

**BASS**  
RECORDED  
VERSIONS

# NIRVANA

THE BASS COLLECTION

SELECTIONS FROM

BLEACH • IN UTERO • NEVERMIND •

INCESTICIDE • UNPLUGGED IN NEW YORK

**NIRVANA**  
**NIRVANA**



**"BLEACH"**

18 SONGS INCLUDING:

ALL APOLOGIES

COME AS YOU ARE

LITHIUM

SMELLS LIKE TEEN SPIRIT

HEART SHAPED BOX

**NIRVANA**



**IN UTERO**



**NIRVANA**  
**NEVERMIND**

**NIRVANA**



**INCESTICIDE**



**UNPLUGGED**

**BASS**  
**RECORDED**  
**VERSIONS**

Transcribed by  
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# NIRVANA

THE BASS COLLECTION

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# NIRVANA

## THE BASIC COLLECTION

ABOUT A GIRL

ALL APOLOGIES

BLEW

COME AS YOU ARE

DUMB

FLOYD THE BARBER

HEART SHAPED BOX

IN BLOOM

LITHIUM

LOUNGE ACT

MR. MOUSTACHE

ON A PLAIN

PENNY ROYAL TEA

(NEW WAVE) POLLY

RAPE ME

SMELLS LIKE TEEN SPIRIT

STAIN

STAY AWAY

BASE NOTATION

# About a Girl

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

① = Gb    ③ = Ab

② = Db    ④ = Eb

## Intro

Moderately ♩ = 122

(guitar) 4/4 E5 G E5 G E5 G E5 G

*mf*

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

## Verse

E5 G E5 G E5 G E5 G

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

0 0 0 3 3 3 5 7 7 5 6 4 5 | 0 0 0 3 3 3 5 7 7 5 6 4 5

E5 G E5 G E5 G E5 G

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.

0 0 0 3 3 3 5 7 7 5 6 4 5 | 0 0 0 3 3 3 5 7 7 5 6 4 5

Chorus

To Coda ⊕

C# C#/G# F#7sus4 C# C#/G# F#7sus4

I'll take ad - van - tage while - you hang me \_\_\_\_\_ out to dry, - but

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

E5 A C E5 G

I can't see you ev - 'ry night \_\_\_\_\_ (for) free

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

E5 G E5 G E5 G

I do.

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

Guitar Solo

E5 G E5 G C# C#/G#

play 4 times

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

F#7sus4 C# C#/G# F#7sus4

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

E5 A C E5 G E5 G

E5 G E5 G *D.S. al Coda*

*Coda* E5 A C

I can't see you ev-'ry night, - but

E5 A C

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

E5 G E5 G E5 G E5 G

free. \_\_\_\_\_ I do. I

E5 G E5 G E5 G E5 G E5

do. \_\_\_\_\_ I do. I do.

*rit.*

# All Apologies

Words and Music by Kurt Cobain

Drop D Tuning, Down 1/2 Step:

② - Gb ③ - Ab

① - Db ④ - Db

## Intro

Moderately ♩ = 122

D

(guitar)

Bass Fig. 1

End Bass Fig. 1

## Verse

w/ Bass Fig. 1, 4 times

D

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

What else should I say? \_\_\_ Ev - 'ry - one \_\_\_ is gay. \_\_\_  
 Find my nest of salt. \_\_\_ Ev - 'ry - thing \_\_\_ is my fault. \_\_\_

What else could I write? \_\_\_ I don't have \_\_\_ the right. \_\_\_  
 I'll take all the blame, \_\_\_ a - qua sea - foam shame. \_\_\_

What else should I be? \_\_\_ All a - pol - o - gies. \_\_\_  
 Sun-burn, with freez - er burn. \_\_\_ Chok - ing on \_\_\_ the ash - es of her en - e - my. \_\_\_

## Bridge

G5

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

1. A5

in the sun... mar - ried, —

5 5 5 5 3 0 3 5 3 5 3 0 3 5 0

2. D5 A5

bur - ried. — Mar - ried, —

0 0

mar - ried. — Mar - ried, —

0 0

Chorus D

bur - ried, — yeah, yeah, yeah, yeah. —

let ring —

0 5 4 5 0 5 0 0

Bass Fig. 2 End Bass Fig. 2

let ring — let ring — let ring —

5 4 5 0 5 0 0 5 4 5 0 5/7 0 5 4 5 0 5/7 0



w/ Bass Fig. 2, 2 times

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

w/ Bass Fig. 2

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

w/ Bass Fig. 2

play 3 times

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

w/ Bass Fig. 2

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

let ring

0 0 5 5 0 0 5 0 | 0 0 5 5 0 0 5 0 | 0 0 5 5 0 0 5 0

play 5 times

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

let ring

\* mp

0 0 5 5 0 0 5 0 | 0 0 5 5 0 0 5 0 | 0 0 5 5 0 0 5 0

\* Bass continues this patterns w/ variations ad Lib and gradually fades out.

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

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

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

(All in all is all we all are.)

# Blew

Words and Music by Kurt Cobain

Tune Down 2 Whole Steps:

- ② - E $\flat$     ③ - F
- ① - B $\flat$     ④ - C

## Intro

Moderately  $\text{♩} = 120$

N.C.

The Intro section consists of two staves. The top staff is a bass line in 4/4 time, starting with a forte (*f*) dynamic. The bottom staff is a guitar line with fret numbers (0, 3, 5, 5) and half-bend markings ( $\frac{1}{2}$ ) above the notes.

(band in)

E5    G5 A5 B $\flat$ 5    A5    G5    A5    N.C.    G5 A5 B $\flat$ 5    A5    G5    A5

Bass Fig. 1

End Bass Fig. 1

The band entry section consists of two staves. The top staff is a bass line in 4/4 time. The bottom staff is a guitar line with fret numbers (0, 0, 3, 5, 5) and half-bend markings ( $\frac{1}{2}$ ) above the notes.

