

Piano • Vocal • Gui

Best Of

# SOUND GARDEN



**Includes:**

Black Hole Sun • Burden In My Hand

Pretty Noose



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# Black Hole Sun

Words and Music by Chris Cornell

## Slow Rock

\*Gsus4



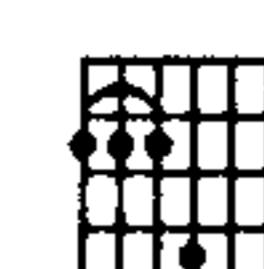
Bb6/9



F5



E5



*mp legato*

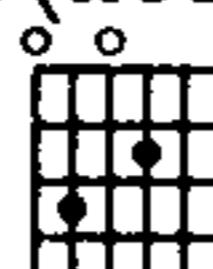
R.H.

*with pedal*

Ebsus4



D7(no3rd)

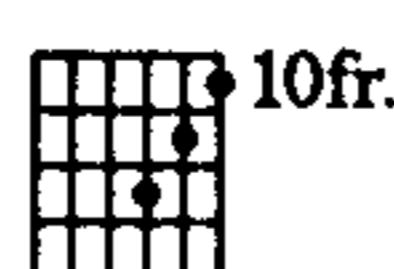


In my

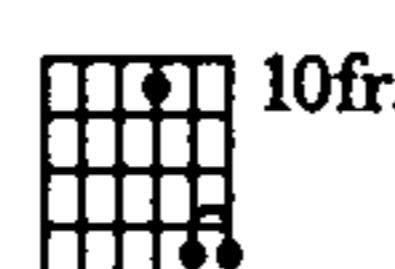
G6



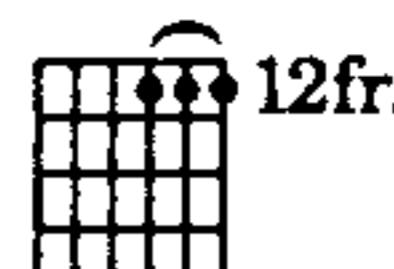
Bb6



F5



Em



eyes,  
ing,

in - dis - posed,  
cold and damp.

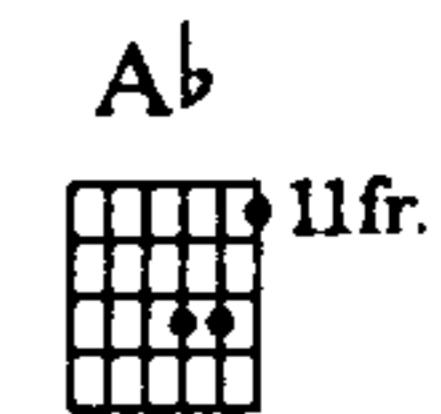
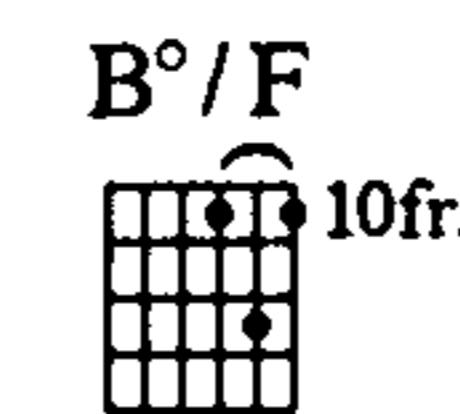
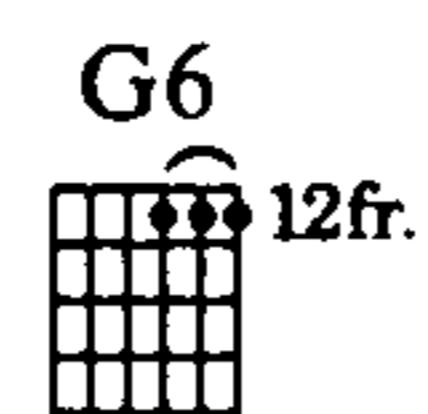
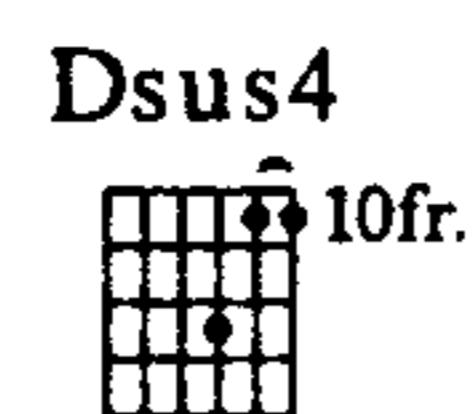
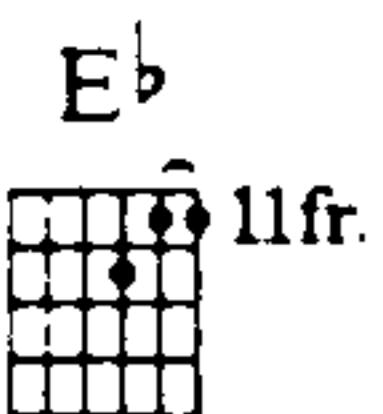
in dis - guise as no - one  
Steal the warm wind, ti - red

knows, - friend. -

hides the face, -  
Times are gone.

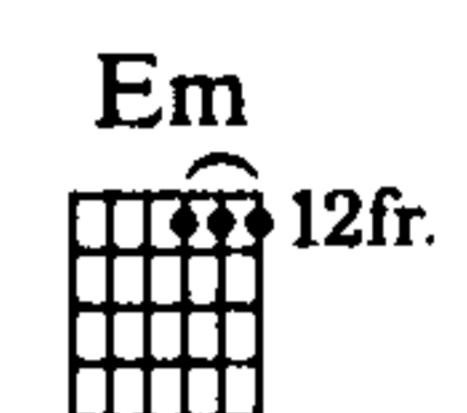
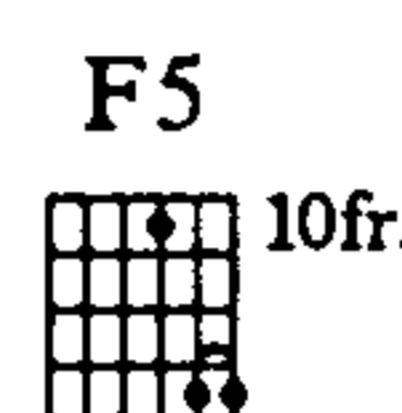
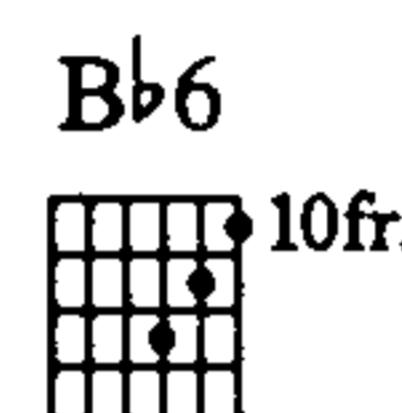
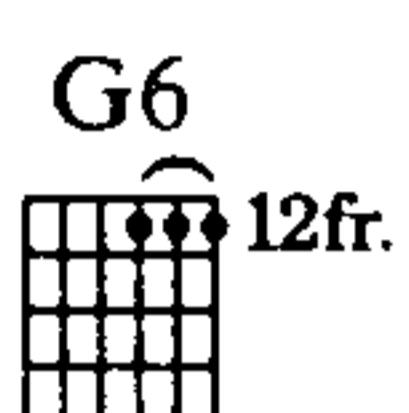
*mf*

\*Guitarists: Tune 6th string down to D.



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

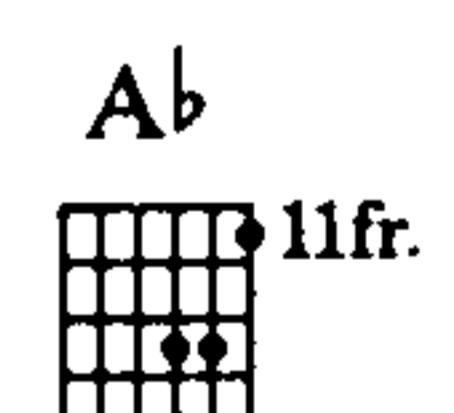
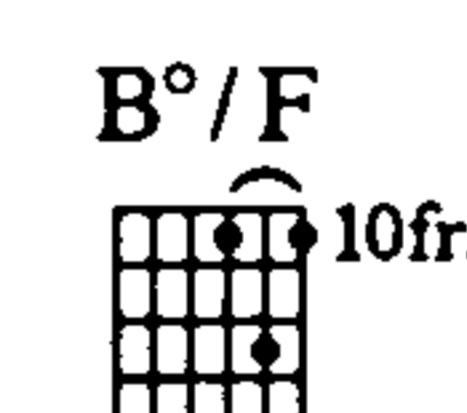
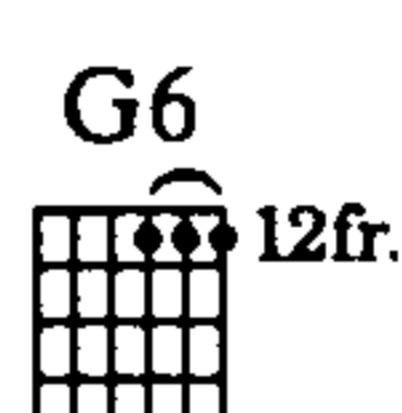
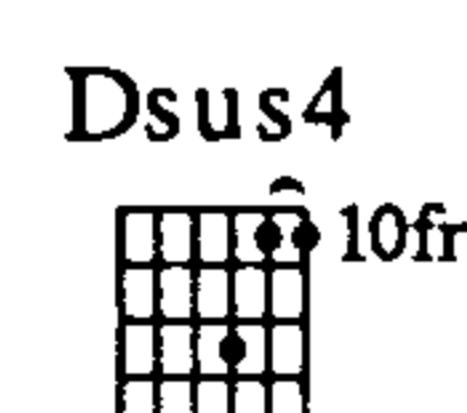
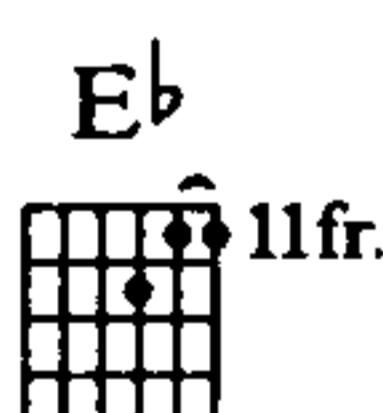
Boil - ing  
In my



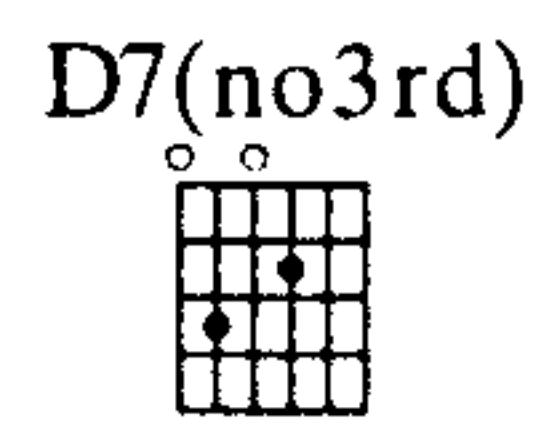
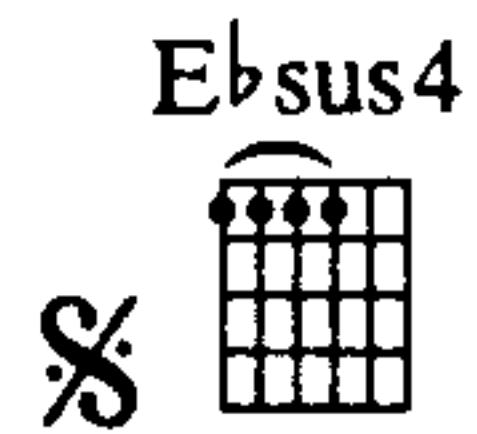
heat, sum - mer stench.  
shoes, a walk - ing sleep.

'Neath the black, the sky - looks dead..  
And my youth I pray to keep..

Call my name.  
Heav - en send -

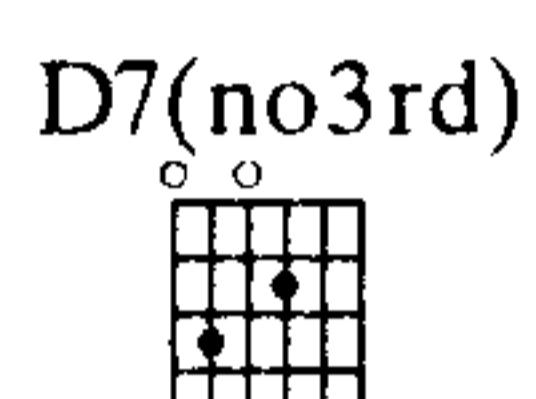
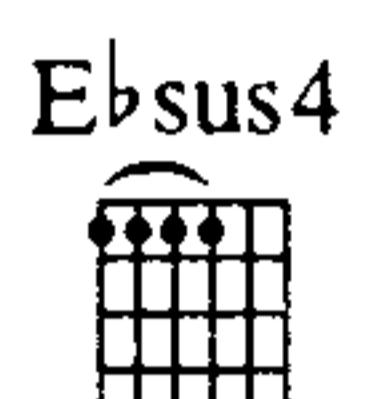
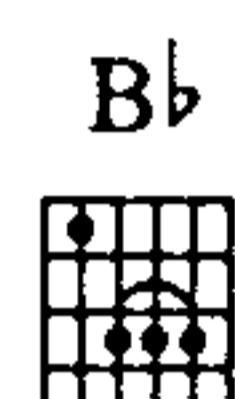
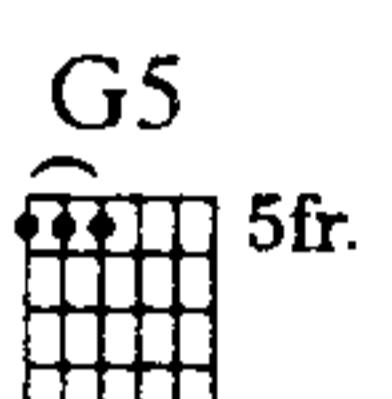


through - the cream, and I'll hear you scream - a - gain..  
hell - a - way. No one sings like you an - y - more.. }



Black hole sun, won't you come— and

*f* R.H.



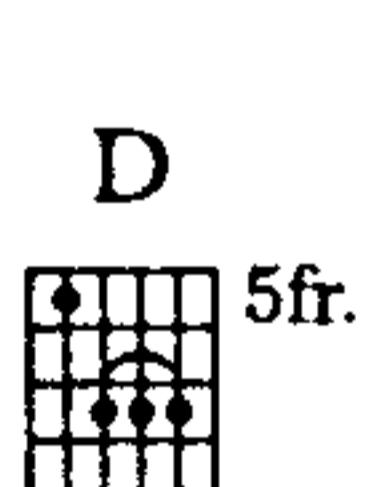
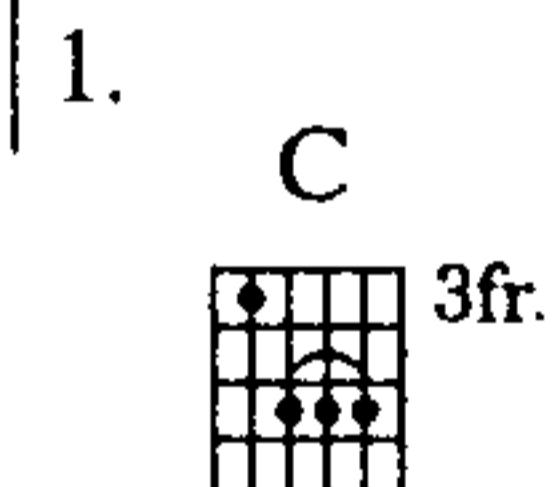
wash a-way—the rain?—

Black hole

sun,

won't you come?—

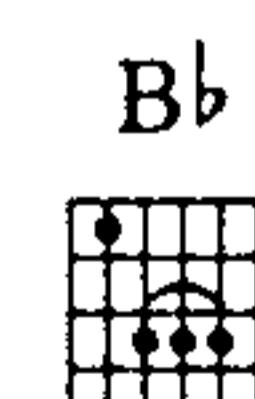
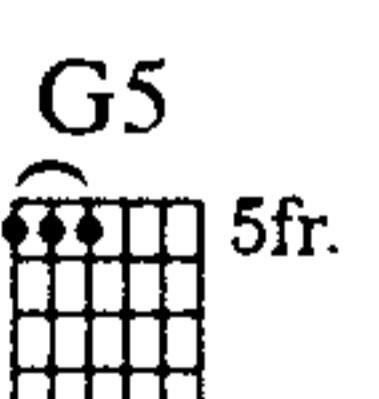
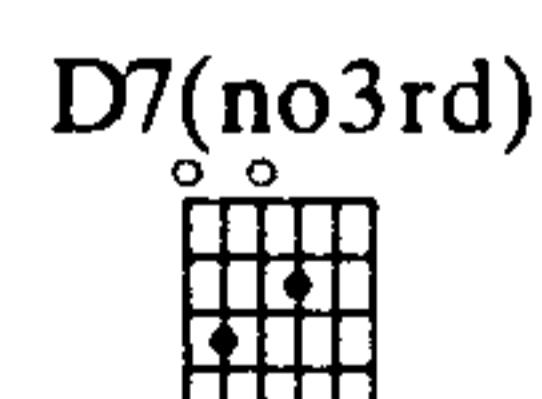
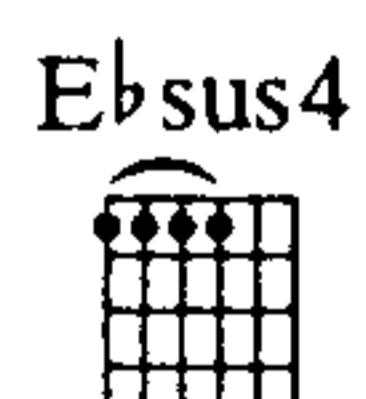
Won't you come?—



Won't you come?—

Stut - ter - —

Black hole



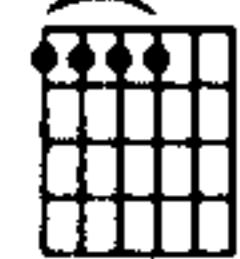
sun,

won't you come?—

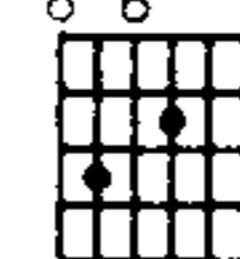
and wash a-way—the rain?—

Black hole

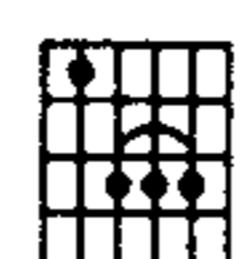
E<sub>b</sub>sus4



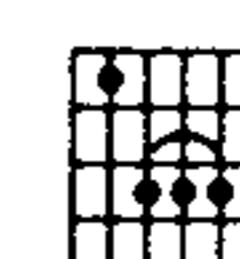
D7(no3rd)



C



B<sub>b</sub>



sun,

won't you come? -

Won't you come? -

(Black hole sun, -

black hole

To Coda 

D 5fr. C 3fr. B♭

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

D 5fr. F6/9sus#4 Play 6 times

N.C. (♪ = ♪)

sun.) —

F5 G5 5fr. R.H. G6 12fr. Bb6 10fr.

(♪ = ♪) Hang my head, drown my fear, till you

mf

F5

10fr.



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

§

all just dis - ap - - pear. ————— Black hole

Coda  
D 5fr.

C 3fr.

B♭

Won't you come?

sun. —

Black hole

sun. —

black hole

D 5fr.

C 3fr.

B♭

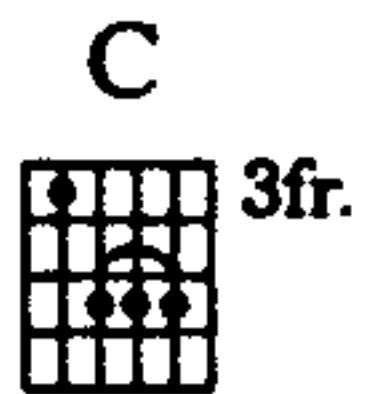
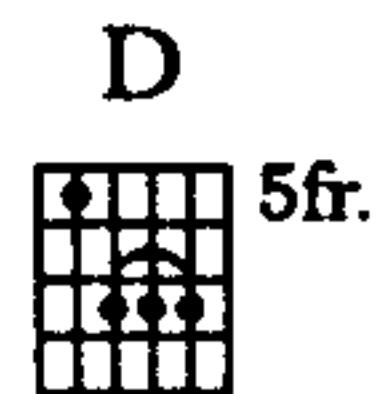
Won't you come?

sun. —

Black hole

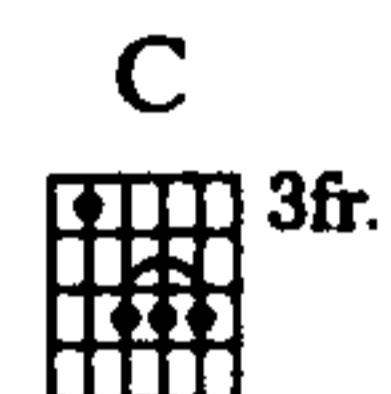
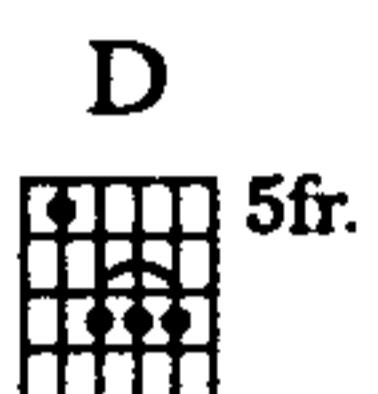
sun. —

black hole

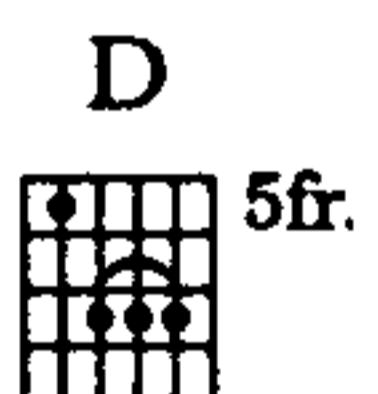


sun.—

Won't you come?  
Yeah.)

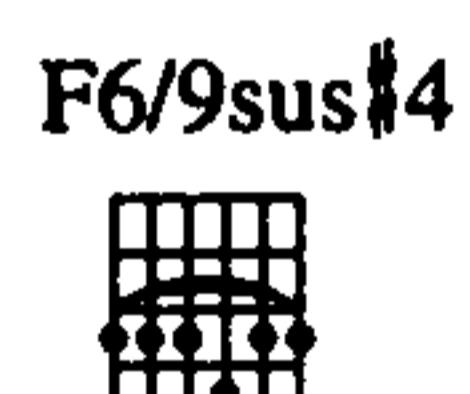


Won't you come?



N.C.

(D=D)



(D=D)



R.H.



