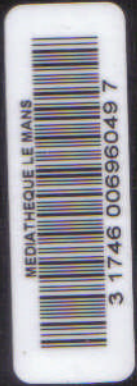




blink-182

Take Off Your Pants And Jacket



blink-182





blink-182

Take Off Your Pants And Jacket

<i>Anthem Part II</i>	3
<i>Online Songs</i>	8
<i>First Date</i>	12
<i>Happy Holidays, You Bastard</i>	15
<i>Story of a Lonely Guy</i>	17
<i>The Rock Show</i>	22
<i>Stay Together for the Kids</i>	27
<i>Roller Coaster</i>	32
<i>Reckless Abandon</i>	37
<i>Everytime I Look for You</i>	43
<i>Give Me One Good Reason</i>	48
<i>Shut Up</i>	52
<i>Please Take Me Home</i>	57
GUITAR NOTATION LEGEND	63

Music transcriptions by Pete Billmann, Jeff Jacobson and Paul Pappas

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Anthem Part II

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



Intro Fast Rock ♩ = 207

Gr. 1 (clean) **Riff A** *mf* *let ring throughout*

Gr. 2 (dist.) *f* P.M. - - - - -

Chord symbols: C5, Dm7, Am, F5

Play 3 times
End Riff A

* Chord symbols reflect overall harmony.

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

Chord symbols: Dm7, Am, F5

Gr. 2 **Riff B** *mf* P.M. - - -

Chord symbols: C5, Dm7, Am, F5

End Riff B

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

Chord symbols: Dm7, Am, F5

mf P.M. - - - - -

1.
C5

2.
C5

3.
C5

Rhy. Fig. 1
Gtrs. 2 & 3

Riff C
Gr. 4 (dist.) *mf*

(cont. in slashes)

C5 A5 F5

We need guid ance, we've been mis led.
Laws that rule the youth the with school use and less work warn place, Drown the the youth the with school use and less work warn place, ings.

P.M.

C5 A5 F5

Young and hos tile, but not stu pid.
signs that cau tion six teen's un safe.
Teen age rules, they're fucked and bor ing.

P.M.

1.
Gtrs. 2 & 3 tacet
A5 Riff D G5 F5 End Riff D

let ring throughout

♯ Bass arr. for gr.

2.
Gtrs. 2 & 3 tacet
Gtr. 5: w/ Riff D
A5 G5 F5

(Ah.) We real - ly

Chorus
C/E F5 E C5 G5

Rhy. Fig. 2 (6) open End Rhy. Fig. 2

need to see this through. We nev - er

Riff E End Riff E

Gtrs. 2, 3 & 4: w/ Rhy. Fig. 2 & Riff E

C/E

F5

C5

G5

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

A5

E

F5

C5

6 open

Gtrs. 2 & 3

P.M.

give up, it's no

Gr. 4

To Coda 2 ⊕

G5

A5

E

F5

To Coda 1 ⊕

Rhy. Fill 1

6 open

End Rhy. Fill 1

(2nd time, cont. in notation)

P.M.

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

Interlude

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

C5

A5

F5

C5

A5

F5

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

⊕ Coda 1 Interlude

Gr. 4 tacet
C5

A5

F5

Gtrs. 2 & 3 tacet
C5

Gtrs. 2 & 3

pp

Bridge

A5 F5 C5 A5 F5

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

C5/G

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

Gtr. 1

mp

D.S.S. al Coda 2

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

⊕ Coda 2

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

Outro

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

A5 F5 C5 D5 A5 F5

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

Gtrs. 3 & 4

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

1., 2. 3.

C5 D5 A5 F5 F5sus2

(cont. in slashes)

Gtrs. 2, 3 & 4

Gtr. 1

Interlude
Double-time feel

Gtr. 1 tacet

* Gtr. 2 (dist.) A

Musical notation for the first system of the interlude, featuring a treble clef, key signature of two sharps (F# and C#), and a double-time feel. The melody consists of eighth notes. Chord changes are indicated above the staff: A, D5/B, and A/D.

mf

** P.M.

Bass line for the first system, showing fret numbers (5, 4, 5, 5, 7, 5, 4, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 4, 5, 5, 7, 5, 4, 0) for the 6th string.