## Verse

w/ Bass Fig. 1, 8 times

N.C.(E5)

A7    N.C.(E5)    A7

The first line of the verse is a vocal line in 4/4 time. The lyrics are: "1., 2. If you would - n't mind, \_\_\_ I would like to blew. \_\_\_"

The second line of the verse is a vocal line in 4/4 time. The lyrics are: "If you would - n't mind, \_\_\_ I would like to lose. \_\_\_"

N.C.(E5) A7 N.C.(E5) A7

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

N.C.(E5) A N.C.(E5) A7(no3rd)

If you would - n't mind, \_\_\_\_\_ I would like to breathe. \_\_\_\_\_

**Chorus**

G5 A5 G5 A5 G5 Bb5 G5 A5 G5

Is there an - oth - er rea - son for your stain? Could you be - lieve who

3 5 5 5 3 3 3 5 5 5 3 6 3 5 5 5 3 3

*To Coda* ⊕

A5 G5 Bb5 G5 A5 G5 A5 G5 Bb5 B5

we knew stress or strain? Here is an-oth-er word that rhymes with shame. \_\_\_\_\_

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

**Guitar Solo**

N.C.(E5)

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

Bass line with notes and fret numbers. Fret numbers: 0 0 3 5 5, 5 5, 3 0 3 5 3 5, 3 0 3 5 5, 5 6, 5 3 0 0 0 0. Includes two  $1/2$  markings with arrows pointing to the 5th fret.

Bass line with notes and fret numbers. Fret numbers: 0 0 3 5 5, 7 5, 7 5 7 7 7 5, 7 0 3 5 5, 7 5, 7 5 7 7 7 5. Includes two  $1/2$  markings with arrows pointing to the 5th fret.

Bass line with notes and fret numbers. Fret numbers: 7 0 3 5 5, 7 5, 7 5 7 7 7 5, 7 0 3 5 5, 5 6, 5 3 0 0 0 0. Includes two  $1/2$  markings with arrows pointing to the 5th fret. *D.S. al Coda* is written above the staff.

$\oplus$  *Coda*  
N.C.

Musical score for the lyrics "You could do anything...". It features a vocal line in treble clef and a bass line in bass clef. The bass line includes fret numbers and  $1/2$  markings. The instruction "play 3 times" is written above the final vocal phrase.

Musical score for the lyrics "You could do anything...". It features a vocal line in treble clef and a bass line in bass clef. The bass line includes fret numbers and  $1/2$  markings. The instruction "Free Time" is written above the staff, and "E5" is written above the final note of the vocal line.

# Come As You Are

Words and Music by Kurt Cobain

Tune Down 1 Whole Step:

- ①=F    ③=G
- ②=C    ④=D

## Intro

Moderate Rock ♩ = 120

*Vlm*

*V*

N.C.(F#m)

(E)

(F#m)

(E)

*Amor*

(guitar)

## Verse

w/ Bass Fig. 1, 2 times

N.C.(F#m)

(E)

(F#m)

(E)

w/ Bass Fig. 1

(F#m)

(E)

(F#m)

(E)

**Chorus**  
F#m

*Vm*

a mem - o - ry, a mem - o - ry,

2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 0 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 0

*Vm*

F#m A F#m 1. A

a mem - o - ry, a...

2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 0 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 7 8

2. **Bridge**

A B D B

And I swear that I don't have a gun.

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

**To Coda** ⊕

D B D B

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

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

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

let ring ..... let ring ..... let ring .....

5 5 5 5 5 7 7 8 | 9 7 9 7 9 9 8 | 7 9 7 7 9 7 8 | 9 7 9 7 9 9 8

Guitar Solo

1.-7. | 8.

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

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

let ring ..... let ring ..... let ring ..... let ring .....

7 9 7 7 9 7 8 | 9 7 9 7 9 9 8 | 7 9 7 7 9 7 8 | 7 9 7 7 9 7 7

⊕ Coda

D B D D

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

5 5 5 5 5 5 3 0 | .2 2 2 2 2 2 2 4 | 5 5 5 5 5 5 3 0 | 5 5 5 5 5 7 7 8

N.C.(F#m) (E) (F#m) (E) F#5

Mem - o - ry, a...

let ring ..... let ring ..... let ring ..... let ring .....

9 7 9 7 9 9 8 | 7 9 7 7 9 7 8 | 9 7 9 7 9 9 8 | 7 9 7 7 9 7 8 | 9

# Dumb

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

① = Gb    ③ = Ab

② = Db    ④ = Eb

## Verse

Moderately ♩ = 114

Esus4    A    Gsus4    C    Esus4    A    Gsus4    C

1., 3. I'm not like them, - but I can pre-tend, -    The sun is gone, - but I have a light, -  
 2. My heart is broke, - but I have some glue. -    Help me in-hale - and mend it with you. -

*mf*

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

Esus4    A    Gsus4    C    Esus4    A    Gsus4    C

The day is done, - but I'm hav-in' fun. -    I think I'm dumb - or may-be just -  
 We'll float a-round - and hang out on clouds, -    then we'll come down, - have a hang -

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

## Chorus

Esus4    G    E5    G

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

0 0 7 0 7 0 | 3 3 3 3 3 3 3 | 0 0 / 7 5 7 5 | 5 5 5 5 7



E5 G E5 G

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

0 0 7 0 7 0 3 3 3 3 3 3 0 0 / 7 5 7 5 5 7 9 9

**Bridge**  
B C B C

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

*f*

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

B C B C *D.C. al Coda*

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

2 2 2 0 3 0 3 3 3 3 2 0 2 2 2 0 3 0 3 3 3 3 2 0 (3)

⊕ **Coda**

E5 A5 G C5 E5 A5 G5 C5 E5

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

*play 5 times*

0 0 / 5 3 5 3 3 3 3 0 3 3 3 3 0 0 / 5 3 5 3 3 3 3 0 3 3 3 3 0

# Floyd the Barber

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

- ① = Gb    ③ = Ab  
 ② = Db    ④ = Eb

## Intro

Moderate Rock ♩ = 132

F5 E5 F5 E5 F5 E5 F5 Em

## Bass Fig. 1

F5 E5 F5 E5 F5 E5 F5 Em

## Verse

w/ Bass Fig. 1, 2 times

F5 E5 F5 E5 F5 E5 F5 Em

1. Bell on a door ring, "Come on in." Floyd ob - serves my hair - y chin.
2. Bar - ney ties me to the chair. I can't see I'm real - ly scared.
3. I sense oth - ers in the room. O - pie, Aunt Bea, I pre - sume.

