

★ ★ ★ ★ ★
american IDIOT
★ ★ ★

COMPLETE PIANO/VOCAL SONGBOOK

★ ★ ★ ★ ★
american

IDIOT



FEATURING
GREEN DAY



Contents printed on recycled paper.



Tom Hulce & Ira Pittelman

Ruth and Stephen Hendel

Vivok J. Tiwary and Gary Kaplan

Aged In Wood and Burnt Umber

Scott M. Delman

Latitude Link

HOP Theatricals and Jeffrey Finn

Larry Welk

Bensinger Filerman and Moellenberg Taylor

Allan S. Gordon and Elan V. McAllister

Berkley Repertory Theatre

In Association with

Awaken Entertainment John Pinckard and John Domo

Present

american IDIOT

Music by

Green Day

lyrics by

Billie Joe Armstrong

Book by

Billie Joe Armstrong and Michael Mayer

John Gallagher Jr.

Stark Sands

Michael Esper

Rebecca Naomi Jones

Christina Sajous

Mary Faber

and

Tony Vincent

with

Declan Bennett

Andrew Call

Gerard Canonico

Miguel Cervantes

Joshua Henry

Van Hughes

Brian Charles Johnson

Joshua Kobak

Omar Lopez-Cepero

Leslie McDonel

Chase Peacock

Theo Stockman

Ben Thompson

Alysha Umphress

Aspen Vincent

Libby Winters

Scenic Design

Costume Design

Lighting Design

Sound Design

Video/Projection Design

Christine Jones

Andrea Lauer

Kevin Adams

Brian Ronan

Darrel Maloney

Casting

Production Stage Manager

Vocal Coach

Music Coordinator

Jim Carnahan, C.S.A.

James Harker

Liz Caplan Vocal Studios, LLC

Michael Keller

Carrie Gardner, C.S.A.

General Management

Technical Supervisor

Press Representative

Marketing

Abbie M. Strassler

Hudson Theatrical Associates

The Hartman Group

Type A Marketing

Music Director

Associate Choreographer

Associate Director

Carmel Dean

Lorin Latorro

Johanna McKeon

Associate Producers

Senovva

Lee Marshall

Tracy Straus and Barney Straus

Lorenzo Thione and Jay Kuo

Pat Magnarella

Christopher Maring

Musical Supervision, Arrangements, and Orchestration

Tom Kitt

Choreographer

Steven Hoggett

Director

Michael Mayer

World Premiere produced by Berkeley Repertory Theatre, September 2009
Tony Taccone, Artistic Director Susan Nedak, Managing Director

AMERICAN IDIOT

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Moderately fast ♩ = 187

Chord diagrams: A^b5, D^b5, G^b5, D^b5, A^b5, G^b5, A^b5, D^b5, G^b5, D^b5, A^b5

mp f

Verses 1 & 2:

N.C. Ensemble: A5, A^b5, D^b5, G^b5, D^b5, A^b5, G^b5








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

(Drums)

N.C. A5, A^b5, D^b5, G^b5, D^b5, A^b5







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.

A5  5 Ab5  4 Db5  4 Gb5  Db5  4 Ab5  4 Gb5  4

Hey, can you hear the sound of hys - te - ri - a?
 Now ev - 'ry - bod - y, do the pro - pa - gan - da!

N.C.

A5  5 Ab5  4 Db5  4 Gb5  Db5  4 Ab5  4

The sub - lim - i - nal mind - fuck, A - mer - i - ca.
 And sing a - long to the age of par - a - noi - a.

Chorus:

Db  4

Ab  4

Wel - come to a new kind of ten - sion, all a - cross the a - li - en - a - tion,

Eb  6

Ab  4

where ev - 'ry - thing is - n't meant to be o - kay.



Tel - e - vi - sion dreams_ of to - mor - row, we're not the ones_ meant to fol - low,



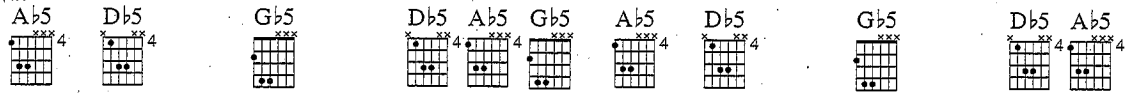
N.C.



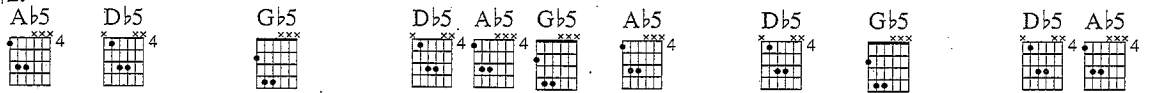
for that's e - nough_ to_ ar - gue.

(Drums)

1.



2.



A \flat 5



D \flat 5



G \flat 5



D \flat 5



A \flat 5



G \flat 5



A \flat 5



D \flat 5



G \flat 5



D \flat 5



A \flat 5



The first system of music features a guitar part at the top with a treble clef and a key signature of three flats. Below it is a piano accompaniment with a grand staff (treble and bass clefs). The piano part consists of chords and moving lines in both hands.

D \flat



A \flat



The second system continues the musical piece. It includes a guitar part with a treble clef and a piano accompaniment with a grand staff. A section of the guitar part is marked "(Guitar solo)".

E \flat



A \flat



The third system of music shows the guitar part with a treble clef and the piano accompaniment with a grand staff. The piano part features a steady bass line and moving upper parts.

D \flat



A \flat



The fourth system concludes the piece on this page, featuring the guitar part with a treble clef and the piano accompaniment with a grand staff. The piano part has a consistent rhythmic accompaniment.



First system of musical notation. It consists of a vocal line in the treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The piano part features a steady eighth-note bass line and chords in the right hand.

N.C.

Second system of musical notation, labeled "N.C.". It features a vocal line with a long note followed by rests, and a piano accompaniment. The piano part includes a drum line in the bass clef, indicated by "x" marks, and a melodic line in the right hand.

Verse 3:

Third system of musical notation, labeled "Verse 3:". It includes two vocal lines and a piano accompaniment. The first vocal line is labeled "Ens. men 1:" and the second is labeled "Ens. men 2:". The lyrics are: "Don't want to be an A - mer - i - can id - i - ot, one na - tion con - trolle". The piano accompaniment continues with the drum line and chords.



— by the me - di - a. Don't want to be an A - mer - i - can id - i - ot,

one na - tion con - trolled by the me - di - a. Don't want to be an A - mer -

mp
(Drums cont. simile)



one na - tion con - trolled by the me - di - a. Don't want to be an A - mer -

i - can id - i - ot, one na - tion con - trolled by the me - di - a.

Ens. women:

Don't want to be an A - mer - i - can id - i - ot, one na - tion con - trolled.

(Piano accompaniment for the ensemble section)

i - can id - i - ot, one na - tion con - trolled by the me - di - a.

Don't want to be an A - mer - i - can id - i - ot, one na - tion con - trolled

by the me - di - a. Don't want to be an A - mer - i - can id - i - ot,

N.C. **Johnny, Will, and Tunny:**

In - for - ma - tion age of hys - te - ri - a call - ing out to id - i - ot A - mer - i - ca.

by the me - di - a hys - te - ri - a.

one na - tion con - trolled by hys - te - ri - a.

Chorus:



Ens. men:

Wel-come to a new kind of ten - sion all a - cross the al -

Ensemble:

Wel-come to a new kind of ten - sion all a - cross the al -



i - en - a - tion, where ev - 'ry-thing is - n't meant to be o -

i - en - a - tion, where ev - 'ry-thing is - n't meant to be o -



kay. Tel - e - vi - sion dreams.

kay. Tel - e - vi - sion dreams.

*Vocals written at concert pitch



— of to - mor - row, we're not the ones — meant to fol - low,

— of to - mor - row, we're not the ones — meant to fol - low,



sfz >

— for that's e - nough — to — ar - gue. Hey!

— for that's e - nough — to — ar - gue.



mf



JESUS OF SUBURBIA

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

I. JESUS OF SUBURBIA

Punk ♩ = 143

Verse 1 (sing 1st time only):



Johnny:

1. I'm the son of rage and love, the

Verse 2 (sing 2nd time only): Will:

2. Get my tel - e - vi - sion fix,



Je - sus of Sub - ur - bi - a, the bi - ble of "none of the a - bove," on a

*All: (Ooh.

Johnny:

Will:

J:

sit - ting on my cru - ci - fix. The liv - ing room in my pri - vate womb, while the

All: (Ooh.

*Vocals written at concert pitch.



stead - y di - et of so - da pop and Rit - a - lin.

moms and Brads are a - way. To fall in love and fall in debt,

W: J:



No one ev - er died for my sins in hell, as far as

(Ooh.

to al - co - hol and cig - a - rettes and Mar - y Jane, to keep

(Ooh.

W: J: W:



I can tell, at least the ones I got a - way with. But there's

J: Both:

me in - sane do - ing some - one els - e's co - caine. But there's

Chorus:

G \flat



A \flat



G \flat



A \flat



noth - ing wrong with me. This is how I'm s'posed to be in a

noth - ing wrong with me. This is how I'm s'posed to be in a

G \flat



A \flat



D \flat



A \flat 5



G \flat 5



A \flat 5



land of make-be - lieve that don't be-lieve in me.

land of make-be - lieve that don't be-lieve in me.

1.

D \flat



A \flat 5



G \flat 5



2.

D \flat



A \flat 5



G \flat 5



Interlude:



Musical notation for the first system of the interlude, including piano accompaniment and guitar chords.



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

All: (Ooh...)



Musical notation for the third system, including piano accompaniment and guitar chords.

II. CITY OF THE DAMNED
Half-time feel ♩ = 152



Musical notation for the fourth system, including piano accompaniment and guitar chords.

Tunny:

1. At the

Verse 1 (sing 1st time only):



Musical staff with lyrics: cen - fer of the earth in the park - ing lot of the Sev - en - E - lev - en where

Verse 2 (sing 2nd time only):

Musical staff with lyrics: read the graf - fi - ti in the bath - room stall like the Ho - ly Scrip - tures in a

Piano accompaniment for the first two verses, showing chords and bass line.



Musical staff with lyrics: I was taught the mot - to was just a lie

Musical staff with lyrics: shop - ping mall And so it seemed to con - fess

Piano accompaniment for the third and fourth verses, showing chords and bass line.



Musical staff with lyrics: It says, "Home is where your heart is," but

Musical staff with lyrics: It did - n't say much, but it

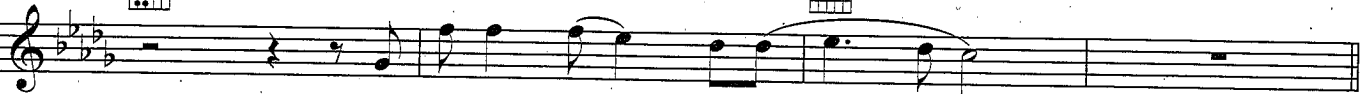
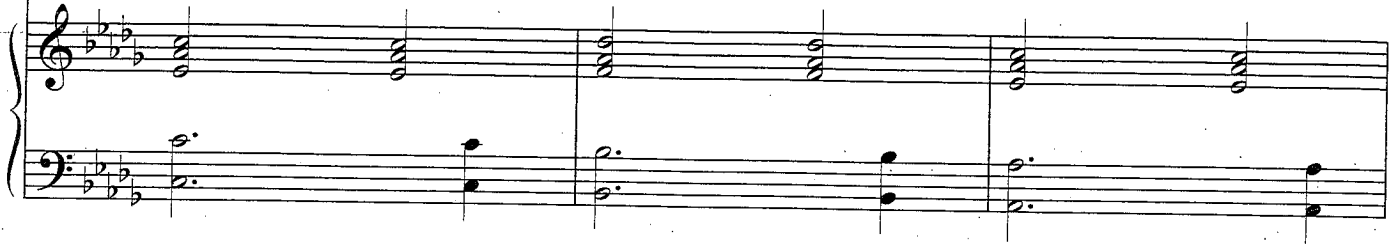
Piano accompaniment for the fifth and sixth verses, showing chords and bass line.



what a shame, 'cause ev - 'ry - one's heart does - n't beat the same.



on - ly con - firmed that the cen - ter of the earth is the end of the world.



It's beat - ing out of time.

T, J, and W:



And I could real - ly care less.



Chorus:
Sing both times



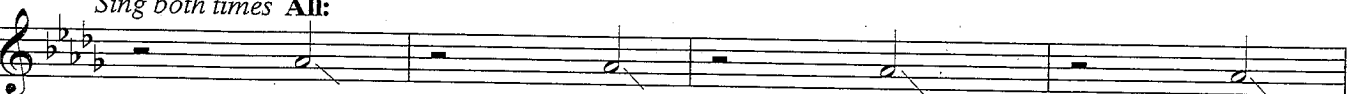
T, J, and W:

T:



Cit - y of the dead at the end of an - oth - er lost high - way.

Sing both times All:

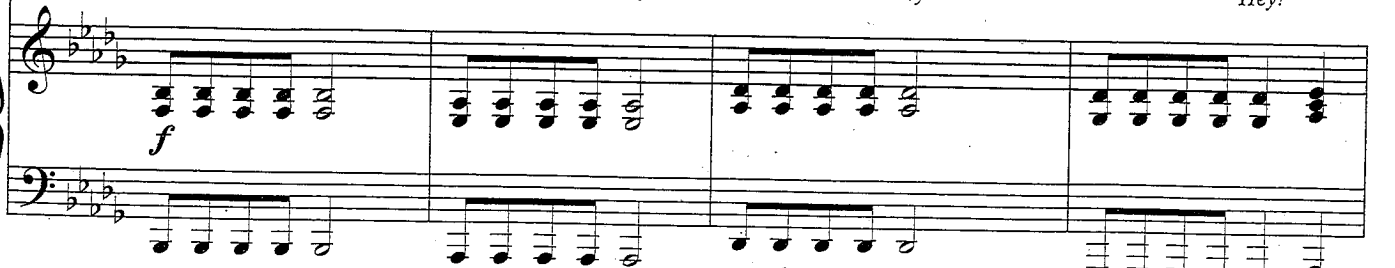


Hey!

Hey!

Hey!

Hey!





Sigs mis - lead - ing to no - where.

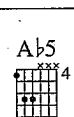
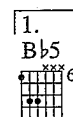


T, J, and W:

T:

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

Hey! Hey! Hey! Hey!



(T)

No one real - ly seems to care.

2. I

2.

Bb5

Ab5

Gb5

No one real - ly seems to care.

...care.

Hey!

Hey!

III. I DON'T CARE
 Faster ♩ = 177 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Ab5

Db5

Ab5

Db5

f

Gb5



Db5



Ab5



Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is in a minor key with a key signature of three flats. The right hand plays chords and single notes, while the left hand plays a steady bass line.

Chorus:

Db5



Ab5



Db5



Gb5



J: I don't care if you don't... **W:** I don't care if you don't... **T:** I don't care

Vocal line with lyrics and piano accompaniment for the chorus. The vocal line is in a single staff with a treble clef. The piano accompaniment is in a grand staff. The lyrics are: "I don't care if you don't... I don't care if you don't... I don't care".

Db5



Ab5



Johnny, Tunny,
Will, and Theo:

Db5



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

Vocal line with lyrics and piano accompaniment for the second part of the chorus. The lyrics are: "if you don't care. I don't care if you don't...".

Ab5



Db5



Gb5



Db5



Ab5



+Declan:

+Gerard:

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

Vocal line with lyrics and piano accompaniment for the final part of the chorus. The lyrics are: "I don't care if you don't... I don't care if you don't care.".

Men:



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



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



*All:

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



J, T, and W:

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

*Vocals written at concert pitch

(♩ = ̇̇̇)



care.

Ensemble:

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

Piano accompaniment for the first system.



Ev - 'ry-one is so... Ev - 'ry-one is so... Ev - 'ry-one is so... Ev - 'ry-one is so...

care...

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

I don't care... I don't care... I don't, I don't care!

Piano accompaniment for the second system.

Verse:

N.C.

J:

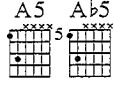
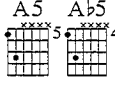


N.C.

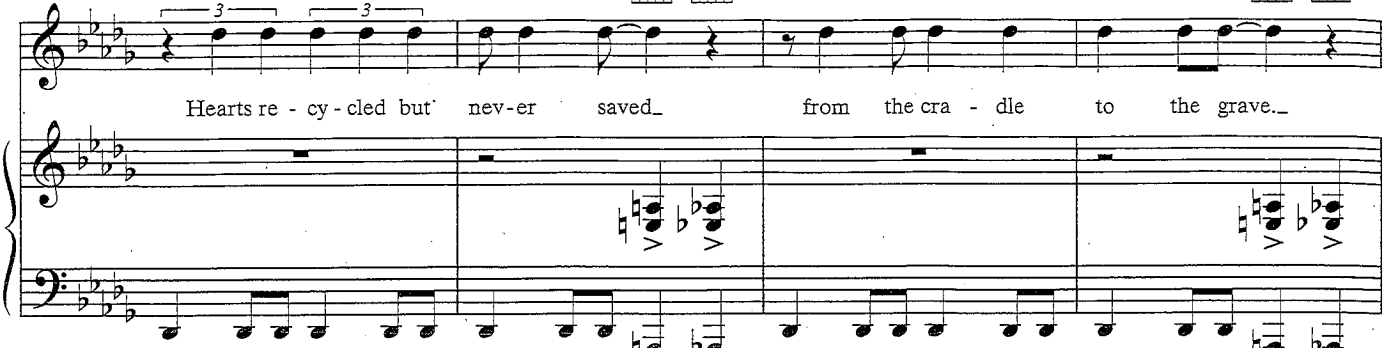


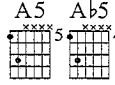
Ev - 'ry-one's so full of shit, — born and raised by hyp-o - crites...

Piano accompaniment for the third system.


N.C. **W:**  N.C. 

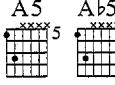
Hearts re - cy - cled but nev - er saved_ from the cra - die to the grave...



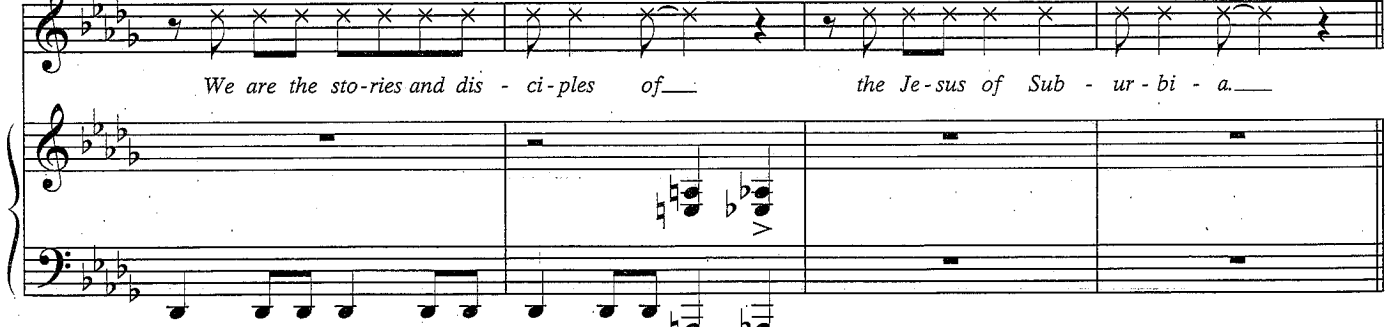
N.C. **T:**  N.C. 

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



N.C. **T and W:**  N.C. **All:**

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



Bridge:


***Ensemble:**

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



Chord diagrams: Gb, Ab4, Db4, Gb, Ab4, Gb, Ab4

T, J, and W:

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

Chord diagrams: Db5, Gb5, Ab5, Db5, Gb5, Ab5

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

All: (Ooh ooh ooh ooh ooh ooh)

Chord diagrams: Db5, Gb5, Ab5, Db5, Gb5, Ab5, Db5

care. (Nnnuh...) ooh I don't care. (Nnnuh...) ooh I don't care.

Chord diagrams: Ab5, Bb5

(Musical notation: (♩ = ♪³))

mf

IV. DEARLY BELOVED

Moderately fast rock (L'istesso)

Verse:



Heather:

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

mf

(simile)



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



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



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

sim.



Men:

(Ooh.....)

(*simile*)



Ooh.....



Heather:

Oh, ther - a - py, can you please fill the void?

(Men:)

Ooh.....



Am I re - tard - ed or am I just o - ver - joyed?_

Ooh.



No - bod-y's per - fect and I stand ac - cused,

Ooh.



for lack of a bet - ter word_ and that's_ my best_ ex - cuse._

Ooh.

Men:

E \flat **G m**

Ooh...

A \flat **E \flat** **B \flat**

Ooh...

V. TALES OF ANOTHER BROKEN HOME

Moderate rock ♩ = 98 (♩ = ♪♪)

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

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

Johnny:

1. To

Verse 1:

N.C.

live and not to breathe is to die in trag-e - dy.

J, T, and W:

run, to run a - way is to find what you be - lieve. Anc

I leave be - hind this

hur - ri - cane of fuck - ing lies. Will: 2. I

Verses 2 & 3:

Ab5

Gb5

Db5

Ab5

Gb5

Db5

J, T, and W:

lost (Huh!) my faith to this, this

3. (Inst. solo ad lib...)

Ab5

Gb5

Db5

Ab5

Tunny:

town that don't exist. So I

Ab5

Gb5

Db5

Ab5

J, T, and W:

run, I run a - way, to

Ab5

Gb5

Db5

Ab5

find what I be - lieve. And



Musical staff with notes and rests.

I leave be - hind

*All:

(Ooh.

Piano accompaniment for the first system.



