

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6 12th Fret
String 5 13th Fret
String 4 12th Fret
String 3 13th Fret
A C Chord
C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

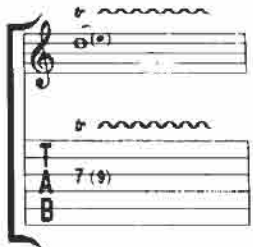
BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.



ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Delached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



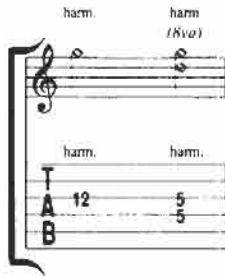
DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke

(v) or upstroke (^) of the pick.



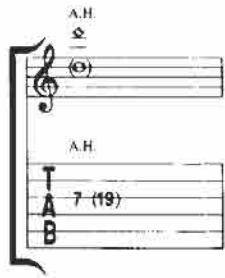
VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:

A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:

The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC:

A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

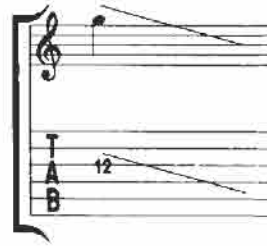
TREMOLO BAR



SPECIFIED INTERVAL:

The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:

The pitch of a note or a chord is lowered to an unspecified interval.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

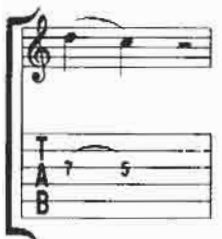
ARTICULATIONS



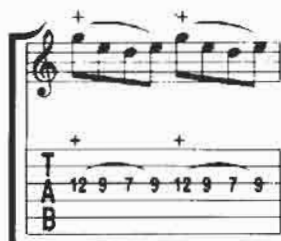
HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

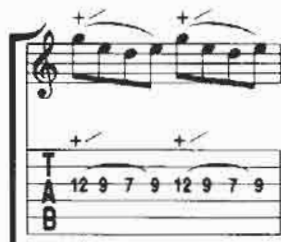


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

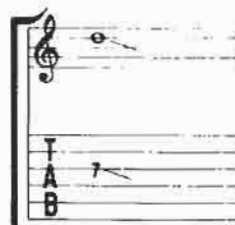


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by tightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.

• BURNOUT.

I declare I don't care no more
I'm burning up and out and
growing **BORED**
In my smoked out **BORING** room
My hair is shagging in my eyes
Dragging my feet to hit the
street tonight
To drive along these shit
town lights
I'm not growing up, I'm
just burning out
And I stepped in line
to walk amongst the
DEAD
Apathy has rained on me
Now I'm feeling like a
soggy dream
So close to drowning but
I DON'T MIND
I've lived in this mental cave
Throw emotions in the grave
HELL, who needs them
anyway.

A.S.J.



• HAVING A BLAST.

I'm taking all you down with me
Explosives duct taped to
my spine
Nothing's gonna change
my mind
I won't listen to anyone's
last words
There's nothing left for you
to say
Soon you'll be dead
any way
No one is getting out alive
This time I've lost my
mind and I don't care
So close your eyes
And kiss yourself goodbye
And think about the times
you spent and what they've
meant
To me It's nothing

I'm losing all my happiness
The happiness YOU pinned on my
loneliness still comforts me
My anger **DWELLS** inside of me
I'm taking it all out on you
and all the shit you put
me through
Do you ever think back to
another time?



Did it bring you so down that
you thought you lost
your mind?
Do you ever want to lead a
long trail of destruction
and mow down any **BULLSHIT**
that confronts you?
Do you ever build up all the
small things in your head
To make one problem that
adds up to **NOTHING**

• WELCOME TO PARADISE.

Dear mother,
Can you hear me whining?
It's been three whole weeks
Since I left your home
This sudden fear has left
me trembling
Cause now it seems that I
am out here on my own
And I'm feeling so alone
Pay attention to the cracked
streets
And broken homes
Some call it the slums
Some call it nice
I want to take you through
a wasteland I like to call
my home
Welcome to Paradise
A gunshot rings out at the
station
Another urchin snaps and
left dead on his own
It makes me wonder why
I'm still here
For some strange reason
it's now
Feeling like my home
And I'm never gonna go

Dear mother, can you hear
me laughing
It's been six whole months
Since
I have left your home
It makes me wonder why
I'm still here
For some strange reason
it's now
Feeling like my home
And I'm never gonna go.



• PULLING TEETH.

I'm all busted up
Broken bones & nasty cuts
ACCIDENTS WILL HAPPEN
But this time I can't get up
She comes to check on me
MAKING sure I'm on
my knees
After all she's the one
who put me in this **STATE**

VIVA LA JUNKPILE!

Is she **ULTRA-VIOLENT?**
Is she **DISTURBED?**
I better tell her I **LOVE** her
Before she does it all over
again
OH GOD, SHE'S KILLING ME!!!

For now I'll lie around
HELL, that's all I can really do
She takes good care of me
Just keep saying my **LOVE**
is **TRUE**

Looking out my window for
Someone that's passing by
No one knows I'm
LOCKED in here
All I do is cry.



