



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

NIRVANA

IN UTERO



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CONTENTS

98	All Apologies
47	Dumb
38	Frances Farmer Will Have Her Revenge On Seattle
22	Heart-Shaped Box
64	Milk It
70	Penny Royal Tea
79	Radio Friendly Unit Shifter
30	Rape Me
13	Scentsless Apprentice
4	Serve The Servants
93	Tourette's
56	Very Ape
108	NOTATION LEGEND

Serve The Servants

Words and Music by
Kurt Cobain

Tune down 1/2 step:

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

Intro

Moderate Rock $\text{♩} = 118$

(Drumstick cue)

E9(add13)

stg. noise

let ring -----

Gtr. 1

Gtr. 2

N.C.(B7)

Rhy. Fig. 1

Gtrs. 1 & 2

(E7)

F#

E/F#

P.M.

P.M.

(end Rhy. Fig. 1)

E5

N.C.(B7)

(E7)

F#

E/F#

E5

P.M.

P.M.---

Verse
N.C.(B7)

(E7)

F#

E/F#

1. Teen - age angst _ has paid off well. _ Now I'm bored _ and old. _

P.M. P.M.

E5

N.C.(B7)

(E7)

Self - ap - point - ed judg - es judge

P.M.

F#

E/F#

E5

N.C.(B7)

more than they _ have sold. _ If she floats _ then she _

P.M.

(E7)

F#

E/F#

E5

_ is not _ a witch like we had thought. _

P.M. P.M.

N.C.(B7) (E7) F# E/F#

A down pay - ment on an - oth - er one at Sa - lem's lot.

P.M. P.M.

Chorus

E5 A5 C#

Serve the serv - ants, oh no.

Rhy. Fig. 2

P.M. - - - 4

A5 Asus2 C# A5 Asus2

Serve the serv - ants, oh no. Serve the serv -

C# A5 Asus2 C#

ants, oh no. Serve the serv - ants. That leg -

(end Rhy. Fig. 2) Rhy. Fig. 3

F#5 C

end - ar - y di - vorce _____ is such _____ a bore. _____

(end Rhy. Fig. 3)

The first system contains a vocal line with lyrics, a guitar accompaniment line, and a fretboard diagram. The guitar part features a sequence of chords: F#5, C, and a final chord with a circled '3' indicating a triplet. The fretboard diagram shows fingerings for these chords: F#5 (4-2), C (2-2), and a final chord (0-0).

N.C.

Gr. 1

don't pick

don't pick

Gr. 2

The second system features a vocal line with a long note, a guitar 1 part with a tremolo effect and 'don't pick' instructions, and a guitar 2 part. The guitar 1 part includes fretboard diagrams for chords at frets 11 and 13. The guitar 2 part has a fretboard diagram for a chord at fret 4.

Verse

N.C.(B7) (E7) F# E/F#

2. As my bones _ grew, they did hurt. _____ They hurt real - ly bad. _____

Gtrs. 1 & 2

The third system contains a vocal line with lyrics, a guitar accompaniment line, and a fretboard diagram. The guitar part includes a circled '3' indicating a triplet. The fretboard diagram shows fingerings for the chords: N.C.(B7) (2-1-1), (E7) (2-2-2), F# (4-4), and E/F# (4-4).

E5 N.C.(B7) (E7)

I tried hard to have a father, but in -

P.M.

F# E/F# E5 N.C.(B7)

stead I had a Dad. I just want you to -

(E7) F# E/F# E5

know that I don't hate you any more.

P.M. P.M.

N.C.(B7) (E7) F# E/F#

There is nothing I could say that I haven't thought before.

P.M.

Chorus
A5 Asus2 C#

E5

Serve the serv - ants, oh no.

A5 Asus2 C# A5 Asus2

Serve the serv - ants, oh no. Serve the serv -

C# A5 Asus2 C#

ants, oh no. Serve the serv - ants. That leg -

F#5 C

end - ar - y di - vorce is such a

N.C.

bore.

Gr. 2

pick noise - - - - -

Gr. 1

Solo N.C.(B7) (E7)

w/Rhy. Fig. 1 (Gr. 1, 4 times)

P.H. -----

Gr. 2 (15ma)

P.H. ----- 3 3 6

full hold bend grad. release 1/2

F# E/F# E5

3 1/4 1/2

N.C.(B7) (E7) F# E/F#

1/4 full 1/2 full 1/2 1/2

Scentsless Apprentice

Words and Music by Kurt Cobain,
Krist Novoselic and Dave Grohl

Tune down:

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

Intro

Moderately Slow ♩ = 84

N.C. (Drums) Gtr. 1

f w/distortion & Rotovibe

* (F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)

Gtrs. 1 & 2

T
A
B

* Chord names in parentheses implied by bass line.

(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)(F♯) (D)

(F♯) (D)(F♯) (D)(F♯) (D)(F♯) F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5

F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5

Verse
N.C.(F#)

F#5 D5 F#5 D5 F#5 D5 F#5 D5

1. Like most ba - bies smell _ like but - ter,

Rhy. Fig. 1

1/4 grad. bend 1/2 3/4

Detailed description: This system contains the first line of the verse. It features a vocal melody in treble clef with lyrics "1. Like most babies smell like but-ter,". The guitar accompaniment is in treble clef, showing a rhythmic pattern of eighth notes. A fretboard diagram at the bottom shows the fretting for the first four measures, with fingerings 4, 4, 0, 4, 0, 4, 4, 4, 4, 4, 0, 4, 0, 0.

F#5 D5 F#5 D5 F#5 D5 F#5 D5 N.C.(F#)

his smell smelled like _ no oth - er.

1/4 grad. bend 1/2 3/4

Detailed description: This system contains the second line of the verse. The vocal melody continues with lyrics "his smell smelled like no other.". The guitar accompaniment and fretboard diagram follow the same pattern as the first system.

F#5 D5 F#5 D5 F#5 D5 F#5 D5 N.C.(F#)

He was born _ scent - less and sense - less.

1/4 grad. bend 1/2 3/4

Detailed description: This system contains the third line of the verse. The vocal melody continues with lyrics "He was born scent-less and sense-less.". The guitar accompaniment and fretboard diagram follow the same pattern.

F#5 D5 F#5 D5 F#5 D5 F#5 D5 N.C.(F#)

He was born _ a scent - less ap - pre - n - tice.

1/4 grad. bend 1/2 3/4

Detailed description: This system contains the fourth line of the verse. The vocal melody concludes with lyrics "He was born a scent-less apprentice.". The guitar accompaniment and fretboard diagram follow the same pattern.

Pre-chorus

F#5 D5F#5 D5 F#5 D5F#5 N.C.(F) (E) (D) (F) (E) (D)

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

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

(F) (E) (D) (F)

Go _____

(end Rhy. Fig. 2)

1/2 hold bend

8 10 10 10 10 10 10 10 12 12 12 12 15 15 15 15 12 12 12 12 12 12 12 12 12 12 12 12 12

Chorus N.C.(F#) (D)(F#) (D)(F#) (D)(F#) (D) (F#) (D)(F#) (D)(F#) (D)(F#) (D)

a - way, _____ get a - way, _____

Rhy. Fig. 3

0 0 0 0 0 1 1 1 1 2 2 2 2 3 3 0 0 0 0 0 1 1 1 1 2 2 2 2 3 3 0 0 0 0 0

(F#) (D)(F#) (D)(F#) (D)(F#) (D) (F#) (D)(F#) (D)(F#) (D)(F#)

get a - way! _____

(end Rhy. Fig. 3)

0 0 0 0 0 1 1 1 1 2 2 2 2 3 3 0 0 0 0 0 1 1 1 1 2 2 2 2 3 3 0 0 0 0 0

F#5 D5 F#5 D5

Verse
N.C.(F#)

w/Rhy. Fig. 1

F#5 D5F#5 D5 F#5 D5F#5 D5

2. Ev - 'ry wet_ nurse re - fused_ to feed_ him. _____ E -

N.C.(F#)

F#5 D5F#5 D5 F#5 D5 F#5 D5

lec - tro - lytes_ smell_ like se - men. _____ I

N.C.(F#)

F#5 D5F#5 D5 F#5 D5 F#5 D5

prom - ise not to sell your per - fumed se - crets. _____ There are

N.C.(F#)

F#5 D5F#5 D5 F#5 D5 F#5

count - less form - u - las for press - ing flow - ers. _____

Pre-chorus
N.C.(F)

(E) (D) (F) (E) (D) (F) (E) (D)

w/Rhy. Fig. 2

Chorus
N.C.(F#)

(F) (D) (F#) (D) (F#) (D) (F#) (D)

Gr. 1; w/Rhy. Fig. 3

Go _____ a - way, _

(F#)

(D)(F#) (D)(F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D)

_____ go a - way, _____ get a - way! _

Guitar Solo

(F#) (D) (F#) (D)(F#) (D)(F#) N.C.(F#) (D)(F#)(D)(F#) (D) (F#) (D)(F#) (D)(F#)(D)(F#) (D) (F#) (D)

Musical staff with guitar notation, including a long horizontal line across the staff and various fret numbers (9, 10, 7, 8, 6, 8) below the staff.

Musical staff for Gtr. 1. Includes dynamics like "full" and "grad. bend" with a "1/2" mark. Fret numbers 9, 10, 7, 8, 6, 8 are shown below the staff.

