

Meatplow

Music by D. DeLeo, R. DeLeo—Lyrics by S. Weiland

Moderately slow

guitar 1

E5 N.C. A5 C5/G F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

Rhythm figure 1

T																
A																
B	2	0	3	4	4	4	4	4	x	x	4	4	4	2	0	3
	0	3	3	2	2	2	0	2	x	x	2	0	2	2	0	3

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

end Rhythm figure 1

T															
A															
B	4	4	4	4	4	x	x	4	4	4	4	2	0	3	3
	2	2	2	0	2	x	x	2	0	2	2	2	0	3	3

with Rhythm figure 1 (2 times)

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

1. Fine place for a day full of break - downs.____

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

Takes more than a melt - down to show____ us how.____

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

Throw a tack on the road, stop the meat - plow____

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

Got a bul - let but it ain't mine.____

Chorus

§

B-2 add 11,

Cmaj7

N.C. F5(add#11)

They got these pic - tures of ev - ery - thing

Rhythm figure 2

T	0	0	0	0	0	0	0	0	0	0
A	8	8	8	8	8	10	10	9	10	4
B	9	9	9	9	9	10	10	10	10	3
	7	7	7	7	7	8	8	8	8	1

B(add11)

to break us down, _____ yeah, _____ to break {me
it} down.

guitar 1

P.M. P.M. P.M. P.M. P.M.

T	A	B
4	3	3
4	3	3
4	3	3
4	3	3
0	4	3
0	3	3
8	4	3
9	3	3
9	3	3
7	1	1

[illegible]

The musical score for guitar 2 (slide) and T, A, B parts is as follows:

Guitar 2 (slide): The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of three measures. The first two measures contain a whole rest. The third measure contains a slide from the 7th fret to the 8th fret, indicated by a diagonal line and a '7' above the note.

T, A, B: The score is written in three staves. The first two measures contain a whole rest. The third measure contains a slide from the 7th fret to the 8th fret, indicated by a diagonal line and a '7' above the note.

A5 C5 D5/A A5 F5 Bb5/F

But I got a lo-ver and, yeah, she shows me how_____

Rhythm figure 3

T

A

B

7 7 7 7 5 7 7 7 7 7 7 3 3 3 3 1 1

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

T

A

B

2 2 5 7 2 2 3 8 3 8

2 2 5 7 2 2 3 8 3 8

G5 F5 Bb5/F N.C. C5/G G5 C5/G D5/A

to un-der-stand it, yeah,_____ to un-der-stand.____

P.M.-----

T

A

B

5 5 5 5 5 5 3 3 5 5 5 7 3 3 3 3 3 3 3 5 5 5

3 3 3 3 3 3 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3

T

A

B

5 5 5 5 5 5 3 3 5 5 5 7 3 3 3 3 3 3 3 5 5 5

3 3 3 3 3 3 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3

A5 C5/G D5/A A5 F5 Bb5/F

I got a bro - ther and, well, he shows me how_____

T
A
B

7 7 7 7 5 7 7 7 7 3 3 3 3 1 1

5 5 5 5 3 5 5 5 5 1 1 1 1

T
A
B

2 5 7 2 3 8 3 8

to Coda ☺

G5 F5 Bb5/F N.C. C5/G G5 E5 N.C. A5C5/G

to make a - mends, yeah,_____ to make a - mends_____ with it._____

P.M.-----

end Rhythm figure 3

T
A
B

5 5 5 5 5 5 3 3 5 5 2 2 3

3 3 3 3 3 3 1 1 3 3 3 3 0 3 3

T
A
B

10 12 12 5 5

with Rhythm figure 1 (2 times)

