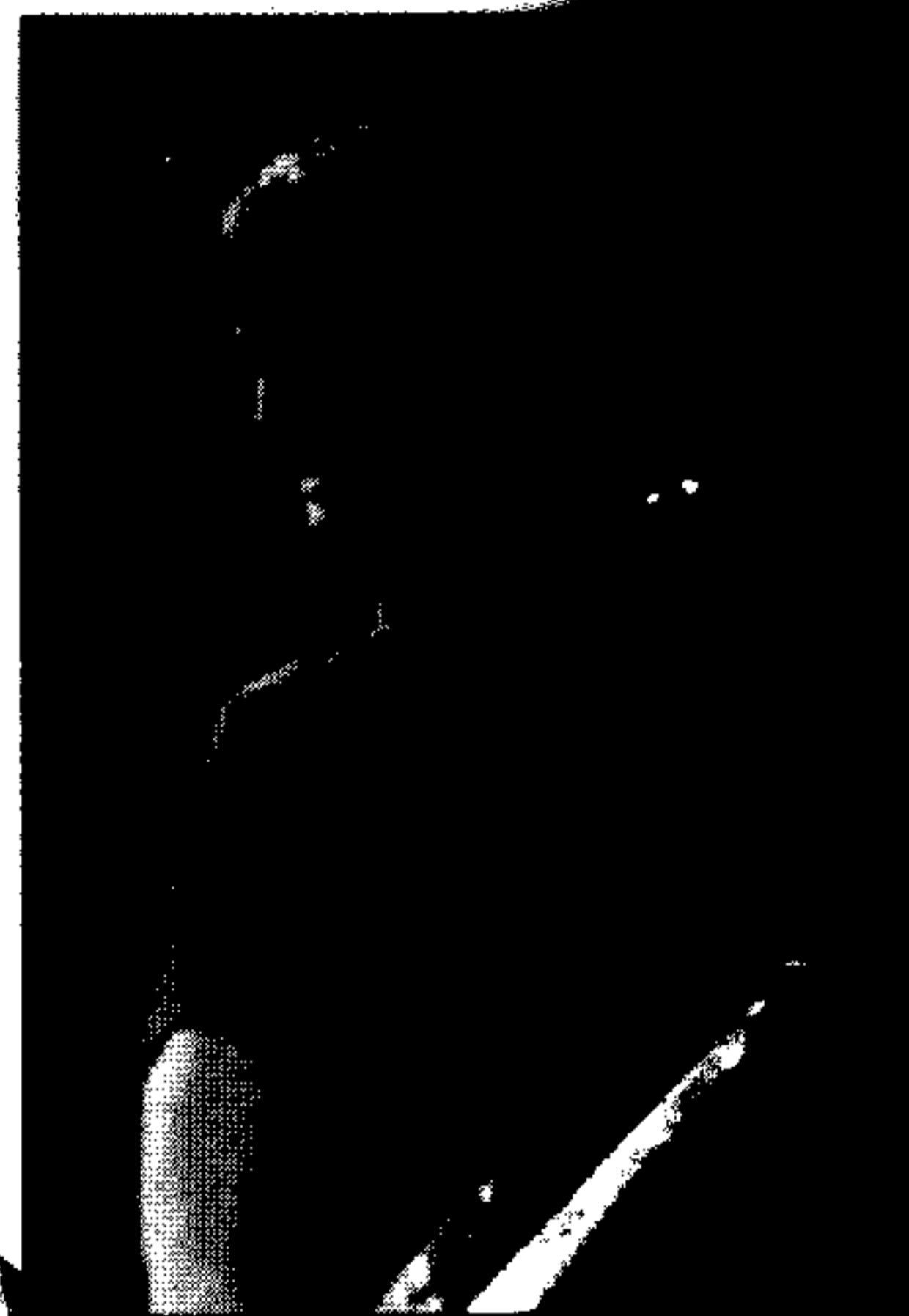


Piano • Vocal • Guitar

Best Of

SOUNDGARDEN



Includes:

Black Hole Sun • Burden In My Mind

Pretty Noose



1992

C o n t e n t s

4...Black Hole Sun

11...The Day I Tried To Live

20...Fell On Black Days

28...My Wave

36...Spoonman

44...Outshined

51...Burden In My Hand

58...Pretty Noose

65...Blow Up The Outside World

72...Rusty Cage

81...Loud Love

Black Hole Sun

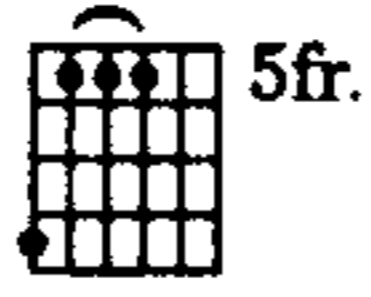
Words and Music by Chris Cornell

Slow Rock

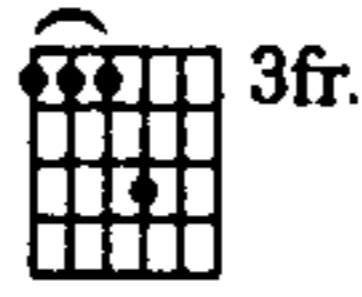
*Gsus4



Bb6/9



F5



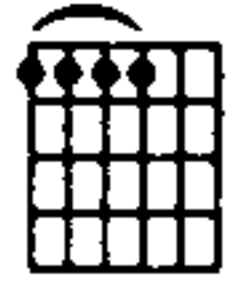
E5



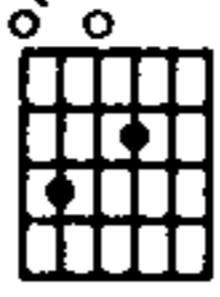
mp legato
R.H.

with pedal

Ebsus4

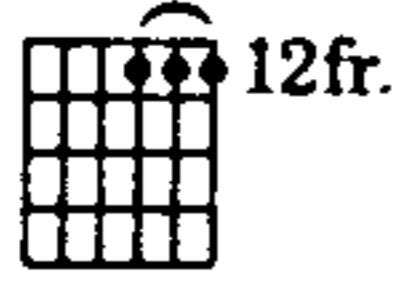


D7(no3rd)

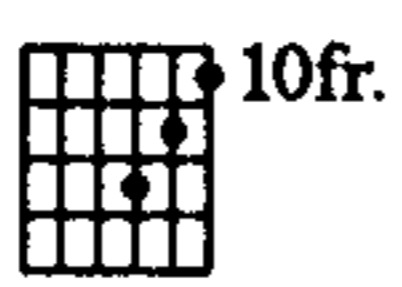


In my

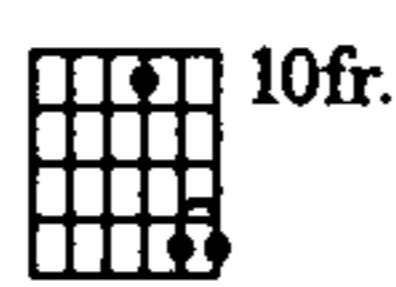
G6



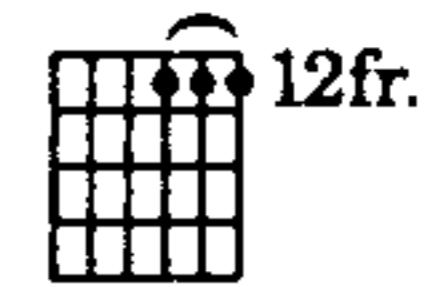
Bb6



F5



Em



eyes, in - dis - posed, in dis - guise as no - one knows, - hides the face, -
ing, cold and damp. Steal the warm wind, ti - red friend. - Times are gone.

mf

*Guitarists: Tune 6th string down to D.

E \flat 11fr.

Dsus4 10fr.

G6 12fr.

B $^{\circ}$ /F 10fr.

A \flat 11fr.

— lies the snake, and the sun in my— dis - grace.— Boil - ing
 — for hon - est men, and some - times far too long— for snakes.— In my

G6 12fr.

B \flat 6 10fr.

F5 10fr.

Em 12fr.

heat, sum - mer stench. 'Neath the black, the sky— looks dead.— Call my name—
 shoes, a walk - ing sleep. And my youth I pray- to keep.— Heav - en send—

E \flat 11fr.

Dsus4 10fr.

G6 12fr.

B $^{\circ}$ /F 10fr.

A \flat 11fr.

— through- the cream, and— I'll hear you scream— a - gain.— }
 — hell— a - way. No— one sings like you— an - y - more.— }

Ebsus4

D7(no3rd)



Musical staff with lyrics: Black hole sun, won't you come— and

Black hole

sun,

won't

you

come—

and

f R.H.

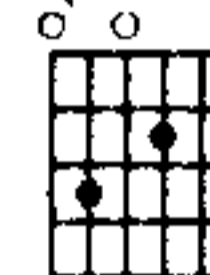
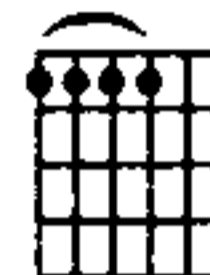
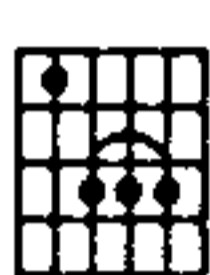
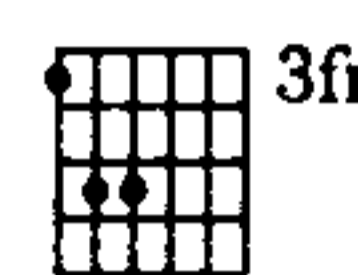
G5

G5/F

Bb

Ebsus4

D7(no3rd)



Musical staff with lyrics: wash a - way— the rain?— Black hole sun, won't you come?— Won't you come?—

wash

a - way—

the rain?—

Black hole

sun,

won't you come?—

Won't you come?—

1.

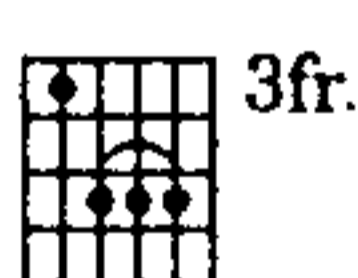
C

D

2.

C

Bb



Musical staff with lyrics: Won't you come?— Stut - ter - Black hole

Won't you come?—

Stut - ter -

Black hole

1 2 3 4 1 2 3 4

Musical staff with lyrics: sun, won't you come— and wash a - way— the rain?— Black hole

sun,

won't you come—

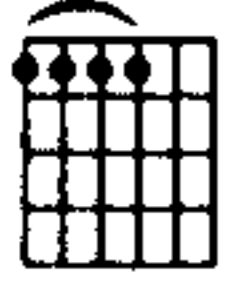
and

wash a - way—

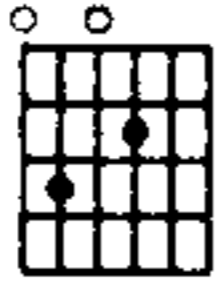
the rain?—

Black hole

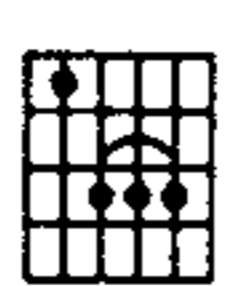
Ebsus4



D7(no3rd)



C



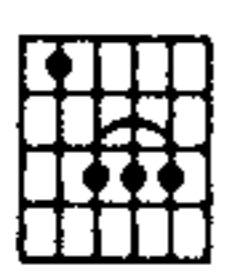
3fr.

Bb



sun, won't you come?_ Won't you come?_ (Black hole sun, black hole

D



5fr.

C



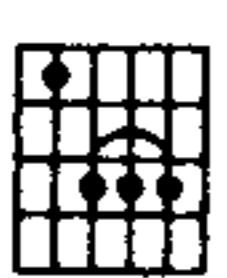
3fr.

Bb



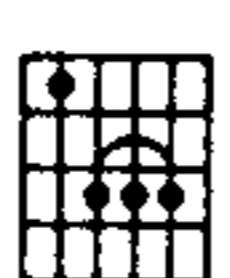
sun. Won't you come?_ Black hole sun, black hole

D



5fr.

C



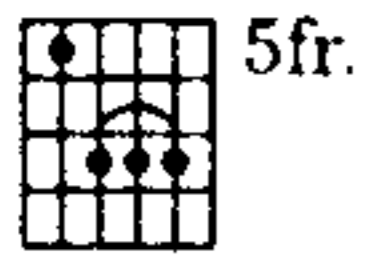
3fr.

Bb



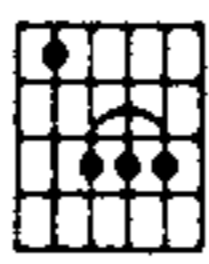
sun. Won't you come?_ Black hole sun, black hole

D



5fr.

C



3fr.

Bb



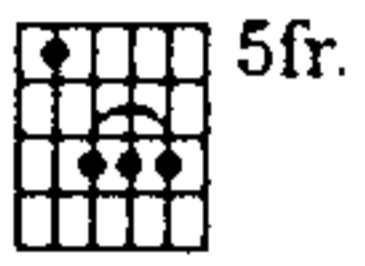
To Coda



sun. — Won't you come? — Black hole sun, — black hole

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'sun.' followed by a quarter rest, then a quarter note 'Won't', a quarter note 'you', a quarter note 'come?', and a quarter rest. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The time signature changes from 2/4 to 4/4 and back to 2/4.

D



5fr.

N.C.

F6/9sus#4



Play 6 times

sun.) —

(♩ = ♪)

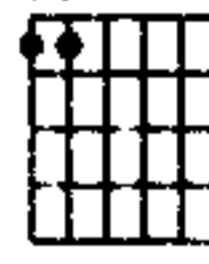
R.H.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'sun.)' followed by a quarter rest. The piano accompaniment includes a right-hand section labeled 'R.H.' with a melodic line. The time signature changes from 2/4 to 9/8 and back to 4/4.

F5



G5



5fr.

G6



12fr.

Bb6



10fr.

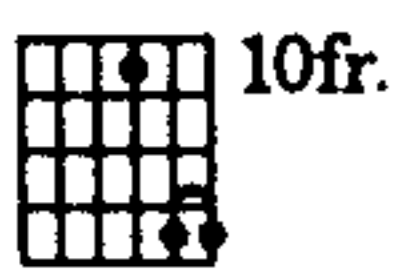
(♩ = ♪)

Hang my head, drown my fear, till you

mf

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'Hang my head,', a quarter note 'drown', a quarter note 'my fear,', and a quarter note 'till you'. The piano accompaniment includes a dynamic marking of *mf*. The time signature is 4/4.

F5



10fr.

Em



12fr.

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



all just dis - ap - pear. _____ Black hole

Coda

D 5fr. C 3fr. Bb

sun. — Won't you come? _____ Black hole sun, — black hole

D 5fr. C 3fr. Bb

sun. — Won't you come? _____ Black hole sun, — black hole

D



C



Bb



Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a melodic line with a slur over the final two measures.

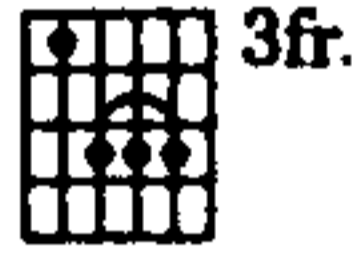
sun.— Won't you come?— Yeah.)

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

D



C



Bb



Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a melodic line with a slur over the final two measures.

Won't you come?—

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

D

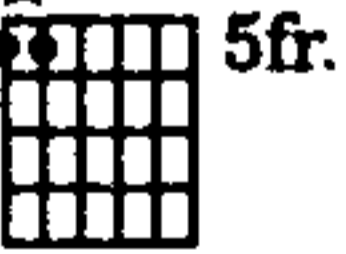


N.C.

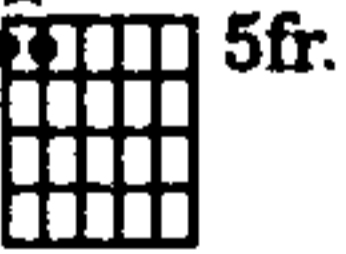
F6/9sus#4



F5



G5



Musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a melodic line with rests and a final note.

(♩ = ♩)

(♩ = ♩)

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line. The right hand part is labeled 'R.H.'.

The Day I Tried To Live

Words and Music by Chris Cornell

Slowly

N.C.

mp

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (indicated by two sharps) and 4/4 time. The music begins with a whole note chord in the bass staff, followed by a series of eighth notes in the bass staff and quarter notes in the treble staff. The tempo is marked 'Slowly' and the dynamics are 'mp'.

The second system of musical notation continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes in the bass staff and quarter notes in the treble staff. The tempo remains 'Slowly'.

Moderately slow

(♩ = ♪)

mf

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a whole note chord in the bass staff, followed by a series of eighth notes in the bass staff and quarter notes in the treble staff. The tempo is marked 'Moderately slow' and the dynamics are 'mf'.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes in the bass staff and quarter notes in the treble staff. The tempo remains 'Moderately slow'.

N.C.

woke the same _____ as an - y oth - er day - ex - cept a voice -
 Words you say _____ nev - er seem - to live - up to the ones -

mf

_____ was in - my _____ head. _____ It said
 _____ in - side - your _____ head. _____ The

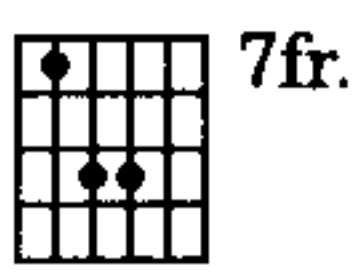
seize the day, _____ pull the trig - ger, drop the blade - and
 lives we make _____ nev - er seem - to ev - er get - us

B5 Bb5 A5

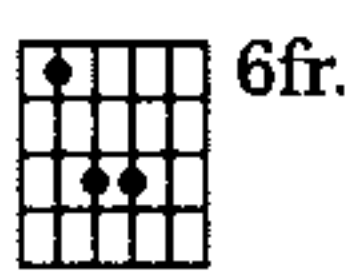
watch the roll - ing heads. _____ The
 an - y - where - but dead. _____ The

f

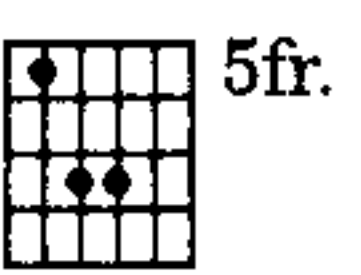
E5



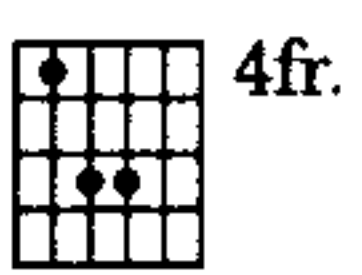
E \flat 5



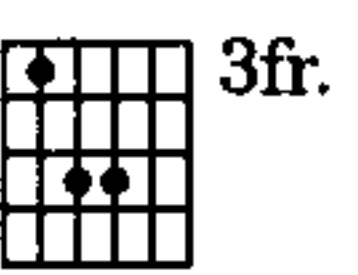
D5



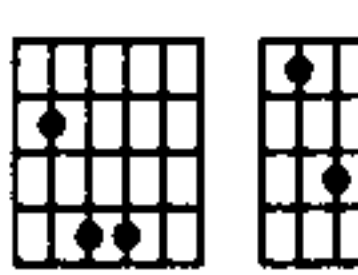
D \flat 5



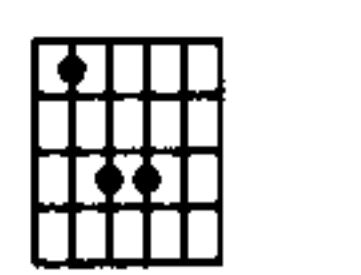
C5



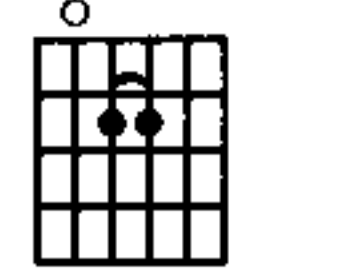
B5



B \flat 5



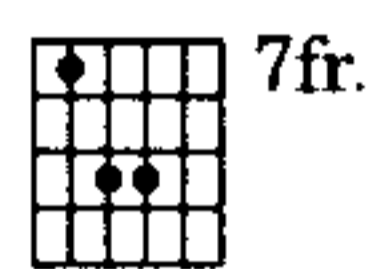
A5



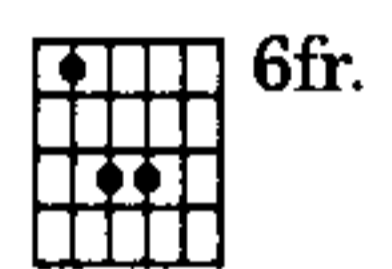
day I tried to live, — I stole a thou - sand beg - gars' change. and
day I tried to live, — I wal - lowed in — the blood. and mud — with

Play 1st time only

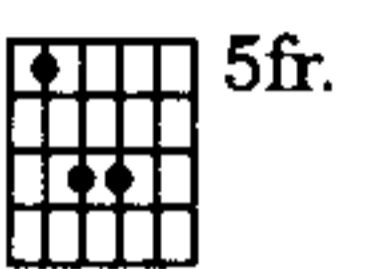
E5



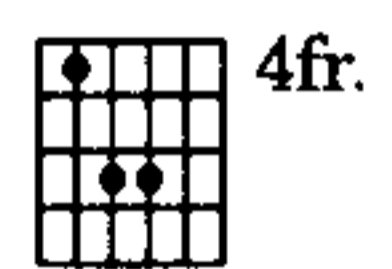
E \flat 5



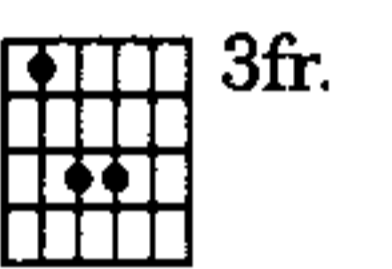
D5



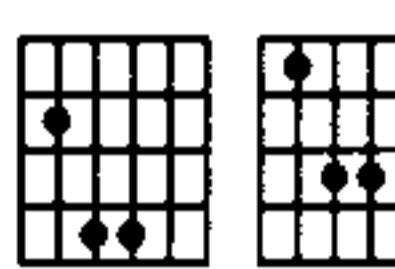
D \flat 5



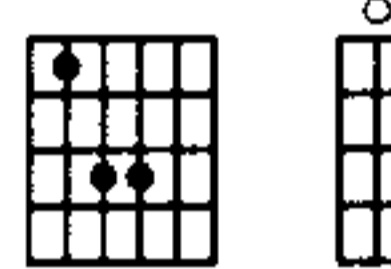
C5



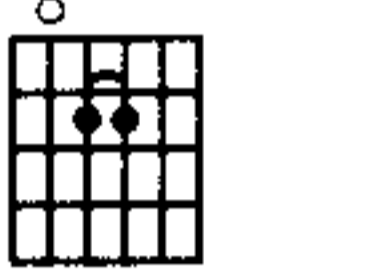
B5



B \flat 5

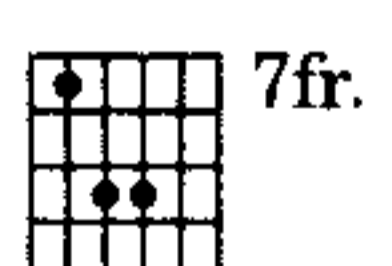


A5

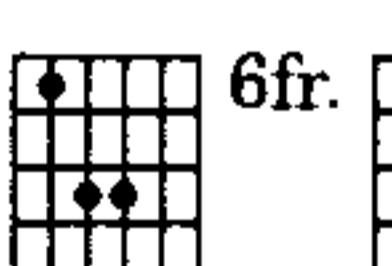


gave it to — the rich, — yeah. The
all the oth - er pigs, —

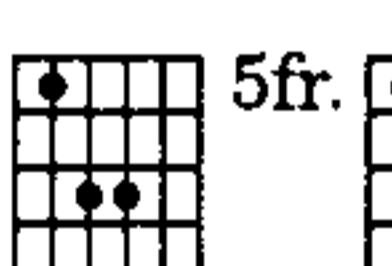
E5



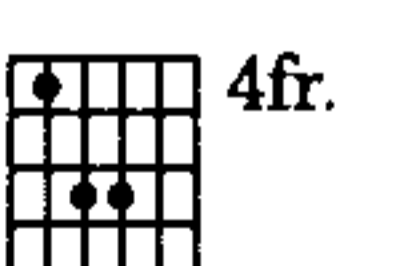
E \flat 5



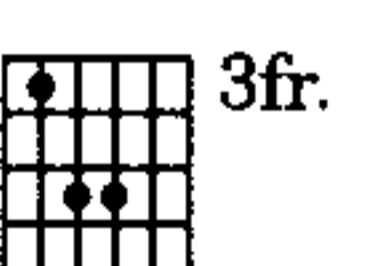
D5



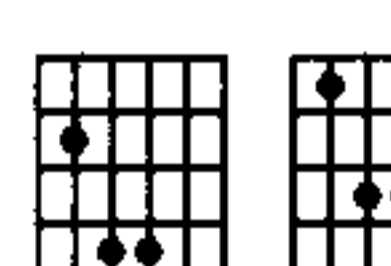
D \flat 5



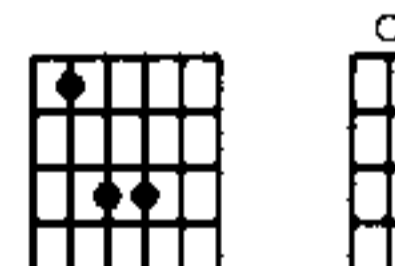
C5



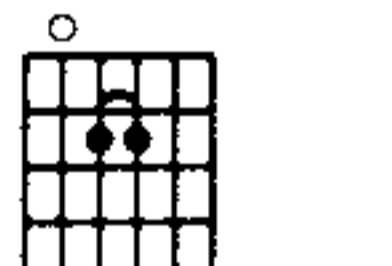
B5



B \flat 5

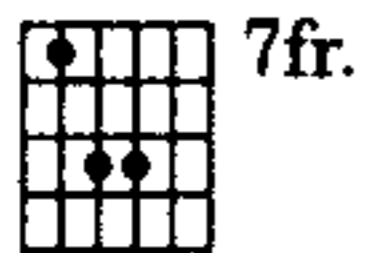


A5



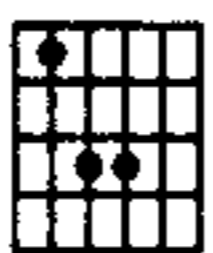
day I tried — to win, — I dan - gled from — the pow - er lines — and

E5



7fr.

E \flat 5



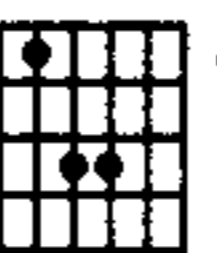
6fr.

D5



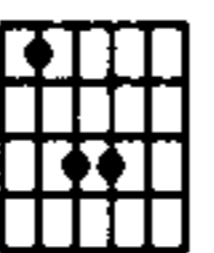
5fr.

D \flat 5



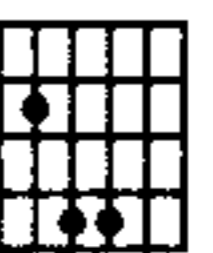
4fr.

C5

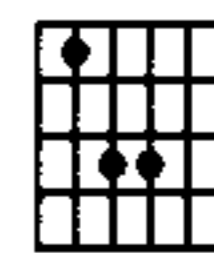


3fr.

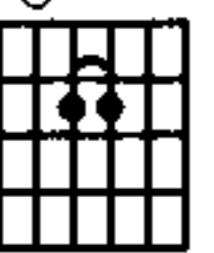
B5



B \flat 5



A5

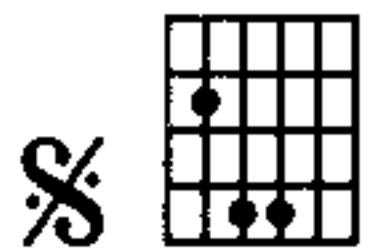


let the mar - tyrs stretch,

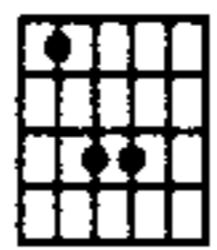
yeah. _____
yeah. _____ }

Sing - ing

B5

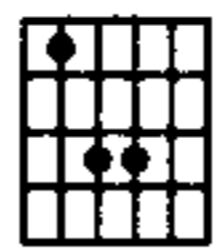


C5



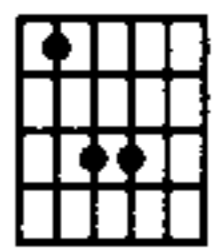
3fr.

E5



7fr.

C \sharp 5

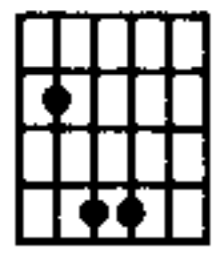


4fr.

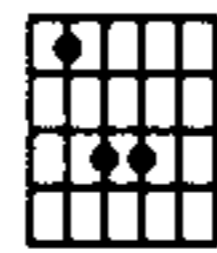
one more time. a - round - might do it.

One more time - a - round - might make it.

B5

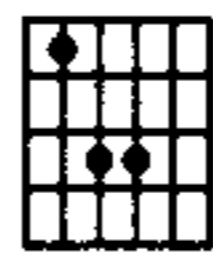


C5



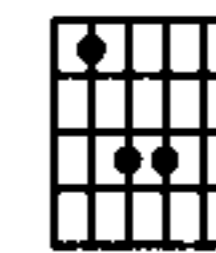
3fr.

E5



7fr.

C \sharp 5

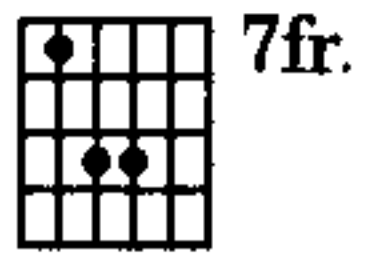


4fr.

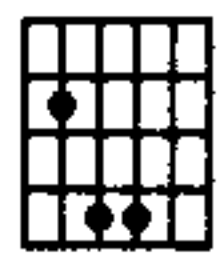
One more time. a - round - might do it.

