

AUTHENTIC GUITAR TAB EDITION

GREEN DAY BULLET IN A BIBLE

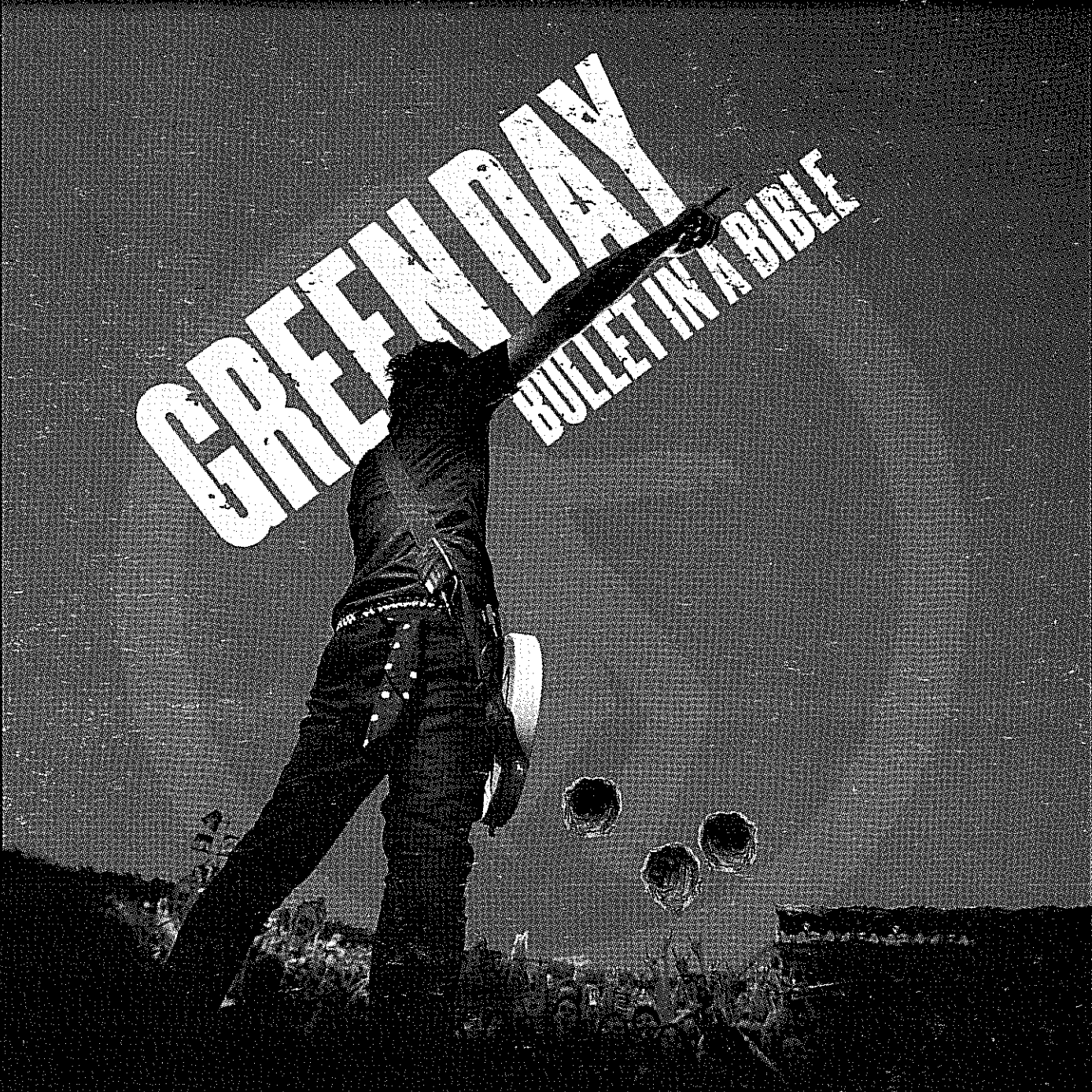
GREEN DAY BULLET IN A BIBLE





AUTHENTIC GUITAR TAB EDITION

GREEN DAY BULLET IN A BIBLE



GREEN DAY
BULLET IN A BIBLE

Special thanks to Rob Cavallo, Pat Magnerella and Tyler Willingham

Transcribed by Danny Begelman

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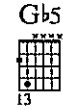
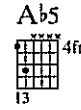
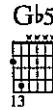
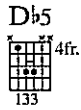
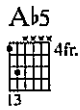


AMERICAN IDIOT

Words by BILLIE JOE
Music by GREEN DAY

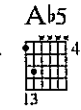
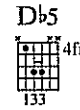
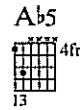
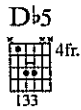
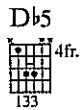
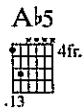
Moderately fast ♩ = 176

Intro:



Elec. Gtr. 1 Rhy. Fig. 1 Elec. Gtr. 2 enters

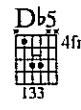
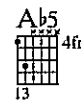
mf *f*



end Rhy. Fig. 1

1. 2.

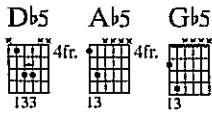
Verses 1 & 2:



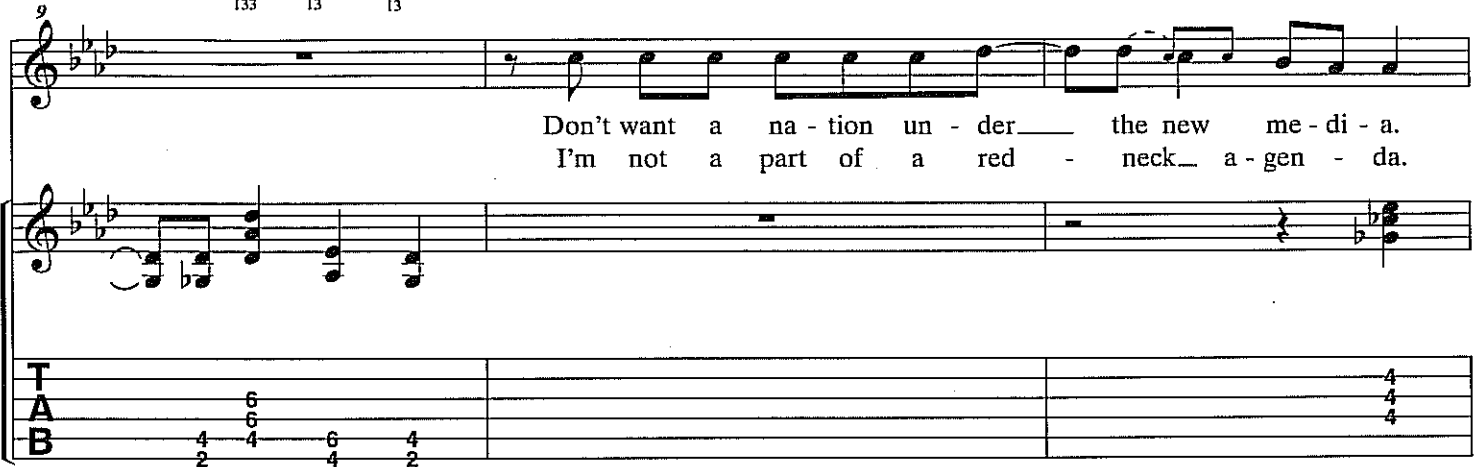
N.C.

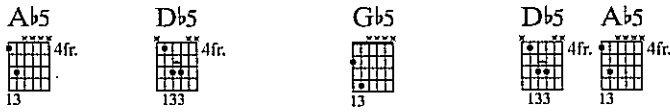
1. Don't want to be an A - mer - i - can id - i - ot.
2. Well, may - be I'm the f** - got A-mer-i-ca.

Rhy. Fig. 2

Db5 Ab5 Gb5


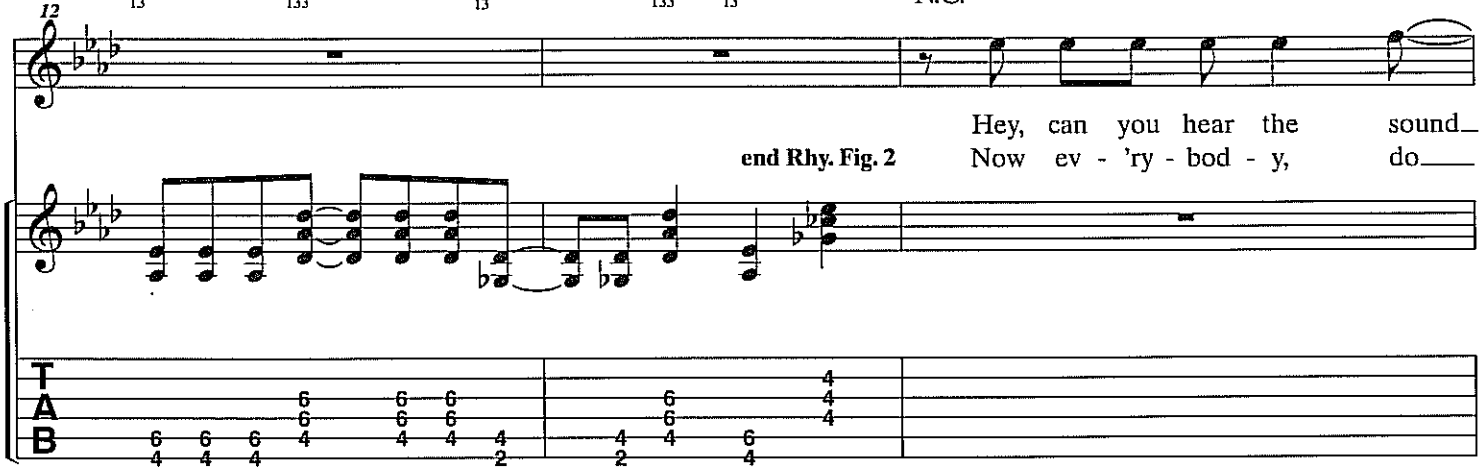
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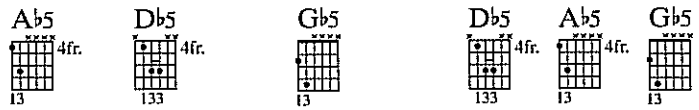
9

 Don't want a na - tion un - der the new me - di - a.
 I'm not a part of a red - neck a - gen - da.

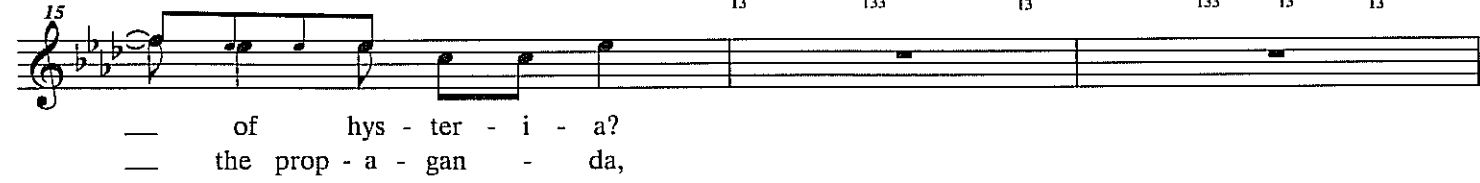
Ab5 Db5 Gb5 Db5 Ab5


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

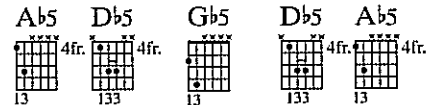
N.C.

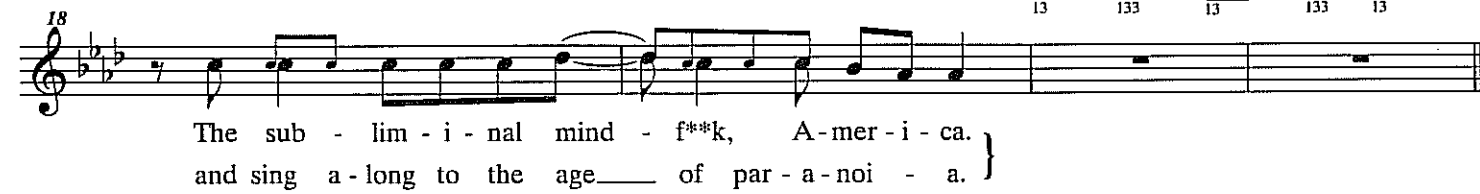
12

 Hey, can you hear the sound
 Now ev - 'ry - bod - y, do
 end Rhy. Fig. 2

Ab5 Db5 Gb5 Db5 Ab5 Gb5


15

 — of hys - ter - i - a?
 — the prop - a - gan - da,

N.C.

Ab5 Db5 Gb5 Db5 Ab5


18

 The sub - lim - i - nal mind - f**k, A - mer - i - ca.
 and sing a - long to the age of par - a - noi - a.

Chorus:

Db



Ab



Elec. Gtrs.

1 & 2

Cont. rhy. simile

Musical staff with guitar chord diagrams and lyrics: Wel-come to a new kind of ten-sion all a-cross the a-

Eb



Musical staff with guitar chord diagram and lyrics: - li-en - a - tion where ev - 'ry - thing is - n't meant to be o -

Ab



Db



Musical staff with guitar chord diagrams and lyrics: kay. Tel - e - vi - sion dreams -

Ab



Musical staff with guitar chord diagram and lyrics: of to - mor - row, we're not the ones who're meant to fol - low,

Eb



N.C.

Musical staff with guitar chord diagram and lyrics: for that's e - nough to ar - gue. Eng - land!

1.

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

Ab5



Db5



Gb5



Db5



Ab5



Gb5



Ab5



Db5



Gb5



Musical staff for guitar accompaniment, measures 38-40

2.

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

Db5



Ab5



Ab5



Db5



Gb5



Db5



Ab5



Gb5



Musical staff for guitar accompaniment, measures 41-43

Ab5



Db5



Gb5



Db5



Ab5



Db5



Gb5



Musical staff for guitar accompaniment, measures 44-46

65

Db5 4fr. 133

Ab5 4fr. 13

Gb5 13

Ab5 4fr. 13

Db5 4fr. 133

Gb5 13

Db5 4fr. 133

Ab5 4fr. 13

T
A
B

Interlude:

w/ad lib. vocal

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

Repeat as needed

Last time

68

Ab5 4fr. 134

Db5 4fr. 133

Gb5 13

Db5 4fr. 133

Ab5 4fr. 13

Gb5 13

Ab5 4fr. 13

Db5 4fr. 133

Gb5 13

Db5 4fr. 133

Ab5 4fr. 13

Db5 4fr. 133

Ab5 4fr. 13

Db5 4fr. 133

Ab5 4fr. 13

Verse 3:

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

73

Ab5 4fr. 134

Db5 4fr. 133

Gb5 13

Db5 4fr. 133

Ab5 4fr. 13

Gb5 13

Ab5 4fr. 13

Db5 4fr. 133

Gb5 13

Don't want to be an A - mer - i - can id - i - ot, one na - tion con - trolled.

w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st 2 meas. only

76

Db5 4fr. 133

Ab5 4fr. 13

Db5 4fr. 133

Gb5 13

Db5 4fr. 133

Ab5 4fr. 13

Gb5 13

— by the me - di - a. In - for - ma - tion age — of hys - ter - i - a

Chorus:

Db 4fr. 1333

Elec. Gtr. 2 resume chorus fig. simile

79

N.C.


is call - ing out to id - i - ot A - mer - i - ca. Wel - come to a new —

Ab 4fr. 134211

82

— kind of ten - sion all a - cross the a - li - en - a - tion, —

85  





where ev - ry - thing is - n't meant to be o - kay.

