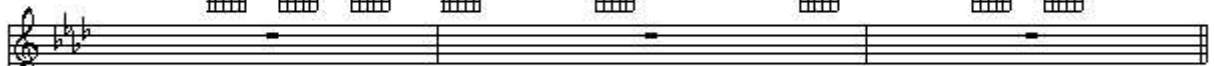
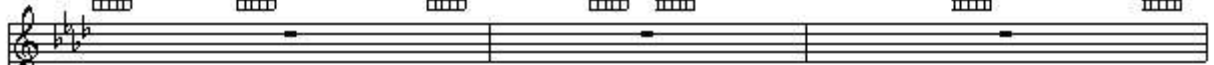


AMERICAN IDIOT

Words by
BILLIE JOE

Music by
GREEN DAY

Fast $\text{♩} = 176$



Verse 1 & 2:

N.C.



1. Don't want to be an A - mer - i - can id - i - ot.
 2. Well, may-be I am the f**k - got A - mer - i - ca.



N.C.

Don't want a na - tion un - der the new me - di - a.
 I'm not a part of a red - neck a - gen - da.



N.C.

Hey, can you hear the sound _
 Now ev - 'ry - bod - y, do _



_ of hys - ter - i - a?
 _ the prop - a - gan - da,



The sub - lim - i - nal mind - f**k A - mer - i - ca. |
and sing a - long to the age ___ of par - a - noi - a. |

♩ Chorus:



1. 2. 4. Wel - come to a new ___ kind of ten - sion
3. (*Gtr. solo...*)



all a - cross the a - li - en - a - tion, ___ where ev - 'ry - thing is - n't meant -



___ to be ___ o - kay. ___

D \flat **A \flat**

Tel - e - vi - sion dreams _ of to - mor - row, we're not the ones _

E \flat *To Coda* \diamond

_ who're meant to fol - low, _ for that's e - nough _ to ar - gue.

1.
N.C.

A \flat 5 **D \flat 5** **G \flat 5**

(drums only)

D \flat 5 **A \flat 5** **G \flat 5** **A \flat 5** **D \flat 5** **G \flat 5** **D \flat 5** **A \flat 5**

2.

N.C.



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two flats, a middle staff with a grand staff (treble and bass clefs), and a bottom staff with a bass clef. The middle and bottom staves contain a piano accompaniment. The word "(drums)" is written in the middle staff. Above the top staff, there are three guitar chord diagrams: A♭5, D♭5, and G♭5.



Second system of musical notation, similar to the first system, with piano accompaniment on the middle and bottom staves.










Third system of musical notation, similar to the first system, with piano accompaniment on the middle and bottom staves.



D.S. rit


Fourth system of musical notation, similar to the first system, with piano accompaniment on the middle and bottom staves.

B.

A \flat 5  D \flat 5  G \flat 5  D \flat 5  A \flat 5  D \flat 5  G \flat 5 

...end solo)

mp








Verse 3:

D \flat 5  A \flat 5  D \flat 5  G \flat 5  D \flat 5  A \flat 5 

3. Don't want to be an A - mer - i - can id - i - ot,




D \flat 5  G \flat 5  D \flat 5  A \flat 5  D \flat 5  G \flat 5 

one na - tion con - trolled _ by the me - di - a. In - for - ma - tion age _










D.S. $\text{\textcircled{=}}$ al Coda

D \flat 5  A \flat 5  N.C. 









_ of hys - ter - i - a is call - ing out to id - i - ot A - mer - i - ca.






⊕
Coda

A♭5  D♭5  G♭5  D♭5  A♭5  D♭5  G♭5 



D♭5  A♭5  G♭5  A♭5  D♭5  G♭5  D♭5  A♭5 



D♭5  G♭5  D♭5  A♭5  G♭5  D♭5  G♭5  D♭5  A♭5 



JESUS OF SUBURBIA

I. Jesus of Suburbia (0:00)

Moderately ♩ = 144

Words by BILLIE JOE
Music by GREEN DAY

Verse:

D♭



B♭m



1. I'm the son of rage and love, _
2. Get my tel - e - vi - sion fix, _

the



G♭5



Je - sus of Sub - ur - bi - a, from the bi - ble of _ "none of the a - bove," on a
sit - ting on my cru - ci - fix. The _ liv - ing room in my pri - vate womb, _ while the
(Ooh.)



A♭5



D♭



stead - y di - et _ of _
moms and Brads are a - way. _

to





so - da pop and Rit - a - lin. _
fall in love and fall in debt _

No one ev - er died for my
to al - co - hol and cig - a - rettes and

G5

A5

sins _ in hell, _ as far as I can tell, _ at least the ones I got a - way _
Mar - y Jane _ to keep me in - sane _ and do - ing some - one else's co - caine. _
(Ooh.)

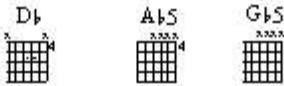
Chorus:



— with } And there's noth - ing wrong with me. — This is

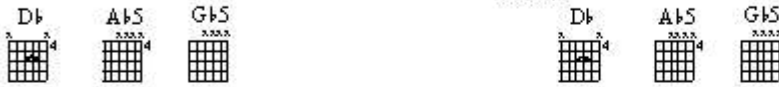


how I'm s'posed to be _____ in a land of make be - lieve _



that don't be - lieve in me.

1. D.C. 2.



Interlude:



(drum fills)

(drum fills)



(Ooh.)

D \flat F \sharp 

(drum fills) (drum fills)

II. City of the Damned (1:51)

Moderately slow $\text{♩} = 76$

B \flat mA \flat 5G \flat A \flat 

1. At the

mf

Verse:

D \flat A \flat CB \flat mA \flat 

center of the earth in the parking lot_ of the Sev-en E - lev - en where I was taught_
read the graf-fi - ti in the bath-room stall_ like the Ho - ly Scrip-tures of the shopping mall_

G \flat A \flat 

the mot-to was _ just a lie. _____ It says, _
And so it seemed _ to con-fess. _____ It

D \flat 

A/C

B \flat mA \flat 

"Home is where your heart is," but what a shame — 'cause — ev-'ry-one's heart does-n't beat the same. —
did - n't say much but it on - ly con - firmed that the cen - ter of the earth is the end of the world.

G \flat A \flat 

It's beating out — of — time. — }
And I could real - ly care less. — }

Chorus:



Cit - y of the dead — at the end of an - oth - er lost high - way.
(Hey. Hey. Hey. Hey.)



Signs mis - lead - ing to — no — where. —

Bbm



Ab



Db



Gb



Cit - y of the damned, — lost chil-dren with dirt - y fac-es to - day.
(Hey. Hey. Hey. Hey.)

1.

Bbm



Ab



Gb



No one real-ly seems to care. — 2. I

2.

Bbm



Ab

Faster $\text{♩} = 156$

Gb



No one real-ly seems to care.

cresc.

III. I Don't Care (3:42)

Ab



Db



Hey!

f

A♭⁴ D♭⁴ G♭⁴ D♭⁴ A♭⁴

This system contains five guitar chord diagrams for A♭⁴, D♭⁴, G♭⁴, D♭⁴, and A♭⁴. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a 4/4 time signature.

Chorus:
A♭⁴ D♭⁴ A♭⁴ D♭⁴ G♭⁴ D♭⁴

I don't care if you don't... I don't care if you don't... I don't care if you don't

The chorus section includes six guitar chord diagrams: A♭⁴, D♭⁴, A♭⁴, D♭⁴, G♭⁴, and D♭⁴. The lyrics are "I don't care if you don't... I don't care if you don't... I don't care if you don't". The piano accompaniment continues with the same melodic and bass patterns as the previous system.

1. 2. 3. A♭⁴ ||⁴ A♭⁴ G♭5 A♭5

care. care. I don't

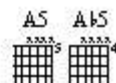
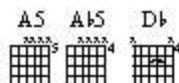
This system features three guitar chord diagrams: A♭⁴, A♭⁴, and a pair of G♭5 and A♭5. The lyrics are "care. care. I don't". The piano accompaniment includes a first ending marked "1. 2. 3." and a double bar line with a repeat sign.

(♩ = ♩ ♩)

D♭⁴ A5 A♭5 D♭⁴ A5 A♭5

care.

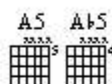
The third system includes five guitar chord diagrams: D♭⁴, A5, A♭5, D♭⁴, and A5. The lyrics are "care.". A rhythmic notation (♩ = ♩ ♩) is shown above the first chord. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.



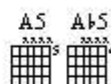
(*simile*)

Verse:

N.C.

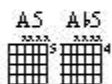


N.C.

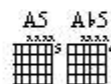


Ev - 'ry-one's so full of s***, born and raised by hy-po - crites .

N.C.

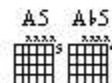


N.C.

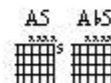


Hearts re - cy - cled but never saved . from the cra - dle to the grave .

N.C.

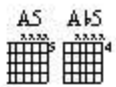


N.C.

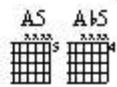


We are the kids of war and peace . from An - a - heim to the Mid - dle East .

N.C.



N.C.



We are the sto-ries and dis - ci-ples of ___ the Je-sus of Sub - ur-bi - a ___



Bridge:

G♭



A♭



D♭



A♭



G♭



A♭



D♭



A♭



Land of make be - lieve, and it don't be - lieve in me _



G♭



A♭



D♭



A♭



G♭



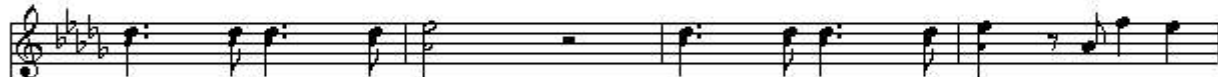
A♭



G♭



A♭



Land of make be - lieve, and I don't be - lieve, and I don't



D♭



G♭5



A♭5



D♭



G♭5



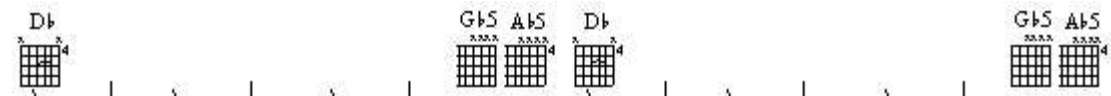
A♭5



care. I don't care. I don't care.


(Whoo. Whoo. Whoo.) (Whoo. Whoo. Whoo.)





care. (Whoo. Whoo. Whoo.) I don't care. (Whoo. Whoo. Whoo.) I don't

care.

