

SSA

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# FRUSTRATION

*Words and Music by*

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Allegro  $\text{♩} = 136$  (with humor)

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*mf*

F maj. 7   Dm7   Em7   C maj. 7   Dm7   F maj7/G   G7

C   Bb   C   Db   C   Bb   1. F add 9/G   G7

2. F add 9/G   G7   NC   F   Dm7   Em7   Am7

1. I'm wrong if I do,   And I'm wrong if I don't; I'm  
2. (Instrumental)

F Dm7 Em7 Am7 F Dm7

wrong if I will, And I'm wrong if I won't. Down-to-earth e - val - u -

Em7 Am7 F Dm9 Dm7/G G7 NC.

- a - tion Shows a no win sit - u - a - - tion. I can't  
(SING) It

F Dm7 Em7 Am F Dm7

win if I do, And I'll lose if I don't. Can't suc-ceed if I will, And will  
seems I'm no good, Just can't do all I should. If I pos-sib-ly could, it's a

Em7 Am F Dm7 Em7 Am7

fail if I won't. It's not some grand de - lu - - sion— There's  
cinch that I would. Road-blocks rise in pro - fu - - sion— My

F Dm9 Dm/G G7 C F maj.7 Dm7

just no good so - lu - - tion. If I say yes, It's a  
 way lies in con - fu - - sion. I'm brand - ed as stub - born as a

Em7 C maj.7 F maj.7 Dm7 Em7 C maj.7

mess, I con - fess; But if I say no, There's no way to go - 'Twixt a  
 pig on ice, But I won't change my spots; It's just no dice. I'll

F F/E Dm add 9 G7 G aug. add 9 C add 9

rock and a hard place is where I seem to be.  
 give it all I've got, But my back's a - gainst the wall. where I  
 back's a -

C maj.7 F/G N.C. F maj.7 Dm7 Em7 C maj.7

I feel like I'm tee - cer - ing On a tight - rope wire. If I'm  
 seem to be. I'm paint - ed in a cor - ner, It's plain to see. The  
 gainst the wall.

F maj.7      Dm7      Em7      C maj.7      F      F/E

out of the fry-ing pan, I'm in - to the fire. I'm stuck be - tween the  
hounds are at my heels, And I'm up a tree. One step o'er the edge and I'm

Dm      G7      C      Ab      F min7 add 11      G7

Dev - il and the deep blue sea.

C      Ab      F min7 add 11      G7      C      2. Dm      F/G      G7

*Instrumental*      In for a ter - ri - ble

C      Bb

fall.

C Db C Bb F add 9/G G7

The first system of music features a treble clef staff with notes and a grand staff with piano accompaniment. The notes in the treble clef are: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment consists of chords: C, Db, C, Bb, F add 9/G, and G7.

2. F add9/G G7 NC F Dm7 Em7 Am7

Don't see how that I can— Don't see how that I can't. If I

The second system of music features a treble clef staff with notes and a grand staff with piano accompaniment. The notes in the treble clef are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of chords: F add9/G, G7, NC, F, Dm7, Em7, and Am7.

F Dm7 Em7 Am7 F Dm7

say that I shall, it's more like - ly I shan't. Ei-ther way it's my e -

The third system of music features a treble clef staff with notes and a grand staff with piano accompaniment. The notes in the treble clef are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of chords: F, Dm7, Em7, Am7, F, and Dm7.

Em7 Am7 F D9 Dm7/G G7 NC

- lec - tion, But I sure(ly) could use di - rec - tion. It's not

The fourth system of music features a treble clef staff with notes and a grand staff with piano accompaniment. The notes in the treble clef are: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of chords: Em7, Am7, F, D9, Dm7/G, G7, and NC.

F Dm7 Em7 Am7 F Dm7

good if I go— And it's bad if I stay. I real-ly need some - one To

Em7 Am7 Fm6 C Fm/Ab Ab7

show me the way To un-tan - gle the web Where I seem to be caught—Tho' I

C/G Fm F7 E7 Am C maj.7aug./G#

twist and I turn, I'm still 'on the spot. It's my goose that's cook-ing—Be -

Am /G Fm6 C/G A7/G Dm /G

-lieve me, it's hot! Oh, please, can't you say If I should,

F/G G7 C Ab Fm7 add 11 G7

Or should not!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a few notes with lyrics "Or should not!". The piano accompaniment includes chords and melodic lines in both hands.

C Ab Fm7 add 11 G7 F maj. 7 Dm7

The second system continues the musical piece. The vocal line has a few notes, and the piano accompaniment features more complex chordal textures and melodic movement.

Em7 C maj. 7 G7 F maj. 7/G G7 add 13

The third system shows further development of the music. The piano accompaniment has a more active bass line, and the vocal line continues with sparse notes.

C

The fourth system concludes the piece. The piano accompaniment has a final cadence, and the vocal line ends with a few notes. The system ends with a double bar line.