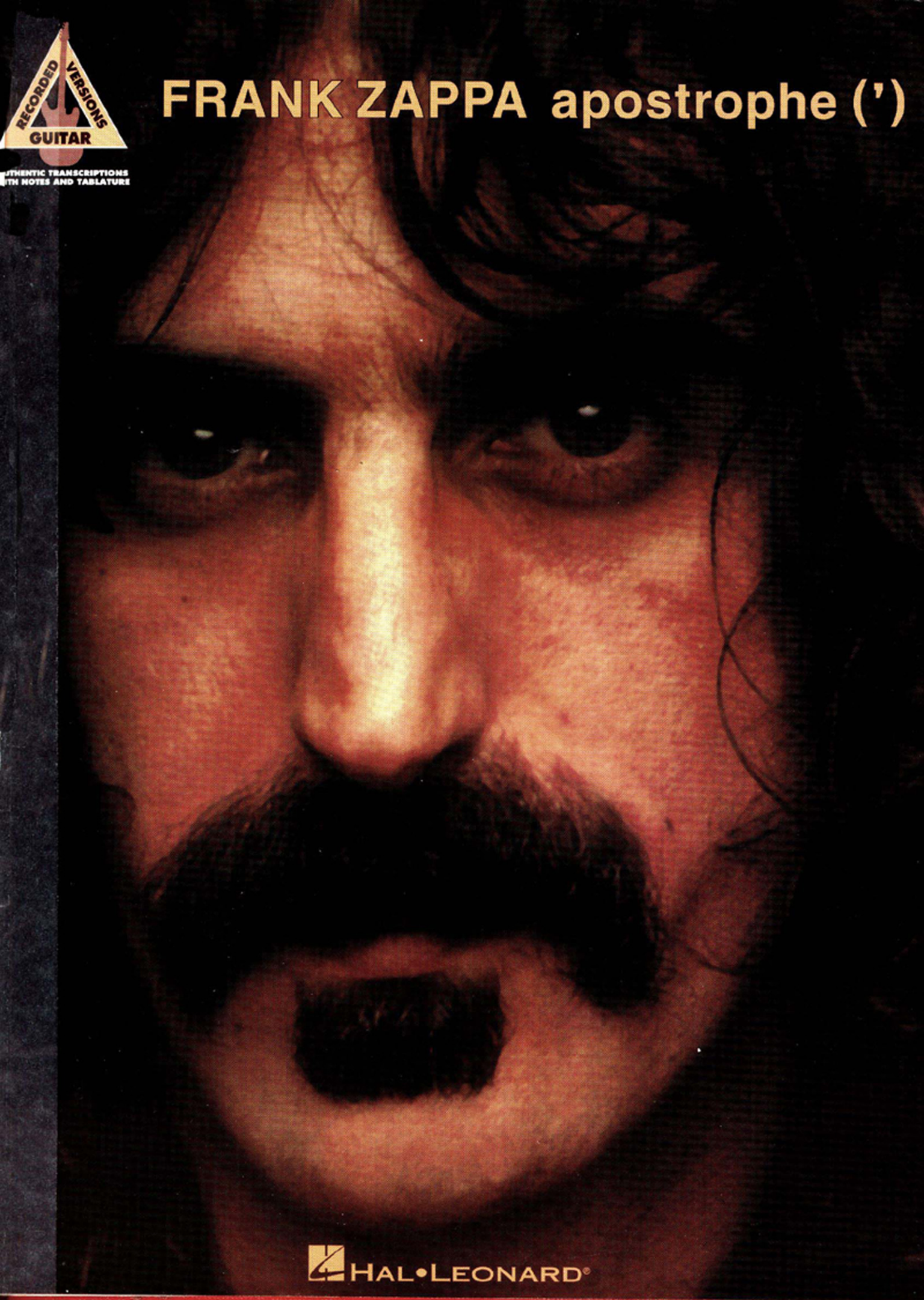
RECORDED VERSIONS
GUITAR

UTHENTIC TRANSCRIPTIONS
ITH NOTES AND TABLATURE

FRANK ZAPPA apostrophe (')



