

\$204.00



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# blink-182



**PARENTAL  
ADVISORY  
EXPLICIT CONTENT**



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# BLINK-182

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Music transcriptions by Pete Billmann, Steve Gorenberg and David Stocker

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

Fuck it, it's such a blur. I love all the things you do. }  
 tak-ing this way too slow, take me a-way from here. }

**Chorus**  
 Half-time feel

Gtrs. 1 & 2 tacet                      B5                      C#5                      A5

(D5)                      Rhy. Fig. 1                      End Rhy. Fig. 1

Gtr. 1 & 2

Fate fell short this time, your smile fades in the summer.

Gtr. 4 (clean) *mf*

To Coda ⊕  
 \* End half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1                      B5                      C#5                      A5

E5 (D5)

Place your hand in mine, I'll leave when I wan-na.

\*First time only.

**Interlude**

Gtr. 4 tacet

E5 (D5)                      Esus2 (Dsus2)                      E (D)                      Esus4 (Dsus4)

Harm.

Gtr. 2

Gtr. 3 *divisi*

9:25/0

\*\*Vol. swell.  
 \*\*\*Gtr. 2 to left of slash in tab. Harmonic located approximately 1/4 the distance between the 2nd & 3rd fret (relative to capo)

Gtr. 1

Verse

Gr. 1: w/ Riff A  
Gtrs. 2 & 3 tacet

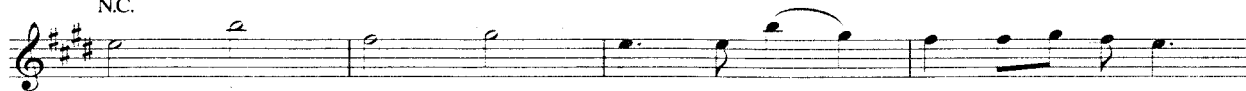
E  
(D)



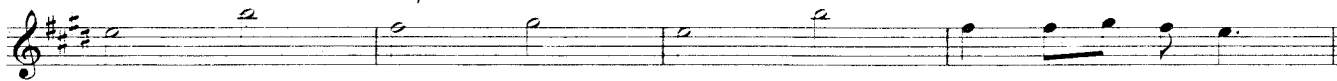
2. Where do we go \_\_\_ from here? \_\_\_ Turn all the lights \_\_\_ down now. \_\_\_

⊕ Coda

Gr. 4 tacet  
N.C.



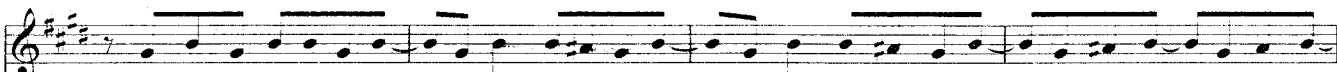
Shouted: Fate fell short this time. your smile \_\_\_ fades in the sum - mer.



Place your hand in mine. I'll leave when I wan - na.

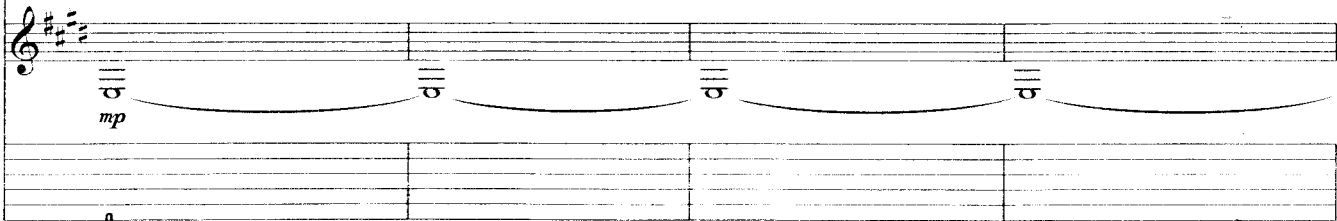
Bridge

E5

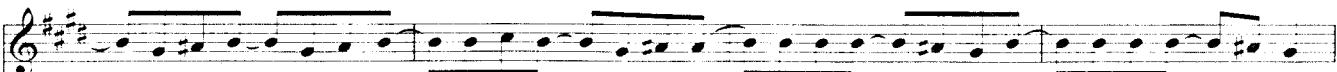


This place was nev - er the same \_\_\_ a - gain, af - ter you came \_\_\_ and went. How could you say \_\_\_ you meant an - y - thing diff -

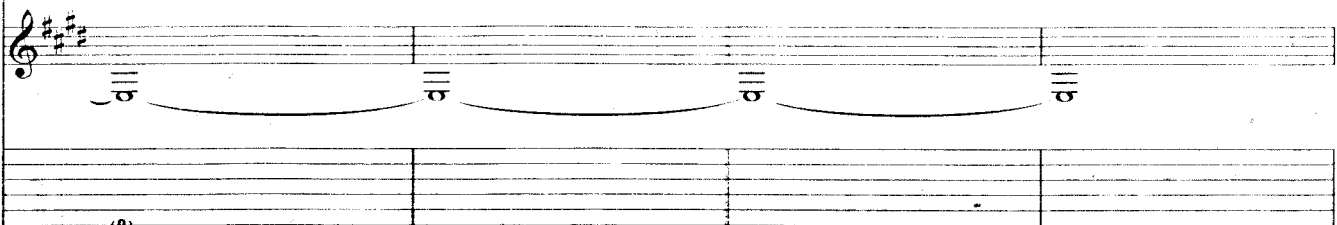
\*Gr. 5



\*Bass arr. for gtr.



- rent to an - y - one stand - ing a - lone \_\_\_ on the street \_\_\_ with a cig - a - rette on \_\_\_ the first night \_\_\_ we met?



Gr. 5 tacet  
E (D)

B5 (A5) C<sup>m</sup> (Bm) A (G) A6 (G6)

Look to the past... and re-mem - ber, and smile... and may-be to - night... I can breathe... for a while... I'm

Gr. 6 (dist.)  
f  
P.M.

Gr. 7 (dist.)  
f  
P.M.

5 5 4 5 4 5 5 5 | 5 5 5 5 7 7 7 | 5 5 4 5 4 5 5 5 | 5 5 5 5 7 7 7

5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3

End half-time feel

E (D) B5 (A5) C<sup>m</sup> (Bm) A5 (G5) N.C.

not in the scene... I think I'm fall-ing a - sleep... But then all... that it means... is I'll al - ways be dream - ing of you...

P.M.

P.M.

5 5 4 5 4 5 5 5 | 5 5 5 5 7 7 7 | 5 5 4 5 4 5 5 | 3

5 5 5 5 5 5 5 | 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 | 3

Outro-Chorus

E5 (D5) B5 (A5) C<sup>m</sup>5 (B5) A5 (G5)

Fate fell short this time... your smile... fades in the sum-mer.

\*Gtrs. 6 & 7  
Rhy. Fig. 2

End Rhy. Fig. 2

7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9

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

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

\*Composite arrangement.



Gtrs. 6 & 7: w/ Rhy. Fig. 2 (7 times)

E5  
(D5)

B5  
(A5)

C#5  
(B5)

A5  
(G5)

Gtrs. 2 & 3: w/ Riff A (6 times)

\*E5  
(D5)

Bm  
(Am)



Place your hand in mine. I'll leave when I wan-na. Fate fell short this

\*Chord symbols reflect overall harmony.

C#m  
(Bm)

Amaj7  
(Gmaj7)

E5  
(D5)

Bm  
(Am)

C#m  
(Bm)



time, your smile fades in the summer. Place your hand in mine, I'll

Amaj7  
(Gmaj7)

E5  
(D5)

Bm  
(Am)

C#m  
(Bm)

\*\* Voc. Fig. 2



leave when I wan-na. Fate fell short this time, your smile (So lost and

\*\*Applies to upstem voice only.

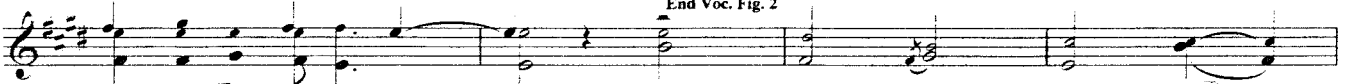
Amaj7  
(Gmaj7)

E5  
(D5)

Bm  
(Am)

Bkgd. Voc.: w/ Voc. Fig. 2

C#m  
(Bm)



fades in the summer. Place your hand in mine, I'll dis-illusioned.)

Amaj7  
(Gmaj7)

E5  
(D5)

Bm  
(Am)

Bkgd. Voc.: w/ Voc. Fig. 2

C#m  
(Bm)

End Voc. Fig. 3



leave when I wan-na. Fate fell short this time, your smile (Are we a lone, do your feel it?)

\*\*\*Applies to upstem voice only.

