



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
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ALICE IN CHAINS

D I R T



ALICE IN CHAINS

D I R T

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Them Bones

Words and Music by Jerry Cantrell

Tune down 1/2 step
Tune low E down 1 1/2 steps

- ⑥=D \flat ③=G \flat
- ⑤=A \flat ②=B \flat
- ④=D \flat ①=E \flat

Moderate Rock $\text{♩} = 84$
Introduction

Dm D5 D \sharp 5 E5 F5 D5 Dm D5 D \sharp 5 E5 F5 D5

1. Ah. Ah.
2. bones Ah.

Rhy. Fig. 1
Gtrs. 1 and 2

P.M. (distortion)

(end Rhy. Fig. 1)

Dm D5 D \sharp 5 E5 F5 D5 Dm D5 D \sharp 5 E5 F5 **Verse** D5 D \sharp 5 E5 F5

Ah. Ah. 1. I _____ be -
Ah. Ah. 2. Dust _____
3. Toll _____

Rhy. Fig. 2

lieve _____ them bones _____ are me. _____
rise _____ right on my time. _____
due _____ bad dream _____ come true. _____

let ring ----- let ring -----

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (1st 3 bars)

w/Rhy. Fill 1

1 2 3 3 3/4 1 2 3 3 3/4 1 2 3 3 3/4 1 2 3 3 3/4

D5 D#5 E5 F5 D5 D#5 E5 F5 D5 D#5 E5 F5 D5 D#5 E5 F5

Some _____ say _____ we're born _____ in - to the grave. _____
 Emp _____ ty _____ fos - sil _____ of the new scene. _____
 I _____ lie _____ dead gone _____ un - der red sky. _____

Chorus

To Coda

Bb5 A5 N.C. C5 B5 Bb5

I feel so a - lone, _____ gon-na end up _____ a big _____ ole pile _____ a them _____

Rhy. Fig. 3 (end Rhy. Fig. 3)

9 9 9 9 9 2 2 2 4 6 6 | 5 5 5 5 5 5 4 4 4 4 4 3

Guitar Solo

w/Rhy. Fig. 1 (4 times)

1 1 1/2 2 3 3 3/4 4 1 1 1/2 2 3 3 3/4 4 Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5

bones.

* Gtr. 3 *f* (distortion) P.M. ** 8va. loco harm.*

0 10 10 10 0 10 10 10 10 10 11 10 10 | 10 10 7 0 10 0 10 0 10 12 10 10 | 12 12 12 (12) (12)

* Gtr. 3 low string is tuned to Eb * Open harmonic is located approximately 7/10 the distance between the 10th and 11th frets

Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5

10 10 12 10 12 10 12 10 10 0 10 10 (10) (0) | 9 9 13 13 13 11 10 11 10 10

Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5

12 0 10 12 10 10 9 10 10 11 10 10 11 13 13 11 13 11 | 10 0 10 10

Rhy. Fill 1
Gtrs. 1 and 2

T	3	4	4	5	6
A	2	3	3	4	5
B	0	1	1	2	3

w/Rhy. Fig. 3

B \flat 5 A5 N.C. C5 B5 B \flat 5

Gtr. 4
Gtr. 3

full

full

full

full

Dm D5 D \sharp 5 E5 F5 D5 Dm D5 D \sharp 5 E5 F5 D5

full

Dm *loco* D5 D \sharp 5 E5 F5 D5 w/Rhy. Fill 2 Dm D5 D \sharp 5 E5 D.S. al Coda F5 N.C.

full

w/bar

full

1/4

B \flat 5 $\frac{2}{3}$ A5 N.C. C5 $\frac{2}{3}$ B5 $\frac{4}{1}$ B \flat 5 B \flat 5 $\frac{2}{3}$ A5 N.C.

I ___ feel so ___ a - lone., _ gon-na end up ___ a big ___ ole pile ___ of them. I ___ feel so ___ a - lone, _

Coda w/Rhy. Fig. 3 (1 1/2 times)

C5 B5 B \flat 5

gon-na end up ___ a big ___ ole pile ___ of them bones.

Gtrs. 1 and 2

3

P.M.

T	10																		
A	0	0	0	1	1	1	1	2	2	2	2	3							
B	0	0	0	1	1	1	1	2	2	2	2	3							

Fill 1

Gtr. 3 steady gliss.

dive w/bar

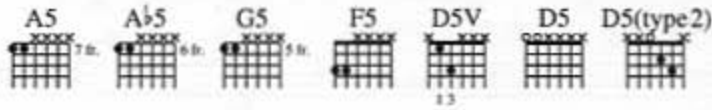
T																			
A																			
B	0																		

Dam That River

Words and Music by Jerry Cantrell

Tune down 1/2 step
Tune low E down 1 1/2 steps

- ⑥ = D♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭



Moderate Rock ♩ = 126

Intro

F5 F♯5 G5 D5 G5 G♯5 A5 G♯5 G5 F5 D5 F5 F♯5 G5 D5 G5 G♯5 A5 G♯5 G5 F5

Rhy. Fig. 1

Gtrs. 1 & 2
f (distortion)

The first system of the Intro features a treble clef staff with a 6/8 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass staff shows fret numbers: 3, 4, 5, 0, 5, 6, 7, 6, 5, 3, 0, 3, 4, 5, 0, 5, 6, 7, 6, 5, 3.

F5 F♯5 G5 D5 G5 G♯5 A5 G♯5 G5 F5 D5 F5 F♯5 G5 D5 G5 G♯5 A5 G♯5 G5 F5

(end Rhy. Fig. 1)

The second system of the Intro continues the rhythmic figure. The treble clef staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass staff shows fret numbers: 3, 4, 5, 0, 5, 6, 7, 6, 5, 3, 0, 3, 4, 5, 0, 5, 6, 7, 6, 5, 3.

F5 F♯5 G5 D5 G5 G♯5 A5 G♯5 G5 F5 D5 F5 F♯5 G5 D5 G5 G♯5 A5 G♯5 G5 F5

Riff A

Gtr. 3

f (distortion)

Riff A is played by guitar 3. The treble clef staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass staff shows fret numbers: 3, 5, 3, 5, 3, 2, 3, 5, 5, 3, 5, 3, 2, 3, 5, 5.

F5 F♯5 G5 D5 G5 G♯5 A5 G♯5 G5 F5 D5 F5 F♯5 G5 D5 G5 G♯5 A5 G♯5 G5 F5

(end Riff A)

The second system of Riff A continues the riff. The treble clef staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass staff shows fret numbers: 3, 5, 3, 5, 3, 2, 3, 5, 5, 3, 5, 3, 2, 3, 5, 5.

Rhy. Fig. 2

Gtrs. 1 & 2

P.M.

Rhythmic Figure 2 is played by guitars 1 and 2. The treble clef staff notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass staff shows fret numbers: 3, 4, 5, 0, 5, 6, 7, 6, 5, 3, 0, 3, 4, 5, 0, 5, 6, 7, 6, 5, 3.

(end Rhy. Fig. 2)

Verse

F5 F#5 F5 N.C F5 F#5 F5 N.C

1. I _____ broke _____ you in _____ the can - yon.
 2. I _____ pushed _____ and then _____ you stum - bled.
 3. I _____ burned _____ the place _____ a - round you.

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)

F5 F#5 F5 N.C F5 F#5 F5 N.C

I _____ drowned _____ you in _____ the lake. _____
 I _____ kicked _____ you in _____ the face. _____
 I _____ hit _____ you with _____ a rake. _____

F5 F#5 F5 N.C F5 F#5 F5 N.C

You _____ a snake _____ that I _____ would tram - ple.
 You _____ stare _____ at me _____ so hol - low.
 You _____ piss _____ up - on my cand - le.

F5 F#5 F5 N.C F5 F#5 F5 N.C

On - ly thing _____ I'd not _____ em - brace. _____
 Got _____ to keep _____ that kill - in' pace. _____
 So, _____ prey - ing you're _____ a fake. _____

Chorus

w/Rhy. Fig. 1

F5 F#5 G5 D5 G5 G#5 A5 G#5 G5 F5 D5 F5 F#5 G5 D5 G5 G#5 A5 G#5 G5 F5

Oh you could - n't dam that riv - er.

F5 F#5 G5 D5 G5 G#5 A5 G#5 G5 F5 D5 F5 F#5 G5 D5 G5 G#5 A5 G#5 G5 F5

And may - be I don't give a damn an - y - way.

To Coda

w/Rhy. Fig. 2

F5 F#5 G5 D5 G5 G#5 A5 F#5 G5 F5 D5 F5 F#5 G5 D5 G5 G#5 A5 G#5 G5 F5

So you could - n't dam that riv - er.

