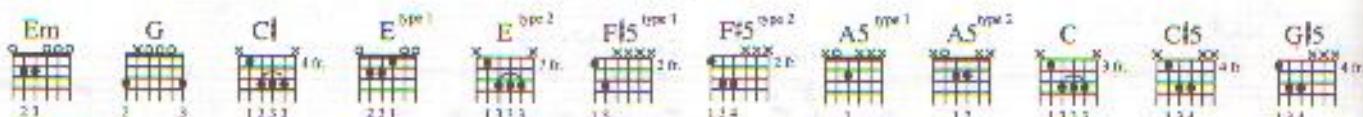


About A Girl

By Kurt Cobain



Intro

Moderate Rock $\text{♩} = 132$

Em
Rhy. Fig. 1

G

Em

G

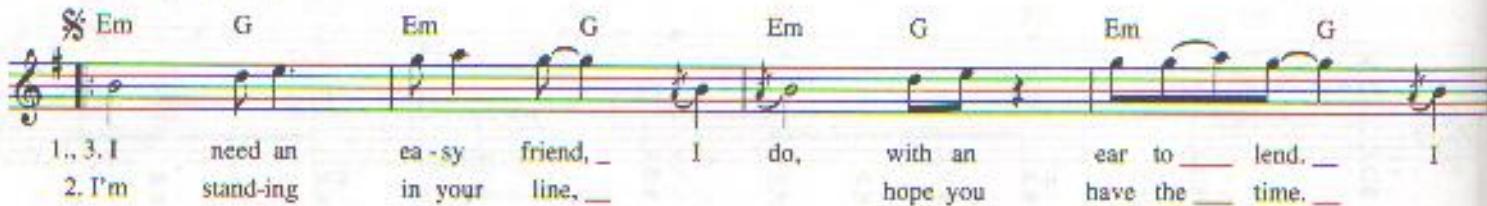
Play 4 times
(end Rhy. Fig. 1)



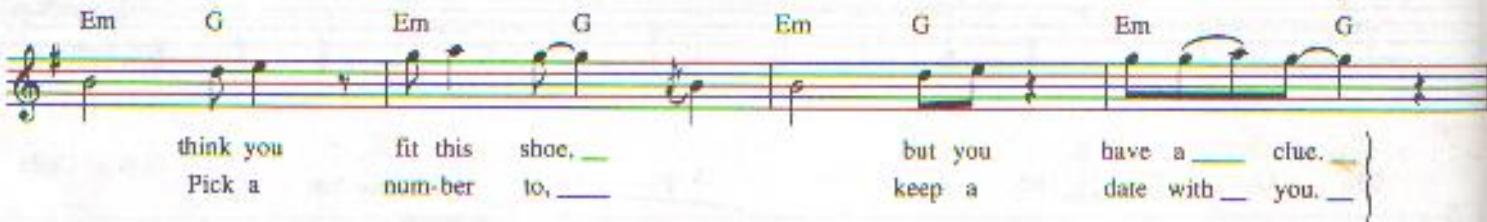
The intro section consists of four measures. The first measure shows a guitar (Gtr. 1) staff with a rhythmic pattern labeled "mf let ring" followed by a dashed line. The second measure shows a bass (B) staff with a continuous eighth-note pattern. The third measure shows the guitar staff again with a similar rhythmic pattern. The fourth measure shows the bass staff again with a continuous eighth-note pattern. The tempo is indicated as $\text{♩} = 132$.

Verse

w/Rhy. Fig. 1 (4 times)

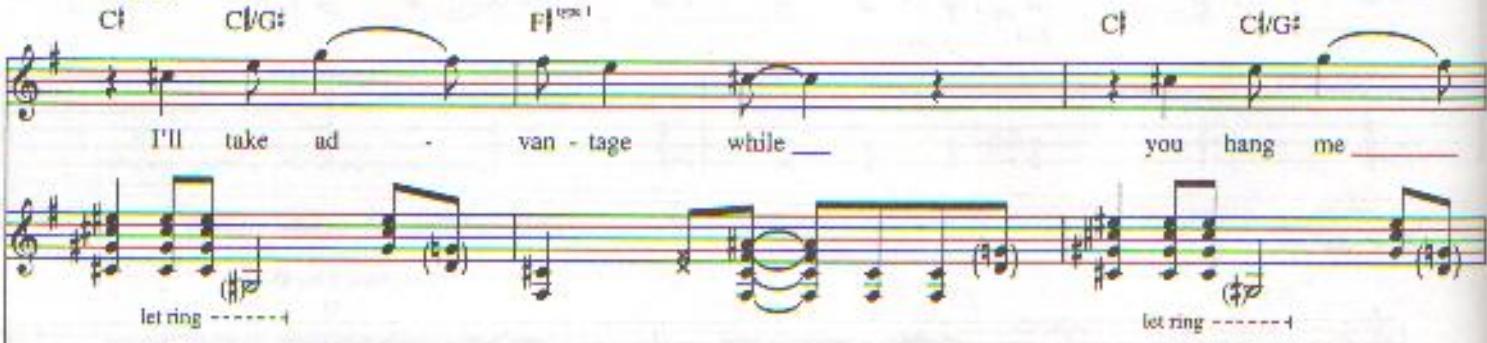


The verse section consists of four measures. The first measure starts with a piano dynamic (p) and includes lyrics "1., 3. I need an". The second measure starts with a piano dynamic (p) and includes lyrics "2. I'm stand-ing ea-sy friend, _". The third measure starts with a piano dynamic (p) and includes lyrics "ea-sy friend, _ I do, with an". The fourth measure starts with a piano dynamic (p) and includes lyrics "hope you ear to lend. _ have the time. _". The lyrics are written below the staff.



The verse section continues with four more measures. The first measure starts with a piano dynamic (p) and includes lyrics "think you fit this shoe, _". The second measure starts with a piano dynamic (p) and includes lyrics "Pick a num-ber to, _". The third measure starts with a piano dynamic (p) and includes lyrics "but you keep a". The fourth measure starts with a piano dynamic (p) and includes lyrics "have a clue. _ date with you. _". The lyrics are written below the staff.

Chorus



The chorus section consists of four measures. The first measure starts with a piano dynamic (p) and includes lyrics "I'll take ad - van - tage while _". The second measure starts with a piano dynamic (p) and includes lyrics "you hang me _". The third measure starts with a piano dynamic (p) and includes lyrics "let ring -----". The fourth measure starts with a piano dynamic (p) and includes lyrics "let ring -----". The lyrics are written below the staff.



A row of five fretboard diagrams showing fingerings for chords. From left to right: C (4,4,4), C (4,4,4), F#5 (4,2,2), C (4,4,4), and C (4,4,4). Each diagram includes a color-coded string indicator.