88 

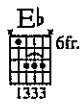



Tel - e - vi - sion dreams of to - mor - row,

91 



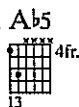

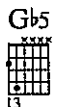
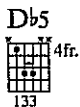
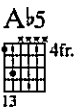
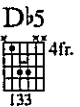
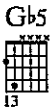
we're not the ones who're meant to fol - low,

93 



for that's e - nough to ar - gue.

Outro:

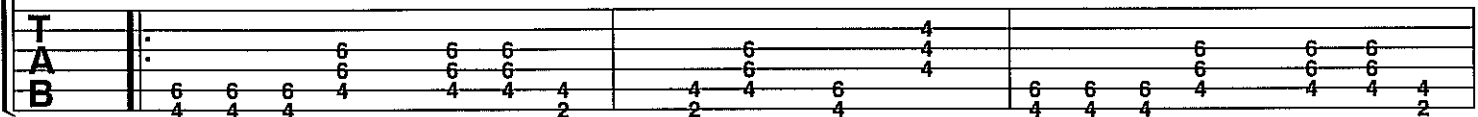
      

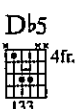
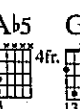


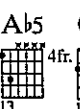
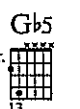
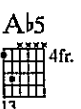
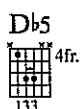


Elec. Gtr. 1

Elec. Gtr. 2 enters



TAB



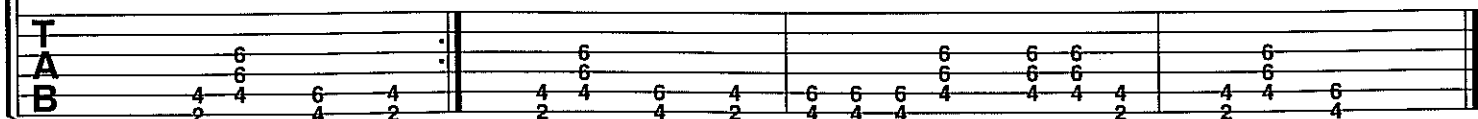
1.    | 2.       

Elec. Gtr. 1

Elec. Gtrs. 1 & 2



TAB



D \flat 4fr. 1333

B \flat m 6fr. 134111

G \flat 5 13

A \flat 5 4fr. 13

Pre-chorus:

G \flat 5 13

A \flat 5 4fr. 13

G \flat 5 13

A \flat 5 4fr. 13

Elec. Gtrs. 1 & 2

T
A
B

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

G \flat 5 13

A \flat 5 4fr. 13

T
A
B

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

II. City of the Damned

Verse:

Db



A^b/C



Bbm



A^b



Elec. Gtr. 2 cont. rhy. simile



cen - ter of the earth in the park - ing lot__ of the Sev - en E - lev - en where__ I was taught__
read the graf - fi - ti in the bath - room stall__ like the Ho - ly Scrip - tures of the shop - ping mall__

G^b

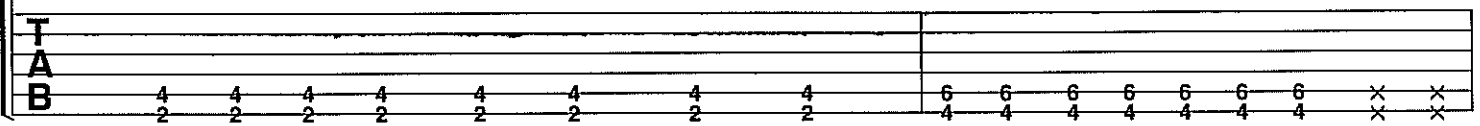


A^b



the mot - to was__ just a lie.____ It says__
And so it seemed__ to con - fess.____ It

Elec. Gtr. 1



Db



A^b/C



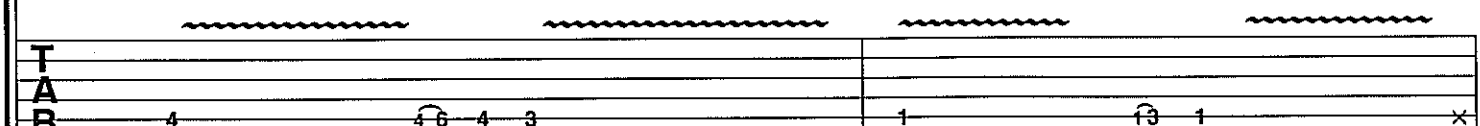
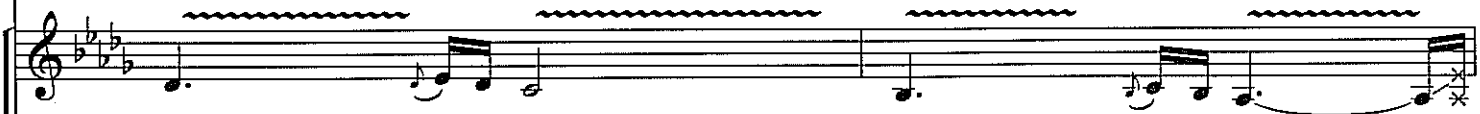
Bbm



A^b



"Home is where your heart is." But what a shame__ 'cause__ ev - 'ry - one's__ heart does - n't beat the same__
did - n't say much but it on - ly con - firmed that the cen - ter of the earth is the end of the world.



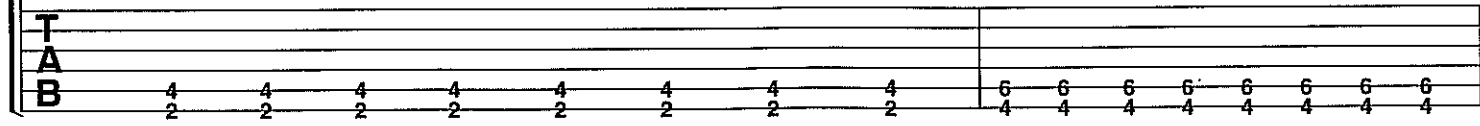
G^b



A^b



It's beat - ing out__ of__ time.____ }
And I could real - ly care less.____ }



Chorus:

Bbm 6fr. 134111 Ab 4fr. 134211 Db 4fr. 1333 Gb 134211

Elec. Gtrs. 1 & 2

52 Cit - y of the dead_ at the end of an - oth - er lost high - way.
(Hey. Hey. Hey. Hey.)

Bbm 6fr. 134111 Ab 4fr. 134211 Gb 134211

54 Signs mis - lead - ing to_ no - where._____

Bbm 6fr. 134111 Ab 4fr. 134211 Db 4fr. 1333 Gb 134211

56 *Cont. rhy. simile* Cit - y of the damned,_ lost chil - dren with dirt - y fac - es to - day.
(Hey. Hey. Hey. Hey.)

1. Bbm 6fr. 134111 Ab 4fr. 134211 Gb 134211 2. Bbm 6fr. 134111 Ab 4fr. 134211

58 No one real - ly seems_ to_ care.____ 2. I no one real - ly seems_ to_ care.____

Moderately ♩ = 144 (dbl. time)

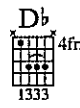
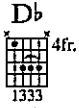
Gb 134211

Elec. Gtrs. 1 & 2

61 Hey!

III. I Don't Care

Interlude:



Elec. Gtr. 2

Elec. Gtr. 1

Cont. rhy. simile

65

Gb



Db

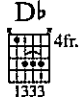
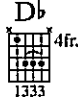


Ab



69

Chorus:



Cont. rhy. simile

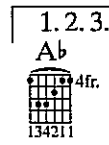
73

I don't care if you don't... I don't care if you don't...

Gb



Db

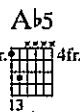
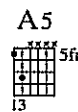
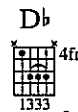
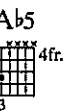
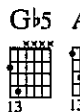


1. 2. 3.

77

I don't care if you don't care.

Moderately $\text{♩} = 142 (\text{♩} = \overset{\sim}{\text{♩}})$



Elec. Gtrs. 1 & 2

81

care. I don't care.

86 *Cont. rhy. simile*

Chord diagrams: D^b (1333), A5 (13), A^b5 (13), D^b (1333), A5 (13), A^b5 (13), D^b (1333), A5 (13), A^b5 (13).

Verse:

92 *Cont. rhy. simile*

Chord diagrams: D^b* (implied), A5 (13), A^b5 (134), D^b (implied), A5 (13), A^b5 (13).

Elec. Gtrs. 1 & 2

Ev - 'ry - one's so full of s***, — born and raised by hy - po - crites. —

*Chord implied by bass gtr.

96

Chord diagrams: D^b (implied), A5 (13), A^b5 (13), D^b (implied), A5 (13), A^b5 (13).

Hearts re - cy - cled but nev - er saved — from the cra - dle to the grave. —

100

Chord diagrams: D^b (implied), A5 (13), A^b5 (13), D^b (implied), A5 (13), A^b5 (13).

We are the kids of war and peace — from An - a - heim to the Mid - dle East. —

104

Chord diagrams: D^b (implied), A5 (13), A^b5 (13), D^b (implied), A5 (13), A^b5 (13).

We are the sto - ries and dis - ci - ples of — the Je - sus of Sub - ur - bi - a. —

Bridge:

108 *Cont. rhy. simile*

Chord diagrams: G^b (134211), A^b (134211), D^b (1333), A^b (134211), G^b (134211), A^b (134211), D^b (1333), A^b (134211).

Elec. Gtrs. 1 & 2

Land of make be - lieve, and it don't be - lieve in me. —

112

Land of make be - lieve, and I don't be - lieve, and I don't

116

care. I don't care. I don't

(Whoo. Whoo. Whoo.) (Whoo. Whoo. Whoo.)

Elec. Gtrs. 1 & 2 *Cont. rhy. simile*

120

care. I don't care. I don't

(Whoo. Whoo. Whoo.) (Whoo. Whoo. Whoo.)

124

care.

Elec. Gtrs. 1 & 2

130

Bass & Drums 7

Moderately ♩ = 142

IV. Dearly Beloved


Verse:

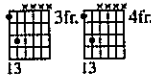
137

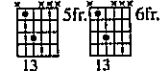
Dear - ly be - lov - ed, are you lis - ten - ing?

Elec. Gtr. 1

TAB


D \flat 5


G5 A \flat 5


D5 E \flat 5



141
 I can't re-mem - ber a word that you were say - ing.____


A \flat

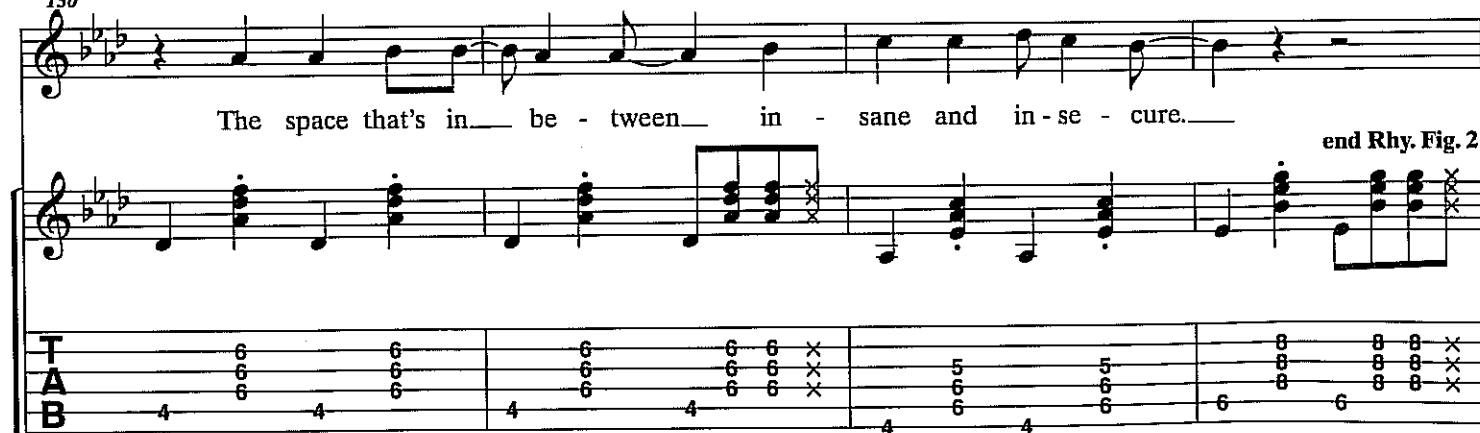

Cm


146
 Are we de - ment - ed or am I dis - turbed?____
 Elec. Gtr. 2
 Rhy. Fig. 2
 w/slight P.M. throughout



D \flat



A \flat



E \flat



150
 The space that's in__ be - tween__ in - sane and in - se - cure.____
 end Rhy. Fig. 2



w/Rhy. Fig. 2 (Elec. Gtr. 2) 4 times

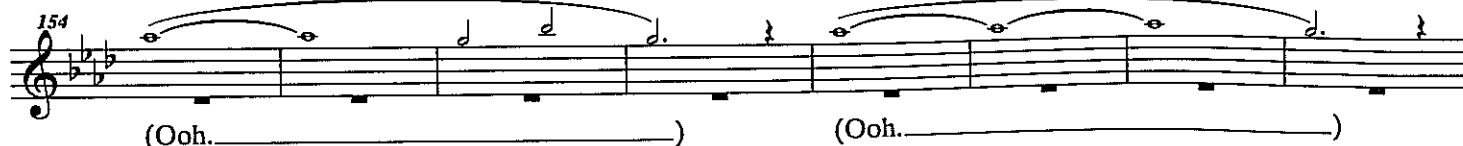
A \flat


Cm


D \flat


A \flat


E \flat


154
 (Ooh._____) (Ooh._____)


Ab 4fr. 3211 Cm 3fr. 13421

162

Oh, ther - a - py, can you please fill the void?

(Ooh.)

