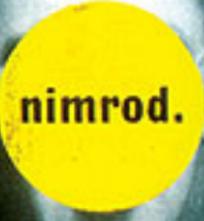
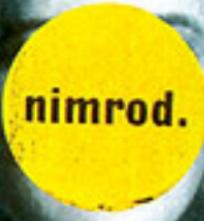


Authentic GUITAR-TAB Edition
Includes Complete Songbook

Green Day

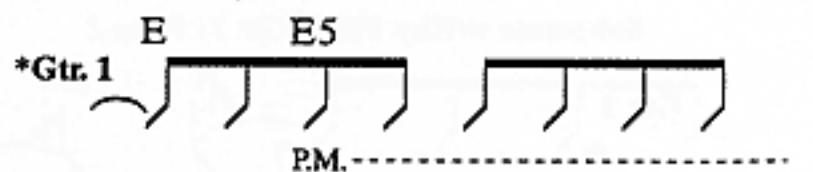


nimrod.



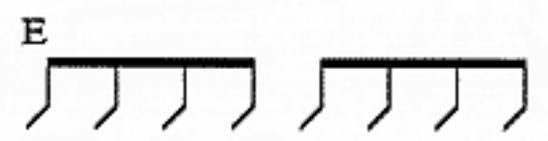
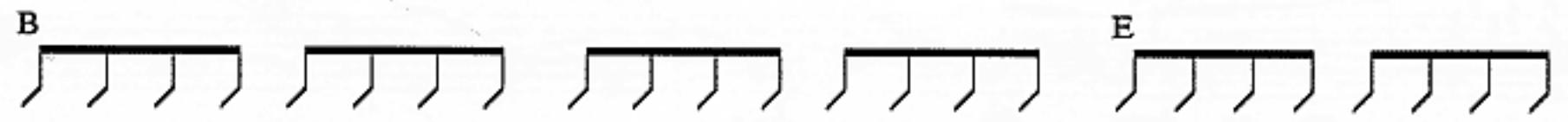
nimrod.

Verse:



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

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

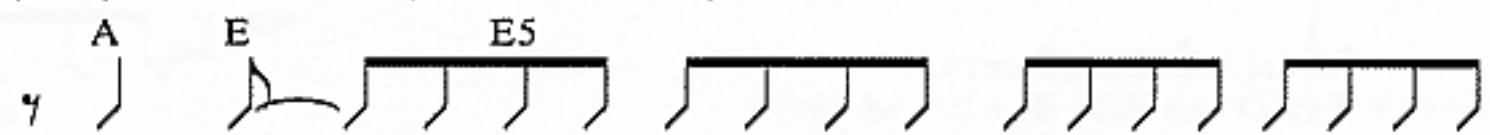


sym - pa - thy will get____ you left____ be - hind.
kiss - ing up and bleed - ing all____ your____ trust.

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

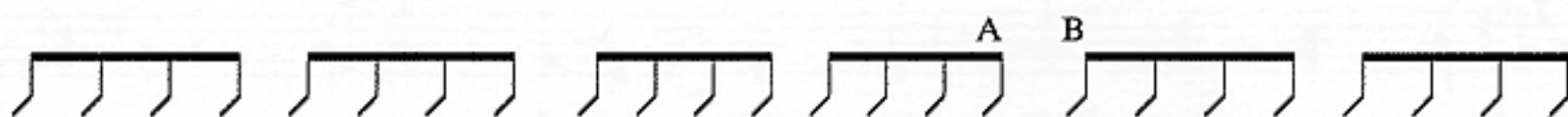
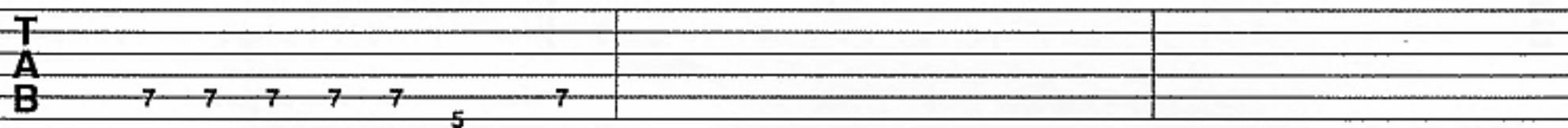
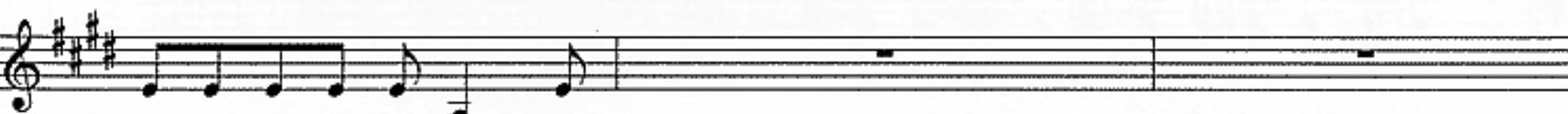
Bass gtr. cont. simile throughout

Gtr. 1



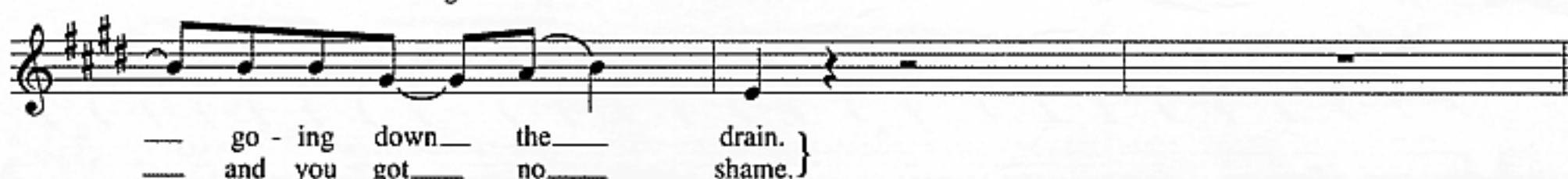
P.M. -----

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

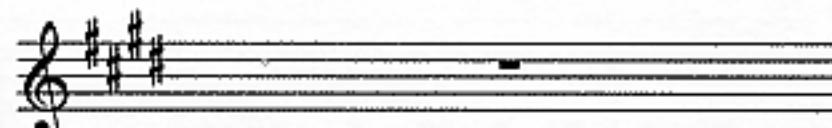
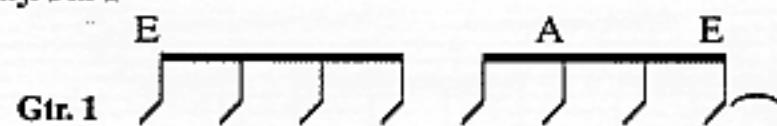


E

grad. release P.M.



Rhy. Fill 1



Pre-Chorus:

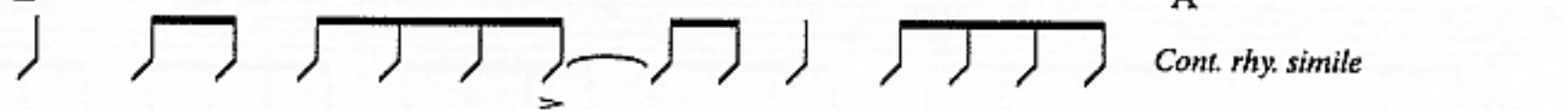
A



Guitar Tab:

Pres - sure cook - er, pick_____ my brain_____ and_____

E



A

Cont. rhy. simile

Guitar Tab:

tell me I'm in - sane._____ I'm so fuck - ing hap -

E

A

Guitar Tab:

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

E

Guitar Tab:

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

F#

B

Bsus2

Guitar Tab:

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

*Chorus:*E
Rhy. Fig. 1

A

⑥
open
E

Guitar Tab:

Oh, nice guys fin - ish last, when

A musical score for 'The Outcast' featuring two staves. The top staff is a rhythmic pattern with 'E' and 'A' labels above it. The bottom staff is a melody in G major with lyrics: 'you are the out - cast.' followed by 'Don't pat' and 'your - self on the back,'. The score includes a dynamic instruction 'open' with a circled 'G' above the 'E' note.

— you might break your spine.

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

A musical score for a solo voice and piano. The vocal line starts with a rest followed by a melodic line with eighth-note patterns. The lyrics are: "Oh, nice guys fin - ish last, when". The piano accompaniment consists of harmonic chords.

A musical score for voice and piano. The vocal line consists of lyrics: "you are the out - cast.", "Don't pat", "your - self on the back,". The piano accompaniment features chords in E major and A major. The vocal part includes a melodic line with eighth and sixteenth notes, and the piano part includes sustained notes and a bass line.

A musical score for voice and piano. The vocal line consists of lyrics: "you might break your spine." and "Mm!". The piano part features a bass line with a prominent eighth-note pattern. Measure labels 'B' and 'A E' are placed above the staff. The key signature is A major (no sharps or flats), and the time signature is common time.

Interlude:

A E A B A E G[#]5 A5

A G[#]5 F[#] A B B(11)

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

E A ^{⑥ open} E E A

nice guys fin - ish last, _____ when you are the out - cast, _____

^{⑥ open} E E A

— Don't pat your - self on the back, _____

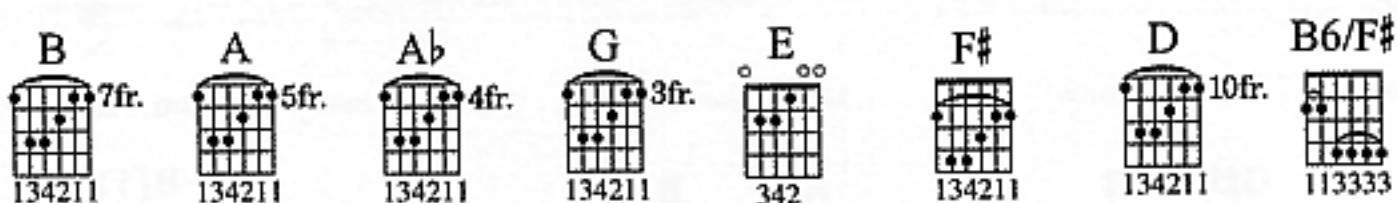
^{⑥ open} E B 1.

— you might break your spine. _____ Oh, _____

2. A5 ^{⑥ open} E A E

HITCHIN' A RIDE

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Freely

Intro:

N.C.

