

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

FRANK ZAPPA - HOT RATS

FRANK ZAPPA



HOT RATS



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

FRANK ZAPPA - HOT RATS

3 INTRODUCTION

- 8 PEACHES EN REGALIA
- 14 WILLIE THE PIMP
- 30 SON OF MR. GREEN GENES
- 43 LITTLE UMBRELLAS
- 45 THE GUMBO VARIATIONS
- 65 IT MUST BE A CAMEL

Music transcriptions by Andy Aledort

Album cover courtesy of Matt Groening

ISBN 0-634-02152-4



For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Zappa, FZ, Frank Zappa, & "The Moustache" are marks belonging to the Zappa Family Trust
Artwork and elements used by permission
All Rights Reserved

Visit Hal Leonard Online at
www.halleonard.com

Anything Zappanese go to
www.zappa.com





When Hot Rats first dropped onto my sick little teenage record player back in 1969, I planted myself on the floor and sandwiched my head between the two speakers, expecting yet another masterpiece from Frank Zappa.

But what another masterpiece!

Even by Frank's brilliant standards, Hot Rats is in a class by itself. With its angular melodies, quick-change rhythms, and eccentric arrangements, Hot Rats basically invented that peculiar musical genre known as fusion. I think it also remains the finest jazz-rock album of all time. Everything about Hot Rats, from Sugarcane Harris's screeching violin to Ian Underwood's exuberant saxes (not to mention Don Van Vliet at his growly Beefheartiest) continues to amaze me. I've been listening to it for more than three decades now, and I keep hearing new things in Frank's extended guitar solos, which play like sneaky little compositions within the bigger pieces. (And does anyone else hear a wee bit of Stravinsky's Petrouchka in "Willie the Pimp"?)

One little confession: the cover of Love Is Hell, my first cartoon book, was inspired by the graphic starkness of the Hot Rats cover. I admitted this to Frank and Gail several years ago, which led to Gail asking me to write this little piece. Gail also asked if I still had my original beat-up LP copy of Hot Rats, so here it is reproduced in all its mottled, stained, dog-eared glory, complete with candle-wax drippings.

HOT RATS . . . HOT ROOTS . . . HOT ZITS . . . what another masterpiece!

Matt Groening
Los Angeles
December 21, 2000

Peaches en Regalia

By Frank Zappa

A

Moderately $\text{♩} = 104$

* Bm
 (drums)
 ** Gtr. 1
 ** Gtr. 2 *divisi*

B

E7 Bm7
Play 4 times
 Grs. 1 & 2

* Chord symbols reflect overall harmony.
 ** Synth. arr for gtr.

Amaj7 Csus2 Dsus2

1. 2.

Aadd9 Aadd9
 Gtr. 2
 Gtr. 1 *divisi*

*** Gtr. 1 to left of slash in tab.

C

Gtrs. 1 & 2 *tacet*
 Bm
 † Gtr. 3 Amaj7 Dm
 † Gtr. 4 *divisi*

14 14 14 14 14 14 12 14 16 17 17 17 17 17
 15 15 15 15 15 15 11 11 11 13 14 15 16 18 18 18 18
 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14

† Gtr. 5

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

† Sax. arr. for gtr.

Cmaj7 Fm E_bmaj7

8va

* Gtr. 4 to left of slash in tab.

D_b

8va

** Gtr. 5 to left of slash in TAB.

B

8va

D

Gtrs. 3, 4 & 5 tacet
 * Gtr. 6 (clean)

E

mf

F#m

* Doubled by flute (next 8 meas.)

E

F#m

E

F#m

E

F#m

E

Aadd9

G#m7

Aadd9

G#m7

Aadd9 G#m7 Aadd9 G#m7

F
Gtr. 6 tacet
C D Bb Eb

* Gtr. 7

A♭ F Gsus2 G7sus4

Gtr. 7

Gtr. 3

Gtr. 4 steady gliss.

Gtr. 5

Gtr. 5 steady gliss.

G

Gtr. 7 tacet

F C B♭ F C B♭ B♭

Gtr. 3 Gtr. 4

1. 2.

18 17 17 18 17 15 18 17 17 17 18 17 15 19 17 17 18 17 15 steady gliss.

Gtr. 5

19 17 17 19 17 15 19 17 17 17 19 17 15 3 17 19 17 15 steady gliss.

H

Gtrs. 3 & 5 tacet

A B G 8va C

* Gtr. 4

19 19 17 16 19 16 18 16 16 16 19 19 19 18 19 19 19 15 17 17 17 16 17 17 20

19 19 17 16 19 16 18 16 16 16 19 19 19 18 19 19 19 15 17 17 17 16 17 17 20

* Doubled by synth. 8va.

F loco D E

16 19 17 16 19 17 17 18 17 19 19 16 19 15 17 17 17 17 17 17 17 17 17 17

I

Bm Riff A E End Riff A Gtr. 4: w/ Riff A (2 times) Bm Gtr. 3 8va E

10 9 7 10 7 9 19 17 16 19 16 17

J

Gtrs. 3 & 4 tacet
Bm7

Amaj7

Csus2

Dsus2

Gtrs. 8 & 9: w/ Fill 1 (3 times)
Aadd9

Gtr. 1

2.

Aadd9

Bm7*

Amaj7

Csus2

Dsus2

Aadd9

* Doubled 8va.

Bm7*

Amaj7

Csus2

Dsus2

Aadd9

* Doubled 8va.

Begin Fade

Gtr. 1 tacet
Bm7

3rd time, Fade out

Amaj7

Csus2

Dsus2

Aadd9

Play 3 times

Gtrs. 8 & 9

Fill 1

** Gtr. 8

** Gtr. 9

** Clarinet arr. for gtr.

Willie the Pimp

By Frank Zappa

Intro

Moderate Rock $\text{♩} = 84$

Triplet feel ($\overline{\overline{\overline{\text{Bla Bla Bla}}}} = \overline{\overline{\overline{\text{Bla Bla Bla}}}}$)

(violin & drums) **3** (bass in)

Verse

N.C.(Am)

The score consists of three staves. The top staff is for Gtr. 1 (dist.), marked '3'. The middle staff is for Gtr. 1 (dist.), marked 'mf'. The bottom staff is for Bass, with tablature below it showing notes at positions 17, 0, 0, 5, 7, 5, 5, 7, 5, 3. The vocal line starts with 'I'm a lit - tle pimp with my hair gassed'.

Gtr. 1: w/ Riff A (8 times)

The score shows a single staff for Gtr. 1 (dist.) playing Riff A. The lyrics 'back. Pair a kha - ki pants with my shoes shined black.' are written below the staff.

Got a lit-tle la-dy... walk _ that street, tell-in' all the boys that she can't be beat.

Verse

(violin & bass continue Riff A simile)

N.C.(Am)

The score shows a single staff for Gtr. 1 (dist.) playing Riff A. The lyrics '2. Twen - ny dol-lah bill (I can set you straight.) Meet me on-na cor-ner, boy 'n don't be late.' are written below the staff.

The score shows a single staff for Gtr. 1 (dist.) playing Riff A. The lyrics 'Man in a suit with a bow - tie' are written below the staff. A 1/4 note duration arrow is shown above the staff.

The score shows a single staff for Gtr. 1 (dist.) playing Riff A. The lyrics 'Man in a suit with a bow - tie' are written below the staff. Three 1/4 note duration arrows are shown above the staff.

neck wan-na buy a grunt with a third par-ty check.