F5 E5 F5 E5 F5 E5 F5 Em

"Sit down chair don't be a - fraid." Steamed, hot tow - el on my face. —  
 Floyd breathes hard, I hear a zip. Beat me pressed a - gainst my lips. —  
 They take turns to cut me up. I died smoth - ered in An - dy's clutch. .

## Chorus

C# A5 C Ab5 C# A5 C Ab5

I was shaved. \_\_\_\_\_ I was  
 I was shaved. \_\_\_\_\_ I'm a  
 I was shamed. \_\_\_\_\_ I was

C# A5 C Ab5 C# A5 C Ab5

To Coda ⊕ 1.

shamed. \_\_\_\_\_  
 shamed. \_\_\_\_\_  
 shaved. \_\_\_\_\_

I was shamed. \_\_\_\_\_

F5 E5 F5 E5 F5 E5 F5 Em

2. Ab5 **Guitar Solo** N.C.(F) 1., 2., 3. (C) 4. (C)

F5 E5 F5 E5 F5 E5 F5 Em

*D.S. al Coda*

⊕ Coda

Ab5 F5 E5 N.C.(F5) (E5) (drums)

# Heart Shaped Box

Words and Music by Kurt Cobain

Drop D Tuning, Down 1/2 Step:

- ① - Gb    ③ - Ab
- ② - Db    ④ - Db

## Intro

Moderately ♩ = 100

A5 F5  
(guitar)

D5

A5

F5

D7

The intro consists of two staves: a bass staff and a guitar staff. The bass staff shows a simple bass line with notes corresponding to the chords above. The guitar staff is mostly empty, with a 'T' and 'B' marking at the beginning, likely indicating a specific tuning or technique.

## Verse

A

F5

D5

A

F5

D7

Vocal melody for the first line of the verse. The notes are: 1., 3. She eyes me like a Pi ces when I am weak.

Bass Fig. 1

*mf*

let ring -----

let ring -----

Fretboard diagram for the first line of the verse. It shows fingerings for the bass line: 7 7 7 7 \ 3 3 3 3/5 | 0 0 5 0 5 0 5 0 | 7 7 7 7 \ 3 3 3 3/5 | 0 0 5 0 5 0 5 0.

A

F5

D5

A

F5

w/ Bass Fill 1, 2nd time  
D7

Vocal melody for the second line of the verse. The notes are: I've been locked in side your heart - shaped box for weeks.

let ring -----

let ring -----

Fretboard diagram for the second line of the verse. It shows fingerings for the bass line: 7 7 7 7 \ 3 3 3 3/5 | 0 0 5 0 5 0 5 0 | 7 7 7 7 \ 3 3 3 3/5 | 0 0 5 0 5 0 3.

A F5 D5 A F5 D7

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

let ring -----

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

A F5 D5 A F5 D7

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

let ring -----

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

End Bass Fig. 1

**Chorus**

A5 F5 D7 A5 F5 D7

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

Bass Fig. 2

*f*

1/2 (4) 1/2 (4) 1/2 (4) 1/2 (4)

0 0 4 (4) 3 3 4 (4) 0 0 5 0 5 4 5 4 5 0 0 4 (4) 3 3 4 (4) 0 0 5 5 5 5 5 4 5

A5 F5 D7 A5 F5 D7

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

w/ Bass Fill 2, 2nd time

1/2 (4) 1/2 (4) 1/2 (4) 1/2 (4)

0 0 4 (4) 3 3 4 (4) 0 0 5 0 5 4 5 0 0 4 (4) 3 3 4 (4) 0 0 5 0 5 0 5 5

A5 F5 D7 A5 F5 D7

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

End Bass Fig. 2

1/2 (4) 3 3 4 (4) 0 0 5 0 5 4 5 4 5 0 0 4 (4) 3 3 4 (4) 0 0 5 0 5 0 5 5

To Coda ⊕

F5 D5 F5 D7

your ad - vice. \_\_\_\_\_

3 3 3 3 3 3 10 0 0 0 0 0 0 0 0 3 3 3 3 3 3 10 0 0 0 0 0 0 3

**Verse**

w/ Bass Fig. 1

A F5 D5 A F5 D7

2. Meat - eat - ing or - chids for - give no \_ one \_ just yet. \_

A F5 D5 A F5 D7

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

**Bass Fill 1**

T  
A  
B 0 0 5 0 5 0 3 /

A F5 D5 A F5 D7

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

A F5 D5 A F5 D7

Throw down your um-bil-i-cal noose so I can climb right back.

**Chorus**

w/ Bass Fig. 2

A5 F5 D7 A5 F5 D7

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

w/ Bass Fill 2  
D7

A5 F5 D7 A5 F5 D7

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

A5 F5 D7 A5 F5

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

**Bass Fill 2**

0 0 5 0 5 5 4 5

D7 F5 D5

— to your price - less ad - vice, — your ad - vice..

3 3 3 3 3 3 3 10 0 0 5 0 5 0 5 5

F5 D5 **Guitar Solo** A5 F5 D7

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

A5 F5 D7 A F5

*mf*

0 0 4 1/2 (4) 3 3 4 1/2 (4) 0 0 5 0 5 0 3 7 7 7 7 3 3 3 3/5

D5 A F5 D7 *D.S. al Coda*

let ring ..... let ring .....

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

**Coda**

F5 1., 2. D5 3. N.C.(D7)

Your ad - vice. —

3 3 3 3 3 3 3 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0



# In Bloom

Words and Music by Kurt Cobain

## Intro

Moderately Slow Rock ♩ = 78

B♭5 G5 F5 A♭5 B♭5 G5

*f*

6 6 / 10 \ 3 3 3 2 3 2 1 1 1 3 4 4 4 3 4 4 5 6 6 / 10 \ 3 3 3 2 3 2

F5 A♭5 B♭5 G♭5 E♭5 B5 A5

Bass Fig. 1 End Bass Fig. 1

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

## Verse

w/ Bass Fig. 1, 3 times, simile  
N.C.(B♭5) (G♭5)

B♭5 G♭5 E♭5 B5 A5

1. Sell the kids for food.  
2. We can have some more.

1 1 1 1 1 1 2 2 2 2 2 2 6 6 6 6 6 6 6 2 2 2 2 2 0 0 0 0

(E♭5) (B5) (A5) (B♭5) (G♭5) (E♭5) (B5) (A5) B♭ G♭

Weath - er chang - es moods. Spring is here - a - gain.  
Na - ture is a whore. Bruis - es on the fruit.