F5 F#5 G5 D5 G5 G#5 A5 G#5 G5 F5 D5 F5 F#5 G5 D5 G5 G#5 A5 G#5 G5 F5

And it washed me so far a - way.

Guitar Solo

A5 A#5 G5 F5 Rhy. Fig. 4 D5V A#5 F5 A#5 F5 D5 D5(type2)

Gtrs. 1 & 2

P.M.

Gtr. 3

5 6 7 5 5 7 5 5 7 5 6 6 10 10 12 10 12

(end Rhy. Fig. 4)

w/Rhy. Fig. 4

A5 A#5 G5 F5 F5 D5 A#5 F5 A#5 F5 D5

vib. w/bar

8va. loco

P.H.

full

1/2

10 10 10 12 12 (12) (10) 10 0 10 10 12 10 11 10 0 10

sounding pitch: A

A5 A \flat 5 G5 F5 F5 F5 D5V A \flat 5 F5A \flat 5 F5D5 D5(typ)

vib. w/bar

P.M.

A5 A \flat 5 G5 F5 D5V A \flat 5 F5 D

vib. w/bar

P.M.

8va. Harm fo

Harm

full full full

w/Rhy. Fig. 2
w/Riff A

Coda

F5 F \sharp 5 G5 D5 G5 G \sharp 5 A5 G \sharp 5 G5 F5 D5 F5 F \sharp 5 G5 D5 G5 G \sharp 5 A5 G \sharp 5 G5 F

So _____ you _____ could - n't dam _____ that riv - er.

F5 F \sharp 5 G5 D5 G5 G \sharp 5 A5 G \sharp 5 G5 F5 D5 F5 F \sharp 5 G5 D5 G5 G \sharp 5 A5 G \sharp 5 G5 F

And it washed _____ me so far a - way.

Rain When I Die

By Jerry Cantrell, Layne T. Staley,
Michael C. Starr and Sean H. Kinney

Tune down 1/2 step

Tune low E down 1 1/2 steps

⑥ = D \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Intro

Slow Rock $\downarrow = 60$
(Bass)

N.C. 8va * behind nut

loco fdbk.

pp mf (distortion)

fdbk. Gtr. 1

* behind nut

* strike strings behind nut (approximate pitches).

8va fdbk.

mp (distortion)

loco steady gliss.

mf

w/bar

Electronic effects

8va harm.

dive w/bar

loco

w/bar

harm.

dive w/bar

1/2

15ma. ----
Behind Nut

pick slide (w/delay)

Behind Nut

pick slide

w/bar

w/bar

w/bar

w/bar

fdbk.

(5)

0

-1/2

-1

-1 1/2

-2

-1 1/2

-1

-1 1/2

-2 1/2

-3 1/2

-1

-2

15ma. Behind Nut

loco fdbk.

Behind Nut

fdbk.-----

w/bar fdbk.

w/bar fdbk.

dive w/bar

grad. dive w/bar

vib. w/bar

dive w/bar

grad. dive w/bar

fdbk.

w/bar +1/2

+1 1/2

+2

+1/2

(0)

7

0

0

Ah. Ah. Ah. Ah.

full

full

full

full

13

13

(13)

13

13

15

RIFF A

w/bar

w/bar

w/bar

w/bar

(end RIFF A)

w/bar

w/bar

w/bar

w/bar

+1/2

+1/2

+1/2

+1/2

0

0

0

0

Rhy. Fig. 1

Gtrs. 1&2
w/wah wah. P.M. P.M. P.M. P.M. P.M.

Verse

1. Is she read-y to know _ my frus - tra - tion? _
 2. Was it some-thing I said, _ held a - gainst me? _
 3. Will she keep on the ground, _ try - ing to ground me? _

(end Rhy. Fig. 1) Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. P.M. P.M. (wah off) P.M. P.M. P.M. P.M. P.M.

w/Rhy. Fig. 2 (2 1/2 times)

What she slip-pin' in - side, _ slow _ cas - tra - tion. _ I'm a rid - dle so strong, _
 Ain't no life on the run, _ slow - ly climb - ing. _ Caught in ice so she stares, _
 Slow-ly for-give my lie, _ ly - ing to save me. _ Could she love me a - gain, _

w/Rhy. Fi

you can't break me. _ Did she come here to try, _ try _ to take me? _ Uh, did she call m
 stares at noth - ing. _ I can help her but won't, _ now _ she hates me. _ Uh, did she call m
 or will she hate me? _ Prob'-ly not I know why, _ can't _ ex - plain me. _ Uh, did she call m

Rhy. Fill 1

Gtrs. 1&2

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

T
A
B 5 3 0 1 0 3 5 0 0 0 1 0 0

Chorus

Bb5 Bsus2 F5 G5 N.C. Bb5 Bsus2 F5 G7 N.C.

name? _____ I think it's gon- na

let ring -----

* play G5 2nd time. Use voicing from previous measure.

Bb5 Bsus2 F5 G5 N.C. Bb5 Bsus2 C5

rain, _____ oh, _____ when I die. _____

let ring -----

w/Rhy. Fig. 1 N.C.

To Coda

Bridge

w/Fill 1

Gtr. 1 w/bar

w/bar

Gtr. 2

f mp fdbk. w/bar

Fill 1 fdbk. dive w/bar steady gliss.

Gtr. 3 f (distortion) dive w/bar

T A B

F/D *G/D E/D* *E/D F/D D*

She _____ won't let _____ me hide. _____

Rhy. Fig. 3
w/wah wah

dive w/bar (end Rhy. Fig. 3)

dive w/bar

10 10 10 10 10 10 | 10 12 9 9 9 9 | 10 7 7 7 | (7) 7 7

10 10 10 10 10 10 | 10 12 9 9 9 9 | 10 7 7 7 | (7) 7 7

10 10 10 10 10 10 | 10 12 9 9 9 9 | 10 7 7 7 | (7) 7 7

* Bass line centers around D

mf *f*

13 | 13 15 12 | 12 13 10 | 15 (15) | (15) 13 15 13

W/Rhy. Fig. 3
F/D *G/D E/D* *E/D F/D D*

She _____ don't want me _____ to cry. _____

loco

full *1/2* *full*

13 | 13 (13) 12 | 5 (9) 10 | 13 (13) | (13) 14 12

Interlude
N.C.
Gtrs. 1 & 2

harm. *harm.-----* *harm.* *harm.-----* *harm.* *harm.-----* *harm.* *harm.-----*

let ring *let ring* *let ring* *let ring*

harm. *harm.-----* *harm.* *harm.-----* *harm.* *harm.-----* *harm.* *harm.-----*

D.S. al Co *harm.* *P.H*

P.H

0 5 7 0 7 5 5 5 0 | 0 5 7 0 7 0 5 5 3 | 0 5 7 0 0 5 5 0 | 0 5 7 0 7 5 3

Coda

Outro
Repeat 4x
w/RIFF A

w/Fill 3 (2nd time)

Fade out completely
w/Fill 2 (1st time)

Musical notation for the Coda section, featuring a vocal line with "Ah." and guitar accompaniment. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat. The vocal line consists of four phrases, each starting with "Ah." and followed by a series of notes. The guitar accompaniment consists of a series of chords and notes, with some notes marked with a wavy line indicating a vibrato effect.

Fade in (from silence)

w/RIFF A (1st 2 bars)

w/Fill 4

Musical notation for the first two bars of the main section, featuring a vocal line with "Ah." and guitar accompaniment. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat. The vocal line consists of two phrases, each starting with "Ah." and followed by a series of notes. The guitar accompaniment consists of a series of chords and notes, with some notes marked with a wavy line indicating a vibrato effect.

Musical notation for the guitar solo section, featuring a guitar line with various techniques like bends and vibrato. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat. The guitar line consists of a series of notes, with some notes marked with a wavy line indicating a vibrato effect. The notation also includes a "P.M." marking, indicating a palm mute.

Guitar fretboard diagram showing fingerings and techniques for the solo section. The diagram includes a treble clef, a 3/4 time signature, and a key signature of one flat. The fretboard is divided into measures, with fingerings and techniques indicated by numbers and labels. The techniques include "full", "1/2", and "P.M." (palm mute).

Fill 2

Musical notation for Fill 2, featuring a guitar line with a double sharp and vibrato. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat. The guitar line consists of a series of notes, with some notes marked with a wavy line indicating a vibrato effect. The notation also includes a "delta" marking, indicating a double sharp.

Guitar fretboard diagram for Fill 2 showing fingerings for strings T, A, and B. The diagram includes a treble clef, a 3/4 time signature, and a key signature of one flat. The fretboard is divided into measures, with fingerings and techniques indicated by numbers and labels. The techniques include "full", "1/2", and "P.M." (palm mute).

