

PIANO • VOCAL • GUITAR

# NIRVANA

## THE ALBUMS



HAL • LEONARD®

# FLOYD THE BARBER

Words and Music by  
KURT COBAIN

Moderately



First system of piano accompaniment for 'Floyd the Barber'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time and begins with a forte (f) dynamic. The accompaniment features a steady eighth-note bass line and chords in the right hand.



Second system of piano accompaniment for 'Floyd the Barber'. It continues the grand staff from the first system, maintaining the same rhythmic and harmonic structure.



Third system of the score, featuring the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment continues on the grand staff. The lyrics are: "Bell on a door ring, 'Come on in.' Floyd observes 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



Fourth system of the score, featuring the vocal line and piano accompaniment. The vocal line continues with the lyrics: "hair - y chin. real - ly scared. I pre - sume. 'Sit down (in the) chair, don't be a - fraid.'" Floyd breathes hard. I hear a zip. They take turns to cut me up.



To Coda

Musical staff with notes and rests.

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

Piano accompaniment for the first system.



Musical staff with notes and rests.

shaved. — { I was — shamed. — } I was  
I'm a — shamed. —

Piano accompaniment for the second system.



N.C.

Musical staff with notes and rests.

shamed. —

Piano accompaniment for the third system.

Piano accompaniment for the final system.

Piano introduction in G major, consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

CODA

Chord diagrams for the first system:  
C:   
Ab5 4fr:   
B:   
G5 3fr:

Vocal line: "shamed. \_\_\_\_\_ I was" (with a fermata over "shamed.")  
Piano accompaniment for the first system, including treble and bass staves.

Chord diagrams for the second system:  
C:   
Ab5 4fr:   
B:   
G5 3fr:   
C:   
Ab5 4fr:   
B:

Vocal line: "shamed. \_\_\_\_\_ I was shamed. \_\_\_\_\_" (with a fermata over "shamed.")  
Piano accompaniment for the second system, including treble and bass staves.

Chord diagrams for the third system:  
G:   
E5:   
N.C.:

Piano accompaniment for the third system, including treble and bass staves, concluding with a final cadence.

# BLEW

Words and Music by  
KURT COBAIN

Moderately  
N.C.

mf

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



N.C.

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



N.C.

If you would-n't care, —



I would like to leave. —

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

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

To Coda ⊕

1 2

Oh!

Guitar solo ad lib.

First system of musical notation, featuring treble and bass staves with a repeat sign.

Second system of musical notation, including first and second endings for both treble and bass staves.

**D.S. al Coda**

*Solo ends*

Musical notation for the 'Solo ends' section, including treble and bass staves.

**CODA**

**D5** 5fr

N.C.

Could do an - y - thing,

Musical notation for the Coda section, including treble and bass staves.

**D5** 5fr N.C. **Play 6 times** **D5** 5fr **F5** N.C. **D5** 5fr

could do an - y - thing, do an - y - thing. —

Musical notation for the final system, including treble and bass staves with guitar chord diagrams.



# 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

Em G Em G Em G

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



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



free. \_\_\_\_\_ I do.



I do. \_\_\_\_\_ I



do. \_\_\_\_\_ I do.

# SCHOOL

Words and Music by  
KURT COBAIN

Moderately

E5



*ff*

E5



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.

C5



A5



E5



D5



No re - cess,      no re - cess, —

C5 3fr      A5 5fr      1 E5

no re - cess.

2 E5

*Guitar solo*

Play 6 times N.C.

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, -

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

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



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



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



# PAPER CUTS

Words and Music by  
KURT COBAIN

Steadily

N.C.

Introduction for piano, marked *f* (forte). The music is in 4/4 time and consists of a steady bass line of eighth notes in the left hand and a treble staff with rests.

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,  
of light,  
a good hos - ing down. —  
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  
 ○ xxx x  
 x x x x  
 x x x x  
 x x x x 3fr  
 x x x x  
 x x x x 5fr

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

so, I said with

me said with

Bb5 A5 E5 F5 F#5 G5 Bb5 A5

so, I said Nir - va - na,

your right

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 -

CODA



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



N.C.



Nir - va - na.


# NEGATIVE CREEP

Words and Music by  
KURT COBAIN

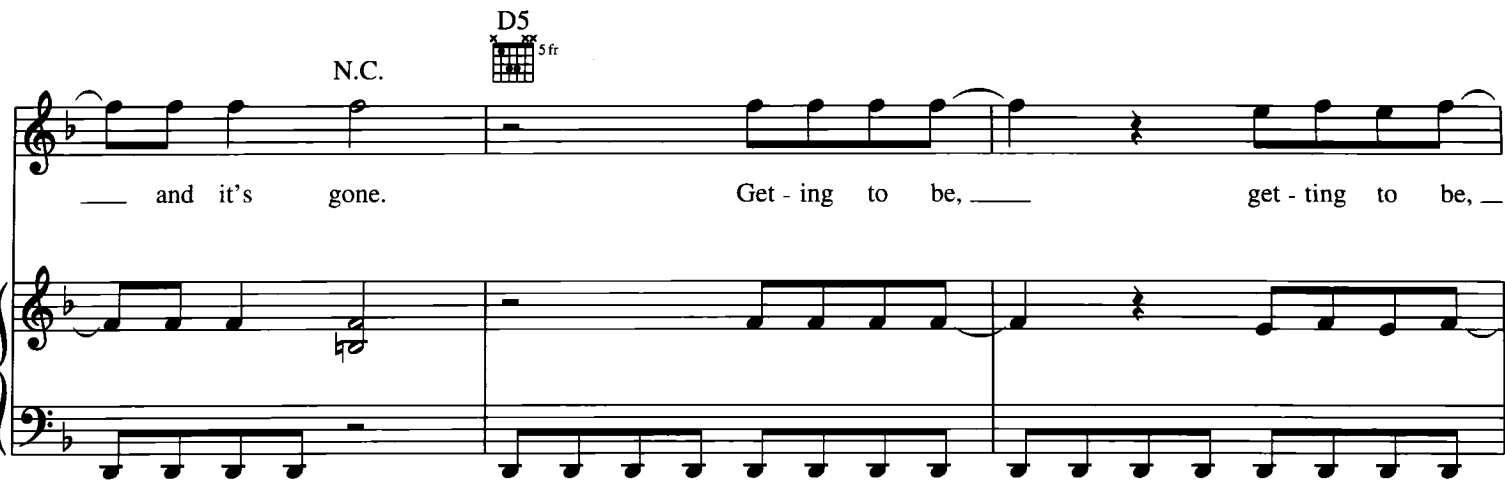
Moderately fast Rock





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

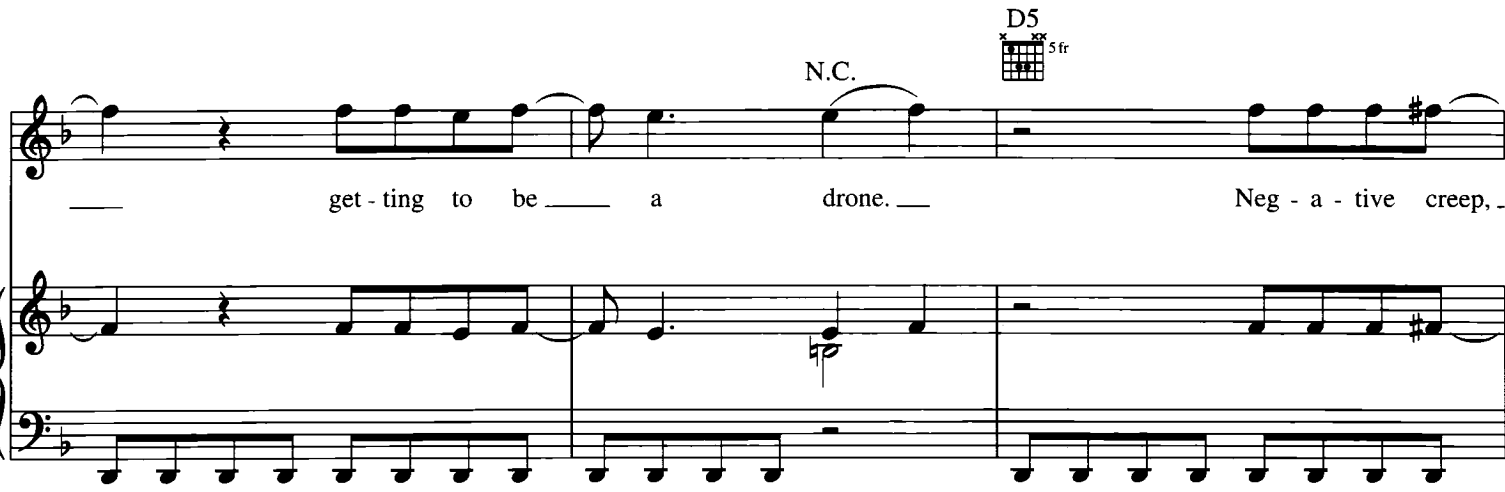
N.C.  5fr

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



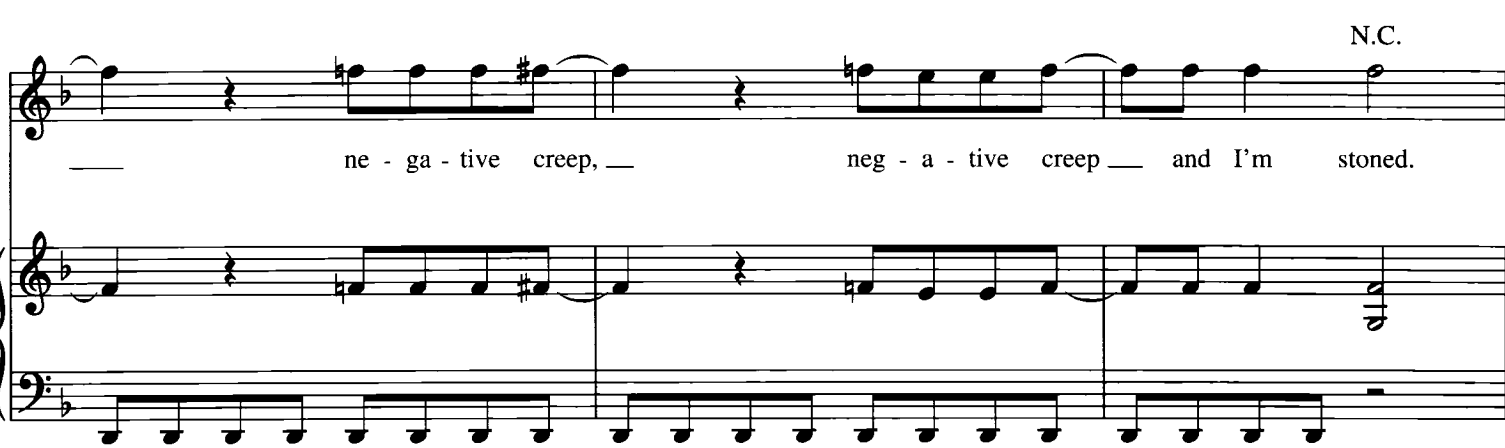
 5fr N.C.

— 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



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



girl no more. girl, oo. —



# SCOFF

Words and Music by  
KURT COBAIN

Fast



*f*

F#7sus



F#7sus



In my eyes — I'm not la - zy.

F#7sus



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.

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 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

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

D.S. al Coda

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.

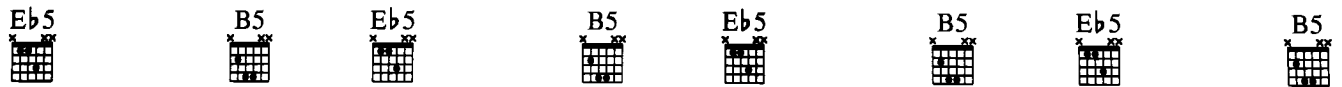
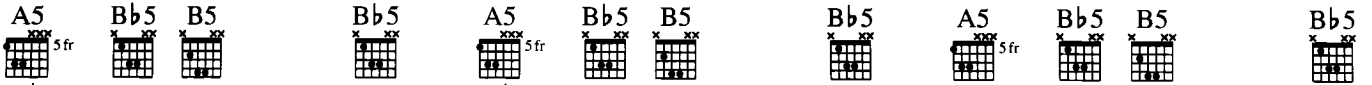


N.C.

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



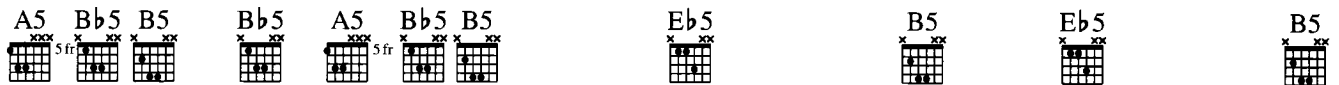
Hand out lobotomies to save little families. Surrealistic fantasy, bland, boring, plain. }  
Thank you dear God for putting me on this earth. I feel very privileged, in debt for my thirst. }

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



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



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

Eb5      B5      Eb5      B5      Ab5 4fr      A5 5fr



Some-bod-y said \_\_\_ that they're not much



Eb5      E5      Ab5 4fr      A5 5fr



\_\_\_ like I \_\_\_ am. I \_\_\_ know I \_\_\_ can makeup e - nough words\_ for you



Eb5      E5      Eb5      B5      Eb5      B5




to fol-low a - long \_\_\_\_\_ and sing your song. \_\_\_\_\_



Eb5      B5      Eb5      B5      Eb5      B5      Eb5      B5




Eb5      B5      Eb5      B5






# SWAP MEET

Words and Music by  
KURT COBAIN

Fast, with energy

N.C.

They lead a life-style that is comf - 'ter-ble. They trav - el far to keep their

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

The kind with sea-shells, drift - wood and bur - lap. They make a deal when they —

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

She loves him more than he 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. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *f* (forte). The lower staff is in bass clef with the same key signature and time signature. Both staves contain a driving rock rhythm with eighth and sixteenth notes.

The second system of musical notation continues the driving rock rhythm from the first system, consisting of two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature.

The third system of musical notation continues the driving rock rhythm, consisting of two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature.

The fourth system of musical notation features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line has a key signature of one sharp and a 4/4 time signature. The lyrics "Fill me in on" are written below the vocal staff. The piano accompaniment continues the driving rock rhythm from the previous systems.

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 the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ques - tion ques - tion, lead the way to my temp - ta - tion." The piano accompaniment consists of 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 continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "Take my hand and give it clean - ing. Yes, I eat cow,". The piano accompaniment maintains the same rhythmic and harmonic structure.

I am not proud.

The third system shows the vocal line with a long note on "proud." that is held over into the next system. The piano accompaniment continues with the same pattern. The lyrics are: "I am not proud.".

The fourth system consists of piano accompaniment in the grand staff. The vocal line is empty, indicated by a whole rest. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

B5      C5 3fr      N.C.      B5      C5 3fr

Eas - y in a la - zy chair.

G5 3fr      B5      C5 3fr      G5 3fr      N.C.

Poop as hard as rock.      I don't like you an - y - way.

B5      C5 3fr      G5 3fr      A5 5fr

Seal it in a box.



C Eb

Now you.

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

Now

1 Eb 3fr 2 Eb 3fr A5 5fr Ab5 4fr G5 3fr

you. you.

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

Now you.

A5

A $\flat$ 5

G5

A5

A $\flat$ 5

G5

C



8

Now

This system features a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part consists of a whole rest in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. Above the guitar part are six guitar chord diagrams: A5 (5fr), A $\flat$ 5 (4fr), G5 (3fr), A5 (5fr), A $\flat$ 5 (4fr), G5 (3fr), and C. The piano part is in a grand staff with treble and bass clefs. The right hand plays a sequence of chords: a whole note chord in the first measure, a half note chord in the second measure, and a whole note chord in the third measure. The left hand plays a steady eighth-note bass line.

E $\flat$

N.C.



8

you.

N.C.

This system features a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part consists of a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure. Above the guitar part is a guitar chord diagram for E $\flat$  and the text "N.C.". The piano part is in a grand staff with treble and bass clefs. The right hand plays a sequence of chords: a whole note chord in the first measure, a half note chord in the second measure, and a whole note chord in the third measure. The left hand plays a steady eighth-note bass line.

1-3

4

This system features a piano part in a grand staff with treble and bass clefs. The right hand plays a sequence of chords: a whole note chord in the first measure, a half note chord in the second measure, and a whole note chord in the third measure. The left hand plays a steady eighth-note bass line. Above the first measure of the right hand is the text "1-3", and above the second measure is the text "4".