E♭ B A5 B♭5 G♭5 E♭5 B5 D5

Re - pro - duc - tive glands. } He's  
Ten - der age - in bloom. }

1 1 1 1 1 1 2 2 2 2 2 2 6 6 6 6 6 6 6 0 2 2 2 2 / 5 5 5 0

**Chorus**

B♭5 G5 B♭5 G5 B♭5 G5 B♭5 G5

the one who likes all our pret-ty songs and he likes to sing a-long and he likes to shoot his gun, but he

Bass Fig. 2 End Bass Fig. 2

1 1 1 3 3 3 3 1 1 1 1 1 3 3 3 1 1 3 3 1 1 3 3 3 3 1 1 1 1 1 3 3 3 1 1 3 3 1 3

\* Harmonies sung 3rd time, first six meas. of chorus.

C E♭ C E♭ w/ Bass Fig. 2 B♭5 G5

knows not what it means, knows not what it means and I say... He's the one who likes

3 3 3 3 3 6 6 6 8 3 3 3 3 3 6 6 6 6 8

B♭5 G5 B♭5 G5 B♭5 G5

all our pret-ty songs and he likes to sing a-long and he likes to shoot his gun, but he

To Coda ⊕

C E♭ C E♭ B♭5 G5

knows not what it means, knows not what it means and I say, "Aahh."

3 3 3 3 3 6 6 6 8 3 3 3 3 3 6 6 6 6 8 6 6/10 3 3 3 2 3 2 3 2

F5 A♭5 B♭5 G5 F5 A♭5

1 1 1 3 4 4 4 3 4 3 4 5 6 6/10 3 3 3 2 3 2 3 2 1 1 1 3 4 4 4 4 5 (5)

1., 2., 3. | 4.

**Guitar Solo**  
N.C.(Bb5) (Gb5) (Eb5) (B5) (A5) (Eb5) (B5) *D.S. al Coda*  
(D5)

He's \_\_\_\_\_

**Coda**

C Eb C Eb C Eb

knows not what it means, - knows not what it means, - knows not what it means - and I - say,

**Outro**

Bb5 G5 F5 Ab5 Bb5 G5

"Aahh, \_\_\_\_\_ oo." \_\_\_\_\_ Oo. \_\_\_\_\_

F5 Ab5 Bb5

Oo. \_\_\_\_\_

# Lithium

Words and Music by Kurt Cobain

Tune Down 1 Whole Step:

① = F    ③ = G

② = C    ④ = D

Intro

Moderate Rock ♩ = 124

Verse

E    G#5    C#5    A5    C5    D5    B5    D5    E    G#5

(guitar)

1. I'm so

Chorus

\*E5

B5    D5    G#5    C#5    A5

Hey, hey!    Hey, h-hey!

Bass Fig. 1

\* Chords symbols reflect overall tonality.

w/ Bass Fig. 1, 2 times  
E5 G#5

C5/G D5/A B5 D5

Hey, \_\_\_\_\_ hey! \_\_\_\_\_

End Bass Fig. 1

5 5 5 7 7 7 | 2 2 2 2 / 0 0 0 0

C#5 A5 C5/G D5/A B5 D5 E5 G#5

Hey, \_\_\_\_\_ h - hey! \_\_\_\_\_ Hey, \_\_\_\_\_ hey! \_\_\_\_\_

C#5 A5 C5/G D5/A B5 D5

Hey, \_\_\_\_\_ h - hey! \_\_\_\_\_ Hey! \_\_\_\_\_

**Verse**

E G#5/D# C#5 A5 C5/G D5/A

2. I'm so lone - ly, but that's o - kay. I shaved - my head. -

3. I'm so hap - py be - cause to - day I've found - my friends. -

Bass Fig. 2

*mf*

7 7 6 6 | 4 4 0 7 0 | 5 5 7 7

w/ Bass Fig. 2, 2 times, simile

B D E G#5/D# C#5 A5

And I'm not sad. And just may - be I'm to blame.

They're in my head. I'm so ugly, but that's o - kay.

End Bass Fig. 2

7

2 2 5 5 5

C5/G D5/A B D5 (E) G#5/D#

— for all — I've heard. — But I'm not sure. — I'm so ex -  
 — 'cause so — are you. — We've broken our mirr'rs. — Sun - day —

C#5 A5 C5/G D5/A B D

cit - ed, I can't wait — to meet — you there. — But I don't care. —  
 morn - ing is ev - 'ry day — for all — I care. — And I'm not scared. —

E G#5 C#5 A5 C5 D5

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

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

**Chorus**  
 w/ Bass Fig. 1, 3 times

B5 D5 E5 G#5 C#5 A5

— } Hey, — hey! — Hey, — h - hey! —

*f*

2 2 2 0 0 0 0

C5/G D5/A B5 D5 E5 G#5

— Hey, — hey! —

C#5 A5 C5/G D5/A B5 D5

Hey, \_\_\_\_\_ h - hey! \_\_\_\_\_ Hey, \_\_\_\_\_ hey! \_\_\_\_\_

E5 G#5 C#5 A5 C5/G D5/A B5 D5

Hey, \_\_\_\_\_ h - hey! \_\_\_\_\_ Hey! \_\_\_\_\_

**Bridge**

A5 C5 A5 C5 w/ Bass Fill 1, 4th time A5 C5

1., 2. I like you, } I'm not gonna crack. I miss you,  
3., 4. I like it, }

A5 C5 A5 C5 A5 C5

I'm not gonna crack. I love you, I'm not gonna crack.

**Bass Fill 1**

T 7 7 7 5 7 5 7 5 7 6 5 7 6 5  
B 7 7 7 5 7 5 7 5 7 6 5

1. A5 C5 A5 C5 2. A5 C5

I'd kill you, I'm not gon - na crack. I'm not gon - na crack..

