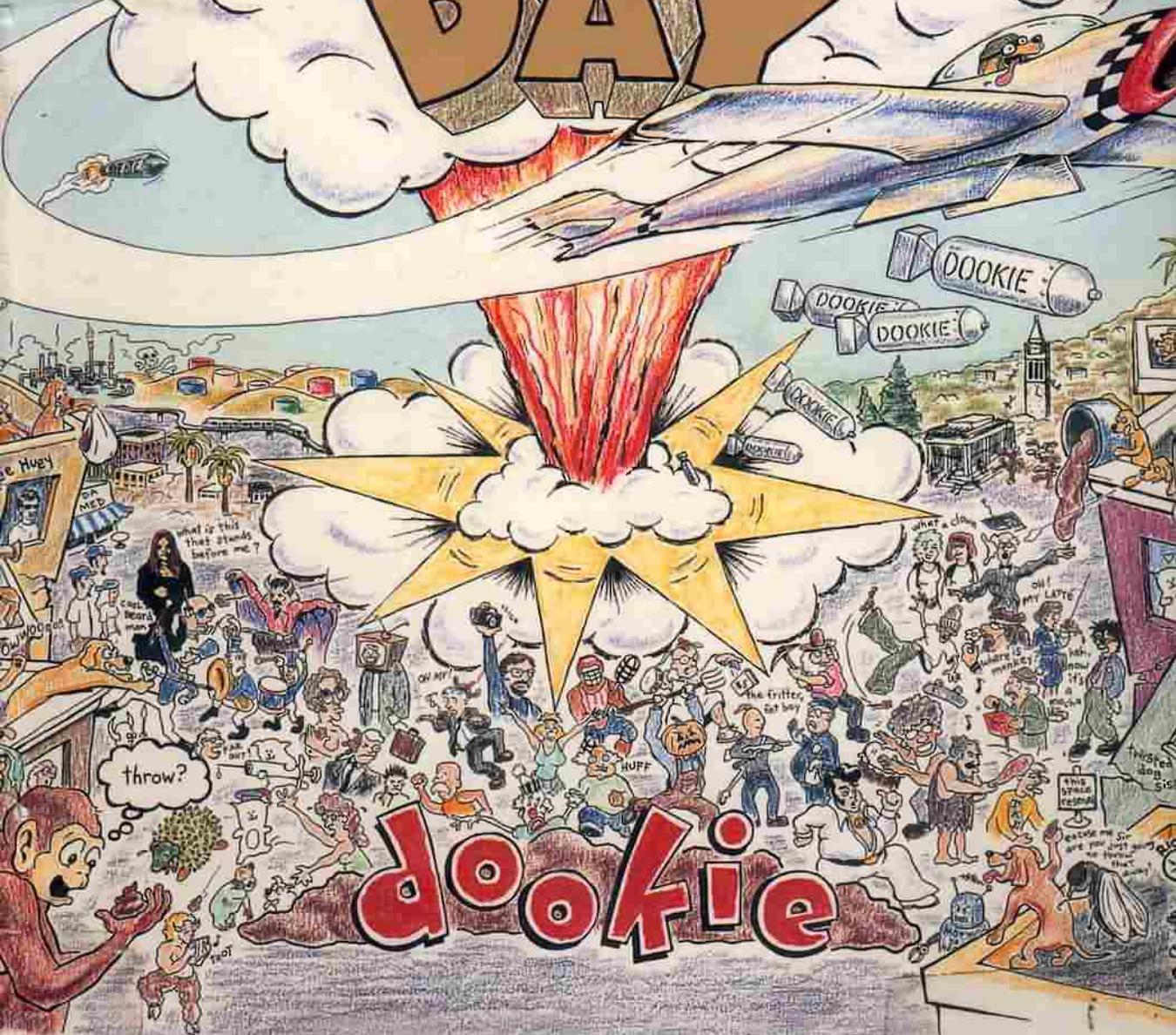


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GREEN DAY



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Burnout
Having A Blast
Chump
Longview
Welcome To Paradise
Pulling Teeth
Basket Case
She
Sassafras Roots
When I Come Around
Coming Clean
Emanius Sleeps
In the End
F.O.D.
All By Myself



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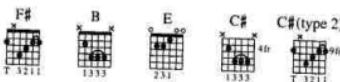


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BURNOUT

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT



Verse: Rhy. Fig 1

Fast rock $\text{♩} = 176$
Drums

Gtr. I f

1. I de - clare I don't care no more.
2. See additional lyrics

B E F# B

I'm burn-ing up and out and grow ing bored. In my smoked

E C# (end Rhy. Fig. I)

out bor ing room. My

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

F# B F# B E F#

hair is shag-ging in my eyes. Drag-ging my feet to hit the street to night

B E C#

to drive a long these shit town lights.

Chorus: B

Gtr. I F# E F#

I'm not grow-ing up, I'm just burn ing

B E C#

out and I stepped in line to walk a mongst the

dead.

1. 2.

Oh _____

I'm not grow-ing — up.

I'm — just burn - ing —

out and I stepped in line — to walk — a - mongst — the —

dead.

Dead.

To Coda Θ

C#sus C#(type 2)

*Dead.

*First time only.

