



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# NIRVANA

## IN UTERO



HAL•LEONARD

# NIRVANA IN UTERO

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# Serve The Servants

Words and Music by  
Kurt Cobain

Tune down 1/2 step:

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

## Intro

Moderate Rock  $\text{♩} = 118$

(Drumstick cue)

E9(add13)

Gtr. 1

stg. noise

f

let ring

Gtr. 2

f

N.C.(B7)

Rhy. Fig. 1  
Gtrs. 1 & 2

(E7)

F♯

E/F♯

P.M.

P.M.

E5

(end Rhy. Fig. 1)

N.C.(B7)

(E7)

F♯

E/F♯

E5

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 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.

E5 Chorus A5 C#

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

Rhy. Fig. 2 P.M.-----

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)

4 4 4 4 4 4  
2 2 2 2 2 2      5 5 5 x x 5  
                  3 3 3 x x 3      5 5 5 x  
                  x x 3 3 3 x

N.C.

Gtr. 1

don't pick      don't pick

11 11 10 9      13      11 11 10 9

Gtr. 2

14

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

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

Gtrs. 1 & 2

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

E5                      N.C.(B7)                      (E7)

I tried \_ hard \_ to have \_\_\_ a fath - er, but in -

P.M.

Guitar chords: E5, N.C.(B7), (E7)

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

stead I had \_\_\_ a Dad. \_\_\_

I just want you to \_\_\_

Guitar chords: F#, E/F#, E5

(E7)              F#              E/F#              E5

\_\_\_ know that \_\_\_ I don't hate you \_\_\_ an - y - more. \_\_\_

P.M.              P.M.

Guitar chords: (E7), F#, E/F#, E5

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

There is nothing I \_\_\_ could say \_\_\_ that I have - n't thought \_\_\_ be - fore.

P.M.

Guitar chords: N.C.(B7), (E7), F#, E/F#

E5                      Chorus A5        Asus2        C<sup>†</sup>

Serve the servants, oh no.

Chord progression: E5, A5, Asus2, C<sup>†</sup>.

Guitar strings (bottom to top): 6, 5, 4, 3, 2, 1.

A5        Asus2        C<sup>†</sup>        A5        Asus2

ants, oh no.

Chord progression: A5, Asus2, C<sup>†</sup>, A5, Asus2.

Guitar strings (bottom to top): 6, 5, 4, 3, 2, 1.

C<sup>†</sup>        A5        Asus2        C<sup>†</sup>

oh no.

Chord progression: C<sup>†</sup>, A5, Asus2, C<sup>†</sup>.

Guitar strings (bottom to top): 6, 5, 4, 3, 2, 1.

F5                      C

end - ar - y di - vorce \_\_\_\_\_ is such \_\_\_\_\_. a

Chord progression: F5, C.

Guitar strings (bottom to top): 6, 5, 4, 3, 2, 1.

N.C.

bore. \_\_\_\_\_

Gtr. 2

pick noise - - - -

12 13 12      16 16 16 16 16 9 (9) - x x x x

Gtr. 1

11 11 6  
10 10 5  
8 8 3

**Solo**

N.C.(B7)

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

Gtr. 2 (15ma)  
P.H. -----

(E7)

grad. release

1/2

full hold bend

3 3 6

F#

E/F#

E5

4 2 0 0  
3 (9) 3 0

0 0 0 0  
0 0 0 0  
2 0

N.C.(B7)

(E7)

F#

E/F#

1/4 full 1/2

full ~~~~

1/2 1/2

6 7 7 7 (7) 5 7

0 2 2 (2) 2

2 4 4 4 (4)

E5    N.C.(B7)    (E7)

F#    E/F#    E5    N.C.(B7)

(E7)    F#    E/F#    E5

**Chorus**

A5    Asus2  
w/Rhy. Fig. 2 (Gtr. 1, 2 times)                                      C#

Play 6 times w/Rhy. Fig. 3 (Gtr. 1)

\* on repeats only

C#    F#5    C

1/2

**Free time**

\*N.C.

Gtr. 1

bore.

w/slight feedback

don't pick

Gtr. 2

rake

rake

Bass plays F#.

Harm.

Harm.

w/slight feedback

Harm.

Harm.

1/2

(Scrape low stgs. against fretboard)

P.H.  
(15ma)

P.H.  
hold bend

1/2 1/2

(\*)

# Scentless 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♯)  
Gtrs. 1 & 2

(D)(F♯) (D)(F♯) (D)(F♯) (D)

\* 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♯) 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 F#5 D5 N.C.(F#) Verse

1. Like most ba - bies smell \_like but - ter,  
Rhy. Fig. 1

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

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

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

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

He was born \_ a scent - less ap - pren - tice.

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

**Pre-chorus**

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

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

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

Go \_\_\_\_\_

(end Rhy. Fig. 2)

1/2 hold bend

**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

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

get a - way! \_\_\_\_\_

(end Rhy. Fig. 3)

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

**Verse**  
N.C.(F#)

w/Rhy. Fig. 1

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

2. Ev - 'ry wet\_ nurse re - fused\_ to feed\_ him. \_\_\_\_\_ E -

N.C.(F#)

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

lec - tro - lytes\_ smell\_ like se - men. \_\_\_\_\_ I

N.C.(F#)

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

promise not to sell your per - fumed se - crets. \_\_\_\_\_ There are

N.C.(F#)

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

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

(F)

**Chorus**

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

(D) (F#)

(D)

Gtr. 1; w/Rhy. Fig. 3

Go \_\_\_\_\_ away, \_

(F#)

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

(D) (F#)

(D) (F#)

(D) (F#)

(D) (F#)

(D) (F#)

(D)

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

Guitar Solo

(F<sup>#</sup>) (D) (F<sup>#</sup>) (D)(F<sup>#</sup>) (D)(F<sup>#</sup>) N.C.(F<sup>#</sup>) (D)(F<sup>#</sup>)(D)(F<sup>#</sup>) (D) (F<sup>#</sup>) (D)(F<sup>#</sup>) (D)(F<sup>#</sup>)(D)(F<sup>#</sup>) (D) (F<sup>#</sup>) (D)

Gtr. 1

grad. bend  
full 1/2 full 1/2 full

A.H.  
(15ma)

full A.H. 1/2 1/2

Fdbk.  
(8va)

A.H.  
(15ma)

semi-harm.

pitch: G

1/4 1/4

17

(F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) D5

*8va.* loco  
 hold bend

F<sup>#</sup>5 Gtrs. 1 & 2 D5 F<sup>#</sup>5 D5

F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5

3.I

**Verse**N.C.(F<sup>#</sup>)  
w/Rhy. Fig. 1

F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5

N.C.(F<sup>#</sup>)F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5

N.C.(F<sup>#</sup>)F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5

N.C.(F<sup>#</sup>)F<sup>#</sup>5 D5 F<sup>#</sup>5 D5 F<sup>#</sup>5 D5

**Pre-chorus**N.C.(F)  
w/Rhy. Fig. 2

(F)

(E)

(D)

(F)

Hey!

**Chorus**N.C.(F<sup>#</sup>) (D)(F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D)

(F<sup>#</sup>)(D)(F<sup>#</sup>)(D) (F<sup>#</sup>)(D) (F<sup>#</sup>)(D)(F<sup>#</sup>)(D)(F<sup>#</sup>)(D) (F<sup>#</sup>)

(D)

Go a - way!