Half-time

rit.

This system features a piano part in a grand staff with treble and bass clefs. The right hand plays a sequence of chords: a whole note chord in the first measure, a half note chord in the second measure, and a whole note chord in the third measure. The left hand plays a steady eighth-note bass line. The text "rit." is written below the first measure of the right hand.

This system features a piano part in a grand staff with treble and bass clefs. The right hand plays a sequence of chords: a whole note chord in the first measure, a half note chord in the second measure, and a whole note chord in the third measure. The left hand plays a steady eighth-note bass line.

# SIFTING

Words and Music by  
KURT COBAIN

Moderately



N.C.

*mf*

Musical notation for the first system, including piano and vocal staves.

Chord diagrams and lyrics for the second system:

N.C. E5/B Eb5/Bb D5/A N.C. F5/C 3fr

1 N.C. 2 N.C.

A -

Musical notation for the second system, including piano and vocal staves.

Chord diagrams and lyrics for the third system:

F5/C 3fr N.C. E5/B Eb5/Bb D5/A N.C. F5/C 3fr

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

Musical notation for the third system, including piano and vocal staves.

Chord diagrams and lyrics for the fourth system:

N.C. E5/B Eb5/Bb D5/A N.C. F5/C 3fr N.C. E5/B Eb5/Bb D5/A

Cross Search says floss,  
 Search for church,

Musical notation for the fourth system, including piano and vocal staves.



G5/D

G5/A

G5/D

N.C.

N.C.

N.C.



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

**♩ Slightly faster**

G5/A

G5/D

G5/A

C

N.C.

N.C.

N.C.



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.

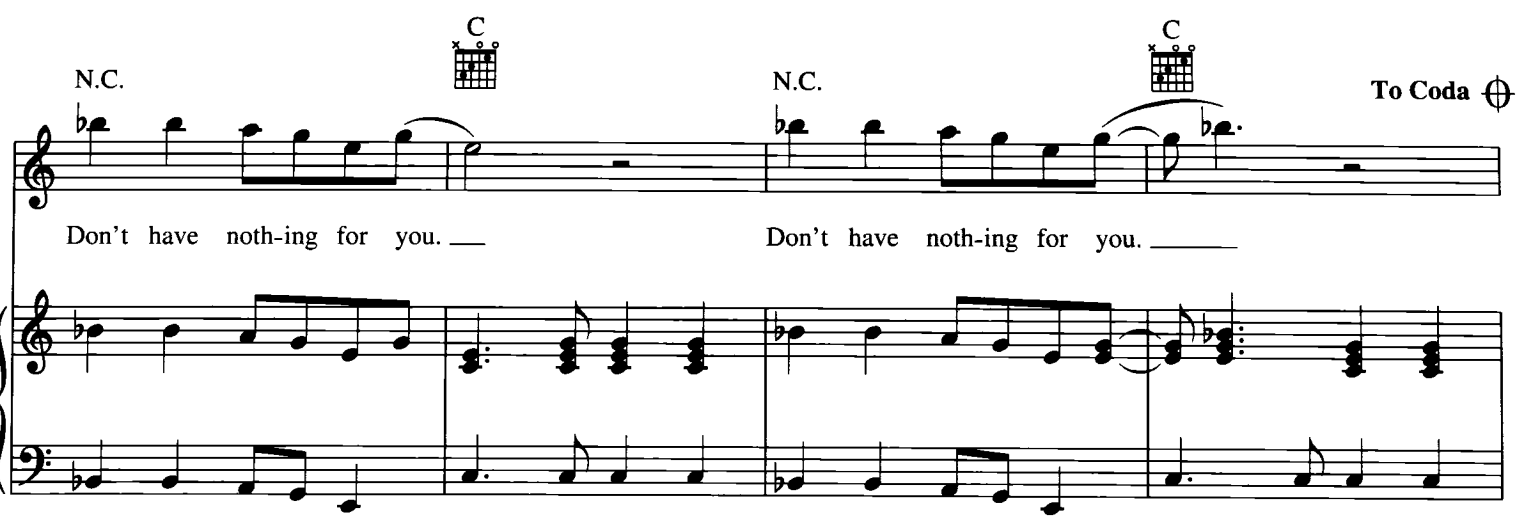
N.C.






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

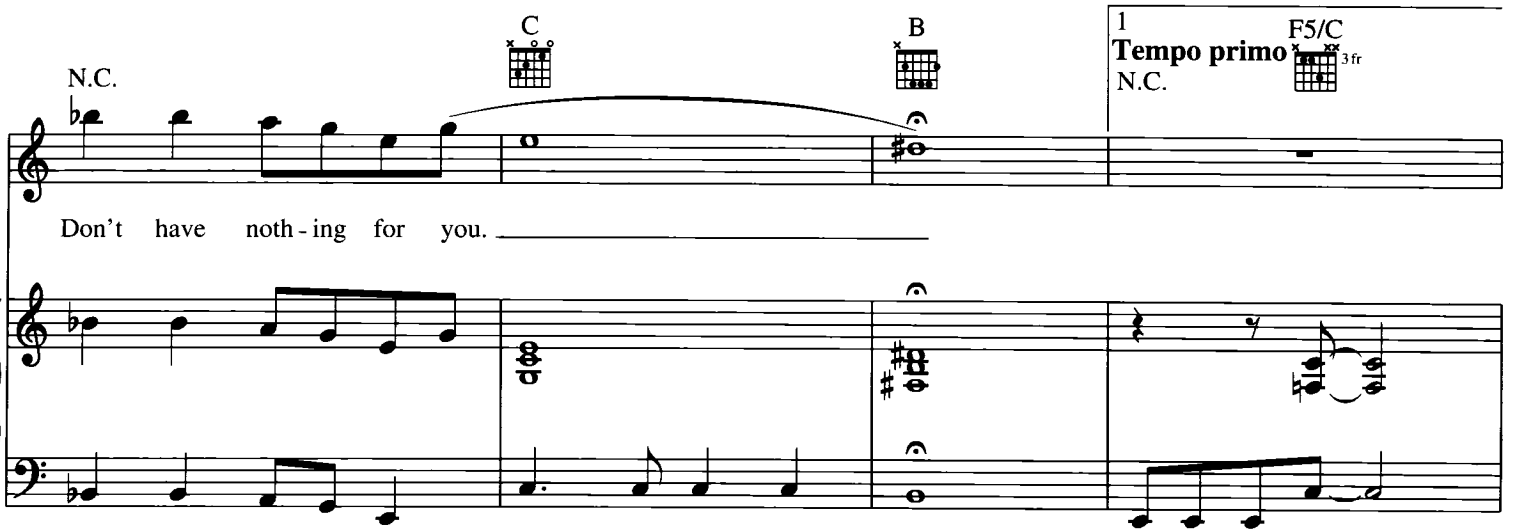
N.C.  N.C.  To Coda 








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

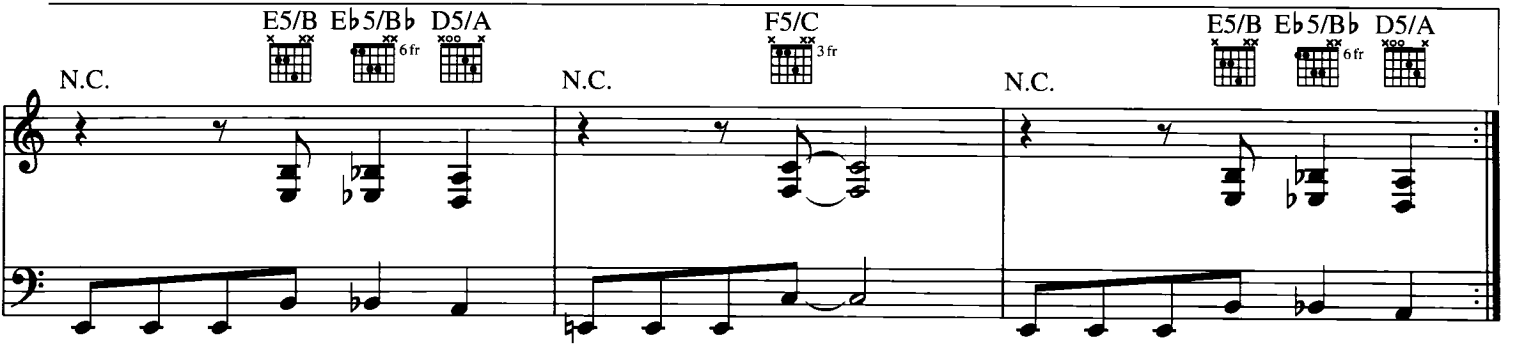


N.C.   **1** **Tempo primo**  3fr  
N.C.

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: C4, B3, A3, G3, F3, E3, D3, C3, 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: C4, B3, A3, G3, F3, E3, D3, C3, 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: C4, B3, A3, G3, F3, E3, D3, C3, 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: C4, B3, A3, G3, F3, E3, D3, C3, with a whole rest in the final measure.

Fifth system of musical notation, treble clef staff only. It contains whole rests in all four measures.

*Solo ends*

Fifth system of musical notation, bass clef staff only. It contains a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, with a whole rest in the final measure.

G5/D



N.C.

G5/A



N.C.

G5/D



Musical notation for the first system, including treble and bass staves with chords and notes.

1

G5/A



N.C.

2

G5/A



N.C.

D.S. al Coda

Musical notation for the second system, including treble and bass staves with chords and notes.

CODA N.C.



N.C.



Vocal line for the first part of the CODA section.

Don't have noth-ing for you. —

Don't have noth-ing for you. —

Piano accompaniment for the first part of the CODA section.

N.C.



Vocal line for the second part of the CODA section.

Don't have noth-ing for you. —

Piano accompaniment for the second part of the CODA section.



# 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 3fr 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,



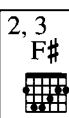
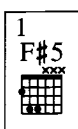
“What the hell.” \_\_\_\_\_  
 “What’s the code?” \_\_\_\_\_  
 “What the hell.” \_\_\_\_\_

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



e - mies.

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



1 We were en - e - mies. \_

2, 3



N.C.

N.C.

B5 N.C. B5 N.C.

The first system of music features a guitar part with two measures of a B5 chord (x24422) and a 'N.C.' (Natural Chord) instruction. The piano accompaniment consists of a treble and bass staff with eighth and quarter notes.

The second system continues the piano accompaniment with a treble and bass staff, featuring eighth and quarter notes.

To Coda ⊕

The third system continues the piano accompaniment with a treble and bass staff, featuring eighth and quarter notes.

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

The D.S. al Coda section consists of two measures of music in the guitar and piano parts.

CODA ⊕

The CODA section consists of two measures of music in the guitar and piano parts.

F#5 G5 3fr F#5

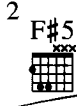
Black is black, — (no) trad - ing back. We were en -  
 She eats glue. — How 'bout you? We were en -

The final system includes a vocal line with lyrics and a piano accompaniment. The guitar part features F#5 (x24422) and G5 (3fr) chords. The piano accompaniment is in the bass staff.



e - mies. }  
e - mies. }

Sure you are. \_\_\_\_\_ But what am I? \_\_\_\_\_



1 We were en - e - mies.

2



N.C. N.C.

*Vocal 1st time only*



N.C. N.C.

# SMELLS LIKE TEEN SPIRIT

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

Moderately fast

F5      Bb5      Ab5      Db5

*ff*

F5      Bb5      Ab5      Db5      F5      F5/Bb

Play 4 times

F5/Ab      F5/Db      F5      F5/Bb      F5/Ab      F5/Db

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

F5      F5/Bb      F5/Ab      F5/Db      F5      F5/Bb

— 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; -

F5/A $\flat$ F5/D $\flat$ 

F5

F5/B $\flat$ F5/A $\flat$ F5/D $\flat$ 

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.

F5

F5/B $\flat$ F5/A $\flat$ F5/D $\flat$ 

F5

F5/B $\flat$ 

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

F5/A $\flat$ F5/D $\flat$ 

F5

F5/B $\flat$ F5/A $\flat$ F5/D $\flat$ 

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

F5

F5/B $\flat$ F5/A $\flat$ F5/D $\flat$ 

F5

B $\flat$ 5

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

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

- g'rous. Here we are \_\_\_ now; en - ter - tain \_\_\_ us. I feel stu -

F5 Bb5 Ab5 4fr Db5 4fr F5 Bb5

- pid and con - ta - gious. Here we are \_\_\_ now; en - ter - tain -

Ab5 4fr Db5 4fr F5 Bb5 Ab5 4fr Db5 4fr To Coda ⊕

\_\_\_ us. A mu - lat - to, an al - bi - no, a mos - qui -

F5 Bb5 Ab5 4fr Db5 4fr F5 E5 F5 Gb5 N.C.

- to, my li - bi - do. Yeah! Oy.

F5 E5 F5 Bb5 Ab5 4fr F5 E5 F5 Gb5 N.C. F5 E5 F5 Bb5 A5 5fr Ab5 4fr

Oy.

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

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

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



F5      Bb5      Ab5      Db5      F5      Bb5

Ab5      Db5      F5      F5/Bb      F5/Ab      F5/Db

Play 3 times

D.S. al Coda      CODA

F5      F5/Bb      F5/Ab      F5/Db

F5      Bb5

to, my li - bi -

Ab5      Db5      F5      Bb5      Ab5      Db5      F5

Play 4 times

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

# IN BLOOM

Words and Music by  
KURT COBAIN

Slow Rock

Bb



G



F



Ab



Ab5



A5



*f*

Bb



G



F



Ab



N.C.

Bb



Gb



Eb5



B5



A5



N.C.

Sell  
We

the kids \_\_\_  
can have \_\_\_

for food, \_\_\_  
some more, \_\_\_

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

Bb Gb

Spring 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♭ G5 3fr B♭ G5 3fr

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

B♭ G5 3fr B♭ 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♭ G5 3fr B♭ G5 3fr

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

Bb G5 Bb G5

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

To Coda ⊕

C Eb7 C Eb7

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

Bb G F Ab Ab5 A5

yeah.

Bb G F Ab

N.C. 1-3

*Guitar solo*

4

B5 D5 5fr **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

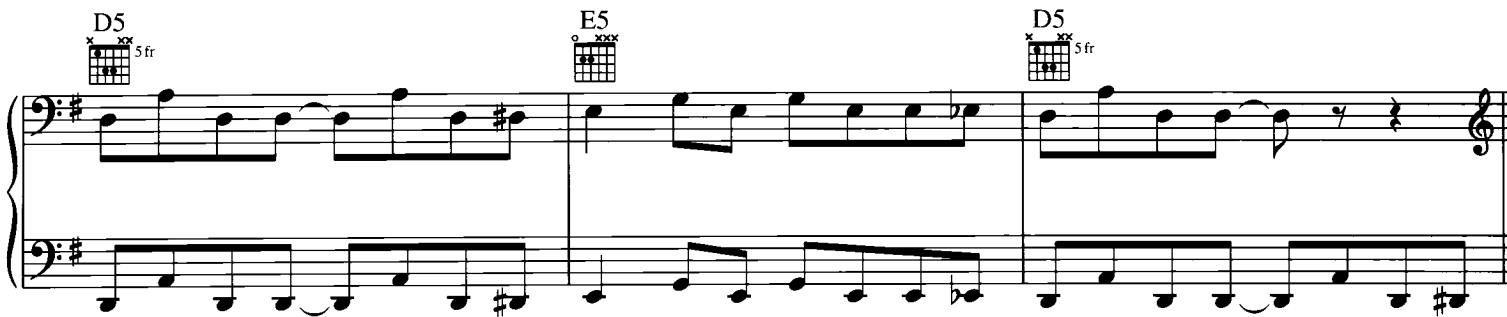
E5  D5  5fr







E5  D5  5fr E5 

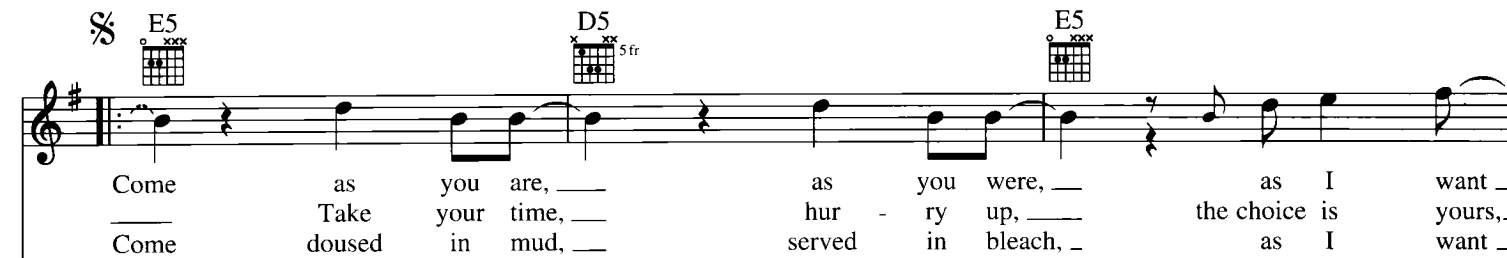


D5  5fr E5  D5  5fr



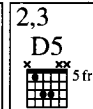
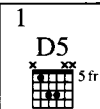
 E5  D5  5fr E5 

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 —






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.



