

Piano • Vocal • Guitar

Crash Test Dummies

God Shuffled His Feet



PolyGram Music Publishing Group

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Crash Test Dummies

God Shuffled His Feet

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ISBN 0-7935-3561-1



7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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AFTERNOONS & COFFEESPOONS

Words and Music by
BRAD ROBERTS

Moderately fast

F



Bb/F



mf

F



Bb/F



mf

Csus



mf

F



Csus



F



mf

What _____ is it that makes me just a lit - tle bit _____
 Times _____ when the day is like a play by _____
 May _____ be if I could do a play - by _____

mf

Bb



Csus



F



quea - sy?
Sar - tre.
play - back,

There's — a breeze that
When — it seems a
I — could change the



Csus



F



Bb



Csus



makes my breath-ing not so — eas - y.
book - burn - ing's in per - fect — or - der.
test re - sults that I will — get back.



Ab



Db



Eb



Ab



I've had my lungs checked out with X rays.
I gave my doc - tor my de - scrip - tion.
I've watched the sum - mer eve - nings pass by.

I've smelled the
I've tried to
I've heard the



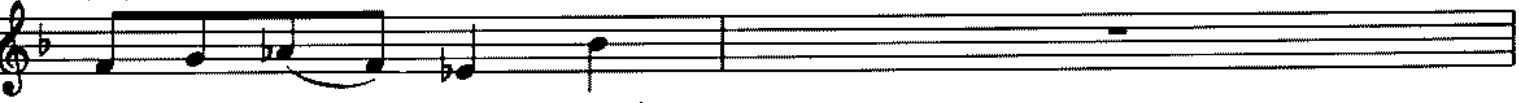
Db



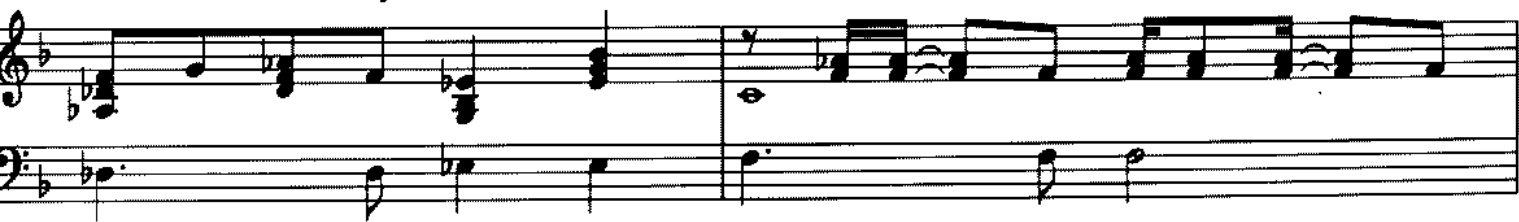
Eb



Fm



hos - pi - tal — hall - ways.)
stick to my pre - scrip - tions.)
rat - tle in my bron - chi.)



D \flat



F



B \flat /D



Some - day I'll have

F/C



C



a dis - ap - pear - ing hair - line.

F



B \flat /D



F/C



Some - day I'll wear py - ja - mas in the day -

C



¹ B \flat



time.

Csus
3fr

2,3
Bb

F

Oh,

C

F

Bb

af - ter - noons _ will be meas - ured out, _

Dm

Bb

C

meas - ured out, _ meas - ured with _ cof - fee - spoons _

F

Bb

To Coda ⊕

and T. S. El - i - ot.

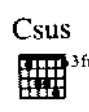


Harmonica solo

First system of musical notation. It consists of three staves: a top treble staff with a whole rest, a middle treble staff with a melodic line, and a bottom bass staff with a bass line. A double bar line is present after the first measure.



Second system of musical notation. Similar to the first system, it features three staves with a melodic line in the middle treble and a bass line in the bottom bass. A double bar line is present after the first measure.



Third system of musical notation. It includes three staves. The middle treble staff contains chords corresponding to the diagrams above. The bass staff continues the bass line. A double bar line is present after the first measure.



D.S. al Coda

Solo ends

Fourth system of musical notation. It features three staves. The middle treble staff has a melodic line with a crescendo hairpin. The bass staff continues the bass line. A double bar line is present after the first measure.

CODA

F

C

F



Af - ter - noons _ will be

Bb

Dm

Bb



meas - ured out, _ meas - ured out, _ meas - ured with _

C

F

Bb



cof - fee - spoons _ and T. S. El - i - ot.

C

Bb(add2)



GOD SHUFFLED HIS FEET

Words and Music by
BRAD ROBERTS

Moderately
no chord

mf

D Bm

Af - ter — sev - en days, — He was

G D A D

quite tired, — so God said: “Let — there — be a

Bm



G



Bm



G



day — just for pic - nics, with — wine and bread.” —

A



D



G



Em



He gath - ered up some peo - ple He had made, Cre - at - ed blan - kets — and

D



G



D



laid back in the shade. — The peo - ple sipped their
“Once — there was a
peo - ple sat wait -

Bm



G



wine, — and what with God there, — they asked Him
boy — out on their who woke up — in with
ing — blankets — in the

D



A



D



ques
blue
gar

tions,
hair.
den.

like:
To
But

Do _____ you
him _____ it
God _____ said

have to
was a
noth -

Bm



G



eat _____
joy, _____
ing. _____

or get your hair
un - til he ran
So, some - one asked

cut
out
Him,

in
in - to the
"I beg your

Bm



G



A



heav
warm
par

en? _____
air. _____
don: _____

And if your eye _____
He thought of how _____
I'm not quite clear _____

got
his
a

D G Em

poked out in this life, would it be wait - ing up — in
 friends would come to see; and would they laugh or had — he
 bout what you just spoke. Was that a par - a - ble — or a

D G A



heav - en with your — wife? God — shuf - fled His
 got some strange dis - ease?" }
 ver - y sub - tle — joke?" }

E A D

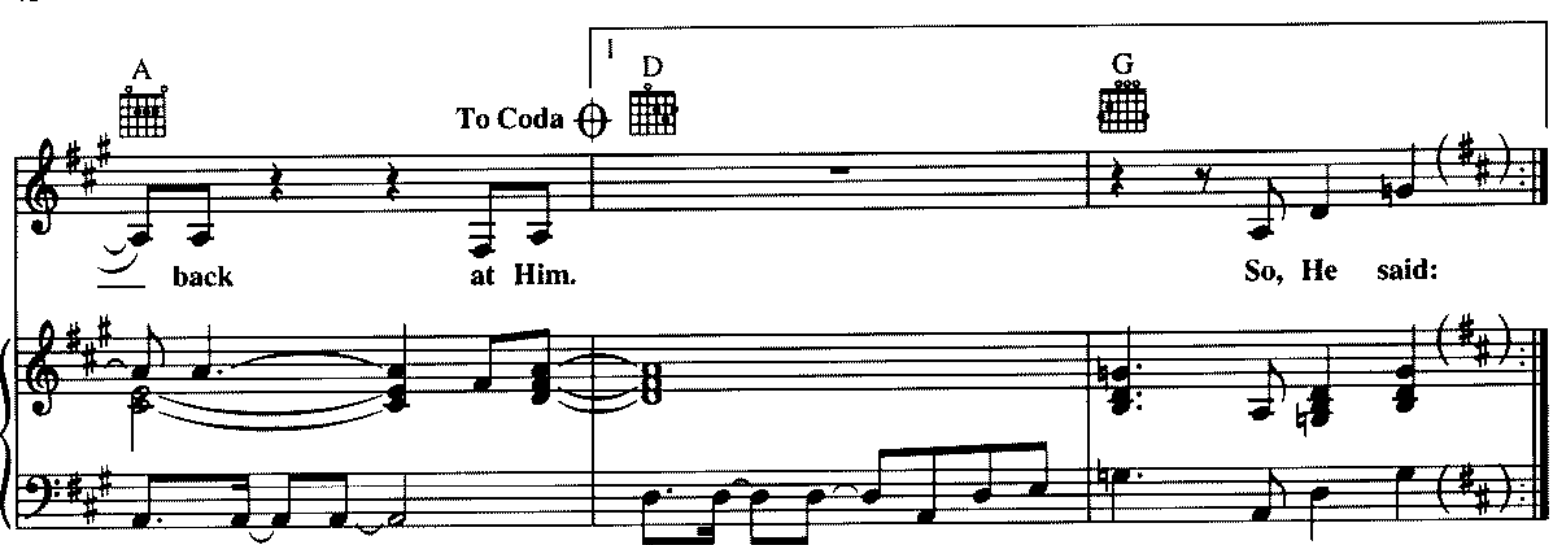
feet and glanced a - round at them. The

A E

peo - ple cleared their — throats and stared right —

A  **To Coda** **D**  **G** 

back at Him. So, He said:





Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'back' (A4), followed by a quarter note 'at' (A4) and a quarter note 'Him.' (A4). The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. Chord diagrams for A, D, and G are provided above the staff.

