

Pick Up The Pieces

Alan Gorrie, Roger Ball,
Owen McIntyre, Hamish Stuart,
Malcolm Duncan & Robbie McIntosh
(As performed by Average White Band)

Medium Rock

(Intro)

$C^7(\#9)$
(add4)

(gtr.) *f*

The intro guitar part is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of three flats (B-flat major). The first measure contains a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by a series of rests, with a fermata over the final rest. The dynamic marking *f* is placed below the first measure.

A Fm^7

f (saxes)

Section A is a saxophone part in 4/4 time, starting with a treble clef and a key signature of three flats. It begins with a dynamic marking of *f* and the instruction '(saxes)'. The melody consists of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by a series of rests, with a fermata over the final rest. The section ends with a double bar line and a '2' below it, indicating a two-measure rest.

Fm^7

This is a continuation of the saxophone part from section A, featuring the same eighth-note melody and dynamics.

B Bb^9_{sus} Fm^7

Section B is a saxophone part in 4/4 time, starting with a treble clef and a key signature of three flats. It begins with a dynamic marking of *f* and the instruction '(saxes)'. The melody consists of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by a series of rests, with a fermata over the final rest. The section ends with a double bar line and a '2' below it, indicating a two-measure rest.

1. Fm^7 2. Fm^7

The piano part is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of three flats. The first measure contains a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by a series of rests, with a fermata over the final rest. The section ends with a double bar line and a '2' below it, indicating a two-measure rest.

C $Bb^9(add4)$

Section C is a saxophone part in 4/4 time, starting with a treble clef and a key signature of three flats. It begins with a dynamic marking of *f* and the instruction '(saxes)'. The melody consists of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by a series of rests, with a fermata over the final rest. The section ends with a double bar line and a '2' below it, indicating a two-measure rest.

$Bb^9(add4)$ $C^7(\#9)$ (omit5) Fm^7

This is a continuation of the piano part from section C, featuring the same eighth-note melody and dynamics.

D Fm^7

Section D is a saxophone part in 4/4 time, starting with a treble clef and a key signature of three flats. It begins with a dynamic marking of *f* and the instruction '(saxes)'. The melody consists of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. This is followed by a series of rests, with a fermata over the final rest. The section ends with a double bar line and a '2' below it, indicating a two-measure rest.

Fm^7

This is a continuation of the saxophone part from section D, featuring the same eighth-note melody and dynamics.

E Bb^9_{SUS} FMI^7 \odot

(saxes)

F $Bb^9(add4)$ $C^7(\#9)$ (omit5)

$C^7(\#9)$ (omit5) (drs. continue)

Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es.

G (Sax solo) Bb^9_{SUS} 2 (3x's)

(sax bkgr., tacet 1st x)

H FMI^7 (End solo) 4

(Solo, etc.)

(Optional repeat to letter G for more solos)

D.S. al Coda

I $Bb^9(add4)$ 1.

2. $Bb^9(add4)$ $C^7(\#9)$ (omit5) 8

J FMI^7 1., 2. 3.

Pick up the piec-es. Pick up the

K FMI^7

Pick Up The Pieces (Rhythm Section)

Medium Rock

(Intro) (rhythm gtr., 8va)

f $C7(\#9 \text{ add } 4)$
(organ)

(bass) (drums tacet, tamborine "roll")

A (lead gtr., loco)

$FMI7$ (rhythm gtr.)

(bass) (dr. play time)

B

$Bb9_{sus}$ $FMI7$

1. 2.

$FMI7$ $FMI7$ (dr. fill)

C (lead gtr.) (rhythm gtr. play 16ths)

$Bb9(\text{add } 4)$ (organ)

$Bb9(\text{add } 4)$ $C7(\#9)$ $FMI7$ (like letter A)

(etc.)

D FMI^7 (lead gtr.)
 (like letter A)

E Bb^9_{SUS} 2 FMI^7

F $Bb^9(add4)$ (like letter C) $C^7(\#9)$ (omit5) (dr. continue)

Pick up the piec-es, uh huh. (dr. fill) Pick up the piec-es, uh huh. Pick up the piec-es.

G (Sax solo) (lead gtr.) Bb^9_{SUS} (bass) (Sax solo etc.)

2 (3x's) (last x) (etc.)

(optional repeat to letter G for more solos)

H FMI^7 (like letter A) (lead gtr.)

2 D.S. al Coda

I $Bb^9(add4)$ 1. $Bb^9(add4)$ 2. $C^7(\#9)$ (omit5)

J FMI^7 (lead gtr.) (like letter A) Pick up the piec-es. Pick up the

1, 2. FMI^7 2

K FMI^7 FMI^7 FMI^7 (lead gtr.) (tutti)