# The Day I Tried To Live

Words and Music by Chris Cornell

**Slowly**

N.C.  
*mp*

**Moderately slow**

( $\text{D} = \text{D}'$ )  
*mf*

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 -

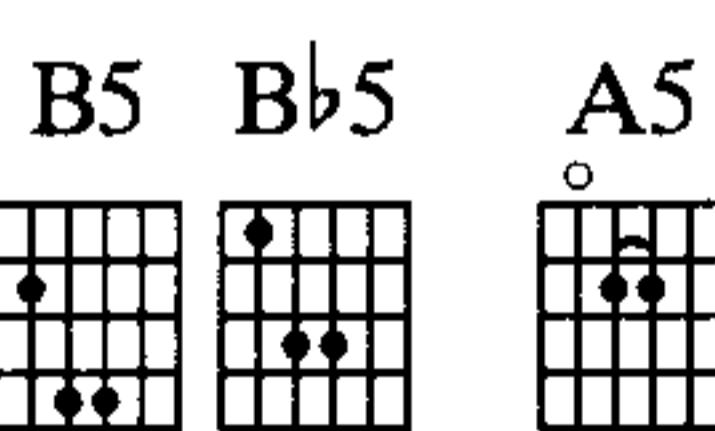
*mf*

— was in — my — head. —  
— in - side — your — head. —

It said  
The

seize the day, \_\_\_\_\_  
lives we make \_\_\_\_\_

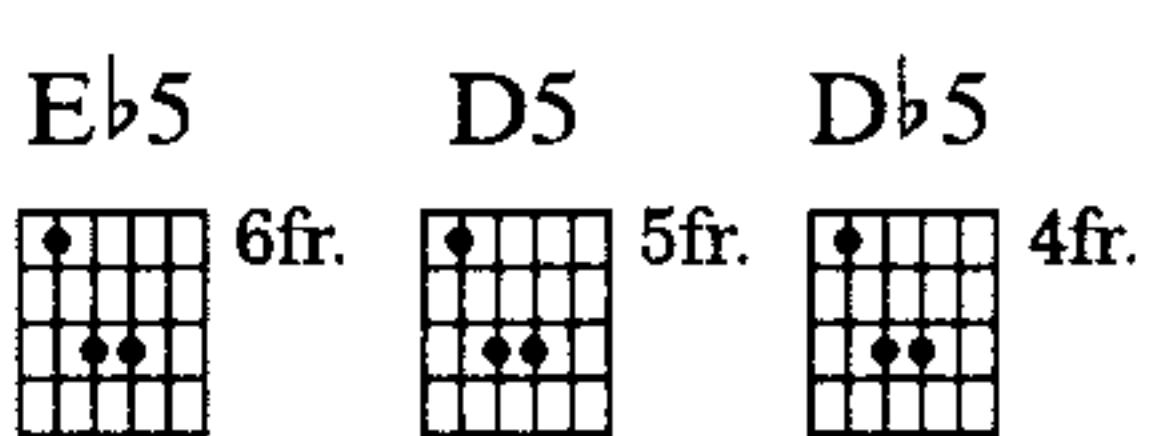
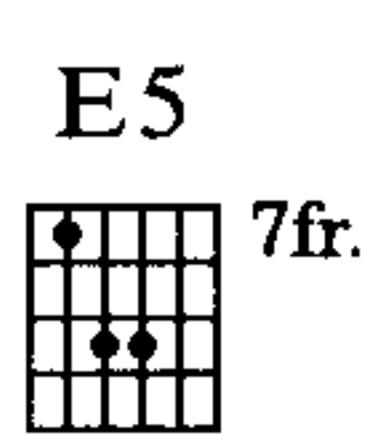
pull the trig - ger, drop the blade - and  
nev - er seem - to ev - er get — us

B5 B<sub>5</sub> A5  


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

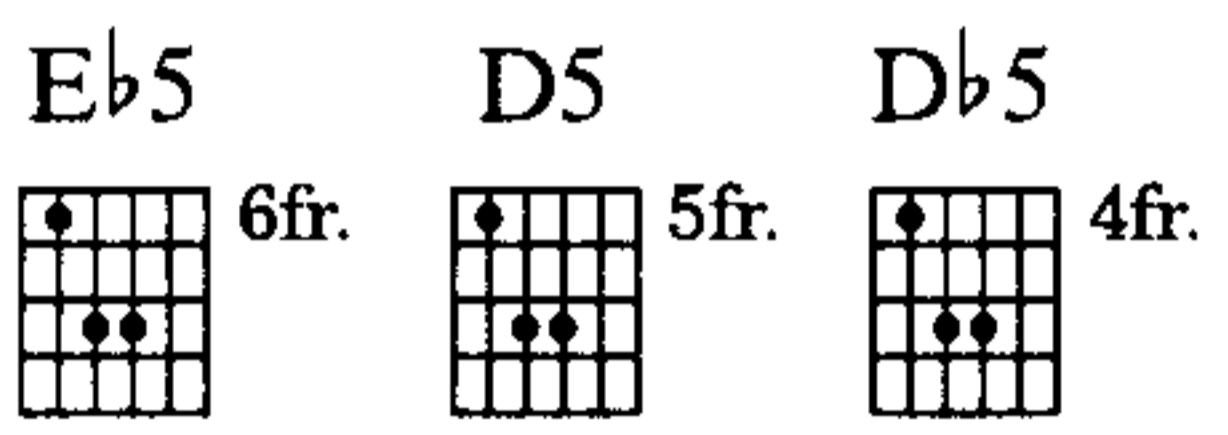
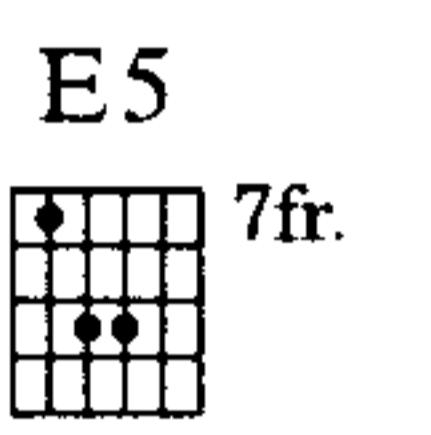
The  
The

*f*



day I tried to live,—  
day I tried to live,—

I stole a thou - sand beg - gars'  
I wal - lowed in— the blood. and mud— with

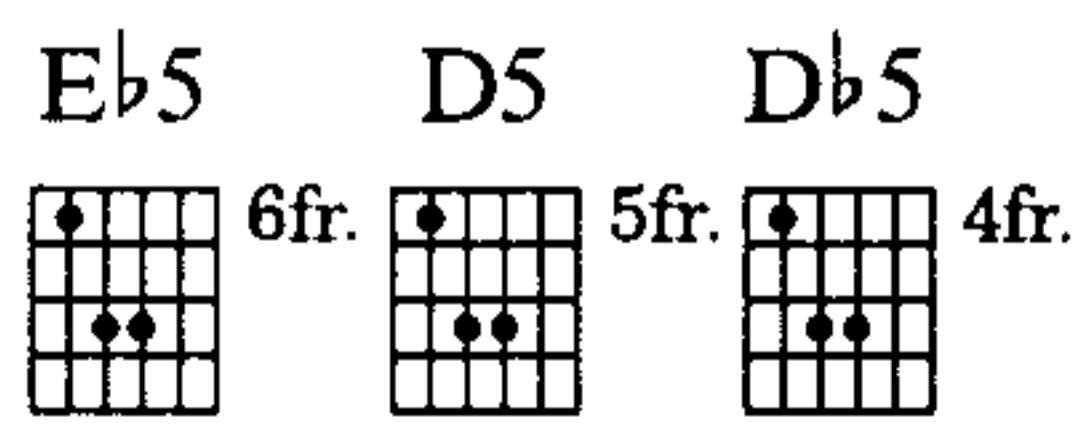
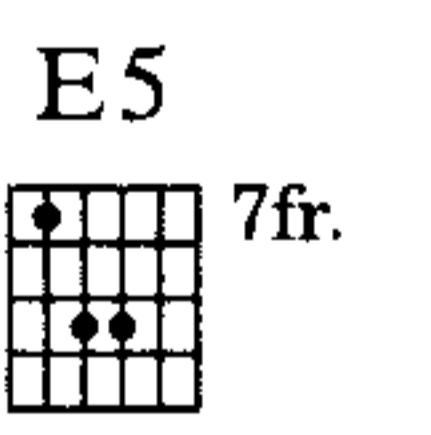


*Play 1st time only*

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

yeah.

The



day I tried to win,—

I dan - gled from— the pow - er lines— and

E5  
7fr.

E♭5 6fr. D5 5fr. D♭5 4fr.

C5  
3fr.

B5 B♭5 A5  
3fr.

let the mar - tyrs stretch,

yeah. \_\_\_\_\_ }  
yeah. \_\_\_\_\_ }

Sing - ing

B5

C5

3fr.

E5

C♯5

7fr.

4fr.

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

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

B5

C5

3fr.

E5

C♯5

7fr.

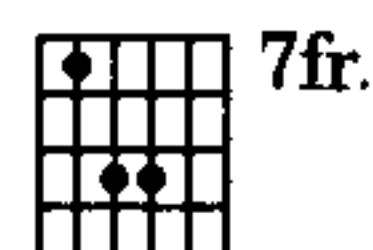
4fr.

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

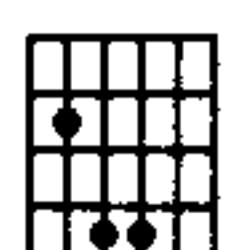
One more time— a - round— The day—  
might make it.

To Coda

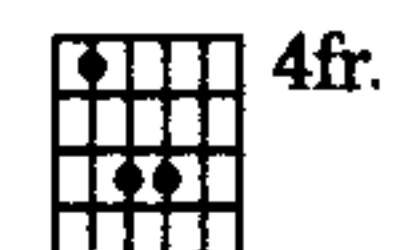
E5



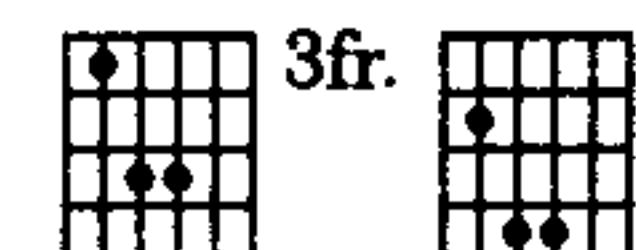
B5



C#5



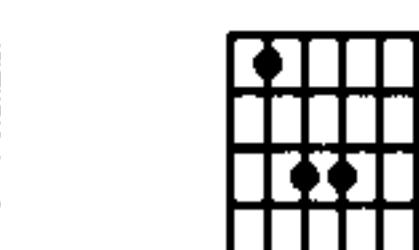
C5



B5

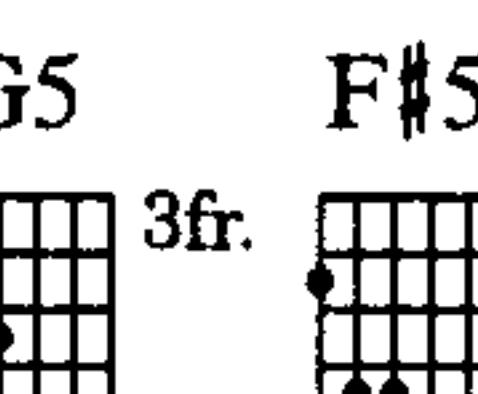
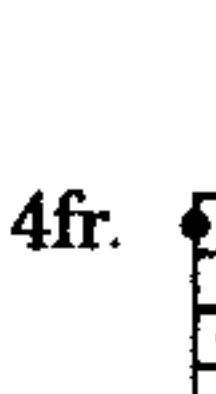
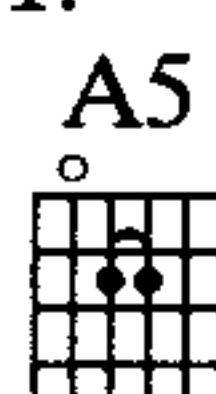


Bb5 Ø

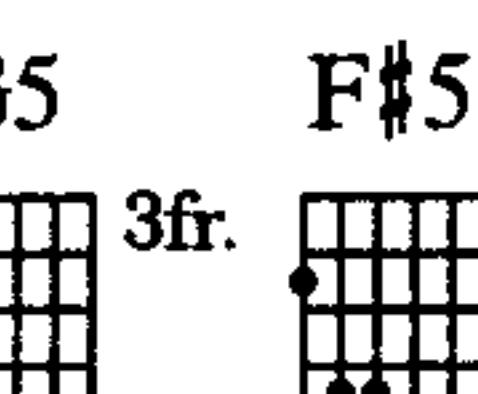


I tried to live,

1.



2.



yeah.

yeah.

I tried..

N.C.

mf

N.C.

*Play 3 times*

I

N.C.

woke the same \_\_\_\_\_ as an - y oth - er day;— you know,— I

C<sup>#</sup>5  
4fr.

C5 B5 B<sup>flat</sup>5  
3fr. 3fr.

A5

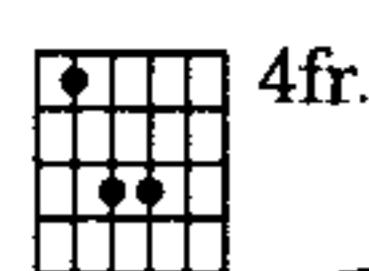
A<sup>flat</sup>5 G5 F<sup>#</sup>5  
4fr. 3fr.

should have stayed in bed.

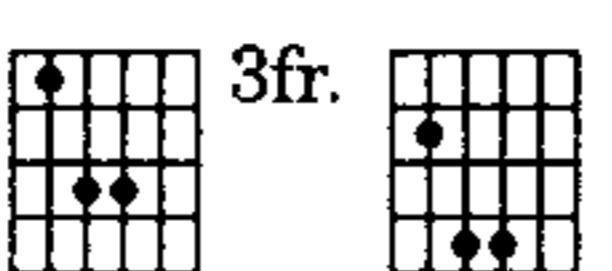
Oh.—

*f*

C#5

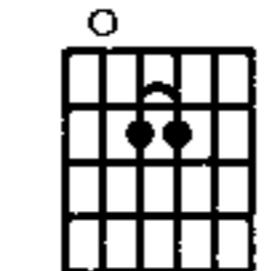


C5

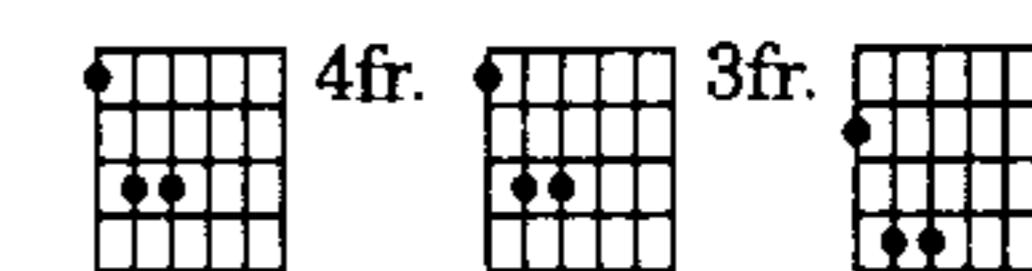


Bb5

A5

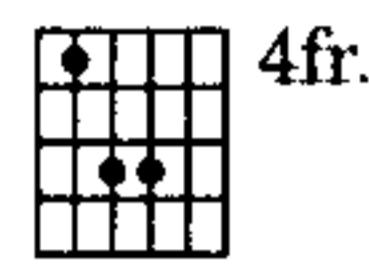


Aflat5

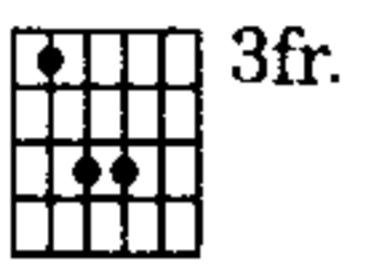


F#5

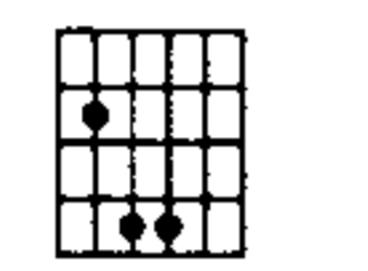
C#5



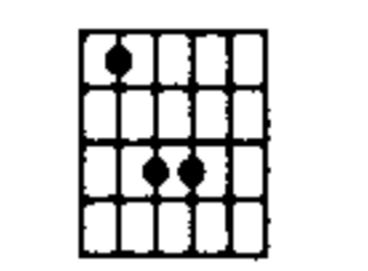
C5



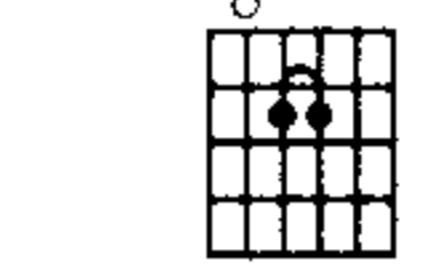
B5



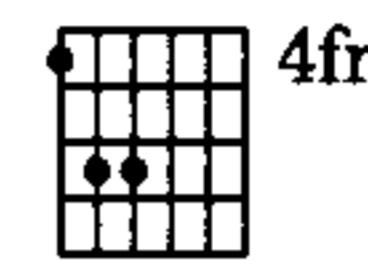
Bb5



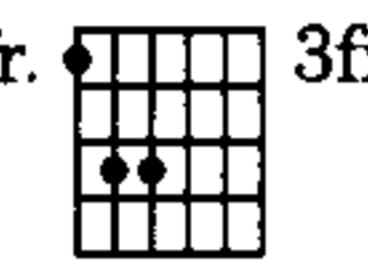
A5



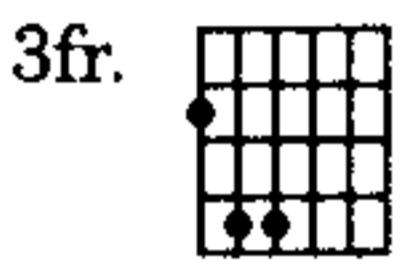
Aflat5



G5



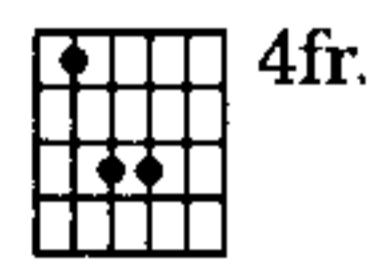
F#5



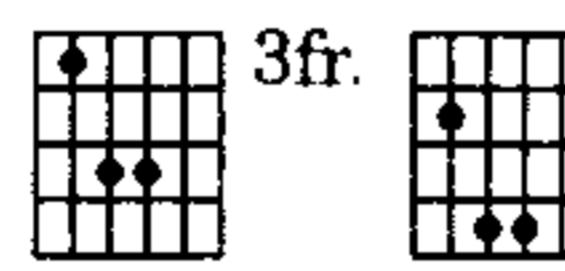
I day tried to win,

I wal - lowed in the blood and mud with

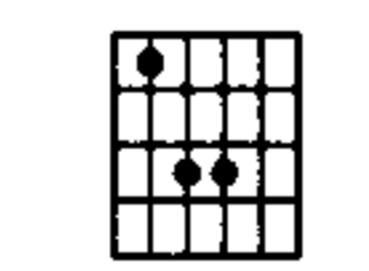
C#5



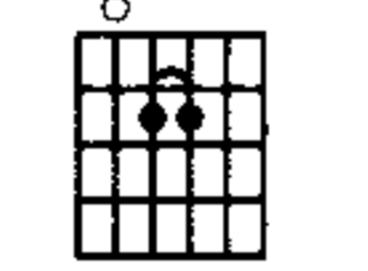
C5



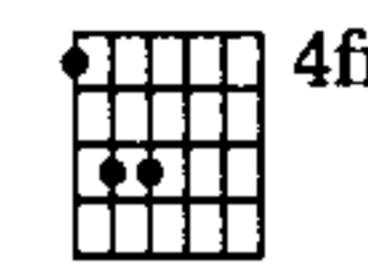
Bb5



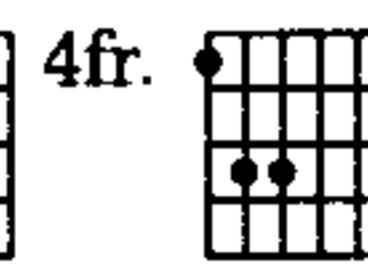
A5



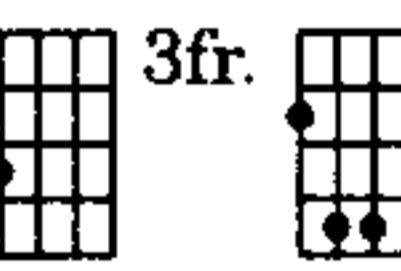
Aflat5



G5



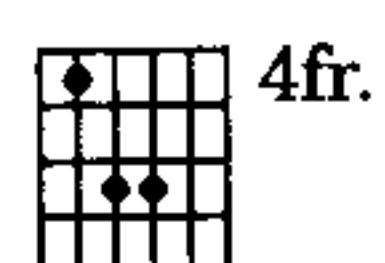
F#5



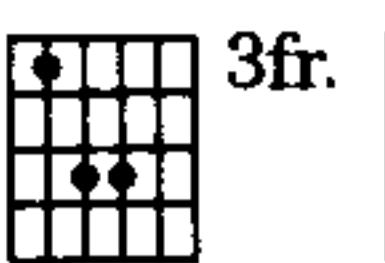
all the oth - er pigs.

And

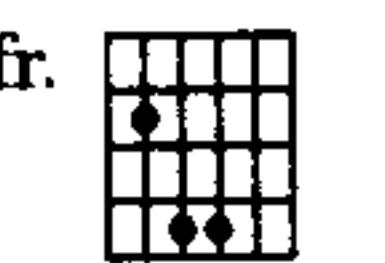
C#5



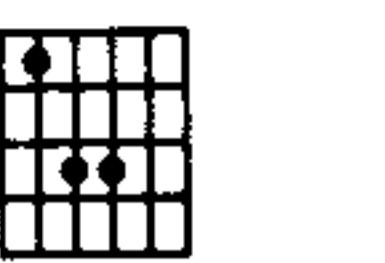
C5



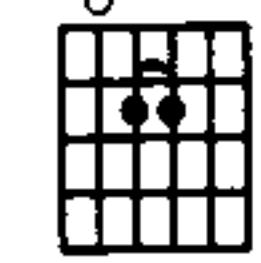
B5



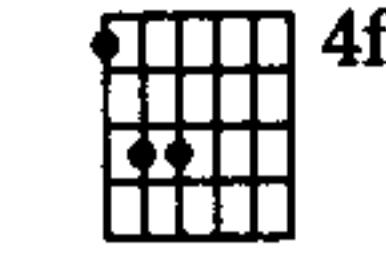
Bb5



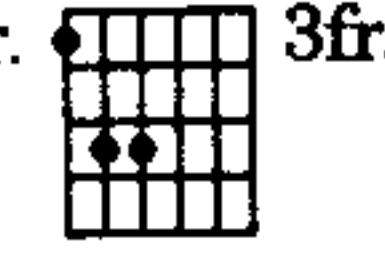
A5



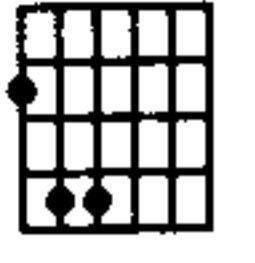
Ab5



G5



F#5

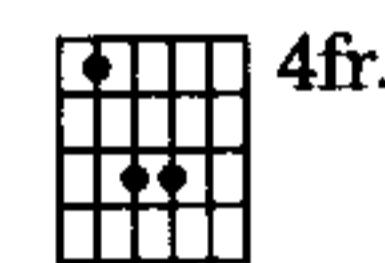


learned that I— was a liar.  
(One more time— a - round..)

