

GUITAR • BASS • VOCAL WITH TABLATURE



PRIMUS

ANTHOLOGY A^{THRU}N

FOR GUITAR AND BASS



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ANTHOLOGY A^{THRU}N

CONTENTS

- 2 *Primus Timeline*
- 3 **BOB**
- 9 **DMV**
- 17 **ELEVEN**
- 21 **FISH ON (FISHERMAN CHRONICLES, CHAPTER II)**
- 31 **GROUND HOG'S DAY**
- 43 **HERE COME THE BASTARDS**
- 47 **JERRY WAS A RACE CAR DRIVER**
- 55 **JOHN THE FISHERMAN**
- 61 **MR. KRINKLE**
- 69 **MY NAME IS MUD**
- 75 **NATURE BOY**
- 87 *Guitar Tablature Explanation/Notation Legend*
- 88 *Bass Tablature Explanation/Notation Legend*

Les Claypool (bass, vocals)
Larry LaLonde (guitar)
Tim "Herb" Alexander (drums)

Transcribed by Jeff Jacobson

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D5 N.C. C5 D5 N.C. C5

2nd time substitute Bass Fill 1

1. 1
2, 3. See additional lyrics

(end Riff A)

Harm.

H P P.M. H P P.M. H P P.M. H P P.M. Harm.

7 0 6 0 7 0 7 0 9 0 7 0 6 0 7 0 7 0 9 12

* Substitute cue note when Riff A is repeated or recalled throughout.

1st, 2nd, 3rd Verses

D5 N.C. C5 D5 N.C. C5

had a friend that took a belt, took a belt and hung him - self,

Rhy. Fig. 1

asp P.M. rake P.M. P.M.

7 10 10 10

x 9 9

Bass Fig. 2

sl. P.M. P

2 2 X 2 0 0

3 3 2 0 P

Bass Fill 1

sl. sl. P

3 1 3 1 0 8 sl. sl.

D5 Bb5 C5 B⁷/Ab B⁷/C

hang him - self in the door - way of the a - part - ment where he lived. His

(end Rhy. Fig. 1)

let ring

16 15 16 15 16 15

st. P.M. let ring

st. 2 2 X X st. 3 3 3 3 0 0

4 4 4 1 3 1

(end Bass Fig. 2)

w/* Rhy. Fig. 1 and * Bass Fig. 2

D5 N.C. C5 D5 N.C. C5

wom - an and his lit - tle bro came home from the gro - c'ry store

* 2nd time play 1st 3 bars only.

D5 N.C. C5 B⁷/Ab¹ B⁷/C

on - ly to find him dan - gling in the a - part - ment where he lived.

1.

2.

Interlude
2nd-4th times substitute Fill 1
N.C.

B⁷/Ab B⁷/C

part - ment where he lived.

let ring

f

Fill 1

15 16 15 16 15 15 13 15 13 15 13 15 13 15 13 15 13

st. f w/alt. st. st. st.

4 4 4 1 11 9 st.

* Include repeat on D.S.

D5 N.C. C5 D5 N.C. C5 w/Bass Fill 2

17 15 15 13 13 11 11 9 9 11 11 13 15 15 15 17 15 17 17 17 19 17 19 16 18 20 (20) 22

Outro
w/Bass Fig. 2
D5 N.C. C5 D5 N.C. C5

had a friend that took a belt, took a belt and hung him - self,

(effects off)

22 21 21 21

D5 Hb5 C5 B^b/A^b B^b/C

hung him - self in the door - way of the a - part - ment where he lived. I

mp let ring

17 15 16 15 16 16 (19) 16

w/Riff A (3/4 times)
w/Bass Fig. 2 (4 times)
D5 N.C. C5 D5 N.C. C5

had a friend that took a belt, took a belt and hung him - self,

grad. cresc.

Bass Fill 2

let ring

12

D5 N.C. C5 1, 2, 3, B⁷/A^b B⁹/C

hung him - self in the door - way of the a - part - ment where he lived.

4. w/Bass Fig. 2 (4 times)
w/voc. ad lib (1st 3 times only)

N.C.(A⁵) (C5) D5 N.C. C5 D5 N.C. C5

part - ment where he lived.

f rake P.M. H P H P H P H P

6 6 6 5 7 5 6 6 | 6 6 0 6 0 7 0 7 0 9 0 | 6 0 6 0 7 0 7 0 9 0

D5 H P N.C. C5 1. F⁷/A^b F⁷/C F⁷/A^b 2. B⁷/A^b C⁹ C⁹

let ring

6 0 6 0 7 0 7 0 9 0 | 6 4 6 6 7 7 7 6 6 6 6 6 | 7 6 6 6 7 8 9 8

3. B⁷/A^b C⁹ C⁹ 4. B⁷/A^b C⁹ C⁹ (Gr. out)

let ring

7 9 7 9 9 10 10 11 | 9 7 9 7 8 7 10 11 9

D 1, 2. D Eb+ 3. D Eb+

let ring grad. rit.

7 6 8 7 8 9 (9)

Segue to "DMV"

Additional Lyrics

2. I had a friend who shaved his head, put his Doctor Martins on
And drew such wondrous pictures in the apartment where he lived.
He praised my creativity, though he spoke sarcastically.
Oh, the conversations there in the apartment where he lived. (To Interlude)
3. I had a friend that took a belt, took a belt and hung himself.
Hung himself in the doorway of the apartment where he lived.
Rock, she thought him spiteful; Ler, he thought him pitiful;
Me, I've never been back to the apartment where he lived. (To Interlude)

DMV

Lyrics by Les Claypool
 Music by Les Claypool,
 Larry LaLonde and Tim Alexander

Moderate Rock ♩ = 126

N.C.

