



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

NIRVANA

INCESTICIDE



NIRVANA

INCESTICIDE

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Dive

By Kurt Cobain and Chris Novoselic

Intro

Moderate Rock ♩ = 126
(Bass) 2

N.C.
Gtr. 1
fdbk.

mp *f* (distortion)

*8va
Harm.

Harm.

T
A
B

(2)

2.4 2.9

* Play natural harmonic on the 5th string 4/10 then 9/10 the distance between the 2nd and 3rd frets.

F#5 Esus4 F#5
Rhy. Fig. 1
loco

Esus4 F#5

E5

E

G5

F#5

Esus4 F#5

Esus4 F#5

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

4 0 4 4 0 4 (4) 2 2 7 7 7 0 4 0 4 4 0 4

2 0 2 2 0 2 (2) 0 0 7 7 7 0 2 0 2 2 0 2

E5

E

G5

F#5

Esus4 F#5

Esus4 F#5

E5

E

G5

Us.

1/2 1/2

4 2 2 7 7 7 0 4 0 4 4 0 4 (4) 2 0 0 7 7 7 0

2 0 2 7 7 7 0 2 0 2 2 (2) 0 0 7 7 7 0

F#5 Esus4 F#5

Esus4

F#5

E5

N.C.

Verse

1. Pick
2. Kiss

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

1/2 1/2

4 0 4 4 0 4 (4) 2 2 7 5 0 2 2 0 2

2 0 2 2 0 2 (2) 7 5 0 2 2 0 2

E N.C. E

me, pick me, ___ yeah. }
 this, kiss that, ___ yeah. }

Let a - lone, I'll sig - nal.

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times) E N.C.

I lease it, lease, yeah. Ev - 'ry -
 I lease, ah, lease, yeah. You can

E N.C. E N.C.

one is how ___ old? }
 be my he - ro. }

Pick me, pick me, ___ yeah.

E N.C.

Ev - 'ry - one is wait - ing. }
 Pick
 Hit

E N.C. E

me, pick me, ___ yeah. You can leave 'em ba - by. ___
 me, hit me, ___ yeah. I broke you to hate him ___

Chorus

B5 N.C. B5C#5 B5 C#5 D5 C#5 D5 E5 G#5 F#5 Esus4 F#5 Esus4 F#5 E5 G5

Dive, dive, dive, dive _ in Hey. _____
 me. _____

Rhy. Fig. 3

(end Rhy. Fig. 3)

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

B5 N.C. B5 C#5 B5 C#5 D5 C#5 D5 E5 G#5 F#5 Esus4 F#5 Esus4 F#5

Dive, dive, dive, dive in me.

E5 G5 B5 N.C. B5 C#5 B5 C#5 D5 C#5 D5 E G5

Dive, dive, dive, dive in

w/Rhy. Fig. 1

F#5 Esus4 F#5 Esus4 F#5 E5 E G5 F#5 Esus4 F#5 Esus4 F#5 E5 E G5

me. Dive in me. Dive in

To Coda ⊕

w/Rhy. Fill 1 (1st time)

F#5 Esus4 F#5 Esus4 F#5 E5 E G5 F#5 Esus4 F#5 Esus4 F#5 E5 E G5

me. Dive in me.

Interlude

N.C. E5 E N.C.

N.C. E5 E N.C.

E5 E N.C. E5 E

E5 E N.C. E5 E

Rhy. Fill 1

T
A
B (4) (4) 2 9 4 2

N.C. E5 E N.C.

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

E5 E N.C. E5 E

(3) 1 | 3 1 3 3 1 3 | (3) 1 | 1 1 1 1 1 1

N.C. E5 E N.C. E5 E *D.S. al Coda*

3 1 3 3 1 3 | (3) 1 | 3 1 3 3 1 3 | (3) 1 | 0 0 0 0 | 0 0 0 0

Coda

w/Rhy. Fig. 1 (1st 4 bars)

F#5 Esus4 F#5 Esus4 F#5 E5 E F#5 N.C.

me. Dive in me.

fbk. 8va loco
fbk. +1

+1/2

4 2 (4) 2

Sliver

By Kurt Cobain

Intro
Moderately Fast Rock ♩ = 132

(Bass) Verse

Mom and Dad went to a show.

They dropped me off at Grand-pa Joe's. I kicked and screamed, said

Chorus
♩ = 144

A5 C5 A5 C5 A5

please no. Grand-ma take me home. Grand-ma take me home.

* 8va. Harm. -----
Gr. 1 Rhy. Fig. 1
f (distortion) Harm. -----

T																			
A																			
B	3.5	3.5	0	3	3	3	0	0	3	3	3	0	0	3	3	3	0	0	3

* play natural harmonic 1/2 the distance between the 3rd and 4th frets.

C5 A5 C5 A5 C5 A5

Grand-ma take me home. Grand-ma take me home. Grand-ma take me home.

(end Rhy. Fig. 1)

T																			
A																			
B	0	0	3	3	3	0	0	0	3	3	3	0	0	3	3	3	0	0	3

C5 A5 C5 A5 C5

Grand-ma take me home. Grand-ma take me home. Grand-ma take me home.

Verse

C F5 Am7sus4 C A5 C F5 Am7

1. Had to eat ___ my din - ner there. Mashed po - ta - tos an
 2. Said well good, _ just stop your cry - in'. Go out - side ___ an

* *mf* (clean tone)

* 2nd time play with distorted sound

C A5 C F5 Am7sus4 C A5

stuff like that. I could - n't chew ___ my meat good. }
 ride your bike That's what I did, I kicked my toe. }

Chorus

w/Rhy. Fig. 1 (2 times)

A5 C5 A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

C5 A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

C5 A5 C5

Grand - ma take me home. Grand - ma take me home.

Verse

C5

C

Af - ter din - ner I had ice cream. I fell a - sleep and

mf (clean tone)

watched T V. I woke up in my moth - er's arms.

f (distortion)

* Turn distortion on

Chorus

w/Rhy. Fig. 1

A5

C5

A5

C5

A5

Grand - ma take me home.

Grand - ma take me home.

Ah.

Grand - ma take me home.

Grand - ma take me home.

(5th time substitute) Want to be a - lone.

Play 5 times

Fdbk.

f > *p* < *mf*

Fdbk.

Stain

By Kurt Cobain

Drop D tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

Intro

Free time

Fast Rock ♩ = 152

Gr. 1

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

(distortion)

T
A
B

E5 D5 D#5 E5 D5 D#5

Gr. 2

(distortion)

Rhy. Fig. 1

E5 D5 D#5 E5 D5 D#5

Rhy. Fig. 1A

E5

D5 D#5

E5

D5 D#5

Well he

(end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

Verse

w/Rhy. Figs. 1 & 1A (2 times)

E5

D5 D#5

E5

D5 D#5

nev - er

bleeds ___

and he

nev - er

fucks, ___

and he

E5

D5 D#5

E5

D5 D#5

E5

D5 D#5

nev - er

leaves ___

'cause he's

got bad

luck.

