

# SKINNY LOVE

ORIGINAL BY BON IVER  
IN THE STYLE OF 'BIRDY'

TRANPOSED BY JOEL BIFFIN  
ARRANGED BY JOEL BIFFIN

**(A)** WITH FEELING ♩ = 77 **(B)**

WITH PEDAL.

Detailed description: This block contains the first six measures of the piece. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 77. Section A (measures 1-5) features a steady bass line of quarter notes in the left hand and chords in the right hand. Section B (measures 6-6) introduces a more active right-hand melody. A 'WITH PEDAL.' instruction is placed below the first measure.

7

Detailed description: This block contains measures 7 through 11. The bass line continues with quarter notes. The right hand features a melodic line with eighth and sixteenth notes, including a grace note in measure 10. The piece concludes with a final chord in measure 11.

12

Detailed description: This block contains measures 12 through 15. The bass line consists of quarter notes. The right hand has a rhythmic pattern of eighth notes and chords, with a fermata over the final measure (15).

16

Detailed description: This block contains measures 16 through 19. The bass line continues with quarter notes. The right hand features a melodic line with eighth notes and chords, with a fermata over the final measure (19).

20 **(C)**

Detailed description: This block contains measures 20 through 23. Section C (measures 20-23) features a melodic line in the right hand with eighth notes and chords, and a bass line of quarter notes. The piece ends with a final chord in measure 23.

2

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24

Musical notation for measures 24-27. The piece is in D major (two sharps) and 4/4 time. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line of quarter notes.

28

(D)

Musical notation for measures 28-31. The right hand continues with eighth-note accompaniment. The left hand has a bass line with some rests. A circled 'D' indicates the key signature remains D major.

32

Musical notation for measures 32-35. The right hand accompaniment continues. The left hand bass line consists of quarter notes.

36

(E)

Musical notation for measures 36-40. The right hand accompaniment continues. The left hand bass line has some rests. A circled 'E' indicates a key change to E major (three sharps).

41

Musical notation for measures 41-44. The right hand accompaniment continues. The left hand bass line consists of quarter notes.

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F

3

45

Musical notation for measures 45-49. The piece is in F major (one sharp) and 4/4 time. Measure 45 starts with a treble clef and a key signature of one sharp. The bass line consists of quarter notes. Measures 46-48 feature a treble line with eighth-note patterns and a bass line with quarter notes. Measure 49 ends with a double bar line and a fermata over the final chord.

50

Musical notation for measures 50-54. Measure 50 features a treble line with a half-note chord and a bass line with a half-note chord. Measures 51-52 have a treble line with a half-note chord and a bass line with a half-note chord. Measures 53-54 feature a treble line with eighth-note patterns and a bass line with quarter notes. Measure 54 ends with a double bar line and a fermata over the final chord.

55

Musical notation for measures 55-58. Measures 55-56 feature a treble line with eighth-note patterns and a bass line with quarter notes. Measures 57-58 feature a treble line with eighth-note patterns and a bass line with quarter notes. Measure 58 ends with a double bar line and a fermata over the final chord.

59

Musical notation for measures 59-62. Measures 59-60 feature a treble line with eighth-note patterns and a bass line with quarter notes. Measures 61-62 feature a treble line with eighth-note patterns and a bass line with quarter notes. Measure 62 ends with a double bar line and a fermata over the final chord.

63

Musical notation for measures 63-66. Measures 63-64 feature a treble line with eighth-note patterns and a bass line with quarter notes. Measures 65-66 feature a treble line with eighth-note patterns and a bass line with quarter notes. Measure 66 ends with a double bar line and a fermata over the final chord.

# ACOUSTIC GUITAR

# SKINNY LOVE

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**(A)** WITH FEELING ♩ = 77

Measure 1: Treble clef, 4/4 time. Notes: 0, 2, 1, 2 (T); 4, 2, 2, 0 (B).

5 **(B)**

Measures 5-8: Treble clef, 4/4 time. Notes: 0, 2, 2, 0 (T); 2, 1, 2, 0 (B).

13

Measures 13-16: Treble clef, 4/4 time. Notes: 0, 2, 2, 0 (T); 2, 1, 2, 0 (B).

21 **(C)**

Measures 21-28: Treble clef, 4/4 time. Notes: 0, 4, 2, 0 (T); 2, 1, 2, 0 (B).

29 **(D)**

Measures 29-36: Treble clef, 4/4 time. Notes: 0, 2, 2, 0 (T); 4, 2, 2, 0 (B).

37 **(E)**

Measures 37-44: Treble clef, 4/4 time. Notes: 2, 2, 2, 0 (T); 4, 2, 2, 0 (B).

45 **(F)**

Measures 45-52: Treble clef, 4/4 time. Notes: 0, 2, 4, 0 (T); 2, 1, 2, 0 (B).

53 **(G)**

Measures 53-60: Treble clef, 4/4 time. Notes: 0, 2, 2, 0 (T); 4, 2, 2, 0 (B).

60

Measures 60-67: Treble clef, 4/4 time. Notes: 0, 2, 2, 0 (T); 2, 1, 2, 0 (B).

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**(A)** WITH FEELING ♩ = 77      **(B)**

C#m   A   E                      C#m   A   E                      C#m   A   E

WITH PEDAL.

**(A)** WITH FEELING ♩ = 77      **(B)**

7                      C#m   A   E                      C#m   A   E                      F#m

12                      C#m                      A                      E                      C#m                      A

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16 E C#m A E F#m7 C#m

TAB

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

21 E G#m/D# C#m E G#m/D# C#m

TAB

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

25 E G#m/D# C#m E E/D#

TAB

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

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29 C#m (D) A E

TAB: 4/4 | 0 2 1 2 | 0 2 1 2 || 0 2 1 2 | 0 2 3 0 | 0 0 1 2 0

33 C#m A E C#m A E

TAB: | 0 2 1 2 | 0 2 3 0 | 0 2 1 2 || 0 2 1 2 | 0 2 3 0 | 0 0 1 2 0

37 F#m7 C#m (E) E G#m/D# C#m E

TAB: | 2 2 2 4 | 0 2 1 2 || 0 0 1 2 0 | 4 0 1 2 | 0 2 1 2 | 0 0 1 2 0

SKINNY LOVE - BIRDY

42 G#m/D# C# E G#m/D# C#m E G#m/D#

TAB: 4 0 1 1 | 1 2 3 4 | 0 1 2 0 | 4 0 1 1 | 0 2 2 0 | 0 2 2 0 | 2 4 0 1 | 4 4

47 C#m E G#m/D# C#m E G#m/D#

(F)

TAB: 4 2 1 2 | 2 2 2 0 || 0 0 1 1 | 4 0 1 2 | 0 1 2 0 | 2 4 0 1 | 4 4

53 C#m A E

(G)

TAB: 4 2 1 2 || 0 2 1 2 | 0 2 1 2 | 0 2 2 0 | 0 0 1 2 | 0 2 2 0



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57 C#m A E C#m A E

TAB

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

61 C#m A E C#m A

TAB

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

64 E C#m A E

TAB

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