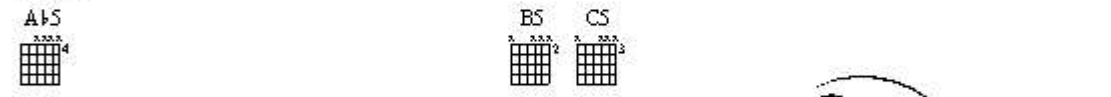




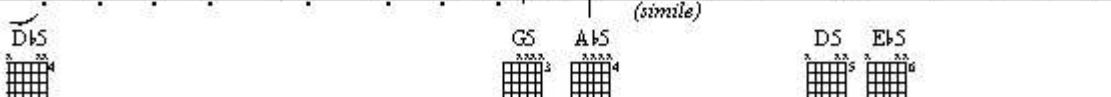
IV. Dearly Beloved (5:25)

Moderately fast $\text{♩} = 154$ ($\text{♩} = \text{♩} = \text{♩}$)

Verse:

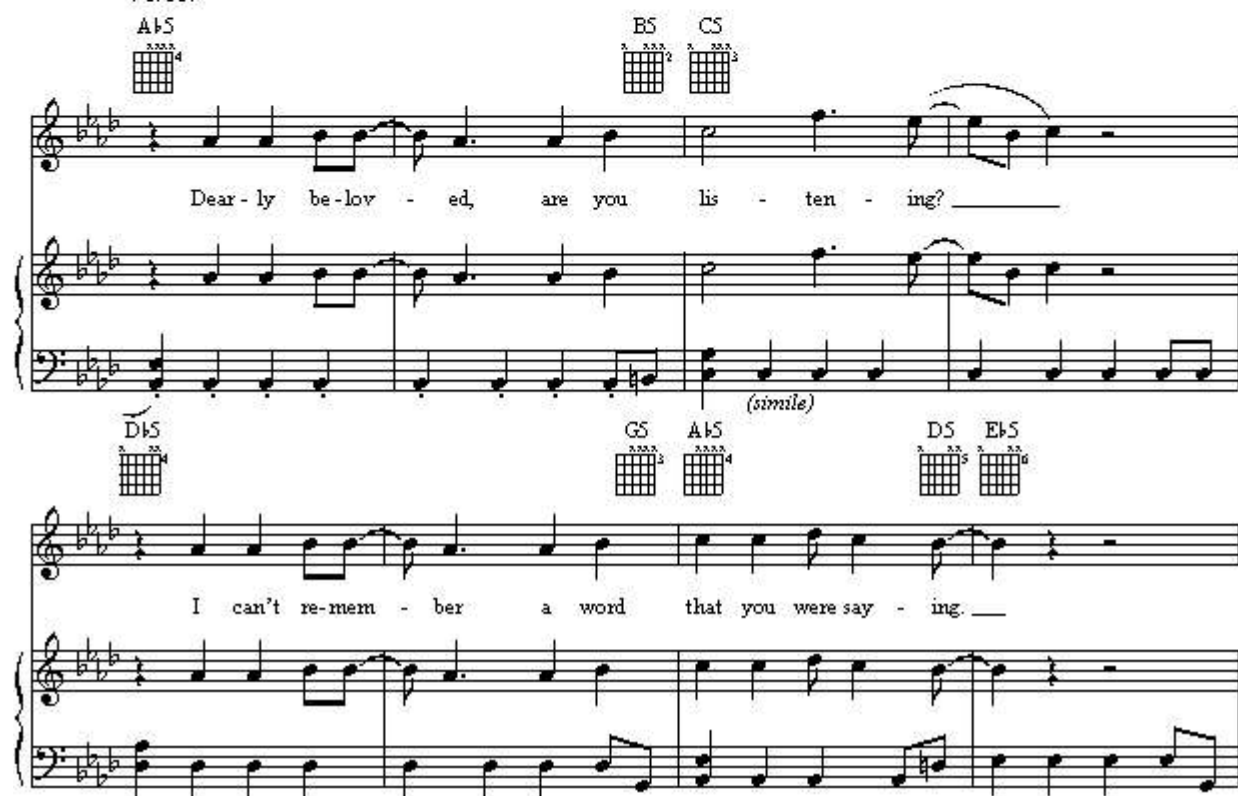



Dear - ly be - lov - ed, are you lis - ten - ing? _____



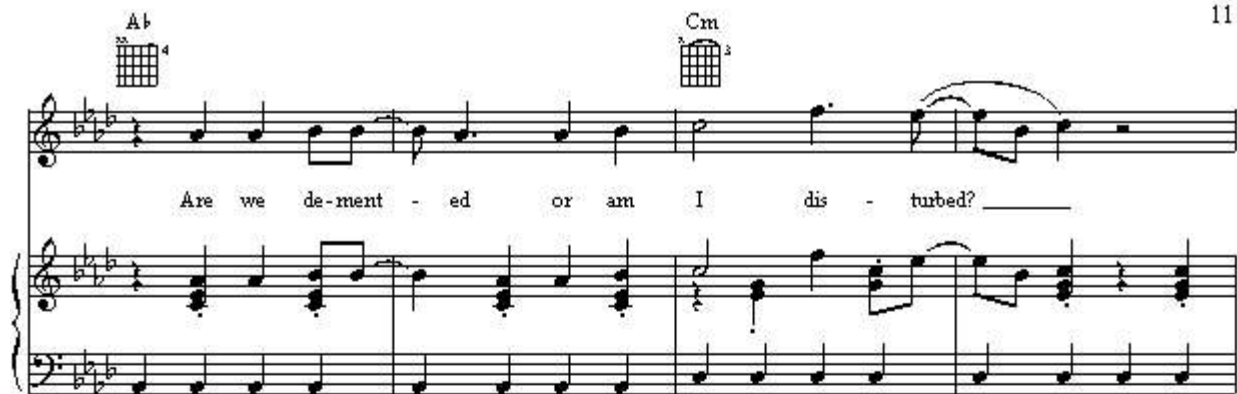
I can't re - mem - ber a word that you were say - ing. _____




(simile)



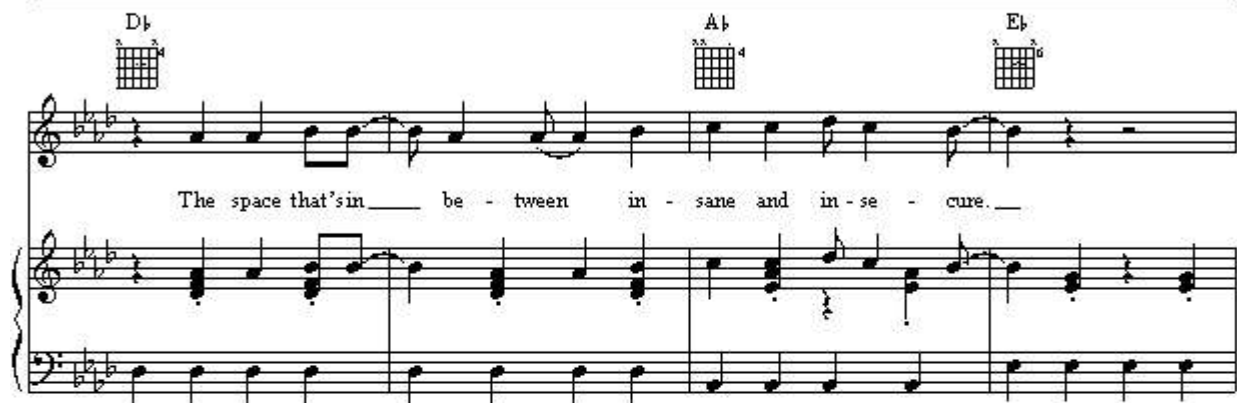






Are we de-ment - ed or am I dis - turbed? _____



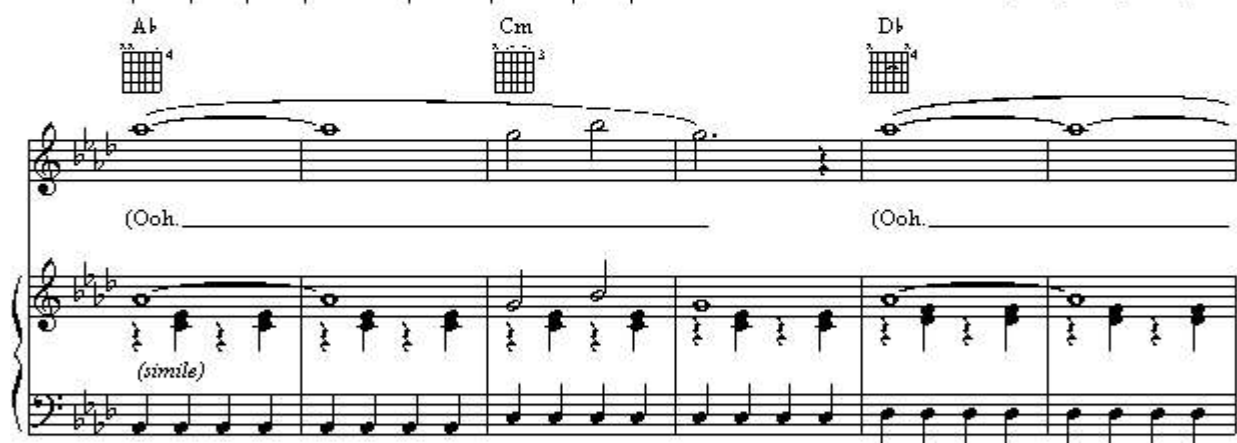
The space that's in _____ be - tween in - sane and in - se - cure. _____






(Ooh. _____) (Ooh. _____)

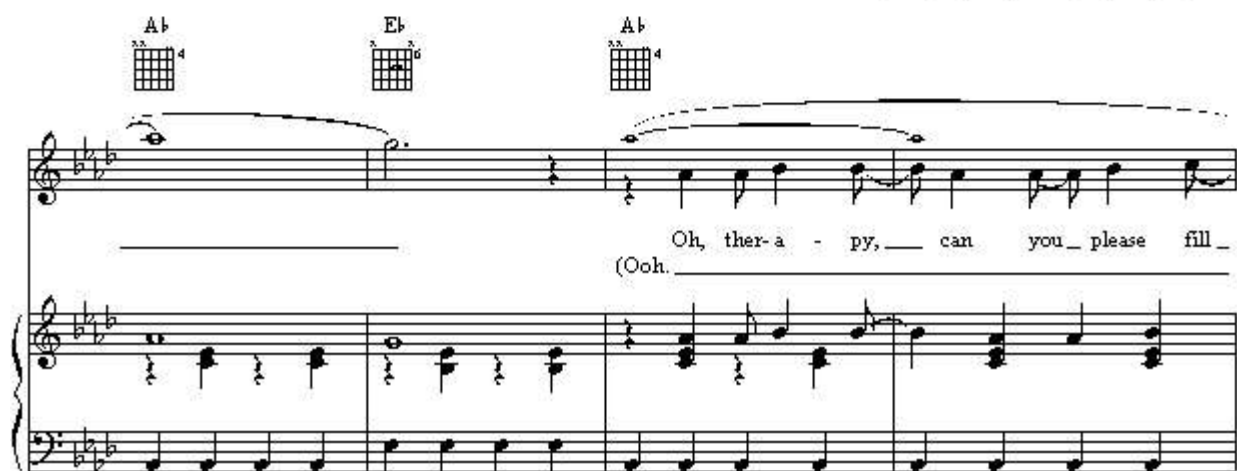
(simile)



Oh, ther - a - py, _____ can you please fill _____

(Ooh. _____)



Cm



D♭



the void? Am I re-tard - ed or am
(Ooh.)

A♭



E♭



A♭



I just o-ver - joyed? No - bod-y's per - fect and I stand
(Ooh.)

Cm



D♭



ac - cused, for lack of a bet - ter word and that's
(Ooh.)

A♭







E♭




A♭



my best ex - cuse. (Ooh.)

