



blink-1 8 2

Take Off Your Pants And Jacket



blink-1 8 2



Words and Music by Tom De Longe, Mark Hoppus and Travis Barker

C5 A5 F5 C/E G5 A5 Fsus2

C5

Gtr. 1 (clean) **Riff A**

Dm7

Am

F5

Play 3 times
End Riff A

* Chord symbols reflect overall harmony.

Gtr. 2 tacet
Gtr. 1: w/ Riff A (5 times)
C5

Dm7

Am

F5

3 Gtr. 2: w/ Riff B (1 3/4 times)
C5

Dm7

Am

1. **F**

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is for a piano (P.M.) and is marked with a mezzo-forte (mf) dynamic. The music is in common time (C) and is written in a simple, folk-like style. The score is for a piano (P.M.) and is marked with a mezzo-forte (mf) dynamic. The music is in common time (C) and is written in a simple, folk-like style.

2.
C5

C5
Rhy. Fig. 1

Gtrs. 2 & 3

Riff C
Gtr. 4 (dist.)

(cont. in slashes)

2 & 3

3

Gtr. 4 (dist.)

(cont. in slashes)

mf

9 X 7 9 X 7 9 X 7 10 X 8 10 X 8 10 X 8 9 X 7 9 X 7 9 X 7 5 X 3 5 X 3 5 X 3 7 X 5 7 X 5 7 X 5 7 X 5

A5 F5 C5

9 9 9 10 10 10 9 9 9 5 5 5 7 7 7 7 9 9 9 10 10 10 9 9 9

7 7 7 8 8 8 7 7 7 3 3 3 6 6 6 6 2 2 2 8 8 8 7 7 7

A5 F5

End Rhy. Fig. II

(cont. in notation)

End Riff C

9 5 5 5 7 7 7 7 9 9 9 10 10 10 5 5 5 5 5 5 5 5 5 5 5 5

7 3 3 3 6 6 6 6 7 7 7 8 8 8 2 3 2 2 2 2 2 2 2 2 2 2 2 2

Verse

C5 A5 Gtr. 4 tacet F5

1. Ev - 'ry thing has fall'n to piec - es.
2. Cor - p'rate this lead ers, pol i ti - cians.
3. Let this train wreck burn more slow - ly.

Gtrs. 2, 3 & 4

pp

C5 A5 F5

Earth is dy - in' help me Je - sus.
Kids can't vote, a dults e lect - them.
Kids are vic - a tims in this stor y.

Gtrs. 2 & 3

f

9 9 9

7 7 7

[illegible]

2.
Gtrs. 2 & 3 tacet
Gtr. 5: w/ Riff D
A5

(Ah.)

We really

8

need to see this through. We nev - er

Riff E End Riff E

Gtrs. 2, 3 & 4: w/ Rhy. Fig. 2 & Riff E
C/E F5 C5 G5

8

want - ed to be a - bused. We'll nev - er

A5 E F5 C5

Gtrs. 2 & 3 P.M. 6 open

8

give up, it's no

Gtr. 4

To Coda 2 ⊕ A5 Rhy. Fill 1 E F5 6 open

G5 P.M. (2nd time, cont. in notation)

use. If we're fucked up, you're to blame.

To Coda 1 ⊕ End Rhy. Fill 1

Interlude

Gtrs. 2, 3 & 4: w/ Rhy. Fig. 1 & Riff C C5 A5 F5 C5 A5 F5

D.S. al Coda 1 (take 2nd ending)

⊕ Coda 1

Interlude

Gtr. 4 tacet C5 A5 F5 Gtrs. 2 & 3 tacet C5

Gtrs. 2 & 3

pp

Bridge

A5 F5 C5 A5 F5

Ev - 'ry - thing has fall'n to piec - es.

C5/G

Ev - 'ry - thing has fall'n to piec - es.

Gtr. 1

mp

D.S.S. al Coda 2

Ev - 'ry - thing has fall'n to... We real - ly

⊕ Coda 2

Gtrs. 2 & 3: w/ Rhy. Fill 1

A5

F5

Outro

Gtr. 2: w/ Riff B (3 3/4 times)

C5

D5

A5

F5

we're fucked _ up, you're to blame.

Gtrs. 3 & 4

we're fucked _ up, you're to blame.

2nd time, Gtr. 1: w/ Riff A (1 3/4 times)

C5

D5

A5

1., 2.

F5

3.

Fsus2

Gtrs. 2, 3 & 4

Gtr. 1

(cont. in slashes)

(cont. in slashes)

Online Songs

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker

Verse

Fast Rock ♩ = 198

* A5

B5

D5

E5



*Chord symbols reflect overall harmony.

A5

B5

D5

E5



A

D5/B

A/D



Gtr. 1 (clean)

mf

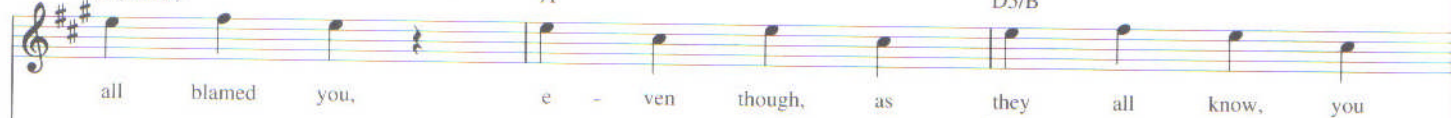
let ring throughout



E7(no3rd)

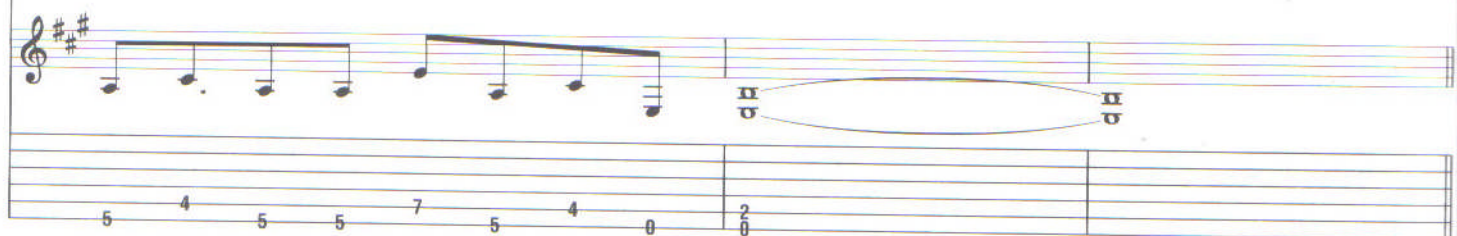
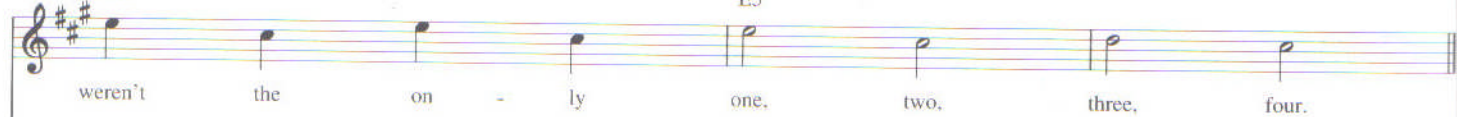
A

D5/B



A/D

E5



Interlude Double-time feel

Gtr. 1 tacet

* Gtr. 2 (dist.) A

D5/B

A/D

mf

** P.M.

*Doubled throughout

**P.M. on 6th string, next 8 meas.

E7(no3rd)

A

D5/B

§ Verse

A5

2. Why do you still keep it a -
3. Why am I still hang - ing a -
if we can have an - oth - er

D5

F#5

E5

A5

round when you know it brings me down, I'm hat - ing ev - 'ry - thing. — And I
round when I know it brings me down, I'm hat - ing ev - 'ry - thing. — And you
day, I've got so much left to say, I'd tell you ev - 'ry - thing. — And I'll

pp

(7)
6

Gtr. 2 tacet

D5

1.

