

# About A Girl

By Kurt Cobain

Tune Down 1/2 Step:

① = Eb   ④ = Db  
 ② = Bb   ⑤ = Ab  
 ③ = Gb   ⑧ = Eb

E5   Em11   G   C#   F#7sus4   E5   A   C

## Intro

Moderately ♩ = 122

E5   Em11 G   1. E5   Em11 G   2. E5   Em11 G

Rhy. Fig. 1   End Rhy. Fig. 1

Gr. 1 (acous.)

*mf* let ring throughout

TAB

Gr. 1: w/ Rhy. Fig. 1, 2 times, simile

E5   Em11 G   Em11 E5   Em11 G   Em11 E5   Em11 G   Em11 E5   Em11 G   Em11 E5   Em11 G   Em11

Rhy. Fig. 2   End Rhy. Fig. 2

Gr. 2 (acous.)

*mf*

## Verse

Gr. 1: w/ Rhy. Fig. 1, 4 times, simile  
 Gr. 2: w/ Rhy. Fig. 2, 2 times, simile

E5   Em11 G   Em11 E5   Em11 G   Em11 E5   Em11 G   Em11 E5   Em11 G   Em11

1.,3. I need an eas - y friend, \_ I do, with an ear to \_\_\_ lend. \_ I  
 2. I'm stand - ing in your line. \_ I do hope you have the \_\_\_ time. \_ I

E5   Em11 G   Em11 E5   Em11 G   Em11 E5   Em11 G   Em11 E5   Em11 G   Em11

do think you fit this shoe, \_ I do, but you have a \_\_\_ clue. \_  
 do pick a num - ber to, \_\_\_ I do, keep a date with \_\_\_ you. \_

**Chorus**

F#7sus4

C#

C#  
Rhy. Fig. 3A

Gr. 2

I'll take ad - van - tage while - you hang me \_\_\_\_\_

Gr. 1  
Rhy. Fig. 3

To Coda ⊕

Em11

F#7sus4

E  
⑥ open

E5

E E5  
⑥ open

A

C

End Rhy. Fig. 3A

out to dry, — but I can't see you ev - 'ry night — (for)

End Rhy. Fig. 3

Gr. 1: w/ Rhy. Fig. 1, 2 times, simile

Gr. 2: w/ Rhy. Fig. 2, simile

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11

free. I do.

**Guitar Solo**

Gr. 2: w/ Rhy. Fig. 2, 2 times, simile

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, simile

C# F#7sus4 C# F#7sus4 E5 A C Em11

*D.S. al Coda*

⊕ *Coda*

E E5 E E5 A C Em11

⑥ open ⑥ open

I can't see you ev-'ry night. (for)

Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile

Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11

free. I do. I

E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5 Em11 G Em11 E5

do. I do. I do.

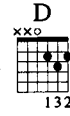
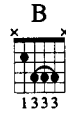
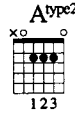
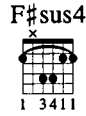
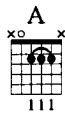
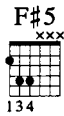
Gtrs. 1 & 2 //

# Come As You Are

By Kurt Cobain

Tune Down 1/2 Step:

- ① - Eb    ④ - Db
- ② - Bb    ⑤ - Ab
- ③ - Gb    ⑥ - Eb



## Intro

Moderately ♩ = 120

Gr. 1 (acous.)

N.C.(F#m)

(E)

(F#m)

(E)

*mf* \*w/ chorus  
let ring throughout

TAB

0 0 1 2 0 2 2 2 1 0 2 0 0 2 0 1 2 0 2 2 1 0 2 0 0 2 0 1

Gr. 2 (acous.)

*mf*

TAB

0 0 1

\*Kurt Cobain uses an acoustic guitar with a pickup to achieve chorus effect.

(F#m)

(E)

(F#m)

(E)

Riff 1

End Riff 1

TAB

2 0 2 0 2 2 1 0 2 0 0 2 0 1 2 0 2 0 2 2 1 0 2 0 0 2 0 1

Riff 1A

End Riff 1A

let ring throughout

TAB

2 0 2 0 2 2 1 0 2 0 0 2 0 1 2 0 2 0 2 2 1 0 2 0 0 2 0 1

## Verse

Gtrs. 1 & 2: w/ Riffs 1 & 1A, 2 times

(F#m)

(E)

(F#m)

(E)

(F#m)

1. Come as you are, as you were, as I want you to be; as a friend,

Gr. 1: w/ Riff 1, 1 3/4 times

Gr. 2: w/ Riff 1A, 2 times

(E)

(F#m)

(E)

(F#m)

(E)

as a friend, as an old en - e - my. Take your time, hur - ry up, doused in mud, soaked in bleach,

(F#m)

(E)

(F#m)

(E)

(F#m)

the choice is yours, don't be late. Take a rest, as a friend, as an old  
as I want you to be; as a trend,

(E)

Chorus

F#  
⑥  
2fr

F#5

F#m

G/A

A

G/A

Gr. 2

Gr. 2 guitar part: A series of eighth-note chords starting with F#5, moving to F#m, G/A, and A.

Vocal line: mem - o - ry, a mem - o - ry, -

Gr. 1

Gr. 1 guitar part: Chords and arpeggios corresponding to the vocal line. Includes fret numbers (0, 1, 2, 4) and string numbers (2, 4).

F#

F#m

G/A

A

A

E

F#

F#sus4

G/A

A<sup>type2</sup>

⑥  
2fr

⑤  
open

⑥  
open

⑥  
2fr

Gr. 2 guitar part: A series of eighth-note chords starting with F#5, moving to F#m, G/A, A, A, E, F#, F#sus4, G/A, and A<sup>type2</sup>.

Vocal line: a mem - o - ry, a mem - o - ry, -

Gr. 1 guitar part: Chords and arpeggios corresponding to the vocal line. Includes fret numbers (0, 2, 4) and string numbers (2, 4).

F#5

F#m G/A

1.

