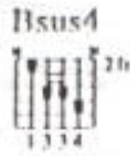


Am I Inside

By Jerry Cantrell and Layne T. Staley



Tune Down 1/2 Step:

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

Intro

Slowly ♩ = 48

Rhy. Fig. 1.

End Rhy. Fig. 1

Gtr. 1 (acous.)

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, —

G#maj7 Em7

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

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

TAB

1/2 (9) 12 12 14

Chorus
D A Esus4 B E7

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

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

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

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

D A

Am _____ I _____ in - side my - self?

Φ Coda
Em7

E
⑥
open
o

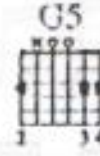
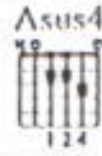
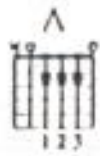
Gtr. 1: w/ Rhy. Fig. 1

*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

Git. 1 (Acous.)

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

Δ

N.C.

Δ

N.C.

Δ

N.C.

Δ

N.C.

Riff A
Git. 2 (Acous.)

Verse
 Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
 - Gtr. 3: w/ Fill 1, 3rd 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 be - side the leaves.
 3. Pic - tures in a box at home, yet low - ing and green with mold so I

A N.C. A Gtr. 1: w/ Rhy. Fill 1 N.C.

who say I've lost my mind. Brother, 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

hold bend full

TAB

Rhy. Fill 1
 Gtr. 1

TAB

To Coda

||: ()

G5

Gtr. 3: w/ Rhy. Fill 2

N.C.

F

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

||: 2.

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

G5

Mm. I won't run a - way

Gtr. 3: w/ Rhy. Fill 2

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

N.C.

A

N.C.

like I used to do.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2

F

Gtr. 3 (Elec.)

5 7 5 7 5 7 7 (7) 5 7 6 7 full let ring 5 5 5 5 5 5 5 5 full 0 7 5 1 1/2

Asus4

A

F

(7) 5 7 5 7 (7) 5 7 5 7 hold bend full 5 3 3 3 (3) 5 3 5 5 7 5 7 full

Rhy. Fill 2
Gtr. 1

TAB

G5

Gtr. 1: w/ Rhy. Fig. 1 III 4

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, _____

A

N.C.

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

A

to do, _____

Like you used to do. _____

Mm. _____

N.C.

A

N.C.

Gtr. 1

A

Mm. _____

G6 A7 D D/F# G6 A7

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

G5 A7

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

Gtr. 1 Rhy. Fig. 2

let ring

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

low. D D/F# G6 A7 D D/F# G6 A7

2. Faster ♩ = 72

D A7 Dsus2 D Dsus2 D End Rhy. Fig.

go - ing down.

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

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

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

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

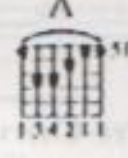
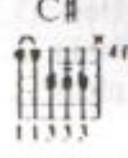
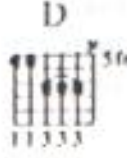
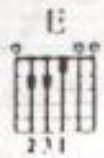
Bkgd. Voc. Fig. 1

Home.

Got Me Wrong

By Jerry Cantrell

by Jerry Cantrell



Time Down 1/2 Step:

- ① = E♭ ④ = D♭
- ② = B♭ 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.)

Chords: G# E F# G# E F#

mf

mf

full

full

TAB

4 6 4 6 7 (7) 6 4 6 6 (6) 4 6

Verse

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

Chords: G# E F# G# E F# G# E F#

1. Yeh, _____ it goes a - way, _____

2. I _____ can't let go, _____

3. You _____ sug - ar taste, _____

1/2

TAB

6 (6) 4 6 4 6 4 6 6 4 6

Chords: G# E F# G# E F# G# E F#

all of this and more _____ of noth - ing in _____ my life. _____ No _____

thread - bare tap - es - try un - wind - ing slow. _____ Feel _____ a col -

sweet - ness does - n't of - ten touch _____ my face. _____ Stay _____ If -

TAB

6

Fill 1
Gtr. 2

TAB

(6)

Fill 3
Gtr. 3

TAB

6

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#

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

G# E F#

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

16 19 19

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

End Rhy. Fig. 3

Gtrs. 1 & 3

So un - sure we reach for some - thing strong.