F#5

E5

A5

know that you dat - ed oth - er guys, but I got - ta won - der why you'd leave it out for me. Yeah!
are get - ting rides home in his car, you're mak - ing out in his front
laugh when I think a - bout the past. When I see you af - ter

12. **Chorus**

F#5 E5 A5 D5

yard, I'm hat - ing ev - 'ry - thing. — Please don't re - mind me, put your past be -
 class, you're hat - ing ev - 'ry - thing. —

Gtr. 2

Rhy. Fig. 1

P.S.

A5 E5 D5

hind me, it shines so bright it blinds me, I wish that this would end. And I am

End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1

To Coda 1 ⊕

To Coda 2 ⊕

D.S. al Coda 1
(take 2nd ending)

A5 E5 D5

not fine, last night I saw you on - line. Your screen name used to be mine. Why can't we just pre - tend? 4. And

⊕ Coda 1

E5 D5

be mine. Why can't we just pre - tend? Please don't re -

Chorus

D5 A5 E5 D5

mind me, put your past be - hind me, it shines so bright it blinds me, I wish that this would end. And I am

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

End double-time feel

A5 E5 D5

not fine, last night I saw you on - line. Your screen name used to be mine. Why can't we just pre - tend? And she said,

Bridge

F#5 D5 A5 E5

"Na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na." (I just for-got you were the)

Gtr. 2 Rhy. Fig. 3

End R

4 4 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2

Gtr. 2: w/ Rhy. Fig. 3

F#5 D5 A5 E5

"Na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na." (I just for-got you were the)

F#5 D5 A5 E5

"Na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na." (I just for-got you were the)

Gtr. 2 Rhy. Fig. 4

End R

4 4 4 4 4 4 4 4 0 7 7 7 7 7 7 7 0 7 7 7 7 7 7 7 7 2 2 2 2 2 2 2 2

Gtr. 2: w/ Rhy. Fig. 4

F#5 D5 A5 E5

"Na, na, na, na, na, na, na, na, na, na, na, na, na, na, na, na." (I just for-got you were the)

D.S.S. a

Please don't

Coda 2

E5 D5 A5

be mine. Why can't we just pre-tend? Please don't re-mind me, put your past be-hind me, it shines so bright

E5 D5 A5

blinds me, I wish that this would end. And I am not fine, last night I saw you on-line. Your screen name used to be

E5 D5 F#5 D5

be mine. Why can't we just pre-tend? And she said, "Na, na, na, na, na, na." (I just for-got you were the)

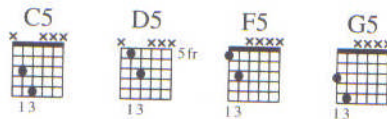
Gtr. 2

9 9 9 9 9 7 7 7 7 7 7 7 7 4 4 4 4 0 7

First Date

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker

Intro
Fast Rock ♩ = 192



Grtr. 2 (dist.) C5 Rhy. Fig. 1 D5 F5 G5 End Rhy. Fig.

f

(Drums) 2

Grtr. 1 (dist.) Riff A

f let ring throughout

TAB

5 1 0 1 0 3 1 0 1 0 3 1 0 1 0 3 1 0 0 0

Grtr. 2: w/ Rhy. Fig. 1
C5

D5 F5 G5 End Riff A

5 1 0 1 0 3 1 0 1 0 3 1 0 1 0 3 1 0 0 0

Verse
*C

G F

1. In the car I just can't wait — to pick you up on our ver - y first date.
2. When you smile, I melt in - side. — I'm not worth-y for a min - ute of your time.

Grtrs. 1 & 2

pp

* Chord symbols reflect overall harmony.

Grtrs. 1 & 2 tacet

C G F

Is it cool if I hold your hand? Is it wrong if I think it's lame to dance?
I real - ly wish it was on - ly me and you. I'm jeal - ous of ev - 'ry - bod - y in the room.

C G F

Do you like my stu - pid hair? — Would you guess that I did-n't know what to wear?
Please don't look at me with those eyes. — Please don't hint that you're ca - pa - ble of lies.

Grtr. 2 Riff B

P.M. —

End Riff B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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C G F

I'm just scared of what you think. You make me ner-vous so I real-ly can't eat.
I dread the thought of our ver-y first kiss, a tar-get that I'm prob-'ly gon-na miss.

Chorus

C5 G/B A5 F5 G5

Let's go, don't wait, this night's al-most o-ver.

Gtrs. 1 & 2
Rhy. Fig. 2

End Rhy.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

C5 G/B A5 F5 G5

Hon-est, let's make this night last for-ev-er.

C G/B Am F5 G5

For-ev-er and ev-er, let's make this last for-ev-er.

Gtrs. 1 & 2
Rhy. Fig. 3

End Rhy.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

C G/B Am F5 G5

For-ev-er and ev-er, let's make this last for-ev-er.

To Co

1.

Interlude

Gtr. 1: w/ Riff A

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

C5 D5 F5 G5 C5 D5 F5 G5

C5 Riff C C/E F5 G5 End Riff

P.M. -

3 3 3 3 3 3 3 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2

[illegible]

C5 C/E F5 G5 3rd time, D.S. al Cod. Play 3 times

⊕ Coda

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

C G/B Am F5 G5

For - ev - er and ev - er, let's make this last for - ev - er.

C G/B Am F5 G5 C5

Gtr. 2

Gtr. 1

For - ev - er and ev - er, let's make this last for - ev - er.

1

Happy Holidays, You Bastard

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker

Verse

Very fast $\text{♩} = 172$

1. It's Christ-mas Eve and I've on-ly wrapped two fuck-ing pres-ents. Christ-mas

* Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

TAB

* Doubled throughout

Gtr. 1: w/ Rhy. Fig. 1

B5

F#5

Eve and I've on-ly wrapped two fuck-ing pres-ents and I

G#5

E5

hate, hate, hate your guts. I hate, hate, hate your guts and

Gtr. 1 Rhy. Fig. 2

B5

F#5

E5

I'll nev-er talk to you a-gain. (Un-less your dad will suck me

End Rhy. Fig. 2

Chorus

B5

F#5

E5

I'll off.) nev-er talk to you a-gain. (... un-less your mom will touch my

Rhy. Fig. 3

End Rhy. Fig. 3

I'll nev - er talk to you a - gain. E - jac - u - late in - to a

cock.

