

SELECTIONS FROM

PULP FICTION

a Quentin Tarantino film

Songs from the film in varied arrangements • guitar, tubular bells, piano, voice and guitar, or top line instrumental
• Includes lyrics and guitar chord symbols or bass



ADVISORY
EXPLICIT LYRICS

MISIRLOU

English Words by Fred Wise, Milton Leeds & S.K. Russell. Spanish Words by J. Pina. Music by N. Roebarrs.

J.173 N.C.

Chias

Trem. picking

0 1 4 5 7 8 11 6 0

Chias

7 7 0 1 4 5 7 8 11 8 0 7

F E

8-7-8-7-8-7-5 7-5-7-5-7-5-4-0 4 0

F E

Trem. picking

Glas

12

7-5-7-5-7-5-4 5-4-5-4-5-4-1-4-0

E

Glas

Glas

0-0-0-0-1-4-5 7-8-11-8-0 7 7 Glas 0-1-4-5

P E

P

P

7-8-11-8 7 8-7-8-7-8-7-5 7-6-7-5-7-5-4-0 4

F E

Tramptet soli

3

0 7-5-7-6-7-5-4 5-4-5-4-5-4-1-4-0-0

A **G**

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

F **B**

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

F **B**

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

F **B**

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

N.C.

ff Trem. picking

5 4 5 7 6 7 8 7 8

B F

11 8 11 0 12 13 12 13 12 13 12 10 12 10 12 10 12 10 8

E F B

7 0 10 8 10 6 7 7 4 7 4 1 0

E Piano Play 3 times B ff Trem. picking

0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 5 7 8 11 8

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a slur over the first two measures. The bottom staff is a guitar TAB with strings labeled T, A, B. The fret numbers are: 7, 0, 0, 4, 5, 7, 6, 11, 8.

Second system of musical notation. The top staff continues the melody with a slur over the first two measures and a chord change to F in the third measure. The bottom staff has fret numbers: 7, 8-7-8-7-8-7-5, 7-6-7-5-7-5-4-0.

Third system of musical notation. The top staff continues the melody with a slur over the first two measures and chord changes to E and F. The bottom staff has fret numbers: 4, 0, 7-5-7-5-7-5-4, 5-4-5-4-5-1-4.

Fourth system of musical notation. The top staff shows the final melodic phrase with a slur over the first two measures and a repeat sign. The bottom staff shows the final guitar TAB with fret numbers: 0, 0, 0, 0, 0, 0. The text "Repeat to fade" is written at the end of the system.

LET'S STAY TOGETHER

Words & Music by Willie Mitchell, Al Green & Al Jackson.

♩ = 100



§



1. I'm, I'm so— in love with you,— what-ev - er you
(Verses 2 & 3 see block lyric)



want to do,— is al - right— with me.

Am7 Gm7 F Am7/E

'Cause you make me feel so brand

D9 Am7 Gm7

new, and I want to

F Am7 D9

1. spend my life with you. 2. And they're say - in'

2, 3. Gm9 Am7

Let's, let's stay to - geth-er,

Gm⁹
fr³

To Coda ⊕

lov - ing you — wheth - er, — wheth - er, — times are

B^b

Am⁷

Dm⁷

C

Gm⁹
fr³

good or bad, — hap - py or sad. —

A^b
fr⁴

Gm⁷
fr³

A^b
fr⁴

D.S. al Coda
without repeat

B^b

Am⁷

Dm⁷

C

Wheth - er times are good or bad, — hap - py or sad. —

◆ *Coda*

fr³ Gm⁷ Am⁷ Gm⁷ C Gm⁹ fr³

good or bad, hap - py or sad, come on let's,

Am⁷ Gm⁷ fr³

let's stay to - geth - er, lov - ing you wheth - er,

B^b Am⁷ Dm⁷ C Repeat to fade

wheth - er times are good or bad, hap - py or sad, come on

Verse 2:

And they're sayin' things, babe
 Since we've been together
 Ooh, loving you forever
 Is what I need
 Let me be the one you come running to
 I'll never be untrue.

Verse 3:

Why, why people break up,
 Oh, turn around and make up
 I just can't to see
 You'd never do that to me
 Just being around you is all I see.

JUNGLE BOOGIE

Words & Music by Robert Bell, Ronald Bell, Claydes Smith, George Brown, Dennis Thomas, Robert Mickens,
Donald Boyce & Richard Westfield

♩ = 106



Get down, get down, get down, get down, get down, get down,

The first system of musical notation for 'Jungle Boogie'. It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one flat (Bb) and a time signature of common time (C). The lyrics are 'Get down, get down, get down, get down, get down, get down,'. The piano accompaniment is in the grand staff (treble and bass clefs) and features a driving bass line and a melodic line in the right hand.

get down, get down, get down, get down, get down, get down,

The second system of musical notation, continuing the vocal and piano parts from the first system. The lyrics are 'get down, get down, get down, get down, get down, get down,'. The piano accompaniment continues with its characteristic rhythmic pattern.

get down, get down, get down, get down.

