

PIANO • VOICE • GUITAR

NIRVANA

THE ALBUMS



FLOYD THE BARBER

Words and Music by
KURT COBAIN

Moderately

E5 Eb5 E5 Eb5 E5 Eb5 E5 Eb5

The piano introduction consists of two staves (treble and bass clef) in 4/4 time. The tempo is marked 'Moderately'. The music begins with a forte (f) dynamic. The right hand plays chords in the treble clef, while the left hand plays a steady eighth-note bass line. The chord sequence is E5, Eb5, E5, Eb5, E5, Eb5, E5, Eb5.

E5 Eb5 E5 Eb5 E5 Eb5 E5 Eb5

The piano accompaniment for the first system continues the chord sequence: E5, Eb5, E5, Eb5, E5, Eb5, E5, Eb5. The melody in the right hand consists of eighth-note chords, and the left hand continues with eighth notes.

E5 Eb5 E5 Eb5 E5 Eb5

Bell on a door ring, "Come on in." Floyd ob - serves my
Bar - ney ties me to the chair. I can't see. I'm
I sense oth - ers in the room. O - pie, Aunt Bea

The first system of lyrics is accompanied by piano chords and a vocal line. The piano accompaniment uses the chord sequence E5, Eb5, E5, Eb5, E5, Eb5. The vocal line is in the treble clef, with lyrics written below the notes.

E5 Eb5 E5 Eb5 E5 Eb5

hair - y chin. "Sit down (in the) chair, don't be a - fraid."
real - ly scared. Floyd breathes hard. I hear a zip.
I pre - sume. They take turns to cut me up.

The second system of lyrics is accompanied by piano chords and a vocal line. The piano accompaniment uses the chord sequence E5, Eb5, E5, Eb5, E5, Eb5. The vocal line continues with lyrics written below the notes.

E5 Eb5 E5 Eb5 C Ab5 B G5

To Coda ⊕

Steamed, hot tow - el on my face. — }
 Beat me, pressed a - gainst my lips. — }
 I died smoth - ered in An - dy's clutch. — }

I was

C Ab5 B G5 C Ab5 B5 G

shaved. _____ { I was shamed. _____ } I was
 I'm a - shamed. _____ }

C5 Ab5 B5 G E5 N.C.

shamed. _____

D.S. al Coda

Piano introduction for the Coda section, consisting of two staves of music in a key signature of three sharps (F#, C#, G#).

CODA

C Ab5 B G5

shamed. _____ I was

The first line of the Coda features a vocal line with the lyrics "shamed." and "I was". The piano accompaniment consists of chords in the bass and treble clefs.

C Ab5 B G5 C Ab5 B

shamed. _____ I was shamed. _____

The second line of the Coda continues the vocal line with the lyrics "shamed." and "I was shamed.". The piano accompaniment continues with chords in the bass and treble clefs.

G E5 N.C.

The final line of the Coda features a vocal line with a whole rest and the instruction "N.C." (No Chords). The piano accompaniment continues with chords in the bass and treble clefs.

BLEW

Words and Music by
KURT COBAIN

Moderately
N.C.

mf

D5 5fr F5 G5 3fr Ab5 4fr G5 3fr F5 D5 5fr F5 G5 3fr F5

D5 5fr F5 G5 3fr Ab5 4fr G5 3fr F5 D5 5fr F5 G5 3fr F5

N.C.

If you would-n't mind,

D5 5fr

N.C.

I would like to blew.

If you would-n't care, — I would like to lose. —

D5
x x x x
5fr

N.C.

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

D5
x x x x
5fr

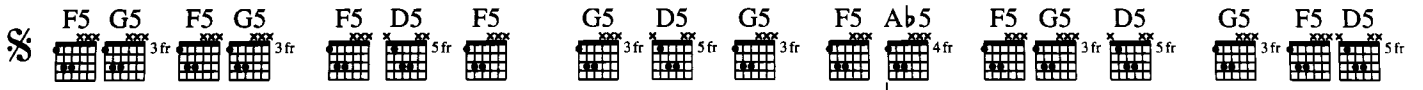
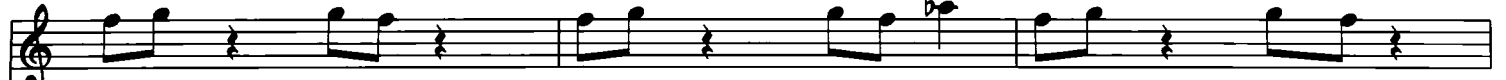
N.C.

— If you would-n't care, —

D5
x x x x
5fr

— I would like to leave. —

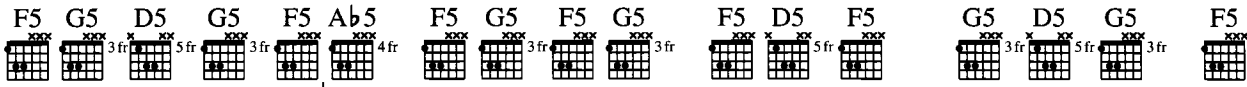
F5 G5 F5 G5 F5 D5 F5 G5 D5 G5 F5 Ab5 F5 G5 D5 G5 F5 D5

Is there 'noth-er rea-son for your stain? Could you b'lieve who



F5 G5 D5 G5 F5 Ab5 F5 G5 F5 G5 F5 D5 F5 G5 D5 G5 F5




we know stress or strain? Here is 'noth-er word that rhymes with shame..

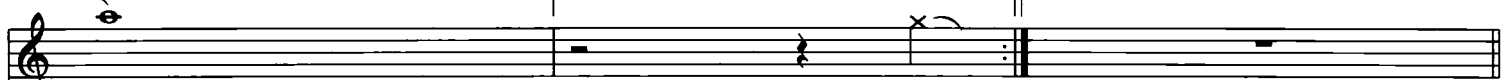


A5 5fr




To Coda ⊕

1 2



Oh!



D5 5fr



Guitar solo ad lib.



First system of musical notation. The treble clef staff contains rests. The grand staff (treble and bass clefs) contains a bass line with a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Second system of musical notation. It includes first and second endings. The treble clef staff has rests. The grand staff contains a bass line with eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A double bar line with repeat dots is followed by a first ending (marked '1') and a second ending (marked '2').

Third system of musical notation. On the left, the instruction "D.S. al Coda" is written above the treble clef staff, with "Solo ends" below it. The grand staff contains a bass line. On the right, the "CODA" section begins with a Coda symbol (a circle with a cross) and a guitar chord diagram for D5 at the 5th fret. The lyrics "Could do an - y - thing," are written below the treble clef staff.

Fourth system of musical notation. It features guitar chord diagrams for D5 at the 5th fret and F5 at the 5th fret. The instruction "Play 6 times" is written above the treble clef staff. The lyrics "could do an - y - thing, do an - y - thing. —" are written below the treble clef staff. The grand staff contains a bass line with eighth notes.

ABOUT A GIRL

Words and Music by
KURT COBAIN

Medium Rock

Em G Em G Em G

mf

Em G Em G Em G Em G

Em G Em G Em G

(1., D.S.) I need an eas - y friend, I
(2.) I'm stand - ing in your line. I

do, with an ear to lend. I do think you
do hope you have the time. I do pick a

Em G Em G Em G

fit this shoe, I do, but you have a clue. }
 num-ber to, I do, keep a date with you. }

C#m 4fr F# C#m 4fr

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

F# E A C

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

To Coda ⊕

Em G Em G Em G Em G

free. I do.

Em G E G Em G

Instrumental solo

E G Em G E G

Em G E G C#5 F#

C#5 F# E A C D.S. al Coda

Solo ends

CODA

E A C

I can't see you ev-'ry night _

Em G Em G Em G

free. I do.

Em G Em G Em G

I do. I

Em G Em G E5

do. I do.

SCHOOL

Words and Music by
KURT COBAIN

Moderately



ff



Won't you be-lieve it, it's just_ my ____ luck. Won't you be-lieve it, it's just_ my ____ luck.

Won't you be-lieve it, it's just_ my ____ luck. Won't you be-lieve it, it's just_ my ____ luck.



No re - cess, no re - cess, _

C5 3fr A5 5fr 1 E5

no re - cess.

Detailed description: This system contains the first two measures of the piece. It features a guitar staff with three chord diagrams: C5 (3rd fret), A5 (5th fret), and E5 (1st fret). The piano accompaniment is in the key of D major and 4/4 time, with a steady eighth-note bass line and chords in the right hand.

2 E5

Guitar solo

Detailed description: This system contains measures 3 and 4. Measure 3 is a guitar solo, indicated by a double bar line and repeat dots. The piano accompaniment continues with the same rhythmic pattern as in the first system.

Play 6 times N.C.

That school a - gain, -

Detailed description: This system contains measures 5 and 6. Measure 5 is a piano accompaniment measure with a double bar line and repeat dots. Measure 6 contains the lyrics 'That school a - gain, -' and features a melodic line in the guitar staff.

you're in that school a - gain, - you're in that school a - gain, -

Detailed description: This system contains measures 7 and 8. Both measures contain the lyrics 'you're in that school a - gain, -'. The piano accompaniment continues with the same rhythmic pattern, and the guitar staff has a melodic line.

you're in that school a - gain, - you're in that school a - gain, -

you're in that school a - gain, - you're in that school a - gain, -

you're in that school a - gain. - No re - cess,

C5 3fr A5 5fr

no re - cess, - no re - cess, no re - cess,

E5 D5 5fr C5 3fr A5 5fr E5

no re - cess, no re - cess, - no re - cess.

C5 3fr A5 5fr E5 D5 5fr C5 3fr A5 5fr

PAPER CUTS

Words and Music by
KURT COBAIN

Steadily
N.C.

Ebm7



At my feed - in' time _

she push-es food through the door.
I scratch with my nails.

I crawl towards the cracks of light,
I see oth - ers just like me;
some-times I can't find my way. _
why do they not try to es - cape? _

News - pa - pers spread a - round,
They bring out the old - er ones.

soak - ing all that they can. — A clean - ing is due
They point at my way. — They come with a flash

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

The la - dy whom I ____ feel ma - ter -
 And ver - y ____ la - ter ____ I ____

- nal love ____ for can - not look ____ me in ____ the eyes, but I ____
 ____ have learned to ac - cept ____ some friends ____ of rid - i - cule. My whole ____

____ see hers ____ and they ____ are blue ____ and they cock ____ and twist ____ and mas -
 ____ ex - is - tence is for ____ your a - muse - ment and that ____ is why ____ I'm here ____

ter - bate. ____
 ____ with you. ____

Ow, ____ I said ____
 Ow, ____ to take ____

E5 F5 F#5 G5 Bb5 A5

E5 F5 F#5 G5 Bb5 A5 E5 F5 F#5 G5

so, I said
me with

Bb5 A5 E5 F5 F#5 G5 Bb5 A5

so, I said
your right

so, Nir - va - na,

G5 F#5 Bb5 A5 G5 F#5

Nir - va - na, Nir - va - na, Nir - va - na,

To Coda ⊕ Bb5 A5 G5 F#5 F#m7(add#4)

Nir - va - na, Nir - va - na.

N.C.

Fm7



N.C.

Black win-dows of paint -

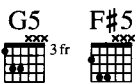
This system contains the first system of music. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

CODA



Nir - va - na, Nir - va - na,

This system contains the second system of music. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with a steady eighth-note bass line and chords.



N.C.



Nir - va - na.

This system contains the third system of music. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with a steady eighth-note bass line and chords.

This system contains the fourth system of music. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with a steady eighth-note bass line and chords.

NEGATIVE CREEP

Words and Music by
KURT COBAIN

Moderately fast Rock




Lit - tle out of our range, — out of our range, — out of our range, —

N.C.  5fr

— and it's gone. Get - ing to be, — get - ting to be, —




N.C.  5fr


— get - ting to be — a drone. — Neg - a - tive creep, —



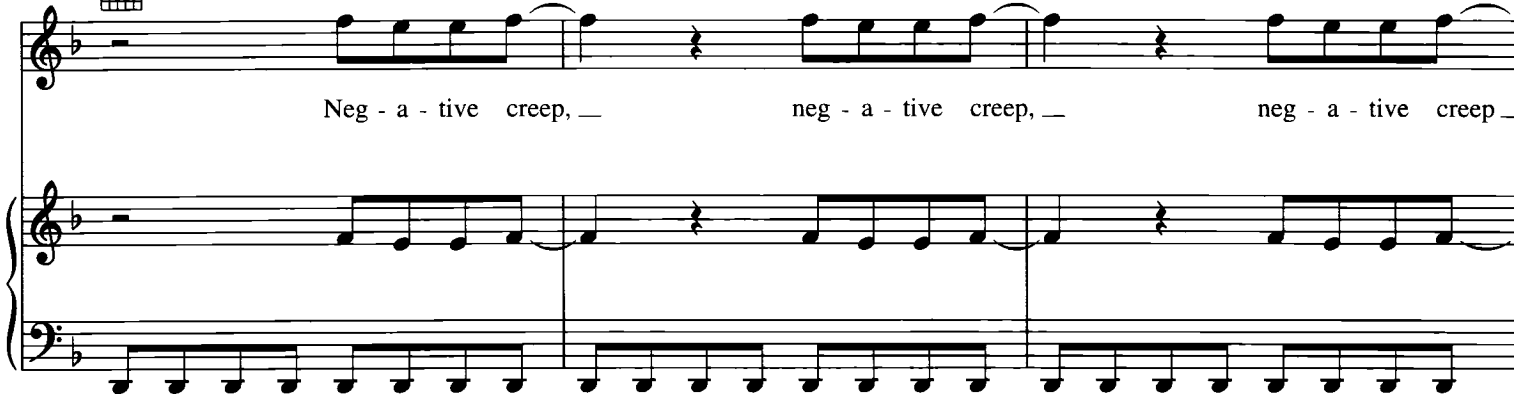
N.C.

— ne - ga - tive creep, — neg - a - tive creep — and I'm stoned.



 5fr

Neg - a - tive creep, — neg - a - tive creep, — neg - a - tive creep —



D7

Adim



— and I'm...

D7

Adim

D7



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

Adim

D7

Adim



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



D7

Adim

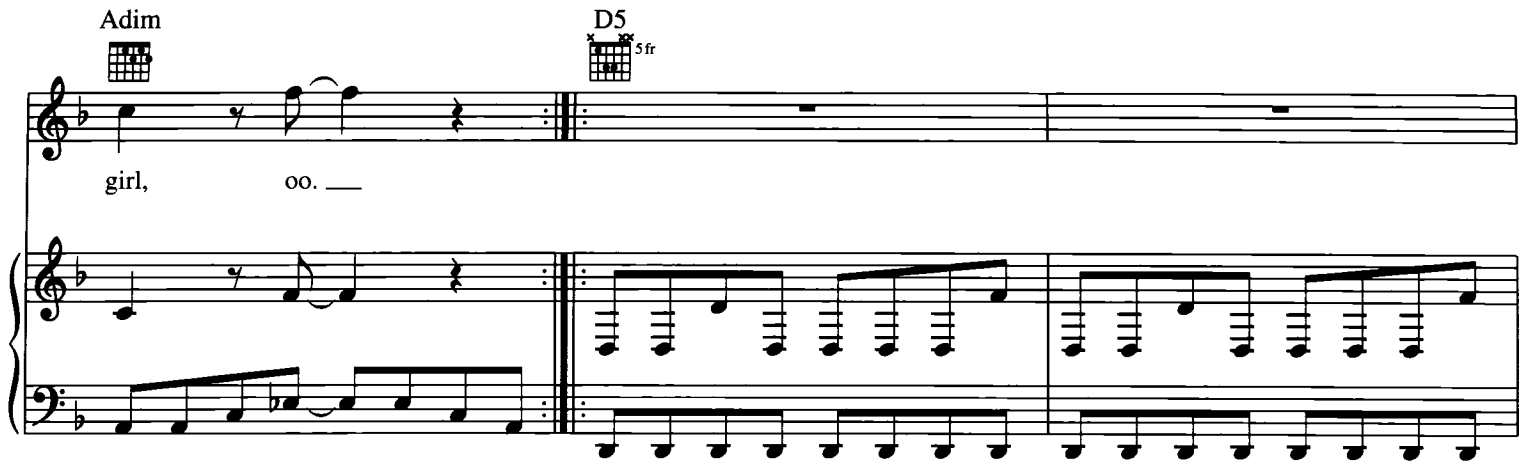
D7



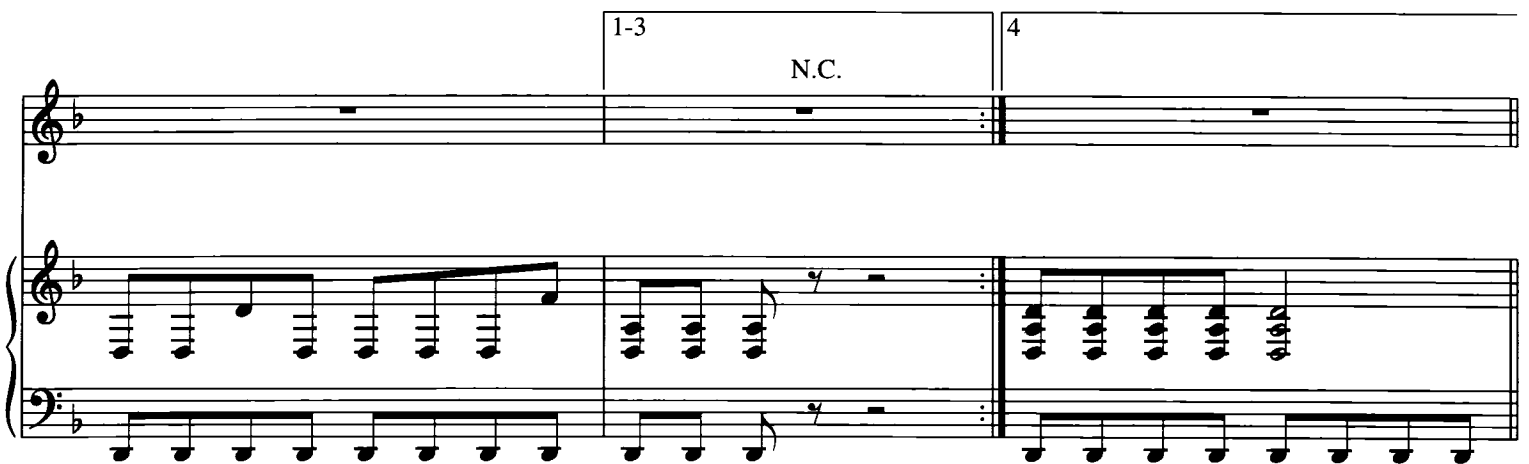
Dad-dy's lit - tle girl ain't a girl no more. Dad-dy's lit - tle girl ain't a




Adim  D5  5fr

girl, oo. —

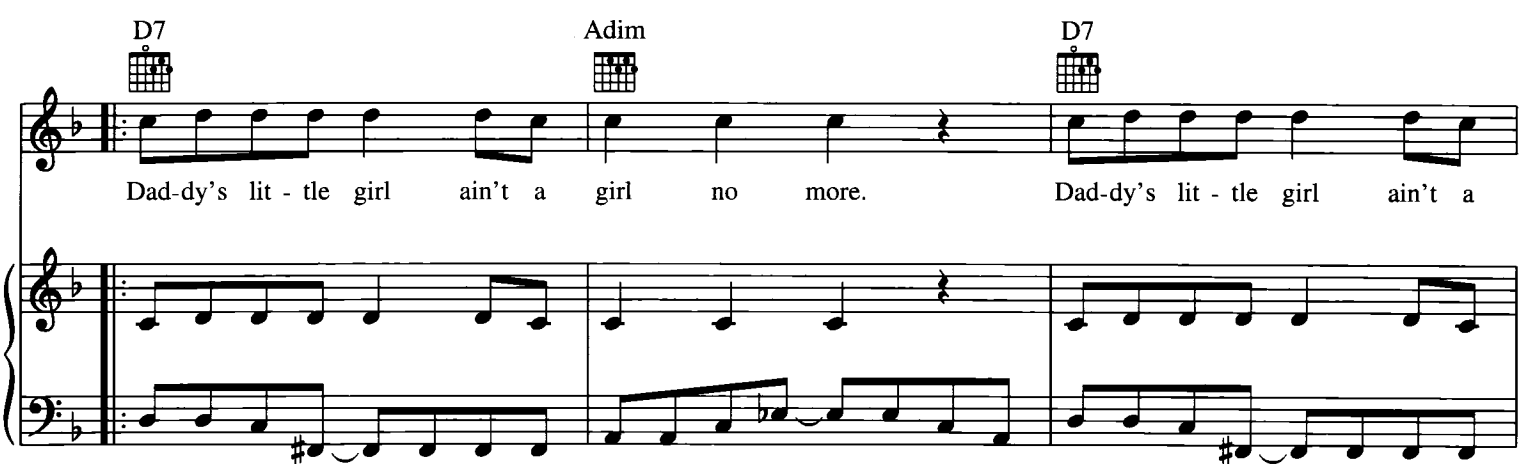





1-3 N.C. 4



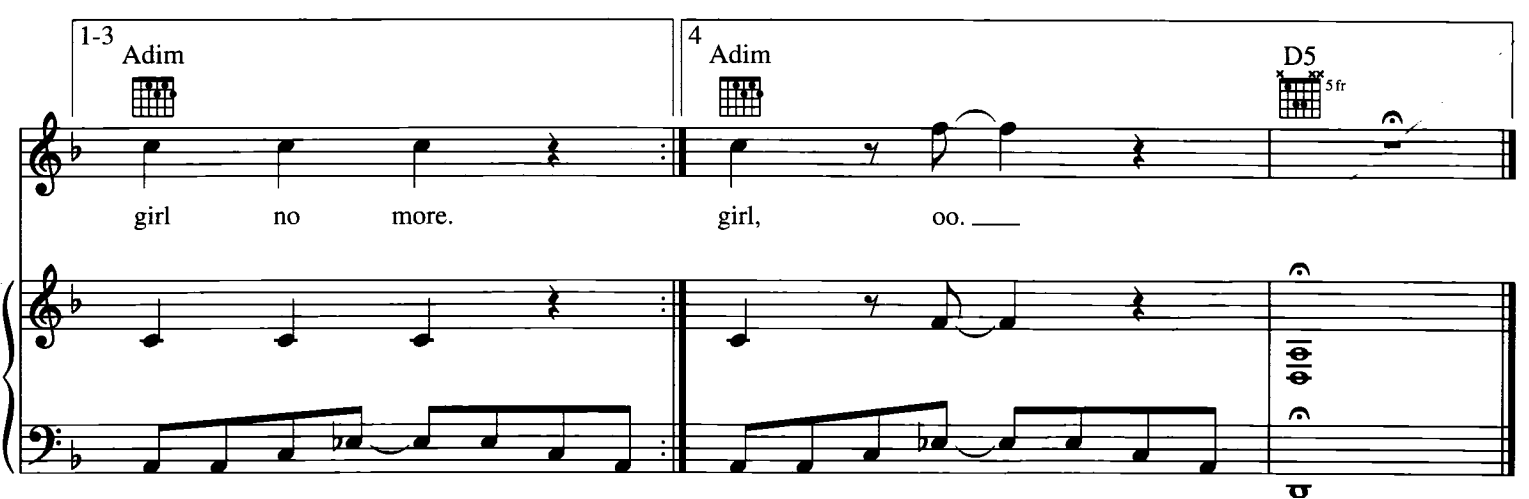
D7  Adim  D7 

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



1-3 Adim  4 Adim  D5  5fr

girl no more. girl, oo. —



SCOFF

Words and Music by
KURT COBAIN

Fast

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

F#7sus F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

F#7sus F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

In my eyes — I'm not la - zy.

F#7sus F5 E5 F#5 F5 F#5 F5 E5 F#5 F5

In my face, — it's not o - ver.

F#7sus

F5

E5

F#5

F5

F#5

F5

E5

F#5

F5

In your room, — I'm not old — er.

F#7sus

F5

E5

F#5

F5

F#5

F5

E5

F#5

F5

In your eyes, — I'm not worth — it.

N.C.

Gim-me back _ my al - co - hol, gim-me back _ my al - co - hol, gim-me back _ my al - co - hol,

gim-me back _ my al - co - hol, gim-me back _ my al - co - hol, gim-me back _ my al - co - hol,

gim - me back — my, gim - me back — my, gim - me back! —

C D N.C. C D N.C.

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

C D N.C. C D N.C.

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

C D N.C. C D

Heal a mil - lion, kill a mil -

E5 Eb5 A5 E5 Eb5 E5 Eb5 A5 E5 Eb5

lion.

E5 Eb5 A5 E5 Eb5 E5 Eb5 A5 N.C. To Coda ⊕

1 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

2

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

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

Play 3 times D.S. al Coda

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

CODA

Play 3 times






E5 Eb5 A5 E5 Eb5 E5 Eb5 A5 E5 Eb5 N.C.

Ah. _____

DOWNER

Words and Music by
KURT COBAIN

Fast
N.C.

Eb 
Eb5 
B5 
Eb5 
B5 

N.C.

(Spoken:) Portray sincerity, act out of loyalty. Defend your true country, wish away pain.
(Spoken:) Slippery pessimist, hypocrite master. Conservative communist, apocalyptic bastard.

Eb 

Hand out lobotomies to save little families. Surrealistic fantasy, bland, boring, plain. }
Thank you dear God for putting me on this earth. I feel very privileged, in debt for my thirst. }

Eb5 B5 Eb5 B5 Eb5 B5 Eb5 B5

This system contains guitar chord diagrams for Eb5, B5, Eb5, B5, Eb5, B5, Eb5, and B5. Below the diagrams is a musical staff with a treble clef and a piano accompaniment with a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

A5 5fr Bb5 B5 Bb5 A5 5fr Bb5 B5 Bb5 A5 5fr Bb5 B5 Bb5

Hold me down, in res - ti - tu - tion liv - ing out your

This system includes guitar chord diagrams for A5 5fr, Bb5, B5, Bb5, A5 5fr, Bb5, B5, Bb5, A5 5fr, Bb5, B5, and Bb5. The lyrics are "Hold me down, in res - ti - tu - tion liv - ing out your". The piano accompaniment continues with the same rhythmic pattern as the first system.