Db 4fr. 1333 Ab 4fr. 3211 Eb 6fr. 1333

166

Am I re - tard - ed or am I just o - ver - joyed?

(Ooh.)

Ab 4fr. 3211 Cm 3fr. 13421

170

No - bod - y's per - fect and I stand ac - cused,

(Ooh.)

Db 4fr. 1333 Ab 4fr. 3211 Eb 6fr. 1333

174

for lack of a bet - ter word and that's my best ex - cuse.

(Ooh.)

Ab 4fr. 3211 Cm 3fr. 13421 Db 4fr. 1333 Ab 4fr. 3211 Eb 6fr. 1333

178

(Ooh.) (Ooh.)

1.

198

I _____ leave be - hind _____ this

(Ooh. _____)

Elec. Gtrs. 1 & 2
Rhy. Fig. 4

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 6 | 6 | 6 | 8 | 9 | 8 | 9 | 8 |
| A | 6 | 6 | 6 | 6 | 6 | 6 | 8 | 8 | 8 | 8 | 8 |
| B | 4 | 6 | 4 | 6 | 4 | 6 | 8 | 6 | 8 | 6 | 8 |
| | | 4 | | 4 | | 4 | | | | | |

*Bass plays Ab.

200

hur - ri - cane _____ of f*** - ing lies. _____ 2. I

(Ooh. _____)

end Rhy. Fig. 4

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 6 | 6 | 6 | 8 | 9 | 8 | 9 | 8 |
| A | 6 | 6 | 6 | 6 | 6 | 6 | 8 | 8 | 8 | 8 | 8 |
| B | 4 | 6 | 4 | 6 | 4 | 6 | 8 | 6 | 8 | 6 | 8 |
| | | 4 | | 4 | | 4 | | | | | |

2.

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

202

I _____ leave be - hind _____ this

(Ooh. _____)

Db5 4fr. Ab5 4fr. Db5 4fr. Ab5 4fr. Db5 4fr. Ab5 4fr. Eb/Ab 8fr. Ab5 6fr. Eb/Ab 8fr. Ab5 6fr. Eb/Ab 8fr.

204

hur - ri - cane of f*** - ing lies. And
(Ooh.)

w/Rhy. Fig. 4 (Elec. Gtrs. 1 & 2) 1st 3 meas. only

Db5 4fr. Ab5 4fr. Db5 4fr. Ab5 4fr. Db5 4fr. Ab5 4fr. Eb/Ab 8fr. Ab5 6fr. Eb/Ab 8fr. Ab5 6fr. Eb/Ab 8fr.

206

I walked this line a
(Ooh.)

Db5 4fr. Ab5 4fr. Db5 4fr. Ab5 4fr. Db5 4fr. Ab5 4fr. Eb/Ab 8fr. Ab5 6fr. Eb/Ab 8fr. Ab5 6fr. Gb5 13 Db5 4fr.

208

mil - lion and one f*** - ing times. But not this
(Ooh.)

Elec. Gtrs. 1 & 2

| | | | | | |
|---|---|---|---|---|-----|
| T | 8 | 9 | 8 | 9 | |
| A | 8 | 8 | 8 | 8 | |
| B | 6 | 6 | 6 | 6 | 4 4 |
| | | | | | 2 |

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

Db5 4fr. 133 Ab5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Eb/Ab 8fr. 333 Ab5 6fr. 134 Eb/Ab 8fr. 333 Ab5 6fr. 134 Eb/Ab 8fr. 333

Db5 4fr. 133 Ab5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Db5 4fr. 133 Ab5 4fr. 134 Eb/Ab 8fr. 333 Ab5 6fr. 134 Eb/Ab 8fr. 333 Ab5 6fr. 134 Eb/Ab 8fr. 333

Bridge:

Elec. Gtrs. 1 & 2 tacet
Piano & Vocal only

Fm Eb Ab Db

Eb Ab Db Eb

Ab Db Eb

HOLIDAY

Words by BILLIE JOE
Music by GREEN DAY

Moderately fast ♩ = 142 (♩ = $\bar{\bar{\bar{\cdot}}}$)

Intro:

*Elec. Gtr. 1 Fm Db Ab Eb Fm Db Ab Eb
Rhy. Fig. 1 end Rhy. Fig. 1

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|----|----|---|---|---|---|---|---|---|----|----|---|
| T | 9 | 9 | 6 | 6 | 13 | 13 | 8 | 8 | 8 | 9 | 9 | 6 | 6 | 13 | 13 | 8 |
| A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| B | 8 | 8 | 4 | 4 | 11 | 11 | 6 | 6 | 6 | 8 | 8 | 4 | 4 | 11 | 11 | 6 |

*Elec. Gtr. 1 is capoed at 1st fret but written in actual pitch. Tablature indicating 1st fret is played open with capo.

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

Fm Db Ab Eb Fm Db Ab Eb
Elec. Gtr. 2

| | | | | | | | | | | | | | | | | | |
|---|--|--|--|--|--|--|--|--|--|--|--|--|--|----|----|----|----|
| T | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | 10 | 10 | 10 | 10 |

F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr. F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr.

9 Elec. Gtrs. 1 & 2

Elec. Gtr. 1 cont. in slashes

| | | | | | | | | | | | | | | | | |
|---|----|----|---|---|---|---|---|---|----|----|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | |
| A | 10 | 10 | 6 | 6 | 8 | 8 | 8 | x | 10 | 10 | 6 | 6 | 8 | 8 | 8 | x |
| B | 8 | 8 | 4 | 4 | 6 | 6 | 6 | x | 8 | 8 | 4 | 4 | 6 | 6 | 6 | x |

Verse:

F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr. F5 8fr. Db5 4fr.

Elec. Gtr. 1

Cont. rhy. simile

1. Hear the sound of the fall-ing rain com-ing down like an
 2. Hear the drum pound-ing out of time, an - oth - er pro - test -

Ab5 4fr. C5 3fr. F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr.

Ar - ma - ged - don flame. (Hey.) The shame, the ones who died with -
 or has crossed the line (Hey.) to find the mon - ey's on the

C5 3fr. F5 8fr. Db5 4fr. Ab5 4fr. Eb5 6fr.

out a name. _____ Hear the dogs howl-ing out of key
 oth - er side. _____ Can I get an - oth - er "A-men?" (A -

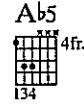
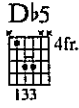
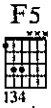
F5 8fr. Db5 4fr. Ab5 4fr. C5 3fr. F5 8fr. Db5 4fr.

to a hymn called "Faith and mis - ery," _____ (Hey.) and bleed, the
 men.) There's a flag wrapped a - round a score of men. (Hey.) A gag, a

Ab5 4fr. Eb5 6fr. C5 3fr.

com - pa - ny lost the war to - day. _____
 plas - tic bag on a mon - u - ment. _____ }

Chorus:



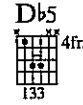
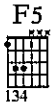
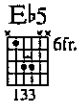
Elec. Gtrs.
1 & 2



Cont. rhy. simile

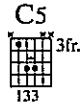
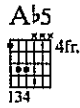
29

I beg to dream and dif - fer from the hol - low lies.



32

This is the dawn - ing of the



1.

Elec. Gtrs.
1 & 2

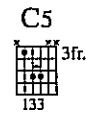
35

rest of our lives on hol - i - day.

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

Fm Db Ab Eb Fm Db Ab Eb

2.



38

on hol - i - day.

Elec. Gtrs. 1 & 2

T
A
B

Interlude:

43

Hey.

TAB

3 3 6 6 6 8 8 10 3 3 6 6 8 10 10

1 1 3 4 4 6 6 8 1 1 3 4 4 8 8 8

47

Elec. Gtr. 2 cont. in slashes

TAB

3 3 6 6 6 8 8 10 3 3 6 6 8 10 10

1 1 3 4 4 6 6 8 1 1 3 4 4 8 8 8

Guitar Solo:

Elec. Gtr. 2

Cont. rhy. simile

51

(Ooh.)

Elec. Gtr. 1

TAB

6 6 6 8 9 8 6 5 5 5 5 8 5 5 5 6 8 6 8 6

Db 4fr. 1333
 Ab 4fr. 134211
 C 3fr. 1333

55

Elec. Gtr. 2 tacet

Play 6 times

F5* Ab5 Db5 Bb5 Eb5 C5 F5 Ab5 Eb5 C5 F5

61

(first time only)

*Chords implied by bass gtr.

F5 Ab5 Db5 Bb5 Eb5 C5 F5 Ab5 Eb5 C5 F5

65

The rep - re - sen - ta - tive of the U - nit - ed King - dom now has the floor.

Bridge:

Elec. Gtrs. 1 & 2 tacet

69 F5 Ab5 Db5 Bb5 Eb5 C5 F5 Ab5 Eb5 C5 F5 Ab5

74 Db5 Bb5 Eb5 C5 F5 Ab5 Eb5 C5 F5 Ab5 Db5 Bb5 Eb5 C5

79 F5 Ab5 Eb5 C5 F5 Ab5 Db5 Bb5 Eb5 C5 F5 Ab5

80

81

82

83

84

85

86

87

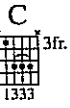
88

89

90

91

92



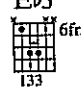
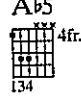
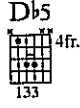
87

just 'cause, be - cause we're out - laws, yeah.
hey, hey, hey, hey.)

TAB

TAB

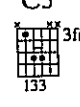
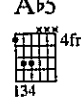
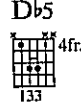
Chorus:



Resume chorus fig. simile

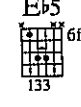
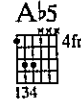
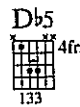
89

I beg to dream and dif - fer from the hol - low lies.



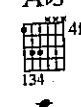
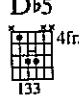
93

This is the dawn - ing of the rest of our lives.



97

I beg to dream and dif - fer from the hol - low lies.



101

This is the dawn - ing of the rest of our lives...



104

this is our lives on hol - i - day.

Outro:



108

Elec. Gtr. 1

TAB

10 10 6 6 6 6 8 8 8 x 10 10 6 6 6 6 8 8 8 x

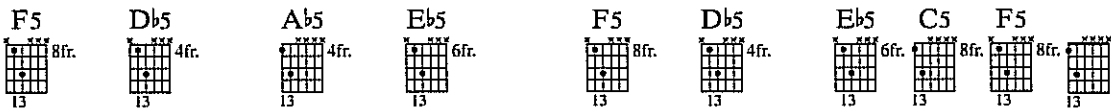
8 8 4 4 4 4 6 6 6 x 8 8 4 4 4 4 6 6 6 x

Elec. Gtr. 2

TAB

3

x



112

Eng - land!

TAB

10 10 6 6 6 6 8 8 8 x 10 10 6 6 8 10 10 3

8 8 4 4 4 4 6 6 6 x 8 8 4 4 6 8 8 1

TAB

3

x 3

13 \ 1 8 10 8 3

6 8 8 1

ARE WE THE WAITING

Moderately $\text{♩} = 60$

Words by BILLIE JOE
Music by GREEN DAY

Intro:



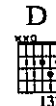
Elec. Gtr. 2 = 12 fr.

Drums 6 Elec. Gtr. 1 Rhy. Fig. 1 end Rhy. Fig. 1

mf hold throughout

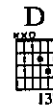
Verse:

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



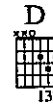
11 Elec. Gtr. 2

1. Star - ry nights, — cit - y of lights — com - ing down o - ver me. —
get - me - nots, — and sec - ond — thoughts — live in i - so - la - tion. —



15 Cont. rhy. simile

Sky - scrap - ers, — and star - gaz - ers — in my head.
Heads or tails, — and fair - y tales — in my mind.

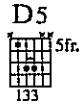
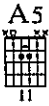


19

Are we, we are, — are we, we are — the wait - ing — un - known? —
Are we, we are, — are we, we are — the wait - ing — un - known? —

Chorus:

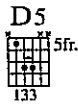
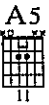
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times



31 *Elec. Gtr. 2 resume verse fig. simile*

"Are we, we are, are we, we are the wait - ing And scream-ing..."

1. | 2.



35

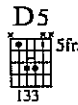
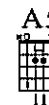
"Are we, we are, are we, we are the wait - ing 2. For -"

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



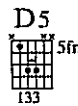
40

"Are we, we are, are we, we are the wait - ing And scream-ing..."



44

"Are we, we are, are we, we are the wait - ing un - known?"



*12 fr.

Elec. Gtr. 2 =



48

"Are we, we are, are we, we are the wait - ing un - known?"

*Segue into "St. Jimmy"

A5 11, D5 13, E5 133 7fr., D5 133 5fr.

Com-ing at you on the count_ of one two... one, two, three, four!

Elec. Gtr. 2

T 3, A 2, B 0 0 0 0 0 0 0 0

Dbl. time ♩ = 272

A5 11, D5 133 5fr., E5 133 7fr., A5 11

Elec. Gtrs. 1 & 2

15 Cont. rhy. simile

A5 11, D5 133 5fr., E5 133 7fr., A5 11

Verses 2 & 3:

A5 11, D5 133 5fr., E5 133 7fr., A5 11

19 Cont. rhy. simile




2. My name is Jim - my and_ you'd bet - ter not wear it out._
 3. Cig - a - rettes and ra - men and_ a lit - tle bag of dope._

D5 133 5fr., E5 133 7fr., A5 11

23 Su - i - cide com - man - do that_ your mom - ma talked a - bout._
 I am the son of a bitch_ and Ed - gar Al - lan Poe._

D5 133 5fr., E5 133 7fr., A5 11

27 King of the for - ty thieves_ and I'm here to rep - re - sent_
 Raised in the cit - y in_ the hail of lights,_

31   


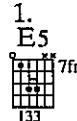
the need - le in the vein of the es - tab - lish - ment. } I'm the
 pro - duct of war and fear that we've been vic - tim - ized. }

Pre-chorus:

35  






Cont. rhy. simile

pa - tron saint of the de - ni - al with an




39  

Elec. Gtrs. 1 & 2

an - gel face and a taste for su - i - ci - dal.

43     






Resume rhy. simile






48   

Elec. Gtrs. 1 & 2

taste for su - i - ci - dal.

Interlude:

53     

57     

Cont. rhy. simile

Are you talk - ing to me?__

61

A5 D5 A5 D5 E5

65

A5 D5 A5 D5 E5

I'll give you some-thing to cry — a - bout.

69

Elec. Gtrs. 1 & 2

A5 E5 C5 Eb5

1.-3.

73

4.

A5 D5

Saint Jim - my!

78

E5 A5

84

D5 E5

Guitar Solo:

Half time ♩ = 136



89

Elec. Gtr. 1

Elec. Gtr. 2

pick slide

TAB

93

D5

G5 3fr.