7 7 7 5 7 5 7 | 6 5 0 3 0 3 | (7) 6 5 3 0 3

To Coda ⊕

D5 B5 N.C.

*mf*

1/4

5 5 5 5 5 5 5 | 2 2 2 2 2 0 3 | 7 7 6 6

D.S. al Coda (take repeat)

4 4 0 3 4 0 | 5 5 7 7 | 2 2 0 0 0 0

⊕ Coda

B5 N.C. (E)

1/4

2 2 2 2 2 0 3 | 0



# Lounge Act

Words and Music by Kurt Cobain

Intro  
Fast Rock ♩ = 156

B Bass Fig. 1      G      C      B      G      C      End Bass Fig. 1

3 7 5 4 2 3 2 3 (3) 10 8 7 5 7 5 4 2 3 2 3 (3) 8 7 5 3

## Verse

w/ Bass Fig. 1, 2 times

B      G      C      B      G      C

\* 1., 3. Truth      cov-ered in se - cu - ri - ty, —      I can't let you smoth - er me. -  
2. Don't      tell me what I want to hear. —      A - fraid of nev - er know - ing fear, -

\* Sing 3rd Verse and Chorus 8va.

B      G      C      B      G      C

—      I'd like to but it would - n't work, —      trad-ing off and tak - ing turns. -  
—      ex - per - i - ence an - y - thing you need. —      I'll keep fight-ing jeal - ous - y. —

## Chorus

w/ Bass Fill 1, 3rd time (see next page)

B      G      C      A5      E      A      D5      G

I don't re-gret a thing. } And I've got — this friend, - you see — who makes me feel  
Un - til it's fuck-ing gone. }

7 5 4 2 3 2 3 (3) 7 5 5 5 0 5 5 7 5 7 5 7 5

To Coda ⊕

E A D5 G E A D G

and I want - ed more — than I — could steal. I'll ar - rest — my - self, — I'll wear - a shield.

7 7 5 5 4 | 5 7 5 3 0 3 (3) 0 | 5 5 7 5 7 | 5 7 3 5 7 5

E A D5 G A

I'll go out of my way — to prove — I still —

Bass Fig. 2

7 7 5 5 4 | 5 7 5 5 5 5 0 | 5 5 5 5 5

2nd time D.S. al Coda  
(no repeat)

G#(b5) G5 A G#(b5) G5

smell her on you. —

End Bass Fig. 2

4 4 4 3 3 3 3 | 0 7 7 7 7 | 6 6 6 5 5 9

Bass Fill 1

3 3 3 / 7 5 5 5

⊕ Coda

E A D5 G E A D5 G

I'll go out — of my way — to make you a deal. We've made a pact — to learn from who-

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

E A D5 G E A D5 G

ev - er — we want — with-out — new rules. And we'll save what's lost — and what we grew.

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

E A D5 G

They'll go out — of their way — to prove they still — smell her

w/ Bass Fig. 2, 2 times  
A G#(b5) G5

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

A G#(b5) G5 A G#(b5) G5

on you, — I still — smell her

A G#(b5) G5 A

on you, — smell her on you. —

5

(5)  
\* Pitch shift created by slowing down tape.

# Mr. Moustache

Words and Music by Kurt Cobain

Intro  
Fast Rock ♩ = 162

(drums) 4

N.C.

§ Verse

w/ Riff A, 6 times  
N.C.

1., 3. Fill me in on \_\_\_  
2., 4. Show me how you \_\_\_

4 Riff A *f* play 6 times End Riff A

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

your new vis - ion, wake me up with in - de - cis - ion. Help me trust your  
ques - tion ques - tion, lead the way to my temp - ta - tion. Take my hand and

might - y wis - dom, yes, I eat cow, I am not proud. \_\_\_\_\_  
give it clean - ing, yes, I eat cow, I am not proud. \_\_\_\_\_

w/ Riff A, 2 times  
N.C.

Bridge

B5 C G5 B5 C G5

Eas - y in an eas - y chair. Poop as hard as rock.

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

B5 C G5 B5 C G5 G#5

I don't like you an - y - way. Seal it in a box.

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

A5 C5 Eb5

Now you.

5 5 5 5 5 3 | 5 5 0 5 5 5 | 3 3 3 3 3 3 | 6 6 6 6 6 6 6 6

A5 G#5 G5 N.C. A5 G#5 G5 N.C. C5 Eb5

Now you.

5 5 0 5 4 3 0 | 5 5 0 5 4 3 0 | 3 3 3 3 3 3 3 | 6 6 6 6 6 6 6

*To Coda* ⊕

1., 2., 3.

4.

*D.S. al Coda*  
(take repeats)

N.C.

Musical notation for the first system. It consists of three staves: a treble clef staff with a whole rest and the instruction "N.C.", a bass clef staff with a melodic line, and a guitar staff with fret numbers: 3 2 3 2 1 0 1 2 | 3 1 3 2 1 0 1 2 | 3 1 3 2 1 0 1 2.

⊕ *Coda*

Musical notation for the Coda section. It consists of three staves. The treble staff has lyrics "Now you." and guitar instructions: A5, G#5G5 N.C. A5, G#5G5 N.C. C5, and Eb5. The bass staff has a melodic line. The guitar staff has fret numbers: 5 5 0 5 4 3 0 | 5 5 0 5 4 3 0 | 3 3 3 3 3 3 3 | 6 6 6 6 6 6 6.

2.

Musical notation for the second system. It consists of three staves. The treble staff has lyrics "you." and "Ow." and guitar instructions: Eb5 and N.C. The bass staff has a melodic line. The guitar staff has fret numbers: 6 6 6 6 6 (6) \.

Musical notation for the third system, consisting of a single treble staff with a melodic line.

Outro  
N.C.

Musical notation for the Outro section. It consists of two staves: a bass clef staff with the instruction "rit." and a melodic line, and a guitar staff with fret numbers: 3 2 3 2 1 0 1 2 | 3 1 3 2 1 0 1 2 | 3 2 3 2 1 0 1 2 | 3 1 3 2 1 0 1 2 | 3.

# On a Plain

Words and Music by Kurt Cobain

Drop D Tuning:

② - G ③ - A

① - D ④ - D

Intro

Freely

B(b5)/D#

(guitar)

Verse

Moderately ♩ = 120

5

D Gsus2 F5 N.C.

