

Ben Sommer, electric guitar  
Daigo Fujiwara, bass guitar  
Geoff Chirgwin, everything else  
(vocals, drums, synthesizer  
sequencing)

I've got a car fulla lotion  
And a New York debutante  
About to hit the open road  
And put some air in her bouffant  
[Her bouffant]  
Air in her bouffant  
She's got a body like Twiggy and a  
Voice like Carol Burnette  
[Ahh]  
And with it says, "Here's my tattoo, baby,  
have you seen it yet?  
[Seen it yet?]  
It's a faux anklet."

Before I get too far, let me  
Tell you how it all began  
[Began]  
On the Upper West Side at  
Le Chez Parisienne  
[Use the can]  
I stopped to use the can.

While I was on my way out I seen this  
Chiquita give me a glance  
[She gave him the goo-goo eye]  
So I just strolled on over and said,  
"Baby you wanna dance?"  
[Wanna dance]  
I couldn't stand the romance

Now I can see clearly that she  
Wants to be my New York debutante  
[Her ugly voice tells me that she will dance  
With me right here in this froofee restaurant]  
[[Ain't nothing ugly 'bout the  
Rest of my debutante]]  
[[[It don't matter that my car is  
Blocking a fire hydrant]]]

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and mastered by Geoff Chirgwin.

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# New York Debutante

Right about that time I seen her  
Daddy exercising some clout  
[Her daddy came charging]  
He said "Now look here, son,  
you had best be getting out."  
[Getting out]  
That's what he started to shout.

I told him, 'Look here, Ashley,  
I just stopped in to take a pee,  
[Micturate or urinate, shake the weasel,  
drain the main vain, take a piss, wee]  
But now that Phoebe's in the picture  
There's just one thing that I can see:  
[How did he get past the maître d'?]  
I'll take your daughter with me.'

So we just split from that joint  
And left the whole damn isle behind  
[Behind]  
And now we're headed down south  
To find somewhere to unwind  
[To unwind]  
Get her old man out of mind

Looks like I've caught us up on the story,  
So here we are:  
Boy stops in to take a leak and meets girl.  
[Girl meets the man she's been  
Waiting for to set her free.]  
Now they're in a lotion filled car.  
And this life chapter is ending;  
I'm goin' nowhere as a lotion tzar,  
[This old car]  
But this old Brat should get us far.

I've liberated her from her posh but empty  
Life as a New York debutante  
[She wasn't made for life in any high society;  
She needs something aberrant]  
[[I'm having a good drive with my  
New York debutante]]  
[[[She needs an adventure, my  
New York debutante]]]

We got a long way to go before we  
Get to New Orleans  
[New Orleans]  
But for the moment we're just happy  
Drivin' with our dreams  
[With our dreams]  
And gettin' some grub in Queens

It's time to unload some lotion after  
We finish our meal  
[Bulgogi]  
And so then Johnny Lee and I,  
We do cut a deal  
[Getting a steal]  
He's really getting a steal

Well, now I'm pumped fulla soju and so  
Phoebe's in Brat command  
And I'm just navigating us  
The best I can  
[Road as land]  
And all road is our land

Lotion dilettante, teenage debutante  
Nubile sycophant, inguinal commandant  
I'm her tough guy guardant  
And she's my little adjutant  
Affaire mas piquant, Asian intoxicant  
I-95 accelerant, neuf et soixant  
Have some Asti Spumant(e), à votre sant(é)  
A tuneful maison du sant(e)  
And some lotion fragrant.

meatmachine free  
<www.meatmachine.com>  
music

clean (distortion off); freely/with liberties

1 PC = power chord

$E_{PC}^{7(add\ 11)}$   $F_{Maj}^7$

2

$D_{Maj}^7$   $E_{Maj}^7$

3

$A_{Maj}^7$   $E_{add}^9$

4

$E_{PC}^{7(add\ 11)}$   $F_{Maj}^7$

Guitar

The guitar staff shows four measures of music in 4/4 time. Measure 1 contains two chords:  $E_{PC}^{7(add\ 11)}$  and  $F_{Maj}^7$ . Measure 2 contains  $D_{Maj}^7$  and  $E_{Maj}^7$ . Measure 3 contains  $A_{Maj}^7$  and  $E_{add}^9$ . Measure 4 contains  $E_{PC}^{7(add\ 11)}$  and  $F_{Maj}^7$ . The notes are written in treble clef with a key signature of one sharp (F#).