*Doubled throughout

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

Musical notation for the second system of the interlude. Chord changes are indicated above the staff: E7(no3rd), A, and D5/B.

Bass line for the second system, showing fret numbers (0, 5, 0, 0, 5, 0, 5, 0, 5, 4, 5, 5, 7, 5, 4, 5, 5, 5, 5, 5, 5, 5, 5, 5).

Musical notation for the third system, starting with a double bar line and a section marker. Chord changes are indicated above the staff: A/D, D5/E, and A5. The section is labeled "Verse".

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

Musical notation for the third system, showing a treble clef and a melody line with lyrics.

Bass line for the third system, showing fret numbers (5, 4, 5, 5, 7, 5, 4, 0, 0, 7, 5, 5, 7, 5, 0, 0, 7, 5).

Musical notation for the fourth system, showing a treble clef and a melody line with lyrics. Chord changes are indicated above the staff: D5, F#5, E5, and A5.

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

Musical notation for the fourth system, showing a treble clef and a melody line with lyrics.

Bass line for the fourth system, showing fret numbers (7, 6) in parentheses.

Musical notation for the fifth system, starting with a double bar line and a section marker. Chord changes are indicated above the staff: D5, F#5, E5, and A5. The section is labeled "1.".

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

Musical notation for the fifth system, showing a treble clef and a melody line with lyrics.

F#5 E5 A5 D5

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

class, you're hat - ing ev - 'ry - thing. —

Gr. 2

Rhy. Fig. 1

P.S.

A5 E5 D5

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

End Rhy. Fig. 1

To Coda 1 ⊕

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

To Coda 2 ⊕

Gr. 2: w/ Rhy. Fig. 1

A5 E5 D5

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

⊕ Coda 1

E5 D5

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

Chorus

D5 A5 E5 D5

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

Gr. 2

Rhy. Fig. 2

End Rhy. Fig. 2

End double-time feel

Gr. 2: w/ Rhy. Fig. 2

A5 E5 D5

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

Bridge

F#5 D5 A5 E5

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

Gr. 2 Rhy. Fig. 3

End R

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

Gr. 2: w/ Rhy. Fig. 3

F#5 D5 A5 E5

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

F#5 D5 A5 E5

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

Gr. 2 Rhy. Fig. 4

End R

4/2 4/2 4/2 4/2 4/2 4/2 4/2 0 7/6 7/6 7/6 7/6 7/6 7/6 7/6 7/6 7/6 7/6 7/6 7/6 2/0 2/0 2/0 2/0 2/0 2/0 2/0 2/0

Gr. 2: w/ Rhy. Fig. 4

F#5 D5 A5 E5

"Na, na, na, na, na, na, na, na, na, na, na, na." Please don't

D.S.S. a

Coda 2

Outro-Chorus

E5 D5 A5

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

E5 D5 A5

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

E5 D5 F#5 D5

be mine. Why can't we just pre-tend? And she said, "Na, na, na, na, na." —

Gr. 2

9/7 9/7 9/7 9/7 9/7 7/6 7/6 7/6 7/6 7/6 7/6 4/2 4/2 4/2 4/2 0 7/5

First Date

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



Intro
Fast Rock ♩ = 192

Chords: C5, D5, F5, G5

Gr. 2 (dist.) Rhy. Fig. 1

Gr. 1 (dist.) Riff A

(Drums) 2

f let ring throughout

End Rhy. Fig. 1

TAB: 5 1 0 1 0 | 3 1 0 1 0 | 3 1 0 1 0 | 3 1 0 0 0

Gr. 2: w/ Rhy. Fig. 1

Chords: C5, D5, F5, G5

End Riff A

TAB: 5 1 0 1 0 | 3 1 0 1 0 | 3 1 0 1 0 | 3 1 0 0 0

Verse

Chords: C, G, F

Gr. 1 & 2

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

Gr. 1 & 2 tacet

Chords: C, G, F

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

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

Gr. 2 Riff B

P.M. - - - - -

pp

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

* Chord symbols reflect overall harmony.