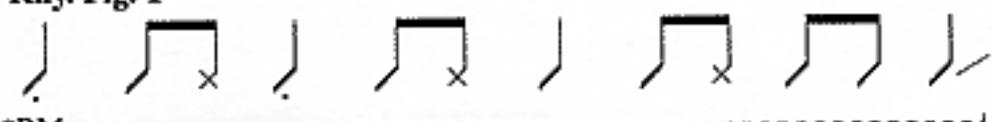
Violin (arr. for gtr.)

tr. Drum cue

East rock $\downarrow = 162$ ($\text{♪} = \frac{3}{\text{♩}}$)

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

B A A♭ G B A A♭ G
Gtrs. 1 & 2
Rhy. Fig. 1 end Rhy. Fig. 1



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

verses 1 & 2:

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

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

ry? I need a lift to hap - py hour, _____ say, oh no.
Fer - ment - ed sal - mo - nel - la, poi - son oak, no.

A♭ G B A A♭ G
 Do you break for dis - tilled spir - its?
 There's a drought at the foun - tain of youth.

B A A♭ G B A
 I need a break as well._____ The well that in -
 and now I'm de - hy - drat - ed. My tongue is

A♭ G B A A♭ G
 e - bri - ates____ the guilt. One, two. One, two,
 swell - ing up,____ as say, one, two. three, four.

B A A♭ G B A A♭ G

Gtrs. 1 & 2 *f*

1. B A A♭

2. B A A♭ G Chorus:
 E Rhy. Fig. 2 Trou - bled times,_

F# B A Ab G E

— you know I can - not lie.

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

end Rhy. Fig. 2 F# B A

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

Verse 3:

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

Ab G B A Ab G B A

There's a drought at the

Ab G B A Ab G

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

B A Ab G N.C.

P.M.

My tongue is swell-ing up. I say,

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

pp trem. pick

TAB

B D G F# B D

T	17	15	12	15	17	15	12	15	17	15	12	10
A	x	x	x	x	x	x	x	x	x	x	x	x
B	14	12	9	12	14	12	9	12	14	12	9	7

G F# B D G F#

T	12	15	12	10	12	15	17	15	12	15	17	15
A	x	x	x	x	x	x	x	x	x	x	x	x
B	9	12	9	7	9	12	14	12	9	12	14	12

B D G F# Gtr. 3 out

grad. bend

1 hold bend

T	17	17	17	17	17	17	17	17	17	17	17	17
A	x	x	x	x	x	x	x	x	x	x	x	x
B	14	14	14	14	14	14	14	14	14	14	14	14

Chorus:

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

E F# B A

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

A musical score for 'I'm off the wagon' in A♭ major. The vocal line starts with a single note followed by a descending eighth-note scale. The lyrics 'I'm off the wagon' are followed by a break in the melody. The vocal line resumes with 'and I'm hitchin'' and ends with 'in' a ride.' The score includes chords A♭, G, E, and F♯, and a section for 'Gtrs. 1 & 2' with a sixteenth-note pattern.

Outro: w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 times
w/Rhy. Fig. 3 (Gtrs. 1 & 2) 4 times w/Riff A (Gtr. 3)
Play 4 times

A musical score for a single melodic line. The key signature is G major (one sharp). The melody consists of eighth and sixteenth note patterns. The lyrics are: "Hitch - in' a ride." The score includes dynamic markings like 'Play 4 times' and 'Dynamics'.

G F# *Play 3 times* B w/Fill 1 (Gtr. 3)
Gtrs. 1 & 2 }

A musical score for a solo instrument, likely a fife or flute, featuring a treble clef and two sharps (F# and C#) as key signature. The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth notes. The lyrics are written below the staff: 'Hitch - in' a ride. Da, da, da,' followed by a repeat sign and 'where to go.)'. The score includes a dynamic instruction 'pp' (pianissimo) at the beginning.

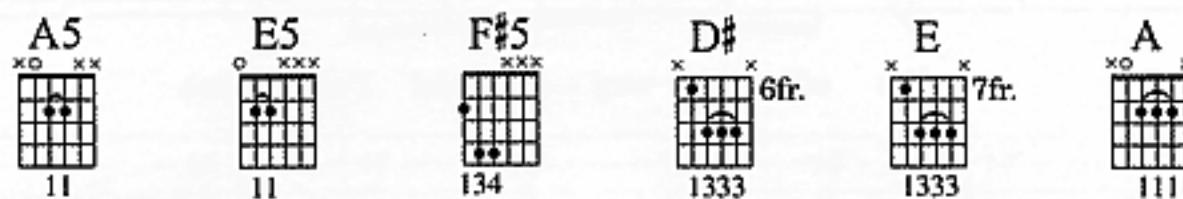
Film 1
Gtr. 3

grad. bend

hold bend

THE GROUCH

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately ♩ = 146

Verse:

w/Fill 1 (Gtr. 2) Verse 3 only

Gtr. 1 *f*

1. I was a young boy that had big plans.
2. I've de - com - posed, yet, my gut's get - tin' fat.

Cont. rhy. simile

Now I'm just an - oth - er shit - ty old man.
Oh my God, I'm turn - in' out like my Dad.
I don't have fun and I'm al - ways rude, I got a

hate ev - 'ry - thing. The world owes me, so fuck you.
bad at - ti - tude. The world owes me, so fuck you.

Fill 1 (*end of solo*)

Gtr. 2

E5 A5 D A5 E5 D

Glo - ry days don't mean shit to me.
The wife's a nag and the kid's fuck - ing up.
I drank a six - pack of
I don't have sex 'cause I

E5 A5 E5 A5 D A5

ap - a - thy.
can't get it up. I'm Life's a bitch and so am I. The
Life's a bitch and so am I. The

*To Coda ♪**Chorus:*

F#5 D Gtr. I cont. rhy. simile

world owes me, so fuck you.
world owes me, so fuck you.}

Wast-ed youth and a fist full of ide - als;

F#5 D A5 E5 F#5 D A5

— I had a young and op - ti - mis - tic point of view.
Wast-ed youth and a

E5 F#5 D A5

fist full of ide - als; I had a young and op - ti - mis - tic point of

D# E

1. D# E

2. D# E

Guitar Solo:

A5 E5 Gtr. 1 A5

view.

Till I got hurt.

Gtr. 2

f

T A B

0 0 0 0 0 0
5 5 5 5 5 7

Musical score for guitar in G major (two sharps) with a 4/4 time signature. The score consists of five measures. Measure 1: Chord F#5 (B, D#, F#, A, C#), followed by a grace note (B) and an eighth note (C#). Measure 2: Chord D (B, D, F#, A). Measure 3: Chord A5 (E, G, B, D, F#). Measure 4: Chord E5 (A, C#, E, G, B). Measure 5: Chord F#5 (B, D#, F#, A, C#).

T	0				
A	2				
B		2	2	2	2
		4			

The image shows a musical score and tablature for guitar. The score consists of six measures of music in common time, with a key signature of two sharps. The chords are labeled above the staff: D, A5, E5, F#5, D, and A5. The tablature below shows the strings (T, A, B) and the frets (2, 3). Measure 1: T 2 2 2 3 3 3 2 | A 2 2 2 2 2 2 2 | Measure 2: T 2 2 2 2 2 2 2 | A 2 2 2 2 2 2 2 | Measure 3: T 2 2 2 2 2 2 2 | A 2 2 2 2 2 2 2 | Measure 4: T (9) (9) (9) | A 2 2 2 2 2 2 2 | Measure 5: T 3 3 3 2 | A 4 4 4 2 | Measure 6: T 3 3 3 2 | A 4 4 4 2 | The tablature uses parentheses to indicate muted or ghost notes.

E5 F#5 D A5

TAB

2 2	0 1	0 1	0 1	2 4	2 4	2 4	3 2	3 2	3 2	3 2	2 2	2 2	2 2	2 2
--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------	--------

A musical score for piano in G major (two sharps) and common time. The score consists of four staves of music. Measures 11 and 12 show a melodic line in the right hand with various note heads and stems, some connected by diagonal lines. Measures 13 and 14 show a continuation of this line, with measure 14 concluding with a final cadence. The left hand is mostly silent, indicated by empty boxes.

A musical score in G major with a key signature of one sharp. The time signature is common time. The vocal line starts with a half note 'd'. The lyrics 'you.' follow. The next measure begins with a quarter note 'y', followed by a dotted half note 'f' and a half note 'f'. The lyrics 'The____' follow. The third measure starts with a quarter note 'p', followed by a dotted half note 'p' and a half note 'p'. The lyrics 'world owes' follow. The fourth measure starts with a quarter note 'p', followed by a dotted half note 'p' and a half note 'p'. The lyrics 'me,' follow. The fifth measure starts with a quarter note 'p', followed by a dotted half note 'p' and a half note 'p'. The lyrics 'so fuck' follow. The sixth measure starts with a quarter note 'd', followed by a dotted half note 'd' and a half note 'd'. The lyrics 'you.' follow. The seventh measure starts with a quarter note 'y', followed by a dotted half note 'f' and a half note 'f'. The lyrics 'The____' follow.

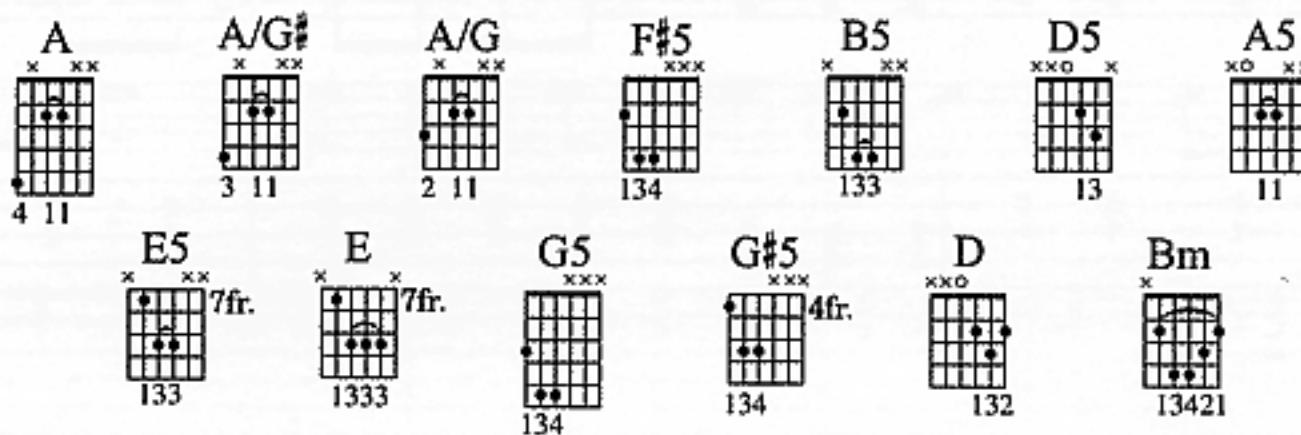
you. The____ world owes me, so fuck you. The____

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature is common time. The melody consists of eighth and sixteenth note patterns. The lyrics "world owes me, so fuck you." are written below the staff, corresponding to the notes. There is a large, irregular oval-shaped redaction mark over the middle of the staff.

world owes me, so fuck you.