The third system of musical notation, concluding the vocal and piano parts. The lyrics are 'get down, get down, get down, get down.' The piano accompaniment ends with a final cadence.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains three measures of whole rests. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some accidentals (sharps and flats) and a key signature of one flat.

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains three measures of music, starting with a half note followed by eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, continuing the rhythmic pattern from the first system.

The third system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains three measures of music with the lyrics: "Jun - gle boo - gie, jun - gle boo - gie, (Get it on) (Boogie baby)". The middle and bottom staves are piano accompaniment, with the piano part featuring a rhythmic pattern of eighth and sixteenth notes.

The fourth system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains three measures of music with the lyrics: "jun - gle boo - gie, jun - gle boo - gie, (Get it on) jun - gle boo - gie,". The middle and bottom staves are piano accompaniment, with the piano part featuring a rhythmic pattern of eighth and sixteenth notes.

jun- gle boo- gie, jun- gle boo- gie, jun- gle boo- gie. *(Shake it around)*
(Down with the boogie)

Get down, get down, get down, get down, get down, get down,

get down, get down, get down, get down, get down, get down,

get down, get down, get down, get down, get down, get down,

get down, get down, get down, get down, get down, get down.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics 'get down, get down, get down, get down, get down, get down.' The piano accompaniment is in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes.

The second system consists of piano accompaniment in two staves (treble and bass clef). It continues the rhythmic pattern from the first system, with various melodic lines in both hands.

Vocal ad lib.

Uh - get down - feel the funk!

The third system features a vocal line and piano accompaniment. The vocal line has the lyrics 'Uh - get down - feel the funk!' and is marked 'Vocal ad lib.'. The piano accompaniment continues with a similar rhythmic pattern.

Let it flow
I'm talkin' 'bout the jungle boogie - uh - get

The fourth system features a vocal line and piano accompaniment. The vocal line has the lyrics 'Let it flow I'm talkin' 'bout the jungle boogie - uh - get'. The piano accompaniment continues with a similar rhythmic pattern.

down say, uh - get down - say till you're

This system contains the first three measures of the piece. The vocal line has lyrics: "down say, uh - get down - say till you're". The piano accompaniment features a steady bass line and a right-hand part with chords and eighth notes.

feelin' your... Get down - boogie

This system contains the next three measures. The vocal line has lyrics: "feelin' your... Get down - boogie". The piano accompaniment continues with a consistent rhythmic pattern.

Get down - ooh - ah!

This system contains the next three measures. The vocal line has lyrics: "Get down - ooh - ah!". The piano accompaniment maintains the same accompaniment style.

This system contains the final three measures of the piece. The piano accompaniment concludes with a final chord and a double bar line.

SON OF A PREACHER MAN

Words & Music by John Hurley & Ronnie Wilkins.

$\text{♩} = 90$



The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The guitar part begins with a whole rest, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth and sixteenth notes.



The second system continues the musical notation. It includes a guitar part and piano accompaniment. The lyrics "1. Bil - ly Ray was a preach - er's son — and when his" are written below the guitar staff. A note below the piano accompaniment reads "(Verse 2 see block lyric)".



The third system continues the musical notation. It includes a guitar part and piano accompaniment. The lyrics "dad - dy was preach - ing he'd come - a - long; when they gath - ered round and start - ed talk - ing" are written below the guitar staff.



cou- sin Bil- ly would take- me walk - ing, through the back yard we'd go walk - ing,

not 2°

then he'd look in - to— my eyes, — Lord knows to my— sur - prise.— The



on - ly one— who could ev - er reach- me was the son of a preach - er man.— The



on - ly boy— who could ev - er teach- me was the son of a preach - er man, yes he

B
x x x x x
A
x o x o

was he was, mm, yes he was.

1.

E
o o o o

2.

