

# GREEN DAY

## 21<sup>ST</sup> CENTURY BREAKDOWN



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# SONG OF THE CENTURY

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately ♩ = 140

N.C.



Sing us a song of the cen - tu - ry that's

5




loud - er than bombs and e - ter - ni - ty. The er - a of stat - ic and

11



con - tra - band that's lead - ing us in - to the prom - ised land.

17



Tell us a sto - ry that's by can - dle - light, wag - ing a war and

23



los - ing the fight. They're play - ing the song of the cen - tu - ry, of

29



pan - ic and prom - ise and pros - per - i - ty. Tell me a sto - ry in -

35

*rit.*



to that good - night. Sing us a song for me.



# 21st CENTURY BREAKDOWN

\*Tune down 1/2 step:

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

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately  $\text{♩} = 120$

Intro:

D A

1.-7. | 8.

Drums (enter 4th time)

Piano (arr. for gtr.)

*mp*

TAB

7	5
7	6
7	7
5	7

Elec. Gtr. 1 (clean-tone)

*mp* hold throughout

TAB

12	10	12	12	10	12	10	12	12	10	12	10
12	12	12	12	12	12	12	12	12	12	12	12

Elec. Gtr. 2 (w/light dist.)

*mf*

TAB

\*Recording sounds one half step lower than written.

Full Band enters

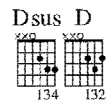
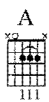
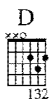
D A G D Dsus D A G

Ooh.  
Elec. Gtr. 2

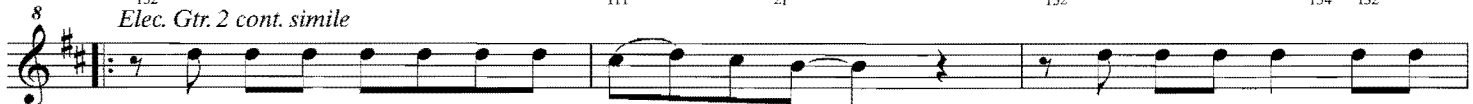
TAB

2	2	2	2	0	2	2	3	2	2	2	0	0	0	0	2	2	0	0	0	0	
3	3	3	3	0	2	x	0	0	0	0	0	0	0	0	2	2	x	0	0	0	0
0	0	0	0	0	2	x	0	0	0	0	0	0	0	0	2	2	x	0	0	0	0
					0	x	2	2	2						0	0	x	2	2	2	3
					0		3	3	3						3	3	3	3	3	3	3

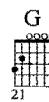
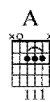
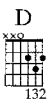
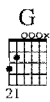
Verses 1 & 2:



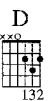
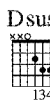
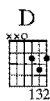
Elec. Gtr. 2 cont. simile



1. Born in - to Nix - on, I was raised in hell, a wel - fare child where the  
 2. I was made of poi - son and blood, con - dem - na - tion is

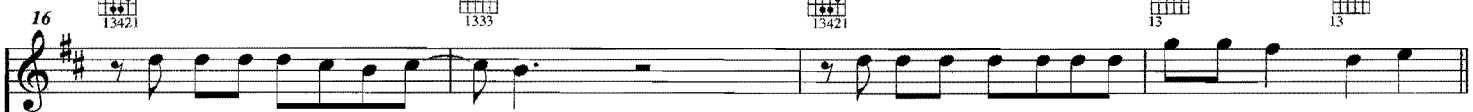
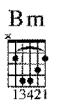
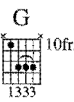


team - sters dwelled... The last one born and the first one to run,  
 what I un - der - stood. Vid - e - o games to the tow - er's fall,



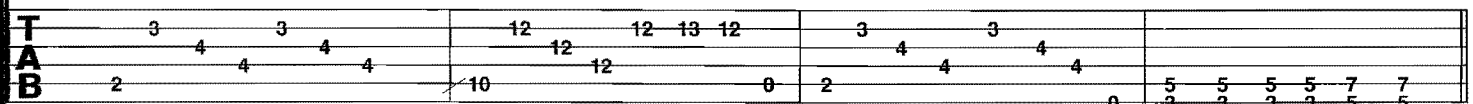
my town was blind from re - fin - er - y sun.  
 home - land se - cu ri - ty could kill us all.

Pre-chorus:

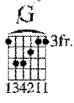
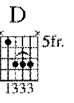
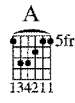
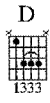


My gen - er - a - tion is ze - ro, I nev - er made it as a work - ing class he - ro.

Elec. Gtr. 2

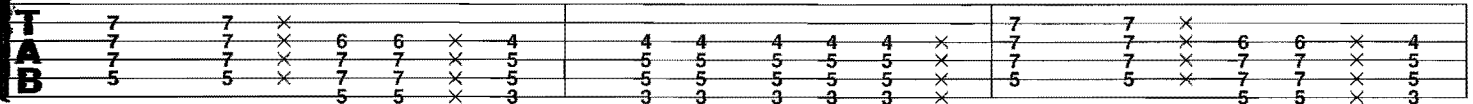


Chorus:



Twen - ty - first cen - tu - ry break - down, I once was lost but nev - er was

Elec. Gtr. 2



23

D 5fr. 1333 A 5fr. 134211 G 3fr. 134211

found. I think I'm los - ing what's left of my mind to the

TAB

4	4	4	4	4	X	7	7	7	X	6	6	X	4	4	4	4	4	X
5	5	5	5	5	X	7	7	7	X	7	7	X	5	5	5	5	5	X
3	3	3	3	3	X	5	5	5	X	5	5	X	3	3	3	3	3	X

1.

D 5fr. 1333 A 5fr. 134211 G 10fr. 1333 D 132 A 111 G 21

26

twen - ti - eth cen - tu - ry dead - line. (Ooh.

TAB

7	7	X	6	6	X	4	4	4	4	4	X	2	2	2	2	0	2	X	0	0	0
7	7	X	7	7	X	5	5	5	5	5	X	3	3	3	3	0	2	X	0	0	0
5	5	X	5	5	X	3	3	3	3	3	X	0	0	0	0	0	0	X	2	2	2

2.

D 132 Dsus D 134 132 A 111 G 21 D 5fr. 1333 A 5fr. 134211 G 3fr. 134211

30

twen-ti-eth cen-tu-ry dead-line.

TAB

2	2	3	2	2	X	0	0	0	0	7	7	X	6	6	X	4	4	4	4	4	X
2	2	0	2	2	X	0	0	0	0	7	7	X	7	7	X	5	5	5	5	5	X
0	0	0	0	0	X	2	2	2	2	5	5	X	5	5	X	3	3	3	3	3	X

Elec. Gtr. 3 (w/light dist.)

mf

TAB

7	9/11	10	11	10	11	10	12	10	12	11	:
---	------	----	----	----	----	----	----	----	----	----	---

14 **Faster** ♩ = 152 (♩ = ♩<sup>♯</sup>)

*Instrumental:*



34

**Elec. Gtr. 2**

\* Flick pickup selector switch back and forth while note rings out.

TAB 0

42 **Elec. Gtr. 3**

TAB 7 7 11 11 11 14 14 14 11 11 14 14 14 11 11 14 12 11 7 7 11 11 11 14 14 14 11 11 14 14 14 11 11 14 12 11

**Elec. Gtr. 2**

TAB 2 2 2 0

46

TAB 7 7 11 11 11 14 14 14 11 11 14 14 14 11 11 14 12 11 7 7 11 11 11 14 14 14 11 11 14 14 14 11 11 14 12 11

TAB 2 2 2 0

Verse 3:

A



D



A



D



50

We are the class of, the class of 'thir-teen, born in the year of hu - mil - i - ty.

Elec. Gtr. 2

T  
A  
B

A



D



A



54

We are the des-per-ate in the de-cline, raised by the bas-tards of nine - teen - six - ty -

Elec. Gtr. 3

T  
A  
B

A



D



A



T  
A  
B

D



58

nine.

T  
A  
B

T  
A  
B

62

Verses 4 & 5:

D

G5

A5

D

66

Rhy. Fig. 1  
 Elec. Gtr. 2

A5

68

end Rhy. Fig. 1

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

D

G5

A5

D

70



73

A5 5fr. 13

D 5fr. 1333

G5 3fr. 13

A5 5fr. 13

D 5fr. 1333

live. \_\_\_\_\_  
 trol. \_\_\_\_\_

I've been to a na - tion, a work - er of pride. My  
 the edge and I've thrown the bou - quet of

76

A5 5fr. 13

D 5fr. 1333

debt to the sta - tus quo. \_\_\_\_\_  
 flow - ers left o - ver the grave. \_\_\_\_\_

The scars on my hands and a  
 I sat in the wait - ing room,

79

G5 3fr. 13

A5 5fr. 13

D 5fr. 1333

1.  
 A5 5fr. 13

means to an end time is all that I have \_\_\_\_\_ to show. \_\_\_\_\_  
 wast - ing my time and wait - ing for Judg - ment

82

D 132

G5 3fr. 13

D 132

Hey!

Elec. Gtr. 3

TAB

7 7 11 11 11 14 14 14 11 11 | 14 14 14 14 16 14 12 11 | 7 7 11 11 11 14 14 14 11 11

Elec. Gtr. 2

TAB

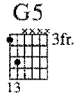
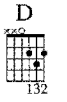
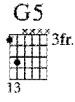
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2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0

5

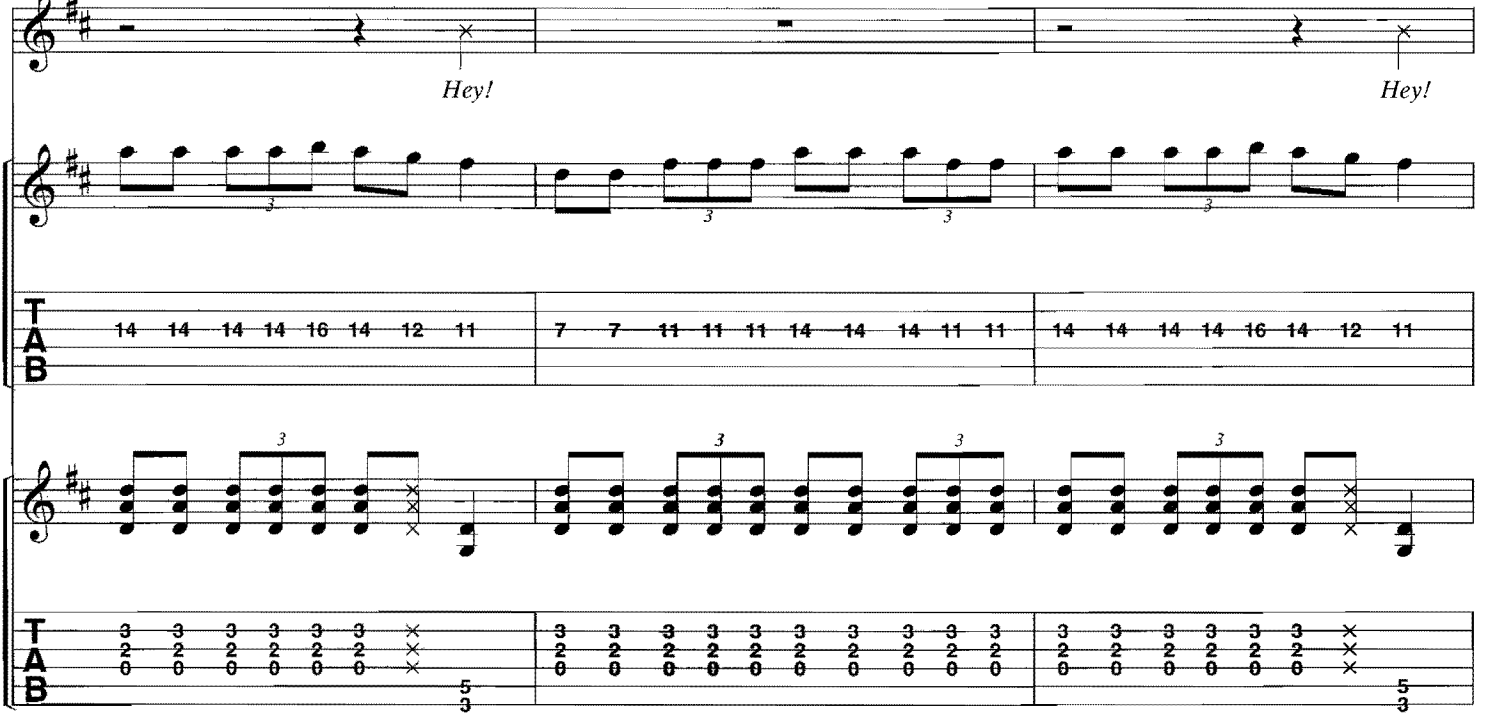
85

**G5**  **D**  **G5** 

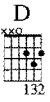

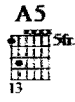
Hey! Hey!

TAB 14 14 14 14 16 14 12 11 | 7 7 11 11 11 14 14 14 11 11 | 14 14 14 14 16 14 12 11

TAB



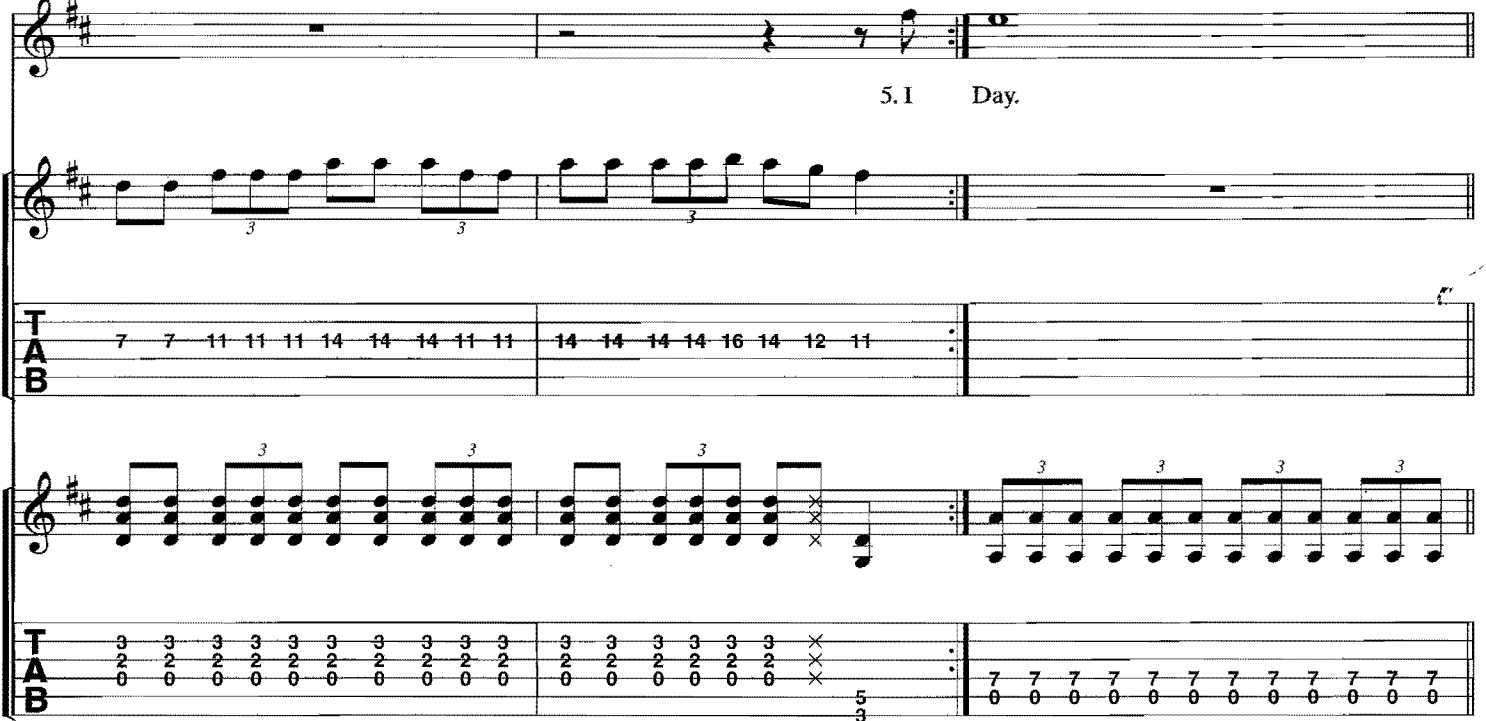
88

**D**  **G5**  **A5** 

5.1 Day.

TAB 7 7 11 11 11 14 14 14 11 11 | 14 14 14 14 16 14 12 11

TAB



Bridge:

91

G5 3fr. A5 5fr. D 5fr. G5 3fr. A5 5fr. D 5fr.