A

E

F

2.

A<sup>type2</sup>

G/A

⑥  
open

⑥  
1fr

Gr. 2 guitar part: A series of eighth-note chords starting with F#5, moving to F#m, G/A, A, E, F, and G/A.

Vocal line: a...

Gr. 1 guitar part: Chords and arpeggios corresponding to the vocal line. Includes fret numbers (0, 1) and string numbers (2, 4).

(cont. in slash)

**Bridge**

Gtrs. 1 & 2

B G/A D G/A B G/A D G/A

And I swear that I don't have a gun. No, I don't.

*To Coda*

B G/A D G/A B G/A D E (open) F (1st)

have a gun. No, I don't have a gun.

(Gtr. I cont. in notation)

Gtr. 2: w/ Riff 1A,

Gtr. 1 N.C.(F#m) (E) (F#m) (E)

**Guitar Solo**

Gtr. 2: w/ Riff 1A, 4 times

(F#m) (E) (F#m) (E)

(F#m) (E) (F#m) (E)

(F#m)

(E)

(F#m)

(E)

0 6 0 0 11 11 6 | 6 6 0 0 11 11 6 | 6 6 0 0 9 11 11 13 0 13 11 0 9 9 0

(F#m)

(E)

(F#m)

(E)

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

0 6 0 0 11 11 6 | 6 6 0 0 11 11 6 | 6 6 0 0 11 11 13 13 13 0 11 0 0 0 | 0 0 0 0

⊕ *Coda*

D G/A B G/A D 1.,2.,3. G/A D 4. E F  
open 6 6 1fr

No, I don't have a gun. No, I don't

Gr. 2: w/ Riff 1A, 2 times  
N.C.(F#m)

(E)

(F#m)

(E)

Mein - o - ry,

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

(F#m)

(E)

(F#m)

(E)

F#5

Gr. 2  $\frac{3}{4}$  //

a... rit.

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





**Verse**  
Gtrs. 2 & 3 tacet

E D A

1.,3. Je - sus \_\_\_\_\_ don't want me for \_\_\_\_\_ a sun - beam. \_\_\_\_\_

let ring - - -

E D A

Sun - beams \_\_\_\_\_ are \_\_\_\_\_ nev - er made \_\_\_\_\_ like \_\_\_\_\_ me. \_\_\_\_\_

let ring - - -

E D A

Don't ex - pect \_\_\_\_\_ me to cry \_\_\_\_\_ for all the rea - sons \_\_\_\_\_ you have to die. \_\_\_\_\_

let ring - - -

E D A5 G/A

Don't ev - er \_\_\_\_\_ ask your love \_\_\_\_\_ of \_\_\_\_\_ me. \_\_\_\_\_

let ring - - - (cont. in slash)

Gtr. 2  
P.M.

Chorus

E Rhy. Fig. 2 Em/D D G/A E Em/D D G/A

Gtrs. 1 & 2

Don't ex - pect - me to cry. Don't ex - pect - me to lie.

Gtr. 3 Riff B

E Em/D D G/A A D/AG/A A G/A End Rhy. Fig. 2

Don't ex - pect - me to die for me.

End Riff B

Verse

Gtr. 2: w/ Rhy. Fig. 1, 3 1/2 times

E Em/D D G/A A D/A A G/A

2. Je - sus don't want me for a sun - beam.

Gtr. 1

Gtr. 3 Rhy. Fig. 3 End Rhy. Fig. 3

Gr. 3: w/ Rhy. Fig. 3, 3 times, simile

E Em/D D G/A A D/A A G/A

Sun - beams are nev - er made like me.

Gr. 1

let ring - - -

E Em/D D G/A A D/A A G/A

Don't ex - pect me to cry for all the rea - sons you have to die.

let ring - - -

E Em/D D G/A A5 A

Don't ev - er ask your love of me.

P.M. - - - - -

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
Gr. 3: w/ Riff B

E Em/D D G/A E Em/D D G/A E Em/D

Don't ex - pect me to cry. Don't ex - pect me to lie. Don't ex - pect me to

Interlude

Gtr. 3: w/ Riff A, 1st 4 meas., 1st time: last 4 meas., 2nd time

D G/A A D/AG/A A G/A E Em/D D G/A

die for me.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Riff B

A D/A A G/A E Em/D D G/A E Em/D

Don't ex - pect \_ me to cry. Don't ex - pect \_ me to

D.S. al Coda

D G/A E Em/D D G/A A D/A G/A A G/A

lie. Don't ex - pect \_ me to die for me.

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 2 meas. only  
Gtr. 3: w/ Riff B, 1st 2 meas. only

E Em/D D G/A E Em/D D G/A E Em/D

Don't ex - pect \_ me to die. Don't ex - pect \_ me to cry. Don't ex - pect \_ me to

D G/A E Em/D D G/A A D/A G/A A G/A

lie. Don't ex - pect \_ me to die for me.

Outro

Gtr. 3: w/ Riff A, 1st 4 meas. only

E Em/D D G/A A D/A A G/A

E Em/D D A D/A A

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

# The Man Who Sold The World

Words and Music by David Bowie

Tune Down 1/2 Step:

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

G/A F Em/D Dm A C D $\flat$  A<sup>type2</sup>

**Intro**  
 Moderately ♩ = 115  
 N.C.

Gtr. 2 (acous.) G/A  
 mf

**Riff A**  
 Gtr. 1 (acous.)  
*f* w/ slight dist.

T  
A  
B

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

F G/A F Em/D Dm

1. We passed up - on the stairs, —

**End Riff A**

dist. off  
 (cont. in slash)

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

(0)

**Verse**

A G/A Dm Em/D Dm Em/D

Gtrs. 1 & 2

we spoke in walls and web. — Al - though I was - n't there, —  
 and made my way back home. — I searched a - far the land, —

A G/A F G/A

he said I was his friend, — which came as a sur - prise. —  
 for years and years I roamed. — I gazed a ga - zy stare. —

C G/A A G/A

I spoke in - to his eyes. I thought you have died a —  
 We walked a mil - lion hills. I must have died a —

Dm C

long, a long, long time a - go. — Oh no, —  
 long, a long, long time a - go. — Who knows? —

(Gtr. 2 cont. in notation)

**Chorus**

C G/A F G/A D<sup>b</sup> G/A

Gr. 1

not me, — we nev - er lost con - trol. —  
 Not me. — I nev - er lost con - trol. —

Gr. 2

3rd time (We)

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

F G/A C G/A F G/A

The face — to face — of a —  
 You're face — to face — with the —

1 3 0 1 3 0 2 3 | 3 5 2 3 5 2 3 5 | 1 3 0 1 3 0 2 3

(cont. in slash)

D $\flat$

G/A

Gr. 1: w/ \*Riff A  
A<sup>type2</sup>

Dm

1., 3.