D
x x o x

How well I re - mem - ber

A
x o x o

the look that was in his eyes, steal-ing kiss-es from me on the sly,

B B^b B

tak-ing time to make-time, tell-ing me that he's all— mine,

E7



learn-ing from each oth - er's know-ing, look-ing to see— how much—we've known—and the

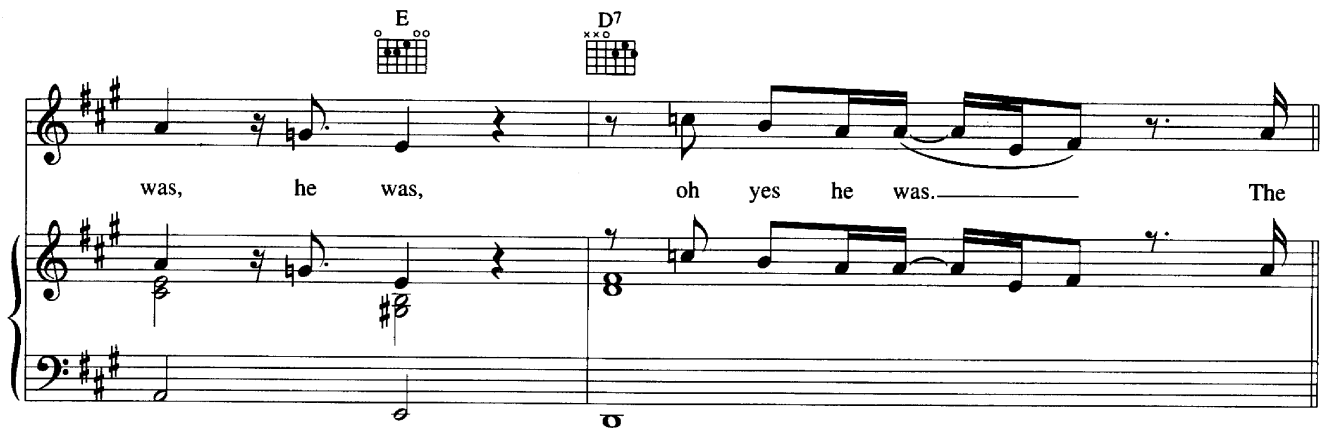
A D A

on - ly one— who could ev - er reach— me was the son of a preach - er man. The




A D A

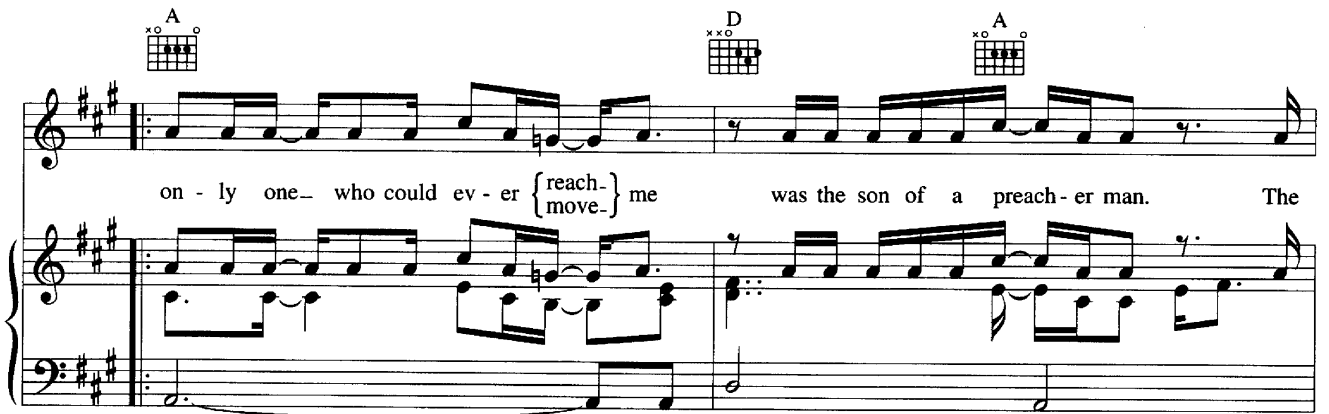
on - ly boy— who could ev - er teach— me was the son of a preach - er man, yes he