Bass Fig. 1 (**6-string bass)

Intro

The Intro section consists of two systems. The first system shows a bass line in 4/4 time with a dynamic marking of *f*. The guitar part is in the key of D major and features a distorted tone with a Leslie effect. The second system continues the bass line and guitar accompaniment, with a dynamic marking of *sl.* (sforzando).

*Throughout song, hammer ⊙ & ⊙ w/L. finger and tap ⊙, ⊙ & ⊙ w/R.H. fingers (unless otherwise indicated).

**Tuning (low to high) BEADGC

2.

The second system includes guitar and bass parts. The guitar part features a distorted tone with a Leslie effect, marked with *f* and *sl.* The bass line continues with a dynamic marking of *sl.* The system concludes with a dynamic marking of *sl.*

The third system includes guitar and bass parts. The guitar part features a distorted tone with a Leslie effect, marked with *sl.* The bass line continues with a dynamic marking of *sl.* The system concludes with a dynamic marking of *sl.*

To Coda II

(1)

G(♯4)

screw a chim - pan - zee. Call it point - less.

*Rhy. Fill 1
** - 1/2 1/2 1/2 1/2 1/2 1/2 1/2
trem. bar (Leslie effect off)
** - 1/2 1/2 1/2 1/2 1/2 1/2

*Bass Fig. 3

18 17 10 18 17 18 18 17 17 10 10 10 10 10 10
15 15 15 15

*3rd time, next 8 bars played *mf* w/ variations *ad lib.*
**Depress bar before striking notes.
***Hammer (1) w/L.H.; tap (2) & (3) w/R.H. (next 4 bars)

To Coda I 1.
w/Bass Fig. 1 (4 times)
D(b5) C4(b5)

1. Vocal incet
2.3. Point - less.

(end Rhy. Fill 1)

(end Bass Fig. 3)

18 X X 18 X 18 X X X 10 X X X 10 X X X 10
17 X X 17 X 17 X X X 10 X X X 10 X X X 10
10 11 10 11 10 11 15

D(b5) N.C.

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

2.

w/Rhy. Fill 1
Bass Fig. 4

(end Bass Fig. 4)

Interlude 1

N.C.

*For next 4 bars, muted strgs. are strummed and D's (⊙) 3 fr. are slapped w/R.H. thumb

w/Bass Fig. 2 (4 times)

D(♯5) C4(♯5)

D(♯5) C4(♯5)

D(♯5) C4(♯5)

D(♯5)

N.C.

D.S. al Coda 1

Coda 1

w/Rhy. Fill 1 (1st 3 bars only)

w/Bass Fig. 4

w/Bass Fig. 2 (2 times)

N.C.

* Depress bar before striking notes.

11

Interlude II
w/Bass Fig. 2 (4 times)
N.C.

Musical notation for Interlude II, featuring a treble clef staff with a melodic line and a bass staff with a rhythmic pattern of chords.

D.S. al Coda II

Musical notation for the section following Interlude II, including a vocal line and a guitar accompaniment with slurs and accents.

4. I've

w/Rhy. Fill 1 (2 times)
Coda II w/Bass Fig. 3
G(#4)

Musical notation for Coda II, featuring a treble clef staff with a melodic line and a bass staff with a rhythmic pattern.

w/Bass Fig. 4

(Gtr. out)

point-less... point-less... point-less

N.C.(E)
Bass Fig. 6

Bass guitar notation for Bass Fig. 6, showing a complex rhythmic pattern with slurs and accents.

*Hammer ⊗ w/L.H.; tap ⊙ - ⊙ w/R.H.

Bass guitar notation for Bass Fig. 6, showing a complex rhythmic pattern with slurs and accents.

5

6

(end Bass Fig. 6)

Outro solo
w/Bass Fig. 6
N.C.(E)

trem. bar
trem. pick

Fdbk: (15ma)

trem. bar

sl w/Bass Fig. 7
(A/E)

trem. bar

Harm. (15ma)

Harm. (4)

Bass Fig. 7

1. 2.

*Hammer ① w/L.H.; tap ② & ③ w/R.H.

*Pick up behind nut w/L.H.

Additional Lyrics

2. When I need relief, I spell it "THC."
 Perhaps you may know vaguely what I mean.
 I sit back and smoke away huge chunks of memory.
 As I slowly inflict upon myself a full labotomy.
 Call it pointless, pointless. (To Interlude I)

3. Barbecues, tea kettles, gobs of axle grease.
 There comes a time for every man to sail the seas of cheese.
 Now life's a bowl of bagel dogs, but there are unpleasantries:
 Cold toilet seats, dentist chairs and trips to DMV.
 Call it pointless, pointless. (To Interlude II)

4. I've been to hell, I spell it, I spell it "DMV."
 Anyone that's been there knows precisely what I mean.
 I've stood in line and waited near an hour and fifteen.
 And if I had my druthers, I'd screw that chimpanzee.
 Call it pointless, etc.

ELEVEN

Lyrics by Les Claypool
 Music by Les Claypool,
 Larry LaLonde and Tim Alexander

Slow Rock ♩ = 84

Intro (Drums) N.C. Bass | 1.

|| 2.

N.C.

Bass Fig. 1 (end Bass Fig. 1)

w/Bass Fig. 1 (2 times)

I, I, I

sim.

Rhy. Fig. 1

P.M. P.M. P.M. P.M.

15 15 15 15 14 15 15 15 15 12 14 12 11 12 14 10 12 10 9 10 12 3 2 0 0 0 0 10 12 3 2

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.

(end Rhy. Fig. 1)

Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M. P.M. P.M.

12 14 12 11 12 14 10 12 10 9 10 12 3 2 0 3 0 0 3 2 0 3 0 3 2

*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-ple - 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.

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.

FISH ON

Lyrics by Les Claypool
 Music by Les Claypool,
 Larry LaLonde and Tim Alexander

Moderately slow $\text{♩} = 104$

Δ
 *6-str. fretless bass

Intro

Intro musical notation with notes and fretboard diagram. The fretboard diagram shows fingerings for notes on the 7th, 9th, 11th, and 12th frets.

