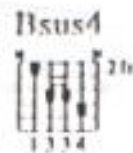




Am I Inside

By Jerry Cantrell and Layne T. Staley



Tune Down 1/2 Step:

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

Intro

Slowly ♩ = 48

Rhy. Fig. 1.

Gtr. 1 (acous.)

End Rhy. Fig. 1

Em7

mp

let ring throughout

Verse
Em7

Gtr. 1: w/ Fill 1, 3rd time
G#maj7

1. Lone - li - ness, it shad-ows me. —
 2. Sur - round-ed by emp - ty souls, —
 3. Cha - os and hate sha-dow me. —

quick - er — than dark - ness,
 ar - ti - fi - cial, cour - age used..
 Pain — it — fills me up. —

Fill 1
Gtr. 1

crawls to the sur - face of my skin. —
 And be - cause so — once was mine, —
 On - ly, one thing — makes me feel, —

Vis - i - bly sur - round - ed by it. —
 I — walk this — maze — n by — lone. —
 Miss - ing bet - ter — half — of — me. —

G#maj7 Em7

Pre-Chorus
 B Bsus4 B A F# F#

Gtr. 1
 mf

1. Gtr. 1: w/ Rhy. Fig. 1
 Em7

Black - is all I feel — so this is how — it feels, to be — free. —

2.
 Gtr. 1: w/ Fill 2, 2nd time

E Esus4 E E7

Fill 2 (reous.)
 Gtr. 1

1/2 (9) 12 full 12 14

T
A
B

Chorus D A Esus4 B E7

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

Man's _____ be - side him self. _____

Man's _____ be - low him - self. _____

Rhy. Fig. 2

mf

End Rhy. Fig. 2

Esus4 B E7 D A Esus4 B E7

yeah. Man's _____ be - hind him - self. _____

To Coda Φ

Gtr. 1: w/ Rhy. Fig. 1 Em7

D A

Am _____ I _____ in - side my - self?

D.S. al Coda (Take 2nd Ending)

Φ Coda Em7

E
⑥
open
o

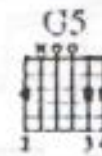
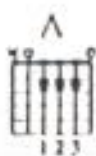
Gtr. 1: w/ Rhy. Fig. 1

*play 6 times

*4th time begin gradual rit.

Brother

By Jerry Cantrell



Tune Down 1/2 Step:

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

Intro

Moderately $\text{♩} = 96$

Δ

Rhy. Fig. 1

N.C.

End Rhy. Fig. 1
play 4 times

Gtr. 1 (Acous.)

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

Gtr. 2: w/ Riff A, 2 times

Δ

N.C.

Δ

N.C.

Mm.

Mm.

Δ

N.C.

Δ

N.C.

Mm.

Mm.

Riff A
Gtr. 2 (Acous.)

Verse
 Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
 Gtr. 2: w/ Fill 1, 2nd time

A N.C. A N.C.

1. Fro - zen in the place I hide, not a - fraid to paint my sky with some
 2. Ros - es in a vase of white, blood led by the thorns he - side the leaves
 3. Pic - tures in a box at home, yet low - ing and green with mold so I

Gtr. 1: w/ Rhy. Fill 1

A N.C. A N.C.

who say I've lost my mind, Broth - er, try and hope to find
 that fall be - cause my hand is pull - ing them out as I can
 can bare - ly see your face Won - der how that col - or taste

Chorus
 F
 Rhy. Fig. 2

Gtr. 1

You were al - ways so far a - way

Fill 1
 Gtr. 3

Rhy. Fill 1
 Gtr. 1

Brother

11.

To Coda

G5

Gtr. 3: w/ Rhy. Fill 2

N.C.

End Rhy. Fig. 2

I know { 1., 2. that pain, } { 1., 3. so } don't you run a - way like you used to do

3. the way, } 2. and }

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

A

N.C.

A

N.C.

112.

Gtr. 1: w/ Rhy. Fig. 2, last meas. only

G5

Mm. I won't run a - way

Gtr. 3: w/ Rhy. Fill 2

N.C.

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

A

N.C.

A

N.C.

like I used to do.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2

F

Gtr. 3 (Elec.)

1/2 full let ring 4 full 1/2

Asus4

A

F

1/2 1/4 hold bend full 4 full

Rhy. Fill 2

Gtr. 1

TAB

G5

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

N.C.

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

N.C.

A

N.C.