Drum Solo:

D.S. Σ
(take 2nd ending)
al Coda

Θ

Coda Gtr. I

Verse 2:

Apathy has rained on me.
Now, I'm feeling like a soggy dream.
So close to drowning, but I don't mind.
I've lived inside this mental cave.
Throw my emotions in the grave.
Hell, who needs them anyway?
(To Chorus:)

HAVING A BLAST

Words by
BILLIE JOE

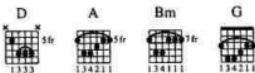
Music by
BILLIE JOE,
TRÉ COOL and MIKE DIBNT

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

⑥ = Eb ③ = Gb

⑤ = Ah ② = Bh

$$\textcircled{4} = \text{D}\mathbf{b} \quad \textcircled{1} = \text{E}\mathbf{b}$$



Fast rock = 176

Intro:

G

S. Verse:

A musical score for 'Takin' Me Down' in A major (indicated by a key signature of two sharps). The vocal line starts with a melodic line that descends from a high note, followed by a series of eighth-note chords. The lyrics for the first verse are: "1. tak - ing _____ all ____ you down _ with me_". The vocal line continues with a descending melodic line.

1. tak - ing . all ____ you down _ with me.
2. See additional lyrics

2. See additional lyrics

Rhy. Fig 1

F#m G

— Ex - plo-sives duct _ taped to ____ my spine, —

nothing's gon - na change my mind. I won't
 (end Rhy. Fig. 1)

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

A5 lis - ten to an - y - one's last words...

F#m There's noth - ing left for you to say.

E Soon you'll be dead an - y way. Well,

Rhy. Fig. 2

Chorus: D Gtr. 1 no - one here is get - ting out a - live.

Bm This time I've real - ly lost my mind -

G and I don't care. So

(end Rhy. Fig. 2)

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

D

close — your — eyes and kiss your - self good - bye —

A

Bm

and think a - bout the times you've spent —

G

— and what — they've meant. To me it's

*To Coda

D.S. al Coda

A
noth - ing:

G [1.2.3.5.6.7]

A [4.]

To me it's

I'm

Rhy. Fig. 3

(end Rhy. Fig. 3)

T A B

*Third time on D.S.



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

Verse:

A G5
noth - ing.

F#m

3. Do you ev - er think — back

Gtr. 1

T A B

Bm E5 E A F#m

to an - oth - er time? — Does it bring you so —

hold -----

T	7	0	0	0	5	5	2
A	7	1	1	6	6	2	
A	9	2	2	2	7	7	4
B	9	2	2	7	7	7	
B	7	0	(0)	0	5	5	2

Verse:

A5 GS

- shit that con - fronts you?
(end Rhy. Fig. 4)

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

F#m D A

Do you ev - er build up all the small things in your head -

F#m G

to make one prob - lem that adds up to

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

A G Play 3 times A G

noth - ing. To me it's noth - ing.

Verse 2:
I'm losing all my happiness.
The happiness you pinned on me
My loneliness still comforts me.
My anger dwells inside of me.
I'm taking it all out on you
And all the shit you put me through.
(To Chorus:)

CHUMP

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

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

⑥ = Eb ③ = G \flat

② = Ab ② = B \flat

④ = D \flat ① = E \flat



Intro: Fast rock $\text{♩} = 176$

B A N.C. E B

Rhy. Fig. 1

Gtr. 1

f

let ring

A N.C. E

B

I. I

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

B A N.C. E B A N.C. E

don't know you, but I think I hate you.

2. See additional lyrics

B A N.C. E F#

You're the rea - son for my mis - er - y.

Rhy. Fig. 2

Gtr. 1

hold

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

N.C. B A N.C. E

Strange how you've be - come.

(end Rhy. Fig. 2)

B A N.C. E B

my big - gest en - e - my and

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

A N.C. E F#

I've nev - er ev - en seen your face.

Chorus: Rhy. Fig. 3

N.C. A E B A

Gtr. I

Well, may - be it's just jeal - ous - y mix - ing

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

E B A E B

up with a vio - lent mind. A cir - cum - stance that does - n't make

A Gtr. I... E B N.C. E

much sense, or may - be I'm just dumb.

B A N.C. E B ||2.

2. You're I'm a chump..

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

A N.C. E B A N.C. E F#

w/Rhy. Fig. 2 (1st 2 bars only)

Bass Solo:

Gtr. 1 F#

w/fdbk.

9 Gtr. I F#5

T A B 11 11 11
 11 11 9 (11)
 9 (11)
 9

wffdbk. - - - - -

T (11) (11) (11) (11) (11) (11) (11) 11 11 11
A (9) (9) (9) (9) (9) (9) (9) 9 9 9
B (9) (9) (9) (9) (9) (9) (9) 9 9 9

*All notes vib.

*All notes vib.

Musical score and TAB for guitar. The score shows a six-string guitar with various fingerings and slurs. The TAB below shows the corresponding string and fret for each note, with some notes grouped by parentheses.

Musical score and tablature for guitar. The score shows a steady glissando from E5 to F#5 across four measures. The tablature below shows the corresponding fingerings: (11) (11) 11 11 9 9 9 11 11 11 9 9 9 11 11 3 3 (9) 4 4 4 4 2 2.

E F# E F#
Outro:
Rhy. Fig. 4

w/Rhy. Fig. 4 simile (Gtr. 1) Play 11 times

Gtr. 2 F#
f

(Gtr. 2 to slashes)
F#5

Both Gtrs. F#

Gtr. 2 F#5
Gtr. 1 rit.

