

# About A Girl

By Kurt Cobain

Em G C E<sup>type 1</sup> E<sup>type 2</sup> F#5<sup>type 1</sup> F#5<sup>type 2</sup> A5<sup>type 1</sup> A5<sup>type 2</sup> C C#5 G#5

## Intro

Moderate Rock ♩ = 132

Em Rhy. Fig. 1 G Em G *Play 4 times (end Rhy. Fig. 1)*

Gr. 1 *mf* let ring

## Verse

w/Rhy. Fig. 1 (4 times)

Em G Em G Em G Em G

1., 3. I need an ea-sy friend, I do, with an ear to lend. I  
2. I'm stand-ing in your line, hope you have the time.

Em G Em G Em G Em G

think you fit this shoe, but you have a clue.  
Pick a num-ber to, keep a date with you.

## Chorus

C# C#G# F#<sup>type 1</sup> C# C#G#

I'll take ad-van-tage while you hang me

let ring -----

F#5<sup>over</sup>

To Coda ⊕ E<sup>over</sup>

A5<sup>over</sup>

C

out to dry, but I can't see you ev - ery night (for)

The first system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar accompaniment in treble clef. The bottom staff is a guitar tablature in standard notation.

w/Rhy. Fig. 1 (2 times)

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

Em G Em G Em G Em G

The second system contains two staves. The top staff is a vocal line with the word "free." below it. The bottom staff is a guitar accompaniment in treble clef.

Guitar Solo

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

The first guitar solo system contains two staves. The top staff is a melodic line in treble clef with a "let ring" instruction. The bottom staff is a guitar tablature.

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

The second guitar solo system contains two staves. The top staff is a melodic line in treble clef with "let ring" instructions. The bottom staff is a guitar tablature.

This boxed inset shows musical notation for a rhythmic fill and guitar solo. It includes a vocal line with lyrics "Rhy. Fill 1" and "Gr. 1", a guitar accompaniment, and a guitar tablature. The lyrics "Em" and "G" are placed above the staff. A "let ring" instruction is present.

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

C5 G5 F5<sup>tr 2</sup>

C5 G5 F5<sup>tr 2</sup> A.H. (8va) A.H.

E5 A5<sup>tr 2</sup> C5

Em G Em G

Em G Em G *D.S. al Coda*

♩ Coda

E E5 A5<sup>type 2</sup> C5 E E<sup>type 1</sup>

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

A5<sup>type 2</sup> C5

ev- 'ry night (for)

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

free.

# Big Cheese

By Kurt Cobain



## Intro

Moderate rock ♩ = 120

Chords: \*C5 B5 | \*C5 B5 | Play 3 times \*C5 B5

Gtr. I

T  
A  
B

\* Hammer on with a simultaneous volume swell.

Chords: \*C5 (B5) Fdbk | C5 Rhy. Fig. 1 | B5 | C5 | B5 (end of Rhy. Fig. 1)

P.M.-----4

## Verse

w/Rhy. Fig. 1 (3 times)

Chords: C5 B5 G/D C5 B5 G | C5 B5 G

1.,3. Big cheese. \_\_\_  
2. Big lies \_\_\_

P.M.-----4

Chords: C5 B5 G C5 B5 G C5 B5 G

make me. Mine said \_\_\_ go to the off-ice.  
make mine. Mine said \_\_\_ go to the off-ice.

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

C5 B5 G C5 B5 G C5 B5 G

Big cheese, make me. Mine said  
Big cheese, make me. Mine said

**Chorus**  
Rhy. Fig. 2

C5 B5 <sup>E</sup> open F45 G5 <sup>E</sup> open

what the hell, Black is black, (no) trad-ing back,  
what's the code.

w/Rhy. Fig. 2 (3 times)

F45 G5 F45

We were en - e - mies. (1.) Sure you are,  
(2.,3.) She eats glue,

1. F45 G5

(but) what am I? We were en - e - mies.  
how 'bout you?

2.,3. F45 G5 To Coda

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

**Guitar Solo**  
Rhy. Fig. 3

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

# Big Cheese

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

Power chords bar chords

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

## Coda

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

B(N.C.) N.C.

