

# CALL ME WHEN YOUR SOBER

As Recorded by Evanescence  
(From the Wind-up Recording THE OPEN DOOR)

Transcribed by Jordan Baker

Written by Amy Lee and Terry Balsamo

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderate Rock ♩ = 94

Em C Em Eb G Eb

Don't cry to me...

G Cm(add9) G Gtr. 1 (dist.) D5

\*Vol. swell

Gtr. 2 (dist.) E5 Riff A D5 E5 D5

Gtr. 1 Rhy. Fig. 1

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E5 D5 E5 End Riff A

T T T T T T

1. I should

End Rhy. Fig. 1

P.M. P.M.

0:36

**Verse 1**

Gr. 2 tacet D5 E5 Rhy. Fig. 2 D5 End Rhy. Fig. 2 3 3 D5 E5 Gr. 1

let you fall...

Gr. 2 tacet

C5 B5 End Rhy. Fig. 3

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

1:01

**Chorus**

E5 D5 C5 D5 E5 Rhy. Fig. 4

Don't cry to me...

Chord diagrams: Eb5, G5, D5 Eb5, G5, D5 C5, G5, D5

End Rhy. Fig. 4

1:29

### Verse 2

Gtr. 1: w/ Rhy. Fig. 1  
(1st meas., 4 times)

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Riff A

Chord diagrams: E5, D5, E5

2. Couldn't take the blame...

1:55

### Chorus

Gtr. 1: w/ Rhy. Fig. 3  
Gtr. 2: tacet

Gtr. 1: w/ Rhy. Fig. 4

Chord diagrams: G5

So don't cry to me...

2:20

### Interlude

Gtr. 1: tacet

G7  
Gtr. 3 (clean)

Eb(#11)

G7

Eb(#11)

Chord diagrams: G7, Eb(#11), G7, Eb(#11)

You never call me... *mp* let ring throughout

Fret numbers: 6, 3, 4, 3, 6, 4, 0, 2, 3, 3, 4, 3, 6, 4, 0, 2

2:46

**Bridge**

Gtr. 3 tacet

A5 D5 E5 C5 B5

Gtr. 1

How could I...

E5 A5 D5 E5

...

C5 B5

PM

3:06

**Outro-Chorus**

Gtr. 1: w/ Rby. Fig. 4 (meas. 1-6)

Gtr. 1 tacet

G

6 C5 G

So don't cry to me...

**Lyrics**

**Intro & Chorus**

Don't cry to me. If you loved me,  
You would be here with me.  
You want me, come find me.  
Make up your mind.

**Verse 1**

Should I let you fall, lose it all  
So maybe you can remember yourself?  
Can't keep believing, we're only deceiving ourselves,  
And I'm sick of the lie.  
And you're too late.

**Verse 2**

Couldn't take the blame, sick with shame,  
Must be exhausting to lose your own game.  
Selfishly hated, no wonder you're jaded,  
You can't play the victim this time.  
And you're too late.

**Interlude**

You never call me when you're sober.  
You only want it 'cause it's over. It's over.

**Bridge**

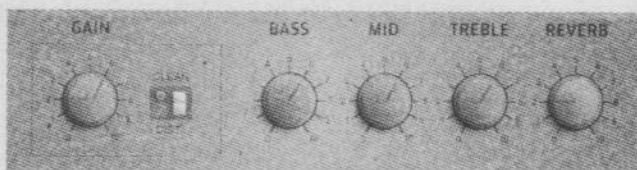
How could I have burned paradise?  
How could I? You were never mine.

**Outro-Chorus**

So don't cry to me. If you loved me,  
You would be here with me.  
Don't lie to me, just get your things.  
I've made up your mind.

# "Goodbye" Army of Anyone

**KEY NOTES** Before you crank things up, get into open G tuning (D-G-D-G-B-D) by tuning your 6th, 5th, and 1st strings down a whole step. For the intro, play the 5th string's 4th-fret C $\sharp$  with your 1st finger and the 4th string's 5th-fret G with your 3rd finger, enabling your 2nd finger to cover the hammered-on 5th-string D. In the verses, use your 3rd finger to play all the grace- and eighth-note slides, and rest your 1st and 2nd fingers across all six strings to eliminate unwanted string noise. Use this same approach for the slide fills in the pre-chorus, wearing the bottleneck on your 3rd finger. Make sure to arch your fingers when fretting those arpeggiated chords in the



chorus; at the same time, keep your pick hand placed above the strings so that all the notes can ring together.