Guitar tablature:

String 6: 0, 0, 0, 0, 0, 0
String 5: 3, 5, 3, 0
String 4: 5, 5, 5, 5, 5, 5
String 3: 5, 5, 5, 5, 5, 5
String 2: 5, 5, 5, 5, 5, 5
String 1: 5, 5, 5, 5, 5, 5

Pre-Chorus

N.C.(Am7)

Stand-in' on - na porch of the Li - do Ho - tel.

Guitar tablature:

String 6: 0, 0, 0, 0, 0, 0
String 5: 5, 5, 5, 5, 5, 5
String 4: 5, 5, 5, 5, 5, 5
String 3: 5, 5, 5, 5, 5, 5
String 2: 5, 5, 5, 5, 5, 5
String 1: 5, 5, 5, 5, 5, 5

Chorus

N.C.(Am)

Flooz-ies in the lob - by love the way I sell hot meat, hot rats, — hot

mf
w/ wah-wah/ envelope filter

Guitar tablature:

String 6: 8, 5, 10, 8, 5, 5, 8, 5
String 5: 8, 7, 5, 7, 5, 7, 5, 5
String 4: 5, 5, 5, 5, 5, 5

cash, hot ritz, hot roots, hot soots.

Guitar tablature:

String 6: 8, 5, 5, 5, 8, 10, 8, 7, 7, 8, 7, 7, (7), 5, 7, 5
String 5: 5, 5, 7, 5, 7, 5, 7, 5, 7, 5, 3, 7, 5, (5), 7, (5), 7, 5, 7
String 4: 5, 5, 7, 5, 7, 5, 7, 5, 7, 5, 3, 7, 5, (5), 7, (5), 7, 5, 7

Guitar Solo
N.C.(Am)

Musical score for 'Guitar Solo N.C.(Am)' showing two staves. The top staff is for the guitar with a treble clef, and the bottom staff is for the bass with a bass clef. The music includes dynamic markings like f , 3 , and $1/4$. Fingerings are indicated above the strings, such as '1' and '(5)'. The bass staff has numerical markings below the strings, including '5', '7', '6', '7', '(5)', '7', '7/9', '7', '7', and '(7) 5'.

Continuation of the musical score. The top staff shows a measure starting with ' P.M. ' followed by ' 6 '. The bottom staff has fingerings '1/4', '1/2', and '1' above the strings, and numerical markings '7', '5', '7', '5', '7', '7', '(7) 5', '7', '5', '5', '5', '7', '5', '7', '8', '5', '7' below the strings.

w/ ad-lib. hollering (next 11 meas.)

Continuation of the musical score. The top staff shows a measure starting with ' $\square - \square$ ' followed by ' 3 '. The bottom staff has fingerings '1/2', '5', '5', '5', '9', 'x', '7', '10', '7', '10', '7', '7', '10', '7', '10', '7', '10', '7', '10', '7', '10', '7' above the strings, and numerical markings '(7)', '5', '5', '5', '9', 'x', '7', '10', '7', '10', '7', '7', '10', '7', '10', '7', '10', '7', '10', '7' below the strings.

Continuation of the musical score. The top staff shows a measure starting with ' 3 '. The bottom staff has fingerings '(7)', '12', '12', '10', '7', '10', '10', '12', '12', '10', '8', '10', '8', '10', '8', '10', '8', '10', '7', '8', '11', '10', '7', '7', '5', '5', '7', '5', '8', '5', '8', '5', '7' above the strings, and numerical markings '(7)', '12', '12', '10', '7', '10', '10', '12', '12', '10', '8', '10', '8', '10', '8', '10', '8', '10', '7', '8', '11', '10', '7', '7', '5', '5', '7', '5', '8', '5', '8', '5', '7' below the strings.

Continuation of the musical score. The top staff shows a measure starting with ' 3 '. The bottom staff has fingerings '1', '5', '5', '8', '5', '7', '(7)', '5', '8', '5', '7', '1', '5', '5', '8', '5', '7', '5', '7', '5', '5', '8', '5', '8', '5', '7' above the strings, and numerical markings '7', '5', '5', '8', '5', '7', '(7)', '5', '8', '5', '7', '1', '5', '5', '8', '5', '7', '5', '7', '5', '5', '8', '5', '8', '5', '7' below the strings.

Chorus
N.C.(Am)

Guitar Solo
N.C.(Am)

* Played as even sixteenth notes.

(=

(=

(=

Musical score for guitar, page 20, measures 1-2.

Measure 1:

- Top staff: Measures 1-2. Fingerings: 3, 1, 3. Slurs: first measure (5-6), second measure (5-8).
- Bottom staff: Measures 1-2. Fingerings: (5) 5, 7 5, 7 7, 5 7, 5 8, 7 5, 5 5 8 5, 5 5 7 5, 5 7 5.

Musical score for guitar, page 20, measures 3-4.

Measure 3:

- Top staff: Measures 3-4. Fingerings: 1, 1, 1.
- Bottom staff: Measures 3-4. Fingerings: 5 7, 5 5 5, 8 5, 5 5 6, 5 6 7 5, 5 8 5 7, (7) 5, 7 5 7 5, 7 5 7 7 7.

Musical score for guitar, page 20, measures 5-6.

Measure 5:

- Top staff: Measures 5-6. Fingerings: 1.
- Bottom staff: Measures 5-6. Fingerings: 5 7 5 7, (7) 5, 7 5 5 5, 5 3/4 0 2 0 2 0, 4 0 2 2 2 / 11.

Musical score for guitar, page 20, measures 7-8.

Measure 7:

- Top staff: Measures 7-8. Fingerings: 7 5 3 3/4 0 2 0 0 0.
- Bottom staff: Measures 7-8. Fingerings: 6/7 5 5 3 3/4 0 2 0 0 0, 6 4 2 (2) 2 2 2, 4 11 9 9 0 7 7 0 5 5 5/.

Musical score for guitar, page 20, measures 9-10.

Measure 9:

- Top staff: Measures 9-10. Fingerings: 10 8 7 5.
- Bottom staff: Measures 9-10. Fingerings: 11 (9) 9 0 7 0 5 5, 5 11 11 9 0 9 0 7 7 (9) 0 0.

Musical score for guitar, page 20, measures 11-12.

Measure 11:

- Top staff: Measures 11-12. Fingerings: 3, 3.
- Bottom staff: Measures 11-12. Fingerings: 5 8 7 5, 7 5 8 8 7 7/8, 7 8 7 5 7, 7 5 5 7 8 7 5 7, 7 5 5 (9) 12.

Guitar tablature showing two measures of music. The top measure consists of sixteenth-note patterns on the 6th and 5th strings. The bottom measure shows a descending scale pattern from the 15th fret to the 5th fret. Fingerings are indicated above the strings: '3' over the 6th string, '1' over the 5th string, '(10)' over the 10th fret, '12' over the 12th fret, '(8)' over the 8th fret, and '5' over the 5th fret.

Guitar tablature showing two measures of music. The top measure consists of sixteenth-note patterns on the 6th and 5th strings. The bottom measure shows a descending scale pattern from the 7th fret to the 3rd fret. Fingerings are indicated above the strings: '3' over the 6th string, '1' over the 5th string, '(7)' over the 7th fret, '5' over the 5th fret, and '3' over the 3rd fret.

N.C.(Am)

Guitar tablature showing two measures of music. The top measure consists of sixteenth-note patterns on the 6th and 5th strings. The bottom measure shows a descending scale pattern from the 5th fret to the 2nd fret. Fingerings are indicated above the strings: '3' over the 6th string, '3' over the 5th string, '3' over the 3rd string, '5' over the 5th fret, '3' over the 3rd fret, and '2' over the 2nd fret.

