

# HiPPiE

HiPPiE Presents: Green Day - Kerplunk			
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## Instructions

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## Group

HiPPiE is a new group, created in the year of 2001.  
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products  
into the scene.

## Greets

All our respects goes to the people that currently are creating the scene of  
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

## Contact

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/HiPPiE

"Hope is a good thing, maybe the best thing, and no good thing ever dies." <p style="text-align: right;">Shawshank Redemption</p>
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AScii: JiMi

# PRIVATE ALE

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

E5 A5 D A D5 E G#5 A5v G5 E5vii C#5

All gtrs. tune down 1/2 step:

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

Fast  $\text{♩} = 196$

Gtr. 1 *f* PM. E5 A5

Gtr. 2

TAB

A5

TAB

A5 Verse:

1. I wan-der down these streets all by— my— self.

2. See additional lyrics

(1st time only)

TAB

Private Ale - 3 - 1  
PG9645

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

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

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

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

there? Be - cause I feel so right,—

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

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

Whoa ho.— Whoa, yeah.—

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

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part consists of a series of chords and arpeggiated patterns. The lyrics are written below the guitar staff. The score includes a chorus section marked with a double bar line and a repeat sign. The final section is marked 'To Coda' and includes a first ending bracket.

2. So I

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

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

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

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

Coda Gtr. 2 *fdbk. grad. release*

*8va* *fdbk.*

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

# 2000 LIGHT YEARS AWAY

Lyrics by BILLIE JOE  
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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

Fast ♩ = 188

*Intro:*  
\*Gtr. 1

B5 A5/B† B5/F#† G† F#5

Rhy. Fig. 1

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

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

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

I

Verse 1:

B5 F#5

sit a lone in my bed room

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

B5 F#5

star - ing at the walls. I've

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

B5 F#5

been up all damn night long.

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

B5 F#5 G#5

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

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



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

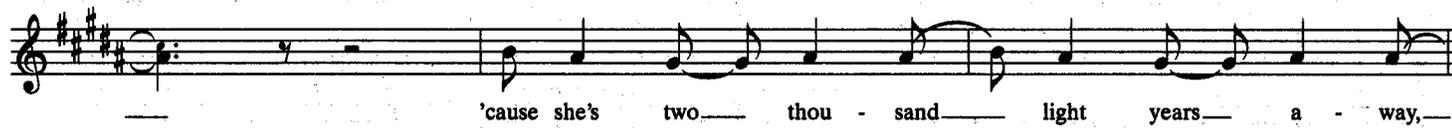
G#m G#5 F# B5 C#5 B G#m G#5 F#5



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

To Coda II

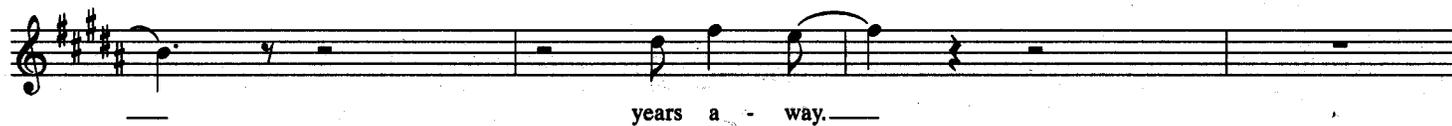
E5 E E5 F#5



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

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

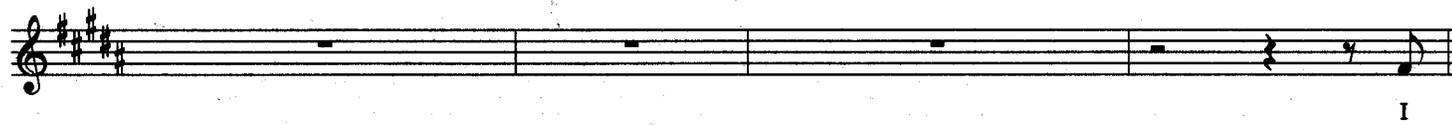
B5 A5/B B5/F# G#5 F#5 B5 A5/B B5/F# G#5 F#5



years a - way, —

To Coda I

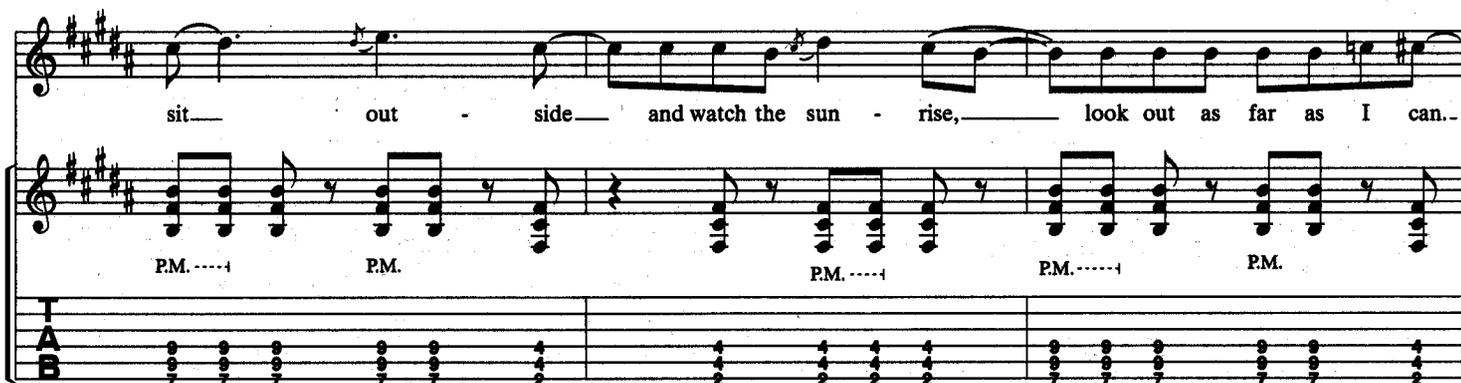
B5 A5/B B5/F# G#5 F#5 B5 A5/B B5/F# G#5 F#5



I

Verse 2:

B5 F#5 B5 F#5

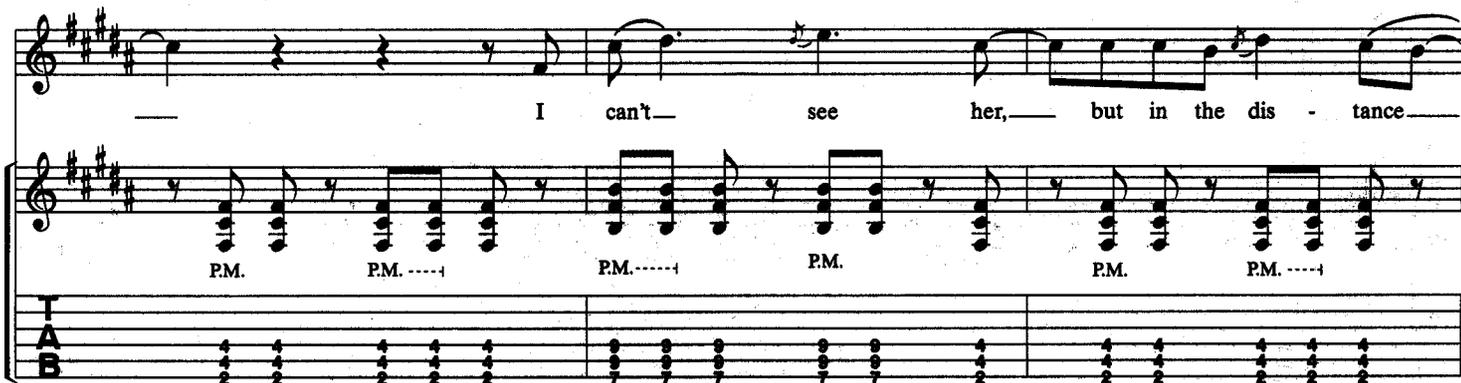


sit out - side and watch the sun - rise, look out as far as I can. —

PM. PM. PM. PM. PM.

TAB

B5 F#5



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

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

TAB

D.S.  $\text{rit}$  at Coda I

B5 F#5

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

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

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

Coda I Gtr. 1 F#5 Interlude: B5

\*Gtr. 2 mf

\*Bass arr. for gtr.

This system contains the guitar and bass parts for the interlude. It includes a guitar part labeled 'Gtr. 1' with a key signature change to two sharps (F#, C#) and a guitar part labeled '\*Gtr. 2' with a dynamic marking of 'mf'. The bass line is labeled '\*Bass arr. for gtr.' and is in bass clef. The interlude section is marked 'Interlude: B5'.

Fdbk-----

This system contains the feedback and guitar/bass parts for the final section. It includes a feedback line labeled 'Fdbk-----' in treble clef. Below it are guitar and bass parts in bass clef, with fret numbers and a dynamic marking of 'mf'.



I've been— up all— damn— night long—

PM.....

T  
A  
B

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

T  
A  
B

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

D.S.  $\text{X}$  al Coda II  
G#5

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

T  
A  
B

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

T  
A  
B

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

♩ w/Rhy. Fill 1 (Gtr. 1)  
Coda II

E5 E E5 F#5

'Cause she's two thousand light years away.

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

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

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

Years a way.

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

Rhy. Fill 1  
Gtr. 1

Rhy. Fill 2  
Gtr. 1

# WELCOME TO PARADISE

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

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

All gtrs. tune down 1/2 step:

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

Fast ♩ = 196

Intro:

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

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

\*Gtr. 1

\*2 gtrs. arr. for 1.

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

Cont. in slashes

Verse:

**E5** **D5** **E5**

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

2.3. See additional lyrics

**D5**

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

Welcome to Paradise - 8 - 1  
 PG9645

G5 B5 E5 D5

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

E5

— has left me trem - blin'

D5 G5 B5

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

G5 B5

— and I'm feel - ing so a - lone. —

Chorus:

E5 II G5 A5 C5

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

Ah.

Ah.

E5 II E5 type 2 E5 G5

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

B5 E5II G5

I want to take you through-

Ah. Ah.

A5 C5

a waste - land I like to call my home.

To Coda ⊕

1. E5 D5

wel - come to par - a - dise.

A5 E5 D5 A5

2. E5 D5 A5 E5 D5

par - a - dise.

A5 E5 D5 A5

E5 D5 A5

Cont. in notation

Interlude:

E5

Bass Gtr.

Bass Fig. 1

A single bass guitar staff in E5 tuning (one sharp) showing a melodic line with eighth and sixteenth notes.

Gtr. 1

A guitar staff for Gtr. 1 showing sustained chords in E5 tuning, with notes on the 1st, 2nd, 3rd, and 4th strings.

Tablature for Gtr. 1 showing fret numbers: 0, 2, 3, 4 on strings 1-4.

Gtr. 2

A guitar staff for Gtr. 2 showing sustained chords in E5 tuning, with notes on the 1st, 2nd, 3rd, and 4th strings.

*f*

*fdbk.*

Tablature for Gtr. 2 showing fret numbers: 0, 2, 3, 4 on strings 1-4.

Fdbk notes: E & G#

Gtr. 3

A guitar staff for Gtr. 3 showing sustained chords in E5 tuning, with notes on the 1st, 2nd, 3rd, and 4th strings.

*mf*

Tablature for Gtr. 3 showing fret numbers: 0, 2, 3, 4 on strings 1-4.

w/Bass Fig. 1 10 times, simile

N.C.

Gtr. 1

A guitar staff for Gtr. 1 showing notes on the 1st, 2nd, and 3rd strings, followed by a tremolo effect.

L.H. ....

*fdbk.*

Tablature for Gtr. 1 showing fret numbers: (4), (4), 2, 2, (2).

Gtr. 2

A guitar staff for Gtr. 2 showing notes on the 1st, 2nd, and 3rd strings, followed by a tremolo effect.

Empty tablature lines for Gtr. 2.

**Gtr. 1**

A.H.

2

**Gtr. 2**

8va

7 (7) 10

**Gtr. 3**

8va

L.H.

10 12 10 10 (10) 10 (10)

A.H.

L.H.

(2) 2 2 5

(10) (10) (10)

10 (10)

E G F# F

Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a melodic line with a slur over the first four notes and a whole note on the fifth. Below it is a guitar TAB with fret numbers 5, 4, 3, 2, and 2.

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with slurs and notes marked (8va) and 8va----. Below it is a guitar TAB with fret numbers 10, 10, 7, 7, and 7, with "harm." written above the 7s and "1/2" above the first 10.

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with eighth notes and slurs. Below it is a guitar TAB with fret numbers 4, 5, 5, 7, 6, 6, 6, 7, 6, 7, 6, 6.

E G F# F E G

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with a whole note on the fifth measure. Below it is a guitar TAB with a "2" in the fifth measure.

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with slurs and notes marked A.H. and harm. Below it is a guitar TAB with fret numbers 7, 7, 7, 5, 5, 6, 5, 5, 7, with "A.H." and "harm." written above.

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with eighth notes and slurs. Below it is a guitar TAB with fret numbers 6, 5, 4, 6, 7, 6, 6, 7, 6, 5, 6, 6, 6, 5, 4, 6, 6, 7, 6.