Billie Joe Tré Mike

• COMING CLEAN •

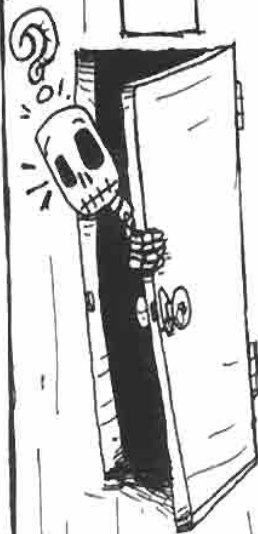
Seventeen and strung out
on confusion
Trapped inside a roll of
disillusion
I found out what it takes
to be a man
Mom and Dad will never
understand

Secrets collecting dust
but never forget
SKELETONS come to
LIFE in my closet

I found out what it takes
to be a man
Mom and Dad will never
understand
WHAT'S HAPPENING TO ME

Seventeen and **COMING CLEAN**
for the first time
I finally figured out myself
for the first time
I found out what it takes
to be a man
Mom and Dad will never
understand
WHAT'S HAPPENED TO ME

TUESDAY NIGHT AT WINGCHELLS



• EMANIUS SLEEPUS •

I saw my friend the other day
and I don't know
exactly just what he became
It goes to show
It wasn't that long ago
I was just like you
And now I think I'm sick and
I wanna go home

How have I been, how have
you been
It's been so long
What have you done with all
your time
And what went wrong

I knew you back when
And you - you knew me
And now I think you're
sick
I wanna go home

Anybody ever say no?
Ever tell you that you weren't
right?
Where did all the little kid go?
Did you lose it in a hateful
fight?
And you know it's true

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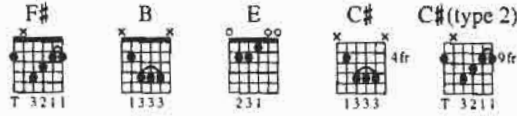
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*All By Myself 59

BURNOUT

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT



Verse: Rhy. Fig 1

Fast rock $\text{♩} = 176$
Drums

Gtr. 1 *f*

1. I de - clare I don't care — no more. —
2. See additional lyrics

I'm burn - ing up and out — and — grow - ing bored. — In my smoked

— out bor - ing — room. My — (end Rhy. Fig. 1)

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

hair is shag - ging in — my eyes. — Drag - ging my feet to hit — the street — to - night —

— to drive a - long — these shit — town — lights.

Chorus: B

Gtr. 1

I'm not grow - ing — up, I'm — just burn - ing —

out and I stepped in line — to walk — a - mongst — the

1. 2.

dead. Oh _____

B F# E F#

I'm not grow-ing up. I'm just burn-ing

B E C#

out and I stepped in line to walk a-mongst the

dead. Dead.

To Coda ⊕

C#sus C#(type 2)

*Dead. _____

*First time only.

Drum Solo:

Gtr. 1

F# E F#

1.2.3. 4.

D.S. $\text{\textcircled{S}}$
(take 2nd ending)
al Coda

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

⊕

Coda

Gtr. 1

F# E F#

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

Verse 2:
 Apathy has rained on me.
 Now, I'm feeling like a soggy dream.
 So close to drowning, but I don't mind.
 I've lived inside this mental cave.
 Throw my emotions in the grave.
 Hell, who needs them anyway?
 (To Chorus:)

HAVING A BLAST

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

Words by
BILLIE JOE

All gtrs. tune down 1/2 step:

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

D	A	Bm	G

Fast rock ♩ = 176

Intro: **Gtr. 1** A G

Play 4 times $\frac{1}{4}$

(last time) $\frac{1}{4}$

f

I'm

Verse:

A5

1. tak - ing _____ all ____ you down _ with me. _

2. See additional lyrics

Rhy. Fig 1

P.M. -----

F#m G

Ex - plo-sives duct - taped to ____ my spine, -

noth - ing's gon - na change my mind. I won't

(end Rhy. Fig. 1)

TAB

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

A5

lis - ten to an - y - one's last words.

F#m G

There's noth - ing left for you to say.

E

Soon you'll be dead an - y way. Well,

Rhy. Fig. 2

Chorus: D A

Gtr. 1

no one here is get - ting out a - live.

Bm

This time I've real - ly lost my mind

G

(end Rhy. Fig. 2)

and I don't care. So

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

D A

close — your — eyes and kiss your — self good - bye —

Bm

and think a - bout — the times — you've spent —

G

— and what — they've meant. — To me it's

*To Coda ⊕

D.S. al Coda

A G 1.2.3.5.6.7 A 4. A

noth - ing: To me it's I'm

Rhy. Fig. 3 (end Rhy. Fig. 3)

Gtr. 1

TAB

*Third time on D.S.

⊕

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

Verse:

A G5 A F#m

noth - ing. 3. Do you ev - er think — back

Gtr. 1

TAB

Bm E5 E A F#m

to an - oth - er time? _____ Does it bring you so _

hold ----- 4

TAB

D5 A5 E5 N.C.

_____ down that you thought you lost your mind? _____

pick. sl.

TAB

Verse:

F#m D A

Do you ev - er want _____ to lead _____ a long _____

Rhy. Fig. 4

TAB

F#m G

_____ trail of de - struc - tion _____ and mow down _____ an - y bull -

TAB

- shit that con - fronts you?

(end Rhy. Fig. 4)

TAB

(3)	3	3	3	3	3	3	3	7	7	x	7	7	x	5	7	7	x	7	7	x	0
(4)	4	4	4	4	4	4	4	7	7	x	7	7	x	5	7	7	x	7	7	x	0
(5)	5	5	5	5	5	5	5	5	5	x	5	5	x	3	5	5	x	5	5	x	0

w/Rhy. Fig. 4 (Gtr. 1)

Do you ev - er build up all the small things in your head

to make one prob - lem that adds up to

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

noth - ing. To me it's noth - ing.