HAL•LEONARD®

CONTENTS

4 FOREWORD

7 DON'T EAT THE YELLOW SNOW

11 NANOOK RUBS IT

23 ST. ALFONZO'S PANCAKE BREAKFAST

32 FATHER O'BLIVION

39 COSMIK DEBRIS

49 EXCENTRIFUGAL FORZ

54 APOSTROPHE'

71 UNCLE REMUS

78 STINK-FOOT

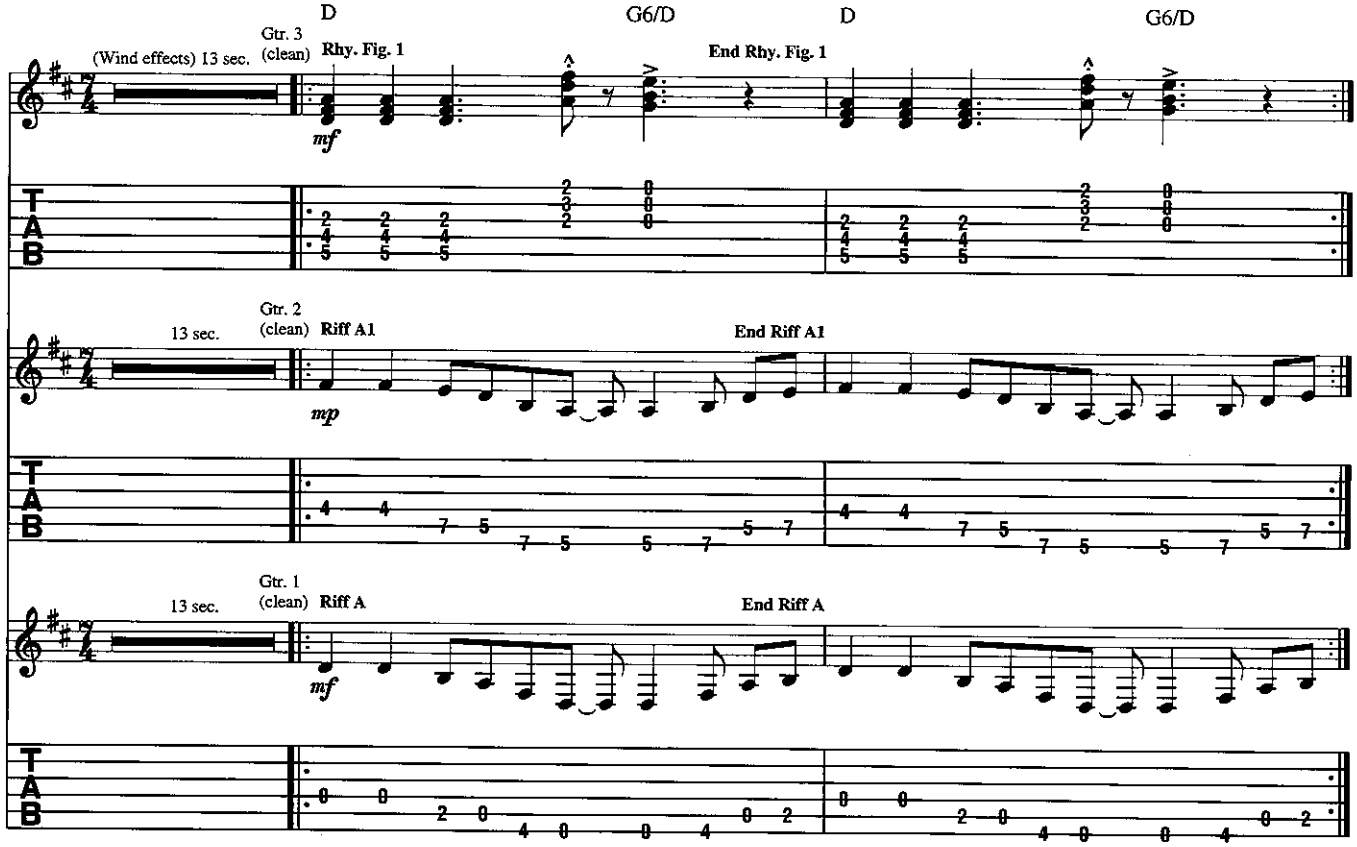
Don't Eat the Yellow Snow

By Frank Zappa

Gtr. 1: Drop D tuning:
(low to high) D–A–D–G–B–E

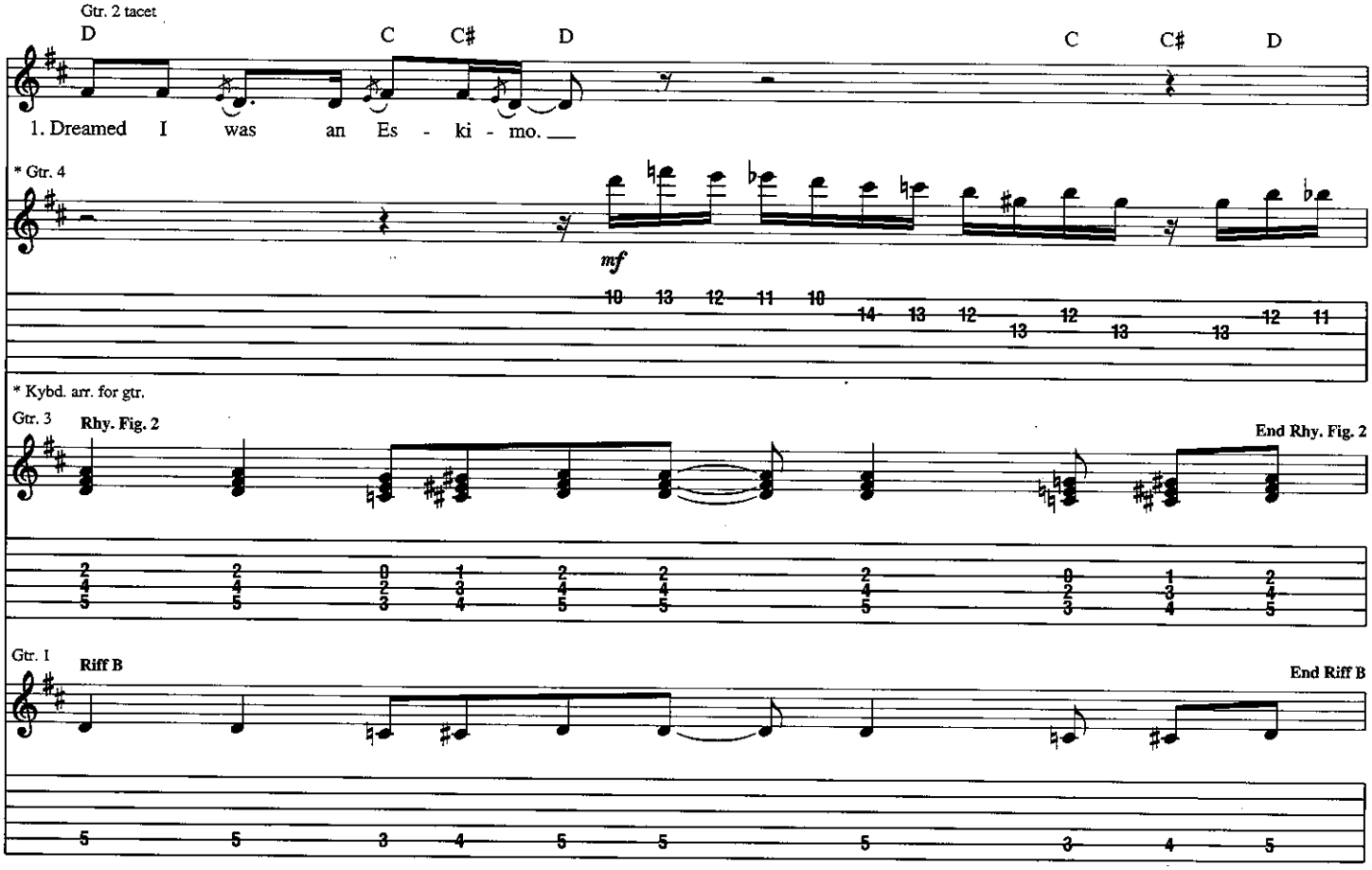
