



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
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& RICK DeVINCK**

NIRVANA

NEVERMIND



NIRVANA

NEVERMIND

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Smells Like Teen Spirit

By Kurt Cobain, Chris Novoselic and David Grohl

Intro
Moderate Rock ♩ = 114

Fsus4 B♭ A♭sus4 D♭

Gr. 1
mf w/slight reverb

T
A
B

F5sus4 B♭ A♭sus4 D♭

(Drums enter)
Enter Gr. 2 (doubling Gr. 1)

T
A
B

Fsus4 B♭ A♭sus4 D♭

Gtrs. 1 & 2 Rhy. Fig. 1

T
A
B

F5sus4 B♭ A♭sus4 D♭

(end Rhy. Fig. 1)

T
A
B

N.C. (F5) (B \flat 5) (A \flat 5) (D \flat 5) (F5) (B \flat 5) (A \flat 5) (D \flat 5)

Riff A (Gr. 2 tacet)

Gr. 1

(end Riff A)

let ring -----
w/slight reverb (dist. out)

Verses

N.C. (F5) (B \flat 5) (A \flat 5) (D \flat 5)

On Verses 1 & 2 only - w/Riff A (w/repeats)
On D.S.S. only - w/Fill 1 (end of Solo)

mp 1. Load up on guns and bring your friends.
2. I'm worse at what I do best,
3. And I forget just why I taste.

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

It's fun to lose and to pretend.
and for this gift I feel blessed.
Oh yeah, I guess it makes me smile.

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

She's over-bored and self-assured.
Our little group has always been
I found it hard, it was hard to find.

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

Oh no, I know a dirty word.
and always will until the end.
Oh well, whatever, never er mind.

Pre-chorus

F5 Bb5 Ab5 Db5 F5 Bb5 Ab5 Db5

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

f let ring

mf

Chord diagrams: 9 1, 9 1, 6 4, 6 4, 9 1, 9 1, 6 4, 6 4

F5 Bb5 Ab5 Db5 F5 Bb5 Ab5 Db5

Hel- lo, hel-lo, hel-lo, how _ low? Hel-lo, hel- lo, hel- lo. With the li

f let ring

mf

Chord diagrams: 9 1, 9 1, 6 4, 6 4, 9 1, 9 1, 6 4, 6 4

Chorus

Fsus4 w/Rhy. Fig. 1 B \flat A \flat sus4 D \flat



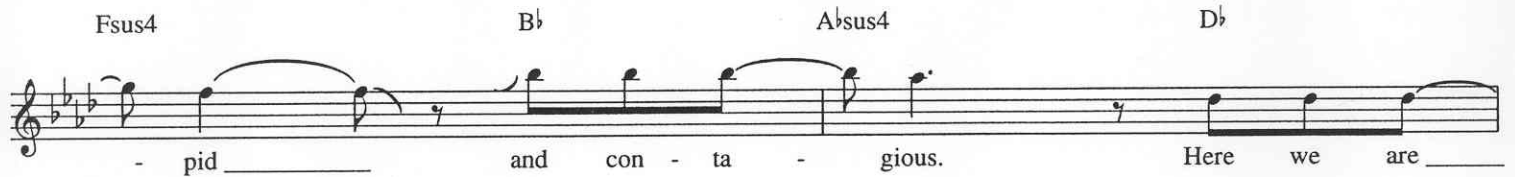
out it's less dang - 'rous. Here we are

Fsus4 B \flat A \flat sus4 D



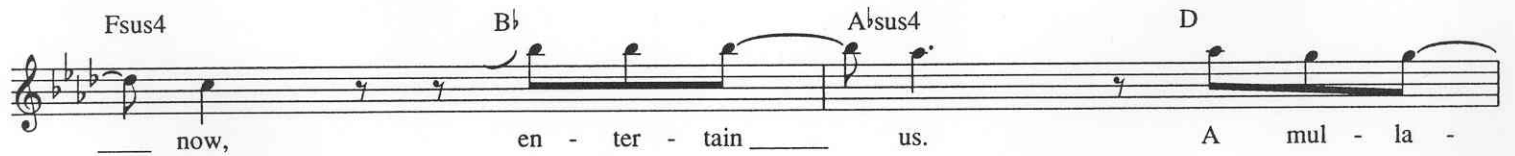
now, en - ter - tain us. I feel stu -

Fsus4 B \flat A \flat sus4 D \flat



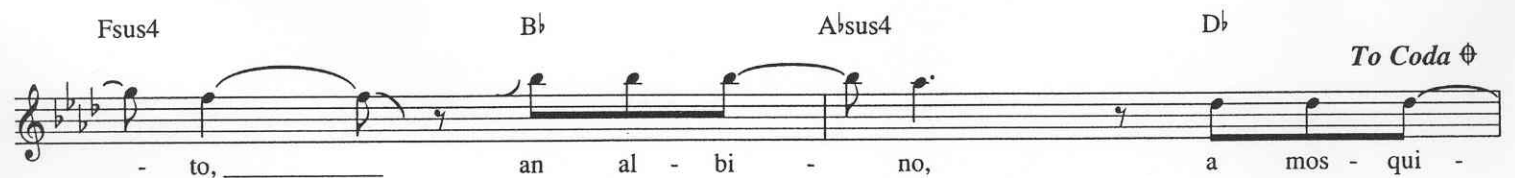
- pid and con - ta - gious. Here we are

Fsus4 B \flat A \flat sus4 D



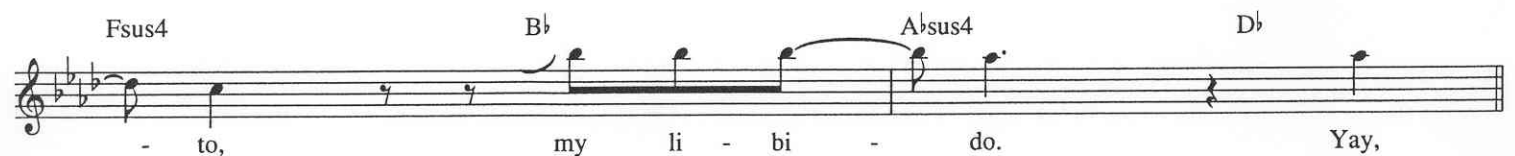
now, en - ter - tain us. A mul - la -

Fsus4 B \flat A \flat sus4 D \flat To Coda \oplus



- to, an al - bi - no, a mos - qui -

Fsus4 B \flat A \flat sus4 D \flat



- to, my li - bi - do. Yay,

Bridge

F5 E5 F5 G♭5 N.C. F5 E5 F5 B♭5 A♭5

yay,

1/2

F5 E5 F5 G♭5 N.C. F5 E5 F5 B♭5 A♭5 G5

yay.

full

Solo F#sus4 B♭ A♭5sus4 D F#sus4 B♭ A♭5sus4 D♭

Gr. 3 w/Rhy. Fig. 1 (sim.)

w/Flanger & Distortion

full

full

* On repeat only

F#sus4 B♭ A♭5sus4 D F#sus4 B♭ A♭5sus4 D♭

cont. Rhy. Fig. 1 (sim)

full

full

* On repeat only

(Gtrs. 1 & 2) F5

Fill 1

* fdbk. (↔)

* Fdbk. barely audible for 4 bars
fdbk. pitch: C

(F5)

Gtr. 3

fdbk.