*Tuning (low to high): BEADGC

Musical notation for the first main section, including a staff with notes and a fretboard diagram with fingerings. The fretboard diagram shows fingerings for notes on the 9th, 11th, 12th, and 14th frets.

**flur* refers to both upbowed and downbowed notes.

Musical notation for the second main section, including a staff with notes and a fretboard diagram with fingerings. The fretboard diagram shows fingerings for notes on the 7th, 9th, 11th, 12th, and 14th frets.

Musical notation for the third main section, including a staff with notes and a fretboard diagram with fingerings. The fretboard diagram shows fingerings for notes on the 11th, 12th, and 14th frets.

Freely

Musical notation for the final section, including a staff with notes and a fretboard diagram with fingerings. The fretboard diagram shows fingerings for notes on the 9th, 11th, 12th, and 14th frets.

Faster ♩ = 120
 Triplet feel (♩♩♩)

Amadd5

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.

st

mp

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

Bass Fig. 1
 8va
dim.

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

let ring

11 13

8va

G5 Amaddb5 G5

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

Rhy. Fill 1 *Rhy. Fig. 1

mf dist. tone *let ring*

6 4 0 4 5 4 7 5 4 5

12 14 10 12 12 12 14 12 12 12 12 12 14

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

mf

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

Amaddb5 C *A5 G5 Amaddb5

sf *sf* *sf*

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

14 12 12 12 14 12 14 17 17 14 12 14 12 12 12 12 14 12 12

sf *sf* *sf*

*Chord is implied.

G5 Amadd5 C(#4) G5 (end Rhy. Fig. 1)

8va (end Bass Fig. 2)

w/Bass Fill 1
A5 Amadd5

I was

mp
clean tone

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

just a lit-tle pup— and it was der-by day— was Dad and me and Dar-rell out in San Pa-blo Bay— Ta-co-

(Gtr. out)

fla-vored Dee-i-toes 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,

G5 A5

st. 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

12 11 12 14

six foot long. I was so danged im - pressed, I had to write this song called "Fish On."

G5

mf st. dist. tone

Chorus
w/Rhy. Fig. 1 and Bass Fig. 2

Amaddb5 G5 Amaddb5 C A5 G5

Fish on. Fish on.

Amaddb5 G5 Amaddb5 C(#4) G5

Fish on.

w/Bass Fig. 2 (1st 7 bars only)
Amaddb5

G5 Amaddb5 N.C. G5

let ring

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

3rd Verse
w/Bass Fig. 1

"Twas a bright and sun - ny day, it was me and Todd Huth fish - in'

shark and sting - ray out of Ho - li - nas La - goon Well, hey, hey, hey, I'll be screwed,

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

w/Rhy. Fill 1

G5 Amadd5

blued and ta - tood, Looks like I got me one of them fish on, Fish on,

G5 Amadd5 C A5 G5 Amadd5 G5 Amadd5

Fish on Fish on Fish on

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

C(#4) G5 A5 G5 A5

Fish on Fish on

f w/slide

10 9 10 9 10 5 7 5 5 5 3 3 5 5 2 5 5 5

N.C. G5 A5 G5 A5

Fish on Fish on

8va

8 12 12 17 17 17 17 15 15 17 17 14 17 17 17

sf. *sf.*

p *sf.* *p*
 11 11 6 6 8 8 6 6 4 5 4 4 6 7 2 2 6 6 8 8 6 6 4 5 4

p *sf.* *sf.*
 6 6 8 8 6 6 4 5 4 4 5 7 4 10 12 12 10 12 12 10 12 12 10 12 12 10 12 12 10 0 11 11

sf. *sf.* *sf.* *sf.*
 10 12 12 10 12 12 10 12 12 10 12 12 10 10 9 9 0 11 10 12 12 10 12 12 10 12 12 10 10 (6) 12 (6) 10

sf. *sf.* *sf.* *sf.* *w/dist.* *sf.*
 10 12 12 10 12 12 11 11 11 (6) 4 5 5 3 2 2 0 2 2 0 2

sf. *sf.* *sf.* *sf.* *sf.* *sf.*
 14 (14) 2 2 0 9 2 2 0 2 14 (14)

sf. *Mus.* *sf.* *sf.* *sf.*

 12 12 10 12 4 12 4 14 4 17 5 10 6 18 6 16 16 14

loco

(Gtr. out)

w/ heavy dist.

Tempo II (♩ = 120)
Triplet feel (♩♩♩)

Freely

G5
8₁₀

A5

G5

Outro
 w/Bass Fig. 2

Amadd5

G5 Amadd5 N.C. G5

Yeah, oh, Yeah,

let ring

*Sing cue note on all repeats.

**Play w/ variations ad lib on repeats.

***Voc. fades in.

Amadd5

G5 Amadd5 N.C.

oh, Yeah, oh, Yeah,

Repeat and fade

2nd time Gtr. substitute Fill 1

C7 1/2 sl rake Bb C7 1/2 sl rake Bb Bmaj7 C7 1/2 sl Bb

1st, 2nd Verses
w/Bass Fig. 1
C7sus4

1. When I woke up this morn-in' I felt a pang...
2. See additional lyrics

I was hun-g'rin' for some... ap-ple pie...

Rhy. Fig. 1

mp
let ring

(end Rhy. Fig. 1)

w/Rhy. Fig. 1
C7sus4

Stum-ble in the bath-room, I hung my hog... a lit-tle bit,

C7

washed the sleep up out my eye...

Fill 1

1/2 sl rake

Faster ♩ = 132
 Straight eighths feel (♩♩ · ♩♩)
 C45 N.C.

C7

my day

12 0 19 15 15 15 15 20 15

Bass Fig. 3

f

slap & pop

6 7 7 6 7

C45 N.C.

w/Bass Fig. 3 (2 times)
 C45 N.C.