D.S. al Coda

Ⓜ Coda

Gtr. 1: w/ Rhy. Fig. 2, last mens. only
G5

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

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

N.C.

don't you run a way like you used to do. Mm, like you used to do, Like you used to do,

A

N.C.

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

A

Mm.

to do, Like you used to do.

N.C.

A

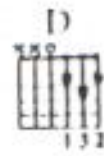
N.C.

Gtr. 1

Mm.

Don't Follow

By Jerry Cantrell



Tune 1/2 Step Down:

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

Intro

Slowly ♩ = 60

Gtr. 1
(acous. 12 str.)

Rhy. Fig. 1

mf

let ring

T
A
B

D/F#

G6

A7

End Rhy. Fig. 1

* Fret note w/thumb.

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

D

D/F#

G6

A7

D

D/F#

1. Hey,
2. Hey,

I ain't nev-er com-in' home.
 you, you're liv-in' life full throt-tle.

G6

A7

D

D/F#

G6

A7

Hey,
Hey,

I'll just wan-der my own
 you, pass me down that

D

D/F#

G6

A7

D

D/F#

road.
 bot-tle, yeah.

Hey,
Hey,

hey,
hey,

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G6 A7 D D/F# G6 A7

I can't meet you here to-mor-row, no no. Say good-bye, don't
 you, you can't shake me 'round, now. I get so lost and don't

G5 A7

fol - low And it hurts mis - er - y so hol -
 know how, yeah. to care, I'm

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

let ring

1. Gtr. 1: w/Rhy. Fig. 1, 2 times D D/F# G6 A7 D D/F# G6 A7

low.

2. D Faster ♩ = 72 A7 Rhy. Fig. 3 Dsus2 D Dsus2 D End Rhy. Fig. 2

Gtr. 1 // Gtr. 2

go-ing down.

4. Gtr. 2: w/last meas. of Rhy. Fig. 3 D Gtr. 2: w/Rhy. Fig. 3, 8 times A7 Dsus2 D Dsus2 D

Ooh, for - got my wo-man, lost my friends, things I'd done and where I've been.

A7 Dsus2 D Dsus2 D A7

Sleep in sweat the mir - ror's cold, and see my face, it's grow-in' old. Scared to death, no rea - son why.

Dsus2 D Dsus2 D A7 Dsus2 D Dsus2 D

Do what-ev-er to get me by. Think a-bout the things I've said. Read the page, it's cold and dead, and take me

A7 Dsus2 D Dsus2 D A7

home. Yeah, take me home. Oh, home.

Dsus2 D Dsus2 D A7 Dsus2 D Dsus2 D

Take me home. Take me

A7 Dsus2 D Dsus2 D A7

home, yeah. Take me home. Backups: (Yeah,

Tempo 1
Gtr. 1: w/ Rhy. Fig. 1
A7
Gtr. 2 //

G6 A7 G5 A7 D

Say good-bye, don't fol - low.

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

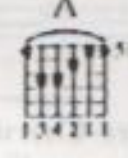
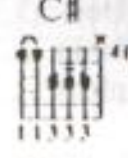
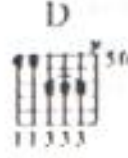
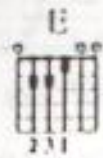
Bkgd. Voc. Fig. 1

Home.

Got Me Wrong

By Jerry Cantrell

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Tune Down 1/2 Step:

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

Intro

Moderately ♩ = 78

Rhy. Fig. 1

End Rhy. Fig. 1

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

Gtr. 1 (acous.)

Gtr. 2 (elec.)

Verse

Gtr. 1: w/Rhy. Fig. 1, 8 times; Gtr. 2: w/Fill 1, 1st time; Gtr. 3: w/Fill 3, 3rd time

1. Yeh, _____ it goes a - way, _____
 2. I _____ can't let go, _____
 3. You _____ sug - ar taste, _____

all of this and more _____ of noth - ing in _____ my life. _____
 thread - bare tap - es - try _____ un - wind - ing slow. _____
 sweet - ness does - n't of - ten touch _____ my face. _____

No _____ a col -
 Feel _____ tor -
 Stay _____ If -

Fill 1
Gtr. 2

Fill 3
Gtr. 3

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

ored clay, in di vid u al i ty not safe.
 tured brain, Show your bel ly like you want me to.
 you please. You may not be here when I leave.