Gr. 1 & 2 tacet

Chords: C, G, F

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

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

Gr. 2 Riff B

P.M. - - - - -

End Riff B

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

C G F

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

Chorus
C5 G/B A5 F5 G5

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

Gtrs. 1 & 2
Rhy. Fig. 2

End Rhy.

Gtrs. 1 & 2: w/ Rhy. Fig. 2
C5 G/B A5 F5 G5

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

C G/B Am F5 G5

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

Gtrs. 1 & 2
Rhy. Fig. 3

End Rhy.

Gtrs. 1 & 2: w/ Rhy. Fig. 3
C G/B Am F5 G5 To Co

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

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

C5 D5 F5 G5 C5 D5 F5 G5

F5 G5

P.M. ---

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

C5 Riff C C/E F5 G5 End Riff

P.M. ---

3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3

Gr. 2: w/ Riff C (4 times)
Gr. 1 C5 C/E F5 G5

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

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

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

⊕ Coda

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

C G/B Am F5 G5

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

C G/B Am F5 G5 C5

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

Gr. 2

Gr. 1

Gr. 1

Happy Holidays, You Bastard

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

Verse

Very fast $\text{♩} = 172$

B5 F#5

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

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

TAB

	4	4	4	4	4	4	4	4	4
	4	4	4	4	4	4	4	4	4
B	2	2	2	2	2	2	2	2	2

* Doubled throughout

Gtr. 1: w/ Rhy. Fig. 1

B5

F#5

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

G#5

E5

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

Gtr. 1 Rhy. Fig. 2

TAB

6	6	6	6	3	3	3	3
4	4	4	4	0	0	0	0

B5

F#5

E5

F#5

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

End Rhy. Fig. 2

TAB

4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4
2	2	2	2	0	0	2	2

Chorus

B5

F#5

E5

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

Rhy. Fig. 3 End Rhy. Fig. 3

TAB

4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4
2	2	2	2	2	0	0	0

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

cock.

To Coda

B5 F#5 E5 F#5

I'll nev - er talk to you a - gain. I'll nev - er talk to you a
sock.) 2. It's La - bo

Verse

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

B5 F#5

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

B5 F#5

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

Gr. 1: w/ Rhy. Fig. 2

G#5 E5

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

B5 F#5 E5 F#5

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

Coda

E5 F#5 B5

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

A5 **B5** **C#5** **D5**
 It's dumb to ask, _ cool to ig - nore. _ Girls pos - sess _ me, but they're nev
 I would wish _ up - on a star, _ but that star, _ it does

A5 **B5** **C#5** **D5**
 I made my en - trance, a - void - ed haz - ards, checked my en - gine, I fell
 So read my book with a bor - ing end - ing, a short stor - y of a lone

Pre-Chorus

A/C# **D5** **A5** **Esus4**
 (Da, da, da, da, da, da, da, da, da, da, da, { I } fell
 who } da.

Gtr. 2 **Riff D**
mf

2 2 0 0 2 0 0 0 2 0 2 2 2 2 2

Gtr. 3
pp

0

A/C# D5 A5 Esus4

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

Gr. 3

f
P.S.