Fill 3

Musical notation for Fill 3, featuring a guitar line with various techniques like bends and vibrato. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat. The guitar line consists of a series of notes, with some notes marked with a wavy line indicating a vibrato effect. The notation also includes a "delta" marking, indicating a double sharp.

Guitar fretboard diagram for Fill 3 showing fingerings and techniques for strings T, A, and B. The diagram includes a treble clef, a 3/4 time signature, and a key signature of one flat. The fretboard is divided into measures, with fingerings and techniques indicated by numbers and labels. The techniques include "full", "1/2", and "P.M." (palm mute).

Fill 4

Gtr. 2

grad. w/bar

Musical notation for Fill 4, featuring a guitar line with a gradual bend. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat. The guitar line consists of a series of notes, with some notes marked with a wavy line indicating a vibrato effect. The notation also includes a "delta" marking, indicating a double sharp.

grad. w/bar

Guitar fretboard diagram for Fill 4 showing fingerings and techniques for strings T, A, and B. The diagram includes a treble clef, a 3/4 time signature, and a key signature of one flat. The fretboard is divided into measures, with fingerings and techniques indicated by numbers and labels. The techniques include "full", "1/2", and "P.M." (palm mute).

Sickman

By Jerry Cantrell and Layne T. Staley

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 112$

Introduction

N.C. F \sharp 5 N.C.

Gtrs. 1 & 2 Gtr. 3

(Drums) 3 dive w/bar steady gliss. Rhy. Fig. 1

dive w/bar *f* (distortion) P.M.

T
A
B

T
A
B

Gtr. 3 (play 1st time only)

f

T
A
B

* slapback from digital delay.

Yeah. —

(end Rhy. Fig)

pp

T
A
B

T
A
B

Verse

w/Rhy. Fig. 1



1. What the ___ hell ___ am I? ___ Thou - sand_ eyes ___ a fly. ___ Luck - y ___ then ___ I'd be ___
2. What the ___ hell ___ am I? ___ Lep - er ___ from ___ in - side. ___ In - side ___ wall ___ of peace. ___
3. What the ___ hell ___ am I? ___ Worn, ___ e - rod - ed pride. ___ Sad - dened ten ___ miles wide, ___

Chorus

B \flat 5 N.C. B \flat 5 N.C. B \flat 5 N.C. A(\flat 5) N.C. G5 N.C. C

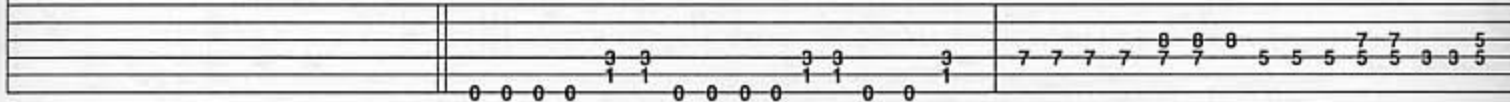


- in ___ one ___ day ___ de-ceased. 1.,3. Sick-man, ___ sick - man, ___ sick - man, ___ sick-man
 dirt - y ___ and ___ dis - eased. 2. Sick-man, ___ sick - man, ___ sick - man, ___ sick-man
 I'm gon - na let it slide.

Gtrs. 1, 2 & 3



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



w/Rhy. Fig. 1 (1st 2 measures)
N.C.

$\text{♩} = 46$

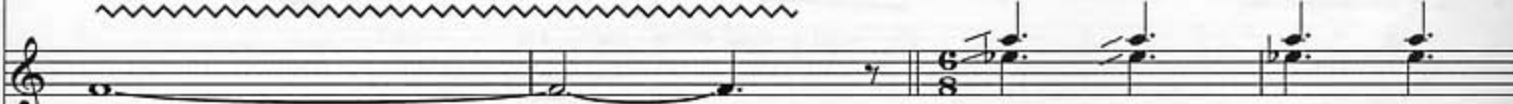
Bridge

w/Fill 1

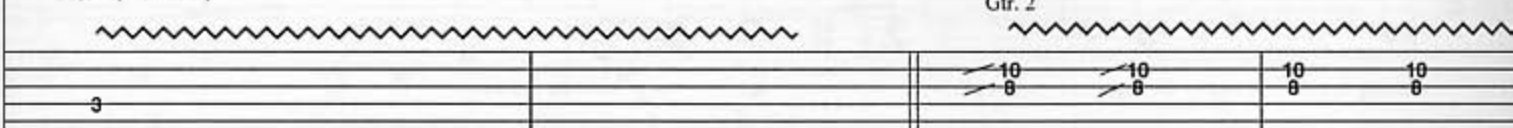


- Ah. Ah. Ah. Ah.
 Ah. Ah. Ah. Ah.

Gtr. 3

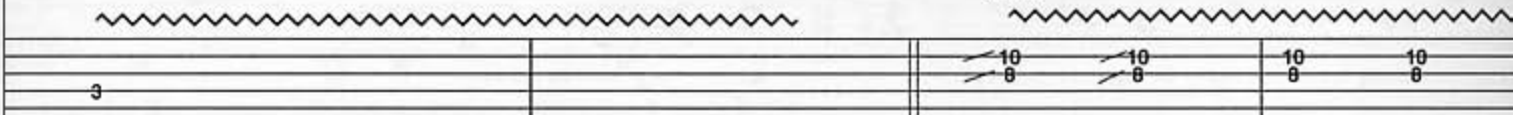


mf (distortion)



both notes vib.

Gtr. 2



8va

Fill 1

Gtr. 3

T 15 (15) 15 15 17 (17)
 A
 B

A(♭5) E♭(♯4) A(♭5) D5(♯9) A(♭5) E♭(♯4) A(♭5) C5 D5/♯

1 can feel the wheel but I can't steer,
 I can see the end is getting near.

Gtrs. 1 & 2

let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

N.C. E♭(♯4) A(♭5) D5(♯9) A(♭5) E♭(♯4) A(♭5) C5 D5/A N.C. E5

when my thoughts be - come my big - gest fear,
 I won't rest un - til my head is clear.

let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -

1/2

w/Riff A B♭ A G5 A5 G5 N.C. E5 w/Rhy. Fig. 2 (twice) B♭ A

Ah, ah, what's the differ - ence, I'll die?

Rhy. Fig. 2 (end Rhy. Fig. 2)

let ring ----- let ring ----- let ring -----

1/4

Riff A

Gtr. 3

G5 A5 G5 N.C. E5 w/Riff A B \flat A G5 A5 G5 N.C. E5

Ah, ah, in this sick world of

1. B \flat A5 G5 2. Interlude E5 (G5) Esus2 Gmaj7 F#

mine. let ring ----- 4

Fdbk. (Spoken: Yeah. Yeah. thought) (Gtrs/ 1 & 2 out)

Fdbk. Fdbk. Fdbk. Fdbk.

6 5 3 7 5 (5) (5) (3)

Rhy. Fig. 3 Gtr. 3

let ring ----- 4

mf

2 4 4 0 2 4 3 2 4 2 3

w/Rhy. Fig. 3 (3 1/2 times) (doubled by acoustic)

B5 Gmaj7 Esus2 F# B5 Esus2 Gmaj7 F#

walk, though I walk through the valley of rape and despair.) Can you see the

(end Rhy. Fig. 3)

let ring ----- 4

(doubled by acoustic)

2 4 4 3 2 4 3 2 4 2 4

B5 Gmaj7 Esus2 F# B5 Esus2 Gmaj7 F#

end? Choke on me my

w/Fill 2
B5 Gmaj7 Esus2 F# B5 Esus2 Gmaj7 F#

friend. Must, to drown these

B5 Gmaj7 Esus2 F# B5 Esus2 Gmaj7 F#

thoughts. Pu - ri - ty o - ver

Guitar Solo

C#5 Amaj7 G# G C#5 Amaj7 G# F#5 E5

rot.

8va
Gtr. 1

rot.

full full full full

19 19 19 19 (19)17 16 16 17 18 16 18 16 (10) 18 16 18 17 16

Rhy. Fig. 4

let ring --- let ring --- let ring --- let ring --- let ring --- let ring ---

Gtr. 3

4 6 6 5 4 6 4 6 3 5 4 6 5 4 6 5 4 6 5 4 6 4 2 6

w/Rhy. Fig. 4
C#5 Amaj7 G# G C#5 Amaj7

Ah.

loco

Gtr. 1

full 1/2 full

16 (16) 15 13 (13) 11 11 13 11 10 9 11 9 11 9 11 9 11 11 11

Fill 2

Gtr. 3
Fdbk.

Ah.

pp < f

Fdbk.