Well he

nev - er

reads ___

and he

E5

D5 D#5

E5

D5 D#5

E5

D5 D#5

nev - er

roughs, ___

and he

nev - er

sleeps ___

'cause he's

got bad

luck.

Yeah. ___

Chorus

Bb5

A5

D5

Bb5 A5

D5

I'm a stain.

I'm a

Rhy. Fig. 2

Gtrs. 1 & 2

B \flat 5 A5 D5

stain. I'm a stain.

0 0 0 0 0 0 0 0 | 1 0 0 0 0 7 7 7 7 7 7 0

0 0 0 0 0 0 0 0 | 1 0 0 0 0 5 5 5 5 5 5 0

B \flat 5 A5 D5 D#5

I'm a stain.

w/Fill 1 (2nd time only)
w/Rhy. Fill 1 (3rd time only)

To Coda ⊕

(end Rhy. Fig. 2)

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

Guitar Solo

Gtrs 1 & 2: Rhy. Figs. 1 & 1A (4 times)

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

Gtr. 3 *f* (distortion)

Gtr. 4 *f* (distortion)

4 3 5 4 3 5 | 4 3 5 4 3 5 | 5 7

4 3 5 4 3 5 | 4 3 5 7 6 9 | 4 3 5

Fill 1

Gtr. 3

Fdbk.

p *f*

Fdbk.

T
A
B

Rhy. Fill 1

Gtrs. 1 & 2

T
A
B

(0) 0 0 0 0 0 0 0 0

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

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

5 5 5 5 5 5 3 5 4 3 5 3 5 4 4 3 5 10

5 5 5 5 2 2 0 12 10 12 12 12 3 5 6 4 3 5

1 1/2

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

10 12 12 12 10 12 12 12 full (12) 1/4 1/4

12 12 12 12 14 14 14 14 14 14 14 14 x 4 4 4 3 2 5

12 12 12 12 12 12 14 14 14 14 x x 4 4 3 2 5

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

P.M. 1

x 4 4 4 3 2 5 x 4 4 4 3 3 4 5 8 7 8 9 9 9 x

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

E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 G5

Chorus

w/Rhy. Fig. 2

Bb5 A5 D5 Bb5 A5 D5

I'm a stain. _____ I'm a stain. _____

Bb5 A5 D5 Bb5 A5 D5 D#5

I'm a stain. _____ I'm a stain. _____ Uh.

D.S. al Coda

Coda

Chorus

w/Rhy. Fig. 2 (1st 7 bars)

Bb5 A5 D5 Bb5 A5 D5

I'm a stain. _____ I'm a stain. _____

Bb5 A5 D5 Bb5 A5 D5 w/Rhy. Fill 2

I'm a stain. _____ I'm a stain. _____

Rhy. Fill 2 Gtrs. 1 & 2

Been A Son

By Kurt Cobain

Intro

Fast Rock ♩ = 152

D5 N.C. D5 N.C. D5 N.C. D5 N.C. (end Rhy. Fig. 1)

Rhy. Fig. 1

Gtr. 1 *mf* (distortion)

T 3 3 3 3
 A 2 2 2 2
 B 0 0 0 3 2 0 0 3 2 0 0 3 2 0 0 3 2 0 0

Verse

w/Rhy. Fig. 1 (2 times)

D5 N.C. D5 N.C. D5 N.C. D5

1., 3. She should have stayed ___ a - way from friends, ___ She should have had ___
 2. She should have stood ___ out in a crowd. ___ She should have made ___

N.C. D5 N.C. D5 N.C.

___ more time ___ to spend. ___ She should have died ___ when she ___ was born. ___
 ___ her moth - er proud. ___ She should have fall - en on ___ her stance. ___

D5 N.C. D5 N.C. w/Rhy. Fill 1 D5 N.C.

___ She should have worn ___ the crown ___ of thorns. ___ } She should have ___
 ___ She should have had ___ an - oth - er chance. ___ }

Rhy. Fill 1

Gtr. 1

T 3 3
 A 2 2
 B 0 0 3 2 0 0

Chorus

G5 (Esus4) F5 E5 N.C. G5 (Esus4) F5 E5

been ___ a son. ___ She should have ___ been ___ a son. ___

Rhy. Fig. 2

The first system of music features a vocal line with lyrics and a guitar accompaniment. The guitar part includes a rhythmic figure labeled 'Rhy. Fig. 2' and a fretboard diagram with fingerings: 0 0 0 0 3 2 0 0 for the first measure, and 0 0 0 0 3 2 0 0 for the second measure.

N.C. G5 (Esus4) F5 E5 N.C. To Coda ⊕

___ She should have ___ been ___ a son. ___ She should have ___

The second system of music continues the vocal line and guitar accompaniment. The guitar part includes a rhythmic figure and a fretboard diagram with fingerings: (2/0) 0 0 0 0 3 2 0 0 for the first measure, and 0 0 0 0 3 2 0 0 for the second measure.

G5 (Esus4) F5 E5 N.C. D5

been ___ a son. ___

(end Rhy. Fig. 2)

The third system of music concludes the vocal line and guitar accompaniment. The guitar part includes a rhythmic figure and a fretboard diagram with fingerings: 0 0 0 0 3 2 0 0 for the first measure, and 0 0 0 0 3 2 0 0 for the second measure.

Interlude

D5 (G5) N.C. G/B N.C. D5 N.C. D5 N.C. D5 N.C.

Musical notation for the first system of the Interlude, including a treble clef staff with notes and a guitar fretboard diagram below it.

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

Musical notation for the second system of the Interlude, including a treble clef staff with notes and a guitar fretboard diagram below it.

Chorus

w/Rhy. Fig. 2

G5 (Esus4) F5 E5 N.C. G5 (Esus4) F5 E5 N.C.

Musical notation for the first line of the Chorus, including a treble clef staff with notes and lyrics: "been a son. She should have been a son. She should have".

D.S. al Coda



Musical notation for the second line of the Chorus, including a treble clef staff with notes and lyrics: "been a son. She should have been a son." and a guitar fretboard diagram below it.

Coda

G5 (Esus4) F5 E5 N.C.

Musical notation for the Coda section, including a treble clef staff with notes, a guitar fretboard diagram, and performance instructions like "rit.", "Fdbk.", and "Harm.".

Turnaround

By Mark Mothersbaugh and Gerald Casale

Intro
Fast Rock ♩ = 176

N.C.