Chorus

A5 E5 F#5 D5

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

Rhy. Fig. 1 End Rhy. Fig. 1

f * T

* T = Thumb on 6th string

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

A5 E5 F#5 D5 A5 E5

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

F#5 D5 A5 E5 F#5 D5

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

1. **Interlude**

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

Gr. 3 tacet

A5 E5/B F#m D5 A5 E5/B F#m D5

pp

Gr. 2 A/C# D5 E5

Gr. 3

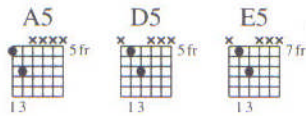
A/C# D5 E5

Gr. 2 Gr. 3 tacet A/C# D5 Esus4

A/C# D5

The Rock Show

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



Intro

Fast Rock ♩ = 193

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

Gtr. 3 (dist.) **Riff A** End Riff

f *f* *f* *f*

let ring ----- let ring ----- let ring ----- let ring -----

TAB

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

Gtr. 3 tacet
* A5

Verse

A5

1. Hang - ing out be - hind the

Gtrs. 1 & 2 P.M. ----- Rhy. Fig. 2 P.M. -----

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 7 5 5 5 5 5 5 5

* Chord symbols reflect basic harmony.

D5

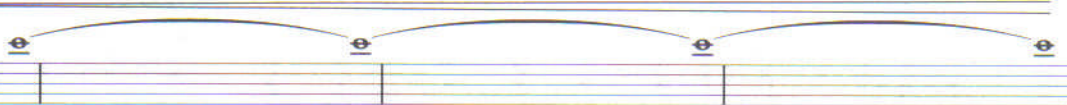
E5

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

End Rhy. Fig. 1 P.M. ----- P.M. ----- P.M. -----

5 5 5 5 5 5 5 0 | 7 5 5 5 5 5 5 5 | 9 7 7 7 7 7 0

Gr. 3



2. When we said we were gon - na move to Veg - as, I re - mem - ber the look her moth - er gave us.

Musical notation for the first system, including a vocal line and guitar accompaniment with chords ES and DS.

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

Musical notation for the second system, including a vocal line and guitar accompaniment with chords ES and DS.

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

Musical notation for the third system, showing guitar fretboard diagrams for the interlude.

Musical notation for the fourth system, including a guitar accompaniment with a 'P.M.' marking.

Musical notation for the fifth system, including a vocal line and guitar accompaniment with chords ES, DS, and A/C#.

To Coda 1
To Coda 2

Musical notation for the sixth system, showing guitar fretboard diagrams.

Musical notation for the seventh system, including a guitar accompaniment with a 'P.M.' marking.

Musical notation for the eighth system, including a vocal line and guitar accompaniment.

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

Gr. 3 (acet)

A5

D5

E5

Sev - en - teen with - out a pur - pose or dir - ec - tion. We don't owe an - y - one a fuck - in' ex - pla - na - tion.

⊕ Coda 1

Bridge

F#m

Dmaj7

Black and white pic - ture of her on my wall. I wait - ed

Gr. 4 (clean)

Riff B

mf

let ring throughout

A

A/E

for her call. She al - ways kept me wait - ing.

End Riff B

Gr. 4; w/ Riff B

F#m

Dmaj7

And if I ev - er got an - oth - er chance, I'd still ask

Grts. 1 & 2

mf

A5 E5 D5

her to dance be - cause she kept me wait - ing. I

Fretboard diagrams for guitar:
 Measure 1: 2/0, 2/0, 2/0, 2/0
 Measure 2: 2/0, 2/0, 2/0, 2/0, 2/0, 2/0
 Measure 3: 2/0, 2/0, 2/0, 2/0
 Measure 4: 7/5, 7/5, 7/5, 7/5, 7/5, 7/5

Coda 2

Outro

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 & Riff A (till fade)
A5

D5 E5

With the girl at the rock show

* Gtr. 5 Riff C

mf

9 10 9 12 10 9 10 12 10 9

* Kybd. arr. for gtr.

Gtrs. 4 & 5: w/ Riffs B & C (till fade)
A5

D5 E5

(I'll nev - er for With the girl get at the rock show.

to -

Play 5 times and

A5 D5 E5

night I'll nev - er for With the girl get at the rock show.

to -

Stay Together for the Kids

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



Intro

Slowly ♩ = 72

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

mp
w/ clean tone
let ring throughout

TAB

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

* Chord symbols reflect implied harmony.

Verse

D5 Bm7

1. It's hard to wake up when the shades have been pulled shut.

Rhy. Fig. 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Asus4 A5 A

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

End Rhy. Fig. 1

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

Gr. 1: w/ Rhy. Fig. 1

D5 Bm7

— I'm ripe with things to say. The words rot and fall a-way.