TAB

:	:	5	5	5	5	0	3	(3)
:	:	4	6	6	6	0	4	(4)
:	:	7	7	7	7	0	5	(5)
:	:	5	5	5	5	0	3	(3)

Verse 2:
 I'm losing all my happiness.
 The happiness you pinned on me
 My loneliness still comforts me.
 My anger dwells inside of me.
 I'm taking it all out on you
 And all the shit you put me through.
 (To Chorus:)

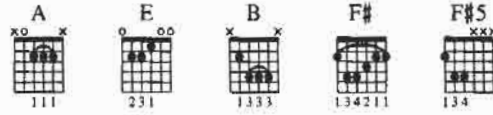
CHUMP

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

All gtrs. tune down 1/2 step:

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



Intro: Fast rock ♩ = 176

B A N.C. E B

Rhy. Fig. 1

Gtr. 1

f

let ring

TAB

4 4 2 1 0 0 0 4 4

4 4 0 2 0 0 0 4 4

2 2 0 0 0 0 0 2 2

A N.C. E B

I. I

let ring

TAB

4 4 2 1 0 0 0 4 4

4 4 0 2 0 0 0 4 4

2 2 0 0 0 0 0 2 2

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

B A N.C. E B A N.C. E

don't know _ you, but I think _ I hate _ _ _ you. _

2. See additional lyrics

B A N.C. E F#

You're _ the rea - son for _ _ my mis - er - y. _

Rhy. Fig. 2

Gtr. 1

hold

TAB

4 4 2 1 0 0 0 0 0 2 2

4 4 0 2 0 0 0 0 0 4 4

2 2 0 0 0 0 0 0 0 2 2

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

N.C. B A N.C. E

Strange how you've be - come

(end Rhy. Fig. 2)

T
A
B

B A N.C. E B

my big - gest en - e - my and

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

A N.C. E F#

I've nev - er ev - en seen your face

Chorus: Rhy. Fig. 3

(end Rhy. Fig. 3)

N.C. A E B A

Gtr. 1

Well, may - be it's just jeal - ous - y mix - ing

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

E B A E B

up with a vio - lent mind. A cir - cum - stance that does - n't make

A E B N.C. E

Gtr. 1

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

much sense, or may - be I'm just dumb.

B A N.C. E 1. B 2. B

2. You're I'm a chump.

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

w/Rhy. Fig. 2 (1st 2 bars only)

A N.C. E B A N.C. E F#

LONGVIEW

All gtrs. tune down 1/2 step:

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

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

Moderately fast shuffle ♩ = 140 (♩ = $\frac{3}{4}$)

Verse:
**N.C.(E)

Intro:

*Gtr. 1 $F\#5$
mf

(Gtr. 1 out)

(Drums and Bass) **12**

*Sustained from end of previous track.

1. I sit a - round...
2. 3. See additional lyrics
** Chords implied by bass.

(D) (E) (D)

and watch the tube, but noth - ing's on.

(E) (D) (E)

I change the chan - nels for an hour or two,

*Secondary vocal tacet first time.

(D) (E) (D)

twid - dle my thumbs just for a bit.

(E) (D) (E)

I'm sick of all the same old shit; in a house.

To Coda \oplus

(D) (E) D

with un - locked doors, and I'm fuck - ing la - zy.

*Gtr. 1

3 3 3 3

f

T																			
A																			
B																			

*Two gtrs. arranged for one.

Chorus 1 and 2:

B5 A5 E5 B5

1. 2. Bite my lip — and close — my — eyes. Take me a - way.

T
A
B

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

A5 E5 B5

— to par - a - dise. — I'm so damn bored —

T
A
B

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

A5 E5 B5 A5 D#5

— I'm go - ing — blind and I smell like — shit.

T
A
B

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

1. E5 D5 N.C.(E) (D)

(Gtr. 1 out)

T
A
B

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

(E) (D) (E) (D) Harm.

hold - 1 hold - 1

TAB (12) 9 10 10 7 (7) 9 10 12 (12) 12

(E) (D) (E) (D) Harm.

hold - 1 hold - 1

TAB (12) 9 10 10 7 (7) 9 9 10 12 (12) 12

(E) (D) (E) (D) Harm. Repeat and fade

hold - 1 hold - 1

TAB (12) 9 10 10 7 (7) 9 9 10 12 (12) 12

Verse 2:

*Peel me off this velcro seat and get me moving.
 I sure as hell can't do it by myself.
 I'm feeling like a dog in heat
 Barred indoors from the summer street.
 I locked the door to my own cell
 And I lost the key.*

Verse 3:

*I sit around and watch the phone but no one's calling.
 Call me pathetic, call me what you will.
 My mother says to get a job,
 But she don't like the one she's got.
 When masturbation's lost its fun
 You're fucking lonely.*

Chorus 4:

*Bit my lip and close my eyes.
 Slipping away to paradise.
 Some say quit or I'll go blind,
 But it's just a myth.*

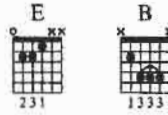
WELCOME TO PARADISE

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

All gtrs. tune down 1/2 step:

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



Fast rock ♩ = 176

Intro: Rhy. Fig. 1

Gtrs. 1 and 2 *f* E5 D5 A5 *Play 4 times*

TAB: 9 9 9 9 9 0 | 7 7 0 7 7 7 | 7 7 0 5 5 0 0

Verse:

E5 D5

1. Dear moth - er, can you hear me
2, 3. See additional lyrics

Rhy. Fig. 2

TAB: 9 9 9 9 0 7 | (7) 7 7 7 7 7 | 7 7 7 7 7 0 0

E5 D5

whin - ing? It's been three whole -

TAB: 9 9 9 9 9 9 | 9 9 9 9 9 9 | 9 9 9 9 9 0 7 | 9 9 9 9 9 0 7 | 7 7 7 7 7 0 5

— weeks since — that I have left your home. —

(end Rhy. Fig. 2)

TAB (7/7) 7 7 7 7 7 7 5 5 5 5 4 (4) 4 4 4 4 4 4 4 4 0 0

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

This sud - den fear — has left — me trem - bling

'cause now it seems — that I — am out here on my own — and I'm

feel - ing so a - lone. —

Gtrs. 1 and 2

TAB 3 3 3 3 0 4 (4) 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0

Chorus:

Pay at - ten - tion to — the cracked — streets and —

(Aaa.)

