

ALICE IN CHAINS



UNPLUGGED





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

ALICE IN CHAINS





ALICE IN CHAINS

ACOUSTIC

- 27. **ANGRY CHAIR**
- 10. **BROTHER**
- 22. **DOWN IN A HOLE**
- 48. **FROGS**
- 36. **GOT ME WRONG**
- 40. **HEAVEN BESIDE YOU**
- 59. **KILLER IS ME**
- 14. **NO EXCUSES**
- 6. **NUTSHELL**
- 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
let ring throughout
simile on repeats

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

Oo, _____ oo. _____

Gtr. 1

Gtr. 2 (acous.)

mf
let ring throughout

Rhy. Fig. 1A

End Rhy. Fig. 1A

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

Oo, _____ oo. _____

Gtr. 1

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

Interlude

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

Em7 G D

Oo, _ oo. _

Gtr. 1

Cadd9 Em7 G D

Oo, _ oo. _ oo. _

Outro-Guitar Solo

Gtr. 1 Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 Em7 G D

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

Gtr. 1 Gtr. 2: w/ Rhy. Fig. 2, simile Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 Em7 G D

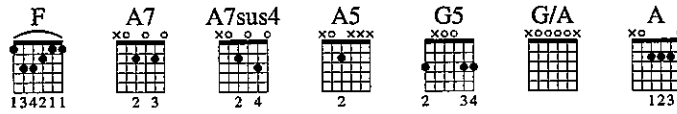
Gtr. 2: w/ Rhy. Fig. 1, simile Cadd9 Em7 G D

Gtr. 1 Cadd9 Cmaj7 Cadd9 Cmaj7 Cadd9 D5 Em7

Gtr. 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

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

mf
let ring throughout

* Key signature denotes A Mixolydian.

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

A7

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7

End Voc. Fig. 1

Voc. Fig. 1

Gtr. 1 Riff A

End Riff A

* Gtr. 2 (acous.)

w/ Voc. Fig. 1

A7

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7

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,
2. Ros - es in a vase of white,

not a - fraid to paint my sky with some
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

I know that pain,
3rd time: I know the way,

A5 A7sus4

A7

F

E
⑥
open

1., 3. so
2. and

Rhy. Fill 1
Gtrs. 1 & 2

TAB

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

G5

G/A A7

A7sus4b13 A7 A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7

full

1/2

3

Verse

A
Gtr. 2 //

Gtr. 2 tacet
N.C.

Gtr. 1 tacet

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

Gtr. 1

D.S. al Coda

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

Coda

w/ Voc. Fig. 1

Gtr. 1

A7sus4b13 A7

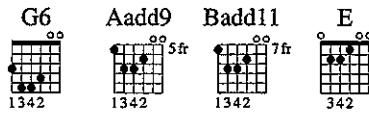
A7sus4b13 A7

A7sus4b13 A7 A7sus4b13 A7 A7

Gtr. 2 //

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 $\text{♩} = 121$

Chords: Aadd9 Badd11 Aadd9

Rhy. Fig. 1

(drums) 4

** Gtrs. 1 & 2 (acous.)

mf

let ring throughout

TAB

* Key signature denotes B Mixolydian.
 ** composite arrangement

play 4 times
 End Rhy. Fig. 1

Verse

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

Chords: 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.

Chords: 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.

Chords: 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.

Chords: 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)

2 0 2 0 2 2 2 0 2 2 1/2 (2) 0 0 2 0 2 0 0 2 2 3 2 0 1/2 (3) 0

G6 Aadd9 E Aadd9 End Rhy. Fig. 2

Gtrs. 1 & 2

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

Interlude

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

Badd11 Aadd9

To Coda

Guitar Solo

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

G6 Aadd9 Badd11 Aadd9

Gtr. 1

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

G6 Aadd9 E Aadd9 D.S. al Coda

1/2 1/2 1/4 1/4

7 7 9 9 9 9 7 10 10 10 10 10 10 10 (10) 10 7 10 7 10 6 6 7 7 5 5

Coda

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

Badd11 Aadd9

rit. poco a poco

4

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

A B Badd11

Rhy. Fill 1

Gtrs. 1 & 2

TAB

6 8 0 0 0 0 7 9 9 9 7 7

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

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

Moderately Slow ♩ = 82

E♭5 E♭sus2 Dsus2

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

Verse

Dsus2

Dsus2 Eb5 Ebbsus2 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

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Gtr. 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

** Gtr. 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
Gtr. 1

TAB

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...

