



GuitarJan.com

SCROLLZ

HISTORISCH ARCHIEF

TABSPRO 2018 2024

NIRVANA

The Definitive Grunge Masters

1988-2004

66 partituren

Beschrijving support module:

Van 2014 tot en met 2024 werden tabulaturen, partituren, songs met akkoorden, etc. op de website GuitarJan.com aangeboden in de TabsPro applicatie. Deze applicatie is beëindigd ultimo 2024, en vervangen door de SCROLLZ toepassing.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordenschema's weer te geven. De applicatie is gratis te downloaden.

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ABOUT A GIRL (Live)

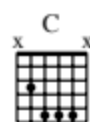
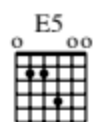
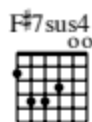
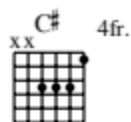
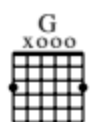
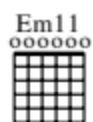
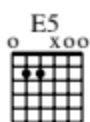
As recorded by Nirvana

(from the 1994 Album "Nirvana Unplugged")

Transcribed by Mike Collins

Words by Kurt Cobain

Music by Kurt Cobain



A Intro

Moderately ♩ = 125

E5 Em11G

1.

E5 Em11G

2.

E5 Em11G

Gtr I *mf*

Tablature for Gtr I (measures 1-4):

Measure	1	2	3	4
T	0 0 0 3 3	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0
A	x x 0 0 0	x x 0 0 0	x x 0 0 0	x x 0 0 0
B	0 0 0 3 3	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0

Gtr II

E5 Em11G Em11 E5 Em11G Em11 E5 Em11G Em11 E5 Em11G Em11

Tablature for Gtr II (measures 5-8):

Measure	5	6	7	8
T	0 0 0 3 3	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0
A	x x 0 0 0	x x 0 0 0	x x 0 0 0	x x 0 0 0
B	0 0 0 3 3	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0

B Verse

8

E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11

T 0 0 0 3 3 0 0 0 3 3 0 0 0 3 3 0

A x x 0 0 0 0 0 0 x x 0 0 0 0 0 0

B 0 0 0 3 3 0 0 3 3 0 0 0 3 3 0 0

12

E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11

T 0 0 0 3 3 0 0 0 3 3 0 0 0 3 3 0

A x x 0 0 0 0 0 0 x x 0 0 0 0 0 0

B 0 0 0 3 3 0 0 3 3 0 0 0 3 3 0 0

C Chorus

16

C# F#7sus4 C#

T 6 6 6 6 6 6 (0) 0 0 0 0 (0) 6 6 6 6 (0)

A 6 6 6 6 6 6 4 4 4 4 4 4 6 6 6 6

B 4 4 4 4 4 4 2 2 2 2 2 2 4 4 4 4

19

F#7sus4 E E5 E E5 A C to Coda Em11

T 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0 0 0 (0)

A 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 (0)

B 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 (0)

E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11

22

T 0 0 0 3 3 0 0 0 3 3 0 0 0 3 3 0 0 0 3 3 0 0 0 3 3

A x 2 2 0

B 0 0 0 3 3 0 0 0 3 3 0 0 0 3 3 0 0 0 3 3 0 0 0 3 3

D Guitar Solo

E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11

26

T 0 5 7 5 7 7 9 9 9 12 12 12 0 5 7 5 7 7 7 9 9 9 12 12 12 0 0 0 0

A 0 5 7 5 7 7 9 9 9 12 12 12 0 5 7 5 7 7 7 9 9 9 12 12 12 0 0 0 0

B 0 5 7 5 7 7 9 9 9 12 12 12 0 5 7 5 7 7 7 9 9 9 12 12 12 0 0 0 0

H sl. sl.

E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11 E5 Em1G Em11

30

T 0 5 7 5 7 7 9 9 9 12 12 12 0 5 7 5 7 7 7 9 9 9 12 12 12 0 0 0 0

A 0 5 7 5 7 7 9 9 9 12 12 12 0 5 7 5 7 7 7 9 9 9 12 12 12 0 0 0 0

B 0 5 7 5 7 7 9 9 9 12 12 12 0 5 7 5 7 7 7 9 9 9 12 12 12 0 0 0 0

H sl. sl.

C# F#7sus4 C#

34

T 6 6 6 6 6 6 0 0 0 0 0 0 6 6 6 6 6 6 0 0 0 0 6 6 6 6

A 6 6 6 6 6 6 4 4 4 4 4 4 6 6 6 6 6 6 4 4 4 4 6 6 6 6

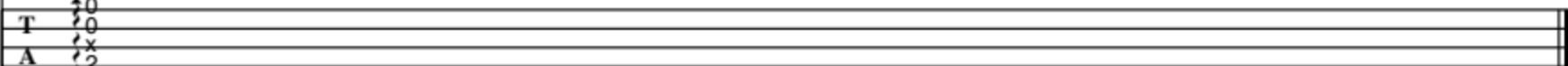
B 4 4 4 4 4 4 2 2 2 2 2 2 4 4 4 4 4 4 2 2 2 2 4 4 4 4

52



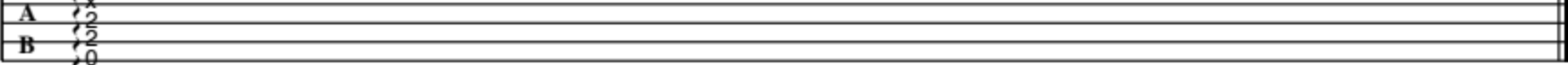
A musical staff with a treble clef. It contains a single whole note chord consisting of a C5 (one ledger line above), an E5 (first space), a G5 (second space), and an A5 (third space).

T



A musical staff containing a single whole note chord consisting of a C4 (second space), an E4 (third space), a G4 (third space), and an A4 (third space).

A



A musical staff containing a single whole note chord consisting of a C4 (second space), an E4 (third space), a G4 (third space), and an A4 (third space).

B



A musical staff containing a single whole note chord consisting of a C4 (second space), an E4 (third space), a G4 (third space), and an A4 (third space).

AERO ZEPPELIN

As recorded by Nirvana

Transcribed by Doetje2

Words by Kurt Cobain

Music by Kurt Cobain

A Intro

Moderate Rock ♩ = 108

1



Gtr I *mf* let ring.....|

T 0 0 3 2 3 3 0 3 0 3 2 3 3 0 0 0 3 2 3 3 0 0 0 3 2 3 3 0

A 3

B 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

B Verse

5



let ring.....|

T 0 0 3 2 3 3 0 3 0 3 2 3 3 0 3 0 3 2 3 3 0 3 0 3 2 3 3 0

A 3

B 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

9



let ring.....|

T 3

A 3

B 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

13



let ring.....|

T 3 3 3 2 3 3 3 2 3 3 3 2 3 3 3 2 3 3 3 2 3 3 3 2 3 3 3 2

A 3

B 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

16

let ring-----| *f* let ring-----|

Gtr II

T
A
B

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

sl. sl. sl. sl.

20

let ring-----| let ring-----| let ring-----|

T
A
B

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

sl. sl. sl. sl.

C Bridge

24

P.M. P.M.

T
A
B

7 9 9 9 9 7 x 7 7 7 7 9 9 7 3 4 0 2 3 0 1 2 0 1 7 9 9 9 9 7 x 7 7 7 7 9 9 7 7 7 5 7 7 5

sl. sl. sl. sl.

27

P.M. P.M.

T
A
B

3 4 0 2 3 0 1 2 0 1 7 9 9 9 9 7 x 7 7 7 7 9 9 7 7 7 5 7 7 5

sl. sl. sl.

29

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

T
A
B

3 4 0 2 3 0 1 2 0 1 $\frac{1}{2}$ P 0

5 7 9 9 9 9 7 5 7 7 7 7 9 9 0

sl. *sl.* P

31

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

T
A
B

3 4 0 2 3 0 1 2 0 1 $\frac{1}{2}$ P 0

3 4 0 2 3 0 1 2 0 1 $\frac{1}{2}$ P 0

33

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

T
A
B

3 4 0 2 3 0 1 2 0 1 $\frac{1}{2}$ P 0

3 4 0 2 3 0 1 2 0 1 $\frac{1}{2}$ P 0

35

$\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

T
A
B

0 1 4 4 4 0 0 4 1

0 1 4 4 4 0 0 4 1

37

$\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

T
A
B

0 1 4 4 4 0 0 2 1

0 1 4 4 4 0 0 4 1

D Verse

39

T
A
B

42

T
A
B

45

T
A
B

49

T
A
B

E Guitar Solo

56

T
A
B

A H. 1 1/2 Full

Full Full

A.H.

Full Full 1/2

A P H P E P

59

1/2 1/4

T A B

4 4 4 0 0

sl.

7 7 9 [9] [9] 9 7 9 10 9 10

H F F P sl.

A.H.1

61

1/2

T A B

10 12 10 12 12 14 12 14 12 14 14 x

sl. sl.

12 15 15 15 15 15 15 16 0 0

14 12 15 15 15 15 15 16 16

1/2 wavy line 0 0

63

3 6:4 3

T A B

0 0 10 0 3 2 2 0 1 A.H. [4] 0 0 3 0 0 5 3 0

G#P P P P P

1/2 Full wavy line

65

3

T A B

4 5 [5] 5 7 5 7 5

sl. sl. H sl. C sl.

[4] 5 7 7 9 [7] 9 9 9 9 9

H sl. C sl.

67

Full 1/2

H

sl.

70

let ring.....|

Gtr II *f* let ring.....|

let ring.....|

sl.

sl.

sl.

sl.

74

let ring.....|

let ring.....|

let ring.....|

sl.

sl.

sl.

sl.

F Bridge

78

P.M. P.M.

1/2

sl.

sl.

sl.

sl.

sl.

81

P.M. P.M.

1/2

P

sl.

sl.

sl.

83

P.M. P.M.

1/2

P

P

sl.

sl.

P

85

P.M. P.M.

1/2

P

P.M. P.M.

1/2

P

87

P.M. P.M.

1/2

P

P.M. P.M.

Gtr I *mf*

G **Outro**

89

let ring

T 0 0 0 3 3 3

A 3 0 3 2 3 3

B 2 0

91

let ring

T 0 0 3 3 3 3

A 3 0 3 3 3 3

B 2 0

As recorded by Nirvana

1. 
Gtr I

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

5

T

A

B

B

Musical score for "The Rose Tree" featuring a guitar and three voices (T, A, B). The guitar part is in G major, 4/4 time, with a key signature of one sharp (F#). The melody is a simple folk tune. The vocal parts are in harmony, with the Tenor (T) and Alto (A) parts having lyrics. The Bass (B) part has lyrics and a final line "3 3".

[illegible]

17

T

A 2 3 2 0 0 3 2

B 2 3 2 0 0 3 2

21

T

A 2 3 2 0 0 3 2

B 2 3 2 0 0 3 2

25

T

A 3 3 3 3 3 3 3 3

B 3 3 3 3 3 3 3 3

29

T

A 3 3 3 3 3 3 3 3

B 3 3 3 3 3 3 3 3

33

T

A 2 3 2 0 0 3 2

B 2 3 2 0 0 3 2

37

T

A 2 3 2 0 0 3 2

B 2 3 2 3 2

41

T

A 2 3 2 0 0 3 2

B 2 3 2 3 2

45

T

A 2 3 2 0 0 3 2

B 2 3 2 3 2

49

T

A 2 3 2 0 0 3 2

B 2 3 2 3 2

53

T

A 2 3 2 0 0 3 2

B 2 3 2 3 2

57

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

61

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

65

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

69

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

73

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

77

T									
A	2	2	3	2	0	0	3	2	
B									

81

T				
A	2		2	
B				

85

T				
A				
B				

89

T				
A				
B				

93

T				
A				
B				

97

T				
A				
B				

101

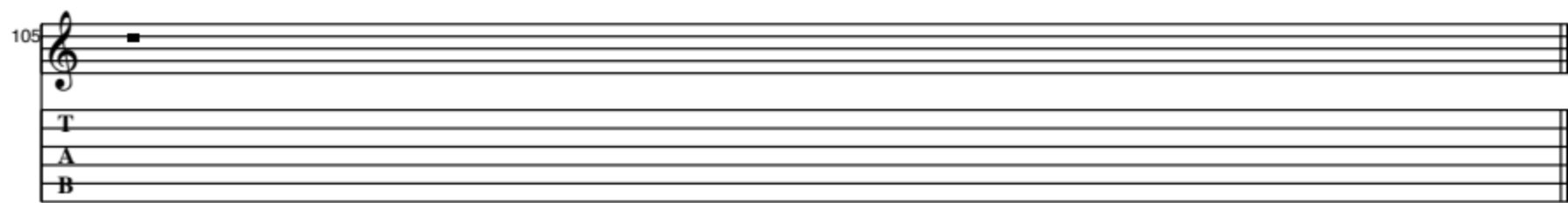


101

T
A
B

This musical system, numbered 101, consists of four staves. The top staff is a treble clef staff with a single quarter note on the first line (F4). The bottom three staves are labeled T, A, and B from top to bottom, and are currently empty.

105



105

T
A
B

This musical system, numbered 105, consists of four staves. The top staff is a treble clef staff with a single quarter note on the first line (F4). The bottom three staves are labeled T, A, and B from top to bottom, and are currently empty. The system concludes with a double bar line.

As recorded by Nirvana

J = 144

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in 4/4 time. The first measure is a whole note F#4. The second measure contains four eighth notes: F#4, G4, A4, and B4. The third measure is a half note F#4. The fourth measure is a whole note F#4. Below the treble staff, the text "Gtrs II, III" is written, followed by a wavy line indicating a guitar accompaniment. The bottom staff is a three-part vocal harmony for Tenor (T), Alto (A), and Bass (B). The Tenor part starts with a whole note F#4. The Alto part starts with a whole note F#4. The Bass part starts with a whole note F#4. The second measure of the vocal parts consists of four eighth notes: F#4, G4, A4, and B4. The third measure is a half note F#4. The fourth measure is a whole note F#4. The text "sl." is written below the vocal staves, indicating a slur.

The musical score for "The Rose Tree" consists of two staves. The top staff is a treble clef staff with a melody. The bottom staff is a guitar accompaniment staff with fret numbers and slurs. The melody is written in G major and 3/4 time. The guitar accompaniment is written in G major and 3/4 time, using a simple strumming pattern. The fret numbers are 5, 5, 5, 5, 7, 7, 9, 9, 10, 10, 11, 14. The slurs are placed over the fret numbers 7-9, 10-11, and 14.

Melody:

G4 (quarter), A4 (quarter), B4 (quarter) | G4 (quarter), A4 (quarter), B4 (quarter) | G4 (quarter), A4 (quarter), B4 (quarter) |

Guitar Accompaniment:

5 (quarter), 5 (quarter), 5 (quarter) | 5 (quarter), 7 (quarter), 7 (quarter) | 9 (quarter), 9 (quarter), 10 (quarter) | 10 (quarter), 10 (quarter), 11 (quarter) | 14 (quarter)

sl. *sl.* *sl.* *sl.* *sl.*

[illegible]

sl.

sl.

sl. $sl.$

sl. $sl.$

Gtr I

Gtrs II, III

29

Gtrs II, III

	29	30	31	32
T	2	2	2	2
A	2	2	2	2
B	0	0	0	0

Gtr I

	29	30	31	32
T	2	2	2	2
A	0	0	0	0
B	0	0	0	0

33

Gtrs II, III

Gtr I

Gtr II

37

Gtrs II, III

Gtr I

T

A

B

[illegible][illegible]

53



T

A 4 4 6 7 7 7 7 8 9 9 9 8 7 7 4 4 6 7 7 7 7 8 9 9 9 8 7 7

B 4 4 6 7 7 7 7 8 9 9 9 8 7 7 4 4 6 7 7 7 7 8 9 9 9 8 7 7

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

sl. 16

sl. 14

57 

T			
A	4 4 6 7 7 7 8	9 9 9 8 7 7	4 4 6 7 7 7 8
B	4 4 6 7 7 7 8	9 9 9 8 7 7	4 4 6 7 7 7 8
	2 2 4 5 5 5 6	7 7 7 6 5 5	2 2 4 5 5 5 6

sl. 16

61

T

A

B

4 4 6 7 7 7 8 9 9 9 8 7 7 4 4 6 7 7 7 8 9 9 9 8 7 7 4 4 6 7 7 7 8 9 9 9 8 7 7

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

sl. 16 sl. 14

65

The image shows a musical score for a piece titled "The Rose Tree". The score is written for a guitar, with a treble clef staff and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff is a guitar tablature with three staves labeled T, A, and B. The tablature includes fret numbers and a "sl." (slide) instruction.

65

T

A 4 4 6 7 7 7 7 8 9 9 9 8 7 7 7 7 . 3 3 3 4 4 4 4 4

B 4 4 6 7 7 7 7 8 9 9 9 8 7 7 7 7 . 3 3 3 4 4 4 4 4

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

sl.

69

T
A
B

sl. *sl.* *sl.* *sl.*

[illegible]

77

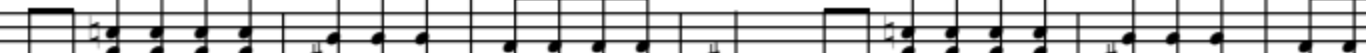
sl. *sl.*

79

T

A

B

83  3x

T	A	B
4	4	4
4	4	4
0	0	0
5	5	3
5	5	3
5	5	3
5	5	3
4	4	2
4	4	2
4	4	2
0	0	0
2	2	0
2	2	0
2	2	0
2	2	0
4	4	4
4	4	4
0	0	0
5	5	3
5	5	3
5	5	3
5	5	3
4	4	2
4	4	2
4	4	2
2	2	0
2	2	0
2	2	0
2	2	0

B Verse

F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 B5

11

P.M.-----|

T

A 3 2 0 3 2 0 3 2 0 3 2 0 0 . 4 4 4 4 4 4 4 4 4 4

B 3 2 0 3 2 0 3 2 0 3 2 0 0 . 2 2 2 2 2 2 2 2 2 2

N.C.

F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5

15 

B5

N.C.

D5 E5 F5

[illegible]

C Chorus

B5

D5 E5 F5

B5

A5

F5 E5 D5

D5 E5 F5

23

5x

T

A

B

D Verse 2

F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 B5

27

4x

P.M.|

T

A

B

B5

F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5

31 

B5

N.C.

D5 E5 F5

[illegible]

E Out-Chorus

B5

D5 E5 F5

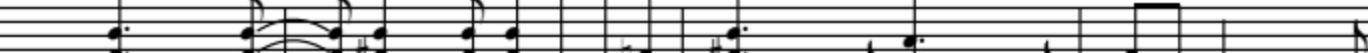
B5

A5

1.4.

F5 E5 D5

D5 E5 F5

39  5x

5.
F5 E5 D5

43

T
A 3 2 0
B 3 2 0

BEEN A SON

As recorded by Nirvana

Transcribed by Doetje2

A Intro

Fast Rock ♩ = 152

D5

1



Gtr I *mf*

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

B Verse

$\frac{8}{4}$ D5

5



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

9



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

C Chorus

G5

F5

E5

G5

F5

E5

14



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

to Coda

G5

F5

E5

G5

F5

E5

18

T

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

B 3 3 0 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0

D Interlude

D5

22

T 3 3 0 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3

A 2 2 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 3 2 0 0 0 0 3 2 0 0 0 3 2 0 0

26

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 3 2 0 0 0 3 2 0 0 0 3 2 0 0 3 2 0 0

E Chorus

G5

F5

E5

G5

F5

E5

30

T

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

B 3 3 0 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0

34

G5 F5 E5 G5 F5 E5

T

A

B

38

rit.

G5 F5 E5

N.H.

T

A

B

[4]

BEESWAX

As recorded by Nirvana

Transcribed by Doetje2

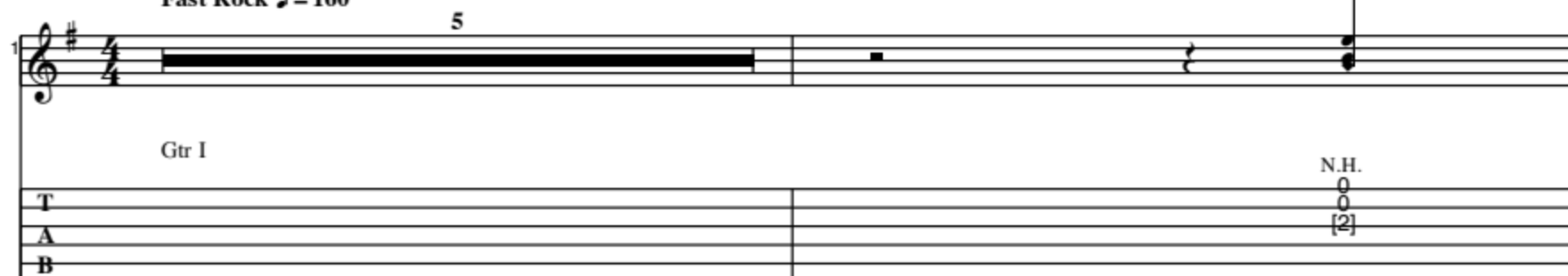
A Intro

Fast Rock ♩ = 160

5

Gtr I

N.H.
0
0
[2]



7

T
A
B

10 6
10 6

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

1/2



11

N.H.

N.H.

T
A
B

[6] [8]

7 6 6 6 5 5 5 4 4 3 sl. 7 6 6 6 5 5 5 4 4 3 sl.



B Verse

15

T
A
B

10 10

7 6 6 6 5 5 5 4 4 3 sl. 7 6 6 6 5 5 5 4 4 3 sl. sl. sl.



19

G5 D5

T
A
B

7 6 6 6 5 5 5 4 4 3 sl. sl. 7 6 6 6 5 5 5 0 5 5 7 7 7 0 3 3 5 5 5 0

C Chorus

23

T
A
B

0 3 7 0 0 6 5 4 3 0 0 3 7 0 0 6 5 5 3 0 1/4 1/4

27

Em

T
A
B

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

D Verse

31

N.H. 4 [2]

T
A
B

7 6 6 6 5 5 5 4 4 3 x [3] [3] 8 8 9 9 7 6 6 6 5 5 5 4 4 3 sl. sl. sl. sl. sl. sl.

D5

35

T
A
B

sl. sl. sl. P sl. sl.

E Chorus

39

T
A
B

sl. P sl. P

Em

43

T
A
B

sl. P sl.

F Bridge

F5

F5

47

T
A
B

N.H. P P P

F5

F5

51

T

A

B

1/4 1/4 1/2

N.H.

1/2....

G Chorus

55

T

A

B

1/4

1/4

1/4

sl.

p

Em

59

T

A

B

1/4

sl.

p

H Verse

63

T

A

B

N.H.

[2]

sl.

sl.

sl.

sl.

sl.

sl.

sl.

67

G5 D5

T
A
B

7 *sl.* 6 6 6 5 5 *sl.* 4 4 *sl.* 3 *sl.* 9 10 9 *sl.* 7 *sl.* 6 6 6 5 5 5 *p* 0 4 *sl.* 3 *sl.*

71

T
A
B

7 *sl.* 6 6 6 5 5 *sl.* 4 *sl.* 9 10 10 10 10 11 11 11 11 *sl.* 7 *sl.* 6 6 6 5 5 5 *sl.* 4 4 5 *sl.*

75

G5 D5

T
A
B

7 *sl.* 6 6 6 5 5 *sl.* 4 4 *sl.* 3 *sl.* 7 7 8 *sl.* 7 *sl.* 6 6 6 5 5 5 *p* 0 5 5 7 7 7 0 5 5 7 7 7 0

I Chorus

79

T
A
B

0 3 *sl.* 7 0 0 6 5 4 3 *p* 0 0 3 *sl.* 7 0 0 6 5 5 3 *p* 0

1/4 1/4

83

Em

T

A

B

0 3 *sl.* 7 0 0 6 5 4 3 $\frac{1}{4}$ 0 0 3 *sl.* 7 0 0 6 5 4 0

J Bridge

F5

F5

87

T

A

B

2 2 2 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ 1 N.H. $\frac{1}{2}$ $\frac{1}{2}$ 3 1 1 3 2 1 P P P

F5

F5

91

T

A

B

2 2 2 $\frac{1}{4}$ $\frac{1}{4}$ let ring Full 3 0 0 N.H. $\frac{1}{2}$ [2] 2 2 2 x 2 5 5 7 7 0 5 5 7 7 0 0

K Chorus

95

T

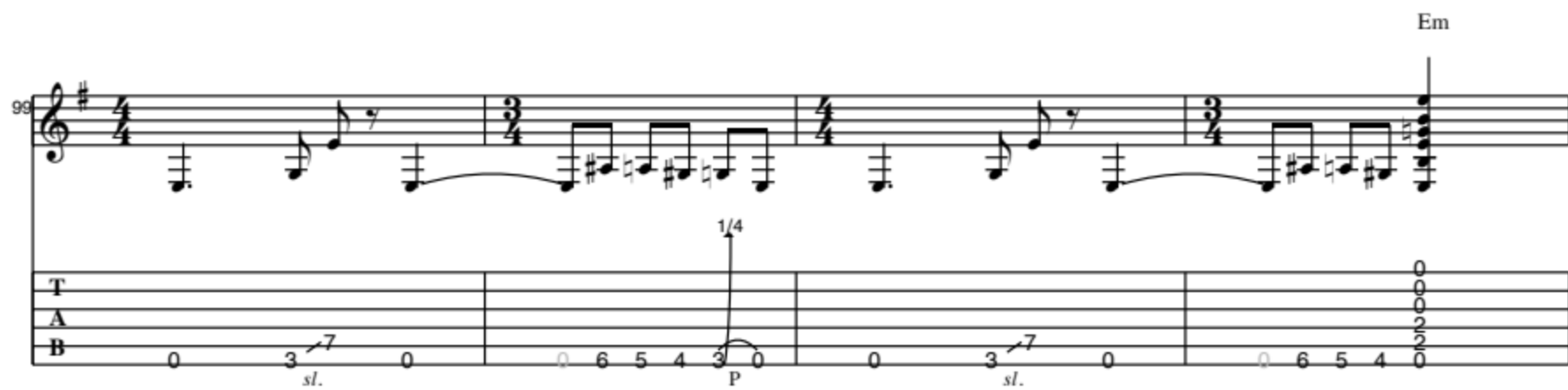
A

B

0 3 *sl.* 7 0 0 6 5 4 $\frac{1}{4}$ 0 0 3 *sl.* 7 0 0 6 5 $\frac{1}{4}$ 3 0 P P

99

Em



99 100 101 102

T A B

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

sl. *sl.*

$\frac{1}{4}$ P

103



103 104 105 106

T A B

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

sl. *sl.*

$\frac{1}{4}$ P $\frac{1}{4}$ P

107



107 108 109

T A B

0 3 7 0 0 6 5 4 3 0

sl. P

$\frac{1}{4}$

BIG CHEESE
As recorded by Nirvana

Transcribed by Doetje2

A Intro

Moderate Rock ♩ = 120

The musical score is written for guitar. The melody is in treble clef, starting on a C5 chord. The notes are: C5 (quarter), B5 (quarter), C5 (quarter), B5 (quarter), C5 (quarter), B5 (quarter), C5 (quarter), B5 (quarter). The melody is marked with a 'P.M.' (Palm Mute) instruction. The fretboard diagram shows fingerings for strings T, A, and B. The fret numbers are: T (0, 0, 0, 0, 0, 0), A (10, 9, 9, 9, 9, 0), B (10, 10, 8, 9, 9, 0).