To Coda

B5 F#5 E5 F#5

I'll nev - er talk to you a - gain, I'll nev - er talk to you a

sock.) 2. It's La - bo

Verse

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

B5 F#5

gain. and my grand - pa just ate sev - en fuck - in' hot dogs. La - bo

Day

B5 F#5

Day and my grand - pa just ate sev - en fuck - in' hot dogs and he

Gtr. 1: w/ Rhy. Fig. 2

G#5 E5

shit, shit, shit his pants. He's al - ways fuck - in' shit - in' his pants an

B5 F#5 E5 F#5

I'll nev - er talk to you a - gain. (Un - less your dad will suck me

Coda

E5 F#5 B5

gain, I'll nev - er talk to you a - gain.

Story of a Lonely Guy

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker

Intro

Moderately ♩ = 152

Gtr. 1 (clean) **Riff A**

E5/B

F#m

D5

End Riff A

mf
w/ chorus & delay
let ring throughout

TAB

9 9 9 10 10 10 12 12	12 12 12 12 12 12 12 12	9 9 9 10 10 10 12 12	12 10 10 10 10 10 10 10
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Gtr. 2 (clean) **Riff B**

mp

w/ chorus & delay
let ring throughout

TAB

7 9 7 9 7 9 7	9 9 9 9 9 9 9	4 4 6 4 6 4 6 4	0 2 0 4 0 6
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* Chord symbols reflect basic harmony

Gtr. 1: w/ Riff A
A5

E5/B

F#m

D5

End Riff B

TAB

7 7 9 7 9 7 9 7	9 9 9 9 9 9 9	4 4 6 4 6 4 6 4	0 0 2 0 4 0 2 0
-----------------	---------------	-----------------	-----------------

Verse

Gtr. 2 tacet
A5

Gtr. 1 tacet
C#5

1. Push it out, _____ fake a smile, _____ a - vert dis - as - ter just in time...
2. Re - mem - ber when _____ I was in _____ the gro - c'ry store? _____ Now's my time...

pp

TAB

10			
----	--	--	--

Gtr. 3 (dist.) **Riff C**

End Riff C

mf
P.M.

TAB

0 0 0 0 0 0 0 0	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5
-----------------	-----------------	-----------------	-----------------

I need a drink _____ 'cause in a while _____ worth - less an - swers from frien
 Lost the words, _____ lost the nerve, _____ lost the girl, _____ left

It's dumb to ask, _____ cool to ig - nore. _____ Girls pos - sess _____ me, but they're nev
 I would wish _____ up - on a star, _____ but that star, _____ it does

I made my en - trance, a - void - ed haz - ards, checked my en - gine, I fell
 So read my book with a bor - ing end - ing, a short stor - y of a lone

Pre-Chorus

 (Da, da, da, da, da, da, da, da, da, da, da, da, {I} fell
 {who} da.

Gtr. 2
Riff D

mf

Gtr. 3

pp

A/C# D5 A5 Esus4

Da, da, da, da, da, da, da, da, da, da, da, da, da.)

Gtr. 3

f P.S.

Chorus

A5 E5 F#5 D5

She makes me feel like it's rain - ing out - side. (Ah, ah.)

Rhy. Fig. 1 End Rhy. Fig. 1

f * T

* T = Thumb on 6th string

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

A5 E5 F#5 D5 A5 E5

And when the storm's gone, I'm all torn up in - side. (Ah, ah.) I'm al - ways nerv - ous on

F#5 D5 A5 E5 F#5 D5

days like this like the prom. I get too scared to move 'cause I'm a fuck - in' boy.

1. **Interlude**

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff B

Gtr. 3: A5 E5/B F#m D5 A5 E5/B F#m D5

pp

[illegible]

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The melody is written in eighth notes, with a final half note. The bass staff contains a bass line with a 2-finger pattern (4, 4, 4, 4, 4) and a 0-finger pattern (0, 0, 0, 0, 0). The system is divided into four measures.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a standard musical notation format with a treble clef and a key signature of one sharp.

Gtr. 2
A/C#

D5

Esus4

The image shows the musical notation for guitar part 2, measures 11-13. The notation is written on a single staff in treble clef with a key signature of one sharp (F#). The notes are as follows: Measure 11: A4 (quarter), C#5 (quarter), A4 (quarter), C#5 (quarter). Measure 12: D5 (quarter), F#5 (quarter), D5 (quarter), F#5 (quarter). Measure 13: E5 (quarter), G#5 (quarter), E5 (quarter), G#5 (quarter). Above the staff, the text 'Gtr. 2' is written above the first measure, 'A/C#' is written above the first measure, 'D5' is written above the second measure, and 'Esus4' is written above the third measure. Below the staff, there are three measures of fret numbers: Measure 11: 4, 4, 4, 4. Measure 12: 0, 0, 2, 0. Measure 13: 2, 2, 2, 2.

The musical notation for the guitar solo in 'The Sound of Silence' is shown in two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes, with a bar line after the first four notes. Above the staff, the chords 'A/C#' and 'D5' are indicated. The bottom staff shows the fretting pattern for the solo, with numbers 2, 4, and 0 indicating the frets for each note.

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

[illegible]

Bkgd. Voc.: w/ Voc. Fig. 1 (1st. 3 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (3 3/4 times)

She makes me feel ____ like it's rain - ing out - side. ____ (Ah, ____ ah.) ____ And when the

storm's gone, I'm all torn up in - side. (Ah, — ah.) — I'm al - ways nerv - ous on

* Gr. 1: w/ Riff A (1 3/4 times)
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

* w/ slight dist.

The first line of musical notation is in treble clef with a key signature of two sharps (F# and C#). It contains 14 measures of music. Above the staff, the chords F#5, D5, A5, E5, and F#5 are indicated. The lyrics 'days like this like the prom. I get too scared to move 'cause I'm still just a' are written below the staff, aligned with the notes.

The first line of musical notation is on a treble clef staff with a key signature of one sharp (F#). It contains six measures. The first measure has a quarter note on D5 (F#4) with the lyrics 'stu'. The second measure has a quarter rest with the lyrics '-'. The third measure has a quarter note on G4 with the lyrics 'pid,'. The fourth measure has a quarter rest with the lyrics '-'. The fifth measure has a quarter note on A5 (F#5) with the lyrics 'boy.'. The sixth measure has a whole note on C5 (F4) with the lyrics 'less'.

The first staff of the exercise begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half). Slurs are placed over the first four notes (G4-A4-B4-C5), the next four notes (B4-A4-G4-F#4), and the final two notes (E4-D4).

[illegible]

Fig. 3

The musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody consists of several measures, including a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The score ends with a double bar line and a repeat sign.

[illegible]

The Rock Show

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker



Intro

Fast Rock ♩ = 193

Gtrs. 1 & 2 (dist.) **A5** Rhy. Fig. 1 **D5** **E5** **End Rhy. Fig.**
f (2nd time, cont. in notation)

Gtr. 3 (dist.)

Riff A

f **let ring** **let ring** **let ring** **let ring** **End Riff**

TAB
 0 0 0 2 0 0 0 0 4 0 5 0 0 0 0 2 0 0 0 0 4 2 4 0

Gtr. 3 tacet
 * A5

Verse

A5

1. Hang - ing out be - hind the

Gtrs. 1 & 2

Rhy. Fig. 2

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

* Chord symbols reflect basic harmony.

D5

E5

club on the week - end, act - in' stu - pid, get - tin' drunk with my best friends.

