

School

By Kurt Cobain

Intro

Moderately Slow Rock ♩ = 87

N.C.(E5)

Riff A

play 4 times
End Riff A

Gtr. 1 (dist.)

Tablature for Riff A: 0 0 0 5 0 0 5 0 0 0 0 0 0 5 0 0 0 5 0 0 5 0 0 0 0 0 5

Verse

Gtr. 1: w/ Riff A, 1 time

N.C.(E5)

1., 2. Won't you be-lieve it, it's just my luck. Won't you be-lieve it, it's just my luck.

Won't you be-lieve it, it's just my luck. Won't you be-lieve it, it's just my luck.

Gtr. 1

Tablature for Verse: 0 0 0 5 0 0 5 0 0 0 0 0 0 5 0 0 0 5 0 0 5 0 0 0 0 0 0 0 0 0

Chorus

C

A5

E5

D5/A

No re - cess, no re - cess,

Rhy. Fig. 1

End Rhy. Fig. 1

Tablature for Rhythm Figure: 5 5 5 5 5 5 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

1.
Interlude
N.C.(E5)

C A5

no re - cess.

2.

Guitar Solo
N.C.(E5)

let ring -----

Harm. -----

Bridge

Gr. 1 tacet
N.C.(E5)

Outro-Chorus

Gr. 1: w/ Rhy. Fig. 1, 3 times, simile
C A5 E5 D5/A C A5

Fill 1
Gr. 1

*fdbk.

T
A
B

15

*Microphonic fdbk., not caused by str. vibration.

Rhy. Fill 1
Gr. 1

T
A
B

Drain You

By Kurt Cobain

Verse

Moderate Rock ♩ = 137

B D#5 G# C#5 B D#5 G#5 C#5



1. One ba - by to an-oth - er says, "I'm luck - y to've met you."

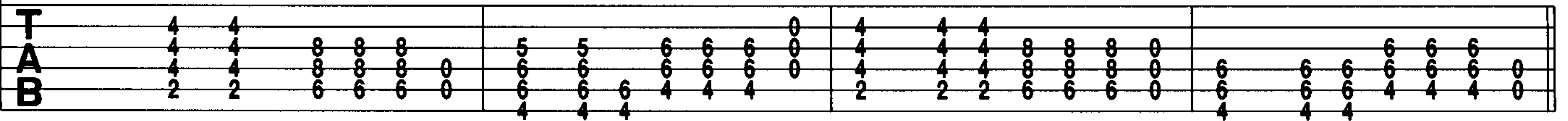
Gtr. 1 (clean)



mf

w/ chorus

w/ dist.



B5 D#5 G#5 C#5 B5 D#5 G#5 C#5



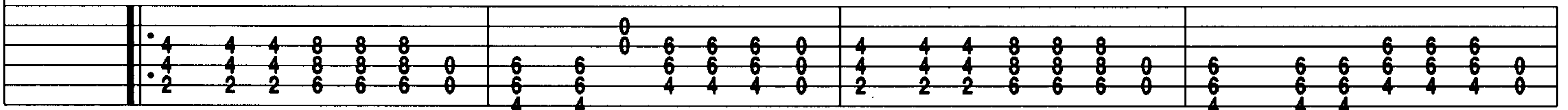
1., 3. I don't care what you think un-less it is a-bout me.
2. You taught me ev-'ry-thing with-out a poi-son ap-ple.

Rhy. Fig. 1



f

End Rhy. Fig. 1



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

B5 D#5 G#5 C#5 B5 D#5 G#5 C#5



It is now my du - ty to com-plete - ly drain you.
The wa - ter is so yel - low, I'm a health - y stu - dent.

B5 D#5 G#5 C#5 B5 D#5 G#5 C#5



I trav - eled through a tube and end up in your 'fec - tion.
In - debt - ed and so grate - ful. Vac - uum out the flu - ids.

Chorus

F#5 E5 C#5 E5 C#5

Chew your meat for you, _____ pass it _____ back and forth _

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

4/2 4/2 0/0 2/0 2/0 6/4 6/4 6/4 6/4 6/4 6/4 6/4 0/0 2/0 2/0 2/0 2/0 2/0 2/0 2/0 6/4 6/4 6/4 6/4 6/4 6/4 6/4

Gtr. 1: w/ Rhy. Fig. 2, 2 times E5 C#5 E5 C#5

in a _____ pas - sion - ate kiss _____ from my _____ mouth to yours. _____

To Coda ⊕

1. B5 A5 G#5

I _____ like _____ you.

Gtr. 1

4/2 2/0 6/4

16

Verse

Gtr. 1: w/ Rhy. Fig. 1 B5 D#5 G#5 C#5 B5 D#5 G#5 C#5

2. With eyes _ so di - lat - ed, I've _ be - come _ your pu - pil.

2. G#5

you. _____

Gtr. 1

6/4 (6/4) (6/4)

pitch: A#

Interlude
G#m G#5

Musical notation for the first system. The treble clef staff shows a melodic line starting with a dotted quarter note G#5, followed by eighth notes. The bass clef staff shows a steady eighth-note accompaniment. Dynamics include *mf* and "dist. off".

Musical notation for the second system. The treble clef staff continues the melody, with a change in dynamics to *f* and "dist. on". The bass clef staff shows a change in accompaniment pattern. Chord changes are indicated as G#m7, G#5, and G#5add#11. Dynamics include *mf* and "dist. off".

Musical notation for the third system. The treble clef staff continues the melody. The bass clef staff shows a change in accompaniment pattern. Chord changes are indicated as G#5 and G#5add#11. Dynamics include *f* and "dist. on", and *mf* with "dist. off" and "let ring".

Musical notation for the fourth system. The treble clef staff continues the melody. The bass clef staff shows a change in accompaniment pattern. Chord changes are indicated as G#5 and G#5add#11. Dynamics include *f* and "dist. on", and *mf* and "dist. off".

Musical notation for the fifth system. The treble clef staff continues the melody. The bass clef staff shows a change in accompaniment pattern. Chord changes are indicated as G#5 and G#5add#11. Dynamics include *f* and "dist. on", and *mf* and "dist. off".

G# G#5

cresc. poco a poco

P.M. -----

G#m(add b13) G#5

P.M. -----

f
dist. on

Verse

Gr. 1: w/ Rhy. Fig. 1

B5 D#5 G#5 C#5

3. One ba - by to an - oth - er says, —

B5 D#5 G#5 C#5 *D.S. al Coda*

— "I'm luck - y to've met you."

Coda

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

E5 C#5 E5 C#5

Slop - py lips to lips. You're my vit - a - min.

B5 *rit.* A5 G#5

I like you.

rit. fdbk.

Aneurysm

By Kurt Cobain

Intro

Moderately Fast Rock ♩ = 150

F#5 C B A F#5 C B A

Gtr. 1 (clean)

mf

TAB

N.C.

w/ dist.

*Played behind the beat.