Verse 2:

You're the cloud hanging out over my head.
 Hail comes crashing down, wetting my face.
 Magic man, egocentric plastic man.
 Yet you still got one over on me.

LONGVIEW

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

- (6) = Eb (3) = Gb
- (5) = Ab (2) = Bb
- (4) = Db (1) = Eb

Words by
BILLIE JOE

Moderately fast shuffle $\text{♩} = 140$ ($\overline{\text{J}} \text{ J} \text{ J} \text{ J}$)

Intro: *Gtr. 1 F#5 (Gtr. 1 out) (Drums and Bass) 12

S Verse:
**N.C.(E)

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

*Sustained from end of previous track.

1. I sit a-round..

2. 3. See additional lyrics

** Chords implied by bass.

(D) and watch the tube, but nothing's on. (D)

(E) I change the channels for an hour or two, (E)

*Secondary vocal tacet first time.

(D) twiddle my thumbs just for a bit. (D)

(E) I'm sick of all the same old shit; in a house... (E)

To Coda \oplus

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

*Gtr. 1

f

*Two gtrs. arranged for one.

Chorus 1 and 2:

B5 A5 E5 B5

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

T
A
B

A5 E5 B5

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

T
A
B

A5 E5 B5 A5 D#5

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

T
A
B

I, E5 D5 N.C.(E) (D)

(Gtr. 1 out)

T
A
B

Bridge:

2. E

I got no moti - va - tion.

Rhy. Fig. 1

(end Rhy. Fig. 1)

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

D E D

Where is my moti - va - tion? No time for a

E D E

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

B5 A5 E5 Play 3 times B5

tion. -

Gtr. 1

T A B

*Vocal first time only.

A5 3 D# E N.C.(E) D.S. § al Coda (D)

T A B



Coda

E5 A5 B5 A5 E5

Chorus 3 and 4:

Sing.

3. Bite my lip ___ and close ___ my ___

4. See additional lyrics

(end Rhy. Fig. 2)

Gtr. 1

3

3

3

Rhy. Fig. 2



T

A

B

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

B5

A5

E5

B5

eyes.

Take me a - way ___ to par - a - dise. ___

I'm so damn bored.

A5

E5

B5

1.

A5

E5

B5

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

2. A5

Gtr. 1

3

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(E)

(D)

(E)

(D) Harm.

hold -4

hold -4

Harm.

T (12) 9 10 9 7 (7) 9 10 9 (12) 12
A
B

(E)

(D)

(E)

(D) Harm.

hold -4

hold -4

Harm.

T (12) 9 10 9 7 (7) 9 10 12 (12) 12
A
B

(E)

(D)

(E)

(D) Harm.

hold -4

hold -4

Repeat and fade

(D) Harm.

Harm.

T (12) 9 10 9 7 (7) 9 10 12 (12) 12
A
B

Verse 2:

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

Verse 3:

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

Chorus 4:

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

WELCOME TO PARADISE

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

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

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



Fast rock $\text{♩} = 176$

Intro: Rhy. Fig. 1

Gtrs. 1 and 2

E5

f

S Verse:

E5

D5

1. Dear moth - er, can _____ you hear _____ me
2. 3. See additional lyrics

Rhy. Fig. 2

whin - ing?

It's been three whole -

w/Rhy. Fig. 3 (Gtrs. 1 and 2)

E G A5 C5
 want to take you through _ a waste - land I like to call my home.
 (Aaa.)

Gtrs. 1 and 2 E B To Coda ♪
 Wel . come _ to _
 —)

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

Musical score for 'Paradise' showing measures 11-12. The key signature is F major (one sharp). The vocal line continues with 'par - a - dise.' followed by a short rest. The piano accompaniment consists of sustained notes on E5, D5, and A5.

Gtrs. 1 and 2

ES D5 A5 ES D5 A5

T
A 9 9 9 9 9 0 | 7 7 0 7 7 7 | 9 9 9 9 9 0 | 7 7 0 7 0 ||
B 7 7 7 7 7 0 | 5 5 0 7 5 7 | 7 7 7 7 7 0 | 5 5 0 7 0 5 | 15 ~ 0 ||

Interlude:

E

T
A 1 | (1) | (1) | (1) | (1) | (1) | (1) | (1) |
B 2 | (2) | (2) | (2) | (2) | (2) | (2) | (2) |

wfdbk.

Both Gtrs. ad lib.
until indicated otherwise.

8 *Gtr. 2 E G F# F Play 4 times

mf

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

T
A | . 9 9 12 | 11 11 10 .
B | 7 10 12 | 9 11 8 10 10 .

*Gtr. 1 continues ad lib.

Both Gtrs.

E G F# F

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

T
A | . 9 9 12 | 11 11 10 .
B | 7 10 12 | 9 11 8 10 10 .

E G F# F

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

T
A | . 9 9 0 0 12 | 11 11 0 0 10 .
B | 7 10 0 0 12 | 9 11 0 0 8 10 0 0 .

T | : 9 12 | 11 10 | 0 0 | 10 0 | 0 0 | :
A | : 9 0 0 10 12 0 0 | 9 11 0 0 8 10 0 0 | :
B | 7 9 9 7 10 12 12 12 12 12 11 11 | 11 11 11 10 10 10 10 10 10 10 9 9 | :

T | : 9 9 9 12 12 12 12 12 12 11 11 | 11 11 11 10 10 10 10 10 10 10 9 9 | :
A | : x x x x x x x x x x x x x x x x x x | 9 9 9 8 8 8 8 8 8 8 7 7 | :
B | 9 9 9 7 10 12 12 12 12 11 11 | 11 11 11 10 10 10 10 10 10 10 9 9 | :
*D.S. § al Coda

*Second time only.

