



ALICE IN CHAINS

ACOUSTIC

THE ALBUM ALICE IN CHAINS UNPLUGGED



HAL LEONARD



ALICE IN CHAINS

ACOUSTIC

27. ANGRY CHAIR
10. BROTHER
22. DOWN IN A HOLE
48. FROGS
36. GOT ME WRONG
40. HEAVEN BESIDE YOU
59. KILLER IS ME
14. NO EXCUSES
6. NUTSHELL
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Photos by Danny Clinch

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Nutshell

Words by Layne Staley
Music by Jerry Cantrell, Mike Inez and Sean Kinney

Tune Down 1/2 Step:

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

Intro

Slowly ♩ = 58

E G/B D Cadd9

Gr. 1 (acous.) Rhy. Fig. 1

mf *simile on repeats*

let ring throughout

Em7 G D

play 4 times
End Rhy. Fig. 1

Verse

Gr. 1: w/ Rhy. Fig. 1, 3 2/3 times, simile
Cadd9

Em7 G D

1. We _____ chase mis - print - ed lies. _____

Cadd9 Em7 G D

We _____ face the path of time. _____

Cadd9 Em7 G D

And _ yet I fight, _ and yet I fight this bat - tle all a - lone. _____

Cadd9 Em7

No one _____ to cry _____ to, _____ no place to call home. _____

Interlude

D5

Cadd9

Em7

G

D

Musical staff for Interlude. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: D5, Cadd9, Em7, G, D. Includes vocal line: Oo, oo.

Gr. 1

Guitar 1 staff with fretboard diagrams. Includes a tremolo effect. Fret numbers: 12, 12, 12, 11, (11)9, 9, 10, 9, 10, 7, 9, 10, 9, 10, 10, 7, 7, (7) 5, 4, 12, 12, 12, 11, (11)9, 9.

Gr. 2 (acous.)

Rhy. Fig. 1A

mf

let ring throughout

End Rhy. Fig. 1A

Guitar 2 staff with rhythmic notation. Includes a dynamic marking of *mf* and the instruction "let ring throughout".

Gr. 2: w/ Rhy. Fig. 1A, simile
Cadd9

Musical staff for Interlude (second system). Notes: G4, A4, B4, C5, B4, A4, G4. Chords: Cadd9, Em7, G, D. Includes vocal line: Oo, oo.

Gr. 1

Guitar 1 staff with fretboard diagrams. Includes a triplet. Fret numbers: 10, 9, 10, 7, 9, 7, 8, 7, 8, 7, 7, 9, 10, 10, 7, 7, (7) 5, 4.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile
Cadd9

Em7

G

D

Musical staff for Verse line 1. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: Cadd9, Em7, G, D. Includes lyrics: 2. My gift of self is raped.

Cadd9

Em7

G

D

Musical staff for Verse line 2. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: Cadd9, Em7, G, D. Includes lyrics: My pri - va - cy is raked.

Cadd9

Em7

G

D

Musical staff for Verse line 3. Notes: G4, A4, B4, C5, B4, A4, G4. Chords: Cadd9, Em7, G, D. Includes lyrics: And yet I find, and yet I find re - peat - ing in my head,

Cadd9 Em7 G D

if I can't be my own I'd feel bet-ter dead.

Gtr. 1

Gtr. 2

Detailed description: This system contains the first vocal line and two guitar parts. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "if I can't be my own I'd feel bet-ter dead." The guitar parts are in treble clef. Gtr. 1 and Gtr. 2 both play a melodic line that starts with a Cadd9 chord and moves through Em7, G, and D. The fretboard diagrams for Gtr. 1 and Gtr. 2 show fingerings for the notes: 12, 12, 12, 11, (11), 9, 9.

Interlude

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Cadd9

Em7 G D

Oo, oo.

Gtr. 1

Detailed description: This system is the interlude section. It features a vocal line with the lyrics "Oo, oo." and a guitar part (Gtr. 1). The guitar part is in treble clef and plays a melodic line. The fretboard diagram shows fingerings: 10, 10, 7, 7, (7), 5, 4, 12, 12, 12, 11, (11), 9, 9. There are two 1/2 note markings above the 7 and 11 frets.

Cadd9 Em7 G D

Oo, oo, oo.

Detailed description: This system continues the interlude. It features a vocal line with the lyrics "Oo, oo, oo." and a guitar part (Gtr. 1). The guitar part is in treble clef and plays a melodic line. The fretboard diagram shows fingerings: 10, 10, 7, 7, (7), 5, 4, 0, 4, (4), 5, 4, 0, 2. There are two 1/2 note markings above the 7 and 4 frets.

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13

— who say I've lost my mind. — Broth-er, try and hope to find. —
 — that fall be-cause my hand is pull-ing them hard as I can. —

Chorus

F

F

F

A7

A7sus4

A7

Rhy. Fig. 2

Gr. 2

simile on repeats

You were al-ways so far a-way.

Gr. 1

simile on repeats

A5 A7sus4

A7

F

E
⑥
open

I know that pain, 1., 3. so
 3rd time: I know the way, 2. and

Rhy. Fill 1
 Gtrs. 1 & 2

G5 G G5 G G5 G/A

⑥ 3fr ⑥ 3fr

End Rhy. Fig. 2

don't you run a - way like you used to do.
I won't run a - way like I used to do.