A5 5fr Bb5 B5 Bb5 A5 5fr Bb5 B5 Bb5 A5 5fr Bb5 B5 Bb5


date with fu - sion. Is the whole fleece shun in bas - tard?

This system includes guitar chord diagrams for A5 5fr, Bb5, B5, Bb5, A5 5fr, Bb5, B5, Bb5, A5 5fr, Bb5, B5, and Bb5. The lyrics are "date with fu - sion. Is the whole fleece shun in bas - tard?". The piano accompaniment continues with the same rhythmic pattern.


A5 5fr Bb5 B5 Bb5 A5 5fr Bb5 B5 Eb5 B5 Eb5 B5


Don't feel guil - ty mas - ter writ - ing.

This system includes guitar chord diagrams for A5 5fr, Bb5, B5, Bb5, A5 5fr, Bb5, B5, Eb5, B5, Eb5, and B5. The lyrics are "Don't feel guil - ty mas - ter writ - ing.". The piano accompaniment continues with the same rhythmic pattern.




Some-bod-y said ___ that they're not much_






___ like I ___ am. I ___ know I ___ can makeup e - nough words_ for you








to fol-low a - long _____ and sing your song. _____











SWAP MEET

Words and Music by
KURT COBAIN

Fast, with energy
N.C.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Bass clef, marked *f* and *R.H.*. The music consists of a rhythmic pattern of eighth and sixteenth notes.

Second system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Bass clef. The music continues with the same rhythmic pattern as the first system.

Third system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Bass clef. The music continues with the same rhythmic pattern as the first system.

Vocal line musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The lyrics are: "They lead a life-style that is comf - 'ter-ble. They trav - el far to keep their".

Piano accompaniment for the vocal line. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Bass clef. The piano part provides a steady accompaniment for the vocal line.

stom - aches 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 will ev - er know. He loves her more than he will



ev - er show. Keeps his cig-ar-ettes close to his heart.

N.C.



Keeps her pho-to-graphs close

N.C.

to her heart.



To Coda ⊕

Keep their bit-ter-ness close to their hearts.

1 Eb 3fr N.C.

2 Eb 3fr N.C.

1

2 D.S. al Coda

CODA Eb 3fr D

MR. MOUSTACHE

Words and Music by
KURT COBAIN

Driving Rock
N.C.

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The treble staff contains a series of eighth notes, while the bass staff contains a series of quarter notes. The first measure is marked with a repeat sign.

The second system of musical notation continues the piece with two staves. It maintains the 4/4 time signature and one sharp key signature. The treble staff features eighth notes, and the bass staff features quarter notes. A repeat sign is present at the beginning of the system.

The third system of musical notation continues the piece with two staves. It maintains the 4/4 time signature and one sharp key signature. The treble staff features eighth notes, and the bass staff features quarter notes. A repeat sign is present at the beginning of the system.

The fourth system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, with the lyrics "Fill me in on" written below it. The piano accompaniment consists of two staves (treble and bass clef). The piano part continues with eighth notes in the treble and quarter notes in the bass. A repeat sign is present at the beginning of the system.

your new vi - sion, wake me up with in - de - ci - sion.

Help me trust your might - y wis - dom. Yes, I eat cow,

I am not proud.

Show me how you

ques - tion ques - tion, lead the way to my temp - ta - tion.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ques - tion ques - tion, lead the way to my temp - ta - tion." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note bass line and a treble line with chords and moving lines.

Take my hand and give it clean - ing. Yes, I eat cow,

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "Take my hand and give it clean - ing. Yes, I eat cow,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

I am not proud.

The third system of music features the vocal line with the lyrics "I am not proud." The vocal line ends with a long note held over the bar line, indicated by a slur. The piano accompaniment continues with the same rhythmic pattern.

The fourth system of music shows the piano accompaniment continuing. The vocal line is empty, indicated by a horizontal line with a fermata. The piano accompaniment consists of a consistent eighth-note bass line and a treble line with chords and moving lines, providing harmonic support.

N.C.

Eas - y in a la - zy chair.

N.C.

Poop as hard as rock.

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

Seal it in a box.

C Eb

Now you.

A5 Ab5 G5 A5 Ab5 G5 C




Now

1 Eb 2 Eb A5 Ab5 G5

you. you.

A5 Ab5 G5 C Eb

Now you.


A5  5fr Ab5  4fr G5  3fr A5  5fr Ab5  4fr G5  3fr C 

Now



Eb  5fr N.C.

you.



1-3 4



Half-time

rit.




SIFTING

Words and Music by
KURT COBAIN

Moderately

N.C. *mf* F5/C 3fr

N.C. E5/B Eb 5/Bb D5/A 6fr N.C. F5/C 3fr 1 N.C. 2 N.C.

A -

F5/C 3fr N.C. E5/B Eb 5/Bb D5/A 6fr N.C. F5/C 3fr

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

N.C. E5/B Eb 5/Bb D5/A 6fr N.C. F5/C 3fr N.C. E5/B Eb 5/Bb D5/A 6fr

Cross Search says for floss, church,

N.C.  3fr N.C.   6fr  N.C.  3fr






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



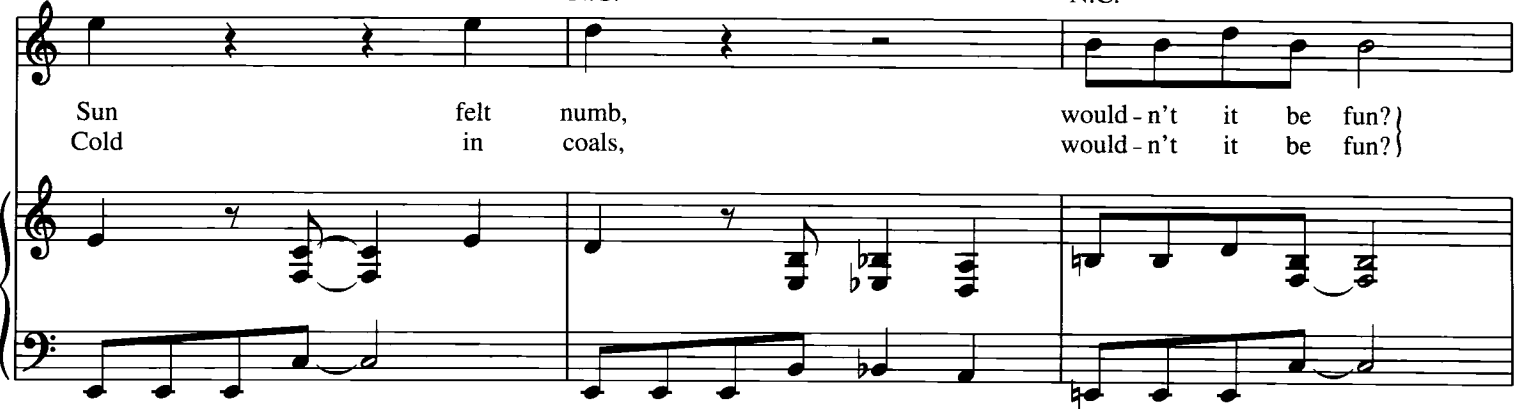
N.C.   6fr  N.C.  3fr N.C.   6fr 






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




N.C.  3fr N.C.   6fr  N.C.  3fr




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



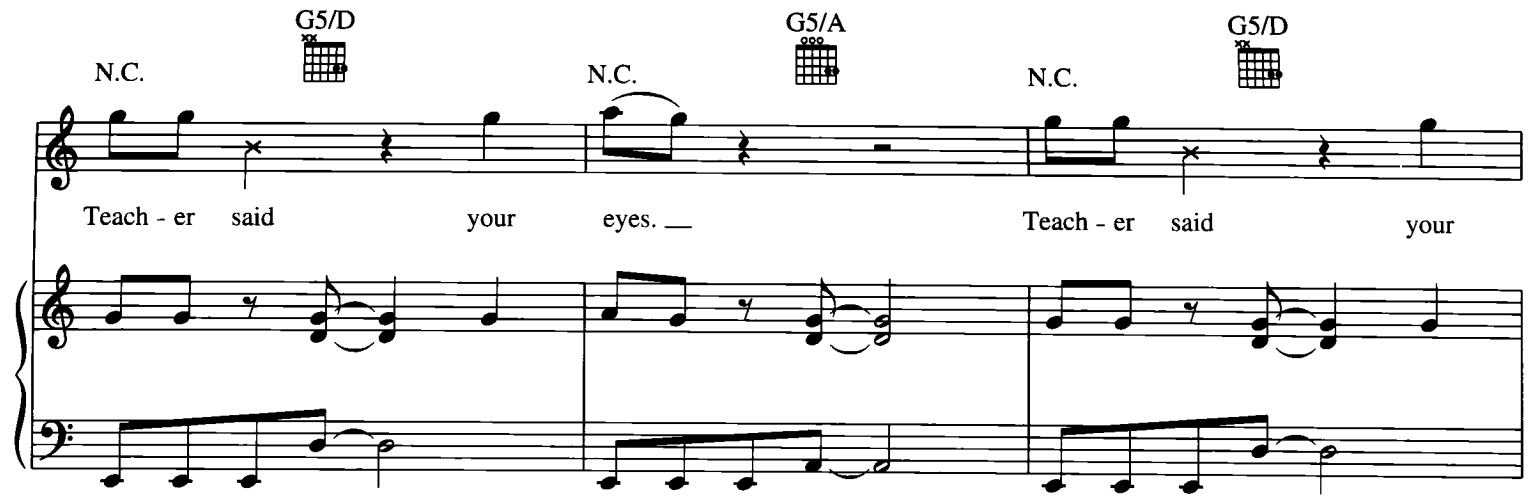
N.C.   6fr  N.C.  N.C. 





Your eyes. —



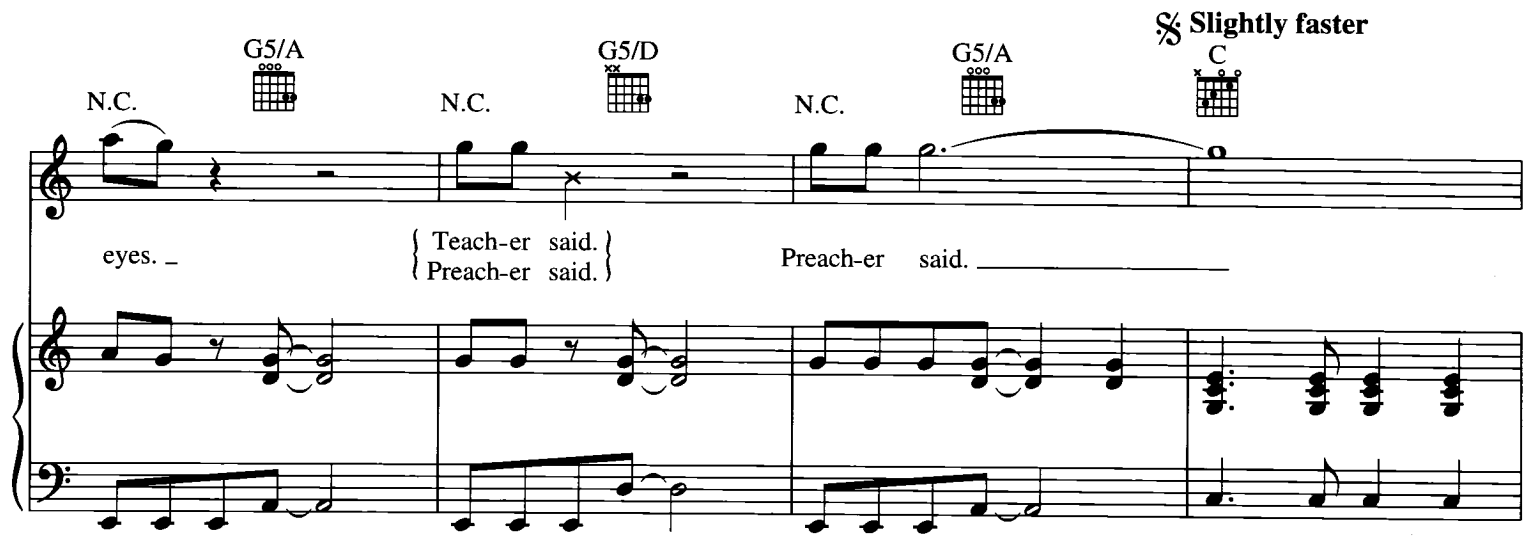
N.C.  N.C.  N.C. 


Teach - er said your eyes. — Teach - er said your



N.C.  N.C.  N.C.  **♩ Slightly faster** 



eyes. — { Teach-er said. } Preach-er said. _____
 { Preach-er said. }



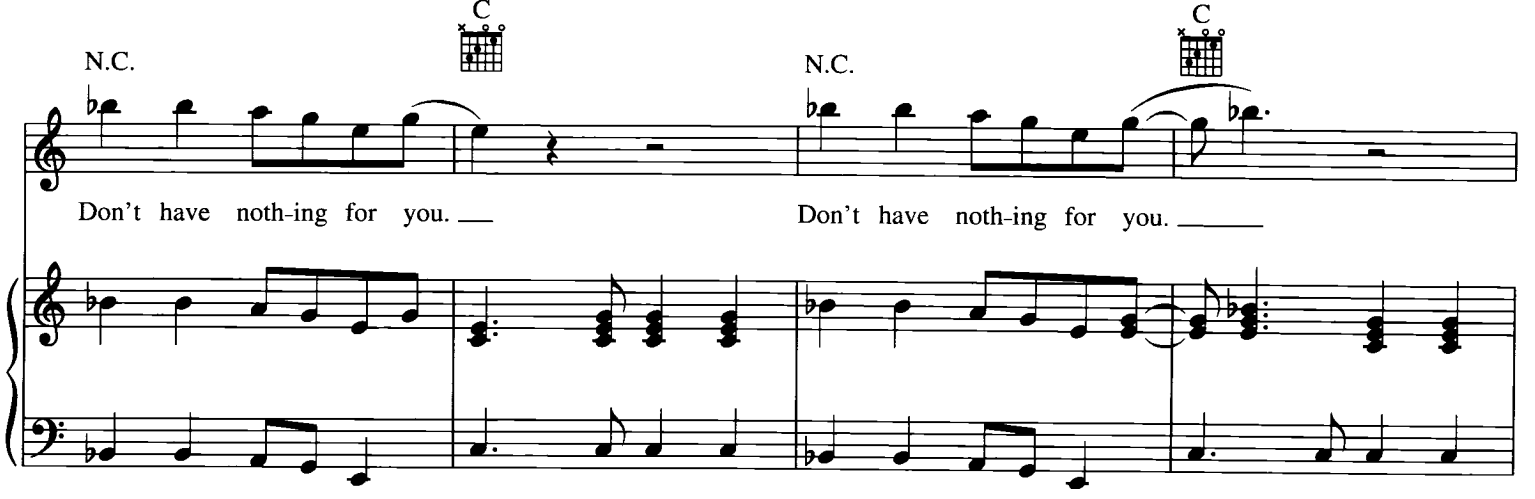
N.C.  N.C. 




Don't have noth-ing for you. — Don't have noth-ing for you. _____



N.C.  N.C. 




Don't have noth-ing for you. — Don't have noth-ing for you. _____



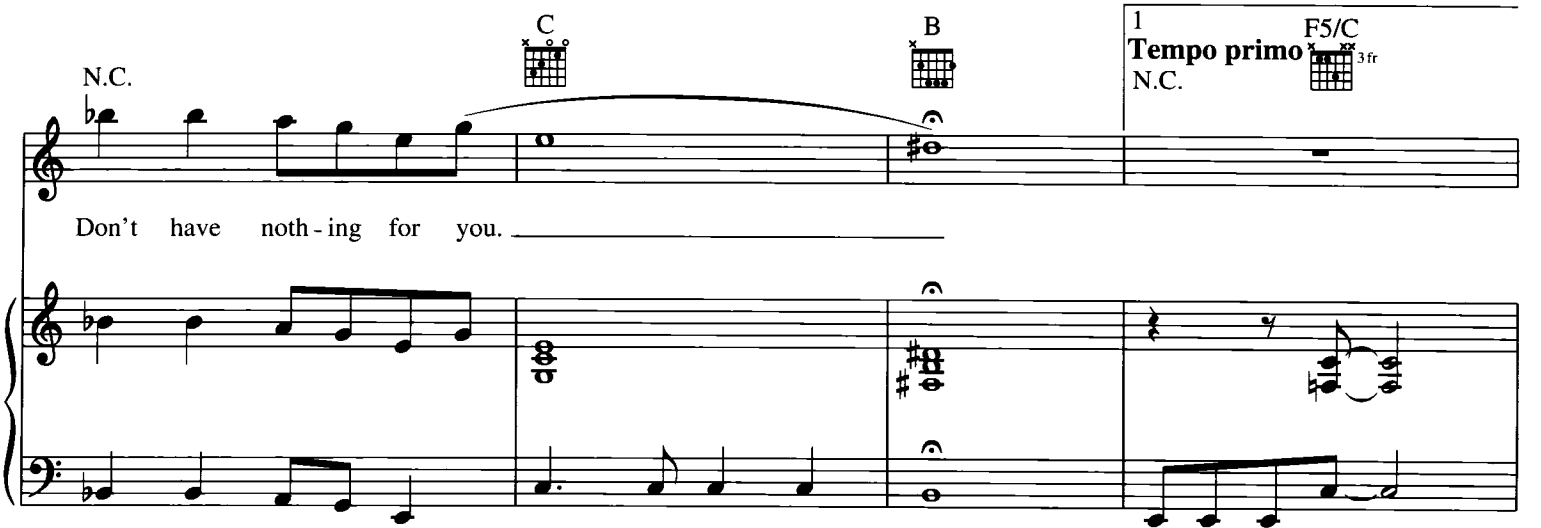
N.C.  N.C.  To Coda 








Don't have noth-ing for you. — Don't have noth-ing for you. —

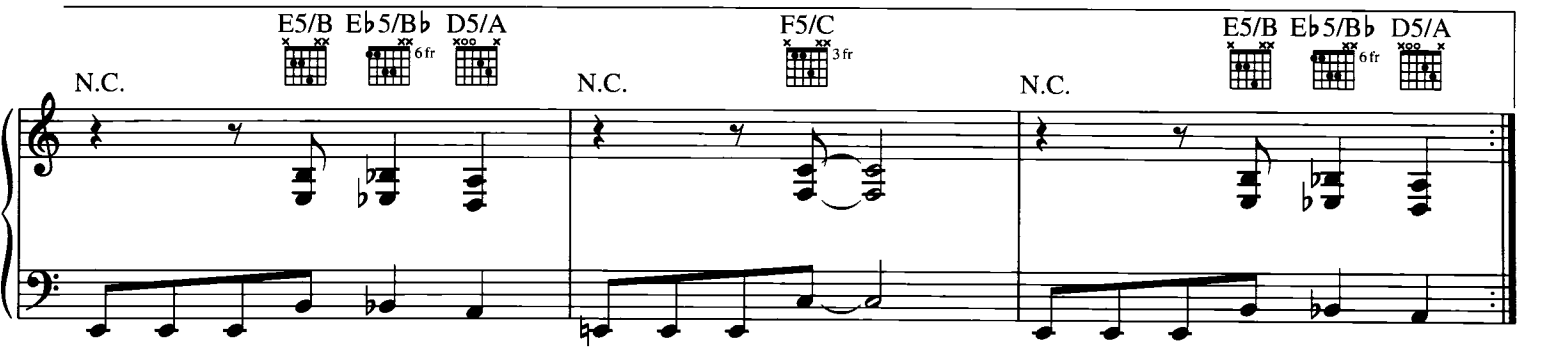


N.C.   **1** **Tempo primo**  3fr
N.C.

Don't have noth-ing for you. —



N.C.   6fr  N.C.  3fr N.C.   6fr 



2
Tempo primo

Guitar solo - ad lib.



First system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a sequence of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, with a whole rest in the final measure.

Second system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a sequence of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, with a whole rest in the final measure.

Third system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a sequence of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, with a whole rest in the final measure.

Fourth system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a sequence of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, with a whole rest in the final measure.

Fifth system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a sequence of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, with a whole rest in the final measure.

Solo ends

Sixth system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a sequence of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, with a whole rest in the final measure.

G5/D N.C. G5/A N.C. G5/D

1 N.C. G5/A 2 N.C. G5/A D.S. al Coda

CODA N.C. C N.C. C

Don't have noth-ing for you. — Don't have noth-ing for you. —

N.C. C B

Don't have noth-ing for you. —

BIG CHEESE

Words and Music by
KURT COBAIN

Moderate Rock

1

C5 3fr B5 C5 3fr B5 C5 3fr B5 C5 3fr B5

2

C5 3fr B5 C5 3fr B5 G C5 3fr B5 G5 C5 3fr B5 G

C5 3fr B5 G5 3fr C5 3fr B5 G C5 3fr B5 G C5 3fr B5 G

Big cheese, make me.
Big lies, make mine. } Mine says,
Big cheese, make me.

C5 3fr B5 G5 3fr C5 3fr B5 G C5 3fr B5 G C5 3fr B5 G

"Go to the of-fice." Big cheese, make me. Mine says,

C5 3fr B5 F#5 G5 3fr F#5

“What the hell.”
 “What’s the code?”
 “What the hell.”

Black is black, _ (no) trad-ing back. We were en -

G5 3fr F#5 G5 3fr

e - mies.

Sure you are, _ but what am I? _
 She eats glue. _ How 'bout you? _
 She eats glue. _ How 'bout you? _

1 F#5 G5 3fr 2, 3 F#

We were en - e - mies. _

G5 3fr B5 N.C. B5 N.C.

B5 N.C. B5 N.C.

To Coda ⊕

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

CODA

F#5

G5 3fr

F#5

Black is black, — (no) trad - ing back. We were en -
 She eats glue. — How 'bout you? We were en -

G5 3fr F#5 G5 3fr

e - mies. }
e - mies. }

Sure you are. _____ But what am I? _____

1 F#5 G5 3fr 2 F#5

We were en - e - mies.

G5 3fr B5 N.C. B5 N.C.

Vocal 1st time only

B5 N.C. B5 N.C. B5

SMELLS LIKE TEEN SPIRIT

Words and Music by KURT COBAIN,
CHRIS NOVOSELIC and DAVID GROHL

Moderately fast

Chord diagrams: F5, Bb5, Ab5 (4fr), Db5 (4fr)

ff

Chord diagrams: F5, Bb5, Ab5 (4fr), Db5 (4fr), F5, F5/Bb (3fr)







Play 4 times

Chord diagrams: F5/Ab (3fr), F5/Db (3fr), F5, F5/Bb (3fr), F5/Ab (3fr), F5/Db (3fr)

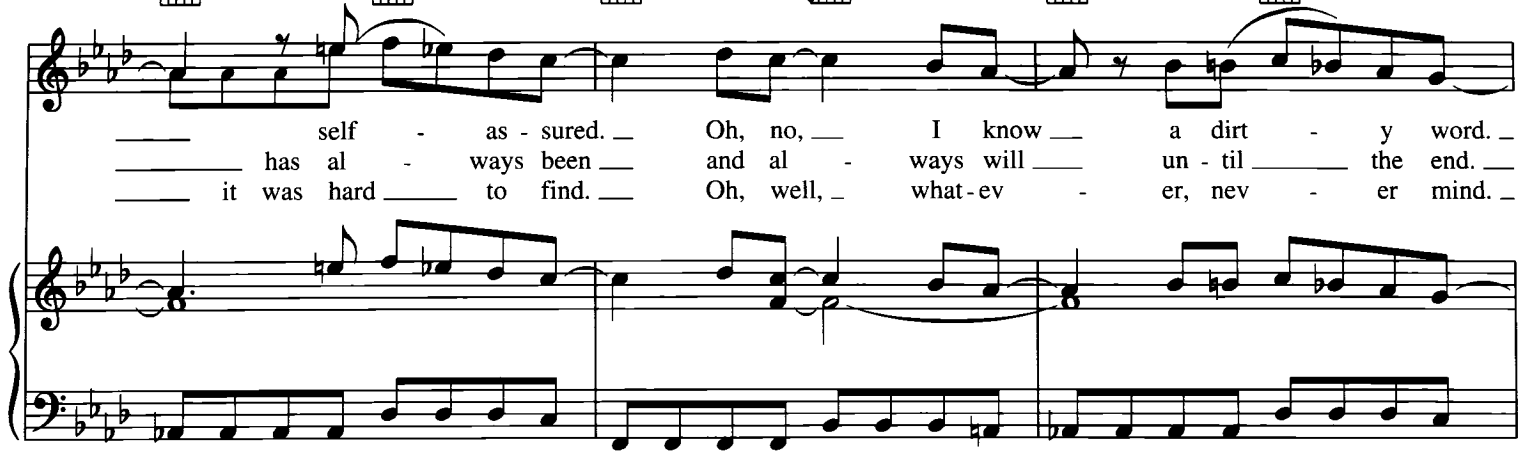
Load up ___ on guns, ___ bring ___ your friends.
I'm worse _ at what ___ I ___ do best, ___
And I ___ for - get ___ just why _ I ___ taste. _







Chord diagrams: F5, F5/Bb (3fr), F5/Ab (3fr), F5/Db (3fr), F5, F5/Bb (3fr)

___ It's fun ___ to lose ___ and to ___ pre - tend. ___ She's o - ver - bored, _
___ and for ___ this gift ___ I feel ___ blessed. _ Our lit - tle trap _
___ Oh, yeah, _ I guess ___ it makes ___ me smile. ___ I found _ it hard; _















_____ self - as - sured. _____ Oh, no, _____ I know _____ a dirt - y word. _____
 _____ has al - ways been _____ and al - ways will _____ un - til _____ the end. _____
 _____ it was hard _____ to find. _____ Oh, well, _____ what - ev - er, nev - er mind. _____

















_____ } Hel - lo, _____ hel - lo, _____ hel - lo. _____ How low? _____ Hel - lo, _____ hel - lo, _____











_____ hel - lo. _____ How low? _____ Hel - lo, _____ hel - lo, _____ hel - lo. _____ How low? _____



_____ Hel - lo, _____ hel - lo, _____ hel - lo. With the lights _____ out it's less dan -



Ab5



Db5



F5



Bb5



Ab5



Db5



- g'rous.