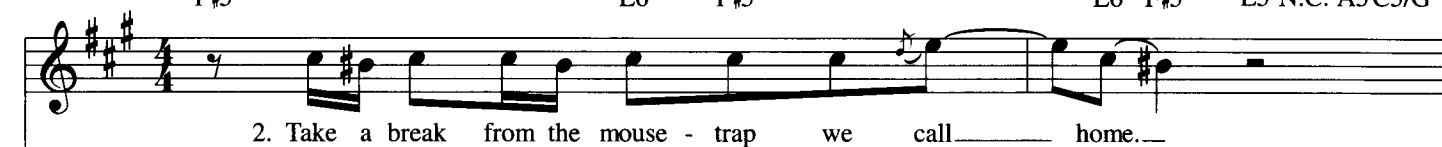
F#5

E6

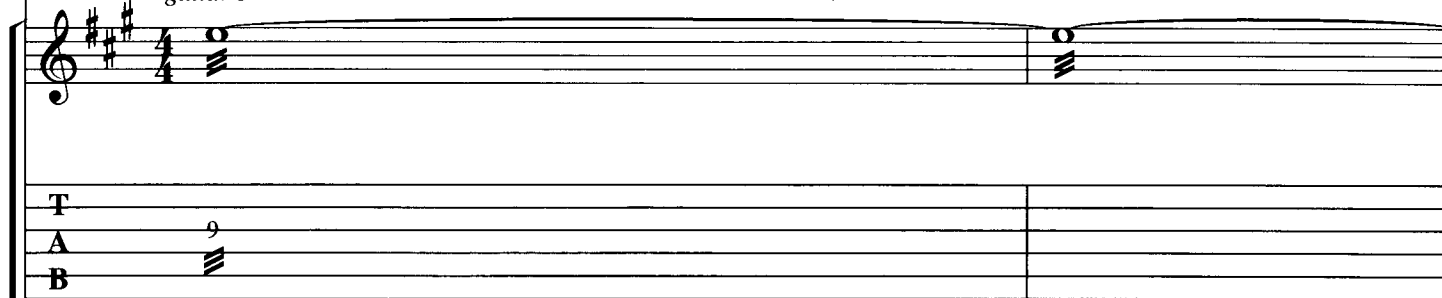
F#5

E6 F#5

E5 N.C. A5 C5/G



guitar 3



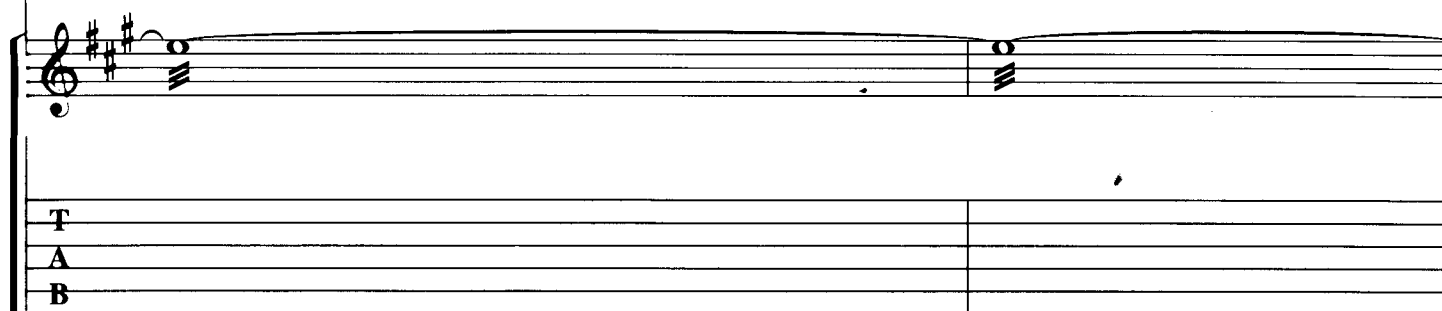
F#5

E6

F#5

E6 F#5

E5 N.C. A5 C5/G



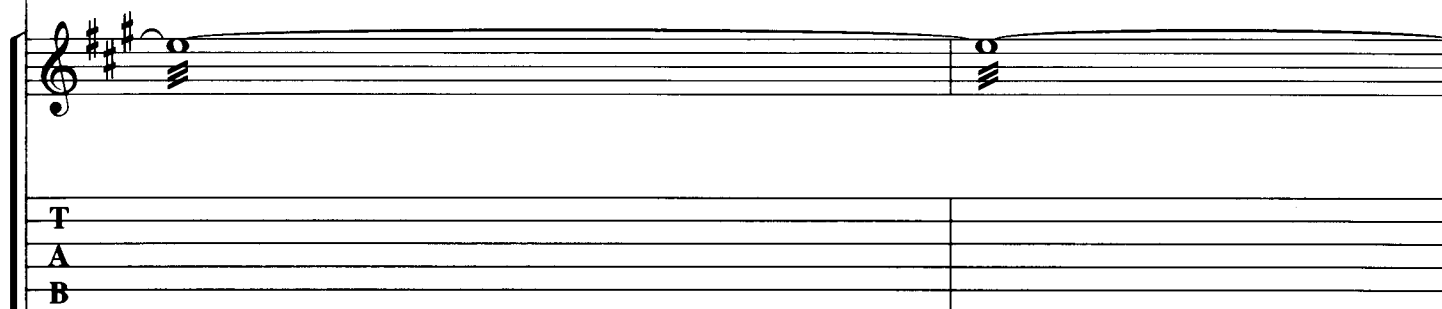
F#5

E6

F#5

E6 F#5

E5 N.C. A5 C5/G



D.S. al Coda

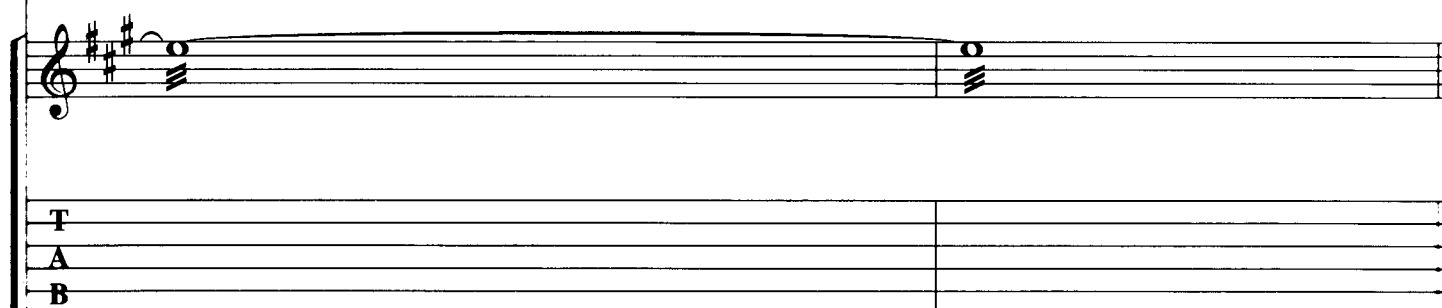
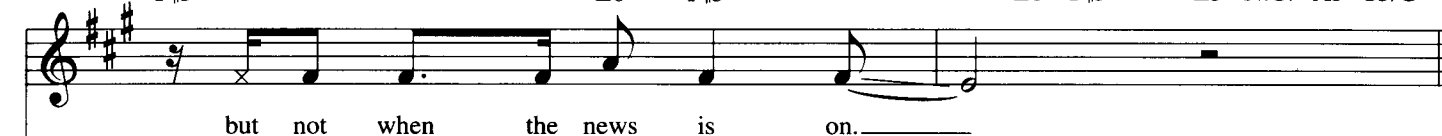
F#5

E6

F#5

E6 F#5

E5 N.C. A5 C5/G



Coda

Guitar solo
with Rhythm figure 1 (2 times)

A5 C5/G F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

N.C.

guitar 3

P.H.

B B R

T A B

4 4 (5) (6)

2 4 2 2 2 (3) 2 5 7

3 0 3

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

guitar 3

B R B B R

T A B

17 (19) 16 (18) (17) 14

15 16 14 12 12 16 14 (0) (0) (0) (0)

(9) 7

(0) (0) (0) (0)

12 12

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

hold bend

B R B B B B

T A B

17 (19) 17 17 (19) 14 17 (19) (19) 17 (19) (19) 13 (14) 19

19 19 (22) 12 12

12 12

F#5 E6 F#5 E6 F#5 E5 N.C. A5 C5/G

B R B R

T 14 14 17 14 14 14 14 14

A 16 14 16 14 14 14 14

B 16 16 16 15 14 12 14 (16) (15) 14 2 0 3 9 (10) 9

Chorus
with Rhythm figure 2

B(add11)

Cmaj7

N.C.

F5(add#11)

They got these pic - tures of ev - ery - thing,

B R B R B R

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

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

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

B(add11)

to break us down,____ yeah.____ to break us down.____

T

A

B 5 7 9

Cmaj7

D5

They make us hate and we make____ it bleed.

guitar 3

guitar 2 (slide)

hold B R B

T

A (11) (11) 9 7 9 9 9 (10) (10) 9 7 9 9

B (11) (11) 9 7 9 9 9 (10) (10) 9 7 9 9

with Rhythm figure 3

A5 C5 D5/A A5 F5 B $\flat$ 5/F

But I got a lov - er and, yeah, she showed me how _____

guitar 2

T 2 5 7 2 2 2 3 8
A 2 5 7 2 2 2 3 8
B 2 5 7 2 2 2 3 8

G5 F5 B $\flat$ 5/F N.C. C5/G G5 C5/G D5/A

to un - der - stand, yeah, _____ to un - der - stand. _____

T 5 5 7 5 5 7 5 5 7
A 5 5 7 5 5 7 5 5 7
B 5 5 7 5 5 7 5 5 7

A5 C5/G D5/A A5 F5 B $\flat$ 5/F

I got a bro - ther and, yeah, he shows me how _____

T 2 2 5 7 2 2 3 8
A 2 2 5 7 2 2 3 8
B 2 2 5 7 2 2 3 8

G5 F5 B $\flat$ 5/F N.C. C5/G G5 E5

to make a - mends, yeah, to make a - mends with it.

guitar 2

guitars 1 & 3

T 10-12 12 12

A 5 5

B 5 5

G5 A5 C5/G F#11 Fmaj7sus2(add#11)

guitars 1 & 3

P.M.

T 0 0 0

A 5 7 5 3 4 3

B 5 7 3 4 4 3 3 2

Vaseline

Music by S.T.P.—Lyrics by S. Weiland

Bbmaj13(#11)



Moderately slow

No chord
guitar 2 (with distortion)

guitar 1
(clean)

with feedback

T
A
B

guitar 3 (with wah)

T
A
B

T
A
B

Rhythm figure 1

T
A
B

end Rhythm figure 1

N.C.(G5)
guitars 1 & 2

G



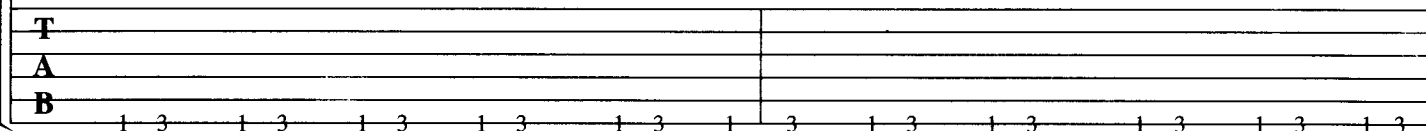
Rhythm figure 2

guitar 4
(acoustic)