1. I'll start this off with - out an - y words.  
 2. My broth - er died ev - er - y night.  
 3. It is now time to make it un - clear.

Bass Fig. 1

f

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

D Gsus2 F5 N.C. D C

I got so high that I scratched till I bled.  
 It's safe to say, don't quote me on that. } I love my self -  
 to write off lines that don't make sense.

5 5 5 5 5 5 3 3 5 3 2 3 2 3 5 5 5 3 3 3 3

B A D Gsus2 F5 N.C.

bet - ter than you. I know it's wrong. So, what should I do? -

End Bass Fig. 1

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

w/ Bass Fig. 1

D Gsus2 F5 N.C. D Gsus2

The fin - est day that I've ev - er had was when I learned -  
 The black sheep got black - mailed a - gain. For - got to put  
 And one more spe - cial mes - sage to go, and then I'm done, -

F5 N.C. D C B A D Gsus2 F5 N.C.

— to cry on com-mand. —  
 — on the zip code. — } I love my - self — bet-ter than you. — I know it's — wrong. — So, what should I do? —  
 — then I can go home. — }

**Chorus**

w/ Bkgd. Voc. Fig. 1, 4 times

D Gsus2 Bb9/F D Gsus2 Bb9

I'm on a plain. — I can't com-plain..

5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 0 5 5 5 5 5 5 8 8 8 8 8 8 8 0

1. To Coda ⊕

D Gsus2 Bb9/F D Gsus2 Bb9

I'm on a plain. —

5 5 5 5 5 5 3 3 3 3 3 3 3 0 5 5 5 5 5 5 8 8 8 8 8 8 8 0

2. **Bridge**

Bb9 F5 E5 A5

Some - where I have heard this be - fore,

8 8 8 8 8 8 8 0 3 3 3 5 3 2 2 2 2 2 3 2 0 0 0 0 0 0 0

Bkgd. Voc. Fig. 1

Oo. \_\_\_\_\_



G5 F5 E5 A5

in a dream my mem - 'ry has stored.

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

G5 F5 E5 A5

As de - fense I'm neu - tered and spayed.

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

G5 F5 E5 A5 G5 *D.S. al Coda*  
N.C.

What the hell am I try - ing to say? \_\_\_\_\_

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

⊕ Coda

w/ Bkgd. Voc. Fig. 1, 2 times

Bb9 D Gsus2 Bb9/F D Gsus2 Bb9 *\* Play 4 Times and Fade*

I can't com-plain. — I'm on a plain. I can't com-plain..

*simile on repeats*

8 8 8 8 8 0 0 | 5 5 5 5 3 3 3 3 3 3 0 | 5 5 5 5 5 5 8 8 8 8 8 0 0

\* Bkgd. vocals do not fade out.



C D Bb5

Sit and drink — Pen-ny Roy-al Tea.

3 3 3 3 3 2 3 4 | 5 5 5 5 5 5 7 | 8 8 8 8 8 8 | 8 8 8 8

C D5 Bb5

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

To Coda ⊕

End Bass Fig. 1

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

Verse

Am G

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

*mf*

5 5 5 5 5 3 | 5 3 5 8 8 5 | 3 3 3 3 3 3 | 3 2 2 3 2 3 4

Am G

so I — can sigh e - ter - nal - ly. —

5 5 5 5 5 3 | 5 3 5 (5) 7 | 3 3 3 3 3 3 | 3 2 3 3 3 2 3 5

**Chorus**

w/ Bass Fig. 1

C D Bb

I'm so ti - red I can't sleep.

C D Bb

I'm a li - ar and a thief.

C D Bb

I sit and drink Pen - ny Roy - al Tea.

C D Bb

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

**Interlude**

Am G

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

Am G

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

C D Bb

3 3 3 3 3 2 3 4 | 5 5 5 5 5 5 8 5 | 6 6 6 6 6 6 6 6 | 6 5 5 6 5 6 5

C D Bb *D.S. al Coda*

3 3 3 3 3 2 3 4 | 5 5 5 5 5 5 5 7 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6

⊕ *Coda*

Bb *ty.* *I'm...*

*Outro*  
Asus2 Am

*rit.*

6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 X | 5 5 5 5 4 | 5 5 5 5 4

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

5 5 5 5 4 | 5 5 5 5 4 | 5 5 5 5 4 | 5 5 5 5 4

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

5 5 5 5 4 | 5 (5)

# (New Wave) Polly

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

② - Gb ③ - Ab

① - Db ④ - Eb

## Intro

Moderately ♩ = 120

## Verse

E5 G5 D5 C E5 G D5 C

(guitar)

w/ Bass Fig. 2, (*mf*) 2 times, 2nd & 3rd times

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

E5 G D5 C E5 G

I think I should get off 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 of in - stinct.

## Chorus

D5 C G Bb D5 C G Bb

It is - n't me. We have some seed. Let me clip your dirt - y wings.

## Bass Fig. 1

## End Bass Fig. 1

*f*

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

w/ Bass Fig. 1, 6 times, simile

D5 C G Bb D5 C G Bb

Let me take a ride. \_ Don't hurt your - self. \_ I want some help, \_ to help my - self. \_

D5 C G Bb D5 C G Bb

I've got some rope, \_ you have been told. \_ I prom-ise you \_ I have been true. \_

D5 C G Bb D5 C G Bb

Let me take a ride. \_ Don't hurt your - self. \_ I want some help, \_ to help my - self. \_

*To Coda* ⊕

1. E5 Bass Fig. 2 G D5 C E5 G D5 C End Bass Fig. 2

2. E5 N.C. Pol-ly said.

*D.S. al Coda*

⊕ *Coda*

# Rape Me

Words and Music by Kurt Cobain

Tune Down 1/2 Step:

② = Gb ③ = Ab

① = Db ④ = Eb

## Intro

Moderate Rock ♩ = 110

Bass tacet

N.C.