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



Mem - o - ry.



To Coda ⊕

D.S. al Coda

Mem - o - ry.



CODA



Well, I

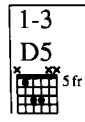


swear that I don't have a gun. No, I don't have a gun.

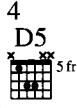


No, I don't have a gun.





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



Musical notation for the second system, including lyrics: Ry. Mem - o - ry.



Musical notation for the third system, including lyrics: Mem - o - ry. Mem - o - ry.



Musical notation for the fourth system, including lyrics: Well, I swear that I don't have a gun.

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

First system of musical notation for the instrumental introduction, featuring guitar chord diagrams and piano accompaniment.

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

Second system of musical notation for the instrumental introduction, featuring guitar chord diagrams and piano accompaniment.

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

Third system of musical notation, including vocal lines and piano accompaniment.

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

Fourth system of musical notation, including vocal lines and piano accompaniment.

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 A5 C5 B5

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



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

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

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of two sharps. The melody continues with eighth and quarter notes.

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

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of two sharps. The melody consists of quarter notes with rests.

she said, she said, she said,

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.



Musical staff with treble clef and key signature of two sharps. The melody consists of quarter notes with rests.

she said, she said, she said,

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.

To Coda ⊕

F#5 E5 F#5 A5 E5

1 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

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

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

Moderately

Words and Music by  
KURT COBAIN

E5 G#5 C# A5 C D

*mf*

B D E5 G#5 C# A5

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

C5 D B D E5 G#5

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

C# A5 C5 D B D

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. }



Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_



Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_

Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_



Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_



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.



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



To Coda ⊕



I'm not gon - na crack. —




D.S. al Coda (no repeats)

CODA ⊕



# 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 an - i - mals \_ I've trapped \_

Db5 F5 Db5

\_ have all be - come \_ my pets. \_ And I'm

F5

Db5

F5

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

Db5

F5

Db5

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

F5

Db5

F5

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

Db5

F5

Db5

F5

\_\_\_ Mm. \_\_\_\_\_

Some-thing in the way, -

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

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 a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part consists of chords and eighth notes in both the right and left hands.

Em



G



D5



5fr

C



Em



G



The second system continues the guitar and piano parts. It includes a double bar line and repeat signs. The lyrics 'Pol - ly wants a Pol - ly wants a' are written below the guitar staff.

Pol - ly wants a  
Pol - ly wants a

D



C



Em



G



D5



5fr

C



The third system continues the guitar and piano parts. The lyrics 'crack - er. Think I should get off her first. crack - er. May - be she would like some food.' are written below the guitar staff.

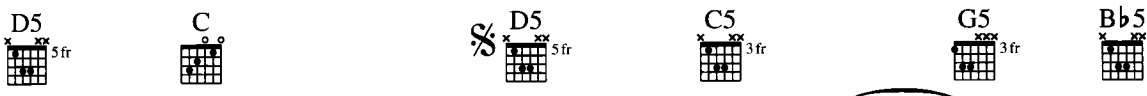
crack - er.  
crack - er.

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

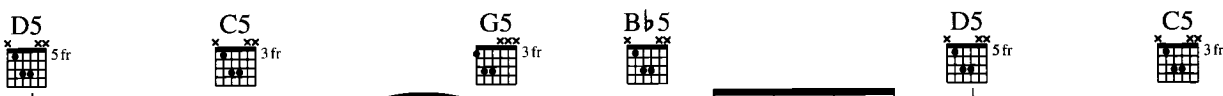




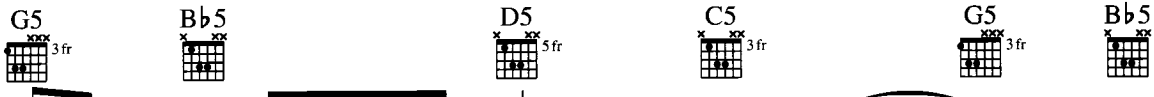
Think she wants some wa - ter to put out the  
 She asked me to un - tie her. Chase would be \_\_\_\_



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



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



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 5fr C Em G

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

D C Em G D5 5fr 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 5fr 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*

G5  
xxx  
3fr

Faster

A5  
xxx  
5fr

F

D  
xxo

A  
xo  
o

F

D  
xxo

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.



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



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






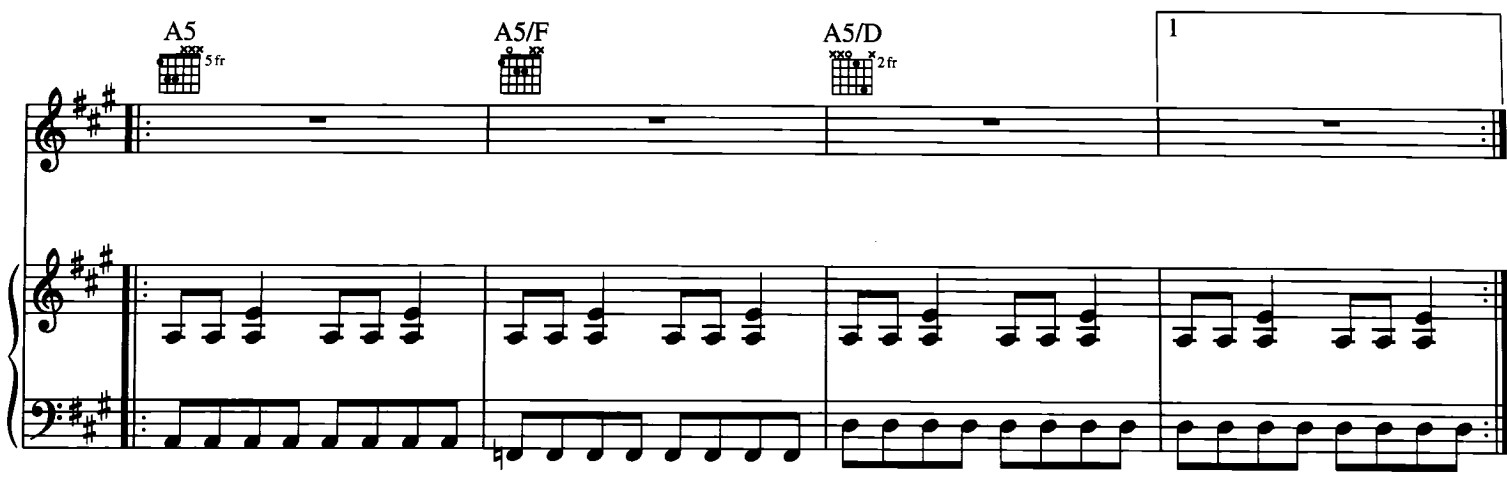
\_\_\_\_\_ Got - ta find a way, a bet - ter way. \_ I had



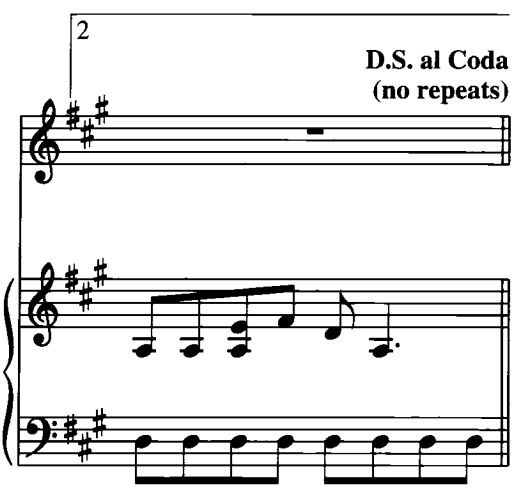
To Coda ⊕



bet - ter wait. \_\_\_\_\_

A5 5fr  A5/F  A5/D 2fr  1

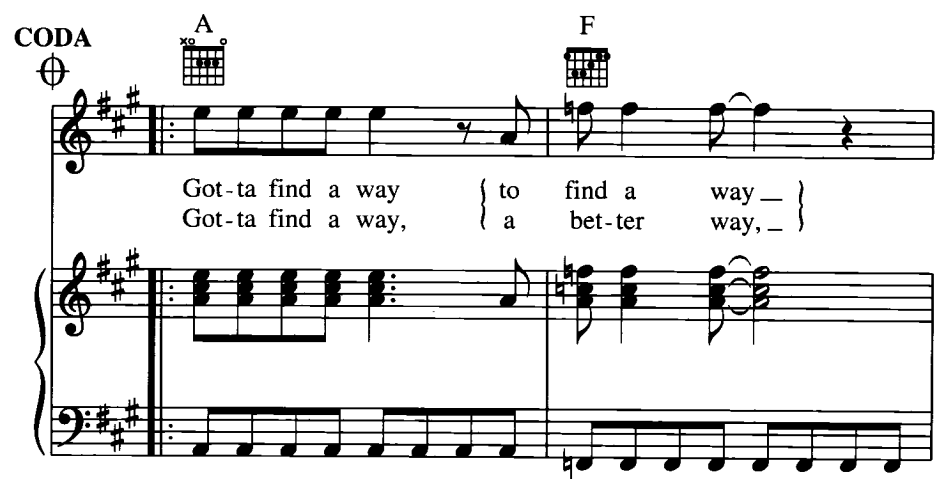





2 D.S. al Coda (no repeats)



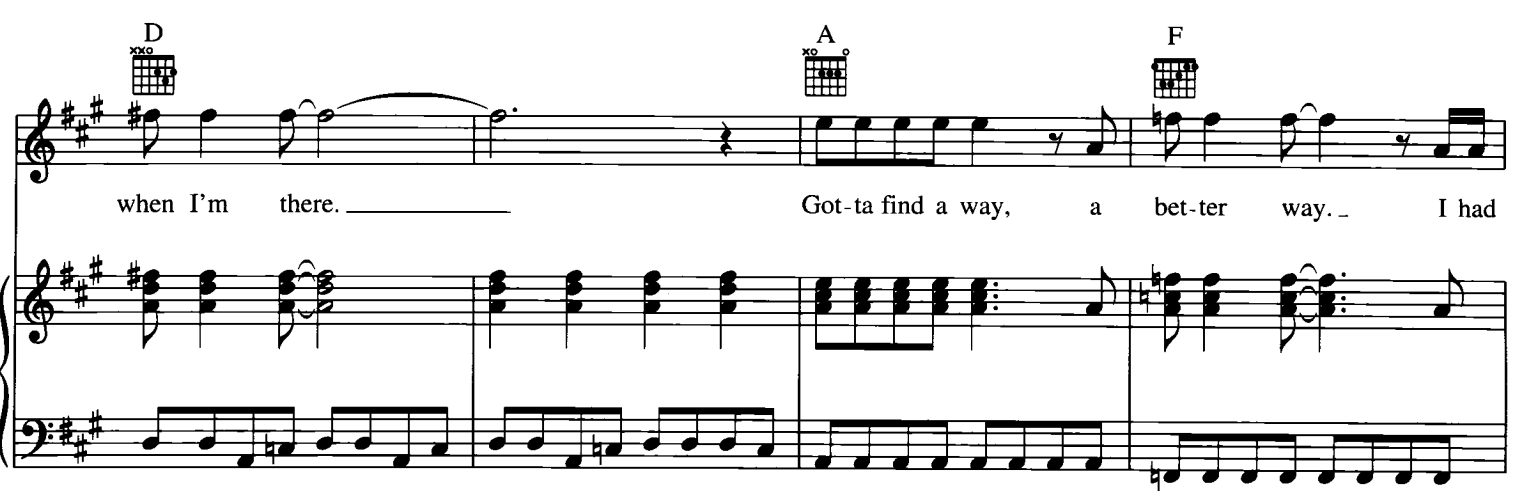
CODA A  F 

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



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 -

*f*



— you.”  
- pil.

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



— 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.





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



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



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



pass it back and forth in a



To Coda

pas-sion-ate kiss

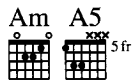
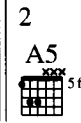
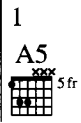
from my

mouth

to yours.

I like you.

you.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The grand staff contains a complex rhythmic accompaniment of chords and single notes. The treble staff contains a few notes, including a whole note in the first measure.

Am7 A5(add#11) A5 5fr

Three guitar chord diagrams are shown. The first is for Am7, the second for A5(add#11), and the third for A5 5fr. Each diagram shows the fretboard with fingerings and open strings indicated by 'x' or 'o'.

Second system of musical notation, similar in structure to the first system, with a treble staff and a grand staff. The accompaniment continues with various chord voicings and melodic lines.

A5(add#11) A5 5fr

Two guitar chord diagrams are shown. The first is for A5(add#11) and the second is for A5 5fr.

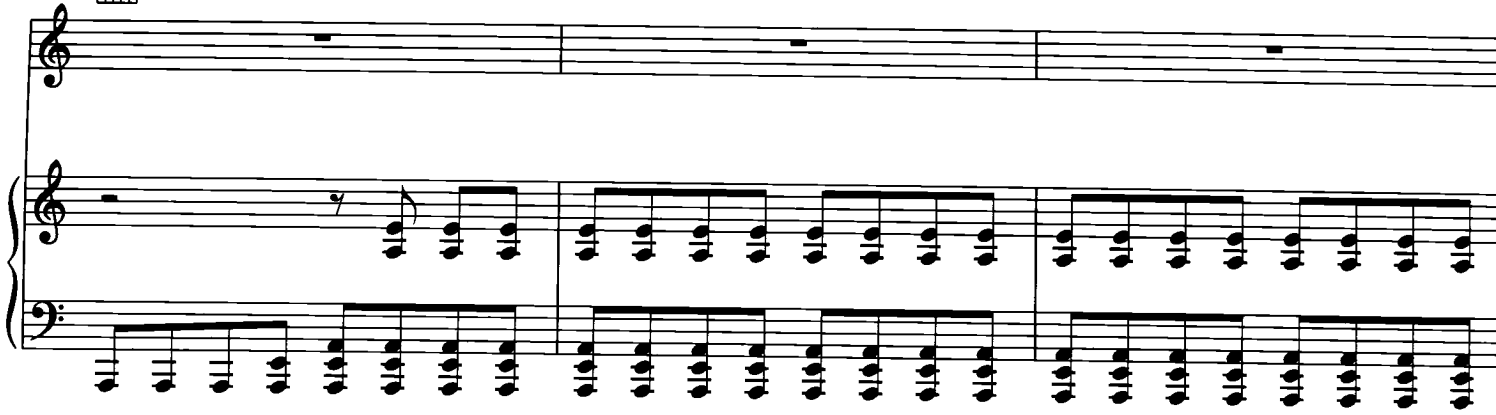
Third system of musical notation, continuing the piece with the same three-staff format. The accompaniment features a mix of block chords and moving lines.


A5(add#11)

A single guitar chord diagram for A5(add#11).

