

Death of a Martian

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

♩ = 115 Intro.

Cm Gm(onB^b)

The musical score is arranged in six staves. The top staff is for the Vocal line, which contains rests. The second and third staves are for Guitar I and Guitar II, also containing rests. The fourth staff is for Guitar III, featuring a clean electric guitar part with a melodic line and fret numbers (12, 13, 11, 10) indicated below the notes. The fifth staff is for the Bass line, showing a rhythmic pattern with fret numbers (8, 7) below the notes. The sixth staff is for the Drums, showing a complex rhythmic pattern with 'x' marks indicating hits on the snare and cymbals.

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Chords: Cm, E^b, B^b(onD)

Vocal: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Guitar III: [Staff with notes and fret numbers: 12, 13, 11, 12, 13, 12, 11, 12, 13, 12, 11, 12, 13, 12, 15, 16, 15, 15, 16, 13, 15, 15, 13, 15, 15, 15]

Bass: [Staff with notes and fret numbers: 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 11, 11, 11, 11, 11, 11, 10, 10, 10, 10, 10]

Drums: [Staff with drum notation and a triplet of eighth notes]

Chords: A Cm, Gm(onB^b)

Vocal: 1. Bear paws and ras - cal pow - er watch - ing us in your gar - age. —

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Guitar III: [Staff with notes and fret numbers: 12, 13, 12, 11, 12, 13, 12, 11, 12, 13, 12, 12, 11, 12, 10, 12, 11, 12, 10, 12, 11, 12, 10, 12, 11, 12]

Bass: [Staff with notes and fret numbers: 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 7, 7, 7, 7, 7, 7, 6, 6, 6, 6, 6, 6, 7, 7, 7, 7, 6, 6, 6, 6]

Drums: [Staff with drum notation and a triplet of eighth notes]

Chords: Cm, E^b, B^b(onD)

Vocal: Big girl, you ate the neigh - bor. The no - va is o - ver.

Guitar I, II: (Empty staves)

Guitar III: *g* 7 12 13 12 11 12 13 12 11 12 13 12 15 16 15 15 15 16 13 15 15 15 15

Bass: 8 8 8 8 8 8 8 8 11 11 11 11 11 12 12 12 10 10 10 10

Drums: (Pattern with triplets)

Chords: Cm, Gm(onB^b)

Vocal: Wake up and play bal - le - ra - di - o.

Guitar I, II: (Empty staves)

Guitar III: (E.G.4, Phazer) Unison → 7 12 13 12 11 12 13 12 11 12 13 12 12 11 12 10 11 12 10 11 13 11 10 11

Bass: 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 7 7 7 6 6 6 6

Drums: (Pattern with triplets)

Cm **Cm9(onB^b)** **A^bmaj13**

Vocal: Lots of love, just keep it com - in'. Mak - in' some - thin' out of noth - in'. These are the

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Guitar III: [Complex guitar part with triplets and chords]

Bass: [Bass line with fret numbers 10, 8, 11]

Drums: [Drum part with (Cup) markings]

Ddim7 **Cm** **Cm9(onB^b)**

Vocal: best that I... I don't know how to say, los-in' what I love to - day.

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Guitar III: [Complex guitar part with triplets and chords]

Bass: [Bass line with fret numbers 12, 10, 8]

Drums: [Drum part with H and S markings]

Chords: Cm, Cm9(onB^b), Fm9

Vocal: I don't know what to say, Ah. look at what I lost to - day and these are the

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Guitar III: [Complex fretted patterns with fret numbers 8, 10, 12, 13, 14]

Bass: [Fretted patterns with fret numbers 10, 12, 8]

Drums: [Rhythmic notation with 'x' marks and '(Cup)' annotation]

Chords: G, Cm

Vocal: things that I... things that I...

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Guitar III: [Complex fretted patterns with fret numbers 15, 12, 14, 11, 13]

Bass: [Fretted patterns with fret numbers 10, 8]

Drums: [Rhythmic notation with 'x' marks]

Vocal

E^b $B^b(onD)$ F $G7$

The love of a Mar-tian. Let's bow our heads

Guitar I

Guitar II

Guitar III

Sva

Bass

Drums

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note chord on E^b (B-flat) and continues with a half note chord on $B^b(onD)$ (B-flat on D) and a quarter note chord on F (F major), followed by a quarter note chord on $G7$ (G dominant 7). The guitar parts (I, II, III) are mostly silent in the first two measures, with Guitar III starting a melodic line in the third measure. The bass line provides a steady accompaniment with eighth notes. The drums play a consistent eighth-note pattern.

Vocal

$G7$

and let the trum-pets blow. Our girl is gone, God bless her lit-tle soul.