17

F#5 C5 B5 A5 F#5 C5 B5 A5

Rhy. Fig. 1

play 4 times
End Rhy. Fig. 1

f

N.C.

let ring throughout

8va ----- loco

1/2

Slower ♩ = 135

A5 B5

Bsus4 B5

P.M. ----- dist. off ----- dist. on

D5

B5
Rhy. Fig. 2

P.M. ----- dist. off ----- P.M. ----- dist. on

D5

End Rhy. Fig. 2

P.M. ----- dist. on

Verse

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

B5 D5

1., 2. Come on o - ver and do the twist, ah, ha.

B5 D5

O - ver do it and have a fit, ah, ha.

B5 D5

Love you so much it makes me sick, ah, ha.

B5 D5

1. Ah, come on o - ver, do the twist, ah, ha.
2. Ah, come on o - ver and shoot the shit, ah, ha.

Chorus

F#5 G#5 A5 A#5 B5 Bb5 A5 F#5 G#5 A5 A#5 B5 Bb5 A5

Beat me out - ta me, beat me out - ta me.

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

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

F#5 G#5 A5 A#5 B5 Bb5 A5 F#5 G#5 A5 A#5 B5 Bb5 A5

Beat me out - ta me, beat me out - ta me.

F#5 G#5 A5 A#5 B5 Bb5 A5 F#5 G#5 A5 A#5 B5 Bb5 A5

Beat me out - ta me, beat me out - ta me.

F#5 G#5 A5 A#5 B5 Bb5 A5 F#5 G#5 A5 A#5 B5 Bb5 A5

Beat me out - ta me, beat me out - ta me.

Guitar Solo

N.C.

Riff A

Gtr. 1

let ring throughout w/ chorus

End Riff A

chorus off

Bridge

Gr. 1: w/ Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1

F#5 C5 B5 A5

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

F#5 C5 B5 A5

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

Gr. 1: w/ Rhy. Fig. 1

F#5 C5 B5 A5

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

F#5 C5 B5 A5

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

1., 2.

3.

Outro

Gr. 1: w/ Riff A, simile

N.C.

B5 A5

- in' straight _ to my heart.

6

Gr. 1

grad. bend

1 1/2

1/2

1/2

1/2

1/2

1/2

rit.

fdbk.

0 13 14 3 (3) (3) (3) (3) (3)

Smells Like Teen Spirit

By Kurt Cobain, Chris Novoselic and David Grohl

Intro
Moderate Rock ♩ = 127

Gtr. 1 (clean) *mf*

F5 Bb Ab5 Db F5 Bb

T
A
B

Ab5 Db5 F5 Rhy. Fig. 1 Bb Ab5 Db *play 4 times*
f w/ dist. End Rhy. Fig. 1

N.C. (F5) (Bb) (Ab5) (Db) (F5) Riff A (Bb) (Ab5) (Db) End Riff A

mf dist. off let ring w/ chorus let ring

Verse

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

Gtr. 1 tacet, 3rd time

N.C. (F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

1. Load up ___ on guns, ___ bring ___ your friends. ___ It's fun ___ to lose ___ and to ___ pre - tend. ___
2. I'm worse ___ at what ___ I ___ do best, ___ and for ___ this gift ___ I feel ___ blessed. ___
3. And I ___ for - get ___ just why ___ I taste. ___ Oh, yeah, ___ I guess ___ it makes ___ me smile. ___

Gtr. 1: w/ Riff A, 2 times, 3rd time

(F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

___ She's o - ver bored, ___ self ___ as - sured. ___ Oh, no, ___ I know ___ a dirt - y word. ___
___ Our lit - tle trap ___ has al - ways been ___ and al - ways will ___ un - til ___ the end. ___
___ I found ___ it hard, ___ it was hard ___ to find. ___ Oh, well, ___ what - ev - er, nev - er - mind. ___

Pre-Chorus

N.C. (F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

Hel - lo, hel - lo, hel - lo. How low? Hel - lo, hel - lo, hel - lo. How low?

Gr. 1

dist. on
let ring

(F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

Hel - lo, hel - lo, hel - lo. How low? Hel - lo, hel - lo, hel - lo. With the lights.

let ring

chorus off

Chorus

Gr. 1: w/ Rhy. Fig. 1, 6 times

F5 Bb Ab5 Db F5 Bb Ab5 Db

out it's less dan - g'rous. Here we are now, en - ter - tain us. I feel stu -

F5 Bb Ab5 Db F5 Bb Ab5 Db

pid and con - ta - gious. Here we are now, en - ter - tain us. A mu - lat -

To Coda

F5 Bb Ab5 Db F5 Bb Ab5 Db

to, an al - bi - no, a mos - qui - to, my li - bi - do. Yeah!

F5 E5 F5 Gb5 N.C. F5 E5 F5 Bb5 Ab5 F5 E5 F5 Gb5 N.C. F5 E5 F5 Bb5 A5 Ab5

Oy. Oy.

Gr. 1

1/2 1/2

1.

Interlude

Gr. 1: w/ Riff A, 2 times

N.C. (F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

2.

Guitar Solo

N.C. (F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

w/ chorus

5 4 6 1 | 4 4 (4) 2 1 | 2 1 3 1 | 3 3 (3) 1 0

(F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

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

(F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

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

(F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

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

D.S. al Coda

(F5) (Bb) (Ab5) (Db) (F5) (Bb) (Ab5) (Db)

fdbk. fdbk. fdbk. fdbk.

3 (3) (3) (3) (3)

pitch: E A A

Coda

Gr. I: w/ Rhy. Fig. 1, 4 times

F5 Bb Ab5 Db F5 Bb Ab5 Db

to, my li - bi - do. A de - ni - al, a de - ni - al. A de - ni -

Free Time

F5

al.

Gr. I

w/ chorus

fdbk.

(3) (1)

pitch: E

Been a Son

By Kurt Cobain

Intro

Moderately Fast Rock ♩ = 148

D5 N.C. D5
Rhy. Fig. 1

N.C. D5 N.C. D5

N.C. End Rhy. Fig. 1

Gtr. 1 (dist.)

*Key signature denotes D Mixolydian.

Verse

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

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

1., 3. She should have stayed a - way from friends. She should have had more time to spend.
2. She should have stood out in a crowd. She should have made her moth - er proud.

She should have died when she was born. She should have worn the crown of thorns.
She should have fal - len on her stance. She should have had an - oth - er chance.

Chorus

D5/A N.C. G5 F5 E5 N.C.

Gtr. 1: w/ Rhy. Fig. 2, 2 1/2 times, simile
G5 F5 E5

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

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

To Coda ⊕

N.C. G5 F5 E5 N.C. G5 F5 E5

She should have — been a son. — She should have — been a son. —

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

G5/D

Gtr. 1

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

G5 F5 E5 N.C. G5 F5 E5 N.C.

Been a son. — She should have — been a son. — She should have —

D.S. al Coda
Gtr. 1: w/ Rhy. Fill

G5 F5 E5 N.C. G5 F5 E5

been a son. — She should have — been a son. —

⊕ Coda

G5 F5 rit. E5 N.C.

been a son. —

Gtr. 1

8va

*fdbk.