Amaj7  
(Gmaj7)

Bkgd. Voc.: w/ Voc. Fig. 3

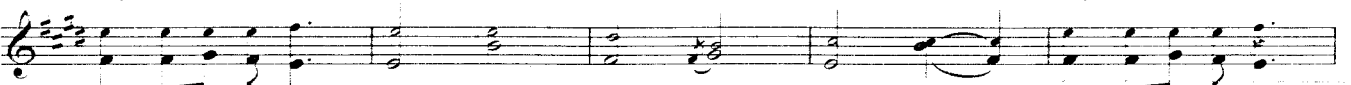
E5  
(D5)

Bm  
(Am)

Bkgd. Voc.: w/ Voc. Fig. 2

C#m  
(Bm)

Amaj7  
(Gmaj7)



fades in the summer. Place your hand in mine, I'll leave when I wan-na.

Bkgd. Voc.: w/ Voc. Fig. 3

Gtrs. 2 & 3: w/ Riff A (play once and fade)

Gtrs. 6 & 7: w/ Rhy. Fig. 2 (play once and fade)

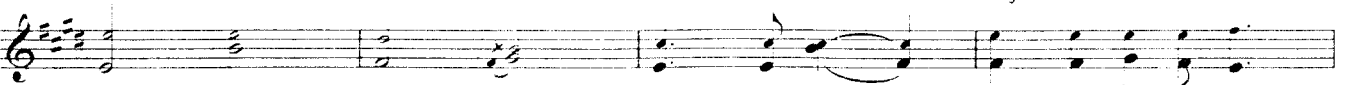
Bkgd. Voc.: w/ Voc. Fig. 2

E5  
(D5)

Bm  
(Am)

C#m  
(Bm)

Amaj7  
(Gmaj7)



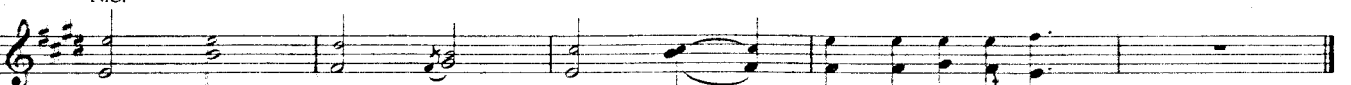
Fate fell short this time, your smile fades in the summer.

Bkgd. Voc.: w/ Voc. Fig. 3

Band tacet

N.C.

Bkgd. Voc.: w/ Voc. Fig. 2



Place your hand in mine, I'll leave when I wan-na.

# Obvious

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



Tune down 1 1/2 steps:  
(low to high) C#-F#-B-E-G#-C#

**Intro**  
Moderately ♩ = 85

Chord symbols: Em C5 Em C5

Tr. 1 (elec.)

Gtr 1 tacet

\*Gtrs 2 & 3 (elec.)

*mf* w/ dist.

*f* w/ dist.

TAB

\*Composite arrangement.

Chord symbols: Em C5 Em C5 Em C5

1. I  
2. I

(cont. in slashes)

**Verse**  
Double-time feel

Chord symbols: Em C6

Gtrs. 2 & 3 tacet

Gtr. 4 (acous. elec.)

*mp* w/ flanger

saw you a - gain. - I think you used me a - gain. - Should we  
saw you a - gain. - I know you fucked him a - gain. - Can you

(Yeah, yeah, yeah. Yeah, yeah, yeah.)

TAB

\*Chord symbols reflect overall harmony.





Gadd2 C D G5 Gadd2 C D G5

At times like these it's ob - vi - ous.

Gadd2 C D Interlude Em6

Gtr. 2

w/ tape effects

5  
4

Gtr. 2 tacet

G5 C5 E5 G#5 G#5/D# G#5 G5 C5 E5 G#5 G#5/D# G#5

Gtr. 5 (relec.)

*mf*  
w/ dist.

Double-time feel

Gtr. 5 tacet

G5 C5 E5 G#5 C5/G G#5 G5 C5 E5 G#5 C5/G G#5

Gtrs. 2 & 3

G5 C5 E5 G#5 C5/G G#5 G5 C5 E5 G#5 C5/G G#5

(cont. in slashes)



Outro-Chorus

Gtr. 1: w/ Riff B (2 times)  
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 3/4 times)

G5 D/F#

saw you a - gain \_ and a - gain \_ and a - gain \_ There's some room to move on, \_ to move on, \_ to move on. \_ Yeah, I

times like \_ these \_ it's

G5 D/F# C/G

saw you a - gain \_ and a - gain \_ and a - gain \_ How do we fix \_ this if we \_ nev - er have vi - sion? I

ob - vi - ous. \_ At

G5 D/F#

saw you a - gain \_ and a - gain \_ and a - gain \_ There's some room to move on, \_ to move on, \_ to move on. \_ Yeah, I

times like \_ these \_ it's

G5 D/F# C/G Em

saw you a - gain \_ and a - gain \_ and a - gain \_ How do we fix \_ this if we \_ nev - er have vi - sion?

ob - vi - ous. \_

Gtrs. 2 & 3

Chord shapes: G5, D/F#, C/G, Em

# I Miss You

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

Tune down 1 1/2 steps:  
(low to high) C $\sharp$ -F $\sharp$ -B-E-G $\sharp$ -C $\sharp$

## Intro

Moderately  $\text{♩} = 110$

\*Gtrs. 1 & 2  
(acous.)

(Drums) 2

N.C.

\*\*D

Riff A

\*\*\*Dmaj7/C $\sharp$

The Intro section features a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked as 'Moderately' with a quarter note equal to 110 beats per minute. The guitar part starts with a '2' (two bars) of 'N.C.' (Natural Chord) and then enters 'Riff A' with a dynamic marking of 'mf'. The bass staff shows a simple accompaniment pattern. Chord symbols include \*\*D and \*\*\*Dmaj7/C#.

\*Composite arrangement.

\*\*Chord symbols reflect overall harmony.

\*\*\*Bass plays C $\sharp$ .

Bm7

Dmaj7/C $\sharp$

D

Riff C

†Gtr. 3

This section continues the guitar part with a dynamic marking of 'mf' and the instruction 'let ring throughout'. The bass staff shows a simple accompaniment pattern. Chord symbols include Bm7, Dmaj7/C#, and D. A 'Riff C' is indicated for the guitar. A performance instruction '†Gtr. 3' is present. The bass staff has fret numbers 10 and 12.

†Elec. piano arr. for gtr.

Gtrs. 1 & 2

End Riff A Riff B

This section continues the guitar part with a dynamic marking of 'mf' and the instruction 'let ring throughout'. The bass staff shows a simple accompaniment pattern. Chord symbols include Bm7, Dmaj7/C#, and D. A 'Riff C' is indicated for the guitar. The bass staff has fret numbers 9, 10, 11, and 12.

Dmaj7/C $\sharp$

Bm7

Dmaj7/C $\sharp$

This section includes the lyrics 'I miss you.' and 'End Riff C'. The guitar part has a dynamic marking of 'mf' and the instruction 'let ring throughout'. The bass staff shows a simple accompaniment pattern. Chord symbols include Dmaj7/C#, Bm7, and D. A 'Riff C' is indicated for the guitar. The bass staff has fret numbers 10, 11, 12, and 9.

†w/ delay Set delay for dotted-quarter-note regeneration w/ 2 repeats

End Riff B

This section continues the guitar part with a dynamic marking of 'mf' and the instruction 'let ring throughout'. The bass staff shows a simple accompaniment pattern. Chord symbols include Dmaj7/C#, Bm7, and D. A 'Riff C' is indicated for the guitar. The bass staff has fret numbers 10, 11, 12, and 9.

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Gtrs. 1 & 2: w/ Riff B  
Gtr. 3: w/ Riff C  
D

Dmaj7/C#

Bm7

Verse

Gtrs. 1 & 2: w/ Riff B (2 times)

Dmaj7/C#

D

Dmaj7/C#

1. Hel - lo there. the an - gel from my night - mare, the

Riff D  
Gtr. 3

Gtr. 3: w/ Riff D (2 times)

Dm7

Dmaj7/C#

D

shad-ow in the back - ground of the morgue, the un - sus-pect - ing vic - tim of

End Riff D

Dmaj7/C#

Bm7

Dmaj7/C#

dark-ness in the val - ley, we can live like Jack and Sal - ly if we want where you can al - ways -

D

Dmaj7/C#

find me. And we'll have Hal - low - cen on Christ - mas, and

Gtrs. 1 & 2

Riff E





G Gadd#11 G5

Voc. Fig. 1 End Voc. Fig. 1

I miss you.

End Rhy. Fig. 1

End Riff F

let ring

End Riff F1

\* = delay.

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
 Gtrs. 4 & 5: w/ Riffs F & F1

D5 Em7 F#m(add13) A G Gadd#11 G5

I miss you.

**Verse**

Gtrs. 1 & 2: w/ Riff A  
 Gtr. 3: w/ Riff D (4 times)  
 Gtr. 5 tacet  
 D

D5

2. Where are you? And

Riff G

\*Gtr. 6  
 8va

Gtrs. 1 & 2

*mf*

\*Bells arr. for gtr.