F#5 *type 1*

To Coda θ E *type 1*

A5 *type 1*

out to dry, but I can't see you every night (for)

w/Rhy. Fig. 1 (2 times)

Em G Em G Em G Em G

free.

substitute w/Rhy. Fill 1 (2nd time)

Guitar Solo

(Em) (G) (Em) (G) (Em) (G)

(f)

let ring -----+ |

2 0 0 2 2 2 4 | 4 7 0 7 7 7 | 0 2 0 2 2 2 4 |

(Em) (G) (Em) (G) (Em) (G)

let ring -----+ |

let ring -----+ |

0 6 5 5 8 8 0 0 | 0 2 0 2 2 2 4 | 0 7 8 7 0 7 7 |

Rhy. Fill 1 Em G

Gtr. 1

f let ring -----+ |

T A B

0 0 0 0 0 0 | 0 2 0 2 2 2 4 | 0 7 8 7 0 7 7 |

(Em) (G) (Em) (G)

0 2 0 2 2 2 4 4 4 7 7 7 7 7 7 7 7 7

C5 G5 F5^{trn2}

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

C5 G5 F5^{trn2} A.H. (8va)

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

E5 A5^{trn2} C5

2 2 2 7 7 7 0 0 0 0 0 0 0 0 0 0

Em G Em G

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

Em G Em G D.S. al Coda

Coda

E E5 A5^{trk 2} C5 E E^{trk 1}

I can't see you ev- ery night, I can't see you

A5^{trk 2} C5

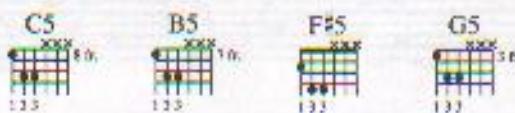
ev - 'ry night _____ (for)

w/Rhy. Fig. 1 Em G Em G w/Rhy. Fig. 1 Em G Em G play 3 times E

free. _____

Big Cheese

By Kurt Cobain



Intro

Moderate rock = 120

Two staves of musical notation for guitar. The top staff is for 'Gtr. 1' and the bottom staff is for 'T A B'. The notation shows chords C5 and B5 being played. The T A B staff includes fret markings (10, 9) and string numbers (B, A, G, D, E, B). A note on the T staff has a hammer-on symbol with a volume swell indicator.

* Hammer on with a simultaneous volume swell.

Two staves of musical notation. The top staff continues the guitar parts from the intro. The bottom staff shows a bass line with notes 10, 9, 9, 0. The notation includes dynamic markings (f) and performance instructions (P.M.-----).

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

Two staves of musical notation. The top staff shows chords C5, B5, G/D, C5, B5, G, C5, B5, G. The lyrics '1,3. Big cheese.' and '2. Big lies' are written below the staff. The bottom staff shows a bass line with notes 10, 9, 9, 0.

Two staves of musical notation. The top staff shows chords CS, B5, G, CS, B5, G, CS, B5, G. The lyrics 'make me.' and 'Mine said' are written below the staff. The bottom staff shows a bass line with notes 10, 9, 9, 0.

w/Rhy. Fig. 1 (1st bar only)

Big cheese, make me. Mine said

Big cheese, make me. Mine said

(end of Rhy. Fig. 2)

Chorus
Rhy. Fig. 2

C5 B5 E open F#5 G5 E open

what the hell. what's the code.

Black is black, (no) trad-ing back.

w/Rhy. Fig. 2 (3 times)

F#5 G5 F#5 G5

We were en - e - mies.

{ (1.) Sure you are,
(2.,3.) She eats glue,

G5 F#5 G5

(but) what am I? how 'bout you?

We were en - e - mies.

2,3. F#5 G5 To Coda ♫

B5 N.C. B5 N.C. B5 N.C.

Guitar Solo
Rhy. Fig. 3

B(N.C.) N.C. (B5)

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

0 1 0 0 9 9 10 10 10 10 9 7 9 9 7 7 5

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



D.C. P.C. P.C. B.C.

0 0 0 0	2	0 0 0 0
9 9 9 10 10 10 0	9 7 7 9 9 7 7 4	9 9 9 10 10 10 10 0
7 7 7 0 0 0 8	7 5 5 7 7 5 5 2	7 7 7 0 0 0 0

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

I — Power chords

bar chords

2	0 0 0 0 7	0 7 0 7 0 7 7 0
9 7 7 9 9 7 7 4	8 9 9 10 10 10 10 9	10 9 10 9 10 9 9 0
7 5 5 7 7 5 5 2	7 7 7 0 0 0 7	8 7 0 7 0 7 7 7

Coda

B5 N.C.

B5 N.C.

B5 N.C.

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

B(N.C.) N.C.

2 0 1 0 3 0	0 0 0 10 10 10 0	9 7 7 9 9 7 7 4
7	7 7 7 8	7 5 5 7 7 5 5 2

Two staves of musical notation for guitar, showing chords and fingerings. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords shown include G5, B5, and E5. Fingerings are indicated above the strings.

Chorus

w/Rhy. Fig. 2 (2 times)
F5

Musical notation for the chorus. The lyrics are:

1. Black is black,
2. Sure you are,
3. She eats glue,

Accompanied by chords G5 and F#5. The lyrics continue in the next measure:

(no) trad-ing back.
but what am I?
how 'bout you? } We were en-

w/Rhy. Fig. 2 (2 times)
G5 play 3 times F5

Accompanied by chords G5 and F#5. The lyrics are:

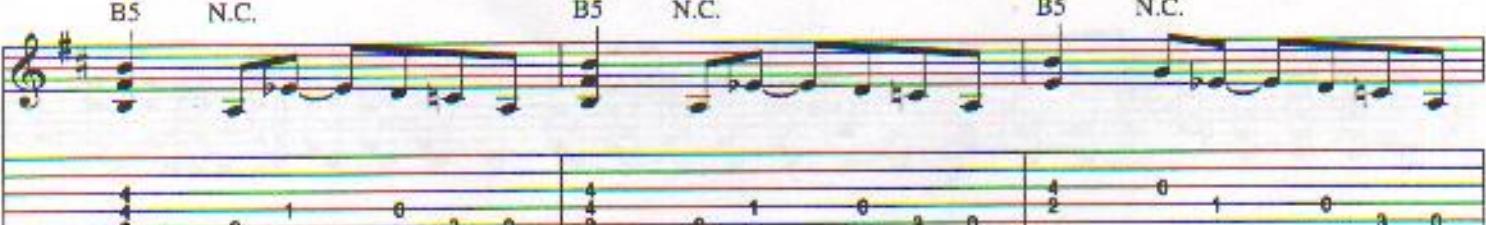
e - mies. Sure you are, what am I?