One more time - a - round - might make it. The day -

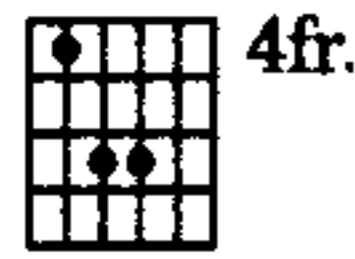
E5



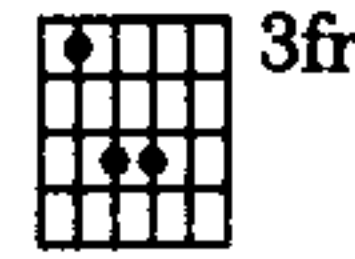
B5



C#5



C5

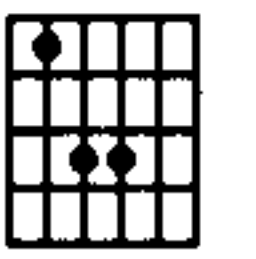


B5

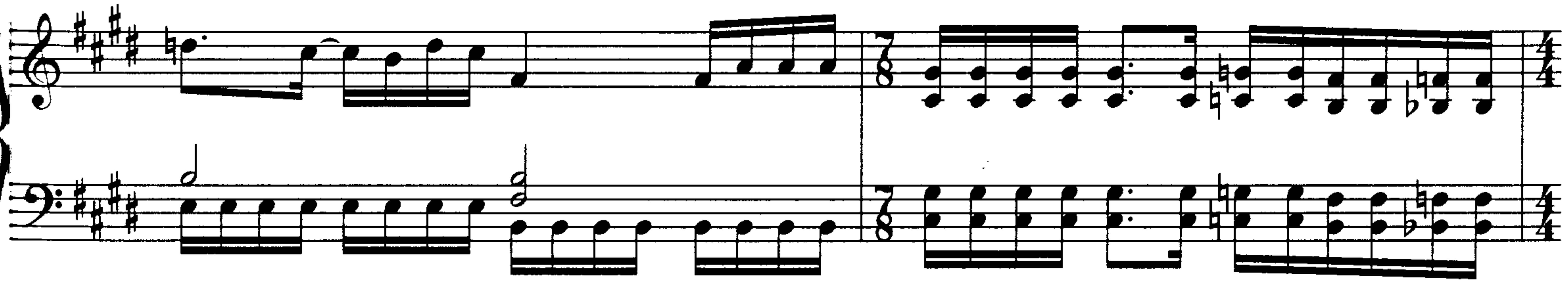


To Coda

Bb5

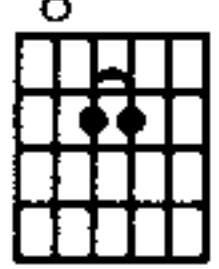


I tried to live,



1.

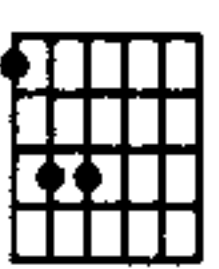
A5



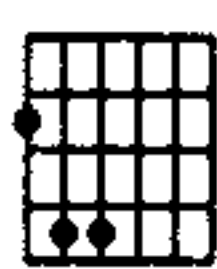
Ab5



G5

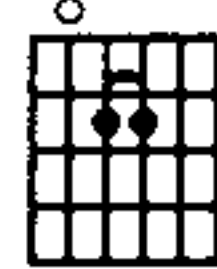


F#5

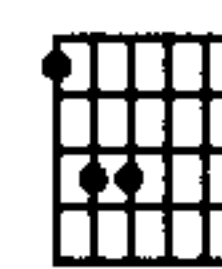


2.

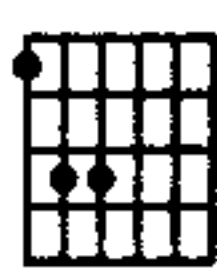
A5



Ab5



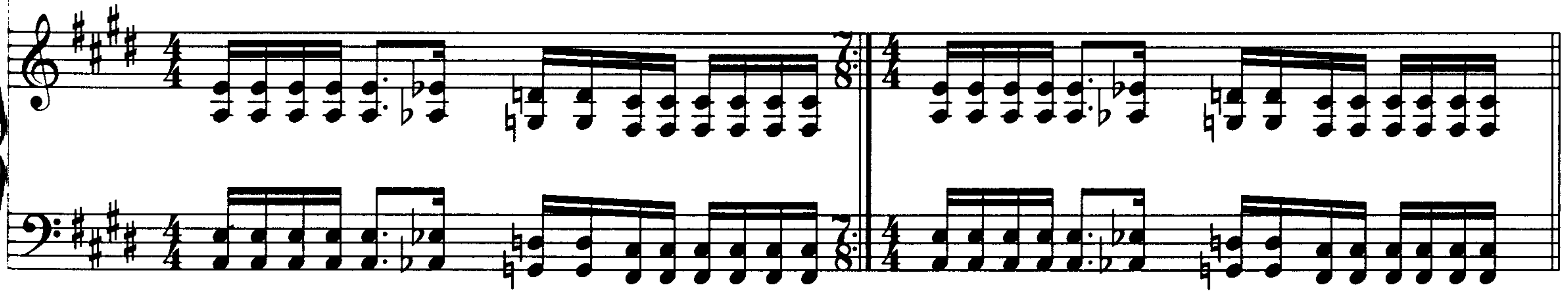
G5



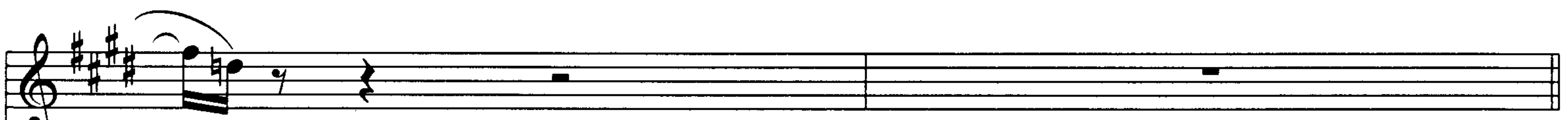
F#5



yeah. yeah. I tried...



N.C.



N.C.

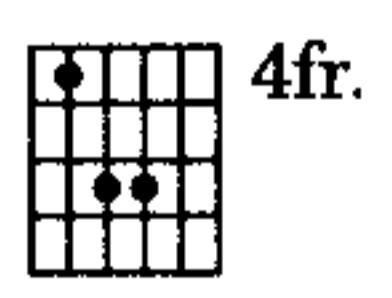
Play 3 times

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. A first ending bracket labeled 'I' spans the final two measures of the system.

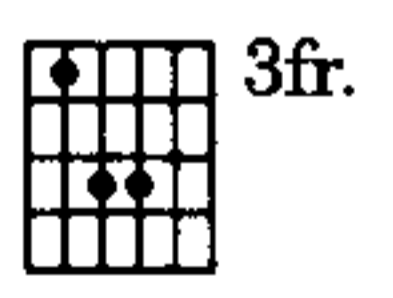
N.C.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "woke the same _____ as an - y oth - er day;— you know,— I". The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. A first ending bracket labeled 'I' spans the final two measures of the system.

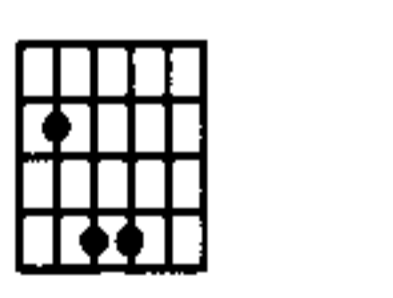
C#5



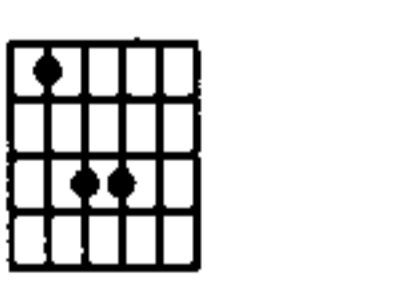
C5



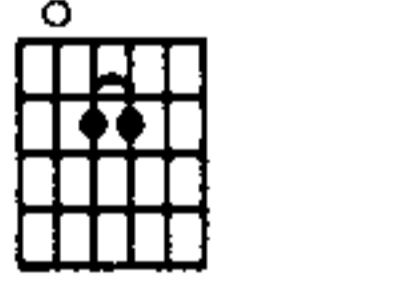
B5



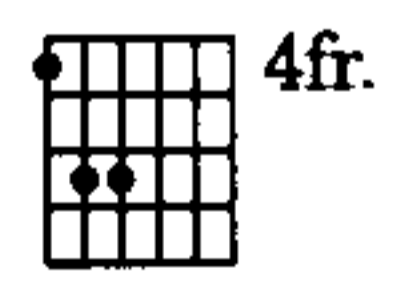
Bb5



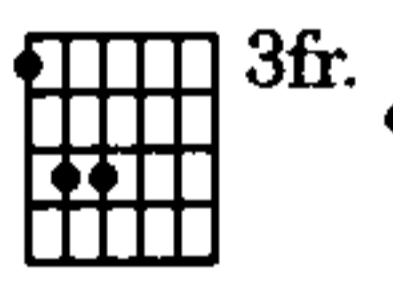
A5



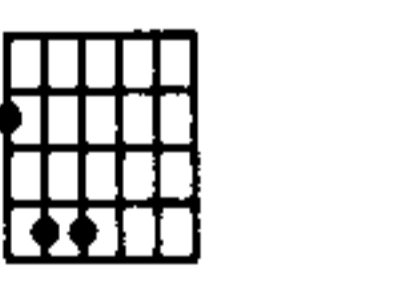
Ab5



G5

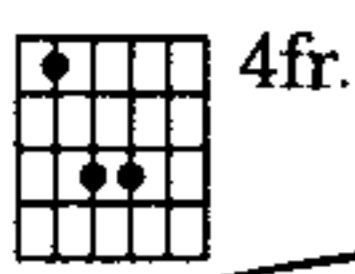


F#5

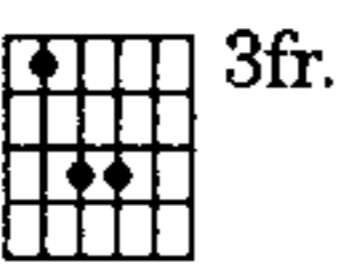


The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "should have stayed_ in bed._____ Oh.—". The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. A first ending bracket labeled 'I' spans the final two measures of the system.

C#5



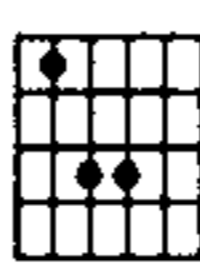
C5



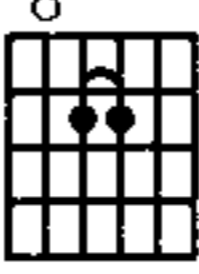
B5



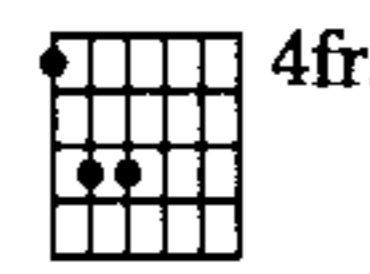
Bb5



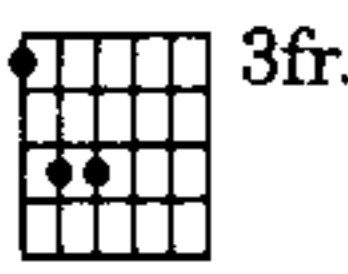
A5



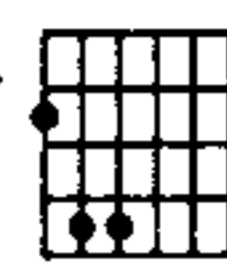
Ab5



G5



F#5

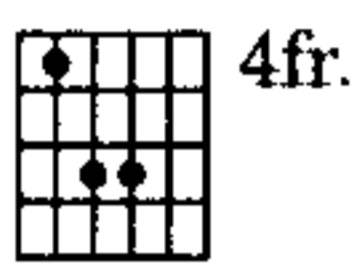


Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. It contains a melodic line with a slur over the first few notes and a whole rest in the 4/4 section.

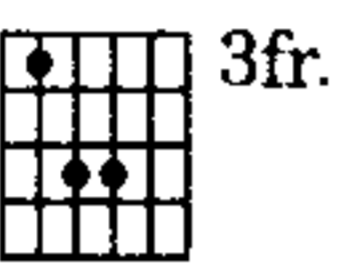
The

Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.

C#5



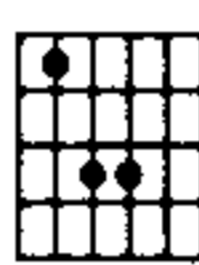
C5



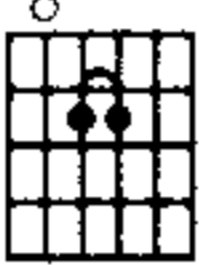
B5



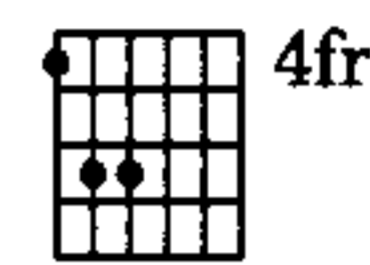
Bb5



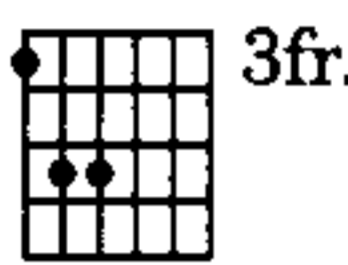
A5



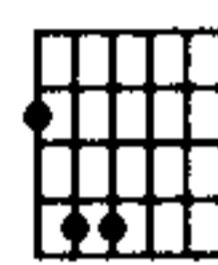
Ab5



G5



F#5

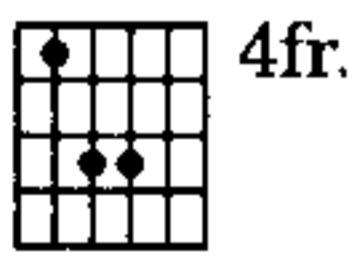


Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It contains a melodic line with a slur over the first few notes and a whole rest in the 4/4 section.

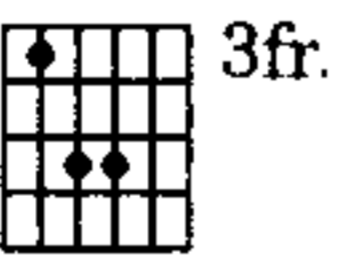
I day tried to win, I wal-lowed in the blood and mud with

Piano accompaniment for the second system, featuring a steady eighth-note bass line and chords in the right hand.

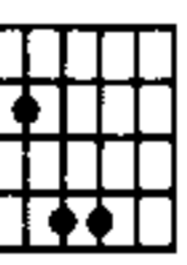
C#5



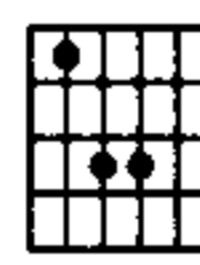
C5



B5



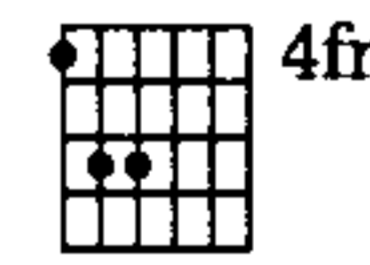
Bb5



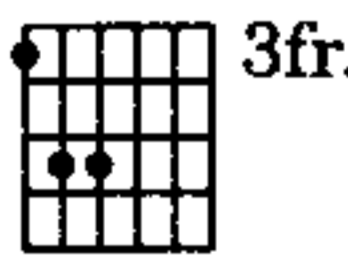
A5



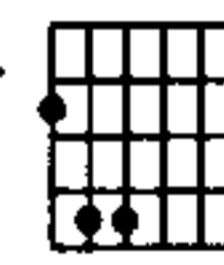
Ab5



G5



F#5

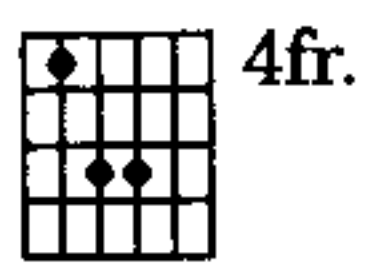


Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. It contains a melodic line with a triplet of eighth notes and a slur over the first few notes, and a whole rest in the 4/4 section.

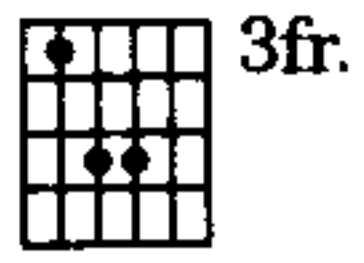
all the oth - er pigs. And

Piano accompaniment for the third system, featuring a steady eighth-note bass line and chords in the right hand.

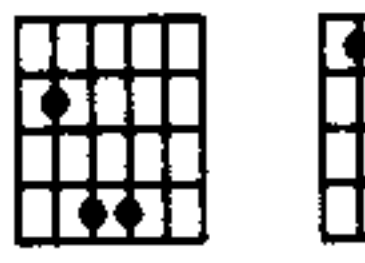
C#5



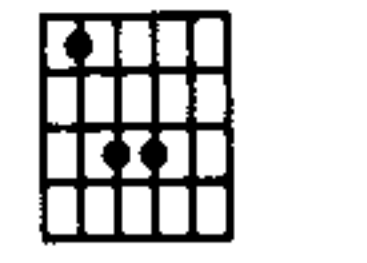
C5



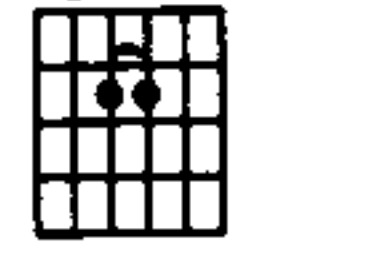
B5



Bb5



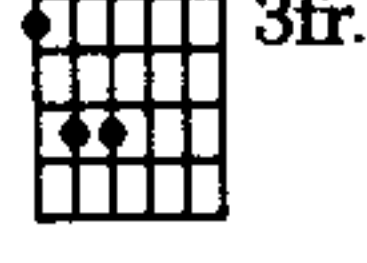
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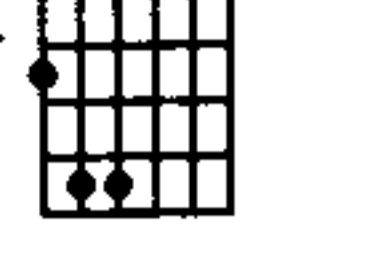
Ab5



G5



F#5

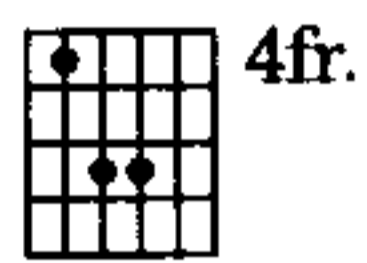


learned that I— was a liar.—
(One more time— a - round.—

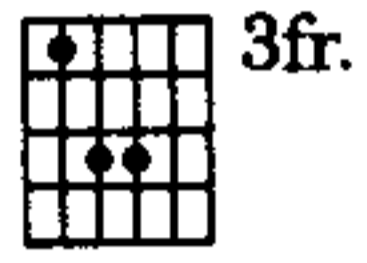
I learned that I— was a liar.—
One more time— a - round.—

I

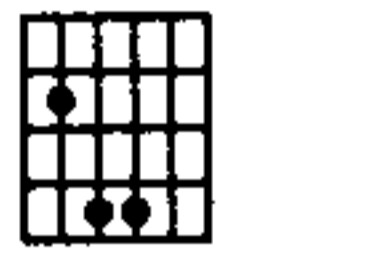
C#5



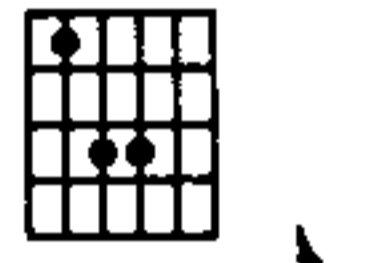
C5



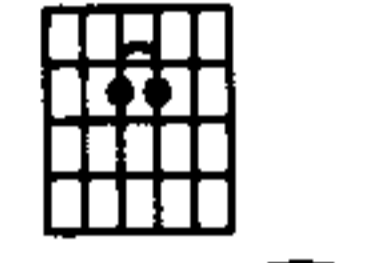
B5



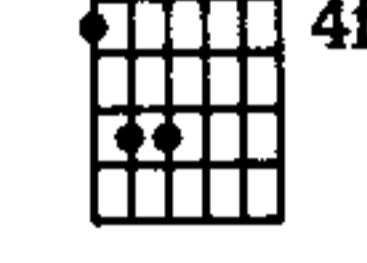
Bb5



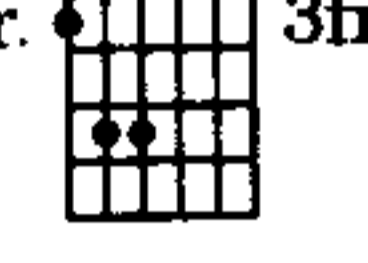
A5



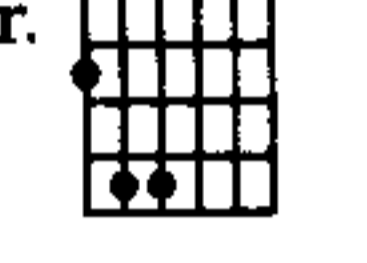
Ab5



G5



F#5



D.S. al Coda

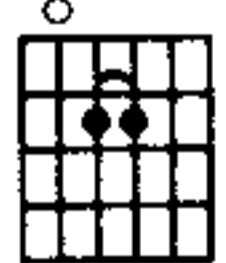


learned that I— was a liar.—
One more time— a - round.—

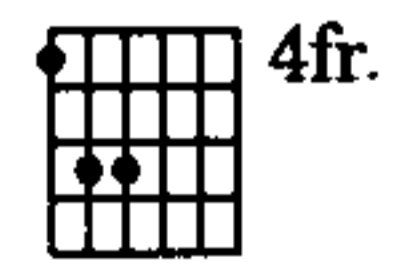
I learned that I— was a liar.—
One more time— a - round.)—

Sing-ing

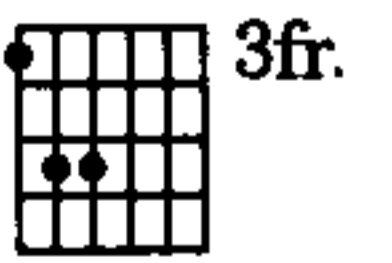
A5



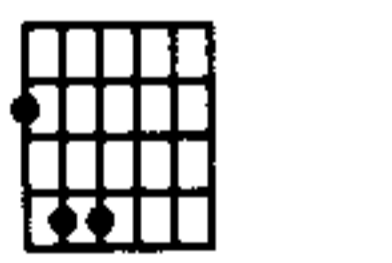
Ab5



G5



F#5



Coda

N.C.

yeah._____

Just like you._____

Mm._____

mf

Just like you.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a melodic phrase in 4/4 time, followed by a 7/8 time signature change and a continuation of the melody. The lyrics "Just like you." are written below the vocal line. The middle staff is the piano's right hand in treble clef, providing harmonic support with sustained chords. The bottom staff is the piano's left hand in bass clef, playing a rhythmic accompaniment of eighth notes.

One more time - a - round.

The second system continues the musical score with three staves. The vocal line (top staff) has a rest in the first measure, followed by a melodic phrase in 7/8 time. The lyrics "One more time - a - round." are written below. The piano accompaniment (middle and bottom staves) continues with the same harmonic and rhythmic patterns as the first system.

One more time - a - round.

The third system also consists of three staves. The vocal line (top staff) has a rest in the first measure, followed by a melodic phrase in 7/8 time. The lyrics "One more time - a - round." are written below. The piano accompaniment (middle and bottom staves) continues with the same harmonic and rhythmic patterns.

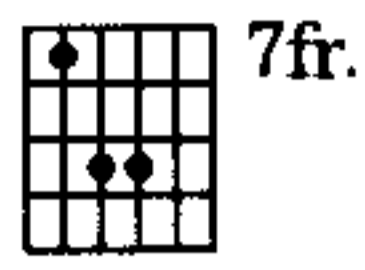
The fourth system consists of three staves, primarily piano accompaniment. The top staff (vocal line) has a whole note chord in the second measure. The middle staff (piano right hand) has a whole note chord in the second measure. The bottom staff (piano left hand) continues with a melodic line that concludes with a half note in the second measure.

Fell On Black Days

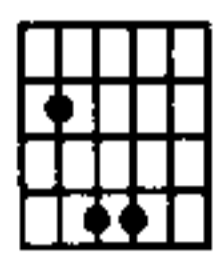
Words and Music by Chris Cornell

Moderately

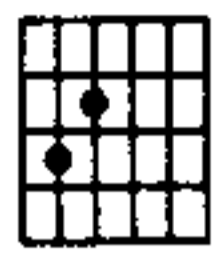
E5



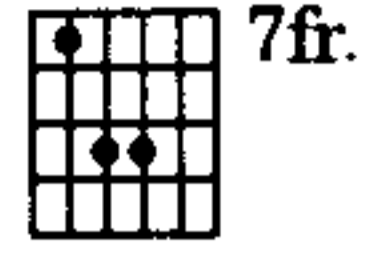
B5



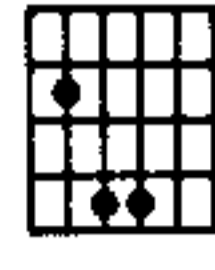
C



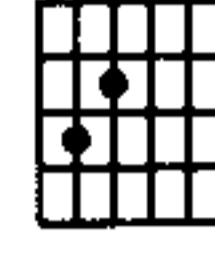
E5



B5

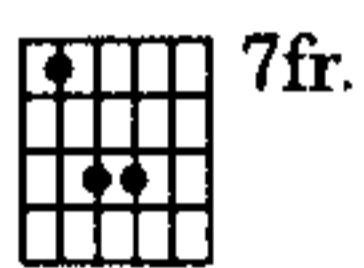


C

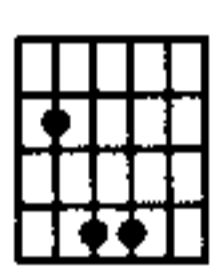


mf

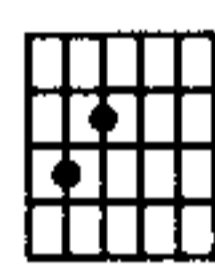
E5



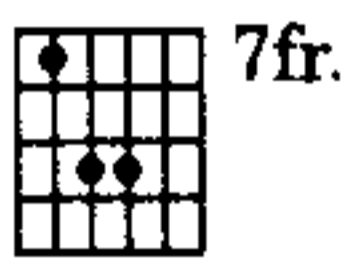
B5



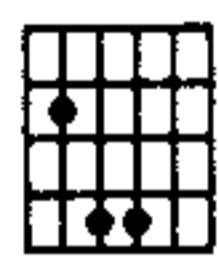
C



E5



B5



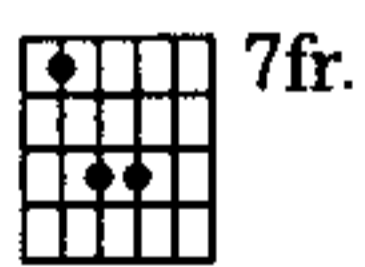
C



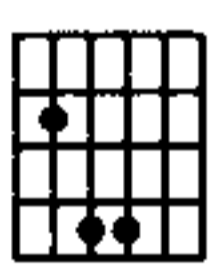
Cmaj7



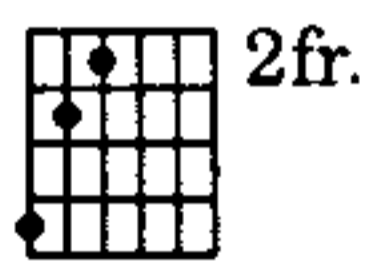
E5



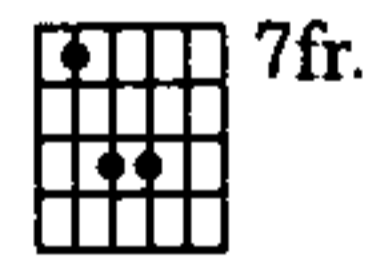
B5



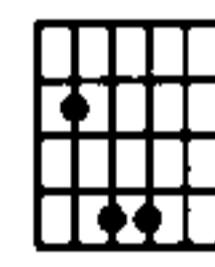
Am



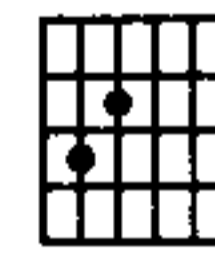
E5



B5



C



What - so - ev - er I've feared — has come — to light. —
 Whom - so - ev - er I've cured, — I've sick - ened now. —
 To what you want - ed to see — good, has made — you blind. —

E5

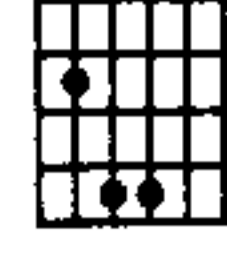
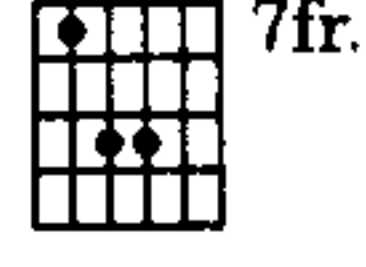
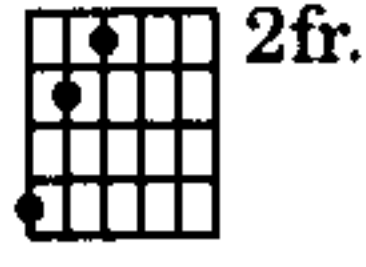
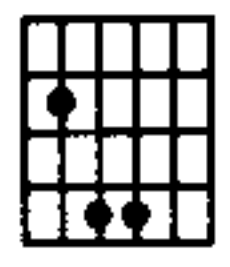
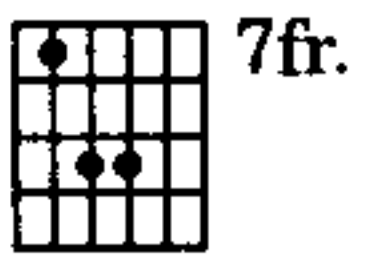
B5

Am

E5

B5

C



And what - so - ev - er I've fought - off - be - come - my life.
 And whom - so - ev - er I've cra - dled, I've put - you down.
 And what you want - ed to be - yours, has made - it mine.