* Harm. -----

(Drums & Bass w/distortion)

(Drums)

Gr. 1

f (distortion)

Harm. -----

T			
A		2.2	2.2
B		2.2	2.5

* Play natural harmonic 2/10 then 5/10
the distance between the 2nd and 3rd frets.

full 1½ full full full

7 7 7 7 7 7 (7)

full full full full full

7 7 7 7 7 (7)

full full full full full

7 7 7 7 7 (7)

Verse

Take a step out of your - self, _____
Take a step out - side the cit - y,
Take a step out of the coun - try,

Rhy. Fig. 1

full full full full full

7 7 7 7 7 7

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and turn a-round. Take a look at who you
 and turn a-round. Take a look at what you
 and turn a-round. Take a look at what you

full full full full full full full full full full

Chorus

D5

N.C. C5

A5

are. It's pret - ty scar - y.
 are. It is - n't four-teen.
 are. It is a - maz - ing.

(end Rhy. Fig. 1)

full full full full full

D5

C5

G5

N.C.

So se - ri - ous. It is - n't four - teen. ___
 You're real - ly no - where. So waste - ful. ___
 Take a good look. You're no big ___

F5

G5

A5

F5

G5

D5

deal. You're not much,
 So fool - ish.
 You're so pet - ty.

let ring - - - - -

F5 G5 C5 To Coda

if you're a an - y - thing. Yeah.

Pop - py cock. _____

That's a laugh. _____

Breakdown
N.C.

Who said don't look back?

Don't be-lieve 'em. Go for that cra - zy sound - ing

15ma -----
fdbk. -----

mf
fdbk. -----

res - tau - rant. 'Cause they're gon-na try and get be - hind of you.

mp < *mf*

Don't you let 'em do it. You know what I'm talk - ing a - bout? _

You hear me talk - ing?

Chorus

D5

C5

A5

G5 A5

You hear me talk - ing? It's pret - ty scar - y turn - ing

8va Harm. loco

full Harm.

D5 C5 N.C. F5 G5 N.C.
oh, so re - volt - ing. It's pret - ty scar - y turn - ing oh, so re - volt - ing.

8va harm. Harm.

1/2 1/2 Harm.

A5 G5 A5 N.C. F5 G5 N.C. D5 C5 D5 N.C.
It's pret - ty scar - y turn - ing oh, so re - volt - ing. It's pret - ty scar - y turn - ing

15ma fdbk. loco

fdbk.

D.S. al Coda

F5 G5 (D5) C5

oh, so re - volt - ing. Yeah.

Coda

⊕ Verse

w/Rhy. Fig. 1 (play simile)

N.C.

Take a step out - side the

plan - et, and turn a - round and ___ 'round.

And take a look at what you are, it's pret - ty scar - y.

Rhy. Fill 1

Gr. 1

T
A
B

0

Molly's Lips

Words and Music by
Frances McKee and Eugene Kelly

Intro

Fast Rock ♩ = 168

G5
Gtr. 1
Rhy. Fig. 1

(Esus4) C (Asus4) G5 (Esus4) C (Asus4) G5 (Esus4) C (Asus4)

G5 (Esus4) C (Asus4) G5 (Esus4) C (Asus4) G5 (Esus4) C (Asus4)

Verse

w/Rhy. Fig. 1

G5 (Esus4) C (Asus4) G5 (Esus4) C (Asus4) G5 C

She said she'll take me

(end Rhy. Fig. 1)

G5 C G5 C G5 C G5 C

an - y - where. She'll take me an - y - where, as long as she stays with me. ___

G5 C G5 C G5 C G5 C

She ___ said she'll take me an - y - where. She'll take me an - y - where, as long as

Chorus

w/Rhy. Fig. 1

G5 C G5 C G5 C

I stay clean. ___ Kiss, kiss ___ Mol - ly's lips. ___

G5 C G5 C G5 C

Kiss, ___ kiss Mol - ly's lips. ___ Kiss, ___ kiss

2nd time D.S. al Coda



3rd time To Coda



G5 C G5 C G5 C

Mol - ly's lips. ___ Kiss, ___ kiss Mol - ly's lips. ___

Coda

Chorus
w/Rhy. Fig. 1

G5 C G5 C G5 C

Kiss, kiss ___ Mol - ly's lips. ___ Kiss, ___ kiss

G5 C G5 C G5 C

Mol - ly's lips. ___ Kiss, ___ kiss Mol - ly's lips. ___

G5 C G5 C5 G5 N.C.

Kiss, ___ kiss Mol - ly's ___ lips. Free time

P.M. P.M. *

7 4 7 7 (7)

5 0 7

* slight palm muting

Son Of A Gun

Words and Music by
Frances McKee and Eugene Kelly

Intro

Fast Rock ♩ = 168

A Gtr. 1 E5 E D5 E5 E A E5 E D5

f (distortion)

T
A
B

E A5 A Rhy. Fig. 1 E D5 E

Verse

w/Rhy. Fig. 1 (2 times)

A E D5 E5 E A E D5

Up, up, up and down.

(end Rhy. Fig. 1)

E A E D5 E5 E

Turn, turn, turn a-round. Round, round, round-a-bout and o-ver a-gain.

A E D5 E A E D5

Gun, gun, son of a gun, you are the on-ly one that makes an-y dif-ference in

Chorus

E5 E G5 (Esus4) C

what I say. Sun shines in the bed - room

Rhy. Fig. 2

D5 N.C. C N.C. G5 N.C.

when we play. The rain - ing

C (Asus4) D5 N.C. C N.C.

al-ways starts when you go a - way.

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 G5 C D5 N.C. C N.C.

Sun shines in the bed - room when we play.

G5 N.C. C D5 N.C. C To Coda

The rain - ing al-ways starts when you go a - way.

Interlude
G5

N.C. D5

N.C. G5(add4) G5

N.C.

D5

1.
A5

N.C.

E5

D5

A5(add4) A5

Em(11) N.C. E5

2.
G5(add4) G5

D5

D.S. al Coda



Coda

Chorus
w/Rhy. Fig. 2

G5

C

D5

N.C.

C

N.C.

Sun shines in ___ the bed - room

when we play. ___

G5

N.C. C

N.C. D5

N.C. C

N.C.

G5

The rain - ing al-ways starts _ when you go ___ a-way. ___

(New Wave) Polly

By Kurt Cobain

Intro

Fast Rock ♩ = 192

w/Rhy. Fill 1 (2nd time)

E5 G5 G6 Dsus4 D5 C B5 E5 G5

Verse

D5 C E5 G5 D5 C B5

Pol - ly wants a crack - er. _____
 Pol - ly wants a crack - er, _____
 Pol - ly says her back _____ hurts. _____

E5 G5 D5 C5 B5 E5 G5

I think I should get off _____ her first. _____ May-be she wants some
 or may - be she would like more food. _____ Ask me to un -
 She's just as bored as me. _____ She caught me

Rhy. Fill 1

Gr. 1

P.M.