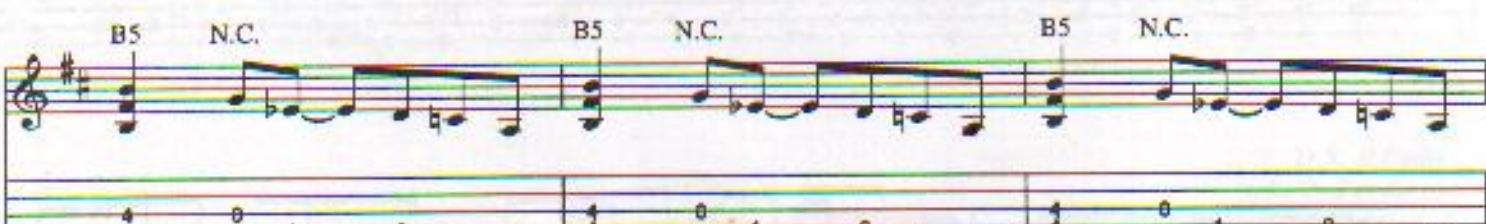
Outro

F5 G5 B5

Accompanied by chords F#5, G5, and B5. The lyrics are:

Gr. 1

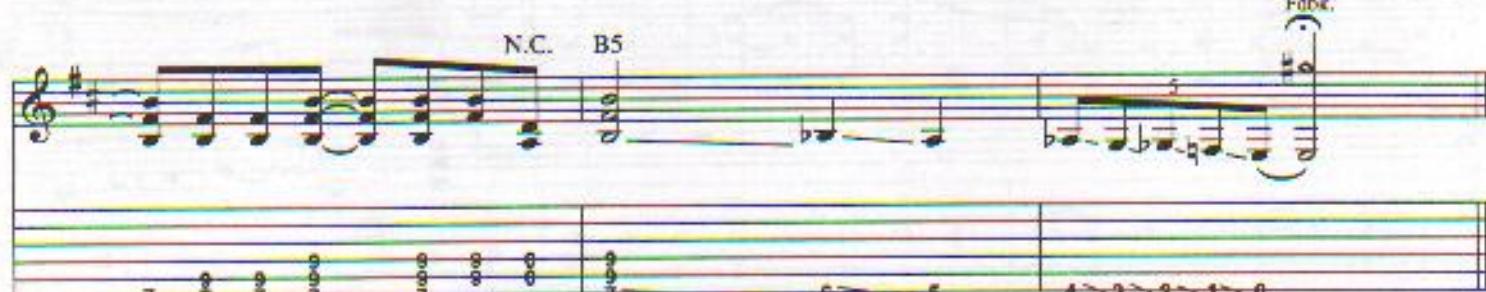
B5 N.C. B5 N.C. B5 N.C.


B5 N.C. B5 N.C. B5 N.C.


B5 N.C. B5 P.M. B5 P.M. B5 P.M.


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


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


N.C. B5


Blew

By Kurt Cobain

Tune guitar
2 steps lower

- (1) = C (4) = B^b
- (2) = G (5) = F
- (3) = E^b (6) = C

This song sounds in C.



Intro

Moderately $\text{J} = 120$

(Bass) 4 *Gtr. 1

Verse

N.C. (E5)
2nd Verse: sing 8va

A7

If you would - n't mind, _____ I would like to blow. _____

Riff A

1/2 hold bend

wavy line

full full full

11 9 10 10 10 8 | 10 10 8 10 8 8 10 | 8 10 10 8 10 10 10

D.S. al Coda

full grad. bend full (hold bend)

8 10 10 11 11 | 11 11 11 11 11 11

θ Coda

N.C. (1st time only)

You could do an - y - thing. You could do an - y - thing. you could do an - y - thing.
play 3 times

(hold bend) 1/2 (hold bend) 1/2

0 0 9 5 5 6 | 0 0 5 5 6 | 0 0 5 5 6 | 0 0 5 5 6

Free Time (ad lib noise)

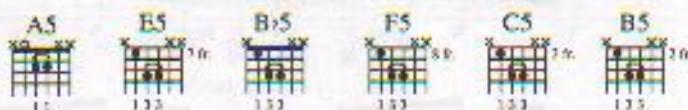
you could do an - y - thing.

4 E5

0 9 5 5 6 | 0

Downer

By Kurt Cobain



Intro

Fast rock $\text{J} = 184$

(Bass & drums)

3

Gtr. I

(E)

E5

Rhy. Fig. I

C5

E5

C5

E5

C5

E5

C5

(end Rhy. Fig. I)

Verse

7

(E)

E5

C5

1., 2. See spoken lyrics

7

(1)

2

5

E5

C5

E5

C5

E5

C5

Chorus

B5 B5 C5 E5 B5(N.C.) B5 B5 C5 E5 B5(N.C.) B5 B5 C5 E5 B5(N.C.) B5 C5 E5 B5(N.C.)

Hold me down in res - ti - tu - tion liv - ing out your date with fu - sion.

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

Guitar tablature below:

3 4 5 5 4	3 4 5 5 4	3 4 5 5 4	3 4 5 5 4
3 4 5 5 4	3 4 5 5 4	3 4 5 5 4	3 4 5 5 4
1 2 3 9 2 0	1 2 3 9 2 0	1 2 3 9 2 0	1 2 3 9 2 0

w / Rhy. Fig. 2 E5 B5 B5 C5 B5(N.C.) B5 B5 C5 E5 B5(N.C.) B5 B5 C5 E5 B5(N.C.)

Is the whole fleece shun in bas - tard? Don't feel guilt - y mas - ter wri - ting.

w / Rhy. Fig. 1 4 A5 B5 E5 F5

Some - bo - dy said that they're not much like I am, I

A5 B5 E5 F5

know I can make up e - enough words for you to fol - low a - long.

w / Rhy. Fig. 1 E5 C5 E5 C5 E5 C5 E5 C5

I sink and then some.

E N.C. C (N.C.) E N.C. C (N.C.)

P.M. P.M.

Guitar tablature below:

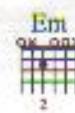
0 0 0 0 0	9 9 9 9 9
0 0 0 0 0	9 9 9 9 9

Spoken Verse Lyrics

1. Portray sincerity - act out of loyalty.
Defend your true country - wish away pain.
Hand out lobotomies to save little families.
Surrealistic fantasy blind boring plain.
2. Slippery pessimist hypocrite master.
Conservative communist apocalyptic bastard.
Thank you dear God for putting me on this earth.
I feel very privileged in debt for my thirst.

Floyd The Barber

By Kurt Cobain



Intro

Moderate rock = 132

F5 Rhy. Fig. 1 E5 F5 E5 F5 E5

Verse

w/Rhy. Fig. 1 (2 times)

F5 Em F5 E5 F5 E5

1. Bell on a door ring, "Come on in."
3. I sense oth - ers in the room.
(end Rhy. Fig. 1)

F5 E5 F5 Em F5 E5

Floyd ob - serves my hair - y chin. "Sit down (in the) chair, don't
O - pie, Aunt Bea, I presume. They take turns to

F5 E5 F5 E5 F5 Em

be a - fraid." Steamed, hot tow - el on my face.
cut me up. I died smoth - ered in An - dy's clutch.

Chorus

Rhy. Fig. 2

C[#]

A5

C

A^b5

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



C4

A5

C

A_b5 E₆
 A_b5 open C₄ A_b5
 I was shamed. I was
 I was shaved. |
 I was

To Coda ♪ Verse
 C₄ A₅ C w/Rhy. Fig. 1 w/Rhy. Fig. 1
 A_b5 E₆
 shamed. I was 2. Bar - ney ties me

F₅ E₅ F₅ E₅ F₅ Em
 to the chair. I can't see I'm real - ly scared.

