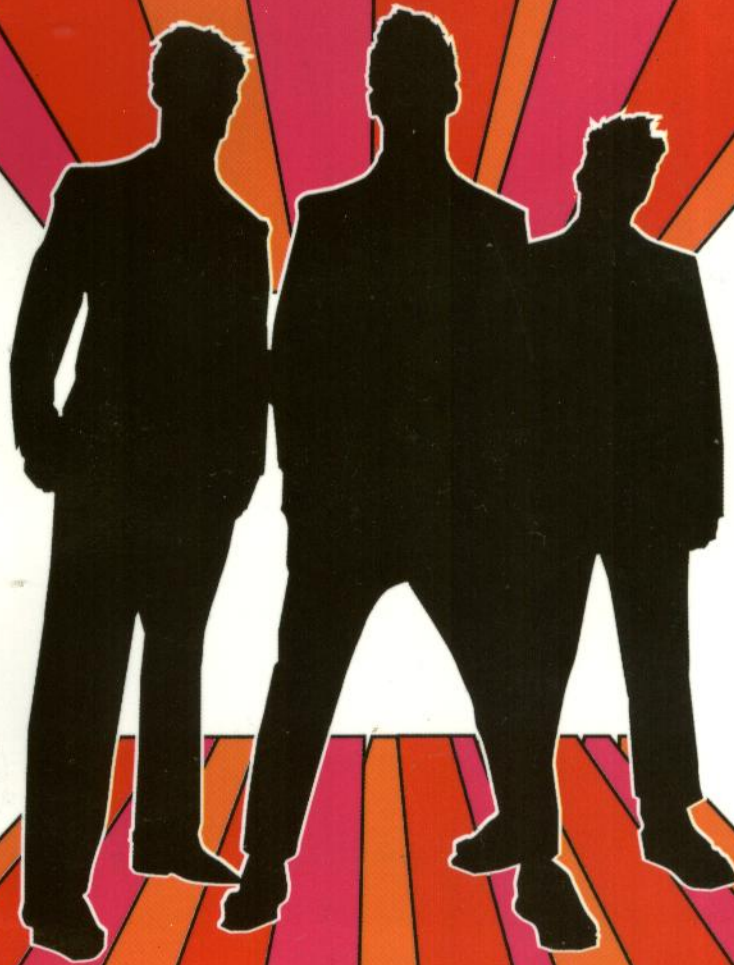


# GREEN DAY



# INTERNATIONAL SUPERHITS!

# GREEN DAY



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Thanks to PEGGY TRUCKSIS and ATLAS THIRD RAIL MANAGEMENT

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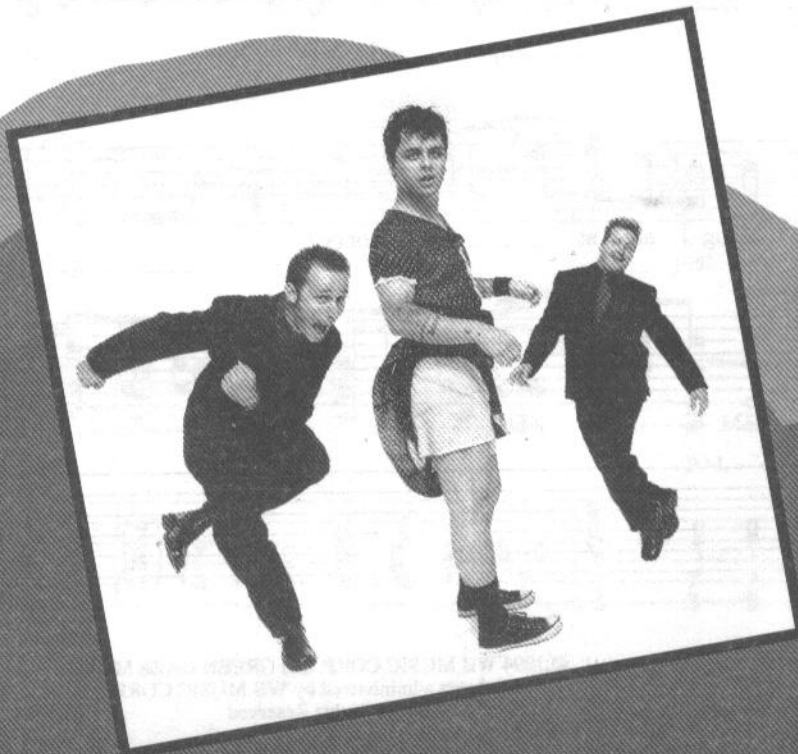






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To Coda

E5 Gtr. 1

C#m (Gtr. 1 out)

B

E

Am I just stoned? —

(Gtr. 1 to slashes)  
(end Rhy. Fig. 3)

Rhy. Fig. 4

Gtr. 2

2. 1

Verse:

E

B

Gtrs. 1  
and 2

Rhy. Fig. 5

to a

shrink —

to

C#m

G#5

Asus2

A

E

an - a - lyze my

dreams. —

She

says

it's

lack of

sex —

let ring —

let ring —

that's bring - ing me down. I (end Rhy. Fig. 5)

B Bsus B Bsus B Bsus

TAB

w/Rhy. Fig. 5 (Gtrs. 1 and 2)

E B C#m G#5 Asus2

went to a whore, He said my life's a bore. So

A E B Bsus B Bsus B Bsus

quit my whin-ing 'cause it's bring - ing her down.

## Chorus:

A5 B5

Some - times I give my - self the

Gtrs. 1 and 2 Rhy. Fig. 6

TAB

E5 Esus E Esus2

creeps. (end Rhy. Fig. 6)

TAB





*Instrumental Verse:*

**w/Rhy. Fig. 5** (*Gtrs. 1 and 2, 2 times*)

*D.S.  $\text{\textcircled{S}}$  al Coda*

on. \_\_\_\_\_

**Coda** E C#m

**Gtrs. 1 and 2**

*hold* ----- *hold* -----

**TAB**

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

2 2 4 4 4 7 0 0

\*Vocal first time only.

[illegible]

**THE SOUND OF SILENCE**

Simon & Garfunkel

Chords: E, C#m, A5/E, A5, E5, B5

Lyrics: The sound of silence

# BRAIN STEW

All gtrs. tuned down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately  $\text{♩} = 76$

Intro:

Rhy. Fig. 1

A5

Gtr. 1

\*Verse:

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

A5

1. I'm hav - ing trou - ble try - ing to sleep.

2.3. See additional lyrics

\*Vocal double tracked on 3rd Verse.

I'm count - ing sheep - but run - ning -

out.

As time ticks by,

(and) still I try.

No rest for cross - tops in my -

1.

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

A5

G5

F#5

F5

E5

A5

G5

F#5

F5

E5

mind.

On my own. Here we go.

2.3.

F#5

F5

E5

A5

G5

F#5

F5

E5

A5

G5

F#5

F5

E5

room.

On my own. Here we go.

Gtrs. 1 & 2

Rhy. Fig. 2

end Rhy. Fig. 2

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

A5

G5

F#5

F5

E5

Verse:  
w/Rhy. Fig. 1 (Gtr. 1)

A5

G5

F#5

F5

E5

4. My eyes feel like— they're gon - na bleed,—

Rhy. Fig. 1A  
Gtr. 2

end Rhy. Fig. 1A

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

A5

G5

F#5

F5

E5

A5

G5

dried up and bulg - ing out my skull. My mouth is dry,

(my) face is numb.

Fucked up and spun\_ out in my\_ room.

On my own. Here we go.

Gtr. 1

Outro:

A5

Gtrs. 1 &amp; 2

G5

F#5

F5

Play 6 times

E5

A5

hold..... hold..... hold..... hold..... hold.....

\*Vib. applies to fretted notes only (throughout).

Verse 2:

My eyes feel like they're going to bleed,  
Dried up and bulging out my skull.  
My mouth is dry,  
My face is numb.  
Fucked up and spun out in my room.

Verse 3:

My mind is set on overdrive.  
The clock is laughing in my face.  
A crooked spine,  
My sense is dulled.  
Passed the point of delirium.



# GEEK STINK BREATH

All Gtrs. tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
 ⑤ = A $\flat$  ② = B $\flat$   
 ④ = D $\flat$  ① = E $\flat$

Lyrics by BILLIE JOE  
 Music by GREEN DAY

Medium up rock  $\text{♩} = 133$

**Intro:** Drums Gtr. 1 \*G5 F5 C Play 4 times G F

Gtr. 2

\*w/vocal "croak" effect (1st time).

Rhy. Fig. 1 G F G F G F

Gtrs. 1 & 2

Substitute w/Rhy. Fill 1 (Gtrs. 1 & 2) 2nd time

**Verses:**  
 w/Rhy. Fig. 1 (Gtrs. 1 & 2) 7 times, Verse 1 & 2 only  
 w/Rhy. Fig. 2 (Gtrs. 1 & 2) 7 times, Verse 3 only

1. (I'm) on a mis - sion. I made — my de - ci - sion, lead a path of self - de - struc - tion. —  
 2.3. See additional lyrics

(A) slow pro - gres - sion, kill - ing my com - plex - ion and it's

**Rhy. Fill 1**  
 Gtrs. 1 & 2

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

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

TAB

Geek Stink Breath - 3 - 1

*Pre-Chorus 1 & 2:*

G F (F#5) G A5 G E5 F A5

rot - ting out my teeth. — 1.2. I'm on a roll, —

Gtrs. 1 & 2 Rhy. Fig. 3

TAB

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

G E5 F A5 G E5 F A5 G E5 F A5

no self - con - trol, — I'm blow - ing off steam — with meth - am - phet - a - mine. — Well, don't

*Chorus:*

G F G F

know what I want and that's all that I've got, and I'm

Gtrs. 1 & 2

TAB

1. G 2.3. G

G F

pick - ing scabs off my face. —

Gtrs. 1 & 2

TAB

## Interlude:

G F5 C G F5 C G F5 C

TAB

1.3. G F5 C To Coda 2. G F5 C D.S. al Coda

3. I'm

Coda G F5 C G F5 C G

Geek stink breath.

Gtr. 1

TAB

Gtr. 2

TAB

Verse 2:  
 Every hour my blood is turning sour  
 And my pulse is beating out of time.  
 I found a treasure filled with sick pleasure  
 And it sits on a thin, white line.  
 (To Pre-Chorus:)

Verse 3:  
 I'm on a mission.  
 I got no decision,  
 Like a cripple running the rat race.  
 Wish in one hand and shit in the other,  
 And see which one gets filled first.  
 (To Pre-Chorus:)



# GOOD RIDDANCE (TIME OF YOUR LIFE)

Lyrics by BILLIE JOE  
Music by GREEN DAY

Fast ♩ = 172

Intro:

G5

Gtr. 1 (Acoustic)

*mf* hold throughout

TAB

TAB

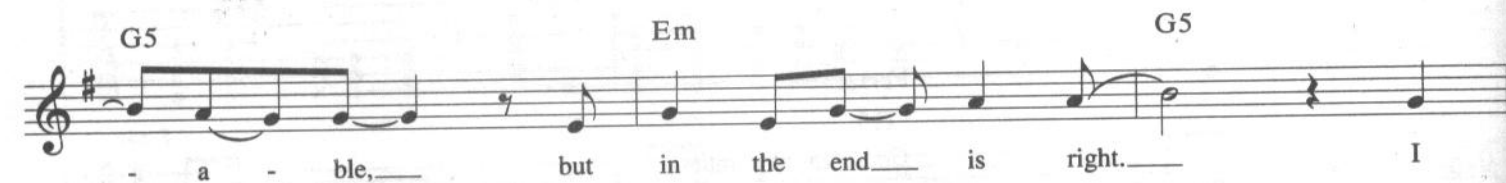
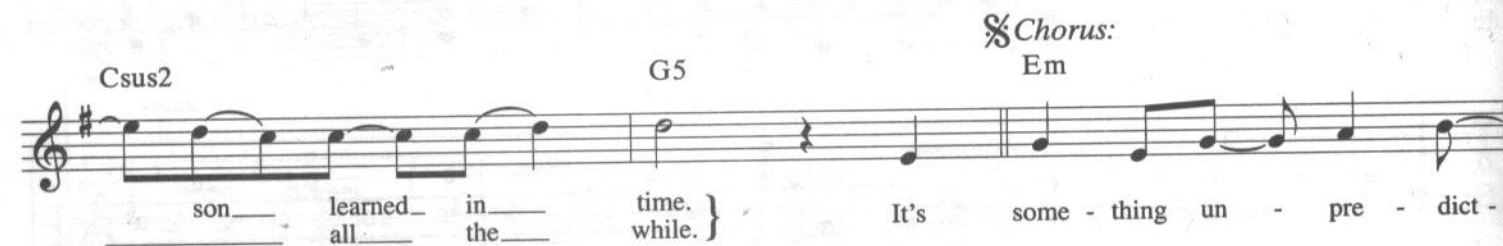
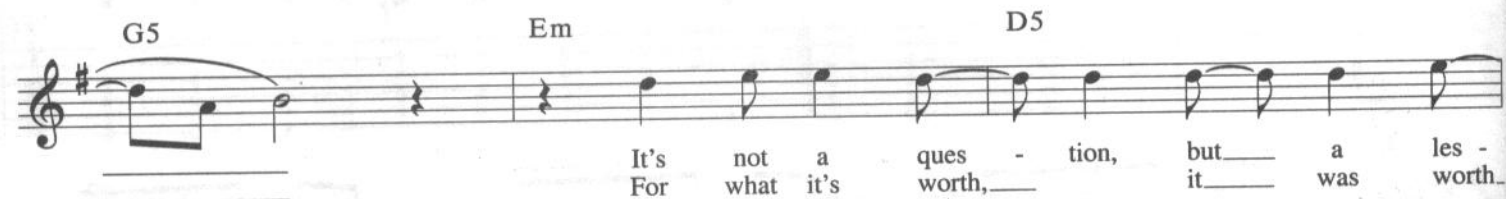
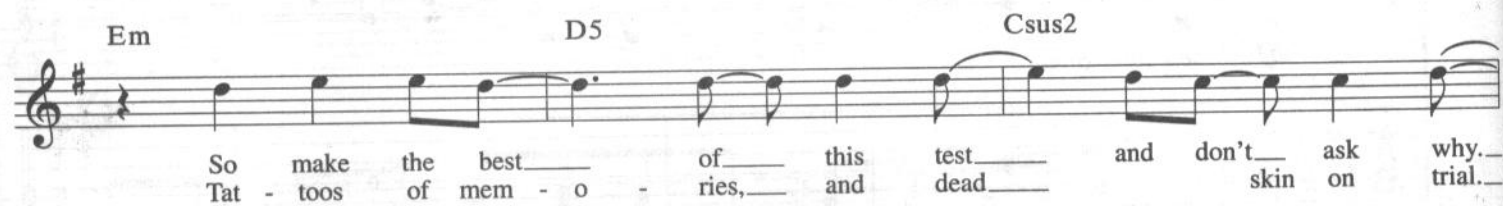
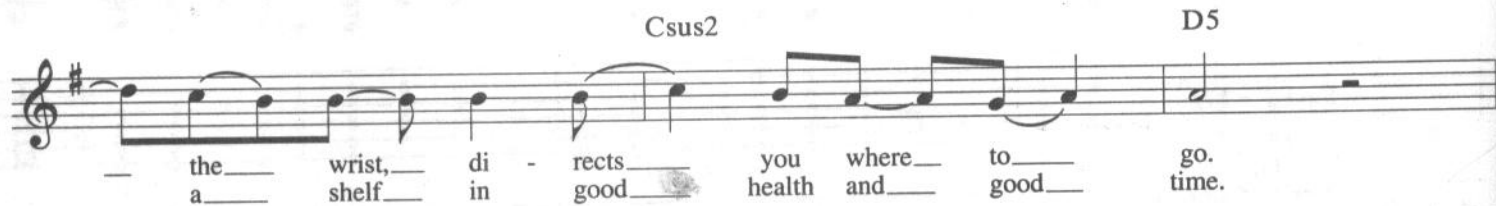
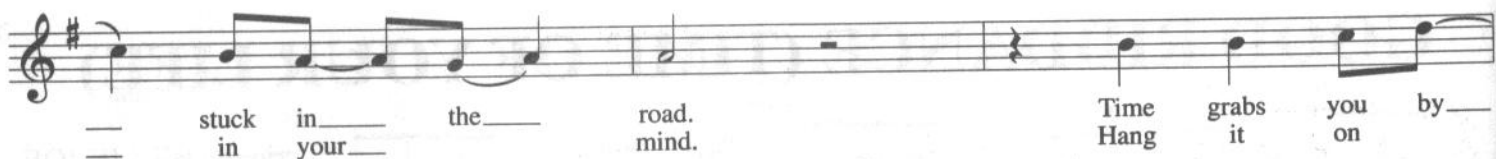
Verse:

G5

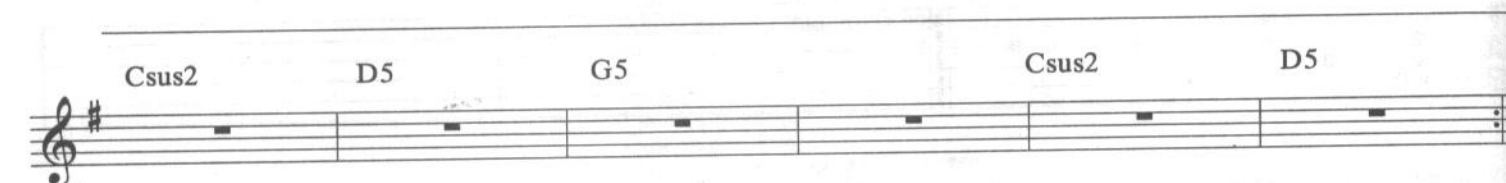
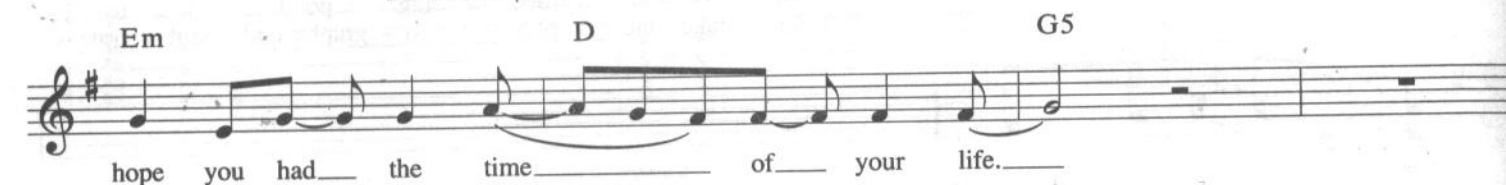
Gtr. 1 cont. rhy. simile

1. An - oth - er turn - ing point, a fork  
2. So take the pho - to - graphs and still - frames.

TAB



To Coda 1.

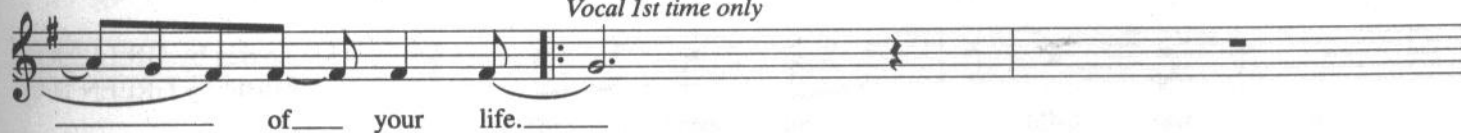


2. D

Interlude: w/strings

G

Vocal 1st time only



Csus2

Dsus2

D

Play 4 times

Em

D

Cont. rhy. simile



Csus2

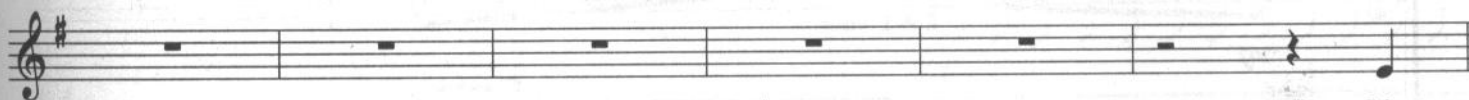
G5

Em

D

Csus2

G5



It's

Chorus:

Em

G5

Em

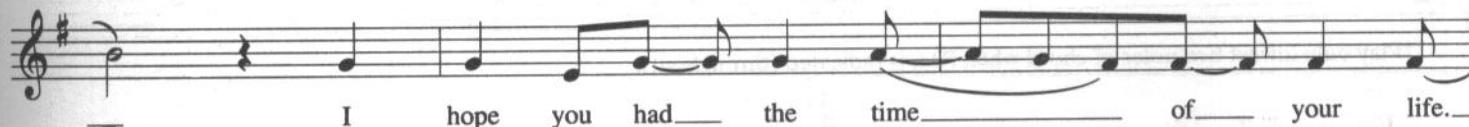
G5

Cont. rhy. simile



Em

D



G5

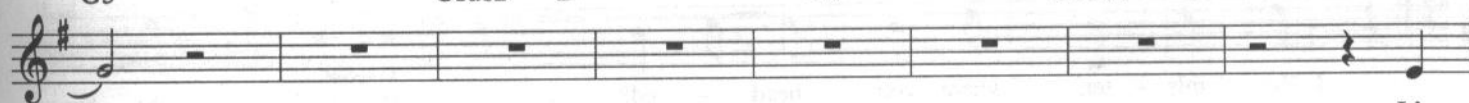
Csus2

D

G5

Csus2

D

D. S.  $\text{al Coda}$ 

Coda

D

G5

Csus2



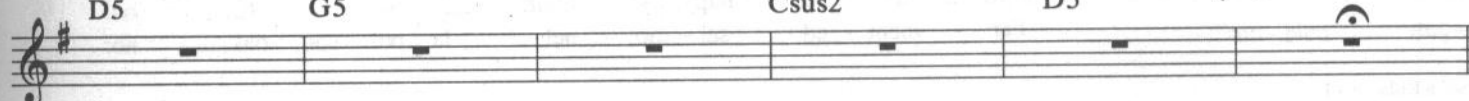
D5

G5

Csus2

D5

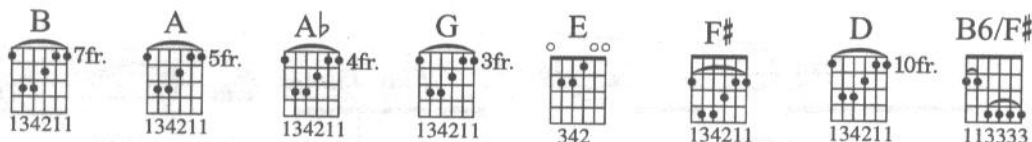
G5





# HITCHIN' A RIDE

Lyrics by BILLIE JOE  
Music by GREEN DAY



**Freely**

**Intro:**

N.C.

Violin (arr. for gtr.)

**Fast rock** ♩ = 162 (♩ =  $\frac{3}{4}$ )

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

Gtrs. 1 & 2 Rhy. Fig. 1

B A Ab G B A Ab G

end Rhy. Fig. 1

\*P.M.

\*Play only lowest two notes of chord when P.M. is indicated (throughout).

**Verses 1 & 2:**

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 7 1/2 times

B A Ab G B A Ab G

1. Hey, mis - ter, where you head - ed? Are you in a hur -

2. Cold tur - key's get - ting stale, to - night I'm eat - ing crow.

Ab G B A Ab G B A

ry? I need a lift to hap - py hour, say, oh no.

Fer - ment - ed sal - mo - nel - la, poi - son oak, no.

Chorus

$A^b$  G B A  $A^b$  G

Do you break for dis - tilled spir - its?  
There's a drought at the foun - tain of youth, \_\_\_\_\_

B A  $A^b$  G B A

I need a break as well. \_\_\_\_\_ The well that in -  
and now I'm de - hy - drat - ed. My tongue is

$A^b$  G B A  $A^b$  3 3 G 3 3

Gtrs. 1 & 2 *f*

e - bri - ates the guilt. One, two. One, two, three, four.  
swell - ing up, as say, one, two. One, two, three, four.

B A  $A^b$  G B A  $A^b$  G

\_\_\_\_\_

1. B A  $A^b$  G B A  $A^b$

\_\_\_\_\_

2. B A  $A^b$  G

Chorus:  
E  
Rhy. Fig. 2

Trou - bled times, \_\_\_\_\_

## HITCHIN' A RIDE

F# B A A<sup>b</sup> G E

you know I can - not lie.

w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2)

end Rhy. Fig. 2 F# B A

I'm off the wag - on and I'm hitch - in' a ride.

Verse 3:

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

A<sup>b</sup> G B A A<sup>b</sup> G B A

There's a drought at the

A<sup>b</sup> G B A A<sup>b</sup> G

foun - tain of youth, and now I'm de - hy - drat - ing.

B A A<sup>b</sup> G N.C.

P.M. -----

My tongue is swell - ing up. I say,

Violin (arr. for two gtrs.)  
steady gliss.

pp trem. pick

TAB

7 0 14 19



## Guitar Solo:

B  
Rhy. Fig. 3

D

G

F#

end Rhy. Fig. 3

*f*

"Shit!"

Gtr. 3 Riff A

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 |
| A | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  |
| B | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |

w/Rhy. Fig. 3 (Gtrs. 1 &amp; 2) 7 times

B D G F#

|   |    |    |    |    |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |   |   |   |   |   |
|---|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 8 | 8 | 8 | 8 | 8 | 8 | 7 | 7 | 7 | 7 | 7 | 7 |
| A | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x | x | x | x | x | x | x | x | x | x | x | x |
| B | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 4 |

B D G F# end Riff A

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 |
| A | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  |
| B | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |

B D G F#

grad. bend

hold bend

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |      |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|------|
| T | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | (17) |
| A | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | x  | (17) |
| B | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | (14) |



A $\flat$  G E

Gtrs. 1 & 2

I'm off the wag - on and I'm hitch - in' a ride.

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

B D G F# B D

Play 4 times

Hitch - in' a ride. (Don't know where to go.) (Don't know

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

G F# B A

Play 3 times

Gtrs. 1 & 2

w/Fill 1 (Gtr. 3)

where Hitch - in' a ride. Da, da, da,

to go.)

A $\flat$

Gtrs. 1, 2 & 3 out

B6/F#

Gtr. 4 (Clean)

mf

da, da.

**Fill 1**  
**Gtr. 3**

grad. bend

hold bend

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 |
| A | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 |
| B | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 |



# J.A.R.

(Jason Andrew Relva)

Lyrics by MIKE DIRNT  
Music by GREEN DAY

Tune down 1/2 step:

⑥ = E $\flat$     ③ = G $\flat$   
⑤ = A $\flat$     ② = B $\flat$   
④ = D $\flat$     ① = E $\flat$

Bright  $\text{♩} = 172$

Intro:

Elec. Gtr. 1 -

Bass Gtr.

3



*f*

Guitar notation for the Intro. The first staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff shows a bass clef. The music consists of a series of eighth notes and quarter notes, with some notes marked with an 'x' indicating a muted or specific articulation. Chord diagrams for G5 (3rd fret, 13th fret), A5 (11th fret), and D5 (13th fret) are provided above the staff.

Verse:

Guitar notation for the Verse. The first staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff shows a bass clef. The music consists of a series of eighth notes and quarter notes, with some notes marked with an 'x' indicating a muted or specific articulation. Chord diagrams for G5 (3rd fret, 13th fret), A5 (11th fret), and D5 (13th fret) are provided above the staff.

1. My friend drove off the oth - er day, and now he's gone and all they say -  
2. But now I won - der 'bout my friend, if he gave all he could give.

Guitar notation for the Verse. The first staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff shows a bass clef. The music consists of a series of eighth notes and quarter notes, with some notes marked with an 'x' indicating a muted or specific articulation. Chord diagrams for G5 (3rd fret, 13th fret), A5 (11th fret), and D5 (13th fret) are provided above the staff.

is you got - ta live 'cause life goes on.  
'cause he lived his life like I live mine.

Guitar notation for the Verse. The first staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff shows a bass clef. The music consists of a series of eighth notes and quarter notes, with some notes marked with an 'x' indicating a muted or specific articulation. Chord diagrams for G5 (3rd fret, 13th fret), A5 (11th fret), and D5 (13th fret) are provided above the staff.

But now I see I'm mor - tal too, I can't live my life like  
If you could see in - side my head then you'd start to un - der -

Guitar notation for the Verse. The first staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff shows a bass clef. The music consists of a series of eighth notes and quarter notes, with some notes marked with an 'x' indicating a muted or specific articulation. Chord diagrams for G5 (3rd fret, 13th fret), A5 (11th fret), and D5 (13th fret) are provided above the staff.

you, got - ta live it up while life goes on.  
stand the things I val - ue in my heart. }

# Chorus:

And I think it's al - right that I do what I  
like 'cause that's the way I wan - na live. And so I

**Elec. Gtr. 1**

give. And I'm still giv - ing.

Cont. rhy. simile

giv - ing.

**To Coda**

## Bridge:

**Elec. Gtr. 1** P.M. throughout Cont. rhy. simile

You know that, I know that

you're watch - ing me.

**Elec. Gtr. 1**

## Guitar Solo:



Resume verse fig. simile

Elec. Gtr. 2



*mf*

TAB: 3 3 3 3 3 3 3 | 2 0 2 2 | 3 3 3 3 3 2

TAB: 0 2 0 3 | 3 3 3 3 3 3 3 | 2 0 2 2

1. G5 3fr. D5 A5 | 2. G5 3fr. D5 A5 D.S.  $\text{\textcircled{X}}$  al Coda

TAB: 3 3 3 3 3 2 | 3 3 3 3 12 | 10 10 10 12

Coda



## Outro:

Band tacet

Elec. Gtr. 1

\*G5

D5

A5

D5

Got - ta make a plan, got - ta do what's\_ right, can't

\*Chords implied by bass gtr.