E

6

open

Gr. 1 & 2

Gr. 2

man who sold the world.  
man who sold the world.

\* 1st 3 meas. only, 2nd time; 1st 6 meas. only, 3rd time

F

E

F

6

open

To Coda

Em/DDm

2.

D.S. al Coda

Gr. 1: w/ Fill 1

2. I laughed and shook his hand - Who knows?..

Coda

Guitar Solo

Dm

Rhy. Fig. 1

Em/D Dm

Em/D A

G/A

Gr. 2

Gr. 1

TAB

2	2	2	0	2	3	2	0	2	2	2	0	2	8	9-10	(10)	9	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	------	------	---	---

A

G/A

Dm

Em/D Dm

G/A

(9) 9 9 2 2 2 0 2 3 2 0 2 2 2 0 2 4

Fill 1

Gr. 1

T

A

B

TAB

2	2	2	0	0	0	2	0	0
---	---	---	---	---	---	---	---	---



F Em/D F Dm Em/D Dm Em/D

Em/D

End Rhy. Fig. 1

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar staff with a rhythmic figure. The guitar staff contains fret numbers: 10 10 10 10 10, 10 10 10 10 9, 9 7 7 7, 7 7 7 7.

A G/A A G/A Dm Em/D Dm G/A

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar staff with a rhythmic figure. The guitar staff contains fret numbers: 7 9 9 9 9 9, 9 9 9 9, 2 2 2 0 2 3 2 0, 2 2 2 0 0 2.

F Em/D F Dm Em/D Dm Em/D

Musical notation for the third system, including a treble clef staff with a melodic line and a guitar staff with a rhythmic figure. The guitar staff contains fret numbers: 10 10 10 10 10 10, 10 10 10 10 9, 9 7 7 7 7, 7 7 7 7 8.

A G/A A G/A Dm Em/DDm G/A F

Gr. 2 //

Musical notation for the fourth system, including a treble clef staff with a melodic line and a guitar staff with a rhythmic figure. The guitar staff contains fret numbers: 9 9 9 9 9 9, 9 9 9 9, 2 2 2 0 2 3 2 0, 2 2 2 0 2 3 2 0, 2.

rit.

# Penny Royal Tea

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

① - E $\flat$  ④ - D $\flat$

② - B $\flat$  ⑤ - A $\flat$

③ - G $\flat$  ⑥ - E $\flat$

## Intro

Moderately  $\text{♩} = 115$

Am  
Gtr. 1 (acous.)

G

*mf*  
let ring throughout

TAB

1/4

A

G

1/4

## Verse

A5

G

A5

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

1/4

## Chorus

G

C

D

ver-y bad pos-ture. Sit and drink \_ pen-ny-roy-al

*f*



Chorus

G C D Bb

ter-min-'ly. I'm so ti - red I can't sleep

*f*

C D Bb

I'm a - ne - mic roy - al - ty.

C D Bb

I'm a li - ar and a thief.

C D Bb5

I'm a - ne - mic roy - al - ty. Lem -

*rit.* *p* *rit.* *f*

Interlude

Slower ♩=90

A

G

on, — warm milk, — lax - a - tives. —

*mf*

*D.S. al Coda*

*A Tempo*

A

G

Cher - ry — fla - vored ant - ac - ids.

*accel.*

*accel.*

⊕ *Coda*

Outro

♩=90

Aadd2

Bb5

Bb(#4)

Am

ty. — *rit.*

*p* *rit.* *f* *mf*

*rit.*

*p*

# Dumb

Music and Words by Kurt Cobain

Em G Em11 B G/A   
 C Btype2 Ctype2 A Gtype2 E5

Tune Down 1/2 Step:

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

## Verse

Moderately ♩ = 110

Gr. 3: w/ Fill 1, 2nd time

Esus4

A

Gsus4

C

Esus4

A

1.,3. I'm not like them, — but I can pre - tend. — The sun is gone, —  
 2. My heart is broke, — but I have some glue. — Help me in - hale.

Gtrs. 1 & 2 (acous.)

*mf*

P.M. throughout

TAB

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

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

Gsus4

C

Esus4

A

Gsus4

C

— but I have a light. — The day is done, — but I'm hav - in' fun. —  
 — and mend it with you. — We'll float a - round — and hang out on clouds..

Gtrs. 1 & 2 (acous.)

TAB

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

3 3 3 3 | 0 0 0 0 | 3 3 3 3

Fill 1  
 Gr. 3

TAB

0

Esus4

A

Gsus4

C

Chorus

E

Em

G

⑥

open

Gtrs.  
1 & 2



I think I'm dumb, - or may-be just - hap - py.  
Then we'll come down, - have a hang - o - ver.