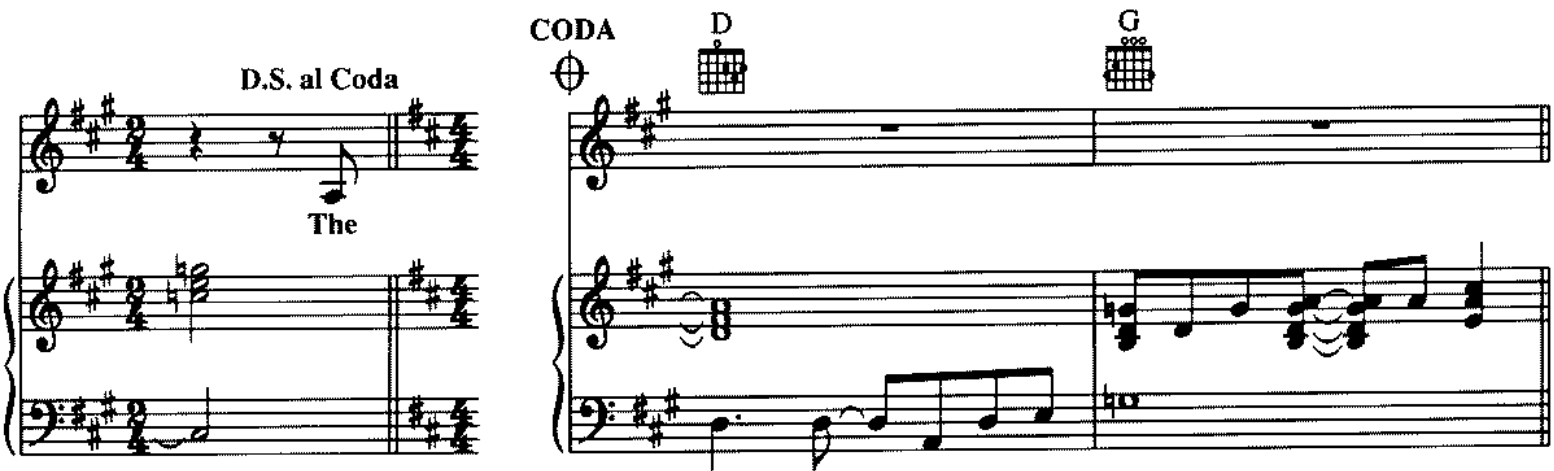
2 **D**  **G**  **C** 



Detailed description: This system contains measures 4-6. The piano accompaniment continues with the same eighth-note bass line. The treble clef features a melody of eighth notes. Chord diagrams for D, G, and C are provided above the staff.

D.S. al Coda **CODA** **D**  **G** 

The



Detailed description: This system contains measures 7-8. The vocal line begins with the word 'The' on a half note (A4). The piano accompaniment continues. Chord diagrams for D and G are provided above the staff.

A  **B** 



Detailed description: This system contains measures 9-11. The piano accompaniment continues with the eighth-note bass line and treble clef melody. Chord diagrams for A and B are provided above the staff.

1 2

Musical notation for the first system, measures 1-2. It consists of three staves: a treble staff with a whole rest, a grand staff with a melodic line in the right hand and a bass line in the left hand. A repeat sign is present at the end of each measure.

A B

Musical notation for the second system, measures 3-4. It includes guitar chord diagrams for A and B. The notation shows a melodic line in the right hand with slurs and a bass line in the left hand. A repeat sign is present at the end of each measure.

2 B

Musical notation for the third system, measures 5-6. It includes a guitar chord diagram for B. The notation shows a melodic line in the right hand with slurs and a bass line in the left hand. A repeat sign is present at the end of each measure.

A

Musical notation for the fourth system, measures 7-8. It includes a guitar chord diagram for A. The notation shows a melodic line in the right hand with slurs and a bass line in the left hand. A repeat sign is present at the end of each measure.

HERE I STAND BEFORE ME

Words and Music by
BRAD ROBERTS

Moderately

Esus



A(add2)



My doc - tor told me that
Well, take my fin - gers,

mf

E



it was time for me to have my X ray.
what do fin - gers real - ly mean to me?

F#m



A/D



Of course, I had man - y night - mares
Oh, you can eas - i - ly look them up

Esus

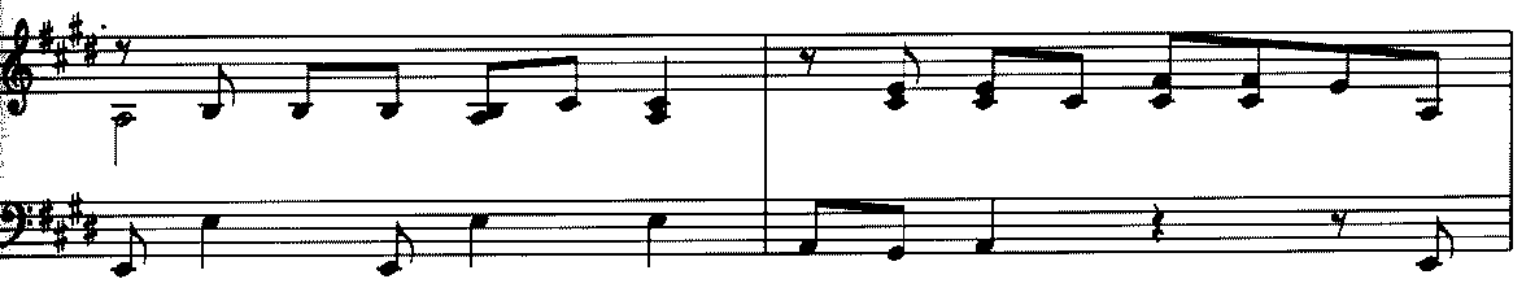


A(add2)

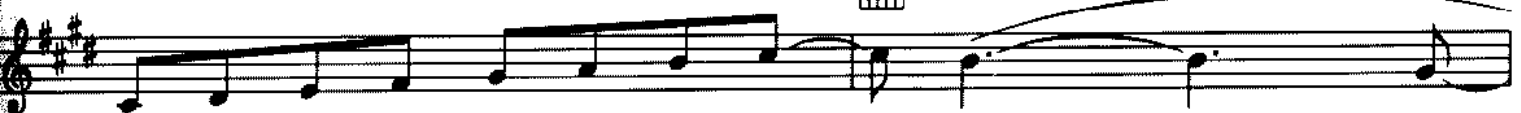


a - bout the fa - tal day.
in the dic - tion - ar - y.

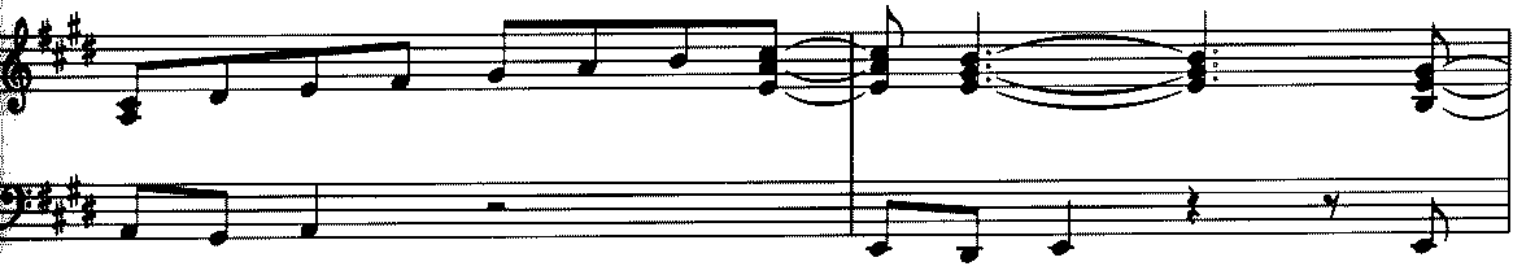
The room was dark and _____ my
They call the dig - its _____ or
(D.S.) Harmonica solo



E



skel - e - ton was float - ing on the _____ wall. _____
tech - ni - c'ly they're known as the "pha - lan - ges."



D



Solo ends

My voice
My joints
My, my, con - the



G A D D/F#

trem - bles down in - side me. — I'm trapped
 nect - ed up in - side me, — way down
 fu - ture lay be - fore me. — Hey, hey,

G A G(add9)




way down in my bod - y.
 deep in - side my bod - y.
 deep in - side my bod - y.)