G5

D5

A5

D5

G5

D5

run a-round in cir-cles if you wan-na build a life. But I don't wan-na make a plan for a

A5

D5

G5

D5

A5

D5

day far a - way, while I'm young and while I'm a - ble all I wan - na do is...



# LONGVIEW

All gtrs. tune down  $\frac{1}{2}$  step:

⑥ = E♭      ③ = G♭

⑤ = A<sup>b</sup>      ② = B<sup>b</sup>

④ = D $\flat$     ① = E $\flat$

Lyrics by BILLIE JOE  
Music by GREEN DAY

**Moderately fast shuffle** ♩ = 140 (♩ = ♩ ♩)

**§ Verse:**  
\*\*N.C.(E)

\*Gtr. 1 F#5

**(Gtr. 1 out)**

(Drums and Bass) **12**

\*Sustained from end of previous track.

1. I sit a - round.\_

2. 3. *See additional lyrics*

\*\* Chords implied by bass.

and watch the tube, \_\_\_\_\_ but nothing's on. \_\_\_\_\_

I change the chan - nels for an hour      or      two,     

\*Secondary vocal tacet first time.

twid - dle \_\_\_\_ my thumbs just for a bit. \_\_\_\_

I'm sick of all \_\_\_\_\_ the same old shit; \_\_\_\_\_ in \_\_\_\_\_ a house.

with un-locked doors, and I'm fuck-ing la - zy.

*To Coda* ⊕

\*Gtr. 1

*f*

T  
A  
B

\*Two gtrs. arranged for one.

## Chorus 1 and 2:

B5

A5

E5

B5

1. 2. Bite my lip \_\_\_\_\_ and close my \_\_\_\_\_ eyes. Take me a - way.

A5

E5

B5

\_\_\_\_\_ to \_\_\_\_\_ par - a - dise. \_\_\_\_\_ I'm so damn bored \_

A5

E5

B5

A5

D#5

\_\_\_\_\_ I'm go - ing \_\_\_\_\_ blind and I smell like \_\_\_\_\_ shit. \_\_\_\_\_

1.

E5

D5

N.C.(E)

(D)

(Gtr. 1 out)

## Bridge:

2. E D E

I got no mo - ti - va - tion.

Rhy. Fig. 1 (end Rhy. Fig. 1)

TAB

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

D E D

Where is my mo - ti - va - tion? No time for a

E D E

mo - ti - va - tion. Smok - ing my in - spi - ra -

B5 A5 E5 Play 3 times B5

- tion.

Gtr. 1

3 3 3

TAB

\*Vocal first time only.

A5 D# E N.C.(E) D.S. al Coda (D)

3

TAB



Coda

## Chorus 3 and 4:

Chorus 3 and 4:

Sing. 3. Bite my lip — and close — my —  
4. See additional lyrics (end Rhy. Fig. 2)

Gtr. 1 3 3 3 3 Rhy. Fig. 2 3

TAB 9 9 9 9 9 9 9 9 9 9 7 7 7 7 9 7 9 7 9 7 7 7 7 5 5 7 5 9 9 9 9 9 9 7

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

B5 A5 E5 B5

eyes. Take me a - way — to par - a - dise. — I'm so damn bored.

A5 E5 B5 1. A5 E5 B5

— I'm go - ing — blind and — lone - li - ness — has to — suf - fice. —

2. A5

2. A5

Gtr. 1

3

Gtr. 1 3

TAB 7 7 7 7 7 7 7 7 7 7 8 8 8 8 9 9 9 9 9 9 7

Outro: N.C.(E)

(D)

(E)

(D) Harm.

fingerstyle hold - 4 hold - 4 Harm.

TAB 9 10 10 7 (7) 9 10 12 12 12 12



(E) (D) (E) (D) Harm.

hold - 4 hold - 4

T (12) 9 10 10 7 (7) 9 10 12 (12) 12

B 9 9 7 9

(E) (D) (E) (D) Harm.

hold - 4 hold - 4

T (12) 9 10 10 7 (7) 9 9 10 12 (12) 12

B 9 9 7 9

(E) (D) (E) (D) Harm. Repeat and fade

hold - 4 hold - 4

T (12) 9 10 10 7 (7) 9 9 10 12 (12) 12

B 9 9 7 9

#### Verse 2:

Peel me off this velcro seat and get me moving.  
 I sure as hell can't do it by myself.  
 I'm feeling like a dog in heat  
 Barred indoors from the summer street.  
 I locked the door to my own cell  
 And I lost the key.

#### Verse 3:

I sit around and watch the phone but no one's calling.  
 Call me pathetic, call me what you will.  
 My mother says to get a job,  
 But she don't like the one she's got.  
 When masturbation's lost its fun  
 You're fucking lonely.

#### Chorus 4:

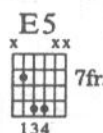
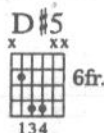
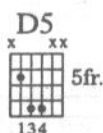
Bit my lip and close my eyes.  
 Slipping away to paradise.  
 Some say quit or I'll go blind,  
 But it's just a myth.

# JADED

Lyrics by BILLIE JOE  
Music by GREEN DAY

All gtrs. tune down ½ step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭



Very fast ♩ = 160

Intro:

Rhy. Fig. 1

A5

G5

D5

A5

G5

D5

A5

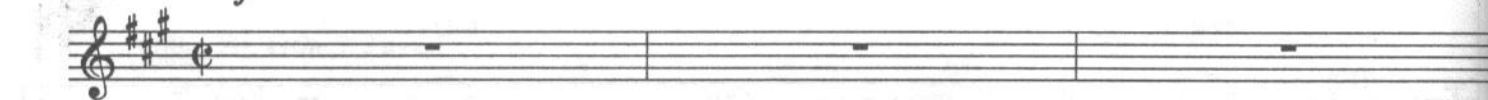
G5

D5

Gtr. 1

*f*

Gtrs. 1 & 2



A5

G5

D5

Verse:

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

A5

G5

D5

A5

G5

D5



1. Some - bod - y keep my ba - lance, I think I'm fall - ing off —  
2. See additional lyrics

A5

G5

D5

A5

G5

D5

A5

G5

D5



in - to a state of re - gres - sion. —

The ex - pir - a - tion date ra -

A5

G5

D5

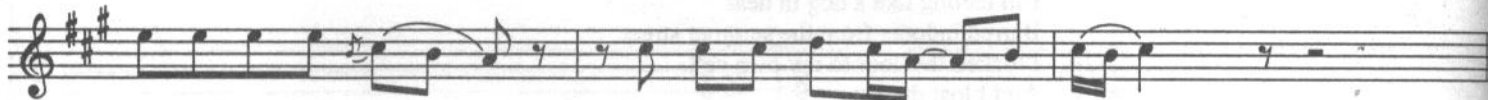
A5

G5

D5

Gtrs. 1 & 2

A5



pid - ly com - ing up. —

It's leav - ing me be - hind - to rank. —

Chorus:

D5

A5

G5

A5



Al - ways move for - ward. —

Go - ing "straight" will get you no - where.

G5 A5 D5 D#5

There is no prog - ress. - Ev - o - lu - tion killed it

E5 To Coda ♪ w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times A5 G5 D5 A5 G5 D5

all. I found my place in no - where. -

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times A5 G5 D5 A5 G5 D5 w/Rhy. Fig. 1 (Gtrs. 1 & 2) A5 G5 D5 Gtrs. 1 & 2 A5 D.S. al Coda

— You're no - where. - You're no

Coda ♪ w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times A5 G5 D5 A5 G5 D5 A5 G5 D5

where.

Verse 2:  
I'm taking one step sideways,  
Leading with my crutch.  
Got a fucked up equilibrium.  
Count down from nine to five.  
Hooray! We're gonna die,  
Blessed into our extinction.

# MACY'S DAY PARADE

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately ♩ = 112

Intro:



Acous.  
Gtr. 1

Cont. rhy. simile

Verse:

w/Fill 1 (Elec. Gtr.) 8 times, 3rd time only.

Cont. rhy. simile

1. To - day's the Ma - cy's  
2. When I was a

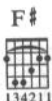
3. Instrumental



Day  
kid

Pa - rade.  
I thought

The night of the liv - ing dead is on it's way,  
I want - ed all the things that I have - n't got.



with a cred - it re - port  
Oh, but I learned

for du - ty call.  
the hard - est way.

It's a life - time guar - an - tee,  
Then I re - al - ized what it

stuffed in a cof - fin, "ten per - cent more free."  
took to tell the dif - f'rence be - tween thieves and crooks.

Red light spe -  
Let's

Fill 1

Elec.  
Gtr.

*mf*

T  
A  
B

12

11

12

11

12

11

12

11



**F#** **B**

134211 1333

- cial at the mau - so - le - um.  
learn, me and you.

**Pre-chorus:**

w/Fill 2 (Acous. Gtr, 2) 2nd time only

**E** **F#**

231 134211

*Cont. rhy. simile*

1.2. Give me some-thing that I need, Sat - is - fac - tion  
3. What's the con - so - la - tion prize? E - co - no - my

1. **E**

231

guar - an - teed to you. What's the con - so - la - tion prize?

**F#** **B**

134211 1333

E - con - o - my - sized dreams of hope.

2. **B** **F#/A#** **G#m** **F#**

1333 2 134 4fr. 134111 134211

*Cont. rhy. simile*

guar - an - teed. 'Cause I'm think-ing 'bout a brand - new hope, the one I've nev - er

**E** **F#** **B**

231 134211 1333

known. 'Cause now I know it's all that I want - ed.

*D.S. al Coda*

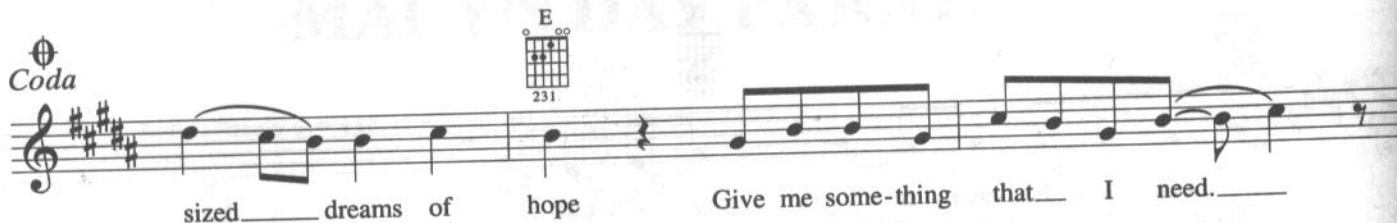
**Acous. Gtr. 2** **Fill 2**

*mf*

**TAB**

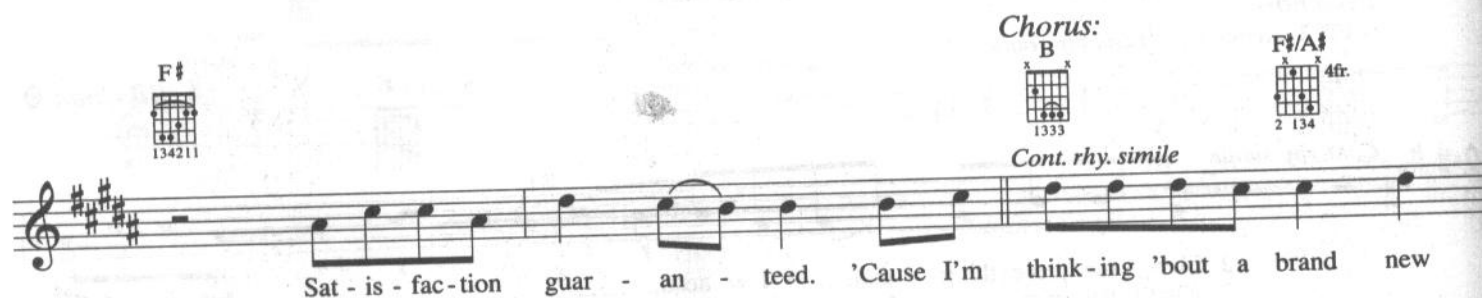
7 7 7 7 7 7 7 7 6 7 7 7 7 7 7

Coda



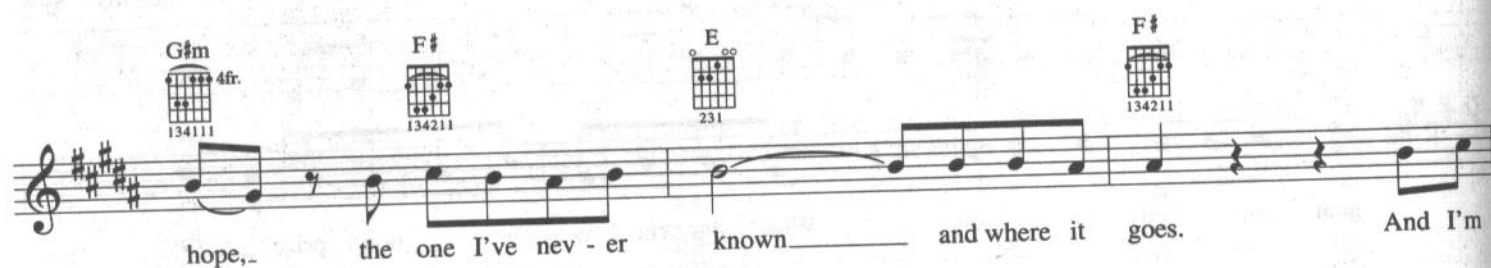
sized dreams of hope Give me some-thing that I need.