Pre-Chorus

Gtr. 3: w/Rhy. Fig. 2A

D F C# A

Rhy. Fig. 2

Gtr. 1: w/Rhy. Fig. 1, 2 times; Gtr. 2: w/Fill 2, 1st time

G# E F# G# E F#

End Rhy. Fig. 2

Gtr. 1

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

[1, Gtr. 2: w/Rhy. Fig. 2; Gtr. 3: w/Rhy. Fig. 2A

D F C# A

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

So un - sure you run from some - thing strong.

16 19 19

(19) (19) 19 (19) 16 10 19 (10) 16 19 16 16 14 14 (14) 11 14 14

[2,

Gtr. 2: w/Rhy. Fig. 2; Gtr. 3: w/Rhy. Fig. 2A, 1st 2 meas. only

D F C# A

Chorus

E F# A

Rhy. Fig. 3

Gtrs. 1 & 3

End Rhy. Fig. 3

So un - sure we reach for some-thing strong. I have all

Fill 2

Gtr. 2

TAB

9 (9) 8 9 8 9 0 6 0 6 0

Rhy. Fig. 2A

Gtr. 1 (elec.)

D F C# A G#

Gtr. 1 & 3: w/ Rhy. Fig. 1, 1 time

Gtr. 1 substitute Rhy. Fill 1

E F# A

felt like this in so long. Wrong, in a

To Coda (||)

Gtr. 3: substitute Rhy. Fill 2

Gtr. 3: substitute Rhy. Fill 3

End Rhy. Fig. 4

E F# A

Rhy. Fig. 4

Gtr. 1 & 3

sense too far gone from love that don't last for ever. Some-thing got-to turn out

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

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

right.

Gtr. 2

1/2

P.H. (15ma)

P.H.

pitch: D#

Rhy. Fill 1
Gtr. 3

TAB

15	14	10	10	15	14	14	15	14	14
14	14	9	9	14	14	14	14	14	14
14	14	7	7	14	14	14	14	14	14
12	12			12	12	12	12	12	12

Rhy. Fill 2
Gtr. 3

TAB

5	7	6	7	6	7	6	6
5	7	7	7	7	7	7	7
5	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5

Rhy. Fill 3
Gtr. 3

w/fin (grad. dive)

TAB

6	(6)	(6)

-1/2

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

E F# A

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

Gtr. 2

15 10 17 17 19 16 19 16 19 17 10 17 10 16 19 10 19

Gtr. 3: substitute Rhy. Fill 1

E F# A

Wrong, In a

(19) (19) 10 19 10 16 19 19 16 10 10 10 10 16 14 14 16 16 16 14 14 16 14 16 14 14 17 17 19 (19)

Gtr. 2: substitute Rhy. Fill 2

Gtr. 1 & 3: w/Rhy. Fig. 4

E F# A

sense too far gone from love that don't last for

19 20 20 (20) 17 19 19 (19) 19 16 19 17 19 19 (19) 17 19 17 16 14 15 16 12

A

G#

E F# G#

E F# G#

E F# G#

E F# G#

G#

cv-cr. Some-thing's got-to turn out right.

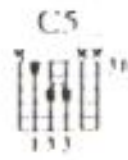
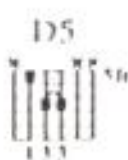
(Gtr. 2 out)

Gtr. 1

(12)

I Stay Away

Words by Layne T. Staley
Music by Michael Inez and Jerry Cantrell



Drop D Tuning.

Tune Down 1/2 Step:

① = Eb ④ = Db

② = Bb ⑤ = Ab

③ = Gb ⑥ = D

Intro

Moderately ♩ = 78

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2, acous. 12 str.

Gtr. 1, acous. 12 str.

D

C(add9)

N.C.

D

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

C(add9)

let ring - 4

let ring - 4

D

C(add9)

N.C.

Verse

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

D

C(add9)

N.C.

C(add9)

Yeah,

hey _____ I _____

want to trav - el south_ this year..

End Rhy. Fig. 2

Rhy. Fig. 2

Gtrs. 1 & 2

N.C. D C(add9) N.C. D C(add9) N.C.

Ah, woh, woh, won't pre-vent - safe pas - sage here.

Pre-Chorus
N.C.

Why you act cra - zy?

Rhy. Fig. 3
Gtr. 3, elec.

End Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fig. 3, 3 times
N.C.

Not an act, may - be. So close

a la - dy. Shift y eyes, shad - y.

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
D C(add9) N.C.

