

Authentic **GUITAR-TAB** Edition
Includes Complete Songs

GREEN DAY

KERPLUNK



PRIVATE ALE

Lyrics by **BILLIE JOE**
 Music by **GREEN DAY**

E5 1
 A5 1
 D 1333
 A T3421
 D5 13
 E 1333
 G#5 13
 A5v 13
 G5 13
 E5vII 133
 C#5 133

All gtrs. tune down 1/2 step:

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

Fast $\text{♩} = 196$

Gtr. 1 *f* PM.

Gtr. 2 *f*

TAB

A5

TAB

A5

Verse:

1. I wan-der down these streets all by— my— self.
 2. See additional lyrics

(1st time only)

TAB

Private Ale - 3 - 1
 PG9645

Think of my fu - ture, now I just don't know.—

Well, I don't seem to care. I stop to

no - tice that I'm by your home. I won - der if you're

sit - ting all a - lone,— or is your boy - friend

there? Be - cause I feel so — right,—

let my im - ag - i na - tion go. Un - til you're

in my sight, and through my veins temp - ta - tion flows.—

Whoa ho. Whoa, yeah.—

To Coda 1. D G#5 A5V G5 D G#5 A5V G5

2. **Interlude:* D A5 C#5 G5 *Play 4 times*

**w/ad lib. spoken nonsense.* Bass Solo: A D

E5 VII PM. *Whaa!!*

1.2.3. 4. *D.S. al Coda*

Gtr. 1 C#5 G5 *w/fdbk. 8va*

Coda Gtr. 2 *fdbk. grad. release*

Yes, I

8va *fdbk.*

Verse 2:
 So I sit down here on the hard concrete.
 Think of my future, now I just don't know,
 Well, I don't seem to care.
 I stop to notice that I'm by your home.
 I wonder if you're sitting all alone,
 Or is your boyfriend there?
 (To Chorus:)

2000 LIGHT YEARS AWAY

Lyrics by BILLIE JOE
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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

Fast ♩ = 188

Intro:
*Gtr. 1

B5 A5/B♯ B5/F♯† G♯5 F♯5

Rhy. Fig. 1

*2 gtrs. arr. for 1.
†Played by bass gtr. throughout.

B5 A5/B B5/F♯ G♯5 F♯5

B5 A5/B B5/F♯ G♯5

F♯5 B5 A5/B B5/F♯ G♯5 F♯5

I

Verse 1:

B5 F#5

sit a lone in my bed - room

The first system of music for Verse 1 consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics "sit a lone in my bed - room" with a long note on "sit" and a dotted note on "a". The middle staff is a guitar chord accompaniment in treble clef, showing a sequence of chords: B5, F#5, and then a series of chords in the F#5 position. The bottom staff is a bass guitar tablature in bass clef, showing fret numbers and string numbers for the corresponding chords.

B5 F#5

star - ing at the walls. I've

The second system of music continues Verse 1. The vocal line has the lyrics "star - ing at the walls. I've". The guitar accompaniment continues with chords in the B5 and F#5 positions. The bass tablature follows the same chord structure.

B5 F#5

been up all damn night long.

The third system of music continues Verse 1. The vocal line has the lyrics "been up all damn night long.". The guitar accompaniment continues with chords in the B5 and F#5 positions. The bass tablature follows the same chord structure.

B5 F#5 G#5

My pulse is speed - ing. My love is yearn - ing.

The fourth system of music concludes Verse 1. The vocal line has the lyrics "My pulse is speed - ing. My love is yearn - ing.". The guitar accompaniment includes a final chord in the G#5 position. The bass tablature follows the same chord structure.

Chorus:

Chorus: **G#m G#5 F# B5 C#5 B**

I hold my breath and close my eyes and

Rhy. Fig. 2

This system contains the first line of the chorus. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "I hold my breath and close my eyes and". The guitar accompaniment is in 4/4 time and features a rhythmic figure labeled "Rhy. Fig. 2". The TAB below shows the fretting for the guitar.

G#m G#5 F#5 E5

dream a - bout her

This system contains the second line of the chorus. The vocal line continues with the lyrics "dream a - bout her". The guitar accompaniment continues with the same rhythmic figure. The TAB shows the fretting for the guitar.

E E5 F#5

'cause she's two thou - sand light years a - way.

end Rhy. Fig. 2

This system contains the third line of the chorus. The vocal line continues with the lyrics "'cause she's two thousand light years a - way.". The guitar accompaniment continues with the same rhythmic figure. The TAB shows the fretting for the guitar.

A#5 B5 A#5 B5 A#5 B5 A#5 B5 G#5

This system contains the final line of the chorus, which is purely instrumental. The guitar accompaniment continues with the same rhythmic figure. The TAB shows the fretting for the guitar.

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

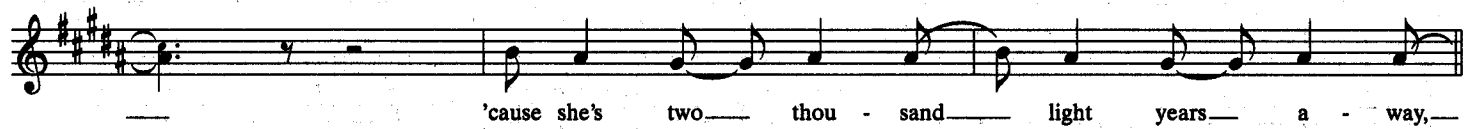
G#m G#5 F# B5 C#5 B G#m G#5 F#5



She holds my mal - a - kite so tight, so nev - er let go, —

To Coda II


E5 E E5 F#5



'cause she's two thou - sand light years a - way, —

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

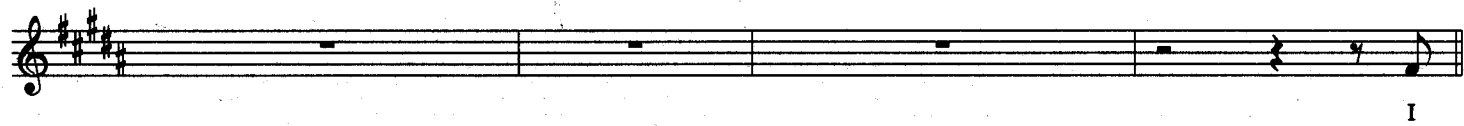
B5 A5/B B5/F# G#5 F#5 B5 A5/B B5/F# G#5 F#5



years a - way, —

To Coda I

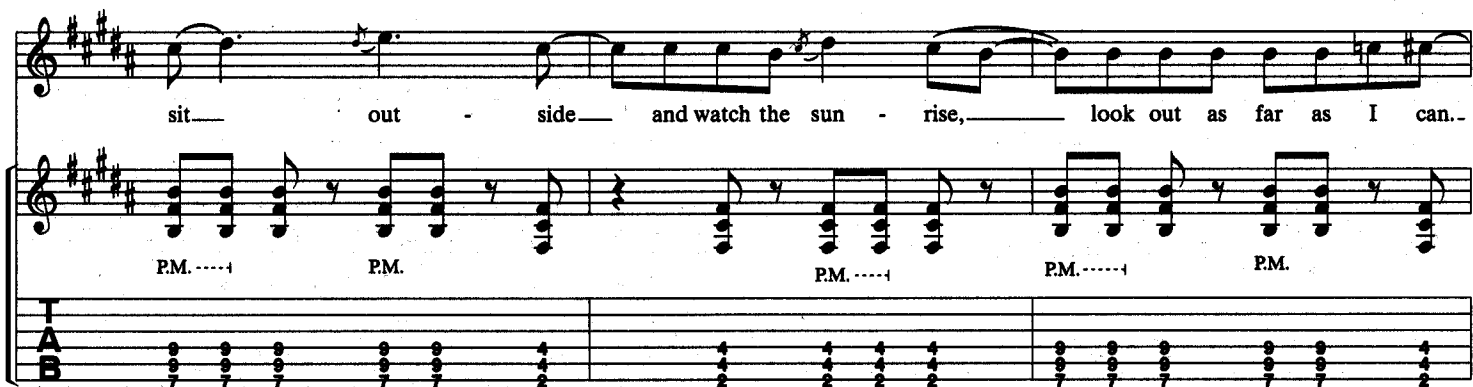
B5 A5/B B5/F# G#5 F#5 B5 A5/B B5/F# G#5 F#5



I

Verse 2:

B5 F#5 B5 F#5




sit out - side and watch the sun - rise, look out as far as I can. —

PM. PM. PM. PM. PM.