12 0 19 15 15 15 19 17 17 (17) 12 0 19 15 15 15 19 15

(end Bass Fig. 3)

slap & pop

6 7 7 6 7

C45 N.C.

C45 N.C.

12 0 19 15 15 15 19 17 17 (17) 12 0 19 15 15 15 20 15

C#5 N.C. C#5 N.C.

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

sl. sl. sl. P

12 0 19 15 15 15 19 17 17 (17) 12 0 19 15 15 15 15 20 15 0

Bass Fig. 3A

sl. H H

slap & pop

sl. H H

0 6 7 7 6 7 X X X X

C#5 N.C. C#5 N.C.

Bridge
w/Bass Fig. 3 (4 times)
C#5 N.C.

1. Mm, since I was in knee - pants my pop had
2. See additional lyrics

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

sl. sl. sl. P

12 0 19 15 15 15 15 19 17 17 (17) 12 0 19 12 12 12 12 17 12 0

sl. H H (end Bass Fig. 3A)

slap & pop

sl. H H

0 6 7 7 6 7 X 2

C#5 N.C. C#5 N.C.

tried to make me real - ize if I set my mind down to it I could

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

sl. sl. sl. P

12 0 19 12 12 12 12 14 12 12 12 17 12 0

let ring

Treble staff: *Н Р* *Н Р* *Н Р* *Н Р* *Н* *Н Р* *Н*
 Bass staff: *Н Р* *Н Р* *Н Р* *Н Р* *Н* *Н Р*

Fretboard diagrams (top): 11 0 9 8 11 0 9 8 11 0 9 8 10 8 9 | 8 9 8 11 9 11 9 8
 Fretboard diagrams (bottom): 4 4 4 4 4 4 4 4 4 2 2 3 | 4 4 4 4 4 4 4 4 4 4 4 4

Treble staff: *Н Р* *sl.* *Н Р* *sl.*
 Bass staff:

Fretboard diagrams (top): 8 8 9 8 6 (5) 8 8 9 8 10 11 11 9 11 9
 Fretboard diagrams (bottom): 4 4 2 x 2 2 2 2 3 | 4 4 4 4 4 2 4 2

Treble staff: *P* *Н* *P* *P* *P* *sl.* *3*
 Bass staff:

Fretboard diagrams (top): 11 9 11 9 11 12 9 12 9 12 9 12 11 9 11 11 | 11 9 9 9 9 8 8 8 8
 Fretboard diagrams (bottom): 4 4 4 4 4 4 2 3 | 4 4 4 4 4 4 4 4

1/2 *f* *sl.* *Full*

(8) (8) *sl.* *f* *Full*

sl. *f* *sl.*

4 2 4 0 2 3 4 0 2 2 3 2 | 4 4 6 4 6 4 2 2 4 2 4 2 2

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

6 6 6 6 | 9 9 9 9 9 9 9 9 9 9 0

7 7 7 7 7 7 7 7 7 7 7 0

sl. *H* *sl.* *H* *sl.*

4 4 6 4 6 4 2 2 4 2 4 2 4 | 6 6 4 6 4 6 4 2 2 2 2 2 2

*For next 2 bars only, *gr.* is doubled.

Outro
w/Bass Fig. 3A (1 1/2 times)
C#5 N.C. *sl.* *sl.*

C#7/E *ff* *f* *sl.* *sl.* *sl.* *P*

0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 | *sl.* *sl.* *sl.* 12 0 19 15 15 15 19 15

0 0 0 0 0 0 0 0 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 0

ff *sl.* *sl.* *P*

0 0 0 0 0 0 0 0 14 14 |

14

Freely
*w/voe. ad lib
Tacet

Additional Lyrics

Verse:

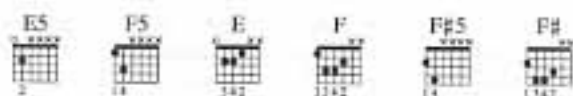
2. Scratched myself a bit,
Poured me out a bowl-a Corn Chex.
Closest thing I could find to apple pie.
Lingerin' taste of toothpaste
Made the milk go down a bit funny,
But you know, them Chex, they do satisfy.
Oh yeah, etc.

Bridge:

2. Mm, to taste the taste.
It's a tease that never would subside.
The taste is strong,
But soured by my learned eyes.
I said, if a woodchuck could chuck wood,
He'd get down on his knees to pray.
This little snappy boy might
See the light this Ground Hog's Day. *(To Guitar solo)*

HERE COME THE BASTARDS

Lyrics by Les Claypool
 Music by Les Claypool,
 Larry LaLonde and Tim Alexander



Moderate Rock ♩ = 126

Triplet feel (♩♩♩)

Intro

Bass

E5 F5 E F F#5 F#

mp

Gtr. E5 F5

mf
dist. tone

Bass Fig. 1

mf

E5 F5 E5 F5 E5 F5

(end Bass Fig. 1)

w/Bass Fig. 1 (2 times)

E5 E F E F E F E F

E E5 F5 E5 F5 E5 F5 E5 F5

1st, 2nd Verses

2nd time substitute Bass Fig. 2A

Rhy. Fig. 1

E5 F5 E5 F5 E5

1. Here they come. Here come the bis-tards. I heard it from a con-fi-dant who

2. See additional lyrics

Bass Fig. 2

F5 F5 F5 F5

heard it from a con-fi-dant they're def-i-nite-ly on their way. There's

(end Bass Fig. 2)

w/Rhy. Fig. 1

E5 F5 E5 F5 E5

Bass Fig. 2A

1. F5 F#5 F5 F#5 2. F5 F#5

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 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.

2. F5 F45 E5 F5 E5 F5

Here they come.