Gtr. 1

Gtr. 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

Eb5 Eb sus2 Dsus2

A5 F₉⁶ A5 F₉⁶

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

Eb5 Eb sus2 D5

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

Gtr. 1

Gtr. 2

Eb5 Eb5sus2 Dsus2 D5

Eb5 Eb5sus2 Dsus2 D5

Eb5 Eb5sus2 Dsus2 D5 D.S.S. al Coda 2 Eb5 Eb5sus2 A5

* Played ahead of the beat.

⊕ Coda 2

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

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

out a date for me. Once a gain you see

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

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

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

Ah. Ah, yeah. Ah.

Ah, yeah.

Gtr. 1

Gtr. 2

Fill 1
Gtr. 1

TAB (5) 5 4 3 3 4 0 0

Rhy. Fill 2
Gtr. 2

TAB (5) 5 0 0 0 1 2

Down in a Hole

By Jerry Cantrell

Tune Down 1/2 Step:

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

Intro

Slowly $\text{♩} = 47$

** Am
 Gtr. 1 (acous.)

mf
 w/ fingers
 let ring throughout

G5 D Am G5 D

TAB

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

* Key signature denotes A Dorian.

** Chord symbols reflect implied tonality.

Am G5 D Am G5 D

TAB

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

Verse

Am

G5 D

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

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

Gtr. 1 Riff A

simile on repeat

TAB

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

Riff A1

Gtr. 2 (acous.)

mf
simile on repeat
 let ring throughout

TAB

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

Voc. Fig. 1

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

Gtr. 2: w/ Rhy. Fig. 1A, 7 times

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

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

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

Interlude

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

Am G5 D Am G5 D G5 D

nied.

1. 2. D.S. al Coda

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

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

Gtr. 2

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

Am G5 D Am G5 D A5

rit.

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

rit.

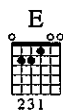
0 1 2 2 1 0 3 3 0 3 3 2 0 0 1 2 2 1 0 3 3 0 3 2 2 0

Angry Chair

By Layne Staley

Tune Down 1/2 Step:

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



Intro

Moderate Rock $\text{♩} = 108$

N.C.(E5)

Gtr. 3 (acous.) mf

E5

End Riff A

(drums) **Riff A**
 Gtrs. 1 & 2 (acous.) mf

Gtrs. 1 & 2: w/ Riff A

E

Verse

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

N.C.(E5)

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

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

Pre-Chorus

F

E

N.C.

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

F

E

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

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

End Rhy. Fig. 1

*composite arrangement

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

2.

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

Bridge

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

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

To Coda \oplus

28

Guitar Solo

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

Gtr. 3

F E N.C. F E

N.C. F E N.C.

P.M. ————

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

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

⊕ Coda

F E N.C.

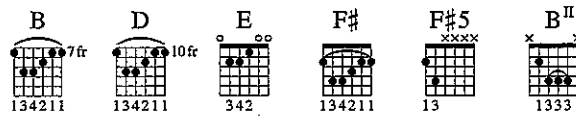
Get on your knees, — time to pray, — boy. —

Gtrs. 1 & 3

Gtr. 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 \sharp , F \sharp 7add11/E, A, Aadd9/E. Rhy. Fig. 1. End Rhy. Fig. 1.

Gtr. 1 (acous.) *mf* let ring throughout

TAB:

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| 2 | 2 | 0 | 0 | 0 | 0 | 5 | 5 | 0 | 0 | 0 | 0 |

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

F \sharp F \sharp 7add11/E A Aadd9/E F \sharp F \sharp 7add11/E A Aadd9/E F \sharp F \sharp 7add11/E A Aadd9/E

Gtr. 2 (acous.) *mp* Harm. let ring

12 12 12 12

Chords: F \sharp , F \sharp 7add11/E, A, Aadd9/E. Oo, oo.

let ring Harm. let ring

(12) 12 12

Chords: F \sharp , F \sharp 7add11/E, A, Aadd9/E. Oo, oo.

Harm. let ring

12 12 9/11

Verse

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

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

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

11

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

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

Harm. _ _
let ring _ _

12

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

Wife and kids, house - hold pet. _____

Harm. _ _
let ring _ _

12

5 5 5

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

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

let ring _ _

4 4 7 7 7 7 2 4 3 2

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

to me from some - where. Mm.

Chorus
B

D E E F# F#5 F# E

⑥ open

Gtr. 1

Here they come to snuff the roost - er.

Gtr. 2

F# B^{II} F# B D

(cont. in notation)

Yeah, here come the roost - er, yeah.