E5

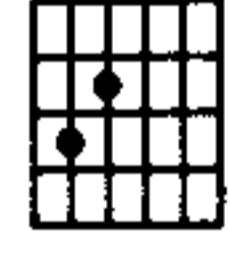
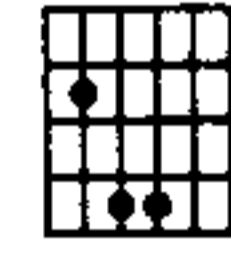
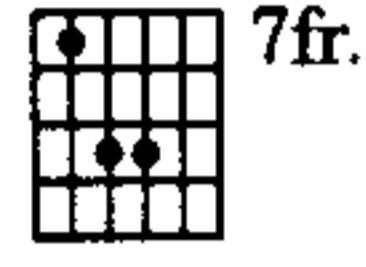
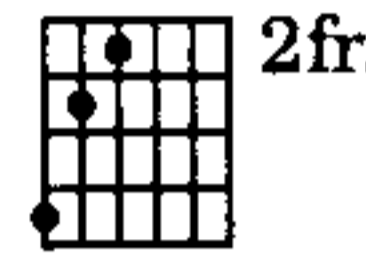
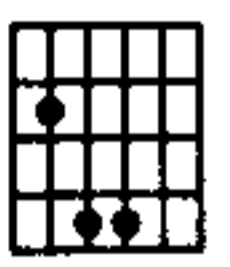
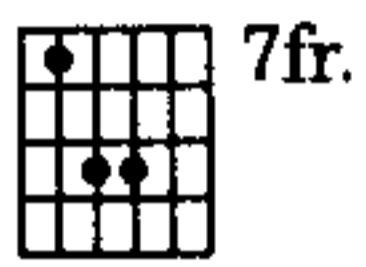
B5

Am

E5

B5

C



I'm a Just - when ev - 'ry day - seemed to greet - me with a
 So don't - you lock - up some - thing but I can't see - it in the
 I'm a search - light soul - they say, that you want - ed to see



E5

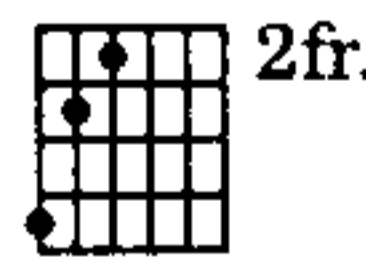
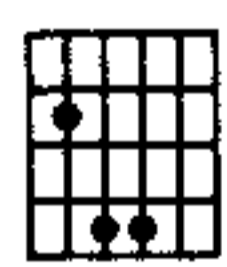
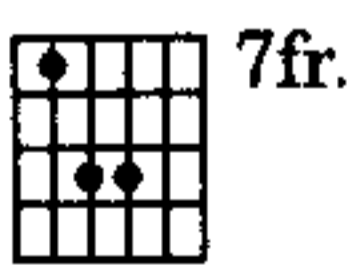
B5

Am

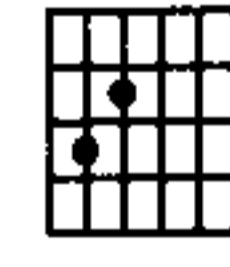
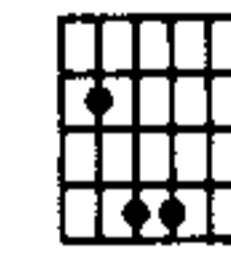
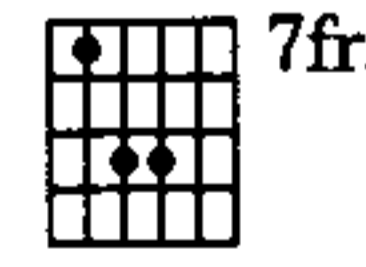
E5

B5

C



To Coda



smile, - sun - spots have fad - ed, now I'm do - ing time.
 night, - I'm - on - ly fak - ing when I get - it right,
 fly, - Hands - are for skak - ing,



E5 7fr.

B5

C

E5 7fr.

B5

E5 7fr.

B5

Now when I'm do - ing time. }
I get it right. }

A5

D5 5fr.

Cmaj7

'Cause I fell

1.

E5 7fr.

B5

C

E5 7fr.

B5

C

on black days. I fell

E5 7fr.

B5

C

E5 7fr.

B5

C

Cmaj7

on black days.

2.

E5 7fr. B5 Am 2fr. E5 7fr. B5 C

on black days. I fell

E5 7fr. B5 Am 2fr. E5 7fr. B5 C D5 5fr.

on black days. How would I

E5 7fr. B5 C E5 7fr. B5 C D5 5fr.

know— that this could be— my fate?— How would I

E5 7fr. B5 C E5 7fr. B5 C

know— that this could be— my fate?—

N.C.

Ooh.

D.S. al Coda



3.

E5

B5

C

E

B

E

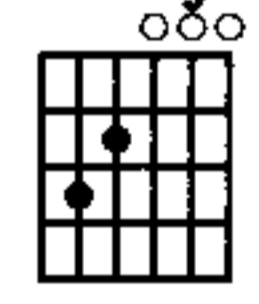
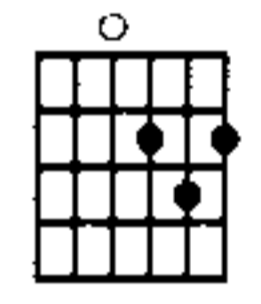
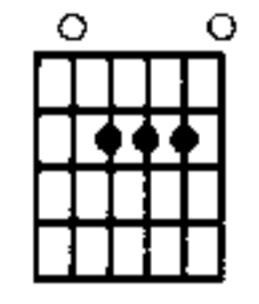
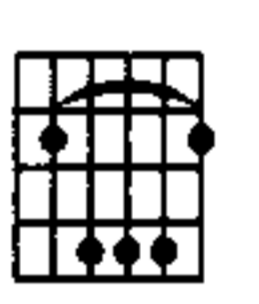
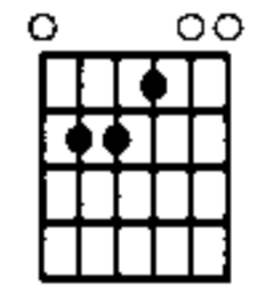
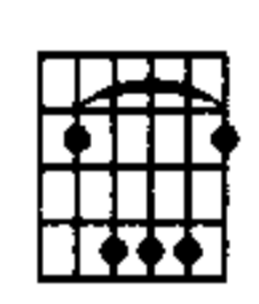
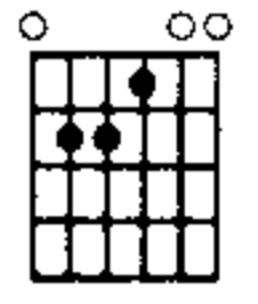
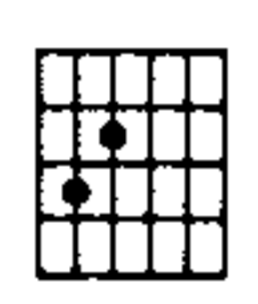
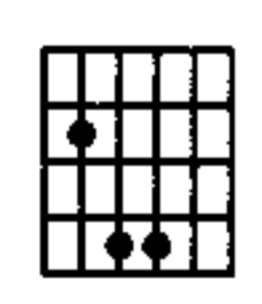
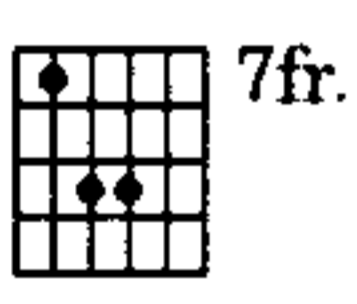
B

A

D

Cmaj7

Coda



no, not ty - ing.

no, not ty - ing.

I

E

B

E

B

A

D

Cmaj7

sure don't mind - a change.

I

E B E B

sure don't mind — a change.

A D Cmaj7

Yeah, — I sure don't mind, —

E B E B A D Cmaj7

sure don't mind — a change.

Freely

I sure don't mind a change. 'Cause I fell

Tempo I

E5

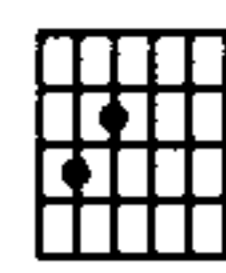
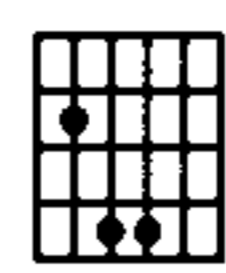
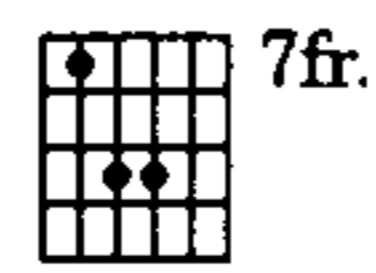
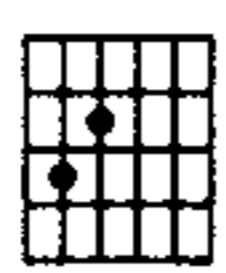
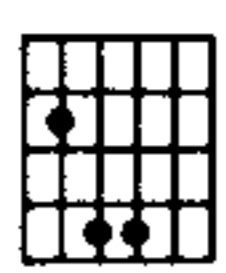
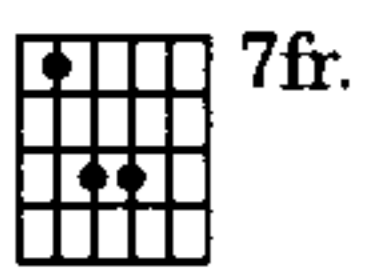
B5

C

E5

B5

C



on _____ black days. _____ I fell

E5

B5

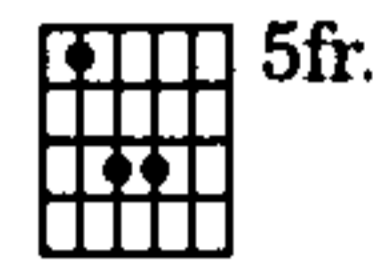
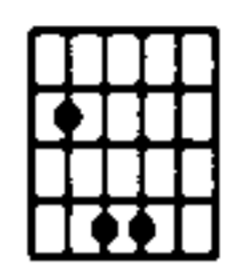
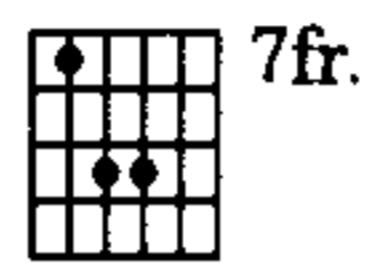
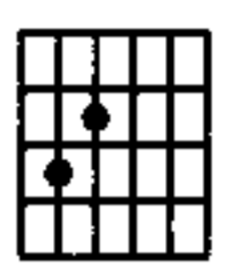
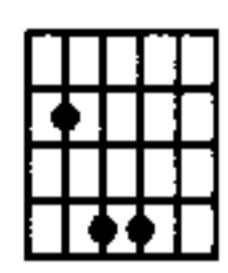
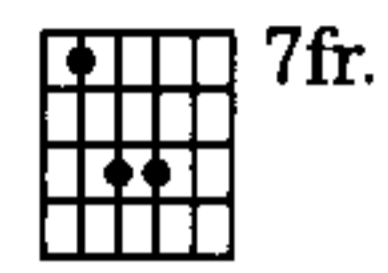
C

E5

B5

C

D5



on _____ black days. _____ How would I

E5

B5

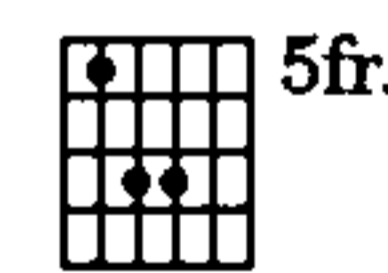
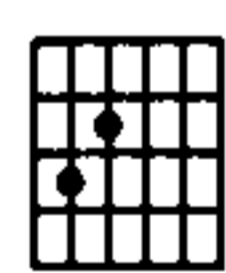
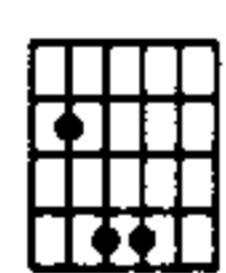
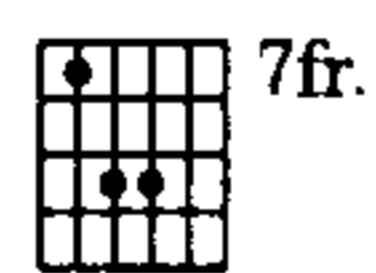
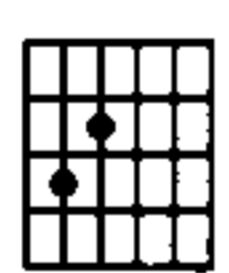
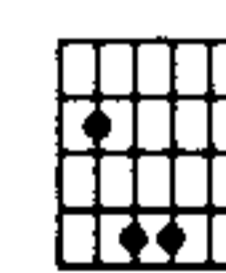
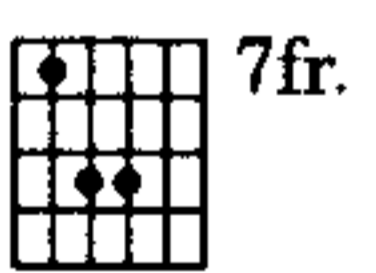
C

E5

B5

C

D5



know— that this could be— my fate? _____ How would I

E5

B5

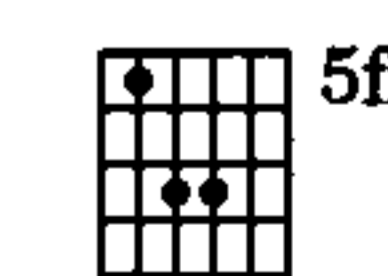
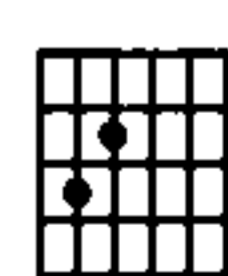
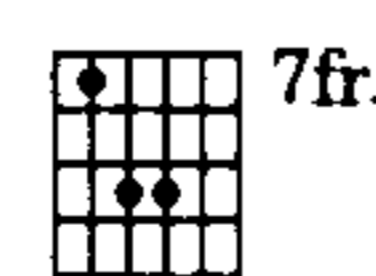
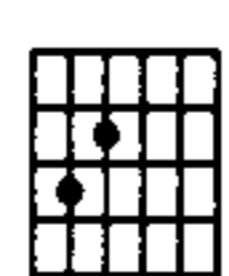
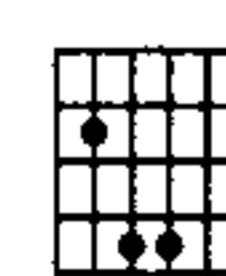
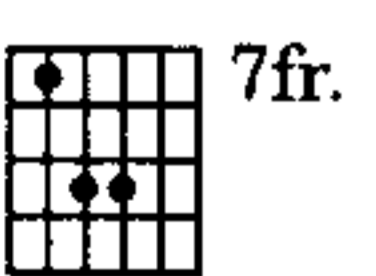
C

E5

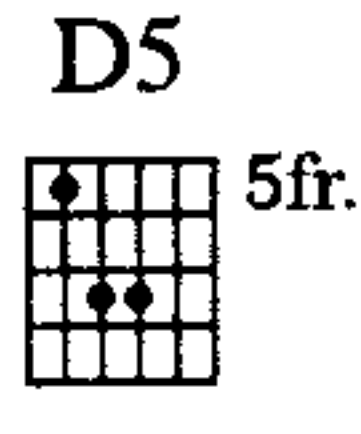
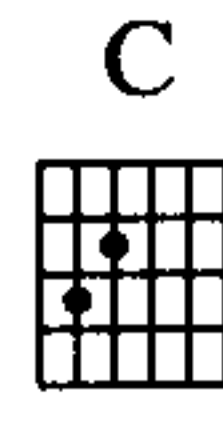
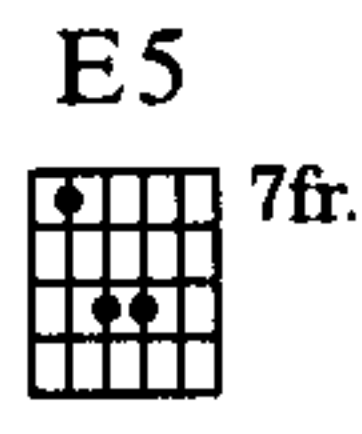
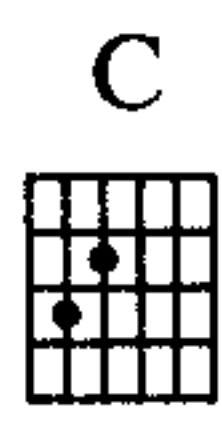
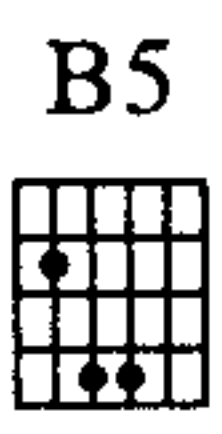
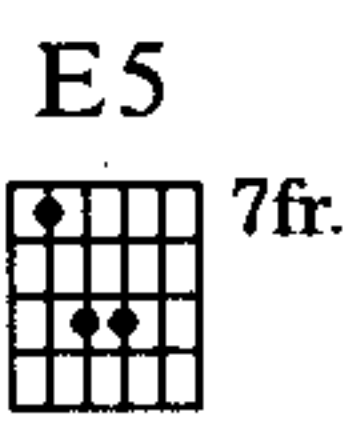
B5

C

D5



know— that this could be— my fate? _____ How would I

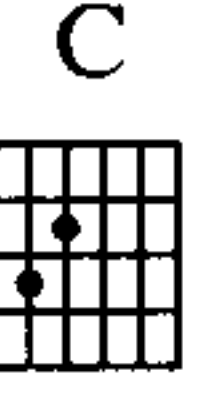
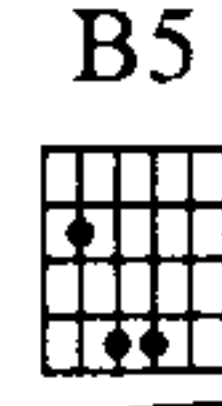
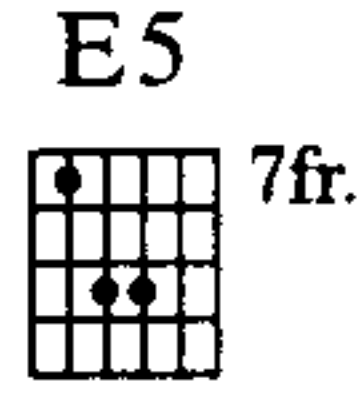
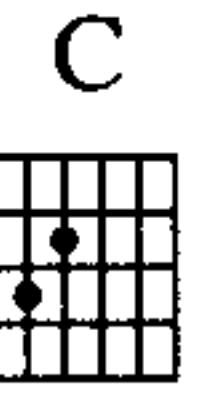
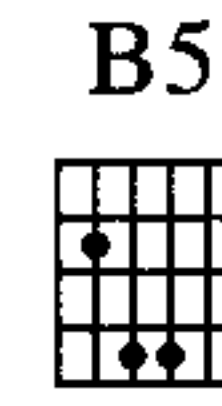
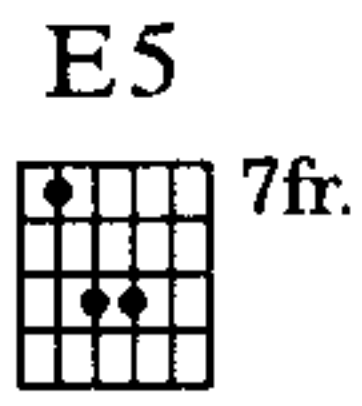


know

that this could be my

fate?

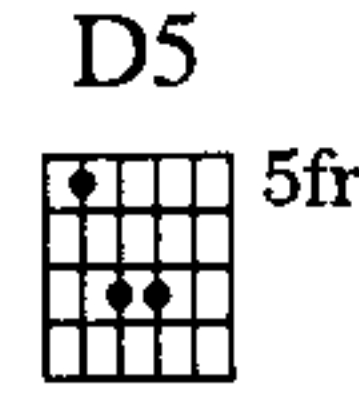
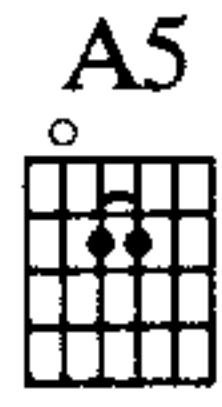
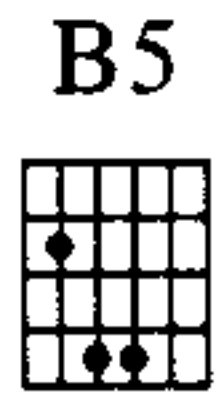
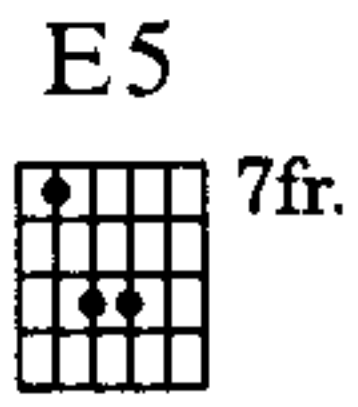
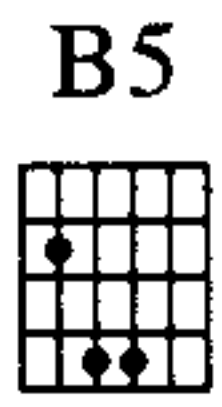
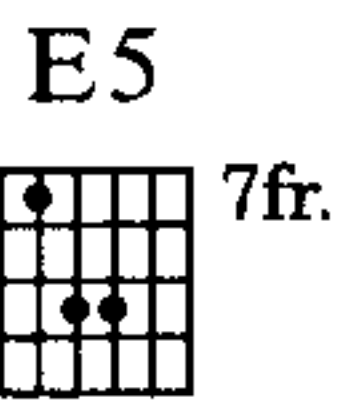
How would I



know

that this could be my

fate?



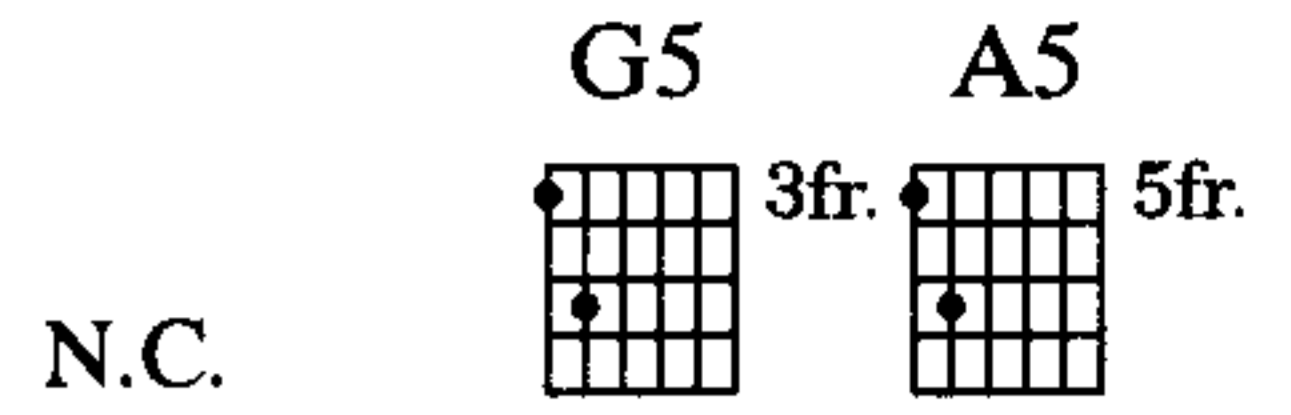
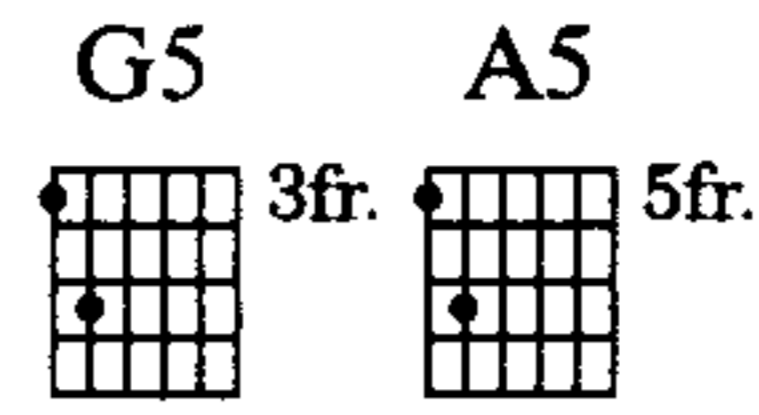
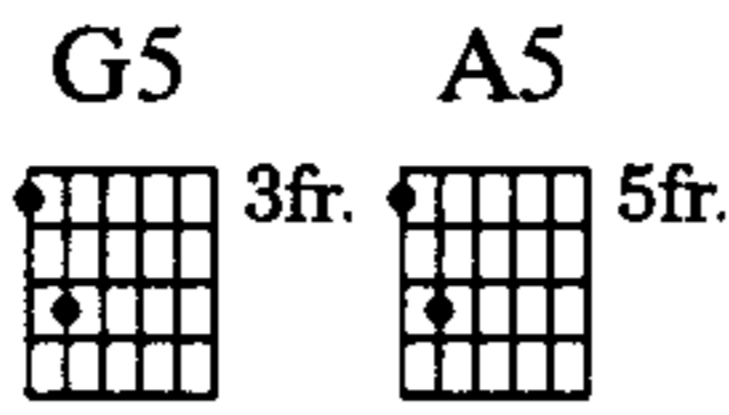
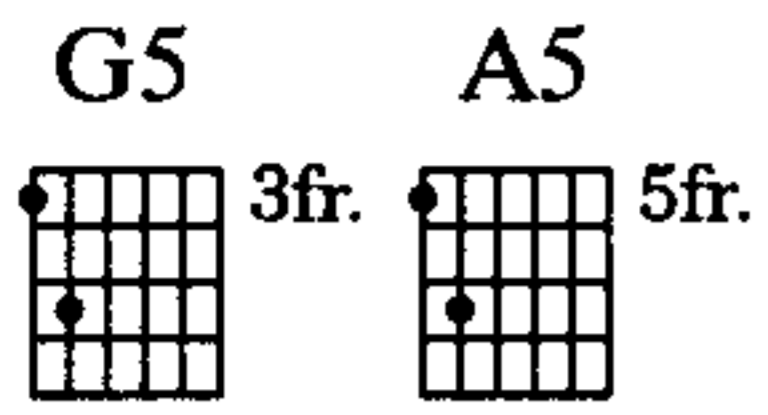
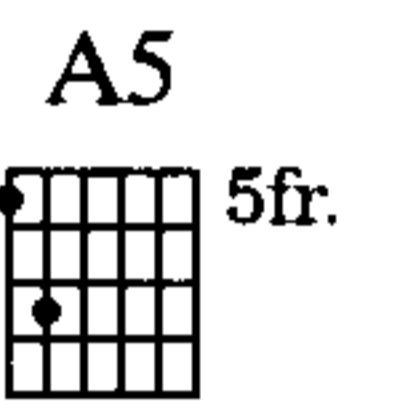
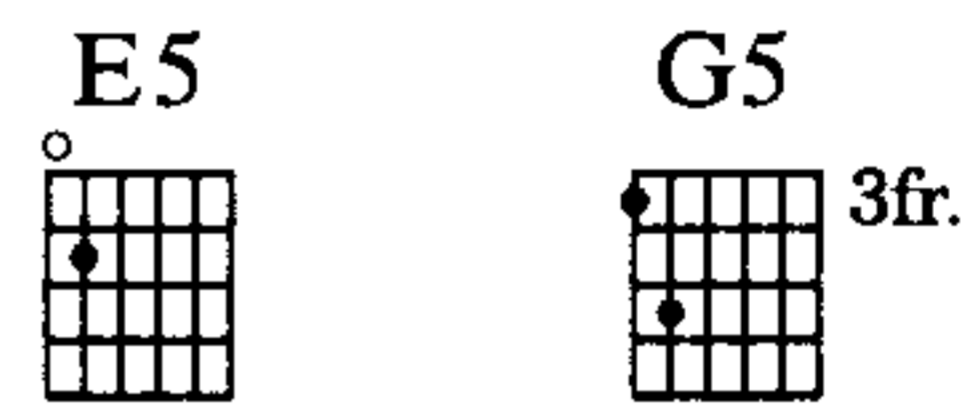
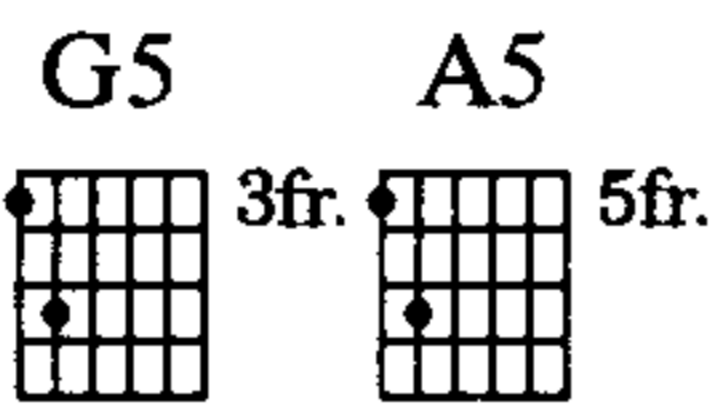
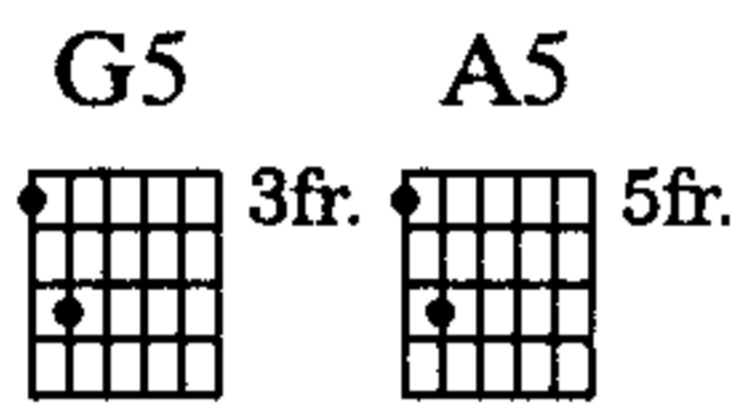
Freely

I sure don't mind a change.