Fill 2
Gtr. 2

full

T
A
B

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. 3, 3 times

Gtr. 3 substitute Rhy. Fill 1

E F# A 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 F# Rhy. Fig. 4 A

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

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

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

right.

4 6 4 6 4 6 4 2 4 2 5 4 5 4 4 5 6 4 6 4 X X X X 7 X 4 X

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

Rhy. Fill 3
Gtr. 3

TAB

6 (6) (6)

w/bm (grad. dive)

-1/2

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

E F# A

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

Gtr. 2

Gtr. 3: substitute Rhy. Fill 1

E F# A

Wrong, In a

Gtr. 2: substitute Rhy. Fill 2

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

E F# A F#

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

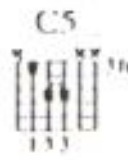
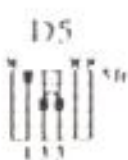
ev-cr. Some-thing's got-to turn out right.

(Gtr. 2 out)

Gtr. 1

I Stay Away

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



Drop D Tuning.
 Tune Down 1/2 Step:
 ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = F♭

Intro
 Moderately ♩ = 78

Rhy. Fig. 1
 Gtr. 1, acoust. 12 str. D C(add9) N.C. End Rhy. Fig. 1
 Gtr. 2, acoust. 12 str. D C(add9)
 Gtr. 1: w/ Rhy. Fig. 1, 2 times

let ring - 4

D C(add9) N.C.

Verse
 D C(add9) N.C. Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times
 D C(add9)

Yeah, hey I want to trav - el south_ this year..

Rhy. Fig. 2
 Gtrs. 1 & 2

End Rhy. Fig. 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 lady. Shift y eyes, shad - y.

Verse

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

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.

D C(add9) N.C.

lous heart. 1. Why you act fight-ened? I am 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
N.C.
To Coda

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

Gr. 2

D.S. al Coda
Aadd9

G6

Aadd9

E
A.II.
(Rev)

Fill 1
Gr. 2

A.II.

Coda

Chorus

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

Aadd9 Badd9

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

Gtr. 2

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

Aadd9 G6 Aadd9 E

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

full full full

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

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

Aadd9 Badd4 Aadd9 Badd4

grad bend. 1st time only full dim.

9 7 9 7 5 7

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

Gtr. 1 (Acous)

mf

D Cadd9 Rhy. Fig. 1

G5 Em7

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

G5 Em7

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

G5 Em7

Guitar Solo
 Gtr. 1: w/ Rhy. Fig. 1A, 2 times
 Cadd9

Chords: G5 Em7, G/B, D

Techniques: P.M., 1/4, 1/2, 1/2

Chords: C(add9), G5 Em7, G/B, D

Techniques: let ring, 1/4

Chords: G5 Em7, G/B, D

Chords: G5 Em7, G/B, D

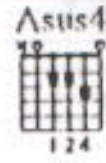
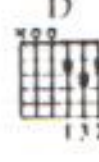
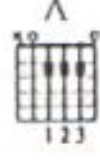
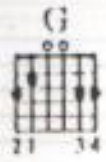
Techniques: P.M., 1/2, dim.

Chords: Cadd9, G5 Em7, G/B, D, Cadd9, Cmaj7, Cadd9, Cmaj7, G5 Em7, G/B, D

Techniques: P.M., 1/2

Right Turn

By Jerry Cantrell



Tune Down 1/2 Step:

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

Intro

Moderately ♩=96

G

E

End Rhy. Fig. 1

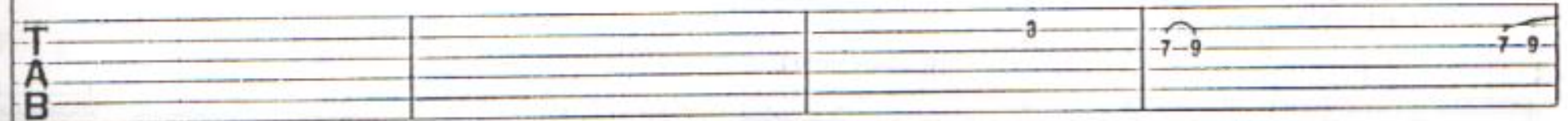
Rhy. Fig. 1

Gtr. 1 (acous.)

mf

Gtr. 2 (acous.)

mf



Gtr. 1: w/Rhy. Fig. 1

G

E

Verse

Gr. 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 E F E

Rhy. Fig. 2

Gr. 1

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

F E G A

End Rhy. Fig. 2

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

Chorus

E D A Asus4 A

Rhy. Fig. 3

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

E E D A End Rhy. Fig. 3

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 wonders 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

Gtr. 2

Two guitar riffs for Gtr. 2. The first is a F major chord with a rhythmic pattern of eighth notes. The second is an E major chord with a similar rhythmic pattern.