D5 C5 B5 E5 G5 D5 C5

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 of in - stinct. _____

Chorus
 D5 C5 G5 B♭5 N.C. D5 C5

It is - n't me. _____ (we) have some seed. _____ Let me clip _____

Rhy. Fig. 1

G5 B♭5 N.C. D5 C5 G5 B♭5 N.C.

(your) dirt - y wings. _____ Let me take a ride. _____ (Don't) hurt your - self _____

(end Rhy. Fig. 1)

D5 C5 G5 B♭5 N.C. D5 C5

(I) want some help (to) help my - self. (I've) got some rope,

G5 B♭5 N.C. D5 C5 G5 B♭5 N.C.

(you) have been told. (I) prom - ise you (I) have been true.

D5 C5 G5 B♭5 N.C. D5 C5

Let me take a ride. (Don't) hurt your - self. (I) want some help.

Interlude

To Coda ⊕

G5 B♭5 N.C. E5 N.C.

(to) help my - self.

D.S. al Coda

Em

Pol - ly said.

Coda ⊕

E5

Tune down 1/2 step

① = E \flat ④ = D \flat

② = B \flat ⑤ = A \flat

③ = G \flat ⑥ = E \flat

Intro

Fast Rock ♩ = 160

Beeswax

By Kurt Cobain

Editors note - most of the fdbk. and harmonics in this song appear to be at random due to high gain distortion. We have attempted to give ways to play them where possible.

N.C. 8va fdbk.-----

Gr. 1 *f* (distortion) fdbk.-----

(Drums) 3

Harm. (3rd string on) *

Harm. (3rd string on)

T 0

A 0

B 2-9

* Simultaneously play 1st and 2nd strings open while playing a natural harmonic on the 3rd string, 9/10 the distance between the 2nd and 3rd frets.

7 6 6 6 5 5 5 4 4 3

10 6

7 6 6 6 5 5 5 4 4 3 1 (1)

*8va Harm.-----

gradual dive w/bar

Harm.-----

6.1 9.5

7 6 6 6 5 5 5 4 4 3

*8va Harm.-----

Harm.-----

7 6 6 6 5 5 5 4 4 3

3.6

* Play natural harmonic 1/10 the distance between the 6th and 7th frets on the 2nd string, and 1/2 the distance between the 8th and 9th frets on the 3rd string.

* Play natural harmonic 6/10 the distance between the 3rd and 4th frets on the 2nd string.

Verse*

w/Rhy. Fill 1 (2nd time only)
w/Rhy. Fill 5 (3rd time only)

3

loco

7 6 6 6 5 5 5 4 4 3

10 10

7 6 6 6 5 5 5 4

Rhy. Fill 1

Gr. 1 15ma Harm.-----

Harm.-----

T 2.9

A x 3.5

B 4 3

Rhy. Fill 5

Gr. 1 fdbk.-----

fdbk.-----

T

A 9 10 (10) (10)

B 10 11 (11) (11)

w/Rhy. Fill 2 (2nd time only)
w/Rhy. Fill 6 (3rd time only)

w/Rhy. Fill 3 (2nd time only)
w/Rhy. Fill 7 (3rd time only)

4 3 7 6 6 6 5 5 5 4 4 3

w/Rhy. Fill 4 (2nd time only)

Chorus
N.C.

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

(0) 6 5 4 3 0 0 3 7 0 6 5 5 3 0

Rhy. Fill 2
Gtr. 1

T
A
B

8 8 (8) 9 9
4 3

Rhy. Fill 6
Gtr. 1

T
A
B

8 8
4 5

Rhy. Fill 3
Gtr. 1

T
A
B

9 8 9
4 3

Rhy. Fill 7
Gtr. 1

T
A
B

7 (7) 8
4 3

Rhy. Fill 4
Gtr. 1

T
A
B

11 10 11 10 7 7 7 0
10 9 10 9 5 5 5 0

Musical score for guitar in G major, 4/4 time. The score consists of multiple systems of music, including a main melody, a bridge, and various harmonic textures.

System 1: Main melody in 4/4 time. Chords: Em, F5, N.C., F5. Includes fret numbers (0, 3, 7) and a 1/4 note annotation.

System 2: Continuation of the main melody. Chords: N.C., F5, N.C., F5. Includes fret numbers (0, 6, 5, 4, 3, 0) and a 1/4 note annotation.

System 3: Labeled "(end Rhy. Fig. 1)". Features a rhythmic figure with notes and rests. Chords: N.C., F5, N.C., F5. Includes fret numbers (0, 6, 5, 4, 0) and rhythmic annotations (1/4, 1/4 1/2, 1/2, 1/2, 1/2).

System 4: Continuation of the rhythmic figure. Chords: N.C., F5, N.C., F5. Includes fret numbers (0, 6, 5, 4, 0) and rhythmic annotations (1/2, 1/2, 1/2, 1/2, 1/2).

System 5: Labeled "(15ma) Harm.". Features a 15th fret harmonic texture. Chords: F5, N.C., G5, D5, N.C. Includes fret numbers (3, 2, 1, 3, 2, 1) and rhythmic annotations (1/2, 1/2, 1/4, 1/4).

System 6: Labeled "w/Fill 1 (2nd time)". Features a 15th fret harmonic texture. Chords: F5, N.C., G5, D5, N.C. Includes fret numbers (3, 2, 1, 3, 2, 1) and rhythmic annotations (1/2, 1/2, 1/4, 1/4).

System 7: Labeled "(8va) Harm.". Features an 8th fret harmonic texture. Chords: F5, N.C., G5, D5, N.C. Includes fret numbers (2, 6, 2, 7, 7, 0) and rhythmic annotations (1/2, 1/2, 1/2).

Fill 1
 Gr. 1
 let ring -----
 full (hold bend) -----
 T
 A
 B
 2 2 0

Chorus
w/Rhy. Fig. 1

Verse

D.S. al Coda

Coda
Chorus
w/Rhy. Fig. 1 (1st 6 bars)

Downer

by Kurt Cobain

Tune down 1/2 step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Very Fast Rock ♩ = 216

(Bass and Drums)

2nd time: w/Rhy. Fig. 2 (simile)

A11 (no 3rd)

N.C.

C5

Gr. 1

f (distortion)

N.C.

C5

N.C.

C5

N.C.

C5

(Gr. 1 tacet)

Verse

N.C.

Spoken: 1. Put your sin - cer - i - ty, I got a loy - al - ty.
2. So - ci - e - ty of pes - si - mists strick - en to mas - ters.

De - fend ev - 'ry coun - try, wish a - way, hey. Had a lo - bot - o - my, the
Suf - fered as com - mu - nists, a - poc - a - lyp - tic bas - tard. Think - ing he was God,

A11 (no 3rd)

same lit - tle fam - i - lies. Sur - real - is - tic fan - ta - sy, flam - boy - ant. Hey.
put - ting me on this earth. Be - ing a very priv - 'leged dip - lo - mat. bey.