X

*Microphonic fdbk., not caused by str. vibration.

Rhy. Fill 1
Gtr. 1

TAB

Lithium

By Kurt Cobain

Intro

Moderate Rock ♩ = 138

Chords: E5 G#5 C# A5 C D B D

Gtr. 1 (clean) *mf*

TAB: 2 0 2 0 0 4 6 4 0 | 6 6 6 6 0 0 | 5 5 5 0 | 5 5 5 5 7 7 0 | 4 4 4 4 0 0 | 2 2 2 0 0 0

Verse

Slower ♩ = 128

Chords: E5 G#5 C#5 C# A5 C5 D5 D B5 B D5

1., 3. I'm so hap-py 'cause to - day I found my friends; they're in my head.
 2. I'm so hap-py 'cause to - day I shaved my head; I'm not sad.

Rhy. Fig. 1

End Rhy. Fig. 1

TAB: 2 0 X 0 4 6 6 0 | 4 4 4 0 0 2 2 0 | 5 5 5 5 7 7 0 | 4 4 0 2 2 0

Gtr. 1: w/ Rhy. Fig. 1, 2 3/4 times, simile

Chords: E5 G#5 C#5 C# A5 C5 D5 D B5 B D5

I'm so ug - ly, that's o - kay 'cause so are you. Broke our mirrors.
 And just may - be I'm to blame for all I've heard; I'm not sure.

Chords: E5 G#5 C#5 C# A5 C5 D5 D B5 B D5

Sun - day morn-in' is ev - 'ry day for all I care; I'm not scared.
 I'm so ex - cit - ed; I can't wait to meet you there, but I don't care.

E5 G#5 C#5 C# A5 C5 D5 D

Light my can - dles in a daze 'cause I found God.
I'm so horn - y; that's o - kay, my will is good.

Chorus
B D5 E5 G#5 C#5 A5 C5 D5

Yeah, yeah. Yeah, yeah.

Gtr. 1 Rhy. Fig. 2

w/ dist. f

Gtr. 1: w/ Rhy. Fig. 2, 2 times
B B5 D5 E5 G#5 C#5 A5 C5 D5

Yeah, yeah. Yeah, yeah.

End Rhy. Fig. 2

B B5 D5 E5 G#5 C#5 A5

Yeah, yeah. Yeah, yeah.

C5 D5 B B5 D5

Bridge

A5 C5 A5 C5 A5 C5 A5 C5

(I) like it, — I'm not gon - na crack. I miss you, — I'm not gon - na crack.

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3

A5 C5 A5 C5 A5 C5 A5 C5

I love you, — I'm not gon - na crack. { 1. I love you, —
2., 4. I'd kill you, —
3. I miss you, — } I'm not gon - na crack.

1.

2.

To Coda ⊕

A5 C5 D5 B5 N.C.

I'm not gon - na crack.

Gtr. 1

Interlude

N.C.(E5) G#5 C#5 A5 C5 D5 B5 D5

mf
dist. off

D.S. al Coda
(take Bridge repeat only)

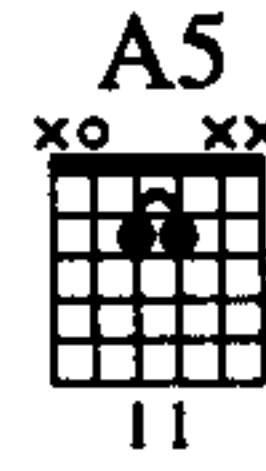
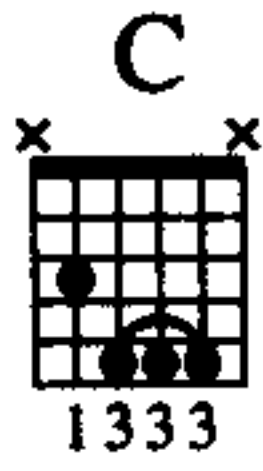
⊕ Coda

B N.C. (E5)

rit.
1/4
dist. off

Sliver

By Kurt Cobain



Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderately Fast Rock ♩ = 156

(bass & hi-hat)

Verse
N.C.(C5) (F5) (C5) (A5)

1. Mom and Dad went to the show.

(C5) (F5) (C5) (A5) (C5) (F5)

Dropped me off at Grand - pa Joe's. Kicked and screamed, said,

Chorus

Slower ♩ = 148

(C5) (A5) A5 C A5 C

"Please, oh, no." Grand - ma take me home, Grand - ma take me home.

*Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

TAB

*Two gtrs. arr. for one. pitch: A F# A
**Microphone fdbk., not caused by str. vibration.

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

A5 C A5 C A5 C

Grand - ma take me home, Grand - ma take me home, Grand - ma take me home,

A5 C A5 C A5 C

Grand - ma take me home, Grand - ma take me home, wan - na be a - lone.

Verse

C F5 C5 A Gtr. 1: w/ Rhy. Fig. 2, 2 times C F5

2. Had to eat my din - ner there. Mashed po - ta - toes and

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1
mf
dist. off

C5 A C F5 C5 A

stuff like that. Could - n't chew my meat too good.

Chorus

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

A5 C A5 C A5 C

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

*Second gtr. doubles w/ clean tone throughout.

1. A5 C 2. A5 C

Grand - ma take me home. wan - na be a - lone.

Verse

C5 F5 C5 A5 Gtr. 1: w/ Rhy. Fig. 3, 2 times C5 F5 C5

3. Sit right down, just stop your cry - in'. Go out - side and

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1
f

A5 C5 F5 C5 A5

ride you bike. That's what I did, I kicked my toe.

Chorus

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

A5 C A5 C A5 C A5 C

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

A5 C A5 C A5 C A5 C

Grand-ma take me home, Grand-ma take me home. Grand-ma take me home, wan - na be a - lone.

Verse

C

Gtr. 1 // *mf* dist. off

4. (Af) - ter din - ner I had ice cream, fell a - sleep and

A5 *f* dist. on

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

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

A5 C A5 C A5 C A5 C *play 6 times*

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

A5 C A5 C

Grand-ma take me home, wan - na be a - lone.

Gtr. 1

fdbk.

Spank Thru

By Kurt Cobain

Intro

Moderate Rock ♩ = 118

Gr. 1 (clean)

A G D5 A Asus2 G G6 A G D5

*Key signature denotes A Mixolydian.

A G A G D5 A5 G5

mf
slight P.M.

A5 G5 D5 A G5

slight P.M.

Verse

A5 G5 D5 A5 G5 Gr. 1: w/ Rhy. Fig. 1, 5 times, simile A5 G5 D5

1. This song is for lov-ers out there and the lit-tle light in the

Rhy. Fig. 1 End Rhy. Fig. 1

slight P.M.

A5 G5 A5 G5 D5 A5 G5

trees. And all the flow-ers have gin - gi - vi - tis

A5 G5 D5 A5 G5 A5 G5 D5

and the birds fly hap - pi - ly. We're to-geth - er once a - gain

A5 G5 A5 G5 D5 A5 G5

my love. (I) need you back, oh ba - by, ba - by.