End Rhy. Fig.

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

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

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 D5

I could - n't wait for the sum - mer and the Warped Tour. I re - mem - ber it's the

Interlude

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 & Riff A (2 times)

E5 A5 D5

first time that I saw her there.

E5 A5 D5 E5

Verse

A5 D5 E5

2. She's get - tin' kicked out of school 'cause she's fail - ing. I'm kind - a ner - vous 'cause I think all her friends hate me.

Gtrs. 1 & 2

A5 D5 E5

She's the one, she'll al - ways be there. She took my hand and that made it I swear be - cause I

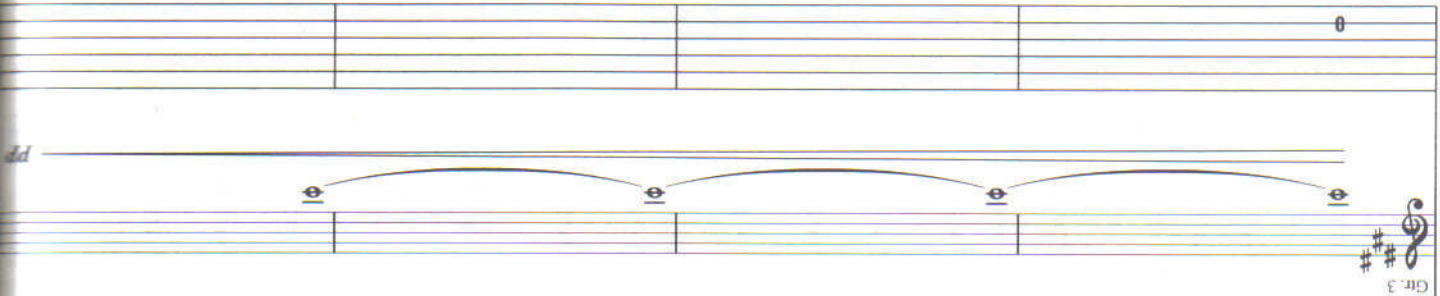
Chorus

A5 F#5 D5 A5 F#5 D5

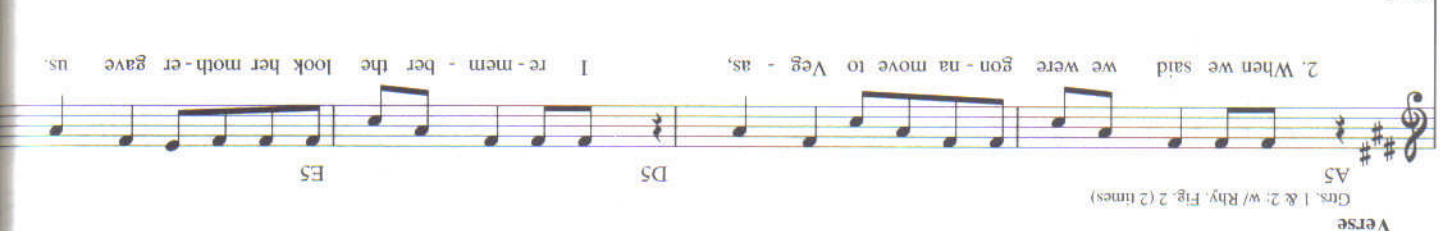
{ 1., 3. fell } in love with the girl at the rock show. She said, "What?" And I told her that I did - n't know.

Gtrs. 1 & 2

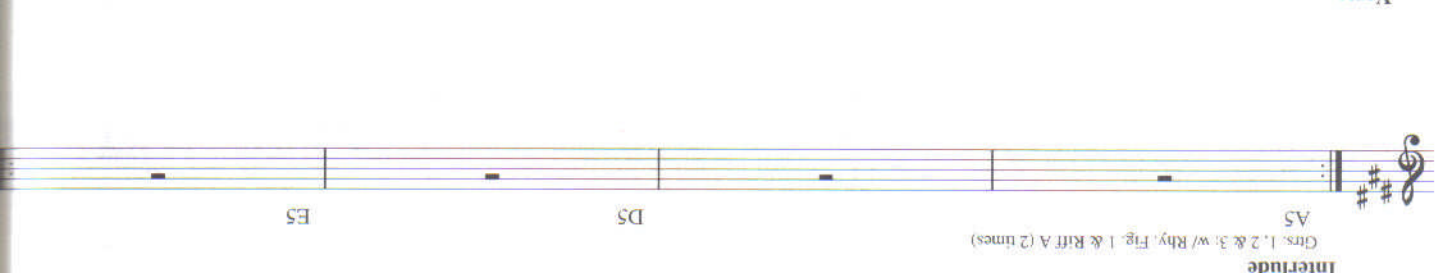
0



pp



Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
A5
D5
E5



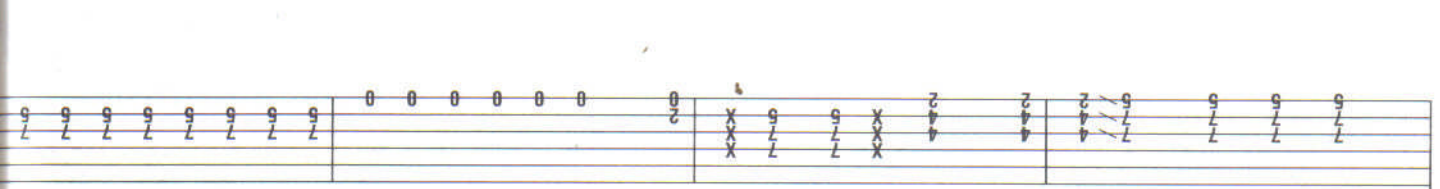
Interlude
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 & Riff A (2 times)
A5
D5
E5



p.m.



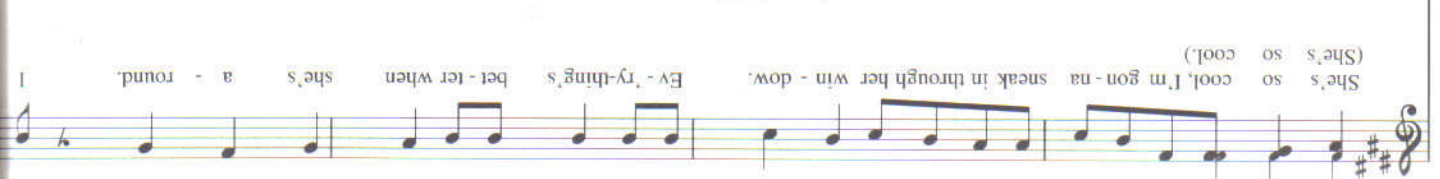
To Coda 1
To Coda 2
A/C#
D5
E5



p.m.

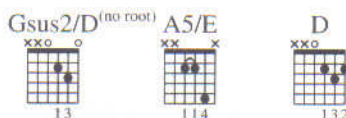


She's so cool, I'm gon - na sneak in through her win - dow.
Ev - 'ry-thing's bet - ter when she's a - round. I



Stay Together for the Kids

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker



Intro

Slowly ♩ = 72

Gr. 1 (elec.) * D Riff A D/C# Bm A5 End Riff A

mp
w/ clean tone
let ring throughout

TAB

5 0 5 7 5 0 4 0 4 0 4 7 0 4 4 0 2 0 2 4 0 2 5 0 0 2 0 4 5 4 2 0

* Chord symbols reflect implied harmony.