Interlude

N.C. C5 N.C. C5 N.C. C5

Pre-Chorus

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

All we have ___ is res - ti - tu - tion.

Rhy. Fig. 1

(end Rhy. Fig.)

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

B \flat 5 B5 C5 B5 B \flat 5 B5 C5 B5 B \flat 5 B5 C5 B5

Liv - ing out ___ your date of fus - ion. If there's a hope ___ please

w/Rhy. Fill 1

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

end it fast - er. Don't be guil - ty mas - sive ri - ot!

Rhy. Fill 1
Gtr. 1

N.C. C5 N.C. C5 N.C. C5

This system contains the first six measures of the piece. The treble clef staff shows a sequence of chords: N.C., C5, N.C., C5, N.C., and C5. The guitar fretboard diagram below shows the corresponding fingerings: open strings for N.C., and frets 5, 5, 5 for C5.

Chorus
N.C. C5 A5 Bb5 D5

Some - bod - y said _____ that they're _____ not much _____

This system marks the beginning of the chorus. The treble clef staff contains the lyrics: "Some - bod - y said _____ that they're _____ not much _____". The guitar fretboard diagram shows fingerings for N.C., C5, A5, Bb5, and D5, including a barre at the 7th fret for the Bb5 chord.

E5 F5 N.C. Bb5 A5 Bb5

_____ like I _____ am. I _____ know I _____ can make e - nough _____

This system continues the chorus. The treble clef staff contains the lyrics: "_____ like I _____ am. I _____ know I _____ can make e - nough _____". The guitar fretboard diagram shows fingerings for E5, F5, N.C., Bb5, A5, and Bb5, including a barre at the 10th fret for the E5 chord.

N.C.

E5

F5

N.C.

___ of the ___ world. You go a - lone _____ and sing ___ your

The first system of music features a vocal line with lyrics: "___ of the ___ world. You go a - lone _____ and sing ___ your". Below the vocal line is a guitar accompaniment with a treble clef, showing various chords and melodic lines. At the bottom of the system are three fretboard diagrams. The first diagram shows a barre at the first fret with notes 3, 2, 1 on the strings. The second diagram shows a barre at the first fret with notes 3, 2, 1 on the strings and an 'X' on the fifth string. The third diagram shows a barre at the first fret with notes 10, 10, 8 on the strings.

Outro

song.

Rhy. Fig. 2

The 'Outro' section begins with a vocal line that says "song." followed by a double bar line and a repeat sign. Below this is a guitar accompaniment with a treble clef, featuring a rhythmic figure of eighth notes. At the bottom are three fretboard diagrams with notes 0, 0, 0, 3, 3, 3.

Shout.

(end Rhy. Fig. 2)

P.M.

P.M.

The 'Shout' section starts with a vocal line saying "Shout." followed by a double bar line and a repeat sign. Below is a guitar accompaniment with a treble clef, featuring a rhythmic figure of eighth notes. At the bottom are three fretboard diagrams with notes 0, 0, 0, 3, 3, 3.

P.M.

P.M.

The final section of the 'Shout' section features a guitar accompaniment with a treble clef, featuring a rhythmic figure of eighth notes. At the bottom are three fretboard diagrams with notes 0, 0, 0, 3, 3, 3.

Mexican Seafood

By Kurt Cobain

Tune down 1/2 step

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

Intro

Very Fast Rock ♩ = 184

(15ma) Harm. N.C. Rhy. Fig. 1 A5 N.C. G F#5 N.C.

Gtr. 1 *f* (distortion) Harm. let ring let ring

The first system of the Intro features a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The rhythm is 4/4. The guitar part starts with a natural harmonic on the 2nd fret of the 4th string, followed by a series of chords and notes: A5, N.C., G, F#5, and N.C. The fretboard diagram shows the following fret numbers: 5, 0, 0, 0, 4, 2, 4, 4, 5, 4, 5, 4, 3, 5, 3.

* Play natural harmonic 2/10 the distance between the 2nd and 3rd frets on the 4th string.

A5 N.C. G F#5 N.C. A5 G5 G F#5

let ring let ring full let ring

The second system continues the guitar part with chords A5, N.C., G, F#5, N.C., A5, G5, G, and F#5. The fretboard diagram shows fret numbers: 5, 0, 0, 0, 4, 2, 2, 2, 5, 5, 5, 4, 0, 0, 5, 0, 0, 3, 2.

N.C. A5 G F#5 N.C. (end Rhy. Fig. 1)

let ring 1 1/2

The third system concludes the Intro with N.C., A5, G, F#5, and N.C. The fretboard diagram shows fret numbers: (4) 4, 4, 5, 4, 4, 2, 0, 3, 2, 0, 0, 0, 3, 4, 2, 4, 5, 5, 5, 4, 0.

Verse

B♭(#4) N.C. B♭(#4) N.C. B♭(#4) N.C. B♭(#4) N.C. B♭(#4)

1. Uh, the itch - y flakes, it is - n't good for me. Cure with gels and creams.

2. (ad Lib)

3. Oh, it's in my bed, it just con - sists of lice, bugs and fleas.

The Verse is in a key signature of one flat (B♭) and 4/4 time. It features a repeating rhythmic pattern of eighth notes. The lyrics are: "1. Uh, the itch - y flakes, it is - n't good for me. Cure with gels and creams." "2. (ad Lib)" "3. Oh, it's in my bed, it just con - sists of lice, bugs and fleas."

(15ma) Harm. Rhy. Fig. 2 P.M. Harm. *(15ma)* Harm. P.M. Harm. (end Rhy. Fig. 2)

The Verse accompaniment features a guitar staff with a treble clef and a key signature of one flat. It includes natural harmonics and palm mutes (P.M.). The fretboard diagram shows fret numbers: 2, 2, 2, 0, 1, 0, 2, 2, 2, 0, 1, 0, 2, 3.

w/Rhy. Fill 1
N.C. Bb(#4) G5 Bb(#4) N.C. Bb(#4) N.C. Bb(#4) N.C.

it's en - ter - tain - in'. True, fun - gus mold is my at - tract - ion
Be - neath the mu - cus stain the vas - e - line it's an...

To Coda ⊕ Chorus
w/Rhy. Fig. 1 (Play simile)

Bb(#4) N.C. Bb(#4) N.C. Bb(#4) N.C. A5 G F#5

Hope it's on - ly a, a yeast in - fect - ion.

N.C. A5 G F#5 N.C.

On - ly hurts ___ when I, hurts when I pee. _

A5 G5 G F#5 N.C. A5 G5 F#5

On - ly hurts ___ when I

N.C. w/Rhy. Fill 2 A5 G F#5 N.C.

hurts when I sing. _____

Rhy. Fill 1 (15ma)
Harm.

Gr. 1

P.M. -----

Harm.