Chorus
D5/A A5 F5

I can't ex - plain — just why — we lost it from — the start. —

Gr. 1

G5 G6 D5/A A5 A A5

Liv - ing with - out — you, girl, — you

F5 G5

on - ly break — my heart. Yeah! —

accel. w/ dist.

P.M. —————

Interlude
Faster ♩ = 129

N.C.(E5) (G5) (E5) (G5) (E5) (G5) (E5) (G5)

Rhy. Fig. 2

2. I can
End Rhy. Fig. 2

Verse

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

N.C.(E5) (G5)

(E5) (G5)

(E5) (G5)

(E5) (G5)

Musical staff with guitar notes and lyrics: (2., 3.) feel it. I can hold it. I can bend it, shape it and mold it. { I He } can

(E5) (G5)

(E5) (G5)

(E5) (G5)

(E5) (G5)

Musical staff with guitar notes and lyrics: cut it. { I He } can taste it, spank it, beat it till you Ah, wait here now.

Chorus

B5

Bb5 A5 D5

A5

A#5 B5

Bb5 A5 D5

N.C. A5 A#5

Musical staff with guitar notes and lyrics: I been look-ing for days now, al-ways hear-ing the same ol'.

Gtr. 1

Musical staff with guitar notes and a circled 'X' indicating microphone feedback.

*fdbk.

Guitar fretboard diagram showing fingerings for the chorus.

pitch: Bb *Microphone fdbk., not caused by str. vibration.

To Coda

B5

Bb5 A5 D5

A5

A#5

B5

G5

F5

Musical staff with guitar notes and lyrics: Cit-y boy, won't you spank thru? I can make it you do things you won't think you ev-er could.

Musical staff with guitar notes.

Guitar fretboard diagram showing fingerings for the 'To Coda' section.

1.

Interlude

Gtr. 1: w/ Rhy. Fig. 2

N.C.(E5)

(G5)

(E5) (G5)

(E5) (G5)

(E5) (G5)

Musical staff with guitar notes and lyrics: 3. I can

2.

Interlude

N.C.(E5) (G5)

(E5) (G5)

(E5) (G5)

(E5)

(G5)

Musical staff with guitar notes.

Musical staff with guitar notes and a circled 'X' indicating microphone feedback.

fdbk.

full

full

Guitar fretboard diagram showing fingerings for the second interlude.

Guitar Solo

N.C.(E5)

(G5)

(E5)

(G5)

(E5)

(G5)

8va

loco

(E5)

(G5)

(E5)

(G5)

(E5)

(G5)

8va

loco

(E5)

(G5)

(E5)

(G5)

(E5)

(G5)

full

full

D.S. al Coda

(E5)

(G5)

(E5)

(G5)

(E5)

(G5)

⊕ Coda

G5

F5

G5

F5 rit.

E5

Free Time

things you won't think you ev-er, could... you won't _ think you ev-er could. _

pitch: G#

Scentsless Apprentice

By Kurt Cobain, Krist Novoselic and Dave Grohl

Tune Down 1/2 Step, Drop D Tuning:

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

Intro
Moderate Rock ♩ = 93

*Gtr. 1 (dist.) (drums) 2

N.C.(G6) (G7) (Gmaj7) (G5) (G6) Riff A (G7) (Gmaj7) (G5)

f

T
A
B

*Two gtrs. arr. for one.

(G6) (G7) (Gmaj7) (G5) (G6) (G7) (Gmaj7) (G5) F#5 E5 F#5 E5 F#5 E5 F#5 E5

End Riff A

F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5

Verse

N.C. F#5 E5 F#5 E5 F#5 E5 F#5

1. Like most ba - bies, smell _ like but - ter.
2. Ev - 'ry wet - nurse re - fused _ to feed _ him.
3. Lie in the soil and fer - til - ize mush - rooms.

Riff B End Riff B

grad. bend 1/4 1/2

Gtr. 1: w/ Riff B, 3 times, simile

N.C.

F#5 E5 F#5 E5 F#5 E5 F#5 N.C.



His smell smelled like no oth - er.
'Lec - tro - lytes smell like se - men.
Leak - in' out gas fumes made in-to per - fume.

He was born scent - less and sense - less.
Pro - mise not to sell your per - fumed se - crets.
You can't fire me 'cause I quit. ____

F#5 E5 F#5 E5 F#5 E5 F#5 N.C.

F#5 E5 F#5 E5 F#5 E5 F#5



He was born a scent - less ap - pren - tice.
Count - less for - mu - las for press - ing flow - ers.
Throw me in the fire, I won't throw a fit. ____

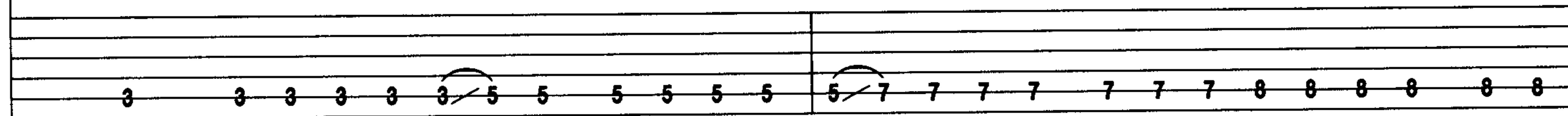
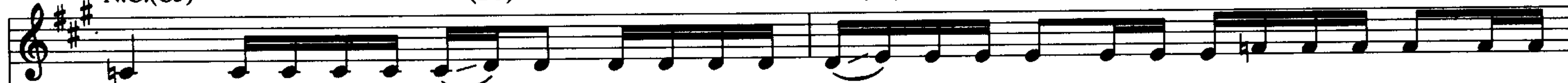
Interlude

Gtr. 1 N.C.(C5)

(D5)

(E5)

(F5)

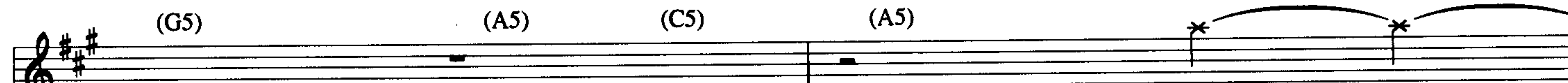


(G5)

(A5)

(C5)

(A5)

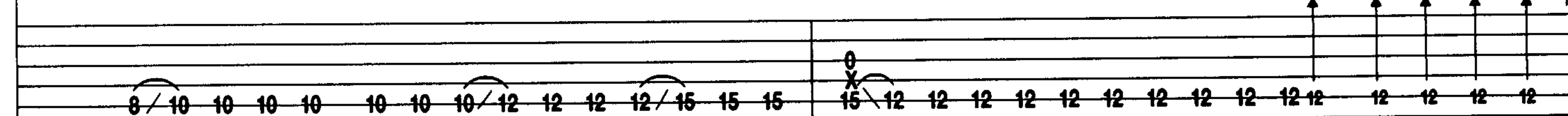


'Way, ____



let ring - - - - -

1/4



Chorus

(G6)