D G A

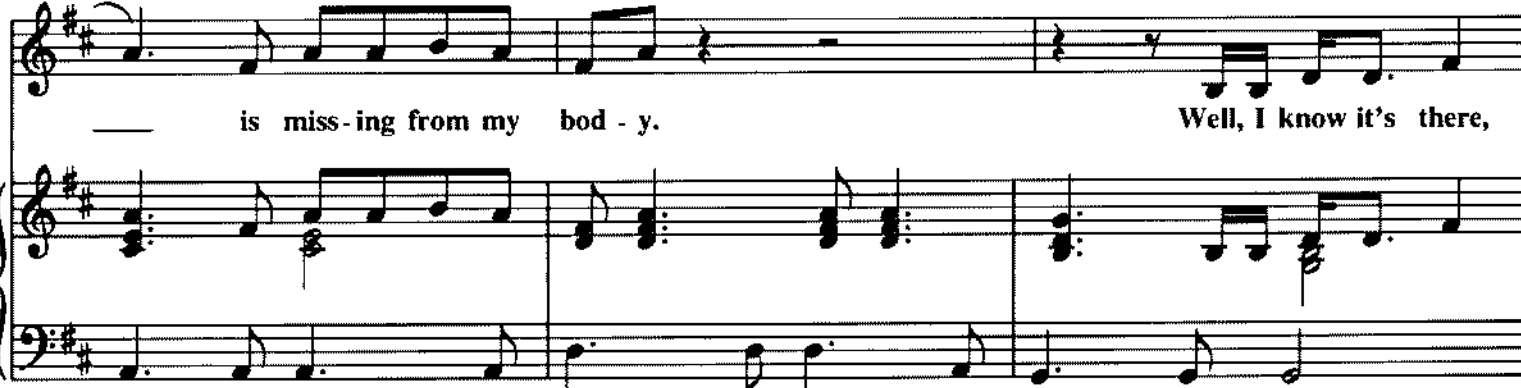
I, I, I, — oh, here I stand be -

D A D/F# G

fore me, but some - thing's out of place here. — My mind's eye —

A  D  G 






— is miss-ing from my bod - y. Well, I know it's there,



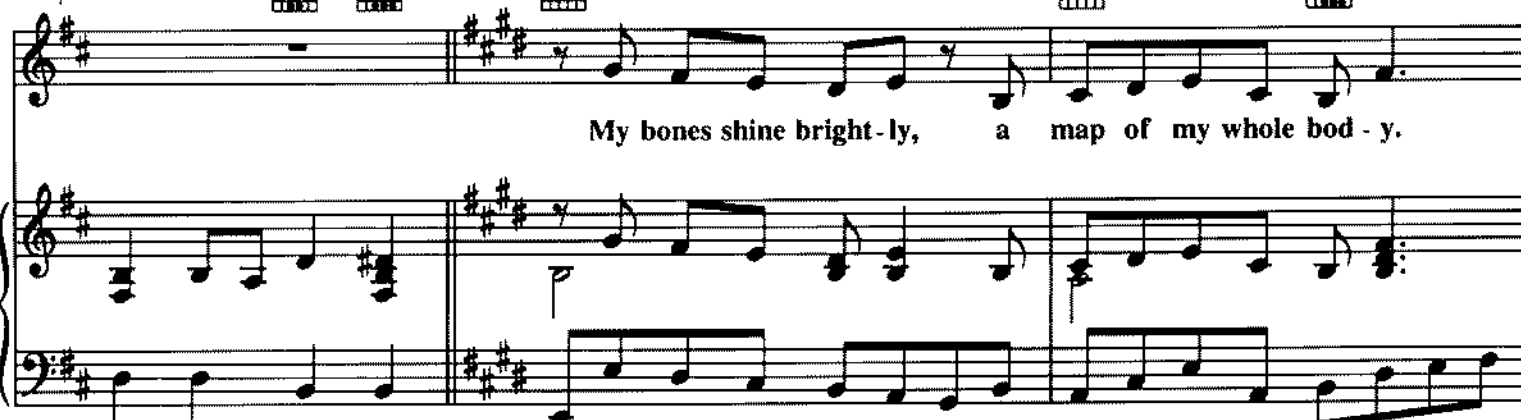
A  To Coda  D  G 

but I can't see where.



2  B  E  A  B 

My bones shine bright-ly, a map of my whole bod - y.



E  A  B  B/A 

My vi - tal or - gans just churn a - way in - side me. Some



E/G#



B



day

they're go - ing to stop this mo - tion,

E



B



D



no chord

D.S. al Coda

and I'll be left with...

3

CODA



D



Dsus



D



G



I can stare and stare,

A



D



G



but I can't see where.

HOW DOES A DUCK KNOW?

Words and Music by
BRAD ROBERTS

Moderately

F5



F5



C5



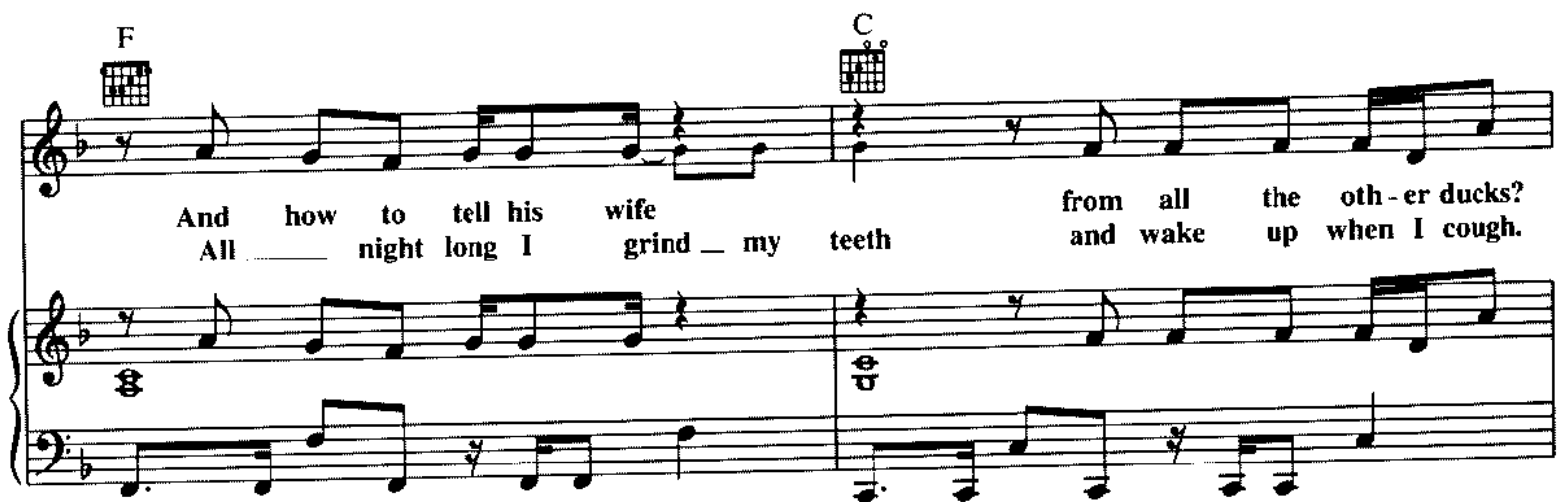
F5



Bb5

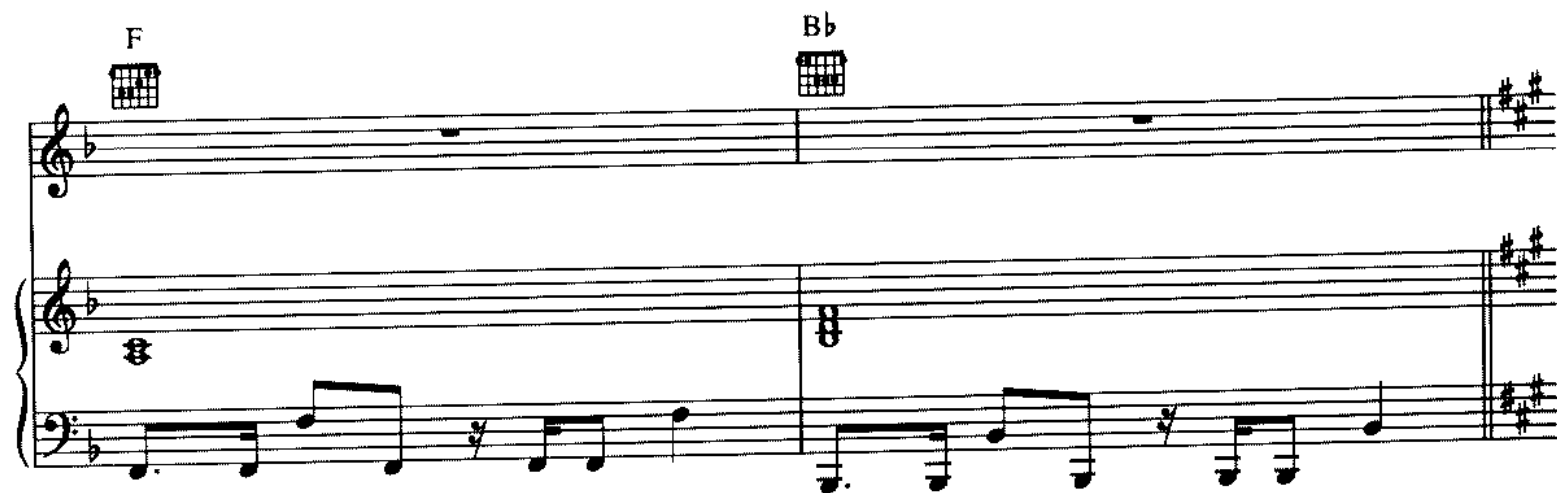




F  C 

And how to tell his wife from all the oth - er ducks?
All night long I grind my teeth and wake up when I cough.