Musical staff for Gtr. 2. Includes "A.H. (15ma)" and "A.H. 1/2" markings. Dynamics "full" and "1/2" are present. Fret numbers 7, 9, 9, (9), 9, 8 are shown below the staff.

(F#) (D)(F#) (D)(F#) (D)(F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D)

Musical staff with 3/4 note rhythms. Fret numbers 11, 12, 12, 11, 10, 11, 12, 13, 14, 14, 14, 14, 13, 12, 12, 0 are shown below the staff.

Musical staff with "Fdbk. (8va)" and "A.H. (15ma)" markings. Includes "semi-harm." and "pitch: G". Fret numbers 11, 0, 0, 15, 8, 15, 15, 0 are shown below the staff.

(F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D)

Musical staff with 1/4 note rhythms. Fret numbers 19, 18, 20, 21, 21, 21, 21, 21, 21, 21, 21, 21, 19, 14, 15, 16, 16, 17, (17), (17), 16, 0 are shown below the staff.

Musical staff with 1/4 note rhythms. Fret numbers 20, 19, 21, 21, 21, 21, 22, 22, 22, 22, 22, 22, 22, 22, 3, 4, (4), 6 are shown below the staff.

Verse

N.C.(F#)

w/Rhy. Fig. 1

F#5

D5 F#5 D5 F#5

D5 F#5

D5



lie in the soil and fer - til - ize mush - rooms.

Leak

N.C.(F#)

F#5

D5 F#5 D5 F#5

D5 F#5 D5



in' out gas fumes (are) made in - to per - fume.

N.C.(F#)

F#5

D5 F#5

D5 F#5

D5 F#5 D5



You can't fire me, 'cause I quit.

N.C.(F#)

F#5

D5 F#5 D5 F#5

D5 F#5 D5



Throw me in the fire (and) I won't throw a fit.

Pre-chorus

N.C.(F)

w/Rhy. Fig. 2

(E)

(D)

(F)

(E)

(D)



Hey!

Chorus

N.C.(F#)

(D)(F#) (D)(F#)

(D)(F#)

(D)(F#)

(D)(F#) (D)(F#)

(D)(F#)

(D)

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



Go a - way!

Go a - way!

(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)(F#)

(D)



Go a - way!

Go a - way!

(F#) (D)(F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D) (F#) (D)

Go a - way! Go a - way!

(F#) (D)(F#) (D) (F#) (D)(F#) (D) (F#) (D) (F#) (D)(F#) (D)(F#) (D)(F#)

Go a - way!

Gtrs. 1 & 2

0 0 0 0 0 1 1 1 1 2 2 2 2 3 3 0 0 0 0 0 1 1 1 1 2 2 2 2 3 3 0 0

Free time F#5 N.C.

Gtr. 1

Gtr. 2

Fdbk. *Harm. (15ma) Fdbk. (8va)

Fdbk. *Harm. Fdbk.

pick sl. 3

pitch: C

*Sound harm. when releasing chord.

Heart - Shaped Box

Words and Music by Kurt Cobain

Tune down:

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

Intro

Moderately $\text{♩} = 100$

A5 F5 D5 A5 F5 D7

Gr. 1

mp let ring
clean tone

Gr. 2

mp let ring
clean tone

Verse

A F5 D5 A F5 D7

1.,3. She __ eyes me like __ a pis - ces when __ I __ am weak. __

* Substitute cue notes during Verse 3.

A F5 D5 A F5 D7

I've been locked in - side __ your heart - shaped box __ for __ weeks. _

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "I've been locked in - side __ your heart - shaped box __ for __ weeks. _". Above the staff are chord markers: A, F5, D5, A, F5, and D7. The middle staff is a guitar melody line in treble clef. The bottom staff is a guitar chord diagram in standard tuning, showing fingerings for the chords: A (0 2 2 2), F5 (0 0 0 0 0 0), D5 (0 0 0 0 0 0), A (0 2 2 2), F5 (0 2 2 2), and D7 (0 4 4 0 4 3).

A F5 D5 A F5 D7

I was drawn in - to __ your mag - net tar __ pit __ trap. _

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "I was drawn in - to __ your mag - net tar __ pit __ trap. _". Above the staff are chord markers: A, F5, D5, A, F5, and D7. The middle staff is a guitar melody line in treble clef. The bottom staff is a guitar chord diagram in standard tuning, showing fingerings for the chords: A (0 2 2 2), F5 (0 0 0 0 0 0), D5 (0 0 0 0 0 0), A (0 2 2 2), F5 (0 2 2 2), and D7 (0 4 4 0 4 3).

A F5 D5 A F5 D7

I wish I could eat ___ your can - cer when ___ you ___ turn black. ___

f w/distortion

f w/distortion

Chorus

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com - plaint. For - ev - er in debt _

Rhy. Fig. 1

Rhy. Fig. 1A

D7 A5 F5 D7

to your price - less ad - vice. Hate! Haight! I've got a new com - plaint.

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "to your price - less ad - vice. Hate! Haight! I've got a new com - plaint." The middle staff is the piano accompaniment, and the bottom staff is the guitar chord diagrams. The key signature has two sharps (F# and C#), and the time signature is 4/4. Chord changes are indicated above the vocal line: D7, A5, F5, and D7. The piano accompaniment features a steady eighth-note bass line. The guitar part shows chord diagrams for D7, A5, and F5, with fret numbers 0, 2, 3, 4, and 5. There are also some fingerings indicated with numbers 1-4.

A5 F5 D7 A5

For - ev - er in debt to your price - less ad - vice. Hey! Wait!

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "For - ev - er in debt to your price - less ad - vice. Hey! Wait!" The middle staff is the piano accompaniment, and the bottom staff is the guitar chord diagrams. The key signature has two sharps (F# and C#), and the time signature is 4/4. Chord changes are indicated above the vocal line: A5, F5, D7, and A5. The piano accompaniment features a steady eighth-note bass line. The guitar part shows chord diagrams for A5, F5, and D7, with fret numbers 0, 2, 3, 4, and 5. There are also some fingerings indicated with numbers 1-4.

D7 A5 F5 D7

I've got a new com - plaint. For - ev - er in debt to your price - less ad - vice.

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "I've got a new com - plaint. For - ev - er in debt to your price - less ad - vice." The middle staff is the piano accompaniment, and the bottom staff is the guitar chord diagrams. The key signature has two sharps (F# and C#), and the time signature is 4/4. Chord changes are indicated above the vocal line: D7, A5, F5, and D7. The piano accompaniment features a steady eighth-note bass line. The guitar part shows chord diagrams for D7, A5, and F5, with fret numbers 0, 2, 3, 4, and 5. There are also some fingerings indicated with numbers 1-4.

F5 D5 To Coda \oplus

your ad - vice. _____

1/2 hold bend

1/4 1/2 hold bend

F5 D7 Verse A F5

(end Rhy. Fig. 1) 2. Meat - eat - ing or -

mp clean tone

(end Rhy. Fig. 1A)

mp clean tone

D5 A F5 D7

chids for - give no _____ one just yet. _____

A F5 D5 A F5

Cut my - self on an - gels hair and ba - by's breath.

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The guitar accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The bass line starts with a quarter rest, followed by eighth notes G3, A3, B3, and C4. The key signature has one sharp (F#) and the time signature is 4/4.

D7 A F5 D5

Brok - en hy - men of your high - ness, I'm

This system contains measures 4 through 6. The vocal line has a quarter rest in measure 4, followed by eighth notes G4, A4, B4, and C5 in measure 5, and a quarter note G4 in measure 6. The guitar accompaniment continues with the eighth-note pattern. The bass line has a quarter rest in measure 4, followed by eighth notes G3, A3, B3, and C4 in measure 5, and a quarter note G3 in measure 6. The key signature has one sharp (F#) and the time signature is 4/4.

A F5 D7 A F5

left black. Throw down your um - bil -

This system contains measures 7 through 9. The vocal line has a quarter rest in measure 7, followed by eighth notes G4, A4, B4, and C5 in measure 8, and a quarter note G4 in measure 9. The guitar accompaniment continues with the eighth-note pattern. The bass line has a quarter rest in measure 7, followed by eighth notes G3, A3, B3, and C4 in measure 8, and a quarter note G3 in measure 9. The key signature has one sharp (F#) and the time signature is 4/4.

Guitar Solo

Gtr. 1 * A F D A F

w/distortion & Rotovibe

full 1/2 1/2 1/2 full

* Chords implied by bass (next 8 bars).

D A F D A F D D.S. $\frac{8}{8}$ al Coda

1/2 distortion off Rotovibe off

Coda

1. 2. F5 D5

Your ad - vice.

1/2 hold bend

1/2 hold bend

3. N.C.(D7) Fdbk. (15ma)

poco rit. let ring Fdbk. Fdbk.

pitches: F# C

poco rit. w/slight feedback pick scrape

Rape Me

Words and Music by Kurt Cobain

Tune down 1/2 step:

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

Intro

Moderate Rock $\text{♩} = 112$

Gr. 1

mf clean tone

A C E5 G

A C E5 G

Verse

A C Esus4 Gsus4 A C

1. Rape me. Rape me, my friend.

mp

Esus4 G A C Esus4 G

Rape me.

A C Gr. 2

Rape me a - gain.

6 3fr. G 3 open G

f w/distortion

Chorus

A5 C E5 G5 6 open E

I'm not the on - ly one. (I.)

Rhy. Fig. 1

A5 C E5 6 open E G5 E G5 E 6 open

I'm not the on - ly one. (I.)

