

ALICE IN CHAINS



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE





ALICE IN CHAINS

ACOUSTIC

NTIC TRANSCRIPTIONS
NOTES AND TABLATURE

scribed by
E BILLMANN

- 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**
- 53. **OVER NOW**
- 30. **ROOSTER**
- 16. **SLUDGE FACTORY**
- 45. **WOULD?**
- 62. **GUITAR NOTATION LEGEND**

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
 Rhy. Fig. 1

Gr. 1 (acous.)
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

Vocal line: Oo, _____ oo. _____

Gtr. 1: Musical notation with fretboard diagrams showing fingerings (12, 12, 12-11, (11)9, 10, 9-10, 7-9, 10-9, 10, 10, 7, 7, (7) 5 4, 12, 12, 12-11, (11)9, 9).

Gtr. 2 (acous.)

Rhy. Fig. 1A

mf

let ring throughout

End Rhy. Fig. 1A

Fretboard diagrams for acoustic guitar 2 showing rhythmic patterns and fingerings.

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

Vocal line: Oo, _____ oo. _____

Gtr. 1: Musical notation with fretboard diagrams showing fingerings (10, 9-10, 7-9, 7, 8-7-8-7, 9, 9, 10, 10, 7, 7, (7) 5 4, 0, 3, 3, 3, 2, 3, 2, 3).

Verse

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

Em7

G

D

2. My _____ gift of self is raped. _____

Cadd9

Em7

G

D

My _____ pri - va - cy is raked. _____

Cadd9

Em7

G

D

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#) and a 7/8 time signature. The lyrics are "if I can't be my own I'd feel bet-ter dead." The guitar parts are also in treble clef. Gtr. 1 has a melodic line with a long sustain. Gtr. 2 has a similar melodic line. Below the guitar staves is a detailed tablature for both instruments, showing fret numbers and techniques like bends (1/2) and slides.

Interlude

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

Oo, oo.

Em7 G D

Gtr. 1

Detailed description: This section is the first interlude. It features a vocal line with "Oo, oo." and a guitar part for Gtr. 1. The guitar part has a melodic line with a long sustain. Below the guitar staff is a detailed tablature showing fret numbers and techniques like bends (1/2) and slides.

Cadd9 Em7 G D

Oo, oo. oo.

Detailed description: This section is the second interlude. It features a vocal line with "Oo, oo. oo." and a guitar part for Gtr. 1. The guitar part has a melodic line with a long sustain. Below the guitar staff is a detailed tablature showing fret numbers and techniques like bends (1/2) and slides.

Outro-Guitar Solo

Gr. 1 Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 Em7 G D

0 5 7 0 0 7 4 1/2 (4) 5 4 1/2 (4) 5

Gr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 2: w/ Rhy. Fig. 2, simile Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 Em7 G D

Gr. 1

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

Gr. 2: w/ Rhy. Fig. 1, simile Cadd9 Em7 G D

(9) 9 8 9 8 10 full 10 1/2 (10) 8 10 8 7 8 7 9 7 9 7 7 9 7 7 8 9 8 7 5 7 5 7 5 7 5 7 5 7 9 9

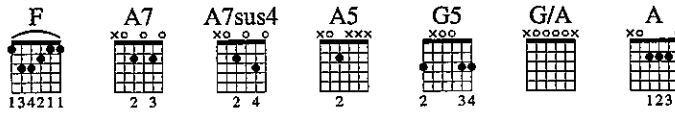
Gr. 1 Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 D5 Em7

(9) 9 7 8 10 8 7 9 7 8 0 9 7 9 7 7 9 7 7 9 9 9 7 9 7 5 7 5 7 full

Gr. 2

Brother

By Jerry Cantrell



Tune Down 1/2 Step:

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

Intro

Moderately Slow ♩ = 80

A7

A7sus4b13 A7 A7sus4b13 A7
play 4 times
 End Rhy. Fig. 1

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

mf
let ring throughout

T
A
B

* Key signature denotes A Mixolydian.