E  D7 






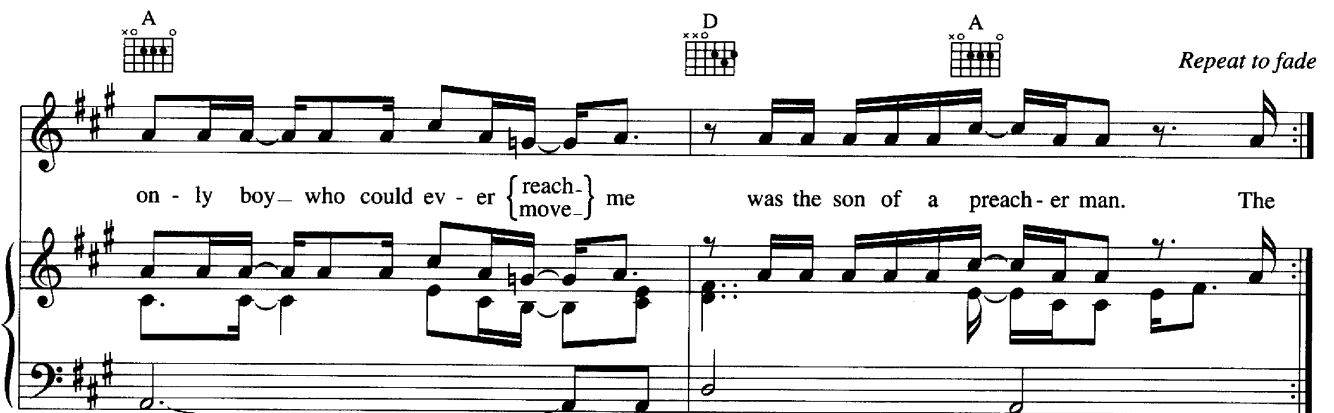
was, he was, oh yes he was. The

A  D  A 



on - ly one_ who could ev - er {reach-
move-} me was the son of a preach - er man. The

A  D  A  *Repeat to fade*



on - ly boy_ who could ev - er {reach-
move-} me was the son of a preach - er man. The

Verse 2:
 Being good isn't always easy
 No matter how hard I try.
 When he started sweet talking to me,
 He'd come and tell me everything is all right,
 He'd kiss and tell me everything is all right,
 Can't get away again tonight.

D **A**

Trem. arm Trem. arm

TAB

E **D** **A** **E**

8va loco

Trem. arm Trem. arm

TAB

A

Gliss Gliss Gliss Gliss Gliss Gliss Gliss

Gliss Gliss Gliss Gliss Gliss Gliss Gliss

TAB

D **A**

Gliss Gliss

Gliss Gliss

TAB

E D A

Gliss Gliss Gliss

TAB

E A

TAB

D

TAB

A

TAB

E D A E

TAB

A

Trem. arm

TAB

D A

Trem. arm

Trem. arm

TAB

E D A E⁷

8^{va} loco D.S. then fade

TAB

LONESOME TOWN

Words & Music by Baker Knight.

Easy swing ♩=80 (♩♩ = ♩♩♩)

B D#m E F#7

Acoustic guitar,
tuned down a semitone

TAB

B D# E F#7

TAB

B D# E F#7

1. There's a place where lov-er's go,— to cry their trou-bles a
(Verses 2&3 see block lyrics)

TAB

B E Em B G#m

way. And they call it lone-some town

TAB

3 2 0-0 1-1 0-0 1-1 1-1 1-1 0 0 1-1 0 0 0 0

3 2 0-0 1-1 0-0 1-1 1-1 1-1 0 0 1-1 0 0 1-1 0 0

3 2 0-0 1-1 0-0 1-1 1-1 1-1 0 0 1-1 0 0 1-1 0 0

To Coda ⊕ 1. 2.

E F#7 B B

where the bro - ken hearts stay. tears.

TAB

1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E D#m E F#7

Go - ing down to lone - some town - where the bro - ken hearts

TAB

1-1 0-0 0-0 0-0 1-1 0-0 0-0 0-0 1-1 1-1 0-0 0-0

3 2 3 2 1-1 0 0 0 0 3 2 2 0 0 0 0

3 2 3 2 1-1 0 0 0 0 3 2 2 0 0 0 0

B E D#m

stay. Go - ing down to lone - some town, — to

TAB

0-0 0-0 1-1 1-1 1-1 0 0 0 0
 1-1 1-1 1-1 1-1 1-1 0 0 0 0
 0-0 0-0 2-2 2-2 2-2 0 0 0 0

3 2 2 3 2 3 2 2 2 2

3 3 1 1 0 2 0 2

C#7 F#7 *D.% alCoda*

cry my trou - bles a - way.

TAB

2 2 1 1 2 2 1 1 0 1 1 1 1
 0 2 0 2 0 2 0 2 0 0 0 0 0

3 3 3 3 3 3 3 3

⊕ *Coda*

B E Em

get. Lay me down in

TAB

0 0 0 0 1 1 1 1
 1 1 1 1 1 1 1 1
 0 0 0 0 2 2 3 1

3 2 3 3 3 2 3 1

B G#m E F#7

lone - - some - town, I can learn to for -

TAB

3 2 0 0 0 2 2 2 3 2 1 1 0 0 0 0

rall. B E B/F#

get lone - some town.

TAB

3 2 0 1 1 1 0 1 0 0 0 0 0 0 0 0

Verse 2:

You can buy a dream or two
 To last you all through the years
 And the only price you pay
 Is a heart full of tears.

