

AMERICAN IDIOT

Words by
BILLIE JOE

Music by
GREEN DAY

Fast ♩ = 176



Verse 1 & 2:

N.C.



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



N.C.

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.



N.C.

Hey, can you hear the sound
 Now ev - 'ry - bod - y, do



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



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:



1. 2. 4. Wel - come to a new ___ kind of ten - sion
3. (*Gtr. solo...*)



all a - cross the a - li - en - a - tion, ___ where ev - 'ry - thing is - n't meant ___



___ to be ___ o - kay. ___

D \flat **A \flat**

Tel - e - vi - sion dreams _ of to - mor - row, we're not the ones _

E \flat *To Coda* Φ

_ who're meant to fol - low, _ for that's e - nough _ to ar - gue.

I.

N.C. **A \flat 5** **D \flat 5** **G \flat 5**

(drums only)

D \flat 5 **A \flat 5** **G \flat 5** **A \flat 5** **D \flat 5** **G \flat 5** **D \flat 5** **A \flat 5**

2.

N.C. A♭5 D♭5 G♭5

(drums)

This system contains the first two measures of the piece. The guitar part has a whole rest in the first measure and a whole note chord in the second measure. The piano accompaniment starts in the second measure with a rhythmic pattern of eighth and quarter notes.

D♭5 A♭5 G♭5 A♭5 D♭5 G♭5

This system contains measures 3 and 4. The guitar part has whole rests in both measures. The piano accompaniment continues with the same rhythmic pattern.

D♭5 A♭5 D♭5 G♭5 D♭5 A♭5 G♭5

This system contains measures 5 and 6. The guitar part has whole rests in both measures. The piano accompaniment continues with the same rhythmic pattern.

A♭5 D♭5 G♭5 D♭5 A♭5 D.S. 8

This system contains the final two measures of the piece. The guitar part has whole rests in both measures. The piano accompaniment concludes with a final chord. The piece ends with a double bar line and the instruction 'D.S. 8'.

3.

A \flat 5 ^{3 2 2 4} D \flat 5 ^{3 2 2 4} G \flat 5 ^{3 2 2 4} D \flat 5 ^{3 2 2 4} A \flat 5 ^{3 2 2 4} D \flat 5 ^{3 2 2 4} G \flat 5 ^{3 2 2 4}

...end solo)

mf

Verse 3:

D \flat 5 ^{3 2 2 4} A \flat 5 ^{3 2 2 4} D \flat 5 ^{3 2 2 4} G \flat 5 ^{3 2 2 4} D \flat 5 ^{3 2 2 4} A \flat 5 ^{3 2 2 4}

3. Don't want to be an A - mer - i - can id - i - ot,

D \flat 5 ^{3 2 2 4} G \flat 5 ^{3 2 2 4} D \flat 5 ^{3 2 2 4} A \flat 5 ^{3 2 2 4} D \flat 5 ^{3 2 2 4} G \flat 5 ^{3 2 2 4}

one na - tion con - trolled _ by the me - di - a. In - for - ma - tion age _

D.S. % al Coda

D \flat 5 ^{3 2 2 4} A \flat 5 ^{3 2 2 4} N.C. A \flat 5 ^{3 2 2 4}

_ of hys - ter - i - a is call - ing out to id - i - ot A - mer - i - ca.

Coda

Chord diagrams for the first system:

- A♭5 (x 2 3 3 4)
- D♭5 (x 2 3 4)
- G♭5 (x 3 3 3)
- D♭5 (x 2 3 4)
- A♭5 (x 2 3 3 4)
- D♭5 (x 2 3 4)
- G♭5 (x 3 3 3)

Chord diagrams for the second system:

- D♭5 (x 2 3 4)
- A♭5 (x 2 3 3 4)
- G♭5 (x 3 3 3)
- A♭5 (x 2 3 3 4)
- D♭5 (x 2 3 4)
- G♭5 (x 3 3 3)
- D♭5 (x 2 3 4)
- A♭5 (x 2 3 3 4)

Chord diagrams for the third system:

- D♭5 (x 2 3 4)
- G♭5 (x 3 3 3)
- D♭5 (x 2 3 4)
- A♭5 (x 2 3 3 4)
- G♭5 (x 3 3 3)
- D♭5 (x 2 3 4)
- G♭5 (x 3 3 3)
- D♭5 (x 2 3 4)
- A♭5 (x 2 3 3 4)