1. One time a thing oc-curred_ to me, _____ what's real and what's_ for sale?_



Rhythm figure 2a



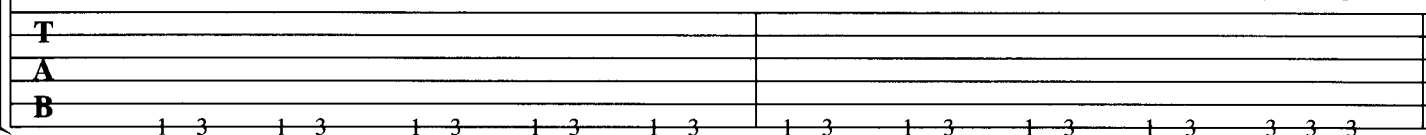
end Rhythm figure 2



Blew a kiss and tried_ to take_ it home. _____



end Rhythm figure 2a



Chorus

Eb5

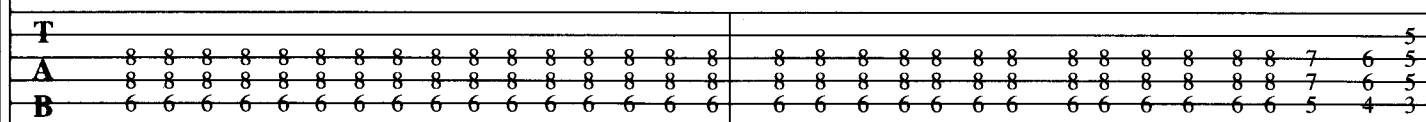
D5 Db5 C



_____ Is- n't you, _____ is- n't me, _____ search for things _____ that you_ can't see. _____



Rhythm figure 3



end Rhythm figure 3

with Rhythm figures 2 & 2a *simile* (2 times)

line._____

Think I'd be safer all—alone._____

Flies in the va - so - line__ we are,_____ some- times it blows_ my mind._

Chorus
with Rhythm figure 3

§ E|5

D5 D $\flat$ 5 C

_____ search for things_ that you_ can't see._____ Go- ing blind,_____ out of reach,_____

3. Flies in the va - so - line__ we are,_____ some - times it blows__ my mind.____

Keep get - ting stuck here all the time.

The first system of music features a vocal line on a single staff in G major (one sharp). The melody consists of eighth and quarter notes, with lyrics "Keep get - ting stuck here all the time." written below. The staff ends with a double bar line.

⊕ Coda

Bbmaj13(#11)

The Coda section consists of four staves. The top staff is a vocal line with a single note (Bb) and a fermata. The second staff is labeled "guitar 1" and contains a chord diagram for Bbmaj13(#11). The third and fourth staves are bass staves, with the third staff labeled "T" (Tenor) and the fourth labeled "B" (Bass). Both bass staves show a chord diagram for Bbmaj13(#11). The section ends with a double bar line.

F5/C G9/B D5 F5/C G9/B

T
A 7 10 7 7 12 12 12 12
B 12 12 12 12

T
A 2 2 3 3 3 2 2 2
B 3 2 3 2 3 2 3 2

Dm D5 F5/C

It's O. K. it's O. K., O. K., re - lieve me,—

guitar 3

let ring

T
A 2 2 3 3 3 2 2 2
B 0 0 3 2 3 2 3 2

G9/B D5 F5/C

pins in me, pins in me, in me you kill me. The lounge fly, the lounge fly, the fly you bring me,

let ring

T
A 2 2 2 2 2 2 2 2
B 3 0 0 0 0 0 0 3 2 3

The musical score is presented in three systems. The first system shows the vocal melody in G major, 4/4 time, with lyrics: "She said she'd be my woman, She". The second system continues the vocal melody and introduces the piano accompaniment, which consists of a steady eighth-note bass line and a more complex treble line. The third system provides guitar tablature for the piano accompaniment, with fret numbers 1 through 8 indicated for the left hand and 3 through 5 for the right hand.

System 1: Vocal Melody

She said she'd be my woman, She

System 2: Piano Accompaniment

System 3: Guitar Tablature

Hand	Tablature
T	3 3 3 3 3 3 3
A	3 3 3 3 3 3 3
B	0 0 0 0 0 0 0

F5 G5 G G5 A5 Bb5

said she'd be my man And I can't live this way.

T 3 3 3 3 4 4

A 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Bb5 C5

1. D5

F5/C

Please re-fill my soul.

guitar 2

with slide

guitar 3

T

A

B

8 10 10 10 10 10 10 10 10 10 10 10 10 10 10

8 10 10 10 10 10 10 10 10 10 10 10 10 10 10

6 8 8 8 8 8 8 8 8 8 8 8 8 8 8

3 3

2 2

0 0

3 3 3

3 2 3

2.
D D(add#11) D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

soul. —

2
3
2
0
0

T
A
B

*guitar 4 (12-string acoustic)**

*open D tuning
① = D ② = A ③ = F#
④ = D ⑤ = A ⑥ = D

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

She

T 0 0 2 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0

A 2 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0

Dm6

Asus4(b9)/D

said she'd be my wo-man.

T 0

A 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4

B 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

Yeah.

She

T 0 0 2 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0

A 2 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0

Dm6

Asus4(b9)/D

N.C.

said she'd be my wo-man said she'd be my

When you grum-ble, you al-ways walk with scum.

T 0

A 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4

B 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

D5

cresc.

guitar 3 *p*

D(add#11) D D6 D D(add#11) D D(add#11) D D6 D D(add#11) D

guitar 2

Guitar solo

with slide

The image shows a musical score for guitar 2 and T A B tracks. The guitar 2 staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of notes and rests, including a slide. The T A B tracks are empty, with the letters T, A, and B written vertically on the left side of the first staff.

Guitar solo

with slide

with Rhythm figure 1 (4 times) (*guitar 1*)

guitar 2 P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- |

The image shows a musical score for the song "The Rose Tree". At the top, the title "The Rose Tree" is written in a decorative, stylized font. Below the title is a musical staff with a treble clef and a key signature of one flat (B-flat). The melody is written on this staff. Below the musical staff is a guitar chord chart. The chart is organized into two systems, separated by a vertical line. The first system contains the chords T (Treble), A (Bass), and B (Bass) for measures 1 through 4. The second system contains the chords T, A, and B for measures 5 through 8. The chords are indicated by numbers and symbols: 14, 15, 12, 13, 14, 13, 12, 10, 7, 7.

The second system of musical notation continues the piece. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a wavy line indicating a tremolo or vibrato effect. The fretboard diagram below the staff shows the fingerings for the strings: T (Treble) 13, 10, 12, 12, 17, 13, 15, 15, 17, 13, 15, 15, 15; A (Alto) 10, 10, 10, 10, 10, 10, 10, 10; B (Bass) 15, 12. The diagram also includes a diamond-shaped box containing the number 12, and a note indicating that the string should be fretted immediately after sounding a harmonic.

F5 G5

F5 G5

N.C.

oth - er un - der stands. She

T
A
B

7 8 5 6

[illegible][illegible]

with Rhythm figure 1 (repeat until fade) (*guitar 1*)

D5

guitar 3 P.M. P.M. P.M. P.M.

(Dm) soul.

guitar 2 B R B

T
A 12 (13) 12 10 12 (14) 12 10 12 12 12 12 12 12 12 12 12 12 12 10 10 12 10 12
B 12 12 12 10 11 12

guitar 3 continue simile throughout

She

R

T
A 13 12 10 12 (13) 12 10 10 10 10 9 7 7 5 7 6 5 3 5 3 5 3 5
B

said she'd be my woman, she said she'd be my man. She

B R B R B R B B

T
A 3 5 5 5 3 4 5 4 3 5 5 3 3 5 (7) 5 5 (7) 5 5 (7) 5 5 (7) 5 5 (7)
B 5

said she'd be___ my wom - an, she said she'd be___ my man.

repeat vocal ad lib until fade

B R . . B R B R B R B R

hold bend-----+
let ring-----+

P.M. - - -

start fade

[illegible][illegible]

fade out

The musical score for the 'fade out' section consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom two staves are labeled T, A, and B, representing the fret positions for the thumb, index, and middle fingers respectively. The fret numbers are: T (12, 10, 9), A (12, 10, 12, 10, 8), and B (12, 10, 12).

