

Authorized Edition
guitar

BADMOTORFINGER

GUITAR • VOCA



SOUNDGARDEN

WITH
TABLATURE



Cherry
Lane
Music

TRANSCRIBED BY KERRY O'BRIEN

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Rusty Cage

Words and Music by
Chris Cornell

Tune ⑥ down to B

Moderately fast Rock ♩ = 190

N.C.

Sheet music for "Rusty Cage" by Chris Cornell, featuring guitar and bass parts.

Gtr. I

Staff 1: Treble clef, key of D major (F# C# G# D), 4/4 time. Measure 1: *mf*, *sl.*, *H*. Measure 2: *H*. Measure 3: *H*. Measure 4: *H*. Measure 5: *H*. Measure 6: *H*. Measure 7: *H*. Measure 8: *sl.*

Gtr. II

Staff 2: Treble clef, key of D major (F# C# G# D), 4/4 time. Measure 1: *mf*, *sl.*, *H*. Measure 2: *H*. Measure 3: *H*. Measure 4: *H*. Measure 5: *H*. Measure 6: *H*. Measure 7: *H*. Measure 8: *sl.*

N.C.

Staff 3: Treble clef, key of D major (F# C# G# D), 4/4 time. Measure 1: *H*. Measure 2: *H*. Measure 3: *H*. Measure 4: *H*. Measure 5: *H*. Measure 6: *H*. Measure 7: *H*. Measure 8: *sl.*

Bass

Staff 4: Bass clef, key of D major (F# C# G# D), 4/4 time. Measure 1: *14-16*, *H*. Measure 2: *14-16-14*, *H*. Measure 3: *(14)*. Measure 4: *(14)*. Measure 5: *(14)*. Measure 6: *(14)*. Measure 7: *(14)*. Measure 8: *14-16*, *sl.*

Bass

Staff 5: Bass clef, key of D major (F# C# G# D), 4/4 time. Measure 1: *12-14*, *sl.*. Measure 2: *12-14*, *sl.*. Measure 3: *14-16*, *H*. Measure 4: *14-16*, *H*. Measure 5: *(16)*. Measure 6: *(16)*. Measure 7: *(16)*. Measure 8: *(16)*.

[illegible]

1st, 2nd Verses
w/Rhy. Fig. 1 (14 times)
N.C.

1. Oh, _____ you wir - ed me a - wake and
2. Too cold _____ to start a fire I'm burn - ing

*w/vocal preverb

hit me with a hand- of bro - ken nails.
dres - el burn - ing din - o - saur. bones. —

Yeah, _____ you tied take my lead and pulled my chain to watch my blood.
Yeah, _____ I'll take the riv - er down to still wa - ter and

*w/vocal preverb

— ride be - gin to boil. — } But I'm gon - na



— break, 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 cage — and



15 15 12 7 10 (10) 6 (6) 6 5 5 3 3 0 3 3 (3) sl.



w/Rhy. Fig. 1 (4 times)

7

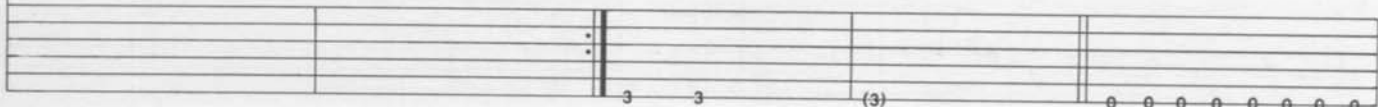
N.C.

run.

and run. —



8va bassa till end



0 0 0 0 3 5 6 (6) 7 3 0 0 0 0 0 0 2 2 2 2

Hits like a Phil-lips - head - in -

Rhy. Fig. 2

0 0 0 0 3 5 6 (6) 7 3 0 0 (0) 3 5 6 (6) 7 0

w/Fill 1

to my brain._____

(end Rhy. Fig. 2)

3 3 0 0 0 0 0 0 0 0 0 0 0 3 5 6 (e) 7 3 0 0 0 0 0

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

It's gon - na be — too dark to sleep a - gain. —

3 N.C.

Cut - ting my teeth on bars and

w/Fill 1

rust - y chains,

Fill 1

P H P H P

Sounds as written

7 5 7 5 7 5

P H P H P

(5)

(5)

* Let last note ring for two more bars w/fdbk.

I'm gon - na break my rust - y cage_____

sl.

Freely
N.C.

and run._____

rit.

A tempo ♩ = 134

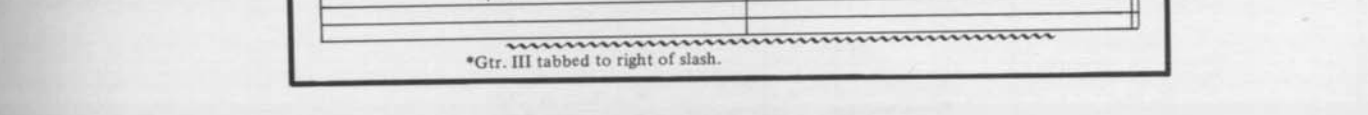
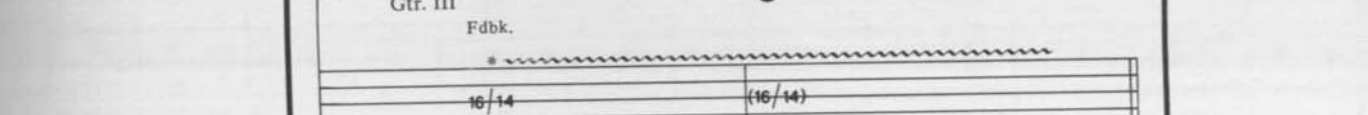
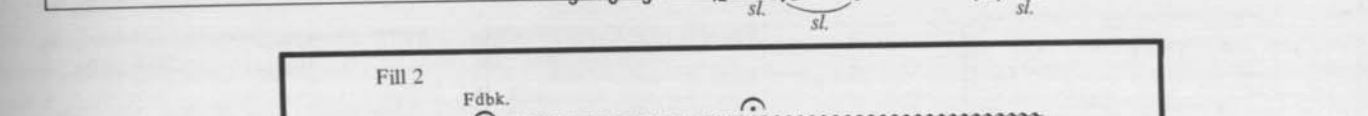
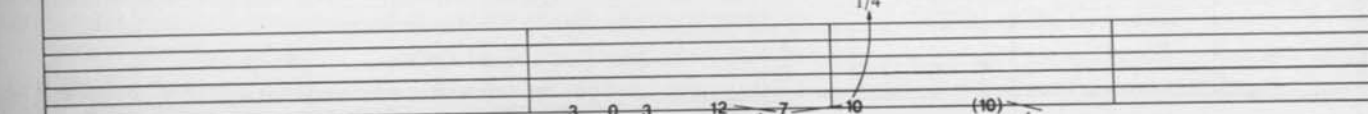
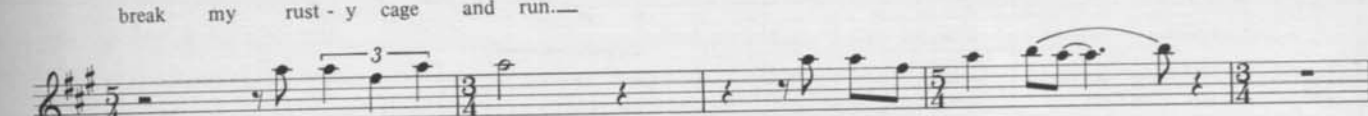
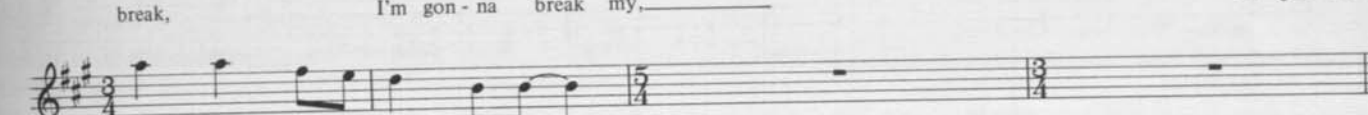
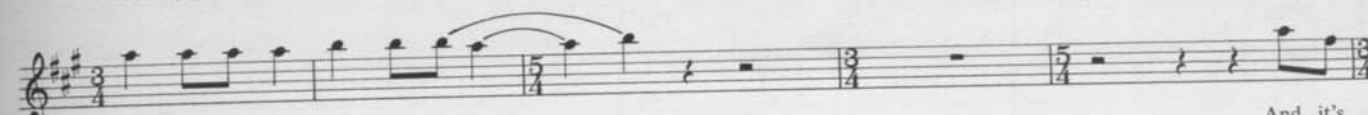
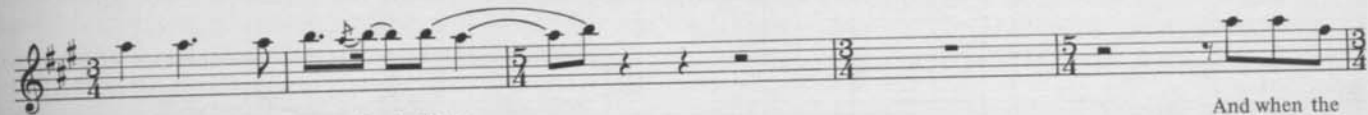
Riff A