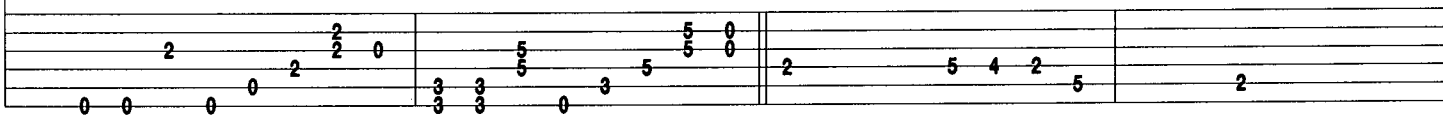
Think I'm just -  
Have a hang -

Riff A  
\*Gtr. 3

End Riff A



(cont. in slash) *mp*



\*Cello arr. for gtr.

Gtr. 3: w/Riff A, 3 times

E  
⑥  
open

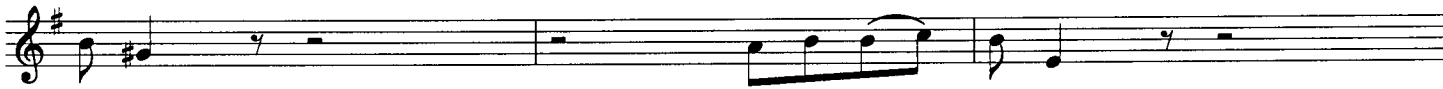
Em

G

Em11

E  
⑥  
open

Em



hap - py.  
o - ver

Think I'm just - hap - py.  
Have a hang - o - ver.

To Coda ⊕  
Em11

G

Em

G



Think I'm just - hap - py.  
Have a hang - o - ver.

Bridge

Gtr. 2: w/Rhy. Fill 1

B

G/A

C

G/A

B

G/A

C

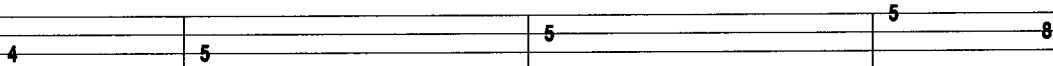
G/A

Gtr. 1



Skin the sun, - fall a-sleep. Wish a - way, - (the) soul is cheap.

Gtr. 3



Rhy. Fill 1

Gtr. 2

B type2

G/A

C type2

G/A

B type2

G/A

C type2

G/A

C type2

1.

2.

B G/A C G/A B G/A C

Les-sons learned, \_\_\_ wish me luck. Soothe the burn, \_\_\_ wake me up.

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 5 times, simile  
Gtr. 3: w/Riff B, 5 times

Em Rhy. Fig. 1 A G/A G G/A C G<sup>type2</sup> Em A G/A G End Rhy. Fig. 1

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

Riff B Gtr. 3 End Riff B

G/A C G Em A G/A G G/A C G

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

Em A G/A G G/A C G Em A G/A G

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

Gtr. 3: w/ Fill 1  
G E5  
Gtrs. 1 & 2 //

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



# (New Wave) Polly

By Kurt Cobain

Tune Down 1/2 Step:

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

## Intro

Moderately ♩ = 120

## Verse

E5    G    D5    C    E5    G    D5    C

1. Pol-ly wants a crack - er,
2. Pol-ly wants a crack - er,
3. Pol-ly says her back \_ hurts,

Gr. 1 (acous.)    Rhy. Fig. 1    End Rhy. Fig. 1

**TAB**

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

Gr. 1: w/Rhy. Fig. 1, 3 times

E5    G    D5    C    E5    G

I think I should get off of her first. —    I think she wants some  
 may - be she would like \_\_\_ more food. —    Asks me to un -  
 and she's just \_\_\_ as bored \_\_\_ as me. —    She caught \_\_\_ me

D5    C    E5    G    D5    C

wa - ter    to put out the blow \_\_\_ torch. —  
 tie \_\_\_ her.    A chase would be \_\_\_ nice for a few. —  
 off \_\_\_ my guard,    it a - maz - es me, the will for of in - stinct. }

## Chorus

D5    C    G    B♭    D5    C

It is - n't me. —    We have some seed. —    Let me clip —

Rhy. Fig. 2

End Rhy. Fig. 2

\*Gtrs. 1 & 2

**TAB**

3 2 0 0    X X 3 3 3 3 0    0 0 X X 3 3 3 3 0    3 3 0 3 3 0

\*Gr.2 (acous.) enters at 1st Chorus and doubles Gr. 1, simile, till end.

G B $\flat$  D5 C G B $\flat$  D5 C

your dirt - y wings. \_ Let me take a ride. \_ Don't hurt your - self. \_ I want some help \_

G B $\flat$  D5 C G B $\flat$  D5 C

to help my - self. \_ I've got some rope, - you have been told. \_ I prom - ise you \_

G B $\flat$  D5 C G B $\flat$  D5 C

I have been true. \_ Let me take a ride. \_ Don't hurt your - self. \_ I want some help \_

To Coda ⊕

1. Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

G B $\flat$  E5 G D5 C E5 G D5 C

to help my - self. \_

2.

E5 N.C.

*D.S. al Coda*

⊕ Coda E5

Pol - ly said.

Coda

Gtrs. 1 & 2

*mp*

\* Gtr. 2 tacet next 3 3/4 meas.



Chorus

D Gsus2 Bb9 D Gsus2 Bb9

I'm on a plain. — I can't com-plain.

Gtrs. 1 & 2

To Coda ⊕ 1.

D Gsus2 Bb9 D Gsus2 Bb9

I'm on a plain. —

2. Bridge

Bb9 F5 E5 A5

Some - where I have heard this be - fore

let ring

G5 F5 E5 A5 G5

in a dream my mem - 'ry has stored.

let ring



# Something In The Way

By Kurt Cobain

Drop D Tuning:

Tune Down 1/2 Step:

① - E $\flat$     ④ - D $\flat$

② - B $\flat$     ⑤ - A $\flat$

③ - G $\flat$     ⑥ - D $\flat$

## Intro

Slow and Mysterious  $\text{♩} = 54$

Gr. 1 (acous.) F#5

D5

F#5

D5

*mf*  
let ring throughout

T  
A  
B

4 4 4 4 4 0 0 0 0 4 4 4 4 4 0 0 0 0

## Verse

F#5

D5

N.C. (F#m)

D5

1. Un-der - neath - the bridge,

the tarp has sprung - a leak. - And the

F#5

D5

F#5

D5

an - i - mals - I've trapped -

have all be - come - my pets. - And I'm

F#5 D5 F#5 D5

liv - ing off \_ of grass \_ and the drip-pings from \_ the ceil - ing. \_ But

F#5 D5 F#5 D5 G

it's o - kay \_ to eat fish, \_ 'cause they don't have an - y feel - ings. \_

Gr. 2 (acous.)