My Wave

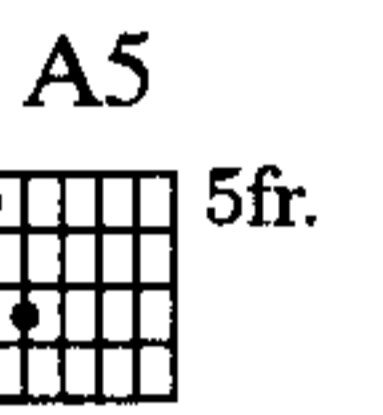
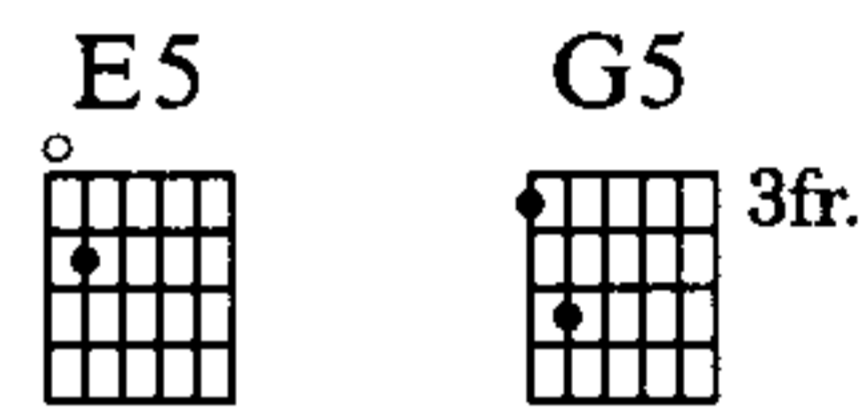
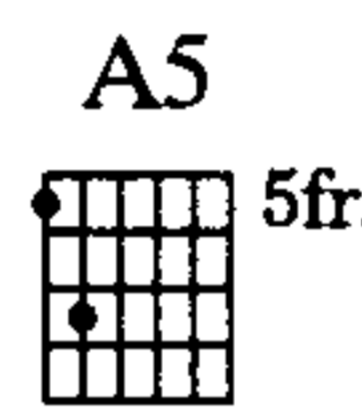
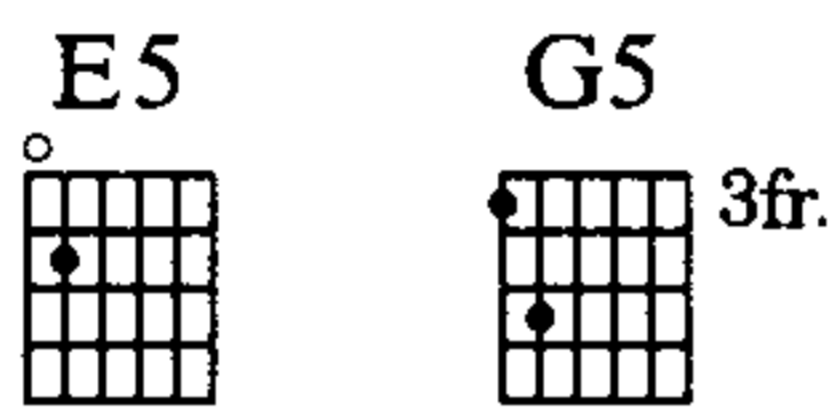
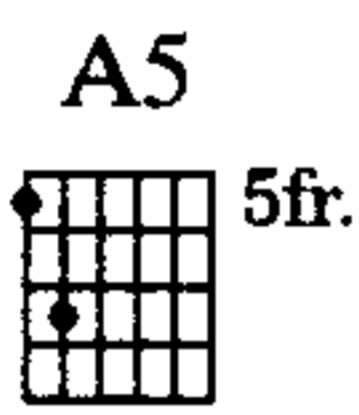
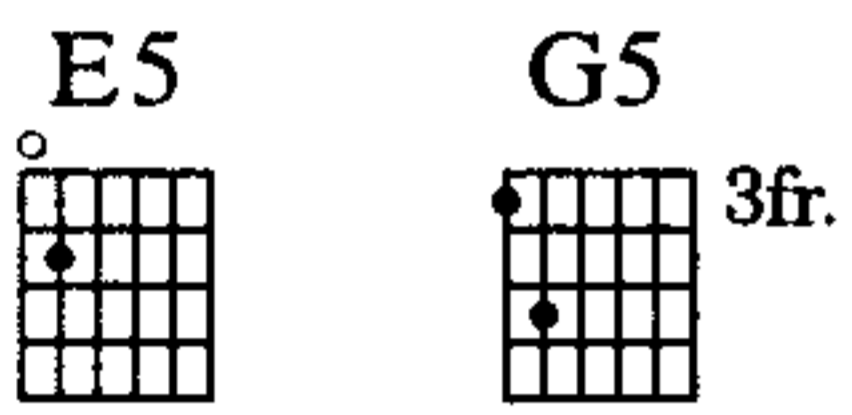
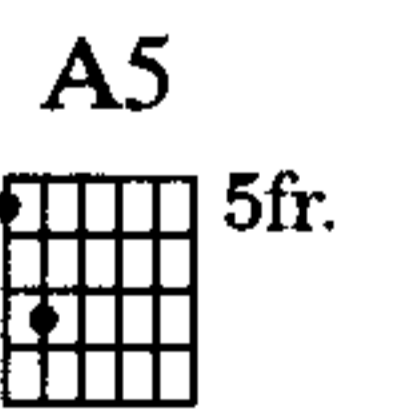
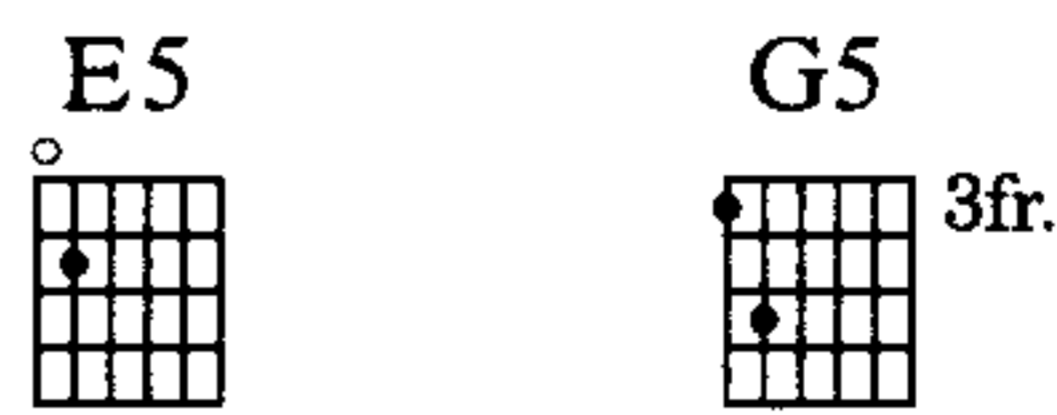
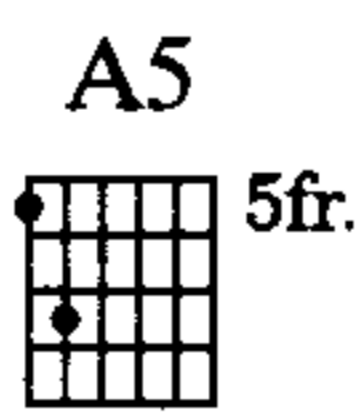
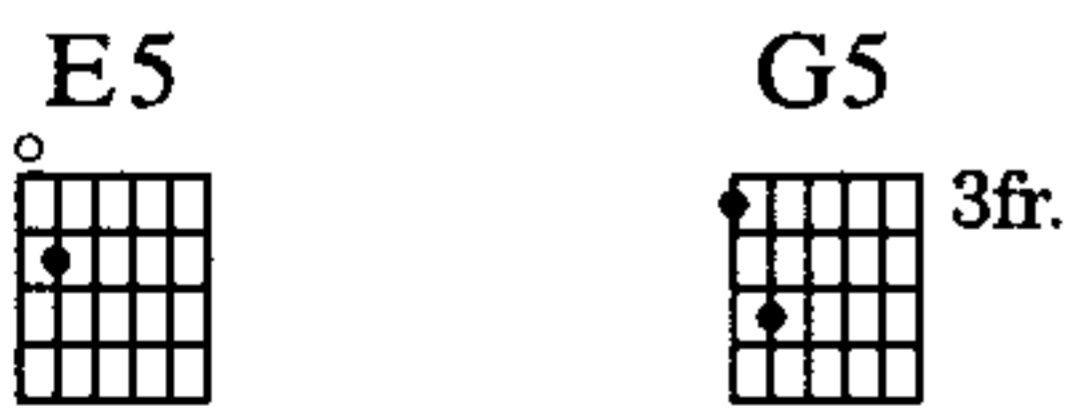
Words by Chris Cornell
Music by Chris Cornell and Kim Thayil

Moderately

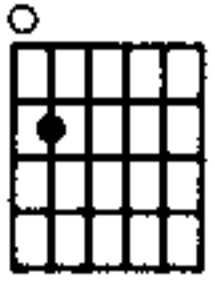
N.C.

N.C.

1. Take, — if you want — a slice, if you want — a
2.3. Cry, — if you want — to cry, if it helps — you

E5

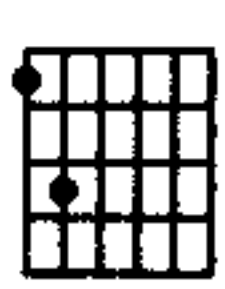


G5



3fr.

A5



5fr.

E5

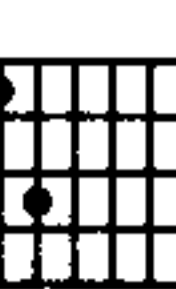


G5



3fr.

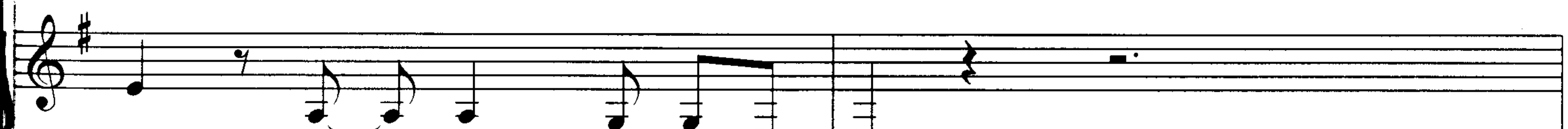
A5



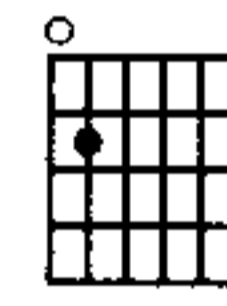
5fr.



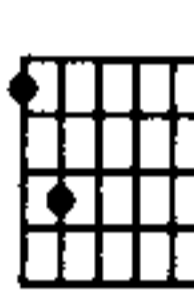
piece, if it feels al - right.
see, if it clears your eyes.



E5

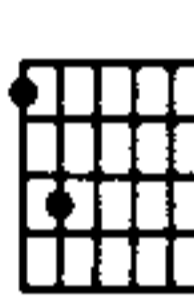


G5



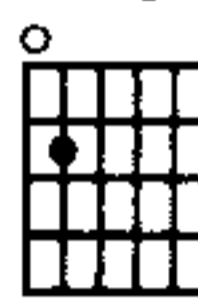
3fr.

A5

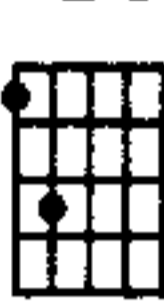


5fr.

E5

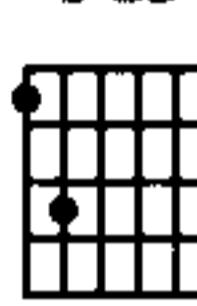


G5



3fr.

A5



5fr.



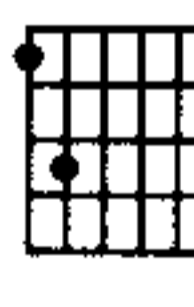
Break, if you like the sound, if it gets you
Hate, if you want to hate, if it keeps you



E5

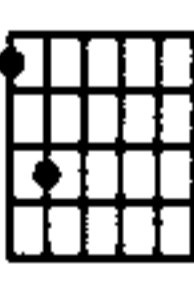


G5



3fr.

A5



5fr.

E5

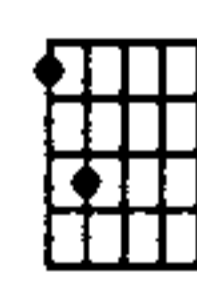


G5



3fr.

A5



5fr.



up, if it takes you down.
safe, if it makes you brave.



E5 G5 3fr. A5 5fr. E5 G5 3fr. A5 5fr.

1. Share, — if it makes — you sleep, if it sets you
 2. Pray, — if if you want — to a pray, if if you — like — to
 3. Take, if you you want — a slice, if if you — want — a

* Substitute cue notes 2nd and 3rd times.

E5 G5 3fr. A5 5fr. E5 G5 3fr. A5 5fr. N.C. G5 3fr. A5 5fr.

free, — if it helps — you breathe. } Don't come o - ver here,
 kneel, — if you like — to lay. — }
 piece, — if it feels — al - right. — }

1. N.C. G5 3fr. A5 5fr. N.C. G5 3fr. A5 5fr. N.C. G5 3fr. A5 5fr.

piss on my gate. Save it, just keep it off my — wave.

E5

G5

A5

E5

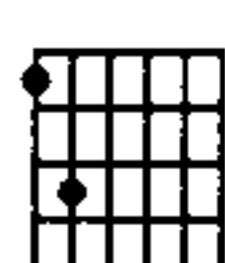
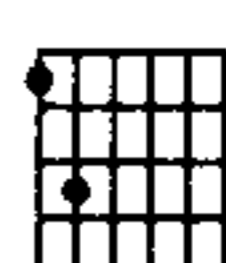
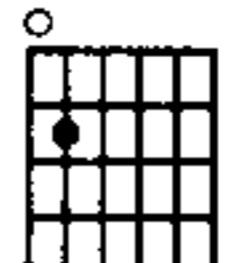
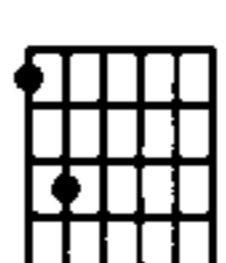
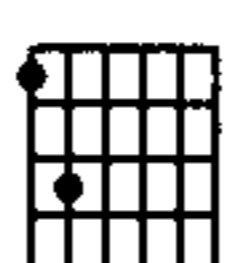
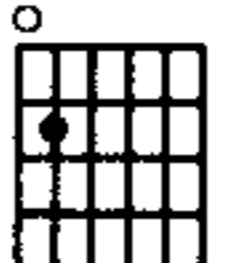
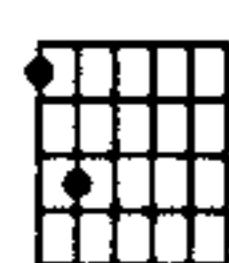
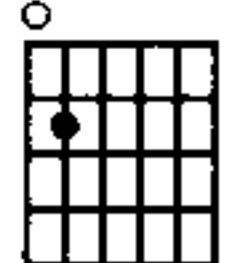
G5

A5

E5

G5

A5



3fr.

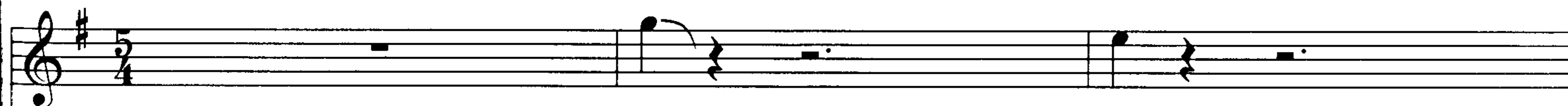
5fr.

3fr.

5fr.

3fr.

5fr.



Yeah,

hmm.



E5

G5

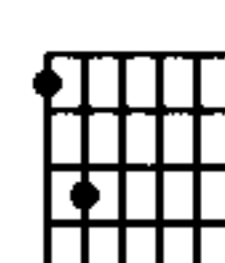
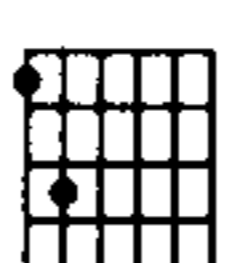
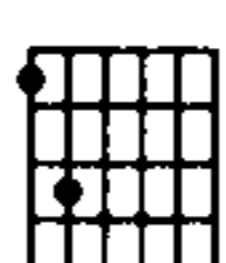
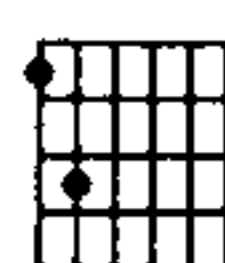
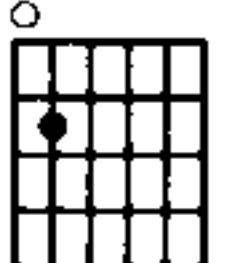
A5

2.

G5

A5

B5



3fr.

5fr.

3fr.

5fr.

7fr.

N.C.

N.C.



Save it, just keep it off my— wave..



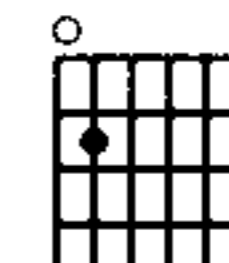
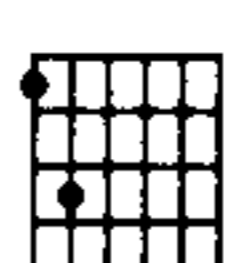
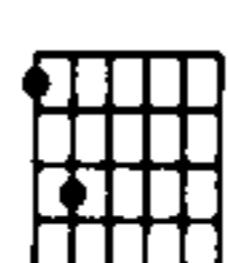
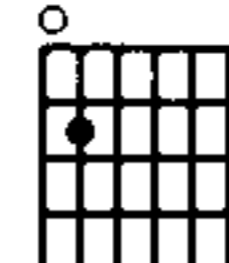
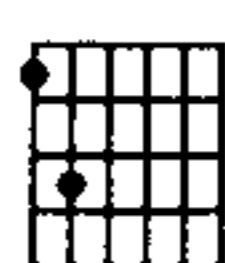
A5

E5

B5

A5

E5



5fr.

7fr.

5fr.



Keep it off— my wave,



B5 7fr. A5 5fr. E5

B5 7fr. E5 A5 5fr.

B5 7fr. A5 5fr. E5

keep it off— my wave, my wave. Keep it off— my wave,

B5 7fr. A5 5fr. E5

B5 7fr. A5 5fr. E5

keep it off— my wave, keep it off— my wave,

B5 7fr. E5 A5 5fr.

G5 3fr.

To Coda

my wave. My wave, — my wave, — my wave, —

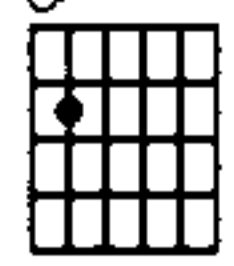
Bb5 6fr.

B5 7fr. A5 5fr. E5

B5 7fr. E5 A5 5fr.

— my wave, — my wave. —

E5



(♩=♩)

(♩=♩)

N.C.

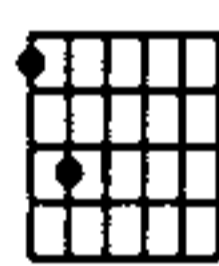
First system of musical notation, including treble and bass staves with notes and rests.

Second system of musical notation, including treble and bass staves with notes and rests.

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

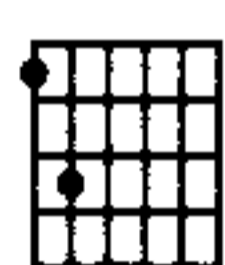
Third system of musical notation, including treble and bass staves with notes and rests.

Bb5



6fr.

B5



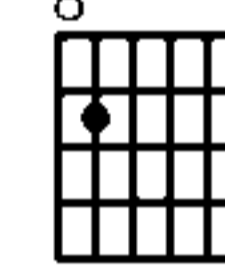
7fr.

A5



5fr.

E5



B5



7fr.

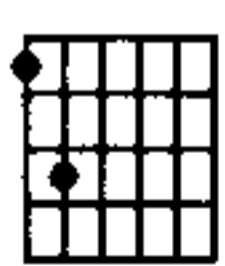
Coda

Vocal line with lyrics: my wave, hey.

my wave,

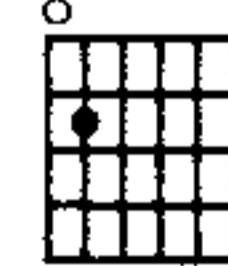
hey.

A5

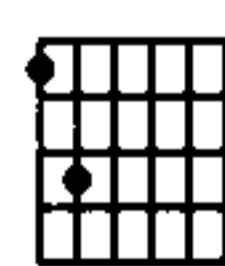


5fr.

E5



G5



3fr.

Vocal line with lyrics: My wave, my wave, my wave.

My wave,

my wave,

my wave,

Final system of musical notation, including treble and bass staves with notes and rests.

Bb5
6fr.

B5
7fr.

A5
5fr.

E5

B5
7fr.

my wave, my wave. Keep

A5
5fr.

E5

B5
7fr.

A5
5fr.

E5

B5
7fr.

it off my wave, keep it off my wave, my wave.

E5

A5
5fr.

(♩=♩)

E5

5/4

(♩=♩)

N.C.

5/4 2/4 4/4

N.C.

1.2.3.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a double bar line and a repeat sign, followed by a whole rest. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, featuring a rhythmic pattern of eighth and quarter notes.

4.

N.C.

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 4/4 time signature. It contains the lyrics "Keep it off— Keep my wave." with a fermata over the final note. The middle and bottom staves are piano accompaniment in treble and bass clefs, continuing the rhythmic pattern from the first system.

1.2.3.

4.

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 6/4 time signature. It contains the lyrics "Keep" with a fermata over the note. The middle and bottom staves are piano accompaniment in treble and bass clefs, continuing the rhythmic pattern.

N.C.

Repeat and fade

(Lead vocal ad lib)

The fourth system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 6/4 time signature. It begins with a double bar line and a repeat sign, followed by a whole rest. The middle and bottom staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and quarter notes.

Spoonman

Words and Music by Chris Cornell

Moderate Rock

N.C.

Play 4 times

The first system of the piano introduction consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music begins with a forte (*f*) dynamic. The upper staff features a sequence of chords and eighth notes, while the lower staff provides a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

N.C.

Feel the rhy - thm with- your hands, _____ steal the rhy - thm while you can,
All my friends- are In - di - ans, _____ all my friends are brown and red,

The piano accompaniment for the first vocal line consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat. The time signature is 4/4. The music continues from the previous system, providing accompaniment for the vocal line. It features a mix of chords and eighth-note patterns.

Spoon - man. _____
Spoon - man. _____

The piano accompaniment for the second vocal line consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat. The time signature is 4/4. The music continues from the previous system, providing accompaniment for the vocal line. It features a mix of chords and eighth-note patterns.

Speak the rhy - thm on - your own, _____
 All my friends - are skel - e - tons, _____ speak the rhy - thm all a - lone,
 they beat the rhy - thm with their bones,

*Sing 2nd time only

Spoon - man. _____
 Spoon - man. _____

N.C.

Spoon - man, _____ come to - geth - er with - your hands.

Save me, _____ I'm to - geth - er with - your plan.

1. Save me, _____ save, _____

oh. _____

2.

save, _____

save me. _____

Save me, yeah. _____ Save, _____

N.C. *Play 4 times*

with your... Come on, come on, — come on.

N.C.

The first system of music features a treble clef staff at the top with three measures of whole rests. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The piano part consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand. The time signature changes from 2/4 to 4/4 and back to 2/4.

N.C.

The second system begins with a vocal line in a treble clef staff. The first measure contains a whole rest, followed by a note on a whole note, and then a melodic phrase. The lyrics "Yeah," are written below the vocal line. The piano accompaniment continues with similar rhythmic patterns as in the first system.

Yeah,

The third system features a vocal line with the lyrics "with your hands." The piano accompaniment continues with eighth-note patterns in the right hand and quarter-note patterns in the left hand.

with your

hands.

The fourth system features a vocal line with the lyrics "Come on, come on, come on,". The piano accompaniment continues with similar rhythmic patterns.

Come on,

come on,

come on,

come— on, yeah.—

This system contains a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "come— on," and "yeah.—". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The time signature changes from 4/4 to 3/4.

N.C.

This system shows piano accompaniment on two staves. The right hand is marked "N.C." (No Chords) and contains whole rests. The left hand plays a continuous eighth-note melodic line.

Play 4 times

This system shows piano accompaniment on two staves. The right hand is marked "N.C." and contains whole rests. The left hand plays a melodic line that is repeated four times, as indicated by the instruction "Play 4 times".

N.C. *Play 7 times*

Come on, we like it all.— Come on, we like it all.—

R.H. tacet 1st 4 times

This system includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line has two phrases: "Come on, we like it all.—" and "Come on, we like it all.—". The piano accompaniment has a right hand marked "N.C." and a left hand with a melodic line. The instruction "R.H. tacet 1st 4 times" is placed in the right hand of the piano part. The system concludes with a double bar line and repeat dots.

N.C.

Spoon - man, _____ come to - geth - er with - your hands.

Save me, _____ I'm to - geth - er with - your plan.

Save me, _____

save, _____ yeah, _____

save me _____ with your,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting in 4/4 time and changing to 3/4 time at the end of the first measure. It contains the lyrics "save me" followed by a long horizontal line, and then "with your,". The middle and bottom staves are piano accompaniment in bass clef, with the middle staff being a grand staff (treble and bass clefs) and the bottom staff being a single bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

with your hands.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, continuing from the first system. It contains the lyrics "with your" followed by a long horizontal line, and then "hands.". The middle and bottom staves are piano accompaniment in bass clef, continuing the accompaniment from the first system. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Feel the rhy - thm with- your hands, _____ Spoon - man. —
steal the rhy - thm while you can,

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting in 4/4 time and changing to 3/4 time at the end of the first measure. It contains the lyrics "Feel the rhy - thm with- your hands," followed by a long horizontal line, and then "Spoon - man. —" and "steal the rhy - thm while you can,". The middle and bottom staves are piano accompaniment in bass clef, continuing the accompaniment from the previous systems. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Outshined

Words and Music by Chris Cornell

Moderately slow Rock

Play 3 times

*N.C.

Well, I

f
R.H.

N.C.

got up feel ing so down.— I got off be - ing sold out.— I've
Some - one let the dogs out.— They'll show you where the truth is.— The

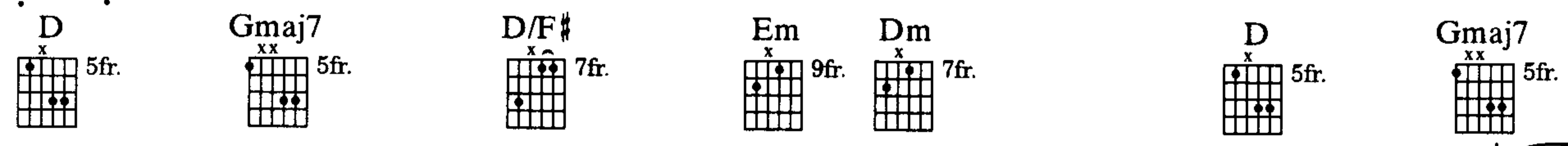
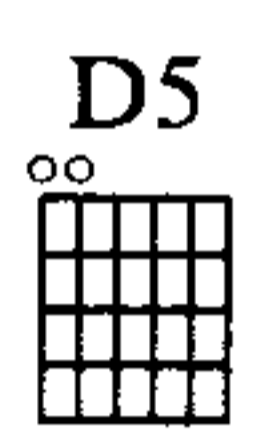
kept the mov - ie roll - ing.— but the sto - ry's get - ting old now.— Oh—
grass is al - ways green - er.— where the dogs are shit - ting.— Oh—

*Guitarists: Tune 6th string down to D.

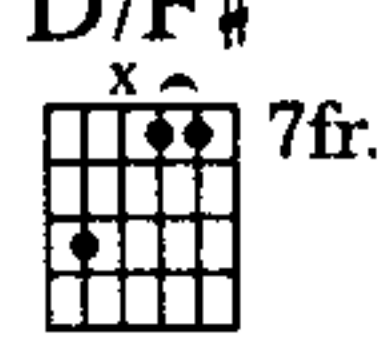
yeah...
yeah... Well, I just looked in the mir - ror, — and
Well, I'm feel - ing that I'm so - ber, —

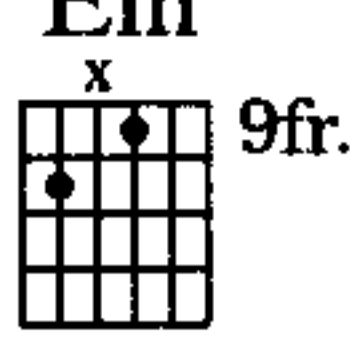
things aren't look - ing so good. — I'm look - ing Cal - i - for - nia — and
e - ven though I'm drink - ing. — But I can't get an - y low - er. —

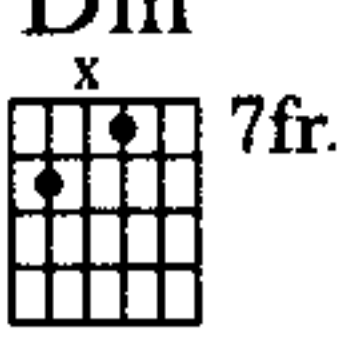
feel - ing Min - ne so sink - ta. — Oh — yeah. —
Still I feel I'm sink - ing, — yeah. —

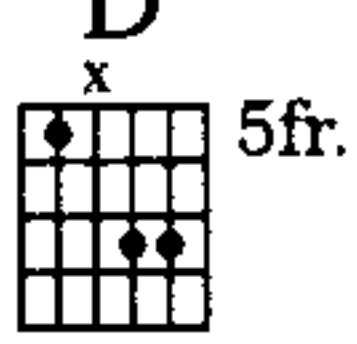


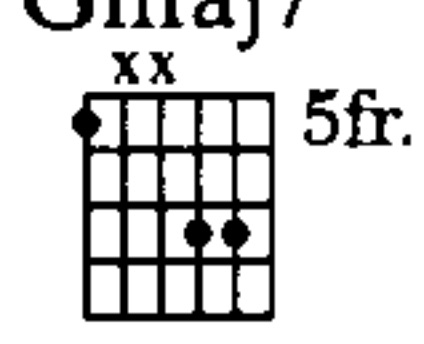
(So now you know) — who — gets

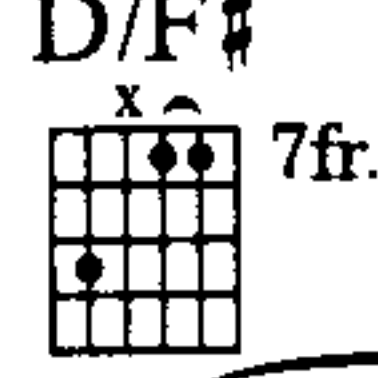
D/F#  7fr.

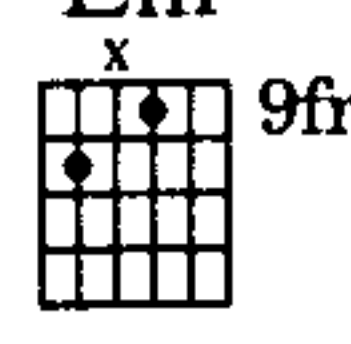
Em  9fr.

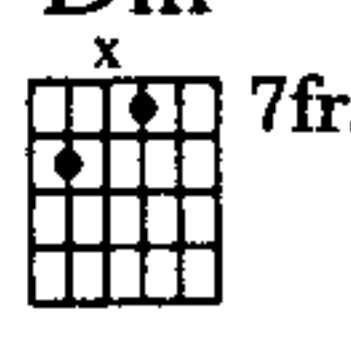
Dm  7fr.

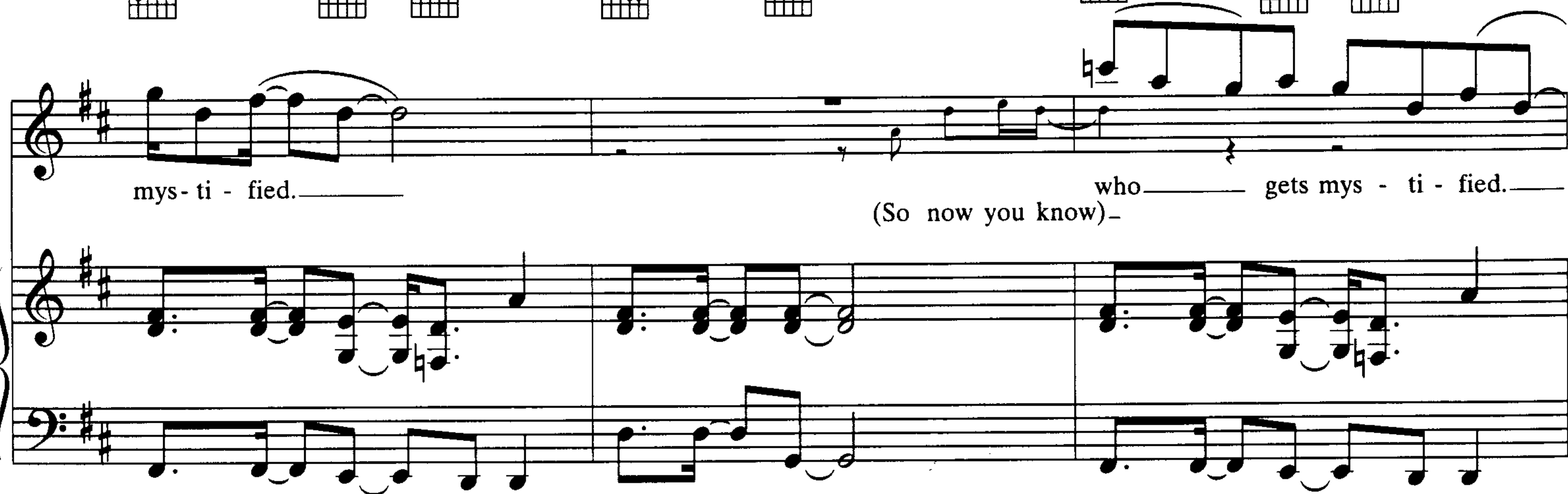
D  5fr.