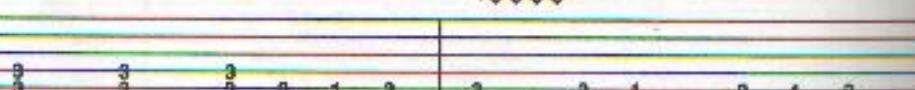
F₅ E₅ F₅ E₅ F₅ E₅
 Floyd breathes hard I hear u zip. Beat me, pressed a -

Chorus w/Rhy. Fig. 2 (4 times)
 F₅ Em C₄ A₅ C A_b5 E₆
 against my lips. I was shaved,

A_b5 E₆
 A_b5 open C₄ A₅ C A_b5 E₆
 I'm a - shamed. I was shamed.

Guitar Solo (C)

A_b5 F₅



(F)

(C)

(F)

(C)

(F)

(C)

F5

E5

F5

E5

P.M.....

P.M.....

F5

E5

F5

D.S. al Coda

P.M.....

◆ Coda

F5

E5

(1 bar Bass, 1 bar Drums)

2

Love Buzz

By Robby Van Leeuwen



Intro

Moderately fast $\text{♩} = 138$

The intro section starts with a single note on the A string (Gtr. 1) followed by a sustained note on the A string (Gtr. 2). This is followed by a bass and drums section (Bass & Drums) with a volume swell on the A chord. The score then transitions to a rhythmic figure (Rhy. Fig. 1) and a riff (Riff A).

* Both gtrs. are tuned a 1/2 step high on recording. This song sounds in A.

** Created by flipping tape and recording a reverb decay on the opening chord.

A
Rhy. Fig. 1

Riff A

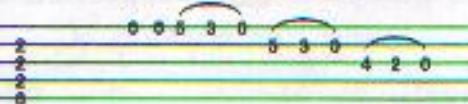
The score shows two staves: one for the lead guitar (Rhy. Fig. 1) and one for the rhythm guitar (Riff A). The lead guitar has a sustained note on the A string. The rhythm guitar has a repeating eighth-note pattern.

1/2

The score shows a transition where the lead guitar has a sustained note on the A string for half a measure, while the rhythm guitar plays a repeating eighth-note pattern.



The score shows the lead guitar starting its riff (Riff A) and the rhythm guitar continuing its eighth-note pattern.



The score shows the lead guitar playing the verse riff (Riff A) and the rhythm guitar continuing its eighth-note pattern.

(end Rhy. Fig. 1)

(end Riff A)

A
Rhy. Fig. 2

Riff B

A

(end Rhy. Fig. 2)

A
Both gtrs.

(end Riff B)

grad. bend

Verse

N.C.
Gtrs. lacet

1.,2. Would you be - lieve me when I tell you you're the queen of my

heart? Please don't de - ceive me when I hurt you,

w/Fill 2 (2nd time only)

To Coda ♪ Chorus

(feedback)
(1st time only)

A

just ain't the way it seems.

love buzz? Can you feel my love buzz?

Can you feel my love buzz? Can you feel my

Interlude

w/Riff A (1st 7 bars only) & Rhy. Fig. 1

w/Fill 1

love buzz?

5

Guitar Solo

A

3

1/2 (hold bend)

full full full

Fill 1
Gtr. 2:

T A B

Fill 2
Gtr. 1:

T A B

D.S. al Coda

Coda Chorus
Φ A

Can you feel my love buzz? Can you feel my

love buzz? Can you feel my love buzz?

w/Riff B & Rhy. Fig. 2 N.C. (Bass & Drums)

Can you feel my love buzz?

Gtrs. 1 & 2 ad lib effects

40 *Gtr. 1

wah wah full

*Gtr. 2 cont. effects

This section shows two staves. The top staff is labeled "Gtr. 1" and has a tempo of 40. It features a wah-wah effect indicated by a wavy line over the notes. The bottom staff is labeled "Gtr. 2" and has a "full" sound indicated by a curved arrow pointing to the notes. Both staves have six horizontal lines with colored dots (red, green, blue, yellow, orange, purple) corresponding to frets on a guitar neck.

full 1/4 1/2 1/2

This section shows two staves. The top staff has a sustained note with a "full" sound. The bottom staff has a rhythmic pattern with a 1/4 note followed by a 1/2 note and another 1/2 note. Both staves have six horizontal lines with colored dots corresponding to frets on a guitar neck.

wavy line 1/2 1/2

This section shows two staves. The top staff has a wavy line effect over the notes. The bottom staff has a rhythmic pattern with a 1/2 note followed by a 1/2 note. Both staves have six horizontal lines with colored dots corresponding to frets on a guitar neck.

A A 3 3

This section shows two staves. The top staff has a sustained note with a "A" above it. The bottom staff has a rhythmic pattern with a 3/8 time signature. Both staves have six horizontal lines with colored dots corresponding to frets on a guitar neck.

A

boch gtr.

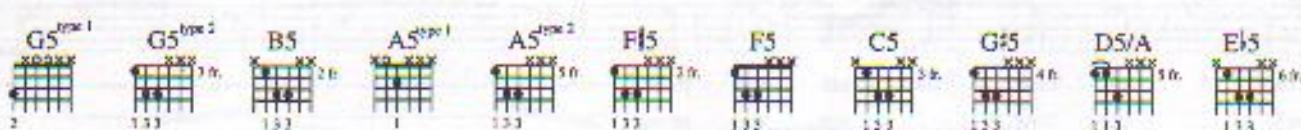
A

A5

P.M.

Mr. Moustache

By Kurt Cobain



Intro

Fast Rock $\text{♩} = 162$

N.C.

(Drums)

Gtr. 1

Riff A

* play 4 times

(end of Riff A)

f



* on D.C., play only 2 times

G5^{bass 1}
Rhy. Fig. 1

N.C.

G5^{bass 1}

N.C.

Guitar and bass staves for rhythm figure 1. The guitar staff shows a repeating eighth-note pattern. The bass staff shows a continuous eighth-note pattern.

G5^{bass 1}

N.C.

G5^{bass 1}

N.C.

(end Rhy. Fig. 1)

Guitar and bass staves for the end of rhythm figure 1. The guitar staff shows a repeating eighth-note pattern. The bass staff shows a continuous eighth-note pattern.

Verse

w/Rhy. Fig. 1 (2 times)

1,3. Fill me in on your new vis - ion. wake me up with
2,4. Show me how you ques - tion ques - tion, lead the way to

in - de - cis - ion. Help me trust your might - y wis - dom,
my temp - ta - tion. Take my hand and give it clean - ing.

w/Riff A (2 times)

yes, I eat cow, I am not proud.
yes, I eat cow, I am not proud.

w/Riff A (2 times)

(This section is identical to the first Riff A section above.)

Bridge

B5 A5^{bpt1} C

E (N.C.) G5^{bpt2}

F#5 F5

Eas - y in an eas - y chair.

(This section is identical to the first Bridge section above.)

B5 A5^{bpt1} C

G5^{bpt2}

Poop as hard as rock.

(This section is identical to the second Bridge section above.)

B5 A5^{bpt1} C

E (N.C.) G5^{bpt2}

F#5 F5

I don't like you an - y - way.

(This section is identical to the third Bridge section above.)

B5 A5^{trk1} C G5^{trk1} G|5

Seal it in a box.