Here we are ___ now;

en - ter - tain ___ us.

I feel stu -

- pid

and con - ta - gious.

Here we are ___ now;

en - ter - tain _

___ us.

A mu - lat - to,

an al - bi - no,

a mos - qui -

To Coda ⊕

F5



Bb5



Ab5



Db5



F5



E5



F5



Gb5



N.C.

- to,

my li - bi - do.

Yeah!

Oy.

F5 E5 F5 Bb5 Ab5 4fr F5 E5 F5 Gb5 F5 E5 F5 Bb5 A5 5fr Ab5 4fr

N.C.

Oy.

The first system of music features a guitar staff with a treble clef and a key signature of three flats. Above the staff are guitar chord diagrams for F5, E5, F5, Bb5, Ab5 (4fr), F5, E5, F5, Gb5, F5, E5, F5, Bb5, A5 (5fr), and Ab5 (4fr). The notation includes a whole rest followed by a quarter note G4. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of three flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

1 F5 F5/Bb 3fr F5/Ab 3fr F5/Db 3fr F5 F5/Bb 3fr F5/Ab 3fr F5/Db 3fr

The second system of music features a guitar staff with a treble clef and a key signature of three flats. Above the staff are guitar chord diagrams for F5, F5/Bb (3fr), F5/Ab (3fr), F5/Db (3fr), F5, F5/Bb (3fr), F5/Ab (3fr), and F5/Db (3fr). The notation includes a whole rest. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of three flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

2 F5 Bb5 Ab5 4fr Db5 4fr F5 Bb5 Ab5 4fr Db5 4fr

The third system of music features a guitar staff with a treble clef and a key signature of three flats. Above the staff are guitar chord diagrams for F5, Bb5, Ab5 (4fr), Db5 (4fr), F5, Bb5, Ab5 (4fr), and Db5 (4fr). The notation includes a whole rest. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of three flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

F5 Bb5 Ab5 4fr Db5 4fr F5 Bb5 Ab5 4fr Db5 4fr

The fourth system of music features a guitar staff with a treble clef and a key signature of three flats. Above the staff are guitar chord diagrams for F5, Bb5, Ab5 (4fr), Db5 (4fr), F5, Bb5, Ab5 (4fr), and Db5 (4fr). The notation includes a whole rest. Below the guitar staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of three flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

F5 Bb5 Ab5 4fr Db5 4fr F5 Bb5

This system contains guitar chord diagrams for F5, Bb5, Ab5 (4fr), Db5 (4fr), F5, and Bb5. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with repeat signs.

Ab5 4fr Db5 4fr F5 F5/Bb 3fr F5/Ab 3fr F5/Db 3fr

Play 3 times

This system contains guitar chord diagrams for Ab5 (4fr), Db5 (4fr), F5, F5/Bb (3fr), F5/Ab (3fr), and F5/Db (3fr). A 'Play 3 times' instruction is placed above the F5 chord. The piano accompaniment includes a long sustained chord in the right hand.

D.S. al Coda

F5 F5/Bb 3fr F5/Ab 3fr F5/Db 3fr

This system contains guitar chord diagrams for F5, F5/Bb (3fr), F5/Ab (3fr), and F5/Db (3fr). The piano accompaniment features a long sustained chord in the right hand.

CODA

F5 Bb5

- to, my li - bi -

This system contains guitar chord diagrams for F5 and Bb5. It includes a vocal melody line with lyrics and piano accompaniment.

Ab5 4fr Db5 4fr F5 Bb5 Ab5 4fr Db5 4fr F5

Play 4 times

- do. A de - ni - al, a de - ni - al. A de - ni - al.

This system contains guitar chord diagrams for Ab5 (4fr), Db5 (4fr), F5, Bb5, Ab5 (4fr), Db5 (4fr), and F5. A 'Play 4 times' instruction is placed above the Db5 chord. The piano accompaniment features a rhythmic bass line. The vocal melody includes lyrics.

IN BLOOM

Words and Music by
KURT COBAIN

Slow Rock

B \flat G F A \flat A \flat 5 A5

B \flat G F A \flat N.C.

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

N.C.

Sell the kids — for food, —
We can have — some more, —

weath - er chang es moods. _
na - ture is a whore. _

Bb Gb
Spring Bruis is here a - gain, _
Bruis es on the fruit, _

Eb B A Bb
re - pro - duc -
ten - der age _

Gb Eb B5 D5
tive glands. _ } He's _
in bloom. _ }

B \flat G5 3fr B \flat G5 3fr

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

B \flat G5 3fr B \flat G5 3fr

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

C Eb7 C Eb7

knows not what it means, knows not what it means. And I say,

B \flat G5 3fr B \flat G5 3fr

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

Bb G5 3fr Bb G5 3fr

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

This system contains the first two lines of music. The vocal line is in the treble clef with a key signature of two flats. The lyrics are "likes to sing a - long — and he likes to shoot his gun, — but he". The piano accompaniment is in the grand staff (treble and bass clefs). Chord diagrams for Bb and G5 (3fr) are shown above the vocal line.

To Coda ⊕

C Eb7 C Eb7

knows not what it means, — knows not what it means. — And I — say

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "knows not what it means, — knows not what it means. — And I — say". The piano accompaniment continues. A "To Coda" symbol is placed above the vocal line. Chord diagrams for C and Eb7 are shown above the vocal line.

Bb G F Ab Ab5 A5

yeah.

This system contains the fifth and sixth lines of music. The vocal line has the lyric "yeah." followed by a long rest. The piano accompaniment continues. Chord diagrams for Bb, G, F, Ab, Ab5, and A5 are shown above the vocal line.

Bb G F Ab

This system contains the seventh and eighth lines of music, which are piano accompaniment only. Chord diagrams for Bb, G, F, and Ab are shown above the vocal line.

N.C. 1-3

Guitar solo

4

B5 D5
D.S. al Coda

He's _____
Solo ends

CODA

C Eb7

Knows not what it means,--

C Eb7

knows not what it means. — And I — say

Bb G F Ab Ab5 A5 Bb

yeah.
Vocal 1st time only

COME AS YOU ARE

Words and Music by
KURT COBAIN




Heavy Rock


E5  D5  5fr






E5  D5  5fr E5 

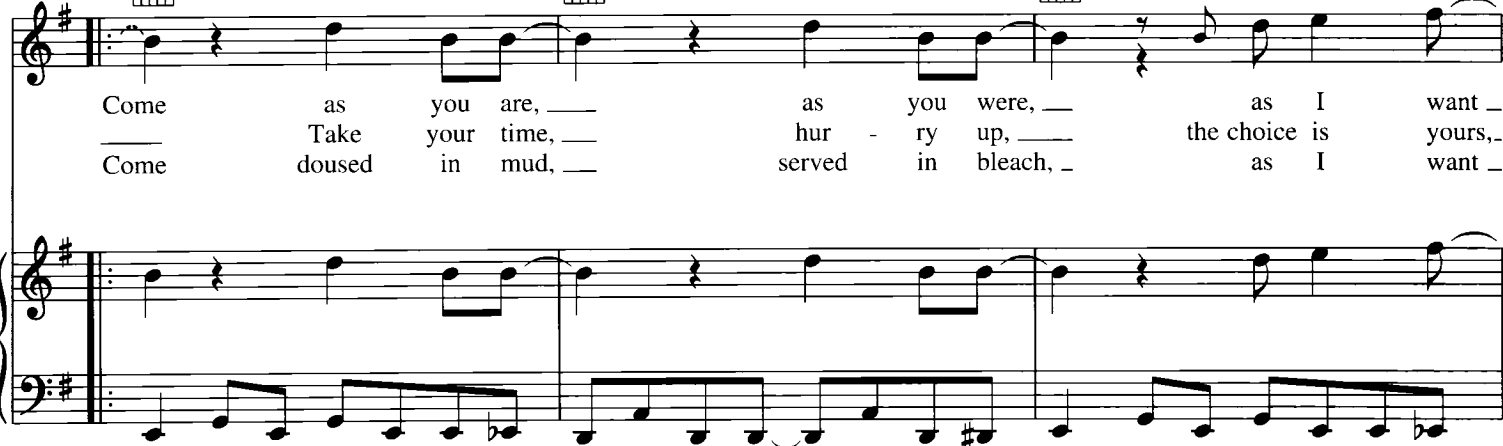






D5  5fr E5  D5  5fr




♩ E5  D5  5fr E5 





Come as you are, — as you were, — as I want —
 — Take your time, — hur - ry up, — the choice is yours, —
 Come doused in mud, — served in bleach, — as I want —




 5fr
 
  5fr
 




you to be, as a friend, as a friend, as an old
 don't be late. Take a rest as a friend, as an old
 you to be. As a trend, as a friend, as an old




1  5fr
 2,3  5fr
 Esus 
 G 




en - e - my... mem - o - ry. } Mem - o - ry.
 mem - o - ry.



Esus 
 G 
 Esus 


Mem - o - ry.



G 
 Esus 
 To Coda ⊕
 G 

D.S. al Coda

Mem - o - ry.



CODA

G

A5

5fr

Well, I

C5

3fr

A5

5fr

C5

3fr

A5

5fr

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

C5

3fr

A5

5fr

C5

3fr

No, I don't have a gun.

E5

D5

E5

D5

5fr 5fr 5fr 5fr

E5 D5 5fr E5 1-3 D5 5fr

This system contains the first four measures of the piece. It features guitar chord diagrams for E5, D5 (5fr), E5, and D5 (5fr). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand.

4 D5 5fr Esus G Esus

Ry. Mem - o - ry.

This system contains measures 5 through 8. It features guitar chord diagrams for D5 (5fr), Esus, G, and Esus. The lyrics 'Ry. Mem - o - ry.' are written under the vocal line. The piano accompaniment continues with a steady bass line and a melodic line with some phrasing slurs.

G Esus G Esus

Mem - o - ry. Mem - o - ry.

This system contains measures 9 through 12. It features guitar chord diagrams for G, Esus, G, and Esus. The lyrics 'Mem - o - ry. Mem - o - ry.' are written under the vocal line. The piano accompaniment maintains the same rhythmic pattern.

G A5 5fr C5 3fr A5 5fr

Well, I swear that I don't have a gun.

This system contains the final four measures (13-16). It features guitar chord diagrams for G, A5 (5fr), C5 (3fr), and A5 (5fr). The lyrics 'Well, I swear that I don't have a gun.' are written under the vocal line. The piano accompaniment concludes with a final chord in the right hand.

C5 3fr A5 5fr C5 3fr A5 5fr

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

1 C5 3fr 2 C5 3fr E5

No, I don't_

D5 5fr E5 D5 5fr E5

Mem - o - ry.

D5 5fr E5 D5 5fr Esus

Mem - o - ry.

BREED

Words and Music by
KURT COBAIN

Moderately fast Rock

* F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

I don't care, I don't care, I care, I care, I care, I
Get a - way, get a - way, a - way, a - way, a - way a -

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

care if I'm old. — } I don't mind, I don't mind, I don't mind, I
way from your home. . }

*Chord symbols reflect implied tonality.

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

mind, I mind, I mind if I'm old. Get - a - way, get a -

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5


way, a - way, a - way, a - way, a - way from your home. -

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

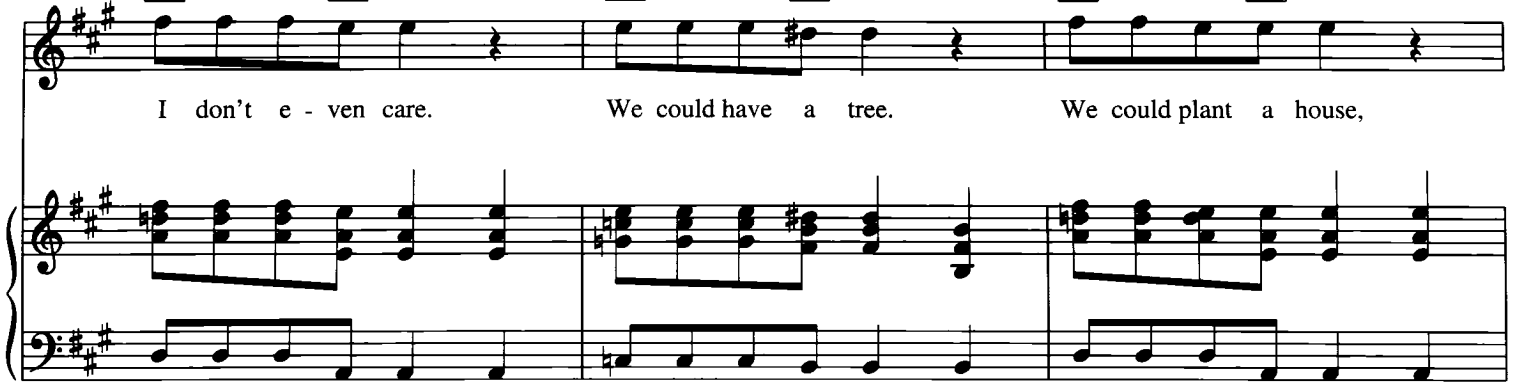
I don't mind, I don't mind, I mind, I mind, I mind.

F#5 D5 5fr A5 5fr C5 3fr B5

Ah, E - ven if you have, e - ven if you need.



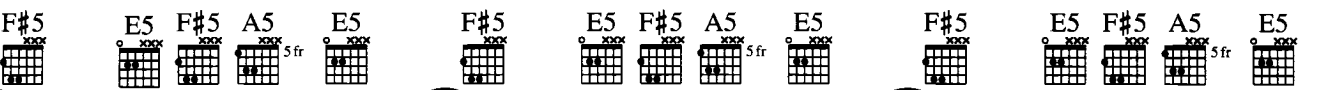
I don't e - ven care. We could have a tree. We could plant a house,






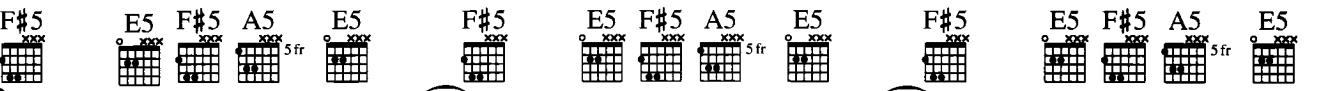
we could build a tree. I don't e - ven care. We could have a tree, she said, _






— she said, — she said, — she said, _





— she said, — she said, — she said, _



To Coda ⊕

1 F#5 E5 F#5 A5 E5 5fr F#5 E5

2 F#5 E5

she said, —

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 5fr F#5 E5 F#5 A5 E5 5fr

1-3 F#5 E5 F#5 A5 E5 5fr

Guitar solo ad lib.

F#5

D.S. al Coda

Solo ends

CODA ⊕

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5

she said, — she said, —

F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5 E5 F#5 A5 E5 F#5

she said, — she said, —

LITHIUM

Words and Music by
KURT COBAIN

Moderately

mf

E5 G#5 C# A5 C D

B D E5 G#5 C# A5

C5 D B D E5 G#5

C# A5 C5 D B D

I'm so hap - py 'cause to - day -
I'm so hap - py 'cause to - day -

I found my friends; they're in my head. I'm so
I shaved my head. I'm not sad. And just

ug - ly; that's o - kay, 'cause so are you. Broke our mirrors.
may - be I'm to blame for all I've heard; I'm not sure.

E5 G#5 C# A5 C5 D

Sun - day — morn - in' is ev - 'ry day — for all — I care; —
I'm so ex - cit - ed; I can't wait — to meet — you there, —

B D E5 G#5 C# A5

I'm not scared. — Light my can - dles in a daze, —
but I don't care. — I'm so horn - y; that's o - kay, —

C5 D B D

'cause I — found God. } Yeah, — yeah. —
my will — is good. }

E5

G#5

C#5

A5

C5/G

D5/A



Yeah, _____ yeah. _____

B5

D5

E5

G#5

C#5

A5



Yeah, _____ yeah. _____

Yeah, _____ yeah. _____

C5/G

D5/A

B5

D5

E5

G#5



Yeah, _____ yeah. _____

C#5

A5

C5/G

D5/A

B5

D5



Yeah, _____ yeah. _____



I like it, — I'm not gon - na crack. I miss you, —



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



{ I love you, — I'm not gon - na crack. } I like it,
 { I miss you, — I'm not gon - na crack. }



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

A5 5fr C5 3fr A5 5fr C5 3fr A5 5fr C5 3fr

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

A5 5fr C5 3fr D5 5fr To Coda ⊕ B5

I'm not gon - na crack. —

E5 G#5 4fr C#5 A5 5fr C5 3fr D5 5fr

B5 D5 5fr D.S. al Coda (no repeats)

CODA ⊕ B5 A5 5fr G5 3fr E5

SOMETHING IN THE WAY

Words and Music by
KURT COBAIN

Moderately slow

F5 **Db5** **F5**

mf

Db5 **F5** **Db5**

Un - der - neath the bridge the

F5 **Db5** **F5**

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

Db5 **F5** **Db5**

have all become my pets. And I'm

F5 Db5 F5

liv - ing off ___ of grass ___ and the drip-pings from ___ the ceil -

Detailed description: This system contains the first three measures of the piece. The guitar part features chords F5, Db5 (4fr), and F5. The vocal line has lyrics: "liv - ing off ___ of grass ___ and the drip-pings from ___ the ceil -". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Db5 F5 Db5

- ing. ___ But it's o - kay ___ to eat fish, ___ 'cause they

Detailed description: This system contains measures 4-6. The guitar part features chords Db5 (4fr), F5, and Db5 (4fr). The vocal line has lyrics: "- ing. ___ But it's o - kay ___ to eat fish, ___ 'cause they". The piano accompaniment continues with the same rhythmic pattern.

F5 Db5 F5

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

Detailed description: This system contains measures 7-9. The guitar part features chords F5, Db5 (4fr), and F5. A section symbol (S) is placed above the final measure. The vocal line has lyrics: "don't have an - y feel - ings. ___ Some-thing in the way. -". The piano accompaniment continues.

Db5 F5 Db5 F5

___ Mm. ___ Some-thing in the way, -

Detailed description: This system contains measures 10-13. The guitar part features chords Db5 (4fr), F5, Db5 (4fr), and F5. The vocal line has lyrics: "___ Mm. ___ Some-thing in the way, -". The piano accompaniment continues.

Db5 4fr F5 Db5 4fr F5

yeah. Mm. Some-thing in the way.

Db5 4fr F5 Db5 4fr F5

Mm. Some-thing in the way.

To Coda ⊕

1 Db5 4fr F5 Db5 4fr

yeah. Mm.

2 Db5 4fr

D.S. al Coda

CODA ⊕

F5 Db5 4fr

Mm. rit.

(NEW WAVE) POLLY

Words and Music by
KURT COBAIN

Moderately fast Rock

Em G D C

The first system of music features a guitar part with four measures of chords: Em, G, D, and C. Below this, a piano accompaniment is shown in treble and bass clefs. The piano part starts with a mezzo-forte (mf) dynamic. The melody in the piano part consists of eighth and quarter notes, with some chords held over.

Em G D5 C Em G

Pol - ly wants a
Pol - ly wants a

The second system continues the guitar and piano accompaniment. The guitar part has six measures of chords: Em, G, D5 (5fr), C, Em, and G. The piano accompaniment continues with similar rhythmic patterns. The lyrics "Pol - ly wants a" are written under the vocal line.

D C Em G D5 C

crack - er. Think I should get off her first.
crack - er. May - be she would like some food.

The third system concludes the guitar and piano accompaniment with six measures of chords: D, C, Em, G, D5 (5fr), and C. The piano accompaniment continues. The lyrics "crack - er. Think I should get off her first. crack - er. May - be she would like some food." are written under the vocal line.

Em G D C Em G

Think she wants some wa - ter to put out the
She asked me to un - tie her. Chase would be

D5 5fr C D5 5fr C5 3fr G5 3fr Bb5

blow torch. }
nice for a few. } Is - n't me, have some seed.

D5 5fr C5 3fr G5 3fr Bb5 D5 5fr C5 3fr

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

G5 3fr Bb5 D5 5fr C5 3fr G5 3fr Bb5

ride. Hurt your - self. Want some help? Be my - self.



Got some rope,

have been told.

Pro-mise you,



have been true.

Let me take a ride.

Hurt your - self.

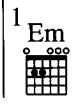


To Coda



Want some help?

Be my - self.



2 Em G D5 C Em G

Pol - ly said... Pol - ly said her

D C Em G D5 C

back hurts. She's just bored as me.

Em G D C Em G

She caught me off my guard. _ 'Maz - es me, the

D5 C D.S. al Coda

will of in - stinct.

CODA E5

TERRITORIAL PISSINGS

Words and Music by KURT COBAIN
and CHET POWERS

Moderately fast Rock

N.C. *mf* *f* G5 *3fr*

Faster

A5 *5fr* F D



A F

D

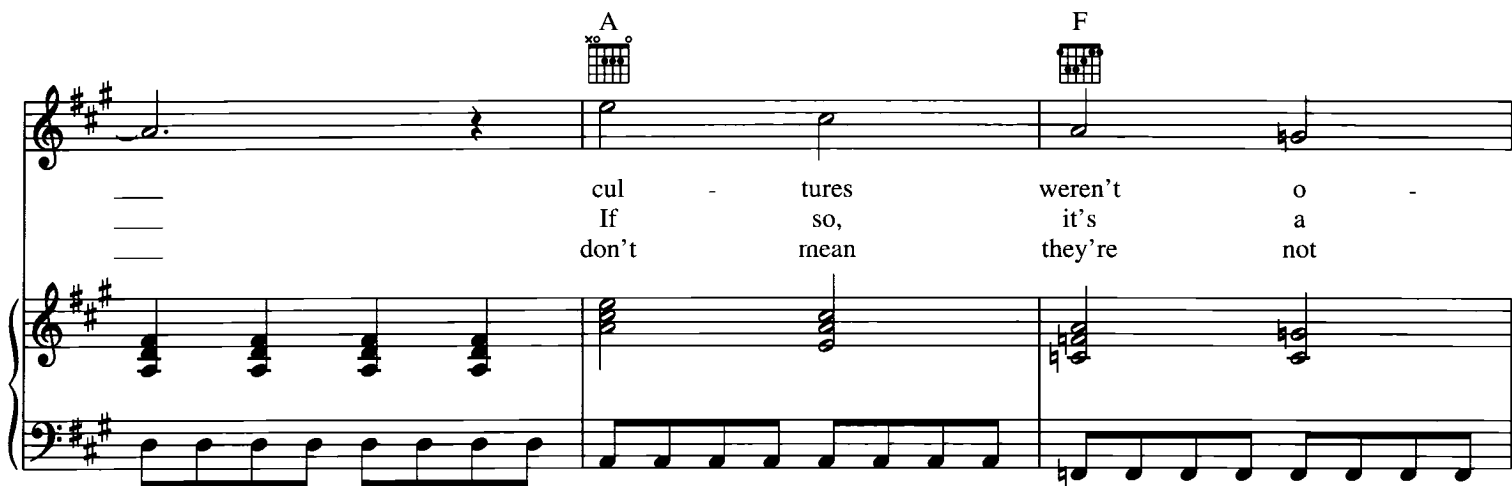
A  F  D 

When I was an a - li - en,
 Nev - er met a wise man.
 Just be - cause you're par - a - noid



A  F 

cul - tures weren't o -
 If so, it's a
 don't mean they're not



D  A 




pin - i - ons. } Got - ta find a way to
 wom - an. }
 af - ter you. }



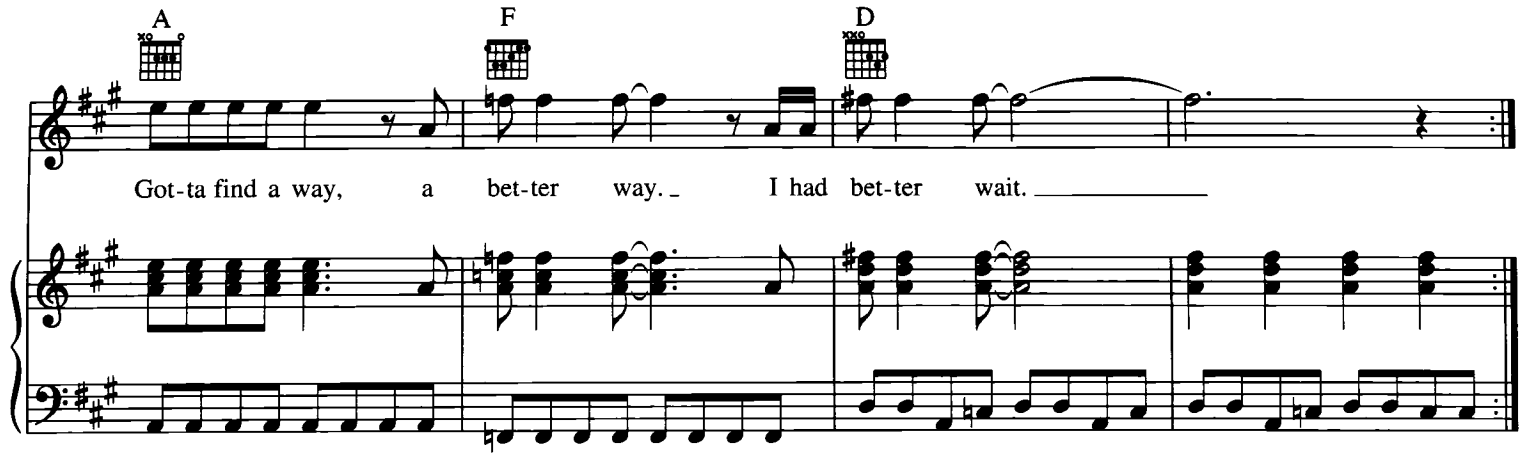
F  D 




find a way - when I'm there.