Yeah, hey, yeah, tears that soak a cal -

Pre-Chorus
Gtr. 3: w/ Rhy. Fig. 3, 4 times
N.C.

lous heart. _

1. Why you act fight-ened? I am an en - light-ened
2. Why you act cra - zy? Not an act, may - be.

Your weak - ness builds me. So some - day you'll see.
So close a la - dy. Shift y eyes, shad - y.

Bb5

 (cont. in notation)

N.C.


To Coda 

Fig. 1, 2, & 3

End Rhy. Figs. 4 & 4A

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

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

Gr. 3	D	C(add9)	N.C.
-------	---	---------	------

musical score for guitar, featuring a melody on a treble clef staff and a bass line on a bass clef staff. The melody includes chords N.C., D, and C(add9). The bass line includes fingerings and dynamics like "full" and "1/4".

D.S. al Coda

N.C. D C(add9) N.C.

P.H.
Rva

full 1/2 P.H.

full full

full full

(2) 5 (5) 5 5 5 5 5 3 5 7 5 7 5 7 5 7 10 12 12 12 10 12 12 12 (12) 10 10 12 12 12

itches: C B B B B A F# E D

pitch: C B B B B A **F#** E D

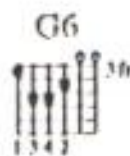
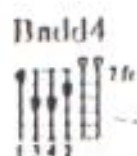
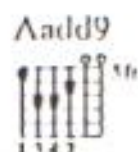
⊕ *Coda*

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

Gtr. 3: w/ Rhy. Fig. 4A, 4 1/4 times

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 = F \flat

Intro

Moderate Rock $\text{♩} = 114$ Aadd9 Badd4

Aadd9

play 4 times
End Rhy. Fig. 1

Rhy. Fig. 1

*Gtr. 1

mf

(Drums)

*2 acous. gtrs. arr. for 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times; w/ Fill 2, 3rd time

Aadd9 Badd4

Aadd9

Badd4

Aadd9

It's al right.
 It's o kay.
 Yeah, It's fine.

There comes a time.
 Had a bad day.
 Well walk down the line.

Badd4

Aadd9

Badd4

Aadd9

Got no pa tience.
 Hands are bruised
 Leave our rain,

to search for peace of mind.
 from break ing rocks all day.
 a cold trade for warm sun shine.

Fill 2
Gtr. 1



Bad4 Add9 Bad4

Lay - in' low. _____
 Drained and blue. _____
 You my friend _____

Want to take it slow. _____
 I bleed for you. _____
 I will de - fend. _____

Bad4 Add9 Bad2 To Coda
 Add9

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

Chorus

G6

Rhy. Fig. 2

Gtr. 1

Add9

Bad4

Add9

Ev - 'ry day it's some - thing, hits me all so cold. _____ You

Gtr. 2 (elec)

full

full

Gtr. 2: w/ Fill 1, 2nd time (See page 23)

G6

Add9

E

Add9

End Rhy. Fig. 2

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

full full

Gr. 1: w/ Rhy. Fig. 1, 4 times

Aadd9 Badd4

Aadd9

(Gr. 2 cont)

Badd4

Aadd9

Badd4

Aadd9

Badd4

Aadd9

dim.

(1)

Guitar Solo

Gr. 1: w/ Rhy. Fig. 2

G6

Aadd9

Badd4

Aadd9

12-10 12 10 12

full

9-7

12-10 12 10 12

grad. bend full

G6

Aadd9

E
A.H.
(8va)

D.S. al Coda
Aadd9

9-11 12 7 7 7

full

full

full

A.H.

1/2

full

Fill 1
Gr. 2

A.H.

grad. bend

full

A.H.

full

T
A
B

(6) 4 7 7

(7) 4 7

(7) (7) (7) (7)

(7) (7) (7) (7) (7) (7)

Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 2
G6

Ev - 'ry day it's some - thing. hits me all so cold.

Aadd9 Badd9

Gtr. 2

19 16 19 16 19 19 16 10 (10) 16 19 16 19 16 19

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

Aadd9 G6 Aadd9 E

full (19) 19 20 19 17 19 (19) 19 16 16 19 16 19 (19) 16 19 19 (19) 7

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

Aadd9 Badd4 Aadd9 Badd4

9 7 9 7 5 7

1st time only full dim.

Aadd9 Gtr. 1: w/ Rhy. Fig. 1
Badd4

Aadd9 Badd4

(Gtr. 2 out) (Drums out) play 3 times

poco rit.