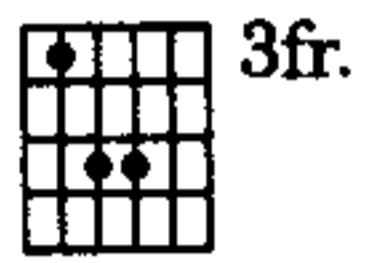
I learned that I— was a liar.  
One more time— a - round.—

I

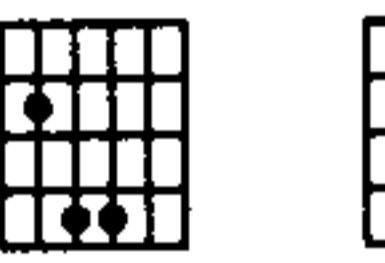
C#5



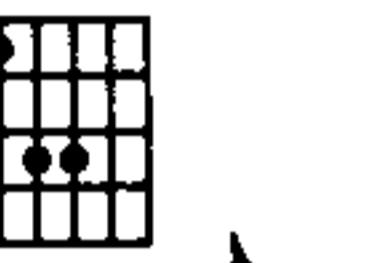
C5



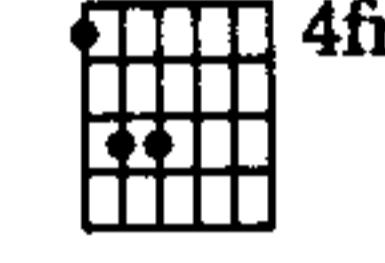
B5



A5



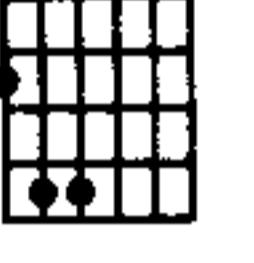
Ab5



G5



F#5

*D.S. al Coda*

§

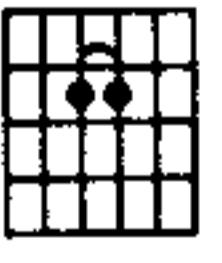
learned that I— was a liar.  
One more time— a - round..

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

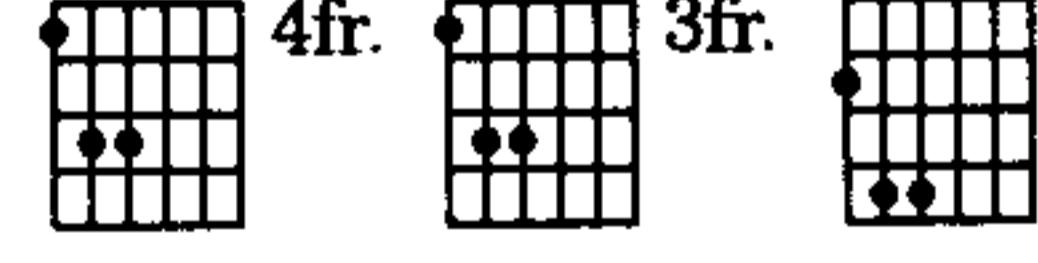
Sing-ing

Coda

A5



Ab5 G5 F#5



N.C.

yeah.—

Just like you.—

Mm.—

mf

Just like you.

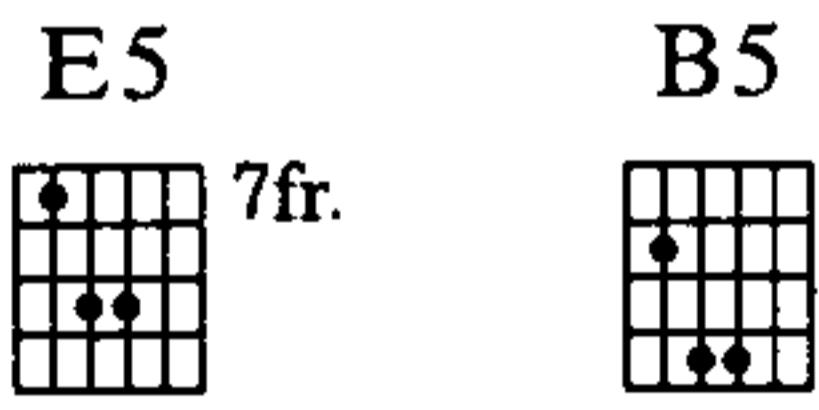
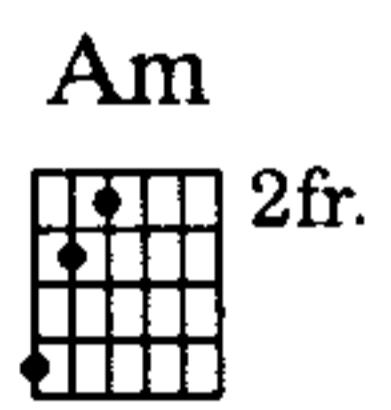
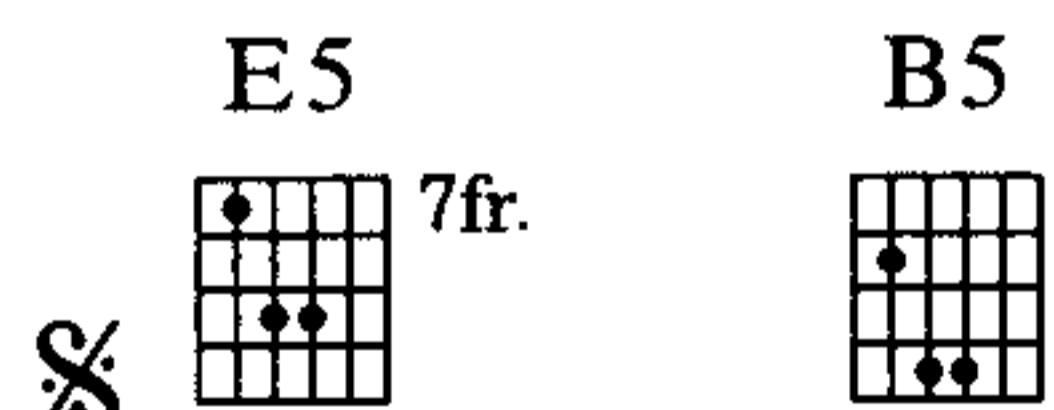
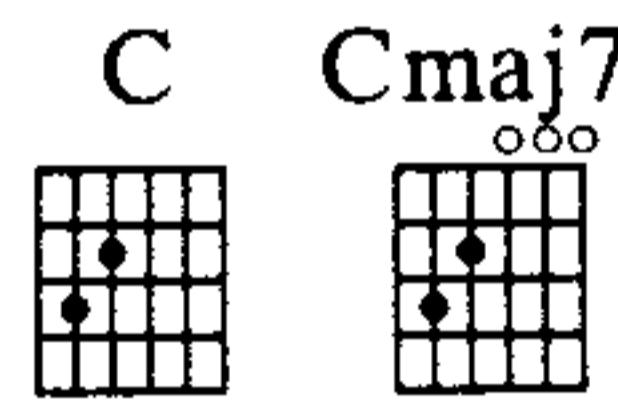
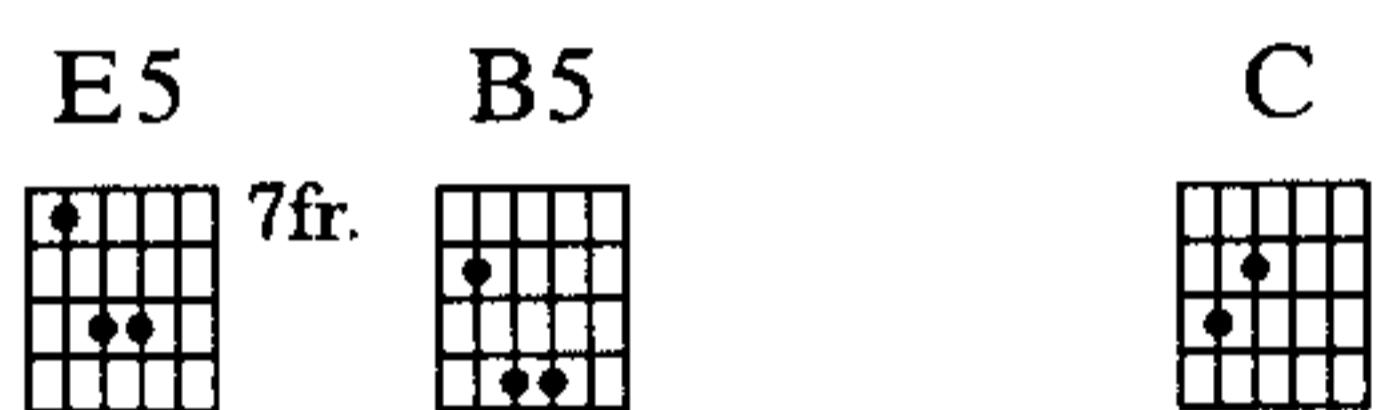
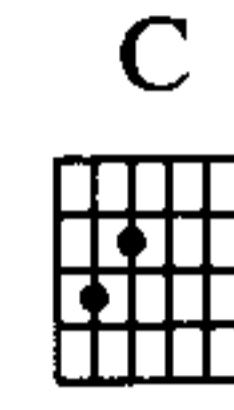
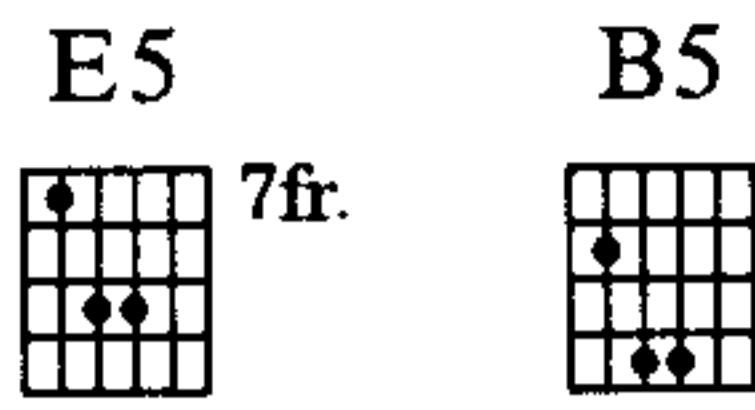
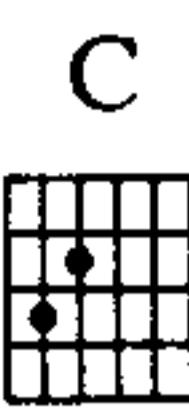
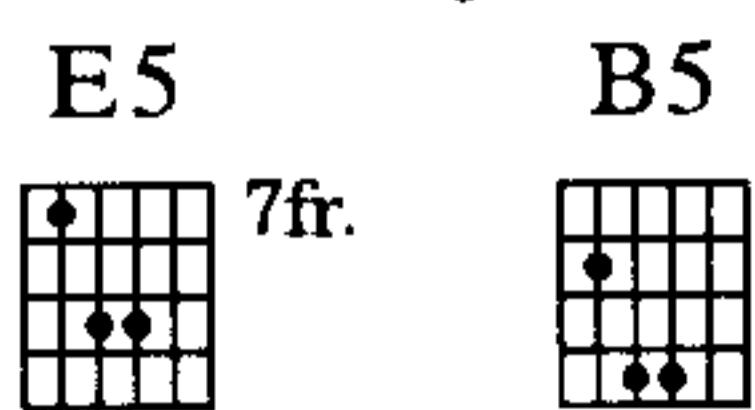
One more time a - round.

One more time a - round.

# Fell On Black Days

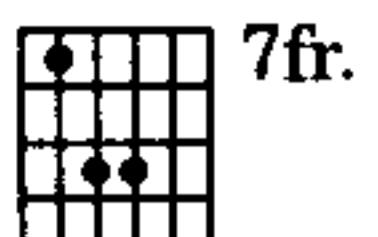
Words and Music by Chris Cornell

**Moderately**

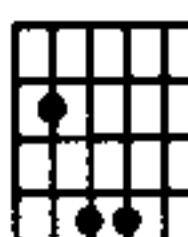


What-so - ev - er I've feared— has come \_\_\_\_\_ to light.  
Whom-so - ev - er I've cured,— I've sick \_\_\_\_\_ to now.  
To what you want-ed to see— good, has made \_\_\_\_\_ you blind.

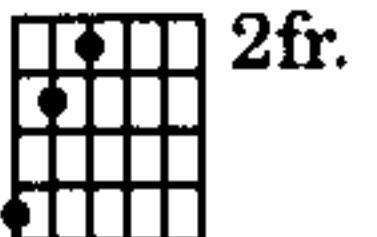
E5



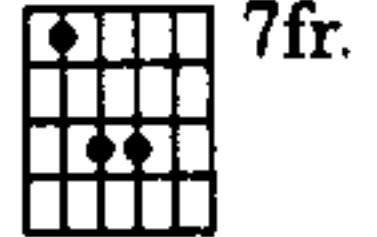
B5



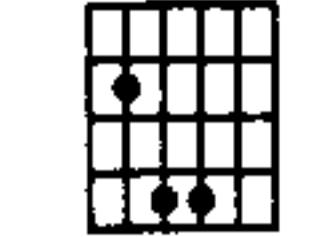
Am



E5



B5



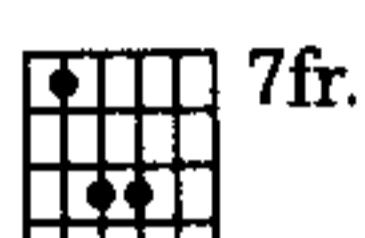
C



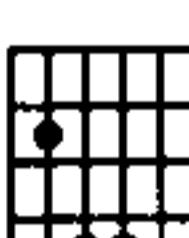
And what - so - ev - er I've fought - off \_\_\_\_\_  
 And whom - so - ev - er I've cra - dled, \_\_\_\_\_  
 And what you want - ed to be \_\_\_\_\_

be - come - my life.  
 I've put - you down.  
 has made - it mine.

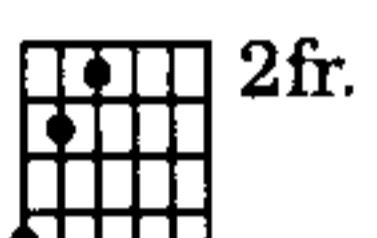
E5



B5



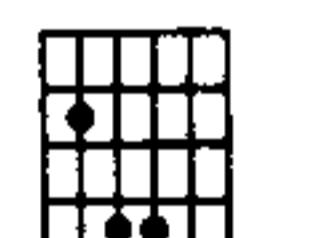
Am



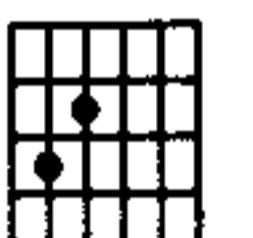
E5



B5



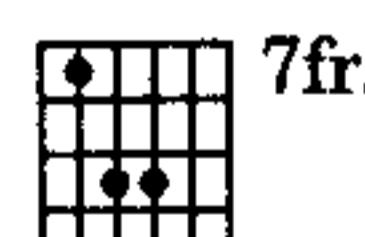
C



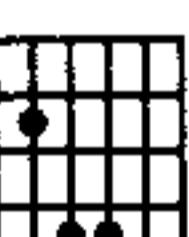
I'm a Just - when ev - 'ry day \_\_\_\_\_  
 So don't - light soul - they say, \_\_\_\_\_  
 lock - up some - thing

seemed but I that to greet - me with a  
 can't see - it in the  
 you want - ed to see

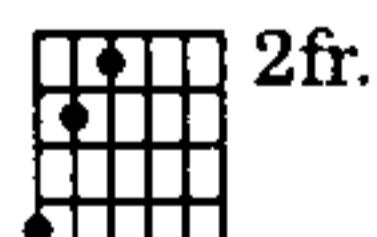
E5



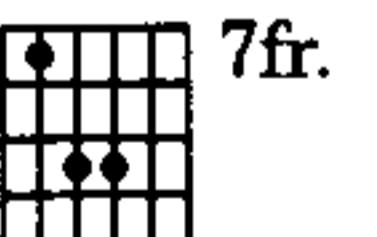
B5



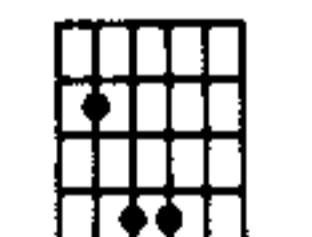
Am



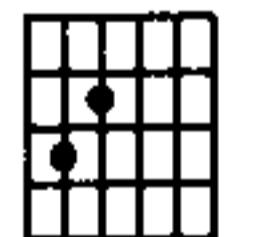
E5



B5



C

*To Coda*

smile, - sun - spots have fad - ed,  
 night. - I'm - on - ly fak - ing  
 fly. - Hands - are for skak - ing,

now I'm do - ing time.  
 when I get - it right,

E5



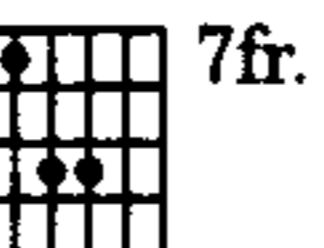
B5



C



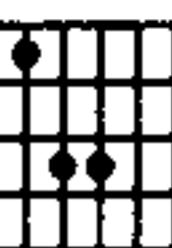
E5



B5



E5

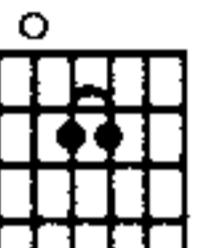


B5

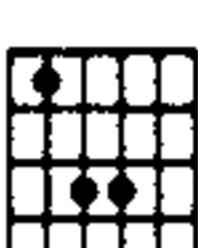


Now when I'm do - - ing time. right. }

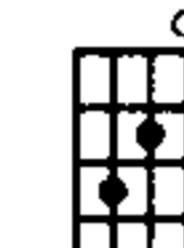
A5



D5

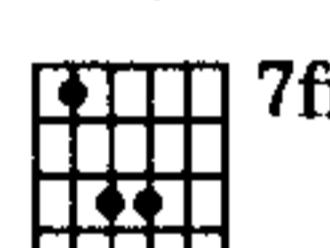


Cmaj7

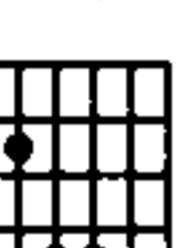


'Cause I fell

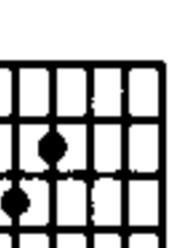
1. E5



B5



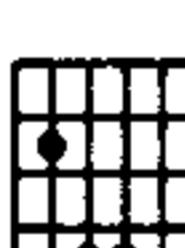
C



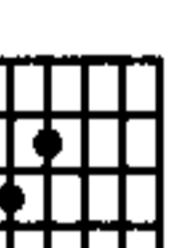
E5



B5



C



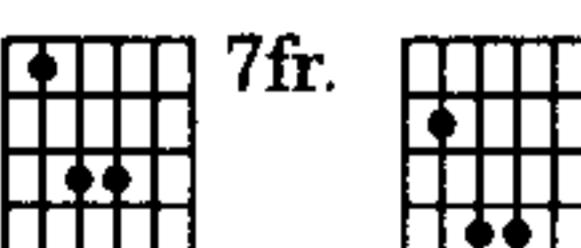
on

black

days.

I fell

E5



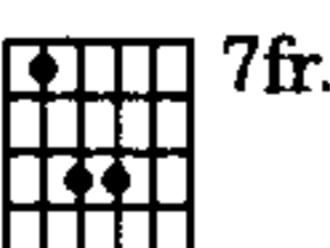
B5



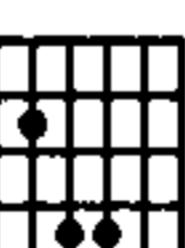
C



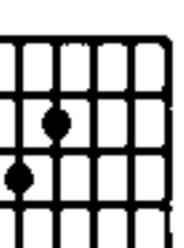
E5



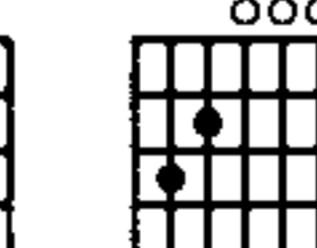
B5



C



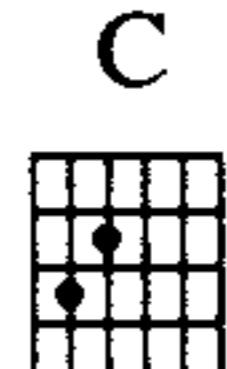
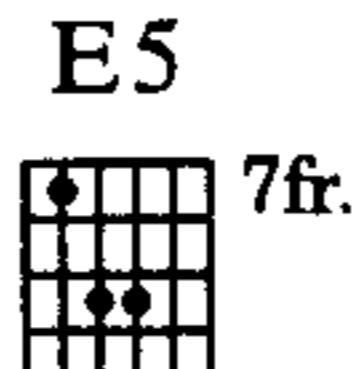
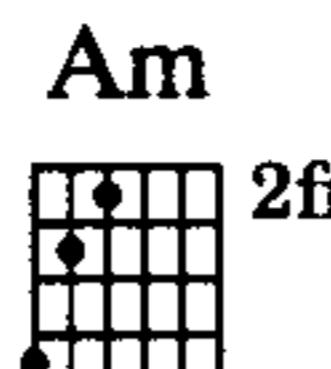
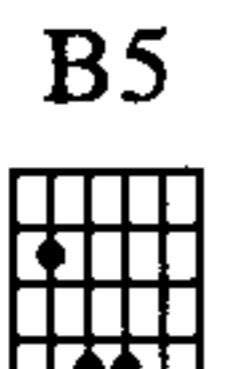
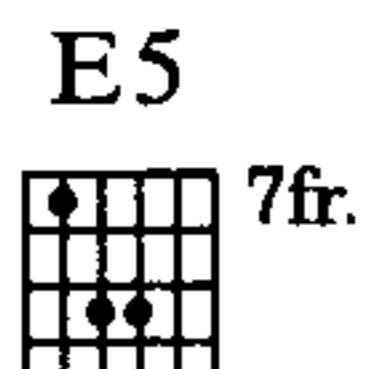
Cmaj7



on

black days.

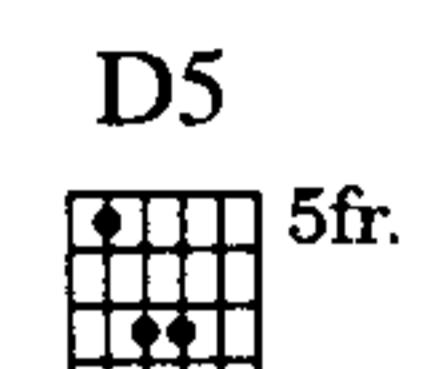
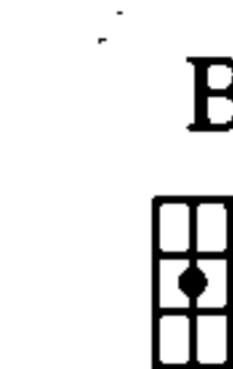
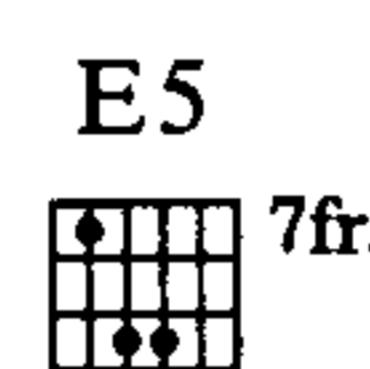
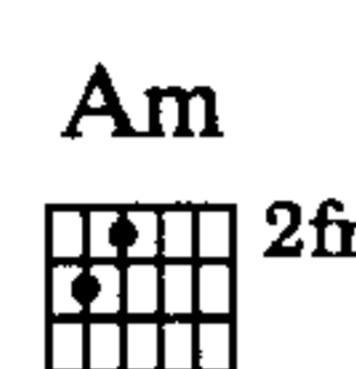
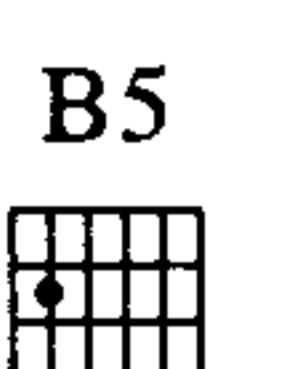
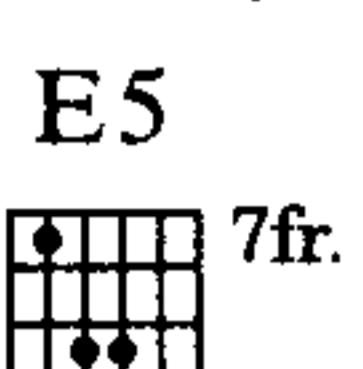
2.



on

black days.