A5^{trk2} G (N.C.) A5^{trk2} E (N.C.) A5^{trk2} G (N.C.)

C5 B B|5

Now you.

A5^{trk1} G|5 G5^{trk1} E (N.C.) A5^{trk2} G|5 G5^{trk2} E (N.C.)

Rhy. Fig. 2

w/Rhy. Fig. 2

The musical score consists of four staves of music in G major, 2/4 time. The first staff features a vocal line with dynamic markings like 'ff' and 'p'. The second staff contains lyrics 'Now you.' with a dynamic 'f' above 'you.'. The third staff includes a dynamic 'ff' and a vocal technique indicator 'El'. The fourth staff shows a dynamic 'ff' and a vocal technique indicator 'N.C.'. The fifth staff continues the vocal line with 'ow.' and a dynamic 'ff'. The sixth staff concludes the section with a dynamic 'ff'. The score is annotated with 'w/Rhy. Fig. 2 (1st 3 bars only)'.

Negative Creep

By Kurt Cobain

Tune guitar

2 steps lower

- (1) = Eb (4) = D5
- (2) = B3 (3) = A1b
- (5) = Gb (6) = Eb

This song sounds in C.

Fast Rock = 160

Gtr. 1
Riff A



E (N.C.)

Riff A

p < f

Riff A

Verse

This is out of our range, this is out of our range, this is out of our range.

substitute w/Fill 1 (2nd time)

Oh! _____ This is get - ting to be, this is get - ting to be _____

Fill 1 E (N.C.)

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substitute w/Fill 2 (2nd time)

substitute w/Fill 3 (2nd time)

Fill 2 Gtr. 1

Fill 3 Gtr. 1

E5 substitute w/Fill 4 (2nd time) N.C.

moan.

Riff B (end Riff B)

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

D.S. al Fine play 6 times

girl no more.

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

Yeah!

P.M. P.M. P.M. full P.M. P.M.

0 0 <(12) 0 0 (12) 0 0 0 7 (7) 0 0 <(12) 0 0 0 0 (12) <



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

0 0 - (12) 0 0 0 0 (12) 0 0 / (12) 0 0 0 0 (12) 0 0 - (12) 0 0 0 0 (12)

E5

w/Rift B
N.C.

Repeat and Fade

A musical score for 'Daddy's Little Girl' on five staves. The first staff starts with 'N.C.' and a treble clef. The lyrics 'Dad - dy's lit - tle girl ain't a girl no more.' are written below the notes. The notes are primarily eighth notes, with some sixteenth notes and rests.

Tune down 1/2 step

- (1) = E⁺ (4) = D⁺
- (2) = B⁺ (5) = A⁺
- (3) = G⁺ (6) = E⁺

Paper Cuts

By Kurt Cobain



Intro

Moderately = 100

Uncontrolled feedback

drum stick count in
Gtr. 1 F(5)



P.S.

Music score for the intro. It includes two staves: a treble clef staff with a dynamic 'f' and a bass clef staff with a dynamic 'P.M.'. The bass staff has three horizontal lines labeled T, A, B. A note on the first line of the bass staff has a 'P.S.' above it. A note on the third line of the bass staff has a circled '+' sign with 'Pick Scrape with flanger effect' written below it.

Music score for the verse. It features two staves: a treble clef staff with a dynamic 'P.S.' and a bass clef staff with a dynamic 'P.M.'. The bass staff has three horizontal lines labeled T, A, B. Notes on the bass staff have 'P.S.' and 'P.M.' markings above them. The treble staff has a dynamic 'E' at the end.

Verse

Music score for the first part of the verse. It shows a treble clef staff with a dynamic 'E5 F(5)' and a bass clef staff with a dynamic 'E5add#11'. The bass staff has three horizontal lines labeled T, A, B. The lyrics '1. At my feed - ing time _____' and '2. Black win-dows of pain _____' are written below the staff. The treble staff has a dynamic 'F(5)' at the end.

Music score for the second part of the verse. It shows a treble clef staff with a dynamic 'let ring' and a bass clef staff with a dynamic 'P.M.'. The bass staff has three horizontal lines labeled T, A, B. The lyrics '1st time only' are written below the staff. The treble staff has a dynamic 'let ring' at the end.

Music score for the third part of the verse. It shows a treble clef staff with a dynamic 'E5add#11' and a bass clef staff with a dynamic 'F(5)'. The bass staff has three horizontal lines labeled T, A, B. The lyrics 'she pushes food through the door.' and 'I scratch with my nails.' are written below the staff. The treble staff has a dynamic 'E5add#11' at the end.

Music score for the final part of the verse. It shows a treble clef staff with a dynamic 'P.M.' and a bass clef staff with a dynamic 'let ring'. The bass staff has three horizontal lines labeled T, A, B. The lyrics 'I crawl towards the cracks' and 'I see oth - ers just' are written below the staff. The treble staff has a dynamic 'let ring' at the end.

F(5)

E5add#11

2nd time with Fill 1

of light,
like me,
some - times I can't find my way.
why do they not try to es - cape?

P.M.

let ring -----

F(5)

E5add#11

News - pa - pers spread
They bring out the old -
let ring -----

P.M.

F(5)

E5add#11

a - round.
er does.
Soak - ing all that they can.
They point at my way.
let ring -----

P.M.

F(5)

E5add#11

A clean - ing is due
They come with a flash
let ring -----

P.M.

Fill 1

let ring -----

T A B

F(5)

E5add#11

a - gain
of light,

a good hos - ing down.
and take my fun - ily a - way.

P.M. let ring

Guitar tab (Fingerings):
2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

F(5)

P.M. (feedback)

Guitar tab (Fingerings):
2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

Bridge

E5add#11

let ring

The la -
And ver -

let ring

Guitar tab (Fingerings):
2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

dy whom I feel ma - ter - nal love for can -
 y la - ter I have learned to ac - cept
 let ring

This section shows a vocal melody line with lyrics and a corresponding guitar tablature below it. The vocal line includes several grace notes and sustained notes. The guitar tab shows standard notation with fingers 0, 1, 2, and 3 indicated above the strings.

E E5add#11 E
 not look me in the eyes, but I
 some friends of ri - di - cule. My whole
 let ring let ring

This section continues the musical piece with a new verse. It features a guitar chord progression from E to E5add#11 and back to E. The vocal part includes lyrics about looking at someone's eyes and being called ridiculous. The guitar tab shows fingerings for the chords and strumming patterns.

E5add#11

sec hers and they are blue and they cock
 ex is - tence is for your a - muse - ment, and that
 let ring

This section introduces a new verse with a different chord progression, starting with E5add#11. The lyrics mention seeing someone's eyes, existence, and a muse. The guitar tab shows a more complex strumming pattern with various hand positions indicated by numbers.

E5

and twitch and mas tur - ate.
 is why I'm here with you.

This final section concludes the piece with a verse about twitching and being there with someone. The guitar tab shows a rhythmic pattern with eighth and sixteenth notes, and the vocal line ends with a series of eighth-note grace notes.

Chorus

Rhy. Fig. 2 F5 F5^(P.M.) G5 G5 open B5 B5 add.9 E open

P.M. -----

Screamed: Ow { I said
To take

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times)

so, I said
you with me

so, I said
your right

so, to Nir - va - na.