TAB

B5 F#5



I can't see her, but in the dis - tance

PM. PM. PM. PM. PM. PM.

TAB

D.S. rit at Coda I

B5 F#5

I hear some laugh - ter, we laugh to - geth - er.

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

This system contains the vocal melody and piano accompaniment for the first part of the song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in treble clef, featuring chords and arpeggios. The guitar tablature is in standard notation with fret numbers and bar lines.

Coda I Gtr. 1 F#5 Interlude: B5

*Gtr. 2 mf

*Bass arr. for gtr.

This system contains the guitar and bass parts for the interlude. It includes a guitar part labeled 'Gtr. 1' with a key signature change to two sharps (F#, C#) and a guitar part labeled '*Gtr. 2' with a dynamic marking of 'mf'. The bass line is labeled '*Bass arr. for gtr.' and is in standard notation. The guitar tablature shows fret numbers and bar lines.

Fdbk-----

This system contains the feedback and guitar parts for the final part of the interlude. It includes a feedback line labeled 'Fdbk-----' and a guitar part in treble clef with a key signature of two sharps (F#, C#). The guitar tablature shows fret numbers and bar lines.

w/Fill 1 (Gtr. 3)

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains three measures of music, ending with a fermata and the letter 'I'. The middle staff is a guitar melody line in treble clef, also in three sharps, with a long slur over the first two measures and a dotted line indicating a continuation. The bottom staff is a guitar tablature line with 'TAB' written vertically on the left. It shows three measures of fret numbers: (9) in the first measure, (9) in the second, and (9) in the third.

Verse 3:
N.C.

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. It contains three measures of music with lyrics: "sit a lone in my bed - room star - ing at the walls." The middle staff is a guitar melody line in treble clef, also in three sharps, with a long slur over the first two measures and a dotted line indicating a continuation. The bottom staff is a guitar tablature line with 'TAB' written vertically on the left. It shows three measures of fret numbers: 2 2 2 2 2 4 in the first measure, 2 2 2 2 2 4 in the second, and 2 2 2 2 2 4 in the third.

The third system is enclosed in a rectangular box and consists of two staves. The top staff is a guitar melody line in treble clef with a key signature of three sharps and a common time signature. It contains three measures of music, starting with a fermata and the letter 'I', followed by a dynamic marking 'f' and a 'hold' instruction with a dotted line. The bottom staff is a guitar tablature line with 'TAB' written vertically on the left. It shows three measures of fret numbers: (9) in the first measure, (7) in the second, and (9) in the third.

I've been— up all— damn— night long—

PM.....

T
A
B

17 17 17 17 17 17 17 17 17 17 17 17 16 16 15 15 14 14

T
A
B

2 2 2 2 2 2 2 4 2 2 2 2 4 2 4 2 2 2 2 4 2

D.S. al Coda II
G#5

— My pulse is speed - ing. — My love is yearn - ing. —

T
A
B

13 13 13 13 13 13 12 12 11 11 11 11 10 10 10 10 9 9 9 9 9 9 7 7 6 5 4 4

T
A
B

2 2 2 2 4 2 4 2 2 2 2 2 2 2 2

♩ w/Rhy. Fill 1 (Gtr. 1)
Coda II
 E5 E E5 F#5
 'Cause she's two — thou - sand — light years — a - way. —

Outro:
 w/Rhy. Fig. 1 (Gtr. 1) 4 times, simile

B5 A5/B B5/F# G#5 F#5 B5 A5/B B5/F# G#5

F#5 B5 A5/B B5/F# G#5 F#5
 Years a - way. —

B5 A5/B B5/F# G#5 F#5 w/Rhy. Fill 2 (Gtr. 1) B

Rhy. Fill 1
 Gtr. 1

Rhy. Fill 2
 Gtr. 1

WELCOME TO PARADISE

Lyrics by **BILLIE JOE**
Music by **GREEN DAY**

E5 7fr. **D5** 5fr. **G5** 3fr. **B5** 7fr. **E5 II** 11. **A5** 5fr. **C5** 3fr. **E5 type2** 1134. **E** 231. **B** 1333.

All gtrs. tune down 1/2 step:

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

Fast ♩ = 196

Intro:

N.C. **E5** **D5** **E5** **D5** **A5** **D5** **D♯5**

E5 **D5** **A5** **E5**

*Gtr. 1

*2 gtrs. arr. for 1.

D5 **A5** **E5** **D5** **A5**

Cont. in slashes

Verse:

E5 **D5** **E5**

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

2.3. See additional lyrics

D5

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

G5 B5 E5 D5

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

E5

— has left me trem - blin'

D5 G5 B5

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

G5 B5

— and I'm feel - ing so a - lone. —

Chorus:

E5 II G5 A5 C5

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

Ah.

Ah.

E5 II E5 type 2 E5 G5

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

B5 E5II G5

I want to take you through—

Ah. Ah.

A5 C5

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

To Coda ☉

1. E5 D5

wel - come to par - a - dise.

A5 E5 D5 A5

2. E5 D5 A5 E5 D5

par - a - dise.

A5 E5 D5 A5

E5 D5 A5

Cont. in notation

Interlude:

E5

Bass Gtr.

Bass Fig. 1

Bass line musical notation in bass clef, key of E major, showing a rhythmic pattern of eighth notes.

Gtr. 1

Guitar 1 musical notation in treble clef, E major, showing sustained chords.

Tablature for Guitar 1, showing fret numbers for the chords.

Gtr. 2

Guitar 2 musical notation in treble clef, E major, with dynamics *f* and *fdbk.*

Tablature for Guitar 2, showing fret numbers and dynamics.

Fdbk notes: E & G#

Gtr. 3

Guitar 3 musical notation in treble clef, E major, with dynamic *mf*.

Tablature for Guitar 3, showing fret numbers and dynamic.

w/Bass Fig. 1 10 times, simile

N.C.

Gtr. 1

Guitar 1 musical notation in treble clef, E major, with *L.H.* and *fdbk.* markings.

Tablature for Guitar 1, showing fret numbers and dynamics.

Gtr. 2

Guitar 2 musical notation in treble clef, E major, with *L.H.* and *fdbk.* markings.

Tablature for Guitar 2, showing fret numbers and dynamics.

Gtr. 1

A.H.

2

Gtr. 2

8va

7 (7) 10

Gtr. 3

8va

L.H.

10 12 10 10 (10) 10 (10)

A.H.

(2) 2 2 5

(10) (10) (10)

10 (10)

E G F# F

(10) (10) 7 7 7

harm. harm. harm---

8va

E G F# F E G

(7) 7 7 5 5 6 6 5 7

A.H. harm. A.H.

F# F E G F# F

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains six measures of music with notes corresponding to the chords F#, F, E, G, F#, and F. The second staff is a guitar staff with 'T' (Treble) and 'B' (Bass) clefs. It shows fret numbers (2) for the first, second, and third measures. The third staff is another guitar staff with 'T' and 'B' clefs. It shows fret numbers (7) for the first measure and a natural harmonic (harm.) on the fourth string for the third measure, with a '(8va)' marking above the staff.

w/Bass Fig. 1
E G F# F

Gtr. 1 Play 4 times

The second system consists of three staves. The top staff is a guitar line for 'Gtr. 1' in treble clef with a key signature of three sharps. It contains six measures of music corresponding to chords E, G, F#, and F. The second staff is a guitar staff with 'T' and 'B' clefs showing fret numbers: 2, 2, 2, 2, 5, 5, 5, 5 for the first two measures, and 4, 4, 4, 4, 9, 9, 9, 9 for the last two measures. The third staff is a guitar line for 'Gtr. 3' in treble clef with a key signature of three sharps. It contains six measures of music. The bottom staff is a guitar staff with 'T' and 'B' clefs showing fret numbers: (0), 5, 4, 0, 0, 8, 7, 0 for the first two measures, and (0), 7, 6, 5, 6, 5, 0 for the last two measures.

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

w/Bass Fig. 1

E G F# F

D.S. $\frac{3}{4}$ al Coda
Play 4 times

Coda

B E5 D5 A5

wel - come to par - a - dise.

E5 D5 A5 E5 D5

Oh par - a - dise.