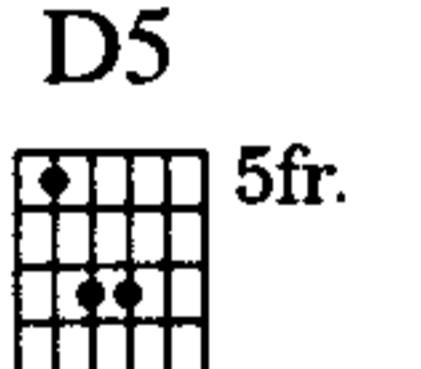
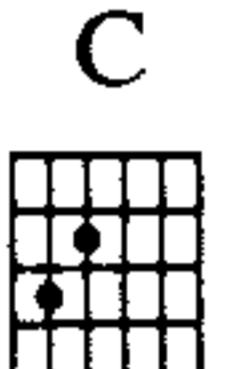
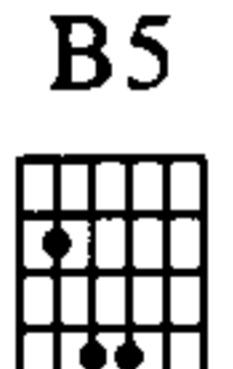
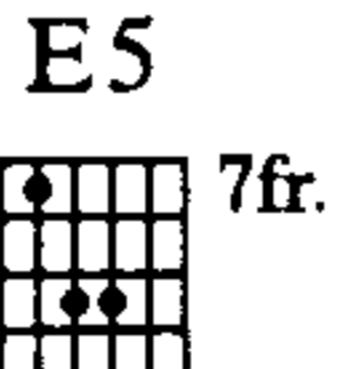
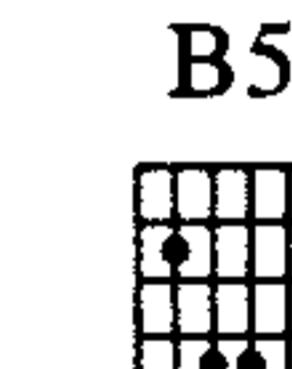
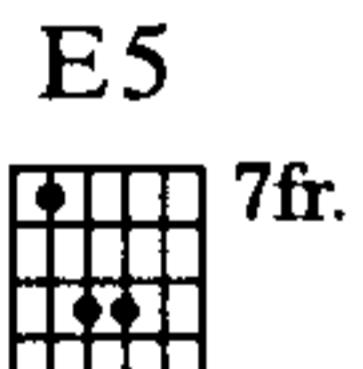
I fell



on

black days.

How would I

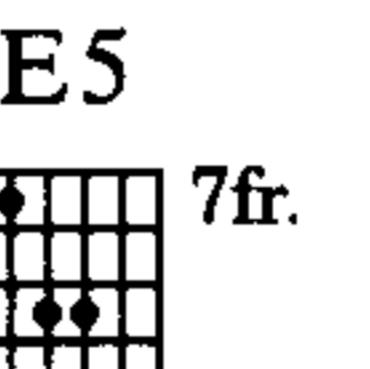
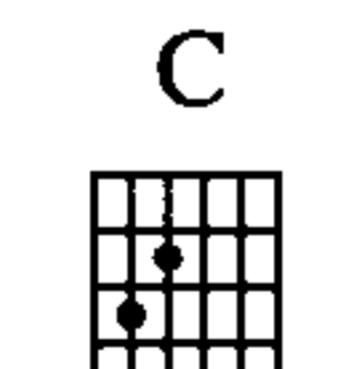
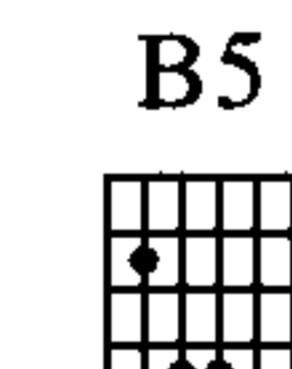
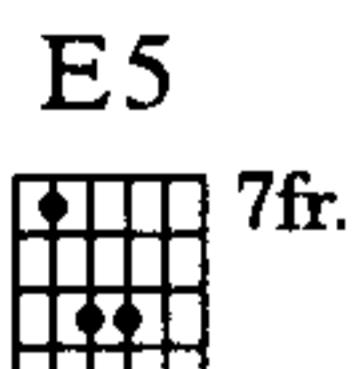


know-

that this could be— my

fate?

How would I



know-

that this could be— my

fate?

N.C.

Ooh.

3.

D.S. al Coda

§

Coda      E5      B5      C      E      B      E      B      A      D      Cmaj7

no, not ty - ing.

no, not ty - ing.

I

E      B      E      B      A      D      Cmaj7

sure don't mind- a change.

I

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

6 4 8 6 8

**Tempo I**

E5

B5

C

E5

B5

C

7fr.

7fr.

on

black

days.

I fell

E5

B5

C

E5

B5

C

D5

7fr.

7fr.

5fr.

on

black days.

How would I

E5

B5

C

E5

B5

C

D5

7fr.

7fr.

5fr.

know—

that this could be—

my fate?

How would I

E5

B5

C

E5

B5

C

D5

7fr.

7fr.

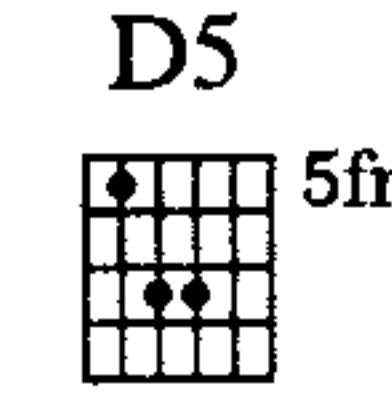
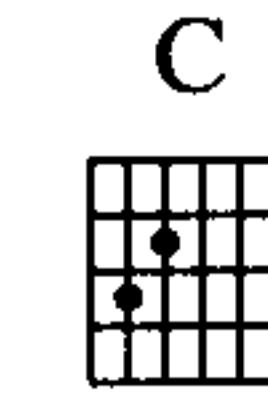
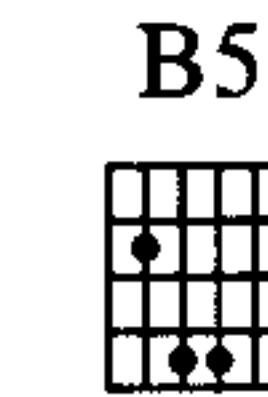
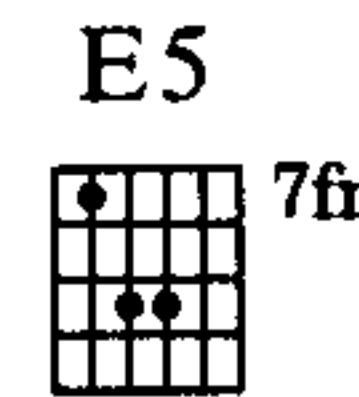
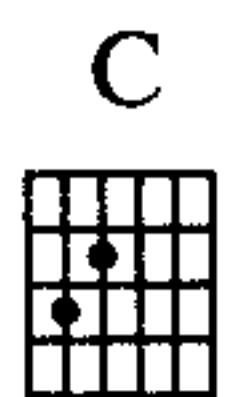
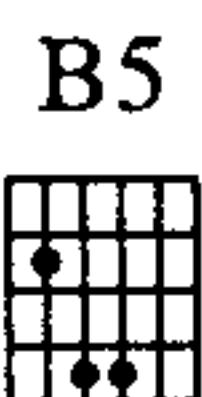
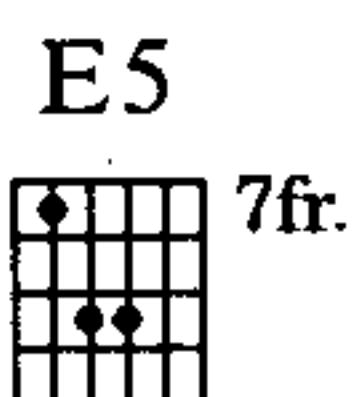
5fr.

know—

that this could be—

my fate?

How would I

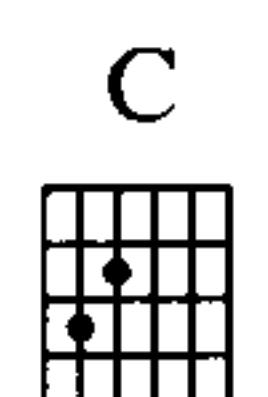
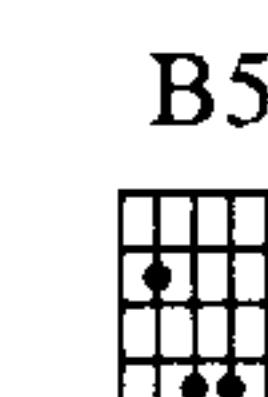
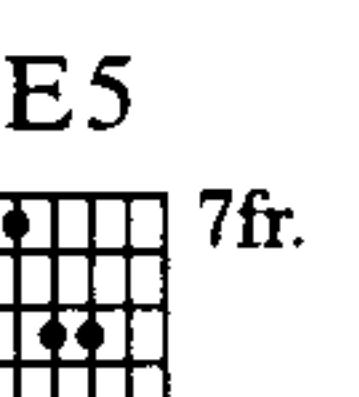
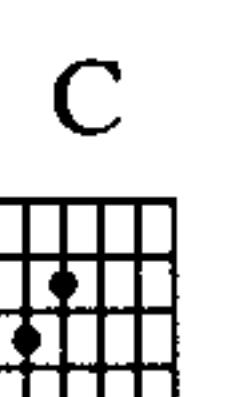
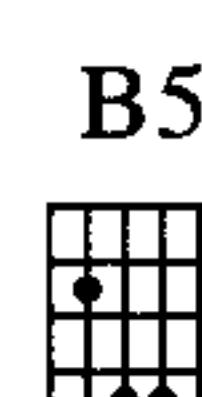
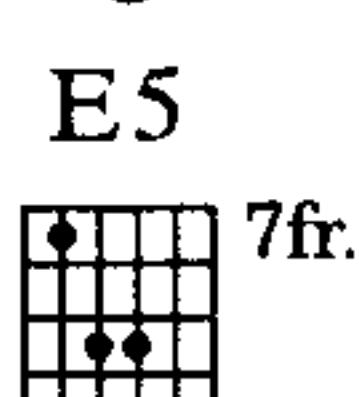


know

that this could be my—

fate?

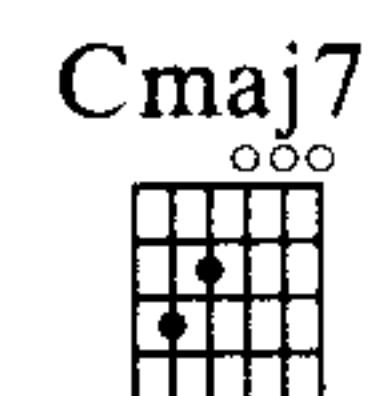
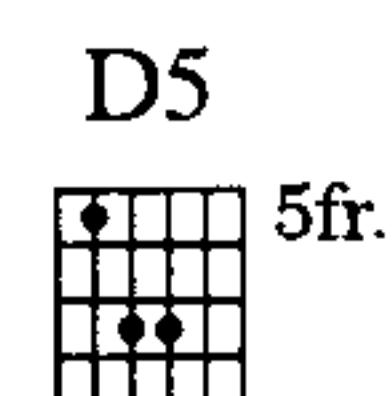
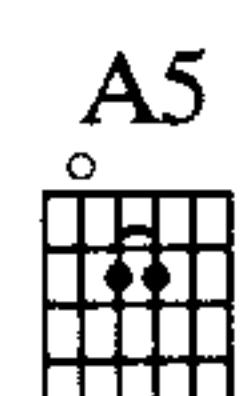
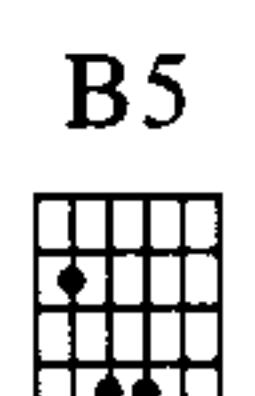
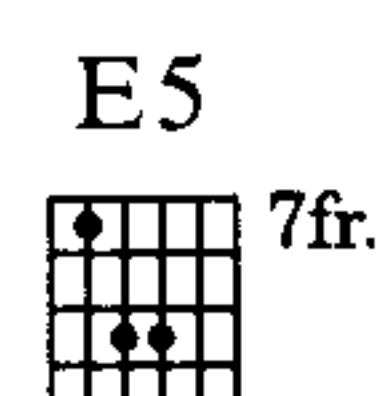
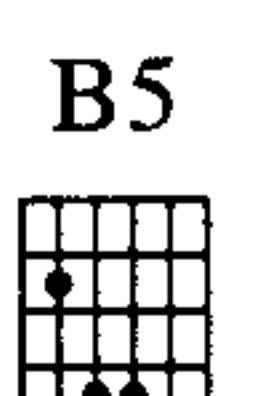
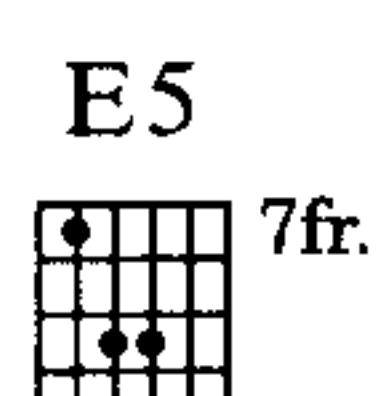
How would I



know

that this could be my—

fate?



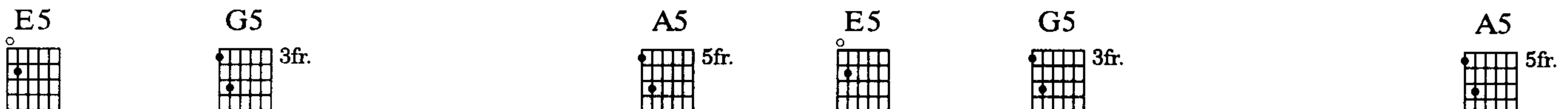
Freely

I sure don't mind a change.

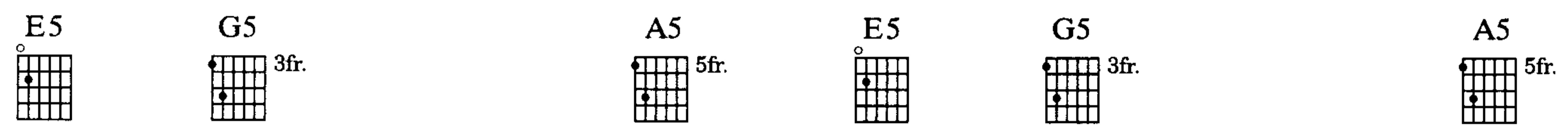
# My Wave

Words by Chris Cornell  
Music by Chris Cornell and Kim Thayil

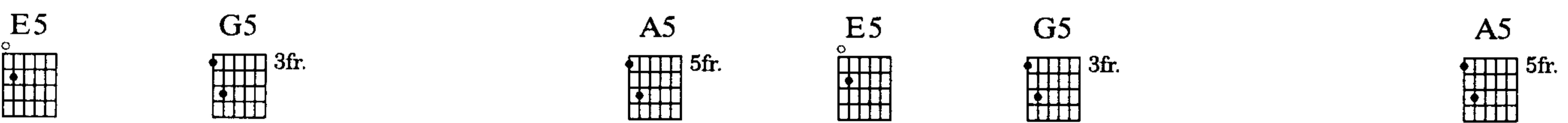
### **Moderately**



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



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



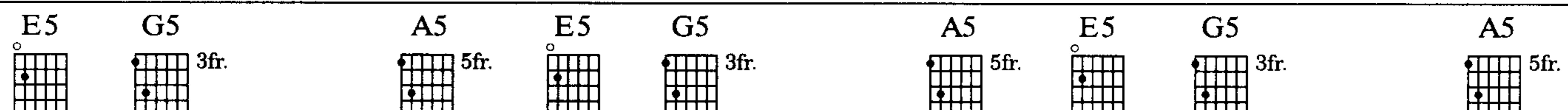
up,  
safe, if\_\_\_\_ it takes\_\_\_\_ you down.  
if\_\_\_\_ it makes\_\_\_\_ you brave.

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

\* Substitute cue notes 2nd and 3rd times.

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

1.  
 N.C. G5 A5 3fr. 5fr. N.C. G5 A5 3fr. 5fr. N.C. G5 A5 3fr. 5fr.  
 piss on my gate. Save it, just keep it off my wave.



5  
4

E5 G5 A5 E5 G5 A5 E5 G5 A5

3fr. 5fr. 3fr. 5fr. 3fr. 5fr. 3fr. 5fr.

Yeah, hmm.

5  
4

E5 G5 A5 E5 G5 A5 E5 G5 A5

3fr. 5fr. 3fr. 5fr. 3fr. 5fr. 3fr. 5fr.

5  
4

E5 G5 A5 2. G5 A5 B5

3fr. 5fr. N.C. 3fr. 5fr. 7fr.

Save it, just keep it off my— wave..

5  
4

E5 G5 A5 E5 G5 A5 E5 G5 A5

3fr. 5fr. 3fr. 5fr. 3fr. 5fr. 3fr. 5fr.

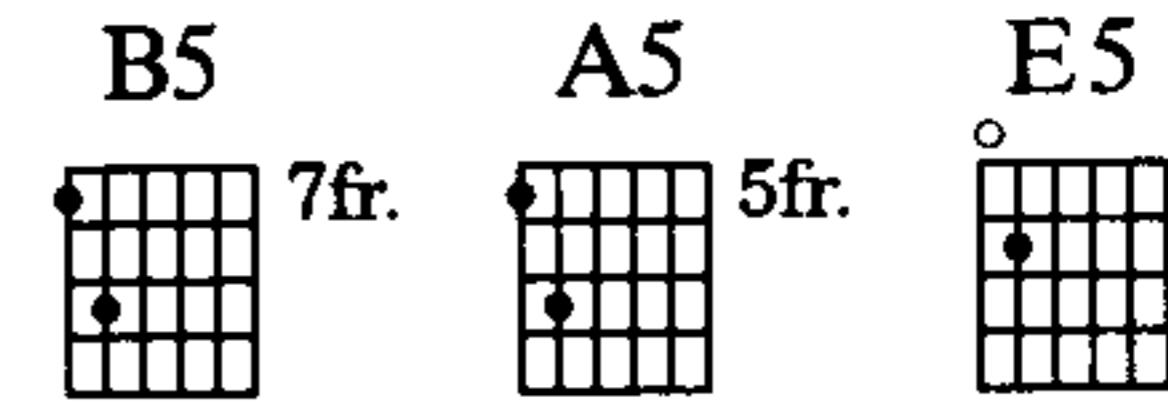
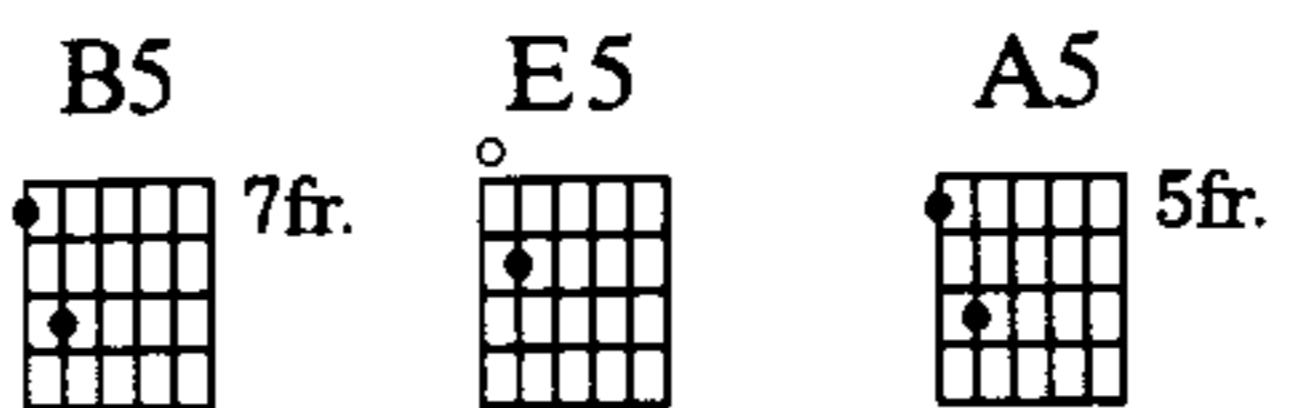
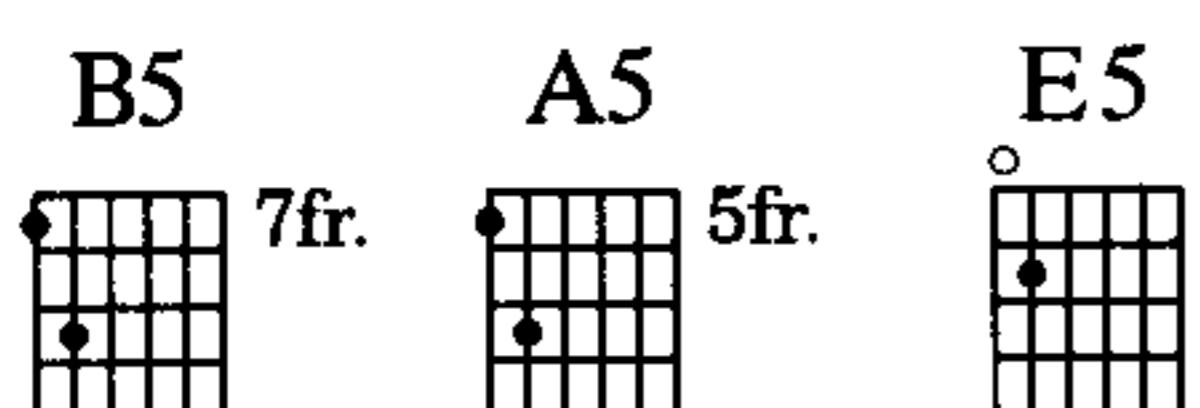
A5 E5 B5 A5 E5

5fr. 5fr. 7fr. 5fr. 5fr.

