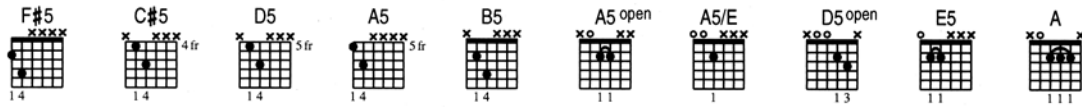


"ALL DOWNHILL FROM HERE" New Found Glory

As heard on **Catalyst** (Geffen/Drive-Thru)

Words and Music by **Cyrus William Bolooki, Chad Everett Gilbert, Ian Grushka, Stephen Lee Klein and Jordan Pundik** • Transcribed by **Jeff Perrin**



A Intro (0:00)

Fast Rock ♩ = 168

Gr. 3 (elec. w/dist.) (drums) F#5 C#5 D5 A5 C#5 B5 F#5 C#5 D5 A5 C#5 B5 C#5

1

Measures 1-4 of the Intro guitar part. Measure 1 is a rest. Measures 2-4 contain a power chord sequence: F#5 (11, 9), C#5 (9, 7), D5 (9, 7), and A5 (11, 9).

Grts. 1 and 2 (elec. w/dist.) Rhy. Fig. 1 * * * * * end Rhy. Fig. 1

Measures 5-8 of the Intro guitar part. Measure 5 is a rest. Measures 6-8 contain a rhythmic figure: 4/2, 6/4, 7/5, 7/5, X, 6/4, 4/2, 0, 4/2, 6/4, 7/5, 7/5, 6/4, 4/2, 4/2, 6/4.

Bass (5-stg. arr. for 4-stg.) Bass Fig. 1 end Bass Fig. 1

Measures 1-8 of the Intro bass part. Measure 1 is a rest. Measures 2-8 contain a bass line: 2, 4, 5, 5, 5, 5, 4, 2, 2, 0, 2, 4, 5, 5, 5, 5, 4, 2, 2, 4.

F#5 C#5 D5 A5 C#5 B5 F#5 C#5 D5 A5 C#5 B5 C#5

Grts. 1 and 2 play Rhy. Fig. 1 (see meas. 1)

5

Measures 9-12 of the Intro guitar part. Measure 9 is a rest. Measures 10-12 contain a power chord sequence: F#5 (11, 9), C#5 (9, 7), D5 (9, 7), A5 (11, 9), C#5 (9, 7), B5 (13, 14), F#5 (11, 9), C#5 (9, 7), D5 (9, 7), A5 (11, 9), C#5 (9, 7), B5 (13, 14).

Bass repeats Bass Fig. 1 (see meas. 1)

B 1st Verse (0:12)

You're hiding something 'cause it's burning through your eyes

N.C.(F#5) (D5) (A5) (B5)

Gr. 1 (w/flanger and delay effects)

Rhy. Fig. 2

9 P.M. (repeat previous two measures) 2

Measures 9-12 of the 1st Verse guitar part. Measure 9 is a rest. Measures 10-12 contain a rhythmic figure: 2, 2, 2, 2, 5, 5, 5, 5, 0, 0, 0, 0, 2, 2, 2, 2.

I try to get it out but all I hear from you are lies (F#5) (D5) (A5) B5

13 Gr. 1 2

Measures 13-16 of the 1st Verse guitar part. Measure 13 is a rest. Measures 14-16 contain a rhythmic figure: 2, 2, 2, 2, 5, 5, 5, 5, 0, 0, 0, 0, 2.

Bass

Bass Fill 1

"ALL DOWNHILL FROM HERE"



C 1st and 2nd Pre-choruses (0:24, 1:15)

And I can tell you're going through the motions Figned you were acting out your part

F#5 D5 A5 open B5

17

Gtrs. 1 and 2
Rhy. Fig. 3

Bass
Bass Fig. 2

end Rhy. Fig. 3

end Bass Fig. 2

Once again we're playing off emotion Which one of us will burn until the end

F#5 D5 A5 open B5

F#5 D5 B5

21

end Rhy. Fig. 4

end Bass Fig. 3



D Chorus (0:35, 1:27, 2:41)

w/half-time feel

1., 2. Catalyst You're pulling me down to pull me down Pulling me down You

3. Down (down) A5 open A5/E D5 open F#5 E5

Gtr. 3 plays Fill 1 fifteen times

Gtrs. 1 and 2

25

end Rhy. Fig. 4

end Bass Fig. 3

Fill 1 (0:35, 1:27, 2:41)