D.S. al Coda

Coda

Fsus4 w/Rhy. Fig. 1 - last 2 bars only (sim.)

B♭

A♭5sus4

D♭

Fsus4 w/Rhy. Fig. 1 (sim.)

B♭

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

A♭5sus4

D♭

F5sus4

B♭

A♭5sus4

D♭

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

Freely

F5

Fade out

al!

Gtrs. 1 & 2

fdbk.

fdbk. pitches: C A♭

In Bloom

By Kurt Cobain

Intro

Moderately Slow Rock ♩ = 78

(B \flat Dorian) B \flat 5 G5 F5 A \flat 5
Rhy. Fig. 1

f w/distortion

B \flat 5 G5 F5 A \flat 5 (end Rhy. Fig. 1)

B \flat 5 Rhy. Fig. 2 G \flat 5 E \flat 5 B5 A5

B \flat 5 G \flat 5 E \flat 5 B5 A5 (end Rhy. Fig. 2)

Verses

N.C. (B \flat 5)

(G \flat 5)

(E \flat 5)

(B5)

(A5)

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

Rhy. Fig. 3 (Bass arr. for gtr.)

w/clean tone

(B \flat 5)

(G \flat 5)

(E \flat 5)

(B5)

(A5)

Weath - er chang - es moods.
Na - ture is a whore.

B \flat

G \flat

E \flat

B

A

Spring is here a - gain.
Bruis - es on the fruit.

B \flat G \flat E \flat B5 D5

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

Trem. -----
f

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (three flats), with lyrics: "Re - pro - duc - tive glands. _____ } He's _____" and "Ten - der age _____ in bloom. _____ }". The middle staff is the guitar accompaniment, featuring a mix of chords and melodic lines with accents and vibrato markings. The bottom staff is the guitar tablature, showing fret numbers and string numbers (1-6) for each note.

Chorus

B \flat 5 G5 B \flat 5 G5

the one _____ who likes all the pret - ty songs _____ and he

The first part of the chorus features a guitar accompaniment with a rhythmic pattern of eighth notes and chords. The chords are B \flat 5 and G5. The vocal line has lyrics: "the one _____ who likes all the pret - ty songs _____ and he".

B \flat 5 G5 B \flat 5 G5

likes to sing a - long _____ and he likes to shoot his gun, _____ but he

The second part of the chorus continues the guitar accompaniment with B \flat 5 and G5 chords. The vocal line has lyrics: "likes to sing a - long _____ and he likes to shoot his gun, _____ but he".

C E \flat C E \flat

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

The third part of the chorus features a guitar accompaniment with C and E \flat chords. The vocal line has lyrics: "knows not what it means, _____ knows not what it means _____ and I _____ say,".

B \flat 5 G5 B \flat 5 G5

He's the one ___ who likes all the pret - ty songs ___ and he

B \flat 5 G5 B \flat 5 G5

likes to sing a - long ___ and he likes to shoot his gun, ___ but he

C E \flat *To Coda* C E \flat

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

B \flat 5 G5 F5 A \flat 5

"Aahh." _____

B \flat 5 G5 F5 A \flat 5

Solo N.C. (B \flat 5) G \flat 5 E \flat 5 B5 A5

w/Rhy. Fig. 3 (sim.)

8va -----
Harm.

* Unintentional note

loco B \flat 5 G \flat 5 E \flat 5 B5 A5

B \flat 5 G \flat 5 E \flat 5 B5 A5

8va -----
Harm.

fdbk.

* Unintentional tone

B \flat 5 G \flat 5 E \flat 5 B5 A5
D.S. al Coda

let ring Trem. -----

Coda

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

B \flat 5 G5 F5 A \flat 5 B \flat 5

"Aahh, _____ Oo." _____
 Oo _____ Oo _____

Come As You Are

By Kurt Cobain

Tune Down One Whole Step

- ① = D ② = A
- ③ = F ④ = C
- ⑤ = G ⑥ = D

Moderate Rock ♩ = 120

Introduction

N.C.
(Drums and Bass enter on repeat)
Riff A

Gtr. 1

mp w/verb & flanger

T
A
B

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

(end Riff A)

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

Verse

(F#m) (E5) (F#m)

w/Riff A - 3 times (sim.)

1. Come as you are, _____ as you were, _____ as I want _

mf

(E5) (F#m) (E5)

_____ you _____ to be; _____ as a friend, _____ as a friend, _

(F#m) (E5) (F#m) Verse

_____ as an old _____ en - e - my. _____ Take your time, _

2. Come doused in mud, _

(E5) (F#m) (E5)

hur - ry up, _____ the choice is yours, _____ don't _____ be late. _____
 soaked in bleach, _____ as I want _____ you _____ to be; _____

(F#m) (E5) (F#m)

w/Riff A - 1st 3 bars only (sim.)

Take a rest _____ as a friend _____ as an old _____
 as a trend, _____ as a friend _____ as an old _____

(E5) E Pre-chorus F#sus4 A

mem - o - ri - a, _____ mem - o - ri -
 mem - o - ri - a, _____

Rhy. Fig. 1

mf *f*

let ring ----- 4 let ring ----- 4

F#sus4 to Coda 1. A 2. A D. S. al Coda

a, _____ mem - o - ri - _____

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

let ring ----- 4

Coda

(A)

Chorus

Bsus4

Dadd9

And I swear that I

Gr. 1 *f*

Gr. 2 *w/distortion f*

Detailed description: This system contains the first part of the musical score. It features a vocal line with the lyrics 'And I swear that I'. Below the vocal line are two guitar parts. 'Gr. 1' is a clean electric guitar part with a forte (*f*) dynamic, consisting of a series of eighth-note chords in the first four frets. 'Gr. 2' is a distorted electric guitar part, also with a forte (*f*) dynamic, featuring a similar chordal pattern. Tablature is provided for both guitar parts, showing fret numbers and string numbers. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

Bm

Dadd9

don't

have a gun.