F#                  F                  E                  G                  F#                  F

(2)                  (2)                  (2)

(8va)

harm.

(7)

(0) 7 0 0 0 5 0    (0) 5 4 0 0 7 0    x 7 0 0 0 5 0

w/Bass Fig. 1  
E                  G                  F#                  F

Gtr. 1 Play 4 times

Gtr. 3

(0) 5 4 0 0 0 7 0    (0) 7 0 5 0 5 0

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

w/Bass Fig. 1

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

E G F# F

The first system of music consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains four measures of music. Above the staff are the chord names E, G, F#, and F. Below the staff are two tablature staves labeled 'TAB' with fret numbers corresponding to the notes in the treble staff.

*Coda* B E5 D5 A5

wel - come to par - a - dise.

E5 D5 A5 E5 D5

Oh par - a - dise.

A5 E5 D5 A5 E5

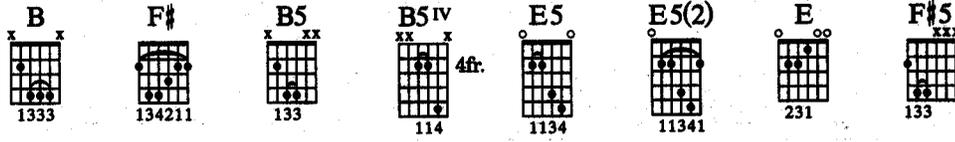
The Coda section begins with a treble clef staff and a key signature of three sharps. It contains three lines of music with lyrics. Above the first line are chord names B, E5, D5, and A5. Above the second line are E5, D5, A5, E5, and D5. Above the third line are A5, E5, D5, A5, and E5. The lyrics are "wel - come to par - a - dise." and "Oh par - a - dise.". Below the third line is a final tablature staff.

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

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

# ONE FOR THE RAZORBACKS

Lyrics by BILLIE JOE  
Music by GREEN DAY



Fast ♩ = 172

Intro:

**B5** **F#5** **B5**

**Gtr. 1**  
mf  
\* semi-harm.

**Gtr. 2**  
p  
fdbk.

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

**E6(3)** **B5** **F#5**

Verse:  
Tempo II ♩ = 188

♩ B

\* Gtr. 1

B

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

8va

T  
A  
B

Fdbk. note: F#

F# B5 B5<sup>IV</sup> E5 E5(2)

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

B F# B5

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

F#5 B F#

Well, look this di - rec - tion; I

B5 B5<sup>IV</sup> E5 E5(2) B F#

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

B5

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

Chorus:

F# E B

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

F# E

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

B F# E

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

To Coda ⊕  
B F# E

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

1. B5 2. B5

in. in.

Guitar Solo:

B5 F#5 B5 E5

Gr. 2 Gr. 1

*f*  
hold throughout section

B5 F#5

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

B5

PM.....

T  
A  
B

F#5 B5 E5

T  
A  
B

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

hold.....

T  
A  
B

E B5

Coda

and let me in.

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



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

G5 E5 C5

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

D5 Dsus2

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

Chorus:

C G5 D5 Dsus2

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

C G5 D5

Take me to that place that I call

Dsus2 C G5

home. Take a - way the strains

hold



end Rhy. Fig. 2

C5 F5 G5

(8va)...

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

F5 C5 F5 G5 F5 C5 F5 G5

Bridge:

Rhy. Fig. 3

G5 B5 F5

Ⓞ open E5 G5 B5 F5

Ⓞ open E

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

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

G5 B5 F5 G5 B5 F5

1. F5

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

2. F5 C5 F5 G5 C5 F5 G5

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

C5 F5 G5 F5

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

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

G5 F5

It's home.

C5 F5 G5 F5 C5 F5 G5 F5

It's home. It's home.

C5 F5 G5 F5 C5 F5

It's home.

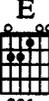
Gtrs. 1 & 2

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

# DOMINATED LOVE SLAVE

Lyrics by TRÉ COOL  
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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

Moderately ♩ = 134

Intro:  
N.C. (left hand mute)

Gtr. 1 *mf*

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

hold throughout



Verse:

⑥ open E E ⑥ open E E A



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

2. See additional lyrics

③ 2fr. B E B/F#



want to be the one who takes the pain.

⑥ open E E ⑥ open E E ③ open A A



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

③ open A A E/B B/F# E/B D#/A# E/B



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

③ open A A A/E A ⑥ open E E



love feel - in' dirt y and I

⑥  
2<sup>nd</sup>  
F# B/F# E

love \_\_\_\_\_ feel - in' cheap. And I

A E To Coda

love \_\_\_\_\_ it when you hurt me, so

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

drive \_\_\_\_\_ them sta - ples deep.

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

deep. Hee, all right.

Gtr. 2

hold throughout  
f

T  
A  
B

A cont. rhy. simile E

cont. rhy. simile

T  
A  
B

B E

T  
A  
B

A E

*D.S. al Coda*

E

Yeah, I

⊕ Coda

E B N.C. A7/G# E7

*Cont. in notation* Bass cue:

So drive sta - ples.

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

# ANDROID

Lyrics by BILLIE JOE  
Music by GREEN DAY


w/slide.....

All gtrs. tune down 1/2 step:

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

Very fast  $\text{♩} = 198$

**Gtr. 1**

B5    E    Asus2    F#    B5    B    E

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

Verse:

B5

B(4)

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

Rhy. Fig. 2

Android - 7 - 1  
PG9645

E

I think— he's— cra - zy. When

end Rhy. Fig. 2

T  
A  
B

B5

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

E

and be - ing cra - zy? It

B(4)

Chorus:

B E A5 F#

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

hold

T  
A  
B

B5 B E

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

hold

T  
A  
B

A5 F# B5 E

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

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in treble clef. The guitar TAB is in bass clef. Chords A5, F#, B5, and E are indicated above the vocal line.

A5 F#

— Will I still be a - round?— The

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Will I still be a - round?— The". The piano accompaniment and guitar TAB continue. Chords A5 and F# are indicated above the vocal line.

B5 E A5 F#

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

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "way I car - ry on, I'll end up six feet un - der - ground, -". The piano accompaniment and guitar TAB continue. Chords B5, E, A5, and F# are indicated above the vocal line.

A5

— and waste a - way. —

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

Drums 4

This system contains the seventh and eighth lines of music. The vocal line ends with "and waste a - way. —". The piano accompaniment and guitar TAB continue. A box contains the instruction "1. N.C. w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times 4". Below the piano part, "Drums 4" is written above a drum staff with a 4-measure rest.

2.  
B5

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

PM. ....

T  
A  
B

Bridge 1:  
B5 Rhy. Fig. 3

Gtr. 1

PM. ....