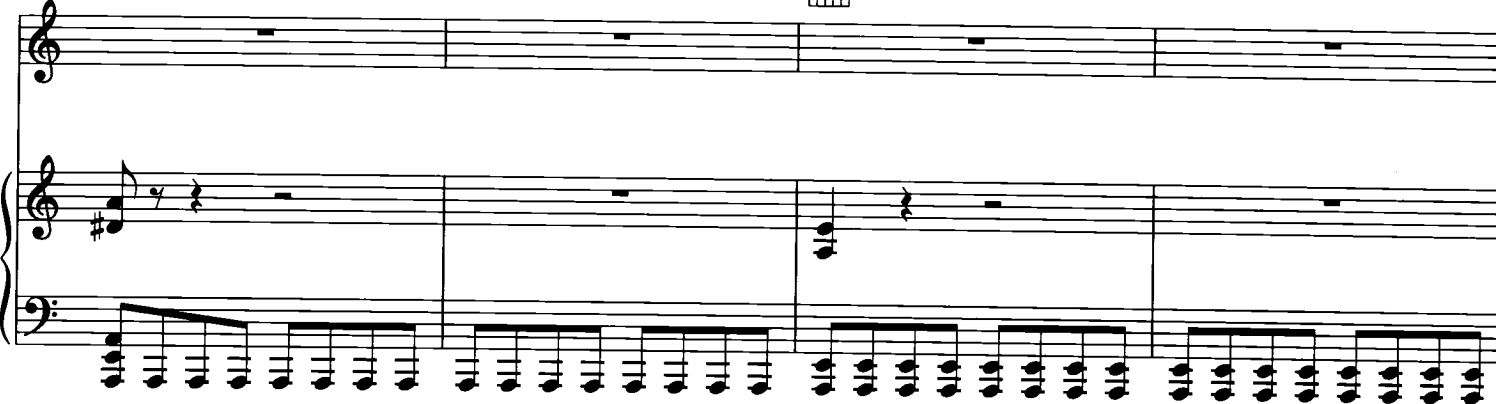
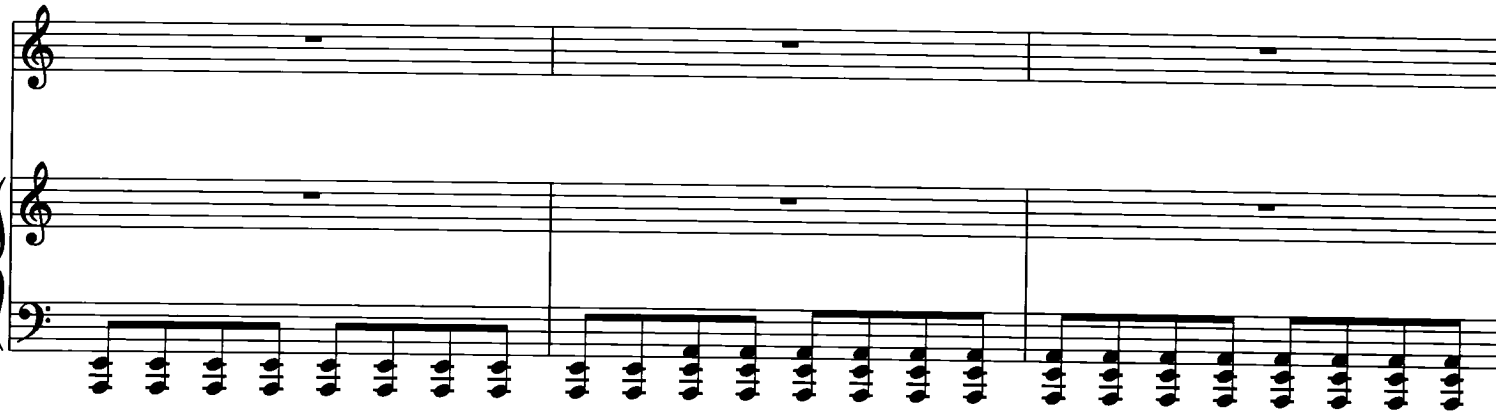
Fourth system of musical notation, the final system on the page. It concludes with a final chord in the grand staff and a whole note in the treble staff.

A5  
 5 fr



A5(add#11)  


A5  
 5 fr

F5/A  
 3 fr

A5  
 5 fr



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

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 —

A5 5fr   D5 5fr   **D.S. al Coda**

— you."

**CODA**   F5   D5 5fr

Slop-py lips to lips. —

F5   D5 5fr   C5 3fr   Bb5   A5 5fr

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

# LOUNGE ACT

Words and Music by  
KURT COBAIN

Moderately fast

N.C.

*mf*

B G C

B G C B

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

B G C B

G C B G C

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, \_\_\_\_\_

G C

\*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 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 D5  5fr B5 

*f*

8vb throughout



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

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.



Musical staff with vocal line and piano accompaniment.

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

Musical staff with piano accompaniment.



Musical staff with vocal line and piano accompaniment.

Stay a - way! \_\_\_\_\_

Musical staff with piano accompaniment.



Musical staff with vocal line and piano accompaniment.

Stay a - way! \_\_\_\_\_

Musical staff with piano accompaniment.



Musical staff with piano accompaniment.



I don't know why! —



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



Stay a - way! —

D.S. al Coda (no repeats)

To Coda ⊕



Stay a - way! —

CODA

C5



A5



C5



N.C.

1-3

Musical notation for the CODA section, including vocal line and piano accompaniment.

4

D5



B5



F5



C5



A5



C5



C#5



Ah!

Stay a - way!

Musical notation for the first system of the main section, including vocal line and piano accompaniment.

D5



B5



F5



C5



A5



C5



C#5



D



Play 5 times

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

Musical notation for the second system of the main section, including vocal line and piano accompaniment.

Dm7



D7



D5



Musical notation for the third system of the main section, including vocal line and piano accompaniment.

# 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.



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, \_\_\_\_\_



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



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



\_\_\_\_\_ 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. —

Detailed description: This system contains the first three measures of the piece. The guitar part has chords D, Gsus2, F/Bb, D, Gsus2, and F/Bb. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note accompaniment. The lyrics 'I'm on a plain.' are centered under the first measure.

2 F/Bb F E

Some - where I have heard — this be -

Detailed description: This system contains measures 4-6. The guitar part has chords F/Bb, F, and E. The piano accompaniment continues with chords in the treble and eighth notes in the bass. The lyrics 'Some - where I have heard — this be -' are spread across measures 4, 5, and 6.

A G F E

fore in a dream my mem - 'ry has

Detailed description: This system contains measures 7-9. The guitar part has chords A, G, F, and E. The piano accompaniment continues with chords in the treble and eighth notes in the bass. The lyrics 'fore in a dream my mem - 'ry has' are spread across measures 7, 8, and 9.

A G F

stored. As de -

Detailed description: This system contains measures 10-12. The guitar part has chords A, G, and F. The piano accompaniment continues with chords in the treble and eighth notes in the bass. The lyrics 'stored. As de -' are spread across measures 10, 11, and 12.



E A G F

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

E A G

D.S. al Coda  
N.C.

hell am I try - ing to say?

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.

Introduction for piano. The music is in the key of F# major (indicated by three sharps: F#, C#, G#) and 4/4 time. It begins with a forte (*f*) dynamic. The bass line features a rhythmic pattern of eighth notes, while the treble clef has rests.

First system of guitar chords and piano accompaniment. The guitar part consists of a sequence of chords: F#5, E5, G5 (3fr), F#5, E5, G5 (3fr), F#5, E5, E, and G5 (3fr). The piano accompaniment continues with a similar rhythmic pattern to the introduction.

Second system of guitar chords and piano accompaniment. The guitar part includes chords: F#5, E5, E, F#7, and E. The lyrics are: "Pick me, pick me, yeah. Kiss this, kiss that, yeah." The piano accompaniment provides harmonic support for the vocal line.

Third system of guitar chords and piano accompaniment. The guitar part includes chords: F#7 and E. The lyrics are: "Let a - lone, I'll sig - nal." The piano accompaniment continues with the established rhythmic motif.

F#7

E

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

F#7

E

Ev - 'ry - one is my 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 me, pick 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 3fr

F#5

E5

G5 3fr

F#5

E5

E

Hey.

S

B5

A5 5fr

B5

C#5

G5 3fr

E

F#5

E5

G5 3fr

F#5

E5

G5 3fr

Dive, dive, dive, dive in me.

F#5

E5

E

B5

A5 5fr

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 G

Play 4 times

F# E G F# E G 1-3 F# E G 4 F# E

This system contains guitar chord diagrams for F#, E, G, F#, E, G, 1-3 F#, E, G, 4 F#, E. Below the chords is a piano accompaniment with a treble and bass clef. The melody consists of eighth and quarter notes in a D major key.

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

Dive, dive, dive dive in me.

This system features guitar chord diagrams for B5, A5, B5, C#5, G5, E5, F#5, E5, G5, F#5, E5, G5. The vocal line has lyrics: "Dive, dive, dive dive in me." The piano accompaniment continues with chords and moving lines.

Piano accompaniment for the second system, showing chords and melodic lines in both hands.

F#5 E5 E D.S. al Coda

This system includes guitar chord diagrams for F#5, E5, E, and the instruction "D.S. al Coda". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

CODA F#5 E5 E G5

Dive in

This system is marked "CODA" and includes guitar chord diagrams for F#5, E5, E, and G5. The vocal line has lyrics: "Dive in". The piano accompaniment continues with chords and moving lines.

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

me. Dive in me.

This system features guitar chord diagrams for F#5, E5, G5, F#5, E5, G5, F#5, E5, E, and F#5. The vocal line has lyrics: "me. Dive in me." The piano accompaniment continues with chords and moving lines.

Piano accompaniment for the fifth system, showing chords and melodic lines in both hands.

# 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.

A5 5fr      C

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



Grand-ma, take me home. \_

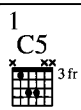
Grand-ma, take me home.

Grand-ma, take me home. \_

Grand-ma, take me home.

Grand-ma, take me home. \_

Grand-ma, take me home,



wan - na be a - lone.

Had to eat my din - ner there,



mashed po - ta - toes and stuff like that.

Could-n't chew my



C5 3fr A5 5fr | 2 C5 3fr F5 A5 5fr

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

C5 3fr F5 A5 5fr C5 3fr F5

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

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

**Play 3 times**

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

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

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



had ice cream,

fell a - sleep

and watched

T V.



Woke up in my moth - er's arms.



Play 6 times

Grand-ma, take me home...

Grand-ma, take me home.

Grand-ma, take me home...



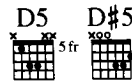
Grand - ma, take me home,

wan - na be a - lone.

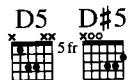
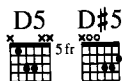
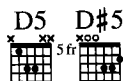
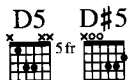
# STAIN

Words and Music by  
KURT COBAIN

Moderately fast

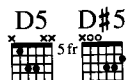


*f*

♩

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

nev - er

sleeps —

'cause he's

got

bad

luck.

Yeah. \_\_\_\_\_

\_\_\_\_\_ I'm a stain. \_\_\_\_\_

I'm a stain. \_\_\_\_\_

Bb5



A5



D5



To Coda

I'm a stain. \_\_\_\_\_

1

Bb5 A5 5fr D5 5fr D#5 E5 D5 D#5

I'm a stain. Uh.

2

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

Guitar solo

1-6 7

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

Solo ends

Bb5 A5 5fr D5 5fr Bb5 A5 5fr D5 5fr

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

1 2

D#5 E5 D5 D#5

Uh.

D.S. al Coda

E5 D5 D#5

CODA

Bb5 A5 D5

I'm a stain.

Bb5 A5 D5

I'm a stain. —

Bb5 A5 D5

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

*ff*



— 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 two first endings. The first ending leads to the second measure, which then leads to a section with three guitar chords: D5 (5th fret), C5 (3rd fret), and D5 (5th fret). The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

C5 3fr G5 3fr F5 E5

Play 4 times

Been a son. \_\_\_\_\_ She should have \_\_\_\_\_

This system contains measures 3 through 6. It features four guitar chords: C5 (3rd fret), G5 (3rd fret), F5, and E5. The instruction "Play 4 times" is placed above the first two chords. The vocal line includes the lyrics "Been a son. \_\_\_\_\_ She should have \_\_\_\_\_". The piano accompaniment continues with chords and a rhythmic pattern.

Play 3 times

G5 3fr F5 E5

D.S. al Coda

been a son. \_\_\_\_\_

This system contains measures 7 through 9. It features three guitar chords: G5 (3rd fret), F5, and E5. The instruction "Play 3 times" is placed above the first chord. The vocal line includes the lyrics "been a son. \_\_\_\_\_". The piano accompaniment continues with chords and a rhythmic pattern.

CODA

G5 3fr F5 E5

been a son. \_\_\_\_\_

This system contains measures 10 through 12. It features three guitar chords: G5 (3rd fret), F5, and E5. The section is marked "CODA" with a circled cross symbol. The vocal line includes the lyrics "been a son. \_\_\_\_\_". The piano accompaniment continues with chords and a rhythmic pattern.

# TURN AROUND

Words and Music by MARK MOTHERSBAUGH  
and GERALD CASALE

Fast  
N.C.

*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 C5 A5

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 C5 G5 F5 G5 A5

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 D5 F5 G5 C5

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

To Coda

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.

E5

Don't \_ you let 'em do it. Spoken: You know what I'm talking about?

You hear me talk-ing?

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

*loco*

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

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

D.S. al Coda

F5 G5 C5

oh, so re - volt - ing. Yeah.

This system contains the first two lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in bass clef. The bottom line is the guitar accompaniment in bass clef. Chord diagrams for F5, G5 (3fr), and C5 (3fr) are shown above the staff.

CODA E5 E7(no3rd)

Take a step out - side our

8vb to end

This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in bass clef. The bottom line is the guitar accompaniment in bass clef. Chord diagrams for E5 and E7(no3rd) are shown above the staff. The instruction '8vb to end' is written below the guitar staff.

E5 E

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

This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in bass clef. The bottom line is the guitar accompaniment in bass clef. 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.

This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef with lyrics. The middle line is the piano accompaniment in bass clef. The bottom line is the guitar accompaniment in bass clef. Chord diagrams for E7(no3rd) and E5 are shown above the staff. The instruction 'N.C.' is written 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 3fr C5 3fr G5 3fr C5 3fr G5 3fr C5 3fr

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

To Coda ⊕

1 G5 3fr C5 3fr 2 G5 3fr C5 3fr G5 3fr C5 3fr

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

Play 7 times





D.S. al Coda

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

CODA



Musical notation for the second system, including a treble clef staff with lyrics "Mol-ly's lips. — Aw, kiss, kiss" and a grand staff with piano accompaniment.



Musical notation for the third system, including a treble clef staff with lyrics "Mol-ly's lips. — Kiss, kiss Mol-ly's lips. —" and a grand staff with piano accompaniment.



Musical notation for the fourth system, including a treble clef staff with lyrics "Kiss, kiss Mol-ly's lips. — Kiss, kiss" and a grand staff with piano accompaniment.



Musical notation for the fifth system, including a treble clef staff with lyrics "Mol - ly's lips." and a grand staff with piano accompaniment, ending with a double bar line.

# BEESWAX

Words and Music by  
KURT COBAIN

Moderately fast

N.C.

Play 4 times



First system of musical notation, grand staff with bass clef. Dynamics include *f*. The music consists of a series of eighth and quarter notes in the bass line.



Second system of musical notation, grand staff with bass clef. The music continues with eighth and quarter notes in the bass line.



Third system of musical notation, grand staff with treble and bass clefs. The music continues with eighth and quarter notes in the bass line.

## Verse

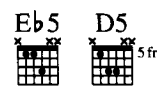
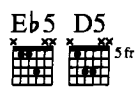


Verse section of musical notation, grand staff with treble and bass clefs. The music features a series of eighth notes in the treble clef and eighth/quarter notes in the bass clef.



Final system of musical notation, grand staff with treble and bass clefs. The music concludes with eighth notes in the treble clef and eighth/quarter notes in the bass clef.

\*Lyrics are not available for this song.

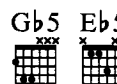
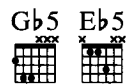
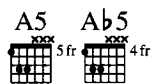


Musical notation for the first system, including guitar and piano parts.

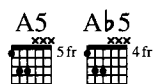
Chorus



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



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



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

E5



Eb5



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has four flats (Bb, Eb, Ab, Db). The first measure contains a whole note chord. The second measure contains a whole note chord. The third measure contains a quarter note followed by an eighth note. The fourth measure contains a quarter note followed by an eighth note.

E5



Eb5



Second system of musical notation, identical in structure to the first system, with three staves and four measures of music in the same key signature.

E5



Eb5



Third system of musical notation, identical in structure to the first two systems, with three staves and four measures of music in the same key signature.

Gb5



Db5



To Coda

E5



Gb5



Eb5



A5



Ab5



Gb5



Eb5



Fourth system of musical notation. It consists of three staves. The first measure contains a quarter note followed by an eighth note. The second measure contains a quarter note followed by an eighth note. The third measure contains a quarter note followed by an eighth note. The fourth measure contains a quarter note followed by an eighth note. The system concludes with a double bar line.

Gb5 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 begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of 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. The guitar part includes a section with 'x' marks, indicating muted notes. The piano accompaniment continues with harmonic support for the guitar.

Cb5

Eb5 D5 5fr

Db5 4fr

C5 3fr

The third system shows further development of the guitar and piano parts. The guitar part features more muted notes and melodic fragments. The piano accompaniment provides a steady harmonic foundation.