No, I don't

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

Detailed description: This system contains the second part of the musical score. It features a vocal line with the lyrics 'don't have a gun. No, I don't'. Below the vocal line are two guitar parts. The guitar parts continue the chordal patterns from the first system, with 'Gr. 1' in a clean tone and 'Gr. 2' in a distorted tone. Tablature is provided for both guitar parts. The key signature remains three sharps (F#, C#, G#) and the time signature is common time (C).

Bm Dadd9

have a gun. _

This system contains the vocal line and the first two staves of guitar accompaniment. The vocal line starts with the lyrics 'have a gun.' followed by a breath mark. The guitar accompaniment includes a treble clef staff with notes and a bass clef staff with a 7/9 fretting pattern.

This system continues the vocal line and guitar accompaniment. The guitar accompaniment features a treble clef staff with notes and a bass clef staff with a 7/9 fretting pattern, transitioning into a 5/5 fretting pattern in the final measure.

E5

This system shows a melodic line in the treble clef staff and a corresponding guitar fretboard diagram in the bass clef staff. The fretboard diagram includes fret numbers 2, 5, 2, 5, 2, 2, 1, 0, 2, 0, 0, 2, 0, 1, 2, 5, 2, 5, 2, 2, 1.

Solo
(E5)
Gtr. 3

cont. Riff A simile
N.C. (F#m)

E5

Gtr. 1

This system is dedicated to a guitar solo. It features two treble clef staves: 'Gtr. 3' with wavy lines indicating vibrato and 'Gtr. 1' with notes. Below is a guitar fretboard diagram with fret numbers 0, 2, 0, 0, 2, 0, 1, 6, 9, 11, 6, 6, 9, 11, 6.

(F#m) 1.2.3. E5 4. E5

Mem - o - ri -

full full

Detailed description: This system contains a vocal line and a guitar line. The vocal line starts with a whole rest, followed by a melodic phrase. The guitar line features a wavy line indicating a tremolo effect, followed by a melodic line with two accents labeled 'full'. The guitar fretboard shows numbers 6, 9, 11, 11, 11, 11, 11, 11, 11, 9, 9, 6, 11, 11, 11, 9, 9.

Pre - chorus A
F#sus4

a, _____
a, _____

mem - o - ri -

Rhy. Fig. 1

f

let ring -----

Detailed description: This system is for the pre-chorus. It includes a vocal line with a long note 'a' and a guitar line with a 'Rhy. Fig. 1' pattern. The guitar line has a 'let ring' instruction and a dynamic marking 'f'. The fretboard shows numbers 4, 2, 2, 2, 4, 4, 0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 6, 7, 2.

F#sus4 1. A 2. A

a, _____ mem - o - ri - _____

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

let ring -----

Detailed description: This system is for the chorus. It features a vocal line with a long note 'a' and a guitar line with a 'Rhy. Fig. 1' pattern. The guitar line has a 'let ring' instruction. The fretboard shows numbers 4, 2, 2, 2, 4, 4, 1, 2, 2, 2, 2, 2, 2, 2, 1, 2, 2, 2, 2, 2, 2, 0, 0, 0, 0, 0, 0, 0.

Chorus
Bsus4

Dadd9

And I swear that I

f

Bm

Dadd9

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

f

Bm Dadd9

have a gun. _

Detailed description of the first system: The system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "have a gun." followed by a breath mark. The middle staff is a guitar line in treble clef, showing a sequence of chords and melodic lines. The bottom staff is a bass line in treble clef with fret numbers: 9, 7, 7, 7, 9, 9, 5, 5, 5, 5, 0, 0, 1.

N.C. E5

Mem - o - ri -

Detailed description of the second system: The system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "Mem - o - ri -" with a long note. The middle staff is a guitar line in treble clef, showing a sequence of chords and melodic lines. The bottom staff is a bass line in treble clef with fret numbers: 2, 5, 2, 5, 2, 2, 1, 0, 2, 0, 0, 2, 0, 1.

F#5 E5 F#sus4

a, _____

Detailed description of the third system: The system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "a, _____" with a long note. The middle staff is a guitar line in treble clef, showing a sequence of chords and melodic lines. The bottom staff is a bass line in treble clef with fret numbers: 2, 5, 2, 5, 2, 2, 1, 0, 2, 0, 0, 2, 0, 1, 0, 4, 4, 4, 2.

Breed

By Kurt Cobain

Fast Rock ♩ = 162
Introduction

Gr. 1 (studio effect) (Approx. 6 sec.)

F#5 A5 E5 F#5 A5 E5

w/heavy distortion

(Drum roll)

(Bass enters)

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

Rhy. Fig. 1

(end Rhy. Fig. 1)

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Verse

♩ F#5

I don't care, I don't care, I don't care, I don't care, I don't care, care if I'm old. _

F#

I don't mind, I don't mind, I don't mind, I don't mind, if I
 Get a - way, get a - way, get a - way, get a - way, way,
 I'm a - fraid, I'm a - fraid, I'm a - fraid, I'm a - fraid, of a

%%

Chorus

1.2. don't have a mind. _ way from your home. _
 3. ghost.
 D5 A5 E - ven if you have...

Rhy. Fig. 2

C5 B5 D5 A5 C5 B5

e - ven if you need... I don't mean to stare... We don't have to breed

(end Rhy. Fig. 2)

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

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

9 3 3 X 2 2 X | 5 5 5 X 5 5 X | 9 9 9 X 2 2 X

w/Rhy. Fig. 2 simile

D5 A5 C5 B5 D5 A5

We could plant a house... We could build a tree... I don't e - ven care...

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

C5 B5 F#5

We could have all three she said, _____ she said, _____ she said, _____ she said, _____

she said, _____ she said, _____ she said, _____ she said, _____

_____ she said, _____ she said, _____ she said, _____ she said, _____

she said, _____ she said, _____ she said, _____ she said, _____

To Coda ⊕

D. S. to solo

Solo w/Rhy. Fig. 1 - 4 times simile

_____ she said, _____ she said, _____ she said, _____ she said, _____

_____ she said, _____ she said, _____

* _____

Trem. -----

11 11 11 11 | 11 11 11 11

9 9 9 9 | 9 9 9 9

* On D. S. only

Musical notation system 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of chords and notes. Below the staff is a guitar fretboard diagram with six strings and a tremolo bar.