A  F  D 



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



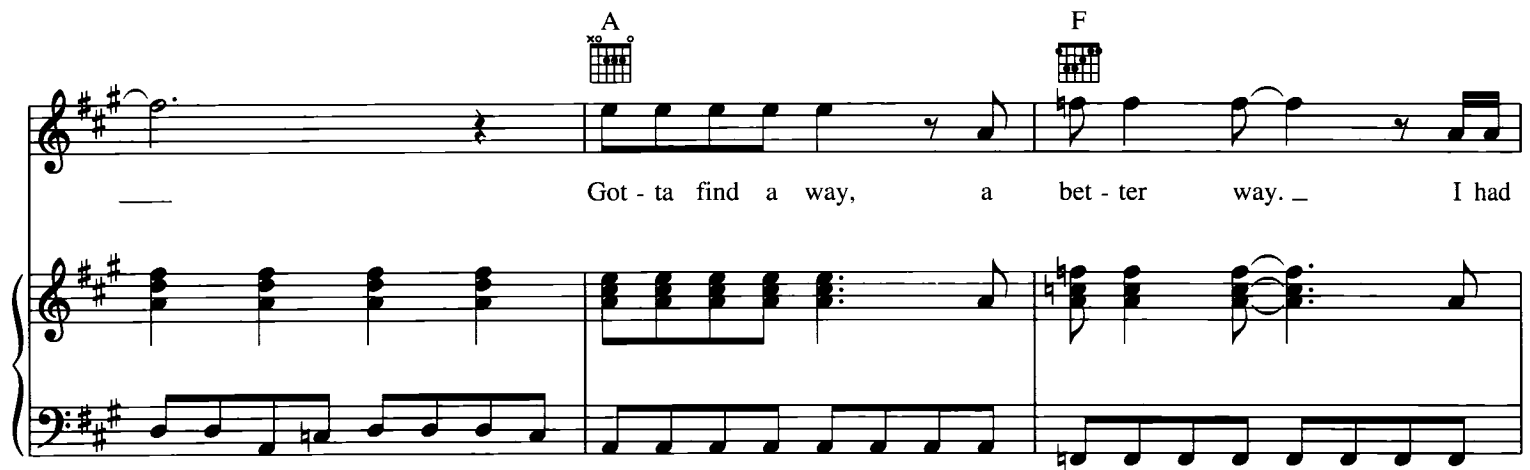
A  F  D 

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



A  F 

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





D 


bet - ter wait. _____

To Coda ⊕

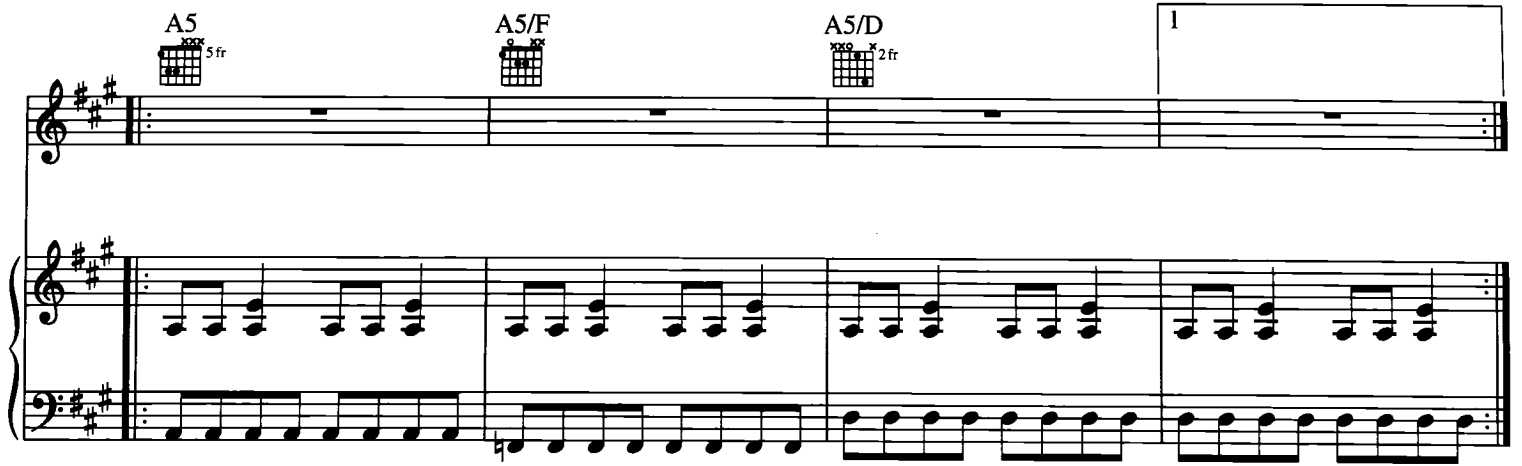


A5  5fr

A5/F 

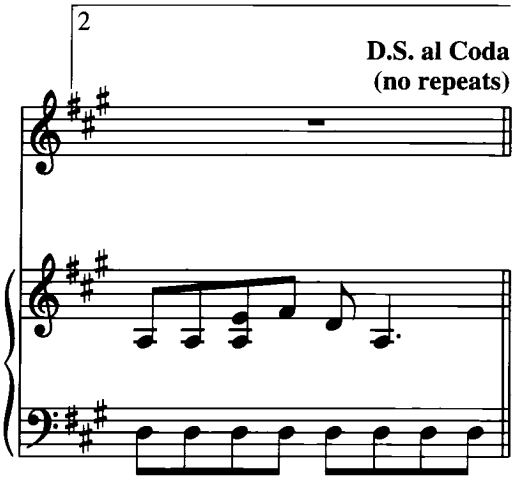
A5/D  2fr

1





2

D.S. al Coda
(no repeats)

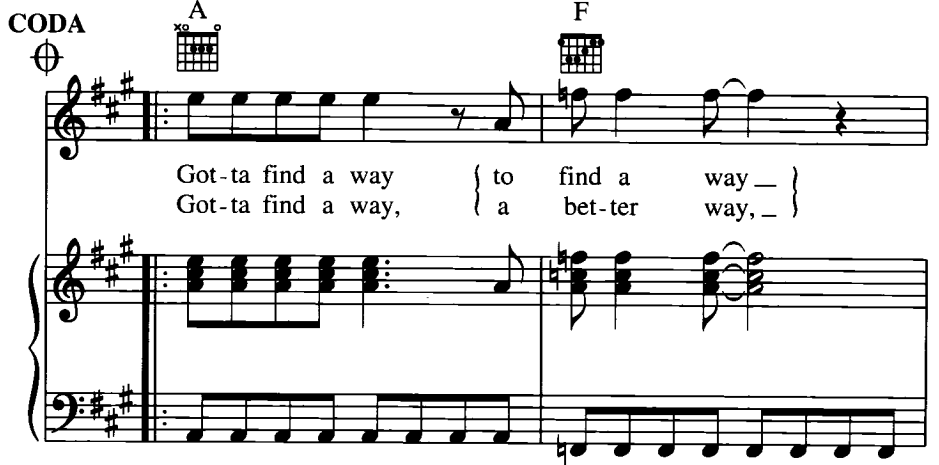


CODA

A 

F 

Got-ta find a way, { to find a way _ }
Got-ta find a way, { a bet-ter way, _ }



D 

A 

F 

when I'm there. _____ Got-ta find a way, a bet-ter way. _ I had



D 

1

2

A5  5fr

bet-ter wait. _____



DRAIN YOU

Words and Music by
KURT COBAIN

Moderately fast

C5 3fr E5 A5 5fr D5 5fr C5 3fr E5

One ba - by to — an - oth - er says, — “I’m luck - y to’ve met -
With eyes — so di - lat - ed I’ve — be - come — your — pu -

A5 5fr D5 5fr C5 3fr E5 A5 5fr D5 5fr

— you.” (1., D.S.) I don’t — care what — you think — un - less —
- pil. (2.) You taught — me ev - ’ry - thing — with - out —

C5 3fr E5 A5 5fr D5 5fr C5 3fr E5

— it is — a - bout — me. It is — now -
— a poi - son ap - ple. The wa - ter is —

Original Key: B major. This edition has been transposed up one half-step to be more playable.

A5 5fr D5 5fr C5 3fr E5 A5 5fr D5 5fr

— my du - ty to — com-plete - ly drain — you.
 — so yel - low; I'm — a health - y stu - dent,

C5 3fr E5 A5 5fr D5 5fr C5 3fr E5

I trav - eled through — a tube — and end — up in — your 'fec -
 in - debt - ed and — so grate - ful. Vac - uum out — the flu -

A5 5fr D5 5fr G5 3fr F5 D5 5fr

- tion. }
 - ids. } Chew your meat for you, —

F5 D5 5fr F5

pass it back and forth — in a

D5 5fr F5 D5 5fr To Coda ⊕

pas - sion - ate kiss _____ from my mouth to yours. _____

C5 3fr Bb5 A5 5fr 1 A5 5fr 2 A5 5fr

I _____ like _____ you. you.

Am A5 5fr

The first system consists of a treble clef staff with three measures of whole rests. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

Am7 A5(add#11)

A5 5fr

The second system features a treble clef staff with three measures of whole rests. The grand staff below shows piano accompaniment with chords in the treble clef and eighth-note accompaniment in the bass clef.

A5(add#11)

A5 5fr

The third system has a treble clef staff with three measures of whole rests. The grand staff below contains piano accompaniment with chords in the treble clef and eighth-note accompaniment in the bass clef.

A5(add#11)

The fourth system features a treble clef staff with three measures of whole rests. The grand staff below shows piano accompaniment with chords in the treble clef and eighth-note accompaniment in the bass clef.

A5



Musical notation for the first system, including treble and bass staves with piano accompaniment.

A5(add#11)



A5



Musical notation for the second system, including treble and bass staves with piano accompaniment.

Musical notation for the third system, including treble and bass staves with piano accompaniment.

F5/A



A5



Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

C5 3fr E5 A5 5fr D5 5fr C5 3fr E5 A5 5fr D5 5fr

This system contains guitar chord diagrams for C5 (3fr), E5, A5 (5fr), D5 (5fr), C5 (3fr), E5, A5 (5fr), and D5 (5fr). The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

C5 3fr E5 A5 5fr D5 5fr C5 3fr E5

One ba - by to an - oth - er says, "I'm luck - y to've met _

This system includes guitar chords for C5 (3fr), E5, A5 (5fr), D5 (5fr), C5 (3fr), and E5. The lyrics are "One ba - by to an - oth - er says, 'I'm luck - y to've met _". The piano accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

A5 5fr D5 5fr D.S. al Coda

— you."

This system features guitar chords for A5 (5fr) and D5 (5fr), followed by the instruction "D.S. al Coda". The lyrics are "— you." The piano accompaniment maintains the eighth-note bass line and melodic accompaniment.

CODA F5 D5 5fr

Slop-py lips to lips. _

This system starts with a "CODA" symbol and guitar chords for F5 and D5 (5fr). The lyrics are "Slop-py lips to lips. _". The piano accompaniment continues with the same rhythmic pattern.

F5 D5 5fr C5 3fr Bb5 A5 5fr

You're my vit - a - min. I like you.

This system includes guitar chords for F5, D5 (5fr), C5 (3fr), Bb5, and A5 (5fr). The lyrics are "You're my vit - a - min. I like you." The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

LOUNGE ACT

Words and Music by
KURT COBAIN

Moderately fast

N.C.

(1.,3.) * Truth,
(2.) Don't

cov - ered in se - cu - ri - ty. ____
tell me what I want to hear. ____

I can't let you smoth - er me. _
A - fraid of nev - er know - ing fear, _

*3rd time: Vocal sung one octave higher to end.

B G C B

I'd like to, but it would - n't work, —
ex - per - ience an - y - thing you need. —

G C B G C

trad - ing off and tak - ing turns. — I don't re - gret a thing. } And I've got —
I'll keep fight - ing jeal - ous - y — un - til it's fuck - ing gone. }

E A D G E A

— this friend, — you see, — who makes — me feel, — and I want - ed more —

D G E A D G

— than I — could steal. I'll ar - rest — my - self. — I'll wear — a shield.

To Coda ⊕

E A D G A

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

N.C. A 1 N.C. G

smell her on — you.

2 N.C. G D.S. al Coda

CODA ⊕ D G

— to make — you a deal. —

E A D G E A

— We've made — a pact — to learn — from who — ev — er — we want —

D G E A D G

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

E A D G A

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

N.C. A N.C. A

smell her on you. I still

N.C. A N.C. A

smell her on you, smell her on you.

STAY AWAY







Words and Music by
KURT COBAIN



Moderately fast Rock


N.C. Play 4 times  



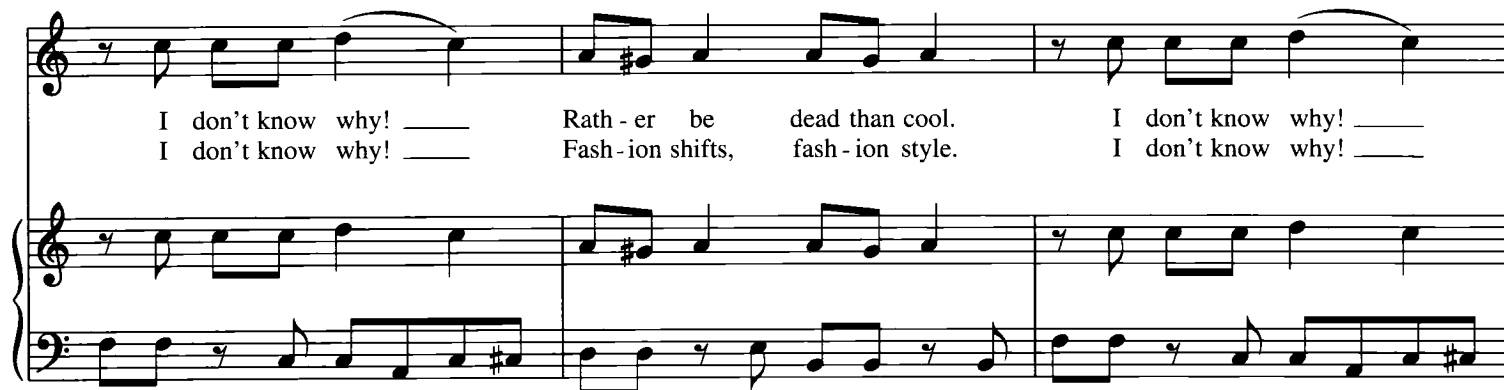
f
8vb throughout

1-3 F5 	C5  3fr	A5  5fr	C5  3fr
4 F5 		C5  3fr	

A5  5fr C5  3fr N.C.



1.,3. Mon-key see, mon-key do.
2. Give an inch, take a smile.



I don't know why! _____ Rath - er be dead than cool. I don't know why! _____
I don't know why! _____ Fash - ion shifts, fash - ion style. I don't know why! _____



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

D5 5fr B5 F5 C5 3fr A5 5fr C5 3fr C#5

I don't know why! _____ } Stay, _____ stay a - way!

D5 5fr B5 F5 C5 3fr A5 5fr C5 3fr C#5 D5 5fr B5 F5

Stay a - way!

C5 3fr A5 5fr C5 3fr C#5 D5 5fr B5 F5 C5 3fr D5 5fr C5 3fr

Stay a - way!

D5 5fr F#5



I don't know why! —



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



Stay a - way! —

To Coda ⊕

D.S. al Coda
(no repeats)



Stay a - way! —

CODA

C5 3fr A5 5fr C5 3fr

N.C.

1-3

4

D5 5fr B5 F5 C5 3fr A5 5fr C5 3fr C#5

Ah!

Stay a - way!

D5 5fr B5 F5 C5 3fr A5 5fr C5 3fr C#5 D

Play 5 times

{ 1.-4. Stay a - way!
5. God is gay.

Dm7

D7

D5 5fr

ON A PLAIN

Words and Music by
KURT COBAIN

Moderately

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

mf

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

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

Original key: D \flat major. This edition has been transposed up one half-step to be more playable.

D
Gsus2
F5
E5
F5
E5
D5
D
Gsus2

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

F5
E5
F5
E5
D5
D
C
B
A

_____ to cry on com - mand. _____ } I love my - self _____ bet - ter than you. _
 _____ on the zip code. _____ }
 _____ then I can go home. _____ }

D
Gsus2
F5
E5
F5
E5
D5
D
Gsus2

_____ I know it's wrong. _____ So, what should I do? _____

F/Bb
D
Gsus2
F/Bb

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

To Coda ⊕ 1

D Gsus2 F/Bb D Gsus2 F/Bb

I'm on a plain. —

2 F/Bb F E

Some - where I have heard — this be -

A G F E

fore in a dream my mem - 'ry has

A G F

stored. As de -

E A G F

fense I'm neu - tered and spayed. What the

E A G

hell am I try - ing to say? D.S. al Coda N.C.

CODA F/Bb D Gsus F/Bb

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

D Gsus2 F/Bb D5

DIVE

Words and Music by KURT COBAIN
and CHRIS NOVOSELIC

Moderately fast

N.C.

Piano introduction in F# major, 4/4 time. The right hand is silent. The left hand plays a rhythmic pattern of eighth notes: F#2, A2, C#3, E3, F#3, A3, C#4, E4. The first measure is marked with a forte (f) dynamic.

Chord diagrams for the first system:

- F#5:
- E5:
- G5:
- F#5:
- E5:
- G5:
- 1-3: F#5:
- E5:
- E:
- G5:

Piano accompaniment for the first system. The right hand plays chords: F#5, E5, G5, F#5, E5, G5, F#5, E5, E, G5. The left hand continues the eighth-note pattern from the introduction.

4

Chord diagrams for the second system:

- F#5:
- E5:
- E:
- F#7:
- E:

Piano accompaniment for the second system. The right hand plays chords: F#5, E5, E, F#7, E. The left hand continues the eighth-note pattern.


Pick me, pick me, yeah. }
Kiss this, kiss that, yeah. }

Chord diagrams for the third system:

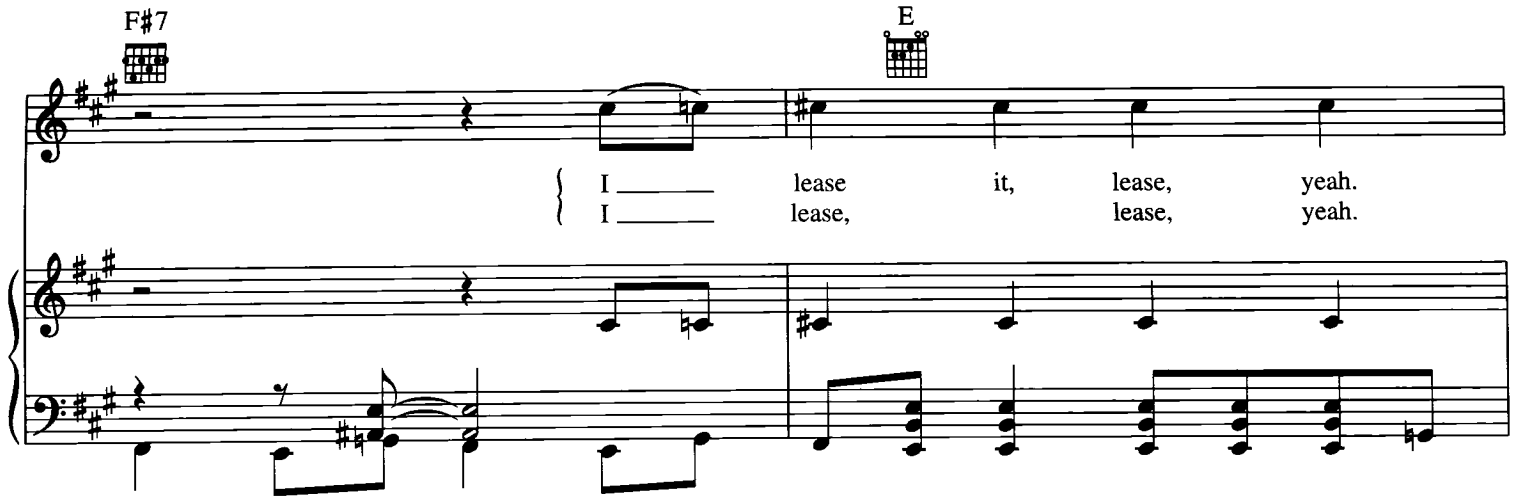
- F#7:
- E:



Piano accompaniment for the third system. The right hand plays chords: F#7, E. The left hand continues the eighth-note pattern.

Let a - lone, I'll sig - nal.

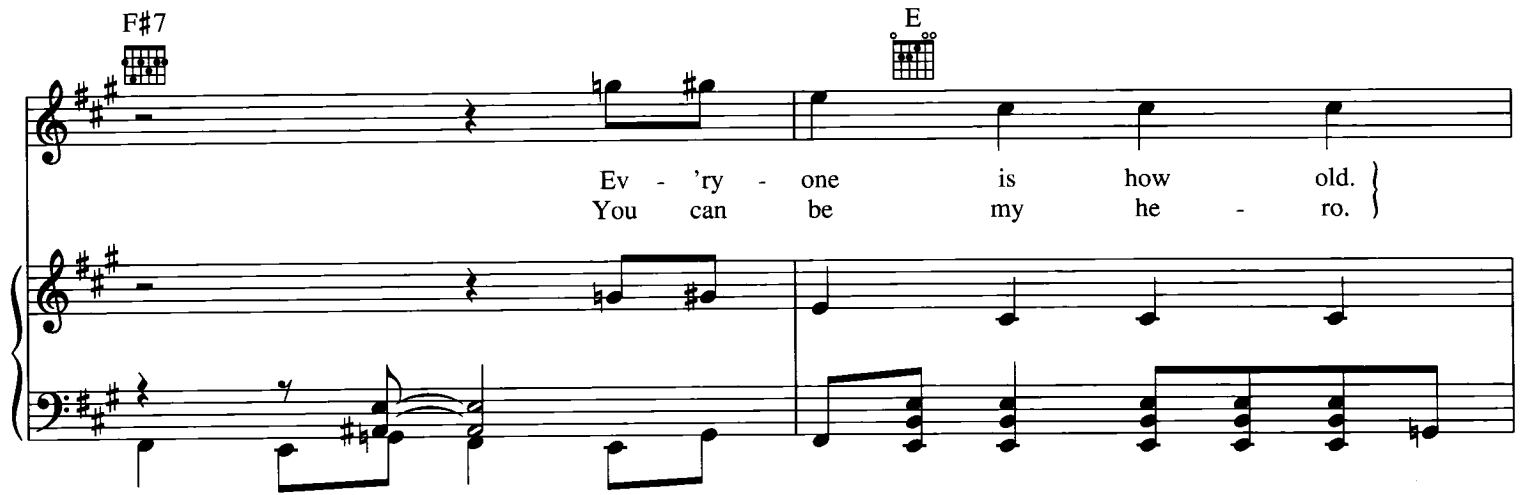
F#7  E 




I lease it, lease, yeah.
I lease, lease, yeah.



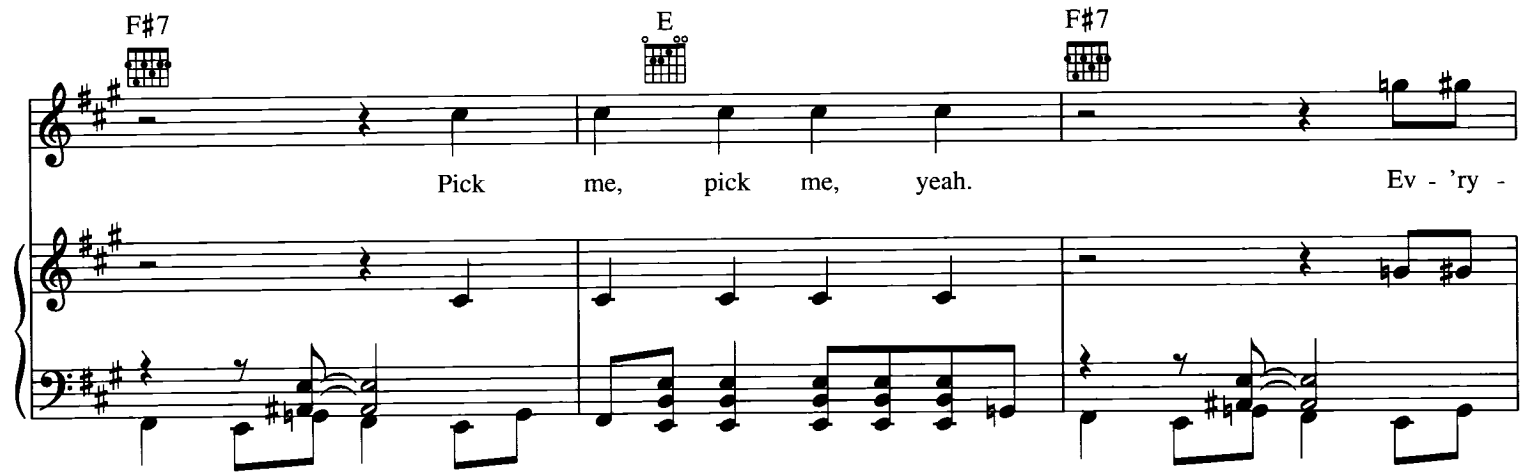
F#7  E 

Ev - 'ry - one is how old.
You can be my he - ro.




F#7  E  F#7 

Pick me, pick me, yeah. Ev - 'ry -



E  F#7  E 

one is wait - ing. } Pick Hit me, pick hit me, yeah.
Hit me, hit me, yeah.



F#7

E

B5

A5

B5

C#5

You can leave 'em ba - by. _____
 I broke you to hate him. _____

G5 3fr

E5

F#5

E5

G5

F#5

E5

G5

F#5

E5

E

Hey. _____

B5

A5

B5

C#5

G5 3fr

E

F#5

E5

G5

F#5

E5

G5

Dive, dive, dive, dive in me. _____

F#5 E5

E

B5

A5

B5

C#5

G5 3fr

E5

Dive, dive, dive, dive in

F#5 E5 G5 F#5 E5 G5 F#5 E5 E F#5 E5 G5 F#5 E5 G5

me. Dive in me.