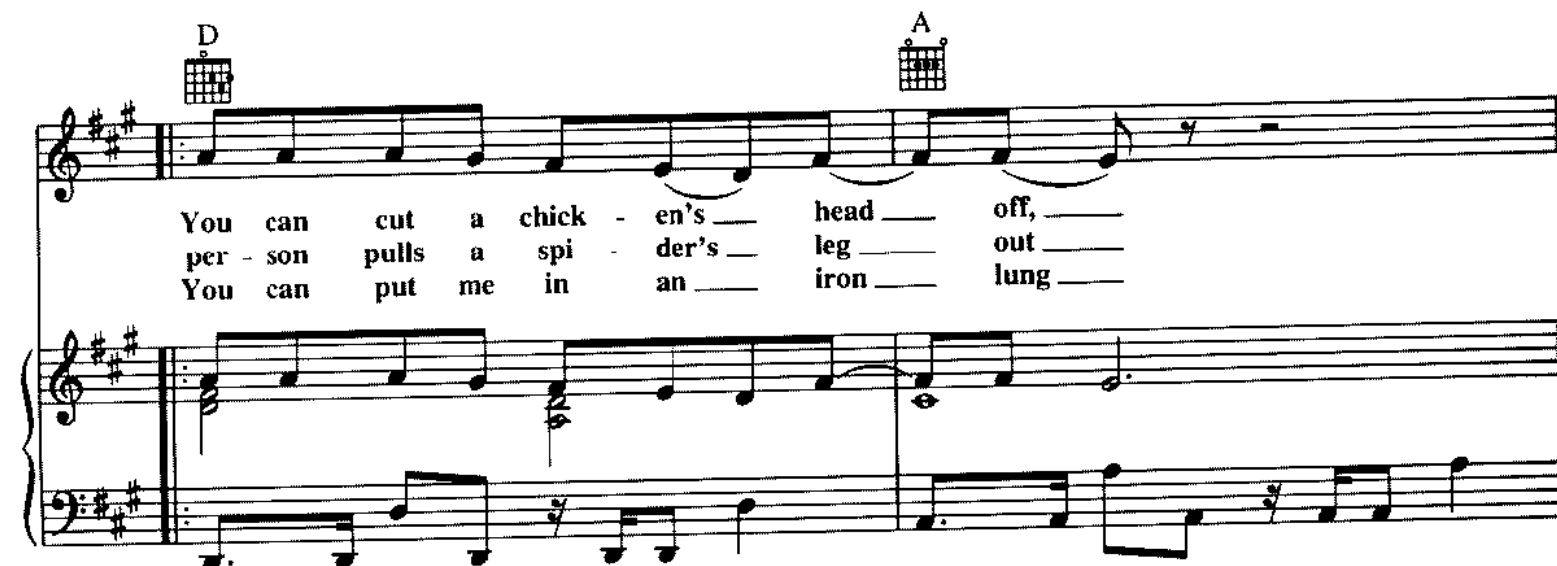




F  Bb 



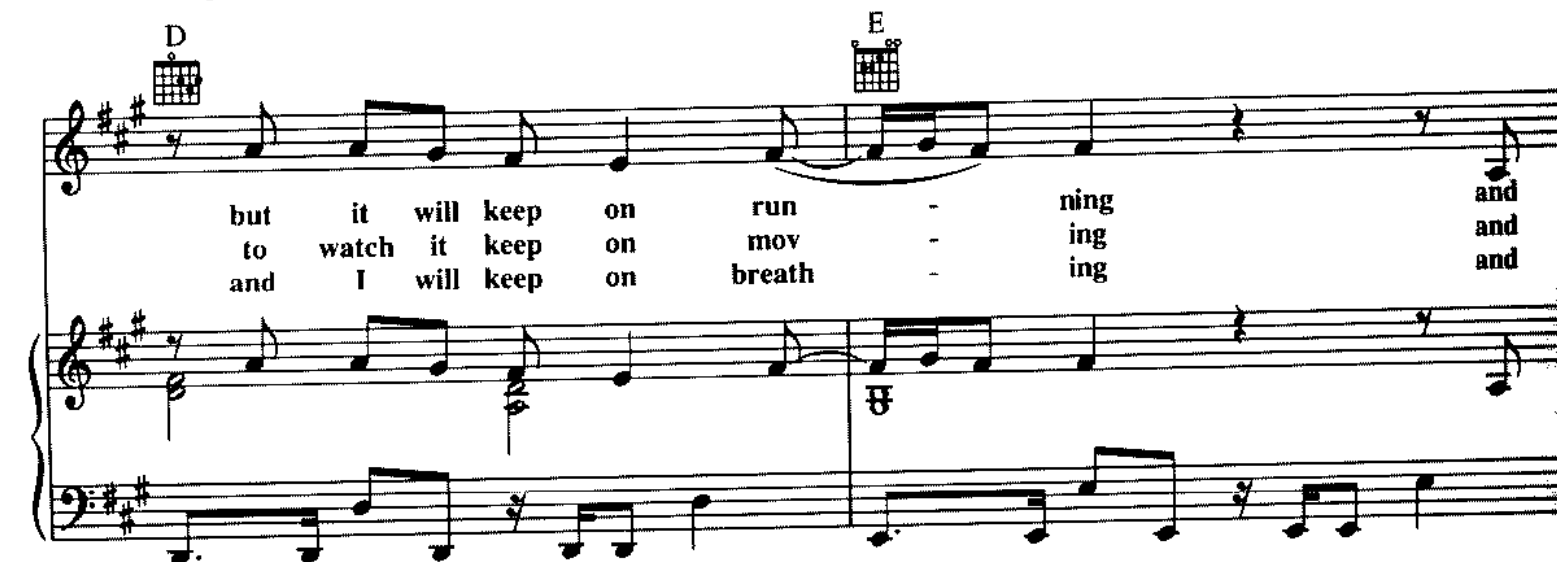
D  A 

You can cut a chick - en's head off,
per - son pulls a spi - der's leg out
You can put me in an iron lung



D  E 

but it will keep on run - ning and
to watch it keep on mov - ing and
and I will keep on breath - ing and



D D/A A

twitch - ing.)
twitch - ing.)
twitch - ing.)

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with chords D, D/A, and A. The second staff is a vocal line with lyrics 'twitch - ing.)' repeated three times. The bottom two staves are piano accompaniment.

D E

When ev - 'ry - thing - seems planned - out,

Detailed description: This system contains the third and fourth staves of music. The top staff is a guitar line with chords D and E. The second staff is a vocal line with lyrics 'When ev - 'ry - thing - seems planned - out,'. The bottom two staves are piano accompaniment.

D E

when ev - 'ry - thing - seems - nice - ly planned - out,

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a guitar line with chords D and E. The second staff is a vocal line with lyrics 'when ev - 'ry - thing - seems - nice - ly planned - out,'. The bottom two staves are piano accompaniment.

D A

well the hu - man race - will come and smack your face.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a guitar line with chords D and A. The second staff is a vocal line with lyrics 'well the hu - man race - will come and smack your face.'. The bottom two staves are piano accompaniment.

E

To Coda

F

How come all my bod - y parts —

C

F

so nice - ly fit to - geth - er?

Bb

F

C

All — my or-gans do-ing their jobs, no help from.

F

Bb

2

Bbmaj7

me! — A Sa - tan

C F5 A5 5fr

lives here on grain and earth, rain and air. —

The first system of music features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "lives here on grain and earth, rain and air. —". The piano accompaniment consists of two staves (treble and bass clefs). The guitar chord diagrams are: C (x32010), F5 (x32010), and A5 (x00202) with a 5th fret indicated.

Bb E D.S. al Coda

The second system of music features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "lives here on grain and earth, rain and air. —". The piano accompaniment consists of two staves (treble and bass clefs). The guitar chord diagrams are: Bb (x21200) and E (x22100). The instruction "D.S. al Coda" is written at the end of the system.

CODA D A

You might be dead, but you keep your head. —

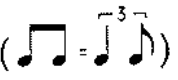
The third system of music features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "You might be dead, but you keep your head. —". The piano accompaniment consists of two staves (treble and bass clefs). The guitar chord diagrams are: D (x02320) and A (x02020). The instruction "CODA" is written at the beginning of the system.

E D5 5fr Repeat and Fade

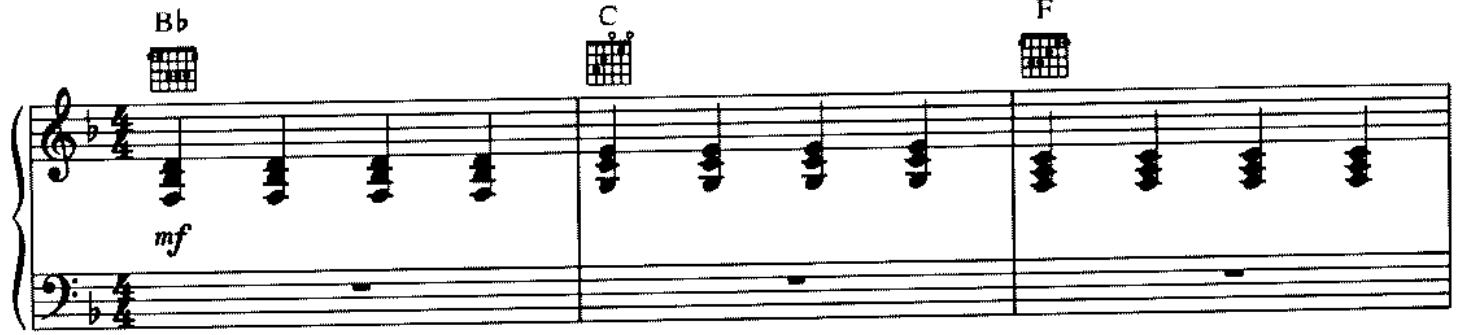
The fourth system of music features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "You might be dead, but you keep your head. —". The piano accompaniment consists of two staves (treble and bass clefs). The guitar chord diagrams are: E (x22100) and D5 (x02320) with a 5th fret indicated. The instruction "Repeat and Fade" is written at the end of the system.