Intro

Moderately fast ♩ = 138

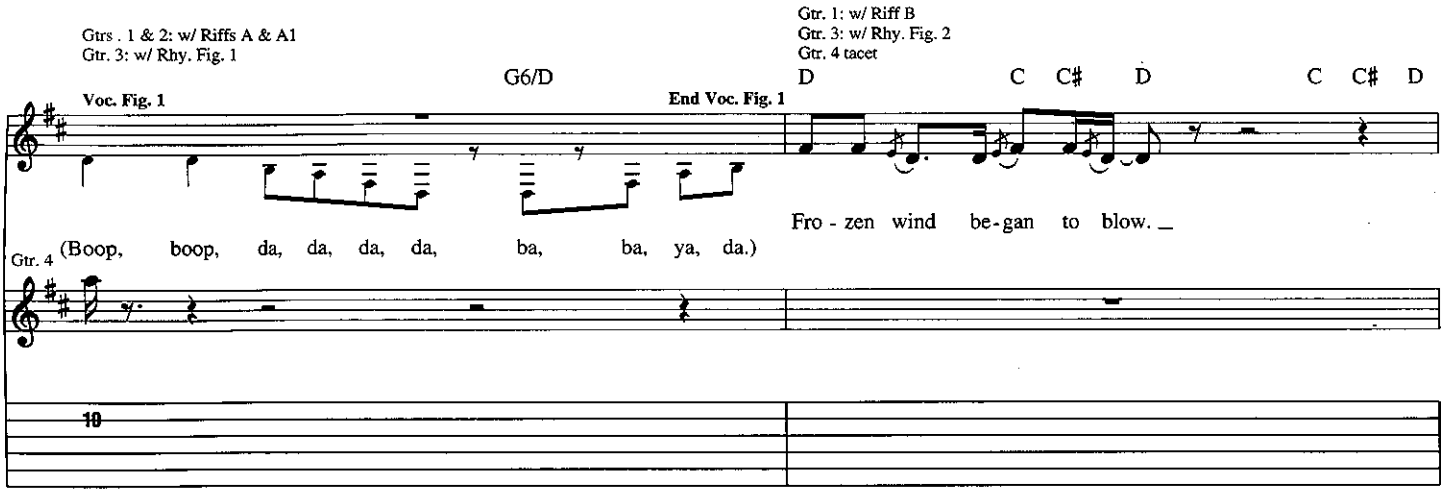


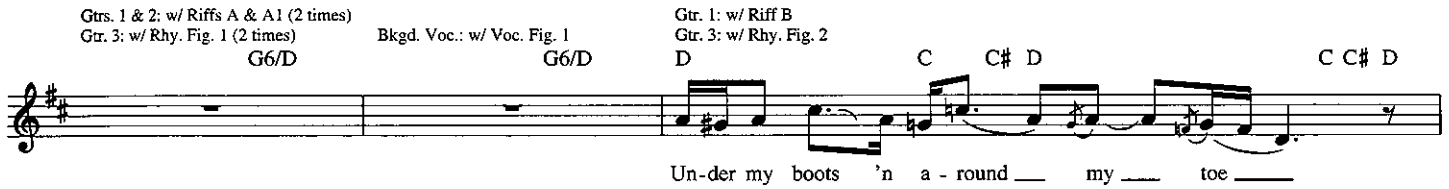
Verse

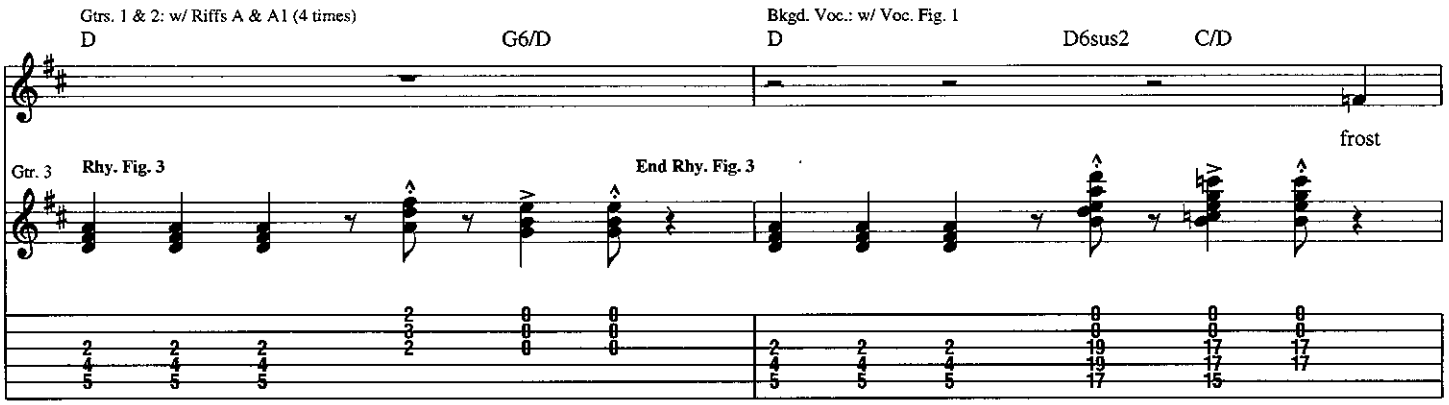
Gtr. 2 tacet

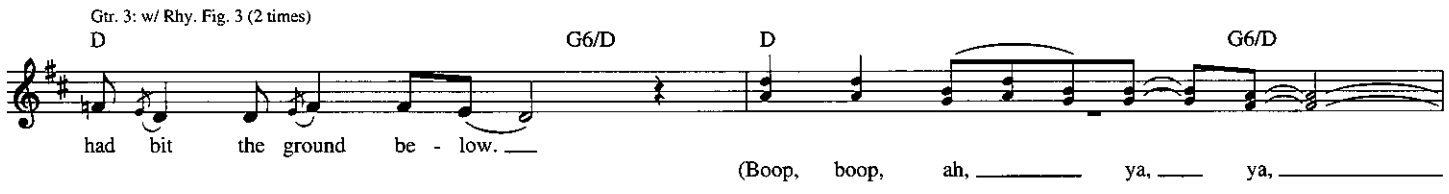