A5 C E5 G5 A ⑤ open
E ⑥

I'm not the on - ly one. I,

A5 C E5 ⑥open E G5 ⑥open G5 G#5

I'm not the on - ly one. (end Rhy. Fig. 1)

Verse
A5 C E5 G

2. Hate me.

* Gtrs. 1 & 2

* Gtr. 2 w/clean tone.

A5 C E5 G

Do it and do it a - gain.

A5 C E5 G

Waste me.

A5 C E5 E^{⑥open} G5 G#5

Taste me, my friend.

Gr. 2 w/distortion

Gr. 1

Chorus

A5 C D^④ A^{⑤open} E5 G5 G#5

w/Rhy. Fig. 1

I'm not the on - ly one. (I.)

A5 C D^④ A^{⑤open} E5 E^{⑥open} B^{⑤7fr.} A^{5fr.} G^{3fr.} F#^{2fr.}

I'm not the on - ly one. (I.)

A5 C D^④ A^{⑤open} E5 G5 E^{⑥open}

I'm not the on - ly one. (I.)

A^{⑤open} E^{④2fr.} A^{③2fr.} C E^{⑥open} E5^{type 2} B^{④9fr.} E5^{type 2} D5 C5 A^{⑤open}

I'm not the on - ly one.

Bridge

C#5

A5

N.C.

C#5

My fav - 'rite in - side source. _____ I'll kiss your o - pen sores. _

Gtrs. 1 & 2

A5

N.C.

C#5

A5

N.C.

Ap - pre - ci - ate your con - cern. _____

C#

A5

N.C.

F5

You'll al - ways stink and burn. _____

G5

E5

(Gtr. 2 out)

let ring -----

Verse

A C E5 G

3. Rape me.

Gr. 1

mf

A C E5 G

Rape me, my friend.

A C E5 G

Rape me.

A C

Rape me a gain.

Gr. 2

6 open E 21 fr. C 1/2

D 4 open A 5 open

Chorus

Gr. 2 A5 C D⁴ open E5 G5

Gr. 1 w/Rhy. Fig. 1

I'm not the on - ly one. _____ (I) _____

A5 C E5 G5 G#5

I'm not the on - ly one. _____ (I) _____

A5 C E5 G5

I'm not the on - ly one. _____ (I) _____

A5 C E5

⑥ open E ⑤ 7fr. 5fr. 3fr. 2fr. B A G F#

I'm not the on - ly one. _____

Gr. 1 & 2 A5 C E5

⑤ 7fr. 5fr. 3fr. 2fr. * B A G F#

Play 4 times

Rape me. _____ Rape me. _____ Rape me. _____

* Gr. 1 plays G chord (to end of meas.).
Gr. 2 plays G5 chord here last time.

Free time

Gr. 2 A5 hold chord Fdbk. Switch pickup

Gr. 1 pick scrapes (low stgs.)

Rape me. _____

* Randomly pick stgs. behind nut while holding chord.

** hand slides w/stg. noise

Frances Farmer Will Have Her Revenge On Seattle

Words and Music by Kurt Cobain

Tune down 1/2 step:

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

Intro

Moderately $\text{♩} = 114$

Gr. 2 G \sharp 5 E5 G5 E5 G5

mp clean tone

Gr. 1

mp P.M. semi - clean tone

G \sharp 5 E5 G5 E5 G5

B5 F \sharp 5 G5

f w/distortion

f w/distortion

Verse
G#5

Musical notation for the first staff of the verse, including notes and accidentals.

1. It's so re - liev - ing to know that you're leav - ing (as) soon as you

Musical notation for the second staff of the verse, including notes and dynamics like *mp* and *P.M. clean tone*.

Tablature for the second staff of the verse, showing fret numbers on strings.

Musical notation for the third staff of the verse, including notes and dynamics like *mp* and *P.M. clean tone*.

Tablature for the third staff of the verse, showing fret numbers on strings.

B5

F#5 G5 G#5

Musical notation for the first staff of the second system, including notes and lyrics: "get paid. It's so re - lax -".

Musical notation for the second staff of the second system, including notes and dynamics like *f w/distortion* and *mp P.M. clean tone*.

Tablature for the second staff of the second system, showing fret numbers on strings.

Musical notation for the third staff of the second system, including notes and dynamics like *f w/distortion* and *P.M.*

Tablature for the third staff of the second system, showing fret numbers on strings.

E5

G5

E5

G5

B5

Musical notation for the first staff of the third system, including notes and lyrics: "ing to hear that you're ask - ing where - ev - er you get your way."

Musical notation for the second staff of the third system, including notes and dynamics like *f w/distortion*.

Tablature for the second staff of the third system, showing fret numbers on strings.

Musical notation for the third staff of the third system, including notes and dynamics like *f w/distortion* and *P.M.*

Tablature for the third staff of the third system, showing fret numbers on strings.

E5 F#5 G5 G#5 E5 G5

It's so sooth - ing to know that you'll sue

Harm. (15ma) Harm. (15ma) Harm. (15ma)

P.M. rake P.M. rake P.M. P.M.

Harm. Harm. Harm.

E5 G5 B5 C5

me, (this is) start - ing to sound the same.

Harm. (15ma)

Harm.

(end Rhy. Fig. 1)

P.M.

Chorus

C#5 E5 D5 B5

I miss the com - fort in be - ing sad.

Rhy. Fig. 2
Gtrs. 1 & 2

C5 C#5 E5 D5 B5

I miss the com - fort in be - ing sad.

The first system of music features a vocal line with lyrics "I miss the com - fort in be - ing sad." The piano accompaniment consists of chords and arpeggiated patterns. The guitar tablature below shows fingerings for the guitar, with a capo at the second fret. Chord symbols C5, C#5, E5, D5, and B5 are placed above the vocal line.

C5 C#5 E5

I miss the com -

The second system continues the vocal line with "I miss the com -". The piano accompaniment and guitar tablature follow the same pattern as the first system. Chord symbols C5, C#5, and E5 are placed above the vocal line.

D5 B5 Bb5 A Bb

fort in be - ing sad.

The third system continues the vocal line with "fort in be - ing sad." The piano accompaniment and guitar tablature continue. Chord symbols D5, B5, Bb5, A, and Bb are placed above the vocal line.

B Bb A G F#5 G5

(end Rhy. Fig. 2)

P.M. P.M.

The fourth system shows the piano accompaniment and guitar tablature for the final part of the piece. Chord symbols B, Bb, A, G, F#5, and G5 are placed above the piano line. The text "(end Rhy. Fig. 2)" is written above the piano line, and "P.M." is written below the piano line in two locations.

Verse

G#5

w/Rhy. Fig. 1

E5

G5

E5

G5

2. In her false wit - ness, we hope you're still with us to see if they float

Gr. 2

mp P.M. clean tone

Fretboard diagram: 4 4 4 4 4 4 4 4 | 0 0 0 0 | 3 3 3 5 (2) | 0 0 0 3 3

B5

F#5

G5

G#5

or down. Our fav - 'rite pa -

f w/distortion

mp P.M. clean tone

Fretboard diagram: 4 4 4 4 4 4 | 4 4 4 4 4 4 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 4 4 5 3 4 4 4 4 4 4 4 4

E5

G5

E5

G5

B5

tient, (a) dis - play of pa - tience, di - sease cov - ered Pu - get Sound.

f w/distortion

Fretboard diagram: 0 0 0 0 3 5 3 5 (2) | 0 0 0 0 3 3 | 4 4 4 4 4 4 | 4 4 4 4 4 4 | 2 2 2 2 2 2

F#5

G5

G#5

E5

G5

She'll come back as fire to burn all the li -

mp P.M. clean tone

Fretboard diagram: 4 4 4 4 | 4 4 4 4 4 4 | 2 2 2 2 2 2 | 4 4 5 4 4 4 4 4 4 4 4 4 | 0 0 2 0 3 5 3 3

E5 G5 B5 C5

ars, leave a blan - ket of ash ___ on the ground. _____

P.M. P.M. *f* w/distortion

Chorus

C#5 E5 D5 B5 C5

w/Rhy.Fig.2 (1st 15 bars only)

I miss the com - fort in be - ing sad. _____

C#5 E5 D5 B5 C5

I miss the com - fort in be - ing sad. _____

C#5 E5 D5 B5 B#5

I miss the com - fort in be - ing sad. _____

A Bb B Bb A G

Interlude

F#5 N.C. A.H. (8va) Gtr. 2 E G#5 E

Harm. (8va) A.H. (8va)

* Gtr. 3 -----

Harm. A.H. -----

* Backwards gtr. arr. forward.

G⁵ E C⁵ C⁵/D N.C.

G⁵ E G⁵ E G⁵ E

C⁵ C⁵/D N.C. G⁵ E

G⁵ E G⁵ E

C⁵ C⁵/D N.C. B B⁵

A G F⁵ G⁵
Gtrs. 1 & 2

Verse

G#5

w/Rhy. Fig. 2

E5

G5

E5

G5

3. It's so re - liev - ing to know that you're leav - ing (as) soon as you _

Gtr. 2

mp P.M. clean tone

P.M.

P.M.

P.M.

B5

F#5

G5

G#5

get paid. It's so re - lax -

f w/distortion

mp P.M. clean tone

P.M.

P.M.

E5

G5

E5

G5

B5

ing to know that you're ask - ing where - ev - er you get your way.

P.M.

P.M.

P.M.

