

It Must Be a Camel

By Frank Zappa

Fmaj9 **Csus2** **B \flat sus2** **A9sus4** **Gsus4** **D7sus4** **D9^(no3rd)** **B7sus4** **Asus2**
E \flat sus2 **Dm7** **A \flat maj9** **Fsus2** **Emaj7 \sharp 11** **A6 \sharp 11** **G \sharp m** **E \flat /G** **D \flat (\sharp 11)/F**
B \flat 6/F **G \flat sus2** **Asus2** **E \flat maj7** **Cmaj7 \sharp 11** **Gmaj7** **Bmaj7 \sharp 11** **A \flat sus2** **F \flat \sharp 11**
D \flat sus2 **A/C \sharp** **D/F \sharp** **Bm** **Em7** **D/C** **B \flat maj9**

A Slow $\text{♩} = 69$

* Gtr. 1

mf

T
A
B

Piano arr. for gtr.

* T

* T = Thumb on 6th string

Emaj7#11



Fmaj9

Gr. 1

** Gr. 2

Musical notation for Emaj7#11 and Fmaj9, including a 'let ring' instruction and a guitar fretboard diagram.

(cont. in slash)

* Sounds one octave higher on recording.

** Horns arr. for gr.

Csus2

Bbsus2

A9sus4

Gsus4

Musical notation for Csus2, Bbsus2, A9sus4, and Gsus4 chords.

To Coda

D7sus4

Csus2

B7sus4

Musical notation for D7sus4, Csus2, and B7sus4 chords.

Asus2

Ebsus2

Musical notation for Asus2 and Ebsus2 chords.

Dm7

Abmaj9

Musical notation for Dm7 and Abmaj9 chords.



Gsus4 Bbsus2

Fsus2 Emaj7#11

C A6#11 G#m Eb/G

* Gtr. 3
* Gtr. 4 *divisi*

* Kybd. arr. for gtr.

Db(#11)/F Bb6/F Gbsus2

steady gliss. *steady gliss.*

Asus2 Ebmaj7 Gtr. 4 tacet Cmaj7#11 Gmaj7 Bmaj7#11

Gtr. 3 *Staccato* Gtr. 4 *loco*
Gtr. 4 *divisi*

Absus2

F⁹#11

D6sus2

Gtrs. 3 & 4 tacet

A/C# D/F#

Bm

Em7

7 8 10 8 8 8 8 12 12 12 12 14 14 13 13 14 13 13 14

10 10 12 14 12 14 7 7 7 8

Gtr. 5 (clean)
w/ compression

D

Double-time ♩ = 148

* D/C

7 7 8 8 4 5 5 10

* Chord symbols reflect overall harmony.

10 10 8 7 10 8 7 9 7 10 8 8 5 7 8 5 8 5 8 5 8 5

* Played behind the beat.

10 5 5 8 (7) 5 5 5 10 5 7 5 5 5 5 5 5 5 5 5 5 5 5 5 10 5 10 5 5 10 5

5 10 5 5 10 5 8 5 10 5 10 5 10 5 10 10 10 5 10 5 10 5 10 5 5 5 5 5 5 5

B7sus4

grad. release

V - - 4

E
Bbmaj9

Gtrs. 2 & 3

Sva *loco*

loco

Gtr. 5

f
w/ dist. *let ring* - - - - - 4 *let ring* - - - - - 4 *let ring* - - - - - 4

(drums) 7

steady gliss.

D.S. at Coda

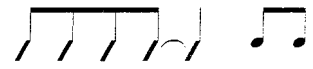
⊕ Coda

Gtr. 2 Csus2 B7sus4

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

D A D E G
 (6) (6)
 open 3fr



RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