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

9 9 9 10 10 10 10 | 9 7 7 9 9 7 7 | 9 9 9 10 10 10 10

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

9 7 7 8 9 7 7 4 | 7 7 7 7 8 | 8 8 7 | 8 7 8 7 8 8

9 9 9 9 10 | 10 10 9 | 10 9 10 9 10 10 | 0 0

7 5 5 7 7 5 5 2 | 7 7 7 7 8 | 8 8 7 | 8 7 8 7 8 8

**Chorus**  
w/Rhy. Fig. 2 (2 times)  
F#5

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

2. Sure you are, \_\_\_\_\_ but what am I? \_\_\_\_\_

3. She eats glue, \_\_\_\_\_ how 'bout you? \_\_\_\_\_

We were en -

G5 F#5

e - mies. \_\_\_\_\_

Sure you are, \_\_\_\_\_ what am I? \_\_\_\_\_

G5 play 3 times F#5 G5

**Outro**

F#5 G5 B5

Gr. 1

0 1 0 0 0



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

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

B5 N.C. B5

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

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

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

N.C. B5

Fdbk.

# Blew

By Kurt Cobain

Tune guitar  
2 steps lower  
① = C ④ = B<sup>b</sup>  
② = G ⑤ = F  
③ = E<sup>b</sup> ⑥ = C

This song sounds in C.



## Intro

Moderately ♩ = 120

(Bass) 4

E5 \*Gr. 1 G5 A5 B<sup>b</sup>5 A5 G5 B<sup>b</sup>5

E5 G5 A5 B<sup>b</sup>5 A5 G5 B<sup>b</sup>5

## Verse

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

A7

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

Riff A

1/2 hold bend

full full full

full grad. bend full (hold bend)

*D.S. al Coda*

⊕ Coda

N.C. (1st time only) play 3 times

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

You could do an - y - thing, You could do an - y - thing, you could do an - y - thing, \_

Free Time (ad lib noise)

1/2 1/2

you could do an - y thing.

# Downer

By Kurt Cobain



## Intro

Fast rock ♩ = 184

(Bass & drums)

8 Gtr. 1 (E) E5 Rhy. Fig. 1 C5

E5 C5 E5 C5 E5 C5 (end Rhy. Fig. 1)

## Verse

7 (E) E5 C5

1., 2. See spoken lyrics

E5 C5 E5 C5 E5 C5

**Chorus**

B $\flat$ 5 B5 C5 E5 B5(N.C.) B $\flat$ 5 B5 C5 E5 B5(N.C.) B $\flat$ 5 B5 C5 E5 B5(N.C.) B $\flat$ 5 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)

w/ Rhy. Fig. 2

B $\flat$ 5 B5 C5 E5 B5(N.C.) B $\flat$ 5 B5 C5 E5 B5(N.C.) B $\flat$ 5 B5 C5 E5 B5(N.C.) B $\flat$ 5 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

A5 B $\flat$ 5 E5 F5

4

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

A5 B $\flat$ 5 E5 F5

know I can make up e - nough 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.

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

P.M. P.M.

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

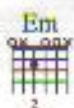
P.M.-----

*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

Intro

Rhy. Fig. 1

F5 E5 F5 E5 F5 E5

Qtr. 1

## Verse

w/Rhy. Fig. 1 (2 times)

F5 Em

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 pre - sume. 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

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

C# A5 C Ab5 E (open) C# A5 C

I was shaved.  
I was shamed.

A $\flat$ 5 E $\circledR$  open C $\sharp$  A5 C A $\flat$ 5 E $\circledR$  open

I was shamed. I was shaved. I was

To Coda  $\oplus$  Verse w/Rhy. Fig. 1 (2 times) F5 E5

C $\sharp$  A5 C A $\flat$ 5 E $\circledR$  open w/Rhy. Fig. 1

shamed. 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 a zip. Beat me, pressed a -

**Chorus**  
w/Rhy. Fig. 2 (4 times)

F5 Em C $\sharp$  A5 C A $\flat$ 5 E $\circledR$  open C $\sharp$  A5 C

guinst my lips. I was shaved.

A $\flat$ 5 E $\circledR$  open C $\sharp$  A5 C A $\flat$ 5 E $\circledR$  open C $\sharp$  A5 C

I'm a - shamed. I was shamed.

**Guitar Solo**  
F5 (C)

A $\flat$ 5

Fretboard diagram: 0 0 1 3 3 0 1 0 1 3



(F) (C) (F)

1 0 1 0 0 1 | 0 0 1 0 1 0 | 1 1 0 1 0 1

(C) (F) (C)

0 1 0 1 0 | 1 1 0 1 0 0 5 | 0 5 5 6 6 7 8 0

F5 E5 F5 E5

P.M. ....