(G7)

(Gmaj7)

(G5)

(G6)

(G7)

(Gmaj7)

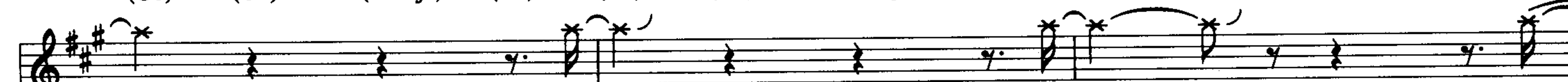
(G5)

(G6)

(G7)

(Gmaj7)

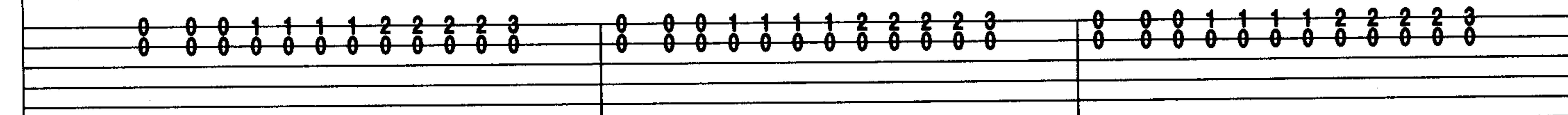
(G5)



'way, ____

'way, ____

'way, ____



To Coda

1. Interlude

(G6) (G7) (Gmaj7) (G5) F#5 E5F#5 E5F#5 E5F#5 E5 F#5 E5F#5 E5F#5 E5F#5

Musical notation for the Interlude section, including a treble clef staff with notes and accidentals, a guitar staff with fret numbers (0, 1, 2, 3), and a bass staff with rhythmic notation (4, 2, 4, 2, 4, 4, 4, 4, 2, 4, 2, 4, 4, 2, 4, 2, 4, 4, 2, 4, 2, 4).

2. Guitar Solo

Gr. 1: w/ misc. fdbk.

8

F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5

Musical notation for the Guitar Solo section, including a treble clef staff with notes and accidentals, a guitar staff with fret numbers (4, 4, 2, 4, 2, 4, 4, 4, 4, 2, 4, 2, 4, 4, 2, 4, 2, 4, 4, 2, 4, 2), and a bass staff with rhythmic notation.

D.S. al Coda

F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5

Musical notation for the D.S. al Coda section, including a treble clef staff with notes and accidentals, a guitar staff with fret numbers (4, 4, 2, 4, 2, 4, 4, 4, 4, 2, 4, 2, 4, 4, 2, 4, 2, 4, 4, 2, 4, 2), and a bass staff with rhythmic notation.

Coda

Gr. 1: w/ Riff A, 2 times

(G6)(G7) (Gmaj7) (G5)(G6)(G7)(Gmaj7)(G5)

Musical notation for the Coda section, including a treble clef staff with notes and accidentals, and a bass staff with rhythmic notation and the text "'Way, - 'way, - 'way, -".

(G6) (G7) (Gmaj7) (G5) (G6) (G7) (Gmaj7) (G5) F#5

Musical notation for the final section, including a treble clef staff with notes and accidentals, a guitar staff with fret numbers (4, 4, 2, 4, 2, 4, 4, 4, 4, 2, 4, 2, 4, 4, 2, 4, 2, 4, 4, 2, 4, 2), and a bass staff with rhythmic notation. Includes the text "'way." and "(misc. fdbk.) (approx. 4 sec.)".

Heart-Shaped Box

By Kurt Cobain

Tune Down 1/2 Step, Drop D Tuning:

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

Intro
Moderately $\text{♩} = 108$

Gtr. 1 (clean) **A5 F5 D5 A F5 D7

mf
let ring throughout

*Key signature denotes D Mixolydian.

**Chord symbols reflect implied tonality.

Verse

A5 F5 D5 A F5 D7

1., 3. She eyes me like a Pi - sces when I am weak.
2. Meat eat - ing or - chids for - give no one just yet.

simile on repeats

*Two gtrs. arr. for one.

A5 F5 Dsus4 A F5 D7

I've been locked in - side your heart - shaped box for weeks.
Cut my - self on an - gel hair and ba - by's breath.

A5 F5 Dsus4 A F5 D7

I've been drawn in - to your mag - net tar pit trap.
Brok - en hy - men of your high - ness, I'm left black.

A F5 Dsus4 A F5 D7

I wish I could eat your can - cer when you turn black.
 Throw down your um-bil - i - cal noose so I can climb right back.

f w/ dist.

Chorus

A5 F5 D7 A5 F5 D7

Hey! Wait! I got a new complaint. For - ev - er in debt to your price - less ad - vice.

Rhy. Fig. 1 End Rhy. Fig. 1

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

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times

A5 F5 D7 A5 F5 D7

Hey! Wait! I got a new complaint. For - ev - er in debt to your price - less ad - vice.

A5 F5 D7 A5 F5 D7

Gtr. 1: w/ Rhy. Fill 1

Hey! Wait! I got a new complaint. For - ev - er in debt to your price - less ad - vice.

Rhy. Fill 1

Gtr. 2

F5 D5 F5 *To Coda* D7

your ad - vice. —

Gr. 1

Detailed description: This system contains the first vocal line and guitar accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#). It starts with a whole note F5, followed by a quarter rest, then a quarter note D5, and a quarter note F5. The lyrics "your ad - vice." are written below. The guitar accompaniment consists of three staves: a treble clef staff with a key signature of one sharp, a bass clef staff with a key signature of one sharp, and a guitar-specific staff with chord diagrams and fret numbers. The guitar part features a series of chords: F5, D5, F5, and D7. There are slurs and accents over the notes, and a "1/2" marking with an arrow pointing to a note in the bass staff.

Guitar Solo
N.C.(A5) (F5) (D5) (A5) (F5)

w/ Rotovibe full 1/2 1/2 full 1/2

Detailed description: This system is dedicated to a guitar solo. It features a treble clef staff with a key signature of one sharp and a guitar-specific staff with fret numbers and chord diagrams. The solo is marked "w/ Rotovibe" and includes dynamics like "full" and "1/2". The chords indicated are N.C.(A5), (F5), (D5), (A5), and (F5). The fret numbers on the bass staff are 7, 5, 3, 5, 7, 5, X, 7, 5, 7. There are slurs and accents over the notes, and "1/2" markings with arrows pointing to notes in the bass staff.

(D5) A5 A *D.S. al Coda*

Detailed description: This system continues the vocal line and guitar accompaniment. The vocal line starts with a quarter note (D5), followed by a quarter note A5, and a quarter note A. The lyrics "Your ad - vice," are written below. The guitar accompaniment features chords (D5), A5, and A. There are slurs and accents over the notes, and a "1/2" marking with an arrow pointing to a note in the bass staff. The section concludes with the instruction "D.S. al Coda".