Guitar I

Guitar II

Guitar III

(E.G.4, Phazer Unison) ↴

Bass

Drums

Detailed description: This system contains the next three measures. The vocal line continues with a half note chord on $G7$ (G dominant 7) and a quarter note chord on $G7$. The guitar parts remain silent. The bass line continues with eighth notes. The drums continue with their eighth-note pattern. A performance instruction "(E.G.4, Phazer Unison)" with a downward-pointing arrow is placed above the final measure of the guitar III part.

G Cm Cm9(onB^b) A^bmaj13

Vocal: Lots of love, just keep it com - in'. Mak - in' some - thin' out of noth - in'. These are the

Guitar I, II, III: [Musical notation for guitars]

Bass: [Musical notation for bass]

Drums: (Cup) [Musical notation for drums]

Ddim7 Cm Cm9(onB^b)

Vocal: best that I... I don't know how to say, los-in' what I love to - day.

Guitar I, II, III: [Musical notation for guitars]

Bass: [Musical notation for bass]

Drums: (Cup) [Musical notation for drums]

Fm9 These are the **G** best that I... **Cm** Oh...
Lots of love, just keep it com - in'!

Cm9(onB^b) Mak - in' some - thin' out of noth - in'!
A^bmaj13 These are the **Ddim7** best that I...

Guitar I

Guitar II

Guitar III

Bass

Drums

(Cup) (Cup)

Cm **Ah.** **Cm9(onB^b)** **Fm9**

Vocal: I don't know what to say, look at what I lost to - day and these are the

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Guitar III: [Complex fretted patterns with notes and slurs]

Bass: [Complex fretted patterns with notes and slurs]

Drums: [Rhythmic notation with 'x' marks]

G **[H] Cm** **Fm6(onA^b)**

Vocal: things that I... things that I...

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Guitar III: [Complex fretted patterns with notes and slurs]

Bass: [Complex fretted patterns with notes and slurs]

Drums: [Rhythmic notation with 'x' marks]

Chords: Cm Fm6(onA^b) E^b Dm7⁽⁻⁵⁾ Cm Fm(onA^b) E^b G7(onD)

Vocal: No trace. Musky tears. Suitcase. The down turn brave little burncub bearcareless turnip snare rampages pitch color pages... down and

Guitar I, II, III: [Empty staves]

Bass: [Bass line with notes 5, 6, 6, 5, 5, 6, 5, 5, 6, 4]

Drums: [Drum notation with 'x' marks]

Chords: Cm Fm6(onA^b) E^b Dm7⁽⁻⁵⁾ Cm Fm(onA^b) E^b G7(onD)

Vocal: out, but not in Vegas. Disembarks and disengages. No left. Sweet pink canary cages plummet pop dewskin fortitude for the

Guitar I: (Distortion) 8va [Guitar line with notes 16, 18, 18, 16, 18, 18, 16, 18]

Guitar II: (Distortion) [Guitar line with notes 11, 11, 11, 11, 11, 11, 8, 8, 8, 10, 8, 8, 10, 8, 7]

Guitar III: [Empty staves]

Bass: [Bass line with notes 3, 5, 6, 6, 8, 6, 5, 6, 3, 6, 5, 4, 3, 4, 6, 3, 6, 5, 6, 4]

Drums: [Drum notation with 'x' marks]

Chords: Cm Fm(onA^b) E^b5 G7(onD) Cm Fm6(onA^b) E^b Dm7(-5)

Vocal: blisters into the newmorning milk blanket. Your ilk is funny to the turnstile touch bunny whose bouquet set a course for bloom without decay.

Guitar I: 20 20* 20* 20 20 20 20 20 20 20* 20 20 22 22 H.C H.D P H.C H H.C

Guitar II: 18* 18 18 18 18* 16 18 18 16 16 18 18 16(16) 16* 18 18 16 16 (16) 15 15

Guitar III: 4/4

Bass: 3 4 6 5 6 5 3 6 6 8 6 5 5

Drums: /

Section: Free time

Chords: Cm Fm(onA^b) E^b5 G7(onD) Cm

Vocal: Get your broom and sweep echos of yesternight's fallen freckles... a-way... feedback (Sva)

Guitar I: 20* 18 20 18 20* 20 20 20 20 20 20 20 20 18 20 18 16 (16) 16 feedback feedback

Guitar II: H.D (Sva) C D C D C D (12) (12) 12* 12 feedback feedback (E.G.4, Unison)

Guitar III: 4/4 (8 10 8)

Bass: 3 4 6 5 3 6 5 3 6 3 3 15 S S

Drums: / rit.