(guitar)

A C E5 G A C E5 G

## Verse

A C Esus4 Gsus4 A C Esus4 G

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

A C Esus4 G A C

Rape me. \_\_\_\_\_ Rape me \_\_\_\_\_ a - gain. \_\_\_\_\_

## Chorus

Esus4 G A5 C E5 G5 A5 C E5 G5

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

Bass Fill 1 End Bass Fill 1 Bass Fig. 1

*f*

End Bass Fig. 1

17 5 5 5 3 3 3 3 0 0 0 3 3 3 0 5 5 5 3 3/5 5 7 7 7 5 7 5 7

w/ Bass Fig. 1

A5 C E5 G5 A5 C E5 G5

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



**Verse**

w/ Bass Fig. 1, 2 times

A5 C E5 G A5 C E5 G

2. Hate me. Do it and do it a - gain.

A5 C E5 G A5 C E5 G

Waste me. Taste me, my friend.

**Chorus**

w/ Bass Fig. 1, 2 times

A5 C E5 G5 A5 C E5 G5

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

A5 C E5 G5 A5 C E5 G5

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

**Bridge**

C#5 A5 N.C. C#5 A5 N.C.

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

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

C#5 A5 N.C. C#5 A5 N.C.

Ap-pre - ci - ate your con - cern. You'll al-ways stink and burn.

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

F5 G5 E5

**Verse**

Bass tacet

A C E5 G A C E5 G

3. Rape me. Rape me, my friend.

A C E5 G A C E5 G

w/ Bass Fill 1

Rape me. Rape me, a gain.

**Chorus**

w/ Bass Fig. 1, 2 times

A5 C E5 G5 A5 C E5 G5

I'm not the only one. I, I'm not the only one. I,

A5 C E5 G5 A5 C E5 G5

I'm not the only one. I, I'm not the only one.

A5 C E5 G5

**Free Time**  
A5

play 4 times

Rape me. Rape me. Rape me. Rape me.

# Smells Like Teen Spirit

Words and Music by Kurt Cobain, Chris Novoselic and David Grohl

## Intro

Moderate Rock ♩ = 114

1., 2., 3.

4.

Fsus4

Bb

Absus4

Db

Absus4

Db

Bass Fig. 1

End Bass Fig. 1

(guitar) 3

Musical notation for the Intro section. The bass line starts with a forte (f) dynamic and features a rhythmic pattern of eighth notes. The guitar line is marked with a '3' and consists of a single note. The bass line is accompanied by a fretboard diagram showing fingerings: 4/6, 1 1 1, 1 1 1/3, 4 4 4, 4 4 4 3, 4 4 4, 4 4 4 4.

N.C.(F5)  
Bass Fig. 2

(Bb5)

(Ab5)

(Db5)

(F5)

(Bb5)

(Ab5)

(Db5)

End Bass Fig. 2

Musical notation for the second section of the Intro. The bass line starts with a mezzo-forte (mf) dynamic and features a rhythmic pattern of eighth notes. The fretboard diagram shows fingerings: 1 1 1 1, 1 1 1 1/3, 4 4 4 4, 4 4 4 3, 1 1 1 1, 1 1 1 1/3, 4 4 4 4, 4 4 4 3.

## Verse

w/ Bass Fig. 2, 3 1/2 times

N.C.(F5)

(Bb5)

(Ab5)

(Db5)

(F5)

(Bb5)

Musical notation for the first line of the Verse, featuring a melody line with lyrics underneath.

1. Load up \_\_\_\_\_ on guns \_\_\_\_\_ and bring \_\_\_\_\_ your friends. \_\_\_\_\_ It's fun \_\_\_\_\_ to lose \_\_\_\_\_  
 2. I'm worse \_\_\_\_\_ at what \_\_\_\_\_ I \_\_\_\_\_ do best, \_\_\_\_\_ and for \_\_\_\_\_ this gift \_\_\_\_\_  
 3. And I \_\_\_\_\_ for get \_\_\_\_\_ just why \_\_\_\_\_ I taste. \_\_\_\_\_ Oh yeah, \_\_\_\_\_ I guess.

(Ab5)

(Db5)

(F5)

(Bb5)

(Ab5)

(Db5)

Musical notation for the second line of the Verse, featuring a melody line with lyrics underneath.

\_\_\_\_\_ and to \_\_\_\_\_ pre - tend. \_\_\_\_\_ She's o - ver \_\_\_\_\_ bored \_\_\_\_\_ and self - as - sured. \_\_\_\_\_  
 \_\_\_\_\_ I feel \_\_\_\_\_ blessed. \_\_\_\_\_ Our lit - tle group has \_\_\_\_\_ al - ways been \_\_\_\_\_  
 \_\_\_\_\_ it makes \_\_\_\_\_ me smile. \_\_\_\_\_ I found \_\_\_\_\_ it hard, \_\_\_\_\_ it was hard \_\_\_\_\_ to find. \_\_\_\_\_

**Pre-Chorus**

(F5) (Bb5) w/ Bass Fill 1 (Ab5) (Db5) w/ Bass Fig. 2, 4 times F5 Bb5

Oh no, I know a dirt y word. Hel - lo, hel - lo,  
 and al ways will un - til the end. }  
 Oh well, what - ev er, nev er mind.

Ab5 Db5 F5 Bb5 Ab5 Db5 F5 Bb5

hel - lo, how low? Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo,

**Chorus**

Ab5 Db5 F5 Bb5 Ab5 Db5 w/ Bass Fig. 1, (f) 6 times Fsus4 Bb

hel - lo, how low? Hel - lo, hel - lo, hel - lo. With the lights out it's less dang -

Absus4 Db Fsus4 Bb Absus4 Db Fsus4 Bb

- 'rous. Here we are now, en - ter - tain us. I feel stu - pid and con - ta -

Absus4 Db Fsus4 Bb Absus4 Db Fsus4 Bb

- gious. Here we are now, en - ter - tain us. A mul - la - to, an al - bi -

**Bass Fill 1**

To Coda ⊕

Absus4 Db Fsus4 Bb Absus4 Db

no, a mos - qui - to, my li - bi - do. Yay,

Bridge

\*F5 E5 F5 Gb5 N.C. F5/C E5/C F5/C Bb5 Ab5 G5 F5 E5 F5 Gb5 N.C. F5/C E5/C F5/C Bb5 Ab5 G5

yay, yay. —

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

\* Chord symbols reflect overall tonality.