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

Rhy. Fill 2

Gr. 1

let ring ---

full

T	5	5	0	0	
A					
B	0	0	3	4	4 5 5 5 4 0

Interlude

Half Time ♩ = 92

A5 F#5 F5 E5 A A♭ G F#5 G5 A5 F#5 F5 E5 A5 A♭5 G5 F#5 F#(♭5) F#5 N.C.

The first system of the interlude features a treble clef staff with a key signature of two sharps (F# and C#). The melody consists of chords and single notes. Below the staff is a guitar fretboard diagram with two lines. The first line shows fret numbers 2, 11, 10, 9, 14, 13, 12, 11, 12, 0. The second line shows fret numbers 0, 2, 11, 10, 9, 14, 13, 12, 11, 10, 11, 0.

A5 F#5 F5 E5 A A♭5 G5 F#5 F#(♭5) F#5 N.C. A5 N.C. F#5 F5 E5 A A♭5 G5 N.C.

The second system continues the interlude with similar chordal and melodic patterns. The guitar fretboard diagram below shows fret numbers 0, 2, 11, 10, 9, 14, 13, 12, 11, 10, 11, 0 on the first line, and 0, 2, 6, 11, 10, 9, 14, 13, 12, 5, 5, 5, 14 on the second line. A 'P.H.' (Power Harmonic) marking is present above the final notes of the system.

The third system features a treble clef staff with a 'P.M.' (Percussive Mute) marking. The guitar fretboard diagram below shows fret numbers 0, 3, 4, 0, 0, 1, 2, 0, 2, 1, 0, 2, 1, 0, 3, 4 on the first line, and 0, 3, 4, 0, 0, 1, 2, 0, 2, 1, 0, 2, 1, 0, 3, (3) on the second line. A '1/2' marking is placed above the final notes of the system.

D.S. al Coda

The fourth system concludes the interlude with a 'P.M.' marking. The guitar fretboard diagram below shows fret numbers 0, 3, 4, 0, 0, 1, 2, 0, 2, 1, 0, 2, 1, 0, 3, (3) on the first line, and 0, 3, 4, 0, 0, 1, 2, 0, 2, 1, 0, 2, 1, 0, 3, (3) on the second line. A '1/2' marking is placed above the final notes of the system.

Coda



Outro

Double Time ♩ = 184

B♭(#4) N.C.

B♭(#4) N.C.

First system of musical notation. The vocal line starts with a whole note chord, followed by a melodic line with a slur and the text "Ah." underneath. The guitar part consists of a treble clef staff with a key signature of two sharps (F# and C#) and a double time signature. The tablature below shows fret numbers: 2 1 0 1 0 1 | 1 0 1 0 1 3 | 2 1 0 1 0 1.

G5 B♭(#4) N.C.

Second system of musical notation. The vocal line begins with a whole note chord, followed by a melodic line with a slur and the text "Ah." underneath. The guitar part continues with the same key signature and double time signature. The tablature shows: 1 0 1 0 1 0 | 2 1 1 0 1 0 1 | 1 0 1 0 1 3.

B♭(#4) N.C.

B♭(#4)

Third system of musical notation. The vocal line starts with a whole note chord, followed by a melodic line with a slur and the text "Ah." underneath. The guitar part continues with the same key signature and double time signature. The tablature shows: 2 1 1 0 1 0 1 | 1 0 1 0 1 3 | 2 1 1 0 1 3. The final measure of the guitar part includes a bar over the strings and the text "+1/2 w/bar".

Hairspray Queen

By Kurt Cobain and Chris Novoselic

Tune down 1/2 step

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

Intro

Fast Rock ♩ = 152

(Bass and Drums)

A(#4) E5

Gtr. 1

(Bass)

F#5 F#m7(#11) N.C.

F#m7(#11)

F#5

N.C.

F#m7(#11)

(end Rhy. Fig. 1)

Rhy. Fig. 1

N.C.

F#5(#11)

F#m7(#11)

F#5

N.C.

F#m7(#11)

N.C.

F#m7(#11)

N.C.

F#m7(#11)

N.C.

F#5

F#m7(#11) N.C.

F#5(#11)

F#m7(#11)

F#m7(#11)/B♭

N.C.

F#5(#11)

F#m7(#11)

F#5(#11)

F#5

(end Rhy. Fig. 2)

Rhy. Fig. 2

N.C.

both notes vib.

P.M.

both notes vib.

Harm.

Harm.

G

N.C. Harm.

Harm.

Harm.

Harm.

Harm.

let ring -----

(Gtr. 1 tacet)

Verse

I was young_ my ___ an' you were mine. ___ My en - e - my you were, my an'

I was young. Your en - e - my you were, my, an' I was young. ___ Your en - e -'

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

F#5 F#m7(#11)

my you were. My, an' I was once. You en - e...

F#5 F#m7(#11) F#5 F#m7(#11) F#5 F#m7(#11)

You rang. Your

w/Rhy. Fig. 2 (play simile)

F#5 F#m7(#11) F#5 F#m7(#11) F#5 F#m7(#11) F#5(#11) F#5

ears rang.

1st Guitar Solo

N.C.

f 1/2 1/2 both notes vib.

let ring----- 1/2 1/2

(15ma.) Fdbk.

both notes vib. (slight vib.) 1/2

Verse
N.C.

I was young_ my an' you were mine. _ My en - e - my you were, my,

I was young. _ Your en - e - my you were, my, an' I was young. Your en - e -

w/Rhy. Fill 1 (1st and 3rd time)

my you were. My, an' I was once. You en - e...

Chorus
w/Rhy. Fill 2 (2nd time)
F5

At night wish - ful god - dess. At night was the hard - est. _

Rhy. Fig. 3

Rhy. Fill 1

Gtr. 1
* Harm.
Harm.

T
A
B

2-8

* play harmonic 8/10 the distance between the 2nd and 3rd frets on the 5th string.

Rhy. Fill 2

Gtr. 1

T
A
B

N.C. To Coda ⊕

w/Rhy.Fill 3 (3rd time only)

At night dis - co god - dess. 1. At night the wish - ful god - dess. _____
 2. At night the wish - ful god - dess.
 3. At night she was so mod - est.

(end Rhy. Fig. 3)

1. 2nd Guitar Solo

(Ad lib. vocal screams next 8 measures.)

P.H. P.H. Esus4 N.C.
 w/bar P.H. 1/4 P.H.

C B Ab(#4) N.C. E5/A N.C. F#5/C# E5/A F#5/C# N.C.

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

2. 3rd Guitar Solo

G/A D#5 E(#4) N.C. (8va)

Harm. Harm. 1/2 1/2 1/4

Rhy. Fill 3 Gtr. 1 Fdbk.

Fdbk.

T
A
B

E9/G#

N.C. D9/F# F#(b5) F#5/C# F#(b5) D.S. al Coda

P.M.

Coda

Chorus

w/Rhy. Fig. 3

F5

At night the crys - tal lock - et. At night, a mouth full of al - monds.