1. **Interlude** To Coda ⊕

Gr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gr. 2: w/ Rhy. Fig. 1, 6 times, 1st time, simile
Gr. 2: w/ Rhy. Fig. 1, 4 times, 2nd time, simile

Gr. 1: w/ Riff A, 2 times
w/ Voc. Fig. 1, 2 times

A7 A7sus4b13 A7 A7sus4b13 A7 A7sus4b13 A7 A7sus4b13 A7 8

2. **Interlude**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times, simile

Gr. 1: w/ Rhy. Fill 2
Gr. 2: w/ Rhy. Fill 1

A7 A7sus4b13 A7 A7sus4b13 A7 A7sus4b13 A7 A7sus4b13 A7

Guitar Solo

Gr. 2: w/ Rhy. Fig. 2, simile

F

Gr. 1

A7 A7sus4 A7

A5 Asus4 A7 F

Rhy. Fill 2
Gr. 1

TAB

Gr. 2: w/ Rhy. Fig. 1, 2 times, simile

G5 G/A A7

A7sus4b13 A7 A7sus4b13 A7 A7sus4b13 A7 A7sus4b13 A7

Verse

Gr. 2 tacet
N.C.

Gr. 1 tacet

Gr. 2 $\frac{A}{\text{///}}$

3. Pic-tures in a box at home, yellow and green with mold so I

Gr. 1

D.S. al Coda

can bare-ly see your face. Wonder how that color taste.

Coda

w/ Voc. Fig. 1

Gr. 1

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7 A7

Gr. 2 $\frac{\text{///}}{\text{///}}$

No Excuses

Words and Music by Jerry Cantrell

G6 Aadd9 Badd11 E

Tune Down 1/2 Step:

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

Intro

Moderately ♩ = 121

Aadd9 Badd11 Aadd9 play 4 times
End Rhy. Fig. 1

Rhy. Fig. 1

(drums) **4** ** Gtrs. 1 & 2 (acous.)

mf
let ring throughout

* Key signature denotes B Mixolydian.

** composite arrangement

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times, simile

Aadd9 Badd11 Aadd9 Badd11 Aadd9

1. It's al - right, _____ there comes a _____ time. _____
2. It's o - kay, _____ had a bad _____ day. _____
3. Yeah, it's fine. _____ Walk down the line. _____

Badd11 Aadd9 Badd11 Aadd9

- Got no pa - tience _____ to search for peace _____ of _____ mind. _____
- Hands are bruised _____ from break - in' rocks _____ all _____ day. _____
- Leave our rain, _____ a cold trade for warm _____ sun - shine. _____

Badd11 Aadd9 Badd11 Aadd9

- Lay - in' low, _____ wan - na take it _____ slow. _____
- Drained and blue, _____ I bleed for _____ you. _____
- You, my friend, _____ I will de - fend. _____

Badd11 Aadd9 Badd11 Aadd9

- No more hid - in' _____ or dis - guis - in' truths I've told. _____
- You think it's fun - ny, _____ well you're drown - in' in it too. _____
- But if we change, _____ well, I'll love you an - y - way. _____

Chorus

G6 Aadd9 Badd11 Aadd9

Rhy. Fig. 2

Gtr. 1

Ev-'ry day — it's some - thin', hits — me all — so cold. —

Gtr. 2

(cont. in slash) 1/2

G6 Aadd9 E Aadd9

End Rhy. Fig. 2

Gtrs. 1 & 2

Find me sit - tin' by — my - self, — no ex - cus - es, — then I know. —

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile

Badd11 Aadd9

To Coda ⊕

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2, simile

G6 Aadd9 Badd11 Aadd9

Gtr. 1

G6 Aadd9 E Aadd9

D.S. al Coda

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile

Badd11 Aadd9

rit. poco a poco

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

A B Badd11

Rhy. Fill 1

Gtrs. 1 & 2

TAB

Sludge Factory

Lyrics by Layne Staley
 Music by Jerry Cantrell and Sean Kinney

Drop D Tuning, Tune Down 1/2 Step:

- ① = Eb ④ = Db
- ② = Bb ⑤ = Ab
- ③ = Gb ⑥ = Dbb

Intro

Moderately Slow ♩ = 82

Eb5 Eb sus2 Dsus2 Eb5 Eb sus2 Dsus2

Intro musical score with vocal line and two guitar parts. The vocal line includes the word "Ah" and a melodic phrase. The guitar parts are labeled "Gtr. 1 (acous.)" and "Gtr. 2 (acous.)", both with "let ring throughout" instructions. Rhythmic figures "Rhy. Fig. 1" and "Rhy. Fig. 1A" are indicated. TAB notation is provided for both guitars.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times, simile

Ah, yeah. Ah. Ah, yeah. Ah.

Instrumental section featuring guitar parts and vocal lines. The vocal lines repeat "Ah, yeah. Ah." and "Ah, yeah. Ah." The guitar parts are labeled "Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times, simile". Chords Eb5 Eb sus2 Dsus2 are indicated.

Verse

Dsus2 Eb5 Eb sus2 Dsus2

1. You in - sult me in my home; you're for - giv - en this time. Things go well, your eyes -
 3. Now the bod - y of one soul I a - dore wants to die. You have al - ways told -

Verse musical score with lyrics and guitar parts. The lyrics are: "1. You in - sult me in my home; you're for - giv - en this time. Things go well, your eyes -
 3. Now the bod - y of one soul I a - dore wants to die. You have al - ways told -". The guitar parts are labeled "Gtr. 1 Rhy. Fig. 2" and "Gtr. 2 Rhy. Fig. 2A". Chords Dsus2, Eb5 Eb sus2, and Dsus2 are indicated.

Gr. 1: w/ Rhy. Fill 1, 2nd time

Eb5 Eb sus2 Dsus2

di - late, you shake, and I'm high. Look in my eyes deep.
me you'd not live past twen - ty five.