Gtr. 5

Dmaj7/C# Bm7 Dmaj7/C#

I'm so — sor — ry, I can-not sleep, I can-not dream to - night. — I need some-bod - y. And,

8va ————— End Riff G

21 19 21

Gtrs. 1 & 2: w/ Riff B (2 times)  
Gtr. 6: w/ Riff G (3 times)  
D Dmaj7/C# Bm7

al - ways — this sick, strange — dark - ness comes creep-ing on, — so haunt - ing ev - 'ry

Dmaj7/C# D Dmaj7/C#

time. And as I stared — I count - ed — the webs from all — the spi - ders

Bm7 Dmaj7/C# Gtrs. 1 & 2: w/ Riff E  
D

catch - ing things and eat - ing their — in - sides. like in - de - ci - sion to call — you and

Dmaj7/C# Bm7 Dmaj7/C#

hear your voice — of trea - son. Will you come home — and stop this pain to - night? — Stop this pain to - night. —

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 4 & 5: w/ Riffs F & F1

Gtr. 6 tacet

Voc. 4: Voc. Fig. 1

D5 Em F#m(add13) A G Gadd#11 G5

Don't waste your time on me, — you're al - read - y the voice in - side — my head. —

Gr. 6 8va 7

22 22

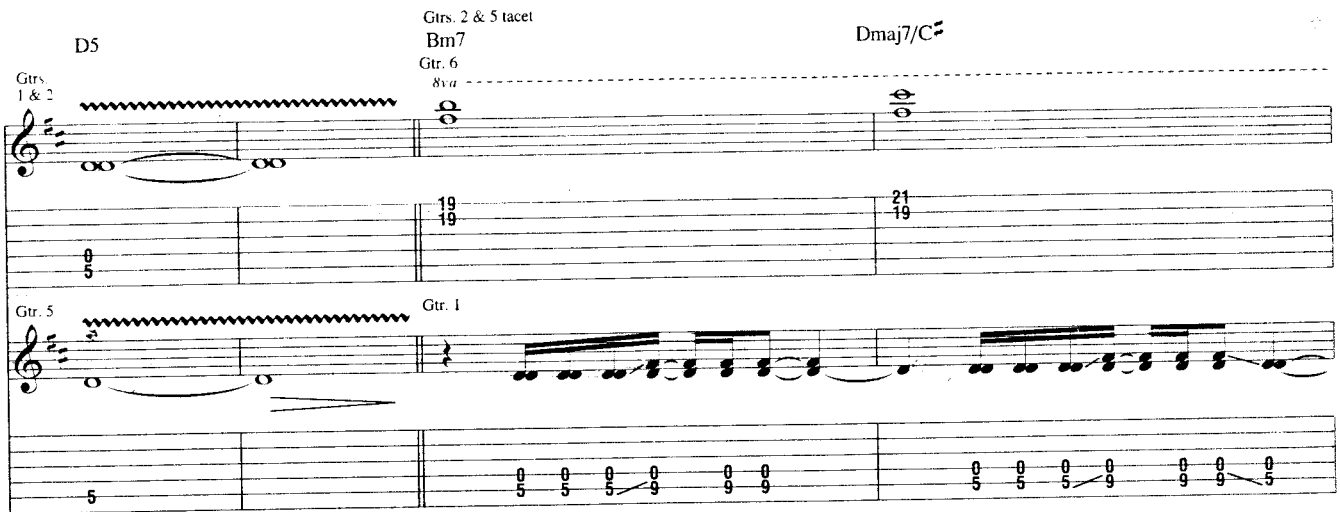
D5 Em7 F#m(add13) A Gadd#11



So waste your time on me, you're already the voice inside my head.

**Interlude**

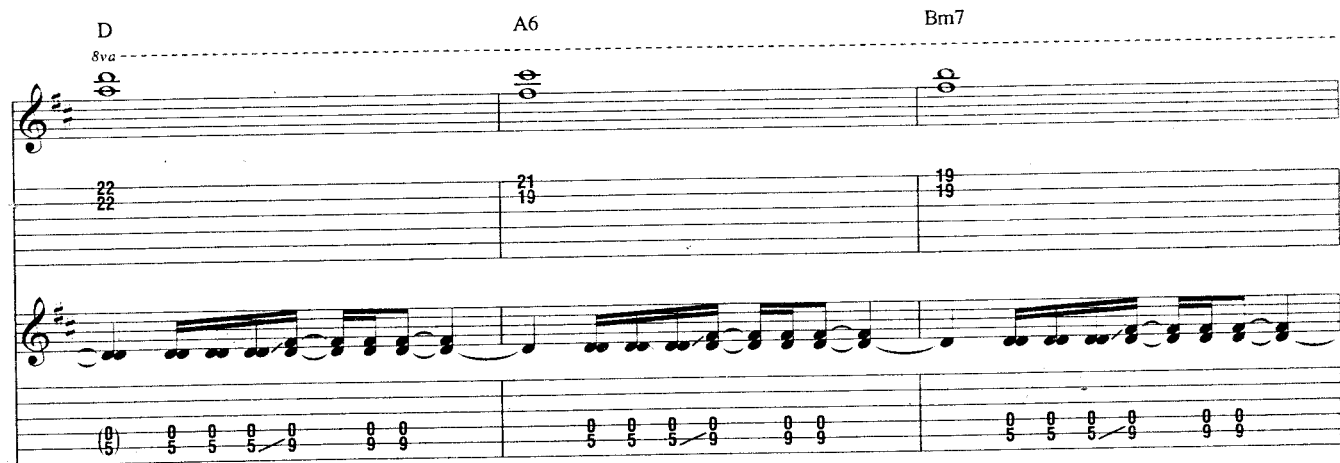
D5 Gtrs. 2 & 5 tacet Bm7 Gtr. 6 8va Dmaj7/C#



Gtrs. 1 & 2

Gtr. 5 Gtr. 1

D 8va A6 Bm7



Gtr. 5 Gtr. 1

Dmaj7/C# 8va D Dmaj7/C#



Gtr. 5 Gtr. 1

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)  
 Gtr. 4: w/ Riff F (2 times)  
 Gtr. 6 tacet

Voc.: w/ Voc. Fig. 1  
 G5

D5 Em7 F#m(add13) A G Gadd#11

Don't waste your time on me — you're al - read - y the voice in - side — my head. —

D5 Em7 F#m(add13) A G Gadd#11 G5

So waste your time on me, — you're al - read - y the voice in - side — my head. —

**Outro-Piano Solo**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)  
 Gtr. 4: w/ Riff F (till fade)

Voc.: w/ Voc. Fig. 1  
 G5

D5 Em7 F#m(add13) A G Gadd#11

Gr. 3

Don't waste your time on me, — you're al - read - y the voice in - side — my head. —

D5 Em7 F#m(add13) A G Gadd#11 G5

So waste your time on me, — you're al - read - y the voice in - side — my head. —

*Begin fade*

Voc.: w/ Voc. Fig. 1

D5 Em7 F#m(add13) A G Gadd#11 G5 D5 Em7

Don't waste your time on me, — you're al - read - y the voice in - side — my head. —

*Fade out*

Voc.: w/ Voc. Fig. 1

F#m(add13) A G Gadd#11 G5 D5 Em7 F#m(add13) A

So waste your time on me, — you're al - read - y the voice in - side — my head. —



Bm

A/C#

Gtrs. 2 & 3 tacet  
N.C.

End Riff B (Static) 4

The first system contains two guitar staves and one bass staff. The top guitar staff has a treble clef and a key signature of one sharp (F#). The bottom guitar staff has a bass clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staves contain rhythmic notation and chord diagrams. The bass staff contains rhythmic notation. The system ends with a double bar line and a '4' indicating a four-measure rest.

\*\*Chord symbols reflect implied harmony.

Verse

N.C.(D5)

(F#5)

(C#5)

The Verse section begins with a vocal line on a treble clef staff in the key of D major. The lyrics are: "1. Spoken: Six bot - tles went down the drain. One hour's a waste of time." Below the vocal line is a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar staff contains rhythmic notation and chord diagrams. The system ends with a double bar line and "End Riff C".

\*Bass arr. for gtr.

Gtr. 4: w/ Riff C (3 1/2 times)

(D5)

(F#5)

(C#5)

The second line of the Verse continues the vocal line with the lyrics: "I'd ask if you feel the same, still push-in' that chance to try." The guitar accompaniment continues with rhythmic notation and chord diagrams.

(D5)

(F#5)

(C#5)

The third line of the Verse continues the vocal line with the lyrics: "Your breath in this cool room chill, long hair that blows side to side." The guitar accompaniment continues with rhythmic notation and chord diagrams.

(D5)

(F#5)

(C#5)

(D5)

The fourth line of the Verse continues the vocal line with the lyrics: "You speak and make time stand still, and each time you walk right on by." The guitar accompaniment continues with rhythmic notation and chord diagrams. The system ends with a double bar line and a '2' indicating a two-measure rest.