Gmaj7  5fr.

D/F#  7fr.

Em  9fr.

Dm  7fr.



mys - ti - fied. (So now you know) - who gets mys - ti - fied.

N.C.  D5  N.C.



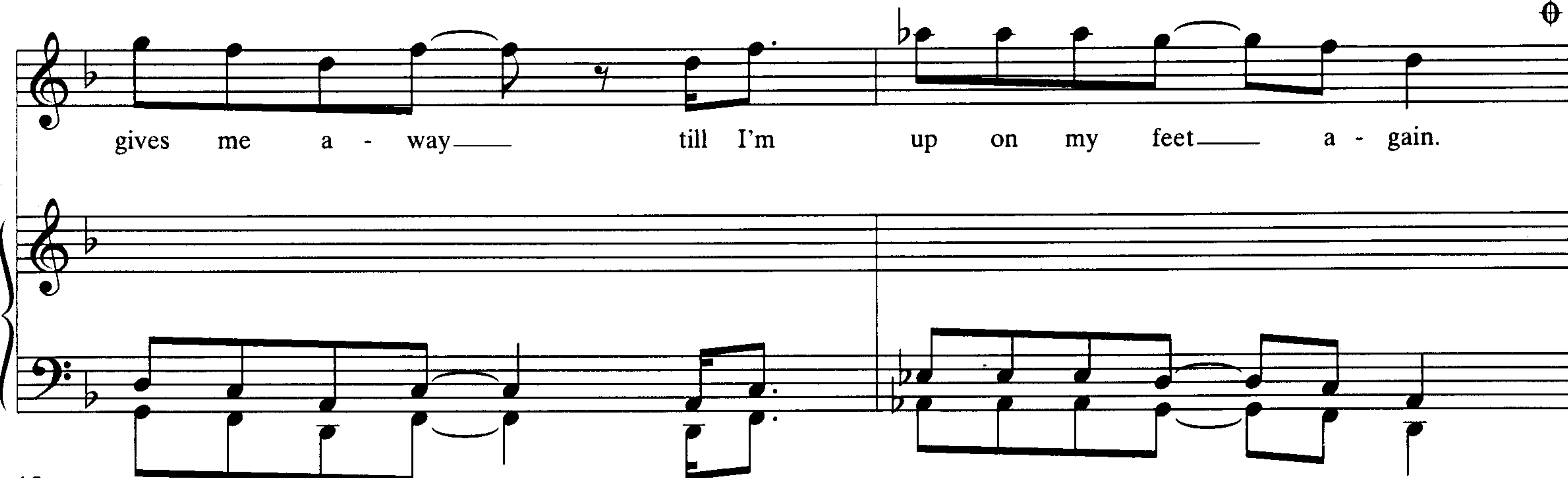
Show me the pow - er child. I'd like to say - that I'm

R.H.




down on my knees - to - day. Yeah, it gives me the but - ter - flies,

R.H.



gives me a - way - till I'm up on my feet - a - gain.

To Coda 

Hey, I'm feel - ing, oh, I'm feel - ing

1. C5
 10fr.

N.C.

out - shined, - out - shined, - out - shined, - out - shined. — Oh —

R.H.

yeah! — Mm. — Yeah! —

2. C5
 10fr.

out - shined, out - shined, - out - shined, - out - shined. —

N.C.

Play 3 times

(Lead vocal ad lib 2nd & 3rd times)

D 5fr. Gmaj7 5fr. D/F# 7fr. Em 9fr. Dm 7fr. D 5fr. Gmaj7 5fr.

Ow! _____

D/F# 7fr. Em 9fr. Dm 7fr. D 5fr. Gmaj7 5fr.

Oh! _____ (So now you know) — who _____ gets

D/F# 7fr. Em 9fr. Dm 7fr. N.C. D5

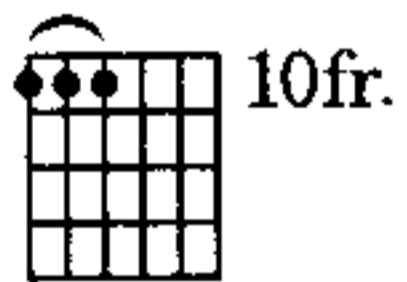
D.S. al Coda

mys - ti - fied. _____

Coda

Oh, I'm feel - ing, — oh, I'm feel - ing.

C5

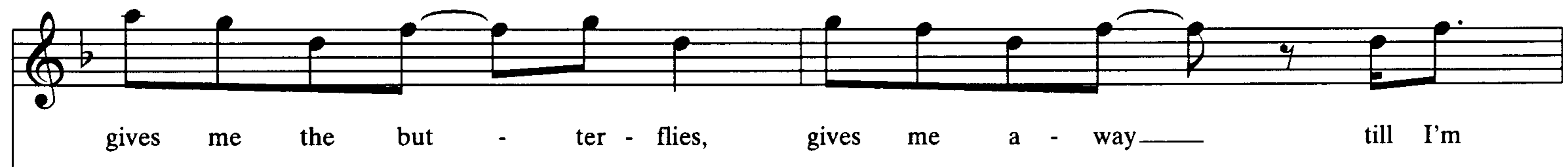


N.C.

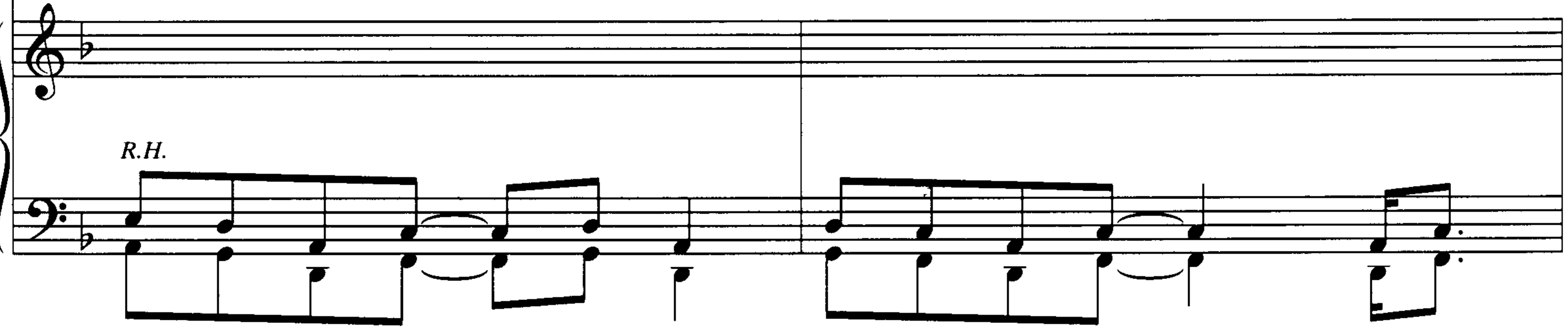
Show me the pow - er child, I'd like to say — that I'm

R.H.

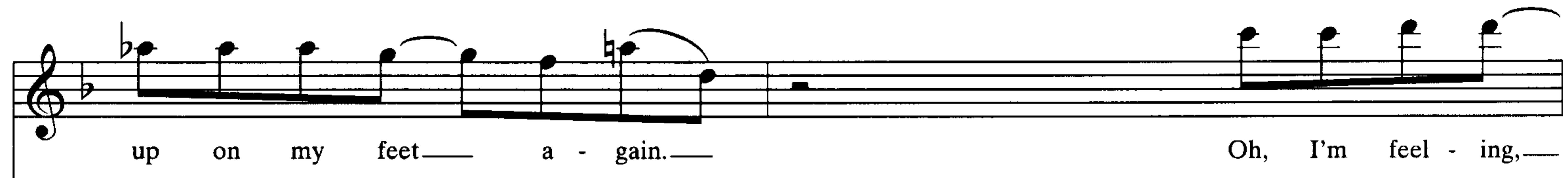
down on my knees — to - day. — Yeah, it



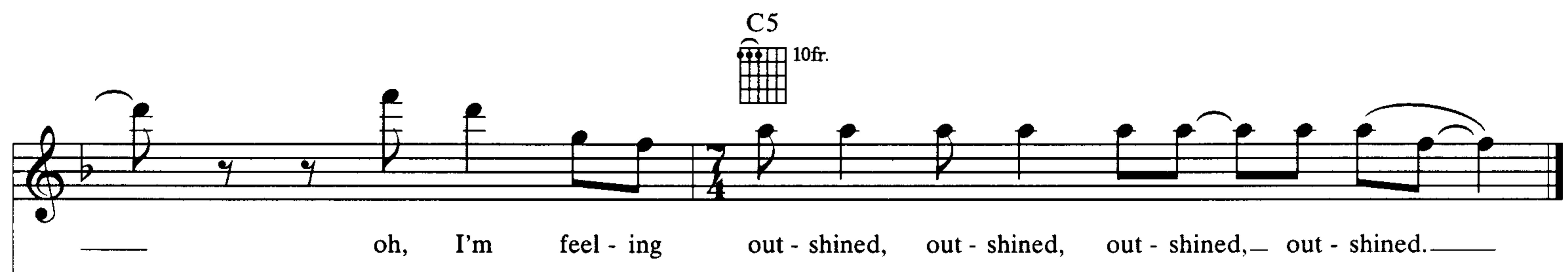
gives me the but - ter - flies, gives me a - way — till I'm



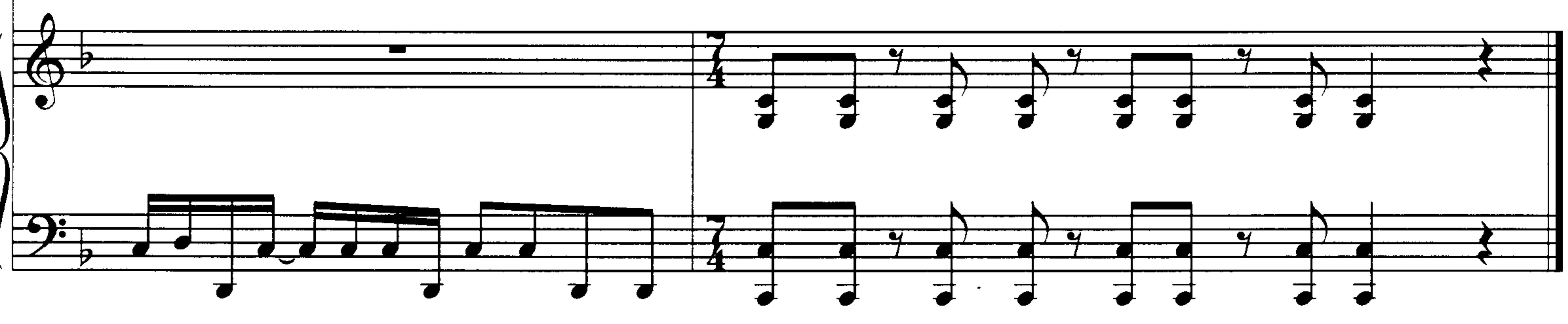
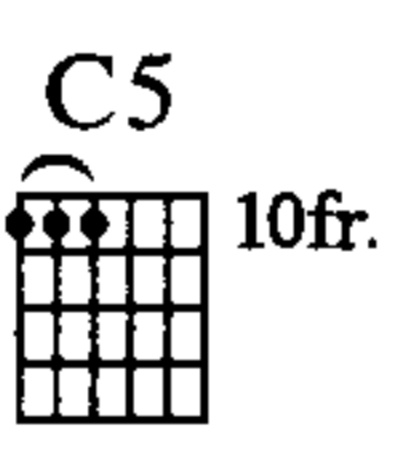
R.H.



up on my feet — a - gain. — Oh, I'm feel - ing, —



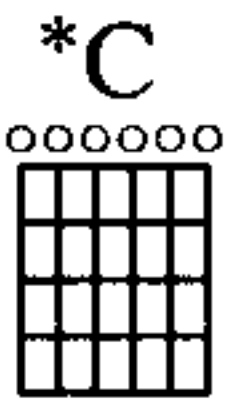
— oh, I'm feel - ing out - shined, out - shined, out - shined, — out - shined. —



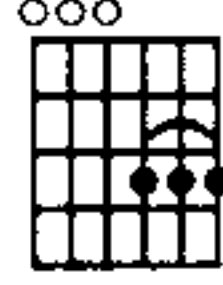
Burden In My Hand

Words and Music by Chris Cornell

Moderately



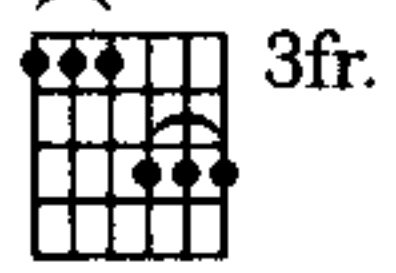
C7(no 3rd)



Fol - low me in - to the des - ert, I as
Close - your eyes and bow your head; ert, I need

mf

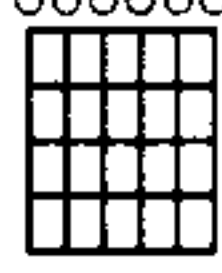
E \flat 6(#11)



E \flat

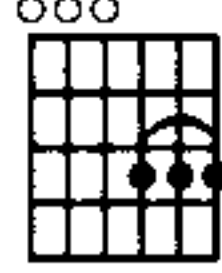


C



thirst a - lit - tle as you are.
a lit - tle sym - pa - thy. 'Cause

C7(no 3rd)



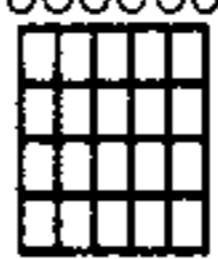
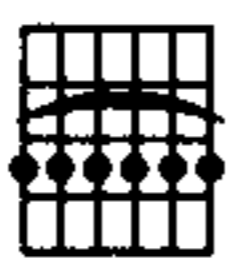
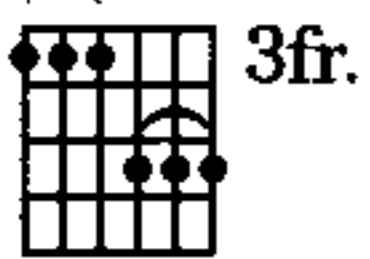
Crack a smile and cut your mouth and drown -
fear is strong and love's for ev - 'ry one

*Guitarists: Tune down as follows (low to high): C G C G G E

E \flat 6(#11)

E \flat

C

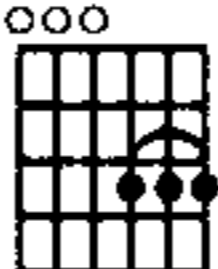
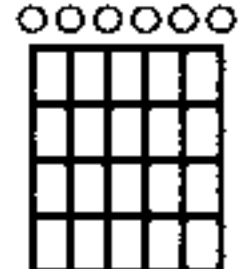


in al - co - hol. _____ 'Cause
who is - n't me. _____

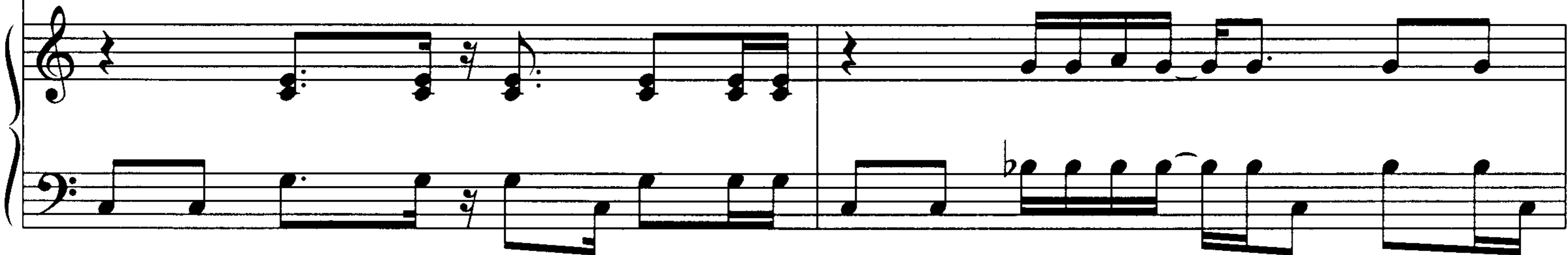


C

C7(no 3rd)



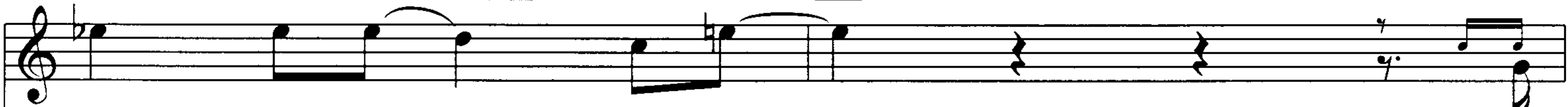
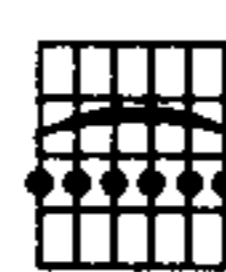
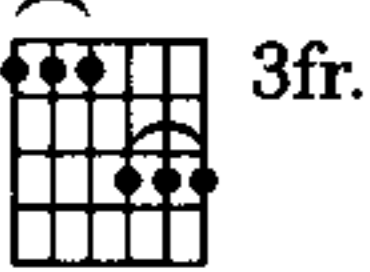
down be - low the truth is ly - ing be -
Kill your health and kill your self and kill
fol - low me in to the des - ert, kill
as



E \flat 6(#11)

E \flat

C



neath the riv er - bed. _____ So
ev - 'ry - thing you love. _____
des - p'rate as you are, _____ where the

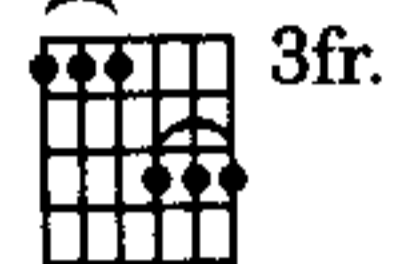


C7(no 3rd)



quench And if your self and drink the wa - ter that
 moon And if you is live you to can fall pic - ture piec - es and
 is glued to a pic - en

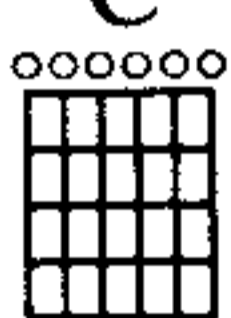
E \flat 6(#11)



E \flat



Play 1st & 3rd times only



flows be - low her head.
 suf - fer with my ghost.
 all the lit - tle pigs have God.

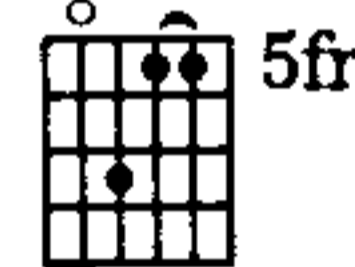
E \flat



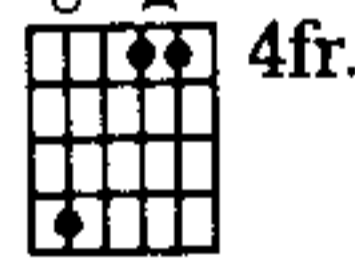
F



Gsus4



G



Oh, no.

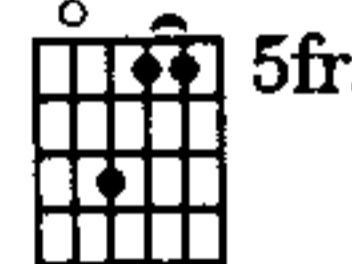
E \flat



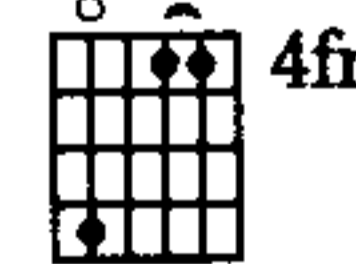
F



Gsus4



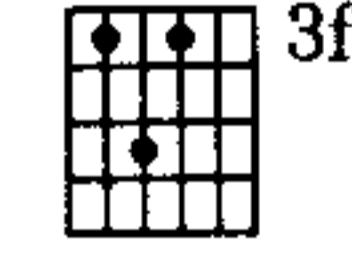
G



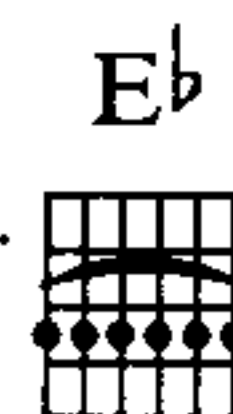
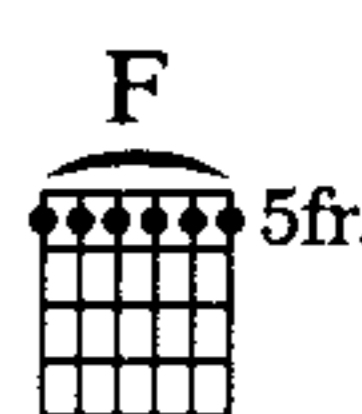
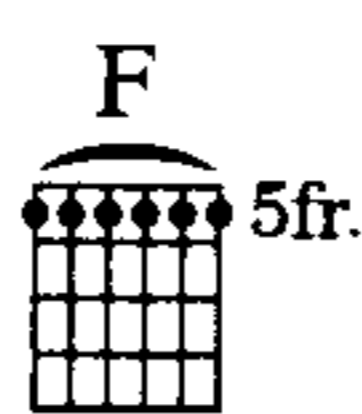
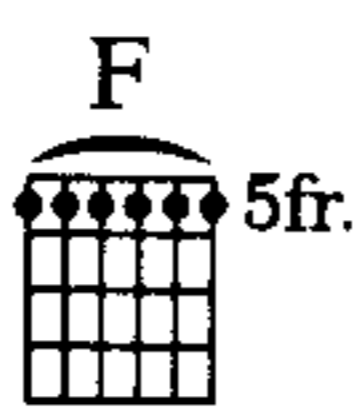
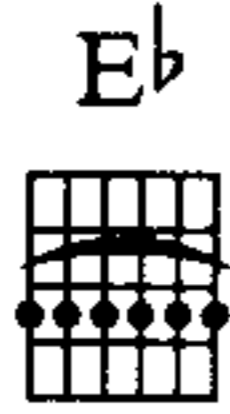
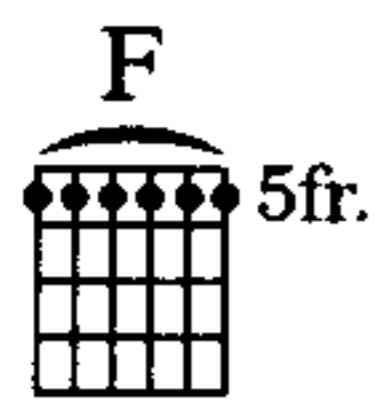
E \flat



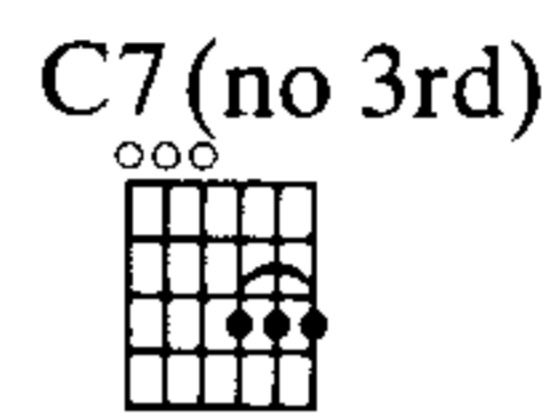
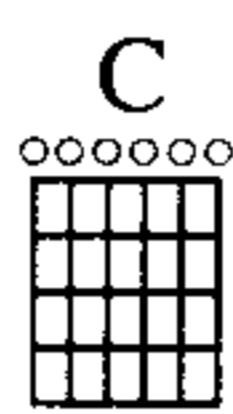
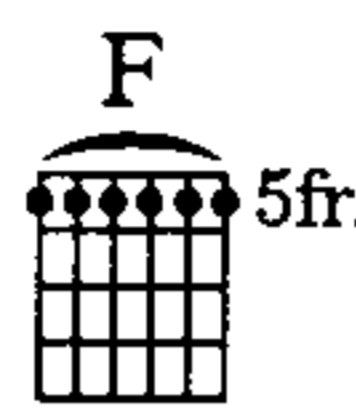
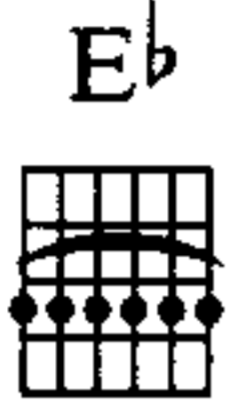
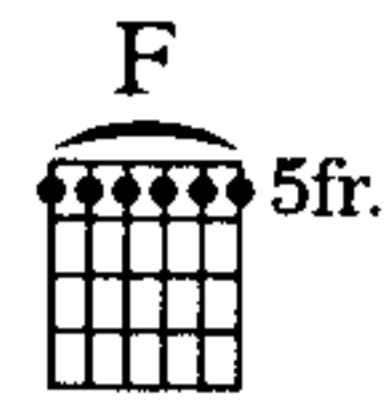
B \flat 5



There she goes. Out in the



sun - shine, the sun is mine, —

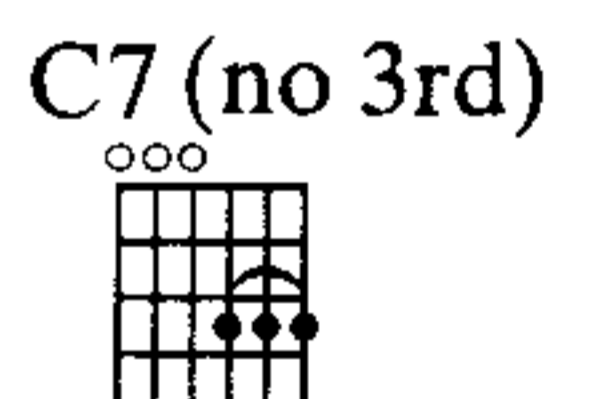
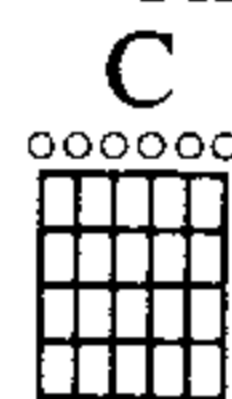
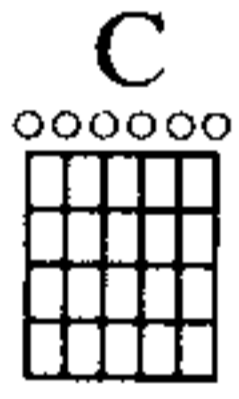


Skip to Chorus

the sun is mine. —

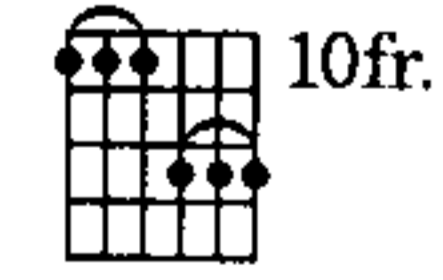
Play 2nd time only

Chorus

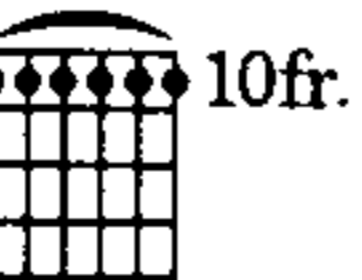


I shot my love —

Bb6(#11)



Bb




Ab




Eb



to - day. Would you cry for me?



I lost my head






a - gain. Would you lie for me?






Would you lie for me?

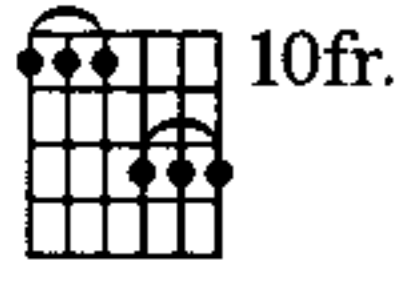




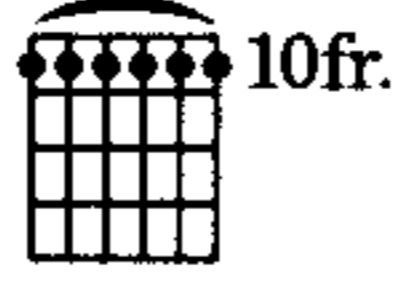
I left her in



B \flat 6(#11)



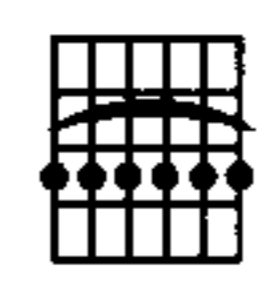
B \flat



A \flat



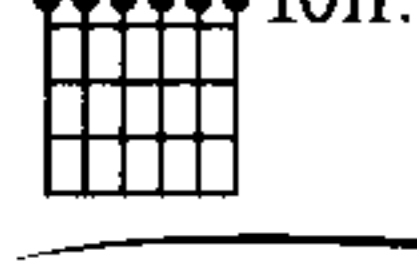
E \flat



Musical staff with lyrics: the sand, just a bur - den in my hand.

Piano accompaniment for the first system.

B \flat



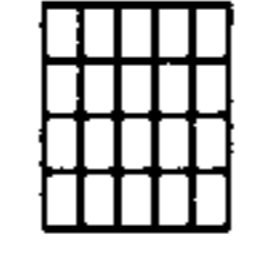
G \flat



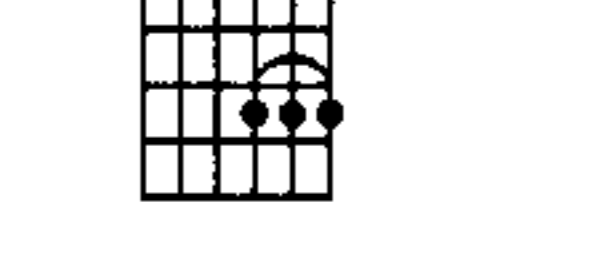
F



C



C7(no 3rd)



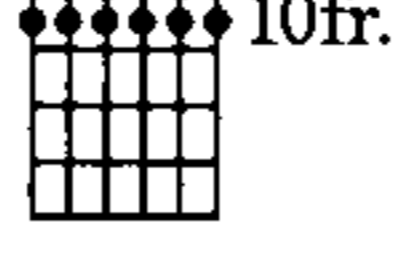
Musical staff with lyrics: I lost my head

Piano accompaniment for the second system.