End Rhy. Fig. 2

End Rhy. Fig. 2A

To Coda 1 ⊕

Eb5 Eb sus2 Dsus2 Eb5 Eb sus2 Dsus2

and watch the clouds change with time. Twen - ty Hours - won't print my pic - ture milk car - ton size,
I say stay long e - nough.

* Gtrs. 1 & 2

*composite arrangement

** Gtr. 1 plays lowest three notes only.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

Eb5 Eb sus2 Dsus2 Eb5 Eb sus2 Dsus2

car - ton size, car - ton size,

Rhy. Fill 1
Gr. 1

TAB

Verse

Gr. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2

car - ton size. 2. Call me up, con - grat -

Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2

u - la - tions ain't the real why. There's no pres - sure be - sides bril - liance, let's say by day nine.

Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2

Cor - p'rate ig - nor - ance lets me con - trol time. By the way, by the way...

Gr. 1

Gr. 2

Chorus

*A5

F₉ A5 F₉

Once a - gain you see an in, dis - col - ored skin gives you

Riff A End Riff A

Rhy. Fig. 3

* Chord symbols reflect implied tonality.

Eb5 Eb sus2 Dsus2 D5

(6) 7 7 8 7 6 7 5 7 5 7 7 7 | 5 7 5 6 5 5 7 6 5 5 3 5 3 5

Eb5 Eb sus2 Dsus2 D5

P.M. --- 1/2 P.M. --- 1

(5) 0 0 5 3 3 (3) 0 0 3 0 | 5 5 X 3 X X 3 5 5 3 5

Eb5 Eb sus2 Dsus2 D5 D.S.S. al Coda 2 Eb5 Eb sus2 A5

hold bend full

3 5 5 7 7 5 5 7 | 7 7 6 7 6 8 8 (8) 6 7 6 | 7 7 7 0 0 1 3 2 2

* Played ahead of the beat.

⊕ Coda 2

Gtr. 1: w/ Fill 1
Gtr. 2: w/ Rhy. Fill 2

Gtr. 1: w/ Riff A, 3 times
* Gtr. 2: w/ Rhy. Fig. 3, simile
A5

out a date for me. Once a gain you see

* The A5 chord is struck, not tied, on beat 1.

an in, dis colored skin gives you a way. So

a - fraid, you kind ly gur - gle out a date for me.

Gtr. 1: w/ Riff B
A5

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 1/2 times, simile

Ah. Ah, yeah. Ah.

Eb5 Eb sus2 Dsus2

Ah, yeah.

Eb5 Eb sus2 Dsus2

Gtr. 1

Eb5 Eb sus2 Dsus2

Gtr. 2

Fill 1
Gtr. 1

T
A (5) 5 4 3 3 4 0 0
B

Rhy. Fill 2
Gtr. 2

T
A (5/3) 5 5 0 0 0 1 2
B

Down in a Hole

By Jerry Cantrell

Tune Down 1/2 Step:

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

Intro
Slowly $\text{♩} = 47$

Gtr. 1 (acous.) **** Am** G5 D Am G5 D

mf
w/ fingers
let ring throughout

T
A
B

* Key signature denotes A Dorian.
** Chord symbols reflect implied tonality.

Am G5 D Am G5 D

Verse

Am G5 D Am G5 D

Bkgd. Voc., w/ Voc. Fig. 1, 4 times, 2nd time Am

I, 4. Bur - y me - soft - ly in - this - womb.

Gtr. 1 **Riff A**
simile on repeat

Gtr. 2 **Riff A1**
Gtr. 2 (acous.)
mf
simile on repeat
let ring throughout

Voc. Fig. 1

Oh, I wan - na be in - side of you.

Am G5 D Am G5 D

I give this part of me for you.

End Riff A

End Riff A1

Gtrs. 1 & 2: w/ Riffs A & A1, 1st 7 meas., simile

Am G5 D Am

Sand rains down and here I sit, hold - ing rare

G5 D Am G5 D Am

flow - ers in a tomb.

1. In bloom, -
2. Oh, I wan - na be

To Coda ⊕ Verse

Gtr. 1: w/ Rhy. Fig. 1A, 8 times, 2nd time

A5 G D G/D

in - side. Down in a hole and I don't know if I can be saved.
Down in a hole and they've put all the stones in their place

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1 w/ pick

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

Gtr. 2

Gr. 1: w/ Rhy. Fig. 1, 7 times, 1st time
 Gr. 2: w/ Rhy. Fig. 1A, 7 times

A5 G D G/D A5 G D G/D

See my heart and I dec - o - rate it like a grave.
 I've eat - en the sun so my tongue has been burned of the taste.

A5 G D G/D A5 G

Oh, you don't un - der - stand who they thought -
 I have been guil - ty of kick -

D G/D A5 G D G/D

I was sup - posed to be.
 in' my - self in the teeth.

A5 G D G/D A5 G D G/D

Look at me now, I'm a man who won't let him - self be.
 I will bring no more of my feel - ings be - neath.

Chorus

D5 Cadd9 G D5 Cadd9 G

Down in a hole, los - in' my soul.

Riff B

Gr. 2

End Riff B

0 1 0 3 2 3 0 3 0 3 0 1 0 3 2 3 0 3 0 3

Rhy. Fig. 2

Gr. 1

End Rhy. Fig. 2

9 10 9 7 7 0 0 3 3 0 3 9 10 9 7 7 0 0 3 3 0 3 0 0 3 3 0 3 3 0 3 3 0

Gr. 1: w/ Rhy. Fig. 2
 Gr. 2: w/ Riff B

D5 Cadd9 G D5 Cadd9 G

Down in a hole, los - in' con - trol.