REDUNDANT

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately $\text{J} = 116$

Intro:

Gtr. 1

A

A/G#

A/G

f w/Leslie speaker effect hold throughout

T A B

Gtr. 2

f

T A B

F#5

B5

D5

Gtr. 2

Gtr. 1

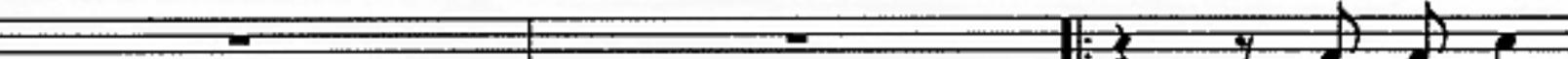
T A B

T A B

T A B

T A B









*We're liv - ing in
Cho - re - o - graphed*

D5 A5 D5 A5

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

D5

E5

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

G5 A5 D5

Now rou - tine's turn - ing to con - ten -
One full cir - cle till I'm nau -

TAB

2 2 2 2 5 5 | 0 2 2 | 0 2 3 3 2

A5 D5 A5

tion._____ Like a pro - duc - tion.
seous._____ Tak - en for grant -

TAB

0 2 2 2 | 0 2 2 2 | 0 2 2 2

D5 E5

— line go - ing o - ver and o - ver and o - ver roll - er coast - er. Now I }
ed now. I waste it, faked it, ate it. Now I hate it. 'Cause I }

TAB

0 2 3 3 2 | 9 9 9 9 9 9 | 9 9 9 9 9 9

Chorus:

A

A/G#

A/G

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

T	2	2	2	2	2
A					
B	5		4		3

T					
A					
B	5	5	5	5	5

F#

Bm

D

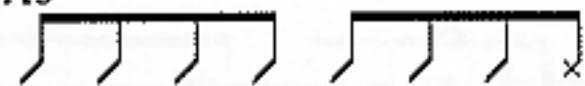
dant. 'Cause I love you's not e - nough. I'm lost for words..

T	2	3	2	3	2	2	2	2	2
A	4		4	4	4	4	4	4	4
B	2		4	4	4	4	4	4	4

T				4	4	4	4	4	4	0	7	7	7	7	7	7	0
A				4	4	4	4	4	4	0	7	7	7	7	7	7	0
B	2	2	2	2	2	2	2	2	2	0	5	5	5	5	5	5	0

Interlude:

A5



A5

E

A5

Measures 26-29 of the guitar music. The top staff shows a melodic line with eighth-note pairs. The middle staff shows a harmonic progression with chords. The bottom staff shows the corresponding guitar tablature with fingerings (e.g., 2, 2, 2, 2, 2, 2, 2).

D5

A5

D5

A5

G \sharp 5

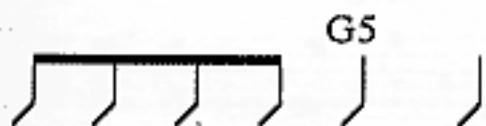
Measures 30-33 of the guitar music. The top staff shows a melodic line with eighth-note pairs. The middle staff shows a harmonic progression with chords. The bottom staff shows the corresponding guitar tablature with fingerings (e.g., 2, 3, 2, 3, 2, 0; 0, 2, 2, 2, 2, 0; 0, 2, 2, 2, 2, 0).

F \sharp 5

B5

E5

Measures 34-37 of the guitar music. The top staff shows a melodic line with eighth-note pairs. The middle staff shows a harmonic progression with chords. The bottom staff shows the corresponding guitar tablature with fingerings (e.g., 4, 3, 4, 2; 2, 4, 4, 3, 4, 4; 0, 1, 0, 0, 1).



G5

A5
Cont. rhy. simile

D5

Sheet music and tablature for guitar. The music consists of three measures. The first measure starts with a rhythmic pattern of six eighth notes followed by a vertical bar line. The second measure begins with a G5 chord (B, D, G) followed by an A5 chord (C, E, A). The third measure begins with a D5 chord (F, A, D). The tablature below shows the strings T (top), A, and B. Fingerings are indicated above the strings: 2, 2, 2, 2, 5, 5; 0, 2, 2, 2, 2; 0, 2, 3, 0, 3, 2, 0.

A5

G♯5 A5

G♯5 F♯5

Sheet music and tablature for guitar. The music consists of three measures. The first measure starts with an A5 chord. The second measure starts with a G♯5 chord followed by an A5 chord. The third measure starts with a G♯5 chord followed by an F♯5 chord. The tablature below shows the strings T, A, and B. Fingerings are indicated above the strings: 2, 2, 2, 2; 0, 2, 2, 2, 2; 2, 4, 4, 3, 4, 4.

B5

E5

Now I

Sheet music and tablature for guitar. The music consists of three measures. The first measure starts with a B5 chord. The second measure starts with an E5 chord. The third measure starts with a D5 chord. The tablature below shows the strings T, A, and B. Fingerings are indicated above the strings: 4, 4, 3, 4, 4; 0, 2, 2, 2, 1, 2, 2; 0, 2, 2, 2, 0, 2, 0.

Chorus:

1. 2. ⑥
open
E

A5

Now I

T A B T A B T A B T A B

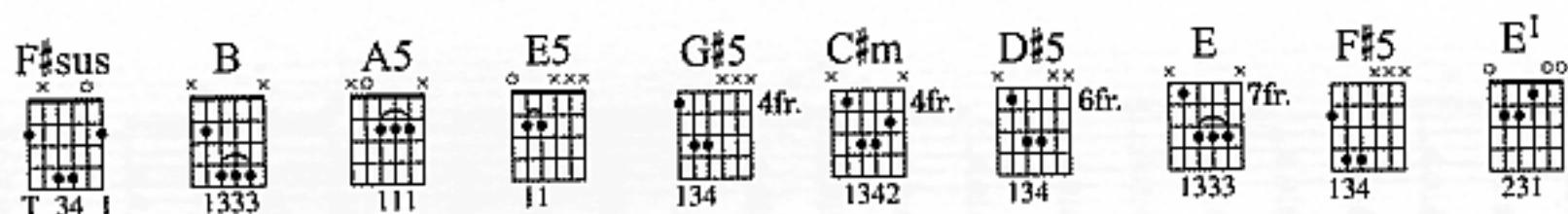
A A/G# A/G F#5

T A B T A B T A B T A B

Redundant - 8 - 8
0224B

SCATTERED

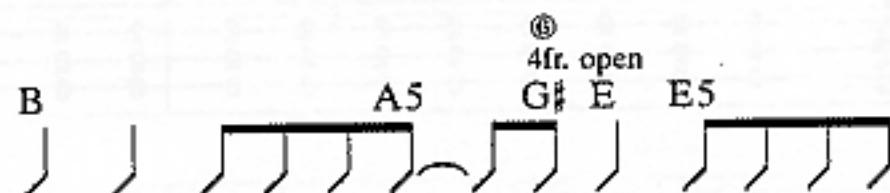
Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Fast $J = 180$

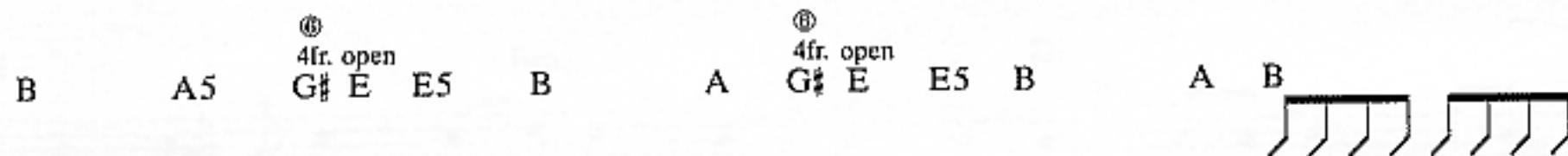
Intro:

F#sus



Gtr. 1

p cresc. (vol. swell) *f*



Cont. rhy. simile

1. Well, I've

Verses 1 & 2:

E5

G#5

Cont. rhy. simile

got some scat - tered pic - tures ly - ing on my bed - room floor.
loose ends tied in knots, leave ing a lump down in my throat.

A

It re - minds me of the times we shared.
I'm gag - ging on a sou - ve nir.

B E5

Makes me wish that you were here. 'Cause Well, now it seems I've for -
Lodged to fill an - oth - er year. Well, drag it on and on.

G#5

got - ten my pur - pose in this life. Well,
— un - til my skin is ripped to shreds. I'm

A B

all the songs have been e - rased. Guess I've learned from my
leav - ing my - self o - pen wide. Liv - ing out a sac -

Chorus:

C#m D#5 E

mis - takes. Well, } o - pen the past and pres - ent now.
ri - fice. Well, } }

B A E5 F#5 G#5 A

and we are there. Sto - ry to tell

E

and I am lis - ten - ing.

C[#]m D⁵ E B E A

O - pen the past____ and pres - ent and____ the fu - ture too.

E F⁵ G⁵ E A

To Coda ♪

— It's all I've got, I'm giv - ing it____ to____

1. E5 2. E

you. 2. Well, you.

Bridge:

A B A 4fr. open G[#] E E5 B A 4fr. open G[#] E E5

Cont. rhy. simile

If you got...

B A 4fr. open G[#] E E5 B A 4fr. open G[#] E E5

— no one and I've got____ no place to go. would it be____

B A 4fr. open G[#] E E5 B A

— al - right? Could it be____ al - right?

B E5 fdbk.

Verse 3:

*Implied by Bass gtr.

*G#m

tures ly - ing on my bed - room floor. It re -

*A B

minds me of the times we shared. Makes me wish that you

E5

were here. 'Cause now it seems I've for -

G \sharp 5*Cont. rhy. simile*

got - ten my pur - pose in this life.

Well,

A

all the songs have been e - rased.

D. S. al Coda

B

Guess I've learned from my mis - takes. Well,

*Coda*④ open
E

E

B

C \sharp m

E5

you.