Praise lib - er - ty, the "free - dom to o - bey" is the

Elec. Gtr. 2

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	7	7	7	7	7	×
B	5	5	5	5	5	7	7				5	5	5	5	5	5	7	7	
	3	3	3	3	3	5	5				3	3	3	3	3	3	5	5	

95

G5 3fr. A5 5fr. D 5fr. G5 3fr.

song that stran - gles me. Well, don't cross the

Elec. Gtr. 2

TAB

	7	7	7	7	7	7	7	7	×										
	7	7	7	7	7	7	7	7	×										
B	5	5	5	5	5	7	7				5	5							
	3	3	3	3	3	5	5				3	3							

98

A G5 A G5 A G5

line.

Elec. Gtr. 2

TAB

	2	2	2	2	2	2	2	2	2		2	2	2	2	2	2	2	2	2
	2	2	2	2	2	2	2	2	2		2	2	2	2	2	2	2	2	2
B	0										0								

Slower ♩ = 120 (♩ = ♩)

A



101 Elec. Gtr. 3

Musical staff for Elec. Gtr. 3 with triplet and ritardando markings.

Tablature for Elec. Gtr. 3

Elec. Gtr. 2

Musical staff for Elec. Gtr. 2 with triplet and ritardando markings.

Tablature for Elec. Gtr. 2

Interlude:

Slower ♩ = 72 (♩ = ♩)



105

Musical staff for Interlude with a 3-measure rest and a triplet.

Elec. Gtr. 4 (w/light dist.)

Oh,

Musical staff for Elec. Gtr. 4 with dynamics and phrasing.

Tablature for Elec. Gtr. 4

Elec. Gtr. 3

Musical staff for Elec. Gtr. 3

Tablature for Elec. Gtr. 3

Elec. Gtr. 2

Musical staff for Elec. Gtr. 2

Tablature for Elec. Gtr. 2

Outro:

109

dream, A-mer-i - ca, dream. I can't e - ven sleep from light's ear - ly dawn. Oh,

Elec. Gtr. 3

Elec. Gtr. 2

113

scream, A-mer - i - ca, scream. Be-lieve what you see from he - roes and cons.



# KNOW YOUR ENEMY

Moderately fast ♩ = 132

Lyrics by BILLIE JOE  
Music by GREEN DAY

Intro:  
N.C.

Drums

Drums cont. simile

Elec. Gtr. 1 (w/light dist.)

mf

5

B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr.

7

B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr.

Chorus:

B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr.

Do you know the en - e - my? Do you know your en - e - my? Well,

Elec. Gtr. 1

Band enters

11

B 7fr. 1342 E5 7fr. 133 B 7fr. 1342 F# 1342

got - ta know the en - e - my. (Rah eh!)

\*Elec. Gtr. 1 dbld.

TAB

8	8	9	9	8	8	X	X	4	4	4	4	4	4
9	9	9	9	9	9	X	X	4	4	4	4	4	4
7	7	7	7	7	7	X	X	2	2	2	2	2	2
													0

13

B 7fr. 1342 E5 7fr. 133 B 7fr. 1342 E5 7fr. 133 B 7fr. 1342 A5 5fr. 13

Do you know the en - e - my? Do you know your en - e - my? Well,

Rhy. Fig. 1

TAB

8	8	8	9	9	8	8	X	X	8	8	9	9	8	8
9	9	9	9	9	9	9	X	X	9	9	9	9	9	9
7	7	7	7	7	7	7	X	X	7	7	7	7	7	7
														5

15

B 7fr. 1342 E5 7fr. 133 B 7fr. 1342 F# 1342

got - ta know the en - e - my. (Rah eh!)

end Rhy. Fig. 1

TAB

8	8	8	9	9	8	8		4	4	4	4	4	4	4	X
9	9	9	9	9	9	9		4	4	4	4	4	4	4	X
7	7	7	7	7	7	7	0	2	2	2	2	2	2	2	X

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

17

B 7fr. 1342 E5 7fr. 133 B 7fr. 1342 E5 7fr. 133 B 7fr. 1342 A5 5fr. 13

Do you know the en - e - my? Do you know your en - e - my? Well,

19

B 7fr. 1342 E5 7fr. 133 B 7fr. 1342 F# 1342

got - ta know the en - e - my. (Rah eh!)

Verse 1:

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

B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr. B 7fr. E5 7fr. B 7fr.

Vi-lence is an en - er - gy, a - gainst the en - e - my, well, vi-lence is an en - er - gy. (Rah

F# 7fr. B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr.

eh!) Bring - ing on the fu - ry, the cho - ir in - fan - try, re -

B 7fr. E5 7fr. B 7fr. F# 7fr.

volt a - gainst the hon - or to o - bey. (Oh eh, oh eh.)

Verse 2:

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

B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr. B 7fr. E5 7fr. B 7fr.

O - ver-throw the ef - fi - gy, the vast ma - jor - i - ty, well, burn - ing down the fore-man of con -

F# 7fr. B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr.

trol. (Oh eh, oh eh.) Si-lence is the en - e - my, a - gainst your ur - gen - cy, so

B 7fr. E5 7fr. B 7fr. F# 7fr.

ral - ly up the de - mons of your soul. (Oh eh, oh eh.)

Chorus:

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

B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr.

Do you know the en - e - my? Do you know your en - e - my? Well,

B 7fr. E5 7fr. B 7fr. F# 7fr.

got - ta know the en - e - my. (Rah eh!)

41

B 7fr. 1342, E5 7fr. 133, B 7fr. 1342, E5 7fr. 133, B 7fr. 1342, A5 5fr. 13

Do you know the en - e - my? Do you know your en - e - my? Well,

43

B 7fr. 1342, E5 7fr. 133, B 7fr. 1342, F# 7fr. 1342

got - ta know the en - e - my. (Rah eh!) The in -

Bridge 1:

45

E5 7fr. 133, B 7fr. 1342, E5 7fr. 133, B 7fr. 1342

sur - gen - cy will rise when the blood's been sac - ri - ficed.

*Elec. Gtr. 2 (w/light dist.)*

mf

*Elec. Gtr. 1*

48

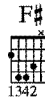
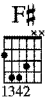
E5 7fr. 133, B 7fr. 1342

We'll be blind - ed by the lies in your eyes.

TAB

TAB

Elec. Gtr. 2 tacet 2 meas.



51

51 52

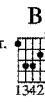
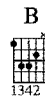
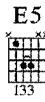
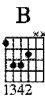
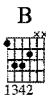
Say! \_\_\_\_\_

T  
A  
B

4 4 4 4 4 4 X X 4 4 4 4 4 4  
4 4 4 2 2 4 4 X X X 4 4 2 2 4 4  
2 2 2 2 2 2 X X 2 2 2 2 2 2 0

Guitar Solo:

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



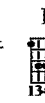
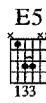
53

Elec. Gtr. 2

53 54 55

T  
A  
B

12 12 12 11 12 12 11 11 11 12 11 12 11 12 12 12 11 12 12 12 11

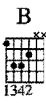


(Oh eh, oh eh.)

56 57 58

T  
A  
B

14 14 11 14 14 11 14 11 12 12 12 11 12 12 11 11 11 12 11 12 11 11



59

59 60 61

(Oh eh, oh eh.)

T  
A  
B

12 12 12 11 12 12 12 11 14 14 11 14 14 11 14 11



61

E5 7fr. 133

B 7fr. 1342

E5 7fr. 133

B 7fr. 1342

T  
A  
B

Elec. Gtr. 1

T  
A  
B

E5 7fr. 133

B 7fr. 1342

T  
A  
B

T  
A  
B

Elec. Gtr. 2 tacet

67

F# 1342

B 1333

F# 1342

B 1333

F# 1342

B 1333

F# 1342

B 1333

F# 1342

T  
A  
B

Rhy. Fig. 2

end Rhy. Fig. 2

T  
A  
B

**Bridge 2:**

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

71   
 vi - 'lence is an en - er - gy. (Oh eh, oh eh.) Well, from here to e - ter - ni - y.

74   
 (Oh eh, oh eh.) Well, vi - 'lence is an en - er - gy, (Oh eh, oh eh.) well,

77   
 si - lence is the en - e - my, so, gim - me, gim - me rev - o - lu - tion!

**Interlude:**

Band tacet

79   
**Elec. Gtr. 1**

81   
**7fr.**

83   
**7fr.**

Do you know the en - e - my? Do you know your en - e - my? Well,

**TAB**

8	8	9	9	8	8	X	X	8	8	9	9	8	8
9	9	9	9	9	9	X	X	9	9	9	9	9	9
7	7	7	7	7	7	X	X	7	7	7	7	7	7
						X	X						7
						X	X						5

Band enters

85

B 1342 7fr. E5 133 7fr. B 1342 7fr. F# 1342

got - ta know the en - e - my. (Rah eh!)

TAB

8	8	9	9	8	8	X	X	4	4	4	4	4	4	4	4	0
9	9	9	9	9	9	X	X	4	4	4	4	4	4	4	4	
7	7	7	7	7	7	X	X	2	2	2	2	2	2	2	2	

\*Elec. Gtr. 1 dbld.

Chorus:

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

87

B 1342 7fr. E5 133 7fr. B 1342 7fr. E5 133 7fr. B 1342 7fr. A5 13 5fr.

Do you know the en - e - my? Do you know your en - e - my? Well,

89

B 1342 7fr. E5 133 7fr. B 1342 7fr. F# 1342

got - ta know the en - e - my. (Rah eh!)

91

B 1342 7fr. E5 133 7fr. B 1342 7fr. E5 133 7fr. B 1342 7fr. A5 13 5fr.

Do you know the en - e - my? Do you know your en - e - my? Well,

93

B 1342 7fr. E5 133 7fr. B 1342 7fr. F# 1342

got - ta know the en - e - my. (Rah eh!)

Verse 3:

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

95

B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr. B 7fr. E5 7fr. B 7fr.

O - ver-throw the ef - fi - gy, the vast ma - jor - i - ty, well, burn - ing down the fore - man of con -

Elec. Gtr. 2

TAB

12 12 12 13 12 12 11 11 11 12 11 12 11 11 12 12 12 13 12 12 12 11

F# 7 E5 7fr. B 7fr. E5 7fr. B 7fr. E5 7fr. B 7fr. A5 5fr.

trol. (Oh eh, oh eh.) Si - lence is the en - e - my, a - gainst your ur - gen - cy, so

TAB

14 14 11 14 14 11 14 11 12 12 12 13 12 12 11 11 11 12 11 12 11 12 11 11

101

B 7fr. E5 7fr. B 7fr. F# 7fr. B 7fr.

ral - ly up the de - mons of your soul. (Oh eh, oh eh.)

TAB

12 12 12 13 12 12 12 11 14 14 11 14 14 11 14 11 12

Elec. Gtr. 1

TAB

9 9 7

# ¡VIVA LA GLORIA!

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately fast ♩ = 132

Intro:

E 7fr. 1333      G#m 4fr. 134111      A 5fr. 134211      E 7fr. 1333

Piano

*mf*  
\*Elec. Gtr. 1 (clean-tone)  
*mf* hold throughout

T 9 4 5 9  
A 9 4 6 6 7 7 6 7 9 9  
B 0 7 0 7 4 6 4 6 5 7 5 7 0 7 0 7

\*Elec. Gtr. 1 is a suggested arrangement to emulate the piano.

E 7fr. 1333      G#m 4fr. 134111      A 5fr. 134211      E 7fr. 1333

5  *Elec. Gtr. 1 cont. simile*

Hey, Glo - ri - a, are you stand - ing close\_ to the edge?\_

G#m 4fr. 134111      A 5fr. 134211      B 1333

9 Look out to the set - ting sun, the brink of your vi - sion.

E 7fr. 1333      G#m 4fr. 134111      A 5fr. 134211      E 7fr. 1333

13 E - ter - nal youth is a land - scape of a lie.

G#m 4fr. 134111      A 5fr. 134211      B 1333

17 The cracks of my skin can prove, as the years will tes - ti - fy.



21 **C#m** 4fr. 13421 **G#m** 4fr. 134111 **A** 5fr. 134211 **E** 7fr. 1333 **E/D#** 6fr. 1444

Say your prayers and light a fire. We're gon-na start a war.

25 **C#m** 4fr. 13421 **G#m** 4fr. 134111 **A** 5fr. 134211 **B** 1333

Your slo-gan's a gun for hire. It's what we've wait-ed for.

29 **E** 7fr. 1333 **G#m** 4fr. 134111 **A** 5fr. 134211

Hey, Glo-ri-a, this is why we're on the edge.

33 **E** 7fr. 1333 **G#m** 4fr. 134111 **A** 5fr. 134211

The fight of our lives been drawn to this un-dy-ing love.

37 **E** 7fr. 1333

**Faster** ♩ = 152  
N.C.  
(cymbals)





Band enters  
Chorus:  
**E** 7fr. 1333 **G#m** 4fr. 134111

**Elec. Gtr. 2 (w/light dist.)**  
*mf*



1. Glo-ri-a, vi-va la Glo-ri-a.  
2. Glo-ri-a, where are you, Glo-ri-a?

44 **C#m** 4fr. 13421 **A** 5fr. 134211

You blast your name in graf-fi-ti on the walls.  
Don't lose your faith to your lost na-i-ve-té.

Am  5fr. E  231 B  1333 C#m  4fr. 13421



48  
Fall - ing through bro - ken glass\_ that's slash - ing through your spir - it.  
(Ooh. Weath - er the storm\_ and don't\_ look back on last No - vem - ber,

A  5fr. 134211 B  7fr. 134211





52  
I can hear it like\_ a jilt - ed crowd.  
when your ban - ners\_ were burn - ing down.

E  7fr. 1333 G#m  4fr. 134111



56 *Cont. rhy. simile*  
Glo - ri - a, where are you, Glo - ri - a?  
Glo - ri - a, vi - va la Glo - ri - a.

C#m  4fr. 13421 A  5fr. 134211

60  
You found a home\_ in all\_ your scars and am - mu - ni - tion.  
Send me your am - nes - ty\_ down to the bro - ken heart - ed.

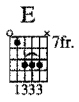
Am  5fr. 134111 E  231 B  1333 C#m  4fr. 13421

64  
You made your bed\_ in sal - ad days a - mongst the ru - ins.  
(Ooh. Bring us the sea - son that\_ we al - ways will re - mem - ber.

A  5fr. 134211 *To Coda* B  7fr. 134211

68  
Ash - es to ash - es of\_ our youth,  
Don't let the bon - fires go

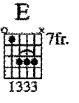
Verse:



Elec. Gtr. 2

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. It contains a melodic line with eighth notes and a bass line with quarter notes. The lyrics are: "She smashed her knuck - les in - to win - ter. (Glo - ri -

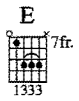
She smashed her knuck - les in - to win - ter. (Glo - ri -



Cont. rhy. simile

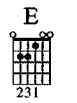
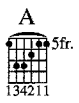
Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It features a melodic line with a long slur over several notes. The lyrics are: "As au-tumn's wind fades in - to black.

a. As au-tumn's wind fades in - to black.



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It contains a melodic line with eighth notes and a bass line with quarter notes. The lyrics are: "She is the saint of all the sin - ners, (Glo - ri -

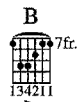
She is the saint of all the sin - ners, (Glo - ri -



Elec. Gtr. 2

Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It features a melodic line with a long slur and a circled '6' at the end. The lyrics are: "the one that's fall - en through the cracks. So don't

a. the one that's fall - en through the cracks. So don't



D.S. % al Coda

Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It contains a melodic line with eighth notes and a bass line with quarter notes. The lyrics are: "put a - way your burn - ing light.

put a - way your burn - ing light.

Elec. Gtr. 3 (w/light dist.)

Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It features a melodic line with a dynamic marking of 'mf' and a circled '6' at the end. The lyrics are: "put a - way your burn - ing light.

mf

TAB section with two staves. The first staff shows fret numbers: 5, 2, 5, 4, 5, 7. The second staff shows string numbers: 6, 5, 4, 3, 2, 1.



B



B sus



B



A



E



100

Musical staff with lyrics: Glo - ri - a,

Musical staff with notes and rests

TAB staff with fret numbers: 11, 12, 12, 12, 11, 10, 12, 9, 12, 10

Musical staff with notes and rests

TAB staff with fret numbers: 4, 4, 4, 4, 2, 2, 2, 2, 2, 0, 0, 0, 0, 0, 0

A



E



A



104

Musical staff with lyrics: where's your un - dy - ing love? Tell me the

Musical staff with notes and rests

TAB staff with fret numbers: 12, 10, 12, 9, 12, 10, 12, 9

Musical staff with notes and rests

TAB staff with fret numbers: 2, 2, 2, 2, 0, 0, 2, 2, 2, 2, 0, 0, 2, 2, 2, 2, 0, 0

107

E 231

B 1333

Bsus 1334 2fr.

B 1333

sto - ry of your life, your

TAB 12 12 11 12 12 11 10

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

Slower ♩ = 118

110

E 231

life.

TAB 9

TAB 0 0 0 0 0 0 0 0 0 12

# BEFORE THE LOBOTOMY

\*All gtrs. tuned down 1/2 step:

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

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately fast ♩ = 132

Intro:



Acous. Gtr.

*mf hold throughout*

\*Recording sounds one half step lower than written.