B Verse

13

C5 B5 C5 B5 C5 B5 C5 B5

P.M.|

T	0																		
A	10	9	9	9	0	10	9	9	9	0	10	9	9	9	0	10	10	9	9
B	10	9				10	9				10	9				10	10	9	9
	8	7				8	7				8	7				8	8	7	7
																	0	0	

C Chorus

F#5 G5 F#5 G5

17

T																								
A	4	4	4	4	4	4	4	4	4	5	5	4	4	4	4	4	4	4	4	4	5	5		
B	4	4	4	4	4	4	4	4	4	5	5	4	4	4	4	4	4	4	4	4	5	5		
	2	2	2	2	2	2	2	2	2	3	3	0	2	2	2	2	2	2	2	2	2	3	3	0

F#5 G5 F#5 G5 *to Coda*

21

T																								
A	4	4	4	4	4	4	4	4	4	5	5	4	4	4	4	4	4	4	4	4	5	5		
B	4	4	4	4	4	4	4	4	4	5	5	4	4	4	4	4	4	4	4	4	5	5		
	2	2	2	2	2	2	2	2	2	3	3	0	2	2	2	2	2	2	2	2	2	3	3	0

B5 B5 B5

25

T																				
A	4	0	1	0		4	0	1	0		4	0	1	0		0	1	0		
B	2			3	0	2			3	0	2			3	0	2			3	0

D Interlude

29

T 8 8

A 9 9 10 10 10 10 9 7 9 9 7 7 5 9 9 9 9 10 10 10 10 0 9 7 7 9 9 7 7 4

B 7 7 8 8 8 8 5 7 5 7 7 7 5 5 3 7 7 7 7 8 8 8 8 0 7 5 5 7 5 5 2

sl. sl. sl. sl.

D.S. al Coda

33

T 8 8 8 8 2 8 8 8 8 7 8 7 8 7 8 7 7 0

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

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

sl. sl.

37

B5 B5 B5

T

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

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

sl.

E Interlude

41

T 8 8 8 8 2 7 7 7 8 8 8 8 7 7 5 5

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

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

sl. sl. sl. sl.

45

T 8 8 8 8 2 7 7 7 7 8 8 8 7 8 7 8 7 8 8

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

B 7 7 7 8 8 8 8 0 7 5 5 7 7 5 5 2 7 7 7 7 8 8 8 7 8 7 8 7 8 sl. 0 0

C Chorus

49

F#5 G5 F#5 G5 4x

T

A 4 4 4 4 4 4 4 4 4 5 5 4 4 4 4 4 4 4 4 5 5

B 2 2 2 2 2 2 2 2 2 3 3 0 2 2 2 2 2 2 2 3 3 0

F Outro

53

B5 B5 B5 B5

T

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

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

57

B5 B5 B5

T

A 4 0 1 0 3 0 4 0 1 0 3 0 4 0 1 0 0 1 0 3 0

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

61

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

T

A 9

B 7

65

P.M.| P.M.| P.M.| P.M.| P.M.| P.M.|

T

A

B 7 9 9 9 7 9 9 9 7 9 9 9 7 9 9 9 7 9 9 9

68

P.M.| P.M.| P.M.| P.M.| P.M.| P.M.|

T

A

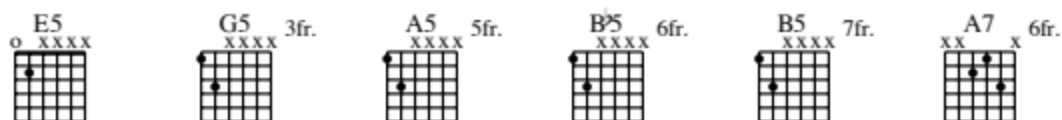
B 7 9 9 9 7 9 9 9 7 9 9 9 7 9 9 9 7 9 9 9

7 *sl.* 6 *sl.* 5 4 *sl.* 3 *sl.* 2 *sl.* 1 *sl.* 0 0

BLEW

As recorded by Nirvana

Transcribed by Doetje2



A Intro

Moderately ♩ = 120

4

E5 G5 A5 B^b5 A5 G5 B^b5

Gtr I *f*

T

A

B 2 0 5 3 7 5 8 6 8 7 7 5 3 3 0 8 6 8 6

sl. *sl.* *sl.*

E5 G5 A5 B^b5 A5 G5 B^b5

T

A

B 2 0 5 3 7 5 8 6 8 7 7 5 3 3 0 8 6 8 6

sl. *sl.* *sl.*

B Verse

N.C.

A7

N.C.