P.M.

f w/distortion

F#5

G5

G#5

E5

G5

It's so sooth - ing to know that you'll sue _

mp P.M. clean tone

P.M.

P.M.

P.M.

E5 G5 B5 C5

me, (this is) start - ing to sound the same.

P.M. P.M. f w/distortion

Chorus

C#5 w/Rhy. Fig. 2 E5 D5 B5 C5

I miss the com - fort in be - ing sad.

C#5 E5 D5 B5 C5

I miss the com - fort in be - ing sad.

C#5 E5 D5 B5 Bb5 A Bb

I miss the com - fort in be - ing sad.

B Bb A G F#5 G5

Gr. 2 * A.H. Fdbk.

* A.H. Fdbk.

Gr. 1 pick scrape

* A.H. refers to ⑥19 fr. only.

Dumb

Words and Music by Kurt Cobain

Tune down 1/2 step:

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

Moderately ♩ = 114

Verse
Esus4

A Gsus4 C

1. I'm not like them, _____ but I can pre - tend. _____

Gr. 1

mp P.M. ----- P.M. ----- P.M. -----
very clean sound

Esus4 A Gsus4 C Esus4 A

_____ The sun is gone, _____ but I have a light. _____ The day is done, _____

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

Gsus4 C Esus4 A Gsus4 C

_____ but I'm hav - in' fun. _____ I think I'm dumb _____ or may - be just _____

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

* Gr. 2

* Cello arr. for gr.

Chorus
Esus4

hap - py. Think I'm just ___ hap - py.

G E5

Gr. 2

Gr. 1

G

E5

G

Think I'm just ___ hap - py. Think I'm just ___

E5

G

Verse
Esus4

A

hap - py. 2. My heart is broke, _

Gsus4 C Esus4 A Gsus4 C

but I have some glue. Help me in - hale and mend it with you.

Gr. 1

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

Esus4 A Gsus4 C Esus4 A G C

We'll float a - round (and) hang out on clouds, then we'll come down have a hang -

Gr. 2

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

E5 G E5

o - ver. And have a hang - o - ver.

Gr. 2

7 10 9 7 5 7 5 7 10 9 7 5

Gr. 1

G E5 G

Have a hang - o - ver. Have a hang -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Have a hang - o - ver.' followed by a half note 'Have a hang -'. The guitar accompaniment features a steady eighth-note pattern. The fretboard shows the first two measures with fret numbers 7, 7, 5, 7, 7, 10, 9, 7, 5, and 7. The tablature below shows the corresponding string and fret numbers.

E5 G Bridge B

o - ver. Skin the sun,

Detailed description: This system contains measures 3 through 6. Measure 3 continues the vocal line with 'o - ver.' and 'Skin the sun,'. Measure 4 is a whole rest. Measure 5 is a whole note chord. Measure 6 is a whole note chord. The guitar accompaniment continues with eighth notes. The fretboard shows fret numbers 7, 10, 9, 7, 5, 7, 7, 5, and 9, 9, 9, 9. The tablature shows the corresponding string and fret numbers.

C B C

fall a - sleep, wish a - way, (the) soul is cheap.

Detailed description: This system contains measures 7 through 10. Measure 7 is a whole note chord. Measure 8 is a whole note chord. Measure 9 is a whole note chord. Measure 10 is a whole note chord. The guitar accompaniment continues with eighth notes. The fretboard shows fret numbers 10, 9, 9, 14, 14, (14), 12, 12. The tablature shows the corresponding string and fret numbers.

B **C** **B**

Les-son learned, _____ wish me luck. Soothe the burn, _____

Verse
Esus4

C **A** **Gsus4** **C**

wake me up. _____ 3. I'm not like them, _____ but I can pre-tend. _____
(Gr. 2 out)

(14) 14 12

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

Esus4 **A** **Gsus4** **C** **Esus4** **A**

_____ The sun is gone, _____ but I have a light. _____ The day is done, _____

Gr. 1

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

Gsus4 C Esus4 A Gsus4 C

but I'm hav - in' fun. I think I'm dumb, may - be just

Gtr. 2

P.M. P.M.

Chorus / Outro

E5 G E5

hap - py. I think I'm just hap - py.

Gtr. 2

Gtr. 1

G E5 G

I think I'm just hap - py. I think I'm just

E5 G E5 A5

hap - py. I think I'm dumb.

Detailed description: This system contains the first four measures of music. The vocal line starts with 'hap - py.' in the first measure and 'I think I'm dumb.' in the fourth. The guitar line features a sequence of chords: E5, G, E5, and A5. The bass line shows fret numbers: 7, 7, 10, 9, 7, 5, 7, 7, 5, 7, 0.

G C5 E5 A5 G5 C5

I think I'm dumb. I think I'm dumb. I think I'm dumb.

P.M.

Detailed description: This system contains the next six measures. The vocal line repeats 'I think I'm dumb.' in measures 5, 6, and 7. The guitar line features chords: G, C5, E5, A5, G5, and C5. The bass line shows fret numbers: 9, 0, 7, 0, 9, 0. The text 'P.M.' is written below the guitar line in the fifth measure.

E5 A5 G C5 E5 A5

I think I'm dumb. I think I'm dumb. I think I'm dumb.

Detailed description: This system contains the final six measures. The vocal line repeats 'I think I'm dumb.' in measures 8, 9, and 10. The guitar line features chords: E5, A5, G, C5, E5, and A5. The bass line shows fret numbers: 7, 0, 9, 0, 7, 0. There are 'X' marks in the guitar line for the final two measures, indicating muted notes.

G C5 E5 A5 G C5

I think I'm dumb. I think I'm dumb. I think I'm dumb.

The first system of the musical score consists of five staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#), containing the lyrics "I think I'm dumb." repeated three times. The second staff is a guitar melody line in treble clef. The third staff is a guitar bass line in bass clef with fret numbers 9, 8, 7, 8, 9, 8. The fourth staff is a guitar melody line in treble clef with chords. The fifth staff is a guitar chord diagram in bass clef.

E5 A5 G C5 E5

I think I'm dumb. I think I'm dumb.

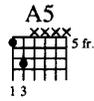
The second system of the musical score consists of five staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#), containing the lyrics "I think I'm dumb." repeated twice. The second staff is a guitar melody line in treble clef. The third staff is a guitar bass line in bass clef with fret numbers 7, 8, 9, 8, 7. The fourth staff is a guitar melody line in treble clef with chords. The fifth staff is a guitar chord diagram in bass clef.

Very Ape

Words and Music by
Kurt Cobain

Tune down 1/2 step:

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



Intro

Uptempo Rock ♩ = 156

Chord progression for Intro: G5 A5 G5 B \flat 5 G5 A5 G5 B \flat 5 G5 A5 G5 B \flat G

Chord progression for Gtr. 2: A G B \flat G A G5 B \flat 5 G5 A5 G5 B \flat 5 G5

Chord progression for Gtr. 1 (bottom): A5 G5 B \flat 5 G5 A5 G5 B \flat G

The guitar notation includes standard staff notation with chord names above, and tablature below. The tablature shows fret numbers (e.g., 5, 7, 9, 12, 14, 15) and includes 'x' marks for muted strings. The piece is in 4/4 time with a tempo of 156 bpm.

Verse

A G5 Bb5 G A G Bb G A G5 Bb5 G5

1. I am bur-ied up to my neck in con-tra - dic - tion -

14 14 12 14 15 15 12 12 14 14 12 14 15 15 15 12 14 14 12 14 15 15 15 12

Rhy. Fig. 1

A5 G5 Bb5 G A G5 Bb5 G5 A5 G5 Bb5 G5

ar - y flies. I take pride as the king of il - lit - era - ture.

12 14 14 12 14 15 15 15 12 14 14 12 14 15 15 15 12 14 14 12 14 15 15 15 12

A5 G5 B♭5 G A G5 B♭5 G A G5 B♭5 G5

some-one else first. I'm too bus - y act - ing like I'm not na - ive.

8va.....

17 17 15 17 18 10 15 17 17 15 17 18 18 15 17 17 15 17 18

F5 C5 B5 G5 A5 G5 B♭5 G5

I've seen it all. I was here first.

loco

12 12 12 12 10 10 10 9 9 9 8 8 14 14 14 12 12 15 15 12

Rhy. Fig. 2 (Gtr. 1)

7 7 7 5 8 8 8 5
5 5 5 9 6 6 6 9

A5 G5 B♭5 G5 A5 G5 B♭5 G5 A5 G5 B♭5 G5

12 14 14 12 14 15 15 12 14 14 12 14 15 15 12 14 14 12 14 15 15 0

(end Rhy. Fig. 2)

7 7 7 5 8 8 8 5
5 5 5 9 6 6 6 9

Chorus

A5

C5 Eb5

G5

F#5 G5 A5

C5 Eb5

Out of the ground, _____

semi. harm.

14 14 13 16 16 16 16 20 20 12 11 12 12 14 14 13 16 16 16

Rhy. Fig. 3

G5

F#5 G5 A5

C5 Eb5

G5

F#5 G5 A5

in - to the sky. _____ Out of the sky, _

16 19 20 12 12 11 (11) 12 14 14 13 16 16 16 16 20 20 12 11 12 12

(end Rhy. Fig. 3)

F5 C5 B5 G5 A5 w/Rhy. Fig. 2 G5 Bb5 G5

I've seen it all, _____ I was here first. _____

Gr. 2 8va

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'I've', followed by a quarter note 'seen', a quarter note 'it', and a quarter note 'all,'. The guitar line features a melodic line with a slur over the first two measures and a 'Gr. 2 8va' marking above the third measure. The bass line shows a sequence of fret numbers: 16, 17, 17, 15, 17, 18, 18, 15.