Trem. -----|

Fretboard diagram 1: 12 11 11 11 11 | 12 10 8 (9) | 14 14 14 14 | 12 12 12 12

Musical notation system 2: Treble clef, key signature of three sharps. The staff contains a sequence of chords and notes. Below the staff is a guitar fretboard diagram with a tremolo bar.

Trem. -----|

Fretboard diagram 2: 14 14 14 14 | 14 14 14 14 | 14 13 12 (12) | 12 11 10 (10)

Musical notation system 3: Treble clef, key signature of three sharps. The staff contains a sequence of chords and notes. Below the staff is a guitar fretboard diagram with a tremolo bar.

Trem. -----|

Fretboard diagram 3: 17 (18) 17 17 17 17 | 17 (18) 17 17 17 17 | 17 (18) (18) 17 17 17 17 | 17 (18) 17 17 17 17 | 17 (18) 17 17 17 17 | 17 (18) 17 17 17 17

Musical notation system 4: Treble clef, key signature of three sharps. The staff contains a sequence of chords and notes. Below the staff is a guitar fretboard diagram with a tremolo bar.

D.S.S. al Coda

'cause. _____

8va -----|

Trem. -----|

Fretboard diagram 4: 18 16 15 14 | 19 19 19 19 | 19 19 19 19 | 20 20 21 21 | 22 22 22 22 | 16 14 13 12 | 17 17 17 17 | 17 17 17 17 | 18 18 19 19 | 20 20 20 20

Musical notation system 5: Treble clef, key signature of three sharps. The staff contains a sequence of chords and notes. Below the staff is a guitar fretboard diagram with a tremolo bar.

Coda (F#5) Freely

she said. _____ she said. _____

Gr. 1

1/4

Fretboard diagram 5: 4 4 | 4 4 | 0 2 5 0 | 4 4 | 2 2

Lithium

By Kurt Cobain

Tune down a step:

- ① = D ② = A
- ③ = F ④ = C
- ⑤ = G ⑥ = D

Moderate Rock ♩ = 124

Introduction

Gtr. 1 (E) (G#5) C#5 A5

w/clean tone slight P.M. slight P.M.

T
A
B

C5 D5 B5 D5

Verse

♩ (E) (G#5) C#5 A5 C5 D5
(Drums & Bass enter)
Rhy. Fig. 1

1. 3. I'm so hap - py be - cause to - day _____ I've found my friends. _
2. I'm so hap - py be - cause to - day _____ I shaved my head. _

slight P.M. slight P.M.

B D (E) (G#5) C#5 A5

They're in my head. I'm so ugly, but that's okay.
 And I'm not sad. And just maybe I'm to blame

slight P.M.

C5 D5 B D5 (E) (G#5)

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (simile)

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

C#5 A5 C5 D5 B D

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

(E) (G#5) C#5 A5 C5 D5
 w/Rhy. Fig. 1 - 1st 3 bars only (simile)

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

B5 D5 E5 G#5 C#5 A5

Hey, ___ hey! ___ Hey, ___ h - hey! _

Gtr. 1 Gtrs. 1 & 2 Rhy. Fig. 2
 ff w/distortion

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

C5 D5 B5 D5 E5 G#5
 con't w/Rhy. Fig. 2 (simile)

Hey, ___ hey! ___

(end Rhy. Fig. 2)

5	5	5	5	7	7	7	7	4	4	4	4	7	7	7	7	7	7	5	5	
3	3	3	3	5	5	5	5	2	2	2	2	5	5	5	5	5	5			

C#5 A5 C5 D5 B5 D5

Hey, ___ h - hey! ___ Hey, ___ hey! _

E5 G#5 C#5 A5 C5 D5

Hey, _____ h - hey! _____

B5 D5 A5 C5 A5 C5

_____ hey! _____ { I like you, } I'm not gon - na crack.
 { I like it, }

Gtrs. 1 & 2

A5 C5 A5 C5 A5 C5

I miss you, I'm not gon - na crack. I love you,

A5 C5 A5 C5

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

1. A5 C5 2. A5 C5

I'm not gon - na crack. I'm not gon - na crack. _

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar accompaniment is in treble clef, featuring a steady eighth-note pattern. Fretboard diagrams are provided below the guitar staff, showing fingerings for the first two measures.

D5 To Coda ⊕ B5

Detailed description: This system contains measures 3 and 4. The vocal line features a long note in measure 3 that spans into measure 4, marked with a 'To Coda' symbol. The guitar accompaniment continues with the eighth-note pattern. Fretboard diagrams are shown below the guitar staff.

N.C. Gr. 1 (Bass arr. for gtr.) D. S. al Coda

w/clean tone steady gliss.

Detailed description: This system contains measures 5 and 6. The guitar line is in treble clef and features a melodic line with a glissando in measure 6. Fretboard diagrams are provided below the guitar staff.

Coda ⊕ B5

1/4

Detailed description: This system contains the Coda section, measures 7 and 8. The guitar line is in treble clef and features a melodic line with a glissando in measure 8. Fretboard diagrams are provided below the guitar staff.

Polly

By Kurt Cobain

Moderately ♩ = 122

Introduction

Em G D C

* Rhy. Fig. 1

T
A
B

* acoustic gr.

Verse

w/Rhy. Fig. 1

Em G5 D C

Em G

(end Rhy. Fig. 1)

1. Pol - ly wants a
2. Pol - ly wants a
3. Pol - ly says her

T
A
B

D C Em G5 D C

crack - er, I think I should get off of her first. —
crack - er, may - be she would like more food.
back hurts, and she's just as bored as me,

T
A
B

Em G D C Em G5

I think she wants some wa - ter to put out the
 She asks me to un - tie her. A chase would be nice
 she caught me off my guard, it a - maz - es me,

D C D C G B♭ D5

blow _____ torch. _____
 for a few. _____ } It is - n't me. We have some seed.
 the will of in - stinct. _____

D C G B♭5 D C

Let me clip _____ your dirt - y wings. _____ Let me take a

Rhy. Fig. 2

G B♭5 D C G B♭5 D

ride. _____ Don't hurt your-self. I want some help to help my - self. _____
 (end Rhy. Fig. 2)

w/Rhy. Fig. 2

D C G B \flat 5 D5 D C

I've got some rope, you have been told. I promise you

G B \flat 5 D C G B \flat 5 D

I have been true. Let me take a ride. Don't hurt your-self.

To Coda Φ

1. w/Rhy. Fig. 1
Em G

C G B \flat 5 D

I want some help to help my-self.