When the
(end Riff A)

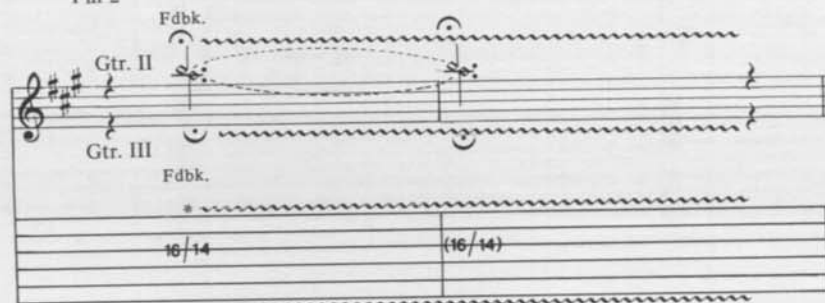
sl.

The musical score is written for guitar in E major (two sharps). It consists of five systems, each with a vocal line, a guitar melody line, and a guitar fretboard diagram. The fretboard diagrams show fret numbers (0, 3, 5, 7, 10, 12, 15) and include musical notations such as slurs, accents, and slurs. The score includes a vocal line with lyrics, a guitar melody line with various musical notations, and a guitar fretboard diagram with fret numbers and musical notations. The score is divided into sections by tempo markings and other instructions.

w/Riff A (7 times)



Fill 2



*Gtr. III tabbed to right of slash.

Outshined

Words and Music by
Chris Cornell

⑥ = D

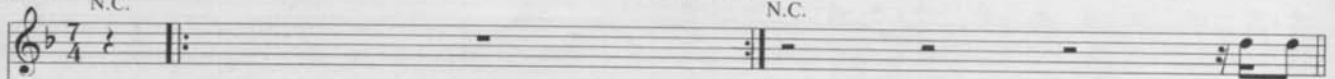
Moderately slow Rock ♩ = 94

Intro

N.C.

Play 3 times

N.C.



1. Well, I

Gtr. I *sl.* Rhy. Fig. 1 (Both gtrs.)

Gtr. II *f* *sl.* P.M. --- 4

Gtr. II *1/2* Full *sl.*

Gtr. I *1/2* Full *sl.*

*Gtr. I indicated to left of slashes in tab (throughout).

1st, 2nd Verses
w/Rhy. Fig. 1 (9 times)

N.C.

15 *10 *sl.* 0 0 3 5 3 0 3 3 6 5 3 (3) *sl.* 0 0 3 5 3 0 3 3 6 5 3 (5)

got up feel - ing so down... I got off be - ing sold out... I've
2. Some-one let the dogs out... They'll show you where the truth is... The

*Gtr. III

sl. *1/2* *grad. bend 1/2* *sl.*

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

*Play 2nd time only (next 9 bars).

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...

sl. *1/2* *grad. bend 1/2* *sl.* *sl.* *sl.*

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

1st time Gtr. I substitute Rhy. Fill 1
2nd time Gtr. I substitute Rhy. Fill 3

yeah.—
yeah.—

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

Fdbk. (8va)
Fdbk.

sl. sl.

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

Fdbk. pitch: A sl. sl.

thinks aren't look - ing so good. — I'm look - ing Cal - i - for - nia — and
e - ven though I'm drink - ing. — But I can't get an - y low - er. —

1/2 grad. bend 1/2 Full Full

sl. sl. sl.

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

sl.

1st time Gtr. II substitute Rhy. Fill 2

feel - ing Min - ne - so - ta. — Oh — yeah. —
Still I feel I'm sink - ing. —

D5

Pre-chorus D Gmaj7

(Gtr. III out) Both gtrs. Rhy. Fig. 2

grad. bend Full sl. Full sl.

12 12 10 12 12 10 (10) 0 0 7 7 7 5 5 5

Rhy. Fill 1
Gtr. I

P.M. - 4

0 0 3 5 3 0 3 3 0 5 3 (6) 6 H

Rhy. Fill 2
Gtr. II

P.M. - 4

0 0 3 5 3 0 3 3 5 5 7 7 5 D

Rhy. Fill 3
Gtr. I

P.M. - 4

0 0 3 5 3 0 3 3 6 5 6 5 3 (6)

D/F# Em Dm D Gmaj7 D/F# Em Dm

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

7 7 9 9 7 10 0 7 7 7 7 7 7 9 9 10 10 8

sl. P sl. P

D Gmaj7 D/F# Em Dm N.C. D5

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

(end Rhy. Fig. 2)

7 7 7 7 7 9 10 10 12 12 12 12 7 9 9 9 0

sl. sl. sl. sl.

Chorus N.C.

Show me the pow - er child. I'd like to say that I'm down on my knees to - day.

Rhy. Fig. 3

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

*Muted chords played by Gtr. II only.
Gtr. III hold F5 chord through beat 3.

Gtr. I Both gtrs. Gtr. II

Yeah, it gives me the but - ter - flies, gives me a - way till I'm

*P.M.

10 10 0 0 10 10 10 0 0 10 10 0 0 7 5 0 3 5 0 5 3 0 3 * * * 0 3

*P.M. applies to Gtr. II only.

*As before.

up on my feet — a - gain. Hey, — I'm feel - ing, — oh, — I'm feel - ing
(end Rhy. Fig. 3)

Gtr. I

Gtr. II

*P.M. ————— 4

6 6 6 5 3 0 10 10/0 0 10 10 10/0 0 0 10 0 0

*P.M. applies to Gtr. II only.

1.
C5

Interlude
w/Rhy. Fig. 1 (3 times)
N.C.

Oh, _____

Both gtrs.

Gtr. III

sl.

5 5 (5) 7

10 10 10 10 10 10 10 10
10 10 10 10 10 10 10 10
10 10 10 10 10 10 10 10

sl. 19

Gtr. I substitute Rhy. Fill 3

yeah! Mm. Yeah!

1/2

H sl.

1/2

H sl.

10

w/Rhy. Fills 1 & 4

2.

C5

out - shined, out - shined, out - shined, out - shined. —

Both gtrs.

Full H P Full H Full

(10) Full H P H P Full H Full

13 10 13 10 12 10 12 10 10 12 12 12 10 12 10 12

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

sl.

Interlude
N.C.

Rhy. Fig. 4 (Gtr. I)

mf

Mm.

7 5 4 5 5 5 5 5 7 5 5 5 5 5 5 5

w/Rhy. Fig. 4 (2 times)

Oh — yeah! — Mm.

(end Rhy. Fig. 4)

5 4 5 5 5 5 7

Out - shined, —

Pre-chorus
w/Rhy. Fig. 2

D Gmaj7

Ow! —

Rhy. Fill 4
Gtr. II

Full Full

Full Full

P.M. — — —

0 0 3 5 3 0 3

0 0 3 5 3 0 3

D/F# Em Dm D Gmaj7 D/F# Em Dm

Ow! Oh! (So now you know).

D Gmaj7 D/F# Em Dm N.C. D5

who gets mys - ti - fied.

Chorus
w/Rhy. Fig. 3
N.C.

Show me the pow - er child. I'd like to say that I'm down on my knees to - day.