A7

Full.....

~~~~~

T

A 5 7 7 7 7 7 7 7 5 5 7 7 5 7 5 7 7 7 8 6 8

B 0 7 7 7 7 7 7 7 5 5 7 7 5 7 5 7 7 7 0 7 5 7 6 6

*sl.* *sl.* *sl.*

13 N.C. A N.C. N.C.

Full.....

let ring

sl.

17 N.C. A7 N.C. A7

Full.....

let ring

sl.

21 N.C. A A7

Full.....

let ring

sl.

# **C** Chorus

25 G5 A5 G5 E G G5 A5 G5 B5 G5 A5 G5 E G G5 A5 G5 B5

G5 A5 G5 E G G5 A5 G5 B5 G5 A5 G5 E G G5 A5 G5 B5

29

G5 A5      G5 E G      G5 A5      G5 A5      B5

T

A

B 5 7 7 7 5 0 3 5 7 7 7 5 3 5 5 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

**D** Guitar Solo

33

Gtr II

Full

Full

Full

Full

Full

T

A 10 10 10 (10) 10 10 10 10 8 0 8 10 10 10 (10) 10 10 10 10 10 10 10 8 0 8 10

B

37

3

1/2

Full

Full

Full

Full

Full

Full

H sl. sl. sl.

T

A 10 8 10 8 10 10 13 12 (12) 12 15 15 15 17 17 15 15 18 18 (18) 18 18 18 18 (18) 18 18 (18) 18 18 (18) 18 18 18 18 (18) 18

B

41

Full

Full

Full

Full

Full

Full

sl. sl. H P P sl. sl.

T

A 18 (18) 18 18 18 18 18 16 16 15 15 13 15 13 15 13 0 11 12 13 13 12 11 12 11 11 9 10 10 10 8 10 10

B

45

Full

Full

Full

Full

sl.

sl.

49

Gtr I

1/2

1/2

1/2

3x

52

1/2

1/2

4

E5

sl.

sl.

# BREED

As recorded by Nirvana

$\text{♩} = 162$

1

Gtr I

1/4

5

1/4

9

1/4

13

Full...

sl.

The musical score is written for guitar, bass, and drums. The guitar part (Gtr I) is in 4/4 time with a tempo of 162 bpm. It features a repeating pattern of eighth notes in the treble clef. The bass part (A and B) is in 4/4 time, with the A line playing a pattern of eighth notes and the B line playing a pattern of eighth notes. The drum part (T) is in 4/4 time, with the T line playing a pattern of eighth notes. The score is divided into four systems, each with a measure number (1, 5, 9, 13) and a measure rest (1/4). The guitar part is marked with 'Gtr I' and the bass part is marked with 'Full...'. The drum part is marked with 'sl.'.

17

Full...

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| A | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| B | 9  |    | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 7  |

21

Full...

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| A | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| B | 9  |    | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 7  |

25

Full...

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| A | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| B | 9  |    | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 9  | 7  |

29

Full...

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 7 | 7 | 7 | x | 5 | 5 | 5 | x | 4 | 4 | x | 7 | 7 | 7 | x | 5 | 5 | 5 | x | 4 | 4 | x |
| A | 7 | 7 | 7 | x | 5 | 5 | 5 | x | 4 | 4 | x | 7 | 7 | 7 | x | 5 | 5 | 5 | x | 4 | 4 | x |
| B | 5 | 5 | 5 | x | 3 | 3 | 3 | x | 2 | 2 | x | 5 | 5 | 5 | x | 3 | 3 | 3 | x | 2 | 2 | x |

33

Full...

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 7 | 7 | 7 | x | 5 | 5 | 5 | x | 4 | 4 | x | 7 | 7 | 7 | x | 5 | 5 | 5 | x | 4 | 4 | x |
| A | 7 | 7 | 7 | x | 5 | 5 | 5 | x | 4 | 4 | x | 7 | 7 | 7 | x | 5 | 5 | 5 | x | 4 | 4 | x |
| B | 5 | 5 | 5 | x | 3 | 3 | 3 | x | 2 | 2 | x | 5 | 5 | 5 | x | 3 | 3 | 3 | x | 2 | 2 | x |



37

1/4

T

A 4 4

B 4 4 0 2 5 0

41

1/4

T

A 4 4

B 4 4 0 2 5 0

45

T

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

B 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

46

T

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

B 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

47

T

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

B 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style. The lyrics are written below the bass staff.

48

T  
A 11 10 8 8  
B 9

[illegible][illegible][illegible]

52

T  
A 14 14 14 14 14 14 14 14 13 12 12  
B 12 12 12 12 12 12 12 12 11 10 10

[illegible]

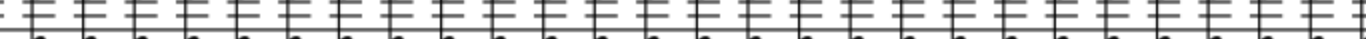
[illegible][illegible]

56

T  
A 18 16 15 14  
B 16 14 13 12

 $sl.$ 

57



T

A

B

58 

59

T  
A 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 21 21 21 21 21 21 21 21 21 21 21 21 21 21  
B 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 19 19 19 19 19 19 19 19 19 19 19 19 19 19

*sl.* *sl.*

60

T  
A 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22  
B 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20

61

T  
A 7 7 7 x 7 7 x 5 5 5 x 4 4 x 7 7 7 x 7 7 x 5 5 5 x 4 4 x  
B 5 5 5 x 5 5 x 3 3 3 x 2 2 x 5 5 5 x 5 5 x 3 3 3 x 2 2 x

65

T  
A 7 7 7 x 7 7 x 5 5 5 x 4 4 x 7 7 7 x 7 7 x 5 5 5 x 4 4 x  
B 5 5 5 x 5 5 x 3 3 3 x 2 2 x 5 5 5 x 5 5 x 3 3 3 x 2 2 x

69

T  
A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
B 2 2 0 2 5 0 2 2 0 2 5 0 2 2 0 2 5 0

$\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$

73

1/4

1/4

1/4

1/4

T

A 4 4

B 4 4 0 2 5 0

2 2 0 2 5 0

2 2 0 2 5 0

2 2 0 2 5 0

77

T

A 4

B 4 2

4 4 2

# COME AS YOU ARE

As recorded by Nirvana

(from the 1991 Album "Nevermind")

Transcribed by Tristan

## A Intro - Verse

♩ = 120

1

Gtr I

11x

T

A

B

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

5

T

A

B

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

8

T

A

B

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

## B Pre-Chorus

11

1.-3. 4.

T

A

B

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

C Chorus

15

Gtr I

T

A

B

Gtr II

T

A

B

19

T

A

B

T

A

B





**F Chorus**

35

**Gtr I**

T 7 9 7 5 5 5 5 5 7 9 7 5 5 5 5 5 5 5 5 5 5 5

A 9 9 7 7 7 7 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 9 9 7 5 5 5 5 5 9 7 5 5 5 5 5 5 5 5 5 5 5 5

**Gtr II**

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A 9 9 9 7 7 7 7 7 9 9 9 9 9 7 7 7 7 7 7 7 7 7

B 9 9 9 5 5 5 5 5 7 7 7 7 7 5 5 5 5 5 5 5 5 5

39

**Gtr I**

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

B 9 9 9 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

**Gtr II**

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

B 9 9 9 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

**G Outro**

42

**Gtr I**

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 0 2 0 2 2 1 0 2 0 0 2 0 1 2 2 2 2 2 2 2 2

B 2 0 2 0 2 2 1 0 2 0 0 2 0 1 2 2 2 2 2 2 2 2

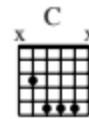
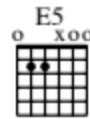
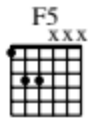
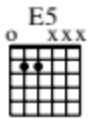
# D - 7

## As recorded by Nirvana

(from the 2004 Album "RARITIES Vol. 1")

Transcribed by Nameless

Music by The Wipers  
Arranged by Nirvana



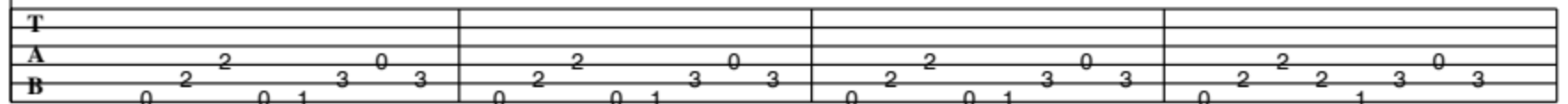
### A Intro

♩ = 60

E5 F5 E5 F5 E5 F5 E5 F5

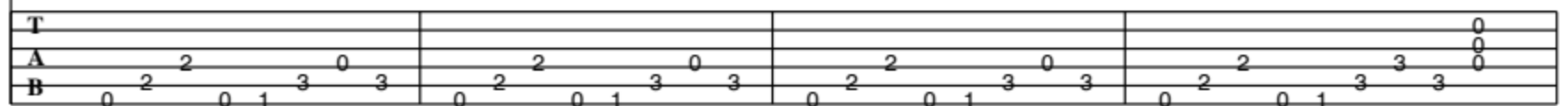


Gtr I

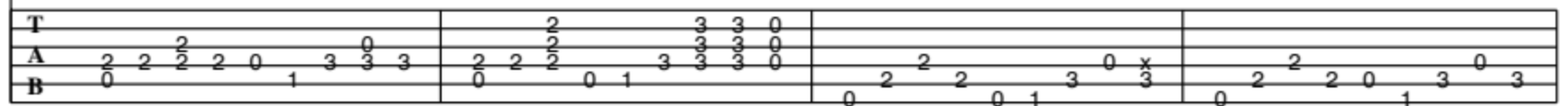


### B Verse 1

E5 F5 E5 F5 E5 F5 E5 F5



A5 Bb5 A5 Bb5 E5 F5 E5 F5



**C** Verse 2

E5 F5 E5 F5 E5 F5 E5 F5

13

T  
A  
B

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

A5 B<sup>b</sup>5 A5 B<sup>b</sup>5 E5 F5

17

T  
A  
B

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

*rit.*  $\text{♩} = 50$

E5 F5 E5 F5 E5 F5 E5

20

T  
A  
B

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

$\text{♩} = 190$

E5 F5 G5 F5 E5 E5 F5 G5 F5

24

Gtr II

*let ring*.....1

T  
A  
B

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

E5 E5 F5 G5 F5 E5 F5 G5 F5

28

let ring-----|

let ring-----|

T

A

B

**D** Verse 3 & 4

E5 F5 G5 F5 E5 F5 G5 F5

32

let ring-----|

let ring-----|

T

A

B

E5 F5 G5 F5 E5 F5 G5 F5

36

let ring-----|

let ring-----|

T

A

B

A B<sup>b</sup>5 C B<sup>b</sup>5 A B<sup>b</sup>5 C B<sup>b</sup>5

40

T

A

B



64

sl.

68

let ring.....|

sl.

72

let ring.....|

1/2

skd.

sl.

76

E5 F5 G5 F5 E5 F5 G5 F5

let ring.....|

let ring.....|



**G** **Outro**

96

E5 F5 G5 F5 E5 F5 G5 F5

let ring

3x

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| A | x | x | x | x | x | 3 | 3 | 3 | 5 | 5 | 5 | 3 | 3 | 3 | 5 | 5 | 5 |
| B | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 5 | 5 | 5 | 3 | 3 | 3 | 5 | 5 | 5 |
|   | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 3 | 3 | 3 | 1 | 1 | 1 | 3 | 3 | 3 |

100

E5 F5 G5 F5 E5

let ring

ampli Feedback

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 0 |   |   |   |   |   |   |   |   |
| A | x | x | x | x | x | 3 | 3 | 3 | 5 | 5 | 5 | 3 | 3 |
| B | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 5 | 5 | 5 | 3 | 3 |
|   | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 3 | 3 | 3 | 1 | 1 |

104

N.C.

1/2

1/2

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 0 | 0 |
| A | 3 | 2 | 2 | 2 | 2 | 2 |
| B |   |   |   |   |   |   |



# DIVE

As recorded by Nirvana  
(from the 1992 Album "Incesticide")

Transcribed by Doetje2

## A Intro

Moderate Rock  $\text{♩} = 126$   
2

Gtr I

*mp* *f*

A.H. .... N.H. ....

|   |     |     |         |
|---|-----|-----|---------|
| T |     |     |         |
| A | (2) | [2] | [2]     |
| B |     |     | [2] [2] |

E

F#5

E5

E

F#5

E5

E

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

sl. sl.

F#5

E5

E

F#5

E5

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

sl. sl. sl.

**B** Verse

13

E

E

T

A

B

17

E

E

T

A

B

21

E

E

T

A

B

25

E

E

T

A

B

**C** Chorus

29

B5 C#5 B5 C#5 D5 C#5 D5 E5 G#5 F#5 E5

sl.

33

B5 C#5 B5 C#5 D5 C#5 D5 E5 G#5 F#5 E5

sl.

37

B5 C#5 B5 C#5 D5 C#5 D5 E5 G#5

sl.

39

F#5 E5 E F#5 E5 E

sl.

sl.

43

F#5 E5 E F#5 E5

to Coda

1.

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

sl. sl.

# D Interlude

47

E5 E E5 E

2.

51

E5 E E5 E

55

E5 E E5 E

1/2

59

E5 E E5 E

T  
A  
B

63

F#5 E5 E

T  
A  
B

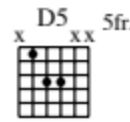
66

F#5 E5 E

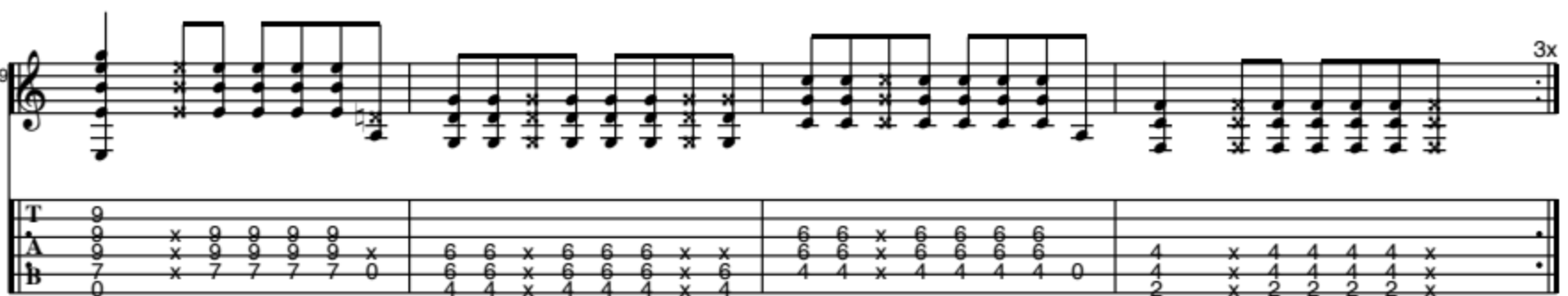
T  
A  
B

(from the 2004 Boxset "With The Lights Out")

*Words by Kurt Cobain*  
*Music by Kurt Cobain*  
*Arranged by Kurt Cobain*



## E5



**C Pre-Chorus**

13

B5 A5 C#5 C5 3x

T  
A  
B  
B

4 x 4 4 x 4 4 x 4 2 2 6 5  
4 x 4 4 x 4 4 x 4 2 2 6 5  
2 x 2 2 x 2 2 x 2 0 0 4 3

[illegible]

## D Chorus

19. Musical score for guitar, measures 19-22. The score is in 4/4 time and features a G#5 chord in measures 19 and 21, and an E5 chord in measures 20 and 22. The melody consists of eighth and sixteenth notes. The bass line is indicated by a 'T' (Tuning) and 'A' (Amplifier) symbol, with fret numbers 6, 7, and 8. The guitar part is marked with 'x' for muted notes and 'o' for open strings.

# E Bridge

2.  
E5

N.C.

N.C.

3x

T

A 9

B 7

0

2 0 4 2 0 4 2 0

x x x x x x x x

0 x 4 2 0 x x x x

x x x 0 x 4 2 0

# F Verse 2

E5

G#5

C#5

F#5

3x

T

A 9

B 7

0

x 9 9 9 9

x 9 9 9 9 x

x 7 7 7 7 0

6 6 x 6 6 6 x x

6 6 x 6 6 6 x 6

4 4 x 4 4 4 x 4

6 6 x 6 6 6 6

6 6 x 6 6 6 6

4 4 x 4 4 4 4 0

4 x 4 4 4 4 x

2 x 2 2 2 2 x

# G Pre-Chorus

B5

A5

C#5

C5

3x

T

A 4

B 2

x 4 4 x 4

x 4 4 x 4

x 2 2 x 2

4 x 4 2 2 6 5

4 x 4 2 2 6 5

2 x 2 0 0 4 3

# F#5

T

A 4

B 4

2

x 4 4 x 4

x 4 4 x 4

x 2 2 x 2

4 x 4 4 4 x

4 x 4 4 4 x

2 x 2 2 2 x



E D5

34

T

A 1 7 7 7 7 7 7 7

B 2 5 5 5 5 5 5 5

0

# H Chorus

G#5 E5 G#5 E5 1., 2. 3x

36

T

A 6 x 6 6 6 6 x 9 x 9 9 9 9 x 6 x 6 6 6 6 x 9 x 9 9 9 9 x

B 6 x 6 6 6 6 x 7 x 7 7 7 7 x 6 x 6 6 6 6 x 7 x 7 7 7 7 x

4 x 4 4 4 4 x 0 x 0 0 0 0 x 4 x 4 4 4 4 x 0 x 0 0 0 0 x

# I Bridge

3. E5 N.C. 3x N.C. 5x

40

T

A 9 2 0 4 2 0 2 x x x x x x x x

B 7 2 0 4 2 0 0 x x x 0 x 4 2 0

0

# J Verse 3

E5 G#5 C#5 F#5 4x

44

T

A 9 x 9 9 9 9 6 6 x 6 6 6 6 4 x 4 4 4 4 x

B 9 x 9 9 9 9 6 6 x 6 6 6 6 4 x 4 4 4 4 x

7 x 7 7 7 7 6 6 x 6 6 6 6 2 x 2 2 2 2 x

0

**K Pre-Chorus**

B5

48

3x

T

A

B

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

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

2 x 2 2 x 2 2 0 0 4 3

F#5

50

T

A

B

E

D5

[illegible]

**L Chorus**

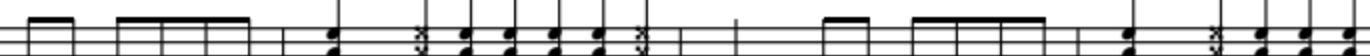
G#5

E5

G#5

1.-3.

E5

54 

**M** Outro

4.  
E5

N.C.

58

T  
A 9 x 9 9  
B 7 x 7 7

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

*rit.*

N.C.

E

61

T  
A 2 0 4 2 0 4 2 0 2 0 4 2 0 4 2 0  
B 0 4 2 0 4 2 0 4 2 0 1 2 2 0

# DRAIN YOU (Live)

As recorded by Nirvana

(from the 1996 Album "From The Muddy Banks Of The Wiskah")

Transcribed by Jens Anderson

Words by Kurt Cobain  
Music by Kurt Cobain

## A Verse

Moderate Rock ♩ = 137

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

Gtr I *mf* Gtr II

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 |   |   |   | 0 |   | 4 | 4 | 4 |   |   |   |   |   |   |
| A | 4 | 4 | 8 | 8 | 8 | 0 | 5 | 4 | 4 | 8 | 8 | 8 | 0 | 6 | 6 | 6 |
| B | 2 | 2 | 6 | 6 | 6 | 0 | 6 | 2 | 2 | 6 | 6 | 6 | 0 | 4 | 4 | 4 |

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

*f*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   | 0 |   | 4 | 4 | 4 | 8 | 8 | 8 |   |   |   |   |
| A | 4 | 4 | 4 | 8 | 8 | 8 | 0 | 4 | 4 | 4 | 8 | 8 | 8 | 0 | 6 | 6 | 6 |
| B | 2 | 2 | 2 | 6 | 6 | 6 | 0 | 2 | 2 | 2 | 6 | 6 | 6 | 0 | 4 | 4 | 4 |

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

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   | 0 |   | 4 | 4 | 4 | 8 | 8 | 8 |   |   |   |   |
| A | 4 | 4 | 4 | 8 | 8 | 8 | 0 | 4 | 4 | 4 | 8 | 8 | 8 | 0 | 6 | 6 | 6 |
| B | 2 | 2 | 2 | 6 | 6 | 6 | 0 | 2 | 2 | 2 | 6 | 6 | 6 | 0 | 4 | 4 | 4 |

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

13

T

A

B

# **B Chorus**

F#5 E5 C#5 E5 C#5

17

T

A

B

E5 C#5 E5 C#5 *to Coda*

21

T

A

B

B5 A5 G#5

25

T

A

B

16

sl.

sl.

**C Verse**

1.

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

T  
A  
B

2.

G#5

T  
A  
B

**D Interlude**

G#m G#5

Gtr I *mf*

T  
A  
B

G#m7 G#5 G#add11

Gtr II *f* Gtr I *mf*

T  
A  
B

44

G#5

G#add11

Gtr II *f*

Gtr I *mf*  
let ring.....4

T

A

B

48

G#5

G#add11

Gtr II *f*

Gtr I *mf*

T

A

B

52

G#5

G#add11

Gtr II *f*

Gtr I *mf*

T

A

B

56

G#

G#5

P.M. ....|

T

A

B

60

G#m G#5

P.M. ....-|

Gtr II *f*

T

A

B

64

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

T

A

B

**E** Verse

68

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

T

A

B

72

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

*D.S. al Coda*

T

A

B



76

E5 C#5 E5 C#5

|   |                 |                 |                 |                 |
|---|-----------------|-----------------|-----------------|-----------------|
| T |                 |                 |                 |                 |
| A |                 |                 |                 |                 |
| B | 2 2 2 2 2 2 2 2 | 6 6 6 6 6 6 6 6 | 2 2 2 2 2 2 2 2 | 6 6 6 6 6 6 6 6 |
|   | 0 0 0 0 0 0 0 0 | 4 4 4 4 4 4 4 4 | 0 0 0 0 0 0 0 0 | 4 4 4 4 4 4 4 4 |

80

B5 A5 G#5

|   |   |   |     |
|---|---|---|-----|
| T |   |   |     |
| A | 4 | 2 |     |
| B | 2 | 0 | 6 4 |

# DUMB

As recorded by Nirvana

♩ = 114

1

Gtr I

Measures 1-4 of the guitar part. The staff shows a treble clef and a key signature of one sharp (F#). The rhythm is 4/4. The notes are: 1. F#4, A4, C#5; 2. F#4, A4, C#5; 3. F#4, A4, C#5; 4. F#4, A4, C#5. The bass staff shows the fret numbers: 2, 2, 0, 2, 2, 5, 5, 0, 3, 5, 5, 2, 2, 0, 2, 2, 5, 5, 0, 3, 5, 5, 0, 0.

5

Measures 5-8 of the guitar part. The notes are: 5. F#4, A4, C#5; 6. F#4, A4, C#5; 7. F#4, A4, C#5; 8. F#4, A4, C#5. The bass staff shows the fret numbers: 2, 2, 0, 2, 2, 5, 5, 0, 3, 5, 5, 2, 2, 0, 2, 2, 5, 5, 0, 3, 5, 5, 0, 0.

9

Measures 9-12 of the guitar part. The notes are: 9. F#4, A4, C#5; 10. F#4, A4, C#5; 11. F#4, A4, C#5; 12. F#4, A4, C#5. The bass staff shows the fret numbers: 0, 0, 0, 0, 0, 3, 3, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

13

Measures 13-16 of the guitar part. The notes are: 13. F#4, A4, C#5; 14. F#4, A4, C#5; 15. F#4, A4, C#5; 16. F#4, A4, C#5. The bass staff shows the fret numbers: 0, 0, 0, 0, 0, 3, 3, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

[illegible]

21

T  
A  
B

[illegible]

33

T  
A  
B

37

T 4 4 4 4 4 4 0 5 5 5 5 5 5 4 4 4 4 4 5  
 A 4 4 4 4 4 4 0 5 5 5 5 5 5 4 4 4 4 4 5  
 B 2 2 2 2 2 2 0 5 5 5 5 5 5 4 4 4 4 4 5

41

T 2 2 2 2 5 5 5 2 2 2 5 5  
 A 2 2 2 2 5 5 5 2 2 2 5 5  
 B 0 0 0 0 3 3 3 0 0 0 0 0

45

T 2 2 2 2 5 5 5 2 2 2 5 5  
 A 2 2 2 2 5 5 5 2 2 2 5 5  
 B 0 0 0 0 3 3 3 0 0 0 0 0

49

T 0 0 0 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 A 4 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 B 0 0 0 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

53

T 0 3 3 3 0 0 3 3  
 A 4 4 2 0 0 0 0 0  
 B 0 0 3 3 0 0 3 3

*sl.*

57

T  
A  
B

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

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

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

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

61

T  
A  
B

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

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

4 0 x 2 2 0  
2 0 x 2 2 0  
0 0 0 0 0 0 0

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

65

T  
A  
B

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

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

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

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

69

T  
A  
B

4  
2  
0

# EVEN IN HIS YOUTH

As recorded by Nirvana

(from the 1991 Single "Smells Like Teen Spirit")

Transcribed by Cam Penny

Words by Kurt Cobain  
Music by Kurt Cobain

**A** Intro

Moderately Fast Rock ♩ = 147

N.C.

C5

G5

A<sup>b</sup>5

G5

C5

G5

A<sup>b</sup>5

G5

Gtr I (fdbk.)

The Intro section consists of two measures. The first measure is a whole rest for the guitar. The second measure is a half note chord of C5 (C4, E4, G4) followed by a half note chord of G5 (G4, B4, D5). The third measure is a half note chord of A<sup>b</sup>5 (A4, C<sup>b</sup>5, E5) followed by a half note chord of G5 (G4, B4, D5). The fourth measure is a half note chord of C5 (C4, E4, G4) followed by a half note chord of G5 (G4, B4, D5). The fifth measure is a half note chord of G5 (G4, B4, D5) followed by a half note chord of A<sup>b</sup>5 (A4, C<sup>b</sup>5, E5). The sixth measure is a half note chord of G5 (G4, B4, D5) followed by a half note chord of G5 (G4, B4, D5). The section ends with a 4x repeat sign.

**B** Verse

C5

G5

A<sup>b</sup>5

G5

C5

G5

A<sup>b</sup>5

G5

C5

G5

A<sup>b</sup>5

G5

C5

C5

A<sup>b</sup>5

C5

The Verse section consists of eight measures. The first measure is a half note chord of C5 (C4, E4, G4) followed by a half note chord of G5 (G4, B4, D5). The second measure is a half note chord of A<sup>b</sup>5 (A4, C<sup>b</sup>5, E5) followed by a half note chord of G5 (G4, B4, D5). The third measure is a half note chord of G5 (G4, B4, D5) followed by a half note chord of C5 (C4, E4, G4). The fourth measure is a half note chord of G5 (G4, B4, D5) followed by a half note chord of A<sup>b</sup>5 (A4, C<sup>b</sup>5, E5). The fifth measure is a half note chord of G5 (G4, B4, D5) followed by a half note chord of C5 (C4, E4, G4). The sixth measure is a half note chord of G5 (G4, B4, D5) followed by a half note chord of A<sup>b</sup>5 (A4, C<sup>b</sup>5, E5). The seventh measure is a half note chord of G5 (G4, B4, D5) followed by a half note chord of C5 (C4, E4, G4). The eighth measure is a half note chord of C5 (C4, E4, G4) followed by a half note chord of A<sup>b</sup>5 (A4, C<sup>b</sup>5, E5). The section ends with a 4x repeat sign.

**C** Chorus

E

C

G

D

to Coda

B

D.S. al Coda

The Chorus section consists of two measures. The first measure is a half note chord of E (E4, G4, B4) followed by a half note chord of C (C4, E4, G4). The second measure is a half note chord of G (G4, B4, D5) followed by a half note chord of D (D4, F4, A4). The section ends with a 4x repeat sign. The guitar line is marked (fdbk.).

**D**

### Guitar Solo

 $\Phi_B$ 

C5

N.C.

12

P.M. ....|

16

N.C.

H

H

19

N.C.

5x

P

H

## E

## Chorus

E

C

**G**

D

B

22

4x

P.M. ....

**F** Outro

26

C5 G5 A<sup>b</sup>5 G5 C5 G5 A<sup>b</sup>5 G5 C5 G5 A<sup>b</sup>5

1.-7. 8.

(Fade w/fdbk.)

*sl.* *sl.* *sl.*

29

C

*sl.*



# FLOYD THE BARBER

As recorded by Nirvana

(from the 1989 Album "Bleach")

Words by Kurt Cobain

Music by Kurt Cobain

## A Intro

Free Tempo ♩ = 100

♩ = 132

F

E

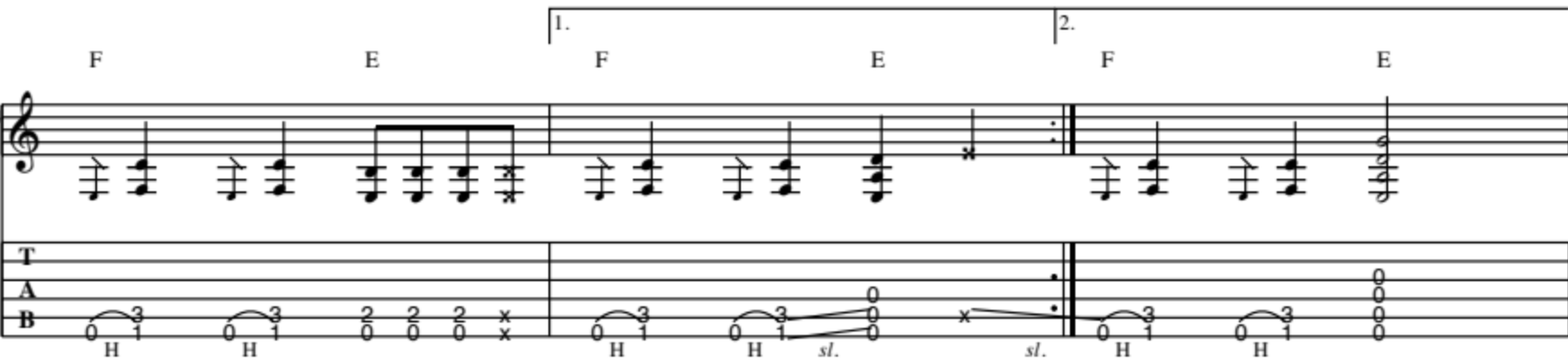
F

E

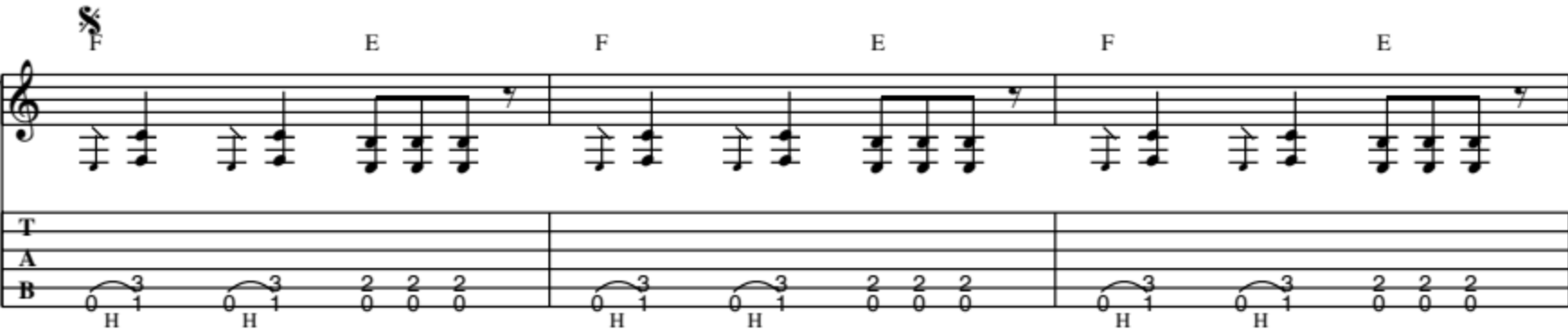
Gtr I



1. 2.



## B Verses 1 & 3



10

F E F E F E

T  
A  
B

0 H 1 0 H 1 2 2 2 0 H 1 0 H 1 2 2 2 0 H 1 0 H 1 2 2 2

**C** Chorus  
*to Coda*

13

F E F E C# A C

T  
A  
B

0 H 1 0 H 1 2 2 2 0 H 1 0 H 1 sl. x 6 6 x 7 7 x 5 5

16

Ab C# A C Ab

T  
A  
B

x 6 6 6 6 6 6 x 7 7 x 5 5 x 6 6 6 6

19

C# A C Ab C# A C

T  
A  
B

6 6 x 7 7 x 5 5 x 6 6 6 6 6 6 x 7 7 x 5 5

22

1. Ab F E F E F E

T  
A  
B

x 6 6 6 6 0 H 1 0 H 1 2 2 2 x 0 H 1 0 H 1 2 2 2 x 0 H 1 0 H 1 2 2 2 x

**D Verse 2**

26

F E F E F E

T  
A  
B

0 H 1 0 H 1 0 0 H 1 0 H 1 2 2 2 x 0 0 0 x 0 0 0 x

29

T  
A  
B

0 H 1 0 H 1 2 2 2 x 0 H 1 0 H 1 2 2 2 x 0 H 1 0 H 1 2 2 2 x

32

F E F E F E

T  
A  
B

0 H 1 0 H 1 2 2 2 x 0 H 1 0 H 1 2 2 2 x 0 H 1 0 H 1 x sl. x sl.

**E Guitar Solo**

35

F C F C

T  
A  
B

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

H H

39

F C F C

T  
A  
B

1 1 0 1 3 0 1 1 3 3 1 0 1 3 1 1 0 1 3 3 5 sl. 3 5 5 6 6 7 x 0 sl. sl. sl. sl.

H

43

F E F E F E F

*D.S. al Coda*

T  
A  
B

0 3 0 3 2 2 2 x 0 3 0 3 2 2 2 x 0 3 0 3 2 2 2 x 0 3 0 3 sl.

H H H H H H H

**F** Chorus

47

C# A C A# C# A C

T  
A  
B

6 6 x 7 7 x 5 5 x 6 6 6 6 6 6 x 7 7 x 5 5

4 4 x 5 5 x 3 3 4 4 4 4 4 4 5 5 x 3 3

50

A# C# A C A# C# A C

T  
A  
B

x 6 6 6 6 6 6 x 7 7 x 5 5 x 6 6 6 6 6 6 x 7 7 x 5 5

x 4 4 4 4 4 4 5 5 x 3 3 x 4 4 4 4 4 4 5 5 x 3 3

**G** **Outro**

A<sup>b</sup>

F

E

54



T

A

B

x

6

6

6

6

6

6

6

x

4

4

4

4

4

4

4

0

1

0

1

2

2

2

0

H

H

0

0

0

0

0

0

# FRANCES FARMER WILL HAVE HER REVENGE ON SEATTLE

As recorded by Nirvana  
(from the 1993 Album "In Utero")

Transcribed by Doetje2

Words by Kurt Cobain  
Music by Kurt Cobain

**A** Intro

**♩ = 114**

**G#5 E5 G5 E5 G5 G#5**

**Gtr I *mp***  
P.M. ....

**T**  
**A**  
**B** *sl.* 6 4 4 4 4 4 4 4 2 2 2 0 5 5 5 5 2 2 2 0 5 5 5 0 6 6 6 6 6 6 6 6

**Gtr III *mp***

**T**  
**A**  
**B** 6 (2) 4 (2) 6 *sl.* *sl.* *sl.*

**E5 G5 E5 G5 B5 F#5 G5**

**P.M. .... Gtr II *f***

**T**  
**A**  
**B** 2 0 2 0 5 5 5 5 2 2 2 0 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 4 4 5

**Gtr IV *f***

**T**  
**A**  
**B** (2) 5 (2) 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 4 4 4 5 *sl.* *sl.* *sl.*

**B Verse**

Chord progression: G#5 E5 G5 E5 G5 B5

**Gtr III**  
P.M. ....

**Gtr IV**  
*f*

**Gtr I**  
P.M. ....

**Gtr II**  
*f*

13 **Gtr I** *mp*  
P.M. ....

**Gtr III** *mp*  
P.M. ....

Chord progression: F#5 G5 G#5 E5 G5 E5 G5

Detailed fretboard notation for all guitar parts (T, A, B strings) is provided for each system, including slurs, slides (sl.), and fingerings.

17

B5 F#5 G5 G#5

Gtr II *f* P.M.-----|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 2 | 2 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 5 | 6 | 6 |

sl.

Gtr IV *f* P.M.-----| A.H. P.M.-----|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 2 | 2 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 5 | 6 |

0 2 0 0 2 3 4 4 x [6] 6 6 6 6

C

20

E5 G5 E5 G5 B5 C5

P.M.--| P.M.--| Gtr II *f*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 2 | 2 | 2 | 0 | 5 | 5 | 5 | 5 | 2 | 2 | 2 | 0 | 5 | 5 |
| B | 0 | 0 | 0 | 0 | 3 | 3 | 3 | 3 | 0 | 0 | 0 | 0 | 3 | 3 |

sl.

A.H. P.M.--| N.H.P.M. A.H.-----| Gtr IV *f*

|   |     |     |   |   |   |     |   |   |   |   |   |   |   |   |
|---|-----|-----|---|---|---|-----|---|---|---|---|---|---|---|---|
| T | [4] |     |   |   |   |     |   |   |   |   |   |   |   |   |
| A | x   | [6] | 5 | 5 | 5 | [6] | x | 5 | 0 | 4 | 4 | 4 | 4 | 4 |
| B | x   | [6] | 3 | 3 | 3 | [6] | x | 3 | 0 | 4 | 4 | 4 | 4 | 4 |

C C



**C Chorus**

C#5 E5 D5 B5 C5  
 Gtrs II, IV  
 T  
 A  
 B  
 sl. sl.

[illegible][illegible]

**D** Verse

G#5 E5 G5 E5 G5 B5

Gtr III *mp* P.M.-----| Gtr IV *f*

T A B 4 4 4 4 4 4 4 4 sl. 0 0 0 0 sl. 3 3 5 (2) 0 0 0 sl. 3 5 0 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2

Gtr I Gtr I *mp* P.M.-----| Gtr II *f*

T A B 6 6 6 6 6 6 6 6 sl. 2 2 2 0 5 3 5 5 5 3 2 2 2 0 5 3 5 5 5 3 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2

F#5 G5 G#5 E5 G5 E5 G5

Gtr I *mp* P.M.-----| P.M.-----|

T A B 4 4 4 4 4 4 4 4 4 4 4 5 6 6 6 6 6 6 6 6 2 2 2 0 5 3 5 5 5 3 2 2 2 0 5 3 5 5 5 3

Gtr III *mp* P.M.-----| P.M.-----|

T A B 4 4 4 4 4 4 4 4 4 4 4 5 4 4 4 4 4 4 4 4 0 0 0 0 3 3 5 (2) 0 0 0 0 sl. 3 5 0 0 0



**E Chorus**

55

C#5 E5 D5 B5 C5

Gtrs II, IV

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 4 | 4 | 6 | 9 | 9 | 9 | 9 | 7 | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 |
| A | 6 | 6 | 4 | 4 | 6 | 9 | 9 | 9 | 9 | 7 | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 |
| B | 4 | 4 | 6 | 4 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 |

sl. sl.

59

C#5 E5 D5 B5 C5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 6 | 6 | 9 | 9 | 9 | 9 | 7 | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 |   |
| A | 6 | 6 | 6 | 6 | 6 | 9 | 9 | 9 | 9 | 7 | 7 | 0 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 |
| B | 4 | 4 | 4 | 4 | 4 | 7 | 7 | 7 | 7 | 5 | 5 | 0 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 2 | 2 | 2 | 2 | 3 |

sl. sl.

63

C#5 E5 D5 B5 Bb5 A Bb

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 6 | 6 | 9 | 9 | 9 | 9 | 7 | 7 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 2 | 2 | 2 | 2 |   |
| A | 6 | 6 | 6 | 6 | 6 | 9 | 9 | 9 | 9 | 7 | 7 | 0 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 2 | 2 | 2 | 2 |
| B | 4 | 4 | 4 | 4 | 4 | 7 | 7 | 7 | 7 | 5 | 5 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 0 | 2 | 0 | 1 |

sl. sl.

67

B Bb A G F#5 G5

P.M. N.H. A.H. --1

E HF

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |     |         |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|-----|---------|
| T | 4 | 4 | 4 | 4 | 3 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |   |   |   |   |   |     |         |
| A | 4 | 4 | 4 | 4 | 3 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |   |   |     |         |
| B | 2 | 4 | 4 | 4 | 3 | 0 | 2 | 2 | 2 | 0 | 0 | 3 | 3 | 3 | 3 | 4 | 4 | 4 | 4 | [5] | [0] [1] |

## **F Interlude**

71

G#5 E G#5 E G#5 E C#5

Gtr II

T  
A  
B

P sl. P P sl. P P sl.

[illegible][illegible]

A G F#5 G5

87

Gtrs II, IV

T

A

B

P

G Verse

G#5 E5 G5 E5 G5 B5

90

Gtr III *mp* P.M.-----| P.M.-----| P.M.--| P.M.

Gtr IV *f*

T

A

B

sl.

sl.

sl.

Gtr I *mp* P.M.-----|

Gtr II *f*

T

A