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

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

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

f
simile on repeat

Gtr. 2

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

f
simile on repeat

To Coda 1 ⊕
To Coda 2 ⊕ Gtr. 2: w/ Rhy. Fill 1

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

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

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

1/2 hold bend

Rhy. Fill 1
Gtr. 2

TAB

2 0 0

musical score for guitar

[illegible]

\oplus *Coda 1*

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

Verse

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

Gr. 2: w Rhy. Fill 2 Gr. 2: tacet 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. _____

Gr. 2

12 14 $\frac{1}{2}$ 12 14 12 12 10 $\frac{1}{2}$

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 9 9 7 9 11 10 11 12 11 11 9 12 12 9

Rhy. Fill 2
Gtr. 2

6 7 7 5

7 5 7 5

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

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

12 10 $\frac{1}{2}$ 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 $\frac{1}{4}$ 12

Coda 2

Gtr. 1: w/ Rhy. Fill 1
A5

Outro

Gtr. 1: w/ Rhy. Fig. 1, 3 $\frac{1}{2}$ times

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

Oo, — oo, — oo, — oo. —

Gtr. 2

mp

7 5 4 2 4 2

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

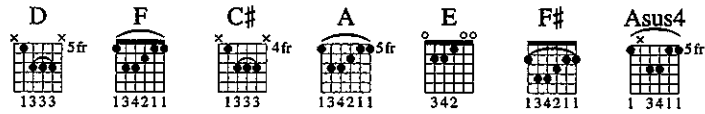
Oo, — oo, — oo, — oo. —

Gtr. 1

7 5 7 0 2 2 2 8 6 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 $\text{♩} = 80$

Grtr. 2 (acous.)

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

f

TAB

Grtr. 1 (acous.)

Rhy. Fig. 1

mp

TAB

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

1/4

TAB

End Rhy. Fig. 1

TAB

Verse

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

Chords: 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

Chords: 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. — } As of now, I bet you've got me wrong. —

— me to. — }

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#

1/2

6 4 6 4 (4) 2 4 2 0 0 0 0 6 4 1 1 2 2 2 2 2 2 2 2 4 4 6 4 6 4 6 4 6 4 1/2 (4) 2 0 0

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 } for some - thin' strong. —