Yeah, it gives me the but - ter - flies, gives me a - way till I'm

up on my feet a - gain. Oh, I'm feel - ing, oh, I'm feel - ing.

w/Rhy. Fill 5
C5

N.C.

w/Rhy. Fig. 3 (last 7 bars only)

Show me the pow - er child. I'd like to say that I'm down on my knees to - day.

Yeah, it gives me the but - ter - flies, gives me a - way till I'm

up on my feet a - gain. Oh, I'm feel - ing, out - shined, out - shined, out - shined, out - shined.

Both gtrs.

Fdbk.
(15ma)
sl.

Fdbk.

Fdbk. pitch: A

Rhy. Fill 5
Both gtrs.

out - shined, out - shined, out - shined, out - shined.

Slaves & Bulldozers

Words by Ben Shepherd and Chris Cornell

Music by Chris Cornell

⑥ = D

Slow Rock ♩ = 65

*w/fdbk. ad lib (Gtr. I)
N.C.

Intro

Gtr. II

mf trem. bar *1

Harm. (15ma) 2

(cont. in Riff A)

sl. f

*next 4 bars

*Pull bar up (or bend behind nut).

15

sl.

w/Riff A (4 times)

Gtr. I

Full

H P sl.

grad. bend

Full

H P sl.

grad. bend

Full

H P

grad. bend

Full

13

11 10 11 10 7 7

10

13

11 10 11 10

13

2

w/Riff B (2 times)

w/Riff A (2 times)

8va

sl.

loco

Full

grad. bend

Full

grad. bend

Full

13

11 10

13

11 10

10

11 10

12

12

1st, 2nd Verses

w/Riffs A & A1 (both 7 times)
N.C.

1. Ev - 'ry word I said_ is what I mean.____

2. Ev - 'ry - thing I've held_ is what I've freed.____

Ev - 'ry word I said_ is what I

Ev - 'ry - thing I've held_ is what I've

Riff A

Gtr. II

sl.

0 0 9 8 (8) 5 4 5 3

sl.

Riff B

Gtr. II

1/2

sl.

grad. bend 1/2

0 0 9 8 (8) 5 4 5 1

sl.

Riff A1

Gtr. I

sl.

0 0 9 8 (8) 5 4 5 3

sl.

mean. _____
 freed. _____

Ev - 'ry - thing I gave. is what I need. _____
 Ev - 'ry - thing I've shown. is what I feel. _____

1st time w/Riffs B & C (both 2 times)
 2nd time w/Riffs B & E (both 2 times)

Vir - gin eyes and dirt - y looks on what I have and why I took,
 Buy - ing lies and steal - ing jokes and laugh - ing ev - 'ry time I choke,

1st time Gtr. II substitute Riff A

w/Riffs A & A1 (both 2 times)

count - ing all the hands. I shook. Now I know why you've been shak - ing.
 bid - ing all the time you took. Now I know why you've been tak - en.

C5 D5

C5 D5

D♭5 C5

D5

C5 D5

F5

Now I know why you've been shak - ing. Now I know why you've been shak - ing! Now I know why you've been shak - ing!
 Now I know why you've been tak - en. Now I know why you've been tak - en! Now I know why you've been tak - en!

Rhy. Fig. 1 (Gtrs. I & II) -----

So,

10 12 12 10 12 12 11 10 10 12 12 10 12 (12) 0 3
 10 12 12 10 12 12 11 10 10 12 12 10 12 (12) 0 3

Chorus

B♭5 C5

N.C.

F5 G5

D5 F5

B♭5 C5

N.C.

F5 G5

D5 F5

bleed your heart out. There's no more rides for free, yeah.

2

2

8 10 10 0 7 6 5 0 3 5 5 0 3
 8 10 10 0 7 6 5 0 3 5 5 0 3

Riff C
 Gtr. I

17 16 15 5 4 5 3
 0 0

Riff E
 Gtr. I

17 16 15 (15) 5 4 5 3
 0 0

Bb5 C5 N.C. F5 G5 N.C. 2nd time Gtr. I substitute Rhy. Fill 1
G5 A5 G5 A5 D5

Bleed your heart out. I said,

G5 A5 G5 A5 N.C. F5 G5 N.C.

what's in it for me, yeah! What's in it for

Gtr. I Fdbk. (8va) Full sl.

Gtr. II Fdbk. Full sl.

Fdbk, pitch: C

w/Riff D (4 times)

N.C. me, yeah!

Gtr. II 1/2 1/2 1/2 1/2

grad. bend grad. bend grad. bend grad. sl. bend

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

0 0 0 5 3 0 0 0 0 5 3 0 7 (7) sl.

Rhy. Fill 1

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

Gtr. I Full Full Full Full

Full Full Full

8 10 8 10 8 10

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

Riff D

Gtr. I

P.M. --- 4

0 0 5 (7) 0 5 3 0 7

w/Riff A (3 times)

Gtr. I

Full

grad. bend

sl.

Full

grad. bend

grad. bend

Full

grad. bend

H P sl.

13

10

11 10 7 7

10

11 10

13

10

11 10 11 10 7 7

2.

F5 G5

N.C.

me, yeah! What's in it for

Fdbk. (8va)

Gtr. I

Gtr. II

Full

sl.

Gtr. I

Gtr. II

Full

sl.

13 12 13 12 10

10 9 10 9 7

9 8 (8) 5 4 5 5 4 5

3 5 5/5 5/5

3 (3) (3) (3) (5) (5)

12 11 10 7 6 5 0

Full

Fdbk.

sl.

Fdbk. pitch: A

w/Rhy. Fig. 1 (4 times)

C5 D5 C5 D5 D♭5 C D5 C5 D5 D♭5 C5 D5 D♭5 C5

me, What's in it for. yeah, yeah, yeah, yeah, yeah, yeah, yow!—

What's in it for.

Guitar solo

w/Riff A (4 times) & Riff F

D5 C5 D5 D♭5 C5 N.C.

Gtr. III

w/wah trem. bar

trem. pick

13 14 (14) (14) (14) (14)

2

Riff F

Gtr. I

Play 10 times

mf

H

5 7 7 5 5

H

5 7 7 5 5

w/Riff B (2 times)

1 1/2 Harm. (Sva) 1 sl. w/Riff A

trem. bar. trem. pick trem. bar trem. pick-----

5 0 5 5 7 7 (7) 12 12 11 10 11 12 11 10 10 13 12 13 7 10 7 10

sl.

*Depress bar before striking note.

*Randomly depress and raise trem. bar throughout this bar.

(Gtr. III)

8va----- sl. loco Fdbk. (8va)

3 3 vib. w/bar sl. vib w/bar Fdbk.

7 10 7 10 12 13 12 13 12 13 12 13 12 (12) 20 19 20 20 Fdbk.

7 10 7 10 12 13 12 13 12 13 12 13 12 (12) 19 18 19 19 0 2

Gtr. II

sl. 1/2 grad. bend 1/2

P H P H P H P H P H P H

0 0 9 8 (8) 5 4 5 4 5 4 5 4 5 4 5 9 8 0 0 9 8 (8) 5 4 5 4 5 4 5 4

sl. P H P H P H P H P H

Fdbk. (8va)

1/2

Fdbk.

(2) (0) 12 1/2

0

*1/2 2 1/2

P H P H trem. bar *1/2 2 1/2

5 4 5 5 4 5 1 5 4 (5) 4 6 5

P H P H

*Pull bar up. *Pull bar up.

1/2 1/2 Fdbk. (8va)

(12) 12 1/2 (12) 12 1/2 (12) Fdbk.

Fdbk. pitch: D

*1/2 (Gtr. II out)

*1/2 9 7

*Pull bar up.

3rd Verse
N.C.

Ev - 'ry word I said_ is what I mean._____ Ev - 'ry - thing I gave_ is what I

Gtr. III

mp

12 14 12 15 12

H

need._____ Ev - 'ry - thing I've held_ is what I've freed._____

sl.