B

sl.

sl.

sl.

[illegible]

B5 F#5 G5 G#5

Gtr II *f*

Gtr I *mp*  
P.M.....|

T  
A  
B

sl.

Gtr IV *f*

Gtr III *mp*  
P.M....| P.M....|

T  
A  
B

E5 G5 E5 G5 B5 C5

101

P.M. P.M. Gtr II *f*

T

A

B

2 2 2 5 5 5 5 2 2 2 5 5 5 5 4 4 4 4 4 4 4 4 4 4 5

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

*sl.*

P.M. P.M. P.M. P.M. Gtr IV *f*

T

A

B

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

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

*sl.* *sl.*

# H Chorus

C#5 E5 D5 B5 C5

105

Gtrs II, IV

T

A

B

6 6 4 4 6 9 9 9 7 7 4 4 4 4 4 4 4 4 5

6 6 4 4 6 9 9 9 7 7 4 4 4 4 4 4 4 4 5

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

*sl.* *sl.*

C#5 E5 D5 B5 C5

109

T

A

B

6 6 6 6 6 9 9 9 7 7 0 4 4 4 4 4 4 4 5

6 6 6 6 6 9 9 9 7 7 0 4 4 4 4 4 4 4 5

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

*sl.* *sl.*



113

C#5 E5 D5 B5 Bb5 A Bb

T 6 6 6 6 6 9 9 9 9 7 7 4 4 4 4 4 4 4 3 2 2 2 2

A 6 6 6 6 6 9 9 9 9 7 7 0 4 4 4 4 4 4 3 2 2 2 2

B 4 4 4 4 4 7 7 7 7 5 5 0 2 2 2 2 2 2 0 0 1

sl. sl.

117

B Bb A G F#5 G5

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

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

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

P.M. P.M.

121

Gtr II A.H.

T

A

B 6 4 19 [19] 20 [19] 20 [19] 20 [19]

sl. sl.

Gtr IV

T

A

B x x 19 x x sl. sl.

# HEART-SHAPED BOX

As recorded by Nirvana

(from the 1993 Album "In Utero")

Transcribed by Doetje2

Words by Kurt Cobain  
Music by Kurt Cobain

## A Intro

Moderately ♩ = 100

A5 F5 D5 A5 F5 D5

Gtr I *mp*

Gtr II *mp*

## B Verse

A F5 D5 A F5 D7

9

A F5 D5 A F5 D7

T 2 2

A 2 2

B 0 2 2 3 3 3

0 0 0 0 0 0

0 2 2 3 3 3

0 4 4 0 4 3 3 (0)

sl. P

T 2 2

A 2 2

B 0 2 2 3 3 3

0 0 0 0 0 0

0 2 2 3 3 3

0 4 4 4 4 3 3

sl.

13

A F5 D5 A F5 D7

T 2 2

A 2 2

B 0 2 2 3 3 3

0 0 0 0 0 0

0 2 2 3 3 3

0 4 4 0 4 3 3 (0)

sl. P

T 2 2

A 2 2

B 0 2 2 3 3 3

0 0 0 0 0 0

0 2 2 3 3 3

0 4 4 4 4 3 3

sl. P

17

A F5 D5 A F5 D7

Gtr III *f*

Gtr IV *f*

sl. P

sl. P

**C** Chorus

21

A5 F5 D7 A5 F5 D7

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

sl. sl.

25

A5 F5 D7 A5 F5 D7

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

sl. sl.

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

sl. sl.

29

A5 F5 D7 A5 F5 D7

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

sl. sl.

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

sl. sl.



41

A5 F5 D5 A5 F5 D7

T  
A  
B

sl. P

45

A5 F5 D5 A5 F5 D7

T  
A  
B

P.M. . . l

sl. P

49

A F5 D5 A F5 D7

Gtr III *f*

Gtr IV *f*

sl. P

**E Chorus**

53

A5 F5 D7 A5 F5 D7

1/2

sl.



57

A5 F5 D7 A5 F5 D7

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

sl. sl.

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

sl. sl.

61

A5 F5 D7 A5 F5 D7

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

sl. sl.

65

F5 D5 F5 D7

1/2

1/4

p

sl.

p

**F** Guitar Solo  
N.C.

69

Full

1/2

1/2

Full

1/2

1/2

p

p

p

p

p

73

A5

Gtr I

p



85

A F5 D5 A F5 D7

T  
A  
B

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

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

sl. p

89

A F5 D5 A F5 D7

Gtr III *f*

T  
A  
B

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

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

sl. p

Gtr IV *f*

T  
A  
B

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

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

sl. p

**H** Chorus

93

A5 F5 D7 A5 F5 D7

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

T 2 2 4 3 4 4 2 2 2 3 4 4 2 2 2 3 4 4

A 2 2 2 3 3 4 4 2 2 2 3 3 2 2 2 3 3 4

B 0 0 3 3 0 0 3 0 0 3 0 0 3 3 0 0 3 3

sl.

97

A5 F5 D7 A5 F5 D7

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

T 2 2 4 3 4 4 2 2 2 3 4 4 2 2 2 3 4 4

A 2 2 2 3 3 4 4 2 2 2 3 3 2 2 2 3 3 4

B 0 0 3 3 0 0 3 0 0 3 0 0 3 3 0 0 3 3

sl. sl.

101

A5 F5 D7 A5 F5 D7

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

sl. sl.

105

F5 D5 F5 D7

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

1/4

p p p p

F5

D5

F5

109



1/2

*let ring*

T

A

B

p

p



1/2

T

A

B

p

p

x>1  
sl.

# HEART SHAPED BOX

As recorded by Nirvana

(from the 1993 Album "In Utero")

Transcribed by [www.mikesguitarsite.co.uk](http://www.mikesguitarsite.co.uk)

Words by Kurt Cobain

Music by Kurt Cobain

## A Intro

$\text{♩} = 100$

Gtr I

T  
A  
B

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

3 3 3 0 0 0 0 0 3 3 3 0 H

Gtr II

T  
A  
B

0 3 0

## B Verse 1, 2 & 3

5

T  
A  
B

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

3 3 3 0 0 0 0 0 3 3 3 0 H

T  
A  
B

2 2 0 3 0 2 2 0 3 0



1.

9

T

A

B

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

H H

T

A

B

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

**C** Chorus 1 & 3

2.

to Coda

13

Gtrs III, IV

T

A

B

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

H

1., 2.

to Dbl Coda

3.

16

T

A

B

2 2 4 4 2 2 3 3 0 0 3 3 0 4 4 0 4 3 0 4 4 0 4 3 1 2 2 2 2 x x sl.



35

T  
A  
B

**F** Chorus 3

39

Gtrs III, IV

T  
A  
B

*sl.* *p* *sl.*

43

T  
A  
B

*p* *sl.* *p*

*rit.*

46

*let ring* *P.M.*

T  
A  
B

*p* *sl.*

(from a bootleg recorded on 01/23/88)

*Words by Kurt Cobain*  
*Music by Nirvana*

## N.C.

(B25)\*

(D5/E)\*

(B25)\*

D5/E

B25

D5/E

B5

D5/E

B25

D5/E

B25

(D5/E)

\*

(B<sup>2</sup>5)

\*

(D5/E)

[illegible]

(B<sup>2</sup>5)

(D5/E)

(B<sup>2</sup>5)

(D5/E)

B25

D5/E

The musical score for the '2nd Verse' of 'The Sound of Silence' is presented. It features a vocal line in treble clef and a guitar line in bass clef. The vocal line includes a double bar line and a repeat sign. The guitar line includes a double bar line and a repeat sign. The score is marked with a key signature of one flat (Bb) and a time signature of 4/4. The tempo is marked 'mf' (mezzo-forte). The guitar part is marked 'Gtr I' and 'P.M.' (Palm Mute). The vocal line includes a double bar line and a repeat sign. The guitar line includes a double bar line and a repeat sign. The score is marked with a key signature of one flat (Bb) and a time signature of 4/4. The tempo is marked 'mf' (mezzo-forte). The guitar part is marked 'Gtr I' and 'P.M.' (Palm Mute).

**2nd Verse**

B $\flat$ 5 D5/E B $\flat$ 5 D5/E

Gtr I *mf*

P.M. ....|

T  
A  
B

**E Interlude**

B $\flat$ 5 (D5/E) (B $\flat$ 5) (D5/E) (B $\flat$ 5) (D5/E) (B $\flat$ 5) (D5/E)

18

Gtrs I, II *f*

T

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B $\flat$ 5

22

Gtr I *ppp* *pp* *p* *mp* *mf* *f*

P.M.-----|

T

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

**F Chorus** **G 1st Bridge**

B $\flat$ 5 F5 E5 G5/A B $\flat$ 5 F5 E5 G5/A G5 E5

26

4x 16x 3x

*f* *mf*

P.M.-----|

T

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

**H Interlude**

G5 A $\flat$ 5 B $\flat$ 5 B $\flat$ 5 F5 E5 G5/A B $\flat$ 5 F5 E5

32

3x

P.M.-----| *f*

T

A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

# I 2nd Bridge

36

E5 B5 B $\flat$ 5 E5 E5 B5 B $\flat$ 5

*mf*  
P.M. ....|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 9 | 9 | 4 | 3 | 3 | 3 | 9 | 9 | 9 | 4 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | 9 | 9 | 9 | 4 | 3 | 3 | 3 | 9 | 9 | 9 | 4 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 7 | 7 | 7 | 2 | 1 | 1 | 1 | 7 | 7 | 7 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

# J Interlude

40

B $\flat$ 5 D5/E B $\flat$ 5 D5/E B $\flat$ 5 D5/E B $\flat$ 5 D5/E *D.S. al Coda*

*mf*  
P.M. ....|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 |
| A | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 |
| B | 1 | 1 | 1 | 2 | 2 | 3 | 1 | 1 | 2 | 2 | 3 | 1 | 1 | 2 | 2 | 3 | 1 | 1 |

44

B $\flat$ 5

*mf*  
P.M. ....|

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 |
| A | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 2 | 3 | 3 | 3 |
| B | 1 | 1 | 1 | 2 | 2 | 3 | 1 | 1 | 2 | 2 | 3 | 1 | 1 | 2 | 2 | 3 | 1 | 1 |

As recorded by Nirvana

**♩ = 78**

1

Gtr I

T

A

B

sl.

sl.

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a simple, folk-like style. Below the staff is a guitar tablature with three staves labeled T, A, and B. The tablature includes fret numbers and a "sl." (slide) instruction.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major (one sharp) and the initial accompaniment for Treble (T), Alto (A), and Bass (B) voices. The second system continues the melody and accompaniment, featuring a 'sl.' (slur) over the first four measures. The third system concludes the piece with a final 'sl.' over the last four measures. The bass line includes numerical figures (1, 2, 4, 6) indicating fingerings or specific notes for the bass instrument.

10

T

A

B

The musical score for 'The Rose Tree' is presented in a system with three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom two staves are labeled 'T' (Tenor) and 'B' (Bass) and contain rhythmic notation using numbers 1 through 4, indicating the beat structure for the vocal parts. The score is divided into two measures by a double bar line.

[illegible][illegible][illegible]



25

T  
A  
B

27

T  
A  
B

30

T  
A  
B

*sl.* *sl.* *sl.*

33

T  
A  
B

37

T  
A  
B

40

T  
A  
B

42

T  
A  
B

44

T  
A  
B

46

T  
A  
B

49

T  
A  
B

51

T A B

54

T A B

*sl.* *sl.* *sl.*

57

T A B

A.H. Full 2 Full Full... Full...

E<sup>2</sup> E<sup>2</sup> G C# C# H H

60

T A B

Full A.H. Full Full Full Full Full

F H H

63

T A B

Full

65

T

A

B

68

T

A

B

70

T

A

B

73

T

A

B

75

T

A

B

77

T A B

80

T A B

*sl.* *sl.*

# LAKE OF FIRE

As recorded by Curt Kirkwood

$\text{♩} = 73$

1

Gtr II

T

A

B

Gtr I

1/2 1/2

sl.

sl.

5

T

A

B

T

A

B

sl.

sl.

sl.

sl.

sl.

8

T

A

B

T

A

B

12

T

A

B

T

A

B

15

T  
A  
B

sl. H P

19

T  
A  
B

sl.



23

T

A

B

3 3 6 3 X X 1 1 3 3

5 5 5 3 1 5

sl.

sl.

25

T

A

B

1 1 1 1 1 1 6 6 6 6 6 6

1 1 1 1 1 1 6 6 6 6 6 6

sl.

sl.

26

26

T

A

B

H P

sl.

sl.

1/2

1/2

32

32

T

A

B

sl.

sl.



39

T  
A  
B

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

H sl. sl.

41

T  
A  
B

5 3 5 3 5 3 6 3 3 3 5 7 8 7 2 3 3 6 3 3 5 3 5 3 5 3 5

sl. sl. sl.

44

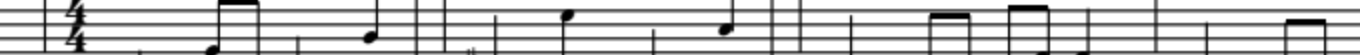
T  
A  
B

3 5 3 5 3 5 4 3 6 3 3 6 3 4 5 3 3 5 3 6 3 2

H

As recorded by Nirvana

**♩ = 130**

1.  Musical notation for Gtrs I, III. The staff shows a sequence of chords and melodic lines across four measures. The first measure is a whole rest. The second measure contains a D4 chord. The third measure contains a D4 chord with a sharp sign. The fourth measure contains a D4 chord. The fifth measure contains a D4 chord. The sixth measure contains a D4 chord. The seventh measure contains a D4 chord. The eighth measure contains a D4 chord. The ninth measure contains a D4 chord. The tenth measure contains a D4 chord. The eleventh measure contains a D4 chord. The twelfth measure contains a D4 chord. The thirteenth measure contains a D4 chord. The fourteenth measure contains a D4 chord. The fifteenth measure contains a D4 chord. The sixteenth measure contains a D4 chord. The seventeenth measure contains a D4 chord. The eighteenth measure contains a D4 chord. The nineteenth measure contains a D4 chord. The twentieth measure contains a D4 chord. The twenty-first measure contains a D4 chord. The twenty-second measure contains a D4 chord. The twenty-third measure contains a D4 chord. The twenty-fourth measure contains a D4 chord. The twenty-fifth measure contains a D4 chord. The twenty-sixth measure contains a D4 chord. The twenty-seventh measure contains a D4 chord. The twenty-eighth measure contains a D4 chord. The twenty-ninth measure contains a D4 chord. The thirtieth measure contains a D4 chord. The thirty-first measure contains a D4 chord. The thirty-second measure contains a D4 chord. The thirty-third measure contains a D4 chord. The thirty-fourth measure contains a D4 chord. The thirty-fifth measure contains a D4 chord. The thirty-sixth measure contains a D4 chord. The thirty-seventh measure contains a D4 chord. The thirty-eighth measure contains a D4 chord. The thirty-ninth measure contains a D4 chord. The fortieth measure contains a D4 chord. The forty-first measure contains a D4 chord. The forty-second measure contains a D4 chord. The forty-third measure contains a D4 chord. The forty-fourth measure contains a D4 chord. The forty-fifth measure contains a D4 chord. The forty-sixth measure contains a D4 chord. The forty-seventh measure contains a D4 chord. The forty-eighth measure contains a D4 chord. The forty-ninth measure contains a D4 chord. The fiftieth measure contains a D4 chord. The fifty-first measure contains a D4 chord. The fifty-second measure contains a D4 chord. The fifty-third measure contains a D4 chord. The fifty-fourth measure contains a D4 chord. The fifty-fifth measure contains a D4 chord. The fifty-sixth measure contains a D4 chord. The fifty-seventh measure contains a D4 chord. The fifty-eighth measure contains a D4 chord. The fifty-ninth measure contains a D4 chord. The sixtieth measure contains a D4 chord. The sixty-first measure contains a D4 chord. The sixty-second measure contains a D4 chord. The sixty-third measure contains a D4 chord. The sixty-fourth measure contains a D4 chord. The sixty-fifth measure contains a D4 chord. The sixty-sixth measure contains a D4 chord. The sixty-seventh measure contains a D4 chord. The sixty-eighth measure contains a D4 chord. The sixty-ninth measure contains a D4 chord. The seventieth measure contains a D4 chord. The seventy-first measure contains a D4 chord. The seventy-second measure contains a D4 chord. The seventy-third measure contains a D4 chord. The seventy-fourth measure contains a D4 chord. The seventy-fifth measure contains a D4 chord. The seventy-sixth measure contains a D4 chord. The seventy-seventh measure contains a D4 chord. The seventy-eighth measure contains a D4 chord. The seventy-ninth measure contains a D4 chord. The eightieth measure contains a D4 chord. The eighty-first measure contains a D4 chord. The eighty-second measure contains a D4 chord. The eighty-third measure contains a D4 chord. The eighty-fourth measure contains a D4 chord. The eighty-fifth measure contains a D4 chord. The eighty-sixth measure contains a D4 chord. The eighty-seventh measure contains a D4 chord. The eighty-eighth measure contains a D4 chord. The eighty-ninth measure contains a D4 chord. The ninetieth measure contains a D4 chord. The ninety-first measure contains a D4 chord. The ninety-second measure contains a D4 chord. The ninety-third measure contains a D4 chord. The ninety-fourth measure contains a D4 chord. The ninety-fifth measure contains a D4 chord. The ninety-sixth measure contains a D4 chord. The ninety-seventh measure contains a D4 chord. The ninety-eighth measure contains a D4 chord. The ninety-ninth measure contains a D4 chord. The hundredth measure contains a D4 chord.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, folk-like tune. The guitar accompaniment is written on a six-string staff, with the top line labeled "T" (Treble) and the bottom line labeled "B" (Bass). The guitar part includes fret numbers and a capo position of 6, indicated by a "6" at the beginning of the staff.

10

T  
A  
B

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is a simple, folk-like tune. The guitar accompaniment is written in a standard six-string format with a key signature of one sharp and a 4/4 time signature. The guitar part features a mix of chords and single notes, providing a harmonic foundation for the melody. The score is presented in a clean, black-and-white format.

18

Gtrs II, III

|   |         |  |  |  |     |  |  |  |                 |  |  |  |                 |  |  |  |
|---|---------|--|--|--|-----|--|--|--|-----------------|--|--|--|-----------------|--|--|--|
| T |         |  |  |  |     |  |  |  | 5 5 5 5 5 5 7 7 |  |  |  | 4 4 4 4 4 4 7 7 |  |  |  |
| A | 2       |  |  |  | 6   |  |  |  | 5 5 5 5 5 5 7 7 |  |  |  | 4 4 4 4 4 4 7 7 |  |  |  |
| B | 0 2 0 4 |  |  |  | 6 4 |  |  |  | 3 3 3 3 3 3 5 5 |  |  |  | 2 2 2 2 2 2 5 5 |  |  |  |

22

|   |         |  |  |  |         |  |  |  |                 |  |  |  |                 |  |  |  |
|---|---------|--|--|--|---------|--|--|--|-----------------|--|--|--|-----------------|--|--|--|
| T |         |  |  |  | 6 6 2 2 |  |  |  | 5 5 5 5 5 5 7 7 |  |  |  | 4 4 4 4 4 4 7 7 |  |  |  |
| A | 2 2 6 6 |  |  |  | 6 6 2 2 |  |  |  | 5 5 5 5 5 5 7 7 |  |  |  | 4 4 4 4 4 4 7 7 |  |  |  |
| B | 0 0 4 4 |  |  |  | 4 4 0 0 |  |  |  | 3 3 3 3 3 3 5 5 |  |  |  | 2 2 2 2 2 2 5 5 |  |  |  |

26

Gtrs I, III

|   |         |  |  |  |     |  |  |  |             |  |  |  |             |  |  |  |
|---|---------|--|--|--|-----|--|--|--|-------------|--|--|--|-------------|--|--|--|
| T |         |  |  |  | 6 2 |  |  |  | 5 7         |  |  |  | 4 7         |  |  |  |
| A | 2       |  |  |  | 6   |  |  |  | 5 7         |  |  |  | 4 7         |  |  |  |
| B | 0 2 0 4 |  |  |  | 6 4 |  |  |  | 3 3 3 3 5 5 |  |  |  | 2 2 2 2 5 5 |  |  |  |

30

Gtrs II, III

|   |         |  |  |  |     |  |  |  |                 |  |  |  |                 |  |  |  |
|---|---------|--|--|--|-----|--|--|--|-----------------|--|--|--|-----------------|--|--|--|
| T |         |  |  |  | 6 2 |  |  |  | 5 5 5 5 5 5 7 7 |  |  |  | 4 4 4 4 4 4 7 7 |  |  |  |
| A | 2       |  |  |  | 6   |  |  |  | 5 5 5 5 5 5 7 7 |  |  |  | 4 4 4 4 4 4 7 7 |  |  |  |
| B | 0 2 0 4 |  |  |  | 6 4 |  |  |  | 3 3 3 3 3 3 5 5 |  |  |  | 2 2 2 2 2 2 5 5 |  |  |  |

34

|   |         |  |  |  |         |  |  |  |                 |  |  |  |                 |  |  |  |
|---|---------|--|--|--|---------|--|--|--|-----------------|--|--|--|-----------------|--|--|--|
| T |         |  |  |  | 6 6 2 2 |  |  |  | 5 5 5 5 5 5 7 7 |  |  |  | 4 4 4 4 4 4 7 7 |  |  |  |
| A | 2 2 6 6 |  |  |  | 6 6 2 2 |  |  |  | 5 5 5 5 5 5 7 7 |  |  |  | 4 4 4 4 4 4 7 7 |  |  |  |
| B | 0 0 4 4 |  |  |  | 4 4 0 0 |  |  |  | 3 3 3 3 3 3 5 5 |  |  |  | 2 2 2 2 2 2 5 5 |  |  |  |

38

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 7 | 5 | 5 | 2 | 2 | 0 | 2 | 0 | 2 | 2 | 7 | 5 | 5 | 2 | 2 | 0 | 2 | 0 |
| A | 2 | 2 | 7 | 5 | 5 | 2 | 2 | 0 | 2 | 0 | 2 | 2 | 7 | 5 | 5 | 2 | 2 | 0 | 2 | 0 |
| B | 0 | 0 | 5 | 3 | 3 | 0 | 0 | x | 0 | x | 0 | 0 | 5 | 3 | 3 | 0 | 0 | x | 0 | x |

42

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 0 | 2 | 2 | 2 | 2 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 0 | 2 | 2 | 2 | 2 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 3 | 2 | 2 | 2 | 0 |

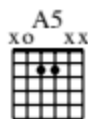
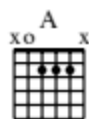
# LOVE BUZZ

As recorded by Nirvana

(from the 1989 Album "Bleach")

Transcribed by Edwin F Martinez (ben\_sanderson)

Words by Robby Van Leeuwen  
Music by The Shocking Blue  
Arranged by Kurt Cobain & Nirvana



## Guitars Tuned Up

### A Intro

Moderately Fast Rock ♩ = 138

N.C.

A

A5

Bass & Drums

4

High Melody feedback effects

Gtr I

Gtr II *f* A5

Gtr I *f*

A5



15

A5

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

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P P P P P P P P P P P P P P

17

A5

T 7 5 7 8 6 7 6 7 5 7 8 6 7 6 7 5 7 8 6 7 (6)

A 7 5 7 8 6 7 6 7 5 7 8 6 7 6 7 5 7 8 6 7 (6)

B 7 5 7 8 6 7 6 7 5 7 8 6 7 6 7 5 7 8 6 7 (6)

H P H P H P H P

21

A5

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

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P P P P P P P P P P P P P P

23

A5

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

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P P P P P P P P P P P P P P

Gtrs I, II

Both guitars

Full

(5) sl. (17) 17

**B** Verses 1 & 2

*to Coda*

25

N.C. 6

T  
A  
B

**C** Chorus

A5 Gtr I, II

G ⑥ 3fr.

A5 G5

T  
A  
B

37

A5

T  
A  
B

41

A5 Gtr II

Gtr I

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

2 2 2 0

P P P P P P P P P P

T  
A  
B

43

A5

T  
A  
B

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

P P P P P P

45

A5

T  
A  
B

7 5 7 8 6 7 6 7 5 7 8 6 7 6 7 5 7 8 6 7 (6)

H P H P H P H P

# **D Guitar Solo**

49

A5

T  
A  
B

8 8 7 7 7 7 5 7 7 7 7 7 5 5 3 7 5 7 7 7 7 7 7 7 6 5 0 5 5 7 5 7 7

sl. sl. sl. sl. H P P P H

53

A5

A5

G

⑥ 3fr.

D.S. al Coda

T  
A  
B

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

P P H sl. H P H P H sl. sl. 0 3 5 5 H sl. sl. sl. sl. sl. sl.

**E Chorus**

Gtr II N.C.

Gtrs I, II A5 G A5 G  
 (6) 3fr. (6) 3fr.

57

Gtr I

T

A

B 0 0

62

A5

T

A

B

66

Gtr II A5

Gtr I

T

A

B

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

P P P P P P

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

P P P P P P

68

A5

Both guitars

Gtrs I, II

Guitar II, Continues with effects & "noise making" through the whole solo

T

A

B

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

P P P P P P

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

P P P P P P

(5) (17) sl. 1 1/2.....1

See performance notes

17 17

**F** Bass solo**G** Guitar Solo 2

N.C.

70

3

Gtr I

Full

3

78

*mf*

1/2

3/4...

1/2

1/2

8va

1/2.....1

1/2

10 10 12 12 12 12 12 10 10 12 12 12 12 12 12

7 7 7 7 7 7 7 5 5

sl.

sl.

sl.

82

*f*

1/4

1/2

1/2...1

3/4

sl.

H

sl.

sl.

sl.

86

8va

1/2..1

1/4

sl.

sl.

sl.

4

4 3 2 0 2 2 0

wah-wah

Off

90

1/2

T

A

B

5 6 3 5 7 5 5 7 7 7 9 9 10 10 10 12 12 12 12 12 14 14 14 15 15 15 17 17

sl. sl. sl.

94

A5

Gtr II

Gtr I

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

2 2 0

P P P P P P P P P P P P

96

A5

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

2 2 0

P P P P P P P P P P P P

98

A5

7 5 7 8 6 7 6 7 5 7 8 6 7 6 7 5 7 8 6 7 6 7 5 7 8 6 7 6

H P H P H P H P

102

A5

T

A

B

H P

H P

106

A5

T

A

B

Gtrs I, II

P.M. ....|

# MEXICAN SEAFOOD

As recorded by Nirvana

(from the 1993 Album "Incesticide")

Transcribed by Doetje2

Words by Kurt Cobain  
Music by Kurt Cobain

## A Intro

Fast Rock ♩ = 184

Gtr I

N.H. *let ring* *let ring*

T 5 0 0 0

A [2] 0

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

H P H P

*let ring*

Full

*let ring*

T 5 0 0 0

A 0

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

P

*let ring*

Full

T 5 0 0

A 0

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

P P P P P



**B** Verse

$\text{♩} = 184$



10

N.H.P.M.·····| N.H.P.M.·····| ^^^^^^ N.H.P.M.·····| N.H.P.M.·····|

T

A 2 [2] 0 1 0 2 [2] 0 1 0 2 2 [2] 0 1 0 2 0

B 1 1 0 1 0 1 3 1 0 1 0 1 3

to Coda

14

N.H.P.M.·····| N.H.P.M.·····| ^^^^^^ N.H.P.M.·····| N.H.P.M.·····| ^

T

A 2 [2] 0 1 0 2 [2] 0 1 0 2 2 [2] 0 1 0 2

B 1 1 0 1 0 1 3 1 0 1 0 1 3

**C** Chorus

18

let ring let ring| let ring·····| Full

T 5 5 0 0 5 0 0 0

A 0 4 4 4 5 4 5 4 4 4 4 5 5 5 5 4 0

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

H P H P P

22

let ring| let ring····| Full

T 5 5 0 5 0 0

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

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

P P P P P

26

let ring.....1

Full

P

T

A

B

# **D Interlude**

Half Time ♩ = 92

28

sl. sl.

T

A

B

30

sl. sl. sl.

A.H. ....1

T

A

B

32

P.M.

1/2

P.M.

1/2

T

A

B

H P P H P P

34

P.M. P.M.

1/2 1/2

H P

$\text{♩} = 184$

36

T A B

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

40

T A B

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

1/2

5 2

# MILK IT

As recorded by Nirvana

(from the 1993 Album "In Utero")

Transcribed by Doetje2

Words by Kurt Cobain  
Music by Kurt Cobain

## A Intro

♩ = 68

N.C.

Musical notation for the vocal melody of the Intro, written in 4/4 time. The melody is in E minor (one flat) and consists of 16 measures. It features a mix of eighth and sixteenth notes, with some measures containing rests.

Gtr I *mp*

Fingerings and slurs for Gtr I. The notation shows finger numbers (1-4) and slurs over groups of notes. The first measure has a slur over notes 7, 6, 8, 7, 9, 9. The second measure has a slur over notes 6, 8, 5. The third measure has a slur over notes 4, 8, 6, 7. The fourth measure has a slur over notes 7, 6, 8. The fifth measure has a slur over notes 7, 7, 7, 7, 9, 9. The sixth measure has a slur over notes 8, 9. The seventh measure has a slur over notes 5, 7, 5, 0, 9. The eighth measure has a slur over notes 10, 11, 16. The ninth measure has a slur over notes 8, 8. The tenth measure has a slur over notes 8, 8. The eleventh measure has a slur over notes 8, 8. The twelfth measure has a slur over notes 8, 8. The thirteenth measure has a slur over notes 8, 8. The fourteenth measure has a slur over notes 8, 8. The fifteenth measure has a slur over notes 8, 8. The sixteenth measure has a slur over notes 8, 8.

Musical notation for the second guitar melody of the Intro, written in 4/4 time. The melody is in E minor (one flat) and consists of 16 measures. It features a mix of eighth and sixteenth notes, with some measures containing rests.

Gtr II *mp*

Fingerings and slurs for Gtr II. The notation shows finger numbers (1-4) and slurs over groups of notes. The first measure has a slur over notes 12, 11, 11, 12, 12, 10, 11. The second measure has a slur over notes 5, 5, x, x, x. The third measure has a slur over notes 7, 6, 5. The fourth measure has a slur over notes 5, 5, 6, 5. The fifth measure has a slur over notes 7, 6, 5, 4, 3. The sixth measure has a slur over notes 4, 4. The seventh measure has a slur over notes 4, 4. The eighth measure has a slur over notes 4, 4. The ninth measure has a slur over notes 4, 4. The tenth measure has a slur over notes 4, 4. The eleventh measure has a slur over notes 4, 4. The twelfth measure has a slur over notes 4, 4. The thirteenth measure has a slur over notes 4, 4. The fourteenth measure has a slur over notes 4, 4. The fifteenth measure has a slur over notes 4, 4. The sixteenth measure has a slur over notes 4, 4.

B<sup>b</sup>5 E G5

A<sup>b</sup>5/G<sup>#</sup>E5

B<sup>b</sup>5 E G5

B<sup>b</sup>5 E G5

A<sup>b</sup>5/G<sup>#</sup>E5

Musical notation for the third guitar melody of the Intro, written in 4/4 time. The melody is in E minor (one flat) and consists of 16 measures. It features a mix of eighth and sixteenth notes, with some measures containing rests.

Gtr III *f*