Guitar tablature showing two measures of music. The top measure consists of sixteenth-note patterns on the 6th and 5th strings. The bottom measure shows a descending scale pattern from the 2nd fret to the 0th fret. Fingerings are indicated above the strings: '3' over the 6th string, '1/4' over the 5th string, '2' over the 2nd fret, '5' over the 5th fret, '2' over the 2nd fret, '0' over the 0th fret, and '3' over the 3rd fret.

Guitar tablature showing two measures of music. The top measure consists of sixteenth-note patterns on the 6th and 5th strings. The bottom measure shows a descending scale pattern from the 0th fret to the 5th fret. Fingerings are indicated above the strings: '0' over the 0th fret, '5' over the 5th fret, '5' over the 5th fret, '0' over the 0th fret, '5' over the 5th fret, '7' over the 7th fret, '7' over the 7th fret, '5' over the 5th fret, '0' over the 0th fret, '5' over the 5th fret, '5' over the 5th fret, '2' over the 2nd fret, '2' over the 2nd fret, '5' over the 5th fret, '2' over the 2nd fret, '0' over the 0th fret, '2' over the 2nd fret, '5' over the 5th fret, '2' over the 2nd fret, '0' over the 0th fret, '2' over the 2nd fret, '5' over the 5th fret, '2' over the 2nd fret, '0' over the 0th fret, '2' over the 2nd fret, '5' over the 5th fret, '7' over the 7th fret, '5' over the 5th fret, and '5' over the 5th fret.

Guitar tablature showing two measures of music. The top measure consists of sixteenth-note patterns on the 6th and 5th strings. The bottom measure shows a descending scale pattern from the 7th fret to the 0th fret. Fingerings are indicated above the strings: '1' over the 5th string, '5' over the 5th fret, '5' over the 5th fret, '8' over the 8th fret, '5' over the 5th fret, '7' over the 7th fret, '5' over the 5th fret, '7' over the 7th fret, '5' over the 5th fret, '0' over the 0th fret, '5' over the 5th fret, '5' over the 5th fret, '2' over the 2nd fret, '5' over the 5th fret, '2' over the 2nd fret, '0' over the 0th fret, '2' over the 2nd fret, '5' over the 5th fret, '2' over the 2nd fret, '0' over the 0th fret, '2' over the 2nd fret, '5' over the 5th fret, '2' over the 2nd fret, '0' over the 0th fret, '2' over the 2nd fret, '5' over the 5th fret, '7' over the 7th fret, '5' over the 5th fret, and '5' over the 5th fret.

3

10 10 10 10 10 10

1/4

(7)

1/2

(7)

10 10 10 10 10 10

3

10 10 10 10 10 10

1/2

(7) 5 0

3

5 7 8 8 7 5 3 7 5 5 7 8 5 7 8 8 7 5 7 5 7 8 10 8 7 8 7 7 5 5 8

grad. bend

$\frac{1}{2}$

1

1

1

1

1

1

1

let ring

1

1

1

1

1

1

1

1

1

1

1

1

1

(=====)

$\frac{1}{2}$

$\frac{1}{2}$

1

1

1

1

1

1

1

1

1

1

3

3

3

3

3

3

3

3

3

3

3

3

3

1

1

$\frac{1}{2}$

1

1

1

1

1

1

1

1

1

1

3

3

6

3

3

3

3

3

3

3

3

3

3

Guitar tablature for measures 1-4. The top staff shows sixteenth-note patterns. The bottom staff shows a 12-bar blues progression with chords 7, 7, 6, 7, 7, 7, 5, 8, 5, 7, 7, 5, 5. Fingerings include 3-3-3, 5, 8, 5, 7, 7, 5, 5, 3, 5, 3, 5, 8, 5.

Guitar tablature for measures 5-8. The top staff shows sixteenth-note patterns. The bottom staff shows a 12-bar blues progression with chords 8, 10, 10, 10, 10, 10, 8, 8, 7, 7, 7, 7, 7, 5, 5, 5, 5. Fingerings include 10, 8, 8, 8, 8.

Guitar tablature for measures 9-12. The top staff shows sixteenth-note patterns. The bottom staff shows a 12-bar blues progression with chords 10, 10, 10, 10, 10, 10, 8, 8, 7, 7, 7, 7, 7, 5, 5, 5, 5. Fingerings include 10, 5, 5, 5, 5.

Guitar tablature for measures 13-16. The top staff shows sixteenth-note patterns. The bottom staff shows a 12-bar blues progression with chords 7, 7, 0, 0, 0, x, 7, 0, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 0, 5, 0. A 'rake' technique is indicated.

Guitar tablature for measures 17-20. The top staff shows sixteenth-note patterns. The bottom staff shows a 12-bar blues progression with chords 8, 8, 4, 3, 1, 3, 1, 0, 0, 2, 0, 0, 8, 8, 8, 8, 7, 5, 7, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7.

Guitar tablature for measures 21-24. The top staff shows sixteenth-note patterns. The bottom staff shows a 12-bar blues progression with chords 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 7, (7), 5, 7, 5, 7, 5, 7, 5, 5, 3, 0, 3, 6, 7, 5, 5, 7, 5, 7, 7.

1/4

7 7 6/7 7 8 8 9 8 X 8 7 5 7 | 7 6 7 5 7 5 (5) 4 5 7 7 5 7 5 7 4

(4) 5 4 5 7 5 7 5 7 5 4 7 | 7 5 9 5 7 7 7 4 5 7 5 5 5 7 5

7 7 5 7 7 5 5 (5) 3 7 5 7 7 5 | 7 7 5 7 5 8 7 5 8 7 6 8 7 5 5 | 8 8 8 5 8 7 5 8 5 8 7 5 7

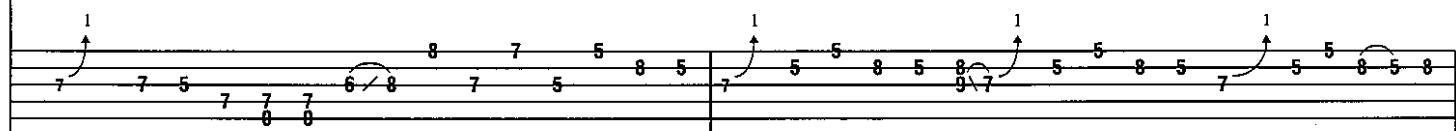
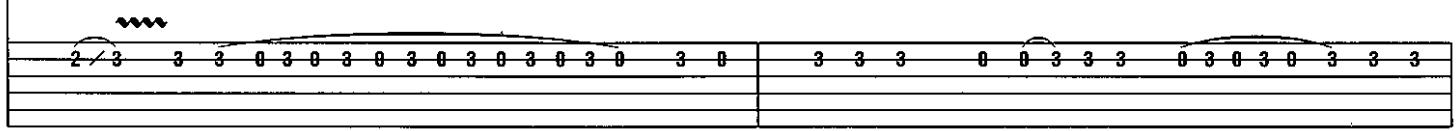
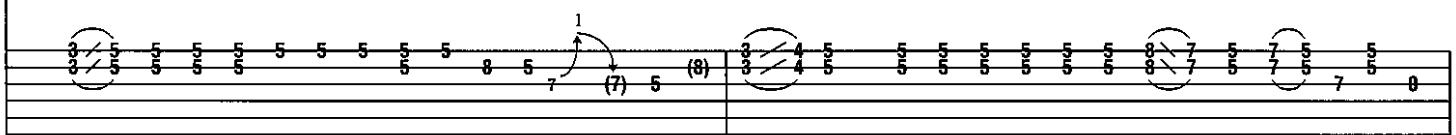
7 5 7 5 7 5 3 3 5 3 5 3 0 3 0 | 3 0 3 0 3 3 5 3 5 3 5 7 5

P.M. semi-Harm. 1/4 1/2

7 7 5 7 5 3 5 3 0 0 3 | 0 0 0 3 0 5 0 0 0 3 0 3 0 5

3

2 2 2 2 2 2 | 0 (3) 0 (3) | 0 3 0 3 0 3 0 3 0 (3) (0) 3



* Played as even sixteenth notes.