0 0 0 XX | 0 0 0 XX

F5 E5 F5 Em

*D.S. al Coda*

P.M. ....

0 0 0 XX | 0 0 0 XX | 0

⊕ Coda

F5 E5

(1 bar Bass, 1 bar Drums)

2

0 0 0 XX

# Love Buzz

By Robby Van Leeuwen



## Intro

Moderately fast  $\text{♩} = 138$

A

\*Gtr. 1

\*Gtr. 2

(Bass & Drums)

\*\*Volume swell on A chord

*f*

A/E A

T

A

B

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

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

A  
Rhy. Fig. 1

Riff A

1/2

# Love Buzz

(end Rhy. Fig. 1)

(end Riff A)

A  
Rhy. Fig. 2

Riff B

(end Rhy. Fig. 2)

A  
Both gtrs.

(end Riff B)

Verse

N.C.  
Gtrs. tacet

To Coda  $\Phi$  Chorus

w/Fill 2 (2nd time only)

(feedback)  
(1st time only)

A

just ain't the way it seems. \_\_\_\_\_ Can you feel my

love \_\_\_\_\_ buzz? \_\_\_\_\_ Can you feel my love \_\_\_\_\_ buzz? \_\_\_\_\_

*(Guitar fretboard diagrams: 6/3fr. and A 5 open)*

Can you feel my love \_\_\_\_\_ buzz? \_\_\_\_\_ Can you feel my

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? \_\_\_\_\_

*(Musical staff with a bar labeled '5')*

Guitar Solo

*(Musical staff with notes, triplets, and a '1/2 (hold bend)' annotation)*

*(Fretboard diagram with notes 7 5 7 and 'fall' annotations)*

Fill 1  
Gtr. 2:

*(Musical staff with wavy lines)*

T  
A 7 5 7 0 0 7  
B

Fill 2  
Gtr. 1:

*(Musical staff with notes)*

T  
A  
B 0

*D.S. al Coda*

**Coda Chorus**

♩ A

Can you feel my love \_\_\_ buzz? \_\_\_ 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)

3      4

Gtrs. 1 & 2 ad lib effects

\*Gtr. 1

w/wah wah

full

\*Gtr. 2 cont. effects

Detailed description: This system contains two staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#). It begins with a measure containing a whole note '10' on the second line. The second measure starts with a pickup note on the second line, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a six-line guitar staff. The first measure contains a whole note '7' on the first line. The second measure contains eighth notes: 5, 7, 7, 7, 6. The third measure contains eighth notes: 7, 5, 7, 7.

full

1/4

1/2

1/2

Detailed description: This system contains two staves. The top staff is a single treble clef staff with a key signature of two sharps. It features a series of chords, each marked with a 'full' dynamic. The bottom staff is a six-line guitar staff. The first measure contains a whole note '12' on the first line. The second measure contains eighth notes: 12, 12, 12, 12, 12, 12, 12, 12. The third measure contains eighth notes: 12, 12, 12, 12, 12, 12, 12, 12. The fourth measure contains eighth notes: 9, 9, 9, 5, 5, 5. The fifth measure contains eighth notes: 9, 9, 9, 5, 5, 5.

Detailed description: This system contains two staves. The top staff is a single treble clef staff with a key signature of two sharps. It features a series of chords, each marked with a 'full' dynamic. The bottom staff is a six-line guitar staff. The first measure contains a whole note '0' on the first line. The second measure contains eighth notes: 0, 0, 0, 0, 0, 0, 0, 0. The third measure contains eighth notes: 0, 0, 0, 0, 0, 0, 0, 0. The fourth measure contains eighth notes: 7, 9, 9, 10, 10, 10, 12, 12. The fifth measure contains eighth notes: 7, 9, 9, 10, 10, 10, 12, 12.

A

A

3

3

Detailed description: This system contains two staves. The top staff is a single treble clef staff with a key signature of two sharps. It features a series of chords, each marked with a 'full' dynamic. The bottom staff is a six-line guitar staff. The first measure contains a whole note '12' on the first line. The second measure contains eighth notes: 12, 12, 14, 14, 14, 14. The third measure contains eighth notes: 10, 10, 10, 17, 17, 17. The fourth measure contains eighth notes: 0, 0, 0, 3, 3, 3, 3, 3. The fifth measure contains eighth notes: 0, 0, 0, 4, 2, 0.