Verse 3:

In the town of broken dreams
 The streets are filled with regret
 Lay me down in Lonesome Town
 I can learn to forget.

BULLWINKLE PART II

By Dennis Rose & Ernest Furrow.

$\text{♩} = 155$
Bass:

C#m F#m

T
A
B

C#m G#m F#m C#m N.C.(G#m)

T
A
B

♩ C#m F#m

Gtr.2 *Gtr.2 continues sim.*

2nd time - sax. solo

T
A
B

To Coda ⊕

C#m G#m (Gtr. 2 plays G#) F#m C#m (G#)

C#m

F#m C#m

G# F#m C#m G#7

C#m

Gliss Gliss

Gliss

T
A
B

4 2 4 6 4 2 4 2 4 2 4 5 6 6

F#m

C#m

Gliss

Gliss

P

T
A
B

Gliss

Gliss

P

6 4 2 4 2 2 4 4 6 6 4 2 4 4 4 4 4 4 4 4 4 4

G#

F#m

C#m

G# *D. % al Coda*

Gliss Gliss

P

P

P

T
A
B

Gliss Gliss

P

P

P

4 6 4 6 4 4 4 4 4 4 4 4 2 4 2 4 2 4 2 4 2 4 2 4

⊕ *Coda*

C#m

Gliss

Trem. arm
rit. -----

T
A
B

Gliss

4 6 2 4 2 4 2 4

YOU NEVER CAN TELL

Words & Music by Chuck Berry.

$\text{♩} = 160$

1. It was a

$\%$



5° instrumental
7° to fade

teen-age wed - ding and the old folks wished 'em well_____

(Verses 2-7 see block lyric)

you could see_____ that Pi - erre_____ did tru -



ly love the ma - de - moi - selle

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "ly love the ma - de - moi - selle" with a long horizontal line following "selle". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

and now the young m' - sieur and ma - dame

The second system continues the musical piece. The vocal line has the lyrics "and now the young m' - sieur and ma - dame" with a long horizontal line following "dame". The piano accompaniment continues with similar chordal textures.

have rung the cha - pel bell

The third system shows the vocal line with the lyrics "have rung the cha - pel bell" and a long horizontal line following "bell". The piano accompaniment provides harmonic support.

c'est la vie, say the old folks, they

The fourth system concludes the page with the vocal line lyrics "c'est la vie, say the old folks, they" and a long horizontal line following "they". The piano accompaniment features some more complex chordal structures.

C

go to show you nev - er can tell.

1, 2, 3, 4, 5, 6.

7.

D.%. al Coda

2. They fur - nished
 3. They had a
 4. They bought a
 6. They had a

Verse 2:

They furnished up an apartment with a two-room Roebuck sale
 The Coolerator was crammed with TV dinners and ginger ale
 But when Pierre found work, the little money come in worked out well
 C'est la vie, say the old folks, they go to show you never can tell.

Verse 3:

They had a hi-fi phono, boy did they let it blast
 Seven hundred little records all rockin' rhythm and jam
 But when the sun went down the rapid tippie of the music fell
 C'est la vie, say the old folks, they go to show you never can tell.

Verse 4:

They bought a souped-up Jitney was a cherry-red '53
 And drove it down to Orleans to celebrate their anniversary
 It was there that Pierre was waving to the lovely Mademoiselle
 C'est la vie, say the old folks, they go to show you never can tell.

Verse 5:

Instrumental

Verse 6:

They had a teenage wedding and the old folks wished them well
 You could see that Pierre did truly love the Mademoiselle
 And now the young M'sieur and Madame have rung the chapel bell
 C'est la vie, say the old folks, they go to show you never can tell.

Verse 7:

Instrumental to fade

GIRL, YOU'LL BE A WOMAN SOON

Words & Music by Neil Diamond.

$\text{♩} = 115$

Guitar chord diagrams: Gm (fr3), C, F, Gm (fr3)

ad lib. *a tempo*

Girl you'll be a wo - man — soon.

Guitar chord diagram: Gm (fr3)

1. I love you so much can't count all the ways I died —
(Verse 2 see block lyric)

Guitar chord diagram: F

— for you girl and all — they can say — is he's not your kind. —



You nev - er get tired of put - ting me down and I —



— nev - er know when I — come a - round — what I'm gon - na find, —



don't let them make up your mind. — Don't you know

CHORUS



girl, you'll be a wo - man

fr³ C

soon please come take my

F Gm C

hand. Girl, you'll be a

F Gm Gm

wo - man soon. Soon,

C F

1. you'll need a man. 2. How I

14

E^b
fr³ x x x

Gm
fr³ x x x

E^b
fr³ x x x

Dsus4
x x o

D7
x x o

D.%. al Coda
Repeat chorus to fade

Oh

Verse 2:

How I miss and I suffer all of my life
 What they're saying girl just cuts like a knife
 The boy's no good.
 Well I have finally found what I'm looking for
 But if they get a chance I've had it for sure
 Surely would.
 Baby I've done all I could
 Now it's up to you girl.