Coda w/Rhy. Fig. 1 (Gtrs. 1 and 2, 4 times)

par - a - dise. _____ Oh _____

Gtrs. 1 and 2

par - a - dise. _____

E5

par - a - dise. _____

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 laughing?
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:)

PULLING TEETH

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

(6) = Eb (1) = G \flat

(5) = Ab (2) = B \flat

(4) = D \flat (1) = Eb

Words by

BILLIE JOE

Music by

BILLIE JOE,

TRÉ COOL and MIKE DIRNT

Moderate rock $\text{d} = 126$

Intro: B5

Gtr. 1

f

hold

T
A
B

Gtr. 2

mf

T
A
B

Rhy. Fig. 1

B5 B

hold

1.2.

BS/A B/A Bsus/A B5

3.

T
A
B

Rhy. Fig. 1A

(Gtr. 2 out)

T
A
B

Verse:

verse: E A Asus2 E B

1. I'm all — bust - ed up, — bro - ken bones — and — nas - ty cuts.

Rhy. Fig. 2

Gtr. 1 TAB

E Ac - ci - ents will hap - pen, but this time

TAB

E I can't get up. — She comes — to check on me,

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

(end Rhy. Fig. 2)

E mak - ing sure — I'm on my knees. — Af - ter

E A Asus2 E B E

all she's the one — who put me — in this state.

This sheet music page contains five staves of musical notation. The top staff is for the lead guitar, featuring a treble clef, a key signature of four sharps, and a common time signature. It includes lyrics and chord markings (E, A, Asus2, E, B) above the notes. The second staff is for the rhythm guitar (Gtr. 1), also in treble clef and four sharps. The third staff is for the bass guitar (TAB), showing standard bass notation with a bass clef and four sharps. The fourth staff continues the rhythm guitar part. The fifth staff continues the bass guitar part. The lyrics describe a person's physical and emotional state, mentioning being busted up, broken bones, nastiness, accidents, and a partner checking on them. The music uses various rhythmic patterns, including eighth-note chords and sixteenth-note patterns, as indicated by the 'Rhy. Fig. 2' label.

S Chorus:

w/Fill 1 (2nd time)

三

Fill 1 (end of solo)

Harmon

(Gtr. 2 out)

Verse:
w/Rhy. Fig. 2 (Gtr. I).

2. For now I'll lie a - round. — Hell, that's all —
— I can real - ly — do. — She takes — good care of me, —
just keep say - ing my love — is true.

Gtr. 2

T
A
B

7 ~ 0

Guitar Solo:

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

T
A
B

D.S. al Coda

Harm. -----
(cont. in Fill 1)

T
A
B

Coda w/Rhy. Fig's. 1 and 1A (Gtrs. 1 and 2, 2 times)

kill ing me.

Look - ing out my win - dow for some - one that's pass-ing by.

Bridge: w/Rhy. Fig's. 1 and 1A (Gtrs. 1 and 2, 3½ times)

No one knows I'm locked in here. All I do is cry.

Gtrs. 1 and 2 / (Gtr. 2 out)

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

2. For now I'll lie a round. Hell, that's all I can real - ly do.

She takes good care of me, just keep say -

ing my love is true.

Gtr. 1

(rit.)

T A B

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

I am one of those mel-o-dra-mat-ic fools; neu-

rot-ic, to the bone, no doubt a-bout it.

Chorus:

A5 B5 E5

Some-times I give my self the creeps.

*Gtr. 1

Rhy. Fig. 2

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

*Doubled by Gtr. 2 second time.

w/Rhy. Fig. 2 (Gtr. 1, 2½ times)

A5 B5 E5

Some-times my mind plays tricks on me.

It all keeps add-ing up. I—

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

Gtrs. 1 and 2 Rhy. Fig. 3

f P.M.-----

T	9	7	7	x	5	(5)	5	5	5	5	7	7	7	7	7	9
A	9	7	7	x	6	(6)	6	6	6	6	7	7	7	7	7	7
B	7	5	5	x	4	(4)	4	4	4	4	5	5	5	5	5	7

To Coda \oplus
E5 E5
Gtr. 1

C#m
(Gtr. 1 out)

B

E

Am I just stoned? —

(Gtr. 1 to slashes)
(end Rhy. Fig. 3) Rhy. Fig. 4 -

Gtr. 2

The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Both staves have four measures. The first measure has a single note on the Gtr. 1 staff. The second measure has a single note on the Gtr. 1 staff. The third measure has a single note on the Gtr. 1 staff. The fourth measure has a single note on the Gtr. 1 staff.

B

C#m

B

E

2. I

The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Both staves have four measures. The first measure has a single note on the Gtr. 1 staff. The second measure has a single note on the Gtr. 1 staff. The third measure has a single note on the Gtr. 1 staff. The fourth measure has a single note on the Gtr. 1 staff.

Verse:

E

B

to

Gtrs. 1 went
and 2 Rhy. Fig. 5

The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Both staves have four measures. The first measure has a single note on the Gtr. 1 staff. The second measure has a single note on the Gtr. 1 staff. The third measure has a single note on the Gtr. 1 staff. The fourth measure has a single note on the Gtr. 1 staff.