A

Musical notation for the first system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth notes with slurs and triplets. The bass line includes fret numbers 0, 2, 4, and 0.

A

Musical notation for the second system, continuing the melody and bass line. It includes a double bar line and a wavy line indicating a vibrato effect.

play 3 times

Musical notation for the third system, featuring a "play 3 times" instruction and wavy lines for vibrato. The bass line shows fret numbers 7, 5, 7, 8, 6, 7, 6.

both gtrs.  
A

Musical notation for the fourth system, labeled "both gtrs." and "A", showing a simple melody on a treble clef staff.

A5  
P.M.

Musical notation for the fifth system, labeled "A5" and "P.M.", showing a melody on a treble clef staff with a dotted line.

# Mr. Moustache

By Kurt Cobain



## Intro

Fast Rock ♩ = 162

(Drums) N.C. Riff A \* play 4 times (end of Riff A)

The Intro section features a guitar riff in G major. The guitar part starts with a G5<sup>type 1</sup> chord (fret 2, strings 2-5) and then moves to a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass part follows a similar pattern: G2, A2, B2, C3, B2, A2, G2. The drum part consists of a steady eighth-note pattern. The section ends with a double bar line and the instruction '\* play 4 times (end of Riff A)'. A dynamic marking 'f' is present at the start of the riff.

\* on D.C., play only 2 times

G5<sup>type 1</sup> Rhy. Fig. 1 N.C. G5<sup>type 1</sup> N.C.

The first rhythmic figure consists of two measures. The first measure has a G5<sup>type 1</sup> chord (fret 2, strings 2-5) and a rhythmic pattern of quarter notes: G4, A4, B4, C5. The second measure has a G5<sup>type 1</sup> chord and a rhythmic pattern of quarter notes: B4, A4, G4, F#4. The bass part follows the same rhythmic pattern with notes G2, A2, B2, C3 in the first measure and B2, A2, G2, F#2 in the second. The section is labeled 'Rhy. Fig. 1' and 'N.C.' (No Chords).

G5<sup>type 1</sup> N.C. G5<sup>type 1</sup> N.C. (end Rhy. Fig. 1)

The second rhythmic figure consists of two measures. The first measure has a G5<sup>type 1</sup> chord and a rhythmic pattern of quarter notes: G4, A4, B4, C5. The second measure has a G5<sup>type 1</sup> chord and a rhythmic pattern of quarter notes: B4, A4, G4, F#4. The bass part follows the same rhythmic pattern with notes G2, A2, B2, C3 in the first measure and B2, A2, G2, F#2 in the second. The section is labeled 'N.C.' and '(end Rhy. Fig. 1)'. The bass part ends with a double bar line.

## Verse

w/Rhy. Fig. 1 (2 times)

The Verse section consists of two lines of music. The first line has the lyrics: "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". The second line has the lyrics: "in - de - cis - ion. Help me trust your might - y wis - dom, my temp - ta - tion. Take my hand and give it clean - ing,". The guitar part uses the rhythmic figure from the previous section. The bass part follows the same rhythmic pattern. The section is labeled 'w/Rhy. Fig. 1 (2 times)'.



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)

Bridge

B5 A5<sup>type 1</sup> C E (N.C.) G5<sup>type 2</sup> F#5 F5

Eas - y in an eas - y chair.

B5 A5<sup>type 1</sup> C G5<sup>type 2</sup>

Poop as hard as rock.

B5 A5<sup>type 1</sup> C E (N.C.) G5<sup>type 2</sup> F#5 F5

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

B5 A5<sup>type 1</sup> C G5<sup>type 1</sup> G5

Seal it in a box.

This system shows the first two measures of a musical phrase. The treble clef staff contains a melody starting with a whole rest, followed by quarter notes G4, A4, B4, and A4. The guitar staff shows chords B5, A5<sup>type 1</sup>, C, and G5<sup>type 1</sup>. The lyrics 'Seal it in a box.' are written below the melody.

A5<sup>type 1</sup> G (N.C.) A5<sup>type 2</sup> E (N.C.) A5<sup>type 2</sup> G (N.C.)

This system shows the next two measures. The treble clef staff continues the melody with quarter notes G4, A4, B4, and A4. The guitar staff shows chords A5<sup>type 1</sup>, G (N.C.), A5<sup>type 2</sup>, E (N.C.), A5<sup>type 2</sup>, and G (N.C.).