Dm(9)/F



C



E♭



Verses 1 & 2:

G



D(9)/F#



Acous. Gtr. cont. simile

1. Dream - ing, \_\_\_\_\_ I was on - ly dream - ing \_\_\_\_\_  
2. Dy - ing, \_\_\_\_\_ ev - 'ry-one's re - mind - ed. \_\_\_\_\_

Dm(9)/F



C



E♭



of an - oth - er place \_\_\_\_\_ and time, \_\_\_\_\_ where my fam - 'ly's from \_\_\_\_\_  
Hearts are washed in mis - er - y, \_\_\_\_\_ drenched in gas - o - line. \_\_\_\_\_

G



D(9)/F#



Sing - ing, \_\_\_\_\_ I can hear them sing - ing, \_\_\_\_\_  
Laugh - ter, \_\_\_\_\_ there is no more laugh - ter. \_\_\_\_\_



Dm(9)/F



C



1.

E $\flat$



2.

E $\flat$



Musical staff with notes and rests for measures 21-25.

when the rain had washed a way all these scattered dreams. Songs of yesterday now live in the underground.

Interlude:

D5



G5



A5



D5



G5



A5



D5



G5



A5



D5



G5



A5



Elec. Gtr. 1 (w/light dist.)

Musical staff for Electric Guitar 1, measures 26-29.

TAB for Electric Guitar 1, measures 26-29.

Elec. Gtr. 2 (w/light dist.)

Musical staff for Electric Guitar 2, measures 26-29.

TAB for Electric Guitar 2, measures 26-29.

Band enters

D5



G5



A5



D5



G5



A5



D5



G5



A5



D5



G5



A5



N.C.

Elec. Gtr. 2

Musical staff for Electric Guitar 2, measures 30-33.

TAB for Electric Guitar 2, measures 30-33.

D5



G5



A5



D5



G5



A5



D5



G5



A5



D5



G5



A5



Musical staff for Electric Guitar 2, measures 34-37.

(Ooh.)

Musical staff for Electric Guitar 2, measures 34-37.

TAB for Electric Guitar 2, measures 34-37.

Verses 3 & 4:

38

3. Life be - fore the lo - bot - o - my,  
 4. Chris - tian's les - son's what he's been sold.

Elec. Gtr. 3 (clean-tone)

Elec. Gtr. 1

*mf*

w/slight P.M.

TAB

2	2	5	5	3	3	2	2	7	7	7	X
2	2	3	5	3	3	3	3	7	7	7	X
2	2	6	6	4	4	2	2	5	5	5	X

42

Chris - tian sang the eu - lo - gy.  
 We are nor - mal and self - con - trolled.

Elec. Gtr. 3

Elec. Gtr. 1

w/slight P.M.

TAB

2	2	5	5	3	3	2	2	7	7	7	X
2	2	3	5	3	3	3	3	7	7	7	X
2	2	6	6	4	4	2	2	5	5	5	X

46

Sign my love a lost mem - o - ry,  
 Re - mem - ber to learn to for - get.

Elec. Gtr. 3

Elec. Gtr. 1

w/slight P.M.

TAB

2	2	5	5	3	3	2	2	7	7	7	X
2	2	3	5	3	3	3	3	7	7	7	X
2	2	6	6	4	4	2	2	5	5	5	X

D A G D D5 G5 A5 G5 A5 D5

50

from the end of the cen - tu - ry. whis - key shots and cheap cig - a - rettes.

Well, Well,

Elec. Gtr. 3 ----- Elec. Gtr. 1 -----

w/slight P.M. (1st time only)

TAB

2	2	5	5	3	3	2	2	7	7	7	7
2	2	6	6	4	4	2	2	5	5	5	5

Elec. Gtr. 1 ----- Elec. Gtr. 2 -----

(2nd time only)

TAB

7											
5				x	x	x	x	x	x	x	x

10

G5 D5 A5 G5 D5 A5 G5 D5 A5 G5 D5 A5

54

it's e - nough to make you sick, to cast a stone and throw a brick. But I'm not stoned, I'm just fucked up. I got so high, I can't stand up. Well,

Elec. Gtr. 1

TAB

5	7	7	x	5	7	7	x	5	7	7	x
3	5	5	x	3	5	5	x	3	5	5	x

G5 D5 A5 G5 D5 A5 G5 D5 A5 G5

58

when the sky is fall - ing been down, it burned your dreams in - to I'm not cursed, 'cause I've been blessed. I'm not in love, 'cause I'm

TAB

5	7	7	x	5	7	7	x	5	7	7	x
3	5	5	x	3	5	5	x	3	5	5	x





Dm(9)/F

C

E<sub>b</sub>

85

of Hearts an - oth - er place and time, where my fam - ly's from.  
are washed in mis - er - y, drenched in gas - o - line.

end Rhy. Fig. 1B

T  
A  
B  
10 10 8 8 10 11

end Rhy. Fig. 1A

T  
A  
B  
1 0 2 3 0 3 2 3 1 0 2 3 3 2 3 3 2 0 1 0 1 0 0 4 0 4 0

end Rhy. Fig. 1

T  
A  
B  
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8

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

G

D(9)/F#

Dm(9)/F

89

Sing - ing, Laugh - ter, I can hear them sing - ing, there is no more laugh - ter.  
when the rain had washed Songs of yes - ter - day.

1.

2.

Band tacet

C

E<sub>b</sub>

C

Cm

94

a - way, now live, all these scat-tered dreams, in the un-der - ground.

Elec. Gtr. 4 (clean-tone w/chorus & delay)

T  
A  
B  
5 4 5 5 3 3

*mp*  
fingerstyle

# CHRISTIAN'S INFERNO

Lyrics by BILLIE JOE  
Music by GREEN DAY

Fast ♩ = 160

Intro:



Rhy. Fig. 1

Elec. Gtr. 1 (clean-tone w/delay)

end Rhy. Fig. 1

Drums 4

*mf*

T  
A  
B

2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3

\*Chords are implied.

Verse:

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

9

B (1333) G (134211) 3fr. C (1333) 3fr.

1. I got un - der the grip be - tween the mod - ern hell.  
2. This di - a - bol - ic state is - tween the mod - ern hell.

13

B (1333) G (134211) 3fr.

I got the re - jec - tion let - ter in the mail and it was al - read - y  
Like a cat - a - stroph - ic ba - by, may - be, may - be you're the chem - i - cal

16

C (1333) 3fr. B (1333) G (134211) 3fr.

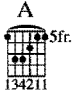
ripped to shreds. Sea - son's in a ru - in and this bit - ter pill is chused.  
re - ac - tion. I am the at - om bomb. I am the

w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st 3 meas. only

20

C (1333) 3fr. B (1333) G (134211) 3fr.

with blood. There's fi - re in my veins and it's pour - ing out  
cho - sen one. Tox - in your res - er - voir and then re - turn.



Elec. Gtr. 2 (w/light dist.)

Musical staff for measures 24-25. Treble clef, key signature of two sharps (F# and C#). Measure 24 starts with a *mf* dynamic. The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, F#4. A slur covers the last four notes.

like a flood.  
man to ape.

Chorus:



Elec. Gtr. 2



Musical staff for measures 26-29. Treble clef, key signature of two sharps. Measure 26 starts with a *mf* dynamic. The guitar part features a rhythmic pattern of eighth notes with an 'x' over the last note of each pair. The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, F#4. A slur covers the first two measures.

Whoa, Chris - tian's in - fer - no.



Cont. rhy. simile

Musical staff for measures 30-33. Treble clef, key signature of two sharps. Measure 30 starts with a *mf* dynamic. The guitar part features a rhythmic pattern of eighth notes with an 'x' over the last note of each pair. The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, F#4. A slur covers the first two measures.

Whoa, Chris - tian's in - fer - no.



Musical staff for measures 34-37. Treble clef, key signature of two sharps. Measure 34 starts with a *mf* dynamic. The guitar part features a rhythmic pattern of eighth notes with an 'x' over the last note of each pair. The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, F#4. A slur covers the first two measures.

Whoa, Chris - tian's in - fer - no.



Musical staff for measures 38-41. Treble clef, key signature of two sharps. Measure 38 starts with a *mf* dynamic. The guitar part features a rhythmic pattern of eighth notes with an 'x' over the last note of each pair. The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, F#4. A slur covers the first two measures.

Whoa, Chris - tian's in - fer - no.

Interlude:



Elec. Gtr. 2



Musical staff for measures 42-45. Treble clef, key signature of two sharps. Measure 42 starts with a *mf* dynamic. The guitar part features a rhythmic pattern of eighth notes with an 'x' over the last note of each pair. The melody consists of quarter notes: F#4, A4, B4, C#5, B4, A4, F#4. A slur covers the first two measures.

Elec. Gtr. 1

Bass line staff with tablature. The first two measures have a pattern of 2s, and the last two measures have a pattern of 3s.



1. *D.S. 8* 2.

B 1333 G 134211 C 1333 C 1333

46

TAB 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Elec. Gtr. 3 (w/light dist.) *mf*

TAB

14

*Instrumental:*

1.2.3. 4.

B 1342 7fr. E 1333 7fr. C 1342 8fr. F 1333 8fr. B 1342 7fr. B 1342 7fr.

Elec. Gtr. 2

Elec. Gtr. 4 (w/light dist.) *mf* *grad. bend*  $1\frac{1}{2}$

51

TAB 12 11 12 11 12 11 11 11 11 10 12 13 15 12 11 11 11 12

Elec. Gtr. 3

TAB

19

*Chorus:*

D 1333 5fr. A 134211 5fr. D 1333 5fr. G 134211 3fr.

Elec. Gtr. 2 resume chorus fig. simile

56

Whoa, \_\_\_\_\_ Chris - tian's in - fer - no. \_\_\_\_\_

60

D 5fr. 1333      A 5fr. 134211      D 5fr. 1333      G 3fr. 134211

Whoa, \_\_\_\_\_ Chris - tian's in - fer - no.\_\_\_\_

64

D 5fr. 1333      A 5fr. 134211      D 5fr. 1333      G 3fr. 134211

Whoa, \_\_\_\_\_ Chris - tian's in - fer - no.\_\_\_\_

68

D 5fr. 1333      A 5fr. 134211      D 5fr. 1333

Whoa, \_\_\_\_\_ Chris - tian's in -

*Outro:*

71

G 10fr. 1333      F/G 10fr. 1111      G 10fr. 1333      F/G 10fr. 1111

**Elec. Gtr. 2**

fer - no.\_\_\_\_

75

G 10fr. 1333      F/G 10fr. 1111      G 10fr. 1333      F/G 10fr. 1111

79

G 10fr. 1333      F/G 10fr. 1111      G 10fr. 1333      F/G 10fr. 1111      B5 7fr. 134

\*w/delay.

# LAST NIGHT ON EARTH

Lyrics by BILLIE JOE  
Music by GREEN DAY

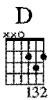
Slowly ♩ = 63

Intro:



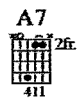
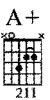
Piano (arr. for gtr.)

*mp*  
*hold throughout*



Band enters

Verse:



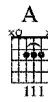
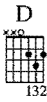
Acous. Gtr.

*Cont. rhy. simile*

1. I text a post - card sent to you. Did it go through?  
2. With ev - 'ry breath that I am worth here on earth,

Elec. Gtr. 1 (clean-tone)

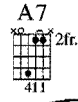
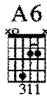
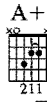
*hold throughout*  
*(2nd time only)*



7

I'm Send - ing all my love to you.  
send - ing all my love to you.

TAB: 0 2 3 0 2 3 0 2 2 0 2 2 3 2



9

You are the moon - light of my life ev - 'ry night.  
So if you dare to sec - ond guess, you could rest.

TAB: 0 2 2 0 3 2 2 0 4 2 0 5 2 2

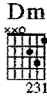
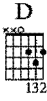


11

Giv - ing all my love to you.  
as - sured that all my love's for you.

TAB: 0 2 3 0 2 1 3 0 2 2 0 2 2 3 2

Chorus:



13

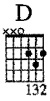
My beat - ing heart be - longs to you.


Elec. Gtr. 1


hold throughout (2nd time only)

TAB: 0 2 3 0 2 1 3 0 2 2 0 2 2 3 2

15

D  132

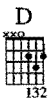
Dm  231


A  111

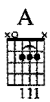
I walked for miles\_ 'til I found you.


TAB: 0 2 2 3 | 0 2 1 3 | 0 2 2 0 2 2 3 2


17

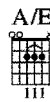
D  132

Dm  231

A  111

A/G  2 111


A/F#  2 111


A/E  111


I'm here to hon-or you\_ If I lose\_ ev - 'ry - thing\_ in the fire,

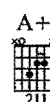
TAB: 0 2 2 3 | 0 2 1 3 | 0 3 2 0


1.

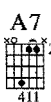
D  132


Dm  231

A  111

A+  211

A6  311

A7  2fr. 411

Acous. Gtr. 

Acous. Gtr. resume rhy. fig. simile

19

I'm send-ing all my love\_ to you.

Elec. Gtr. 2 (clean-tone w/heavy delay)

*mf*

TAB: 7 | 5 6 | 7 8 | 7

D.S.  $\text{‰}$  2.

D 132   Dm 231   A 111   D 132   Dm 231

22

I'm send-ing all my love\_ to you..

Elec. Gtr. 2

w/slide

TAB 7 6 7 6 6

Elec. Gtr. 1

Acous. Gtr. & Elec. Gtr. 1

TAB 2 3 2 3 2 3 1 2 3 2 3

17

*Instrumental:*

A 111   A+ 211   A6 311   A7 411 2fr.   D 132   Dm 231   A 111

25

Acous. Gtr. & Elec. Gtr. 1 resume chorus fig. simile

TAB 9 9 10 10 11 11 12 10 7 10 6 10 5

A 111   A+ 211   A6 311   A7 411 2fr.   D 132   Dm 231   A 111

29

TAB 9 9 10 10 11 11 12 10 7 10 6 10 5 10



# EAST JESUS NOWHERE

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately fast shuffle ♩ = 138 (♩ = ♩)

Intro:

E5 G5 E5 D5 E5

G5 E5 D5 E5

Elec. Gtr. 1 (clean-tone)

1.

*mf*

2.

E5

E5 G5 E5 D5 E5

G5 E5 D5

Rhy. Fig. 1

Elec. Gtrs. 1 & 2 (w/dist.)

*f*

1.

2.

Verse:

E5

E5

D5 A5 E5

D5 A5

Raise your hands now to tes - ti - fy.

end Rhy. Fig. 1

*mf*

13

E5

D5

A5

E5

Your con - fes - sion will be cru - ci - fied.

You're a sac - ri - fi - cial



16 D5 A5 E5 D5 A5

su - i - cide, like a dog that's been sod - om - ized. Well,

TAB: 

x	x	x	x	7	7
x	x	x	x	5	7
				5	5

9	x	x	x	x	x
9	x	x	x	x	x
7	x	x	x	x	x

x	x	x	x	7	7
x	x	x	x	5	7
				5	5

19 E5 G5 E5 D5 E5 G5 E5 D5

stand up! All the white boys. Sit down!

TAB: 

9	12	9	7	9	x	x	x	x	x	x
9	12	9	7	9	x	x	x	x	x	x
7	10	7	5	7	x	x	x	x	x	x

9	12	9	7	9	12	9	7
9	12	9	7	9	12	9	7
7	10	7	5	7	10	7	5

22 E5 G5 E5 D5 E5

And the black girls. Stand up! You're the soldiers.

TAB: 

9	x	x	x	x	x	x	9	12	9	7
9	x	x	x	x	x	x	9	12	9	7
7	x	x	x	x	x	x	7	10	7	5

9	x	x	x	x	x	x	9	x	x	x	x	x
9	x	x	x	x	x	x	9	x	x	x	x	x
7	x	x	x	x	x	x	7	x	x	x	x	x

§ Pre-chorus:

25 G5 E5 D5 E5 D5 A5 B5

Sit down! of the new world. 1. Put your faith in a  
2. See additional lyrics

TAB: 

9	12	9	7	9	x	x	7	7	7	7	9	9
9	12	9	7	9	x	x	7	7	7	7	9	9
7	10	7	5	7	x	x	5	5	5	5	7	7

9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7

D5 A5 B5

D5 A5

28

mir - a - cle and it's non - de - nom - i - na - tion - al.

TAB

9	9	9	9	7	7	9	9	9	9	9	9	9	9	9	7	7
9	9	9	9	7	7	9	9	9	9	9	9	9	9	9	7	7
7	7	7	7	5	5	7	7	7	7	7	7	7	7	7	5	5

31

B5

D5 A5 B5

Join the choir, we'll be sing - ing in the church of

TAB

9	9	9	9	9	9	9	9	9	7	7	9	9	9	9	9	9
9	9	9	9	9	9	9	9	9	7	7	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	5	5	7	7	7	7	7	7

A

5fr.  
134211

Chorus:

Elec. Gtr. 1

Cont. in notation

E

G

34

wish - ful think - ing. fire burns to - day of

Elec. Gtr. 2

Elec. Gtrs. 1 & 2

TAB

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

37

A

C5

B5

E

blas - phe - my and gen - o - cide. The si - rens of de - cay

TAB

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

G A C5 D5

40 will in - fil - trate the faith fa - nat - ics.

