

PLAY IT
LIKE IT IS
GUITAR
& BASS

WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

PRIMUMS

GUITAR ■ BASS ■ VOCAL

Sailing The Seas Of Cheese



Guitar one
Approved

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SEAS OF CHEESE

Music and Lyrics by
Claypool

Slowly ♩. = 60

(Sound effects)

N.C.

(approx. 4 sec.)

Upright bass

sl.

mp

w/bow

sl.

sl.

sl.

When the

N.C.

go - ing gets tough and the stom - ach ac - ids flow, the

sl.

sl.

cold wind of con-form-i - ty is nip-ping at your nose, when some trend-y new a - troc-i - ty has brought you to your

knees, (w/delay repeats)

come with us, we'll sail the Seas of Cheese. (w/delay repeats)

HERE COME THE BASTARDS

Music by Primus
Lyrics by Claypool



Moderate Rock ♩ = 126

Triplet feel (♩ ♩ ♩)

E5

8va

F5

E5

F5

Intro

Bass

H

7

H

7

H

H

sl.

H

sl.

H

7

H

7

H

H

sl.

H

7

H

7

sl.

H

7

sl.

mp

H

16

H

16

H

16

H

sl.

H

16

H

sl.

H

16

H

16

H

16

H

16

H

sl.

H

sl.

Gtr.

E5

7

7

7

7

7

7

7

7

7

F5

7

7

7

7

7

7

7

7

7

mf

dist. tone

E5

F5

E5

F5

Bass Fig. 1

loco

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

H

16

H

16

H

16

H

16

H

16

H

16

H

16

H

16

H

16

H

16

H

16

H

16

H

16

H

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H

16

H

16

H

16

H

16

H

16

H

16

H

16

H

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. sl. sl. sl.

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 Rhy. Fig. 1)

sl. sl. sl. sl.

(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

sl. sl. sl. sl.

Best keep your dis - tance... be - cause... run, run, run, run, run.

(end Bass Fig. 2A)

Chorus

w/Rhy. Fig. 1 and Bass Fig. 2A (both $1\frac{3}{4}$ times)

w/Rhy. Fig. 1 and Bass Fig. 2A (both 1 1/4 times)

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

Here they come. Here they come. Here they come. Here they come.

Guitar solo

Guitar solo

[2, F5
F#5
E5
F5
E5
F5]

Here they come.

Musical score for "The Wind" by John Williams. The score is in 2/4 time, key of D major, and consists of 10 measures. The piano part is written on a grand staff with a treble and bass clef. The string quartet part is written on four staves, each with a single line. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *P.M.*

Bass Fill 1--

Bass Fig. 3

(end Bass Fig. 3)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a half note F#4, and a half note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The second system also consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note A4, a quarter note G4, and a quarter note F#4. This is followed by a half note E4, a half note D4, and a half note C4. The melody concludes with a quarter note B3, a quarter note A3, and a quarter note G3. The score includes various musical notations such as slurs, ties, and dynamic markings like 'sl.' (sforzando).

w/Bass Fig. 3 (5 times)

E5 H F5 E5 F5 E5 sl. sl. sl. sl. F5

H

9 9 9 10 12 9 9 12 | 7 7 7 5 | 12 9 9 6 10 9 9 9 | 9 6 6 3 3 7 6 7 6 0 6

E5 F5 E5 F5 E5 F5 E5 F5

Rhy. Fig. 2 -----

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

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

mp Here they come. Here they come. Here they come. Here they come.

w/Bass Fig. 2A (1 3/4 times)
E5 E

F E F F# F F# (end Rhy. Fig. 3)

mf Here they come. Here they come. Here they come. Here they come.

*Refers to gtr. and bass.

E F w/Rhy. Fig. 3 E

F E F F# F w/Bass Fill 1 F#

Here they come. Here they come. Here they come. Here they come.

*w/Rhy. Fig. 2 (4 times)
E5

F5 E5 F5 E5 F5 E5 F5

f *sl.* *sl.* *sl.*

Additional Lyrics

- 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

Moderately slow $\text{♩} = 108$

Triplet feel ($\text{♩} = \text{♩}^3$)

N.C.

Music by Primus

Lyrics by Claypool

Intro

Gtr.

Fdbk. mp

clean tone

Fdbk.

Fdbk. pitch: F

Bass I (fretless)

mp

p let ring -----

Full

Full

mp

p

let ring -----

Faster ♩ = 124
Straight Eighths Feel (♩ = ♩)
N.C.

*Bass II

f

H

H

*Fretted; Bass I out for remainder of song.

E5 F5 N.C. E5 F5

f *sl.* *dist. tone* H

sl. H *sl.*

N.C. F#5 G5 F#5 N.C. E5 F5 F#5 G5 F#5

H H H

H H H

H H

1st, 2nd, 3rd Verses

8 N.C.

E5 F5

N.C.

E5 F5

1.3. Ser-geant Ba-ker is my name,- I'm gon-na teach you how to play the game- of war -
2. Ser-geant Ba-ker here a - gain and if you calls me "Pud - din' Tame."- well, I'll

The first system of the musical score consists of four staves. The top staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It contains two lines of lyrics. The second staff is a guitar accompaniment in treble clef, featuring a series of chords and a melodic line. The third staff is a bass line in bass clef. The fourth staff is a guitar accompaniment in bass clef, showing a sequence of chords and a melodic line. The system concludes with a double bar line.

N.C.

E5

F5

N.C.

F#5

G5

F#5

fare - stomp you down, boy. Uh huh.

The second system of the musical score consists of four staves. The top staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It contains two lines of lyrics. The second staff is a guitar accompaniment in treble clef, featuring a series of chords and a melodic line. The third staff is a bass line in bass clef. The fourth staff is a guitar accompaniment in bass clef, showing a sequence of chords and a melodic line. The system concludes with a double bar line.

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 H

N.C. E5 F5 N.C. E5 F5

To Coda

— good, — boy, — } Yes, sir! Yes, sir!
got no horns, — boy.

Riff A

Yes, sir! Yes, sir!

Bass Fig. 1 (end Bass Fig. 1)

Yes, sir! Yes, sir!

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

N.C.

E5 F5 N.C.

E5 F5 N.C.

E5 F5

own phi - los - o - phy, strip you of your self in - teg - ri - ty to

N.C.

E5 F5

make you all just a bit like me. I said... Right!

Riff B

Bass Fig. 2

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

A5

trem. bar

ib. w/bar

(end Bass Fig. 3)

*Depress bar before striking notes.

w/Bass Fig. 3 (2 times)

E5

A5

Harm. 6

ib. w/bar trem. bar

Harm. 6

16 16 20 21 0 0

8 7 4 4 7 7 6 6 6 6 6 6 6 6

E5 $\frac{1}{2}$

Harm. $\frac{1}{2}$

trem. bar $\frac{1}{2}$

ib. w/bar Harm.

Harm. slack

A5

trem. bar slack

Harm.