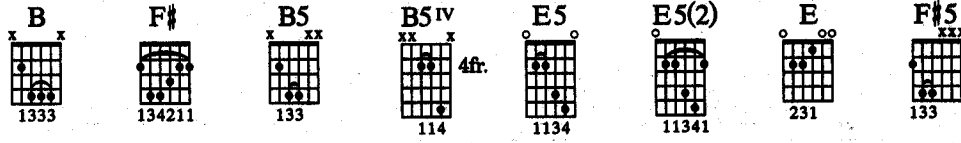
A5 E5 D5 A5 E5

Verse 2:
 A gunshot rings out at the station.
 Another urchin snaps and left dead on his own.
 It makes me wonder why I'm still here.
 For some strange reason, it's now feeling like my home
 And I'm never gonna go.
 (To Chorus:)

Verse 3:
 Dear mother, can you hear me laughin'?
 It's been six whole months since I have left your home.
 It makes me wonder why I'm still here.
 For some strange reason, it's now feeling like my home
 And I'm never gonna go.
 (To Chorus:)

ONE FOR THE RAZORBACKS

Lyrics by BILLIE JOE
Music by GREEN DAY



Fast ♩ = 172

Intro:

B5
A.H.
Gtr. 1

F#5

B5

mf
* semi-harm.

* Tap at approx. 15th fret for semi-harmonics.

Gtr. 2

p
fdbk.

E6(3)

B5

F#5

Verse:
Tempo II ♩ = 188

♩ B

* Gtr. 1

B

1. Ju - li - et's
2.3. See additional lyrics
* 2 gtrs. arr. for 1.

8va

T
A
B

Fdbk. note: F#

F# B5 B5^{IV} E5 E5(2)

try - ing to find out what she wants, but she don't know.

B F# B5

Ex - pe - ri - ence has got her down.

F#5 B F#

Well, look this di - rec - tion; I

B5 B5^{IV} E5 E5(2) B F#

know it's not per - fec - tion, it's just me. I want to bring

B5

you up a - gain, now. 'Cause I'm

Chorus:

F# E B

los - ing what's left of my dig - ni - ty.

F# E

A small price I'll pay to see that you're hap - py.

B F# E

For - get all the dis - ap - point - ments you have faced.

To Coda ⊕
B F# E

O - pen up your wor - ried world and let me

1. B5 2. B5

in. in.

Guitar Solo:

B5 F#5 B5 E5

Gr. 2 Gr. 1

f
hold throughout section

B5 F#5

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

B5

PM.....

F#5 B5 E5

B5 F#5 B5 D.S. % al Coda

hold.....

E B5

Coda

and let me in.

Verse 2 & 3:
 Juliet's crying 'cause now she's realizing
 Love can be filled with pain and distrust.
 I know I am crazy and a bit lazy
 But I will try to bring you up again somehow.
 (To Chorus:)

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

G5 E5 C5

So I sit here, pa - tient - ly, watch - ing the clock tick so slow - ly.

D5 Dsus2

Got - ta get a way, or my brains will ex - plode.

Chorus:

C G5 D5 Dsus2

Give me some - thing to do to kill some time.

TAB

C G5 D5

Take me to that place that I call

TAB

Dsus2 C G5

home. Take a - way the strains

hold

TAB

D5 Dsus2

of be - ing lone - ly.

hold -----

C G5 1. (D)

Take me to the tracks at Christ - ie Road.

2. Gtr. 2 Road. 8va ----- fdbk -----

Gtr. 1

Fdbk. note: A

Rhy. Fig. 2 G5 F5 open E C5 F5 open E G5 F5 open E

1/2 1

*Slowly bend fdbk. note.

end Rhy. Fig. 2

C5 F5 G5

(8va)...

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

F5 C5 F5 G5 F5 C5 F5 G5

Bridge:

Rhy. Fig. 3

G5 B5 F5

Ⓞ open E5 G5 B5 F5

Ⓞ open E

Moth - er stay out of my way, a - that place we go.

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

G5 B5 F5 G5 B5 F5

1. F5

Well, - al - ways seem to find our way to Christ - ie Road

2. C5 F5 G5 C5 F5 G5

F5

If there's one thing that I need that makes me feel com - plete,

C5 F5 G5 F5

so I go to Christ - ie Road, it's home.

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

G5 F5

C5 C

It's home.

C5 F5 G5 F5 C5 F5 G5 F5

It's home. It's home.

C5 F5 G5 F5 C5 F5

G5

Gtrs. 1 & 2

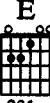






It's home.

Verse 2:
See the hills from afar
Standing on my beat-up car.
The sun went down and the night fills the sky;
Now I feel like me once again.
As the train comes rolling in;
Smoked my boredom gone,
Slapped my brakes up so high.
(To Chorus:)

DOMINATED LOVE SLAVE

Lyrics by TRÉ COOL
Music by GREEN DAY

All gtrs. tune down 1/2 step:

⑥ = E♭	③ = G♭							
⑤ = A♭	② = B♭	231	231	1 333	231	23	213	1333
④ = D♭	① = E♭							

Moderately ♩ = 134

Intro:
N.C. (left hand mute)

Gtr. 1 *mf*

Intro: N.C. (left hand mute) | ③ 2fr. B | E | ⑥ open E | E

hold throughout



Verse:

⑥ open E | E | ⑥ open E | E | A



1. I want to be your dom - i - nat - ed love slave,

2. See additional lyrics

③ 2fr. B | E | B/F#



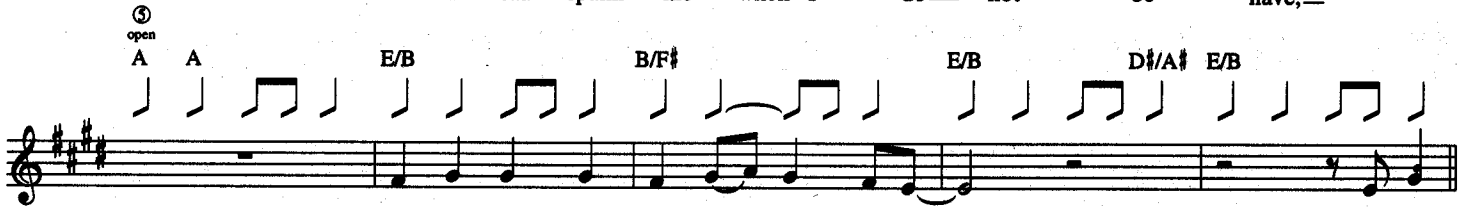
want to be the one who takes the pain.

⑥ open E | E | ⑥ open E | E | ③ open A | A



You can spank me when I do not be - have,

③ open A | A | E/B | B/F# | E/B | D#/A# | E/B



Chorus: mack me in the fore - head with a chain. 'Cause I

③ open A | A | A/E | A | ⑥ open E | E



love feel - in' dirt y and I

⑥
2nd
F# B/F# E

love _____ feel - in' cheap. And I

A E To Coda

love _____ it when you hurt me, so

B/F# 1. E D#/A# E

drive _____ them sta - ples deep.

2. E D#/A# E Guitar Solo:

deep. Hee, all right.

Gtr. 2 f hold throughout

f hold throughout

A cont. rhy. simile E

cont. rhy. simile

B E

A E

D.S. al Coda

E

Yeah, I

⊕ Coda

E B N.C. A7/G# E7

Cont. in notation Bass cue:

So drive sta - ples.

Verse 2:
 I want you to slap me and call me naughty.
 Put a belt sander against my skin.
 Want to feel pain all over my body.
 Can't wait to be punished for my sins.
 (To Chorus:)

ANDROID

Lyrics by BILLIE JOE
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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

Very fast ♩ = 198

Gtr. 1

B5 E Asus2 F# B5 B E

Asus2 F#7sus Gtrs. 1 & 2 B5 E Asus2 F# end Rhy. Fig. 1

Rhy. Fig. 1

Verse:

B5

B(4)

1. Hey, old man — in wom - en's shoes, — I won - der if — he knows —
2. See additional lyrics

Rhy. Fig. 2

Android - 7 - 1
PG9645

E

I think— he's— cra - zy. When

end Rhy. Fig. 2

T
A
B

B5

he was young, did he— have dreams— of wear - ing wom - en's shoes—

E

and be - ing cra - zy? It

B(4)

Chorus:

B E A5 F#

makes me won - der— when— I grow to be that— age,—

hold

T
A
B

B5 B E

— will I be walk - ing down— the street— beg - ging—

hold

T
A
B

A5 F# B5 E

— for your spare change?— Or will I grow that— old?—

This system contains the first two lines of music. The vocal line starts with a whole rest followed by the lyrics "for your spare change?". The piano accompaniment features a steady eighth-note bass line and a more active treble line. The guitar TAB shows a sequence of chords: A5, F#, B5, and E.