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

A7

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7

End Voc. Fig. 1

Voc. Fig. 1

Mm, mm.

Gr. 1 Riff A

End Riff A

1/2 1/2 1/2 1/2 full

5 (5) 6 (6) 5 (5) 6 (6) 8 (8)

3 5 3 5 5/7 5 3 5 3 5 5/7 5

* Gr. 2 (acous.)

w/ Voc. Fig. 1

A7

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7

1/2 1/2

5 (5) 6 (6) 5 3 5 3 5 5/7 5

Verse

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

A7

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7

1. Fro - zen in a place I hide, not a - fraid to paint my sky with some
 2. Ros - es in a vase of white, blood-ied by the thorns be - side the leaves

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

Gtr. 2

simile on repeats

You were al-ways so far a-way.

Gtr. 1

simile on repeats

A5 A7sus4

A7

F

E

6

open

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

Rhy. Fill 1
Gtrs. 1 & 2

TAB

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

A7 A7sus4b13 A7 A7sus4b13 A7 A7sus4b13 A7 A7sus4b13 A7 8

2. **Interlude**

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

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

T
A
B

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

A
Gr. 2 *ff*

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

D.S. al Coda

can bare-ly see your face. Won-der how that col-or taste.

Coda

w/ Voc. Fig. 1

Gr. 1

A7sus4b13 A7

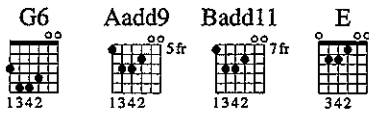
A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7 A7

Gr. 2 *ff*

No Excuses

Words and Music 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

Moderately $\text{♩} = 121$

Aadd9 Badd11 Aadd9

play 4 times
End Rhy. Fig. 1

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

mf
let ring throughout

TAB

* Key signature denotes B Mixolydian.

** composite arrangement

Verse

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

Gtr. 2

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

(cont. in slash)

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

To Coda ⊕

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

Badd11 Aadd9

Guitar Solo

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

G6 Aadd9 Badd11 Aadd9

Gtr. 1

D.S. al Coda

G6 Aadd9 E Aadd9

⊕ **Coda**

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

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

Badd11 Aadd9

rit. poco a poco

A B Badd11

Rhy. Fill 1
Gtrs. 1 & 2

T	6	8	0
A	7	9	0
B	7	9	0
	5	7	7

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 = Db

Intro

Moderately Slow ♩ = 82

Eb5 Eb sus2 Dsus2

Eb5 Eb sus2 Dsus2

Gtr. 1 (acous.)

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2 (acous.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

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

Eb5 Eb sus2 Dsus2

Eb5 Eb sus2 Dsus2

Eb5 Eb sus2 Dsus2

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

Gtr. 1 Rhy. Fig. 2

Gtr. 2 Rhy. Fig. 2A

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

Eb5 Eb5sus2 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 Eb5sus2 Dsus2 Eb5 Eb5sus2 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

** Gr. 1 plays lowest three notes only.

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

Eb5 Eb5sus2 Dsus2 Eb5 Eb5sus2 Dsus2

car - ton size, car - ton size,

Rhy. Fill 1
Gr. 1

T
A
B

Verse

Gtrs. 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.

To Coda 2 ⊕

D.S. al Coda 1

E♭5 E♭sus2 Dsus2

A5

F⁶₉

A5

F⁶₉

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

Riff B

End Riff B

End Rhy. Fig. 3

⊕ Coda 1

Guitar Solo

E♭5 E♭sus2 D5

— to re - pay — all who caused — strife. —

Gtr. 1

Gtr. 2

Eb5 Eb sus2 Dsus2 D5

Eb5 Eb sus2 Dsus2 D5

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

⊕ Coda 2

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

Gr. 1: w/ Riff A, 3 times
* Gr. 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.