Fingerings and slurs for Gtr III. The notation shows finger numbers (1-4) and slurs over groups of notes. The first measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The second measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The third measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The fourth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The fifth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The sixth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The seventh measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The eighth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The ninth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The tenth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The eleventh measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The twelfth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The thirteenth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The fourteenth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The fifteenth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2. The sixteenth measure has a slur over notes 8, 8, 8, 7, 7, 5, 5, 5, 5, 5, 6, 6, 2, 2, 2.

B $\flat$ 5 E G5 B $\flat$ 5 E G5 A $\flat$ 5/G $\sharp$ E5 B $\flat$ 5 E G5 A $\flat$ 5/G $\sharp$ E5

T 9 9  
A 9 9 9  
B 8 8 8 7 7 5 5 0 3

p

Gtr I *mp*

T 5 5  
A 8 8 7 8  
B 1 0 3 3 6 6 6 0

p p sl.

**B** Verse

T  
A  
B 6 6 6 6 6 6 6 0 0 0 0 0 0 0 0 0 0 0

**C** Pre-Chorus

B $\flat$ 5 E G5 A $\flat$ 5/G $\sharp$ E5 B $\flat$ 5 E G5 B $\flat$ 5 E G5 A $\flat$ 5/G $\sharp$ E5

T 9 9  
A 9 9 9  
B 8 8 8 7 7 5 5 0 3 3 3 3 4 4 0 0 0 0

p p











56

B<sup>b</sup>5 E G5 B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup>E5 B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup> E5

T 9 x 9 9 9 x 9 9 9 x 9 9 9 x

A 9 9 9 9 x 9 9 9 9 x 9 9 9 9 x

B 8 8 8 7 x 5 5 0 3 8 8 8 7 7 5 5 0 3 3 3 4 4 0 0 0 6 8 8 8 7 x 5 5 0 3 3 3 4 4 0 0 0

P P P sl. P

# H Verse

59

B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup> B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup> B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup>

T 9 9 9 9 x 9 9 9 9 x 9 9 9 9 x

A 9 9 9 9 x 9 9 9 9 x 9 9 9 9 x

B 8 8 8 7 7 7 7 x 5 5 5 4 2 2 2 2 8 8 8 7 7 7 7 x 5 5 5 4 2 2 2 2 8 8 8 7 7 7 7 x 5 5 5 4 2 2 2 2

62

B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup> B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup> B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup>

T 9 9 9 9 x 9 9 9 9 x 9 9 9 9 x

A 9 9 9 9 x 9 9 9 9 x 9 9 9 9 x

B 8 8 8 7 7 7 7 x 5 5 5 4 2 2 2 2 8 8 8 7 7 7 7 x 5 5 5 4 2 2 2 2 8 8 8 7 7 7 7 x 5 5 5 4 2 2 2 2

65

B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup> B<sup>b</sup>5 E G5 A<sup>b</sup>5/G<sup>#</sup> G5

T 9 9 9 9 x 9 9 9 9 x

A 9 9 9 9 x 9 9 9 9 x

B 8 8 8 7 7 7 7 x 5 5 5 4 2 2 2 2 5 3 x x x

sl. sl.

**A** Intro

$\text{♩} = 162$

G5

C5

G5

C5

G5

C5

G5

C5

1

Gtr I

| T |
|---|
|   |
| A |
| B |

5

| T |
|---|
|   |
| A |
| B |

**B** Verse

9

| T |
|---|
|   |
| A |
| B |

13

| T |
|---|
|   |
| A |
| B |

**C** Chorus

17

T  
A  
B

We are the people who are here to stay

21

T  
A  
B

We are the people who are here to stay

**E** Verse

25

T  
A  
B

We are the people who are here to stay

29

T  
A  
B

We are the people who are here to stay

**H** Chorus

33

T  
A  
B

We are the people who are here to stay

37

T  
A  
B

**D** Interlude

41

T  
A  
B

45

T  
A  
B

**I** Verse

49

T  
A  
B

53

T  
A  
B

**F** Last Chorus

57

T  
A  
B

61

T  
A  
B

65

T  
A  
B

69

T  
A  
B

**G** Outro

73

let ring

T  
A  
B

sl.

# MR. MOUSTACHE

As recorded by Nirvana

Transcribed by Doetje2

Fast Rock ♩ = 162  
4

Gtr I *f*

T  
A  
B

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

8

T  
A  
B

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

9

T  
A  
B

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

A Verse

13

T  
A  
B

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

17

|   |   |   |         |   |   |         |   |   |         |
|---|---|---|---------|---|---|---------|---|---|---------|
| T |   |   |         |   |   |         |   |   |         |
| A | 0 | 0 |         | 0 | 0 |         | 0 | 0 |         |
| B | 3 | 3 | 0 1 2 2 | 3 | 3 | 0 1 2 2 | 3 | 3 | 0 1 2 2 |

21

|   |   |   |             |   |   |             |   |   |             |
|---|---|---|-------------|---|---|-------------|---|---|-------------|
| T |   |   |             |   |   |             |   |   |             |
| A |   |   |             |   |   |             |   |   |             |
| B | 3 | 2 | 3 2 1 0 1 2 | 3 | 1 | 3 2 1 0 1 2 | 3 | 2 | 3 2 1 0 1 2 |

25

|   |   |   |             |   |   |             |   |   |             |
|---|---|---|-------------|---|---|-------------|---|---|-------------|
| T |   |   |             |   |   |             |   |   |             |
| A |   |   |             |   |   |             |   |   |             |
| B | 3 | 2 | 3 2 1 0 1 2 | 3 | 1 | 3 2 1 0 1 2 | 3 | 2 | 3 2 1 0 1 2 |

**B Bridge**

B5 A5 C G5 F#5 F5 B5 A5 C G5

29

|   |   |   |  |  |  |  |   |   |  |
|---|---|---|--|--|--|--|---|---|--|
| T | 4 |   |  |  |  |  | 4 |   |  |
| A | 4 | 2 |  |  |  |  | 4 | 2 |  |
| B | 2 | 0 |  |  |  |  | 2 | 0 |  |

B5 A5 C G5 F#5 F5 B5 A5 C G5 G#5

33

|   |   |   |  |  |  |   |   |  |  |
|---|---|---|--|--|--|---|---|--|--|
| T | 4 |   |  |  |  | 4 |   |  |  |
| A | 4 | 2 |  |  |  | 4 | 2 |  |  |
| B | 2 | 0 |  |  |  | 2 | 0 |  |  |



A5 C5 E<sup>b</sup>5

37

T

A

B

A5 G<sup>#</sup>5 G5 C5 E<sup>b</sup>5 *D.S. al Fine*

41

T

A

B

A5 G<sup>#</sup>5 G5 C5 E<sup>b</sup>5

45

T

A

B

A5 G<sup>#</sup>5 G5 C5 E<sup>b</sup>5

49

T

A

B

*sl.*

53

T

A

B

3x

**$\text{♩} = 100$**  *rit.*

*fine*

F5 F#5 G5

57

**T**

**A**

**B**

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 3 2 1 0 1 2 5 3

# MRS. BUTTERSWORTH

As recorded by Nirvana

(from the 2004 Boxset "With the Lights Out")

Transcribed by MJP

Words by Kurt Cobain  
Music by Nirvana

## A Intro/Verse

$\text{♩} = 200$

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

Gtr I P.M. +4 P.M. +4 P.M. +4 P.M. +4

6x

## B Chorus

E5

D5

G5

B $\flat$ 5

E5

D5

G5

B $\flat$ 5

T A B

## C Verse

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

P.M. +4 P.M. +4 P.M. +4 P.M. +4

5x

**D Chorus**

E5 D5 G5 B<sup>b</sup>5 E5 D5 G5 B<sup>b</sup>5

13

T  
A  
B

**E Bridge**

N.C. B<sup>b</sup>5 N.C. B<sup>b</sup>5 N.C. B<sup>b</sup>5 N.C. B<sup>b</sup>5

17

P.M. ♯↓ P.M. ♯↓ P.M. ♯↓ P.M. ♯↓

T  
A  
B

N.C.

21

T  
A  
B

**F Chorus**

E5 D5 G5 B<sup>b</sup>5 E5 D5 G5 B<sup>b</sup>5

25

T  
A  
B

**G** **Outro**

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

N.C.

29

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

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

*sl. sl.* *sl. sl.* *sl. sl.*

# NEGATIVE CREEP

As recorded by Nirvana

Transcribed by Doetje2

Fast Rock ♩ = 160

1

Gtr I

P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯

T

A

B

0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 sl. sl. sl. sl. sl. sl. sl. sl.

## A Verse

6

P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯ P.M. ⋯ Full

T

A

B

0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 0 5 5 sl. sl. sl. sl. sl. sl. sl.

10

P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯ P.M. ⋯ 1 1/2

T

A

B

0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 0 14 14 14 sl. sl. sl. sl. sl. sl. sl.

14

P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯ P.M. ♪ P.M. ⋯ P.M. ♪ Full

T

A

B

0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 0 3 2 sl. sl. sl. sl. sl. sl. sl.

18

P.M.  $\cdot$  | P.M.  $\cdot$  ..... | P.M.  $\cdot$  | P.M.  $\cdot$  ..... | P.M.  $\cdot$  | P.M.  $\cdot$  .....

T

A

B 0 0  $\text{sl.}$  12 0 0 0 0 12  $\text{sl.}$  0 0  $\text{sl.}$  12 0 0 0 0 12  $\text{sl.}$  0 0  $\text{sl.}$  12 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

22

T

A

B 7 7 5 4 4 4 4 7 7 5 3 3 3 5 7 7 7 5 4 4 4 4 7 7 5 3 3 3 5 7

### B Chorus

26

T

A

B 7 7 5 4 4 4 4 7 7 5 3 3 3 5 7 6x

### C Verse

28

P.M.  $\cdot$  | P.M.  $\cdot$  ..... | P.M.  $\cdot$  | P.M.  $\cdot$  ..... | P.M.  $\cdot$  | P.M.  $\cdot$  ..... | P.M.  $\cdot$  ..... 1 1/2

T

A

B 0 0  $\text{sl.}$  12 0 0 0 0 12  $\text{sl.}$  0 0  $\text{sl.}$  12 0 0 0 0 12  $\text{sl.}$  0 0  $\text{sl.}$  12 0 0 0 0 12  $\text{sl.}$  0 0 0 0 0 7 7

32

P.M.  $\cdot$  | P.M.  $\cdot$  ..... | P.M.  $\cdot$  | P.M.  $\cdot$  ..... | P.M.  $\cdot$  | P.M.  $\cdot$  ..... | P.M.  $\cdot$  ..... 1 1/2

T

A

B 0 0  $\text{sl.}$  12 0 0 0 0 12  $\text{sl.}$  0 0  $\text{sl.}$  12 0 0 0 0 12  $\text{sl.}$  0 0  $\text{sl.}$  12 0 0 0 0 12  $\text{sl.}$  0 0 0 0 14 14 14

36

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

T  
A  
B

0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 3 2

sl. sl. sl. sl. sl. sl.

Full

40

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

T  
A  
B

0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 2 2 2

sl. sl. sl. sl. sl. sl.

Full

44

T  
A  
B

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

# **D Chorus**

48

T  
A  
B

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

6x

50

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

T  
A  
B

0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 12 0 0 0 0 12 0 0 7 7 7

sl. sl. sl. sl. sl. sl.

Full





As recorded by Nirvana

## A Intro

**B** Verse[illegible]

D5 C E5 G D5 C

T  
 A  
 B

**C** Chorus

12

D5 C G B<sup>b</sup> D5 C G B<sup>b</sup>

Gtrs I, II

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 5 | 5 | 5 | 5 | 0 | 0 | x | 3 | 3 | 3 | 3 | 3 | 0 | 0 | x | 3 | 3 | 3 | 3 | 3 | 0 |
| A | 0 | x | 5 | 5 | 5 | 5 | 0 | 0 | x | 5 | 5 | 5 | 5 | 5 | 0 | 0 | x | 5 | 5 | 5 | 5 | 5 | 0 |
| B | 0 | x | 3 | 3 | 3 | 3 |   | 3 | x | 1 | 1 | 1 | 1 | 1 |   | 0 | 3 | x | 1 | 1 | 1 | 1 |   |

16

D5 C G B<sup>b</sup> D5 C G B<sup>b</sup>

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 5 | 5 | 5 | 5 | 0 | 0 | x | 3 | 3 | 3 | 3 | 3 | 0 | 0 | x | 3 | 3 | 3 | 3 | 3 | 0 |
| A | 0 | x | 5 | 5 | 5 | 5 | 0 | 0 | x | 5 | 5 | 5 | 5 | 5 | 0 | 0 | x | 5 | 5 | 5 | 5 | 5 | 0 |
| B | 0 | x | 3 | 3 | 3 | 3 |   | 3 | x | 1 | 1 | 1 | 1 | 1 |   | 0 | 3 | x | 1 | 1 | 1 | 1 |   |

20

D5 C G B<sup>b</sup> D5 C G B<sup>b</sup>

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 5 | 5 | 5 | 5 | 0 | 0 | x | 3 | 3 | 3 | 3 | 3 | 0 | 0 | x | 3 | 3 | 3 | 3 | 3 | 0 |
| A | 0 | x | 5 | 5 | 5 | 5 | 0 | 0 | x | 5 | 5 | 5 | 5 | 5 | 0 | 0 | x | 5 | 5 | 5 | 5 | 5 | 0 |
| B | 0 | x | 3 | 3 | 3 | 3 |   | 3 | x | 1 | 1 | 1 | 1 | 1 |   | 0 | 3 | x | 1 | 1 | 1 | 1 |   |

24

D5 C G B<sup>b</sup> D5 C G B<sup>b</sup>

*to Coda*

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 5 | 5 | 5 | 5 | 0 | 0 | x | 3 | 3 | 3 | 3 | 3 | 0 | 0 | x | 3 | 3 | 3 | 3 | 3 | 0 |
| A | 0 | x | 5 | 5 | 5 | 5 | 0 | 0 | x | 5 | 5 | 5 | 5 | 5 | 0 | 0 | x | 5 | 5 | 5 | 5 | 5 | 0 |
| B | 0 | x | 3 | 3 | 3 | 3 |   | 3 | x | 1 | 1 | 1 | 1 | 1 |   | 0 | 3 | x | 1 | 1 | 1 | 1 |   |

1.

E5                      G                      D5                      C                      E5                      G                      D5                      C

28

Gtrs I, II

T 0 0 0 3 5 5 0 0 0 3 5 5 0

A 0 0 0 2 5 5 0 0 0 2 5 5 0

B 0 x 3 3 x x 0 x 3 3 x x 0 x 3 3 x x

2.

D.S. al Coda

32

Gtrs I, II

T x x x x x x x (0) 0

A 2 2 x x x x x x (0) 0

B 0 x x x x x x 0 0

# OH ME(UNPLUGGED) (Live)

As recorded by Nirvana

(from the 1994 Album "Unplugged in new york")

Transcribed by boddha666

Words by Curt Kirkwood

Music by Curt Kirkwood

D (add9, sus4)



E



C



Dadd9



G



## A Intro

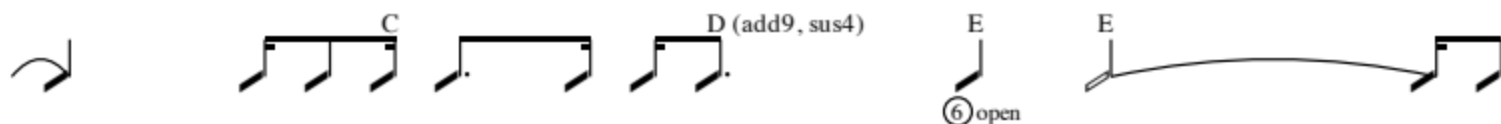
Moderately Slow ♩ = 78

Gtr II



Gtr I

P.M. ....



P.M. ....



E E G E E

⑥ open ⑥ open

12

T (10)

A 9 9 9 9 12 9 9 9 9 9 x 12 12

B 7 7 7 7 10 7 7 7 7 7 x 10 10

0 0

E E G E E

⑥ open ⑥ open

14

T

A 9 9 9 9 12 12 9 9 9 9 9 9 9 9 (0)

B 7 7 7 7 10 10 7 7 7 7 7 7 7 7

0 0

E C C D D (add9, sus4) E

⑥ open ⑤ 3fr. ⑤ 5fr. ⑥ open

to Coda

16

T

A 9 9 9 9 9 9 5 5 5 7 7 7 9 9 9 9 9 9

B 7 7 7 7 7 7 4 5 7 7 3 3 3 5 5 5 7 7 7 7 7 7 4 5 7 7

0 0 sl. sl.

**C** Guitar Solo

C (5) 3fr.    E (6) open    G (3) open    D (5) 5fr.    D (add9, sus4)

19

sl. H H P H

*D.S. al Coda*

D (5) 5fr.    D (add9, sus4)    C    D (add9, sus4)    E (6) open    E

21

P H H sl. 4 5 sl. 7 sl.

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

23

sl.



**D** Outro

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

25

T 7 9  
A 7 9  
B 5 7

sl.

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

27

T 7 9  
A 7 9  
B 5 7

sl.

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

29

T 7 9  
A 7 9  
B 5 7

sl.

E E C C C D D (add9, stf4)

⑥ open ⑤ 3fr. ⑤ 5fr.

31

The musical score consists of two systems. The top system is a guitar-specific notation with a treble clef and a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including triplets and slurs. The bottom system is a standard guitar notation with three staves labeled T (Treble), A (Alto), and B (Bass). The T staff contains fret numbers (7, 9, 7, 7, 3, 5, 5, 7, 5, 5, 7) and a triplet of 3s. The A and B staves contain fret numbers (9, 7, 9, 7, 5, 3, 5, 7, 5, 2, 0) and a triplet of 3s. The piece concludes with a double bar line and a repeat sign.

sl. sl.

# OH THE GUILT

As recorded by Nirvana

(from the 2004 Boxset "With The Lights Out Disc 2")

Transcribed by William Munoz

Words by Kurt Cobain  
Music by Kurt Cobain  
Arranged by Nirvana

**A** **Intro** Look At Performance Notes --- Includes Lyrics...

The musical score is arranged in four systems, each with a guitar staff (Gtr I and Gtr II) and a bass staff (T, A, B). The key signature is one sharp (F#) and the time signature is 4/4. The score includes performance notes such as "let ring" and "A.H." (After Harmonic) and tablature for the bass lines. The first system shows the introduction of the guitar parts. The second system shows the main guitar riff. The third system shows the bass line with slurs and slurs. The fourth system shows the continuation of the guitar and bass parts.

**Gtr I** **Gtr II**

let ring  
A.H.

**T** **A** **B**

sl. sl. sl. sl. sl. sl. sl. sl.

**B** Verse

16

N.H.

| T     | A     | B     |
|-------|-------|-------|
| x     | (2)   | x     |
| 2 2 2 | 2 2 2 | 0 0 0 |
| x     | x     | x     |
| x     | x     | x     |
| x     | x     | x     |

sl. sl.

20

| T     | A     | B     |
|-------|-------|-------|
| x     | x     | x     |
| 2 2 2 | 2 2 2 | 0 0 0 |
| x     | x     | x     |
| x     | x     | x     |
| x     | x     | x     |

sl. sl.

**C** Pre-Chorus

24

| T     | A     | B     |
|-------|-------|-------|
| 2 2 2 | 2 2 2 | 0 0 0 |
| 2 2 2 | 2 2 2 | 0 0 0 |
| 2 2 2 | 2 2 2 | 0 0 0 |
| 2 2 2 | 2 2 2 | 0 0 0 |
| 2 2 2 | 2 2 2 | 0 0 0 |

sl. sl.

28

| T     | A     | B     |
|-------|-------|-------|
| 2 2 2 | 2 2 2 | 0 0 0 |
| 2 2 2 | 2 2 2 | 0 0 0 |
| 2 2 2 | 2 2 2 | 0 0 0 |
| 2 2 2 | 2 2 2 | 0 0 0 |
| 2 2 2 | 2 2 2 | 0 0 0 |

sl. sl.

# D Chorus

32

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 | 5 | 5 | 5 | 0 | 5 | 2 | 5 | 6 | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 | 5 | 5 | 5 | 0 | 5 | 2 | 5 | 6 |
| B | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 | 3 | 3 | 3 | 0 | 3 | 0 | 3 | 4 | 5 | 5 | 5 | 3 | 2 | 2 | 2 | 0 | 3 | 3 | 3 | 0 | 3 | 0 | 3 | 4 |

36

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 | 5 | 5 | 5 | 0 | 5 | 2 | 5 | 6 | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 | 5 | 5 | 5 | 0 | 5 | 2 | 5 | 6 |
| B | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 | 3 | 3 | 3 | 0 | 3 | 0 | 3 | 4 | 5 | 5 | 5 | 3 | 2 | 2 | 2 | 0 | 3 | 3 | 3 | 0 | 3 | 0 | 3 | 4 |

# E Improvisation Solo

40

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   | x |   |   |   | x |   |   |   | x |   |   |   | x |   |   |   | x |
| A | 2 | 2 | 2 | x | 2 | 2 | 2 | x | 2 | 2 | 2 | x | 2 | 2 | 2 | x | 2 | 2 | 2 | x |
| B | 0 | 0 | 0 | x | 0 | 0 | 0 | x | 0 | 0 | 0 | x | 0 | 0 | 0 | x | 0 | 0 | 0 | x |

45

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   | x |   |   |   | x |   |   |   | x |   |   |   | x |   |   |   | x |
| A | 2 | 2 | 2 | x | 2 | 2 | 2 | x | 2 | 2 | 2 | x | 2 | 2 | 2 | x | 2 | 2 | 2 | x |
| B | 0 | 0 | 0 | x | 0 | 0 | 0 | x | 0 | 0 | 0 | x | 0 | 0 | 0 | x | 0 | 0 | 0 | x |

# F Verse

50

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   | x |   |   |   | x |   |   |   | x |   |   |   |   |   |   |   |   |
| A | 2 | 2 | 2 | x | 2 | 2 | 2 | x | 2 | 2 | 2 | x | 2 | 2 | 2 | 3 | 6 | 6 | 6 | 0 |
| B | 0 | 0 | 0 | x | 0 | 0 | 0 | x | 0 | 0 | 0 | x | 0 | 0 | 0 | 1 | 4 | 4 | 4 | 0 |

sl. sl.

54

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T |   | x |   | x |   | x |   | x |
| A | 2 | 2 | 2 |   | 2 | 2 | 2 |   |
| B | 0 | 0 | 0 |   | 0 | 0 | 0 |   |

sl. sl.

# **G** Pre-Chorus

58

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |
| A | 2 | 2 | 2 | 3 | 6 | 6 | 6 | 0 |
| B | 0 | 0 | 0 | 3 | 6 | 6 | 6 | 0 |

sl. sl.

62

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |
| A | 2 | 2 | 2 | 3 | 6 | 6 | 6 | 0 |
| B | 0 | 0 | 0 | 3 | 6 | 6 | 6 | 0 |

sl. sl.

# **H** Out-Chorus

66

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |
| A | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 |
| B | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 |

70

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |
| A | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 |
| B | 7 | 7 | 7 | 5 | 4 | 4 | 4 | 2 |

[illegible]

78

T

A

B

82



T

A

B

# ON A PLAIN (Live)

As recorded by Kurt Cobain  
(from the 1994 Album "Nirvana Unplugged")

*Transcribed by Mike Collins*

*Words by Kurt Cobain*  
*Music by Kurt Cobain*

## A Verse

Moderately ♩ = 115

|   |       |    |    |    |    |    |    |   |       |    |    |    |    |    |    |
|---|-------|----|----|----|----|----|----|---|-------|----|----|----|----|----|----|
| D | Gsus2 | F5 | D5 | E5 | D5 | E5 | D5 | D | Gsus2 | F5 | D5 | E5 | F5 | E5 | D5 |
|---|-------|----|----|----|----|----|----|---|-------|----|----|----|----|----|----|

[illegible]

5

D C B A D Gsus2 F5 D5 E5 F5 E5 D5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|--|
| T | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 2 | 2 | 2 | 7 | 7 | 7 |  |  |  |
| A | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 2 | 2 | 2 | 7 | 7 | 7 |  |  |  |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 2 | 2 | 2 | 0 | 0 | 0 | 5 | 5 | 5 |  |  |  |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   | 5 | 5 | 5 |  |  |  |

[illegible]



13

D C B A D Gsus2 F5 D5 E5 F5 E5 D5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 2 | 2 | 2 | 7 | 7 | 7 | 7 | 7 | 7 |   |   |   |   |   |   |
| A | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 2 | 2 | 2 | 7 | 7 | 7 | 7 | 7 | 7 |   |   |   |   |   |   |
| B | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 0 | 2 | 3 | 2 |
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | 3 | 3 | 0 | 2 | 3 | 2 |

**B Chorus**

D Gsus2 B<sup>b</sup> D Gsus2 B<sup>b</sup>

|   |   |   |   |   |   |   |   |    |    |    |    |    |    |   |   |   |   |   |   |    |    |    |    |    |    |   |
|---|---|---|---|---|---|---|---|----|----|----|----|----|----|---|---|---|---|---|---|----|----|----|----|----|----|---|
| T | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 |   |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 |   |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 8  | 8  | 8  | 8  | 8  | 8  | 5 | 5 | 5 | 5 | 5 | 5 | 8  | 8  | 8  | 8  | 8  | 8  |   |
|   |   |   |   | 5 | 5 | 5 | 5 | 8  | 8  | 8  | 8  | 8  | 0  |   |   |   | 5 | 5 | 5 | 5  | 8  | 8  | 8  | 8  | 8  | 0 |

21

D Gsus2 B<sup>b</sup> D Gsus2 B<sup>b</sup> *to Coda*

|   |   |   |   |   |   |   |   |    |    |    |    |    |    |   |   |   |   |   |   |    |    |    |    |    |    |   |
|---|---|---|---|---|---|---|---|----|----|----|----|----|----|---|---|---|---|---|---|----|----|----|----|----|----|---|
| T | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 |   |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 |   |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 8  | 8  | 8  | 8  | 8  | 8  | 5 | 5 | 5 | 5 | 5 | 5 | 8  | 8  | 8  | 8  | 8  | 8  |   |
|   |   |   |   | 5 | 5 | 5 | 5 | 8  | 8  | 8  | 8  | 8  | 0  |   |   |   | 5 | 5 | 5 | 5  | 8  | 8  | 8  | 8  | 8  | 0 |

**C Bridge**

25

B<sup>b</sup> F5 E5 A5

*let ring*

|   |    |    |    |    |    |    |   |   |  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|----|----|----|----|----|----|---|---|--|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T | 10 | 10 | 10 | 10 | 10 | 10 |   |   |  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| A | 10 | 10 | 10 | 10 | 10 | 10 |   |   |  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| B | 8  | 8  | 8  | 8  | 8  | 8  |   |   |  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|   | 8  | 8  | 8  | 8  | 8  | 0  | 3 | 3 |  | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 2 | 2 | 2 | 2 | 0 |  |

29

G5 F5 E5 A5

let ring

|   |         |         |         |         |
|---|---------|---------|---------|---------|
| T |         |         |         |         |
| A | 5 5 5 5 | 3 3 3 3 | 2 2 2 2 | 2 2 2 0 |
| B | 5 5 5 0 | 3 3 3 3 | 2 2 2 2 | 0 2 2 2 |

33

G5 F5 E5 A5

let ring

|   |         |         |         |         |
|---|---------|---------|---------|---------|
| T |         |         |         |         |
| A | 5 5 5 5 | 3 3 3 3 | 2 2 2 2 | 2 2 2 0 |
| B | 5 5 5 0 | 3 3 3 3 | 2 2 2 2 | 0 2 2 2 |

37

G5 F5 E5 A5 G5

D.C. al Coda

let ring

|   |         |         |         |         |         |
|---|---------|---------|---------|---------|---------|
| T |         |         |         |         |         |
| A | 5 5 5 5 | 3 3 3 3 | 2 2 2 2 | 2 2 2 0 | 5 5 5 5 |
| B | 5 5 5 0 | 3 3 3 3 | 2 2 2 2 | 0 2 2 2 | 5 5 5 5 |

**D** Out-Chorus

42

B<sup>b</sup> D B<sup>b</sup>

|   |                   |             |                   |
|---|-------------------|-------------|-------------------|
| T | 10 10 10 10 10 10 | 7 7 7 7 7 7 | 10 10 10 10 10 10 |
| A | 10 10 10 10 10 10 | 7 7 7 7 7 7 | 10 10 10 10 10 10 |
| B | 8 8 8 8 8 8       | 5 5 5 5 5 5 | 8 8 8 8 8 8       |

45

D

B<sup>b</sup>

D5

**T** 7 7 7 | 10 10 10 10 10 10 |

**A** 7 7 7 7 7 7 7 | 10 10 10 10 10 10 0 | 7

**B** 5 5 5 5 5 5 5 | 8 8 8 8 8 8 0 | 5 0

# ON A PLAIN

As recorded by Nirvana  
(from the 1991 Album "Nevermind")

Words by Kurt Cobain  
Music by Kurt Cobain

## A Intro Freely

B $\flat$ 5/D $\sharp$   
fdbk.

*mf*

*let ring*.....4

*let ring*.....4

*let ring*.....4

Pitch: D#

Hammer-on with fretting hand

## B Verse

Lively rock ♩ = 136

D G F E5 F5 E5

*mf*

*let ring*.....4

*let ring*.....4

Pitch: D#

Hammer-on with fretting hand

D G F E5 F5 E5

*mf*

*let ring*.....4

*let ring*.....4

Pitch: D#

Hammer-on with fretting hand

10

D C5 B5 A5 D G F E5 F5 E5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 3 | 0 | 5 | 5 | 5 | 5 | 4 | 4 | 0 | 2 | 2 | 2 | 0 | 2 | 2 | 0 | 2 | 2 | 0 |
| A | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 4 | 4 | 0 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 3 | 3 | 0 |
| B | 0 | 0 | 0 | 3 | 3 | 3 | 3 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 3 | 4 | 1 | 1 | 0 | 0 |

14

D G F E5 F5 E5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 3 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

16

D G F E5 F5 E5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 3 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

18

D C5 B5 A5 D G F E5 F5 E5

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 3 | 0 | 5 | 5 | 5 | 5 | 4 | 4 | 0 | 2 | 2 | 2 | 0 | 2 | 2 | 0 | 2 | 2 | 0 |
| A | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 4 | 4 | 0 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 3 | 3 | 0 |
| B | 0 | 0 | 0 | 3 | 3 | 3 | 3 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 3 | 4 | 1 | 1 | 0 | 0 |

**C Chorus**

22

D5 G5 B<sup>b</sup>maj6sus2 D5 G5 B<sup>b</sup>maj6sus2

T 3 3 3 3 1 1 1 1 1 1 3 3 3 3 1 1 1 1 1 1

A 2 2 2 2 0 0 0 0 0 0 2 2 2 2 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H 3 3

26

D5 G5 B<sup>b</sup>maj6sus2 D5 G5 B<sup>b</sup>maj6sus2

1. to Coda

T 3 3 3 3 1 1 1 1 1 1 3 3 3 3 1 1 1 1 1 1

A 2 2 2 2 0 0 0 0 0 0 2 2 2 2 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H 3 3

**D Bridge**

30

B<sup>b</sup>maj6sus2 F5 E5

2.

T 1 1 1 1

A 0 0 0 0

B 0 1 3 3 3 3 5 3 0

H

33

A5 G5 F5

T 2 2 2 2 2 2

A 2 2 2 2 2 2

B 0 0 0 0 0 0

E5 A5 G5

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

F5 E5

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

A5 G5 F5

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

E5 A5 G5 *D.S. al Coda*

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

♢ B<sup>b</sup>maj6sus2 D5 G5 *Play 4 times and fade*

T  
A 1 1 1 1 1 1  
B 0 0 0 0 0 0

49

B $\flat$  maj6sus2 D5 G5 B $\flat$  maj6sus2 4x

Backup vocals do not fade out

T 1 1 1 1 1 1 1 0 2 2 2 2 1 1 1 1 1 1 0

A 0 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0

B 0 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0

H H



# OPINION

As recorded by Kurt Cobain

Transcribed by RapeMe

Words by Kurt Cobain  
Music by Kurt Cobain  
Arranged by Kurt Cobain



**A** Intro

♩ = 155

B5 G5 D5 F#5

Gtr I

| Tab | 4 | 4 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 0 | 4 | 4 | 4 | 4 |
|-----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A   | 4 | 4 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 0 | 4 | 4 | 4 | 4 |
| B   | 2 | 2 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 0 | 2 | 2 | 2 | 2 |

**B** Verse

B5 G5 D5 F#5

4x

| Tab | 4 | 4 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 0 | 4 | 4 | 4 | 4 |
|-----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A   | 4 | 4 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 0 | 4 | 4 | 4 | 4 |
| B   | 2 | 2 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 0 | 2 | 2 | 2 | 2 |

**C** Chorus

B5 G5 D5 F#5

4x

| Tab | 4 | 4 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 0 | 4 | 4 | 4 | 4 |
|-----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A   | 4 | 4 | 0 | 5 | 5 | 5 | 5 | 7 | 7 | 0 | 4 | 4 | 4 | 4 |
| B   | 2 | 2 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 0 | 2 | 2 | 2 | 2 |

**D Verse 2**

B5 G5 D5 F#5 4x

T  
A 4 4 0 5 5 5 5  
B 2 2 0 3 3 3 3

7 7 0 4 4 4 4

**E Chorus**

B5 G5 D5 F#5 4x

T  
A 4 4 0 5 5 5 5  
B 2 2 0 3 3 3 3

7 7 0 4 4 4 4

played very softly

**F Verse 3**

B5 G5 D5 F#5 3x