C5 E5

Now you

This system shows the next two measures. The treble clef staff continues the melody with quarter notes G4, A4, B4, and A4. The guitar staff shows chords C5 and E5. The lyrics 'Now you' are written below the melody.

A5<sup>type 1</sup> G5 G5<sup>type 2</sup> E (N.C.) A5<sup>type 2</sup> G5 G5<sup>type 2</sup> E (N.C.)

Rhy. Fig. 2

This system shows the final two measures. The treble clef staff continues the melody with quarter notes G4, A4, B4, and A4. The guitar staff shows chords A5<sup>type 1</sup>, G5, G5<sup>type 2</sup>, E (N.C.), A5<sup>type 2</sup>, G5, G5<sup>type 2</sup>, and E (N.C.). The label 'Rhy. Fig. 2' is written above the first measure.

C5 E5 *1st time D.S.*

Now you. (end Rhy. Fig. 2)

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

Now you. Ow.

E1 w/Riff A

N.C.

*Dramatic ritard*

F5 F#5 G5

# Negative Creep

By Kurt Cobain

Tune guitar

2 steps lower

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

This song sounds in C.

Fast Rock ♩ = 160



Gr. 1 fdbk

E (N.C.) Riff A

*p* < *f*

P.M. (12)

Verse

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

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

substitute w/Fill 1 (2nd time)

full

P.M. (12)

Fill 1 E (N.C.)

P.M.

7

substitute w/Fill 2 (2nd time)

this is get - ting to be \_\_\_\_\_ drone. \_\_\_\_\_ I'm a neg - a - tive creep,

P.M. (12) P.M. (12) P.M. 14 P.M. (12) P.M. (12)

substitute w/Fill 3 (2nd time)

I'm a neg - a - tive creep, I'm a neg - a - tive creep \_\_\_\_\_ and I'm stoned.

P.M. (12) P.M. (12) P.M. (12) P.M. (12) P.M. (12) grad. bend full

I'm a neg - a - tive creep, I'm a neg - a - tive creep I'm a neg - a - tive creep

P.M. (12) P.M. (12) P.M. (12) P.M. (12) P.M. (12) P.M. (12)

Fill 2 Gr. 1

P.M. grad. bend 14

T  
A  
B

Fill 3 Gr. 1

P.M. grad. bend full 15

T  
A  
B

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!

full

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

Fill 4 Gr. 1 E5

TAB

2 0

First system of musical notation. The treble clef staff shows a key signature of one sharp (F#). The guitar staff includes fret numbers (0, 12, 14) and 'P.M.' markings. A wavy line indicates a vibrato effect on the final notes.

Second system of musical notation, continuing the guitar part with fret numbers (0, 12) and 'P.M.' markings.

Third system of musical notation, featuring a 'full' vibrato marking and fret numbers (0, 12).

Fourth system of musical notation, including a chord marking 'E5' and fret numbers (0, 12).

Fifth system of musical notation, including lyrics and a 'Repeat and Fade' instruction.

w/Riff B  
N.C.

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

*Repeat and Fade*

# Paper Cuts

By Kurt Cobain

Tune down 1/2 step

- ① = E<sup>b</sup>    ④ = D<sup>b</sup>  
 ② = B<sup>b</sup>    ⑤ = A<sup>b</sup>  
 ③ = G<sup>b</sup>    ⑥ = E<sup>b</sup>

F(5) E5add#11 F5 F5<sup>trk1</sup> G5 B5 B<sup>b</sup>5 A:5 G6 B<sup>b</sup>add#11 F5<sup>trk2</sup> F#m7 F#sus4

Intro

Moderately ♩ = 100

Uncontrolled feedback

drum stick count in

Gtr. 1 F(5)

④

P.S.

⊕ Pick Scrape with flanger effect

Verse

E5 F(5)

E5add#11

F(5)

1. At my feed - ing time

2. Black win - dows of paint

\* 1st time only

E5add#11

F(5)

E5add#11

she pushes food through the

door.

I crawl towards the cracks

I scratch with my

nails.

I see oth - ers just



F(5) E5add#11  
 2nd time with Fill 1

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

P.M. ----- let ring ----- 4

F(5) E5add#11

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

P.M. ----- let ring ----- 4

F(5) E5add#11

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

P.M. ----- let ring ----- 4

F(5) E5add#11

A clean - ing is due  
 They come with a flash

P.M. ----- let ring ----- 4

Fill 1

let ring ----- 4

T  
 A  
 B

F(5) E5add#11

a - gain a good hos - ing down.  
of light, and take my fam - ily a - way.

