

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 two chords: D_{Maj}^7 and E_{Maj}^7 . Measure 3 contains two chords: A_{Maj}^7 and E_{add}^9 . Measure 4 contains two chords: $E_{PC}^{7(add\ 11)}$ and F_{Maj}^7 . The chords are represented by vertical lines with dots indicating finger positions on the strings.

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 multi-staff format. The top staff is for the guitar (Gtr.), which starts with a D_{Maj}7 chord and a palm-muted section. The bass guitar (Bass Gtr.) and lead vocal (L. Voc.) parts are in the bass clef. The lead vocal line includes the lyrics: "I've got a car full-a lo-tion and a New York de-bu-tante". The backing vocal parts (B. Voc. I and B. Voc. II) and the drums part are in the treble clef. The misc. part is in both treble and bass clefs. The score is divided into three measures, with a double bar line after the first measure.

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.

B. Voc. I

B. Voc. II

Drums

Misc.

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

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.

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.

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.

Notation for the guitar part, showing a rhythmic pattern of eighth notes in a 3/8 time signature. The first two measures are marked with a chord of E, and the third measure is marked with a chord of E. The fourth measure is marked with a chord of A.

Bass Gtr.

Notation for the bass guitar part, showing a rhythmic pattern of eighth notes in a 3/8 time signature, mirroring the guitar part.

L. Voc.

Notation for the lead vocal part, showing a melodic line in a 3/8 time signature. The melody begins in measure 40 with a half note G4, followed by quarter notes A4, B4, and C5.

B. Voc. I

Notation for the first backing vocal part, showing a melodic line in a 3/8 time signature. The lyrics are: "She gave him the googoo eye". The notation includes triplets and slurs. Above the staff, there are performance instructions: "3 (split 2 unis. - 1)", "unis. div.", "3", and "unis.". The lyrics "So I just stroll'd on ov- er and said," are written above the staff in measure 40.

B. Voc. II

Notation for the second backing vocal part, which is currently silent (indicated by a whole rest) in measures 38, 39, and 40.

Drums

Notation for the drum part, showing a rhythmic pattern of eighth notes in a 3/8 time signature, represented by diagonal slashes.

Misc.

Notation for the miscellaneous part, which is currently silent (indicated by whole rests) in measures 38, 39, and 40.

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^b

D

F[#]

B

E

gradually from palm mute to open and gradually add distortion

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

50 51 ^{open and distorted} 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 pairs across three measures.

Bass Gtr.

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

L. Voc.

Notation for the lead vocal part, showing a melodic line with a fermata at the start and a sharp sign above the notes in measure 55.

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 sharp sign.

B. Voc. II

Notation for the second backing vocal part, showing a melodic line that follows the lead vocal.

Drums

Notation for the drums, showing a consistent rhythmic pattern of eighth notes across three measures.

Misc.

Notation for miscellaneous instruments, showing two staves with rests in all 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.

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 bass line with eighth notes. Measure 63 features a bass line with eighth notes.

L. Voc.

Lead vocal part for measures 62-63. Measure 62 contains the lyrics "stopp'd in to take a pee". Measure 63 contains the lyrics "mic-tur-ate or ur-i-nate".

stopp'd in to take a pee

B. Voc. I

Backup vocal I part for measures 62-63. Measure 62 is silent. Measure 63 contains the lyrics "mic-tur-ate or ur-i-nate" with a triplet of eighth notes.

mic-tur-ate or ur-i-nate

B. Voc. II

Backup vocal II part for measures 62-63. Measure 62 is silent. Measure 63 contains the lyrics "take a piss".

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 silent. Measure 63 contains the lyrics "voices" and "shake".

voices

shake

64

65

E

A

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

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

div. (add)

(wee)

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, featuring a triplet of eighth notes and a long melodic line. The backup vocal I (B. Voc. I) part is in treble clef, providing harmonic support with chords. The backup vocal II (B. Voc. II) part is in bass clef, mirroring the lead vocal's melody. The drums (Drums) part is in treble clef, showing a simple rhythmic pattern. The miscellaneous (Misc.) part is in treble and bass clefs, currently empty.

Lyrics for L. Voc. and B. Voc. II:
 one thing that I can see I'll
 one thing that I can see

Lyrics for B. Voc. I:
 How did he get past the maî- tre

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, F#3, G#3. Measure 69: Bass clef, whole note G#3. Measure 70: Bass clef, notes G#3, F#3, E3, D3.

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#2 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, slash with a fermata. Measure 69: Treble clef, slashes. Measure 70: Treble clef, slashes.

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.

77 78 79

C# B A E

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

Get her old man out of mind

To un- wind.

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 a five-line 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.