**Chorus**

Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

D A/E

Like vi - o - lence, \_\_\_\_\_ you have me \_\_\_\_\_

Bm A/C#

\_\_\_\_\_ for - ev - er \_\_\_\_\_ and af - ter. \_\_\_\_\_

D A/E

\_\_\_\_\_ Like vi - o - lence, \_\_\_\_\_ you kill me \_\_\_\_\_

Bm A/C# To Coda ⊕

\_\_\_\_\_ for - ev - er \_\_\_\_\_ and af - ter. \_\_\_\_\_

N.C.  
(Static) **4**

**Verse**

Gr. 4: w/ Riff C (4 1/2 times)  
N.C.(D5)

(F#5) (C#5)

2. Spoken: Can't count on the eyes \_\_\_\_\_ that stare, \_\_\_\_\_ can't count on the things \_\_\_\_\_ they see. \_\_\_\_\_

(D5) (F#5) (C#5)

She kills with no life \_\_\_\_\_ to spare. \_\_\_\_\_ Just vic - tims are left \_\_\_\_\_ to bleed. \_\_\_\_\_

(D5) (F#5)

One drink and the pain \_\_\_\_\_ goes down, \_\_\_\_\_ soft shad - ows lay

(C#5) (D5)

by her feet. \_\_\_\_\_ Lay soft as you slow - ly drown, \_\_\_\_\_



(F#5) (C#5) (D5)

lay still as you fall a - sleep. (Fall, \_\_\_\_\_ fall a - sleep.)

**Chorus**

Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

D A/E

Like vi - o - lence, \_\_\_\_\_ you have me \_\_\_\_\_

Bm A/C#

\_\_\_\_\_ for - ev - er \_\_\_\_\_ and af - ter. \_\_\_\_\_

D A/E

\_\_\_\_\_ Like vi - o - lence, \_\_\_\_\_ you kill me \_\_\_\_\_

Bm A/C#

\_\_\_\_\_ for - ev - er \_\_\_\_\_ and af - ter. \_\_\_\_\_

**Bridge**

\* Bm

Aadd4

\_\_\_\_\_ and af - ter. \_\_\_\_\_ and af - ter. \_\_\_\_\_

Gtr. 2

*pp*

7  
5

Gtr. 4

Riff D

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

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

\*Chord symbols reflect overall harmony.

\*\*Vocals fade out (next 7 meas.)

Gtr. 2 tacet  
D/F#

G

and af - ter, and af - ter. End Riff D

Gtr. 4

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

2 2 5 2 2 5 2 5 3 3 5 3 3 5 3 5

Gtr. 4: w/ Riff D (4 times)  
Bm

Aadd4

Gtr. 5 (clean)

Harm.  
mp

12

D/F#

G

Like vi - o - lence, you have me

End Riff E

Riff E

let ring throughout

2 0 4 0

Bm

Aadd4

for - ev - er and af - ter.

2 0 4 0 0 0

Gtr. 5: w/ Riff E (2 times)  
D/F#

G

Like vi - o - lence, you kill me.

(Like vi - o - lence, when you open your eyes.

Spoken: A certain look in your eyes

Bm Aadd4

Who'll stand by your side? So watch my eyes. Watch 'em turn while you go change.

D/F# G

Curtains down. When all their skill was cut, and I bled. There were forces of John Jones.

Gtr. 5: w/ Riff E (3 times)  
Bm Aadd4

Like violence, you kill me.  
I can't make you happy. It seems all I ever do is try.

D/F# G

You could never cut me deep enough to leave a scar. So take this gift. It's somethin' to

D.S. al Coda

Like violence.

⊕ Coda

Chorus  
Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

D A/E

Like violence, you have me

Gtr. 6 (dist.) Riff F  
mf w/ heavy reverb

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16		
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Bm A/C#

for - ev - er and af - ter.

End Riff F

Detailed description: This system contains the first vocal line and a guitar riff. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "for - ev - er and af - ter." The guitar part is in treble clef and consists of a series of eighth notes. Below the guitar staff are fretboard diagrams for the first six strings, showing fret numbers 14 and 12.

Gr. 6: w/ Riff F D A/E

Like vi - o - lence. you kill me

Bm A/C#

for - ev - er and af - ter.

Detailed description: This system contains the second vocal line and guitar accompaniment. The vocal line is in treble clef with lyrics "Like vi - o - lence. you kill me". The guitar part is in treble clef and includes a section labeled "Gr. 6: w/ Riff F" with a D chord and a section with an A/E chord. Below the system is another vocal line with lyrics "for - ev - er and af - ter." and a guitar part in bass clef with an A/C# chord.

Outro Gr. 1: w/ Riff A (4 times) D5

Gr. 2

pp

Detailed description: This system is the "Outro" section. It features a guitar riff labeled "Gr. 1: w/ Riff A (4 times)" with a D5 chord. Below this is a second guitar part labeled "Gr. 2" which consists of sustained notes with a *pp* (pianissimo) dynamic marking. A fretboard diagram for the first six strings is shown at the bottom left, with fret numbers 7 and 5.

Gr. 2 tacet N.C.(D5) Gr. 1

\*Pitch is gradually lowered digitally till end.

Detailed description: This system shows "Gr. 2 tacet" and "N.C.(D5)". It features a guitar riff labeled "Gr. 1" with a D5 chord. The riff consists of a series of notes that gradually lower in pitch. A fretboard diagram for the first six strings is shown at the bottom, with fret numbers 5 and 5.

Detailed description: This system continues the guitar riff from the previous system. It features a guitar riff labeled "Gr. 1" with a D5 chord. The riff consists of a series of notes that gradually lower in pitch. A fretboard diagram for the first six strings is shown at the bottom, with fret numbers 5 and 5.

# Stockholm Syndrome

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

## Intro

Moderately slow ♩ = 87

Spoken: My dearest,  
(female)

I've missed you very, very much since that last night we were together

Em(add9) Riff A

*mp*  
w/ fingers  
let ring throughout

T  
A  
B

3 5 7 3 3 2

\*Piano arr. for gtr.

and will hold that night especially in my memories for years to come. I've been

Cmaj7#11

End Riff A

8 10 7 8 8 7

Gtr. 1: w/ Riff A  
Em(add9)

turning over and over in my mind lately.

I've read your letter

Cmaj7#11

through at least four times,

and will probably read it more times before I'm through.

I've been sitting here, looking at your picture and getting

Gtr. 1 Riff B

Gmaj7

3 5 7 3 3 2

more homesick every minute.

I've wanted that

Dadd4/F#

End Riff B

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 8, 10, 7, 8, 8, 7.

picture more than anything else I know of except, of course, you yourself.

Em(add9)

Musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 3, 5, 7, 3, 3, 2.

I keep thinking of you, darling,

keep wishing I could be

Cmaj7#11

Musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 8, 10, 7, 8, 8, 7.

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

Em(add9)

Musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 8, 10, 7, 8, 8, 7.

home with you.

I want to leave in the worst possible way so

Cmaj7#11

Musical notation for the fifth system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 8, 10, 7, 8, 8, 7.

I can come home to see you, but

things don't look so good on that subject.

Em(add9)

Musical notation for the sixth system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 8, 10, 7, 8, 8, 7.

But this war has spoiled a lot of things for everyone, I guess.

Cmaj7#11

Musical notation for the seventh system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 8, 10, 7, 8, 8, 7.

I've never been so lonesome in my life as I am right now.

Gr. 1: w/ Riff B

Gmaj7

Musical notation for the eighth system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 8, 10, 7, 8, 8, 7.

I'm completely lost without you, darling.

Dadd4/F#

Musical notation for the ninth system, including a treble clef, a key signature of one sharp (F#), and a guitar fretboard diagram with fret numbers 8, 10, 7, 8, 8, 7.

I never realized I could miss another person so much.

I just hope it won't be too much longer until I'm able to be with you again,

Em(add9)

Gtr. 1

and live a sane and normal life.

Cmaj7#11

Fast Rock ♩ = 173

Em CS/G

Gtr. 1 tacet

\*Gtr. 2 (dist.)

Gtr. 3 (dist.)

Gtr. 2 (dist.)

mp w/ chorus

fdbk.

\*Doubled throughout.

G/B A5

Gtr. 3

\*p mp

Harm.

\*Vol swell.

Gtr. 2



E5

Gtr. 3 tacet

C5/G

Gtr. 4 (dist.) Riff C

Musical staff for Gtr. 4 (dist.) Riff C, showing a melodic line with slurs and accents.

*mf*  
let ring throughout

Harm. -----

Fretboard diagram for Gtr. 4, showing fret numbers 12, 12, 12, 12, 12, 12, 12, 12.

Gtr. 3

Musical staff for Gtr. 3, showing a melodic line.

Fretboard diagram for Gtr. 3, showing fret numbers 0, 0, 0, 0.

Gtr. 2

Musical staff for Gtr. 2, showing a melodic line with slurs and accents.

Fretboard diagram for Gtr. 2, showing fret numbers 2, 2, 2, 2, 2, 2, 2, 2.

G,B

A5

C5/G

Musical staff for Gtr. 4 (dist.), showing a melodic line with slurs and accents.

This is the first. —

End Riff C

Musical staff for Gtr. 4 (dist.), showing a melodic line with slurs and accents.

Harm. -----

Fretboard diagram for Gtr. 4, showing fret numbers 12, 12, 12, 12, 12, 12, 12, 12.