Coda
D5 F5 D5

Your ad - vice, — your ad - vice. —

Detailed description: This system is the Coda section. It features a treble clef staff with a key signature of one sharp and a guitar-specific staff with fret numbers and chord diagrams. The chords indicated are D5, F5, and D5. The lyrics "Your ad - vice," and "your ad - vice." are written below. There are slurs and accents over the notes, and "1/2" markings with arrows pointing to notes in the bass staff.

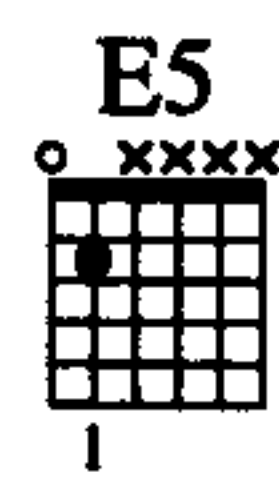
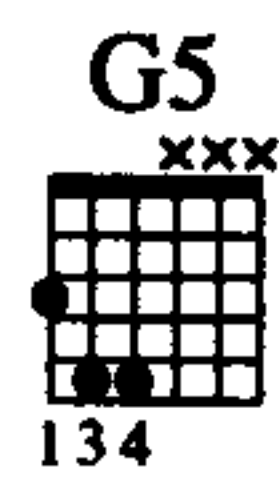
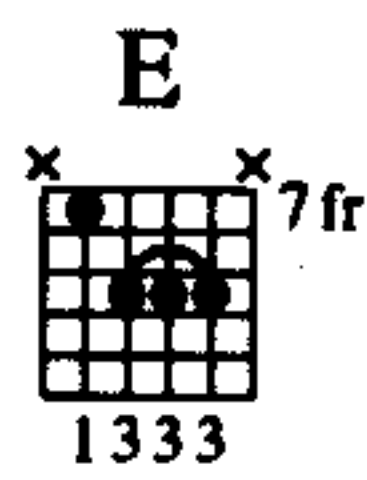
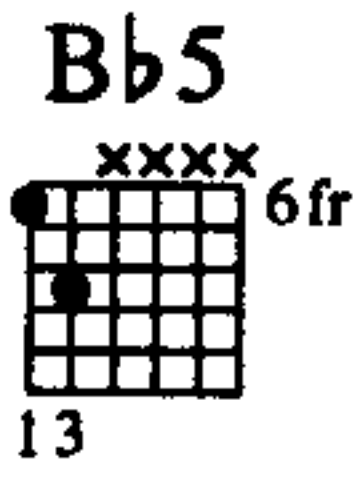
F5 D7 *rit.* (misc. fdbk.) (approx. 13 sec.)

rit. let ring —

Detailed description: This system is the final section of the piece. It features a treble clef staff with a key signature of one sharp and a guitar-specific staff with fret numbers and chord diagrams. The chords indicated are F5 and D7. The lyrics "let ring" are written below. There are slurs and accents over the notes, and "1/2" markings with arrows pointing to notes in the bass staff. The section concludes with the instruction "(misc. fdbk.) (approx. 13 sec.)".

Milk It

By Kurt Cobain



Tune Down 1/2 Step:

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

Intro

Moderately Fast Rock ♩ = 147

N.C.(Bb) (E) (G) (Ab) (E) (Bb) (E) (G)

Gr. 1 (clean)

Gr. 2 (clean)

(Bb) (E) (G) (Ab) (E) (Bb) (E) (G)

8va

*Played ahead of the beat.

Ab5 Bb5
Rhy. Fig. 1

E

G5

Ab5

E5

Bb5

E

G

Musical staff with treble clef, key signature of one flat, and a dynamic marking of *f* w/ dist. The staff contains a sequence of chords and notes corresponding to the chord labels above.

Two empty guitar strings with fret numbers (0-7) indicating the fretting for the first system.

Rhy. Fig. 1A

Musical staff with treble clef, key signature of one flat, and a dynamic marking of *f* w/ dist. This staff is a rhythmic variation of the first system.

Two empty guitar strings with fret numbers (0-7) indicating the fretting for the second system.

Bb

E5

G5

Ab

E

Bb5

E5

G5

G

Musical staff with treble clef, key signature of one flat, and a dynamic marking of *f* w/ dist. This staff continues the chord sequence.

Two empty guitar strings with fret numbers (0-7) indicating the fretting for the third system.

Musical staff with treble clef, key signature of one flat, and a dynamic marking of *f* w/ dist. This staff continues the chord sequence.

Two empty guitar strings with fret numbers (0-7) indicating the fretting for the fourth system.

Bb

E5

G

Ab

N.C.(E5)

Bb

E5

G

End Rhy. Fig. 1

Musical staff with treble clef, key signature of one flat, and a dynamic marking of *f* w/ dist. This staff concludes the main sequence.

Two empty guitar strings with fret numbers (0-7) indicating the fretting for the fifth system.

Musical staff with treble clef, key signature of one flat, and a dynamic marking of *f* w/ dist. This staff concludes the main sequence.

Two empty guitar strings with fret numbers (0-7) indicating the fretting for the sixth system.

End Rhy. Fig. 1A

N.C.(Bb) (E) (G) (Ab) (E) (Bb) (E) (G)

mf
dist. off

X X X X X X X X X X X X X 0 X X 5/7 X

mf
dist. off

6 5 5 0 0 6 5 6 6 5 6 0 0 0

Verse

Gr. 1 tacet
N.C.(Bb) (E) (G) (Ab) (E) (Bb) (E) (G)

1. I am my own par - a - site. I don't need a host to live.
2. I own my own pet vi - rus. I get to pet and name her.

let ring through
simile on repeat

6 6 6 6 6 6 0 0 0 0 6 6 5 6 6 5 0 0 0 0

(Bb) (E) (G) (Ab) (E) (Bb) (E) (G)

We feed off of each oth - er. We can share our en - dor - phins.
Her milk is my shit. My shit is her milk.

f
dist. on

6 6 5 6 6 5 0 0 0 0 6 5 6 5 6 5 6 0 0 0 0 0

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile
Bb5 E G5 Ab5 E5 Bb5 E G Bb E5 G5 Ab E

Doll steak.
Test meat.

Bb5 E5 G5 G Bb E5 G Ab N.C.(E5) Bb E5 G

Chorus

Bb5 E G5 Ab5 E5 Bb5 E G5 Ab5 E5

Rhy. Fig. 2A

⑥
4fr

⑥
4fr

End Rhy. Fig. 2A

Gr. 2

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

Gr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

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

Bb5 E G5 E5 Bb5 E G5 E5

To Coda ⊕

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

1. Interlude

Gr. 1 N.C.(Bb) (E) (G) (Ab) (E) (Bb) (E) (G)

mf
dist. off

1/4

Gr. 2

mf
dist. off

P.M.

2. Guitar Solo

Gr. 1 N.C.(Bb) (E) (G) (Ab) (E) (Bb) (E) (G)

mf
dist. off

Gr. 2

mf
dist. off

*Played behind the beat.