Nutshell

Words by Layne T. Staley
Music by Jerry Cantrell, Michael Inez and Sean Kinney

Tune Down 1/2 Step:

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

Intro

Slowly ♩ = 66
Em7 G/B

D

Cadd9
Rhy. Fig. 1

G5 Em7

Gtr. 1 (Acous)

mf

TAB

G/B D Cadd9
End Rhy. Fig. 1 Rhy. Fig. 1A

G5 Em7

G/B D Cadd9
End Rhy. Fig. 1A

G5 Em7

Rhy. Fig. 1B

Cmaj7

Cmaj7

G5 Em7

G/B D Cadd9

End Rhy. Fig. 1B

G5 Em7

G/B D

Verse

Gtr. 1: w/ Rhy. Fig. 1B

Cadd9

Cmaj7 Cadd9

Cmaj7

G Em7

G/B D

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

2. My gift of self is raped. _____

Gtr. 1: w/ Rhy. Fig. 1

Cadd9

G5 Em7

G/B D Cadd9

We face the path of time. _____

My pri - va - cy is raked. _____

And yet I fight, _____ and yet _____

And yet I find _____ and yet _____

Gtr. 1: 2nd time w/ Rhy. Fig. 1C
 G/B D Cadd9

G5 Em7

I fight this bat-tle all a-lone.
 I find re-peat-ing in my head.

No one to cry to,
 If I can't be my own,

no place to call home.
 I'd feel bet-ter dead.

G/B D

Gtr. 1: 1st time w/ Rhy. Fig. 1A;
 2nd time w/ Rhy. Fig. 1C
 Cadd9

G/B D

(Ooh. _____)
 (Ooh. _____)

G5 Em7

Gtr. 2 (Elec.)

12 12 12 11 (11) 9 9
 10 8 7 7 (7) 10 9
 12 12 12 11 (11) 9 9
 10 8 7 7 (7) 10 9

Gtr. 1: 1st time w/ Rhy. Fig. 1;
 2nd time w/ Rhy. Fig. 1C
 Cadd9

G5 Em7

(Ooh. _____)
 (Ooh. _____)

G/B D

G5 Em7

10 8 7 7 (7) 10 9
 9 (9) 10 9 (9) 10
 10 8 7 7 (7) 10 9
 9 (9) 10 9 (9) 10

Rhy. Fig. 1C
 Cadd9

Gtr. 1

G5 Em7

G/B D

TAB

26

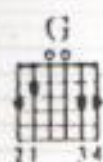
The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part features a treble clef and a key signature of one sharp (F#). The chords indicated are Cadd9, G5, Em7, G/B, and D. The bass part includes a 12-string section and a fretboard diagram with fingerings and a 1/4 note.

[illegible][illegible]

Gir. 1: w/ Rhy. Fig. 1B
 Cadd9 G5 Em7 G/B D Cadd9 Cmaj7 Cadd9 Cmaj7 G5 Em7

Right Turn

By Jerry Cantrell



Tune Down 1/2 Step:

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

Intro

Moderately $\text{♩} = 96$

G

E

End Rhy. Fig. 1

Rhy. Fig. 1

Gtr. 1 (acous.)

mf

Gtr. 2 (acous.)

mf

T
A
B

Gtr. 1: w/Rhy. Fig. 1

G

E

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

G E

In - side, _____ al - ways try 'n' to get back in - side, _____

dim.

5

G E

But it's so hard _____ to pen - e - trate _____ pig-thick skin. _____ I'm 'bout as

Pre-Chorus

F Rhy. Fig. 2

Gtr. 1

F E F E

low as I _____ can get. _____ I'd leave, but I can't for - get. _____

F

E G

A End Rhy. Fig. 2

Gtr. 1

Still I _____ won - der why, _____ it, _____ it ain't

Chorus

E

D A

Asus4 A

Rhy. Fig. 3

Gtr. 1

right. _____ Mm, _____ it ain't right, _____ ooh, _____

E E D A End Rhy. Fig. 3

⑥ open

right. — Mm. — it ain't right. — yeah. — 'Bout as

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

F E F E

low as she can get. — She'd leave me, but she won't for — get. —

Gtr. 2

Chorus

Gtr. 1: w/ Rhy. Fig. 3

F E G A E

And she won- ders why — she ain't right. —

D A Asus4 A N.C. E

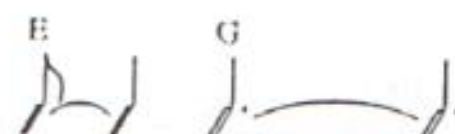
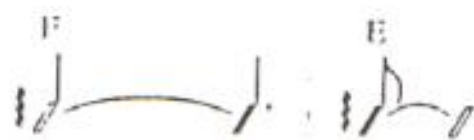
she ain't right. — ain't right. —

Bridge

Gtr. 1 w/ Rhy. Fig. 2



D A



Chorus

Gtr. 1: w/ Rhy. Fig. 3

E

Voc. Fig. 1



D

A

Asus4 A

N.C.