A5 F₉ A5 F₉

an in, dis - col - ored skin gives you a - way. So

Gr. 1: w/ Riff B
A5 F₉ Eb5 Eb sus2 Dsus2

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

Outro

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

Eb5 Eb sus2 Dsus2

Ah. Ah, yeah. Ah.

Eb5 Eb sus2 Dsus2 Eb5 Eb sus2 Dsus2

Ah, yeah.

Gr. 1 Eb5 Eb sus2 Dsus2

Gr. 2

Fill 1
Gr. 1

TAB (5) 5 4 3 3 4 0 0

Rhy. Fill 2
Gr. 2

TAB (5) 5 0 0 0 1 2

Down in a Hole

By Jerry Cantrell

Tune Down 1/2 Step:

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

Intro
Slowly $\text{♩} = 47$

Gr. 1 (acous.)
** Am

G5 D Am G5 D

mf
w/ fingers
let ring throughout

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

Am G5 D Am G5 D

Verse

Am G5 D Bkgd. Voc., w/ Voc. Fig. 1, 4 times, 2nd time Am G5 D

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

Gr. 1 Riff A
mf
simile on repeat

Gr. 2 (acous.) Riff A1
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

Detailed description: This system contains the first vocal line and two guitar riffs. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar riffs are in treble clef. The first riff is labeled 'End Riff A' and the second 'End Riff A1'. Below the riffs is guitar tablature for both parts, showing fret numbers and string numbers.

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

Detailed description: This system contains the second vocal line and guitar accompaniment. The vocal line continues in treble clef. The guitar accompaniment is in treble clef, featuring chords G5, D, and Am. The lyrics are 'Sand rains down and here I sit, hold - ing rare' and 'flow - ers in a tomb.' There are two alternative endings for the final phrase: '1. In bloom, -' and '2. Oh, I wan - na be'.

To Coda ⊕ Verse

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

G5 D 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

Detailed description: This system contains the third vocal line and guitar accompaniment. The vocal line is in treble clef. The guitar accompaniment is in treble clef, featuring chords G5, D, A5, G, D, and G/D. The lyrics are 'in - side. Down in a hole and I don't know if I can be saved. -' and 'Down in a hole and they've put all the stones in their place -'. There are two guitar riffs: 'Rhy. Fig. 1' and 'End Rhy. Fig. 1' for Gtr. 1, and 'Rhy. Fig. 1A' and 'End Rhy. Fig. 1A' for Gtr. 2. The guitar riffs are in treble clef and include tablature.

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

End Riff B

Gr. 2

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

Rhy. Fig. 2

End Rhy. Fig. 2

Gr. 1

9 10 9 7 7 0 | 9 10 9 7 7 0 | 9 10 9 7 7 0 | 9 10 9 7 7 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 *D.S. al Coda*

Am G5 D Am G5 D G5 D

1. | 2.

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

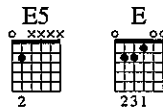
Am G5 D Am G5 D A5

Angry Chair

By Layne Staley

Tune Down 1/2 Step:

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



Intro

Moderate Rock ♩ = 108

N.C.(E5)

Gr. 3 (acous.)

E5
mf
End Riff A

(drums) 2 Riff A Grs. 1 & 2 (acous.)

mf 1/2 1/2 1/2 1/2

TAB

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

Gtrs. 1 & 2: w/ Riff A
E

E E E E

⑥ open ⑥ open

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

1/2

5 (5)

*composite arrangement

N.C. F E N.C.

(Oh. _____)
 (Oh. _____)
 (Oh. _____)

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

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

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.)

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 an - y - where.

Bridge
 Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times

F E N.C. 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 an - y - way.

Guitar Solo

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

Gtr. 3

F E N.C. F E

5 7 5 7 7-9 7 9 9 9 | 7 9 8 9 8 9 8 10 10 | 10 10 10 10 8 9 8 9 7 9

N.C. F E N.C.