H P H

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

15 15 12 12 15 12 12 15

H P H *sl.* H P

Ev - 'ry - thing I've shown. is what I feel. ——— Vir - gin eyes_ and dirt - y_ looks on

Gtr. II

③3fr. F *sl.* w/Riffs A & A1 (both 5 times)
*w/lead gtr. ad lib (Gtr. III)

sl. *w/vol. control

H 10 10-12 10-12 10 *next 5 bars

what. I have_ and why_ I_ took, count - ing all_ the hands I shook.. Now I know why you've been shak - ing.

w/Riff E (2 times) & Riff B w/Riff A (3 times)

Buy - ing lies_ and steal - ing_ jokes and laugh - ing ev - 'ry time_ I_ choke, bid - ing all_ the time_ you_ took.

w/Riff A1 (2 times) w/Rhy. Fig. 1 (4 times)
C5 D5 C5 D5 D♭5 C5

Now I know why you've been tak - en. Now I know why you've been tak - en. Now I know why you've been tak - en!

D5 C5 D5 D♭5 C5 D5 C5 D5 D♭5 C5 D5 C5 D5 D♭5 C5

Now I know why you've been tak - en! Now I know why you've been tak - en! Now I know why you've been tak - en!..

Cmaj7(no 3rd) C5 Cmaj7(no 3rd) N.C.

Gtrs. I & II *rit.* w/fdbk. ad lib

5 4 5 4
5 5 5 5
3 3 3 3

Jesus Christ Pose

Words by Chris Cornell
Music by Matt Cameron, Ben Shepherd,
Kim Thayil and Chris Cornell

⑥ = D

Moderately fast Rock ♩ = 134

*w/fdbk. effects ad lib

(Band tacet)

N.C.

Intro

(Band in)

16

N.C.

Riff A

Play 16 times

Gtr. I

f

H

3

P

P

1/2

H

P

P

1/2

*next 17 bars

N.C.

Riff B

P.M.

P.M.

w/Riff B

N.C.

Riff C (Gtr. II)

(end Riff B)

mf

sl.

sl.

1. And you

(end Riff C)

(Gtr. II out)

stare at me in your Jes - sus Christ. pose, _____
2. Arms held out in your Jes - sus Christ. pose. _____

arms held out like you've been car - ry - ing a load. And you
Thorns and shroud, like it's the com - ing of the Lord. And I

swear to me you don't want to be my slave. Mm, but you're
swear to you I would nev- er feed your pain. Mm, but you're

star - ing at me like I, like I need to be
star - ing at me like I'm, like I'm driv - ing the

N.C.

saved, ___
nails, ___

saved, ___
nails, ___

like I need to be
like I'm driv - ing the

[illegible]

The musical score for "To Coda" is presented in three systems. The top system features a guitar line with a melodic phrase and a vocal line with the lyrics "saved, _____" and "nails, _____". The middle system continues the guitar line with a series of eighth-note patterns, each marked "Full- --- 1", and the vocal line with the lyrics "saved! _____" and "In your (end Riff D) Full- --- 1". The bottom system shows the guitar line with a series of eighth-note patterns, each marked "Full- --- 1", and the bass line with a series of eighth-note patterns, each marked "Full- --- 1". The score concludes with a "To Coda" instruction and a Coda symbol.

mp

w/Riff B
N.C.



1.

2.

w/Riffs B & C (both 2 times)

D.S. al Coda

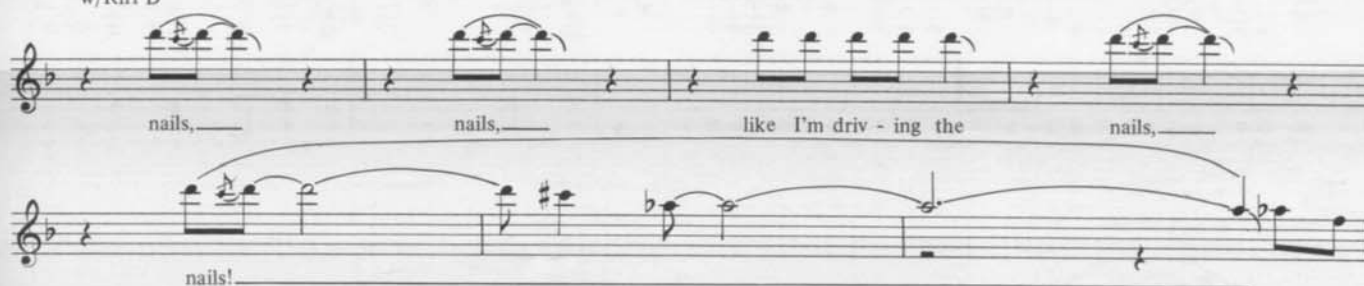
8

In your

Coda



w/Riff D



In your

D5

C5

D5

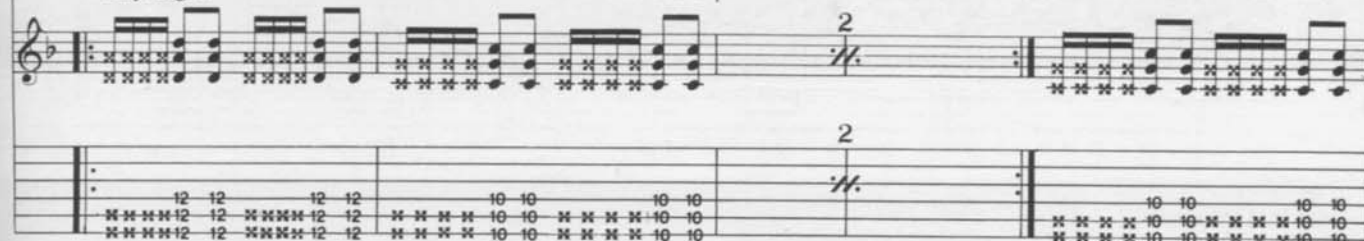
1. C5

2. C5

Jes - us Christ_ pose._

In your

Rhy. Fig. 1-----



N.C.
Riff F

A5

Ab5 F5

Ab5 G5

(end Riff F)



w/Riff F (3 times)
N.C.

Arms held out, in your Jesus Christ pose.

Thorns and shroud, like it's the coming of the Lord. And would it

pain you more to walk on water than to wear a crown of thorns? It would-n't

pain me more to bury you rich than to bury you

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

w/Rhy. Fig. 1 (4 times)
N.C. D5 C5 D5 C5

poor, (In your Jesus Christ pose.)

poor! In your Jesus Christ pose.)

Outro
w/Riff A (28 times)
N.C.

*w/fdbk. effects ad lib

*next 24 bars

Begin fade (Gtr. I) 16 Free time 4 (Bass gtr.)

Face Pollution

Words by Chris Cornell
Music by Ben Shepherd

Tuning:

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

Moderate Rock $\text{♩} = 118$

Double time feel
(Band in)

Intro (Band tacet) N.C. w/Rhy. Fig. 1 (3 times)

Woh! _____

Gtr. I Rhy. Fig. 1

1st, 2nd Verses
w/Rhy. Fig. 1 (8 times) & Riff A (4 times)

1. Well, I can count it on my fin - gers...
2. Now I'm in the mir - ror...

I have all my rea - sons
Now it's get - ting clear. I

not to feel. I'm numb as rig - or mor - tis...
fear that I'm in. Now I'm in - to plas - tics...

Scared by mon - key fac - es,
Now I've made a mask. It

N.C.

drowned by shark fins. } But I don't feel like feel - ing, I don't feel like feel - ing, I
looks like fish heads.

Rhy. Fig. 2 (Gtr. I)

Riff A
Gtr. II

2.
w/last 2 bars of Rhy. Fig. 2

w/Rhy. Fig. 2

— don't feel. like feel - ing, feel - ing like_ you.. I don't feel. like feel - ing, I — don't feel. like feel - ing, I —

— don't feel. like feel - ing, feel - ing like_ you. —

Gtr. 1

32

Chorus
N.C. D5 C5 w/Rhy. Fig. 3 (3 times) N.C. D5 C5 N.C. D5 C5

Face pol - lu - tion! Face pol - lu - tion! Face pol - lu - tion!

Rhy. Fig. 3

15 14 12 15 14 12 15 14 12 12 10 12 10 10 12 10

P P P P P P P P P P P P P P P P H

1. N.C. D5 C5 2. N.C. D5 C5

Face pol - lu - tion, heh! Face pol - lu - tion! Yeah! Yeah.

Gtr. I

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

F5 G5 F#5 D5 w/Riff C F5 G5 F#5 D5 w/Riff C F5 G5 F#5 D5 N.C.

Yeah. Yeah. Yeah.

0 3 5 4 0 0 0 0 3 5 4 0 0 0 0 3 5 4 0 0 7 5

sl. sl.