Cb5

Eb5 D5 5fr

Db5 4fr

C5 3fr

The fourth system concludes the piece. The guitar part ends with a series of muted notes, and the piano accompaniment provides a final harmonic resolution.

Cb5



Eb5



D5



Db5



C5



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

1

Cb5



2

Gb5



Db5



D.S. al Coda

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

Play 5 times

CODA

Eb5



Gb5



Eb5



A5



Ab5



Gb5



Eb5



A5



Ab5



Gb5



Eb5



Musical notation for the CODA section, including guitar and piano parts.

Gb5



Eb5



A5



Ab



Gb5



Eb



Musical notation for the final system, including guitar and piano parts.

# MEXICAN SEAFOOD

Words and Music by  
KURT COBAIN

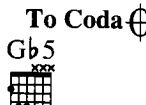
Fast



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



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



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

Ab5 4fr      Gb      F5      Gb5      Ab5 4fr      Gb      F5

On - ly hurts — when I,

Gb5      Ab5 4fr      Gb      F5

hurts when I pee. —      On - ly hurts.

Ab5 4fr      Gb      F5      Ab5 4fr      Gb      F5

— when I,      hurts when I sing. —

1-3      4

Ab5 4fr      F5/Ab 3fr      E5/Ab 2fr      Eb5/Ab      Ab5/Eb 6fr      G5/Ab 4fr      Gb5/Eb 4fr      Gb5/Ab      F5/Ab 3fr      Gb5/Eb 4fr      G5/Ab 4fr      Gb5/Eb 4fr



Eb7



1-3

4

D.S. al Coda

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a double bar line and a repeat sign, followed by a whole note rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands. The system concludes with a double bar line and a repeat sign.

CODA

Ab5(b2)



Ah.

The second system begins with a vocal line containing a whole note rest and the text "Ah." followed by a horizontal line. The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line and a repeat sign.

Ah.

The third system features a vocal line with a whole note rest and the text "Ah." followed by a horizontal line. The piano accompaniment maintains the established rhythmic pattern. The system concludes with a double bar line and a repeat sign.

A5



Ah.

The fourth system shows a vocal line with a whole note rest and the text "Ah." followed by a horizontal line. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and a repeat sign.

# 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.

The first system of music consists of a grand staff with a treble and bass clef. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with quarter and eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of music continues the piano accompaniment. The treble clef part has a more active melodic line with some triplets and sixteenth notes. The bass clef part continues with a steady accompaniment. The key signature and time signature remain the same.

This system includes a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a rest, followed by the lyrics "I was young - my an'". The piano accompaniment continues with a consistent rhythmic pattern.

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics "you were mine. - My en - e - my you were, - my an' I was young. Your en - e -". The piano accompaniment remains consistent.

The final system of music on the page. The vocal line concludes with the lyrics "my you were, my, an' I was young. - Your en - e - my you were. My, an". The piano accompaniment provides a final harmonic support.

F7#9



I was once — you en - e... — You

rang. Your ears —

rang. —

N.C.

Piano introduction for the first system, featuring a treble and bass staff with a key signature of one flat and a 2/4 time signature.

§  
Play 4 times N.C.

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

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

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

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

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

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



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 - dess.   
 3. At night, she was so mod - est. *Guitar solo*

*Guitar solo*

The first system consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes, some of which are beamed together. The middle staff is a grand staff (treble and bass clefs) with a bass line of eighth notes. The bottom staff is a single bass clef staff with a bass line of eighth notes. A double bar line with repeat dots is present in the middle of the system. The text "Guitar solo" is written below the grand staff.

The second system continues the piano accompaniment from the first system, consisting of three staves: a single treble clef staff (mostly rests), a grand staff, and a single bass clef staff. The bass line continues with eighth notes and some beaming.

**D.S. al Coda**

*End solo*

The third system concludes the piano accompaniment with three staves. The text "D.S. al Coda" is written above the right side of the system, and "End solo" is written below the grand staff.

CODA

E5




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

The CODA section consists of three staves. The top staff is a single treble clef staff with a vocal line. The middle staff is a grand staff with a piano accompaniment. The bottom staff is a single bass clef staff with a bass line. The lyrics "At night the crys - tal lock - et. At night a" are written below the vocal line.

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

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are: "mouth full of al - monds. — At sight, a fist full of gar - bage. At night the". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords and slurs.

E5  N.C.

dis - co god. \_\_\_\_\_

The second system continues the piece. It includes a guitar chord diagram for E5 (x00232) and the instruction "N.C." (Natural Chord). The vocal line has the lyrics "dis - co god." followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with its characteristic rhythmic patterns.

This system shows the piano accompaniment for the third system of the score. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes with various accidentals.

N.C.

The fourth system features the piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand continues with a rhythmic eighth-note pattern. The instruction "N.C." is placed above the staff.

Play 3 times 

The final system of the score is marked "Play 3 times" and includes a guitar chord diagram for E5 (x00232). It shows the piano accompaniment for the last three measures, which end with a double bar line and repeat dots.



# 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 got? Earth can do an - y - thing? What's the rea -  
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. —

Play 3 times

2

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

Slowly increase tempo

Play 4 times

E5

A5 B5 Bb5 A5 D5 E5 N.C.

8vb throughout



Play 4 times

Play 3 times

E

Piano introduction for the first system, featuring a bass line and a treble line with chords.

Moderately fast, in 2

E5  Bb5   
*D.S. only: 8vb to end of verse*

Vocal and piano accompaniment for the first line of the verse.

All the kids are lead - ing out —

*loco*


Vocal and piano accompaniment for the second line of the verse.

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

E5  G5  3fr

Vocal and piano accompaniment for the third line of the verse.

See the si - ren ir - ri - tate. —

E5  Bb5 

E5 G5 3fr E5

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

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for E5, G5 3fr, and E5 are shown above the vocal staff.

Bb5 E5 G5 3fr

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

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Bb5, E5, and G5 3fr are shown above the vocal staff.

E5 Bb5 To Coda

And a day is what we lack.

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for E5 and Bb5 are shown above the vocal staff. The system ends with a Coda symbol.

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

Does it mat - ter an - y - way?

This system contains the fourth two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for E5 and G5 3fr are shown above the vocal staff. The system ends with a D.S. al Coda instruction.



CODA

(8vb continues)

loco

Does it mat - ter an - y - way? \_\_\_\_\_




N.C.

1-3

4

E7(no3rd)addb5



Play 14 times

Guitar solo ad lib.

1-3

4

Musical notation for the first system, featuring a treble and bass clef with chords and melodic lines.

A5 5fr

B5

D5 5fr

E5

N.C.

Musical notation for the second system, including guitar-specific notation and the instruction "8vb throughout".

8vb throughout

1,2

Musical notation for the third system, featuring a "Play 4 times" instruction and first/second endings.

Play 4 times

Original tempo

3

E7#11(no3rd)

Musical notation for the fourth system, including the instruction "end 8vb loco".

end 8vb loco

1

2

Musical notation for the fifth system, featuring a treble and bass clef with chords and melodic lines.

# BIG LONG NOW

Words and Music by  
KURT COBAIN

Moderately slow

N.C. C(b5)(b9)

mf

The piano introduction consists of two staves. The right hand starts with a whole note chord (N.C.) and then plays a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The left hand plays a similar eighth-note pattern: G2, F2, E2, D2, C2, B1, A1, G1. The tempo is marked 'Moderately slow' and the dynamics are 'mf'.

The piano accompaniment for the first system of the vocal line. The right hand continues the eighth-note pattern from the introduction. The left hand plays a similar eighth-note pattern, with some chords in the lower register.

The piano accompaniment for the second system of the vocal line. The right hand continues the eighth-note pattern. The left hand plays a similar eighth-note pattern, with some chords in the lower register.

§  
C(b5)(b9)

1.,3. It's not cold e - nough. \_ Please put this \_  
2.,4. I'm not in a steam. \_ She's not turn -

The vocal line is written in treble clef. The lyrics are: "1.,3. It's not cold e - nough. \_ Please put this \_" and "2.,4. I'm not in a steam. \_ She's not turn -". The piano accompaniment continues with the same eighth-note pattern in both hands.

*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. }

The first system of the score features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line has lyrics: "side on. She is in blue. } ing green. Shame-ful as it seems. }". The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

A6                      Ab7                      Gmaj7                      C(b5)(b9)

Four guitar chord diagrams are shown below the first system. From left to right: A6 (x02020), Ab7 (4fr, x02020), Gmaj7 (x02020), and C(b5)(b9) (x02020).

Can we show our fa - ces now? —

The second system continues the musical piece with the vocal line in treble clef and piano accompaniment in bass clef. The lyrics are "Can we show our fa - ces now? —". The piano accompaniment maintains the same rhythmic pattern as the first system.

1,3                      2,4                      Db5                      C5

Two guitar chord diagrams are shown below the second system. From left to right: Db5 (4fr, x02020) and C5 (3fr, x02020).

*ff*

The third system shows the piano accompaniment in bass clef. It features a double bar line and a dynamic marking of *ff* (fortissimo) starting in the second measure. The piano line is more active, with chords and melodic lines.

In this climb, —

The fourth system features the vocal line in treble clef and piano accompaniment in bass clef. The lyrics are "In this climb, —". The piano accompaniment continues with chords and melodic lines.

Db5                      C5

Two guitar chord diagrams are shown below the fourth system. From left to right: Db5 (4fr, x02020) and C5 (3fr, x02020).

Gb

Db5 4fr

C5 3fr

I am blind. \_\_\_\_\_

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, primarily using chords and moving lines.

Db5 4fr

C5 3fr

Why can't I hear? \_\_\_\_\_

The second system continues the musical piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment maintains the same rhythmic and harmonic patterns as the first system.

Gb

Db5 4fr

C5 3fr

You're al - right. \_\_\_\_\_

The third system of music follows. The vocal line begins with a whole rest, then a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with its established accompaniment.

Db5 4fr

C5 3fr

Speak - ing a phrase. \_\_\_\_\_

The final system on the page. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment concludes the piece with the same accompaniment style.

Gb



Db5



C5



In - stant - ly grow.

Db5



C5



I am blind.

Gb



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

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 rhythmic accompaniment. The dynamic marking *mf* 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, showing two staves of music in bass clef.

CODA



C(b5)(b9)



Musical score for the 'CODA' section. It features a grand staff with bass clefs. The dynamic marking *mf* is present, followed by a *rit.* (ritardando) marking. The section concludes with a final chord.

Musical score for the first system of the final section, showing two staves of music in bass clef.

Musical score for the second system of the final section, showing two staves of music in bass clef, 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.

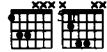
Play 8 times

F# C B A N.C.

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The treble staff contains a sequence of chords and single notes, while the bass staff has a simple bass line with quarter notes.

Slightly slower

A5 B5



Second system of musical notation, continuing the piece with a treble and bass staff. It includes the "Slightly slower" instruction and guitar chord diagrams for A5 and B5. The treble staff shows a melodic line with some slurs, and the bass staff continues with a steady quarter-note bass line.

Bsus



B5



D5



Third system of musical notation, featuring a treble and bass staff. It includes guitar chord diagrams for Bsus, B5, and D5. The treble staff has a melodic line with slurs, and the bass staff has a consistent quarter-note bass line.

B5



D5



Fourth system of musical notation, featuring a treble and bass staff. It includes guitar chord diagrams for B5 and D5. The treble staff has a melodic line with slurs, and the bass staff has a consistent quarter-note bass line.

B5



Musical staff with lyrics: Come on o - - ver and do the twist, -

Piano accompaniment for the first system, including treble and bass clefs.

D5



5fr

B5



Musical staff with lyrics: ah, ha. O - ver - do

Piano accompaniment for the second system.

D5



5fr

Musical staff with lyrics: it and have a fit, ah, ha.

Piano accompaniment for the third system.

B5



D5



5fr

Musical staff with lyrics: Love you so much it makes me sick, ah,

Piano accompaniment for the fourth system.

B5



ha. —

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

D5 5fr

F#5

G#5 4fr

A5 5fr

Bb5

ah, — ha. —

B5

Bb5

A5 5fr

F#5

G#5 4fr

A5 5fr

Bb5

B5

Bb5

A5 5fr

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

F#5

G#5 4fr

A5 5fr

Bb5

B5

Bb5

A5 5fr

F#5

G#5 4fr

A5 5fr

Bb5

beat me out - ta me,



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

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

2 B5      Bb5 A5      F#5

beat me out - ta me. —



First system of musical notation with guitar chord diagrams above the staff.

7



Second system of musical notation with guitar chord diagrams above the staff.



Third system of musical notation with guitar chord diagrams above the staff.



Fourth system of musical notation with guitar chord diagrams above the staff. Includes the lyrics "She keeps a - pump -" below the staff.

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, \_

4

B5



A5



5fr

F#5



- in' straight \_ to my heart.