7 7 0 12 12 0 0 0 0 0 0 0 0

*Pull bar up

4 3 4 4 7 7 6 6 6 6 6 6 6 6

7 5 6 7 5 5 4 7 5 6 7 5 5 5

E5 $\frac{1}{2}$

Harm. $\frac{1}{2}$

trem. bar $\frac{1}{2}$

Harm. $\frac{1}{2}$

12 13 10 14 0 11 13 12 7 7 7

Full

trem. bar $\frac{2}{3}$

Full

sl. sl. sl.

0 0 0 6 4 0 0 6 7 0 0 0 6 6 7 5

Free time
N.C.

The musical score for 'The Wind' by Gustav Mahler, Op. 51, No. 1, is presented in a multi-staff format. The top staff is the Soprano vocal line, followed by the Alto vocal line. Below these are the instrumental parts for Trombone and Horn. The vocal parts include lyrics: 'For-ward, ho!' and 'The wind is in the trees'. The instrumental parts include a tremolo section for the Trombone and Horn, marked 'trem. bar' and 'Harm.'. The score is in 3/4 time and G major. The vocal parts are marked with 'A.H.' (Alto Horn) and 'ib. w/bar' (ibid. with bar). The instrumental parts are marked with 'trem. bar' and 'Harm.'. The score is in 3/4 time and G major. The vocal parts are marked with 'A.H.' (Alto Horn) and 'ib. w/bar' (ibid. with bar). The instrumental parts are marked with 'trem. bar' and 'Harm.'. The score is in 3/4 time and G major.

A tempo

(Drum fill) **A tempo**
G5 F#5 F5 N.C.

The musical score for the 'A tempo' section consists of three staves: guitar (top), drums (middle), and bass (bottom). The guitar staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of chords and melodic lines, including a triplet of eighth notes and a half note. The drum staff uses a standard drum notation with a snare drum (S) and a bass drum (H). The bass staff uses a bass clef and a 3/4 time signature, featuring a series of chords and melodic lines, including a triplet of eighth notes and a half note. The score is divided into measures by vertical bar lines, with some measures containing rests. The tempo is marked 'A tempo' at the beginning of the section.

[illegible]

N.C. E5 F5 N.C.

H H sl. H

7 9 15 13 15

sl. sl. trem. pick steady gliss. sl.

w/Riff A w/Bass Fig. 1 (last bar only) N.C. E5 F5 N.C. F5 G5 F5

Coda

Yes, sir! And I said... Right! Left!

(Yes, sir! Yes, sir!)

N.C. E5 F5 N.C. G5 F5 F5 Play 3 times (Gtr. & Bass tacet) N.C.

Right! Left! I said...

w/Riff B and Bass Fig. 2 N.C. E5 F5 N.C. F5 G5 F5 N.C. E5 F5

Right! Left! Right!

N.C. G5 F5 F5 N.C. Freely G5 F5 F5

Left! (Left!)

H P H P H P H P 3 2 1

3 2 1

AMERICAN LIFE

Music by Primus
Lyrics by Claypool

Moderately slow ♩ = 92

Gm

Bass Fig. 1

Intro

(end Bass Fig. 1)

1st, 3rd Verses

w/Bass Fig. 1 (3 times)

Gm

town in south-ern-most— Sic-i-ly lived a fam-i-ly too proud to be— poor. In the
Bob is an un-em-ployed— vet-er-an born and bred in the South— Bronx. He's

year that the fe-ver took fa-ther-a-way, they has-tened to A-mer-i-can— shores. Now a
liv-ing off the streets down in east L. A.,— re-sid-ing in a card-board— box. Now he

moth-er and her son are stand-ing in line, it's a cold day on El-is Isle— And they
plays a lit-tle guit and he has a small dog search-ing for a-lu-mi-num— cans. And he

look to the Stat-ue of Lib-er-ty— (Lib-er-ty— Lib-er-ty)— For the
holds on tight to his dig-ni-ty— (Dig-ni-ty— dig-ni-ty)— For the

Gtr. *dist. tone*

Fdbk. *sl.*

Fdbk. pitch: E

Bass Fill 1- *H H*

Bass Fig. 2 *strum w/nails* (end Bass Fig. 2)

*Vol. swell

w/Bass Fig. 1 (4 times)
G m

boy we have A-mer-i-can life.

sl.

sl.

trem. bar

sl.

sl.

sl.

sl.

sl.

*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.*

13 10 13 12 10 9 12 0 0

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 —

$\frac{3}{4}$ $\frac{3}{4}$

w/Bass Fill 1

w/Bass Fig. 2
E \flat

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

Gm

*Lower gtr.'s vol. knob.

**w/vol. knob

Fdbk. pitch: D

(end Bass Fig. 3)

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in treble clef and the guitar accompaniment in bass clef. The second system continues the accompaniment with a detailed fretboard diagram below the staff, showing fingerings (H for hold, P for pick) and fret numbers (0, 3, 5, 6, 17, 15). The third system continues the melody and accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4.

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with a wavy line above it, indicating a vibrato or tremolo effect. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with a wavy line above it, indicating a vibrato or tremolo effect. The first measure of the bass line is marked with a '15' and a circled '15', suggesting a double bass or a specific fingering.

[illegible][illegible]

w/Bass Fig. 1 (4 times)

w/Bass Fig. 1

boy we have A - mer - i - can life.

8 a *loco* 8 a

let ring

17 16 15 10 15 16 15 17 16 17 15

w/Bass Fig. 3

8 a *loco*

let ring

17 16 15 10 15 16 15 17 16 17 15

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

4 5 4 3 1 3 1 3 1 3 4 5 4 3 1 3 1

sl. sl.

5 10 6 10 11 12 11 10 6 10 6 10 10 10 6 10

sl. sl.

let ring -----|

11 12 11 10 0 10 0

17 17 17 15 17

10 15 18 17 15 17

let ring -----|

17 17 15 17

10 15 18 17 15 17

20 20 20 20 20 20

let ring -----|

5 5 5 5 0 0

5 5 0 0 0 0

Bass Fig. 4

(end Bass Fig. 4)

strum w/nails

0 0 0 0 0 0 7 7

0 0 0 0 10 10 12 12

let ring -----|

5 0 5 0 5 0 5 0

5 5 5 5 5 5 0 5

Double-time feel

Double-time feel

Chords: Eb5, D5, Eb5, F5, G5

Chords: Eb5, D5, Eb5, F5, G5

Chords: Eb5, D5, Eb5, D5, Eb5, F5, G5

let ring -

(strum w/nails)

Begin fade

Chords: Eb5, D5, Eb5, D5, Eb5, F5, G5

let ring -

Eb5 D5 Eb5 D5 Eb5 F5 G5
let ring
 17 16 14 16 14 16 17 16 9 9 9 17 16 20
 14 14 14 14 14 10 8 8 17 19
 8 8 8 7 7 8 8 8 7 7 8 8 10 10 12 12
 8 8 8 5 5 8 8 8 5 5 8 8 8 8 10 10

