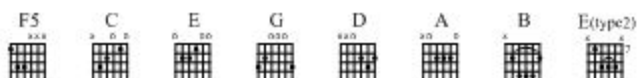


# ALIVE

Music by STONE GOSSARD  
Lyric by EDDIE VEDDER



Moderately Slow Rock ♩ = 76

Intro:

Gr. 1 A5 Rhy. Fig. 1 (end Rhy. Fig. 1)

*f* let ring— (distortion)

The Intro section consists of a guitar line (Gr. 1) and a bass line. The guitar line starts with a distorted A5 chord and a rhythmic figure (Rhy. Fig. 1). The bass line provides a steady accompaniment. The section ends with a half note (1/2) on the guitar line.

w/Rhy. Fig. 1 (3 times)

Gr. 2\* A Asus4 A Asus4 A Asus4 A

*mf* (acoustic)

The w/Rhy. Fig. 1 section features a guitar line (Gr. 2\*) and a bass line. The guitar line plays a series of chords (A, Asus4, A, Asus4, A, Asus4, A) with a rhythmic figure. The bass line provides a steady accompaniment. The section is marked *mf* (acoustic).

\* doubled by clean electric and 2nd acoustic

A Asus4 A A Asus4 A

The second system of the w/Rhy. Fig. 1 section continues the guitar line (Gr. 2\*) and bass line with the same chord sequence and rhythmic figure.

A Asus4 A F5 C

Gr. 1

The third system of the w/Rhy. Fig. 1 section concludes the guitar line (Gr. 1) and bass line with the same chord sequence and rhythmic figure, ending with an F5 chord and a C chord.

Verse:

w/Rhy. Fig. 1 (4 times simile)

A Asus4 A Asus4

1. "Son," \_\_\_\_\_ she said, "Have I got a lit-tle sto-ry for you. \_  
 2. While she walks slow-ly a-cross a young man's room. end Rhy. Fig. 2

Rhy. Fig. 2

w/Rhy. Fig. 2 (3 times)

w/Rhy. Fill 1

A Asus4 A Asus4 A Asus4

what you thought \_ was your dad-dy was noth-in' \_ but a... While \_ you were sit - ting  
 she said, "I'm read - y for you." I \_ can't re-mem-ber

A Asus4 A Asus4 A Asus4

home a-lone \_ at age \_ thir-teen, your real dad-dy was dy - ing; Sor-ry you did - n't \_  
 an - y-thing \_ to this \_ ver-y day, ex-cept the love, \_\_\_\_\_ Oh \_

Gr. 1 F5 C F5 C

see him. \_ But I'm \_ glad \_\_\_\_\_ we talked." \_ Oh \_\_\_\_  
 you know where, now I can see. \_ I just \_

Rhy. Fill 1

Gr. 1

P.M. - 1

§ Chorus:

Rhy. Fig. 3 <sup>E</sup> G D A (end Rhy. Fig. 3)

Gtrs. 2 & 3 \*

I'm \_\_\_\_\_ oh, \_\_\_\_\_ I'm still a - live \_\_\_\_\_ Aay, \_\_\_\_\_  
 stare \_\_\_\_\_ oh, \_\_\_\_\_ I'm still a - live \_\_\_\_\_ Aay, \_\_\_\_\_

Gtr. 1

\* Gtr. 3 is electric w/distortion

w/Rhy. Fig. 3 (twice)

<sup>E</sup> G D5 A

I'm \_\_\_\_\_ oh, \_\_\_\_\_ I'm still a - live, \_\_\_\_\_ Aay, \_\_\_\_\_  
 I'm \_\_\_\_\_ oh, \_\_\_\_\_ I'm still a - live, \_\_\_\_\_ Aay, \_\_\_\_\_

1. <sup>E</sup> G D5 A B

I'm, \_\_\_\_\_ oh, \_\_\_\_\_ I'm still a live, aay, \_\_\_\_\_ oh, \_\_\_\_\_

2.3.