D E5 F5 C5 G5 N.C. F5 N.C.

I'd like to fly, but my wings have been so de -

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

Interlude

Gtrs. 1 & 2: w/ Riffs A & A1, last 4 meas., simile

Am G5 D Am G5 D G5 D

1. 2. D.S. at Coda

nied.

Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 2, 4 times

Cadd9 G D5 Cadd9 G

Down in a hole, los-in' my soul.

Gtr. 2 Riff C End Riff C

Gtr. 2: w/ Riff C, 3 times, simile

D5 Cadd9 G D5 Cadd9 G

Down in a hole, feel-in' so small.

D5 Cadd9 G D5 Cadd9 G

Down in a hole, los-in' my soul.

D5 Cadd9 G D5 Cadd9 G

Down in a hole, out of con-trol.

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

D E5 F5 C5 G5 N.C. F5 N.C.

I'd like to fly, but my wings have been so de -

Outro

Am G5 D Am G5 D

nied.

Gtr. 1

Gtr. 2

Am G5 D Am G5 D A5

rit.

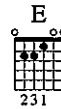
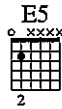
rit.

Angry Chair

By Layne Staley

Tune Down 1/2 Step:

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



Intro

Moderate Rock $\text{♩} = 108$

N.C.(E5)

Gr. 3 (acous.) mf End Riff A

(drums) 2 Riff A Gtrs. 1 & 2 (acous.) mf TAB 0 2 0 3 0 2 0 3 0 2 0 3 0 2 0 3

Gtrs. 1 & 2: w/ Riff A
E

Verse

Gtrs. 1, 2 & 3: w/ Riff A, 1 1/2 times
N.C.(E5)

1. Sit - ting on an an - gry chair. An - gry walls that steal
2. Can - dles red, I have a pair. Shad - ows dan - cin' ev -
3. Lone - li - ness is not a phase. Field of pain is where

the air. Stom - ach hurts and I don't care.
'ry where. Burn - ing on the an - gry chair.
I graze. Se - ren - i - ty is far a way.

Pre-Chorus

F E N.C. Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 3 times F E

What do I see 'cross the way. (Hey.) See my - self mold - ed in clay.
Lit - tle boy made a mis - take. Pink cloud has now turned to gray.
Saw my re - flec - tion and cried. So lit - tle hope that I died.

*Gtrs. 1, Rhy. Fig. 1
2 & 3

End Rhy. Fig. 1

1 1 1 1 0 0
2 2 2 2 0 0
3 3 3 3 2 2
4 4 4 4 2 2
5 (5)

*composite arrangement

N.C. F E N.C.

(Oh. _____) Stares at me, yeah, I'm a - fraid.
 (Oh. _____) All that I want is to play.
 (Oh. _____) Feed me your lies, o - pen wide.

F E N.C.

Chang - ing the shape of his face. (Oh, _____ yeah.)
 Get on your knees, time to pray. (Oh.)
 Weight of my heart, not the size. (Oh.)

1. Interlude
 Gtrs. 1, 2 & 3: w/ Riff A

2. Chorus
 A5 B5 F#5 G5 A5 B5 E N.C.

I don't mind, yeah.

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

End Rhy. Fig. 2

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 3 times
 A5 B5 F#5 G5 A5 B5 E N.C.

I don't mind, yeah.

A5 B5 F#5 G5 A5 B5 E N.C.

Lost my mind, yeah.

A5 B5 F#5 G5 A5 B5 E N.C.

Can't find it any where.

Bridge
 Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times
 F E N.C.

1. Cor - por - ate pri - son we stay.
 2. Pink cloud has now turned to gray.

To Coda

F E N.C. F E N.C.

I'm a dull boy, work all day.
 All that I want is to play.
 So, I'm strung out any way.

Guitar Solo

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

Gtr. 3

F E N.C. F E

N.C. F E N.C.

P.M. ----- 1

1/2

F E N.C. Gtrs. 1 & 2: w/ Riff A N.C.(E5)

1/2 1/2 full hold bend

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

3 3

1/2

Coda

F E N.C.

Get on your knees, — time to pray, — boy. —

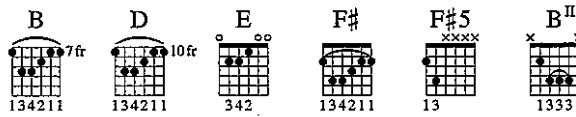
Gtrs. 1 & 3

Gtr. 2

1/2

Rooster

By Jerry Cantrell



Tune Down 1/2 Step:

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

Intro

Slowly $\text{♩} = 69$

Chords: F# F#7add11/E A Aadd9/E

End Rhy. Fig. 1

Gtr. 1 (acous.) Rhy. Fig. 1

mf
let ring throughout

Gtr. 1: w/ Rhy. Fig. 1, 7 times

Chords: F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E

Gtr. 2 (acous.)

mp
Harm. ---|
let ring ---|

12 12

Chords: F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E

Oo, oo, oo.

let ring ---| (12)

Harm. ---|
let ring ---|

12 12

Chords: F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E

Oo, oo, oo, oo.

let ring ---|

Harm. ---|
let ring ---|

12 12

9/11

Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times

F# F#7add11/E A Aadd9/E F# F#7add11/E

1. Ain't found a way to kill me yet. Eyes burn with

11

A Aadd9/E F# F#7add11/E A Aadd9/E F# F#7add11/E

sting-in' sweat. Seems ev-'ry path leads me to no-where. Mm.