Guitar solo

f let ring P.M. let ring

Bass Fill 1 Bass Fig. 3 (end Bass Fig. 3)

w/Bass Fig. 3 (5 times)

E5 F5 E5 F5 E5 F5

E5 F5 E5 F5

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

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

w/Bass Fig. 2A (1st times)

E5 E F E F E F F# F#

Rhy. Fig. 3 (end Rhy. Fig. 3)

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

*Refers to gr. and bass.

E F E F E F# F#

w/Rhy. Fig. 3 w/Bass Fill 1

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

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)

JERRY WAS A RACE CAR DRIVER

Lyrics by Les Claypool
 Music by Les Claypool,
 Larry LaLonde and Tim Alexander



Moderate Rock ♩ = 128

N.C.

Bass Fig. 1 (*6-string, fretless bass)

Intro (Car engine)

8va

f

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

T 18 20 18 18 19 H H H

11 10 13 11 10

H P H P sl.

*Timing (low to high): BEADOC

Gr.

f dist. tone w/slide

sl. 8va

w/slide

sl.

18 18

8va

Bass Fill 1

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

T 18 20 18 18 19 H H H

11 10 13 11 10 13 14 10

H P H P sl.

w/Bass Fig. 1 (8 times)

A(b5) A(b5) A(b5) A(b5)

8va

let ring

20 20 19 20 19 20 20 20 19 18 20 19 18 19 18 20 19 18 19 18 20 19 18 19 18

A(b5) *Suz* Abmaj7(b5) A(b5) Abmaj7(b5)

20 20 20 19 20 19 | 19 19 18 20 19 18 | 20 19 19 20 19 19 | 20 19 19 18 18 (20) 19

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*

st.
11 (11)-10

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

(Gtr. out)

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

*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.

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

Ah. Ah.

w/Bass Fig. 1 (3 times)
A(b5) A>maj7(b5) A(b5) *w/Bass Fig. 1
Abmaj7(b5) (cont. in slashes)

st. (Vocal:) Go!

let ring

st.

20 19 18 19 20 19 18 19 20 19 18 19 20 19 18 19 20 19 18 19 20

*Substitute 1/2 rest for last 2 beats.

E5
Rhy. Fig. 2

P.M. w/Rhy. Fig. 2 (6 times)

st. (Vocal:) Go!

w/flat, slap w/thumb *strum w/nails* *st.*

0 3 2 0 5 3 2 0 0 X 12 13 15 / /

P *P* *st.*

Bass Fill 2

st.

20 19 11 10 21 20 13 11 10 20 19 20 19 20 19 10 11 13

H P *H P* *st.* *H H H*

Bass line with notes and fret numbers. Includes markings: *p*, *st.*, *loco*, *sva*, *st.*, *loco*, *sva*.

Fret numbers: 0 3 2 0 5 3 2 0 | 15 15 15 15 15 15 | 0 3 2 0 5 3 2 0 | 0 3 2 0 5 3 2 0 | 0

Bass line with notes and fret numbers. Includes markings: *loco*, *p*, *st.*, *sva*, *st.*, *loco*, *P.M.*, *loco*, *(dist. off)*.

Fret numbers: 0 3 2 0 5 3 2 0 | 0 3 4 | 0 3 2 0 5 3 2 0 | 0 | 0 3 2 0 5 3 2 0

(E5) Rhy. Fill 1

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

Guitar solo with notes and fret numbers. Includes markings: *sva*, *loco*.

Fret numbers: 14 12 10 10 | 10 12 14 11 13 15 | 15 14 12 14 | 14 13 11 14 11 | 14 13 11 13 11 | 14 11 14 12 14

(Vocal:) Dog will hunt.

Guitar solo with notes and fret numbers. Includes markings: *st.*, *sva*.

Fret numbers: 11 11 11 13 | 5 7 5 4 6 7 5 7 5 4 5 7 8 | 5 7 8 8 | 0 7 7

w/Bass Fill 1

w/Bass Fig. 1 (8 times)

Guitar solo with notes and fret numbers. Includes markings: *sva*, *p*.

Fret numbers: 10 8 12 10 11 10 8 12 9 12 11 9 12 | 10 13 12 10 10 13 | 12 13 13 13 13 10 13 | 13 10 13 14 14 14 11 14 14 14 14 15

1st, 2nd Verses

B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5

1. When he was young you'd not find him doing well in school,
2. Now years gone by we find a man who rules the sea,

Rhy. Fig. 1 *sl.* *loco*

w/Bass Fig. 1 (7 times)

C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5

his mind would turn un- to the wa- ters,
he sets out on a dark May morn- ing

(end Rhy. Fig. 1)

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

C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5 C#5 B5 B#5 C#5 N.C.

Al- ways the fo- cus of ad- o- les- cent rid- i- cule, he has no time for farm- er's
to bring his catch back to this small com- mu- ni- ty, He does- n't see the dan- ger

B5 B \sharp 5 C \sharp 5 N.C. D5 C \sharp 5 B5 B \sharp 5 C \sharp 5 N.C. B5 B \sharp 5 C \sharp 5 N.C. D5

daugh - ters Al - i - en - at - ed from the clique so - ci - e - ty,
down - ing Four ho - urs up, oh, the o - cean swelled and swelled.

C \sharp 5 B5 B \sharp 5 C \sharp 5 N.C. B5 B \sharp 5 C \sharp 5 N.C. D5 C \sharp 5 B5 B \sharp 5 C \sharp 5 N.C.

a lone - ly boy finds peace in fish - ing The fog rolled in, it start - ed rain - ing His moth - er says, "John, this is
'The star - board bow, oh"

w/Rhy. Fig. 1
B5 B \sharp 5 C \sharp 5 N.C. D5 C \sharp 5 B5 B \sharp 5 C \sharp 5 N.C. B5 B \sharp 5 C \sharp 5 B5 C5 D5

not the way life's s'posed to be. Don't you see the life that you're miss - ing? And he says...
— my God, we're go - ing down!" They do not hear his fran - tic may - day. And he says...