T
A
B

G# F#5 E5 G#

D. S. al Coda

full full 1/2

Gtr. 1 dive w/bar

Gtr. 3 dive w/bar

11 (11) 9 (10) 11 10 5/8 6 6 4

Coda w/Rhy. Fig. 2 (3 times)

B \flat A G5 A5 G5 N.C. E5 B \flat A G5 A5 G5 N.C. E5

mine. Ah.

full 1/2

10 8 9 6 9 9

1. B \flat A G5 A5 G5 N.C. E5

2. *rit.* w/Rhy. Fill 1 B \flat 5 A5 G5

Ah. ah. ah. ah. Ah.

grad climb w/bar

grad climb w/bar

full 1/2 full full full 1/2

10 8 9 6 9 7 7

Rhy. Fill 1

rit.

Gtrs. 1 & 2

T					
A					
B	8	6	6	7	5

Rooster

Words and Music by Jerry Cantrell

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

B (134211) 7 fr.
D/A (3211) 10 fr.
F#7/E (342) 00
F# (134211)
B/F# (11333)
B5 (134) 7 fr.
D/A² (312) 7 fr.
E5 (1) 7 fr.
F#5 (13) 7 fr.
A (134211) 5 fr.

Slowly $\text{♩} = 72$

Intro

F# **F#7(add11)** **A** **A(add9)**
 Rhy. Fig. 1
mf (clean w/chorusing)
 Gr. 1 (doubled)

T: 2 2 0 0 0 0 0 0 5 5 0 0 0 0 0 0
 A: 2 2 3 3 3 3 4 4 4 4 4 4 4 4 4 4
 B: 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 7

F# **F#7(add11)** **A** **A(add9)** w/Rhy. Fig. 1 **F#** **F#7(add11)**

(end Rhy. Fig. 1) Ooh...

T: 2 2 0 0 0 0 5 5 0 0 0 0 0 0
 A: 2 2 3 3 3 3 4 4 4 4 4 4 4 4
 B: 4 4 4 4 4 4 7 7 7 7 7 7 7 7

A **A(add9)** **F#** **F#7(add11)** **A** **A(add9)** Verse **F#** **F#7(add11)**
 w/Fill 1 (2nd time) w/Rhy. Fig. 1 (4 times) (play simie)

Ain't found a way to kill

A **A(add9)** **F#** **F#7(add11)** **A** **A(add9)**
 me yet. Eyes burn with sting-ing sweat.

Fill 1

mf (distortion)
 w/wah wah full

T: 5 2
 A:
 B:

F# F#7(add11) A A(add9) F# F#7(add11) A A(add9)

Seems eve- ry path ___ leads me to no - where, mmm.

Fdbk. -----

Gr. 2 *p* (distortion) ----- *mf* ----- *p* < *mf*

Fdbk. -----

F# F#7(add11) A A(add9) F# F#7(add11) A A(add9)

Wife and kids, house - hold pet. ___ Ar-my green ___ was no safe bet. ___

Fdbk. -----

mp ----- *p* *f* ----- *p* ----- *f* ----- *p* ----- *f* -----

w/wah wah -----

Fdbk. -----

Fdbk. -----

Fdbk. -----

x ----- 4 9 2 0 2 4 ----- 0 0

F# F#7(add11) A A(add9) F# F#7(add11) A A(add9)

The bul - lets scream ___ to me ___ from some - where, mmm.

Fdbk. -----

Gr. 3 -----

Fdbk. -----

Fdbk. -----

Gr. 2 -----

Gr. 3 (out) -----

Fdbk. -----

Fdbk. -----

4 ----- 14 ----- 2/14 4/16 2/14 4/16 ----- 14

Chorus

Gr. 1 B D/A F#7/E F# F#7/E F#

Here they come to snuff the roost - er, ___ yeah. ___

Fdbk. -----

Fdbk. -----

(4)

F# B/F# F# B D/A (Gr. 1 out)

Yeah, _____ here come the roost - er, _____ yeah.

Bridge

E5 F#5F#7(add11) A5 N.C. A5 F#5F#7(add11) A5

You know_ he ain't_ gon-na die. _____

Fhy. Fig. 2

Gtrs. 2 & 3 *f*

Interlude

w/Rhy. Fig. 2

E5 F#5 F#7(add11) A5 N.C. A5 F#5 F#7(add11) A5

No, __ no, __ no. _____ You know he ain't gon - na die. _____

To Coda I
To Coda II ⊕ ⊕

N.C.
Rhy. Fig. 3

w/wah wah

(end Rhy. Fig. 3)

* x's indicate attacks w/wah wah footpedal "in time" - these should not be attacked with the picking hand.

w/Rhy. Fig. 3 (Gtr. 2 only)

Gtr. 3

Chorus

Rhy. Fig. 4

B5

D/A(type3)

E5

F#

F#7/EF#

F#

Here they come to snuff the roost - er, oh __ yeah.

F#

B/F#

F#5

F#

B5

D/A(type3)

D.S. al Cod

(end Rhy. Fig. 4)

Yeah, __ here come the roost - er, __ yeah.

Coda

Verse

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

F#

F#7(add11)

A

A(add9)

F#

F#7(add11)

A

A(add9)

Walk - in' tall ma - chine __ gun man, __ They spit on me __ in my home land. __

Gr. 2

mp

17-14

F#

F#7(add11)

A

A(add9)

F#

F#7(add11)

A

A(add9)

Glo - ri - a __ sent me pic - tures __ of __ my __ boy. __

17

14 10

14 14

F#

F#7(add11)

A

A(add9)

F#

F#7(add11)

A

A(add9)

Got my pills 'gainst mos - qui - to __ death. __ My bud - dy's breath - ing __ his dy - in' breath. __

1/4

14 16

14 16

14

16 14

16

14

16

14

16

14

16

14

16

14

16

14

16

14

16

F# F#7(add11) A A(add9) F# F#7(add11) A A(add9)

Oh God please, _____ won't you help me make it through. _____

(18) 17

B5 D/A E5 F# E#7/E# F# E#7/E#

Here they come to snuff the roost - er, _____ oh, yeah. _____

F# B/F# F#5 F# B5 D/A D.S. S. al Coda I

Yeah, _____ here come the roost - er, _____ yeah. _____

w/Rhy. Fig. 1 (1 3/4 times)

Coda II

F# F#7(add11) A A(add9) F# F#7(add11) A A(add9)

Ooh. _____

Gtrs. 2 & 3

Gtr. 2

16 17 16 17

F# F#7(add11) A A(add9) F# F#7(add11) Gtr. 1 A

Ooh. _____

Gtr. 1

14 16 16 16 16 16 14

Junkhead

By Jerry Cantrell and Layne T. Staley

Tune down 1/2 step

⑥ = E♭ ⑤ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Slow Rock ♩ = 69

B5: B♭5: F#5: F5: E5: B♭5(17pe2):

Introduction

Slow Rock ♩ = 69

Rhy. Fig. 1

Gtrs. 1 & 2 *f* (distortion)

B5 B♭5 G^⑥3fr. F#5 E5 B5 B♭5

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

(Hi hat)

1.,3. Yeah. _____

2. Seems so sick _____ to the hyp-o-crite norm. _____ Run-n ing their bor-ing _____

Riff A Gtr. 3 *f* (distortion)

T A B

4 (4) 3 6 (6) 5 5 (5) 4 (4) 3 3 3

w/Rhy. Fill 1

F#5

F5

E5

C5 D5

B5

B♭5

F#5

F5

E5

Yeah. _____

But we are _____ an e-lite race of our own. _____

T A B

4 (4) 3 3 2 5 7 4 (4) 3 4 (4) 3 3 2

Rhy. Fill 1

T A B

4 3 3 2 5 7

2 1 1 0

B5

Bb5

F#5

F5

E5

Verse

B5

Bb5

G

P.M.

The ston - ers, jun - kies and freaks. _____

(end Riff A)

1. A good _ night, the best
2. Are you _ hap - py?
3. You can't _ un - der - stand

F#5

F5

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (twice)

E5

B5

Bb5

P.M.

in a long _ time. _____ A new friend turned me _ on to an
 I am, man. _____ Con - tent and ful - ly a - ware. _____
 us - er's mind. _____ But try with your books _ and de - gree

(Gtr. 3 out)

w/Fill 1 (2nd time only)

F#5

F5

E5

B5

Bb5

F#5

F5

E5

old fa - vor - ite. _____ Noth - ing bet - ter _ than a deal - er who's _ high. _____
 _____ Mon - ey, sta - tus, _ noth - ing to me, _____
 _____ If you let your - self go and o - pened your _ mind. _____

Fill 1

T
A
B

B5
P.M.
 B \flat 5 (type 2)
 G (3 fr.)
 F \sharp 5
P.M.
 F5
 E5 (cont. in staff)

Be high, con - vance them to buy, _____ yeah. _____
 'Cause your life's emp - ty and bare, _____ yeah. _____
 I'll bet you'd be do - ing like me, _____ and it ain't so bad. _____

A5
 Cadd9
 G5
 F5
 N.C.