Eb5 D5 Eb5 D5 Eb5 F5 G5
loco
 17 17 16 16 17 12 16 16 16 13 H P P 11 12 10 12 10
 16 16 16 16 13 11 12 13 14 11 16 13 15 10 11 12 11 12 13
 8 8 8 7 7 8 8 8 7 7 8 8 10 10 10 12 12
 8 8 8 5 5 8 8 8 5 5 8 8 8 8 8 8 10 10

Eb5 D5 Eb5 D5 Eb5 F5 G5
Fade out
 15 13 11 11 10 12 16 15 14 15 13 16 16 14
 8 8 8 7 8 8 8 7 7 8 8 8 8 8 10 10 12 12
 8 8 8 5 8 8 8 5 5 8 8 8 8 8 8 8 10 10

JERRY WAS A RACE CAR DRIVER

Music by Primus
Lyrics by Claypool



Moderate Rock ♩ = 128

N.C.

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

8va -----

Intro (Car engine)

Intro (Car engine)

f

T H P T H P *sl.* T T T T T H H H

18 17 20 19 18 17 18 17 18 17 10 11 13

H P H P *sl.*

*Tuning (low to high): BEADGC

Gtr.

f *dist. tone w/slide*

sl. 8va -----

w/o slide

sl.

18 18 19 19

8va -----

Bass Fill 1 -----

T H P' T H P *sl.* T T T T H *sl.* *sl.*

18 17 20 19 18 17 18 17 18 17 10 11 13 10 14 10

H P H P *sl.*

w/Bass Fig. 1 (8 times)

A(b5) A♭maj7(b5) A(b5) A♭maj7(b5)

8va -----

let ring

20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

A(b5) A♭maj7(b5) A(b5) A♭maj7(b5)

8va

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

Jer - ry was a race car driv - er and he drove so god - damned fast. He

Harm. loco

* pp

Harm.

12

*Vol. swell

nev - er did win no check - ered flags, but he nev - er did come in last.

$< p$

sl.

11 (11) 10

Jer - ry was a race car driv - er. He'd say, "El So - lo num - ber one." With a

(Gtr. out)

11 (11) 10

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

Cap - tain Pierce_ was a fire - man, Rich - mond en - gine num - ber three... I'll be a

mp

*Vol. swell

wealth - y man_ when I get_ that dime_ for all the things that man had taught_ to me._

mp *sl.*

Cap - tain Pierce_ was a strong_ man, strong as an - y man a - live. _ It

mp *mp* *sl.*

stuck in his craw_ that they made_ him re - tire at the age of six - ty - five. _

w/Riff A
w/Bass Fig. 2 (3 times)

w/Bass Fill 2



w/Bass Fig. 1 (3 times)

A(♭5)

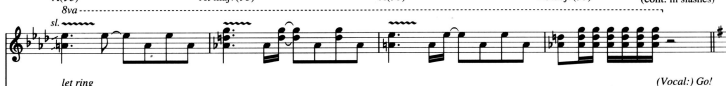
A♭maj7(♭5)

A(♭5)

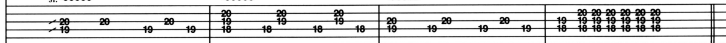
*w/Bass Fig. 1

A♭maj7(♭5)

(cont. in slashes)



sl. ~~~~~



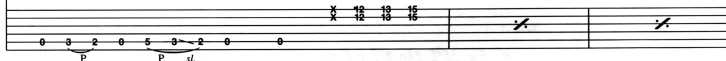
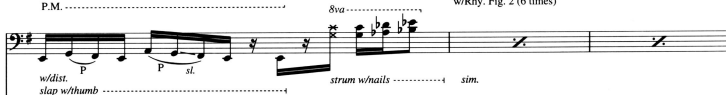
*Substitute 1/2 rest for last 2 beats.

E5

Rhy. Fig. 2

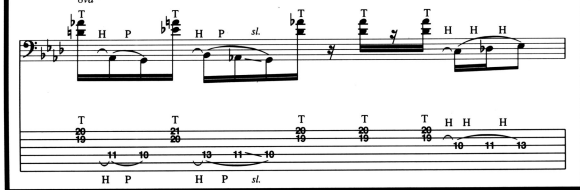
P.M.

w/Rhy. Fig. 2 (6 times)



Bass Fill 2

δva



8va sl. loco 8va

P P sl. P P sl.

15 15 15 15 15 15 sl.

0 3 2 0 5 3 2 0 P P sl.

0 3 2 0 5 3 2 0 P P sl.

(E5)
Rhy. Fill 1.....

loco 8va..... P.M. loco

P P sl. P P sl. P P sl. P P sl.

(dist. off)

12 12 13 15

0 3 2 0 5 3 2 0 0 0 3 2 0 5 3 2 0 0 P P sl.

Guitar solo
w/Bass Fig. 1 (3 times)
N.C.
8va

P P H H H H P P loco

(Vocal:) Dog will hunt.

14 12 10 10 10 12 14 11 13 15 15 14 12 14 14 14 13 11 11 14 13 11 13 11 11 14 12 14

w/Bass Fill 1 w/Bass Fig. 1 (8 times)

H P P H H P H P P H H sl.

11 11 11 11 5 7 5 4 5 7 5 7 5 4 5 7 8 5 7 8 8 8 7 7

sl.

8va

10 8 12 10 11 10 8 9 12 11 9 10 13 12 10 10 12 13 13 13 10 13 10 14 14 14 14 14 14 15

8va-----
 loco sl. sl. sl. sl. P P 1/2 Full
 w/wah as filter 3 3 3 *w/harmonizer (effects off)

15 15 13 0 9 10 14 20 21 17 15 13 17 10 17 10 15 15 15 (15)

*Doubles a flattened fifth higher.

w/Riff A
 w/Bass Fig. 2 (4 times)
 N.C.

w/Rhy. Fig. 1
 *w/Bass Fig. 1 (4 times)
 A(♭5) A♭maj7(♭5) A(♭5) A♭maj7(♭5) (Gtr. out)

Ah. Ah.

*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-----4 strum w/nails-----4 sim.

P P sl. P P sl. P P sl.

Fill 1

mf

sl. trem. bar 3 1/2 3 1/2

14 (14) 7

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The score consists of two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp. The second system contains the second line of the melody, also starting with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style, using eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The score is labeled "8va" at the beginning of the first system, indicating an octave transposition. The tempo marking "Allegretto" is placed above the first system. The time signature "3/4" is placed below the first system. The key signature is one sharp (F#). The melody is written in a simple, folk-like style, using eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system.

(E5)

P.M.

8va. *loco* *sl.* *sl.* *sl.*

16 19 19 19 21 21 21 19 19 19 19 19 21
17 17 17 17 20 20 20 17 17 17 17 17 20

(12) 0 (2) 12 12

sl. *sl.* *sl.*

w/Rhy. Fig. 2 (3 times) w/Rhy. Fill 1

The musical notation shows two parts. The first part, labeled "w/Rhy. Fig. 2 (3 times)", consists of three measures. The first measure has a bass clef, a key signature of one flat (B-flat), and a common time signature. It contains a half note G2 (labeled "P"), followed by a quarter rest, then a dotted half note F#2 (labeled "sl."). The second measure has a whole note E2 (labeled "P"). The third measure has a whole note D2 (labeled "P"). Above the staff, there are markings "δva" and "-----". Below the staff, there are markings "0 0 2 0 5 3 2 0 0" with "P" under the first "0" and "sl." under the "5". The second part, labeled "w/Rhy. Fill 1", consists of two measures. The first measure has a half note G2 (labeled "P"), followed by a quarter rest, then a dotted half note F#2 (labeled "sl."). The second measure has a whole note E2 (labeled "P"). Above the staff, there is a marking "loco". Below the staff, there are markings "0 0 2 0 5 3 2 0 0" with "P" under the first "0" and "sl." under the "5".

ELEVEN

Music by Primus
Lyrics by Claypool

Slow Rock ♩. = 84

Intro (Drums) N.C. Bass

1.

f
w/dist.

The musical score for 'The Wind' by Gustav Mahler, featuring a bass line and a tremolo bar section. The bass line is written in G major (one sharp) and 4/4 time. It begins with a repeat sign and a first ending bracket labeled '2.'. The first ending consists of two measures: the first measure contains a quarter note G, a quarter note A, and a quarter note B; the second measure contains a quarter note C, a quarter note D, and a quarter note E. The second ending consists of two measures: the first measure contains a quarter note G, a quarter note A, and a quarter note B; the second measure contains a quarter note C, a quarter note D, and a quarter note E. The tremolo bar section is marked 'trem. bar' and '3 1/2', indicating a tremolo effect for 3.5 measures. The section ends with the instruction '(dist. off)'. The bass line is written on a single staff, and the tremolo bar section is written on a single staff.

[illegible]

Bass Fig. 1



(end Bass Fig. 1)

The musical notation for Bass Fig. 1 is shown on a single staff. It consists of two measures. The first measure contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second measure contains a sequence of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3. The key signature is one sharp (F#), and the time signature is 4/4.

w/Bass Fig. 1 (2 times)

I, I, I, I, I, I

sim.

Rhy. Fig. 1

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

15 15 15 15 14 15 16 16 15 12 14 12 11 12 14 10 12 9 2 *sl.*

1st, 3rd Verses
w/Bass Fig. 1 (4 times)
N.C.

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)

12 14 12 11 12 14 10 12 9 2 0 3 5 0 3 2 0 3 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? } They tell me, they tell me, they tell me.
By my stan - dards. *Sing harmony 2nd time only (next 3 bars).

w/Rhy. Fig. 1 and Bass Fig. 1
N.C.

w/Fill 1 and Bass Fill 2
(C5)

I, I, I. 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.

w/wah as filter

Who are they? Who is they?

P P sl.

P P sl.

Who are they? Who is they?

Bass Fill 1

Who are they? Who is they?

Fill 1

Who are they? Who is they?

Bass Fill 2

Who are they? Who is they?

IS IT LUCK?

Music by Primus
Lyrics by Claypool

Fast Rock ♩ = 192

Bass Fig. 1
N.C.

1.

(end Bass Fig. 1)

2.

Bass Fill 1

Intro

Intro

f w/thumb

sl. sl.

Guitar solo I

w/Bass Fig. 1 (4 times)

N.C.

Gtr.

Gtr.

[illegible]

*Depress bar before striking note.

The musical score is divided into two main sections: 'D5' and 'N.C.' (No Chords).

D5 Section: This section consists of three measures. The top staff (treble clef) features a series of chords, each marked with a '1/2' time signature and a 'D5' label. The bottom staff (bass clef) features a series of notes, each marked with a '1/2' time signature and a 'D5' label. The notes in the bottom staff are: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-111, G-111, F-111, E-111, D-111

w/Bass Fig. 1 (1½ times)
Riff A

w/Bass Fill 1

let ring -----

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



Chorus
w/Riff A (2 times)
*w/Bass Fig. 1 (3½ times)
N.C.



*On D.S., play 4 times



To Coda



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a dotted quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. It includes performance markings such as '8 a' (octave up), 'loco' (local), and 'sl.' (slide). The second system shows the guitar accompaniment, which is a single-line notation on a six-line staff. It features a sequence of fret numbers (17, 16, 17, 19, 18, 17, 11, 9, 10, 0) and includes 'sl.' markings. The score is written in a style typical of early 20th-century musical notation, with a focus on melodic and harmonic progression.

[illegible]

44

Coda

(w/Bass Fig. 1 and last 2 bars of Riff A)

Well, eh?

trem. bar

3 1/2

3 1/2

1 1/2

1 1/2

1 1/2

1 1/2

4 (4)

slack

ib. w/bar

slack

(Gtr. out)

17

2 1/2

trem. bar

2 1/2

Interlude
w/recitation (see additional lyrics)
N.C.

(Drums)

13

13

13

13

N.C.

[illegible]

Is it luck? Luck, luck, luck, luck, luck, luck,

luck, luck, luck, luck, luck, luck, luck, luck, luck, luck. Is it luck? ..

[illegible]

Is it luck?

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*)

47

TOMMY THE CAT

Music by Primus
Lyrics by Claypool

Moderate Funk/Rock ♩ = 132

Intro (Drums)

Gtr. N.C.(E5)
f dist. tone
sl. *sl.* Full

*6-stg. fretless bass
f steady gliss.
sl. Bass Fig. 1
slap & pop H

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

H P P 1/2

H P P 1/2

(15) 12-15-12 14 12-15-12 14 14 12 (14) 12-12 14-12 14-13 12 14-13 15-15-13 15 13

P P P P

(end Bass Fig. 1)

H H *sl.* *sl.*

H *sl.* 16

sl.

Riff A

Full

Full

Full

(end Riff A)

Full

Simpl.

Full

Full

The second system of musical notation continues the exercise. It features a five-line staff with a treble clef. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. This is followed by a series of eighth notes: E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E1

Full

Full

Full

Full

[illegible]

Full

Full-----

w/Bass Fill 1

(Gtr. out) (Drums) 8

Full


Full

(Gtr. out) (Drums) 3

Bass Fill 1

(Bass out)

Bass Fill 1 (Bass out)



1st Verse
*w/Recitation I
Tacet

N.C.

10

sl. steady gliss.

sl. sl. sim.

10 10 17 15 14 12 11 10 8 7 5 3

*See additional lyrics for all recitations.