D A

Vocal line for the bridge section. It starts with a rest, then the lyrics "She ain't right." followed by a melodic line. After a double bar line, it continues with "Now we're as low as we can get." with a melodic line.

Two guitar riffs: F major and E major chords with rhythmic patterns.

Three guitar riffs: F major, E major, and G major chords with rhythmic patterns.

Vocal line with lyrics: "Can't leave and can't forget. We ain't".

Chorus

Gtr. 1: w/ Rhy. Fig. 3

E

Voc. Fig. 1

Vocal line for the chorus. It starts with "right." followed by a melodic line. After a double bar line, it continues with "We ain't right, not".

D

A

Asus4 A

N.C.

Vocal line with lyrics: "right. We ain't right. It's".

w/ Voc. Fig. 1 & other vocal overdubs

Gtr. 1: w/ Rhy. Fig. 3

E

Vocal line with lyrics: "hard to believe some-bod-y tricked you when you can see you were on-ly high. It's".

D

A

Asus4 A

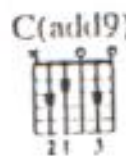
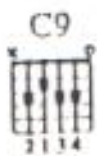
N.C.

Repeat and Fade

Vocal line with lyrics: "all up to you, so you gam-ble, flat on your face and in-to the fire. It's".

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)

(Em)

(D)

Gtr. 1: w/ Riff A, 9 times

(Em)

(D)

Gtr. 1

* Riff A

End Riff A

*Gtr. 2

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

* Bass arr. for Gtr.

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

grad release full full full full

* Lead Gtr. overdub. Gtr. 1 plays previous mens. 2 more times.

Em Dsus2 Em Dsus2 Em Dsus2 Em Dsus2 (Gtr. 1 out)

Gtr. 2

full full

End Rhy. Fig. 1

Rhy. Fig. 1
* Gtr. 3 (acous.) & Gtr. 4 (clean elec.)

let ring 4 let ring 4 let ring 4 let ring 4

* Two gtrs. arr. for one

Verse
Gtr. 1 w/ Riff A, 6 times
Em7 D Em7 D

Gtrs. 3 & 4: w/ Rhy. Fig. 2, 3 times
Em7 D

Hey ah — na na, — in - no - cence, is o - ver, hey ah — na na, —

Rhy. Fig. 2
Gtrs. 2 & 3

let ring 4 let ring 4 let ring 4

End Rhy. Fig. 2

Em7 D Em7 D Em7 D Em7 D

Hey ah — na na, — ig - no - rance, is spo - ken, hey ah — na na, —

ver.

Em7 D Em7 Dsus2 Em7 Dsus2 Em7 Dsus2

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

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

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,
hey ah na na, to - mor - row, Hey ah na na,
hey ah na na, fall - en.

Gtr. 3 & 4: w/ Rhy. Fill 1, 1st time
Gtr. 3 & 4: w/ Rhy. Fill 2, 2nd & 3rd times

Em7 D Em7 D Em7 D

ar - 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
Gtr. 2 & 3

let ring.....4

T
A
B

Rhy. Fill 2
Gtr. 3 & 4

T
A
B

Chorus

Gr. 2 E C9 E

Yeah. What I see is un real I've

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

To Code

[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.