Cm  D \flat  A \flat  E \flat 

(Ooh...)



V. Tales of Another Broken Home (6:31)

Moderately slow $\text{♩} = 96$

A \flat 5  G \flat 5  D \flat 5  A \flat 5  G \flat 5  D \flat 5 

1. To

live and not to breathe
lost my faith to this is to
3. (gr. solo ad lib....)



A♭5



G♭5



D♭5



A♭5



G♭5



D♭5



die town in trag - e - dy. To
that don't ex - ist. So I

A♭5



G♭5



D♭5



A♭5



D♭5



run, to run a - way to
run, I run a - way, to the

A♭5



G♭5



D♭5



A♭5



G♭5



D♭5



find what you be - lieve. And
lights of mas - o - chists. And

A♭5



D♭5



A♭5



D♭5



A♭5



E♭/A♭



A♭5



E♭/A♭



A♭5



E♭/A♭



I _____ leave be - hind _____ this
(Ooh.) _____

D♭5 A♭5 D♭5 A♭5 D♭5 A♭5

1. E♭/A♭ A♭5 E♭/A♭ A♭5 E♭/A♭

hur - ri - cane of f***ing lies. 2. I
(Ooh.)

2. E♭/A♭ A♭5 E♭/A♭ A♭5 E♭/A♭

D♭5 A♭5 D♭5 A♭5 D♭5 A♭5

lies. And I walked this
(Ooh.)

E♭/A♭ A♭5 E♭/A♭ A♭5 E♭/A♭










D♭5 A♭5 D♭5 A♭5 D♭5 A♭5

line a mil - lion and one f***ing
(Ooh.)

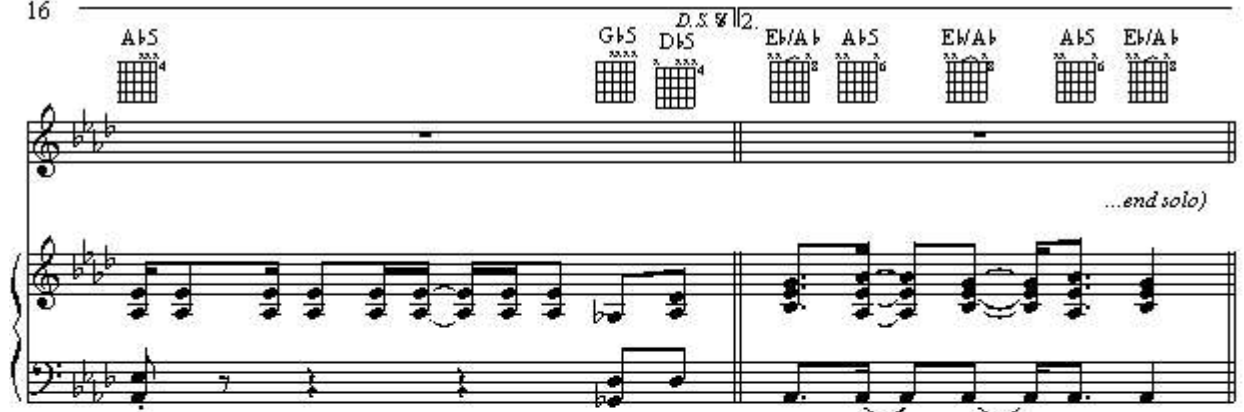
E♭/A♭ A♭5 E♭/A♭ A♭5 G♭5 D♭5 A♭5

G♭5 D♭5

times. But not this time.

A♭5 
 G♭5 
 D♭5 
 D.S. ♯12. 
 E♭/A♭ 
 A♭5 
 E♭/A♭ 
 A♭5 
 E♭/A♭ 

...end solo)



Bridge:

Fm 
 E♭ 
 A♭ 
 D♭ 

I don't feel an - y shame, I won't a - pol - o - gize




mp



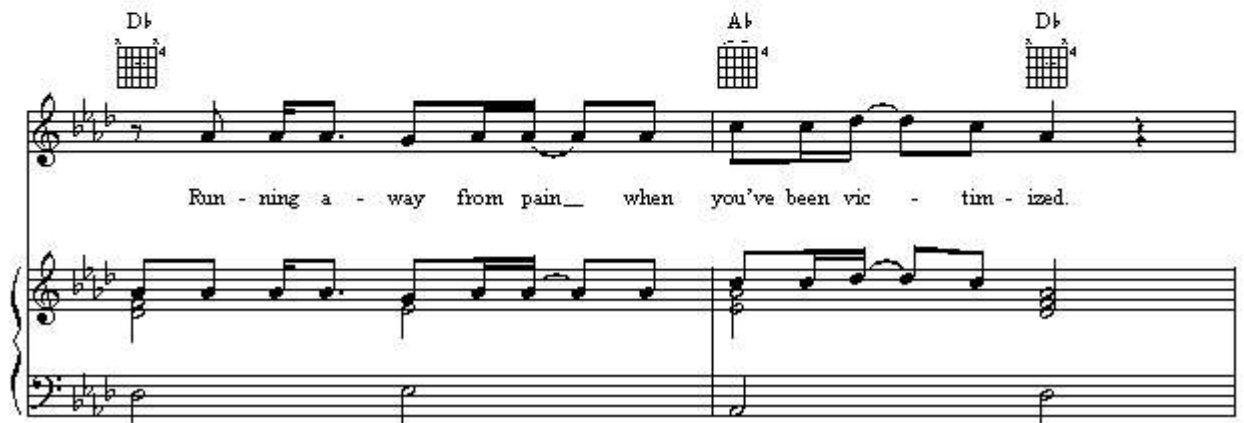
E♭ 
 A♭ 

when there ain't no - where you can go.



D♭ 
 A♭ 
 D♭ 

Run - ning a - way from pain when you've been vic - tim - ized.



E \flat



Tales from an - oth - er bro - ken...

A \flat 5



G \flat 5



D \flat 5



A \flat 5



G \flat 5



D \flat 5



(Home.) You're leav - ing, you're leav - ing,

A \flat 5



G \flat 5



D \flat 5



A \flat 5



G \flat 5



D \flat 5



you're leav - ing. Are you leav - ing

A \flat 5



G \flat 5



D \flat 5



A \flat 5



G \flat 5



D \flat 5



A \flat 5



home?

HOLIDAY

Words by BILLIE JOE
Music by GREEN DAY

Moderately fast ♩ = 142 (♩ = ♪)



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a steady bass line and a melody in the right hand. The tempo is marked 'Moderately fast' with a quarter note equal to 142 bpm. The key signature has three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The vocal line includes the lyrics: "Say, hey, cha. ___". The piano accompaniment continues with the same rhythmic pattern, featuring triplets in the right hand.



Third system of musical notation. The vocal line is silent. The piano accompaniment continues with the same rhythmic pattern, featuring triplets in the right hand. The dynamic is marked 'f' (forte).

2 Verse:

Fm D♭5 A♭5 E♭ Fm D♭5

1. Hear the sound of the fall - ing rain com - ing down like an
 2. Hear the drum pound - ing out of time, an - oth - er pro - test -

A♭5 CS Fm D♭5 A♭5 E♭

Ar - ma - ged - don flame. (Hey.) The shame, the ones who died with -
 or has crossed the line (Hey.) to find the mon - ey's on the

CS Fm D♭5

out a name. _____ Hear the dogs howl - ing
 oth - er side. _____ Can I get an -

A♭5 E♭ Fm D♭5 A♭5 CS

out of key to a hymn called "Faith and mis - er -
 oth - er "A - men?" (A - men.) There's a flag wrapped a - round a score of

Fm



D♭5



A♭5



E♭



C5



y," (Hey.) and bleed, the com- pa- ny lost the war to- day.
men. (Hey.) A gag, a plas- tic bag on a mon- u- ment.

Chorus:

F5



D♭5



I beg to dream and dif- fer

A♭5



E♭5



F5



from the hol- low lies. This is the dawn-

D♭5



A♭5



C5



- ing of the rest of our lives

1.

Fm

D \flat A \flat E \flat

on hol - i - day.

Fm

D \flat A \flat E \flat

|2.

N.C.

on hol - i - day.

on hol - i - day.

F5

A \flat 5D \flat 5B \flat 5E \flat 5

C5

F5

A \flat 5E \flat 5

C5

F5

Hey,

F5

A \flat 5D \flat 5B \flat 5E \flat 5

C5

F5

A \flat 5E \flat 5

C5

F5

D \flat A \flat C

(Guitar solo)

This system features three guitar chord diagrams at the top: D \flat (x2 4 4 4 4 4), A \flat (x2 4 4 4 4 4), and C (x3 3 3 3 3 3). The notation includes a vocal line with rests, a piano accompaniment with a guitar solo in the right hand, and a bass line.

F5 E \flat 5 D \flat A \flat C

(Ooh).....

This system features five guitar chord diagrams: F5 (x2 2 2 2 2 2), E \flat 5 (x2 2 2 2 2 2), D \flat (x2 4 4 4 4 4), A \flat (x2 4 4 4 4 4), and C (x3 3 3 3 3 3). The notation includes a vocal line with a long note and a piano accompaniment.

This system continues the piano accompaniment and vocal line from the previous system, featuring a long note in the vocal line and a piano accompaniment.

N.C.

mp

This system features a vocal line with rests and a piano accompaniment. The dynamic marking *mp* is present. The system concludes with a final piano accompaniment phrase.

3

The rep-re-sen-ta-tive from Cal-i - for-nia has the floor.

Bridge:

Zieg Heil to the Pres-i-dent gas-man, bombs-a-way is your pun-ish-ment.

mf

3

Pul-ver-ize the Eif-fel Tow-ers, who crit-i-cize your gov-ern-ment.

3

Bang bang goes the bro-ken glass and kill all the fags that don't a-gree.

3

E♭5 C5 F5 B♭5⁷

Tri-als by fire — set - ting fire — is not a way that's meant for me.

Just cause, (Hey, hey, hey, hey, just 'cause, be hey, hey,

Chorus:

cause we're out - laws, yeah. I beg to dream and dif - fer —
hey, hey.)

from the hol-low lies. — This is the dawn - ing — of — the —

8

A♭5 C5 C5

rest of our lives.

This is our lives on hol - i - day.

A♭5 E♭5 FS D♭5 A♭5 E♭5 FS D♭5

A♭5 E♭5 FS D♭5 E♭5 C5 FS

*Sustained chord seues to "Boulevard Of Broken Dreams."

BOULEVARD OF BROKEN DREAMS

Words by BILLIE JOE
Music by GREEN DAY

Moderately slow ♩ = 86

FS A♭5 E♭5 B♭5

FS A♭5 E♭5 B♭5

Verses 1 & 2:

Fm A♭ E♭ B♭

1. I walk a lone - ly road, the on - ly one that I ___ have ev - er known. _
2. I'm walk - ing down the line that di - vides me ___ some-where in my _

Fm A♭ E♭ B♭

— mind. Don't know where it goes, but it's home to me__ and I walk a - lone._
 On the bor - der - line of the edge and__ where I walk a - lone._

Fm A♭ E♭ B♭

Fm A♭ E♭ B♭

I walk this emp - ty street on the bou - le - vard__ of bro - ken dreams,_
 Read be - tween the lines of what's f***ed up and__ ev - ery - thing's al -

Fm A♭ E♭ B♭

— night. where the cit - y sleeps and I'm the on - ly one__ and I walk a - lone._
 Check my vi - tal signs and know I'm still a - live__ and I walk a - lone._

Fm A \flat E \flat B \flat Fm A \flat

I walk a - lone, I walk a - lone.