To chorus

IF LOVE IS A RED DRESS (HANG ME IN RAGS)

Words & Music by Maria McKee.

Gentle swing $\text{♩} = 93$ ($\text{♩} = \text{♩}^2$)

A D A

(Whistle)

With delay = 300ms

TAB

D A G

TAB

A Asus² A

1. My
(Verses 2&3 see block lyric)

TAB

D A D A

heart is emp - ty,

TAB

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "heart is emp - ty,". The second staff shows guitar chord diagrams for D major and A major. The third staff is a guitar tablature with six lines, showing fret numbers for each string.

E Esus⁴ E A

your eyes are dull.

TAB

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics "your eyes are dull.". The second staff shows guitar chord diagrams for E major, Esus⁴, and A major. The third staff is a guitar tablature with fret numbers.

D A D

Once we were

TAB

Detailed description: This system contains the final two lines of music. The top staff is a vocal line with lyrics "Once we were". The second staff shows guitar chord diagrams for D major and A major. The third staff is a guitar tablature with fret numbers.

A D A (G) G

hun - gry, —

TAB

D A A7

now we are full. —

TAB

D Dsus⁴ A D

These ties that bind us

TAB

A B7

can't be these—

TAB

D Dsus4 -Dsus4 D

chains.

TAB

Dsus2 A D

If a lone - - ly

TAB

A D A G

shel - ter I wan - na

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "shel - ter" followed by a measure of rest, and then "I wan - na". The guitar accompaniment is in the same key signature and consists of a series of chords and arpeggios. The guitar tablature below the staff shows fingerings: 0 2 2 for the first measure, 2 2 2 2 for the second, 2 2 2 2 for the third, 2 2 0 0 for the fourth, 2 2 2 0 for the fifth, 2 2 2 0 for the sixth, and 3 0 0 3 for the seventh. The final three measures of the system are marked with a '3' on the bottom line of the tablature, indicating a triplet.

D A D⁺ D^{sus}2

walk in the rain. (Whistle)

The second system continues the musical piece. The vocal line has the lyrics "walk in the rain." followed by a measure of rest and then "(Whistle)". The guitar accompaniment continues with chords and arpeggios. The guitar tablature shows fingerings: 2 2 2 0 for the first measure, 2 2 2 0 for the second, 2 2 2 0 for the third, 2 2 2 0 for the fourth, 0 0 0 0 for the fifth, 0 0 0 0 for the sixth, 0 0 0 0 for the seventh, 2 2 2 0 for the eighth, 2 2 2 0 for the ninth, 2 2 2 0 for the tenth, 0 0 0 0 for the eleventh, 0 0 0 0 for the twelfth, and 0 0 0 0 for the thirteenth.

A D A To Coda ⊕

The third system concludes the piece. The vocal line has the lyrics "A D A" followed by a measure of rest and then "To Coda ⊕". The guitar accompaniment continues with chords and arpeggios. The guitar tablature shows fingerings: 0 2 2 for the first measure, 2 2 2 2 for the second, 2 2 2 2 for the third, 2 2 0 0 for the fourth, 2 2 2 2 for the fifth, 2 2 2 2 for the sixth, 2 2 2 2 for the seventh, 0 2 2 0 for the eighth, 2 2 2 0 for the ninth, and 0 0 0 0 for the tenth.

1.
Asus²

G A

TAB

2.

A⁷ D D Dsus²

Cold

TAB

A E

wind — there goes the

TAB

E sus⁴ E A A⁷

fair - y - tale.

TAB

D D sus⁴ D

Love - ain't it a

TAB

A D

shame - in all - this com -

TAB

A G

fort I can't take the

This system contains the first three measures of music. The vocal line starts with a quarter note 'fort' on a whole rest, followed by a quarter note 'I' on a whole rest, and then a half note 'can't' on a whole rest. The guitar accompaniment features a series of chords: a D major chord (x02321), an A major chord (x02220), and a G major chord (x32033). The tablature shows the corresponding fretting: 0-2-3-2-1 for D, 0-2-2-2-0 for A, and 3-2-0-3-3 for G. A '3' is written below the final measure of the guitar staff.