C#m

G#5

Asus2

A

E

an - a - lyze my

dreams. —

She

says it's lack of

sex.

let ring -----

let ring -

The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Both staves have four measures. The first measure has a single note on the Gtr. 1 staff. The second measure has a single note on the Gtr. 1 staff. The third measure has a single note on the Gtr. 1 staff. The fourth measure has a single note on the Gtr. 1 staff.

B Bsus B Bsus B Bsus

— that's bring - ing me down.

I
(end Rhy. Fig. 5)

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

E B C#m G#5 Asus2

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

Chorus:

Some - times I give my self

Gtrs. 1 and 2
Rhy. Fig. 6

Esus E Esus2

creeps.

(end Rhy. Fig. 6)

w/Rhy. Fig. 6 (Gtrs. 1 and 2, 2½ times)

A musical score for voice and piano. The vocal line starts with a rest followed by the lyrics "Some-times my mind plays tricks on me." The piano accompaniment consists of a steady eighth-note bass line and harmonic chords. The vocal part uses slurs and grace notes to emphasize certain words like "mind," "plays," and "tricks." The piano part includes dynamic markings such as forte and piano.

w/Rhv, Fig. 3 (Girs. 1 and 2)

think I'm crack-ing up. _____ Am I just par-a-noid? — Yeah, yeah, yeah-.

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

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The melody consists of eighth-note patterns: E-B-C#-m-B-E-B-C#-m-B-E. The lyrics "Oh, oh." are placed below the notes B and E.

A musical staff in G major (two sharps) with a common time signature. The notes are: B (rest), C#m (rest), B (rest), E (rest), B (rest), C#m (rest), B (rest), E (rest). The last note is followed by the instruction "Grasp -".

Bridge:

A musical score for a vocal part. The key signature is A major (three sharps). The vocal line starts with a grace note followed by a half note 'A5'. The lyrics 'ing to con - so I bet-ter hold -' are written below the notes. The vocal line continues with a quarter note 'B5', followed by a dotted half note, a quarter note, and a sixteenth-note pattern. The vocal line ends with a sixteenth-note pattern.

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of two sharps, and a time signature of common time. It features a continuous eighth-note pattern starting with a grace note. The bottom part is a tablature for a six-string guitar, showing the strings from top E to bottom B. The tab includes vertical bar lines and horizontal dashed lines representing the strings. Below the tab, there are three letters: T, A, and B.

Instrumental Verse:

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

E B

on.

14

D.S. $\frac{2}{3}$ al Coda

⊕ Coda

E

C♯m

Gtrs. 1 and 2

hold

hold

T

A

B

0

2

0

0

0

0

0

6

4

0

7

0

0

*Vocal first time only.

A5

E5

B5

Play 3 times

E

C♯m

A5/E

A5

E5

B5

hold

hold

T

A

B

0

2

0

0

0

0

0

0

0

7

7

0

9

7

0

9

7

0

A5

E5

B5

steady gliss.

T

A

B

(9)

(7)

0

2

0

0

4

4

2

4

(4)

(2)

16

7

0

SHE

Words by
BILLIE JOE

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

(6) = Eb (3) = G^b

(5) = A^b (2) = B^b

(4) = D^b (1) = E^b



1342

5fr

1333

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

Moderately fast $\text{♩} = 178$

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

Verse: G5

*Gr. 1

P.M.

D

P.M.

1. She, —
2. See additional lyrics

she screams in si - lence.

*Gr. 1 (Tacet 1st 14 bars, Verse 1)

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

ing through her mind. Wait -

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

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

ing for a sign -

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

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

to smash the si - lence with the brick -

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

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

Gtr. 1 G5
P.M.

— of self con - trol. — Are —

T
A 3 5 3 3 5 3 3

§ Chorus:

D B C G5

— you locked up in — a world — that's been — planned out for you?

Are — you feel - ing like — a so - cial tool —

— with - out a use? — Scream — at —

Rhy. Fill 1

Gtr. 1 G

me un - til my ears bleed. I'm

tak ing heed just for you. *To Coda* \oplus

Yeah!

Bridge: G5

D.S. \otimes *al Coda*

Coda \oplus

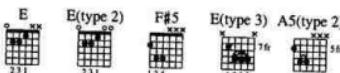
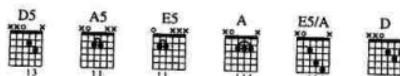
Verse 2:

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

SASSAFRAS ROOTS

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT



All gtrs. tune down ½ step:

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

Fast $\text{♩} = 180$

Intro:

Gtr. 1: D5 A5 E5

Rhy. Fig. 1

A E5/A A E5/A D E (end Rhy. Fig. 1)
E(type 2)

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

A E5/A A E5/A D E E(type 2)

1. Roam-

Verses 1 & 2:

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

A E5/A A E5/A D E E(type 2)

- ing 'round your house — wast - ing — your time. —

2. See additional lyrics

No

A E5/A A E5/A D E E(type 2)

ob - li - ga-tion just — wast - ing — your time. —

So

A musical score for a vocal part. The key signature is A major (no sharps or flats). The vocal line starts with a quarter note followed by an eighth note, then a series of eighth notes. The lyrics "why are you alone" are written below the staff. The vocal line continues with "wast ing your time," followed by a rest. The score includes a dynamic marking "E5/A" above the staff, and the letter "A" above the first note of the eighth-note sequence.