Chorus:



Sat - is - fac - tion guar - an - teed. 'Cause I'm think - ing 'bout a brand new

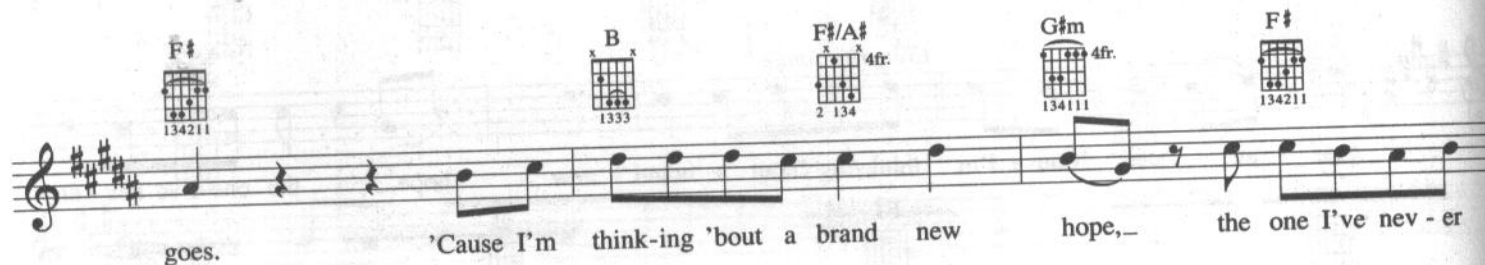
Cont. rhy. simile



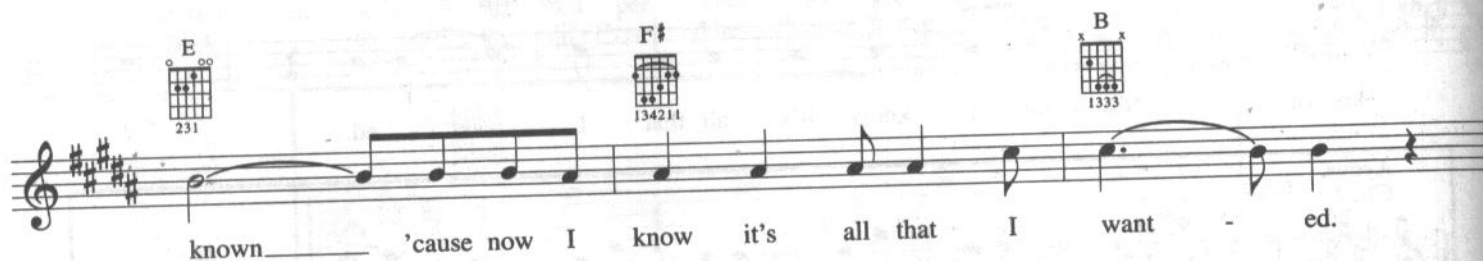
hope, the one I've nev - er known and where it goes. And I'm



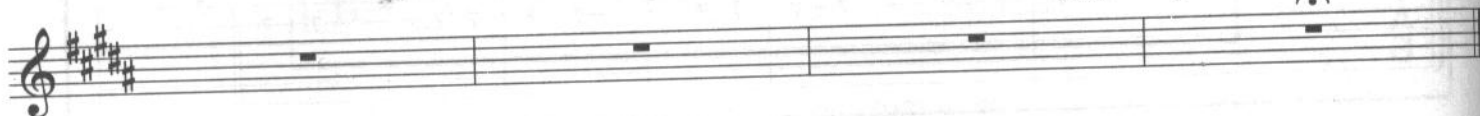
think - ing 'bout the on - ly road, the one I've nev - er known and where it

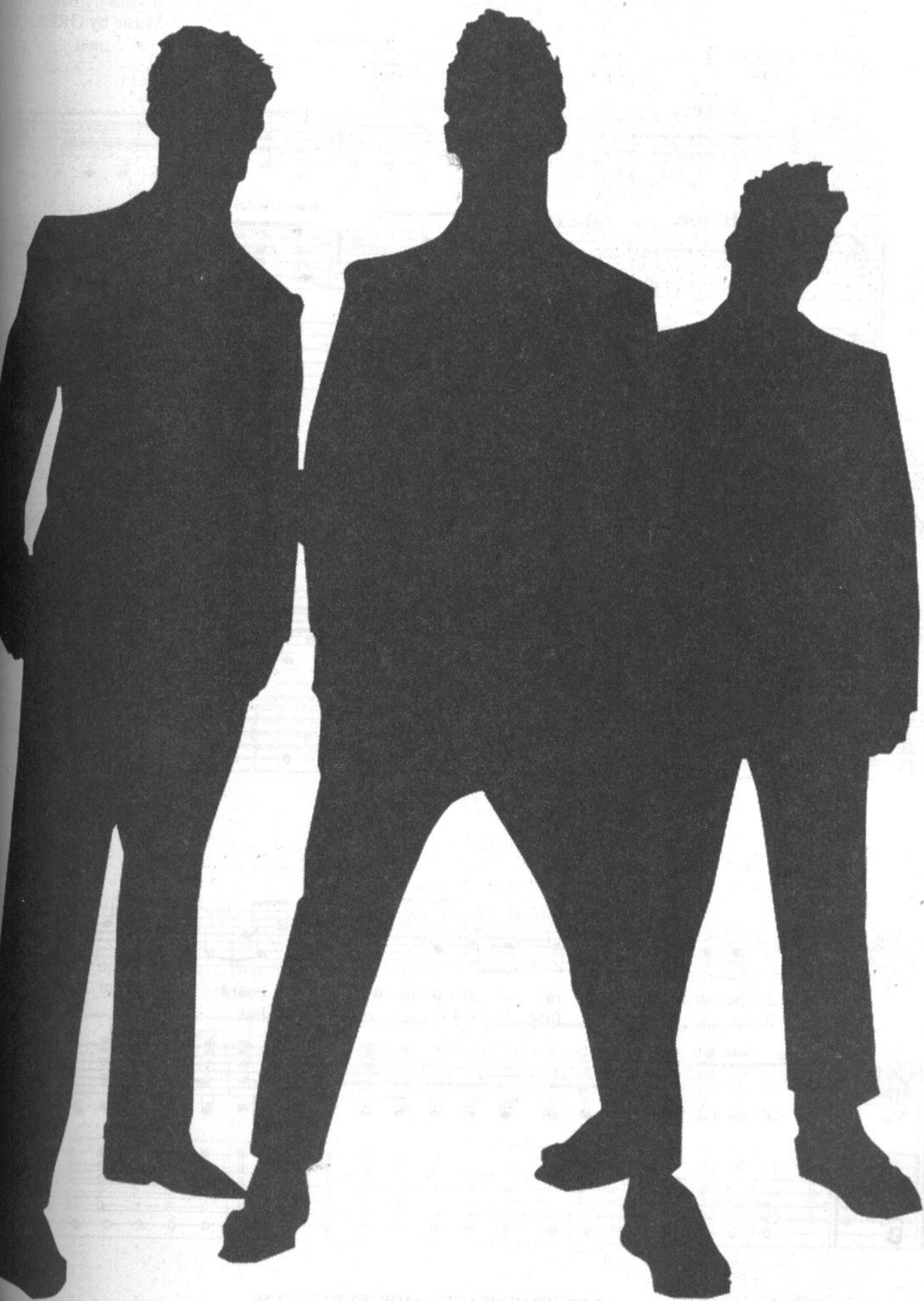


goes. 'Cause I'm think - ing 'bout a brand new hope, the one I've nev - er



known 'cause now I know it's all that I want - ed.

Acous.  
Gtr.








**D5**

X X O X  
• •  
12

**A5**

X O X X  
• •  
11

- tion.

Turn up\_\_\_ the stat - ic left\_\_\_ of the\_  
She'll drag\_ the lake\_\_\_ to keep\_ the ven-

Bass Gtr.

TAB

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

N.C. E 7fr.

state of the na - tion.  
det - ta a - live.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 7 6 9 9 7 0 0

*Pre-chorus:*

N.C.

E

7fr.

1333

1.3. Turn up the flame, step on — the gas. —  
2. Bring in the head of the gov - ern - ment. —

Burn-ing the flag at half  
The dog ate the doc

TAB

9 9 9 9 9 9 9 | 9 9 9 9 9 | 9 9 9 9 9 9 9  
9 9 9 9 9 9 9 | 9 9 9 9 9 | 9 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  
0 0 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 0 0

5 4 0 0



Elec. Gtr. 1

Sheet music for Electric Guitars 1 and 2, and a TAB system. The key signature is two sharps (F# and C#). The first system shows a rest for Elec. Gtr. 1 and a melodic line for Elec. Gtr. 2 starting with a *mf* dynamic. The TAB system below has three staves (T, A, B) with fret numbers: 7 7, 9 7 7 7, 10 9 7 10 9 7, 9 9 7 7, 10 9 7, 10 9 7, 7 7.

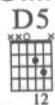
Continuation of the guitar and TAB parts. The guitar part continues the melodic line. The TAB system continues with fret numbers: 9 7, 9 7 7 7, 10 9 7 10 9 7, 9 9 7 7, 10 9 7, 10 9 7, 7 7. The word "She" appears at the end of the guitar staff.

Bridge:

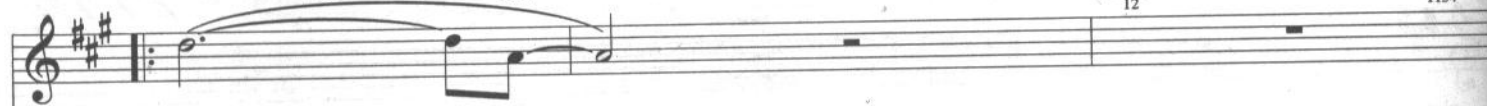
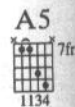
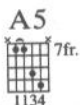
Bridge guitar part with fretboard diagrams for E (1333) and A5 (1134) chords, each marked "7fr.". The TAB system continues with fret numbers: 9 7, 9 7 7 7, 10 9 7 10 9 7, 9 9 7 7, 10 9 7, 10 9 7, 7 7. The instruction "Cont. rhy. simile" is present.

Vocal melody with lyrics. The lyrics are: "ques-tions what\_ you're of - fer - ing, \_ your breath lacks the\_ con - vic - tion. Draw - ing the\_ line in \_ the dirt, \_ be - cause the last\_ de - ci - sion is". The guitar part continues with fretboard diagrams for E (1333) and A5 (1134) chords, each marked "7fr.". The TAB system continues with fret numbers: 9 7, 9 7 7 7, 10 9 7 10 9 7, 9 9 7 7, 10 9 7, 10 9 7, 7 7.

## Guitar Solo:



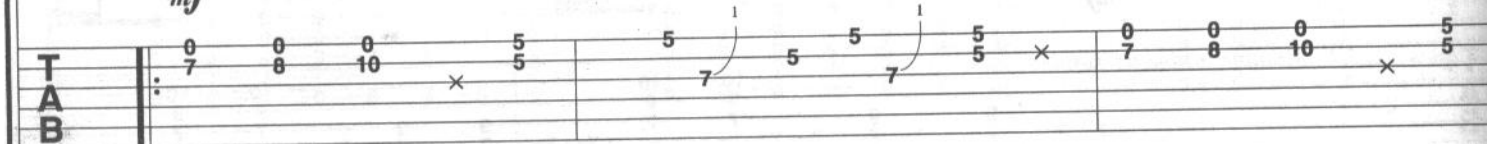
Resume chorus fig. simile



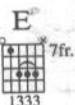
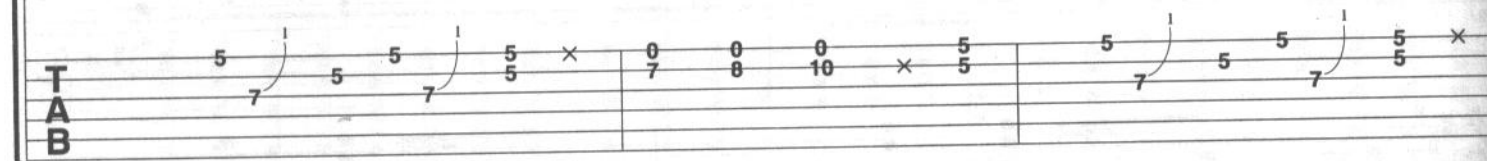
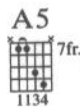
\*no!

Elec. Gtr. 3

mf



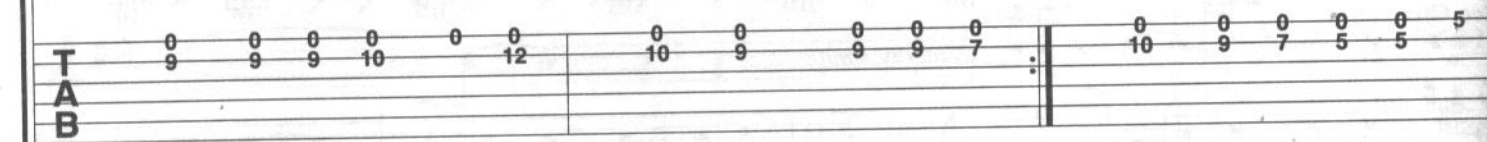
\*Vocal 1st time only.



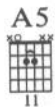
1.

2.

D.S. al Coda



Coda



Ma - ri - a, —

Ma - ri - a, —



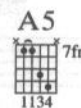
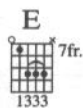
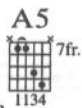
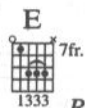
fr.

D5

A5

la - la, Ma - ri - a, where did you go?

**Outro:**



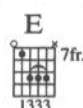
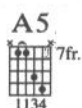
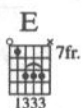
*Play 3 times*

*Resume bridge fig. simile*

**Elec. Gtr. 3**

TAB

9 9 x x 10 10 x x 12 12 x x 10 10 x x



**Elec. Gtrs. 1 & 2**

TAB

9 9 x x 10 10 x x 12 12 x x 10 10 10 10

# MINORITY

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately ♩ = 132 (♩-♩<sup>3</sup>)

Intro:

Chord diagrams for Intro:

- C: 32 1
- G: 21 34
- Fmaj7: 321
- C: 32 1
- G: 21 34
- F: 3211
- C: 32 1

Acous. Rhy. Fig. 1  
Gtr. *mf* fingerstyle

end Rhy. Fig. 1

Cont. in slashes

TAB: 0 1 0 0 3 0 | 1 2 1 0 1 0 | 0 1 0 0 3 0 | 2 0 2 3

Chorus:

Elec. Gtr. 1 & Acous. Gtr. *f*

Chord diagrams for Chorus:

- C: 1333
- F: 134211
- G: 134211
- F: 134211
- C: 1333
- F: 134211
- G: 134211
- F: 134211
- G: 134211
- F: 134211

Cont. rhy. simile

I want to be the mi - nor - i - ty. I don't\_ need your au -

thor - i - ty. Down with the mor - al ma - jor - i - ty. 'Cause\_

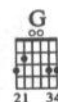
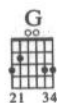
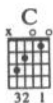
Verse:

Chord diagrams for Verse:

- C: 1333
- F: 134211
- G: 134211
- F: 134211
- C: 32 1
- G: 21 34

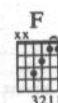
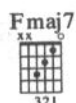
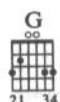
Acous. Gtr.

I want to be the mi - nor - i - ty. 1. I pledge al - le - giance  
(2.3.) light, one mind



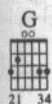
*Cont. rhy. simile*

to the un - der - world. One na - tion un - der - dog there of which I stand a - lone. A  
flash - ing in the dark. Blind - ed by the si - lence of a thou - sand bro - ken hearts. "For



face in the crowd, un - sung a - gainst the mold. With - out a doubt, sin - gled out, the  
cry - ing out loud," she screamed un - to me. A free - for - all, f\*\*\* 'em all.

### Chorus:



**Elec. Gtr. 1  
& Acous. Gtr.**

on - ly way I know. } 'Cause I want to be the mi - nor - i - ty.  
"You are your own sight."



*Cont. rhy. simile*

I don't\_ need your au - thor - i - ty. Down with the mor - al ma -

*To Coda* ♪



jor - i - ty. 'Cause\_ I want to be the mi - nor - i - ty.