The musical score consists of seven staves. The first staff (Gtr.) shows a guitar part with chords in measure 85 and a melodic line in measure 86. The second staff (Bass Gtr.) shows a bass line with eighth notes in measure 85 and quarter notes in measure 86. The third staff (L. Voc.) shows a lead vocal line starting in measure 85 with a rest in measure 86. The fourth staff (B. Voc. I) shows a backup vocal line with a triplet in measure 85 and a rest in measure 86. The fifth staff (B. Voc. II) shows a second backup vocal line with a triplet in measure 85 and a rest in measure 86. The sixth staff (Drums) shows a drum line with slashes indicating hits in both measures. The seventh staff (Misc.) shows two empty staves for miscellaneous instruments.

Lyrics for L. Voc. and B. Voc. I/II:
 And this life chap- ter is end- ing; I'm go- in'
 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.

Guitar part notation showing chords and rhythmic patterns across measures 99, 100, and 101.

Bass Gtr.

Bass guitar part notation showing rhythmic patterns across measures 99, 100, and 101.

L. Voc.

Lead vocal part notation showing a melodic line across measures 99, 100, and 101.

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

B. Voc. I

Backing vocal I part notation showing a melodic line with a triplet across measures 99, 100, and 101.

New Or- leans

B. Voc. II

Backing vocal II part notation showing a melodic line with a triplet across measures 99, 100, and 101.

New Or- leans

Drums

Drums part notation showing a rhythmic pattern across measures 99, 100, and 101.

Misc.

Miscellaneous part notation showing empty staves across measures 99, 100, and 101.

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.

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.

and I'm just nav- i- ga- ting us the best I can

B. Voc. I

mand

B. Voc. II

mand the best I can

Drums

Misc.

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.

Bass Gtr.

L. Voc.

B. Voc. I

B. Voc. II

Drums

Misc.

	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.

B. Voc. I

B. Voc. II

Drums

Misc.

div. (add)

Af- fair mas pi- quant

pi-

quant

140

141

142

A

E

B

Gtr.

Guitar part for measures 140-142. Measure 140 (A) features a rhythmic pattern of eighth notes in pairs. Measure 141 (E) continues this pattern. Measure 142 (B) features a similar pattern with a key signature change to one sharp (F#).

Bass Gtr.

Bass guitar part for measures 140-142. Measure 140 (A) features a rhythmic pattern of eighth notes. Measure 141 (E) continues this pattern. Measure 142 (B) features a similar pattern with a key signature change to one sharp (F#).

L. Voc.

Lead vocal part for measures 140-142. Measure 140 (A) contains the lyrics "A- sian in tox- i- cant". Measure 141 (E) contains the lyrics "I- nine- ty five ac- cel le- rant". Measure 142 (B) contains the lyrics "I- nine- ty five ac- cel le- rant".

A- sian in tox- i- cant

I- nine- ty five ac- cel le- rant

B. Voc. I

Backing vocal I part for measures 140-142. Measure 140 (A) features a chord of F#8. Measure 141 (E) features a chord of E8. Measure 142 (B) features a chord of B#8.

Ac-

cel-

le-

B. Voc. II

Backing vocal II part for measures 140-142. The part is silent in all three measures, indicated by a horizontal line on the staff.

Drums

Drum part for measures 140-142. The part consists of a steady eighth-note pattern in all three measures.

Misc.

Miscellaneous keyboard part for measures 140-142. Measure 140 (A) features a triplet of eighth notes. Measure 141 (E) features a triplet of eighth notes. Measure 142 (B) features a triplet of eighth notes. The part is split between the right and left hands.

143

C#

144

A
begin fade...

Gtr.

Bass Gtr.

L. Voc.

B. Voc. I

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)

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_{Maj}

Gtr.

Guitar part for measures 151-153. Measure 151 features a rhythmic pattern of eighth notes in a C# major key signature. Measure 152 continues this pattern. Measure 153 concludes with a final chord in E major.

Bass Gtr.

Bass guitar part for measures 151-153, mirroring the rhythmic pattern of the guitar part.

L. Voc.

Lead vocal part for measures 151-153. Measure 151 has a melodic line with a slur. Measures 152-153 contain the lyrics "and some lo- tion fra- grant." with notes corresponding to the syllables.

and some lo- tion fra- grant.

B. Voc. I

Background vocal I part for measures 151-153, consisting of sustained chords in the key of C# major.

B. Voc. II

Background vocal II part for measures 151-153. Measure 151 has the lyrics "sant(é)", measure 152 has "fra-", and measure 153 has "grant".

sant(é)

fra-

grant

Drums

Drum part for measures 151-153, indicated by slash marks representing a consistent rhythmic pattern.

Misc.

Miscellaneous piano part for measures 151-153, featuring triplets in both the right and left hands.