TAB

Guitar Solo:

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

E5 G5 B5 D5 E5

Elec. Gtr. 1

1. 2.  
 G5 E5 D5 E5 (E5) D5 A5

43

TAB

Bridge:

Gtrs. tacet

N.C. (E5)

(G5)

(B5)

48 mf Oh, bless me, Lord, for I have sinned.

(E5)

(G5)

(B5)

52 It's been a life - time since I last con - fessed.

(E5)

(G5)

55 I threw my crutch - es in the riv -

(B5)

(E5)

58 - er of a shad - ow of doubt. And I'll be dressed

D.S. al Coda

D5 A5

133 5fr. 133 5fr.

Elec. Gtr. 1

61 up in my Sun - day best.





E5  
7fr.  
133

G5  
3fr.  
133

A5  
5fr.  
133

C5  
3fr.  
133

D5  
5fr.  
133

Cont. in notation

89

TAB

12 12 12 14 10 8 10 8 12 12 12 14 15 15 14

93

E5 F5 E5

*mf* divisi (high E, 1st time only)  
trem. pick

TAB

12 9 7 10 8 5 9

Elec. Gtr. 1

*mf*

TAB

7 0 7 0 7 0 12 (7)

97

F5 E5

1. 2.

A

*mp*

TAB

5 9 7 10 8 5 9 9 9 7

TAB

7 0 7 0 7 0 (7) 7

Chorus:

102 E G A C B

fire burns to - day of blas - phe - my and gen - o - cide. The

TAB: 13 14 14 12 | 16 17 17 15 | 14 14 14 12 | 17 17 17 15 | 16 16 16 14

106 E G A C B

si - rens of de - cay will in - fil - trate the in - side.

(w/feedback)

TAB: 13 14 14 12 | 16 17 17 15 | 14 14 14 12 | 17 17 17 15 | 16 16 16 14

E5 7fr. G5 10fr. E5 7fr. D5 5fr. E5 7fr. G5 10fr. E5 7fr. D5 5fr. E5 7fr. G5 10fr. E5 7fr. D5 5fr.

Elec. Gtr. 1

111 Elec. Gtr. 2

trem. pick

TAB: 9 9 7 | 12 9 6 | 15 12 9 | 13 10 7 | 10 9 6 | 9 7 6 | 9 7 6

E5 7fr. G5 10fr. E5 7fr. D5 5fr. E5 7fr. D5 5fr. A5 5fr. E5 7fr.

116

TAB: 12 15 13 | 10 7 6 | 7 7 7 | 9 9 9 | 9 9 9 | 9 9 9 | 9 9 9

Say a prayer for the family.  
 Drop a coin for humanity.  
 Ain't this uniform flattering?  
 I never asked you a goddamn thing.  
 (To Chorus:)

# PEACEMAKER

Lyrics by BILLIE JOE  
Music by GREEN DAY

Fast ♩ = 200

Intro:

Band enter 2nd time

Bm



1. \_\_\_\_\_ | 2. \_\_\_\_\_

N.C.

\*Acous. Gtr.



*mf*



(Whisper) One, two, three, four.

1. Well,

\*2nd time, Acous. Gtr. dbld. by Elec. Gtr. 1

§ Verses 1, 3, & 5:

Bm



Acous. Gtr. & Elec. Gtr. 1 cont. rhy. simile



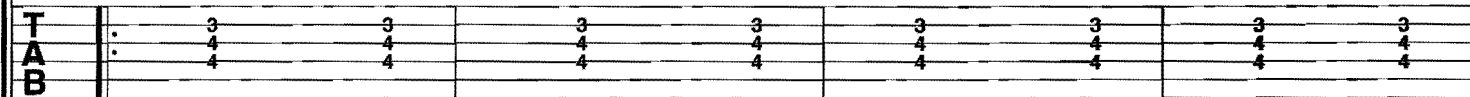
I've got a fe - ver, a non - be - liev - er. I'm in a state of grace. For  
(3.) I am a kill - joy from De - troit, I drink from a well of rage. I  
(5.) See additional lyrics

Elec. Gtr. 2 (w/light dist.)



*mf*

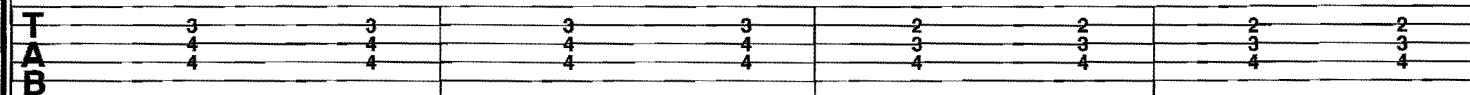
(3rd time only)



F#



I am the Cae - sar. I'm gon - na seize the day. Well,  
feed off the weak - ness with all my love. Well,





15

call of the ban - shee, hey hey, hey hey hey hey hey. As  
 call up the cap - tain, hey, hey, hey, hey, hey, hey, hey. Well,

TAB

2	2	2	2	2	2	2
3	3	3	3	3	3	3
4	4	4	4	4	4	4

To Coda ⊕

Bm

19

God as my wit - ness, the in - fi - dels are gon - na pay. 2. Well,  
 death to the lov - er that you were dream - ing of. 4. Well,

TAB

2	2	2	2	3	3
3	3	3	3	4	4
4	4	4	4	4	4

Verses 2 & 4:

Bm

Acous. Gtr. & Elec. Gtr. 1 cont. rhy. simile

23

call the as - sas - sin, the or - gasm, a spasm of love and hate. For  
 this is a stand - off, a Mol - o - tov cock - tail on the house. You

F#

27

what will di - vide us? The right - eous and the meek. Well,  
 thought I was a write - off, you bet - ter think a - gain. Well,

31

call of the wild, hey hey, hey hey hey hey hey. Well,  
 call the peace - mak - er. hey, hey, hey, hey, hey, hey, hey. I'm

Bm



35

death to the girl at the end of the ser - e - nade. } Ven -  
 gon-na send you back to the place where it all be - gan. }

Elec. Gtr. 3 (clean-tone)

*mf*

TAB

14

Chorus:

F#



39

Acous. Gtr. & Elec. Gtr. 1 cont. rhy. simile

det - ta, sweet ven - det - ta, this Ber -

Rhy. Fig. 1

TAB

2 3 2 2

Bm



43

et - ta of the night. This

TAB

2 2 4 (4) 2 2

Em



Bm



47

fire and the de - sire. Well,

TAB

0 3 2 2

51

F#

134211

1. Bm

13421

shots ring - ing out on the ho - ly par - a - site.\_\_\_\_\_

3. Well,  
end Rhy. Fig. 1

T  
A  
B

2 2 4 2 2

2. Freely

Bm

13421

Band tacet -----

Acous. Gtr. & Elec. Gtr. 1

55

Elec. Gtr. 4 (w/dist.)

mf rake

T  
A  
B

2 4 3 4

*a tempo*  
Instrumental:  
w/Rhy. Fig. 1 (Elec. Gtr. 3)

F#

134211

Acous. Gtr. & Elec. Gtr. 1 resume rhy. fig. simile

Elec. Gtr. 5 (w/dist.)

58

mf

T  
A  
B

6 4 6 4 6 4 7 7 4 6 4 6 4 6 4 7 7 6

Elec. Gtr. 4

T  
A  
B

2 4 2 4 2 4 3 3 4 2 4 2 4 2 4 3 4 2

Bm



Musical notation for measures 62-65. Includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff with fret numbers: 7 6 7 6 | 7 6 7 7 6 | 7 6 7 6 | 7 6 7 7 6.

Musical notation for measures 62-65. Includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff with fret numbers: 3 2 3 2 | 3 2 4 4 2 | 3 2 3 2 | 3 2 4 4 3.

Em



Bm



Musical notation for measures 66-69. Includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff with fret numbers: 7 6 7 9 | 10 9 7 6 | 7 6 7 6 | 7 6 7 7.

Musical notation for measures 66-69. Includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff with fret numbers: 5 3 5 3 | 5 3 5 2 | 3 2 3 2 | 3 2 4 3.

*D.S. al Coda*

F#



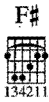
Bm



Musical notation for measures 70-73. Includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff with fret numbers: 6 4 6 4 | 6 4 7 7 | 7 7 7 7 | 7 7. Includes the instruction "5. Well,".

Musical notation for measures 70-73. Includes a treble clef staff with a key signature of two sharps (F# and C#) and a guitar TAB staff with fret numbers: 2 4 2 4 | 2 4 3 3 | 4 4 4 4 | 4 4.

♩ Coda



74

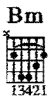
Well, death to the ones at the end of the ser - en - ade...

Elec. Gtr. 2

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

Elec. Gtr. 3

T						
A						
B						
	14	2		2	4	2



77

Well, death to the ones at the end of the ser - en - ade...

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

T								
A								
B								
	2		3	2		2	4	2

**Freely**

Band tacet

Bm



F#



Acous. Gtr. & Elec. Gtr. 1

81

Musical staff with lyrics: Well, death to the ones at the end of the ser - e -

Musical staff with chords and dynamics

TAB: 3 3 3 3 2 / 4 4 4 4 3 / 4 4 4 4 4

Musical staff with notes and dynamics

TAB: 2 / 3 2

*a tempo*

Bm



85

Musical staff with notes and dynamics

nade.

Musical staff with chords and dynamics

TAB: 3 3 3 3 3 3 3 3 / 4 4 4 4 4 4 4 4 / 4 4 4 4 4 4 4 4

Musical staff with notes and dynamics

TAB: 2 2 0 2 0 / 2 2 0 2 0 / 2 2 0 2 0 / 2 2

*Verse 5:*

Well, now the caretakers, the undertakers  
 Saw I'm gonna go out and get a peacemaker.  
 This is a neo-Saint Valentines massacre.  
 Well, call up the Gaza, hey, hey, hey, hey, hey, hey, hey.  
 Well, death to the ones at the end of the serenade.  
 (To Coda)

# LAST OF THE AMERICAN GIRLS

Moderately ♩ = 126

Lyrics by BILLIE JOE  
Music by GREEN DAY

Intro:

N.C.

\* B



She puts her

Bass Gtr. (arr. for gtr.)  
mf

T  
A  
B

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

\*Chords are implied.

Verse 1:

B



E



3

make-up on like graf - fi - ti on the walls of the heart - land. She's got her

T  
A  
B

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 0

B



F#



7

lit - tle book of con - spir - a - cies right in her hand... She is

T  
A  
B

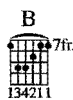
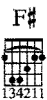
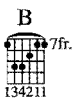
2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 0



11

par - a - noid, en - dan - gered spe - cies head - ed in - to ex - tinc - tion. She is

TAB: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 0

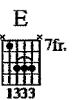
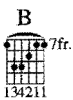


15

one of a kind. Well, she's the last of the A - mer - i - can girls. 2. She wears her

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

Verses 2 & 3:



19

(3.) o - ver - coat for the com - ing of the nu - clear win - ter. She is  
 (3.) vi - nyl rec - ords, sing - ing songs on the eve of de - struc - tion. She's a

Rhy. Fig. 1  
 Elec. Gtr. 1 (w/light dist.)

*mf*

TAB: 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Fill 1  
Elec. Gtr. 2 (w/light dist.)

*mf*

TAB: 7 7 7 7 7 7 7 7 7 6 7 9 9

Rhy. Fig. 1A  
Elec. Gtr. 3 (clean-tone)

*mf*  
(2nd time only)

TAB: 2 2 4 4 4 4 2 2 4 4 4 4 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4



B  
134211 7fr.

F#  
134211

23

rid-ing her bike... like a fu-gi-tive of crit-i-cal mass... She's on a  
suck-er for... all the crim-i-nals\_ break-ing the laws... She will

end Rhy. Fig. 1

T  
A  
B 2

end Rhy. Fig. 1A

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

Elec. Gtr. 4 (clean-tone)

*mp*  
(2nd time only)

T  
A  
B 0 0 0 0 3 4 1 1

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

w/Rhy. Fig. 1A (Elec. Gtr. 3) 2nd time only

w/Fill 1 (Elec. Gtr. 2)

B  
134211 7fr.

E  
1333 7fr.

27

hun-ger strike\_ for the ones who won't make it for din-ner. She makes e-  
come in first\_ for the end of west-ern civ-il-i-za-tion. She's the

T  
A  
B 4



31

nough to sur - vive\_\_ for a hol - i - day of work - ing class\_\_ She's a  
 end-less war,\_\_ she's a he - ro for the lost\_\_ cause\_\_ Like a

hold - - - - -

T	0	0	0	0
A			3	2
B				

Chorus:



Elec. Gtr. 1

35

run - a - way\_\_ of the es - tab - lish - ment in - cor - por - a - ted. She won't co -  
 hur - ri - cane\_\_ in the heart of the dev - as - ta - tion. She's a -

Elec. Gtr. 5 (w/light dist.)

*mf*

T	16	16	16	16	14	14	14	14	14	14	14	14	13	13	13	13	13	16	16	13	12	12	12	12	12	12	12	12							
A	14	14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12	12	12	11	11	11	11	11	14	14	11	10	10	10	10	10	10	10
B																																			



39

op - er - ate. Well, she's the last of the A - mer - i - can girls.  
 nat - ral dis - as - ter. She's the last of the A - mer - i - can girls.

Elec. Gtr. 6 (w/dist.)

*mf*

T	16	16	16	16	16	16	16	16	11	11	11	8	7	8	9	7	8
A	14	14	14	14	14	14	14	14	9	9	9						
B																	

1. **B** 7fr. 134211    **E** 7fr. 1333    **B** 7fr. 134211    **E** 7fr. 1333

2. **B** 7fr. 134211    **E** 7fr. 1333    **B** 7fr. 134211    **E** 7fr. 1333

42

3. She plays her

**TAB**

**TAB**

**Elec. Gtr. 5**

**TAB**

*Guitar Solo:*

**B** 7fr. 134211    **E** 7fr. 1333

**Elec. Gtr. 1**

**Elec. Gtr. 7 (w/light dist.)**

46

*mf*

**TAB**

**TAB**

**Elec. Gtr. 5**

**TAB**



1. | 2.

50

She puts her

TAB

7	9	9	9	9	8	9	8	9	9	7	9	9	9	9	2	4	4	4	4	4	4	(4)	3	2	4	4	4	4	4	(4)	3	2	4	4	4	4	(4)	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	-----	---	---	---	---	---	---	---	-----	---	---	---	---	---	---	-----	---

Chorus:



55

Elec. Gtr. 1 resume chorus fig. simile

make-up on \_\_\_\_\_ like graf - ti on the walls of the heart - land. She's got her

Elec. Gtr. 5

TAB

16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14	14	14	13	13	13	13	13	16	16	13	12	12	12	12	12	12	12	12	12	12	12	12	12
14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12	12	11	11	11	11	11	14	14	11	10	10	10	10	10	10	10	10	10	10	10	10	10



59

lit-tle book of con - spir-a-cies right in her hand. She will

TAB

16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14	14	14	11	11	11	11	11	11	11	11	15	15	15	15	15	15	15	15	15	15	15	15
14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12	12	9	9	9	9	9	9	9	9	13	13	13	13	13	13	13	13	13	13	13	13

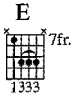
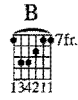
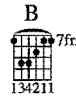
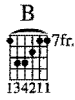


63

come in first for the end of west-ern civ - il - i - za - tion. She's a

TAB

16	16	16	16	16	16	16	16	14	14	14	14	14	14	14	14	14	14	13	13	13	13	13	16	16	13	12	12	12	12	12	12	12	12	12	12	12
14	14	14	14	14	14	14	14	12	12	12	12	12	12	12	12	12	12	11	11	11	11	11	14	14	11	10	10	10	10	10	10	10	10	10	10	10



Elec. Gtr. 1

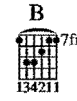
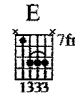
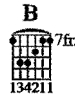


67

nat-'ral dis - as - ter. She's the last of the A-mer-i-can girls. Oh yeah..

Elec. Gtr. 6

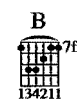
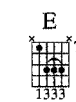
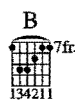
T	16	16	16	16	16	16	16	11	11	11	8	7	8	9	7	8	8	7	8	9	7
A	14	14	14	14	14	14	14	9	9	9											
B																					



71 *Cont. rhy. simile*

All right. Oh yeah..

T	8	7	8	9	7	8	8	7	8	9	7	8	7	8	9	7	8	8	7	8	9	7
A																						
B																						



Elec. Gtr. 1

75

T	8	7	8	9	7	8	8	7	8	9	7	8
A												
B												

# MURDER CITY

Lyrics by BILLIE JOE  
Music by GREEN DAY

Fast ♩ = 184

Intro:

N.C.

**Drums**

**Organ**

Chorus:

**B**  
7fr.  
1342

**D#**  
6fr.  
1333

**Elec. Gtr. 1 (w/light dist.)**

**mf**

Des - per - ate, — but — not hope - less.