Chorus:
E \flat B \flat A \flat /C D \flat A \flat

I walk a - lone, I walk a... My shad - ow's the on -

E \flat Fm D \flat A \flat

- ly one that walks be - side me. My shal - low heart's -

E \flat Fm D \flat A \flat

the on - ly thing that's beat - ing. Some - times I wish -

E \flat Fm D \flat A \flat To Coda \clubsuit

some - one out there, will find me. 'Til then I walk

C N.C. Fm A \flat E \flat B \flat

a - lone. Ah. Ah. Ah. Ah.

1. 2. Fm A \flat E \flat B \flat E \flat B \flat A/C

Ah. Ah. Ah. I walk a-lone, I walk a...

D \flat A \flat E \flat Fm D \flat A \flat

(Gtr. solo...)

E \flat Fm D \flat A \flat

The first system of music features a guitar part with four chord diagrams: E \flat , Fm, D \flat , and A \flat . The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a minor key.

E \flat Fm D \flat A \flat

The second system of music is identical to the first, featuring the same guitar chord diagrams and piano accompaniment.

C N.C.






The third system of music features a guitar part with a C chord diagram and 'N.C.' (No Chords) notation. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Verse 3:


Fm A \flat E \flat B \flat


3. I walk this emp - ty street on the bou - le - vard_ of bro - ken dreams, _

Verse 3 features a guitar part with four chord diagrams: Fm, A \flat , E \flat , and B \flat . The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "3. I walk this emp - ty street on the bou - le - vard_ of bro - ken dreams, _".





where the cit - y sleeps and I'm the on - ly one_ and I walk a...








⊕ Coda C



a - lone.





1. 2. 3.   | 4.  



ARE WE THE WAITING

Words by BILLIE JOE
Music by GREEN DAY

Slowly $\text{♩} = 60$



4

(Drums) 4

mf

(with pedal)

Verse:

D



A



1. Star - ry nights,
(2.) get - me - nots, and

D



cit - y of lights com - ing down o - ver me.
sec - ond thoughts live in i - so - la - tion.

A



D



Sky - scrap - ers, and star - gaz - ers in my head.
Heads or tails, and fair - y tales in my mind.



Are we, we are, — are we, we are — the
Are we, we are, — are we, we are — the

D

F|m

wait - ing — un - known? — This dirt - y town, — was
wait - ing — un - known? — The rage and love, — the

E

D

burn - ing — down — in my dreams. The
sto - ry — of — my life.

F|m

E

D

Lost and found, — cit - y — bound — in my dreams. }
Je - sus of — Sub - ur - bi - a — is a lie. }

Chorus:



And scream - ing... Are we, we are, _ are we, we are _ the

D



wait - ing? _ And scream - ing... Are we, we are, _

1. D



are we, we are _ the wait - ing? _ 2. For-

2. D




A




wait - ing? _ Are we, we are, _
(wait - ing _ un - known?) _

D



are we, we are _ the wait - ing? _ And scream - ing...



A



D



Are we, we are, _ are we, we are _ the wait - ing? _
(wait - ing _ un - known?) _



A



Are we, we are, _ are we, we are _ the



D



wait - ing? _
(wait - ing _ un - known?) _

*



ST. JIMMY

Words by BILLIE JOE
Music by GREEN DAY

Moderately fast ♩ = 136

Verse 1:

A5



D5



A5



Saint Jim-my's com-ing down, a -

D5



A5



D5



cross the al - ley-way. . . Up on the bou-le - vard, like a zip gun on parade.

A5



D5



A5



D5



A5



D5



Lights of a sil-hou-ette, he's in-sub-or-di - nate, . . . Coming at you on the count of

Dbl time ♩ = 272

E D5 N.C. A5 D5

one two... one, two, three, four!

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with chords E, D5, N.C., A5, and D5. The bottom staff is a piano accompaniment with a treble and bass clef. The lyrics 'one two... one, two, three, four!' are written below the first staff.

E A5 D5

Detailed description: This system contains the third and fourth staves of music. The top staff is a guitar line with chords E, A5, and D5. The bottom staff is a piano accompaniment. There are no lyrics in this system.

E A5

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a guitar line with chords E and A5. The bottom staff is a piano accompaniment. There are no lyrics in this system.

Verses 2 & 3:

D5 E A5

2. My name is Jim-my and _ you'd bet-ter not wear it out. _
3. Cig - a - rettes and ra - men and _ a lit - tle bag of dope. _

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a guitar line with chords D5, E, and A5. The bottom staff is a piano accompaniment. The lyrics for verses 2 and 3 are written below the first staff.

D5



E



A5



Su - i - cide com - man - do that_ your mom - ma talked a - bout_
I am the son of a bitch_ and Ed - gar Al - lan Poe_

D5



E



A5



King of the for - ty thieves_ and I'm here to rep - re - sent _____
Raised in the cit - y in_ the ha - lo of lights, _____

D5



E



A5



the nee - dle in the vein_ of the es - tab - lish - ment_ } I'm the
pro - duct of war and fear_ that we've been vic - tim - ized_ }

Pre-chorus:

D5



A5



pa - tron saint of the de - ni - al with an

1. E

an - gel face and a taste for sui - cid - al.





A5 D5 E A5

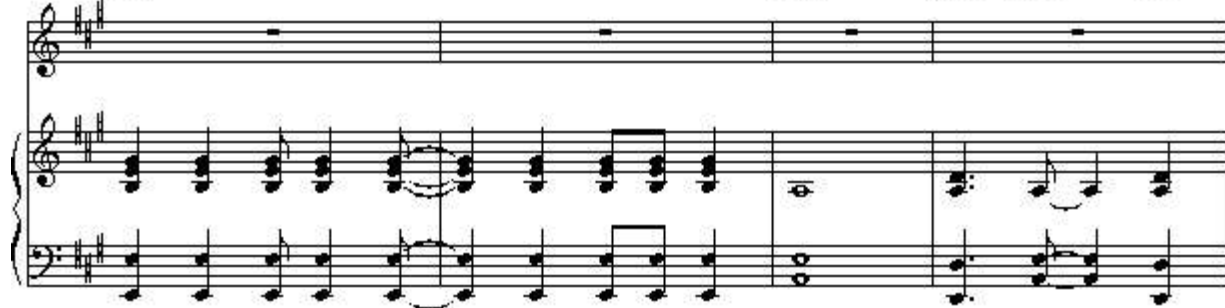
D5 E A5

2. E

taste for sui - cid - al.

A5 D5 A5 D5

E  AS  DS  AS  DS 



E  AS  DS  AS  DS 

Are you talk-ing to me? _



E  AS 



DS  AS  DS  E 

I'll give you some-thing to cry _ a - bout.





1 2 3.

First system of musical notation. The guitar part consists of four measures of whole notes, corresponding to the chords A5, E, C5, and E♭5. The piano part features a melody in the right hand and a bass line in the left hand, with a first ending bracket over the final three measures.

14.



Second system of musical notation. The guitar part has a whole note A5 chord in the first measure, followed by three measures of whole rests. The piano part includes the vocal line with the lyrics "Saint Jim - my!". The piano accompaniment continues with a melody and bass line, featuring a first ending bracket over the final three measures.



Third system of musical notation. The guitar part has a whole note D5 chord in the first measure, followed by three measures of whole rests. The piano part continues with a melody and bass line, including a section marked "(simile)" in the right hand.



Fourth system of musical notation. The guitar part has a whole note A5 chord in the first measure, followed by three measures of whole rests. The piano part continues with a melody and bass line.

D5



E



7

Half time ♩ = 136



My

(Gtr. solo...) *...endsolo)*

Verse 4:



name is Saint Jim-my, I'm a son of a gun, I'm the one that's from the way out side
(Ooh,

A5



D5



now. _____ A teen - age as - sas - sin ex - e - cut - ing some fun _ in the
 _____ Saint Jim - my.) (With bkgd. vocals 3 times)

G5



D5



A5



cult of the life of crime, _____ now. _ I'd real - ly hate to say it but I

D5



G5



D5



A5






told you so, _ so shut your mouth be - fore I shoot you down, _ ol' _ boy. _


D5



Wel - come to the club and give me some blood, _ I'm the

G5  D5  A5 



res - i - dent lead - er of the lost and found. It's




A  D5  E  A 

com - e - dy and trag - e - dy. It's



D5  E 

Saint Jim - my, and that's my



A 

name... and don'twear it out!



GIVE ME NOVACAINE

Words by BILLIE JOE
Music by GREEN DAY

Moderately slow ♩ = 78

N.C.


The first system of music consists of three staves. The top staff is a treble clef staff with a whole rest. The middle and bottom staves form a grand staff. The middle staff is a treble clef staff with a whole rest. The bottom staff is a bass clef staff containing a drum part. The drum part is marked with the instruction "(drums)" and shows a steady rhythm of eighth notes: a bass drum on the first and third eighth notes, and a snare drum on the second and fourth eighth notes of each measure.

The second system of music consists of three staves. The top staff is a treble clef staff with a whole rest. Above the staff are two guitar chord diagrams: an A major chord (x02232) and an F minor chord (x33211). The middle and bottom staves form a grand staff. The middle staff is a treble clef staff with a piano accompaniment of eighth notes, marked with the dynamic "mp". The bottom staff is a bass clef staff with a whole rest.

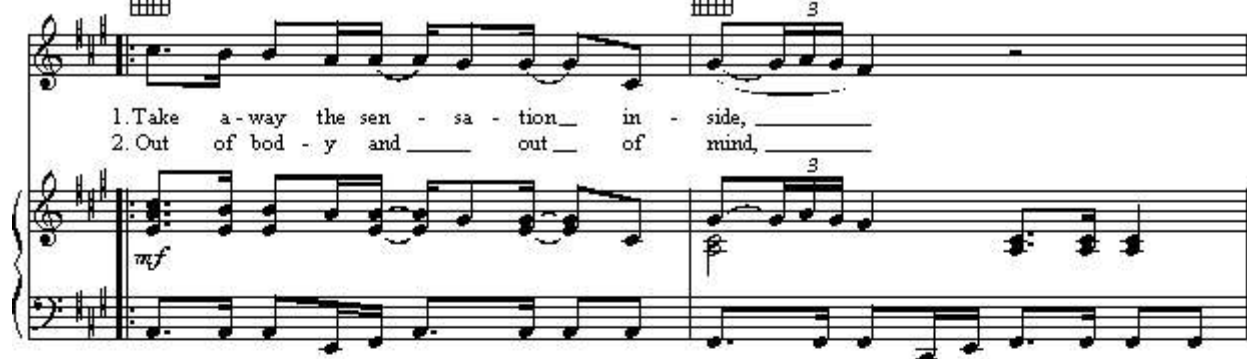
The third system of music consists of three staves. The top staff is a treble clef staff with a whole rest. Above the staff are two guitar chord diagrams: a B minor chord (x21232) and an E major chord (x22111). The middle and bottom staves form a grand staff. The middle staff is a treble clef staff with a piano accompaniment of eighth notes. The bottom staff is a bass clef staff with a whole rest.