A5 G5 G6 G5 B5 B5 B5 add.9 B5 open A5 G5 G6 G5 B5

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

Nir - van - a, Nir - van - a, Nir - van - a

B5 B5 add.9 B5 open A5 G5 G6 G5 open

To Coda Θ

F5^(P.M.) F#m7

Nir - van - a, Nir - van - a

F5^(P.M.) F#m7

D.S. al Coda

F# 2fr. 1fr.

⌘ Coda

B5 B5 B:sus11 add:9 B5 E open A15 G5 G6 G5 E open

Nir - van - a, Nir - van - a

F#5 F:sus4 F#5 F#7sus11 P.M. - - - - -

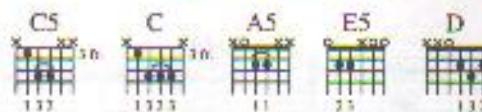
F#5 F#m7 F#5 F#m7 F#5 F#m7 feedback *

P.M. - - - - -

* switched off/on/off/on at end by clicking pickup selector switch between bridge pickup (on) and neck pickup (off)

School

By Kurt Cobain



Intro

Free time

Gtr. 1

fdbk.

Slow rock $\downarrow = 72$

E (N.C.)

Riff A

Intro section starting with 'Free time' (Gtr. 1) and 'fdbk.' followed by 'Slow rock' (E (N.C.)) 'Riff A'. The tab shows a sequence of chords and strumming patterns. Chords include C5, C, A5, E5, and D. The tab includes string names (T, A, B) and fret numbers (0, 5, 0, 0, 0, 0).

Verse w/Riff A

Play 4 times

1..2. Would-n't you be-lieve it it's just ___ my ___ luck.
(end of Riff A)

Verse section starting with 'w/Riff A (1st bar only)' followed by lyrics 'Would-n't you be-lieve it it's just ___ my ___ luck.' The tab shows a sequence of chords and strumming patterns. Chords include C5, C, A5, E5, and D. The tab includes string names (T, A, B) and fret numbers (0, 0, 0, 0, 0, 0).

w/Riff A (1st bar only)

Continuation of the verse section with lyrics 'would-n't you be-lieve it it's just ___ my ___ luck., would-n't you be-lieve it it's just ___ my ___ luck.'

w/Fill 1

Chorus

Ray.
Fig. 1

C A5

P.M. - - -

E5

^A
open D

Chorus section starting with 'w/Fill 1' followed by 'Ray. Fig. 1' and lyrics 'would-n't you be-lieve it it's just ___ my ___ luck., no re - cess.' The tab shows a sequence of chords and strumming patterns. Chords include C5, C, A5, E5, and D. The tab includes string names (T, A, B) and fret numbers (0, 0, 0, 0, 0, 0).

No re - cess.
* Bottom notes of chord only

Fill 1 E (N.C.) Gtr. 1

Fill 1 section starting with 'E (N.C.)' and 'Gtr. 1' followed by lyrics 'no re - cess.' The tab shows a sequence of chords and strumming patterns. Chords include C5, C, A5, E5, and D. The tab includes string names (T, A, B) and fret numbers (0, 0, 0, 0, 0, 0).

CS A5 (end Rhy. Fig. 1)
P.M. No re - cess.

I.
N.C.
w/Riff A

2.

P.M. No re - cess.

I.
N.C.
w/Riff A

Guitar solo
N.C.

1/2 1/2 1/2
full full

5 5

9

1/2

3. You're in my school again, - You're in my school again,

VERSE

you're in my school a - gain, —

Fdbk.

you're in my school a - gain, —

Fdbk.

Chorus
w/Rhy. Fig. 1

CS C A5 E5 D CS A5

No re - cess. No re - cess. No re - cess.

w/Rhy. Fig. 1(Bars 2 & 3 only, 2 times)

E5 D C5 A5

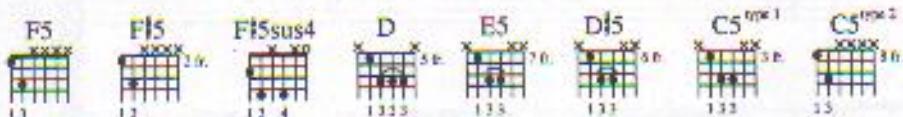
No re - cess. No re - cess.

E5 D C5 A5

No re - cess. No re - cess.

Scoff

By Kurt Cobain



Intro

Moderate rock $\text{♩} = 144$

(Drums)

Gtr. 1 Fdbk.

Chords: F#5, F5, E5, F#5, F5

Bass: T A B

String Octave Notation:

4	4	3	2	4	9	*
2	2	1	0	2	2	*

Chords: F#5, F5, E5, F#5, F5, F#5, F5, E5, F#5, F5

Bass: T A B

String Octave Notation:

4	4	3	2	4	9	4
2	2	1	0	2	2	2

Rhy. Fig. 1

Chords: F#7sus4, F5, E5, F#5, F5, F#5, F5, E5, F#5, F5

Bass: T A B

String Octave Notation:

4	9	2	4	8	4	9
2	1	0	2	1	2	1

(end Rhy. Fig. 1)

Verse

Rhy. Fig. 1 (4 times)

Chords: F#7sus4, F5, E5, F#5, F5, F#5, F5, E5, F#5, F5

Bass: T A B

String Octave Notation:

1, 2, 3.	In	my	eyes,	I'm	not	la	-	zy.	In	my	face,
4	9	2	4	8	4	9	2	4	9	2	4

F#5 F5 E5 F#5 F5 F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5
 it's not o - ver. In your room, I'm not old - er.
 F#7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 N.C. F#5 N.C.
 In your eyes. I'm not worth it. Give me back my al - co - hol,
 give me back my al - co - hol. give me back my al - co - hol,
 give me back my al - co - hol. give me back my al - co - hol,
 give me back my al - co - hol, my, give me back my,

Chorus

give me back!

Rhy. Fig. 2

N.C. CS5**1 N.C. D N.C.

(end of Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

Heal _____ a mil - lion, kill _____ a mil - lion.

Peel _____ a mil - lion, feel _____ a mil - lion.

w/Rhy. Fig. 2 (1st 3 bars only)

Heal _____ a mil - lion, kill _____ a mil -

(D) E5 D5 open E5 D5 E5 D5 open E5 D5

lion. A lion.

To Coda ♪

1.

P.M.

2.

Guitar solo

* Bass pedals F# through gtr. solo

(D) (E) (F)

(D) (E6) (F)

P.M. 4

D.S. al Coda

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

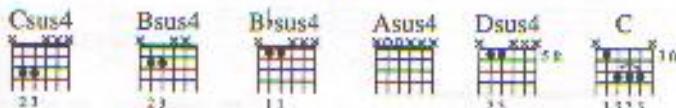
θ Coda

Ah!

Oh! —

Sifting

By Kurt Cobain



Intro

Moderately $\text{♩} = 116$

(Drums)

Gtr. 1

Fdbk.