**G#5**  
4fr.  
134

**E**  
7fr.  
1333

**Em**  
7fr.  
1342

*Cont. rhy. simile*

I feel so use - less in — the mur - der cit - y.

**B**  
7fr.  
1342

**D#**  
6fr.  
1333

**13**

Des - per - ate, — but — not help - less.

**G#5**  
4fr.  
134

**E**  
7fr.  
1333

**Em**  
7fr.  
1342

**17**

The clock strikes mid - night in — the mur - der cit - y.









**Coda**

66 **Em** 7fr. 1342

so - pa - thet - ic.

**Drums**

**TAB**

8  
9  
7

**Chorus:**

w/Riff A (Elec. Gtr. 2) 2nd time only

69 **B** 7fr. 1342 **D#** 6fr. 1333

Des - per - ate, but not hope - less.

**G#5** 4fr. 134

73 I feel so use - less in the mur - der cit - y.

**E** 7fr. 1333 **Em** 7fr. 1342

w/Riff A (Elec. Gtr. 2) 1st 6 meas., 2nd time only

77 **B** 7fr. 1342 **D#** 6fr. 1333

Des - per - ate, but not help - less.

**G#5** 4fr. 134

81 The clock strikes mid - night in the mur - der cit - y.

1. **E** 7fr. 1333 **Em** 7fr. 1342 2. **E** 7fr. 1333

**Elec. Gtr. 1**

**Elec. Gtr. 2**

**TAB**

9  
11

# ¿VIVA LA GLORIA? (LITTLE GIRL)

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately slow ♩ = 84

**Piano**

*mp*

Fm Fm/Eb Fm/D Fm/Bb Eb C7

5 Fm Fm/Eb Fm/D Fm/Bb Eb

The piano introduction consists of two lines of music in 4/4 time. The first line starts with a piano (p) dynamic and includes chords Fm, Fm/Eb, Fm/D, Fm/Bb, Eb, and C7. The second line starts at measure 5 and includes chords Fm, Fm/Eb, Fm/D, Fm/Bb, and Eb. The melody is a simple eighth-note pattern.

Moderately, in 2 ♩ = 96

*mf*

Fm

Measures 9-12 are in 2/4 time. Measure 9 starts with a mezzo-forte (mf) dynamic. The music consists of a steady eighth-note bass line and a simple melody. Chords are Fm throughout.

*Piano cont. simile*

*Verse 1:*

13

Fm Db

Lit - tle girl, lit - tle girl, why are you cry - ing?

Measures 13-16 are in 2/4 time. Measure 13 starts with a piano (p) dynamic. The music consists of a steady eighth-note bass line and a simple melody. Chords are Fm and Db.

17

C Fm

In - side your rest - less soul\_ your heart is dy - ing.

Measures 17-20 are in 2/4 time. Measure 17 starts with a piano (p) dynamic. The music consists of a steady eighth-note bass line and a simple melody. Chords are C and Fm.

21

Db

Lit - tle one, lit - tle one, your soul is purg - ing,

Measures 21-24 are in 2/4 time. Measure 21 starts with a piano (p) dynamic. The music consists of a steady eighth-note bass line and a simple melody. Chords are Db.

25

C Fm

of love and ra - zor blades\_ your blood is surg - ing. Run a -

Measures 25-28 are in 2/4 time. Measure 25 starts with a piano (p) dynamic. The music consists of a steady eighth-note bass line and a simple melody. Chords are C and Fm.

**Chorus:**

30 **F5** **Db5**

way \_\_\_\_\_ from the riv - er to the street and

**Elec. Gtr. 1 (dbld. by 2nd gtr.)**

**TAB**

3	3	3	3	3	3	3	3	3	6	6	6	6	6
1	1	1	1	1	1	1	1	1	4	4	4	4	4

34 **C5** **F5**

find your - self with your face in the gut - ter. You're a

**TAB**

5	5				3	3	3	3	3	3	3	3
3	3	3	3	3	1	4	3	1	3	3	3	3

38 **D65**

stray \_\_\_\_\_ for the Sal - va - tion Ar - my. There

**TAB**

3	3	3	3	3	3	3	3	3	6	6	6	6	6
1	1	1	1	1	1	1	1	1	4	4	4	4	4

42 **C5**

is no place like home \_\_\_\_\_ when you got no place to

**TAB**

5	5	5	5	5	5	5	5	5	5	5	5	1	4	3
3	3	3	3	3	3	3	3	3	3	3	3			

To Coda

46 Fm

go. Lit - tle

Elec. Gtr. 1 cont. in slashes

Elec. Gtr. 2 (clean-tone w/reverb)

mf fast vibrato w/trem. bar

TAB

Verse 2:

Fm

Db

Elec. Gtr. 1

50

girl, lit - tle girl, your life is call - ing the

C

Fm

Elec. Gtr. 2

54


char - la - tans and saints of your a - ban - don. Lit - tle

Elec. Gtr. 2

fast vibrato w/trem. bar

w/trem. bar

TAB

Db  
  
 1333

58


one, lit - tle one, the sky is fall - ing. Your

*fast vibrato w/trem. bar*

*fast vibrato w/trem. bar*

TAB

8	9	9	9
10		10	

C  
  
 1333

Fm  
  
 134111

62


life - boat of de - cep - tion is now sail - ing. In the

*w/trem. bar*

*fast vibrato w/trem. bar*

TAB

8	(8)	9	
9	(8)	10	
	(9)		
		10	

Db  
  
 1333

66

wake all the way no rhyme or rea - son, your

*w/trem. bar*

TAB

1	2	3	1	2	3
				4	
					4



70

blood - shot eyes will show your heart of trea - son. Lit - tle

*w/trem. bar* -1/2

TAB: 3 | 6 5 3 3 | 1 -1/2



74

girl, lit - tle girl, you dirt - y li - ar. You're



*D.S. % al Coda*

78

just a junk - ie preach - ing to the choir. Run a -

*fast vibrato w/trem. bar*

*fast vibrato w/trem. bar*

TAB: 8 8 9 | 8 10 9

*Bridge:*

*Coda*



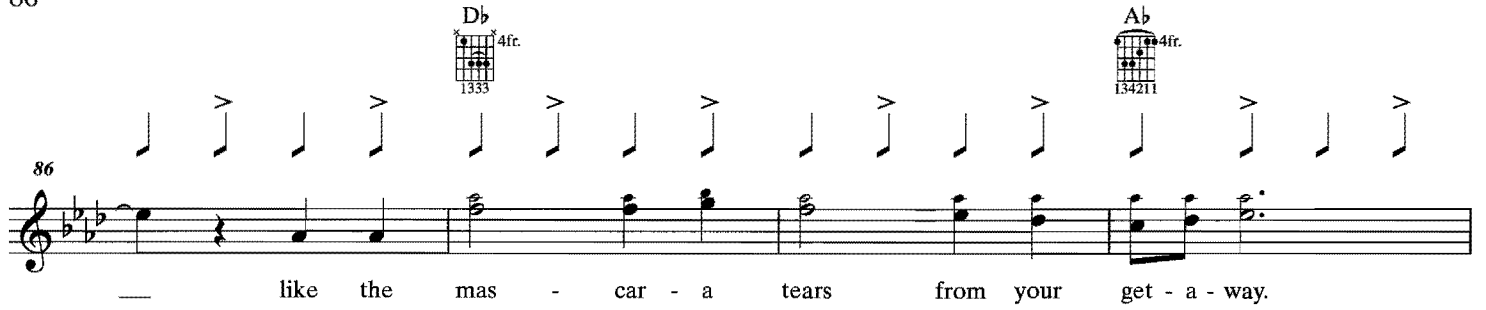
82

The trac - es of blood al - ways fol - low you home.

86

Db 4fr. 1333

Ab 4fr. 134211

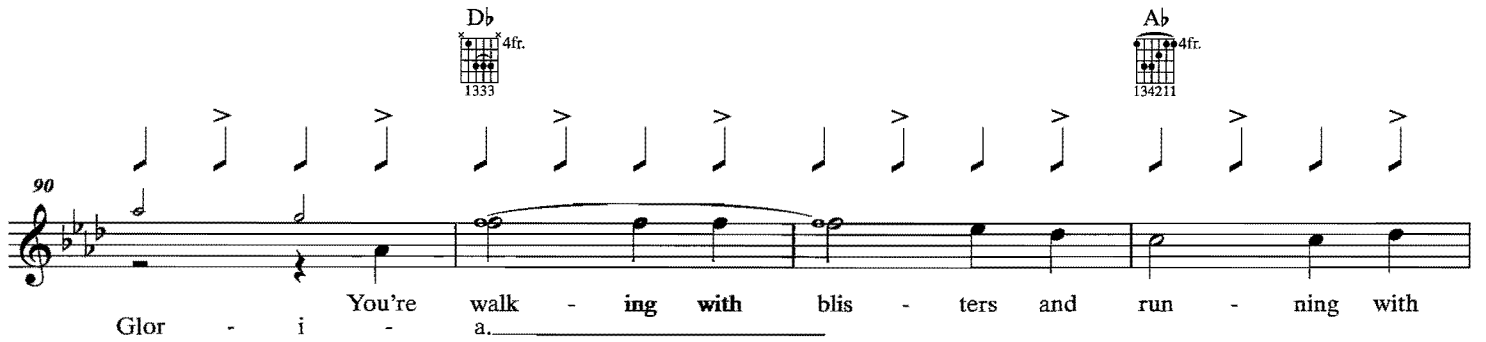


like the mas - car - a tears from your get - a - way.

90

Db 4fr. 1333


Ab 4fr. 134211



Glor - i - You're walk - ing with blis - ters and run - ning with

94

C 3fr. 1333

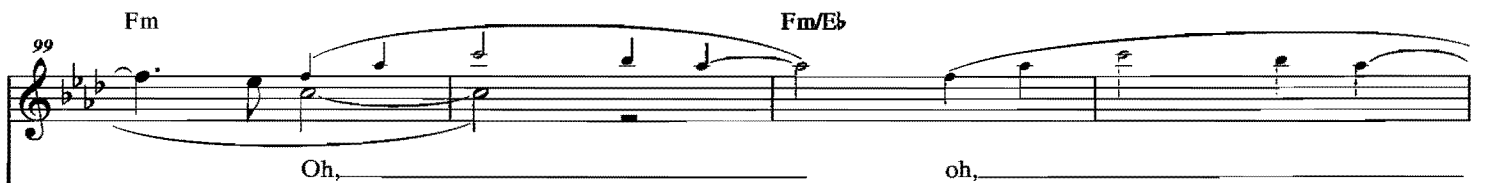


shears. So un - ho - ly sis - ter of grace...

99

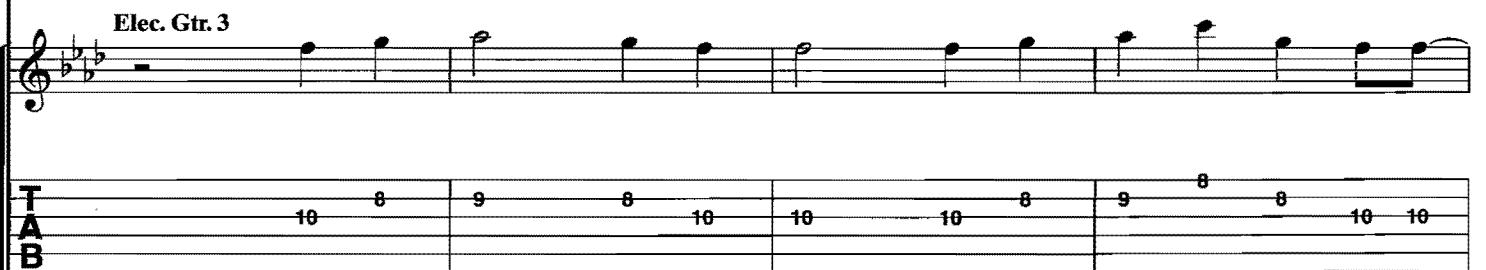
Fm

Fm/Eb



Oh, oh,

Elec. Gtr. 3

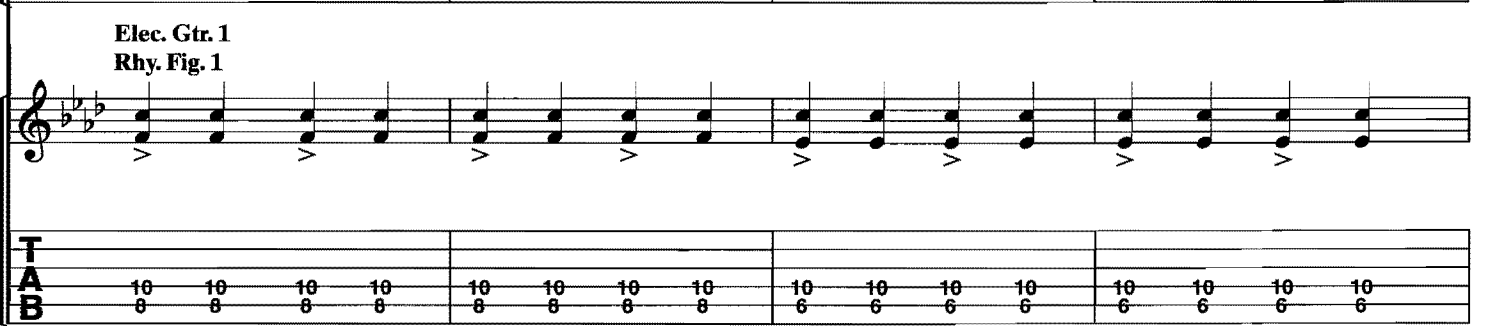


TAB

10 8 | 9 8 10 | 10 10 8 | 9 8 8 10 10

Elec. Gtr. 1

Rhy. Fig. 1



TAB

10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 10 10 10 10



103

Fm/D Fm/Bb Eb C

oh, oh, oh.

TAB

end Rhy. Fig. 1

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 1) cont. simile

107

Fm Fm/Eb Fm/D

Oh, oh, oh,

TAB

112

Fm/Bb Eb C Eb C

oh, oh, oh, Run a -

TAB

Chorus:

F5

D $\flat$ 5

117

way from the riv - er to the street and

TAB 17 18

Elec. Gtr. 1

TAB

121

C5

F5

find your - self with your face in the gut - ter. You're a

TAB

125

D $\flat$ 5

stray from the Sal - va - tion Ar - my. There

TAB

129

C5

is no place like home.

TAB

# RESTLESS HEART SYNDROME

\*All gtrs. tuned down 1 whole step:

- ⑥ = D    ③ = F
- ⑤ = G    ② = A
- ④ = C    ① = D

Lyrics by BILLIE JOE  
Music by GREEN DAY

Slowly ♩ = 72

Intro:

Am      D      G      C      F      Bb      E

Piano (arr. for gtr.)

*mp*  
*fingerstyle*

\*Recording sounds one whole step lower than written.

Moderately slow ♩ = 84

Verse:

Am      Am/G      Am/F#      Am/F

\*Acous. Gtr.

*Cont. rhy. simile*

- 1. I've got a real - ly bad dis - ease.
- 2. I think they found an - oth - er cure

Piano (arr. for gtr.)

Elec. Gtr. 1 (clean-tone)

*mf*  
*hold throughout*  
*(2nd time only) -*

\*Strum pattern for Acous. Gtr.

Acous. Gtr. tacet 8 meas. first time only (enter at meas. 13)  
Second time, play through entire verse.

Am Am/G D/F# F

7  
It's got me beg - ging on my hands and knees. So  
for bro - ken hearts and feel - ing in - se - cure. You'd

TAB

(2nd time only) - - - - -

TAB

Am Am/G Am/F# Am/F Am Am/G

*Piano cont. simile*

*Elec. Gtr. 1 cont. simile, 2nd time only*

9  
take me to e - mer - gen - cy. 'cause some - thing seems to be miss -  
be sur - prised what I en - dure. What makes you feel so self - as -

Band enters

12 D/F# F Am Am/G Am/F# Am/F

ing. I need to find a place to hide.

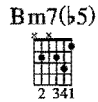
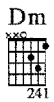
15 Am Am/G D/F# Fmaj7 Am Am/G

It's like an ul - cer bleed - ing in my brain. So send me to the  
You nev - er know what could be wait - ing out - side. The ac - ci - dents that

18 Am/F# Am/F Am Am/G D/F# Fmaj7

phar - ma - cy. so I can lose my mem - o - ry.  
you could find. It's like some kind of su - i - cide.

Pre-chorus:



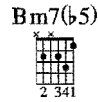
21 Acous. Gtr. cont. rhy. simile

I'm e - lat - ed, is med - i - cat - ed.  
So what ails you is what im - pales you.

Elec. Gtr. 1

hold throughout  
(2nd time only)

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



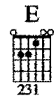
23

Lord knows, I tried to find a way  
I feel like I've been cru - ci - fied to be sat - is - fied.

(2nd time only)

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

1.



Acous. Gtr.

Acous. Gtr. rhythmic pattern

2.



Acous. Gtr.