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

A5

PM. ....

Gtr. 2 Rhy. Fig. 3A

T  
A  
B

©

E G#5 G#type2

PM. ....

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

T  
A  
B

F#

\*open end Rhy. Fig. 3

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

B5

down. I al - ways

end Rhy. Fig. 3A

T  
A  
B

\*All open strings.

A5

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

G#5 F#

it keeps my head spin - ning a - round.

A5 open Gtrs. 1 & 2 B5<sup>II</sup> B P.M.

Waste a - way.

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

Bridge 2: B5 w/sound effects

fbk. decresc.

T  
A  
B

\*Chords implied by bass gtr.

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

p pp mp

Cont. in slashes pick sl.

T  
A  
B

Rhy. Fill 1 Gtr. 3

mp

T  
A  
B

\*Bsus

†Gtrs. 1 & 2

Gtr. 3

Asus2

hold throughout

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

E/G#

F#(4)

Bsus

It seems so frigh - 'ning,

Asus2

E/G#

Gtrs. 1 & 2 tacet

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

F#(4)

know it, you're struck down.

T  
A  
B

B(4)  
Gtr. 1

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

T  
A  
B

G#5VI A5VIII C5X  
w/slide

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

T  
A  
B

F# open A5open  
w/out slide Gtr. 3 tacet

round. Waste a - way.

T  
A  
B

B5II

Drums

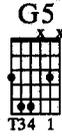
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Verse 2:  
 When the old man was in school  
 Did the golden rules make him go crazy?  
 Or did he hide away from hopes  
 Behind a smile and smoking dope?  
 It's crazy.  
 (To Chorus:)

# ONE OF MY LIES

Lyrics by BILLIE JOE  
Music by GREEN DAY

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



Very fast ♩ = 200

Intro:

D5  
Gtrs. 1 & 2

A5

A6 A5

G5

F#5

G5

F#5

G5

A5

Verse:  
D5

A5

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

Rhy. Fig. 1

B5

F#5

G5

D5

world cir - cled a - round - me.

But in time, I re - al - ized -



G A5

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

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

Chorus:  
D B5 A D5 B5 A

lies. But it's just one of my \_\_\_\_\_ lies.

Rhy. Fig. 2

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

D5 B5 A

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

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

D5 B5 A 1. 2.

\_\_\_\_\_ lies. \_\_\_\_\_

end Rhy. Fig. 2

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

Bridge:

F#5 G5 A5

I used to pray at

F#5 G5 A5

night, be - fore I lay my - self

F#5 G5 A5

down. My moth - er said he was

F#5 G5 A5

right, her moth - er said it too.

w/Rhy. Fig. 1  
D5 B5 A

Play 4 times

(1st time) Why?

Interlude:

D5 A5 A6 A5

Gtr. 2  
Gtr. 1

P.M. until end

G5 F#5 G5 F#5 G5 A5

D5                      Dsus2                      A5                                      A6 A5                                      G5                                      F#5                                      G5

8va.....

*fbk.*

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). The notation includes a series of eighth notes and quarter notes, with some notes marked with accents (>) and slurs. Above the staff, there are wavy lines representing a vibrato effect. Below the staff, there are two guitar TAB staves labeled 'T' and 'B'. The TAB notation shows fret numbers (0-5) and includes a circled '14' in the first measure of each staff, indicating a capo position. The guitar TAB for the first system is as follows:

2	2	2	2	0	(2)	2	2	2	2	4	2	2	0	5	5	5	5	4	4	4	4	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	3

F#5                      G5                      A5                                      D5                                      Dsus2                                      A5

The second system of music continues the piece with similar notation to the first system. The guitar TAB for the second system is as follows:

5	4	4	5	5	0	0	0	2	2	2	2	2	0	(2)	2	2	2	2	0	0	0	0
5	2	2	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G5                      F#5                                      G5                                      F#5                                      G5                                      A5

The third system of music concludes the piece. The guitar TAB for the third system is as follows:

5	5	5	4	4	4	4	4	5	5	4	4	5	5	0	0	X	X
5	5	5	2	2	2	2	2	3	5	2	2	3	3	0	0	X	X

D5

Dsus2

A5

A6 A5

G5

F#5

G5

*8va*

*fdbk.*

F#5

G5

A5

D5

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



E $\flat$ 5 G5 F5

end \_\_\_\_\_ and all my sens - es are com -

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

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

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

F5 C/E E $\flat$ 5

for this di - sease some - one called love? \_\_\_\_\_

G5 F5 C/E

Not as long as there are girls like you. \_\_\_\_\_

*Pre-Chorus:*  
D Rhy. Fig. 1 C

w/FIG 1 (Gtrs. 1 & 2) Eb5 Gtrs. 1 & 2 (Gtr. 3 tacet)

Ev - 'ry - thing she does ques - tions \_\_\_\_\_

D C D C

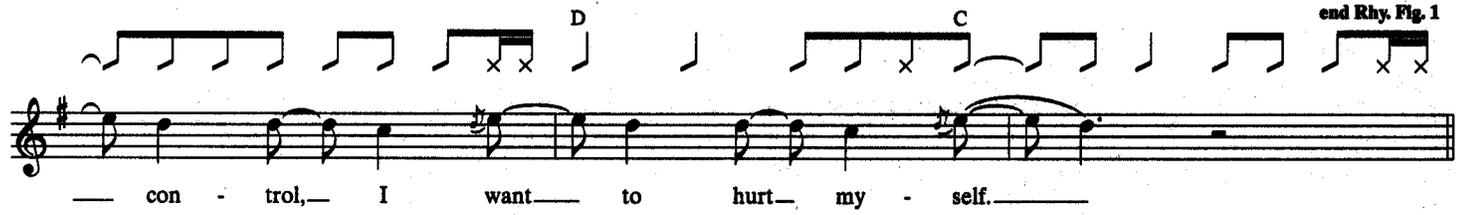
my men - tal health. \_\_\_\_\_ It makes me lose -