F#5 E5 E G5 F#5 E5 G5 F#5 E5 G5 F#5 E5 E G5

Dive in me. Dive in

To Coda ⊕

F#5 E5 G5 F#5 E5 G5 1 F#5 E5 E 2 F#5 E5

me.

F# E G F# E G F# E Play 4 times G

1-3 4

F# E G F# E G F# E G F# E

This system contains the first two lines of music. The top line is a guitar part with chord diagrams for F#, E, G, F#, E, G, F#, E, G, F#, E. The bottom line is a piano accompaniment with a treble and bass clef.

B5 A5 B5 C#5 G5 E5 F#5 E5 G5 F#5 E5 G5

Dive, dive, dive dive in me.

This system contains the second line of music. The top line is a guitar part with chord diagrams for B5, A5, B5, C#5, G5, E5, F#5, E5, G5, F#5, E5, G5. The middle line is a vocal line with the lyrics "Dive, dive, dive dive in me." The bottom line is a piano accompaniment.

This system contains the third line of music, which is a piano accompaniment with a treble and bass clef.

F#5 E5 E D.S. al Coda

This system contains the fourth line of music. The top line is a guitar part with chord diagrams for F#5, E5, and E. The middle line is a vocal line with the instruction "D.S. al Coda". The bottom line is a piano accompaniment.

CODA F#5 E5 E G5

Dive in

This system contains the fifth line of music. The top line is a guitar part with chord diagrams for F#5, E5, E, and G5. The middle line is a vocal line with the lyrics "Dive in". The bottom line is a piano accompaniment.

F#5 E5 G5 F#5 E5 G5 F#5 E5 E F#5

me. Dive in me.

This system contains the sixth line of music. The top line is a guitar part with chord diagrams for F#5, E5, G5, F#5, E5, G5, F#5, E5, E, and F#5. The middle line is a vocal line with the lyrics "me. Dive in me." The bottom line is a piano accompaniment.

This system contains the seventh line of music, which is a piano accompaniment with a treble and bass clef.

SLIVER

Words and Music by
KURT COBAIN

Moderately fast

N.C.

Mom and Dad went

to the show, dropped me off at Grand - pa Joe's.

Kicked and screamed, said, "Please, oh, no." Grand-ma, take me home.

Original key: B major. This edition has been transposed up one half-step to be more playable.

A5 5fr C A5 5fr C A5 5fr C

Grand-ma, take me home. _ Grand-ma, take me home. Grand-ma, take me home. _

A5 5fr C A5 5fr C A5 5fr C

Grand-ma, take me home. Grand-ma, take me home. _ Grand-ma, take me home,

A5 5fr C 1 C5 3fr F5 C5 3fr A5 5fr

wan - na be a - lone. Had to eat my din - ner there,

C5 3fr F5 C5 3fr A5 5fr C5 3fr F5

mashed po - ta - toes and stuff like that. Could-n't chew my

2



meat too good. Sit right down, just stop your cry - in'.



Go out - side and ride your bike. That's what I did; I



Play 3 times

kicked my toe. Grand-ma, take me home. Grand-ma, take me home...



Grand-ma, take me home, wan - na be a - lone. Af - ter din - ner I

C5 3fr A5 5fr C5 3fr F5 C5 3fr A5 5fr

had ice cream, fell a - sleep and watched T V.

C5 3fr F5 C5 3fr A5 5fr C

Woke up in my moth - er's arms.

A5 5fr C A5 5fr C A5 5fr C

Grand-ma, take me home... Grand-ma, take me home. Grand-ma, take me home...

Play 6 times

A5 5fr C A5 5fr C

Grand - ma, take me home, wan - na be a - lone.

STAIN

Words and Music by
KURT COBAIN

Moderately fast

Chord diagrams: D5 (x xx xx), D#5 (x xx xx), E5 (o xxx), D5 D#5 (x xx xx).

Lyrics: Well, he nev - er bleeds _ and he nev - er fucks, _ and he nev - er leaves _ 'cause he's got bad luck. _ Well, he

E5 D5 D#5 E5 D5 D#5

nev - er reads — and he nev - er roughs, — and he

E5 D5 D#5 E5 D5 D#5

nev - er sleeps — 'cause he's got bad luck. Yeah. _____

Bb5 A5 D5 Bb5 A5 D5

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

Bb5 A5 D5

_____ I'm a stain. _____

To Coda ⊕

1

Bb5 A5 D5 D#5 E5 D5 D#5

I'm a stain. Uh.

Detailed description: This system contains the first measure of the piece. The guitar part features a sequence of chords: Bb5, A5, D5, D#5, E5, D5, and D#5. The vocal line begins with the lyrics "I'm a stain." followed by a long note and then "Uh." The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

2

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

Guitar solo

Detailed description: This system contains the second measure, which is a guitar solo. The guitar part features a sequence of chords: E5, D5, D#5, E5, D5, D#5, E5, D5, and D#5. The piano accompaniment continues with the same eighth-note bass line and melody as in the first system.

1-6 7

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

Solo ends

Detailed description: This system contains the third measure, which is the end of the guitar solo. The guitar part features a sequence of chords: E5, D5, D#5, E5, D5, D#5, E5, D5, and D#5. The piano accompaniment continues with the same eighth-note bass line and melody.

Bb5 A5 D5 Bb5 A5 D5

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

Detailed description: This system contains the fourth measure. The guitar part features a sequence of chords: Bb5, A5, D5, Bb5, A5, and D5. The vocal line begins with the lyrics "I'm a stain." followed by a long note and then "I'm a stain..". The piano accompaniment continues with the same eighth-note bass line and melody.

1 2

D#5 E5 D5 D#5 5fr

Uh.

D.S. al Coda

E5 D5 D#5 5fr

CODA Bb5 A5 5fr D5 5fr

I'm a stain.

Bb5 A5 5fr D5 5fr

I'm a stain. —

Bb5 A5 5fr D5 5fr

1 2

I'm a stain. —

BEEN A SON

Words and Music by
KURT COBAIN

Moderately fast

She should have stayed.
 She should have stood _

_ a - way _ from friends. _ She should have had _ more time _ to spend.
 _ out in _ a crowd. _ She should have made _ her moth - er proud.

_ She should have died _ when she _ was born. _ She should have worn
 _ She should have fal - len on _ her stance. _ She should have had _



the crown of thorns. — } She should have — been a son. —
 an - oth - er chance. — }

N.C.



N.C.

She should have — been a son. — She should have —



N.C.

To Coda ⊕



been a son. — She should have — been a son. —

1 2

D5 5fr C5 3fr D5 5fr

This system contains the first two measures of the piece. The guitar part has a first ending (1) and a second ending (2). The piano part provides accompaniment. Chord diagrams for D5 (5fr), C5 (3fr), and D5 (5fr) are shown above the guitar staff.

C5 3fr G5 3fr F5 E5

Play 4 times

Been a son. _____ She should have _____

This system contains measures 3-6. The guitar part features a four-measure phrase marked "Play 4 times" with chord diagrams for C5 (3fr), G5 (3fr), F5, and E5. The vocal line includes the lyrics "Been a son. _____ She should have _____". The piano part continues with accompaniment.

Play 3 times

G5 3fr F5 E5

D.S. al Coda

been a son. _____

This system contains measures 7-9. The guitar part has a three-measure phrase marked "Play 3 times" with chord diagrams for G5 (3fr), F5, and E5. The vocal line includes the lyrics "been a son. _____". The piano part continues with accompaniment. The instruction "D.S. al Coda" is present.

CODA

G5 3fr F5 E5

been a son. _____

This system contains measures 10-12. The guitar part has a three-measure phrase marked "CODA" with chord diagrams for G5 (3fr), F5, and E5. The vocal line includes the lyrics "been a son. _____". The piano part continues with accompaniment.

TURN AROUND

Words and Music by MARK MOTHERSBAUGH
and GERALD CASALE

Fast
N.C.

f

8vb throughout

E5

A5/E

E5

E7(no3rd)

§

E5

E7(no3rd)

E5

Take a step out of your - self, —
 Take a step out - side the cit - y,
 Take a step out of the coun - try,

E7 E5 E7(no3rd) E5

and turn a - round. _ Take a look at who you are.
 and turn a - round. _ Take a look at what you are.
 and turn a - round. _ Take a look at what you are.

E7(no3rd) D5 5fr C5 3fr A5 5fr

It's pret - ty scar - y. So se - ri - ous.
 It is - n't four - teen. You're real - ly no - where.
 It is a - maz - ing. Take a good look.

loco

D5 5fr C5 3fr G5 3fr F5 G5 3fr A5 5fr

It is - n't four - teen. You're not much,
 So waste - ful. So fool - ish.
 You're no big deal. You're so pet - ty.

F5 G5 3fr D5 5fr F5 G5 3fr C5 3fr

To Coda

if you're a an - y-thing.
 Pop - py - cock.
 That's e - nough.

N.C.

Who said don't look back?

8vb throughout

Spoken: Don't believe 'em.

Go for that crazy sounding



restaurant.

'Cause they're gonna try and get behind of you.

Don't _ you let 'em do it.

Spoken: You know what I'm talking about?

You hear me talk-ing?

D5 5fr C5 3fr A5 5fr

You hear me talk-ing? It's pret - ty scar - y turn - ing

loco

D5 5fr C5 3fr G5 3fr F5 G5 3fr

oh, so re - volt - ing. It's pret - ty scar - y turn - ing oh, so re - volt - ing.

A5 5fr F5 G5 3fr D5 5fr

It's pret - ty scar - y turn - ing oh, so re - volt - ing. It's pret - ty scar - y turn - ing

F5 G5 C5 D.S. al Coda

oh, so re - volt - ing. Yeah.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'oh, so re - volt - ing. Yeah.' and guitar chord diagrams for F5, G5 (3fr), and C5 (3fr). The bottom two staves are a piano accompaniment. The key signature has one sharp (F#).

CODA E5 E7(no3rd)

Take a step out - side our

8vb to end

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'Take a step out - side our'. The bottom two staves are a piano accompaniment. The system is marked 'CODA' and '8vb to end'. Guitar chord diagrams for E5 and E7(no3rd) are shown above the staff.

E5 E

plan - et; and turn a - round and 'round.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'plan - et; and turn a - round and 'round.'. The bottom two staves are a piano accompaniment. Guitar chord diagrams for E5 and E are shown above the staff.

E7(no3rd) E5 N.C.





And take a look at what you are, it's pret - ty scar - y.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics 'And take a look at what you are, it's pret - ty scar - y.'. The bottom two staves are a piano accompaniment. The system ends with 'N.C.' (No Chords). Guitar chord diagrams for E7(no3rd) and E5 are shown above the staff.


MOLLY'S LIPS





Words and Music by FRANCES McKEE
and EUGENE KELLY

Fast

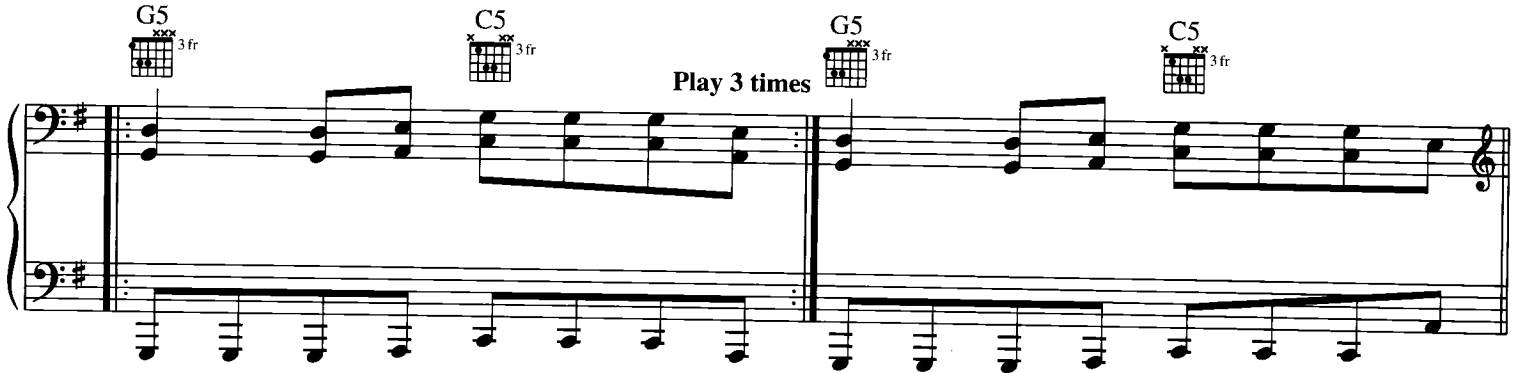
G5  3fr C5  3fr G5  3fr C5  3fr







mf **Play 3 times**



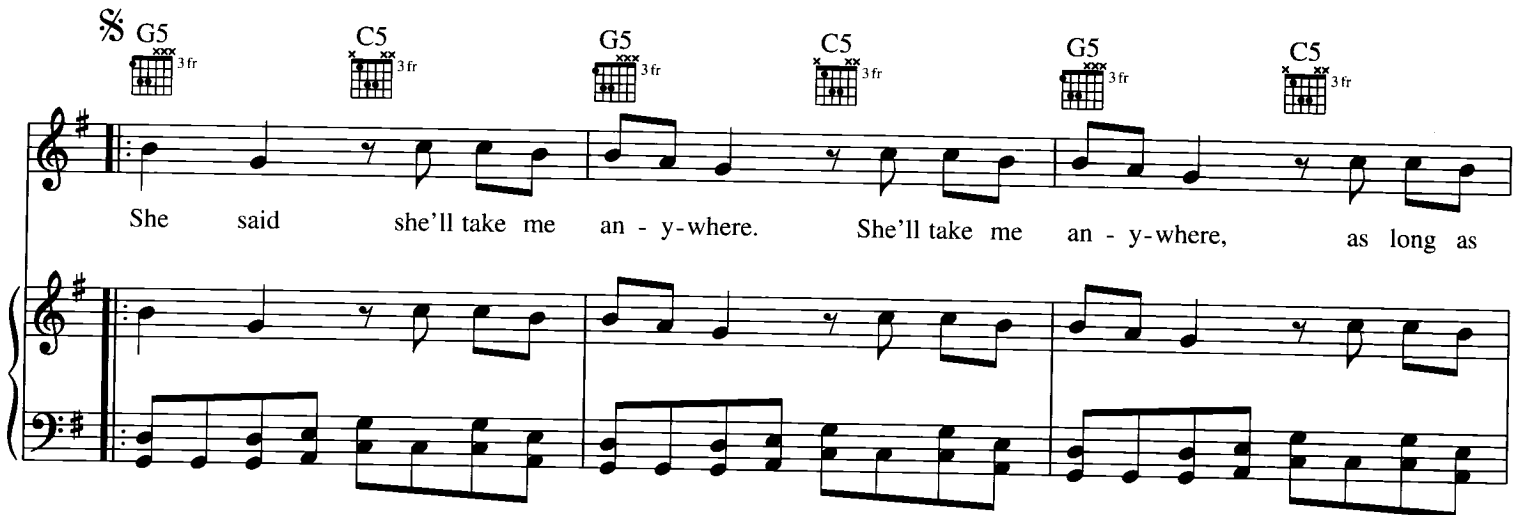
G5  3fr C5  3fr G5  3fr C5  3fr

Play 3 times



G5  3fr C5  3fr G5  3fr C5  3fr G5  3fr C5  3fr

She said she'll take me an - y-where. She'll take me an - y-where, as long as



G5  3fr C5  3fr G5  3fr C5  3fr G5  3fr C5  3fr

she stays with me. — She said she'll take me an - y-where. She'll take me



G5 C5 G5 C5 G5 C5

an - y - where, as long as I stay clean. _ Kiss, kiss

G5 C5 G5 C5 G5 C5

Mol - ly's lips. _ Kiss, kiss Mol - ly's lips. _

G5 C5 G5 C5 G5 C5

Kiss, kiss Mol - ly's lips. _ Kiss, kiss

To Coda

1 2

G5 C5 G5 C5 G5 C5

Mol - ly's lips. _ Mol - ly's lips. _

Play 7 times

G5 3fr C5 3fr

D.S. al Coda

CODA

G5 3fr C5 3fr G5 3fr C5 3fr

Mol-ly's lips. — Aw, kiss, kiss

G5 3fr C5 3fr G5 3fr C5 3fr G5 3fr C5 3fr

Mol-ly's lips. — Kiss, kiss Mol-ly's lips. —

G5 3fr C5 3fr G5 3fr C5 3fr G5 3fr C5 3fr

Kiss, kiss Mol-ly's lips. — Kiss, kiss

G5 3fr C5 3fr G5 3fr

Mol - ly's lips.





BEESWAX

Words and Music by
KURT COBAIN







Moderately fast


N.C.










Play 4 times









































Verse





*Lyrics are not available for this song.

Eb5 D5 5fr Db5 4fr C5 3fr Cb5 Eb5 D5 5fr Db5 4fr C5 3fr

This system contains the first two staves of music. The top staff is a guitar line with various chords and fret positions indicated above it. The bottom staff is a piano accompaniment with chords and melodic lines in both hands.

Chorus
Gb5 Db5 Eb5 Gb5 Eb5 A5 Ab5 Gb5 Eb5

This system contains the third and fourth staves of music. The section is labeled 'Chorus' with a double bar line and a repeat sign. The guitar part continues with the specified chords and fret positions.

Gb5 Eb5 A5 Ab5 Gb5 Eb5 Gb5 Eb5 A5 Ab5 Gb5 Eb5

This system contains the fifth and sixth staves of music. The guitar part continues with the specified chords and fret positions.

Gb5 Eb5 A5 Ab5 Gb5 Eb5 E5 Eb5

This system contains the seventh and eighth staves of music. The guitar part continues with the specified chords and fret positions. The system concludes with a double bar line and repeat sign.

E5 Eb5

The first system of music consists of a single melodic line in the treble clef and a piano accompaniment in grand staff. The key signature has three flats. The guitar part features two chord diagrams: E5 (open string, 2nd fret, 4th, 5th, 6th) and Eb5 (open string, 1st fret, 4th, 5th, 6th). The piano accompaniment has a steady eighth-note bass line in the left hand and a melodic line in the right hand.

E5 Eb5

The second system continues the musical piece with similar notation and guitar chord diagrams for E5 and Eb5. The piano accompaniment maintains its rhythmic pattern.

E5 Eb5

The third system continues the musical piece with similar notation and guitar chord diagrams for E5 and Eb5. The piano accompaniment maintains its rhythmic pattern.

Gb5 Db5 4fr To Coda ⊕ Eb5 Gb5 Eb5 A5 5fr Ab5 4fr Gb5 Eb5

The fourth system concludes the piece. It includes a 'To Coda' symbol. The guitar part features a sequence of chord diagrams: Gb5, Db5 (4fr), Eb5, Gb5, Eb5, A5 (5fr), Ab5 (4fr), Gb5, and Eb5. The piano accompaniment features a more complex rhythmic pattern in the left hand, including some triplets and longer note values.

Gb Eb5

A5 5fr

Ab5 4fr

Gb5 Eb5

Gb5 Eb5

A5 5fr

Ab5 4fr

Gb5 Eb5

The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part consists of a series of chords and melodic lines. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

Gb5 Eb5

A5 5fr

Ab5 4fr

Gb5 Eb5

Eb5 D5 5fr

Db5 4fr

C5 3fr

The second system continues the musical piece. It includes a guitar part with a double bar line and a repeat sign, followed by a section with 'x' marks indicating muted notes. The piano accompaniment continues with harmonic support.

Cb5

Eb5 D5 5fr

Db5 4fr

C5 3fr

The third system features a guitar part with a section of muted notes ('x' marks) and a melodic line. The piano accompaniment continues with harmonic support.

Cb5

Eb5 D5 5fr

Db5 4fr

C5 3fr

The fourth system concludes the musical piece. It includes a guitar part with a section of muted notes ('x' marks) and a melodic line. The piano accompaniment continues with harmonic support.

Chord diagrams: Cb5, Eb5, D5 5fr, Db5 4fr, C5 3fr

This system contains the first five measures of the piece. The guitar part features a melodic line with notes marked with 'x' for natural harmonics. The piano accompaniment consists of chords and moving lines in both hands.

1 Chord diagram: Cb5
2 Chord diagrams: Gb5, Db5 4fr

D.S. al Coda

This system contains the sixth and seventh measures. It includes a first ending (marked '1') and a second ending (marked '2'). The notation includes a double bar line and a repeat sign. The instruction 'D.S. al Coda' is present.

CODA

Chord diagrams: Eb5, Gb5, Eb5, A5 5fr, Ab5 4fr, Gb5, Eb5, A5 5fr, Ab5 4fr, Gb5, Eb5

Play 5 times

This system contains the eighth and ninth measures, labeled 'CODA'. It features a guitar part with a rhythmic pattern and a piano accompaniment. The instruction 'Play 5 times' is written above the guitar staff.

Chord diagrams: Gb5, Eb5, A5 5fr, Ab 4fr, Gb5, Eb 3fr

This system contains the tenth and eleventh measures. It continues the melodic and harmonic development of the piece with guitar and piano parts.

MEXICAN SEAFOOD

Words and Music by
KURT COBAIN

Fast

Ab5 4fr Gb F5 Ab5 4fr Gb F5

The piano introduction consists of two staves. The right hand plays a melody of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a bass line of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The first measure is marked with a forte 'f' dynamic.

Ab5 4fr Eb5 Gb5

Uh, the itch - y flakes, it is - n't good for me.
Vocal ad lib.
Oh, it's in my bed, it just con - sists of

The first system of the vocal and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and a steady eighth-note bass line.

Ab5 4fr Gb Ab5 4fr

Cure with gels and creams. It's en - ter - tain - in'. True, fun - gus mold
lice, bugs and fleas. Be - neath the mu - cus stain the vas - e - line

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the same harmonic structure.

Eb5 Gb5 Ab5 4fr To Coda ⊕ Gb5

is my at - tract - ion. } Hope it's on - ly a, a yeast in - fec - tion.
it's an... } *End vocal ad lib.*

The final system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord. A 'To Coda' symbol is present at the end of the system.



On - ly hurts — when I,



hurts when I pee. — On - ly hurts.



— when I, hurts when I sing. —



1-3



4



Eb7



1-3

4

D.S. al Coda

CODA

Ab5(b2)



4fr

Ah.

Ah.

A5



5fr

Ah.

HAIRSPRAY QUEEN

Words and Music by KURT COBAIN
and CHRIS NOVOSELIC

Moderately fast

N.C.

Play 5 times

f

8vb throughout

F7#11



N.C.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music consists of flowing eighth and sixteenth notes in both hands.

Piano accompaniment for the second system, continuing the melodic and harmonic flow from the first system.

First system of vocal notation and piano accompaniment. The vocal line begins with a whole rest followed by a series of eighth notes with 'x' marks. The lyrics are: "I was young - my an'".

Second system of vocal notation and piano accompaniment. The vocal line continues with eighth notes and 'x' marks. The lyrics are: "you were mine. - My en - e - my you were, - my an' I was young. Your en - e -".

Third system of vocal notation and piano accompaniment. The vocal line continues with eighth notes and 'x' marks. The lyrics are: "my you were, my, an' I was young. - Your en - e - my you were. My, an".

F7#9



I was once you en - e... You

rang. Your ears

rang.

N.C.

♩
 Play 4 times N.C.

I was young - my an' you were mine. - My en - e -

my you were. My, I was young. - Your en - e - my you were. My, an'

I was young. Your en - e - my you were. My an' I was once your en - e...

E5



At night, wish - ful god - dess. At night

was the hard - est. At night, dis - co god - dess.

To Coda ⊕

1.,2. At night, wish - ful god so - dess.
 3. At night, she was so mod - est. *Guitar solo*


1
N.C.

2

Guitar solo

D.S. al Coda

End solo

CODA 

At night the crys - tal lock - et. At night a

mouth full of al - monds. — At sight, a fist full of gar - bage. At night the

E5
N.C.
dis - co god.

N.C.

Play 3 times
E5

AERO ZEPPELIN

Words and Music by
KURT COBAIN

Moderately, in 2

E7#11(no3rd)



Was the sea - son, when a -
How un - cul - tured can we

round Earth can do an - y - thing? What's the rea -
got? It's a of yes - ter - day. And we swear

Original key: E \flat minor. This edition has been transposed up one half-step to be more playable.

son in a - round if the crown — means eve - ry - thing?
 it's not a trend; does it mat - ter an - y - way?

What's the mean - ing in a crown? It's a fan —
 They'll be real - ly time to plan with the news —

if an - y - thing. Where's the mean - ing in a —
 ev - 'ry - day. You can still — climb the

1
 round, it's a fan. — It's a fan. —

2

Play 3 times

stairs. They'll be fans. — They'll be fans. —

Slowly increase tempo

E5

Play 4 times

8vb throughout

A5 B5 Bb5 A5 D5 E5 N.C.

Play 4 times

Play 3 times

E

Moderately fast, in 2



D.S. only: 8vb to end of verse

All the kids are lead - ing out —

loco

if it's not kid's pro - per - ty.



See the si - ren ir - ri - tate. —



E5 G5 3fr E5

Gi - ven more than e - qual - ly. Now I know it's just _

Bb5 E5 G5 3fr

the fact. We're worse now - a - days.

E5 Bb5 To Coda

And a day is what we lack.

E5 G5 3fr D.S. al Coda (take all repeats)

Does it mat - ter an - y - way?

E5



G5



CODA

(8vb continues)

loco

Does it mat - ter an - y - way? _____

E5



Bb5



E5



G5



N.C.

1-3

4

E7(no3rd)addb5



Play 14 times

Guitar solo ad lib.

1-3 4

A5 5fr B5 5fr D5 5fr E5 N.C.

8vb throughout

Play 4 times 1,2

Original tempo

3 E7#11(no3rd)

end 8vb loco

1 2

BIG LONG NOW

Words and Music by
KURT COBAIN

Moderately slow

N.C. C(b5)(b9)



C(b5)(b9)

1.,3. It's not cold e - nough. _
 2.,4. I'm not in a steam. _

Please put this _
 She's not turn -

This edition has been transposed down one half-step to be more playable.