Riff C
Gtr. II

2 3 0 1 0 0

Somewhere

Words and Music by
Ben Shepherd

Tuning:

⑥ = E ③ = B[♯]
⑤ = E[♯] ② = B
④ = B[♯] ① = E

Moderately slow Rock ♩ = 90



5fr.

Intro *mf*

Rhy. Fig. 1 (Gtr. I) E5 G5 A5 E5 A5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 times) E5 G5 A5 E5 A5

I wish to wish.. I dream to dream.. I try to try..and I live to live.. But I die to die..and I cry to cry.. But

1st Verse w/Rhy. Fig. 1 (6 times) (Gtrs. I & III) E5 G5 A5 E5 A5 E5 G5 A5 E5 A5

I know why! I wish to wish, and I dream to dream. I

Gtr. II Harm.

Harm.

E5 G5 A5 E5 A5 E5 G5 A5 E5 A5 E5 G5 A5 E5 A5

try to try, and I live to live. But I die to die, and I

w/Rhy. Fill 1 (Gtrs. I & III) E5 N.C. B5 B^b5

cry to cry..

(Gtr. II) (Gtr. II out)

Rhy. Fill 1 E5 N.C. 5 B5 B^b5

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Chorus
A5

N.C.

D5 D#5 E5

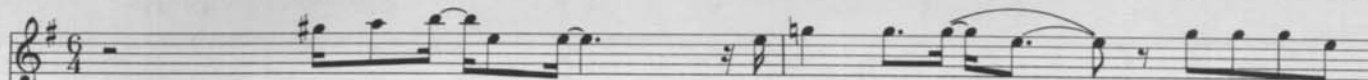
N.C.

C5

G5

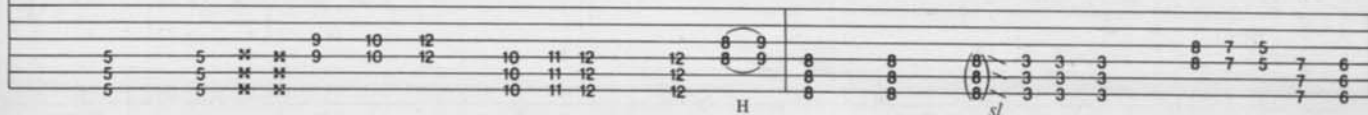
N.C.

B5 Bb5



Some-where in the dreams of those who should, still the wil-low

Rhy. Fig. 2 (Gtrs. I & III)



A5

N.C.

D5 D#5 E5

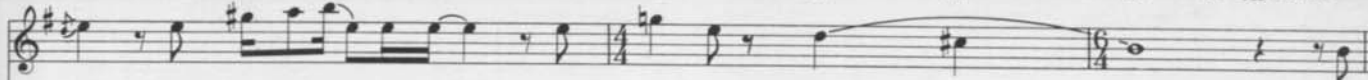
N.C.

C5

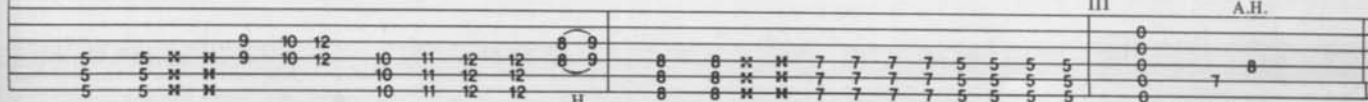
B5

A5

w/Rhy. Fig. 1 (Gtr. I)
E5 G5 A5 E5 A5



weeps on roses for the dead in laughs of love From



2nd Verse

w/Rhy. Fig. 1 (4 times) (Gtrs. I & III)

E5

G5

A5 E5 A5

E5

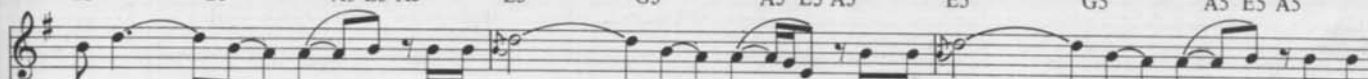
G5

A5 E5 A5

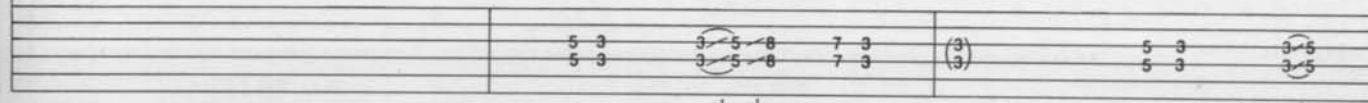
E5

G5

A5 E5 A5



the likes of her to the time of me Like the moon to earth and the



E5

G5

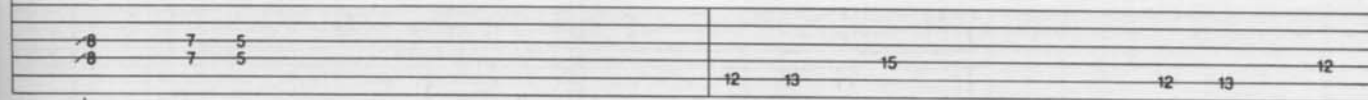
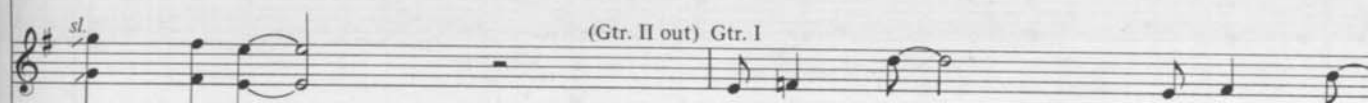
A5 E5 A5

w/Rhy. Fig. 1 (2 times) (Gtr. III)
E5 G5

A5 E5 A5



sky to sea On-ly we're no long-er al-



sl.

E5 G5 A5 E5 A5 w/Rhy. Fill 1 (Gtr. III) E5 N.C. B5 Bb5 Chorus w/Rhy. Fig. 2 A5 N.C. D5 D#5 E5 N.C.

lowed _____ to be, _____ to be. _____ Some-where in my dreams, _____

5

(12) 12 13 15 13 12 (12) 8 7 5 8 7 5 7 6 7 6 6

C5 G5 N.C. B5 Bb5 A5 N.C. D5 D#5 E5 N.C. C5 B5 A5

things that should _____ live in all the keeps ech-o all the worlds in laughs of love. _____

w/Rhy. Fig. 1 (Gtr. I) E5 G5 A5 E5 A5 3rd Verse w/Rhy. Fig. 1 (4 times) (Gtr. I) E5 G5 A5 E5 A5 E5 G5 A5 E5 A5

For times _____ that pass my life, I'll _____

Gtr. III

sl. sl.

0 0 0 0 5 3 5 3 3 5 8 7 3 5 3 5 3

sl. sl.

E5 G5 A5 E5 A5 E5 G5 A5 E5 A5 w/Rhy. Fill 1 (Gtr. I) E5 N.C. B5 Bb5

— search for the sky that she wanders by _____

sl. sl. sl. sl. 5

(3) 3 5 8 7 5 5 3 3 5 8 7 5 (5) 8 7 5 8 7 5 7 6 7 6

sl. sl. sl. sl.

Chorus

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

A5

N.C.

D5D#5 E5

N.C.

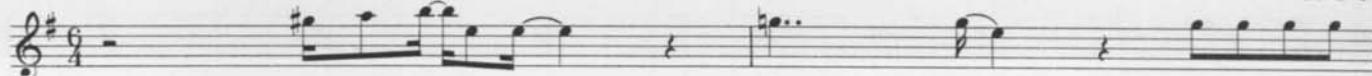
Gtr. I substitute Rhy. Fill 2

C5

G5

N.C.

B5 Bb5



Some-where in_ the dreams_

skies

hold_

Still the wil - low

A5

N.C.

D5D#5 E5

N.C.

w/Rhy. Fills 2 & 2A

C5

B5

A5

N.C.

*w/Rhy. Fig. 2

B5 Bb5

A5

N.C.

D5D#5 E5

N.C.



weeps on ros - es for_ her bed in laughs of love_

Some-where in_ the dreams_

*Gtr. I play 1st 3 bars only.

Gtr. I substitute Rhy. Fill 2

C5

G5

N.C.