A5 8va G5 Bb5 G5 A5 G5 Bb5 G5 A5 G5 Bb5 G5

17 17 15 15 17 18 18 15 17 17 15 17 18 18 15 17 17 15 19 19 0 0

Detailed description: This system contains the next three measures. The vocal line continues with 'I was here first.' and ends with a 'loco' marking. The guitar line has a 'Gr. 2 8va' marking above the first measure. The bass line continues with fret numbers: 17, 17, 15, 15, 17, 18, 18, 15, 17, 17, 15, 17, 18, 18, 15, 17, 17, 15, 19, 19, 0, 0.

Chorus
A5 C5 Eb5 G5 F#5 G5 A5 C5 Eb5

w/Rhy. Fig. 3

Out of the ground, _____

14 14 13 16 16 16 16 20 20 12 11 12 14 14 13 16 16 16

Detailed description: This system marks the beginning of the chorus. The vocal line starts with 'Out of the ground,'. The guitar line has a 'w/Rhy. Fig. 3' marking above the first measure. The bass line shows fret numbers: 14, 14, 13, 16, 16, 16, 16, 20, 20, 12, 11, 12, 14, 14, 13, 16, 16, 16.

G5 F#5 G5 A5 C5 Eb5 G5 F#5 G5 A5

in - to the sky. _____ Out of the sky, _

16 20 20 12 11 12 14 14 13 16 16 16 16 16 20 20 12 11 12

Detailed description: This system contains the final two measures of the chorus. The vocal line continues with 'in - to the sky.' and 'Out of the sky,'. The guitar line has a 'w/Rhy. Fig. 3' marking above the first measure. The bass line continues with fret numbers: 16, 20, 20, 12, 11, 12, 14, 14, 13, 16, 16, 16, 16, 16, 20, 20, 12, 11, 12.

A5 C5 Eb5 G5 F#5 G5 A5 C5 Eb5

in - to the dirt.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with a slur over the first two measures and another slur over the last two measures. The middle staff is a vocal line with lyrics "in - to the dirt." and a long horizontal line indicating a sustained note. The bottom staff is a guitar tablature with six lines, showing fret numbers: 14, 14, 13, 16, 16, 16, 16, 16, 20, 20, 12, 10, 12, 14, 14, 14, 13, 16, 16, 16, 16.

G5 F#5 G5 A5 C5 Eb5 G5 F#5 G5 A5

Out of the ground, in - to the sky.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with a slur over the first two measures and another slur over the last two measures. The middle staff is a vocal line with lyrics "Out of the ground, in - to the sky." and a long horizontal line indicating a sustained note. The bottom staff is a guitar tablature with six lines, showing fret numbers: 16, 20, 20, 12, 11, 12, 14, 14, 14, 13, 16, 16, 16, 16, 16, 16, 21, 0, 12, 11, 12, 12.

C5 Eb5 G5 F#5 G5 A5 C5 Eb5

Out of the sky,

trem.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with a slur over the first two measures and another slur over the last two measures. The middle staff is a vocal line with lyrics "Out of the sky," and a long horizontal line indicating a sustained note. The bottom staff is a guitar tablature with six lines, showing fret numbers: 14, 14, 13, 16, 16, 16, 16, 16, 16, 20, 20, 12, 11, 12, 14, 14, 14, 13, 16.

G5 F#5 G5 A5 A5

in - to the dirt.

Gr. 1

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with a slur over the first two measures and another slur over the last two measures. The middle staff is a vocal line with lyrics "in - to the dirt." and a long horizontal line indicating a sustained note. The bottom staff is a guitar tablature with six lines, showing fret numbers: 16, 20, 20, 0, 0, 12, 11, 12, 12, 14, 14.

Milk It

Words and Music by Kurt Cobain

Tune down 1/2 step

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

Intro

Halftime feel ♩ = 68

*N.C.(B♭) (E) (G) (A♭) (E) (B♭) (E) (G)

Gr. 2
mp clean tone

T
A
B

Gr. 1
mp clean tone

T
A
B

* Chords implied by bass.

(B♭) (E) (G) (A♭) (E) (B♭) (E) (G) (Gr. 2 out)

T
A
B

rake rake rake rake

7 7 7 7 9 8 6 5 4 5 6 9 10 11 16

0 8

don't pick

Rhy. Fig. 1
Gr. 1
f w/distortion

B♭5 E G5 A♭5 E5 B♭5 E G5

T
A
B

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5 (end Rhy. Fig. 1)

(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E)

mp > let ring clean tone

Verse

(B \flat) (E) (G) (A \flat) (E) N.C.(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E)

1. I am ___ my own par-a-site. I don't need a host to live. _

(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (E)

Pre-Chorus
B \flat 5 E G5 A \flat 5 E5
w/Rhy. Fig. 1

We _ feed off _ of each oth - er. We can share our _ en - dor - phins. _

B \flat 5 E G5 B \flat E G5 A \flat 5 E5 B \flat 5 E G5 B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

Doll steak, _____ test meat! _____

Chorus

B \flat 5 E G5 N.C.(A \flat 5) E5 B \flat 5 E G5 A \flat 5 E5

Look on the bright side (is) su - i - cide. Lost eye - sight, _ I'm on your side.

Rhy. Fig. 2

9 9 9 9 X 9 9 9 9 X
 9 9 9 9 X 9 9 9 9 X
 9 9 9 9 X 9 9 9 9 X
 8 8 8 7 7 7 7 X 5 5 5 4 2 2 2 2 8 8 8 7 7 7 7 X 5 5 5 4 2 2 2 2
 6 6 6 9 9 9 4 0 0 0 0 6 6 6 9 9 9 4 0 0 0 0

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

An - gel left wing, right wing, bro - ken wing. _ Lack of i - ron and/ or sleep - ing. _

(end Rhy. Fig. 2)

9 9 9 9 X 9 9 9 9 X
 9 9 9 9 X 9 9 9 9 X
 9 9 9 9 X 9 9 9 9 X
 8 8 8 7 7 7 7 X 5 5 5 4 2 2 2 2 8 8 8 7 7 7 7 X 5 5 5 4 2 2 2 2
 6 6 6 9 9 9 4 0 0 0 0 6 6 6 9 9 9 4 0 0 0 0

Verse

N.C.(B \flat)(E)(G) (A \flat)(E) (B \flat) (E) (G) (A \flat)(E) N.C.(B \flat) (E) (G) (A \flat) (E)

2. I own my _ own pet vi - rus.

mp clean tone

2. I own my _ own pet vi - rus.

3
2

6 6 6 6 6 6 6 0 0 0 0 6 6 6 6 6 6 6 0 0 0 0

(B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (A \flat) (E) (B \flat) (E) (G) (E)

I get to pet and name her. Her milk is my shit. My shit is her milk.

6 6 6 6 6 6 0 6 6 6 6 6 6 6 0 0 0 0 0 6 6 6 6 6 6 6 6 0 0 0 0 0 0

Pre-Chorus

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5

B \flat 5 E G5 A \flat 5 E5

w/Rhy. Fig. 1

Doll steak, test meat!

Chorus

B \flat 5 E G5

A \flat E5

B \flat 5 E

G5

A \flat 5 E5

B \flat 5 E

G5

A \flat 5 E5

w/Rhy. Fig. 2

Look on the bright side (is) su-i-cide. Lost eye-sight, I'm on your side.

B \flat 5 E

G5

A \flat 5 E5

B \flat 5 E

G5

A \flat 5 E5

B \flat 5 E

G5

An-gel left wing, right wing, bro-ken wing. Lack of i-ron and/ or sleep-ing.

Interlude

N.C.(B \flat) (E) (G)

(A \flat) (E)

(B \flat) (E) (G)

(A \flat) (E)

(B \flat) (E) (G)

(A \flat) (E)

Gr. 2

p clean tone

3 5 5 5 4 4 4 4 4/8 0 0 0 7 7 14 14 14 14 13 13 16 16 16 15 16 15 16 15 11 11 10 10 7 6 5 4

Gr. 1

mp clean tone

3 2 0 2 4 4 4 4 0 0 0 0 0 0 0 7 7 10 10 10 11 11 11 12 12 10

6 6 6 6 6 6 0 0 6 6 6 6 6 6 6 0 0 6 6 6 7 7 10 10 10 11 11 11 12 12

B \flat 5 E G5 B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5

Doll steak! _____ Mm, test

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

meat! _____

Chorus

w/Rhy. Fig. 2 (twice)

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

Look on the bright side (is) su - i - cide. Lost eye - sight, I'm on your side.

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

An - gel left wing, right wing, bro - ken wing. Lack of i - ron _ and/ or sleep - ing.

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5

Pro - tec - tor of the ken - nel. Ec - to - plas - ma, _ ec - to - skel - e - tal.

B \flat 5 E G5 A \flat 5 E5 B \flat 5 E G5 A \flat 5 E5 G5

O - bit - u - ar - y birth-day. Your scent is still here (in) my place of re - cov - er - y,

pick scrapes-----
w/stg. noise

Penny Royal Tea

Words and Music by Kurt Cobain

Tune down 1/2 step:

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

Am G G/F# G^(type2) C5 D5 B♭

Verse

Moderately ♩ = 114

Rhy. Fig. 1

- B ②
- G ③ open
- D ④

Am

Gr. 2 (Acous.)