**FIG 1**  
Gtrs. 1 & 2

*f* pick sl. \_\_\_\_\_

TAB

end Rhy. Fig. 1



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

Chorus:  
G Rhy. Fig. 2



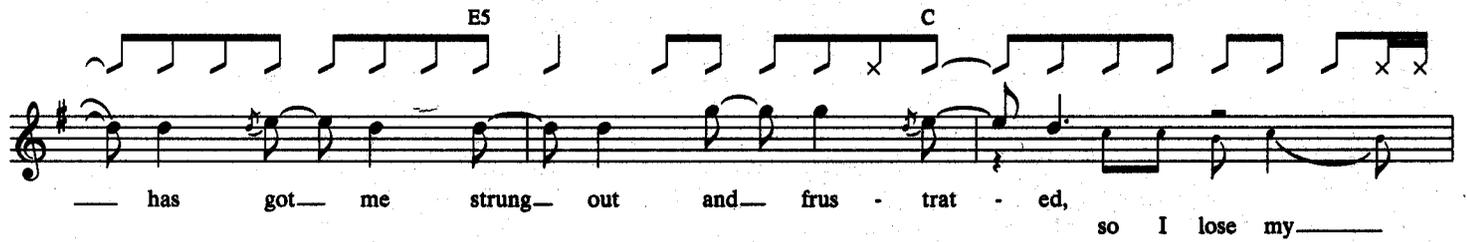
If an - y - one can hear me, slap some sense in me,



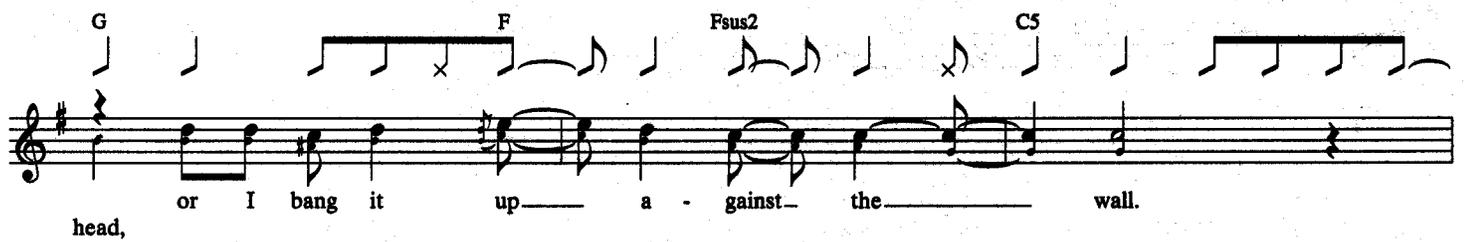
but you turn your head, and I end up talk - ing to my -



self. An - xi - e - ty -



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



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

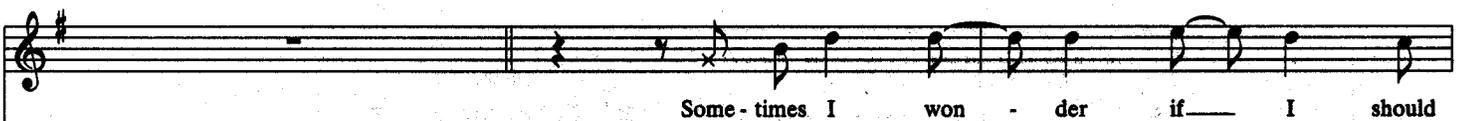
end Rhy. Fig. 2

\*open Cont. in notation

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



G5 F5

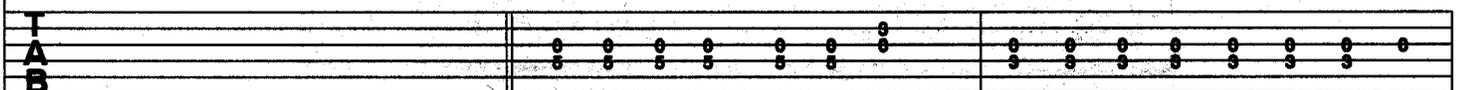


Some - times I won - der if I should

Gtrs. 1 & 2 Rhy. Fig. 3



hold.....



\*All open strings.

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

C/E Eb5

be left a lone and lock my self

end Rhy. Fig. 3

hold.....

T  
A  
B

F5 C/E Eb5

up in a pad ded room

G5 F5 C/E

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

Eb5 G5 F5

air; 'cause no one wants to hear a

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

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

C/E Eb5 D C

drunk en fool. Ev - 'ry - thing

D C

she does ques - tions my men - tal health.

Rhy. Fill 1  
Gtrs. 1 & 2

T  
A  
B

D C D C

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

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

G D E5

If anyone can hear me, slap

C5 G F

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

Fsus2 C5

ing to my self.

G5 D E5 C

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

G F Fsus2

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

C5 To Coda (C5) Bridge: C D

Gtrs. 1 & 2

wall. I do not mind

G C5 G open

if this goes on,

C5 D G C5 G

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

C D

I must ad - mit that I en -

G C D

joy my self; Ad - i please keep tak -

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

open Cont. in notation G5 F5

ing me a way.

Gtr. 1

hold.....

TAB

C/E Eb5 G5

A way.

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

TAB

F5 C/E Eb5

hold-----|

T  
A  
B

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

G5 F5 C/E Eb5

hold-----|

T  
A  
B

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

F5 1/4 C/E Eb5

hold----|

pick sh-----|

T  
A  
B

D.S. at Coda

Rhy. Fill 2  
\*Gtr. 2

hold-----|

hold----|

T  
A  
B

\*2 gtrs. arr. for 1.

♠ Coda Gtrs. (C5) 1 & 2

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

Cont. in notation

G5 Gtr. 1

F5

hold.....4

Musical notation for the first system, including a treble clef staff with a melodic line and a tablature staff with fret numbers.

C/E

Eb5

G5

F5

Musical notation for the second system, including a treble clef staff with a melodic line and a tablature staff with fret numbers.

C/E

Eb5

G5

F5

Musical notation for the third system, including a treble clef staff with a melodic line and a tablature staff with fret numbers.

C/E

Eb5

G5

F5

Musical notation for the fourth system, including a treble clef staff with a melodic line and a tablature staff with fret numbers.

C/E

Eb5

G5<sup>x</sup>

Gtr. 2

open

Musical notation for the fifth system, including a treble clef staff with a melodic line and a tablature staff with fret numbers.

\*Slide 1st time only.

F5

open

C/E

open

Eb5

Repeat & fade open

Musical notation for the sixth system, including a treble clef staff with a melodic line and a tablature staff with fret numbers.





G Gm D(9)

See my friends be - gin to age a short

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

D(9)/G# A5

count - down to their end.

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

Chorus: G5 D5 A5

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

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

G5 D5

Call me ha - bit u -

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

To Coda  $\diamond$   
G5

A5

al. But when you — think —

Rhy. Fig. 1

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

Coda (G5) D5 G5

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

D5 G5

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

D5

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

Gtr. 2 A5

know. I don't. knows.