— Keep it off— my wave,

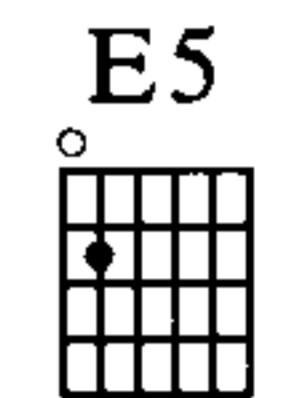
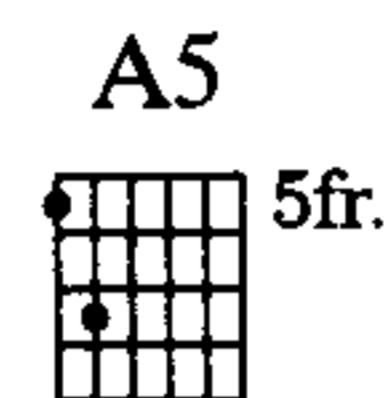
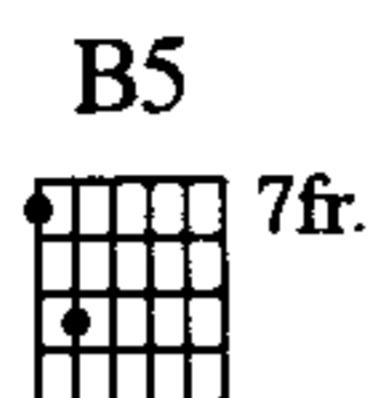
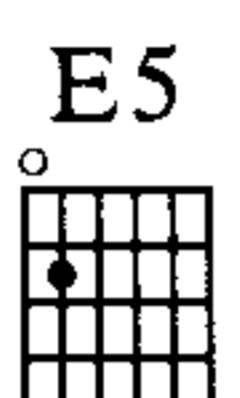
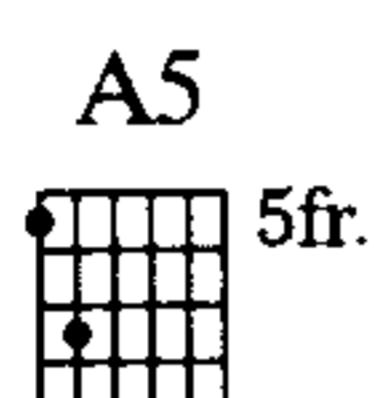
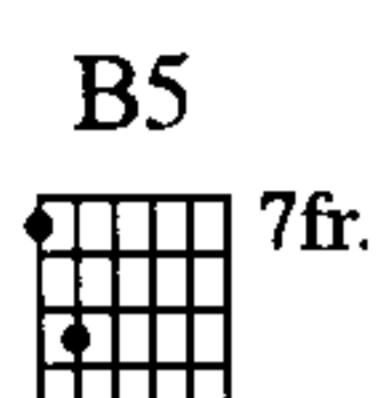
E5 G5 A5 E5 G5 A5

5fr. 5fr. 5fr. 5fr. 5fr. 5fr.



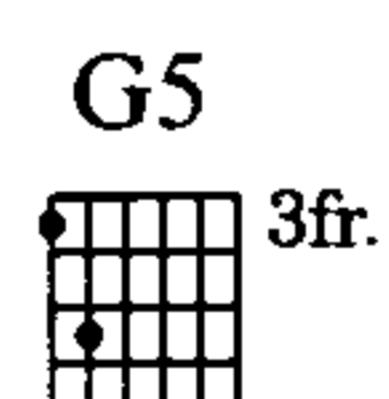
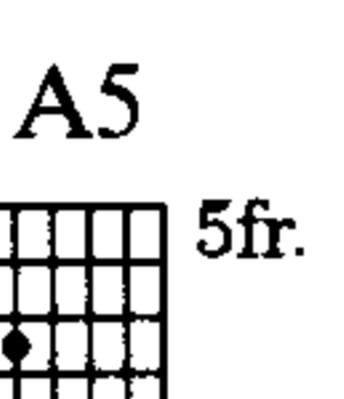
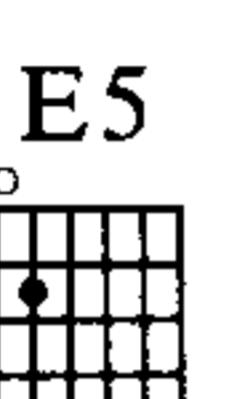
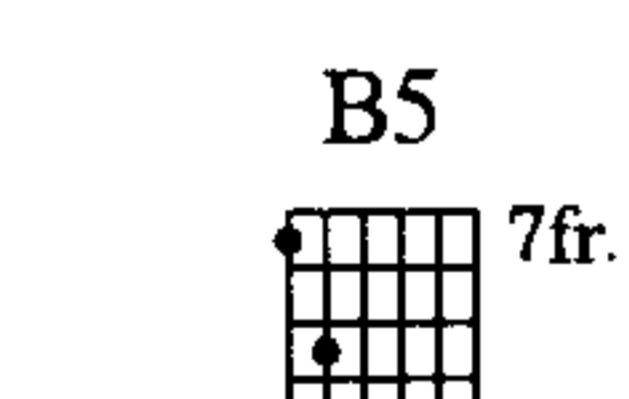
keep it off— my wave, my wave.

Keep it off— my wave,



keep it off— my wave,

keep it off— my wave,



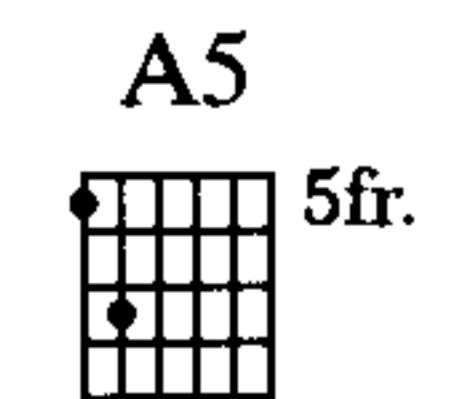
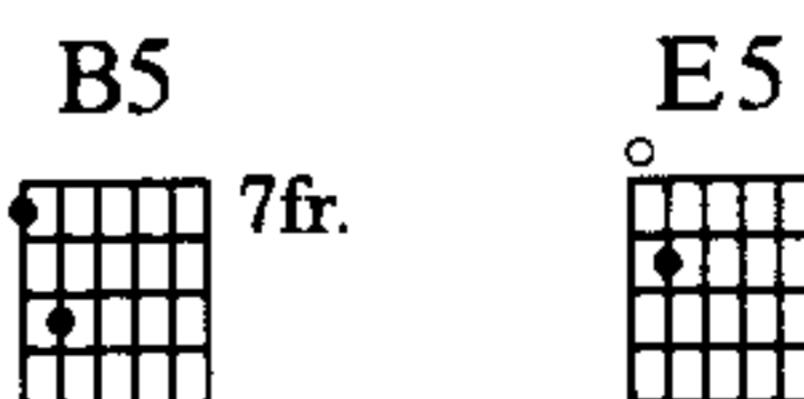
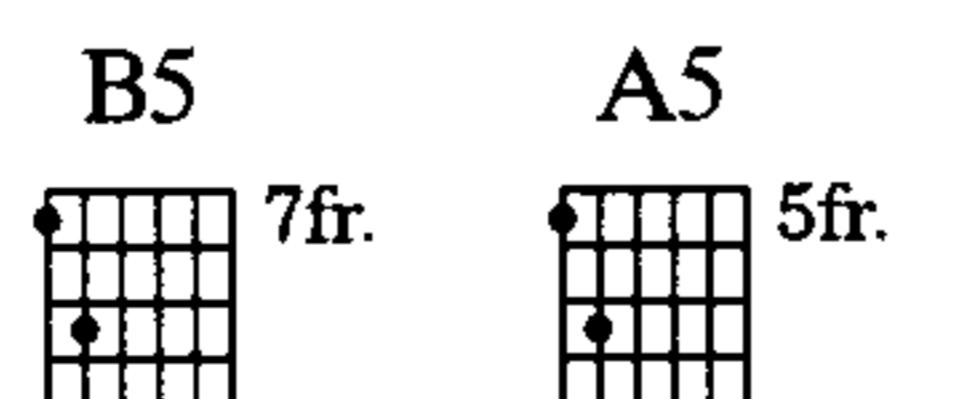
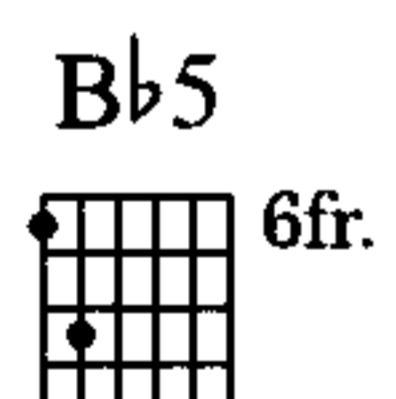
To Coda

my wave.

My wave,—

my wave,—

my wave,—



— my wave,— my wave.—

(♩=♩)

E5

(♩=♩)

N.C.

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

§

B5 6fr.

Coda

B5 7fr.

A5 5fr.

E5

B5 7fr.

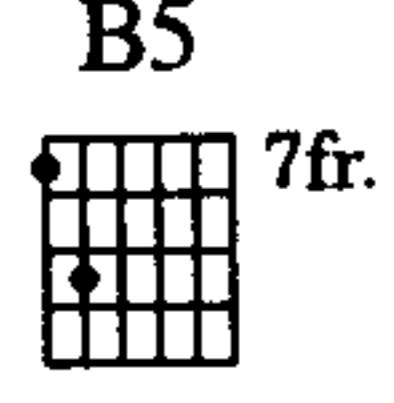
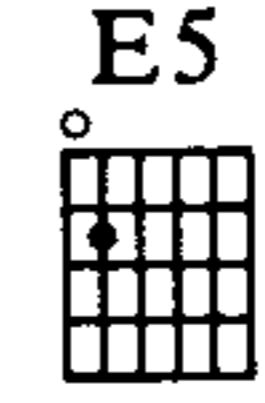
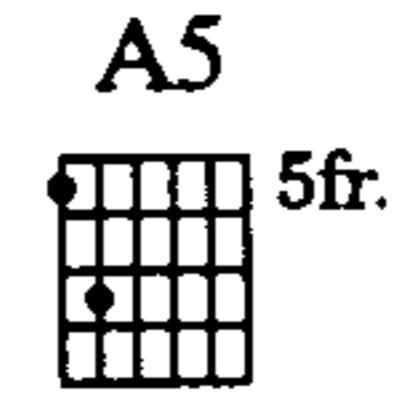
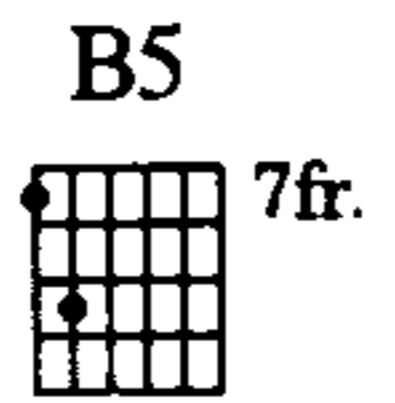
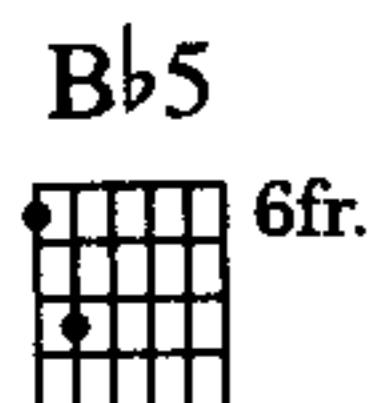
my wave, —————— hey.—

A5 5fr.

E5

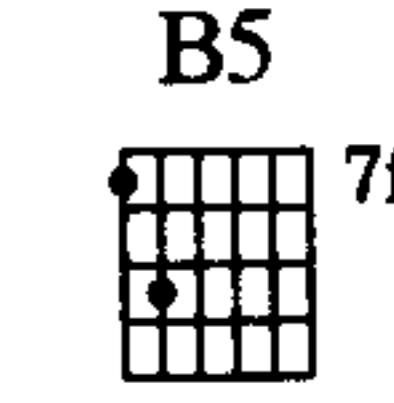
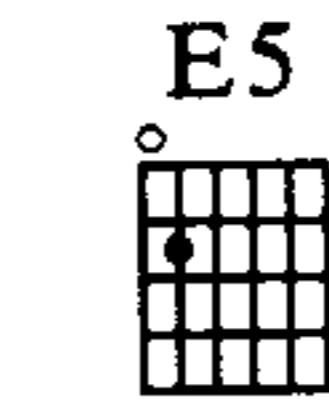
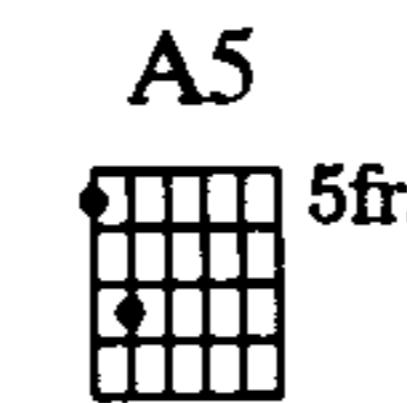
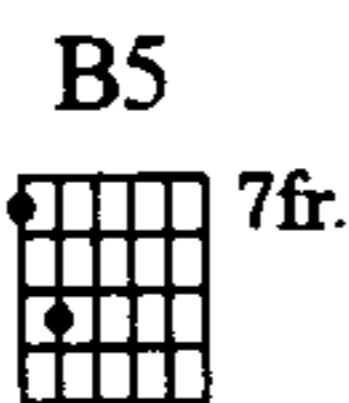
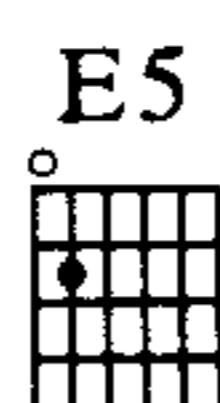
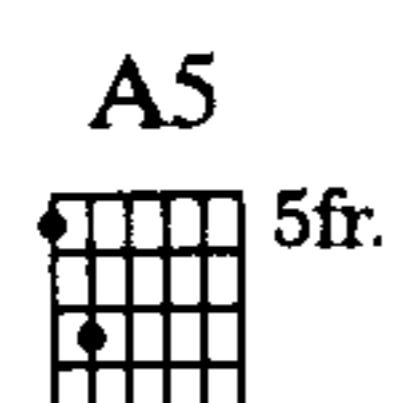
G5 3fr.

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



— my wave, — my wave. —

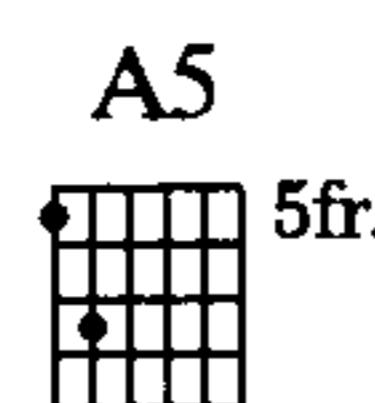
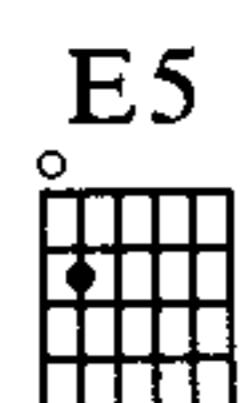
Keep



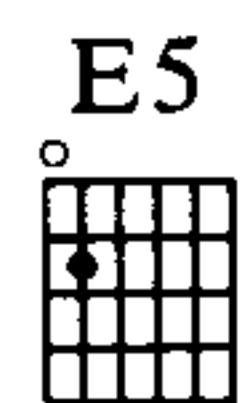
it off — my wave,

keep it off — my wave,

my wave. —



(♪=♪)



(♪=♪)

N.C.

5

2

4

5

2

4

5

2

4

N.C.

1.2.3.

4.

N.C.

Keep it off my wave.

1.2.3.

4.

Keep

N.C.

*Repeat and fade*

*(Lead vocal ad lib)*

# Spoonman

Words and Music by Chris Cornell

**Moderate Rock**

N.C.

*Play 4 times*

Two staves of musical notation for a bassoon. The top staff is in bass clef, 4/4 time, and has a dynamic of *f*. The bottom staff is also in bass clef, 4/4 time. The notation consists of eighth and sixteenth note patterns. The section is labeled "N.C." and "Play 4 times".

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,

Two staves of musical notation for a bassoon. The top staff is in bass clef, 4/4 time. The bottom staff is also in bass clef, 4/4 time. The notation consists of eighth and sixteenth note patterns. The vocal line is provided below the staff.

Spoon - man. \_\_\_\_\_  
Spoon - man. \_\_\_\_\_

Two staves of musical notation for a bassoon. The top staff is in bass clef, 4/4 time. The bottom staff is also in bass clef, 4/4 time. The notation consists of eighth and sixteenth note patterns. The section concludes with a final bassoon line.

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.

N.C.

2 4 2 4 2 4

2 4 2 4 2 4

N.C.

2 4 2 4 2 4

Yeah,

2 4 2 4 2 4

2 4 2 4 2 4

2 4 2 4 2 4

with your hands.

2 4 2 4 2 4

2 4 2 4 2 4

Come on, come on, come on,

2 4 2 4 2 4

2 4 2 4 2 4

come on,  
yeah..

N.C.

Play 4 times

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

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,

with your hands.

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

# Outshined

Words and Music by Chris Cornell

Moderately slow Rock

\*N.C.

*Play 3 times*

The musical score consists of two staves of music. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The music is in 4/4 time with a key signature of one flat. The first section of the music is labeled "Play 3 times". The lyrics are as follows:

Well, I  
R.H. f  
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—  
The music features eighth-note patterns and rests, with dynamic markings like "f" (fortissimo) and "R.H." (right hand). The bass staff provides harmonic support with sustained notes and eighth-note patterns.

\*Guitarists: Tune 6th string down to D.

yeah..  
yeah..

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

things aren't look - ing so good.  
e - ven though I'm drink - ing.

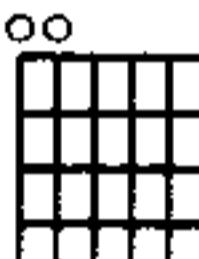
I'm look - ing Cal - i - for - - nia — and  
But I can't get an - y low - - er.

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

Oh —

yeah.  
yeah. }

D5



D  
x 5fr.

Gmaj7  
xx 5fr.

D/F#  
x 7fr.

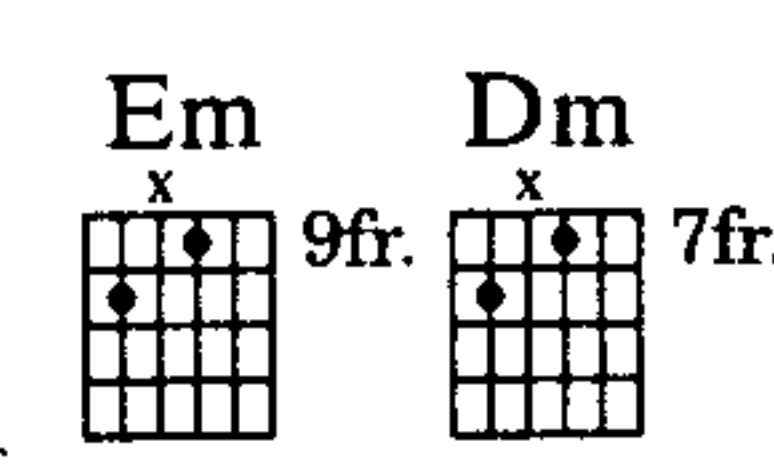
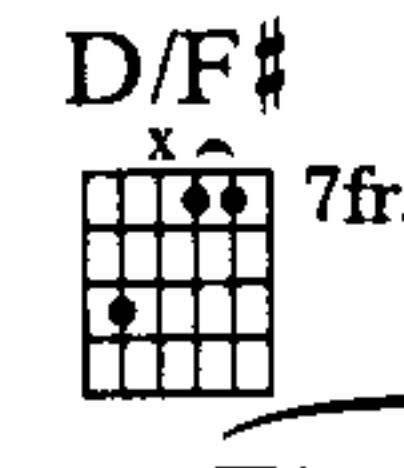
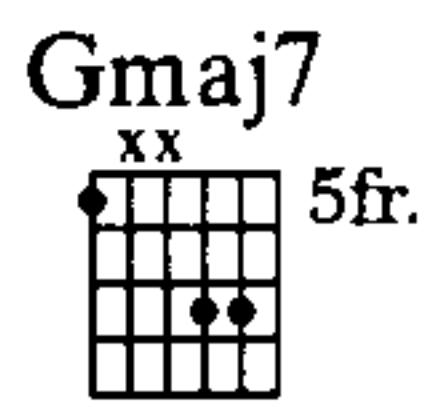
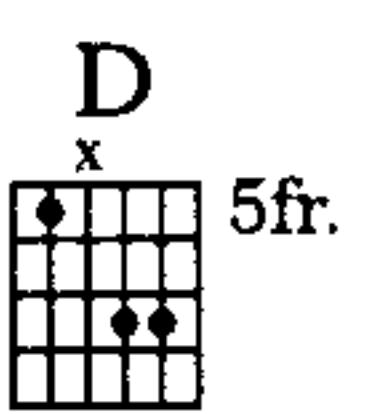
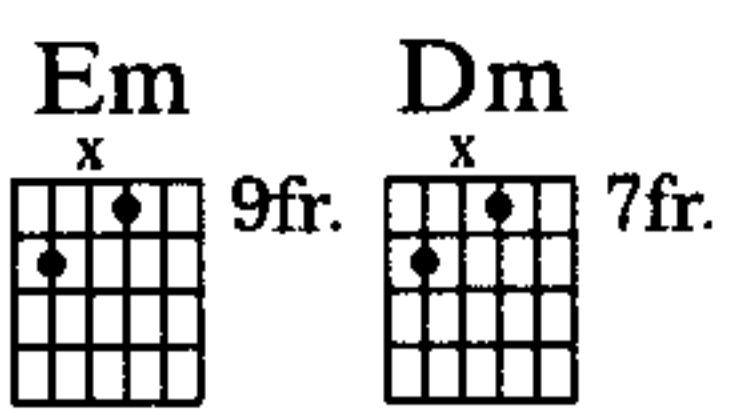
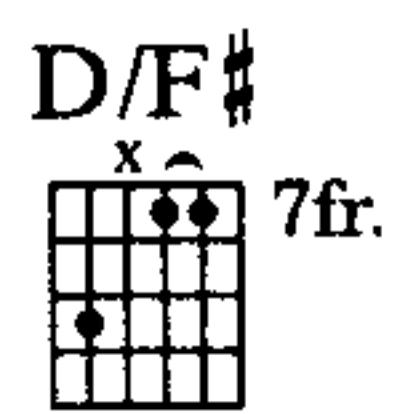
Em  
x 9fr.  
Dm  
x 7fr.

D  
x 5fr.

Gmaj7  
xx 5fr.

(So now you know) —

who — gets



mys - ti - fied.

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

D5

N.C.