*mf*

T  
A 4 4 0 5 5 5 5  
B 2 2 0 3 3 3 3

7 7 0 4 4 4 4

B5 G5 D5 F#5

*fff*

T  
A 4 4 0 5 5 5 5  
B 2 2 0 3 3 3 3

7 7 0 4 4 4 4

**G** Chorus

B5

G5

D5

F#5

B5

15



T

A

B

4 4 0 5 5 5 5

7 7 0 4 4 4 4

2 2 0 5 5 5 5

3 3 3 3

5 5 0 2 2 2 2

3 3 3 3

4

4

2

Kurt Cobain

# PAPER CUTS

As recorded by Nirvana

Transcribed by Doetje2

## A Intro

Moderately ♩ = 100  
2

1

Gtr I

P.M. ....|

T

A

B

2 2 2 2 2 2 2 2 2 2 2 x x

1 1 1 1 1 1 1 1 1 1 1 x x

sl.

5

P.M. ....|

T

A

B

2 2 2 2 2 2 2 2 2 2 2 x x

1 1 1 1 1 1 1 1 1 1 1 x x

sl.

P.M. ....| let ring ....|

0 0 0

## B Verse

9

let ring

P.M. ....| let ring ....| P.M. ....| let ring ....|

T

A

B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

13

P.M. ....| let ring ....| P.M. ....| let ring ....|

T

A

B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

17

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

T: 0 0 0 0 0 0 0 0

A: 3 0 3 0 3 0 3 0

B: 2 2 2 2 2 2 2 2  
1 1 1 1 1 1 1 1

21

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

T: 0 0 0 0 0 0 0 0

A: 3 0 3 0 3 0 3 0

B: 2 2 2 2 2 2 2 2  
1 1 1 1 1 1 1 1

**C Bridge**

25

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

T: 0 0 0 0 0 0 0 0

A: 3 0 3 0 3 0 3 0

B: 2 2 2 2 2 2 2 2  
1 1 1 1 1 1 1 1

29

let ring-----

T: 0 0 0 0 0 0 0 0

A: 3 0 3 0 3 0 3 0

B: 2 2 2 2 2 2 2 2  
1 1 1 1 1 1 1 1

33

let ring.....|

T 0 0 0 0 0 0 0 0

A 1 1 3 1 0 0 0 0

B 0 0 0 0 0 0 0 0

# **D Chorus**

F5 F#5 G5 G#5 B5 Bb5 Bmaj7 (b5, sus4)/Bb F5 F#5 G5 G#5 B5 Bb5 Bmaj7 (b5, sus4)/Bb

37

P.M.....|

T 0 0 0 0 0 0 0 0

A 3 4 4 5 5 6 6 6

B 3 4 4 5 5 6 6 6

1 2 2 3 3 4 4 0

sl.

F5 F#5 G5 G#5 B5 Bb5 Bmaj7 (b5, sus4)/Bb F5 F#5 G5 G#5 B5 Bb5 Bmaj7 (b5, sus4)/Bb

41

P.M.....|

T 0 0 0 0 0 0 0 0

A 3 4 4 5 5 6 6 6

B 3 4 4 5 5 6 6 6

1 2 2 3 3 4 4 0

sl.

G#5 G5 Gmaj6 Bb5 B5 Bb5 Bmaj7 (b5, sus4)/Bb G#5 G5 Gmaj6 Bb5 B5 Bb5 Bmaj7 (b5, sus4)/Bb

45

P.M.--|

T 0 0 0 0 0 0 0 0

A 6 5 5 5 5 5 5 5

B 4 3 3 3 3 3 3 3

1 1 1 1 1 1 1 0

sl.







**G Chorus**

F5 F#5 G5 G#5 B5 Bb5 Bmaj7 (b5, sus4)/Bb F5 F#5 G5 G#5 B5 Bb5 Bmaj7 (b5, sus4)/Bb

82

P.M. ....|

T

A 3 4 4 5 5 6 6

B 3 4 4 5 5 6 6

1 2 2 3 3 4 4 0

sl.

F5 F#5 G5 G#5 B5 Bb5 Bmaj7 (b5, sus4)/Bb F5 F#5 G5 G#5 B5 Bb5 Bmaj7 (b5, sus4)/Bb

86

P.M. ....|

T

A 3 4 4 5 5 6 6

B 3 4 4 5 5 6 6

1 2 2 3 3 4 4 0

sl.

G#5 G5 Gmaj6 Bb5 B5 Bb5 Bmaj7 (b5, sus4)/Bb G#5 G5 Gmaj6 Bb5 B5 Bb5 Bmaj7 (b5, sus4)/Bb

90

P.M. ....|

T

A 6 5 5 5 5 5 5

B 4 3 3 3 3 3 1

sl.

G#5 G5 Gmaj6 Bb5 B5 Bb5 Bmaj7 (b5, sus4)/Bb G#5 G5 Gmaj6

94

P.M. ....|

T

A 6 5 5 5 5 5 5

B 4 3 3 3 3 3 1

sl.



**A** Intro

$\text{♩} = 90$

1

Gtr I

T  
A  
B

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

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

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

5

T  
A  
B

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

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

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

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

**B** Verse

9

T  
A  
B

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

2 2 2 2 2 0  
0 0 0 0 0 0

2 2 2 2 2 0  
0 0 0 0 0 0

2 2 2 2 2 0  
0 0 0 0 0 0

13

T  
A  
B

2 2 2 2 2 0  
0 0 0 0 0 0

2 2 2 2 2 0  
0 0 0 0 0 0

2 2 2 2 2 0  
0 0 0 0 0 0

2 2 2 2 2 0  
0 0 0 0 0 0

17

4x

T  
A  
B

2 2 2 2 2 0  
0 0 0 0 0 0

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

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

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

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



42

**FADES OUT HERE**

T

A

B 2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0

46

T

A

B 2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0

50

T

A

B 2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0    2 2 2 2 0 0 0 0

54

T

A

B 2 2 2 2 0 0 3    2 2 2 2 0 0 3    2 2 2 2 0 0 3    2 2 2 2 0 0 3 *sl.* 1/2 1 3

# PENNY ROYAL TEA (Live)

(from the 1994 Album "Nirvana Unplugged")

Words by Kurt Cobain  
Music by Kurt Cobain

## A Intro

Moderately ♩ = 115

1

Gtr I *mf*

T 0 1 0 0 0 1 1 0 0 0 0 3 3 3 3 3

A 1 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

B 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0

3 3 3 2 3 0

1/4

5

T 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

A 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 2 3 0

1/4

## B Verse

9

T 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

B 0 2 2 2 0 2 0 2 0 0 0 0 0 0 0 0

3 3 x x 2 3 0

1/4

13

T 3 3 3 2 0 0 0 0 0 0 0 0 0 0 0 0

A 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

B 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 x x 3 3 3 3 3 3

**C Chorus**

§

17

T  
A  
B

21

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

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

B 3 3 3 3 3 0 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1 1 1 1 0

25

T  
A  
B

*to Coda*

[illegible]

**D** Verse

33

T 1 2 3 0 0 0 0

A 2 2 2 0 0 0 0

B 0 2 0 0 0 0 0

37

T 2 2 2 0 0 0 0

A 2 2 2 0 0 0 0

B 0 2 0 0 0 0 0

**E** Chorus

41

*f*

T 5 5 5 0 0 0 0

A 5 5 5 0 0 0 0

B 3 3 3 0 0 0 0

45

T 5 5 5 0 0 0 0

A 5 5 5 0 0 0 0

B 3 3 3 0 0 0 0

49

T 5 5 5 0 0 0 0

A 5 5 5 0 0 0 0

B 3 3 3 0 0 0 0



*rit.*

53

*p* *f*

|   | 53            | 54            | 55          | 56              |
|---|---------------|---------------|-------------|-----------------|
| T | 5 5 5 5 5 5 0 | 7 7 7 7 7 7 0 |             |                 |
| A | 5 5 5 5 5 5 0 | 7 7 7 7 7 7 0 |             |                 |
| B | 5 5 5 5 5 5   | 5 5 5 5 5 5   | 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3 |

**F** Interlude

Slower ♩ = 90

57

*p*

|   | 57      | 58      | 59      | 60      |
|---|---------|---------|---------|---------|
| T | 2 2 2 2 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 |
| A | 2 2 2 2 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 |
| B | 0 0 0 0 | 0 0 0 0 | 3 2 3 2 | 3 2 3 0 |

*D.S. al Coda*

61

*p* *f*

|   | 61      | 62      | 63      | 64      |
|---|---------|---------|---------|---------|
| T | 2 2 2 2 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 |
| A | 2 2 2 2 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0 |
| B | 0 0 0 0 | 0 0 0 0 | 3 3 3 3 | 3 3 3 3 |

*rit.*

65

*p* *f*

|   | 65      | 66      | 67      | 68      |
|---|---------|---------|---------|---------|
| T |         |         |         | 0 0 0 0 |
| A | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 |
| B | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

**G** **Outro**

**J = 90**

*rit.*

# PENNY ROYAL TEA

As recorded by Nirvana

(from the 1993 Album "In Utero")

Transcribed by Doetje2

Words by Kurt Cobain

Music by Kurt Cobain

**A** Verse

Moderately ♩ = 114

Am

G

G/F#

1

Gtr I *mp*

T  
A  
B

Gtr II

T  
A  
B

Am

G

Gtrs III, IV *f*

T  
A  
B

sl.

**B** Chorus

C C5 D5 B<sup>b</sup>5

Gtrs III, IV

10

T 5 5 5 5 5 5 5

A 5 5 5 5 5 5 5

B 3 3 3 3 3 3 3

sl. P

C D B<sup>b</sup>5

14

T 5 5 5 5

A 5 5 5 5

B 3 3 3 3

sl. sl.

C D B<sup>b</sup>5

18

T 5 5 5 5

A 5 5 5 5

B 3 3 3 3

sl. P



Am

G

30

Gtrs III, IV *f*

*sl.*

7

**D Chorus**

C

C5 D5

B<sup>b</sup>5

34

Gtrs III, IV

*sl.* *P* *sl.*

C

D

B<sup>b</sup>5

38

*sl.* *sl.*



Am

G

54

Full

Full...

1/4

P P P P P P

C5

D5

B<sup>b</sup>5

58

Gtr III

sl.

P

P H

Gtr IV

sl.

P



C5

D5

B<sup>b</sup>5

62

T

A

B

*sl.* *sl.*

*P*

## F Verse

Am

G

G/F#G

66

Gtr I *mp*

T

A

B

Gtr II *mp*

T

A

B

Am

G

70

Gtrs III, IV *f*

19 *sl.*

# G Chorus

C

C5 D5

B<sup>b</sup>5

74

Gtrs III, IV

*sl.* P

C

C5 D5

B<sup>b</sup>5

78

*sl.* P

82

C C5 D5 B5

sl. p

86

C C5 D5 B5

P.M. ....|

sl. sl. sl.

# **H** Outro

rit.  
Asus2 Am

90

Gtr III

94

Gtr I *mp*

# PLATEAU (Live)

As recorded by Nirvana

(from the 1994 Album "Unplugged In New York")

Words by Curt Kirkwood  
Music by Curt Kirkwood

Tune down 1/2 step (Eb, Ab, Db, Gb, Bb, Eb)

## A Intro

Moderately ♩ = 96

G B<sup>b</sup> G B<sup>b</sup> G B<sup>b</sup> Fadd9

1

Gtr I *mf* let ring throughout, fingerstyle

3 6 3 6 3 6 1 1

3 2 0 6 5 0 3 2 0 6 5 0

3 2 0 6 5 0 3 2 0 6 5 0

G B<sup>b</sup> G B<sup>b</sup> G B<sup>b</sup> Fadd9

3

3 6 3 6 3 6 1 1

3 2 0 6 5 0 3 2 0 6 5 0

3 2 0 6 5 0 3 2 0 6 5 0

## B Verse

G B<sup>b</sup> G B<sup>b</sup> G B<sup>b</sup> Fadd9

5

3 6 3 6 3 6 1 1

3 2 0 6 5 0 3 2 0 6 5 0

3 2 0 6 5 0 3 2 0 6 5 0

7

G B $\flat$  G B $\flat$  G B $\flat$  Fadd9

T 3 6 3 6 3 6 1 1

A 0 0 0 0 0 0 0 0

B 3 2 6 5 3 2 6 1

9

G B $\flat$  G B $\flat$  G B $\flat$  Fadd9

T 3 6 3 6 3 6 1 1

A 0 0 0 0 0 0 0 0

B 3 2 6 5 3 2 6 1

11

G B $\flat$  G B $\flat$  G B $\flat$  Fadd9 A $\flat$ maj7

T 3 6 3 6 3 1 1 4 4

A 0 0 0 0 0 0 0 0 0

B 3 2 6 5 3 6 1 4 3

**C** Chorus

14

G5 B $\flat$  B $\flat$ /F N.C. (G) B $\flat$

T 3 0 3 3 3 3 3 3

A 3 3 3 1 3 3 3 3

B 3 3 1 1 3 3 1 1

*sl.*

16

G5 B<sup>b</sup> B<sup>b</sup>/F G5 B<sup>b</sup> B<sup>b</sup>/F

T 3 2 3 3 3 3 3 3

A 0 0 3 3 3 3 3 3

B 3 1 1 3 1 1 3 1

18

G B<sup>b</sup> G B<sup>b</sup> G B<sup>b</sup> Fadd9

T 3 6 3 6 3 6 1 1

A 2 0 0 0 2 0 0 0

B 3 2 6 5 3 2 6 5

20

G B<sup>b</sup> G B<sup>b</sup> G B<sup>b</sup> Fadd9

T 3 6 3 6 3 6 1 1

A 2 0 0 0 2 0 0 0

B 3 2 6 5 3 2 6 5

**D Verse**

22

G B<sup>b</sup> G B<sup>b</sup> G B<sup>b</sup> Fadd9

T 3 6 3 6 3 6 1 1

A 2 0 0 0 2 0 0 0

B 3 2 6 5 3 2 6 5

24

G B $\flat$  G B $\flat$  G B $\flat$  Fadd9 (A $\flat$ maj7)

T 3 6 3 6 3 6 1 1 4

A 0 0 0 0 0 0 0 0 0

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

27

G5 B $\flat$  B $\flat$ /F G5 B $\flat$

T 3 3 3 3 3 3 3 2 3 2 3 3

A 0 3 3 3 3 3 3 3 3 3 3 3

B 3 3 3 1 1 3 3 1 3 3 3 3

29

G5 B $\flat$  B $\flat$ /F G5 B $\flat$  B $\flat$ /F

T 3 2 3 3 3 3 3 3 3 2 3 3

A 0 0 3 3 3 3 3 3 3 3 3 3

B 3 1 1 3 3 3 3 1 1 3 3 3

31

G B $\flat$  G B $\flat$  G B $\flat$  Fadd9

T 3 6 3 6 3 6 1 1 0

A 0 0 0 0 0 0 0 0 0

B 3 2 6 5 3 2 6 5 0 3 2 6 5 1 1 0

33

G B $\flat$  G B $\flat$  G B $\flat$  Fadd9

T 3 6 3 6 3 6 1 1

A 0 0 0 0 0 0 0 0

B 3 2 6 5 3 2 6 5 1 1

E Verse

35

G B $\flat$  G B $\flat$  G B $\flat$  Fadd9 4x

T 3 6 3 6 3 6 1 1

A 0 0 0 0 0 0 0 0

B 3 2 6 5 3 2 6 5 1 1

A $\flat$ maj7 B $\flat$

37

T 4 4 4 4 6 6 6 6

A 0 0 3 3 0 0 5 5

B 4 3 4 3 6 5 5 5

*sl.*



**F** **Outro**

Aadd9

Dmaj7

Cmaj6add9

Aadd9

F#5

Cmaj6add9

Asus2

39



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

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

B 0 2 0 3 0 2 0 2 0 2 0 3 3 0 2 2 0



Gtr II

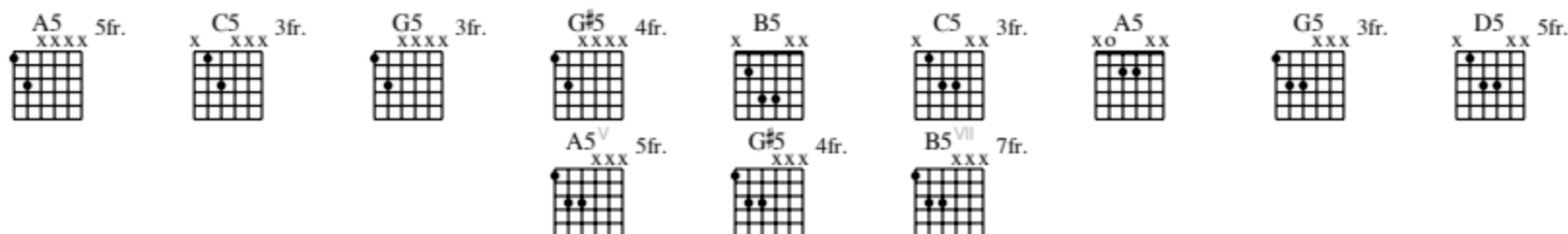
T 2 0 0 2 2 2 0 1 2 2 0 0 2 2 1 0 1 0

A 2 2 2 2 0 0 2 0 2 2 2 2 3 2 2 0 0 2

B 0 3 0 2 2 2 2 2 3 3 0 2 2 0

(from a bootleg recorded on 11/18/94)

*Words by Kurt Cobain  
Music by Nirvana  
Arranged by The Wipers*



The image shows a musical score for the song "The Rose Tree". It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody starting on G4, moving to A4, then B4, and finally C5, all connected by a slur. The second staff is a guitar staff, indicated by a "Gtr I" label and a guitar pick icon. It contains a single note, G4, which is the first note of the melody. The third and fourth staves are vocal staves, labeled "T" (Tenor) and "A" (Alto) respectively, with a "B" (Bass) label below them. They contain the lyrics "The rose tree" and "The rose tree" respectively. The score is divided into two measures by a vertical bar line. The first measure contains the first two notes of the melody and the first two notes of the vocal staves. The second measure contains the final note of the melody and the final two notes of the vocal staves. The vocal staves are marked with "A.H. [14]" and "14" below the notes, indicating a specific performance instruction.

3

A5 C5 G5 G#5 4x

Gtr I

P.M.

T

A

B

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

**C** Chorus

B5 C5 A5 B5 C5 A5 B5 C5 A5

7

T  
A 4 4 4 5 2 2  
B 2 2 2 3 0 0 0

G5 C5 D5

11

T  
A 5 5 5 5 5  
B 5 5 5 5 5

sl.

A5 C5 G5 G#5

14

P.M. ....

T  
A  
B 7 7 7 5 5 5 5 0 5 5 5 5 5 0 5 6 4

**D** Verse 2

A5 C5 G5 G#5

16

P.M. ....

T  
A  
B 7 7 7 5 5 5 5 0 5 5 5 5 5 0 5 6 4

**E Chorus**

B5 C5 A5 B5 C5 A5 B5 C5 A5

18

T

A 4 4 4 5 2 2

B 2 2 2 3 0 0 0

G5 C5 D5

22

T

A 5 5 5 5 5 5 7 7 7 7 7 7 7 7

B 5 5 5 5 5 5 5 5 5 5 5 5 5 0

sl.

A5 C5 G5 G#5

25

T

A 7 7 7 5 5 5 5 0

B 5 5 5 3 3 3 3 0

P.M.

**F Guitar Solo**

**Scratchy Feedback**

5x

27

T

A 7 7 7 2

B 7 7 7 2

sl.

31

T

A 4 4 5 5 5 5 4 5 4 2 2 2 2

B 4 4 5 5 5 5 4 5 4 2 2 2 2

sl.

35

sl.

39

H H

43

A5 C5 G5 G#5 4x

P.M.

**G** Verse 3

A5 C5 G5 G#5 4x

P.M.

# H Chorus

B5 C5 A5 B5 C5 A5 B5 C5 A5

51

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 5 | 2 | 2 |   | 4 | 4 | 4 | 5 | 2 | 2 |   | 4 | 4 | 4 | 5 | 5 | 5 |   | 2 | 2 | 2 | 2 |   |
| A | 4 | 4 | 4 | 5 | 2 | 2 |   | 4 | 4 | 4 | 5 | 2 | 2 |   | 4 | 4 | 4 | 5 | 5 | 5 |   | 2 | 2 | 2 | 2 |   |
| B | 2 | 2 | 2 | 3 | 0 | 0 | 0 | 2 | 2 | 2 | 3 | 0 | 0 | 0 | 2 | 2 | 2 | 3 | 3 | 3 | 0 | 0 | 0 | 0 | 0 | 0 |

G5 C5 D5

55

|   |   |   |   |   |   |   |  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|--|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |  |   |   |   |   |   |   |   | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| A | 5 | 5 | 5 | 5 | 5 | 5 |  | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 5 | 5 | 5 | 5 | 5 | 5 |  | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 0 |

sl.

# I Breakdown

A5<sup>V</sup> C5 G5 G#5

58

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| B | 7 | 7 | 7 | 7 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

4x

B5<sup>VII</sup> D5 B5

60

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 0 | 0 | 0 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 0 |

4x

**J** Outro

G5

A5<sup>V</sup>

B5<sup>VII</sup>

62



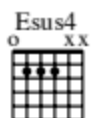
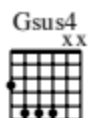
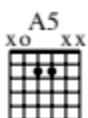
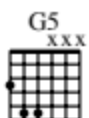
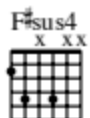
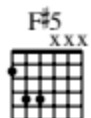
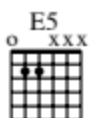
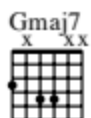
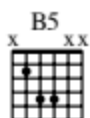
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| A | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |  |
| B | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |  |
|   | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |  |

# SAD

As recorded by Nirvana

Transcribed by Facundo Daniel Bressan

Words by Kurt  
Music by Kurt



## A Intro

♩ = 96

B5 Gmaj7 E5 F#5 F#sus4 F#5 G5 A5

Gtr I

let ring.....| let ring.....| let ring.....| let ring.....| let ring.....| let ring.....|

Tablature for Intro:  
T: 4 4 4 4 4 4  
A: 2 4 2 4 2  
B: 3 3 3 0 2 0 | 2 2 2 4 2 | 3 5 3 0 2 0

## B Verse

B5

Gmaj7 E5 F#5 G5 A5

let ring.....| let ring.....| let ring.....| let ring.....| let ring.....| let ring.....|

Tablature for Verse:  
T: 4 4 4 4 4 4  
A: 2 4 2 4 2  
B: 3 3 3 0 2 0 | 2 2 2 4 2 | 3 5 3 0 2 0

## C Chorus

B5

Gsus4

Esus4

Gsus4

let ring.....| let ring.....| let ring.....| let ring.....|

Tablature for Chorus:  
T: 4 4 4 4 4  
A: 2 4 2 4 2  
B: 3 5 3 5 3 | 0 2 0 2 0 | 3 5 3 5 3



13

F#5

D.S.

T

A 4

B 2

# SAPPY

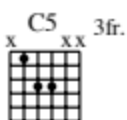
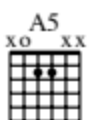
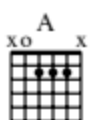
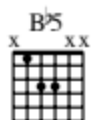
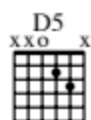
As recorded by Nirvana

(from the 1993 Album "No Alternative (compilation)")

Transcribed by Ben\_sanderson (edfer99@hotmail.com)

Words by Kurt Cobain

Music by Kurt Cobain



## A Verse

♩ = 128

D5

B<sup>b</sup>5

G5

A

B<sup>b</sup>5

C5

Gtr I

D5

B<sup>b</sup>5

G5

A5

B<sup>b</sup>5

C5

Gtr II

## B chorus

♩ = 128

D5

B<sup>b</sup>5

G5

B<sup>b</sup>5

*to Coda*  
D5/A

## C Verse

*D.S. al Coda*  
C5

#### **D Guitar Solo**

N.C.

[illegible]



**F Verse**

D5 B<sup>b</sup>5 G5 A B<sup>b</sup>5 C5

41

Gtr I

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | x | x | x | x | 0 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | x | 3 | 0 |

3 3 3

D5 B<sup>b</sup>5 G5 A5 B<sup>b</sup>5 C5

45

Gtr II

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 5 | 5 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 3 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 5 | 5 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 1 | 3 | 3 |

3 3 3

3x

**G Chorus**

D5 B<sup>b</sup>5 G5 B<sup>b</sup>5

49

4x

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 3 | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 2 | 3 | 3 | 0 | 0 | 0 | 0 | 2 | 3 | 3 | 3 | 0 | 3 | 3 | 3 | 2 | 3 | 3 | 0 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 3 | 3 | 3 | 3 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 3 | 3 | 3 | 3 | 3 | 0 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 1 | 1 | 1 | 0 | 3 | 3 | 3 | 2 | 3 | 3 | 0 | 0 | 1 | 1 | 1 | 1 | 1 | 1 | 0 |

3 3 3 2 3 3

A5

53

|   |   |   |   |   |
|---|---|---|---|---|
| T |   |   |   |   |
| A | 2 | 2 | 2 | 2 |
| B | 0 | 0 | 0 | 0 |



**B** Verse

11

T 0 0 0 0 0 0 1/4..... 1/2 1/2 1/2 1/2 3/4 3/4 3/4 3/4

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 4 4 0 4 0 4 4 4 4 0 4 0 0

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

13

T 0 0 0 0 0 0 1/4..... 1/2 1/2 1/2 1/2 3/4 3/4 3/4 3/4

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 4 4 0 4 0 4 4 4 4 0 4 0 0

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

15

T 0 0 0 0 0 0 1/4..... 1/2 1/2 1/2 1/2 3/4 3/4 3/4 3/4

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 4 4 0 4 0 4 4 4 4 0 4 0 0

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

17

T 0 0 0 0 0 0 1/4..... 1/2 1/2 1/2 1/2 3/4 3/4 3/4 3/4

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 4 4 0 4 0 4 4 4 4 0 4 0 0 sl. sl.

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

**C Pre-Chorus**

19

T  
A  
B

3 3 3 3 3/5 5 5 5 5 5

sl. sl. sl.

21

T  
A  
B

8/10 10 10 10 10 10 10/12 12 12 12/15 15 15

sl. sl. sl. sl. sl.

**D Chorus**

23

T  
A  
B

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

sl. sl.

25

T  
A  
B

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

sl. sl.

27

T  
A  
B

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

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



**E Verse**

29

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

A 4 4 0 4 0 4 4 4 4 4 0 4 0 0

B 4 4 0 4 0 4 4 4 4 4 0 4 0 0

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

31

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

A 4 4 0 4 0 4 4 4 4 4 0 4 0 0

B 4 4 0 4 0 4 4 4 4 4 0 4 0 0

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

33

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

A 4 4 0 4 0 4 4 4 4 4 0 4 0 0

B 4 4 0 4 0 4 4 4 4 4 0 4 0 0

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

35

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

A 4 4 0 4 0 4 4 4 4 4 0 4 0 4

B 4 4 0 4 0 4 4 4 4 4 0 4 0 4

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

sl. sl.



**G** Guitar Solo

The musical score is written for guitar (Gtr II) and voice (T, A, B). The guitar part is in the key of D major (two sharps) and 4/4 time. It features a complex, melodic line with many accidentals and a final chord of D major. The voice part is in the key of D major and 4/4 time. It features a melodic line with many accidentals and a final chord of D major. The guitar part is written for a second guitar (Gtr II) and the voice part is written for three voices (T, A, B). The guitar part is written in a style that is common in rock music, with many accidentals and a final chord of D major. The voice part is written in a style that is common in rock music, with many accidentals and a final chord of D major.

49

T

A

B

sl.

sl.

sl.

1/4

1/4

0

0

The musical score for "The Rose Tree" is presented in three parts: a vocal melody and two guitar accompaniment parts (T and B). The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody consists of two lines of music. The first line starts with a treble clef and a key signature of one sharp. The second line continues the melody. The guitar accompaniment is written for two parts, T and B, with a common key signature of one sharp. The T part features a series of chords and a final measure with a double bar line. The B part features a series of chords and a final measure with a double bar line. The score is written in a standard musical notation style, with a treble clef for the vocal melody and a common key signature of one sharp.

[illegible]

53

Gtrs I, II

T

A

B

4 4 0 4 0 4 4 4 4 0 4 x 0 4 4 0 4 0 4 4 4 0 4 x 0

4 4 0 4 0 4 4 4 4 0 4 x 0 4 4 0 4 0 4 4 4 0 4 x 0

[illegible]

**H** Verse

57

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

T 0 0 0 0 0 0 1/4....., 1/2 1/2 1/2 1/2 3/4 3/4 3/4 3/4

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 4 4 0 4 0 4 4 4 4 4 0 4 0 0

59

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

T 0 0 0 0 0 0 1/4....., 1/2 1/2 1/2 1/2 3/4 3/4 3/4 3/4

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 4 4 0 4 0 4 4 4 4 4 0 4 0 0

61

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

T 0 0 0 0 0 0 1/4....., 1/2 1/2 1/2 1/2 3/4 3/4 3/4 3/4

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 4 4 0 4 0 4 4 4 4 4 0 4 0 0

63

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

T 0 0 0 0 0 0 1/4....., 1/2 1/2 1/2 1/2 3/4 3/4 3/4 3/4

A 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 4 4 0 4 0 4 4 4 4 4 0 4 0 0 14 sl. sl.

**I Pre-Chorus**

[illegible]

### **D Chorus**

69

69

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

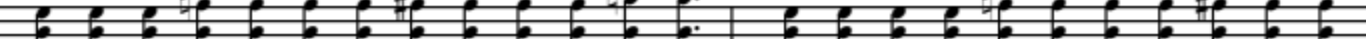
A

B

sl.

sl.

[illegible]

73 

75

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B

sl. sl.

**J** Free Time

77

Gtr I

T

A 4 4 8 7 7 x x x 2 4 5 5 5 x x

B 4 4 8 7 7 x x x Psl. sl. sl. sl. x

sl. sl. sl. Psl. sl. sl.

Gtr II

N.H.

T

A 4 4 4 4

B 4 4 4 [2] x x x

sl.

**SCHOOL**  
As recorded by Nirvana

*Transcribed by Doetje2*

## A Intro

**Free Time ♪ = 115**

**Slow Rock ♩ = 72**

8x

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line is written in treble clef and features a series of eighth-note patterns. The piano accompaniment is in bass clef, with a treble staff showing chords (T, A, B) and a bass staff showing a sequence of numbers (0, 0, 0, 5, 5, 0, 0, 0, 5, 5, 0, 0, 0, 0, 0, 0, 0, 5, 5). The second system continues the melody and accompaniment, with similar notation and a final measure marked with a fermata. The piano part includes dynamic markings like 'Full' and 'Full' with a wavy line, indicating a crescendo or a specific playing technique.

**B Chorus**

C5

C

A5

E5

D

[illegible]



[illegible][illegible]

**C** Guitar Solo

20

9:4 5:4 5:4

1/2

sl. P P P sl.

22

5:4 3:4

1/2 Full 1/2 Full

H P P P

24

sl. sl. P (11) sl.

**D Verse**

26

sl.

30

A.H. A.H.

**E Chorus**

C5 C A5 E5 D C5 A5

34

P.M. ....|

| T                     | A                     | B                     |
|-----------------------|-----------------------|-----------------------|
| 5 5 5 5 5 2 2 2 2 2 2 | 5 5 5 5 5 2 2 2 2 2 2 | 3 3 3 3 3 0 0 0 0 0 0 |
| 2 2 2 2 2 0           | 0 0 0 0 0 0           | 0 0 0 0 0 0           |

| T                     | A                     | B                     |
|-----------------------|-----------------------|-----------------------|
| 2 2 2 2 2 2 2 2 2 2 2 | 5 5 5 5 5 2 2 2 2 2 2 | 3 3 3 3 3 0 0 0 0 0 0 |
| 0 0 0 0 0 0           | 0 0 0 0 0 0           | 0 0 0 0 0 0           |

E5 D C5 A5

37

P.M. ....|

| T                     | A                     | B                     |
|-----------------------|-----------------------|-----------------------|
| 2 2 2 2 2 2 2 2 2 2 2 | 5 5 5 5 5 2 2 2 2 2 2 | 3 3 3 3 3 0 0 0 0 0 0 |
| 0 0 0 0 0 0           | 0 0 0 0 0 0           | 0 0 0 0 0 0           |

| T                     | A                     | B                     |
|-----------------------|-----------------------|-----------------------|
| 2 2 2 2 2 2 2 2 2 2 2 | 5 5 5 5 5 2 2 2 2 2 2 | 3 3 3 3 3 0 0 0 0 0 0 |
| 0 0 0 0 0 0           | 0 0 0 0 0 0           | 0 0 0 0 0 0           |

E5 D C5 A5

39

P.M. ....|

| T                     | A                     | B                     |
|-----------------------|-----------------------|-----------------------|
| 2 2 2 2 2 2 2 2 2 2 2 | 5 5 5 5 5 2 2 2 2 2 2 | 3 3 3 3 3 0 0 0 0 0 0 |
| 0 0 0 0 0 0           | 0 0 0 0 0 0           | 0 0 0 0 0 0           |

| T                     | A                     | B                     |
|-----------------------|-----------------------|-----------------------|
| 2 2 2 2 2 2 2 2 2 2 2 | 5 5 5 5 5 2 2 2 2 2 2 | 3 3 3 3 3 0 0 0 0 0 0 |
| 0 0 0 0 0 0           | 0 0 0 0 0 0           | 0 0 0 0 0 0           |

# SCOFF

## As recorded by Nirvana

Transcribed by Doetje2

### A Intro

Moderate Rock ♩ = 144

4

F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

Gtr I

*f*

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

T

A

B

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

2 2 1 0 2 2 1 x 2 2 1 0 2 2 1 x

F#5 F5 E5 F#5 F5 F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

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

T

A

B

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

2 2 1 0 2 2 1 x 2 1 0 2 2 1 2 2 1 0 2 2 1 x

### B Verse

F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

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

T

A

B

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

2 1 0 2 2 1 2 2 1 0 2 2 1 x 2 1 0 2 2 1 2 2 1 0 2 2 1 x

F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

14

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

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 |   |   |   |   | 0 |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 4 | 3 | 2 | 4 | 4 | 3 | 4 | 4 | 3 | 2 | 4 | 4 | 3 | x |
|   | 2 | 1 | 0 | 2 | 2 | 1 | 2 | 2 | 1 | 0 | 2 | 2 | 1 | x |

F#5

18

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 4 | 4 | 3 | 0 | 4 | 4 | 3 | 0 | 4 | 4 | 3 | 0 | 4 | 4 |
|   | 2 | 2 |   |   | 2 | 2 |   |   | 2 | 2 |   |   | 2 | 2 |

G5 G#5 A5

22

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B | 4 | 4 | 3 | 0 | 4 | 4 | 3 | 0 | 4 | 4 | 3 | 0 | 4 | 5 |
|   | 2 | 2 |   |   | 2 | 2 |   |   | 2 | 2 |   |   | 2 | 3 |

**C** Chorus

C5 D C5 D

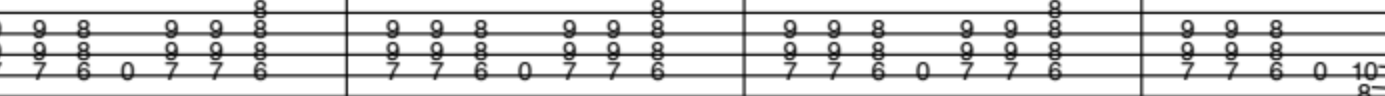
26