Rhy. Fig. 3

TAB 1 1 1 1 4 (4) 4 4 4 4 4 4 0 0

A5 C E G

the bro - ken homes. Some call it slums,

(end Rhy. Fig. 3)

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "the broken homes. Some call it slums,". Above the vocal line, chords A5, C, E, and G are indicated. The guitar accompaniment is in the same key signature and features a rhythmic pattern of eighth notes. Below the guitar staff is a guitar tablature (TAB) with fret numbers and bar lines.

B5

some call it nice. I

The second system continues the vocal line with the lyrics "some call it nice. I". A B5 chord is indicated above the vocal line. The guitar accompaniment and tablature continue with the same rhythmic pattern.

w/Rhy. Fig. 3 (Gtrs. 1 and 2)

E G A5 C5

want to take you through a waste - land I like to call my home.

(Aaa.)

The third system features a vocal line with the lyrics "want to take you through a waste - land I like to call my home." and a vocalization "(Aaa.)". Above the vocal line, chords E, G, A5, and C5 are indicated. The guitar accompaniment continues with the same rhythmic pattern.

Gtrs. 1 and 2 E B To Coda

Wel - come to

The fourth system shows guitar accompaniment for "Gtrs. 1 and 2" with chords E and B. It includes a triplet of eighth notes and a "To Coda" symbol. The lyrics "Wel - come to" are written below the staff.

w/Rhy. Fig. 1 (Gtrs. 1 and 2, 2 times)

E5 D5 A5 E5 D5 A5

par - a - dise.

The fifth system features a vocal line with the lyrics "par - a - dise." and a guitar accompaniment with chords E5, D5, A5, E5, D5, and A5.

Gtrs. 1 and 2

Interlude:

Both Gtrs. ad lib.
until indicated otherwise.

*Gtr. 1 continues ad lib.

Both Gtrs.

f

TAB: 7 9 0 0 10 12 0 0 9 11 0 0 8 10 0 0

ff

TAB: 9 9 9 12 12 12 12 12 11 11 11 11 11 10 10 10 10 10 10 9 9

*D.S. al Coda

*Second time only.

\oplus
Coda
w/Rhy. Fig. 1 (Gtrs. 1 and 2, 4 times)

par - a - dise. _____ Oh _____

par - a - dise. _____

Gtrs. 1 and 2 E5

TAB: 9 9 9 12 12 12 12 12 11 11 11 11 11 10 10 10 10 10 10 9 9

Verse 2:

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

Verse 3:

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

Verse:

E A Asus2 E B

1. I'm all bust-ed up, bro-ken bones and nas-ty cuts.

Rhy. Fig. 2

Gtr. 1

TAB

E A Asus2

Ac - ci - dents will hap - pen, but this time

TAB

E B E w/Rhy. Fig. 2 (Gtr. 1) E A

I can't get up. She comes to check on me,

(end Rhy. Fig. 2)

TAB

Asus2 E B

mak - ing sure I'm on my knees. Af - ter

E A Asus2 E B E

all she's the one who put me in this state.

TAB

Chorus:
w/Fill 1 (2nd time)
C#m

Is she ul - tra vio - lent? Is she dis - turbed? I bet - ter

Gtr. 1

*P.M. - - - - - hold - - - - -

TAB

*Slight P.M.

tell her that I love her be - fore she does it all

E C#m

*P.M. - - - - - hold - - - - - *P.M. - - - - -

TAB

*Slight P.M.

To Coda ⊕ B

o - ver a - gain. Oh God, she's kill - ing me.

*P.M. - - - - - (hold) - - - - - *P.M. - - - - -

TAB

Fill 1 (end of solo) (Gtr. 2 out)

Harm. - - - - -

Harm. - - - - -

TAB

(12) 12 12 12 12 (12) 12 12 12

Coda w/Rhy. Fig's. 1 and 1A (Gtrs. 1 and 2, 2 times)

B5 B B5/A B/A Bsus/A B5 B B5/A B/A Bsus/A

kill - ing me.

Bridge: w/Rhy. Fig's. 1 and 1A (Gtrs. 1 and 2, 3 1/2 times)

B5 B B5/A B/A Bsus/A B5 B B5/A B/A Bsus

Look - ing out my win - dow for some - one that's pass - ing by.

B5 B B5/A B/A Bsus/A B5 B B5 (Gtr. 1 and 2) (Gtr. 2 out)

No one knows I'm locked in here. All I do is cry.

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

E A Asus2 E B

2. For now I'll lie a - round. Hell, that's all I can real - ly do.

E A Asus2 rit. ----

She takes good care of me, just keep say -

(rit.)

E B A B E

ing my love is true.

Gtr. 1

(rit.)

TAB

0	4	4	4	0
0	1	4	4	0
2	4	0	4	0
0	2	0	2	0

BASKET CASE

All gtrs. tune down $\frac{1}{2}$ step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

Fast rock $\text{♩} = 168$

Verse:

1. Do you have the time — to

Rhy. Fig. 1

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

lis - ten to me whine — a - bout noth - ing and ev -

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

- 'ry - thing - all at — once?

(end Rhy. Fig. 1)

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

To Coda ⊕

E5 Gtr. 1

C#m (Gtr. 1 out)

B

E

Am I just stoned?