Gr. 1 divisi

**Chorus**

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

Some-thing in the way. \_ Mm. \_ Some-thing in the way, \_ yeah.

\* Gtrs. 1 & 2

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

Mm. \_ Some-thing in the way. \_ Mm. \_

To Coda ⊕

F#5 D5 F#5 D5

Some-thing in the way, - yeah. Mm.

Detailed description: This system contains the first musical system. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Some-thing in the way, - yeah. Mm.". Above the vocal line are four chord markings: F#5, D5, F#5, and D5. Below the vocal line is a guitar accompaniment line with a treble clef, showing a rhythmic pattern of eighth notes and chords. Below the guitar line is a bass line with a bass clef, showing a simple bass line with mostly open strings (0) and some fretted notes (4).

Verse

Gr. 2 tacet

F#5 D5 F#5 D5

2. Un-der - neath the bridge, - the tarp has sprung a leak. - And the

Gr. 1

Detailed description: This system contains the second musical system. It features a vocal line in treble clef with the same key signature and time signature. The lyrics are "2. Un-der - neath the bridge, - the tarp has sprung a leak. - And the". Above the vocal line are four chord markings: F#5, D5, F#5, and D5. Below the vocal line is a guitar accompaniment line with a treble clef, showing a rhythmic pattern of eighth notes and chords. Below the guitar line is a bass line with a bass clef, showing a simple bass line with mostly open strings (0) and some fretted notes (4).

F#5 D5 F#5 D5

an - i - mals I've trapped - have all be - come my pets. - And I'm

Detailed description: This system contains the third musical system. It features a vocal line in treble clef with the same key signature and time signature. The lyrics are "an - i - mals I've trapped - have all be - come my pets. - And I'm". Above the vocal line are four chord markings: F#5, D5, F#5, and D5. Below the vocal line is a guitar accompaniment line with a treble clef, showing a rhythmic pattern of eighth notes and chords. Below the guitar line is a bass line with a bass clef, showing a simple bass line with mostly open strings (0) and some fretted notes (4).

F#5 D5 F#5 D5

liv - ing off of grass - and the drip-pings from the ceil - ing. - But

Detailed description: This system contains the fourth musical system. It features a vocal line in treble clef with the same key signature and time signature. The lyrics are "liv - ing off of grass - and the drip-pings from the ceil - ing. - But". Above the vocal line are four chord markings: F#5, D5, F#5, and D5. Below the vocal line is a guitar accompaniment line with a treble clef, showing a rhythmic pattern of eighth notes and chords. Below the guitar line is a bass line with a bass clef, showing a simple bass line with mostly open strings (0) and some fretted notes (4).



F#5 D5 F#5 D5 G G6

it's o - kay \_ to eat fish, \_ 'cause they don't have an - y feel - ings. \_

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "it's o - kay \_ to eat fish, \_ 'cause they don't have an - y feel - ings. \_". Above the vocal line are guitar chords: F#5, D5, F#5, D5, G, and G6. Below the vocal line is a guitar accompaniment line in treble clef. At the bottom of the system are guitar chord diagrams for the F#5, D5, and G chords.

⊕ Coda

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

Mm. \_\_\_\_\_ Some-thing in the way. \_ Mm. \_\_\_\_\_

The Coda section begins with a vocal line in treble clef. The lyrics are "Mm. \_\_\_\_\_ Some-thing in the way. \_ Mm. \_\_\_\_\_". Above the vocal line are guitar chords: F#5, D5, F#5, D5, F#5, and D5. Below the vocal line is a guitar accompaniment line in treble clef. At the bottom of the system are guitar chord diagrams for the F#5 and D5 chords.

1. 2.

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

Some-thing in the way, - yeah. Mm \_\_\_\_\_ rit. Mm. \_\_\_\_\_

The second system of the Coda features a vocal line in treble clef. The lyrics are "Some-thing in the way, - yeah. Mm \_\_\_\_\_ rit. Mm. \_\_\_\_\_". Above the vocal line are guitar chords: F#5, D5, F#5, D5, F#5, and D5. Below the vocal line is a guitar accompaniment line in treble clef. At the bottom of the system are guitar chord diagrams for the F#5 and D5 chords. The word "rit." (ritardando) is written below the vocal line and above the guitar line. The guitar line includes a "divisi" instruction for the first guitar (Gtr. 1) and a "Gtr. 2" instruction for the second guitar.

# Plateau

Words and Music by Curt Kirkwood

Tune Down 1/2 Step:

- ① - Eb    ④ - Db
- ② - Bb    ⑤ - Ab
- ③ - Gb    ⑥ - Eb

## Intro

Moderately ♩ = 96

Gr. 1 (acous.)

G Bb G Bb Fadd9 G Bb G Bb

Rhy. Fig. 1 End Rhy. Fig. 1

play 3 times

*mf* let ring throughout fingerstyle

The Intro section consists of two measures of music. The first measure is marked 'Gr. 1 (acous.)' and 'mf'. It features a guitar part with a 'Rhy. Fig. 1' and a vocal line. The second measure is marked 'End Rhy. Fig. 1' and 'play 3 times'. The guitar part is written in 4/4 time with a key signature of one flat (Bb). The tablature shows fingerings for the strings, and the chord diagrams indicate the chords: G, Bb, G, Bb, Fadd9, G, Bb, G, Bb.

G Bb Fadd9 Verse G Bb G Bb G Bb Fadd9

Man-y a hand has scaled the grand old face of the pla - teau.