A D. A

strain. (Whistle)

This system contains the next three measures. The vocal line has a quarter note 'strain.' on a whole rest, followed by a quarter note '(Whistle)' on a whole rest, and then a half note 'A' on a whole rest. The guitar accompaniment continues with chords: D major (x02321), A major (x02220), and another D major (x02321). The tablature shows fretting: 0-2-3-2-1 for D, 0-2-2-2-0 for A, and 0-2-3-2-1 for D. A '3' is written below the final measure of the guitar staff.

D A G

This system contains the final three measures. The vocal line has a quarter note 'D' on a whole rest, followed by a quarter note 'A' on a whole rest, and then a half note 'G' on a whole rest. The guitar accompaniment features chords: D major (x02321), A major (x02220), and G major (x32033). The tablature shows fretting: 0-2-3-2-1 for D, 0-2-2-2-0 for A, and 3-2-0-3-3 for G. A '3' is written below the final measure of the guitar staff.

Asus²

D.%.alCoda

Musical notation for the *Asus²* section. It consists of three staves: a single melodic line in treble clef, a guitar accompaniment in treble clef with chords, and a guitar tablature. The key signature has three sharps (F#, C#, G#). The tablature shows fret numbers: 0, 2, 0, 2, 0, 2, 0, 0, 0.

⊕ *Coda*

Musical notation for the *Coda* section. It consists of three staves: a melodic line in treble clef with a *rall.* marking, a guitar accompaniment in treble clef with tremolos, and a guitar tablature. The key signature has three sharps. The tablature shows fret numbers: 3, 0, 0, 0, 3, 0, 0, 0, 3, 0, 0, 0, 3, 0, 0, 0.

Verse 2:

You were my angel
Now you are real
So like a stranger
Colder than steel.
The morning after
Know what you'll bring.
If lovin's a red dress
Well hang me in rags.

Verse 3:

If we played even
I'd be your queen
But someone was cheating
And it wasn't me.
I played on the table
You had something babe.
If love is aces
Give me the jack.

FLOWERS ON THE WALL

Words & Music by Lewis C. DeWitt.

$\text{♩} = 96$
ad lib.

F#7



a tempo

B



G#m



1. I keep hear - ing your con - cerns - a - bout my hap - pi - ness, — and
(Verses 2 & 3 see block lyric)

C#7



F#7



all the thought - you've giv - en me — is con - science, I guess — if

B



G#m



I were walk - ing in your shoes, — I would - n't wor - ry none, — while

C#7



F#7



you and your friends— are wor - ry-ing 'bout me, I'm hav-in' lots of fun— count-ing

G#m



flow - ers on the wall,— that don't both - er me at all,—

play - ing so - li - taire— till dawn with a deck— of fif - ty one,

E



smok - ing ci - ga - rettes— and watch - ing Cap - tain Kan - ga - roo,—

F#7

1, 2.



— now don't— tell— me I've noth-ing to do. 2. Last
3. It's

3.

F#7



do. Don't tell me, I've noth-ing to do.

F#7

B


Verse 2:

Last night I dressed in tails pretending I was on the town
 Long as I can dream it's hard to slow the swinger down.
 So please don't give a thought to me, I'm really doing fine
 You can always find me here I'm having quite a time.

Verse 3:

It's good to see you out of school I know I look a fright
 Anyway, my eyes are not accustomed to this light.
 And my shoes are not accustomed to this hard concrete
 So I must go back to my room and make my day complete.

COMANCHE

By Dean Sorenson, Paul Sorenson, Sam Eddy, Norman Knowles & Jim McRae.

$\text{♩} = 170$



Gm **Dm** **To Coda** **1.** **Dm**

Gm **F** **Gm** **Dm** **C** **Dm**

2. **Dm** **Gm**

D.% al Coda **Coda** **Dm** **Fm**

Am **Dm7**

SURF RIDER

By Bob Bogle, Nole Edwards & Don Wilson.

♩ = 142

Am G

f H H H H

H H H H

TAB: 7-5-7-5 | 7-5-7-5 | 5-3-5-3 | 5-3-5-3

F E

H H H H H H H H

H H H H H H H H

TAB: 3-1-3-1 | 3-1-3-1 | 0-0-0-0 | 0-0-0-0 | 5-5-4-4-2-2

-1/2 Trem. arm -1/2 Trem. arm

Am F

(♩)

Play 1st time only
2nd time sax. solo

TAB: 2-0-1 | 2-0-1-0-2-0 | 3-2-0-1 | 3-2-0-1-0-2-0

(0)

E Am E7

Gliss

TAB

Am F

TAB

E Am

Gliss

Rhythm fill with Trem. arm

-1/2 Trem. arm

TAB

A7 D7

Gliss

TAB

G
8

E

Musical notation for the first system. The treble clef staff shows a sequence of notes with hammer-ons (H) and bends. The guitar tablature (TAB) below shows fret numbers: 13-13, 13-15, 13-15, 13-15, 13-15, 13-15, 13-15, 13-15, 13, 12-15, 12-15, 15-12, 14-12, 14-14, 14-12, 14. Techniques include 'H', 'Full', and 'Bend Bend'.