Outro

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

Em Dsus2 Em Dsus2 Em Dsus2 Em Dsus2

Outro Solo

Gtr. 1: w/ Riff A, till end

Gtr. 2: w/ F#11 2, till end

Gtr. 4: w/ F#11 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 full 14 12 14 12 13-14 14-12 10 12 full (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 full (15) 15 full 15-12 full 15 12 15 full 15-12 full 12 14 12 14 12 14

F#11 2

Gtr. 2

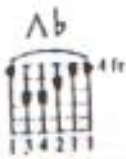
Repeat and Fade

TAB

5 10 8

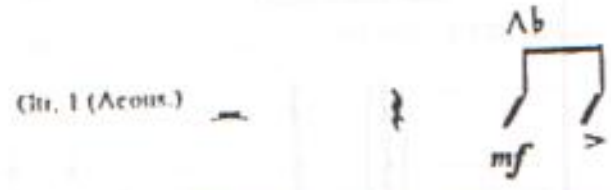
Swing On This

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



- Tune Down 1/2 Step:
- ① - Eb ④ - Fb
 - ② - Fb ⑤ - Ab
 - ③ - Gb ⑥ - Ab

Intro
 Moderate Swing ♩ = 144
 Triplet feel (♩ = ♩♩♩)



Drums - fade in 2 Bass in

(cont. in notation)

Moth -

Verse

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

cr _____ said _____ come home. _____ Fin.

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1

TAB

ther _____ said _____ come home. _____ Sis _____ ter _____

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

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

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

Gtr. 1: w/ Rhy. Fig. 1B
 Gtr. 2: w/ Fill 1
 Ab N.C. Ab Gb5 G5 Ab5

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

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

Now I _____ have _____ to _____ go home. _____

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

Do _____ as _____ when _____ in Rome. _____

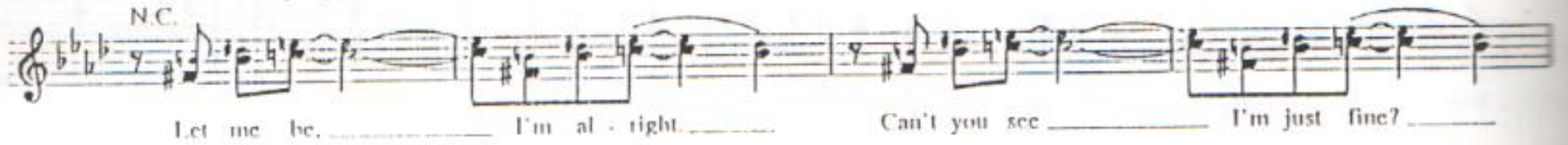
Fill 1
 Gtr. 2

grad bend.....4

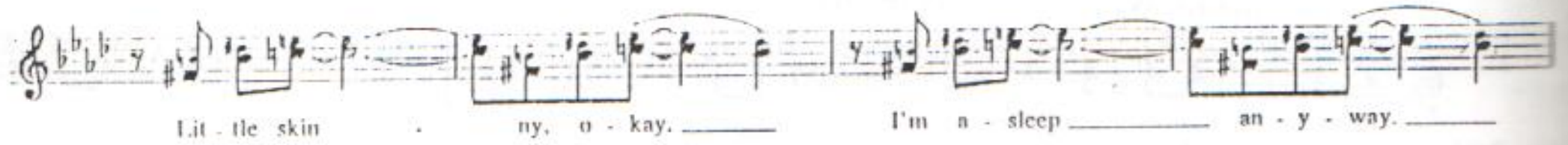
TAB 9 (9) 2

Chorus

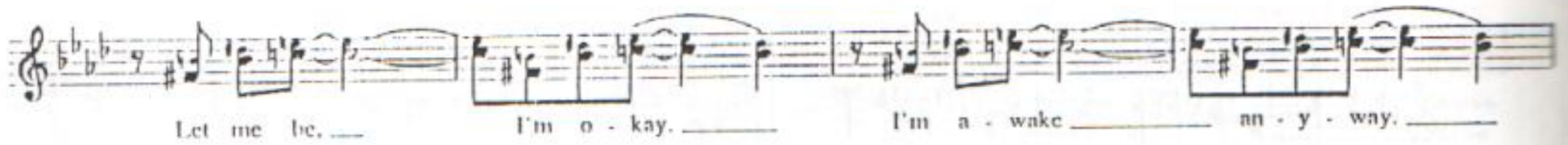
Gtrs. 2 & 3: w/ Rhy. Fig. 2, 8 times
N.C.



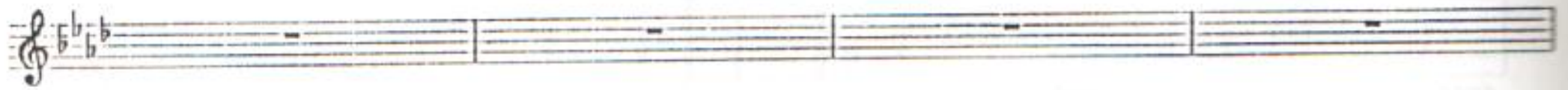
Let me be, I'm al - right. Can't you see I'm just fine?



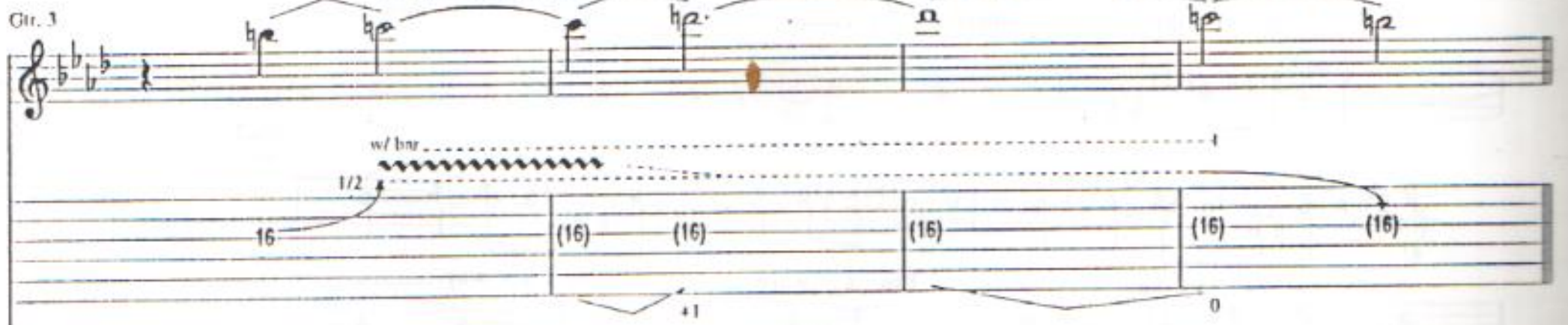
Lit - tle skin ny, o - kay. I'm n - sleep an - y - way.