The first line of the Verse contains three measures of music. The guitar part is written in 4/4 time with a key signature of one flat (Bb). The tablature shows fingerings for the strings, and the chord diagrams indicate the chords: G, Bb, Fadd9, G, Bb, G, Bb, G, Bb, Fadd9.

G Bb G Bb G Bb Fadd9 G Bb G Bb

Some be-long to strang - ers, and some to folks you know. Ho - ly ghosts and talk show hosts are

The second line of the Verse contains three measures of music. The guitar part is written in 4/4 time with a key signature of one flat (Bb). The tablature shows fingerings for the strings, and the chord diagrams indicate the chords: G, Bb, G, Bb, G, Bb, Fadd9, G, Bb, G, Bb.

G Bb Fadd9 G Bb G Bb G Bb Fadd9

plant-ed in the sand to beau - ti - fy the foot - hills, shake the man-y hands.

The third line of the Verse contains three measures of music. The guitar part is written in 4/4 time with a key signature of one flat (Bb). The tablature shows fingerings for the strings, and the chord diagrams indicate the chords: G, Bb, Fadd9, G, Bb, G, Bb, G, Bb, Fadd9.

Abmaj7

Chorus  
G5

Bb

Bb/F

N.C.(G)

Bb

4 0 4 | 3 0 3 3 | 3 3 1 3 3 | 3 3 1 3 3 1

Noth-ing on the top but a buck-et and a mop and an il-lus-trat-ed book a - bout \_ birds. You see a

G5

Bb

Bb/F

G5

Bb

Bb/F

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

lot up there, but \_ don't be scared. Who needs ac - tion when you got words? \_

G

Bb

G

Bb

G

Bb

Fadd9

G

Bb

G

Bb

G

Bb

Fadd9

3 2 0 6 5 3 2 0 6 5 0 | 3 2 0 6 5 1 1 0 1 0 | 3 2 0 6 5 3 2 0 6 5 0 | 3 2 0 6 5 1 1 0

2. When

Verse

G

Bb

G

Bb

G

Bb

Fadd9

3 2 0 6 5 3 2 0 6 5 0 | 3 2 0 6 5 1 1 1 0

you've fin-ished with the mop \_ then you can stop \_ and look at what you've done. The

G Bb G Bb G Bb Fadd9 N.C.(Abmaj7)

pla - teau's clean, no dirt to be seen, and the work, it was fun.

**Chorus**  
G5 Bb Bb/F G5 Bb

Noth-ing on the top but a buck-et and a mop and an il-lus-trat-ed book a-bout-birds. You see a

G5 Bb Bb/F G5 Bb Bb/F G Bb G Bb

lot up there, \_ but don't be scared. Who needs ac-tion when you got words?

G Bb Fadd9 G Bb G Bb G Bb Fadd9

Verse

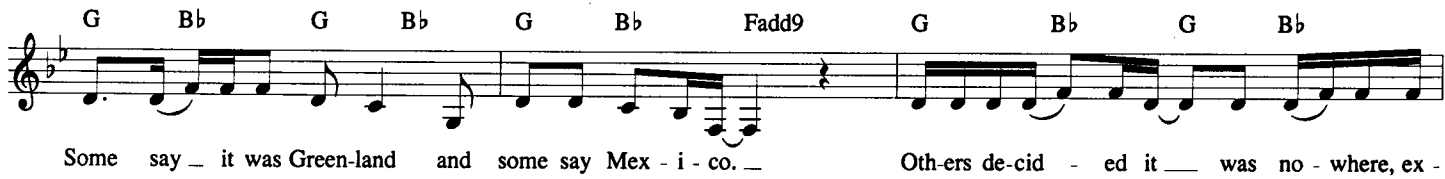
Gtr. 1: w/ Rhy. Fig. 1, 4 times

G Bb G Bb G Bb Fadd9



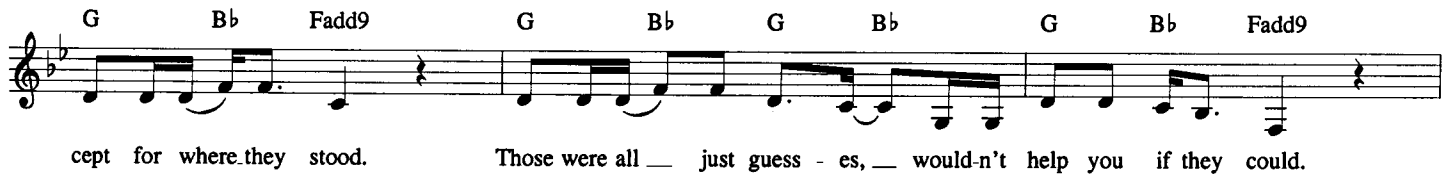
3. Man - y a hand \_ be - gan to scan \_ a - round \_ for the next pla - teau.

G Bb G Bb G Bb Fadd9 G Bb G Bb



Some say \_ it was Green-land and some say Mex - i - co. \_ Oth-ers de-cid - ed it \_ was no - where, ex -

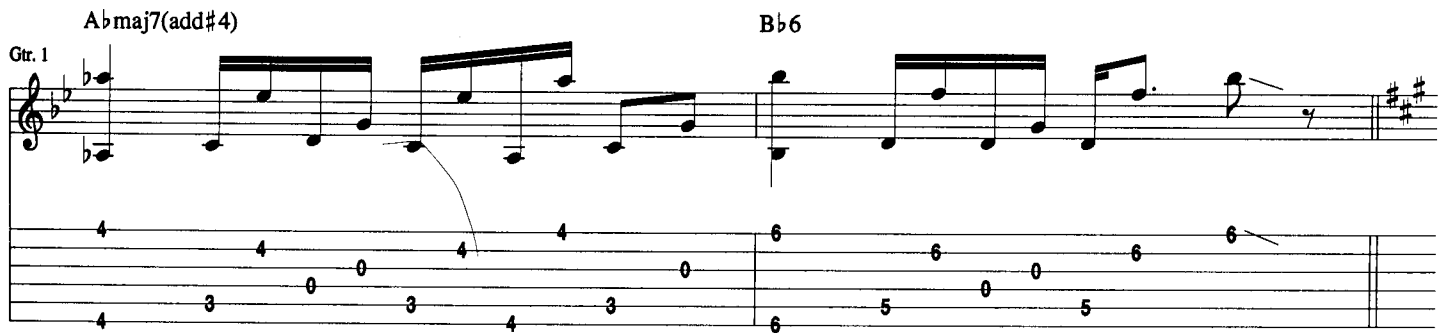
G Bb Fadd9 G Bb G Bb G Bb Fadd9



cept for where they stood. Those were all \_ just guess - es, \_ would-n't help you if they could.