Am
loco

F

Musical notation for the second system. The treble clef staff shows a sequence of notes with a 'loco' section. The guitar tablature (TAB) below shows fret numbers: 2, 2, 0, 1, 2, 2, 0, 1, 0, 2, 0, 3, 2, 0, 1, 3, 2, 0, 1, 0, 2, 0.

E

Am

1.

Musical notation for the third system. The treble clef staff shows a sequence of notes with a glissando (Gliss) and tremolo arm (Trem. arm) effects. The guitar tablature (TAB) below shows fret numbers: 2, 2, 1, 0, 5, 5, 0, 0, 0, 3, 1, 2, 0, 0, 1, 1, 2, 5, 5, 5. Techniques include 'Gliss', 'Trem. arm', and '1.'.

2.

Am

G

Musical notation for the fourth system. The treble clef staff shows a sequence of notes with hammer-ons (H). The guitar tablature (TAB) below shows fret numbers: 5, 5, 7, 5, 7, 5, 5, 7, 5, 7, 5, 5, 3, 5, 3, 5, 3.

F E

H H H

Trem. arm Trem. arm

TAB

5 3 3 5 3 3 1 3 1 3 1 1 1 0 0 0 0 0 0

Am F

TAB

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

E Am

1, 2.

Gliss

TAB

3 2 0 1 0 2 0 2 2 1 0 5 0 0 0 3 1 2 0 0 1 2

3. Am

rall.

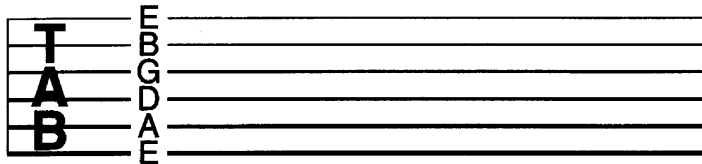
8va

TAB

5 5 5 0 1 2 5 5 12 13 14 17 17 17

Tablature & Instructions Explained

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



| | | | | | | |
|------------|------------|------------|------------|------------|----------|--------------------|
| 4th String | 3rd String | 3rd String | 3rd String | 1st String | OPEN | } Chord of A minor |
| 7th Fret | 7th Fret | 5th Fret | OPEN | 2nd String | 1st Fret | |
| 5th String | | | | 3rd String | 2nd Fret | |
| OPEN | | | | 4th String | 2nd Fret | |
| | | | | 5th String | OPEN | |

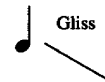
Finger Vibrato



Tremolo Arm Vibrato



Glissando



Strike the note, then slide the finger up or down the fretboard as indicated.

Tremolo Strumming



This sign indicates fast up and down stroke strumming.

gua

This sign indicates that the notes are to be played an octave higher than written.

loco

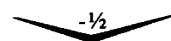
This instruction cancels the above.



This note-head indicates the string is to be totally muted to produce a percussive effect.

P.M. = Palm mute

Tremolo Arm Bend



A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each of the frets, numbering them accordingly. Be careful to use paper that will not damage the finish on your guitar.

HALF TONE BEND

Play the note G then bend the string so that the pitch rises by a half tone (semi-tone).

FULL TONE BEND

DECORATIVE BEND

PRE-BEND

Bend the string as indicated, strike the string and release.

GHOST NOTE

The note is half sounded

BEND & RELEASE

Strike the string, bend it as indicated, then release the bend whilst it is still sounding.

BEND & RESTRIKE

Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs.

UNISON BEND

Strike both strings simultaneously then immediately bend the lower string as indicated.

TREMOLO ARM PRE-BEND

Strike the note with the arm depressed by the amount indicated. Then release, bringing the note up to pitch.

HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

RAKE-DOWN

Strum the notes downwards in the manner of an arpeggio.

HARMONICS

Strike the string whilst touching it lightly at the fret position shown. Artificial Harmonics, (A.H.), will be described in context.

SELECTIONS FROM
PULP FICTION

MISIRLOU

JUNGLE BOOGIE

LET'S STAY TOGETHER

BUSTIN' SURFBOARDS

LONESOME TOWN

SON OF A PREACHER MAN

BULLWINKLE PART II

YOU NEVER CAN TELL

GIRL, YOU'LL BE A WOMAN SOON

IF LOVE IS A RED DRESS
(HANG ME IN RAGS)

COMANCHE

FLOWERS ON THE WALL

SURF RIDER

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