## Bridge:

**Elec. Gtr. 1 & Acous. Gtr.**

Am 5fr. 134111 3 3

E 7fr. 1333 3

F 8fr. 1333 3

C 8fr. 134211 3

Am 5fr. 134111 3 3

E 7fr. 1333

1. Stepped out of the line \_\_\_\_\_ like a sheep runs

2. Instrumental.

F 134211 3

G 134211 3

Am 5fr. 134111 3

E 7fr. 1333 3

F 8fr. 1333 3

C 8fr. 134211 3

from the herd. March - ing out of time \_\_\_\_\_

Am 5fr. 134111 3

F 134211 3

G 134211 3

1. The on - ly way I know. 2. One

to my own beat now. \_\_\_\_\_

2. Interlude:

G 134211 3

B 1333

C 32 1

G 21 34

Fmaj7 321

C 32 1

G 21 34

Fmaj7 321

G 21 34

Cont. rhy. simile

3. One

D.S.  $\text{al Coda}$

**Coda**

G 134211

F 134211

C 1333

F 134211

G 134211

F 134211

nor - i - ty. I want to be the mi - nor - i - ty.

**Elec. Gtr. 2**

*mf*

**TAB**

5 5 6 6-8 8



Chord diagrams: C (1333), F (134211), G (134211), F (134211), C (1333), F (134211).

I want to be the ma - jor - i - ty. I want to be the mi -

TAB: 8 6 5 5 5 5 6

Chord diagrams: G (134211), F (134211), C (1333), F (134211), G (134211), F (134211).

nor - i - ty. I want to be the mi - nor - i - ty.

TAB: 6-8 8 8 8 8 8

**Outro:**  
w/Rhy. Fig. 1 (Acous. Gtr.)

Elec. Gtr. 1 tacet

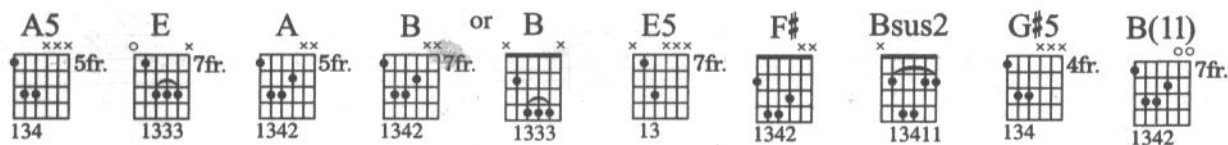
rit.

Chord diagrams: C (1333), G (134211), Fmaj7 (321), C (1333), G (134211), F (134211), C (1333).

Elec. Gtr. 1

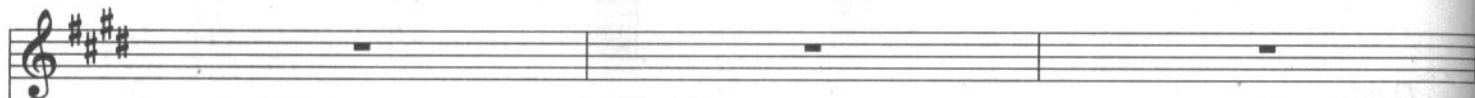
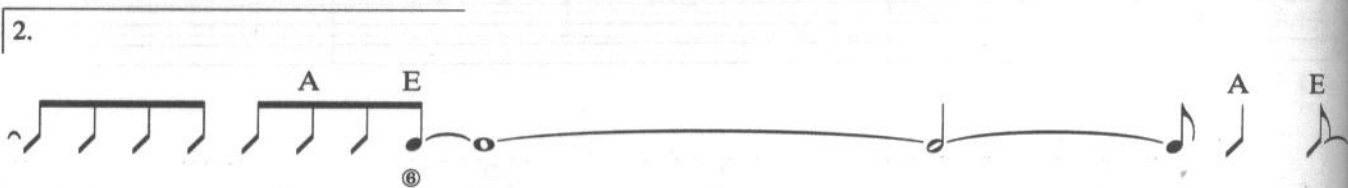
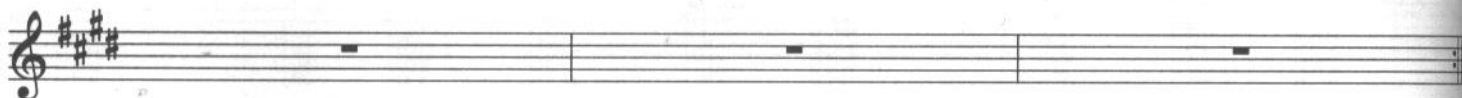
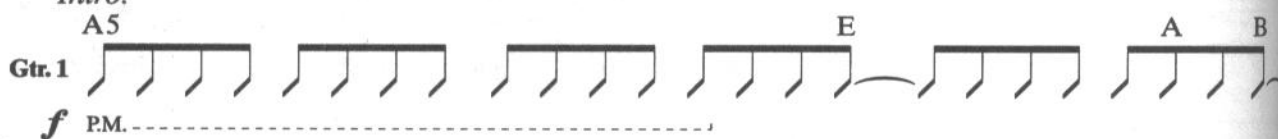
# NICE GUYS FINISH LAST

Lyrics by BILLIE JOE  
Music by GREEN DAY

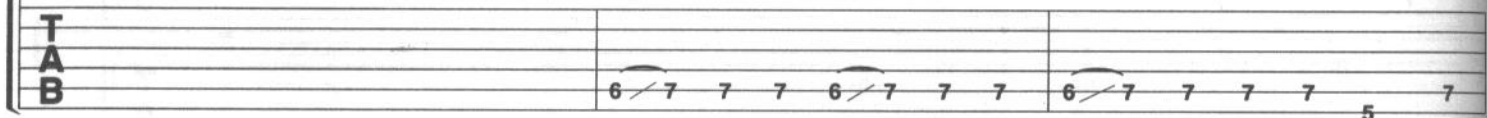


Fast ♩ = 188

Intro:



Bass gtr.



*Verse:*

**\*Gtr. 1** **E5**  
P.M. - - - - -

1. Nice guys fin - ish last. —  
2. Liv - ing on com - mand.

**TAB**

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

\*Gtr. 1 tacet 1st 7 bars of Verse 1.  
Play slashes on Verse 2 only.

B

E

sym - pa - thy will get you left be - hind.  
kiss - ing up and bleed - ing all your trust.

TAB

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Substitute w/Rhy. Fill 1 (Gtr. 1) Verse 2

Bass gtr. cont. simile throughout

Gtr. 1

A E E5

P.M.

Some - times you're at your best  
Tak - ing what you need.

TAB 7 7 7 7 7 5 7

A B

when you feel the worst.  
Bite the hand that feeds.

You feel washed - up, like piss  
You'll lose your mem - o - ry

E >

grad. release P.M.

— go - ing down the drain.  
— and you got no shame.

Rhy. Fill 1

Gtr. 1 E A E



## Pre-chorus:

A

Pres - sure cook - er, pick my brain and

E

tell me I'm in - sane. I'm so f\*\*\* - ing hap -

A  
Cont. rhy. simile

E

- py, I could cry. Ev - 'ry joke can have -

A

E

its truth, but now the joke's on you. I

F#

B

Bsus2

nev - er knew you're such a fun - ny guy.

## Chorus:

E  
Rhy. Fig. 1

A

E

Oh, nice guys fin - ish last, when

E A open E A

you are the out - cast. Don't pat your - self on the back,

1. end Rhy. Fig. 1 A E

open B

you might break your spine.

2. Chorus: w/Rhy. Fig. 1 (Gtr. 1) E A

Oh, nice guys fin - ish last, when

E A E A

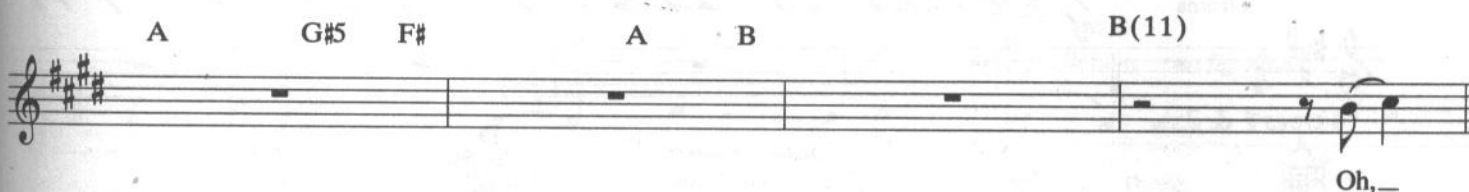
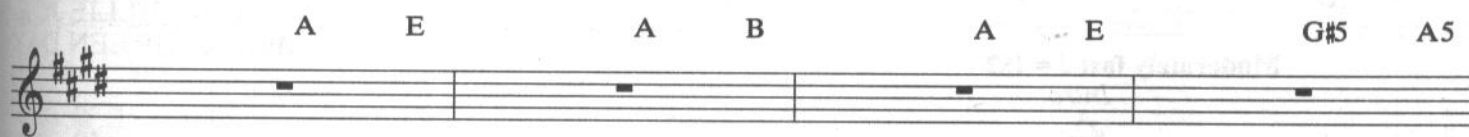
you are the out - cast. Don't pat your - self on the back,

B A E

you might break your spine. Mm!

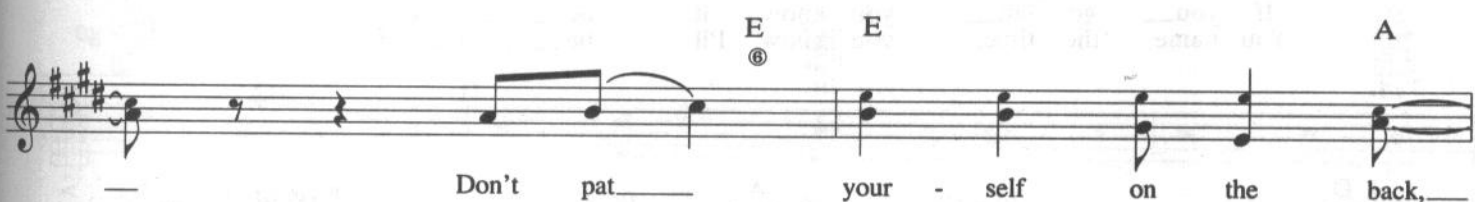
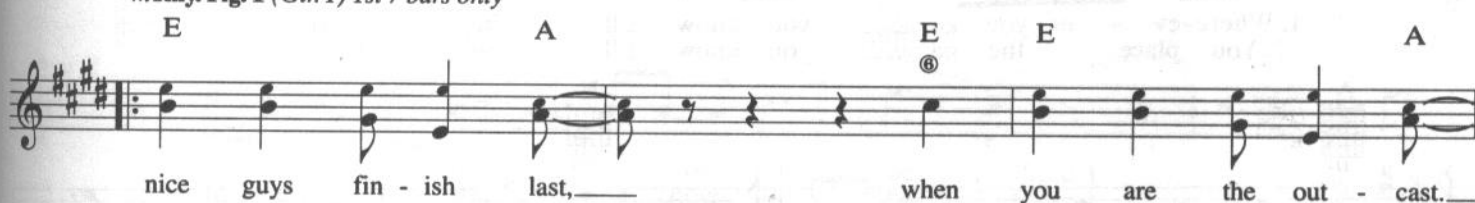
Interlude: A B A E Cont. rhy. simile A B

Interlude: Cont. rhy. simile

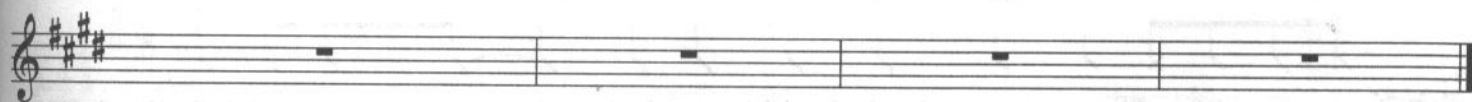


### Chorus:

w/Rhy. Fig. 1 (Gtr. 1) 1st 7 bars only



2.



## POPROCKS & COKE

Lyrics by BILLIE JOE  
Music by GREEN DAY

**Moderately fast** ♩ = 152

*Intro:*

**Acous. Gtr. &  
Elec. Gtr. 1  
Drums**

**E**  
  
 1333

*Verses 1 & 2:*

A

Diagram A shows a 5x5 grid. A horizontal line is drawn across the top of the grid. Above this line, on the left side, is a small circle with an 'x' to its left. On the right side, above the line, is an 'x'. Inside the grid, in the second row from the top, there are three dots arranged horizontally. A curved line is drawn above these three dots. Below the grid, there are two vertical lines.

*Cont. rhy. simile*

D

5fr.

1333

1. Where - ev - er you go, \_\_\_\_\_ you know. I'll be \_\_\_\_\_ there.  
2. You place \_\_\_\_\_ the name, \_\_\_\_\_ you know. I'll be \_\_\_\_\_ there.

E

7fr

1333

If you go far, you know I'll be there. }  
 You name the time, you know I'll be there. } I'll go

1. 2

D

5fr.

1333

A

Diagram A shows a 4x4 grid with a horizontal line across the top and a vertical line down the middle. Three dots are in the top-right cell, and three dots are in the bottom-left cell. A curved line connects the top-right cell to the bottom-left cell.

**Elec. Gtr. 1**

E




231

an - y-where,  
*Chorus:*

so I'll see you there.

I don't

F#m



1 3 4 | 1 1

E

231

**D**

5fr.

1333

A



5fr

134211

E

7fr.

1322

D

5fr.

care if you don't mind, — I'll be there not far be - hind.

A

5fr.

134211

E

7fr.

1 3 3 3

D

5fr.

I will dare keep in mind, — I'll be there for



**A** 111 *Resume intro fig. simile* **E** 7fr. 1333

you. \_\_\_\_\_

§ *Verses 3 & 4:*

**A** 111 **D** 5fr. 1333 *Resume verse fig. simile*

⑤ P.M.:

3. When there's the truth, you know I'll be there.  
4. If you should fall, you know I'll be there.

**A** 111 **E** 7fr. 1333

A - mongst the lies, you know I'll be there. }  
To catch the call, you know I'll be there. }

I'll go

**D** 5fr. 1333 **A** 111 **E** 231

an - y - where so I'll see you there. I don't

*Chorus:*

**F#m** 134111 *Resume chorus fig. simile* **E** 231 **D** 5fr. 1333 **A** 5fr. 134211 **E** 7fr. 1333 **D** 5fr. 1333

care if you don't mind, I'll be there not far be - hind..

*To Coda* ☉

**A** 5fr. 134211 **E** 7fr. 1333 **D** 5fr. 1333

I will dare keep in mind, I'll be there for

**A** 111 *Resume intro fig. simile* **E** 231

you. \_\_\_\_\_

Al - right!