1.



Musical staff with notes and rests.

hur - ri - cane of fuck - ing lies.

Ooh.

Piano accompaniment for the second system.



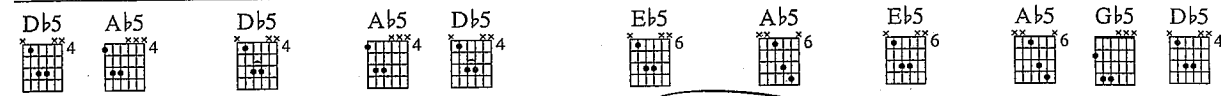
Musical staff with notes and rests.

I walked this line

Ooh.

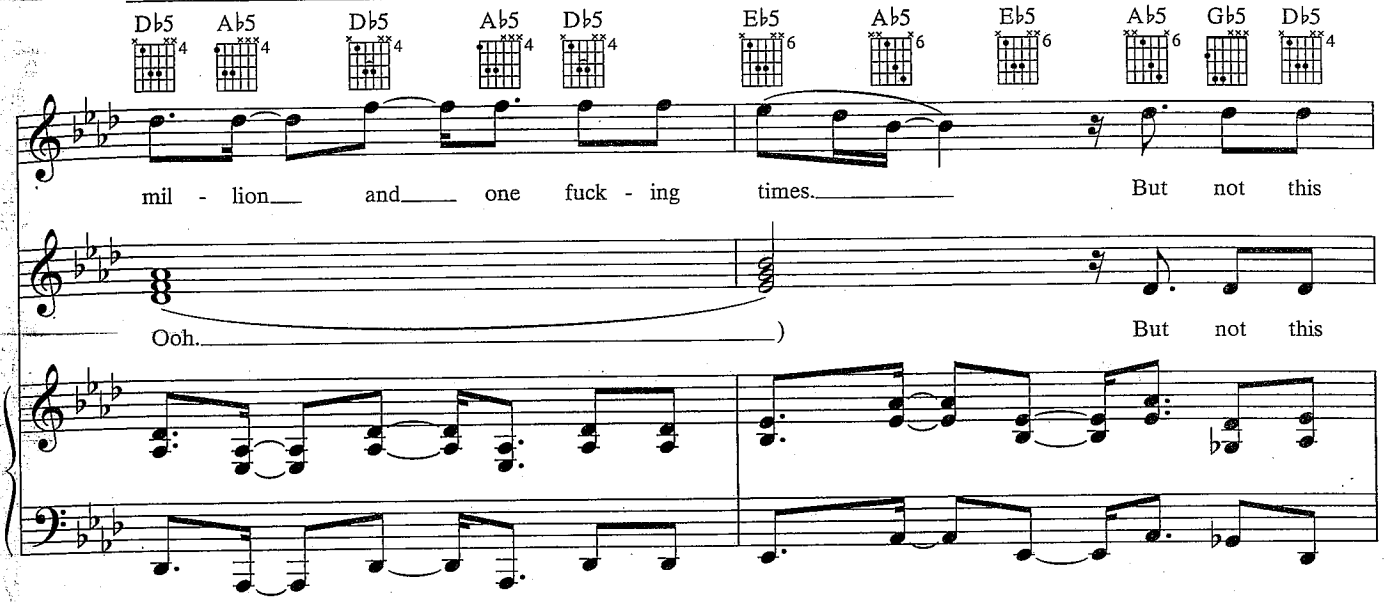
Piano accompaniment for the third system.

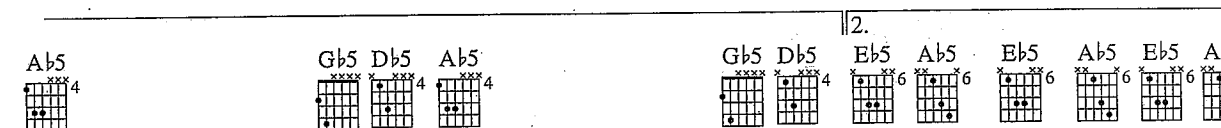
*Voices written at concert pitch

Db5 Ab5 Db5 Ab5 Db5 Eb5 Ab5 Eb5 Ab5 Gb5 Db5


mil - lion and one fuck - ing times. But not this

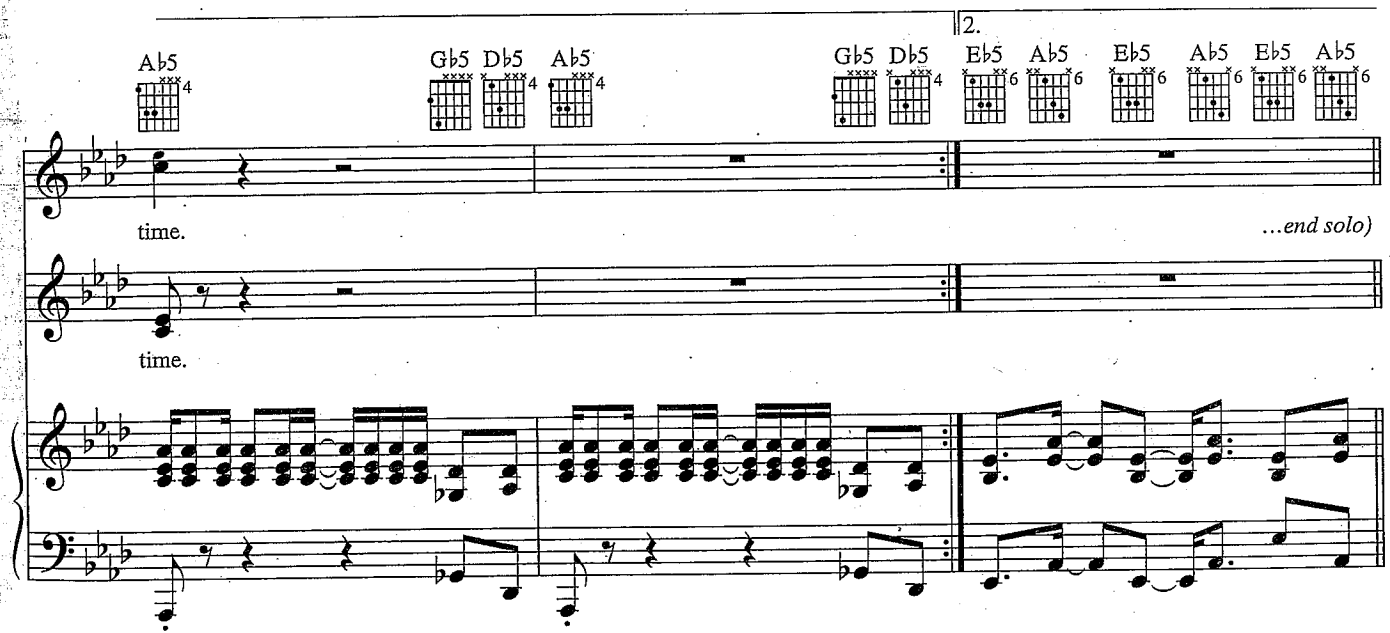
Ooh. But not this




Ab5 Gb5 Db5 Ab5 Gb5 Db5 Eb5 Ab5 Eb5 Ab5 Eb5 Ab5


time. ...end solo

time.

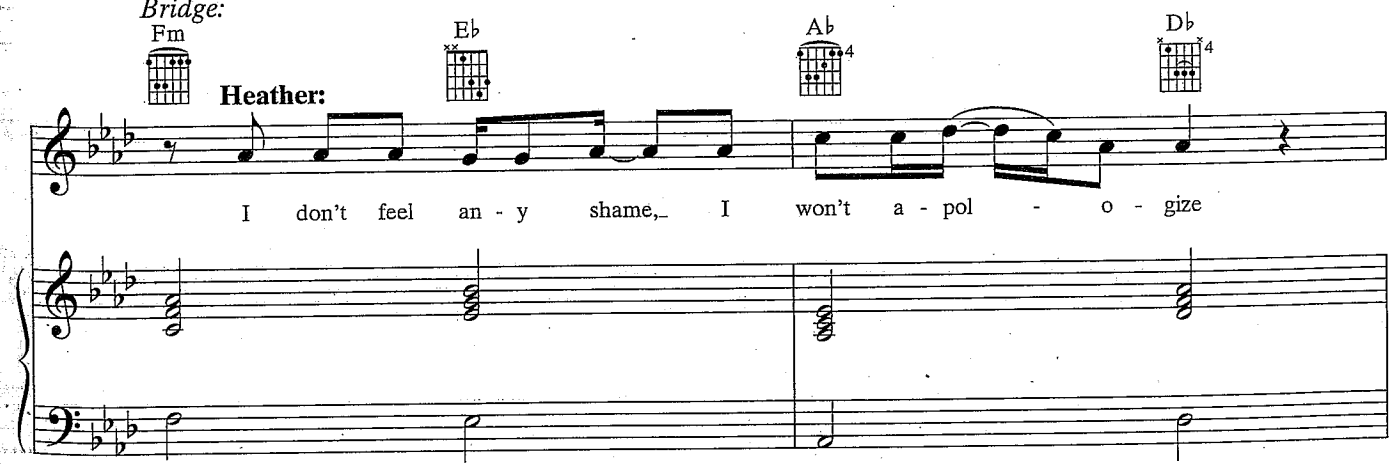


Poco rubato
Bridge:

Fm Eb Ab Db


Heather:

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



E \flat

A \flat

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

D \flat

A \flat

D \flat

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

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

E \flat

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

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



a tempo



***Will and Ens. 2:**



You're leav-ing, you're leav - ing,

***Ens. 1:**

Home.

ff a tempo



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



home?

HOLIDAY

Lyrics by
BILLIE JOE ARMSTRONG

Punk ♩ = 147 (♩ = $\frac{3}{4}$ ♩)

N.C.

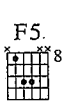
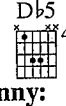
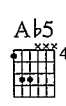

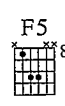

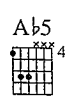
Music by
GREEN DAY
Arranged by
TOM KITT

Musical notation for the first system, including vocal line and piano accompaniment. The piano part starts with a *mf* dynamic. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4.

Musical notation for the second system, including guitar chords and vocal line. The guitar part features chords: Fm⁸, D^b₄, A^b₁₁, E^b₆, Fm⁸, D^b₄, A^b₁₁, E^b₆. The vocal line includes the lyrics: "Tunny: Johnny: Say! Hey!". The piano part includes a *mf* dynamic and triplets in the bass line.

Musical notation for the third system, including guitar chords and piano accompaniment. The guitar part features chords: F⁵₈, D^b₅₄, A^b₅₄, E^b₅₆, F⁵₈, D^b₅₄, A^b₅₄, E^b₅₆, F⁵₈. The piano part starts with a *f* dynamic.

Verse 1 (sing 1st time only):

Johnny:



1. Hear the sound of the fall - ing rain com - ing down like an

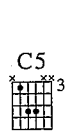


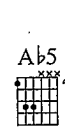
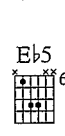
Verse 2 (sing 2nd time only):

Andrew: **Theo:**



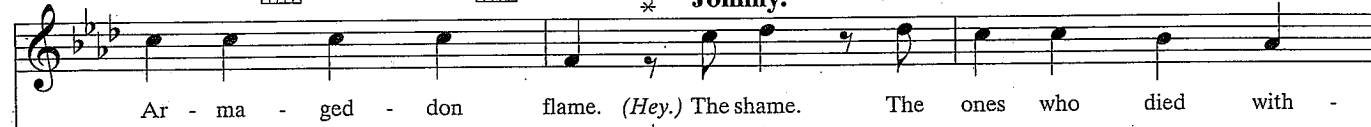
2. Hear the drum pound - ing out of time, an - oth - er pro - test -



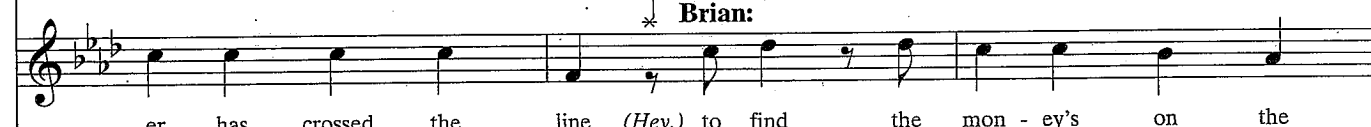
All men:

Johnny:



Ar - ma - ged - don flame. (Hey.) The shame. The ones who died with -

Brian:



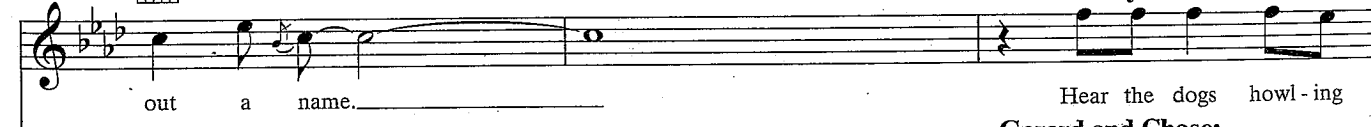
er has crossed the line (Hey.) to find the mon - ey's on the





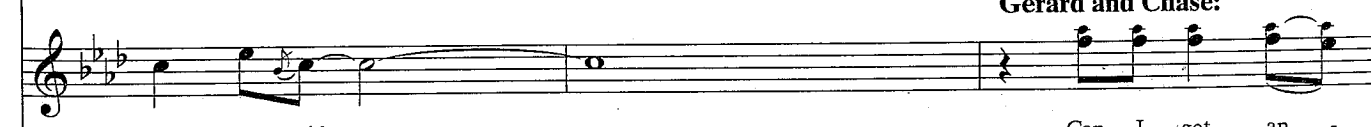



Tunny:



out a name. Hear the dogs howl - ing

Gerard and Chase:



oth - er side. Can I get an -





out of key to a hymn called "Faith and Mis - er -

Gerard:

oth - er "A - men?" (A - men!) There's a flag wrapped a - round a score of



y." (Hey!) and bleed, the com - pa - ny lost the war to - day.

Ben: +Gerard: **All men + 1 woman:**

men. (Hey!) A gag. A plas - tic bag on a mon - u - ment.

Chorus: (sing both times)



Tunny and Johnny:

I beg to dream and dif - fer

Men:

I beg to dream and dif - fer

Ab5 Eb5 F5

from the hol - low lies. This is the dawn -
 from the hol - low lies. This is the dawn -
 (Hey.)

8vb

Db5 Ab5 C5

ing of the rest of our lives
 ing of the rest of our lives

1. N.C. Johnny:

Fm Db Ab Eb

on hol - i - day.

mf

Fm 8 Db 4 Ab 11 Eb 6

|| 2.

N.C. Men +
1 woman:

on hol - i - day.

F5 G5 3 Ab5 4 Db5 4 Bb5 6 Eb5 6 C5 3 F5 G5 3 Ab5 4

Eb5 6 C5 8 F5 8 F5 G5 3 Ab5 4 Db5 4 Bb5 6 Eb5 6 C5 8

Hey!

F5 G5 3 Ab5 4 Eb5 6 C5 8 F5 8 Db5 4

(Guitar solo)



* All:

(Ooh.....)



N.C.

Three, four!

mf

Andrew:

The rep - re - sen - ta - tive from Jin - gle - town

Bridge:

Theo:

has the floor.

Zieg Heil to the

All:

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

Theo:

Pul - ver - ize the Eif - fel Tow - ers, who crit - i - cize your

All: gov - ern - ment. **Theo:** Bang, — bang — goes the bro - ken glass and

All: kill all the fags that don't a - gree. **Theo:** Tri - als by fire

Eb5 C5 F5 Bb5

All: set - ting fire is not a way that's meant for me. meant for me.

C5 Bb5 C5

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

Chorus: F5 D#5

Ensemble:

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

hey, hey, hey, hey, hey, hey

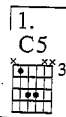


from the hol - low lies. This is the da

* All:

Hey!

Piano accompaniment for the first system, including treble and bass clefs.



ing of the rest of our lives.

Rest of our lives.

Piano accompaniment for the second system, including treble and bass clefs.



This is our lives.

Hey!

Piano accompaniment for the third system, including treble and bass clefs.

*Sing cue notes 2nd time.

Fm 8 D \flat 4 A \flat 11 E \flat 6

on hol - i - day.

(Hey!

ff

Fm 8 D \flat 4 A \flat 11 E \flat 6 Fm 8 D \flat 4

Hey!

Hey!

Hey!

A \flat 11 E \flat 6 Fm 8 D \flat 4 E \flat 5 6 C5 8 F5 8 F5 8

Hey!

Hey!

Hey!

Hey!

BOULEVARD OF BROKEN DREAMS

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Mid-tempo pop/punk ♩ = 83

Chords: *Fm, Ab, Eb, Bb, Fm, Ab, Eb, Bb

mf

(with pedal)

Verses 1 & 2:

Chords: Fm, Ab, Eb, Bb

Johnny:

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 ___

Chords: Fm, Ab, Eb, Bb

___ 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..

Chords: Fm, Ab, Eb, Bb, Fm, Ab

I walk this emp - ty street
Read be - tween the lines of

*Optional Guitar Capo 1.



on the bou - le - vard_ of bro - ken dreams, where the cit - y sleeps and
 what's fucked - up and_ ev - 'ry - thing's al - right. Check my vi - tal signs and



I'm the on - ly one_ and I walk a - lone._
 know I'm still a - live_ and I walk a - lone._



I walk a - lone, I walk a - lone._ I walk a - lone, I walk a - lone._ } I walk a - lone, I walk a...

Chorus:



Johnny (2nd time + Chase, Andrew, Miguel, Declan, Brian, and Gerard):

My shad - ow's the on - ly one that walks_ be - side_ me. My shal - low heart's.

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

— the on - ly thing that's beat-ing. Some-times I wish some-one out there will find me.

D \flat A \flat Csus N.C. Fm A \flat

'Til then I walk a - lone. Ah. Ah.

Will, Declan, and Chase (2nd time all men):

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

+Brian, Gerard: Johnny:

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

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

f (Gr. solo...)



Musical notation for the first system, including treble and bass staves with piano accompaniment.



N.C.

Musical notation for the second system, including treble and bass staves with piano accompaniment.

Verse 3:



Johnny and
Whatsername:



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

3. I walk this emp - ty street on the bou - le - vard of bro - ken

mp



All:

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

dreams, where the cit - y sleeps and I'm the on - ly one and I walk a...

Chorus:



Ensemble:

My shad - ow's the on - ly one that walks be - side me. My shal - low heart's



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

Whatsename:

Ah. Ah.



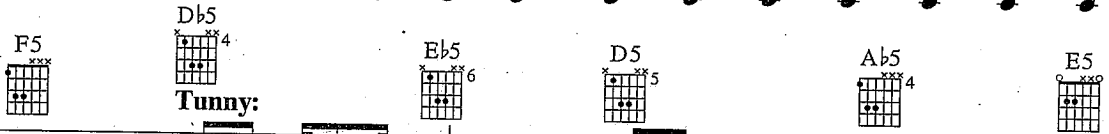
All men:

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

Ah. Ah. Ah. Ah.



a - lone. (Ah. _____)



Tunny:

All men: Cit - y of the dead. Cit - y of the damned.

Ah. Ah. Ah. Ah. Ah.

ff



Gerard and Miguel:

Cit - y of the damned.

Ah. I Ah. walk a... Ah. I Ah. walk a...



Sigs mis - lead - ing to no - where.

Ah. I walk a... Ah. I walk a... Ah. I walk a... Ah. I walk a...



Ah. I walk a... Ah. I walk a... Ah. I walk a... Ah. I walk a...



Ah. I walk a... Ah. I walk a... Ah. I walk a... Ah. I walk a...

FAVORITE SON

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Bright punk rock ♩ = 168

Verse 1:

B♭5



Joshua:

1. He hit the ground_ run - ning at the

Women:

1. At the

G5



A5



B♭5



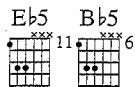
speed of light. His star was bright-ly shin - ing

speed of light.



like a ne - on light. It's your

Like a ne - on light.



fa - vor-ite son. It's your fa - vor-ite son. 2. A fix-ture on the

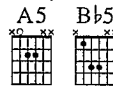
It's your fa - vor-ite son.

Verses 2 & 3:



talk show to the sil ver screen
mer i - can real - ly ain't so clean.

2. To the sil ver screen
3. Ain't so clean.



From here to Col - o - ra - do, he's a
His roy - al au - di - to - ri - um, it's a

He's a
It's a



sex ma - chine. } It's your fa - vor - ite son..
mur der - scene. }

sex ma - chine. }
mur der - scene. }



It's your fa - vor - ite son. But is - n't it a
It's your fa - vor - ite son.

Chorus:



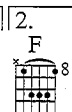
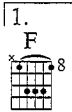
drag? Is - n't it a drag? —

Oh no, it's a drag, it's such a... Oh no, it's a



Is - n't it a drag? It's pret-ty, but it's sad, but is - n't it a

drag, it's such a drag. Sad, but is - n't it a



1. drag? 2. drag?

3. A clean-cut All - A - drag?

Bb5



Gb5



All:

(Whispered:) Ah ah

This system contains the first system of music. It features a vocal line in the upper staff with a long note followed by a rest, and a piano accompaniment in the lower staves. The piano part consists of a steady eighth-note accompaniment in the bass and a more complex accompaniment in the treble. The tempo is marked 'All:'. The lyrics '(Whispered:) Ah ah' are written below the vocal line.

A5



Bb5



ah ah

This system contains the second system of music. The vocal line has two notes, 'ah' and 'ah', with rests. The piano accompaniment continues with similar patterns to the first system.

G5



ah.

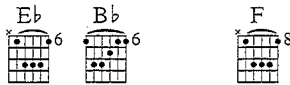

This system contains the third system of music. The vocal line has a single note 'ah.' followed by a rest. The piano accompaniment continues with similar patterns.