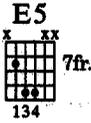
Gtr. 1

D5

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

# WHO WROTE HOLDEN CAULFIELD?

Lyrics by BILLIE JOE  
Music by GREEN DAY



All gtrs. tune down 1/2 step:

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

Very fast  $\text{♩} = 194$

Verse 1:  
E5

A thought crossed in my

Gtr. 1 Rhy. Fig. 1

D5

head, and I need to tell you;

C#5

it's news that I for thought.

w/Fill 1 (Gtr. 2)

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

B5 B

B5

E5

Was it just— a

end Rhy. Fig. 1 Gtr. 2

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

D5

C#5

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

*fdbk*

B5

think I just— for - got.

Gtrs. 1 & 2

P.M. P.M.

Fill 1  
Gtr. 2

*p*  $\swarrow$  *mp* *f*

\*Vol. swell.

Pre-Chorus:  
F#5

Well, it has - n't been — the first —

Rhy. Fig. 2

A5

F#5

— time, — and it

A5

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

end Rhy. Fig. 2

Chorus:  
E

B5

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

Rhy. Fig. 3

hold —

D5 A5

he's get - ting la - zy.

end Rhy. Fig. 2

T  
A  
B

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

E B5 E B5

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

D5 A5 E B5

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

D5 A5

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

E B5 D5

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

To Coda ⊕  
A5

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

E5

ing. I shuf - fle through - my -

D5 C#5

mind to see if I can find the

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

words I left - be - hind.

Fill 2  
Gtr. 2

P.M. P.M. harm.

12 12

T  
A  
B

D5

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

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

Oh, well, nev - er mind.

B5

D.S. al Coda

Half-time feel  
Interlude:

Coda

ting, quit - ting.

E5

D5

D6sus2

Gtrs. 1 & 2  
Rhy. Fig. 4

T  
A  
B

C#m7

C#5

B5

Bsus

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

E5

D5

end Rhy. Fig. 4

Gtr. 1

T  
A  
B

Rhy. Fill 1  
\*Gtrs. 1 & 2

P.M.----->

T  
A  
B

\*2 gtrs. arr. for 1.

T  
A  
B

D5 D6sus2 C#m7 C#5 B5 Bsus

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

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

B5 E D5 E5 D5

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

C#5

Original feel  
B5  
Drums

P.M.-----|

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

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

7

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

7

Rhy. Fig. 5



# WORDS I MIGHT HAVE ATE

Lyrics by BILLIE JOE  
Music by GREEN DAY

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

All gtrs. tune down 1/2 step:

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

Very fast ♩ = 202

Intro:

**A5** **G5** **G(#4)** **G5** *hold*

**Gtr. 1 (Acoustic)**

**Gtr. 2 (Acoustic)** *mf* P.M. P.M.

**Rhy. Fig. 1**

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

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

**Gtr. 1**

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

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

**Gtr. 1** *Cont. in slashes*

Verse:  
Gtrs. 1 & 2  
A

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

2. See additional lyrics

A(2) A \*open A G open

My brain drifts back to better days we've been

w/Fill 2 (Gtr. 4) Verse 2

\*All open strings.

E E type2 Esus E type2 E open A G

through, like sitting on black tops

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

open A A(2) A

of the school grounds; the

G open E E type2 Esus E type2

love I bitched about I finally found.

Chorus:  
D5  
Rhy. Fig. 2

open A

Uh, but now it's gone

Fill 1  
Gtr. 4 (Acoustic)

*mf*

T  
A  
B

Fill 2  
Gtr. 4

T  
A  
B

G F#m D

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

E<sup>VII</sup> open A5 A end Rhy. Fig. 2

but take the pain. Mmm - why?

1. Rhy. Fig. 3 G5 open A G5

Rhy. Fig. 3

f

TAB

2. w/Rhy. Fig. 3 (Gtr. 3) 4 times A Rhy. Fig. 3A G5(#4) G5 G5(#4) G5 G5(#4) A Play 4 times

2. Now I

TAB

Bridge: A A5<sup>II</sup> G5 E<sup>type 2</sup>

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

Tell me world, the words I might have said.

Gtr. 2 Rhy. Fig. 4A

Gtr. 3

TAB

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

It's pump - ing pres - sure

end Rhy. Fig. 4A

T  
A  
B

G5 E A A5

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

G5 E A A5

nough to be too late? — Uh,

G5 E type2

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

G5 E type2 G5 E type2

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

open

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

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

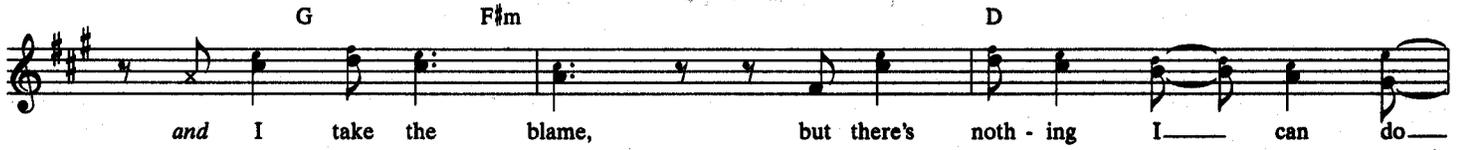
Chorus:  
w/Rhy. Fig. 2 (Gtrs. 1 & 2)  
D5 A

Uh, but — now it's — gone —

Rhy. Fill 1  
Gtr. 3

T  
A  
B

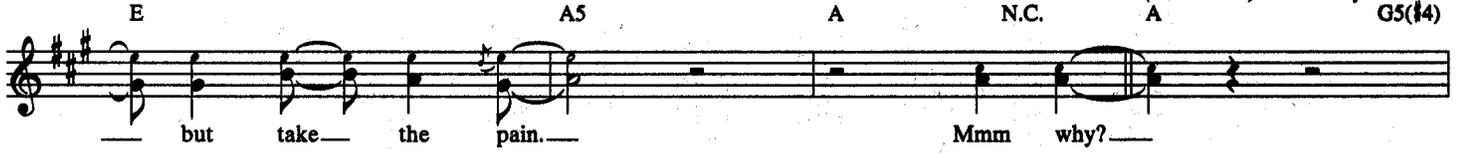
G F#m D



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

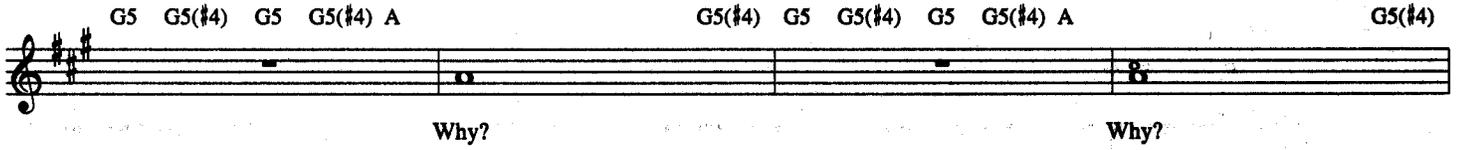
Outro:  
w/Rhy. Figs. 3 (Gtr. 3) & 3A  
(Gtrs. 1 & 2) Both until fade  
A G5(#4)

E A5 A N.C.