A5 F#

— Will I still be a - round?— The

This system contains the next two lines of music. The vocal line continues with "Will I still be a - round?". The piano accompaniment continues with similar rhythmic patterns. The guitar TAB includes a first fret barre (1) and various chord voicings for A5 and F#.

B5 E A5 F#

way I car - ry on, I'll end - up six - feet un - der - ground, -

This system contains the third and fourth lines of music. The vocal line says "way I car - ry on, I'll end - up six - feet un - der - ground, -". The piano accompaniment features a consistent eighth-note bass line. The guitar TAB shows chords B5, E, A5, and F#.

A5

— and waste a - way. —

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

Drums

This system contains the final line of music and a drum section. The vocal line ends with "and waste a - way.". The piano accompaniment concludes with a final chord. The guitar TAB shows a final A5 chord. The drum notation indicates a 4-measure rest for the drums.

2.
B5

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

PM.

B A

4

Bridge 1:
B5 Rhy. Fig. 3

Gtr. 1

PM.

PM. PM.

A5

And it seems so fright - 'ning, time pass - es by

Gtr. 2 Rhy. Fig. 3A

©

E G#5 G#type2

PM. PM.

like light - ning. Be - fore you know it, you're struck

F#

*open end Rhy. Fig. 3

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

B5

down. I al - ways

end Rhy. Fig. 3A

*All open strings.

A5

waste my time on my chem - i - cal e - mo - tions;

G#5 F#

it keeps my head spin - ning a - round.

A5 open Gtrs. 1 & 2 B5^{II} B P.M.

Waste a - way.

w/Rhy. Figs. 1 & 2 (Gtrs. 1 & 2) 4 times 8

Bridge 2: B5 w/sound effects

fbk. decresc.

TAB

*Chords implied by bass gtr.

G#5 F#5 w/Rhy. Fill 1 (Gtr. 3)

p pp mp Cont. in slashes

TAB

Rhy. Fill 1 Gtr. 3

mp

TAB

*Bsus

†Gtrs. 1 & 2

Gtr. 3

Asus2

hold throughout

*Denotes Gtr. 3 chords.
 †Pick slides on ③ stg. (Gtrs. 1 & 2 arr. for 1 gtr.)

E/G#

F#(4)

Bsus

It seems so frigh - 'ning,

Asus2

E/G#

Gtrs. 1 & 2 tacet

time pass - es by — like light - ning. Be - fore you

F#(4)

know it, you're struck down.

T
A
B

B(4)
Gtr. 1

I al - ways waste my time on my chem - i - cal

T
A
B

G#5^{VI} A5^{VIII} C5^X
f w/slide

e - mo - tions; it keeps my head spin - ning a -

T
A
B

F# open A5^{open}
Gtrs. 1 & 2 w/out slide Gtr. 3 tacet

round. Waste a - way.

T
A
B

B5^{II}

Drums

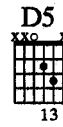
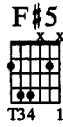
Outro:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times
8

Verse 2:
 When the old man was in school
 Did the golden rules make him go crazy?
 Or did he hide away from hopes
 Behind a smile and smoking dope?
 It's crazy.
 (To Chorus:)

ONE OF MY LIES

Lyrics by BILLIE JOE
Music by GREEN DAY

All gtrs. tune down 1/2 step:
 ⑥=E♭ ③=G♭
 ⑤=A♭ ②=B♭
 ④=D♭ ①=E♭



Very fast ♩ = 200

Intro:

D5
Gtrs. 1 & 2

A5

A6 A5

G5

F#5

G5

F#5

G5

A5

Verse:
D5

A5

1. When I was young - er, I thought - that the -
 2. See additional lyrics

Rhy. Fig. 1

B5

F#5

G5

D5

world cir - cled a - round - me.

But in time, I re - al - ized -

Dsus2 D5 A5 A A5

I was so wrong.

end Rhy. Fig. 1

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

D5 A5 B5 F#5

My im - mor - tal thoughts - turned in - to just - dreams of a dead fu - ture. It was a

G5 D5 Dsus2 D5 A5

trag - ic case of my - re - al - i - ty, - yeah. - Do you

Pre - Chorus:

G A5 G G5 A5

think you're in - des - truct - a - ble - and no one can touch you? -

G A5

Well, I think you're dis - pos - a - ble, - and it's

G A5

time you knew the truth, _____ 'cause it's just one of my—

This system contains the first line of music. The vocal line starts with a G chord and an A5 chord. The lyrics are "time you knew the truth, _____ 'cause it's just one of my—". The guitar staff and tablature show a sequence of chords: G (2 0 3 2), G (2 0 3 2), G (2 0 3 2), G (2 0 3 2), A5 (2 0 2 2), A5 (2 0 2 2), A5 (2 0 2 2), A5 (2 0 2 2), A5 (2 0 2 2), A5 (2 0 2 2), and A5 (2 0 2 2).

Chorus:
D B5 A D5 B5 A

lies. But it's just one of my _____ lies.

Rhy. Fig. 2

This system contains the second line of music. The vocal line starts with a D chord and an A chord. The lyrics are "lies. But it's just one of my _____ lies.". The guitar staff and tablature show a sequence of chords: D (2 0 2 2), B5 (2 2 4 4), A (2 0 2 2), D5 (2 0 2 2), B5 (2 2 4 4), A (2 0 2 2), and A (2 0 2 2). A "Rhy. Fig. 2" is indicated above the guitar staff.

D5 B5 A

And all I want to do is get real high. But it's just one of my _____

This system contains the third line of music. The vocal line starts with a D5 chord, an A chord, and another D5 chord. The lyrics are "And all I want to do is get real high. But it's just one of my _____". The guitar staff and tablature show a sequence of chords: D5 (2 0 2 2), B5 (2 2 4 4), A (2 0 2 2), D5 (2 0 2 2), B5 (2 2 4 4), A (2 0 2 2), and A (2 0 2 2).

D5 B5 A 1. 2.

_____ lies. _____

end Rhy. Fig. 2

This system contains the fourth line of music. The vocal line starts with a D5 chord, an A chord, and another D5 chord. The lyrics are "_____ lies. _____". The guitar staff and tablature show a sequence of chords: D5 (2 0 2 2), B5 (2 2 4 4), A (2 0 2 2), and A (2 0 2 2). A "1." and "2." are indicated above the guitar staff. "end Rhy. Fig. 2" is indicated above the guitar staff.

Bridge:

F#5 G5 A5

I used to pray at

F#5 G5 A5

night, be - fore I lay my - self

F#5 G5 A5

down. My moth - er said he was

F#5 G5 A5

right, her moth - er said it too.

w/Rhy. Fig. 1
D5 B5 A

Play 4 times

(1st time) Why?

Interlude:

D5 A5 A6 A5

Gtr. 2
Gtr. 1

P.M. until end

G5 F#5 G5 F#5 G5 A5

D5 Dsus2 A5 A6 A5 G5 F#5 G5

8va.....

fbk.