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



Bass Inset

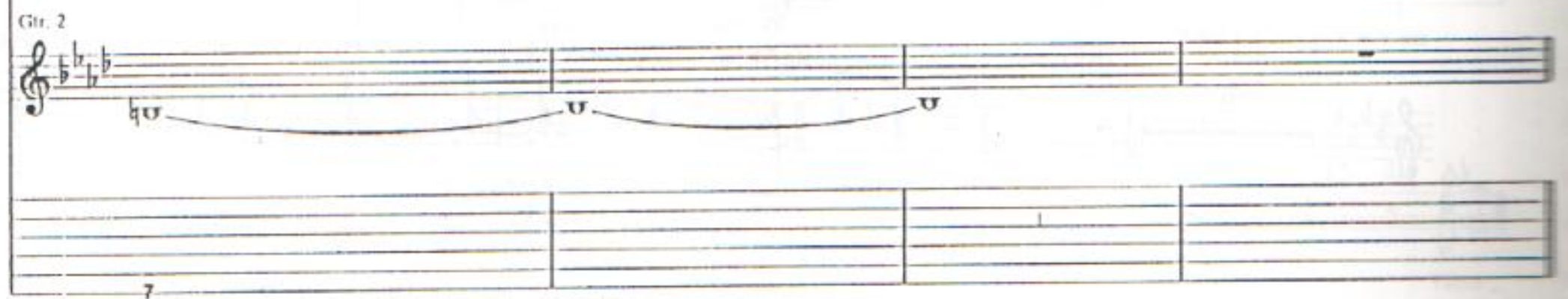


Gtr. 3

w/ har

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

41 0



Gtr. 2

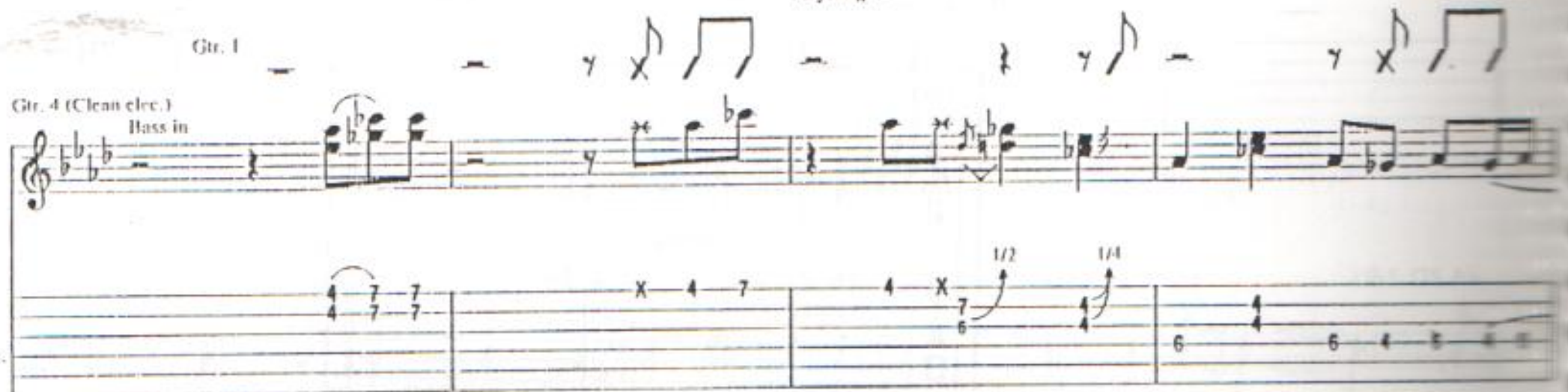
7

Guitar Solo

A^b

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 6 4 5 4 5

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

Musical notation for Gtr. I with Rhythm Figure 3, repeated 9 times. The staff shows a sequence of notes in a B-flat major key signature (two flats). The first measure starts with an Δb marking. Below the staff, guitar fret numbers are provided: 4 X 0, 7 6, 4, 6 4 6 5 4 2, 2 4 4 (4) 2 4 2, and 0 2 0 2 0 2 4. Arrows labeled $1/2$ and $1/1$ indicate specific fretting techniques. Wavy lines above the staff indicate vibrato or tremolo effects.

Rva

Musical notation for the Rva section. The staff contains a melodic line with triplets and accents. Below the staff, fret numbers include: 10 19 10 16, 19 10 16 10 16, 10 16 10 16 10, and 16 10, 16 16 19, 19. Arrows labeled "full" indicate full barre techniques. Wavy lines above the staff indicate vibrato.

loca

Musical notation for the loca section, featuring a melodic line with slurs and accents. Below the staff, fret numbers include: 14 (14) 16 14 16, 10 16, 10 16 14 10, and 10 (16) 14 16 14 16. Arrows labeled "full" indicate full barre techniques. Wavy lines above the staff indicate vibrato.

Rva

Musical notation for another Rva section. The staff shows a melodic line with slurs and accents. Below the staff, fret numbers include: 19 16 10 16, 10 16 10 16 10 16 10, 19 19 16 10, and 16 10 16 16 10 16. Arrows labeled "full" indicate full barre techniques. Wavy lines above the staff indicate vibrato.

Gtr. I & Bass out

Musical notation for the Gtr. I & Bass out section, featuring a melodic line with slurs and accents. Below the staff, fret numbers include: (16) 16, 19 19 16 10, 16 10 16 10 16 10 16 10, 19 19 16, and 19 (18) 16 10, 16 (16) (16). Arrows labeled "full" and $1/4$ indicate full barre and half-note techniques. Wavy lines above the staff indicate vibrato.

Whale & Wasp

By Jerry Cantrell

Slowly $\text{♩} = 54$
N.C. (Gm)

Gtr. 2 (elec.)

play 4 times

Gtr. 3 (elec.) *mf*

1/2

TAB

15 14 (15) (14)

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

let ring throughout

TAB

**Gtr. 4

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

5 7 10 9 10 9 12

*vol swells
**strings arr. for gtr.