Chorus

w/Bass Fig. 1 (4 times)

C \sharp 5 B5 B \sharp 5 C \sharp 5 N.C. B5 B \sharp 5 C \sharp 5 N.C. D5

When I grow up I want to be

Rhy. Fig. 2

(end Rhy. Fig. 2)

0
0

11	9	10	11	0	10	11	12
11	9	10	11	0	10	11	12
9	7	8	9	7	8	9	10

w/Rhy. Fig. 2 (2 $\frac{1}{2}$ times)

C \sharp 5 B5 B \sharp 5 C \sharp 5 N.C. B5 B \sharp 5 C \sharp 5 N.C. D5 C \sharp 5 B5 B \sharp 5 C \sharp 5 N.C.

one of the har - vest - ers of the sea. I think be - fore my days.

B5 B \sharp 5 C \sharp 5 N.C. D5 C \sharp 5 B5 B \sharp 5 C \sharp 5 N.C. To Coda

are done, I want to be a fish -

B5 B#5 C#5

B5 C5 D5

w/Bass Fig. 1 (4 times)

C#5 B5 B#5 C#5 N.C.

1.2.3

2nd time substitute Bass Fill 1

B5 B#5 C#5 N.C.

D5

er - man.

Rhy. Fill 2

Musical staff for Rhythmic Fill 2, featuring a complex rhythmic pattern with various note values and rests.

Guitar fretboard diagram for Rhythmic Fill 2, showing fingerings for the right hand across the strings.

4.

B5 B#5 C#5

B5 C5 D5

C#5

N.C.
Harm.---
(5/12)

G

D5 C#5

Musical staff for measure 4, including a slurred phrase and a final chord.

Guitar fretboard diagram for measure 4, showing fingerings and a 'P.M.' (Palm Mute) instruction.

Bass staff for measure 4, showing a rhythmic pattern with 'H' (Harmonics) and 'sl.' (slurs) markings.

N.C.

G5

B5

C5

D5

C#5

D

Musical staff for measure 5, featuring a melodic line with harmonics and slurs.

Guitar fretboard diagram for measure 5, showing fingerings and a 'sl.' marking.

Bass staff for measure 5, showing a rhythmic pattern with 'H' and 'sl.' markings.

Bass Fill 1

A boxed diagram for Bass Fill 1, showing a bass line with 'X' marks indicating specific notes or techniques.

w/Bass Fig. 2

C#

N.C.

H H H H H H

let ring..... let ring.....

D.S. al Coda

Coda

⊕

w/Rhy. Fill 2 (w/last bar of Bass Fig. 1)

w/Rhy. Fig. 2 (3/4 times) w/Bass Fig. 1 (4 times)

B5 B#5 C#5 B5 C5 D5 C#5 B5 B#5 C#5 N.C.

B5 B#5 C#5 N.C. D5

er - man. "I'll live and die a fish - er - man."

C#5 B5 B#5 C#5 N.C.

B5 B#5 C#5 N.C.

D5 C#5 B5 B#5 C#5 N.C.

Call - ing John the Fish - er - man. Call - ing John the Fish -

B5 B#5 C#5 N.C. D5 C#5 B5 B#5 C#5 N.C.

w/Rhy. Fill 2 B5 B#5 C#5 B5 C5 D5

er - man. We're call - ing John the Fish - er - man. Yeah, yeah, yeah, yeah, yeah,

C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5

yeah.

st

p H

let ring

p

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

st

p H

p

5 3 5 3 5 0 3 5 3 5 3 5 3 0 3 5 3 1 1 1 (1)

H

st

1st Verse
w/Bass Fig. 1
N.C.

Hel - lo, Mix - ter Krin - kle. How are you to - day?_ Seems the ru - mors are a - bound, your

mp

let ring

6 5 7 6

D(b5)Ab

team might move a - way. Now, me, I'm sen - ti - men - tal, but I'm not one to cry

p

let ring

grad. cresc. let ring

Bass Fill 1 (Bass D)

(end Bass Fill 1)

Bass Fig. 2

5 3 5 3 5 3 0 3 5 3 5 3 4

H

*Play all gtr. parts w/light variations ad lib when repeated or recalled (throughout).

D(b5) N.C.

(end Rhy. Fig. 1)

mf *mp*

Fingerings: 7 9 7 7 0 7 | 7 10 0 7 0 | 7 10 0 7 0 | 10 10

(end Bass Fig. 2)

sf

Fingerings: 4 4 6 | 5 5 | 5 (5) 0 3 | 5 3 5 3 5 3 0 3

Hamm. (8va) Hamm.

Fingerings: 5 3 5 3 5 0 3 | 5 3 5 3 5 3 0 3 | 5 3 5 4 3 6 5

w/Bass Fig. 1 D(b5)

Fingerings: 9 9 | 6 9 7 6 9 9 9 | / | 6 9 7 6 10 7 6 0

2nd Verse
w/Bass Fig. 1
D(b5)

Say there, Mis - ter Krin - kle, let's cruise the Bas - tard boat. Damn them sons - a - bitch - es with their

Fingerings: 6 9 7 6 9 9 9 | / | /

w/Bass Fill 1

gill - nets set a - float. I flip on my tel - e and I watch the wat - ers.

6 9 7 6 10 7 6 9 7 6 8 9 | 6 9 7 6 7 7 6 7 6 | 6 9 7 6 7 6

D(b5)/A^b D(b5)

die.

grad. cresc. let ring *mf* Rhy. Fig. 1A

Bass Fig. 2A (Bass I)

7 9 7 7 9 7 | 7 10 9 7 10 9 | 7 10 9 7 9 10 9

4 4 4 6 5 5 5 6

D(b5)/A^b Chorus N.C.(D5)

C' - mon, Mis - ter Krin - kle, tell me why.