What's my drug of

Rhy. Fig. 3
 Fdbk.
 Fdbk.
 let ring
 1/4

(end Rhy. Fig. 3)

A5
 Cadd9
 G5
 F5
 N.C.

choice? _____
 Well, what have you got? _____

F5
 N.C.
 A5
 Cadd9
 G5
 F5
 N.C. To Coda

I don't go broke, _____
 1, and I do it a - lot, _____
 2, 3, and I do it a - lot, I do it a - lot. _____

Guitar Solo
 N.C.

Gtr. 1

14 14 14 13 15 15 15 17 15 15 15 17 19 19 12 15 13 15 12

Gtr. 2

0 0 0 3 5 5 5 7 5 5 5 7 9 9 2 0 3 0 3

w/Rhy. Fig. 1 (3 1/2 times)
w/Riff A (play simile)

Coda Φ B5 B \flat 5 F \sharp 5 F5 E5 B5 B \flat 5

Oh, oh, yeah.

F \sharp 5 F5 E5 C5 D5 B5 B \flat 5 F \sharp 5 F5 E5

I do it a - lot. I do it a - lot.

B5 B \flat 5 w/Fill 2 F \sharp 5 F5 E5

said I do it a - lot.

Fill 2

1/2 P.M.

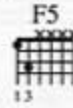
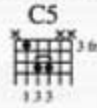
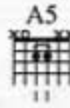
T
A
B

Dirt

By Jerry Cantrell and Layne T. Staley

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = E♭ ① = E♭



Intro

Slow Rock ♩ = 58

N.C. fdbk.-----

RIFF A

Gtrs. 1&2 *f* (distortion) fdbk.-----

(end RIFF)

w/RIFF A (1 1/2 times)

♩ w/Fill 1 (3rd time only)

Ah.

Verse

N.C. A5 N.C. A5 G5 N.C. A5 N.C. A5 N.C. A5 G5

1. I _____ have nev-er felt such frus-tra-tion, or lack o
2. I _____ want to taste dirt-y. A sting-ing pis-tol in my mc
3. You, _____ you are so spe-cial. You have the tal-ent to make r

Fill 1

Gtr. 3 fdbk.-----

fdbk.-----

+1 +1 1/2 -2 1/2

N.C. A5 N.C. w/Rhy. Fig. 2 w/Rhy. Fill 1 (3rd time only)
 A5 N.C. A5 G5 N.C. A5 N.C.

self con - trol. _____ I _____ want you to kill me and dig me
 on my tounge. _____ I _____ want you to scrape me from the
 feel like dirt. _____ You, _____ you use your tal - ent to dig me

(end Rhy. Fig. 2)

A5 N.C. A5 G5 N.C. A5 N.C. Chorus
 A5 B♭5 Cadd9

un - der, I wan - ma live no more. _____
 walls, _____ and go cra - zy, _____ like you've made me. } One who does - n't care _____ is
 un - der, and cov - er me with dirt. _____

Rhy. Fig. 3

let ring - - - - -

A5 B♭5 C7 N.C. A5 B♭5 Cadd9 A5 B♭5 Cadd9 To Coda
w/Rhy. Fill 2 (2nd & 3rd times only)

one who shoud - n't be. _____ I've tried to hide my - self from what is wrong for me. _____ * (For me

(end Rhy. Fig. 3)

let ring - - - - - P.M. - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

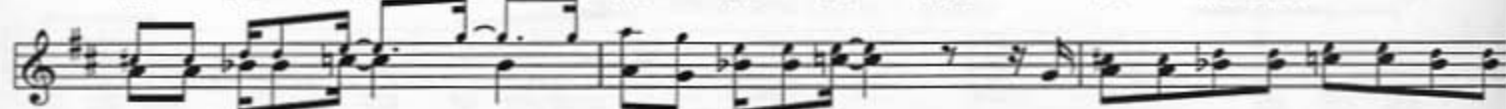
* 1st time only

Rhy. Fill 1 Gtrs. 1&2

Rhy. Fill 2 Gtrs. 1&2

w/Rhy. Fig. 3

A5 B♭5 Cadd9 A5 B♭5 C7 N.C. A5 B♭5 Cadd9



One who does- n't care, _ yeah, _ is one who should- n't be. _ I've tried to hide my- self from what is

Guitar Solo

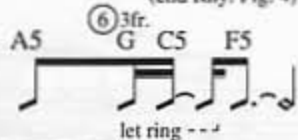
A5 B♭5 Cadd9

Rhy. Fig. 4
Gtrs. 1&2

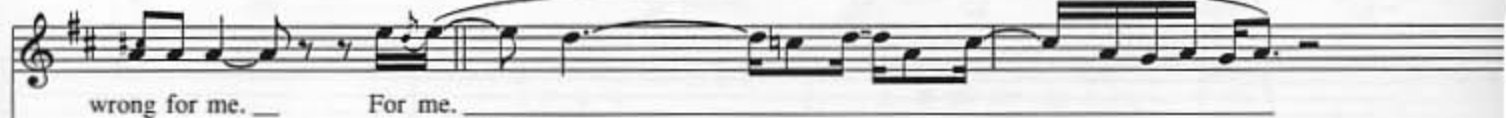


let ring-----

(end Rhy. Fig. 4)



let ring-----

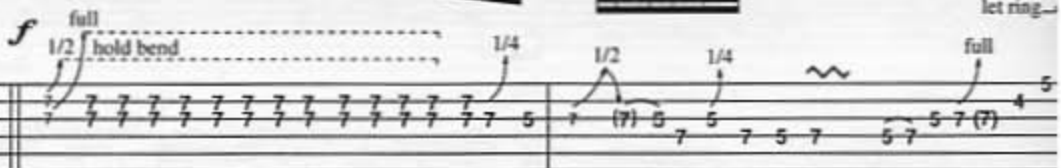


wrong for me. _ For me. _

w/pick & fingers-----
hold bend-----
Gtr. 3



let ring-----



w/Rhy. Fig. 4

A5 C5

A C5 F5



let ring-----



Yeah. _



Sva-----



let ring-----

w/Rhy. Fig. 5
A5 C5

A5 C5

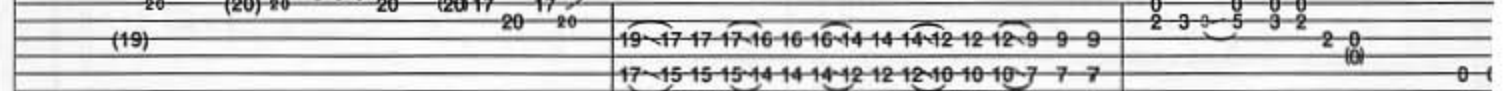
D.S. al C
F5



w/bar

w/bar

full 1/2 1/2 1/2 full



Coda

w/Rhy. Fig. 3 (play simile)

A5 B♭5 Cadd9 A5 B♭5 C7 N.C. A5 B♭5 Cadd9

One who does-n't care, _ yeah, _ is one who should-n't be. _ I've tried to hide my-self from what is

Gtr. 3

let ring...
full

6 5 0 6 5 5 3 7 6 7 5 5 7

Outro
w/RIFF A (1 1/2 times)
N.C.

A5 B♭5 Cadd9

wrong for me. _

full

full

fdbk.

fdbk.

(7) 0 7 (7) 7 (7)

w/Fill 2

Ah. _

w/bar

w/bar

let ring

+1/2

(7) (7) (7)

Fill 2

Gtrs. 1&2

T

A

B

2 . 0 2 2 3 2

0

God Smack

Words and Music by Jerry Cantrell and Layne T. Staley

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Moderate Rock ♩ = 126

Intro

B♭(#4) B♭5 B♭(#4) F#5 F#(#4) F#5 F#(#4) F#5 E5 F5 F#5 B5

Gtrs. 1 & 2

Rhy. Fig. 1

P.M. _____
mf (distortion)

T
A
B

B♭(#4) B♭5 B♭(#4) F#5 F#(#4) F#5 F#(#4) F#5 E5 F5 C5 G5 B♭(#4) B♭5 B♭(#4) F#5 F#(#4) F#5 F#(#4) F#5

P.M. _____ P.M. _____

T
A
B

E5 F5 F#5 B5 B♭(#4) B♭5 B♭(#4) F#5 F#(#4) F#5 F#(#4) F#5 E5 F5 C5 G5 (end Rhy. Fig. 1)

P.M. _____

T
A
B

Verse

w/Rhy. Fig. 1 (twice)

B♭(#4) B♭5 B♭(#4) F#5 F#(#4) F#5 F#(#4) F#5 E5 F5 C5 G5 B♭(#4) B♭5 B♭(#4) F#5 F#(#4) F#5 F#(#4) F#5 E5 F5 C5 G5

1. Care not for the men who wonder.
2. For the horse you've grown much fonder.

B♭(#4) B♭5 B♭(#4) F#5 F#(#4) F#5 F#(#4) F#5 E5 F5 C5 G5 B♭(#4) B♭5 B♭(#4) F#5 F#(#4) F#5 F#(#4) F#5 E5 F5 C5 G5

Straw that broke your back, you're under.
than for me, that I don't ponder.