P.M.

pitch: G



let ring - - - - -

Outro
 $(\text{=====}) = (\text{=====})$
 N.C.(Am)

let ring - - - - -

1/4 1/2

sim.

1/4 1/2 1/4 1/4 1/4

let ring - - - - -

w/ UniVibe

Son of Mr. Green Genes

By Frank Zappa

S A

Moderately $\text{♩} = 98$

2nd & 3rd times, Gtrs. 4, 5 & 6: w/ Fills 1 & 1A (4 times)

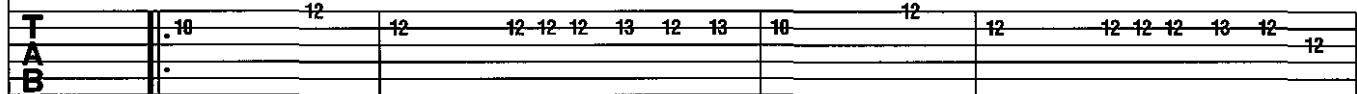
* Dm

~ G

Dm

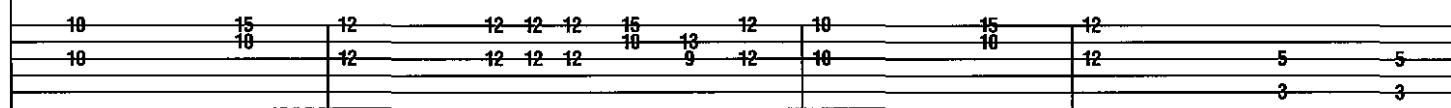
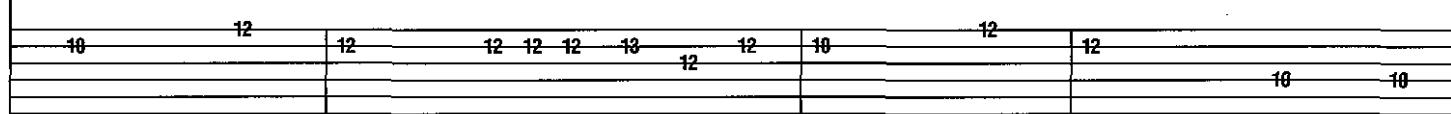
G

** Gr. 1
(drums)



* Chord symbols reflect overall harmony.

** Horns arr. for grt.



Fill 1

*** Gtr. 4



*** Horn arr. for grt.

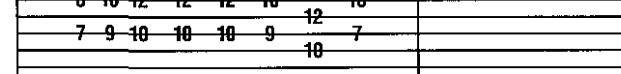
Fill 1A

Gtr. 5



Gtr. 6

divisi



C Am C Am

3rd time, To Coda ⊕

F G Am B♭
ba

Gtr. 1 Gtr. 3 Gtr. 2
divisi

B

Gtrs. 1, 2 & 3 tacet

Dm

Gr. 7 (dist.)

f

G

grad. bend

Dm G

(8)

Dm

G

1 10 10 16 15 15 15 13 13 15 15 (15) 10 13 12 10 13

Dm

12 12 10 12 13 10 12 10 13 | 10 10 12 9 10 9 7 7 7 | 5 5 5 5 5 5 5 5 5

C

Am

5 5 5 5 | 10 10 10 10 | 10 10 10 9 8 | 8 10 10 10 10

C

3

Am

C

F

Am

B \flat 7

Gtr. 7

Gtr. 2
divisi

12 10 8 8 10 | 8 10 8 6 5 7 9 | 7 5 6 6 | 7 8 8 6 5 6

Gtr. 3

14 12 10 10 12 | 7 9 7 7 5 4 7 | 7 5 7 7 | 5 8

D

Dm

Gtr. 7

P.M.

G

Dm

3 5 5 3 3 5 5 3 5 3 5 5 3 5 3 3 5 5 3 5 3 3 5 5 3 3 5 5 3 3 5 5 3 3 5 7

P.M.

G Am G

Dm G

C Gtr. 7 Am C

Gtr. 8 (dist.)

mf

Am F G

Am

B♭

grad. bend
1 1/2
1/2

(8)
(8)

6 6 6 6 8
(8) 8 (8) 6
(8)

8 8 10 8 10
10-12
11 11 11 11
10
10 (10) 13
1

E

Gtr. 8 tacet

Dm G Dm G

Gtr. 7

10 10-12 12 12-10 12-10
10 10 10 10 10 10-12 12-12 12 10-10-10-10-10

Dm G Dm G

10 10-10 10-10-10-10-10 10-12 12-12
10-10 10-10-10-10-10 10-10 10-10-10-10-10 10-12 12-12

Csus2 Am Csus2

w/ phase shifter

3-3 3-3 3-6 6-5-3 3-5 5-5 3-5-3-0-3 3-3-5
3-3 3-3 3-3 3-3

Am F G

5-3 3 3-(5) 3 3-5 5-5
5-5 5-10 10-10 10-10 10-10 10-12 8-8-8-8-10

Am

B♭

Am

B♭

Fretboard diagrams for Am and B♭ chords:

Am: 7 5 7 5 7
B♭: 8 10 10 10

Am: 6 9 6 8 (8) 6 6 9 6 8
B♭: 6 9 6 8 6 7 6 9 6 9

F

Dm

G

Dm

F

Dm

G

Dm

Fretboard diagrams for F, Dm, G, and Dm chords:

F: 7 7 7 7
Dm: (3) 3 5 3 5
G: 5 7 7 7 7 7 5 7 5 3 5 3
Dm: 5 7 7 7 7 7 7 5 7 5 3 5 3 5

G

Dm

G

Dm

Fretboard diagrams for G and Dm chords:

G: 5 7 7 5 7 5 7 5 3
Dm: 2 3 3 5 5 3 5 3 5 3 5 3 5

G

Dm

G

Dm

Fretboard diagrams for G and Dm chords:

G: 3 3 5 3 5 3 5 3 0 3 5 3 5 7 5
Dm: 7 7 9 7 5 7 5 8 8 6 5 5 6 5 7 5

G

C

Am

G

C

Am

Fretboard diagrams for G, C, and Am chords:

G: 7 7 9 7 5 7 5 8 8 6 5 5 6 5 7 5
C: 7 7 7 9 9 9
Am: 8 10 10 12 10 8 10 10 8 10 9

C

Am

C

Am

Fretboard diagrams for C and Am chords:

C: 7 0 9 7 9 9 9 7 7 5 7 5 7 5
Am: 8 5 7 7 5 7 5 7 5 7 5 3 5 3 5 3 5 0

F G Am

1 3 5 5 5 3 5 3 3 3 3 3 5 5 7 5 7 5 7 5 8

Bb

6 9 6 6 6 7 6 9 11 11 11 9 11 13 13 11 11 11 (11) (9) (9)

G

Dm G

10 10 13 10 13 10 10 10 13 let ring - - - - 10 10 13 10 10 13 10 10 13 10 10 10 10

Dm G

16-15 13 (15) 13 15 13 15 13 10 0 13 10 13 10 12 (12) 12 12 10 12 12 10 12 10 12 10 10

Dm G

13 10 10 13 10 12 10 13 10 12 10 13 10 12 10 13 15 15 13 15 15

Dm G

15 15 15 15 15 15 15 15 10 13 10 12 12 10 10 12 12 12 12 12 10 12 12 12 12 12 12

C

Am

C

Am

F

G

Am

B♭

H

Dm

G

Dm

G

Dm

G

Dm

G

Fretboard notes: 10-12, 12-10-8, 10-12-10, 13-12-8, 10-12, 13, 12, 10-12, 13-12-8, 10-12, 12, 12, 10, 8-8, 8-7, 7-5, 5, 7-5.