2 Verse:


A F|m




1. Take a-way the sen - sa - tion in - side,
2. Out of bod - y and out of mind,



Bm E



bit - ter - sweet mi - graine in my head. It's
kiss the de - mons out of my dreams. I



A F|m



like a throbbing tooth - ache of the mind.
get the fun - ny feel - ing and that's al - right.





Bm E



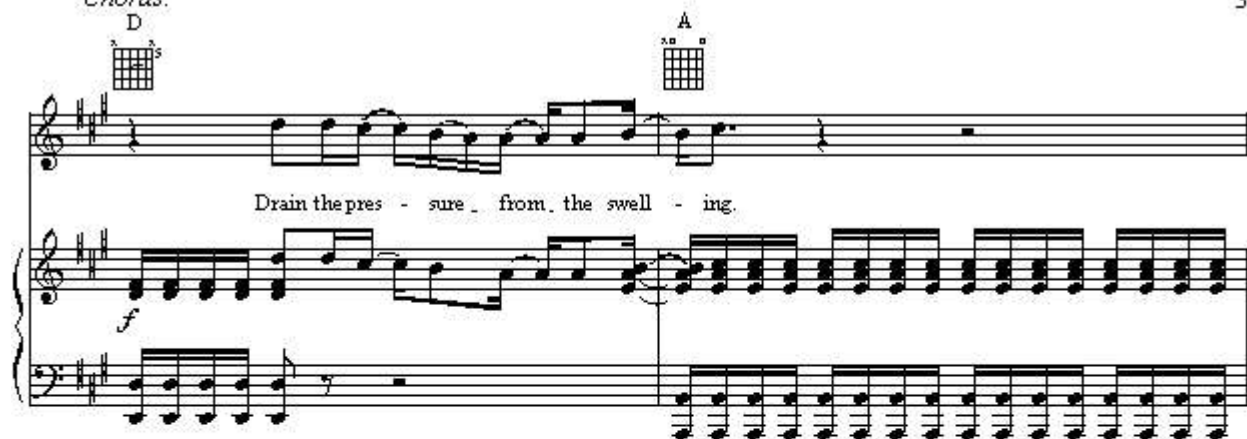
I can't take this feel - ing an - y - more.
Jim-my says it's bet - ter than air. I'll tell you why.



Chorus:

D  A 

Drain the pres - sure from the swell - ing.



D  A 


This sen - sa - tion's o - ver-whelm - ing.



D  F15 

Give me a long kiss good - night and ev - 'ry-thing will be al - night.



B5  1. E  N.C.

Tell me that I won't feel a thing, so give me no-va - caine.



A



F|m



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a *mf* dynamic marking.

Bm



E



Musical notation for the second system, including vocal line and piano accompaniment.

E



A



Musical notation for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "so give me no-va-caine."

G|5



F|5



Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "Ah, no - va-caine."




Musical notation for the first system, including guitar chord diagrams and piano accompaniment.




Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

Chorus:




Drain the pres - sure from the swell - ing.




This sen - sa - tion's o - ver-whelm - ing.

D



F|5



Give me a long kiss - good - night - and ev - 'rything will be - al - right -



B5



E



N.C.



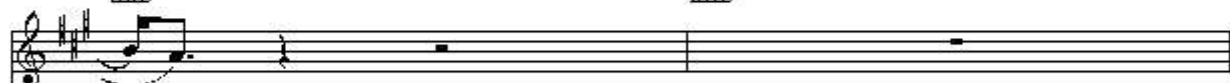
Tell me, Jim-my, I - won't feel - a thing - so give me no - va - caine -



A



F|m



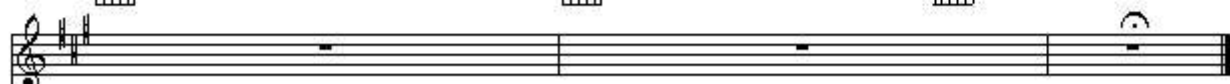
Em



E



A



SHE'S A REBEL

Words by BILLIE JOE
Music by GREEN DAY

Moderately fast ♩ = 148

Chorus:



She's a reb - el, she's a saint, _____ she's the salt of the



earth and she's dan - ger - ous. _____ She's a reb - el, vig - i - lan - te, _____

♩ Verse:



miss - ing link on the brink of de - struc - tion. _____

1. From Chi - ca - go
2. Is she dream - ing
3. (Gtr. solo ad lib....)

2

G5 C5 G5 C5 D5 C5

to To-ron - to, she's the one that they call old What-ser - name.
 what I'm think - ing? Is she the moth-er of all bombs, gon-na det - o - nate?

G5 C5 G5 C5 G5 C5

She's the sym - bol of re - sis - tance, and she's hold - ing on my
 Is she trou - ble like I'm trou - ble? Make it a dou - ble twist of

1. D5 C5 G5 C5 G5 C5

heart like a hand gre - nade.

G5 C5 D5 C5 2.3. D5 C5

fate or a mel - o - dy that
...end solo

Bridge:

Em B5 CS GS

she sings, the rev - o - lu - tion, the dawn - ing of our lives.

CS B5 Em

She brings this lib - er - a - tion that




F D B5 A5 CS GS D5 D.S. 8

I just can't de - fine. Well, noth - ing comes to mind. Yeah.

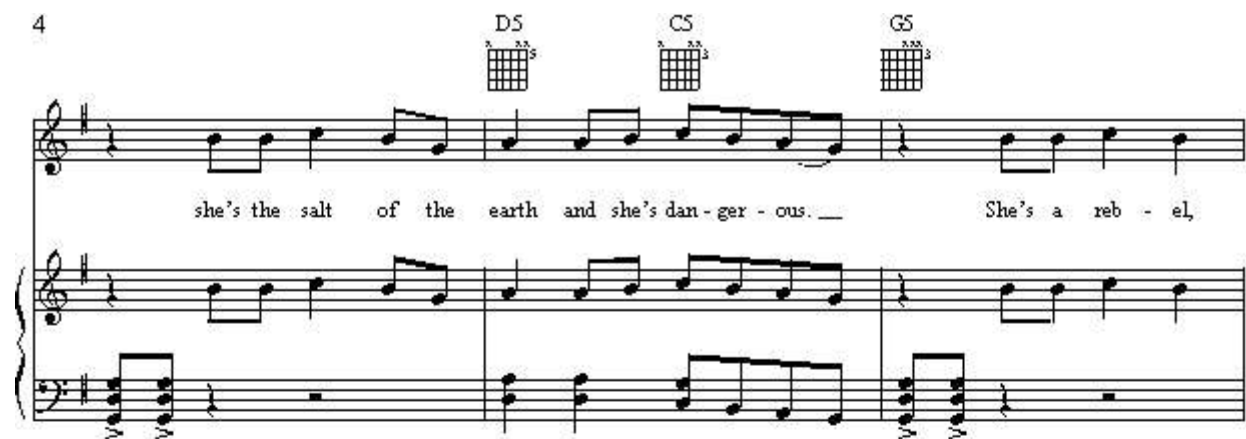
2. Chorus:

GS D5 GS

mind. She's a reb - el, she's a saint,

D5  C5  G5 







she's the salt of the earth and she's dan - ger - ous. — She's a reb - el,



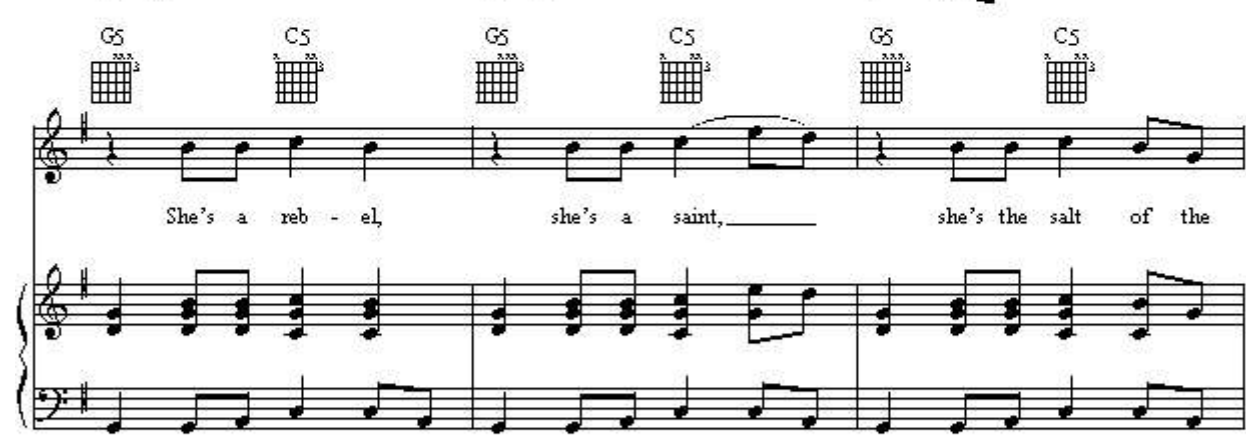
D5  C5 

vig - i - lan - te, — miss - ing link on the brink of de - struc - tion. —



G5  C5  G5  C5  G5  C5 

She's a reb - el, she's a saint, — she's the salt of the



D5  C5  G5  C5  G5  C5 

earth and she's dan - ger - ous. — She's a reb - el, vig - i - lan - te, —



G5 C5 D5 C5

miss - ing link on the brink of de - struc - tion. —

G5 C5 G5 C5 G5 C5

She's a reb - el, she's a reb - el, she's a reb - el,

D5 C5 G5 C5 G5 C5

and she's dan - ger - ous. — She's a reb - el, she's a reb - el,

G5 C5 D5 C5 G5

she's a reb - el, and she's dan - ger - ous. —

EXTRAORDINARY GIRL

Words by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 112

8 N.C.

mf
(Electric sitar)

(drums)

Faster ♩ = 142

A Dm A

mf

♩ Verse: A Dm

1. She's an ex - traor - di - nar - y girl _
2. She sees the mir - ror of her - self, _
3. (Inst. solo....)



in an or - di - nar - y world, and she
an im - age she wants to sell to an -



can't seem to get a - way.
- y - one will - ing to buy.




He lacks the cour - age in his mind, like a
He steals the im - age in her kiss from her




child left be - hind, like a pet left in the rain.
heart's a - poc - a - lypse, from the one called Whats - er - name.