(Gtr. 1 to slashes)
(end Rhy. Fig. 3) Rhy. Fig. 4
Gtr. 2

Musical notation for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar staff shows a sequence of chords and rhythmic patterns. The TAB below the guitar staff provides fret numbers and slash notation for muted strings.

B

C#m

B

E

2. 1

Musical notation for the second system. The vocal line continues with the lyrics. The guitar staff and TAB show a continuation of the rhythmic and harmonic patterns from the first system.

Verse:

E

B

Gtrs. 1 and 2 Rhy. Fig. 5

went to a shrink to

Musical notation for the third system, labeled 'Verse:'. The vocal line starts with the lyrics 'went to a shrink to'. The guitar staff and TAB show a new rhythmic figure (Rhy. Fig. 5) and chord changes.

C#m

G#5

Asus2

A

E

an - a - lyze my dreams. She says it's lack of sex.

let ring ----- 4

let ring - -

Musical notation for the fourth system. The vocal line continues with the lyrics 'an - a - lyze my dreams. She says it's lack of sex.'. The guitar staff and TAB show a continuation of the verse's harmonic and rhythmic structure, including a 'let ring' instruction.

that's bring - ing me down. I

(end Rhy. Fig. 5)

B Bsus B Bsus B Bsus

TAB: (0 0 0 0 0) x x 4 4 4 4 5 4 (2) 5 5 4 4 4 5 0

w/Rhy. Fig. 5 (Gtrs. 1 and 2)

went to a whore, He said my life's a bore. So

quit my whin-ing 'cause it's bring - ing her down.

A E B Bsus B Bsus B Bsus

C#m G#5 Asus2

TAB: 7 7 7 7 0 7 (0) 9 9 9 9 9 9 0 0

Chorus:

Some - times I give my self the

Gtrs. 1 and 2 Rhy. Fig. 6

TAB: 7 7 7 7 0 7 (0) 9 9 9 9 9 9 0 0

creeps.

(end Rhy. Fig. 6)

E5 Esus E Esus2

TAB: 9 9 9 9 10 9 (0) 7 7 7 7 7 0

Instrumental Verse:

w/Rhy. Fig. 5 (Gtrs. 1 and 2, 2 times)

D.S. S al Coda

E B 14

on. _____

Coda E* C#m

Gtrs. 1 and 2

hold ----- hold -----

TAB

*Vocal first time only.

A5 E5 B5 Play 3 times

TAB

E C#m A5/E A5 E5 B5

hold ----- hold -----

TAB

A5 E5 B5

steady gliss.

TAB

SHE

Words by
BILLIE JOE

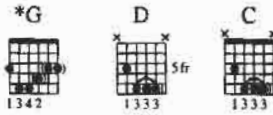
Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

All gtrs. tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat



*Entire chord is fingered, but only the lower strings are strummed. Notes in parentheses are only occasionally heard.

Moderately fast ♩ = 178

Intro: Gtr. 1 (Bass arranged for gtr.)
N.C.(G5)

Verse: G5

*Gtr. 1

1. She, she screams in si - lence.
2. See additional lyrics

*Gtr. 1 (Tacet 1st 14 bars, Verse 1)

A sul - len ri - ot pen - e - trat -

T
A
B (3) 3 3 3 3 3 3 5 | 5 5 5 5 5 5 | (5) 5 5 5 5 5

T
A
B 5 5 5 5 5 5 | (5) 5 5 5 5 5 7 | 5 5 5 5 5

T
A
B (5) 5 5 5 5 5 0 | 3 3 3 3 3 3

G5 C G5

me un - til my ears _____ bleed. I'm

To Coda ⊕ 1. D

tak - ing _____ heed just for you. _____

2. D

Yeah!

Bridge: G5 D

C

D.S. al Coda

G5 C G5 1. 2.

Are_

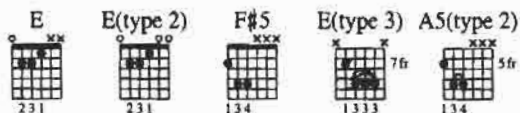
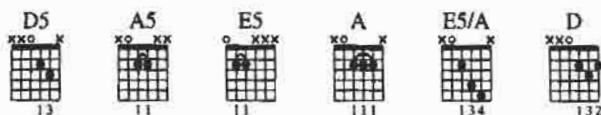
⊕ Coda D G5

Verse 2:
 She, she's figured out all her doubts
 Were someone else's point of view.
 Waking up this time to smash
 The silence with the brick of self-control.
 (To Chorus:)

SASSAFRAS ROOTS

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT



All gtrs. tune down 1/2 step:

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

Fast ♩ = 180

Intro:



Rhy. Fig. 1

(end Rhy. Fig. 1)



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



1. Roam-

Verses 1 & 2:

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



- ing 'round your house - wast - ing - your time. - No

2. See additional lyrics



ob - li - ga - tion just - wast - ing - your time - So

A E5/A A E5/A D E E(type 2)

why are you a - lone — wast - ing — your time, — when

A E5/A A E5/A D E E(type 2)

you can be with me — wast - ing — your time? — Well, I'm -

Rhy. Fig. 2
D E E(type 2) D E

— a waste like you, — with noth - ing else to do. —

E(type 2) D5 A5 E5 P.M. - -

— May I waste your — time too?