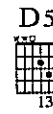
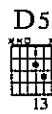
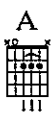
D5

A

My

TAB

Verse 4:



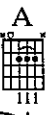
Elec. Gtrs. 1 & 2 cont. rhy. simile

Bkgd. Vocal Fig. 1

96

name is Saint Jim-my, I'm a son of a gun, I'm the one that's from the way out - side (Ooh, _____)

w/Bkgd. Vocal Fig. 1, 3 times



end Bkgd. Vocal Fig. 1

99

now. A teen - age as - sas - sin ex - e - cut - ing some fun in the Saint Jim - my.)

G5



D5



A



102

cult of the life of crime, now. I'd real-ly hate to say it but I

D5



G5



D5



A



105

told you so, so shut your mouth be-fore I shoot you down, ol' boy.

D5



G5



D5



108

Wel-come to the club and give me some blood, I'm the res-i-dent lead-er of the

Chorus:

A



A



D5



E5



Elec. Gtrs. 1 & 2

111

lost and found. It's com-e-dy and trag-e-

rit.

A



D5



E5



115

dy. It's Saint Jim-my, and that's my

A



119

name, and don't you f***-in' wear it out!

LONGVIEW

*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 ♩ = 140 (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$)

Intro: Play 3 times

N.C. E** D E D

Drums 4 Bass & Drums 6 Bass Gtr.

*Recording sounds a half step lower than written.

**Chords implied by bass gtr.

Verses 1 & 2:

15 E D E D

1. I sit a - round and watch the tube, but noth-ing's on.
2. Peel me off this vel - cro seat and get me mov - ing.

19 E D E D

I change the chan - nels for an hour or two.
I sure as hell can't do it by my - self.

23 E D E D

Twid - dle my thumbs just for a bit. I'm sick of all the same old s***,
I'm feel - ing like a dog in heat, barred in - doors from the sum - mer street.

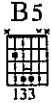

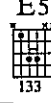
E D E D

Elec. Gtrs. 1 & 2 5fr.
1333 3 3 3 3
f Cont. in notation

— in a house with un - locked doors, and I'm f*** - ing la - zy.
— I locked the door to my own cell and I lost the key.

Chorus:

31

B5  A5  E5 



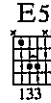

Bite my lip and close my

Elec. Gtrs. 1 & 2

hold -----

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 9 | 9 | 9 | X |
| A | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | X | X | X | X |
| B | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | X | 7 | 7 | 7 |





33

B5  A5  E5  B5 

Cont. rhy. simile

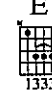
eyes. Take me a - way to par - a - dise. I'm so damn bored,

36

A5  E5  B5  A5 

1.

I'm go - ing blind and I smell like s***.





E  D* E D

39

Elec. Gtrs. 1 & 2

*Chords implied by bass gtr.

2.

B5  A5  E  D 

Bridge:

Elec. Gtrs. 1 & 2

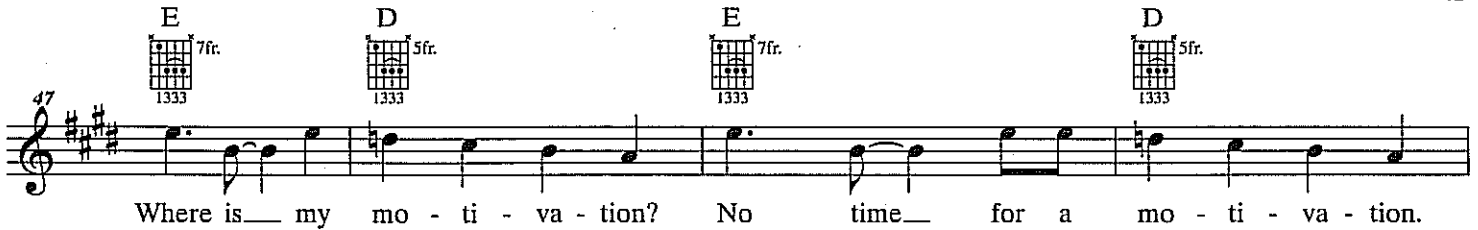
Cont. rhy. simile

43

blind and I smell like s***. I got no mo - ti - va - tion.

47

E 7fr. 1333 D 5fr. 1333 E 7fr. 1333 D 5fr. 1333



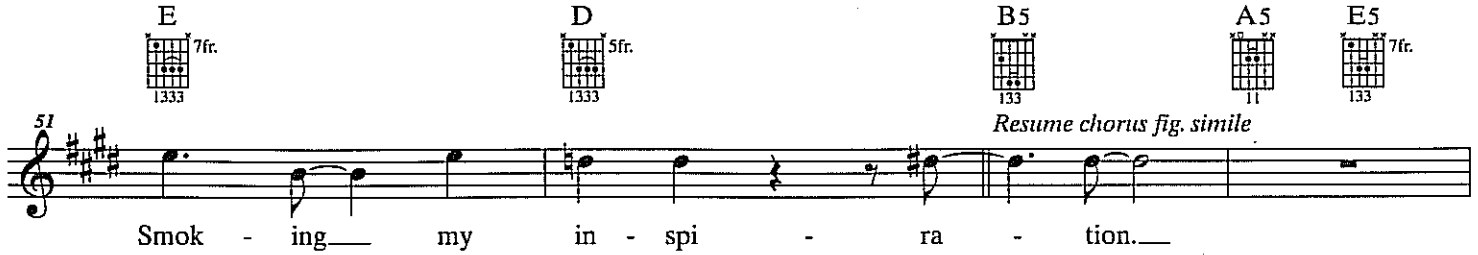
Where is my mo - ti - va - tion? No time for a mo - ti - va - tion.

Interlude:

51

E 7fr. 1333 D 5fr. 1333 B5 133 A5 11 E5 7fr. 133

Resume chorus fig. simile

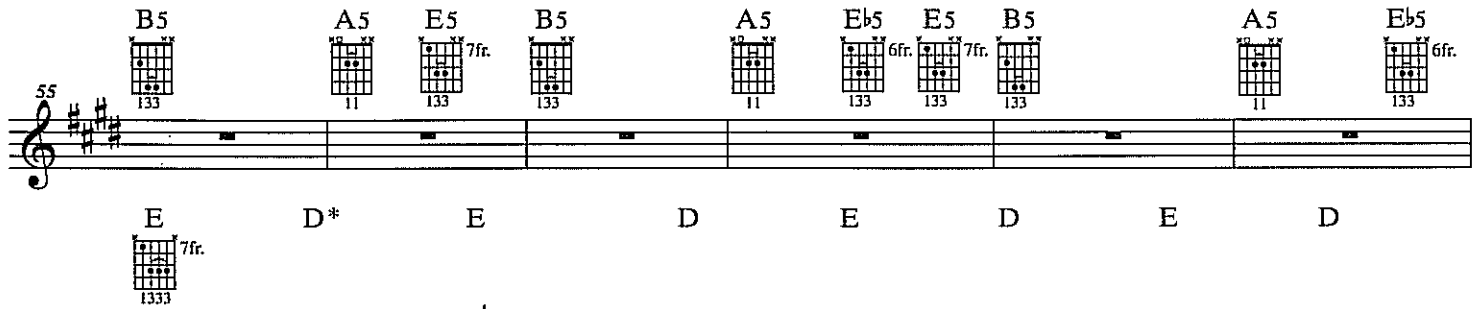


Smok - ing my in - spi - ra - tion.

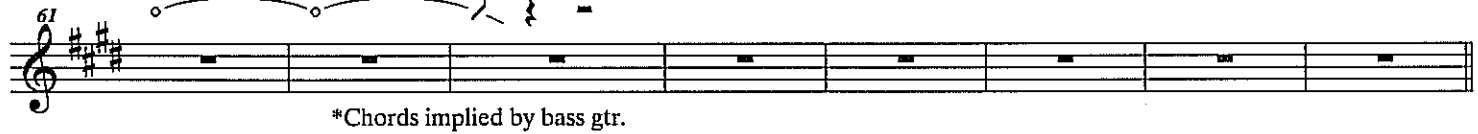
55

B5 133 A5 11 E5 7fr. 133 B5 133 A5 11 Eb5 6fr. 133 E5 7fr. 133 B5 133 A5 11 Eb5 6fr. 133

E 7fr. 1333 D* E D E D E D



61

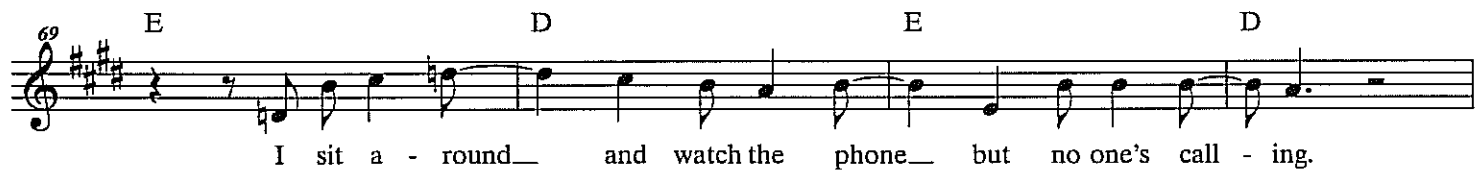


*Chords implied by bass gtr.

Verse 3:

69

E D E D



I sit a - round and watch the phone but no one's call - ing.

73

E D E D



Call me pa - thet - ic, call me what you will.

77

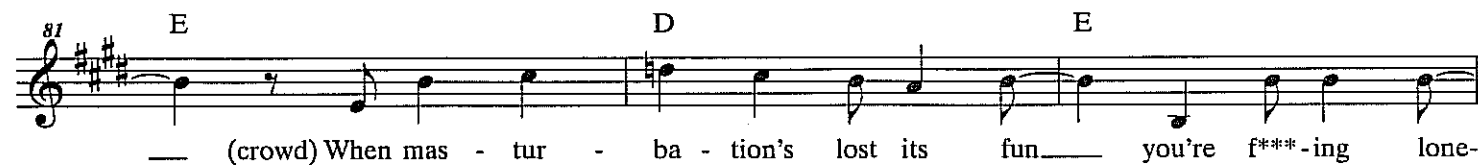
E D E D



My moth - er says to get a job, but she don't like the one she's got.

81

E D E



(crowd) When mas - tur - ba - tion's lost its fun you're f*** - ing lone -

D A5

Elec. Gtrs. 1 & 2

ly.

Chorus:

B5 A5 E5 B5

Resume chorus fig. simile

1. Bite my lip and close my eyes. Take me a way

2. Bite my lip and close my eyes. Slip-ping a way

A5 E5 B5 A5 E5

to par - a - dise. I'm so damn bored, I'm go - ing

to par - a - dise. Some say quit or I'll go

B5 1. A5 E5 2. A5

blind and lone - li - ness has to suf - fice.

blind but it's just a myth.

Outro:

E D* E D

Elec. Gtrs. 1 & 2

| | | | | | | |
|---|---|-----|---|----|----|---|
| T | 9 | (9) | 9 | 10 | 10 | 7 |
| A | 9 | (9) | 9 | 9 | 7 | 7 |
| B | 7 | (7) | 7 | 7 | 7 | 7 |

*Chords implied by bass gtr.

E D E

1.2.3.
D

4.
D
5fr.
1333

99

hold -----

trem. pick

| | | | | | | | | | | | |
|---|---|----|----|----|---|----|----|---|---|---|---|
| T | 9 | 10 | 12 | 12 | 9 | 10 | 10 | 7 | 7 | 7 | 7 |
| A | 9 | | 9 | | 9 | | 7 | | | | |
| B | | | | | | | | | | | |

freely

Play 4 times,
gradually speeding up

104

trem. pick -----

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|----|---|---|---|
| T | 7 | 7 | 7 | 7 | 7 | 7 | 8 | 10 | 7 | 8 | 7 |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 7 | 0 | 7 | 0 | 7 | 0 | | | | | |

rit.

108

| | | | | | | | | | | | | | |
|---|---|---|----|---|----|---|----|---|---|---|----|---|---|
| T | 7 | 8 | 10 | 8 | 10 | 8 | 10 | 8 | 7 | 8 | 10 | 8 | 7 |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | | | | | | | | | | | | | |

HITCHIN' A RIDE

*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 $\text{♩} = 162$ ($\text{♩} = \text{♩}^{\text{3}}$)

Intro:

Play 4 times

B5 7fr. A5 5fr. G#5 4fr. G5 3fr.

Elec. Gtrs. 1 & 2
mf P.M.

*Recording sounds a half step lower than written.

Verses 1 & 2:

B5 7fr. A5 5fr. G#5 4fr. G5 3fr. B5 7fr. A5 5fr.

3 *Cont. rhy. simile*

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.

G#5 4fr. G5 3fr. B5 7fr. A5 5fr. G#5 4fr. G5 3fr.

- ry? I need a lift to hap - py hour, say,
Fer - ment - ed sal - mo - nel - la poi - son

B5 7fr. A5 5fr. G#5 4fr. G5 3fr. B5 7fr. A5 5fr.

9

oh no. Do you break for dis -
oak no. There's a drought at the

G#5 4fr. G5 3fr. B5 7fr. A5 5fr. G#5 4fr. G5 3fr.

12

- tilled spir - its? I need a break as well.
foun - tain of youth, and now I'm de - hy - drat - ed.

15

B5 7fr. A5 5fr. G#5 4fr. G5 3fr. B5 7fr. A5 5fr.

The well that in - e - bri - ates the guilt. One, two.
My tongue is swell - ing up, I say, one, two.

18

G#5 4fr. G5 3fr. B5 7fr. A5 5fr. G#5 4fr. G5 3fr.

Elec. Gtrs. 1 & 2 *Resume intro fig. simile*

One, two, three, four. }
One, two, three, four. }

21

B5 7fr. A5 5fr. G#5 4fr. G5 3fr. B5 7fr. A5 5fr. G#5 4fr. G5 3fr.

25

1. B5 7fr. A5 5fr. G#5 4fr. N.C. 2. B5 7fr. A5 5fr. G#5 4fr. G5 3fr.

Elec. Gtrs. 1 & 2

Chorus:

29

E5 11 F#5 134 B5 7fr. A5 5fr.

Trou - bled times, you know I can - not lie.

32

G#5 4fr. G5 3fr. E5 11 F#5 134

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

Interlude:

w/ad lib. vocal

B5* A5
Bass & Drums (Elec. Gtrs. tacet)

Repeat as needed

Last time

G#5 G5 G#5 G5

*Chords implied by bass gtr.

Verse 3:

B5 A5 G#5 G5 B5 A5

Bass & Drums cont.

There's a drought at the foun-tain of youth, and now I'm de-hy-drat-

Band tacet

G#5 G5 B5 A5 G#5 G5 N.C.