— side on. — She is in — blue. — }
 — ing green. — Shame-ful as — it seems. — }

A6 Ab7 Gmaj7 C(b5)(b9)

Can we show — our fa - ces now? —

1,3 2,4

Db5 C5

ff

Db5 C5

In this climb, —





I am blind. _____






Why can't I hear? _____







You're al - right. _____






Speak - ing a phrase. _____



Gb



Db5



C5



In - stant - ly grow.

I am blind.

{ Wait - ing in line.
Why I must show?

Gb



F5



E5



To Coda ⊕

C(b5)(b9)



Musical score for the 'To Coda' section. It features a grand staff with treble and bass clefs. The right hand plays a series of chords, while the left hand plays a melodic line. A *mf* dynamic marking is present. A *loco* marking is placed below the bass line. A dashed line indicates a repeat or continuation.

D.S. al Coda
(take repeats)

Musical score for the 'D.S. al Coda' section, consisting of two staves in bass clef. It contains a melodic line in the upper staff and a bass line in the lower staff.

CODA



C(b5)(b9)



Musical score for the 'CODA' section, consisting of two staves in bass clef. It features a melodic line in the upper staff and a bass line in the lower staff. The dynamics *mf* and *rit.* are indicated.

Musical score for the first system of the final section, consisting of two staves in bass clef. It contains a melodic line in the upper staff and a bass line in the lower staff.

Musical score for the second system of the final section, consisting of two staves in bass clef. It contains a melodic line in the upper staff and a bass line in the lower staff, ending with a double bar line.

ANEURYSM

Words and Music by
KURT COBAIN

Moderately fast

F# C B A F# C

B A N.C.

Play 8 times

F# C B A N.C.

Musical notation for the first system, featuring a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The treble staff contains a series of chords, while the bass staff contains a single note.

Slightly slower

A5 B5



Musical notation for the second system, continuing the piece with a treble clef and a key signature of one sharp (F#). The treble staff contains a series of chords, and the bass staff contains a series of notes.

Bsus



B5



D5



Musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The treble staff contains a series of chords, and the bass staff contains a series of notes.

B5



D5



Musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The treble staff contains a series of chords, and the bass staff contains a series of notes.

B5



Come on o - - ver and do the twist, _

D5



B5



ah, _____ ha. _____ O - ver - do _

D5



_____ it and have a fit, _____ ah, _____ ha. _____

B5



D5



Love you so _____ much it makes me sick, _____ ah, _

B5



ha. _____

{ Ah, come on o - ver, do the twist, _ }
 { Ah, come on o - ver and shoot the shit, _ }

D5



F#5



G#5



A5



Bb5



ah, _____ ha. _____

B5



Bb5



A5



F#5



G#5



A5



Bb5



B5



Bb5



A5



Beat me out - ta me, beat me out - ta me, _____

F#5



G#5



A5



Bb5



B5



Bb5



A5



F#5



G#5



A5



Bb5



beat me out - ta me,

B5 Bb5 A5 5fr F#5 G#5 A5 4fr 5fr Bb5 B5 Bb5 A5 5fr

beat me out - ta me, — beat me out - ta me,

Detailed description: This system contains the first two measures of the piece. It features guitar chord diagrams for B5, Bb5, A5 (5fr), F#5, G#5, A5 (4fr and 5fr), Bb5, B5, Bb5, and A5 (5fr). The vocal line has lyrics 'beat me out - ta me, —' and 'beat me out - ta me,'. The piano accompaniment is in a 4/4 time signature with a key signature of one sharp (F#).

F#5 G#5 A5 4fr 5fr Bb5 B5 Bb5 A5 5fr F#5 G#5 A5 5fr Bb5

beat me out - ta me, —

Detailed description: This system contains the next two measures. Chord diagrams include F#5, G#5, A5 (4fr and 5fr), Bb5, B5, Bb5, A5 (5fr), F#5, G#5, A5 (5fr), and Bb5. The vocal line continues with 'beat me out - ta me, —'. The piano accompaniment continues with the same rhythmic and harmonic structure.

B5 Bb5 A5 5fr F#5 G#5 A5 4fr 5fr Bb5 1 B5 Bb5 A5 5fr

beat me out - ta me, beat me out - ta me. —

Detailed description: This system contains the next two measures. Chord diagrams include B5, Bb5, A5 (5fr), F#5, G#5, A5 (4fr and 5fr), Bb5, and a first ending bracket containing B5 and Bb5, A5 (5fr). The vocal line has lyrics 'beat me out - ta me,' and 'beat me out - ta me. —'. The piano accompaniment includes a first ending phrase.

2 B5 Bb5 A5 5fr F#5

beat me out - ta me. —

Detailed description: This system contains the final two measures. Chord diagrams include B5, Bb5, A5 (5fr), and F#5. The vocal line has lyrics 'beat me out - ta me. —'. The piano accompaniment concludes with a final chord and a double bar line.

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F#5 C5 3fr B5 A5 5fr

7

F#5 C5 3fr B5 A5 5fr F#5 C5 3fr B5 A5 5fr

F#5 C5 3fr B5 A5 5fr F#5 C5 3fr B5 A5 5fr

F#5 C5 3fr B5 A5 5fr F#5 C5 3fr

She keeps a - pump -

B5 A5 5fr F#5 C5 3fr 1-3 B5 A5 5fr

- in' straight _ to my heart, — she keeps a-pump - in' straight _ to my heart, -

This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for B5, A5 (5fr), F#5, C5 (3fr), and a first ending bracketed '1-3' containing B5 and A5 (5fr). The piano accompaniment is shown in grand staff notation below the vocal line.

4 B5 A5 5fr F#5

- in' straight . to my heart.

This system contains the third line of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for B5, A5 (5fr), and F#5. The piano accompaniment continues in grand staff notation below the vocal line.

This system contains the fourth line of music, which is entirely piano accompaniment in grand staff notation.

E/F# F# F#sus

This system contains the fifth line of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for E/F#, F#, and F#sus. The piano accompaniment continues in grand staff notation below the vocal line.

SERVE THE SERVANTS

Words and Music by
KURT COBAIN

Moderately

E♭13



B♭7



E♭7



F7sus



E♭5



B♭7



E♭7



Teen - aged angst — has paid off well. —
As my bones — grew, they did hurt. —
Guitar solo ad lib.

F7sus



E♭5



Now I'm bored — and old. —
Then hurt real — ly bad. —

Bb7

Eb7

Self ap - point ed to judg - es judge
I tried hard to have a fa - ther, but in -

F7sus

Eb5

Bb7

more than they have sold. If she floats then she
stead I have a Dad. I just want you to

Eb7

F7sus

Eb5

is not a witch, like we had thought.
know that I don't hate you an - y - more.

Bb7

Eb7

F7sus

A down pay - ment on an oth - er one at Sa - lem's lot.
There is no - thing I could say that I have - n't thought be - fore.

Eb5 **Ab** **Cm**

End Solo } Serve the serv - ants, oh no.

Ab **Cm** **Ab**

Serve the serv - ants, oh no. Serve the serv -

To Coda ⊕

Cm **Ab** **Cm**

- vants, oh no. Serve the serv - ants. That leg -

F7(no 3rd) **1 Cb/Gb** **N.C.**

- end - ar - y di - vorce is such a bore.

2 Cb/Gb

N.C.

D.S. al Coda

is such a bore.

CODA

Ab 4fr

1-3 Cm 3fr

Serve the serv - ants, oh no.

4

Cm 3fr

F7(no 3rd)

ants. That leg - end ar - y di - vorce

8vb

Cb/Gb

N.C.

is such a bore.

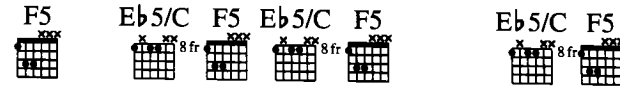
SCENTLESS APPRENTICE

Words and Music by KURT COBAIN,
KRIST NOVOSELIC and DAVE GROHL

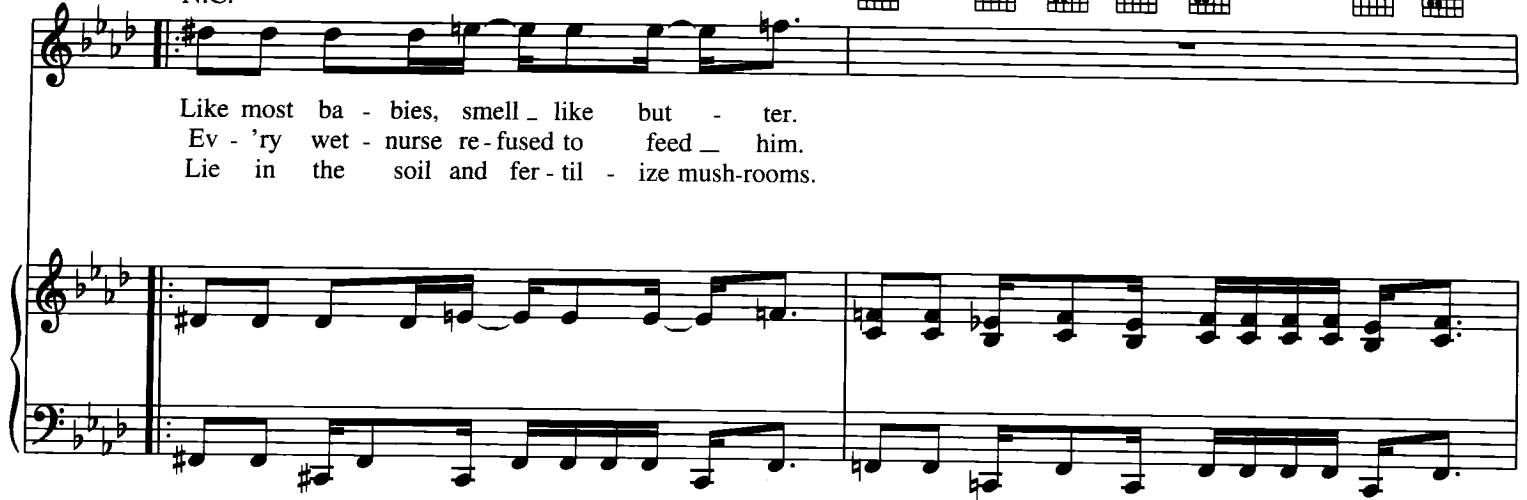
Moderately fast Rock

The musical score is divided into four systems, each with guitar chords above the staff and piano accompaniment below. The first system includes chords: F#6, F#7, F#maj7, F#, F#6, F#7, F#maj7, F#. The second system includes: F#6, F#7, F#maj7, F#, F#6, F#7, F#maj7, F#. The third and fourth systems include: F5, Eb5/C, F5, Eb5/C, F5, Eb5/C, F5, F5, Eb5/C, F5, Eb5/C, F5, Eb5/C, F5, Eb5/C, F5.

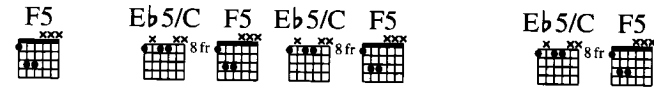
N.C. F5 Eb5/C F5 Eb5/C F5 Eb5/C F5




Like most ba - bies, smell _ like but - ter.
 Ev - 'ry wet - nurse re - fused to feed _ him.
 Lie in the soil and fer - til - ize mush-rooms.



N.C. F5 Eb5/C F5 Eb5/C F5 Eb5/C F5



His smell smelled like _ no oth - er.
 'Lec - tro - lytes smell _ like se - men.
 Leak - in' out gas fumes made in - to per-fume.



N.C. F5 Eb5/C F5 Eb5/C F5 Eb5/C F5



He was born scent - less and sense - less.
 Pro - mise not to sell your per-fumed se-crets.
 You can't fire me _ 'cause I quit. _____



N.C.

F5

E \flat 5/C

F5

E \flat 5/C

F5

E \flat 5/C

F5



He was born a scent - less ap - pren - tice.
 Count-less for - mu - las — for press - ing flow - ers.
 Throw me in the fire, — I won't throw a fit.

N.C.

F#6

F#7

F#maj7

F#

F#6

F#7

F#maj7

F#



'Way, —

'way, —

'way..

To Coda ⊕

F#6

F#7

F#maj7

F#

1

F#6

F#7

F#maj7

F#

way.

F5

Eb5/C

F5

Eb5/C

F5

Eb5/C

F5

Eb5/C

F5

Eb5/C

F5

Eb5/C

F5

2

F#6

F#7

F#maj7

F#

N.C.

Guitar solo ad lib.

1

2

Solo ends

F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C

The first system of music features a guitar part with a series of F5 and Eb5/C chords, some marked with '8fr'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

D.S. al Coda

F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5 Eb5/C F5

The second system continues the guitar and piano accompaniment from the first system, ending with a final Eb5/C chord.

CODA

F#6 F#7 F#maj7 F# F#6 F#7 F#maj7 F# F#6 F#7 F#maj7 F#

The Coda section begins with a guitar part featuring F#6, F#7, and F#maj7 chords. The piano accompaniment continues with a similar rhythmic pattern. The lyrics "'Way, 'way, 'way,_" are written below the guitar staff.

F#6 F#7 F#maj7 F# F#6 F#7 F#maj7 F# F5

The second part of the Coda section features a guitar part with F#6, F#7, F#maj7, and F# chords, concluding with an F5 chord. The piano accompaniment continues until the end of the piece.

FRANCES FARMER WILL HAVE HER REVENGE ON SEATTLE

Words and Music by
KURT COBAIN

Moderately

G5 3fr Eb5 Gb5 Eb5 Gb5 Eb

G5 3fr Eb5 Gb5 Eb5 Gb5

Bb F5 F#5 G5 3fr

1.,3. It's so re - liev -
2. In her false wit -

Eb5 Gb5 Eb5 Gb5 Eb5

- ing to know that you're leav - ing soon as you
- ness, we hope you're still with us to see if they float

Bb F5 F#5 G5 3fr

get paid. It's so re - lax -
or drown. Our fav - 'rite pa -

f *p*

Eb5 Gb5 Eb5 Gb5

- ing to hear that you're ask - ing wher - ev - er you get -
- tient (a) dis - play of pa - tience, dis - ease cov - ered Pu -

Bb F5 F#5 G5 3fr

- your way. It's so sooth -
- get Sound. She'll come back as fire -

f *p*

Eb5 Gb5 Eb5 Gb5 Eb5

- ing to know that you'll sue me, (this is) start - ing to sound -
to burn all the li - ars, leave a blan - ket of ash -

Bb

B

the same. }
on the ground. }

C

Eb 3fr

Db

I miss the com - fort in be - ing sad. —

Bb

B

C

I miss the com -

Eb 3fr

Db

Bb

B

- fort in be - ing sad. —

C



E \flat



D \flat



B \flat



A



I miss the com - fort in be - ing sad.

A \flat



A



B \flat



A



A \flat



To Coda ⊕

1

F \sharp 5



F \sharp 5



2

F5



G5



E \flat 5



A \flat 5



G5 Eb5 Ab5 G5 Eb5 C5

This system contains six guitar chord diagrams: G5 (3fr), Eb5, Ab5 (4fr), G5 (3fr), Eb5, and C5 (3fr). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Play 3 times

D♭maj7(no3rd) C5 B♭5 Ab5 B♭

This system includes five guitar chord diagrams: D♭maj7(no3rd) (4fr), C5 (3fr), B♭5, Ab5 (4fr), and B♭. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A repeat sign is present at the end of the system.

D.S. al Coda

Ab G♭ F5 F♯5

This system includes four guitar chord diagrams: Ab (4fr), G♭, F5, and F♯5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

CODA

F5 F♯5 G5

This section is labeled 'CODA' and includes three guitar chord diagrams: F5, F♯5, and G5 (3fr). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

HEART SHAPED BOX

Words and Music by
KURT COBAIN

Moderately

Chords: A5 (5fr), F5, D5 (5fr), A, F5, D7, A5 (5fr), F5, A, F5, D7, Dsus, A, F5, D7.

Lyrics:
 1., 3. She eyes me like a Pisces when.
 2. Meat eating or chids for give no.
 I am weak. I've been locked in side.
 one just yet. Cut my self on an.
 your heart shaped box for weeks.
 gel hair and ba by's breath.

Original key: G# minor. This edition has been transposed up one half-step to be more playable.

A5 F5 Dsus A F5

I've been drawn in - to your mag - net tar pit trap.
 Brok - en hy - men of your high - ness, I'm left black..

D7 A5 F5 Dsus

I wish I could eat your can - cer when.
 Throw down your um - bil - i - cal noose so I can -

A5 F5 D7 A5 F5

you turn black. } Hey! - Wait! -
 climb right back. }

D7 A5 F5 D7

I got a new com-plaint. For - ev - er in debt to your price - less ad - vice..

A5 5fr F5 D7 A5 5fr F5

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

D7 A5 5fr F5 D7

_ to your price - less ad - vice. _ Hey! _ Wait! _ I got a new com-plaint.

A5 5fr F5 D7 F5

For - ev - er in debt _ to your price - less ad - vice, _

D5 5fr F5 To Coda ⊕ D7

your ad - vice. _



Guitar solo ad lib.

Musical notation for the first system, including guitar and piano accompaniment.



Musical notation for the second system, including guitar and piano accompaniment.



D.S. al Coda

Solo ends

CODA



your ad - vice, —

Musical notation for the third system, including guitar and piano accompaniment.



your ad - vice. —

Musical notation for the fourth system, including guitar and piano accompaniment.

RAPE ME

Words and Music by
KURT COBAIN

Moderately

A C E5 G

Rape me. Rape me, my friend.

Rape me. Rape me.

Rape me a gain.

Original key: Ab major. This edition has been transposed up one half-step to be more playable.

A5 5fr C5 3fr E5 G5 3fr A5 5fr C5 3fr

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

f

E5 G5 3fr A5 5fr C5 3fr E5 G5 3fr

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

A5 5fr C5 3fr 1,3 E5 G5 3fr A C5 3fr

To Coda ⊕

I'm not the on - ly one. — Hate me. —

E5 G E5 A5 5fr C5 3fr E5 G

Do it and do it a - gain. —

A C5 3fr E5 G A5 5fr C5 3fr

Waste me. Taste me, my friend.

E G5 3fr E5 G5 3fr E5 2 E G5 3fr E5 G5 3fr A5 5fr C#5 C5 3fr C#5 E5

My fav'-rite in-side source.

A5 5fr G5 3fr F#5 F5 E5 C#5 C5 3fr C#5 E5 A5 5fr G5 3fr F#5 F5 E5

I kiss your o - pen sores.

C#5 C5 3fr C#5 E5 A5 5fr G5 3fr F#5 F5 E5 C#5 C5 3fr C#5 E5

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

A5 5fr G5 3fr F#5 3fr F5 3fr E5 3fr F5 3fr

8vb

G5 3fr E5 3fr

D.S. al Coda
(take 1st ending)

CODA

A 3fr C5 3fr

Rape me. _____ (Rape me.) _____

E5 3fr G5 3fr A5 5fr

Play 4 times

Rape me. _____ (Rape me.) _____ Rape me. _____

DUMB

Words and Music by
KURT COBAIN

Moderately

Esus A Gsus C

(1., 3.) I'm not like them _____ but I can pre - tend. _
 (2.) My heart is broke _____ but I have some glue. _

mf

Esus A Gsus C

_____ The sun is gone _____ but I have a light. _
 _____ Help me in - hale _____ and mend it with you. _

Esus A Gsus C

_____ The day is done _____ but I'm hav - ing fun. _
 _____ We'll float a - round _____ and hang out on clouds. _

Original key: G \flat major. This edition has been transposed up one half-step to be more playable.

Esus A Gsus C

I think I'm dumb _____
 Then we'll come down _____

or may - be just _____
 have a hang -

E Em G

hap - py.
o - ver.

Think I'm just _____
 Have a hang -

E Em G

hap - py.
o - ver.

Think I'm just _____
 Have a hang -

E Em G

hap - py.
o - ver.

Think I'm just _____
 Have a hang -

E Em G To Coda

hap - py.
o - ver.

B C

Skin the sun, _____ fall a - sleep.

B C B

Wish a - way, _____ soul is cheap. Les - sons learned, _____

C B C

_____ wish me luck. Soothe the burn, _____ wake me up.

D.C. al Coda

CODA



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



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



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



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

rall.

VERY APE

Words and Music by
KURT COBAIN

Quickly

Play 3 times

G5 3fr A5 5fr Bb5 G5 3fr A5 5fr G5 3fr Bb5 G5 3fr

Play 4 times

A5 5fr G5 3fr Bb5 G5 3fr A G Bb G

1. I am bur - ied up
2,3. If you ev - er need

A G Bb G A G Bb G

to an - y - thing, my neck please in con - tra - dic - tion
hes - i - tate to ask

A G Bb G A G Bb G

a - ry flies. I take pride as the
some - one else first. I'm too bus - y act - ing

Original key: Ab minor. This edition has been transposed up one half-step to be more playable.



king of il - lit - 'ra - ture. I'm ver - y ape
like I'm not na - ive. I've seen it all.



and ver - y nice.
I was here first.



To Coda ⊕



Out of the ground, in - to the sky.

A5 5fr C5 3fr Eb5 G5 3fr F#5 G5 3fr A5 5fr C5 3fr Eb5

Out of the sky, _____

G5 3fr F#5 G5 3fr A5 5fr G5 3fr Bb5 G5 3fr A5 5fr G5 3fr Bb5 G5 3fr

in - to the dirt. _____

D.S. al Coda (no repeat)

A G5 3fr Bb5 G5 3fr A5 5fr G5 3fr Bb5 G5 3fr

CODA

A5 5fr C5 3fr Eb5 G5 3fr F#5 G5 3fr A5 5fr C5 3fr Eb5

in - to the sky. _____

G5 3fr F#5 G5 3fr A5 5fr C5 3fr Eb5 G5 3fr F#5 G5 3fr

Out of the sky, _____ in - to the ground._

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'Out of the sky, _____ in - to the ground._'. Above the staff are guitar chord diagrams for G5 (3fr), F#5 (3fr), G5 (3fr), A5 (5fr), C5 (3fr), Eb5, G5 (3fr), F#5 (3fr), and G5 (3fr). The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line.

A5 5fr C5 3fr Eb 3fr G5 3fr F#5 G5 3fr A5 5fr C5 3fr Eb 3fr

_____ Out of the ground, _____

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics '_____ Out of the ground, _____'. Above the staff are guitar chord diagrams for A5 (5fr), C5 (3fr), Eb (3fr), G5 (3fr), F#5 (3fr), G5 (3fr), A5 (5fr), C5 (3fr), and Eb (3fr). The bottom two staves are piano accompaniment.

G5 3fr F#5 G5 3fr A5 5fr C5 3fr Eb5 G5 3fr F#5 G5 3fr

in - to the sky. _____ Out of the sky, _

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'in - to the sky. _____ Out of the sky, _'. Above the staff are guitar chord diagrams for G5 (3fr), F#5 (3fr), G5 (3fr), A5 (5fr), C5 (3fr), Eb5, G5 (3fr), F#5 (3fr), and G5 (3fr). The bottom two staves are piano accompaniment.

A5 5fr C5 3fr Eb5 G5 3fr F#5 G5 3fr A5 5fr

_____ in - to the dirt. _____

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics '_____ in - to the dirt. _____'. Above the staff are guitar chord diagrams for A5 (5fr), C5 (3fr), Eb5, G5 (3fr), F#5 (3fr), G5 (3fr), and A5 (5fr). The bottom two staves are piano accompaniment.

MILK IT

Words and Music by
KURT COBAIN

Moderately fast Rock

A Eb5 F#

G Eb5 A Eb5 F#

N.C.

Guitar solo ad lib.
mf

A Eb5 F#

G Eb5

A Eb5 F#

1, 2
N.C.

Solo ends

3

N.C.

N.C.

I — am — my own par - a - site. I don't need a
I — own my own pet vi - rus. I get to

host to live. We feed off of each oth - er. We can share our
 pet and name her. Her milk ___ is my shit. My shit ___

§ A Eb5 F# G Eb5 A Eb5 F#

en - dor - phins. }
 is her milk. }

N.C. A Eb5 F# G Eb5 A Eb5 F#

Doll steak. _____

N.C. A Eb5 F# G Eb5 A Eb5 F#

Test meat. _____

N.C. A Eb5 F# Eb5/G Eb5 A Eb5

Look on the bright side, _ su - i - cide. Lost eye - sight,

F# Eb5/G Eb5 A Eb5 F# Eb5/G Eb5 A Eb5 To Coda ⊕

I'm on _ your side. An - gel left wing, _ right wing, bro - ken wing. Lack of i - ron

1 F# Eb5/G Eb5 N.C.

and, or sleep - ing.

2 F# Eb5/G Eb5 A Eb5 F# GEb5

and, or sleep - ing. *Guitar solo ad lib.*

1-3 4 D.S. al Coda

A Eb5 F# G Eb5 G Eb5

Solo ends

CODA

F# Eb5/G Eb5 A Eb5 F# Eb5/G Eb5

and, or sleep - ing. Pro - tec - tor — of the ken - nel.

A Eb5 F# Eb5/G Eb5 A Eb5

Ec - to - plas - ma, — ec - to - skel - e - tal. O - bit - u -

F# Eb5/G Eb5 A Eb5 F# Eb5/G Eb5 N.C.

ar - y birth - day. Your scent is still here. Place of re - cov - er - y.

PENNY ROYAL TEA

Words and Music by
KURT COBAIN

Moderately



mf




I'm on _____
Give me _____

my time
land - ing

with
for



ev - 'ry - one.
af - ter - ward

I have _____
so I _____

Original key: A \flat minor. This edition has been transposed up one half-step to be more playable.

G

ver - y bad pos - ture.
can't stay ter - min - 'ly.