Bass Guitar

The bass guitar staff shows four measures of music, each containing a whole rest, indicating that the bassist is silent during this section.

Lead Vocal

The lead vocal staff shows four measures of music, each containing a whole rest, indicating that the lead singer is silent during this section.

Backing Vocals I

The backing vocals I staff shows four measures of music, each containing a whole rest, indicating that the first backing vocalist is silent during this section.

Backing Vocals II

The backing vocals II staff shows four measures of music, each containing a whole rest, indicating that the second backing vocalist is silent during this section.

Drums

The drums staff shows four measures of music, each containing a whole rest, indicating that the drummer is silent during this section.

Misc.

The miscellaneous staff shows four measures of music, each containing a whole rest, indicating that any additional instruments are silent during this section.

all chords are power chords unless otherwise noted

5

♩ = 108

6

palm muted (still clean)

7

The musical score is arranged in a system with seven staves. The top staff is for the guitar (Gtr.), the second for bass guitar (Bass Gtr.), the third for lead vocal (L. Voc.), the fourth for backup vocal I (B. Voc. I), the fifth for backup vocal II (B. Voc. II), the sixth for drums, and the seventh for miscellaneous instruments (Misc.). The guitar part starts with a D<sub>Maj</sub>7 chord in measure 5, followed by an E chord in measure 6, and then A and D chords in measure 7. The bass guitar and lead vocal parts enter in measure 6. The lead vocal line has lyrics: "I've got a car full- a lo- tion and a New York de- bu- tante". The drums play a simple pattern of eighth notes in measure 6 and then a series of slashes in measure 7. The backup vocal and miscellaneous parts are mostly silent.

8 9 10

E E A

Gtr.

Bass Gtr.

L. Voc.

A- bout to hit the o- pen road and put some

B. Voc. I

B. Voc. II

Drums

Misc.

11 12 13

D B C# B A

Gtr.

Bass Gtr.

L. Voc.

air in her bou-ffant Air in her bou-ffant

B. Voc. I

Her bou-ffant

B. Voc. II

Drums

Misc.



17 18 19

D A E

Gtr.

Bass Gtr.

L. Voc.

voice like Ca- rol Bur- nette 4 (split 2 unis. - 2 unis.) And with it

B. Voc. I

(Tarzan-like) Ahhh. 3 3 div.

B. Voc. II

Drums

Misc.

20 21 22

E A D B C# B

Gtr.

Bass Gtr.

L. Voc.

says, "Here's my tat- too, ba- by, have you seen it yet? it's a

B. Voc. I

Seen it

B. Voc. II

have you seen it yet?

Drums

Misc.



23

24

25

A

E

Gtr.

Measures 23-25: Treble clef, 8/8 time signature. Measure 23: A chord (A2, C3, E3) with a fermata. Measure 24: A series of eighth-note chords (A2, C3, E3) starting on the second half of the measure. Measure 25: A series of eighth-note chords (A2, C3, E3) continuing from measure 24.

Bass Gtr.

Measures 23-25: Bass clef, 8/8 time signature. Measure 23: A single eighth note (A2) with a fermata. Measure 24: A series of eighth notes (A2, C3, E3) starting on the second half of the measure. Measure 25: A series of eighth notes (A2, C3, E3) continuing from measure 24.