E

D

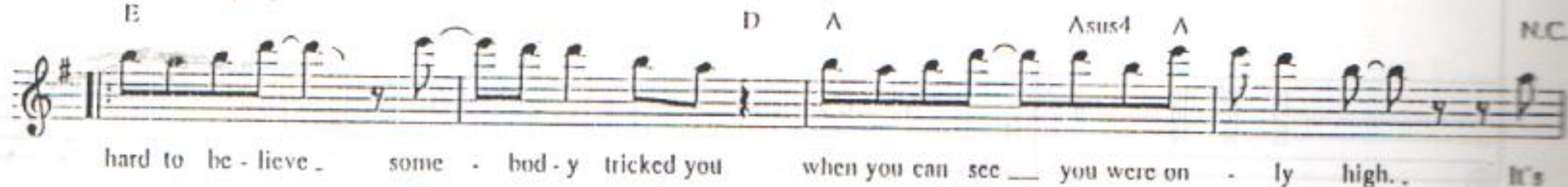
A

End Voc. Fig. 1

w/ Voc. Fig. 1 & other vocal overdubs

Gtr. 1: w/ Rhy. Fig. 3

E



D

A

Asus4 A

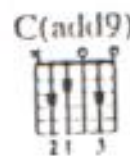
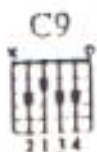
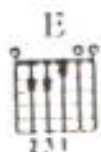
N.C.

Repeat and Fade



Rotten Apple

Words by Layne T. Staley
Music by Michael Inez and Jerry Cantrell



Tune Down 1/2 Step:

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

Intro

Moderately Slow ♩ = 72

N.C. (Em) (D)

Gtr. 1

* Riff A

Gtr. 1: w/ Riff A, 9 times

(Em)

(D)

End Riff A

* Gtr. 2

mf

TAB

0-2-2-2-0-0-0-2-2-0-0-0-2-4-0-2-12-14-12-14-14

* Bass arr. for Gtr.

*elec. w/ talkbox (two gtrs. arr. for one.)

(Em) (D) (Em) (D) (Em) (D)

full full 1/2

15 (15) (15) 12-15-12 12-14-14 (14) 12-14-12

(14) 12-14-12

(Em) (D) (Em) (D) (Em) (D)

full full

12-13-14 (14)-12 13-12 12-13-15-15 (15)-12 12 (12)

(Em) (D) (Em) (D) (Em) (D)

(12) 11-12-11-9 7-9

Em7 D Em7 Dsus2 Em7 Dsus2 Em7 Dsus2

ken. — Hey ah — na na, — con - fi - dence — is bro - ken, hey ah — na na, — bro -

Em7 Dsus2 Em7 D Em7 D

ken. —

1. Hey ah — na na, —
2. Hey ah — na na, —
3. Hey ah — na na, —

sus - te - nance — is sto - len,
I — re - pent — to - mor - row,
a — ro - mance — is fall - en,

Em7 D Em7 D Em7 D

hey ah — na na, — sto - len. —
hey ah — na na, — to - mor - row. —
hey ah — na na, — fall - en. —

Hey ah — na na, —
Hey ah — na na, —
Hey ah — na na, —

Em7 D Em7 D Em7 D

at - ro - go - gance — is po - tent, hey ah — na na, — po - tent. —
I — sus - pend — my sor - row, hey ah — na na, — sor - row. —
rec - om - mend — you bor - row, hey ah — na na, — bor - row. —

Rhy. Fill 1
Gtrs. 2 & 3

let ring. — 4

TAB

Rhy. Fill 2
Gtrs. 3 & 4

TAB

Chorus

Gr. 2 E C9 E

Yeah. What I see is un- real. I've

Gr. 3

C(add9) E C9

writ-ten my own part. Eat of the ap- ple, so

let ring 4

E C(add9)

young. I'm crawl- ing back to

[1. Grs. 3 & 4: w/ Rhy. Fig. 1; Gr. 1: w/ Riff A, 2 times;
Gr. 2: w/ talk box effects

Em Dsus2 Em Dsus2 Em Dsus2 Em Dsus2

start.