Harm. - -
let ring - -
12

A Aadd9/E F# F#7add11/E A Aadd9/E

Wife and kids, house - hold pet.

Harm. - -
let ring - -
12

7/5 7/5 7/5

F# F#7add11/E A Aadd9/E F# F#7add11/E

Ar-my green was no safe bet. The bul-lets scream.

let ring - -

4/2 4/2 7/5 7/5 7/5 7/5 2 4 3 2

A Aadd9/E F# F#7add11/E A Aadd9/E

to me from some - where. Mm.

6 7 7 7 7 7 7 7 7 12 12 12 12 12 12 12 12 2 4 4

5 0 2 2 5 7 7 0

Chorus

B D E E F# F#5 F# E

Gr. 1

Here they come to snuff the roost - er.

Gr. 2

9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12 2 4 4

7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 0 2 2

F# B^{II} F# B D

(cont. in notation)

Yeah, here come the roost - er, yeah.

2 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12

0 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10

F# F#7add11/E A Aadd9/E F# F#7add11/E

let ring -----

A Aadd9/E F# F#7add11/E A Aadd9/E *D.S. al Coda 1*

let ring -----

⊕ *Coda 1*

Gr. 1: w/ Rhy. Fill 1
Gr. 2: w/ Rhy. Fill 2

Verse

Gr. 1: w/ Rhy. Fig. 1, 8 times
Gr. 2: tacet

A F# F#7add11/E A Aadd9/E F# F#7add11/E

2. Walk-in' tall, ma - chine - gun man. - They spit on me - in

A Aadd9/E F# F#7add11/E A Aadd9/E

my home land. - Glor - i - a - sent me pic - tures - of - my - boy. -

F# F#7add11/E A Aadd9/E F# F#7add11/E A Aadd9/E

Mm. - Got my pills 'gainst mos - qui - to death. -

Rhy. Fill 2
Gr. 2

T
A
B

6
7
5 5 (7) 5

F# F#7add11/E A Aadd9/E F# F#7add11/E

My bud-dy's breath - in' — his dy - in' breath... Oh, God, please —

12 10 1/2 0 11

A Aadd9/E F# F#7add11/E A Aadd9/E *D.S. al Coda 2*

— won't you help me make it through. — Mm. —

9 11 10 11 11 10 1/4 12

⊕ *Coda 2*

Outro

Gtr. 1: w/ Rhy. Fill 1 A5 Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times F# F#7add11/E A Aadd9/E F# F#7add11/E

Oo, — oo, — oo, — oo.

Gtr. 2

7 5 4 2 4 2 4 2

A Aadd9/E F# F#7add11/E Gtr. 2 tacet A Aadd9/E F# F#7add11/E A

Oo, — oo, — oo, — oo.

Gtr. 1

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

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 2 meas.

G# E F# D Rhy. Fig. 2 F C# A End Rhy. Fig. 2 G# E F#

Gtrs. 1 & 2

not safe. / me to. } As of now, I bet you've got me wrong.

1.

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1, 1st meas.

G# E F# D Rhy. Fig. 2 F C# A G# E F#

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

So un - sure, we run from some - thin' strong.

Gtr. 2 G# E F# G# E F# G# E F#

1/2

2.

Chorus

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

D F C# A E Rhy. Fig. 3 F#

Gtrs. 1 & 2

So un - sure, we { reach / run } for some - thin' strong.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times, simile

A Asus4 A End Rhy. Fig. 3 E F# A Asus4 A

strong. / I have - n't felt like this in so long.

E F# A Asus4 A E F#

Wrong. / in a sense, too far gone from love.

To Coda ⊕

A

E F#
 ⑥
 open

A

Gtrs. 1 & 2

Rhy. Fig. 4

(Gtr. 2 cont. in notation, 2nd time)

That don't last for - ev-er.

Interlude

Gtr. 1: w/ Rhy. Fig. 1

End Rhy. Fig. 4

G# E F# G# E E F#

(Gtr. 2 cont. in notation)

Some-thing's got-ta turn out - right -

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

Strong - Have - n't

⊕ Coda

Chorus

E F# A

Gtr. 1

End Rhy. Fig. 5

Strong - Have - n't

Gr. 1: w/ Rhy. Fig. 5, 3 times, simile

E F# A E F# A

felt like this in so long. Wrong.

E F# A

in a sense, too far gone from love.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F# A

That don't last for - ev - er. Some-thing's got - ta turn out

Outro

G# E F# G# E F# G# E F# G#

right.

Gr. 1







Gr. 2

Additional Lyrics

3. You, sugar taste, sweetness doesn't often touch my face.
Stay if you please.
You may not be here when I leave.

Heaven Beside You

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Mike Inez

Aadd9  5fr
G6  1342
Cmaj7  8fr
Badd11  7fr
D5  10fr
Em  23

Tune Down 1/2 Step:


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

Intro
Moderately ♩ = 110

Gr. 1 (acous.)
Riff A

N.C.(E) (A5) (G5) (E) (A5) (G5)

mf let ring throughout




End Riff A

Gr. 1: w/ Riff A
(E) (A5) (G5) (E) (A5) (G5)

1. Be what you

Gr. 2 (acous.)

mf



Verse

Gr. 1: w/ Riff A, 1 3/4 times, 1st time

Gr. 1: w/ Riff A, 2 times, 2nd time

N.C.(E) (A5) (G5) (E) (A5) (G5)

wan-na be. See what you came to see. Been what you
wan-na do. Go out and seek your truth. When I'm

Riff B

let ring throughout

full (10)

full (10)

End Riff B



Gtr. 2: w/ Riff B, 1st 3 meas., 1st time
 Gtr. 2: w/ Riff B, 2nd time

Gtrs. 1 & 2: w/ Fill 1, 1st time
 (G5)

(E) (A5) (G5) (E) (A5) (G5)

wan - na be.
down and blue, I don't like what I see.
rath - er be me than you.