1. I'm on _____ my time _____ with ev - 'ry - one. _____

Gr. 1

mp let ring (clean tone)

⑥ open

G/F# G^(type2) E Am

I have _____ ver - y bad

Chorus

C

G (end Rhy. Fig. 1)

pos - ture. _____ Sit and drink _____

Gr. 1 & 2

f (w/distortion)

* low stgs. only

D B \flat

Pen - ny Roy - al Tea.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note chord in D major (D, F#, A) and then moves to a whole note chord in B-flat major (B-flat, D, F) for the second measure. The guitar accompaniment features a rhythmic pattern of eighth notes. The guitar tablature shows the fretting for the vocal line and accompaniment.

C D B \flat

Di - still the life that's in - side of me.

Detailed description: This system contains the next two measures. The vocal line has a whole note chord in C major (C, E, G) for the first measure, followed by a whole note chord in D major (D, F#, A) for the second measure, and then a whole note chord in B-flat major (B-flat, D, F) for the third measure. The guitar accompaniment continues with eighth notes. The guitar tablature shows the fretting for the vocal line and accompaniment.

C D

Sit and drink Pen - ny Roy - al

Detailed description: This system contains the next two measures. The vocal line has a whole note chord in C major (C, E, G) for the first measure, followed by a whole note chord in D major (D, F#, A) for the second measure. The guitar accompaniment continues with eighth notes. The guitar tablature shows the fretting for the vocal line and accompaniment.

B \flat

Rhy. Fig. 2
C5
Gtr. 2

Tea. I'm a - ne -

Gtr. 1

Detailed description: This system contains the final two measures. The vocal line has a whole note chord in B-flat major (B-flat, D, F) for the first measure, followed by a whole note chord in C major (C, E, G) for the second measure. The guitar accompaniment continues with eighth notes. The guitar tablature shows the fretting for the vocal line and accompaniment. A guitar solo section is indicated by 'Gtr. 1' and 'Gtr. 2' with a rhythmic figure and a C5 chord.

D5 ⑤ open D B \flat 5 (end Rhy. Fig. 2)

mic roy - al - ty.

Verse
w/Rhy. Fig. 1
Am

G

2. Give me a Leo - nard Coh - en af - ter - world, _____

mp (clean tone)

Am

so I _____ can sigh e -

Chorus
C

G

tern - al - ly. _____

Gtrs. 1 & 2 *f* (w/distortion) I'm so ti -

D B \flat

red I can't sleep.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "red I can't sleep." The guitar accompaniment is in standard tuning, and the bass line is in bass clef. The system concludes with a B-flat chord.

C D B \flat

I'm a li - ar and a thief.

The second system continues the piece. The vocal line has the lyrics "I'm a li - ar and a thief." The guitar accompaniment and bass line follow. The system concludes with a B-flat chord.

C D

(I) sit and drink Pen - ny Roy - al

The third system features the lyrics "(I) sit and drink Pen - ny Roy - al". The vocal line includes a long note with a fermata. The guitar accompaniment and bass line continue. The system concludes with a D chord.

B \flat C

Tea. I'm a - ne -

The fourth system features the lyrics "Tea. I'm a - ne -". The vocal line has a long note with a fermata. The guitar accompaniment and bass line continue. The system concludes with a C chord.

D B \flat

mic roy - al - ty.

This system contains the first part of a musical score. It features a vocal line in treble clef with lyrics "mic roy - al - ty." and a guitar accompaniment in treble clef. Below the guitar part is a guitar tablature with fret numbers and some 'x' marks indicating muted strings. The key signature has one sharp (F#) and the time signature is 4/4. Chords D and B \flat are indicated above the staff.

Interlude

Am

Gr. 1

w/Rhy. Fig. 1

G

This section is an interlude for guitar. It consists of a single staff in treble clef with a guitar accompaniment and a corresponding guitar tablature below it. The key signature has one sharp (F#) and the time signature is 4/4. The tablature includes dynamic markings "full" and "1/2" with dashed lines indicating the duration of the notes. The chord G is indicated above the staff.

Am

This system continues the interlude. It features a guitar accompaniment in treble clef and a guitar tablature below it. The key signature has one sharp (F#) and the time signature is 4/4. The tablature includes dynamic markings "full" and "1/4". The chord Am is indicated above the staff.

G

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

This system continues the interlude. It features a guitar accompaniment in treble clef and a guitar tablature below it. The key signature has one sharp (F#) and the time signature is 4/4. The tablature includes dynamic markings "full" and "1/4". The chords G and C are indicated above the staff.

D

B \flat

This system concludes the interlude. It features a guitar accompaniment in treble clef and a guitar tablature below it. The key signature has one sharp (F#) and the time signature is 4/4. The tablature includes dynamic markings "full" and "1/4". The chords D and B \flat are indicated above the staff.

C5

D

Bb

Detailed description: This system contains the first three measures of a musical piece. The top staff is a treble clef with notes and rests. The bottom staff is a guitar staff with chords and fingerings. Chords are labeled C5, D, and Bb. Fingerings are indicated by numbers 1-5 on the strings.

Verse

Am

* w/Rhy. Fig. 1

3. I'm on warm milk and

* Enter halfway through 3rd bar.

Detailed description: This system is the start of the Verse. It features a treble clef staff with lyrics: "3. I'm on warm milk and". The guitar staff shows an Am chord and a rhythmic figure. A note indicates "* Enter halfway through 3rd bar." Fingerings are shown on the guitar staff.

G

Am

lax - a - tives, cher - ry fla - vored ant -

Detailed description: This system continues the Verse with lyrics: "lax - a - tives, cher - ry fla - vored ant -". The guitar staff shows G and Am chords and continues the rhythmic pattern. Fingerings are indicated.

Chorus

C

G

a - cids. Sit and drink

Gtrs. 1 & 2

f w/(distortion)

Detailed description: This system is the start of the Chorus. It features a treble clef staff with lyrics: "a - cids. Sit and drink". The guitar staff shows a G chord and a distorted guitar part labeled "Gtrs. 1 & 2" and "*f* w/(distortion)". Fingerings are shown.

D B \flat

Pen - ny Roy - al Tea.

This system contains the first two measures of the piece. The vocal line starts with a whole note chord D4 (D, F#, A) and a half note chord Bb4 (Bb, D, F). The guitar melody line features a sequence of chords: D4, F#4, A4, Bb4, and then a series of chords in the Bb4 key signature. The guitar chord diagram line shows the fretting for these chords, including a 7th fret barre.

C5 D B \flat

Di - still the life that's in - side of me.

This system contains measures 3 through 5. The vocal line has a whole note chord C5 (C, E, G) and a half note chord D4 (D, F#, A), followed by a whole note chord Bb4 (Bb, D, F). The guitar melody line continues with chords in the Bb4 key signature. The guitar chord diagram line shows the fretting for these chords.

C D

(I) sit and drink Pen - ny Roy - al

This system contains measures 6 through 8. The vocal line has a whole note chord C4 (C, E, G) and a half note chord D4 (D, F#, A), followed by a whole note chord D4 (D, F#, A). The guitar melody line continues with chords in the Bb4 key signature. The guitar chord diagram line shows the fretting for these chords.

B \flat C

Tea. I'm a - ne -

This system contains measures 9 through 11. The vocal line has a whole note chord Bb4 (Bb, D, F) and a half note chord C4 (C, E, G), followed by a whole note chord C4 (C, E, G). The guitar melody line continues with chords in the Bb4 key signature. The guitar chord diagram line shows the fretting for these chords.

D B \flat

mic roy - al - ty.

(Gtr. 2 out)

P.M.-----

Outro

Asus2 Am

Gtr. 1

rit.

I'm... I'm...

I'm... I'm... I'm...

mp (clean tone)

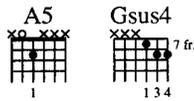
I'm... I'm...

Radio Friendly Unit Shifter

Words and Music by Kurt Cobain

Tune down 1/2 step:

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



Intro

Free time

Gr. 1 N.C.

f w/distortion & Rotovibe

In time ♩ = 154
(Drumstick cue)

(Band in)

Gr. 2

(15ma)
Harm. (15ma)
Rotovibe off 1/2
* noise
Harm.
don't pick

* Sounds whenever pick is let off of stgs.

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

don't pick

A5 C5 G5 B5 F#5

Grts. 1 & 2

A5 C5 G5 B5 F#5 A5 C5 Harm. G5 (15ma)

P.M. Harm.

B5 F#5 A5 C5 G5 B5 F#5

Verse

A5

④ open

Gsus4

Gtr. 2

let ring

1. Use just once and de - stroy. In - va - sion of

Gtr. 1

* w/signal noise

* feedback & hiss from effects.

don't pick

our pi - ra - cy. Af - ter - birth of a na -

Fdbk.