E/F#



F#



F#sus



# SERVE THE SERVANTS

Words and Music by  
KURT COBAIN

Moderately

E♭ 13



B♭ 7



*mf*

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



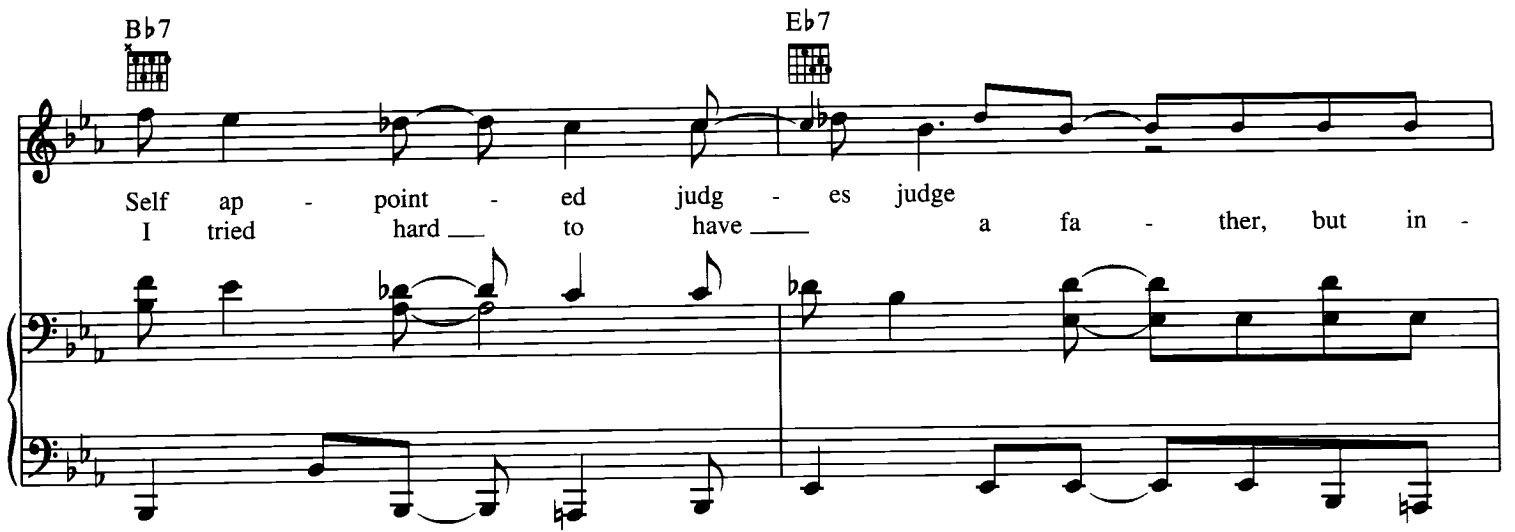
E♭ 5






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

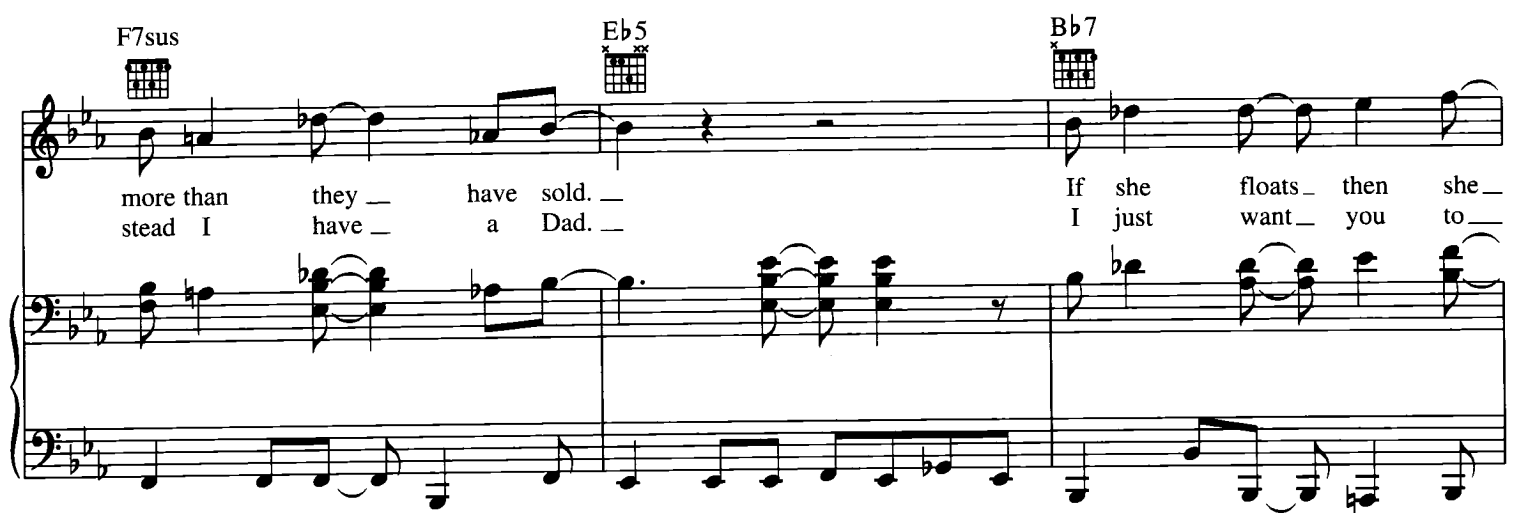
**Bb7**  **Eb7** 

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



**F7sus**  **Eb5**  **Bb7** 




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



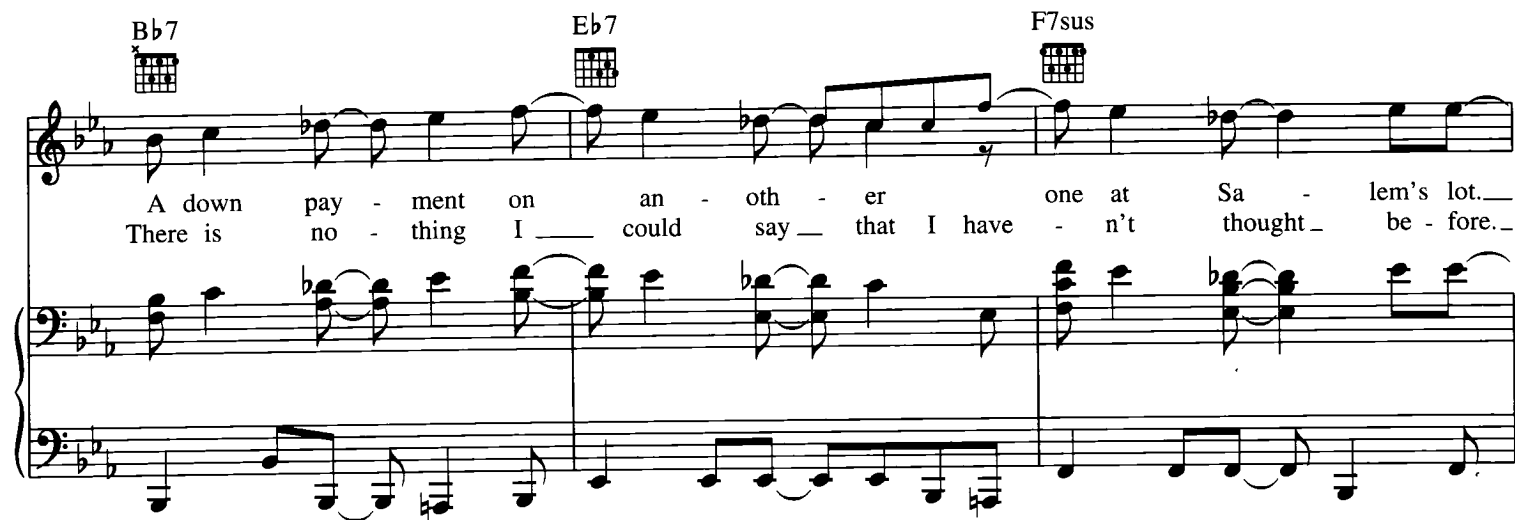
**Eb7**  **F7sus**  **Eb5** 

- 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. -



Eb 5

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.

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "is such a bore." The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines.

CODA

Ab  
4fr

1-3  
Cm  
3fr

Serve the servants, oh no.

This system contains the first two measures of the CODA section. The vocal line begins with a whole rest, followed by the lyrics "Serve the servants, oh no." The piano accompaniment continues with a similar texture to the first system.

4

Cm  
3fr

F7(no 3rd)

ants. That leg end ar y di vorce

This system contains the first two measures of the third system. The vocal line starts with a whole rest, followed by the lyrics "ants. That leg end ar y di vorce". The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines. An "8vb" marking is present at the end of the system.

Cb/Gb

N.C.

is such a bore.

This system contains the first two measures of the fourth system. The vocal line starts with a whole rest, followed by the lyrics "is such a bore." The piano accompaniment features a bass line with eighth notes and a treble line with chords and moving lines.

# SCENTLESS APPRENTICE

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

Moderately fast Rock

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

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

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

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

Eb5/C

F5

Eb5/C

F5

Eb5/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 ⊕ 1

F#6 F#7 F#maj7 F# 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 treble clef and a key signature of three flats. Above the staff are twelve guitar chord diagrams, each labeled with a chord name: F5, Eb5/C, F5, Eb5/C, F5, Eb5/C, F5, Eb5/C, F5, Eb5/C, F5, and Eb5/C. The diagrams show fingerings for the 8th fret. Below the guitar staff is a piano accompaniment consisting of a grand staff with treble and bass clefs, featuring a steady eighth-note bass line and a more complex treble line.

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 Eb5/C F5

The second system of music continues the guitar and piano accompaniment from the first system. It features the same twelve guitar chord diagrams as above, labeled with F5 and Eb5/C. The piano accompaniment maintains its rhythmic pattern.

CODA

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

The third system of music is the beginning of the Coda section. It features a guitar part with a treble clef and a key signature of three sharps. Above the staff are twelve guitar chord diagrams labeled with F#6, F#7, F#maj7, and F#. Below the guitar staff is a vocal line with lyrics: "'Way, 'way, 'way, \_". The piano accompaniment continues with a similar rhythmic pattern.

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

The fourth system of music concludes the Coda section. It features the same guitar chord diagrams as above, ending with an F5 chord. The vocal line continues with the lyrics "'way, \_". The piano accompaniment concludes with a final chord.

# FRANCES FARMER WILL HAVE HER REVENGE ON SEATTLE

Words and Music by KURT COBAIN

Moderately

G5 Eb5 Gb5 Eb5 Gb5 Eb

*p*

G5 Eb5 Gb5 Eb5 Gb5

Bb F5 F#5 G5

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

*ff* *p*

Eb5 Gb5 Eb5 Gb5 Eb5

- ing ness, to we 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.



Eb

Db



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

Bb

B

C

I miss the com -

Eb

Db

Bb

B

- fort in be - ing sad. —



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

Piano accompaniment for the first system, including treble and bass staves.



Vocal line for the second system.

Piano accompaniment for the second system, including treble and bass staves.



To Coda ⊕



Vocal line for the third system.

Piano accompaniment for the third system, including treble and bass staves.

2



Vocal line for the fourth system.

Piano accompaniment for the fourth system, including treble and bass staves.



G5  
3fr

E♭5

A♭5  
4fr

G5  
3fr

E♭5

C5  
3fr

First system of musical notation. It features a guitar staff with five chord diagrams: G5 (3fr), E♭5, A♭5 (4fr), G5 (3fr), and E♭5. Below the guitar staff is a piano accompaniment consisting of a treble and bass clef staff with chords and melodic lines.

Play 3 times

D♭maj7(no3rd)  
4fr

C5  
3fr

B♭5

A♭5  
4fr

B♭

Second system of musical notation. It features a guitar staff with five chord diagrams: D♭maj7(no3rd) (4fr), C5 (3fr), B♭5, A♭5 (4fr), and B♭. Below the guitar staff is a piano accompaniment with a treble and bass clef staff.

D.S. al Coda

A♭  
4fr

G♭

F5

F♯5

Third system of musical notation. It features a guitar staff with four chord diagrams: A♭ (4fr), G♭, F5, and F♯5. Below the guitar staff is a piano accompaniment with a treble and bass clef staff.

CODA

F5

F♯5

G5  
3fr

Fourth system of musical notation. It features a guitar staff with three chord diagrams: F5, F♯5, and G5 (3fr). Below the guitar staff is a piano accompaniment with a treble and bass clef staff.

# HEART SHAPED BOX

Words and Music by  
KURT COBAIN

Moderately

A5 5fr F5 D5 5fr A F5

*mf*

D7 A5 5fr F5 D5 5fr

1., 3. She \_ eyes me like \_ a Pis - ces when \_  
2. Meat \_ eat - ing or - chids for - give no \_

A F5 D7 A5 5fr F5

\_ I \_ am weak. \_ I've been locked in - side \_  
\_ one \_ just yet. \_ Cut my - self on an -

Dsus A F5 D7

\_ 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 5fr 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 5fr F5 Dsus

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

A5 5fr F5 D7 A5 5fr F5

you \_ turn black. \_ } Hey! \_ Wait! \_  
 climb \_ right back. \_ }

D7 A5 5fr F5 D7

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

A5

F5

D7

A5

F5

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

D7

A5

F5

D7

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

A5

F5

D7

F5

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

D5

F5

To Coda

D7

your ad - vice. \_

A5 5fr      F5      D5 5fr

A5 5fr      F5      D5 5fr

*Guitar solo ad lib.*

A5 5fr      A5/F      A5/D 2fr

A      A/F

A/D

**D.S. al Coda**

*Solo ends*

**CODA**

D5 5fr

F5

your ad - vice, —

D5 5fr

F5

D7

your ad - vice. —

# RAPE ME

Words and Music by  
KURT COBAIN

Moderately

A C E5 G  
 Rape me. Rape me, my friend...

E G A C E G  
 Rape me.

A C E G  
 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. —

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

I, — I'm not the on - ly one. — I, —

1,3 To Coda ⊕

A5 5fr C5 3fr E5 G5 3fr A 0 C5 3fr

I'm not the on - ly one. — Hate me. —

E5 G 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      F5      E5      F5

8vb

G5 3fr      E5

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

**CODA**

A      C5 3fr

Rape me. (Rape me.)

E5      G5 3fr      A5 5fr





*Play 4 times*

Rape me. (Rape me.) Rape me.

# DUMB

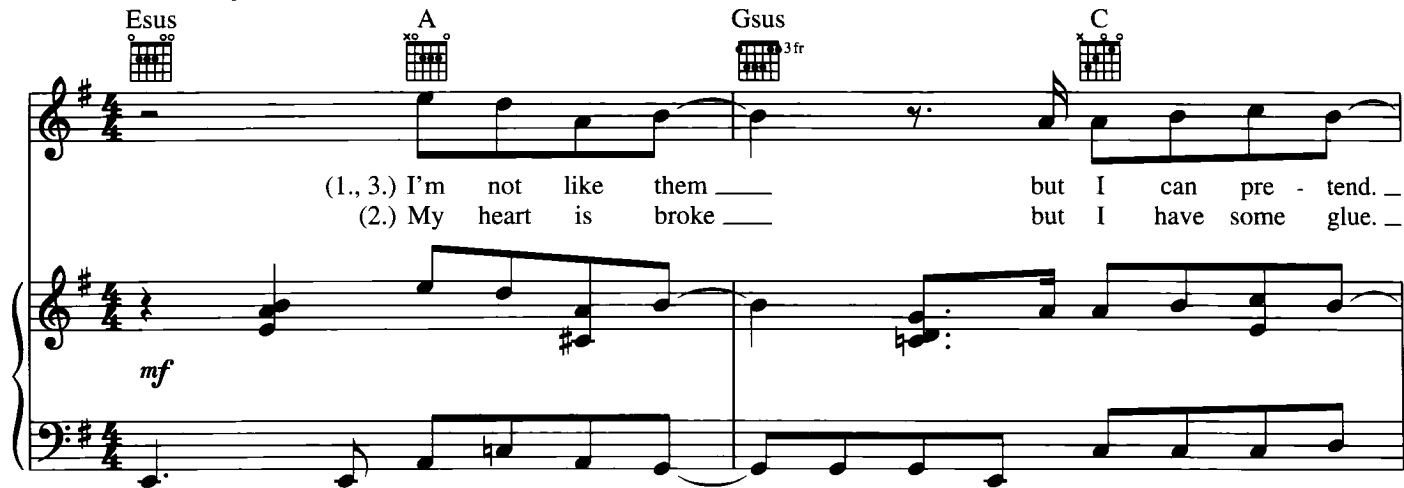
Words and Music by  
KURT COBAIN





Moderately

Esus  A  Gsus  3fr C 

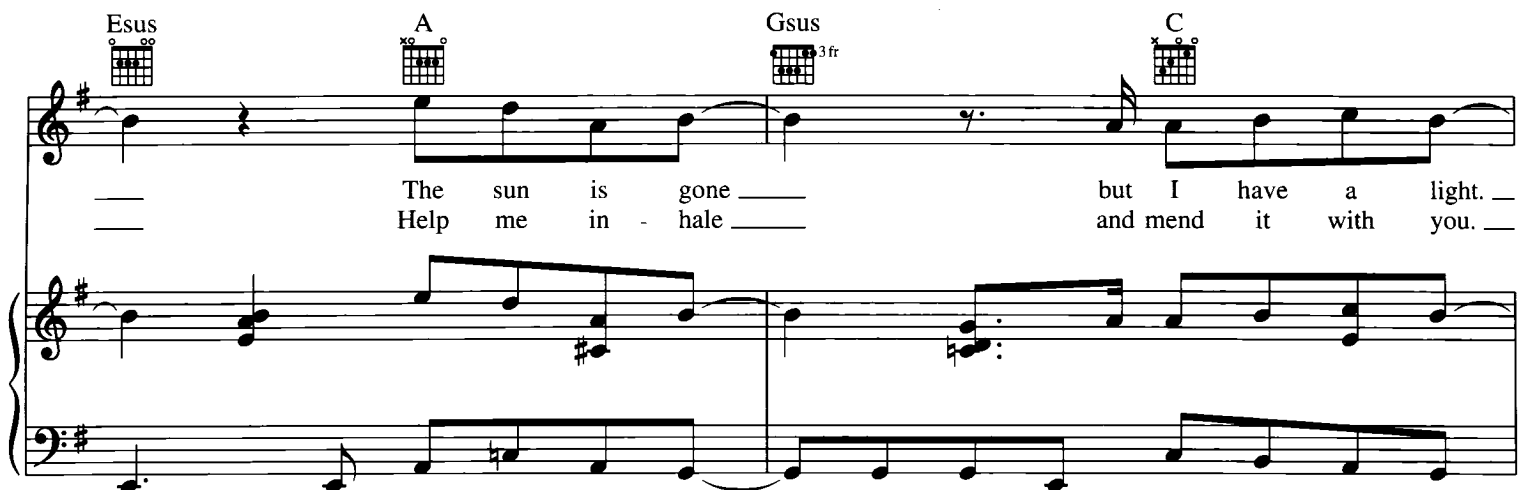
(1., 3.) I'm not like them \_\_\_\_\_ but I can pre - tend. \_  
(2.) My heart is broke \_\_\_\_\_ but I have some glue. \_





*mf*



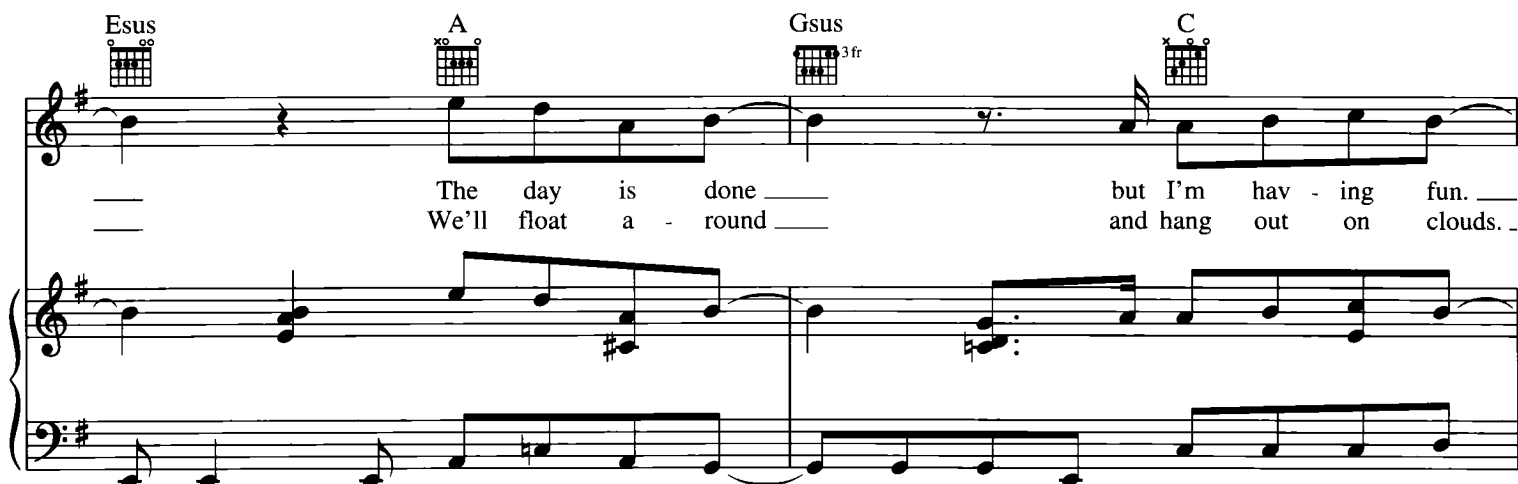
Esus  A  Gsus  3fr C 

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



Esus  A  Gsus  3fr 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 3fr

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



To Coda

hap - py.  
o - ver.