Abmaj7(add#4) Bb6

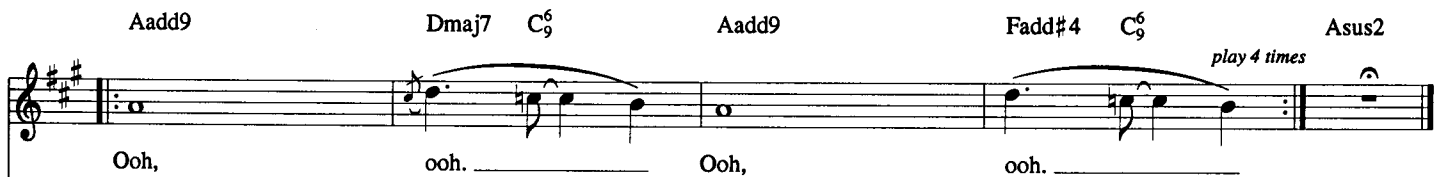
Gtr. 1



Outro

Aadd9 Dmaj7 C6 Aadd9 Fadd#4 C6 Asus2

Ooh, *ppp* *cresc.* ooh. Ooh, ooh. *play 4 times*



Gtr. 1

*simile on repeats*



Gtr. 2 (acous.)

*simile on repeats*  
*let ring throughout*





- ways per - fect, but that's old news. Would you like to hear my voice sprink-led with e -

Gr. 2

C (5) 3fr C (5) 3fr C Dadd9 E (6) open G

mo - tion? In-ven-ted at your birth. I can

Gr. 1

E (6) open E G E (6) open E G E (6) open E G

see the end of me. My hole ex - pands, I can-not

To Coda ⊕

E (6) open E C (5) 3fr C D (5) 5fr Dsus4(add9) E (6) open E

see. Form-u-late af - fin-i - ty stored deep in - side me.

Guitar Solo

C  
⑤  
3fr

E  
④  
2fr

E

G  
③  
open

D  
⑤  
5fr

Dsus4(add9)

Musical notation for the first guitar solo section. The treble clef staff shows a melodic line in the key of F# major. The bass clef staff shows the corresponding fretting: 7-9, 7-7-9, 7-7-9, 8-7-7, 9-9, 9-7-7-8.

D.S. al Coda

D  
⑤  
5fr

Dsus4(add9)

C

Dsus4(add9)

E  
⑥  
open

E

Musical notation for the second guitar solo section. The treble clef staff shows a melodic line with triplets. The bass clef staff shows the corresponding fretting: 10-8-7-7-7, 9-7-7-7-9, 7-9, 7-9-7-7-9, 9, 4-5-7-7.

2. If I had to lose a

⊕ Coda

E  
⑥  
open

E

C  
⑤  
3fr

C

D  
④  
open

Dadd9

Musical notation for the Coda section. The treble clef staff shows the lyrics: "side me. Form-u-late af-fin-i-ty in". The bass clef staff shows the corresponding fretting: 9-7-7, 9-7-7, 10-0-10-10, X-7-7-7-7-7-9-X, 8-8-10-10, X-5-5-5-5-9-X.

P.M.



Outro

E (6) open      E      C (5) 3fr      C      D (4) open      Dadd9

side me. —

E (6) open      E      C (5) 3fr      C      C      D (4) open      Dadd9      E

E (6) open      E      C (5) 3fr      C      D (4) open      Dadd9      E

let ring

E (6) open      E      C (5) 3fr      C      D (5) 5fr      Dsus4(add9) E

let ring

rit.

# Lake Of Fire

Words and Music by Curt Kirkwood

**G5** **F5** **Bb5** **C5** **Dm** **Bb** **A** **C**

Tune Down 1/2 Step:

- ① - Eb    ④ - Db
- ② - Bb    ⑤ - Ab
- ③ - Gb    ⑥ - Eb

## Intro

Moderately Slow ♩ = 73

**G5** **F5** **Bb5** **G5** **C5** **Bb5** **G5** **F5** **Bb5**  
 Rhy. Fig. 1  
 Gtr. 2 (acous.) *mp*  
 Gtr. 1 (acous.) (drums) *mf*  
 TAB

**C5** **E** **F5** **G5** **F5** **G5** **F5** **G5**  
 ⑥ open  
 End Rhy. Fig. 1

## Chorus

Gtr. 2: w/ Rhy. Fig. 1, simile

**G5** **F5** **Bb5** **G5** **C5** **Bb** **G5** **F5** **Bb5**

Where do bad folks go when they die? They don't go to heav-en where the an - gels fly. Go to a lake of fire and fry,

To Coda

Gtr. 1: w/ Fill 1, 2nd time

C5 F5 G5 F5 G5 F5 G5

see 'em a - gain \_ till the Fourth of Ju - ly.