~~~~~

T	5	5	5	7	7	7	7	7	7	7	7	7	7	7
A	5	5	5	7	7	7	7	7	7	7	7	7	7	7
B	3	3	3	5	5	5	5	5	5	5	5	5	5	5
				4	0	0	4	5	5	4	0	0	4	5

^^

[illegible]

42. 
E5 D#5 E5 D#5 E5 D#5 E5 D#5 E5 D#5 E5 D#5 E5 D#5 E5 D#5 C5
to Coda 1.
T
A
B 7 7 6 0 7 7 6 7 7 6 0 7 7 6 7 7 6 7 7 6 0 10 8 *sl.*

46

F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

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

T

A

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

2.

50

let ring-----| let ring-----|

T

A 8 8 8 4 4 4 5 5 5

B 7 7 6 0 15 sl. 0 4 4 3 0 4 4 3 4 0

55

let ring-----|

T

A 4 4 4 5 5 5 0 5 5 7 7

B 4 4 3 4 4 4 4 2 2 3 sl.

59

sl. sl. sl.

T 7 6 7 6 7 6 7 7 9 9 7 9 7 9 11 11 11 11 x x

A 7 6 7 6 7 6 7 7 9 9 7 9 7 9 11 11 11 11 x x

B

63

sl. sl.

T 7 6 7 6 7 6 7 9 9 7 9 7 9 7 9 11 11 11 x x

A 7 6 7 6 7 6 7 9 9 7 9 7 9 7 9 11 11 11 x x

B

67

F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

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

T

A

B 4 4 3 2 4 4 3 x 4 4 3 2 4 4 3 x 4 4 3 2 4 4 3 x 4 4 3 2 4 4 3 0

2 2 1 0 2 2 1 x 2 2 1 0 2 2 1 x 2 2 1 0 2 2 1 0

71

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

T

A 9 9 8 9 9 8 9 9 8 9 9 8

B 7 7 6 0 7 7 6 0 7 7 6 0 7 7 6 0

12 *sl.* 0

74

T

A 9 9 8 9 9 8 9 9 8

B 7 7 6 0 7 7 6 0 7 7 6

SERVE THE SERVANTS

As recorded by Nirvana

(from the 1993 Album "In Utero")

Transcribed by Doetje2

Words by Kurt Cobain
Music by Kurt Cobain

A Intro

Moderate Rock ♩ = 118

E13

Gtr I

f

let ring.....

T 14 14 14 14

A x x x x

B x x x x

Gtr II

T 14 14 14 14

A 13 13 13 13

B 12 12 12 12

sl.

N.C(B7)

(E7)

F#

E/F#

E5

Gtrs I, II

P.M.

P.M.

T 2 2 2 3 3 3 0 0 0 0 0 0

A 1 2 2 2 2 2 2 2 2 2 2 2

B 2 1 2 0 2 2 2 2 2 2 2 2

sl.

P

N.C(B7) (E7) F# E/F# E5

T 0 2 2 2

A 1 2 2 0

B 2 2 2 0

H

P.M.

P.M.

P.M.

3 3

0 0 0 0

4 5

4 5

2 0

2 0

sl.

P

B Verse

N.C(B7) (E7) F# E/F# E5

T 0 2 2 2

A 1 2 2 0

B 2 2 2 0

P.M.

P.M.

P.M.

3 2

0 0 0 0

4 5

4 5

2 0

2 0

sl.

P

N.C(B7) (E7) F# E/F# E5

T 0 2 2 2

A 1 2 2 0

B 2 2 2 0

P.M.

P.M.

P.M.

3 2

0 0 0 0

4 5

4 5

2 0

2 0

sl.

P

N.C(B7) (E7) F# E/F# E5

T 2 2 2 0

A 2 2 2 0

B 2 2 2 0

P.M.

P.M.

P.M.

3 3

0 0 0 0

4 5

4 5

2 0

2 0

sl.

P

24

N.C(B7) (E7) F# E/F# E5

P.M. P.M. P.M.~|

sl.

C Chorus

28

A5 C# A5 Asus2 C# A5

32

A5 Asus2 C# A5 Asus2 C# F#5

48

N.C(B7) (E7) F# E/F# E5

P.M. P.M.

sl.

52

N.C(B7) (E7) F# E/F# E5

P.M.

H

C Chorus

56

A5 C# Asus2 C# A5

60

A5 C# A5 Asus2 C# F#5

70

F# E/F# E5

P.M.

3 4 4 2

0 0 0 0 0 0 0 0

sl. P

3

1/4 1/2

4 2 0 0 0 0 0 0

0 0 0 0 0 0 2 0

3 3 3 0

P

72

N.C(B7) (E7) F# E/F# E5

P.M. P.M.

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

2 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 0

sl. H sl. sl.

1/4 Full... 1/2 Full... 1/2 1/2

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

sl. H sl. sl.

76

N.(B7) (E7) F# E/F# E5

P.M. P.M.

sl. P

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

sl. sl. sl. sl.

80

(B7) (E7) F# E/F# E5

P.M. P.M.

sl. H sl. sl. sl. H H H sl. sl. sl. P

92

C# A5 C# A5

T 0 0 0 6 6 6 6 6 0 0 6 6 6 6 6 6 6

A 7 7 7 0 6 6 6 6 6 7 7 7 7 7 7 7 7

B 5 5 5 4 4 4 4 4 5 5 5 7 7 7 7 7 5 5

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1/2 1/2

96

C# F#5 C

T 0 0 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

A 7 7 7 6 6 6 6 6 6 6 6 6 6 6 6 6 6

B 5 7 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1/2

F Outro (Free Time)

100

T 5 12 10 12 12

A 5 12 14 10 11 11 10 10 9

B 4 11 13 9 10 10 10 9

sl. sl.

H P H P H

sl. sl. sl.

104

N.H.

T [12]

A

B

N.H. [12]

sl.

F# F# F# F# F# F# F#

sl.

SIFTING

As recorded by Nirvana

Transcribed by Doetje2

A Intro

Moderately ♩ = 116
3

1

Gtr I

f

A.H. P.M.|

T

A

B [2]
B 0 0 0 0

6

P.M.| P.M.| P.M.|

T

A

B 0 0 0 0 0 0 0 0 0 0 0 0

9

P.M.| P.M.| P.M.| P.M.|

T

A 3 2 3 2

B 0 0 0 3 2 0 0 0 2 2 0 0 0 0

sl.

B Verse

13

P.M.| P.M.| P.M.| P.M.|

T

A 3 2 3 2

B 0 0 0 3 2 0 0 0 2 2 0 0 0 0

sl. *sl.*

17

P.M.{

P.M.{

P.M.{

P.M.{

T

A

B

0 0 0 3 2

0 0 0 2 1 0

0 0 0 3 2

0 0 0 2 1 0

sl.

sl.

21

P.M.{

P.M.{

P.M.{

P.M.{

T

A

B

0 0 0 3 2

0 0 0 2 1 0

0 0 0 3 2

0 0 0 2 1 0

sl.

sl.

25

P.M.{

P.M.{

P.M.{

P.M.{

T

A

B

0 0 0 3 2

0 0 0 2 1 0

0 0 0 3 2

0 0 0 2 1 0

sl.

sl.

29

P.M.{

P.M.{

P.M.{

P.M.{

T

A

B

0 0 0 5 4 3 2 1

0 0 0 5 4 3 2 1

0 0 0 5 4 3 2 1

0 0 0 5 4 3 2 1

sl.

sl.

sl.

sl.

33

P.M.{

P.M.{

P.M.{

P.M.{

T

A

B

0 0 0 5 4 3 2 1

0 0 0 5 4 3 2 1

0 0 0 5 4 3 2 1

0 0 0 5 4 3 2 1

sl.

sl.

sl.

sl.

C Chorus

Half Time ♩ = 66

37

C C C

T 5 5 5 5 5 3 0 0

A 5 5 5 5 5 3 0 0

B 5 5 5 5 5 3 0 0

40

C C C C

T 5 5 5 5 5 3 0 0

A 5 5 5 5 5 3 0 0

B 5 5 5 5 5 3 0 0

1. A Tempo ♩ = 116

44

C5 B5

T 5 5 5 4 3 2 0 0

A 5 5 5 4 3 2 0 0

B 5 5 5 4 3 2 0 0

D Guitar Solo

♩ = 116

49

T 11 11 11 12 12 12 12 12

A 11 11 11 12 12 12 12 12

B 11 11 11 12 12 12 12 12

53

Full

Full

Full

Full

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

sl.

57

1/2

11 11 0 2 3 4 5 6 7 9 9 9 9 7 0 2 2 x 2 0 5 5 5 5 5 5

sl. P P P

61

Full

Full

1/2

Full

5 5 4 4 2 2 0 1 2 2 2 0 2 2 2 3 0 0 12 14 14 14 14 12 0 12 12 14 14 12 14 14

sl. sl. P sl. P P

65

1/2

Full

Full

Full

Full

Full

17 17 17 17 14 14 14 14 0 7 7 9 9 9 9 9 9 x 0 5 14 14 14 12 9 0 7 9 10 10 10 7 2

P P sl.

69

Full

1 1/2

Full

Full

12 12 12

12 12 12 12

12 12 12

12 12 12 12 12

73

Full

Full

Full

Full

12 12 12

12 12 12 12 12

12 12 12 12

12 12 0 0 0

77

P.M.

P.M.

3x

sl.

0 0 0 5 4 5 4 5 4 5

0 0 0 5 4 5 4 5 4 5

79

P.M.

P.M.

0 0 0 5 4 5 4 5

0 0 0 5 4 5 0 0

E Chorus

$\text{♩} = 66$

81

C C C

Full Full Full Full

T 5 5 5 5
A 5 5 5 5
B 5 5 5 5

0 5 5 5 5 5 3 0 0

84

C C C

Full Full Full Full

T 5 5 5 5
A 5 5 5 5
B 5 5 5 5

0 5 5 5 5 5 3 0 0

87

C C

Full Full Full Full

T 5 5 5 5
A 5 5 5 5
B 5 5 5 5

0 5 5 5 5 5 3 0 0

89

C C5 B5

Full Full Full

T 5 5 5 5
A 5 5 5 5
B 5 5 5 5

0 5 5 5 5 5 3 0 0

SMELLS LIKE TEEN SPIRIT

As recorded by Nirvana

(From the 1991 Album NEVERMIND)

Transcribed by Slowhand
(guitar-steve@gmx.de)

Words by Kurt Cobain
Music by Nirvana

A Intro

♩ = 120

1

Gtr III

T
A
B

sl. sl. sl.

4

T
A
B

sl. sl. sl.

B 1st Verse

7

Gtr I

Gtr II

T
A
B

sl. sl. sl.

C Pre-Chorus

11

T
A
B

D Chorus

15

Gtr I

T
A
B

sl. sl. sl.

E Bridge

21

Gtr II

T
A
B

Gtr I

T
A
B

F 2nd Verse**G** Pre-Chorus

25

T
A
B

H Chorus

29

Gtr I

T 1 1 1 1 1 1 1 1

A 3 3 3 3 3 3 3 3

B 1 1 1 1 1 1 1 1

sl. sl.

33

T 3 3 3 3 3 3 3 3

A 3 3 3 3 3 3 3 3

B 1 1 1 1 1 1 1 1

sl. sl. sl.

I Bridge

36

Gtr II

T 4 4 4 4

A 4 4 4 4

B 1 1 1 1

Gtr I

T 6 6 6 6 6 6 6 6

A 6 6 6 6 6 6 6 6

B 4 4 4 4 4 4 4 4

J Guitar Solo

40

T
A
B

10 8 10 6 (6) 8 10 8 6

H H *sl.*

43

T
A
B

5 6 5 8 6 (6) 8 10 8 6 5 (5) 10 8 10 6

sl. H

46

T
A
B

8 10 8 6 5 6 5 8 6 (6) 8 10 8 6 5

H *sl.* *sl.*

49

T
A
B

6 5 6 5 (5) 6 5 3 6 5 6 5

sl. sl. sl.

3x 3x 3x

K 3rd Verse

52

T
A
B

6 5 6 5 3 (3) (3)

sl. sl. sl.

3x 3x 3x

L Pre-Chorus

56

T
A
B

1 1 1 1 1 1 1 1

5x 3x 3x

M Chorus

60

T
A
B

1 1 1 1 1 1 1 1

3 3 3 x x x x 3 3 5 6 6 6 x x x x 6 6 x

sl. sl. sl.

4x 4x 4x

N Outro

1

T

A

B

6x

sl.

sl.

(3)

(3)

(1)

SOMETHING IN THE WAY (Live)

As recorded by Nirvana
(from the 1994 Album "Nirvana Unplugged")

Transcribed by Mike Collins

Words by Kurt Cobain
Music by Kurt Cobain

A Intro

Slow and Mysterious ♩ = 54

Chords: F#5 D5 F#5 D5

Gtr I

T
A
B

B Verse

Chords: F#5 D5 F#m D5

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

T
A
B

Chords: F#5 D5 F#5 D5

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

T
A
B

Chords: F#5 D5 F#5 D5

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

T
A
B

9

F#5 D5 F#5 D5 G

Gtr I

T

A

B it's o - kay to eat fish 'cause they don't have an - y feelings.

Gtr II

T

A

B

C Chorus

11

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

Gtrs I, II

T

A

B

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

14

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

T

A

B

Mm. Some-thing in the way. Mm.

17

Some thing in the way, yeah.

to Coda

F#5 D5 F#5 D5

T 0 3 3 3 0 0 0 3

A 4 4 4 4 0 0 0 0 4 4 4 4 0 0

B 4 4 4 4 0 0 0 0 4 4 4 4 0 0

D Verse

20

F#5 D5 F#5 D5

Underneath the bridge, the tarp has sprung a leak And the

Gtr I

T
A
B

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

22

F#5 D5 F#5 D5

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

T

A

B

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

24 liv - ing off ___ of grass_ and the drip-pings from_ the ceil - D5 ing. ___ But

26

F#5 D5 F#5 D5 G D.S. al Coda Gmaj6

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

T

A

B 4 4 4 4 4 0 0 0 0 4 4 4 4 4 0 0 0 0 0

E Outro

28

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

Mm. Some-thing in the way. Mm.

Gtrs I, II

T 0 3 3 3 3 0 0 3 3 3 0 0 3 3 3 0

A 4 4 4 4 4 0 0 2 2 2 0 0 4 4 4 4 0 2 2 2 0

B 4 4 4 4 4 0 0 0 0 0 0 4 4 4 4 0 0 0 0 0

31

1. 2. rit.

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

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

Gtr I

T 0 3 3 3 3 0 0 3 3 3 3 0 0 3 3 3 3 0

A 4 4 4 4 4 0 0 0 0 0 0 4 4 4 4 4 0 0 0 0 0

B 4 4 4 4 4 0 0 0 0 0 0 4 4 4 4 4 0 0 0 0 0

Gtr II

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

A 4 4 4 4 4 0 0 2 2 2 0 0 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4

SOMETHING IN THE WAY

As recorded by Nirvana

(from the 1991 Album "Nevermind")

Words by Kurt Cobain
Music by Kurt Cobain

A Intro

Slow and Mysterious ♩ = 54

B Verse

1

E5 C5 E5 C5 E5 C5

Gtr I *mf*

T
A 4 4 4 4 0 0 0 0
B 4 4 4 4 0 0 0 0

Note: Guitar part written in actual pitch

E5 C5 E5 C5

T
A 4 4 4 4 0 0 0 0
B 4 4 4 4 0 0 0 0

E5 C5 E5 C5

T
A 4 4 4 4 0 0 0 0
B 4 4 4 4 0 0 0 0

E5 C5 E5 C5

T
A 4 4 4 4 0 0 0 0
B 4 4 4 4 0 0 0 0

C Chorus

to Coda

10

E5 C5 E5 C5

T 3 3 3 3 3

A 4 4 4 4 0 0 0 0 0 0

B 4 4 4 4 0 0 0 0 0 0

12

E5 C5 E5 C5

w/variation

T 3 3 3 3 3

A 4 4 4 4 4 0 0 0 0 0

B 4 4 4 4 4 0 0 0 0 0

14

E5 C5 E5 C5

T 3 3 3 3 3

A 4 4 4 4 4 0 0 0 0 0

B 4 4 4 4 4 0 0 0 0 0

16

E5 C5 E5 C5

T 3 3 3 3 3

A 4 4 4 4 4 0 0 0 0 0

B 4 4 4 4 4 0 0 0 0 0

SON OF A GUN

As recorded by Nirvana
(from the 1992 Album "Incesticide")

Transcribed by www.mikesguitarsite.co.uk

A Intro

♩ = 170

1

Gtr I

T	A	B
2 2 2 4 4 4	2 2 2 2 2 2	0 0 0 2 2 2
3 3 3 3 4 4	0 0 0 2 2 2	0 0 0 2 2 2

B Verses

§

5

T	A	B
2 2 2 4 4 4	2 2 2 2 2 2	0 0 0 2 2 2
3 3 3 4 4 4	0 0 0 2 2 2	0 0 0 2 2 2

9

T	A	B
2 2 2 4 4 4	2 2 2 2 2 2	0 0 0 2 2 2
3 3 3 4 4 4	0 0 0 2 2 2	0 0 0 2 2 2

C Chorus

13

T	A	B
5 5 5 5 5 5	5 5 5 5 5 5	5 5 5 5 5 5
7 7 7 7 7 7	5 5 5 5 5 5	5 5 5 5 5 5

17

T																						
A	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5	4
B	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5	2 0

21

T																					
A	6	6	6	6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5	4
B	6	6	6	6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5	2 0

25

1.
to Coda

T																					
A	6	6	6	6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5	5
B	6	6	6	6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5	5

29

2.

T																					
A	6	6	6	6	6	6	4	6	6	6	6	6	6	6	5	5	5	5	5	5	5
B	6	6	6	6	6	6	2 0	6	6	6	6	6	6	6	5	5	5	5	5	5	5

32

sl.

T														
A	7	7	7	7	7	7	7	7	7	7	7	7	7	
B	5	5	5	5	5	5	5	7	7	7	7	7	7	

D.S. al Coda

34

4x

sl.

T
A
B

F Outro

36

4x

4x

T
A
B

39

4x

4x

4x

4x

T
A
B

43

4x

4x

4x

1. 2.

T
A
B

A Intro

1

4/4

Gtr I

let ring

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

3

let ring

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

B Verse

5

P.M.

6x

T	7	7	7	7	0	5	5	0	7	7	7	7	7	7	7	7	7	0	5	5	5	5	5	5
A	7	7	7	7	0	5	5	0	7	7	7	7	7	7	7	7	7	0	5	5	5	5	5	5
B	5	5	5	5	0	3	3	0	5	5	5	5	5	5	5	5	5	0	3	3	3	3	3	3

C Chorus 1

7

T	7	7	7	7	7	7	0	7	7	7	7	7	0	3	3	3	3	3	3	3	3	5	5	5	5	0
A	7	7	7	7	7	7	0	7	7	7	7	7	0	3	3	3	3	3	3	3	3	5	5	5	5	0
B	5	5	5	5	5	5	0	5	5	5	5	5	0	1	1	1	1	1	1	1	1	3	3	3	3	0

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

[illegible]

D Verse 2 & 3

17

fff

Full

Full

Full

Full

T
A
B

2 0 3 5 6 0 3 0 2 0 3 5 6 0 3 0 2 0 3 5 6 0 3 0 2 0 3 5 6 0 3 0

[illegible]

25

Full

Full

Full

Full

T

A

B

2 0 3 5 5 0 3 0

2 0 3 5 5 0 3 0

2 0 3 5 5 0 3 0

2 0 3 5 5 0 3 0

The Rose Tree

E Chorus 2 & 3

29

T
A
B

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

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

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

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

2 2 3
2 2 3
0 0 1

33

T
A
B

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

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

4 4 4 4 4 4 4
4 4 4 4 4 4 4
2 2 2 2 2 2 2

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

F Interlude

37

T
A
B

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

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

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

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

41

T
A
B

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

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

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

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

45

T
A
B

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

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

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

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

49

Full

T

A

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

53

Full

T

A

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

G Out-Chorus

56

T 4 4 4 4 3 2 2 3 3 3 2 2 2 2 3 4 4 4 3 2 2 3 3 3 2 2 3 3 2 2

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

B 2 2 2 2 1 0 0 0 0 0 1 2 2 2 2 1 0 0 0 0 0 0 1 0 0 0 0 0 1

60

T 4 4 4 4 3 2 2 3 3 3 2 2 2 2 3 4 4 4 3 2 2 3 3 3 2 2 3 3 2 2

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

B 2 2 2 2 1 0 0 0 0 0 1 2 2 2 2 1 0 0 0 0 0 0 1 0 0 0 0 0 1

H Outro

rit.

64

Full

T

A

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

68

T

A 2 2 2 2

B 0 0 0 0

As recorded by Nirvana

♩ = 168

[illegible]

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a double bar line with a '4x' marking above it. The melody consists of eighth and quarter notes, with a final quarter note tied to the next measure. The bottom two staves are labeled 'T' (Tenor), 'A' (Alto), and 'B' (Bass). They begin with a double bar line and a '4x' marking. The bass line features a sequence of notes: 4, 5, 5, 5, 5, with a slur over the first four notes and a fermata over the fifth. The alto and tenor parts have similar note sequences, with the tenor part having a slur over the first four notes and a fermata over the fifth. The score concludes with a double bar line and a 'sl.' (sotto voce) marking.

The musical score for 'The Rose Tree' is presented in three systems. The first system is a vocal melody in treble clef, starting with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. The second system continues the melody with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The third system concludes the melody with a quarter note C4, a quarter note B3, and a quarter note A3. The lyrics 'The Rose Tree' are written below the melody. The piano accompaniment is shown in a grand staff (treble and bass clefs). The first system features a bass line with a whole note G3, a half note F#3, and a whole note E3. The second system continues the bass line with a whole note D3, a half note C3, and a whole note B2. The third system concludes the bass line with a whole note A2, a half note G2, and a whole note F#2. The lyrics 'The Rose Tree' are written below the piano accompaniment.