P.M. -----

(9) X X 9 7 9 7 | 9 8 7 5 7 7 7 7 | 5 7 7 X 7 | 0 0 7 0 5 0 5 0 5 7 7

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

(7) 5 7 5 7-9 7 9 9 9 | 9 7 8 10 10 10 10 10 | 10 10 (10) 10

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

10 8 7 8 7 8 7 9 8 7 9 7 | 9 7 9 8 7 5 7 7 | 7

⊕ Coda

F E N.C.

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

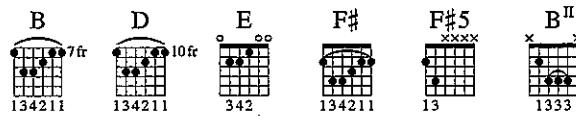
Gtrs. 1 & 3

Gtr. 2

5 | 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# Rhy. Fig. 1, F#7add11/E, A, Aadd9/E, End Rhy. Fig. 1

Gtr. 1 (acous.) *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

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

Oo, oo, oo.

let ring Harm. let ring

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

Oo, oo, oo, oo.

Harm. let ring

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

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

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

let ring --

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

to me from some - where. Mm.

The first system of music features a vocal line in treble clef with lyrics "to me from some - where. Mm." and a guitar accompaniment in treble clef. The guitar part consists of chords and single notes. Below the guitar staff are fretboard diagrams for the first five frets, showing fingerings for the strings.

Chorus

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

Here they come to snuff the roost - er.

Gr. 1

Gr. 2

The chorus section begins with a guitar part labeled "Gr. 1" playing a rhythmic pattern of eighth notes. The vocal line in treble clef has the lyrics "Here they come to snuff the roost - er." Below the guitar staff are fretboard diagrams for the first two guitar parts, showing fingerings for the strings.

F# B^{II} F# B D

(cont. in notation)

This block shows the continuation of the guitar part for the chorus, with chords F#, B^{II}, F#, B, and D. The notation includes a "cont. in notation" label.

Yeah, here come the roost - er, yeah.

The final part of the chorus features a vocal line in treble clef with lyrics "Yeah, here come the roost - er, yeah." and a guitar accompaniment in treble clef. Below the guitar staff are fretboard diagrams for the final part of the piece.

E F#7add11 Aadd9 E F#5 F#7add11 A

You know, he ain't gon-na die.

Rhy. Fig. 2
Gtr. 1
simile on repeat

Rhy. Fig. 2A
Gtr. 2
simile on repeat

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

To Coda 1 \oplus
To Coda 2 \oplus

Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Rhy. Fig. 2A, simile

E F#7add11 Aadd9 E F#5 F#7add11 A5

Gtr. 2: w/ Rhy. Fill 1

No, no, no. You know he ain't gon-na die.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 6 times

Gtr. 1 F# F#7add11/E A Aadd9/E F# F#7add11/E

let ring

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

hold bend 1/2

Rhy. Fill 1
Gtr. 2

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*

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

Verse

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

Gtr. 2

12 14 1/2 12 14 12 12 10 1/2

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

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

11 10 1/2 1/2 11 10 12 9 12 12 9

Rhy. Fill 2
Gtr. 2

T
A
B

6
7 7 (7)

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 *mp*

7 5 4 4 2 2 2 4 4 2

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

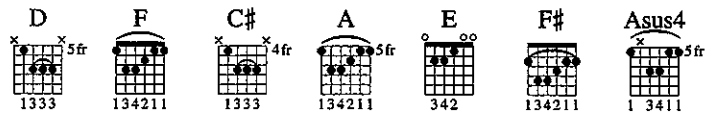
Oo, — Oo, — Oo, — Oo. —

Gtr. 1

7 5 7 5 6 4 4 4 2 8 8 6 5 7 5

Got Me Wrong

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

Moderately Slow $\text{♩} = 80$

Gr. 2 (acous.) G# E F# G# E F#

T
A
B

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

T
A
B

Verse

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

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

- 1. Yeah, _ it goes a - way, _ all _ this and more, _ and noth - ing in _
- 2. I _ can't _ let _ go. _ Thread - bare tap - es - try _ un - wind -
- 3. See Additional Lyrics