T
A
B (14) (14) (14)

T
A
B 2 0 2 0 2 0 2 0 0 0 2 0 (2) 2 0 2 0 2 0 4 2 2 0 5 5 5 5 4 4 4 4 5

F#5 G5 A5 D5 Dsus2 A5

T
A
B (14)

T
A
B 5 4 4 5 5 2 2 0 2 2 0 0 2 0 0 0 0 0 (2) 2 0 2 0 2 0 0 0 0 0

G5 F#5 G5 F#5 G5 A5

T
A
B 5 5 5 4 4 4 4 4 5 5 5 4 4 5 5 0 0 x x

D5

Dsus2

A5

A6 A5

G5

F#5

G5

8va

f *abk.*

F#5

G5

A5

D5

Verse 2:
 Why does my life have to be so small,
 Yet death is forever?
 And does forever have a life to call its own?
 Don't give me an answer, 'cause you only
 know
 As much as I know.
 Unless you've been there once,
 Well, I hardly think so.
 (To Pre-Chorus:)

Lyrics by BILLIE JOE
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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

Fast ♩ = 174

Intro:
Gtrs. 1 & 2

G5 F5 C/E Eb5

f *fdbk.*

*Gtr. 3
Riff A

f hold *hold* *hold* *hold*

end Riff A

*Bass gtr. arr. for gtr.

w/Riff A (Gtr. 3)

G5 F5 C/E Eb5

Gtrs. 1 & 2

Verse 1:
w/Riff A (Gtr. 3, 4 times)

G5 F5 C/E

My men - tal sta - bil - i - ty reach - es its bit - ter

decresc. *pp*

E \flat 5 G5 F5

end _____ and all my sens - es are com -

TAB (12/12/10) (12/12/10) (12/12/10)

C/E (Gtrs. 1 & 2 tacet) E \flat 5 G5

ing un - glued. _____ (Is) there an - y cure -

F5 C/E E \flat 5

for this di - sease some - one called love? _____

G5 F5 C/E

Not as long as there are girls like you. _____

Pre-Chorus:
D Rhy. Fig. 1
w/F#1 (Gtrs. 1 & 2) Eb5 Gtrs. 1 & 2 (Gtr. 3 tacet)

Ev - 'ry - thing she does ques - tions _____

D C D C

my men - tal health. _____ It makes me lose -

F#1 Gtrs. 1 & 2
f pick sl. _____

end Rhy. Fig. 1




con - trol, I want to hurt my - self.

Chorus:
G Rhy. Fig. 2



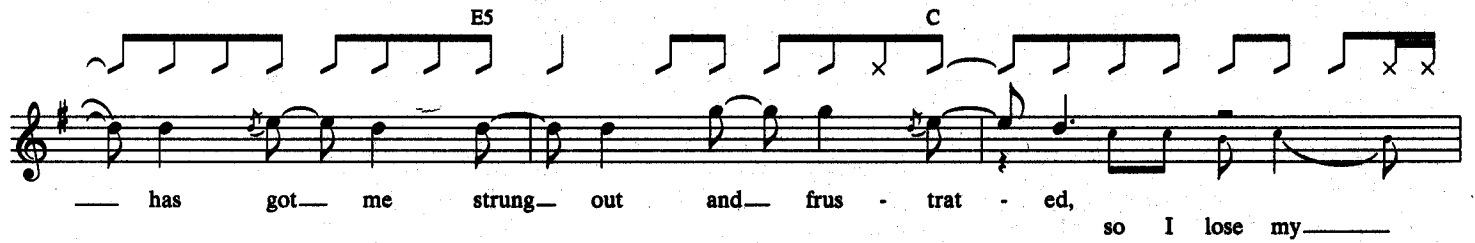
If an - y - one can hear me, slap some sense in me,



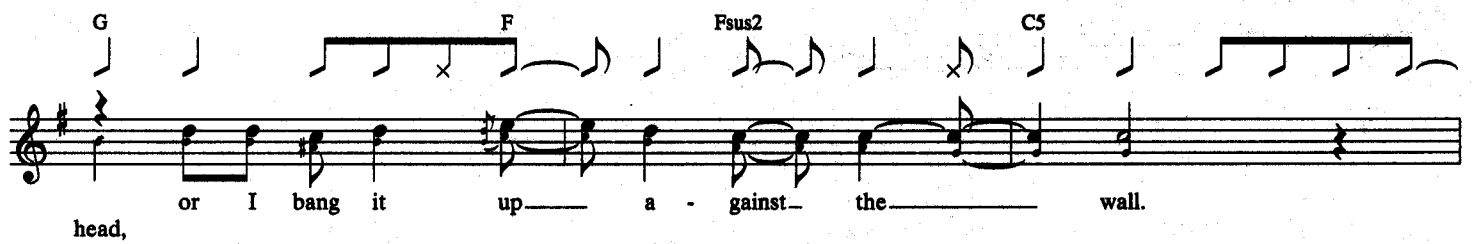
but you turn your head, and I end up talk - ing to my -



self. An - xi - e - ty



has got me strung out and frus - trat - ed, so I lose my

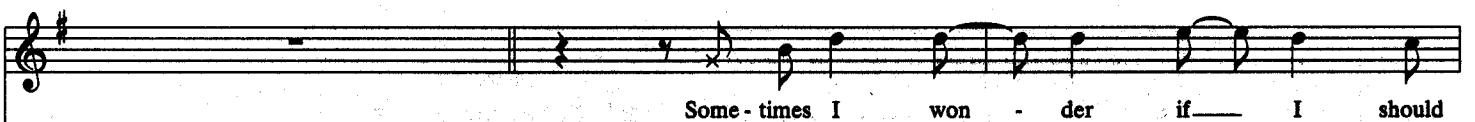


head, or I bang it up a - gainst the wall.

end Rhy. Fig. 2

*open Cont. in notation G5 F5

Verse 2:
w/RHY. A (Gtr. 3) 4 times

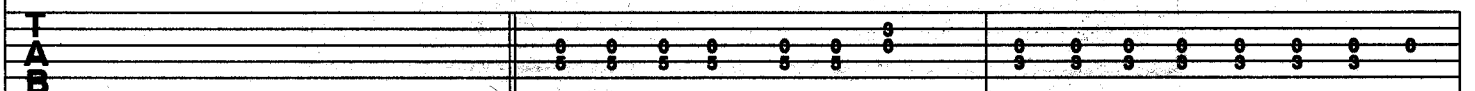


Some - times I won - der if I should

Gtrs. 1 & 2 Rhy. Fig. 3



hold.....



*All open strings.

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 2½ times
G5

C/E Eb5

be left a lone and lock my self

end Rhy. Fig. 3

hold.....

F5 C/E Eb5

up in a pad ded room

G5 F5 C/E

I'd sit and spew my guts out to the open

Eb5 G5 F5

air; 'cause no one wants to hear a

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

Pre-Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

C/E Eb5 D C

drunk en fool. Ev - 'ry - thing

D C

she does ques - tions my men - tal health.

Rhy. Fill 1
Gtrs. 1 & 2

D C D C

It makes me lose control, I just can't trust myself.

Chorus:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 1st 15 bars only

G D E5

If anyone can hear me, slap

C5 G F

some sense in me, but you turn your head, and I end up talk

Fsus2 C5

ing to my self.

G5 D E5 C

An - xi - e - ty has got me strung out and frus - trat -

G F Fsus2

ed, so I lose my head, or I bang it up against the

C5 To Coda (C5) Bridge: C D

Gtrs. 1 & 2

wall. I do not mind

G C5 G open

if this goes on,

C5 D G C5 G

'cause now it seems I'm too far gone.

C D

I must ad - mit that I en -

G C D

joy my self; Ad - i please keep tak -

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

open Cont. in notation G5 F5

ing me a way.

Gtr. 1

hold.....

TAB

C/E Eb5 G5

A way.

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

TAB

F5 C/E Eb5

hold-----|

T
A
B

Guitar Solo:
w/Riff A (Gtr. 3) 2 times & Rhy. Fig. 3 (Gtr. 2) simile

G5 F5 C/E Eb5

hold-----|

T
A
B

w/Rhy. Fill 2 (Gtr. 2)
G5

F5 C/E Eb5

hold----|

1/4

pick sh-----|

D.S. at Coda

T
A
B

Rhy. Fill 2
*Gtr. 2

hold-----|

hold----|

T
A
B

*2 gtrs. arr. for 1.

♠ Coda Gtrs. (C5) 1 & 2

open

Cont. in notation

Outro: w/Riff A (Gtr. 3) until fade & Rhy. Fig. 3 (Gtr. 2) 4 times

G5 Gtr. 1

F5

hold.....4

C/E

Eb5

G5

F5

C/E

Eb5

G5

F5

C/E

Eb5

G5

F5

C/E

Eb5

G5^x

Gtr. 2

open

*Slide 1st time only.

F5

open

C/E

open

Eb5

Repeat & fade open

NO ONE KNOWS

Lyrics by BILLIE JOE
Music by GREEN DAY



All gtrs. tune down 1/2 step:

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

Moderately $\text{♩} = 176$

*Gtr. 1 G/B

Gm/B \flat

D/A

mf hold throughout

*Bass gtr. arr. for gtr. throughout.

E7/G \sharp

A

G

D5

A5

G

1.

D5

No One Knows - 5 - 1
PG9645

2.
D5 G5 D5

G5 Gtr. 2 } *E A5 *E
f fdbk.