Interstate Love Song

37

Music by R. DeLeo—Lyrics by S. Weiland

Moderatelyguitar 2
(acoustic) C#m7

E

*guitar 1 (slide)

T 4 2 2 4 2 2

A

B

*open D tuning
① = D ② = A ③ = F#
④ = D ⑤ = A ⑥ = D

guitar 3 (electric)

T 0 0 0 0 0 0

A 2 1 0 1 0 0

B 2 2 2 0 0 0

Asus2

G#sus4

G#

T 6 6 6

A 2 4 2 4 6 6

B 4 4 6 4 6 6

T 0 0 0 0 0 0

A 2 2 2 2 2 2

B 0 0 2 2 2 2

A E

T 6 7 4 4 2

A

B

T 5 5 5 5 5 5 5 5 5 0 0 0

A 5 5 5 5 5 5 5 5 5 0 0 0

B 6 6 6 6 6 6 6 6 6 1 1 1

7 7 7 7 7 7 7 7 7 2 2 2

7 7 7 7 7 7 7 7 7 2 2 2

5 5 5 5 5 5 5 5 5 0 0 0

No chord
guitar 4 (with distortion)

E F#m11/E E

B R

T 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0

B 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

C#m7 G#m7

1. Wait - ing on a Sun - day af - ter - noon for

2.,3. (%) See additional lyrics

guitar 4

T 4 4 4 4 4 4 4 4 4 4 4 4

A 4 4 4 4 4 4 4 4 4 4 4 4

B 6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4

A#m7b5

$$F_{\#m11}/E \quad E$$

F#m11/E E

E

yes - ter - day _____ you lied. _____

T 0 0 0 0 4 4 4 4 4

A 2 2 2 2 4 4 4 4 4

B 0 0 2 2 6 5 5 5 5

Pro - mis - es _____ of what I seemed to be. _____ On - ly

T 5 5 5 5 5 5 5 5 5 5 0 0

A 6 6 6 6 6 6 6 6 6 6 1 1

B 7 7 7 7 7 7 7 7 7 7 2 2

watched the time _____ go by. _____

T 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

A 6 6 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5

B 7 7 7 7 7 7 7 7 7 7 6 6 6 6 4 4 4 4

All of these _____ things you said to me. _____

T 5 5 5 5 5 5 5 5 5 5 0 0 0

A 6 6 6 6 6 6 6 6 6 6 1 1 1

B 7 7 7 7 7 7 7 7 7 7 2 2 2

Good - bye.

T 0 0 0 0 0 0 0 0

A 1 2 1 1 1 1 1 2

B 2 4 2 2 2 2 2 2

0 0 0 0 0 0 0 0

E F#m11/E E F#m11/E E D.S.S. al Coda 2

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 1 2 1 1 1 1 1 2 1 1 1 1 1 1 1 1

B 2 4 2 2 2 2 2 4 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

♫ Coda 2

A E

All of these things I said to you.

T 5 5 5 5 5 5 5 5 0 0 0

A 6 6 6 6 6 6 6 6 1 1 1

B 7 7 7 7 7 7 7 7 2 2 2

5 5 5 5 5 5 5 5 0 0 0

No chord E F#m11/E

B R

T 2 (3) (3) 2 0 0 0 0 0 0 0 0 0 0 0 0

A 2 1 1 1 1 1 1 1 2 1 1

B 2 2 2 2 2 2 2 2 4 2 2

0 0 0 0 0 0 0 0 0 0 0

Additional lyrics

2. Feelin' like a hand in rusted shame.
So do you laugh or does it cry?
Reply?

3.(%) Breathing is the hardest thing to do.
With all that's said and all that's dead for you,
You lied —
Goodbye.

Still Remains

Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Moderately slow

guitar 1

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

Rhythm figure 1 end Rhythm figure 1

T	0	2	2	2	2	2	0	2	2	2	0	2	3	2	0	2	2	2	2	2	0	2	2	2	0	2	3	2
A	1	2	2	2	2	2	1	2	2	2	1	2	2	2	1	2	2	2	2	2	1	2	2	2	1	2	2	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E/A A E/A A E/A A Asus4 A G(add9)/A

T	0	2	2	2	2	2	0	2	2	2	0	2	3	2	2	×	5	×	5									
A	1	2	2	2	2	2	1	2	2	2	1	2	2	2	2	×	6	×	4									
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2				5									
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0													

with Rhythm figure 1 (2 times)

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

1. Our bed we live, — our bed — we sleep, — mak - ing — love — and I — be - come —
 2. See additional lyrics

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

— you. Flesh is — worn — with na - ked feet, — stab - bing — thorns — and you — be - come —

E/A A F/A F G D/A

me. Oh, beg for you.

guitar 1

T	0 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	5 5 5 5 5 5 5 5
A	1 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	3 3 3 3 3 3 3 3
B	2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	4 4 4 4 4 4 4 4
B	0 0 0 0	0 0 0 0 0 0 0 0	8 10 10 10	0 0 0 0 0 0 0 0

E/A A F/A F G D/A

Oh, you know I'd beg for you.

T	0 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	5 5 5 5 5 5 5 5
A	1 2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	3 3 3 3 3 3 3 3
B	2 2 2 2	10 10 10 10 10 10 10 10	10 12 12 12	4 4 4 4 4 4 4 4
B	0 0 0 0	0 0 0 0 0 0 0 0	8 10 10 10	0 0 0 0 0 0 0 0

Chorus

Fmaj7 G5/D A5

guitar 1 Pick a song and sing a yel - low nec - ta - rine.

Rhythm figure 2
let ring throughout

T	8 10 8 10 8 10 8 10	10 12	12 12 12 12 12 14 14	14 14 14 14 14
A	10 10 10 10 10 10 10 10	12	12 12 12 12 12 14 14	14 14 14 14 14
B	10 10 10 10 10 10 10 10	10	10 10 10 10 10 12 12	12 12 12 12 12

guitar 2 (slide)
2nd time only

T	
A	5
B	

Fmaj7

G5/D

A5

Take a bath, I'll drink the wa - ter that you leave. If you

T	10	10	8	10	8	10	8	10	8	10	8	10
A	10	10	10	10	10	10	10	10	10	10	10	10
B	8	8	8	8	8	8	8	8	8	8	8	8

T	5	8	9
A	9		
B			

Fmaj7

Em/F

G5/D

A5

— should die be - fore me, ask if you can bring a friend.

T	12	12	12	10	10	10	10	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5
A	13	13	13	13	13	13	10	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
B	14	14	14	10	12	12	12	9	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

T	0
A	0
B	0

1. Em/F G5/D A5

Pick a flow - er, hold_ your_ breath and drift_ a - way._

end Rhythm figure 2

T 0 13 13 13 13 12 12 12 12 3 3 5 5
A 14 14 14 × 12 12 12 12 3 3 5 5
B 0 0 0 0 12 12 12 12 0 0 2 2

T 8 9

A

B

2. G5/D A5

breath and drift_ a - way._

T 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

T

A

B

with Rhythm figure 1 (2 times)

E/A A E/AA E/A A Asus4 A

3. She tells me things, I li - sten well,

E/A A E/A A E/A A Asus4 A E/A A E/A A E/A A Asus4 A

— drink the wine and save the wa - ter. Skin is smooth, I steal a glance,

E/A A E/A A E/A A Asus4 A E/A A F/A

— dra - gon - flies are glid - ing o - ver. Oh,

guitar 1

T 0 2 2 2 2 2 2 10 10 10 10 10 10 10 10

A 1 2 2 2 2 2 2 10 10 10 10 10 10 10 10

B 2 2 2 2 2 2 2 10 10 10 10 10 10 10 10

F5 G5 D/A E/A A F/A

I'd beg for you. Oh, _____

T 5 5 5 5 5 5 5 5 0 2 2 2 2 2 2 2 10 10 10 10 10 10 10 10

A 10 12 12 12 12 12 4 4 4 4 4 4 4 4 2 2 2 2 2 2 10 10 10 10 10 10 10 10

B 8 10 10 10 10 10 0

Chorus

with Rhythm figure 2 *simile*

F G D/A Fmaj7 G5/D

you know I'd beg for you. Pick a song and sing a

T 10 12 12 12 12 12 5 5 5 5 5 5 5 10 12 12 12 12 12 4 4 4 4 4 4 4 4

A 10 12 12 12 12 12 4 4 4 4 4 4 4 4 2 2 2 2 2 2 10 10 10 10 10 10 10 10

B 8 10 10 10 10 10 0

A5 Fmaj7

yel - low nec - ta - rine. Take a bath, I'll drink the

guitar 2 (slide)

T 8 9

A

B

G5/D A5 Fmaj7 Em/F

wa - ter that you leave. If you should die before me, ask if

T
A
B

G5/D A5 Fmaj7 Em/F

you could bring a friend. Pick a flower, hold your

T
A
B

G5/D A5

breath and drift away.