Go a - way!

(F<sup>#</sup>) (D)(F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D) (F<sup>#</sup>) (D)

Go a - way! \_\_\_\_\_ Go a - way! \_\_\_\_\_

(F<sup>#</sup>) (D)(F<sup>#</sup>) (D) (F<sup>#</sup>) (D)(F<sup>#</sup>) (D) (F<sup>#</sup>) (D)(F<sup>#</sup>) (D) (F<sup>#</sup>)

Go a - way! \_\_\_\_\_

Gtrs. 1 & 2

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

0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0

**Free time**  
F#5 N.C.

Gtr. 1

pick sl.

Gtr. 2

Fdbk.

\*Harm. (15ma)

Fdbk. (8va)

Fdbk.

pitch: C

2.0

(5) x x x x

\*Sound harm. when releasing chord.

# Heart - Shaped Box

Words and Music by Kurt Cobain

Tune down:

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

## Intro

Moderately  $\text{♩} = 100$

A5  
Gtr. 1

F5

D5

A5

F5

D7

The intro section consists of two guitar parts and a bass part. Gtr. 1 starts with a rhythmic pattern of eighth notes followed by a power chord (A5). Gtr. 2 and Bass provide harmonic support. The bass part shows standard notations and tablature (T, A, B) for the strings. The music is in 4/4 time with a key signature of one sharp.

## Verse

A F5 D5

A F5 D7

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

The verse section features a vocal line with lyrics: "1.,3. She \_\_ eyes me like \_\_ a pis - ces when \_\_ I \_\_ am weak. \_\_". The guitars play a more melodic line than in the intro, with Gtr. 1 providing the lead. The bass part continues to provide harmonic support with its tablature notation. The music remains in 4/4 time with a key signature of one sharp.

\* Substitute cue notes during Verse 3.

A                    F5                    D5                    A                    F5                    D7

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

A                    F5                    D5                    A                    F5                    D7

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

A              F5              D5              A              F5              D7

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

w/distortion

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.

A5 F5 D7 A5

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

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

F5 D5 To Coda ♪

your ad - vice.

1/2 hold bend

1/4 1/2 hold bend

Verse  
A F5

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

(end Rhy. Fig. 1A)  
mp clean tone

D5 A F5 D7

chids for - give no one just yet.  
(end Rhy. Fig. 1A) mp clean tone

A F5 D5 A F5  
 Cut my - self on an - gels hair \_ and ba - by's \_ breath.

D5    A    F5    D7

w/distortion

**Chorus**

A5    F5    w/Rhy. Figs. 1 & 1A

D7

A5

F5

D7

A5

F5

D7

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

A5

F5

D7

A5

F5

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

D7

A5

F5

D7

I've got a new com - plaint.

For - ev - er in debt \_ to your price - less ad - vice, \_

F5

D5

F5

D7

your ad - vice. —

### Guitar Solo

*\* A F D A F*

Gtr. 1

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. % al Coda

1/2 distortion off Rotovibe off

### Coda

F5 1. 2.

D5 Your ad - vice.

1/2 hold bend

3.

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

poco rit. let ring Fdbk. Fdbk.

pitches: F# C

w/slight feedback pick scrape

# Rape Me

Words and Music by Kurt Cobain

Tune down 1/2 step:  
 (1) = E♭ (2) = B♭  
 (3) = G♭ (4) = D♭  
 (5) = A♭ (6) = E♭

## Intro

Moderate Rock  $\text{J} = 112$

Gtr. 1

**T** **A** **B**

**T** **A** **B**

## Verse

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

1. Rape me, \_\_\_\_\_

Rape me, \_\_\_\_\_ my friend.

**mp**

**T** **A** **B**

Esus4 G A C Esus4 G

A C Gtr. 2  
 Rape me a - gain.

**Chorus**  
 A5 C E5 G5 E

I'm not the only one. (I.)  
 Rhy. Fig. 1

A5 C E5 (6)open E G5 (6)open E G5 (6)open E

I'm not the only one. (I.)

A5                      C                      E5                      G5                      A (5)  
                           E (6) open

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

A5                      C                      E5                      G5                      G5                      G5 G#5  
                           (6) open                    E                            (6) open

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 G<sup>6</sup> open  
Gtr. 2 w/distortion

Taste me, my friend.

**Chorus**

w/Rhy. Fig. 1 A5 C D (4) open A (5) open E5 G5 G<sup>6</sup> 4 fr.  
I'm not the on - ly one. (I.)

A5 C D (4) open A (5) open E5 E (6) open B (5) 7fr. (5) 5fr. (3) 3fr. (2) 2fr.

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

A5 C D (4) open A (5) open E5 G5 E (6) open

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

(5) open (4) 2 fr. (3) 2 fr. A E A C E (6) open E5 type 2 B (4) 9fr. E5 type 2 D5 C5 A

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

**Bridge**C<sup>#</sup>5

A5

N.C.

C<sup>#</sup>5

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

Gtrs. 1 & 2

Chord boxes above the vocal staff indicate C<sup>#</sup>5, A5, N.C., and C<sup>#</sup>5. Below the guitars are two sets of sixteenth-note patterns.

A5

N.C.

C<sup>#</sup>5

A5

N.C.

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

Below the guitars are two sets of sixteenth-note patterns corresponding to the chords A5 and N.C.

C<sup>#</sup>

A5

N.C.

F5

You'll al - ways stink and

burn. —

Below the guitars are two sets of sixteenth-note patterns corresponding to the chords C<sup>#</sup>, A5, N.C., and F5.

G5

E5

(Gtr. 2 out)

let ring

Below the guitars are two sets of sixteenth-note patterns corresponding to the chords G5 and E5.

**Verse**

A C E5 G

3. Rape me.

Gtr. 1 *mf*

Rape me, my friend.

Rape me.

Gtr. 2 *f*

Rape me a gain.

**Chorus**

Gtr. 2 A5 C D (4) open A (5) open E5 G5

Gtr. 1 w/Rhy. Fig. 1

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

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

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. B 5fr. A 3fr. G 2fr. F#

Rape me.

Rape me.

Rape me.

*Play 4 times*

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

**Free time**

A5

hold chord Fdbk.

Gtr. 2

Switch pickup

Rape me.

Gtr. 1

pick scrapes -----  
(low stgs.)

# Frances Farmer Will Have Her Revenge On Seattle

Tune down 1/2 step:

Words and Music by Kurt Cobain

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

## Intro

Moderately ♩ = 114

The tablature consists of several staves. The top staff shows a guitar part (Gtr. 2) with a melody line and chords G♯5, E5, G5, E5, G5. The second staff shows a bass part (T.A.B.) with notes 6 and 4. The third staff shows a guitar part (Gtr. 1) with a steady eighth-note pattern and a note 5. The fourth staff shows a bass part (T.A.B.) with a repeating pattern of notes 6, 4, 6, 4, 6, 4, 6, 4, 6, 2, 2, 2, 0, 5, 5, 5, 5, 2, 2, 2, 0, 5, 5, 5, 5, 0. The fifth staff shows a guitar part with chords G♯5, E5, G5, E5, G5. The sixth staff shows a bass part with notes 6, 4, 6, 4, 6, 4, 6, 4, 6, 2, 0, 0, 0, 5, 5, 5, 5, 2, 0, 0, 0, 5, 5, 5, 5, 0. The seventh staff shows a guitar part with chords B5, F♯5, G5. The eighth staff shows a bass part with notes 4, 4, 4, 4, 4, 4, 4, 4, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4, 4, 4, 4, 2, 2, 5. The ninth staff shows a guitar part with chords B5, F♯5, G5. The tenth staff shows a bass part with notes 4, 4, 4, 4, 4, 4, 4, 4, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4, 4, 4, 4, 2, 4, 5.