Rhy. Fill 1 Gtrs. 1 & 2

w/wah wah

T
A
B

B \flat (#4) B \flat 5 B \flat (#4) F#5 F#(4) F#5 F#(4) F#5 E5 F5 F#5 B5 B \flat (#4) B \flat 5 B \flat (#4) F#5 F#(4) F#5 F#(4) F#5 E5 F5 C5 G5

1. Cast all them a - side who care. _____
 2. As the hair of one who bit you. _____
 3. So be yearn - ing all your life. _____

B \flat (#4) B \flat 5 B \flat (#4) F#5 F#(4) F#5 F#(4) F#5 E5 F5 F#5 B5 B \flat (#4) B \flat 5 B \flat (#4) F#5 F#(4) F#5 F#(4) F#5 E5 F5 F#5 B5

Emp - ty eyes and dead end stare. _____
 Smil - ing, bite your own self too. _____
 Twist - ing, turn - ing line a knife. _____

Pre-Chorus

F#(4) F#5 F#(4) F#5 E5 C5 B5 F#(4) F#5 F#(4) F#5 E5

Don't you know that none are blind. _____
 And I think that you're not blind. _____
 Now you know the rea - sons why. _____

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. _____ P.M. _____

w/Rhy. Fig. 2

F#(4) F#5 F#(4) F#5 E5 C5 B5 F#(4) F#5 F#(4) F#5 E5 B5

To the lie, and you think I don't find What you
 To the ones you left be - hind. I'll be
 Can't get high, or you will die, or you'll d

Chorus

F#5 G5 A5 Bm D E Bm F5

hide. _____
 here. _____

What in God's name have you don

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/wah wah

w/Rhy. Fig. 3 (3 times)
Bm

D E

F5 Bm

D E

Stick your arm

Bm

F5

Bm

D E

Bm

F5

To Coda

for some real fun.

Guitar Solo

w/Rhy. Fig. 1

Bb(#4) Bb5 Bb(#4) F#5 F#(#4) F#5F#(#4)F#5

E5

F5 B5 Bb(#4)Bb5 Bb(#4)F#5 F#(#4) F#5 F#(#4) F#5

P.M. P.H. P.M. let ring

full full 1/2 full

E5

F5

C5

G5

Bb(#4)

Bb5

Bb(#4)

F#5

F#(#4)

F#5 F#(#4)F#5

full full 1/2

E5

F5

F#5

B5

Bb(#4)

Bb5

Bb(#4)

F#5

F#(#4)

F#5 F#(#4)F#5

E5

F5

D.S. al C

full

w/Rhy. Fig. 3 (31/2 times)

Coda Bm

D E Bm

Bm

D E Bm

F5

So your sick-ness weighs a ton.

Bm

D E Bm

F5

Bm

D E Bm

A5

w/Rhy. Fill 1

And God's name is smack for some. Yeah.

Hate To Feel

Words and Music by Layne T. Staley

Tune down 1/2 step:

- ⑥ = E♭ ③ = E♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Slow Rock ♩. = 46

Intro

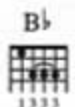
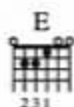
w/Fill 1(2nd time)

E E♭ D B B♭ A

Rhy. Fig. 1

Gr. 2

(end Rhy. Fig. 1)



Intro musical notation with guitar tracks (Gr. 1, Gr. 2), bass line (T, A, B), and lyrics: Oh yeah.

Intro musical notation with guitar tracks (Gr. 1, Gr. 2), bass line (T, A, B), and lyrics: Oh yeah.

Verse

w/Rhy. Fig. 1 (twice)

E E♭ D B B♭ A

Verse musical notation with guitar tracks (Gr. 1, Gr. 2), bass line (T, A, B), and lyrics: 1. What's gone wrong? I can't see straight.

2. So climb walls, thin my blood now.

E E♭ D B B♭ A

Verse musical notation with guitar tracks (Gr. 1, Gr. 2), bass line (T, A, B), and lyrics: Been too long, so full of hate.

And I crawl, back to bed now.

Fill 1 musical notation with guitar tracks (Gr. 1, Gr. 2, Gr. 3), bass line (T, A, B), and lyrics: full

Moderate Rock ♩ = 126



Bridge
N.C.

w/Rhy. Fig. 2 (2 1/2 times)

1. What the fuck _____ will it take? Drown my - self _____ in my wake.
2., 3. What the hell, _____ got - ta rest. Ach - ing pain _____ in my chest.

Rhy. Fig. 2 (end Rhy. Fig. 2)

'Noth - er shag - gy D. - A. Now a dog, _____ shake my leg.
Luck - y me, _____ now I'm set. Lit - tle bug _____ for a pet.

w/Fill 2

Plas - tic man, _____ pa - per face. Can - dy heart, _____ what a waste.
New Or - leans, _____ got - ta get. Pin cush - ion _____ med - i - cine.

Rhy. Fig. 3 Harm. Harm. Harm. (end Rhy. Fig. 3)

Gtrs. 1 & 2 Harm. Harm. Harm.

Got - ta change, _____ set a date. Eat my cake, _____ lick my plate. _____
Used to be _____ cu - ri - ous. Now the shit's _____ sus - te - nance. _____

w/Rhy. Fig. 3 (1st 3 bars) W/Fill 2 (play simile)

Fill 2

Gtr. 2

Gtr. 1

T 15 15

A

B 0 6 7 13

Pre-Chorus

Rhy. Fig. 4
Gtrs. 1 & 2

(end Rhy. Fig. 4)

E F B \flat E

Stare at me with emp - ty eyes ___ and point ___ your words ___ at me. ___
All this time I swore ___ I'd nev - er be ___ like my ___ old man. ___

E F B \flat E

Mir - ror on the wall ___ will show ___ you what ___ your scared ___ to see. ___
What the hay it's time ___ to face ___ ex - act - ly what ___ I am. ___

I can see.

Gtr. 3

f (distortion)

7 9 10

Rhy. Fig. 5

(end Rhy. Fig. 5)

E
w/Rhy. Fig. 5 (3 times)
w/Riff A (twice)

B \flat 5

E B \flat 5

I can feel. ___ Hate to see

Wish I could - n't see at all. ___ Wish I could - n't feel at all. ___

Riff A

(end Riff A)

9 10 9

7

7 9 10

w/Riff A (3rd time only)

E

B \flat 5

E

B \flat 5

To Coda

Hate to feel. ___

Wish I could - n't see at all. ___ Wish I could - n't feel at all. ___

Gtr. 3

full

full

Guitar Solo

Gtrs. 1 & 2

6 open E
open E \flat
open D

dive w/bar

8va

open E 3fr. G

full 10 15 15 15 15 (15) 12 14 14 14 12 14 12 14

Rhy. Fig. 6

open E

8va

loco

full 12 14 12 14 12 15 (15) 12 14 12 14 12 14 (14) 12 14 12 14 5

open 3fr. (end Rhy. Fig. 6) E G
w/Rhy. Fig. 6 (twice) N.C.

8va P.H.

loco

let ring w/wah wah full

full 1/2 (2) (2) 2 0 (2) 0 0 2 2 7 6 7

8va P.H.

(wah off)

full 1/2 full 1/2 P.H. full 1/4 1/4

7 6 7 7 9 9 9 8 10 9 (10) 10 10 10 8 9 8 9

8va P.H. loco

full 1/4 P.H. 1/2

(9) 9 7 9 8 7 5 7 7 (7) 5 7 5 5 6 7 5 6 5 9

Sra

dive w/bar

full 1/2 full

full

D.S. al Coda

Coda \oplus

w/Rhy. Fig. 5 (3 times)
w/Riff A (3 times)

E B \flat 5 E

I can feel.

(Wish I could - n't see at all. ___ I can feel. ___ Wish I could - n't

B \flat 5 E B \flat 5

Hate to see. ___ Hate to feel. ___

feel at all. ___ Wish I could - n't see at all. ___

Gtrs. 1 & 2

E B \flat 5 $\textcircled{6}$ open 6fr. B \flat open E 6fr. B \flat open E 6fr. B \flat open E 6fr. B \flat open E

Wish I could - n't feel at all. ___

Gtr. 3

full full full full both notes vib

6fr. B \flat open E 6fr. B \flat open E accel. 6fr. B \flat open E 6fr. B \flat open E

both notes vib

full full full full both notes vib

both notes vib

Instrumental

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Free time

N.C.