Chorus:

F15  E5 

A 





...end solo) } She's all a - lone _




D  E  F1m  E  D  E 




a - gain, wip - ing the tears from _ her eyes. _



D  E  To Coda  D 

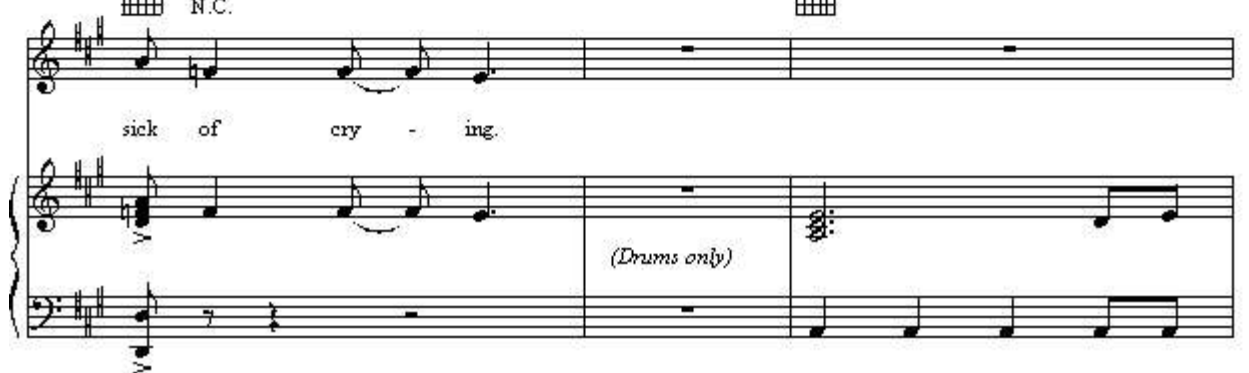
Some days he feels _ like dy - ing. She gets so



Dm  N.C.  A 

sick of cry - ing.

(Drums only)





(Drums only)



Some days it's not worth try - ing.



Now that they both are find - ing She gets so



N.C.



sick of cry - ing. (Drums only) She's an ex -

Dm A Dm

traor - di - nar - y girl, — an ex - traor - di - nar - y girl, —

A Dm A

— an ex - traor - di - nar - y girl, — an ex -

Dm Freely A

traor - di - nar - y girl. —

(Electric sitar) decrsc.

mp

LETTERBOMB

Words by BILLIE JOE
Music by GREEN DAY

Freely

N.C.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "No - bod - y likes you, ev - 'ry-one left you. They're all out with-out you hav - ing fun." The piano accompaniment is written in a grand staff (treble and bass clefs) and begins with a dynamic marking of *mf*. The piano part features a rhythmic pattern of eighth notes in the right hand and rests in the left hand.

Moderately fast $\text{♩} = 164$

The second system of the musical score continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and rests in the left hand. The tempo is marked as "Moderately fast" with a quarter note equal to 164 beats per minute.

The third system of the musical score continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and eighth notes in the left hand. Above the first two staves, there are guitar chord diagrams for E and G5. The E chord diagram shows the open strings (E, B, G, D, A, E) and the G5 chord diagram shows the open strings (G, B, D, G, B, D).

Cm



A5




Verse:

E



A



1. Where _____ have all _____ the bas - tards gone? .
 2. Where _____ have all _____ the ri - ots gone? .

F|5

A5



The un - der - bel - ly stacks up ten high
As the cit - y's mot - to gets pul - ver - ized.

E

G

C|fm



The dum - my failed, the crash
"What's in love is now

G|5

C|fm



test, now col - lect - ing un - em - ploy - ment checks, like a
in debt," on your birth cer - ti - fi - cate. So

A5

F|5

1. B5

A5

B5



flunk - ie on - ly a - long for the ride
strike the f*** - ing match to light this fuse,

12.



oooh.....



Pre-chorus:

The town bishop's an ex -



tor-tion-ist, and he don't e - ven know that you ex - ist.

Stand-ing still when it's do or die, you bet - ter run for your

♩ Chorus:

E5



B5



f*** - ing life. It's not o - ver till_ you're un -

A5



E5



B5



- der - ground. It's not o'er_

A5



_ be - fore_ it's too late.

E5



B5



A5



This cit - y's burn - ing. It's not my bur -



- den. It's not o'er be - fore it's too



To Coda ♪



late. There is noth - ing



N.C.

left to an - a - lyze.

Bridge:



Where will all the mar-

G | 5



- tyrs go _ when the vi - rus cures it - self? _ And

C | m



A 5



where will we _ all go _ when it's _ too _ late?

cresc.

Interlude:

E



G | 5



f

C | m



A 5





And



don't look back.

Pre-chorus:

You're not the Je - sus of Sub - ur - bi - a. The Saint Jim - my is a



fig - ment of your fa - ther's rage and your mother's love.

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

Coda \oplus

Made me the id - i - ot A - mer - i - ca. Well,



she said, "I can't take this place, I'm
she said, "I can't take this town, I'm



leav - ing it be - hind" — Well,
leav - ing you to - night." —

2.



(Play 3x)

WAKE ME UP WHEN SEPTEMBER ENDS

Words by BILLIE JOE
Music by GREEN DAY

Moderately $\text{♩} = 104$

Verse 1:



1. Sum - mer_ has

mf

(with pedal)




come and passed, the in - no - cent_ can nev - er last.



Wake me up_ when Sep - tem - ber ends.



Like my fa - thers' come to pass, _ sev - en years has gone _ so fast. _





Wake me up _ when Sep-tem - ber ends. _





Here comes the rain a - gain, _ fall - ing from the stars. _





Drenched in _ my pain a - gain, _ be - com - ing who we _ are. _



G5 G5/F# G5/E G5/D

As my mem - o - ry rests, but nev - er for - gets what I lost.


C Cm G5

Wake me up when Sep - tem - ber ends.


G5

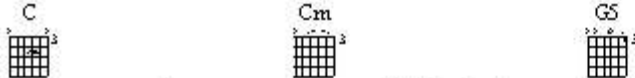
(Drums enter)

4 Verse 2:




2. Sum - mer_ has come and passed, _ the in - no-cent_ can nev - er last. _






Wake me up _ when Sep-tem - ber ends. _





Ring out _ the bells a - gain, _ like we did _ when spring_ be - gan. _





Wake me up, _ when Sep-tem - ber ends. _



ES Bm C G5 D/F#

Here comes the rain a - gain . fall - ing from the stars .

ES Bm C D

Drenched in my pain a - gain , be - com - ing who we are .

G5 G5/F# G5/E G5/D

As my mem - o - ry rests, but nev - er for - gets what I lost .






C Cm G5 D/F#


Wake me up when Sep - tem - ber ends .





6 *Guitar Solo:*


E5  Bm  C 




G5  D/F#  E5  Bm  C 




Dsus  D  Dsus  D 



G5 

mf



Verse 3:

3. Sum - mer_ has come and passed, _ the in - no-cent_ can nev - er last. _

Wake me up _ when Sep-tem - ber ends. _

Like my fa - thers' come to pass, twen - tyyears has gone _ so fast. _

Wake me up _ when Sep-tem - ber ends. _

C Cm G5

Wake me up _ when Sep-tem - ber ends _

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for C, Cm, and G5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

C Cm G5 Freely

Wake me up _ when Sep-tem - ber ends. ____

mf *decresc.*

This system contains the next three measures. It includes the same guitar chord diagrams (C, Cm, G5) and piano accompaniment as the first system. The word "Freely" is written above the vocal line. The piano accompaniment ends with a decrescendo marking (*mf* *decresc.*) and a fermata over the final chord.

This system shows the piano accompaniment for the third system, which is mostly sustained chords and a simple bass line.

C Cm G5

This system contains the final three measures of the piece. It features the same guitar chord diagrams (C, Cm, G5) and piano accompaniment. The piano accompaniment concludes with a final chord and a fermata.

HOME COMING

Words for I-II, V by BILLIE JOE
Words for III by MIKE DIRNT
Words for IV by TRÉ COOL
Music by GREEN DAY

I. The Death of St. Jimmy (0:00)

Moderately ♩ = 112



Musical notation for the introduction, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part starts with a dynamic marking of *mf*.

Verse 1:



Musical notation for the first line of Verse 1, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff (treble and bass clefs) with piano accompaniment.

1. My heart ___ is beat - ing from me, I am stand - ing ___ all a - lone.

Musical notation for the second line of Verse 1, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff (treble and bass clefs) with piano accompaniment.



Musical notation for the third line of Verse 1, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff (treble and bass clefs) with piano accompaniment.

Please ___ call ___ me ___ on - ly if you ___ are ___ com - ing home.

Musical notation for the fourth line of Verse 1, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff (treble and bass clefs) with piano accompaniment.



N.C.

Waste an-oth-er year _ flies _ by, _ waste a night or two. _

A bit faster ♩ = 122



You taught _ me how to _ live. _ (hand claps)



2. In the

Verse 2:

A D E A D A D

streets of shame where you've lost your dreams in the

E A D E

rain. There's no signs of hope, the stems and

Verses 3 & 4:

D A D E A D

seeds of the last of the dope. 3. There's a glow of
(4.) crowd of

E A D A D E

light, the Saint Jim-my is the spark in the night. Bear-ing
pain, Saint Jim-my comes with-out an-y shame. He says we're

A D E D A D

gifts f***ed up but we're and not the trust, same, a fix-ture in the cit-y of and mom and dad are the ones you can

E Chorus: F15 ES A

lust. blame. 1. What the hell's your name? 2. Jim-my died to day. (Ooh.) What's your He blew his

F15 ES A F15 ES A5

pleas-ure, what is your pain? Do you dream too much? Do you brains out in-to the bay. In the state of mind, it's my (Ooh.) (Ooh.)

1. D A ES A D

think what you need is a crutch?

E A D A D E

4. In the

2. D A ES A5

own pri - vate su - i - cide.

II. East 12th St. (2:25)

D5 A5 G5 A5 D5 A5 G5 A5

Well,

6 Chorus:

D5 A5 G5 A5

D5 A5 G5 A5

no - bod - y cares. _ Well, no - bod - y cares. _ Does

D5 A5 G5 A5

D5 A5 G5 A5

an - y - one care _ if no - bod - y cares? _ Well,

D5 A5 G5 A5

D5 A5 G5 A5

no - bod - y cares. _ Well, no - bod - y cares. _ Does

D5 A5 G5 A5

D5 A5 G5 A5

an - y - one care _ if no - bod - y cares? _

Verse:

D G D G A Asus A

Je - sus fill-ing out pa-per - work now at the fa - cil - i - ty on East 12th Street.
(Ooh.)

D G D G

He's not lis - ten - ing to a word now, he's in his own world and
(Ooh.)

A Asus A D G D

he's day - dream - ing. He'd rath - er be do - ing some - thing else, now, like
(Ooh.)

G A Asus A D G

cig - a - rettes and cof - fee with the un - der bel - ly. His life's on the line with anx -
(Ooh.)

D G A Asus A

i - e - ty. now, she had e - nough and he's had plen - ty.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a guitar line with chord diagrams for D, G, A, Asus, and A, and a piano accompaniment with treble and bass staves. The piano part consists of a steady eighth-note bass line and chords in the right hand.

Bridge:

D Dsus D Dsus2 D D5 A5 D5

Some - bod - y get me out of here.

Detailed description: This system contains the first line of the bridge. It features a vocal line with lyrics, a guitar line with chord diagrams for D, Dsus, D, Dsus2, D, D5, A5, and D5, and a piano accompaniment. The piano part has a more active eighth-note bass line and chords in the right hand.

D Dsus D Dsus2 D D5 A5 D5

An - y - bod - y get me out of here.

Detailed description: This system contains the second line of the bridge. It features a vocal line with lyrics, a guitar line with chord diagrams for D, Dsus, D, Dsus2, D, D5, A5, and D5, and a piano accompaniment. The piano part continues with the same rhythmic pattern as the first line.