F \sharp 5G \sharp 5

A

It's all I've got, I'm giv - ing it to

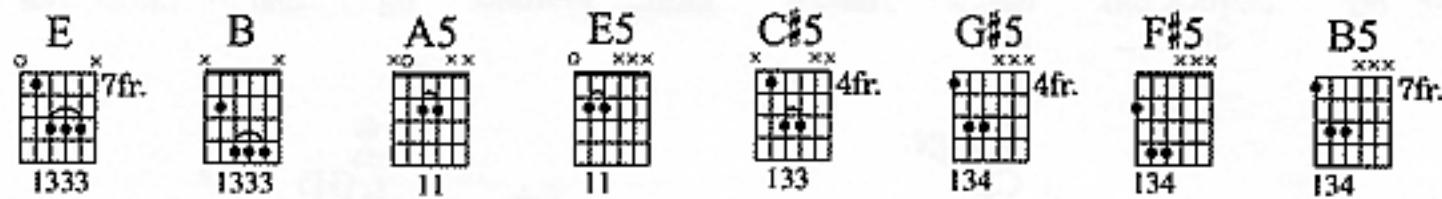
E5

E \sharp

you.

WORRY ROCK

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately $J = 146$

Intro:

*w/Rhy. Fill 1 (Gtr. 1) 2nd time only

Gtr. 1

Cont. rhy. simile

1. 'Noth - er sen - ti - men - tal ar - gu - ment and bit - ter.
2. 'Noth - er sen - ti - men - tal ar - gu - ment and bit - ter.

*Substitute Gtr. 1 rhy. w/Rhy. Fill 1

E E5 A5 Verses 1 & 3:

love. 1. Fucked with - out a kiss a - gain and
love. 3. Fucked with - out a kiss a - gain and

A5

B

E5

dragged it through the mud. Yell - ing at brick
dragged it through the mud. Where do we go

walls and punch - ing windows made of stone. The
from here, and what did you do with the di - rec - tions?

Rhy. Fill 1

E5

Gtr. 1

open

E

4fr.

G#

A5 E C#5

fat lips and o - pen____ wounds.
An - oth - er

TAB

9 9	9	9 9	9 9
10 10	10	9 9	9 9
9 9	9	9 9	9 9
		9 9	11 11
			11

Verse 2:

E5

Cont. rhy. simile

B

A

⑥ open
E

Where do we go from here, and what did you do with the di -

rec - tions? Prom - ise me no dead - end streets

A

Gtr. 1 cont. rhy. simile

Am

E

and I'll guar - an - tee we'll have the road.

Gtr. 2

mf

T	5	5	5	5	12
A	5	5	5	9	9
B	7	7	7	9	9

Guitar Solo:

E5

B

A5

B

Gtr. 2

f

T	(12)	0	4	0	2	0	2	4	2	1	2	2	0
A													
B													

E5

A5

B

A5

T	2	2	4	0	4	2	0	2	4	0	0	0	0	4
A														
B														

B E5 B

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

Musical score for guitar. The top staff shows a treble clef, a key signature of two sharps, and three measures of chords: A5, E5, and A5. The bottom staff is a TABlature for a six-string guitar, showing fingerings and string muting symbols (circles with a diagonal line). The TAB sequence is: 0 0 0 0 0 1 | 0 0 0 0 0 0 | 0 2 0 2 0 2 | 0 1 0 2 0 1

Musical score and TAB for guitar. The score shows a treble clef, a key signature of four sharps, and three measures of chords: E5, A5, and B. The TAB shows the corresponding fingerings: 0 0 0 0 0 | 0 2 2 2 2 | 0 7 5 5 4.

Bridge:

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

C#5

G85

A5

6

Gtr. I cont. rhy. simile

Ch. 1 cont. Rhy. simple

A knock-down, dragged-out fight; fat lips and open wounds.

A knock-down, dragged-out fight; fat lips and open wounds.

D. C. at Coda

A musical score for a solo voice and piano. The vocal line consists of a single melodic line on a treble clef staff. The piano accompaniment is indicated by vertical stems pointing downwards. The score includes lyrics: "An - oth - er wast - ed night, and no one will take the fall." Above the music, the following chords are labeled: C#5, G#5, F#5, B5, and D. C. at Coda.

An - oth - er wast - ed night, and no one will take the fall.

Coda

Gtr. 1 E5 A5 A Am

Gtr. 1 cont. rhy. simile till end

dead - end streets and I guar - an - tee we'll have the

Gtr. 2

TAB

T	5	5	5
A	6	6	6
B	7	7	7

E5 A

road. and I'll guar - an -

TAB

T	0	0	0
A	1	1	1
B	2	2	2
	0	0	0

Am E5

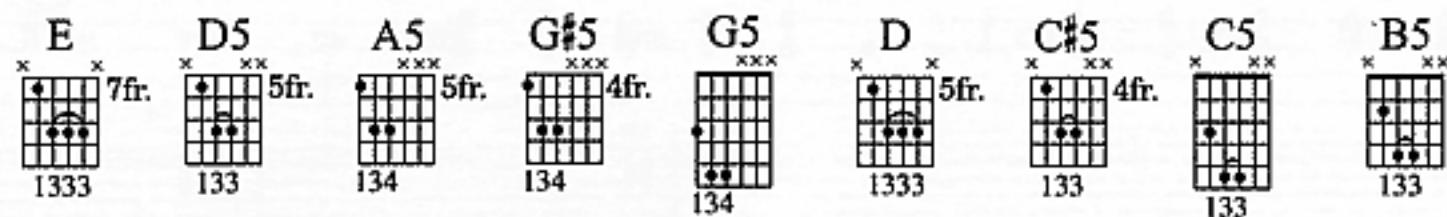
tee we'll have the road.

TAB

T	5	5	5
A	5	5	5
B	7	7	7

ALL THE TIME

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately fast $\text{J} = 160$

Intro:

E D5 A5 E D5 A5 end Rhy. Fig. 1

Gtr. 1 Rhy. Fig. 1

f

P.M.

E D5 A5 E D5 A5 E D5 A5

E G#5 A5 Rhy. Fig. 2 G5 D

Chorus:

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

All the time, ev - 'ry - time I need it. What's the time? I'd say the

time is right. Here's to me. Let's find an - oth - er rea - son.

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

Down the hatch and a bad at - ti - tude. Sal - ud.

Verse:

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

1. Wast - ing time, wast - ing time down on Bum - fuck Road, and I
(2.) ses, prom - is - es, it was all set in stone, cross my

don't know where the hell it - 'll go. Heir - loom and huff- ing fumes, and I'm Sug - ar fix, dirt - y tricks and a

pick- ing up the pace, and I'm gon - na smash straight in - to a wall.
trick ques - tion; guess I should of read be - tween the lines.

%% Chorus:
w/Rhy. Fig. 2 (Gtr. 2)

G[#]5 A5 G5 D G[#]5 A5 G5

1. All the time, New - Year's res - o - lu - tions; how soon that
2. *Instrumental*
3. All the time; where did all the time go? It's too late to

D G[#]5 A5 G5 D

we for - get. Do - ing time and lov - - ing ev - 'ry min - ute.
say good - night. Time flies when you're hav - ing fun, yeah.

To Coda I ♪ To Coda II ♪ D. S. %% al Coda I

G[#]5 A5 G5 D G[#]5 A5 G5 D

Live it up on an - oth - er let down. Sal - ud.
Time's up when you work like a dog. Sal -

2. Prom - i -

Coda I G5 D Bridge: A5 C[#]5 D5 C[#]5

T A B 5 7 7 7 7 5 7 7 6 5 4 7 6 0

G5 B5 C5 B5 A5 C[#]5 D5 C[#]5 G5 B5 C5 B5

T A B 5 x 4 5 4 0 7 x 4 5 4 0 5 x 4 5 4 0

A5 C \sharp 5 D5 C \sharp 5 G5 B5 C5 B5

Hav - ing the time of my life.

D. S. S. §§ al Coda II

A5 C \sharp 5 D5 C \sharp 5 G5 B5 C5 B5

Watch - ing the clock tick.

\emptyset
Coda II w/Rhy. Fig. 1 (Gtr. I)

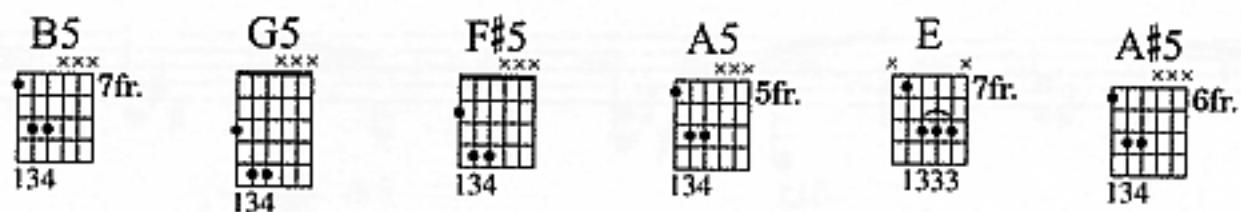
E D5 A5 E D5 A5 E D5 A5 E D5 A5 E D5 A5

ud.

E D5 A5 [®]open E E G \sharp 5 A5

PLATYPUS (I HATE YOU)

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Very fast $J = 214$

Intro:

Double-time feel

B5
Rhy. Fig. 1

G5 F#5

B5

G5 F#5

Gtr. 1 *f*

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

B5 Rhy. Fig. 2 A5 E B5 end Rhy. Fig. 2

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

A#5 B5 B5 A5

Vocal ad lib. throughout

E B5 A5 E B5

A5 E B5 A5

Pre-Chorus:

E B5 A5

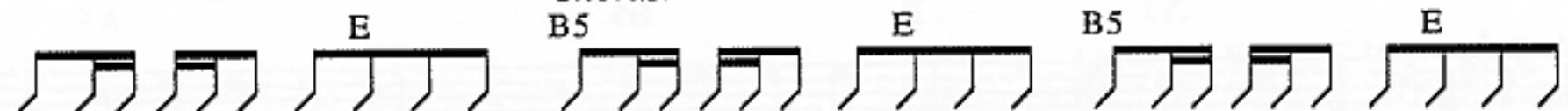
E B5

A5

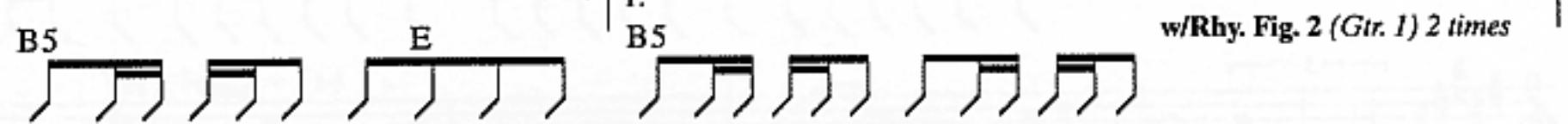
E B5

A5

F#5

Chorus:

Musical staff for the Chorus section. Treble clef, key signature of A major (two sharps), and a 4/4 time signature. The staff shows eighth-note patterns corresponding to the chords in the tablature above.

