

# LA RESISTANCE (MEDLEY)

WORDS & MUSIC BY TREY PARKER & MARC SHAIMAN

Moderately

N.C. Fm Ab

God has smiled up-on — you — this day, the fate of a na - tion — in your

*mf*

Detailed description: This system contains the first two measures of the medley. The guitar part starts with a Natural Chord (N.C.) in 4/4 time, followed by a 2-measure rest in 2/4 time, and then a 4-measure phrase in 4/4 time. Chords shown are Fm and Ab. The piano accompaniment begins in 4/4 time with a mezzo-forte (*mf*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in the final measure.

Cm Ab Fm Ab/Eb Db Ab/C

hands. And bless-ed be the chil-dren we who fight with all — our bra-ver-y 'til

Detailed description: This system contains the next two measures. The guitar part continues with chords Cm, Ab, Fm, Ab/Eb, Db, and Ab/C. The piano accompaniment continues with a similar melodic and bass line structure, maintaining the mezzo-forte dynamic.

Bright March tempo in 2

Db Ebsus Eb Ab F C

on - ly the right - eous stand. You see the dis - tant flames, — they get smacked in the head with a

Detailed description: This system contains the final two measures. The guitar part includes chords Db, Ebsus, Eb, Ab, a 2-measure rest (N.C.), F, and C. The piano accompaniment features a more rhythmic, march-like feel in 2/2 time, with a key signature change to C major for the final measure.

Am Dm F C

bel - low in the night. You fight in all our names for  
 dag - ger or a sword. You may be burned to death or

Am Dm F C

what we know is right. And when you all get shot and  
 skinned a - live or worse. But when they tor - ture you, you have

Am Dm Bb Csus C

can - not car - ry on. } Though you die, la re - sis - tance lives  
 noth - ing the need to run for. }

1 F 2 F B/C#

on. You on. Blame

F# B F#

Can - a - da, blame Can - a - da. Be - cause the

C#7/G# F# C#/E# F# C#7/E# F# C#/E# F

coun - try's gone a - wry to - mor - row night these freaks will fry.

Bb F Dm Gm

To - mor - row night our lives will

Bb F Dm Gm

change. To - mor - row night we'll be en - ter -

B $\flat$  F Dm Gm

tained. An ex - e - cu - tion, — what a

E $\flat$  F $\sharp$  sus F B F $\sharp$



sight to - mor - row night. Up there, — there is so much room — where

B F $\sharp$  C G


ba - bies burp — and flow - ers bloom. — To - mor - row night, — up there is doomed — and