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

- _ my life, _ No _ col - ored clay, _ in - di - vid - u - al - i - ty _
- in' slow, _ Feel _ tor - tured brain, _ Show your bel - ly like - you want -

Pre-Chorus

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

Gtrs. 1 & 2

End Rhy. Fig. 2

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

not safe. }
me to. }

As of now, I bet you've got me wrong.

1.

Interlude

G# E F# D F C# A G# E F#

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

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

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

Gtr. 2

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

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.

A Asus4 A E F# A Asus4 A

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

End Rhy. Fig. 3

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#

A

Ⓢ
open

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

F#

(Gtr. 2 cont. in notation)

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

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

G# E F# G# E F#

⊕ Coda

Chorus

E

F#

A

End Rhy. Fig. 5

Rhy. Fig. 5

Gtr. 1

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.

Capo 5

E F# A

in a sense, too far gone from love.

Capo 5

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

F# A

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

Capo 5

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 **G6** **Cmaj7** **Badd11** **D5** **Em**

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 $\text{♩} = 110$

Gtr. 1 (acous.)

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

Riff A End Riff A

mf let ring throughout

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

1. Be what you

Gtr. 2 (acous.)

mf

Verse

Gtr. 1: w/ Riff A, 1 3/4 times, 1st time
Gtr. 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 End Riff B

let ring throughout

full (10) full (10)

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

(E) (A5) (G5) (E) (A5) (G5) Gtrs. 1 & 2: w/ Fill 1, 1st time

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

Chorus

A Aadd9 G6 Cmaj7

Rhy. Fig. 1
 * Gtrs. 1 & 2
 5fr
 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 E (6) open

Gtrs. 1 & 2 (cont. in notation)

And you {think/wish/know} you {have/had/have} it still; heav - en in - side you.

Fill 1
 Gtrs. 1 & 2

T
 A
 B (5) 7 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.

Gr. 1 Riff C End Riff C

Gr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

The Bridge section consists of four measures. The first measure is in G# major, the second in A major, the third in Bb major, and the fourth in B major. It features a melodic line for the vocal and two guitar parts: Gr. 1 (Riff C) and Gr. 2 (Rhythmic Figure 2). The guitar parts include fret numbers and string indicators.

Gr. 1: w/ Riff C
 Gr. 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

Gr. 2: w/ Rhy. Fill 1

The second part of the Bridge continues the melodic and harmonic progression. It includes the same guitar parts as the first part, plus a specific rhythmic fill for Gr. 2. The lyrics are aligned with the vocal line.

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

The Interlude section is a short instrumental piece. It starts with an Em chord and a N.C. (Natural Chord) instruction. The guitar parts feature Riff D, which includes a 1/2 note bend. The fret numbers are clearly marked on the guitar staff.

Rhy. Fill 1
 Gr. 2

T
 A
 B

Rhythmic Fill 1 for Gr. 2. The notation shows a melodic line in 4/4 time, followed by a guitar tablature section with fret numbers: 6 7 6 7 6 7 6 7 6 7 6 7.

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

1/2

N.C. (G) (F#+) **Interlude**
 Gr. 1: w/ Riff A, 2 times
 N.C.(E) (A5)
 Gr. 2

1/2

Gr. 2 (G5) (E) (A5) (G5) (E) (A5)

1/2

(G5) (E) (A5) (G5) *D.S. al Coda 1*
 3. Do what you

1/2

⊕ **Coda 1**

Guitar Solo

Gr. 2: w/ Riff D, 7 times

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

1/2

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

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

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

⊕ **Coda 2**

Outro

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

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

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

Gr. 2 *f*

Would?