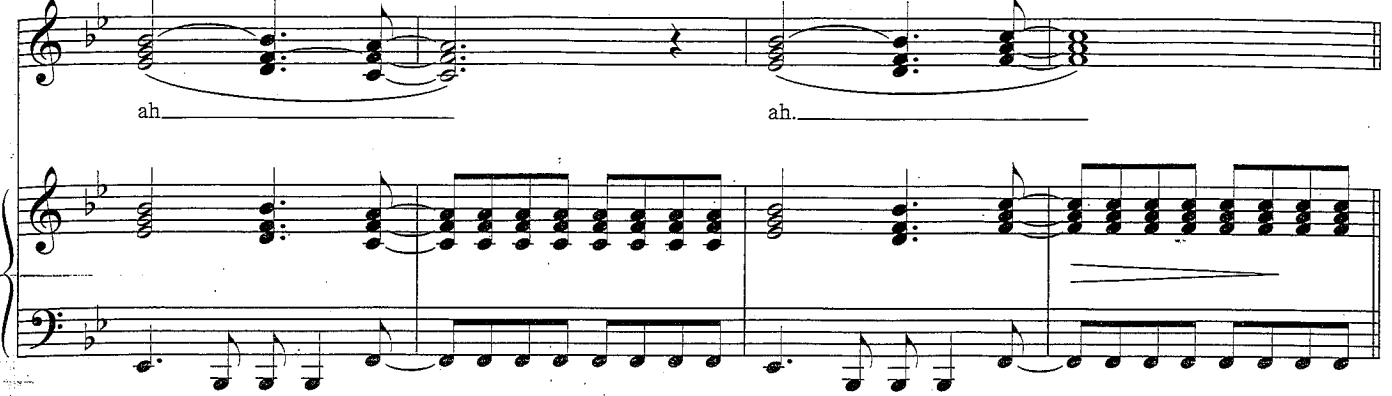


All: (Concert)

Ah ah


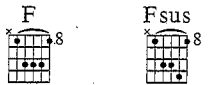
This system contains the fourth system of music, marked 'All: (Concert)'. The vocal line has two notes, 'Ah' and 'ah', with rests. The piano accompaniment features a more complex, arpeggiated accompaniment in the bass and treble.



ah ah.


Bridge:





Joshua:

Well, no one says it's fair.

mp






Turn a teen - age lush to a

Women:

To a





N.C.

mil - lion - aire._____ 4. Now, where's your fuck - ing

mil - lion - aire._____

Verse 4:



cham - pi - on? On a pant - y - raid.

All:
Di - dip di di - dip di di - dip di di - di di - dip, ah,



He's not the All - A - mer - i - can that you

All - A - mer - i - can di - di - dip di di - di di - dip,



thought you paid. It's your fa - vor - ite son.

thought you paid. It's your fa - vor - ite son.

It's your fa - vor - ite son. It's your

It's your fa - vor - ite son. It's your

N.C.

Repeat 3 times

fa - vor - ite son. It's your fa - vor - ite son. It's your fa - vor - ite

fa - vor - ite son. It's your fa - vor - ite son. It's your fa - vor - ite



rit.

ARE WE THE WAITING

Lyrics by
BILLIE JOE ARMSTRONG


Music by
GREEN DA
Arranged by
TOM KITT

Moderate rock ♩ = 112

A  D 



(All:) son.

mf



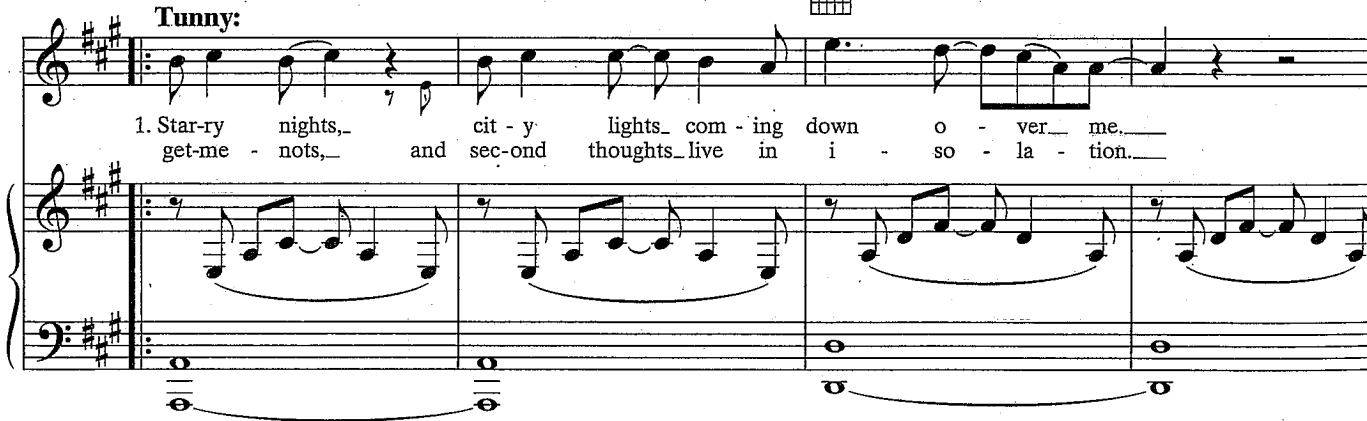
(with pedal)



Verse:

A  D 

Tunny:


1. Star-ry nights, cit - y lights com - ing down o - ver me.
get-me - nots, and sec-ond thoughts live in i - so - la - tion.



A  D 

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

sim.





Are we, we are, are we, we are the wait - ing un - known? This
 Are we, we are, are we, we are the wait - ing un - known? The



dirt - y town, was burn - ing down in my dreams. The
 rage and love, the sto - ry of my life.



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

Chorus:



Tunny and Joshua

And scream - ing...

Ensemble:

Are we, we are, are we, we are the wait - ing?



1.



Tunny:

2. For -

Are we, we are, are we, we are the wait - ing?

2.



Tunny:

The wait - ing un - known.

are we, we are the wait - ing.

Tunny and Joshua:



And scream - ing...

Ensemble 1:

Are we, we are, are we, we are the wait - ing.

Ensemble 2:

Are we, we are, are we the wait - ing.



Tunny:

The wait - ing un - known.

Ens. 1:

Are we, we are, are we, we are the wait - ing.

Ens. 2:

Are we, we are, are we the wait - ing.



Are we, we are, are we the wait - ing un - known?

Are we, we are, are we, we are the wait - ing, the

Are we, we are, are we the wait - ing,

N.C.

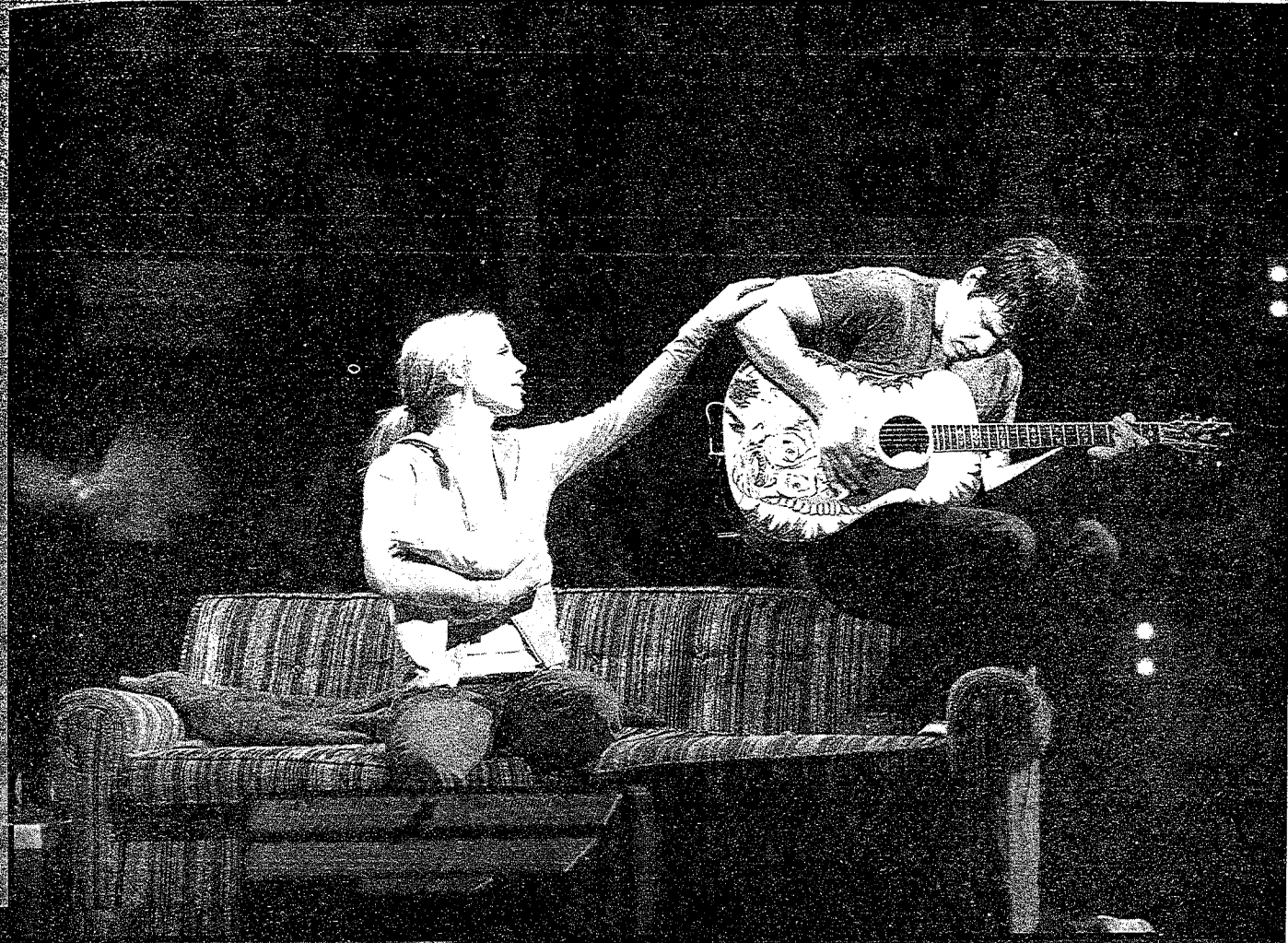
The wait - ing, the wait - ing.

wait - ing, the wait - ing.

the wait - ing, the wait - ing.

*Drums ad lib.

Segue to "St. Jimmy"



ST. JIMMY

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DA
Arranged b
TOM KITTI

Fast punk rock ♩ = 148 (♩ = 296)

N.C.

(Drums)

Verse 1:

A5



Johnny:

D5



1. Saint Jim - my's com-ing down_ a - cross the al - ley-way_

mf





A5




Up on the bou-le - vard_ like a zip gun on pa - rade_





D5



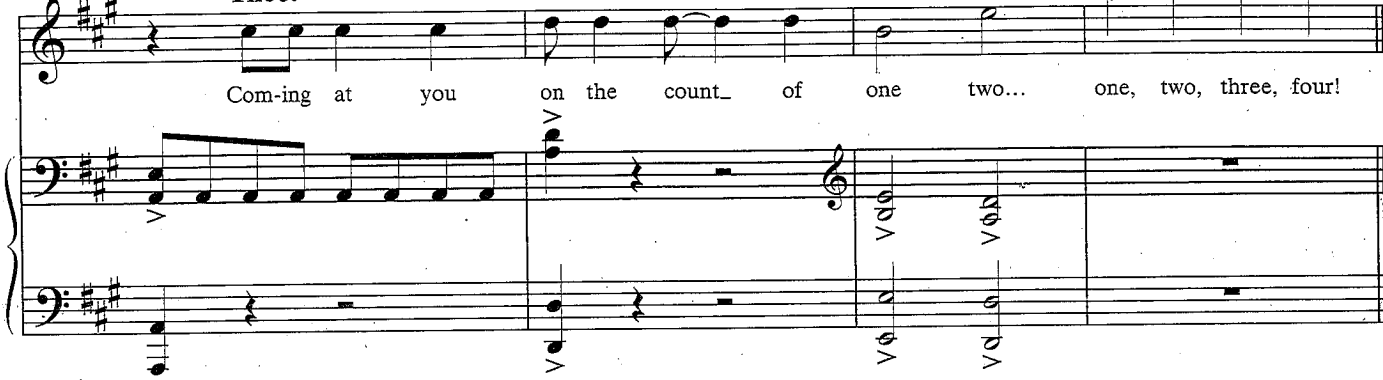
Miguel:    **Declan:** 

Light of a sil-hou - ette, he's in - sub - or - di - nate.



Theo:     **N.C. St. Jimmy:**

Com-ing at you on the count_ of one two... one, two, three, four!







Verses 2 & 3:

A5  D5  E5  A5 

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

D5  E5  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  E5  A5 

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

D5  E5  A5 

the nee - dle in the vein_ of the es - tab - lish - ment._ } I'm the
 prod - uct of war and fear_ that we've been vic - tim - ized._ }






D5 A5 D5

pa - tron saint of the de - ni - al with an an - gel face and a

1. E5 A5 D5

taste for su - i - cid - al.

E5 A5 D5

2. E5 A5 E

taste for su - i - cid - al.

A5

D5

A5

D5

E5



Musical notation for the first system, including piano accompaniment and a vocal line with a whole rest.

A5

D5

A5

D5

E5



Johnny:

Are you talk-ing to me?_

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

A5

D5

A5

D5

E5



Musical notation for the third system, including piano accompaniment and a vocal line with a whole rest.

A5

D5

A5

D5

E5



Johnny and St. Jimmy:

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

Musical notation for the fourth system, including piano accompaniment and a vocal line with lyrics.

1.2.3.



Musical notation for the first system, including treble and bass staves with chords and melodic lines.

4.



All:

Saint Jim - my!

Musical notation for the second system, featuring a vocal line with lyrics and piano accompaniment with triplets.



Musical notation for the third system, primarily piano accompaniment with triplets.

Musical notation for the fourth system, primarily piano accompaniment with triplets and sustained notes.

With a half-time feel

A5



D5



G5



(Gtr. solo...)

Verse 4:

D5



A5



St. Jimmy:

4. My name is Saint Jim - my, I'm the

All:

Ooh

...end solo)

D5



G5



D5



A5



son of a gun, I'm the one that's from the way out - side now..

ooh ooh Saint

D5



A teen - age as - sas - sin ex - e - cut - ing some fun in the

Jim - my. Ooh

G5



D5



A5



cult of the life of crime, now. I'd real - ly hate to

ooh ooh Saint Jim - my. Ooh

D5



G5



D5



say it but I told you so, so shut your mouth be - fore I shoot you down,

ooh

A5

D5

— ol' boy. Wel-come to the club and give me some blood,
 ooh Saint Jim - my. Ooh

G5

D5

A5

Johnny and St. Jimmy:

I'm the res - i - dent lead - er of the lost and found. It's
 ooh ooh Saint Jim - my.

A5

D5

E5

com - e - dy and trag - e -
 Com - e - dy and trag - e -

A5



D5



dy. It's Saint Jim - my, and

dy. It's Saint Jim - my.

E5



A5



poco rit.

a tempo

that's my name...

D5



A5



N.C.

All:

And don't wear it out!

GIVE ME NOVACAINE

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITNEY

Moderately slow ♩ = 80

N.C.
(Drums)

mf

A

F#m

Bm

E



Verse 1:

A


F#m

Will:

1. Take a - way the sen - sa - tion in - side,

Bm  E 

bit - ter - sweet — mi - graine in — my head. — It's



A  F#m 

like a throbbing tooth - ache of — the mind. — And



Bm  E 

I can't take — this feel - ing an - - y - more. —





Chorus:

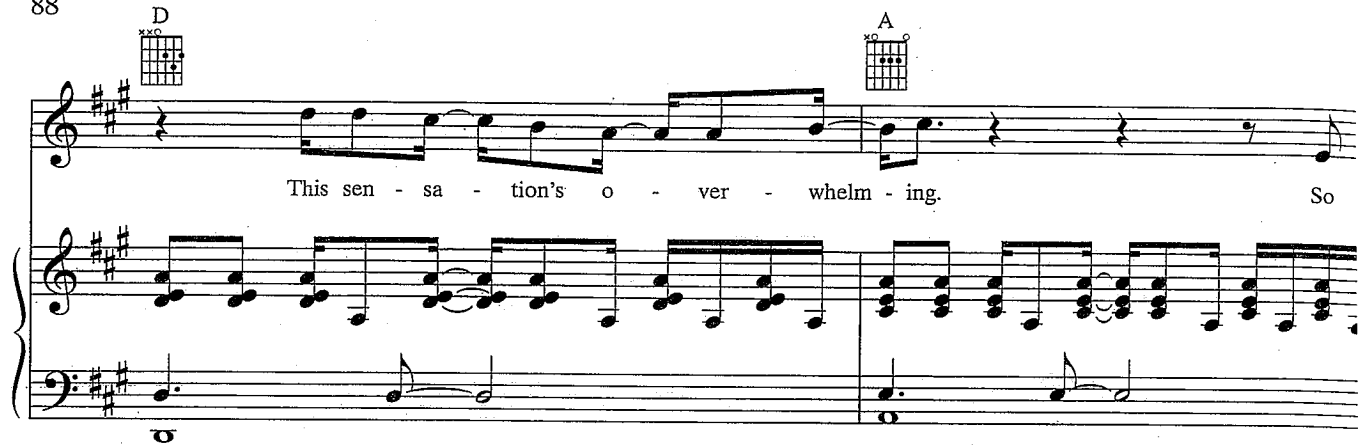
D  A 



Drain the pres - sure from — the swell - ing.



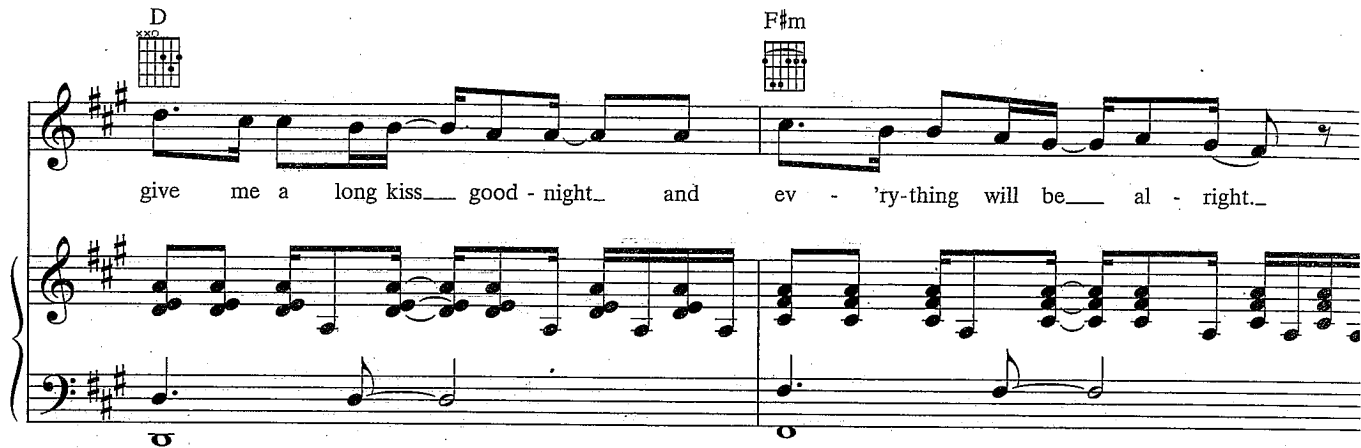
D  A 



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



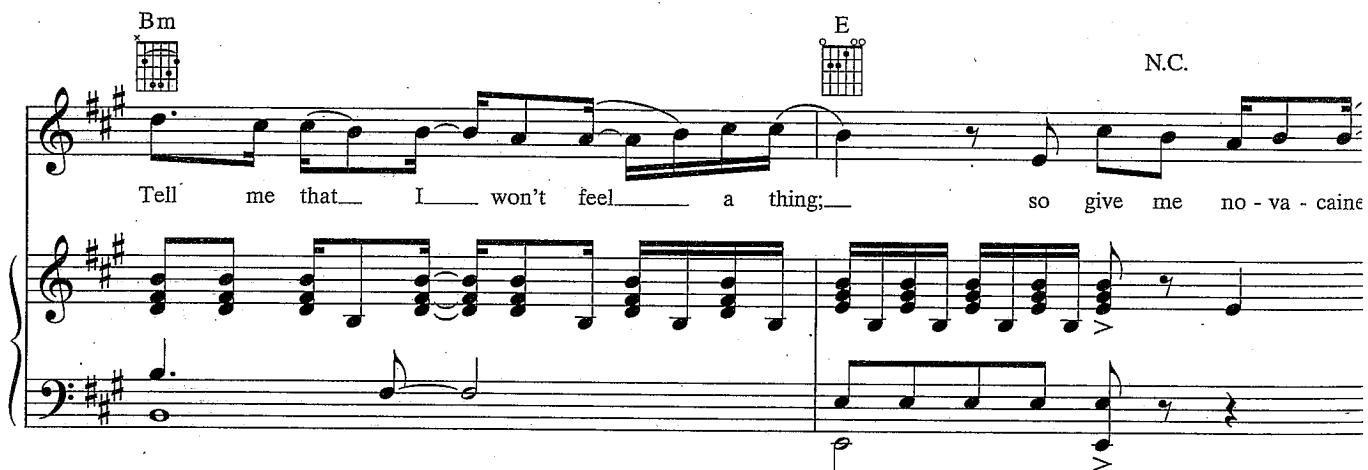
D  F#m 

give me a long kiss___ good - night___ and ev - 'ry-thing will be___ al - right___



Bm  E  N.C.