D C Em G5 D C

2. E5 N.C.

* Tap sound board

D.S. al Coda

Pol - ly said,

finger scrape

Coda

Φ E5

Territorial Pissings

By Kurt Cobain

A Intro Fast Punk Rock (♩ = 196)

Gr. 1 *mf* (fade in) A5

w/heavy dist.

Gr. 2 *f* * muted

T A B

T A B

* Mute lightly past 1st fret near nut with a finger of fretting hand

A5 F D

Gr. 1

T A B

T A B

B Verse

A5 F D

1. When I was an al - i - en, _____
2. Nev - er met a wise _____ man ; _____

Gr. 1

T A B

T A B

A5 F D

cul - tures weren't o - pin - i - ons.
if so it's a wom - an.

Fretboard diagram showing fingerings for the first system. The diagram consists of three lines representing the strings. The first line (high E) has fingerings: 7 7 7 7 7 7 7. The second line (B) has fingerings: 10 10 10 10 10 10 10. The third line (E) has fingerings: 7 7 7 7 7 7 7. The diagram is divided into three measures corresponding to the chords A5, F, and D.

C Chorus

A5 F D

Got - ta find a way to find a way _ when I'm there.

Fretboard diagram showing fingerings for the chorus section. The diagram consists of three lines representing the strings. The first line (high E) has fingerings: 7 7 7 7 7 7 7. The second line (B) has fingerings: 10 10 10 10 10 10 10. The third line (E) has fingerings: 7 7 7 7 7 7 7. The diagram is divided into three measures corresponding to the chords A5, F, and D.

A5 F D

Got - ta find a way, a bet - ter way, _ I had bet - ter wait.

Fretboard diagram showing fingerings for the second part of the chorus. The diagram consists of three lines representing the strings. The first line (high E) has fingerings: 7 7 7 7 7 7 7. The second line (B) has fingerings: 10 10 10 10 10 10 10. The third line (E) has fingerings: 7 7 7 7 7 7 7. The diagram is divided into three measures corresponding to the chords A5, F, and D.

A5 F D

Got - ta find a way to find a way _ when I'm there. _____

Fretboard diagrams for guitar accompaniment:

7 7 7 7 7 7	10 10 10 10 10 10 10	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
7 7 7 7 7 7	10 10 10 10 10 10 10	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
5 5 5 5 5 5 0	8 8 8 8 8 8 8 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5

A5 F D

Got - ta find a way, a bet - ter way, _ I had bet - ter wait. _____

Fretboard diagrams for guitar accompaniment:

7 7 7 7 7 7	10 10 10 10 10 10 10	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
7 7 7 7 7 7	10 10 10 10 10 10 10	7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7
5 5 5 5 5 5 0	8 8 8 8 8 8 8 5	5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5

D Instrumental interlude

A5 A5 A5 A5

* F * F D D

f w/flanger P.M. --- P.M. ---- P.M. ---- P.M. ----

Fretboard diagrams for guitar accompaniment:

5 5 7 5 5 7	5 5 7 5 5 7	5 5 7 5 5 7	5 5 7 5 5 7
-------------	-------------	-------------	-------------

* Overall harmonic analysis. The bass plays lowest note of polychord

A5 A5 A5 D A5

F F D D

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

Fretboard diagrams for guitar accompaniment:

0 0 7 5 5 7	5 5 7 5 5 7	5 5 7 5 5 7	7 7 7 7
-------------	-------------	-------------	---------

E Verse
N.C.

3. Just be - cause you're par - a - noid, _____

fdbk.

fdbk.

(6) (6)

1/2

N.C.

doesn't mean they're not af - ter you. _____

fdbk.

mp *mf* *mp*

(5) (5) 4 (4)

1/2

F Chorus

A5 Gtr. 3 (Gtr. 2 repeats Fig. C)

F

D

Got - ta find a way to find a way _____ when I'm there. _____

mf

7 10 8 5

A5 F D

Got - ta find a way, a bet - ter way, I had bet - ter wait.

Fretboard diagrams for the first system:

7 7 7 7 7 7	10 10 10 10 10 10	7 7 7 7	7 5
7 7 7 7 7 7	10 10 10 10 10 10	7 7 7 7 7 7 7	7 5 7 7 5
5 5 5 5 5 5 0	8 8 8 8 8 8 5	5 5 5 5 7 7	7 7

A5 F5 D5 C5 A5 A♭5 G5

Got - ta find a way, to find a way when I'm there.

Fretboard diagrams for the second system:

0	0	7 7 7 7 7 7 7 7	7 7 5
0	0	7 7 7 7 7 7 7 7	7 7 5
5 5 5 5 5 5 5	1 1 1 1 1 1 1	5 5 5 5 5 5 5 5	5 5 4 3

A5 F5 D5 E♭5 D5 A5 A♭5 G5

Got - ta find a way, a bet - ter way, I had bet - ter wait.

Fretboard diagrams for the third system:

7 7 7 7 7 7	10 10 10 10 10 10	7 7 7 7	8 8 7
7 7 7 7 7 7	10 10 10 10 10 10	7 7 7 7 7 7 7	8 8 7 7 7 5
5 5 5 5 5 5 0	8 8 8 8 8 8 5	5 5 5 5 7 7	7 7 7

A5 F5 D5

Got - ta find a way, a bet - ter way, _____ scream: When I'm there. _____

7	7	7	7	7	7	10	10	10	10	10	10	10	10	7	7	7	7	7	7
7	7	7	7	7	7	10	10	10	10	10	10	10	10	7	7	7	7	7	7
5	5	5	5	5	5	8	8	8	8	8	8	8	5	5	5	5	5	5	7

A5 F5

_____ Got - ta find a way. a bet - ter way, _____ I had

7	5	7	7	5	7	10	10	10	10	10	10	10	10	10	10	10	10	10	5
7	5	7	7	5	7	10	10	10	10	10	10	10	10	10	10	10	10	10	5
5	5	7	7	5	7	8	8	8	8	8	8	8	5	5	5	5	5	5	5

D5 N.C. A5

bet - ter wait. _____

7	7	7	7	7	7	20	20	19	x	x	x
7	7	7	7	7	7	20	20	19	x	x	x
5	5	5	5	5	7	3	0	0	x	x	x

Drain You

By Kurt Cobain

* Tune down one whole step

⑥ = D ⑤ = G

④ = C ③ = F

② = A ① = D

Lively Rock (♩ = 136)

A

Verse

A

C#m

F#5

B

1. One ba - by to an - oth - er said.

Gr. 1
("clean") *mp*

D
A
F
C
G
D

T				7						5
A	6	8	8	x	8	8		6	6	6
G	9	9	9	x	6	6	4	6	6	4
C										
D	7	7	7		6	4	4	4	4	4

* Written in actual pitch (lie. Standard notation and harmonic analysis)

A

C#m

F#5

B5

A5

C#m

I'm luck - y to have met you.