Chorus

A Aadd9 G6 Cmaj7

⑥
5fr
* Gtrs. 1 & 2
Rhy. Fig. 1

simile on repeats

Like the cold - est win - ter chill; heav - en be - side

* composite arrangement

Badd11

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 3/4 times, simile
 Aadd9 G6

End Rhy. Fig. 1

you, hell with - in. Like the cold - est win - ter chill;

Cmaj7 Badd11 Aadd9

heav - en be - side you, hell with - in. Like the

G6 Cmaj7 Badd11

cold - est win - ter will; heav - en be - side you, hell with - in.

Aadd9

G6

Cmaj7

Badd11

D5

⑥
open

Gtrs. 1 & 2

And you $\left. \begin{matrix} \text{think} \\ \text{wish} \\ \text{know} \end{matrix} \right\}$ you $\left. \begin{matrix} \text{have} \\ \text{had} \\ \text{have} \end{matrix} \right\}$ it still; heav - en in - side you.

Fill 1
 Gtrs. 1 & 2

T
A
B

(5) 7 0 7 5 3 5 0

Bridge

G# A Bb B

So, there's prob - lems in your life. That's fucked up, and I'm not blind.
3rd time: but you're not blind.

Gtr. 1 Riff C End Riff C

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

0 0 0 0 0 0 0 0

4 3 3 4 3 3 5 4 4 5 4 4 6 5 5 6 5 5 7 6 6 7 6 6

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7

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

G# A Bb B

I'm just see through fad - ed, su - per jad - ed, out of my
 You're just see through fad - ed, o - ver - rat - ed, out of your

Gtr. 2: w/ Rhy. Fill 1

To Coda 1 ⊕
 To Coda 2 ⊕

Interlude

Em N.C. (G) (F#+) Em N.C.

mind. _
 mind. _

Gtrs. 1 & 2 Riff D End Riff D

0 0

0 0 7 0 5 (5) 3 2 0 2 1 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 7 0 5 (5)

1/2 1/2

Rhy. Fill 1
 Gtr. 2

T
 A
 B

6 6

7 7

(G) (F#+) Em N.C. (G) (F#+) Em

(5) 3 2 0 2 1 0 0 0 0 0 0 0 0 7 0 5 (5) 3 2 0 2 1 0 2 2 2 2 0 0

N.C. (G) (F#+) (A5)

Interlude
 Gtr. 1: w/ Riff A, 2 times
 N.C.(E) (A5)
 Gtr. 2

0 0 7 0 5 (5) 3 2 0 2 1 0 2 0 2

Gtr. 2 (G5) (E) (A5) (G5) (E) (A5)

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

(G5) (E) (A5) (G5) *D.S. at Coda 1*

3. Do what you

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

⊕ **Coda 1**

Guitar Solo

Gtr. 2: w/ Riff D, 7 times

Gtr. 1 Em N.C. (G) (F#+) Em N.C.

14 12 14 12 14 12 14 14 14 14 14 12 15 15

(G) (F#+) Em N.C. (G) (F#+) Em

(15) 12 15 12 14 12 14 14 14 (14) 12 14 12 14 12 10 10 10

N.C. (G) (F#+) Em N.C. (G) (F#+) Em

0 0 15 14 15 14 15 0 0 15 14 15 14 15 12 14 0 15 15 14 0 15 14 15 14 12

N.C. (G) (F#+) Em N.C. (G) (F#+) *D.S.S. al Coda 2*

(12) 14 15 0 14 15 0 0 15 0 14 12 0 0 15 14 15 14 15 0 0 15 14 15 14 12

⊕ **Coda 2**
 Outro

Gr. 2: w/ Riff D, 3 times
 Em N.C.

Gr. 1

(G) (F#+) Em N.C.

0 0 15 14 15 14 15 0 0 15 14 15 14 12 0 0 15 14 15 14 15

(G) (F#+) Em N.C. (G) (F#+) Em

Gr. 2

(15) 0 15 14 14 12 0 0 15 14 14 15 0 0 15 14 15 14 12

Would?

By Jerry Cantrell

Chord diagrams for B5, G5, D, D7#9, Ab5, Ab, G5^{III}, G, E5, and E.

Tune Down 1/2 Step:

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

Intro
Moderately $\text{♩} = 100$

Intro musical notation with guitar and bass parts. Chords: N.C., (G6), F#5, B5/F# G, F#5, B5/F# G. Includes 'let ring' and 'mf' markings.

Second system of musical notation for the Intro. Chords: N.C.(G6), F#5, B5/F# G, F#5, B5/F# G, N.C.(G6). Includes 'let ring' and 'End Rhy. Fig. 1' markings.

Verse musical notation with lyrics: 1. Know me, bro - ken by my mas - ter. 2. Drift - ing bod - y, its sole de - ser - tion. Includes guitar part (Gtr. 1) and 'let ring' markings.

Verse musical notation for guitar parts (Gtr. 2 and End Rhy. Fig. 2). Includes 'mf' and 'let ring' markings.

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
F#5 **B5/F# G**

F#5 **B5/F# G**

Teach me, young child, of love here - af - ter.
 Fly - ing, not yet quite the no - tion.

Gtr. 1

Gtrs. 1 & 2

(cont. in slash)

Chorus

B5 **G5**

Rhy. Fig. 3

* Gtrs. 1 & 2

End Rhy. Fig. 3

In - to the flood a - gain. Same old trip it was

* composite arrangement

Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile
 Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile

B5 **G5** **B5** **G5**

back then. So I made a big mis - take.