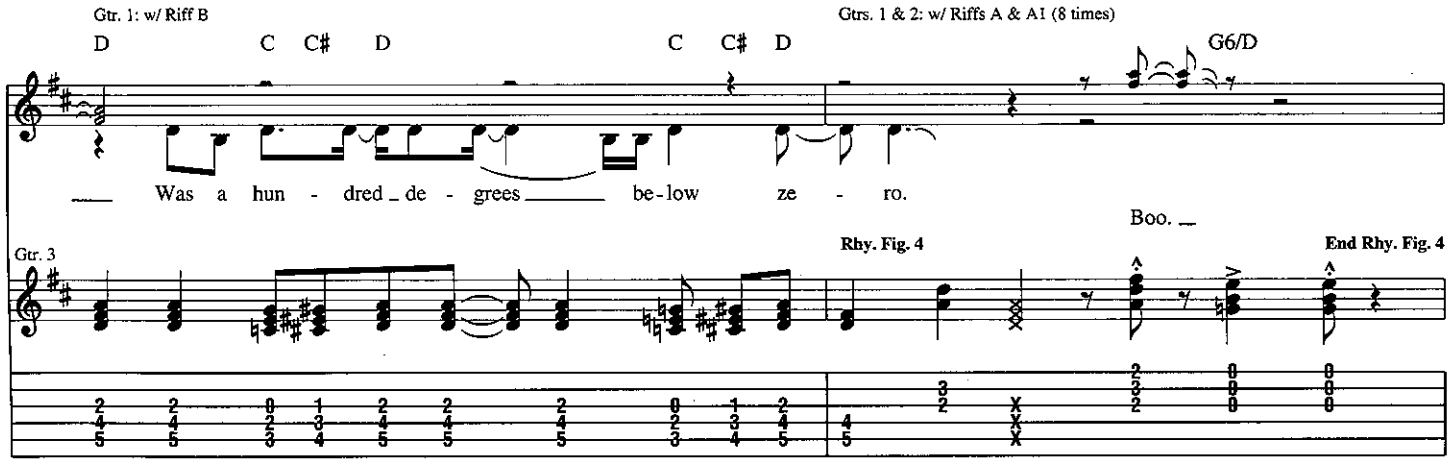
All compositions contained herein are © 1974 and controlled worldwide by The Zappa Family Trust
All Rights Reserved Reprinted by Permission