I don't care what

You've taught me ev -

Gr. 1

Gr. 1 & 2

D
A
F
C
G
D

T				7													7	7			
A	8	8	8	x	8	8		6	6	6	6	4	4	4	4	4	4	8	8	8	
G	9	9	9	x	6	6	4	6	6	4	4	4	4	4	4	4	4	8	8	8	
C																		6	6	6	
D	7	7	7		6	4	4	4	4	4	4	4	4	4	4	4	2	2	6	6	4

F#5

B5

A5

C#m

F#5

B5

you think un - less it is a - bout me.

'ry - thing with - out a poi - son ap - ple.

D
A
F
C
G
D

T							7	7										6	6	
A							8	8	8				6	6	4	6	6	4		
G							8	8	8				6	6	4	6	6	4		
C							6	6	6	4										
D	4	4				4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

A5 C#m F#5 B5 A5 C#m

It is _____ now _____ my dut - y to _____ com - plete - ly drain
 The wa - ter is _____ so yel - low, I'm _____ a heal - thy stu

D
A
F
C
G
D

F#5 B5 A5 C#m F#5 B5

— you. A tra - vel through _____ a tube _____ and end.
 dent. In - debt - ed and _____ so grate - ful. Vac

D
A
F
C
G
D

A5 C#m F#5 B5 **B** Chorus E D

— up in _____ your in - fec - tion. } Chew your
 uum out the flu - ids. }

D
A
F
C
G
D

B D B

meat for you, _____ pass it _____ back and forth. _____

D
A
F
C
G
D

D B D To Coda ☐

In a _____ pass - ion - ate kiss, _____ from my _____

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "In a _____ pass - ion - ate kiss, _____ from my _____". The piano accompaniment is in the same key signature and features a steady eighth-note bass line. The guitar part is shown as a six-string fretboard with chord diagrams for D, B, and D. The D chord diagrams are: 0 2 2 2 0 0, 0 2 2 2 0 0, 0 2 2 2 0 0, 0 2 2 2 0 0. The B chord diagrams are: 2 4 4 2 0 0, 2 4 4 2 0 0, 2 4 4 2 0 0, 2 4 4 2 0 0. The second D chord diagram is: 0 2 2 2 0 0, 0 2 2 2 0 0, 0 2 2 2 0 0, 0 2 2 2 0 0.

1.

B A5 G5 F#5

mouth to yours ___ be - cause I like you.

The second system of music continues the vocal line with the lyrics "mouth to yours ___ be - cause I like you.". The piano accompaniment features a more active eighth-note bass line. The guitar part includes chord diagrams for B, A5, G5, and F#5. The B chord diagram is: 2 4 4 2 0 0. The A5 chord diagram is: 0 2 2 2 0 0. The G5 chord diagram is: 0 2 2 2 0 0. The F#5 chord diagram is: 2 4 4 2 0 0. The system concludes with a first ending bracket.

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

A5 F#5 F#5 B5 A5 C#m

The third system of music begins with a second ending bracket and the lyrics "2. With eyes ___ so di - lat - ed I've ___ be - come ___ your pu -". The piano accompaniment continues with eighth-note bass lines. The guitar part includes chord diagrams for A5, F#5, B5, and C#m. The A5 chord diagram is: 0 2 2 2 0 0. The F#5 chord diagram is: 2 4 4 2 0 0. The B5 chord diagram is: 2 4 4 2 0 0. The C#m chord diagram is: 3 5 5 3 0 0. The system concludes with a final chord diagram for C#m.

F#5

B5

F#m F#5

Gtr. 1:



P.M. throughout

2.

pil. you, fdbk. fdbk. you, you.

fdbk. fdbk.

pitch: C# C#

F#m

F#5

(Gtr. 1 continues simile)

you, you, you.

pp *f* *p* *fdbk.* *fdbk.* *mf*

pitch: C# C#

* Hammer on lightly with fretting finger in a staccato manner.

C

Dm

F#5

(Gtr. 1 continues simile throughout)

Interlude

Gtr. 2

Play 4 times.

f *mf*

(w/dist. & flanger) (dist. off)

F#5 Bb / F#5 Ab / F#5 G / F#5 *F# G / F#5 G# / F#5 *F#m7 Bb / F#5 F#5

p *f* (w/dist.)

D
A
F
C
G
D

F#5

Ah!

8va

grad. slide

D
A
F
C
G
D

D
Verse

8va

A5 Gtrs. 1 & 2 C#m F#5 B5

D
A
F
C
G
D

A5 C#m F#5 B5 A5 C#m

One ba - by to

D
A
F
C
G
D

F#5

B5

A5

C#m

F#5

B5

(Repeat 1st Vers

D. S. al Coi

an - oth - er says I'm luck - y to have met you.

D
A
F
C
G
D

Coda

B

D

mouth

to yours.

Slop - py

D
A
F
C
G
D

B

D

B

lips

to lips,

You're my

vit - a - mins be - cause

D
A
F
C
G
D

A5

G5

F#sus4

F#5

I

like

you.

rit.

D
A
F
C
G
D

Lounge Act

By Kurt Cobain

A Intro

Fast Rock (♩ = 156)

(Bass intro)

Musical notation for the Intro section. It features a treble clef staff with a bass line, a guitar staff with chords B, G, and C, and a bass guitar staff with fret numbers. The tempo is marked as Fast Rock (♩ = 156). The bass line starts with a triplet of eighth notes. The guitar part has a dynamic marking of *mf*.

B Verse

Musical notation for the Verse section. It features a treble clef staff with lyrics, a guitar staff with chords B, G, C, *B, G, C, and a bass guitar staff with fret numbers. The lyrics are:

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 ofnev-er know-ing fear. _

* (2nd time substitute Bm for B throughout)

Musical notation for the Verse section. It features a treble clef staff with lyrics, a guitar staff with chords B, G, C, Bm, G, C, and a bass guitar staff with fret numbers. The lyrics are:

___ 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. _

Bm G C A5

I don't re - gret a thing. } And I've got
 Until it's fuck - ing gone. }

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I don't re - gret a thing. } And I've got" on the first line and "Until it's fuck - ing gone. }" on the second line. The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The chords are Bm, G, C, and A5.

C Chorus

E A D5 G

this friend, you see who makes me feel

Detailed description: This system contains the second line of music, starting with the chorus. The vocal line is in treble clef. The lyrics are "this friend, you see who makes me feel". The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The chords are E, A, D5, and G.