Verse

D5

Bm7

1. It's hard to wake up

when the shades have been pulled shut.

Rhy. Fig. 1

3 2 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

Asus4

A5

A

This house is haunt-ed, it's so pa-thet-ic, it makes no sense at all.

End Rhy. Fig. 1

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

Gr. 1: w/ Rhy. Fig. 1

D5

Bm7

I'm ripe with things to say.

The words rot and fall a-way.

Asus4

A5

A

What stu-pid po-em could fix this home? I'd read it ev-'ry day.

Asus4 A5

Rath - er than fix the prob - lems they nev - er solve - them. It makes no sense - at all. —

End Riff B

Gtr. 1: w/ Riff B D5 Bm7

I see them ev - 'ry day. — We get a - long, so why — can't they?

Asus4 A5

If this is what he wants - and it's what she wants, - then why is there so — much pain? —

Chorus Gtr. 2: w/ Rhy. Fig. 2 (3 times) G5 D/F# G5

So here's your hol - i - day, — hope you en - joy it this time. You gave it all — a - way, —

D/F# G5 D/F#

it was mine. — So when you're dead - and gone, — will you re -

G5 D/F#

mem-ber this night? Twen - ty years - now lost, — it's not right.

Gtr. 2

* Gtr. 3 Riff C

mf
let ring throughout

* Piano arr. for gtr.

Gtr. 2

D Rhy. Fig. 3

Gsus2/D^(no root) A5/E

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

* Gtr. 4 D Gsus2/D^(no root) A5/E D Gsus2/D^(no root) A5/E

mf

* Piano arr. for gtr.

Gtr. 2

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

Gtr. 4 tacet

G5

D/F#

G5

D/F#

Chorus

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

G5

So here's your hol - i - day, _

D/F#

G5

D/F#

hope you en - joy it this time. You gave it all _ a - way, _ it was mine.

G5

D/F#

G5

So when you're dead _ and gone, _ will you re - mem - ber this night? Twen - ty years _ now lost, _

Outro

Gtr. 2: w/ Rhy. Fig. 2 (till fade)

G5

D/F#

G5

it's not right. It's not right, it's not right, _ it's not right. _

Begin fade

D/F#

G5

D/F#

G5

D/F#

Gtr. 3 (acous.)

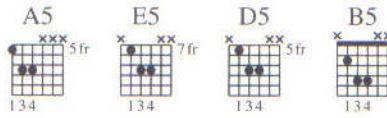
mf

let ring throughout

Fade out

Roller Coaster

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker



Intro

Fast Rock ♩ = 232

* Gtr. 1
(dist.)

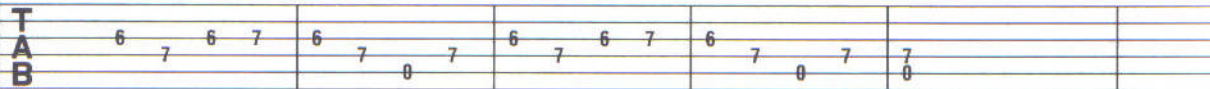
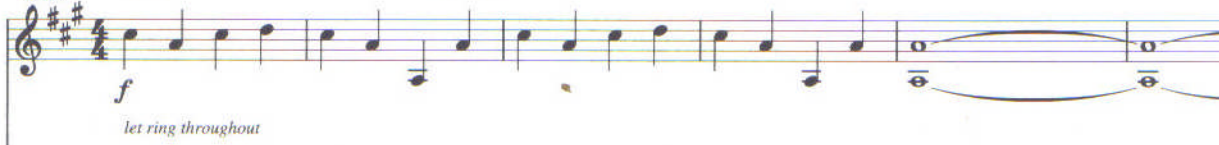
** N.C.(A/C#)

Riff A

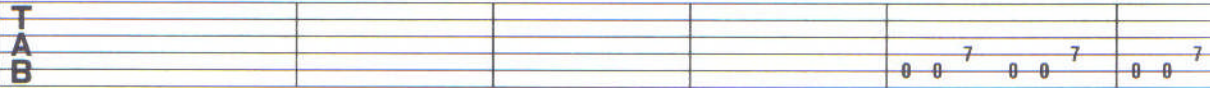
(A/D)

End Riff A

(A5)



Gtr. 2 (semi-clean)

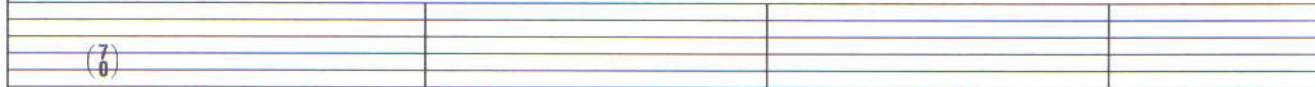


* Two gtrs. arr. for one.

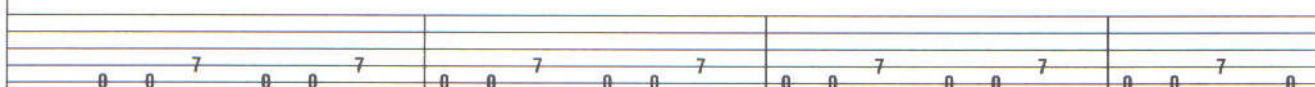
** Chord symbols reflect overall harmony.

Chorus

N.C.(A5)



Riff B



Gr. 1 tacet (D5) (B7(no3rd)) (D5)

find - ing strength to call and ask her.

2

End Riff B

5 5 7 5 5 7 5 5 7 7 7 7 5 5 7 5 5 7

Gr. 2: w/ Riff B (1st 7 meas.) (A5) (D5) (B7(no3rd))

Roll - er coast - er, fa - v'rite ride. Let me kiss you one last

Interlude Half-time feel

Gr. 2 tacet
A5
Rhy. Fig. 1

(D5)

Gr. 1

time.

Riff C Gr. 3 (dist.)

f

5 4 0 4 5 4 0 0 0 0 0 0 4 0 4 5 4 0 0 0 0 0 0

E5

D5

2nd time, End half-time feel
End Rhy. Fig. 1

End Riff C

4 0 4 5 4 0 0 2 4 0 4 5 4 0 0 0 0 0 0

Verse
3rd time, Gtr. 3 tacet
A5
Rhy. Fig. 2

Gtr. 1

D5 B5 D5

1. Leave me stand - ing here, Act like I'm not a - round.
2. Lay be - side me, and lis - ten at the wall.
3. Make me prom - ise that I will nev - er tell.

Gtr. 3

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
1st & 2nd times, Gtr. 3 tacet
A5

D5 B5 D5

coast will prob - 'bly nev - er clear. Can I please go home now?
keep on re - ly mem - ing ber is the way her sum - mer comes.
I re - mem - ber is the way her bed - room smelled.

A5 D5 B5 D5

had that dream a - bout you a - gain, where
had that dream a - bout you a - gain, where
had that dream a - bout you a - gain, where

1.

To Coda

A5 D5 B5 D5

wait out - side un - til you let me in, and there I stayed.
drive my car right off a fuck - ing cliff.
wait out - side un - til you let me in,

2.