TAB

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

5 7 10 9 10 9 5

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

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

N.C. (Gim)

Gtr. 2

Gtr. 3 *mf* 1/2 1/2 15 14 (15) (14)

Gtr. 1 *mf*

6 6 5 5 4 4 3 3 3 3 6 6 0 0 11 3 3 3 0 0 0 0 6 0 0 0 11 3 3 3 0 0 0 0 6 0 11 3

6 5 4 3 6 0 0 11 3

G

6 6 5 5 4 4 3 3 3 3 6 6 0 0 11 3 3 3 0 0 0 0 6 0 0 0 11 3 3 3 0 0 0 0 6 0 11 3

6 5 4 3 6 0 0 11 3

G5 Am7sus4 G/B C(add9) G6/B Asus2 G5 *play 4 times*

The first system shows guitar chords: G5, Am7sus4, G/B, C(add9), G6/B, Asus2, and G5. Below the chords is a fretboard diagram with fingerings: 12, 13, 13, 12 for the first four chords; 12, 11, 10, 9 for the fifth chord; and 10, 9, 8, 7 for the sixth chord. Accents labeled 'full' are placed over the 13th fret notes in the first four chords, and over the 10th and 9th fret notes in the fifth and sixth chords. A '1/2' marking is above the 12th fret notes in the fifth and sixth chords.

The second system contains a treble clef staff with eighth notes and a guitar fretboard diagram. The fretboard diagram shows fingerings: 3, 0, 3, 0, 3, 0, 2, 3, 3 for the first four measures; 0, 3, 0, 0, 0, 3, 3 for the next four measures; and 3, 0, 0, 0, 0, 0, 0, 0 for the final four measures.

D G5 G/B C(add9) G5 C(add9) D G5 G/B C9(add9)

The third system shows guitar chords: D, G5, G/B, C(add9), G5, C(add9), D, G5, G/B, and C9(add9). Below the chords is a treble clef staff with eighth notes and a guitar fretboard diagram. The fretboard diagram shows fingerings: 11, 7, 9, 5, 4, 7, 5, 5 for the first four chords; 11, 7, 9, 5, 4, 7, 5, 5 for the next four chords; and 11, 7, 9, 5, 4, 7, 5, 5 for the final four chords. Accents labeled 'full' are placed over the 11th fret notes in the first four chords, and over the 9th fret notes in the last four chords. A '1/2' marking is above the 11th fret notes in the first four chords. A circled sequence of fret numbers (7, 9, 7, 5, 3, 5, 3, 2) is shown under the final four chords.

The fourth system contains a treble clef staff with eighth notes and a guitar fretboard diagram. The fretboard diagram shows fingerings: 2, 3, 3, 0, 3, 3, 0, 3, 3 for the first four measures; 2, 3, 3, 0, 3, 3, 0, 3, 3 for the next four measures; and 0, 2, 3, 0, 3, 0, 0, 0 for the final four measures.

Sheet music for guitar, featuring a treble clef staff and a six-line bass staff. The treble staff contains a melodic line with various articulations and dynamics. The bass staff contains a complex fretboard diagram with numbers 1-7 and 11-12, and includes dynamic markings such as *mf* and *full*. A $1/2$ time signature is indicated.

Sheet music for guitar, featuring a treble clef staff and a six-line bass staff. The treble staff contains a melodic line with various articulations and dynamics. The bass staff contains a complex fretboard diagram with numbers 15 and 14, and includes dynamic markings such as *mf* and *full*. A $1/2$ time signature is indicated.

Sheet music for guitar, featuring a treble clef staff and a six-line bass staff. The treble staff contains a melodic line with various articulations and dynamics. The bass staff contains a complex fretboard diagram with numbers 6, 5, 4, 3, 2, 1, 11, and 0, and includes dynamic markings such as *mf* and *full*. A $1/2$ time signature is indicated.

Sheet music for guitar, featuring a treble clef staff and a six-line bass staff. The treble staff contains a melodic line with various articulations and dynamics. The bass staff contains a complex fretboard diagram with numbers 15 and 14, and includes dynamic markings such as *mf* and *full*. A $1/2$ time signature is indicated.

Sheet music for guitar, featuring a treble clef staff and a six-line bass staff. The treble staff contains a melodic line with various articulations and dynamics. The bass staff contains a complex fretboard diagram with numbers 6, 5, 4, 3, 2, 1, 11, and 0, and includes dynamic markings such as *mf* and *full*. A $1/2$ time signature is indicated.