E A D5 G E A

and I want - ed more than I could steal. I'll ar - rest my - st

Detailed description: This system contains the third line of music. The vocal line is in treble clef. The lyrics are "and I want - ed more than I could steal. I'll ar - rest my - st". The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The chords are E, A, D5, G, E, and A.

To Coda ♯

D5 G E A D5 G

I'll wear a shield. I'll go out of my way to prove I

Detailed description: This system contains the fourth line of music. The vocal line is in treble clef. The lyrics are "I'll wear a shield. I'll go out of my way to prove I". The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The chords are D5, G, E, A, D5, and G.

2nd time D.S. al Coda
(repeat 1st verse 8va)

A G#(5b) G5 A G#(5b) G5

still _____ smell her on you. _____

Gtrs. 1 and 2

let ring

Coda

E A D5 G

I'll go out _____ of my way _____ to make _____ you a deal.
ever we want with - out new rules.

E A D5 G

We've made _____ a pact _____ to learn _____ from who -
We'll save what's lost and what we grew.

E A D5 G

They'll go out _____ of their way _____ to prove _____ they

A G#(5) G5 A

still _____ smell her on you, _____

The first system of music features a vocal line with lyrics "still" and "smell her on you,". The piano accompaniment consists of chords and moving lines. The guitar part shows chord diagrams for A, G#(5), G5, and A.

G#(5) G5 A G#(5) G5

I still _____ smell her

The second system continues the vocal line with lyrics "I still" and "smell her". The piano accompaniment and guitar part follow the same harmonic structure as the first system.

A G#(5) G5 A

on you, _____ smell her on you. _____

The third system concludes the vocal line with lyrics "on you," and "smell her on you.". The piano accompaniment and guitar part are consistent with the previous systems.

The fourth system shows the piano accompaniment and guitar part. It includes a section with a pitch shift, indicated by a diagonal line and the text "* grad. dive".

Stay Away

By Kurt Cobain

A Fast Rock (♩ = 168)
Intro

(Drums & Bass) Gr. 1 (w/dist.) *p* let ring ---+ *f*

D5 B5 F5 C5 C#5 *Play 4 times*

T
A
B

B Verse
N.C.

1. Mon-key see, mon-key do. I don't know why! __ I'd rath-er be dead than cool. I don't know why! __
2. Give an inch, take a smile. I don't know why! __ Fash-ion shifts, fash-ion style. I don;t know why! __

ff

full

Ev-'ry line ends in rhyme. I don't know why! __ Less is more, love is blind. I don't know why! __
Throw it out and keep it in. I don't know why! __ Have to have poi-son skin. I don't know why! __

ff

full

C Chorus

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

Stay, _____ stay a - way! _____ Stay a - way!

2 2 4 4 4 5 5 6 2 2 4 4 4 5 5 6 5 5 6 5 5 6 5 5 6

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

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

D5 B5 F5 C5 C#5 D5 B5 F5 C5

_____ Stay a - way! _____

2 2 4 4 4 5 5 6 2 2 4 4 4 5 5 6 5 5 6 5 5 6 5 5 6

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

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

D Bridge

D5 F#5

I don't know why! _____

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

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

0 0 0 2 4 4 4 4 4 4 0

E Chorus

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

Stay, _____ stay a - way! _____ Stay a - way! _

The first system of the E Chorus features a vocal line with the lyrics "Stay, _____ stay a - way! _____ Stay a - way! _". The piano accompaniment consists of a steady eighth-note bass line and chords. The guitar part is shown as a chord diagram with the following fret numbers: 2 2 0 0 | 4 4 2 2 | 4 4 0 3 | 5 5 0 3 | 5 6 0 4 | 2 2 0 0 | 4 4 2 2 | 4 4 0 3 | 5 5 0 3 | 5 6 0 4.

D. S. to end

D5 B5 F5 C5 C#5 D5 B5 F5 C5

_____ Stay a - way! _____

The second system of the E Chorus continues the vocal line with "_____ Stay a - way! _____". The piano accompaniment and guitar part continue with the same pattern as the first system. The guitar chord diagram for this system is: 2 2 0 0 | 4 4 2 2 | 4 4 0 3 | 5 5 0 3 | 5 6 0 4 | 2 2 0 0 | 4 4 2 2 | 4 4 0 3 | 5 5 0 3 | 5 6 0 0.

F Chorus

N.C. D5 B5 F5 C5 C#5

Ah! _____ Stay a - way! _

(Bass & Drums)

The F Chorus begins with a vocal line "Ah! _____ Stay a - way! _". The piano accompaniment features a sixteenth-note bass line. The guitar part starts with a "N.C." (Natural Chord) and then follows the chord progression D5 B5 F5 C5 C#5. The guitar chord diagram for this system is: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 2 2 0 0 | 4 4 2 2 | 4 4 0 3 | 5 5 0 3 | 5 6 0 4.

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

Gr. 2

Play 4 times

Stay a-way!
 God is gay!
 Burn the flag! _____ Got - ta stay! _____

D5

Ah! _____

Gr. 1 & 2

8va basso

let ring

grad. dive w/ba

8va basso

-1/2 -1 -1 1/2 rit. -2 1/2

continue dive simile to string flab.

Play 3 times

8 1/2

-9 1/2

On A Plain

By Kurt Cobain

A

Intro
Freely

B(b5)/D#

fbdk.

Gr. 1 (w/dist.) *mf* fbdk. *H let ring----- H let ring----- H let ring-----

T 10 12 12 12

A 9 9 9 9

B 10 11 10 11 10 11 10 11 10 11 10 11

Pitch: D# * Hammer-on with fretting hand

B

Verse

Lively rock (♩ = 136)

♩ = 136

D G F E5 F5 E5

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

D G F E5 F5 E5

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

D C5 B5 A5 D G F E5 E5

I love my - self. ____ bet - ter than you. ____ I know it's wrong. ____ So, what should I do? _

D G F E5 F5 E5

The fin - est day ____ that I've ev - er had ____
 The black sheep got ____ black - mailed a - gain. ____
 One more spe - cial mes - sage to go ____

D G F E5 F5 E5

was when I learned ____ to cry on com - mand. ____
 For - got to put ____ on the zip code. ____
 and then I'm done, ____ then I can go home. ____

D C B5 A5 D G F E5 F5 E5

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

This system contains the first line of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The lyrics are: "I love my - self ___ bet - ter than you. ___ I know it's wrong. ___ So, what should I do? ___".