Gtr. 3 (piano arr. for gtr.)

mp

"ALL DOWNHILL FROM HERE"

contradict the fact that you still want me around And it's

Gtrs. 1 and 2

29 (repeat previous four measures)

4

Bass plays Bass Fig. 3 twice (see meas. 25)

all downhill from here And it's

A5 open

Gtrs. 1 and 2 play Rhy. Fig. 4 (see meas. 25)

Gtr. 4 (elec. w/clean tone)

33 let ring

(1st time) To Coda I \oplus^1
(skip ahead to meas. 53)

(2nd time) To Coda II \oplus^2
(skip ahead to meas. 89)

all downhill from here

A5 open

Gtr. 4

A5/E

D5 open

F#5

E5

37

Gtrs. 1 and 2

P.M.

P.M.

Bass

Bass Fill 2

E (0:53)

end half-time feel

F#5 C#5 D5 A5

C#5 B5

F#5

C#5 D5

A5

C#5 B5

C#5

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 1)

41

Gtr. 3

Bass plays Bass Fig. 1 (see meas. 1)

F 2nd Verse (1:04)

Your good intentions slowly turn to bitterness (turn to bitterness)

N.C. (F#5)

(D5)

(A5)

(B5)

(F#5)

(D5)

N.C.

(Let's go)

Gtr. 2

Gtr. 1 plays Rhy. Fig. 2 three and a half times (see meas. 9)

45

P.M.

2

D.S. S^1 al Coda I \oplus^1
(go back to \square)

Reoccurring episodes with each and every kiss (Let's go)

N.C.

(F#5)

(D5)

N.C.

(Let's go)

Gtrs. 1 and 2

49

2

Bass plays Bass Fill 1 (see meas. 16)

"ALL DOWNHILL FROM HERE"

1 Coda I

G (1:50)

And I can't believe

F#5 C#5 D5 A5 B5

53

Gtr. 1

Gtr. 2

fbk. -----

pitch: B

H Bridge (1:55)

w/half-time feel

you pulled it off again I'm running Still it all sets in You'll deny

F#5 C#5 D5 A5 B5 F#5 C#5 D5 A5 C#5 B5

57

Gtrs. 1 and 2

Bass

it 'til you're at your bitter end

F#5 C#5 D5 A5 B5/F# F#5 C#5 D5 A5 E5

61

mp

I 3rd Pre-chorus (2:07)

end half-time feel

And I can tell you're going through the motions Figured you were acting out your part

F#5 D5 A5 open B5 F#5 D5 A5 open B5

Gtrs. 1 and 2 play Rhy. Fig. 3 (see meas. 17)

65

Gtr. 3

Bass plays Bass Fig. 2 simile (see meas. 17)

Once again we're playing off emotion Which one of us will burn until the end

F#5 D5 A5 open B5 F#5 D5 A5 open B5

69

Gtr. 3

Gtrs. 1 and 2

Bass

"ALL DOWNHILL FROM HERE"

J Breakdown (2:13)
w/half-time feel

Catalyst you insist to pull me down You

A5 open D5 open F#5 E5

73 *Gtr. 5 (acous.)* *Rhy. Fig. 5* *end Rhy. Fig. 5*

contradict the fact that you still want me around And it's

A5 open D5 open F#5 E5

77 *Gtr. 5*

all downhill from here And it's

A5 open D5 open F#5 E5

81 *Gtr. 5 plays Rhy. Fig. 5 (see meas. 73)*
Gtr. 4

D.S. $\frac{2}{2}$ at Coda II \oplus^2
(go back to \boxed{D})

all downhill from here (And you keep pulling me

A E5

85 *Gtr. 4* *Gtrs. 1 and 2*
P.M. *P.M.*

Bass plays Bass Fill 2 simile (see meas. 40)

\oplus^2 **Coda II** (3:04)

K Outro (3:05)

E5 F#5 C#5 D5 A5 C#5 B5 F#5 C#5 D5 A5

Gtrs. 1 and 2 *Gtr. 1* *Gtrs. 1 and 2*

89 *P.M.* *P.M.*