Tell me that___ I___ won't feel___ a thing;___ so give me no - va - caine



A  F#m 



Bm

E

The first system of music features a guitar part with two chords: Bm (B minor) and E (E major). The piano accompaniment consists of a treble and bass clef with chords and a rhythmic bass line.

Verse 2:

A

F#m

The second system of music features guitar chords A (A major) and F#m (F# minor). The piano accompaniment continues with chords and a rhythmic bass line. A triplet of eighth notes is marked with a '3' above it.

2. Out of bod - y and out of mind,

Bm

E

The third system of music features guitar chords Bm (B minor) and E (E major). The piano accompaniment continues with chords and a rhythmic bass line.

kiss the de-mons out of my dreams. I

A

F#m

The fourth system of music features guitar chords A (A major) and F#m (F# minor). The piano accompaniment continues with chords and a rhythmic bass line. A triplet of eighth notes is marked with a '3' above it.

get the fun - ny feel - ing; and that's al - right,

Bm

E

John-ny says_ it's bet - ter than_ here_ I'll tell_ you what.

Chorus:

D

N.C.

A

Drain the pres - sure from_ the swell - ing.

mf

(Drums)

D

N.C.

A

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

D

F#m

Give me a long kiss_ good - night_ and ev - 'ry-thing will be_ al - right_

Bm

E

N.C.

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

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for Bm and E are shown above the staff. The key signature has two sharps (F# and C#).

A5

A

Ah, no - va-caine.

cresc. poco a poco *f*

This system contains the third line of music. The vocal line has the lyrics 'Ah, no - va-caine.'. The piano accompaniment continues with a dynamic marking of *cresc. poco a poco* and *f*. Chord diagrams for A5 and A are shown above the staff.

Guitar Solo:

F#5

A5

This system contains the guitar solo and piano accompaniment. The guitar solo is written in treble clef. The piano accompaniment is in treble and bass clefs. Chord diagrams for F#5 and A5 are shown above the staff.

F#5

A5

This system contains the continuation of the guitar solo and piano accompaniment. Chord diagrams for F#5 and A5 are shown above the staff.



First system of musical notation, including treble and bass staves with piano accompaniment.



Second system of musical notation, including treble and bass staves with piano accompaniment.

Chorus:



N.C.
Tunny and Will:



Drain the pres - sure from the swell - ing.

Third system of musical notation, including vocal line and piano accompaniment with drum notation.



N.C.



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

Fourth system of musical notation, including vocal line and piano accompaniment with drum notation.



Give me a long kiss_ good - night_ and ev - 'ry-thing will be_ al - right_



N.C.

Tell me that_ I_ won't feel_ a thing_ so give me no - va - caine_



mf




LAST OF THE AMERICAN GIRLS/ SHE'S A REBEL

Lyrics by
BILLIE JOE ARMSTRONG

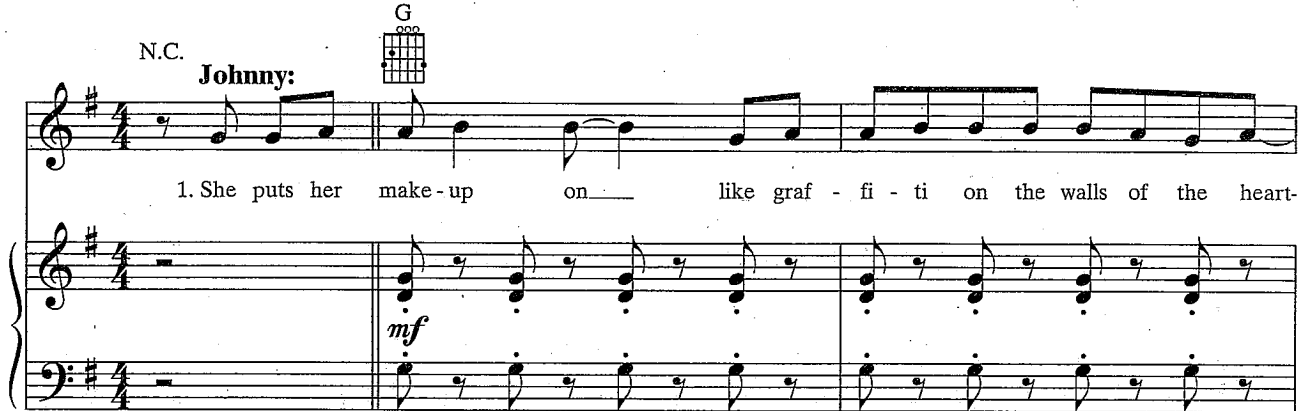
Music by
GREEN DAY
Arranged by
TOM KITT



Bright rock ♩ = 150

Verse 1:

N.C. **Johnny:** 

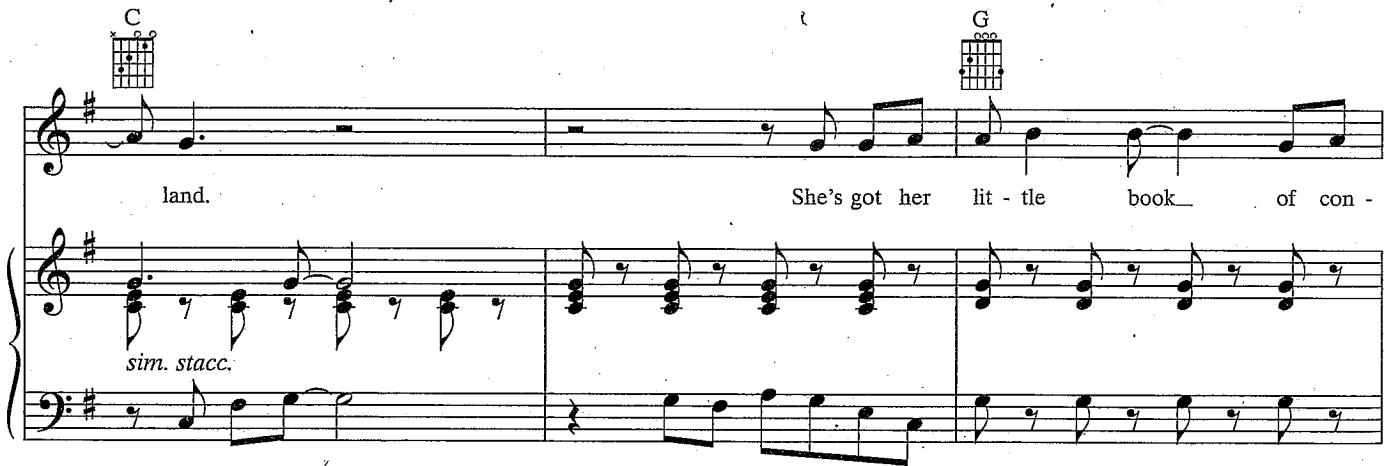
1. She puts her make-up on like graf - fi - ti on the walls of the heart-







 land.  She's got her lit - tle book of con -

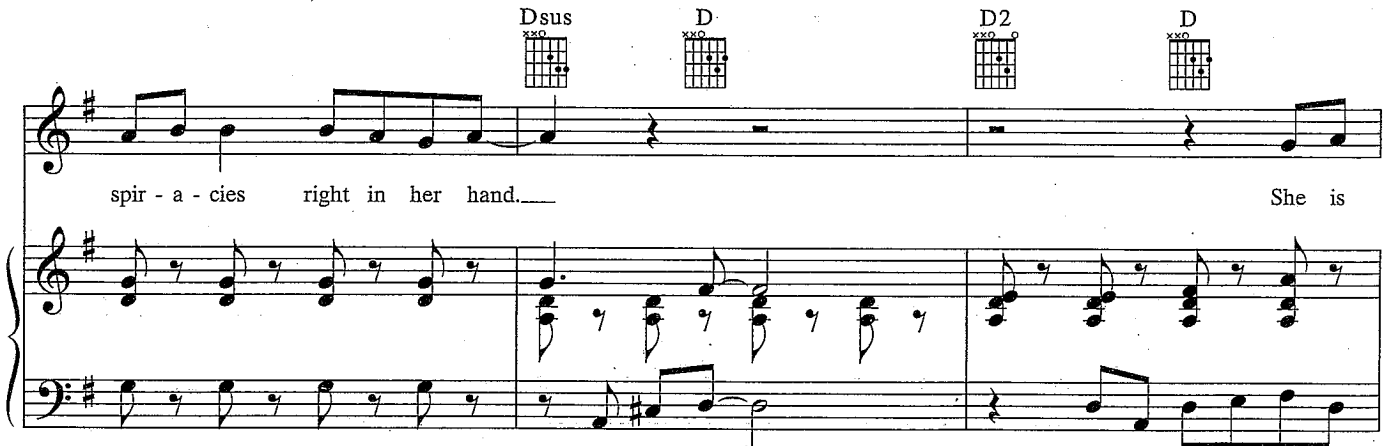
mf



sim. stacc.



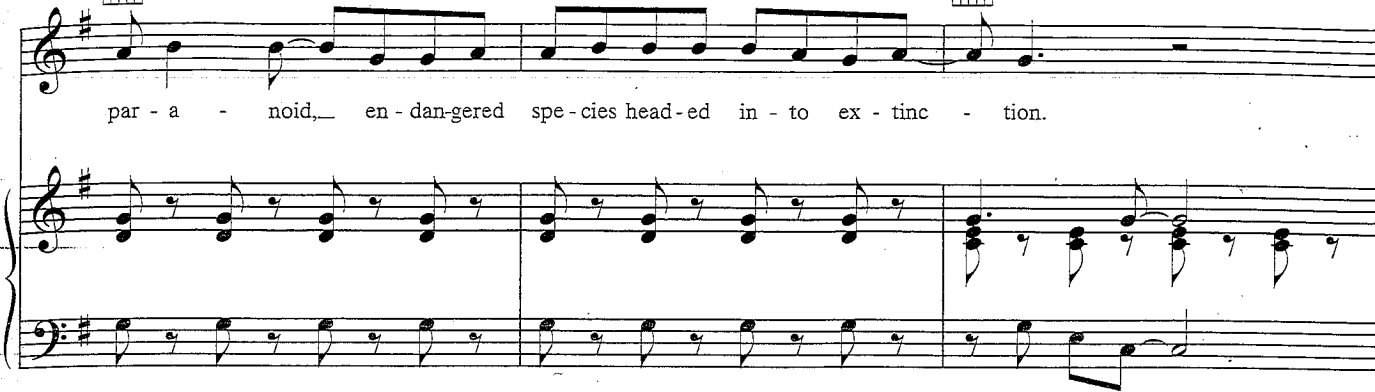
   



spir - a - cies right in her hand. She is



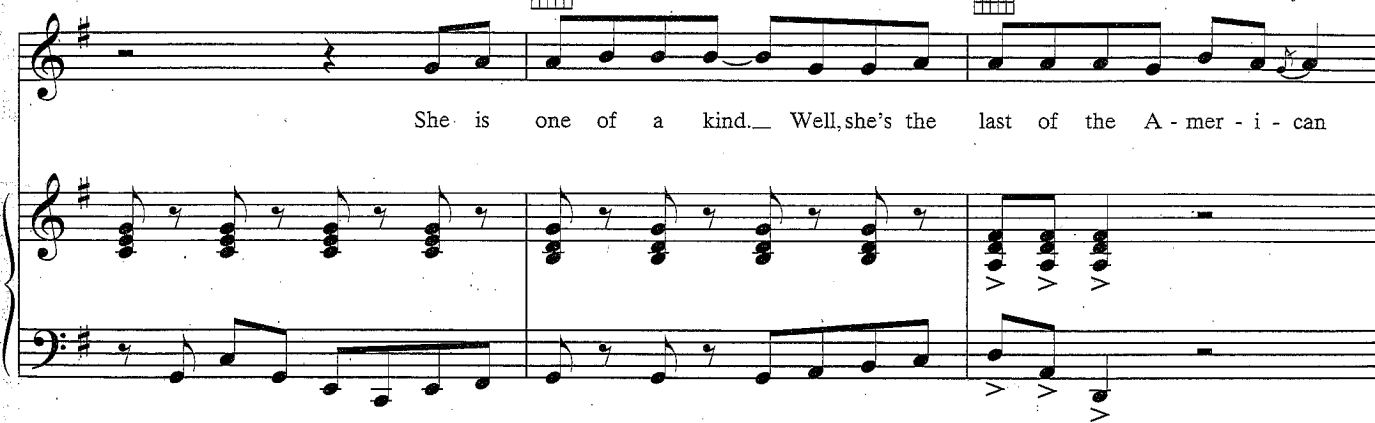
G  C 


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



G  D 

She is one of a kind. Well, she's the last of the A - mer - i - can



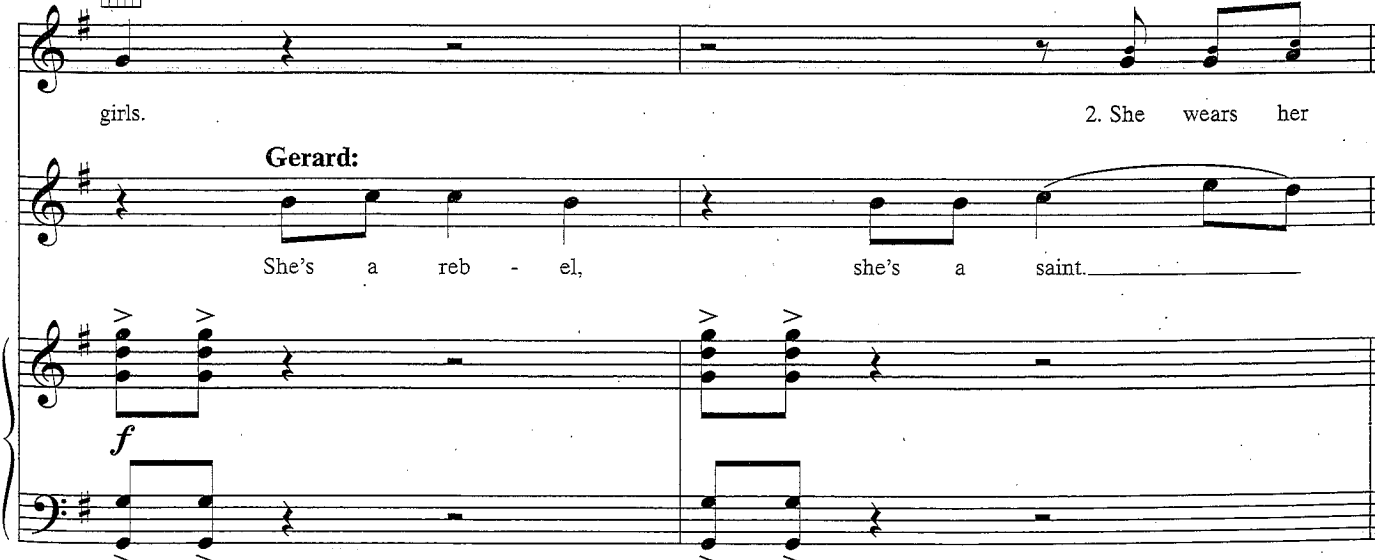
G5 



girls. Johnny and Chase:

Gerard:

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

2. She wears her




G  3  3

o - ver - coat_ for the com - ing of the nu - clear_ win - ter.

She's the salt of the





mf *f*

G  3

She is rid - ing her bike_ like a fu - gi - tive of crit - i - cal ma

earth and she's dan - ger - ous.

mf

D5  5  5  3  3

She's on a hun - ger strike_ for the

She's a reb - el, vig - i - lan - te.

mf

C5



ones who won't make it for din - ner. She makes e -

She's the one that they call old Whats-er - name...

Musical accompaniment for the first system, including piano and bass staves.

G



D5



nough to sur - vive... for a hol - i - day of work - ing class...

She's a sym - bol

Musical accompaniment for the second system, including piano and bass staves.

Chorus:

A5



C5



G



G7



She's a run - a - way... of the es - tab - lish - ment in - cor - po - rat -

of re - sis - tance...

Musical accompaniment for the chorus, including piano and bass staves.

C Cm G

ed. She won't co - op - er - ate... Well, she's the
and she's hold - ing on my heart like a hand gre - nade...

D N.C. Johnny:

last of the A - mer - i - can girls.

mp

Drum Solo:

G5 D5 A5 C5

Guitar Solo:

N.C. G5 A5 C5 G5 A5 C5 D5 A5 C5

G5 A5 C5 G5 A5 C5 G5 A5 C5 D5 A5 C5

This system contains guitar chord diagrams for G5, A5, and C5, each with a triplet of notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Bridge:

Em Bm C G

Whatsername:
She sings the rev - o - lu - tion.

Johnny:
She sings the rev - o - lu - tion, the dawn - ing of our lives.

***Ensemble:**
Ooh, ooh.

The bridge section includes guitar chord diagrams for Em, Bm, C, and G. It features three vocal parts: Whatsername, Johnny, and an Ensemble. The piano accompaniment provides harmonic support with chords and a bass line.

G5/F# C5 B5 Em

She brings this lib - er - a - tion that

She brings this lib - er - a - tion that

Ooh, ooh.

The final section includes guitar chord diagrams for G5/F#, C5, B5, and Em. It features two vocal parts and an ensemble. The piano accompaniment continues with harmonic support.



N.C.

I just can't de - fine. **St. Jimmy:**
 I just can't de - fine. Well, noth - ing comes to mind. Yeah!

Ahh.

Chorus:



Whatsername:

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



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

sim.

D5 A5 C5

of de - struc - tion.

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

Chorus:

G5 C5 G5 C5 G5 C5

Whatsername:

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

Johnny:

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

St. Jimmy:

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

D5 A5 C5 G5 C5 G5 C5

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

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

hold - ing on my heart like a hand gre-nade. She's a reb - el. She's a



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

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

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

Chorus:



St. Jimmy:

My name is Jim - my and you bet - ter not wear it out.

***Ensemble:**

She's a reb - el. She's a reb - el.



Su - i - cide com - man - do that your ma - ma talked a - bout.

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

A5 D5 A5 D5

King of the for - ty thieves, and I'm here to rep - re - sent

She's a reb - el. She's a reb - el.

A5 D5 E5 B5 D5

the nee - dle in the vein of the es - tab - lish - ment.

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

N.C.

(Drums)

LAST NIGHT ON EARTH

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Slowly ♩ = 60

Fm Ab2 E♭ B♭sus Fm Ab2 E♭ B♭sus

The first system of music features a guitar part with chords: Fm, Ab2, E♭, B♭sus, Fm, Ab2, E♭, and B♭sus. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The melody in the right hand consists of quarter notes, while the left hand plays a steady bass line of quarter notes.

Fm Ab2 E♭ B♭sus Fm Ab2 E♭ B♭sus Fm

The second system continues the guitar chords: Fm, Ab2, E♭, B♭sus, Fm, Ab2, E♭, B♭sus, and Fm. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line and a repeat sign.

F

The third system begins with a guitar chord: F. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line.

Verse 1:

St. Jimmy:

1. I text a post - card sent to you. Did it go through?

(à la guitar strum)

Send - ing all my love to you. You are the moon - light of my life.

(à la guitar strum)

ev - 'ry night. Giv - ing all my love to you.

Chorus:

Whatsename:

My beat - ing heart be - longs to you.



Both:

I walked for miles_ 'til I found you_ I'm here to hon-or you_



If I lose ev - 'ry - thing_ in the fire, I'm send-ing all my love_ to you



mp *cresc. poco a poco*

Verse 2:



Heather:

f



2. With ev - 'ry breath_ that I am worth_ here on earth,

D Dm A

I'm send - ing all my love_ to_ you_

This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line are three guitar chord diagrams: D (x02321), Dm (xx0232), and A (x02023).

A+ A6 A7

So if you dare_ to sec - ond - guess, you can rest

This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line are three guitar chord diagrams: A+ (x02023), A6 (x02023), and A7 (x02023). A triplet of eighth notes is marked with a '3' over a slur.

D Dm A




as - sured that all my love's_ for_ you_

This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line are three guitar chord diagrams: D (x02321), Dm (xx0232), and A (x02023).

Chorus: D Dm A

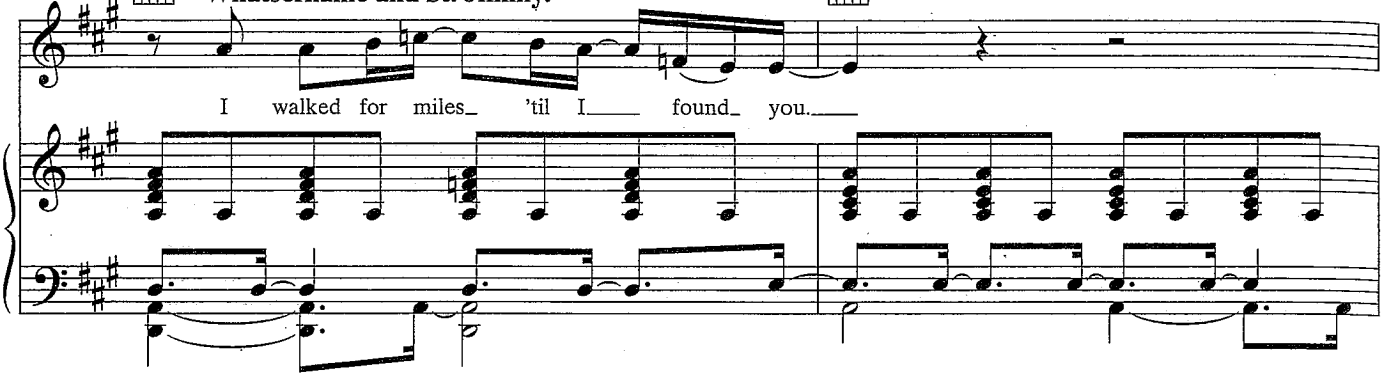
My beat - ing heart_ be - longs_ to_ you_

This system contains the chorus line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. Above the vocal line are three guitar chord diagrams: D (x02321), Dm (xx0232), and A (x02023).