L. Voc.

Measures 23-25: Bass clef, 8/8 time signature. Measure 23: A quarter note (A2) with a fermata. Measure 24: A quarter note (C3) with a fermata, followed by a quarter note (E3) with a sharp sign (#). Measure 25: A quarter note (A2) with a sharp sign (#), followed by a quarter note (C3) with a sharp sign (#).

faux an- kl- ette"

Be- fore I

B. Voc. I

Measures 23-25: Treble clef, 8/8 time signature. Measure 23: A chord (A2, C3, E3) with a sharp sign (#) and a fermata. Measures 24-25: Rests.

yet?

B. Voc. II

Measures 23-25: Treble clef, 8/8 time signature. Measures 23-25: Rests.

Drums

Measures 23-25: Treble clef, 8/8 time signature. Measure 23: A slash with a fermata. Measures 24-25: Slashes.

Misc.

Measures 23-25: Treble and bass clefs, 8/8 time signature. Measures 23-25: Rests.



29 30 31

E A D B

Gtr.

Bass Gtr.

L. Voc.

on the Up- per West Side at Le Chez Pa- ri- si- enne

B. Voc. I

gan

B. Voc. II

Drums

Misc.

32 C# 33 B A 34 E

Gtr.

Bass Gtr.

L. Voc.

I stopp'd to use the can

B. Voc. I

Use the can.

B. Voc. II

Drums

Misc.

Detailed description: This is a musical score for measures 32, 33, and 34. Measure 32 starts with a C# chord, measure 33 with B and A chords, and measure 34 with an E chord. The guitar part consists of eighth-note chords in the treble clef. The bass guitar part consists of eighth notes in the bass clef. The lead vocal line (L. Voc.) has a melodic line in the bass clef with lyrics 'I stopp'd to use the can'. The first backup vocal (B. Voc. I) provides harmonic support with chords in the treble clef and lyrics 'Use the can.'. The second backup vocal (B. Voc. II) is silent. The drums part shows a consistent rhythm of eighth notes. The misc. part is empty.

35

36

37

E

A

D

A

Gtr.

Bass Gtr.

L. Voc.

While I was on my way out I seen this chi-qui-ta give me a glance

B. Voc. I

B. Voc. II

Drums

Misc.

38 39 40

E E A

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

3 (split 2 unis. - 1) unis. div. unis. So I just stroll'd on ov- er and said,  
 She gave him the googoo eye

41 42 43

D B C# B A

Gtr.

Bass Gtr.

L. Voc.  
 "Ba-by you wan- na dance?" I could- n't stand the ro- mance

B. Voc. I  
 Wan- na dance?

B. Voc. II  
 "Ba- by you wan- na dance?"

Drums

Misc.

44 45 46

E B A D C F

Gtr.

Bass Gtr.

L. Voc. *divisi* II.

Now I can see clear-ly that she wants to be

B. Voc. I

Ain't no-thing ug-ly

B. Voc. II

her ug-ly voice tells me that she will dance with me right here

Drums

Misc.

voice

It don't mat-ter that



47

48

49

C

D

B<sup>b</sup>

D

F<sup>#</sup>

B

gradually from palm mute to open and gradually add distortion

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

div. (add)

my New York deb- u- tante

'bout the rest of my deb- u- tante

div. (add)

in this froo- fee res- taur- ant

div. (add)

a2

my car is block- ing a fi- re hy- drant

50 51 <sup>open and distorted</sup> 52

E A D A

Gtr.

Bass Gtr.

L. Voc.   
 Right a- bout that time I seen her dad-dy ex- er- cis- ing some clout

B. Voc. I

B. Voc. II

Drums

Misc.

53

54

55

E

E

A

Gtr.

Notation for the guitar part, showing a rhythmic pattern of eighth notes in treble clef across three measures.

Bass Gtr.

Notation for the bass guitar part, showing a rhythmic pattern of eighth notes in bass clef across three measures.

L. Voc.

Notation for the lead vocal part, showing a melodic line in bass clef across three measures.