To Coda ♫

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

4

Musical staff for the transition to the Coda section, labeled "1.". Treble clef, key signature of A major, and a 4/4 time signature. The staff shows eighth-note patterns corresponding to the chords in the tablature above.

2.



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

Bridge:

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

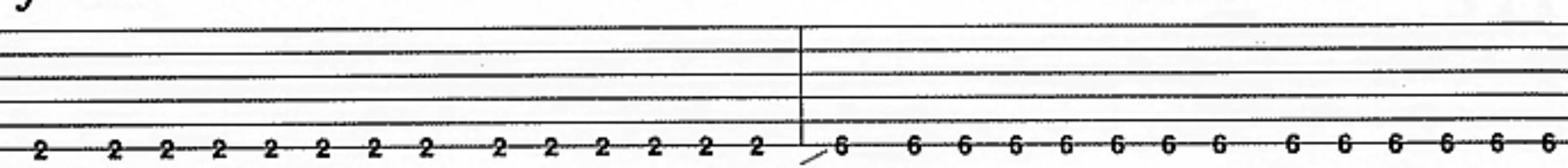
B5 G5 F#5

4

Musical staff for the second part of the transition, labeled "2.". Treble clef, key signature of A major, and a 4/4 time signature. The staff shows eighth-note patterns corresponding to the chords in the tablature above.



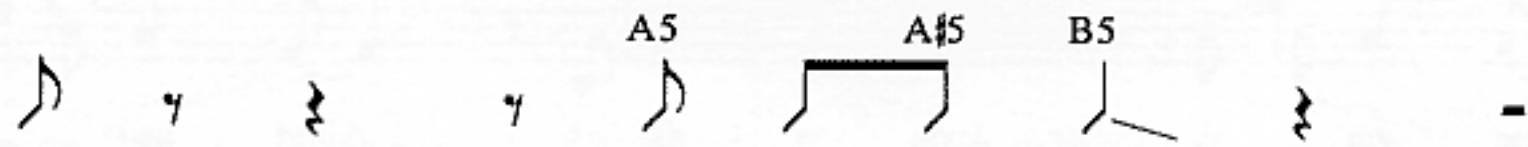
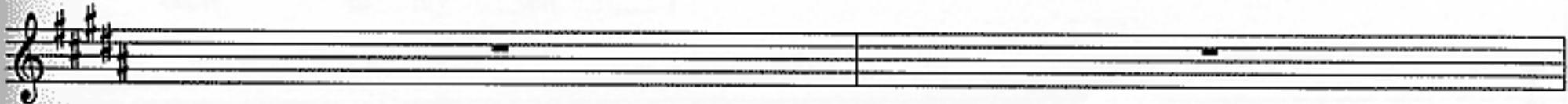
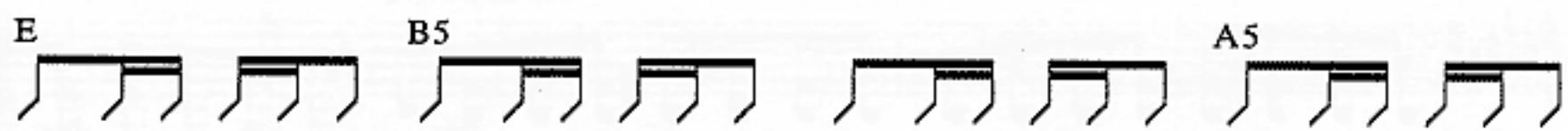
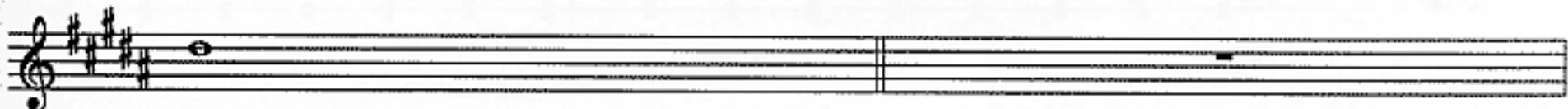
Gtr. 2



D. S. al Coda

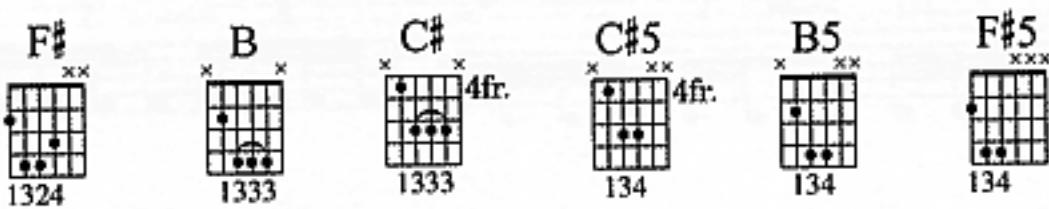


TAB

Outro:

UPTIGHT

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately fast $J = 168$

Intro:

Gtr. 1 F#

Rhy. Fig. 1

f P.M. throughout

B

end Rhy. Fig. 1

F#

B

C#5

Verse:

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

F#

B

1. I woke up on the wrong side of the floor.
2. I got a new start on a dead end road.

F#

Made, Peaked, made my way through reach -

B

F#

the front door. Broke Owed, my en-gage-ment

B

Pre-Chorus:

C#5

B5

Gtr. 1 P.M. throughout

with debts my - self. } to my - self. Perfect picture of

C#5

B5

bad health. Another notch scratched on my belt. The

C#5

B5

1.

D.C.

2.

grad. release P.M.

future just ain't what it used to be living room.

Chorus:

B F#
Rhy. Fig. 2 B

Up - tight, I'm a nag____ with a gun,____ yeah.

F# B F# C#

All night, su - i - cide's____ last call. I've been up - tight, all____ night,..

1. F# B C#
end Rhy. Fig. 2

I'm a son of a gun.

2. F# B C#

I'm a son of a gun.

Interlude:

F#5

Gtr. 1 Gtr. 2

Cont. rhy. simile

T	11	11	11	10	10	10	11	11	11	10	10
A	x	x	x	x	x	x	x	x	x	x	x
B	9	9	9	0	0	0	9	9	9	0	0
D	9	9	9	0	0	0	9	9	9	0	0

B5

Play 4 times

T
A 11 11 11 10 10 11 11 | 11 10 10 10 11 11 10 10 :
B 9 9 9 8 8 9 9 | 9 8 8 8 9 9 8 8 :

Chorus:

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

F#

B

F#

B

Up - tight,

I'm a nag____

with a gun,____ yeah.

All night,

su - i - cide's_

F#

C#

— last call.____

I've been up - tight,

all____ night,____

I'm a son of a gun..

F#

B

C# F#

B

Up - tight,

I'm a nag____

with a gun,____ yeah.

F#

B

F#

C#

All night,

su - i - cide's____

last

call.____

I've been

up - tight,

all____ night.,

F#

1.

2.

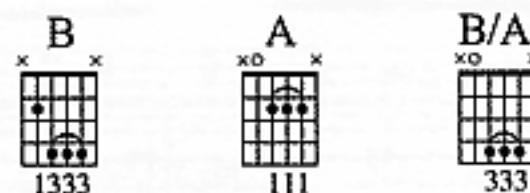
B C#

B C# D#m

— I'm a son of a gun. —

LAST RIDE IN

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately $\text{J} = 142$

Intro:

Bass gtr.

B A B

mf

A B B/A B A

Bass gtr. cont. simile

Gtr. 1

mf

B A B A B

A B A $\frac{8}{E5}$

F#5 E5 F#5 E5

F#(11) To Coda $\frac{8}{B}$
 *Riff A

*Gtr. 1 only.

A B A B

A B A Gtr. 2 end Riff A B
 . . . mf Gtr. 1 cont. rhy. simile

The image shows a musical score and its corresponding tablature for guitar. The score consists of two staves. The top staff is a standard five-line staff with a treble clef, indicating pitch. The bottom staff is a six-line staff representing the guitar's neck, with the letters T, A, and B positioned above the first, second, and third strings respectively. The tablature shows the fingerings for the notes: the first measure has a 5 over the 6th string and a 7 over the 5th string; the second measure has a 5 over the 6th string, a 5 over the 5th string, a 7 over the 4th string, and a 5 over the 3rd string; the third measure has a 9 over the 6th string, a 9 over the 5th string, and a 9 over the 4th string.

The image shows a musical score for guitar. The top staff is a treble clef staff with four sharps (F#, C#, G#, D#) indicated. It features four measures of music. The first measure has an 'E5' chord, the second a 'F#5' chord, the third an 'E5' chord, and the fourth a 'F#5' chord. The bottom staff is a six-string guitar TAB staff. The first measure shows open strings (0, 0, 0, 0, 0, 0). The second measure shows notes at positions 2 and 0. The third measure shows notes at positions 2, 0, 4, X, X, X, X. The fourth measure shows notes at positions 2, 0, 4. The strings are labeled T (top), A, B, G, D, A (bottom).

E5

F \sharp (11)

hold

TAB

	0						
T							
A							
B	0	0	0	0	0	4	3

***w/Riff A (Gtr. 1) 2 times**

B
Strings & Vibes
8va -----

sva

8 8 8

T 14
A 16
B

T 17
A 19
B 17

*Vibes ad lib. solo on repeat.

B
(8va) A B A B

T 19 14 14 14
A X 16 16 14
B 16

A (8va) B A B

T 19 19 17 19 17 19
A X 16 14 X 16 14 X
B 16 16 16 14 14 16

A (8va) B I. A 2. A D.S. al Coda

T A B

w/Riff A (Gtr. 1)
Coda B A B

Gtr. 2

A B A

TAB

9	9	7	5	5	7
6	6	6	6	6	6
B				9	8

A B A B

TAB

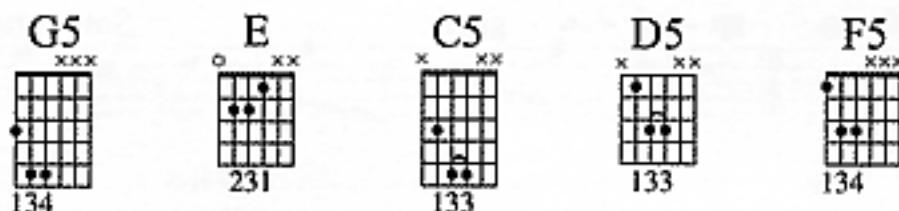
0	2	4	2
2	4	2	

A B A B C

T
A
B 0 2 4 4 2 | 2 | 2 | 2 |

WALKING ALONE

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately $\lambda = 128$

Intro:

open

E

G5

⑥ open
E

Cont. rhy. simile

Verse:

G5

open
E

E5

1. Come to - geth - er like a foot in a shoe,____ on - ly
2. Walk on egg-shells on my old stomp- ing ground,___

. C5

D5

⑥ open
E

· this
· yet

foot

this time I think I stuck my foot in my mouth.
yet there's real- ly no one left that's hang - ing a - round.