D  Dm  A 

Whatsname and St. Jimmy:

I walked for miles 'til I found you.



D  Dm  A  A/G  F#  A/E 

**Heather/
Whatsname
and St. Jimmy:**

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







Guitar Solo:

D  3 Dm  A  A+ 

Ensemble:

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



A6  A7  D  Dm 

Ahh. Ahh. Ahh.



A  A+ 

Ahh. Ahh.






A6  A7  D  Dm  A 

Ahh. Ahh. Ahh. Ahh. You, you, you.







Chorus:

D  Heather:  A 

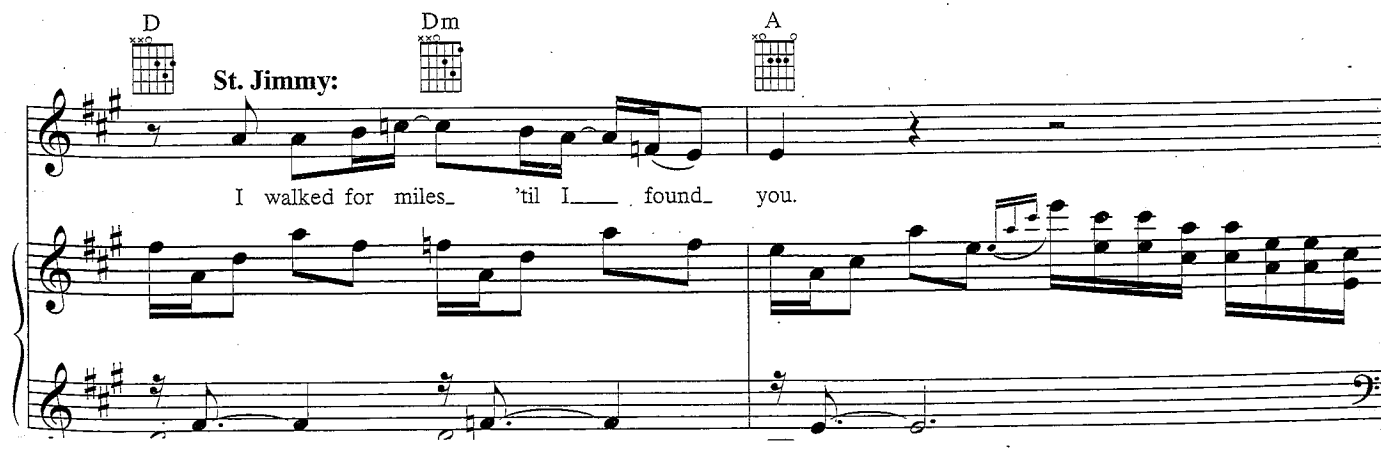
My beat-ing heart be - longs to you.







mp



D  St. Jimmy:  A 

I walked for miles 'til I found you.



Both:

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

mf

well, did I ev - er make... it

N.C.

p

through? Ooh... ooh...

mf

ooh... ooh... ooh... ooh... ooh.

rit. e dim. *mp*

TOO MUCH TOO SOON

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Bright punk rock ♩ = 171

Chord diagrams for the first system: Bb5, C5, A5, G5, F5.

Chord diagrams for the second system: G5, C5.

Chord diagrams for the third system: A5, G5, F5, G5.

Drums: (Drums) *mf*

Verse 1:

Chord diagrams for Verse 1: C5, F5, G5.

Theo:

1. She's al - ways liv - ing like she's run - ning out of time.



Too much just ain't e - nough_ to

sim.



keep her sat - is - fied. And her plas - tic card.



is filled with noth - ing comes to mind.



It's now her oc - cu - pa - tion that she's o - ver - qual - i - fied.

F5



Theo and Will:

The looks are al - ways so de

G5



A5



G5



F



ceiv - ing. The truth is

G



N.C.

F5



ways mis - con - strued to you.

Chorus:

C5



A5



G5



F5



Theo:

*Heather and Will:

Theo:

Too much too soon... (Too much too soon). Too lit - tle, and no

A5 G5 F5

Heather and Will:

G5 C5

— you're com - ing un - glued. Too much too soon. (Too much too

Theo:

G5 N.C. C5 A5

soon.) Too late, and now it sucks to be you too!

G5 E5 F5 A5 C5 A5 G5 E5 F5

Verse 2:

Alysha:

D5 G5 A5

2. He's talk - ing shit a - bout how it's bet - ter way back when.



Will and Theo:

(Ahh, ahh) He lives ev - ry wak - ing mo - ment as a

sim.



Will and Theo:

Alysha:

means to an end. (Ahh, Oh, aah) we are, we are,



Heather and Alysha:

but I'm not; I nev - er used to be.



Alysha:

So, god bless your fuck - ing past and to hell with your glo

sim.



Heather and Alysha:

ry. The looks are al - ways so de -



Alysha:

ceiv - ing. Oh, the truth is al -



+ Heather, Will, and Theo:



ways mis - con - strued to you.

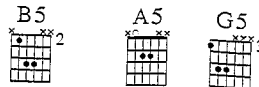
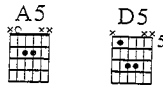
Chorus:



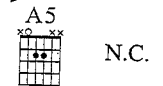
Alysha:

Heather, Will, Theo:

Too much too soon... (Too much too soon.) Too lit - tle, and now...



— you're com - ing un - glued. Too much too soon. (Too much too



soon.) Too late, and now — it sucks to be you too!

Bridge:



Theo:

Alysha:

She packs her bags — and says — good - bye — and bon - voy - age.





Theo:

*Alysha and Theo:

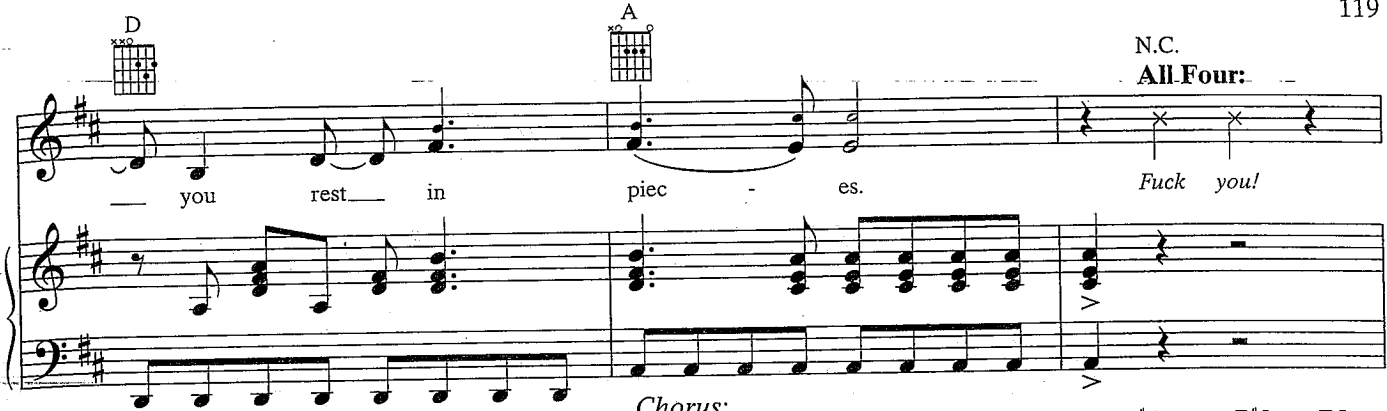
Fare - well, we'll see you in hell. — I hope.

*Vocal line






D  A 

N.C. **All Four:**

— you rest in piec - es. Fuck you!

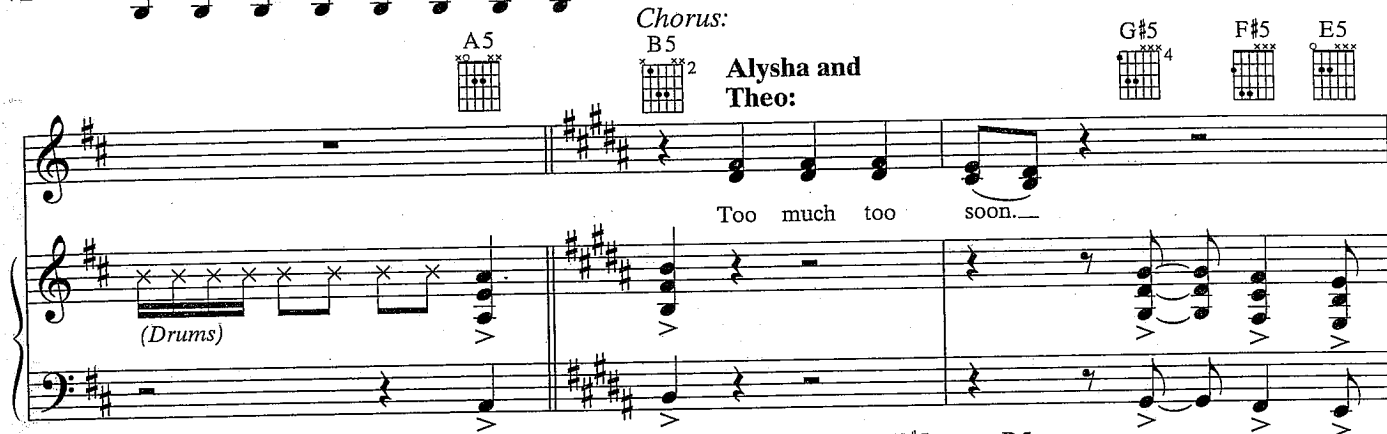





Chorus:

A5  B5  **Alysha and Theo:** G#5  F#5  E5 

Too much too soon...

(Drums)

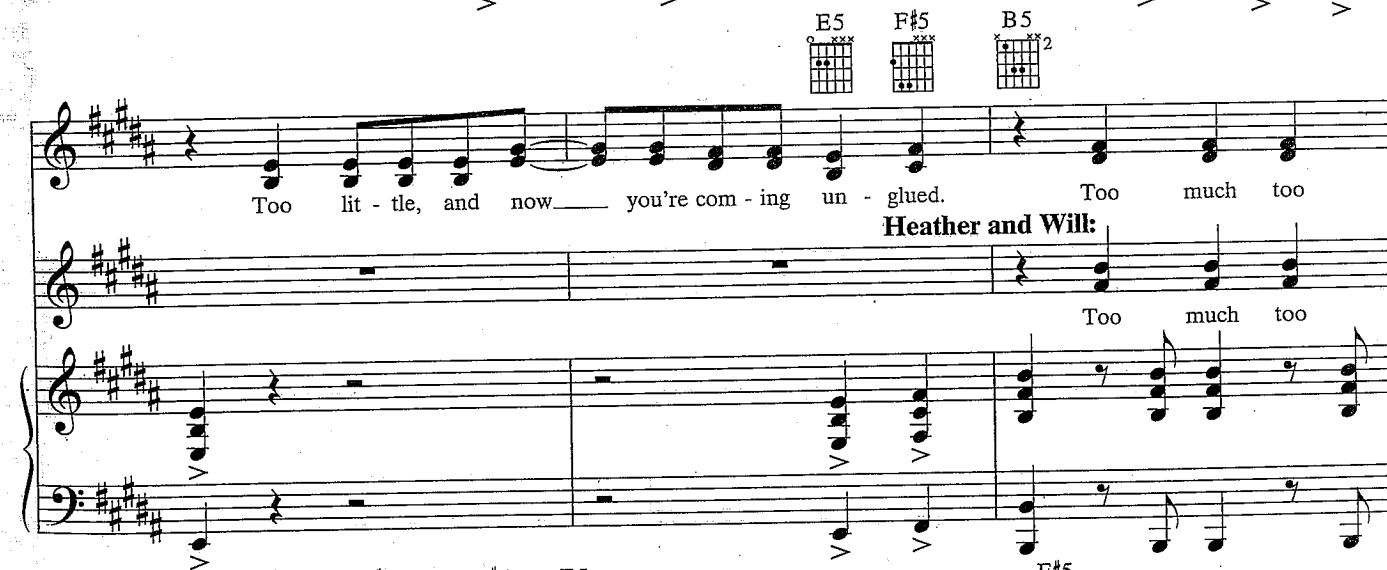





E5  F#5  B5 

Too lit - tle, and now you're com - ing un - glued. Too much too

Heather and Will:

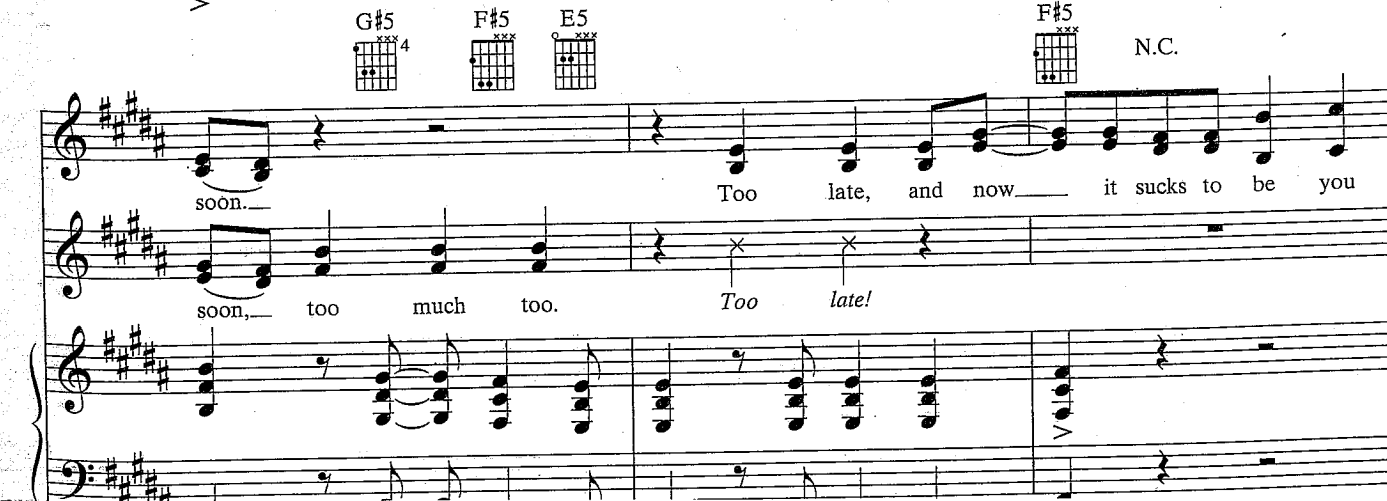
Too much too



G#5  F#5  E5  F#5  N.C.

soon... Too late, and now it sucks to be you

soon, too much too. Too late!





Alysha:

too. Whoa, oh, oh, oh. Whoa.

Heather, Will, and Theo:

Too! Whoa, oh, oh, oh.



Whoa, oh, oh, oh. Whoa. Whoa, oh, oh,

Whoa, oh, oh, oh. Whoa, oh, oh,



oh. Whoa. Whoa, oh, oh, oh. (ad lib. cadenza)

oh. Whoa, oh, oh, oh.

BEFORE THE LOBOTOMY

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Freely, gently ♩ = 84

*F# Bm/F# F# Bm/F# F#

mp

Legato, wistful ♩ = 117

C#(9)/E#

mf
(with pedal)

C#m(9)/E B Bm/D

F# C#(9)/E#

Tunny:

Dream - ing, — I was on - ly dream - ing —

*Original recording, Guitars tuned down 1/2 step.

C#m(9)/E



B



Bm/D



of an - oth - er place_ and time_ where my fam - 'ly's from_

F#



Tunny:

C#(9)/E#



Dream - ing, I was on - ly dream - ing

Chase:




Sing - ing, I can hear them

C#m(9)/E



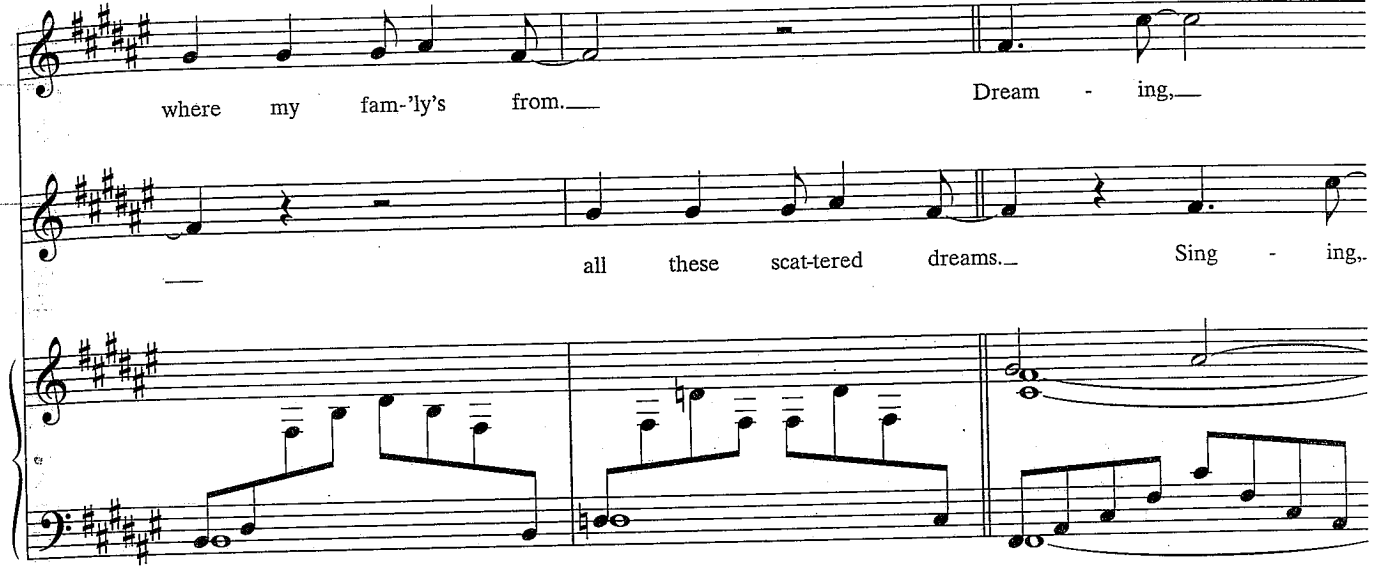
of an - oth - er place_ and time_


sing - ing when the rain_ has washed a - way_

B  Bm/D  F# 

where my fam-ly's from. — Dream - ing, —

all these scat-tered dreams. — Sing - ing.



C#(9)/E# 

(T:) I was on - ly dream - ing —

(C:) I can hear them sing - ing —

Joshua:
Dy - ing, ev - 'ry - one — is dy - ing.



C#m(9)/E



B



Bm/D



of an - oth - er place and time where my fam - ly's from

when the rain has washed a - way all these scat - tered dream

Hearts are washed in mis - er - y, drenched in gas - o - line.

F#



(T:)

C#(9)/E#



Dream - ing, I was on - ly dream - ing

Sing - ing, I can hear them

Dy - ing, ev - 'ry - one is

Ben:
Laugh - ing,



of an - oth - er place___ and time___

sing - ing___ when the rain___ has washed a - way___

dy - ing. Hearts are washed___ in mis - er - y,___

there is no___ more___ laugh - ing. Songs of yes - ter - day___

B

Bm/D

Bm6/D



where my fam-'ly's from._____

all these scat-tered dreams._____

drenched in gas - o - line._____

now live in the un - der - ground._____

EXTRAORDINARY GIRL

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Middle Eastern groove ♩ = 110

N.C.

Ex. Girl:

Ahh, _____ ahh, _____

mf (with djembe)

ahh, _____ ahh, _____

Ex. Girl: Ahh, _____ ahh, _____

+ Chase and Alysha: ahh, _____ ahh, _____

Libby and Leslie: Ahh, _____

+ Ben: ahh, _____

Declan: Ahh, _____

+ Gerard and Andrew: ahh, _____

mp

*All male ensemble vocals written at concert pitch.

+ Miguel:

ahh, ahh, ahh.

+ Josh, Theo, and Brian:

ahh, ahh.

mp *mp*

Pop rock ♩ = 137

B Em B Em

f

B Em B Em

Tunny:

She's an ex - traor - di - nar - y girl in an or - di - nar - y world,



and she can't seem to get a - way.

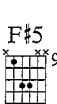
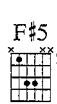


Ex. Girl:

He lacks the cour-age in his mind, like a child left be - hind



like a pet left in the rain.



Tunny:

She's all a - lone a - gain, wip - ing the tears from her eyes.

Ex. Girl:



Some days he feels like dy - ing. She gets so sick of cry - ing.

B



Libby, Leslie, Alysha,
Chase, Andrew, and Ben:



Ahh, ahh, ahh, ahh,

Miguel, Josh, Declan,
Gerard, Brian, and Theo:

Ahh, ahh, ahh, ahh,

B



Tunny:
Ben:



She sees the mir-ror of her - self, an im - age she wants to sell.

ahh.

ahh.

B A B

to an - y - one will - ing to buy.

Ex. Girl:
Libby:

Em B Em

He steals the im - age in her kiss from her heart's a - poc - a - lypse,

B A B

from the one called Whats - er - name.

G#5 F#5 E5 F#5 G#5 F#5 E5 F#5 E5

Tunny:

She's all a - lone a - gain, wip - ing the tears from her eyes.



to an - y - one will - ing to buy.

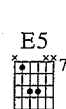
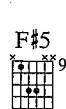
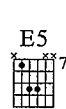
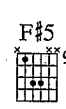
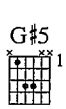
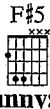
**Ex. Girl:
Libby:**



He steals the im - age in her kiss from her heart's a - poc - a - lypse,







from the one called Whats - er - name.