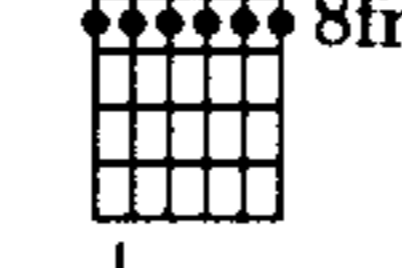
B \flat 6(#11)



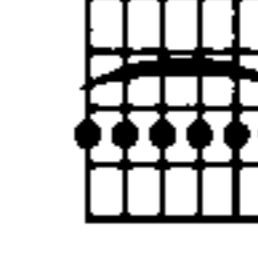
B \flat



A \flat



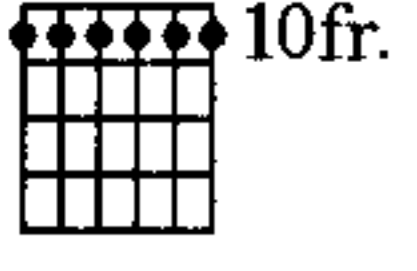
E \flat



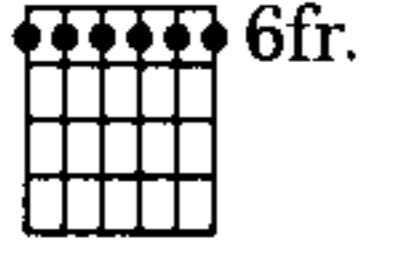
Musical staff with lyrics: a - gain. Would you cry for me?

Piano accompaniment for the third system.

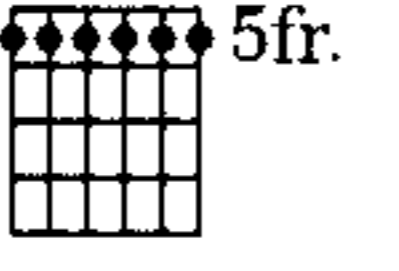
B \flat



G \flat



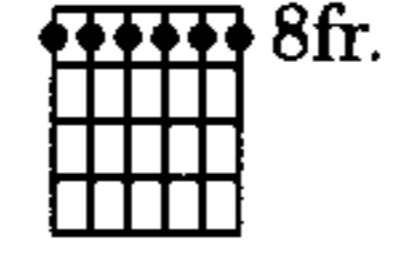
F



To Coda

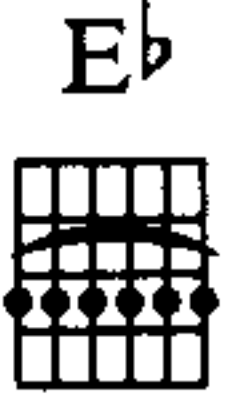
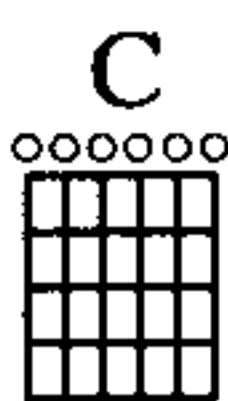


A \flat

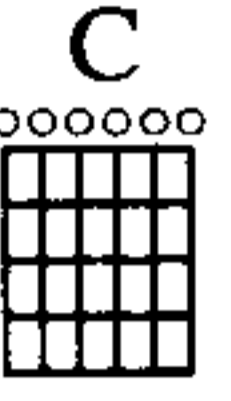


Musical staff with lyrics: It's just a bur - den in my

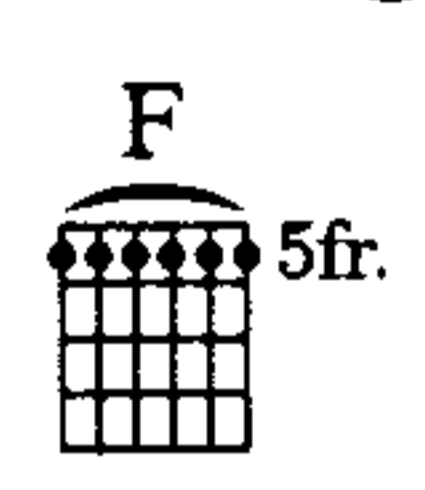
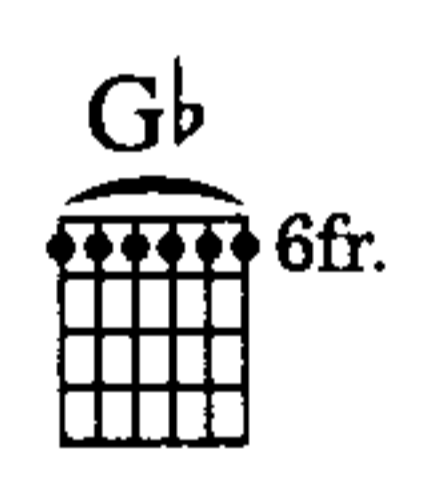
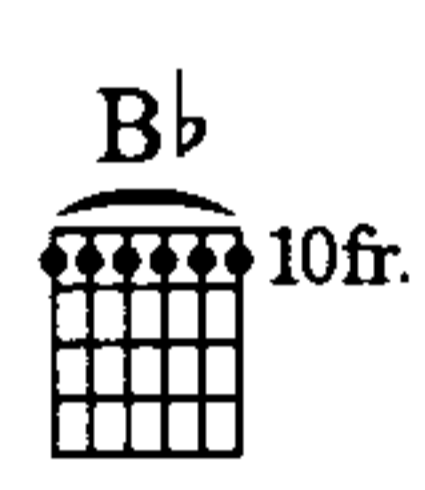
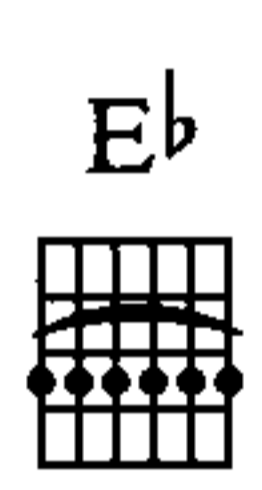
Piano accompaniment for the fourth system.



hand. It's just an an - chor on— my

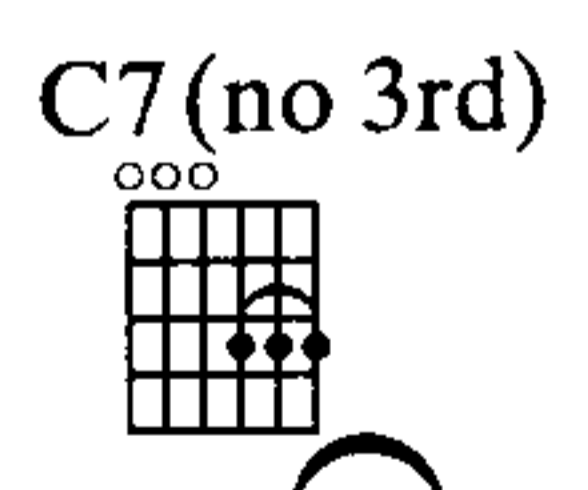
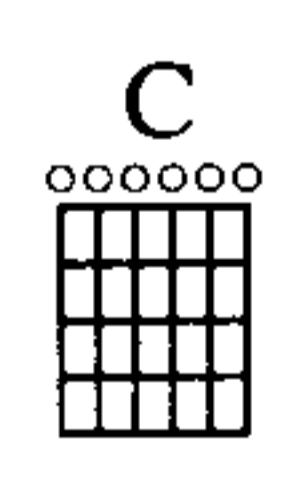
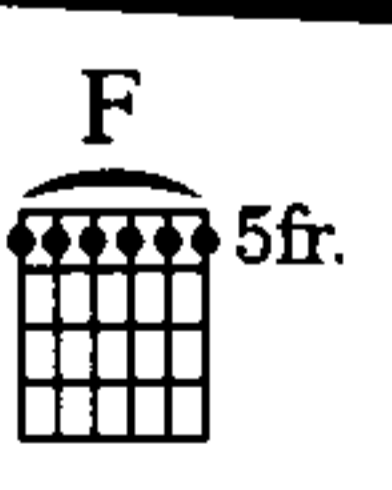
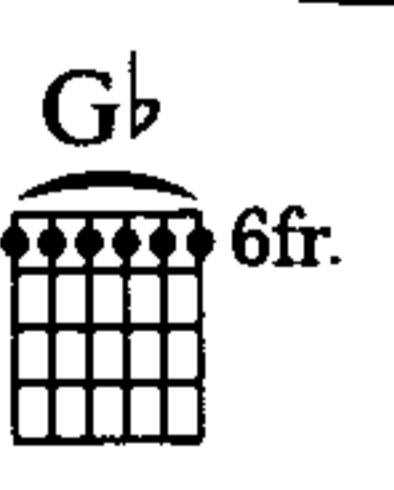
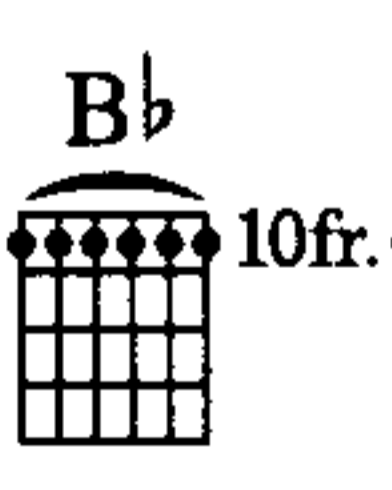
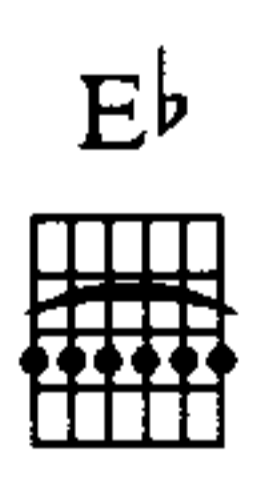
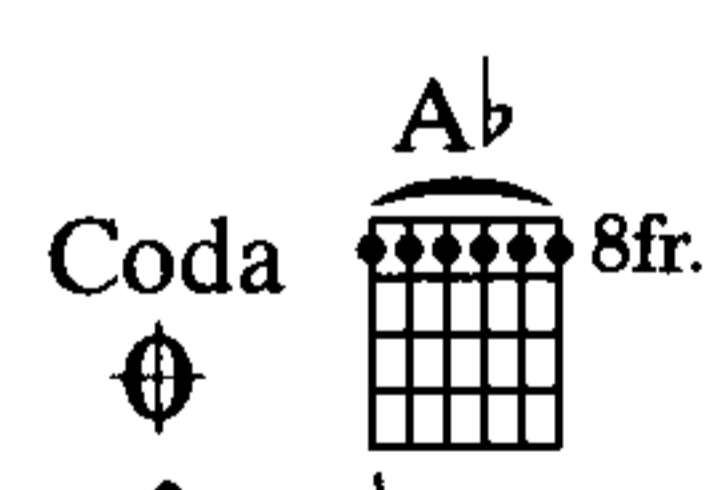


heart. It's just a tu - mor in— my



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

head, and I'm in the dark.— So



Would you cry— for me?

Pretty Noose

Words and Music by Chris Cornell

Moderately

*N.C.

First system of musical notation for the piano introduction. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The time signature is 4/4. The music begins with a forte (*f*) dynamic and is marked *R.H.* (Right Hand). The bass line starts with a whole note chord of E2. The right hand plays a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes.

Second system of musical notation. It continues the piano introduction with the same grand staff and 4/4 time signature. The music is marked with a first ending bracket labeled "1." at the end of the system.

Third system of musical notation. It continues the piano introduction. The system ends with a second ending bracket labeled "2." and a double bar line. The time signature changes to 2/4 for the final two measures, which end with a final chord of E2.

Guitar chord diagram for G5 at the 7th fret. The diagram shows a six-string guitar with dots on the 7th fret of the 2nd, 3rd, 4th, and 5th strings.

Guitar chord diagram for Ab5 at the 8th fret. The diagram shows a six-string guitar with dots on the 8th fret of the 2nd, 3rd, 4th, and 5th strings.

Guitar chord diagram for Bb5 at the 10th fret. The diagram shows a six-string guitar with dots on the 10th fret of the 2nd, 3rd, 4th, and 5th strings.

Guitar chord diagram for Eb5. The diagram shows a six-string guitar with dots on the 5th fret of the 2nd, 3rd, 4th, and 5th strings.

Guitar chord diagram for E5. The diagram shows a six-string guitar with dots on the 5th fret of the 2nd, 3rd, 4th, and 5th strings.

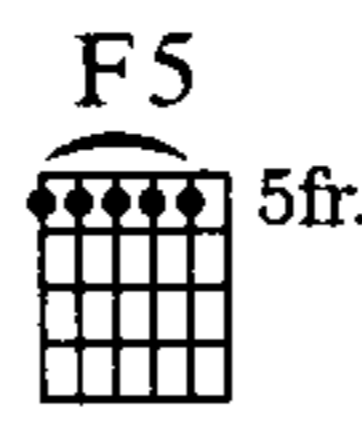
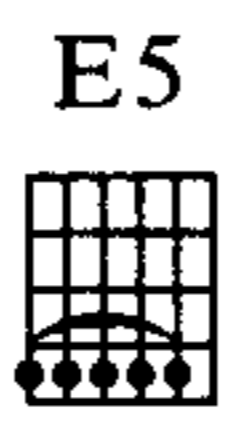
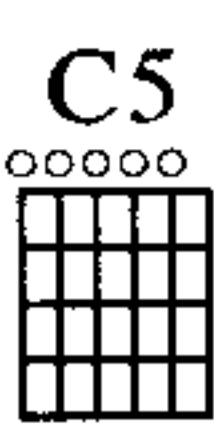
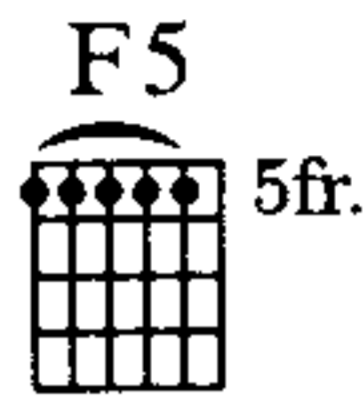
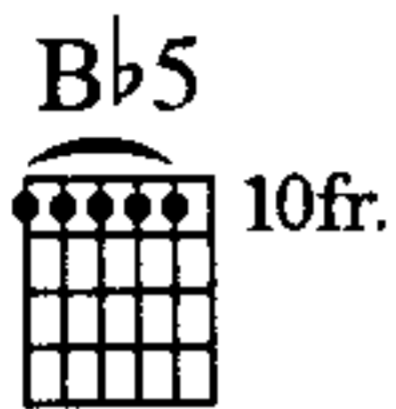
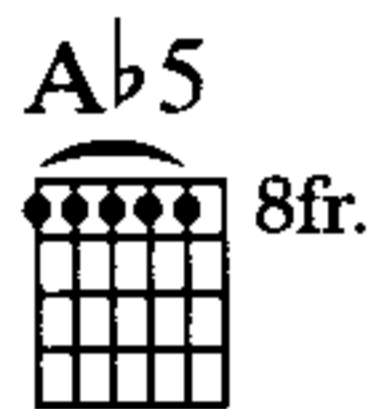
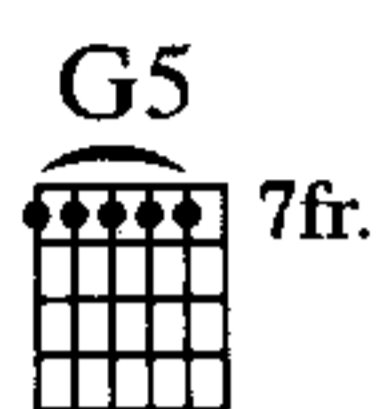
Guitar chord diagram for F5 at the 5th fret. The diagram shows a six-string guitar with dots on the 5th fret of the 2nd, 3rd, 4th, and 5th strings.

Vocal line musical notation in 4/4 time. The melody consists of eighth and quarter notes. The lyrics are: "I caught the moon to - day. — Pick it up and throw it a - way, — all right. —"

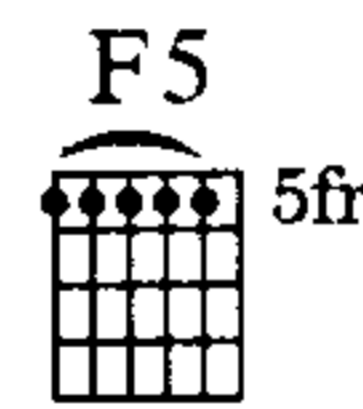
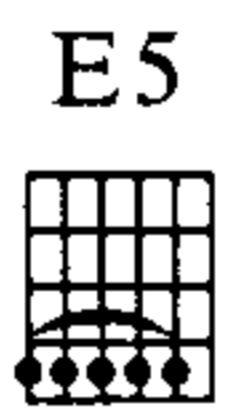
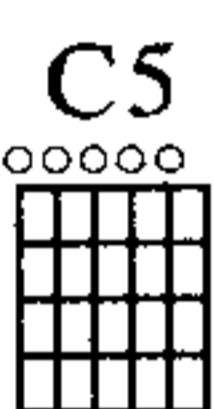
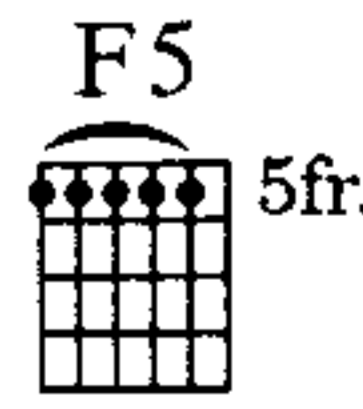
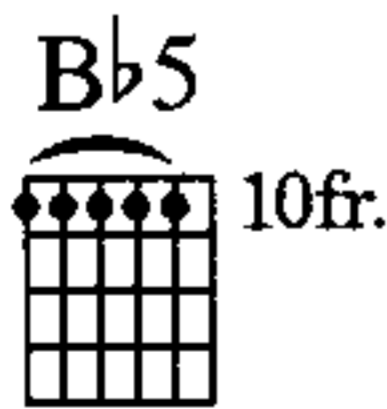
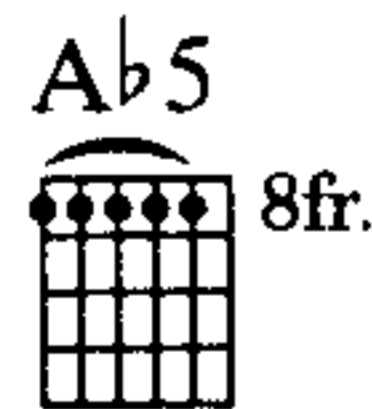
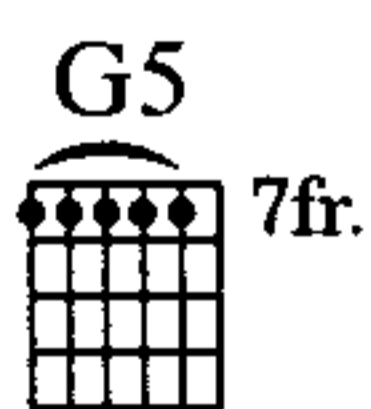
I caught the moon to - day. — Pick it up and throw it a - way, — all right. —

Piano accompaniment musical notation for the vocal line. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music provides harmonic support for the vocal line with chords and moving lines in both hands.

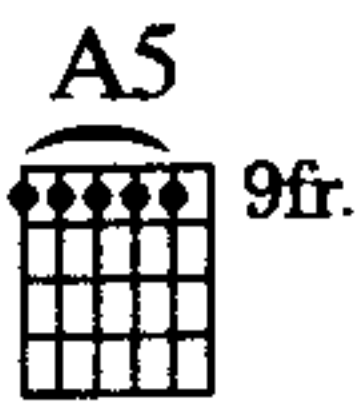
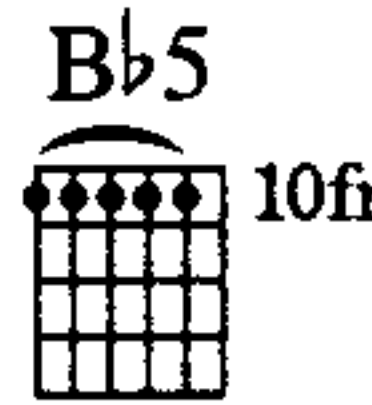
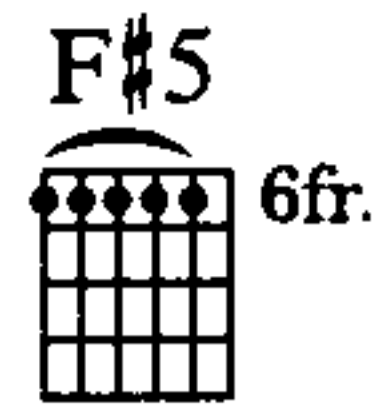
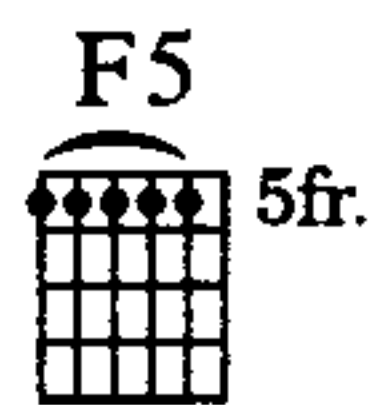
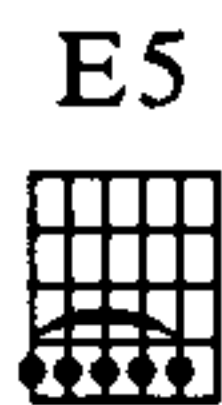
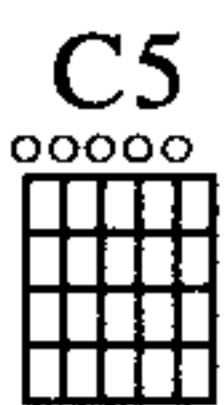
*Guitarists: Tune down as follows (low to high): C G C G G E

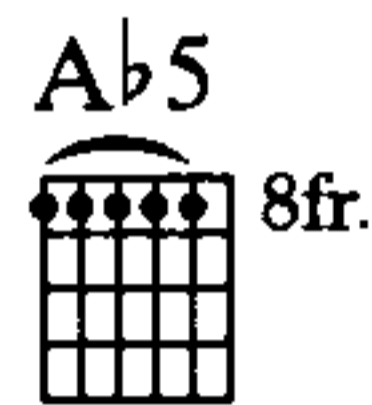
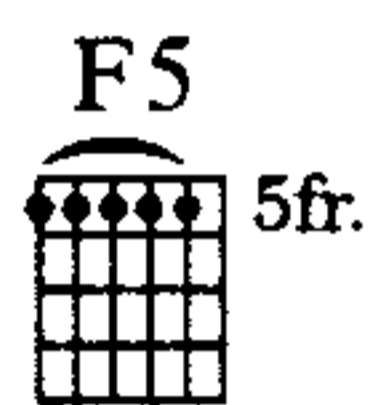
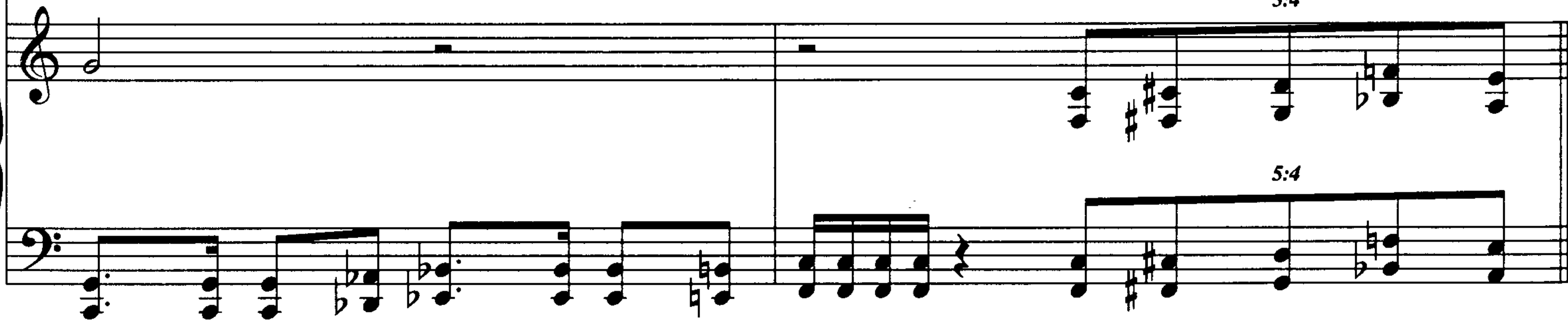
I got the per - fect steal, a clean - er love a with dirt - y feel, — all right. —
 Let your mo - tor race, pick it up and get this moth - er gone. —

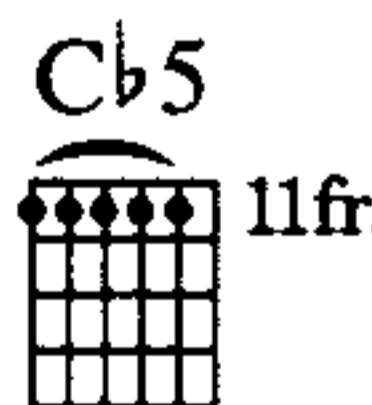
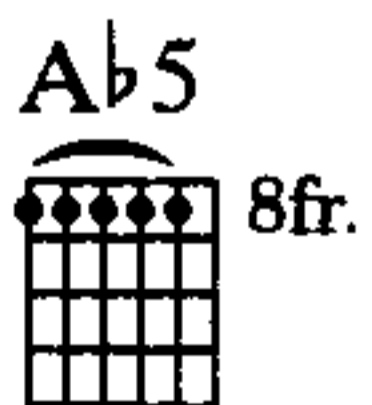
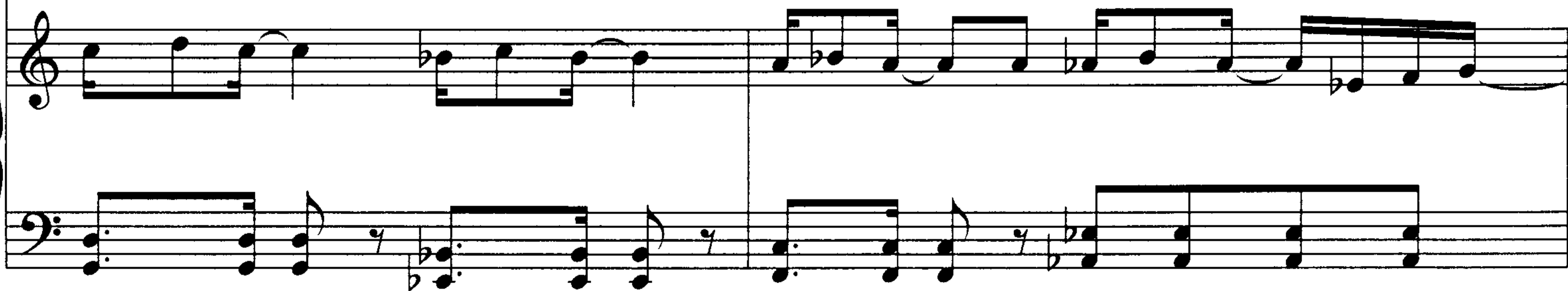
Fall out and take the bait, — eat the fruit, — and kiss the snake good -
 Out from and far a - way — the wood - en stake — the thing has got me



night.
on.



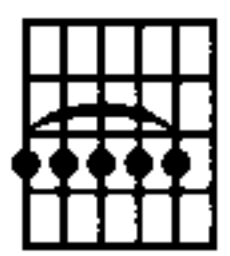
Com - mon ruse,— dirt - y face.— Pret - ty noose— is pret - ty hate.— } And I don't—
Dia - mond rope,— sil - ver chain.— Pret - ty noose— is pret - ty pain.— }



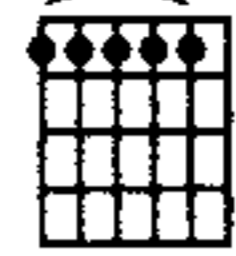
— like what— you got— me hang - ing— from. And I don't—



E \flat 5

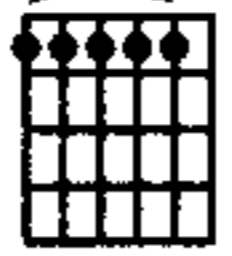


A \flat 5



8fr.

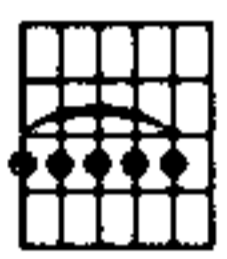
C \flat 5



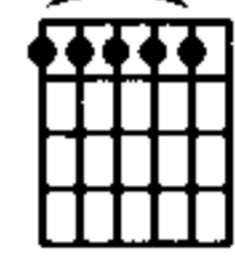
11fr.

— like what— you got— me hang - ing— from. And I don't—

E \flat 5

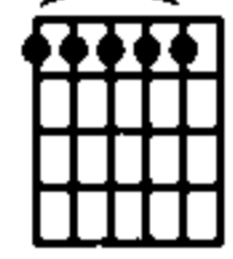


A \flat 5



8fr.

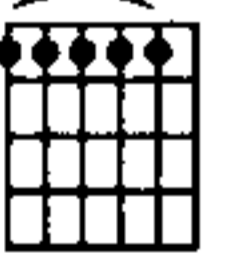
1. C \flat 5



11fr.

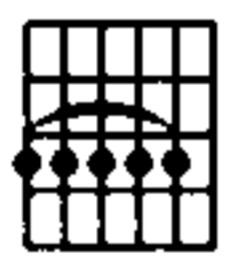
— like what— you got— me hang - ing— from.
(Hang - ing from.)

G5



7fr.

E \flat 5



N.C.

R.H.

2. Cb5 11fr.

Eb5

Ab5 8fr.

To Coda

Cb5 11fr.

G5 7fr.

Eb5

F5 5fr.

1. C5

Db5

Eb5

F5 5fr.

2. C5

Db5

Eb5

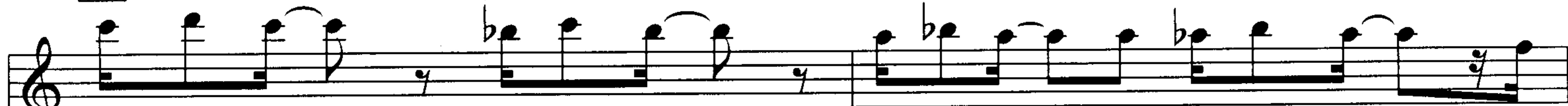
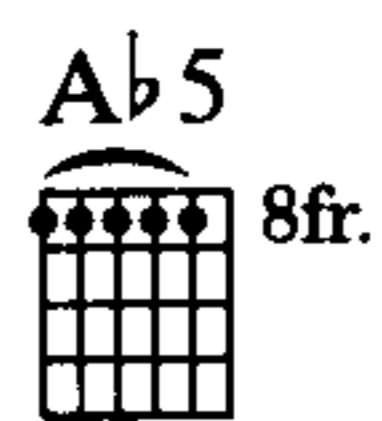
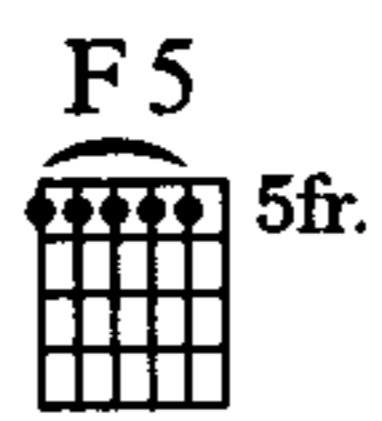
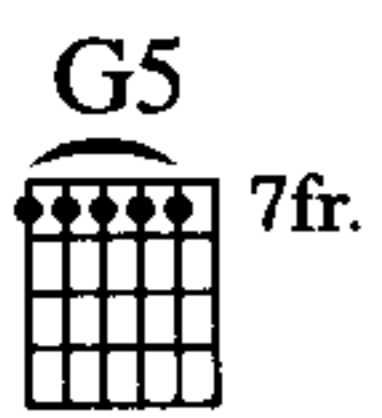
F5 5fr.