N.C.(E5)

Bass Fill 2

H

H

0 3 0 X 5 4 3 0

0 3 0 X 0 2 3 0

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

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

12

trem. bar

4

4

slack

slack

(Gtr. out)

Tacet

11

8va

sl.

sl.

sl.

loco

sl.

sl.

sl.

19 18 (10) 10 15 X 14 0 0

Chorus
w/Bass Fig. I (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 Fig. 1 (3½ times)

The image shows a musical score for the piece "The Wind" by John Williams. It features a piano solo and a vocal line. The piano part is written on a grand staff (treble and bass clefs) and includes fingerings (e.g., 14-15, 15, 14-12, 10, 12-14, 12-12, 10, 12-10, 12, 10, 12, 12-12, 10, 12-10, 12) and dynamics (e.g., *p*, *sl.*). The vocal line is written on a single staff with a treble clef and includes lyrics: "The wind is blowing, the wind is blowing, the wind is blowing, the wind is blowing." The score is marked with "A.H. (15ma)" and "A.H." above the vocal line. The piano part includes a section marked "A.H." with a wavy line above it. The score is marked with "A.H. (15ma)" and "A.H." above the vocal line. The piano part includes a section marked "A.H." with a wavy line above it. The score is marked with "A.H. (15ma)" and "A.H." above the vocal line. The piano part includes a section marked "A.H." with a wavy line above it.

The image shows a musical score for the song "The Wind" by George Gershwin. The score is written for piano and guitar. The piano part is on a single staff with a treble clef and a key signature of one sharp (F#). The melody is marked with slurs and slurs. The guitar part is on a six-string staff with a treble clef and a key signature of one sharp. The fret numbers are indicated by numbers 1 through 16, and the notes are marked with slurs and slurs.

N.C.(B5)

sl. sl. sl. sl. sl.

12 14 12 20 14 18 12 14

14 12 12 11 11 11

sl. Bass Fig. 3

sva sl. sl.

H H

sl. sl.

5 10 (10)

10 12 12 12 12 0

0 0 0 X

A.H. (15ma) w/Bass Fig. 3 (2½ times)

sl. 1/2 1/2

10 (19) 7 7 7 7 7 7 9 10 7

8va (end Bass Fig. 3)

H 11 10 12 14 14 13 13 13 12 12 12

0 9 10 x

P P H H H sl. sl. sl. sl.

6 3

0 7 10 9 7 9 10 7 10 9 7 10 7 10 7 10 7 9 10 (10) 14 16 15 (15) 14

8va sl. H sl.

15 16 13 14 14 14 14 14 15 14 14 14 14 14 12 14 12 14 14 14 12 14 16 14 17 14

w/Bass Fill 5 w/Bass Fig. 2 (1½ times) N.C.(E5)

8va Full hold bend Full sl. trem. pick

10 10 10 21 10 10 10 10 20 19 19 20 19 19 20 10 20 19 (19) 14 14 14 16 15 16

Bass Fill 5

8va 11 11 10 9 9 9 8 7 7 7 8

8va.....

w/Bass Fill 2

w/Bass Fig. 2 (1½ times)

1/2 H 1/2 H 1/2 sl. H sl. P 1/2 P loco P H H P P

trem. bar 1/2 H 1 H 1/2 H 1/2 sl. H sl. P 1/2 P vib. w/bar P H H P P

15 16 12 14 12 15 12 (12) 15 17 10 19 (19) 10 15 10 15 14 15 17 15

P sl. H P 3 P sl. H P H H P P

14 15 14 15 14 12 10 12 14 12 14 14 12 12 14 11 12 10 12 14 12 15 12 15 15

P sl. H

(Gtr. out) 1/2 sl. Bass solo N.C.

sl. sl. sl. sl. 1/2 sl. 17 (17) sl.

12 13 10 14 10 10 12 14

8va.....

6 6 6 3

H H H H

4 5 6 7 8 9 10 11 12

0 5 7 7 5 0 5 7 7 5 0 5 7 7 5 0 5 7

H H H H

8va..... H H H loco sl. loco sl.

H H H H

10 10 10 10

12 6 5 0 0 10 15 10 15

sl. sl.

loco (B5)

sl.

H

2 1 0

sl.

0 0 0 X 3 5 5 5 0 0

H

0 0 0 0 0 0

H

0 0 0 X 3 5 5 5 0 0

H

0 2 0 4 0 2 0 4

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 -

H

0 0 0 X 3 5 5 5 0 0

__ side? Say, ba - by, do you wan - na lay down_ with me? Say, ba - by. Say, ba - by.

(Bass out)

H

0 0 0 X 3 5 5 5 0 0

0 0 0 0 X 3 5

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-b-b-b-b

ba - bv. Sav. ba - bv. do you wan - na lay down - with me? — Say. ba - by, do you wan - na lay down - by my —

ES

_____ side? Say, ba - by, do you wan - na lay down with me? _____ Say, ba - by! Say, ba - by!

[illegible]

Bass Fill 6

10 *sl.*

Bass Fill 7

2 3 4 0 0 0 0 2 0 2 3

Chorus/Outro
 *w/Riff A
 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_

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

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

w/Fill 1 and Bass Fill 3

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

w/Riff A

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

w/Fill 1

Fill 1
Full

hold bend
Full

w/Riff A

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

w/Fill 1 (Gtr. out)

side? Say, ba-by, do you wan-na lay down_ with me?_ Say, ba-by! Say, ba-by!

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

N.C.(Bm)

Banjo arr. for gtr.

fade in

*6-stg. fretless bass

fade in

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

w/Bass Fig. 1 (13 times)

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff in treble clef, key of D major (two sharps), and 3/4 time. It begins with a whole rest, followed by a half rest, and then a quarter note chord of D4, F#4, and A4. The second system consists of two staves. The top staff continues with a half rest, followed by a quarter note chord of D4, F#4, and A4. The bottom staff contains figured bass notation: a whole rest, followed by a half rest, and then a quarter note chord of D4, F#4, and A4. The key signature and time signature are consistent throughout the piece.

11 12 12 11

17 12 17 12 17

15 15 14 14 14

The musical score for 'The Rose Tree' is presented in a single system. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of a series of eighth and quarter notes, with a final measure containing a quarter rest. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The accompaniment consists of a series of eighth and quarter notes, with a final measure containing a quarter rest. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system also consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody continues with a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics 'The Rose Tree' are written below the first staff, and 'The Rose Tree' is written below the second staff.