*High E fdbk. note originates from open 5th string.

Verse: *G/B Gm/Bb D(9)

1. Why should my fun have to end? For me
2. See additional lyrics
3. Instrumental

P.M.

*Gtr. 1 cont. simile; chord symbols derived from combining Gtrs. 1 & 2.

D(9)/G# A5

it's on - ly - the be - gin - ing.

G Gm D(9)

See my friends be - gin to age a short

TAB: 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 | 0 2 0 9 0 9 2 0

D(9)/G# A5

count - down to their end.

TAB: 0 9 0 9 2 0 | 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2

Chorus: G5 D5 A5

Call me ir - re - spon - si - ble.

TAB: 5 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7

G5 D5

Call me ha - bit u -

TAB: 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7

To Coda \diamond
G5

A5

al. _____

But when you — think —

Rhy. Fig. 1

T
A
B

D5 G5 D5 G5

— of me, — a - do you fill your — head with schemes? —

T
A
B

D5

Bet - ter think a - gain, 'cause no - one —

end Rhy. Fig. 1

T
A
B

A

1.2. 3. D.S. al Coda

knows. _____

1.2. 3.

T
A
B

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

Coda (G5) D5 G5

Does it seem like all your memories fade? But when you think of me,

D5 G5

You soak up knowledge to fill head with the space. a - do you fill your schemes?

D5

And still my an - swer re - mains: A - bet - ter think a re - mains: gain, 'cause I don't one

Gtr. 2 A5

know. I don't. knows.

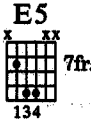
Gtr. 1

D5

Verse 2:
 I don't want to cause no harm,
 But sometimes my actions hurt.
 Is there something I should find
 To make plans for forever?
 (To Chorus:)

WHO WROTE HOLDEN CAULFIELD?

Lyrics by BILLIE JOE
Music by GREEN DAY



All gtrs. tune down 1/2 step:

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

Very fast $\text{♩} = 194$

Verse 1:
E5

A thought crossed in my

Gtr. 1 Rhy. Fig. 1

D5

head, and I need to tell you;

C#5

it's news that I for thought.

w/Fill 1 (Gtr. 2)

w/Rhy. Fig. 1 (Gtr. 1) 1st 6 bars only, simile

B5 B

B5

E5

Was it just— a

end Rhy. Fig. 1 Gtr. 2

P.M. P.M. P.M. P.M. *f*

D5

C#5

dream that hap - pened long— a - go? (I)

fdbk

B5

think I just— for - got.

Gtrs. 1 & 2

P.M. P.M.

Fill 1
Gtr. 2

p \curvearrowright *mp*

f

*Vol. swell.

Pre-Chorus:
F#5

Well, it has - n't been — the first —

Rhy. Fig. 2

A5

F#5

— time, — and it

A5

sure does drive — me mad. — That's what I'm say - ing.

end Rhy. Fig. 2

Chorus:
E

B5

There's a boy who fogs — his world — and now —

Rhy. Fig. 3

hold —

D5 A5

he's get - ting la - zy.

end Rhy. Fig. 2

T
A
B

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

E B5

There's no mo - ti - va - tion and frus - tra -

D5 A5 E B5

tion makes him cra - zy. He makes a plan - to take -

D5 A5

a stand - but al - ways ends up sit - ting.

E B5 D5

Some - one help - him up - or he - is gon - na end up quit -

To Coda ⊕
A5

Verse 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1½ times, simile

E5

ing. I shuf - fle through - my -

D5 C#5

mind to see if I can find the

Substitute w/Fill 2 (Gtr. 2)
B5 B B5 E5

words I left - be - hind.

Fill 2
Gtr. 2

P.M. P.M. harm.

12 12

T
A
B

D5

Was it just a dream that hap - pened long a - go?

w/Rhy. Fill 1 (Gtrs. 1 & 2)
C#5

Oh, well, nev - er mind.

B5

D.S. al Coda

Half-time feel
Interlude:

Coda

ting, quit - ting.

E5

D5

D6sus2

Gtrs. 1 & 2
Rhy. Fig. 4

T
A
B

C#m7

C#5

B5

Bsus

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

E5

D5

end Rhy. Fig. 4

Gtr. 1

T
A
B

Rhy. Fill 1
*Gtrs. 1 & 2

P.M.----->

T
A
B

*2 gtrs. arr. for 1.

T
A
B

D5 D6sus2 C#m7 C#5 B5 Bsus

E Gtrs. 1 & 2 D5 E5 D5 C#5

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

B5 E D5 E5 D5

P.M. P.M. P.M. P.M. harm. P.M. P.M. P.M. P.M.

C#5

Original feel
B5
Drums

P.M.

Pre-Chorus:
w/Rhy. Fig. 2 (Gtrs. 1 & 2)

Chorus:
Substitute w/Rhy. Fig. 3 (Gtrs. 1 & 2)
3 1/2 times, 2nd time

7

What I'm say - ing. There's a boy who fogs —

7

Rhy. Fig. 5

D5 A5

his world_ and now he's get - ting la - zy.

end Rhy. Fig. 5

T
A
B

w/Rhy. Fig. 5 (Gtrs. 1 & 2) 3 times

E B5 D5 A5

There's no mo - ti - va - tion and frus - tra - tion makes him cra -

E B5

zy. He makes a plan_ to take_ a stand_ but

D5 A5 E B5

al - ways ends up sit - ting. Some - one help_ him up_

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

D5 A5 1.

or he_ is gon - na end up quit - ting.

2.

E5
Gtrs. 1 & 2

ting, quit - ting.

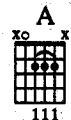
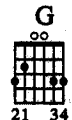
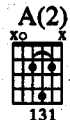
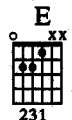
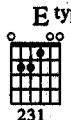
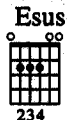
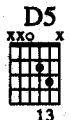
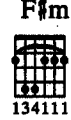
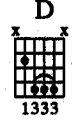
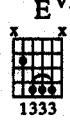
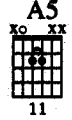
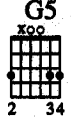
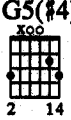
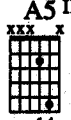
Rhy. Fig. 2
Gtrs. 1 & 2

PM:.....

T
A
B

WORDS I MIGHT HAVE ATE

Lyrics by BILLIE JOE
Music by GREEN DAY

 A 111	 G 21 34	 A(2) 131	 E 231	 E type2 231	 Esus 234	 D5 13
 F#m 134111	 D 1333 5fr.	 E VII 1333 7fr.	 A5 11	 G5 2 34	 G5(#4) 2 14	 A5 II 14

All gtrs. tune down 1/2 step:

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

Very fast $\text{♩} = 202$

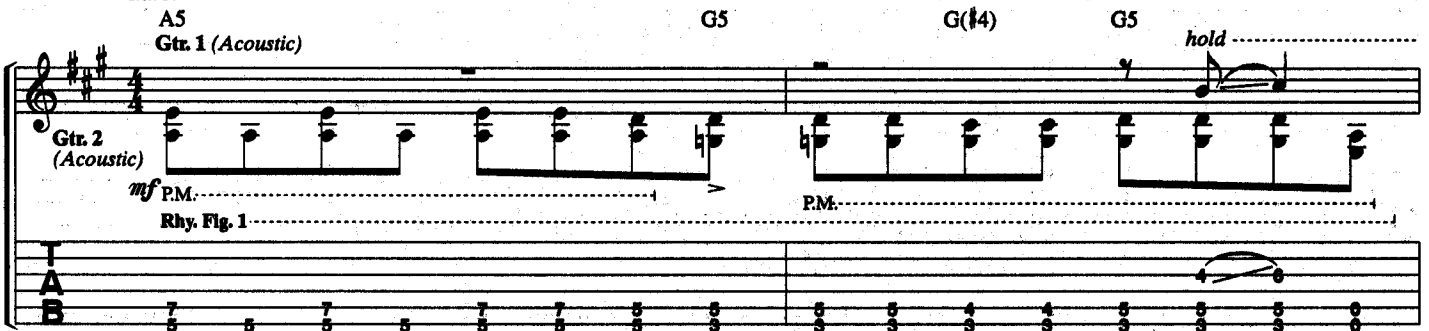
Intro:

A5 G5 G(#4) G5 hold

Gtr. 1 (Acoustic) Gtr. 2 (Acoustic)

mf P.M. P.M.