End half-time feel

E5 D5

And now

Chorus
Gtr. 2: w/ Riff B (2 times)
N.C.(A5)

Gtr. 1

breath - ing deep - ly, walk - ing back - wards,

The musical notation for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A

* Gtr. 4
Gtrs. 1 & 2 tacet
N.C.(A5)

* Bass arr. for gtr.

[illegible]

D5
N.C.(A5)

And now I'm breath - ing deep - ly,

Rhy. Fig. 3
Gr. 1

7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0

strength to call and ask her.

End

The musical score is written on three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains the melody for the lyrics 'strength to call and ask her.' The notes are: G4 (strength), A4 (to), B4 (call), A4 (and), G#4 (ask), and F#4 (her.). Above the staff, the chords B7(no3rd) and D5 are indicated. The middle staff is a treble clef with a key signature of three sharps, containing a continuous eighth-note accompaniment. The notes are: G4, A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G#-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G#-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G#-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G#-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G#-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G#-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G#-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G#-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G#-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G#-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G#-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G#-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G#-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G#-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G#-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G#-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G#-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G#-101, F#-101, E-101, D-101, C#-101, B-102, A-102

musical notation for the vocal line of "Kiss You One Last Time". The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The lyrics are: "kiss you one last time. Good - - night,". Above the staff, the chords B7(no3rd) and D5 are indicated. Above the final measure, the guitar accompaniment is noted as "Gtr. 1: w/ Riff A N.C.(A/C#)".

Segue into "Reckless"

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker



Fast Rock ♩ = 248

F#sus4

hold on — to. We'll use this song to lead you on.

E5

Interlude

Gtr. 1 tacet
B5

E5

G#m

F#sus4

*Gtrs. 2 & 3
(dist.)

Gtr. 4 (dist.)

f

f

*Composite arrangement

B5

E5

G#m

F#sus4

Verse

3rd time, Gtr. 4 tacet

B5

Rhy. Fill 1

1. I learned a lot _____ to - day.
2. Sip a drink of the al - co - hol, _____
3. Break a win - dow and bust _____ a wall, _____

Not sure
end up kneel - ing
mak - ing fun

Gtr. 4

Gtr. 5 (slight dist.)

f

get room laid and not sure if I'll fail or pass.
 friend's stalls. mom. Eyes are red and my move - ment's slow.
 Turn the mu - sic up way too loud.

(2)

Kissed ev - 'ry girl in class. Ev - 'ry - bod - y would was
 Too high, got ver - ti - go. He took a shit in the bath
 Charge the piz - za to the house. Ev - 'ry - bod - y would was

Gtr. 5

room it all to have a sum - mer that they could call
 - room it all tub and fed the dog the brown - ie drugs.
 it all to have a sum - mer that they could call

B5/F# N.C. B5/F# N.C.

a mem - o - ry that's full of fun, fucked up when it's all
 Tried hard to not get caught. _
 mem - o - ry that's full of fun, He fucked a chick in a park - ing lot.

The first system of music includes a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "a mem - o - ry that's full of fun, fucked up when it's all", "Tried hard to not get caught. _", and "mem - o - ry that's full of fun, He fucked a chick in a park - ing lot." Below the vocal line is a guitar accompaniment in treble clef, and at the bottom is a bass line in bass clef. The guitar and bass lines consist of eighth and sixteenth notes.

Chorus
 Gtr. 5 tacet
 B5

On and on, reck - less a - ban - don.

Gtrs. 2 & 3 Rhy. Fig. 1

The chorus section begins with the vocal line in treble clef, with lyrics: "On and on, reck - less a - ban - don." The guitar accompaniment in treble clef is marked "Gtr. 5 tacet" and "B5". The bass line in bass clef is marked "Gtrs. 2 & 3 Rhy. Fig. 1". The guitar and bass lines consist of eighth and sixteenth notes.

E5

Some - thing's wrong, this is gon - na shock them.

The second system of the chorus continues the vocal line in treble clef with lyrics: "Some - thing's wrong, this is gon - na shock them." The guitar accompaniment in treble clef and the bass line in bass clef continue with the same rhythmic pattern.

G#m F#sus4 E5

Noth - ing to hold on to. We'll use this

The third system of the chorus continues the vocal line in treble clef with lyrics: "Noth - ing to hold on to. We'll use this". The guitar accompaniment in treble clef is marked with chords "G#m", "F#sus4", and "E5". The bass line in bass clef continues with the same rhythmic pattern.

D.S. al Coda 
(take repeat)

End Rhy. Fig. 1

Chorus

Gtrs. 2 & 3, w/ Rhy. Fig. 1

Gtr. 5 tacet.

B5

41

1., 2., 3.

4.

Interlude

Half-time feel

1st time, Gtr. 2: w/ Rhy. Fill 1

2nd time, Gtr. 2: tacet

B5 E5 type2 G#5 F#5 F#5

Gtr. 3

D.S.S. al Coda 2
End half-time feel

Coda 2

N.C.

Gtr. 5: tacet

Gtr. 5

fucked up when it's all done.

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1

B5

On and on, reck - less a - ban - don. Some - thing's wrong.

this is gon - na shock them. Noth - ing to hold on to. We'll

use this song to lead you on and break the truth with

more bad news. We left a scar, size: ex - tra large.

Gtrs. 2 & 3

B5

mf * *f*

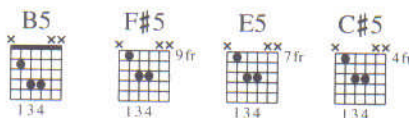
4 4 2

(4 4 2)

*Vol. swell

Everytime I Look for You

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker



Intro Moderate Rock ♩ = 130

Gtrs. 1 & 2 *f* *B5* *Riff A* *End Riff A*

TAB

* Chord symbols reflect overall harmony.

Verse

Gtrs. 1 & 2: w/ Riff A (2 times)

B5 *B5/C#* *B5/E*

1. (I) nev - er found out why you left him, but this an - swer begs that ques - tion.

B5 *B5/C#* *B5/E*

Too blind to see to - mor - row, too broke to beg or bor - row.

Pre-Chorus

B5 *C#5* *E5* *B5* *C#5* *E5*

* Gtr. 3 *mf*

Young and stu - pid, left wide o - pen. Hearts are wast - ed, lives are bro - ken.

* Piano arr. for gtr.

Interlude

Double-time feel

Gtr. 3 tacet

B5 *F#5* *E5* *C#5* *B5* *F#5* *E5* *C#5* *End Rhy. Fig. 1*

Gtrs. 1 & 2 *Rhy. Fig. 1*

Gtr. 4 (slight dist.) *Riff B* *End Riff B*

f

Verse

B5 C#5 E5 B5

2. One more point of con - ten - tion, I need some in - ter - ven - tion. Ap - proached with vague in - ten - tions,
 3. More time a - part will give you a few more mouth's to ar - gue. Is this too much to live through?

Gtr. 4

Gtrs. 1 & 2

Pre-Chorus

C#5 E5 B B/C# B/E

— be - tray my short at - ten - tion... Span the dis - tance, bridge the more bor - der.
 — It al - ways seemed too far to... Drive the point home, send the more let - ters.