C E $\sharp$  sus E D $\flat$

so I will — be go - ing soon. Shut your fuck - ing face, Un - cle

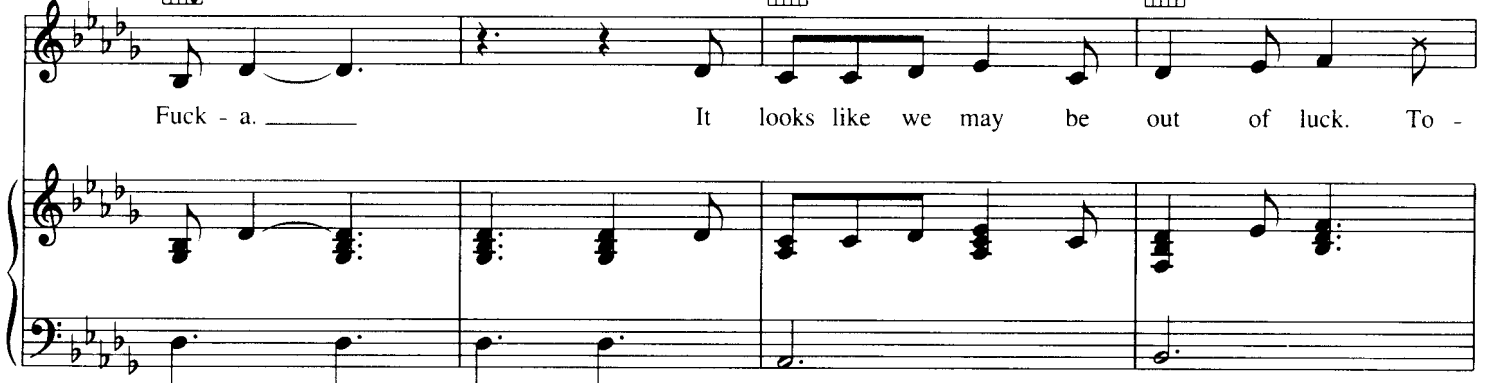








Fuck - a. \_\_\_\_\_ You're a bon - er bit - ing bas - tard, Un - cle



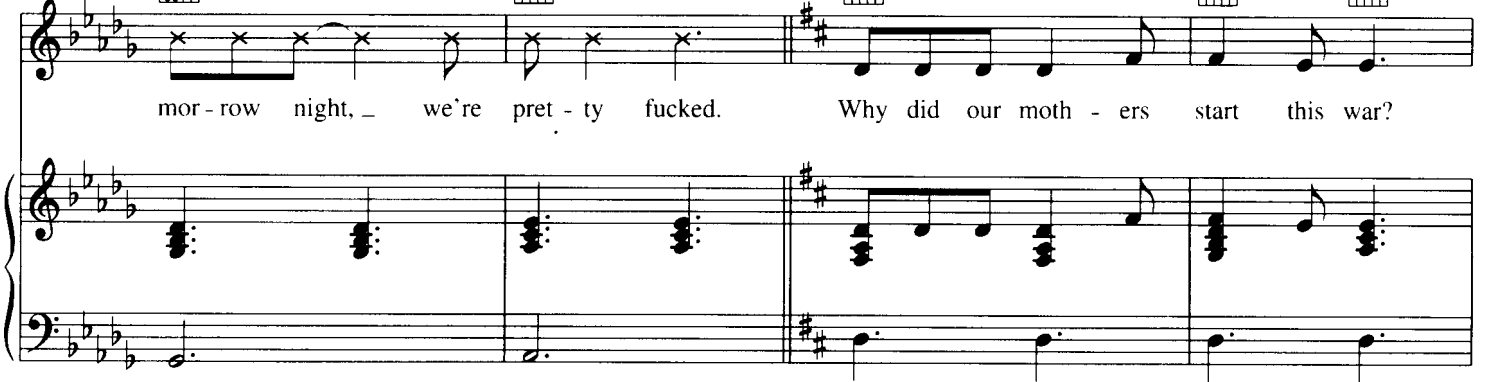










Fuck - a. \_\_\_\_\_ It looks like we may be out of luck. To -



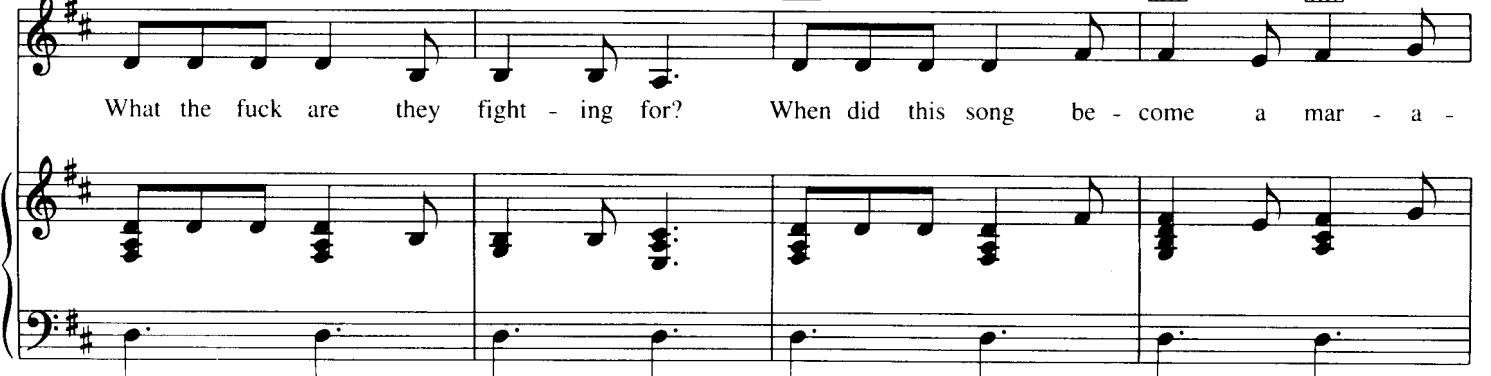






mor - row night, \_ we're pret - ty fucked. Why did our moth - ers start this war?



What the fuck are they fight - ing for? When did this song be - come a mar - a -



F/C



Bb maj7



thon? \_\_\_\_\_ I want \_\_\_\_\_ (Spoken: When Can - a - da \_\_\_\_\_ is dead and gone, there'll

I want to be up

Asus



A



Bb



F



be no more Ce - line Di - on. They may cut your dick in half To - mor - row and

there. \_\_\_\_\_

Dm



Gm



Bb



F



night serve it to a pig. our lives will change. To - mor - row and

And though it hurts, you'll laugh

Dm



Gm



Bb



F



night dance a dick - less jig. we'll be en - ter-tained. In ex - e -

But that's the way it goes in

Dm Gm Eb

cu - tion —  
war you're — shat up - on. Though we die, I want to la re -

F Gb Ebm

sis - tance up lives on.  
be up there.

Bb

Blame Can - a - da, blame Can - a - da,

blame Can - a - da.