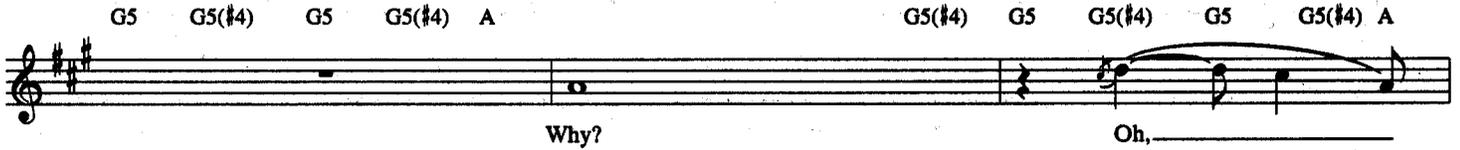
but take the pain. Mmm why?

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



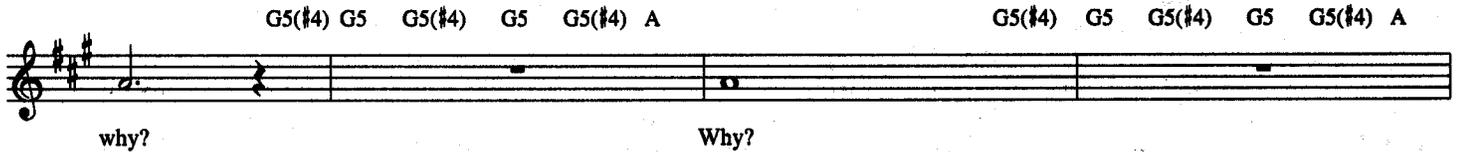
Why? Why?

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



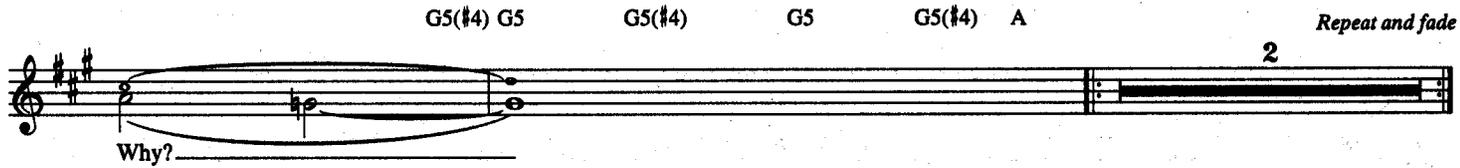
Why? Oh,

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



why? Why?

G5(#4) G5 G5(#4) G5 G5(#4) A Repeat and fade 2



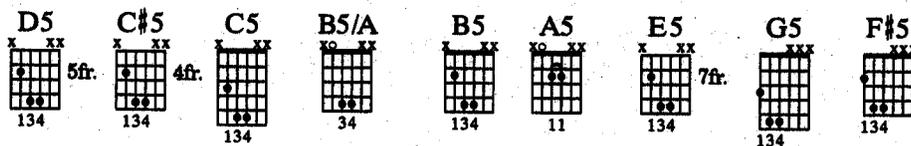
Why?

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

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

# BEST THING IN TOWN

Lyrics by BILLIE JOE  
Music by GREEN DAY



All gtrs. tune down 1/2 step:

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

Very fast  $\text{♩} = 220$

Intro: *f* P.M. *f*

Gtrs. 1 & 2

D5 C#5 C5

Verses 1 & 2:  
B5/A B5

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

B5/A B5

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

B5 C#5 A5 B5

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

C#5 A5 B5 C#5 A5 B5

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

C#5 A5 B5 1. B5/A

best — thing a - round. —

Best Thing in Town - 5 - 1  
PG9645

**Half-time Feel**

*Interlude:*

2.

E5 B5 C5

G5 F#5 E5

B5 C5 \*open G5 F#5

\*All open strings.

**Original Feel**

*Bridge:*

E5 B5 C5

I'm see - ing fac - es, — and mys - t'ries of — the earth. —

G5 F#5 E5 B5

I know not one, — must be a -

C5 G5 F#5 E5 B5

pla - ces of — my birth. — clos - et space —

C5 F#5 end Rhy. Fig. 1

the sol - u - tions I — can't find. —

E5 B5 C5

A miss - ing piece — in the puz - zles in — my mind. —

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

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

Gtr. 2

T A B

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

hold.....

1

T A B

*C5* *G5* *F#5*

1/2

T A B

*E5* *B5* *C5*

hold..... hold....

1 1 1 1/2 1/2 1 1

T A B

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

hold.....

1 1 1

T A B

C5 G5 F#5

1 1/2 hold.....1

Gtrs. 1 & 2

D5 C#5 C5

PM.....

Yeah, \_\_\_\_\_

Verse 3:

B5/A B5 B5/A B5

B5/A B5 B5/A

B5 C#5 A5 B5

C#5 A5 B5

C#5 A5 B5 C#5 A5 B5

come with me and let's go far a way; fol low me a to  
 the oth er side. There's no fear I'd rath er watch you go  
 'cause I know I'll be driv ing the best thing in town,  
 best thing a round, best thing in  
 town, best thing a round.

Verse 4:

B5/A

PM.....

Run - ning wild and al - ways run - ning free,

B5 B5/A B5

PM. ....]

ex - plor - ing things\_ that I\_ have nev - er seen.\_ Hear - ing col - ors and all\_

B5/A

PM. ....]

\_ I see\_ is sounds, now I know I've been driv - ing the best\_ thing in

C#5 A5 B5 C#5 A5 B5

town, the best\_ thing a - round, \_

C#5 A5 B5

best\_ thing in town, best\_ thing a -

C#5 A5 B5 B5/A D5

Outro: D5

PM. ....]

round, \_ ah. \_

C#5 C5 B5

I'm so tired. I'm tired of\_ this shit.

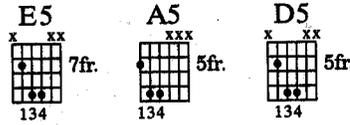
Verse 2:  
 Running wild and always running free,  
 Exploring things that I have never seen.  
 Hearing colors and all I see is sound,  
 Now I know I've been driving the best thing in town,  
 The best thing around,  
 Best thing in town,  
 Best thing around.  
 (To Interlude:)

# SWEET CHILDREN

Lyrics by BILLIE JOE  
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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



Very fast ♩ = 206

Intro:

Gtr. 1 E5 Rhy. Fig. 1

Gtr. 2 f

A5 D5 E5

\*p fdbk.....

