

from Audioslave - *Out of Exile*  
**Be Yourself**

Lyrics by Chris Cornell  
 Music written and arranged by Audioslave

Capo II

**Intro**

Moderately ♩ = 117

Bm  
 \* (Am)

Bsus2  
 (Asus2)

Gmaj7#11  
 (Fmaj7#11)

Gtr. 1 (elec.)

\*Symbols in parentheses represent chord names respective to capoed guitar.  
 Symbols above reflect actual sounding chord. Capoed fret is "0" in tab.

Gtr. 1 tacet

\*\*Bm  
 (Am)  
 Riff A

D  
 (C)

G  
 (F)

Em  
 (Dm)

Gtr. 2 (elec.)

\*\*Chord symbols reflect implied harmony.

Bm  
 (Am)

D  
 (C)

G  
 (F)

Em  
 (Dm)

End Riff A

**Verse**

Gtr. 2: w/ Riff A (1 7/8 times)

Bm  
 (Am)

D  
 (C)

G  
 (F)

Em  
 (Dm)

1. Some-one falls to piec - es \_\_\_ sleep - ing all a - lone. \_\_\_ Some - one kills \_\_\_ the pain. \_\_\_

Bm  
 (Am)

D  
 (C)

G  
 (F)

Em  
 (Dm)

\_\_\_ Spin - ing in the si - lence, \_\_\_ she fin - 'ly \_\_\_ drifts a - way. \_\_\_

Bm (Am) D (C) G (F) Em (Dm)

Some-one gets ex - cit - ed in a cha - pel yard and catch - es a bou - quet.

Bm (Am) D (C) G (F)

An - oth - er lays a doz - en white ros - es on a grave.

Em (D5) Em (Dm)

Yeah, and to

3

\*Gtrs. 3 & 4 (elec.)  
*p* w/ slight dist. P.M. ----- *f*

\*Composite arrangement

**Chorus**

Gr. 2 tacet

Bm (Am) D (C) G (F) Em (Dm)

be your - self is all that you can do, yeah. To

**Rhy. Fig. 1**

Gtrs. 3 & 4

Bm (Am) D (C) G (F) Em (Dm)

be your - self \_\_\_ is all \_\_\_ that \_\_\_ you can do, \_\_\_ oh. \_\_\_

Detailed description: This section contains a vocal line with lyrics, a guitar accompaniment with chords Bm (Am), D (C), G (F), and Em (Dm), and a corresponding guitar tablature. The tablature shows fingerings for the strings, including various barre positions and fret numbers.

**Interlude**

Gtr. 4 tacet

Bm (Am) D (C) G (F) Em (Dm)

Gtr. 2

Gtr. 3

*mp*

P.M. -----

Detailed description: The Interlude section features three guitar parts. Gtr. 2 has a melodic line with notes and slurs. Gtr. 3 plays a rhythmic accompaniment marked *mp*. The guitar tablature below shows the fretting for Gtr. 2 and Gtr. 3, including techniques like triplets and bends.

**Verse**

Gtr. 2: w/ Riff A (1 1/2 times)

Bm (Am) D (C) G (F) Em (Dm)

2. Some-one finds sal - va - tion \_\_\_ in ev - 'ry - one, \_\_\_ an - oth - er lone - ly pain. \_\_\_

Gtr. 3

P.M. -----

Detailed description: The Verse section includes a vocal line with lyrics, guitar parts for Gtr. 2 and Gtr. 3, and guitar tablature. Gtr. 2 is noted as playing Riff A 1 1/2 times. Gtr. 3 provides a rhythmic accompaniment marked P.M. The tablature shows the fretting for both guitar parts.

Bm (Am) D (C) G (F) Em (Dm)

Some-one tries to hide him-self, down in-side him-self he prays.

Gr. 3

P.M.

Bm (Am) D (C) G (F) Em (Dm)

Some-one swears his true love un-til the end of time, an-oth-er runs a-way.

P.M.

Bm (Am) D (C) G (F) Em (Dm)

Sep-'rate or u-nit-ed, health-y or in-sane. And to

Gr. 2

Gr. 3

Gr. 3 & 4

P.M.