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## Verse

G5

E5

G5

E5

G5

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

*mp*  
P.M.  
clean tone

Rhy. Fig. 1

*mp*  
P.M.  
clean tone

P.M.

B5

F#5 G5 G5

— get paid.

It's so re - lax -

*f*  
w/distortion*mp*  
P.M.  
clean tone*f*  
w/distortion

P.M.

E5

G5

E5

G5

B5

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

*f*  
w/distortion

P.M. - - -

*f*  
w/distortion

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.  
Harm.

(end Rhy. Fig. 1)

**Chorus**

C#5 E5 D5 B5

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

Rhy. Fig. 2  
Gtrs. 1 & 2

C5 C $\sharp$ 5 E5 D5 B5

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

C5 C $\sharp$ 5 E5

I miss the com-

D5 B5 B $\flat$ 5 A B $\flat$

fort in be - ing sad.

B B $\flat$  A G F $\sharp$ 5 G5

(end Rhy. Fig. 2)

P.M. P.M.

## Verse

G5

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 -

Gtr. 2

*mp* P.M.  
clean tone

B5

F#5

G5

G#5

— or drown.

Our fav - 'rite pa -

*f* w/distortion*mp* P.M.  
clean tone

E5

G5

E5

G5

B5

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

*f* w/distortion

F#5 G5 G#5

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

*mp* P.M.  
clean tone

E5                    G5                    B5                    C5

**Chorus**

C $\sharp$ 5                    E5                    D5                    B5                    C5

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

C $\sharp$ 5                    E5                    D5                    B5                    C5

C $\sharp$ 5                    E5                    D5                    B5                    B $\flat$ 5

A                    B $\flat$                     B                    B $\flat$                     A                    G

F $\sharp$ 5                    N.C.                    Interlude                    G $\sharp$ 5                    E                    G $\sharp$ 5                    E

Harm. (8va)                    A.H. (8va)                    Gtr. 2

\* Gtr. 3 -----

Harm.                    A.H. -----

\* Backwards gtr. arr. forward.

G<sup>#</sup>5                    E                    C<sup>#</sup>5                    C<sup>#</sup>5/D                    N.C.

String 6: 6 6 6 6 6 6  
String 5: 6 6 6 6 6 6  
String 4: 6 6 6 6 6 6  
String 3: 6 6 6 6 6 6  
String 2: 6 6 6 6 6 6  
String 1: 4 4 0 0 0 0

G<sup>#</sup>5                    E                    C<sup>#</sup>5                    E                    G<sup>#</sup>5                    E

String 6: 6 6 6 6 6 6  
String 5: 6 6 6 6 6 6  
String 4: 6 6 6 6 6 6  
String 3: 6 6 6 6 6 6  
String 2: 6 6 6 6 6 6  
String 1: 4 4 0 0 0 0

C<sup>#</sup>5                    C<sup>#</sup>/D                    N.C.                    G<sup>#</sup>5                    E

String 6: 6 6 6 6 6 6  
String 5: 6 6 6 6 6 6  
String 4: 6 6 6 6 6 6  
String 3: 6 6 6 6 6 6  
String 2: 6 6 6 6 6 6  
String 1: 4 4 0 0 0 0

G<sup>#</sup>5                    E                    C<sup>#</sup>5                    E

String 6: 6 6 6 6 6 6  
String 5: 6 6 6 6 6 6  
String 4: 6 6 6 6 6 6  
String 3: 6 6 6 6 6 6  
String 2: 6 6 6 6 6 6  
String 1: 4 4 0 0 0 0

C<sup>#</sup>5                    C<sup>#</sup>/D                    N.C.                    B                    B<sup>#</sup>5

String 6: 6 6 6 6 6 6  
String 5: 6 6 6 6 6 6  
String 4: 6 6 6 6 6 6  
String 3: 6 6 6 6 6 6  
String 2: 6 6 6 6 6 6  
String 1: 4 4 0 0 0 0

A                    G                    F<sup>#</sup>5  
Gtrs. 1 & 2                    G5

String 6: 2 2 2 2 2 2  
String 5: 2 2 2 2 2 2  
String 4: 2 2 2 2 2 2  
String 3: 2 2 2 2 2 2  
String 2: 2 2 2 2 2 2  
String 1: 0 0 0 0 0 0

## Verse

G5

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.-----+ P.M.

6

0

2

0

3

3

5

5

0

0

2

0

3

5

B5

F#5

G5

G#5

— get paid.

It's so re - lax -

*f* w/distortionP.M.-----+  
*mp* clean toneP.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/distortion0  
0  
0 4 4 4 4 4  
2 4 4 4 4 4  
0 2 0 2 0 2  
0 5 5 5 5 5  
0 0 0 2 0 2  
0 5 5 5 5 5  
0 0 0 2 0 2  
0 2 2 2 2 2  
0 0 0 2 0 2

F#5 G5 G#5

E5 G5

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

P.M.-----+  
*mp* clean toneP.M.-----+  
P.M.

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

4 4 4 4 4  
4 4 4 4 4  
2 4 4 4 5  
2 2 2 2 3  
4 4 6 4 4  
4 4 6 6 6  
0 0 2 0 2  
0 5 5 5 5  
0 0 0 2 0 2  
0 2 2 2 2 2  
0 0 0 2 0 2  
0 2 2 2 2 2  
0 0 0 2 0 2