I THINK I'LL DISAPPEAR NOW

Words and Music by
BRAD ROBERTS

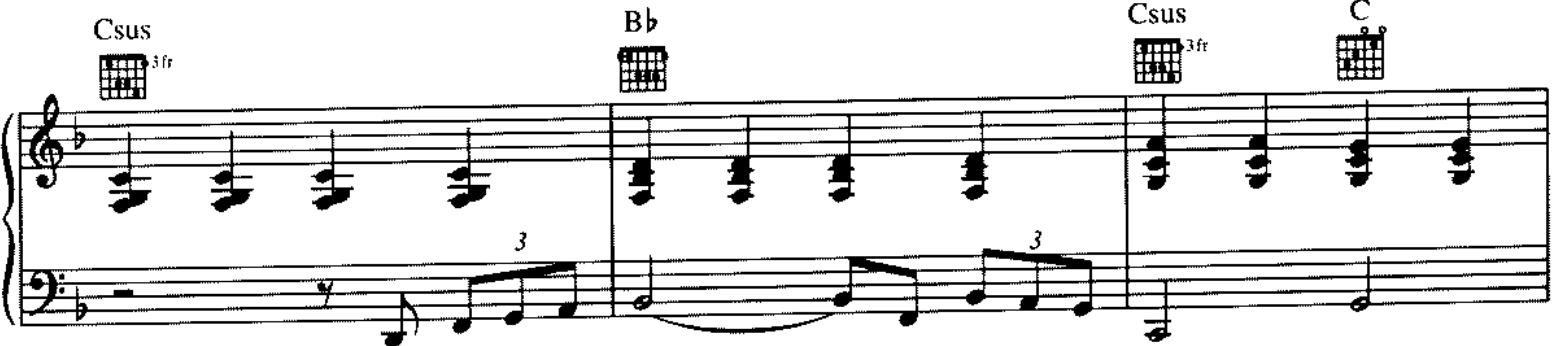
In a strong four ()

B \flat C F

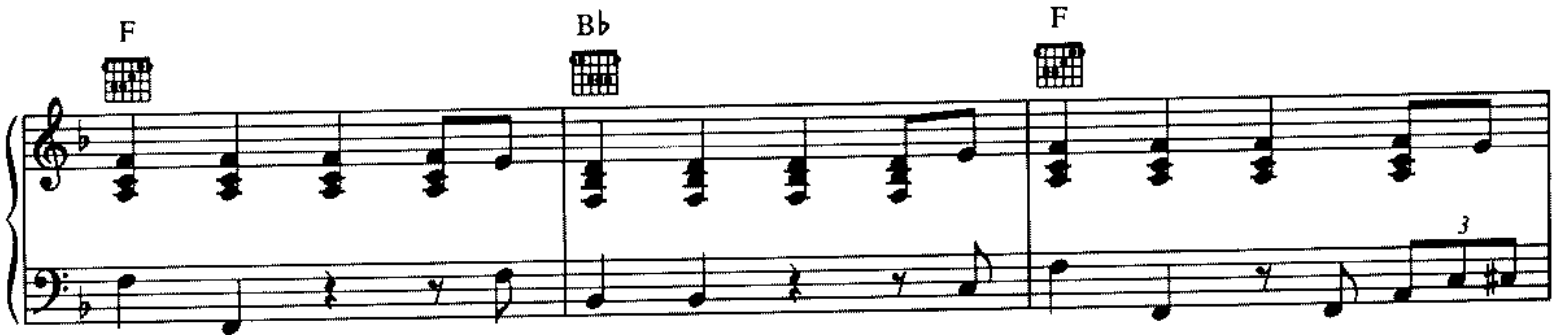


mf

Csus B \flat Csus C



F B \flat F



Dm C F B \flat

Run-ning in - to you like this with - out no



F Dm C Bb

warn - ing is like catch - ing a sniff of te -

C F Dm Bb

qui - la in the morn - ing. But I'll try, I'll try to keep my food down.

F Dm Dm/C


That's quite an af - ter - taste that you've left now that

Gm C Bb

you're not a - round.

Csus 

C 

F 

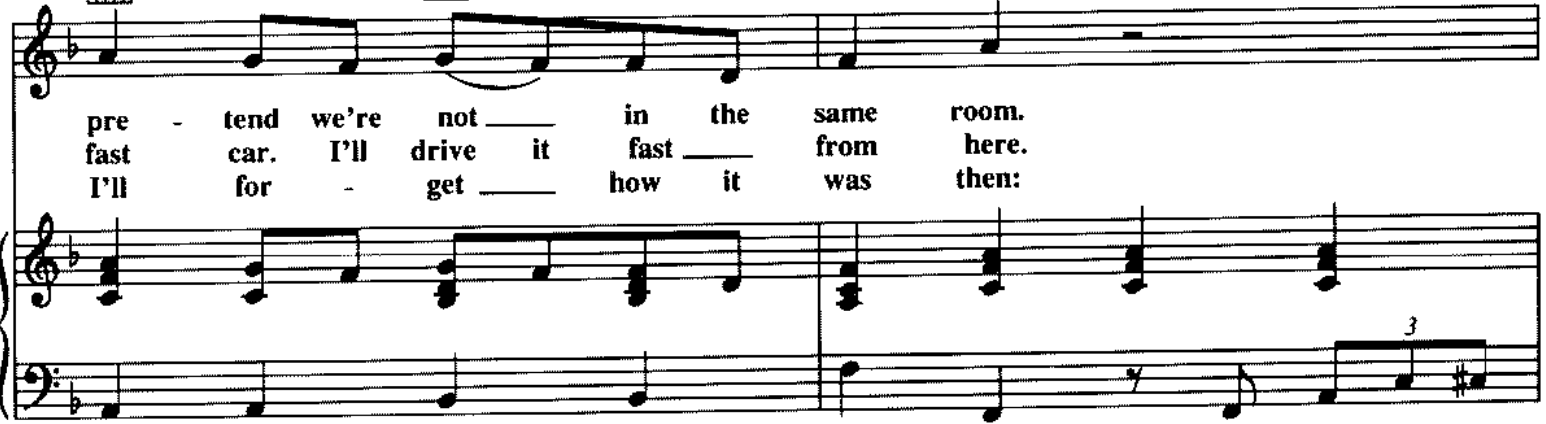


You can just —
I'll — buy a
Well, you can bet that


F/A 

Bb 

F 



pre - tend we're not — in the same room.
fast car. I'll drive it fast — from here.
I'll for - get — how it was then:

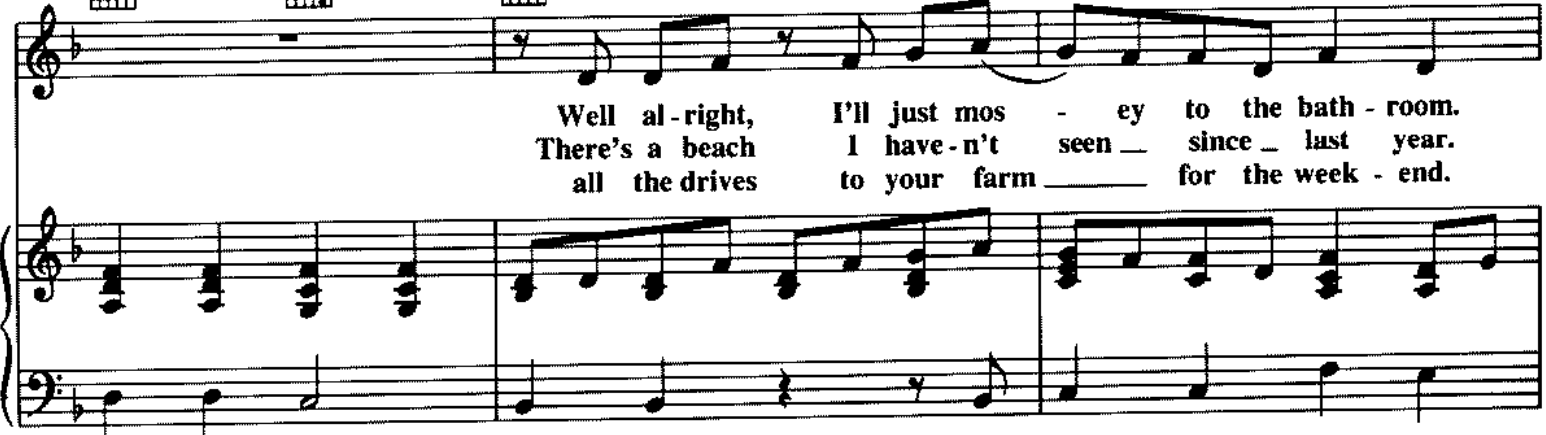
Dm 

Csus 


Bb 

C 

F 



Well al-right, I'll just mos - ey to the bath - room.
There's a beach I have - n't seen — since — last year.
all the drives to your farm — for the week - end.

Dm 

Bb 

F 



You flew by like a sum-mer va - ca - tion and you left me with
It's far, but I like night drives; it just makes it
But I've seen the swim-suit mag - a - zines and I've smelled te -

Dm

Dm/C

Gm

C



T. V. mov - ies and a mess y kitch - en.
nic - er when I do ar - rive.
qui - la first - thing in the morn - ing.



Bb

C

F



I think I'll dis - ap - pear now,



Bb

C



slip out side - ways. Just for a - while, but un - til -



Am

Dm



then, I'll stay in and sleep late. Ex -



Bb

To Coda

Csus

C

cuse me.