**BIG PICTURE** The DeLeo brothers have long been known for their writing skills, and "Goodbye" contains some hip compositional devices. In the intro is a counterpoint sequence between the guitar and bass, in which the guitar's C $\sharp$  and unison G notes form a 2nd-inver-



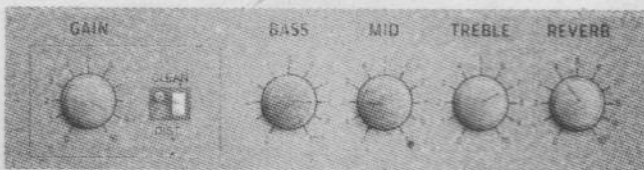
ALBUM  
*Army of Anyone*  
(Firm Music)

sion A7 chord, while the bass holds down the root note, A. As the bass descends a whole step, to G, the C $\sharp$  moves up to D, creating a 2nd-inversion G5.

In bar 8 of the 10-bar verse, the meter makes a one-bar transition to 2/4, allowing for a smooth transition to the nine-bar pre-chorus. In the 18-bar chorus, the tune modulates to the key of E major, at bar 3 progressing into some very cool non-diatonic changes:  $\flat$ VI maj7 (Cmaj7),  $\flat$ VII (D), and VI7 (A7); two bars each. —CHRIS BUONO

# "Call Me When You're Sober" Evanescence

**KEY NOTES** Drop your low E down to D, gang, because Evanescence is Goth-rocking again. If you're using an electronic tuner, turn the low E string's tuning peg *slowly*, causing the tuning indicator to move all the way to the left while the tuner dial reads "E." Keep going, and it will suddenly leap to the right as the dial changes to "E $\flat$ ." Turn some more, and the indicator will move from right to left again, then leap to the right as the dial changes to "D." Tune to the center of the dial and you're in drop-D. Check your other strings while you're at it, as the change in low-E tension can throw your whole guitar slightly flat. In addition to giving you some lower notes on the 6th string, the beauty of this tuning is that it lets you play "five" chords—in this song, E5, E $\flat$ 5, D5,



C5, and B5—by laying one finger across the bottom three strings.

If you visualize the root note of each grip—the note that names the chord—along the lowest string, you should find these chords easily enough. D5 will be the three low strings played open; E $\flat$ 5 will be played at the 1st fret; E5 will be at the second fret; and so on. Memorizing these chord locations, rather than relying on the tablature alone, will help you learn the song much more quickly.



ALBUM  
*The Open Door*  
(Wind-up)

**BIG PICTURE** Guitarist Terry Balsamo adds some tasty tapped fills to "Call

Me When You're Sober." New to the technique? Try this recipe: Rev up your practice amp to high-gain mode and locate just the first three notes of the lick: a high G, the open D, and E (all on the D string). Tap the high G firmly with either your pick hand's index or middle finger, then flick your finger off the string, causing the open D to ring. Finish up by hammering on the E with a fret-hand finger. Try this a few times, until you can do it repetitively, then locate the other tapped notes in the lick. The stop-and-start rhythm is challenging, to be sure, but a good ear should get you rolling. —DOUGLAS BALDWIN

# "Blues for Alice" Charlie Parker

**KEY NOTES** Jazz is less about making things up from scratch than it is about learning tunes and vocabulary. To get the most out of this transcription, first learn and memorize the head, striving to approximate on guitar Charlie Parker's alto-sax lines, grace notes and all. For good measure, try also playing the head an octave below written. Then tackle the solo. Once you can play along with the recording's medium tempo, take a few of Parker's lines that catch your ear and learn them in a variety of keys. After a while, and with some luck, you'll find yourself automatically incorporating these runs in your own improvisations.

**BIG PICTURE** "Blues for Alice" is based on the 12-bar blues. Parker, though, adds a number of cool harmonic substitutions to the basic form: for example, in bar 2, in place of the IV chord (B $\flat$ 7), he inserts a minor ii-V (Em7 $\flat$ 5-A7); in bars 3 and 4, in place of the I chord (F7), he inserts a pair of ii-Vs (Dm7-G7 and Cm7-F7). Once you've got the chord sounds in your head, try improvising over the form. Then try composing some of your own heads over Parker's reharmonization.



ALBUM  
*Bird: The Original Recordings of Charlie Parker*  
(Verve)

—ADAM PERLMUTTER

HAMM  
Pick th  
then fr  
note w