Fdbk.

pitch: E

Mic. Fdbk.

tion. Starve with - out your skel - e - ton key. I love you for

A.H.
(15ma)

Rotovibe on
A.H.

w/signal noise

full full full full

— what I am not. — I do not want — what I have got. —

semi-harm.

full (4) (4) (4) 11 1/2 (11) (11) (11) (11) (11)

③ 8fr. E_b grad. bend 1/2

— (A) blan - ket ac - ne'd with cig - a - rette burns. — Speak at — once —

full (11) (11) (11) (11) (11) (11) (11) 11

don't pick ⑥ 12fr. E

Chorus
A5 C5 G5 B5 F#5

— while tak - in' turns. — What is wrong — with me? —

Harm. Grtr. 1 & 2 Rotovibe off Harm.

full (11) (11) 12 0 0 7 7 5 5 x 5 5 5 5 4 4 4 4 2 2 0 4 2 0 2 0

A5 C5 G5 B5 F#5 A5 C5 G5

— What is what — I need? —

7 7 5 5 x 5 5 4 4 4 4 7 7 5 5 x 5 5 5 5

B5

F#5

A5

C5

G5

B5

F#5

What is what I need?

Verse

Gr. 2 A5

*Gsus4

2. (This has) no - thin' to do with what you think, if you ev -

* Let open A stg. ring.

① open ② 12fr.

E B

er think at all. Bi - pol - ar op - po - sites at - tract.

(15ma)

w/signal noise Rotovibe on A.H. full full full

Mic. Fdbk.

All of a sud - den my wa - ter broke. I love you for

semi-harm. 1/2 1/2 1/2 full full 1/2

B5 F#5 A5 C5 G5 B5 F#5

What do I think _ I think? _

P.M.-----4

Bridge

C5 E5 A5

Hate your en - e - mies, _

* -----4

* Intended E5 Chord (Gtr. 1 only)

G5 C5 E

(and) save, _ save _ your friends. _

A5 G5 C5

Find, _ find _

E A5 G5

your place. Speak,

Detailed description: This system contains the first line of music. The vocal line starts with a whole note 'your' and a half note 'place.' followed by a whole note 'Speak,'. The guitar accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The guitar tablature shows fret numbers 7, 5, and 0.

Chorus C5 E A5 C5 G5

Speak the truth.

Detailed description: This system contains the second line of music, labeled 'Chorus'. The vocal line has a whole note 'Speak' and a half note 'the truth.'. The guitar accompaniment continues with a similar pattern. The guitar tablature includes a triplet of 3s and power chords marked 'P.M.'.

B5 F#5 A5 C5 G5 B5 F#5

What is what I need? What is wrong with me?

Detailed description: This system contains the third line of music. The vocal line has two phrases: 'What is what I need?' and 'What is wrong with me?'. The guitar accompaniment includes a 'Harm. (15ma)' section. The guitar tablature shows various fret numbers and power chords.

A5 C5 G5 B5 F#5 A5 C5 G5

What is what I need?

Detailed description: This system contains the fourth line of music. The vocal line has a whole note 'What is what I need?'. The guitar accompaniment continues with the same pattern. The guitar tablature includes power chords marked 'P.M.'.

B5

F#5

Gr. 2 A5

What do I think _____ I think? _____

Gr. 1

let ring -----

Detailed description: This system contains three staves. The top staff is a vocal line with the lyrics "What do I think _____ I think? _____". The middle staff is for "Gr. 1" (Guitar 1), showing a melodic line with some bends. The bottom staff is for "Gr. 2" (Guitar 2), showing a sustained chord with a long note. Fingering numbers (4, 2, 2, 4, 2, 0, 2, 0) are present in the bottom staff.

① 8fr.

C

let ring -----

Detailed description: This system contains two staves. The top staff is a vocal line with the lyrics "let ring -----". The bottom staff is a guitar line with a sustained chord and some movement. Fingering numbers (8, 7, 7, 7, 7, 7) are present in the bottom staff.

pick scrape

Rotovibe on w/signal noise -----

Detailed description: This system contains two staves. The top staff is a vocal line with a "pick scrape" effect indicated by an asterisk and a diagonal line. The bottom staff is a guitar line with a "Rotovibe on w/signal noise" effect. Fingering numbers (6, 8, 7, 7) and "1/2" are present in the bottom staff.

* w/feedback

Verse

3. Use just once _____ and _____ de - stroy _____ (In) - va - sion of _____

Detailed description: This system contains three staves. The top staff is a vocal line with the lyrics "3. Use just once _____ and _____ de - stroy _____ (In) - va - sion of _____". The middle staff is a guitar line with a melodic line. The bottom staff is a guitar line with a sustained chord and some movement. Fingering numbers (12, 12, 12, 12, 12, 12, 4, 4) and "1/2", "full" are present in the bottom staff.

B5 F#5 A5 C5 G5 B5 F#5

What do I think _____ I think? _____ And what is wrong _____ with me? _____

P.M. --- 4

A5 C5 G5 B5 F#5 A5 C5 G5

_____ What is what _____ I need? _____

B5 F#5 A5 C5 G5 B5 F#5

What is what _____ I need? _____ What do I think _____ I think? _____

Outro

Gtr. 2

Gtr. 1 (15ma)

noise ----- 4

* pick scrapes (low stgs.)

Rotovibe on

full full full full full full full full

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

** Push stg. into pickup.

pick scrape

1/2 full full full full full full full

17 (17) (17) (17) (17) (17) (17) (17) 16 (16)

full full hold bend full hold bend full hold bend full hold bend don't pick full full

(16) (16) 16 (16) 16 (16) 16 (16) 16 (16) (2) (2) (2) 0

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

(0) 0 (0) 0 (0) (0) 0 (0) (0) 0 (0) 0 (0)

* Bend stg. behind nut, then detune as indicated.

-3 -2 1/2 -3 -2 1/2 -3 -2 1/2 -3 -2 1/2 -3 -2 1/2 -3

(0) 0 (0) 0 (0) 0 (0) (0) 0 (0) (0) 0 (0)

1/2

20 17 10 (10) 17 17 15 14 7 0 10 17 (17) 16 17

1/2

15 (15) 9 11 11 10 8 15 (15) 17 18 18 17 17 17 17 17 10 15 14 17 19 17

1/2 full hold bend

17 17 17 17 17 10 15 14 0 4 0 7 5 5

1/4 w/signal noise

Free time
N.C.

8vb

* Detune stg. till it slackens and rattles against fretboard.

** Push stg. into pickup.

*** Gtr. 2 randomly jams stgs. into pickup.

p

7 10 5

1/2 full full full 1/2

8 9 4 4 4 4 4

(Bass continues)

tourette's

Words and Music by
Kurt Cobain

Tune down 1/2 step:

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

Intro

Fast Rock ♩ = 172

N.C.

(Spoken:) Moderate rock ...

Gr. 1 *f* *switch on distortion box pick scrapes ----- | **

T
A
B

** Gr. 2 *pp*

T
A
B

** 1st 5 meas. are actually created by plucking stgs. behind the nut. * w/signal noise ** Jam stg. into pickup.

Fdbk. (15ma) Fdbk. (15ma) F#5 A#5

** Fdbk. ** Fdbk. **

f w/distortion

T
A
B

(21) 21 20 12

B5 G5 F#5 A#5 B5 G5

Gr. 1 Grs. 1 & 2

T
A
B

9 9 9 9 5 5 5 5 4 4 4 4 0 0 0 0 9 9 9 9 5 5 5 5 9 9 9 9 5 5 5 5

9 9 9 9 5 5 5 5 4 4 4 4 0 0 0 0 9 9 9 9 5 5 5 5 9 9 9 9 5 5 5 5

7 7 7 7 0 0 0 0 2 2 2 2 6 6 6 6 7 7 7 7 0 0 0 0 7 7 7 7 0 0 0 0

F#5 A#5 B5 G5 F#5 A#5

This system contains the first six measures of music. The treble clef staff shows a sequence of chords: F#5, A#5, B5, G5, F#5, and A#5. The bass clef staff provides the corresponding guitar chord diagrams and fret numbers for each measure.

B5 G5 Verse F#5 A#5 B5 G5

Rhy. Fig. 1

This system contains measures 7 through 12. Measures 7 and 8 are labeled B5 and G5. Measure 9 is the start of the 'Verse' section, marked with a double bar line. Measures 9-12 are labeled F#5, A#5, B5, and G5. A 'Rhy. Fig. 1' (Rhythm Figure 1) is indicated above the treble clef staff for measures 9-12. The bass clef staff shows the guitar accompaniment for these measures.

F#5 A#5 B5 G5 F#5 A#5

This system contains measures 13 through 18. The treble clef staff shows a sequence of chords: F#5, A#5, B5, G5, F#5, and A#5. The bass clef staff provides the corresponding guitar chord diagrams and fret numbers for each measure.

B5 G5 F#5 A#5 B5 G5

(end Rhy. Fig. 1)

This system contains measures 19 through 24. The treble clef staff shows a sequence of chords: B5, G5, F#5, A#5, B5, and G5. The bass clef staff provides the corresponding guitar chord diagrams and fret numbers for each measure. The text '(end Rhy. Fig. 1)' is placed at the end of the system.

Chorus

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

Musical notation for the first system of the Chorus. It consists of three staves: a guitar staff with a treble clef and a key signature of three sharps (F#, C#, G#), a bass staff with a treble clef and a key signature of three sharps, and a bass line staff with a bass clef. The guitar staff contains a single note (F#) with a natural chord (N.C.) and a bar line. The bass staff contains a rhythmic figure (Rhy. Fig. 2) consisting of eighth notes and quarter notes. The bass line staff contains a sequence of numbers: 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

Musical notation for the second system of the Chorus. It consists of three staves: a guitar staff with a treble clef and a key signature of three sharps, a bass staff with a treble clef and a key signature of three sharps, and a bass line staff with a bass clef. The guitar staff contains a melodic line with a slur over the first two measures and a natural chord (N.C.) in the third measure. The bass staff contains a rhythmic figure (Rhy. Fig. 2) consisting of eighth notes and quarter notes. The bass line staff contains a sequence of numbers: 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0. The text "(end Rhy. Fig. 2)" is written at the end of the bass staff.