2

Csus

C

Gm

Aren't you going to

C

Gm

F

miss me? Aren't you going to e - ven say — one

Dm

Bb

F

thing to me — an - y - more?

Fsus2



Bb



C



The first system of music consists of three staves. The top staff is a guitar chord diagram showing Fsus2, Bb, and C chords across three measures. The middle staff is a guitar staff with chords and some melodic lines. The bottom staff is a bass staff with a melodic line.

F



Bb



The second system of music consists of three staves. The top staff is a guitar chord diagram showing F and Bb chords across three measures. The middle staff is a guitar staff with chords and some melodic lines. The bottom staff is a bass staff with a melodic line.

C



Am



The third system of music consists of three staves. The top staff is a guitar chord diagram showing C and Am chords across two measures. The middle staff is a guitar staff with chords and some melodic lines. The bottom staff is a bass staff with a melodic line, including a triplet marked with a '3'.

Dm



Bb



C



D.S. al Coda

The fourth system of music consists of three staves. The top staff is a guitar chord diagram showing Dm, Bb, and C chords across three measures. The middle staff is a guitar staff with chords and some melodic lines. The bottom staff is a bass staff with a melodic line.

CODA



Aren't you going to



miss me? Aren't you going to



e - ven say — one thing to me — an - y - more?



Your ears are ring - ing



Musical staff with notes and rests for the first system.

from me. You aren't going to e - ven say one

Musical staff with notes and rests for the second system.



Musical staff with notes and rests for the third system.

thing to me an - y - more,

Musical staff with notes and rests for the fourth system.



Musical staff with notes and rests for the fifth system.

one thing to me an - y - more.

Musical staff with notes and rests for the sixth system.



Musical staff with notes and rests for the seventh system.

Musical staff with notes and rests for the eighth system.

IN THE DAYS OF THE CAVEMAN

Words and Music by
BRAD ROBERTS

Moderately fast

G#m



F#5



B



When you go on camp-ing trips, you're stuck right out in na - ture.

mf

G#m



B/F#



E(add2)



F#5



For - ag - ing the for - ests like a pri - mate.

E



F#



G#m



Us - ing sharp - ened tools in - stead of hot - plates.

B



E



Your thumb and fore - fin - ger —
 Some - times when I lie a - wake,
 when I fi - n'ly get to sleep,

F#



B



sup - posed to show you're not a wild beast.
 I hear the rain - fall on my tent fly.
 I dream in tech - ni - col - or.

G#m



B/F#



E



F#



You can hear their nois - es at night time.
 I think of all the in - sects that are sleep - ing,
 I see crea - tures come back from the Ice Age;

E F#

They don't have to keep a cer - tain bed - time. _____
 and won - der if the an - i - mals are dream - ing? _____
 a - live and be - ing fed in - side a zoo _____ cage. _____

G#m B F#

See in the _____ shapes _____

G#m E F#

_____ of my bod - y left - o - ver

E G#m 1 E

parts from the _____ apes _____ and mon - keys.

F# E F#

2,3

C D

In the days of the cave - man — and

G Em C

mam - moths and gla - ciers, — bugs and trees were your

D G

food — then; — no py - ja - mas or

D G



To Coda

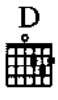
doc - tors. —



D.S. al Coda

And

CODA

In the days of the cave - man — and

G Em C

mam - moths and gla - ciers, — bugs and trees were your

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter note 'mam', a quarter note 'moths', a quarter rest, a quarter note 'and', a quarter note 'gla', a quarter note 'ciers', a quarter rest, followed by a triplet of eighth notes 'bugs' and another triplet of eighth notes 'trees were your'. The piano accompaniment features a treble clef with chords and a bass clef with a walking bass line. Chords G, Em, and C are indicated above the staff.

D G

food — then; — no py - ja - mas or

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a quarter note 'food', a quarter rest, a quarter note 'then;', a quarter rest, a quarter note 'no', a quarter note 'py', a quarter note 'ja', a quarter note 'mas', and a quarter note 'or'. The piano accompaniment continues with chords and bass line. Chords D and G are indicated above the staff.

Em C G

doc - tors. —

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a quarter note 'doc', a quarter note 'tors.', and a quarter rest. The piano accompaniment continues with chords and bass line. Chords Em, C, and G are indicated above the staff.

G#m F# B

Detailed description: This system contains the seventh and eighth lines of music, which are piano accompaniment only. The treble clef part features chords and a melodic line, while the bass clef part continues the bass line. Chords G#m, F#, and B are indicated above the staff.

MMM MMM MMM MMM

Words and Music by
BRAD ROBERTS

Moderately (not too fast)

Gm7



Dm7



Gm7



Dm7



Ab(add9)



Bb sus



mf

Ab(add9)



Bb sus



Cm



Bb sus



Eb



Once there was this kid who
Once there was this girl who
then there was this boy whose

Ab



Eb



Bb



Eb



got in - to an ac - ci - dent and could - n't come to school, but
would - n't go and change with the girls in the change room. And
par - ents made him come di - rect - ly home right af - ter school. And

Ab



Bb sus



Eb



when he fin - 'ly came back
when they fin - 'ly made her
when they went to their church

Bb



Eb



Ab



Eb



his hair had turned from black in - to bright -
 they saw birth marks all o - ver her bod -
 they shook and lurched all o - ver the church.

Bb



white.
 y.
 floor.

He
 She
 He

B



Eb



B



said that it was from when the cars had smashed
 could - n't quite ex - plain it. They'd al - ways just
 could - n't quite ex - plain it. They'd al - ways just

Bb7/Ab



Ab



so hard.
 been there.
 gone there.

Gm7



Dm7



Gm7



Dm7



Ab(add9)



Bbsus



Mmm mmm mmm mmm. Mmm mmm mmm mmm.

1 Ab(add9)



Bbsus



2,3

Ab(add9)



Bbsus



Gm7



Dm7



Mmm mmm mmm mmm.

To Coda ⊕

Gm7



Dm7



Ab(add9)



Bbsus



Ab(add9)



Bbsus



Mmm mmm mmm mmm.

Fm



Eb



Bb



Fm



But both girl and boy were _ glad that one kid had it

E \flat

B \flat

A \flat (add9)

D.S. al Coda
 (no repeat)

worse than — that. 'Cause

CODA **A \flat (add9)**

B \flat sus

Fm

E \flat

B \flat

Fm

E \flat

B \flat

A \flat (add9)

1
E \flat

2
E \flat /G

Repeat and Fade

THE PSYCHIC

Words and Music by
BRAD ROBERTS

Moderately

D **G** **D**

mp

A **C** **F** **A** **D** **Gsus2**

D **G**

She _____ knows the
She _____ said her
What _____ does she

A **D** **A** **D**

fu - ture like the palm of your hand. _
vi - sions were a bane in her life. _
think _____ when she fore - tells a dis - ease? _

G C D Gsus2

She _____ knows your past like the lay _____ of the
 She could not con - trol them, they kept _____ her up
 Would she keep it a se - cret if death _____ stood be -

D A D D/F#

land. _____
 nights. _____
 fore me?

The first _____ time she met _____ me
 I know _____ what you're think _____ ing; I
 What _____ could some cards _____ hold?

G6 G D G

she _____ saw right through _____ me, some cards _____ and a cane _____
 have _____ n't been drink _____ ing. She _____ knew _____ things.
 Where _____ is her foot _____ hold? Can _____ I es - cape _____

A A5

that cut in her hand. — }
 what she like a knife. — }
 sees? — } And she said, —

D G D A

“All the years that have come to pass and all the years that shall be

C F A D Gsus2 | 1

I see here right be - fore me.” To Coda ⊕

D 2 D

p.

Gmaj7

D(add9)

G

D

A

Will there be

Bm

Em7

A

earth - quakes and great tid - al waves?

G6

D

G

Can she see back to the di - no - saur

A

D

G

days? How can she fore - see just by

D G Em7

squint - ing at me? And can she see me na -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter note 's', a half note 'quint', a quarter note 'ing', a quarter note 'at', a quarter note 'me?', a quarter rest, a quarter note 'And', a quarter note 'can', a quarter note 'she', a quarter note 'see', a quarter note 'me', and a quarter note 'na'. The piano accompaniment provides harmonic support with chords corresponding to the guitar diagrams above.

Bm Am A G

- ked in her mind's eye?

The second system continues the piece. The vocal line has a quarter note 'ked', a quarter note 'in', a quarter note 'her', a quarter note 'mind's', a quarter note 'eye?'. The piano accompaniment continues with chords Bm, Am, A, and G.

A D G/B D/A D.S. al Coda CODA

The third system shows the end of the main section and the start of the Coda. The vocal line has a quarter note 'I', a quarter note 'see', a quarter note 'here', a quarter note 'be-', a quarter note 'fore', a quarter note 'me.'. The piano accompaniment includes chords A, D, G/B, and D/A. The section concludes with a 'D.S. al Coda' instruction and a 'CODA' section with a circled cross symbol.

C F A D G D

I see here be - fore me.

rit.

The fourth system continues the vocal line with 'I see here be - fore me.'. The piano accompaniment includes chords C, F, A, D, G, and D. The piece ends with a 'rit.' (ritardando) instruction.