F#5 6fr.

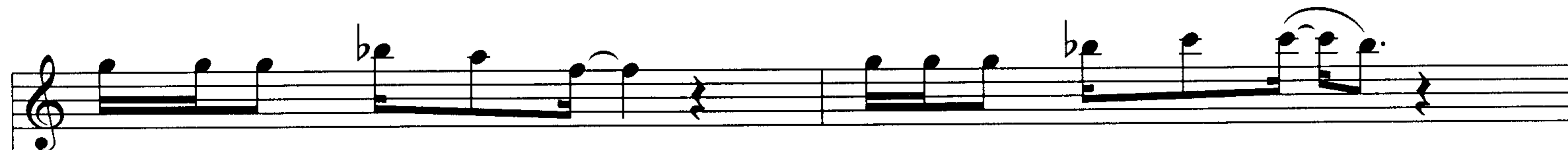
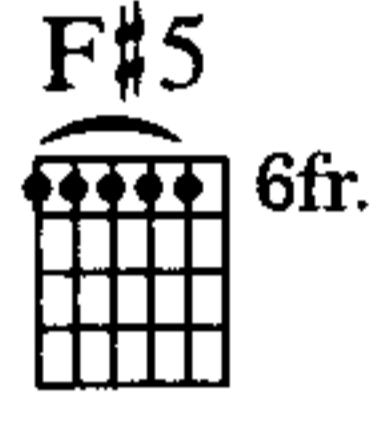
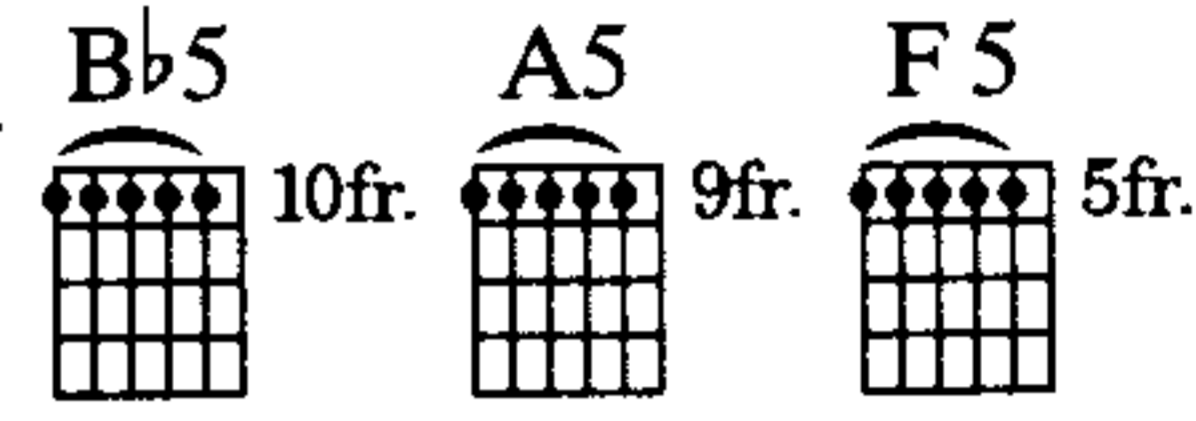
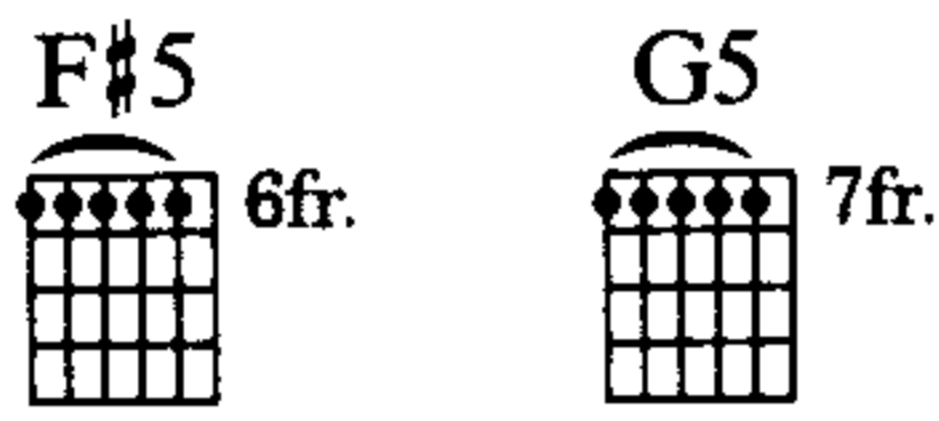
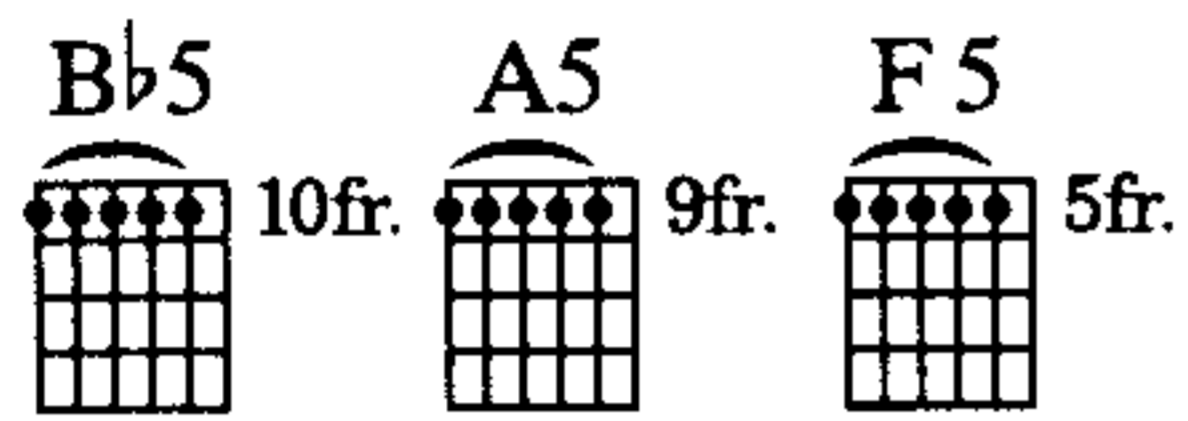
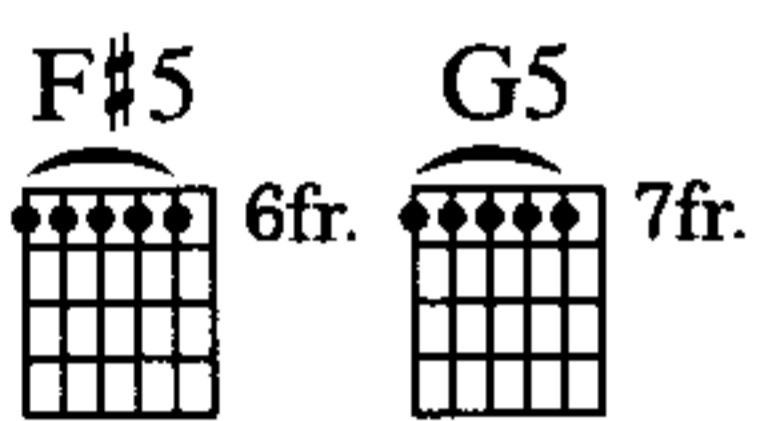
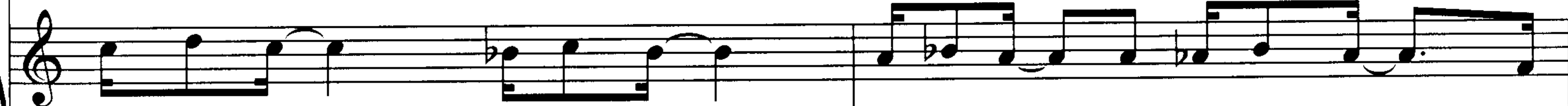
G5 7fr.

Bb5 10fr.

A5 9fr.



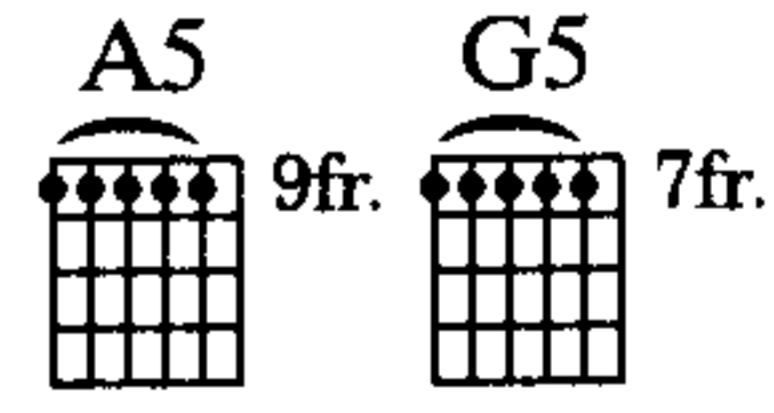
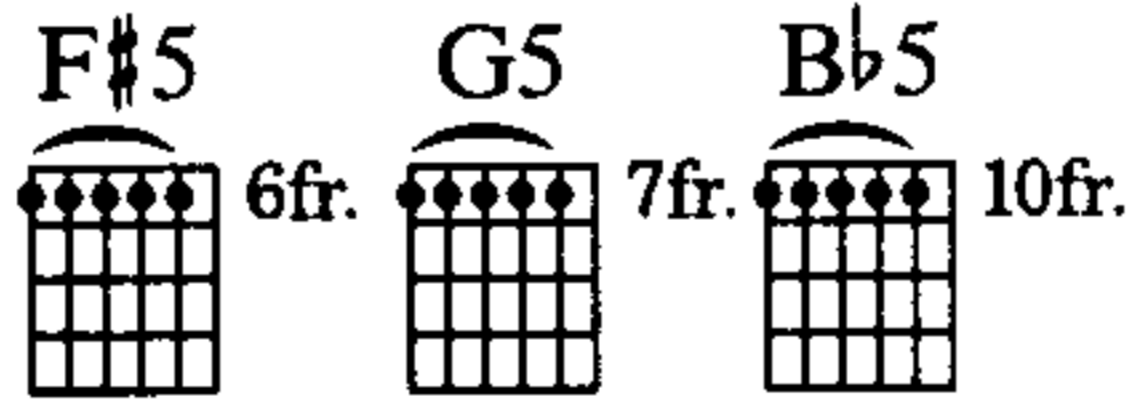
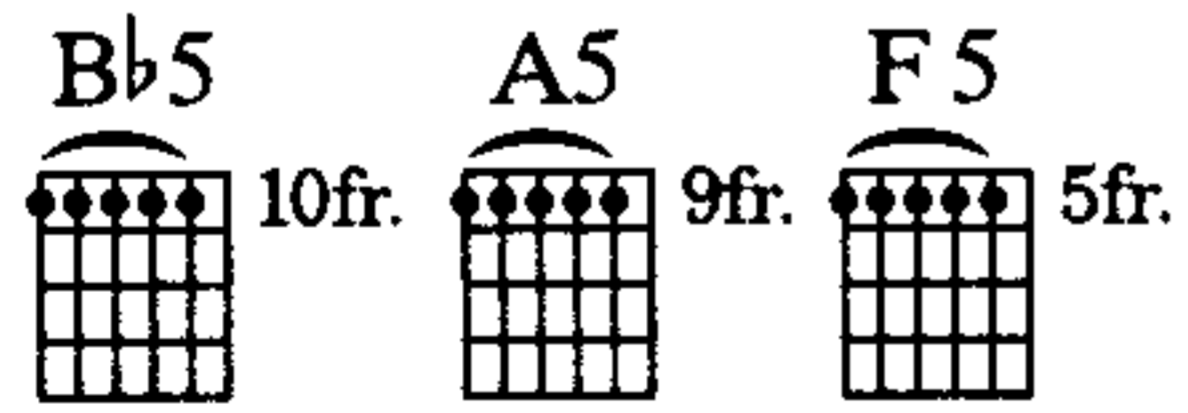
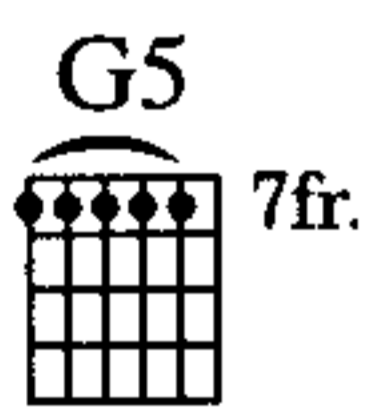
Com - mon ruse,— dirt - y face.— Pret - ty noose— is pret - ty hate.— And



I don't care what you got.— I don't care what you need.—



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



I don't want an - y - thing.— And I don't—



Coda
Cb5 11fr.

Eb5

Ab5 8fr.

from. from.) And I don't like what you got me hang - ing
(Hang - ing

Cb5 11fr.

Eb5

Ab5 8fr.

from. from.) And I don't like what you got me hang - ing
(Hang - ing

Cb5 11fr.

F5 5fr.

F#5 6fr.

G5 7fr.

Bb5 10fr.

A5 9fr.

G5 7fr.

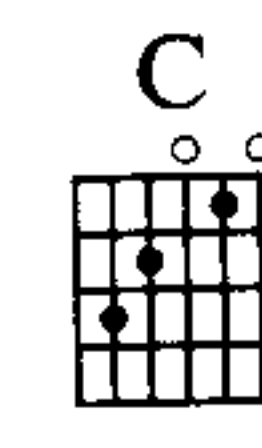
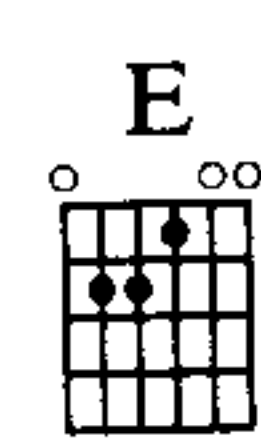
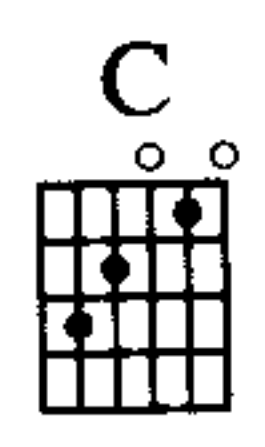
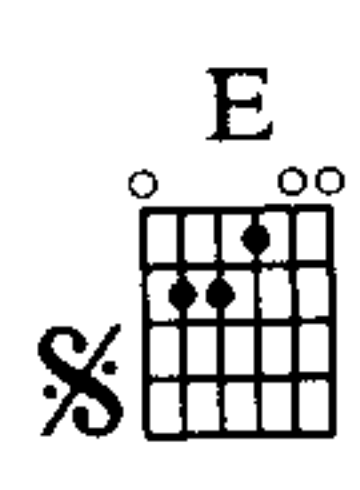
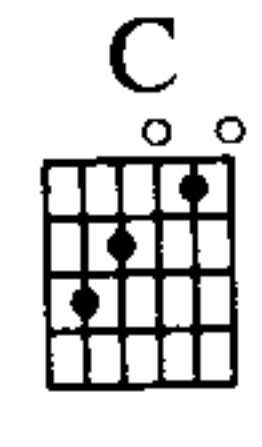
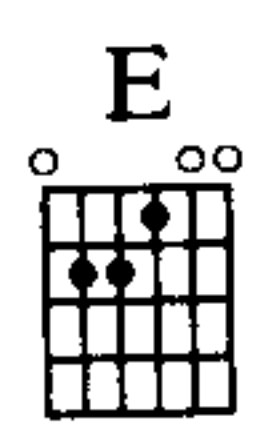
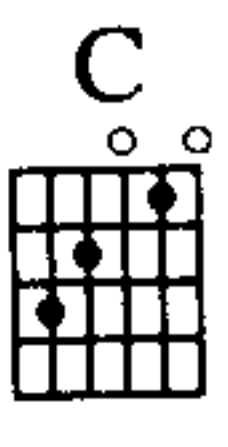
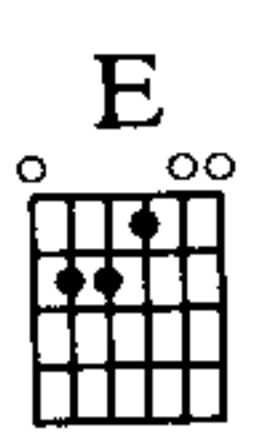
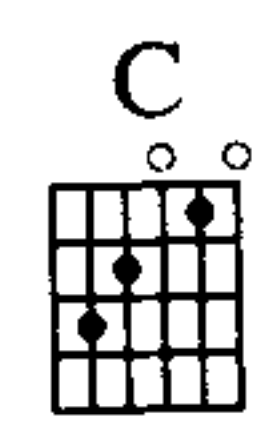
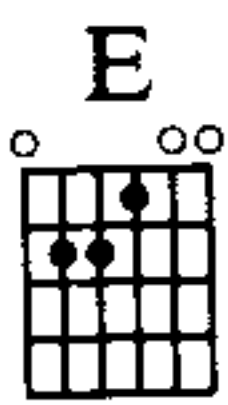
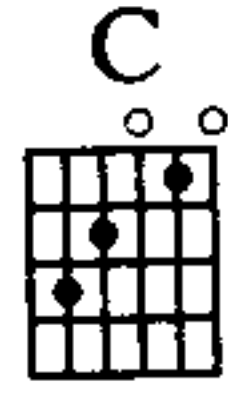
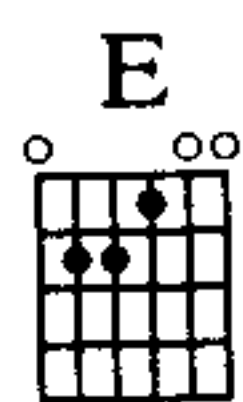
from. from.) Yeah!

5:4 5:4

Blow Up The Outside World

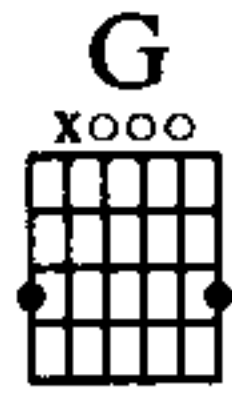
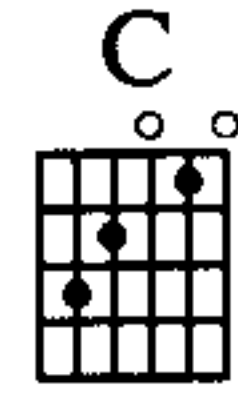
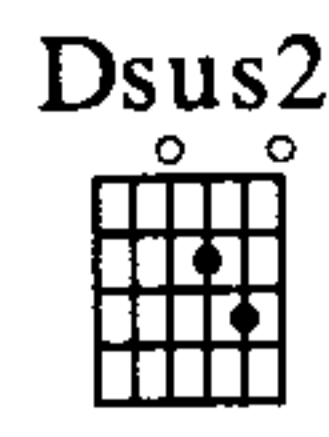
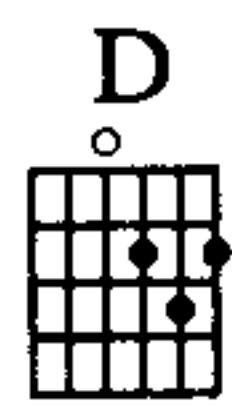
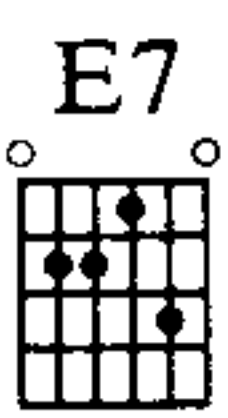
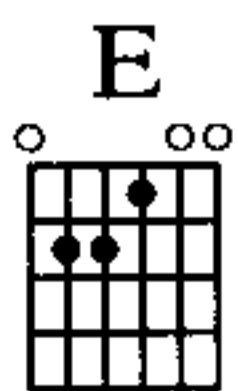
Words and Music by Chris Cornell

Moderately slow

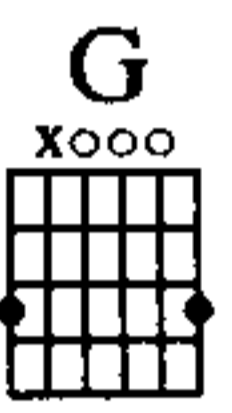
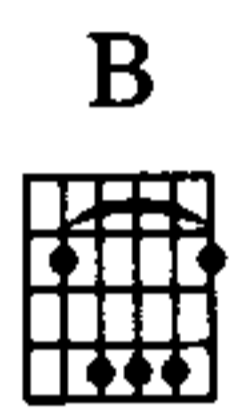


Noth - ing
Noth - ing
Some - one

seems to kill — me
seems to break — me
tried to tell me some - thing: —



no mat - ter how — hard I try.
 no mat - ter how — hard I fall.
 "Don't let the world — bring you down."



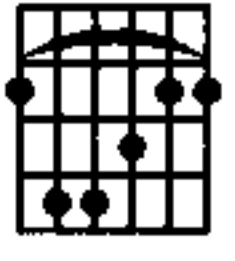
Noth - ing is clos - ing — my eyes.
 Noth - ing can break me — at all.
 Noth - ing can do me — in be - fore I do my - self.



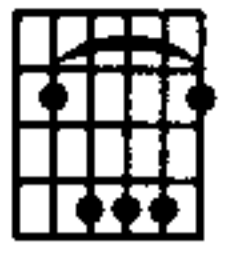
Noth - ing can beat me down — for your pain or — de - light,
 Not one for giv - ing up, —
 So save it for your own —



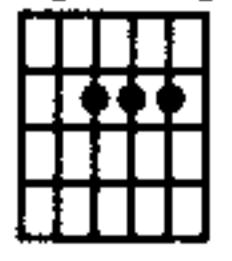
F#



B



A



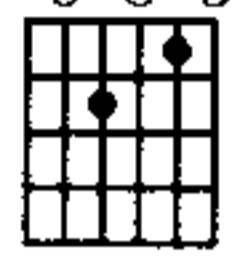
F#



no. —

2.

Am7

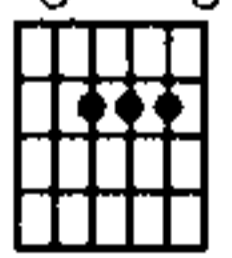


F#



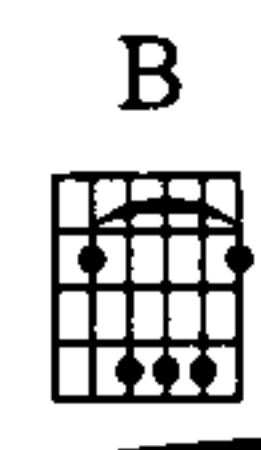
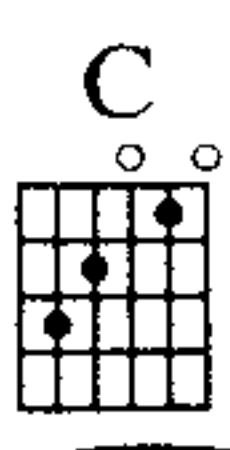
— though not in - vin ci - ble, — I —
 — and the ones you can help, — no. —

A

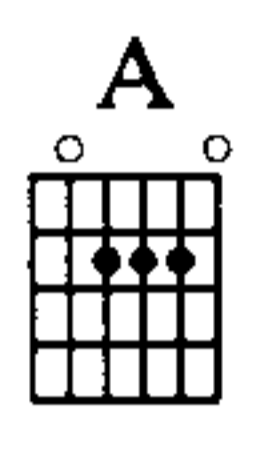
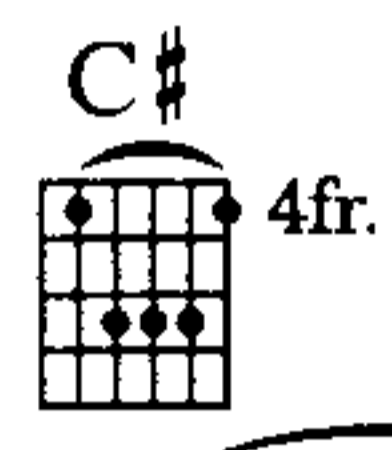
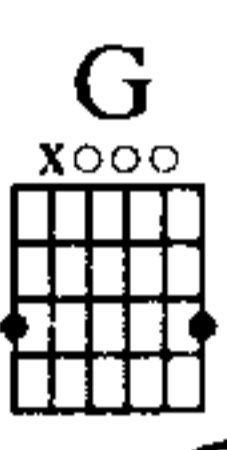


know. } I've giv - en ev - 'ry - thing I need. —

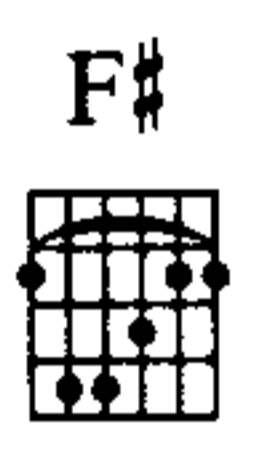
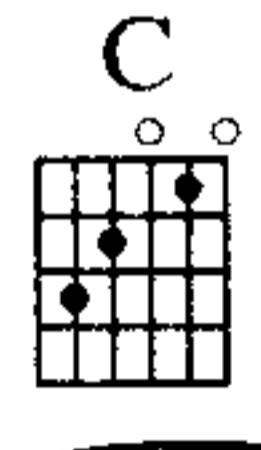
f



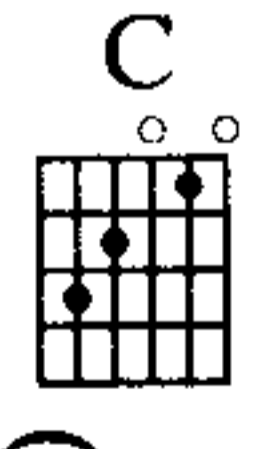
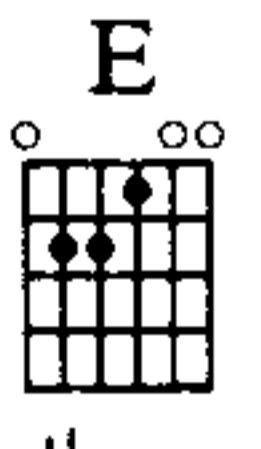
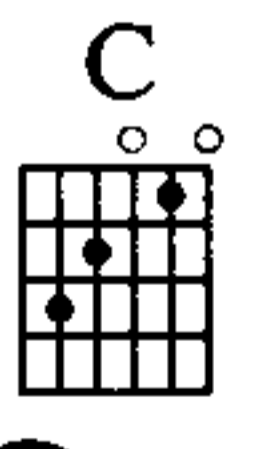
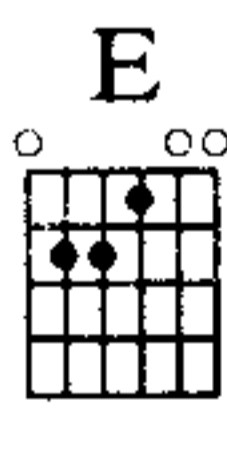
I'd give you ev- 'ry- thing I own. I'd give in if it could at



least be ours a - lone. I've giv- en ev - 'ry- thing I could-

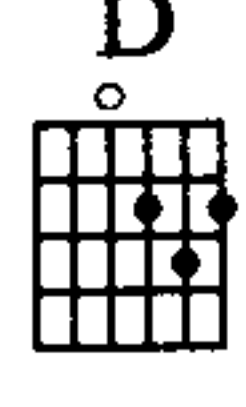
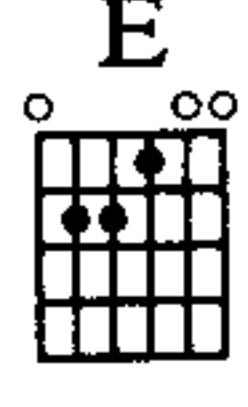
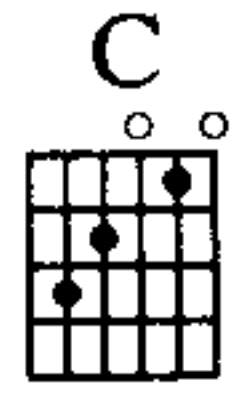
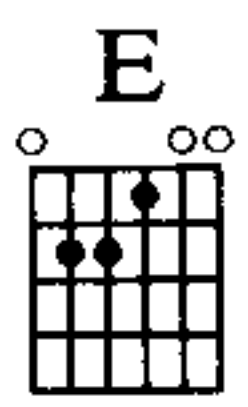


to blow it to hell and gone. Bur - row down in and



blow up the out - side, blow up the out - side,

To Coda

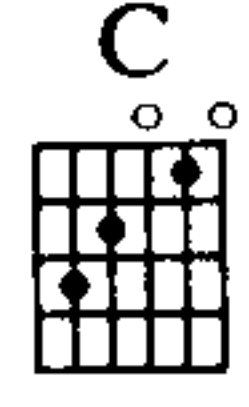
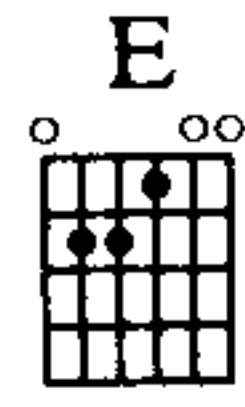
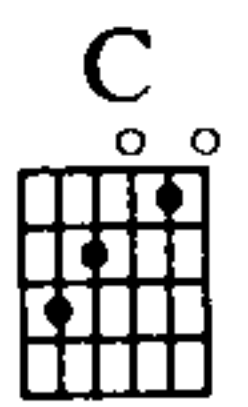
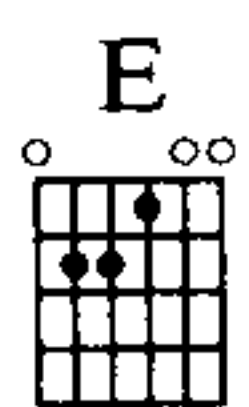


D.S. (take 2nd ending) al Coda

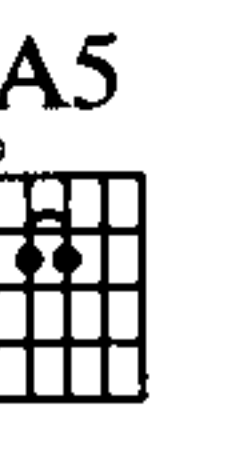
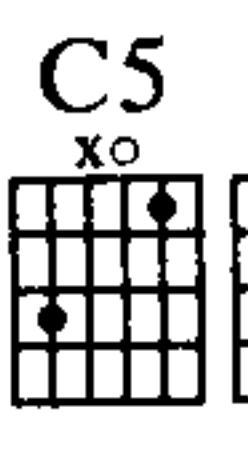
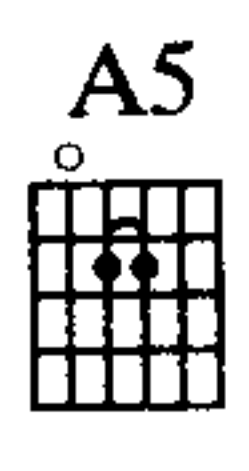
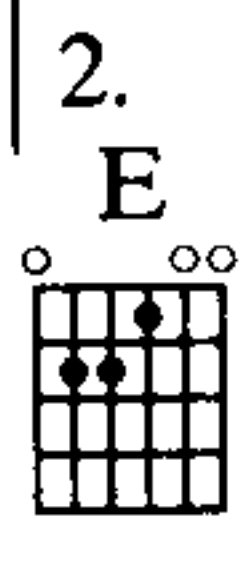
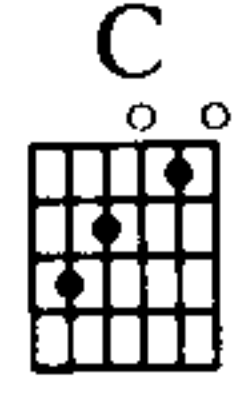
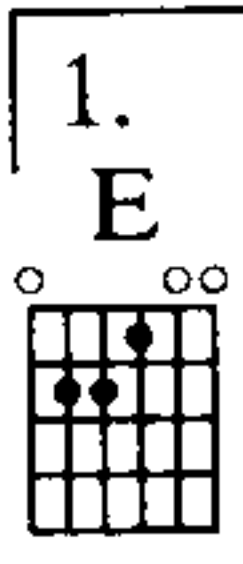
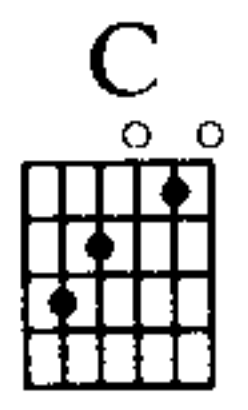
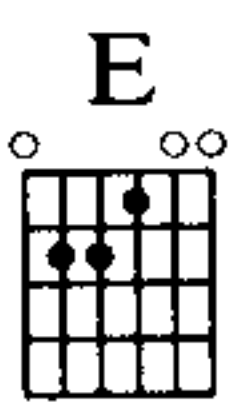


blow up the out - side world.