G5

⑥ open
E

E5

Thinking out loud and acting in vain,
Isn't that another familiar face?

C5

D5

⑥ open
E

knock -
Too

C5 Ⓛ open E D5

Pre-Chorus:

C5 Gtr. I cont. rhy. simile

Some - times I need to

hold -----

D5

⑥
open
E C5

⑥
open
E D5

⑥
open
E

ap - ol - o - gize. —

Some-times I need to ad - mit that I ain't right. —

C5

⑥
open
E D5

⑥
open
E G5

⑥
open
E F5

⑥
open
E

Some - times I should just keep my mouth shut,

or on - ly say hel - lo. —

E

C5

⑥
open
E D5

⑥
open
E

Some - times —

I still feel —

I'm walk - ing a - lone. —

Outro:

w/Riff A (Harmonica)

G5

⑥
open
E E

G5

⑥
open
E E

G5

⑥
open
E E5

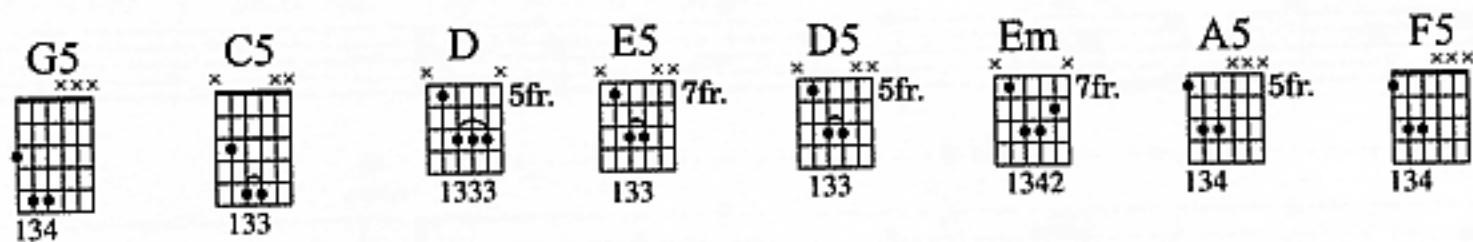
G5

⑥
open
E E5

Gtr. 1 Harmonica

JINX

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately fast $\text{J} = 168$

Intro:

Gtr. 1

f

Chords: G5, C5, G5, D, open E, G5, C5, G5, D

1.
2.
§ Verses 1, 2 & 3:
G5
D

1. I fucked - up__ a - gain,
(2.) slap on__ the - wrist,
(3.) hexed with__ re - grets

So
So

it's all__ my__ fault.
a stab__ in the back.
and__ bad__ luck.

C5 *Cont. rhy. simile*
turn me__ a - round and face__ the__ wall.
Tor ture__ me, - I've been a__ bad__ boy.
keep your__ dis - tance, it's rub - bing__ off.

④ open E C5 ④ open E

And Nail me to my rights cross and tell me.
Nail or you will be damned and to spend your time.

I am wrong, until it gets in.
You have won, lost earth be with fore me in hell.

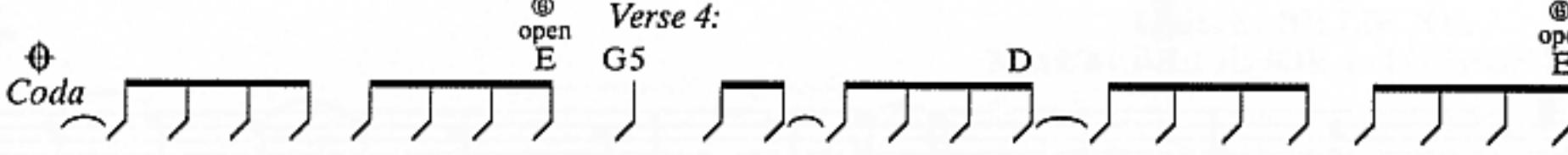
To Coda ♫ 1.
D to did my thick skull.
an at y wrong feet.

2. A

2. D. S. ♫ al Coda

3. I'm

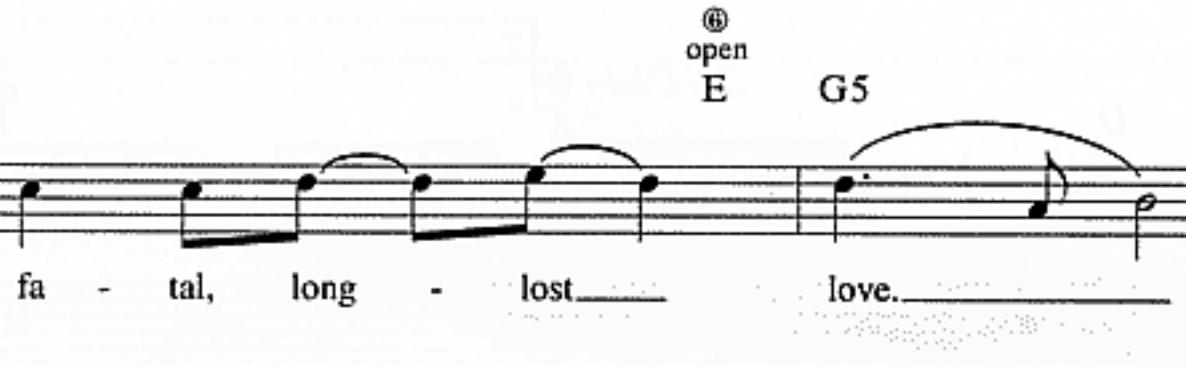
Verse 4:

Coda 

You fi - nal - ly met your nem - e -

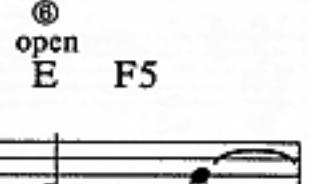
 *Cont. rhy. simile*

sis, dis - guised as your

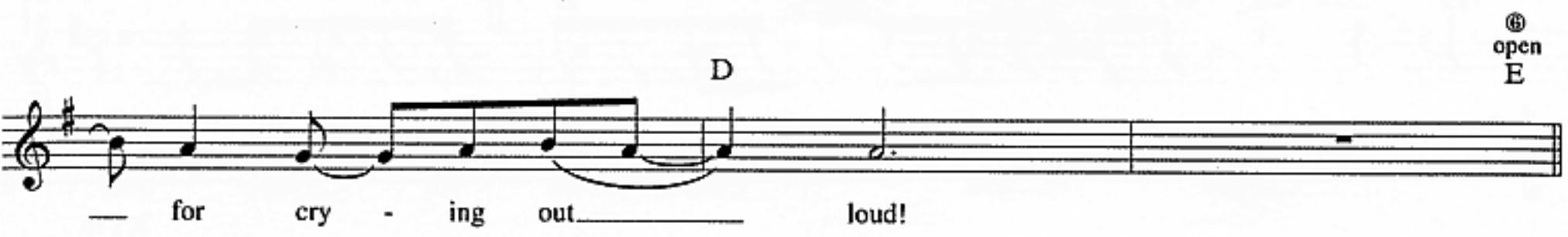
 So

 So

 So

G5 E5 D5 E5 Em A5 C5 

death do we part. You fell for a jinx,

 So

for cry - ing out loud!

Interlude:

Guitar tablature for the Interlude section. The tab shows a sequence of chords and strumming patterns. Chords include G5, C5, G5, D5, open E, G5, C5, G5, and D5. The strumming pattern consists of eighth-note strokes.

1.

2.

Outro:

Guitar tablature for the Outro section. The tab shows a sequence of chords and strumming patterns. Chords include G5, C5, and D. The strumming pattern consists of eighth-note strokes. Below the tab, lyrics are written under the notes: "Bad luck is cen - tered a - round you."

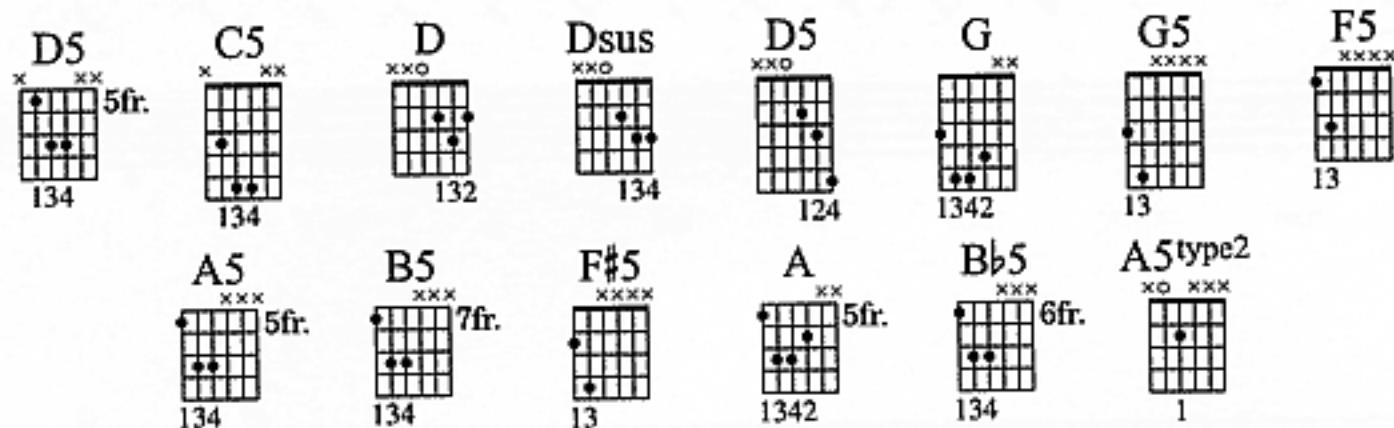
Segue to Haushinka

4.