SWIMMING IN YOUR OCEAN

Words and Music by
BRAD ROBERTS

Moderately slow

F(add2)



C



Am



F



C



When — I'm sam - pling from your bos - om,
When — I kneel — be - fore your boun - ty,
And when you let — me taste your fin - gers,



some - times I suf - fer from dis - trac - tions like: _____
 some - times I won - der if there could be real - ly
 I take them like fruit _____ and as I lin - ger, I _____

Fmaj7



Am



Why does God _____ cause things like tor - na -
 U - F - O's _____ that come from oth - er
 won - der if _____ my seed will find pur -



- does and train wrecks?
 plan - ets. }
 - chase in your soil. }

F



When I'm swim - ming in, when I'm swim - ming in your o - cean,

C Am

float - ing a - loft on — creams and — scent - ed lo - tion, well, —

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. The lyrics are "float - ing a - loft on — creams and — scent - ed lo - tion, well, —". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. Chord diagrams for C and Am are shown above the vocal line.

F C

I can get pret - ty side - tracked. I hope you un - der - stand. —

The second system of music continues the vocal line and piano accompaniment. The lyrics are "I can get pret - ty side - tracked. I hope you un - der - stand. —". The piano accompaniment continues with similar chordal accompaniment. Chord diagrams for F and C are shown above the vocal line.

Am F

To Coda ⊕

The third system of music shows the vocal line and piano accompaniment. The lyrics are "To Coda ⊕". The piano accompaniment continues with similar chordal accompaniment. Chord diagrams for Am and F are shown above the vocal line.

G Dm7

The fourth system of music shows the vocal line and piano accompaniment. The lyrics are "G Dm7". The piano accompaniment continues with similar chordal accompaniment. Chord diagrams for G and Dm7 are shown above the vocal line.

G



Dm7



Musical notation for the first system, including treble and bass clefs and piano accompaniment.

Bb



D.S. al Coda

Musical notation for the second system, including treble and bass clefs and piano accompaniment.

CODA

F



C



I can get pret-ty side - tracked.

I hope you un - der - stand.

Musical notation for the third system, including treble and bass clefs and piano accompaniment.

Am



Em



Musical notation for the fourth system, including treble and bass clefs and piano accompaniment.

F



First system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff with piano accompaniment. The middle staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains a bass line with quarter and eighth notes.

C



Am



Second system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff with piano accompaniment. The middle staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains a bass line with quarter and eighth notes.

F



C



Third system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff with piano accompaniment. The middle staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains a bass line with quarter and eighth notes.

Am



Repeat and Fade

Fourth system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff with piano accompaniment. The middle staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains a bass line with quarter and eighth notes. The system concludes with a double bar line and repeat dots.

TWO KNIGHTS AND MAIDENS

Words and Music by
BRAD ROBERTS

With a heavy back beat

A(add2) E B(add4)

mf

F#m7(add4) D E

Once there were two knights and

A(add2) Em C#m

maid - ens. They'd walk to -

B C D G

geth - er out in the gar - dens

E A E

in all kinds of weath - er.

Esus E F#m7 D E

The knights al - ways pes - tered the
 knights took the po - tions
 knights on - ly laughed at the

A Em C#m B

maid - ens to love them to - geth - er
 glad - ly. They laughed at their vi - sions,
 ti - gers; they thought they were vi - sions.

C D G E

out in the gar - dens and they could
 but out - side the gar - den the ti - gers
 Out in the gar - den the maid - ens

A **E** **To Coda** ⊕

watch smelled watched } each oth - er. } The
 smelled them to-geth-er. }
 watched them to-geth-er. }

F **G** **C** **F**

maid - ens had oth - er plans for the two knights:

Am **Bb** **C**

they'd _____ give them po - tions

F **Bb** **1**

and make them see dreams and lights. The

D.S. al Coda

CODA

Am7

G/B

The

Ah,

C

F

Am

but for the two knights.

Bb

C

F

Ah, but for maid ens who gave to them

Bb

F

Bb

dreams and lights.

WHEN I GO OUT WITH ARTISTS

Words and Music by
BRAD ROBERTS

Moderately

D

A

E

D

mf

A

E5

D/F#

E/G#

E

When

Bm

E




I go out with art - ists, —
I were Da - vid Byrne, —

F#m

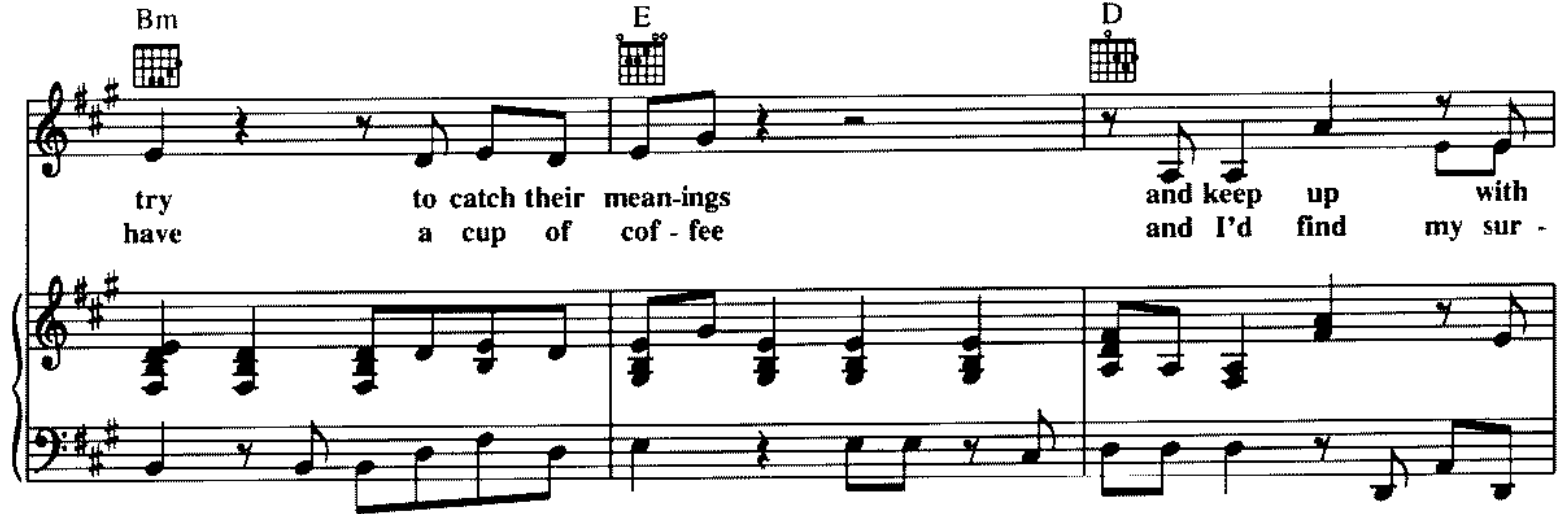
D

A

they talk a - bout lan - guage and the cub - ists and the da - daists and I
I'd go to gal - ler - ies and not be too con - cerned. Well, I would

Bm  E  D 

try have to catch their mean-ings and keep up with
a cup of cof - fee and I'd find my sur -



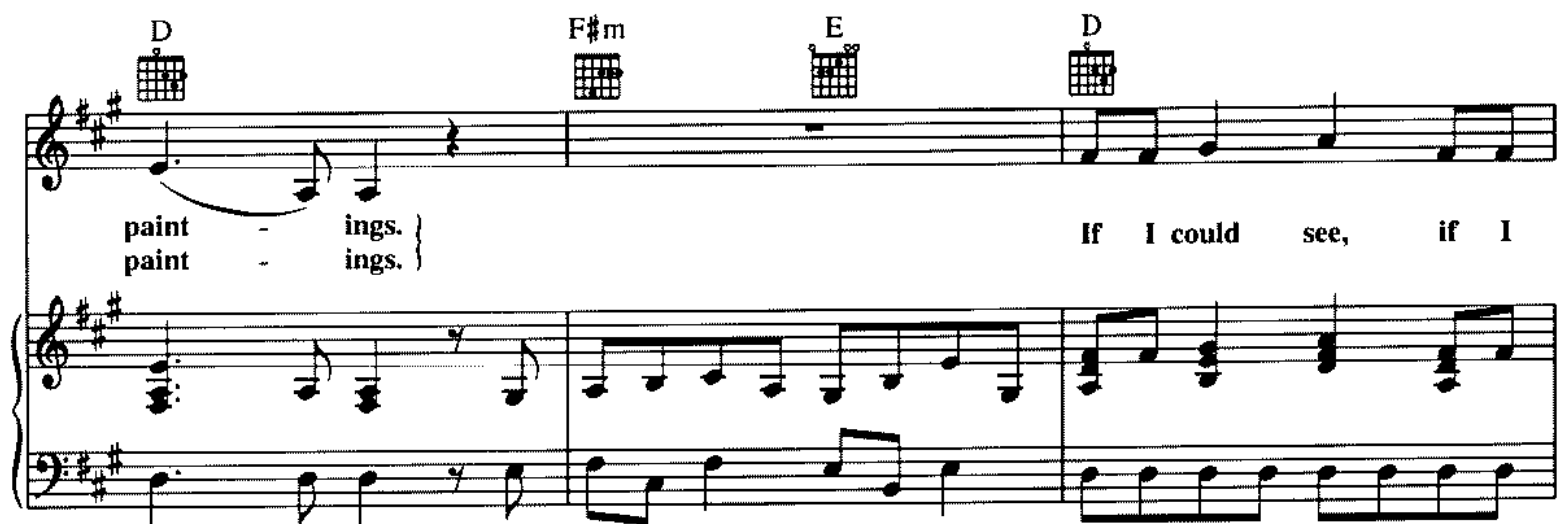
E  A  E  A 



all of their mar - tin - is. I don't know which should be my fa - v'rite
round-ings quite a - mus-ing. And peo - ple would ask me which were my fa - v'rite