run }

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

⑥

open

Rhy. Fig. 4

Gtrs. 1 & 2

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



Interlude

Gtr. 1: w/ Rhy. Fig. 1

End Rhy. Fig. 4

G#

E

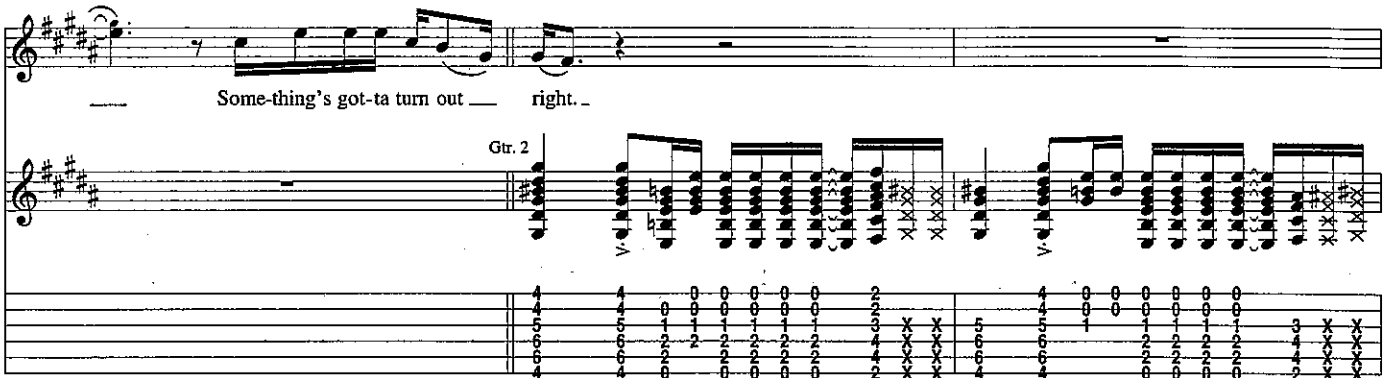
F#

G#

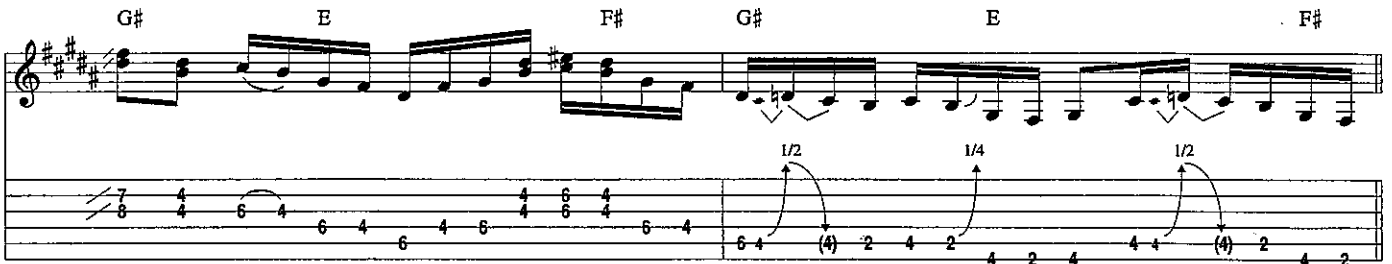
E

F#

(Gtr. 2 cont. in notation)



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



⊕ Coda

Chorus

E

Rhy. Fig. 5

F#

A

End Rhy. Fig. 5

Gtr. 1

Gtr. 2



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

E F# A E F# A

felt like this in so long. Wrong.

E F# A

in a sense, too far gone from love.

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

F# A

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

Outro

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

right.

Gtr. 1

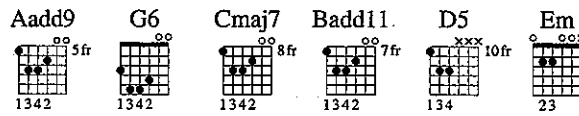
Gtr. 2

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



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

mf let ring throughout

1/2

End Riff A

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

let ring throughout

full

full

End Riff B

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

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

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

wan - na be.
down and blue,

I don't like what I see.
rath - er be me than you.

Chorus

A Aadd9 G6 Cmaj7

Rhy. Fig. 1
5fr
* Gtrs. 1 & 2
simile on repeats

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

* composite arrangement

Badd11 G6

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

End Rhy. Fig. 1

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

Cmaj7 Badd11 Aadd9

G6 Cmaj7 Badd11

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

Gtr. 1 Riff C End Riff C

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

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

A

Bb

Gtr. 2: w/ Rhy. Fill 1
 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

To Coda 1 \oplus
To Coda 2 \oplus

Interlude

Guitar

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

mind. —
mind. —

Gtrs.
1 & 2 Riff D End Riff D

The musical score includes two staves for guitar. The top staff shows chord progressions: Em, N.C., (G), (F#+), Em, and N.C. Below the first measure are two blank lines labeled "mind. —". The bottom staff contains two rhythmic patterns labeled "Riff D" and "End Riff D". Fret numbers (0, 7, 5, 3, 2, 1, 2, 2, 2, 2, 0, 7, 5) are written below the notes. A curved arrow indicates a bend from the 5th fret to the 7th fret, labeled "1/2". Another similar bend is shown at the end of the sequence.

Rhy. Fill 1

Gtr. 2

TAB

6 6 6 6 6 6 6 6 6 6 6 6

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

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

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

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

⊕ Coda 1

Guitar Solo

Gtr. 2: w/ Riff D, 7 times

Gtr. 1 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#+) Em

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

⊕ **Coda 2**
Outro

Gtr. 2: w/ Riff D, 3 times
Em N.C. (G) (F#+) Em N.C.

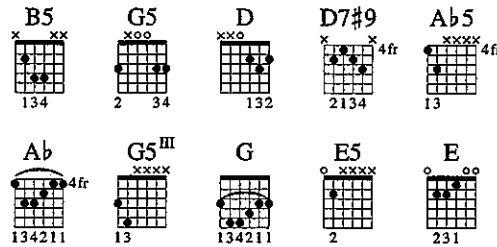
Gtr. 1

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

Gtr. 2

Would?

By Jerry Cantrell



Tune Down 1/2 Step:

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

Intro

Moderately ♩ = 100

N.C. (G6) F#5 B5/F# G F#5 B5/F# G

(bass) Gtr. 1 (acous.)

mf

let ring -----

TAB

N.C.(G6) F#5 B5/F# G F#5 B5/F# G N.C.(G6) End Rhy. Fig. 1

let ring -----

(4) 5 4 5 4 6 4 6 4 4 5 4 6 4 6 4 4 5 2 3 2 2

Verse

F#5 B5/F# G F#5 B5/F# G N.C.(G6)

1. Know me, _____ bro - ken by _____ my mas - ter. _____

2. Drift - ing _____ bod - y, its sole de - ser - tion. _____

Gtr. 1

let ring -----

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

Gtr. 2 (acous.) Rhy. Fig. 2 End Rhy. Fig. 2

mf

let ring -----

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

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

G5

End Rhy. Fig. 3

* Gtrs. 1 & 2

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

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

* Chord symbols reflect implied tonality.