(end Rhy. Fig. 2) w/Rhy. Fig. 1 (Gtr. 1, 2 times)
E(type 2) E5 E(type 2) A E5/A A E5/A D E E(type 2)

P.M. - -

A E5/A A E5/A D E 1. E(type 2) || 2. E(type 2)

2. Ward -

Bridge:
F#5 D F#5 D

F#5 D E(type 3)

Verse 3:

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

A E5/A A E5/A D E E(type 2)



why are you a - lone ___ wast - ing ___ your time ___ when


A E5/A A E5/A D E E(type 2)



you could be with me ___ wast - ing ___ your time? ___ Well, I'm _

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

D E E(type 2) D E



___ a waste like you, ___ with noth - ing else to do. ___

E(type 2) D5 A5 E5



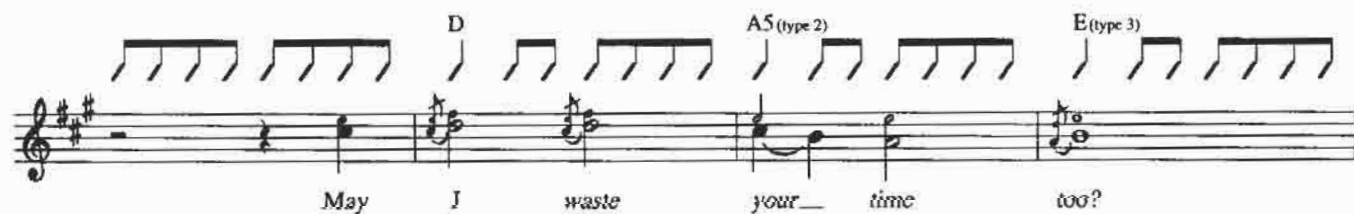
___ May I waste your ___ time too?

E(type 2) E5 E(type 2) D A5(type 2) E(type 3)



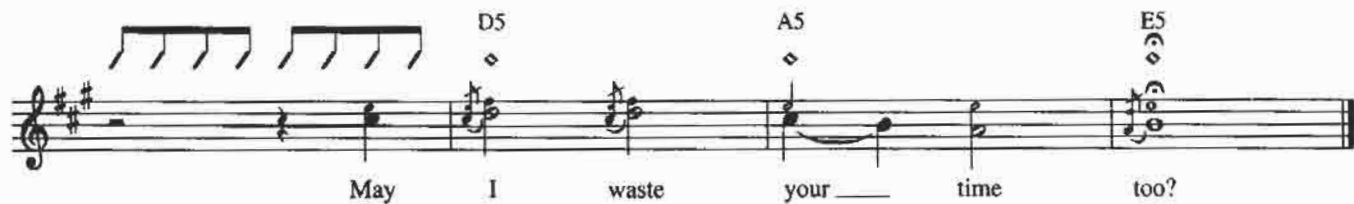
May I waste your ___ time too?

D A5(type 2) E(type 3)



May I waste your ___ time too?

D5 A5 E5



May I waste your ___ time too?

Verse 2:

Warding off regrets,
 Wasting your time.
 Smoking cigarettes,
 Wasting your time.
 I'm just a parasite
 Wasting your time.
 Applying myself to
 Wasting your time.
 (To Bridge:)

WHEN I COME AROUND

All gtrs. tune down 1/2 step:

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

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

Moderately ♩ = 100

Intro: Gtr. 1

G5 D5 E5 Em E5 C G5 D5

Rhy. Fig. 1

f P.M. -4 P.M. -4 P.M. -4 P.M. P.M. P.M. -4 P.M. -4

(end Rhy. Fig. 1) Rhy. Fig. 2 (end Rhy. Fig. 2)

E5 Em E5 C D5 G5 D5 E5 Em E5 C D5

-4 P.M. -4 P.M. -4 P.M. -4 P.M. -4 P.M. P.M. -4

Verse:

w/Rhy. Fig. 2 (Gtr. 1, 7 times)

G5 D5 E5 Em E5 C D5 G5 D5

1. I heard you cry - in' loud all the way a-cross town.

2. See additional lyrics

E5 Em E5 C D5 G5 D5 E5 Em E5 C D5

You've been search - ing for that some - one, and it's me, out on the prowl. As

G5 D5 E5 Em E5 C D5 G5 D5

you sit a-round feel - ing sor - ry for your - self, well, don't get lone - ly now.

E5 Em E5 C D5 G5 D5 E5 Em E5 C D5

and dry your whin - ing eyes. I'm just roam -

G5 D5 E5 Em E5 C D5

ing for the mo - ment sleaz - ing my back yard, so don't get so

G5 D5 E5 Em E5 C

up-tight, you been think - ing a - bout ditch - ing me. No time to search the

Gtr. 1

P.M. -4 P.M. -----4 P.M. -----4 P.M.

Rhy. Fig. 3

T
A
B

C A5 C

world a - round 'cause you know where I'll be found when I come a-round.

(end Rhy. Fig. 3)

T
A
B

w/Rhy. Fig. 1 (Gtr. 1) G5 D5 E5 Em E5 C

w/Rhy. Fig. 2 (Gtr. 1) G5 D5

1. E5 Em E5 C D5

Guitar Solo:

2. E5 Em E5 C D5 G5 D5 E5 Em E5 C D5

Oooh!

Gtr. 2

f hold

T
A
B

G5 D5 E5 Em E5 C D5

3 3 3 5 5 5 5 3 3 3 3 3 3 4 5 5 4 5 (15)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 (12)

Chorus:

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

A5 C A5

No time to search the world a - round, 'cause you know where I'll be

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

C G5 D5 E5 Em E5 C

found when I come a - round. Oh, when I come a - round.

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

G5 D5 E5 Em E5 C D5 G5 D5

Oh, when I come a - round.

E5 Em E5 C D5 G5 D5 E5 Em E5 C

When I come a - round.

Gtr. 1

P.M. ---4 P.M. -----4 P.M. -----4 P.M.

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

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

Verse 2:

I heard it all before,
 So don't knock down my door.
 I'm a loser and a user so
 I don't need no accuser
 To try and slag me down, because I
 Know you're right.
 So go do what you like.
 Make sure you do it wise.
 You may find out that your
 Self-doubt means nothing was ever there.
 You can't go forcing something
 If it's just not right.