Spoken: Ha ha ha ha ha ha. I am i-ron. God! Ha ha ha.

Gtr. 1
w/bar w/bar w/bar w/bar

w/bar *f* (distortion) w/bar w/bar w/bar

T
A
B 0-(1)-(0) 0-(1)-(0) 0-(1)-(0) 0-(1)-(0)

Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha Ah! Red rum.

* Gtrs. 3 & 4

f (distortion and harmonizer)

Gtr. 3
Sva *loco* P.H.

12 16 16 17 16 12 17 11

6 5 0 6 5 6 5 0 6 5 5 6 0 6 0 6 5 6 5 0 6 5 0 5 6

* Gtr. 4 plays one octave higher.

Pitch: E

Angry Chair

By Layne T. Staley

Tune down 1/2 step

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderate Rock ♩ = 108

Introduction

N.C.

(Drums)

(Bass & Drums)

E5

Gtrs. 1 & 2

Fdbk.

N.C.

dive w/bar

dive w/bar

Verse

w/Rhy. Fig. 1 (twice)

1. Sit - ting on ___ an an - gry chair. ___ An - gry walls ___ that steal ___
 2. Can - dles real ___ I have ___ a pair. ___ Shad - ows danc - ing eve -
 3. Lone - li - ness ___ is not ___ a phase. ___ Field of pain ___ is where ___

the air. ___ Stom - ach hurts ___ and I ___ don't care. ___
 ry - where. ___ Burn - ing on ___ the an - gry chair. ___
 I graze. ___ Se - ren - i - ty ___ is far ___ a - way. ___

Bridge

F5

E5

N.C.

w/Rhy. Fig. 2 (3 times)

F5

E5

What do I see 'cross the way? Hey. See my - self mold - ed in clay,
 Lit - tle boy made a mis - take, hey. Pink cloud has now turned to gray,
 Saw my re - flec - tion and cried, hey. So lit - tle hope that I died,

Rhy. Fig. 2

(end Rhy. Fig. 2)

N.C.

F

E5

N.C.

oh. Stares at me, yeah I'm a - fraid, hey.
 oh. All that I want is to play, hey.
 oh. Feed me your lies, o - pen wide, hey.

F5

E5

N.C.

Chang - ing the shape of his face, oh yeah.
 Get on your knees, time to pray, oh.
 Weight of my heart, not the size, oh.

1. E5

Rhy. Fig. 2

Fdbk

(end Rhy. Fig. 2)

2,3.

Chorus

A5

B5

F#5

G5

(D5/A)

A5

B5

E5

I don't mind, yeah. I don't mind.

Rhy. Fig. 4

N.C. w/Rhy. Fig. 4 (3 times) A5 B5 F#5 G5 (D5/A)

I, I I, I I don't mind, yeah.

(end Rhy. Fig. 4)

A5 B5 E5 N.C. A5 B5 F#5 G5 (D5/A)

I don't mind. I, I - I, lost my mind, yeah.

A5 B5 E5 N.C. A5 B5 F#5

I don't mind. I, I - I, can't find it an

G5 (D5/A) A5 B5 E5 N.C. **Bridge** w/Rhy. Fig. 2 (4 times) F5 E5

y - where. I don't mind, I, I - I.

N.C. F5 E5 N.C. F5 E5

1. Cor - por - ate pris - on we stay, hey. I'm a dull boy, work all day,
2. Pink cloud has now turned to gray. All that I want is to play.

N.C. **To Coda** F5 E5 N.C.

oh. So I'm strung out an - y - way, hey.

Guitar Solo

w/Rhy. Fig. 2 (4 times)

F5 E5 N.C.

8va Gtr. 3 (hold bend) loco

f (dist.) 1/2 full (hold bend) both notes vib. both notes vib.

23 23 23 23 25 25 25 25 25 25 25 25 25 25 25 25 25 25 (23)

F5 E5 N.C. F5 E5

3 3

full full full full full full full

(12) (12) (12) 0 0 0 0 5 5 5 3 14 12 12 12 15 15

N.C. F5 E5 N.C.

1/2 1 1/2 full full

15 14 12 15 14 12+14 12 11 15 15 15 (15) 12 15 12 15 12 15

steady gliss pick slide

w/Rhy. Fig. 3 (simile)

E5

dive w/bar

steady gliss

dive w/bar

-1/2 -1 -1 1/2

D. S. al Co

Coda F5

E5 N.C.

Get on your knees, time to pray, oh.

Gtrs. 1 & 2

F5bk

1/2

(Drums) Fade out

8

w/bar w/bar w/bar

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Down In A Hole

By Jerry Cantrell

Intro
Slow Rock ♩ = 50

Am(add9) (no 3rd) Gmaj7 D Am(add9) (no 3rd) Gmaj7 D

Gtr. 1
mf (nylon string acoustic)

T 3 5
A 4
B 4 5 4 2 0 2 3 0 3 2 4 5 2 4 5 3 5 6 5

* Gtr. 2
let ring----- let ring----- let ring----- let ring----- let ring-----
mp (nylon string acoustic)

T 0 1 2 1 3 2 3 0 1 2 1 3 2
A 2 2 2 4 3 3
B 0 2 0 3 0 2 4 3

* play fingerstyle or with combination pick and fingers
Gtr. 3
let ring-----
mf (acoustic)

T 2 3 0 1
A 3 0
B 0 2

Am(add9) (no 3rd) Gmaj7 D Am(add9) N.C.

Ooh.

3 5 4 5 4 2 4 2 3 0 3 2 4 5 2 4 5 3 5 4

let ring----- let ring----- let ring----- let ring-----

0 1 2 1 3 2 3 0 1 2 0 2 0 2 4 5 2 4 5 3 5 4

Gtr. 4
Gtr. 5
mf (distortion)
1/2 full full full

1 3 2 3 7 (7) 5 7 6 3 4 5 3 0/4 2/5 (2/5) 0 5

Verse

w/Fill 1 (2nd time only)

Am

G5

D

Am(add9)

G5

D

1..2. Bur - y me soft - ly in this womb.

* 2nd time background vocals answer main vocal.

Rhy. Fig. 1

(play 1st time only)

Am(add9)

G5

D

Am(add9)

G5

D

I give this part of me for you.

(end Rhy. Fig. 1)

Fill 1

P.M.

Gtr. 4

Gtr. 5

p < *mf*

* fade in w/volume pedal or knob.

w/Rhy. Fig. 1 (*play simile*)
Am(add9) G5 D Am(add9) G5 D

Sand rains down and here I sit, holding me flowers in a tomb

Am(add9) G5 D w/Rhy. Fill 1 Am(add9) G5 D *To Coda*

in bbom.

Verse

Asus2 Am Asus2 A5 G5 D5 Asus2 Am Asus2A5 G5 D

Down in a hole and I don't know if I can be saved.
Down in a hole and they've put all the stones in their place. I've

Rhy. Fig. 2
Gtrs. 4&5
f let ring-----

Asus2AmAsus2 A5 G5 D Asus2Am Asus2 A5 G5 D5

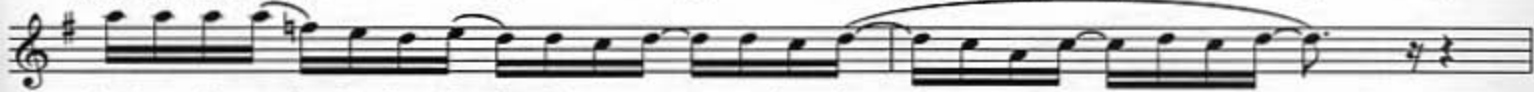
See my heart and I dec-o-rate it like a grave. Oh, you
eat-en the sun so my tongue has been burned of the taste.

let ring----- (end Rhy. Fig. 2)

Rhy. Fill 1
Gtrs. 4&5
pp *f*
* fade in w/volume pedal or knob

w/Rhy. Fig. 2 (play simile)

Asus2 Am Asus2 A5 G5 D5 Asus2 Am Asus2 A5 G5 D



don't un - der - stand _ who they thought _ I was sup - posed to be. _____
I have been guilt - y of kick - ing my - self _ in the teeth. _____

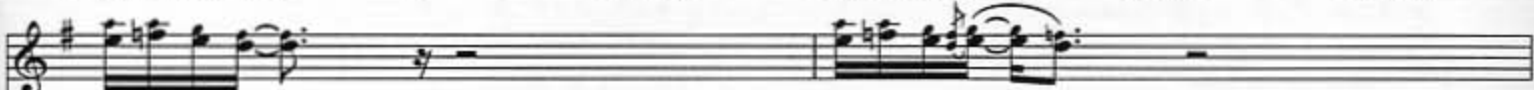
Asus2 Am Asus2 A5 G5 D5 Asus2 Am Asus2 A5 G5 D