N.C.

___ At sight a fish full of gar - bage. ___ At night the dis - co god. ___

4th Guitar Solo

(Ad - lib Vocal screams next 8 measures)

P.H. P.H. P.H. P.H.

full

1 2 1 2 1 2 1 2

8 8 (8) 10 11 11 11 14 11 14 11 14 11 14 9

P.H. P.H. P.H. P.H.

full 1/2 full 1/2

12 12 12 12 (12) (12)

12 5 6 6 6 7 4 11 6 4 6 4 6 4 6 4 7 11 10

G/A

0 6 5 4 4 1 3 7 4 6 4 3 5 10 10 10 10 10 10 10 10 8 0 0 0 0 0 0

Outro

N.C. B5/F# A5/E N.C.

Ah, ah, ah, ah, ah, ah. Ah, ah, ah,

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

(4) (2)
4 2
4 2

7 6 0 6 5 0 5 4 0 4 3 0 3 2 6 5 0 5 4 0 4 3

B5/F# A \flat 5/E \flat N.C.

ah, ah, ah. Ah, ah, ah, ah, ah, ah, ah.

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

(3) (1)
3 1
3 1

0 3 2 0 2 1 6 5 0 5 4 0 4 3 0 3 2 0 1 1 1 1

F5

Ah, ah, ah, ah, ah, ah, ah, ah. Ah.

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

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

Tune down 1/2 step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Aero Zeppelin

By Kurt Cobain

Intro

Moderate Rock ♩ = 108

E7#11 (no 3rd)

Gr. 1

let ring-----
mf (clean tone)

T
A
B

Verse

1. Was the sea - son, when a - round Earth can ____ do an - y-thing.
2. How un-cul - tured can we get? ____ It's a ____ of yes - ter-day.

(2nd time play simile)

let ring-----

What's the rea - son in a - round if the crown _ means eve-ry-thing? What's the mean - ing in a
And we swear _ it's not a trend, ____ does it mat - ter an-y way? They'll be real - ly time to plan

let ring-----

crown? It's a fan _ if an - y-thing. Where's the mean - ing in a - round, it's a fan. _
_ with the news _ eve - ry-day. You can still _ climb the stairs. _ They'll be fans. _

let ring-----

It's a fan. —
They'll be fans. — } They'll be fans. —

let ring -----

Interlude

w/Rhy. Fill 1 (2nd time)

E5 N.C. E5 E(#4) N.C. E5 E7 E5 E(#4) N.C.

let ring -----

f (distortion)

E5 E7 E5 N.C. E5 E7 (E) E5 E(#4) N.C.

let ring -----

Bridge

A5 B5 A5N.C.D5 E5 D5 N.C. A5 B5 A5N.C.D5 E5 D5

P.M. P.M. 1/2

Rhy. Fill 1

Gtr. 1

let ring -----

f (distortion)

N.C. A5 B5 A5 N.C. D5 N.C. D5 E5 D5

P.M. P.M. 1/2

3 4 0 2 3 0 1 2 0 1 (1) 0

7 9 9 9 9 7 X 7 7 X 7 9 7 7 5 7 7 5

N.C. A5 B5 A5 N.C. D5 E5 N.C.

P.M. P.M. 1/2

3 4 0 2 3 0 1 2 0 1 (1) 0

7 9 9 9 9 7 X 7 7 7 7 9 9 7 0

P.M. P.M. 1/2 P.M. P.M. 1/2

3 4 0 2 3 0 1 2 0 1 (1) 0 3 4 0 2 3 0 1 2 0 1 (1) 0

w/Rhy. Fill 2 (3rd time) To Coda

P.M. P.M. 1/2 1/2

3 4 0 2 3 0 1 2 0 1 (1) 0 3 4 0 2 3 0 1 2 0 1 (1) 0

1/4 1/4 1/4 1/4

0 1 4 4 0 0 4 1 0 1 4 4 0 0 4 1

Rhy. Fill 2

Gtr. 1

P.M. P.M. *mf* (clean tone)

T
A
B

3 4 0 2 3 0 1 2 2 2 0

Verse
E5 Bb5 E5 G5 E Bb5

Rhy. Fill 3 Gr. 1

T
A
B

(E7)

Hey. _ Hey. _ Hey. N.

fdbk.-----

fdbk.-----

(1 2 2 0) (1 2 2 0)

(Bass and Drums) 3

Esus4

Guitar Solo N.C.

P.H.-----

P.H.-----

1 1/2 1 1/2 full (11) (11) 11 3 3

0 0 0

(15ma) P.H.

3

full full (3) 1 3 1 2 0 2 0 2 0 0 4 (4) 0 4 4 4 (4)

P.H.

full full 1/2

8va P.H.-----

loco

P.H.-----

1/2 1/4

4 4 0 7 7 9 9 9 9 7 9 10 9 10

both notes vib.

1/2

10 12 10 12 12 14 12 14 12 14 14 x 14 12 15 12 15 (15) 16 16 0 0

(8va.)
P.H.

0 0 10 0 3 2 2 0 1 4 0 0 3 0 0 5 3 0 0 3 (0) 3 x 2 2 3 0

Harm. P.H.

Harm. Harm. P.H.

(0) 4 5 5 5/7 5 7 5 4 5 7 7/9 7 9 9 9 9

D.S. al Coda

full full 1/2 1/2

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

Coda

⊕

Outro
E7#11 (No 3rd)

mf (clean tone)

let ring

0 0 0 3 3 3 0 0 3 3 3 0

2 0 2 0

let ring

let ring

mf < *f* (distortion)

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

2 0 2 0

* Fade in with volume pedal or knob.

Big Long Now

By Kurt Cobain

Intro

Slowly ♩ = 80

N.C.

* Gtr. 1

Harm.

mp *mf* (distortion)

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

Harm.

T
A
B

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

* Fade in with volume pedal or knob.

G5

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

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

w/Rhy. Fig. 1 (2nd time)

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

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

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

Rhy. Fig. 1

Gtr. 1

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

T
A
B

4 3 0 0 0 0 0 0 0 0 3 0 0 0 0 0 4 3 0 0 0 0 0 0

Verse G5 N.C. Dm N.C.

1., 3. It's not cold enough. Please put this
 2., 4. I'm not in a steam. She's not turn -

(2nd time play simile)

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

G5 N.C. G5 N.C.

side on. She is in blue.
 ing green. Shame - ful as it seems.

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

Bb6 A7(no 3rd) Abmaj7(no 3rd) 1., 3. N.C.

Can we show our faces now?
 Can we show our faces now?

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

G5 N.C. Dm G5 2., 4. C#(b5) D C#

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

Chorus

In this climb, _____ I am ___ blind.