Asus4 A5 A

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

So here's your hol - i - day, — hope

Gr. 2 (elec.)
Rhy. Fig. 2

f w/ dist.

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

G5 D/F#

joy it this time. You gave it all — a - way, — it

G5 D/F#

— So when you're dead — and gone, — will you

G5 D/F#

mem-ber this night? Twen - ty years - now lost, — it's

Gr. 2

Interlude

Gr. 1: w/ Riff A (2 times)

D D/C# Bm A5 Gr. 2 tacet D D/C# Bm

Verse

D5 Bm7

2. Their an - ger hurts — my ears, — been run - nin' strong for sev

Gr. 1 Riff B

Asus4

A5

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

End Riff B

Gr. 1: w/ Riff B

D5

Bm7

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

Asus4

A5

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

Chorus

Gr. 2: w/ Rhy. Fig. 2 (3 times)

G5

D/F#

G5

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

D/F#

G5

D/F#

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

G5

D/F#

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

Gr. 2

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

Gr. 4 tacet

G5

D/F#

G5

D/F#

Chorus

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

G5

So here's your hol - i - day, —

D/F#

G5

D/F#

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

G5

D/F#

G5

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

Outro

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

G5

D/F#

D/F#

G5

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

Begin fade

D/F#

G5

D/F#

G5

D/F#

Gr. 3 (acous.)

mf

let ring throughout

G5

D/F#

G5

D/F#

Fade out

Roller Coaster

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



Intro

Fast Rock ♩ = 232

* Gtr. 1
(dist.)

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

(A/D)
End Riff A

(A5)

f
let ring throughout

TAB

6	7	6	7	6	7	0	7	6	7	6	7	6	7	0	7	7	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 2 (semi-clean)

mf
let ring throughout

TAB

* Two gtrs. arr. for one.

** Chord symbols reflect overall harmony.

Chorus

N.C.(A5)

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

(7)

Riff B

TAB

0	0	7	0	0	7	0	0	7	0	0	7	0	0	7	0	0	7	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

find - ing strength to call and ask her.

2

End Riff B

5 5 7 5 5 7 | 5 5 7 5 5 7 | 7 7 7 7 | 5 5 7 5 5 7

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

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

Interlude
Half-time feel

Gr. 2 tacet
A5
Rhy. Fig. 1

(D5)

Gr. 1

time.

Riff C
Gr. 3 (dist.)

f

5 | 4 0 4 5 | 4 0 0 0 0 0 0 | 4 0 4 5 | 4 0 0 0 0 0 0

E5 D5

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

End Riff C

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

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

D5 B5 D5

Gtr. 1

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

Gtr. 3

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
1st & 2nd times, Gtr. 3 tacet
A5 D5 B5 D5

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

A5 D5 B5 D5

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

1.
To Coda ⊕

A5 D5 B5 D5

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

2.
End half-time feel

E5 D5

And now

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

Gtr. 1

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

Half-time feel
Gtrs. 1 & 3:
w/ Rhy. Fig.
A5

Half-time feel

Gtr. 1 tacet
(D5)

find - ing strength to call and ask her. Roll - er coast - er

(D5)

(B7(no3rd))

D5

fa - v'rite ride Let me kiss you one last time.

Interlude

w/ synth. effects
N.C.(A5)

Gtrs. 1 & 2

7

0

Gtrs. 1 & 2 tacet
N.C.(A5)

* Gtr. 4
mf

* Bass arr. for gtr.

(E5)

(D5)

1.

2.

D.S. al Coda
End half-time feel

Gtr. 1
P.S.

Coda

Outro-Chorus

w/ synth. effects (till end)
N.C.(A5)

D5

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

Rhy. Fig. 3
Gtr. 1

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

walk - ing back - wards, find - ing

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

strength to call and ask her.