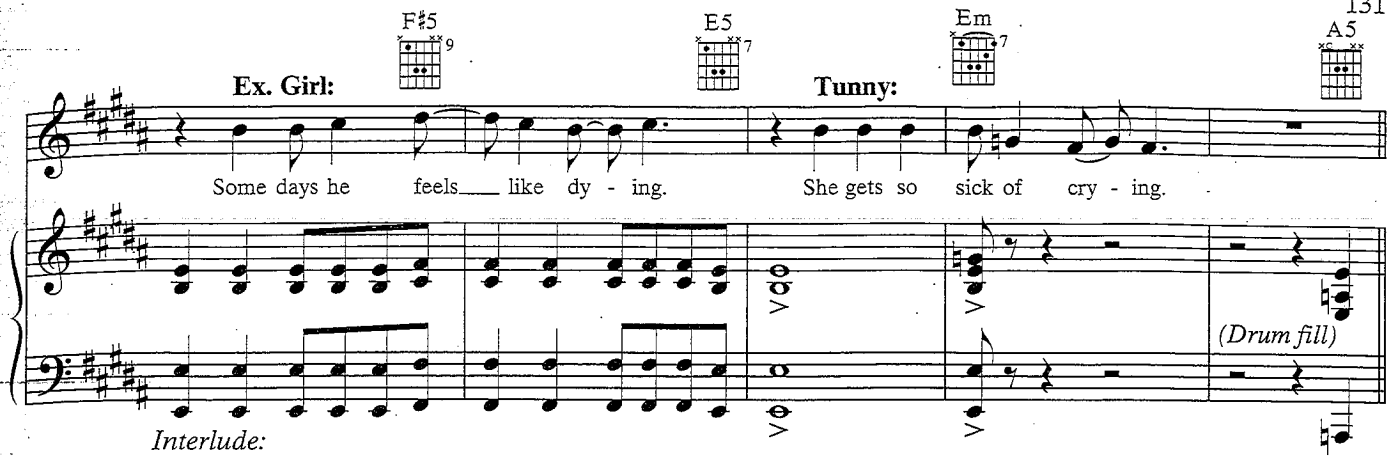
Tunny:

She's all a - lone a - gain, wip - ing the tears from her eyes.





Ex. Girl:  **Tunny:**   

Some days he feels like dy - ing. She gets so sick of cry - ing.

(Drum fill)

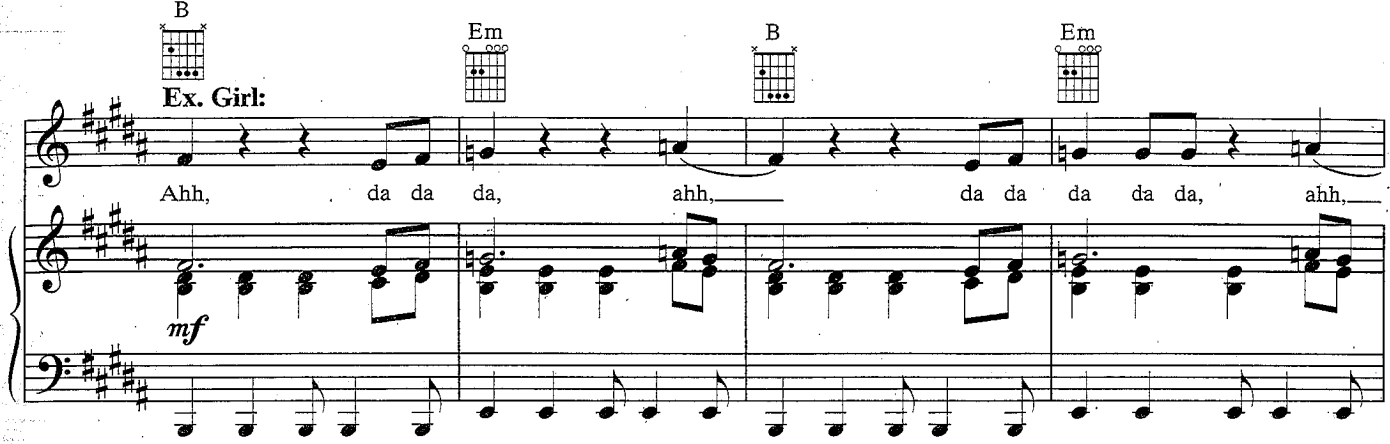





Interlude:

Ex. Girl:    

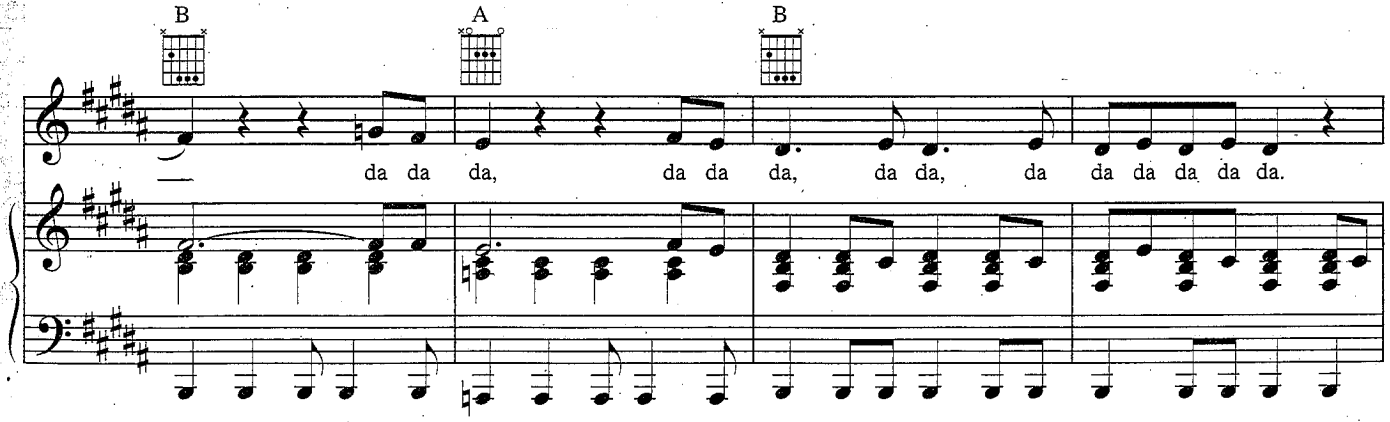
Ahh, da da da, ahh, da da da da da, ahh,

mf



da da da, da da da, da da, da da da da da da.



Ex. Girl:   

Aaah,

Libby, Alysha, and Leslie:

Ahh, da da da, ahh, da da da da da, ahh,





aaah, aaah.

ahh, ahh.

f

Chorus:



Tunny/Ex. Girl:

She's all a-lone a-gain, wip-ing the tears from her eyes.



Some days he feels like dy-ing. Some days it's not worth try-ing.



Tunny:

Now that they both are find-ing, she gets so sick of cry-ing.

v *co*

(Drum fill)



Tunny/
Ex. Girl:



She's an ex - traor - di - nar - y girl, an ex -

*SATB:

She's an ex - traor - di - nar - y girl. She's an ex -



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

traor - di - nar - y girl. She's an ex - traor - di - nar - y girl.



an ex - traor - di - nar - y girl.

She's an ex - traor - di - nar - y girl.

molto rit. *sfz*

BEFORE THE LOBOTOMY

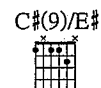
(Reprise)

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Guitar tuned down 1/2 step.

Punk anthem ♩ = 66



Tunny, Chase, Ben, and Joshua:

Dream - ing, _____ I was on - ly dream - ing _____

***Ensemble:**

Ooo, _____

f

Piano opt. 8^{vb}

C#m(9)/E



_____ of an - oth - er place_ and time_ where my fam - ly's from

ooo. _____

*Vocals written at concert pitch.

F#



Tunny, Chase, and Joshua:

D



Sing - ing, I can hear them

Ooo,

C#(9)/E#



C#m(9)/E



sing - ing when the rain has washed a - way

ooo.

B



D



F#



Tunny and Chase:

all these scat-tered dreams. Dy - ing,

Ooo,

C#(9)/E#

C#m(9)/E

ev-'ry-bod-y's dy - ing. Hearts are washed i
ooo.

B

D

er - y, — drenched in gas - o - line.

F#

C#(9)/E#

Tunny:

Laugh - ing, — there is no more laugh - ing.
Ooo,

C#m(9)/E



B



Songs of yes - ter - day now live in the un - der

ooo.

...end opt. 8^{vb}

N.C.



Tunny:

ground. Ahh.

Ahh. f Ahh.

mf ff mf ff

Ahh. Ahh.

Ahh. Ahh.


mf ff mf ff

WHEN IT'S TIME

Words and Music by
BILLIE JOE ARMSTRONG

Mid-tempo ballad ♩ = 80


G5



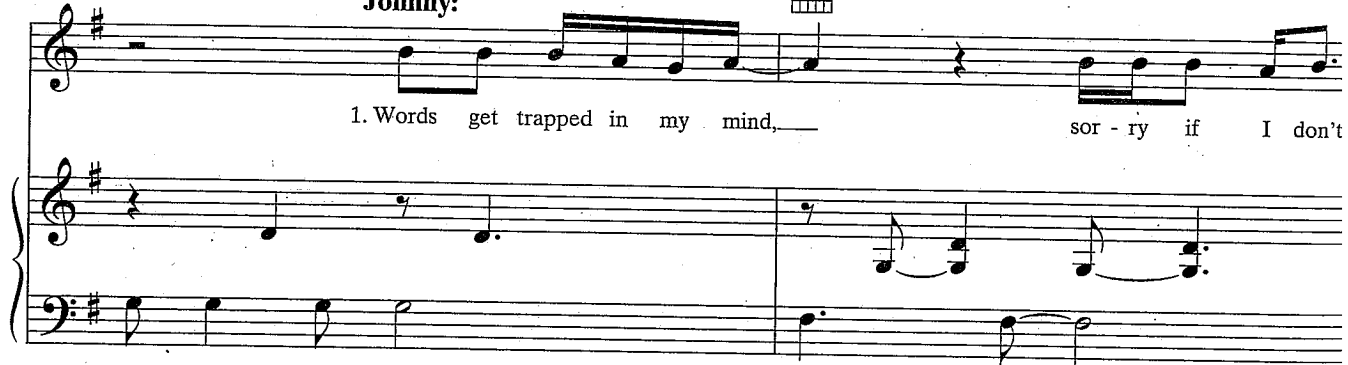
mp
(with pedal)

Verse 1:


Johnny:



1. Words get trapped in my mind, sor - ry if I don't




Em7

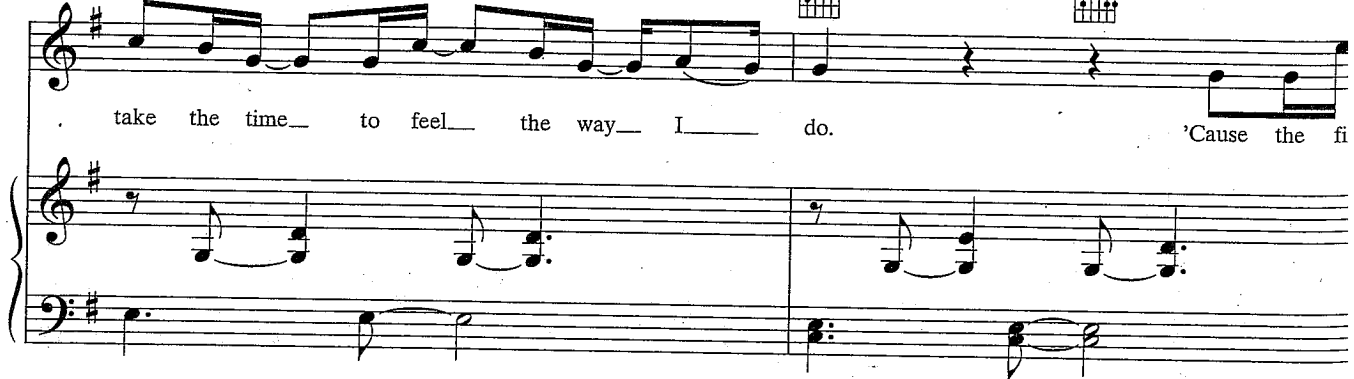



take the time to feel the way I do. 'Cause the fi

C



C2



G5 D G5

— day you came in - to my life, — my time ticks a - round — you.

G/F#

But then I need your voice — as a key — to un-

ten.

Em7 C C2

lock all — the love — that's trapped in — me. So tell me

G5 D G5

when — it's — time — to say I love — you.

C G

All I want is you to un-der-stand that

mf

D G C

when I take your hand, it's 'cause I want to. We are all bo-

G D

in a world of doubt. But there's no doubt, I fig-ured out

Freely

C G/B Am7

I love you.

mp

Em7



to guide them_ and help_ a - long_ the way, or tell them

G



D



G5



when_ it's_ time_ to say_ I love_ you.

G



D



So tell me when_ it's_ time_ to say I love_ you.

C2



G/B



A7sus



G



Ooo.

KNOW YOUR ENEMY

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Moderately bright ♩ = 135

St. Jimmy:

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




got - ta know the en - e - my, wa - hey! Do you know the en - e - my?

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

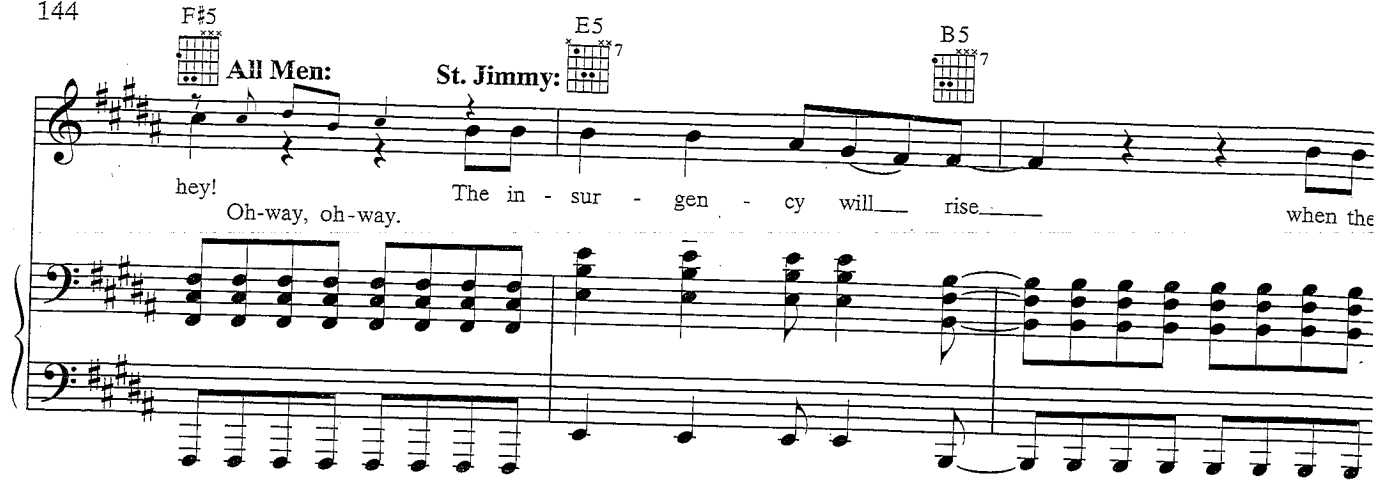
(Drums)





Chord Diagrams:

- N.C.
- B5
- B5
- N.C.
- A5
- B5
- N.C.
- F#5
- B5
- B5
- B5
- E5
- B5
- A5
- B5
- E5
- B5
- E5

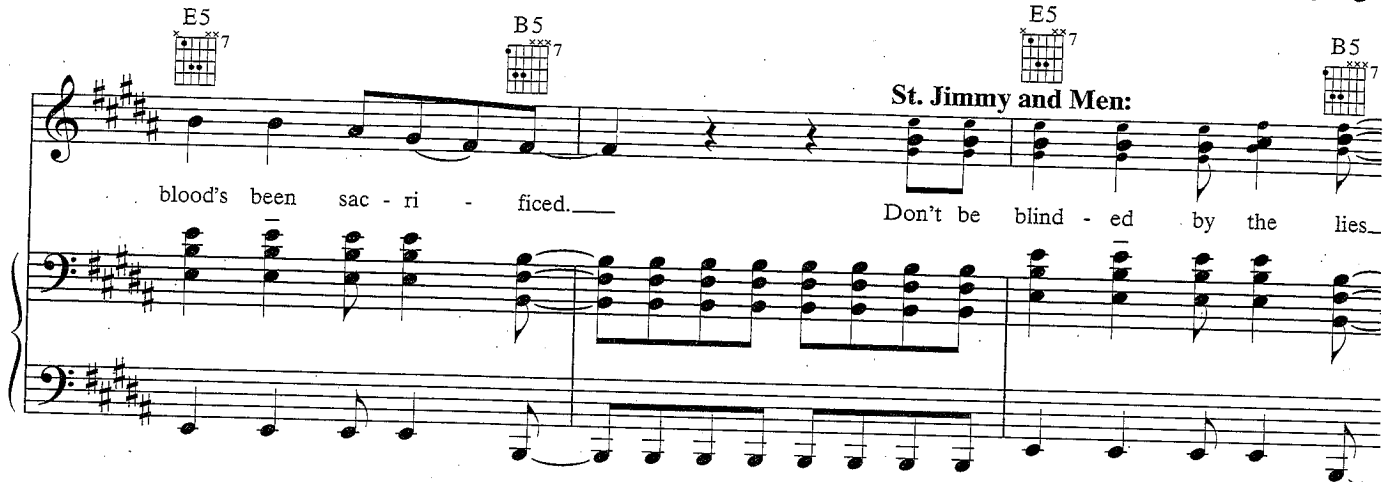
All Men:  **St. Jimmy:**  






hey! Oh-way, oh-way. The in - sur - gen - cy will rise. when the



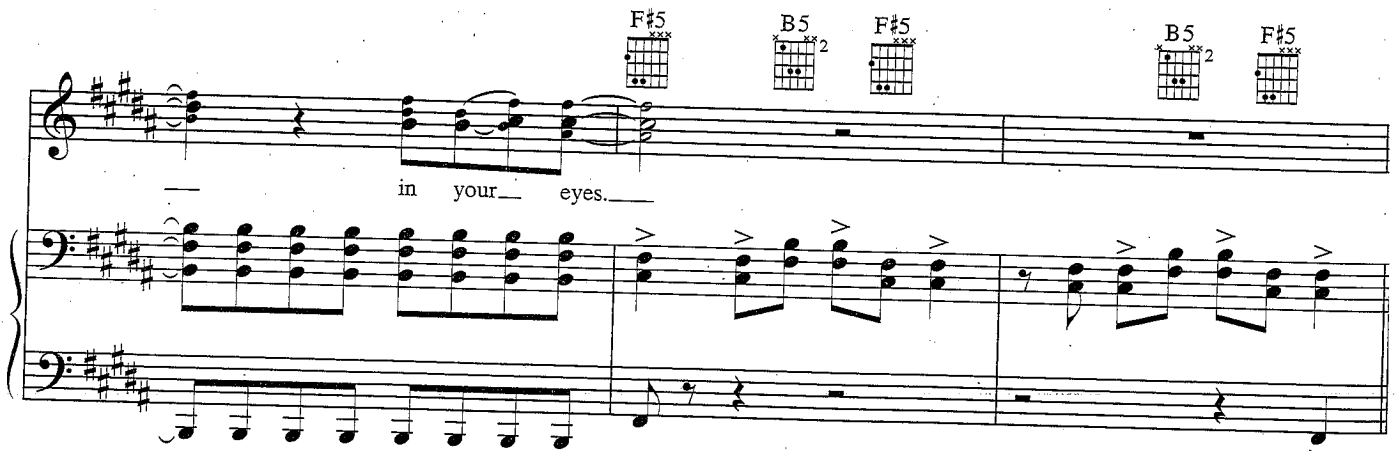
  **St. Jimmy and Men:**  











blood's been sac - ri - ficed. Don't be blind - ed by the lies.



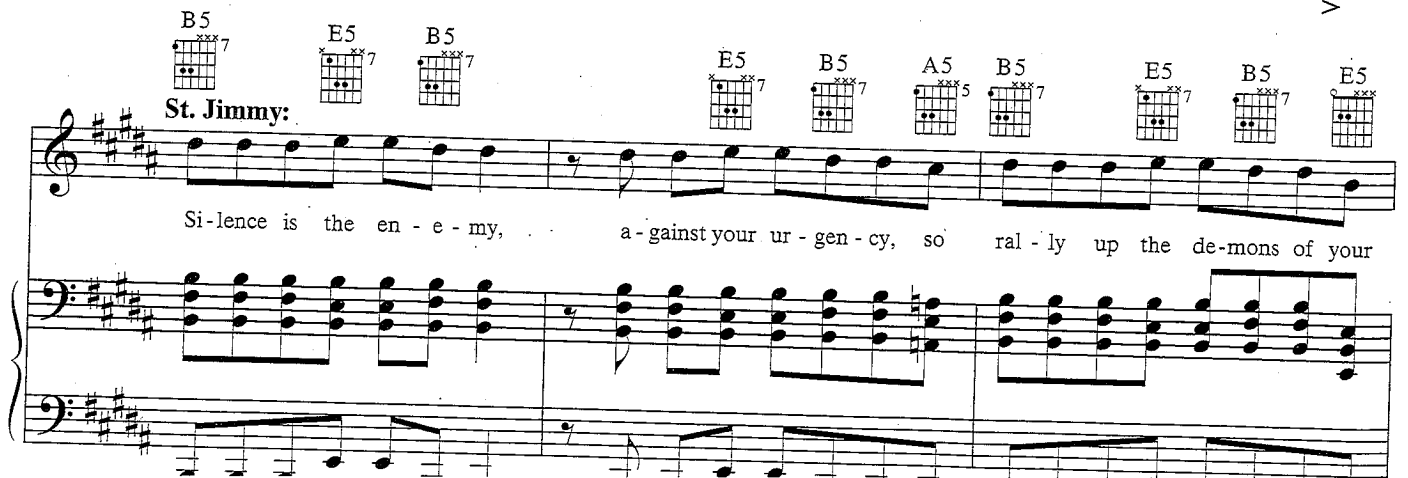
    








in your eyes.