B. Voc. I

Notation for the first backing vocal part, including lyrics: "Her dad- dy came charg- ing" and "He said, 'Now look here, son, you had". It features a triplet of eighth notes and a measure with a fermata and a "div." marking.

B. Voc. II

Notation for the second backing vocal part, showing a melodic line in bass clef across three measures.

Drums

Notation for the drum part, showing a rhythmic pattern of eighth notes in treble clef across three measures.

Misc.

Notation for the miscellaneous part, showing two staves (treble and bass clef) with rests across three measures.

56 57 58

D B C# B A

Gtr.

Bass Gtr.

L. Voc.

best be get- ting out. That's what he start- ed to shout.

B. Voc. I

Get- ting out.

B. Voc. II

Drums

Misc.

59 60 61

E E A

Gtr.

Bass Gtr.

L. Voc.

I told him, "Look here, Ash-ley, I just

B. Voc. I

B. Voc. II

Drums

Misc.

62

63

D

A

E

Gtr.

Guitar part for measures 62-63. Measure 62 features a D chord with a rhythmic pattern of eighth notes. Measure 63 features an E chord with a rhythmic pattern of eighth notes.

Bass Gtr.

Bass guitar part for measures 62-63. Measure 62 features a rhythmic pattern of eighth notes. Measure 63 features a rhythmic pattern of eighth notes.

L. Voc.

Lead vocal part for measures 62-63. Measure 62 features a melodic line with a slur. Measure 63 features a melodic line with a slur.

stopp'd in to take a pee

B. Voc. I

Backing vocal I part for measures 62-63. Measure 62 is a whole rest. Measure 63 features a melodic line with a triplet of eighth notes.

mic- tur- ate or ur- i- nate

B. Voc. II

Backing vocal II part for measures 62-63. Measure 62 is a whole rest. Measure 63 features a melodic line with a slur.

take a piss

Drums

Drum part for measures 62-63. Both measures feature a consistent rhythmic pattern of eighth notes.

Misc.

Miscellaneous part for measures 62-63. Measure 62 is a whole rest. Measure 63 features a melodic line with a slur.

voices

shake

64

65

E

A

Gtr.

Bass Gtr.

L. Voc.

but now that Phoe- be's in the pic- ture there's just

B. Voc. I

div. (add)

B. Voc. II

(wee)

Drums

Misc.

the wea- sel

drain the main vein

66

67

D

B

C#

B

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

The musical score consists of seven staves. The guitar (Gtr.) and bass guitar (Bass Gtr.) parts are in treble and bass clefs, respectively, with a 3/8 time signature. The lead vocal (L. Voc.) part is in bass clef, and the backup vocal parts (B. Voc. I and B. Voc. II) are in treble clef. The drums part is in treble clef with a slash indicating a drum set. The miscellaneous (Misc.) part consists of two empty staves in treble and bass clefs. The lyrics are: "one thing that I can see I'll How did he get past the maître".



68

69

70

A

E

Gtr.

Guitar part for measures 68-70. Measure 68: Treble clef, two notes (D2, G2) with a fermata. Measure 69: Treble clef, eighth-note chords (D2-G2) repeated. Measure 70: Treble clef, eighth-note chords (D2-G2) repeated.

Bass Gtr.

Bass guitar part for measures 68-70. Measure 68: Bass clef, one note (D1) with a fermata. Measure 69: Bass clef, eighth-note chords (D1-G1) repeated. Measure 70: Bass clef, eighth-note chords (D1-G1) repeated.

L. Voc.

Lead vocal part for measures 68-70. Measure 68: Bass clef, notes G2, A2, B2, C3, D3, E3 with a fermata. Measure 69: Bass clef, whole note D3 with a fermata. Measure 70: Bass clef, notes E3, D3, C3, B2, A2 with a fermata.

take your daugh- ter with me."

So we just

B. Voc. I

Backing vocal I part for measures 68-70. Measure 68: Treble clef, chord (D#3, F#3, A3) with a fermata. Measure 69: Treble clef, whole rest. Measure 70: Treble clef, whole rest.

d'?