Acous. Gtr. rhythmic pattern

25

Acous. Gtr. melodic line

Elec. Gtr. 1

Elec. Gtr. 1 melodic line

TAB 0 0 1 2 2 0 12 0

Chorus:

Am



Am/G



F#m7(b5)



D



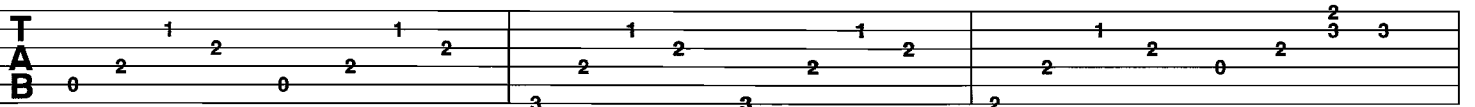
Acous. Gtr.



Elec. Gtr. 1



hold throughout



G



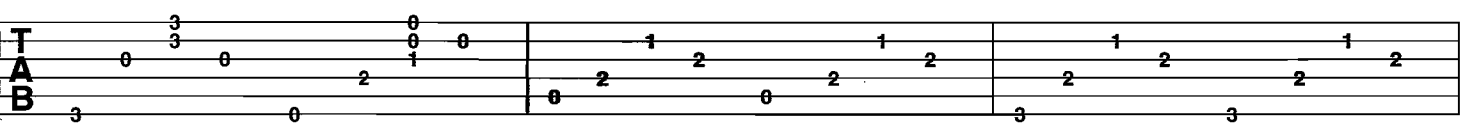
E



Am



Am/G



F#m7(b5)



D




G





E





Guitar Solo:

Am  231

Am/G  4 231

Am/F#  2 341

F5  133 8fr.

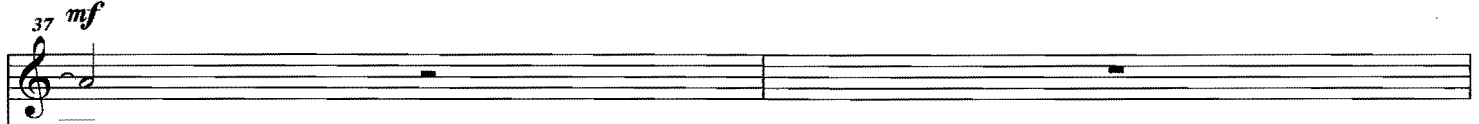
E5  133 7fr.

Elec. Gtr. 2 (w/light dist.)

*mf*



37 *mf*



Elec. Gtr. 3 (w/light dist. & wah)

*mf*



TAB

14 14 14 14 17 17 14 14 16 16 16 16 17 17 14 14	14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14
12 12 12 12 15 15 12 12 14 14 14 14 15 15 12 12	12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Am  231

Am/G  4 231

Am/F#  2 341

F5  133 8fr.

E5  133 7fr.



39



TAB

14 14 14 14 17 17 14 14 16 16 16 16 17 17 19 19	19 19 17 17 16 16 17 17 17 17 16 16 12 12 12 12
12 12 12 12 15 15 12 12 14 14 14 14 15 15 17 17	17 17 15 15 14 14 15 15 15 15 14 14 10 10 10 10

Am  231

Am/G  4 231

Am/F#  2 341

F5  133 8fr.

E5  133 7fr.





41





TAB


12 12 9 17 17 14 14 16 16 16 16 17 17 14 14	14 14 14 14 14 14 14 14 14 14 14 14 14 14 9
10 10 7 15 15 12 12 14 14 14 14 15 15 12 12	12 12 12 12 12 12 12 12 12 12 12 12 12 12 7

Am  231

Am/G  4 231

Am/F#  2 341

F5  133 8fr.

N.C.  17 fr.



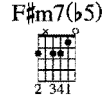
43



TAB

14 14 14 14 17 17 14 14 16 16 16 16 17 17 19 19	19 19 19 19 19 19 19 19 19 19 19 19 19 19 19
12 12 12 12 15 15 12 12 14 14 14 14 15 15 17 17	17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

94 Chorus:

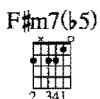


Elec. Gtr. 2

45 I'm e - lat - ed, med - i - cat - ed. I am my own worst en - e - my.



48 So what ails you s'what im - pales you.



51 You are your own worst en - e - my. You're a vic - tim.



54 of the sys - tem. You are your own worst en - e - my.



57 You're a vic - tim. of the sys - tem. You are your own worst en - e - my.

Outro:



Elec. Gtr. 2

Elec. Gtr. 3

61

T	14	14	14	14	14	14	14	14	14	10	10	10	10	10	10	9
A	12	12	12	12	12	12	12	12	12	8	8	8	8	8	8	7
B																



A5  
5fr.  
134

F5  
8fr.  
133

E5  
7fr.  
133

63

T	14 14 14 14	14 14 14 14	10 10 10 10	10	10 9
A					
B	12 12 12 12	12 12 12 12	8 8 8 8	8	8 7

A5  
5fr.  
134

F5  
8fr.  
133

E5  
7fr.  
133

A5  
5fr.  
134

65

Elec. Gtr. 4 (w/light dist.)

*mf*

T	17 17 17 17	17 17 17 17	14 14 14 14	14	14 13	17 17 17 17	17 17 17 17
A							
B	15 15 15 15	15 15 15 15	12 12 12 12	12	12 11	15 15 15 15	15 15 15 15

Elec. Gtr. 3

T	14 14 14 14	14 14 14 14	10 10 10 10	10	10 9	14 14 14 14	14 14 14 14
A							
B	12 12 12 12	12 12 12 12	8 8 8 8	8	8 7	12 12 12 12	12 12 12 12

F5  
8fr.  
133

E5  
7fr.  
133

A5  
5fr.  
134

68

T	14 14 14 14	14	14 13	14	14	14	14	14
A								
B	12 12 12 12	12	12 11	12	12	12	12	12

T	10 10 10 10	10	10 9	9	9	9	9	9
A								
B	8 8 8 8	8	8 7	7	7	7	7	7



A5 F#5 A5 B5 D5 E5 A5 F#5

7  
TAB 7 7 7 4 4 4 4 7 9 9 7 9 9 X 7 7 7 4  
5 5 5 2 2 2 2 5 7 7 5 7 7 X 5 5 5 2

B5 D5 E5 A5 F#5 A5 B5 D5 E5 A5 F#5 A5

Rhy. Fig. 1 Elec. Gtrs. 1 & 2 end Rhy. Fig. 1

10  
TAB 9 9 7 9 9 X 7 7 7 4 4 4 4 7 9 9 7 9 9 X 7 7 7 4 4 4 4 7  
7 7 5 7 7 X 5 5 5 2 2 2 5 7 7 5 7 7 X 5 5 5 2 2 2 2 5

\*B5 Asus E/G# G5

Elec. Gtr. 1 1. I'm not fuck-ing a-round..

Elec. Gtr. 2

14  
TAB 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 9 9 9 9 9 9 9 12 12 12 12 12  
TAB 7 7 7 7 7 7 7 5 5 5 5 5 5 5 4 4 4 4 4 4 4 3 3 3 3 3

\*Chords are implied (meas. 14-17)





Interlude:

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

Cont. ad lib. vocal

Chord diagrams for the interlude section:

- B5 (7fr. 134)
- D5 (5fr. 133)
- E5 (7fr. 133)
- A5 (5fr. 134)
- F#5 (134)
- A5 (5fr. 134)
- B5 (7fr. 134)
- D5 (5fr. 133)
- E5 (7fr. 133)
- A5 (5fr. 134)
- F#5 (134)
- A5 (5fr. 134)

Musical staff for measures 47-50. Treble clef, key signature of two sharps (F# and C#). A slur covers measures 47-50.

Musical staff for measures 51-54. Treble clef, key signature of two sharps. Chord diagrams are placed above the staff.

Instrumental:

Chord diagrams for the instrumental section:

- \*B5 (7fr. 134)
- A sus (5fr. 1314)
- E/G# (2fr. 2 134)
- G5 (3fr. 134)

Musical staff for Elec. Gtr. 1 (measures 55-62). Treble clef, key signature of two sharps. Includes a TAB line with fret numbers: 4 4 4 4 4 4 4 4 | 7 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9 | 12 12 12 12 12 12 12 12.

Musical staff for Elec. Gtr. 2 (measures 55-62). Treble clef, key signature of two sharps. Includes a TAB line with fret numbers: 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 | 3 3 3 3 3 3 3 3.

\*Chords are implied (meas. 55-62)

Chord diagrams for the instrumental section (measures 59-62):

- B5 (7fr. 134)
- A sus (5fr. 1314)
- E/G# (2fr. 2 134)
- G5 (3fr. 134)

Musical staff for Elec. Gtr. 1 (measures 59-62). Treble clef, key signature of two sharps. Includes a TAB line with fret numbers: 4 4 4 4 4 4 4 4 | 7 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9 | 12 12 12 12 12 12 12 12.

Musical staff for Elec. Gtr. 2 (measures 59-62). Treble clef, key signature of two sharps. Includes a TAB line with fret numbers: 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5 | 4 4 4 4 4 4 4 4 | 3 3 3 3 3 3 3 3.

Bridge 2:

\*B5



Asus



E/G#



G5



63

De-mo-li - tion, self de-struc - tion, what to an-ni - hi-late, this age - old con-tra-dic-tion.

Elec. Gtr. 1

TAB 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12

Elec. Gtr. 2

TAB 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3

\*Chords are implied (meas. 63-70)

B5



Asus



E/G#



G5



67

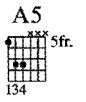
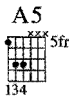
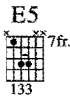
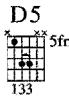
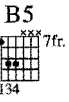
De-mo-li - tion, self de-struc - tion, what to an-ni - hi-late, this old age.

TAB 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 12 12 12

TAB 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3

Interlude:

Band tacet

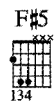
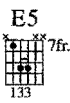
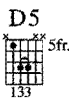
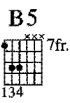


71

Elec. Gtr. 1

T  
A  
B

9 9 7 9 9 X X | 7 7 7 4 4 4 4 7  
9 9 5 9 9 X X | 5 5 5 2 2 2 2 5  
7 7



N.C.

73

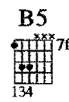
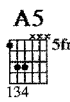
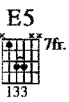
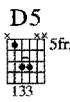
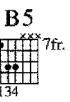
I'm not f\*\*\* - ing a - round...

T  
A  
B

9 9 7 9 9 X X | 7 7 7 4  
9 9 5 9 9 X X | 5 5 5 2

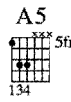
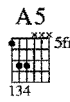
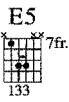
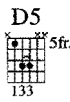
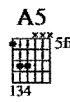
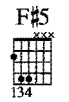
Verse 3:

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



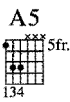
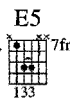
75

I think I'm com - ing out.



78

Well, I'm a hat - er, a trai - tor in a pair - of Chuck Tay - lors right now...



81

I'm not fuck - ing a - round...



83

B5 7fr. 134    D5 5fr. 133    E5 7fr. 133    A5 5fr. 134    B5 7fr. 134    E5 7fr. 133    A5 5fr. 134    B5 7fr. 134    D5 5fr. 133    E5 7fr. 133    A5 5fr. 134

G - L - O - R - I - A!

Elec. Gtrs. 1 & 2

TAB

9	X	7	9	X	7	9	X	7	9	X	7	9	X	7	9	X	7	9	X	7
9	X	5	7	X	7	9	X	7	7	X	7	9	X	5	7	X	7	9	X	7
7																				

86

B5 7fr. 134    E5 7fr. 133    A5 5fr. 134    B5 7fr. 134    D5 5fr. 133    E5 7fr. 133    A5 5fr. 134    B5 7fr. 134    E5 7fr. 133    A5 5fr. 134

G - L - O - R - I - A!      G - L - O - R - I - A!

Elec. Gtrs. 1 & 2

TAB

9	X	9	9	X	7	9	X	7	9	X	7	9	X	9	9	X	7	9	X	7
9	X	7	7	X	5	7	X	5	7	X	5	7	X	9	9	7	7	X	7	5
7																				

89

B5 7fr. 134    D5 5fr. 133    E5 7fr. 133    A5 5fr. 134    B5 7fr. 134    E5 7fr. 133    A5 5fr. 134    B5 7fr. 134    A5 5fr. 134

G - L - O - R - I - A!

Elec. Gtrs. 1 & 2

TAB

9	X	7	9	X	7	9	X	9	9	X	7	9	9	9	7	9	9	9	7	5
9	X	5	7	X	7	9	X	7	7	X	5	7	9	9	7	7	7	7	7	5
7																				

# THE STATIC AGE

Lyrics by BILLIE JOE  
Music by GREEN DAY

*Intro:*

\*\* B



Rhy. Fig. 1

\*Elec. Gtr. 1 (w/light dist.)

Drums 4

*mf*

\*Composite arrangement.

\*\*Chords are implied.

E 231

F# 134211

B 1333

E 231

F# 134211

end Rhy. Fig. 1

§ Verses 1 & 2:

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

B 1333

E 231

1. Can you hear the sound of the stat - ic noise, blast - ing out in  
2. Bill - board on the rise in the dawn's land - scape, work - ing your in -

F# 134211

B 1333

ste - re - o? Ca - ter to the class and the par - a -  
san - i - ty. Trag - ic à la mad - ness and con -



36

B 1333 E 231 F# 134211 B 1333

1. F# 134211

in ste-re-o in the stat-ic age.

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

40

\*B 1333 E 231 F# 134211

\*Chords are implied. Elec. Gtr. 2 tacet.

44

B 1333 E 231 F# 134211

D.S. %

48

2.

F# 134211 B 1333 E 231 F# 134211

I can't see a thing in the vid-e-o.

51

B 1333 E 231 F# 134211 B 1333

I can't hear a sound on the ra-di-o in ste-re-o

54

E 231 F# 134211 B 1333 B sus 1334 2fr. B 1333

in the stat-ic age.

Bridge:



Elec. Gtr. 2



57

Hey.. hey, it's the stat - ic\_\_\_ age.. Well, this is how the west was won..



61

Hey.. hey, it's the stat - ic\_\_\_ age\_\_\_ mil - len - ni - um.

Elec. Gtr. 3 (w/light dist.)

*mf*

T  
A  
B

15

Interlude:



Elec. Gtr. 2



65

Elec. Gtr. 3

T  
A  
B

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



T  
A  
B

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

1. **F** 8fr. **Fsus** 8fr. **F** 8fr. **G** 10fr. **Gsus** 10fr. **G** 10fr. 2. **G** 3fr.

TAB 10 10 10 10 9 10 | 12 12 12 12 12 12 12 x | 12 12 12 12 12 12 12 12

B 8 8 8 8 7 8 | 10 10 10 10 10 10 10 x | 10 10 10 10 10 10 10 10

**G#** 4fr. **A** 5fr. **A#** 6fr. **B** 7fr. **C** 8fr. **C#** 9fr. **D** 10fr. **D#** 11fr.

TAB 13 13 13 13 13 13 13 | 14 14 14 14 15 15 15 15 | 16 16 16 17 17 17 18 18 18 19 20

B 11 11 11 11 11 11 11 | 12 12 12 12 13 13 13 13 | 14 14 14 15 15 15 16 16 16 17 18

Verse 3:

**D** **G** **A**

Elec. Gtr. 1

77

Elec. Gtr. 3 *goa throughout*

All I want to know is a god-damned thing, not what's in the medicine.

TAB 19 | 20 | 17 | 20

B 16 | 17 | 14 | 17

**D** **G** **A**

81 *Cont. rhy. simile*

All I want to do is I want to breathe, batteries are not included.

TAB 19 | 20 | 19 20 | 22

B 16 | 17 | 16 17 | 19



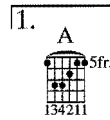
Chorus:



Elec. Gtrs. 1 & 2

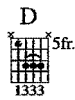
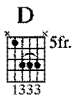
96

I can't see a thing in the vid - e - o. I can't hear a sound on the ra - di - o



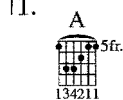
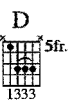
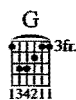
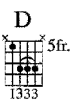
100

in ste-re-o in the stat - ic age.



105

I can't see a thing in the vid - e - o. Whoa... I can't hear a sound on the ra - di - o Whoa...



109

in ste-re-o in the stat - ic age.

2.



113

the stat - ic age.



# 21 GUNS

Moderately slow ♩ = 84

Lyrics by BILLE JOE  
Music by GREEN DAY

Intro:

Dm B♭ F C Dm B♭ F C

Elec. Gtr. 1 (clean-tone w/volume pedal & reverb)

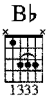
\*To simulate volume pedal effect: With volume turned down on guitar, hammer both notes with left hand while gradually turning up the volume knob on the guitar to create bowed effect, then gradually turn volume down. Repeat for each note group.

Verses 1 & 3:

Acous. Gtr.

Elec. Gtr. 1

Band enters  
Verses 2 & 4:



Acous. Gtr. cont. rhy. simile

11

your - self suf - fo - cat - ing?  
breaks the spir - it of your soul.