B7(no3rd) D5

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

End

Roll - er coast - er, fa - v'rite ride. Let me

Gtr. 1: w/ Rhy. Fig. 3
N.C.(A5) D5

kiss you one last time. Good - night,

B7(no3rd) D5 Gtr. 1: w/ Riff A
N.C.(A/C#)

good - night.

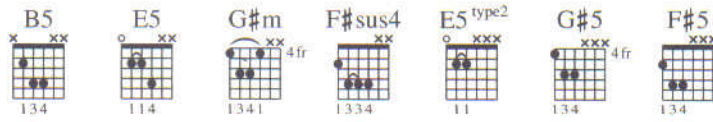
(A/D) (A5) Segue into "Reckless"

Gtr. 1

6 7 6 7 6 7 0 7 7 0

Reckless Abandon

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



Chorus

Fast Rock ♩ = 248

B5 **E5**

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

Gr. 1 (semi-clean)

mf

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0

G#m

wrong, this is gon - na shock them. Noth - ing to

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	6	6	6	6	6
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	4	4	4	4

F#sus4 **E5**

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

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0

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

(2)

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

B5

Gr. 5

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

B5/F#

N.C.

B5/F#

N.C.

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

Chorus

Gtr. 5 tacet
B5

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

Gtrs. 2 & 3 Rhy. Fig. 1

E5

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

G#m

F#sus4

E5

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

1., 2., 3.

4.

Interlude Half-time feel

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

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

Gtr. 3     

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

Coda 2

N.C.

Gtr. 5 tacet

Gtr. 5

Chorus

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

B5

E5

Gtrs. 2 & 3 B5

*Vol. swell

Verse

B5 C#5 E5 B5

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

Gtr. 4

Gtrs. 1 & 2

Pre-Chorus

End double-time feel

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

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

Riff C1 End Riff C1

mf
w/ clean tone

Riff C End Riff C

mf

Chorus

Double-time feel

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

B B/C# B/E

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

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

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

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

To Coda ⊕
End double-time feel

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

nev - er a - round. But ev - 'ry - time _ I look for you the sun goes down once

E5

more. Will the last one out please shut the door? _

1.

Gtrs. 1 & 2

Interlude
Double-time feel

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

B5 F#5 E5 C#5 B5 F#5 E5 C#5

2.

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

last one out please shut the door? _

Gtr. 2 (clean)
mf

B/D# E5

1. 2.

Half-time feel
B
Gtrs. 1 & 2 (dist.)
f

B/F# E5

Bridge
B5 B/F#

I nev - er did do an - y - thing — that she asked.

Gtr. 1 Riff D

Gtr. 2 Rhy. Fig. 2

E5

— I nev - er let what hap - pened stay — in the past. —

End Riff D

End Rhy. Fig. 2

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

B5 B/D# E5

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

D.S. al Coda
End half-time feel

Give Me One Good Reason

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

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



Intro

Moderately fast Rock ♩ = 158

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

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

Bsus4
(Asus4)

E/B
(D/A)

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

Bsus4
(Asus4)

C#m
(Bm)

A5
(G5)

C#5
(Bm)

Verse

Gtr. 1 tacet

E5
(D5)

B5
(A5)

Bsus4
(Asus4)

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

Gtr. 3 (dist.)

mf Harm.---

Gtrs. 2 & 3

Gtr. 2 (dist.)
divisi

mf

P.M.---

P.M.---

Gtr. 1

let ring---

Rhy. Fill 1

Gtrs. 2 & 3

B5 (A5) E5 (D5)

rea - son why we

Fretboard diagrams for guitar: 7 7 7 7 7 7 7 7 | 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/G# (D/F#) B5 (A5) A5 (G5)

need to be like them.

End Rhy. Fig. 3

Fretboard diagrams for guitar: 5 4 5 4 5 4 5 4 | 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5

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

Kids will have fun and of fend.