(Bb) (E) (G) (Ab) (E) (Bb) (E) (G)

Harm.
let ring - -

14 13 12 13 13 | 12 13 12 13 14 | 13 12 13 12 | 12 12 11 10 14 12 13

0 3 (3) 3 2 (2) 0 | 0 0 3 4 5 | 6 7 (7) 6 6 | 7 8 8 9

(Bb) (E) (G) (Ab) (E)

14 12 13 14 0 | 5 5 4 3 | 2 0 4 4 3 3

10 11 0 | 16 14 15 | 16 16 14 15

(Bb) (E) (G) (Bb) (E) (G)

2 3 4 3 4 5 | 4 5 5 4 | 6 9 9 8 8 10 10 10

P.M. - - - - -

10 9 8 | 7 6 5 4 | 0 2 3 3 4

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

(10) 9 9 9 9 12 12 | 12 11 11 11 14 14 13 | 13 13 15 15 15 16 | 0 0

5 6 6 7 7 | 8 9 11 12 14 | 18 17 16 0 0 0 0 0 0 0 0

⊕ Coda

Outro-Chorus

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

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

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

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

O - bit - u - ar - y birth - day. Your scent is still here. Place of re - cov - er - y.

Free Time

Gtr. 1 N.C.

1/2 5 (5)

Gtr. 2

fdbk. mf dist. off 1/2 1/2 4 (4) 5 (5) 0

pitch: G

Negative Creep

By Kurt Cobain

Drop D Tuning:

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

Intro

Free Time

N.C.

Gr. 1 (dist.)

pitch: F#

Moderately Fast Rock ♩ = 167

N.C.(D5)

Riff A

End Riff A

Verse

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

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

N.C.(D5)

Fill 1

Gr. 1

T
A
B

Fill 2

Gr. 1

T
A
B

Fill 3

Gr. 1

T
A
B

Interlude

D5 N.C.(D5) F#5 N.C.(A5) G#5

and I'm...

Gtr. 1

Detailed description: This section contains the musical notation for the Interlude. It features a vocal line starting with "and I'm..." and a guitar line (Gtr. 1) with a complex rhythmic pattern. The guitar tablature shows various fret numbers and bar lines. Chord symbols D5, N.C.(D5), F#5, N.C.(A5), and G#5 are placed above the staff.

Chorus

N.C.(D5) F#5 N.C.(A5) G#5 N.C.(D5) F#5

Dad - dy's lit - tle girl ain't a

Riff B

Detailed description: This section contains the first part of the Chorus. It features a vocal line with the lyrics "Dad - dy's lit - tle girl ain't a" and a guitar line with a repeating riff labeled "Riff B". The guitar tablature shows the fret numbers for this riff. Chord symbols N.C.(D5), F#5, N.C.(A5), and G#5 are placed above the staff.

N.C.(A5) (Eb5) (D5) F#5 N.C.(A5) (Eb5)

girl no more. Dad - dy's lit - tle girl ain't a girl no more.

End Riff B

Detailed description: This section contains the second part of the Chorus. It features a vocal line with the lyrics "girl no more. Dad - dy's lit - tle girl ain't a girl no more." and a guitar line with a repeating riff labeled "End Riff B". The guitar tablature shows the fret numbers for this riff. Chord symbols N.C.(A5), (Eb5), (D5), and F#5 are placed above the staff.

Gtr. 1: w/ Riff B (D5) F#5 N.C.(A5) (Eb5) (D5) F#5 N.C.(A5) (Eb5)

Dad - dy's lit - tle girl ain't a girl no more. Dad - dy's lit - tle girl ain't a girl, oo. —

To Coda 1 ⊕ To Coda 2 ⊕

Detailed description: This section contains the final part of the Chorus. It features a vocal line with the lyrics "Dad - dy's lit - tle girl ain't a girl no more. Dad - dy's lit - tle girl ain't a girl, oo. —" and a guitar line with a repeating riff labeled "Gtr. 1: w/ Riff B". The guitar tablature shows the fret numbers for this riff. Chord symbols (D5), F#5, N.C.(A5), and (Eb5) are placed above the staff. The section ends with "To Coda 1" and "To Coda 2" symbols.

Guitar Solo

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

pitch: A G
*Microphonic fdbk.,
not caused by str. vibration,
next 8 meas.

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

pitch: G# B C

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

pitch: F C#

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

D.S. al Coda 1

Coda 1

D.S. al Coda 2

N.C.(A5) (Eb5)

girl no more.

Coda 2

Outro
Free Time

pitch: C# C#
*Microphonic fdbk.,
not caused by str. vibration,
next 6 meas.

(New Wave) Polly

By Kurt Cobain

Intro

Moderately Fast ♩ = 146

Em G D C Em G D5/A C End Rhy. Fig. 1

Gr. 1 (clean) Rhy. Fig. 1

TAB

Verse

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

Em G D C Em G D5/A C

1. Pol - ly wants a crack - er. Think I should get off her first.

Em G D C Em G D5/A C

Think she wants some wa - ter to put out the blow torch.

Chorus

D5 C5 G5 Bb5 D5 C5 G5 Bb5

Is - n't me, have some seed. Let me clip dirt - y wings.

End Rhy. Fig. 2

Gr. 1 Rhy. Fig. 2

f w/ dist.

TAB

Gr. 1: w/ Rhy. Fig. 2, 3 times, simile

D5 C5 G5 Bb5 D5 C5 G5 Bb5

Let me take a ride. Hurt your - self. Want some help? Be my - self.

D5 C5 G5 Bb5 D5 C5 G5 Bb5

Got some rope, have been told. Pro-mise you, have been true.

D5 C5 G5 Bb5 D5 C5 G5 Bb5

Let me take a ride. Hurt your - self. Want some help? Be my - self.

Interlude
 E5 G D5 C5 E5 G D5 C5 End Rhy. Fig. 3
 Gtr. 1 Rhy. Fig. 3

Verse
 Gtr. 1: w/ Rhy. Fig. 3, 2 times, simile
 E5 G D5 C5 E5 G D5 C5
 2. Pol - ly wants a crack - er. May - be she would like some food.
 E5 G D5 C5 E5 G D5 C5
 She asked me to un - tie her. Chase would be nice _ for a few.

Chorus
 Gtr. 1: w/ Rhy. Fig. 2, 4 times, simile
 D5 C5 G5 Bb5 D5 C5 G5 Bb5
 Is - n't me, _ have some seed. _ Let me clip, _ dirt - y wings. _
 D5 C5 G5 Bb5 D5 C5 G5 Bb5
 Let me take a ride. _ Hurt your - self. _ Want some help? _ Be my - self. _
 D5 C5 G5 Bb5 D5 C5 G5 Bb5
 Got some rope, _ have been told. _ Pro-mise you, _ have been true. _
 D5 C5 G5 Bb5 D5 C5 G5 Bb5
 Let me take a ride. _ Hurt your - self. _ Want some help? _ Be my - self. _

Interlude
 Gtr. 1: w/ Rhy. Fig. 3, simile
 E5 G D5 C5 E5 G D5 C5
 Pol - ly said....
Verse
 Gtr. 1: w/ Rhy. Fig. 3, 2 times, simile
 E5 G D5 C5
 Pol - ly says her back hurts.
 E5 G D5 C5
 She's just bored as me. She caught me off my guard. _

D.S. al Coda
 E5 G D5 C5
 'Maz - es me, the will of in - stinct.