15

T
A
B

19

T
A
B

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

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

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

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

23

T 3/4

A 0

B 0

0 4 4 4 3 3 1/2 2 0

28

T
A
B

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

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

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

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

32 

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 1-4) includes a vocal line and a guitar accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The guitar accompaniment features a descending eighth-note scale (G4, F#4, E4, D4, C4) and a half note G4. The second system (measures 5-8) continues the vocal melody with a half note G4, a quarter note A4, and a quarter note B4. The guitar accompaniment includes a descending eighth-note scale (G4, F#4, E4, D4, C4) and a half note G4. The third system (measures 9-12) shows the vocal melody with a half note G4, a quarter note A4, and a quarter note B4. The guitar accompaniment includes a descending eighth-note scale (G4, F#4, E4, D4, C4) and a half note G4. The score is written for a vocal line and a guitar accompaniment. The key signature is one sharp (F#). The time signature is 4/4. The vocal line is written in treble clef, and the guitar accompaniment is written in treble clef. The guitar accompaniment includes a descending eighth-note scale (G4, F#4, E4, D4, C4) and a half note G4. The score is written for a vocal line and a guitar accompaniment. The key signature is one sharp (F#). The time signature is 4/4. The vocal line is written in treble clef, and the guitar accompaniment is written in treble clef. The guitar accompaniment includes a descending eighth-note scale (G4, F#4, E4, D4, C4) and a half note G4.

40

T
A
B

sl.

44

T
A
B

48

T
A
B

52

T
A
B

57

T
A
B

61

Musical notation for measures 61-64. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth notes and a wavy line. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with eighth notes and a wavy line.

65

Musical notation for measure 65. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth notes and a wavy line. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with eighth notes and a wavy line.

SWAP MEET

As recorded by Nirvana

Transcribed by Doetje2

A Intro

Moderate Rock ♩ = 138

Gtr I

1/2

1/2

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

B Verse

1/2

1/2

1/2

1/2

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

1/2

1/2

1/2

1/2

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

1/2

1/2

1/2

1/2

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

16

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

T

A

B

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

A5 C5

20

T

A

B

2 2 2 2 2 5 0 3 2 1 0 1 3 5 0 3 2 1 0 1 0 sl. (15) sl.

A5 C5

24

T

A

B

2 2 2 2 2 5 0 3 2 1 0 1 3 5 0 3 2 1 0 1 0 sl. (16) sl.

A5 C5 A5 G5 F#5 F E5

28

1. to Coda

T

A

B

2 2 2 2 2 5 0 3 2 1 0 1 3 5 0 3 2 1 0 1 0 sl. (12) sl.

32

1/2

T

A

B

3 2 0 3 4 3 2 0

P P

C Guitar Solo

36

2.
F

T

A

B

2 2 2 2 2 2

3 2 2 3 2 3 2

7 5 0 7 5 0 x x 0 7 5 0

P P P P P P P P

39

T

A

B

3 2 3 2 3 2 3 2

7 5 0 5 3 7 5 0 5 0

3 2 3 2 3 2 3 2

7 5 0 5 0 7 5 0 5 0

P P P P P P P P

43

P.M.

T

A

B

3 2 3 2 3 2 3 2

7 5 0 7 5 0

2 (12) 0

P P P P sl. sl.

46

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

T
A
B

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

49

F E5

T
A
B

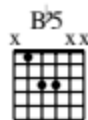
2 2 2 2 2 2 2 1 1 1 1 1 (12) 0

sl. sl.

TALK TO ME
As recorded by Nirvana
(from a bootleg recorded on 12/14/95)

Transcribed by RapeMe

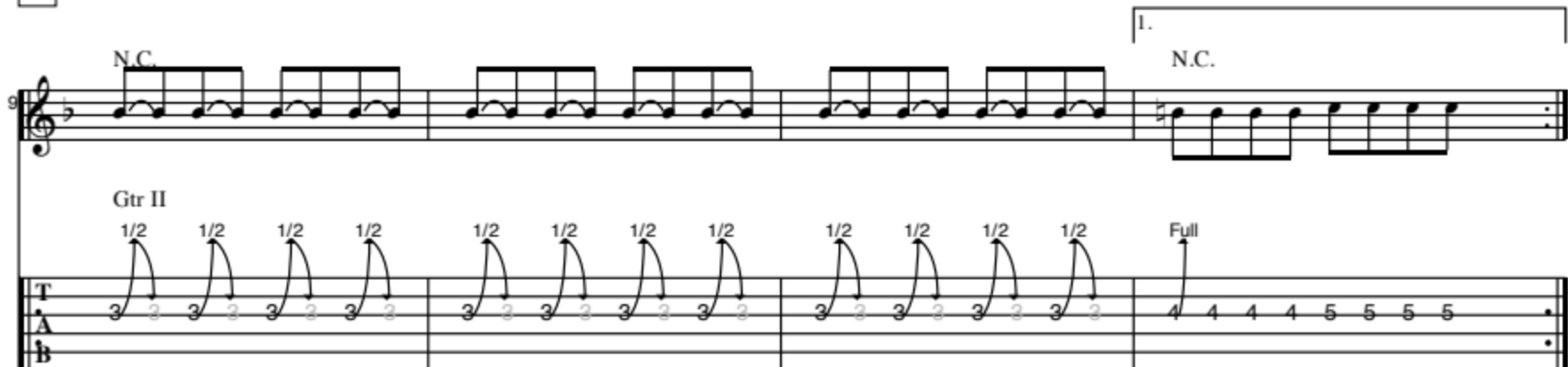
*Words by Kurt Cobain
Music by Nirvana
Arranged by Kurt Cobain*



A Intro

**B** Verse

C Pre-Chorus



D Chorus

[illegible]

E Verse 2

4.

F5 G5 B5 C5 G5 F5 B5

16

Gtr I

T

A

B

F Pre-Chorus

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtr II) and a vocal part (Vocal 1). The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The guitar part features a repeating eighth-note pattern in the first four measures, followed by a change in the fifth measure. The vocal part features a repeating eighth-note pattern in the first four measures, followed by a change in the fifth measure. The score is labeled with "N.C." (No Chords) and "Full" (Full Chords).

System 1 (Measures 1-4):

- Guitar (Gtr II):** Measures 1-4: Repeating eighth-note pattern (Bb, A, G, F, E, D, C, Bb). Measure 5: Repeating eighth-note pattern (Bb, A, G, F, E, D, C, Bb).
- Vocal 1:** Measures 1-4: Repeating eighth-note pattern (Bb, A, G, F, E, D, C, Bb). Measure 5: Repeating eighth-note pattern (Bb, A, G, F, E, D, C, Bb).

System 2 (Measures 5-8):

- Guitar (Gtr II):** Measures 5-8: Repeating eighth-note pattern (Bb, A, G, F, E, D, C, Bb). Measure 9: Repeating eighth-note pattern (Bb, A, G, F, E, D, C, Bb).
- Vocal 1:** Measures 5-8: Repeating eighth-note pattern (Bb, A, G, F, E, D, C, Bb). Measure 9: Repeating eighth-note pattern (Bb, A, G, F, E, D, C, Bb).

Labels:

- N.C.:** No Chords
- Full:** Full Chords

G Chorus

2.
N.C.

G5

C5

F5

1.-3.

4x

T

A 5 5 5 5 6

B

აბაბა ბაბა ბაბა ბაბა ბაბა ბაბა ბაბა ბაბა

აბაბა ბაბა ბაბა ბაბა ბაბა ბაბა ბაბა ბაბა

H Guitar Solo

4.
F5

26

Trust me, you can't tab this, just improvise...

T

A 3 3 3 3 3

B 1 1 1 1 1

I Verse 3

G5 B5 C5 G5 F5 B^b5 G5 B5 C5 G5 F5 B^b5

29

Gtr I

T

A 5 5 4 4 5 5 x 5 3 x 3 3 3 3 3 3 3 5 4 4 5 5 x 5 3 x 3 3 3 3 3 3 3 3

B 3 3 2 2 3 3 x 3 1 x 1 1 1 1 1 1 3 3 2 2 3 3 x 3 1 x 1 1 1 1 1 1

J Pre-Chorus

N.C.

33

1.

N.C.

Gtr II

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 Full

T

A 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 4 5 5 5 5

B

K Chorus

2.

N.C.

G5 B5 F5

1.-7.

8.

37

8x

T

A 5 5 5 5 6

B 5

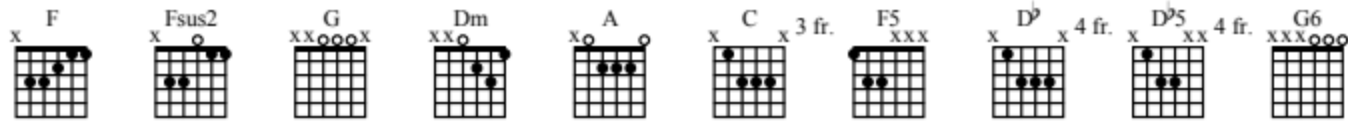
THE MAN WHO SOLD THE V

As recorded by Nirvana

(From the 1994 Album NIRVANA: MTV UNPLUGGED IN NEW YORK)

Transcribed by
www.mikesguitarsite.co.uk

Words



A Intro

♩ = 114

Gtr III *mf*

Intro section, measures 1-4. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The guitar part is written in standard notation with a treble clef and a 4/4 time signature. The bass part is written in standard notation with a bass clef and a 4/4 time signature. The guitar part is marked with a forte (f) dynamic. The bass part is marked with a mezzo-forte (mf) dynamic. The guitar part is marked with a forte (f) dynamic. The bass part is marked with a mezzo-forte (mf) dynamic.

Intro section, measures 5-8. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The guitar part is written in standard notation with a treble clef and a 4/4 time signature. The bass part is written in standard notation with a bass clef and a 4/4 time signature. The guitar part is marked with a forte (f) dynamic. The bass part is marked with a mezzo-forte (mf) dynamic. The guitar part is marked with a forte (f) dynamic. The bass part is marked with a mezzo-forte (mf) dynamic.

B Verses

Verses section, measures 9-12. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The guitar part is written in standard notation with a treble clef and a 4/4 time signature. The bass part is written in standard notation with a bass clef and a 4/4 time signature. The guitar part is marked with a forte (f) dynamic. The bass part is marked with a mezzo-forte (mf) dynamic. The guitar part is marked with a forte (f) dynamic. The bass part is marked with a mezzo-forte (mf) dynamic.

13

Gtr II

Gtr III

T A B

P

T A B

P

17

Gtrs II, III

T A B

P

Gtr II plays rhythm slashes on

A G

Gtr II plays on D.S.

T A B

21

[C] Chorus

T A B

P

Gtr III C F5 G D^b G F5 G

25

Gtr II

T A B

3 5 2 3 5 2 3 5 1 3 0 1 3 0 2 3 4 4 3 4 4 sl. 1 3 0 1 3 0 2 3

C G F5 G D^b G

29

T A B

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

Gtr III A Dm

To Coda D.S. al Coda

32

Gtr I

T A B

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

H P H P H P H P

Gtr III G C F5 G D^b G

36

Gtr I let ring---- Gtr III

T A B

2 2 2 0 0 0 2 (0) 3 5 2 3 5 2 3 5 1 3 0 1 3 0 2 3 4 4 4 3 4 (4) sl.

[D] Intro

F F5 C G F5 G D^b5 G

Gtr III A Dm G

Gtr I

H P P H P H P H P

H P P H P P H P H sl.

H P H P H P H P

sl. H sl. sl. H P sl.

sl. sl. sl. sl.

60

A G A G Dm G6 Dm G6

64

sl. F G6 F G6 Dm H P G6 Dm G6 sl.

68

A G A G Dm G6 Dm rit. G6

72

F

T A B

7 9 9 9 9 9 9 9 9 9 2 2 2 0 2 3 2 0 2 2 2 0 0 2

10 10 10 10 10 10 10 10 10 10 9 9 (9) 7 7 7 7 7 7 7 7 7 7 8

9 9 9 9 9 9 9 9 9 9 2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0

2 (2)

[illegible]

11

12x

T

A

B

sl.

sl.

sl.

17

T

A

B

sl.

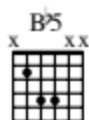
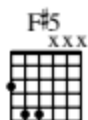
TOURETTE'S

As recorded by Nirvana

(from the 1993 Album "In Utero")

Transcribed by Jonathan Byrne

Words by Kurt Cobain
Music by Nirvana



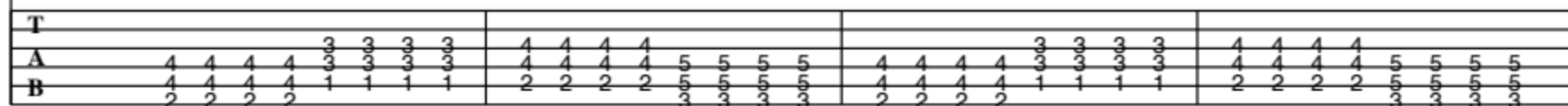
A Intro

$\text{♩} = 170$

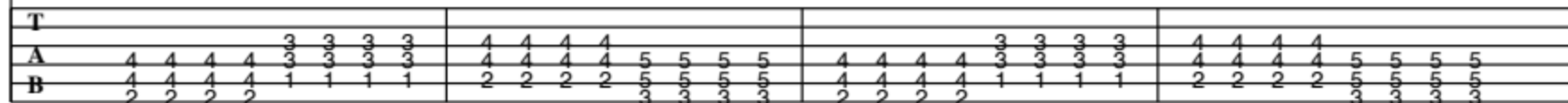
F5 A5 B^b5 F#5 F5 A5 B^b5 F#5



Gtr I



F5 A5 B^b5 F#5 F5 A5 B^b5 F#5

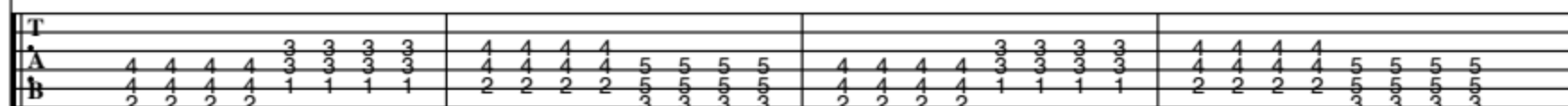


B Verse

F5 A5 B^b5 F#5 F5 A5 B^b5 F#5



Gtr I



F5 A5 B^b5 F[#]5 F5 A5 B^b5 F[#]5

T

A 4 4 4 4 3 3 3 3 4 4 4 4 5 5 5 5 4 4 4 4 3 3 3 3 4 4 4 4 5 5 5 5

B 4 4 4 4 1 1 1 1 2 2 2 2 5 5 5 5 4 4 4 4 1 1 1 1 2 2 2 2 5 5 5 5

C Chorus

F5 F5 F5 F5 F5

T

A 4 3 4 3 0 4 3 4 3 0 4 3 4 3 0 4 3 4 3 0

B 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2

P P P P P P

D Outro

F5 F5 F5 F5 A5 B^b5 F[#]5

T

A 4 3 4 3 0 4 3 4 3 0 4 3 4 3 0 4 3 4 3 0

B 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2

P P P P P P

F5 A5 B^b5 F[#]5 F5 A5 B^b5 F[#]5

T

A 4 4 4 4 3 3 3 3 4 4 4 4 5 5 5 5 4 4 4 4 3 3 3 3 4 4 4 4 5 5 5 5

B 4 4 4 4 1 1 1 1 2 2 2 2 5 5 5 5 4 4 4 4 1 1 1 1 2 2 2 2 5 5 5 5

F5 A5 B^b5 F[#]5 F5 A5 B^b5 F[#]5

T

A 4 4 4 4 3 3 3 3 4 4 4 4 5 5 5 5 4 4 4 4 3 3 3 3 4 4 4 4 5 5 5 5

B 4 4 4 4 1 1 1 1 2 2 2 2 5 5 5 5 4 4 4 4 1 1 1 1 2 2 2 2 5 5 5 5

35

F5 A5 B^b5 F[#]5 F5 A5 B^b5 F[#]5

T																																
A	4	4	4	4	3	3	3	3	4	4	4	4	5	5	5	5	4	4	4	4	3	3	3	3	4	4	4	4	5	5	5	5
B	4	4	4	4	1	1	1	1	2	2	2	2	5	5	5	5	4	4	4	4	1	1	1	1	2	2	2	2	5	5	5	5
	2	2	2	2									3	3	3	3	2	2	2	2									3	3	3	3

39

F5 A5 B^b5 F[#]5

T																																
A	4	4	4	4	3	3	3	3	4	4	4	4	5	5	5	5	4	4	4	4	3	3	3	3	4	4	4	4	5	5	5	5
B	4	4	4	4	1	1	1	1	2	2	2	2	5	5	5	5	4	4	4	4	1	1	1	1	2	2	2	2	5	5	5	5
	2	2	2	2									3	3	3	3	2	2	2	2									3	3	3	3

TURNAROUND

As recorded by Nirvana

Transcribed by Doetje2

A Intro

Fast Rock ♩ = 176

1

Gtr I

f
N.H. 4

4

T
A
B

[2] [2] [2]

7

Full 1 1/2 Full Full Full

T
A
B

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

10

Full Full Full Full Full Full Full Full Full Full

T
A
B

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

B Verse

§

13

Full Full Full Full Full

T
A
B

0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0

16

T 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7

B 0 0 0 0 0 0 0 0

Full Full Full Full Full Full Full Full

19

C Chorus

D5 C5 E5

T 7 7 7 7 7 7 7 7

A 7 7 7 7 7 7 7 7

B 0 0 0 0 0 0 0 0

Full Full Full Full Full Full Full Full

22

D5 C5 G5

T 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0

D5 C5 G5

25

F5 G5 A5 F5 G5 D5

T 3 3 3 3 3 3 3 3

A 3 3 3 3 3 3 3 3

B 1 3 3 3 3 3 3 3

F5 G5 A5 F5 G5 D5

F5 G5 C5

28

T
A
B

7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5

3 3 3 3 5 5 5 5
3 3 3 3 5 5 5 5
1 1 1 1 3 3 3 3

15

31

D Breakdown

T
A
B

E Chorus

D5 C5 A5 G5 A5

46

Full
N.H.|

T
A
B

7 7 7 [7] [7] [7] 7
7 7 7 5 5
5 5 5 3 3

7 7 7 5 7 7 7
7 7 7 5 7 7 7
5 5 5 3 5 5 5

sl.

D5 C5 F5 G5

49

N.H.

T
A
B

7 7 5 5
7 7 5 5
5 5 3 3

[2] x 3 2 3 2 1 2

1/2 1/2

3 3 5 5 [5]
3 3 3 3
1 1 3 3

A5 G5 A5 F5 G5 D5 C5 D5

52

T

A

B

sl. *sl.*

F5 G5 C5

55

T

A

B

D.S. al Coda

F Verse

57

T

A

B

Full Full Full Full Full

60

T

A

B

Full Full Full Full Full

63

The image shows a musical score for guitar, consisting of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter rest, followed by a series of eighth notes: F#4, G#4, A4, B4, C5, D5, E5, and F#5. The second measure contains a quarter rest, followed by a quarter note F#4, a quarter rest, and a quarter note F#4. The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains a series of eighth notes: F#2, G#2, A2, B2, C3, D3, E3, and F#3. The second measure contains a quarter note F#2, a quarter rest, and a quarter note F#2. The score is divided into two measures by a vertical bar line.

T
A
B

0 0 0 0 0 0 0 0 0

VERSE CHORUS VERSE

As recorded by Nirvana
(from the 2004 Boxset "With The Lights Out")

Transcribed by Matt Nicholas

Words by Kurt Cobain
Music by Kurt Cobain, Krist Novoselic, Dave Grohl

A Intro

All Guitars tuned 1 step down - DGC FAD

♩ = 130

B5 G5 F#5 E5 B5 D5 A5 C5

Gtr I

sl.

B Verse

B5 G5 F#5 E5 B5 D5 A5 C5

sl.

C Chorus

G#5 E#5 B5 D5 G#5 F#5 D.S.

Gtrs I, II

6x

D Bridge

13

B5 G5 F#5 B5 G5 F#5

Gtr I *mp*
let ring

T A B

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

17

B5 G5 F#5 B5 G5 F#5

let ring..... Gtrs I, II

T 4

A 4 5 4 4 4 0 4 4 4 0

B 2 3 2 2 2 2 2 3 3 0 2 2 2 2 2 0

E Verse

21

B5 G5 F#5 E5 B5 D5 A5 C5

4x

sl.

F Chorus

25

G#5 E#5 B5 D5 G#5 F#5

6x

T

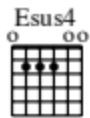
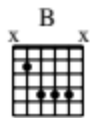
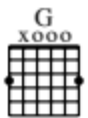
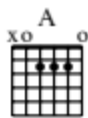
A

B

WHERE DID YOU SLEEP LAST NIGHT (UNPLUGGED)

As recorded by Nirvana

Transcribed by Doetje2



A Intro

Moderately ♩ = 108

E5 Esus4

E5

A5

A

G

B

1

Gtr I *mf*

let ring

T	0	0	0	0	2	2	0	0	3	0	0	4	4	4	4
A	x	x	2	2	x	x	0	0	0	0	0	4	4	4	4
B	2	2	2	2	2	2	0	0	x	x	2	4	4	4	4
	0	0	0	0	0	0	0	0	x	x	2	2	2	2	2

E5

[illegible]

A5

A

G

B

E5

11

let ring

T		2	0		3	0	0	4	4	4	4	4	4	0	0	
A	2	2	0	0	0	0	0	4	4	4	4	4	4	2	2	x
B	0	0			x	3		2		2				2	2	2

B Verse

E5 A5 A G

17

T
A
B

B5 B E5

21

T
A
B

A G

25

T
A
B

B E5

29

T
A
B

C Verse

Gtr II *mp* ^E ^A ^G

33

Gtr I *mf*

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

A x 2 2 2 2 2 2 2 0

B 2 2 2 2 2 2 2 3

B ^E

37

4x

T 4 4 4 4 4 4 0 0 0 0 0 0

A 4 4 4 4 4 4 0 x x x x x

B 2 4 2 4 2 4 0 0 0 0 0 0

D Verse

E5 A5 A G

41

Gtrs I, II

T 2 2 0 0 0 0

A 2 2 2 0 0 0

B 0 0 0 0 0 3

B5 B E5

45

1/4

T 4 4 4 4 4 0 0 0 0

A 4 4 4 4 4 x x x x

B 2 2 2 2 2 0 0 0 0

49

A G

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

A x 2 2 2 2 2 0 0 0 0 0

B 0 0 0 0 0 0 0 3 0 0

53

B E5

T 4 4 4 4 4 4 0 0 0 0 0 0

A 4 4 4 4 4 4 0 0 x x x x x x x x

B 2 4 2 4 0 0 0 0 0 0 0 0

E Cello Solo

Gtr II ^E*mp*

57

A G

Gtr I *mf*

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

A x 2 2 2 2 2 0 0 0 0 0

B 0 0 0 0 0 0 0 3 0 0

B E

61

T 4 4 4 4 4 4 0 0 0 0 0 0

A 4 4 4 4 4 4 0 0 x x x x x x x x

B 2 4 2 4 0 0 0 0 0 0 0 0

E A G

65

T 0 0 0 0

A 0 0 0 0

B 0 0 0 0

B E B

② open

69

T 4 4 4 4

A 4 4 4 4

B 2 2 2 0

A5 G5 B5

p

73

T 0 0 0 0

A 2 0 2 0

B 0 0 0 0

E5 A

1/4

77

T 0 0 0 0

A 4 4 4 4

B 2 2 2 0

Freely ♩ = 108

A Tempo ♩ = 108

B

Gtr I Esus4

101

T 4/4

A 4/4

B 2/2

B 2/2

Gtrs I, II

107

T

A

B

B

E A G

110

T 0 0 0 0

A x x x x

B 0 0 0 0

B 0 0 0 0

B E

114

T 4 4 4 4

A 4 4 4 4

B 2 2

B 2 2

118

E A G

T A B

122

B *rit.* E

T A B

YOU KNOW YOU'RE RIGHT

As recorded by Nirvana

(from the 2002 Album "Nirvana")

Words by Kurt Cobain
Music by Kurt Cobain

A Intro

♩ = 78

N.C.

First system of musical notation for the intro. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a guitar part with a series of eighth and sixteenth notes, a bass line with a repeating pattern of eighth notes, and a drum part with a simple beat. The guitar part is labeled "Gtr I".

N.C.

F#

Second system of musical notation for the intro. It continues the guitar and bass lines from the first system. The guitar part is labeled "Gtr I". The bass line includes a "P.M." (Palm Mute) section. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature.

F#

P.M.

Third system of musical notation for the intro. It continues the guitar and bass lines from the second system. The guitar part is labeled "Gtr I". The bass line includes a "P.M." (Palm Mute) section. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature.

B Verse 1

9

F#

P.M.

T

A

B

0 2 2 0 0 0 2 2 0 0 4

H P

11

F#

P.M.

T

A

B

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

H P

Gtr II

T

A

B

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

13

D

sl.

T

A

B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

sl.

T

A

B

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

4 sl.

F#

15

T
A
B

0 2 4 4 4 4 4 4

4 4 4 4 4 4 4 0

H

F#

17

T
A
B

0 2 2 0 0 2 2 0

0 2 2 2 2 2 2 0

H P H

D

E

19

T
A
B

5 7 7 7 7 7 7 5

7 9 9 9 9 9 9 7

sl. sl.

Gtr II

T
A
B

7 7 7 12

sl.

C Chorus

F#

21

T
A
B

0 2 2 2 2 2 0 0

0 2 2 2 2 2 2 0

H H H

33

F#

D

T

A

B

36

E

F#

P.M.

T

A

B

sl.

sl.

p

38

F#

P.M.

T

A

B

H

p

H

40

F#

D

P.M.|

Gtr II

T

A

B

2 4 2 2 2 2 2 2 2 0

7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5

T

A

B

4 4

2 0

7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5

42

F Chorus

F#

sl.

H

H

T

A

B

7 9 9 9 9 9 9 9 9 9

7 9 9 9 9 9 9 9 9 9

5 7 7 7 7 7 7 7 7 7

4 4 4 4 4 4 4 4 4 4

0 2 2 2 2 0 0 0 2 2 2 2 0 0

7 9 9 9 9 9 9 9 9 9

7 9 9 9 9 9 9 9 9 9

5 7 7 7 7 7 7 7 7 7

4 4 4 4 4 4 4 4 4 4

0 2 2 2 2 0 0 0 2 2 2 2 0 0

50

F#

D

Gtr I

T

A

B

H

Gtr II

T

A

B

H

G Guitar Solo

F#

52

sl.

Full

0 H 2 2 0 0 0 2 2

F#

54

Gtr II

Full

sl.

sl.

2 2 0 0 0 2 2 2 p 0 0 0

F#

56

Full

0 2 2 2 2 2 2 2 2 2 2 2 p 0 H 2 2 2 2 2

58 $F\sharp$

T 0 3 2 3 4 3 4

A 3 3 4

B 3 4

Full

60 $F\sharp$

T 3 5 5 4 3 4

A 3 5 4 3 4

B 3 5 4 3 4

Full

62 $F\sharp$

T 3 4 5 5 4 3 4

A 3 4 5 5 4 3 4

B 3 4 5 5 4 3 4

Full

sl.

64 $F\sharp$

T 3 5 5 5 4

A 3 5 5 5 4

B 3 5 5 5 4

Full

Feedback--

sl.

sl.

66 $F\sharp$

T 3 5 5 10 5 10 5 4 4 12 12 12 (0)

A

B

H **Outro**
N.C.

69 $F\sharp$

Gtr I Feedback ends

T x x x x x x x

A x x x x x x x

B 0 2 2 H

Gtr II

T 15

A

B 2 2

N.C.

T x x x x x x x

A x x x x x x x

B 0 2 2 H

75

N.C.

x

T

A

B

0 2 2

H

meer songs en solo's te spelen

- Songs & solo's | Scrollz • Online App
- Songs & solo's | Scrollz • Informatie
- Songs & solo's | Scrollz • Database
- Gitaar & Gear | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar & Gear | Praktijk | Ritmesectie oefeningen • Audio • VoX-training
- Gitaar & Gear | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

backing tracks te gebruiken

- Backing & solo tracks | "JAMZ" serie (*12 modules*)

de basgitaar te leren kennen

- Basgitaar | Praktijk | Oefenvoorbeelden
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

BEZOEK ONZE WEBSITE OM:

