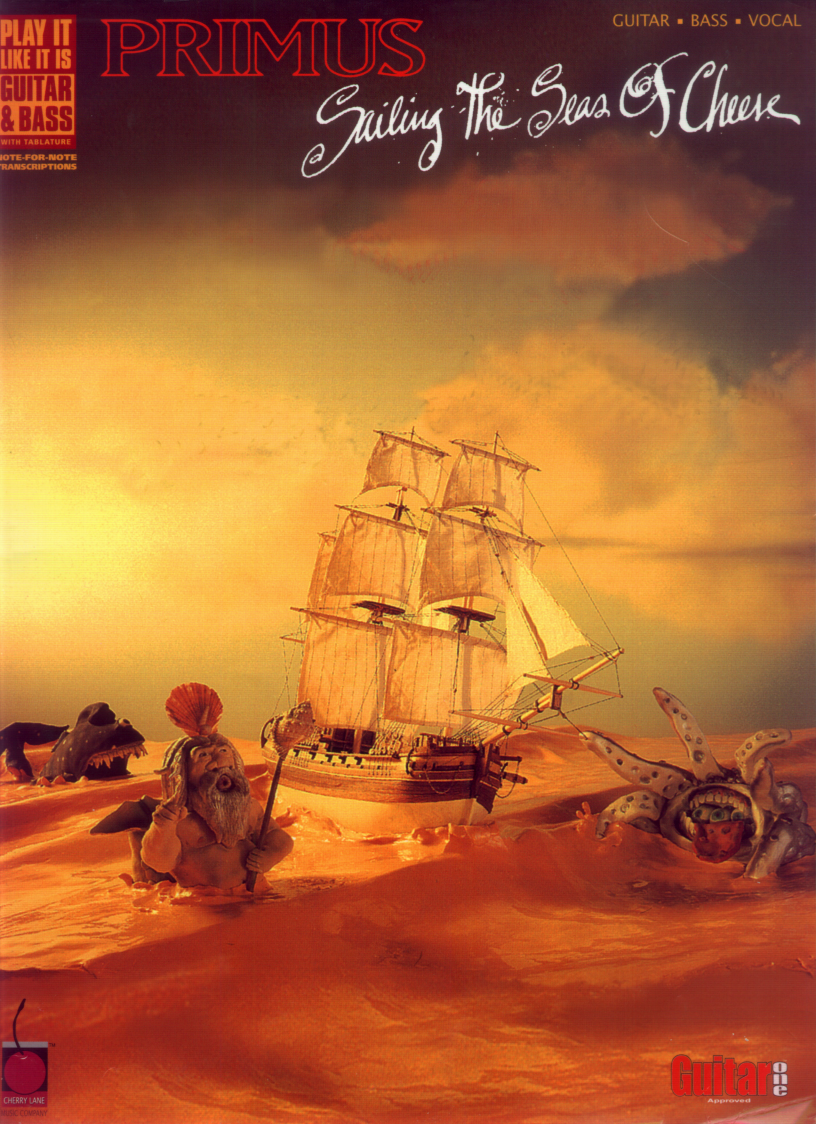
PLAY IT LIKE IT IS
GUITAR & BASS
WITH TABLATURE
NOTE-FOR-NOTE TRANSCRIPTIONS

GUITAR ▪ BASS ▪ VOCAL

# PRIMUS

## Sailing The Seas Of Cheese



CHERRY LANE MUSIC COMPANY

Guitar one Approved

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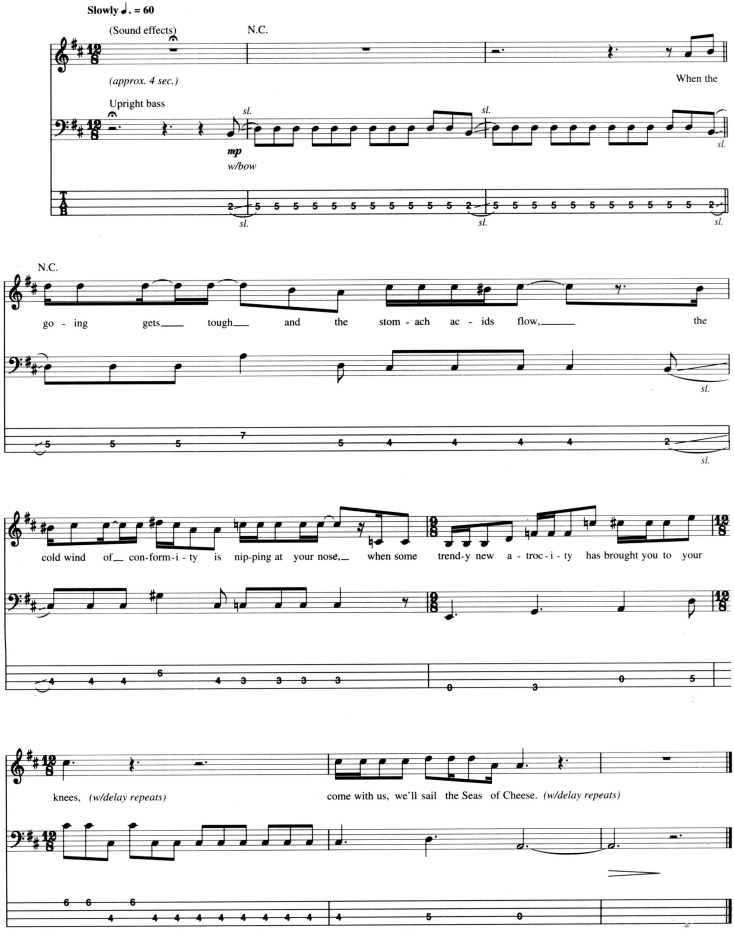
# SEAS OF CHEESE

Music and Lyrics by
Claypool

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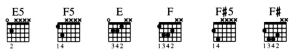
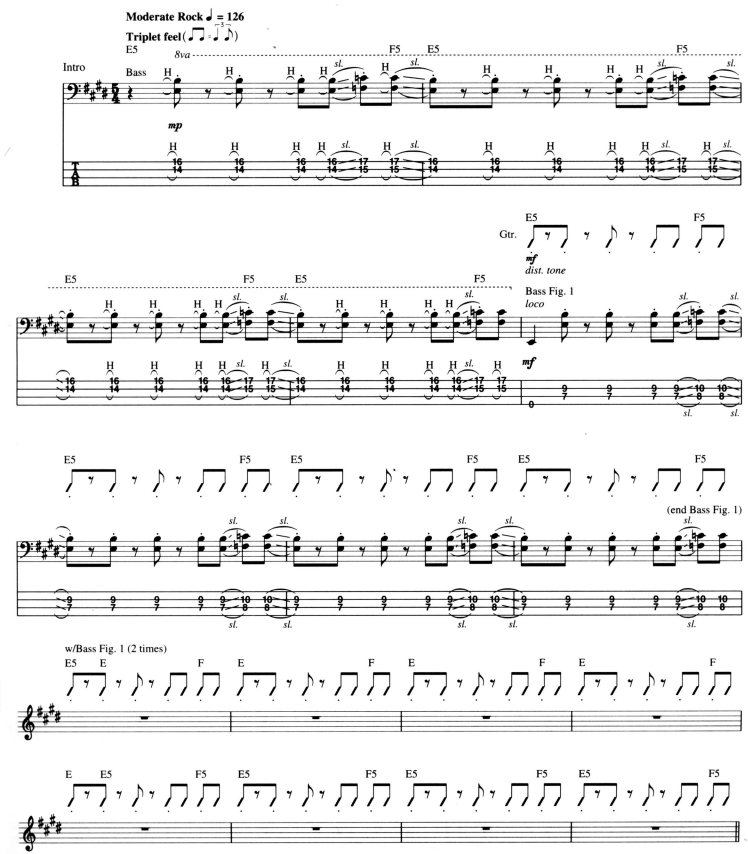
# HERE COME THE BASTARDS

Music by Primus
Lyrics by Claypool

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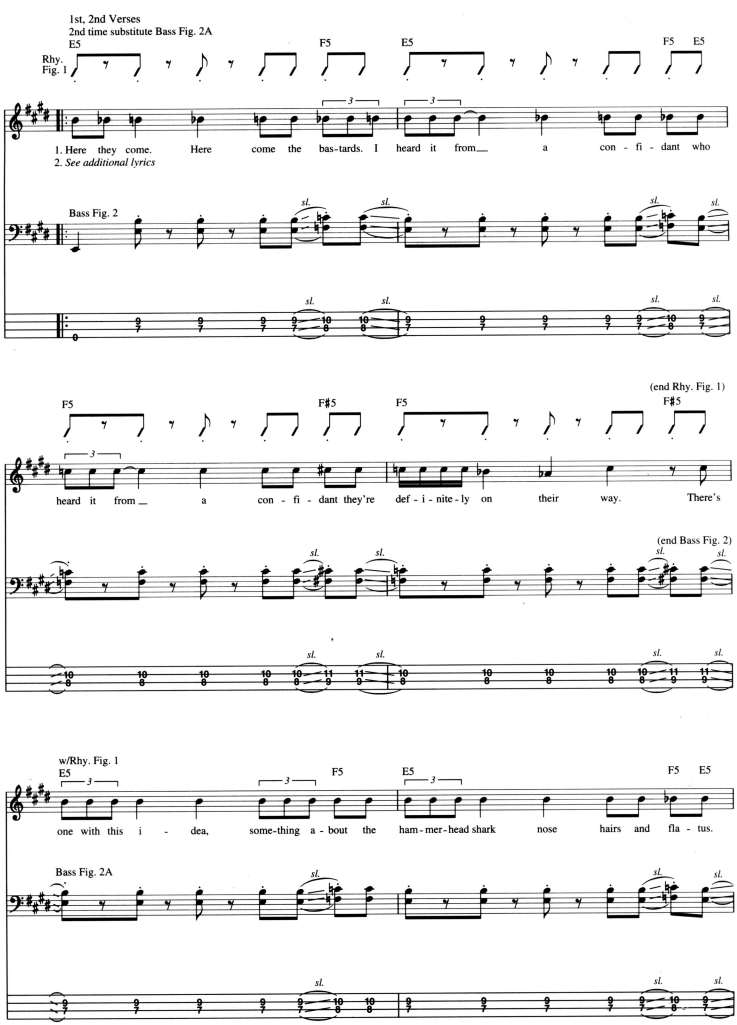
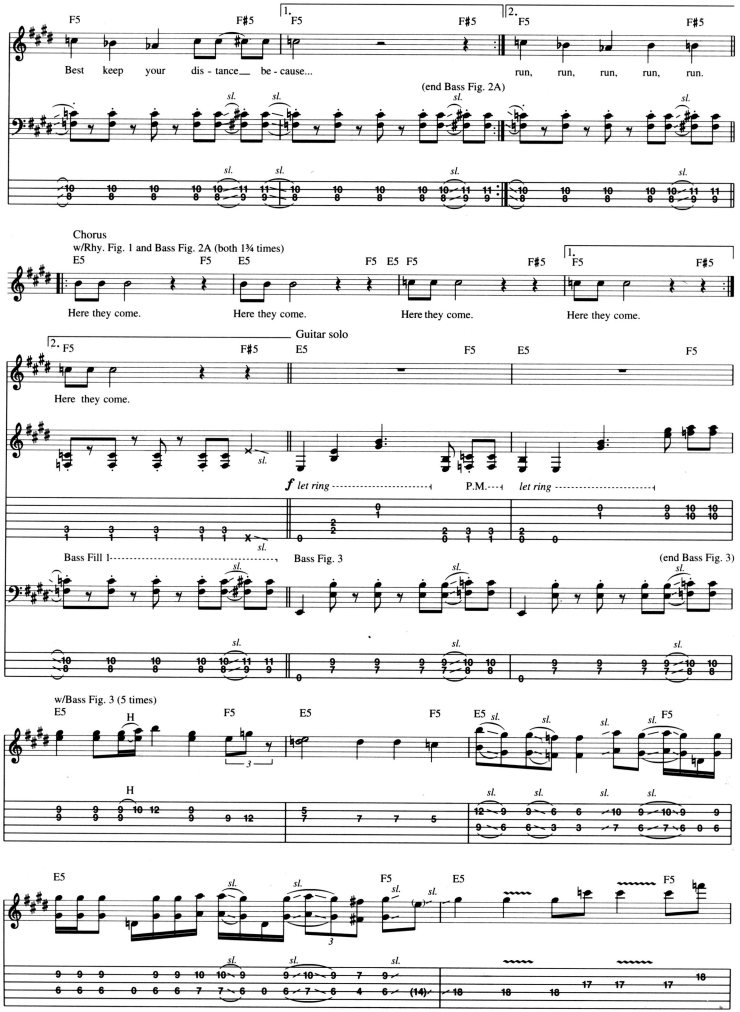
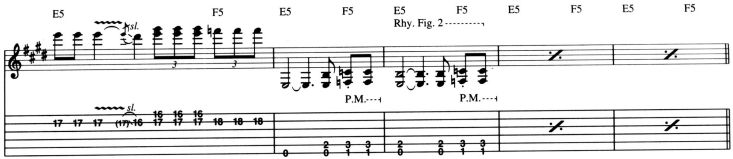
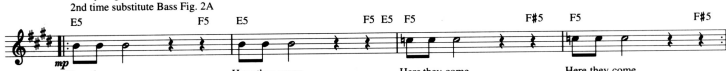
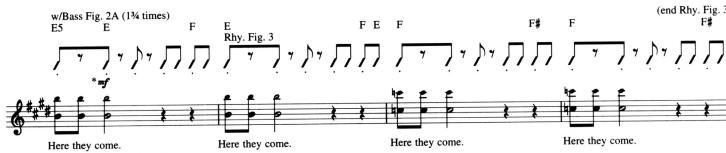

1st, 2nd Verses
2nd time substitute Bass Fig. 2A
Rhy. Fig. 1
E5
F5
E5
F5 E5
1. Here they come. Here come the bas-tards. I heard it from a con - fi - dant who
2. See additional lyrics
Bass Fig. 2
sl.
(end Rhy. Fig. 1)
F5
F♯5
F5
F♯5
heard it from a con - fi - dant they're def - i - nite - ly on their way. There's
(end Bass Fig. 2)
w/Rhy. Fig. 1
E5
F5
E5
F5 E5
one with this i - dea, some-thing a - bout the ham - mer - head shark nose hairs and fla - tus.
Bass Fig. 2A

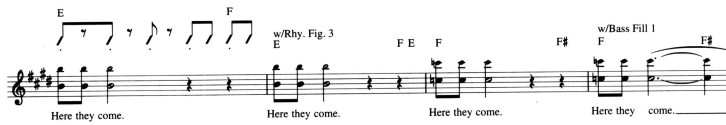

F5
F#5
1.
2.
Best keep your dis - tance be - cause...
run, run, run, run, run.
(end Bass Fig. 2A)
sl.
Chorus
w/Rhy. Fig. 1 and Bass Fig. 2A (both 1¾ times)
E5
F5
E5
F5 E5 F5
F#5
Here they come.
Here they come.
Here they come.
Here they come.
Guitar solo
Here they come.
f let ring
P.M.
let ring
Bass Fill 1
Bass Fig. 3
(end Bass Fig. 3)
w/Bass Fig. 3 (5 times)
H
3

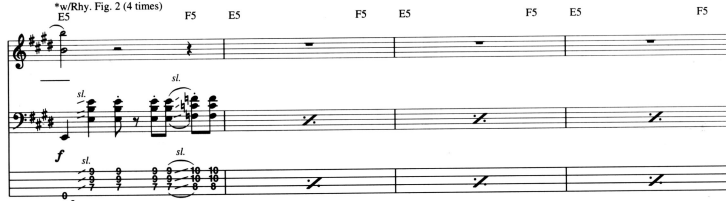



Chorus
w/Rhy. Fig. 1 and Bass Fig. 2
2nd time substitute Bass Fig. 2A



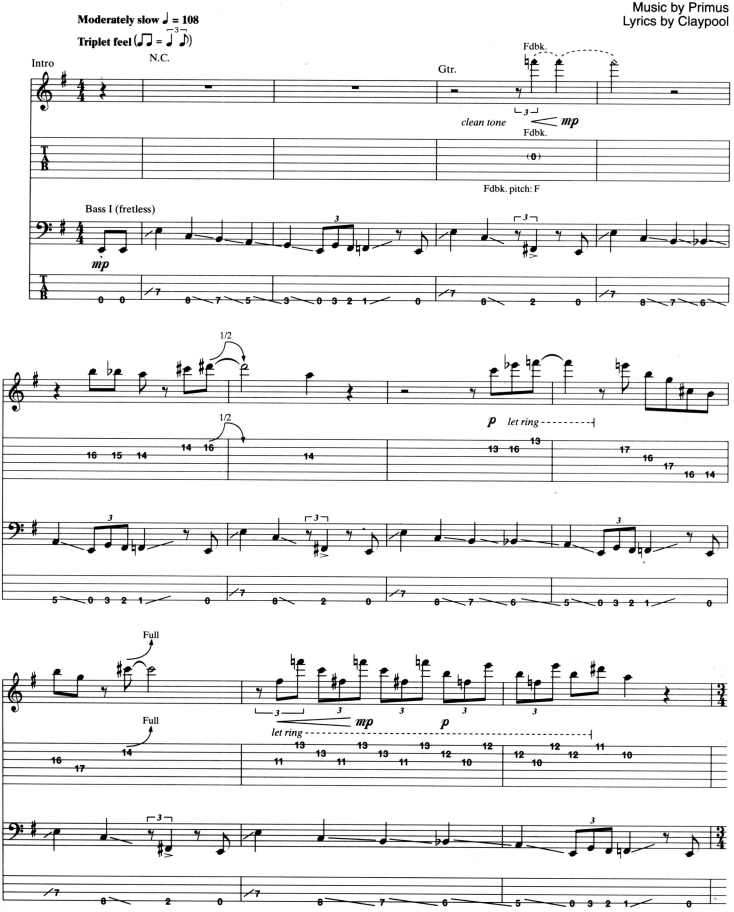




*Additional Lyrics*

2. Here they come. Here come the bastards.
Bury your head deep in the sand.
Anonymity is a virtue
In this day and age.
Amazing hand dexterity,
Flagrant misuse of security.
Better run, run, run, run, run,
Run, run, run, run, run. *(To Chorus)*

# SGT. BAKER

Music by Primus
Lyrics by Claypool

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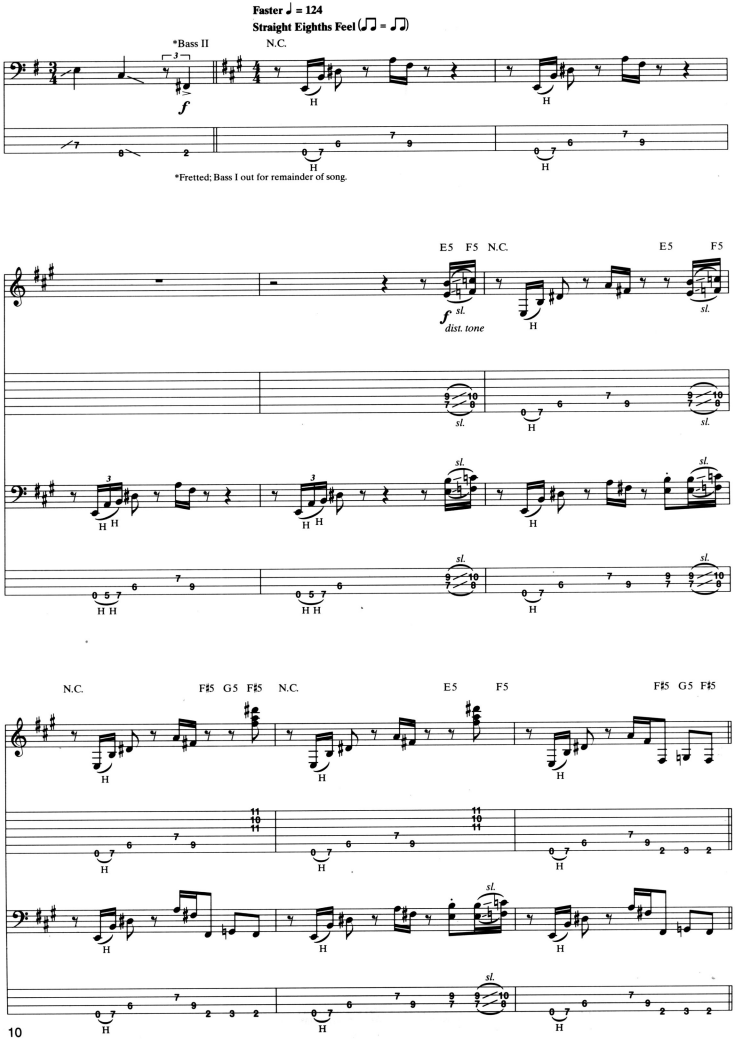
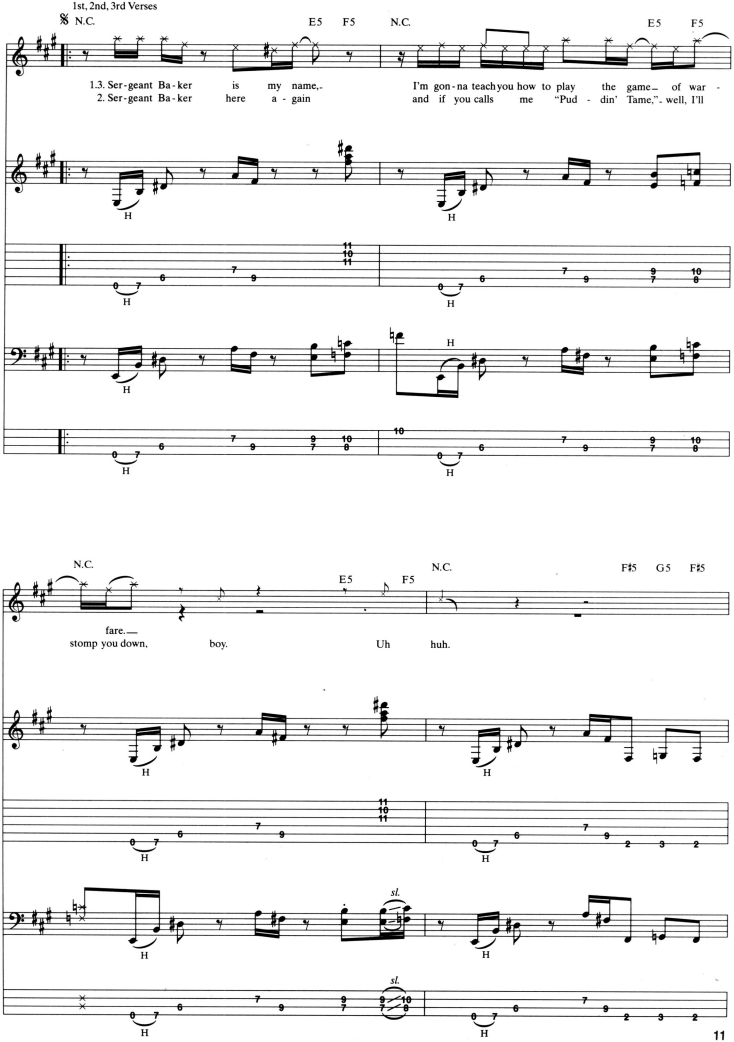
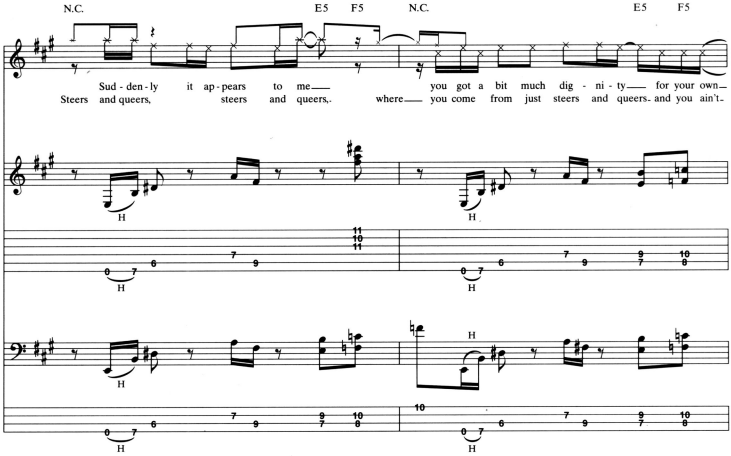
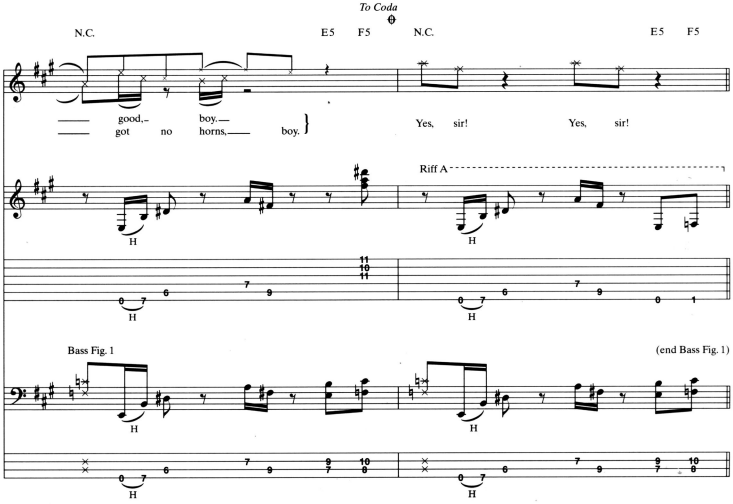
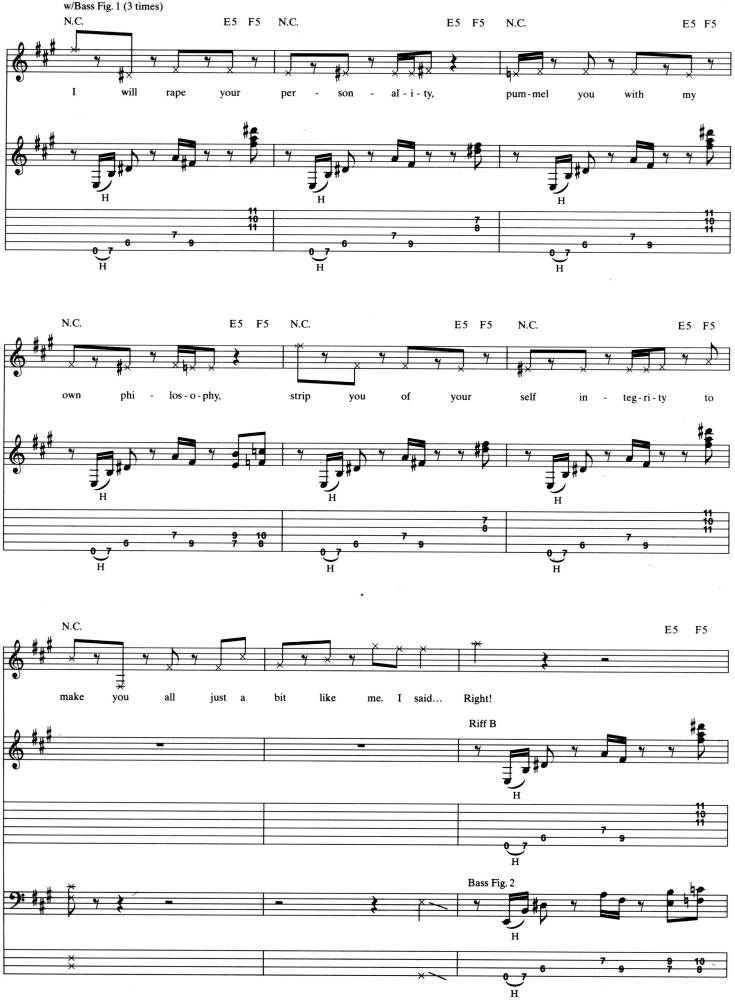
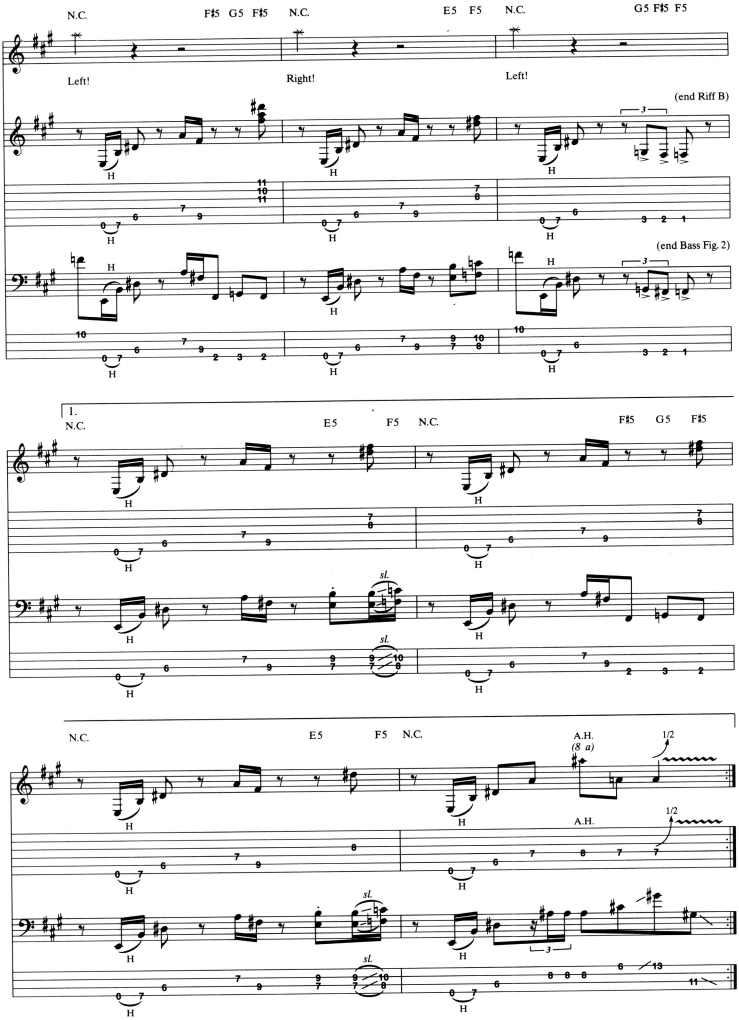

Faster ♩ = 124
Straight Eighths Feel (♫ = ♫)
*Bass II
N.C.
*Fretted; Bass I out for remainder of song.
E5 F5 N.C.
E5 F5
sl.
dist. tone
F♯5 G5 F♯5

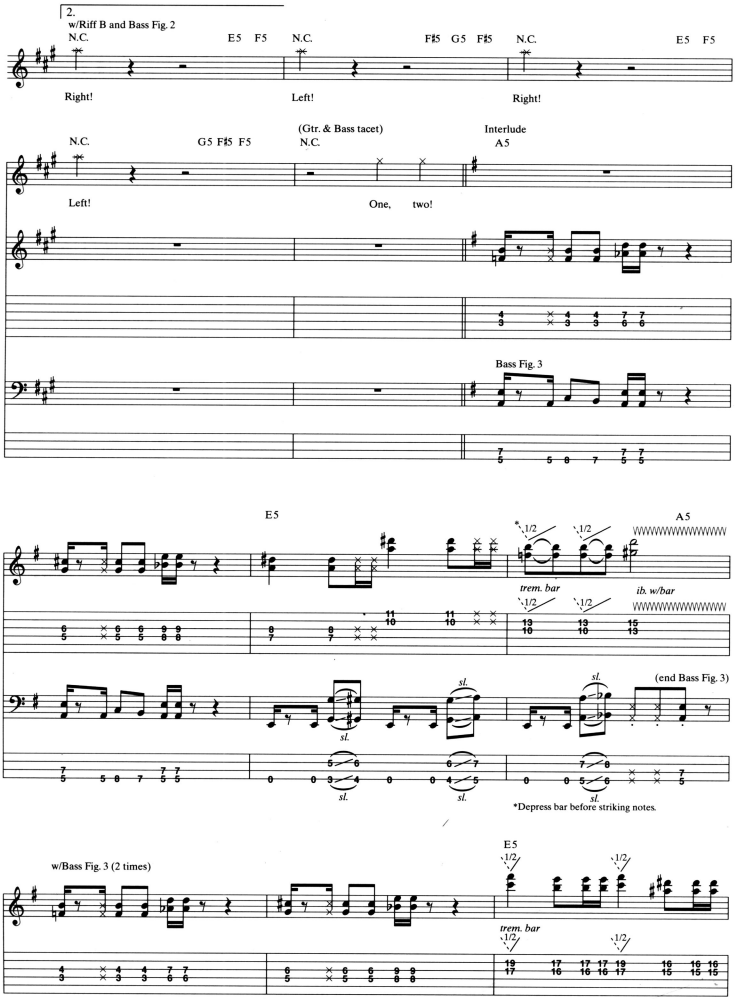

1st, 2nd, 3rd Verses
N.C.
E5 F5
N.C.
E5 F5
1.3. Ser-geant Ba-ker is my name,.
2. Ser-geant Ba-ker here a - gain
I'm gon-na teach you how to play the game_ of war -
and if you calls me "Pud - din' Tame,"- well, I'll
H
0 7 6 7 9 11 10 11
9 7 10 8
10
N.C.
E5 F5
N.C.
F#5 G5 F#5
fare.__
stomp you down, boy.
Uh huh.
sl.
0 7 6 7 9 2 3 2

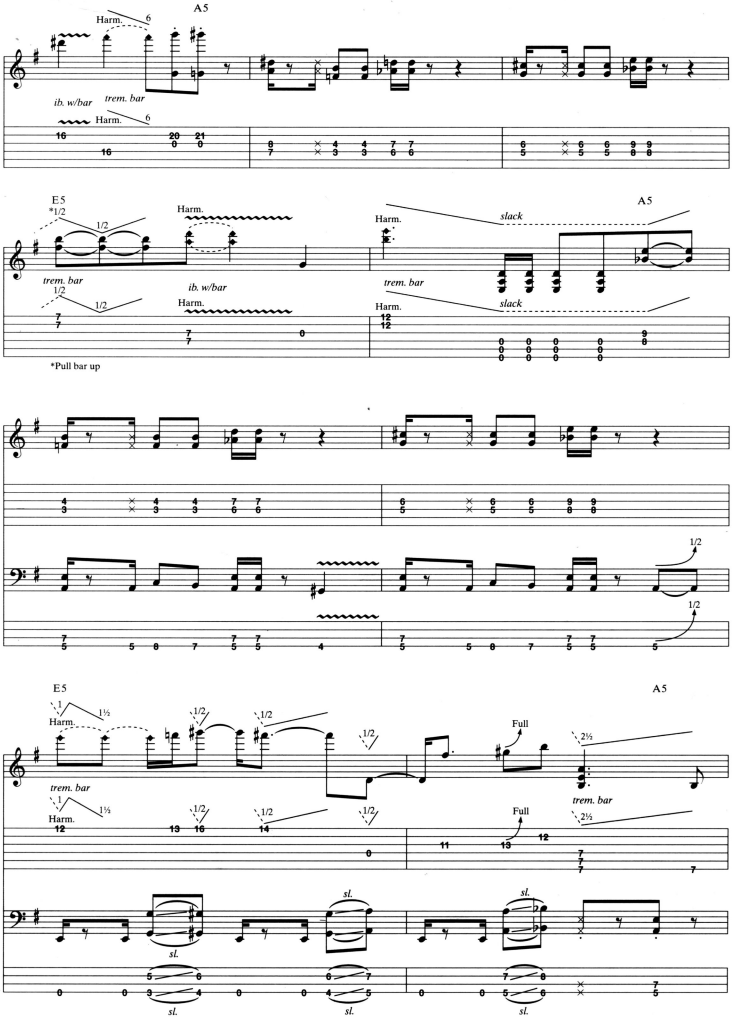

N.C.
E5
F5
N.C.
E5
F5
Sud - den - ly it ap - pears to me you got a bit much dig - ni - ty for your own
Steers and queers, steers and queers, where you come from just steers and queers and you ain't
H

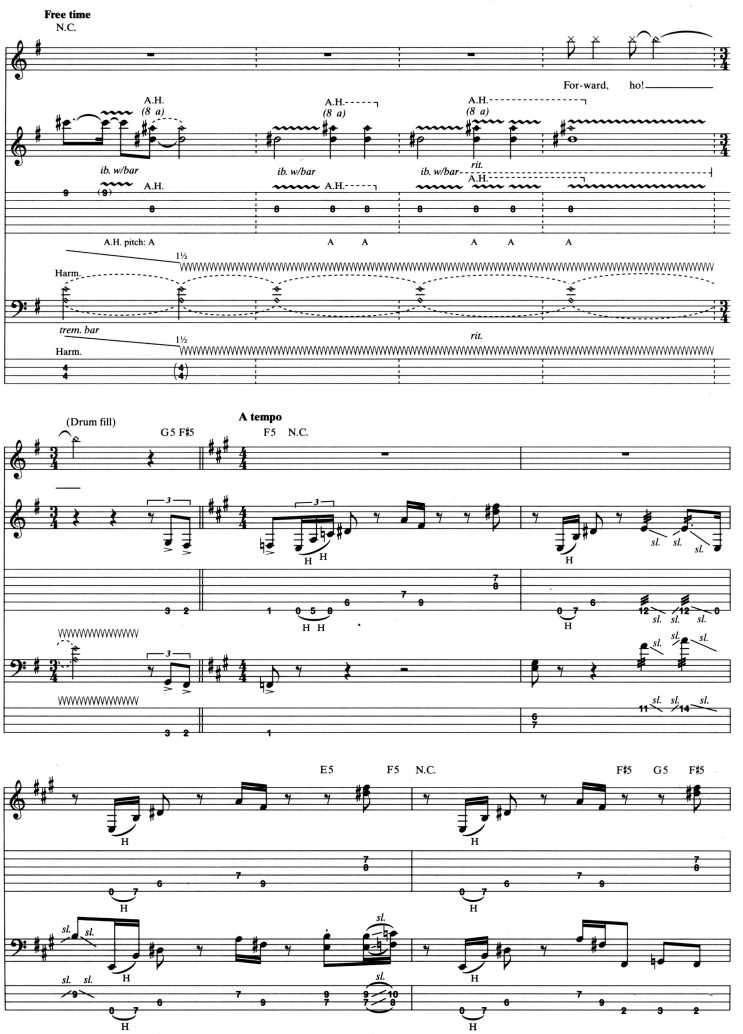

To Coda
N.C.
E5
F5
N.C.
E5
F5
good, boy.
got no horns, boy.
Yes, sir!
Yes, sir!
Riff A
H
Bass Fig. 1
(end Bass Fig. 1)

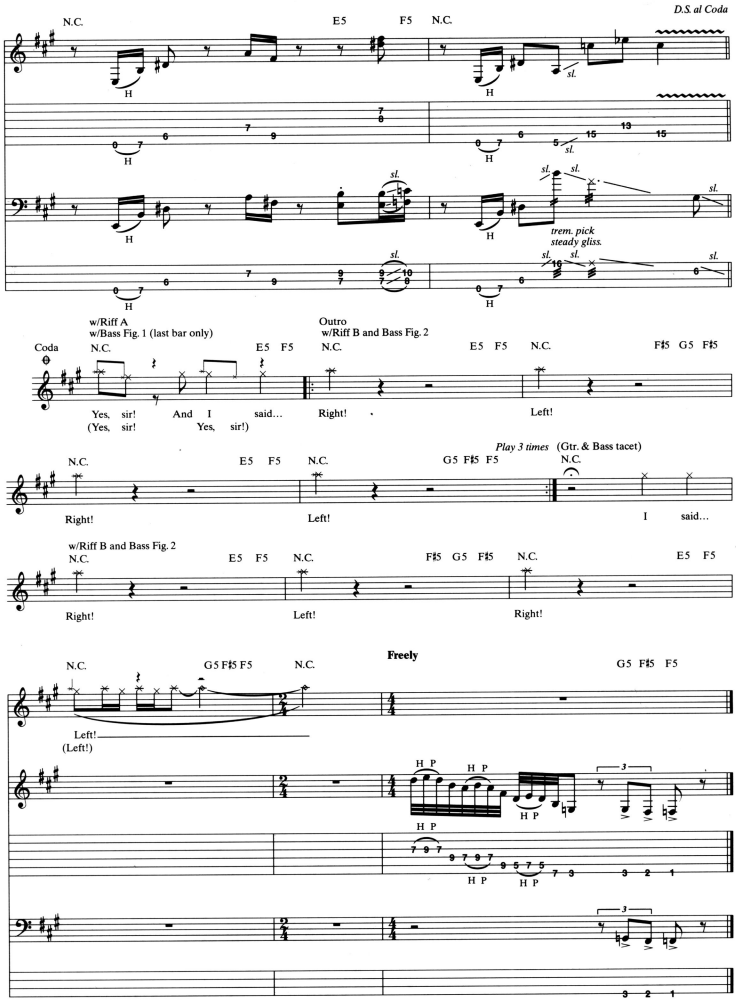

Chorus
w/Bass Fig. 1 (3 times)
N.C.
E5 F5
N.C.
E5 F5
N.C.
E5 F5
I will rape your per - son - al - i - ty, pum - mel you with my
own phi - los - o - phy, strip you of your self in - teg - ri - ty to
make you all just a bit like me. I said... Right!
Riff B
Bass Fig. 2
H


N.C.
F♯5 G5 F♯5
N.C.
E5 F5
N.C.
G5 F♯5 F5
Left!
Right!
Left!
(end Riff B)
(end Bass Fig. 2)
1.
N.C.
E5
F5 N.C.
F♯5 G5 F♯5
N.C.
E5
F5 N.C.
A.H.
(8 a)
1/2
A.H.
1/2


2.
w/Riff B and Bass Fig. 2
N.C.
E5 F5
N.C.
F♯5 G5 F♯5
N.C.
E5 F5
Right!
Left!
Right!
N.C.
G5 F♯5 F5
(Gtr. & Bass tacet)
N.C.
Interlude
A5
Left!
One, two!
Bass Fig. 3
E5
A.5
trem. bar
ib. w/bar
(end Bass Fig. 3)
sl.
*Depress bar before striking notes.
w/Bass Fig. 3 (2 times)
E5
trem. bar

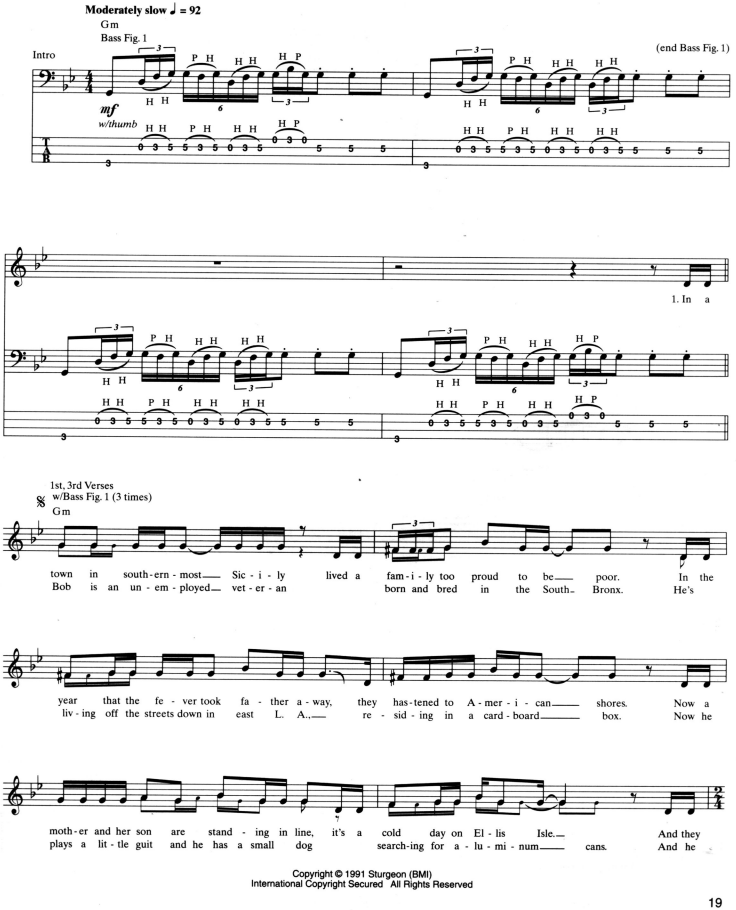

A5
Harm.
6
ib. w/bar
trem. bar
Harm.
6
E5
*1/2
Harm.
1/2
trem. bar
1/2
1/2
ib. w/bar
Harm.
*Pull bar up
A5
Harm.
slack
trem. bar
Harm.
slack
1/2
1/2
E5
Harm.
1½
1/2
1/2
1/2
trem. bar
Harm.
1½
1/2
1/2
1/2
sl.
sl.
sl.
sl.
A5
Full
2½
trem. bar
Full
2½
sl.
sl.


Free time
N.C.
For-ward, ho!
A.H. (8 a)
ib. w/bar
rit.
A.H. pitch: A
Harm.
trem. bar
(Drum fill)
A tempo
G5 F♯5
F5 N.C.
E5
F5 N.C.
F♯5 G5 F♯5
H
sl.


D.S. al Coda
N.C.
E5
F5
N.C.
sl.
H
trem. pick
steady gliss.
w/Riff A
w/Bass Fig. 1 (last bar only)
Outro
w/Riff B and Bass Fig. 2
Coda
Yes, sir!
And I said...
Right!
Left!
(Yes, sir!
Yes, sir!)
Play 3 times (Gtr. & Bass tacet)
I said...
Freely
Left!
(Left!)

# AMERICAN LIFE

Music by Primus
Lyrics by Claypool

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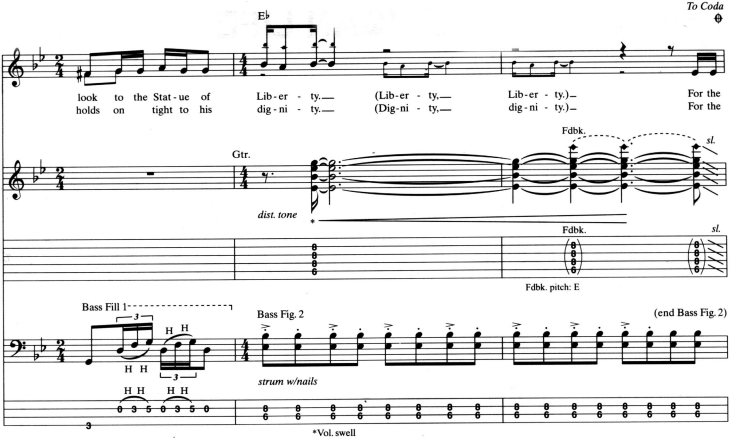
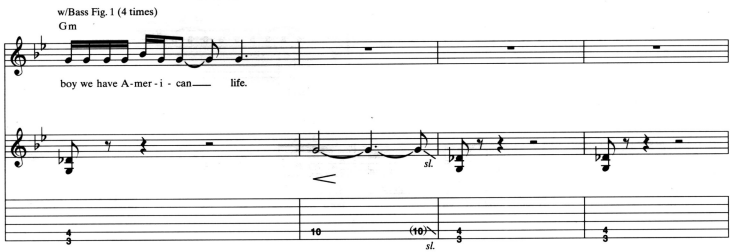
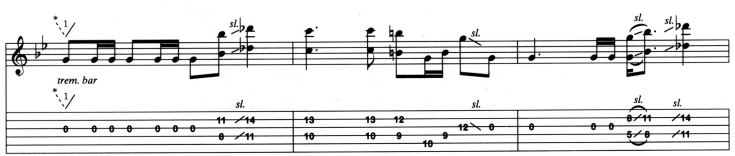
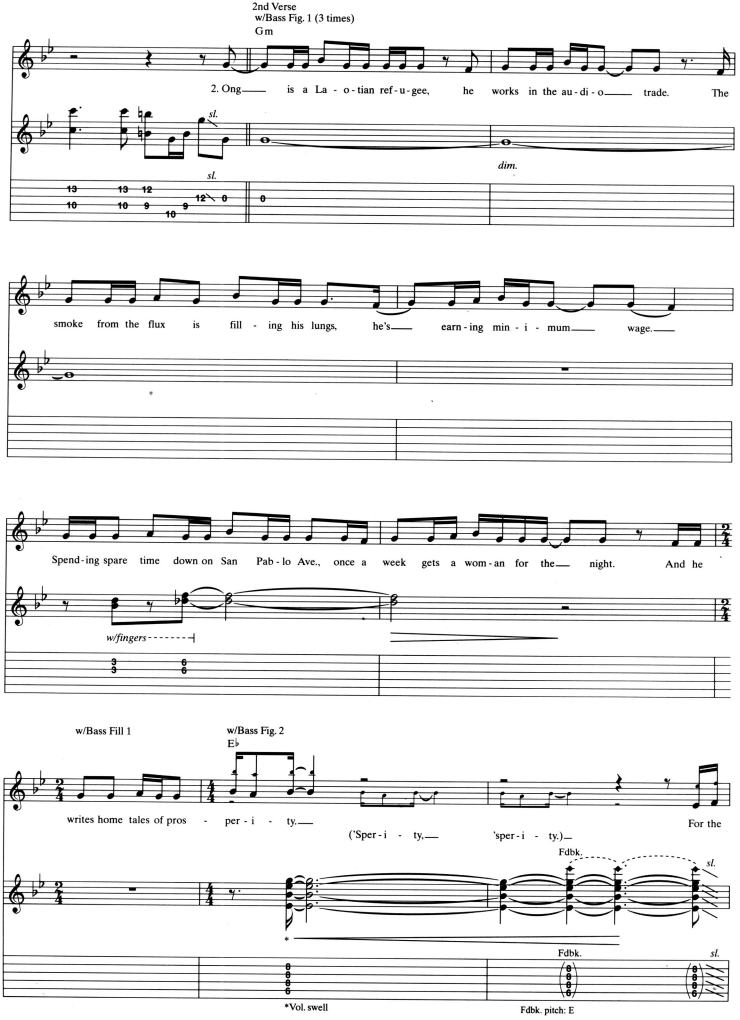
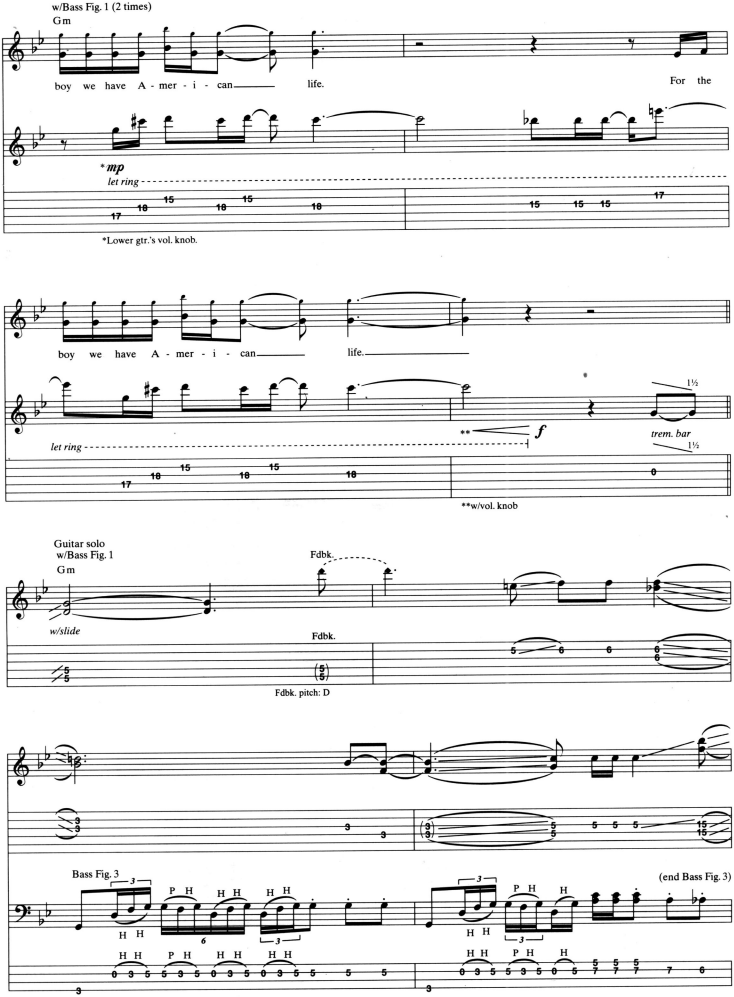


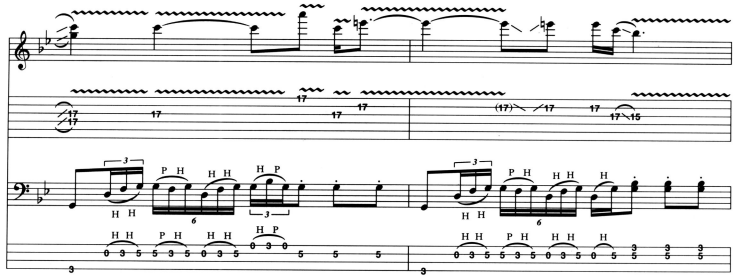



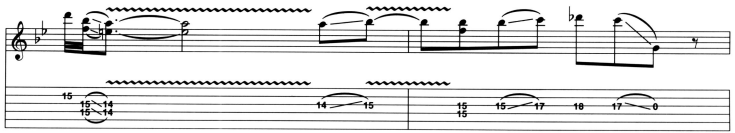

*Depress bar before striking note.

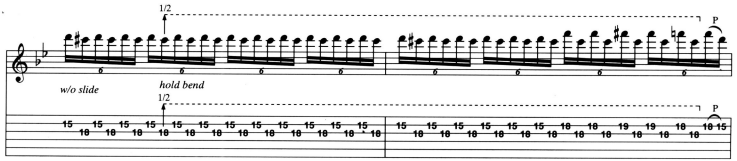

2nd Verse
w/Bass Fig. 1 (3 times)
Gm
2. Ong— is a La - o - tian ref - u - gee, he works in the au - di - o— trade. The
sl.
dim.
sl.
smoke from the flux is fill - ing his lungs, he's— earn - ing min - i - mum— wage.
Spend - ing spare time down on San Pab - lo Ave., once a week gets a wom - an for the— night. And he
w/fingers
w/Bass Fill 1
w/Bass Fig. 2
E♭
writes home tales of pros - per - i - ty.—
('Sper - i - ty,— 'sper - i - ty.)—
For the
Fdbk.
sl.
Fdbk.
sl.
*Vol. swell
Fdbk. pitch: E


w/Bass Fig. 1 (2 times)
Gm
boy we have A - mer - i - can life.
For the
*mp
let ring
*Lower gtr.'s vol. knob.
boy we have A - mer - i - can life.
let ring
**
f
trem. bar
**w/vol. knob
Guitar solo
w/Bass Fig. 1
Gm
Fdbk.
w/slide
Fdbk.
Fdbk. pitch: D
Bass Fig. 3
(end Bass Fig. 3)

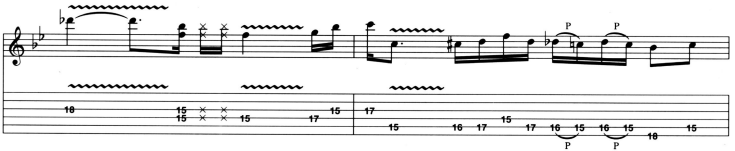


w/Bass Fig. 3 (2 times)

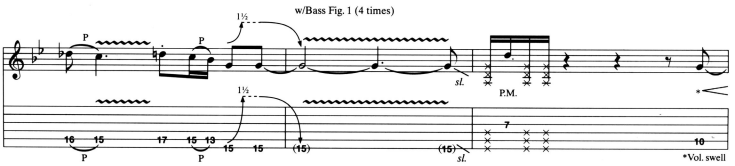


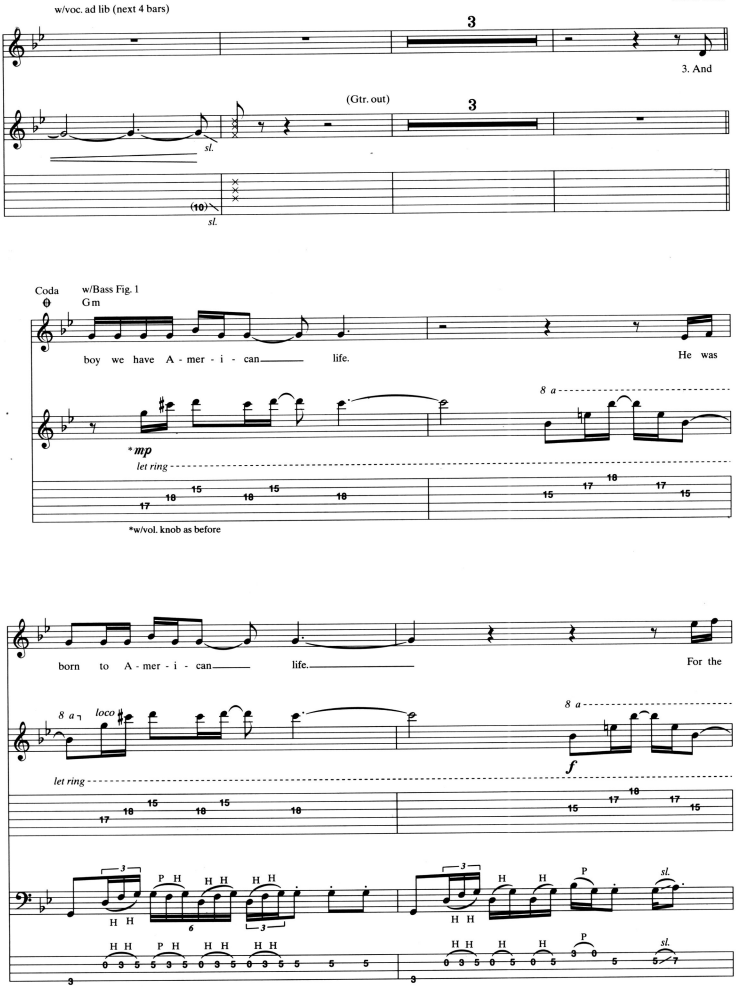



w/2nd bar of Bass Fig. 3 (3 times)

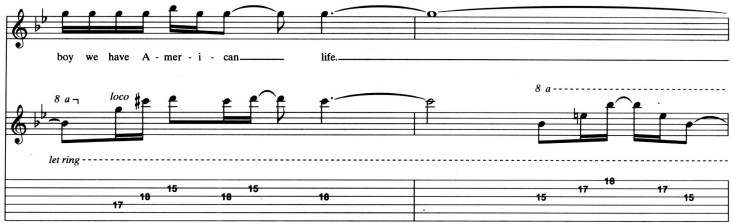


w/Bass Fig. 1 (4 times)

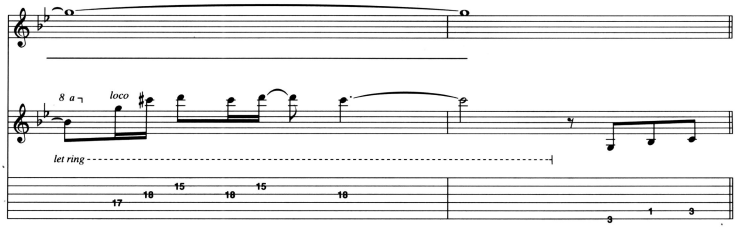



D.S. al Coda
w/voc. ad lib (next 4 bars)
3
3. And
(Gtr. out)
3
sl.
(10)
sl.
Coda
w/Bass Fig. 1
Gm
boy we have A - mer - i - can life.
He was
8 a
*mp
let ring
*w/vol. knob as before
born to A - mer - i - can life.
For the
8 a
loco
8 a
f
let ring
sl.
sl.

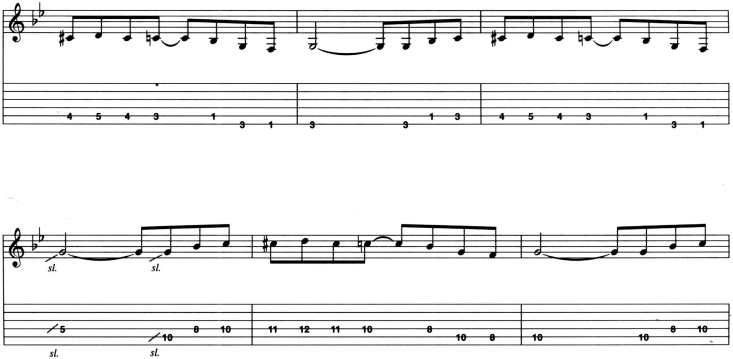
w/Bass Fig. 1

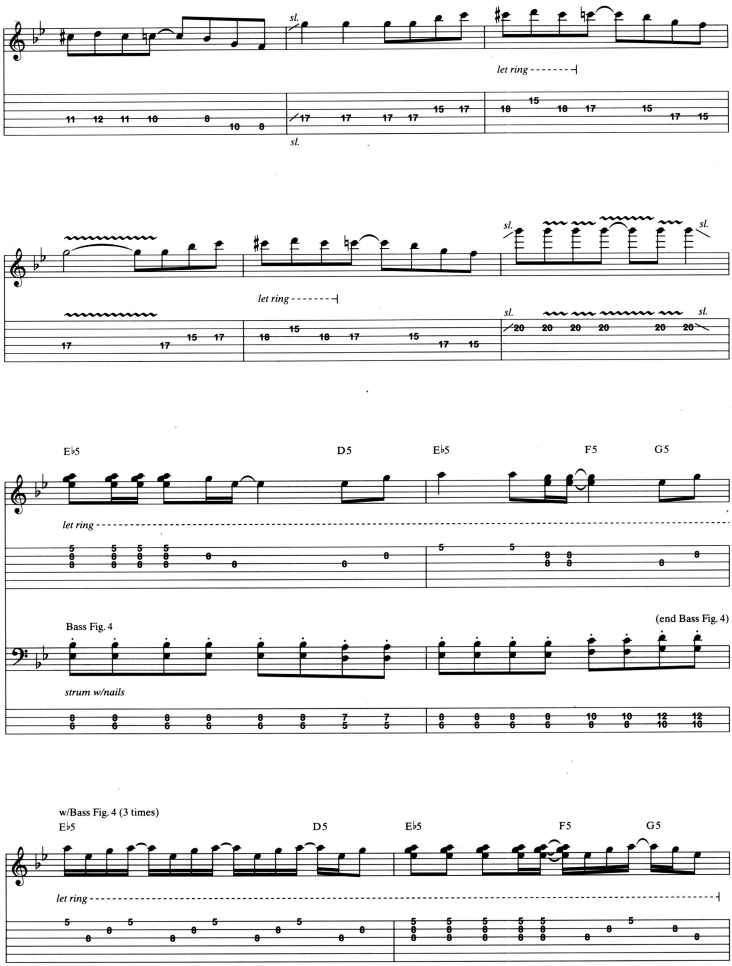


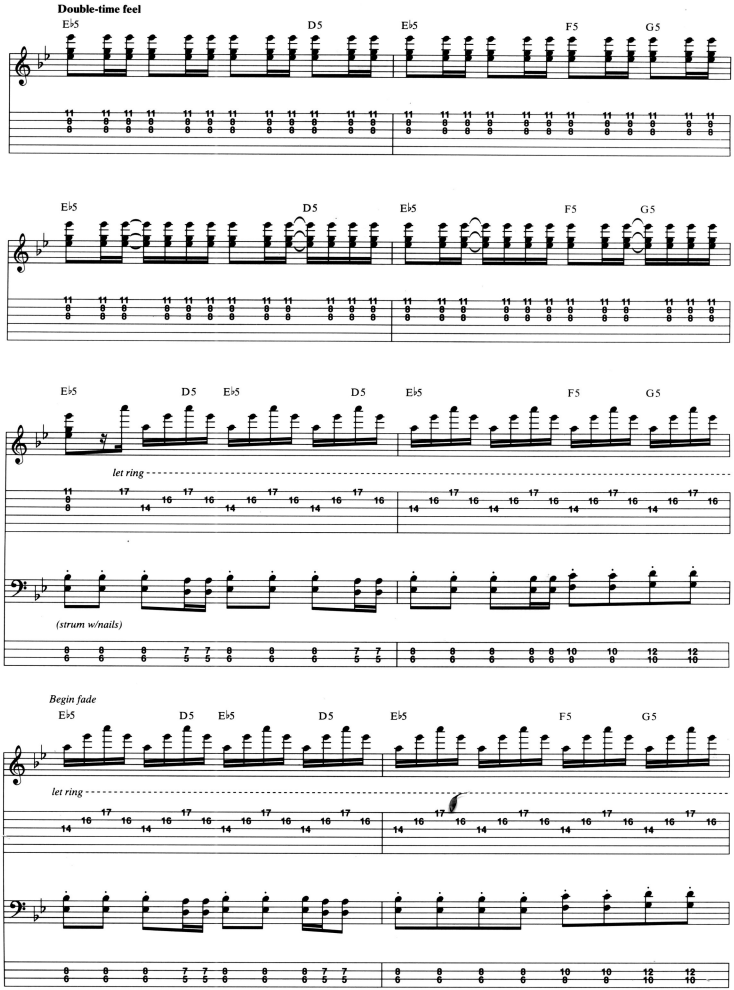

w/Bass Fig. 3

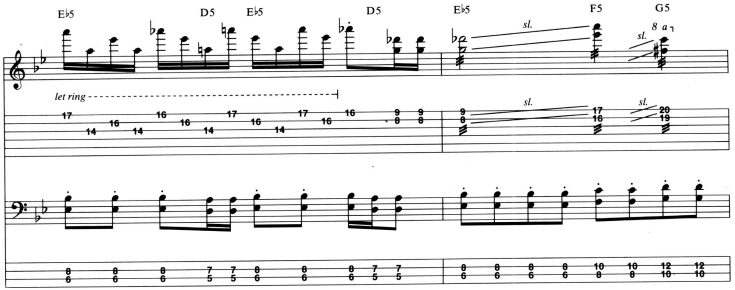


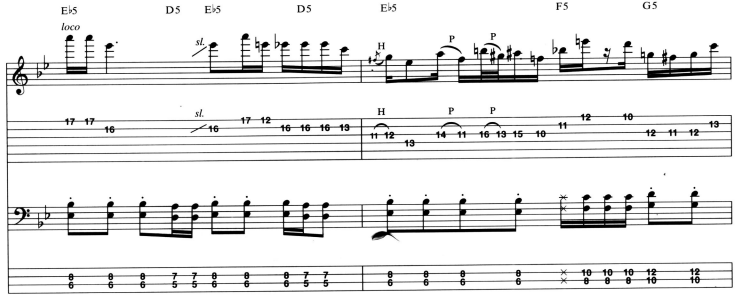

Outro solo
w/Bass Fig. 3 (6 times)
Gm

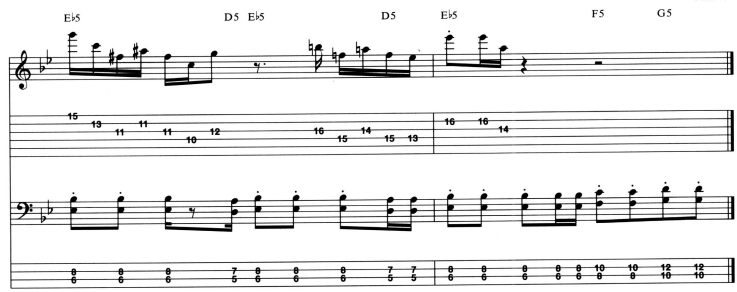



sl.
let ring
sl.
sl.
sl.
let ring
sl.
sl.
E♭5
D5
E♭5
F5
G5
let ring
Bass Fig. 4
(end Bass Fig. 4)
strum w/nails
w/Bass Fig. 4 (3 times)
E♭5
D5
E♭5
F5
G5
let ring


Double-time feel
E♭5
D5
E♭5
F5
G5
let ring
(strum w/nails)
Begin fade


E♭5
D5
E♭5
D5
E♭5
F5
G5
let ring
sl.
8 a
sl.
sl.


E♭5
loco
D5
E♭5
D5
E♭5
F5
G5
sl.
sl.
H
P
P
H
P
P


Fade out
E♭5
D5
E♭5
D5
E♭5
F5
G5

# JERRY WAS A RACE CAR DRIVER

Music by Primus
Lyrics by Claypool

**Moderate Rock** ♩ = 128

N.C.

Bass Fig. 1 (*6-stg. fretless bass)

Intro (Car engine)

*Tuning (low to high): BEADGC

Gtr.

*dist. tone w/slide*

*w/o slide*

Bass Fill 1

w/Bass Fig. 1 (8 times)

A(♭5) A♭maj7(♭5) A(♭5) A♭maj7(♭5)

*let ring*

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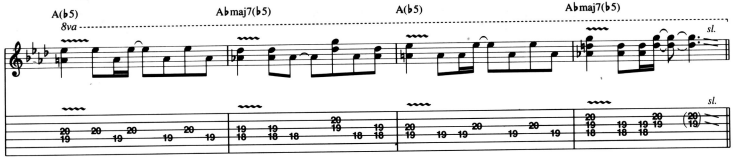
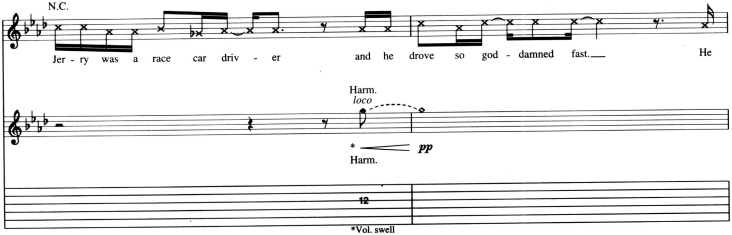
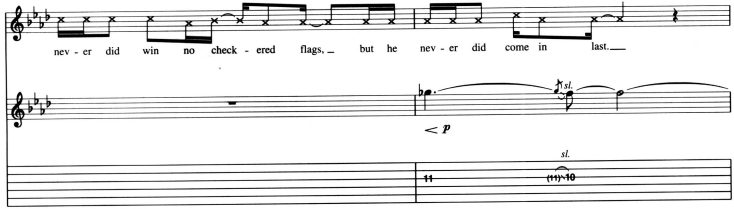
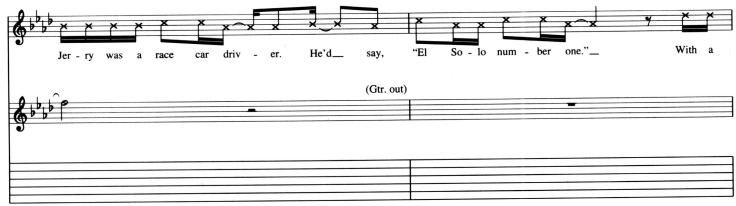
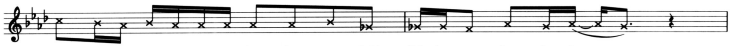


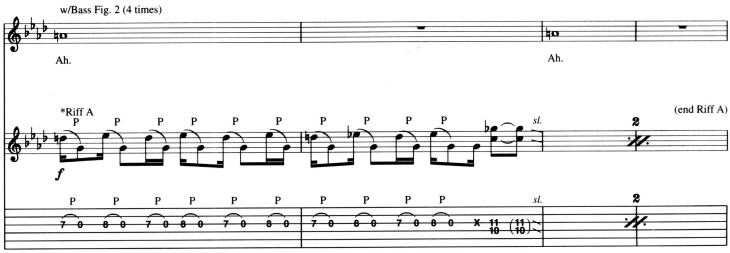

1st Verse
w/Bass Fig. 1 (8 times)
N.C.

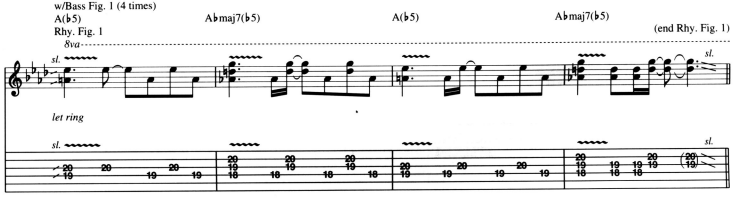


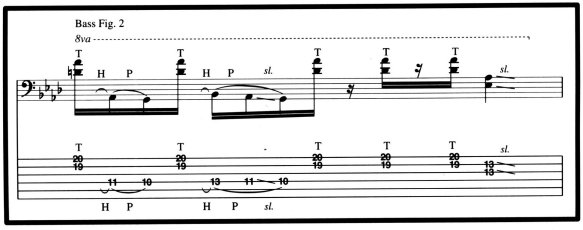



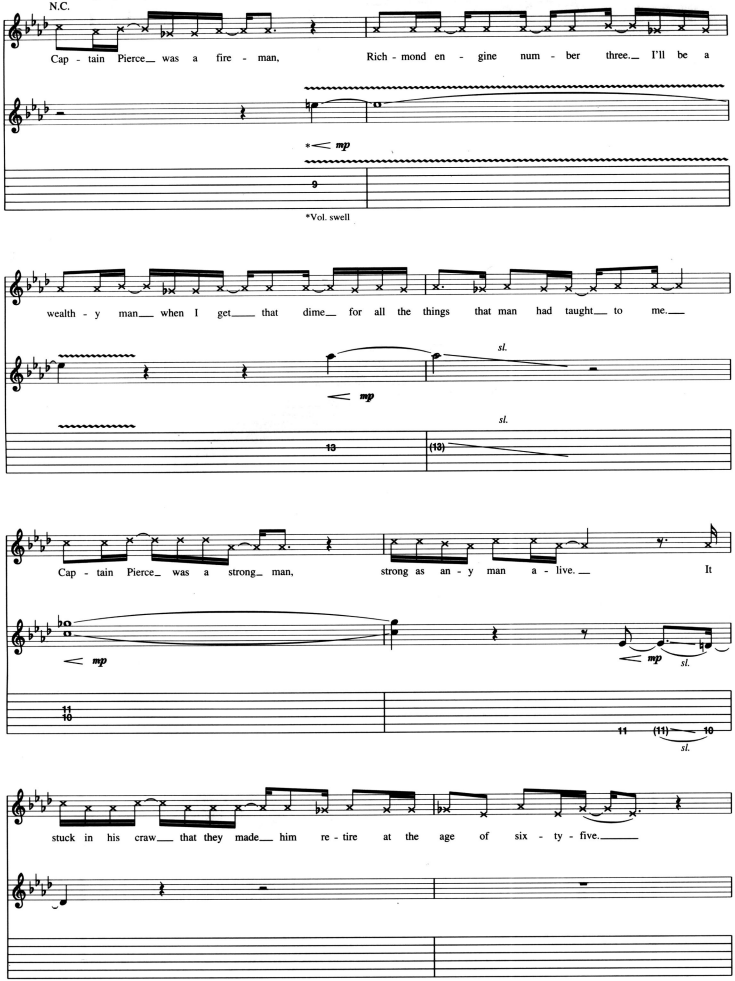

bo - ce - phus stick - er on his four - four - two he'd light 'em up just for fun.

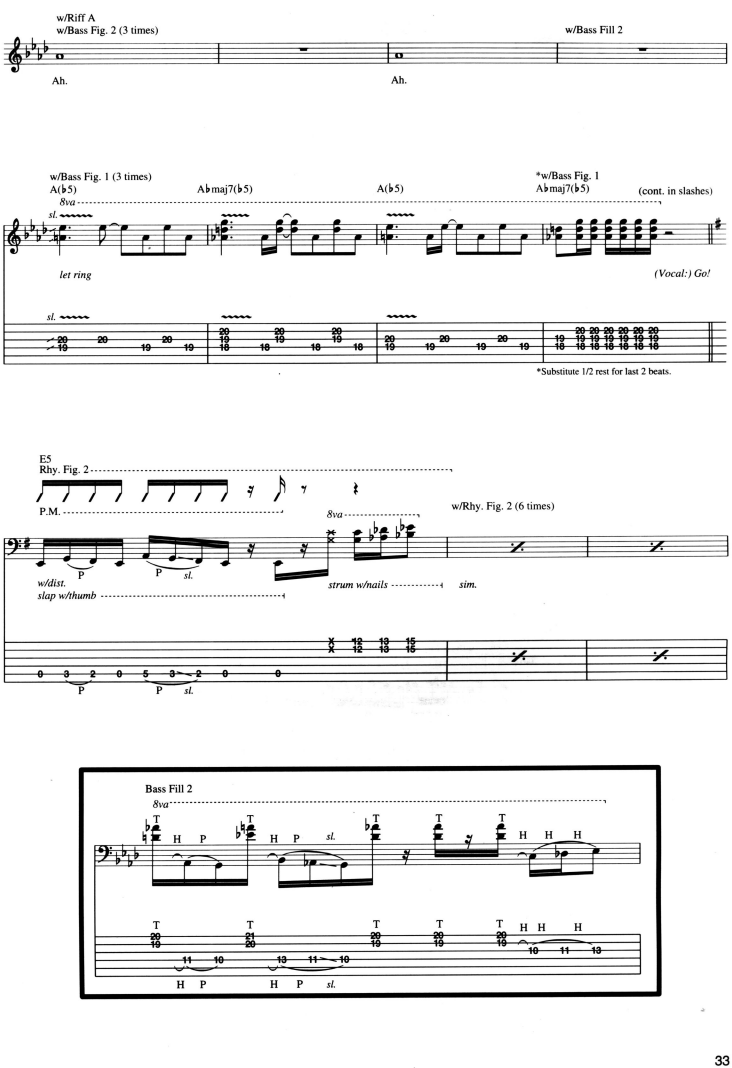

w/Bass Fig. 2 (4 times)
Ah.
Ah.
*Riff A
(end Riff A)
sl.
sl.
*Play all gtr. parts w/slight variations ad lib when recalled (throughout).

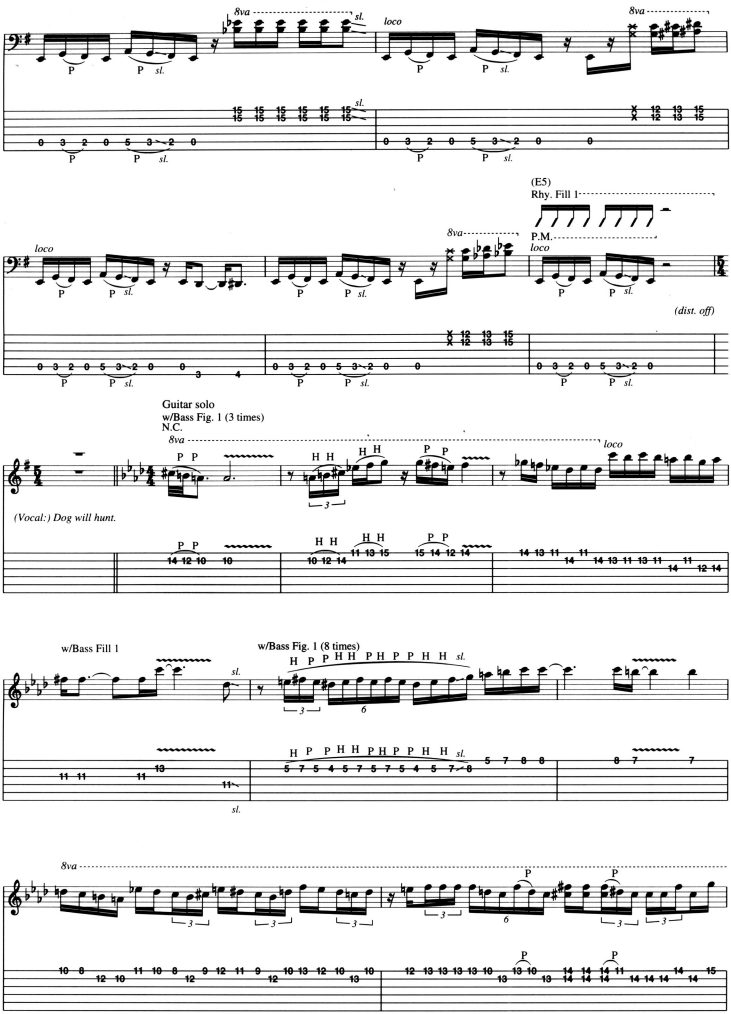

w/Bass Fig. 1 (4 times)
A(♭5)
Rhy. Fig. 1
A♭maj7(♭5)
A(♭5)
A♭maj7(♭5)
(end Rhy. Fig. 1)
8va
let ring
sl.

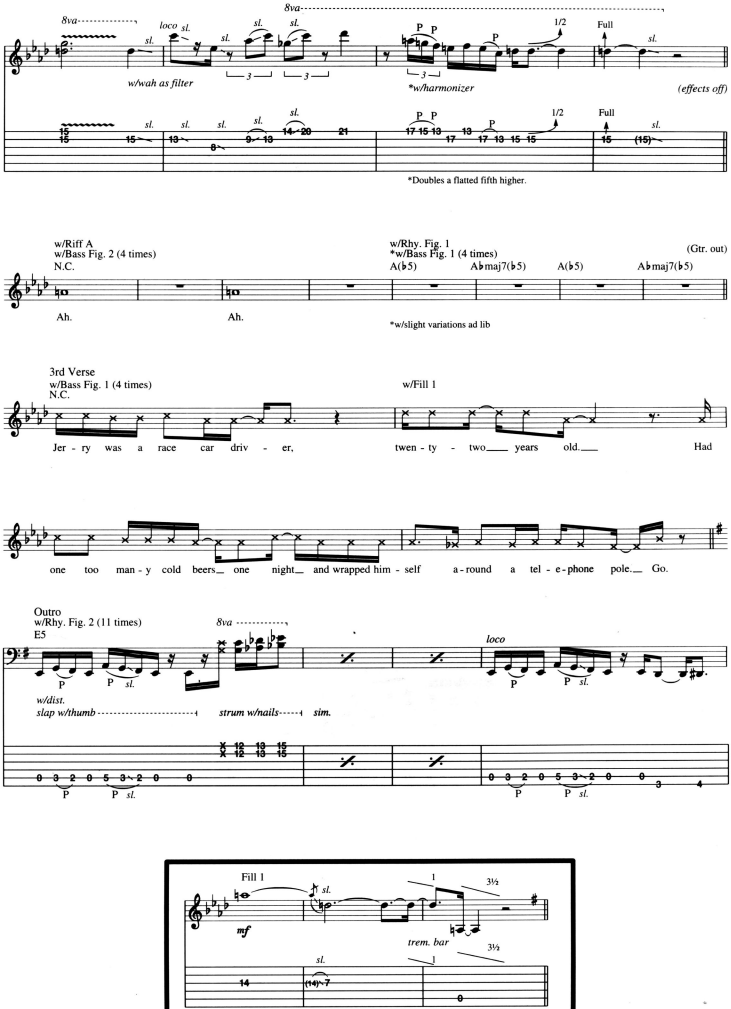

Bass Fig. 2
8va
sl.
sl.

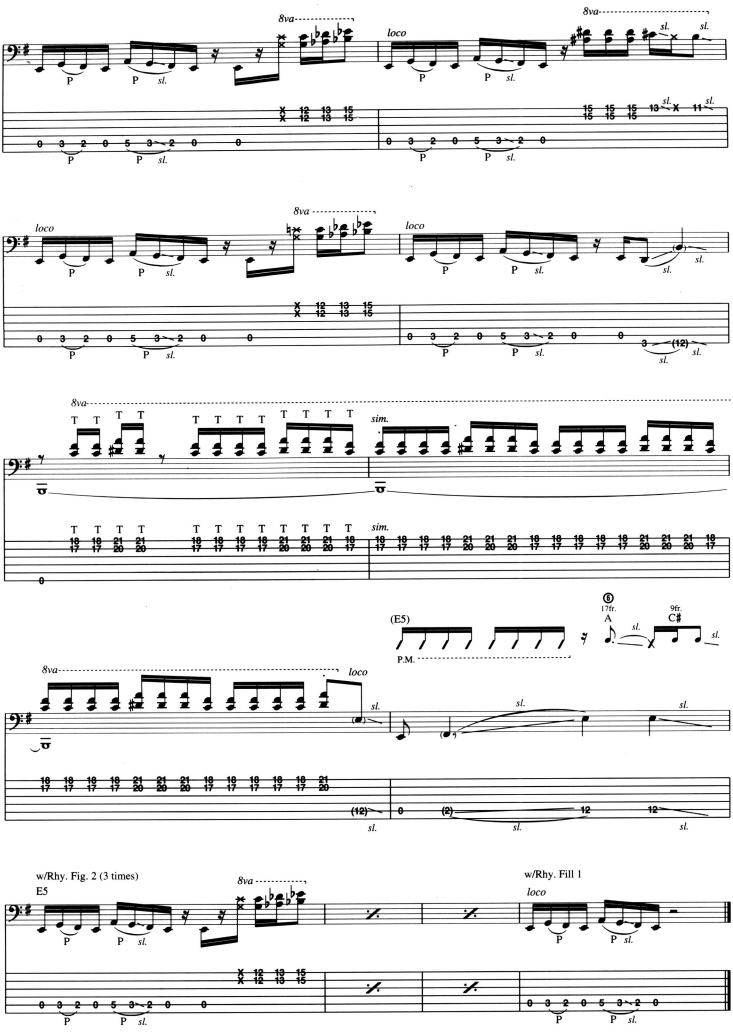
2nd Verse
w/Bass Fig. 1 (8 times)
N.C.




w/Riff A
w/Bass Fig. 2 (3 times)
w/Bass Fill 2
Ah.
Ah.
w/Bass Fig. 1 (3 times)
A(♭5)
A♭maj7(♭5)
A(♭5)
*w/Bass Fig. 1
A♭maj7(♭5)
(cont. in slashes)
8va
sl.
let ring
(Vocal:) Go!
*Substitute 1/2 rest for last 2 beats.
E5
Rhy. Fig. 2
P.M.
8va
w/Rhy. Fig. 2 (6 times)
P
P
sl.
w/dist.
slap w/thumb
strum w/nails
sim.
Bass Fill 2
8va
H P
H P
sl.
H H H
H P
H P
sl.

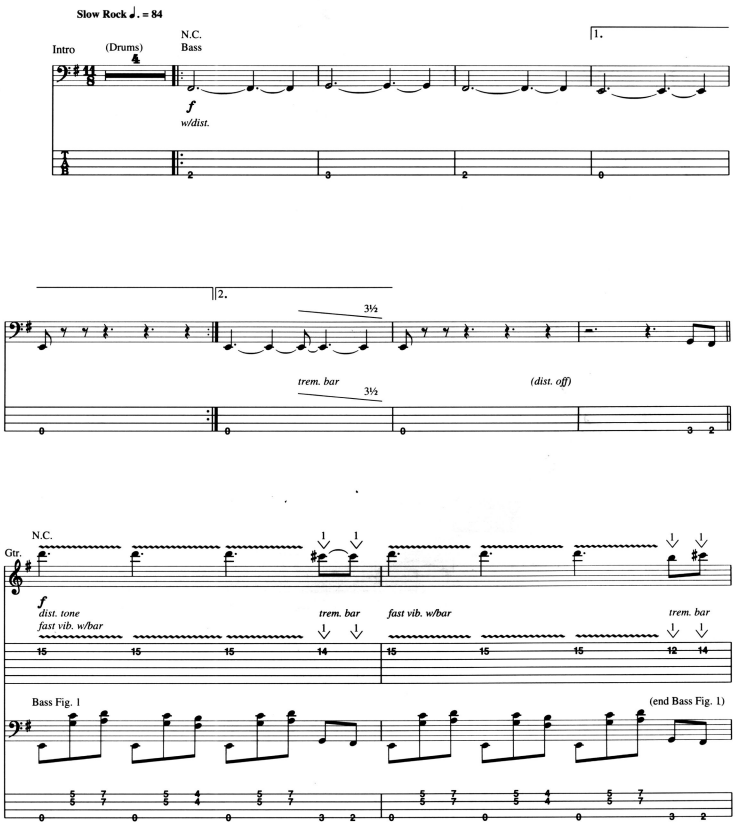

8va
sl.
loco
P
(E5)
Rhy. Fill 1
P.M.
(dist. off)
Guitar solo
w/Bass Fig. 1 (3 times)
N.C.
(Vocal:) Dog will hunt.
w/Bass Fill 1
w/Bass Fig. 1 (8 times)


8va
loco
sl.
w/wah as filter
*w/harmonizer
1/2
Full
(effects off)
*Doubles a flatted fifth higher.
w/Riff A
w/Bass Fig. 2 (4 times)
N.C.
Ah.
Ah.
w/Rhy. Fig. 1
*w/Bass Fig. 1 (4 times)
A(♭5)
A♭maj7(♭5)
A(♭5)
A♭maj7(♭5)
(Gtr. out)
*w/slight variations ad lib
3rd Verse
w/Bass Fig. 1 (4 times)
N.C.
w/Fill 1
Jer - ry was a race car driv - er,
twen - ty - two years old.
Had
one too man - y cold beers one night and wrapped him - self a - round a tel - e - phone pole. Go.
Outro
w/Rhy. Fig. 2 (11 times)
E5
8va
loco
w/dist.
slap w/thumb
strum w/nails
sim.
Fill 1
mf
trem. bar
3½


8va
loco
sl.
P
sim.
(E5)
P.M.
17fr.
A
9fr.
C#
w/Rhy. Fig. 2 (3 times)
E5
w/Rhy. Fill 1

# ELEVEN

Music by Primus
Lyrics by Claypool

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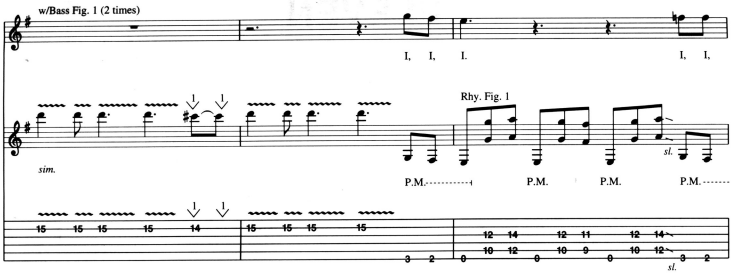
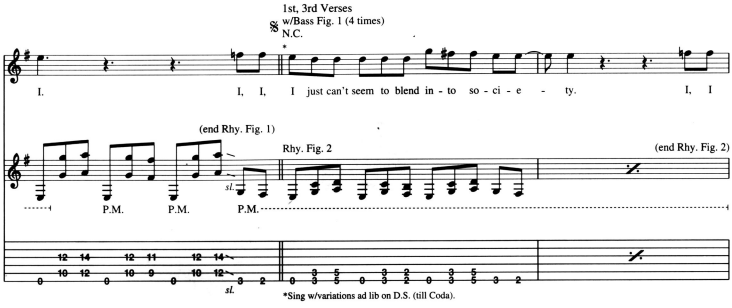
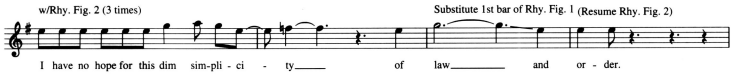
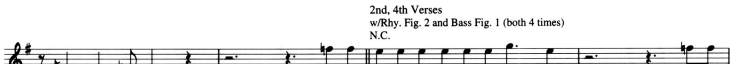
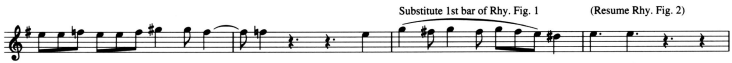
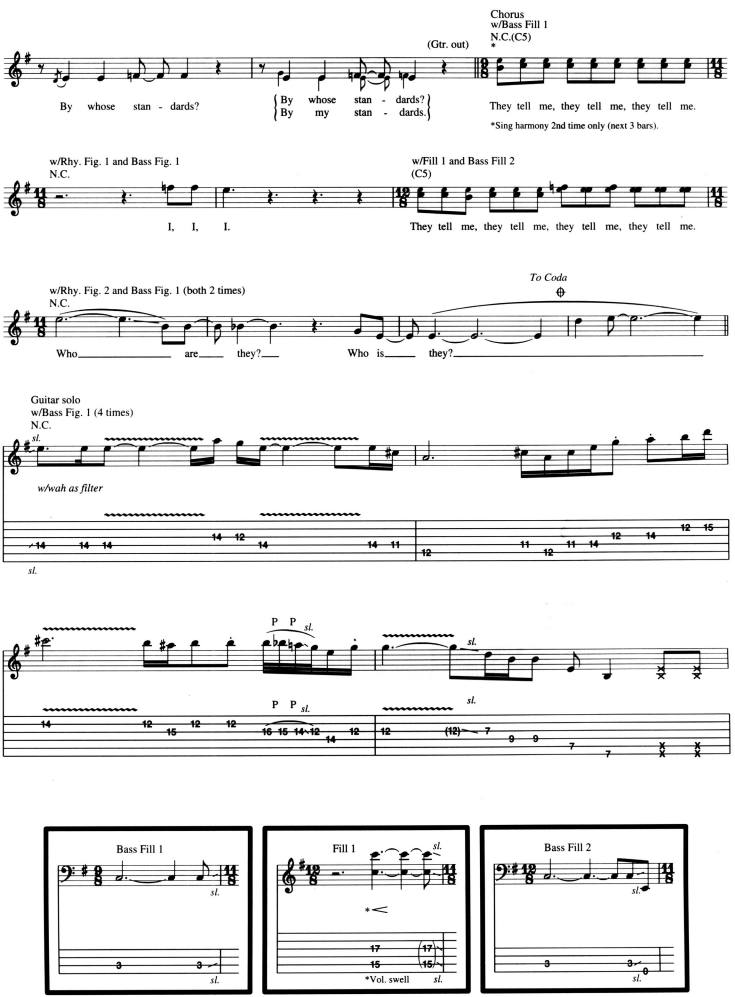

w/Bass Fig. 1 (2 times)
I, I, I. I, I,
Rhy. Fig. 1
sim.
P.M. P.M. P.M. P.M.
sl.
15 15 15 15 14 15 15 15 15
12 14 12 11 12 14
10 12 10 9 10 12
0 0 0 0 3 2
sl.

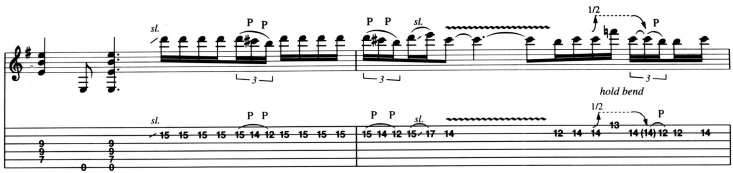

1st, 3rd Verses
w/Bass Fig. 1 (4 times)
N.C.
I. I, I, I just can't seem to blend in - to so - ci - e - ty. I, I
(end Rhy. Fig. 1)
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M. P.M. P.M.
sl.
12 14 12 11 12 14
10 12 10 9 10 12
0 0 0 0 3 2
0 3 3 5 5 0 3 3 2 2 0 3 3 5 5 3 2
sl.
*Sing w/variations ad lib on D.S. (till Coda).

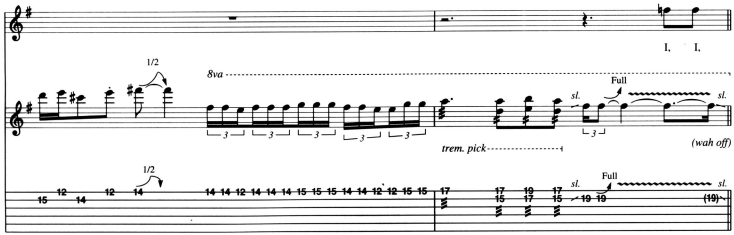

w/Rhy. Fig. 2 (3 times)
Substitute 1st bar of Rhy. Fig. 1
(Resume Rhy. Fig. 2)
I have no hope for this dim sim-pli - ci - ty of law and or - der.

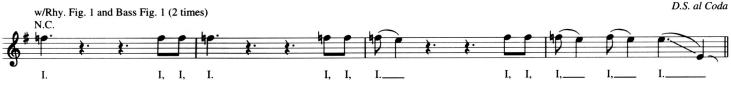

2nd, 4th Verses
w/Rhy. Fig. 2 and Bass Fig. 1 (both 4 times)
N.C.
By whose rules? I, I, I see no rhyme in the rea - son. I, I,

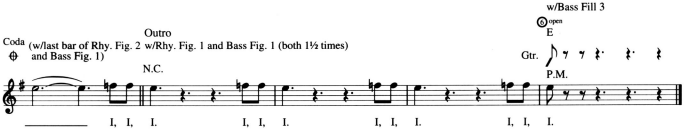

Substitute 1st bar of Rhy. Fig. 1
(Resume Rhy. Fig. 2)
I see no hope for this ho - ly trea - son of love and so soft.

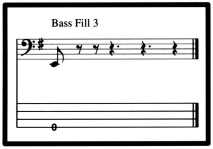

Chorus
w/Bass Fill 1
N.C.(C5)
(Gtr. out)
By whose stan - dards?
By whose stan - dards?
By my stan - dards.
They tell me, they tell me, they tell me.
*Sing harmony 2nd time only (next 3 bars).
w/Rhy. Fig. 1 and Bass Fig. 1
N.C.
I, I, I.
w/Fill 1 and Bass Fill 2
(C5)
They tell me, they tell me, they tell me, they tell me.
w/Rhy. Fig. 2 and Bass Fig. 1 (both 2 times)
N.C.
To Coda
Who are they? Who is they?
Guitar solo
w/Bass Fig. 1 (4 times)
N.C.
sl.
w/wah as filter
P P sl.
Bass Fill 1
Fill 1
Bass Fill 2
*Vol. swell


sl.
P P
3
1/2
hold bend
15 15 15 15 15 14 12 15 15 15 15
15 14 12 15 17 14
12 14 14 13 14 (14) 12 12 14


I, I,
1/2
8va
Full
sl.
trem. pick
(wah off)
15 12 14 12 14 14 14 12 14 14 14 15 15 15 14 14 12 12 15 15 17
17 15 19 17 17 15 19 19
(19)

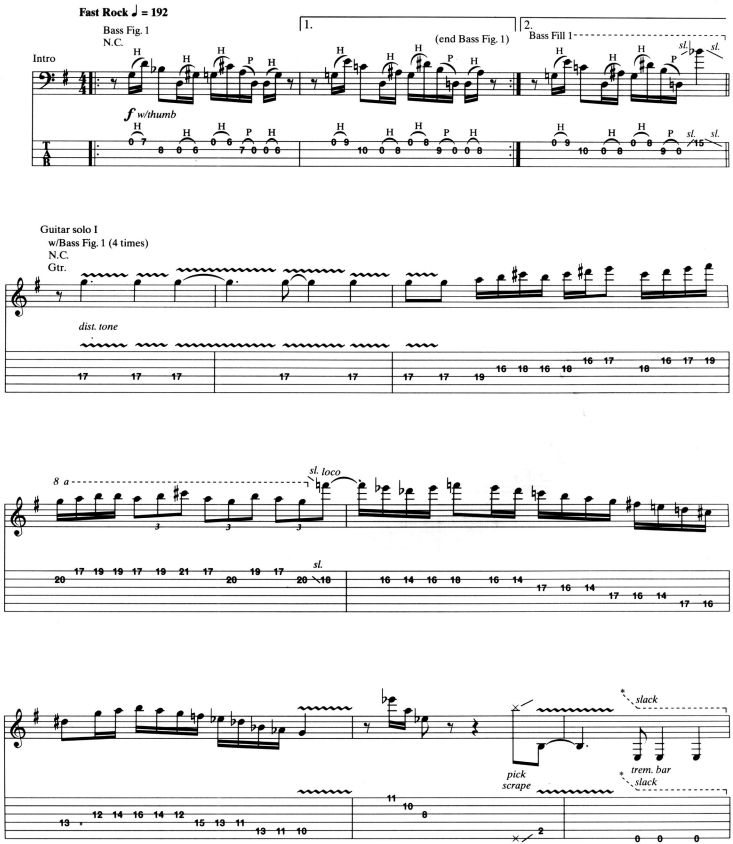

D.S. al Coda
w/Rhy. Fig. 1 and Bass Fig. 1 (2 times)
N.C.
I. I, I, I. I, I, I. I, I, I. I, I, I.


w/Bass Fill 3
open
E
Coda
Outro
(w/last bar of Rhy. Fig. 2 and Bass Fig. 1)
w/Rhy. Fig. 1 and Bass Fig. 1 (both 1½ times)
N.C.
Gtr.
P.M.
I, I, I. I, I, I. I, I, I. I, I, I.


Bass Fill 3

# IS IT LUCK?

Music by Primus
Lyrics by Claypool

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D5

N.C.

w/Bass Fig. 1 (1½ times)

Riff A

w/Bass Fill 1

w/Bass Fig. 1 (2 times)

1st, 2nd, 3rd Verses

w/Riff A (2 times) and Bass Fig. 1 (8 times)

3rd time Gtr. substitute Fill 1

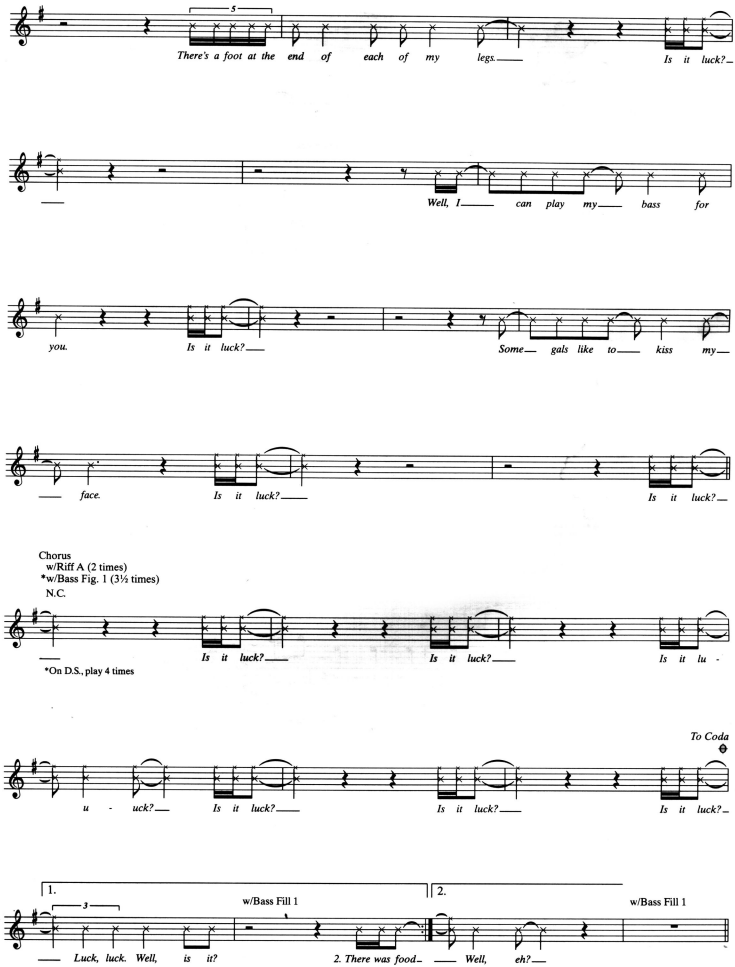
N.C.

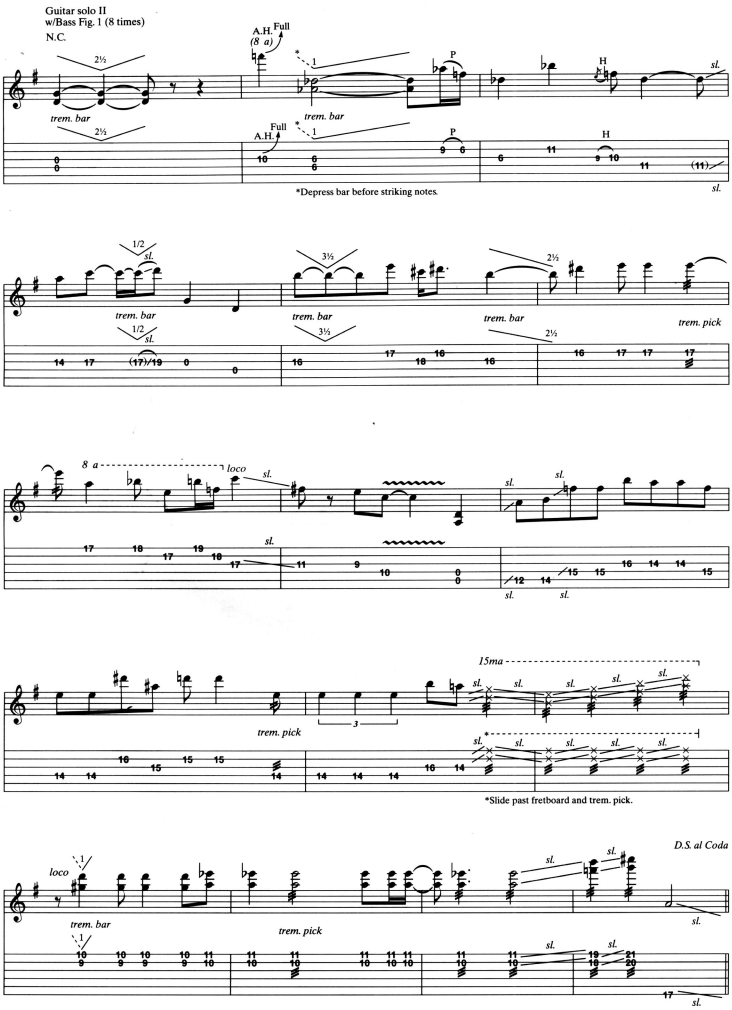
(3rd time Gtr. resume Riff A)

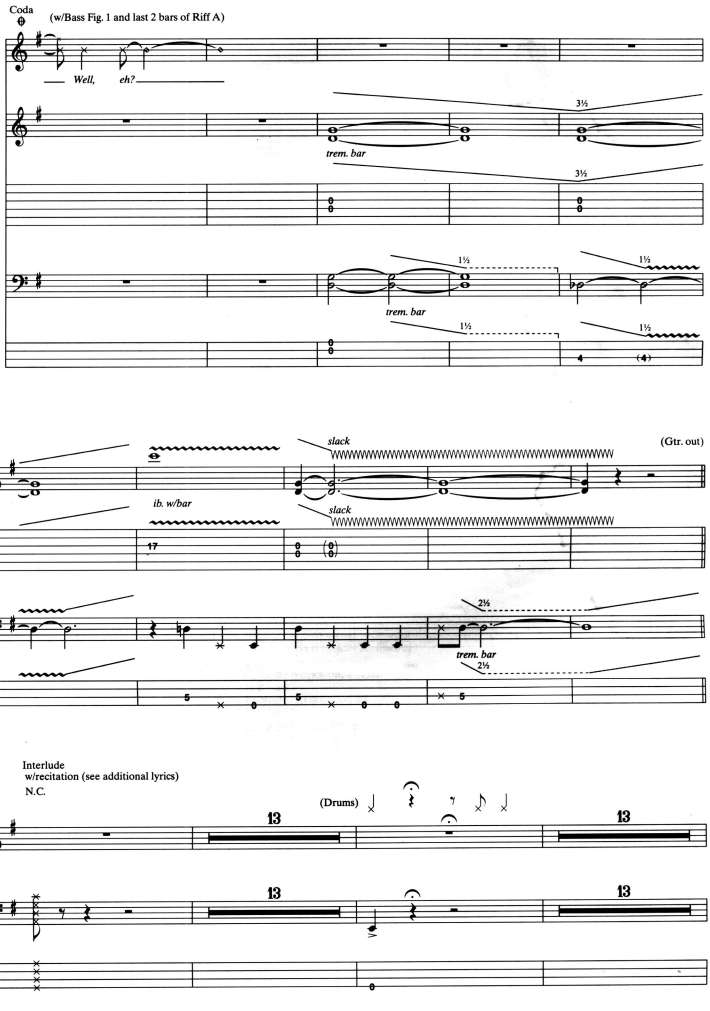
*socks and shoes al - ways match. Is it luck?*

2. 3. *See additional lyrics*

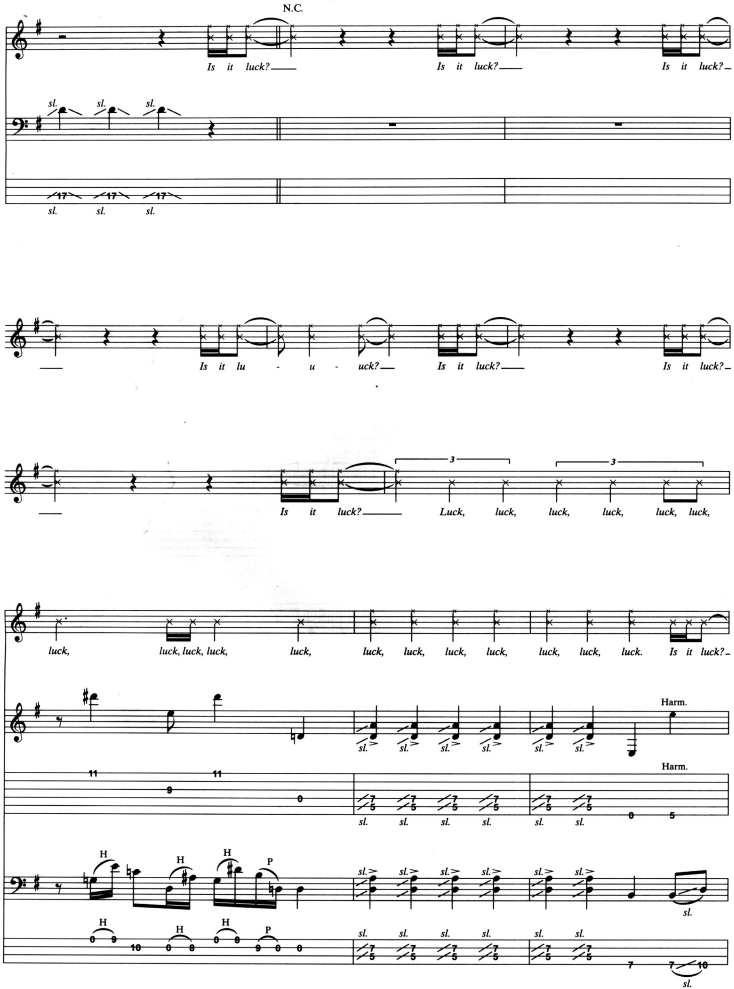
Fill 1

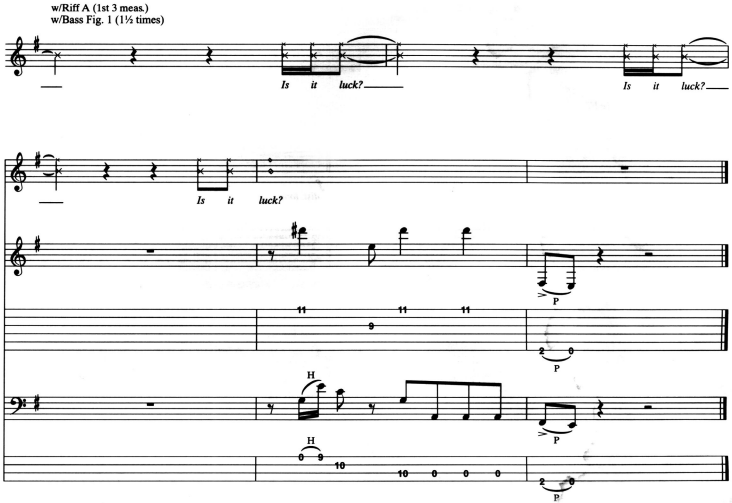

5
There's a foot at the end of each of my legs.
Is it luck?
Well, I can play my bass for
you.
Is it luck?
Some gals like to kiss my
face.
Is it luck?
Is it luck?
Chorus
w/Riff A (2 times)
*w/Bass Fig. 1 (3½ times)
N.C.
Is it luck?
Is it luck?
Is it lu -
*On D.S., play 4 times
To Coda
u - uck?
Is it luck?
Is it luck?
Is it luck?
1.
3
w/Bass Fill 1
2.
w/Bass Fill 1
Luck, luck. Well, is it?
2. There was food
Well, eh?


Guitar solo II
w/Bass Fig. 1 (8 times)
N.C.
A.H. (8 a)
Full
trem. bar
P
H
sl.
*Depress bar before striking notes.
1/2
3½
2½
trem. pick
8 a
loco
15ma
3
*Slide past fretboard and trem. pick.
D.S. al Coda


Coda
(w/Bass Fig. 1 and last 2 bars of Riff A)
Well, eh?
3½
trem. bar
3½
1½
1½
trem. bar
1½
1½
4
(4)
slack
(Gtr. out)
ib. w/bar
slack
17
2½
trem. bar
2½
5
5
5
Interlude
w/recitation (see additional lyrics)
N.C.
(Drums)
13
13
13
13
0

**Chorus**
w/Riff A (1st 4 bars only) (1¾ times)
w/Bass Fig. 1 (3½ times)






*Additional Lyrics*

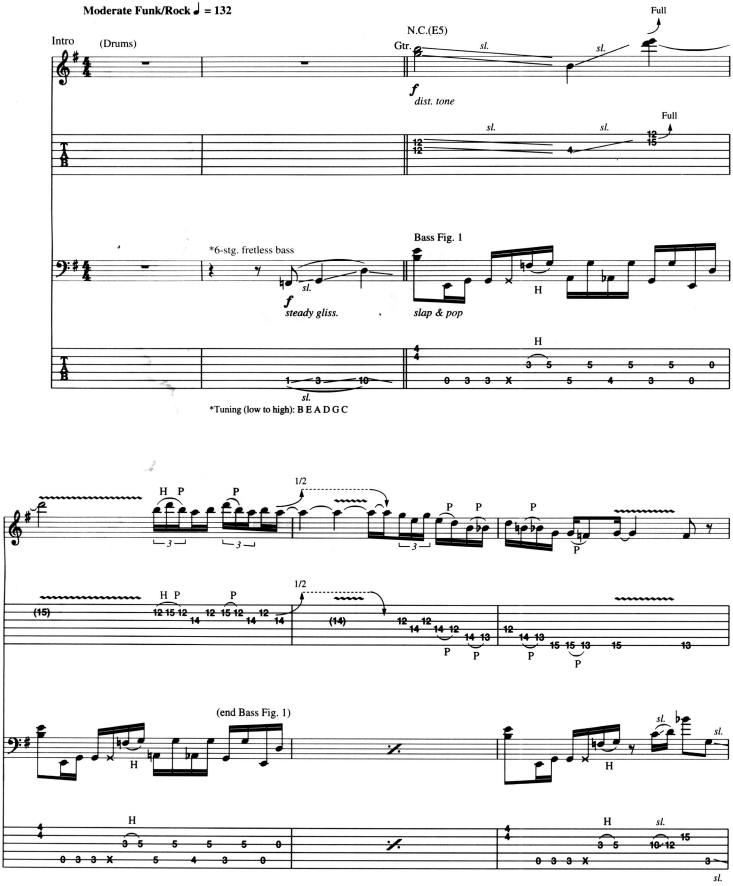
2. There was food inside your mouth today.
Is it luck?
Your barber cut your hair just so.
Is it luck?
Well, you can count to ten and back again.
Is it luck?
When the taste of sex is on your lips,
Is it luck? Is it luck? *(To Chorus)*

3. Cyanide works, oh, so fast.
Is it luck?
Polyester makes you sweat.
Is it luck?
If a graham cracker gets you off,
Is it luck?
Love, love?
Is it luck? Is it luck? *(To Chorus)*

*Recitation:*
Said she wanted my body, not my mind, so I showed her my dictionary, showed her the words that I know, not quite desiring to, and how loquacious I can be when I set my mind down to it. But she wasn't impressed. No, no, no, no... She wasn't impressed at all. She whispered in my ear! She whispered in my ear, she said, "You wanna get lucky, little boy?" Well, I smiled. I smiled and I said... *(To Chorus)*

# TOMMY THE CAT

Music by Primus
Lyrics by Claypool



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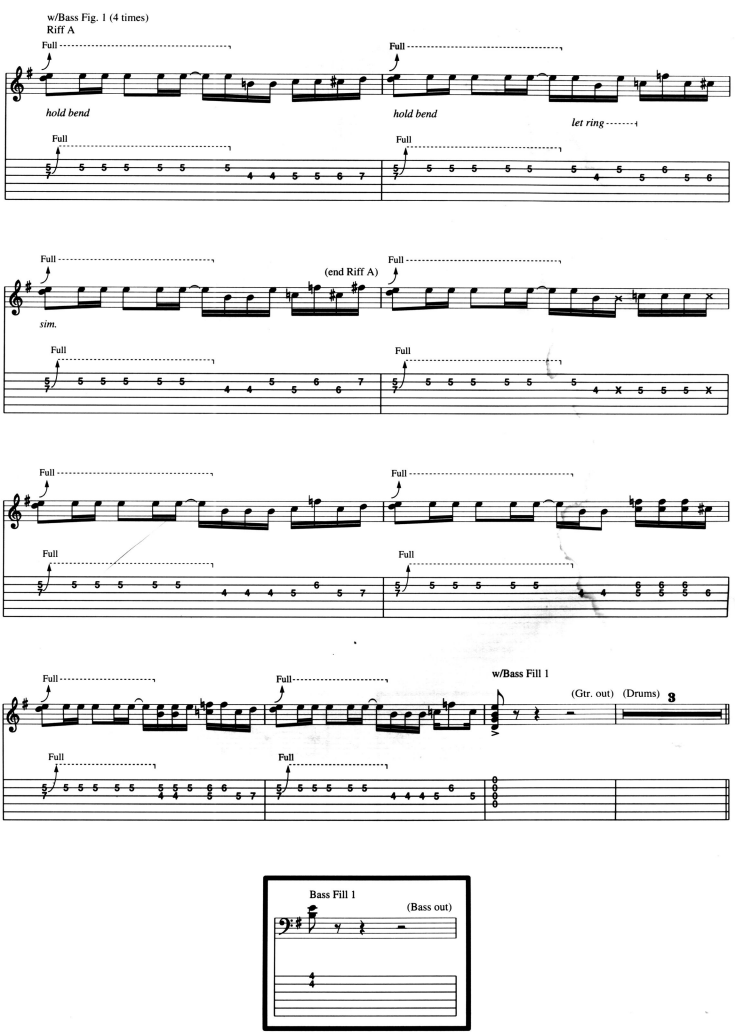

w/Bass Fig. 1 (4 times)
Riff A
Full
hold bend
let ring
(end Riff A)
sim.
w/Bass Fill 1
(Gtr. out)
(Drums)
Bass Fill 1
(Bass out)

1st Verse
*w/Recitation I
Tacet

N.C.

sl. sl. sim.

steady gliss.

*See additional lyrics for all recitations.

sl. sl. sl. sim.

N.C.(E5)

Bass Fill 2

2nd Verse
w/Bass Fig. 1 (7 times)
w/Recitation II
N.C.(E5)

trem. bar

3rd Verse
w/Bass Fill 1
w/Recitation III
N.C.(E5)
slack

(Gtr. out)

slack

Tacet

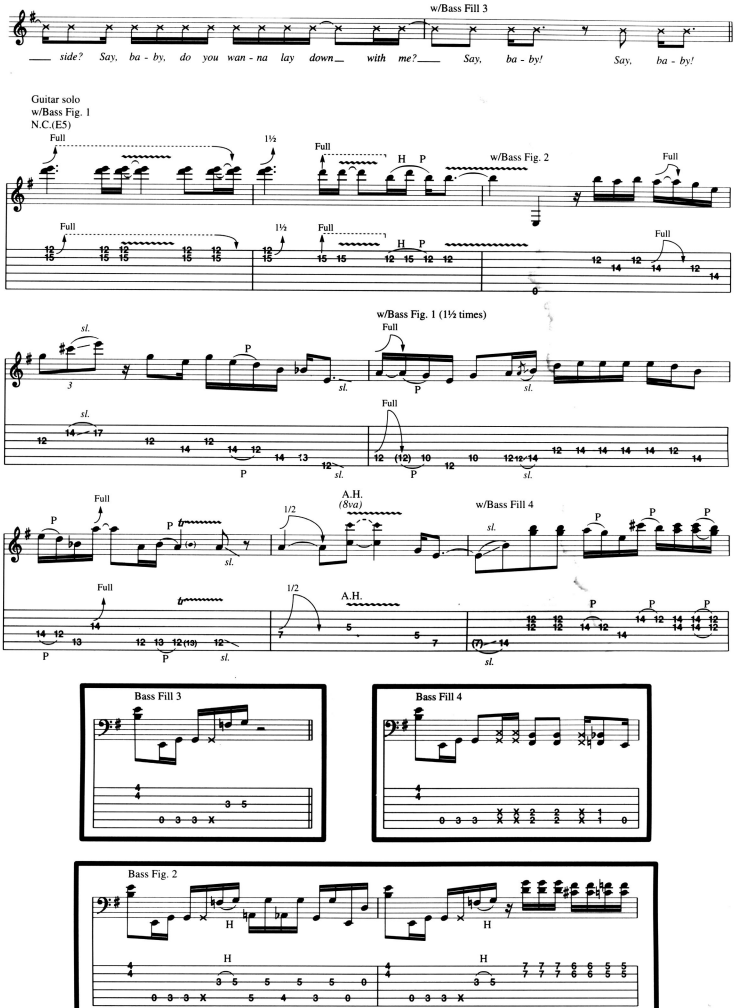
8va

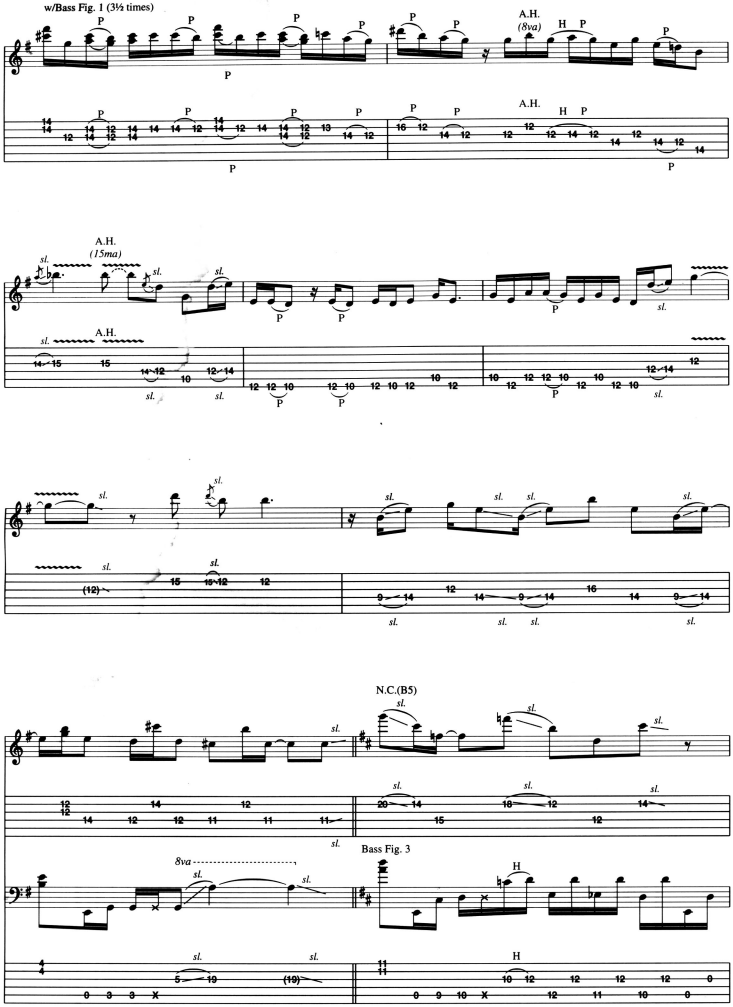
sl. sl. sl. loco

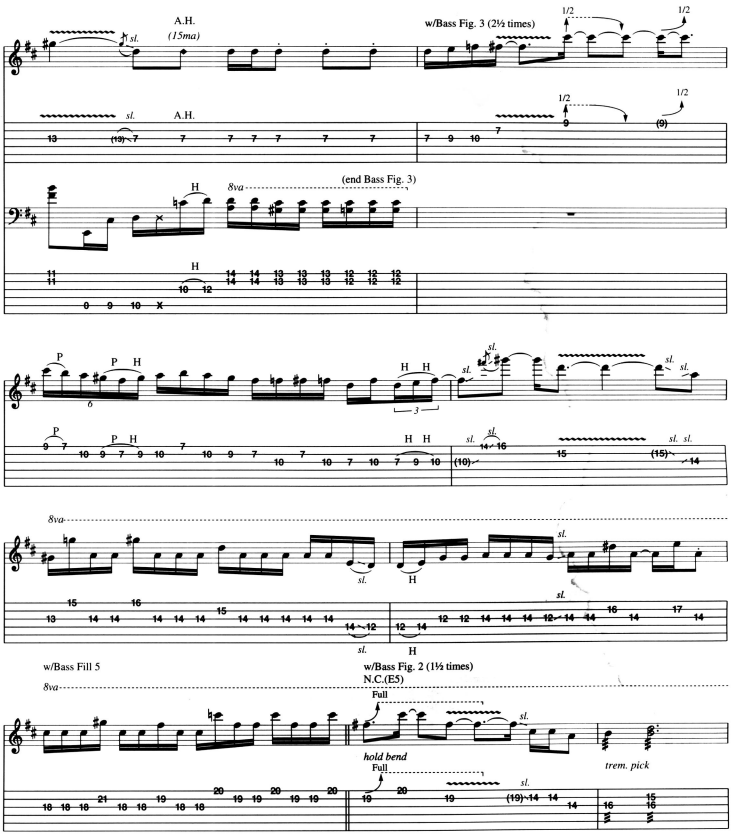
sl. sl. sl.

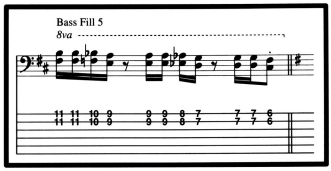
Chorus
w/Bass Fig. 1 (1½ times)
N.C.(E5)

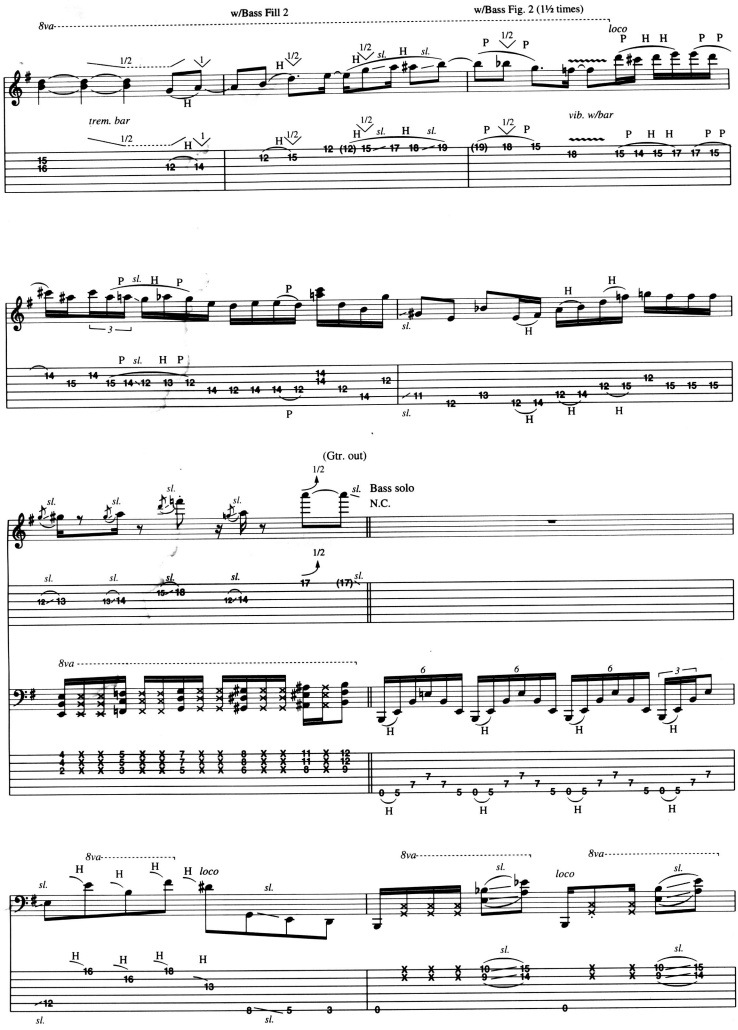
*Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by, do you wan - na lay down_ by my_*

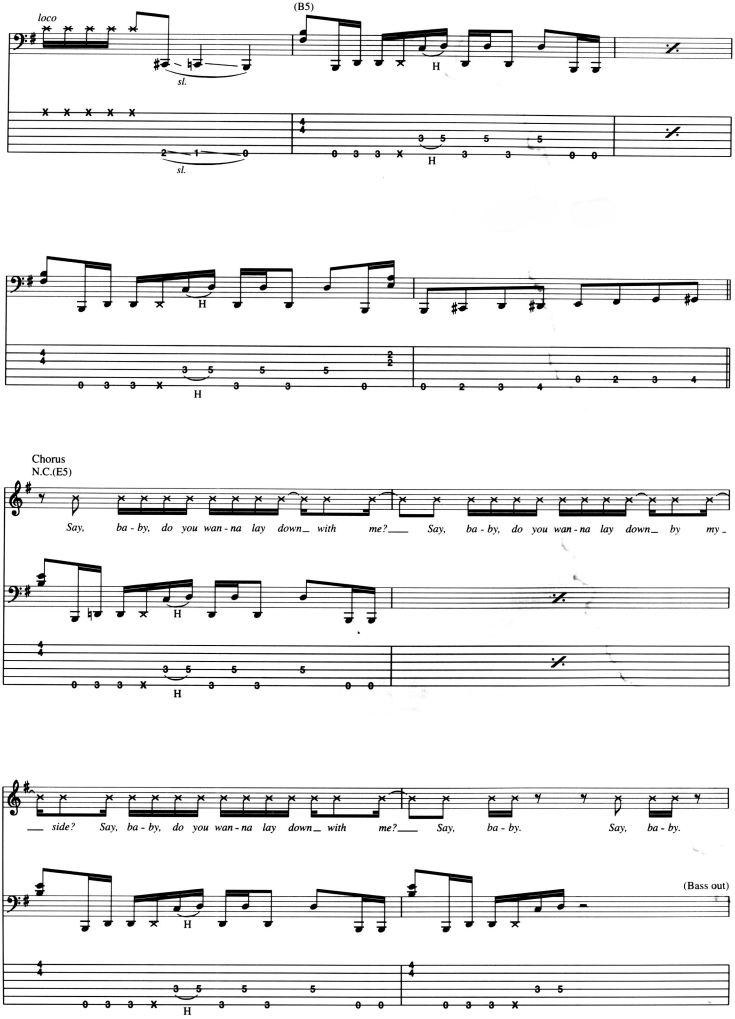

w/Bass Fill 3
side? Say, ba - by, do you wan - na lay down with me? Say, ba - by! Say, ba - by!
Guitar solo
w/Bass Fig. 1
N.C.(E5)
Full
1½
H P
w/Bass Fig. 2
sl.
P
w/Bass Fig. 1 (1½ times)
A.H.
(8va)
1/2
w/Bass Fill 4
Bass Fill 3
Bass Fill 4
Bass Fig. 2


w/Bass Fig. 1 (3½ times)
A.H.
(8va)
A.H.
(15ma)
N.C.(B5)
Bass Fig. 3
8va


A.H.
(15ma)
sl.
w/Bass Fig. 3 (2½ times)
1/2
1/2
A.H.
sl.
(end Bass Fig. 3)
8va
H
P
P H
H H
sl.
w/Bass Fill 5
w/Bass Fig. 2 (1½ times)
N.C.(E5)
Full
hold bend
trem. pick


Bass Fill 5
8va


w/Bass Fill 2
w/Bass Fig. 2 (1½ times)
8va
loco
trem. bar
vib. w/bar
(Gtr. out)
Bass solo
N.C.
8va
loco


loco
(B5)
sl.
sl.
H
Chorus
N.C.(E5)
Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by, do you wan - na lay down_ by my -
___ side? Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by. Say, ba - by.
(Bass out)

Tacet

Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by, do you wan - na lay down___ by my_

___ side? Say, ba - by, do you wan - na lay down_ with me?___ Say, b - b - b - b - b - b - b - b - b - b - b - b -

ba - by. Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by, do you wan - na lay down___ by my_

w/Bass Fill 6

E5

___ side? Say, ba - by, do you wan - na lay down___ with me?___ Say, ba - by! Say, ba - by!

w/Bass Fig. 1 (1½ times)
N.C.(E5)

Full Full sl. sl. Full Full sl. sl.

Full Full sl. sl. Full Full sl. sl.

w/Bass Fill 7

Full Full sl. Full Full Full 3½

trem. bar

Full Full sl. sl. Full Full Full 3½

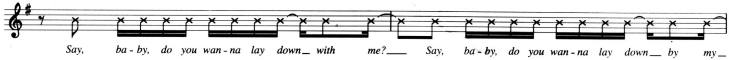
Bass Fill 6

sl. sl.

Bass Fill 7

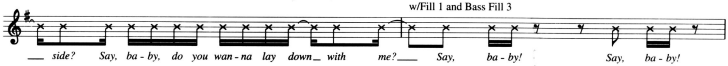
H H

Chorus/Outro
*w/Riff A
w/Bass Fig. 1 (1½ times)
N.C.(E5)

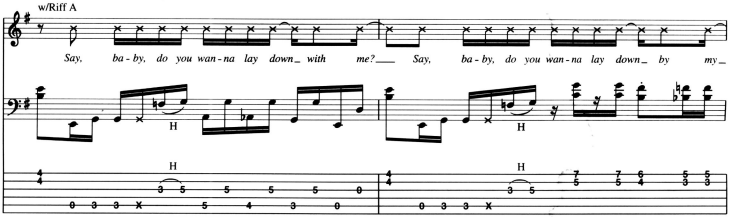



*Play w/slight variations ad lib (till end).

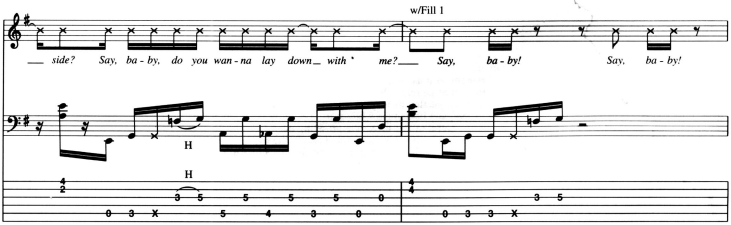
w/Fill 1 and Bass Fill 3

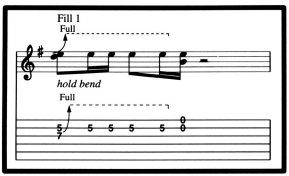


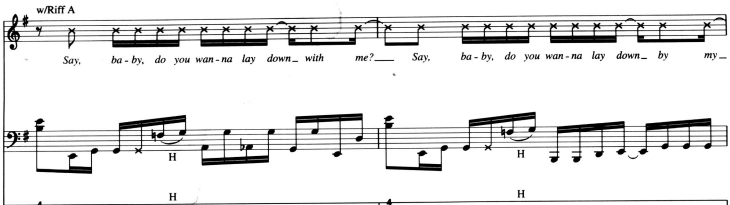

w/Riff A

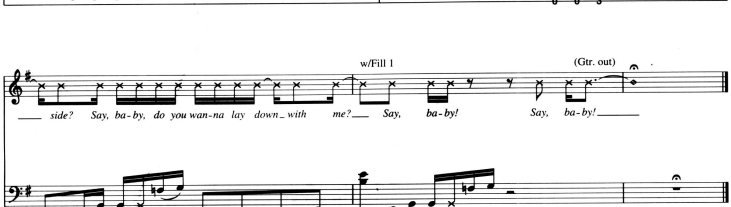



w/Fill 1






*Additional Lyrics*

*Recitation I:*
"Well, I remember it as though it were a meal ago," said Tommy the Cat as he reeled back to clear whatever foreign matter may have nestled its way into his mighty throat. Many a fat alley rat had met its demise while staring point blank down the cavernous barrel of this awesome prowling machine. Truly a wonder of nature, this urban predator. Tommy the Cat had many a story to tell, but it was a rare occasion such as this that he did.

*Recitation II:*
She came slidin' down the alleyway like butter drippin' off a hot biscuit. The aroma, the mean scent, was enough to arouse suspicion in even the oldest of tigers that hung around the hot spot in those days. The sight was beyond belief. Many a head snapped for double, even triple, takes as this vivacious feline made her way into the delta of the alleyway where the most virile of the young tabbies were known to hang out. They hung out in droves. Such a multitude of masculinity could only be found in one place, and that was O'Malley's Alley.

*Recitation III:*
The air was thick with cat calls (no pun intended) but not even a muscle in her neck did twitch as she sauntered straight into the heart of the alleyway. She knew what she wanted. She was lookin' for that stud bull. She was lookin' for that he-cat and that was me. Tommy the Cat is my name and I say unto thee...*(To Chorus)*

# SATHINGTON WALTZ

Music by Primus
Lyrics by Claypool

**Moderate Rock** ♩ = 116

Banjo arr. for gtr.

N.C.(Bm)

*fade in*

*6-stg. fretless bass

*fade in*

*Tuning (low to high): B E A D G C

w/Bass Fig. 1 (13 times)

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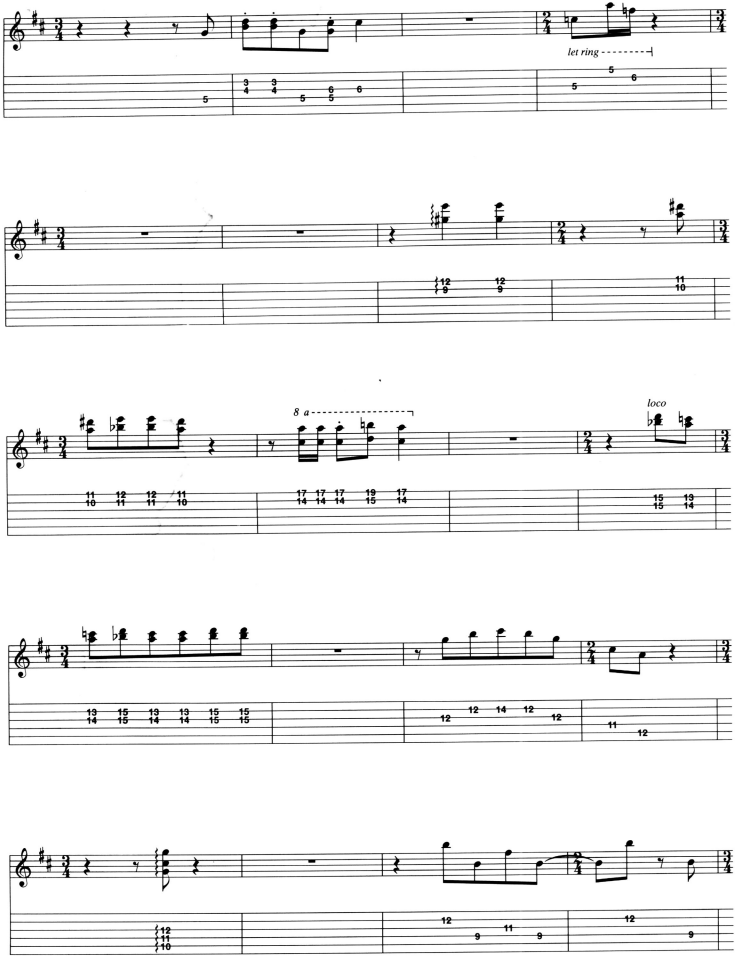
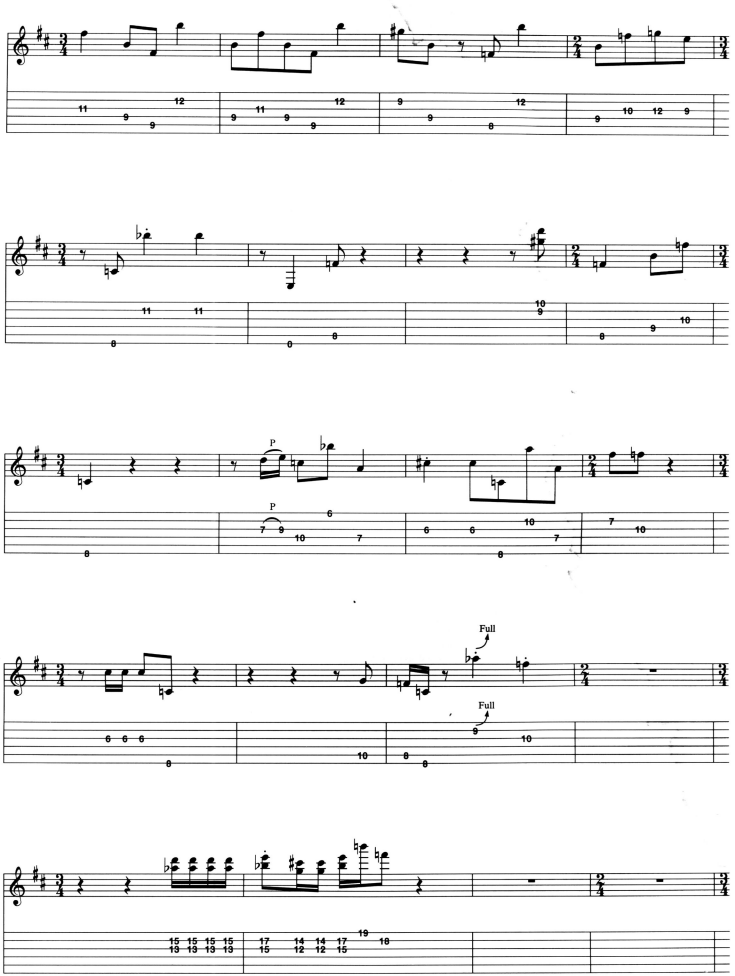
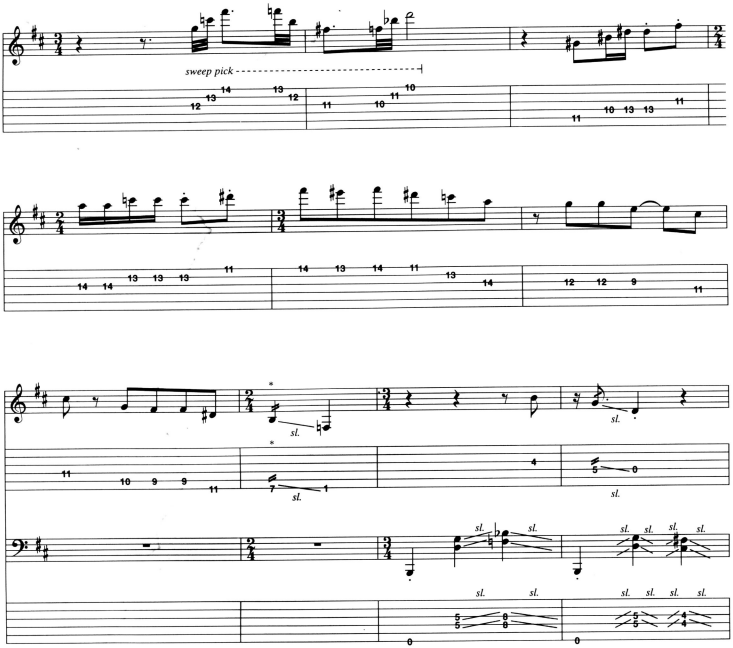
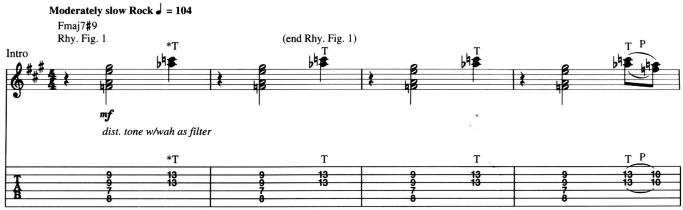

let ring
8 a
loco


P
P
Full
Full

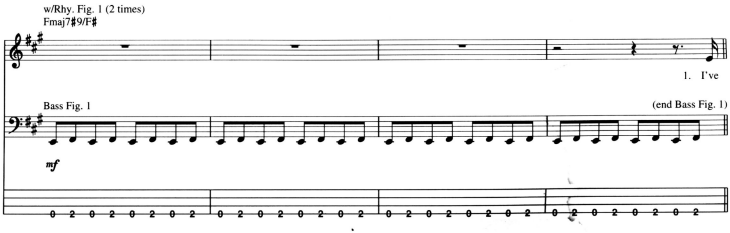

sweep pick
sl.
*Pick in sixteenth-note rhythm while sliding.
(*Percussion)
3
*Grad. fade

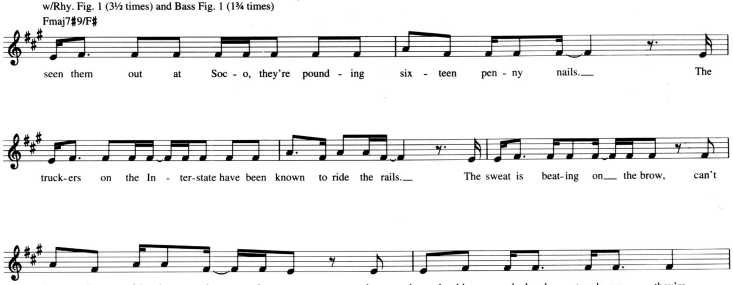
# THOSE DAMNED BLUE-COLLAR TWEEKERS

Music by Primus
Lyrics by Claypool




*Tap w/R.H. index and middle fingers.

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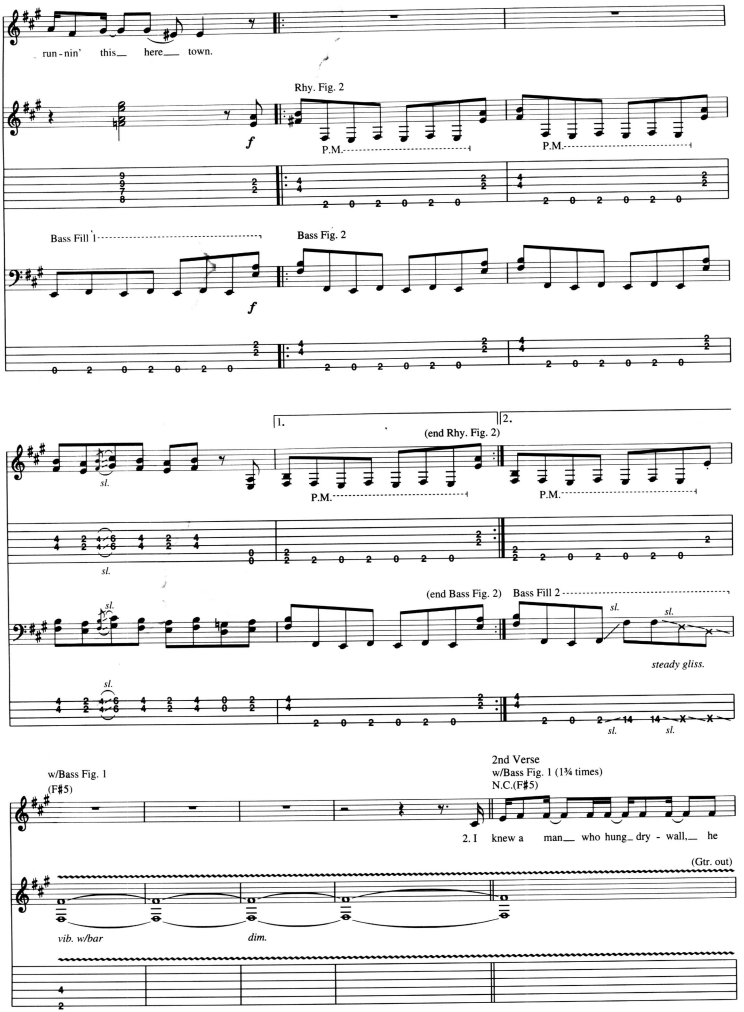

run - nin' this here town.
Rhy. Fig. 2
P.M.
P.M.
Bass Fill 1
Bass Fig. 2
1.
2.
(end Rhy. Fig. 2)
P.M.
P.M.
sl.
(end Bass Fig. 2)
Bass Fill 2
steady gliss.
w/Bass Fig. 1
(F♯5)
2nd Verse
w/Bass Fig. 1 (1¾ times)
N.C.(F♯5)
2. I knew a man who hung dry - wall, he
(Gtr. out)
vib. w/bar
dim.

hung it might - y quick. A trip or two to the blue room would

help him do the trick. His fore - man would pat him on the back when - ev - er

he would come a - round 'cause these damned blue - col - lar tweek - ers, they're be - lov -

w/Rhy. Fill 1 and Bass Fill 1

w/Rhy. Fig. 2 and Bass Fig. 2 (both 2¾ times)

N.C.

1.2.

ed in this town. Hey - a.

*(Sing 1st time only)*

3.

*w/Bass Fill 2

w/Bass Fig. 1

(F♯5)

sl.

Full

P.M.

*w/slight variations ad lib

3rd, 4th Verses

w/Bass Fig. 1 (1¾ times)

𝄋 N.C.(F♯5)

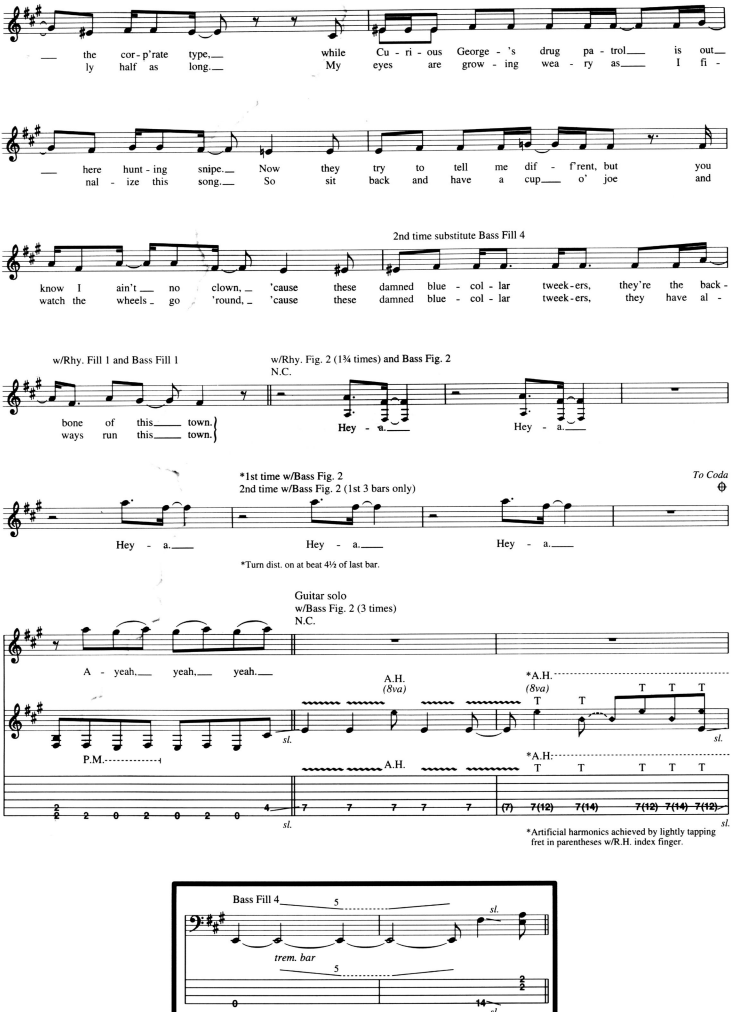
3. Now the un - ion boys are there to pro - tect us from all
flame that burns twice as bright burns on -

(Gtr. out)

*vib. w/bar* *dim.* *(Play 1st time only)*

Rhy. Fill 1

*f*


the cor-p'rate type, while Cu-ri-ous George-'s drug pa-trol is out
ly half as long. My eyes are grow-ing wea-ry as I fi-
here hunt-ing snipe. Now they try to tell me dif-f'rent, but you
nal-ize this song. So sit back and have a cup o' joe and

know I ain't no clown, 'cause these damned blue-col-lar tweek-ers, they're the back-
watch the wheels go 'round, 'cause these damned blue-col-lar tweek-ers, they have al-

bone of this town.
ways run this town.


Hey-a. Hey-a.



Hey-a. Hey-a. Hey-a.
*Turn dist. on at beat 4½ of last bar.



A-yeah, yeah, yeah.



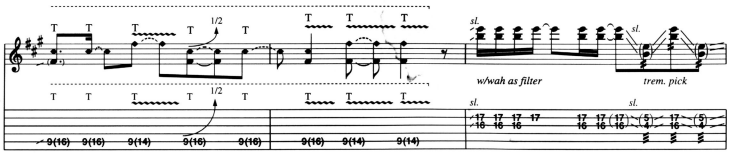


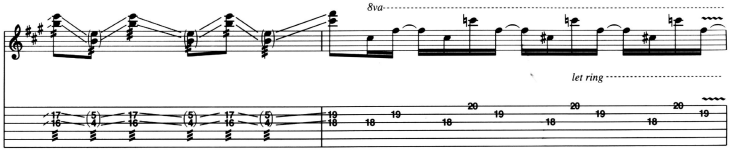


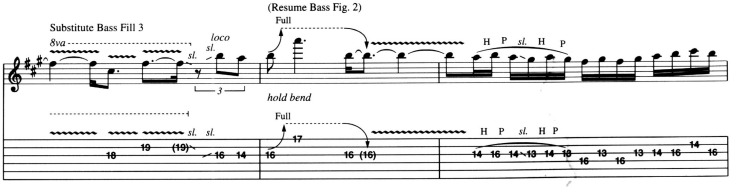


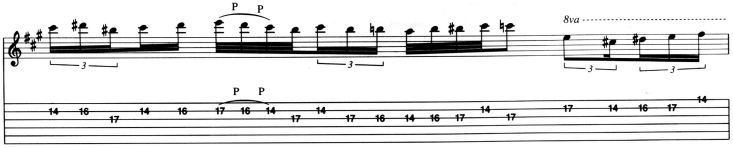


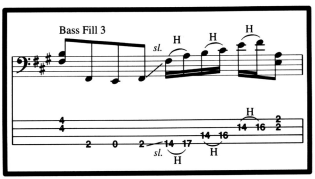

*Artificial harmonics achieved by lightly tapping fret in parentheses w/R.H. index finger.

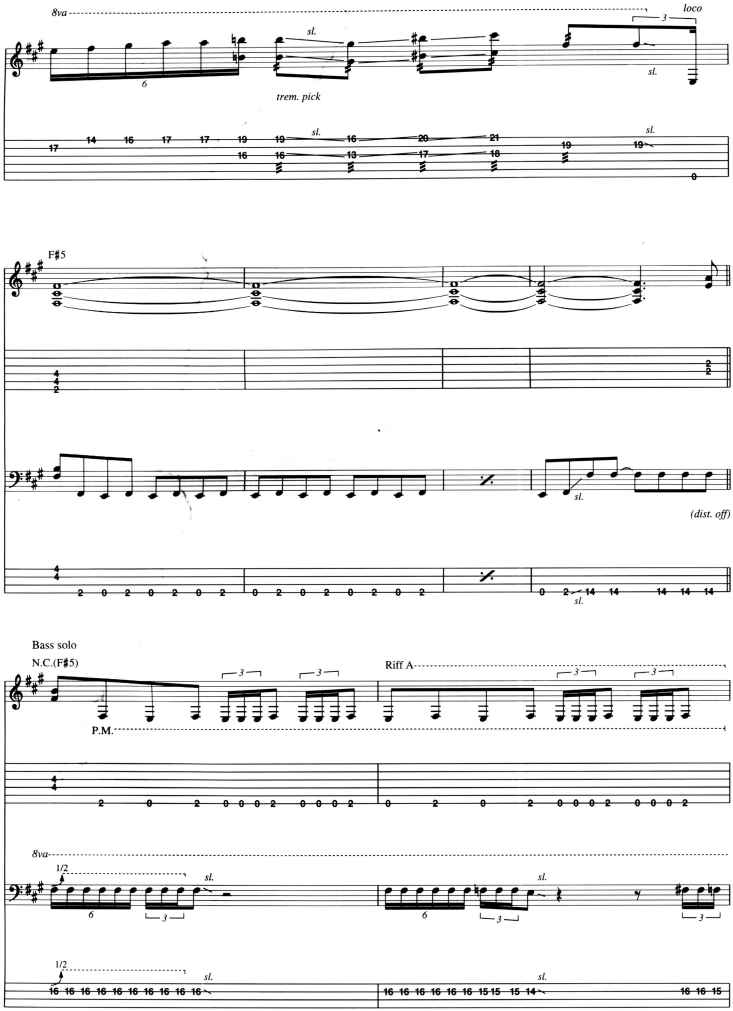

1/2
sl.
w/wah as filter
trem. pick


8va
let ring


Substitute Bass Fill 3
(Resume Bass Fig. 2)
8va
loco
Full
hold bend


8va


Bass Fill 3


8va
loco
sl.
trem. pick
F♯5
(dist. off)
Bass solo
N.C.(F♯5)
Riff A
P.M.
8va
1/2

w/Riff A (5 times)

8va

sl.

H

1/2

w/Rhy. Fill 2

N.C.

loco

(F♯5)

1.2.

3.

D.S. al Coda

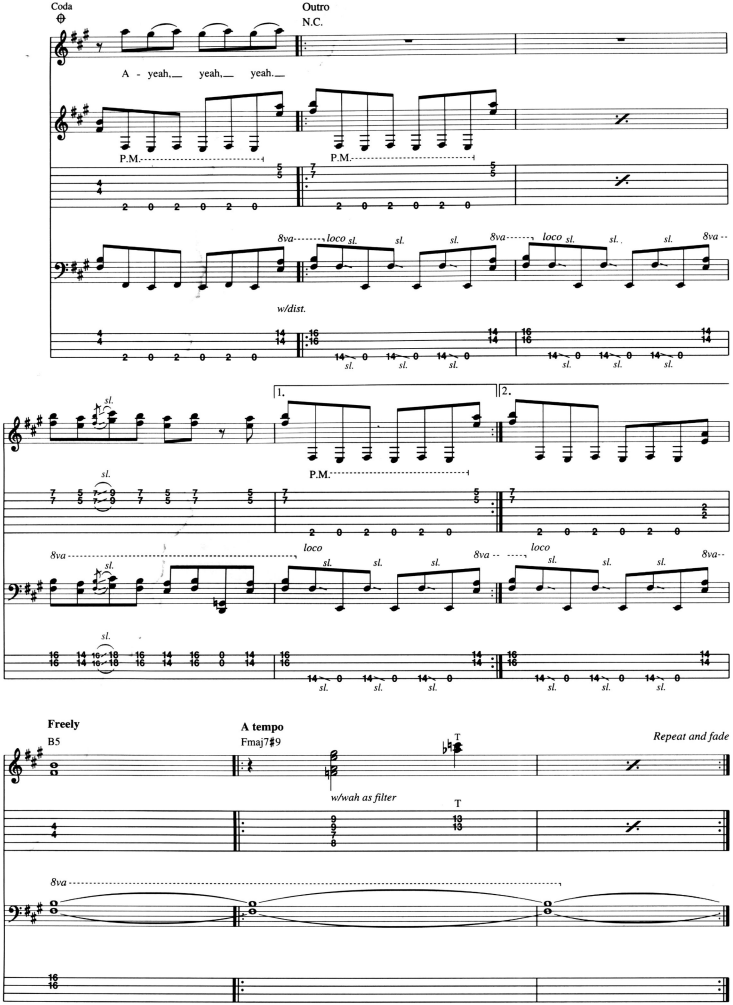
4. Now the

mf

Rhy. Fill 2

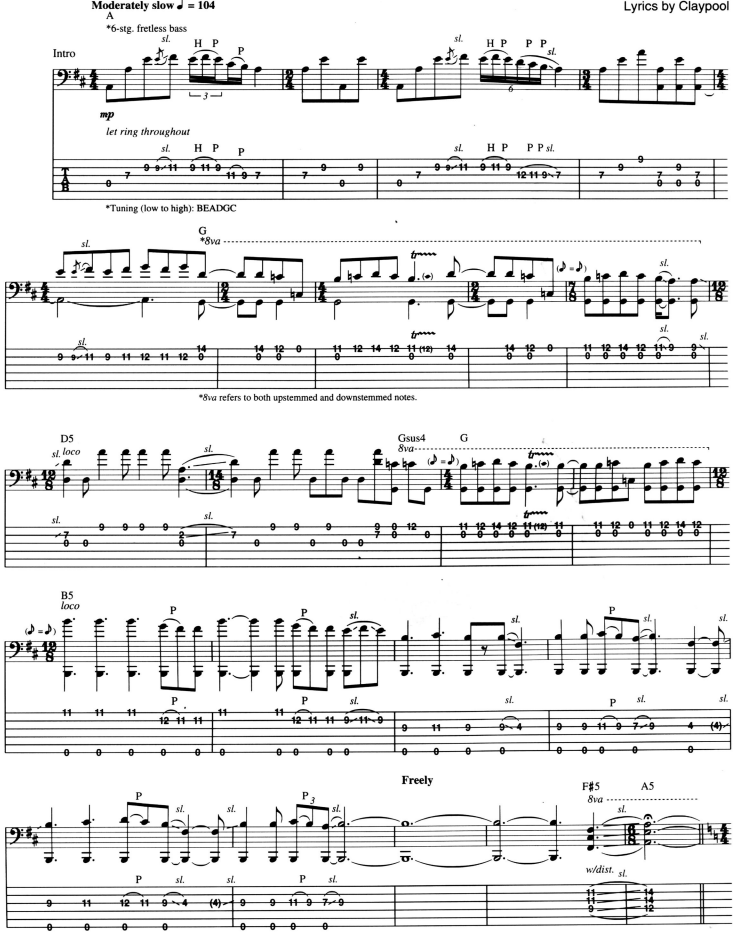
(Gtr. out)

P.M.


Coda
Outro
N.C.
A - yeah,__ yeah,__ yeah.__
P.M.
P.M.
8va
loco
sl.
w/dist.
1.
2.
Freely
B5
A tempo
Fmaj7♯9
w/wah as filter
Repeat and fade

# FISH ON
## (Fisherman Chronicles, Chapter 2)

Music by Primus
Lyrics by Claypool

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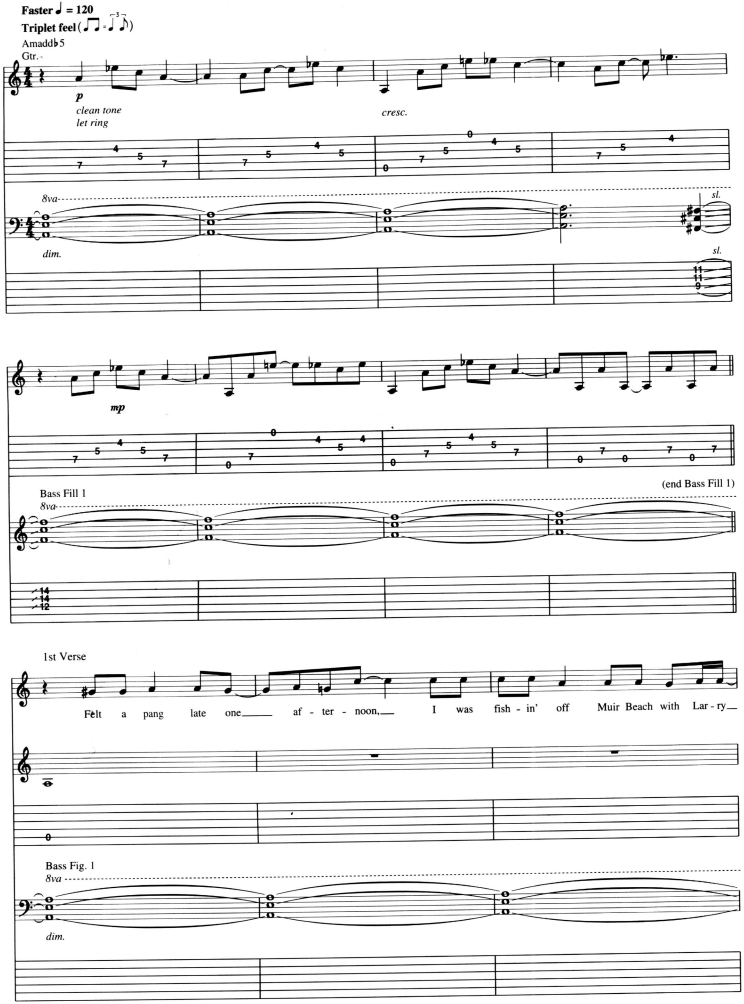
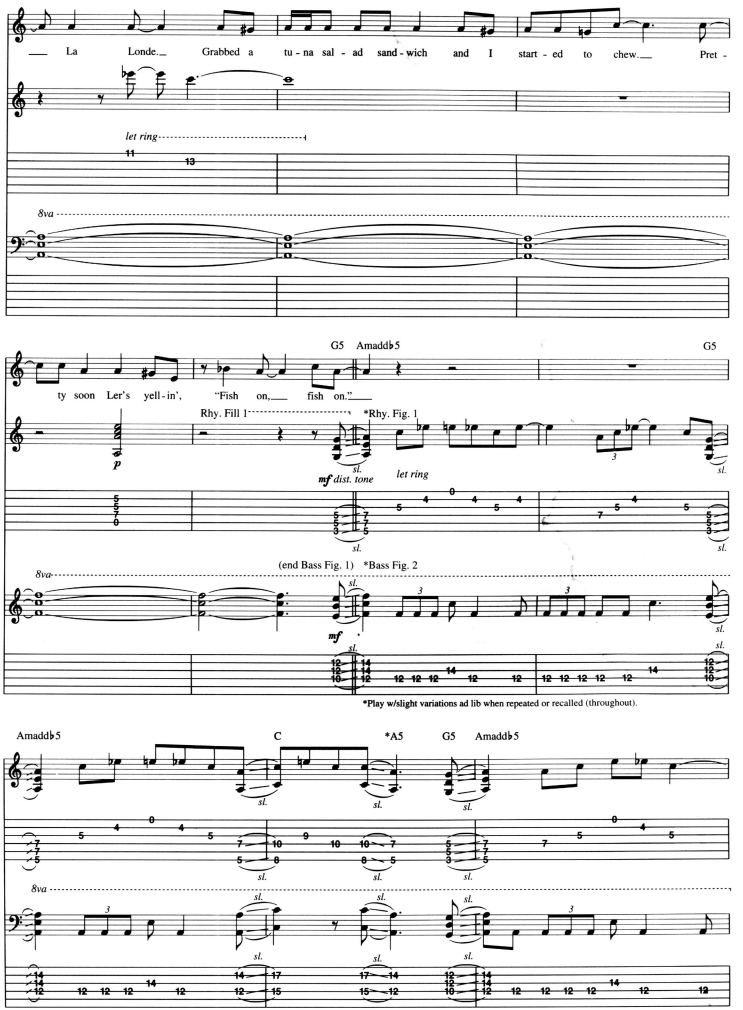
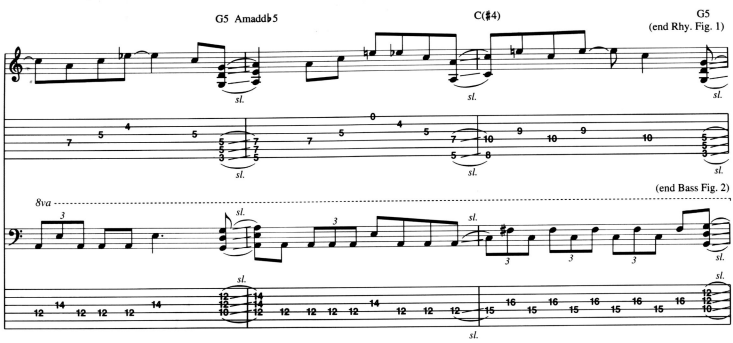
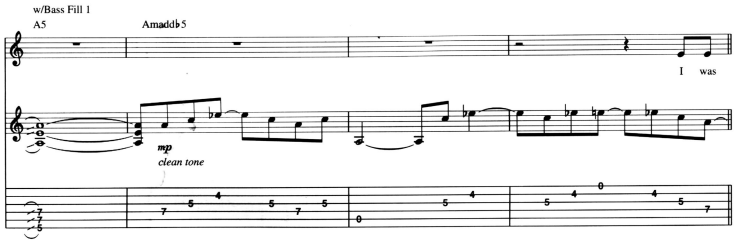
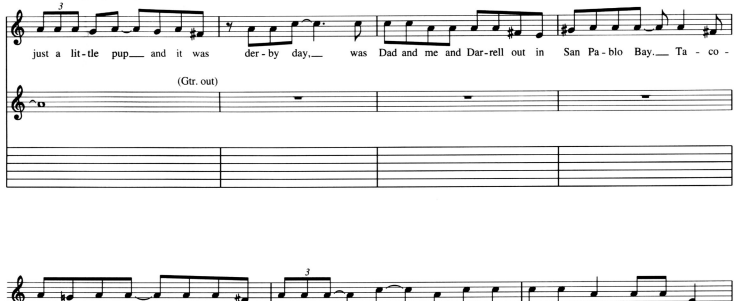
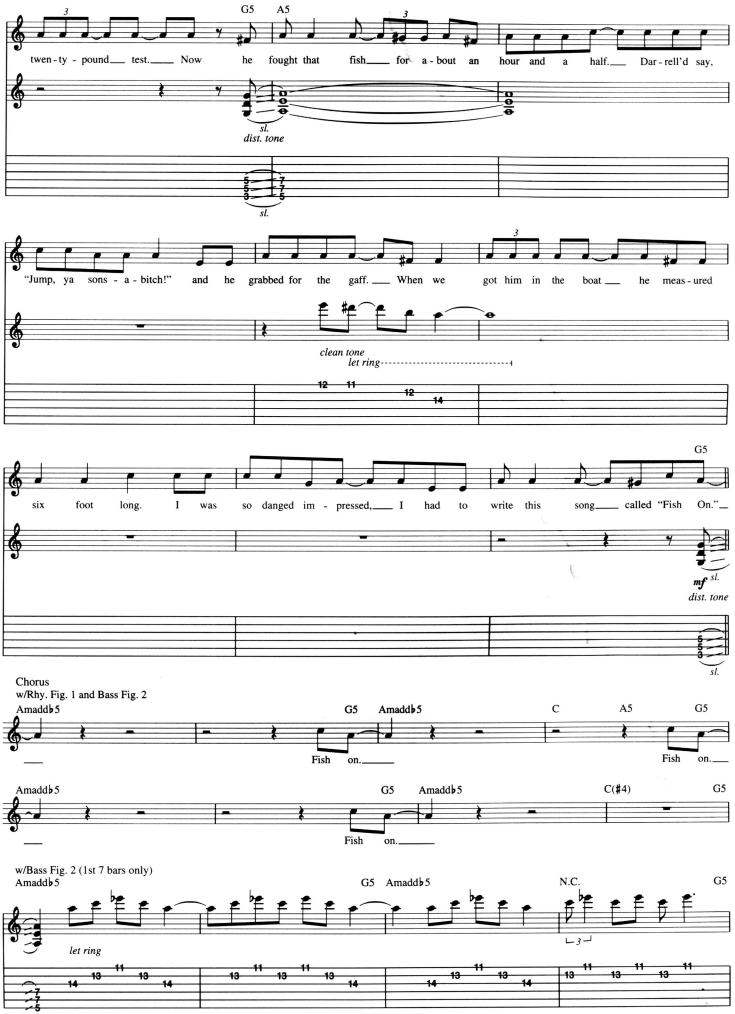

Faster ♩ = 120
Triplet feel
Amaddb5
Gtr.
p
clean tone
let ring
cresc.
8va
sl.
dim.
mp
Bass Fill 1
8va
(end Bass Fill 1)
1st Verse
Felt a pang late one af - ter - noon, I was fish - in' off Muir Beach with Lar - ry
Bass Fig. 1
8va
dim.

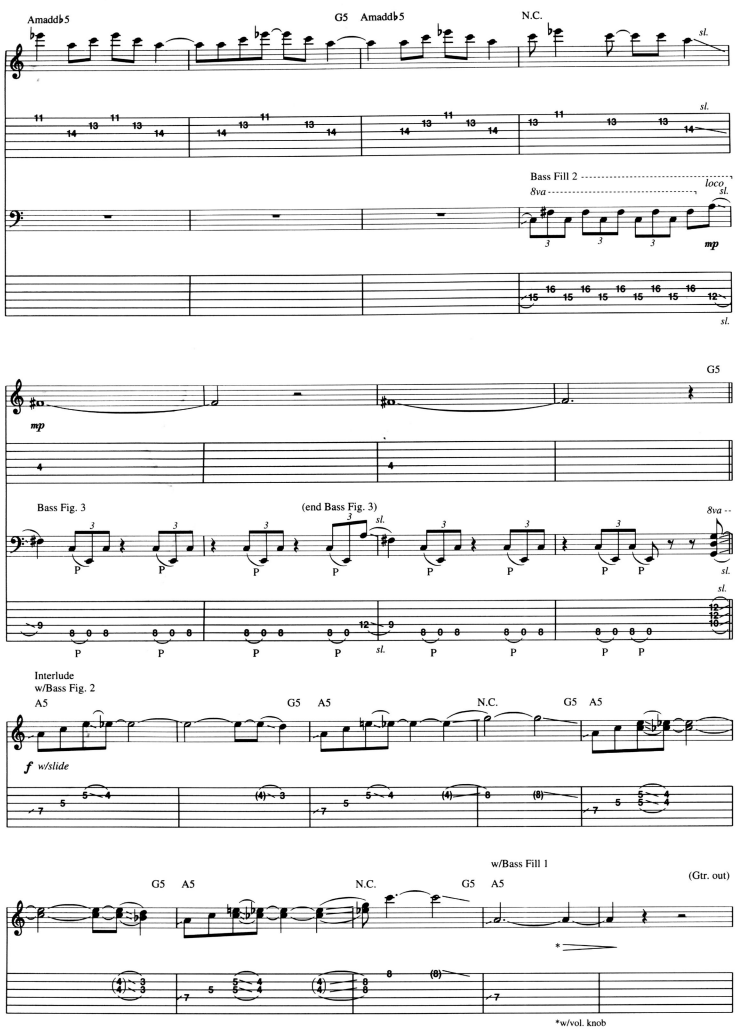

La Londe. Grabbed a tu - na sal - ad sand - wich and I start - ed to chew. Pret -
let ring
8va
G5 Amaddb5 G5
ty soon Ler's yell - in', "Fish on, fish on."
Rhy. Fill 1
*Rhy. Fig. 1
p
mf dist. tone
let ring
(end Bass Fig. 1) *Bass Fig. 2
mf
*Play w/slight variations ad lib when repeated or recalled (throughout).
Amaddb5 C *A5 G5 Amaddb5
*Chord is implied.

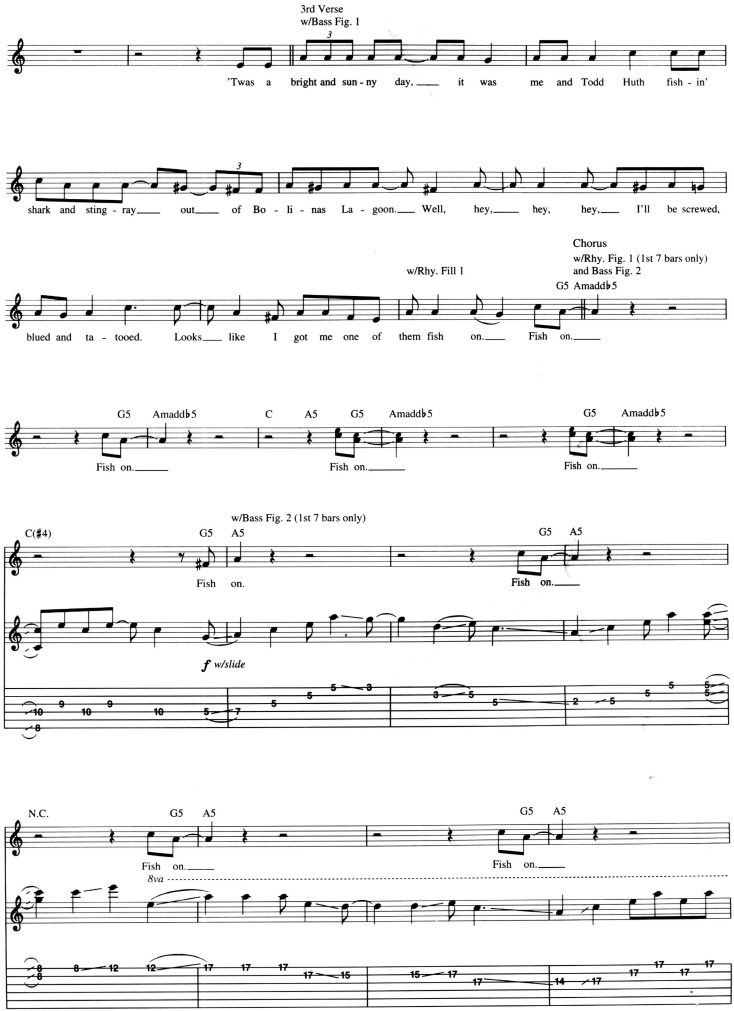

G5 Amadd♭5
C(♯4)
G5
(end Rhy. Fig. 1)
sl.
8va
(end Bass Fig. 2)


w/Bass Fill 1
A5
Amadd♭5
I was
mp
clean tone


2nd Verse
w/Bass Fig. 1 (2 times)
just a lit - tle pup and it was der - by day, was Dad and me and Dar - rell out in San Pa - blo Bay. Ta - co -
(Gtr. out)
fla - vored Dor - i - tos and my or - ange life vest, Dad caught a hun - dred - pound stur - geon on

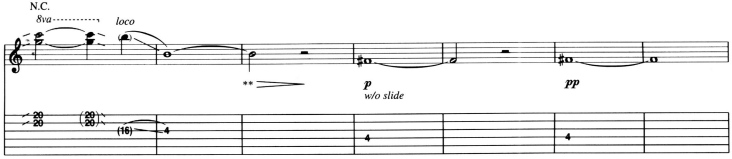

G5
A5
twen - ty - pound test. Now he fought that fish for a - bout an hour and a half. Dar - rell'd say,
sl.
dist. tone
sl.
"Jump, ya sons - a - bitch!" and he grabbed for the gaff. When we got him in the boat he meas - ured
clean tone
let ring
12 11 12 14
G5
six foot long. I was so danged im - pressed, I had to write this song called "Fish On."
mf sl.
dist. tone
sl.
Chorus
w/Rhy. Fig. 1 and Bass Fig. 2
Amadd♭5
G5
Amadd♭5
C
A5
G5
Fish on.
Fish on.
Amadd♭5
G5
Amadd♭5
C(♯4)
G5
Fish on.
w/Bass Fig. 2 (1st 7 bars only)
Amadd♭5
G5
Amadd♭5
N.C.
G5
let ring
13 11 13 14
13 11 13 14
13 11 13 14
13 11 13 14
13 11 13 14
13 11 13 14
13 11 13 14


Amadd♭5
G5 Amadd♭5
N.C.
sl.
Bass Fill 2
8va
loco
mp
G5
Bass Fig. 3
(end Bass Fig. 3)
8va
Interlude
w/Bass Fig. 2
A5
G5 A5
N.C.
G5 A5
f w/slide
w/Bass Fill 1
(Gtr. out)
*w/vol. knob


3rd Verse
w/Bass Fig. 1
'Twas a bright and sun - ny day, it was me and Todd Huth fish - in'
shark and sting - ray out of Bo - li - nas La - goon. Well, hey, hey, hey, I'll be screwed,
Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
and Bass Fig. 2
w/Rhy. Fill 1
G5 Amadd♭5
blued and ta - tooed. Looks like I got me one of them fish on. Fish on.
G5 Amadd♭5 C A5 G5 Amadd♭5 G5 Amadd♭5
Fish on. Fish on. Fish on.
w/Bass Fig. 2 (1st 7 bars only)
C(♯4) G5 A5 G5 A5
Fish on. Fish on.
f w/slide
N.C. G5 A5 G5 A5
Fish on. Fish on.
8va

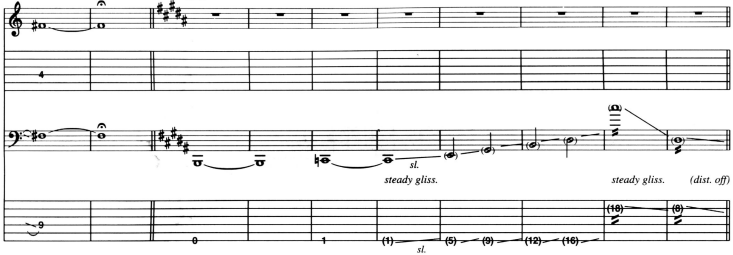
w/Bass Fill 2
N.C.

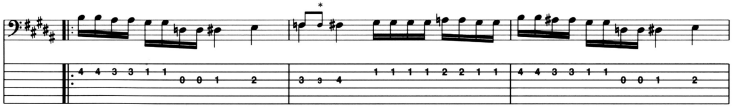
*w/Bass Fig. 3 (3 times)



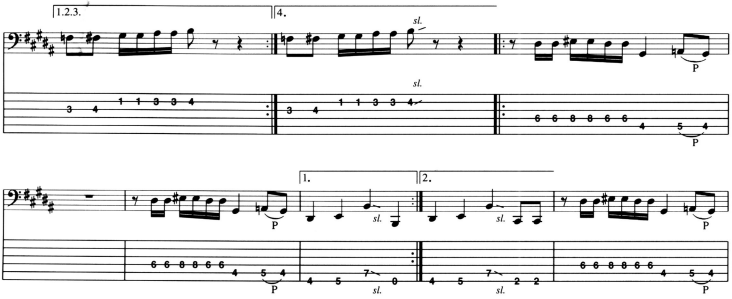

*w/slight variations ad lib
**w/vol. knob

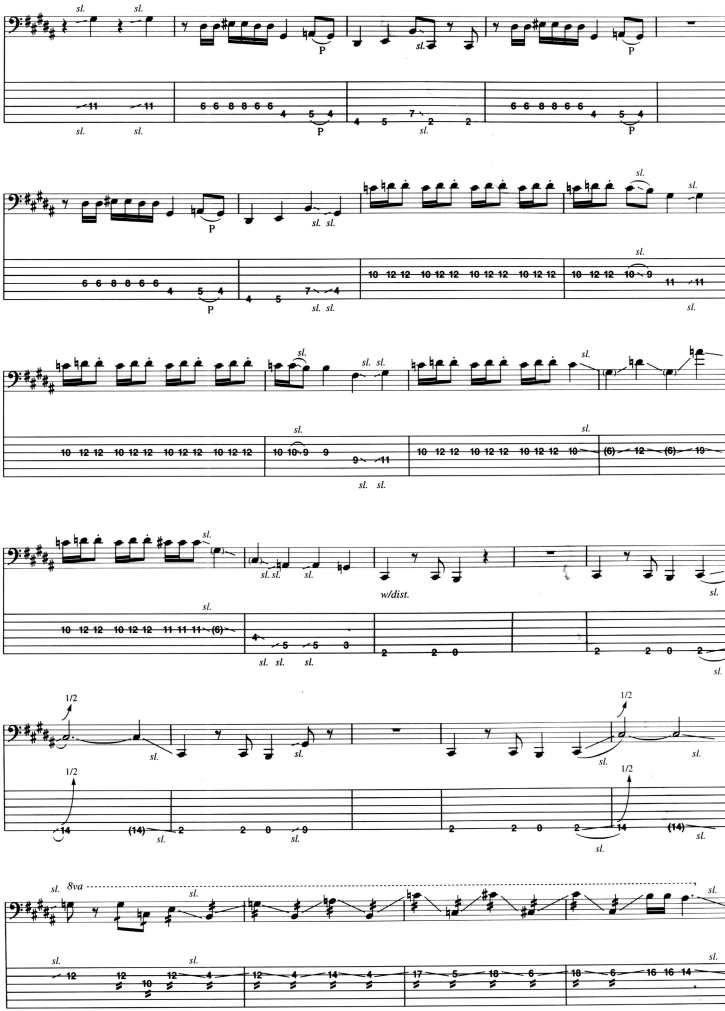
**Faster ♩ = 184**
**Straight eighths feel (♫ = ♫)**
Bass solo
Gtr. w/fdbk. effects ad lib (till indicated)
N.C.

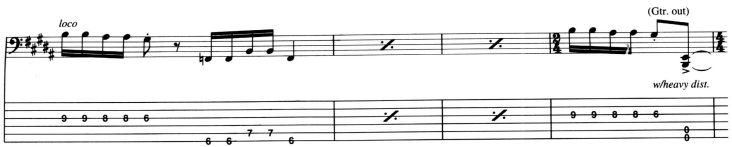


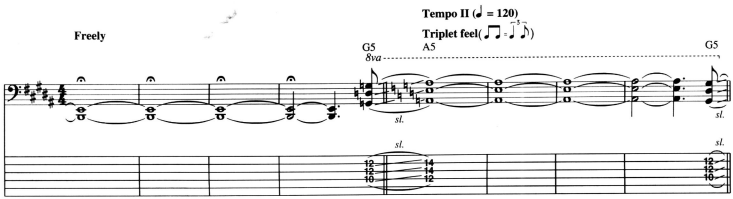



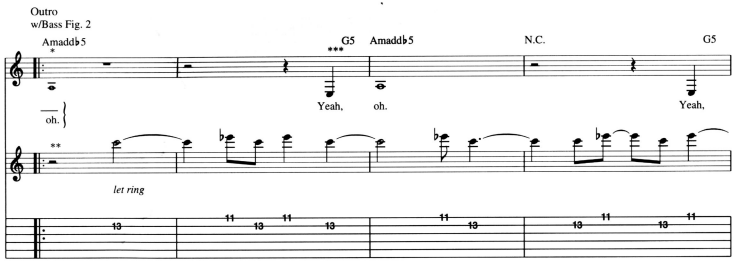
*Play cue note 4th time only.




sl.
P
w/dist.
1/2
8va

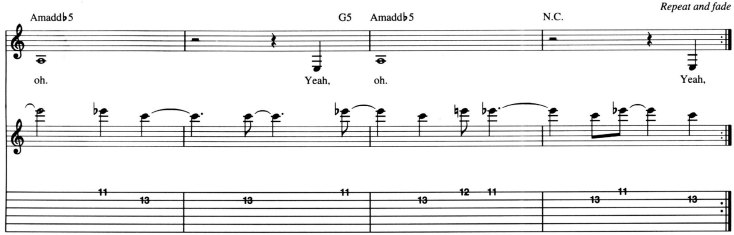


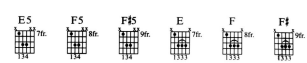

*Sing cue note on all repeats.
**Play w/variations ad lib on repeats.

***Voc. fades in.



# LOS BASTARDOS

Music by Primus
Lyrics by Claypool




**Moderate Rock ♩ = 132**

Rhy. Fig. 1 (**Gtr. I)
Gtr. II
fade in
dist. tone
fade in
Riff A (Gtr. III)
dist. tone
fade in
let ring
Bass Fig. 1 (Bass I)
fade in

*Transcription begins at 0:05 of track.
**Dist. tone

You bastard!
(end Rhy. Fig. 1)
(end Riff A)
(end Bass Fig. 1)

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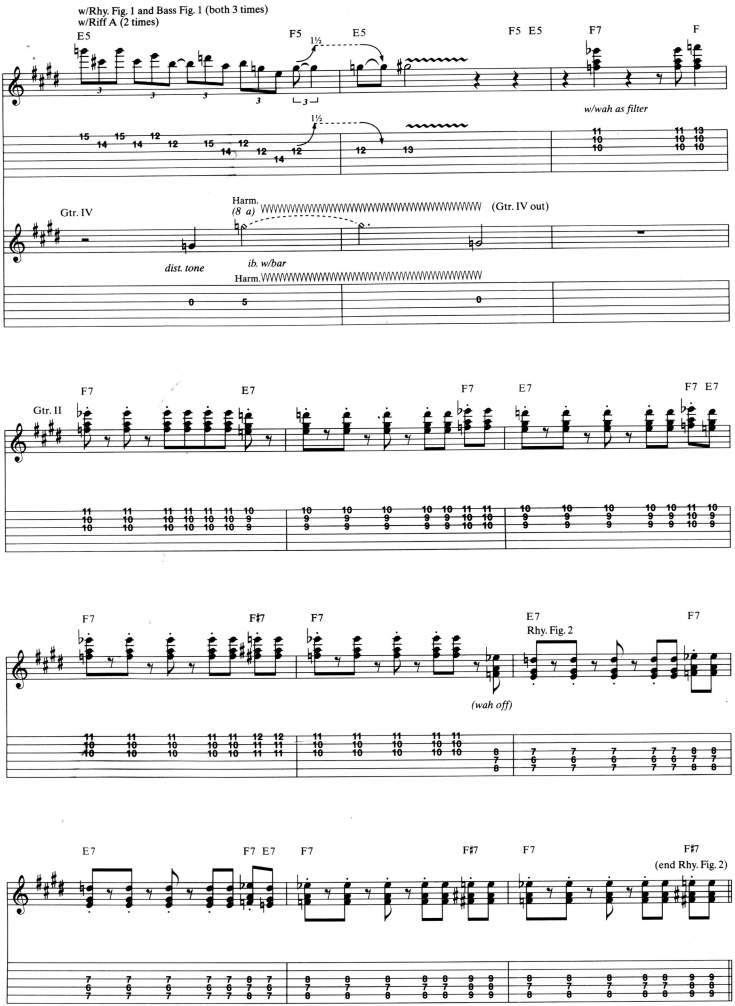
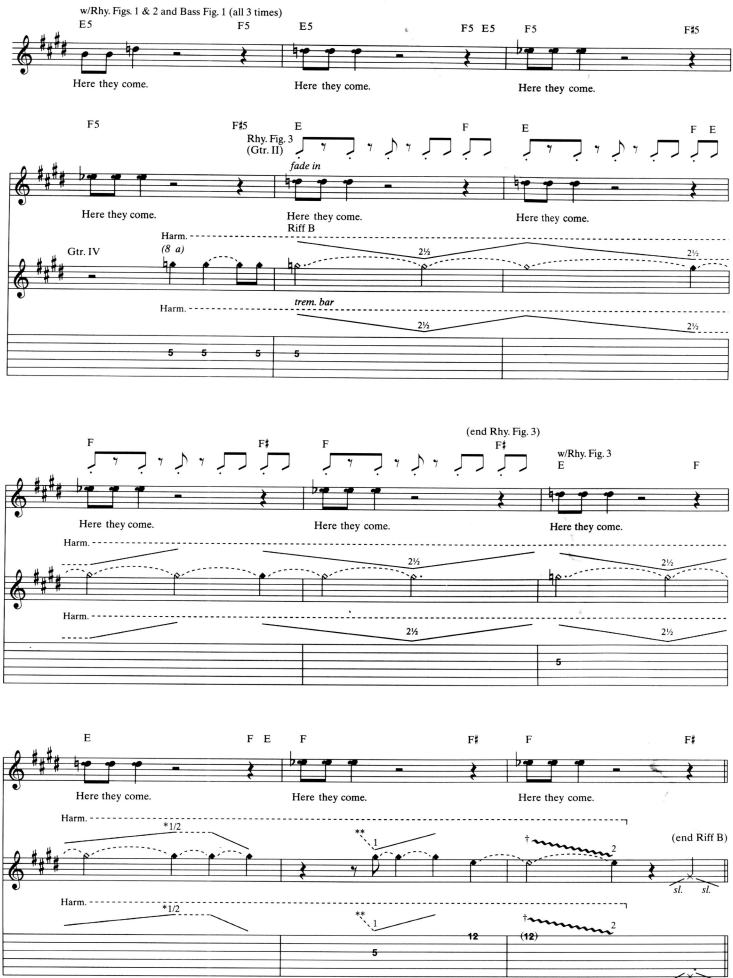
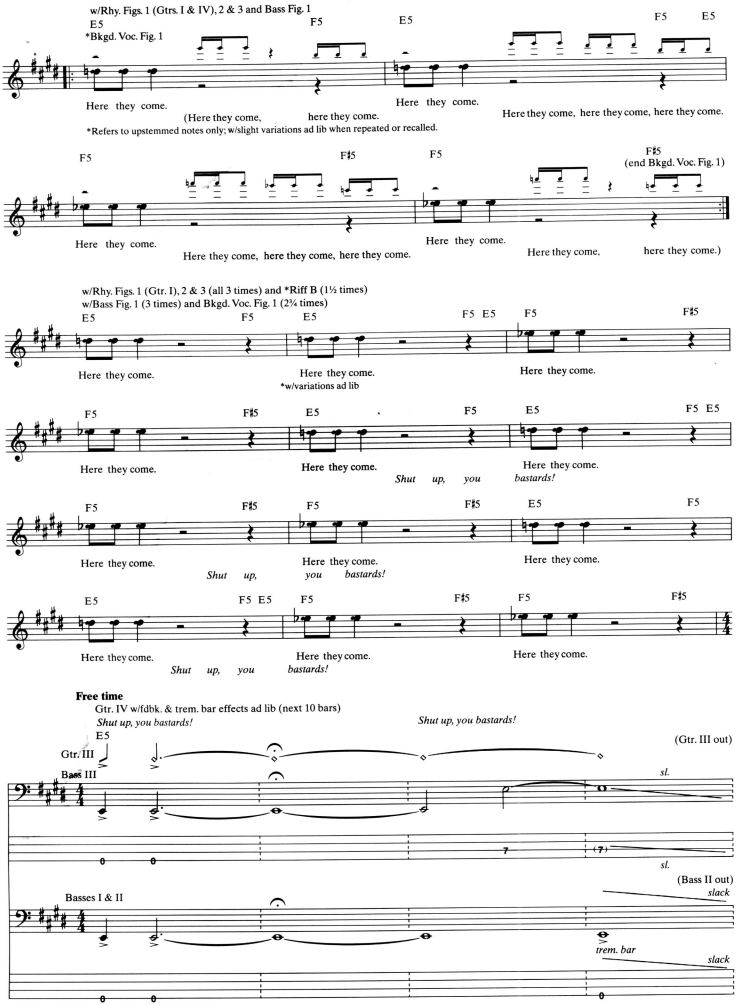
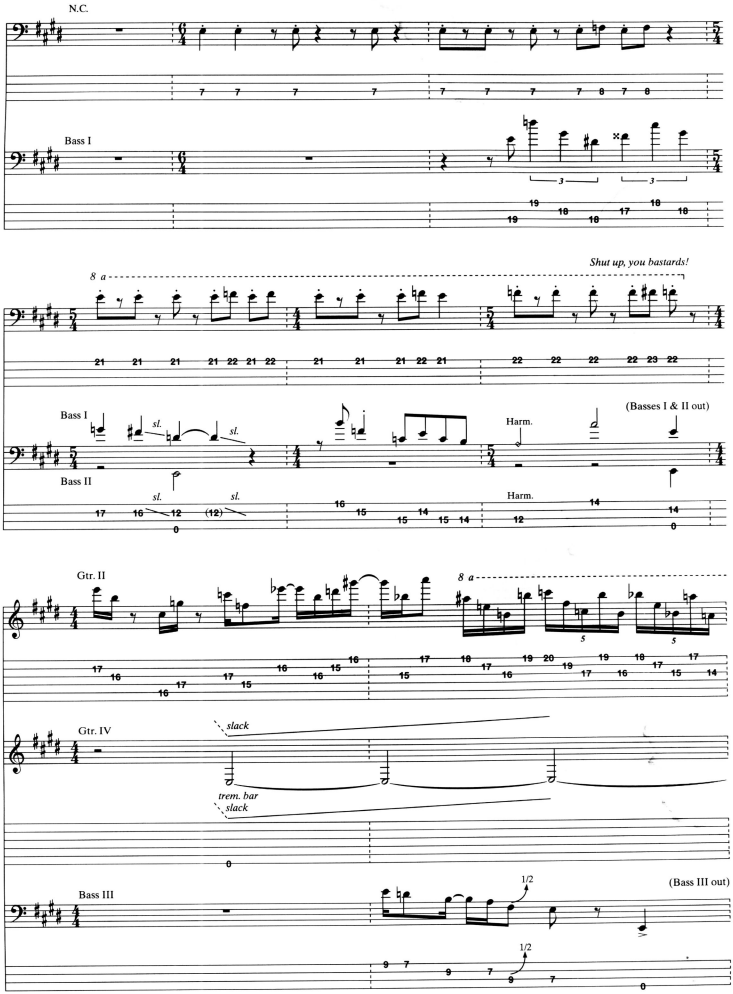
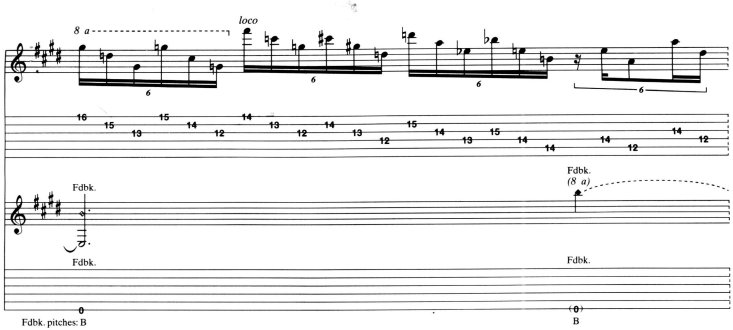
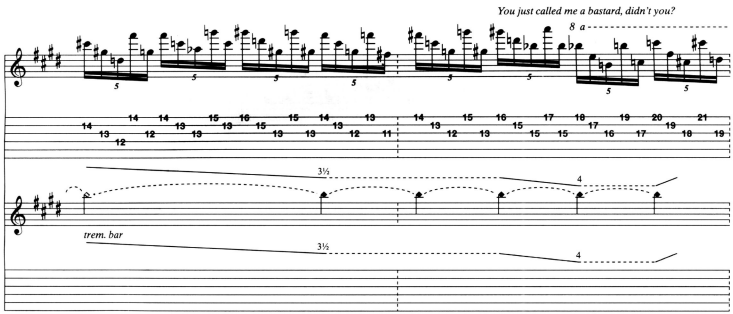

w/Rhy. Fig. 1 and Bass Fig. 1 (both 3 times)
w/Riff A (2 times)
E5
F5
E5
F5 E5
F7
F
1½
w/wah as filter
Gtr. IV
Harm.
(8 a)
(Gtr. IV out)
dist. tone
ib. w/bar
Harm.
Gtr. II
F7
E7
F7
E7
F7 E7
F7
F♯7
F7
E7
Rhy. Fig. 2
F7
(wah off)
E7
F7 E7
F7
F♯7
F7
F♯7
(end Rhy. Fig. 2)

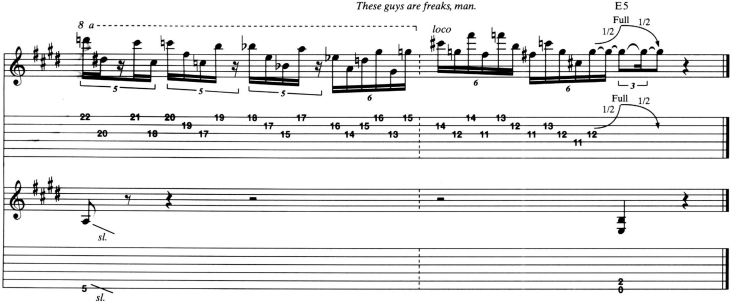

w/Rhy. Figs. 1 & 2 and Bass Fig. 1 (all 3 times)
E5
F5
E5
F5 E5
F5
F♯5
Here they come.
Here they come.
Here they come.
F5
F♯5
E
F
E
F E
Rhy. Fig. 3
(Gtr. II)
fade in
Here they come.
Here they come.
Here they come.
Harm.
Riff B
Gtr. IV
(8 a)
2½
2½
Harm.
trem. bar
2½
2½
5 5 5 5
(end Rhy. Fig. 3)
F
F♯
F
F♯
w/Rhy. Fig. 3
E
F
Here they come.
Here they come.
Here they come.
Harm.
2½
2½
Harm.
2½
2½
5
E
F E
F
F♯
F
F♯
Here they come.
Here they come.
Here they come.
Harm.
*1/2
**
1
†
2
(end Riff B)
sl.
sl.
Harm.
*1/2
**
1
†
2
12
(12)
5
sl.
sl.
*Pull bar up.
**Depress bar before striking note.
†Vib. while depressing bar.


w/Rhy. Figs. 1 (Gtrs. I & IV), 2 & 3 and Bass Fig. 1
E5
*Bkgd. Voc. Fig. 1
F5
E5
F5 E5
Here they come.
(Here they come, here they come.
Here they come.
Here they come, here they come, here they come.
*Refers to upstemmed notes only; w/slight variations ad lib when repeated or recalled.
F5
F♯5
F5
F♯5
(end Bkgd. Voc. Fig. 1)
Here they come.
Here they come, here they come, here they come.
Here they come.
Here they come, here they come.)
w/Rhy. Figs. 1 (Gtr. I), 2 & 3 (all 3 times) and *Riff B (1½ times)
w/Bass Fig. 1 (3 times) and Bkgd. Voc. Fig. 1 (2¾ times)
E5
F5
E5
F5 E5
F5
F♯5
Here they come.
Here they come.
*w/variations ad lib
Here they come.
F5
F♯5
E5
F5
E5
F5 E5
Here they come.
Here they come.
Shut up, you bastards!
Here they come.
F5
F♯5
F5
F♯5
E5
F5
Here they come.
Here they come.
Shut up, you bastards!
Here they come.
E5
F5 E5
F5
F♯5
F5
F♯5
Here they come.
Here they come.
Shut up, you bastards!
Here they come.
Free time
Gtr. IV w/fdbk. & trem. bar effects ad lib (next 10 bars)
Shut up, you bastards!
Shut up, you bastards!
E5
(Gtr. III out)
Gtr. III
Bass III
sl.
7
(7)
sl.
(Bass II out)
slack
Basses I & II
trem. bar
slack
0
0
0
0


N.C.
Bass I
8 a
Shut up, you bastards!
Bass I
sl.
sl.
Harm.
(Basses I & II out)
Bass II
sl.
sl.
Harm.
Gtr. II
8 a
Gtr. IV
slack
trem. bar
slack
Bass III
1/2
1/2
(Bass III out)


8 a
loco
Fdbk.
Fdbk.
Fdbk.
(8 a)
Fdbk.
Fdbk. pitches: B
B


You just called me a bastard, didn't you?
8 a
3½
4
trem. bar
3½
4


These guys are freaks, man.
E.5
8 a
loco
Full
1/2
1/2
Full
1/2
sl.
sl.

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