P.M. -----

Verse

Dm Bb Dm A Dm

Gr. 2 *mp*

1. I knew a la - dy, came from Du - luth, \_ bit by a dog with a rab - id tooth. \_ She  
 2. Peo - ple cry, \_ peo - ple moan, \_ look for a dry place to call their home. \_

D.S. al Coda 2nd time

Bb C D (4) open Dm E (1) open

ran to a grave just a lit - tle too soon, flew and laid down on the yel - low moon. \_  
 Try to find some - place to rest their bones, while the an - gels and the dev - ils try to make their own. \_

let ring -----

Fill 1  
Gtr. 1

⊕ Coda

Guitar Solo

G5

F5

G5

F5

G5

End Rhy. Fig. 2

Rhy. Fig. 2

Gr. 2

Gr. 1

Gr. 2: w/ Rhy. Fig. 2, 5 times, simile

G5

F5

G5

F5

G5

mf

F5

G5

F5

G5

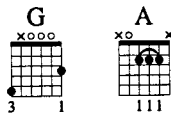
F5

G5

Gr. 2

# All Apologies

Words and Music by Kurt Cobain



Drop D Tuning;

Tune Down 1/2 Step:

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

## Intro

Moderately  $\text{♩} = 109$

N.C.(D)

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (acous.)

Gtr. 1: w/ Rhy. Fig. 1, simile

Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 2 (acous.)

## Verse

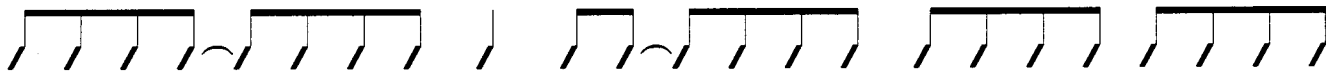
Gtr. 2: w/ Rhy. Fig. 1A, 4 times, simile

N.C.(D)

1. What else should I be? \_\_\_ All a - pol - o - gies. \_\_\_  
 2. I wish I was like you, \_\_\_ eas - i - ly \_\_\_ a - mused. \_

Gtr. 1





(Gtr. 1 cont. in notation)

— In the sun — in the sun... — (I'm)

Gtr. 1: w/ Fill 1, 2nd time

A

Gtr. 2

mar - ried, — bur - ied. —

Gtr. 1

Fill 1

Gtr. 1

**Outro**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile  
N.C.(D)

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

**3** \* Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile play 4 times

All a - lone \_ is all \_\_\_ we all \_ are. All a - lone \_ is all \_\_\_ we all \_ are.

\* Gtr. 2 fades out 4th time.

Gtr. 2 tacet  
N.C.(D)

All a - lone \_ is all \_\_\_ we all. \_ are. All a - lone \_ is all \_\_\_ we all \_ are.

Gtr. 1

0 0 9 9 9 9 0 9 0 0 0 9 9

All a - lone \_ is all \_\_\_ we all... \_ All a - lone \_ is all \_\_\_ we all \_ are.

0

Gtr. 1 tacet

All a - lone \_\_\_\_\_ is all \_\_\_\_\_ we all \_\_\_\_\_ are.

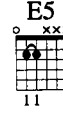
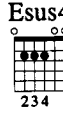
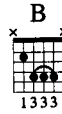
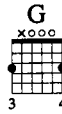
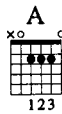


# Where Did You Sleep Last Night

New Words and New Music Adaptation by Huddie Ledbetter

Tune Down 1/2 Step:

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



## Intro

Moderately ♩ = 108

Gr. 1 (acous.)

E5    Esus4    E5    A5    A    G    B

*mf*  
let ring throughout

E5

A5    A    G    B    E5

## Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 2 times, 2nd time

E5    A5    A    G    B5    B

1., 4. My girl, my girl, don't lie \_\_\_\_\_ to me. Tell me, where did you

ES

sleep last night? In the pines, in the pines, where the

Rhy. Fig. 1

To Coda ⊕ E5

A G B

sun don't ev - er shine, I would shiv - er \_\_\_\_\_ the whole night through. 2. My

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

E Rhy. Fig. 2

A G B

Gtr. 2 (acous.) mp

girl, my girl, where will you go? I'm go - in' where the  
hus - band was \_\_\_\_\_ a hard work - ing man, just a - bout \_\_\_\_\_ a

Gtr. 2: w/ Rhy. Fig. 2, simile

E

End Rhy. Fig. 2

cold wind blows. In the pines, in the pines, where the  
mile from here. His \_\_\_\_\_ head was \_\_\_\_\_ found in a

A G B E

sun don't ev - er shine, I would shiv - er the whole night through. 3. The  
driv - ing wheel, but his bod - y nev - er was found. 4. My

**Coda**

**Cello Solo**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 1 7/8 times, simile

E5

through. Spoken: Shiv - er for me.

15

**Verse**

Gtr. 2 tacet  
A5

G5

B5

B  
②  
open

Gtr. 2

5. My girl, my girl, where will you go? I'm go - ing where the

(str. noise)

5. My girl, my girl, where will you go? I'm go - ing where the

Gtr. 1

5. My girl, my girl, where will you go? I'm go - ing where the

*p*

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

E5

A

cold wind blows. In the pines, in the pines, where the sun don't ev - er

cold wind blows. In the pines, in the pines, where the sun don't ev - er

2 4 4 2 | 0 0 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 0 0

1/4

G

B

B

E

Gr. 2

shine, I would shiv - er \_\_\_\_\_ the whole night through. My

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 3 1/2 times, simile

girl, my girl, don't lie \_\_\_\_\_ to me. Tell me, where did you sleep last  
 night? In the pines, in the pines, where the sun \_ don't ev - er shine, I would  
 shiv - er the whole night through. \_\_\_\_\_ My girl, \_\_\_\_\_ my  
 girl, where will \_\_\_\_\_ you go? I'm go - in' where the cold wind  
 blows. In the pines, the pines, the sun don't shine, I'd

**Free-Time**  
Gtrs. 1 & 2 tacet

**A Tempo**

B

Gtr. 2

Esus4

Gtr. 1

shiv - er the whole night through.

Gtr. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 2, 1 5/8 times, simile  
E A

Gtrs. 1 & 2

G B E A

G B B E5

Gtr. 2

rit.

Gtr. 1

rit.