B5 **G5**

Try to see it once my way.

To Coda \oplus 1.
Interlude

Gtr. 1: w/ Rhy. Fill 1, 1st time
 Gtr. 1: w/ Rhy. Fill 2, 2nd time
 Gtr. 1: w/ Rhy. Fill 3, 3rd time

Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Rhy. Fig. 2, 2 times

F#5 **B5/F# G**

7

Rhy. Fill 1

G5 **B** **E**

③ ②
 4fr 5fr

Gtr. 1

Rhy. Fill 2

G5 **G** **A**

⑥ ⑥
 3fr 5fr

Gtr. 1

Rhy. Fill 3

G5

Gtr. 1

2.

Guitar Solo

*F#5

G(b5) G

F#5

G(b5) G

Gtr. 2

Rhy. Fig. 4

End Rhy. Fig. 4

* Chord symbols reflect implied tonality.

Gtr. 2: w/ Rhy. Fig. 4, simile

F#5

G(b5) G

F#5

G(b5)

G

D.S. al Coda

Yeah.

Coda

Bridge

D Rhy. Fig. 5

D7#9

Ab5

Ab

* Gtrs. 1 & 2

Am I wrong?

* composite arrangement

G5 III

G

E5

E

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D

D7#9

Ab5

Have I run too far to get home? Have I gone,

Ab

G5 G

E5 E

Outro

D7#9

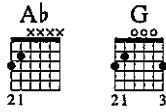
Gtrs. 1 & 2

rit.

left you here a-lone? If I would, could you?

Frogs

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez



Tune Down 1/2 Step:

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

Intro

Freely

Moderately ♩ = 93

Gr. 1 (acous.) N.C.(Em6)

(A♭maj7)(G5) (Em6)

(A♭maj7)(G5)

mf
let ring throughout

Riff A

End Riff A

Half-Time Feel

Gr. 2 (acous.)

Gr. 1: w/ Riff A (Em6)

(A♭maj7) (G5) (Em6)

(A♭maj7) (G5)

mf
let ring throughout

Verse

Gr. 2: w/ Riff A, 1 3/4 times
N.C.(Em6)

(A♭maj7) (G5)

1. What _____ does "friend" _____ mean to _____ you? _____
2. The sound of si - lence of - ten _____ soothe. _____
3. Flow - ers watched through wide eyes _____ blue. _____

Gr. 1 Riff B

sva loco

Harm.

End Riff B

Gr. 1: w/ Riff B, 2 1/2 times
(Em6)

(A♭maj7) (G5) (Em6)

A word so wrong - ful - ly a - bused. _____ Are _____ you like _____ me, con -
Shapes _____ and col - ors shift with _____ mood. _____ Pu - pils wid - en, change their _____
Child _____ sings an un - claimed _____ tune. _____ In - no - cence spins cold _____ co -

Gtr. 1: w/ Fill 1
Gtr. 2: w/ Fill 2

(Abmaj7) (G5) (Em6)

(Abmaj7) (G5)

fused? _____ All in - clud - ed but you. _____
hue. _____ Rap - id brown, a - void clear blue. _____
coon. _____ Grow to see the pain too soon. _____

(G(b5)) (G5) (G(b5)) (G5) (G(b5)) (G5) (G(b5))

A.

Gtr. 1

Riff C

End Riff C

3 5 5 3 4 5 | 3 5 6 3 4 5 | 3 5 5 3 4 5 | 3 5 5 3 4 5

Gtr. 2

Riff C1

End Riff C1

3 5 5 0 4 5 | 3 5 5 0 4 5 | 3 5 5 0 4 5 | 3 5 5 0 4 5

1. | 2.

Interlude

End Half-Time Feel

Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Em6)

Gtrs. 1 & 2: w/ Riffs C & C1

(G5) (G(b5))

lone. _____

Fill 1
Gtr. 1

Sya loco

Harm.

TAB

7 0 0 5 4

Fill 2
Gtr. 2

TAB

0 0 0 0 0 0 4 5 4

Chorus

Abmaj7 Rhy. Fig. 1 Cadd9 End Rhy. Fig. 1

Gr. 1

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

Why's it have to be this way,

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile
 Gr. 2: w/ Rhy. Fig. 1A, 6 times, simile
 Abmaj7

Cadd9

Abmaj7 Cadd9 Abmaj7 Cadd9

be this way,

Abmaj7 Cadd9 Abmaj7 Cadd9

be this a - way, be this way,

Gr. 1

5 6 7 8 7 8 8 10 10 8 8 8 8 5 6 8 7 8 8 10 10 8 8 8 8 10 8 10 3/4

To Coda

Abmaj7 Cadd9

Gr. 2 Ab G

be this a - way, be this way?

5 6 8 7 8 8 10 10 8 8 8 8 5 6 8 7 8 8

Interlude

Half-Time Feel

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

Gtrs. 1 & 2: w/ Riff A, 2 times

N.C.(Em6)

Coda

Outro

Half-Time Feel

Gtr. 1: w/ Riff A, 2 times

Gtr. 2: w/ Riff A, 14 times

N.C.(Em6)

(Em6) (Ab maj7) (G5) (Em6) (Ab maj7) (G5) (Em6) (Ab maj7) (G5) (Em6) (Ab maj7)(G5)

pitches: D, G

* Play harmonics at 5th fret and open (2) simultaneously.