D Dsus D Dsus2 D D5 A5 D5

Some - bod - y get me out of here.

Detailed description: This system contains the third line of the bridge. It features a vocal line with lyrics, a guitar line with chord diagrams for D, Dsus, D, Dsus2, D, D5, A5, and D5, and a piano accompaniment. The piano part continues with the same rhythmic pattern as the previous lines.

D Dsus D Dsus2 D Dsus2 A5 D5 C5

Get me the f***right out of here. (Ah, _

Double time ♩ = 240

So far a-way, I don't wan - na stay. _
la, la, la.) (Ah, _





Get me out of here. right now. _
la, la, la.) (Ah, _

I just want to be free, _ is there a pos - si - bil - i - ty?
la, la, la.) (Ah, _

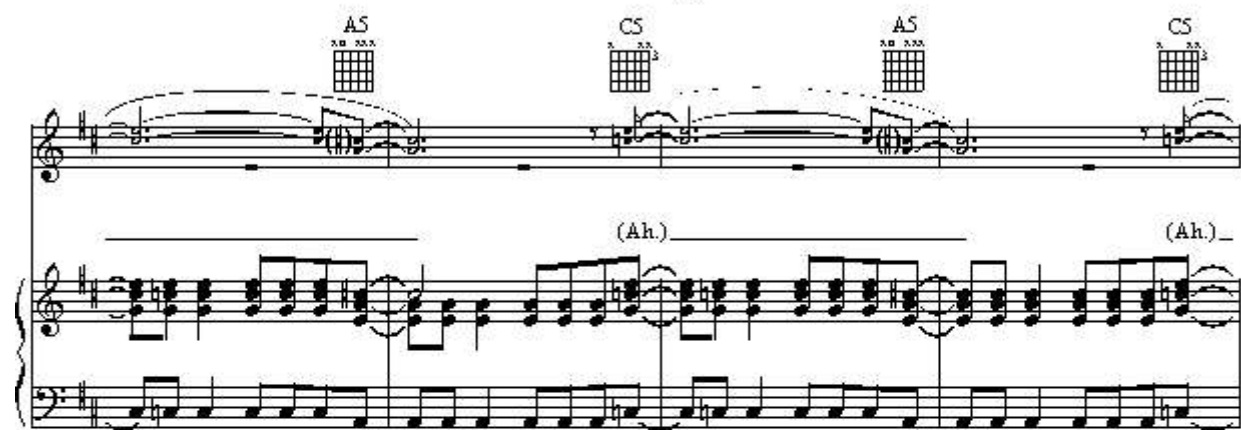
A5  CS 




Get me out of here, right now. la, la, la.) (Ah.)



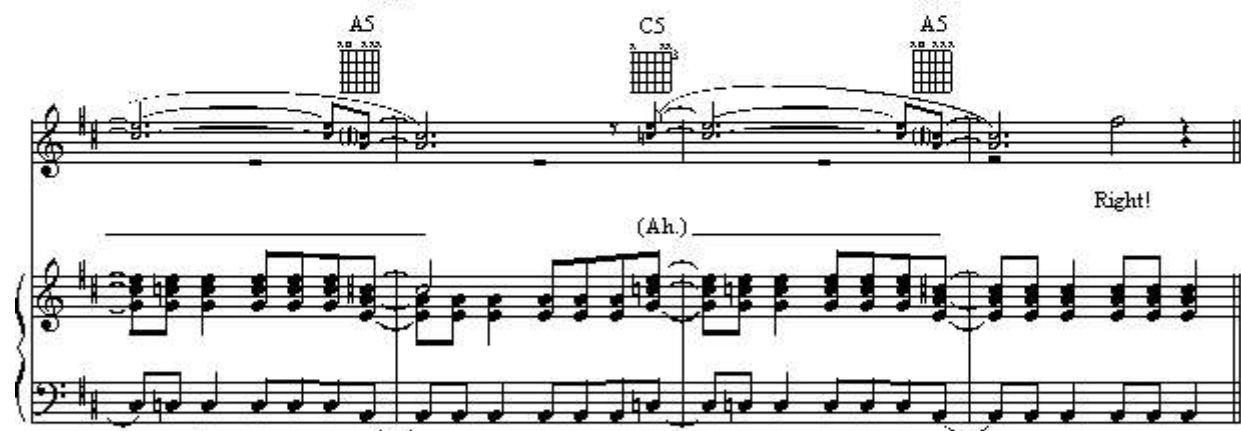
A5  CS  A5  CS 

(Ah.) (Ah.)











A5  CS  A5 

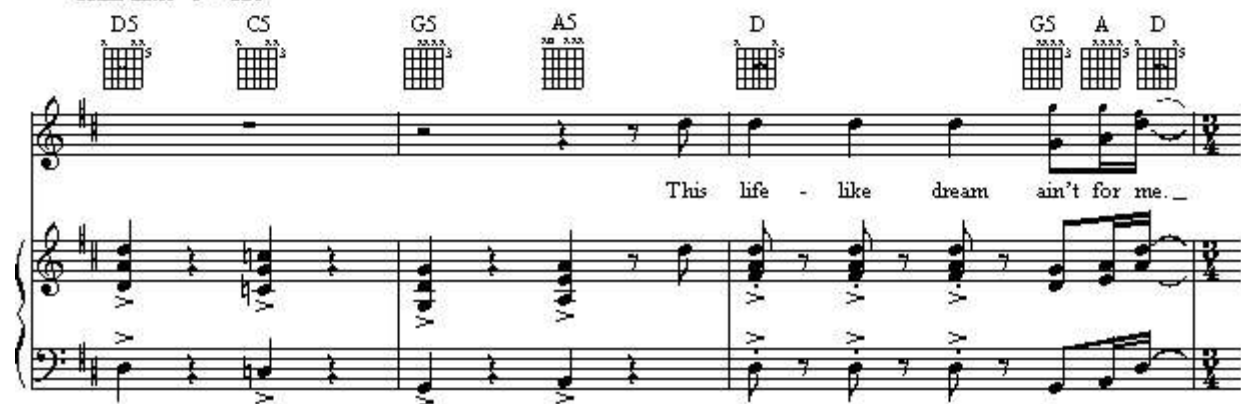
(Ah.) Right!



Half time $\text{♩} = 120$

D5  CS  G5  A5  D  G5  A  D 

This life - like dream ain't for me.



III. Nobody Likes You (4:03)

Brightwaltz $\text{♩} = 76$



(Bells)

Verse:



I fell a - sleep while watch - ing Spike T V af - ter

(simile)



ten cups of cof - fee and you're still not here.



Dream - ing of a song but some - thing went wrong. And you



can't tell an - y - one 'cus no one's here.

Pre-chorus:



Left me here a - lone when I should have stayed home. Af - ter



ten cups of cof - fee I'm think - ing...

Chorus:

D

D/A

D/G



— No - bod - y likes you. Ev - 'ry - one
 (Where'd you go?) Ev - 'ry - one left you. No - bod - y

D/A

D

D/A

D/G



left you. They're all out with - out you hav -
 likes you. They're all out with - out you hav -
 (Where'd you go?)

1.

D/A

2.

D/A

IV. Rock and Roll Girlfriend (5:20)
 Moderately fast ♩ = 172

N.C.

D5





in' fun. fun. (Where'd you go, go, go, go?)
 in' (Where'd you

E5



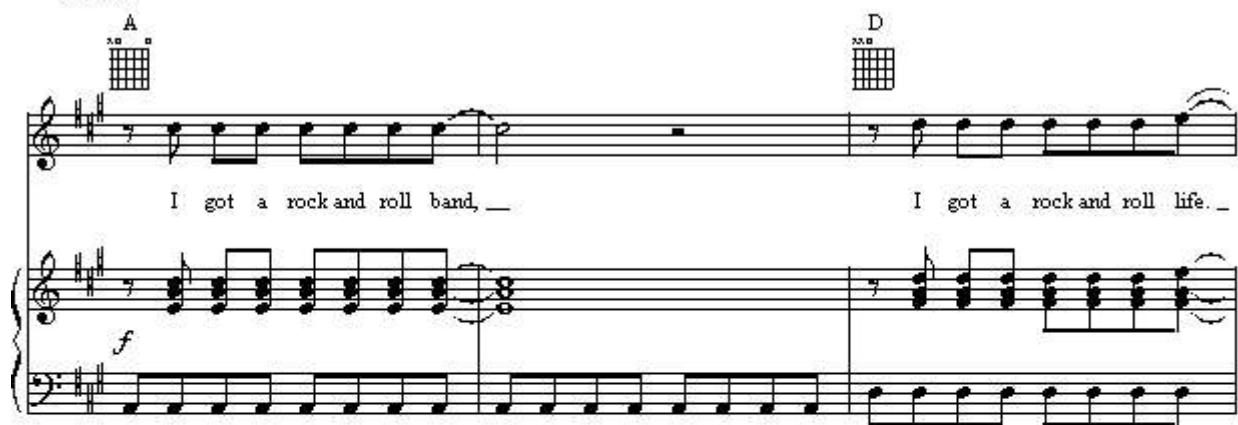
Jeez! (sigh)

Verse:

A  D 

I got a rock and roll band, — I got a rock and roll life. —

f



A 


— I got a rock and roll girl - friend, —



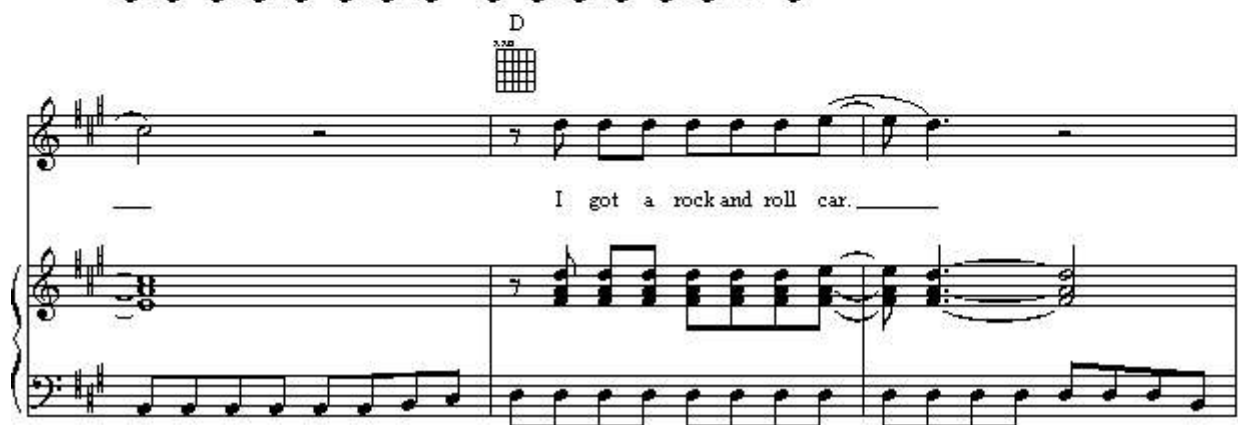
E  A 



and an-oth-er ex - wife. — I got a rock and roll house, —



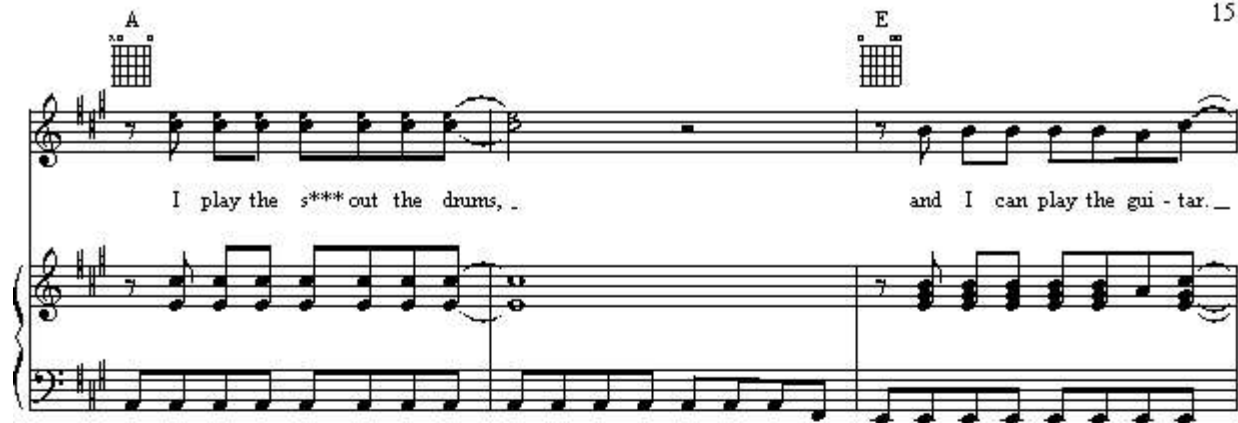
D 

— I got a rock and roll car. —



A  E 



I play the s*** out the drums, _ and I can play the gui - tar. _



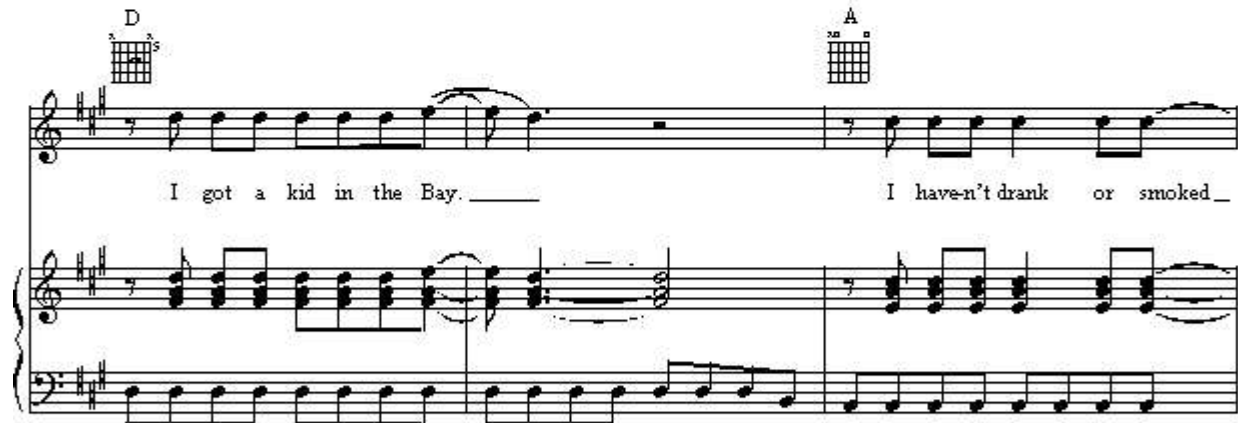
A 

I got a kid in New York, _



D  A 

I got a kid in the Bay. _ I have-n't drank or smoked _



E  G  A 

_ noth - in' _ in o - vertwen - ty-two days, so get off of my case, _



G A G A

— off of my case, — off of my

V. We're Coming Home Again (6:06)

Slower ♩ = 144 (♩ = ♩)

D B5 G5 A5 D

case.

mf

B5 G5 A5 D B5 G5 A5

Hey!

(simile)

D B5 G5 A5 D

Verse:

Here they come marching

Bm D Bm G A

down the street (Ooh.) like a des-per-a-tion mur-mur of a heart beat. (Ooh.)

D Bm G

Coming back from the edge of town un-der-neath their feet.

A G A D Bm

The time has come and it's go-in' no-where. (Ooh.)

D Bm G A D

No-bod-y ev-er said that life was fair, now. Go-carts and guns are trea-sures (Ooh.)

Bm G A D A

they will bare in the sum - mer heat.

Pre-chorus

G A G

The world is spin-ning a - round, a - round out of con - trol.

A D A G A

a - gain. From the Sev - en E - lev - en to the

B5 E5 D G

fear of break - ing down. So send my love a let -

A D G A

- ter__ bomb__ and vis - it me in hell. _____

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics, a guitar line with chords A, D, G, and A, and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Slower ♩ = 116 (♩=♩)
Chorus:

G A G A D

We're the ones go - ing...

Detailed description: This system contains the first three measures of the chorus. It features a vocal line with lyrics, a guitar line with chords G, A, G, A, and D, and a piano accompaniment with triplets in the bass line and chords in the right hand. A 'rit.' marking is present in the piano part.

A D

Home,

Detailed description: This system contains the next three measures of the chorus. It features a vocal line with the lyric 'Home,', a guitar line with chords A and D, and a piano accompaniment with chords in the right hand and a steady bass line.

A D

we're com - ing home _____ a - gain. Home,

Detailed description: This system contains the final four measures of the chorus. It features a vocal line with lyrics, a guitar line with chords A and D, and a piano accompaniment with chords in the right hand and a steady bass line.

A



we're com - ing home _____ a - gain.

G



D



(Ooh.) I start-ed f***-in' run-ning as soon_ as my feettouched ground.

G



(Ooh.) We'reback in the bar - ri - o, _____ and to

A



D



you and me that's jin - gle _____ town. That's... Home,



play 4 times

we're com - ing home _____ a - gain.



Home, we're com - ing home _____ a -

1. 2. 3.

4.

Slower ♩ = 88



gain. gain. No - bod - y likes you,

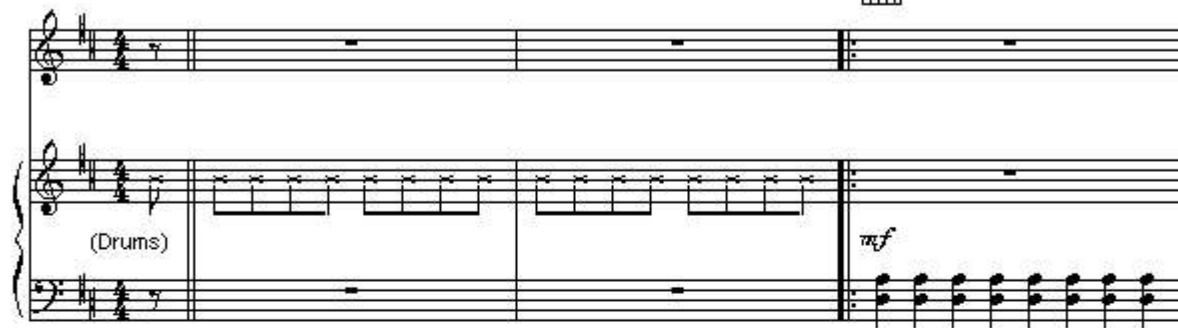
ev - 'ry - one left you. They're all out with - out you hav - ing fun.

WHATSERNAME

All gtrs. in drop D:
6 = D


Words by BILLIE JOE
Music by GREEN DAY

Moderately ♩ = 120

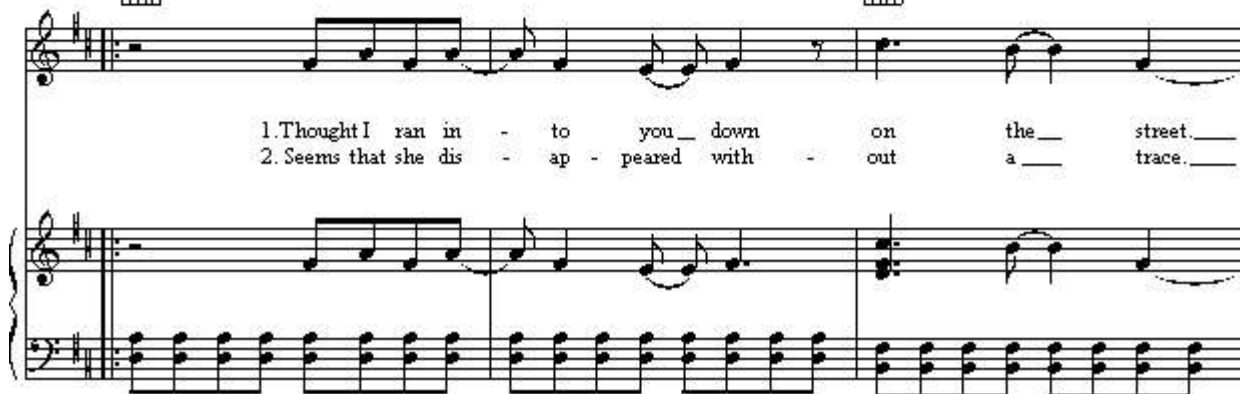


Drums

mf



Verse:



1. Thought I ran in - to you_ down on the_ street_

2. Seems that she dis - ap - peared with - out a_ trace_

D5



Then it turned out ___ to on - ly
Did she ev - er ___ mar - ry ___ old

B5



G5



be ___ a ___ dream. ___ } I made a point _
What's - his - face? ___ }

D5



F|5



B5



A5



___ to burn _ all of ___ the pho - to - graphs. ___

G5



D5



F|5



(2nd time cue notes) She went a - way ___ and then _ I took ___ a dif - f'rent path. _

B5



A5



G5



D5



I re-mem-ber the face but I can't

F15



B5



A5



G5



re - call the name. Now I won-der how Whats-

1.

A5



D5



- er - name has been.

B5



D5



B5



Musical score for the first system, measures 1-3. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

2. A5



D5



Musical score for the second system, measures 4-6. The system includes a vocal line with lyrics: "- er - name has been. —". The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand.

B5



D5






Musical score for the third system, measures 7-9. The system includes a piano accompaniment. The right hand features a melodic line with dynamics *f* and *mf*. The left hand continues with eighth-note chords.


B5







Musical score for the fourth system, measures 10-12. The system includes a piano accompaniment. The right hand features a melodic line with dynamics *f*. The left hand continues with eighth-note chords.

G5  D5  F#5 


(Guitar solo.)





Bridge 1:


B5  A5  G5  D5  (Vocal Fig. 1.)

Re-mem - ber, what-ev - er,



A5  D5  (With voc. fig. 1)

it seems like for - ev - er - a - go. The re - grets



D5  F#5  B5  A5 

are use - less in my mind, she's in my head, I must con - fess.





The re - grets are use - less in my mind, she's in my head. _



Go _ Go _ Go _ Go _



Bridge 2:

And in the dark -



- est night, if my mem - o - ry serves me right, _



I'll nev - er turn__ back time.. For-get - ting you _



__ but not__ the time..

mf