Rhy. Fig. 1

let ring -----

Chord diagrams for guitar: (4) 0 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 7 7 7 7, 7 7 7 7, 7 7 7 7, 4 0 0 0, 6 6 6 6, 6 6 6 6, 4 0 0 0, 4 0 0 0, 4 0 0 0.

Why can't I hear? _____

(end Rhy. Fig. 1)

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

Chord diagrams for guitar: 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, 7 7 7 7, 7 7 7 7, 7 7 7 7, 4 0 0 0.

You're al - right. _____ Speak - ing a phrase.

Chord diagrams for guitar: 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 7 7 7 7, 7 7 7 7, 7 7 7 7, 4 0 0 0.

In - stant - ly grow. _____

Chord diagrams for guitar: 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 7 7 7 7, 7 7 7 7, 7 7 7 7, 4 0 0 0.


I am blind. _____

1. Wait - ing in line. _____
2. Why I must show? _____


Chord diagrams for guitar: 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 4 0 0 0, 7 7 7 7, 7 7 7 7, 7 7 7 7, 4 0 0 0.

F#5

This system contains a treble clef staff with a melodic line that concludes with a sharp sign and the number 5. Below it is a guitar staff with chords and fingerings. The chords are primarily triads and dyads, with fingerings indicated by numbers 1-5. The guitar staff ends with a double bar line and the number 2.


D.S. al Coda 

w/Rhy. Fig. 2 (2nd time)

2nd time to Coda  N.C.

F5

This system features a vocal line with two 'Ah.' lyrics. Below it is a guitar staff with chords and fingerings. The guitar staff ends with a double bar line and the number 9.

Coda  Outro

The Coda section consists of a treble clef staff with a melodic line and a guitar staff with fingerings. The guitar staff shows chords with fingerings 4, 3, 5, 3, 4, 3, 0, 0, 0 and 4, 3, 0, 0, 0, 4, 3, 0, 3.

This section includes a treble clef staff with a melodic line and a guitar staff with fingerings. The guitar staff shows chords with fingerings 4, 3, 5, 3, 4, 3, 5, 3, 4, 3, 0, 3 and 4.

Rhy. Fig. 2
Gtr. 1

This inset shows a rhythmic figure for guitar. It includes a treble clef staff with a melodic line and a guitar staff with fingerings. The guitar staff shows chords with fingerings 3, 12, 13, 15, 18.

Aneurysm

By Kurt Cobain

Intro

Moderately Fast Rock ♩ = 144

F#5 Esus4 C B5 Asus4 A5 Asus4 F#5 Esus4 C5 C

Gr. 1

mf (clean tone) let ring ----- let ring -----

T
A
B

B Asus4 A5

Gtrs. 1&2 (composite parts)

L (distortion)

F#5 Esus4 C5 B5 Asus4 A5 Asus4 F#5 Esus4 C5

B5 Asus4 A5

Play 4 times

N.C.

Musical notation for guitar solo, including treble clef, notes, and fretboard diagrams.

Moderate Rock ♩ = 132

B5

Bsus4 Asus4

Musical notation for guitar solo, including treble clef, notes, and fretboard diagrams.

D

G/A

B5

Rhy. Fig. 1

Musical notation for guitar solo, including treble clef, notes, and fretboard diagrams.

Bsus4

G/A

D

G/A

end Rhy. Fig. 1

Musical notation for guitar solo, including treble clef, notes, and fretboard diagrams.

Verse

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

B5

Bsus4 G/A D

G/A

Come on o - ver and do the twist. Ah, _____ ha. _____

bkrds. (Ah. _____)

B5

Bsus4 G/A D

G/A

All that I do _____ and _____ have a fit. Ah, _____ ha. _____

Ah. _____

B5

Bsus4 G/A D

G/A

Love is _____ so _____ much you make me sick. Ah, _____ ha. _____

Ah. _____

B5 w/Rhy. Fill 1

Bsus4 G/A D N.C.

1. Oh come on o - ver and do the twist. Ah, _____ ha. _____
Ah. _____)

2. Oh come on o - ver and shoot the shit. Ah, _____ ha. _____
Ah. _____)

Chorus

F#5 G#5 A5 Bb5 B5 Bb5 A5 N.C. F#5 G#5 A5 Bb5 B5 Bb5 A5 N.C.

Beat me ___ out of me. (Beat it, beat it.) Beat me ___ out of me.

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

w/Rhy. Fig. 2 (2 3/4 times)

F#5 G#5 A5 Bb5 B5 Bb5 A5 N.C. F#5 G#5 A5 Bb5 B5 Bb5 A5 N.C.

(Beat it, beat it.) Beat me ___ out of me. (Beat it, beat it.) Beat me ___ out of me.

F#5 G#5 A5 Bb5 B5 Bb5 A5 N.C. F#5 G#5 A5 Bb5 B5 Bb5 A5 N.C.

(Beat it, beat it.) Beat me ___ out of me. (Beat it, beat it.) Beat me ___ out of me.

F#5 G#5 A5 Bb5 B5 Bb5 A5 N.C. F#5 G#5 A5 Bb5 B5 Bb5 A5

(Beat it, beat it.) Beat me ___ out of me. (Beat it, beat it.) Beat me ___ out of me.

w/Rhy. Fill 2

Rhy. Fill 1
Gtrs. 1&2

T
A
B

Rhy. Fill 2
Gtrs. 1&2

T
A
B

Interlude

Moderately Fast ♩=144

N.C.

Gtrs. 1&2 (composite parts)

Wavy line indicating tremolo.

Wavy line indicating tremolo.

Wavy line indicating tremolo. Fdbk. (Feedback) marking above the staff.

Ah.

Wavy line indicating tremolo.

F#5 Esus4 C5 B5 Asus4 A5 F#5 Esus4 C5 B5 Asus4 A5

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Rhy. Fig. 3

Play 3 times

F#5 Esus4 C5 B5 Asus4 A5 F#5 Esus4 C5 B5 Asus4 A5

She keeps a pump - in' straight _ to my heart. She keeps a pump - in' straight _ to my heart.

w/Rhy. Fig. 3 (Gtr. 1 only)

F#5 Esus4 C5 B5 Asus4 A5 F#5 Esus4 C5 B5 Asus4 A5

She keeps a pump - in' straight _ to my heart. She keeps a pump - in' straight _ to my heart.

Gtr. 2

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

Outro

N.C.

Gtrs. 1&2 (composite parts)

Fdbk.....

Fdbk.....

3 3 4 4 4 4 4 4 4 4 5 5 5 5 6 7 6 7 7 8 8 9 9 9

Free time
(ad. lib. feedback)

10 10 12 12 11 12 13 14 14 14 15 15 16 16 17 17 17 15 15

DIVE

SLIVER

STAIN

BEEN A SON

TURNAROUND

MOLLY'S LIPS

SON OF A GUN

(NEW WAVE) POLLY

BEESWAX

DOWNER

MEXICAN SEAFOOD

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