11 9 9 12 | 9 11 9 9 12 | 9 9 9 12 | 9 10 12 9

11 11 | 0 0 6 | 10 9 | 6 9 10

0 | 7 9 10 6 7 | 6 6 10 7 | 7 10

6 6 6 | 0 10 | 6 9 10

15 15 15 15 | 15 15 15 15 | 17 14 14 17 19 10 | 15 12 12 15

The second system of music continues the melody in G major, 3/4 time. It features a 'sweep pick' technique indicated by a dashed line with a downward arrow. The fretboard diagram below shows the fingerings for the notes: 13, 14, 19, 12, 11, 10, 11, 10, 13, 13, 11.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of eighth and quarter notes. The second system also consists of a single staff with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody continues with a quarter note D5, followed by eighth notes E5 and F#5, then a quarter note G5, and concludes with a half note G5. Below the musical notation, there are two rows of numbers corresponding to the notes in the melody. The first row of numbers is: 14, 14, 13, 13, 11, 14, 13, 14, 11, 13, 14, 12, 12, 9, 11. The second row of numbers is: 14, 13, 14, 11, 13, 14, 12, 12, 9, 11.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as notes, rests, and slurs. The lyrics 'The Rose Tree' are written below the melody in the first system. The score is marked with 'sl.' for slurs and 'sf.' for sforzando. The piece is in 2/4 time and has a key signature of one sharp (F#).

*Pick in sixteenth-note rhythm while sliding.

(*Percussion)

3

10 10 10 9 8

sl.

sl.

sl.

sl.

sl.

3

0 3 2 0

*Grad. fade

*Grad. fade

THOSE DAMNED BLUE-COLLAR TWEEKERS

Music by Primus
Lyrics by Claypool

Moderately slow Rock ♩ = 104

Fmaj7#9

Rhy. Fig. 1

(end Rhy. Fig. 1)

Intro

Intro

mf
dist. tone w/wah as filter

**T* *T* *T* *T P*

(end Rhy. Fig. 1)

	<i>*T</i>	<i>T</i>	<i>T</i>	<i>T P</i>
<i>T</i>	9	9	9	9
<i>A</i>	7	7	7	7
<i>B</i>	0	0	0	0

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

w/Rhy. Fig. 1 (2 times)

Fmaj7#9/F#

[illegible]

1st Verse

w/Rhy. Fig. 1 ($3\frac{1}{2}$ times) and Bass Fig. 1 ($1\frac{3}{4}$ times)

Fmaj7#9/F#

seen them out at Soc - o, they're pound - ing six - teen pen - ny nails. The

truck-ers on the In - ter-state have been known to ride the rails. The sweat is beat-ing on the brow, can't

keep these fel - las down be - cause these damned blue - col - lared tweek - ers, they're

run - nin' this_ here_ town.

Rhy. Fig. 2

f

P.M. 4 P.M. 4

Bass Fill 1

Bass Fig. 2

f

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

1. (end Rhy. Fig. 2) 2.

sl.

P.M. 4 P.M. 4

sl.

(end Bass Fig. 2) Bass Fill 2

sl. *sl.*

steady gliss.

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

w/Bass Fig. 1 (F#5)

2nd Verse w/Bass Fig. 1 (1 1/4 times) N.C.(F#5)

2. I knew a man_ who hung_ dry - wall_ he

(Gtr. out)

vib. w/bar *dim.*

4 2

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 2 3/4 times) 1.2.

ed in this town. Hey - a (Sing 1st time only)

3. w/Bass Fill 2 w/Bass Fig. 1 (F#5) Full sl.

P.M.4 sl.

2 2 0 2 0 4 0 X 11 9 11 9 10 9 11 10 9 11 9 sl.

*w/slight variations ad lib

3rd, 4th Verses w/Bass Fig. 1 (1 3/4 times) 3. 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)

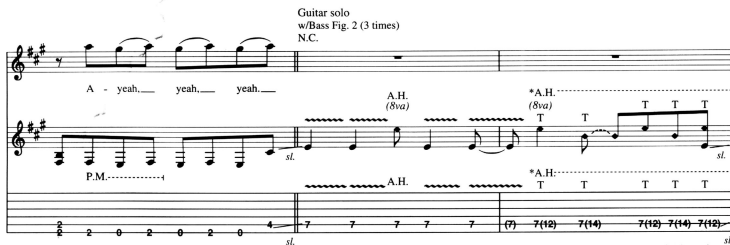
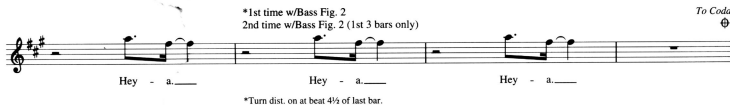
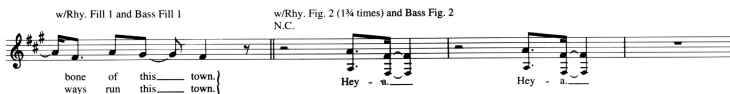
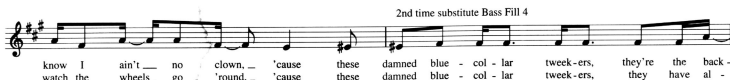
vib. w/bar dim. (Play 1st time only)

4 2

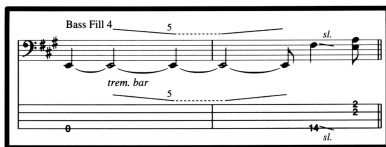
Rhy. Fill 1

f

2 2



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



Substitute Bass Fill 3

8va

loco

Full

hold bend

(Resume Bass Fig. 2)

18 19 (19) 16 14 17 16 (16) 14 16 14 13 12 11 10 9 8 7 6 5 4 3 2 1

The first system of the musical score for 'The Little Boat' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a triplet of eighth notes (F#, G#, A#), followed by a quarter note (B), and then a series of eighth notes (B, A#, G#, F#, E, D, C, B). There are two 'P' (Piano) markings above the staff, one over the eighth notes and one over the quarter note. The system ends with a triplet of eighth notes (F#, G#, A#) and a quarter note (B). The tempo marking 'Allegretto' is present at the end of the system.

8va.....

6

trem. pick

sl.

3

loco

sl.

17 14 16 17 17 19 19 16 20 21 19 19

0

F#5

4

2

4

2 0 2 0 2 0 2

0 2 0 2 0 2 0 2

0 2 14 14 14 14

sl.

(dist. off)

Bass solo

N.C.(F#5)

P.M.

Riff A.....

4

2 0 2 0 0 0 2 0 0 0 2

0 2 0 2 0 0 0 2 0 0 0 2

8va.....

6

16 16 16 16 16 16 16

16 16 16 16 16 16 15 15 15 14

16 16 15

1/2

sl.

3

sl.

3

sl.

3

8va ---

The musical score consists of two staves. The top staff is a bass clef staff with a key signature of one sharp (F#). It contains a melodic line starting with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F#3, and G3. There are triplets over the first three eighth notes and a half note G3. The bottom staff is a guitar staff showing fret numbers: 14, 14, 15, 15, 14, 15, 14, 15, 14, 15, 14, 15, 14, 15, 16, 14, 16. There are slurs under the first four frets (14-15) and the last four frets (15-16), each labeled with a half note symbol.

[illegible][illegible]

Rhy. Fill 2

(Gtr. out)

P.M.-----4

0 2 0 2 0 0 0 2 0 0 0 0

Coda

Outro
N.C.

A - yeah, yeah, yeah.