## Instrumental:

**F#m**  
134111  
**Elec. Gtrs. 1 & 2**

**E** 231 **A** 111

**D** 1333 5fr.

**C#** 1333 4fr. **A** 111

**F#m** 134111

**E** 231 **A** 111

**D** 1333 5fr. **Dmaj9(3)** 1321 5fr. **D** 1333 5fr. **E** 231

**D.S. al Coda**  
w/Fill 1 (Elec. Gtr. 3)

**Coda**

**Elec. Gtrs. 1 & 2**

I don't care, I'll be there for

**Outro:**

**A** 111 **E** 1333 7fr.

**Elec. Gtr. 1** Cont. rhy. simile

you. I'll be there for you.

**E** 1333 7fr. **A** 111

**Elec. Gtr. 1**

I'll be there for you.

## Fill 1 Elec. Gtr. 3

**mf**

**TAB**

10 9

# WALKING CONTRADICTION

gtrs. tune down 1/2 step:

⑥=E $\flat$  ③=G $\flat$   
 ⑤=A $\flat$  ②=B $\flat$   
 ④=D $\flat$  ①=E $\flat$

Lyrics by BILLIE JOE  
 Music by GREEN DAY

Moderately fast  $\text{♩} = 132$

Intro:

Gtrs. 1 & 2 A5

Faster  $\text{♩} = 152$

Verse:

D G5 A5 D G5 A5

1. 3. Do as I say, not as I do be- cause the shit's so deep can you run a - way. I  
 2. See additional lyrics

Rhy. Fig. 1 end Rhy. Fig. 1

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

D G5 A5 D G5 A5

beg to dif- fer, on the con - tra - ry, I a - gree with ev - 'ry word that you say.

D G5 A5 D G5 A5

Talk is cheap and lies are ex - pen - sive, my wal - let's fat and so is my head.

D G5 A5 D G5 A5

Hit and run, and then I'll hit you a - gain, a smart ass but I'm play - ing dumb.

1. D G5 A5 D G5 A5

2.3.  
Chorus:  
D G5 A5 D G5 A5

I have no be - lief,

Gtrs. 1 & 2  
Rhy. Fig. 2

TAB

w/Rhy. Fig. 2 (Gtrs. 1 & 2)  
D G5 A5

but I be - lieve I'm a walk - ing con - tra - dic - tion. And I

end Rhy. Fig. 2

TAB

To Coda ♪ w/Rhy. Fig. 1 (Gtrs. 1 & 2)  
D G5

ain't got no right..

A5 D G5 A5

D.S. ♪ al Coda

♪ Coda w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times  
D G5 A5 D G5 A5

I have no be - lief,

D G5 A5

but I be - lieve I'm a walk - ing con - tra - dic - tion. And I



Outro: D G5

D G5 A5

ain't got no right..








Gtrs. 1 & 2







A5 D G5 A5

Oh.

D G5 A5 D G5 A5

Verse 2:  
 Standards set and broken all the time,  
 Control the chaos behind a gun.  
 Call it as I see it, even if  
 I was born deaf, blind and dumb.  
 Losers winning big on the lottery,  
 Rehab rejects still sniffing glue.  
 Constant refutation with myself,  
 I'm a victim of a catch 22.

*Intro:*

A

**Gtr. 1**

A/G#

A/G

**f** w/Leslie speaker effect  
hold throughout

**Gtr. 2**

*f*

F#5

**Gtr. 2**

**Gtr. 1**

D5

*Cont. in slashes*

[illegible]

D5 A5 D5 A5

and rep - e - ti - tion.  
lack of pas - sion,

TAB

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

Con - tent in the same old shtick a gain.  
pro - to - types of what we were.





*Chorus:*

Chorus.

A A/G# A/G

can - not speak. I've lost my voice. Speech-less and re - dun -

TAB

5 2 2 4 3

TAB

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

F# Bm D

- dant. 'Cause I love you's not e - nough. I'm lost for words.

TAB

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

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

4 4 4 4 4 4 4 4 0 7 7 7 7 7 7 7 0

2 2 2 2 2 2 2 2 0 5 5 5 5 5 5 5 0

A5

E

*Interlude:*

A5



First system of musical notation (measures 1-4):

- Staff 1 (Melody):** Treble clef, key of D major. Measure 1: D4 quarter, E4 quarter. Measure 2: F#4 quarter, G4 quarter. Measure 3: A4 quarter, B4 quarter. Measure 4: C#5 quarter, D5 quarter.
- Staff 2 (Harmony):** Treble clef, key of D major. Measure 1: D4 quarter, E4 quarter. Measure 2: F#4 quarter, G4 quarter. Measure 3: A4 quarter, B4 quarter. Measure 4: C#5 quarter, D5 quarter.
- Staff 3 (TAB):** Measure 1: 2 2 2 2 2 2 2 2. Measure 2: 2 2 2 2 2 2 2 2. Measure 3: 2 2 2 2 2 2 2 2. Measure 4: 2 2 2 2 2 2 2 2.
- Staff 4 (Harmony):** Treble clef, key of D major. Measure 1: D4 quarter, E4 quarter. Measure 2: F#4 quarter, G4 quarter. Measure 3: A4 quarter, B4 quarter. Measure 4: C#5 quarter, D5 quarter.
- Staff 5 (TAB):** Measure 1: 2 2 2 2 2 2 2 2. Measure 2: 2 2 2 2 2 2 2 2. Measure 3: 2 2 2 2 2 2 2 2. Measure 4: 2 2 2 2 2 2 2 2.

Second system of musical notation (measures 5-8):

- Staff 1 (Melody):** Treble clef, key of D major. Measure 5: D4 quarter, E4 quarter. Measure 6: F#4 quarter, G4 quarter. Measure 7: A4 quarter, B4 quarter. Measure 8: C#5 quarter, D5 quarter.
- Staff 2 (Harmony):** Treble clef, key of D major. Measure 5: D4 quarter, E4 quarter. Measure 6: F#4 quarter, G4 quarter. Measure 7: A4 quarter, B4 quarter. Measure 8: C#5 quarter, D5 quarter.
- Staff 3 (TAB):** Measure 5: 0 2 3 2 3 2 0. Measure 6: 0 2 2 2 2 2 0. Measure 7: 0 2 2 2 2 2 0. Measure 8: 0 2 2 2 2 2 0.
- Staff 4 (Harmony):** Treble clef, key of D major. Measure 5: D4 quarter, E4 quarter. Measure 6: F#4 quarter, G4 quarter. Measure 7: A4 quarter, B4 quarter. Measure 8: C#5 quarter, D5 quarter.
- Staff 5 (TAB):** Measure 5: 0 2 3 2 3 2 0. Measure 6: 0 2 2 2 2 2 0. Measure 7: 0 2 2 2 2 2 0. Measure 8: 0 2 2 2 2 2 0.

Third system of musical notation (measures 9-12):

- Staff 1 (Melody):** Treble clef, key of D major. Measure 9: D4 quarter, E4 quarter. Measure 10: F#4 quarter, G4 quarter. Measure 11: A4 quarter, B4 quarter. Measure 12: C#5 quarter, D5 quarter.
- Staff 2 (Harmony):** Treble clef, key of D major. Measure 9: D4 quarter, E4 quarter. Measure 10: F#4 quarter, G4 quarter. Measure 11: A4 quarter, B4 quarter. Measure 12: C#5 quarter, D5 quarter.
- Staff 3 (TAB):** Measure 9: 2 4 4 3 4 2. Measure 10: 2 4 4 3 4 4. Measure 11: 2 1 0 0 1. Measure 12: 0 2 1 0 0 1.
- Staff 4 (Harmony):** Treble clef, key of D major. Measure 9: D4 quarter, E4 quarter. Measure 10: F#4 quarter, G4 quarter. Measure 11: A4 quarter, B4 quarter. Measure 12: C#5 quarter, D5 quarter.
- Staff 5 (TAB):** Measure 9: 2 4 4 3 4 2. Measure 10: 2 4 4 3 4 4. Measure 11: 2 1 0 0 1. Measure 12: 0 2 1 0 0 1.

G5 A5 D5

*Cont. rhy. simile*

T  
A  
B

A5 G#5 A5 G#5 F#5

T  
A  
B

B5 E5

Now I

T  
A  
B

## Chorus:

can - not speak. I've lost my voice. Speech - less and re - dun -

can - not speak. I've lost my voice. Speech - less and re - dun -

TAB: 0 2 2 4 2 2 3

can - not speak. I've lost my voice. Speech - less and re - dun -

TAB: 5 5 5 5 5 5 5 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

- dant. 'Cause I love you's not e - nough. I'm lost for words.

- dant. 'Cause I love you's not e - nough. I'm lost for words.

TAB: 2 4 3 2 3 4 2 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0

- dant. 'Cause I love you's not e - nough. I'm lost for words.

TAB: 4 4 4 4 4 4 4 4 4 4 0 7 7 7 7 7 7 7 0 4 4 4 4 4 4 4 0 7 7 7 7 7 7 7 0 2 2 2 2 2 2 2 2 2 2 0 5 5 5 5 5 5 5 0



1. 2. open

A5

Now I

TAB

TAB

A A/G# A/G F#5

2 2 5 2 4 3 2

1 1

5 (5) 4 5 4 (4) 2 4 3 3 5 3 0 2

# SHE

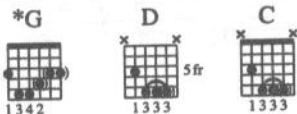
Lyrics by BILLIE JOE  
Music by GREEN DAY

All gtrs. tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



\*Entire chord is fingered, but only the lower strings are strummed. Notes in parentheses are only occasionally heard.

Moderately fast ♩ = 178

Intro: Gtr. 1 (Bass arranged for gtr.)  
N.C.(G5)

*f*

Verse: G5

\*Gtr. 1

1. She, — she screams in si - lence.  
2. See additional lyrics

\*Gtr. 1 (Tacet 1st 14 bars, Verse 1)

A sul - len ri - ot pen - e - trat -

P.M. ----- G5 P.M. P.M. --- C P.M. G5 P.M. --- P.M. ----- P.M.

- ing through her mind. \_\_\_\_\_ Wait -

T  
A  
B (3) 3 3 3 3 3 5 5 5 5 5 5 (5) 5 5 5 5 5

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

ing for a sign \_\_\_\_\_

T  
A  
B 5 5 5 5 5 5 (5) 5 5 5 5 5 7 5 5 5 5 5

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

to smash the si - lence with the brick

T  
A  
B (5) 5 5 5 5 5 0 3 3 3 3 3 3





D.S.  $\text{\textcircled{S}}$  al Coda

Verse 2:  
 She, she's figured out all her doubts  
 Were someone else's point of view.  
 Waking up this time to smash  
 The silence with the brick of self-control.  
 (To Chorus:)

# STUCK WITH ME

All Gtrs. tune down 1/2 step:

⑥=E $\flat$  ③=G $\flat$

⑤ = A♭    ② = B♭

④=D $\flat$     ①=E $\flat$

Lyrics by BILLIE JOE  
Music by GREEN DAY

**Fast rock ♩ = 194**

Gtrs. 1 &amp; 2 E

*Intro:*

[illegible]

*Verses 1 & 2:*

**Verses 1 & 2:**  
**Substitute w/Rhy. Fill 1 (Gtrs. 1 & 2) 2nd time**

Substitute w/ Rhy. Fm 1 173: 1 & 2/4

E E5 E B5

1. I'm not part of your e - lite, I'm just al - right.  
2. See additional lyrics

PM.....

TAB

### Rhy. Fill 1

**Gtrs. 1 & 2**

**Rhy. Fill 1**

**Gtrs. 1 & 2**

**T** 9 9 9 9 9 9 (9) 9 9 9 9 9 9 X

**A** 9 9 9 9 9 9 (9) 9 9 9 9 9 9 X

**B** 7 7 7 7 7 7 (7) 7 7 7 7 7 7 X

A B A B

Class struc- tures, wav - ing co - lours, bleed - ing from my throat. —

The first system of music contains a vocal line and guitar accompaniment. The vocal line has four measures with lyrics: "Class struc- tures, wav - ing co - lours, bleed - ing from my throat. —". Above the first and third measures are labels 'A', and above the second and fourth are labels 'B'. The guitar accompaniment consists of two staves: a standard musical staff and a fretboard diagram below it. The fretboard diagram shows fret numbers (6, 7, 5) for the first three measures and includes some 'X' marks in the fourth measure.

Substitute w/Rhy. Fill 2 (Gtrs. 1 & 2) 2nd time

E

Not sub - ser - vi - ent — to you, — I'm just —

The second system of music continues the vocal line and guitar accompaniment. The vocal line has two measures with lyrics: "Not sub - ser - vi - ent — to you, — I'm just —". Above the first measure is a label 'E'. The guitar accompaniment continues with fret numbers and 'X' marks on the fretboard diagram.

B A B

al - right. Down classed by the pow -

The third system of music continues the vocal line and guitar accompaniment. The vocal line has two measures with lyrics: "al - right. Down classed by the pow -". Above the first measure is a label 'B', and above the second and third measures are labels 'A' and 'B' respectively. The guitar accompaniment continues with fret numbers and 'X' marks on the fretboard diagram.

Rhy. Fill 2

Gtrs. 1 & 2

P.M.

TAB

This section is titled "Rhy. Fill 2" and "Gtrs. 1 & 2". It contains musical notation for guitar and bass. The guitar part is on a standard staff with a treble clef and key signature of two sharps. The bass part is on a staff labeled "TAB" with fret numbers. A "P.M." (pick up) mark is indicated between the two staves. The section ends with 'X' marks on the guitar staff and fret numbers on the bass staff.

**Chorus:**

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

C#

**Stuck With Me - 4 - 3**



2.  
E  
C# B A  
right.

T  
A  
B

The image shows a musical score for a song titled "The Ballad of the Flag". The score is written for guitar and includes a guitar tablature (TAB) line at the bottom. The music is in the key of D major (indicated by two sharps: F# and C#) and is in 4/4 time. The score is divided into two main sections: a first section labeled "1.2.3." and a second section labeled "4.". The first section consists of a single measure with a whole note chord. The second section consists of four measures, each with a whole note chord. The chords are: D major (D, F#, A), D major (D, F#, A), D major (D, F#, A), and D major (D, F#, A). The guitar tablature (TAB) line at the bottom shows the fret numbers for each note in the chords. The first section is marked with a "1.2.3." and the second section is marked with a "4.". The TAB line shows the fret numbers for each note in the chords: (6, 7, 7, 5) for the first chord, and 6, 7, 7, 5 for the subsequent chords. The score is written on a grand staff with a treble clef and a key signature of two sharps. The guitar tablature (TAB) line is written below the staff and shows the fret numbers for each note in the chords. The first section is marked with a "1.2.3." and the second section is marked with a "4.". The TAB line shows the fret numbers for each note in the chords: (6, 7, 7, 5) for the first chord, and 6, 7, 7, 5 for the subsequent chords.

[illegible]

**Verse 2:**  
What's my price and will you pay it  
If it's alright?  
Take it from my dignity and  
Waste it 'til it's dead.  
Throw me back into the gutter  
'Cause it's alright.  
Find another pleasure fucker,  
Drag them down to hell.