C D Bb



1., 3. Sit and drink — pen - ny roy - al tea. —
2. I'm so ti - red I can't sleep. —

C D

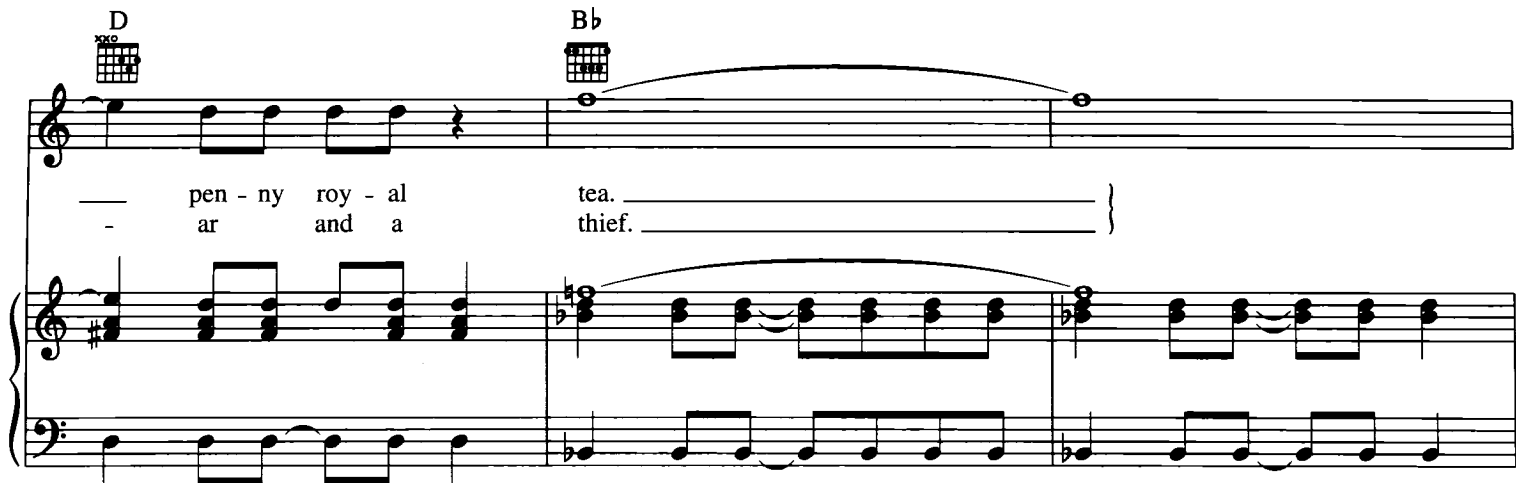
Steal the life — that's in - side of
I'm a - ne - mic roy - al -




Bb C

me. — Sit and drink -
ty. — I'm a li -

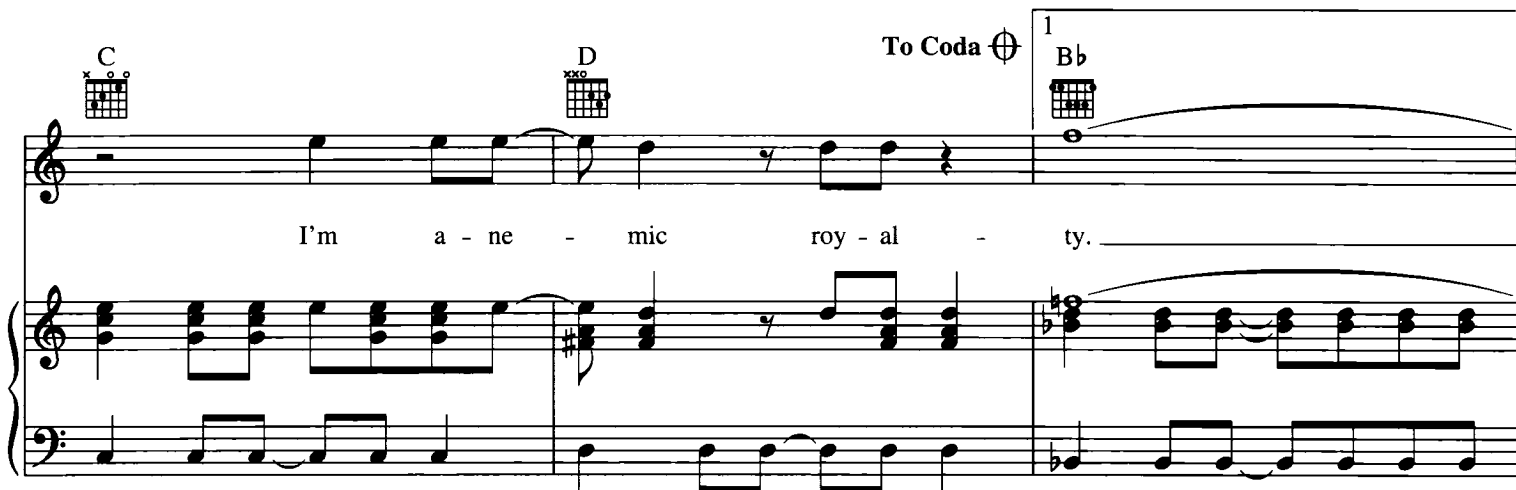
D  Bb 


pen - ny roy - al tea. }
 ar and a thief. }



C  D  To Coda ⊕ 1 Bb 

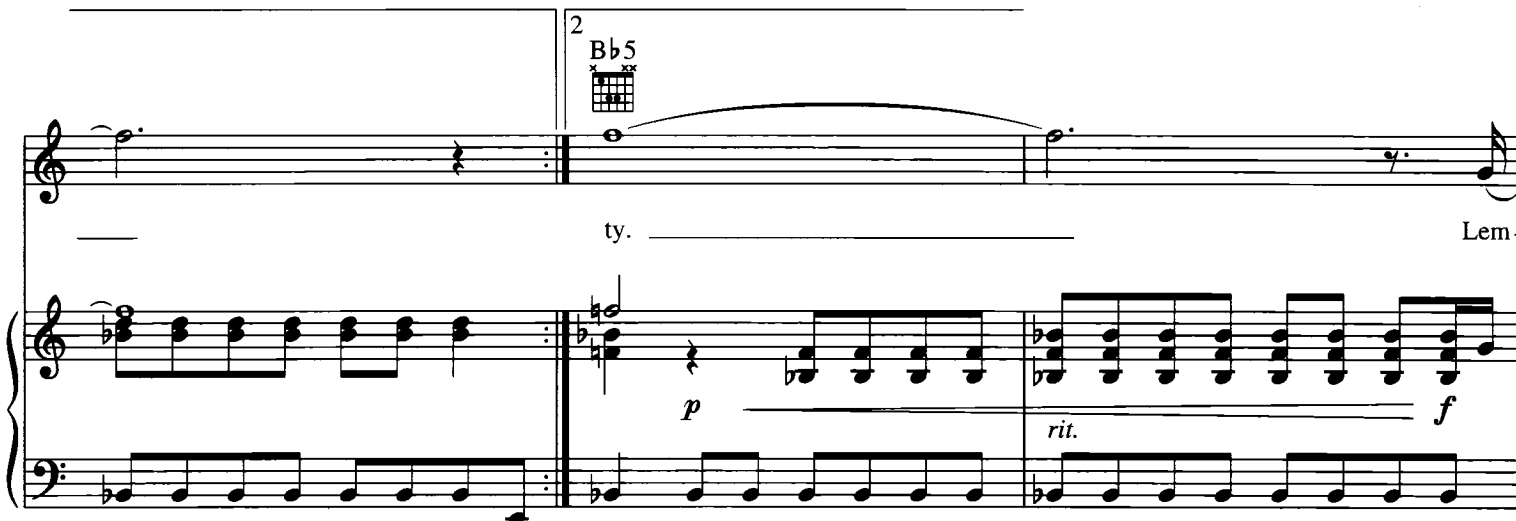
I'm a - ne - mic roy - al - ty.





2 Bb5 

ty. Lem-

p *rit.* *f*

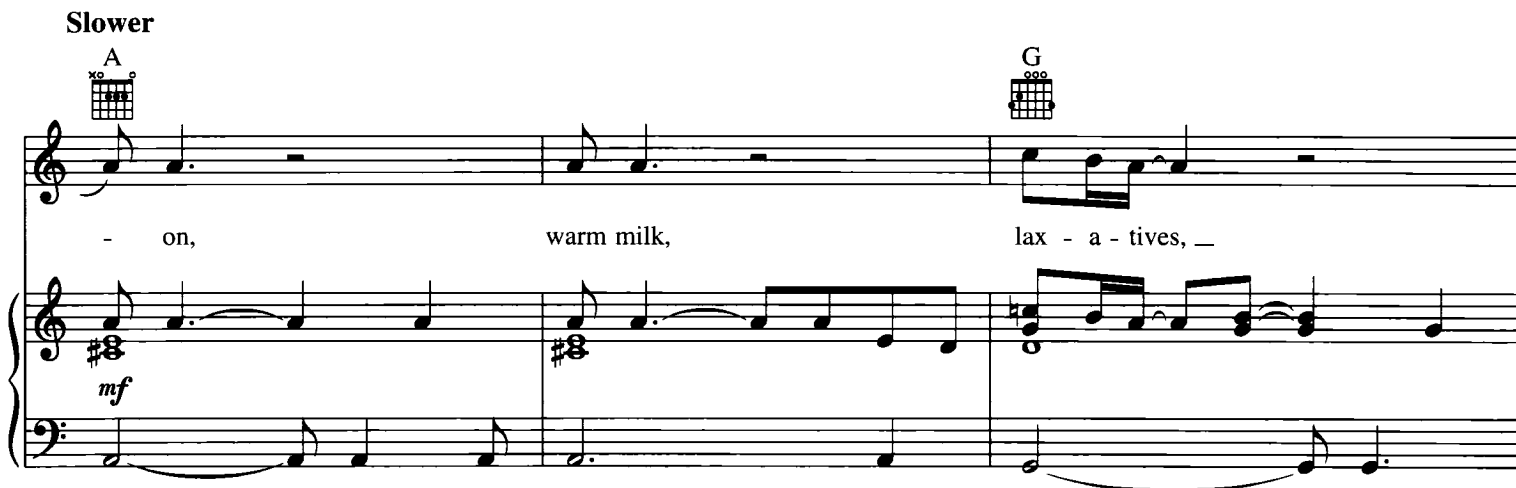


Slower

A  G 

- on, warm milk, lax - a - tives, -

mf



A

Cher - ry fla - vored ant -

G

ac - ids.

accel.

D.S. al Coda
Tempo I

CODA

ty.

p

Slower

A(add2)

Am

rit. *f* *mf*

rit. *p*

RADIO FRIENDLY UNIT SHIFTER

Words and Music by
KURT COBAIN

Moderately fast

N.C.

Play 4 times

Play 4 times

A5
5fr

C5
3fr

G5
3fr

Play 4 times

B5

F#5

E5

F#5

Am

Use just once and de-stroy.
(This had) noth-ing to do with what you think,

Original key: Ab minor. This edition has been transposed up one half-step to be more playable.

In - va - sion of our pi - ra - cy. Af - ter birth -
if you ev - er think at all. Bi - po - lar op -

of a na - tion. Starve with - out your skel - e - ton key. -
po - sites at - tract. All of a sud - den my wa - ter broke. -

I love you for what I am not. I do not want -

what I have got. A blan - ket ac - ne'd with cig - a - rette burns. -

A5 5fr C5 3fr G5 3fr

{ Speak at once while tak ing turns. }
 { Sec - ond rate third de - gree burns. }

B5 F#5 E5 F#5 A5 5fr C5 3fr G5 3fr B5 F#5 E5 F#5

What is wrong with me? What is wrong with me?

A5 5fr C5 3fr G5 3fr B5 F#5 E5 F#5 A5 5fr C5 3fr G5 3fr

{ What is what I need? }
 { What do I think I think? }

B5 F#5 E5 F#5 C5 3fr E5

Hate your en -

A5 5fr G5 3fr C5 3fr

e - mies, — and save — save _

This system contains the first three measures of the piece. The guitar part features chords A5 (5fr), G5 (3fr), and C5 (3fr). The vocal line begins with the lyrics 'e - mies, — and save — save _'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

E5 A5 5fr G5 3fr

— your friends. — Find, _

This system contains measures 4-6. The guitar part features chords E5, A5 (5fr), and G5 (3fr). The vocal line continues with '— your friends. — Find, _'. The piano accompaniment continues with the same rhythmic pattern.

C5 3fr E5 A5 5fr

— find — your place. —

This system contains measures 7-9. The guitar part features chords C5 (3fr), E5, and A5 (5fr). The vocal line continues with '— find — your place. —'. The piano accompaniment continues with the same rhythmic pattern.

G5 3fr C5 3fr E5

— Speak, — speak — the truth. _

This system contains measures 10-12. The guitar part features chords G5 (3fr), C5 (3fr), and E5. The vocal line concludes with '— Speak, — speak — the truth. _'. The piano accompaniment continues with the same rhythmic pattern.

A5 5fr C5 3fr G5 3fr B5 F#5 E5 F#5 A5 5fr C5 3fr G5 3fr

What is what I need?

B5 F#5 E5 F#5 A5 5fr C5 3fr G5 3fr B5 F#5 E5 F#5

What is wrong with me? What is what I need?

A5 5fr C5 3fr G5 3fr B5 F#5 E5 F#5 Am

What do I think I think?

Final piano accompaniment section with sustained chords in the right hand and a melodic line in the left hand.

Just use once — and — de - stroy..

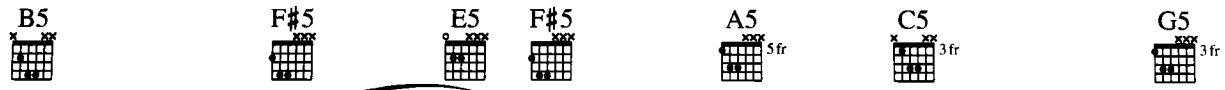
— In - va - sion of — our pi - ra - cy. — Af - ter - birth —

— of — a na - tion. Starve with - out — your skel - e - ton key..




— What is wrong — with me? —

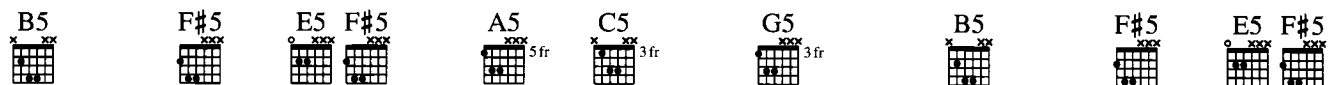
B5 F#5 E5 F#5 A5 C5 G5




What is what I need?



B5 F#5 E5 F#5 A5 C5 G5 B5 F#5 E5 F#5

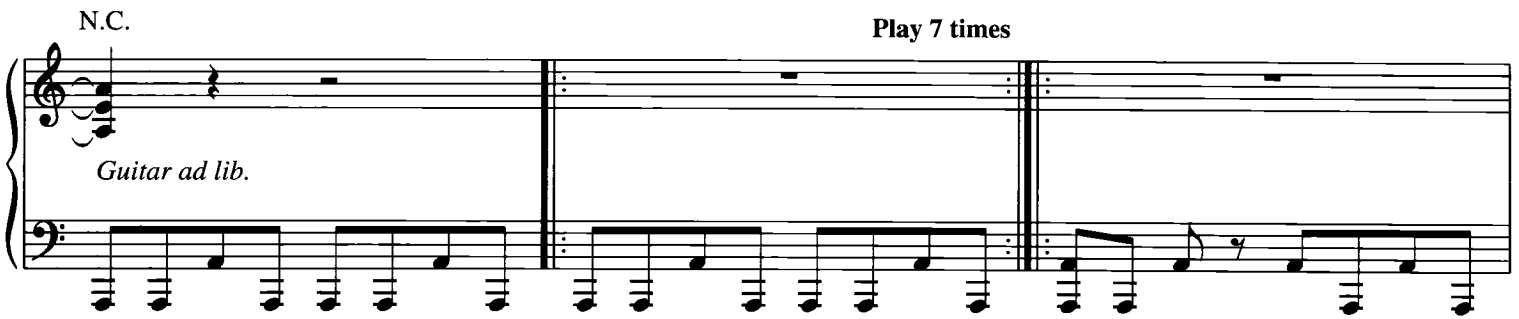


What is what I need? What do I think I think?

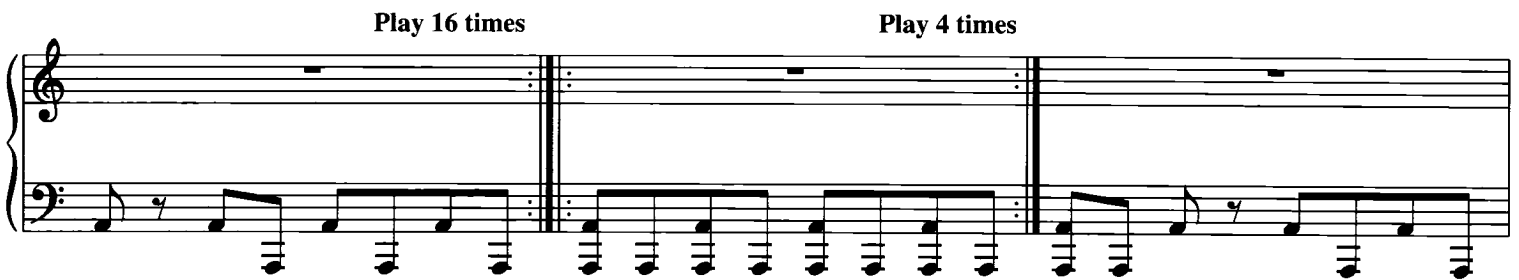


N.C. **Play 7 times**

Guitar ad lib.



Play 16 times **Play 4 times**



Guitar ad lib.



TOURRETS

Words and Music by
KURT COBAIN

Fast Rock

F5 A5 5fr Bb5 Gb5 F5 A5 5fr

The first system of music shows a piano introduction in 4/4 time. The right hand plays a series of chords: F5, A5 (5fr), Bb5, Gb5, F5, and A5 (5fr). The left hand plays a simple bass line. A dynamic marking of *f* is present at the beginning.

Bb5 Gb5 F5 A5 5fr Bb5 Gb5

The second system continues the piano accompaniment with chords Bb5, Gb5, F5, A5 (5fr), Bb5, and Gb5. The bass line continues with eighth notes.

F5 A5 5fr Bb5 Gb5 F5 A5 5fr

The third system shows the continuation of the piano accompaniment with chords F5, A5 (5fr), Bb5, Gb5, F5, and A5 (5fr). The right hand has a repeat sign at the end of the system.

Lyrics unavailable

The fourth system continues the piano accompaniment with chords Bb5, Gb5, F5, A5 (5fr), Bb5, and Gb5. The right hand has a repeat sign at the end of the system.

Bb5 Gb5 F5 A5 5fr Bb5 Gb5

The fifth system continues the piano accompaniment with chords Bb5, Gb5, F5, A5 (5fr), Bb5, and Gb5. The right hand has a repeat sign at the end of the system.

The sixth system continues the piano accompaniment with chords Bb5, Gb5, F5, A5 (5fr), Bb5, and Gb5. The right hand has a repeat sign at the end of the system.

F5 A5 5fr Bb5 Gb5 F5 A5 5fr

This system contains the first two staves of music. The top staff is a single melodic line in treble clef with a key signature of one flat. It features six measures with guitar chords: F5, A5 (5fr), Bb5, Gb5, F5, and A5 (5fr). The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note bass line and chords in the treble.

Bb5 Gb5 F5 N.C. F5 N.C.

Ay! Ay! —

This system contains the next two staves. The top staff has guitar chords Bb5, Gb5, F5, and F5, with 'N.C.' (No Chords) markings in the second and fourth measures. It includes vocalizations 'Ay!' and 'Ay! —' with a long horizontal line. The piano accompaniment continues with the same rhythmic pattern as the first system.

F5 N.C. F5 N.C. 1 F5 N.C.

Ay! —

This system contains the third and fourth staves. The top staff has guitar chords F5, F5, and F5, with 'N.C.' markings. A first ending bracket labeled '1' covers the final measure. It includes the vocalization 'Ay! —' with a long horizontal line. The piano accompaniment continues.

F5 N.C. F5 N.C. F5 N.C.

This system contains the final two staves. The top staff has guitar chords F5, F5, and F5, with 'N.C.' markings. It features a long melodic line with a slur and a repeat sign at the end. The piano accompaniment concludes with a final eighth-note bass line.

F5 N.C. F5 N.C. F5 N.C. F5 To Coda ⊕

Ay! Ay!

F5 A5 5fr Bb5 Gb5 F5 A5 5fr

1 Bb5 Gb5 2 Bb5 Gb5 D.S. al Coda (take 2nd ending)

CODA ⊕ F5 A5 5fr

Vocal ad lib.

Bb5 Gb5 F5 A5 5fr Bb5 Gb5 F5

ALL APOLOGIES

Words and Music by
KURT COBAIN

Moderately



mf



What else should I be? _____
I wish I was like you, _____

Original key: D \flat major. This edition has been transposed up one half-step to be more playable.

All a - pol - o - gies. — What else should I say? —
 eas - i - ly — a - mused. — Find my nest of salt. —

— Ev - 'ry - one — is gay. —
 — Ev - 'ry - thing is my fault. —

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

— What else should I be? —
 — Sun - burn with freez - er burn. —

All a - pol o - gies. }
 Chok - ing on the ash - es of her en - e - my. }

G

In the sun, in the sun

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

A

I'm mar - ried,

1 **A7sus** 

2



bur - ied. _ Mar - ried, _

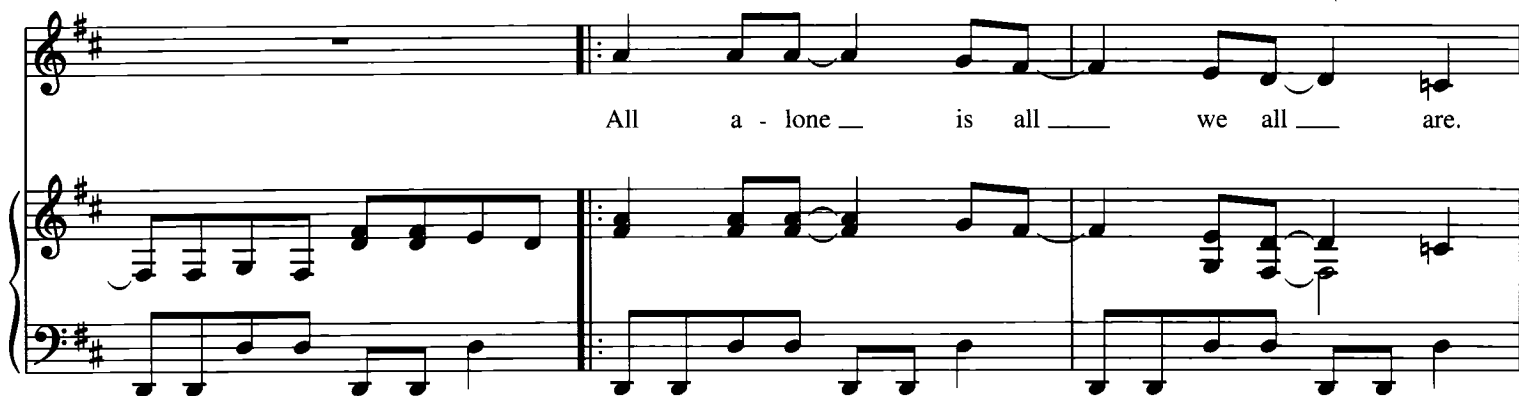
bur - ied. _ Yeah yeah _ yeah yeah. _




D 



All a - lone _ is all _ we all _ are.



Play 4 times 



All a - lone — is all — we all — are. All a - lone — is all —



— we all — are. All a - lone — is all — we all — are.



All a - lone — is all — we all... — All a - lone — is all —



— we all — are. All a - lone — is all — we all — are.

JESUS DOESN'T WANT ME FOR A SUNBEAM

Words and Music by FRANCES McKEE and EUGENE KELLY

Moderately fast

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately fast'. The score is divided into four systems. The first system includes guitar chord diagrams for E, D, A, and Asus. The second system includes guitar chord diagrams for A, E, and D. The third system includes guitar chord diagrams for A, Asus, A, and E, and contains the vocal line with the lyrics 'Je - sus _____ don't'. The fourth system includes guitar chord diagrams for D and A, and contains the vocal line with the lyrics 'want me for ___ a sun - beam. _____'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The dynamic marking 'mf' is present in the first system.

Original key: A \flat major. This edition has been transposed up one half-step to be more playable.

E D A Asus

Sun - beams _____ are _____ nev - er made _____ like _____ me. _____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: E (open), D (open), A (open), and Asus (open). The bottom two lines are piano accompaniment in treble and bass clefs, with a key signature of two sharps (F# and C#).

A E D

Don't ex - pect _____ me to cry _____ for all the

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are three guitar chord diagrams: A (open), E (open), and D (open). The bottom two lines are piano accompaniment in treble and bass clefs.

A E

rea - sons you have to die. Don't ev - er _____

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are two guitar chord diagrams: A (open) and E (open). The bottom two lines are piano accompaniment in treble and bass clefs.

D A Asus A

ask your love _____ of _____ me. _____

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are four guitar chord diagrams: D (open), A (open), Asus (open), and A (open). The bottom two lines are piano accompaniment in treble and bass clefs.

E D E

Don't ex - pect — me to cry. Don't ex - pect — me to

To Coda ⊕

D E D

lie. Don't ex - pect — me to die ex - for

1 2

A Asus A A Asus

me. me.

E D A Asus A

E D A Asus A

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The guitar chords are E, D, A, Asus, and A. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E D E D

Don't ex - pect _ me to cry. Don't ex - pect _ me to lie.

The second system continues the piece with guitar chords E, D, E, and D. The vocal line includes the lyrics "Don't ex - pect _ me to cry. Don't ex - pect _ me to lie." The piano accompaniment maintains the same rhythmic pattern as the first system.

E D A Asus A

Don't ex - pect _ me to die for me.

D.S. al Coda

The third system features guitar chords E, D, A, Asus, and A. The vocal line includes the lyrics "Don't ex - pect _ me to die for me." The piano accompaniment continues with the established accompaniment. The instruction "D.S. al Coda" is placed at the end of the system.

CODA

E D

Don't ex - pect _ me to die.