P.M. P.M.

8va.....loco sl. sl. sl. 8va.....loco sl. sl. sl. 8va...

w/dist.

1. 2.

P.M.

8va.....loco sl. sl. 8va.....loco sl. sl. 8va...

Freely

A tempo

Repeat and fade

B5 Fmaj7#9 T

w/wah as filter T

8va

Music by Primus
Lyrics by Claypool

*6-stg. fretless bass

mp

let ring throughout

*Tuning (low to high): BEADGC

*8va refers to both upstemmed and downstemmed notes.

DS

sl. loco

Gsus4

8va...

G

B5

loco

Freely

F#5

A5

w/dist. sl.

Faster ♩ = 120

Triplet feel (♩♩♩ - ♩♩♩)

Amadd♭5

Gtr. -

p
clean tone
let ring

cresc.

7 4 5 7 7 5 4 5 0 7 5 4 5 7 5 4

8va.....
dim.

sl.

11 9

mp

7 5 4 5 7 0 7 4 5 4 0 7 5 4 5 7 0 7 0 7

Bass Fill 1
8va.....
(end Bass Fill 1)

14
14
12

1st Verse

Felt a pang late one af - ter - noon, I was fish - in' off Muir Beach with Lar - ry -

0

Bass Fig. 1
8va.....
dim.

— La Londe... Grabbed a tu - na sal - ad sand - wick and I start - ed to chew... Pret -

let ring.....4

11 13

8va

G5 Amadd5 G5

ty soon Ler's yell-in', "Fish on, fish on."

Rhy. Fill 1 *Rhy. Fig. 1

p *mf* *dist. tone* *sl.* *let ring* *sl.*

8va

(end Bass Fig. 1) *Bass Fig. 2

mf *sl.* *sl.*

*Play w/slight variations ad lib when repeated or recalled (throughout).

Amadd5 C *A5 G5 Amadd5

sl. *sl.* *sl.*

8va

sl. *sl.* *sl.*

*Chord is implied.

G5 Amadd♭5

C(♯4)

G5
(end Rhy. Fig. 1)

sl. sl. sl.

7 5 4 5 6 7 7 5 0 4 5 7 10 9 10 9 10 5

sl. sl.

8va ...

3 sl. 3 sl. 3 sl. 3 sl.

12 14 12 12 12 14 12 12 12 12 14 12 12 12 15 16 15 16 15 16 15 16 12 12 10

sl.

(end Bass Fig. 2)

w/Bass Fill 1

A5

Amadd♭5

I was

mp
clean tone

7 5 4 5 7 5 0 5 4 5 4 5 7

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

twen - ty - pound__ test__ Now he fought that fish__ for - a - bout an hour and a half__ Dar - rell'd say,

sl.
dist. tone

"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.....4

12 11 12 14

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

Fish on. Fish on.

Amadd♭5 G5 Amadd♭5 C A5 G5

Fish on. Fish on.

Amadd♭5 G5 Amadd♭5 C(♯4) G5

w/Bass Fig. 2 (1st 7 bars only)
Amadd♭5

let ring

G5 Amadd♭5 N.C. G5

14 10 11 10 14 10 11 10 11 10 14 14 10 11 10 14 10 11 10 11 10 11

Amadd5 G5 Amadd5 N.C.

sl.

11 10 11 13 14 14 10 11 13 14 14 10 11 13 14 13 11 13 13 14

Bass Fill 2 *loco* *sl.*

8va *mp*

16 16 16 16 16 16 15 15 15 15 15 12

sl.

G5

mp

Bass Fig. 3 (end Bass Fig. 3) *sl.* 8va .. *sl.*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

9 9 9 9 12 9 9 9 9 12 9 9 9 9

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

Interlude w/Bass Fig. 2

A5 G5 A5 N.C. G5 A5

f w/slide

5 5 4 (4) 5 5 4 (4) 5 (5) 5 5 4

7 7 7 7 7 7 7 7 7 7 7 7 7 7

G5 A5 N.C. G5 A5 (Gtr. out)

w/Bass Fill 1

4 3 5 4 (4) 5 (5) 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7

*w/vol. knob

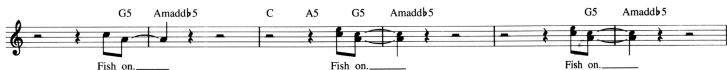
3rd Verse
w/Bass Fig. 1



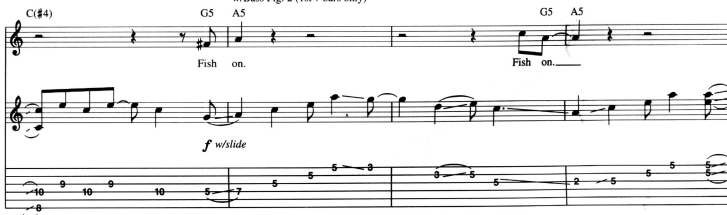
Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
and Bass Fig. 2

w/Rhy. Fill 1

G5 Amaddb5



w/Bass Fig. 2 (1st 7 bars only)



N.C.

8va

8va

loco[illegible]

**w/vol. knob

Straight eighths feel (♩ = ♩)

Bass solo

Gtr. w/fdbk. effects ad lib (till indicated)

N.C.

NAC.

4

9

0

1

(1)

(5)

(9)

(12)

(16)

sl.

steady gliss.

sl.

steady gliss.

(dist. off)

Musical score for "The Rose Tree" in G major, 2/4 time. The score includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece is marked with a 'C' for common time and a '2' for 2/4 time. The score is divided into three measures, with the first measure containing a key signature change from G major to D major (two sharps). The second measure contains a key signature change from D major to G major (one sharp). The third measure contains a key signature change from G major to D major (two sharps). The piece ends with a double bar line and a repeat sign.

*Play cue note 4th time only.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written on a bass clef staff. The melody features a series of eighth and sixteenth notes, with a final note in measure 4 marked with a 'p' (piano) dynamic. The bass line consists of a simple harmonic accompaniment using eighth and sixteenth notes. The score is divided into two systems by a double bar line. The first system ends with a repeat sign, and the second system begins with a repeat sign. The key signature is one sharp (F#) and the time signature is 3/4.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the piano accompaniment. The vocal melody is in G major, 2/4 time, and features a key signature of two sharps (F# and C#). The piano accompaniment is in the same key and time, with a bass line that includes a trill on the first measure. The second system continues the piece, showing the vocal melody and piano accompaniment. The piano accompaniment includes a trill on the first measure and a trill on the second measure. The score is written for a voice and piano.

The musical score for "The Wind" by John Williams is presented in two staves. The top staff is a bass line in 2/4 time, starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a half note. The bottom staff is a guitar line in 2/4 time, starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a half note. The score includes dynamic markings like "p" and "sl".

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two staves: a bass line and a guitar line. The bass line is in 2/4 time, starting with a key signature of two sharps (F# and C#). The guitar line is in 2/4 time, starting with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like "sl." and "sf.".