Gtr. 2

Musical staff for Gtr. 2, showing a melodic line with slurs and accents.

Fretboard diagram for Gtr. 2, showing fret numbers 2, 2, 2, 2, 2, 2, 2, 2.

**Chorus**

2nd time, Gtr. 4 tacet

Em

C5/G

(Thing I re - mem - ber, now it's the last. — thing left on my mind. A - fraid of the dark, —

(12)

G5

A5

D/F#

Do you : hear me whis - per? an emp - ty heart. — Re - placed with par - a - noi - a. — Where do we go —

Gtrs. 2 & 4

2nd time, Gtr. 4: w/ Riff C

Em

C5/G

Life's tem - po - rar - y, af - ter we're gone? — like New Year's res - o - lu - tions. — Why is this hard? —

G5 A5 C5/G

Do you rec - og - nize me? I know I'm wrong. — But I can't help be - liev - ing.) —

The first system features a vocal line in treble clef with lyrics, a guitar line in treble clef with various techniques like bends and slurs, and a bass line in bass clef with a 3/4 time signature. Chord symbols G5, A5, and C5/G are placed above the staff.

Interlude

\*Em G/B C5

Riff D End Riff D

Gtr. 1

Gtrs. 2 & 4

The interlude section consists of three staves. The top staff is a vocal line with lyrics. The middle staff is for Gtr. 1, showing a riff with a fretboard diagram below it (3, 5, 7, 3, 3, 2). The bottom staff is for Gtrs. 2 & 4, showing a rhythmic accompaniment. Chord symbols \*Em, G/B, and C5 are indicated above the staff.

\*Chord symbols reflect overall harmony.

\*Gtr. 1: w/ Riff D

Gtr. 2 & 4 Em G/B C5

The final section features two guitar staves. The top staff is for Gtr. 1 with the instruction '\*Gtr. 1: w/ Riff D'. The bottom staff is for Gtrs. 2 & 4 with the instruction 'Em'. Chord symbols G/B and C5 are placed above the staff.

\*w/ reverse gated reverb.

Em G/B C5

Gtr. 4 tacet  
E5 C5

Gtr. 2  
Riff E

P.M.

G A5 C5 End Riff E

P.M.

Verse  
Gtr. 2: w/ Riff E (1 1/2 times)  
E5 C5

1. I'm so lost, I'm bare ly here.

Gtr. 1  
w/ rotating speaker effect

G A5 C5

I wish I could explain my self, but words es - cape me.



G F C5

— room. The last — con - ta - gious vic - tim of — this plague be - tween — us.

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in treble clef, playing a steady eighth-note pattern. Below the guitar staff are three rows of chord diagrams for guitar. The first row shows a G chord (2-3-3-2-3-3), the second row shows an F chord (2-3-3-2-3-3), and the third row shows a C5 chord (3-3-3-3-3-3).

Gtr. 2. w/ Rhy. Fig. 1  
G/B C5

I'm sick with ap - pre - hen - sion, I'm crip - pled from ex - haus -

G F C5 *D.S. al Coda*

- tion, and I dread the mo - ment when you fin - 'ly come to kill — me. This is the first, —

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics. The guitar accompaniment continues with the same eighth-note pattern. The chord diagrams below the guitar staff show G/B (2-3-3-2-3-3), C5 (3-3-3-3-3-3), and then G (2-3-3-2-3-3), F (2-3-3-2-3-3), and C5 (3-3-3-3-3-3). The system ends with a double bar line and the instruction 'D.S. al Coda'.

⊕ Coda

Em

Gtr. 4

(12)

Gtr. 2

Detailed description: This section is the Coda. It features a single measure of music in treble clef with a key signature of one sharp. The music consists of a half note E4 on the first staff, followed by a double bar line. Below the first staff are three staves: 'Gtr. 4' with a dashed line indicating a tremolo effect, '(12)' indicating a 12-fret capo position, and 'Gtr. 2' with a diagram of a barre across all strings at the 12th fret. The system ends with a double bar line.









To Coda ⊕

Interlude

Gtr. 1: w/ Riff A

D5

2

Bm G

Down, down, down, down. Down, down, down, down. (It gets me so.)

Verse

D

Bm

D/C#

Gtr. 5: w/ Riff D (3 times)

D

2. Your vows of silence fall all over. The look in your eyes makes me

Gtr. 5 Riff D

End Riff D

w/ fingers & reverse gated reverb

7	4	6
5	2	4

Bm D/C# D

crazy. I feel the darkness break up

Bm D/C# D

on her. I'll take you over if you

D.S. al Coda

\*Gtr. 5: w/ Fill 1

G

Bm D/C#

let me. *Whispered:* You did this.

\*Reverse & gated reverb off.

⊕ Coda

Outro

Gtr. 5: w/ Fill 2 (16 times)

D5

Play 4 times



Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3

Gtr. 2

### Theme

Gtr. 1: w/ Rhy. Fig. 2

Em

Riff A1

End Riff A1

Riff A

End Riff A

Gtr. 1: w/ Rhy. Fig. 1

Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)

Gtr. 4 (clean)

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 4

Gtr. 3

Gtr. 2

Outro-Chorus

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

Gtr. 4 tacet

Em

Down, down, down. Pick me up, I'm fall - in'.

Gtr. 4 *8va* 7

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

Em

Down, down, down. Pick me up, I'm fall - in'.

Em

Down, down, down. Pick me up, I'm fall - in'.



Chorus

Am F Am F

(Go! Go! Go! Go! Go! I don't wan-na know. Go! I don't wan-na know. Go!)

Rhy. Fig. 1 End Rhy. Fig. 1

The Chorus section features a vocal melody with lyrics and guitar accompaniment. The guitar part includes a specific rhythm figure (Rhy. Fig. 1) and an ending rhythm figure (End Rhy. Fig. 1). The chord progression is Am, F, Am, F.

Interlude

C F

Gtr. 2

Gtr. 1

P.M.

The Interlude section consists of two guitar parts. Gtr. 2 plays a melodic line with a C and F chord. Gtr. 1 provides a rhythmic accompaniment with a P.M. (pick mute) section. The chord progression is C, F.

C F

fdbk.

Pitch: E

P.M.

This section continues the Interlude with two guitar parts. Gtr. 2 includes a feedback (fdbk.) section and a pitch bend (Pitch: E). Gtr. 1 continues with a P.M. section. The chord progression is C, F.



Verse

Gr. 1 tacet

C

F

3. Why do e - vil men \_\_\_ get 'a - way with it? \_\_\_ Can't you see that I'm \_\_\_ in a world of shit? \_\_\_

fdbk.

(3) (3)

pp

3

C

F

\_\_\_ Turn your back on hope \_\_\_ and go back in - side. \_\_\_ Stop my bleed-ing heart \_\_\_ and let the en - gine die.

Gr. 2  
fdbk.

3 (3)

Pitch: G

Chorus

A5 NC.

I don't wan - na know. I don't wan - na know. I don't wan - na know. I don't wan - na know.

Gtrs. 1 & 2

2

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

Am

F

Am

F

I don't wan - na know. I don't wan - na know. I don't wan - na know. I don't wan - na know.  
 (Go! Go! Go! Go! Go! Go! Go! Go!)

Outro

C

F

Gtr. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

C

F

C

F5

Gtr. 2

Gtr. 1



**Verse**

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

D5 Dmaj7 Bm A

2. Be - lieve me, I failed this ef - fort, I wrote a re - mind - er, this was - n't a vi - sion.  
3. My head is made up of mem - 'ries, most of them use - less de - lu - sions.

D5 Dmaj7 Bm A

This time, where are you Hous - ton, is some - bod - y out there, will some - bod - y lis - ten?  
This room is bored of re - hears - al and sick of the bound - 'ries, I miss you so much.

**Interlude**

D5 **Riff B** \*\*D/F#

\*Gr. 3 (dist.)

*f*

7	7	6	6	7	7	9	9	7	7	6	6	7	7	9	9	7	7	6	6	7	7	9	9	7	7	6	6	7	7	9	9
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	5	4	4	5	5	7	7	5	5	4	4	5	5	7	7	5	5	4	4	5	5	7	7	5	5	4	4	5	5	7	7

\*Gr. 4 (dist.) **Rhy. Fig. 2**

*f*

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

\*Doubled throughout.

\*\*Bass plays F#.

4th time, To Coda

**Chorus**

Gr. 3 tacet

G5 Dsus2 D/F# G5

Should I go back, should I go back, should I?

**End Riff B**

P.M. ----->

7	7	6	6	7	7	9	9	7	7	6	6	0	0	0	0								
X	X	X	X	X	X	X	X	X	X	X	X	0	0	0	0								
5	5	4	4	5	5	7	7	5	5	4	4	0	0	0	0								

**End Rhy. Fig. 2**

P.M. ----->

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	2	2	3	3	5	5	3	3
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	2	2	3	3	5	5	3	3

Asus4 Aadd4 D/F# G5

I feel a - lone and ti - red, Should I go back, should I go back, should I?