Skin the sun, \_\_\_\_\_ fall a - sleep.



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



D.C. al Coda

\_\_\_\_\_ wish me luck. Soothe the burn, \_\_\_\_\_ wake me up.

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

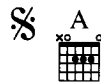
Quickly

Play 3 times



*f*

Play 4 times



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



to an - y - my thing, neck please in don't






con - tra - dic - tion -  
hes - i - tate to ask



a - ry flies.  
some - one else first.










I take pride as the  
I'm too bus - y act - ing

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

A  G  Bb  G  F 












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



G5  A5  G5  Bb5  G5  A5  G5  Bb5  G5 










and ver - y nice. \_\_\_\_\_  
 I was here first. \_\_\_\_\_



A5  G5  Bb5  G5  A5  G5  Bb5  G5  A5  C5  Eb5 



To Coda ⊕

G5  F#5  G5  A5  C5  Eb5  G5  F#5  G5 

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





Musical staff with treble clef and guitar accompaniment.

Out of the sky, \_\_\_\_\_

Musical staff with piano accompaniment.



Musical staff with treble clef and guitar accompaniment.

in - to the dirt. \_\_\_\_\_

Musical staff with piano accompaniment.

D.S. al Coda (no repeat)



Musical staff with treble clef and guitar accompaniment.

Musical staff with piano accompaniment.

CODA



Musical staff with treble clef and guitar accompaniment.

in - to the sky. \_\_\_\_\_

Musical staff with piano accompaniment.





Out of the sky, \_\_\_\_\_

in - to the ground..



Out of the ground, \_\_\_\_\_



in - to the sky. \_\_\_\_\_

Out of the sky, \_\_\_\_\_



in - to the dirt. \_\_\_\_\_

# MILK IT

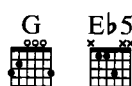
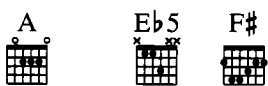
Words and Music by  
KURT COBAIN

Moderately fast Rock



N.C.

*Guitar solo ad lib.*  
*mf*



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.



Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

Look on the bright side, - su - i - cide.

Lost eye - sight,

Piano accompaniment for the first system, including treble and bass staves.



To Coda ⊕

Musical staff with treble clef and key signature of three sharps.

I'm on - your side.

An - gel left wing, - right wing, bro - ken wing.

Lack of i - ron

Piano accompaniment for the second system, including treble and bass staves.

1



N.C.

Musical staff with treble clef and key signature of three sharps.

and, or sleep - ing.

Piano accompaniment for the third system, including treble and bass staves.

2



Musical staff with treble clef and key signature of three sharps.

and, or sleep - ing.



Guitar solo ad lib.



Piano accompaniment for the fourth system, including treble and bass staves.

1-3

4

A  Eb5  F# 

G  Eb5 

G  Eb5 

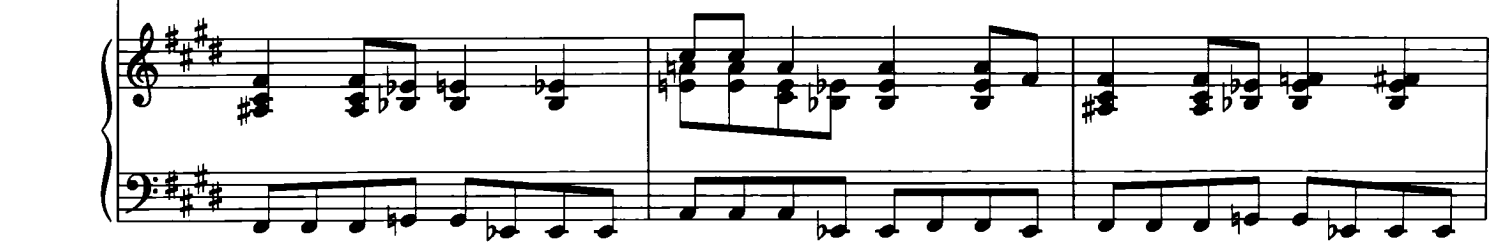







*Solo ends*

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

Am  

*mf*

A  

A5  5fr

I'm on \_\_\_\_\_ my time \_\_\_\_\_ with  
Give me \_\_\_\_\_ land - ing \_\_\_\_\_ for


G  A5  5fr

ev - 'ry - one. I have \_\_\_\_\_  
af - ter - ward so I \_\_\_\_\_




Original key: Ab 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



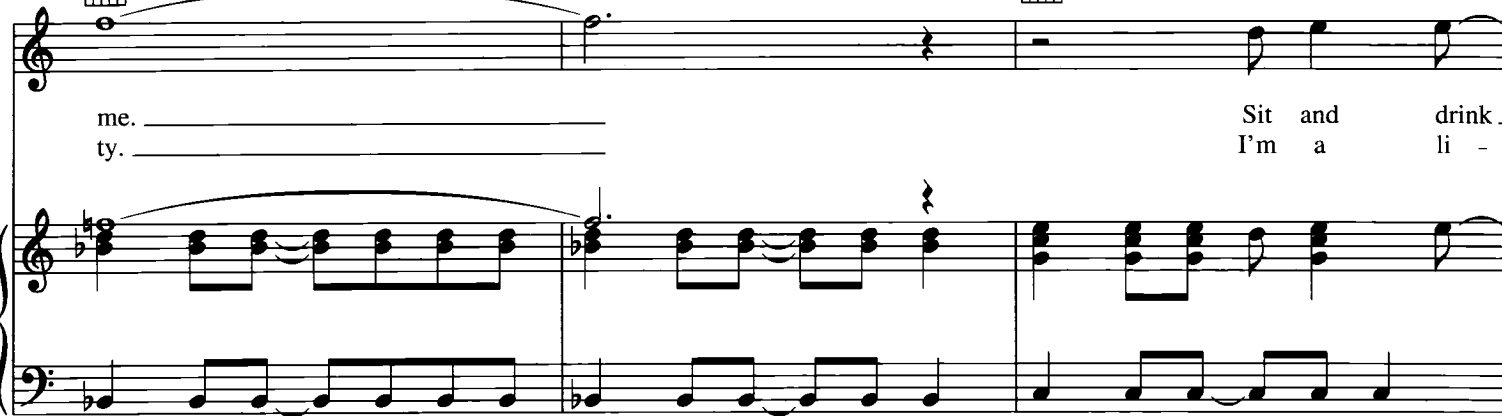
Steal the life — that's in - side of  
I'm a - ne - mic roy - al —





Bb C








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



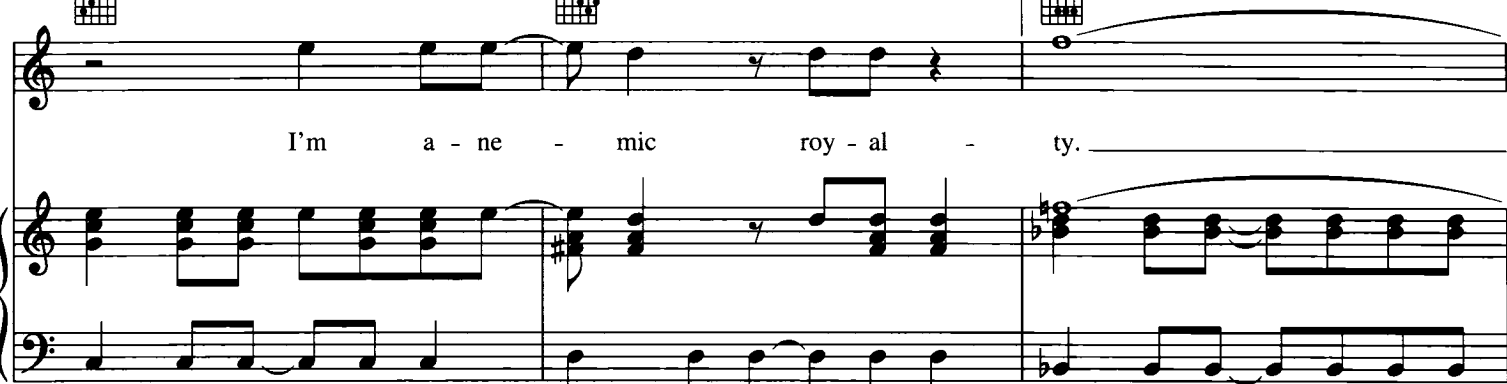
**D**  **Bb** 


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*

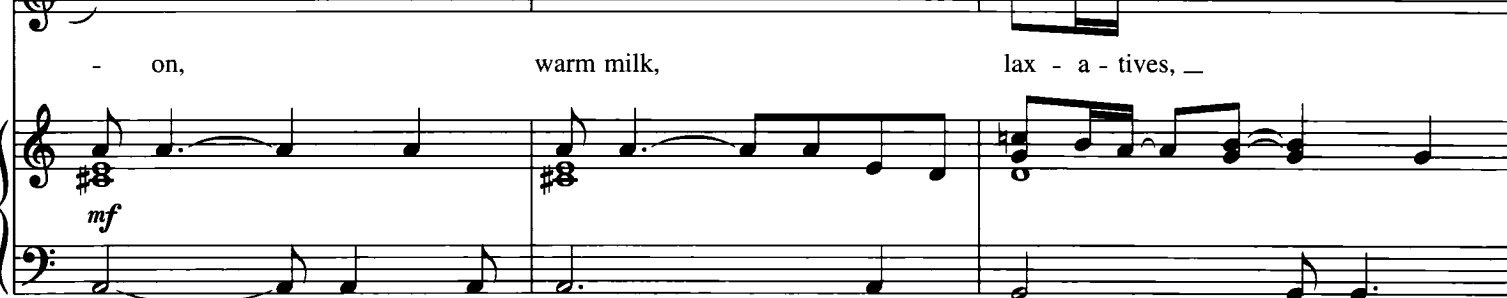


**Slower**

**A**  **G** 

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

*mf*







Cher - ry                      fla - vored                      ant -



D.S. al Coda  
Tempo I

CODA



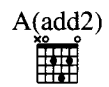
ac - ids.

*accel.*

ty.

*p*

Slower



*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



Play 4 times



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

Original key: A $\flat$  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 \_

E5 G5 5fr G5 3fr

your friends. — Find, \_

C5 3fr E5 G5 5fr

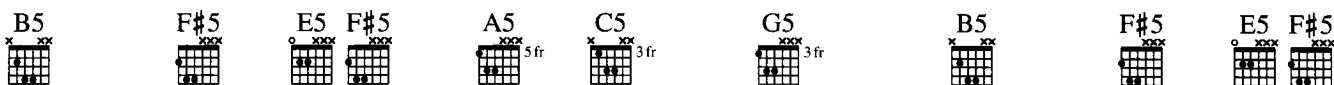
find — your place. —

G5 3fr C5 3fr E5

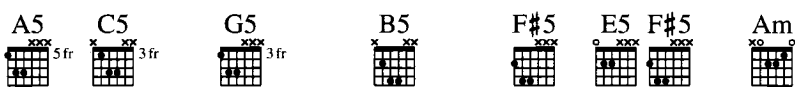
Speak, — speak — the truth. \_



What is what I need?



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



What do I think I think?

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.

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

What is wrong — with me? —



What is what I need?



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 consists of two staves. The top staff is a guitar line with six measures of chords: F5, A5 (5fr), Bb5, Gb5, F5, and A5 (5fr). The bottom staff is a piano accompaniment in 4/4 time, starting with a forte (f) dynamic. The piano part features a steady eighth-note bass line and chords in the right hand.

Bb5 Gb5 F5 A5 5fr Bb5 Gb5

The second system continues the piece with two staves. The guitar line has six measures of chords: Bb5, Gb5, F5, A5 (5fr), Bb5, and Gb5. The piano accompaniment continues with the same rhythmic pattern as the first system.

F5 A5 5fr Bb5 Gb5 F5 A5 5fr

The third system consists of two staves. The guitar line has six measures of chords: F5, A5 (5fr), Bb5, Gb5, F5, and A5 (5fr). The piano accompaniment continues.

*Lyrics unavailable*

The fourth system consists of two staves. The top staff is empty, and the bottom staff is the piano accompaniment, continuing the rhythmic pattern from the previous systems.

Bb5 Gb5 F5 A5 5fr Bb5 Gb5

The fifth system consists of two staves. The guitar line has six measures of chords: Bb5, Gb5, F5, A5 (5fr), Bb5, and Gb5. The piano accompaniment continues.

The sixth system consists of two staves. The top staff is empty, and the bottom staff is the piano accompaniment, continuing the rhythmic pattern from the previous systems.

F5 A5 5fr Bb5 Gb5 F5 A5 5fr

This system contains the first two measures of the piece. The guitar part features a sequence of chords: F5, A5 (5fr), Bb5, Gb5, F5, and A5 (5fr). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

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

Ay! Ay! —

This system covers measures three and four. The guitar part includes Bb5, Gb5, F5, and N.C. (Natural Chord). The vocal line has two phrases: "Ay!" in measure three and "Ay! —" in measure four. The piano accompaniment continues with the same rhythmic pattern.

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

Ay! —

This system covers measures five and six. The guitar part features F5, N.C., F5, N.C., and 1 F5, N.C. The vocal line has a long "Ay! —" phrase spanning across the measures. The piano accompaniment remains consistent.

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

This system covers the final three measures of the piece. The guitar part consists of F5, N.C., F5, N.C., and F5, N.C. The piano accompaniment concludes with a final melodic flourish in the right hand and a steady bass line in the left hand.

F5  
N.C.

F5  
N.C.

F5  
N.C.

F5  
N.C.



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



The first system of piano accompaniment consists of two staves. The treble clef staff begins with a dynamic marking of *mf* and contains a series of eighth notes in the right hand and quarter notes in the left hand. The bass clef staff continues with a similar rhythmic pattern of quarter notes.

The second system of piano accompaniment continues the musical pattern from the first system, with eighth notes in the treble and quarter notes in the bass.

The third system of piano accompaniment continues the musical pattern from the second system.



What else should I be? \_\_\_\_\_  
I wish I was like you, \_\_\_\_\_

The fourth system of piano accompaniment continues the musical pattern from the third system, ending with a final chord in the right hand.

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

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked "Moderately fast". The first measure is marked with a dynamic of *mf*. Above the staff, four guitar chord diagrams are provided: E, D, A, and Asus. The melody is written in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation. It continues the grand staff from the first system. Above the staff, three guitar chord diagrams are provided: A, E, and D. The melody and accompaniment continue across these measures.

Third system of musical notation. It continues the grand staff. Above the staff, four guitar chord diagrams are provided: A, Asus, A, and E. The vocal line begins in the treble clef with the lyrics "Je - sus \_\_\_\_\_ don't". The piano accompaniment continues in the bass clef.

Fourth system of musical notation. It continues the grand staff. Above the staff, two guitar chord diagrams are provided: D and A. The vocal line continues with the lyrics "want me for \_\_\_\_\_ a sun - beam. \_\_\_\_\_". The piano accompaniment continues in the bass clef.

