ Rhy. Fig. 5

loco

8va ----- 1

Gr. 5 tacet

Em
Gr. 1

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

Interlude

Slower ♩ = 68

Em
Riff B

End Riff B

Gr. 3

Riff B1

End Riff B1

Gr. 6 (elec.)

Gr. 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

6

6