≈ 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. \_\_\_\_\_

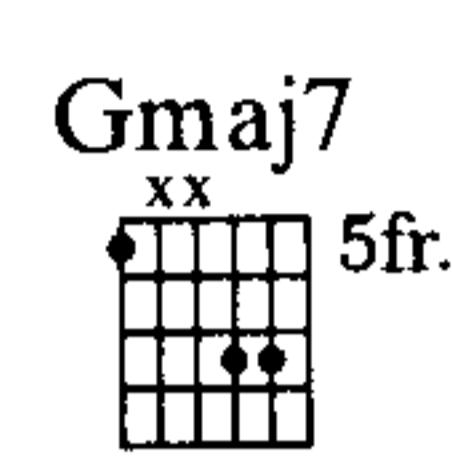
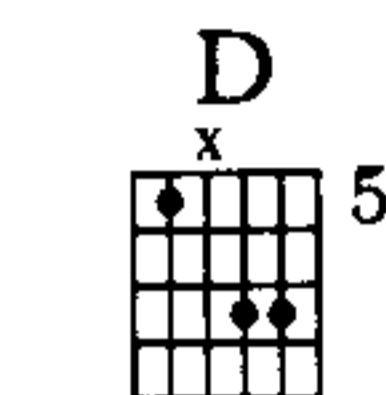
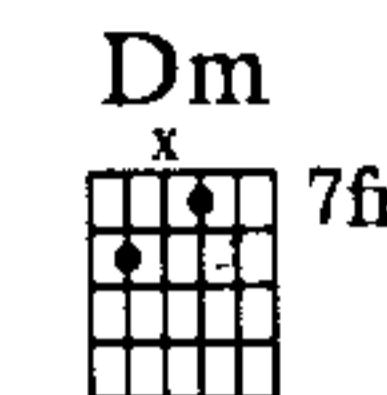
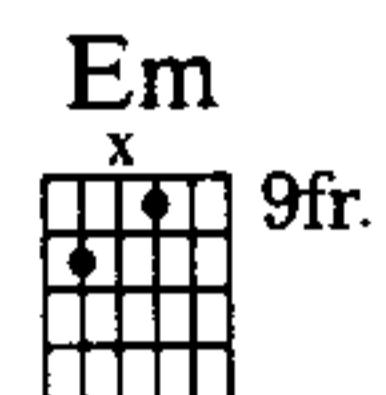
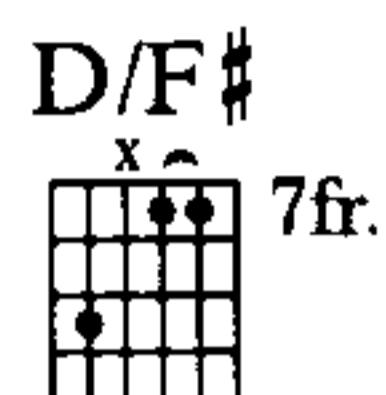
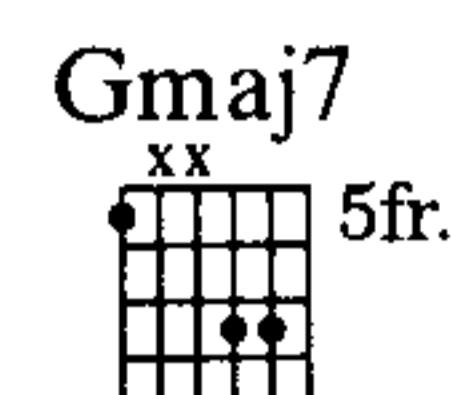
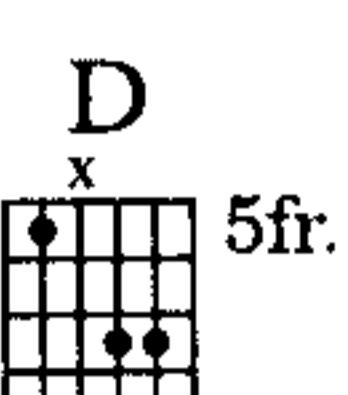
47

N.C.

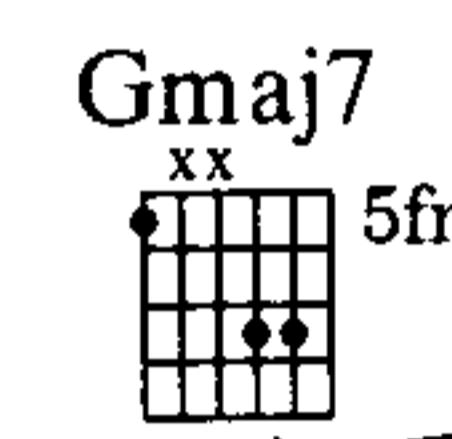
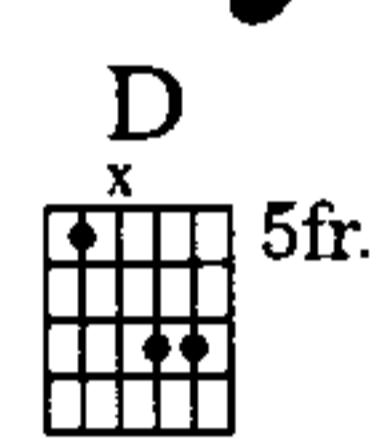
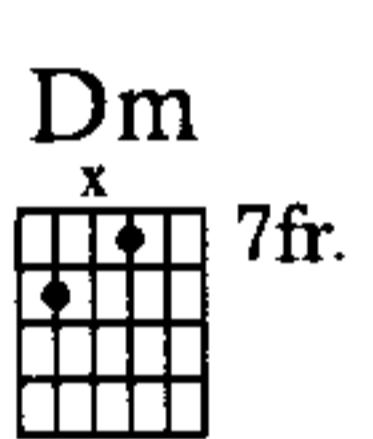
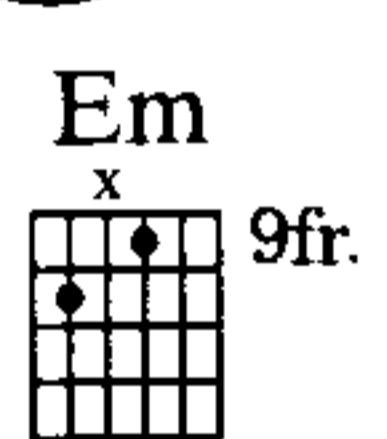
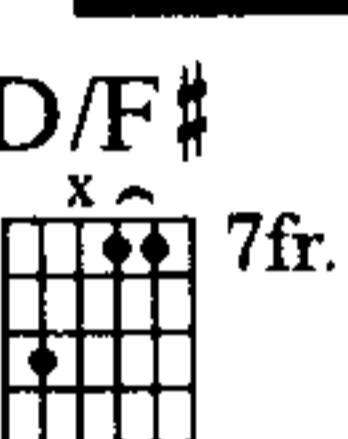
Play 3 times

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

mp



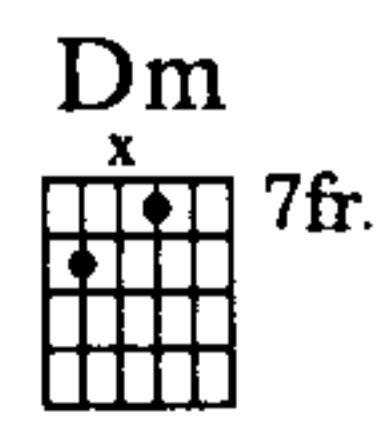
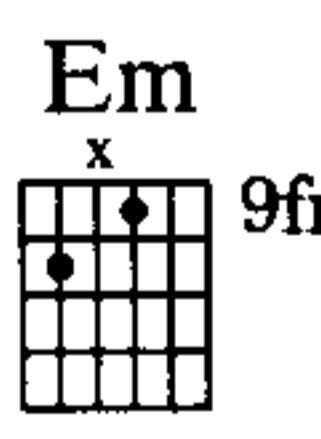
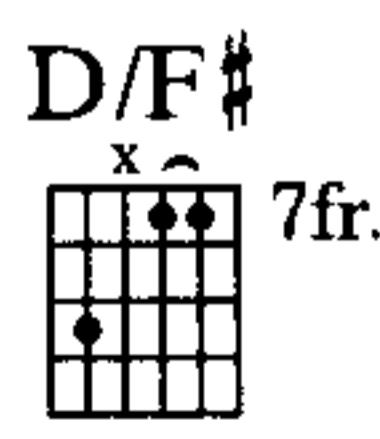
Ow! \_\_\_\_\_



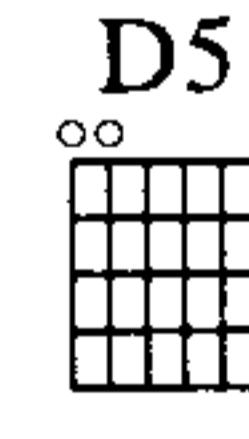
Oh! \_\_\_\_\_

(So now you know) —

who \_\_\_\_\_ gets



N.C.

D.S. al Coda  
§

mys - ti - fied. \_\_\_\_\_

Coda

Oh, I'm feel - ing, \_\_\_\_\_ oh, I'm feel - ing.

C5 10fr. 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

49

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, —

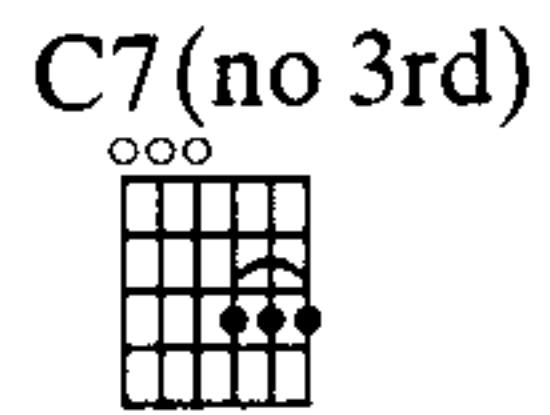
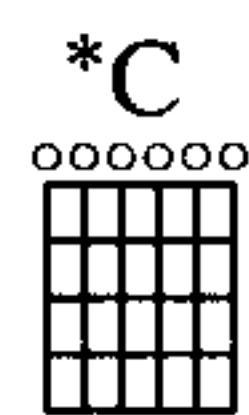
C5  
10fr.

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

# Burden In My Hand

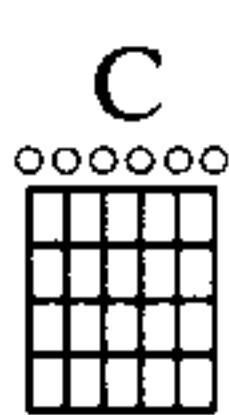
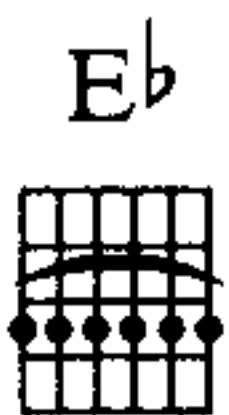
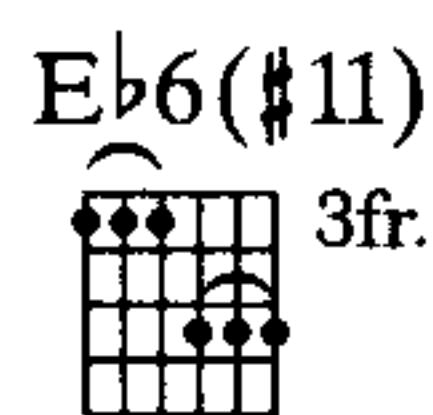
Words and Music by Chris Cornell

**Moderately**



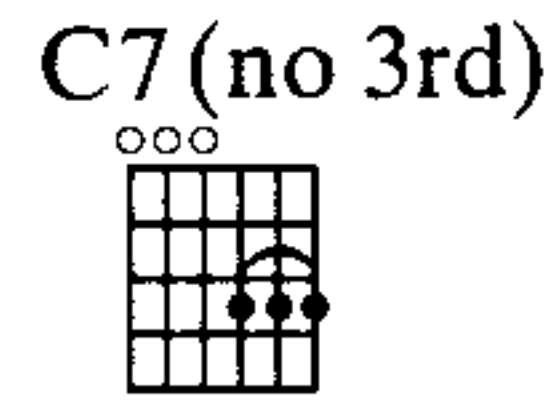
*Fol - low - me - in - to - the - ert, I as  
Close your eyes - and bow - your head; - ert, I as  
need -*

*mf*



*thirst a - lit - y - as - you pa - are.  
a - lit - y - as - sym - - you pa - thy. -*

*'Cause*



*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♭6(#11)  
3fr.

E♭

C

in who al - co - n't hol. me. \_\_\_\_\_

'Cause

C

C7(no 3rd)

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

E♭6(#11)  
3fr.

E♭

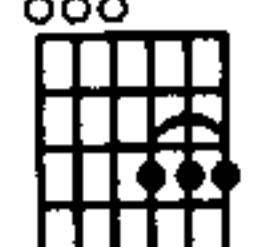
C

neath ev des - the 'ry p'rate riv - thing - er you - bed. you love. you are, \_\_\_\_\_

So

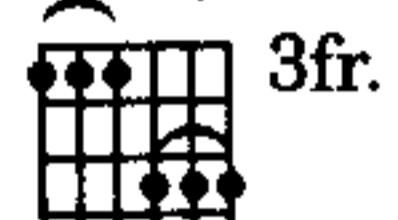
where the

C7(no 3rd)



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

E♭6(#11)

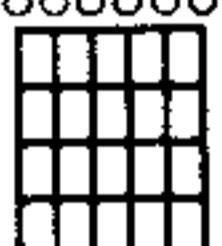


E♭



Play 1st &amp; 3rd times only

C



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

3

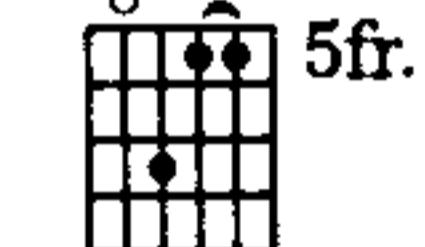
E♭



F



Gsus4



G



Oh, \_\_\_\_\_ no.

3

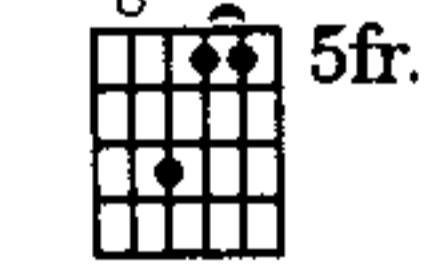
E♭



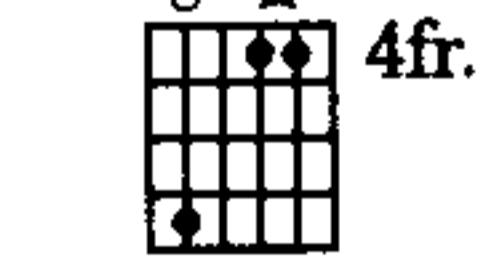
F



Gsus4



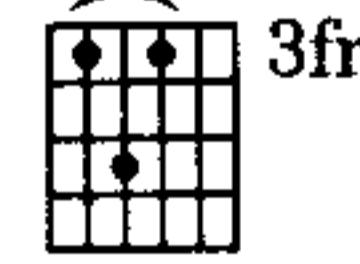
G



E♭



B♭5



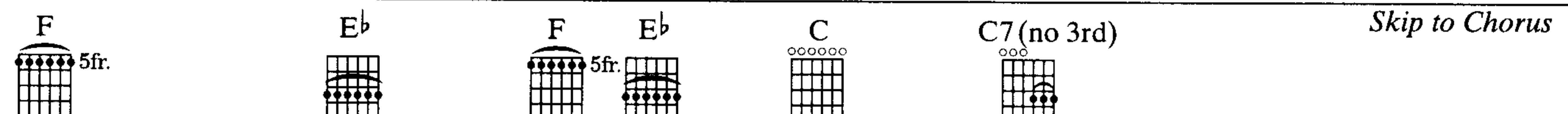
There \_\_\_\_\_ she goes. \_\_\_\_\_ Out in \_\_\_\_\_ the \_\_\_\_\_

3



sun - shine,

the sun is mine, —



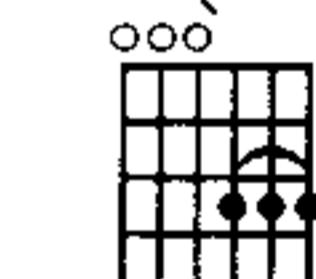
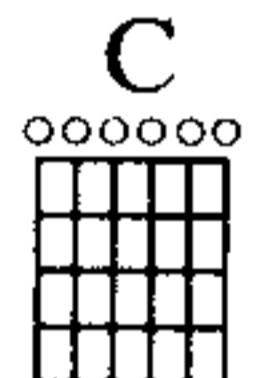
*Skip to Chorus*

the sun is mine, —

*Play 2nd time only*

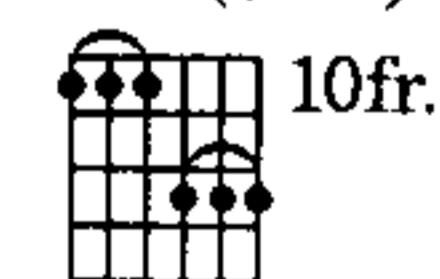
Chorus

C7 (no 3rd)



I shot— my love—

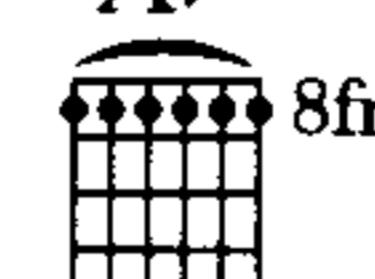
B♭6(\$11)



B♭



A♭



E♭



— to - day.

Would you cry— for me? —

B<sub>b</sub> 10fr. G<sub>b</sub> 6fr. F 5fr. C C7 (no 3rd)

I lost my head

B<sub>b</sub> 10fr. 1. A<sub>b</sub> 8fr. E<sub>b</sub>

a - gain. Would you lie for me?

B<sub>b</sub> 10fr. G<sub>b</sub> 6fr. F 5fr. 2. A<sub>b</sub> 8fr. E<sub>b</sub>

Would you lie for me?

B<sub>b</sub> 10fr. G<sub>b</sub> 6fr. F 5fr. C C7 (no 3rd)

I left her in

B  $\flat$  6 (11) 10fr.

E♭

the sand, just a burden in my hand.

The diagram illustrates three different fingerings for a single note, likely a grace note or a sixteenth note, on a six-string guitar. Each fingering is labeled with a note name and a number indicating the number of fingers used. The fingerings are: B-flat (10 fingers), G-flat (6 fingers), and F (5 fingers). Each fingering is shown with a fingerboard diagram and a note head above it.

C7(no 3rd)

I lost my head

B  $\flat$ 6(11) 10fr.

a - gain. \_\_\_\_\_

Would you

cry —————

for me? —

The diagram illustrates three common guitar tunings with diagrams of a guitar neck and the corresponding fret number indicated by a dot on the 6th string:

- B♭**: 10fr. (10th fret)
- G♭**: 6fr. (6th fret)
- F**: 5fr. (5th fret)

*To Coda*      A♭      8fr.

It's just a bur-den in my



hand. It's just an an - chor on— my



heart. It's just a tu - mor in— my

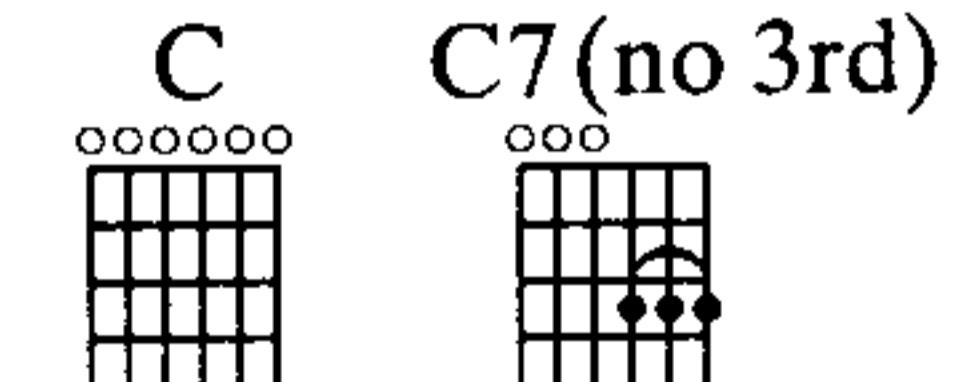
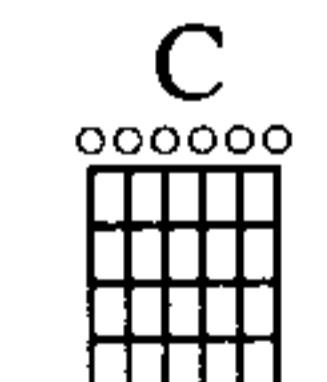
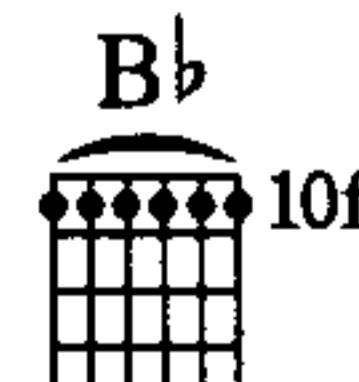


D.S. (take 2nd ending) al Coda



head, and I'm in the dark. So

Coda A♭ 8fr.



Would you cry— for me?

# Pretty Noose

Words and Music by Chris Cornell

**Moderately**

\*N.C.

*R.H.*

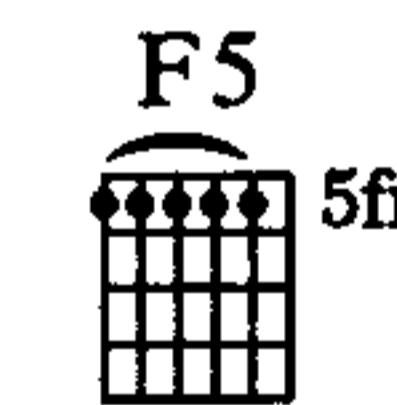
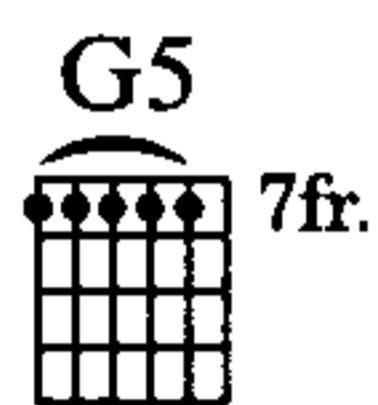
1.

2.