T
A
B

Additional lyrics

2. She holds my hand, we share a laugh,
Sipping orange blossom breezes.
Love is still and sweat remains,
A cherished gift, unselfish feeling...

Moderately

guitar 2 E5 F#5 G5 E5 F#5 G5

Rhythm figure 1a

end Rhythm figure 1a

T																								
A																								
B	2	2	2	x	4	5	5	5	x	x	2	2	2	x	4	5	5	5	x	x				
	2	2	2	x	4	5	5	5	x	x	2	2	2	x	4	5	5	5	x	x				
	0	0	0	x	2	3	3	3	x	x	0	0	0	x	2	3	3	3	x	x				

pearl, But the price she paid.

Chorus

A5#11

guitar 1

Gone, — when you wake in the morn-

T 3 3 3 3 3 3 0 5 0
A 0 0 0 0 0 0 8 8 8
B 0 0 0 0 0 0 0 0 0

G5
guitar 2

G

B

T 0 0 0 0 0 0 4 (5) 4 2 0

A 5 5 5 5 5 5

B 5 5 5 5 5 5

3 3 3 3 3 3

ing, Gone, _____ when you find that there's no _____ one sleep-

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major (one sharp). The melody is written in treble clef, and the accompaniment is in bass clef. The second system continues the melody and accompaniment. The third system shows the end of the piece, with a final double bar line. The lyrics 'The Rose Tree' are written below the melody line.

ing, Gone, Pret - ty Pen - ny was her name,

T 0 5 0 5 0 5

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 0 2 2 4 4 (5) 4 2 0

A

B

with Rhythm figure 1

She was loved and we all will miss her.

D.S.

T 0 5 0 5 0 5

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 0 2 2 4 4 4 4 (5) 4 2 0

A

B

with Rhythm figures 1 and 1a
(last time with vocal ad lib)

play 3 times

The musical score is divided into two systems. The first system is marked "play 3 times". The guitar part (top staff) features a melodic line with a key signature of one sharp (F#) and a common time signature. The tenor (T), alto (A), and bass (B) staves provide harmonic support with chords and single notes. The second system continues the musical piece with similar instrumentation and notation.

play 3 times

First system of guitar tablature. The treble clef staff shows a melody in E major. The bass staff shows a 6-string guitar with fret numbers: T (Tuning), A (4, 2, 0, 0), B (2, 2, 0, 0). The A7(add11) chord is indicated above the staff.

Second system of guitar tablature. The treble clef staff shows a melody in E major. The bass staff shows fret numbers: T (Tuning), A (2, 2, 2, 4, 5, 5), B (2, 2, 2, 4, 5, 5). The E5, F#5, and G5 chords are indicated above the staff.

Third system of guitar tablature, first ending. The treble clef staff shows a melody in E major. The bass staff shows fret numbers: T (Tuning), A (4, 2, 2, 0, 0, 0), B (2, 2, 2, 0, 0, 0). The E5 and A7(add11) chords are indicated above the staff. The first ending is marked with a double bar line and a first ending bracket.

Fourth system of guitar tablature, second ending. The treble clef staff shows a melody in E major. The bass staff shows fret numbers: T (Tuning), A (2, 2, 2, 4, 5, 5), B (2, 2, 2, 4, 5, 5). The E5, F#5, G5, and E chords are indicated above the staff. The second ending is marked with a double bar line and a second ending bracket.

Additional lyrics

2. How far will you go, I say?
Just to bait a mouse?
Shorter lived and longer gone,
Can you figure out?
3. Have you lost your sister, girl?
She's all but blown away,
Blown away and lost the pearl
And the price she paid.

Silvergun Superman

Music by R. DeLeo, D. DeLeo—Lyrics by S. Weiland

Moderately slow

Tune all guitars down a whole step:

① = D ④ = F

② = G ⑤ = A

③ = C ⑥ = D

guitar 1

G5 E5 G5 E5 G5

Rhythm figure 1

T

A

B 5 5 2 2 2 2 2 2 2 2 5 5
3 3 0 0 0 0 0 0 0 0 3 3

guitar 2

Rhythm figure 1a

B B B B

T

A

B 2 2 2 2 2 2 2 2 2 2 2 2
2 4 4 (5) 2 4 4 (5) 2 4 4 (5) 2 4 4 (5)

E5 G5 E5 F#5 G5 F#5

end Rhythm figure 1

T

A

B 2 2 2 2 5 5 2 2 2 2 4 5 5 5 5 4 4
0 0 0 0 3 3 0 0 0 0 2 3 3 3 3 2 2

end Rhythm figure 1a

B B B

T

A

B 2 2 2 2 2 2 2 2 2 2 2 2
2 4 4 (5) 2 4 4 (5) 2 4 4 (5)

1. Find you in the dark,— read you like a cheap— sur— prise.—
 2. See additional lyrics

guitar 1

Rhythm figure 2

end Rhythm figure 2

T
A
B

0 0 3 3 3 0 5 6 7 7 5 7 0 0 3 3 3 0 5 6 7 6 5 3

with Rhythm figure 2 (3 times)

(E5) G5 (E5) G5

— Oh, with-out shame.— Sell me out and frame— your— name

(E5) G5 (E5) G5

I can hear— when the pig whis-pers sweet - ly.— Jea-lou- sy— is the wea- pon, you kill— me.

(E5) G5 (E5) G5

Keep a dime— for the truth you— might tell.—

Chorus

E

Esus2

E

E°7

D/E

You towed the line,—

guitar 3

Rhythm figure 3

T 9 9 9 7 9 9 8 8 8 8 8 8 7
 A 9 9 9 9 9 9 6 6 6 6 6 6 7
 B 7 7 7 9 7 7 7 7 7 7 7 7 7

E C D E

And I know___ it was mine.

end Rhythm figure 3

T	7	7	7	7	7	9		9	9	9	9	5	7	9
A	7	7	7	7	7	9		9	9	9	9	5	7	9
B	7	7	7	7	7	7		7	7	7	7	3	5	7

Esus2 E E°7

Could- n't hide, _ write a wave, ride a lie. _ _ _ _ _ Let me know, _ _

T 9 9 9 7 9 9 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 6 6 6 6 6 6 6 6

B 7 7 7 9 7 7 7 7 7 7 7 7 7 7

D/E E 1. E5 F#5 G5 F#5 E5

can I friend ask you why?

T 7 7 7 7 7 7 9 9 9
A 7 7 7 7 7 7 9 9 9
B 7 7 7 7 7 7 7 7 7

2 4 5 5 5 5 4 4 2
 0 2 3 3 3 3 2 2 0

2. E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

guitar 1

T 9 9
A 9 9
B 7 7

2 4 5 5 5 5 4 4 2 2 0 2 4 5 5 5 5 4 4 2 2 0

F#5 G5 F#5 E5

T
A
B 2 0 2 4 5 5 5 5 4 4 2 2 0

Bridge D5 Esus2

Wait___ for me, take a dive, take a piece of my___ life.___

guitar 4 (clean)

let ring

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

Wait for me,___ tell a lie, try to take my___ wife. ___

Leave___ me numb.

T 7 9 9 7 9 8 8 9 9 7 9 8 8 9 9 9 9 9 9 9 9
A 8 9 9 9 9 9 7 8 8 9 9 9 9 9 9 9 9 9 9 9 9
B 7

Leave me numb. Wait for me, take a dive, take a piece of my life.

Leave me numb. Close to me, and I'll leave you numb.

E5 G5

with Rhythm figures 1 and 1a

E5 G5 E5 G5 E5 G5 E5 F#5 G5 F#5

with Rhythm figure 3 *simile* (2 times)

Chorus E Esus2 E E°7 D/E E

You towed the line, And I know it was mine.