The CODA section begins with a double bar line and a Coda symbol. It features guitar chords E and D. The vocal line includes the lyrics "Don't ex - pect _ me to die." The piano accompaniment concludes with a sustained chord in the right hand and a final bass line in the left hand.

E D

Don't ex - pect — me to cry.

E D E

Don't ex - pect — me to lie. Don't ex - pect — me to

D A D/A A

die for me. —————

E D A Asus A

E D A D A

rall.

THE MAN WHO SOLD THE WORLD

Words and Music by
DAVID BOWIE

Moderately
N.C.

mf

F

Dm

A

We passed up - on the stairs, — we
— and

Original key: $D\flat$ minor. This edition has been transposed up one half-step to be more playable.

Dm



spoke in walls and web. Al - though I was n't there,
made my way back home. I searched a far the land,

A



F



he said I was his friend, which
for years and years I roamed. I

C



came as a sur - prise. I spoke in a - to his
gazed a ga - zy stare. We walked a mil - lion

A



Dm



eyes. I thought you died a long, a
hills. I must have died a long, a

long, long time a - go. _____ Oh, no, _____
 long, long time a - go. _____ Who knows?_

not me, _____ we nev - er lost con - trol. _
 Not me. _____ I nev - er lost con - trol. _

F Db

The face _____ to face _____ of a
 You're face _____ to face _____ with the


F C F

man who sold _____ the world.
 man who sold _____ the world.

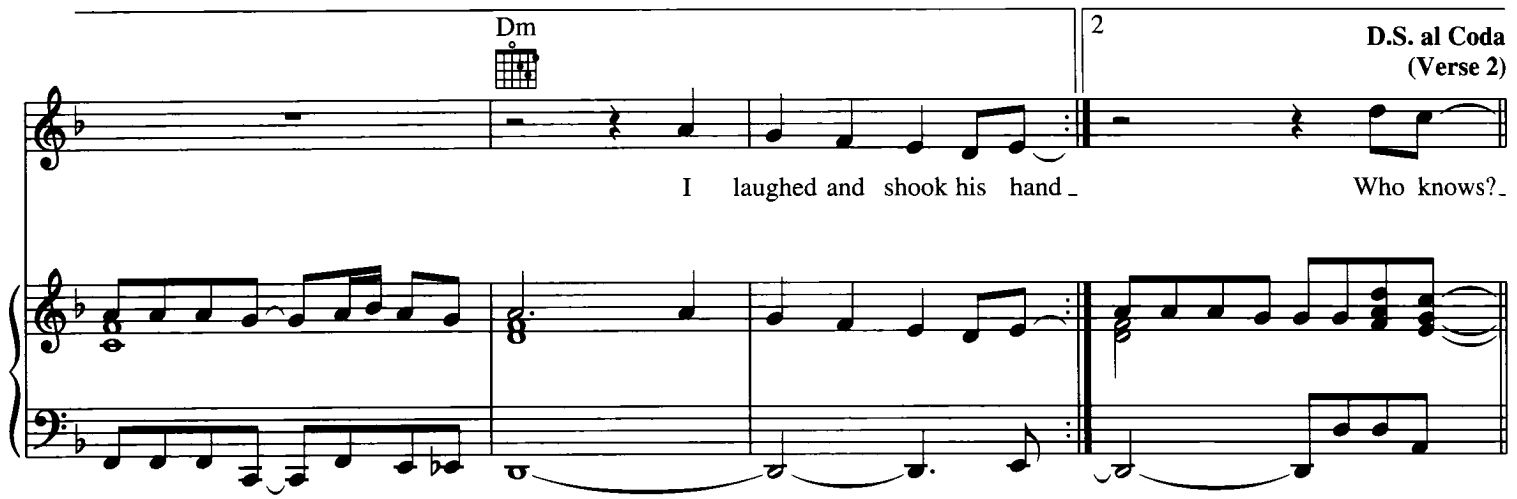
Db A




Dm  1 To Coda  F 

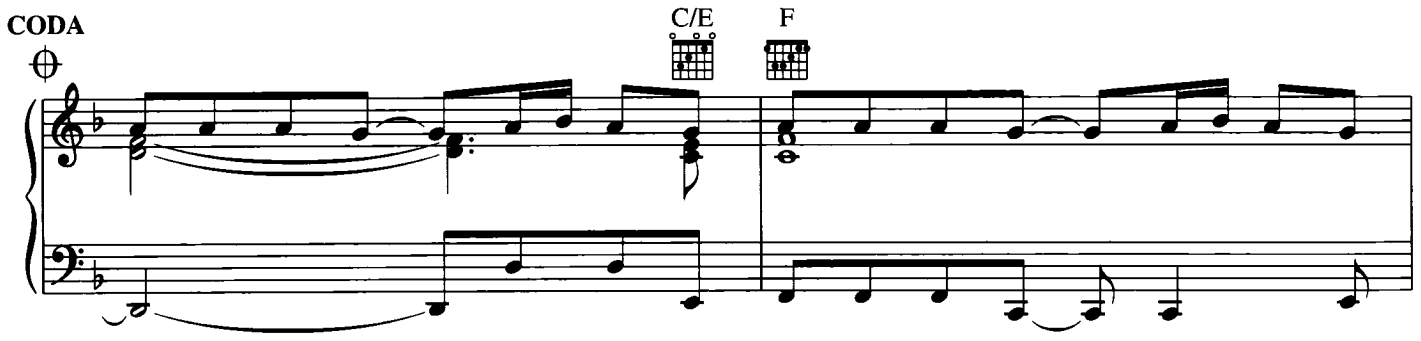



Dm  2 D.S. al Coda (Verse 2)

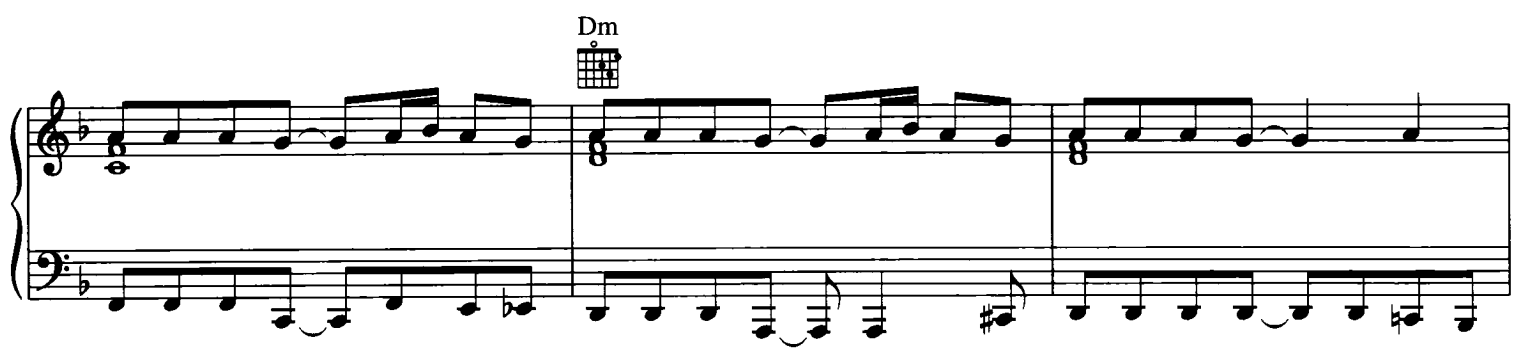
I laughed and shook his hand _ Who knows?_





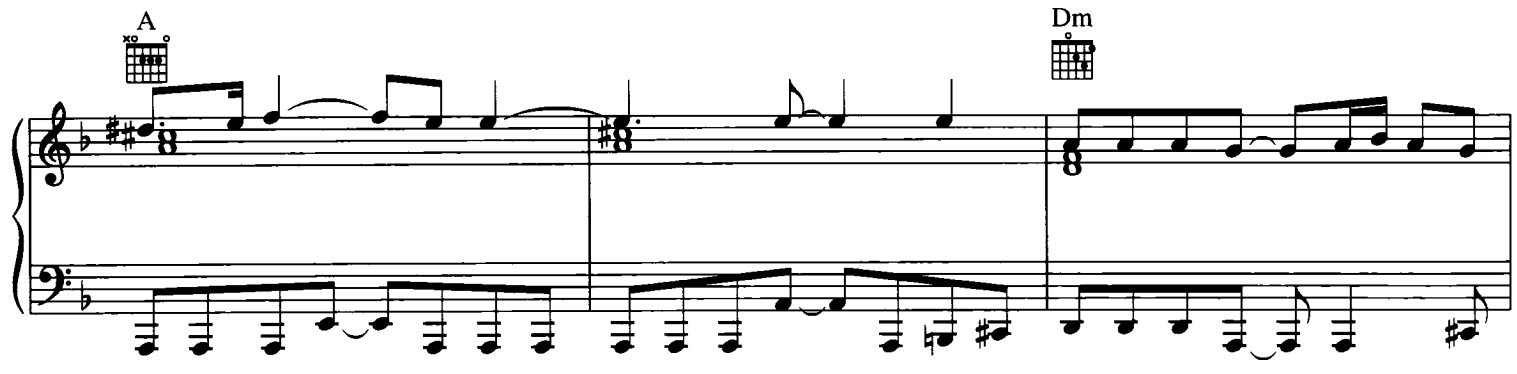
CODA  C/E  F 



Dm 



A  Dm 



F Dm

Musical notation for the first system, measures 1-3. Treble clef, bass clef, key signature of one flat, 8/8 time signature. Chord diagrams for F and Dm are shown above the staff.

A

Musical notation for the second system, measures 4-6. Treble clef, bass clef, key signature of one flat, 8/8 time signature. Chord diagram for A is shown above the staff.

Dm F

Musical notation for the third system, measures 7-9. Treble clef, bass clef, key signature of one flat, 8/8 time signature. Chord diagrams for Dm and F are shown above the staff.

Dm A

Musical notation for the fourth system, measures 10-12. Treble clef, bass clef, key signature of one flat, 8/8 time signature. Chord diagrams for Dm and A are shown above the staff.

Dm F

Musical notation for the fifth system, measures 13-15. Treble clef, bass clef, key signature of one flat, 8/8 time signature. Chord diagrams for Dm and F are shown above the staff.

WHERE DID YOU SLEEP LAST NIGHT

New Words and New Music Adaptation by
HUDDIE LEDBETTER

Moderately

E5 **Esus** **E5** **A** **G**

mf

B **E5** 1 2

(1.) My



E **A** **G**

(1., 4.) girl, my girl, don't lie _____ to me. Tell me
 (2., 6.) girl, my girl, where will _____ you go? I'm
 (3.) hus - band was a hard work - ing man, just a -
 (5.) *Instrumental solo*

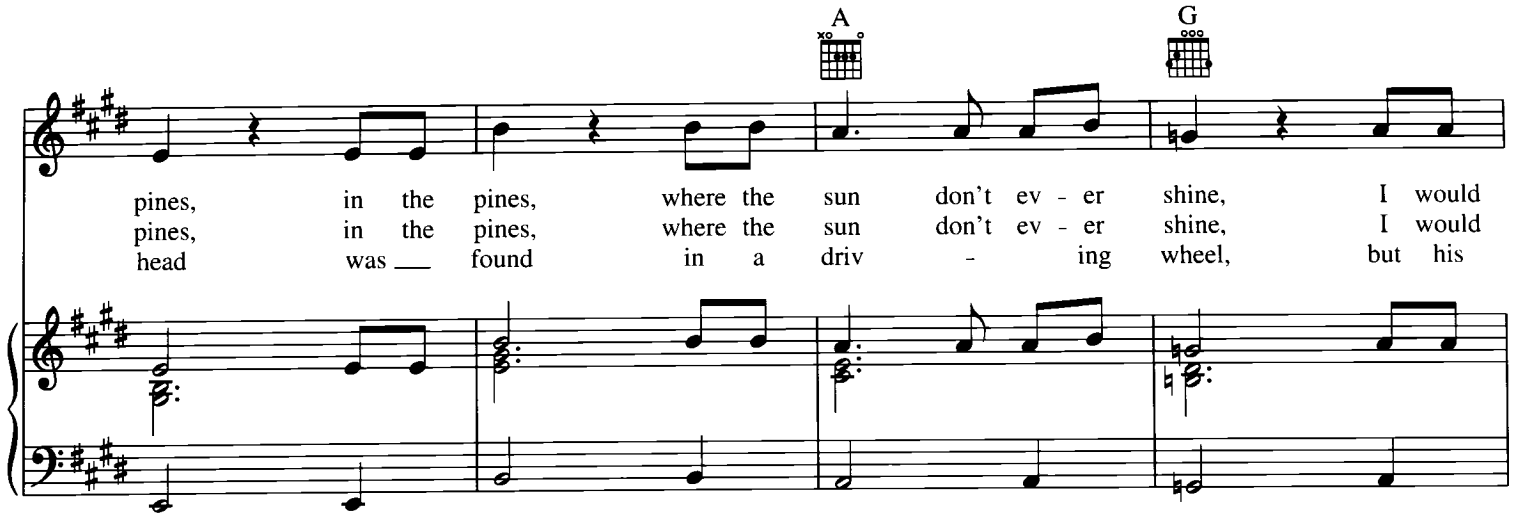
B **E**


where did you sleep last night? In the
 go - in' where the cold wind blows. In the
 bout a mile from here. His _____

Original key: E \flat major. This edition has been transposed up one half-step to be more playable.

A  G 

pines, in the pines, where the sun don't ev - er shine, I would
 pines, in the pines, where the sun don't ev - er shine, I would
 head was — found in a driv - ing wheel, but his



B  1-3 

shiv - er — the whole night through. (2.) My
 shiv - er — the whole night through. (3.) The
 bod - y — nev - er was found. (4.) My



4  5 




through. Shiv - er for me. Solo ends (6.) My




6  


through. My girl, my girl, don't
 girl, my girl, where



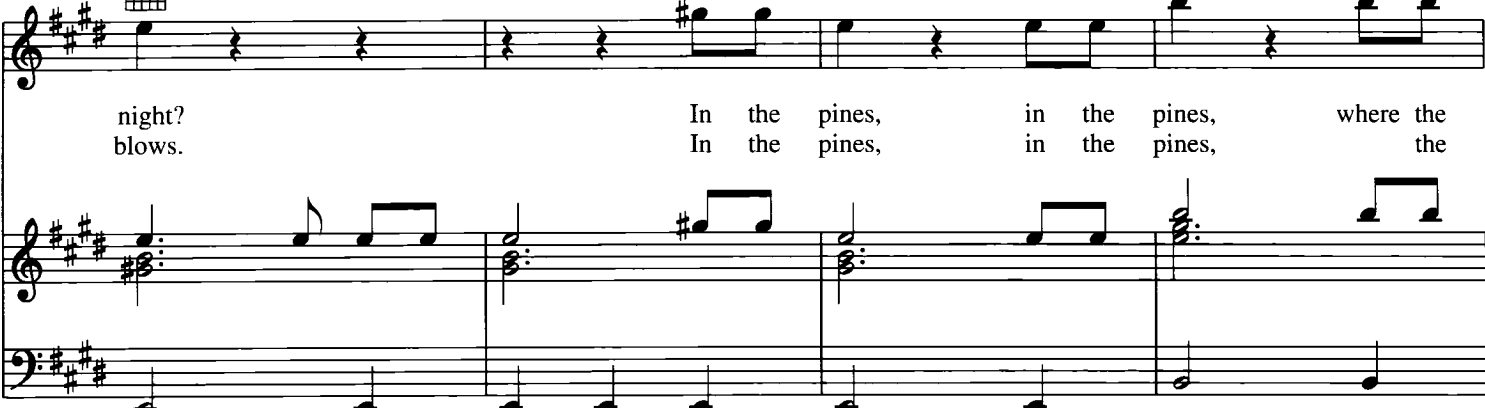
A  G  B 




lie _____ to me. Tell me where did you sleep last
will _____ you go? I'm go - in' where the cold wind



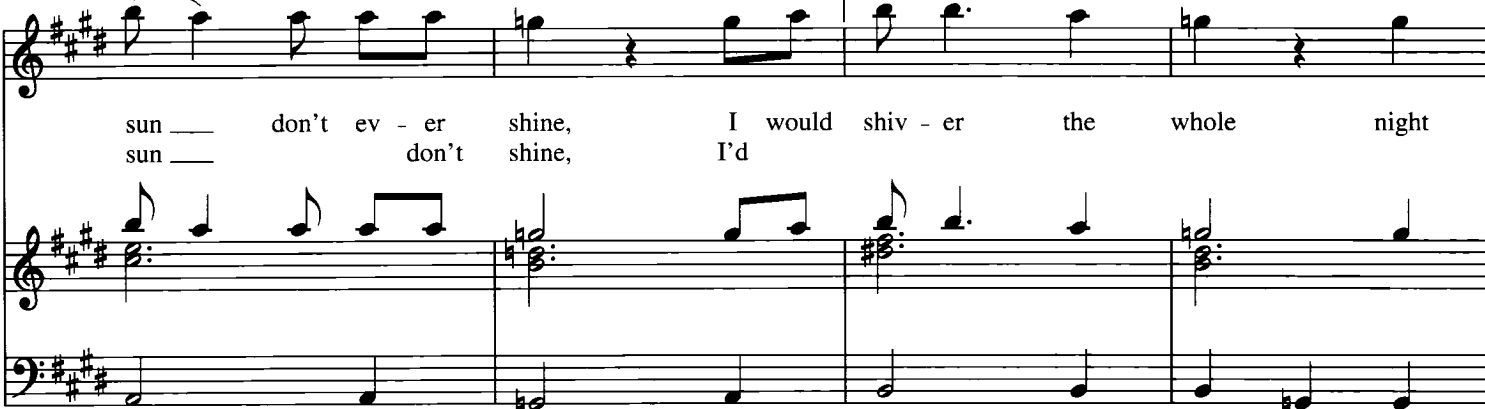
E 



night?
blows. In the pines, in the pines, where the
In the pines, in the pines, the




A  G  1 B 



sun _____ don't ev - er shine, I would shiv - er the whole night
sun _____ don't shine, I'd



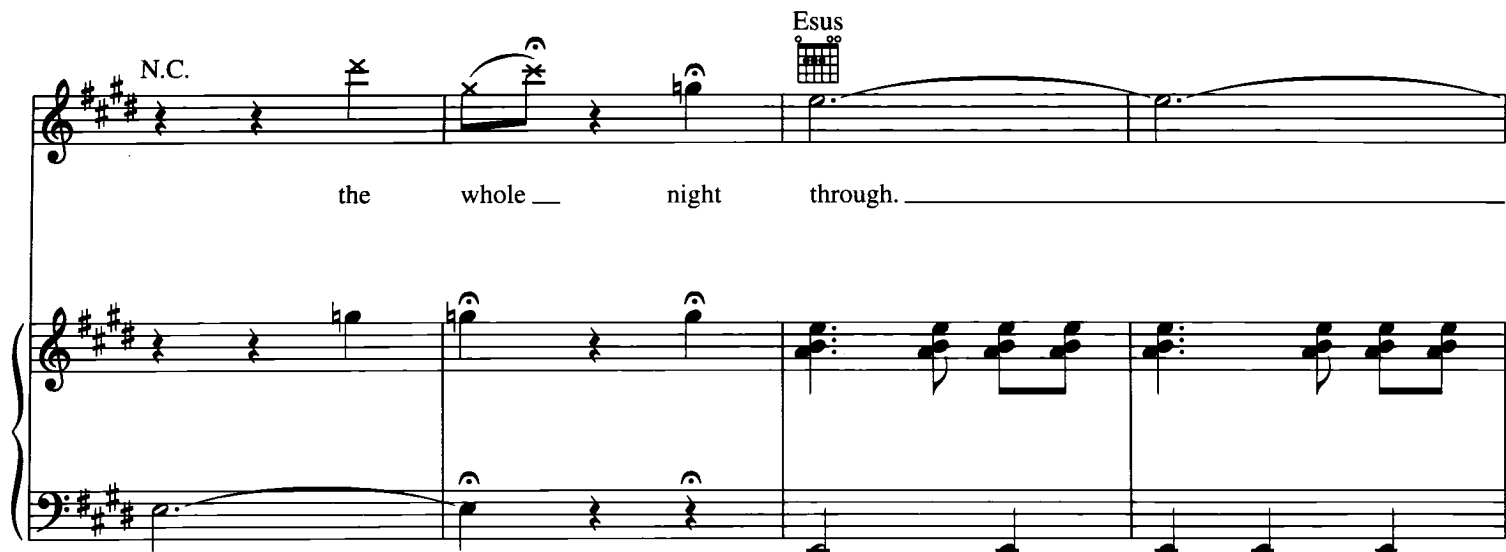
E  2 B 

through. _____ My shiv - er _____






N.C.  Esus 

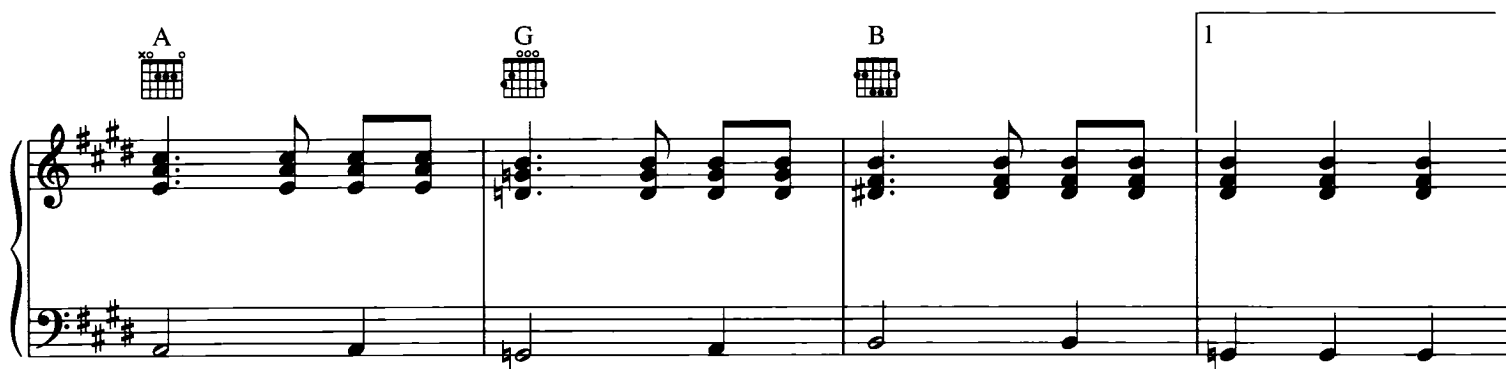
the whole — night through.




E 



A  G  B  1



E  2 E5 

rit.



SPANK THRU

Words and Music by
KURT COBAIN

Moderately fast

Chord diagrams: A, G, D5 5fr, A, G

Chord diagrams: A, G, D5 5fr, A, G, A, G, D5 5fr

Chord diagrams: A, G, A, G, D5 5fr, A, G

Chord diagrams: A5 5fr, G5 3fr, D5 5fr, A5 5fr, G5 3fr, G5/D

Spoken: This song is for lov-ers out there.

A5 5fr G5 3fr D5 5fr A5 5fr G5 3fr G5/D

Sung: and the lit - tle light — in the trees.

A5 5fr G5 3fr D5 5fr A5 5fr G5 3fr G5/D

Spoken: And all the flow-ers have gin - gi - vi - tis

A5 5fr G5 3fr D5 5fr A5 5fr G5 3fr G5/D A5 5fr G5 3fr D5 5fr

Sung: and the birds fly hap - pi - ly. — *Spoken:* We're to-geth-er once a-gain,

A5 5fr G5 3fr G5/D A5 5fr G5 3fr D5 5fr A5 5fr G5 3fr G5/D

my love. *Sung:* I need you back, oh ba - by, ba - by.

D5 5fr A5 5fr F5

I can't ex - plain — just why — we lost it from — the start...

G5 3fr D5 5fr A5 5fr

— Liv - ing with - out — you, girl, — you

F5 G5 3fr

on - ly break _ my heart. Yeah!

E5 G5 3fr E5 G5 3fr E5 G5 3fr



I can feel it. I can hold it. I can



bend it, shape it and mold it. { I can cut it. I can }
 { He can cut it. He can }



taste it, spank it, beat it 'til you, ah, wait here — now.



I been look - ing for days — now, — al - ways hear - ing the same.

A5 5fr B5 Bb5 A5 5fr D5 5fr A5 5fr

— ol'. Cit - y boy, won't you spank — thru? —

B5 Bb5 A5 5fr G5 3fr F5 1 E5 G5 3fr

I can make it do things you won't think it ev - er could. —

E5 G5 3fr E5 G5 3fr E5 G5 3fr

I can

2 E5 G5 3fr E5 G5 3fr E5 G5 3fr E5 G5 3fr



Play 6 times

Guitar solo

I been look - ing for days.



now, — al - ways hear - ing the same — ol'.



Cit - y boy, won't you spank — thru? — I can make it do



things you won't think it ev - er, you won't think it ev - er could. —



BLEACH

Blew
Floyd the Barber
About a Girl
School

Paper Cuts
Negative Creep
Scott
Swap Meet

Mr. Mustache
Sitting
Big Cheese
Downer

NEVERMIND

Smells Like Teen
Spirit
In Bloom
Come as You Are
Breed

Lithium
(New Wave) Polly
Territorial Pissings
Drain You
Lounge Act

Stay Away
On a Plain
Something in
the Way

INCESTICIDE

Dive
Sliver
Stain
Been a Son

Turnaround
Molly's Lips
Beeswax
Mexican Seafood

Hairspray Queen
Aero Zeppelin
Big Long Now
Aneurysm

IN UTERO

Serve the Servants
Scentless Apprentice
Heart-Shaped Box
Rape Me

Frances Farmer Will
Have Her Revenge
on Seattle
Dumb
Very Ape
Milk It

Penny Royal Tea
Radio Friendly Unit
Shifter
Tourets
All Apologies

UNPLUGGED™ IN NEW YORK

Jesus Doesn't Want
Me for a Sunbeam

The Man Who Sold
the World

Where Did You Sleep
Last Night

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