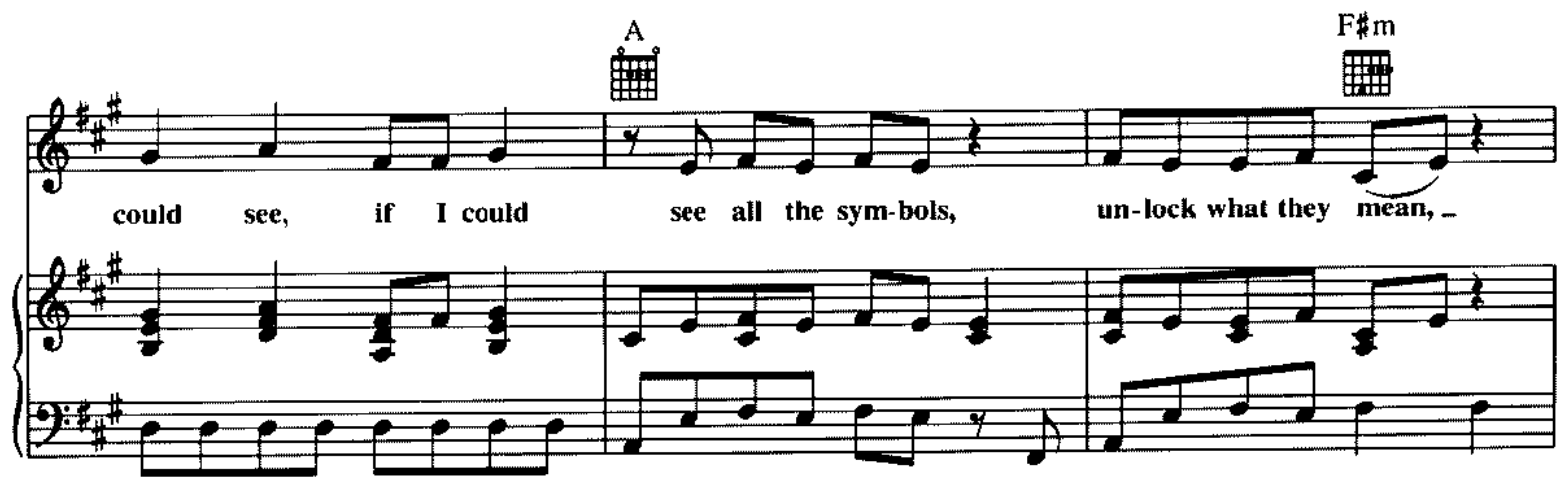
D  F#m  E  D 

paint - ings. } If I could see, if I
paint - ings. }



A  F#m 

could see, if I could see all the sym-bols, un-lock what they mean, -



D A

may-be I could, may-be I could, may-be I could meet the art-ists and

F#m C

get to know them per-son-al-ly.

E A E

IF

2 A E C#m A B

What if the art-ists ran the T. V?

E A B C#m 4fr

All the ads would be for fine scotch or whis - key: Glen - fid - dich,

B A E

Glen - li - vet, — the whole sin - gle malt — fam - i - ly. —

A D

A F#m

D

The first system of music consists of three staves. The top staff is a guitar chord diagram for the D chord, showing the fretting pattern on the strings. The middle staff is a treble clef staff with a key signature of two sharps (F# and C#), containing a melodic line with quarter and eighth notes. The bottom staff is a bass clef staff with the same key signature, providing a bass line with quarter notes.

A5 5fr no chord

A5 5fr no chord

The second system of music consists of three staves. The top staff shows two guitar chord diagrams for A5 at the 5th fret, each labeled "no chord". The middle staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef staff with the same key signature, providing a bass line with quarter notes and rests.

C

E

B

The third system of music consists of three staves. The top staff shows three guitar chord diagrams for C, E, and B. The middle staff is a treble clef staff with a key signature of two sharps, containing a melodic line with quarter notes and rests. The bottom staff is a bass clef staff with the same key signature, providing a bass line with quarter notes and rests.

E

C#m 4fr

The art - ists of the

The fourth system of music consists of three staves. The top staff shows two guitar chord diagrams for E and C#m at the 4th fret. The middle staff is a treble clef staff with a key signature of two sharps, containing a melodic line with quarter notes and rests. The bottom staff is a bass clef staff with the same key signature, providing a bass line with quarter notes and rests. The lyrics "The art - ists of the" are written below the middle staff.

F#



G#m



fu - ture will make up new things — and

fu - ture

will make up new things — and

E



B



C#m



dif - f'rent no - men - cla - tures. And they'll stand _____ a - mongst their

dif - f'rent no - men - cla - tures. And they'll stand

a - mongst their

F#



E



F#



B



pic - tures and they'll sing and laugh and quote from scrip - tures. And _

pic - tures

and they'll sing

and laugh and quote from scrip - tures. And _

F#



B



E



when they go home, they'll dream of bril - liant paint - ings.

when they go home,

they'll dream of bril - liant

paint - ings.

G#m

F#

E



If I could see, if I could see, if I could

B

G#m



see all the sym - bols, un - lock what they mean, —

E

B



may-be I could, may-be I could, may-be I could meet the art - ists and

G#m

E



get to know them per - son - 'ly. — If I could see, if I could see, if I could

B

G#m

E

see all the sym-bols,

un-lock what they mean, —

may-be I could, may-be

B

I could, may - be I —

could meet the art - ists and

D

F#

get to know them per-son - al

ly. —

B

G#m

D





E


B

UNTITLED






Words and Music by
BRAD ROBERTS


Freely





Fsus2  C  D  E 

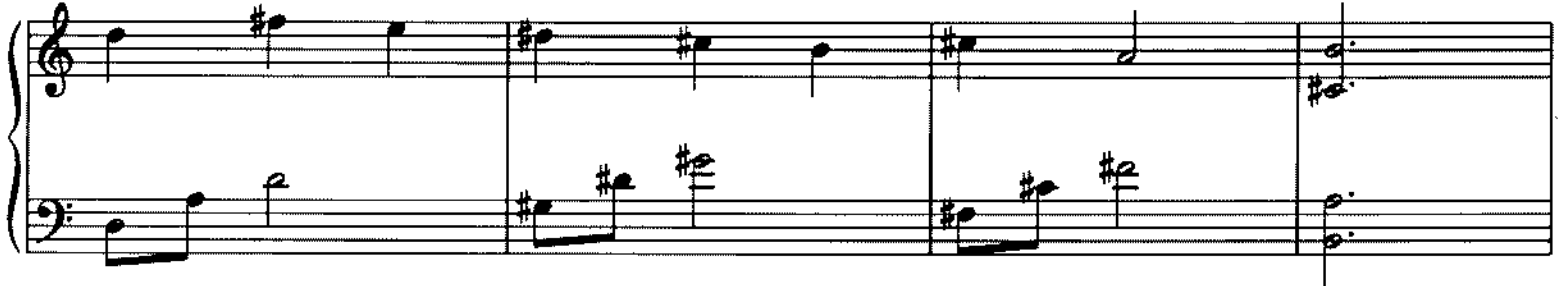







With Pedal

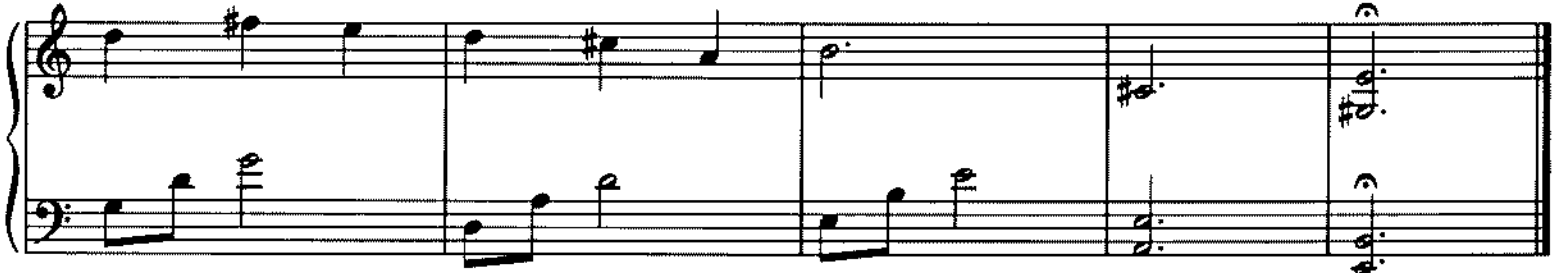
A/C#  D  A  Em  A 



D  G#m  F#m  A/B 



G  D  E  A  E 



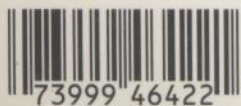
*Afternoons & Coffeespoons
God Shuffled His Feet
Here I Stand Before Me
How Does A Duck Know?
I Think I'll Disappear Now
In The Days Of The Caveman*



*Mmm Mmm Mmm Mmm
The Psychic
Swimming In Your Ocean
Two Knights And Maidens
Untitled
When I Go Out With Artists*

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ISBN 0-7935-3561-1



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