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

F#5 G(b5) G F#5 G(b5) G

D.S. al Coda

Yeah.

Coda

Bridge

D Rhy. Fig. 5

* Gtrs. 1 & 2

* composite arrangement

G5 III

G

E5

E

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

D

D7#9

Ab5

End Rhy. Fig. 5

Have I run too far to get home?

Have I gone,

Ab

G5 G

E5 E

Outro

D7#9

Gtrs. 1 & 2

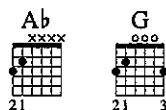
rit.

left you here a-lone?

If I would, could you?

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

Music by Jerry Cantrell, Sean Kinney and Mike Inez



③ = G \flat ⑥ = E \flat

Moderately ♩ = 93

End Riff A

[illegible]

Gr. 1: w/ Riff A
(Em6)

(Abmaj7) (G5)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, with a dynamic marking of *mf* (mezzo-forte) and the instruction 'let ring throughout'. The melody consists of a series of eighth and sixteenth notes, with a repeat sign at the beginning and end. The second system shows the guitar accompaniment, with two staves. The top staff contains a series of whole notes, and the bottom staff contains a series of eighth notes. The guitar part is marked with a '4' in the first measure of each measure, indicating a four-fingered chord. The guitar part is also marked with a '4' in the first measure of each measure, indicating a four-fingered chord. The guitar part is marked with a '4' in the first measure of each measure, indicating a four-fingered chord.

N.C.(Em6)

(G5)

Musical notation for Example 6-10, showing a melodic line with various intervals and accidentals.

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

The musical score for guitar is divided into two main sections: a Riff and a Solo.

Riff B: The riff is marked "Riff B" and "Gtr. 1". It consists of a sequence of eighth and sixteenth notes, primarily on the higher strings, with a key signature of one sharp (F#). The notation includes a double bar line at the beginning and end of the riff.

Solo: The solo section is marked "Solo" and "Gtr. 1". It begins with a "Harm." (Harmonics) instruction. The solo is written in a key signature of one sharp (F#) and features a melodic line with various ornaments and bends. The notation includes a "1/2" bend mark, a "6" (sixth fret), and a "(6)" (sixth fret) mark. The solo concludes with a "End Riff" instruction.

(Em6)

[illegible]

A word so wrong - ful - ly a - based. _____
 Shapes _ and col - ors shift with _____ mood. _____
 Child _ sings an un - claimed _ tune. _____

Are _____ you like _____ me, con -
Pu - pils wid - en, change their ...
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 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.

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

End Half-Time Feel

Gtrs. 1 & 2: w/ Riffs C & C1 (G5) (G(b5))

lone. _____

Fill 1
Gtr. 1

8va loco

Harm.

TAB

7 0 0 0 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

Gtr. 1

Gtr. 2 Rhy. Fig. 1A

End Rhy. Fig. 1A

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

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

Cadd9

Abmaj7 Cadd9 Abmaj7 Cadd9

_____ be this _____ way, _____

Abmaj7 Cadd9 Abmaj7 Cadd9

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

Gtr. 1

1/2 3/4

Abmaj7

Cadd9

To Coda

Ab

G

Gtr. 2

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

1/2

Interlude

Half-Time Feel

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

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

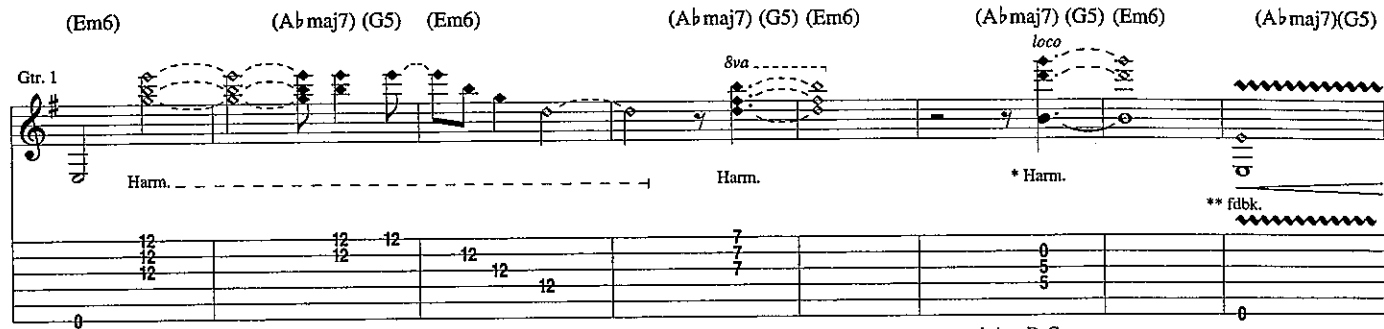
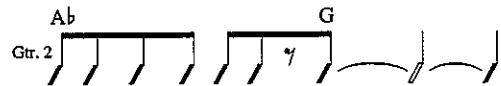