E5                    G5                    B5                    C5

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

Guitar tablature:

```

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

**Chorus**

C5                    E5                    D5                    B5                    C5

w/Rhy. Fig. 2

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

C5                    E5                    D5                    B5                    C5

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

C5                    E5                    D5                    B5                    B5                    A                    B5

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

B                    B                    A                    G                    F#5                    G5

Fdbk.

Gtr. 2

\* A.H. -----

\* A.H. -----

Fdbk.

Gtr. 1

pick scrape

\* A.H. refers to ⑥ 19 fr. only.

Tune down 1/2 step:

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

# Dumb

Words and Music by Kurt Cobain

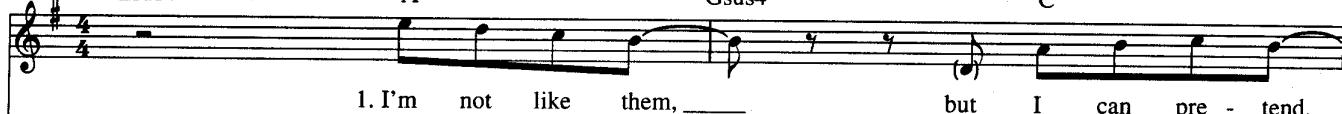
Moderately  $\text{J} = 114$

Verse  
Esus4

A

Gsus4

C



Gtr. 1

*mp* P.M.  
very clean sound

P.M.

P.M.



Esus4

A

Gsus4

C

Esus4

A



The sun is gone, \_\_\_\_\_

but I have a light. \_\_\_\_\_

The day is done, \_\_\_\_\_

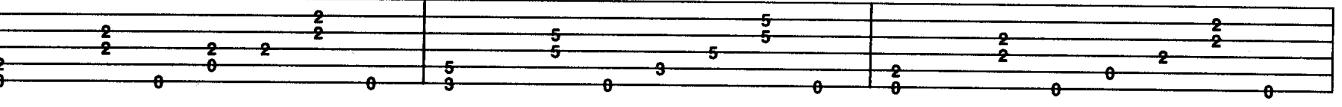
P.M.

P.M.

P.M.

P.M.

P.M.



Gsus4

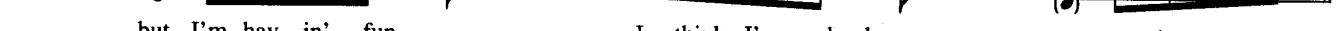
C

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.

P.M.

\* Gtr. 2



\* Cello arr. for gtr.

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## Chorus

E<sup>#</sup>sus4

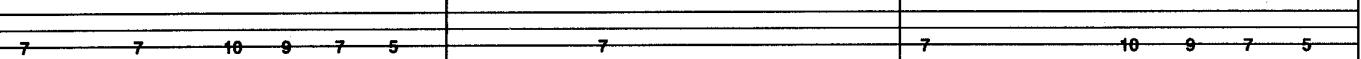
G

E5

hap - py.

Think I'm just \_\_ hap - py.

Gtr. 2



Gtr. 1



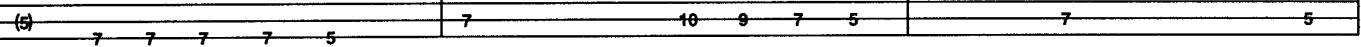
G

E5

G

Think I'm just \_\_ hap - py.

Think I'm just \_\_



E5

G

Verse

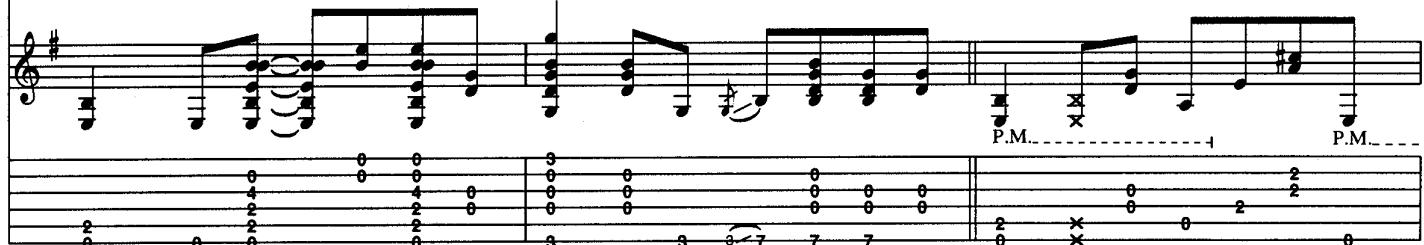
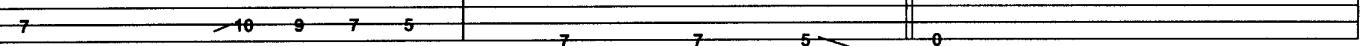
E<sup>#</sup>sus4

A

hap - py.

2. My heart is broke,

(Gtr. 2 out)



P.M..

P.M..

Gsus4 C Esus4 A Gsus4 C

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

Gtr. 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 - o - ver.

Gtr. 2

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

E5 G E5

And have a hang - o - ver.

Gtr. 2

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

Gtr. 1

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

G E5 G

Have a hang - o - ver.

Have a hang -

E5 G B

o - ver.

Bridge

Skin the sun,

fall a - sleep,

wish a - way,

(the) soul is cheap.

50

B   C   B

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

9 9 9 10 | 10 10 9 9 | 14

4 4 4 | 4 4 0 | 5 5 5 | 5 5 5 | 4 4 4 | 4 4 4 | 2 2 | 2 | x

C    Verse  
   Esus4                                      A    Gsus4    C

wake me up. \_\_\_\_\_ 3. I'm /not like them, \_\_\_\_\_ but I can pre-tend.  
(Gtr. 2 out)

(14) 14 | 12 |

5 5 5 5 | 2 2 2 2 | 0 0 0 0 | 5 5 5 5 | 0 3 3 0 | 0

Esus4   A   Gsus4   C   Esus4   A

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

Gtr. 1 | P.M. | P.M. | P.M. | P.M. | P.M. |

2 2 2 2 | 5 5 5 5 | 0 0 0 0 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 |

Gsus4 C Esus4 A Gsus4 C

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

P.M. P.M. Gtr. 2

5 5 5 5 2 2 2 2 5 5 5 5 5 5 5 5

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

**Chorus / Outro**

E5 G E5

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

Gtr. 2

7 3 10 9 7 5 7 7 10 9 7 5

Gtr. 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 4 0 0 2 2 0 0 0 0 0 0 4 4 0 0

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

G E5 G

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

(3) 7 7 5 7 10 9 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 G E5 A5  
 hap - py. I think I'm dumb.  
 7 7 10 8 7 5 7 7 5 7 8

G C5 E5 A5 G5 C5  
 I think I'm dumb. I think I'm dumb. I think I'm dumb.  
 3 0 7 8 3 8

E5 A5 G C5 E5 A5  
 I think I'm dumb. I think I'm dumb. I think I'm dumb.  
 7 8 3 8 7 8

G C5 E5 A5 G C5

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

3 8 7 8 3 8

E5 A5 G C5 E5

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

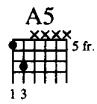
7 8 9 8 7

# Very Ape

Words and Music by  
Kurt Cobain

Tune down 1/2 step:

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



## Intro

Uptempo Rock  $\text{♩} = 156$

The musical score consists of several staves. At the top, there is a staff for Gtr. 1 with tablature and standard notation. Below it is a staff for Gtr. 2 with tablature and standard notation. A bass line is shown below Gtr. 2. The lyrics 'A G B♭ G A G5 B♭5 G5 A5 G5 B♭5 G5' are written above the staves. The score continues with more staves for Gtr. 1 and Gtr. 2, each with tablature and standard notation. The bass line is also present throughout. The music is divided into measures by vertical bar lines, and specific notes or chords are highlighted with circled numbers (e.g., 14, 12, 15).

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## Verse

A G5 B $\flat$ 5 G A G B $\flat$  G A G5 B $\flat$ 5 G5

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

## Rhy. Fig. 1

A5 G5 B $\flat$ 5 G A G5 B $\flat$ 5 G5 A5 G5 B $\flat$ 5 G5

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

F5                      C5 B5 G5              A5              G5 B5              G5

I'm ver - y ape \_\_\_\_\_ and ver - y nice. \_\_\_\_\_

(end Rhy. Fig. 1)

A5              G5 B5              G    A              G5 B<sup>b</sup>              G5 A              G5 B<sup>b</sup>              G

w/Rhy. Fig. 1

**Verse**

A              G5 B5              G    A              G5 B5              G5 A5              G5 B<sup>b</sup>              G5

2. If you ev - er need \_\_\_\_\_ an - y - thing, please don't hes - i - tate to ask \_\_\_\_\_

*8va.*

Gtr. 2

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

A5                    G5 B<sup>flat</sup>5                    G A                    G5 B<sup>flat</sup>5                    G A                    G5 B<sup>flat</sup>5                    G5

F5                    C5 B5 G5 A5                    G5 B<sup>flat</sup>5                    G5

A5                    G5 B<sup>flat</sup>5                    G5 A5                    G5 B<sup>flat</sup>5                    G5 A5                    G5 B<sup>flat</sup>5                    G5

## Chorus

A5 C5 E5

G5

F#5 G5 A5

C5 E5

Out of the ground,

semi.  
harm.

14 14 19 16 16 | 16 20 20 | 12 11 12 12 | 14 14 16 16 16

Rhy. Fig. 3

G5

F#5 G5 A5

C5 E5

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)

8 12 12 | 5 6 6 6 6 6 | 8 12 12 | 5 6 6 6 6 6 | 5 4 5 7 | 5 2 5 6 6 6 | 5 4 5 7 |

C5 E $\flat$ 5                    G5                    F $\sharp$ 5 G5 A5                    G5 B $\flat$ 5                    G5  
 in - to the dirt.  
 (Gtr. 2 out)

14 14 13 16 16 16      16 20 20 (0) 12 11 12 12 14      14 12

A                    G5 B $\flat$                     G                    A                    G5 B $\flat$ 5                    G5                    A5                    G5 B $\flat$                     G  
 Gtr. 1

Verse  