St. Jimmy:          

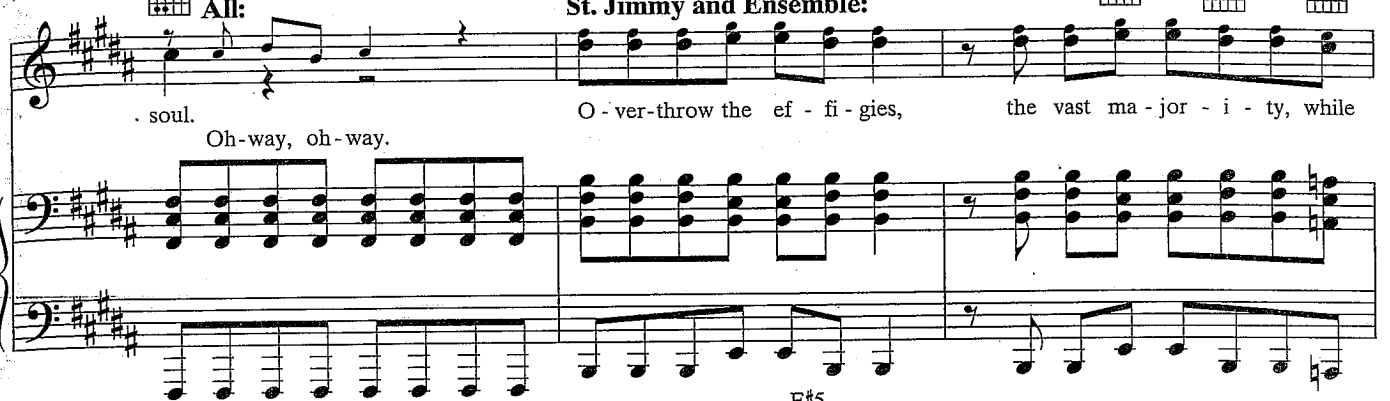
Si-lence is the en - e - my, a - gainst your ur - gen - cy, so ral - ly up the de-mons of your






F#5  All:  B5  E5  B5  E5  B5  A5

St. Jimmy and Ensemble:

. soul. Oh-way, oh-way. O-ver-throw the ef-fi-gies, the vast ma-jor-i-ty, while






B5  B5  E5  B5  E5  F#5

Will:

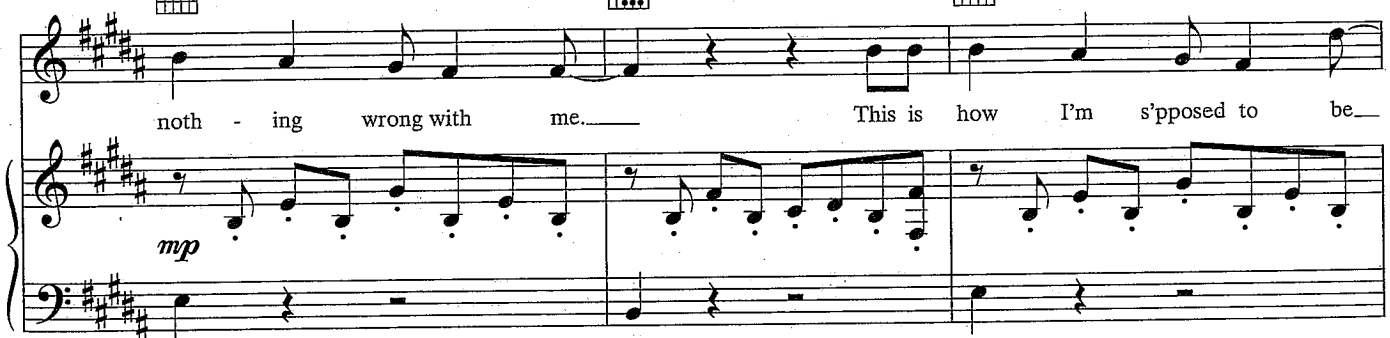
burn-ing down the fore-man of con-trol. Oh-way, oh-way. And there's






E  E  B  E

noth- ing wrong with me. This is how I'm s'posed to be

mp



B  B  E5  B5

in a land of make-be-lieve that don't be-lieve in

mf *f*



F#5



B5



F#5



St. Jimmy:

B5



F#5



me. Wah!

B5



E5



B5



E5



B5



A5



B5



E5



B5



St. Jimmy and Ensemble:

Vi-'lence is an en - er - gy, a - gainst the en - e - my, well, vi-'lence is an en - er - gy, v

F#5



All:

B5



E5



B5



E5



B5



hey! Oh-way, oh-way. Do you know the en - e - my? Do you know your en - e - my? W

B5



E5



B5



E5



F#5



All:

got - ta know the en - e - my, wa - hey! Oh - way, oh - way.

Guitar solo:

B5 7 E5 7 B5 7 E5 7 B5 7 A5 5 B5 7 E5 7 B5 7 E5 7

F#5 7 B5 7 E5 7 B5 7 E5 7 B5 7 A5 5

All Men:

Oh-way, oh-way.

B5 7 E5 7 B5 7 E5 7 F#5 7

Will:

And there's

Oh - way, oh - way.

E5 7 B5 7 E5 7

St. Jimmy:

The in - sur - gen - cy will rise. — When the

Johnny:

noth - ing wrong with me. — This is how I'm s'posed to be.

mf

sim.

B5

E5

B5

blood's been sac - ri - ficed. Don't be blind - ed.

Will and Johnny:
in a land of make-be - lieve that don't be-lieve in

The first system of the score features three staves. The top staff is a vocal line with lyrics: "blood's been sac - ri - ficed. Don't be blind - ed." The middle staff is a vocal line with lyrics: "in a land of make-be - lieve that don't be-lieve in". The bottom staff is a piano accompaniment with a dynamic marking of *f* (forte) and accents over the notes.

F#5

E5

F#5

E5

F#5

E5

F#5

E5

F#5

St. Jimmy:
Si-lence is the en - e - my. From here to e - ter - ni - ty.

Ensemble:
me. Oh-way, oh-way.

The second system of the score features three staves. The top staff is a vocal line with lyrics: "Si-lence is the en - e - my. From here to e - ter - ni - ty." The middle staff is a vocal line with lyrics: "me. Oh-way, oh-way." The bottom staff is a piano accompaniment with a dynamic marking of *8vb* (pianissimo) and accents over the notes.

E5

F#5

E5

F#5

E5

F#5

E5

F#5

E5

Vi-'lence is an en - er - gy.

Oh-way, oh-way. Oh-way, oh-way.

The third system of the score features three staves. The top staff is a vocal line with lyrics: "Vi-'lence is an en - er - gy." The middle staff is a vocal line with lyrics: "Oh-way, oh-way. Oh-way, oh-way." The bottom staff is a piano accompaniment with a dynamic marking of *8vb* (pianissimo) and accents over the notes.

F#5



E5



F#5



E5



F#5



Do you know the en - e - my?

Do you know your en - e - my?

ff

(8^{vb})

B



Bsus



B



Bsus



B



Bsus



B



Bsus



B



Johnny and St. Jimmy:

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

f

Bsus



B



Bsus



B



Ensemble:

Do you know the en - e - my?

21 GUNS

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KIT

Moody pop/punk ♩ = 81

Gm Eb Bb F Gm Eb Bb F

The first system of music features a guitar part with chords Gm, Eb, Bb, F, Gm, Eb, Bb, and F. The piano accompaniment is in 4/4 time, marked *mp*, and consists of a steady bass line and a treble line with quarter notes.

Verse 1:

Gm Eb Bb F Gm Eb Bb F

Whatsername:

1. Do you know what's worth fight - ing for, — when it's not worth dy - ing for?

The second system shows the beginning of the verse with guitar chords Gm, Eb, Bb, F, Gm, Eb, Bb, and F. The lyrics are: "1. Do you know what's worth fight - ing for, — when it's not worth dy - ing for?". The piano accompaniment continues with a consistent rhythm.

Gm Eb Bb F Eb

Does it take your breath a - way — and you feel — your-self suf - fo - cat -

The third system continues the verse with guitar chords Gm, Eb, Bb, F, and Eb. The lyrics are: "Does it take your breath a - way — and you feel — your-self suf - fo - cat -". The piano accompaniment remains consistent.

F Gm7 Eb(9) Bb F

ing? Does the pain weigh out the pride?

Gm7 Eb(9) Bb F Gm7 Eb(9)

And you look for a place to hide? Did some - one break your

Bb F Eb9 F

heart in - side? You're in ru - ins.

Chorus:

Bb Bb/A Gm Bb/F Eb Bb F

Extraordinary Girl:

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

(Strings)



Extraordinary Girl and Heather:

One, twen - ty - one guns, throw up your arms in - to the sky.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.



Ex. Girl:

you and I.

mp

Musical score for the second system, including a vocal line and piano accompaniment. The piano part features a dynamic marking of *mp*.

Verse 2:



Tunny:

2. When you're at the end of the road, and you lost all

mf

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



sense of con - trol,

and your thoughts have

tak - en their toll,

when your mind

Musical score for the final system, including a vocal line and piano accompaniment.

B♭ C Dm B♭ F C

Johnny:

_____ breaks the spir-it of your soul. Your faith walks on bro - ken glass, -

Dm B♭ F C Dm B♭

Will: _____ and the hang - o - ver does - n't pass. _____

Johnny, Tunny, and Will: Noth-ing's ev - er _____

F C B♭

built to last, you're in ru - ins. _____

Whatsername and Heather: You're in ru - ins. _____

Ex. Girl: You're in ru - ins. _____



Tunny and Will:

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

Ex. Girl and Whatsername:

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

Heather:

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



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

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

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

B \flat 5 F5 C5 B \flat 5 F5

in - to the sky, _____ you and I. _____

in - to the sky, _____ you and I. _____

in - to the sky, _____ you and I. _____

Bridge:

C5 G5 E \flat 5 B \flat 5 F5

Whatsename:

Did you try to _____ live on your own, _____

Ensemble:

Did you



when you burned down the house and home? Did you stand too

when you. Did you.

sim. *sim.*



close to the fi-re? Like a liar look-ing for for-give-ness

Ahh, for-give-ness



Ex. Girl:

from a stone. When it's time to live and let die,

p

Gm Eb Bb F Gm Eb

and you can't get an - oth - er - try. — Some-thing in - side this

Bb F Eb Eb2 F5

heart_ has died, — you're in ru - ins.

Ensemble:
You're in ru - ins.

Chorus:
C5 E5/B A5 C5/G F5 C5

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

Men 1:
One, twen - ty - one guns, — lay down your arms, — give up the fight..

Men 2:
One, twen - ty - one guns, — lay down your aah — fight..



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

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

One, twen - ty - one, twen - ty - one guns, your ahh.



in - to the sky. You and I.

in - to the sky. You and I.

sky.

Freely

F5



C5



G



Heather:

No - bod - y likes you,

Ahh.

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

LETTERBOMB

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Fast punk rock ♩ = 181

N.C.

Verses 1 & 2:

B5

E5

Whatsername:

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



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



the dum - my failed the cras
"What's in love is now



in test, col - lect - ing un - em - ploy - ment checks, a
debt," on your birth cer - tif - i - cate. So

1.



flunk-ie on - ly a - long for the ride.
strike the fuck - ing match to light this fuse!

2.



Ooh, ooh.



The town bish-op'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 fuck - ing life.

Chorus:

B5



F#5



E5



All Girls:

It's not o - ver 'til you're un - der - ground.

B5



F#5



It's not o - ver be - fore it's too

E5



B5



F#5



late. This cit - y's burn -

E5



G5



A5



in', "It's not my bur - den."

B5

F#5

E5

To Coda ⊕

It's not o - ver be - fore it's too late.

C#5

E5

N.C.

Whatsername:

There is noth - ing left to an - a - lyze.

B5

Bridge:

D#5

Where will all the mar - tyrs go when the vi - rus cures it - self?



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

The first system of music features a vocal line in treble clef with lyrics "And where will we all go when it's too late?". Below it is a piano accompaniment in G major, consisting of a right-hand melody and a left-hand bass line with accents.

Interlude:



(Scream:) Hiii!

ff

The interlude section begins with a vocal line containing the instruction "(Scream:) Hiii!". The piano accompaniment is in G major and features a right-hand melody and a left-hand bass line. A fortissimo (*ff*) dynamic marking is present.



The second system of the interlude continues the piano accompaniment with a right-hand melody and a left-hand bass line.



The third system of the interlude concludes the piano accompaniment with a right-hand melody and a left-hand bass line.



Whatsername:

Christina and Mary:

No, don't look back. Don't look

Alysha:

Don't look back.



Whatsername:

back. You're not the Je - sus of Sub - ur - bi - a.

Libby and Leslie:

Don't look...



Whatsername and Leslie:

+ Libby and Christina:

The Saint Jim - my is a fig - ment of your fa - ther's rage and your



+ Mary and Alysha:

moth-er's love -made me the id - i - ot A - mer - i - ca.

⊕ Coda



Whatsername:

Well, she said, "I can't

Libby and Alysha:

She said, "I



take this place, I'm leav - ing

can't take this, leav - ing



it be - hind." _____ *Wake up!* Oh,

it be - hind." _____



Whatsername and Leslie:



she said, "I can't take this

+ Christina and Mary:

She said, "I can't



Whatsername:

town, I'm leav - ing you to - night.

+ Leslie:

take this, leav - ing you, to

E5



I'm leav - ing
 leav - ing you. I'm leav - ing

N.C.

Alysha:

you to night."

Libby:

Mary:

you to night." to

ova

(Drums)

B5



Leslie:

Whatsername:

to night." to night."

Christina:

to night." night."

WAKE ME UP WHEN SEPTEMBER ENDS

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DA
Arranged by
TOM KITTY

Moderately ♩ = 102



Introductory musical notation for the first system, including a treble clef staff with a whole rest and a piano accompaniment with a *mp* dynamic marking and a *(with pedal)* instruction.

Verse 1:



Johnny:

First line of the verse with lyrics: "1. Sum - mer_ has come and passed, the in - no - cent_ can nev - er last." Includes guitar chord diagrams for G5/F#, G5/E, and G5/D.



Second line of the verse with lyrics: "Wake me up_ when Sep - tem - ber ends." Includes guitar chord diagrams for C, Cm, and G5, and a *sim.* dynamic marking.

G5 G5/F# G5/E G5/D

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

C Cm G5 G5/F#

Wake me up when Sep - tem - ber ends.

Em Will: Bm C(9) G5 G5/F#

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

Em Tunny: Bm C(9) D

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

G5



G5/F#



G5/E



G5/D



Johnny:

Tunny:

Tunny and Will:

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

C



Cm



G5



Johnny, Tunny, and Will:

Wake me up when Sep - tem - ber ends.

Interlude:

G5



Drums enter

sim. *mf*

Verse 2:

G5/F#



G5/E



G5/D



2. Sum - mer has come and passed, the in - no - cent can nev - er last.

C Cm G5

Wake me up when Sep-tem - ber ends.

f

G5 G5/F# G5/E G5/D

Tunny: Ring out the bells a - gain, like we did when spring be - gan.

Tunny and Johnny:

mf

C Cm G5 G5/F#

Johnny, Tunny, and Will: Wake me up when Sep-tem - ber ends.

f

Em Bm C G D/F#

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



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



Tunny:

Johnny, Tunny, and Will:

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



Wake me up when Sep - tem - ber ends.



Guitar Solo:

Em



Bm



C



Musical notation for the first system, including treble and bass clefs and piano accompaniment.

Dsus



D



Dsus



D



Musical notation for the second system, including treble and bass clefs and piano accompaniment.

G5



Musical notation for the third system, including treble and bass clefs and piano accompaniment.

Verse 3:

G5



G5/F#



G5/E



G5/D



Tunny:

Will:

Musical notation for the fourth system, including lyrics and piano accompaniment.

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



Johnny, Tunny, and Will:



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



*Ensemble:



Ahh.

Johnny: Like my fa - ther's come to pass, —

Johnny, Tunny, and Will: twen - ty years_ has gone — so fast. —



Ahh.

Johnny: Wake me up — when Sep-tem - ber ends. —

Tunny: Wake me up — when Sep-tem - ber ends. —

Freely, slowly

Solo woman:

Women: Ooh,

Men 1: Ooh,

Men 2: Ooh,

decresc.

The first system of the score consists of five staves. The top four staves are vocal parts: Solo woman (top), Women, Men 1, and Men 2. Each vocal part begins with a rest followed by a melodic line starting with the word "Ooh,". The piano accompaniment is on the bottom staff, starting with a *decresc.* marking and a melodic line in the right hand and a bass line in the left hand.

ahh.

ahh.

ahh.

ahh.

The second system of the score consists of five staves. The top four staves are vocal parts, each with a long note and the marking "ahh." below it. The piano accompaniment is on the bottom staff, continuing the melodic and bass lines from the first system.

HOMECOMING

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Moderately ♩ = 110

I. THE DEATH OF ST. JIMMY

N.C. A E D A E D A

A E D A E D A

St. Jimmy:

My heart___ is beat - ing from___ me. I am stand - ing___ all a - lone..

E D A E D A

Please call___ me___ on - ly if you___ are___ com - ing home..

HOME COMING

Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Moderately ♩ = 110

I. THE DEATH OF ST. JIMMY

N.C. A E D A E D A

A E D A E D A

St. Jimmy:

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

E D A E D A

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

E A E

Waste an - oth - er year _____ flies _____ by _____ Waste a night or two...

A N.C. D A D A E

_____ You taught _____ me how to live. _____

A little faster ♩ = 124

N.C. G5 A D E A D A D E

(Drums)

A D E A D A D E

St. Jimmy:
In the

A D E A D A D E

streets of shame, where you've lost your dreams in the rain, there's no

A D E D A D E

sign of hope, the stems and seeds of the last of the dope. Well, there's a

**Johnny,
St. Jimmy:**

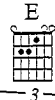
A D E A D A D E

glow of light, the Saint Jim-my is the spark in the night bear-ing

A D E D A D E

gifts and trust, the fix-ture in the cit - y of lust. What the

St. Jimmy:



hell's your_ name? What's your plea - sure and what's your pain? Do you

***Ensemble:**

Ooh. Ooh.



**Johnny,
St. Jimmy:**



dream too_ much, do you think what you need is a crutch?_

Ooh.



In the

A D E A D A D

crowd of pain, Saint Jim-my comes with - out an - y

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for A, D, E, A, D, A, and D. The middle two lines are piano accompaniment in bass clef, with triplets and accents.

E A D E

shame. He says, "We're fucked - up," but we're not the same, and Mom and

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for E, A, D, and E. The middle two lines are piano accompaniment in bass clef, with triplets and accents.

D A D E

St. Jimmy: N.C.

Dad are the ones you can blame. Jim-my died to - day. He blew his

Ensemble:

Ooh.

mf

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are guitar chord diagrams for D, A, D, and E. The middle two lines are piano accompaniment in bass clef, with triplets and accents. The system concludes with an ensemble section in treble clef with the word 'Ooh.' and a dynamic marking of *mf*.

Johnny,
St. Jimmy:

brains out in - to the bay. In the state of mind, in my

Ooh. Ahh.

own pri-vate su - i - cide.

cresc. poco a poco

Ab 4 A Bb B C 3 Db 4 D 5 Eb 6

E F F# G Ab A E A5

f

II. EAST 12TH STREET ♩ = 129

D5 A5 G5 A5

D5 A5 G5 A5

D5 A5 G5 A5

D5 A5 G5 A5

N.C.

A5

Gerard and Theo:

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

N.C.

A5

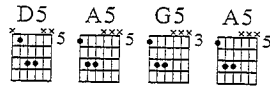
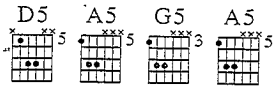
Gerard, Theo:

an - y - one care —

if

no - bod - y cares? —

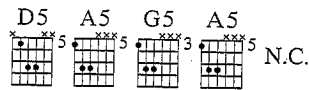
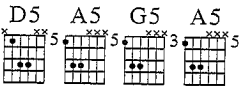
Well,



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

***Office Workers and Mourners:**

No, no, no, no, no, no, no, no,



an - y - one care. — if no - bod - y cares? —

no, no, no, no, no, no.



Theo:

Gerard,
Theo:

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

Ooh.

*Vocals written at concert pitch.

D **G** **D** **G**

Theo: **Gerard,**
Theo:

He's not a - lis - ten - in' to a word_ now. He's in his own world and

Ooh.

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

Theo: **Gerard,**
Theo:

he's day - dream - ing. He'd rath - er be do - ing some - thing else_ now, like

Ooh.

G **A** **Theo:** **D** **G**

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

Ooh.



Gerard and Theo:

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



*Ensemble:

Some - bod - y get me out of here.



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



Some - bod - y get me out of here.



(Ensemble:)

Get me the fuck right out of here. Ahh...

Double-time feel

Johnny:



So far a - way; - I don't want to stay...
 luv, luv, luv. Ahh...



Get me out - ta here... right now...
 luv, luv, luv. Ahh...

A C

I just wan-na be free. Is there a pos - si - bil - i - ty?

luv, luv, luv. Ahh...

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics and guitar chords (A and C). The second system shows the vocal line continuing with lyrics and guitar accompaniment. The piano accompaniment is shown in the bottom two staves.