C D E Esus2 E E°7

Could-n't hide, write a wave, ride a lie. Let me know,

D/E E Esus2 E Esus2 C D

can I friend ask you why?

guitar 2

T
A
B

7 8 9 9 8 7

Outro with Rhythm figure 3 *simile* until end

E Esus2 E E°7 D/E

You towed the line,

B B R

T
A
B

13 13 13 14 12 7 (9) 12 (14) 12 x 12 14

11 11 11 12 10

E C D E

and I know it was mine.

hold bend

B R B R B R B

T
A
B

14 (16) 14 12 14 12 14 (16) 14 12 14 12 14 12 13 15 (17) (17) 16 15 (17) 15 15 (17)

[illegible]

8----- Esus2 E E°7 D/E

T 16 12 15 12 16 12 15 12 16 12 15 12 16 19 18 17 16 17 15 17

A

B

8----- E C D E

T 15 (16) 17 18 19 (22) 19 17 14 (16) 15 14 12 14 12 14 12

A 18 17 17 (19) 14 (16) 15 14 12 14 12

B 18 17 17 (19) 14 (16) 15 14 12 14 12

grad. release

Esus2 E E°7 D/E

T 13 13 13 13 13 13 14 12 12 7 9 8 0 0

A 11 11 11 11 11 11 12 10 10

B 11 11 11 11 11 11 12 10 10

grad. bend

E C D E

T 14 (15) 14 14 (15) 14 (15) 14 12 14 12 15 (18) (19) 16 15 15 (17) 15 14 12 14

A 14 (15) 14 14 (15) 14 (15) 14 12 14 12 15 (18) (19) 16 15 15 (17) 15 14 12 14

B 14 (15) 14 14 (15) 14 (15) 14 12 14 12 15 (18) (19) 16 15 15 (17) 15 14 12 14

grad. bend

Esus2 E E°7

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

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

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

grad. bend

8----- D/E Freely E

grad. release

T 12 15 14 12 14 12 12 17(19)

A x x x

B x x x

B B B B

8----- C D E Esus2 E E°7

grad. release

T 17(21) 17 17(20) 17 19 (22) 19 18 17 15 17 17(19) 17 15 17 15 17 (21) 17

A 18 17

B 17

B B B B B R

D/E

let ring

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

A 14(16) 14 12 14 12 14(16) 12 14 12 (12)

B 14

B B

E

let ring

T 14(15) 15 (15) 14 (15) 14 12 16 14 12 15 14 12 16 14 12 15 14

A 14

B 14

B hold bend R B

Additional lyrics

2. Rolling back the days,
With my friend I love to play.
The "little one,"
Superman with silvergun.

Big Empty

63

Music by D. DeLeo—Lyrics by S. Weiland

Open G tuning:

① = D ④ = D

② = B ⑤ = G

③ = G ⑥ = D

Em7(add♭5)
guitar 1 (slide)

C7

T 8 7 8 7 3 3 0

A

B

guitar 2 (standard tuning)

Rhythm figure 1 end Rhythm figure 1

T (0) (0) 0 0 3 0 0 0 0 0 0 0 0 0 0 0

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 2 0 3 2 3 2 3 2 3 2 3 2 3 2 3 2

Em7(add♭5)

C7

T 12 12 12 11 8 10 11 10 8 10 8

A

B

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A (2) (2) 2 2 0 0 2 2 2 2 2 2 2 2 2 2

B 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

with Rhythm figure 1 (3 1/2 times) (guitars 2 & 3)

64 Em7(add5)

C7

1. Driv - ing fast - er in my car,

T 12 12

A

B

Em7(add5)

C7

Fall - ing far - ther than just what we are,

Em7(add5)

C7

Smoke a cig - a - rette and lie some more, These con - ver - sa - tions kill.

guitar 1

T 9 9

A 9 9

B

Em7(add5)

C7

Fall - ing fast - er in my car.

guitar 4

T 0 0 0 0 0 0 0 0 0 0

A 3 3 3 3 3 3 3 3 3 3

B 2 2 2 2 2 2 2 2 2 2

Chorus

G5 A7sus4 C/G G5

Time — to take — her home, — Her diz - zy head — is con - science - la - den, —

Rhythm figure 2
(with distortion)

end Rhythm figure 2

T	3	3	3	3	0	0	0	0	0	0	1	1	1	1	1	1	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	0
	3	3	3	3	0	0	0	0	0	0	3	3	3	3	3	3	3	3

with Rhythm figure 2 (3 times)

A7sus4 C/G G5

Time — to take — a ride, — It leaves — to - day — no con - ver - sa - tion,

A7sus4 C/G

Time — to take — her home, — Her diz - zy head — is con - science - la - den, —

G5 A7sus4 C/G

Time — to wait — to long, — To wait — to long, — To wait — to long. —

with 2nd half of Rhythm figure 1

Gsus4 G B7 $\flat$ 5/F E7sus4 E7 C7

guitars 2 and 3

guitar 1

P.M.

T				0	0	12	10	10	11
A	0	0	2	0	1				
B	3	2	0	2	2				
	3	3	1	1	0				

with Rhythm figure 1 (4 1/2 times)

Em7(addb5)

C7

T 5 8 10 10 11 8 10 8

A 12 10 12 10 12

B 11 10

Em7(addb5)

C7

2. Too much walk - in', shoes_ worn_ thin,_'

T 5

Em7(addb5)

C7

Too much trip - pin' and_ my_ soul's_ worn thin,_'

T 9 3 3

Em7(addb5)

C7

Time to catch_ a ride,_' It leaves_ to - day,_' her name_ is what_ it means,'

T 9 7 9

A 7 9

B 12 9 7

Em7(add♭5)

C7

Too much walk - in', shoes worn thin.

guitar 4

T 0 0 0 0 0
3 3 3 3 3
A 3 3 x x x x 0 3 0 0 3 3 3 3 x x
B 2 2 0 2 0 3 3 3 3 3

Chorus

with Rhythm figure 2 (4 times)

G5

A7sus4

C/G

G5

Time _____ to take _____ her home, — Her diz - zy head _____ is con - science - la - den, —

Time _____ to take _____ a ride, _____ It leaves _____ to-day _____ no con - ver - sa - tion,

Time ____ to take ____ her home, ____ Her diz - zy head ____ is con - science - la - den, ____

A7sus4 C/G to Coda

Time _____ to wait _____ to long, _____ To wait _____ to long, _____ To wait _____ to long. _____

to Coda $\oplus$

Gsus4

G

B7|5/F

E7sus4

E7

[illegible]

with Rhythm figure 3

Gsus4 G B7b5/F E7sus4 E7



Con - ver - sa - tions kill, ___

[illegible]

Em6 Em7 Em6 Em7 Em6

guitar 1

T

A

B

guitar 2

let ring

T

A

B

Em6

Em7 Em6

Em7

Em6 Em7

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with a long slur over the first two measures, followed by eighth and sixteenth notes. Below the staff are three staves labeled T, A, and B, representing the guitar's fretboard. The T staff has fret numbers 8, 8, 7, 8, and 7. The A and B staves have corresponding fret numbers. The second system continues the melodic line with more complex rhythmic patterns and slurs.

Em6

Em7 Em6

Em7 Em6

Second system of musical notation for guitar, continuing the melodic line from the first system. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with a long slur over the first two measures, followed by eighth and sixteenth notes. Below the staff are three staves labeled T, A, and B, representing the guitar's fretboard. The T staff has fret numbers 8, 10, 8, 10, 10, 12, and 3, 12. The A and B staves have corresponding fret numbers. The third system continues the melodic line with more complex rhythmic patterns and slurs.

D.S. al Coda

no slide

♠ Coda

with Rhythm figure 3 (3 times)

Gsus4 G B7 $\flat$ 5/F E7sus4 E7

Con - ver - sa - tions kill, —

Gsus4 G B7 $\flat$ 5/F E7sus4 E7

Con - ver - sa - tions kill, —

Gsus4 G B7 $\flat$ 5/F E7sus4

P.M.