C

Am

grad. bend 1 1/2

Fretboard notes: 3-3-3-3, 5-3-0-3, 3-3-3-3, 3, 12, 10-10-8, 8-8-8, 8-10-10, 10-11-12, 12, 12-12-12-12.

(0)

Am

F

G

Am

1 15 (15) 15 15 (15) 13-13-13-13 13-12-12-10-10-8 8-8-8-7 10-8 10-10-8-10-8 10-9-7 7-9-9-9 (0)

Bb

Dm

Fretboard notes: 6-9-8-6, 9-8-6-8, 6-8-9, 8-6-8-6, 6-9-8-6, 8-9-6-8, 7-6-6-7, 7-6-6-7.

G

Dm

G

Fretboard notes: 6-5-7-6-7-5-6-8-6-5, 6-7-5-6-8-6-5-5-6-5-7-5-7-6, 6-7-6-7-5-6-8-6-5-5-6-5-7-5-7-6.

G

Dm

G

Fretboard notes: 7-7-6-7-6-7-6, 6-7-6-7-9-9-9, 9-7-6-6-7-7-6-9, 9-7-6-7-7-7-7-7-7-7.

Dm

G

C

6 7 9 9 9 9 7 6 6 7 5 5 5 (5) 5 7 7 7 7 5 7 10 7

Am

C

Am

(7) 7 7 10 7 7 10 7 7 10 7 7 10 7 10 7 7 7 7 7

F

G

Am

5 8 6 5 8 x 7 5 7 7 8 7 5 7 5 5 7 5 7 5 7 5 8
rake ↗

B♭

5 6 6 6 8 (8) 6 8 6 8 6 8 6

J

Dm

G

t w t w t w t w t w 10 (13) 10 (13) 10 (13) 10 (13) 13 10 10 | 13 13 10 13 10 13 12 12 12 10 12 10 13 10
1 13 10 13 10 13 10 13 10 13 10 13 12 10 12 10 13 10

Dm

G

Dm

1 13 x 10 13 10 13 10 13 10 13 10 13 10 13 10 | 15 13 10 13 13 10 13 10 13 10 13 10 13 10
1 13 10 13 10 13 10 13 10 13 10 13 10 13 10 | 12 10 10 8 (8) 10 8 10 8

G Dm G

C Am C Am

F G Am B♭

K Dm G Dm G

Dm G Dm

G C

Am

C

Am

F

G

Am

B♭

grad. bend

1/4

1/2

L

Dm

G

Dm

G

Dm

G

Dm G C

10 12 13 10 12 15 12 13 (13) 14 13 12 15 12 13 10 13 12 13 12 0 10 12 8

Am C Am F G

8 8 7 7 10 10 8 8 8 10 (10) 10 10 10 7 7 10 7 10 5 5 7 1 5 3 5 3 5 7

Am B♭ D.S. al Coda

Harm.

5 5 8 5 7 5 7 7 7 (7) 6 6 4 6 4 6 6 6 6 4 6 6 8 8 6 8 6 6 8 8

⊕ Coda

Free time Gtrs. 2, 3 & 9 tacet

C D5 * Gtr. 9 Gtr. 1 divisi poco rit.

Gtr. 2 Gtr. 7 Gtr. 3 divisi

* Organ arr. for gtr.

Little Umbrellas

By Frank Zappa

Dsus2	Fm7	D°7	Cmaj9	B♭maj7	B♭13/F	E7♯9	Am	G6
13411	13121	23141	T 3121	T 4321	3124	2134	T 3111	T 324
F ⁶	Cmaj9 ^{III}	A♭7♭5	Gm9	C7♯9	B♭	Fm9	C♯7♯9	E
T 3244	13211	1324	T 1113	2134	T 321	13111	21333	231
F♯	G	A	B♭	Cadd♯11	D♭add♯11	E♭	Em	F♯m
134211	134214	134211	134211	T3421	T3421	1333	13421	134111

A Intro

Slow ♩ = 68

* Piano arr. for gtr.

** Horns & synth. arr. for gtr.

sim.

8va-

loco

† 3rd time, play G♯

3rd time, To Coda 2

↑↑ Play cue notes, 3rd time

1.

2.

8va-

12 14 12 15 13 11 10 11 10 12 9 10 9 10 9 13 16 15 13

§

C Secondary Theme

To Coda 1 ♫

E7#9 Am G6 F6⁶₉ Cmaj9^{III} Am G6 F6⁶₉ Cmaj9^{III}

8va - - *loco*

12 5 5 7 8 5 6 8 5 5 5 5 7 8 5 6 5 5

Am A♭7b5 Gm9 C7♯9 B♭ Fm9 C♯7♯9

5 8 5 6 7 8 10 8 7 10 8 10 8 11 10 12 13 15 12 13 13 13 15 12 15 13 16

D Keyboard Ensemble Solo

2nd time, D.S. al Coda 1

E F♯ G A B♭ Cadd#11 D♭add#11 E♭

E F♯ G A B♭ Cadd#11 D♭add#11 E♭

⊕ Coda 1

D.S.S. al Coda 2

Am A♭7b5 Gm9 C7♯9 B♭ Fm9 C♯7♯9

- 3 -

5 8 5 6 7 8 10 8 7 10 8 10 8 11 10 10 10 10 8 10 7 10 9

⊕ Coda 2

Em A F♯m

rit. poco a poco

divisi *rit. poco a poco*

8 5 7 5 7 5 7 7 7 8 9 10 11 12 13 14 12 11 10 4

The Gumbo Variations

By Frank Zappa

A Intro

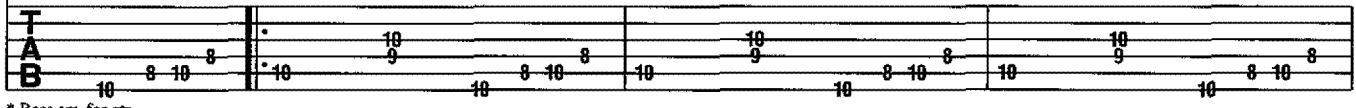
Moderately $\text{♩} = 104$

N.C.(G7)

* Gr. 1



mf



* Bass arr. for gtr.

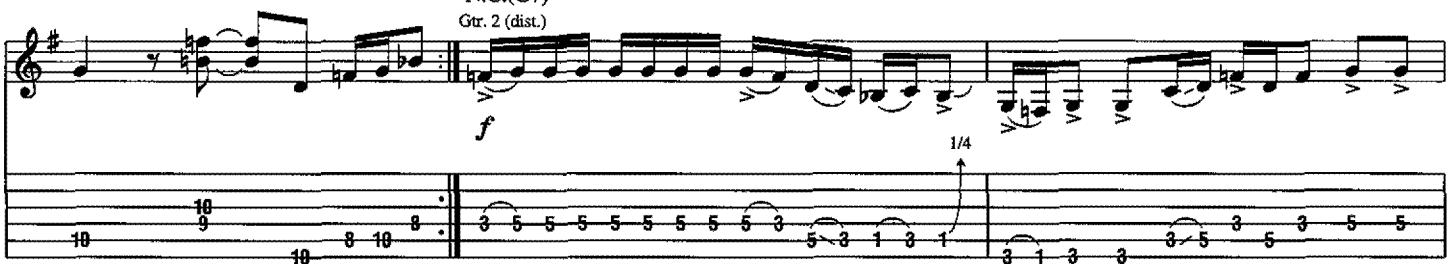
B Theme

N.C.(G7)

Gr. 2 (dist.)

f

1/4



sim.