(Gtr. out) (end Rhy. Fig. 1A)

(end Bass Fig. 2A) Bass Fig. 3 (end Bass Fig. 3)

0 7 9 7 0 7 9 7 | 0 7 9 7 0 0 7 7 | 7 7 7 7 7 7 | 7 7 7 7

4 4 (4) (3) 7 9 | 5 5 5 5 5 5 5 5

w/Bass Fig. 3 (2 times)

C' - mon, Mis - ter Krin - kle, tell me why. C' - mon, Mis - ter Krink - kle, won't you

w/Rhy. Fig. 1 and Bass Fig. 2

D(5)A5

D(5)

please tell me why? Tell me why.

Guitar solo I

N.C.

f

1/2

1/2

trem. bar

1/2

1

sl.

sl.

(Bass I)

Bass Fig. 4

(end Bass Fig. 4)

sl.

sl.

sl.

w/Bass Fig. 4 (24x times)

trem. bar

*1

sl.

*1

sl.

*Depress bar before striking notes.

trem. bar

1/2

1

1/2

1

sl.

(Bass out)

Harm.

(8va) sl.

trem. pick

steady gliss.

Harm.

sl.

sl.

3rd Verse

w/Bass Fig. 1

N.C.

Hey ho, Mis - ter Krin - kle, have you heard the brand - new sound? It's a cross be - tween Jim - i Hen - drix, Bo - ce -

mp

let ring.....

N.C.(D5)

1.-4. | 5.

Mis-ter Krin-ke. Mis-ter Krin-ke, Mis-ter Krin-ke.

Bass I

mf *f*

7 7 7 7 7 7 7 7 6 6 6 4

Outro
w/Bass Fig. 1
D(b5)
Rhy. Fig. 2 (end Rhy. Fig. 2)

6 9 7 6 9 9 9 6 9 7 6 10 7 6 9 7 6 8 7

w/Rhy. Fig. 2 (3 times)
D(b5)
Bass Fig. 5 (Bass I)

1.

(end Bass Fig. 5)

5 3 5 3 5 3 0 3 5 3 5 3 5 0 3 5 3 5 3 5 3 0 3 5 3 5 3 5 6 7 0 3

w/Rhy. Fig. 2 and Bass Fig. 5
D(b5)
Bass II (Upright)

2. | 3.

w/bow

5 3 5 6 5 3 0 3 5 3 5 6 7 6 5 0 12 10 12 10 12 12 12 12

Repeat and fade

12 10 10 10 10 10 10 12 10 12 10 12 12 12 10 12 10 12 10 13 10 12 12

w/Bass Fig. 2 (2 times) w/Bass Fig. 1 (4 times)

My name is Mud...

(Gtr. out)

let ring.....

sl.

sl.

1st, 2nd Verses
w/Bass Fig. 1 (17 times)
§ N.C.

1. My name is Mud... not to be confused with Bill or Jack or Pete or Dennis. My name is Mud... it's

2. See additional lyrics

al-ways been... 'cause I'm the most bur-ing sons-a-bitch... you've

ev-er seen... I dress in blue... yes, na-vy blue... From head... to toe I'm rath-er drab, ex-

cept my pat-ent shoes... I make 'em shine... well, most the time...

'cept to-day my feet were trod-den on by this friend of mine... Six-foot-two and rude as hell... 1

got-to get him in the ground be-fore he starts to smell. My name is Mud...

To Coda

NATURE BOY

Lyrics by Les Claypool
 Music by Les Claypool,
 Larry LaLonde and Tim Alexander

Moderate Rock ♩ = 124

Intro (Drums) 9 N.C. Gtr. I

clean tone *mp*
 w/wah as filter

Bass Fig. 1 (*5-stg. bass) (end Bass Fig. 1)

mp
 vib. w/bar

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

w/Bass Fig. 1 (2 times)

(Gtr. I out) (wah off)

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

I. I pull the blinds. then I take my clothes off,
 for the sun glares off my tel - e. 1

*Some chords are implied.
 **Alternate R.H. index, middle & ring fingers (next 8 bars)

w/Bass Fill 1

w/Bass Fig. 2

A \flat 5

G5

E \flat 5

A \flat 5

G5

E \flat 5

A \flat 5

G5

E \flat 5

A \flat 5

stroke him, stroke him, stroke him, stroke... But you don't see me. No one should see me.

f
w/dist

13 12 (12) 8 8 13
11 10 (10) 6 6 11

sl

Guitar solo I

w/voc. ad lib (this bar only)

G5

E \flat 5

F \flat 5

E \flat 5

C \flat 5

F \flat 5

E \flat 5

C \flat 5

F \flat 5

whah as filter

1/2 1/2 1/2 1/2

12 (12) 15 0 8 (8) 0 6 (6) 9 12

10 (10) 13 sl

0 X X X 0 X X X 7 7 7

E \flat 5

C \flat 5

G \flat 5

E \flat 5

N.C.

F \flat 5

E \flat 5

C \flat 5

F \flat 5

trem. pick

1/2 1/2

(11)-17 16 17 15 15 13 13 13 13 13 13 14 13 14 13

11 12 11 12 11

0 X X X 0 X X X 7 6 0 11 0 X X X 0 X X X 7 7

sl sl

sl sl

Eb5 Cb5 Gb5 Eb5 Cb5 Fb5 Eb5 Cb5 1/2 Fb5 1/2
 w/Bass Fig. 1
 (2 times)
 N.C.

Treble staff: Eb5, Cb5, Gb5, Eb5, Cb5, Fb5, Eb5, Cb5 1/2, Fb5 1/2. Includes slurs and accents. Bass staff: Eb5, Cb5, Gb5, Eb5, Cb5, Fb5, Eb5, Cb5 1/2, Fb5 1/2. Includes slurs and accents. Chord diagrams: Eb5 (0-0-12-14), Cb5 (0-0-10-12), Gb5 (0-0-9-11), Eb5 (0-0-10-12), Cb5 (0-0-10-12), Fb5 (0-0-10-12), Eb5 (0-0-10-12), Cb5 (0-0-10-12), Fb5 (0-0-10-12).