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. \_\_\_\_\_

A E D

Don't ex - spect \_\_\_\_\_ me to cry \_\_\_\_\_ for all the

A E

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

D A Asus A

ask your love \_\_\_\_\_ of \_\_\_\_\_ me. \_\_\_\_\_

E D E

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

To Coda ⊕

lie. Don't ex - pect — me to die for

1 2

me. me.

E D A Asus A

E D A Asus A

The first system of music features a guitar part with chords E, D, A, Asus, and A, and a piano accompaniment with a treble and bass clef. The key signature has three sharps (F#, C#, G#).

E D E D

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

The second system includes guitar chords E, D, E, and D. The lyrics are "Don't ex - pect \_ me to cry. Don't ex - pect \_ me to lie." The piano accompaniment continues with a treble and bass clef.

E D A Asus A

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

D.S. al Coda

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

CODA

E D

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

The CODA section starts with a circled cross symbol and guitar chords E and D. The lyrics are "Don't ex - pect \_ me to die." The piano accompaniment concludes with a treble and bass clef.

E D

Don't ex - pect me to cry.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter note G4, followed by a half note A4-B4, a quarter note G4, and a quarter note F#4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E D E

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a half note A4-B4, a quarter note G4, and a quarter rest. The piano accompaniment maintains the same rhythmic pattern.

D A D/A A

die for me.

The third system shows the vocal line with a quarter note G4, a half note A4-B4, and a quarter note G4. The piano accompaniment features a more active bass line with eighth-note patterns.

E D A Asus A

The fourth system is primarily piano accompaniment. The vocal line is silent. The piano part features a complex rhythmic pattern with eighth and sixteenth notes in both hands.

E D A D A

rall.

The fifth system concludes the piece with piano accompaniment. The tempo marking 'rall.' is present. The piano part features a final melodic phrase in the right hand and a sustained bass line in the left hand.

# 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. \_\_\_\_\_  
made my way \_ back home. \_\_\_\_\_

Al - though I was - n't there, \_  
I searched a - far the land, \_

A



F



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

which  
I

C



came as a sur - prise. \_  
gazed a ga - zy stare. \_

I spoke in - to his  
We walked a mil - lion

A



Dm



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

a  
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. —



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



man who sold — the world.  
 man who sold — the world.



Dm 1 F

To Coda ⊕

This system shows the beginning of the piano accompaniment. The right hand plays a melodic line with eighth notes, while the left hand provides a steady bass line. Chords for Dm and F are indicated above the staff. A circled cross symbol labeled 'To Coda' is placed above the first measure.

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

I laughed and shook his hand \_ Who knows? \_

This system contains the vocal melody and piano accompaniment for the second line of the verse. The vocal line is written in a single treble clef. The piano accompaniment continues with similar rhythmic patterns. Chords for Dm and F are shown. The instruction 'D.S. al Coda' is written at the end of the system.

CODA ⊕ C/E F



The CODA section consists of piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. Chords for C/E and F are indicated above the staff.

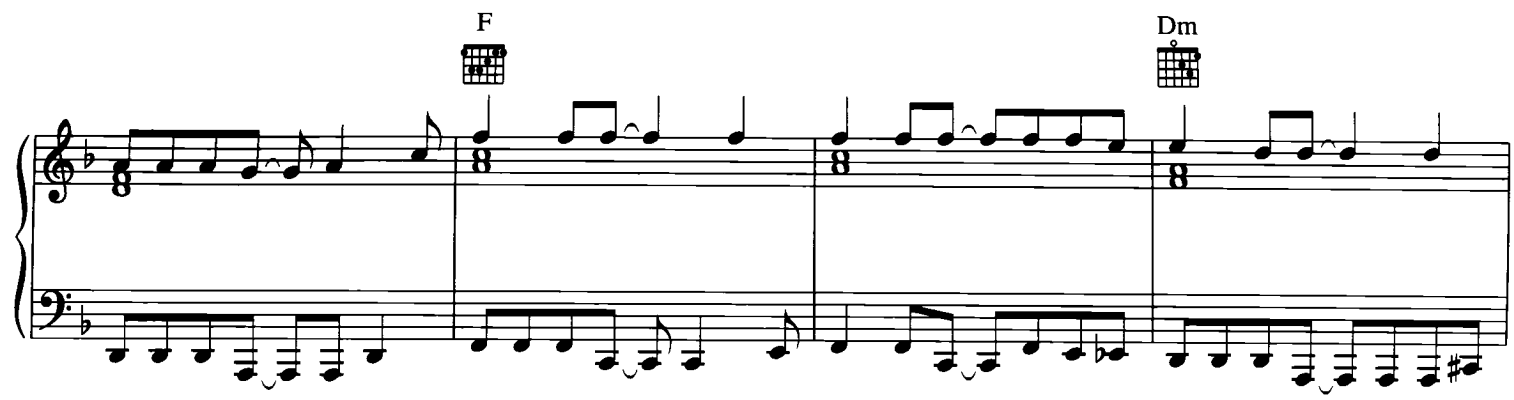
Dm

This system continues the piano accompaniment with a consistent melodic and bass line. The Dm chord is indicated above the staff.


A Dm

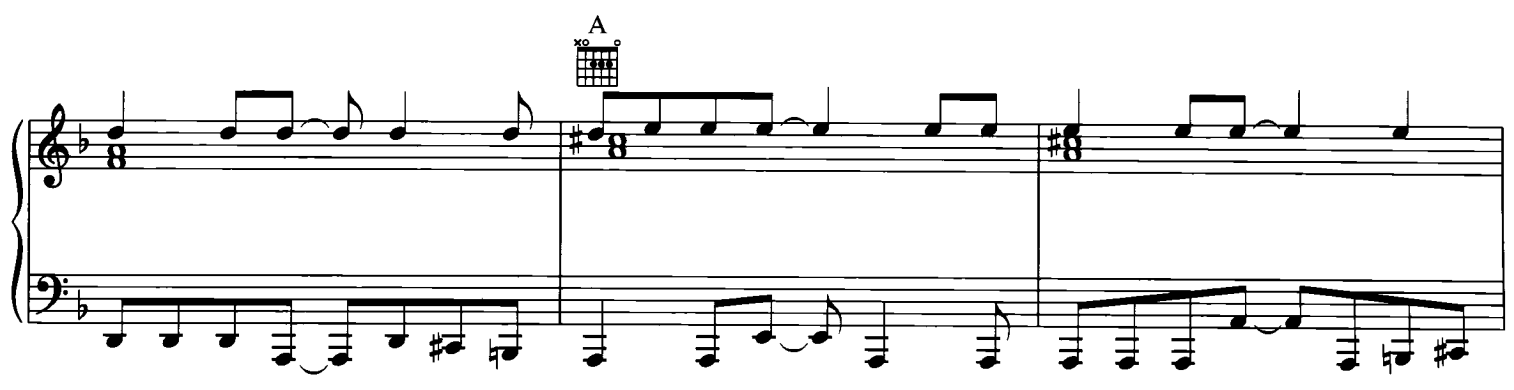
The final system of the page shows the concluding piano accompaniment. It includes a key signature change to A major, indicated by two sharps in the key signature. Chords for A and Dm are indicated above the staff.

F  Dm 





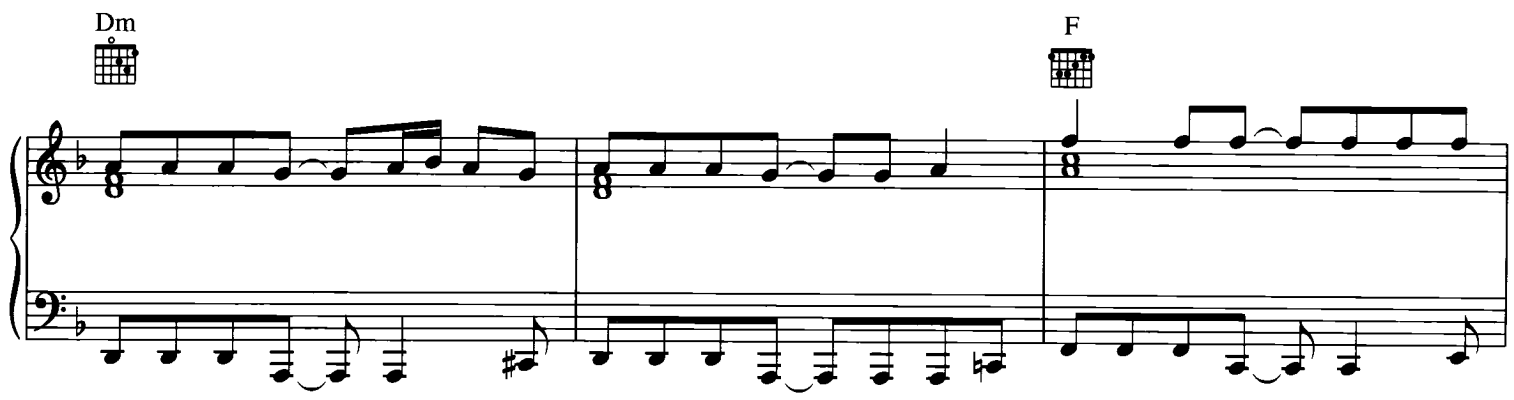
The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a measure with a chord symbol 'F' and a guitar chord diagram. This is followed by another measure with a chord symbol 'Dm' and a guitar chord diagram. The bass staff provides a steady accompaniment of eighth notes.

A 



The second system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a measure with a chord symbol 'A' and a guitar chord diagram. This is followed by another measure with a chord symbol 'A' and a guitar chord diagram. The bass staff provides a steady accompaniment of eighth notes.

Dm  F 





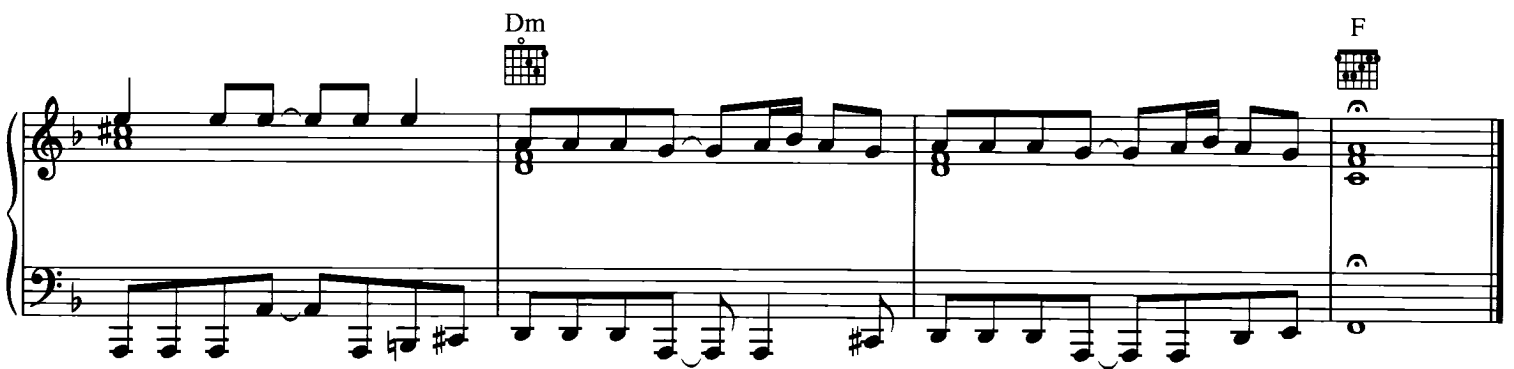
The third system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a measure with a chord symbol 'Dm' and a guitar chord diagram. This is followed by another measure with a chord symbol 'F' and a guitar chord diagram. The bass staff provides a steady accompaniment of eighth notes.

Dm  A 



The fourth system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a measure with a chord symbol 'Dm' and a guitar chord diagram. This is followed by another measure with a chord symbol 'A' and a guitar chord diagram. The bass staff provides a steady accompaniment of eighth notes.

Dm  F 



The fifth system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a measure with a chord symbol 'Dm' and a guitar chord diagram. This is followed by another measure with a chord symbol 'F' and a guitar chord diagram. The bass staff provides a steady accompaniment of eighth notes.

# WHERE DID YOU SLEEP LAST NIGHT

New Words and New Music Adaptation by  
HUDDIE LEDBETTER

Moderately



*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, girl, my 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 where a mile from here. His

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

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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 E

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 E 5 E

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

6 E E

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



Musical notation for the first system, including treble and bass clefs.

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

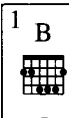
Musical notation for the second system, including treble and bass clefs.



Musical notation for the third system, including treble and bass clefs.

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

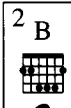
Musical notation for the fourth system, including treble and bass clefs.



Musical notation for the fifth system, including treble and bass clefs.

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



Musical notation for the sixth system, including treble and bass clefs.







Musical notation for the seventh system, including treble and bass clefs.



through. \_\_\_\_\_ My shiv - er \_\_\_\_\_

Musical notation for the eighth system, including treble and bass clefs.

N.C.   Esus

 E

A  G  B  1

E  2  E5

*rit.*

# SPANK THRU

Words and Music by  
KURT COBAIN

Moderately fast

A G D5 A G

The first system of music shows a piano accompaniment in 4/4 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line. Above the staff, guitar chords are indicated: A, G, D5 (5fr), A, and G.

A G D5 A G A G D5

The second system continues the piano accompaniment. The guitar chords indicated above are A, G, D5 (5fr), A, G, A, G, and D5 (5fr).

A G A G D5 A G

The third system continues the piano accompaniment. The guitar chords indicated above are A, G, A, G, D5 (5fr), A, and G.

A5 G5 D5 A5 G5 G5/D

The fourth system features a guitar solo in the right hand, indicated by 'x' marks on the staff. The piano accompaniment continues in the left hand. The guitar chords indicated above are A5 (5fr), G5 (3fr), D5 (5fr), A5 (5fr), G5 (3fr), and G5/D.

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

The final system shows the concluding piano accompaniment for the piece.

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.





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



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



on - ly break - my heart. Yeah!



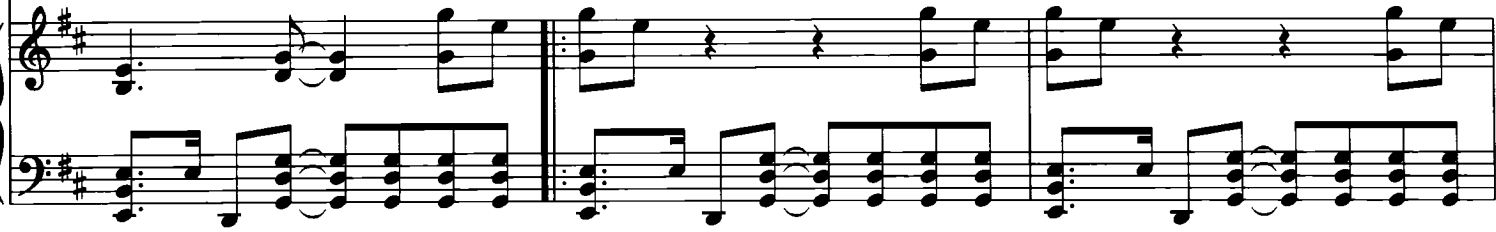
— — — — —



I can feel it.

I can hold it.

I can



bend it, shape it and mold it.

I can cut it.  
He can cut it.

I can  
He can

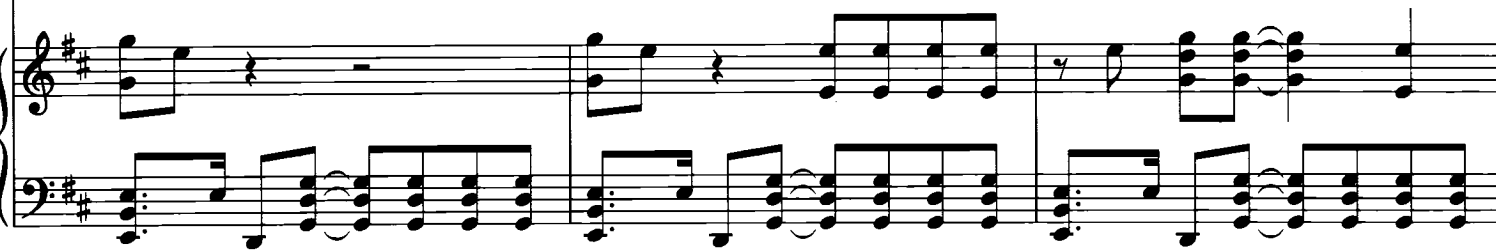


taste it,

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      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. -