(To Chorus:)

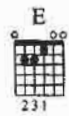
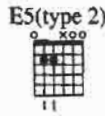
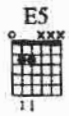
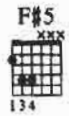
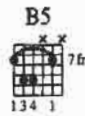
COMING CLEAN

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

All gtrs. tune down 1/2 step:

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



Moderately fast ♩ = 172

Verse: B5

*Gtr. 1



1. Sev - en - teen, and strung out on con - fu - sion.

2. See additional lyrics

*Gtr. 1 Fig. Verse 1 only

Verses 2 & 3 w/Rhy. Fig. 1

Rhy. Fig. 1

B5



Trapped in - side a roll of dis - il -

Rhy. Fig. 2

G#5

(end Rhy. Fig. 1)

F#5



lu - sion.

I found out what it takes



to be a man.

Now,

To Coda



Mom, and Dad will nev - er un - der - stand.

||2. E Cont. in notation

what's hap - pen - ing - to

Guitar Solo:

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

B5 G#5

me.

Gtr. 2

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

B5

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

G#5 F#5

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

T	4	x	5	4	x	4	x	4	x	5	4	4	4	0	3	4	4	4	6
A	4	x	4	4	x	4	x	4	x	4	4	4	4	0	4	4	4	4	4
B	6	x	6	6	x	4	x	6	x	6	6	6	6	0	4	4	4	4	4

E5

T
A
B

F#5 E5 D.C. al Coda Sev-

T
A
B

⊕ Coda E B5

what's hap - pen - ing to me.

Verse 2:
 Secrets collecting dust but never forget.
 Skeletons come to life in my closet.
 I found out what it takes to be a man.
 Now, Mom and Dad will never understand
 What's happening to me.
 (To Guitar Solo:)

Verse 3:
 Seventeen and coming clean for the first time.
 I finally figured out myself for the first time.
 I found out what it takes to be a man.
 Now, Mom and Dad will never understand
 What's happened to me.
 (To Coda)

EMENIUS SLEEPUS

Words by
MIKE DIRNT

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT



All gtrs. tune down 1/2 step:

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

Moderately fast ♩ = 180

Rhy. Fig. 1

Intro: Gtr. 1 *f*

Verse:

1. I saw my friend the other day.

2. See additional lyrics

and I don't know exactly just

what he became. It doesn't show...

Chorus:

Real-ly was - n't long a - go that I was just like you

E F#

and now I think I'm sick and I want to go

Rhy. Fig. 2

B5 E B5 F# B5 E To Coda

home.

1. A F# (end Rhy. Fig. 2) 2. A F# B5 E

B5 F# B5 E A F# B5

Bridge:

An - y - bod - y ev - er say no?

Gtr. 2

f hold

TAB

		2	2	2	0
		0	0	0	0

Ev - er tell you that you weren't right?

(hold)

TAB

(2)	(2)		2	2	2
			0	0	0

Where did all the lit - tle kid

hold

TAB

go? Did you

hold

TAB

lose it in a hate - ful fight? And you know it's true. —

A5 F#5 D.S. al Coda

TAB

Coda

Gr. 1

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

A F# B5

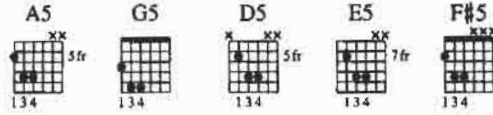
TAB

Verse 2:
 How have I been, how have you been?
 It's been so long.
 What have you done with all your time,
 And what went wrong?
 I knew you back when.
 And you . . . you knew me.
 And now I think you're sick.
 And I wanna go home.
 (To Bridge:)

IN THE END

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT



All gtrs. tune down 1/2 step:

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

Verses 1 & 2:

Rhy. Fig. 1

*Gtr. 1

(end Rhy. Fig. 1)

Very fast $\text{♩} = 240$

1. All brawn and no brains and
2. long will he last be fore

*2 Gtrs. arr. for 1

Gtr. 1 cont. Rhy. Fig. 1 sim. (7 times)

all those nice things, yeah, you fi - nal - ly got what you
he's a creep in the past and you're a lone once a

want. gain. Will you pop up a good with,
gain. and

and light your cig - a - rette. Is this what you real - ly that
be my spe - cial friend 'til the end, and when will that

Chorus:

Gtr. 1 cont. Rhy. Fig. 1 sim. (3 1/2 times)

want? be? I fig - ured out what you're all a

bout and I don't think I like what I see.

w/Rhy. Fig. 1 (Gtr. 1 sim. 4 times)

So, I hope I won't be there in the end if

you come a - round. How

To Coda

D5 E5

A5 G5 A5 G5

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

A5 G5 A5 G5 (Cont. in notation)

Interlude:

Gtr. 1 Riff A N.C.(A) (G5) (end Riff A) w/Riff A (Gtr. 1) (A) Gtr. 2 G5

TAB 5 4 5 3 5 3

w/Riff A (Gtr. 1, 12 times)

(A7) (G5) (A7) (G) Play 6 times (Cont. in slashes)

TAB : (0) (0) 0 : (0) (0)

A5

D.S. al Coda

Coda

A5 G5 A5

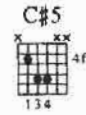
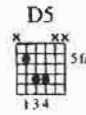
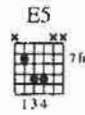
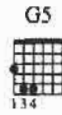
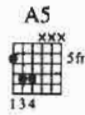
F.O.D.

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

All gtrs. tune down 1/2 step:

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



Moderately fast $\text{♩} = 164$

Verse:

Rhy. Fig. 1

Gtr. 1 (Acoustic) A5

Musical staff for the first line of the verse, featuring a guitar accompaniment and a vocal line. The guitar part uses the A5 chord diagram.