*w/vol. knob

Treble staff: mp clean tone, H, sl, sl, P. Bass staff: H, sl, P. Chord diagrams: Eb5 (0-0-12-14), Eb5 (0-0-10-12), Eb5 (0-0-10-12), Eb5 (0-0-10-12), Eb5 (0-0-10-12), Eb5 (0-0-10-12).

D.S. al Coda

3. I pull the blinds,...

(Gtr. out)

Treble staff: sl, sl, sl. Bass staff: sl, sl. Chord diagrams: Eb5 (0-0-12-14), Eb5 (0-0-10-12), Eb5 (0-0-10-12), Eb5 (0-0-10-12).

Coda

Faster ♩ = 196

N.C. (Eb5)

Play 5 times

dim.

mp

w/dia.

dim.

Treble staff: Eb5, Cb5, Fb5, Eb5. Includes slurs and accents. Bass staff: Eb5, Cb5, Fb5, Eb5. Includes slurs and accents. Chord diagrams: Eb5 (0-0-12-14), Cb5 (0-0-10-12), Fb5 (0-0-10-12), Eb5 (0-0-10-12).

*w/Riff A

Ooh

12 12 12 12
10 10 10 10

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

sl. *w/slight variations ad lib

Gtr. I

12 12 17
10 0 0 10

6 6 6 6 6 6 6 6 6 6 6 4 4 6 6 6 6 6 6 6 5 4 5 6 4 5

Guitar solo II

*Eb5

F>5 Eb5

vib. w/bar (next 6 bars)

13 13 13 14 14 (14) 17 17 16 (16)

6 8 8 8 8 6 8 6 0 0 0 7 6 8 8 8 0 6 8 6 8 8 8 0 0 0 0 0 0 0

*Some chords are implied.

E♭5 div F♭5 E♭5 F♭5

22 20 20 20 20 (23) 23 21 21 21 21 21 21 19 21 21 21 21 19 21 10 21 19 19

6 0 0 0 6 6 8 6 0 0 0 X 7 6 0 0 0 6 8 6 0 0 0 0 0 0 0

E♭5 div F♭5 E♭5

16 16 19 19 22 19 19 16 16 19 19 21 19 16 16 16 16 19 (19) 19 10 19 10 21 21 20 19 19

6 0 0 0 6 6 8 6 0 0 0 X 7 6 0 0 0 6 8 6 0 0 0 6 6 8

N.C. div E♭5 F♭5 E♭5

21 21 23 23 23 23 23 23 23 23 1/2 24 22 21 23 1/2 24 23 21 19 10 18 18 21 21 20 19

9 9 9 8 8 0 11 11 11 11 9 6 0 0 0 6 8 6 0 0 0 X 7 6 8 8 8 6 6

F \flat 5 D \flat 5 E \flat 5

8va.....

al.
steady gliss.
vib. w/bar
dim.

19 10 17 10 (12) 4 | 4

mf

H

(Gtr. I out)

mf *p*

6 6 | 5 4 3 2 | 3

mf

H

H

6 X 6 6 4 5 | X X X 6 6 | 6 X 6 6 6 6 | 4 X 6 0 6 7 | 6 X 6 X X X

H

H

w/voc. ad lib (next 8 bars)
E \flat 5

f

H

H

6 6 5 6 4 X | 6 X 6 6 4 | 6 4 6 4 4 6 4 | 6

H

H

*Alternate R.H. index, middle & ring fingers (next 8 bars)

f

0 | 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Tempo I

w/1st bar of Bass Fig. 2 (8 times)

G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5

Gtr. II

mf
dist. tone w/wah as filter

5 5 5 5 5 4 5 5 5 12 12 13

Gtr. I

f

Fdbk. (8va)
Fdbk.

trem. bar

6 (8) 3 3

Fdbk. pitch: Ab

*Dist. tone w/wah as filter

G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5

w/Bass Fig. 2

No one can see me No

Gtr. II

vib. w/fvar

Gtr. III (Gtr. III out)

trem. pick

13 16 (18) 13 15 15 6 5 6 6

*A.H. T T T T

*A.H. T T T T

6(18) 6(18) 6(10) 6(18) 6 13 12 12 12 13 12 12 13 13

*Lightly tap fret in parentheses w/R.H. finger. sl.

Outro

w/Bass Fig. 3 (4 times)
w/voc. ad lib (next 4 bars)

G5 Eb5 Ab5 G5 Eb5 Fb5 Eb5 Cb5 Fb5 Eb5 Cb5 Fb5 Eb5 Cb5 Fb5

one can see me

Gtr. I (Gtr. I out)

Gtr. II (Gtr. II out)

12 15 (15) (15) 9 8 (8) 8 6 6

*Vol. swell sl.

E♭5 C♭5 F♭5 E♭5 C♭5 G♭5 E♭5 C♭5 F♭5

Chords: E♭5, C♭5, F♭5, E♭5, C♭5, G♭5, E♭5, C♭5, F♭5. *st.*

w/Fill 1 E♭5 C♭5 F♭5 E♭5 C♭5 F♭5 E♭5 C♭5 F♭5 E♭5 C♭5 F♭5 E♭5 C♭5 G♭5

w/voc. ad lib (next 4 bars)

Chords: E♭5, C♭5, F♭5, E♭5, C♭5, F♭5, E♭5, C♭5, F♭5, E♭5, C♭5, F♭5, E♭5, C♭5, G♭5. *st.*

E♭5 C♭5 G♭5 E♭5 C♭5 A♭5 N.C.

Chords: E♭5, C♭5, G♭5, E♭5, C♭5, A♭5, N.C. *st.*

Fill 1 (Gtr. 1)

1/2 1/2 12 (12) *Vol. swell