E (N.C.)

f

P.M.-----4

Music score for the first section of "Sifting". The score includes three parts: Gtr. 1, Fdbk., and E (N.C.). The Gtr. 1 part features a sustained note on the 4th string. The Fdbk. part consists of a single sustained note. The E (N.C.) part features a sustained note on the 4th string. The tempo is indicated as P.M. (Presto Molto).

Music score for the second section of "Sifting". The score includes three parts: Gtr. 1, Fdbk., and E (N.C.). The Gtr. 1 part features a sustained note on the 4th string. The Fdbk. part consists of a single sustained note. The E (N.C.) part features a sustained note on the 4th string. The tempo is indicated as P.M. (Presto Molto).

Music score for the third section of "Sifting". The score includes three parts: Gtr. 1, Fdbk., and E (N.C.). The Gtr. 1 part features a sustained note on the 4th string. The Fdbk. part consists of a single sustained note. The E (N.C.) part features a sustained note on the 4th string. The tempo is indicated as P.M. (Presto Molto). The section concludes with a melodic line labeled "1. A -".

Verse

E (N.C.) Csus4 E (N.C.) Bsus4 Bsus4 Asus4 E (N.C.) Csus4

fraid to grade, would-n't it be fun?
2. Spell the smell, would-n't it be fun?

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

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

w/Rhy. Fig. 1 (3 times)

E (N.C.) Bsus4 Bsus4 Asus4 E (N.C.) Csus4 E (N.C.) Bsus4 Bsus4 Asus4

Cross Search says for floss, church.
(end Rhy. Fig. 1)

P.M. P.M.

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

E (N.C.) Csus4 Bsus4 Bsus4 Asus4 N.C. Csus4 Bsus4 Bsus4 Asus4

would-n't it be fun? would-n't it be fun? Wet your bed,

E (N.C.) Csus4 Bsus4 Bsus4 N.C. Csus4 Bsus4 Bsus4 Asus4

would-n't it be fun? Sun Cold felt in numb, coals;

N.C. Csus4 Bsus4 Bsus4 Asus4 E (N.C.) Dsus4

would-n't it be fun? would-n't it be fun? Your

P.M.

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

E (N.C.) Dsus4 N.C. Dsus4 E (N.C.) Dsus4
 eyes. (The) teach - er said. your eyes.
 P.M. P.M. P.M.

E (N.C.) Dsus4 E (N.C.) Dsus4 E (N.C.) Dsus4
 Preach - er said. your eyes. Teach - er said.
 P.M. P.M. P.M. Preach - er said,

Chorus
 Half Time $\downarrow = 66$
 E (N.C.) Dsus4 C N.C.
 Teach - er said. { Preach - er said. } Don't have noth - ing for you.
 P.M. full full

C N.C. C N.C. play 3 times *
 — Don't have noth - ing for you. Don't have noth - ing for you.
 full full full full

* On D.S. play 4 times

CS B5

Fine

1. *a tempo*
w/Rhy. Fig. 1

4

2. Guitar solo
*N.C.

* Gir. 2 play random fdbk.
until end of solo.

fall (let ring)

full

full (let ring)

12 12 (12)

12 (12)

12 12 (12)

-Allow D note to be "caught" under the 3rd finger during the bend from A to B. The D note will sound slightly sharp.

full

full (let ring)

full (let ring)

12 (12)

12 12 (12)

12 12 (12)

full (let ring)

1/2

semi-harm -----

12 12

11 (11) (11)

0 2 0 4 5 6

3

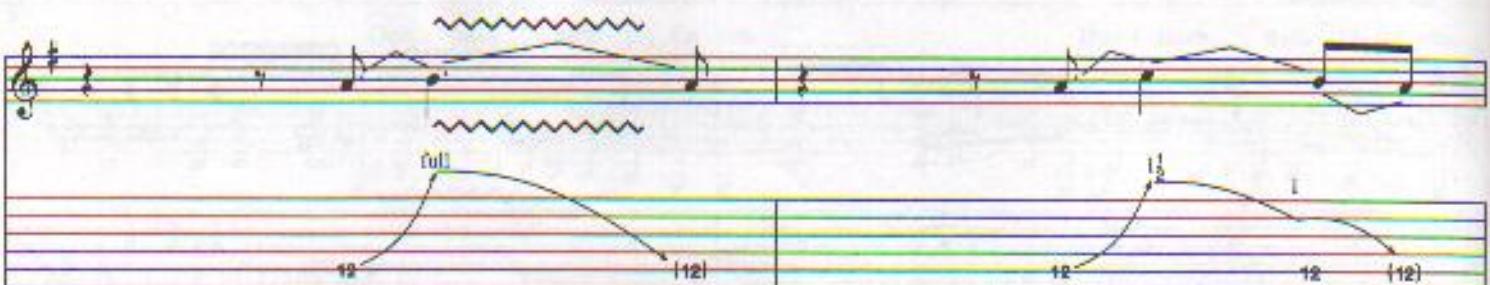
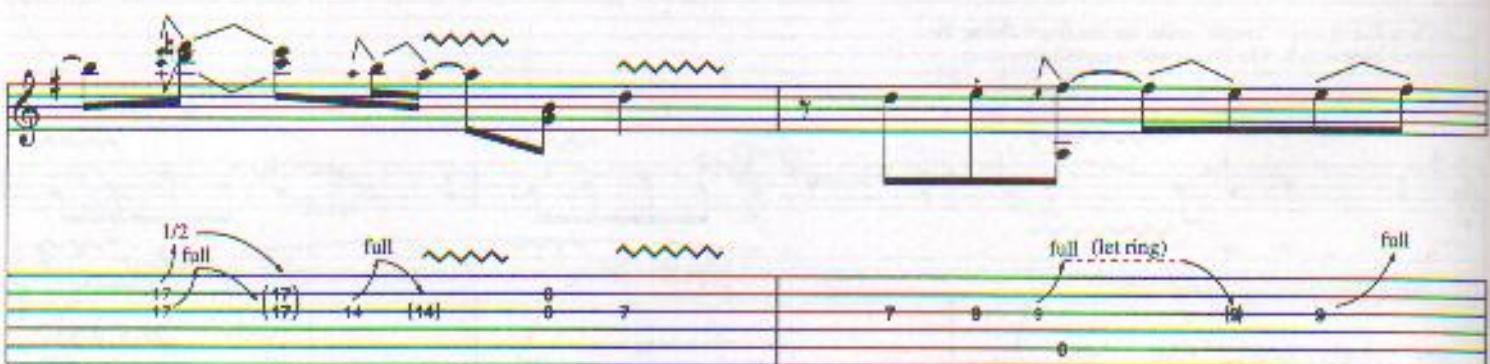
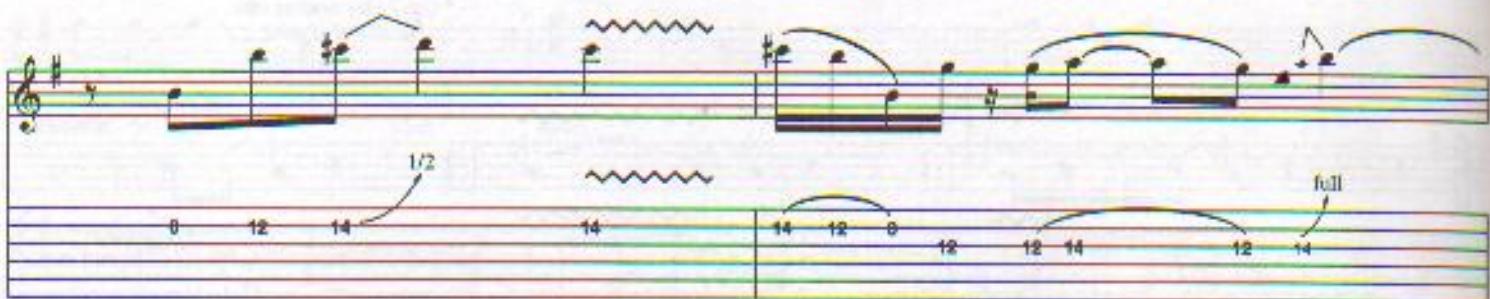
3