Coda

Outro

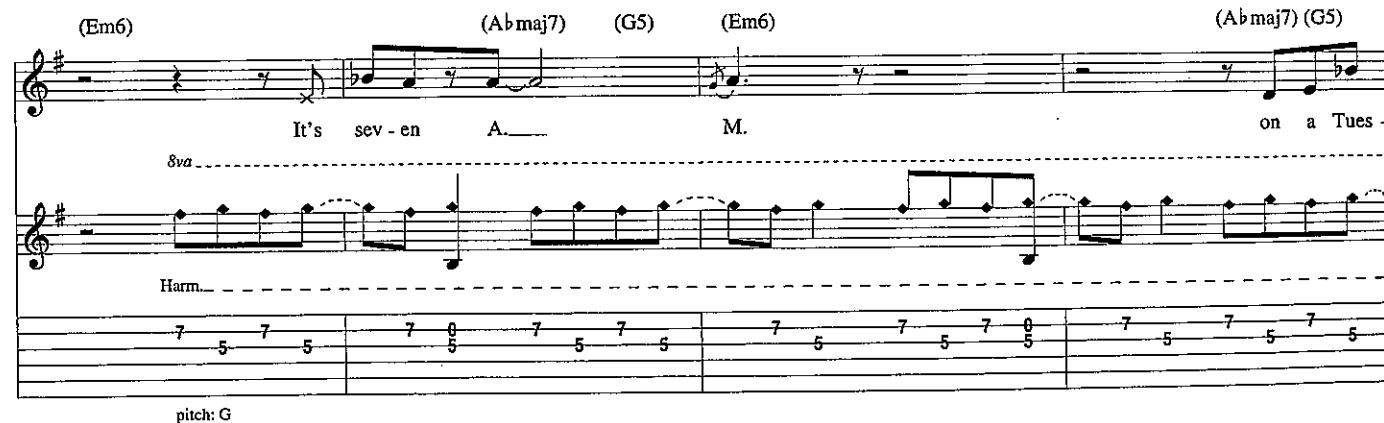
Half-Time Feel

Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff A, 14 times
N.C.(Em6)

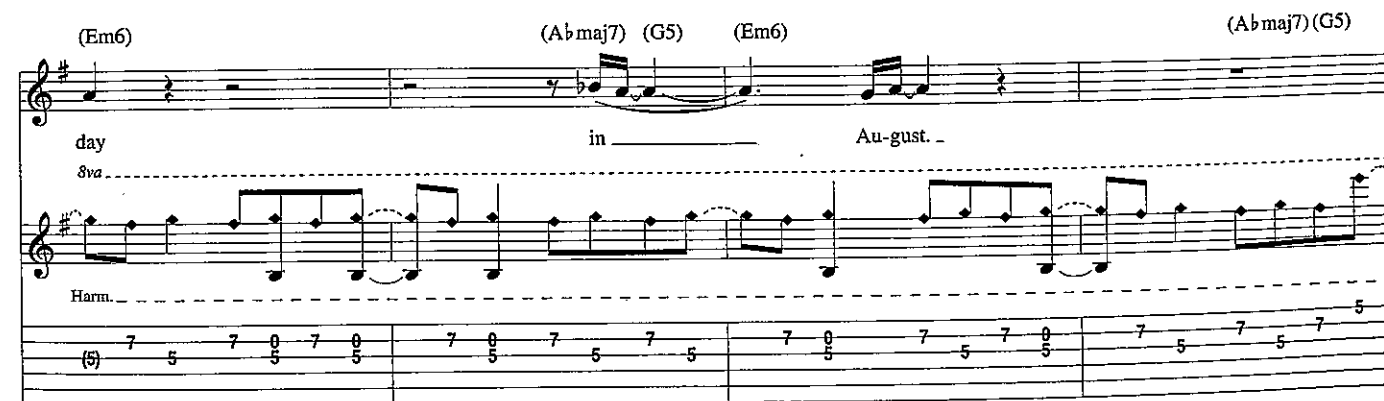


pitches: D, G

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



pitch: G



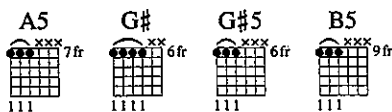
10

Fill 3
Gtr. 2

0 4 0 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 ♩ = 112

* F#

Rhy. Fig. 1

B/F# F#

B/F#

D

G/D D

G/D D

End Rhy. Fig. 1

Gtrs. 1 & 2
(acous.)