 A                    G5 B $\flat$ 5                    G5                    A5                    G5 B $\flat$ 5                    G                    A                    G5 B $\flat$ 5                    G5  
 w/Rhy. Fig. 1

3. If you ev - er need — an - y - thing, please don't hes - i - tate to ask —

A5                    G5 B $\flat$ 5                    G5 A                    G5 B $\flat$ 5                    G5                    A5                    G5 B $\flat$ 5                    G5  
 some - one else first. — I'm too bus - y act - ing like I'm not na - i ve.

F5                          C5 B5 G5                          A5  
I've seen it all, \_\_\_\_\_ I was here first.                          w/Rhy. Fig. 2

G5      B $\flat$ 5      G5

Gtr. 2 8va.....

A5      G5 B $\flat$ 5      G5      A5      G5 B $\flat$ 5      G5      A5      G5 B $\flat$ 5      G5

8va.....

loco

**Chorus:**

A5      C5 E $\flat$ 5      G5      F $\sharp$ 5 G5 A5      C5 E $\flat$ 5

w/Rhy. Fig. 3

Out of the ground,

G5      F $\sharp$ 5 G5 A5      C5 E $\flat$ 5      G5      F $\sharp$ 5 G5 A5

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

A5 C5 E $\flat$ 5 G5 F $\sharp$ 5 G5 A5 C5 E $\flat$ 5

in - to the dirt.

14 14 13 16 16 | 16 20 20 | 12 10 12 14 | 14 14 13 16 16 16

G5 F $\sharp$ 5 G5 A5 C5 E $\flat$ 5 G5 F $\sharp$ 5 G5 A5

Out of the ground, in - to the sky.

16 20 20 | 12 11 12 14 | 14 14 13 16 16 16 | 16 21 (0) 12 11 12 12

C5 E $\flat$ 5 G5 F $\sharp$ 5 G5 A5 C5 E $\flat$ 5

Out of the sky,

trem.

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

G5 F $\sharp$ 5 G5 A5 A5

Gtr. 1

in - to the dirt.

16 20 20 (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  $J = 68$

\*N.C.(B♭) (E) (G)

(A♭) (E)

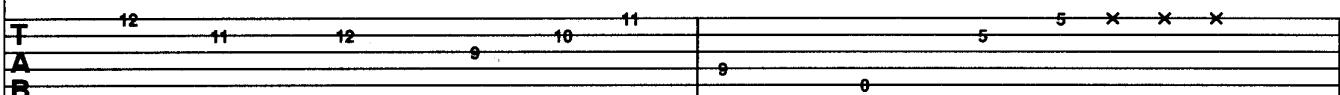
(B♭)

(E) (G)

Gtr. 2



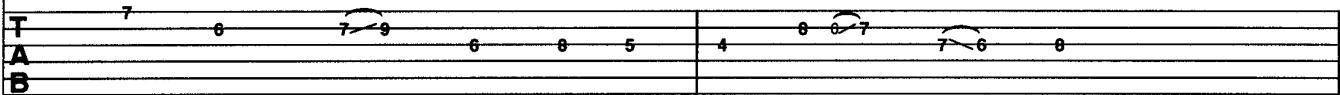
*mp* clean tone



Gtr. 1



*mp* clean tone



\* Chords implied by bass.

(B♭) (E) (G)

(A♭) (E)

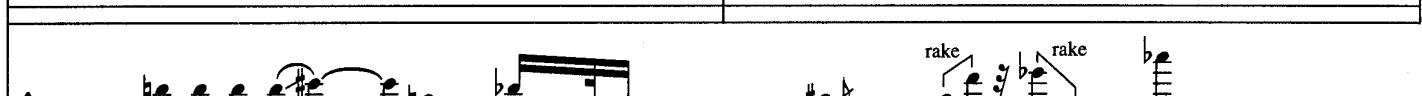
(B♭) (E) (G)

(Gtr. 2 out)



5 6 5

7 6 5 4 3



rake

rake

don't pick

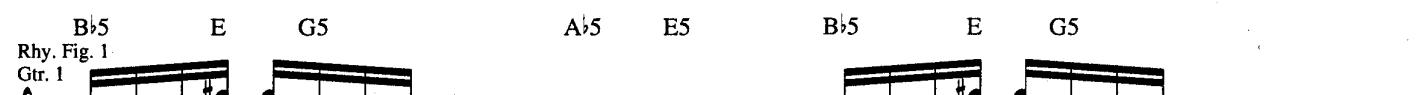
7 7 7 7 9

5 4 5 9 10

11

5 4 5 9 10 11

16



B♭5

E

G5

A♭5

E5

B♭5

E

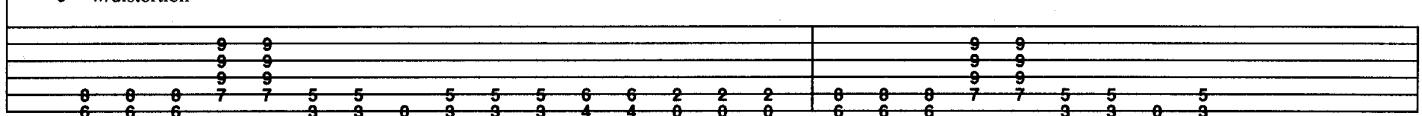
G5

Gtr. 1

Rhy. Fig. 1

f

w/distortion



B<sup>b</sup>5 E G5 A<sup>b</sup>5 E5 B<sup>b</sup>5 E G5

B<sup>b</sup>5 E G5 A<sup>b</sup>5 E5 B<sup>b</sup>5 E G5 A<sup>b</sup>5 E5  
(end Rhy. Fig. 1)

(B<sup>b</sup>) (E) (G) (A<sup>b</sup>) (E) (B<sup>b</sup>) (E) (G) (A<sup>b</sup>) (E) (B<sup>b</sup>) (E) (G) (A<sup>b</sup>) (E)  
*mp let ring clean tone*

**Verse**  
(B<sup>b</sup>) (E) (G) (A<sup>b</sup>) (E) N.C.(B<sup>b</sup>) (E) (G) (A<sup>b</sup>) (E) (B<sup>b</sup>) (E) (G) (A<sup>b</sup>) (E)  
1. I am \_\_\_\_ my own par-a-site. I don't need\_a host to live.\_

(B<sup>b</sup>) (E) (G) (A<sup>b</sup>) (E) (B<sup>b</sup>) (E) (G) (E) (A<sup>b</sup>) (E) G5 A<sup>b</sup>5 E5  
w/Rhy. Fig. 1

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

B<sub>b</sub>5 E G5      B<sub>b</sub> E G5 A<sub>b</sub>5 E5 B<sub>b</sub>5 E G5      B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5 B<sub>b</sub>5 E G5      A<sub>b</sub>5 E5

Doll steak, \_\_\_\_\_ test meat! \_\_\_\_\_

**Chorus**

B<sub>b</sub>5 E G5 N.C.(A<sub>b</sub>5) E5      B<sub>b</sub>5 E G5 A<sub>b</sub>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 X 5 5 5 4 2 2 2 2      8 8 8 7 7 7 X 5 5 5 4 2 2 2 2

B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5      B<sub>b</sub>5 E G5 A<sub>b</sub>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 X 5 5 5 4 2 2 2 2      8 8 8 7 7 7 X 5 5 5 4 2 2 2 2

**Verse**

N.C.(B<sub>b</sub>)(E)(G)      (A<sub>b</sub>) (E) (B<sub>b</sub>) (E) (G)      (A<sub>b</sub>) (E)      N.C.(B<sub>b</sub>) (E) (G)      (A<sub>b</sub>) (E)

2. I own my own pet vi - rus.

*mp* clean tone

3      2

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

(B♭) (E) (G) (A♭) (E) (B♭) (E) (G) (A♭) (E) (B♭) (E) (G) (E)

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

### Pre-Chorus

B♭5 E G5 A♭5 E5 B♭5 E G5

B♭5 E G5 A♭5 E5 B♭5 E G5

B♭5 E G5 A♭5 E5

w/Rhy. Fig. 1

### Chorus

B♭5 E G5

A♭ E5

B♭5 E

G5

A♭5 E5

B♭5

E

G5

A♭5 E5

w/Rhy. Fig. 2

B♭5 E G5 A♭5 E5 B♭5 E G5 A♭5 E5

### Interlude

N.C.(B♭) (E) (G)

(A♭) (E)

(B♭) (E) (G)

(A♭) (E)

(B♭) (E) (G)

(A♭) (E)

Gtr. 2

*p* clean tone

3

Gtr. 1

*mp* clean tone

(B<sup>flat</sup>) (E) (G)

(A<sup>flat</sup>) (E) (B<sup>flat</sup>) (E) (G)

(A<sup>flat</sup>) (E)

11 12 (12) 14 15 14 13 12 | 15 14 14 12 13 11 12 8

(B<sup>flat</sup>) (E) (G) (A<sup>flat</sup>) (E) (B<sup>flat</sup>) (E) (G) (A<sup>flat</sup>) (E)

**Pre-Chorus**

B<sup>flat</sup>5 E G5 A<sup>flat</sup>5 E5

B<sub>b</sub>5 E G5 B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5 B<sub>b</sub>5 E G5

Doll steak! Mm, test

B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5 B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5

meat!

**Chorus**  
B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5 B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5

w/Rhy. Fig. 2 (twice)

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

B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5 B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5

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

B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5 B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5

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

B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5 B<sub>b</sub>5 E G5 A<sub>b</sub>5 E5 G5

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

pick  
scratches -----+  
w/stg. noise

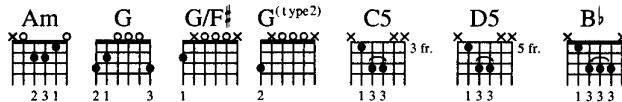
5 > x < x <

# 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♭



## Verse

Moderately  $\text{♩} = 114$

Rhy. Fig. 1

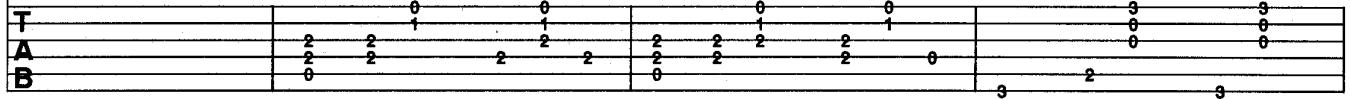
Am



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

Gtr. 1

*mp* let ring  
(clean tone)



G/F♯ G (type 2) E Am

B (2)  
G (3) open  
D (4)

Am



I have \_\_\_\_\_ ver - y bad



G

(end Rhy. Fig. 1)

## Chorus

C



pos - ture. \_\_\_\_\_

Sit and drink \_\_\_\_\_

Gtrs. 1 & 2

*f* (w/distortion)

\* low stgs. only

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D    B♭

Pen - ny Roy - al                              Tea. \_\_\_\_\_

Guitar tablature:

5 7 7 7	7 7 7 0	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
5 5 5 5	5 5 5 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 1 0	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 1 0

C                                      D                                      B♭

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

Guitar tablature:

5 5	5 5	5 7 7 7 7 7 5 5	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
3 3	3 3	3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

C                                      D

Sit and drink \_\_\_\_ Pen - ny Roy - al

Guitar tablature:

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

B♭

Rhy. Fig. 2  
C5

Gtr. 2

Tea. \_\_\_\_\_ I'm a - ne -

Gtr. 1

Gtr. 2

Guitar tablature:

3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5 (5)open D B<sub>b</sub>5 (end Rhy. Fig. 2)

mic roy - al - ty.

Guitar tablature:

```

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

**Verse**  
w/Rhy. Fig. 1  
Am G

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

*mp* (clean tone)

Guitar tablature:

```

    0 0 0 0 0 0 0 | 2 2 2 2 2 2 0 | 0 0 0 0 0 0 0 |
    2 2 2 2 2 2 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 |
    0 0 0 0 0 0 0 | 2 2 2 2 2 2 0 | 0 0 0 0 0 0 0 |
  
```

Am

so I can sigh e -

Guitar tablature:

```

    0 0 0 0 0 0 0 | 2 2 2 2 2 2 0 | 0 0 0 0 0 0 0 |
    2 2 2 2 2 2 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 |
    0 0 0 0 0 0 0 | 2 2 2 2 2 2 0 | 0 0 0 0 0 0 0 |
  
```

G Chorus C

tern - al - ly. \_\_\_ I'm so ti -

*f* (w/distortion)

Gtr. 1 & 2

Guitar tablature:

```

    0 0 0 0 0 0 0 | 2 2 2 2 2 2 0 | 5 5 5 5 5 5 5 |
    0 0 0 0 0 0 0 | 2 2 2 2 2 2 0 | 5 5 5 5 5 5 5 |
    0 0 0 0 0 0 0 | 2 2 2 2 2 2 0 | 5 5 5 5 5 5 5 |
    0 0 0 0 0 0 0 | 2 2 2 2 2 2 0 | 5 5 5 5 5 5 5 |
  
```

D                      B♭

red I can't sleep.