A musical score for a vocal part. The lyrics are: "you can be with me ____ wast - ing __ your time? ____". Above the lyrics, the chords are indicated as A, ES/A, A, E5/A, D, E, and E(type 2). The vocal line consists of eighth and sixteenth note patterns.

Rhy. Fig. 2

D E E(type 2) D E

a waste like you, with nothing else to do.

Musical score for "May I waste your time too?" featuring a melodic line with various dynamics and articulations, and lyrics below the staff.

(end Rhy. Fig. 2) w/Rhy. Fig. 1 (G_{TR} , 1, 2 times)

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

E(type 2) E5 E(type 2) A E5/A A ES/A D E E(type 2)

P.M. ->

A musical score for 'Bridges' in G major (two sharps). The melody is in the soprano voice. The chords shown are E5/A, A, ES/A, D, E, and two endings for 'Ward'. The first ending leads to a melodic line with notes E, B, A, G, F, E. The second ending leads to a melodic line with notes E, B, A, G, F, E. The score includes a bass line and a harmonic progression.

Bridge:

A musical score for guitar in the treble clef, key of A major (two sharps), and common time. The score consists of two staves. The first staff begins with a measure containing a single note followed by a fermata, then a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a fermata, and finally a measure of eighth-note pairs. The second staff begins with a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a fermata, and finally a measure of eighth-note pairs.

3, So

Verse 3:

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

A E5/A A E5/A D E E(type 2)

why are you a - lone ____ wast - ing ____ your time ____ when

A E5/A A E5/A D E E(type 2)

you could be with me ____ wast - ing ____ your time? ____ Well, I'm

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

D E E(type 2) D E

— a waste like you, — with noth - ing else to do. —

E(type 2) DS A5 E5

— May I waste your ____ time too?

E(type 2) E5 E(type 2) D A5(type 2) E(type 3)

May I waste your ____ time too?

D A5(type 2) E(type 3)

May I waste your ____ time too?

DS A5 E5

May I waste your ____ time too?

Verse 2:
Warding off regrets,
Wasting your time.
Smoking cigarettes,
Wasting your time.
I'm just a parasite
Wasting your time.
Applying myself to
Wasting your time.
(To Bridge:)

The musical score continues with the following lyrics and chords:

G5 D5 E5 Em E5 C D5

- ing for the mo - ment sleaz - ing my ____ back yard, so don't _ get so __

up-tight, you been think-ing a - bout ditch-ing — me, —

Chorus:
A5

No time to search the

The musical score consists of two staves. The top staff is for 'Gtr. I' and the bottom staff is for 'Rhy. Fig. 3'. The score is in common time (indicated by 'C') and features a 12-bar blues progression. The first 8 bars are for 'Gtr. I' (P.M. = 4) and the last 4 bars are for 'Rhy. Fig. 3'. The chords shown are A major (A), D major (D), and G major (G). The rhythm section (Rhy. Fig. 3) consists of a bass line and a drum pattern. The bass line follows a simple pattern of eighth notes: down-up-down-up. The drum pattern includes eighth note strokes on the hi-hat and bass drum, with a cymbal hit on the third beat of each measure.

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

2.
E5 Em E5 C D5
G5 D5
E5 Em E5 C D5

Ooh!

The musical score shows a melodic line for Gtr. 2 starting with a rest. The first measure consists of six eighth-note pairs. The second measure starts with a dynamic *f* followed by a *hold* instruction, indicated by a dashed horizontal line. The third measure begins with a triplet bracket over three notes. The fourth measure contains a sixteenth-note grace note followed by a sixteenth-note pair. The fifth measure features a sixteenth-note pair followed by a sixteenth-note grace note. The sixth measure consists of two sixteenth-note pairs. The tablature below shows the guitar strings with corresponding numbers indicating the fingers used for each note.

Guitar tablature for the end of the solo, showing chords G5, D5, E5, Em, E5, C, and D5.

Chorus:

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

A musical score for a solo voice and piano. The vocal line starts with a melodic line in A5, followed by a rest, then continues with a descending eighth-note pattern. The lyrics "No time to search the world a-round," are written below the notes. The piano accompaniment consists of a steady eighth-note bass line and harmonic chords. The vocal line ends with a melodic line in A5, followed by a rest, then continues with a descending eighth-note pattern. The lyrics "'cause you know where I'll be" are written below the notes.

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

'cause you know where I'll be

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

C ε D G5 D5 E5 Em E5 C
found when I come a-round. Oh, when I come a-round.

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

Chords: G5, D5, E5 Em E5 C, D5, G5, D5.

Lyrics: Oh, when I come a-round.

Oh, when I come a-round

When I come a-round.

When I come a-round. _____

Gtr. 1

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

Verse 2:

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

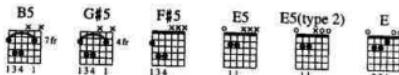
COMING CLEAN

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

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

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



Moderately fast $J = 172$

Verse: B5

*Gtr. 1 Fig. Verse 1 only
Verses 2 & 3 w/Rhy. Fig. 1

1. Sev - en - teen, and strung - out - on - con - fu - sion.
2. See additional lyrics

Rhy. Fig. 1

B5

Trapped in - side a roll - of - dis - il - - -

Rhy. Fig. 2

G#5

(end Rhy. Fig. 1) F#5

lu - sion. I found out what it takes - - -

E5

E5(type 2)

(end Rhy. Fig. 2)

to be a man. Now,

To Coda \oplus

F#5

E5 (1.) E

Mom, and Dad will nev - er un - der - stand - - -

||2. E Cont. in notation

what's hap - pen - ing to

Guitar Solo:

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

B5

G#5

me.