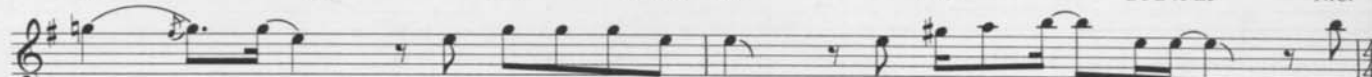
B5 Bb5

A5

N.C.

D5D#5 E5

N.C.



skies_ hold_

But still the wil - low weeps

on ros - es for_ the dead_ in

C5

B5

A5

*Outro

N.C.



laughs of love!

Gtr. I

Fdbk.

Gtr. I

Gtr. II

Fdbk.

Fdbk.

Fdbk.

Fdbk.

Fdbk.

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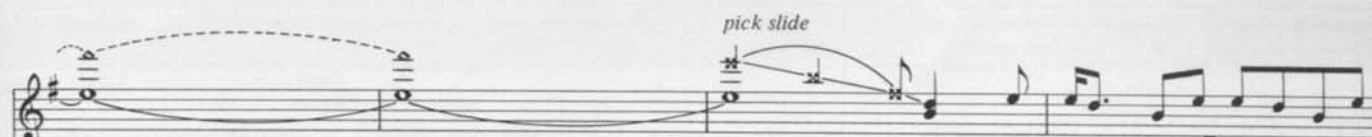
Fdbk.

Fdbk.

Fdbk.

Fdbk.

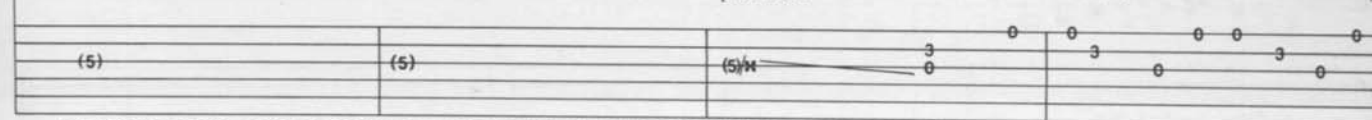
*For convenience, Outro is notated in 4/4, but gtrs. are playing independently in different meters.



pick slide

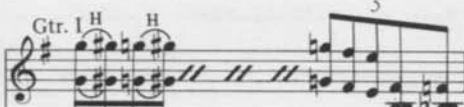
pick slide

let ring--



Rhy. Fill 2

B5 Bb5



H

H

Rhy. Fill 2A

C5

B5

A5

N.C.

B5 Bb5



8

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Gtr. I

let ring-----4

Harm.

Gtr. II (8va)

Harm.

let ring-----4

8va-----

Begin fade out

Begin fade in
cont. ad lib (till end)

Freely

8va-----

Searching With My Good Eye Closed

Words and Music by
Chris Cornell

⑥ = B

Moderately ♩ = 124

Play 7 times

Intro N.C. Riff A-----

Gtr. I

(fade in) *pp* *grad. cresc.*

w/Riff A (2 times)
N.C.
Riff B (Gtr. II)

mf *sl.*

w/Riff A (7½ times)
N.C.

(end Riff B)

*Vib. applies to top note only.

w/Riff B

(Spoken:) This is my good eye. Do you hear a cow?

w/rooster crowing w/pig squealing

A rooster says... Here is a pig. The Devil

says...
Ah!

Gtr. II

sl. *sl.* *f*

Half time feel
1st, 2nd Verses
2nd time w/Riff D
N.C.

1. Paint - ed blue a - cross my eyes,
2. If I took you for a ride,

Riff C

H

10 10 10 10 10 10 7

H

10 12 12 12 12 12 5 0 5 0 0 7

w/Riff C (7 times)

tie the lin - en on. And I'm on my way,
would you take it wrong or would you make it right,

on my way. Look-in' for the par - a - digm, so
make it right? Look-ing for a ped - es - tal that

I can pass it off. Is it on my side,
I can put you on and be on my way,

on my side?
on my way.

Is it

Pre-chorus
N.C.

to the sky? Is it to the sky?

(Gtr. II)

sl.

12 14 14 14 14 14 14
10 12 12 12 12 12 12

sl.

Riff D
Gtr. III

1. 7. Full

8. Full

Full

Full

*w/wah as filter

H P sl. H

H P sl. H

Full P sl.

Full P sl.

Full

1 2 1 4 2 4 4 2 4 4 (4) 2 1 2 (4) 2 1 5 (5)

*Depress wah pedal $\frac{3}{4}$ of the way.

Is it to the sky and

down? Search ing

let ring

N.C.

for a ground with my good eye

closed. closed.

Gtr. III

Chorus
A7sus4

12 14 14 14 14 14 14 14 5 7 7
10 12 12 12 12 12 12 12 3 5 5

7 7

(7)
(5)

3

1/2

7

7

0 2 0 2 0 2

H P

(2)

0 2 0 2 0 2

H P H

3 5

sl.

(5)

3

1/2

7

7

7

7

0 0 7 0

16

N.C.

With my good eye closed. With my good eye

With my good eye closed. With my good eye

With my good eye closed. With my good eye

With my good eye closed. With my good eye

w/Riff E N.C.

(Sing 1st time only)

Full

Full

42

4.

Full

Full

Gtr. III

Fdbk. (8va)

(Gtr. III out)

p sl.

Gtr. II

sl.

steady gliss.

Fdbk.

Full

P sl.

Full

4

(4)

2-1

5

(5)

(5)

(5)

0 5

0 0

12

sl.

0

P

Fdbk. pitch: B

The musical score is for a piece titled "N.C." (No Chords). It features three staves. The top staff is for the vocal line, starting with a key signature of three sharps (F#, C#, G#) and a common time signature. It includes a repeat sign and a "N.C." instruction. The middle staff is for the guitar (Gtr. II), also in three sharps, featuring a "Riff F" section with a "sl." (slide) instruction. The bottom staff is a bass line with fret numbers (7, 0, 7, 0, 7, 0, 7, 0, 0, 5, 7, 0) and a "sl." instruction for the final note.

bruise _____ my _____ mind. I can do it on _____ my own. _____

(end Riff F)

(11)
0

7 10 11 7
0 0 0 0

(7)
0

0 5
0 0

w/Riff F (2 times)



Stop your try - ing to kill my time. It's been my death since I was born.



I don't re - mem - ber half the time if I'm hid - ing or I'm lost. But I'm

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified notation system with numbers 9, 8, and 11, and a slash with a dot (/ .) indicating a specific technique or ornament. The key signature remains consistent throughout the piece.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the instruction 'cont. ad lib' and a measure rest for 4 measures. The melody consists of quarter notes, half notes, and a final half note with a 1/2 measure rest. The bottom staff is a five-line bass staff with fingerings indicated by numbers 10, 11, and 12. It includes fingerings for the melody and accompaniment, with some notes marked with 'H' for harmonic. The piece concludes with a wavy line indicating a fade-out.

[illegible][illegible]

A.H. pitch: C♯

[illegible]

The musical score for "The Rose Tree" consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody begins with a piano (P) dynamic, followed by a triplet of eighth notes. It continues with a half note (H) and a piano (P) dynamic. The melody then moves to a lower register, marked with "Full" dynamics. The bottom staff is in bass clef, starting with a triplet of eighth notes and a piano (P) dynamic. It includes various fingerings (e.g., 7, 9, 7, 9) and dynamics like "Full" and "H". The piece concludes with a final piano (P) dynamic.

[illegible]

Room A Thousand Years Wide

Words by Kim Thayil
Music by Matt Cameron

⑥ = D

Moderate Rock ♩ = 112

Rhy. Fig. 1 D5 F5 D5 B♭sus2 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (7 times) F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5

(Gtrs. I & II) f P.M. Gtr. III

Intro

D5 F5 B♭sus2 B♭maj7(no 3rd) C5 D5^v

11 11 14 132 134 134

000000 00000 0000 0000 0000 0000

17 (17)

F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5

Riff A

(17)

12 12 12 12 12 12 12 12 12 12 12 12 12 12

1st Verse

w/Rhy. Fig. 1 (8 times) & Riff B

F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5

1. Lis - ten, hear, he is in - side, one who lives while oth - ers lie.

F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5

I close my eyes and walk a thou - sand years.