2. Does the pain weigh  
4. Your faith walks on

(2nd time only)----- (both times)-----

T	9	5	6	9
A				
B	1	3	5	1



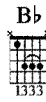
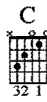
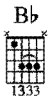
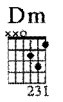
14

out the pride?  
bro - ken glass,

And you look for a place to hide?  
and the hang - o - ver does - n't pass.

(both times)-----

T	10	5	6	3	10	5
A						
B	8	3	5	1	8	3



Acous. Gtr.

17

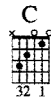
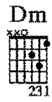
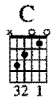
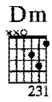
Did some-one break your heart in - side, you're in ru - ins.  
Noth - ing's ev - er built to last, you're in ru - ins.

Elec. Gtr. 2 (w/light dist.)  
mf

(both times)-----

T	6	3	10	5	3	
A						
B	5	1	8	3	1	5

Chorus:



Acous. Gtr.



21

One, twen - ty one guns, — lay down your arms, — give up the fight. — (Ah. —)

Elec. Gtr. 2

T			7	7	5	5	5	5	5	X	3	3	3	3	3	3	3	3
A	3	3	2	2	5	5	5	5	5	X	3	3	3	3	3	3	3	3
B	1	1	0	0	5	5	5	5	5	X	1	1	1	1	1	1	1	1



24

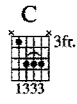
One, twen - ty - one guns, — throw up your arms —

T	5	5	5	5	5	5	5	5	5	X	7	7	5	5	5	5	5	5
A	3	3	3	3	3	3	3	3	3	X	7	7	5	5	5	5	5	5
B	3	3	3	3	3	3	3	3	3	X	5	5	3	3	3	3	3	3

Elec. Gtr. 3 (w/light dist.)

*mf*

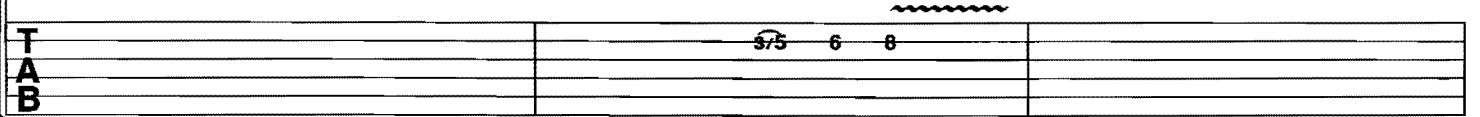
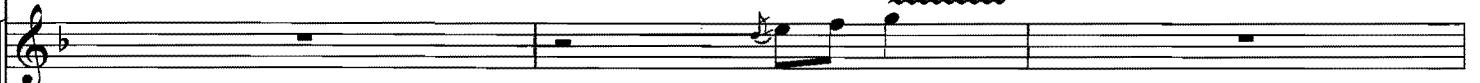
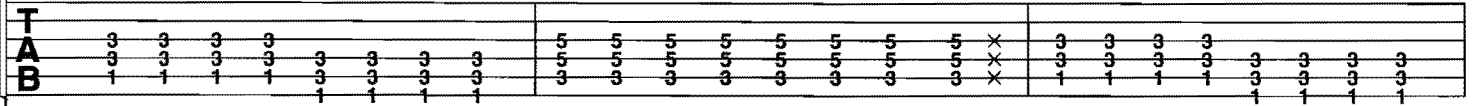
T																		
A																		
B																		



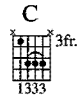
27



in - to the sky, you and I.  
(Ah. ) (Ah. )



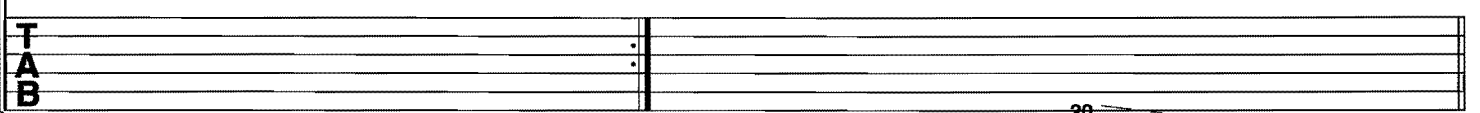
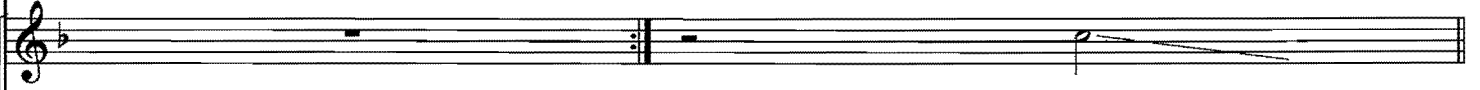
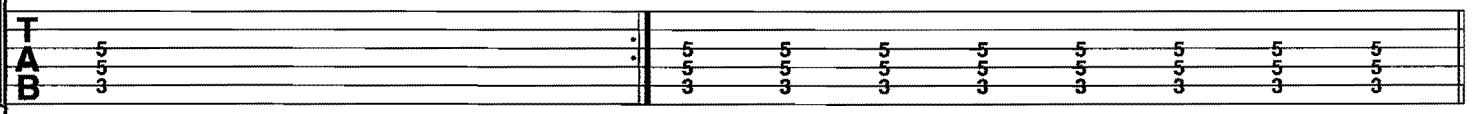
1.



2.



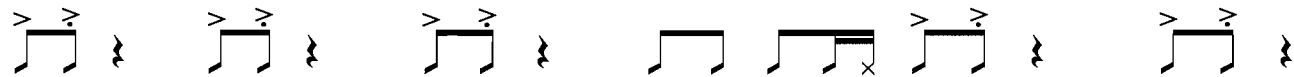
30



Bridge:



Acous. Gtr.

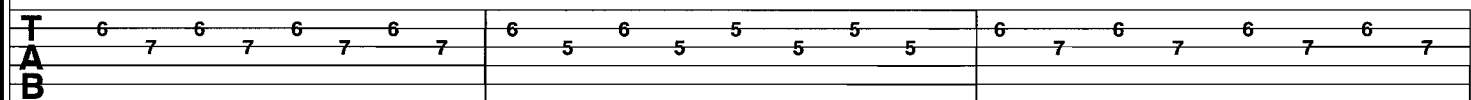


32

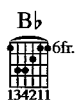
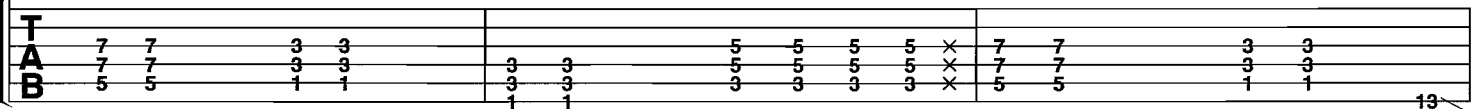


Elec. Gtr. 4 (w/light dist.)

mf

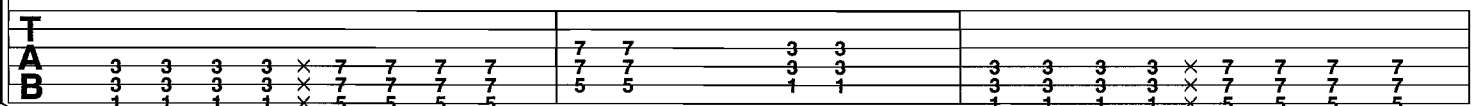
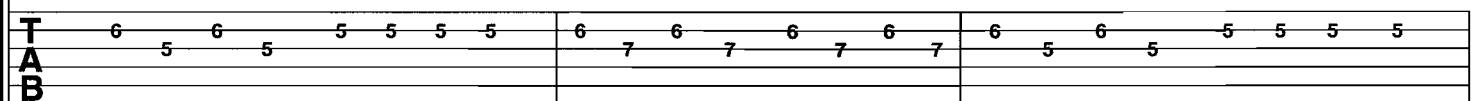


Elec. Gtr. 2



35

house and home?\_ Did you stand too close to the fi - re? Like a li -



B $\flat$



C



38

- ar look - ing for for - give - ness from a stone...

TAB

6 7 6 7 6 7 6 7 | 5 5 5 5 5 5 5

TAB

8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10  
8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10  
6 6 6 6 6 6 6 6 | 8 8 8 8 8 8 8 8

Guitar Solo:

F



C



Dm



C



B $\flat$



F



C



Acous. Gtr.



Cont. rhy. simile

40

Elec. Gtr. 4

TAB

10 8 10 | 10 10 9 10 7 | 3 3 1 2 3 | 9 9 9 10 12

Elec. Gtr. 2

TAB

3 3 3 3 | 7 7 7 7 5 5 5 5 | 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5  
3 3 3 3 3 3 3 3 | 7 7 7 7 5 5 5 5 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3  
1 1 1 1 0 0 0 0 | 5 5 5 5 3 3 3 3 | 1 1 1 1 3 3 3 3 | 3 3 3 3 3 3 3 3

44

F 134211 C 32 1 Dm 231 C 32 1 Bb 1333 F 134211

TAB: 8 10 10 8 10 10 | 10 10 10 9 10 12 | 3 3 3 1 2 3

TAB: 3 3 3 3 3 3 3 3 | 7 7 7 7 5 5 5 5 | 3 3 3 3 3 3 3 3

B: 1 1 1 1 0 0 0 0 | 5 5 5 5 3 3 3 3 | 1 1 1 1 3 3 3 3

47

C 1333 3fr. Bb 1333 F 134211 A 134211 5fr.

Elec. Gtr. 5 (w/light dist.)

*mf*

TAB: 9 9 9 10 12 | 3 3 3 1 2 3 | 9 9 9 9

TAB: 5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2

B: 3 3 3 3 3 3 3 3 | 1 1 1 1 3 3 3 3 | 0 0 0 0 0 0 0 0

Band tacet  
Interlude:

50

Dm Bb F C Dm Bb F C

Elec. Gtr. 1

TAB: 6 3 | 10 5 | 6 3 | 10 5

B: 5 1 | 0 3 | 5 1 | 0 3

Band cont. tacet  
Verse 5:

54

Dm 231 Bb 1333 F 134211 C 32 1 Dm 231 Bb 1333 F 134211 C 32 1

Acous. Gtr.

TAB: 6 3 | 10 5 | 6 3 | 10 5

B: 5 1 | 0 3 | 5 1 | 0 3

When it's time to live and let die, and you can't get another try.

**Dm** **Bb** **F** **C** **Bb**

58

Some - thing in - side this heart has died, you're in ru - ins.

**Elec. Gtr. 1**

**T** 6 3 10 5 3  
**A**  
**B** 5 1 8 3 1

Band re-enters

*Chorus:*

**F** **C** **Dm** **C** **Bb** **F**

62 *Elec. Gtr. 2 & Acous. Gtr. resume chorus fig. simile*

One, twen - ty - one guns, lay down your arms, give up the fight.

(Ah. \_\_\_\_\_)

**C** **F** **C** **Dm** **C**

65

One, twen - ty - one guns, throw up your arms.

**Elec. Gtr. 3**

**T** 3/5 6 8  
**A**  
**B**

**Bb** **F** **C** **F** **C**

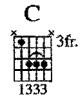
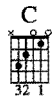
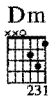
68

in - to the sky. One, twen - ty - one guns,

(Ah. \_\_\_\_\_)

**T** 3/5 6 8 6 5 6 5 8 5 8 5  
**A**  
**B**

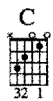
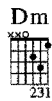
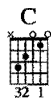




71

lay down your arms, \_\_\_\_\_ give up the fight. \_\_\_\_\_  
 (Ah. \_\_\_\_\_)

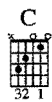
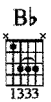
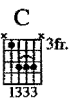
TAB: 6 7 6 7 5 5 5 5 | 3 3 1 2 3 | 9 9 9 10 12



74

One, twen - ty - one guns, \_\_\_\_\_ throw up your arms \_\_\_\_\_ in - to the sky, \_\_\_\_\_  
 (Ah. \_\_\_\_\_)

TAB: 6 5 6 5 8 5 8 5 | 6 7 6 7 5 5 5 5 | 3 3 1 2 3



77

you and I. \_\_\_\_\_  
 (Ah. \_\_\_\_\_)

Acous. Gtr.

TAB: 9 9 9 10 12 | 3 3 1 2 3 | 9

Elec. Gtr. 2

TAB: 5 5 5 5

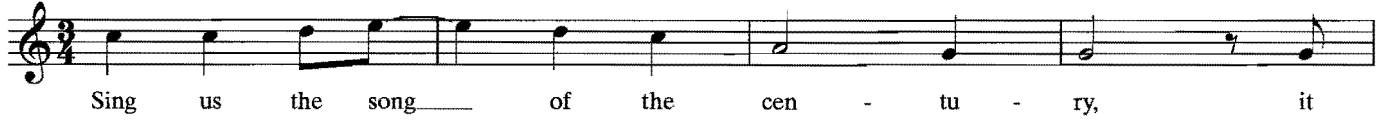
# AMERICAN EULOGY

(A. Mass Hysteria - B. Modern World)

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately ♩ = 140

N.C.



Faster ♩ = 160

N.C.



A. Mass Hysteria

Chorus:

26

C 3fr. Db 4fr. Ab 4fr. C 3fr. Db 4fr. Ab 4fr.

te - ri - a. Mass hys - te - ri - a. Mass hys -

Rhy. Fig. 1  
Elec. Gtr. 1 (w/light dist.)

*mf*

T	5	6	6	X	6	6	6	6	6	6	6	X	5	6	6	X	6	6	6	6	6	6	X
A	5	6	6	X	6	6	6	6	6	6	6	X	5	6	6	X	6	6	6	6	6	6	X
B	3	4	4	X	4	4	4	4	4	4	4	X	3	4	4	X	4	4	4	4	4	4	X

Rhy. Fig. 1A  
Elec. Gtr. 2 (w/light dist.)

*mf*

T																							
A																							
B																							

30

C 3fr. Db 4fr. Ab 4fr. C 3fr. Db 4fr. Ab 4fr.

te - ri - a. Mass hys - te - ri - a.

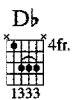
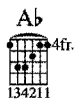
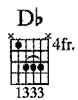
end Rhy. Fig. 1

T	5	6	6	X	6	6	6	6	6	6	6	X	5	6	6	X	6	6	6	6	6	6	X
A	5	6	6	X	6	6	6	6	6	6	6	X	5	6	6	X	6	6	6	6	6	6	X
B	3	4	4	X	4	4	4	4	4	4	4	X	3	4	4	X	4	4	4	4	4	4	X

end Rhy. Fig. 1A

T																							
A																							
B																							

Verse:



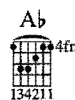
Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. It contains the first line of the verse melody.

1. Red a - lert is the col - or of pan - ic, el - e - vat - ed to  
2. True sounds of ma - ni - a - cal laugh - ter, and the deaf - mute's mis -

Elec. Gtr. 1

Electric guitar accompaniment staff for the first system, featuring a rhythmic pattern of eighth notes.

TAB staff for the first system, showing fret numbers for the guitar accompaniment.



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. It contains the second line of the verse melody.

the point of stat - ic. Beat - ing in - to the hearts of the fa - nat - ics and the  
- lead - ing the cho - ir. The punch - line is a nat - u - ral dis - as - ter and it's

Electric guitar accompaniment staff for the second system.

TAB staff for the second system.



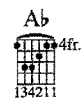
Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. It contains the third line of the verse melody.

neigh - bor - hood's a load - ed gun. I - dle thought leads to  
sung by the un - em - ploied. Fight fi - re

(Ooh...

Electric guitar accompaniment staff for the third system.

TAB staff for the third system.



Musical staff with treble clef, key signature of two flats, and a 4/4 time signature. It contains the fourth line of the verse melody.

full - thro - tle scream - ing, and the wel - fare's as - phyx - i - at - ing.  
with a ri - ot, the class war is hang - ing on a wi - re.

Electric guitar accompaniment staff for the fourth system.

TAB staff for the fourth system.

46

Db 4fr. 1333

Ab 4fr. 134211

Mass con - fu - sion is all the new rage, and that's cre -  
 Be - cause the mar - tyr is a com - pul - sive li - ar when he

TAB

6 6 6 6 6 6 X 6 6 6 6 6 6 X  
 4 4 4 4 4 4 X 4 4 4 4 4 4 X

48

Gb 134211

Ab 4fr. 134211

at - ing a feed - ing ground for the bot - tom feed - ders. } Hys -  
 said, "It's just a bunch of nig - gers throw - ing gas in - to the..." }

TAB

4 4 4 4 4 4 4 X 6 6 6 6 6 6  
 4 4 4 4 4 4 4 X 4 4 4 4 4 4  
 2 2 2 2 2 2 2 X 4 4 4 4 4 4 16

**Chorus:**

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

50

C 3fr. 1333

Db 4fr. 1333

Ab 4fr. 134211

C 3fr. 1333

Db 4fr. 1333

Ab 4fr. 134211

te - ri - a. Mass hys - te - ri - a. Mass hys -

54

C 3fr. 1333

Db 4fr. 1333

Ab 4fr. 134211

C 3fr. 1333

Db 4fr. 1333

1. Ab 4fr. 134211

2. Ab 4fr. 134211

te - ri - a. Mass hys - te - ri - a.

