

# ALICE IN BLUNDERLAND

As recorded by Captain Beefheart

(From the 1972 Album THE SPOTLIGHT KID)

Transcribed by Gut Suitman

Music by Don Van Vliet  
Arranged by Don Van Vliet

## Performance Notes

Guitar I is in G tuning (DGDGBD). The marimba part is transcribed as Guitar II in standard tuning.

### A 1st Motif

$\text{♩} = 111$

Musical notation for the first motif of the 1st Motif section. The top staff shows a treble clef, a common time signature, and a melodic line consisting of eighth-note pairs connected by curved stems. The bottom staff shows a bass clef, a common time signature, and a harmonic line consisting of eighth notes. The tempo is indicated as  $\text{♩} = 111$ .

Gtr I

Tablature for the 1st Motif section for Guitar I. The left side shows the strings T, A, and B with corresponding fingerings: T (3, 3, 1, 0, 3, 1, 0), A (0, 0, 0, 0, 0, 0, 0), and B (0, 0, 0, 0, 0, 0, 0). The right side shows the strings T, A, and B with corresponding fingerings: T (2, 0, 1, 0, 0, 3), A (0, 0, 0, 0, 0, 0, 0), and B (0, 0, 0, 0, 0, 0, 0).

Musical notation for the second half of the 1st Motif section. The top staff shows a treble clef, a common time signature, and a melodic line consisting of eighth-note pairs connected by curved stems. The bottom staff shows a bass clef, a common time signature, and a harmonic line consisting of eighth notes.

Gtr II

Tablature for the second half of the 1st Motif section for Guitar II. The left side shows the strings T, A, and B with corresponding fingerings: T (3, 3, 1, 0, 3, 1, 0), A (2, 0, 1, 0, 0, 3), and B (0, 0, 0, 0, 0, 0, 0). The right side shows the strings T, A, and B with corresponding fingerings: T (2, 0, 1, 0, 0, 3), A (0, 0, 0, 0, 0, 0, 0), and B (0, 0, 0, 0, 0, 0, 0).

Musical notation for the first motif of the 3rd section. The top staff shows a treble clef, a common time signature, and a melodic line consisting of eighth-note pairs connected by curved stems. The bottom staff shows a bass clef, a common time signature, and a harmonic line consisting of eighth notes.

Tablature for the 3rd section's 1st motif for Guitar I. The left side shows the strings T, A, and B with corresponding fingerings: T (3, 3, 1, 0, 3, 1, 0), A (2, 2, 2, 2, 2, 2, 2), and B (2, 2, 2, 2, 2, 2, 2). The right side shows the strings T, A, and B with corresponding fingerings: T (2, 0, 1, 0, 0, 3), A (2, 2, 2, 2, 2, 2, 2), and B (2, 2, 2, 2, 2, 2, 2).

Musical notation for the second half of the 3rd section's 1st motif. The top staff shows a treble clef, a common time signature, and a melodic line consisting of eighth-note pairs connected by curved stems. The bottom staff shows a bass clef, a common time signature, and a harmonic line consisting of eighth notes.

Tablature for the second half of the 3rd section's 1st motif for Guitar II. The left side shows the strings T, A, and B with corresponding fingerings: T (3, 3, 1, 0, 3, 1, 0), A (2, 0, 1, 0, 0, 3), and B (0, 0, 0, 0, 0, 0, 0). The right side shows the strings T, A, and B with corresponding fingerings: T (2, 0, 1, 0, 0, 3), A (2, 2, 2, 2, 2, 2, 2), and B (2, 2, 2, 2, 2, 2, 2).

5

T 3 3 1 0 3 1 0 | 2 3 0 3 0 | 5  
A  
B 3 3 3 3 3 3 | 3 3 3 P P

7

T 3 3 1 0 3 1 0 | 5 3 0 3 0 | 5  
A  
B

**B** 2nd Motif

7

T 7 7 5 7 5 | 5 5 5 5 | 5 5 5 5  
A  
B sl. sl. sl. sl.

9

T 1 0 0 0 | 3 3 | 3 3  
A  
B

1.

9

T 7 7 5 7 5 | 5 5 5 5 | 5 5 5 5  
A  
B sl. sl. sl. sl.

11

T 3 3 3 0 | 1 0 0 3 | (3) 0  
A  
B

[2]

11

T A B      sl.      sl.      sl.      sl.

12

T A B      (3) (3)

**C 3rd Motif** $\text{♩} = 167$ 

13

T A B      sl.      sl.      sl.      sl.

14

T A B      0 1 2 3      0 3<sup>2</sup> 0 3<sup>2</sup>      3 0 1 2 3

16

T A B      sl.      sl.      sl.

17

T A B      12 12

18

T A B      0 3<sup>2</sup> 0 3<sup>2</sup>      5

**D** Guitar Solo Vamp $\text{J} = 111$ 

18

T  
A  
B

T  
A  
B

21

T  
A  
B

T  
A  
B

**E** Outro

23

T  
A  
B

T  
A  
B

1

T A B

10 10 10 10 10 10 | 12 | 10 10 10 10 10 10 12

sl.

T A B

3 3 3 2 3 3 2 3 | 5 | 3 3 2 3 3 2 3 5