* 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

D

G/D D

G/D D

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, _

End Rhy. Fig.

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 rather go with out.
it's hard to be so strong.
just wait and do your time.

Chorus

A5 G#

Gtr. 1 P.M. ---

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

Gtr. 2 P.M. --- P.M. ---

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

G#5 B5

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

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

We pay — our debt — some - time. —

let ring throughout
simile on repeat

F#m7 Dmaj7 To Coda ⊕

We pay — our debt — some - time. —

Riff A End Riff A

Guitar Solo

Gtr. 1: w/ Riff A, 2 times

F#m7

Dmaj7

Gtr. 2

F#m7

Dmaj7

Gtr. 1: w/ Fill 1

F#m7

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

Dmaj7

Gtr. 1: w/ Riff A

F#m7

Dmaj7

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

Fill 1

Gtr. 1

Outro

F#m7

Dmaj7

Gtr. 2

F#m7

Dmaj7

F#m7

Dmaj7

F#m7

Dmaj7

Gtrs. 1 & 2

F#m7 Dmaj7

Gtr. 2

F#m7 Dmaj7

Gtr. 1

Gtrs. 1 & 2

F#m7 Dmaj7

Gtr. 2

F#m7 Dmaj7

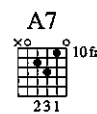
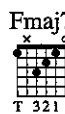
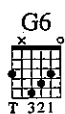
Gtr. 1

Killer Is Me

By Jerry Cantrell

Tune Down 1/2 Step:

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



Intro

Slowly $\text{♩} = 59$

A7/E

B \flat maj7sus4#11

A7/E

B \flat maj7sus4#11

Rhy. Fig. 1

Gtr. 1 (acous.)

mf

let ring throughout

* T = Thumb on ⑥

Staff notation for Gtr. 1 (acous.) showing chords and rhythm. TAB notation below with fret numbers and a thumb indicator (* T = Thumb on ⑥).

A7/E

B \flat maj7sus4#11

A7/E

B \flat maj7sus4#11

End Rhy. Fig. 1

Staff notation for Gtr. 1 (acous.) showing chords and rhythm. TAB notation below with fret numbers.

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

A7/E

B \flat maj7sus4#11

A7/E

B \flat maj7sus4#11

Gtr. 2 (acous.)

mf

let ring throughout

Harm.

Staff notation for Gtr. 2 (acous.) showing chords and rhythm. TAB notation below with fret numbers and a harmonic indicator (Harm.).

A7/E

B \flat maj7sus4#11

A7/E

B \flat maj7sus4#11

Riff A

End Riff A

Harm.

Staff notation for Gtr. 2 (acous.) showing chords and rhythm. TAB notation below with fret numbers and a harmonic indicator (Harm.).

Verse

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

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

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

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

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

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 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. —

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

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

A7/E B♭maj7sus4#11 A7/E B♭maj7sus4#11

let things be, to let things be. 3

Bridge

G G G G

Gtr. 1 3fr 3fr

Gtr. 2 Oh, — yeah, — can I start

simile on repeats

3 2 3 2 2 3 3 2 3 2 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

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

D.S. al Coda 1

A7/E Bbmaj7sus4#11

Coda 1

D.S.S. al Coda 2

A7/E Bbmaj7sus4#11

Coda 2

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

A7
Gtr. 2


Let things be.

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

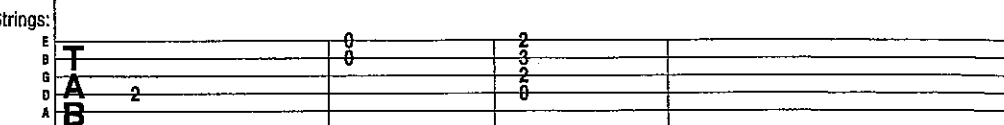
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

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

Notes:



Strings:



4th string, 2nd fret 1st & 2nd strings
open, played together open D chord

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

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody consists of a quarter note G4, a quarter note A4, and a dotted quarter note B4. A slur is placed over the first two notes. Below the staff, the letters 'T A B' are written vertically, indicating the fret positions for the guitar. An arrow points from the '9' in the TAB line to the first note (G4), indicating a 9th fret bend.