# WAITING

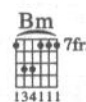
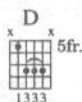
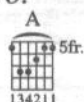
Tune down 1/2 step:

⑥=E♭ ③=G♭  
⑤=A♭ ②=B♭  
④=D♭ ①=E♭

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately ♩ = 134

Intro:



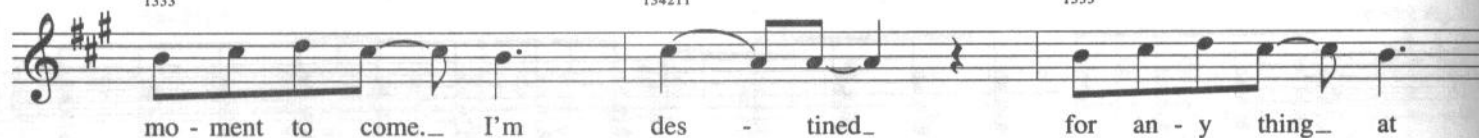
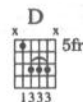
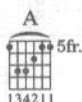
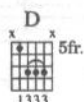
Elec. Gtr. 1

*mf*

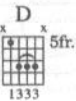
Cont. rhy. simile



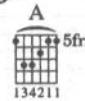
I've been wait - ing a long time for this



mo - ment to come. I'm des - tined for an - y thing at



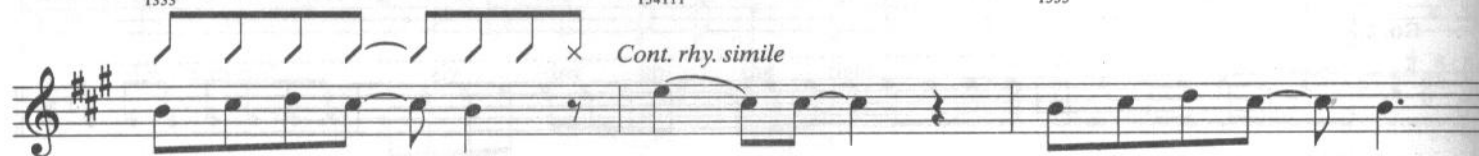
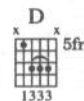
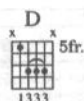
Verse:



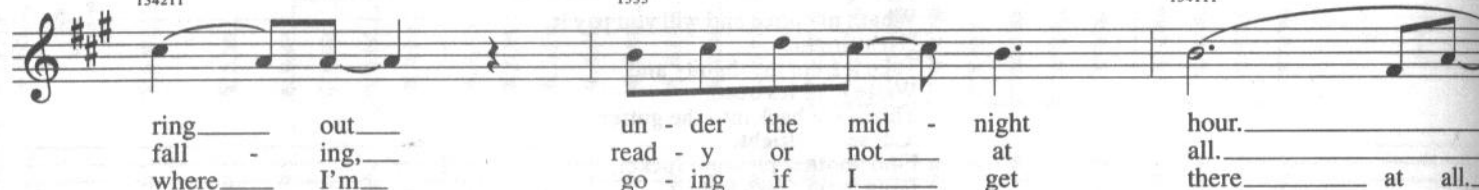
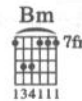
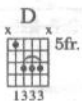
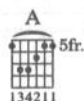
all

\*Elec. Gtr. 1 dbld.

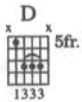
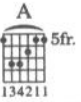
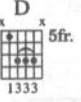
1. Down - town  
2. Dawn - ing  
3. Dumb - struck,



lights will be shin - ing on me like a new dia - mond  
of a new er - a. Call - ing, don't let it catch you  
col - our me stu - pid. Good - luck, you're gon - na need it



ring out un - der the mid - night hour.  
fall - ing, read - y or not at all.  
where I'm go - ing if I get there at all.

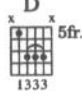

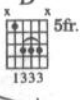
Well, no one can touch me now.  
 Well, so close, e-nough to taste it.  
 Wake up.





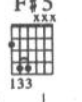
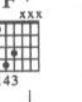

And I can't turn my back, it's too late,  
 Al - most I can em - brace this feel - ing  
 Bet - ter thank your luck - y stars.

*To Coda* 

read - y or not at all.  
 on the tip of my tongue. } Well,

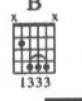
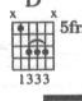
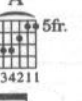
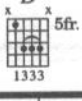
### Chorus:

Elec. Gtr. 1

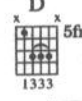

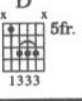
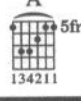
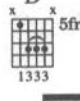
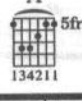
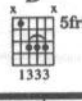

I'm so much clos - er than I have ev - er known.

1.

Wake up.

2.

Chord diagrams for D (1333) and A (134211) are shown above the staff, indicating 5fr. positions. The staff shows a melodic line in G major (one sharp) with a key signature of one sharp (F#).

Bet - ter thank your

Chord diagrams for D (1333) and A (134211) are shown above the staff, indicating 5fr. positions. The staff shows a melodic line in G major (one sharp) with a key signature of one sharp (F#).

luck - y stars.

Chord diagrams for D (1333), A (134211), F5 (133), and E (231) are shown above the staff, indicating 5fr. positions. The staff shows a melodic line in G major (one sharp) with a key signature of one sharp (F#).

Sure, hey, hey, hey.

### Guitar Solo:

Chord diagrams for A (134211), D (1333), and Bm (134111) are shown above the staff, indicating 5fr. positions. The staff shows a melodic line in G major (one sharp) with a key signature of one sharp (F#). The guitar solo is marked with *f* (forte) and *Cont. rhy. simile* (continue rhythm similar).

Elec. Gtr. 1

Elec. Gtr. 2

TAB

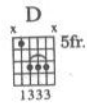
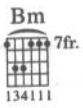
9 6 6 4 6 7 6 4 9 6 6

Chord diagrams for D (1333), A (134211), and D (1333) are shown above the staff, indicating 5fr. positions. The staff shows a melodic line in G major (one sharp) with a key signature of one sharp (F#).

TAB

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





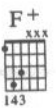
## Chorus:

Elec.  
Gtr. 1Elec.  
Gtr. 3*mf*

Well, I'm so much clos-

T  
A  
B

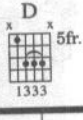
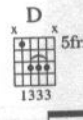
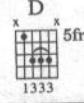
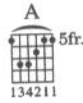
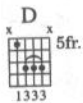
4 4 4 7 4 4 2 2 5 2 11 10 9 10 12 9 10



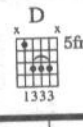
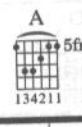
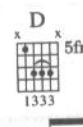
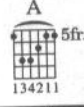
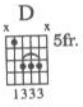
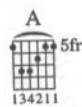
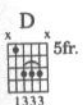
- er than I have ev - er known.

T  
A  
B

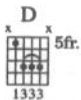

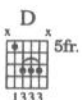

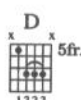
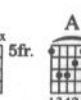
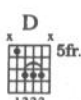

10 10 9 10 12 9 10 9 10 10 12 9 10 8 4

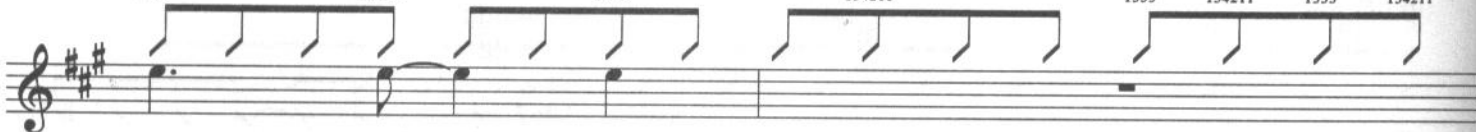


Wake up.

T  
A  
B

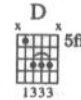
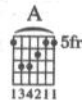
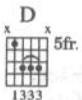
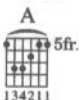
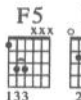
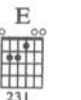

Bet - ter thank your

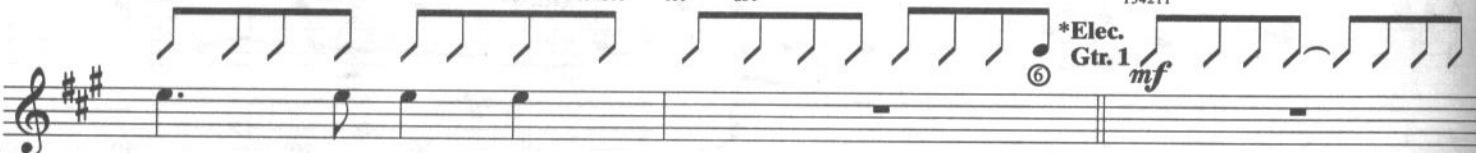
 5fr.  5fr.  5fr.  5fr.  5fr.  5fr.  5fr.  5fr.



luck - y — stars.

*Interlude:*

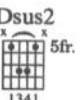
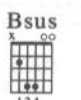

 5fr.  5fr.  5fr.  5fr.    5fr.




*\*Elec. Gtr. 1* *mf*

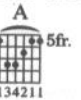
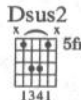
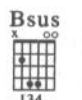
Sure, hey, hey, hey.


*\*Elec. Gtr. 1 not dbld.*

 5fr.   5fr.



*Mid-tro:*

 5fr.  5fr. 



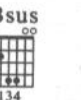
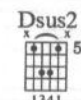
*Cont. rhy. simile*

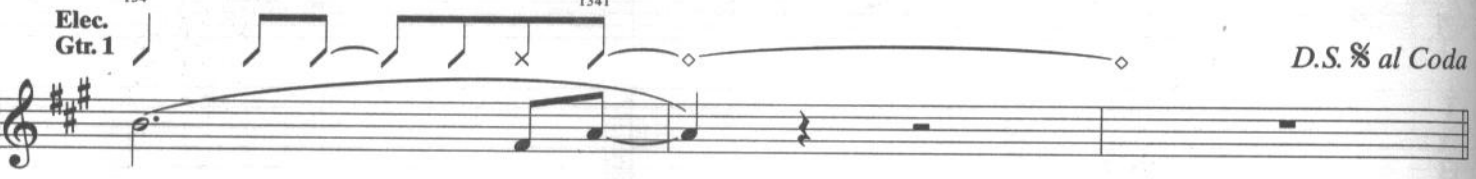
I've — been — wait - ing a life - time for — this —

 5fr.  5fr.  5fr.



mo - ment to came. — I'm des - tined. — for an - y - thing — at

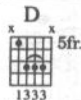
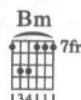
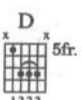
  5fr.

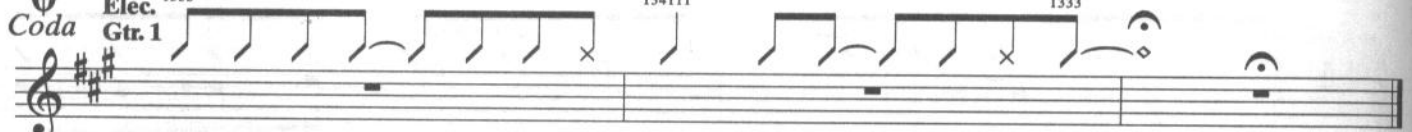


*Elec. Gtr. 1*

all. —

*D.S. % al Coda*

 5fr.  5fr.  5fr.



*Coda* *Elec. Gtr. 1*



# WARNING

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately ♩ = 112

Intro:



Rhy. Fig. 1

\*Acous.  
Gtr. 1

*mf*

\*Acous.  
Gtr. 2

Rhy. Fig. 1A

*mf*

T  
A  
B

\*Acous. Gtr. 1 dbl.

1.

2.3.

Verses 1 & 2:

w/Rhy. Figs. 1 (Acous. Gtr. 1)

& 1A (Acous. Gtr. 2) both 8 times



1. This is a pub - lic ser - vice an - nounce - ment.  
2. Bet - er homes and safe -

This is on - ly a test.  
ty - sealed com - mun - i - ties?

E -



mer - gen - cy, e - vac - u - a - tion, pro - test.  
 Did you re - mem - ber to pay the u - til - i - ty?

May im - pair your a - bil - i - ty to op - er - ate ma - chin - er - y.  
 Cau - tion: Po - lice line. You bet - ter not cross. Is it the

Can't quite tell just what it means to me. Keep out of reach of chil-dren,  
 cop or am I the one that's real - ly dan - ger - ous? San - i - ta - tion, ex - pi - ra - tion

don't you talk to strang-ers. Get your phi - los - o - phy from a bump - er stick - er.  
 date, ques - tion ev - 'ry - thing? Or shut up and be the vic - tim of au - thor - i - ty. }

### Chorus:

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) both 4 times

Warn - ing: Live with - out warn - ing.

Let's say a warn - ing: Live with - out warn - ing.

1. **A** **D** **G** **D**  
 111 132 21 34 132

Acous. Gtrs. 1 & 2 tacet N.C.  
 Elec. Gtr. 1 Rhy. Fig. 2

With - out. Al - right.

Elec. Gtr. 2 Rhy. Fig. 2A *mf*

TAB 0 0 4 3 0 0

**A**  
 111  
 w/tremolo

end Rhy. Fig. 2

end Rhy. Fig. 2A

1/4 1/4 1/4 1/4

TAB 0 4 0 3 0 0 0 4 3 0 0 0 4 0 3 0

2. **G** **D** **A** **D** **G** **D**  
 21 34 132 111 132 21 34 132

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) both 4 times

Let's see a warn - ing: Live with - out warn - ing.

**A** **D** **G** **D** **A** **D**  
 111 132 21 34 132 111 132

Let's see a warn - ing: Live

**G** **D** **A** **D** **G** **D**  
 21 34 132 111 132 21 34 132

with - out warn - ing. With - out. Al - right.

Interlude:  
 Acous. Gtrs. 1 & 2 tacet  
 w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2)  
 N.C.

**A**  
 111

Verse 3:

w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2) both 2 times

N.C.

Bet - ter homes and safe - ty - sealed com - mun - i - ties?

N.C.

Did you re - mem - ber to pay — the u - til - i - ty?

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) both 3 times

Cau - tion: Po - lice line: You'd bet - ter not cross. Is it the cop or am I the one —

— that's real - ly dan - ger - ous? San - i - ta - tion, ex - pir - a - tion date, ques - tion ev - 'ry - thing?

Chorus:

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2) both 4 times

Or shut up and be the vic - tim of au - thor - i - ty. Warn - ing: Live —

— with - out warn - ing. Let's see a warn - ing: Live —

— with - out warn - ing. Let's see a This was a

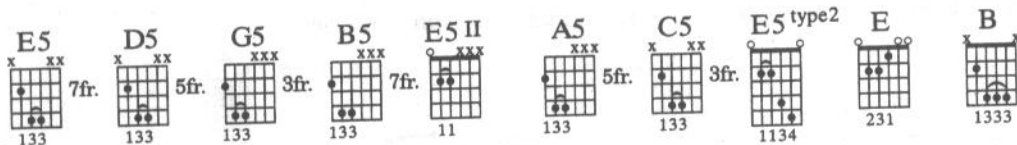
Outro:

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2)

pub - lic ser - vice an - nounce - ment. This was on - ly a test.