Unglued

71

Moderately fast Music by S. Weiland, R. DeLeo—Lyrics by S. Weiland

N.C.(E5)

guitar 1 (with distortion)

First system of musical notation for guitar 1 (with distortion). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures marked 'B R'. Below the staff is a bass line with fret numbers: 0 0 0 0 0 0 10 (12) 10. The system includes three empty staves labeled T, A, and B.

E5

guitar 1

Second system of musical notation for guitar 1 (E5). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures marked 'B R'. Below the staff is a bass line with fret numbers: 0 0 0 0 0 0 10 (12) 10. The system includes three empty staves labeled T, A, and B.

guitar 2 (with distortion)

Third system of musical notation for guitar 2 (with distortion). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures marked 'B R'. Below the staff is a bass line with fret numbers: 2 2 2 2 2 2 5 (7) 5. The system includes three empty staves labeled T, A, and B.

Fourth system of musical notation for guitar 1 (E5). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures marked 'B R'. Below the staff is a bass line with fret numbers: 0 0 0 0 0 0 10 (12) 10. The system includes three empty staves labeled T, A, and B.

Fifth system of musical notation for guitar 2 (with distortion). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with two measures marked 'B R'. Below the staff is a bass line with fret numbers: 2 2 2 2 2 2 5 (7) 5. The system includes three empty staves labeled T, A, and B.

E5

[illegible]

Esus4

— makes you feel good. All these things I think— a-bout, I think a-bout,—

guitar 1

guitar 2

Al - ways come un - glued._____

T

A

B

T

A

B

E C/G A C/G

Yeah,_____ I got this thing, it's com - ing

guitars 1 & 2

Rhythm figure 1

T

A

B

E C/G A

o - ver me,_____ I got this thing, it's com - ing

end Rhythm figure 1

T

A

B

with Rhythm figure 2 (7 times)

guitar 1

guitar 1

B R B B R B B R B

T 15 15 (17) 15 (17) 15 (17)

A 15 15 (16) 15 15 (16) 15 15 (16) 15 15 (16) 14

B 14 12

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by a half note A4. The next measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The final measure of the system contains a quarter note E5, a quarter note F#5, and a quarter note G5. The notes are connected by a slur, indicating a melodic line.

D.S. al Coda

8

P.H.-----|

T (17)

A 12 12 13 14

B 12 13 12 13

14 12 13 ×

12 12

⊕ Coda

with Rhythm figure 1 (2 times)

E C/G A C/G E C/G

Yeah, _____ I got this thing, it's com-ing o-ver me, _____

Yeah, _____ I got this thing, it's com- ing o - ver me, _____

A E C/G A C/G

I got this thing, it's com - ing o - ver me, _____

I got this thing, it's com-ing o-ver me,_____ I got this feel-ing com-ing

The second system of the musical score for 'The Lord's Prayer' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody continues from the first system. Above the staff, the chords E, C/G, and A are indicated. The lyrics 'o - ver me, _____' are written below the staff, with a long horizontal line indicating a continuation of the phrase.

0 - ver me, _____ 0 - ver me, _____

D5/A F#m/C# C/G

Yeah, well. _____

with feedback

T	3	3	3	3	3	(2)	(2)	(2)	(2)	(2)	(2)	1
A	2	2	2	2	2	2	2	2	2	2	0	0
B	0	0	0	0	0	x	x	x	x	x	0	2
B	0	0	0	0	0	4	4	4	4	4	3	3

Additional lyrics

2. This confusion is my illusion.
Nowhere to look, but know where to find ya.
All of these things I'm sick about, I'm sick about,
Always come unglued.
3. Moderation is destination.
What is what, and what makes you feel good.
All these things I think about, think about,
Always come unglued.

77

Slowly

D5

A 5x5 grid with two black dots. The top row is labeled 'x' and the second row is labeled 'xxx'. The right side is labeled 'v'.

mf

Dsus2

E7/D

D9

guitar 1

(with phase shifter),

mf

let ring throughout

[illegible]

Gmaj13/D

Gm6/D

Dsus2

[illegible]

E7/D

D7

[illegible]

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T 14 14 14 14 14 × 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12
A 17 17 17 17 17 × 17 17 17 17 15 15 15 15 15 15 15 15 15 15 15 15
B 0

Fast rock

C5 D5 A5 B5 E5 F5 C5
 guitars 1 and 2 (with distortion)

T 5 7 7 7 7 7 7 7 7 9 9 9 9 9 10 10 10 10 10 10
A 5 7 7 7 7 7 7 7 7 9 9 9 9 9 10 10 10 10 10 10
B 3 5 5 5 5 5 5 5 5 7 7 7 7 7 8 8 8 8 8 8

D5 A5 B5 E5 F5 C5 *play 3 times*

T 7 7 7 7 7 7 7 7 7 9 10 10 10 10 10 10
A 7 7 7 7 7 7 7 7 7 9 10 10 10 10 10 10
B 5 5 5 5 5 5 5 5 5 7 8 8 8 8 8 8

N.C. (A5) (A7) (A5) (A7)

You don't look, but you kick me, You can't feel, but you hit me,

T
A 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B 0

you can't deal with the way I pray.

[illegible]

I got - ta heart, — I got blood, feel pain. _____

D5 A5 B5 E5 F5 C5

Time, — time — is not on — my — side, — 'Cause the

T

A 7 7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 10 10 10 10 10 10 10 10

B 5 5 5 5 5 5 5 5 5 7 7 7 7 9 9 9 9 9 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

T 2
A 2 2 2 2 0 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0
B 0

A A7sus2 A A7sus2

You can't_ deal_____ with the way I pray._____

T 2 2 2 2 0 0 0 0 0 0 0 2 2 2 2 0 0

A 2 2 2 2 0 0 0 0 0 0 0 2 2 2 2 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Asus2 A Asus2A

Why do you all_ have to think this way?_____

T 0 2 2 2 2 2 2 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2

A 2

B 0

Asus2 A Asus2 A

I got - ta heart,_ I got blood, feel pain._____

T 0 2 2 2 2 2 2 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2

A 2

B 0

C5 D5 A5 B5 E5 F5 C5

Fall_ in_ those sin - gle - file_____ lines_ Like

T 5 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 10 10 10 10 10 10

A 5 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9 10 10 10 10 10 10

B 3 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 8 8 8 8 8 8

D5 A5 B5 E5 F5 C

fall on in - to those sin - gle file _____ lines, _____ And com-

Rhythm figure 1 end Rhythm figure 1

T		
A	7 7 7 7 7 7 7 7	9 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9
B	7 7 7 7 7 7 7 7 7 7 7 7 9 9 9 9	9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
	5 5 5 5 5 5 5 5 7 7 7 7 9 9 9 9	8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10
	5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 7	8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

plete the plan.

[illegible]

Original tempo

D5

guitar 3
(with phase shifter)E $\flat$ sus2

A+

Dm/A Dsus2

guitar 1 (with phase shifter)

E7/D

ritard.

T	6	6	6	6	x	x	2	2	2	2	2	2	3	12	12	12	12	12	12	12	12
A	6	6	6	6	x	x	2	2	2	2	2	2	2	15	15	15	15	15	15	15	15
B	8	8	8	8	x	x	3	3	3	3	3	3	3	14	14	14	14	14	14	14	13
B	6	6	6	6	x	x	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

guitar 2

D5

T	3
A	2
B	0

D7

Gmaj7/D

T	12	12	12	12	12	12	12	14	14	14	14	14	14	14	14	14	14	14
A	15	15	15	15	15	15	15	17	17	17	17	17	17	17	15	15	15	15
B	13	13	13	13	13	13	13	17	17	17	17	17	17	17	16	16	16	16
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

T	
A	
B	

Guitar solo
Fast rock

with Rhythm figure 1 (4 times)

guitar 1 D5 A5 B5 E5 F5 C

hold bend-----

B R B B R B R

T										
A	13 (14)	13	13 (14)	13 (14)	13	(14)	13	(13)	12	10 9
B										

D5 A5 B5 E5 F5 C

B R

T																			
A	5	7	5	4	7	5	3	2	0 2 0	3	2	5	(6)	5	2	0	3	5	
B											3								

D5 A5 B5 E5 F5 C

B

T	12 13 12 10 12	12 13 12 10 12	12 13 12 10 12	10 12 13	10 12 13 12 10	13 12 10	13 (14) 13	12 10	10 12
A									
B									

D5 A5 B5 E5 F5 C

W.B.-----

T														
A	10	12 10	(12) (12) (12) (12)	x x x x x x x x	0	1	3	0	1	2	3	2		
B											3			

* Slide down open A string while picking.