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

C                      D                      B♭

I'm a liar and a thief.

5 5 5 5 5 0            5 7 7 7 5 \*            3 3 3 3 3 1            3 3 3 3 3 1            3 3 3 3 3 1

C                      D

(I) sit and drink Penny Royal

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

B♭                      C

Tea.

3 3 3 3 3 1            3 3 3 3 3 1            3 3 3 3 3 1            3 3 3 3 3 1            5 5 5 5 5 5

D

mic      roy - al - ty.

B♭

**Interlude**

Am

Gtr. 1

w/Rhy. Fig. 1

G

Am

G

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

D

B♭

C5                    D                    B $\flat$

**Verse**

Am

\* w/Rhy. Fig. 1

3. I'm on                    warm milk                    and

\* Enter halfway through 3rd bar.

G

Am

lax - a - tives, —

cher - ry

fla - vored

ant -

G

**Chorus**

C

a - cids. —

Sit and

drink —

Gtrs. 1 & 2

f w/(distortion)

D                                      B♭

Pen - ny Roy - al                      Tea.

C5                                      D                                      B♭

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

C                                      D

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

B♭                                      C

Tea.                                      I'm a - ne -

D

mic      roy - al      ty.

P.M. ----- 4

(Gtr. 2 out)

### Outro

Asus2      Am

I'm...\_      I'm...\_

Gr. 1

*rit.*

I'm...      I'm...      I'm...

*mp* (clean tone)

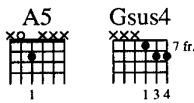
I'm...      I'm...

# Radio Friendly Unit Shifter

Words and Music by Kurt Cobain

Tune down 1/2 step:

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



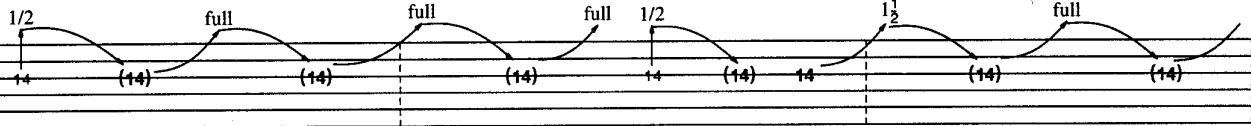
## Intro

Free time

N.C.

Gtr. 1

**f** w/distortion & Rotovibe



In time  $\text{♩} = 154$   
(Drumstick cue)

(Band in)

Gtr. 2 Harm. (15ma)

(15ma)

Rotovibe off  
1/2 \* noise ----- Harm.

\* Sounds whenever pick is let off of strgs.

don't pick

P.M.

P.M.

P.M.

P.M.

don't pick

A5 C5 G5 B5 F#5  
Gtrs. 1 & 2

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

P.M.

B5 F#5 A5 C5 G5 B5 F#5

**Verse**

A5  
Gtr. 2

(4) open Gsus4

let ring

Gtr. 1

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

\* w/signal noise ...

\* feedback & hiss from effects.

don't pick

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

Fdbk.  
Fdbk.

(0)

(0)

pitch: E

Mic. Fdbk.

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

A.H.  
(15ma)

Rotovibe on A.H.

full full full full

w/signal noise

(0) (4) (4) (4) (4)

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

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

(4) (4) (4) 11 (11) (11) (11) 11

(3) 8fr. E♭ grad. bend 1/2

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

full full full full full full

(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. Gtr. 1 & 2

Rotovibe off Harm.

full

(11) (11) 12 0 | 5 5 5 5 \* 5 5 | 4 4 0 4 | 0 2 0 | 5 5 5 5 \* 5 5

A5 C5 G5 B5 F#5 A5 C5 G5

What is what I need?

5 5 5 5 \* 5 5 5 5 | 4 4 4 0 4 | 0 2 0 | 7 7 5 5 \* 5 5 5 5

B5      F#5      A5      C5      G5      B5      F#5

**Verse**

Gtr. 2 A5      \*Gsus4

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

Gtr. 1

\* 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

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

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

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

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

**Chorus**  
 A5 C5 G5 B5 F#5

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

Gtrs. 1 & 2

don't pick Rotovibe off P.M. ---

16 19 16 11

A5 C5 G5 B5 F#5 A5 C5 G5

— What is what I need? —

P.M.

B5 F#5 A5 C5 G5 B5 F#5

What do I think \_ I think? \_\_

P.M. ----

**Bridge**

C5 E5 A5

Hate your en - e - mies, \_\_

\* Intended E5 Chord  
(Gr. 1 only)

G5 C5 E

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

A5 G5 C5

Find, \_\_ find \_\_

E A5 G5

your place. Speak,

C5 E Chorus A5 C5 G5

speak the truth.

B5 F#5 A5 C5 G5 B5 F#5

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

Harm. (15ma) P.M. - - -

A5 C5 G5 B5 F#5 A5 C5 G5

What is what I need?

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

B5      F#5      A5

Gtr. 2

What do I think \_\_\_\_ I think? \_\_\_\_

Gtr. 1

let ring \_\_\_\_

4 4 7 8 7 8 8 8 8  
4 4 x 4 2 0 2 0 0 | 7 8 7 8 7 8 8 8 8  
2 2 (2) 0 2 0 0 | 0 7 7 7 7 7 7 7 7

① 8fr.  
C

let ring \_\_\_\_

6 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

pick  
scrape

Rotovibe on  
w/signal noise \_\_\_\_

(8)  
(7) 1/2 (7) 1/2 (7) 1/2 (7) 1/2 (7)

\* w/feedback

**Verse**

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

1/2 (12) 1/2 (12) full (12) full (12) full (4) full (4)

Chorus

A5 C5 G5

B5 F#5 A5 C5 G5 B5 F#5

A5 C5 G5 B5 F#5 A5 C5 G5

B5 F#5 A5 C5 G5 B5 F#5

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

P.M.

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

(15ma)

noise

\* pick scrapes (low strgs.)

Rotovibe on

full full full full full full full full

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

\*\* Push stg. into pickup.

pick  
scrape

1/2 full full full full full full full

19 (18)  
17 (17) 18 (18)  
17 (17) 18 (18)  
18 (18)  
17 (17) 18 (18)  
17 (17) 18 (18)  
18 (18)  
17 (17) 18 (18)  
17 (17) 18 (18)

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

(16) (16) 10 (16) 10 (16) 10 (16) 10 (16) x (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) 0 (0)

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

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

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

\* Occasionally jam stg. into pickup (next 8 bars).