Gtr 4

5 5 5 5 5 5 4 4 5 5 4 0 2 2 5 5 3 3 5 5 3 3 5 0

Asus4 Aadd4

I hope I won't for - get you.

**Interlude**  
Gtr. 1: w/ Riff A  
D Em9

5 5 5 5 5 5 0 0 7 0

Bm Asus4 Aadd4 D Em9 Bm Asus4 Aadd4

Gtr. 4 tacet

*D.S. al Coda (take repeat)*

7 0

\*Roll back vol. to 0.

**Coda**

Chorus  
Gtr. 3 tacet  
D/F# G5 Asus4 Aadd4

Should I go back, should I go back, should I? I feel a - lone and ti - red.

Gtr. 4 Riff C End Riff C

2 2 5 5 3 3 5 5 3 3 5 0 5 5 5 5 5 5 4 4 5 5 4 0



Gtr. 6: w/ Riff E  
D Asus4 N.C. Gtr. 3 tacet G5 Gtr. 6 Em9 N.C.

Gtr. 3

Gtr. 5

let ring - 1  
1/2

\*w/ delay  
let ring - 1  
1/2 1/2 1/2

\*Gtr. 5 only. Set for quarter-note regeneration w/ 100% feedback. Delay repeats start 0 vol. and fade in gradually over next 2 meas. with the first repeat audible on beat 5 of the next meas.

\*\*Gtrs. 5 & 6  
D A5 D5 Gmaj7 E5 D5

delay loop off  
P.M. -----|

P.M. -----|

P.M. -----|

\*\*Composite arrangement.

D A5 D5 Gmaj7 E5 D5

End half-time feel

P.M. -----|

P.M. -----|

(Gtr. 5 cont. in slashes)  
P.M. -----|

Gtr. 5  
Gtr. 6

D

**Chorus**

Gr. 4: w/ Riff C (3 times)  
Gtrs. 5 & 6 tacet

D/F# G5 Asus4 Aadd4

Should I go back, should I go back, should I? I feel a - lone and ti - red,

D/F# G5 Asus4 Aadd4

Should I go back, should I go back, should I? This time I don't want to

D/F# G5 Asus4 Aadd4

Should I go back, should I go back, should I? I feel a - lone and ti - red,

Gr. 4: w/ Riff D

D/F# G5 Asus4 Aadd4

Should I go back, should I go back, should I? I hope I won't for - get you.

**Outro**

Gr. 3: w/ Riff B (1 2/6 times)  
Gr. 4: w/ Rhy. Fig. 2 (1 2/6 times)

D D/F#

Should I go back, should I go back, should I?

G5 Dsus2 D5

D/F# Free time Gsus2 Segue to "Always"

Gr. 3

Gr. 4

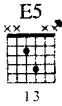
Pitch: E

\*Roll back vol.



# Always

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



Segue from "Asthenia"

Intro  
Fast ♩ = 158  
\*B5

\*\*Gtr. 1 (Synth.) 3 sec. (Drums) 4

B5 Rhy. Fig. 1 F#sus4

*mf*

T  
A  
B

\*Chord symbols reflect overall harmony.

\*\*Bass arr. for gtr.

G#m7 Esus2 B5 F#sus4

Verse

G#m7 Esus2 B5 F#

1. I've been here \_\_\_\_\_ be - fore \_\_\_\_\_ a few \_\_\_\_\_

End Rhy. Fig. 1 Rhy. Fig. 2

G#m B5 F# G#m

\_\_\_\_\_ times, \_\_\_\_\_ and I'm quite a - ware \_\_\_\_\_ we're dy - ing. \_\_\_\_\_

End Rhy. Fig. 2

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B5 F# G#m

And your hands, they shake with good byes. And I'll take

Gtr. 2 (dist.)

*mf*

P.M.

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0

B5 F# G#m F#5

you back if you'd have me. So

Gtr. 1

Gtr. 2

\*Gtrs. 3 & 4 (dist.) *f*

P.M.

Gtr. 2 *divisi*

11 11 11 11 11 11 0 8 8 8 8 8 8 8 0 4 4 4 4 4 4 4 0 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 0 2 2 2 2 2 2 2 2 4 4 4 4

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

\*Composite arrangement.

**Pre-Chorus**

Gtrs. 1 & 2 tacet

B C#m9 G#m E5

here I am, I'm try - ing. So

Gtr. 5 (slight dist.)

Riff A1

*mf* w/ chorus  
let ring throughout

End Riff A1

\*Gtrs. 3 & 4

Riff A

End Riff A

4 4 4 4 4 4 4 4 0 0 0 0 0 0 4 4 4 4

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

4 4 4 4 4 4 4 4 0 0 0 0 4 4 4 4

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

B C#m9 G#m E5

here I am, are you read - y? Come on, let me

Riff B1 End Riff B1

Riff B End Riff B

Chorus B5 D#5 G#5 E5

hold you, touch you, feel you, al - ways.

Riff C End Riff C

Gr. 5

mp

Gtrs. 3 & 4 Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 3 & 4: w/ Rhy. Fig. 3  
Gr. 5: w/ Riff C

B5 D#5 G#5 E5

Kiss you, taste you, all night, al - ways.

Interlude

Gtr. 5: w/ Riff A1

Gtrs. 3 & 4 B C#m9 G#m E5

\*\*Roll back vol. to 0.

Gtrs. 3 & 4 tacet  
Gtr. 5: w/ Riff B1

B C#m9 G#m E5

2. And I'll miss —

Verse

Gtr. 1: w/ Riff D (3 times)  
B

B F# G#5

your laugh. your smile. I'll admit I'm

Gtr. 1

Riff D

End Riff D

*mf*  
w/ chorus

6 7 6 4 6 4 6 4 2 4

F# G#5 B F#

wrong if you'd tell me. I'm so sick of fights. I hate

G#5 B F# G#5

them. Let's start this again for real. So

Gtrs. 3 & 4

4 4  
2 2

Pre-Chorus

Gtrs. 3 & 4: w/ Riff A (3 times)  
Gtr. 5: w/ Riff A1 (3 times)

B C#m9 G#m E5 B

here I am, I'm trying. So here I

C#m9 G#m E5 B C#m9 G#m

am, are you ready? So here I am. I'm trying.

Gtrs. 3 & 4: w/ Riff B  
Gtr. 5: w/ Riff B1

E5 B C#m9 G#m E5

So here I am, are you ready? Come on, let me

**Chorus**

Gtrs. 3 & 4: w/ Rhy. Fig. 3 (4 times)  
 Gtr. 5: w/ Riff C (4 times)

B5 D#5 G#5 E5

hold you touch you feel you al ways

B5 D#5 G#5 E5

Kiss you taste you all night al ways

Come on, let me

B5 D#5 G#5 E5

hold you touch you feel you al ways

B5 D#5 G#5 E5

Kiss you taste you all night al ways

To Coda ⊕

**Interlude**

Gtr. 5 B F#6 G#m Emaj7 End Riff E

Gtr. 5

Gtr. 3

Gtr. 4

Gr. 5: w/ Riff E

Gr. 3

B F#6 G#m Emaj7

Gr. 1: w/ Rhy. Fig. 1

Gr. 3 & 4

B F#sus4 G#m E5 B F#sus4

**Breakdown**

G#m E5 Gtr. 1 tacet N.C. Gtrs. 3 & 4 tacet

Gtr. 1 ◊

*D.S. al Coda*

⊕ Coda

Outro

Gtr. 5: w/ Riff E (4 times)  
B F#6 G#m Gtr. 4 tacet Emaj7  
Gtr. 3 Riff F End Riff F  
w/ slight dist.

The Coda section features two guitar parts. Gtr. 3 plays a rhythmic riff in 4/2 time, with a 'w/ slight dist.' instruction. The riff consists of eighth-note patterns across four measures. Gtr. 4 is marked 'tacet' and has a single note held in the first measure. Chords B, F#6, G#m, and Emaj7 are indicated above the staff.

Gtr. 3: w/ Riff F (3 times)  
B F#6 G#m Emaj7  
Al ways.

The middle section contains two guitar parts. Gtr. 3 plays a riff in 4/2 time, with a 'w/ Riff F (3 times)' instruction. The riff is a simple eighth-note pattern. Gtr. 6 plays a melodic line in 4/2 time, starting with a 'mf' dynamic. Chords B, F#6, G#m, and Emaj7 are indicated above the staff. The phrase 'Al ways.' is written below the staff.

\*Synth. arr. for gtr.

F#6 G#m Emaj7 B  
Al ways.

The final section features three guitar parts. Gtr. 5 plays a melodic line in 4/2 time, with a 'mf' dynamic. Gtr. 6 plays a melodic line in 4/2 time, with a 'mf' dynamic. Gtr. 3 plays a melodic line in 4/2 time, with a 'mf' dynamic. Chords F#6, G#m, Emaj7, and B are indicated above the staff. The phrase 'Al ways.' is written below the staff.

# Easy Target

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



## Intro

Fast Rock ♩ = 160

Chords: F#5, A5, E5

Rhy. Fig. 1

Gtrs. 1 & 2 (dist.) *f*

\*Gtr. 3 (dist.) (Drums) *mp*

Riff A

End Rhy. Fig. 1 (cont. in notation)

End Riff A

\*Doubled throughout.