-ing. My tongue is swell-ing up, I say... One, two. (crowd) One, two, three, four!

Guitar Solo:

B5 7fr. D5 10fr. G5 10fr. F#5 9fr. B5 7fr. D5 10fr. G5 10fr. F#5 9fr.

Elec. Gtr. 2
Elec. Gtr. 1

Cont. rhy. simile

| | | | | | |
|---|---|---|---|----|----|
| T | 4 | 7 | 4 | 12 | 11 |
| A | | | | | |
| B | 2 | 5 | 2 | 10 | 9 |

B5 7fr. D5 10fr. G5 10fr. F#5 9fr. B5 7fr. D5 10fr. G5 10fr. F#5 9fr.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| T | 4 | 7 | 9 | 9 | 9 | 9 | 9 | 7 |
| A | | | | | | | | |
| B | 2 | 5 | 7 | 7 | 7 | 7 | 7 | 5 |

B5 7fr. D5 10fr. G5 10fr. F#5 9fr. B5 7fr. D5 10fr. G5 10fr. F#5 9fr.

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 7 | 4 | 7 | 9 | 7 | 4 | 7 | 9 | 7 | 4 | 2 | 4 | 7 | 4 | 4 |
| A | | | | | | | | | | | | | | | | |
| B | 7 | 5 | 2 | 5 | 7 | 5 | 2 | 5 | 7 | 5 | 2 | 0 | 2 | 5 | 2 | 2 |

B5 7fr. D5 10fr. G5 10fr. F#5 9fr. B5 7fr. D5 10fr. G5 10fr. F#5 9fr.

58

grad. bend
1/2

T
A
B

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 4 | 6 | 9 | 7 | 4 | 6 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 2 | 4 | 7 | 5 | 2 | 4 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

Chorus:

E5 F#5 B5 A5

62 Resume Chorus Fig. simile

Trou-bled times, you know I can - not lie.

G#5 G5 E5 F#5

65

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

Outro:

1.-6. 7.

B5 7fr. D5 10fr. G5 10fr. F#5 9fr. G5 10fr. F#5 9fr.

68 Elec. Gtrs. 1 & 2

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

B5 7fr. A5 5fr. G#5 4fr. N.C. B7

71

Say one way, one way.

Elec. Gtr. 1
mf

BRAIN STEW

*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 slow ♩ = 76

Intro:

A5 5fr. G5 3fr. F#5 13 F5 13 E5 2 A5 5fr. G5 3fr. F#5 13 F5 13 E5 2

Elec. Gtrs. 1 & 2 *f* *Cont. rhy. simile*

*Recording sounds a half step lower than written.

Verse 1:

A5 5fr. G5 3fr. F#5 13 F5 13 E5 2

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

A5 5fr. G5 3fr. F#5 13 F5 13 E5 2

I'm count - ing sheep — but run - ning — out.

A5 5fr. G5 3fr. F#5 13 F5 13 E5 2

As time ticks by, and still I try.

A5 5fr. G5 3fr. F#5 13 F5 13 E5 2

No rest for cross - tops in my — mind. (crowd) On my own. Here we go.

13

A5 5fr. G5 3fr. F#5 F5 E5 A5 5fr. G5 3fr. F#5 F5 E5

Verses 2, 3, & 4:

17

A5 5fr. G5 3fr. F#5 F5 E5

2. 4. My eyes feel like they're gon - na bleed.
 3. My mind is set on o - ver drive.

19

A5 5fr. G5 3fr. F#5 F5 E5

Dried up and bulg - ing out my skull.
 The clock is laugh - ing in my face.

21

A5 5fr. G5 3fr. F#5 F5 E5

My mouth is dry, my face is numb.
 A crook - ed spine, my sense is dulled.

23

A5 5fr. G5 3fr. F#5 F5 E5

1.2.

F***ed up and spun out in my room. On my own. Here we go.
 Passed the point of de - lir - i - um. On my own. Here we go.

A5 5fr. G5 3fr. F#5 13 F5 13 E5 2 A5 13 G5 3fr.

Elec. Gtrs. 1 & 2

3.

F#5 13 F5 13 E5 2 F#5 13 F5 13 E5 2

28

Elec. Gtr. 2 cont. in notation

room. On my own. Here we go.

Outro: Play 6 times

A5 5fr. G5 3fr. F#5 13 F5 13 E5 2 A5 13 5fr.

Elec. Gtr. 1

30

Elec. Gtr. 2

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 3 | 3 | 3 | 0 | 0 | 0 | 2 | 2 | 1 | 1 | 6 |
| A | 7 | 7 | 7 | 4 | 4 | 4 | 0 | 0 | 0 | 3 | 3 | 2 | 2 | 7 |
| B | | | | 5 | 5 | 5 | 4 | 4 | 4 | | | | | |

BASKET CASE

*Tune down 1/2 step:

⑥ = E♭ ③ = G♭

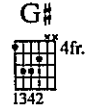
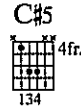
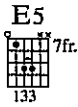
⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Lyrics by BILLIE JOE
Music by GREEN DAY

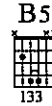
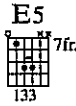
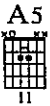
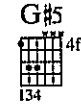
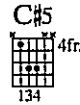
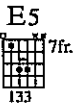
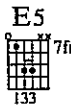
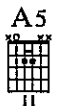
Moderately fast ♩ = 168

Verse 1:

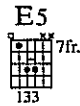
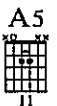


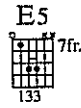
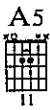
Elec. Gtrs. 1 & 2 *f* *Cont. rhy. simile*

*Recording sounds a half step lower than written.

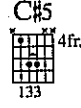
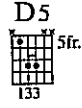
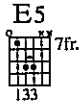
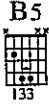
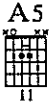
Chorus:





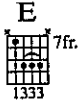
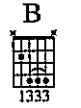
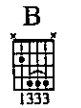
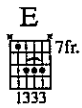
21

Some - times my mind__ plays tricks__ on_____ me. It



25

all keeps add-ing up._____ I___ think I'm crack-ing up._____ Am



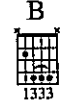
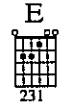
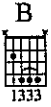
Elec. Gtrs. 1 & 2



29

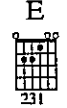
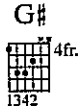
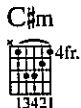
I just par - a - noid?___ Am I just stoned?___

Verse 2:



33

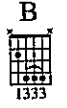
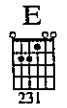
(band) I___ went to a shrink___ to



Cont. rhy. simile

37

an - a - lyze my dreams._____ She says it's lack of sex___ that's bring - ing me_____



41

_____ down. I___ went to a whore,_____ he

C#m 4fr.
13421

G# 4fr.
1342

A sus2
23

E
231

45
said my life's a bore. So quit my whin-ing 'cause it's bring-ing her

§ Chorus:

B
1333

A5
11

B5
133

Cont. Verse 2 fig. simile

49
down. Some-times I give my-self the

E5 7fr.
133

A5
11

B5
133

53
creeps. Some-times my mind plays tricks on

E5 7fr.
133

A5
11

B5
133

57
me. It all keeps add-ing up. I

To Coda

E5 7fr.
133

D5 5fr.
133

C#m 4fr.
13421

A5
11

B5
133

61
think I'm crack-ing up. Am I just par-a-noid? I'm just stoned.

E 7fr.
1333

B 1333

C#m 4fr.
13421

B 1333

E 7fr.
1333

B 1333

C#m 4fr.
13421

B 1333

Elec. Gtrs. 1 & 2 open Cont. rhy. simile

65
Oh, oh.

E 7fr.
1333

B 1333

C#m 4fr.
13421

B 1333

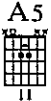
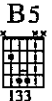
E 7fr.
1333

B 1333


C#m 4fr.
13421

B 1333

69

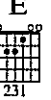
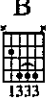
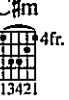
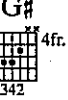
A5  B5 

Elec. Gtrs. 1 & 2

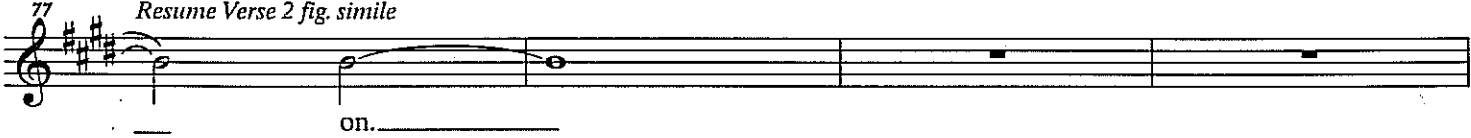
73 P.M. 

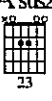
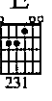
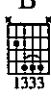
Grasp - ing to con - trol so I bet-ter hold

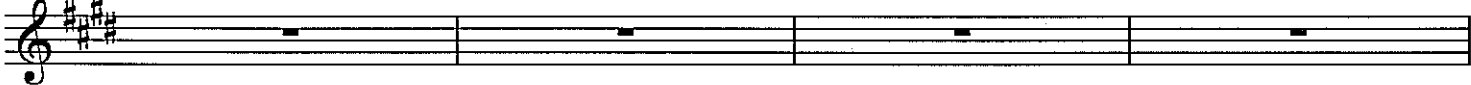
Instrumental:

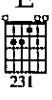
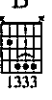
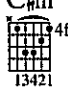
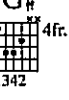
E  B  C#m  4fr. G#  4fr.


77 Resume Verse 2 fig. simile


on. 

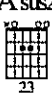


81 A sus2  E  B  1333

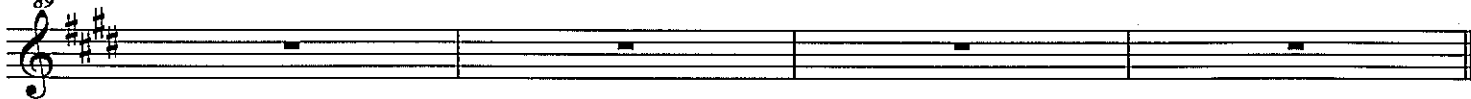


85 E  B  1333 C#m  4fr. 13421 G#  4fr. 1342

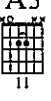
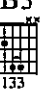


D.S.  al Coda

89 A sus2  E  B  1333



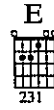
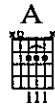
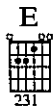
Coda

93 A5  B5 

I just par - a - noid? Am I just stoned?

Outro:

Play 3 times

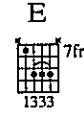


95

Elec. Gtrs. 1 & 2

TAB

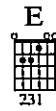
| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 6 | 6 | 7 | 7 | 7 | 7 | x | 6 | 6 | 6 | 7 | 7 | 7 | x | 2 | 2 | x | 9 | 9 | x | 4 | 4 | 4 | 4 | 4 | x |
| 7 | 7 | 7 | 7 | 7 | 7 | x | 4 | 4 | 4 | 4 | 4 | 4 | x | 0 | 0 | x | 7 | 7 | x | 2 | 2 | 2 | 2 | 2 | x |



99

TAB

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 6 | 6 | 7 | 7 | x | 6 | 6 | 6 | 7 | 7 | 7 | x | 2 | 9 | 4 |
| 7 | 7 | 7 | 7 | x | 4 | 4 | 4 | 4 | 4 | 4 | x | 0 | 7 | 2 |



102

trem. pick

TAB

| | | | | |
|---|---|---|---|---|
| 0 | 2 | 4 | 4 | 4 |
| 0 | 0 | 2 | 2 | 2 |

KING FOR A DAY/SHOUT

Bright in 2 $\text{♩} = 146$

Intro:

“King For A Day”

Freely

E 7fr.

C#m 4fr.

Words by BILLIE JOE
 Music by GREEN DAY

Elec. Gtrs. 1 & 2

mf

Cont. rhy. simile

Horns

King for a day!

E 7fr. C#m 4fr.

Verse:

E 7fr. C#m 4fr.

1. Start - ed at the age of four. _____
 2. My dad - dy threw me in ther - a - py. _____

E 7fr. C#m 4fr.

My moth - er went to the gro - c'ry store. _____
 He thinks I'm not a real _____ man. _____

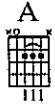
E 7fr. C#m 4fr.

Went sneak - ing through in her bed - room door _____
 Who put the drag in the drag _____ queen? _____

E 7fr. C#m 4fr.

to find some - thing in a size _____ four. }
 Don't knock it un - til you've tried _____ it. }

Pre-chorus:



26 *Elec. Gtrs. 1 & 2* *Cont. rhy. simile*

Sug - ar and spice and ev - 'ry - thing — nice was - n't



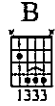
30

meant for — on - ly girls.



34

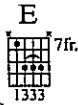
G. I. Joe in pant - y — hose — is



38

mak - ing — room for the one and on - ly..

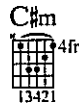
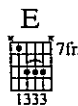
Chorus:



Resume Intro Fig. simile

42

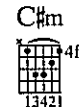
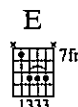
(King for a day.) Prin - cess by dawn. —



46

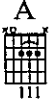
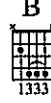
(King for a day.) In a leath - er thong. —

To Coda ⊕



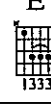
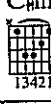


50

(King for a day.) Prin - cess by dawn. —

A  B 

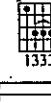


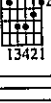
54 Just wait 'til all the guys get a load of

1. w/Intro Horn Fig.

E  7fr. C#m  4fr. E  7fr. C#m  4fr.

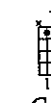
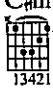
58 me.

2.

E  7fr. C#m  4fr. E  7fr. C#m  4fr.

66 me.

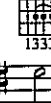

Interlude: Play 4 times

E  7fr. C#m  4fr.

74 Cont. rhy. simile
Horns



E  7fr. C#m  4fr.

78

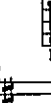
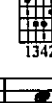
E  7fr. C#m  4fr. D.S.  al Coda

82

Coda

E  7fr. C#m  4fr.

86 (King for a day.) In a leath - er thong.

E  7fr. C#m  4fr.

90 (King for a day.) Prin - cess by dawn.

94 E 7fr. C#m 4fr. 13421

(King for a day.) In a leath - er thong.

98 E 7fr. C#m 4fr. 13421

(King for a day.) Prin - cess by dawn.

102 A 111 B 1333

Just wait 'til all the guys,

106 A 111 B 1333

just wait 'til all the guys,

110 A 111 B 1333

just wait 'til all the guys get a load of

114 E 7fr. C#m 4fr. 13421

me.