1/4



1/4



1/4





C Sax Solo

N.C.(G7)

11

mp

1/4



1/4

1/4



1/4

1/2

Sheet music for guitar in G major (one sharp). The staff shows eighth-note patterns. Below the staff is a tablature grid with six horizontal lines representing the strings and vertical tick marks indicating fingerings. The tablature includes the following fingerings: 1/2, 1/2, 1/2, 1/2.

Sheet music for guitar in G major (one sharp). The staff shows eighth-note patterns. Below the staff is a tablature grid with six horizontal lines representing the strings and vertical tick marks indicating fingerings. The tablature includes the following fingerings: 1/2, 1/2, 1.

Sheet music for guitar in G major (one sharp). The staff shows sixteenth-note patterns. Below the staff is a tablature grid with six horizontal lines representing the strings and vertical tick marks indicating fingerings. The tablature includes the following fingerings: 5 5 5 5 5 5, 3 5 3 1 3 1, 3 3 3 3 3 3, 3 5 3 5 5 5, 5 5 5 5 7 5 5, 5 5 3.

Sheet music for guitar in G major (one sharp). The staff shows sixteenth-note patterns. Below the staff is a tablature grid with six horizontal lines representing the strings and vertical tick marks indicating fingerings. The tablature includes the following fingerings: 3 5 3 3 5 7 5, 3 5 3 5 7 5, 3 5 3 5 7 5.

Sheet music for guitar in G major (one sharp). The staff shows sixteenth-note patterns. Below the staff is a tablature grid with six horizontal lines representing the strings and vertical tick marks indicating fingerings. The tablature includes the following fingerings: 3 5 3 3 5 7 5, 3 5 3 5 5 7 5, 3 5 3 3 5 7 5, 3 5 3 5 7 5.

Sheet music for guitar in G major (one sharp). The staff shows sixteenth-note patterns. Below the staff is a tablature grid with six horizontal lines representing the strings and vertical tick marks indicating fingerings. The tablature includes the following fingerings: 3 5 3 3 5 7 5, 5 3 5 5 5 5 5, 3 5, 3 5 5 5 5 5 5.

5 3 5 5 5 5 5 5

3

semi-Harm.

1/4

3 3 1 1 3-5 3 5 5 3

3 3 5 5 5-3 1 3 5-1

3 1 3 0

3 3 1 1 3-5 3 5

1/2

1/4

5 3 5 3 1 3 5-1

3 1 3 1 3

3 3 1 1 3-5 3 5

1/2

1/4

3 1 3 1 1 3 3 1

3 (1) 3 1 1 3 4-5 3 5

3 3 5 5 5-3 5

1/2

1/4

3 5 3 1 3 3 (3) 1

3 1 1 2 3 3 1 1 3-5 3 5 5

3 3 1 1 3 5 3 5 (0)

sim.

1/2

1/2

Sheet Music for a Melodic Line

Key: G Major (2 sharps)

Time Signature: Common Time (indicated by a 'C')

Notes:

- Top staff: Measures 1-4 show eighth-note patterns with grace notes. Measure 5 starts with a sixteenth-note pattern.
- Bottom staff: Measures 1-4 show '3 (6)' patterns. Measure 5 shows '3 (6) 3 5 3 5' followed by a sixteenth-note pattern.

Sheet Music for a Melodic Line

Key: G Major (2 sharps)

Time Signature: Common Time (indicated by a 'C')

Notes:

- Top staff: Measures 1-4 show eighth-note patterns with grace notes. Measure 5 starts with a sixteenth-note pattern.
- Bottom staff: Measures 1-4 show '3 (6)' patterns. Measure 5 shows '3 (6) 3 5 3 5' followed by a sixteenth-note pattern.

Sheet Music for a Melodic Line

Key: G Major (2 sharps)

Time Signature: Common Time (indicated by a 'C')

Notes:

- Top staff: Measures 1-4 show eighth-note patterns with grace notes. Measure 5 starts with a sixteenth-note pattern.
- Bottom staff: Measures 1-4 show '3 (6)' patterns. Measure 5 shows '3 (6) 3 5 3 5' followed by a sixteenth-note pattern.

Sheet Music for a Melodic Line

Key: G Major (2 sharps)

Time Signature: Common Time (indicated by a 'C')

Notes:

- Top staff: Measures 1-4 show eighth-note patterns with grace notes. Measure 5 starts with a sixteenth-note pattern.
- Bottom staff: Measures 1-4 show '3 (6)' patterns. Measure 5 shows '3 (6) 3 5 3 5' followed by a sixteenth-note pattern.

Sheet Music for a Melodic Line

Key: G Major (2 sharps)

Time Signature: Common Time (indicated by a 'C')

Notes:

- Top staff: Measures 1-4 show eighth-note patterns with grace notes. Measure 5 starts with a sixteenth-note pattern.
- Bottom staff: Measures 1-4 show '3 (6)' patterns. Measure 5 shows '3 (6) 3 5 3 5' followed by a sixteenth-note pattern.

Sheet Music for a Melodic Line

Key: G Major (2 sharps)

Time Signature: Common Time (indicated by a 'C')

Notes:

- Top staff: Measures 1-4 show eighth-note patterns with grace notes. Measure 5 starts with a sixteenth-note pattern.
- Bottom staff: Measures 1-4 show '3 (6)' patterns. Measure 5 shows '3 (6) 3 5 3 5' followed by a sixteenth-note pattern.

N.C.(G7)

1/2

1/2

1/2

1/2

1/2

1/2

1

3

3

1

1

1

1

3
reverse
rake

1 1
5 5 5 3 5 3 5 3 5 3 5 3 5 3 1 3 1

6

3 3 3 1 3 1 3 0
1/4

5 5 5 3 5 3 5 3 5 3 5 3 5 3 1 1

1
3 1 3 3 3 3 3 5 3 5 5 3

27

1/4
1 3 3 5 3 6 3 6 3 3 3 0

2 5 5 2

P.M.

5 2 (5) 5 2 5 5 2 2 0 5 2 5 5 2 3 2 0

1., 2. || 3.

5 2 5 5 2 5 5 2 5 5 2 5 5 3 3 3 3 3 3 3 3

G7 (no3rd)

Musical score for G7 (no3rd) chord. The top staff shows a treble clef and a sharp sign, indicating G major. The bottom staff shows a bass clef and a sharp sign. The first measure consists of eighth-note chords. The second measure consists of sixteenth-note chords. The third measure consists of eighth-note chords.

D Violin Solo
N.C.(G7)

Musical score for Violin Solo N.C.(G7). The top staff shows a treble clef and a sharp sign. The bottom staff shows a bass clef and a sharp sign. The first measure consists of eighth-note chords. The second measure consists of sixteenth-note chords. The third measure consists of eighth-note chords. A bracket labeled "1/2" spans the last two measures.

Play 3 times

Musical score for Violin Solo (Play 3 times). The top staff shows a treble clef and a sharp sign. The bottom staff shows a bass clef and a sharp sign. The first measure consists of eighth-note chords. The second measure consists of sixteenth-note chords. The third measure consists of eighth-note chords. A bracket labeled "1/4" spans the first two measures.