Dsus2

[illegible]

Ebsus2 A D5 Ab

The musical score for guitar includes a treble clef staff with a key signature of two sharps (F# and C#). The first staff contains a whole note chord marked with a wavy line, followed by a whole rest. The second staff contains a wavy line. The third staff contains a whole note chord marked with a wavy line. The fourth staff contains a whole note chord marked with a wavy line. The fifth staff contains a whole note chord marked with a wavy line. The sixth staff contains a whole note chord marked with a wavy line. The seventh staff contains a whole note chord marked with a wavy line. The eighth staff contains a whole note chord marked with a wavy line. The ninth staff contains a whole note chord marked with a wavy line. The tenth staff contains a whole note chord marked with a wavy line. The eleventh staff contains a whole note chord marked with a wavy line. The twelfth staff contains a whole note chord marked with a wavy line. The thirteenth staff contains a whole note chord marked with a wavy line. The fourteenth staff contains a whole note chord marked with a wavy line. The fifteenth staff contains a whole note chord marked with a wavy line. The sixteenth staff contains a whole note chord marked with a wavy line. The seventeenth staff contains a whole note chord marked with a wavy line. The eighteenth staff contains a whole note chord marked with a wavy line. The nineteenth staff contains a whole note chord marked with a wavy line. The twentieth staff contains a whole note chord marked with a wavy line.

T																			
A																			
B																			

The musical score for guitar includes a treble clef staff with a key signature of two sharps (F# and C#). The first staff contains a whole note chord marked with a wavy line, followed by a whole rest. The second staff contains a wavy line. The third staff contains a whole note chord marked with a wavy line. The fourth staff contains a whole note chord marked with a wavy line. The fifth staff contains a whole note chord marked with a wavy line. The sixth staff contains a whole note chord marked with a wavy line. The seventh staff contains a whole note chord marked with a wavy line. The eighth staff contains a whole note chord marked with a wavy line. The ninth staff contains a whole note chord marked with a wavy line. The tenth staff contains a whole note chord marked with a wavy line. The eleventh staff contains a whole note chord marked with a wavy line. The twelfth staff contains a whole note chord marked with a wavy line. The thirteenth staff contains a whole note chord marked with a wavy line. The fourteenth staff contains a whole note chord marked with a wavy line. The fifteenth staff contains a whole note chord marked with a wavy line. The sixteenth staff contains a whole note chord marked with a wavy line. The seventeenth staff contains a whole note chord marked with a wavy line. The eighteenth staff contains a whole note chord marked with a wavy line. The nineteenth staff contains a whole note chord marked with a wavy line. The twentieth staff contains a whole note chord marked with a wavy line.

T	1	1					3	3											
A	4	4	2	2	2	2	2	2	5	5	5	5							
B	3	3	2	2	2	2	0	0	6	6	6	6							
B	1	1	0	0	0	0	0	0	6	6	6	6							
									4	4	4	4							

Verse 3

[illegible]

[illegible]

T

A

B

with feedback

Kitchenware & Candybars

89

Music by R. DeLeo—Lyrics by S. Weiland

Slow

Em7 guitar 1 (acoustic) Em9 Em7 Em9

Rhythm figure 1 P.M. P.M. P.M. P.M. P.M. end Rhythm figure 1 P.M.

T 3 3

A 0 0 0 0 0 0 0 0 0 0 0 0

B 5 5 5 5 5 5 5 5 5 5 5 5

1st and 2nd time with Rhythm figure 1 (3 times)
3rd time with Rhythm figure 2 (3 times)

Em7 Em9 Em7 Em9

1.,3. Some - bod - y told me, I know where to go.

Em7 Em9 Em7 Em9

Some - bod - y showed me, I was last to know.

Em7 Rhythm figure 1 (3rd time only)

Em9 Em7 Em9

1.,3. Sell me down the riv - er Sell me down the riv - er.

guitar 2 (acoustic)

1.,3. Sell me down the riv - er Sell me down the riv - er.

Play 2nd time only

T 5 0 0 3 0 0 0 0 0 0 0 0

A 4 4 4 4 0 3 4 0 5 4 0 5

B 5 5 4 4 5 4 0 5 4 4 5 4

Em7 Em9 Em7 Em9

Sell me down the riv - er. Sell me down the riv - er.

guitar 1

P.M. P.M.

T 0 0 0 0 3 0 0 0 0 3

A 5 5 5 5 4 5 5 5 5 4

B 0 0 5 5 0 0 5 5 0 0

guitar 2

T 5 0 0 3 0 0 5 0 0 3 0

A 4 4 4 4 5 4 5 4 5 4 5

B 5 5 5 5 5 4 5 4 5 4 5

Cmaj7 G5 D/F# Dsus2(add6) Cmaj7 G5 D/F# Dsus2(add6)

guitar 3 (electric) What I want - ed is what { I } want - ed
we

Rhythm figure 3

T 0 0 0 0 0 0 0 0

A 5 5 7 5 5 5 7 7

B 3 3 0 5 5 5 3 3

0 3 2 2 5 3 3 0 5 5 0

to Coda

Cmaj7 G5 D/F# Dsus2(add6) Cmaj7 G5 D/F# G5

What I wan - ted is what { she } wan - ted.
we

end Rhythm figure 3

T 0 0 0 0 0 0 0 0

A 5 5 7 5 5 5 5 5

B 3 3 3 5 5 5 3 3

0 3 2 0 5 3 3 0 5 5 5 5

1. *Em7* *Em9* *Em7* *Em9*

with Rhythm figure 1

guitar 4 (acoustic)

Rhythm figure 2 P.M. P.M. P.M. P.M. P.M. end Rhythm figure 2 P.M.

T 3 3 3 3 2 3 3 3 3 2
A 0 0 0 0 0 0 0 0 0 0
B 5 5 5 5 4 5 5 5 5 4

0 0 0 0 0 0 0 0 0 0

2.
A5

Well, you read___ the___ words and it__

guitar 3

T	A	B
2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2 2
2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2 2
0 0 0 0 0 0	0 0 0 0 0 0	0 0 0 0 0 0 0
3 3 2 2 0	3 3 2 2 0	3 3 2 2 0

F#maj7#11 *D.S. al Coda*

The image shows a musical score for the song 'The Rose Tree'. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar/bass tablature line. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The second system contains the continuation of the piano accompaniment and the guitar/bass tablature. The tablature line is labeled with 'T' for Treble and 'B' for Bass. The lyrics are 'all a lie.' and 'D.S. al Coda'.

all a lie.

T

A

B

0 0 0 0 0 0

2 2 2 2 2 2

2 2 2 2 2 2

3 3 2 2 0

1

⊕ Coda

Cmaj7

Dsus2(add6)

is what we wan - ted.

T 0 0 0 0 0 0 0 0 0 0 0 0

A 5 5 5 5 5 5 7 7 7 7 7 7

B 3 3 3 3 3 5 5 5 5 5 5 5

[illegible]

Em7 guitar (with distortion)

Em9 (Em7)

T

A

B

5

7

guitar 5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

end Rhythm figure 4

T

A

B

0

5 5 5 5 4 5 5 5 2 4 5 5 5 5 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

with Rhythm figure 4

Em7 guitar 6

Em9

Em7

Em9

B

B

B B R

T

A

B

5 7 1 1

9 (12)

12 14 14 (16) 12 14 14 (16)

12 (14) 12 10

[illegible]

Cmaj7 G5 D/F# Dsus2(add6)Cmaj7 G5 D/F# Dsus2(add6)Fmaj7

Additional lyrics

2. Unfriendly feelings, down on wounded knees.
Unfriendly reasons, some blind mother's need.