118 E 7fr. C#m 4fr. 13421

Hey, you! Said

122 E 7fr. C#m 4fr. 13421

Cont. rhy. simile

hey, hey, hey, hey. (Hey, hey, hey, hey.) Said

Play 4 times

E 7fr. 1333 C#m 4fr. 13421



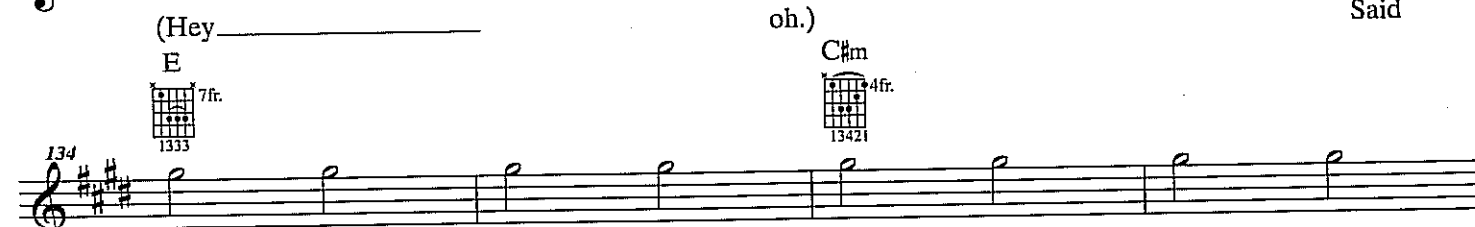
126 hey oh.

E 7fr. 1333 C#m 4fr. 13421



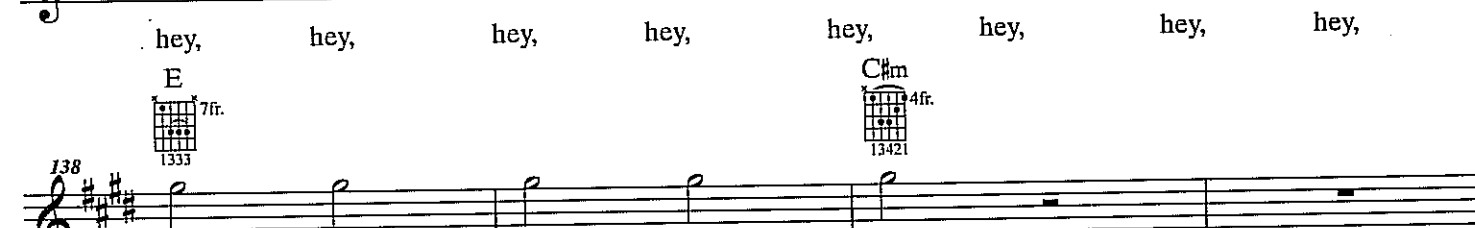
130 (Hey oh.)

E 7fr. 1333 C#m 4fr. 13421



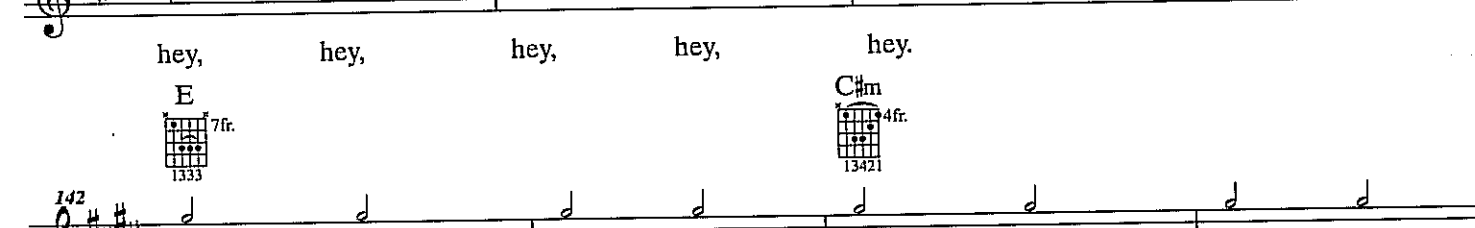
134 hey, hey, hey, hey, hey, hey, hey, hey, Said

E 7fr. 1333 C#m 4fr. 13421



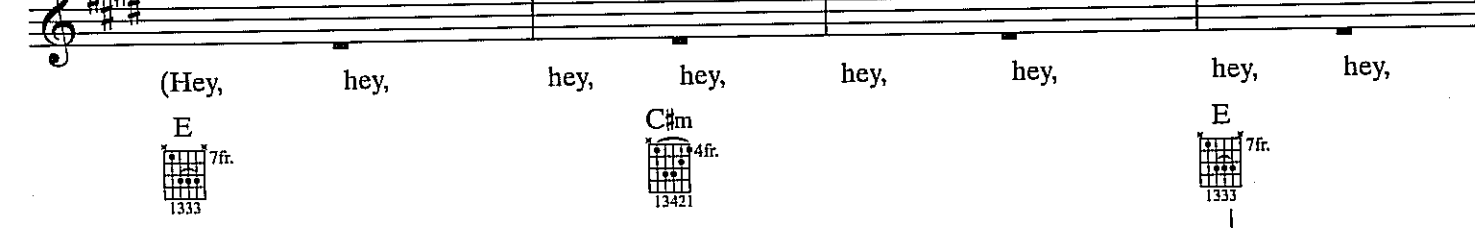
138 hey, hey, hey, hey, hey.

E 7fr. 1333 C#m 4fr. 13421



142 (Hey, hey, hey, hey, hey, hey, hey, hey, hey.

E 7fr. 1333 C#m 4fr. 13421 E 7fr. 1333



146 hey, hey, hey, hey, hey.) And stop!

Elec. Gtrs. 1 & 2

"Shout"
Band tacet

freely w/ad lib. vocal
N.C.

Words and Music by
O'KELLY ISLEY, RONALD ISLEY
and RUDOLPH ISLEY

151



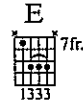
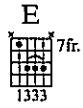
151 Now, wait a minute.

154



154 Yeah, yeah, yeah! I want you to

Slower w/shuffle feel ♩ = 132 (♩ = ♩³)



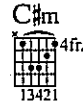
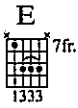
Elec. Gtrs. 1 & 2

Cont. rhy. simile



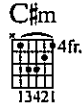
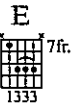
know,

I want you to know___ now.



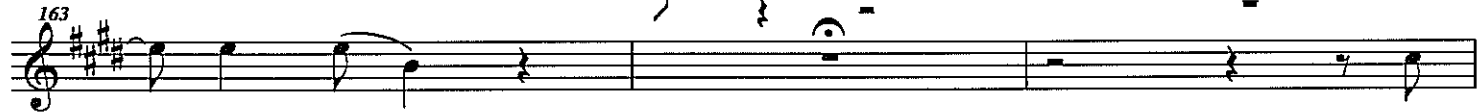
You've been so good._____

And I'm mad a - bout my -



Freely

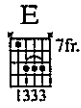
Elec. Gtrs. 1 & 2



- self.

Ah._____

You



been so good to me._____

You been so good to me._____

You

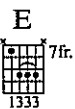
Bright in 2 ♩ = 146

N.C.



been so good to me._____

You know you make me wan - na



Elec. Gtrs. 1 & 2

Cont. rhy. simile



shout.

Take my hands___ up and

shout. Take my hands___ up and

178

shout. Take my hands up and shout. Lift my hands up and...

182

Hey. (Hey.

186

Hey. (Hey.

190

Hey. (Hey.

194

Hey. (Hey.

198

A lit-tle bit soft - er now. A lit-tle bit soft - er now.

Play 6 times

202

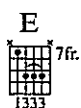
Sho - be do wop, bop, bop.

Play 4 times

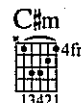
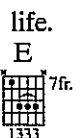
206

Al - ways look on the bright side of

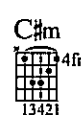
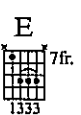
Play 4 times



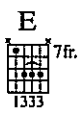
Musical staff 210: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a whole note chord E7 (1333) for the first two measures and a whole note chord C#m (13421) for the last two measures.



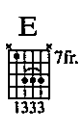
Musical staff 214: Treble clef, key signature of two sharps. The staff contains a whole note chord E7 (1333) for the first two measures and a whole note chord C#m (13421) for the last two measures. Lyrics: "life. Hey. (Hey."



Musical staff 218: Treble clef, key signature of two sharps. The staff contains a whole note chord E7 (1333) for the first two measures and a whole note chord C#m (13421) for the last two measures. Lyrics: "Hey. (Hey."

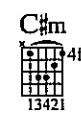
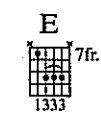


Musical staff 222: Treble clef, key signature of two sharps. The staff contains a whole note chord E7 (1333) for the first two measures and a whole note chord C#m (13421) for the last two measures. Lyrics: "Hey. (Hey."

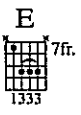


Musical staff 226: Treble clef, key signature of two sharps. The staff contains a whole note chord E7 (1333) for the first two measures and a whole note chord C#m (13421) for the last two measures. Lyrics: "Hey. (Hey."

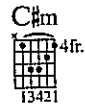
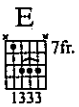
Play 6 times



Musical staff 230: Treble clef, key signature of two sharps. The staff contains a whole note chord E7 (1333) for the first two measures and a whole note chord C#m (13421) for the last two measures. Lyrics: "A lit-tle bit loud - er now. A lit-tle bit loud - er now."

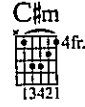
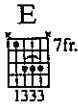


Musical staff 234: Treble clef, key signature of two sharps. The staff contains a whole note chord E7 (1333) for the first two measures and a whole note chord C#m (13421) for the last two measures. Lyrics: "Jump up and shout now. Jump up and shout now."



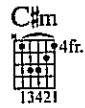
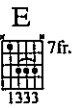
Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a sequence of eighth and quarter notes. Measure numbers 238 and 242 are indicated at the beginning of the first and second measures respectively.

Jump up and shout now. Jump up and shout, shout.



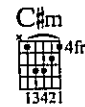
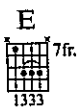
Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of eighth and quarter notes. Measure numbers 242 and 246 are indicated at the beginning of the first and second measures respectively.

Shout, shout. Shout, shout. Shout, shout. Shout, scream.



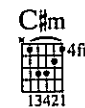
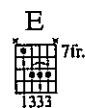
Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of eighth and quarter notes. Measure numbers 246 and 250 are indicated at the beginning of the first and second measures respectively.

Hey. (Hey.)



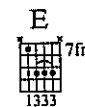
Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of eighth and quarter notes. Measure numbers 250 and 254 are indicated at the beginning of the first and second measures respectively.

) Hey. (Hey.)



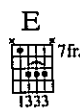
Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of eighth and quarter notes. Measure numbers 254 and 258 are indicated at the beginning of the first and second measures respectively.

) Hey. (Hey.)



Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of eighth and quarter notes. Measure numbers 258 and 262 are indicated at the beginning of the first and second measures respectively.

) Hey. (Hey.)



Musical staff with treble clef, key signature of two sharps, and a common time signature. The staff contains a sequence of eighth and quarter notes. Measure numbers 262 and 266 are indicated at the beginning of the first and second measures respectively.

Shout. Shout. Shout. Shout.

)

E 7fr. 1333 C#m 4fr. 13421

266 Shout. Shout. Shout. Ooh._____

E 7fr. 1333 C#m 4fr. 13421

270 Elec. Gtrs. 1 & 2 Ooh._____ Ooh._____

T
A
B

Play 14 times, speeding up gradually

E 7fr. 1333 C#m 4fr. 13421

274 Elec. Gtrs. cont. simile

E 7fr. 1333

Elec. Gtrs. 1 & 2 Freely

278

T
A
B

Slow down gradually

"Nobody likes you, everyone left you.
They're all out without you having fun."

1.2.3. 4.

283

T
A
B

WAKE ME UP WHEN SEPTEMBER ENDS

Moderately ♩ = 104

Words by BILLIE JOE
Music by GREEN DAY

Intro:

G5

3 11

Verse 1:

G5

3 11

G5/F#

2 11

Sum - mer has come and passed, the

Elec. Gtr. 1 *mf* hold throughout

Rhy. Fig. 1

TAB: 5 0 3 0 3 5 0 3 0 3 5 0 3 0 3 4 0 3 0 4

G5/E

1 34

G5/D

34

C

3fr. 1333

in - no - cent can nev - er last. Wake me up

TAB: 2 0 3 0 2 0 0 3 0 0 3 5 5 5 5 5 3 3

Cm

3fr. 13421

G5

2 34

when Sep - tem - ber ends.

end Rhy. Fig. 1

TAB: 4 5 4 5 5 3 0 3 0 3 0 3 0 0 3 0 3 0

G5

G5/F#

G5/E

11

 Like my fa - ther's come to pass, — sev - en years — has gone —

Elec. Gtr. 2
S^{va} throughout
 Rhy. Fig. 2

T 20 19 17
 A
 B

Elec. Gtr. 1

T 5 0 3 0 5 4 0 0 4 2 0 3 0 2
 A
 B

G5/D

C

Cm

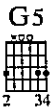
14

 — so fast. — Wake me up — when Sep - tem - ber ends. —

T 15 13 16
 A
 B

T 0 0 3 0 3 5 5 5 5 5 5 4 5 4 5
 A
 B 3 5 3 3 5 5 5 3

Chorus:



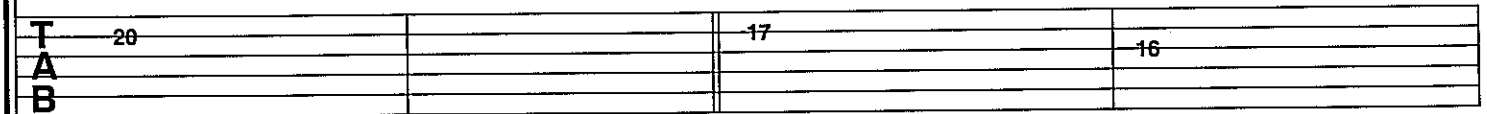
17



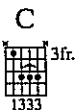
end Rhy. Fig. 2



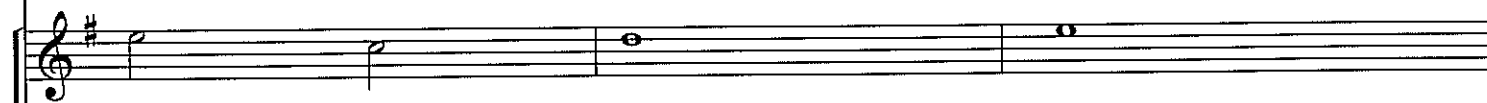
TAB 20 17 16



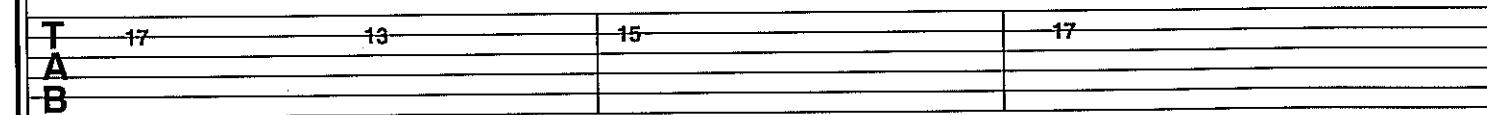

TAB

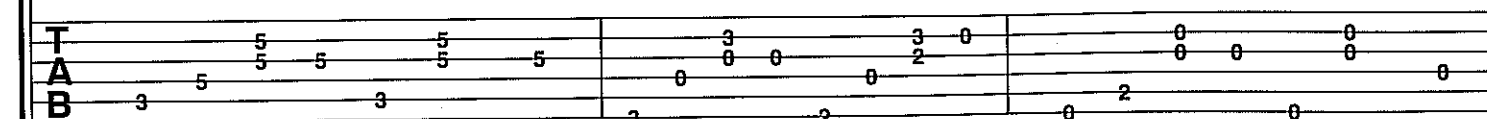
21

TAB 17 13 15 17




TAB



Bm  **C**  **D**  5fr.