*mf*

**Chorus**

Gtr. 2 tacet  
Gtrs. 3 & 4: w/ Rhy. Fig. 1 (3 1/2 times)

Bm (Am) D (C) G (F) Em (Dm)

be your - self \_\_\_ is all \_\_\_ that you can do, \_\_\_ yeah. \_\_\_ To  
(All \_\_\_ that you can do. \_\_\_)

Bm (Am) D (C) G (F) Em (Dm)

be your - self \_\_\_ is all \_\_\_ that you can do. \_\_\_ To  
All \_\_\_ that you can do. \_\_\_

Bm (Am) D (C) G (F)

be your - self \_\_\_ is all \_\_\_ that you can do, \_\_\_ ay. \_\_\_  
All \_\_\_ that you can do.) \_\_\_

Em (Dm) Bm (Am) D (C)

Be your - self \_\_\_ is all \_\_\_ that you can do. \_\_\_

G (F) Em (Dm)

Gtrs. 3 & 4

**Guitar Solo**

Gtrs. 3 & 4 tacet

Bm (Am) A/C# (G/B) D (C) D/F# (C/E) G (F) Em (Dm)

Gtrs. 5 & 6 (elec.)

**Riff B** **End Riff B**

*mf*  
\*w/ slight dist. & wah-wah

5 7 8 5 | 7 5 8 7 | 5 7 8 5 | 8 7 5 3

\*Gtr. 5 w/ wah-wah

Bm (Am)      A/C# (G/B)      D (C)      D/F# (C/E)      G (F)      Em (Dm)

Bm (Am)      A/C# (G/B)      D (C)      D/F# (C/E)      G (F)      Em (Dm)

Bm (Am)      A/C# (G/B)      D (C)      D/F# (C/E)

Gtr. 5

Gtr. 6

G (F)      Em (Dm)

**Bridge**

Gmaj7  
(Fmaj7)

A6  
(G6)

Gtrs. 5 & 6 tacet  
Bm(add9)  
(Am(add9))

\*Gtrs. 3 & 7 (acous.)

**Riff C**

**End Riff C**

*mf*  
let ring throughout

\*Composite arrangement

Gtrs. 5 & 6

Gtrs. 3 & 7: w/ Riff C (2 1/2 times)

Gmaj7  
(Fmaj7)

A6  
(G6)

Bm(add9)  
(Am(add9))

Gmaj7  
(Fmaj7)

A6  
(G6)

Bm(add9)  
(Am(add9))

Gmaj7  
(Fmaj7)

A6  
(G6)

Bm (Am) D (C) G (F) Em (Dm)

be your - self \_\_\_ is all that you can do, \_\_\_ yeah. \_\_\_ To

Gtrs. 3 & 4  
mp  
P.M.-----

0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 0 | 3 3 3 3 3 3 3 0 | 2 2 2 2 2 2 2 0

Bm (Am) D (C) G (F) Em (Dm)

be your - self \_\_\_ is all \_\_\_ that you can do, \_\_\_ oh. \_\_\_ To

P.M.-----

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 0 | 3 3 3 3 3 3 3 0 | 2 2 2 2 2 2 2 0

**Chorus**  
Gtrs. 3 & 4: w/ Rhy. Fig. 1 (4 times)  
Gtr. 5: w/ Riff B

Bm (Am) D (C) G (F) Em (Dm)

be your - self \_\_\_ is all \_\_\_ that you can do, \_\_\_ yeah. \_\_\_ To  
(All \_\_\_ that you can do. \_\_\_)

5 7 8 5 | 7 8 7 5 | 7 5 8 7 | 7 7 7 7

Bm (Am) D (C) G (F) Em (Dm)

be your - self \_\_\_ is all \_\_\_ that you can do, \_\_\_ yeah. \_\_\_ To  
All \_\_\_ that you can do.)

5 7 8 5 | 7 8 7 5 | 7 5 8 7 | 7 7 7 7

Gtr. 5  
Riff D  
End Riff D

5 7 8 5 | 7 8 7 5 | 7 5 8 7 | 7 7 7 7



Gtr. 5: w/ Riff B  
Bm (Am) D (C)

be your - self \_\_\_\_\_ is all \_\_\_\_\_ that you can,

G (F) Em (Dm) Gtr. 5: w/ Riff D Bm (Am)

be your - self is all \_\_\_\_\_ that you can, be your - self \_\_\_\_\_ is

D (C) G (F) Em (Dm)

all that you can do. \_\_\_\_\_

G (F)

Gtr. 3

*pp*

Gtr. 5

*pp*

Gtr. 4

*pp*