Gtr. 2

B5

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

F#5

The musical score continues with a treble clef, a key signature of F major (one sharp), and a common time signature. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The lyrics "what's hap - pen - ing — to — me." are written below the staff. The vocal line concludes with a sustained note on the word "me." The score also includes dynamic markings like "E" and "B5".

Verse 2:

Secrets collecting dust but never forget.
Skeletons come to life in my closet.
I found out what it takes to be a man.
Now, Mom and Dad will never understand
What's happening to me.
(To Guitar Solo)

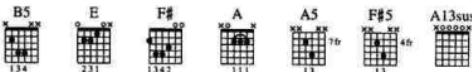
Verse 3:

Verse 5:
Seventeen and coming clean for the first time.
I finally figured out myself for the first time.
I found out what it takes to be a man.
Now, Mom and Dad will never understand
What's happened to me.
(To Coda)

EMENIUS SLEEPUS

Words by
MIKE DIRNT

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT



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

- (6) = Eb
- (3) = Gb
- (5) = Ab
- (2) = Bb
- (4) = Db
- (1) = Eb

Moderately fast $\downarrow = 180$

Rhy. Fig. 1

Intro: Gtr. 1 $\downarrow \downarrow$ f B5 E B5 E B5 E

A F# (end Rhy. Fig. 1) *Verse:* B5 E B5 E w/Rhy. Fig. 1 (Gtr. 1, 2 times)

1. I saw — my friend — the — oth — er day —
2. See additional lyrics

B5 E A F# B5 E and I don't know ex - act - ly just —

B5 E B5 E It does-n't show... what — he — be — came —

Chorus:

E F# E F# Real-ly was - n't long a - go — that I — was just — like you

and now I think I'm ___ sick and I want to go ___

Rhy. Fig. 2

B5 E B5 F# B5 E To Coda

home.

[1. A F# (end Rhy. Fig. 2)] [2. A F#] B5 E

B5 F# B5 E A F# B5

Bridge:

An - y - bod - y ev - er say ___ no?

Gtr. 2

f

hold

T 2 2 2
A 0 0 0
B 0 0 0

Ev - er tell you that you weren't right? _____

(hold)

T (2)
A (2)
B 2 2 2

Where did all the lit - tle kid
Did you
Did you
lose it in a hate - ful fight?
And you know it's true.
Coda Gtr. 1 A F# B5
w/Rhy. Fig. 2 (Gtr. I)

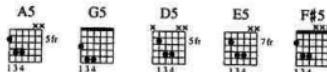
Verse 2:

How have I been, how have you been?
It's been so long.
What have you done with all your time,
And what went wrong?
I knew you back when.
And you... you knew me.
And now I think you're sick.
And I wanna go home.
(To Bridge:)

IN THE END

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT



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

(6) = Eb (3) = Gb

(5) = Ab (2) = Bb

(4) = Db (1) = Eb

Verses 1 & 2:
Rhy. Fig. 1

Very fast $\text{♩} = 240$

*Gtr. 1

1. All brawn and _____ no brains and _____
2. long will _____ he last be - fore

*2 Gtrs. arr. for 1

(end Rhy. Fig. 1)

Gtr. 1 cont. Rhy. Fig. 1 sim. (7 times)

A5 G5 A5 G5

all those nice things, yeah, you fi - nal - ly got what you once you a -
he's a - creep in the past and you're a - lone what - you a -
want. gain.

Will Some one to look good with, and

A5 G5 A5 G5

and be light - your cig - a - rette. Is this - what you real - ly
my spe - cial friend 'til the end, - and will - that

Chorus:

Gtr. 1 cont. Rhy. Fig. 1 sim. ($3\frac{1}{2}$ times)

A5 D5 E5

want? I fig - ured out what you're all a -

bout and I don't think I like what I see.

F#5

Interlude:

Gtr. 1 Riff A

w/Riff A (Gtr. 1, 12 times)

(A7) (G5) (A7) (G) **Play 6 times** (Cont. in slashes)

T : (0) (0) (0) : (0) (0)

A (0) (0) (0) : (0) (0)

B (0) (0) (0) : (0) (0)

A5

D.S. $\frac{8}{8}$ al Coda

F.O.D.

Words by

BILLIE JOE

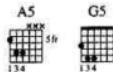
Music by

BILLIE JOE,

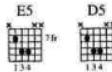
TRÉ COOL and MIKE DIRNT

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

⑥ = Eb ③ = Gb



⑤ = Ab ② = Bb

④ = D \flat ① = Eb④ = D \flat ① = Eb

5f

5f

5f

5f

4f

4f

Moderately fast $\text{♩} = 164$

Verse:

Rhy. Fig. 1

A5

Gtr. 1 (Acoustic)

Sheet music for Gtr. 1 (Acoustic) in A major, 4/4 time. The lyrics are: "1. Some - thing's on my mind, ... it's been for quite some time..-. 2. See additional lyrics". The chords shown are A5, G5, and D5. The notation includes sixteenth-note patterns and rests.