# WELCOME TO PARADISE

Lyrics by BILLIE JOE  
Music by GREEN DAY



All gtrs. tune down 1/2 step:

⑥ = E $\flat$     ③ = G $\flat$   
⑤ = A $\flat$     ② = B $\flat$   
④ = D $\flat$     ① = E $\flat$

Fast  $\text{♩} = 196$

Intro:

Gtr. 1

N.C. E5 D5 E5 D5 A5 D5 D#5

*f*

TAB

E5 D5 A5 E5

\*Gtr. 1

TAB

\*2 gtrs. arr. for 1.

D5 A5 E5 D5 A5

Cont. in slashes

TAB

Verse:

E5 D5 E5

1. Dear — moth - er, can — you hear — me whin - in'?

2.3. See additional lyrics

D5

It's been three whole — weeks since — I —

Welcome to Paradise - 8 - 1



G5 B5 E5 D5

— have left your home. — This sud - den fear —

E5

— has left — me trem - blin'

D5 G5 B5

'cause now it seems — that I — am out here on my own —

G5 B5

— and I'm feel - ing so a - lone. —

## Chorus:

E5 II G5 A5 C5

Pay at - ten - tion to — the cracked — streets and — the bro - ken homes. —

Ah. — Ah. —

E5 II E5 type 2 E5 G5

— Some call it slums, — some call — it nice. —

B5 E5II G5

I want to take you through—

Ah. Ah.

A5 C5

a waste - land I like to call my home.—

To Coda

E B

1. E5 D5

wel - come — to — par - a - dise.

A5 E5 D5 A5

2. E5 D5 A5 E5 D5

par - a - dise.

A5 E5 D5 A5

E5 D5 A5

Cont. in notation

## Interlude:

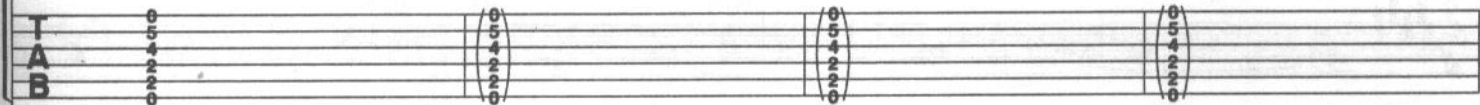
E5

Bass Gtr.

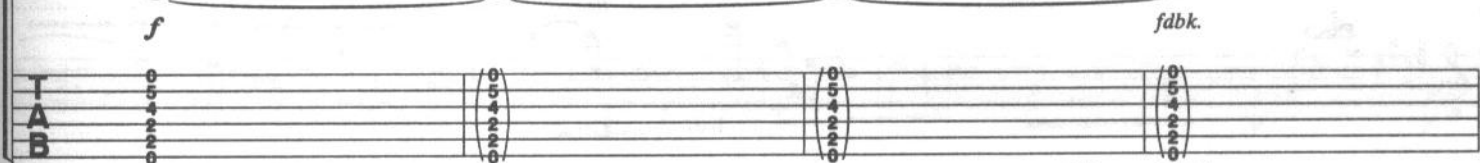
Bass Fig. 1



Gtr. 1



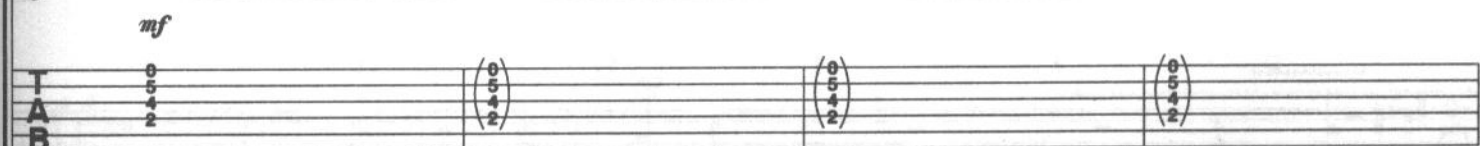
Gtr. 2



fdbk.

Fdbk notes: E &amp; G#

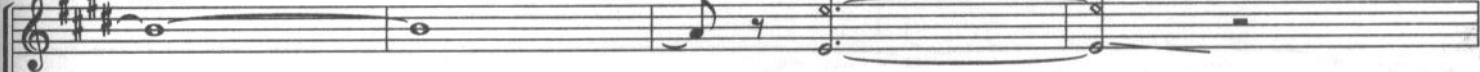
Gtr. 3



w/Bass Fig. 1 10 times, simile

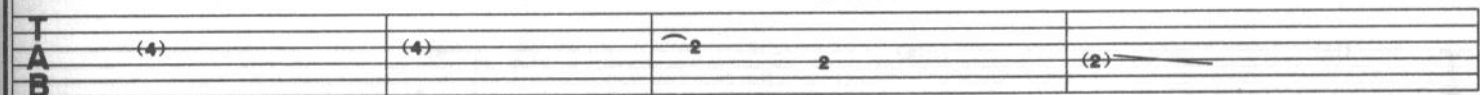
N.C.

Gtr. 1

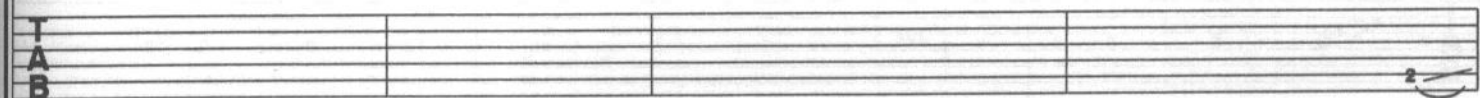
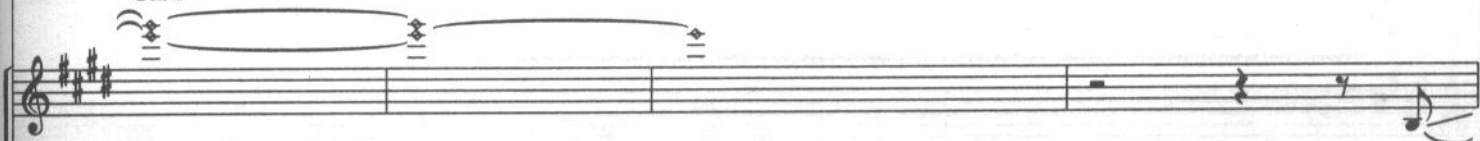


L.H.

fdbk.



Gtr. 2



**Gtr. 1**

A.H.

**TAB**

2

**Gtr. 2**

8va

**TAB**

7 (7) 19

**Gtr. 3**

8va

L.H.

**TAB**

9 10 12 19 19 (19) 19 (19)

**L.H.**

A.H.

**TAB**

(2) 5

**TAB**

(19) (19) (19)

**TAB**

16 (16)



E G F# F

TAB

(5) 4 3 2 (2) (2)

(8va) (8va) 8va----

TAB

(19) (19) 1/2 harm. harm. harm....

7 7 7

TAB

4 5 4 5 7 8 7 8 6 7 6 7 0 6 0

E G F# F E G

TAB

2

A.H. harm. A.H.

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

TAB

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

TAB

(6) 5 4 0 6 7 6 (6) 7 6 0 6 5 0 (6) 5 4 0 6 7 0

F# F E G F# F

TAB (2) (2) (2)

TAB (7) (8va)

TAB (0) 7 6 0 6 5 0 (0) 5 4 0 8 7 0 x 7 6 0 6 5 0

w/Bass Fig. 1

E

G

F#

F

Gtr. 1

Play 4 times

TAB 2 2 2 2 5 5 5 5 4 4 4 4 3 3 3 3

Gtr. 3

TAB (0) 5 4 0 0 0 7 0 (0) 7 6 5 6 5 0

Gtr. 2 cont. w/ad lib. harmonics and fdbk.

w/Bass Fig. 1

E G F# F

Coda B E5 D5 A5

wel - come to par a - dise.

E5 D5 A5 E5 D5

Oh par a - dise.

A5 E5 D5 A5 E5

Verse 2:

A gunshot rings out at the station.  
Another urchin snaps and left dead on his own.  
It makes me wonder why I'm still here.  
For some strange reason, it's now feeling like my home  
And I'm never gonna go.  
(To Chorus:)

Verse 3:

Dear mother, can you hear me laughin'?  
It's been six whole months since I have left your home.  
It makes me wonder why I'm still here.  
For some strange reason, it's now feeling like my home  
And I'm never gonna go.  
(To Chorus:)

# WHEN I COME AROUND

All gtrs. tune down  $\frac{1}{2}$  step:

⑥ = E♭      ③ = G♭

⑤ = Ab      ② = Bb

④ = D $\flat$     ① = E $\flat$

Lyrics by BILLIE JOE

Music by GREEN DAY

**Moderately** ♩ = 100

Intro: Gtr. 1 G5 D5 E5 Em E5 C Rhy. Fig. 1 D5

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

TAB

(end Rhy. Fig. 1) Rhy. Fig. 2 D5 G5 D5 E5 Em E5 C D5 (end Rhy. Fig. 2)

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

TAB

*Verse:*

**w/Rhy. Fig. 2 (Gtr. 1, 7 times)**

W/Key: F#m. Fig. 2 (Gr. 1, 7 times)

G5 D5 E5 Em E5 C D5 G5 D5

1. I heard you cry - in' loud — all the way — a-cross town.

2. See additional lyrics

E5 Em E5 C D5 G5 D5 E5 Em E5 C D5

— You've been search - ing for that some - one, and it's me, — out on the prowl. — As

G5 D5 E5 Em E5 C D5 G5 D5

you sit a-round feel - ing sor - ry for your - self, — well, don't get lone - ly now —

E5 Em E5 C D5 G5 D5 E5 Em E5 C D5

and dry your whin - ing eyes. — I'm just roam -



[illegible]

world a - round 'cause you know\_ where I'll be found when I come a-round\_ (end Rhy. Fig. 3)

TAB

**w/Rhy. Fig. 1 (Gtr. 1)**  
G5 D5 E5 Em E5 C

**w/Rhy. Fig. 2 (Gtr. 1)**  
G5 D5 E5 Em E5 C D5

**Guitar Solo:**  
**w/Rhy. Fig. 2 (Gtr. 1, 2 times)**  
E5 Em E5 C D5 G5 D5 E5 Em E5 C D5

Oooh!

**Gtr. 2**

**f hold**

**TAB**

G5 D5 E5 Em E5 C (15) D5

TAB (12)

## Chorus:

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

A5 C A5

No time to search the world a - round, 'cause you know where I'll be

w/Rhy. Fig. 1 (Gtr. 1)

C G5 D5 E5 Em E5 C

found when I come a - round. Oh, when I come a - round.

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

G5 D5 E5 Em E5 C D5 G5 D5

Oh, when I come a - round.

E5 Em E5 C D5 G5 D5 E5 Em E5 C

When I come a - round.

Gtr. 1

Gtr. 1 P.M. P.M. P.M. P.M.

TAB

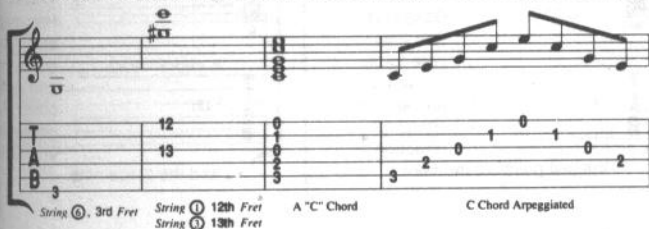
## Verse 2:

I heard it all before,  
 So don't knock down my door.  
 I'm a loser and a user so  
 I don't need no accuser  
 To try and slag me down, because I  
 Know you're right.  
 So go do what you like.  
 Make sure you do it wise.  
 You may find out that your  
 Self-doubt means nothing was ever there.  
 You can't go forcing something  
 If it's just not right.  
 (To Chorus:)

# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



## BENDING NOTES



**HALF STEP:** Play the note and bend string one half step.\*



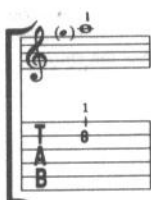
**WHOLE STEP:** Play the note and bend string one whole step.



**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.



**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.



**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.



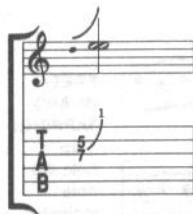
**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.



**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.



**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.

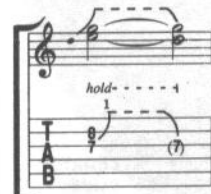


**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.



**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until

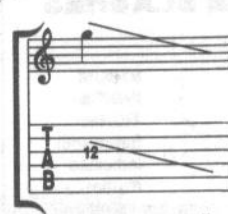
release begins (indicated at the point where line becomes solid).

## TREMOLO BAR



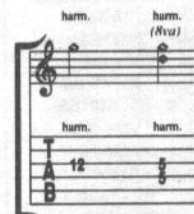
**SPECIFIED INTERVAL:** The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



**UN-SPECIFIED INTERVAL:** The pitch of a note or a chord is lowered to an unspecified interval.

## HARMONICS



**NATURAL HARMONIC:** A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



**ARTIFICIAL HARMONIC:** The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.



**ARTIFICIAL "PINCH" HARMONIC:** A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



## RHYTHM SLASHES



The chord voicings are found on the first page of the transcription underneath the song title.

**STRUM INDICATIONS:**  
Strum with indicated rhythm.



**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**  
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

## ARTICULATIONS



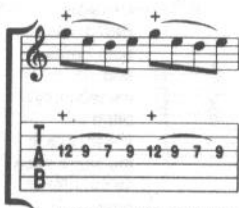
**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



**FRET-BOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend,

tap onto note indicated.



**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



**LONG GLISSANDO:**  
Play note and slide in specified direction for the full

value of the note.



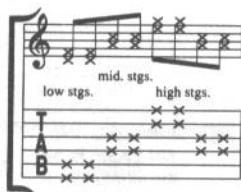
**SHORT GLISSANDO:**  
Play note for its full value and slide in specified direction at

the last possible moment.



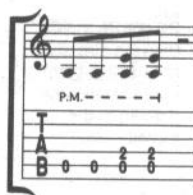
**PICK SLIDE:**  
Slide the edge of the pick in specified direction

across the length of the string(s).



**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**TREMOLO PICKING:**  
The note or notes are picked as fast as possible.



**TRILL:**  
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.



**ACCENT:**  
Notes or chords are to be played with added emphasis.



**STACCATO (Detached Notes):**  
Notes or chords are to be played roughly

half their actual value and with separation.



**DOWN STROKES AND UPSTROKES:**  
Notes or chords are to be played with either a downstroke

(  $\cap$  ) or upstroke (  $\vee$  ) of the pick.



**VIBRATO:**  
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.



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**WELCOME TO PARADISE • WHEN I COME AROUND**

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