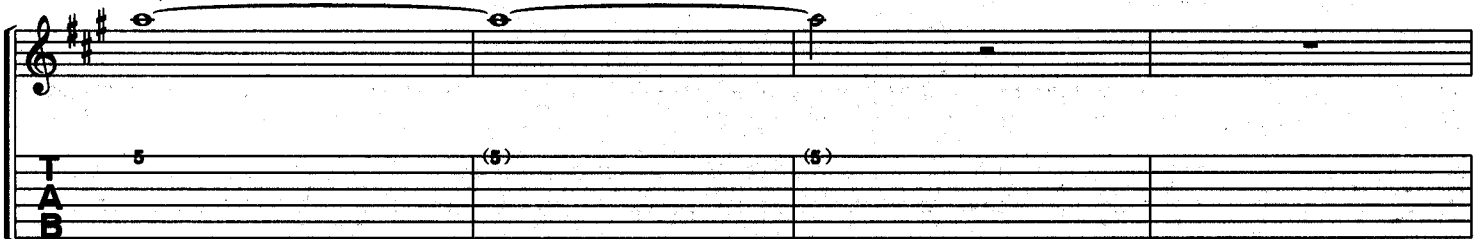
Rhy. Fig. 1



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

A5 G5 G(#4) G5 A5 G5 G(#4) G5

Gtr. 1



A5 G5 G(#4) G5 N.C.

Gtr. 2 P.M. *cresc.* 1. Now it

Gtr. 1 Cont. in slashes



Verse:
Gtrs. 1 & 2 *f* **A** **G** **A** **w/Fill 1 (Gtr. 4) Verse 2**

seems I can't keep my mind off of you.

2. See additional lyrics

A(2) **A** ***open** **A** **G** **open**

My brain drifts back to better days we've been

w/Fill 2 (Gtr. 4) Verse 2 **E** **E type2** **Esus** **E type2** **E** **open** **A** **G**

through, like sitting on black tops

w/Fill 1 (Gtr. 4) Verse 2, simile **open** **A** **A(2)** **A**

of the school grounds; the

G **open** **E** **E type2** **Esus** **E type2**

love I bitched about I finally found.

Chorus: **D5** **Rhy. Fig. 2** **A**

Uh, but now it's gone

Fill 1
Gtr. 4 (Acoustic)
mf

Fill 2
Gtr. 4

G F#m D

and I take the blame, but there's noth - ing I can do -

E^{VII} open A5 A end Rhy. Fig. 2

but take the pain. Mmm - why?

1. Rhy. Fig. 3 G5 open A G5

f

TAB

2. w/Rhy. Fig. 3 (Gtr. 3) 4 times

A Rhy. Fig. 3A G5(#4) G5 G5(#4) G5 G5(#4) A Play 4 times

2. Now I

TAB

Bridge:

A A5^{II} G5 E^{type 2}

Gtr. 1 Rhy. Fig. 4 P.M. Gtr. 3 tacet

Tell me world, the words I might have said.

Gtr. 2 Rhy. Fig. 4A

Gtr. 3

TAB

end Rhy. Fig. 4 ^A w/Rhy. Figs. 4 (Gtr. 1) & 4A (Gtr. 2) Both 2½ times
A5

It's pump - ing pres - sure

T
A
B

G5 E A A5

deep in - side my head. — Was it bad e -

G5 E A A5

nough to be too late? — Uh,

G5 E type2

just tell me the words I might have ate, — the

G5 E type2 G5 E type2

words I might have ate, — the words I might have ate. —

open

w/Rhy. Figs. 3 (Gtr. 3) & 3A
(Gtrs. 1 & 2) Both 3½ times
7

w/Rhy. Fill 1 (Gtr. 3)
G5 G5(#4) G5

Chorus:
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
D5 A

Uh, but — now it's — gone —

Rhy. Fill 1
Gtr. 3

T
A
B

G F#m D

and I take the blame, but there's noth - ing I can do

Outro:
w/Rhy. Figs. 3 (Gtr. 3) & 3A
(Gtrs. 1 & 2) Both until fade
A G5(#4)

E A5 A N.C.

but take the pain. Mmm why?

G5 G5(#4) G5 G5(#4) A G5(#4) G5 G5(#4) G5 G5(#4) A G5(#4)

Why? Why?

G5 G5(#4) G5 G5(#4) A G5(#4) G5 G5(#4) G5 G5(#4) A

Why? Oh,

G5(#4) G5 G5(#4) G5 G5(#4) A G5(#4) G5 G5(#4) G5 G5(#4) A

why? Why?

G5(#4) G5 G5(#4) G5 G5(#4) A

Why?

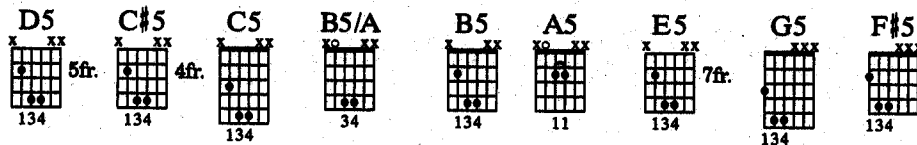
Repeat and fade
2

Verse 2:
Now I dwell on what you remind me of;
A sweet young girl who sacrificed her love.
As for me, I am blind without a cause,
And now I realized what I have lost.

Chorus:
It was something real that I could have had;
Now I play the fool who's stable soul's gone bad.
Ooh, why?
(To Bridge:)

BEST THING IN TOWN

Lyrics by BILLIE JOE
Music by GREEN DAY



All gtrs. tune down 1/2 step:

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

Very fast $\text{♩} = 220$

Intro: Gtrs. 1 & 2 *f* P.M. ♩

Verses 1 & 2: B5/A B5

1. A - come with me — and let's — go for — a ride; fol - low me — a - to —
 2. See additional lyrics

— the oth - er side. Let's not sit — a - round — and watch — the ground

'cause I know I'll be driv - ing the best — thing in town,

best — thing a - round, — best — thing in town,

best — thing a - round. —

Best Thing in Town - 5 - 1
PG9645

Half-time Feel

Interlude:

2. E5 B5 C5
G5 F#5 E5
B5 C5 *open G5 F#5
*All open strings.

Original Feel

Bridge:

E5 B5 C5
G5 F#5 E5 B5
C5 G5 F#5 E5 B5
C5 G5 F#5 E5 B5
C5 F#5 end Rhy. Fig. 1
E5 B5 C5

*I'm see - ing fac - es, — and mys - t'ries of — the earth. —
I know not one, — must be a —
pla - ces of — my birth. — clos - et space —
the sol - u - tions I — can't find. —
A miss - ing piece — in the puz - zles in — my mind. —*

Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 1) 4 times, simile

Gtr. 1 *G5* *F#5* *E5* *B5* *C5*

Gtr. 2

T
A
B

G5 *F#5* *E5* *B5*

hold.....

1

T
A
B

C5 *G5* *F#5*

1/2

T
A
B

E5 *B5* *C5*

hold..... hold....

1 1 1 1/2 1/2 1 1

T
A
B

G5 *F#5* *E5* *B5*

hold.....

1 1 1

T
A
B

C5 G5 F#5

1 1/2 hold.....1

Gtrs. 1 & 2

D5 C#5 C5

PM.....

Yeah, _____

Verse 3:

B5/A B5 B5/A B5

come with me and let's go far a way; fol low me a to

B5/A B5 B5/A

the oth er side. There's no fear I'd rath er watch you go

B5 C#5 A5 B5

'cause I know I'll be driv ing the best thing in town,

C#5 A5 B5

best thing a round, best thing in

C#5 A5 B5 C#5 A5 B5

town, best thing a round.

Verse 4:

B5/A

PM.....

Run ning wild and al ways run ning free,

B5 B5/A B5

PM.]

ex - plor - ing things_ that I_ have nev - er seen._ Hear - ing col - ors and all_

B5/A

PM.]

_ I see_ is sounds, now I know I've been driv - ing the best_ thing in

C#5 A5 B5 C#5 A5 B5

town, the best_ thing a - round, _

C#5 A5 B5

best_ thing in town, best_ thing a -

C#5 A5 B5 B5/A D5

Outro: D5

PM.]

round, _ ah. _

C#5 C5 B5

I'm so tired. I'm tired of_ this shit.