1. Some - thing's on my mind, ...

it's been for quite some time..-

2. See additional lyrics

G5

This time

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

A5

So where's the oth - er face?..-

Sheet music for Gtr. 1 (Acoustic) in A major, 4/4 time. The lyrics are: "The face I heard be - fore. ... Your head trip's". The chords shown are A5, G5, and D5. The notation includes sixteenth-note patterns and rests.

The face I heard be - fore. ...

Your head trip's

A5

Pre-Chorus:

E5 Rhy. Fig. 2

G5

Let's nuke the bridge.

Sheet music for Gtr. 1 (Acoustic) in A major, 4/4 time. The lyrics are: "bor - ing me. ... Let's nuke the bridge.". The chords shown are A5, G5, and D5. The notation includes sixteenth-note patterns and rests.

bor - ing me. ...

Let's nuke the bridge.

A5

Sheet music for Gtr. 1 (Acoustic) in A major, 4/4 time. The lyrics are: "we torched two thou - sand times be - fore. ...". The chords shown are D5, A5, and E5. The notation includes sixteenth-note patterns and rests.

we torched two thou - sand times be - fore. ...

A5

E5

(end Rhy. Fig. 2)

Sheet music for Gtr. 1 (Acoustic) in A major, 4/4 time. The lyrics are: "This time we'll blast it all to hell. ...". The chords shown are G5, D5, and E5. The notation includes sixteenth-note patterns and rests.

This time we'll blast it all to hell. ...

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

A musical score for a vocal part. The key signature is G major (one sharp). The vocal line starts on E5, moves to G5, then D5, and finally A5. The lyrics are: "I've had this burn - ing in ___ my guts ___ now _ for so long ___". The vocal line consists of eighth and sixteenth note patterns.

My belly's aching now - to say.

Chorus:

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

Pre-Chorus:

Pre-Chorus:
w/Rhy. Fig. 2 (Gtr. 2)

E5 G5 D5 A5

I've had this burn - ing in — my guts — now — for so long —

E5 G5 D5

My bel - ly's ach - ing now _ to _____ say. _____

E5 G5 D5 A5

I'm tak-ing plea - sure in _ the doubts _ I've passed to you. _____

E5 G5 D5 C#5 A5

So lis-ten up _ as you _ bite _ this. _____

Chorus:

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

D5 C#5 G5 D5 C#5 A5 D5 C#5 G5 D5 C#5 A5

You're just a fuck I can't ex-plain it 'cause I think you suck.

D5 C#5 G5 D5 C#5 A5 D5 C#5 G5 D5 C#5 A5

I'm tak - ing pride in tell-ing you to fuck off _ and die. _____

D5 C#5 G5 D5 C#5 A5 D5 G#5 G5 D5 G#5 A5

Good night. _____

Gtr. 2 D5 C#5 G5 D5 C#5 A5 D5 C#5 G5

Verse 2:

Stuck down in a rut of
Dislogic and smut,
A side of you well hid.
When it's all said and done,
It's real and it's been fun.
But was it all real fun?
(To Chorus:)

ALL BY MYSELF

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

Moderately, $J = 120$ (Triplet feel $\overline{\overline{B}}\overline{\overline{B}}=\overline{\overline{B}}\overline{\overline{B}}$)

Intro:

The intro consists of two measures of D major followed by two measures of G5. The guitar rhythm figure (Gtr. 1 Rhy. Fig. 1) is an acoustic guitar part with a steady eighth-note pattern. The tablature below shows a repeating pattern of chords and fingerings: T2, A3, B2, G3, B3, A3, G3, B3; then 0, 0, 0, 0, 0, 0; then 2, 3, 2, 3, 2, 3, 2, 3; then 0, 0, 0, 0, 0, 0; then 2, 3, 2, 3, 2, 3, 2, 3; then 0, 0, 0, 0, 0, 0; then 3, 3, 3, 3, 3, 3, 3, 3.

Verse 1:

w/Rhy. Fig. 1 (Gtr. I, 2½ times)

The vocal line starts with "I was all by my - self." The guitar part continues with a triplet feel, alternating between D and G5 chords.

alone.

I was all by my - self.

The vocal line continues with "No one was look - ing, I was think-in' of". The guitar part maintains the triplet feel with D and G5 chords.

No one was look - ing, I was think-in' of

The vocal line continues with "you. Oh yeah, did I men - tion _____. The guitar part continues with a triplet feel, alternating between D and G5 chords.

you.

Oh yeah, did I men - tion _____.

The vocal line continues with "I was all by my - self? All by my - self?". The guitar part maintains the triplet feel with G5, E, and A5 chords.

I was all by my - self?

All by my - self?

w/Rhy. Fig. 2

The guitar rhythm figure (Gtr. 1 Rhy. Fig. 2) is a more complex eighth-note pattern. The tablature shows a repeating pattern of chords and fingerings: 4, 5, 4, 5, 4, 5; then 5, 5, 5, 5, 5, 5.

E A5 E

self.

All by my - self.
(end Rhy. Fig. 2)

A5 E A5

All by my - self. 2. I went to your

A5 E A5

Verse 2:

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

D G5 D G5

house, but no one was there. I went in your room.

I was all by my - self.

w/Rhy. Fig. 2 (Gtr. 1, 1½ times)

E 3 A5 E5 3 G5

You and me had such won-der-ful times when I'm all by -

A5 E A5

self, all by my - self.

Gtr. 1

T A B T A B