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

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note G4, followed by a quarter note A4 with a sharp sign, and then a dotted quarter note B4. The guitar tablature below the staff shows the notes G, A, and B on the 9th fret of the first string, with an arrow labeled 'full' pointing to the B note.

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

The first measure of the song is shown. The treble clef is on the first line. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The bass line consists of a whole note on G2. The lyrics 'The Wind' are written below the bass line.

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

Musical notation for a quarter note on the first line of a treble clef staff. Below the staff, the letters 'TAB' are written vertically, and the number '9' is written below that. An arrow points from the '9' to the note, with a '1/4' time signature above the arrow.

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

The first measure of the musical score is shown. It features a treble clef and a key signature of one flat (B-flat). The melody consists of four eighth notes: B-flat, A, G, and F. A slur is placed over the first three notes. Below the staff, the tablature is written as 'T A B' on the first line, '9' on the second line, and '(9)' on the third line. A curved arrow labeled '1/2' points from the '9' to the '(9)'.

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

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note on G4, followed by a quarter note on A4 with a 'full' articulation mark above it, and a quarter note on B4. Below the staff is a guitar tablature line with the number '9' under the first string, indicating a ninth fret. An upward-pointing arrow connects the 'full' articulation mark to the '9' in the tablature.

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

The first measure of the song is shown. It features a treble clef and a key signature of one flat (B-flat). The melody consists of a quarter note on G4, followed by an eighth note on A4, and then a quarter note on B4. The lyrics 'The' are written below the first note, and 'Wind' is written below the second note. The guitar tablature below the staff shows a single note on the 9th fret of the first string, with the word 'full' written above it and a curved arrow pointing to the 9th fret.

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

The first measure of the song is shown on a treble clef staff. It contains a quarter note on G4 (F#4 in the key signature), followed by a quarter rest, and then a quarter note on A4. An arrow points from the word "full" to the quarter rest, indicating a full measure rest. Below the staff, the word "TAB" is written vertically, and the numbers "7" and "9" are written below the first and second lines of the staff, respectively, indicating the fret positions for the notes.

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

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

The first measure of the song is shown. The treble clef is on the first line. The melody is a series of eighth notes, starting on G4 and ascending to E5. The bass clef is on the first line. The bass line is a series of eighth notes, starting on G2 and ascending to E3. The measure is labeled with a '9' in the bottom right corner.

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

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

The first measure of the song is shown. The treble clef has a key signature of one sharp (F#). The melody consists of two eighth notes: F#4 and G#4, beamed together. The bass line consists of two eighth notes: D3 and C#3, beamed together. The word 'T' is written below the bass line.

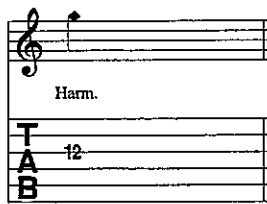
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

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

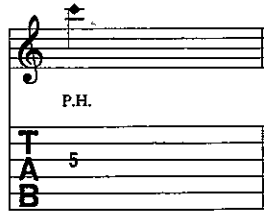
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

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

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



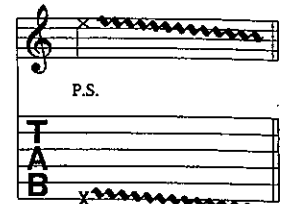
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



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



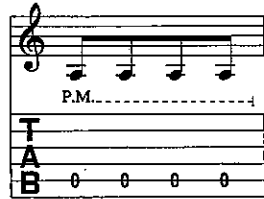
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



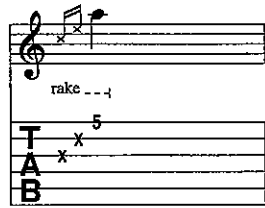
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



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



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



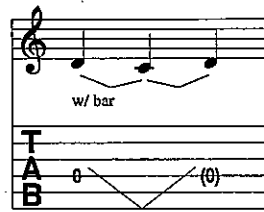
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



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



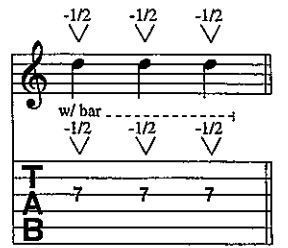
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



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



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



Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), 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

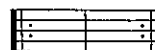
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

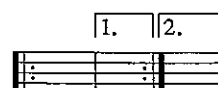
- A chordal version of a Fill.

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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