\*Volume swell.

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

A5 D5 E5 A5 D5 E5

f pick sl.

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

A5 D5 E5

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

2. Ad lib lyrics, 2nd time

A5 D5 E5 A5 D5 E5

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

A5 D5 E5

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

Sweet Children - 4 - 1  
PG9645

A5 D5 E5 A5 D5 E5

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

A5 D5 E5

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

Chorus:  
E A5 D5 A5

— and that's— it.— Sweet chil - dren,

Gtrs. 1 & 2 Rhy. Fig. 2

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

E A5 D5 A5 E

sweet— chil - dren. Sweet— chil -

A5 D5 A5 E 1. A5 D5 E5

dren will nev - er win.—

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

Gtr. 2 E5 A5 D5 E5 A5 D5 E5

mp fdbk: \*cresc. f

\*Vol. swell.

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

*Gtrs. 1 & 2*

This system contains the first two staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a first ending bracket labeled '2.' with chords A5, D5, and A5, followed by a 'Bridge' section with a B5 chord, and a second ending bracket labeled '1.' with chords A5, D5, and A5, with the instruction 'Play 4 times'. Below the staff are two guitar staves: the top one is a standard staff with notes and stems, and the bottom one is a TAB staff with fret numbers and chord diagrams.

2. A5 D5 E A5 D5 A5

This system contains the third and fourth staves of music. The top staff continues the melody with chords A5, D5, E, A5, D5, and A5. A slur with a '1/2' marking is placed over the E chord and the first A5 chord. The bottom staff is a TAB staff with fret numbers and chord diagrams.

E A5 D5 A5 E

This system contains the fifth and sixth staves of music. The top staff features chords E, A5, D5, A5, and E. There are 'hold' markings with dotted lines and a '1' below the first and last chords. The bottom staff is a TAB staff with fret numbers and chord diagrams.

A5 D5 A5 E A5 D5 A5

This system contains the seventh and eighth staves of music. The top staff features chords A5, D5, A5, E, A5, D5, and A5. The bottom staff is a TAB staff with fret numbers and chord diagrams.

Chorus:

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

E A5 D5 A5 E

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

Rhy. Fig. 3

Gtr. 2

PM.

hold-----

A5 D5 A5 E

A5 D5 A5

dren. Sweet - chil - dren

hold-----

E

A5 D5 A5

will nev - er win.

Gtrs. 1 & 2

Gtr. 1

hold-----

Gtr. 2



Instrumental Solos:

G5

Gtr. 1

F5

G5

Cont. in slashes

\*Bass gtr. arr. for gtr.

G5

F5

G5

Gtr. 1

Drums

Verse 3:

A5

Bkgrd. Voc. Fig. 2

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

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

© 38. G

G5

A5

end Bkgrd. Voc. Fig. 2

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

\*open

G5

open

A5

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

\*All open strings.

sen - sa - tion. Just

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

gen - er - a - tion. My gen - er - a - tion.

gen - er - a - tion.

uhn.

Gtr. 2

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

*f* hold bend

Rhy. Fill 1  
Gtr. 1



B5 B5/A

12 10 12 10 12 12 12 (12) 12 10 12 12 10 7 7 10

B5 B5/A accel.....

(8va)

A.H. P.M.

7 10 0 5 0 2 0 0 2 0 0 2 0 5 7 5 7 0 7

B5 B5/A B5

hold bend.....

7 7 7 7 7 7 7 7

B5/A B5 A5<sup>open</sup>

hold bend trem. bar trem. bar

7 7 7 7 7 7 7 7



# STRANGELAND

Lyrics by BILLIE JOE  
Music by GREEN DAY

All gtrs. tune down 1/2 step:

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

Very fast  $\text{♩} = 214$

Verse:

N.C.    D5

Dsus D5

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

Gtr. 1    Rhy. Fig. 1

*f*    *hold...1*

Dsus D5

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

*hold...1*

Dsus D5

A5

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

*hold...1*

Strangeland - 5 - 1  
PG9645

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

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

D5 Dsus D5

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

Dsus D5

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

Dsus D5 A5

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

A5/G A5 A5/G A5

Chorus: G5

D5 D G5 A5

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

A A5 G5 D5 D

Un - lock doors — will be o - pen —

G5 A5 A5/G A5

no more crys.

This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics "no more crys." The guitar accompaniment features a rhythmic pattern of eighth notes and quarter notes. The TAB below shows the fretting for each note.

1. To Coda ♪ A5/G 1/4 A5 A5/G 1/4 A5

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

This system contains two first endings. The first ending leads to a Coda. The second ending is marked "w/F#11 (Gtr. 2)". The guitar accompaniment continues with the same rhythmic pattern as the first system.

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

D5 Dsus D5

hold.....

This system is the first measure of the guitar solo. The vocal line has a whole rest. The guitar accompaniment features a sustained chord (D5) with a "hold" instruction. The TAB shows the fretting for the D5 chord.

Dsus D5

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

This system is the second measure of the guitar solo. The vocal line has a whole rest. The guitar accompaniment continues with the sustained Dsus D5 chord, with "hold" instructions. The TAB shows the fretting for the Dsus D5 chord.

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

f

This is a boxed-in section showing the pick-up for guitar 2. It consists of a single measure with a whole rest followed by a quarter note chord (F#11) marked with a forte (f) dynamic. The TAB shows the fretting for the F#11 chord.

Dsus D5 A5 A5/G A5

-----

T  
A  
B

A5 A5/G A5 D5

hold-----

T  
A  
B

Dsus D5 Dsus D5

-----

T  
A  
B

Dsus D5

T  
A  
B

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

Gtr. 2 doubles Gtr. 1

T  
A  
B

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

This system contains the first two measures of the piece. The treble clef staff begins with a Coda symbol. The guitar TAB staff shows the fretting for the first two measures. Chords A5/G and A5 are indicated above the staff. A 1/4 note is marked with a slur. The piece concludes with an *Outro* section in the key of D major.

Gmaj7/G D

This system contains the next two measures. The treble clef staff shows the melody. The guitar TAB staff shows the fretting. Chords Gmaj7/G and D are indicated above the staff.

This system contains the next two measures. The treble clef staff shows the melody. The guitar TAB staff shows the fretting.

Gtr. 2 Gtr. 1

This system contains the final two measures. The treble clef staff shows the melody. The guitar TAB staff shows the fretting. A double guitar part is indicated with Gtr. 1 and Gtr. 2. The TAB staff includes a 2/4 time signature.