* Cont. talk box effects next 2 mens.

Mass net. for gtr.

D.S. al Coda

1/2 C. 11111

Gtr. 1 & 4: w/ Rhy. Fig. 1; Gtr. 1: w/ Riff A, 2 times

Em Dsus2 Em Dsus2 Em Dsus2

start.

Outro Solo

Gtr. 1: w/ Riff A, till end

Gtr. 2: w/ Fill 2, till end

Gtr. 4: w/ Fill 1, 4 times

N.C. (Em)

(D)

(Em)

(D)

Hey ah — na na —

Gtr. 5

mp

full

15 (15) 12 15 12 12 15 12

full

14 12 14 12 14 (14) 12

1/2

full

14 12 14 12 13 14 14 12 10 12 (12) 10 10 12 10 12

N.C. (Em)

(D)

(Em)

(D)

Hey ah — na na —

full

12/14 12 14 12 14 14 (14) 15 (15) 15 15 12

full

15 12 15 15 12 14 12 14 12 14

Fill 2

Gtr. 2

Repeat and Fade

TAB

5 10 8

N.C.(Em) (D) (Em) (D)

Hey ah na na.

12 15 14 12 (12) 14 12 14 12 14 14 12 14 13 12 12 10 12 12 10 12 12 10 12 14 (14)

full

(Em) (D) (Em) (D)

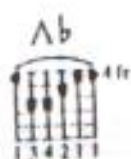
Hey ah na na.

full 12 14 12 14 12 12 (12) 14 14 15 (15) 12 12 15 15 15 15

The musical score for guitar consists of a melody line and a bass line. The melody line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Chords (Em) and (D) are indicated above the staff. The bass line is written on a single staff with a bass clef and a key signature of one flat. It contains fret numbers (15, 14, 12, 13, 14, 12, 14, 13, 12, 12, 14, 12, 14, 15) and dynamic markings (full). The bass line is divided into two systems by a double bar line.

Swing On This

Words by Layne T. Staley
Music by Jerry Cantrell, Michael Inez and Sean Kinney



Tune Down 1/2 Step:

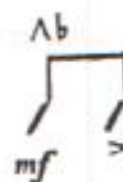
- ① = Eb ④ = Db
- ② = Ab ⑤ = Ab
- ③ = Ab ⑥ = Eb

Intro

Moderate Swing ♩ = 144

Triplet feel (♩ = $\frac{1}{3}$ ♩)

Gtr. 1 (Acous.)



(cont. in notation)

Moth

Verse

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

Gb5 G5 Ab

Fin

Rhy. Fig. 1

End Rhy. Fig. 1

TAB

Gb5 G5 Ab

Gb5 G5 Ab

Gb5 G5 Ab

Gb5 G5 Ab

Gb5 G5 Ab

ther

said

come home.

Sis

ter

Chorus N.C.

Ab Gb5 G5 Ab5 Gb5 G5

said — come home — So my — friends — said —

Chorus N.C.

Ab Gb5 G5 Ab5 Gb5 G5

come home. — And I said, let me be, — I'm al - right. —

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

Gtr. 1

Gtr. 2 (Elec.)

Gtr. 3 (Elec.)

w/ har 1/2 1/2

divisi

14 16 16 9 7 14 16 16 9 (9) (16)

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

Can't you see — I'm just fine? — Lit - tle skin —

ny, o - kay. — I'm a - sleep — an - y - way. —

Ab N.C. Ab Gb5 G5 Ab5 Ab Gb5 G5 Ab5 Gb5 G5 Ab

Rhy. Fig. 1B End Rhy. Fig. 1B

Gtr. 1

mf

Then —

Verse

Gtr. 1: w/ Rhy. Fig. 1, 5 times

Ab Gb5 G5 Ab Gb5 G5 Ab Gb5 G5 Ab Gb5 G5 Ab

I — heard — a — voice, — Said, "Son —

_____ have _____ a choice." _____ I _____ then _____ slapped.

Chorus

Gtr. 1: w/ Rhy. Fig. 1A
Ab Gb5 G5 Ab5

Gtrs. 2 & 3: w/ Rhy. Fig. 2, 8 times
Gb5 G5 N.C.