** Feedback causes (6) to vibrate, creating crescendo.

(Em6) (Ab maj7) (G5) (Em6) (Ab maj7) (G5)

pitch: G

(Em6) (Ab maj7) (G5) (Em6) (Ab maj7) (G5)

(Em6) (Abmaj7)(G5) (Em6) (Abmaj7)(G5)

Next week I turn twen - ty - eight.

8va *loco*

Harm. (5) Harm. 7 7 7 7 Harm. 12 12

(Em6) (Abmaj7)(G5) (Em6) (Abmaj7)(G5)

I'm still young. It - 'll be me.

8va

Harm. 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

pitch: G
w/ Voc. ad lib., till end

(Em6) (Abmaj7)(G5) (Em6) (Abmaj7)(G5) *play 7 times*

loco

1/2 1/2 1/2

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

(Em6) (Abmaj7)(G5) (Em6) (Abmaj7)(G5)

8va

Harm. 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 7

1/2

4 (4) 0

pitch: G

(Em6) (Abmaj7)(G5) (Em6) (Abmaj7)(G5) Gtr. 2: w/ Fill 3 (Em6)

8va

Harm. (7) 5 7 5 7 5 7 5 7 5 7 5 Harm.

pitches: B, E pitches: B, E

Fill 3
Gtr. 2

TAB 0 4 0

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

F# B/F# F# B/F# F# D G/D D G/D D F#

We pay — our debt — some - time. —

1. | 2.

B/F# F# B/F# F# D G/D D G/D D D G/D D G/D D

We pay — our debt — some - time. —

Interlude

Half-Time Feel

F#m7 Dmaj7

We pay — our debt — some - time. —

let ring throughout
simile on repeat

Gtr. 2

let ring throughout
simile on repeat

To Coda ⊕

F#m7 Dmaj7

We pay — our debt — some - time. —

Riff A

End Riff A

Guitar Solo

Gtr. 1: w/ Riff A, 2 times

F#m7

Dmaj7

Gtr. 2

F#m7

Dmaj7

Gtr. 1: w/ Fill 1

F#m7

Gtr. 1: w/ Riff A, last 3 meas.

Dmaj7

Gtr. 1: w/ Riff A

F#m7

Dmaj7

D.S. al Coda
(take 2nd ending)
End Half-Time Feel

Fill 1
Gtr. 1

⊕ Coda
Outro

Gr. 1: w/ Riff A, 2 times
F#m7

Dmaj7

4 3 0 3 4 2 3 4 | 4 3 4 4 5 5 7 7 | 7 9 9 | 12 10 10 10 12 12 12 | 10

F#m7 Dmaj7

1/2 3/4 1/2 full

11 (11) 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gr. 2 F#m7 Dmaj7

Gr. 1

F#m7 Dmaj7

Killer Is Me

By Jerry Cantrell

Tune Down 1/2 Step:

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

G6 **F#7** **Fmaj7** **A7** 10fr

Intro
Slowly $\text{♩} = 59$

A7/E **B \flat maj7sus4#11** **A7/E** **B \flat maj7sus4#11**

Gr. 1 (acous.)
mf
let ring throughout

Rhy. Fig. 1

* T = Thumb on ⑥

A7/E **B \flat maj7sus4#11** **A7/E** **B \flat maj7sus4#11**

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1, simile

A7/E **B \flat maj7sus4#11** **A7/E** **B \flat maj7sus4#11**

Gr. 2 (acous.)
mf
let ring throughout

Harm.

A7/E **B \flat maj7sus4#11** **A7/E** **B \flat maj7sus4#11**

1. I

Riff A

End Riff A

Harm.

Verse

Gr. 2: w/ Rhy. Fig. 1, 2 times, simile
Gr. 2: w/ Riff A, 8 times, simile

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

need a gun — point - ed at — me — for me to run. — The

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

kil - ler is — me, — the kil - ler is — me. —

Verse

Gr. 1: w/ Rhy. Fig. 1, simile
Gr. 2: w/ Riff A, 4 times, simile

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

2., 3. So the sun — shines up - on — me. —

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

Hav - in' fun, kil - ler is — me. { 1., 2. In - sane the mind, — in the
3. The kil - ler is — me, —

Gr. 1: w/ Rhy. Fig. 1, simile
Gr. 2: w/ Riff A, 4 times, simile

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

name of me. — Can't find the time — to let things be. 2. In -
the kil - ler is — me, —

To Coda 1

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

let things be, to let things be. 3

Bridge

G G6 G G6

Gr. 1: ⑥ 3fr

Gr. 2: Oh, — yeah, — can I start

simile on repeats

3 2 3 2 2 0 2 0 3 2 0 2 2 0 0 2

F# F#7 G G6 G G6

⑥ 2fr ⑥ 3fr ⑥ 3fr

o - ver? Oh, _____ yeah, _

G G6 F# F#7 Fmaj7

⑥ 3fr ⑥ 2fr

can I start o - ver, and get o - ver it?

To Coda 2 ⊕

Interlude

Gr. 1: w/ Rhy. Fig. 1, simile
Gr. 2: w/ Riff A, 4 times, simile

D.S. al Coda 1

3 A7/E B♭maj7sus4#11

⊕ **Coda 1**

D.S.S. al Coda 2

A7/E B♭maj7sus4#11

⊕ **Coda 2**
Outro

Gr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gr. 2: w/ Riff A, 8 times, simile

A7

Gr. 2 /

8 8

Let things _____ be. _____

Gr. 1

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

D A D E G
⑥ ⑥
open 3fr

Notes:
 Strings:
 E A B
 4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree, by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (Coda symbol), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.S. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

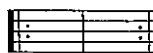
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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