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

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

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

⊕ Coda 1

Interlude

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

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

D.S. al Coda 2

So

Shut Up

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



Intro
Moderate Rock ♩ = 116

Intro musical notation with guitar and bass staves. Includes chords: A5, A/C#, Dsus2. Dynamics: *mf*, *f*. Performance instructions: "Gtr. 1 tacet", "Riff A", "Gtr. 2 (dist.)", "let ring", "End Riff A".

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

* Doubled throughout

4. Verse musical notation. Includes chords: A/C#, Dsus2, A5, Rhy. Fill 1. Performance instruction: "Gtr. 2" with diamond markers.

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

Riff B musical notation. Includes chord: C#5. Dynamics: *mf*. Performance instruction: "let ring".

** Bass arr. for gtr.

TAB: 2 5 2 0 2 5 2 | 0 0 0 0 0 0 0 0 0 0 | 4 4 4 4 4 4 5 5 5 5

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

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

Gtr. 1: w/ Riff A
A5

A/C# Dsus2

Interlude

Gtr. 2: w/ Riff A (2 times)
A5

A/C# Dsus2

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

Verse

Gtr. 2: w/ Rhy, Fill 1
Gtr. 3: w/ Riff B (4 times)
A5

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

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

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

Chorus

3rd time, Gtr. 5 tacet
D5

A5

D5

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

Gtr. 2

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

* Bkgd. voc. tacet on repeats.

A5 B5 D5

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

Fretboard diagrams for guitar: 7/5, 7/5, 7/5, 7/5, 7/5, 0, 14/12, 14/12, 14/12, 14/12, 14/12, 14/12, 9/7, 9/7, 9/7, 9/7, 9/7, 9/7, 9/7, 9/7, 12/10, 12/10, 12/10, 12/10, 12/10, 12/10, 12/10, 12/10.

To Coda 1 ⊕
To Coda 2 ⊕

B5 D5 Verse A5

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

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

Fretboard diagrams for guitar: 9/7, 9/7, 9/7, 9/7, 9/7, 9/7, 9/7, 9/7, 12/10, 12/10, 12/10, 12/10, 12/10, 12/10, 2/0, 2/0, 2/0, 2/0, 2/0, 2/0, 2/0, 2/0.

C#5 D5 A5 C#5 D5

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

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

End Rhy. Fig. 1

Fretboard diagrams for guitar: 6/4, 6/4, 6/4, 6/4, 7/5, 7/5, 7/5, 7/5, 2/0, 2/0, 2/0, 2/0, 2/0, 2/0, 2/0, 2/0, 6/4, 6/4, 6/4, 6/4, 7/5, 7/5, 7/5, 7/5.

Gr. 2: w/ Rhy. Fig. 1

D.S. al Coda

A5 C#5 D5 A5 C#5 D5

sleep on this flight. I'll think a - bout the nights we had to get through. How did we get through? — I'll

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

Coda 1

Interlude

D5 * E5/B F#m7(no3rd)/C# Dsus2/A

home. I'll run a - way.

Riff C End Riff

mp
w/ clean tone

* Chord symbols reflect overall harmony.

Bridge

Gr. 2: w/ Riff C E5/B F#m7(no3rd)/C# Dsus2/A E5/B Gr. 2: w/ Riff C (4 times) F#m7(no3rd)/C# Dsus2/A E5/B

I think it's time that I should leave. I think it's

F#m7(no3rd)/C# Dsus2/A E5/B F#m7(no3rd)/C# Dsus2/A E5/B

time that I should leave. I think it's time that I should leave. I think it's

Guitar Solo

Gr. 2: w/ Rhy. Fig. 1 (2 times)
Gr. 4 tacet
A5 C#5 D5

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

time that I should leave.

Gr. 4 (dist.) Gr. 5 (dist.)

** < *mf* *f*

1/2

** Vol. swell

End double-time feel

E5 type2

F#5

(cont. in notation)

Gtrs. 2 & 3

P.M.

Chorus

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

B5

F#/A#

G#5

E5

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

B5

F#/A#

G#5

E5

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

B5 type2

F#/A#

G#5 type2

E5 type2

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

B5 type2

F#/A#

G#5 type2

E5 type2

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

3



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