## Verse

Gtr. 3 tacet

\*\*F#m7 A B7sus4 A/C# D5

1. All her sig - nals are get - ting lost in the e - ther. (That's what she want - ed. ...)

\*\*\*Gtr. 4 (dist.) Riff B *f*

End Riff B

\*\*\*Doubled throughout.

Gtrs. 1 & 2 Rhy. Fig. 2 *mf*

End Rhy. Fig. 2

\*\*Chord symbols reflect overall harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)  
Gtr. 4: w/ Riff B (3 times)

F#m7 A B7sus4 A/C# D5

She's a land - slide with cit - y be - neath her. That's what she want - ed.





Gtrs. 3 & 4 tacet

F#m

A5

B5

A/C#

D5

She's the flow - er that you place on my cas - ket. That's what she want - ed.)

Gtrs. 1 & 2

Gtr. 1

Gtr. 2

divisi

Gtrs. 1 & 2 tacet

F#m

A5

B5

A/C#

D5

Sa - vor the mo - ment 'cause the mem - o - ry's fleet - ing.

Gtrs. 3 & 4

F#m

A

B5

A/C#

D5

Take a pho - to - graph as the last train is leav - ing.

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gtr. 3: w/ Riff A (4 times)

Gtr. 4: w/ Riff C (2 times)

F#5

A

E5

F#5

A

E5

Hol-ly's look - ing dry, look - ing for an eas - y tar - get. Let her slit my throat, give her am - mo if she'll use it.

F#5

A

E5

F#5

A

E5

Cau - tion on the road, lies, lies and hid - den dan - ger. South - ern Cal - i - for - nia's breed - ing Mom - my's lit - tle mon - ster. Bet - ter

**Bridge**

Gtrs. 1 & 2

D5 A5<sup>v</sup> E5 D5 A5<sup>v</sup> E5

run, run, run, run, run. (Hol-ly, let me out!) Bet-ter run, run, run, run, run. Hol-ly, let me out! Bet-ter

Gtrs. 3 & 4

12 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14

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

D5 A5<sup>v</sup> E5 D5 C#5 E (6 open)

run, run, run, run, run. Hol-ly, let me out. Bet-ter run, run, run, run, run, run, run, run. Hol-ly, let me out.)

(cont. in notation)

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

10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

**Outro**

Gtrs. 3 & 4 tacet

F#5 A E5

Gtrs. 1 & 2 Riff D

Play 4 times End Riff D

Gtr. 2

\*Gtr. 1: w/ Riff D (5 times) N.C.(F#m)

4 6 7 9 7 7 9 11 11 12 9 9 4 4

2 4 5 7 5 5 7 9 9 10 7 7 2 2

\*w/ gradual decrease. (3rd time, rit. poco a poco)

Segue to "All of This"

5

w/ various studio effects & delay

rit. poco a poco

# All of This

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

## Intro

Moderately ♩ = 112

Gtr. 1 (acous.) N.C.(A) Riff A End Riff A

mp

T  
A  
B

4 6 7 9 7 7 9 11 11 12 9 9 4 6 7 9 7 7  
0 2 4 5 7 5 0 7 9 9 10 7 0 0 2 4 5 7 5 0

## Verse

\*F#m

Bm7 A/C# D5

1. With all of this I know now ev - ry - thing in - side of my head.

Rhy. Fig. 1 End Rhy. Fig. 1

11 11 11 11 11 11 11 11 11 11 11 11 11 11 9 9 9 11 11 11 7  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 9 9 9 0  
9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 9 9 9 5

\*Chord symbols reflect overall harmony.

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

F#m

Bm7 A/C# D5

It all just goes to show how noth - ing. I know chang - es me at all.

F#m A Bm7 A/C# D5

A - gain I wait for this to change. in - stead to tear the world in two.

F#m

A

Bm7 A/C# D5

A - noth - er night with her, but I'm al - ways want - ing you.



F#m Bm7 A/C# D5

It all just seems to be how noth-ing I feel pulls at me at all.

2 0 2 0 0 2 3

Gtrs. 1, 2 & 3: w Rhy. Fig. 1 (2 times)  
Gtr. 4: w/ Riff B - 2 times

F#m A Bm7 A/C# D5

A - gain I wait for this to pull a - part to break my time in two.

F#m A Bm7 A/C# D5

A - noth - er night with her, but I'm al - ways want - ing you.

**Chorus**

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

F#m Esus4 A5 B7/A

Use me. Hol - ly, come on and use me. (We know where we go.)

F#m Esus4 A5 B7/A

Use me, Hol - ly, come on and use me. We go where we know.)

**Bridge**

Gtrs. 1 & 2: w/ Riff A (1st 2 meas.) (4 times)

D A Esus4 D A Esus4

She's all I need. She's all I dream. She's all I'm al - ways want - ing.

Gtr. 3 Rhy. Fig. 3 End Rhy. Fig. 3

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

Gtr. 3: w/ Rhy. Fig. 3

D A Esus4 D A Esus4

She's all I need. She's all I dream. She's all I'm al - ways want - ing.



F#m A Esus4 F#m A Esus4

Use me, Hol - ly, come on and use me. We go where we know.)

**Bridge**

Gtrs. 1 & 2: w/ Riff A (1st 2 meas.) (4 times)  
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

D A Esus4 D A Esus4

She's all I need. She's all I dream. She's all I'm al - ways want - ing.

D A Esus4 D A Esus4

She's all I need. She's all I dream. She's all I'm al - ways want - ing.

**Interlude**

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

F#m A Bm7 A/C# D5 F#m A Bm7 A/C# D5

you.

**Verse**

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

F#m A Bm7 A/C# D5

3. A - gain I wait for this, to fill the hole, to shake -

F#m A Bm7 A/C# D5

the sky in two. A - noth - er night with her. I'm

**Outro**

N.C.(F#m)

(Bm7) (A/C#) (D5)

Gtr. 6: w/ Riff E  
(F#m)

al - ways want - ing you. A - noth - er night -

\*Gtr. 6

Riff E

End Riff E

2 0 2 0 2 2 4 5

\*Bass arr for gtr.

(Bm7) (A/C#) (D5)

N.C.

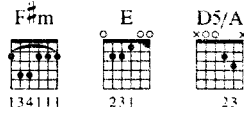
(Drums) 8

with her but I'm al - ways want - ing you.



# Here's Your Letter

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



Intro  
Fast Rock ♩ = 176

Gtr. 1 (elec.) N.C.(A)

\* *p* → *mf*  
\*\*w/ dist., flanger & amplifier tremolo

T  
A  
B

0

\*Vol. swell  
\*\*Tremolo speed set for eighth-note regeneration. w/heavy intensity.

Gtr. 3 (clean) F#5 D5/A A5 B5 End Riff A1

Riff A1

*f*  
w/ dist.

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

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

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

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

Gtr. 2 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

*f*  
w/ dist.  
let ring throughout

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

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

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

Gtr. 1 Riff A End Riff A

0

Gtr. 1: w/ Riff A F#5 D5/A A5

Gtrs. 2 & 3

4 4 4 4 4 4 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0

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

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

Verse

\*F#5

D5

A5

B5

1. Cut the skin to the bone. fall a - sleep all a -

Gtrs. 2 & 3

*pp*

(0)

\*\*Gtr. 4 Riff B

*mf*

2 2 2 2 2 2    5 5 5 5 5    5 5 5 5 5    2 2 2 2 4 2

\*Chord symbols reflect implied harmony.

\*\*Bass arr. for gr.

Gtrs. 2 & 3 tacet

F#5

D5

A

lone, hear your voice in the dark.

Gtr. 4

End Riff B

2 2 2 2 2    5 5 5 5 5    5 5 5 5 5 5 5 5 5    5 5 5 5 5 5 5 5

Gtr. 4: w/ Riff B

F#5

D5

A5

B5

Lose my - self in your eyes. choke my voice, say good -

Gtrs. 2 & 3

Riff C

P.M.

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

F#5 D5 A

night as the world falls a part.

End Riff C

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

Chorus Half-time feel

A5 C#5/G# E5 F#5 D

Fuck, I can't let this kill me, let go.

Rhy. Fig. 2 End Rhy. Fig. 2

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

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

End half-time feel N.C.

A5 C#5/G# E5 F#5 D

I need some more time to fix this.

Rhy. Fig. 3 End Rhy. Fig. 3

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

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

**Interlude**  
 Gtr. 1: w/ Riff A (2 times)  
 Gtr. 2: w/ Rhy. Fig. 1  
 Gtr. 3: w/ Riff A1

F#5 D5/A A5 B5

Gtrs. 2 & 3

F#5 D5/A A5 B5

Verse

Gtrs. 2 & 3 tacet

F#5 D5 A5 B5

2. Here's a let - ter for you, but the words get con -

Gtr. 5 (elec.)

Riff D

*mp*  
w/ dist.  
P.M.

*mp*  
w/ dist.  
P.M.

fused and the con - ver - sa - tion dies.