C Chorus

D5 G5 B^b6sus2

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

Oo _____

This system contains the chorus. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The lyrics are: "I'm on a plain. ___ I can't com-plain. ___". There is a "Oo" vocal line below the main lyrics.

To Coda ◊

D5 G5 B^b6sus2 D5 G5

I'm on a plain. ___

Oo _____

1. B^b6sus2

This system contains the coda. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in treble clef, and the guitar tablature is in bass clef. The lyrics are: "I'm on a plain. ___". There is a "Oo" vocal line below the main lyrics. The section ends with a double bar line and repeat dots. A first ending bracket labeled "1. B^b6sus2" is shown above the final measure.

D Bridge

2. **B \flat 6sus2** **F5** **E5**

Some - where I have heard _ this be

The first system of the bridge features a vocal line starting with a whole note chord B \flat 6sus2, followed by a half note rest, then a quarter note G4, and a quarter note A4. The guitar accompaniment consists of a steady eighth-note pattern. The guitar tablature shows the fretting for each note.

A5 **G5** **F5**

fore in a

The second system continues the bridge with a vocal line starting with a whole note chord A5, followed by a half note rest, then a quarter note G4, and a quarter note A4. The guitar accompaniment continues with the eighth-note pattern. The guitar tablature shows the fretting for each note.

E5 **A5** **G5**

dream my mem - 'ry has stored.

The third system continues the bridge with a vocal line starting with a whole note chord E5, followed by a half note rest, then a quarter note G4, and a quarter note A4. The guitar accompaniment continues with the eighth-note pattern. The guitar tablature shows the fretting for each note.

F5 **E5**

As de - fense I'm neu - tered and

The fourth system concludes the bridge with a vocal line starting with a whole note chord F5, followed by a half note rest, then a quarter note G4, and a quarter note A4. The guitar accompaniment continues with the eighth-note pattern. The guitar tablature shows the fretting for each note.

A5 G5 F5

spayed. What the

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note chord 'spayed.' followed by two measures of rest, then the words 'What' and 'the' on a half note each. The guitar accompaniment features a steady eighth-note pattern. The bass line consists of simple chords and single notes.

E5 A5 G5 *D.S. al Coda*

hell am I try - ing to say?

Detailed description: This system contains the next three measures. The vocal line has 'hell am I try - ing to say?' with a long note on 'ing' and a question mark. The guitar accompaniment continues with eighth notes. The system ends with the instruction 'D.S. al Coda'.

Coda B♭6sus2 D5 G5

I can't com - plain. Oo

Detailed description: This system contains the next three measures. The vocal line has 'I can't com - plain.' followed by a long note and 'Oo'. The guitar accompaniment features a steady eighth-note pattern. The system ends with a double bar line.

B♭6sus2 D5 G5 B♭6sus2 * Play 4 times and fade out

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

Oo

Detailed description: This system contains the final three measures. The vocal line has 'I'm on a plain.' followed by a long note and 'I can't com - plain.' with a long note. The guitar accompaniment features a steady eighth-note pattern. The system ends with a double bar line and the instruction '* Play 4 times and fade out'.

*Backup vocals do not fade out.

Something In The Way

By Kurt Cobain

Tuning:

- ⑥ = C ⑤ = G
- ④ = C ③ = F
- ② = A ① = D

Intro

Slow and Mysterious (♩ = 54)

A Verse

E5 C5 E5 C5 E5 C5

Gtr. 1
(Acoustic steel string) *mf*

Un-der - neath the bridge, the

D
A
F
C
G
C

Note: Guitar part written in actual pitch.

E5 C5 E5 C5

tarp has sprung a leak. And the animals I've trapped, have

D
A
F
C
G
C

E5 C5 E5 C5

all become my pets. And I'm living off of grass, and the

D
A
F
C
G
C

E5 C5 E5 C5

drip-pings from the ceil - ing. But it's o - kay to eat fish, 'cause they

D A F C G C

B Chorus

E5 C5 To Coda ♪ E5 C5

have - n't an - y feel - ings. Some-thing in the way.

D A F C G C

E5 C5 E5 C5

Mm _____ Some-thing in the way, yeah.

w/variation

D A F C G C

E5 C5 E5 C5

Mm. _____ Some-thing in the way. _

D
A
F
C
G
C

3 3 3 3 3 | 3 3 3 3

2 2 2 2 2 | 2 2 2 2

0 0 0 0 0 | 0 0 0 0

4 4 4 4 0 | 4 4 4 4 0

4 4 4 4 0 | 4 4 4 4 0

4 4 4 4 0 | 4 4 4 4 0

E5 C5 E5 C5

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

D
A
F
C
G
C

3 3 3 3 3 | 3 3 3 3

2 2 2 2 2 | 2 2 2 2

0 0 0 0 0 | 0 0 0 0

4 4 4 4 0 | 4 4 4 4 0

4 4 4 4 0 | 4 4 4 4 0

4 4 4 4 0 | 4 4 4 4 0

E5 C5 E5 C5 E5 C5

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

D
A
F
C
G
C

3 3 3 3 3 | 3 3 3 3 | 3 3 3 3 3

2 2 2 2 2 | 2 2 2 2 | 2 2 2 2 2

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

4 4 4 4 0 | 4 4 4 4 0 | 4 4 4 4 0

4 4 4 4 0 | 4 4 4 4 0 | 4 4 4 4 0

4 4 4 4 0 | 4 4 4 4 0 | 4 4 4 4 0

E5 C5 E5 C5 E5 *D. S. al Coda*

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

D
A
F
C
G
C

Coda

E5 C5 E5 C5 E5 C5

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

D
A
F
C
G
C

1. 2. 3. 4. *Fade out*

E5 C5 E5 C5 E5 C5

Mm. _____ Mm. _____

D
A
F
C
G
C

NOTATION LEGEND

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

TAB: 12, 12, 12, 12, 12, 13 (13), 15, 19 (13) (13) (13) (13)

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va-----, 8va-----, 8va-----

TAB: 13, 13, 13, 13, 13, 7, 3, 6, 15, 15, 12, 0, -1, (0), 4, 5, 7

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2, -1/2, -1/2, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

TAB: 4, 5, 7, 17, 15, 17, 15, 17, 15, 15, 17, 15, 17, 18, 17, 15, (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M.-----, Trem.-----

TAB: 5, 5, 5, 5, 5, 5, 5, 5, X, X, X, X, 5, 5, 5, 5, 5, 7, 8, 5, (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Free-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8va-----, 8va-----, 8va-----, 8va-----, 8va-----

TAB: X, X, 12, 7, 7(19), 0, 12, 17, 15, 12, 4, full, T, 12

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