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

F(5)

P.M. ----- (feedback) -----

**Bridge**

E5add#11

let ring -----

The la -  
And ver -

let ring -----

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

let ring

not look me in the eyes, but I  
 some friends of ri - di - cule. My whole

B E5add#11 E

let ring

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

E5add#11

let ring

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

E5

let ring

**Chorus**

Rhy. Fig. 2

F5 F5<sup>tr</sup>1 G5 G5 E<sup>6</sup> open B5 B5 B5sus#11 add9 E<sup>6</sup> 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 \_\_\_\_\_ so, Nir - va - na.  
your right \_\_\_\_\_ to Nir - va - na.

A5 G5 G6 G5 B5 B5 B5sus#11 add9 B5 E<sup>6</sup> open A5 G5 G6 G5 B5

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

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

*To Coda* ⊕

B5 B5 B5sus#11 add9 B5 E<sup>6</sup> open A5 G5 G6 G5 E<sup>6</sup> open F5<sup>tr</sup>1 F7m7

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

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

*D.S. al Coda*

F5<sup>tr</sup>1 F7m7

P.M.-----

F7 2fr. F 1fr.

♯ Coda

B5 B♭5 B♭sus11 add:9 B♭5 E<sup>6</sup> open A15 G5 G6 G5 E<sup>5</sup> open

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

F#5<sup>9</sup> F#sus4 F#5<sup>9</sup> F#7sus11 F#5<sup>9</sup> F#m7 F#5<sup>9</sup> F#m7 feedback \*

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

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

# School

By Kurt Cobain



## Intro

Free time

Slow rock ♩ = 72

Gtr. 1      fdbk. -----

E (N.C.)  
Riff A

(mf)      (f)      full      full      full

## 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)

full      full      full

## w/Riff A (1st bar only)

would-n't you be-lieve it it's just \_\_\_ my \_\_\_ luck,      would-n't you be-lieve it it's just \_\_\_ my \_\_\_ luck,

## Chorus

CS      C      A5      E5      A5 open D

Rhy. Fig. 1      P.M. ....

w/Fill 1

would-n't you be-lieve it it's just \_\_\_ my \_\_\_ luck,      no re - cess.      No re - cess.

\* Bottom notes of chord only

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

full      full

1.  
N.C.

C5 A5 (end Rhy. Fig. 1)

P.M. ....

w/Riff A

No re - cess.

2.

P.M. ....

P.M. ....

Guitar solo  
N.C.

1/2 1/2 1/2 full full

9 5 1/2

you're in my school a - gain, -

3. You're in my school a - gain, -

Verse

you're in my school a - gain, -

you're in my school a - gain, -



# Love Buzz

you're in my school a - gain, \_\_\_\_\_

you're in my school a - gain, \_\_\_\_\_

Fdbk.

you're in my school a - gain, \_\_\_\_\_

you're in my school a - gain, \_\_\_\_\_

Fdbk.

Fdbk.

## Chorus

w/Rhy. Fig. 1

C5      C    A5                      E5      D                      C5                      A5

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

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

E5                      D                      C5                      A5

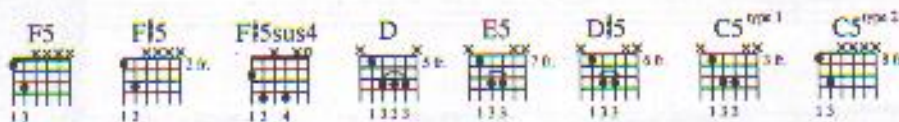
No re - cess.                      No re - cess.

E5                      D                      C5                      A5

No re - cess.                      No re - cess.

# Scoff

By Kurt Cobain



## Intro

Moderate rock ♩ = 144

(Drums) Gr. 1 Fdbk. F5 F5 E5 F#5 F5

mf P.M.

F5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

P.M. P.M.

F7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

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

P.M. P.M.

## Verse

Rhy. Fig. 1(4 times)

F7sus4 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F7sus4 F5 E5 F#5 F5

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

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,

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

give me back my al - co - hol, give me back my al - co - hol,

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

give me back my al - co - hol, give me back my al - co - hol,

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

give me back my al - co - hol, give me back my, give me back my,

Chorus

G5 G5 A5 C5<sup>trp1</sup> N.C. D

give me back!