Riff C1 End Riff C1

mf
w/ clean tone

Riff C End Riff C

mf

Chorus

Double-time feel

* Gtrs. 1 & 2: w/ Riff A (4 times)
 B5/G# B5/E B5

Beg for - give - ness, round the cor - ner. Ev - 'ry time I look for you the sun goes down.
 Pray to - mor - row ends up bet - ter.

* *f*
 ** Lower voice tacet this meas. on D.S.

B5/G# B5/E B5 B5/G#

And I stum - ble when this whole thing runs a - ground. I left an - oth - er mes - sage, you are

To Coda 
End double-time feel

End double-time reel

nev - er a - round. But ev - 'ry - time _ I look for you the sun goes down once more. Will the last one out please shut the door? _

Interlude
Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff B

Interlude

1st time, Gtr. 1: w/ Riff C
B5

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single melodic line on a five-line staff. The key signature is one sharp (F#), indicated by a sharp sign on the F line. The time signature is 4/4, indicated by a '4' over a '4'. The melody begins with a treble clef and a key signature change from C major to F# major. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line.

Half-time feel

B
Gtrs. 1 & 2 (dist.)

[illegible]

Bridge

[illegible][illegible]

E5
 I nev - er let what hap - pened stay in the past. —
 End Riff D
 End Rhy. Fig. 2

Gtr. 1: w/ Riff D
Gtr. 2: w/ Rhy. Fig. 2
B5

B/D#

E5

D.S. al Coda
End half-time feel

I nev-er did quite un-der-stand, what she meant. In spite of ev-'rything, in spite of ev-'ry-thing...

⊕ Coda

Double-time feel

Gtrs. 1 & 2: w/ Riff A (2 1/2 times)

B5/E B5 B5/G# B5/E B5

sun goes down. And I stum - ble when this whole thing runs a - ground. I

Gtr. 4

Gtr. 5 (dist.) Rhy. Fig. 3 End Rhy. Fig.

f

Gtr. 5: w/ Rhy. Fig. 3 (1 1/2 times)

B5/G#

B5/E

B5

left an - oth - er mes - sage, you are nev - er a - round. But

Gtr. 4

B5/G#

B/E

E5

ev - 'ry - time I look for you the sun goes down.

Gtr. 4

Gtr. 4 > Gtr. 5 divisi

* Gtr. 4 to left of slashes in tab.

Gtrs. 1 & 2

Give Me One Good Reason

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker

Gtr. 1: Capo II
Gtrs. 2 & 3: Drop D tuning, Capo II:
(low to high) D-A-D-G-B-E

Intro

Moderately fast Rock ♩ = 158

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

(B5)



(G5)



(A5)



Gtr. 1
(clean) E/B
*(D/A)

Bsus4
(Asus4)

E/B
(D/A)

mf

let ring

T
A
B

5 5 4 5 5 4 0 5 7 0 5 7 0 5 7 5 5 4 5 4 0

*Symbols in parentheses represent chord names respective to capoed guitars.
Symbols above reflect actual sounding chord. Capoed fret is "0" in tab.

Bsus4
(Asus4)

C#m
(Bm)

A5
(G5)

C#5
(Bm)

let ring

5 7 0 5 7 0 5 7 7 9 0 7 9 0 7 9 3 5 0 3 5 0 3 5 7 9 0 7 9 0

Verse

Gtr. 1 tacet

E5
(D5)

B5
(A5)

Bsus4
(Asus4)

mf Harm. *mf*

Gtr. 3 (dist.)

Gtr. 2 (dist.)
divisi

Gtrs. 2 & 3

1. Mom and Dad, they quite don't un - der - stand it.
2. I like the ones who say they lis - ten to the punk rock.
3. Hate the jocks, the preps, the hip - pie - fuck - in' scum - bags,

mf

P.M. P.M.

7 7 7 7 0 0 0 0 0 0 7 7 7 7

Gtr. 1

let ring

5 7 0 5 7 0 0

Rhy. Fill 1

Gtrs. 2 & 3

mf

w/ clean tone

E5 (D5) B5 (A5) C#5 (B5)

I All the kids, they laugh as if they planned it. Why do girls want to
like the kids who fight a - gainst how they were brought up. They hate the trends and think it's
Heav - y Met-al-ers with their aw - ful pus - sy hair bands. Count - ing sec - onds un - til

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

A5 (G5) C#5 (B5) B5 (A5) To Coda 1

pierce their nose and walk a - round in torn pan - ty - hose? Oh, yeah.
fucked to care. It's cool when they piss peo - ple off with what they wear.
we can get a - way, ditch - in' school al - most ev - 'ry sin - gle day.

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

Interlude E (D) B5 (A5) N.C. E (D) B5 (A5) N.C.

1.

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. P.M.

2.

Chorus 3rd time, Gtr. 4 tacet E5 (D5) E/G# (D/F#)

B5 (A5) N.C.

So give me } one good
3. Give me }

Rhy. Fig. 3 f

P.M.

B5 (A5) E5 (D5)

rea - son why we

E/G# (D/F#) B5 (A5) A5 (G5)

need to be like them.

End Rhy. Fig. 3

Gtrs. 2 & 3: w/ Rhy. Fig. 3 E5 (D5) E/G# (D/F#) B5 (A5)

Kids will have fun and of fend.

E5 (D5) E/G# (D/F#) B5 (A5) A5 (G5)

They don't want to and don't fit in.

1st time, D.C. al Coda 1
2nd time, to Coda 2 ⊕
3rd, time, to Coda 3 ⊕

⊕ Coda 1

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 1 E B5 (A5) N.C. E (D) B5 (A5) N.C. B5 (A5) N.C.

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times) D.S. al Coda 2

1., 2. 3.

So

⊕ Coda 2

Guitar Solo

(B5)

Gtrs.
2 & 3

Gtr. 4 (dist.)

 f

(G5)

(B5)

(A5)

1.

(G5)

(cont. in notation)

E5
(D5)

D.S. al Coda 3

Θ Coda 3

E5
(D5)

Gtrs. 2 & 3

*Gtrs. 2 & 3

Sva

Harm.

pitch: C#

*Composite arrangement

**Harmonic is located two-thirds the distance between 2nd and 3rd frets.

Shut Up

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker



Intro

Moderate Rock ♩ = 116

A5

Gtr. 1 (dist.) *mf*

Gtr. 1 tacet

Riff A
* Gtr. 2 (dist.) *f*

1., 2., 3.

A/C# **Dsus2** **End Riff A**

let ring

TAB

"Doubled throughout"

4.

A/C#

Dsus2

Verse

A5
Rhy. Fill 1

End Rhy. Fill 1

Gtr. 2

1. "Shut the fuck up," she said. "I'm go - ing fuck - ing deaf, you're al - ways

Riff B
** Gtr. 3

End Riff B

(cont. in slashes) *mf*

let ring

TAB

** Bass arr. for gtr.

Gtr. 2 tacet

Gtr. 3: w/ Riff B (3 times)

A5

C#5

D5

A5

too loud, ev - 'ry - thing's too loud. Now that all my friends left, this

C#5

D5

A5

C#5

D5

place is fuck - ing dead, I want to move out. When can we move out? This shit has got to

Gtr. 1: w/ Riff A
A5

A/C#

Dsus2

Interlude

Gtr. 2: w/ Riff A (2 times)

A5

A/C#

Dsus2

stop." I'll run a - way. (I'll run a - way.)