A C

Get me out - ta here_ right now. Ahh...

Ahh...

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and guitar chords (A and C). The second system shows the vocal line continuing with lyrics and guitar accompaniment. The piano accompaniment is shown in the bottom two staves.

A C A C

Johnny and Will:

Ahh... Ahh...

Ahh... Ahh...

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics and guitar chords (A and C). The second system shows the vocal line continuing with lyrics and guitar accompaniment. The piano accompaniment is shown in the bottom two staves.

A C A C

Ahh.

Ahh.

D C G A D5 G5 A5 D5

Johnny and Will:

This life - like dream ain't for me.

Ain't for me.

(Drums)

March ♩ = 71

III. NOBODY LIKES YOU

D5

mf

Will:



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



ten cups of cof - fee and you're still not here. Dream - ing of a song when








some - thing went wrong, but I can't tell an - y-one 'cause no one's here.



cresc. poco a poco

Left me here a-lone when you should have stayed home. Af - ter ten cups of cof - fee, I'm

cresc. poco a poco







G  D5  D5/A  G5  D5/A 

think - ing... No - bod - y likes you. Ev - 'ry - one left you. They're

Ensemble:

Where'd you go? Where'd you



D5  D5/A  G5  D5/A  D5  D5/A 

all out with-out you hav - in' fun! Ev - 'ry - one left you.


go? Where'd you go?



G5  D5/A  D5  D5/A 

No - bod - y likes you. They're all out with-out you

Where'd you go?



IV. ROCK AND ROLL GIRLFRIEND

Fast rock and roll ♩ = 184



N.C.



hav - in' fun. Where'd you go?

Where'd you go, go, go, go?



Jeez!

8va -
RI - GLISS.

(Drums)



Rock and Roll Boyfriend:



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



Heather:

(Rock and Roll Boyfriend:)

He's got a rock and roll girl - friend...

I got a rock and roll girl - friend...



and an - oth - er ex - wife...

I got a rock and roll house...



Whoa, oh...

Whoa, oh...

I got a rock and roll car...



N.C.



I play the shit out of drums.

(Drums)



And he can play the gui - tar.

N.C.

(Guitar solo ad lib.)

(à la bass drum)

E  A 

Yeah! Oh, uh oh, oh, wah oh, uh oh, oh, wah

I got a kid in New York.

Gliss.



D  A 

oh, uh oh, oh, wah oh, uh oh, oh, oh.

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



(Heather:) E  G5  A5 

Be an A - mer - i - can id - i - ot!

Will:

Don't wan - na be an A - mer - i - can id - i - ot!

(Rock and Roll Boyfriend:)

noth - in' in o - ver twen - ty - two days, so get off of my case,



E5 G5 A5 E5 G5 A5

Off of my case, off of my case, off of my case

Up-tempo ♩ = 153 (♩ = ♩³)
V. WE'RE COMING HOME AGAIN

D5 B5 G5 A5 D5 B5 G5 A5

case. case. case.

D5 B5 G5 A5 D5 B5 G5 A5

sim.

Johnny:

Here they come march-ing down the street like a des-per-a-tion mur-mur of a heart-beat

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

Johnny and Tunny:

The time has come and it's go-ing no - where. No-bod - y ev - er said that life was fair now.

Go-carts and guns are trea-sures they will bear in the sum - mer heat.



Will:



The world is spin-ning 'round_ and a - round out of con-trol_ a-gain,



Johnny and Will:

from the Sev - en - E - lev - en to_ the fear of break - ing



Johnny:



down. So, send my love a let - ter - bomb_ and



Johnny and Tunny:

rit.

vis - it me in hell. We're the ones go - ing...

Rock ♩ = 109



Instrumental introduction for guitar and piano. The guitar part is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a strong bass line with eighth notes and chords, and a treble part with sustained chords. A dynamic marking of *f* (forte) is present at the beginning of the piano part.



Tunny:

Vocal line for Tunny. The melody is in treble clef with a key signature of two sharps. The lyrics are: "Home, we're com - ing home. a - gain." The melody features a long note on "home" and a rising line on "a - gain."

Johnny and Will:

Vocal line for Johnny and Will. The melody is in treble clef with a key signature of two sharps. The lyrics are: "Home, we're com - ing home. a - gain." The melody is identical to the one for Tunny.

Piano accompaniment for the vocal parts. It continues the bass line and chordal accompaniment from the introduction, providing harmonic support for the vocalists.



Vocal line for a second instance of the vocalists. The melody is in treble clef with a key signature of two sharps. The lyrics are: "Home, we're com - ing home. a - gain." The melody is identical to the previous vocal parts.

Vocal line for a second instance of the vocalists. The melody is in treble clef with a key signature of two sharps. The lyrics are: "Home, we're com - ing home. a - gain." The melody is identical to the previous vocal parts.

Piano accompaniment for the second instance of the vocal parts. It continues the bass line and chordal accompaniment, providing harmonic support for the vocalists.



Johnny:

I start-ed fuck-in' run-ning as soon_ as my feet touched ground_



Tunny:

Johnny, Tunny, Will:

We're back in the bar-ri - o, but to you and me, that's Jin - gle - town, that's




Tunny:

home. We're com - ing home a - gain.

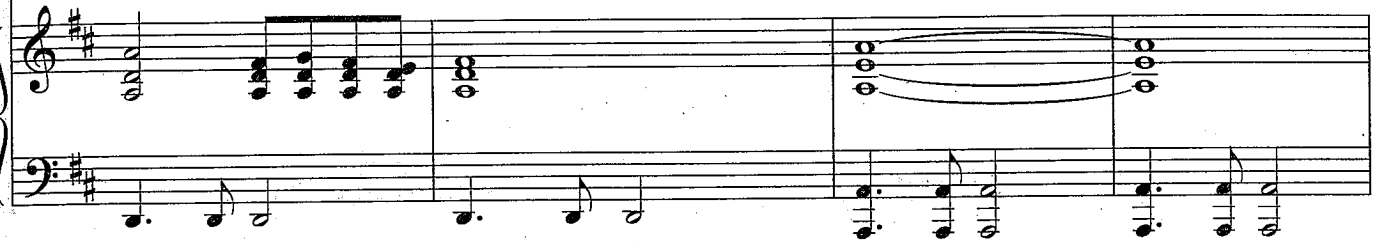
Johnny and Will:

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

D5  A5 

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

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



D5  A5 

Ex. Girl and Heather:

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

Johnny and Tunny:

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

Will and Miguel:

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



D5



Leslie:

A5



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

Chase and Andrew:

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

Gerard:

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

March

D5



+ Alysha:

A5



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

+ Josh:

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

+ Theo:

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

A5

G5

we're com - ing home a - gain.

we're com - ing home a - gain.

we're com - ing home a - gain.

The piano accompaniment features a steady bass line in the left hand and a right hand with triplets of chords.

D5

A5

Home, we're com - ing home a -

Home, we're com - ing home a -

Home, we're com - ing home a -

The piano accompaniment continues with triplets in the right hand and a consistent bass line in the left hand.

March ♩ = 71



molto rit.

Women:

gain.

No - bod - y likes you.

Ev - 'ry - one left you. They're

Men:

gain.

No - bod - y likes you.

Ev - 'ry - one left you. They're

gain.

all out with - out you hav - ing fun.

all out with - out you hav - ing fun.

WHATSERNAME



Lyrics by
BILLIE JOE ARMSTRONG

Music by
GREEN DAY
Arranged by
TOM KITT

Guitars tuned "Drop D"
⑥ = D

Moderately (poco rubato) ♩ = 120

D





mp

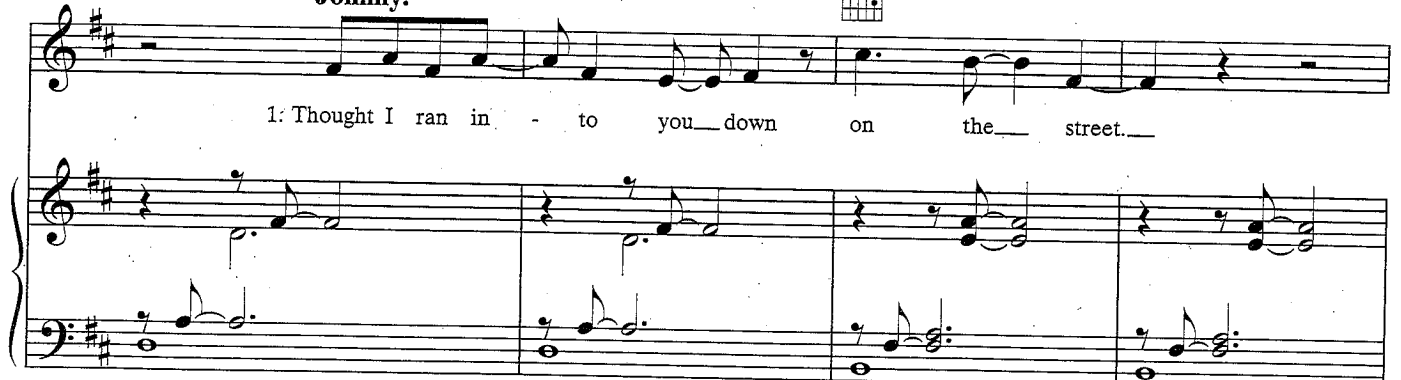
(with pedal)

Verse 1:


Johnny:




1: Thought I ran in - to you down on the street.



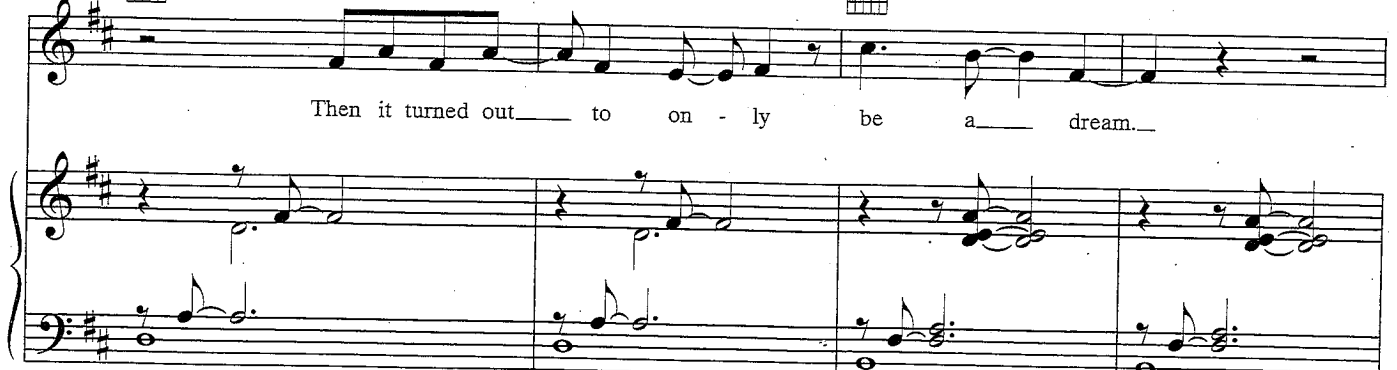
D



Bm11



Then it turned out to on - ly be a dream.



G D(9) F# Bm Dmaj7/A

I made a point to burn all of the pho-to - graphs.

G D(9) F#7 Bm Dmaj7/A

She went a - way and then I took a dif-frent path.

G(9) D(9) F#7

I re - mem - ber the face, but I can't re - call the name.

Bm A/C# D(9) G(9) A7sus

Now I won - der how Whats - er - name has been.

Flowing



(Cello)

mp *legato*

The first system of music consists of three staves. The top staff is a single line for Cello, starting with a treble clef and a key signature of two sharps (D major). It contains a melodic line with a slur over the first two measures and a fermata over the second measure. The middle and bottom staves are a grand piano accompaniment, with a treble and bass clef respectively. The piano part features a steady eighth-note accompaniment in both hands, with a slur over the first two measures of the right hand.



The second system continues the piano accompaniment from the first system, maintaining the same eighth-note pattern and slurs. The top staff continues the cello line with a slur and a fermata over the second measure.

Verse 2:

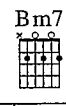


2. Seems that she dis - ap - peared with - out a trace.

Gerard:

...out a trace.

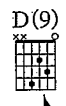
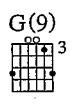
The Verse 2 section begins with a vocal line on a treble clef staff with a key signature of two sharps. The lyrics are "2. Seems that she dis - ap - peared with - out a trace." Below this, a second vocal line for "Gerard:" has the lyrics "...out a trace." The piano accompaniment continues in the bottom two staves, providing a consistent eighth-note accompaniment.



Did she ev - er mar - ry old what's his face?

Women:
...what's his face?

Men:
...what's his face?



I made a point to burn all of

I made a point to burn all of



the pho - to - graphs. She went a - way_

the pho - to - graphs. She went a - way_

Gerard:

Pho - to - graphs.



and then I took a dif-frent path.

and then I took a dif-frent path.

Men:

Took a dif-frent path, dif-frent path.

G(9)



D(9)



F#7



I re-mem-ber the face, but I can't re-call the name.

Bm



D/A



G(9)



A7sus



Now I won-der how Whats - er - name has been.

Now I won-der how Whats - er - name has...

Now I won-der how Whats - er - name has...

mp

* D5



B5



The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a quarter note G4, followed by a half rest, and then a whole note G4. The second staff is another vocal line, starting with a whole rest, followed by a half note G4, and then a whole note G4. The third staff is a vocal line with a treble clef, starting with a whole rest, followed by a half note G4, and then a whole note G4. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs). The right hand starts with a quarter note G4, followed by a half note G4, and then a whole note G4. The left hand starts with a quarter note G2, followed by a half note G2, and then a whole note G2. The fifth staff is a piano accompaniment with a grand staff, starting with a quarter note G4, followed by a half note G4, and then a whole note G4. The piano accompaniment is marked with *mf* and *f*.

D5



B5



The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a quarter note G4, followed by a half rest, and then a whole note G4. The second staff is another vocal line, starting with a whole rest, followed by a half note G4, and then a whole note G4. The third staff is a vocal line with a treble clef, starting with a whole rest, followed by a half note G4, and then a whole note G4. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs). The right hand starts with a quarter note G4, followed by a half note G4, and then a whole note G4. The left hand starts with a quarter note G2, followed by a half note G2, and then a whole note G2. The fifth staff is a piano accompaniment with a grand staff, starting with a quarter note G4, followed by a half note G4, and then a whole note G4. The piano accompaniment is marked with *mf* and *f*.

* Guitar in.

Guitar solo section 1. Chords: G5, D5, F#5, B5, A5. Includes guitar chord diagrams and piano accompaniment.

Guitar solo section 2. Chords: G5, D5, F#5, B5, A5. Includes guitar chord diagrams and piano accompaniment.

Vocal section with lyrics: "Re - mem - ber, what - ev - er, it seems_ like for -". Includes parts for Women, Men 1, and Men 2. Chords: G5, D5, A5.

Piano accompaniment for the vocal section, showing the left and right hand parts.



ev - er a - go. Re - mem - ber, what - ev - er, it seems like for -

ev - er a - go. Re - mem - ber, what - ev - er, it seems like for -

ev - er a - go. Re - mem - ber, what - ev - er.



Johnny:

ev - er a - go. The re - grets are use - less in my

****Men and Women:**

ev - er a - go. Re - mem - ber, what - ev - er.

***Men and Women 2:**

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

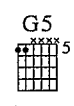
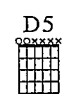
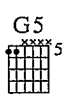
* Men at concert pitch.



Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#). The piano part consists of chords in the right hand and a bass line in the left hand. The vocal lines include the lyrics "Go!" repeated in two staves.



Musical score for the second system, continuing the vocal lines and piano accompaniment from the first system. The key signature remains one sharp (F#). The piano part continues with chords and a bass line. The vocal lines include the lyrics "Go!" repeated in two staves.



Johnny:

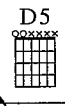
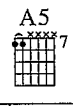
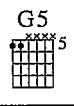
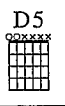
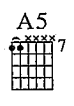
And in the dark - est night, if my mem - o -

Women:

And in the dark - est night, if my mem - o -

Men:

And in the dark - est night, if my mem - o -



ry serves me right, I'll nev - er turn back time.

ry serves me right, I'll nev - er turn back time.

ry serves me right, I'll nev - er turn back time.



Johnny:

For - get - ting you ___ but not ___ the time. ___

mf




N.C.

(Cello)

rit.



WHEN IT'S TIME

(Green Day Version)

Moderately slow ♩ = 76

Words and Music by
BILLIE JOE ARMSTRONG

Verse 1:

G  D/F# 



1. Words get trapped in my mind, sor - ry I don't take

mp

(with pedal)

Em  C 





the time to feel the way I do. 'Cause the first

G  D  G 






day you came in - to my life, my time ticks a - round you.

D  G  D/F# 

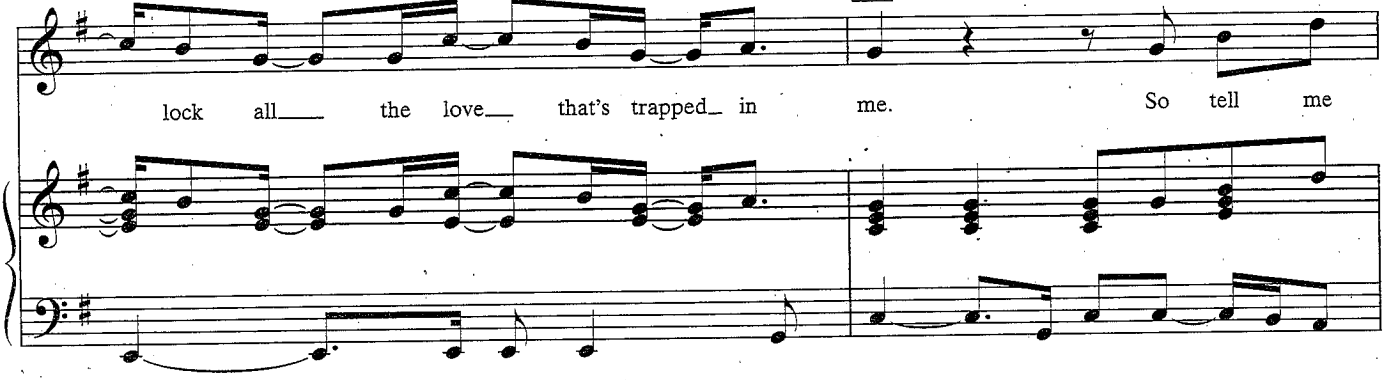
But then I need_ your voice_ as the key to un-

cresc. *mf*



Em  C 

lock all_ the love_ that's trapped_ in me. So tell me



G  D  G 

when_ it's time_ to say I love_ you.





§ Chorus:

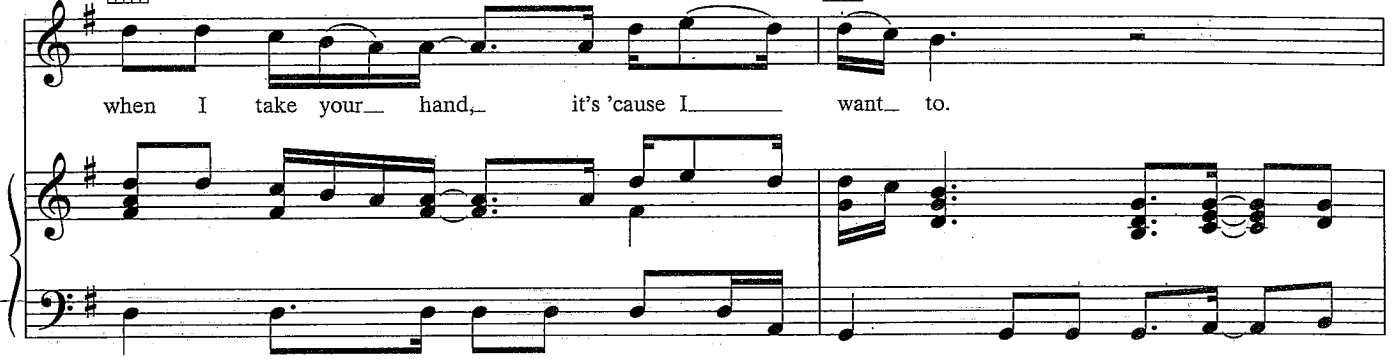
G7  C  G 



All I want is you to un-der - stand_ that




D  G 

when I take your hand, it's 'cause I want to.




C  G 


We are all born in a world of doubt. But there's no doubt,



To Coda ⊕ /C /B /A

D 

I figured out I love you.



Guitar solo:

G  D/F#  Em  C  G/B  D 





Musical notation for the first system, including treble and bass clefs and piano accompaniment.

D.S. % al Coda



Musical notation for the second system, including treble and bass clefs and piano accompaniment.

⊕ *Coda*

/C

/B

/A

Verse 2:



Musical notation for the third system, including lyrics and piano accompaniment.

I love you. 2. I feel lone - ly for



Musical notation for the fourth system, including lyrics and piano accompaniment.

all the los - ers that will nev - er take the time to

C G

say what's real - ly on their mind, in - stead

This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. Above the first line, guitar chord diagrams for C and G are shown. The key signature has one sharp (F#).

D/F# D G Dsus D

they just hide a - way.

This system contains the second two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the first line, guitar chord diagrams for D/F#, D, G, Dsus, and D are shown. The key signature has one sharp (F#).

G D/F#

Yet they'll nev - er have some - one like you to

This system contains the third two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the first line, guitar chord diagrams for G and D/F# are shown. The key signature has one sharp (F#).

Em C

guide them and help a - long the way, or tell them

This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. Above the first line, guitar chord diagrams for Em and C are shown. The key signature has one sharp (F#).



when it's time to say I love



you. So tell me



when it's time to say I love



you.