Rhy. Fig. 2

N.C. C5<sup>trp1</sup> N.C. D N.C.

(end of Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

C5<sup>trp2</sup> N.C. D N.C. C5<sup>trp2</sup> N.C. D N.C.

Heal a mil lion, kill a mil lion.

C5<sup>trp2</sup> N.C. D N.C. C5<sup>trp2</sup> N.C. D N.C.

Peel a mil lion, feel a mil lion.

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

C5<sup>trp2</sup> N.C. D N.C. C5<sup>trp2</sup> N.C. D

Heal a mil lion, kill a mil

(D) E5 D#5 A open E5 D# E5 D#5 A open E5 D#

lion.

*To Coda* ♪

1.

E5 D5 <sup>A</sup>open E5 D5 E5 D5 <sup>A</sup>open C5<sup>II</sup> F#5 F5 E5 F#5 F5

P.M.

F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5

2. **Guitar solo** ( \* F#5 )

E5 D5 <sup>A</sup>open <sup>G</sup>15fr. open E

let ring ----- 4

\* Bass pedals F# through gr. solo

let ring ----- 4

let ring ----- 4

let ring ----- 4

let ring ----- 4

(D) (E) (F)

(D) (E6) (F#)

F#5 F5 E5 F#5 F5

P.M.-----

F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 F#5 F5 E5 F#5 F5 E (N.C.)

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

⊕ Coda E5 D#5 open E 12fr. E open E5 D#5 open E5 D#5 open E5 D#5 open E5 D#5 open

Ah!

E5 D#5 open E5 D#5 open E5 D#5 open E5 D#5 open

Oh!

# Sifting

By Kurt Cobain



Intro  
Moderately ♩ = 116

Gr. 1 (Drums) Fdbk. E (N.C.)

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

E (N.C.) Csus4 E (N.C.) Bsus4 Bbsus4 Asus4

P.M. P.M.

1. E (N.C.) 2. E (N.C.)

P.M. P.M. P.M. 1. A -

Verse

E (N.C.) Csus4 E (N.C.) Bsus4 B>sus4 Asus4 E (N.C.) Csus4

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

Rhy. Fig. 1

P.M.-----4

w/Rhy. Fig. 1 (3 times)

E (N.C.) Bsus4 B>sus4 Asus4 E (N.C.) Csus4 E (N.C.) Bsus4 B>sus4 Asus4

Cross Search says floss,  
 Search for church,

(end Rhy. Fig. 1)

P.M.-----4

E (N.C.) Csus4 Bsus4 B>sus4 Asus4 N.C. Csus4 Bsus4 B>sus4 Asus4

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

E (N.C.) Csus4 Bsus4 B>sus4 N.C. Csus4 Bsus4 B>sus4 Asus4

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

N.C. Csus4 Bsus4 B>sus4 Asus4 E (N.C.) Dsus4

would-n't it be fun? \_\_\_\_\_ }  
 would-n't it be fun? \_\_\_\_\_ } Your

P.M.-----4



E (N.C.) Dsus4 N.C. Dsus4 E (N.C.) Dsus4

eyes. \_ (The) teach - er said, your eyes. \_

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

E (N.C.) Dsus4 E (N.C.) Dsus4 E (N.C.) Dsus4

Preach - er said, your eyes. \_ { Teach - er said,  
Preach - er said,

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

E (N.C.) Dsus4 N.C.

Teach - er said. \_\_\_\_\_ } Don't have \_ noth - ing for you. \_  
Preach - er said. \_\_\_\_\_ }

Chorus  
Half Time  $\text{♩} = 66$   
C

P.M.-----4 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

C5 B5

*Fine*

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

2. Guitar solo  
\* N.C.

11 (11)

\* Gr. 2 play random fdbk. until end of solo.

fall (let ring)

full

full (let ring)

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)

full (let ring)

1/2

semi-harm -----

12 12 12 11 (11) (11) 0 2 0 4 5 6

3

3

7 9 8 8 7 0 2 2 x 2 2 0 5 5 5 0

System 1: Treble clef, G major, 3/4 time. Staff 1: Melody with slurs and ties. Staff 2: Bass clef, guitar fretboard with fingerings (0, 2, 4, 4, 2, 0, 1) and dynamics 'full'.