Verse

Gtr. 2: w/ Rhy. Fill 1

Gtr. 3: w/ Riff B (4 times)

A5

A/C#

Dsus2

C#5

D5

2. "Get the fuck up," she said. "Your life is mean - ing - less, it's go - ing

no - where, you're go - ing no - where." — "You're just a fuck - up," she said. "I'll

(No - where. No - where.)

live a - lone in - stead." She said, "You don't care." I know I don't care. I'll

(You don't care. I know I don't care.) —

Chorus

3rd time, Gtr. 5 tacet

D5

A5

D5

nev - er ask per - mis - sion from you. Fuck off, I'm not —

Gtr. 2

12 12 12 12 12 12 12 7 7 7 7 7 14 14 14 14 14 12 12 12 12 12 12 12 10 10 10 10 10 10 5 5 5 5 5 0 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10

* Bkgd. voc. tacet on repeats.

A5 B5 D5

lis - t'ning to you. I'm not com - ing home. I'm nev - er

7 7 7 7 7 14 14 14 14 14 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12

6 6 6 6 6 12 12 12 12 12 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10

To Coda 1 ⊕
To Coda 2 ⊕

B5 D5 Verse A5

go - ing to come back home. 3. I got too fucked-up a - gain and

Rhy. Fill 2 End Rhy. Fill 2 Rhy. Fig. 1

9 9 9 9 9 9 9 9 12 12 12 12 12 2 2 2 2 2 2 2 2

7 7 7 7 7 7 7 7 10 10 10 10 10 0 0 0 0 0 0 0 0

C#5 D5 A5 C#5 D5

passed out on the plane, tried to for - get you, I can't for - get you. _____ No

(For - get you. I can't for - get you.)

End Rhy. Fig. 1

6 6 6 6 7 7 7 7 2 2 2 2 2 2 2 2 6 6 6 6 7 7 7 7

4 4 4 4 5 5 5 5 0 0 0 0 0 0 0 0 4 4 4 4 5 5 5 5

A5

D5

(We had to get through. How did we get through?)

⊕ Coda 1

E5/B

Riff C

mp
w/ clean tone

* Chord symbols reflect overall harmony.

Bridge

E5/B

ES/B

F#m7(no3rd)/C# Dsus2/A

E5/B

F#m7(no3rd)/C# Dsus2/A

F5/R

Guitar Solo

Gtr. 4 tacet

A5

F#m7(no3rd)/C# Dsus2/A

C#5

DS

Gtr. 4 (dist.)

Gtr. 5 (dist.)

 $\mu_m < m_f$ $\frac{1}{2}$ f

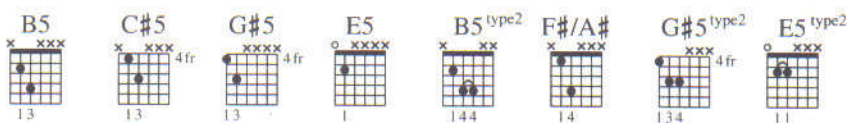
** Vol. swell

Outro

56

Please Take Me Home

Words and Music by Tom De Longe, Mark Hoppus and Travis Barker



Intro

Moderately slow Rock ♩ = 103

Gtr. 1 (clean)

B

TAB

Riff A

End Riff

TAB

Verse

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

B5 **C#5** **G#5** **E5**

1. Oh, no, it hap - pened a - gain. _____

Gtrs. 2 & 3 (dist.)

Rhy. Fig. 1

End Rhy. Fig.

TAB

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

B5 **C#5** **G#5** **E5** **B5** **C#5** **G#5** **E5**

She's cool, she's hot, she's my friend. _ I'd drive for ho - urs it's so. _____

B5 **C#5** **G#5** **E5**

You leave me no - where to go. _____

Riff B

TAB

End Riff

ES

[illegible]

* Bass plays A# till end of meas.

B5

End Rhy. Fig. 2

To Coda

B5 F#5/A# G#5 E5

I bet you're sad. This is the best time we ever had.

(cont. in slashes)

Verse

Gtrs. 2 & 3 B5 C#5 G#5 E5

mf P.M.

2. Buy hope, hope that it lasts.

Gtr. 1

mf

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

B5 C#5 G#5 E5 B5 C#5

Give in, for - get the past. Be strong when things fall a - part.

Gtr. 1: w/ Riff B

G#5 E5 B5 C#5 G#5 E5

Hon - est, this breaks my heart.

D.S. al Coda

Coda

G#5 E5 B5 F#5/A#

This is the best time we ever had. Please take me home.

G#5 E5 B5 F#m

Too late, it's gone. I bet you're sad.

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Too late, it's gone. I bet you're sad." The guitar accompaniment consists of a treble staff with a rhythmic pattern of eighth notes and a double bass staff with a pattern of 6 and 4 frets.

G#5 E5 Interlude B5 C#m

This is the best time we ever had.

Gtrs. 2 & 3

The second system of the musical score. It includes an interlude section. The vocal line continues with the lyrics "This is the best time we ever had." The guitar accompaniment includes a treble staff with a rhythmic pattern of eighth notes and a double bass staff with a pattern of 6 and 4 frets. A section for guitar strings 2 and 3 is indicated.

Riff C

Gtr. 4 (clean)

mf

The third system of the musical score. It features "Riff C" for guitar 4 (clean). The notation includes a treble staff with a rhythmic pattern of eighth notes and a double bass staff with a pattern of 9 frets. The dynamic marking is "mf".

B E5/B Gtrs. 2 & 3 tacet B5 C#m B E5/B

The fourth system of the musical score. It features guitar parts for strings 2, 3, and 4. The notation includes a treble staff with a rhythmic pattern of eighth notes and a double bass staff with a pattern of 9 frets. The dynamic marking is "mf".

End Riff C

The fifth system of the musical score. It features the end of "Riff C". The notation includes a treble staff with a rhythmic pattern of eighth notes and a double bass staff with a pattern of 9 frets.

Bridge

Gtr. 4: w/ Riff C

B5 C#m B E5/B B5 C#m

Why did we have to go date? It's too easy to com - pli - cate.

The sixth system of the musical score. It features the bridge section. The vocal line continues with the lyrics "Why did we have to go date? It's too easy to com - pli - cate." The guitar accompaniment includes a treble staff with a rhythmic pattern of eighth notes and a double bass staff with a pattern of 9 frets.

B E5/B ** B5 C#m B/D# B/E

* Vol, swell ** Chord symbols reflect overall harmony.

P.M.

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

Gtr. 3

2.

End double-time feel

E5 type2

F#5

(cont. in notation)

Gtrs. 2 & 3

P.M.

Chorus

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

B5

F#/A#

G#5

E5

Please take _____ me home. _____ Too late, _____ it's gone. _____

B5

F#/A#

G#5

E5

_____ I bet _____ you're sad. _____ This is the best _____ time we ev - er had.

B5 type2

F#/A#

G#5 type2

E5 type2

_____ Please take _____ me home. _____ too late, _____ it's gone. _____

B5 type2

F#/A#

G#5 type2

E5 type2

_____ I bet _____ you're sad. _____ This is the best time we ev - er had. _____

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