10 12 12 10 12 12 11 11 11 (0)

sl. sl. sl. w/dist. sl.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in the bass clef and a guitar line. The vocal line is in G major (one sharp) and 2/4 time. It begins with a half note G2, followed by a quarter note A2, a quarter rest, a quarter note G2, a quarter rest, a half note F#2, a quarter rest, a quarter note E2, a quarter rest, a half note D2, and a quarter rest. The guitar line is in standard tuning (E2-A2-D3-G3-B3-E4) and features a sequence of fret numbers: 14, (14), sl., 2, 2, 0, sl., 9, 2, 2, 0, 2, sl., 14, (14), sl. The second system continues the vocal line with a half note C2, a quarter note B1, a quarter rest, a quarter note A1, a quarter rest, a half note G1, a quarter rest, a quarter note F#1, a quarter rest, a half note E1, and a quarter rest. The guitar line continues with the same sequence of fret numbers: 14, (14), sl., 2, 2, 0, sl., 9, 2, 2, 0, 2, sl., 14, (14), sl. The score is marked with '1/2' above the first and last notes of the vocal line, indicating a half note value. The guitar line includes slurs and accents over the fret numbers.

sl. 8va

sl.

sl.

12 12 12 4 12 4 14 4 17 5 10 6 10 6 16 16 14

loco (Gtr. out)

w/heavy dist.

Tempo II (♩ = 120)
Triplet feel (♩ ♩ ♩)

Freely

G5
 8va
 A5

sl.

sl.

sl.

sl.

Outro
 w/Bass Fig. 2

Amadd♭5

G5

Amadd♭5

N.C.

G5

oh.

Yeah, oh.

Yeah,

let ring

*Sing cue note on all repeats.

**Play w/ variations ad lib on repeats.

***Voc. fades in.

Amadd♭5

G5

Amadd♭5

N.C.

Repeat and fade

oh.

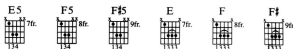
Yeah, oh.

Yeah,

LOS BASTARDOS

Music by Primus
Lyrics by Claypool

Moderate Rock ♩ = 132



Rhy. Fig. 1 (**Gtr. I)
E5 F5 E5 F5 E5
fade in

Gtr. II

dist. tone
fade in

13-16 15-15 14 12 12 15 12 12 14 12 15 12 15 12 12 15 12 14 14

Riff A (Gtr. III)

dist. tone
fade in

let ring -----

let ring -----

Bass Fig. 1 (Bass I)

fade in

*Transcription begins at 0:05 of track.

**Dist. tone

F5

F#5

F5

You bastard!

F#5

(end Rhy. Fig. 1)

14 12-15 14 13 15 13 15 15 13 16 13 16 15 13 13 16 15 10 12 12

(end Riff A)

let ring -----

let ring -----

(end Bass Fig. 1)

1 1 1 1 1 2 2 1 1 1 1 1 2 2

w/Rhy. Fig. 1 and Bass Fig. 1 (both 3 times)
w/Riff A (2 times)

E5 F5 $1\frac{1}{2}$ E5 F5 E5 F7 F

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.

Gtr. IV Harm. (8 a) *trem. bar*

5 5 5 5

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

F F# F F# E F

Here they come. Here they come. Here they come.

Harm. *2 1/2*

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)

5 12 (12)

*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 (2¼ times)

E5

F5

E5

F5 E5

F5

F#5



Here they come.

Here they come.

Here they come.

*w/ variations ad lib

F5

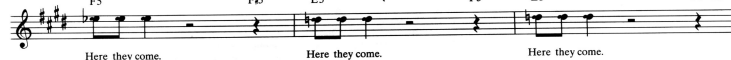
F#5

E5

F5

E5

F5 E5



Here they come.

Here they come.

Shut up, you

bastards!

F5

F#5

F5

F#5

E5

F5



Here they come.

Here they come.

Here they come.

Shut up,

you bastards!

E5

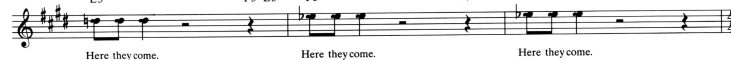
F5 E5

F5

F#5

F5

F#5



Here they come.

Here they come.

Here they come.

Shut up, you

bastards!

Free time

Gtr. IV w/fdbk. & trem. bar effects ad lib (next 10 bars)

Shut up, you bastards!

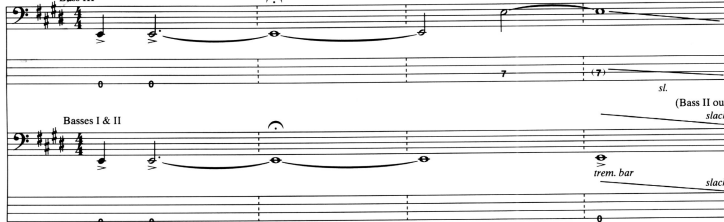
E5

Shut up, you bastards!

(Gtr. III out)

Gtr. III

Bass III



Basses I & II

sl.

sl.

(Bass II out) slack

trem. bar

slack

N.C.

Sheet music for Bass I and N.C. (No Chords). The N.C. part is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes. Bass I is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for the N.C. part are 7, 7, 7, 7, 7, 7, 7, 8, 7, 8.

Sheet music for Bass I and Bass II. Bass I is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. Bass II is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for Bass I are 21, 21, 21, 21, 22, 21, 22, 21, 22, 22, 22, 22, 23, 22. The fret numbers for Bass II are 17, 16, 12, (12), 16, 15, 14, 15, 14, 12, 14, 14. The text "8 a -" is written above the first measure of Bass I, and "Shut up, you bastards!" is written above the last measure of Bass I. The text "(Basses I & II out)" is written above the last measure of Bass II.

Sheet music for Gtr. II. The guitar part is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for Gtr. II are 17, 16, 17, 15, 16, 15, 16, 17, 18, 17, 19, 20, 19, 19, 18, 17, 17, 14.

Sheet music for Gtr. IV. The guitar part is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for Gtr. IV are 0, 0, 0. The text "slack" is written above the first measure, and "trem. bar" and "slack" are written below the first measure.

Sheet music for Bass III. Bass III is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for Bass III are 9, 7, 9, 7, 9, 7, 0. The text "(Bass III out)" is written above the last measure.

8 a ----- loco

Fdbk.
(8 a)

Fdbk.

0 (0)
Fdbk. pitches: B B

You just called me a bastard, didn't you?

8 a -----

3 1/2 4

trem. bar

3 1/2 4

These guys are freaks, man.

8 a ----- loco

Full 1/2

Full 1/2

sl.

5 2

Seas Of Cheese

Here Come The Bastards

Sgt. Baker

American Life

Jerry Was A Race Car Driver

Eleven

Is It Luck?

Tommy The Cat

Bathington Waltz

Those Damned Blue-Collar Tweakers

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