24
 pain a - gain, — be - com - ing who we — are. —

T
 A 16 17 13 15
 B





T
 A 3 4 4 4 3 5 5 5 5 7 7 7 7 5
 B 2 4 4 2 4 3 5 3 5 7 7 7 5

Verse 2:

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

G5  3fr. **G5/F#**  3fr. **G5/E** 

27
 As my — mem - o - ry — rests, — but nev - er for - gets what —

G5/D  **C**  3fr. **Cm**  3fr. **G5** 

30
 — I lost. — Wake me up — when Sep - tem - ber ends. —

Interlude:

G5  3fr.

35 **Elec. Gtrs. 1 & 2** **Elec. Gtr. 1** **Drums enter**

T
 A 5 0 3 0 5 5 0 3 0 5 5 0 3 0 5
 B

38

T
A
B

Elec. Gtr. 2

T
A
B

§ Verses 3 & 5:

G5



G5/F#



G5/E



41

3. Sum - mer has come and passed, the in - no - cent can nev -
 5. Sum - mer has come and passed, the in - no - cent can nev -

Elec. Gtrs. 1 & 2

T
A
B

G5/D



C



Cm





44


- er last. Wake me up when Sep - tem - ber ends.
 - er last. Wake me up when Sep - tem - ber ends.


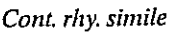
T
A
B

Chorus:

E5  11


Bm  13421


C  3fr. 1333


Elec. Gtrs. 1 & 2  


57


Here comes the rain a - gain fall - ing from the stars.

G5  3fr. 134

D/F#  2fr. 14

E5  11

Bm  13421


C  3fr. 1333


60


Drenched in my pain a - gain, be - com - ing who we are.

Verse 4:

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


D  5fr. 1333


G5  3fr. 3 11


G5/F#  3fr. 2 11

64

As my mem - o - ry rests, but


G5/E  1 34


G5/D  34


C  3fr. 1333

67

nev - er for - gets what I lost. Wake me up

Cm  3fr. 13421

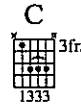
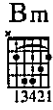
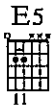
G5  3fr. 134

D/F#  2fr. 14

70

when Sep - tem - ber ends.

Guitar Solo:



Elec. Gtr. 1

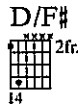
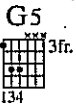


Cont. rhy. simile

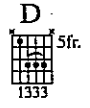
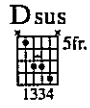
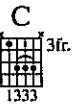
73 Elec. Gtr. 2



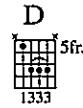
| | | | | | | | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 11 | 11 | 12 | 11 | 11 | 12 | 11 | 12 | 12 | 13 | 12 | 12 | 13 | 12 | 13 |
| A | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | |



| | | | | | | | | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 11 | 11 | 12 | 11 | 11 | 12 | 11 | 12 |
| A | 12 | 12 | 12 | 12 | 11 | 11 | 11 | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | |



| | | | | | | | | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 12 | 13 | 12 | 12 | 13 | 12 | 13 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 |
| A | | | | | | | | | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |
| B | | | | | | | | | | | | | | | | | | | | | | | |



| | | | | | | | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 |
| A | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| B | | | | | | | | | | | | | | | | | | | | | | |

Interlude:

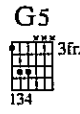
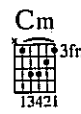
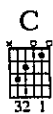
G5



84 Elec. Gtr. 1

84 Elec. Gtr. 2

Coda



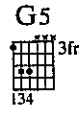
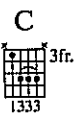
Elec. Gtrs. 1 & 2



Cont. rhy. simile

88

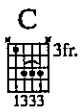
Wake me up when Sep-tem-ber ends.



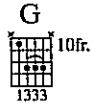
92

Wake me up when Sep-tem-ber ends.

freely



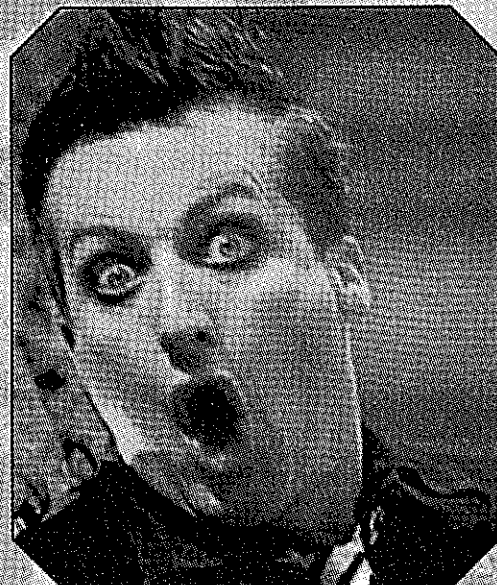
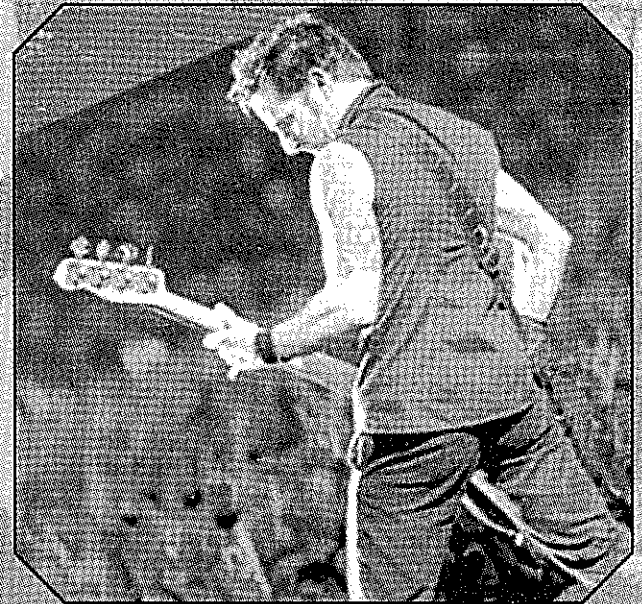
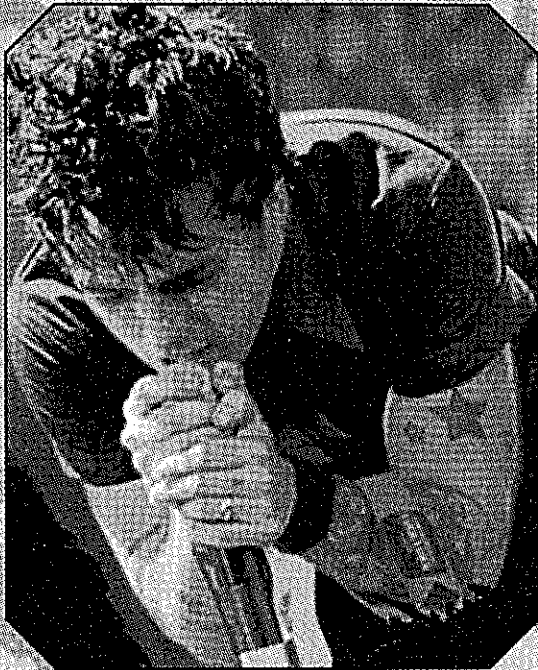
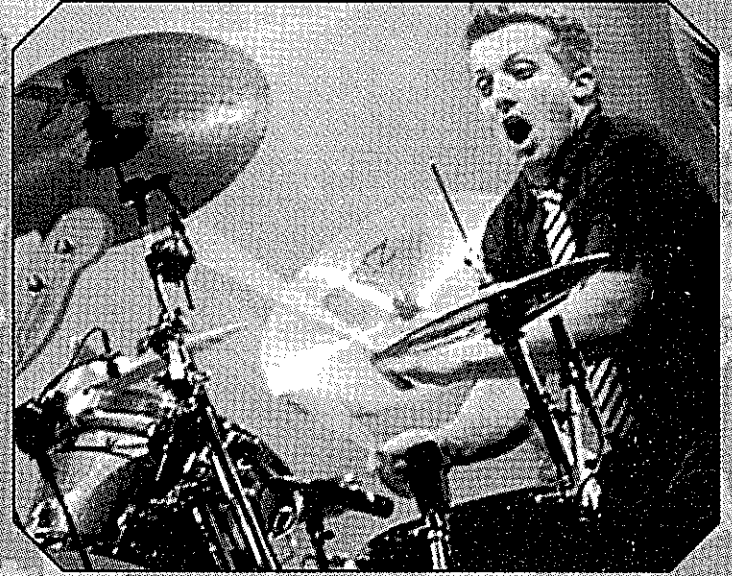
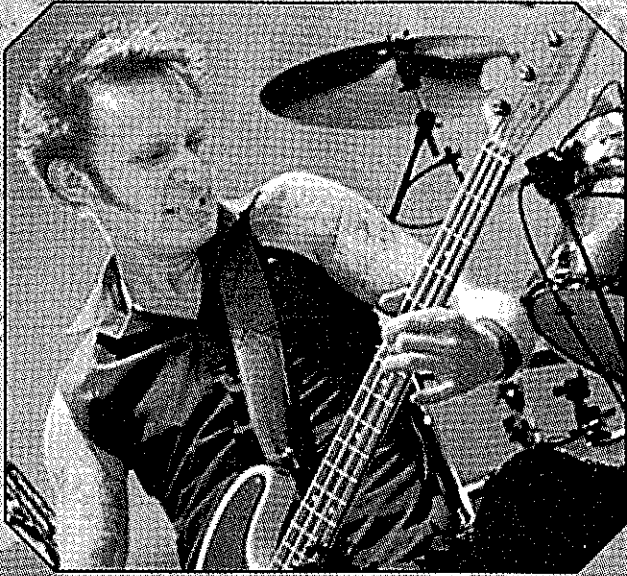
rit.



Elec. Gtr. 2

98

hold throughout



MINORITY

Lyrics by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 132 (♩=♩=♩)

Intro:

C G Fmaj7 C G F C

Elec. Gtr. 1 *mf* *Cont. in slashes*

Chorus:

C5 F5 G5 F5 C5 F5 G5 F5

Elec. Gtrs. 1 & 2 *Cont. rhy. simile*

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

C5 F5 G5 F5 C5 F5 G5 F5

Down with the mor - al ma - jor - i - ty. 'Cause I want to be the mi - nor - i - ty. 1. I

Verses 1 & 2:

C G Fmaj7 C G

Acous. Gtr. *mf* *Cont. rhy. simile*

pledge al - le - giance to the un - der - world. One na - tion un - der - dog there of
(2.) light, one mind flash - ing in the dark. Blind - ed by the si - lence of a

16

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

which I stand a - lone. A face in the crowd, un - sung a - gainst the mold. With -
 thou - sand bro - ken hearts. "For cry - ing out loud," she screamed un - to me. A

19

F 3211 G 21 34 C 32 1 C5 3fr. F5 133 134

Chorus:
Resume Chorus Fig. simile

out a doubt, sin - gled out, the on - ly way I know. } 'Cause I want to be the mi -
 free - for - all, f*** 'em all. "You are your own sight." }

22

G5 3fr. F5 134 C5 3fr. F5 134 G5 3fr. F5 134

nor - i - ty. I don't need your au - thor - i - ty.

25

C5 3fr. F5 134 G5 3fr. F5 134 C5 3fr. F5 134 G5 3fr. F5 134

Down with the mor - al ma - jor - i - ty. 'Cause I want to be the mi - nor - i - ty.

Bridge:

29

A_m 5fr. E 7fr. F 8fr. C 3fr. A_m 5fr. E₅ 11

Elec. Gtrs. 1 & 2



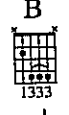
1. Stepped out of the line like a sheep runs
 2. Instrumental

Cont. rhy. simile


32

F5 134 G5 3fr. A_m 5fr. E 7fr. F 8fr. C 3fr. A_m 5fr. F 134211

from the herd. March - ing out of time to my own beat








1.  3fr.  1333 2.  1333

Elec. 134211
Gtrs. 1 & 2
36




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

Interlude:









 32 1  21 34  321  32 1  21 34  321  32 1

39 Resume Verse Fig. simile

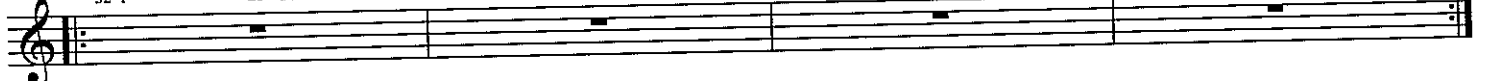


Hey. Hey. Hey. Hey. Hey.








w/ad lib. vocal

 32 1  21 34  321  21 34  32 1  21 34  321  32 1

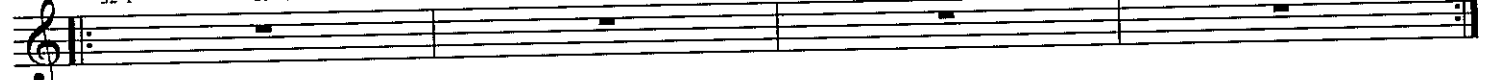
43








Play 7 times

 32 1  21 34  321  32 1  21 34  321  21 34

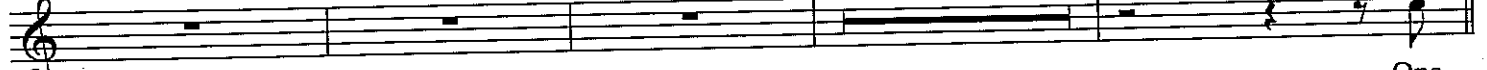
47



Play 3 times

 32 1  21 34  321  32 1  21 34

51 N.C. Drums 8




One

Verse 3:

All gtrs. tacet


N.C.