7 8 9 7 0 2

2 x 2

2 0

0 5 5 5 5 6



full

12 (12)

full (let ring)

12 12 (12)

full

12 (12)

full (let ring) ~~~~~

12 12 (12)

full (let ring) ~~~~~

12 12 (12)

full

12 0 0

E (N.C.) Csus4

P.M. ----- 4

5 (5)

0 0 0

E (N.C.) Csus4

P.M. ----- 4

5 (5)

0 0 0

play 3 times

E (N.C.) Csus4

P.M. ----- 4

5 (5)

0 0 0

E (N.C.) Csus4

P.M. ----- 4

5 (5)

0 0 0

D. S. al Fine

E (N.C.)

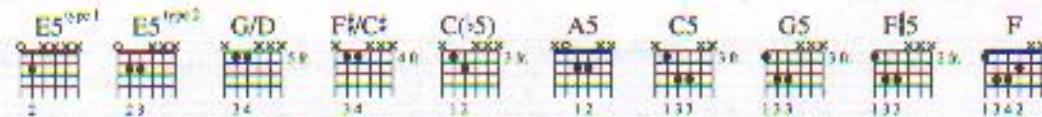
0 0

Swap Meet

By Kurt Cobain

Tune guitar:

- ① = E ④ = D[#]
- ② = B ⑤ = A[#]
- ③ = G[#] ⑥ = E[#]



Intro

Moderate rock $\text{♩} = 138$

Gtr. 1 E5^{1st} N.C. G/D

Riff A

F#C#

G/D

C(5)

C(5)

(end of Riff A)

A musical score for the guitar intro. It features four staves: three for the guitar (Gtr. 1) and one for the bass. The top staff has a treble clef, a key signature of one sharp, and a time signature of 4/4. The bass staff has a bass clef and a key signature of one sharp. The score includes fingerings (e.g., 1/2, 1/2) and dynamic markings (e.g., f).

Verse

w/Riff A (8 times)

A musical score for the first line of the verse, "1,2,3. They lead a life - style that is com - fort - a - ble." The score consists of four staves: three guitars and one bass. The lyrics are written below the bass staff.

1,2,3. They lead a life - style that is com - fort - a - ble.

A musical score for the second line of the verse, "They trav - el far to keep their stom - achs full." The score consists of four staves: three guitars and one bass. The lyrics are written below the bass staff.

They trav - el far to keep their stom - achs full.

A musical score for the third line of the verse, "They make a liv - ing off of arts and crafts." The score consists of four staves: three guitars and one bass. The lyrics are written below the bass staff.

They make a liv - ing off of arts and crafts.

A musical score for the fourth line of the verse, "The kind with sea - shells drift - wood and bur - lap." The score consists of four staves: three guitars and one bass. The lyrics are written below the bass staff.

The kind with sea - shells drift - wood and bur - lap.

A musical score for the fifth line of the verse, "They make a deal when they come to town." The score consists of four staves: three guitars and one bass. The lyrics are written below the bass staff.

They make a deal when they come to town.

The Sun - day swap meet is a bat - tle ground.

She loves him more than he could ev - er know.

He loves her more than he will ev - er show.

A5 C5

Keeps his cig - ar - ettes close to his heart.

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

(15)

N.C.

0 0 2 1 0 1 9 5 0 0 2 1 0 1 0

A5

C5

Keeps her pho - to - graphs close to her heart.

N.C.

A handwritten musical score for guitar and vocal parts. The score consists of four systems of music. The top system starts with a vocal line (N.C.) and a guitar line. The second system begins with lyrics: '(They) keep their bit - ter - ness close _____ to their hearts.' The third system starts with a vocal line (G5) and a guitar line. The fourth system starts with a vocal line (w/Riff A) and a guitar line. The vocal parts are written in soprano clef, and the guitar parts are written with six-string notation. Chords and key signatures are indicated above the staff lines.

(They) keep their bit - ter - ness close _____ to their hearts.

1.

w/Riff A

43

Guitar solo

N.C.

Musical score for guitar solo, section N.C. The score consists of two staves. The top staff is a standard five-line staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a six-string guitar neck diagram with fingerings indicated below each string. The music features eighth-note patterns and grace notes. The score ends with a vertical bar line and a repeat sign.

Fingerings for the guitar neck (bottom staff):

3	2	3	2	3	2
3	2	3	2	3	2
3	2	3	2	3	2
3	2	3	2	3	2
3	2	3	2	3	2
3	2	3	2	3	2

Handwritten markings above the staff:

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

Continuation of the musical score for guitar solo, section N.C. The score consists of two staves. The top staff continues the eighth-note patterns from the previous section. The bottom staff shows a transition with fingerings: 3 2 3 2 3 2 followed by 7 5 0 0 7 5 0 5, then 3 2 3 2 3 2 followed by 7 5 0 5 0 0 2 3 2 2.

Fingerings for the guitar neck (bottom staff):

3	2	3	2	3	2
3	2	3	2	3	2
3	2	3	2	3	2
3	2	3	2	3	2
3	2	3	2	3	2
3	2	3	2	3	2

Handwritten markings above the staff:

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

Continuation of the musical score for guitar solo, section N.C. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows fingerings: 7 5 0 0 7 5 0 5, then 3 2 3 2 3 2 followed by 7 5 0 7 5 0, and finally 0 (with a bracketed "(12)" below it) and 0.

Fingerings for the guitar neck (bottom staff):

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

Handwritten markings above the staff:

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

Continuation of the musical score for guitar solo, section N.C. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows fingerings: 4 5 0 3 4 3 2 0, then 4 5 0 3 4 3 2 0, and finally 4 5 0 3 4 3 2 0.

Fingerings for the guitar neck (bottom staff):

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

Handwritten markings above the staff:

F#C# N.C. P.M. F#C# N.C. P.M. F#C# N.C. P.M.

Continuation of the musical score for guitar solo, section N.C. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows fingerings: 4 5 0 3 4 3 2 0, then 2 2 2 2 2 2, and finally 2 2 2 2 2 2.

Fingerings for the guitar neck (bottom staff):

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

Handwritten markings above the staff:

F#C# N.C. D. S. al Coda 0 Coda F E5 7sus2