Verse

F#5

A#5

B5

G5

F#5

A#5

w/Rhy. Fig. 1

Musical notation for the Verse section. It consists of three staves: a guitar staff with a treble clef and a key signature of three sharps, a bass staff with a treble clef and a key signature of three sharps, and a bass line staff with a bass clef. The guitar staff contains a melodic line with a slur over the first two measures and a natural chord (N.C.) in the third measure. The bass staff contains a rhythmic figure (Rhy. Fig. 1) consisting of eighth notes and quarter notes. The bass line staff contains a sequence of numbers: 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0. The text "w/Rhy. Fig. 1" is written at the beginning of the bass staff.

F#5

A#5

B5

G5

Chorus

F#5

N.C.

w/Rhy. Fig. 2

Musical notation for the Chorus section. It consists of three staves: a guitar staff with a treble clef and a key signature of three sharps, a bass staff with a treble clef and a key signature of three sharps, and a bass line staff with a bass clef. The guitar staff contains a melodic line with a slur over the first two measures and a natural chord (N.C.) in the third measure. The bass staff contains a rhythmic figure (Rhy. Fig. 2) consisting of eighth notes and quarter notes. The bass line staff contains a sequence of numbers: 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0. The text "Chorus" is written above the guitar staff, and "F#5 N.C. w/Rhy. Fig. 2" is written below the guitar staff.

F#5 N.C.

Musical notation for the Verse section. It consists of three staves: a guitar staff with a treble clef and a key signature of three sharps, a bass staff with a treble clef and a key signature of three sharps, and a bass line staff with a bass clef. The guitar staff contains a melodic line with a slur over the first two measures and a natural chord (N.C.) in the third measure. The bass staff contains a rhythmic figure (Rhy. Fig. 1) consisting of eighth notes and quarter notes. The bass line staff contains a sequence of numbers: 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0, 4 3 3 4 3 0. The text "Verse" is written above the guitar staff, and "F#5 A#5 B5 G5 F#5 A#5 w/Rhy. Fig. 1 (twice)" is written below the guitar staff.

Verse

F#5

A#5

B5

G5

F#5

A#5

w/Rhy. Fig. 1 (twice)

B5 G5 F#5 A#5 B5 G5 F#5 A#5

B5 G5 F#5 A#5 B5 G5 F#5 A#5

B5 G5 F#5 A#5 B5 G5 F#5 A#5 B5 G5

Free time
F#5

Fdbk. Mic. Fdbk. (8va)

Gtr. 2

Fdbk. Mic. Fdbk.

pick scrapes over fretboard
w/signal noise

full

1/2 hold bend

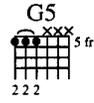
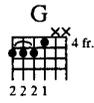
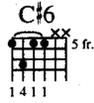
don't pick

All Apologies

Words and Music by Kurt Cobain

Tune down:

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



Intro

Moderately ♩ = 112

* D
Gtr. 1

mf let ring clean tone

T
A
B

9 9 10 9 10-12 12 10 9 0 0 10 9 10-12 12 10 9 0 9 10 9 10-12 12 10 9

* D represents overall tonality.

11 11 9 12 9 10 9 10-12 12 10 9 0 9 10 9 10-12 12 10 9

Verse

D

1. What else should I be? _

9 10 9 10-12 12 10 9 0 9 10 9 11 11 9 12 0 9 10 9 10-12 12 10 9

Harm. All a - pol - o - gies. _

Harm.

9 10 9 10-12 12 10 9 0 9 10 9 10-12 12 10 9 0 9 10 9 10-12 12 10 9

What else should I say? ___ Ev - 'ry - one ___ is gay. _

cello arr. for gtr.

mf

5 7 5 7

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

What else could I write? _

Harm.

Harm.

(7) 5 7

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

I don't have ___ the right. ___ (tacet) What else should I be? _

5 7

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

All a - pol - o - gies. _____

f w/distortion

Bridge

Gtr. 2 (Acous.) C/G G C/G G G5 C/G G

In the sun, _____ in the sun _____ I feel _____ as one. _

C/G G G5 C/G G C/G

In the sun, _____ in the sun... _____ (I'm)

Gtr. 2 tacet

A5 D5

mar - ried, _____ bur - ied. _____

Verse

D

Musical staff with treble clef and key signature of two sharps (F# and C#). The melody begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and continues with a half note on B4, quarter notes on A4 and G4, and a half note on F#4.

2. I wish I was like you, ___ eas - i - ly ___ a - mused. _

Musical staff with treble clef and key signature of two sharps. The melody continues with quarter notes on E4, D4, and C4, followed by a half note on B3, quarter notes on A3 and G3, and a half note on F#3.

mf clean tone

Two empty bass staves with guitar fretboard diagrams. The first diagram shows frets 9, 9, 10, 9, 10, 12, 12, 10, 9. The second diagram shows frets 9, 10, 10, 12, 12, 10, 9.

Musical staff with treble clef and key signature of two sharps. The melody continues with a quarter rest, quarter notes on G4 and A4, a quarter rest, and quarter notes on B4 and C5.

Find my nest of salt. ___

Musical staff with treble clef and key signature of two sharps. The melody continues with quarter notes on D5, C5, B4, and A4, followed by a half note on G4.

Two empty bass staves with guitar fretboard diagrams. The first diagram shows frets 11, 11, 9, 12. The second diagram shows frets 9, 10, 10, 12, 12, 10, 9.

Musical staff with treble clef and key signature of two sharps. The melody continues with quarter notes on B4, A4, G4, and F#4, followed by a quarter rest.

Ev - 'ry - thing ___ is my fault. ___

I'll take all the blame, _

cello arr. for gtr.

Musical staff with treble clef and key signature of two sharps. The melody continues with a quarter rest, quarter notes on G4 and F#4, and a half note on E4.

mf

Two empty bass staves with guitar fretboard diagrams. The first diagram shows fret 5. The second diagram shows fret 7.

Musical staff with treble clef and key signature of two sharps. The melody continues with quarter notes on D4, C4, B3, and A3, followed by a half note on G3.

Harm.

Two empty bass staves with guitar fretboard diagrams. The first diagram shows frets 10, 9, 10, 12, 12, 10, 9. The second diagram shows frets 10, 9, 10, 12, 12, 10, 9.

Harm.

In the sun, _____ in the sun... _____

The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "In the sun, _____ in the sun... _____". The middle staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff shows guitar chord diagrams for the piano accompaniment.

A5

Mar - ried, _____ mar - ried, _____

A.H.
(8va)

A.H.

The second system contains three staves. The top staff is a vocal line in treble clef with the lyrics "Mar - ried, _____ mar - ried, _____". The middle staff is a piano accompaniment in treble clef with a sustained chord. The bottom staff shows guitar chord diagrams, including a barre at the 2nd fret.

mar - ried, _____ bur - ried, _____ yeah, yeah, yeah, yeah. _____

D

The third system contains three staves. The top staff is a vocal line in treble clef with the lyrics "mar - ried, _____ bur - ried, _____ yeah, yeah, yeah, yeah. _____". The middle staff is a piano accompaniment in treble clef. The bottom staff shows guitar chord diagrams, including a barre at the 2nd fret and a D chord.

Chorus

The chorus section contains three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef with a melodic line. The bottom staff shows guitar chord diagrams with specific fret numbers: 9 9 10 9 10 12 12 10 9, 0 9 10 9 10 12 12 10 9, 0 9 10 0 10 12 12 10 9, and 0 9 10 0 11 11 9 12.

All in all _____ is all _____ we all... _____ All in all _____ is all _____

Harm.
Harm.

_____ we all _____ are. All in all _____ is all _____ we all... _____

All in all _____ is all _____ we all... _____ All in all _____ is all _____

_____ we all... _____ All in all _____ is all _____ we all _____ are.

Harm.
Harm.

Harm.
Harm.

All in all ___ is all ___ we all ___ are. All in all ___ is all ___

Fretboard diagram: 0 9 10 0 10 12 12 10 9 0 0 0 10 0 10 12 12 10 9 0 0 0 9 0 0 0 0

___ we all... ___ All in all ___ is all ___ we all ___ are. All in all ___ is all ___

Fretboard diagram: 0 0

___ we all ___ are. All in all ___ is all ___ we all ___ are. All in all ___ is all ___

Fdbk. (8va)

Fdbk.

(0) (0) (0)

pitch: A

___ we all ___ are. All in all ___ is all ___ we all ___ are. All in all ___ is all ___

Fretboard diagram: (0) 0 (0) (0) (0) (0) (0) 0 (0) 0

* Let harmonic overtones ring

we all are. All in all is all we all are.

Fdbk. (8va) Harm. (8va)

Fdbk. * Harm.

(0) (0) 1.8 1.8 1.8 3 1.8 0

pitch: A * Let open stg. sound.

All in all is all we all... All in all is all

* Harm. Harm. Fdbk. (8va)

* Harm. Harm. Fdbk.

(0) 0 0 0 0 9 12 0 (0)

pitch: A

we all are. All in all is all we all are. All in all is all

* (15ma)

(0) (0) (0) (0) * signal noise

pitches: C C A

we all are. All in all is all we all are. All in all is all we all are.

* (15ma)

0 (0)

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