Riff B

Gtr. III

1/2 1/2 1/2 1/2 Play 7 times 1/2 1/2

trem. pick grad. bend grad. release grad. bend grad. release grad. bend dim.

1/2 1/2 1/2 1/2

(6) (6)

F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5 w/Rhy. Fig. 1 F5 D5 B♭sus2 D5 *Play 4 times*

thou - sand years that aren't mine. Hey! (Sing 1st time only)

w/Rhy. Fig. 1 & Riff A *Play 4 times* 2nd, 3rd Verses w/Rhy. Fig. 1 (8 times) & Riff B F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5

2. Seems he's near me as I walk.
3. Thou - sand doors, a thou - sand lies,
one who loved what love de - nied.
rooms a thou - sand years wide.

F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5
He lives these years that I walk and blind.
I walk in the cold sun and wind.

F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5
All these years can - not be mine.
All these years will not be gin.

Chorus
Gtrs. I & II B♭maj7(no 3rd) C5 B♭maj7(no 3rd) D5^v
To - mor - row be - gat to - mor - row. To - mor - row be - gat to - mor - row.

B♭maj7(no 3rd) C5 1. w/Rhy. Fig. 1 & Riff A (both 4 times) D5 F5 D5 B♭sus2 D5
To - mor - row be - gat to - mor - row!

F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5

2. w/Rhy. Fig. 1 (8 times) D5 F5 D5 B♭sus2 D5 F5 D5 B♭sus2 D5 F D5 B♭sus2 D5
mor - row!

F5 D5 Bbsus2 D5 F5 D5 Bbsus2 D5 F D5 Bbsus2 D5

To - mor - row! Ah!

F5 D5 Bbsus2 D5 F5 D5 Bbsus2 D5

To - mor - row be - gat.

Outro
Rhy. Fig. 2 (Gtrs. I & II) P.M. (6)open D C5 (6)open D C5 (6)open D C5 (end Rhy. Fig. 2)

to - mor - row!

w/Rhy. Fig. 2 (7 times)

C5 (6)open D C5 (6)open D C5 (6)open D C5 (6)open D C5 (6)open D C5

C5 (6)open D C5 (6)open D C5 (6)open D C5

To - mor - row!

(6)open D C5 (6)open D C5 (6)open D C5

C5 (6)open D C5 (6)open D C5 (6)open D C5

To - mor - row.

C5 P.M. (6)open D C5 (6)open D C5 (6)open D C5

be - gat to - mor - row!

D5 w/fdbk.

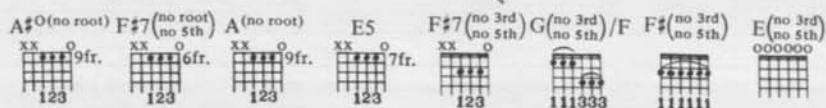
poco rit.

Mind Riot

Words and Music by
Chris Cornell

Guitar tuning:

⑥ = E ③ = E[♯]
⑤ = E[♯] ② = E[♯]
④ = E[♯] ① = E



Moderately ♩ = 96

N.C.(E)

N.C.(E)
Rhy. Fig. 1

Rhy. Fig. 2

1.1 was

1st, 2nd Verses
 1st time w/Rhy. Fig 2 (8 times)
 2nd time w/Rhy. Fig. 3 (8 times)
 N.C.(E)



1. Slip-pin' through the cracks of a stol-en jew'l. I was
 2. Cry-in' from my eye teeth and bleed-ing from my soul. And I



tight rope walk-in' in two-ton shoes. And now
 sharp-ened my wits on a dead man's skull. I



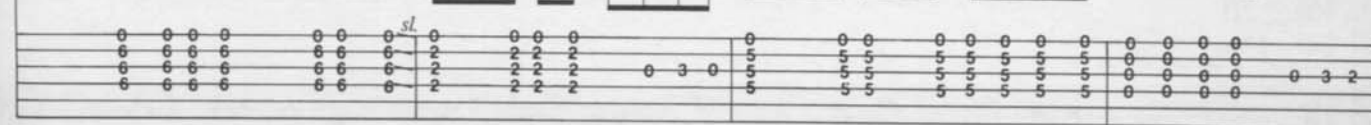
some-bod-y's talk-in' a third world war. And the
 built an el-e-va-tor from his bones. And I
 (I've been caught in a mind ri-ot.)



po-lice said this is norm-al con-trol.
 climbed to the top floor to stamp-out the coals.
 (I've been caught in a mind ri-ot.)



Can-dle's burn-ing yes-ter-day, like some-bod-y's best friend died.



Rhy. Fig. 3

F#7 (no 3rd)
E F# G [1.
w/Rhy. Fig. 2 (2 times)
N.C.(E)

I've been caught in a mind _____ ri - ot. Mind ri - ot.

2. I was

[illegible]

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

The musical score for the 2nd ending is written on three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a whole rest followed by a double bar line. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The piece concludes with a double bar line and a Coda symbol.

Coda

G(no 5th)/F

I'm luck's last match struck

7 10 G 4 0
7 10 C 4 0
7 10 G 4 0
7 10 C 4 0

F# (no 3rd)
(no 5th)

in the pour - ing down wind. Pour - ing down

wind. Mind riot. Mind

riot. Mind riot. Mind riot.

E (no 3rd)
(no 5th)

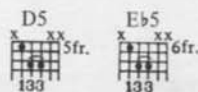
w/Rhy. Fig. 1
N.C.(E)

Drawing Flies

Words by Chris Cornell
Music by Matt Cameron

Moderately fast Rock ♩ = 142

Triplet feel (♩ = ♩ = ♩)



Intro

Flies.

w/Riff A (4 times)
N.C.

Flies.

1st Verse
w/Riff A (3 times)
N.C.

Sit - ting here like un - in - vit - ed com - pa - ny,

wal - low - ing in my own ob - scen - i - ty, I share a cig - a - rette with neg - a - tiv - i - ty.

w/Riff B

B5

A5

w/Riff A (2 times)
N.C.

Sit - ting here like wet ash - es with X - 's in my eyes and draw - ing flies.

2nd Verse
w/Riff A (3 times)
N.C.

Bathed in per - spi - ra - tion, drowned my en - e - my. Used my in - spi - ra - tion for a guil - lo - tine. I

w/Riff B (3 times)

B5

fire a load - ed men - tal can - non to the page. Lean - ing on the ped - es - tal that holds

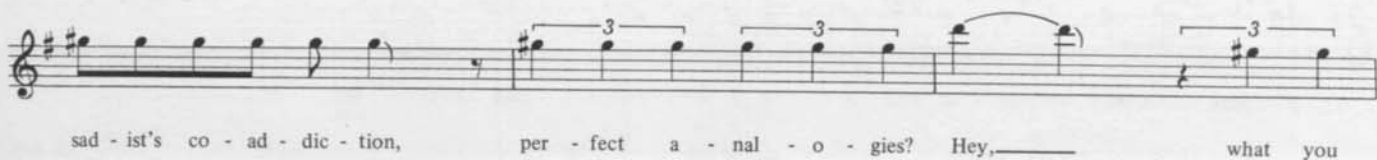
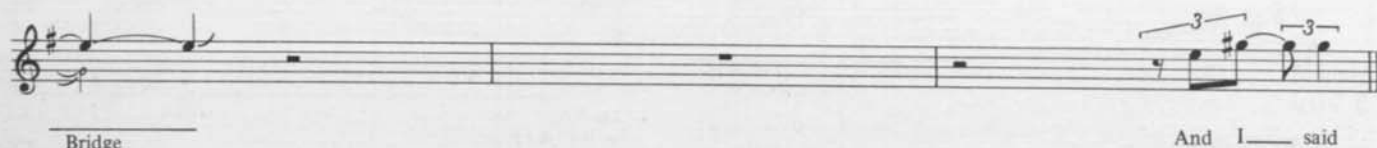
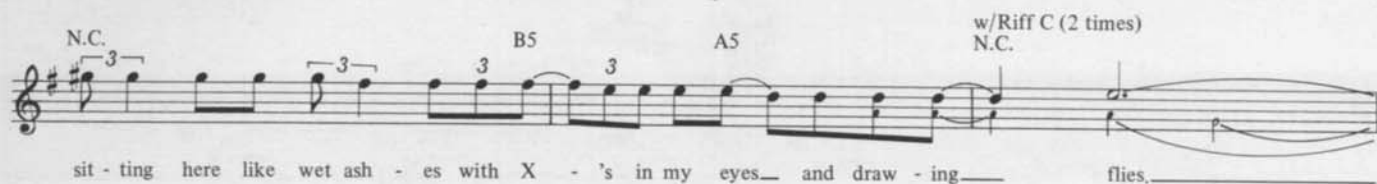
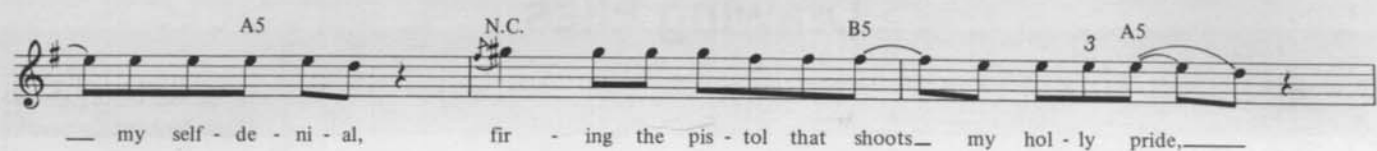
Riff A