Half-time feel / Band tacet 8 meas.

**Bridge:**

59

Db 4fr. 1333

D/C 3fr. 1444

Bbm 13421

Ab 4fr. 43111

There's a dis - tur - bance on the o - cean - side, they tapped in - to the re - serve.

Acous. Gtr.

*mf*

TAB

6 6 6 6 6 6 6 6 2 3 3 2 3 1 1 1 1 1  
 4 6 6 6 6 4 3 6 6 6 3 1 3 3 3 3 1 4 4

\*On the recording Acous. Gtr. is tuned down 1/2 step and played with open chords in the key of D, but for this arrangement, Acous. Gtr. was arranged to play in concert key to keep all guitars in standard tuning.

G $\flat$



E $\flat$ m



A $\flat$



63

the stat-ic re-sponse is \_\_\_\_\_ so un - clear \_\_\_\_\_ now.

TAB

2 4 4 4 4 4 2 6 8 8 8 8 6 4 6 6 6 6 4 4 6 6 6 6

Elec. Gtr. 1

*p*

TAB

6 6 6 6 6 6 6 4 4 4 4 4 4 4

D $\flat$  4fr. 1333

D $\flat$  3fr. 1444

E $\flat$ m

A $\flat$  4fr. 134211

Acous. Gtr. cont. simile for 6 meas.

67

May-day, this is not a test! \_\_\_\_\_ As the neigh - bor-hood burns, \_\_\_\_\_

Elec. Gtr. 1

*mf*

TAB

6 6 3 6 4 3 1 6 6 4

End half-time feel  
Acous. Gtr. tacet

G $\flat$



E $\flat$ m



G



A $\flat$



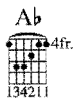
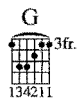
71

A - mer - i - ca \_\_\_\_\_ is fall - ing. \_\_\_\_\_ Vig - i -

TAB

4 8 5 6 4 4 4 2 6 6 3 4 4

N.C.



N.C.

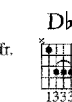
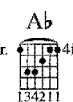
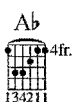
74

lan - tes warn - ing ya, call - ing Chris - tian and Glo - ri - a!

TAB

	5	6	6
	3	4	4

Instrumental:



Elec. Gtr. 2

77

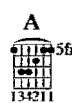
TAB

14	14 14	14	13	11	9	9 9	9	13	16
----	-------	----	----	----	---	-----	---	----	----

Elec. Gtr. 1

TAB

4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6
2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4



81

TAB

14	14 14	14	13	11	9	9 9	9	10	10 10	10
----	-------	----	----	----	---	-----	---	----	-------	----

TAB

4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6	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 7 7 7 7 7	7 7 7 7 7 7 7 7
2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5

Elec. Gtr. 2

85

Elec. Gtr. 3 (w/light dist.)

*mf*

Elec. Gtr. 1

B. Modern World

Chorus:

89

Elec. Gtr. 1

93



Verse 1:

97

D 5fr. 1333, A 5fr. 134211, G 3fr. 134211, D 5fr. 1333, A 5fr. 134211

class of thir - teen in the er - a of dis-sent. A hos-tage of the soul on a

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

100

G 3fr. 134211, A 5fr. 134211, D 5fr. 1333, A 5fr. 134211, G 3fr. 134211, D 5fr. 1333

strike to pay the rent. The last of the reb-els with - out a com-mon ground. I'm

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

Chorus:

103

A 5fr. 134211, G 3fr. 134211, A 5fr. 134211, D 5fr. 1333, N.C., D 5fr. 1333, A 5fr. 134211

gon-na light a fi-re in - to the un-der-ground. Well... I don't want to live in the

TAB: 7 7 7 7 7 7 5 5 0 0 7 7 7 7 7 7 5 5 5 5

106

G 3fr. 134211, A 5fr. 134211, D 5fr. 1333, A 5fr. 134211, G 3fr. 134211, A 5fr. 134211

mod - ern world, I don't want to live in the mod - ern world.

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

109

D 5fr. 1333, A 5fr. 134211, G 3fr. 134211, A 5fr. 134211, D 5fr. 1333, A 5fr. 134211, G 3fr. 134211, A 5fr. 134211

I don't want to live in the mod - ern world, I don't want to live in the mod - ern world.

TAB: 7 7 7 X, 7 7 7 7, 5 5 5 5 7 7 7 X, 7 7 7 X, 7 7 7 7, 5 5 5 5 7 7 7 X, 7 7 7 X, 7 7 7 7, 5 5 5 5 7 7 7 X, 7 7 7 X, 7 7 7 7, 5 5 5 5 7 7 7 X

Bridge:

113

Bm 13421, F#5 134, G 3fr. 134211, D 5fr. 1333

I am a na - tion with - out bu - reau - rat - ic ties.

TAB: 4 4 4 4, 4 4 X, 4 4, 4 4 4 4 X, 5 5 5 5 5 5 X, 7 7

116

A/C# 3111, Bm 13421, F#5 134

De - ny the al - le - ga - tion as

TAB: 7 7, 7 7 4 4 X, 4 4 4 4 X 4, 4 4 4 4 X 4, 4 4 4 4 X, 4 4 4 4 X, 4 4 4 4 X

119

G 3fr. 134211, A 5fr. 134211

it's writ - ten, f\*\*\* - ing lies.

TAB: 5 5 5 5 5 X, 7 7 7 7, 7 7 7 7, 7 7 7 7

Guitar Solo:

D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211    D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211

122

Musical staff with treble clef and key signature of one sharp (F#).

Elec. Gtr. 2

Musical staff for Electric Guitar 2 with treble clef and key signature of one sharp (F#).

TAB 10 12    10 12 10 12 12 11    10 12 12

Elec. Gtr. 1

Musical staff for Electric Guitar 1 with treble clef and key signature of one sharp (F#).

TAB 7 7 7 x 7 7 7 x 5 5 5 x 7 7 7 x 7 7 7 x 7 7 7 x 5 5 5 x 7 7 7 x 5 5 5 x 3 3 3 x 5 5 5 x 5 5 5 x 3 3 3 x 5 5 5 x

D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211    D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211    D 5fr. 1333    N.C.

126

Musical staff with treble clef and key signature of one sharp (F#).

Well, I

Musical staff with treble clef and key signature of one sharp (F#).

TAB 11 10 12 10 10 12 12 10 12 12 (12) 10

Musical staff with treble clef and key signature of one sharp (F#).

TAB 7 7 7 x 7 7 7 x 5 5 5 x 7 7 7 x 7 7 7 x 7 7 7 x 5 7 7 0 5 5 5 x 7 7 7 x 5 5 5 x 3 3 3 x 5 5 5 x 5 5 5 x 3 3 3 x 5 5 5 x 5 5 5 x

Verse 2:

5fr. 5fr. 3fr. 5fr. 5fr.

130

want to take a ride to the great di - vide, be - yond the "up to date" and the

**Elec. Gtr. 1**

TAB

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

3fr. 5fr. 5fr. 5fr. 3fr. 5fr.

133

ne - o - gen - tri - fied. The high def - i - ni - tion for the low res - i - dent where the

**Elec. Gtr. 1**

TAB

5	5	7	7	7	7	5	5	7	7
3	3	5	5	5	5	3	3	5	5

5fr. 3fr. 5fr. 5fr. N.C.

136

val - ue of your mind is not held in con - tempt.

**Elec. Gtr. 1**

TAB

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

Verse 3:

5fr. 5fr. 3fr. 5fr. 5fr. 3fr. 5fr.

138

I can hear the sound of a beat - ing heart that bleeds be - yond a sys - tem that is fall - ing a - part. With

**Elec. Gtr. 1**

TAB

7			
5			

\*Chords implied by bass gtr.

Band tacet  
N.C.

142

D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    D 5fr. 1333

mon - ey to burn on a min - i - mum wage, well, I don't give a shit a - bout the mod - ern age. Yeah!

T  
A  
B

7 7 0  
5 5 0

Chorus:

146 *Elec. Gtr. 1 resume chorus fig. simile (see meas. 105-112)*

D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211    D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211

I don't want to live in the mod - ern world, I don't want to live in the mod - ern world.

150

D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211    D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211

I don't want to live in the mod - ern world, I don't want to live in the mod - ern world.

Mass hys -

154 *Elec. Gtr. 1 cont. simile*

D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211    D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211

I don't want to live in the mod - ern world, I don't want to live in the mod - ern world.

te - ri - a. Mass hys - te - ri - a. Mass hys -

Repeat and fade

158

D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211    D 5fr. 1333    A 5fr. 134211    G 3fr. 134211    A 5fr. 134211

I don't want to live in the mod - ern world, I don't want to live in the mod - ern world.

te - ri - a. Mass hys - te - ri - a. Mass hys -

# SEE THE LIGHT

Lyrics by BILLIE JOE  
Music by GREEN DAY

Moderately fast ♩ = 138

Intro:

Db 4fr. 1333      Ab 4fr. 134211

|1.2.3.      |4.

Well, I

Rhy. Fig. 1  
Piano (arr. for gtr.)

mp

TAB

6	4
6	5
6	6
4	6

Rhy. Fig. 1A  
Elec. Gtr. 1 (clean-tone)

mp w/delay  
hold throughout

TAB

11	9	11	11	9	11	9	11	11	9
11	11	11	11	11	11	11	11	11	11

Verse 1:

w/Rhy. Figs. 1 (Piano) & 1A (Elec. Gtr. 1), both 8 times, simile

Db 4fr. 1333      Ab 4fr. 134211      Db 4fr. 1333      Ab 4fr. 134211

crossed the riv - er, \_\_\_\_\_ fell in - to the sea, \_\_\_\_\_ where the

Db 4fr. 1333      Ab 4fr. 134211      Db 4fr. 1333      Ab 4fr. 134211

non - be - liev - ers \_\_\_\_\_ go be - yond be - lief. \_\_\_\_\_ Then I

Band enters

Db 4fr. 1333

Ab 4fr. 134211

Db 4fr. 1333

Ab 4fr. 134211

12

Rhy. Fig. 2

Elec. Gtr. 2 (w/light dist.)

end Rhy. Fig. 2

TAB

Db 4fr. 1333

Ab 4fr. 134211

Db 4fr. 1333

Ab 4fr. 134211

Db 4fr. 1333

16

TAB

Elec. Gtr. 1

TAB

Fill 1

Elec. Gtr. 3 (w/light dist.)

mf

trem. pick

\* Tremolo pick in a 16th-note pattern while sliding left-hand finger down string.

Chorus:

G $\flat$

D $\flat$

A $\flat$

D $\flat$

A $\flat$

D $\flat$



20

I just want \_\_\_\_\_ to see \_\_\_\_\_ the light. \_\_\_\_\_ And I, \_\_\_\_\_

TAB

6	6	6	6	x	4	4	x	6	6	x	6	6	6	6	6	x	6	6	x	6
4	4	4	4	x	4	4	x	4	4	x	4	4	4	4	4	4	4	4	4	4
x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

*hold throughout*

TAB

9	9	9	9	7	7	9	9	8	9	8	9	8	8	8	8	11	8	9	9	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	---	---	---

G $\flat$

D $\flat$

A $\flat$

D $\flat$

A $\flat$

D $\flat$



24

I don't want \_\_\_\_\_ to lose \_\_\_\_\_ my sight. \_\_\_\_\_ Well, I, \_\_\_\_\_

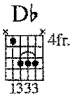
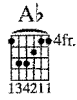
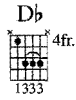
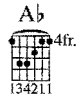
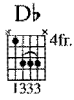
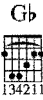
TAB

6	6	6	6	x	4	4	x	6	6	x	6	6	6	6	6	x	6	6	x	6
4	4	4	4	x	4	4	x	4	4	x	4	4	4	4	4	4	4	4	4	4
x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

TAB

9	9	9	9	7	7	9	9	8	9	8	9	8	8	8	8	11	8	9	9	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	---	---	---





28

I just want \_\_\_\_\_ to see \_\_\_\_\_ the light. \_\_\_\_\_ And I \_\_\_\_\_

TAB

6	6	6	6	x	4	4	x	6	6	x	6	6	6	6	6	6	6	x	6	6	6	x	6
4	4	4	4	x	4	4	x	4	4	x	6	4	4	4	4	4	4	x	4	4	4	x	4

TAB

9	9	9	9	7	9	9	9	8	9	8	9	8	8	8	9	11	8	9	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	---	---



32

\_\_\_\_\_ need to know \_\_\_\_\_ what's \_\_\_\_\_ worth \_\_\_\_\_ the \_\_\_\_\_ fight. \_\_\_\_\_

TAB

6	6	6	6	x	4	4	x	6	6	x	8	8	8	8	8	8	8	x	6	6	8	8	8	5
4	4	4	4	x	4	4	x	4	4	x	6	6	6	6	6	6	6	x	4	4	6	6	4	4

TAB

9	9	9	9	7	9	9	9	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

**♫ Verses 2 & 3:**

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

w/Rhy. Figs. 1 (Piano) & 1A (Elec. Gtr. 1), both 8 times, simile

36

2. I've been wast - ed, \_\_\_\_\_ pills and al - co - hol, \_\_\_\_\_ and  
 (3.) crossed the des - ert, \_\_\_\_\_ reach - ing high - er ground, \_\_\_\_\_ then I

40

I've been chas - ing \_\_\_\_\_ down the pool \_\_\_\_\_ halls. \_\_\_\_\_ Then I  
 pound the pave - ment \_\_\_\_\_ to take the li - ars down. \_\_\_\_\_ But it's

44

drank the wa - ter \_\_\_\_\_ from a hur - ri - cane, \_\_\_\_\_ and I  
 gone for - ev - er, \_\_\_\_\_ but nev - er too late, \_\_\_\_\_ where the

48

set a fi - re \_\_\_\_\_ just to see the flame. \_\_\_\_\_ Well, I, \_\_\_\_\_  
 ev - er af - ter \_\_\_\_\_ is in the hands of fate. \_\_\_\_\_

**Elec. Gtr. 2**

TAB

**Chorus:**

*Elec. Gtrs. 1 & 2 resume chorus fig. simile (see meas. 20-33)*

52

I just want \_\_\_\_\_ to see \_\_\_\_\_ the light. \_\_\_\_\_ And I, \_\_\_\_\_

56

I don't want \_\_\_\_\_ to lose \_\_\_\_\_ my sight. \_\_\_\_\_ Well, I, \_\_\_\_\_

60

Chords: G $\flat$  (134211), D $\flat$  4fr. (1333), A $\flat$  (134211), D $\flat$  4fr. (1333), A $\flat$  4fr. (134211), D $\flat$  4fr. (1333)

I just want to see the light. And I

To Coda

Band tacet

w/Fill 1 (Elec. Gtr. 3)

64

Chords: G $\flat$  (134211), D $\flat$  4fr. (1333), E $\flat$  6fr. (1333), N.C., D $\flat$  4fr. (1333)

need to know what's worth the fight.

Elec. Gtr. 4 (w/light dist.)

mf

TAB

6

Guitar Solo:

68

Chords: G $\flat$  (134211), D $\flat$  4fr. (1333), A $\flat$  4fr. (134211), D $\flat$  4fr. (1333), A $\flat$  4fr. (134211), D $\flat$  4fr. (1333)

Elec. Gtr. 2 resume chorus fig. simile (see meas. 20-35)

TAB

8 6 6 8 6 7 | 7 7 6 6 6 7/9 | 9 8 9 11 8 9 8 | 8 11 9 11 11 11/13

72

Chords: G $\flat$  (134211), D $\flat$  4fr. (1333), A $\flat$  4fr. (134211), D $\flat$  4fr. (1333), A $\flat$  4fr. (134211), D $\flat$  4fr. (1333)

TAB

16 14 14 16 | 13 14 | 14 14 13 | 13 13 | 16 | 16 | 16 16 16 16 | 13 13 13 13 13 13 | 13 | 16 | 16 6 | 13 13

76

Chords: G $\flat$  (134211), D $\flat$  4fr. (1333), A $\flat$  4fr. (134211), D $\flat$  4fr. (1333), A $\flat$  4fr. (134211), D $\flat$  4fr. (1333)

TAB

8 6 6 8 6 7 | 7 7 6 6 6 7/9 | 9 8 9 8 9 8 | 9 8 9 11 9 11 11/13



Db 4fr. 1333  
 Ab 4fr. 134211

Db 4fr. 1333  
 Ab 4fr. 134211

Db 4fr. 1333  
 Ab 4fr. 134211

91

**Outro:**

*Repeat and fade*

Band tacet

Db 4fr. 1333  
 Ab 4fr. 134211

Db 4fr. 1333  
 Ab 4fr. 134211

Piano (arr. for gtr.)

97

**Elec. Gtr. 1**