C5

HAUSHINKA

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately fast $J = 168$

Intro:

Gtr. 1

D5 Rhy. Fig. 1 C5 D5 C5 end Rhy. Fig. 1

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

D Rhy. Fig. 1A

Gtr. 2

f hold

Verse:

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

D

Dsus

D5

1. Haus - hin - - ka is _____ a girl _____ with a pe - cu - liar name. _____
2. All I _____ have now _____ is a _____ mem - o - ry to date, _____

Dsus

D

Dsus

I met _____ her on _____ the eve _____
a cheap _____ hat and cig - a - rettes _____ and

D5 Dsus D

The musical score consists of six staves of music for two guitars. The first staff starts with D5 chords, followed by lyrics about a birth day. The second staff begins with Dsus chords, followed by lyrics about knowing. The third staff starts with D chords, followed by more lyrics. The fourth staff begins with Dsus chords, followed by lyrics about she knowing before she went away. The fifth staff starts with D chords, followed by lyrics about now knowing. The sixth staff begins with C5 chords (labeled 'Both gtrs.'), followed by a rhythmic pattern labeled 'P.M.' The score includes a 'Chorus:' section with 'Rhy. Fig. 2' patterns for both guitars. The final section is 'D. S. al Coda' with 'To Coda ♩' and 'w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) Both 2 times' instructions.

of my birth - day. Did she know,
a pe - cu - liar name. I did - n't know,

did she know be - fore she went a - way?
I did - n't know be - fore she went a - way.

Does she know, does she know? But it's too damn
I now know, I now know, but it's too damn

Chorus:
D Rhy. Fig. 2 C5
G open E

late. } This girl has gone far a -
late. }

Play 4 times

G5 open E F5 G5 open E F5 G5 open E

end Rhy. Fig. 2

way. Now she's gone. Now she's gone.

D. S. al Coda
To Coda ♩

F5 G5 A5 open E CS w/Rhy. Figs. 1 (Gtr. 1)
& 1A (Gtr. 2) Both 2 times

Now she's all gone.

8

Coda A5 B5 *Bridge:* A5 ^{④ open} E

Will she ev - er find her

F#5 G5 F#5 G5 ^{④ open} E B5 A5
Cont. rhy. simile

way? I'm too damn young-

^{④ open} E G5 ^{④ open} E B5 A5
— to be too late, but am I? Yet a - gain

— to be too late, but am I? Yet a - gain

^{④ open} E F#5 G5 F#5 G5 ^{④ open} E B5 A5
— I'm kick - ing my self. And I'll be here.

— I'm kick - ing my self. And I'll be here.

^{④ open} E G5 P.M. —

— in bat - tle scars, wait - ing for you,

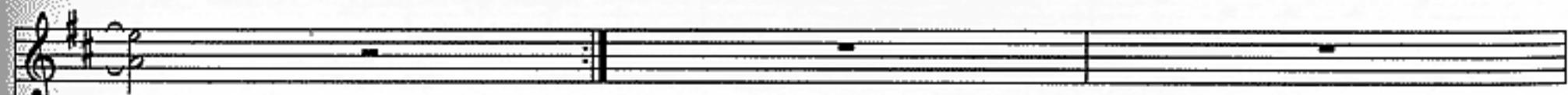
Interlude: A5 D5 G5

wait - ing for you now.

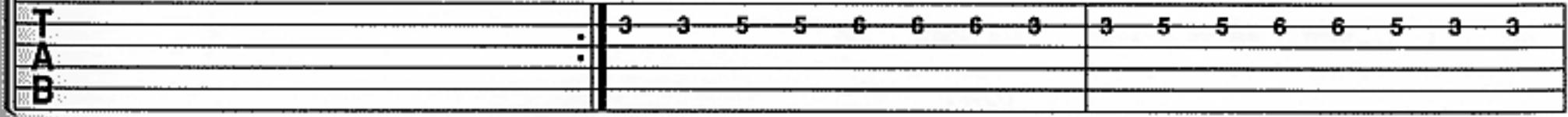
A5 A *Play 4 times

Guitar Solo:
Bb5

Cont. rhy. simile



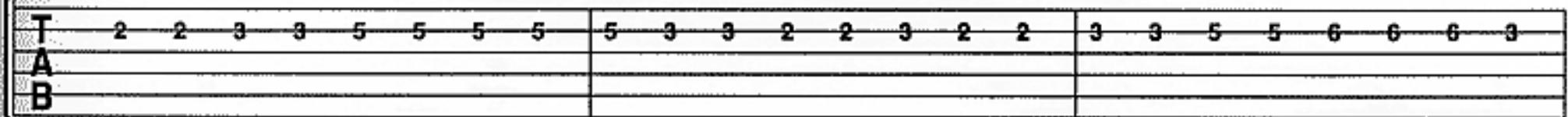
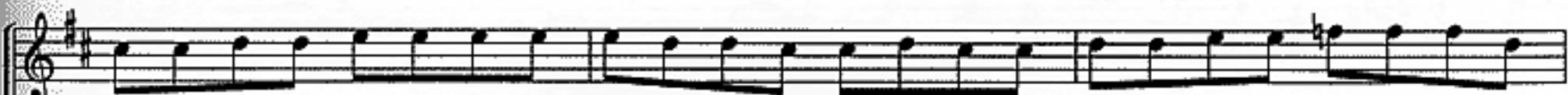
Gtr. 2



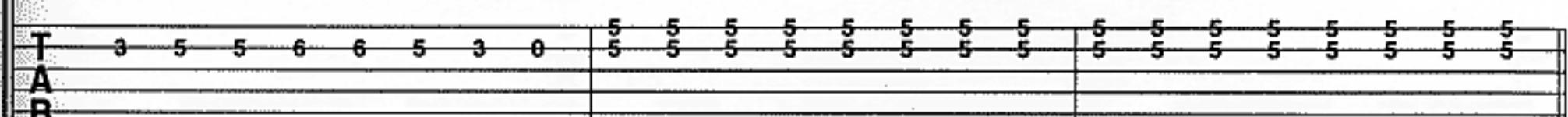
*Vocal 1st time only.

A5

Bb5



A5



Chorus:

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

Play 4 times

④ open
E



This girl has gone far a - way. Now she's gone...

F5 G5 E ④ open

F5 G5

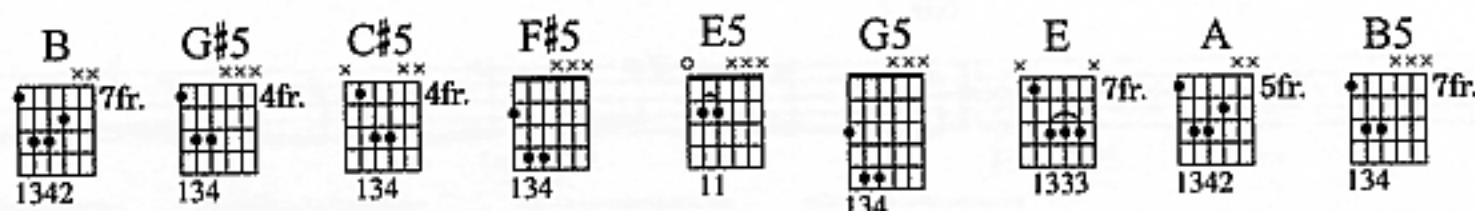
A5 type2



Now she's gone... Now she's all... gone...

REJECT

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Verse:

Fast ♩ = 166

Drums

Gtr. 1

B

f

1. Who the hell - are you to
2. What's the dif - f'rence be-tween

G#5

⑥ open E C#5

tell me what I am and what's
you and me? I do what I want and you

⑥ open E F#5

my mas - ter plan? What
do what you're told So

B

Cont. rhy. simile

makes you think that it in - cludes you?
lis - ten and shut the hell up.

⑥ open E G#5

④ open
 E C \sharp 5

Self - righ - teous wealth,
 It's no big deal

stop flat - ter - ing your - self.
 and I'll see you in hell.

Pre-Chorus:
 F \sharp 5 E5 G5

So, when the smoke clears, here I am.

B E5 G5

Your re-ject all A - mer - i - can.

B

E B

Suck - ing up your so - cial sect.

④ open
 E E5 G \sharp 5

mak-ing you a ner-vous wreck.

To

G5

④ open
 E F \sharp 5

hell and back and hell a - gain, I've gone.

⑥
open
E

Chorus:

You're not my type. Not my

B E I.
B A 2.
B A

Not my

B E B A B E

type. You're not my type.

Pre-Chorus:

B A E5 G5

So, when the smoke clears, here I am.

B E5

Your re - ject all

G5 B

A - mer - i - can.

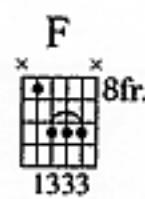
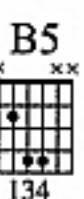
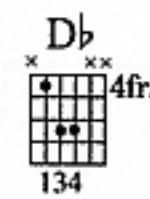
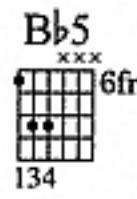
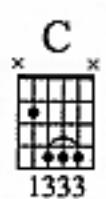
⑥
12fr. E open E

TAKE BACK

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY

Tune down 1/2 step:

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



Fast ♩ = 196

Drums

Gtr. 1

Verse:

B♭5

C

f

1. You pushed me once bad too blood

D♭5

C

B♭5

D♭5

C

Cont. rhy. simile

far on the a - gain, I'd tip of my tongue. An love to eye break for an your eye, fuck - ing teeth, I'd stick gun.

B♭5

D♭5

C

B♭5

a knife in the cen - ter tak - ing of back your what's back mine.

D♭5

C

B♭5

D♭5

C

You bet - ter grow some eyes in the back of your head.
Ex - pect it when your least ex - pect - ing.

B♭5 D♭5 C B♭5

I fight dirt - y, just smell like your looks.
Can't take, can't
No loss of love, the smell of re - gret.
Lights out, I

D♭5 C B♭5 D♭5 E5 Chorus:
 B5

take, can't take an - y - more.
can't take an - y - more.
Take
back,

F E5 B5 F C

take
back,
take...

B♭5 D♭5 C B♭5 1. D♭5 C

take
back,
take...
1.

2. Taste...

2. D♭5 C B♭5 D♭5 C B♭5

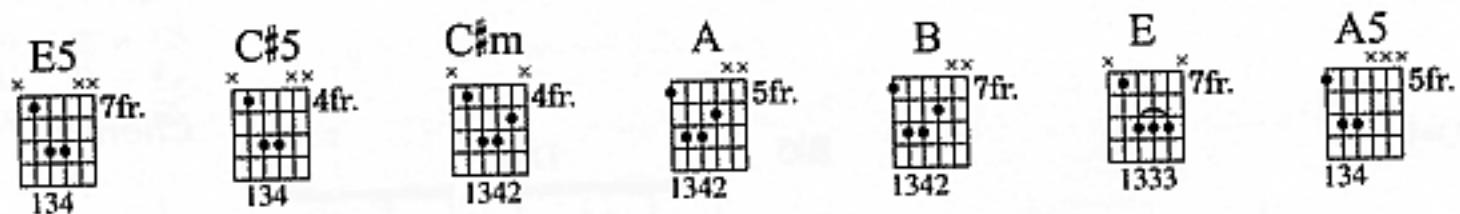
take
back,
take...
2.