By Jerry Cantrell

Chord diagrams for B5, G5, D, D7#9, Ab5, Ab, G5III, G, E5, and E.

Tune Down 1/2 Step:

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

Intro

Moderately ♩ = 100

Intro musical notation with guitar parts and tablature. Chords: N.C., (G6), F#5, B5/F# G, F#5, B5/F# G.

Continuation of Intro musical notation with guitar parts and tablature. Chords: N.C.(G6), F#5, B5/F# G, F#5, B5/F# G, N.C.(G6).

Verse

Verse musical notation with lyrics and guitar parts. Lyrics: 1. Know me, broken by my mas-ter. 2. Drift-ing bod-y, its sole de-ser-tion.

Guitar parts for Verse, including Gtr. 2 (acous.) and End Rhy. Fig. 2.

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

* Gtrs 1 & 2

Rhy. Fig. 3 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 ⊕ 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

Musical staff with chord symbols: *F#5, G(b5) G, F#5, G(b5), G

Gtr. 1 musical staff with notes and guitar tablature below it.

Gtr. 2 musical staff with notes and guitar tablature below it.

* 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

Musical staff with chord symbols: F#5, G(b5) G, F#5, G(b5), G

Gtr. 1 musical staff with notes and guitar tablature below it.

Coda

Bridge

D Rhy. Fig. 5

D7#9

Ab5

Ab

* Gtrs. 1 & 2

Musical staff for the bridge section with guitar notation.

* composite arrangement

Am I wrong?

G5 III

G

E5

E

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

D

D7#9

Ab5

End Rhy. Fig. 5

Musical staff for the bridge section with guitar notation.

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

Ab

G5 G

E5 E

Outro

D7#9

Gtrs. 1 & 2

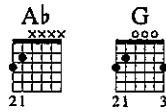
rit.

Musical staff for the bridge section with guitar notation.

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) End Riff A

mf
let ring throughout

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 *8va loco* End Riff B
Harm.

1/2 1/2

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 5 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. Interlude 2. End Half-Time Feel

Gtrs. 1 & 2: w/ Riff A, 2 times N.C.(Em6) 7 Gtrs. 1 & 2: w/ Riffs C & C1 3 (G5) (G(b5))

lone. _____

Fill 1 Gtr. 1

8va loco

Ham.

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

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

Why's _____ it have _____ to be _____ this _____ way, _____

_____ be this _____ way, _____

be this _____ a - way, _____ be _____ this _____ way, _____

Gr. 1

Abmaj7

Cadd9

To Coda ⊕

Ab

G

be _____ this _____ a - way, _____ be _____ this _____ way?

Interlude

Half-Time Feel

D.S. at 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)

itches: D, G

* Play harmonics at 5th fret and open ② simultaneously.
** Feedback causes ⑥ to vibrate, creating crescendo.

pitch: G

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

Next week I turn twen - ty - eight.

8va *loco*

Harm. (5) 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 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 3 5 4 5 3 4 5 3 4 5 3 5

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

8va Harm. 1/2

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

pitch: G

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

8va Harm. Harm.

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

pitches: B, E pitches: B, E

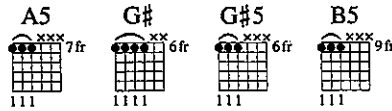
Fill 3
Gtr. 2

T
A
B

0 4 0

Over Now

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Sean Kinney



Open D Tuning, Tune Down 1/2 Step:

- ① = D \flat ④ = D \flat
- ② = A \flat ⑤ = A \flat
- ③ = F ⑥ = D \flat

Intro

Moderately $\text{♩} = 112$

* F#

B/F# F#

B/F#

D

G/DD

G/DD

End Rhy. Fig. 1

Gtrs. 1 & 2
(acous.)

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

* Chord symbols reflect implied tonality.