G7 (no3rd)

Musical score for G7 (no3rd). The top staff shows a treble clef and a sharp sign. The bottom staff shows a bass clef and a sharp sign. The first measure consists of eighth-note chords. The second measure consists of sixteenth-note chords. The third measure consists of eighth-note chords.

G7#9(no3rd) G9

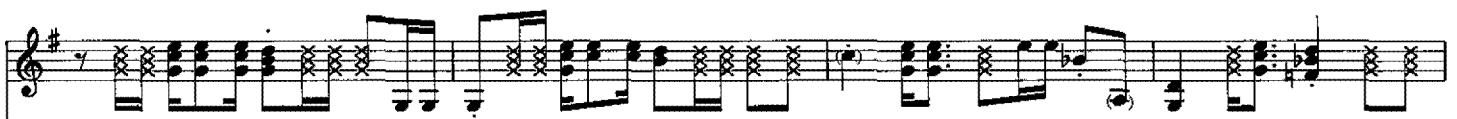
G7#9(no3rd)

Musical score for G7#9(no3rd) G9. The top staff shows a treble clef and a sharp sign. The bottom staff shows a bass clef and a sharp sign. The first measure consists of eighth-note chords. The second measure consists of sixteenth-note chords. The third measure consists of eighth-note chords.

N.C.(G7)

P.M.

Musical score for N.C.(G7). The top staff shows a treble clef and a sharp sign. The bottom staff shows a bass clef and a sharp sign. The first measure consists of eighth-note chords. The second measure consists of sixteenth-note chords. The third measure consists of eighth-note chords. A bracket labeled "1/2" spans the first two measures.



Stringed instrument tablature:

X X 5 5 5 3	X X X X	(5) 5 5 5 3	X 5 3 X X
X X 5 5 5 3	X X X X	(0) 5	X 5 3 X X
3 3	3		



Stringed instrument tablature:

3 5 5 3	0 0 5 5	3 5 3	5 0 X
3 5	3 3	3 3	3 0

1/4



Stringed instrument tablature:

X X 5 5 3	5 3	X X 5 5 3	5 0
X X 5 5 3	5 3	X X 5 5 3	5 0
1/4	1/4	1/4	1/2



Stringed instrument tablature:

5 5 5 3	6 X	5 5 5 3	0 X
5 5 5 3	5 X	(0) 5 5 5 3	4 4 5 0
1/4	1/4	1/4	1/2
5 5 5 3	6 6 6	5 5 5 3	(0) 3 3 3

G7#9 (no 3rd)

Stringed instrument tablature:

5 5 5 3	6 6 6	5 5 5 3	10 10 10
5 5 5 3	5 5 5	5 5 5 3	10 10 10
1/2	1/2	1/2 1/2 1/4	11
5 5 5 3	5 5 5	5 5 5 3	10 10 10
3	(0)	3	10



Stringed instrument tablature:

X X X X	11 X X 11 X X	10 10 10	X X X 11 11 5 3
X X X X	10 X X 10 X X	10 10 10	X X X 10 10 10
10	10	10 10	10 10

N.C.(G7)

1/2
P.M.
1/2
P.M.

P.M. --

P.M. - - - -
P.M.
P.M.

1/2
1/2
1/2

Gm C/G Gm C/G G5

P.M. — — — — | P.M. — — — — | P.M. — —

G7#9 (no3rd)

— 3 —

P.M.

— 3 —

P.M.

Gm

C/G

Gm

C/G

P.M. — — — | P.M. — — — | P.M. — —

G7#9 (no3rd)

— 3 —

— 3 —

Gm C/G Gm

C/G

Gm

N.C.(G7)

let ring →

P.M. - - - - -

P.M.

1/4

E Guitar Solo

N.C.(G7)

f
w/ fuzz & wah-wah

1 1 1/2
5 5 3 3 (3) 5 5

1 1 1/2
5 5 3 5 3

1 1 1 1
5 3 6 5 3 6 5 5

1
5 (5) 3 2 5 3 0 5 3 5 3 0 5 3 1 3
1/2
3 1 3

V-
3 6 6 3 6 6 5 3 5 3 0 0
5 3 0 3 0 3 0 3 0 3 0 3 5

3 6 5 3 5 3 0 0
3 0 3 1 3 4 3 2 0 5 5 5 5

3 5 3 0 3 5 3 0 5 3 5 3 0 5 3 0 5
1/4

-3-
3 5 3 0 3 5 3 0 5 3 5 3 0 5 3 0 5
6
3 5 3 0 3 0 5 3 0 5 3 5 3 0 5 3 0 5

Top Staff (Guitar):

Bottom Staff (Bass):

F Drum Solo
G7#9

Gtr., bass & kybd. tacet

G Bass Solo
N.C.(G7)

7 12

Drum Solo (Measure 7)

Bass Part (Measure 7)

H Outro

(all instruments in)
N.C.(G7)

Outro (Measure 12)

Bass Part (Measure 12)

w/ bar
1 1/2

* pull up on bar.

w/ bar
w/ bar
w/ bar
w/ bar

12 15 (15) (15)
12 15
3 15 (15)
3 15
3 3 6 3 6 3 (6)
3 (6) 3 (6)

t
t
t
t

3 3 6 3 3 (6)
5 3 6
3 3 6 3 6 3 6 3 6
3 3 6 3 6 3 6

1/2

3 6 0 6 3 6 3 6 3
X 5 5 (5) 3 0 5 3
0 3 3 0 5 3 5 3 1 3 1

1/4

1/4

3 1 3 1 3 1 3 1 3 1 3 5 3 5 5 7 5
3 5 5 5 5 5 5 3 5 3 1 3 1

1/4

3 1 3 1 3 1 3 5 3 5 7 7 5
3 5 5 5 3 5 3 5 3 1 3 1

Musical score page 1. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar neck tablature with six strings. Measures 1-2 show notes and chords. Measure 3 begins with a 1/4 time signature. Measures 4-5 show more notes and chords. Measures 6-7 show a continuation of the pattern.

Musical score page 2. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar neck tablature with six strings. Measures 1-2 show notes and chords. Measures 3-4 begin with a 1/4 time signature. Measures 5-6 show a continuation of the pattern.

Musical score page 3. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar neck tablature with six strings. Measures 1-2 show notes and chords. Measures 3-4 begin with a 1/4 time signature. Measures 5-6 show a continuation of the pattern.

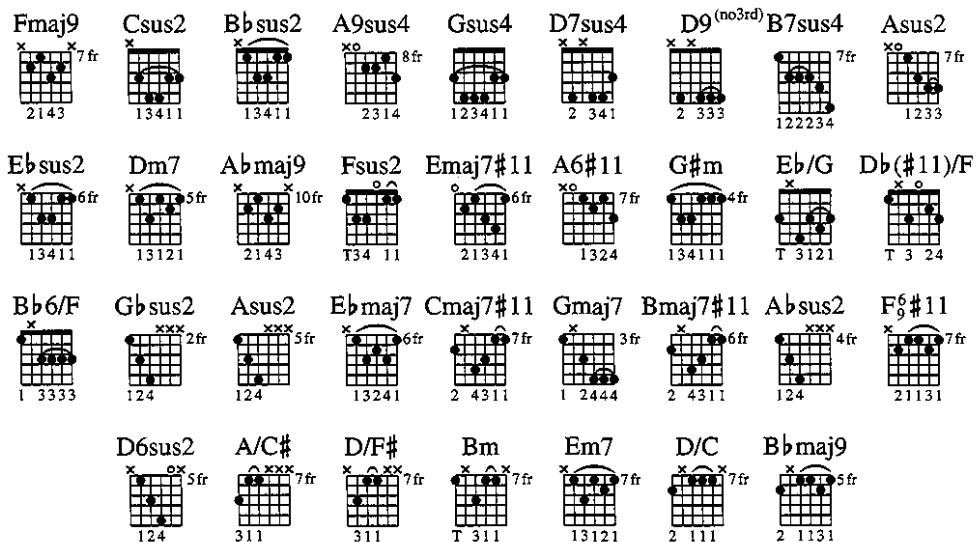
Musical score page 4. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar neck tablature with six strings. Measures 1-2 show notes and chords. Measures 3-4 begin with a 1/4 time signature. Measures 5-6 show a continuation of the pattern.