B. Voc. II

Backing vocal II part for measures 68-70. Measure 68: Treble clef, whole rest. Measure 69: Treble clef, whole rest. Measure 70: Treble clef, whole rest.

Drums

Drum part for measures 68-70. Measure 68: Treble clef, drumstick with a fermata. Measure 69: Treble clef, four drumsticks. Measure 70: Treble clef, four drumsticks.

Misc.

Miscellaneous part for measures 68-70. Measure 68: Treble and bass clefs, whole rests. Measure 69: Treble and bass clefs, whole rests. Measure 70: Treble and bass clefs, whole rests.



74

75

76

E

A

D

B

Gtr.

Bass Gtr.

L. Voc.

And now we're head- ed down south to find some- where to un- wind

B. Voc. I

hind

B. Voc. II

Drums

Misc.



80 81 82

E A D A

Gtr.

Bass Gtr.

L. Voc.

Looks like I've caught us up on the stor- y so here we are

B. Voc. I

B. Voc. II

Drums

Misc.

83

84

E

Gtr.

Guitar part for measures 83-84, featuring a steady eighth-note accompaniment in the treble clef.

Bass Gtr.

Bass guitar part for measures 83-84, featuring a steady eighth-note accompaniment in the bass clef.

L. Voc.

Lead vocal part for measures 83-84, showing a whole note in measure 83 and a whole rest in measure 84.

B. Voc. I

Backing vocal I part for measures 83-84. Includes lyrics: "Boy stops in to take a leak and meets girl. Now they're". Musical notation includes triplets, a "div." (divisi) section, and an "a2" (second ending) marked with a "3".

B. Voc. II

Backing vocal II part for measures 83-84. Includes lyrics: "Girl meets the man she's been wait-ing for to set her free. Now they're". Musical notation includes triplets.

Drums

Drum part for measures 83-84, indicated by diagonal slashes on the staff.

Misc.

Miscellaneous part for measures 83-84, consisting of two empty staves with whole rests.

85

86

E

A

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

And this life chap- ter is end- ing; I'm go- in'

in a lo- tion fill'd car

in a lo- tion fill'd car





90 91 92

E B A D C F

Gtr.

Bass Gtr.

L. Voc.

I've li- be- ra- ted her from her posh but emp- ty

B. Voc. I

I'm hav- ing a

B. Voc. II

She was- n't made for life in an- y high so- ci- e- ty;

Drums

Misc.

She needs an ad-

93

94

95

C

D

B $\flat$

D

F $\sharp$

B

E

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

div. (add)

life as a New York deb- u- tante

good drive with my New York deb- u- tante

div. (add)

she needs some- thing a- ber- rant

div. (add)

a2

ven- ture, my New York deb- u- tante

96 97 98

E A D A

Gtr.

Bass Gtr.

L. Voc.

We got a long way to go be-fore we get to New Or- le- ans

B. Voc. I

B. Voc. II

Drums

Misc.

99

100

101

E

E

A

Gtr.

Notation for guitar (Gtr.) showing chords and rhythmic patterns across measures 99, 100, and 101.

Bass Gtr.

Notation for bass guitar (Bass Gtr.) showing rhythmic patterns across measures 99, 100, and 101.

L. Voc.

Notation for lead vocal (L. Voc.) showing a melodic line across measures 99, 100, and 101.

But for the mo- ment we're just hap- py

B. Voc. I

Notation for backing vocal I (B. Voc. I) showing a melodic line with a triplet across measures 99, 100, and 101.

New Or- leans

B. Voc. II

Notation for backing vocal II (B. Voc. II) showing a melodic line with a triplet across measures 99, 100, and 101.

New Or- leans

Drums

Notation for drums showing a rhythmic pattern across measures 99, 100, and 101.

Misc.

Notation for miscellaneous instruments (Misc.) showing rests across measures 99, 100, and 101.



105

106

107

E

E

A

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

It's time to un-load some lo-tion af-ter

108 109 110

D A E

Gtr.

Bass Gtr.

L. Voc.

we fin- ish our meal and so then

B. Voc. I

bul- go- gi

B. Voc. II

bul- go- gi

Drums

Misc.

111 112 113

E A D B C# B

Gtr.

Bass Gtr.

L. Voc.

John- ny Lee and I, we do cut a deal

B. Voc. I

Get- ting a

B. Voc. II

Drums

Misc.



114

115

116

A

E

Gtr.

Guitar part for measures 114-116. Measure 114 (A) features a rhythmic pattern of eighth notes in pairs. Measure 115 (E) continues this pattern. Measure 116 continues the pattern.

Bass Gtr.

Bass guitar part for measures 114-116, consisting of a steady eighth-note bass line.

L. Voc.

Lead vocal part for measures 114-116. Measure 114 contains the lyrics "He's real- ly get- ting a steal". Measure 115 is a whole rest. Measure 116 contains the lyrics "well, now I'm".

He's real- ly get- ting a steal

well, now I'm

B. Voc. I

Backing vocal I part for measures 114-116. Measure 114 contains the lyrics "steal". Measures 115 and 116 are whole rests.

steal

B. Voc. II

Backing vocal II part for measures 114-116, consisting of whole rests in all three measures.

Drums

Drum part for measures 114-116, consisting of a steady eighth-note pattern.

Misc.

Miscellaneous part for measures 114-116, consisting of whole rests in both staves.



120

121

122

E

A

D

B

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

The musical score consists of seven staves. The guitar (Gtr.) staff is in treble clef and features a rhythmic pattern of eighth notes. The bass guitar (Bass Gtr.) staff is in bass clef and features a rhythmic pattern of eighth notes. The lead vocal (L. Voc.) staff is in bass clef and contains the lyrics: "and I'm just nav- i- ga- ting us the best I can". The backing vocal I (B. Voc. I) staff is in treble clef and contains the word "mand". The backing vocal II (B. Voc. II) staff is in bass clef and contains the word "mand" and the lyrics "the best I can". The drums (Drums) staff is in treble clef and features a rhythmic pattern of eighth notes. The miscellaneous (Misc.) staff is in treble and bass clefs and is currently empty.

123 124 125

C# B E

Gtr. 

Bass Gtr. 

L. Voc.   
and all road is our land

B. Voc. I   
road as land

B. Voc. II 

Drums 

Misc. 

126

B

127

C#

128

A

Gtr.

Guitar part for measures 126-128. Measure 126 (B) features a rhythmic pattern of eighth notes in a G major chord. Measure 127 (C#) features a rhythmic pattern of eighth notes in a C# major chord. Measure 128 (A) features a rhythmic pattern of eighth notes in an A major chord.

Bass Gtr.

Bass guitar part for measures 126-128. Measure 126 (B) features a rhythmic pattern of eighth notes in a G major chord. Measure 127 (C#) features a rhythmic pattern of eighth notes in a C# major chord. Measure 128 (A) features a rhythmic pattern of eighth notes in an A major chord.

L. Voc.

Lead vocal part for measures 126-128. Measure 126 (B) contains the lyrics "Lo- tion di- le- ttante". Measure 127 (C#) contains the lyrics "Teen- age de- bu- tante". Measure 128 (A) contains the lyrics "Teen- age de- bu- tante".

Lo- tion di- le- ttante

Teen- age de- bu- tante

B. Voc. I

Backup vocal I part for measures 126-128. The part consists of rests in all three measures.

B. Voc. II

Backup vocal II part for measures 126-128. The part consists of rests in all three measures.

Drums

Drum part for measures 126-128. The part consists of a consistent rhythmic pattern of eighth notes in all three measures.

Misc.

Miscellaneous part for measures 126-128. The part consists of rests in all three measures.