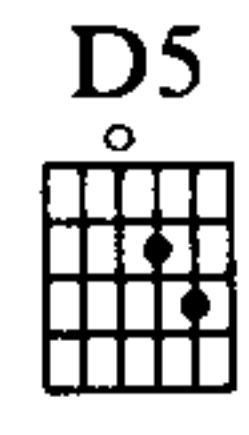
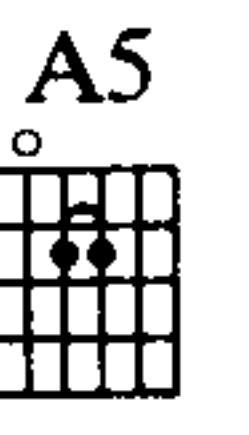
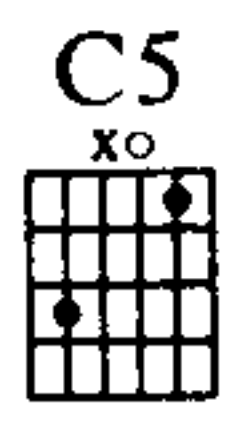
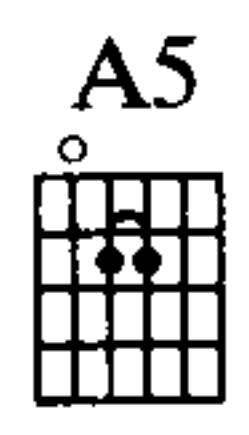
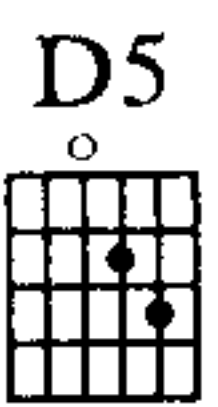
Coda



mf

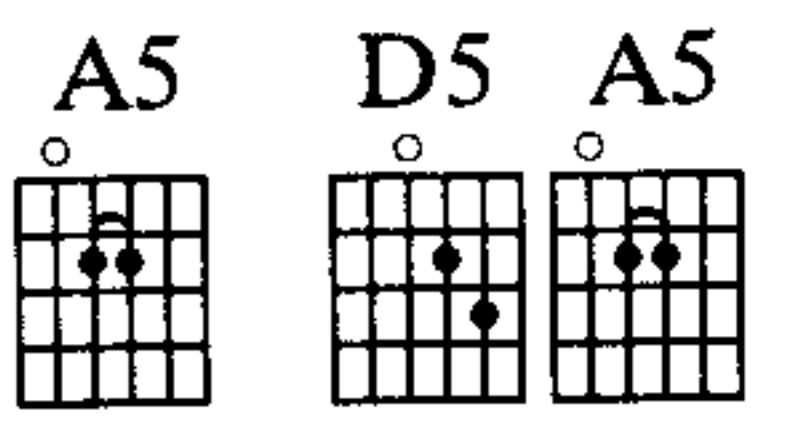
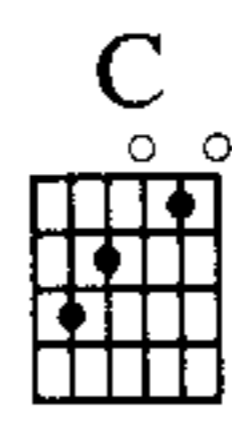
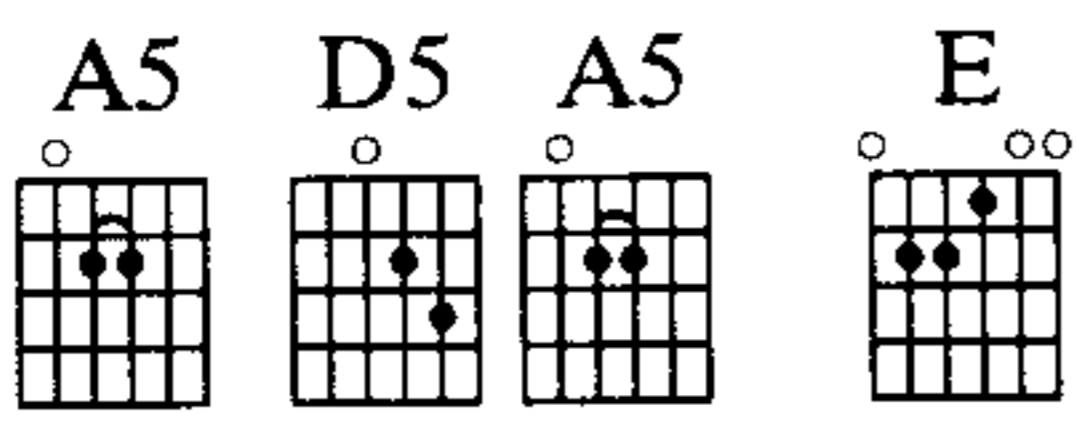


f

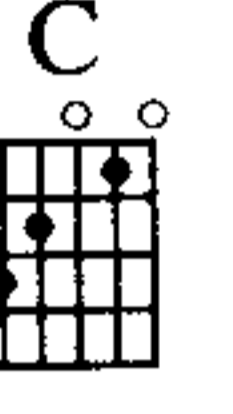
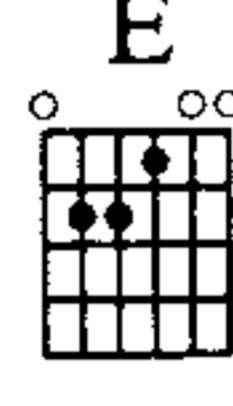
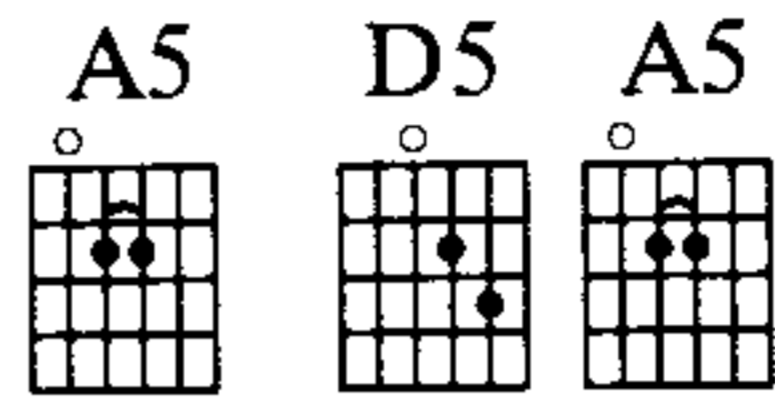
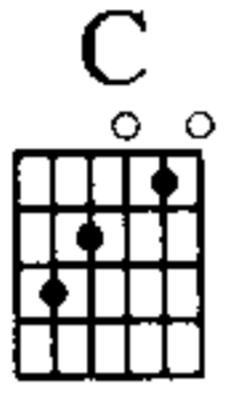
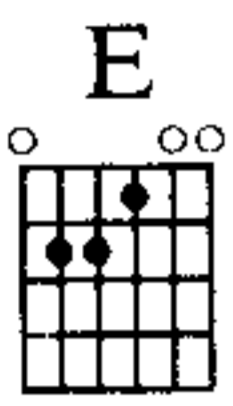


Want to make it un - der - stood.

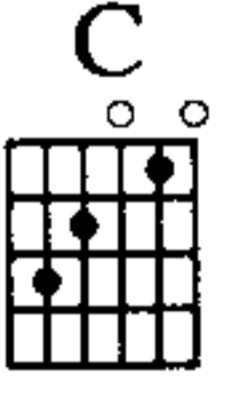
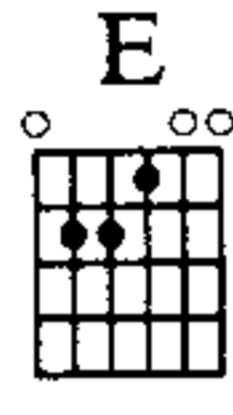
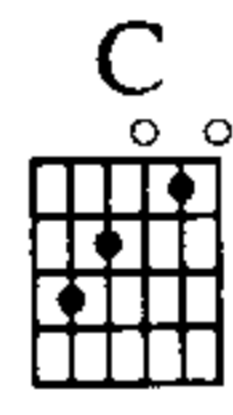
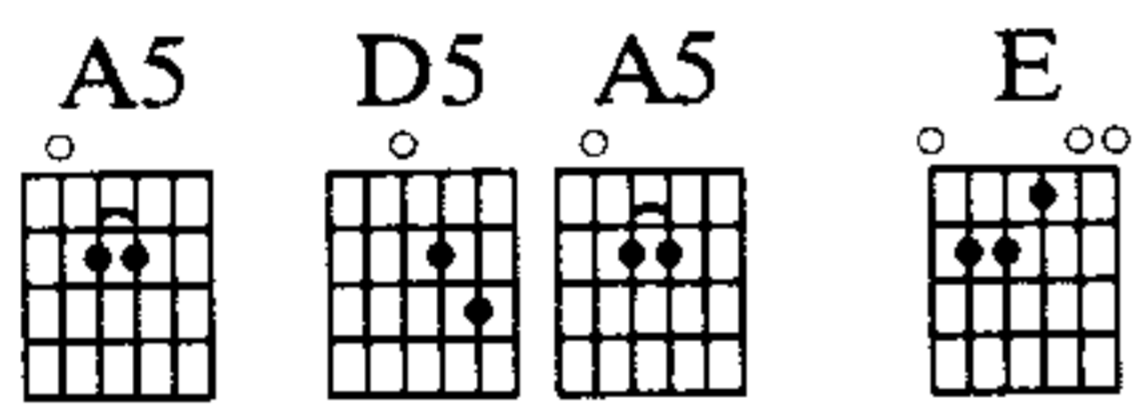
Want - ing, though I nev -



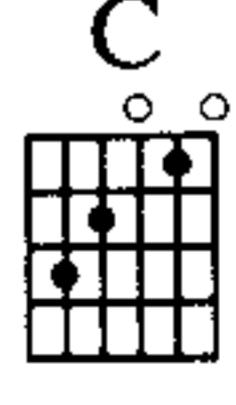
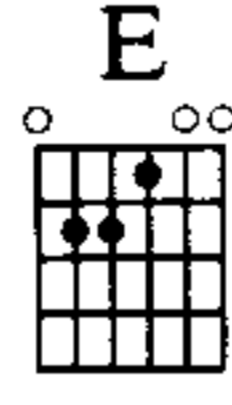
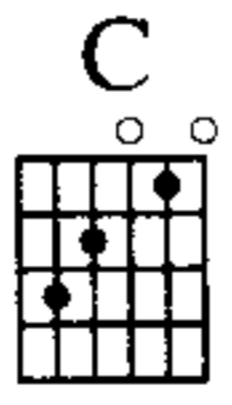
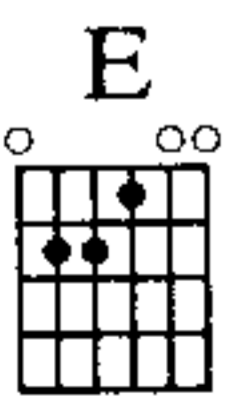
er would. Try - ing, though I know — it's wrong.



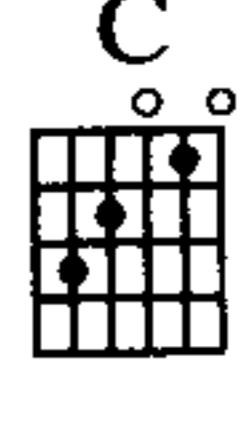
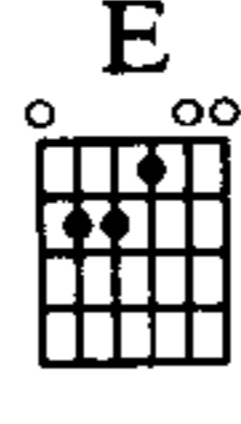
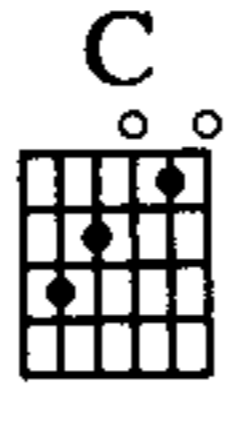
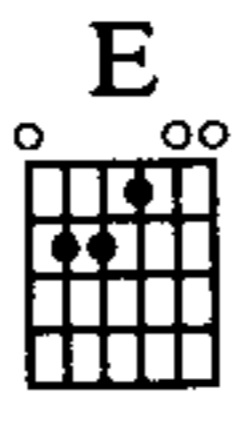
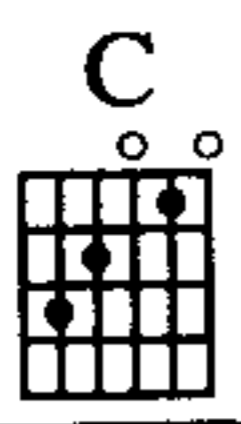
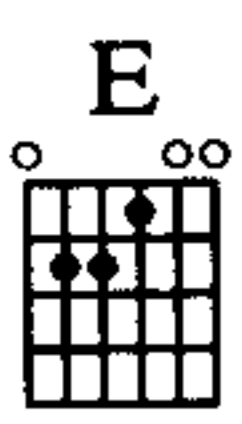
Blow - ing it to hell — and gone. Wish - ing, though I nev -



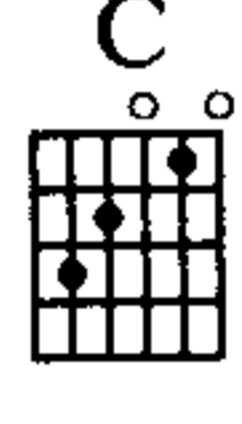
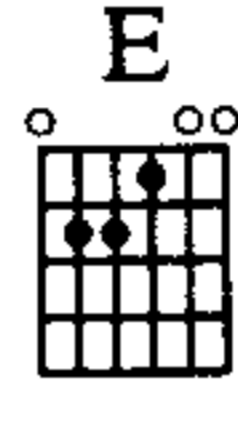
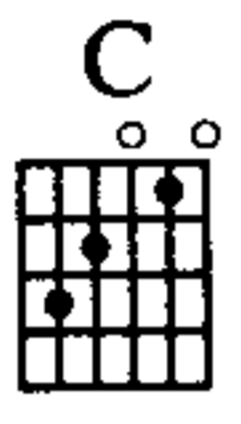
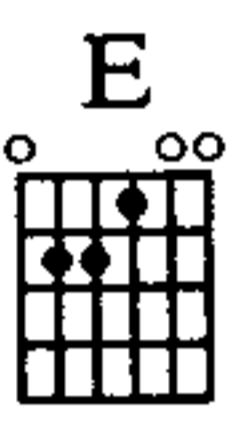
er could. — Blow up the out - side, — blow up the out - side, —



blow up the out - side, — blow up the out - side — world. —

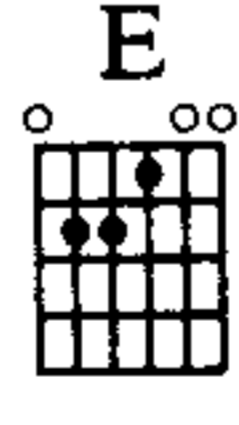
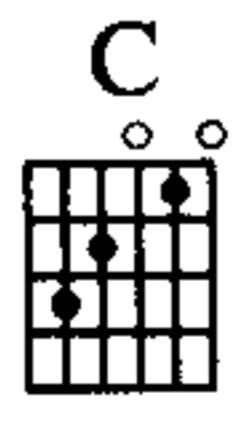
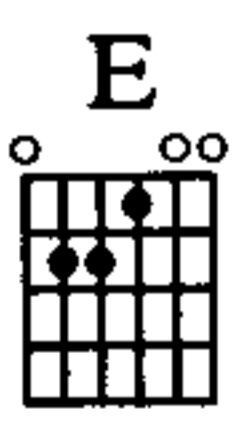


(Blow up the out - side,



blow up the out - side,

Blow up the out - side, ———
blow up the out - side,



Repeat and fade

blow up the out - side ——— world. ———
blow up the out - side, ——— blow up the out - side...)

*Lead vocal sings 1st time only.

Rusty Cage

Words and Music by Chris Cornell

Fast

N.C.

Play 3 times

mf

N.C.

Play 8 times

N.C.

f

N.C.

Oh, you wir - ed a me a - wake and
Too cold to start a fire, I'm burn - ing

hit me with a hand of bro - ken nails.
die - sel, burn - ing di - no - saur bones.

Yeah, _____ you tied my lead and pulled my
Yeah, _____ I'll take the riv - er down to

chain to watch my blood be - gin to boil.
still wa - ter and ride a pack of dogs. }

But I'm gon - na break,

I'm gon - na break my, I'm gon - na

break my rust - y cage and run.

Yeah, I'm gon - na break, I'm gon - na

break my, I'm gon - na break my rust - y

R.H.

musical notation system 1

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note G4, followed by a dotted half note G4, and then a whole rest. The middle staff is a vocal line in treble clef with a key signature of two sharps, containing a whole rest. The bottom staff is a piano accompaniment in bass clef with a key signature of two sharps. It features a whole note G2, followed by a dotted half note G2, and then a series of eighth notes: F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, 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C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-290, A-290, G-290, F#-290, E-290, D-290, C#-290, B-291, A-291, G-291, F#-291, E-291, D-291, C#-291, B-292, A-292, G-292, F#-292, E-292, D-292, C#-292, B-293, A-293, G-293, F#-293, E

N.C.

Hits like a Phil - lips head — in -
 It's gon - na be too dark — to
 Cut - ting my teeth on bars — and

Play 3 times

to my brain. —
 sleep a - gain. —
 rust - y chains. —

N.C.

I'm gon - na break my rust - y cage

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment is in bass clef and features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The system concludes with a long note in the vocal line and a sustained chord in the piano accompaniment.

and run.

The second system continues the vocal and piano parts. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment includes a *rit.* (ritardando) marking. The system ends with a 3/4 time signature change.

Freely, slowly

N.C.

The third system is a piano accompaniment piece. It starts with a 3/4 time signature and a key signature of two sharps. The right hand has a melodic line with a long note, while the left hand plays a rhythmic pattern of eighth notes. The system includes a 5/4 time signature change and ends with a 3/4 time signature.

Moderately

The fourth system continues the piano accompaniment. It features a consistent rhythmic pattern in the left hand and a melodic line in the right hand. The system includes a 5/4 time signature change and ends with a 5/4 time signature.

When the

N.C.

for - est burns a - long the road,
 God's eyes in my head - lights,
 dogs are look - ing for their bones,
 rain - ing ice - picks on your steel shore,

1.2.3. 4. 3

like and when the well, I'm gon - na
 and it's and it's

break, I'm gon - na break my, _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter rest, a quarter note A4, and a quarter note B4. The piano accompaniment is written in bass clef with the same key signature and time signature. It features a steady bass line with quarter notes G2, F#2, and E2, and a melody of eighth notes in the right hand.

I'm gon - na break my rust - y

The second system continues the musical score. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same bass line and eighth-note melody.

cage and run. _____

The third system concludes the musical score. The vocal line begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment maintains the same rhythmic and harmonic structure.

Well, I'm gon - na break, I'm gon - na

break my, I'm gon - na

Freely

break my rust - y cage and run.

Loud Love

Words and Music by Chris Cornell

Moderate Rock

N.C.

Piano introduction in 4/4 time, key of D major. The music is marked with a forte (f) dynamic. It features a driving bass line in the left hand and a rhythmic melody in the right hand.

§ N.C.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "There's no time to keep it low. If you've got some time to kill,"

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I've been deaf; now I want noise. You stay slow re - sis - tance wins the war. Well, I

down.—
know.—

But I won't
Yeah,— but that's no

be—
way—

qui — et.
to— go.

I'll
You

ham — mer — on
can't re — sist

un — til — you
the — loud — er

fight. — }
pull. — }

Loud

N.C.

love.—

Loud love.—

Loud — love. — Loud love. — Yeah. —

To Coda

G5 3fr. A5 5fr. G5 3fr. A5 5fr. C5 3fr. A5 5fr. G5 3fr.

{ Ham - mer
Can't — re -

A5 5fr. G5 3fr. A5 5fr. G5 3fr. N.C.

on — till you — fight. —

First system of musical notation. The vocal line (treble clef) begins with a long note, followed by a melodic phrase. The piano accompaniment (grand staff) features a steady bass line and chords in the right hand.

D.S. al Coda
 §

Second system of musical notation, continuing the piano accompaniment from the first system. It consists of two staves (treble and bass clefs) with rhythmic patterns and chords.

Coda

A5	G5	A5	G5
5fr.	3fr.	5fr.	3fr.

Third system of musical notation. It includes a vocal line with lyrics: "sist the loud - er — pull,". Below the vocal line is a guitar accompaniment with a treble clef and a bass line. The guitar part includes a "N.C." (Natural Chord) instruction and a dynamic marking of "mf".

Fourth system of musical notation. The vocal line includes the lyric "yeah.". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 7/4 time signature. The music includes a melodic line in the treble and a bass line with a prominent bass clef. A repeat sign is present in the middle of the system.

1.-4.

5.

Musical notation for the second system, continuing the piece with a treble and bass clef. It includes a first ending bracket labeled "1.-4." and a second ending bracket labeled "5."

Musical notation for the third system, showing a change in time signature from 7/4 to 5/4 and then back to 4/4. The bass line features a complex rhythmic pattern with many beamed notes.

Musical notation for the fourth system, featuring a treble clef and a key signature of one sharp. The melody is sparse with rests and a few notes.

Al - right! —

Musical notation for the fifth system, featuring a treble and bass clef. The bass line has a dynamic marking "f" (forte) and includes a complex rhythmic pattern.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The right hand plays a melodic line with a long slur over the first two measures, while the left hand provides a steady bass line with eighth notes.

Vocal line and piano accompaniment for the second system. The vocal line is on a single treble clef staff, showing a few notes and rests. The piano accompaniment continues with the same grand staff as the first system. The lyrics "Well, that's" are positioned below the vocal staff.

Well, that's

Vocal line and piano accompaniment for the third system. The vocal line includes the instruction "N.C." above the first measure. The lyrics "right. I want some - thing to ex - plode." are written below the vocal staff. The piano accompaniment continues with the grand staff.

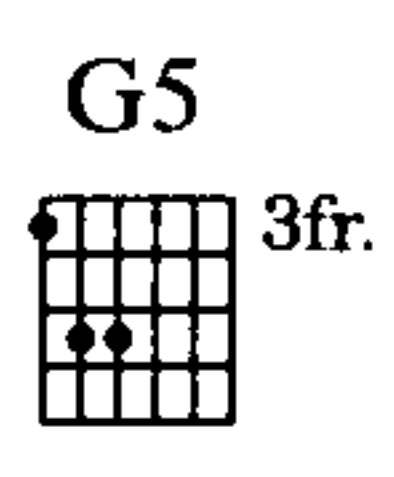
N.C.

right. I want some - thing to ex - plode.

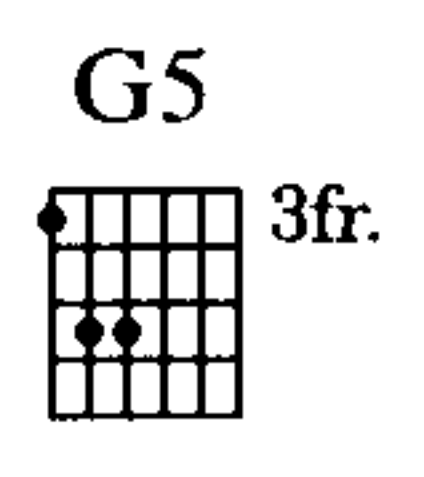
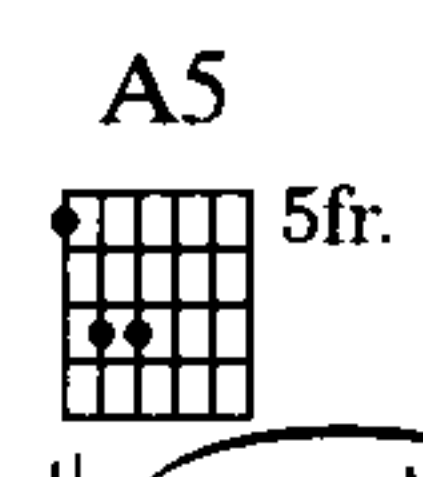
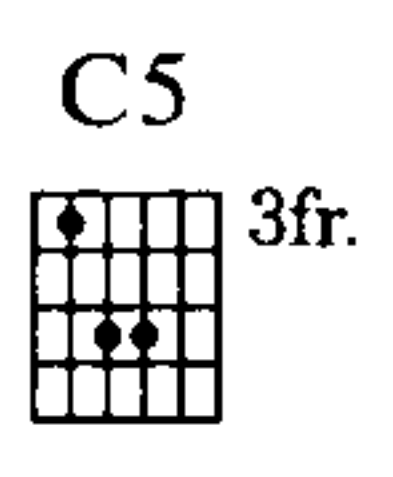
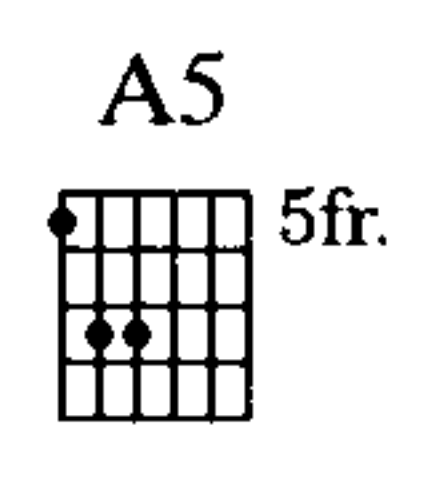
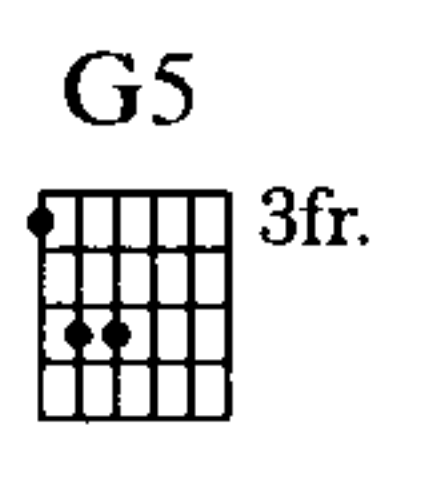
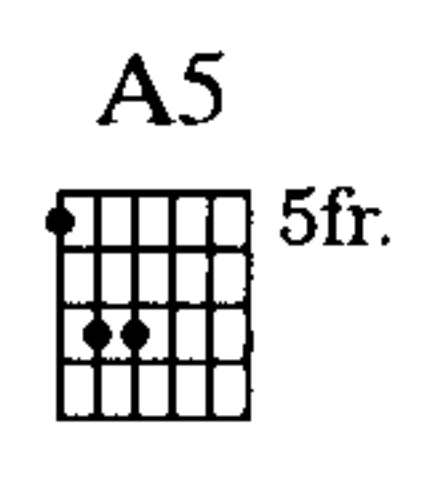
Vocal line and piano accompaniment for the fourth system. The vocal line contains the lyrics "I've been deaf; now I want noise. Loud". The piano accompaniment continues with the grand staff.

I've been deaf; now I want noise. Loud

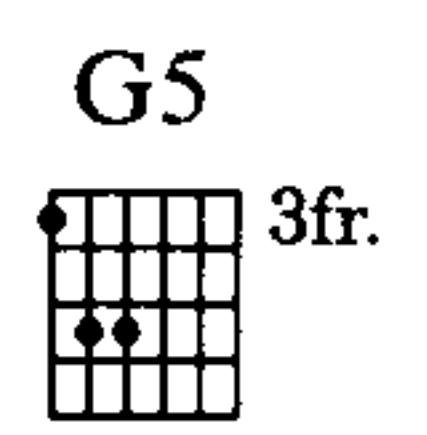
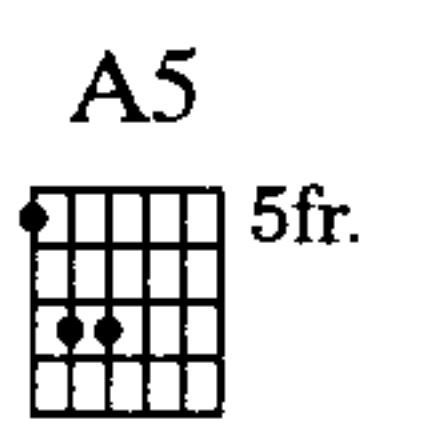
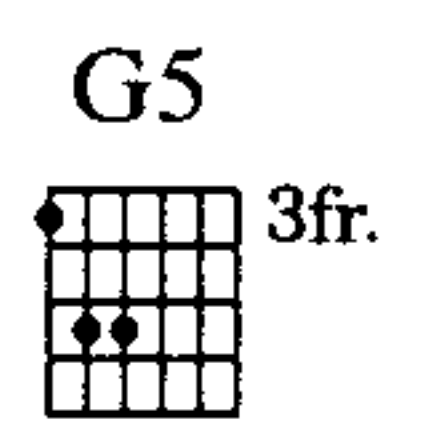
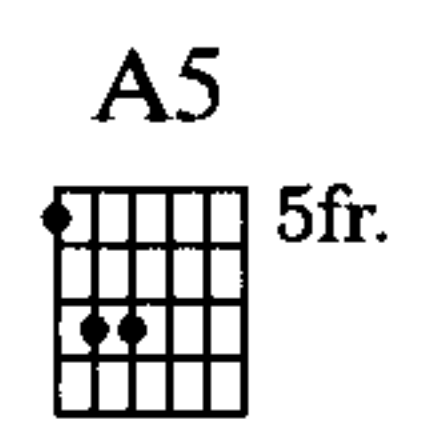
love, _____ yeah, — loud love. _____ Loud —



love, _____ yeah, — loud love. _____ Love. _____



Yeah! —



N.C.