Coda
 Gtr. 1 E5

Breed

By Kurt Cobain

Intro
Free Time
N.C.

8va.....

Gtr. 1 (dist.)

pitch: E D# F E G# G# G# E

*Microphonic fdbk., not caused by str. vibration.

Moderately Fast Rock ♩ = 160

**F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

**Chord symbols reflect implied tonality.

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5

Verse

N.C. (F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5)

1. I don't care, I don't care, I care, I care, I care, I care if I'm old. —
 2. Get a - way, get a - way, a - way, a - way, a - way, a - way from your home. —

Riff A End Riff A

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

(F#5) (E5)(F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5)(A5) (E5) (F#5) (E5) (F#5)(A5) (E5)

I don't mind, I don't mind, I don't mind, I mind, I mind, I mind if I'm old.
 Get a - way, get a - way, a - way, a - way, a - way, a - way from your home. —

Gtr. 1: w/ Fill 1

(F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5)(A5) (E5) D5/A F#5

I don't mind, I don't mind, I mind, I mind, I mind. Ah.

Pre-Chorus

D5 A5 C5 B5 D5 A5 C5 B5

E - ven if you have, e - ven if you need. I don't e - ven care. We could have a tree.

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

D5 A5 C5 B5 D5 A5 C5 B5

We could plant a house, we could build a tree. I don't e - ven care. We could have a tree, she said, —

Fill 1

Gtr. 1

T
A
B

Chorus

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

Musical staff with lyrics: she said, she said, she said, she said,

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2 Rhy. Fill 1 End Rhy. Fill 1

Gtr. 1 w/ Rhy. Fig. 2

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

Musical staff with lyrics: she said, she said, she said.

To Coda

1. 2. Guitar Solo N.C. (F#5) (E5) (F#5) (A5) (E5)

Gtr. 1 P.M. Musical staff with guitar solo notation and tablature.

(F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5)

(F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5)

(F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5)

14 14 14 14 13 13 13 13 13 13 13 13 13 13 13 13 13 13

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13

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

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

(F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (E5) *8va loco*

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

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

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

(F#5) (E5) (F#5) (A5) (E5) (F#5) (E5) (F#5) (A5) (F#5) *D.S. al Coda*

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

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

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

**Bend gradually while trem. picking.*

Coda

Gtr. 1: w/ Rhy. Fill 1 Gtr. 1: w/ Rhy. Fig. 2

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

— She said, — she said, — she said, —

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 Free Time F#5

— she said. —

Gtr. 1

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

pitch: F E

Touret's

By Kurt Cobain

Tune Down 1/2 Step:

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

Intro **Fast Rock** ♩ = 172

Gtr. 1 (dist.) **F#5** **A#5** **B5** **G5**

f *fdbk.

TAB

pitch: F#

*Microphonic fdbk., not caused by str. vibration.

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

Rhy. Fig. 1

B5 **G5** **F#5** **A#5** **B5** **G5** **End Rhy. Fig. 1**

Verse

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

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

Lyrics Unavailable

Chorus

F#5 N.C. **F#5** N.C. **F#5** N.C. **F#5** N.C.

Ay! Ay! _

Gtr. 1 **Riff A** **End Riff A**

F#5 N.C. F#5 N.C. F#5 N.C. F#5 N.C.

Ay! _____

2. Gtr. 1: w/ Riff A, 1st 3 meas. F#5 N.C. F#5 N.C. F#5 N.C. Gtr. 1: w/ Rhy. Fill 1 F#5 To Coda

Ay! _____

Interlude Gtr. 1 *F#5 A#5 B5 G5 F#5 A#5 B5 G5

*Chord symbols reflect overall tonality.

F#5 A#5 G5 F#5 A#5 B5 G5 D.S. al Coda (take 2nd ending)

Coda
Outro

Gtr. 1: w/ Rhy. Fig. 1
w/ ad Lib voc., till end

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

Free Time Gtr. 1 F#5

1/2 fdbk. _____

pitch: E F# E

Rhy. Fill 1 Gtr. 1

Blew

By Kurt Cobain

Drop D Tuning:

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

Intro

Moderately ♩ = 132

(bass) **8** N.C. Gtr. 1 (dist.) **f** *fdbk. D5 F5 G5 Ab5 G5

T
A
B

pitch: E

*Microphonic fdbk., not caused by str. vibration.

F5 D5 F5 G5 F5 G5 D5 F5 G5 Ab5 G5 F5 D5 F5 G5 F5

Verse

N.C. * 1., 2. If you would - n't mind, — I would like to blew. —

1/2

*Sing one octave higher 2nd time.

D5 N.C. If you would - n't care, — I would like to lose. —

1/2

D5

N.C.

If you would-n't mind, _

Chords: (3) 0 0 5 \ 3 / 5 5 0 | 0 0 0 5 3 / 5 5 0 | 0 0 3 5 5 5 5 5

D5

N.C.

I would like to leave. _ If you would-n't care, _

Chords: (5) 5 5 3 3 5 5 3 | 5 \ 3 / 5 5 0 | 0 0 0 5 3 / 5 5 0 | 0 0 3 5 5 5 5 5

D5

I would like to leave. _

Chords: (5) 5 5 3 3 5 5 3 | 0 5 \ 3 / 5 5 0 | 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

F5 G5 F5 G5 F5 D5 F5 G5 D5 G5 F5 N.C.(A♭5) F5 G5 D5 G5 F5 D5

Is there 'noth - er rea - son for your stain? Could you b'lieve who

Chords: 0 5 0 5 5 3 0 0 0 | 0 5 0 5 5 3 5 6 | 0 5 0 0 5 3 0 0

F5 G5 D5 G5 F5 N.C.(Ab5) F5 G5 F5 G5 F5 D5 F5 G5 D5 G5 F5

we know stress or strain? Here is 'noth - er word that rhymes with shame. ...

A5

1. Oh! 2. To Coda

Guitar Solo

D5 N.C.

Ah!

w/ chorus

1/2 full full full full

1/2 1/2 1/2

(12) (12) (12) 12 (12)

0 10 10 12 10 12 12 14 14 14 16 13 15 15 15

8va *loco 8va*

full full

3 3 1/2

*Trem. pick while bending note.

loco

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

1/2 1/2

⊕ *Coda*
Outro

D5 N.C. D5 F5 N.C. *play 6 times*

Could do an - y - thing, could do an - y - thing,

1/2 1/2

Free Time

D5 F5 N.C. D5 *w/ mic. noise & fdbk.*

do an - y - thing. _____ (approx. 15 sec.)

1/2