129

E

130

B

131

C#

Gtr.

Guitar part for measures 129-131. Measure 129 features a rhythmic pattern of eighth notes in a G major chord. Measure 130 features a similar pattern in a B major chord. Measure 131 features a pattern in a C# major chord.

Bass Gtr.

Bass guitar part for measures 129-131. Measure 129 features a rhythmic pattern of eighth notes in a G major chord. Measure 130 features a similar pattern in a B major chord. Measure 131 features a pattern in a C# major chord.

L. Voc.

Lead vocal part for measures 129-131. Measure 129 has a whole rest. Measure 130 begins with a quarter rest followed by a half note G#2, then a quarter note A2, and a half note B2. Measure 131 begins with a quarter note C#3, followed by a half note D#3, and a quarter note E3. A slur covers the notes from the end of measure 130 through the end of measure 131.

Nu- bile sy- co- phant

B. Voc. I

Background vocal I part for measures 129-131. Measure 129 has a whole rest. Measure 130 has a whole chord of G major. Measure 131 has a whole chord of C# major.

Ooo,

sy-

co-

B. Voc. II

Background vocal II part for measures 129-131. All three measures (129, 130, and 131) contain whole rests.

Drums

Drum part for measures 129-131. All three measures (129, 130, and 131) contain a continuous pattern of eighth notes, represented by diagonal slashes.

Misc.

Miscellaneous part for measures 129-131. All three measures (129, 130, and 131) contain whole rests in both the treble and bass staves.

	132	133	134
	A	E	B
Gtr.			
Bass Gtr.			
L. Voc.			
	In- gui- nal com- man- dant		
	I'm her tough guy guar- dant		
B. Voc. I			
	phant		
	Yeah,		
	Tough		
B. Voc. II			
Drums			
Misc.			

135 136 137

C# B A E

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

and she's my lit- tle a- dju- vant

guy guar- dant mas

sequenced synth, QuickTime Patch: 88



138

B

139

C#

Gtr.

Bass Gtr.

L. Voc.

Af-fair mas pi-quant

B. Voc. I

pi-quant

B. Voc. II

Drums

Misc.

140

141

142

A

E

B

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

The musical score consists of seven staves. The guitar (Gtr.) and bass guitar (Bass Gtr.) parts are in 8/8 time. The lead vocal (L. Voc.) part has lyrics: "A- sian in tox- i- cant" in measure 140, and "I- nine- ty five ac- cel le- rant" in measure 142. The backup vocal I (B. Voc. I) part has lyrics: "Ac-" in measure 140, "cel-" in measure 141, and "le-" in measure 142. The backup vocal II (B. Voc. II) part is silent. The drums part shows a consistent rhythmic pattern of eighth notes. The miscellaneous (Misc.) part features a keyboard accompaniment with triplets in the right hand and a steady eighth-note bass line in the left hand.

143

C#

144

A  
begin fade...

Gtr.

Bass Gtr.

L. Voc.

neuf et soi-xante

B. Voc. I

rant Ast-

B. Voc. II

Drums

Misc.

145

146

E

B

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

Have some Ast-i Spu-mant(e)

i Spu-

147

148

C#

A

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

à vo tre sant(é)

mant(e) mai-

149

150

E

B

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

son  
sequenced synth.

de

a tune-ful mai-son de sant(é)

151

C#... out

152

A

153

E<sub>Maj</sub>

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

The musical score consists of seven staves. The guitar (Gtr.) and bass guitar (Bass Gtr.) parts feature rhythmic patterns of eighth notes. The lead vocal (L. Voc.) part includes lyrics: "and some lo- tion fra- grant." The backup vocal I (B. Voc. I) part consists of sustained chords. The backup vocal II (B. Voc. II) part includes lyrics: "sant(é) fra- grant". The drums (Drums) part shows a simple rhythmic pattern. The miscellaneous (Misc.) piano accompaniment features triplet patterns in both hands.