Musical score page 5. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar neck tablature with six strings. Measures 1-2 show notes and chords. Measures 3-4 begin with a 1/4 time signature. Measures 5-6 show a continuation of the pattern.

Musical score page 6. The top staff shows a treble clef and a key signature of one sharp. The bottom staff is a guitar neck tablature with six strings. Measures 1-2 show notes and chords. Measures 3-4 begin with a 1/4 time signature. Measures 5-6 show a continuation of the pattern.

It Must Be a Camel

By Frank Zappa



A

Slow $\text{♩} = 69$

Fmaj9 Csus2 Bb sus2 A9sus4 Gsus4

* Gr. 1

mf

T A B

* Piano arr. for gtr.

D7sus4 D9 (no 3rd) Csus2 B7sus4 Asus2 Eb sus2

Dm7 Ab maj9 Gsus4 Bb sus2 Fsus2

* T = Thumb on 6th string

Emaj7#11

B

Fmaj9

Gr. 1

** Gr. 2

let ring -----

* (cont. in slash)

6 6 18 18 7 8
5 5 21 21 7 7
6 6 20 20 8 7
5 5 18 18 8 7

* Sounds one octave higher on recording.

higher on recording.

Csus2 Bb sus2 A9sus4 Gsus4

10 7 10 7 9 10 7 9 7 10 7 7 5 7 7

To Coda

D7sus4 Csus2 B7sus4

5 5 5 7 3 5 7 5 7 5 7 9 7 7 7 9 7 10 9 11

Asus2 Eb sus2

12 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 15

Dm7 Ab maj9

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

Gsus4

Bbsus2

Fsus2

Emaj7#11

C

A6#11

* Gr. 3

* Gr. 4
divisi

G#m

Eb/G

* Kybd. arr. for gtr.

Db(#11)/F

Bb 6/F

Gbsus2

steady gliss.
steady gliss.

Asus2

Ebmaj7

Gtr. 4 tacet
Cmaj7#11

Gmaj7

Bmaj7#11

8va
Gtr. 3

loco
Gtr. 3 #
Gtr. 4
divisi

A^bsus2 F⁶₉#11 D6sus2 Gtrs. 3 & 4 tacet
 A/C# D/F# Bm Em7

w/ compression

Gtr. 5 (clean)

D Double-time $\text{♩} = 148$

* D/C

* Chord symbols reflect overall harmony.

* Played behind the beat.

B7sus4

grad. release

V ---

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

10 (10) 7 9 12 9 7 7 7 9

10 (10) 7 9 12 9 7 7 7 9

7 7 11 7 7 9 7 9 7 7 9 5 7 0 2 0 2 4 2 4 4 4

2 4 2, 4 2, 2 2, 4, 4, 0 2, 0 2 4, 2 2, 4, (4) 4, 2 4 2, 4 2, 4 2, 4, 2, 4

E

Bb maj9

Gtrs. 2 & 3

7 10 8 8 10 8 10 9 12-14 15 17 20 15 18

15 12 15 15 12 14 12 15-14 14 15 15 20 17, 15 15 14 13 12



F 2

(12) 10
12 10

Gtr. 5

f
w/ dist.

let ring - - - - 4 let ring - - - - 4 let ring - - - - 4

10 (10) 10 15 10 10 15 10 10 15 10 10 15 10 10 15 10 10 (10)

D.S. al Coda

(drums) 7

steady gliss.

∅ Coda

Csus2
Gtr. 2

B7sus4

5 7 5 5 7 5 7 5 7 9 7 5 7 9

Gtr. 2
Asus2 **Ebsus2** **Dm7**

 10 8 10 8 10 8 10 8 10 8 | 10 8 10 8 10 8 10 8 10 8 | 10 9 10 9 10 9 10 9 10 8

Gtr. 3

 8 10 7 10 | 12 13 13 13 | 13 15 13 15 13 15 13 15 13 15

A♭maj9 **Gsus4** **B♭sus2** **Fsus2**

 (8) 10 11 10 | 10 11 10 10 | 10 11 10 10 | 10 11 10 | 10 11 10

(15) 12 12 12 | 12 12 12 | 12 10 9 5 | 5

Emaj7♯11

 8 11 11 8 | 8 11 11 8 9 8 8 9 8 | 8 11 9 8 9 8 9 8 9 8 9 8

5 4 | 5 4 | 5 4 | 5 4

Guitar Notation Legend

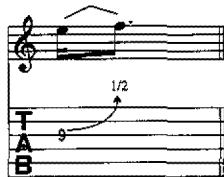
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

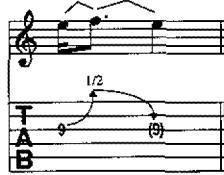
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



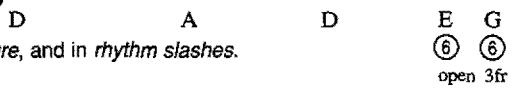
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



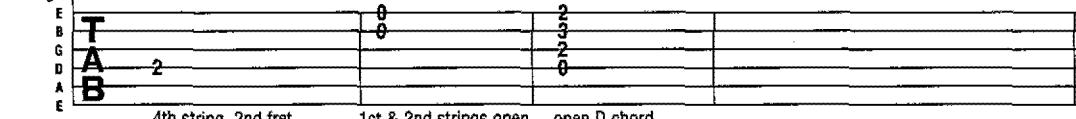
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



Notes:

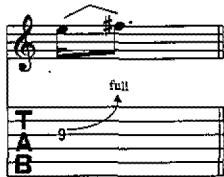


Strings:

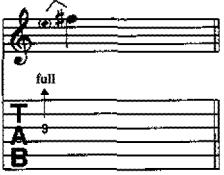


1st & 2nd strings open, open D chord played together

WHOLE-STEP BEND: Strike the note and bend up one step.



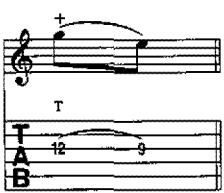
PRE-BEND: Bend the note as indicated, then strike it.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



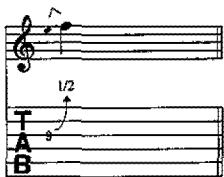
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



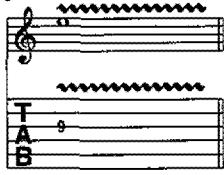
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



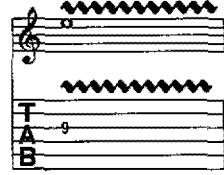
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



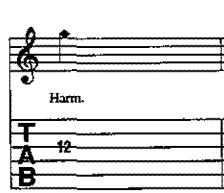
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



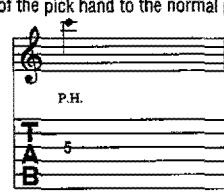
SHIFT SLIDE: Same as legato slide, except the second note is struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



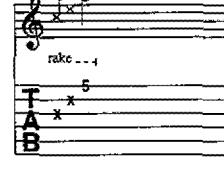
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