D♭5 C B♭5 D♭5 C B♭5

take
back,
take...
Shite!...

KING FOR A DAY

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Fast $J = 145$

Intro: w/Dixieland horns

E5

C#5

Rhy. Fig. 1

Gtr. 1

mf

Bass guitar tablature (T-A-B) below:

T	9 9	9 9	9 9	9 9	9 9	6 6	6 6	6 6	6 6
A	9 9	9 9	9 9	9 9	9 9	6 6	6 6	6 6	6 6
B	7	7	7	7	7	4	4	4	4

Verse:

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

E5

E5

C#5

1. Start - ed at the
2. My dad - dy threw me in

Bass guitar tablature (T-A-B) below:

T	-	-	-	-	-	6 6	6 6	6 6	6 6
A	-	-	-	-	-	6 6	6 6	6 6	6 6
B	-	-	-	-	-	4	4	4	4

C#5

E5

C#5

age of four.
ther-a-py.

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

store.
man.

C15

E

prin - cess by dawn. King for a day

TAB

6 6 6 6 6 6 6 6 6 6	9 9 9 9 9 9 9 9 9
6 6 6 6 6 6 6 6 6 6	9 9 9 9 9 9 9 9 9
4 4 4 4 4 4 4 4 4 4	7 7 7 7 7 7 7 7 7

C♯5

E

To Coda ♪

in a leath - er thong. King for a day,

T A B
6 6 6 6 6 6 6 6 6 6 | 9 9 9 9 9 9 9 9 9 9
6 6 6 6 6 6 6 6 6 6 | 9 9 9 9 9 9 9 9 9 9
4 4 4 4 4 4 4 4 4 4 | 7 7 7 7 7 7 7 7 7 7

C♯5

A5

prin - cess by dawn. Just wait 'til all the

T A B
6 6 6 6 6 6 6 6 6 6 | 7 7 7 7 7 7 7 7 7 7
6 6 6 6 6 6 6 6 6 6 | 7 7 7 7 7 7 7 7 7 7
4 4 4 4 4 4 4 4 4 4 | 0 5 5 5 5 5 5 5 5 5

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

B

E5

C♯5

E5

guys get a load of me.

T A B
8 8 8 8 8 8 8 8 8 8 | - - - - | - - - - | - - - -
9 9 9 9 9 9 9 9 9 9 | - - - - | - - - - | - - - -
7 7 7 7 7 7 7 7 7 0 | - - - - | - - - - | - - - -

Interlude: w/Dixieland horns

Musical score and tablature for guitar. The score consists of two staves. The top staff is in E major (two sharps) and the bottom staff is in C major (no sharps or flats). The score includes the following markings: 'E5' at the beginning of the first measure, 'C15' at the beginning of the second measure, 'Play 6 times' above the third measure, and 'E5' at the beginning of the fourth measure. The tablature below shows the corresponding fingerings for each note: the first measure has '9' over the 7th fret of the B string; the second measure has '9' over the 7th fret of the A string; the third measure has '6' over the 4th fret of the G string; and the fourth measure has '7' over the 7th fret of the B string.

D. S. Sal Coda

C^m

TAB

T	5	5	5	5	5	5	5
A	6	6	6	6	6	6	6
B	4	4	4	4	4	4	4

Coda

C^m

E

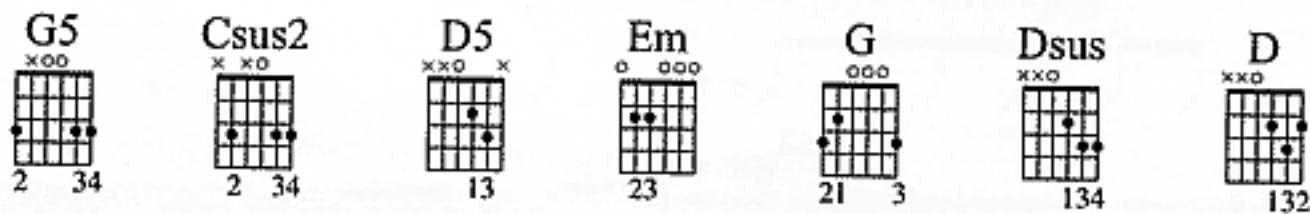
prin - cess by dawn..... King for a day

TAB

T							
A							
B							

GOOD RIDDANCE (TIME OF YOUR LIFE)

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Fast $\text{J} = 172$

Intro:

G5

Gtr. 1 (Acoustic)

mf hold throughout

Verse:

G5

Gtr. 1 cont. rhy simile

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

Csus2 D5 G5

Em D5 Csus2

G5 Em D5

Csus2 G5 Em

G5 Em D5

Em D G5

1. 3.

Good Riddance (Time of Your Life) - 3 - 2
0224B

Csus2 D5 G5 Csus2 *To Coda ♪ D5*

Interlude: w/strings

2. D

G

Vocal 1st time only

of your life.

Csus2 Dsus2 D *Play 4 times* Em D

Cont. rhy. simile

Csus2 G5 Em D Csus2 G5

It's

Chorus:

Em G5 Em G5

Cont. rhy. simile

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

Em D

I hope you had the time of your life.

G5 Csus2 D G5

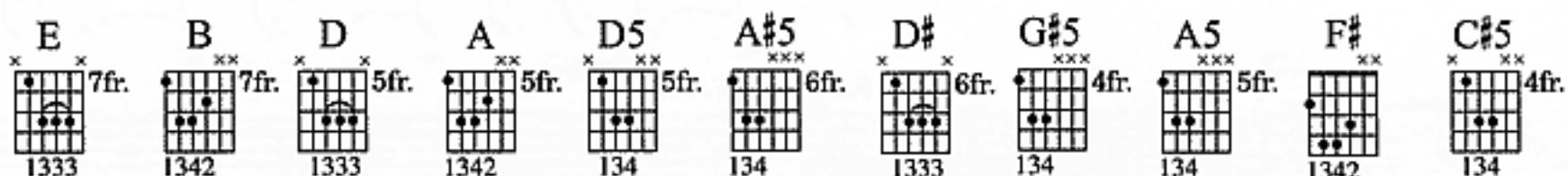
Csus2 D *D. S. ♫ al Coda* D5 *Coda* G5

It's

The musical score consists of multiple staves of music. The top staff shows chords Csus2, D5, G5, followed by Csus2 and D5 again, with a bracket labeled 'To Coda ♪ D5'. Below this is an 'Interlude: w/strings' section featuring a '2. D' pattern and a 'G' note. A vocal line 'of your life.' is shown with a 'Vocal 1st time only' instruction. The next section includes chords Csus2, Dsus2, D, followed by Em and D four times, with a 'Cont. rhy. simile' instruction. This is followed by a return to Csus2, G5, Em, and D. The word 'It's' appears at the end of this section. A 'Chorus:' section follows, starting with Em and G5 chords, then continuing with Em and G5 chords, with a 'Cont. rhy. simile' instruction. The lyrics 'some - thing un - pre - dict - a - ble, but in the end is right..' are provided. The next section features Em and D chords, with the lyrics 'I hope you had the time of your life.'. The final section starts with G5, followed by Csus2, D, and G5. It then leads into a 'D. S. ♫ al Coda' section with 'Csus2 D' chords, followed by a 'D5 Coda' section with a G5 chord. The lyrics 'It's' are shown at the end of this section.

PROSTHETIC HEAD

Lyrics by BILLIE JOE
Music by BILLIE JOE and GREEN DAY



Moderately $\text{J} = 152$

Intro:

@ open E D A @ open E E B @ open E

E B E D A E E B

Rhy. Fig. 1 Gtr. 1 f

Verses 1, 2 & 3:
w/Rhy. Fig. 1 (Gtr. 1) 7 times, simile

@ open E E B D A E

D E B D A E

1. I see (3.) you_____(2.) you,_____
down_____(where_____) on the did you

@ open E E B D A @ open E E B @ open E

front____ line.
come____ from?

Such a sight for sore eyes,
Got a head full of lead,

you're a

To Coda ♪

@ open E E B @ open E D A @ open E

D A E E B E D A

su - i - cide____ make - o - ver.
in - bred, bas - tard____ son._____
Plas - tic
All dressed

E B ^{④ open} E D A ^{④ open} E D A ^{④ open} E

eyes____
up____ look - ing through a numb - skull.
red____ blood - ed A - man - ne - quin.

E B ^{④ open} E D A ^{④ open} E E B

Self - ef - faced, what's his face, you e - rased your - self, so____
Do or die, no re - ply, don't de - ny that you're syn -

E B ^{④ open} E D5 ^{④ open} E A^④ B
w/Rhy. Fill 1 (Gtr. 2) Gtrs. 1 & 2

shut up. You don't let up.
thet - ic. You're pa - thet - ic. You have a growth that must

E A^④ B E
Cont. rhy. simile

— be treat - ed, like a sev - ered, se - vere pain in the neck.

A^④ B E A^④ B

You can smell it, but you can't see it. No ex - pla - na - tion i - den -

Rhy. Fill 1
Gtr. 2

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

E B

D A

④ open
E

ti - fied, _____ 'cause you _____ don't

E B

D A

④ open
E

E B

know.

You.

D A

④ open
E E

B

D A

D. S. §

④ open
E

don't say.

And you got no _____ re - ply.

2. D A

④ open
E

3. D A

④ open
E Gtrs.
1 & 2

Bridge:

B D# E G#5

got no _____ re - ply.

got no _____ re - ply.

A5

G#5

F#

A5

B

D#

A5

C#5

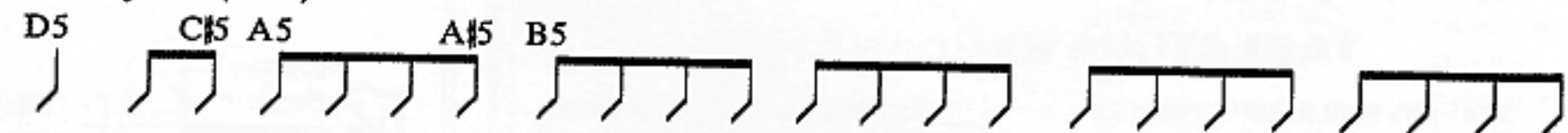
1. 2. 3.
D5

C#5

A5

A#5

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



D. S. al Coda

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

Coda

Gtr. 2 > pick sl.

Chorus:

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

know...

You

don't

say...

1. D A open E

2. D A open E E

Rhy. Fill 2

Gtr. 2