Pitch: D

A handwritten musical score for guitar, consisting of six staves of music notation. The notation includes standard staff notation with treble clef and six strings, along with specific performance instructions such as fingerings, muting, and dynamic markings. The score features various techniques like slurs, grace notes, and grace note patterns. Performance instructions include:
 

- 1/2**: A bracket indicating a half note duration.
- full bend**: A bracket indicating a full bend.
- full hold bend**: A bracket indicating a full hold bend.
- w/signal noise**: A bracket indicating signal noise.
- Free time N.C.**: A section labeled "Free time" with "N.C." below it.
- 8vb**: An instruction to play eighth-note bass.
- 3 1/2 slack**: An instruction to play with three and a half fingers of slack.
- \* Detune strg. till it slackens and rattles against fretboard.**: A note with an asterisk explaining a technique.
- \*\* Push strg. into pickup.**: A note with a double asterisk explaining another technique.
- \*\*\* Gtr. 2 randomly jams strgs. into pickup.**: A note with three asterisks explaining a third technique.
- (Bass continues)**: A note at the end of a staff indicating the 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**  $\text{♩} = 172$

N.C.

Gtr. 1

(Spoken:) Moderate rock . . .

*f* \*switch on  
distortion box

pick scrapes -----4

\*\*

\*\* Gtr. 2

*pp*

21 21 21 21 20 21 21 21 20 21 21 21

\*\* 1st 5 meas. are actually created  
by plucking stgs. behind the nut.

\* w/signal noise

\*\* Jam stg. into pickup.

Fdbk.  
(15ma)

Fdbk.  
(15ma)

Fdbk. \*\* -----4

Fdbk. Fdbk.

*f* w/distortion

(21) 21 21 20 12

B5 Gtr. 1

G5

F#5 Gtrs. 1 & 2

A#5

B5

G5

F<sup>#</sup>5      A<sup>#</sup>5      B5      G5      F<sup>#</sup>5      A<sup>#</sup>5

B5      G5      Verse  
F<sup>#</sup>5      A<sup>#</sup>5      B5      G5

Rhy. Fig. 1

F<sup>#</sup>5      A<sup>#</sup>5      B5      G5      F<sup>#</sup>5      A<sup>#</sup>5

B5      G5      F<sup>#</sup>5      A<sup>#</sup>5      B5      G5

(end Rhy. Fig. 1)

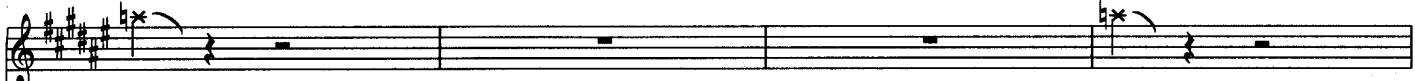
**Chorus**

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.



Rhy. Fig. 2

A musical staff in G major (one sharp) with a common time signature. It contains a rhythmic pattern consisting of eighth and sixteenth notes. Below the staff is a bass line with vertical stems and a guitar tablature. The tab shows a repeating sequence of notes on the 4th, 3rd, 2nd, and 1st strings.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.



(end Rhy. Fig. 2)

A musical staff in G major (one sharp) with a common time signature. It continues the rhythmic pattern from the previous staff. Below the staff is a bass line with vertical stems and a guitar tablature.

**Verse**

F#5

A#5

B5

G5

F#5

A#5

w/Rhy. Fig. 1

A musical staff in G major (one sharp) with a common time signature. It features a melodic line with grace notes and slurs. Below the staff is a bass line with vertical stems.

B5

G5

F#5

A#5

B5

G5

**Chorus**

F#5 N.C.

w/Rhy. Fig. 2

A musical staff in G major (one sharp) with a common time signature. It features a melodic line with grace notes and slurs. Below the staff is a bass line with vertical stems.

F#5 N.C.

F#5 N.C.

F#5 N.C.

F#5 N.C.

A musical staff in G major (one sharp) with a common time signature. It features a melodic line with grace notes and slurs. Below the staff is a bass line with vertical stems.

F#5 N.C.

F#5 N.C.

F#5 N.C.

A musical staff in G major (one sharp) with a common time signature. It features a melodic line with grace notes and slurs. Below the staff is a bass line with vertical stems.

**Verse**

F#5

A#5

B5

G5

F#5

A#5

w/Rhy. Fig. 1 (twice)

A musical staff in G major (one sharp) with a common time signature. It features a melodic line with grace notes and slurs. Below the staff is a bass line with vertical stems.

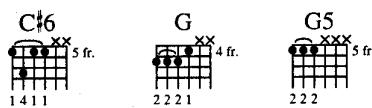
B5 G5 F#5 A#5 B5 G5 F#5 A#5  
 B5 G5 F#5 A#5 B5 G5 F#5 A#5  
 B5 G5 F#5 A#5 B5 G5 F#5 A#5  
**Free time**  
 F#5  
 Gtr. 2  
 pick scrapes over fretboard w/signal noise  
 full 1/2 hold bend don't pick (e)  
 4 4 4 9 9

# All Apologies

Words and Music by Kurt Cobain

Tune down:

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



## Intro

Moderately  $\text{♩} = 112$

\* D  
Gtr. 1

*mf* let ring clean tone

\* D represents overall tonality.

## Verse

D

1. What else should I be?

Harm. All a - pol - o - gies.

Harm.

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

cello arr. for gtr.

*mf*

Fretboard diagrams for the harmonic bass line:

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

— What else could I write? —

Harm.

Harm.

Fretboard diagrams for the harmonic bass line:

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

I don't have the right. — What else should I be? —

(tacet)

Fretboard diagrams for the harmonic bass line:

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

All a - pol - o - gies.

f w/distortion

### Bridge

Gtr. 2 (Acous.)

In the sun, \_\_\_\_

I feel \_\_\_\_ as one.

In the sun, \_\_\_\_

in the sun... \_\_\_\_ (I'm)

A5

D5

mar - ried, \_\_\_\_

bur - ied. \_\_\_\_

## Verse

D

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

*mf* clean tone

Find my nest of salt.

Ev - 'ry - thing is my fault. I'll take all the blame,

*cello arr. for gtr.*

*mf*

5                      7

Harm.

Harm.

10                      12                      12                      10                      9

0    0    10    9    10-12    12    10    9

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

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

a - qua sea - foam shame. Sun - burn, (with) freez - er - burn.

Chok - ing on the ash - es of her en - e - my. (tacet)

**Bridge**  
G5

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

In the sun, \_\_\_\_ in the sun... \_\_\_\_\_

A5

Mar - ried, \_\_\_\_ mar - ried, \_\_  
 A.H.  
 (8va)

A.H.  
 2 2  
 0 2

D

mar - ried, \_\_\_\_ bur - ied, \_\_\_\_ yeah, yeah, yeah, yeah. \_\_

Chorus

Harm.  
 Harm.

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

All in all \_\_\_ is all \_\_\_ we all \_\_\_ are. All in all \_\_\_ is all \_\_\_

— we all... All in all \_\_\_ is all \_\_\_ we all \_\_\_ are. All in all \_\_\_ is all \_\_\_

— we all \_\_\_ are. All in all \_\_\_ is all \_\_\_ we all \_\_\_ are. All in all \_\_\_ is all \_\_\_

Fdbk.  
(8va)

— we all \_\_\_ are. All in all \_\_\_ is all \_\_\_ we all \_\_\_ are. All in all \_\_\_ is all \_\_\_

\* 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 1.8 3 1.8 0  
 pitch: A \* Let open strg. 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 3 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)  
 pitches: C C \* signal noise

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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