_____ my face. _____ Let me be, _____ I'm o - kay. _____ I'm a - wake _____

_____ an - y - way. _____ It's too bright _____ o - ver here. _____ I can shift, _____ can not steer. _____

So I drive _____ them a - way _____ for a while. _____ then I stay. _____ Lit - tle skin _____

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

Ab N.C. Ab Gb5 G5 Ab5

_____ ny, o - kay. _____ I'm a - wake _____ an - y - way. _____

Verse

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

(Ab)

Gtr. 1: w/ Rhy. Fig. 1, 3 times
Ab Gb5 G5 Ab

Ab Gb5 G5 Ab

Ab Gb5 G5 Ab

Now I _____ have _____ to _____ go home. _____

Ab Gb5 G5 Ab

Ab Gb5 G5 Ab

Ab Gb5 G5 Ab

Gtr. 1: w/ Rhy. Fig. 1A

Ab Gb5 G5 Ab

Ab Gb5 G5

_____ Do _____ as _____ when _____ in Rome. _____

Fill 1
Gtr. 2

grind bend 4

2

9 (9)

T
A
B

Chorus

Gtr. 2 & 3: w/ Rhy. Fig. 2, 8 times

N.C.

Let me be, _____ I'm al - right _____ Can't you see _____ I'm just fine? _____

lit - tle skin _____ ny, o - kay. _____ I'm a - sleep _____ an - y - way. _____

Let me be, _____ I'm o - kay. _____ I'm a - wake _____ an - y - way. _____

Bass Inset

Gtr. 3

w/ bnr

16 (16) (16) (16) (16)

1/2 41 0

Gtr. 2

7

Guitar Solo

Δb

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1

Gtr. 4 (Clean elec.)

Bass in

4 7 7 7 X 4 7 4 X 7 1/2 1/4 6 4 5 4 5

Gtr. 1 w/ Rhy. Fig. 3, 9 times

Ab

Ryt.

loco

Ryt.

Gtr. 1 & Bass out

Ryt.

loco

Whale & Wasp

By Jerry Cantrell

Slowly $\text{♩} = 54$
N.C. (Gm)

Gtr. 2 (elec.)

play 4 times

Gtr. 3 (elec.) *mf*

TAB

Gtr. 1 (2 acoust. plect.) *mf*

let ring throughout

TAB

**Gtr. 4

G5 D(add9)/F# F E Cmaj7 G/B D

TAB

*vol. swells
**strings arr. for gtr.

TAB

5 7 10 9 10 9 5

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

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B-flat4. The second system continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The third system concludes the melody with a quarter note F5, followed by a half note G5, and then a quarter note A5. The lyrics 'The Rose Tree' are written below the melody. The score is a single-page document with a white background and black text.

First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various note values and rests. Below the staff, there are two lines of guitar tablature. The first line of tablature includes fret numbers (11, 7, 9, 5, 7, 4, 7, 5, 9, 5, 7, 3, 5, 2) and dynamic markings (1/2, full). The second line of tablature includes fret numbers (11, 7, 9, 5, 7, 4, 7, 5, 9, 5, 7, 3, 5, 2) and dynamic markings (1/2, full). The system concludes with a double bar line.

Second system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various note values and rests. Below the staff, there are two lines of guitar tablature. The first line of tablature includes fret numbers (2, 3, 3, 3, 3, 0, 3, 3, 0, 3, 3) and dynamic markings (mf, 1/2). The second line of tablature includes fret numbers (2, 3, 3, 3, 3, 0, 3, 3, 0, 3, 3) and dynamic markings (mf, 1/2). The system concludes with a double bar line.

Third system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various note values and rests. Below the staff, there are two lines of guitar tablature. The first line of tablature includes fret numbers (6, 6, 5, 5, 4, 4, 3, 3, 3, 3, 0, 0, 0, 0) and dynamic markings (mf). The second line of tablature includes fret numbers (6, 6, 5, 5, 4, 4, 3, 3, 3, 3, 0, 0, 0, 0) and dynamic markings (mf). The system concludes with a double bar line.

Fourth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various note values and rests. Below the staff, there are two lines of guitar tablature. The first line of tablature includes fret numbers (15, 14) and dynamic markings (1/2, 1/2). The second line of tablature includes fret numbers (15, 14) and dynamic markings (1/2, 1/2). The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various note values and rests. Below the staff, there are two lines of guitar tablature. The first line of tablature includes fret numbers (6, 6, 5, 5, 4, 4, 3, 3, 3, 3, 0, 0, 0, 0) and dynamic markings (mf). The second line of tablature includes fret numbers (6, 6, 5, 5, 4, 4, 3, 3, 3, 3, 0, 0, 0, 0) and dynamic markings (mf). The system concludes with a double bar line.