1. Some - thing's on my mind, ... it's been for quite some time.
2. See additional lyrics

G5

Musical staff for the second line of the verse, featuring a guitar accompaniment and a vocal line. The guitar part uses the G5 chord diagram.

This time I'm on to you.

A5

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (Gtr. 1) A5

Musical staff for the third line of the verse, featuring a guitar accompaniment and a vocal line. The guitar part uses the A5 chord diagram.

So where's the oth - er face?

G5

Musical staff for the fourth line of the verse, featuring a guitar accompaniment and a vocal line. The guitar part uses the G5 chord diagram.

The face I heard be - fore. Your head trip's

A5

Pre-Chorus:
E5 Rhy. Fig. 2

G5

Musical staff for the first line of the pre-chorus, featuring a guitar accompaniment and a vocal line. The guitar part uses the A5 chord diagram.

bor - ing me. Let's nuke the bridge.

D5

A5

E5

Musical staff for the second line of the pre-chorus, featuring a guitar accompaniment and a vocal line. The guitar part uses D5, A5, and E5 chord diagrams.

we torched two thou - sand times be - fore.

G5

D5

(end Rhy. Fig. 2)

Musical staff for the third line of the pre-chorus, featuring a guitar accompaniment and a vocal line. The guitar part uses G5 and D5 chord diagrams.

This time we'll blast it all to hell.

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

E5 G5 D5 A5

I've had this burn - ing in my guts now for so long.

E5 G5 D5

My bel-ly's ach - ing now to say.

2. Stuck

2.

Gtr. 2

D5 C#5 A5

ff

To say ...

Gtr. 1

TAB

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

Chorus:

Rhy. Fig. 3

D5 C#5 G5

D5 C#5 A5

D5 C#5 G5

(end Rhy. Fig. 3)

D5 C#5 A5

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

D5 C#5 G5

D5 C#5 A5

D5 C#5 G5

D5 C#5 A5

You're just a fuck. I can't explain it 'cause I think you suck.

D5 C#5 G5

D5 C#5 A5

D5 C#5 G5

I'm taking pride in telling you to fuck off and die.

Pre-Chorus:

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

E5

G5

D5

A5

I've had this burn - ing in my guts now for so long.

E5 G5 D5

My bel-ly's ach - ing now — to — say. —

E5 G5 D5 A5

I'm tak-ing plea - sure in — the doubts — I've passed to you. —

E5 G5 D5 C#5 A5

So lis-ten up — as you — bite — this. —

Chorus:

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

D5 C#5 G5 D5 C#5 A5 D5 C#5 G5 D5 C#5 A5

You're just a fuck I can't ex-plain it 'cause I think you suck.

D5 C#5 G5 D5 C#5 A5 D5 C#5 G5 D5 C#5 A5

I'm tak - ing pride in tell-ing you to fuck off — and die. —

D5 C#5 G5 D5 C#5 A5 D5 G#5 G5 D5 G#5 A5

Good - night. —

Gtr. 2 D5 C#5 G5 D5 C#5 A5 D5 C#5 G5

Verse 2:

Stuck down in a rut of
Dislogic and smut,
A side of you well hid.
When it's all said and done,
It's real and it's been fun.
But was it all real fun?
(To Chorus:)

ALL BY MYSELF

Words by
BILLIE JOE

Music by
BILLIE JOE,
TRÉ COOL and MIKE DIRNT

Moderately, ♩ = 120 (Triplet feel $\text{♩} = \text{♩}^3$)

Intro: D G5 D G5

I was a -

Gtr. 1 Rhy. Fig. 1
(Acoustic) **(end Rhy. Fig. 1)**

mf hold hold hold hold

TAB

Verse 1:

w/Rhy. Fig. 1 (Gtr. 1, 2½ times)

lone. I was all by my - self.

No one was look - ing, I was think-in' of

you. Oh yeah, did I men - tion

I was all by my - self? All by my -

w/Rhy. Fig. 2

TAB

E A5 E

self. All by my - self.
(end Rhy. Fig. 2)

A5 E A5

All by my - self. 2. I went to your

Verse 2:

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

D G5 D G5

house, but no one was there. I went in your

room. I was all by my - self.

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

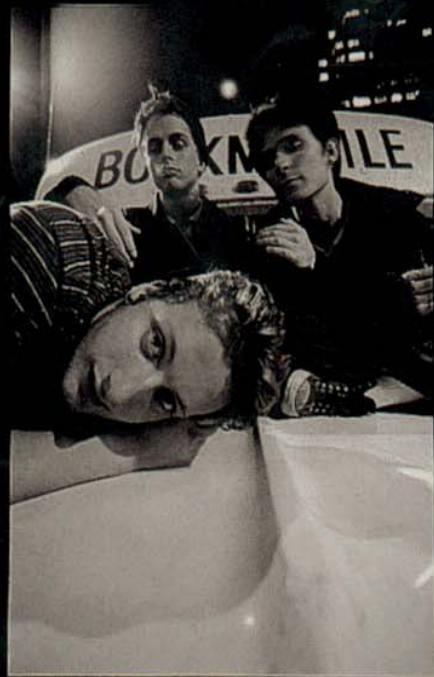
E A5 E5 A5

You and me had such won-der-ful times when I'm all by my -

A5 E A5

self, all by my - self.

Gtr. 1



Burnout
 Having A Blast
 Chump
 Longview
 Welcome To Paradise
 Pulling Teeth
 Basket Case
 She
 Sassafras Roots
 When I Come Around
 Coming Clean
 Emanius Sleepus
 In the End
 F.O.D.
 All By Myself



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