System 2: Treble clef, G major, 3/4 time. Staff 1: Melody with slurs and ties. Staff 2: Bass clef, guitar fretboard with fingerings (0, 12, 14, 14, 14, 12, 0, 12, 12, 14, 12, 14) and dynamics '1/2', 'full'.

System 3: Treble clef, G major, 3/4 time. Staff 1: Melody with slurs and ties. Staff 2: Bass clef, guitar fretboard with fingerings (17, 17, 14, 14, 0, 7, 7, 0, 14, 9) and dynamics '1/2 full', 'full', 'full (let ring)', 'full'.

System 4: Treble clef, G major, 3/4 time. Staff 1: Melody with slurs and ties. Staff 2: Bass clef, guitar fretboard with fingerings (x, 0, 0, 0, 14, 14, 12, 9, 0, 7, 9, 10, 10, 10, 7, 2) and dynamics 'full'.

System 5: Treble clef, G major, 3/4 time. Staff 1: Melody with slurs and ties. Staff 2: Bass clef, guitar fretboard with fingerings (12, 12, 12, 12) and dynamics 'full', '1/2'.

# Big Cheese

12 full full (let ring)

12 full full (let ring)

12 full (let ring) full

E (N.C.) Csus4 E (N.C.) Csus4 play 3 times  
P.M. 4 P.M. 4

E (N.C.) Csus4 E (N.C.) Csus4 D. S. al Fine E (N.C.)  
P.M. 4 P.M. 4

# Swap Meet

By Kurt Cobain

Tune guitar:

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

Chord diagrams for the following chords: E5<sup>type 1</sup>, E5<sup>type 2</sup>, G/D, F/C#, C(5), A5, C5, G5, F#5, and F.

## Intro

Moderate rock  $\downarrow = 138$

Gr. 1 E5<sup>type 1</sup> N.C. G/D F/C# G/D C(5) (end of Riff A)

Riff A

## Verse

w/Riff A (8 times)

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

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

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

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

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.

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

A5 C5

N.C.

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

A5 C5

N.C.

Musical notation for the first system, including a treble clef staff with a whole rest, a vocal line with a melodic phrase, and a guitar line with fret numbers 0, 2, 1, 0, 1, 0.

A5

C5

A5

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

Musical notation for the second system, including a treble clef staff with a melodic phrase, a vocal line with lyrics, and a guitar line with chord diagrams.

G5

F5

To Coda  $\Phi$

F

E5<sup>opt</sup>

Musical notation for the third system, including a treble clef staff with a melodic phrase, a vocal line with lyrics, and a guitar line with chord diagrams and a first ending bracket.

w/Riff A

2.

F

Gr. 1

Musical notation for the fourth system, including a treble clef staff with a melodic phrase, a vocal line with lyrics, and a guitar line with chord diagrams and a first ending bracket.

Guitar solo  
N.C.

The first system of guitar notation consists of a treble clef staff and a six-string bass staff. The treble staff contains a melodic line with eighth and quarter notes, some with slurs and accents. The bass staff shows chordal accompaniment with fingerings such as 0 2 0 2 0 2 and 7 5 0 7 5 0.

The second system continues the guitar solo. The treble staff features a melodic line with eighth notes and slurs. The bass staff accompaniment includes fingerings like 0 2 0 2 0 2 and 7 5 0 5 0.

The third system of guitar notation shows the continuation of the solo. The treble staff has a melodic line ending with a half note. The bass staff accompaniment includes fingerings such as 7 5 0 0 7 5 0 and 0 2 0 2 0 2.

The fourth system features a treble clef staff with a melodic line and a bass staff with a rhythmic accompaniment. Above the treble staff are three measures labeled 'F/C# N.C.'. Below the treble staff are three measures labeled 'P.M.' with dashed lines. The bass staff accompaniment includes fingerings like 4 5 0 3 4 3 2 0.

The fifth system shows a treble clef staff with a melodic line and a bass staff with a rhythmic accompaniment. Above the treble staff are two measures labeled 'F/C# N.C.' and 'D. S. al Coda'. The bass staff accompaniment includes fingerings like 4 5 0 3 4 3 2 0.

The sixth system shows a treble clef staff with a melodic line and a bass staff with a rhythmic accompaniment. Above the treble staff are two measures labeled 'Coda' and 'F'. The bass staff accompaniment includes fingerings like 2 2 2 2 2 2 and 1 1 1 1 1 (12).