Look at me now _ I'm a man _ who won't let _ him - self be. _____
I will _ speak _ no _ more _ of my feel - ings be - neath. _____

Chorus

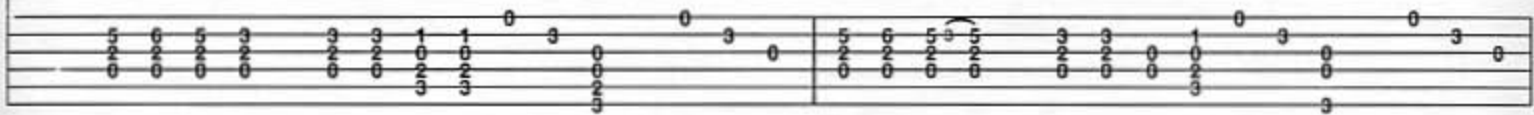
Dsus2 Dm Dsus2 D5 C G(add6) Dsus2 Dm Dsus2 D5 G5/D C G5(add6)



Down in a hole. _ Feeling so small. _

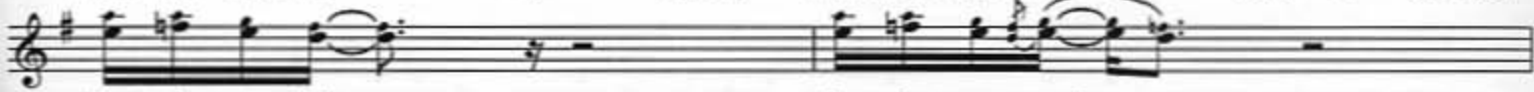
Rhy. Fig. 3

(end Rhy. Fig. 3)



w/Rhy. Fig. 3

Dsus2 Dm Dsus2 D5 C G(add6) Dsus2 Dm Dsus2 D5 G5/D C G5(add6)



Down in a hole. _ Los - ing my soul. _

D5 E5 F5 C5 G5 (A♭5) G5 F5



I'd like _ to fly, _____ but my wings have been _ so de -

Rhy. Fig. 4

(end Rhy. Fig. 4)



1. w/Rhy. Fig. 1 (1st 2 bars) A5 N.C. 2. w/Rhy. Fig. 1 (1st 2 bars) A5 D.S. al Coda

nied. _____ nied. _____

steady gliss. pick slide fdbk. fdbk.

Coda

Chorus

w/Rhy. Fig. 3 (4 times)

Dsus2DmDsus2 D5 C G(add6) Dsus2DmDsus2 D5 G5/DC G5(add6)

Down in a hole. _

Feel-ing so small. _

w/RIFF A (3 times) (play simile)

Dsus2DmDsus2D5 C G(add6) Dsus2DmDsus2 D5 G5/D C G5(add6) Dsus2DmDsus2D5 C G(add6)

Down in a hole. _

Los-ing my soul. _

Down in a hole. _

Dsus2 Dm Dsus2 D5 G5/D C G5(add6) Dsus2 Dm Dsus2 D5 C G(add6)

Feel-ing so small. _____ Down in a hole. _____

12 10 15 (19) 15 13 14 13 12 12 13 12 13 12 (12) 13

Dsus2 Dm Dsus2 D5 G5/D C G5(add6) w/Rhy. Fig. 4 D5 E5 F5 C5

Out of con-trol. _____ I'd like to fly. _____

(12) 13 12 13 12 (12) 10 13 12 10 12

Outro
w/Rhy. Fig. 1 (play simile)
w/Rhy. Fill 2
A5

G5 (A5) G5 F5

_____ but my wings have been so de-nied. _____

(12) 12 12 12 12 10 10 10 10 10 12 13 x 13 13 13 11 11 11 9 7 7 (7) 5

N.C. w/Rhy. Fill 3 fdbk.-----

7 x 5 7 5 5 7 5 7 7 (7) 5 7 7 (8) (8) 7 7 (7) 0 (0)

Rhy. Fill 2 Gtrs. 4&5

T
A
B

Rhy. Fill 3 Gtr. 3

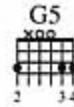
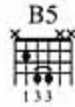
T
A
B

Would?

by Jerry Cantrell

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat



Intro

Moderate Rock $\text{♩} = 100$

N.C.
(Bass)

A

N.C.

Vocal: Huh.

Gtr. 1&2: *mf* (w/slight edge) let ring

Bass: N.C. (Bass)

Chords: A, N.C.

* volume swell with volume pedal or knob.

* (B5)F#5 (B5) F#5 G

(B5)F#5 (B5)F#5 (B5) G

G6

Vocal: Huh.

Gtr. 1&2: *mf* (w/slight edge) let ring

Bass: N.C. (Bass)

Chords: (B5)F#5, (B5)F#5, G, (B5)F#5, (B5)F#5, (B5)G, G6

* (B5) = B5/F# or F#sus4

* Play B note 1st time only.

Gtr. 3 plays 1st time only

Gtr. 3

Vocal: Huh.

Gtr. 1&2: *mf* (distortion) let ring

Gtr. 3: *mf* (distortion)

Bass: N.C. (Bass)

Chords: (B5)F#5, (B5)F#5, (B5)G, (B5)F#5, (B5)F#5, (B5)G, G6

(B5)F#5 (B5)F#5 (B5) G

(B5)F#5 (B5)F#5 (B5) G

G6

Vocal: Huh.

Gtr. 1&2: *mf* (distortion) let ring

Gtr. 3: *mf* (distortion)

Bass: N.C. (Bass)

Chords: (B5)F#5, (B5)F#5, (B5)G, (B5)F#5, (B5)F#5, (B5)G, G6

Verse

(B5)F#5 (B5)F#5 (B5) G (B5) F#5 (B5)F#5 (B5) G G6

1. Know me bro - ken by my mas - ter.
 2. Drift - ing bod - y, its sole de-ser - tion.

Rhy. Fig. 1 (end Rhy. Fig. 1)

let ring-... let ring-... let ring-... let ring-... let ring-... let ring-...

w/Rhy. Fig. 1 (1st 3 bars)

(B5)F#5 (B5) F#5 (B5) G (B5) F#5 (B5) F#5 (B5) G

w/Rhy. Fill 1

Teach thee on child, love here - af - ter.
 Fly - ing not yet, quite the ro - tion.

Chorus

Rhy. Fig. 2

B5

G5

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

B5

G5

w/Fill 1 (2nd time)

w/Fill 2 (3rd time)

In - to the flood a - gain, same old trip it was back then.

let ring-... let ring-... let ring-... let ring-... let ring-... let ring-...

Rhy. Fill 1

fdbk. fdbk.

Gtrs. 1&2 fdbk. fdbk.

pp *f*

T
A
B (3)

* volume swell

Fill 1

Gtr. 3

T
A
B (6) 0 6 0 6

Fill 2

Gtr. 3

T
A
B (6) 0 6

B5

G5

w/Fill 3 (2nd time)

w/Fill 4 (3rd time)

B5

G5

To Coda

So I made a big _mis-take, _____ try _ to see it once _ my way. _____

7 6 6 | 0 6 6 7 6 (6) | 2

Guitar Solo

N.C.

Gr. 3

mf 6 6 6 | 7 | full 5 5

4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 4 6 7

Gtrs. 1&2

Rhy. Fig. 3

P.M.

mf

0 2 2 2 2 0 0 0 2 3 3 3 3 0 0 0 3 0 0 0 0

4 6 6 6 6 | 4 6 4 | (4) | 7

P.H. (P.H.)

Pitch: A

(end Rhy. Fig)

(P.M.)

0 2 2 2 2 0 0 0 2 3 3 3 3 0 0 0 3 0 0 0 0

Fill 3

Gr. 3

T A B 6-7 7 7 7 7 7 7 7 7 7 7 7 7

Fill 4

Gr. 3

T A B 6 7 7 6 (6)

w/Rhy. Fig. 3

D.S. al Coda

Yeah.

Gtr. 3

full

fdbk.

harm

P.M.

mp

f

7 7 4 5 7 4 2 2 2

Coda

Bridge D

G \sharp 5

Yeah.

(2nd time play simile)

Rhy. Fig. 4

Am I wrong?

P.M.

G5

E5 E6

E7 N.C.

Have I run too far to get home?

(P.M.) P.M. P.M.

(end Rhy. Fig.)

w/Rhy. Fig. 4 (play simile)

D

G \sharp 5

G5

E5 E6

E7 N.C.

Have I gone? Left you here a lone.

F(#4)

If

I

would,

could

you?

Fadd9

If I would, could you?



Them Bones
Dam That River
Rain When I Die
Sickman
Rooster
Junkhead
Dirt
God Smack
Hate To Feel
Angry Chair
Down In A Hole
Would?



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