63



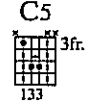
light, one mind flash-ing in the dark. Blind-ed by the si-lence of a

66



thous-sand bro-ken hearts. "For cry-ing out_loud," she screamed un-to me. A

Chorus:



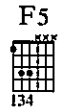
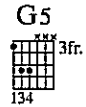
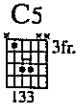
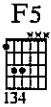
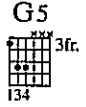
Elec. Gtrs. 1 & 2



Resume Chorus Fig. simile

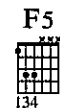
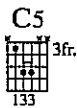
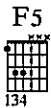
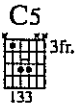
69

free - for - all, f*** 'em all. "You are your own sight." 'Cause I want to be the mi -



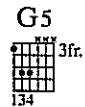
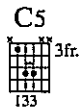
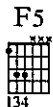
72

nor - i - ty. I don't need your au - thor - i - ty.



75

Down with the mor - al ma - jor - i - ty. 'Cause I want to be the mi -



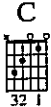
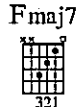
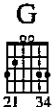
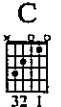
78

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

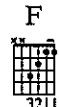
1.-7.

8.

Outro:



rit.



82

Elec. Gtr. 1

BOULEVARD OF BROKEN DREAMS

Words by BILLIE JOE
Music by GREEN DAY

Moderately slow ♩ = 86

Intro:

F5 A♭5 E♭5 B♭5 F5 A♭5 E♭5 B♭5

Elec. Gtr. 1 Rhy. Fig. 1

w/delay effect repeating a 16th-note pattern for each 1/4 note

Verses 1 & 2:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 7 times

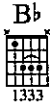
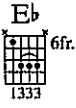
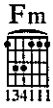
Fm A♭ E♭ B♭

Acous. Gtr. *mf* Cont. rhy. simile

1. I walk a lone - ly road, the on - ly one that I ___ have ev - er known. ___
 2. I'm walk - ing down the line that di - vides me ___ some - where in my ___

Fm A♭ E♭ B♭

___ Don't know where it goes, but it's home to me ___ and I walk a - lone. ___
 mind. On the bor - der - line of the edge and ___ where ___ I walk a - lone. ___



9

Rhy. Fig. 2

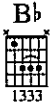
Elec. Gtr. 2

TAB

Rhy. Fig. 2A

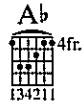
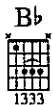
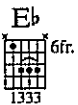
Elec. Gtr. 3

TAB



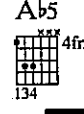
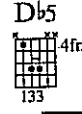
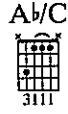
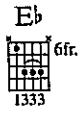
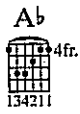
12

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



14

Chorus:



Elec. Gtrs. 1 & 2



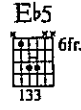
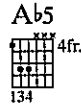
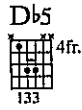
17

Elec. Gtrs. 1 & 2



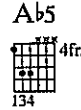
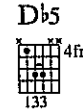
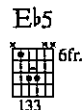
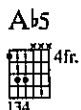
Cont. in slashes

| | | | | | |
|---|--|---|---|---|---|
| T | | | | | |
| A | | | | | |
| B | | 3 | 3 | 3 | 3 |
| | | 1 | 1 | 1 | 3 |



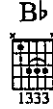
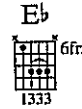
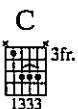
Cont. rhy. simile

20



23

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



Elec. Gtrs. 1 & 2



Acous. Gtr. resume verse fig. simile

26

Interlude:

Band tacet

41 *Acous. Gtr. resume verse fig. simile*

Verse 3:

45 *Acous. Gtr. cont. simile*

I walk this emp - ty street on the bou - le - vard of bro - ken dreams,

47

when the cit - y sleeps and I'm the on - ly one and I walk a...

Elec. Gtrs. 1 & 2

T
A
B

Chorus:

49 *Resume chorus fig. simile*

My shad - ow's the on - ly one that walks be - side me.

51

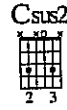
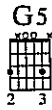
My shal - low heart's the on - ly thing that's beat - ing.

GOOD RIDDANCE (TIME OF YOUR LIFE)

Lyrics by BILLIE JOE
 Music by BILLIE JOE and GREEN DAY

Bright in 2 = 86

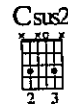
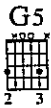
Intro:



Elec. Gtr.

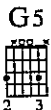
mf hold throughout

Verse:



Cont. rhy. simile





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




Time grabs you by the wrist, directs you where to go.
 Hang it on a shelf in good health and good time.



So make the best of this test and don't ask why.
 Tat - toos of mem - o - ries, and dead skin on trial.





Em  D5  Csus2  G5 

17




It's not a ques - tion, but a les - son learned in time. } It's
 For what it's worth, it was worth all the while.


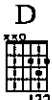
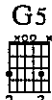
Chorus:

Em  G5  Em  G5 

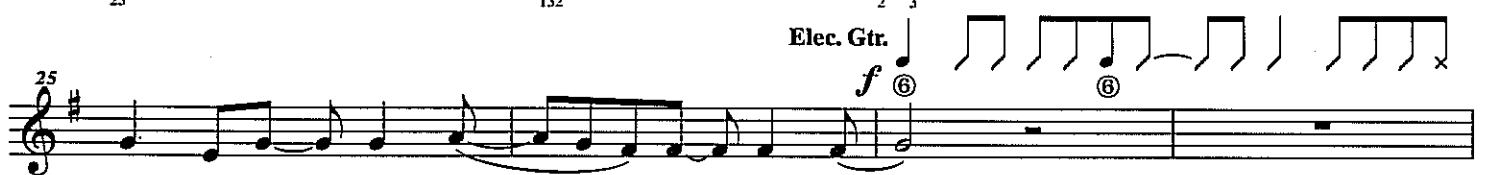
21




some - thing un - pre - dict - a - ble, but in the end is right. I

Em  D  G5 




25




hope you had the time of your life.



Elec. Gtr. *f* 

To Coda 


Csus2  D  G5 

29



Csus2  D 

33



1. || 2.

Cont. in notation

Interlude:

G5



Csus2



D5



36 Elec. Gtr.

Musical notation for measures 36-39. Includes treble clef, key signature of one sharp (F#), and a guitar tablature below. The tablature shows fret numbers on strings 1-6. Pedal markings 'PM.' are present under measures 36, 37, and 39.

G5



Csus2



D5



40

Musical notation for measures 40-43. Includes treble clef, key signature of one sharp (F#), and a guitar tablature below. Pedal markings 'PM.' are present under measures 40, 41, 42, and 43.

Em



D



Csus2



G5



44

Musical notation for measures 44-47. Includes treble clef, key signature of one sharp (F#), and a guitar tablature below. Pedal marking 'PM.' is present under measure 44. A triplet of eighth notes is marked with a '3' in measure 45.

D.S. *al Coda*

Em



D



Csus2



G5



D5



48

Musical notation for measures 48-51. Includes treble clef, key signature of one sharp (F#), and a guitar tablature below. Pedal marking '(P.M.)' is present under measure 48. A triplet of eighth notes is marked with a '3' in measure 49. The word 'It's' is written above measure 51.

Coda

Csus2

D

Elec. Gtr.

Elec. Gtr. cont. in notation

Musical notation for the Coda section, including guitar chords (Csus2, D) and a melodic line in treble clef.

Chorus:

It's

Em

G5

Em

G5

some - thing un - pre - dict - a - ble, — but in the end — is right. — I

Elec. Gtr.

Guitar accompaniment for the chorus, including TAB notation.

Em

D

G5

Csus2

hope you had — the time — of — your life. —

Guitar accompaniment for the second line of the chorus, including TAB notation.

rit.

D5

G5

Csus2

D5

G5

Guitar accompaniment for the final line of the chorus, including TAB notation.

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).

String ⑥, 3rd Fret String ⑤, 12th Fret A "C" Chord C Chord Arpeggiated
String ④, 13th Fret String ③, 0

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.

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.

BENDING NOTES

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

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

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

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

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

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

TWO STEPS: Play the note and bend string two whole steps.

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

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

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

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.

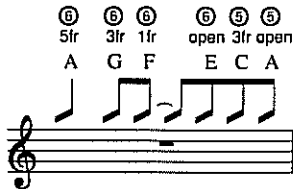
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

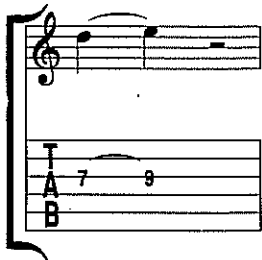
The chord voicings are found on the first page of the transcription underneath the song title.



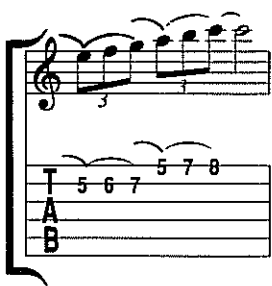
INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

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.

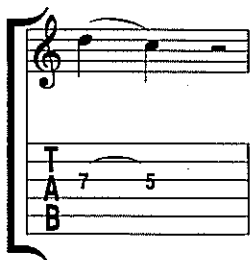
ARTICULATIONS



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.

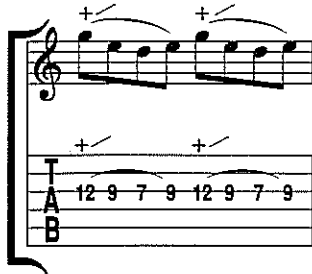


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



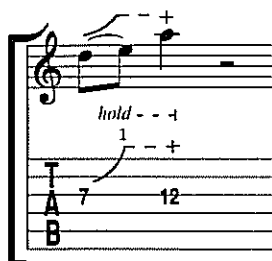
FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

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

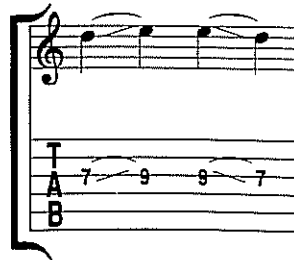


TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

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.

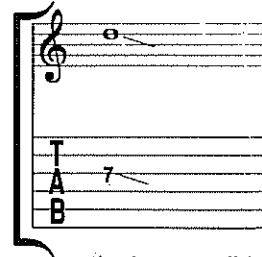


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).

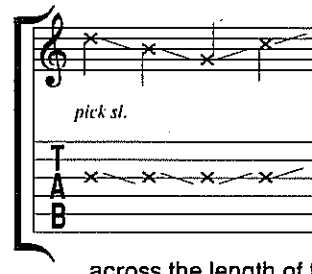


LONG GLISSANDO:
Play note and slide in specified direction for the full

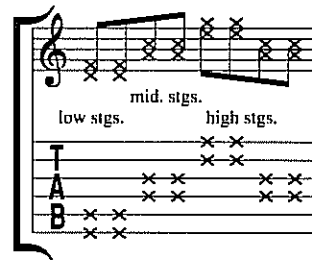
value of the note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.

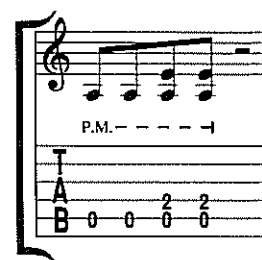


PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).

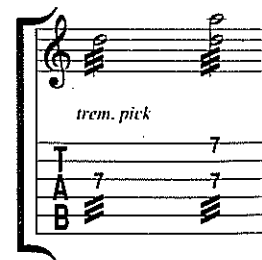


MUTED STRINGS:
A percussive sound is made by laying the fret hand

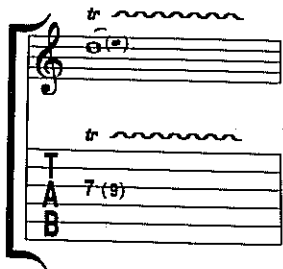
across all six strings while pick hand strikes specified area (low, mid, high strings).



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.

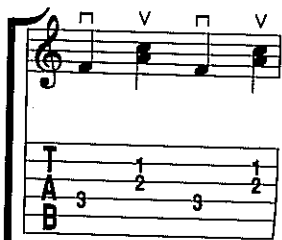


ACCENT: Notes or chords are to be played with added emphasis.



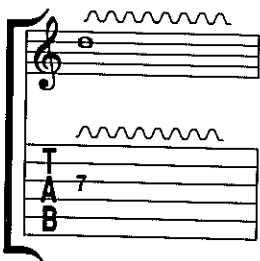
STACCATO (Detached Notes): Notes or chords are to be played roughly

half their actual value and with separation.



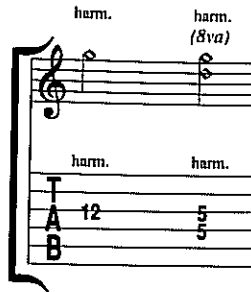
DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke

(v) or upstroke (^) of the pick.



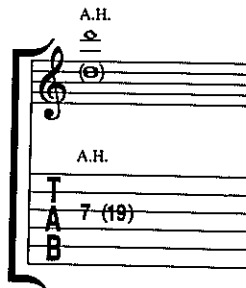
VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:

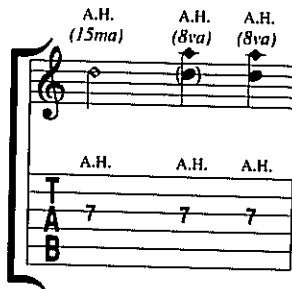
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



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.

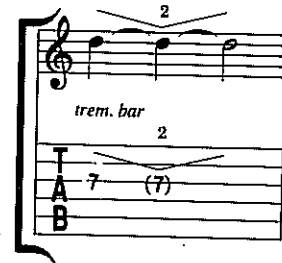


ARTIFICIAL "PINCH" HARMONIC:

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.

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.



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AMERICAN IDIOT
 JESUS OF SUBURBIA
 I. JESUS OF SUBURBIA
 II. CITY OF THE DAMNED
 III. I DON'T CARE
 IV. DEARLY BELOVED
 V. TALES OF ANOTHER
 BROKEN HOME
 HOLIDAY
 ARE WE THE WAITING
 ST. JIMMY
 LONGVIEW
 HITCHIN' A RIDE
 BRAIN STEW
 BASKET CASE
 KING FOR A DAY/SHOUT
 WAKE ME UP WHEN
 SEPTEMBER ENDS
 MINORITY
 BOULEVARD OF BROKEN
 DREAMS
 GOOD RIDDANCE (TIME
 OF YOUR LIFE)



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