Verse

F#

B/F# F#

B/F# F#

B/F# F#

B/F# F#

1. Yeah, it's o - ver now, —
2. Well, it's o - ver now, —
3. Guess it's o - ver now, —

Rhy. Fig. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D

G/DD

G/DD

F#

B/F# F#

B/F# F#

but I can breathe some - how, —
yet I can see some - how, —
I seem a - live some - how, —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. End Rhy. Fig.

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

B/F# F# B/F# F# B/F# F# B/F# F#

When it's all worn out,
When it's all gone wrong,
When it's out of sight,

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

I'd rath - er go with - out.
it's hard to be so strong.
just wait and do your time.

Chorus

Gr. 1 A5 G#

1., 2. You know it's been on my mind. Could you stand
3. You know it's been on my mind. Could I stand

Gr. 2 P.M. P.M.

G#5 B5

right here, look me straight in the eye and say that it's o - ver now?
right here, look my - self in the eye and say that it's o - ver now?

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

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

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

Dmaj7

Gtr. 2

F#m7

Dmaj7

Gtr. 2

F#m7

Dmaj7

Gtr. 1

F#m7

Dmaj7

F#m7

Dmaj7

Gr. 1 & 2 F#m7 Dmaj7

Gr. 2 F#m7 Dmaj7

Gr. 1

Gr. 1 & 2 F#m7 Dmaj7

Gr. 2 F#m7 Dmaj7

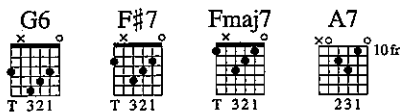
Gr. 1

Killer Is Me

By Jerry Cantrell

Tune Down 1/2 Step:

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



Intro
Slowly ♩ = 59

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

Rhy. Fig. 1

Gr. 1 (acous.)
mf

let ring throughout

T
A
B

* T = Thumb on ⑥

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1, simile
A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

Gr. 2 (acous.)
mf

let ring throughout

Harm. Harm. — |

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

I. I

Riff A End Riff A

Harm. — | 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
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.

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

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

To Coda 1

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, -

2.

Interlude

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

let things be, to let things be.

Bridge

G G6 G G6

Gr. 1: ⑥ 3fr

Oh, yeah, can I start

Gr. 2: simile on repeats

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

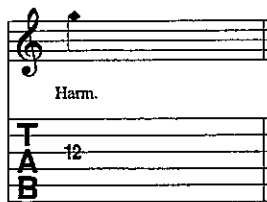
A7

Gr. 2

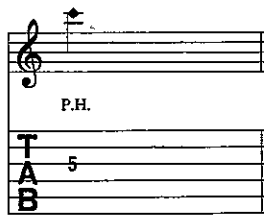
8 8

Let things be.

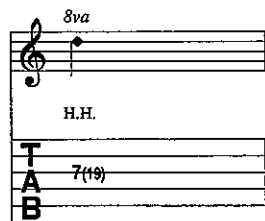
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



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 rubbed down (or up) the string, producing a scratchy sound.



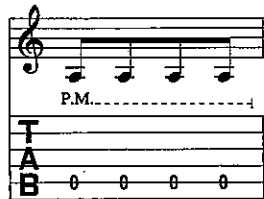
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



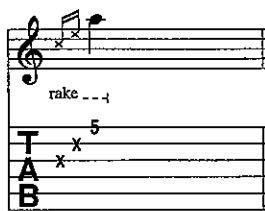
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



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.



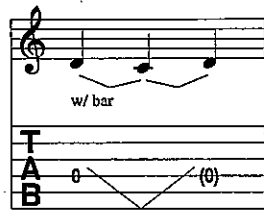
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



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



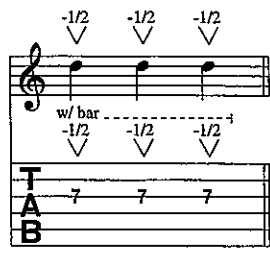
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



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

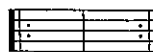
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

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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