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

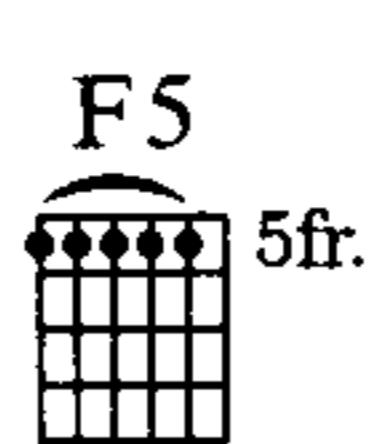
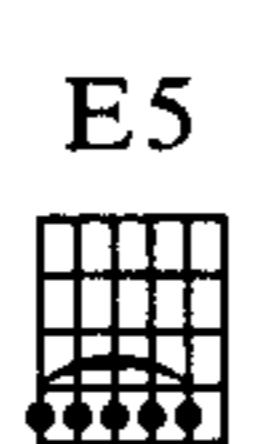
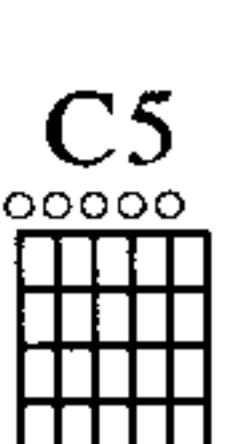


I caught the moon to - day.—

Pick it up

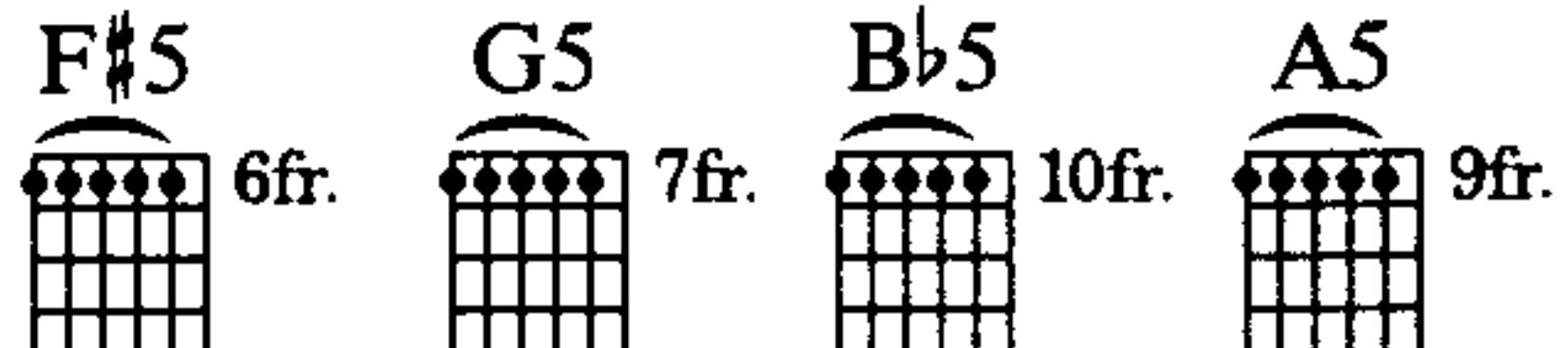
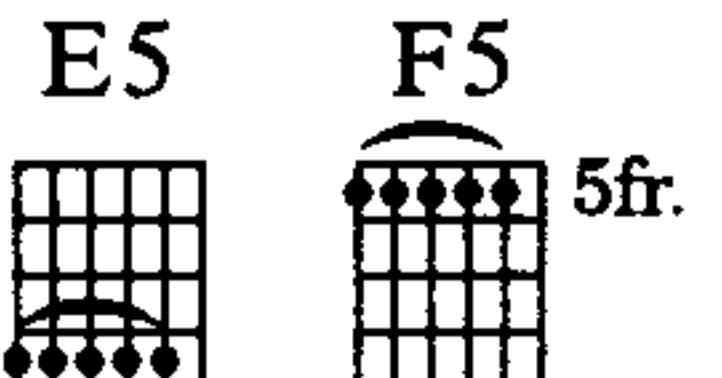
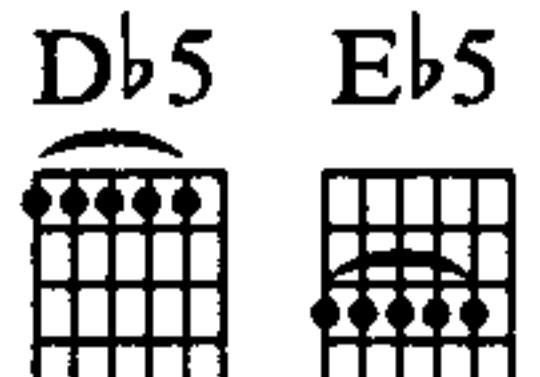
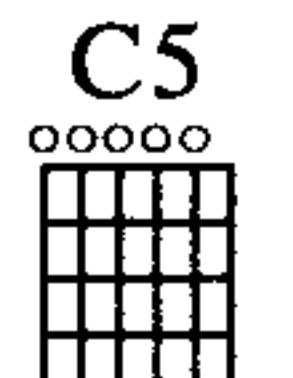
and throw it a - way,— all right.—

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



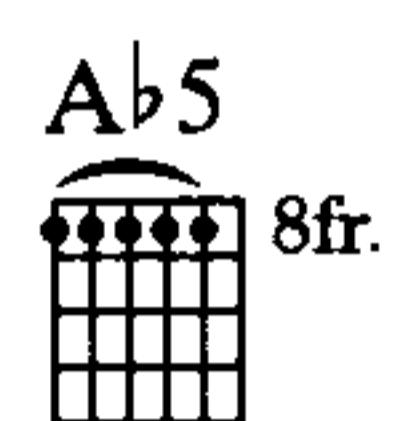
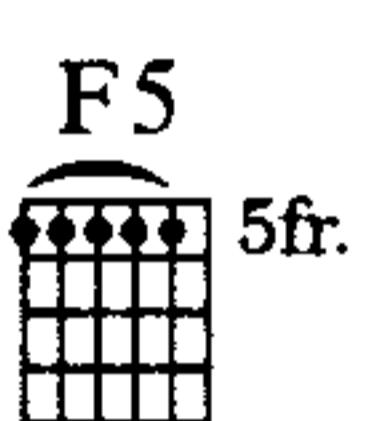
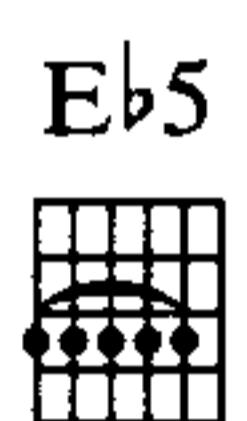
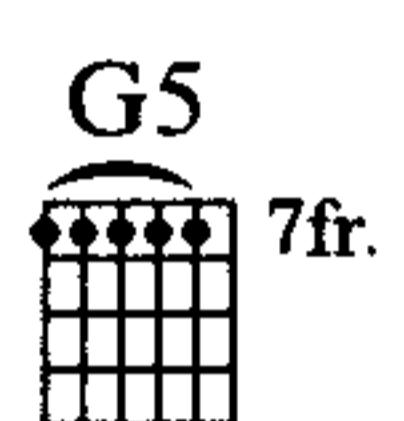
Treble and bass staves are shown with lyrics. Chord diagrams are provided for the guitar parts. The lyrics are as follows:
   
 I got the per - fect steal, a clean - er love a with dirt - y feel,— all right.—  
 Let your mo - tor race, pick it up and get this moth - er gone..
   
 Fall out and take the bait,— the eat the fruit,— and kiss the snake good -  
 Out from and far a - way— the wood - en stake— the thing has got me

Chords indicated in the score:
   
 G5 7fr. A♭5 8fr. B♭5 10fr. E♭5 E5 F5 5fr.
   
 C5 D♭5 E♭5 E5 F5 5fr.
   
 G5 7fr. A♭5 8fr. B♭5 10fr. E♭5 E5 F5 5fr.



night.  
on.

5:4

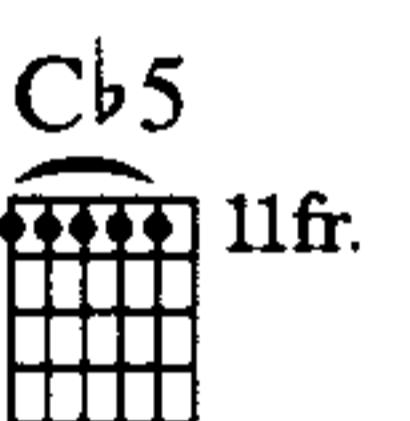
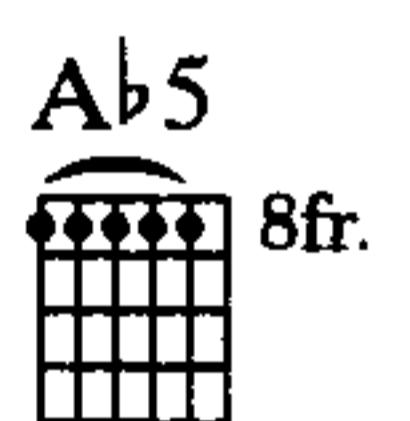


Com - mon ruse,—  
Dia - mond rope,—

dirt - y face.—  
sil - ver chain.—

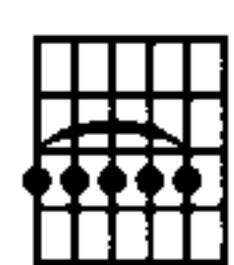
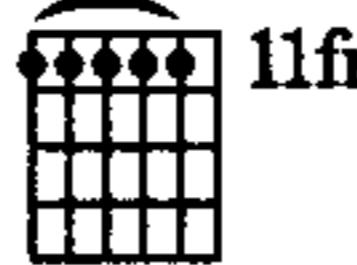
Pret - ty noose—  
Pret - ty noose—

is pret - ty hate.—  
is pret - ty pain.— } And I don't—



— like what— you got— me hang - ing— from.

And I don't—

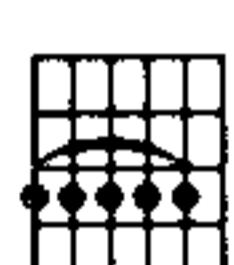
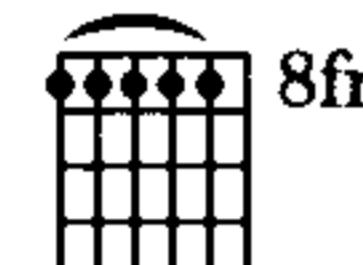
E<sub>b</sub>5A<sub>b</sub>5C<sub>b</sub>5

8fr.

11fr.

— like what— you got— me hang - ing— from. And I don—

— like what— you got— me hang - ing— from. And I don—

E<sub>b</sub>5A<sub>b</sub>51. C<sub>b</sub>5

11fr.

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

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

G5

E<sub>b</sub>5

N.C.

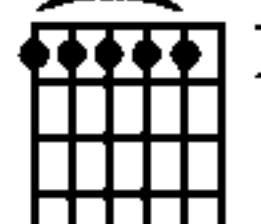
R.H.

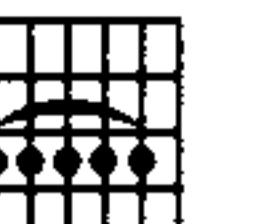
R.H.

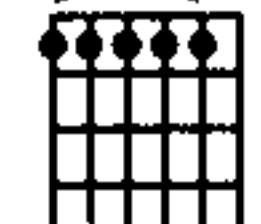
2 4 2 4

2 4 2 4

61

2. C<sub>b</sub>5  
 11fr.

E<sub>b</sub>5  


A<sub>b</sub>5  
 8fr.

To Coda

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

C<sub>b</sub>5  
 11fr.

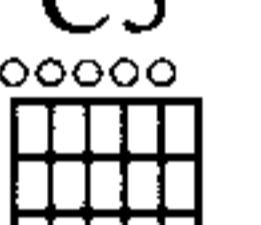
G5  
 7fr.

E<sub>b</sub>5  


from.  
from.)

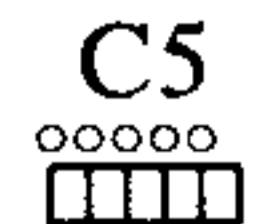
R.H.

F5  
 5fr.

1.  
C5  


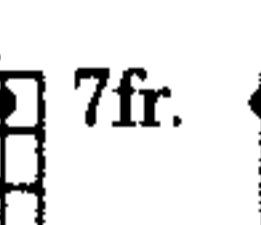
D<sub>b</sub>5 E<sub>b</sub>5  
 

F5  
 5fr.

2.  
C5  


D<sub>b</sub>5 E<sub>b</sub>5  
 

F5  
 5fr.

E<sub>#</sub>5 F5 G5 B<sub>b</sub>5 A5  
 6fr.  7fr.  10fr.  9fr.  
5:4

G5 7fr. E<sub>b</sub>5 F5 5fr. A<sub>b</sub>5 8fr.

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

F#5 6fr. G5 7fr. B<sub>b</sub>5 10fr. A5 9fr. F5 5fr. F#5 6fr. G5 7fr. B<sub>b</sub>5 10fr. A5 9fr. F5 5fr. F#5 6fr.

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

G5 7fr. B<sub>b</sub>5 10fr. A5 9fr. F5 5fr. F#5 6fr. G5 7fr. B<sub>b</sub>5 10fr. A5 9fr. G5 7fr.

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

G5 7fr. B<sub>b</sub>5 10fr. A5 9fr. F5 5fr. F#5 6fr. G5 7fr. B<sub>b</sub>5 10fr. A5 9fr. G5 7fr. §

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

Music score for 'Hanging on You' featuring a guitar part and vocal lyrics. The score includes three guitar chord diagrams (C $\flat$ 5, E $\flat$ 5, A $\flat$ 5) with fingerings (11fr., 8fr.) and a vocal line with lyrics 'from.' (repeated), 'And I don't\_\_\_\_ like what you got\_\_\_\_ me hanging - ing (Hang - ing)'.

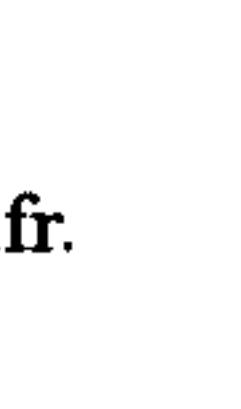
**C $\flat$ 5**  
 11fr.

**E $\flat$ 5**  

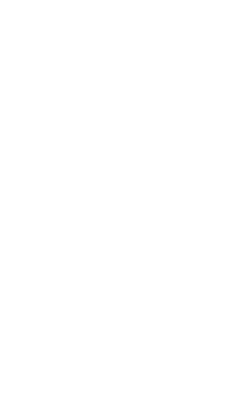

**A $\flat$ 5**  
 8fr.

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

**C<sub>b</sub>5**  
 11fr.

**F 5**  
 5fr.

**F#5**  
 6fr.

**G5**  
 7fr.

**B<sub>b</sub>5**  
 10fr.

**A5**  
 9fr.

**G5**  
 7fr.

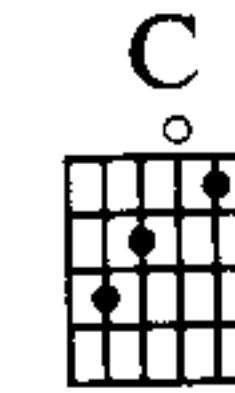
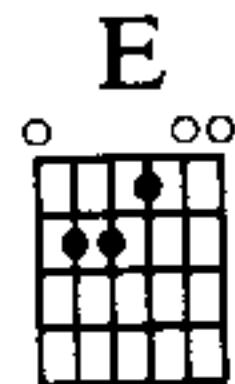
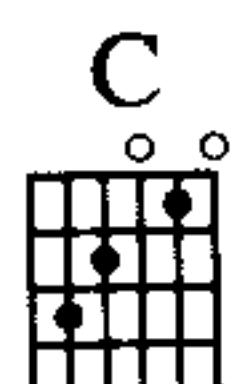
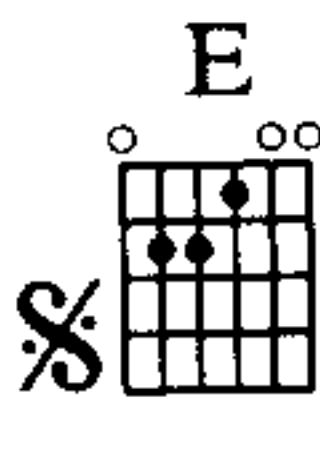
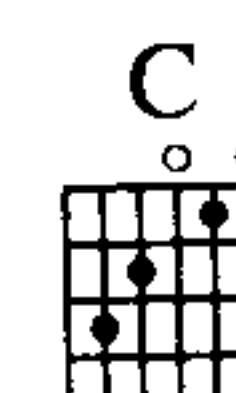
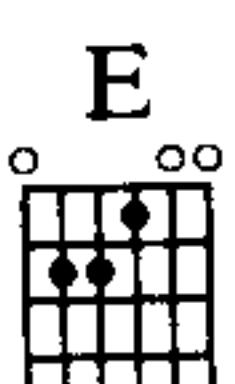
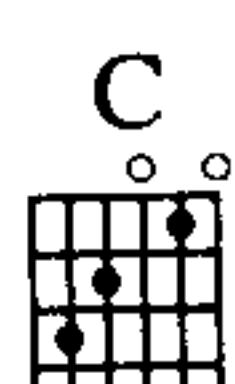
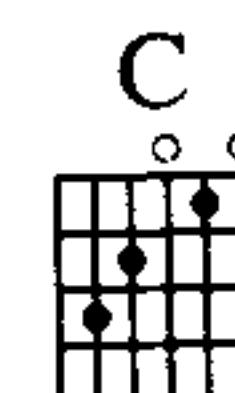
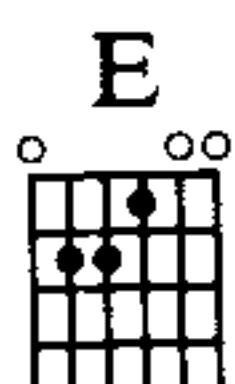
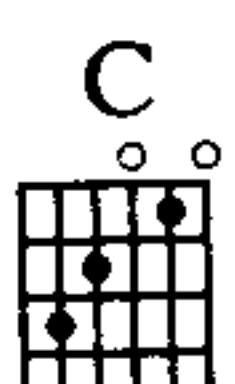
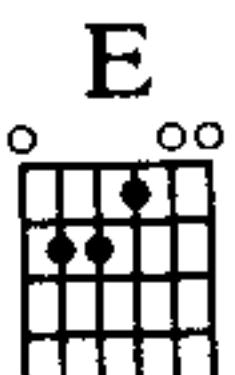
**from.**  
**from )**

A musical score for two staves. The top staff is in 5:4 time, treble clef, and the bottom staff is in 5:4 time, bass clef. The top staff has a key signature of one flat, and the bottom staff has a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

# Blow Up The Outside World

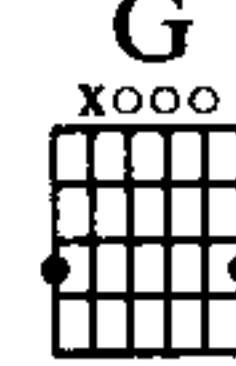
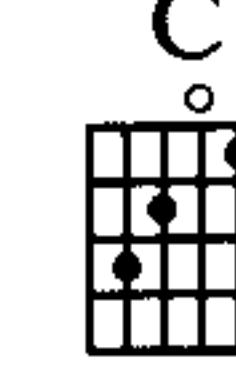
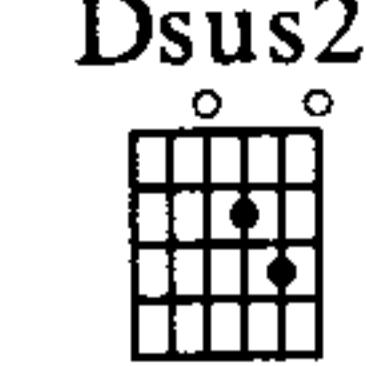
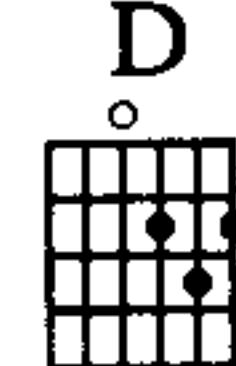
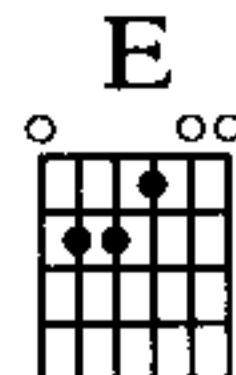
Words and Music by Chris Cornell

Moderately slow

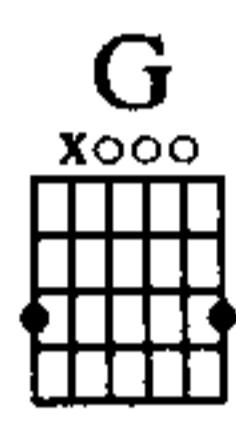


Noth - ing  
Noth - ing  
Some - one

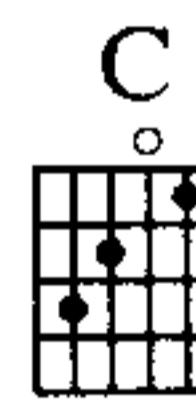
seems to kill me  
seems to break me  
tried to tell me some - thing:



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.



1.  
Am7

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



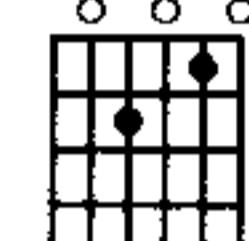
F#



no.—

2.

Am7



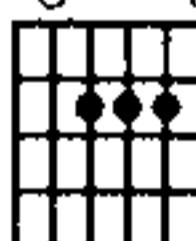
F#



— though not in - vin - ci - ble, —  
 — and the ones you can help, —

I  
 no. —

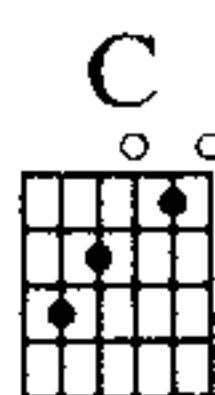
A



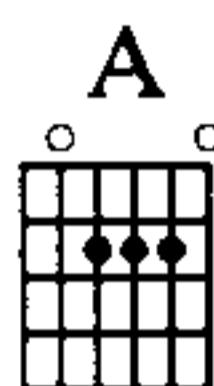
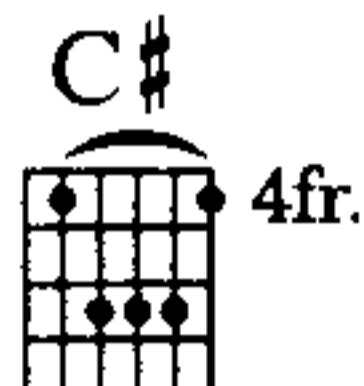
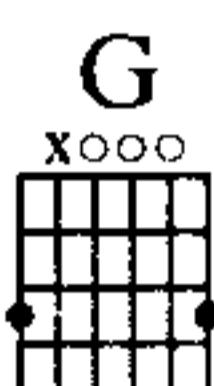
know. }

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

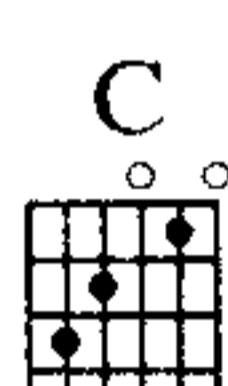
f



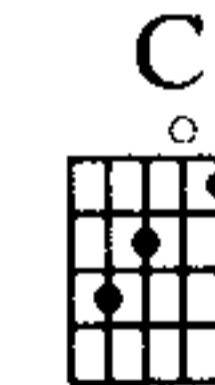
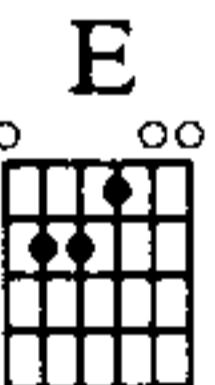
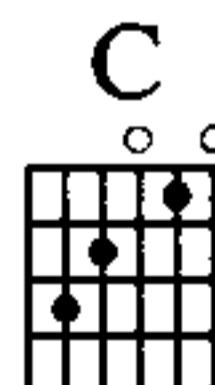
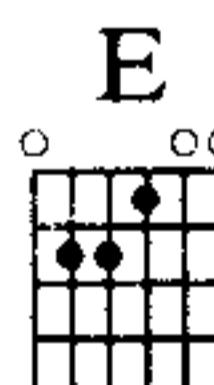
I'd give you ev- 'ry- thing I own. I'd give in if it— could at