F#5 D5 A5 B5

fused and the con - ver - sa - tion dies.

End Riff D

P.M.

End Riff D

P.M.

A - pol - o - gize for the past. Talk some shit, take it

Gtrs. 2 & 3: w/ Riff C  
Gtr. 5: w/ Riff D

F#5 D5 A5 B5

A - pol - o - gize for the past. Talk some shit, take it

A - pol - o - gize for the past. Talk some shit, take it

**F#5** **D5** **A**

back. Are we cursed to this life?

### Chorus

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

Half-time feel

**A5 C#5/G#** **E5** **F#5** **D**

Fuck, I can't let this kill me, let go.

**A5 C#5/G#** **E5** **F#5** **D**

I need some more time to fix this prob - lem.

**A5 C#5/G#** **E5** **F#5** **D**

I need some more time to fix this prob - lem.

End half-time feel

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

**A5 C#5/G#** **E5** **F#5** **D**

I need some more time to fix this.

### Interlude

Gtrs. 2 & 3

**A**

**D5/A**

Fretboard diagram for Interlude (measures 1-8). The diagram shows fret numbers (7, 4, 5) for each string across the fretboard.

**A**

**D5/A**

Fretboard diagram for Interlude (measures 9-16). The diagram shows fret numbers (7, 4, 5) for each string across the fretboard.

Bridge

F#m

E

D5/A

Rhy. Fig. 4A

Gtr. 6

(acous.)

mf

Musical staff with notes and rests.

I'm talk - ing to the ceil - ing. My life just lost all mean - ing.

Gtrs. 2 & 3

Rhy. Fig. 4

Musical staff with notes and rests.

Guitar fretboard diagram with numbers and 'X' marks.

End Rhy. Fig. 4A

Musical staff with notes and rests.

Do one thing for me to - night. I'm dy - ing in this si - lence.

End Rhy. Fig. 4

Musical staff with notes and rests.

Guitar fretboard diagram with numbers and 'X' marks.

Gtrs. 2, 3 & 6: w. Rhy. Figs. 4 & 4A

F#m

E

D5/A

Musical staff with notes and rests.

The last star left in heav - en is fall - ing down to earth — and

Musical staff with notes and rests.

do you still feel the same — way? Do you still feel the same — way? —

Chorus

Half-time feel

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

A C#5/G# E5 F#5

D

Fuck. I can't let this kill me. let go.

End half-time feel

A C#5/G# E5 F#5

D

I need some more time to fix this prob - lem.

A C#5/G# E5 F#5

D

I need some more time to fix this prob - lem.

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

A C#5/G# E5 F#5

D

N.C.

I need some more time to fix this.

Outro

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

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Riff A1

F#5

D5/A

A5

B5

F#5

D5/A

A

F#m11

Gtrs. 2 & 3

# I'm Lost Without You

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

Intro  
Moderately ♩ = 92

\*Gtr. 1 (Sound effects) \*\*A5 E/G# F#m7 E

*mp*  
w/ fingers  
let ring

TAB: 5 2 2 | 5 6 6 | 5 2 4 2 | 2 1 1 2

B: 0 0 | 4 4 | 2 2 | 0

\*Piano arr. for gtr. \*\*Chord symbols reflect implied harmony.

Verse

A5 E/G# F#m7 E

1. I swear that I can go on for - ev - er a - gain.

Riff A End Riff A

let ring

TAB: 5 2 2 | 5 6 6 | 5 2 2 | 0 1 1 2

B: 0 0 | 4 4 | 2 2 | 0 0

Gtr. 1: w/ Riff A

A5 E/G# F#m7 E

Please let me know that my one bad day will end.

TAB: 5 2 2 | 5 6 6 | 5 2 2 | 0 1 1 2

B: 0 0 | 4 4 | 2 2 | 0 0

F#m7 E A5 Bsus4

I will go down as your lov - er, your friend.

Gtr. 1

let ring

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

B: 2 2 | 1 2 1 | 0 2 0 2 | 2 2 2 2



**F#m7** **E** **A5** **Bsus4**

Give me your lips, and with one kiss we be - gin.

*let ring* *let ring* *let ring* *pp*

Fretboard diagrams for guitar accompaniment:

5	2	4	5	2	1	2	1	2	5	2	5	5	4	2	2
2	2	2	2	0	0	0	0	0	0	2	0	0	2	0	2
2	2	2	2	0	0	0	0	0	0	0	0	0	2	0	2

**Chorus**  
Gtr. 1 tacet  
**A5** **A5/G#** **F#m7**

Are you a-fraid of be - ing a - lone? 'Cause I am, I'm

Gtr. 3 (clean) Rhy. Fig. 1A *mf* w/ amplifier tremolo

Gtr. 2 (slight dist.) Rhy. Fig. 1 *f*

Fretboard diagrams for guitar accompaniment:

10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0

\*Chord symbols reflect combined harmony.

**A5/G#** **A5** **A5/G#**

lost with - out you. Are you a-fraid of leav - ing to - night? 'Cause I

End Rhy. Fig. 1A Rhy. Fig. 2A

End Rhy. Fig. 1 Rhy. Fig. 2

Fretboard diagrams for guitar accompaniment:

10	10	10	10	10	10	10	10
9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0

To Coda ⊕

2nd time, Gtr. 6: =/ Fill 1

F#m7

A/G#

A5

am. I'm lost with - out you.

End Rhy. Fig. 2A

*pp*  
let ring

End Rhy. Fig. 2

*pp*

10 9 0 | 10 9 0 | 10 9 0 | 10 9 0 | 10 9 0 | 0

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

Verse

Gtrs. 2 & 3 tacet

F#m

E/G#

A5

Bsus4

2. I'll leave my room o - pen 'til sun - rise for you.

Gtr. 4 (clean) Rhy. Fig. 3

End Rhy. Fig. 3

*mf*

0 0 0 0 | 0 0 0 0 | 7 7 7 7 | 7 7 7 7 | 0 0 0 0 | 0 0 0 0 | 7 7 7 7 | 7 7 7 7 | 0

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

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

F#m

E/G#

A5

Bsus4

I'll keep my eyes pa - tient - ly fo - cused on you.

Fill 1

Gtr. 6 (dist.)

*p* *mp*

fdbk. -----|

don't pick -----|

3

\*Vol. swell.

Pitch: C# F#

F#m E/G# A5 Bsus4

Where are you now? I can hear foot-steps, I'm dream-ing.

\*Gtr. 5 Riff B End Riff B

*mf sim.*

11 10 9 11 10 9 9 10 9 9 10 9 9 10 12 9 10 12 9 10 9 12 9 10 9

\*Synth. arr. for gtr.

D.S. al Coda

Gtr. 5: w/ Riff B

F#m E/G# A5 Bsus4

And if you will, keep me from wak-ing to be-lieve this.

Gtr. 4

0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 7

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

⊕ Coda Interlude

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

A5 A5/G# F#m7 A5/G#

Gtr. 6 Riff C End Riff C

*mf*

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

A5 A5/G# F#m7 A5/G#

fdbk don't pick

(5) 5 5 5 5 7 5 7 5 7 5 7 5 5 5 5 5 5 5 7 5 7 5 7 5 7

0 0

Pitch: F#

Gtrs. 2 & 3 tacet

Gtr. 6

A5 A E/G# F#m7

let ring - fdbk. don't pick - p

1/4

Gtr. 3

Pitch: B A F#

Gtr. 1

pp mp

Gtr. 2

pp

Gtr. 1

E5 A E/B A/C# Bm/D

**Chorus**

Gtr. 1 tacet  
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A  
A5

A5/G# F#m7 A5/G#

Are you a-fraid of be-ing a-lone? 'Cause I am, I'm lost with-out you.

Gtr. 5 Riff C End Riff C

mf

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (3 times)  
Gtr. 6: w/ Riff C (3 times)  
A5

A5/G# F#m7 A5/G#

Are you a-fraid of leav-ing to-night? 'Cause I am, I'm lost with-out you.

A5 A5/G# F#m7 A5/G#

Are you a-fraid of be-ing a-lone? 'Cause I am, I'm lost with-out you.

A5 A5/G# F#m7 A5/G#

Are you a-fraid of leav-ing to - night? 'Cause I am, I'm lost with-out you.

**Outro**

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (8 times)  
 Gtr. 6: w/ Riff C (8 times)

A5 A5/G# F#m7 A5/G# A5 A5/G# F#m7

I'm lost with-out you. I'm

A5/G# A5 A5/G# F#m7 A5/G#

lost with-out you.

A5 A5/G# F#m7 A5/G# A5 A5/G#

I'm lost with-out you.

F#m7 A5/G# A5 A5/G# F#m7

I'm lost with-out you. I'm

A5/G# A5 A5/G# F#m7 A5/G# A5 A5/G#

lost with-out you.

**Double-time feel**

Gtrs. 2, 3 & 6 tacet  
 (Drums & synth. bass)

F#m7 A5/G# A5

Gtr. 6

5

pp

12

Gtr. 3

0

pp

12

Gtr. 2

0

pp

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