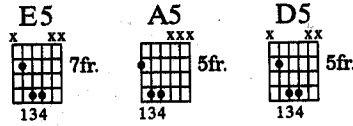
Verse 2:
 Running wild and always running free,
 Exploring things that I have never seen.
 Hearing colors and all I see is sound,
 Now I know I've been driving the best thing in town,
 The best thing around,
 Best thing in town,
 Best thing around.
 (To Interlude:)

SWEET CHILDREN

Lyrics by BILLIE JOE
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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



Very fast ♩ = 206

Intro:

Gtr. 1 E5 Rhy. Fig. 1

Gtr. 2 *f*

A5 D5 E5

* *p* fdbk.

*Volume swell.

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

A5 D5 E5 A5 D5 E5

f pick sl.

Verse:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 7½ times

A5 D5 E5

1. Sweet young girl, — so soft — and warm, — she does ex - act -

2. Ad lib lyrics, 2nd time

A5 D5 E5 A5 D5 E5

ly as she's — been warned. — In - tox - i - ca - tion's in — her veins, —

A5 D5 E5

sweet young boy — plays with — her friend. — Be - liev - ing all —

Sweet Children - 4 - 1
PG9645

A5 D5 E5 A5 D5 E5

— his fate— filled lies— put - ting his hands— on - to her thighs.

A5 D5 E5

Her pu - ri - ty— has now— been ripped.— He takes it a - way—

Chorus:
E A5 D5 A5

— and that's— it.— Sweet chil - dren,

Gtrs. 1 & 2 Rhy. Fig. 2

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

E A5 D5 A5 E

sweet— chil - dren. Sweet— chil -

A5 D5 A5 E 1. A5 D5 E5

dren will nev - er win.—

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

Gtr. 2 E5 A5 D5 E5 A5 D5 E5

mp fdbk: *cresc. f

*Vol. swell.

2. A5 D5 A5 *Bridge:* B5 1. A5 D5 A5 *Play 4 times*

Gtrs. 1 & 2

2. A5 D5 E A5 D5 A5

1/2

E A5 D5 A5 E

hold.....4 hold.....4

A5 D5 A5 E A5 D5 A5

X

Chorus:
E

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

A5 D5 A5

E

Ooh, uh, sweet chil - dren, sweet - chil -

Rhy. Fig. 3

Gtr. 2

PM.

hold-----

A5 D5 A5 E

A5 D5 A5

dren. Sweet - chil - dren

hold-----

E

A5 D5 A5

will nev - er win.

Gtrs. 1 & 2

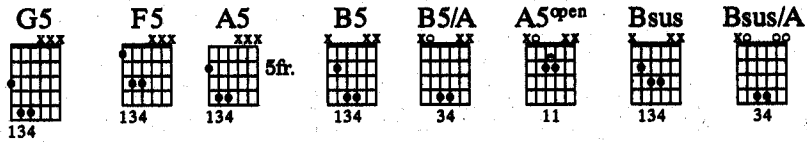
Gtr. 1

hold-----

Gtr. 2

MY GENERATION

Words and Music by
PETER TOWNSHEND



All gtrs. tune down 1/2 step:

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

Very Fast ♩ = 116

Intro:

Gtr. 1

Spoken: "Think I can Who..."

1. Yeah,

Verses 1 & 2:

Rhy. Fig. 2

Bkgrd. Voc. Fig. 1

peo - ple try to put us down, Talk - ing 'bout my

2. See additional lyrics.

F5

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Gtr. 1) 3 times & Bkgrd. Voc. Fig. 1 (3 times) Verse 1, & 2 ½ times, Verse 2

end Bkgrd. Voc. Fig. 1

G5

N.C.

G5

gen - er - a - tion. just be - cause we get a - round.

F5

G5

N.C.

G5

Well, things they do look aw - ful cold.

F5

G5

N.C.

*G5

I hope I die be - fore I get old. Talk - in' 'bout my

*Bkgrd. voca. on Verse 2 only.

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

F5

G5

F5

gen - my er - a - tion. Talk - in' 'bout my gen - er - a - tion.

Instrumental Solos:

G5

Gtr. 1

F5

G5

Cont. in slashes

*Bass gtr. arr. for gtr.

G5

F5

G5

Gtr. 1

Drums

Verse 3:

A5

Bkgrd. Voc. Fig. 2

Why don't you all just fade a way, uh. Talk in' 'bout my

w/Bkgrd. Voc. Fig. 2 (2 1/2 times)

© 38. G

G5

A5

end Bkgrd. Voc. Fig. 2

gen - er - a Yeah, tion. don't try and dig what we all

*open

G5

open

A5

say, uh. I'm not try'n' to cause a big

*All open strings.

sen - sa - tion. Just

talk - in' 'bout my gen - er - a - tion. Talk - in' 'bout my

Bkgrd. Voc. Fig. 3

gen - er - a - tion, My gen - er - a - tion,

w/Bkgrd. Voc. Fig. 3 (4 times)

gen - er - a - tion,

uhn.

Gtr. 2

Guitar Solo: w/Rhy. Fill 1 (Gtr. 1)

B5

f hold bend

Rhy. Fill 1
Gtr. 1

B5 B5/A

T
A
B

B5 B5/A accel.....

(8va)

A.H. P.M.

T
A
B

B5 B5/A B5

hold bend.....

T
A
B

B5/A B5 A5open

hold bend trem. bar trem. bar

T
A
B

STRANGELAND

Lyrics by BILLIE JOE
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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

Very fast $\text{♩} = 214$

Verse:

N.C. D5

Dsus D5

1. Look - ing out through clouds — in the sky, — float - ing im - age in —
2. *Ad lib. lyrics 2nd time*

Gtr. 1 Rhy. Fig. 1

f *hold* ---- 1

Dsus D5

— my mind, — Land of beau - ty land — of grace. —

hold ---- 1

Dsus D5

A5

Now I won - der where — these plac - es are — from. —

hold ---- 1

Strangeland - 5 - 1
PG9645

A5/G A5 A5/G A5 end Rhy. Fig. 1

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

D5 Dsus D5

The av - 'rage per - son is ev - 'ry - where, — I got a job and now —

Dsus D5

I'm scared. — Strange things — all — a - round, —

Dsus D5 A5

Come back and work. — Jun - ior's waste — of time. —

A5/G A5 A5/G A5

Chorus: G5

D5 D G5 A5

I'll feel what it's like — to be want - ed — and won - der why. —

A A5 G5 D5 D

Un - lock doors — will be o - pen —

G5 A5 A5/G A5

no more crys.

This system contains the first line of music. The vocal line starts with a whole rest followed by the lyrics "no more crys." The guitar staff features a rhythmic pattern of eighth notes. The guitar tablature below shows the corresponding fretting, with a 1/4 note pickup indicated at the end.

1. To Coda ♪ A5/G 1/4 A5 A5/G 1/4 A5

2. w/F#11 (Gtr. 2) A5/G 1/4 A5

This system contains the second line of music, divided into two first endings. The first ending is marked "1. To Coda ♪" and the second is marked "2. w/F#11 (Gtr. 2)". Both endings feature a similar eighth-note guitar pattern with a 1/4 note pickup at the end.

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

D5 Dsus D5

hold.....

This system contains the first part of the guitar solo. The vocal line has a whole rest. The guitar staff shows a melodic line with a "hold" instruction. The guitar tablature includes fret numbers and a circled "0" for a natural harmonic.

Dsus D5

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

This system contains the second part of the guitar solo. The guitar staff continues the melodic line with two "hold" instructions. The guitar tablature includes fret numbers, circled "0"s for natural harmonics, and "x" marks for muted notes.

F#11 (pick-up to solo)
Gtr. 2

f

This is a boxed-in section for guitar 2. It shows a single measure of music with a treble clef, a key signature of one sharp, and a dynamic marking of "f". The guitar tablature below shows the fretting for this measure.

Dsus D5 A5 A5/G A5

 T
A
B

 T
A
B

A5 A5/G A5 D5

 T
A
B

 T
A
B

hold-----

Dsus D5 Dsus D5

 T
A
B

 T
A
B

Dsus D5

 T
A
B

 T
A
B

A5 A5/G A5 A5/G A5 D.S. al Coda

Gtr. 2 doubles Gtr. 1

 T
A
B

 T
A
B

Coda A5/G 1/4 A5 *Outro:* D

Gmaj7/G D

Gtr. 2 Gtr. 1