Riff B

N.C.





— my hol-ly pride, — sit - ting here like wet ash - es with X - 's in my eyes — and draw - ing

w/Riff A
N.C.

flies. — Flies. —

D5 Eb5 D5 (Gtr. out) 3rd Verse Tacet

Sit - ting here like un - in - vit - ed com - pa - ny, —

wal - low - ing in — my own ob - scen - i - ty, — I share a cig - a - rette with neg - a - tiv - i - ty, —

Lean - ing on the ped - es - tal that holds — my self - de - ni - al, fir - ing the pis - tol that shoots. —

— my ho - ly pride, — sit - ting here like wet ash - es with X - 's in my eyes — and draw -

Outro
w/Riff D (2 times)
N.C.

D5 w/vocal ad lib (till end) N.C. D5 w/Riff D N.C. Repeat and fade D5

ing flies. —

Riff D
N.C.

D5

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

Holy Water

Words and Music by
Chris Cornell

⑥ = B

Moderately slow Rock ♩ = 86

N.C.

Rhy. Fig. 1 (Gtr. I)

Intro

1st, 2nd Verses
w/Rhy. Fig. 1 (1 1/4 times)

2nd time w/Fill 1

N.C.

(end Rhy. Fig. 1)

2nd time substitute Rhy. Fill 1

A5 B5

N.C.

Ho - ly Bi - ble on the
Ho - ly dev - il in the

2nd time substitute Rhy. Fill 2

Fill 1 (end of solo)

Gtr. II

Rhy. Fill 2

Gtr. I 1/2

A5 B5 Pre-chorus N.C. D7

As I'm raped
And they take
3. raped

by _____ an - oth - er mon - key cir - cus freak _____
thine _____ maj - es - ty so se - ri - ous - ly. _____
by _____ an - oth - er mon - key cir - cus freak. _____

Rhy. Fill 1 -

N.C.

try'n' to take my _____
'Cause it's the big _____ lies _____
'Cause it's the big _____ lies _____

D7

N.C.

F#7

N.C.

A5 B5

in - dig - nance a - way_ from me, _____
more like - ly to be_ be - lieved, _____
more like - ly to be be - lieved, _____

from_ me. _____
be - lieved. _____
be - lieved. _____

[illegible]

*Randomly strike open 1st stg. (next 2 bars).

N.C.

To Coda

me. _____

Yeah. _____
(Yeah.) _____

Ho - ly

3 3 5 5 3

(3)

sl.

*Randomly strike open 1st stg. (next 2 bars).

wa - ter's _____ rust - ing me. _____

1. It's rust - ing _____ me, _____
2. It's rust - ing me, _____

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

Guitar solo
w/Rhy. Fig. 1
N.C.

rust - ing me.

*Gtr. II *sl.*

Gtr. I *sl.*

(end Rhy. Fig. 2)

Full

P

Full

2 2 4 4 1

9 (9) 10-9 7 6 (1) 7 6 7 9 7 (7) 7 9 7 7 9 7 9 7 9

*Backwards gtr. arr. for gtr.

sl.

*Applies to Gtr. I only.

Full H 1/2 Full Full Full A5 B5 N.C. (cont. in Fill 1)

grad. release

(9) 7 (7) 7 9 7 9 7 9 7 10 7 10 10 7 7 9 9 7 9

H

2.

Bridge N.C.

rust - ing me. — Yeah.

Fdbk. (8va)

sl.

H

Fdbk.

2 2 4 4 1 (t) (t) 3 4 5 6 3

sl.

H

H

(end Riff A)

(3) 0 H H 6 3 (3) 0 H H 6 3 (3) 0 H H 6 3

w/Riff A

Damn the wa - ter if it's life — you want — to drink. —

Gtr. III

mf

sl.

11 (11) (11)

w/last 2 bars of Riff A

Mind your moth-er if it makes you feel at ease. Fdbk. (8va) And as you're

Gtr. I Gtr. III (Gtr. III out)

Gtr. I H Fdbk.

0 0 H 4 H 6 0 3 3 H 4 H 5 6 3 (5) (5)

Coda w/Rhy. Fig. 2

Yeah, yeah... Ho - ly wa - ter's rust - ing

(Yeah.)

N.C.

me. Yeah. Ho - ly

(Yeah.)

wa - ter's rust - ing me. It's rust - ing me,

Outro w/Riff B N.C.

rust - ing me. Rust - ing

me. Rust - ing me!

Yeah! Rust - ing me!

Riff B Gtr. I Play 7 times

0 0 5 5 3 0 0 5 5 3 0 0 5 5 3 0

New Damage

Tuning:

⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = E

Words by Chris Cornell
Music by Kim Thayil and Matt Cameron

Moderate Rock ♩ = 118
Half time feel

w/Riff A (3 times)

Intro

N.C. *w/lead gtr. ad lib

Yeah!

Gtr. I Riff A-----

f

1 2 1 0 5 4 3 1 2 1 0

*Next 5 bars. All ad lib leads played by Gtr. II w/wah.

1st, 2nd, 3rd Verses
w/Riff A (8 times)
N.C.

1. When new dam - age comes,
2.3. When new dam - age comes,

2nd, 3rd times substitute Riff B (4 times)

*2nd, 3rd times w/lead gtr. fills ad lib

it's a face - less poi - son, a new world or
it's a new word_ for_ plague, a new world or

*Next 4 bars.

*1st time w/lead gtr. fill ad lib

der. It's new dam - age done.
der, a new word_ for. hate.

Chorus
N.C.

*Next 2 bars.

The wreck is go - ing down. Get out be - fore you_ drown.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

sl. sl. sl.

12 12 12 12 12 11 11 11 11 11 10 10 10 10 10 5 8
12 12 12 12 12 11 11 11 11 11 10 10 10 10 10 5 8

Riff B
Gtr. I

5 3 3 1 2 1 0

1.

C5

w/Riff A (2 times)
*w/lead gtr. fill ad lib
N.C.

Get out. _____ Yeah. _____

let ring-----4

*Next 3 bars.

2.
w/Rhy. Fig. 1

Get out, — yeah, — be-

Full

Full

Full

Full

sl.

sl.

(Gtr. II out)

Gtr. I

12 10 12 12 12 10 (10)

12 10 12 12 10 8

(8)/7 7 7/(7) 9 3

7 7 9 3

fore you drown! _____ Get out! _____ Get

out! _____ Oh — yeah. _____

Interlude
*w/lead gtr. ad lib
N.C.

Play 7 times N.C.

D.S. al Coda

*Next 10 bars.

Coda

Get out — be - fore you — drown. _____

sl. let ring- - - - -

*w/lead vocal ad lib
w/lead gtr. ad lib (till end) N.C.

Play 4 times N.C.

Play 8 times N.C.

*Next 18 bars.

N.C. N.C. Free time (G5)

rit.

BADMOTORFINGER
SOUNDGARDEN

Rusty Cage
Outshined
Slaves & Bulldozers
Jesus Christ Pose
Face Pollution
Somewhere
Searching With My Good Eye Closed
Mind Riot
Room A Thousand Years Wide
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