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

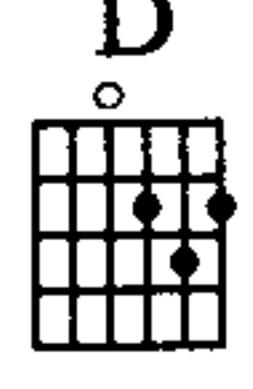
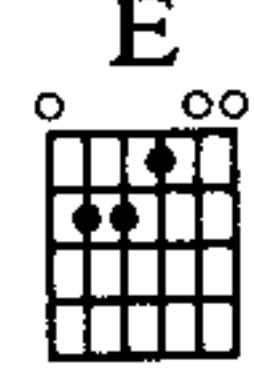
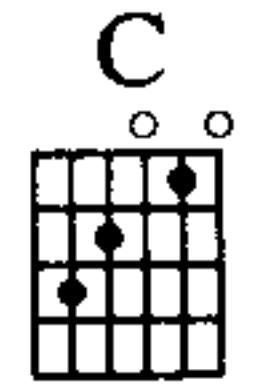
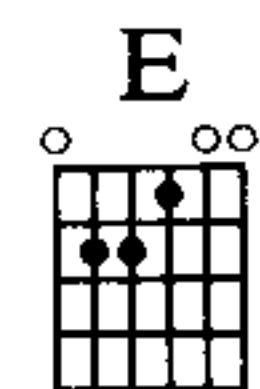


blow up

the out - side, blow up

the out - side,

To Coda

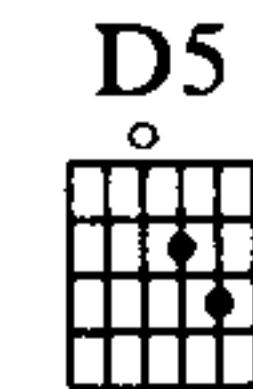
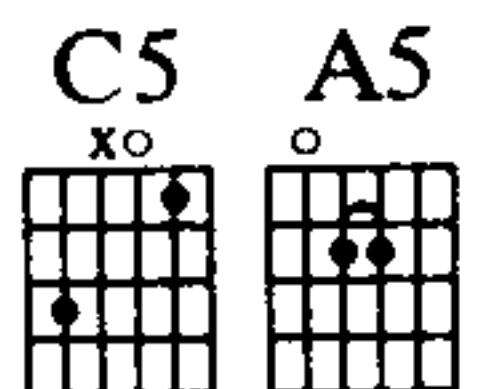
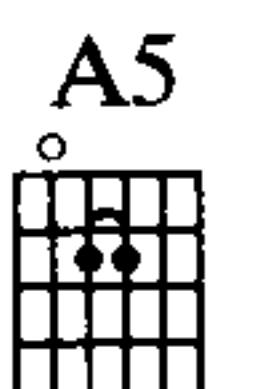
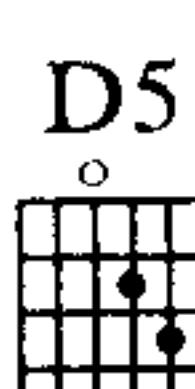
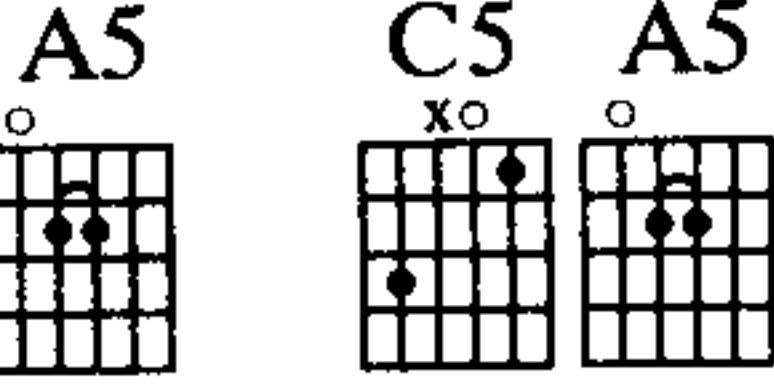
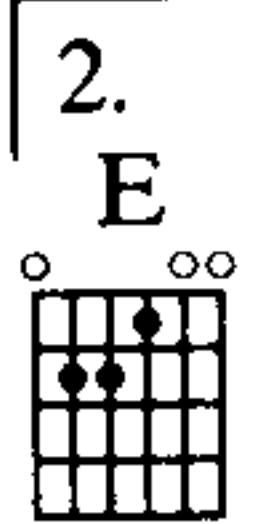
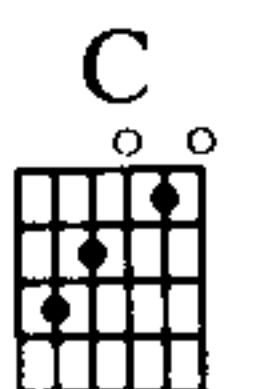
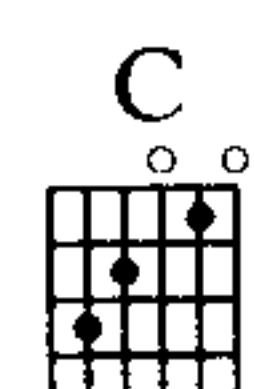
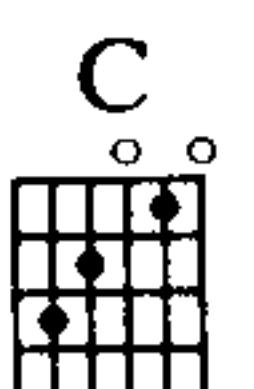
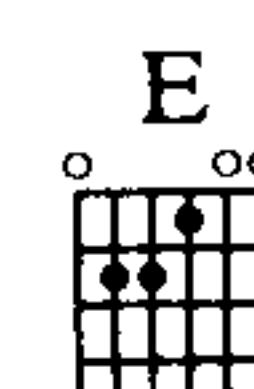
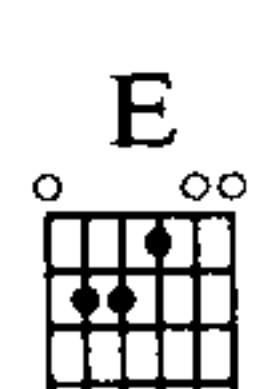


D.S. (take 2nd ending) al Coda

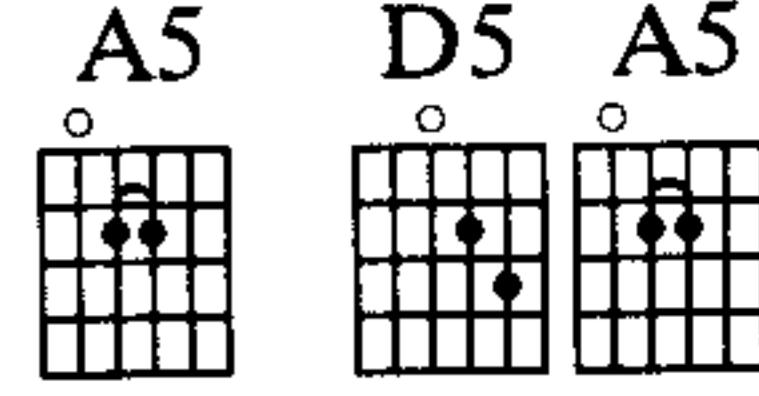
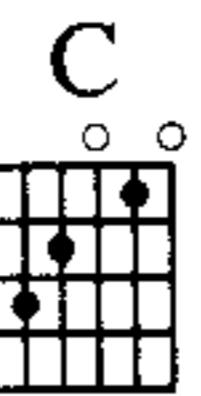
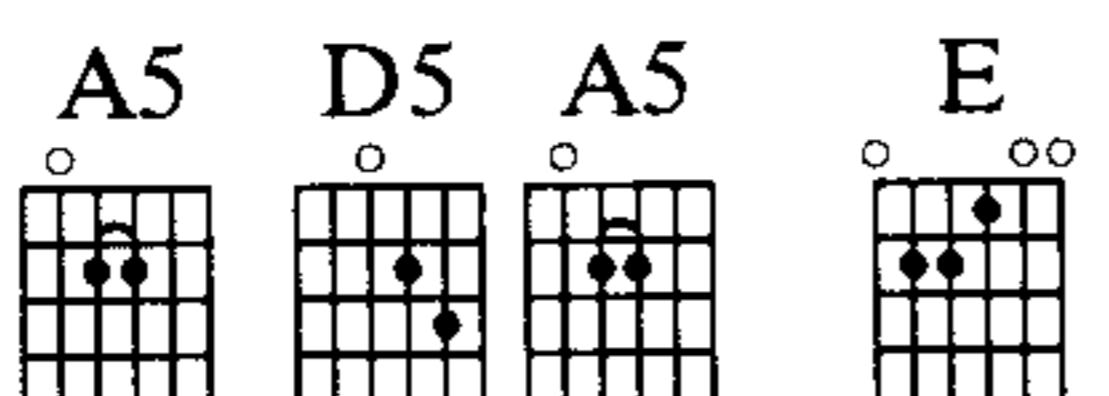


blow up the out - side world.

Coda

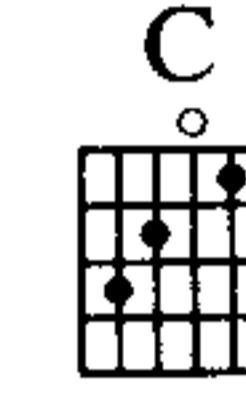
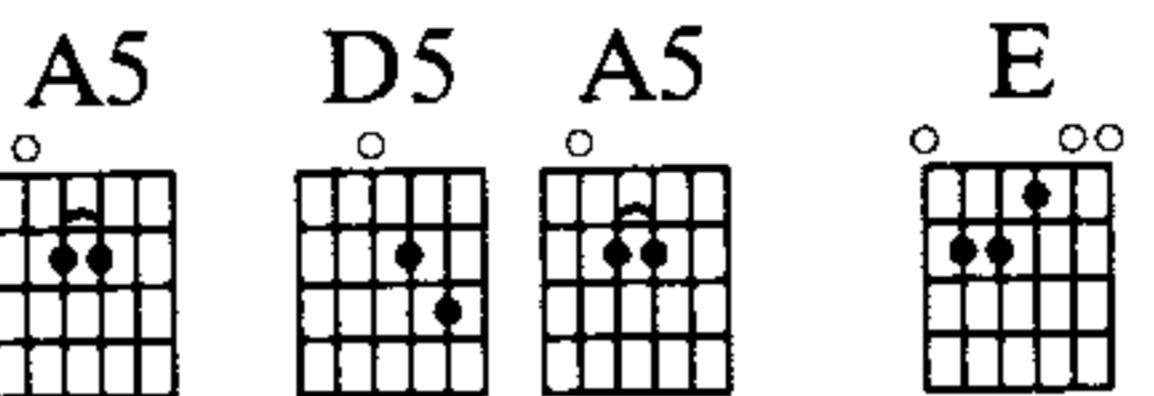
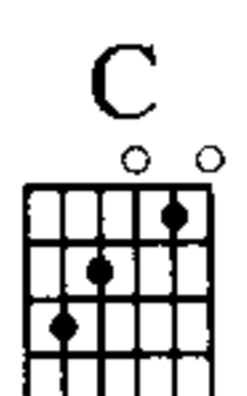
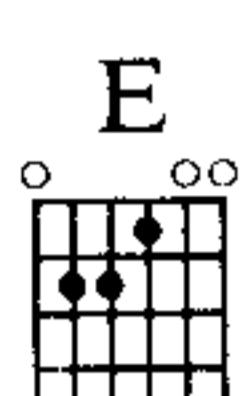


Want to make it un - der - stood. Want - ing, though I nev -



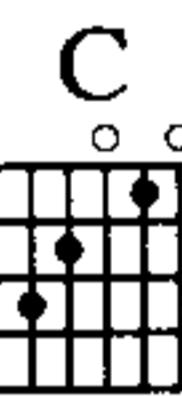
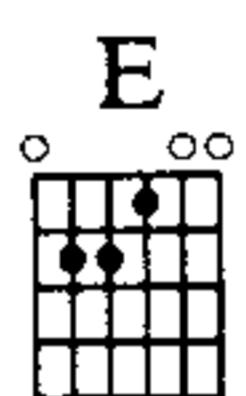
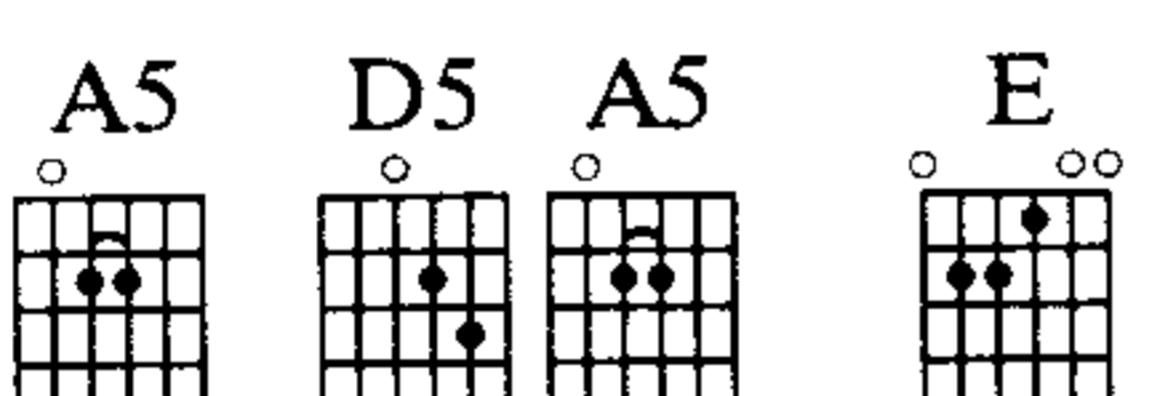
er would.

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



Blow - ing it to hell — and gone.

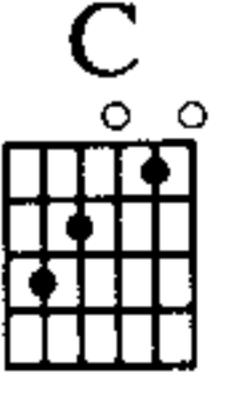
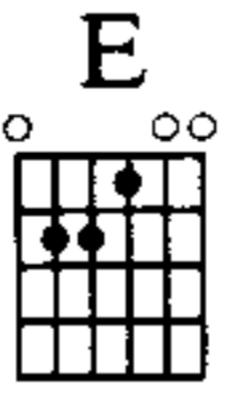
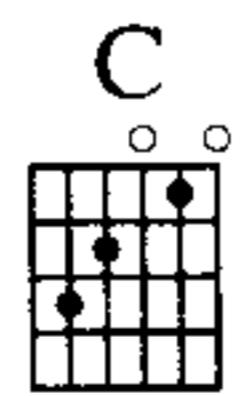
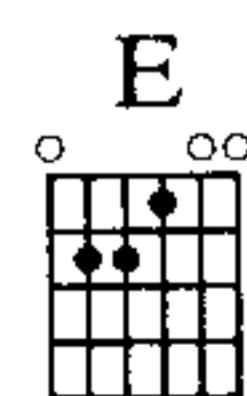
Wish - ing, though I nev -



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,

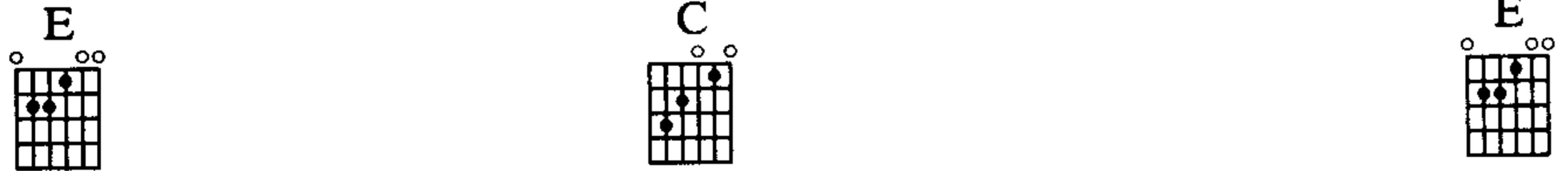






blow up the out - side, Blow up the out - side, blow up the out - side, blow up the out - side,





*Repeat and fade*



blow up the out - side world. 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*

Musical score for the first section of 'Rusty Cage'. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The first measure is marked 'Fast' and 'N.C.' (Not Ceteral). The second measure is marked 'mf' (mezzo-forte). The third measure is marked 'N.C.'. The fourth measure is marked 'Play 3 times'. The bass staff has a continuous eighth-note pattern throughout the section.

N.C.

Musical score for the second section of 'Rusty Cage'. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The first measure is marked 'N.C.'. The second measure is marked 'N.C.'. The third measure is marked 'N.C.'. The fourth measure is marked 'N.C.'. The bass staff has a continuous eighth-note pattern throughout the section.

*Play 8 times*

N.C.

*f*

Musical score for the third section of 'Rusty Cage'. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The first measure is marked 'N.C.'. The second measure is marked 'N.C.'. The third measure is marked 'N.C.'. The fourth measure is marked 'N.C.'. The bass staff has a continuous eighth-note pattern throughout the section.

N.C.

Oh, \_\_\_\_\_  
Too cold \_\_\_\_\_

you to start - a fire, I'm a - burn - ing

Musical score for the vocal section of 'Rusty Cage'. The score consists of two staves: treble and bass. The treble staff has a key signature of two sharps and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The first measure is marked 'N.C.'. The second measure is marked 'N.C.'. The third measure is marked 'N.C.'. The fourth measure is marked 'N.C.'. The bass staff has a continuous eighth-note pattern throughout the section.

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

But I'm gon - na break,

3

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.

cage

1.  
and run.

2.  
and

N.C.  
run.



N.C.



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

and run.

*rit.*

**Freely, slowly**

N.C.

**Moderately**



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

I'm gon - na break my rust - y

cage and run. \_\_\_\_\_

3

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.

Musical score for the first section of 'Loud Love'. The score consists of two staves. The top staff is in bass clef, common time, and has a dynamic marking of *f*. The bottom staff is also in bass clef, common time. The music features eighth-note patterns and rests.

§ N.C.

There's no time to keep it low.  
If you've got some time to kill,

Musical score for the second section of 'Loud Love'. The score consists of two staves. The top staff is in treble clef, common time, and has a dynamic marking of *p*. The bottom staff is in bass clef, common time. The music features eighth-note patterns and rests.

I've been deaf; now I want noise.  
slow re sis - tance I wins the war. You stay Well, I

Musical score for the third section of 'Loud Love'. The score consists of two staves. The top staff is in treble clef, common time, and has a dynamic marking of *p*. The bottom staff is in bass clef, common time. The music features eighth-note patterns and rests.

down. - know. -

But I won't  
Yeah, - but that's no  
be way -

qui to -

et. go.

I'll You

ham can't - mer re - on sist - un the - til loud - you er fight. - } pull. - }

Loud

N.C.

love. -

Loud love. -

Loud— love.—

Loud love.—

Yeah.—

*To Coda*

G5      A5      G5      A5      C5      A5      G5

• 3fr.    • 5fr.    • 3fr.    • 5fr.    • 3fr.    • 5fr.    • 3fr.

—

{ Ham Can't—      mer re —

A5      G5      A5      G5

• 5fr.    • 3fr.    • 5fr.    • 3fr.

N.C.

on—      till you—      fight.—

*D.S. al Coda*  
§



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

N.C.

sist      the loud - er      pull,

*mf*

yeah.

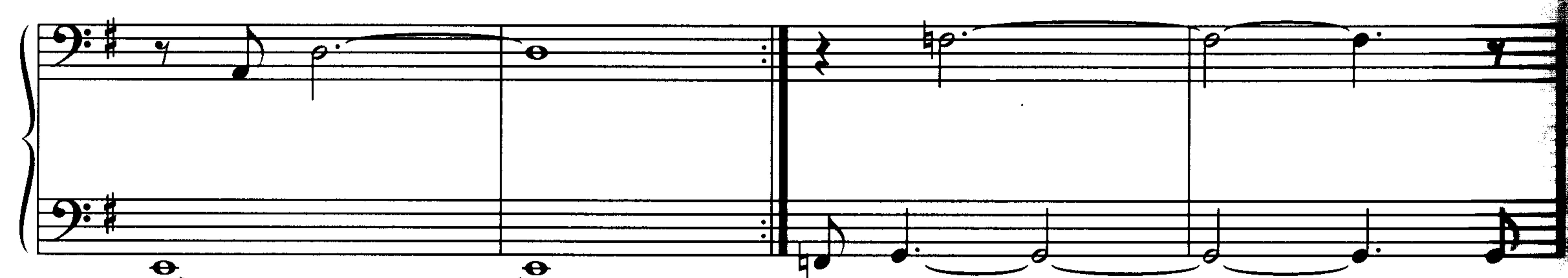
yeah.

N.C.

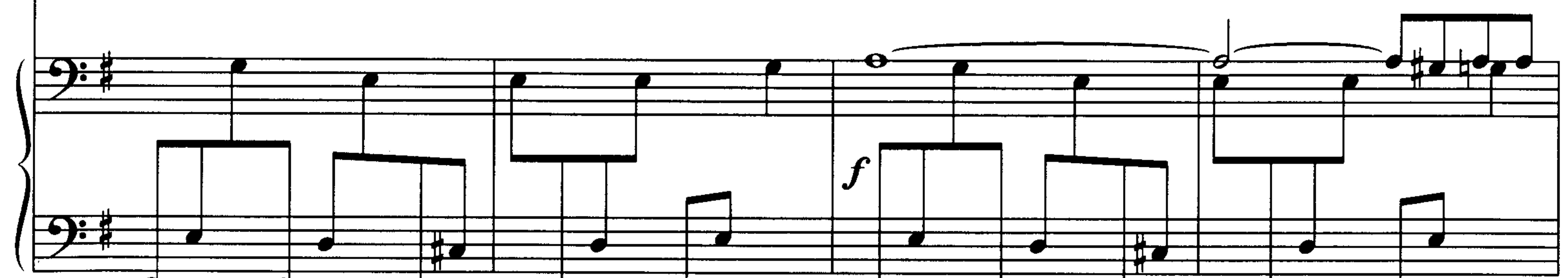


1.-4.

5.



A1 - right! —





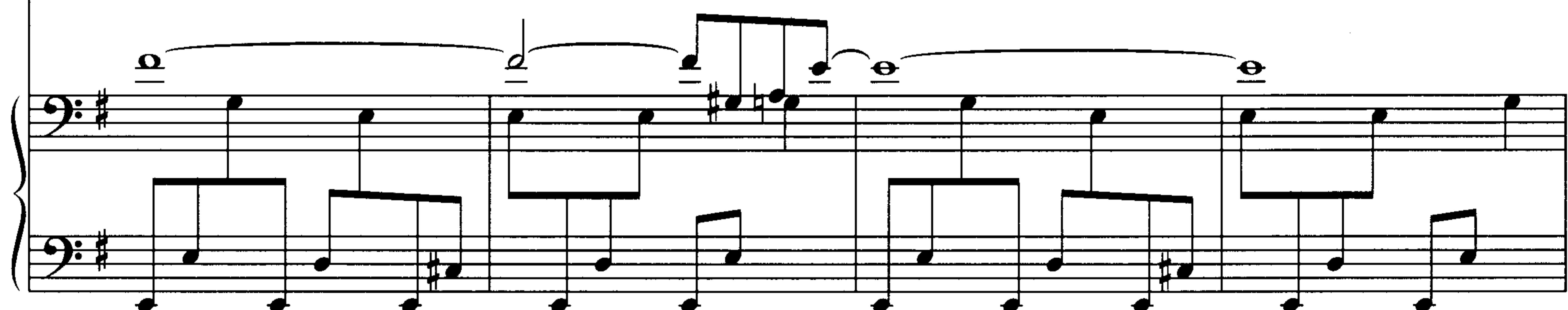
Well, that's



N.C.



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



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



love, \_\_\_\_\_ yeah,— loud love. \_\_\_\_\_ Loud—

G5  
3fr.

love, \_\_\_\_\_ yeah,— loud love. \_\_\_\_\_ Love.—

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

Yeah!—

A5 5fr. G5 3fr. A5 5fr. G5 3fr. N.C. F5