Guitar Solo

Fsus4 Bb Absus4 Db N.C.(F5) (Bb5)

play 8 times

1 1 1 1 1 1 3 4 4 4 4 4 3 1 1 1 1 1 1 1 3

D.S. al Coda

(Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

4 4 4 4 4 4 4 3 1 1 1 1 1 1 1 1/3 4 4 4 4 4 4 3

⊕ Coda

w/ Bass Fig. 1 Fsus4 Bb Absus4 Db w/ Bass Fig. 1 Fsus4 Bb Absus4 Db

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

Freely

Fsus4 Bb Absus4 Db F5

al, a de - ni - al, a de - ni - al!

1 1 1 1 1 1 3 4 4 4 4 4 3 1

# Stain

Words and Music by Kurt Cobain

Drop D Tuning:

- ① = G    ③ = A
- ② = D    ④ = D

## Intro

Free Time

Fast Rock ♩ = 152

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

(guitar)

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

1., 2. Well he

Bass Fig. 1

End Bass Fig. 1

## Verse

w/ Bass Fig. 1, 2 times

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

nev - er bleeds and he nev - er fucks, and he nev - er leaves 'cause he's

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

got bad luck. Well he nev - er reads and he nev - er roughs, and he

Chorus

E5 D5 D#5 E5 D5 D#5 Bb5 A5 D5

nev - er sleeps - 'cause he's got bad luck, yeah. I'm a stain..

Bass Fig. 2

Bb5 A5 D5 Bb5 A5 D5

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

1. To Coda ⊕

Bb5 A5 D5 D#5 E5 D5 D#5

I'm a stain.

End Bass Fig. 2 Bass Fig. 3

2. Well he

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

End Bass Fig. 3

**Guitar Solo**

E5                      D5 D#5    E5                      D5 D#5    E5                      D5 D#5    E5                      D5 D#5  
*play 7 times*

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

**Chorus**

w/ Bass 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*

w/ Bass Fig. 3  
 E5                      D5 D#5    E5                      D5 D#5    E5                      D5 D#5    E5                      D5    D#5

3. Well he

**Coda**

**Chorus**  
 Bb5    A5                      D5                      Bb5    A5                      D5

stain. \_ I'm a stain. \_ I'm a stain. \_

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

Bb5    A5                      D5                      Bb5    A5                      D5

I'm a stain. \_ I'm a stain. \_\_\_\_\_

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



# Stay Away

Words and Music by Kurt Cobain

## Intro

Fast Rock ♩ = 168

(drums)  
N.C. D5 B5

## Verse

F5 C5 C#5 N.C.

2 *play 8 times*

1., 3. Mon-key see, mon-key do. I don't know why! \_ I'd  
2. Give an inch, take a smile. I don't know why! \_

*f*

Bass Fig. 1 End Bass Fig. 1

w/ Bass Fig. 1, 2 times

rath - er be dead than cool. I don't know why! \_ Ev - 'ry line ends \_ in rhyme. I don't know why! \_  
Fash-ion shifts, fash-ion style. I don't know why! \_ Throw it out and keep it in. I don't know why! \_

## Chorus

D5 B5 F5 C5 C#5

Less is more, love is blind. I don't know why! \_ } Stay, \_\_\_\_\_ stay a - way!  
Have to have poi-son skin. I don't know why! \_ }

D5 B5 F5 C5 C#5 D5 B5 F5 C5 C#5

Stay a - way! Stay a - way!

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

D5 B5 F5 C5 **Bridge**  
D5

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

F#5 D5

I don't know why! \_\_\_\_

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

F#5 **Chorus**  
D5 B5 F5 C5 C#5

I don't know why! \_\_\_\_ Stay, \_\_\_\_ stay a - way! \_\_\_\_

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

w/ Bass Fig. 1, 3 times

D5 B5 F5 C5 C#5 D5 B5 F5 C5 C#5 D5 B5 F5 C5

To Coda ⊕ D.S. al Coda (no repeat)

Stay a - way! Stay a - way!

⊕ *Coda*

**Chorus**

F5 C5

w/ Bass Fig. 1, 4 times  
N.C.

w/ Bass Fig. 1, 6 times  
D5 B5

F5

C5

C#5

Ah! \_\_\_\_\_

Stay a - way! \_

D5 B5

F5

C5

C#5  
*play 4 times*

D5 B5

F5

C5

C#5

Stay a - way! \_\_\_\_\_

Got - ta stay! \_

D5

Ah! \_\_\_\_\_

\* Gradually detune tuning peg till end.

**Free Time**

*rit.*

\* Actual sounding pitch is one octave lower than written.

# Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

Notes:  
G  
F  
E  
D  
C  
B  
A

Strings:  
G  
D  
A  
E

3rd string, open      2nd string, 2nd fret      1st & 2nd strings open, played together

**TABLATURE** graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**SHAKE:** Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

**NATURAL HARMONIC:** Strike the note while the fret hand lightly touches the string directly over the fret indicated.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

**BEND:** Strike the note and bend up the interval shown.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**RIGHT-HAND TAP:** Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

**LEFT-HAND TAP:** Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

**SLAP:** Strike ("slap") string with right-hand thumb.

**POP:** Snap ("pop") string with right-hand index or middle finger.

## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)

*D.C. al Fine*

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).



(*accent*)

- Accentuate note with great intensity

**Bass Fig.**

- Label used to recall a recurring pattern.



(*staccato*)

- Play the note short

**Fill**

- Label used to identify a brief pattern which is to be inserted into the arrangement.



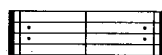
- Downstroke

tacet

- Instrument is silent (drops out).



- Upstroke



- Repeat measures between signs.

*D.S. al Coda*

- Go back to the sign (Coda), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

ABOUT A GIRL

ALL APOLOGIES

BLEW

COME AS YOU ARE

DUMB

FLOYD THE BARBER

HEART SHAPED BOX

IN BLOOM

LITHIUM

LOUNGE ACT

MR. MOUSTACHE

ON A PLAIN

PENNY ROYAL TEA

(NEW WAVE) POLLY

RAPE ME

SMELLS LIKE TEEN SPIRIT

STAIN

STAY AWAY



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