E G D5 A

I'm \_\_\_\_\_ oh, \_\_\_\_\_ I'm still a - live \_\_\_\_\_ Aay, \_\_\_\_\_

TAB

E E5 E7 G G(add9) D5 A To Coda ☉

I'm \_\_\_\_\_ oh, \_\_\_\_\_ I'm still a - live \_\_\_\_\_ aay, \_\_\_\_\_

let ring = | let ring = = |

TAB

Bridge

B Gtrs. 2 & 3 F# F#sus4 F# E B

TAB

\* Gtr. 1 sustains B note for 4 more beats

F# F#sus2 F# F#sus2 B

TAB

F#m F#sus2 F# F#sus2 F#

A7 A9 Dsus2 A7 A9 D5(add6) A7 A9 Dsus2

"Is some-thing wrong?" \_ she said, \_ Of course \_ there is, \_ "You're \_ still a -

let ring- 3 4 let ring- 1 let ring- 4 let ring- - - - - 4

A7 A9 D5(add6) B7sus4 B9 Esus2 B7 B9 E6sus2

live," she said, \_ Oh, do I de-serve \_ to be? \_ Is that the ques-tion? And if so, \_

let ring- - - 4

B7 B9 Esus2 E3(spec2) D.S. al Coda

Gtrs. 1 & 3

if so, \_ who an - swers? Who an - swers? \_

## Guitar Solo:

Coda



Rhy. Fig. 4

Gtrs. 2 &amp; 3

Chords: E, G, D, A (end Rhy. Fig. 4)

Tempo: *gva*

Staff 1: Musical notation with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents.

Staff 2: Fretboard diagram for strings T, A, and B. Fingerings are indicated by numbers 1-4. Chord positions are shown as vertical lines with numbers below them: E (16-12), G (14-12), D (12-14), and A (14-12).

w/ Rhy. Fig. 4 (17 times)

Chords: E, G, D, A

Tempo: *gva*

Staff 1: Musical notation with treble clef, key signature of two sharps, and a 4/4 time signature. It includes a "w/ wah-wah effect" instruction and a "loco" section.

Staff 2: Fretboard diagram for strings T, A, and B. Fingerings are indicated by numbers 1-4. Chord positions are shown as vertical lines with numbers below them: E (12-12), G (12-12), D (14-12), and A (14-12). The "loco" section shows a sequence of fret numbers: 14-12, 14-13, 12-10, 12-10, 12.

Chords: E, G, D, A, E, G

Tempo: *gva*

Staff 1: Musical notation with treble clef, key signature of two sharps, and a 4/4 time signature. It includes a "loco" section.

Staff 2: Fretboard diagram for strings T, A, and B. Fingerings are indicated by numbers 1-4. Chord positions are shown as vertical lines with numbers below them: E (17-14), G (17-14), D (14-12), A (14-12), E (0-0), and G (14-12).

Chords: D, A, E, G, D, A

Tempo: *gva*

Staff 1: Musical notation with treble clef, key signature of two sharps, and a 4/4 time signature. It includes a "loco" section and a triplet.

Staff 2: Fretboard diagram for strings T, A, and B. Fingerings are indicated by numbers 1-4. Chord positions are shown as vertical lines with numbers below them: D (0-3-0-3), A (15-12), E (15-12), G (2-0-2-4), D (4-4-4-4), and A (5-5-7-6).

Chords: E, G, D, A, E, G

Tempo: *gva*

Staff 1: Musical notation with treble clef, key signature of two sharps, and a 4/4 time signature. It includes a triplet and a "let ring" instruction.

Staff 2: Fretboard diagram for strings T, A, and B. Fingerings are indicated by numbers 1-4. Chord positions are shown as vertical lines with numbers below them: E (12-12), G (12-12), D (12-12), A (12-12), E (16-12), and G (16-12). The "let ring" instruction is shown with a triplet of notes and a "4" below it.

D (8va) A E G

TAB

D (8va) A E G

TAB

D (8va) A E G

TAB

D (8va) A loco E G

TAB

D (8va) A E

TAB

D (8va) A loco E G

TAB

D A *sva* E G

let ring

*(sva)* D A E G

*(sva)* D A E G

*(sva)* D A E G D A

E G D A **Free time**  
Em

*(sva)* Gr. 2

Gr. 3

Gr. 1