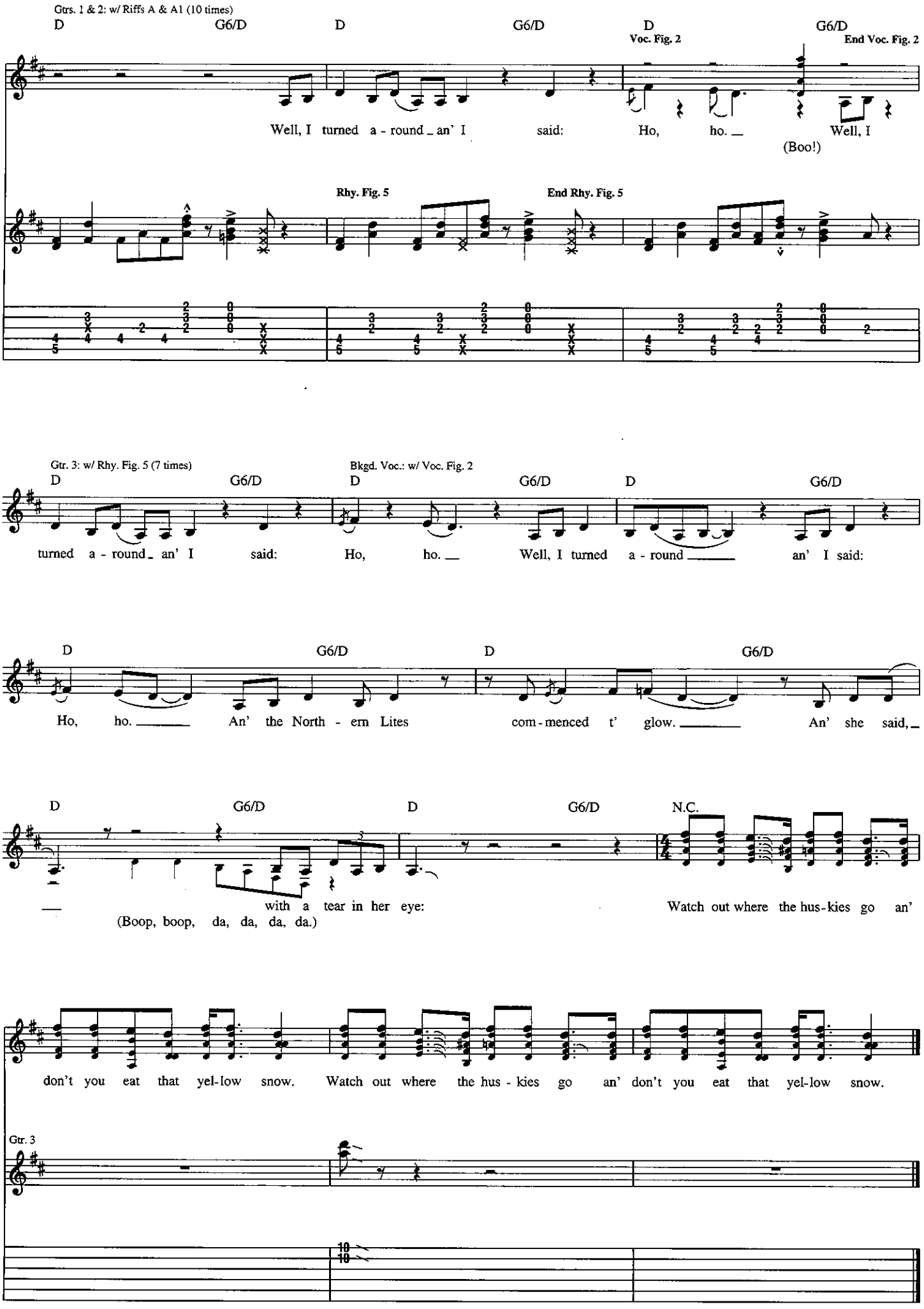

Gtrs . 1 & 2: w/ Riffs A & A1
Gtr. 3: w/ Rhy. Fig. 1
Gtr. 1: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4 tacet
G6/D
D
C C♯ D
C C♯ D
Voc. Fig. 1
End Voc. Fig. 1
Fro - zen wind be-gan to blow. _
Gtr. 4
(Boop, boop, da, da, da, da, ba, ba, ya, da.)
10

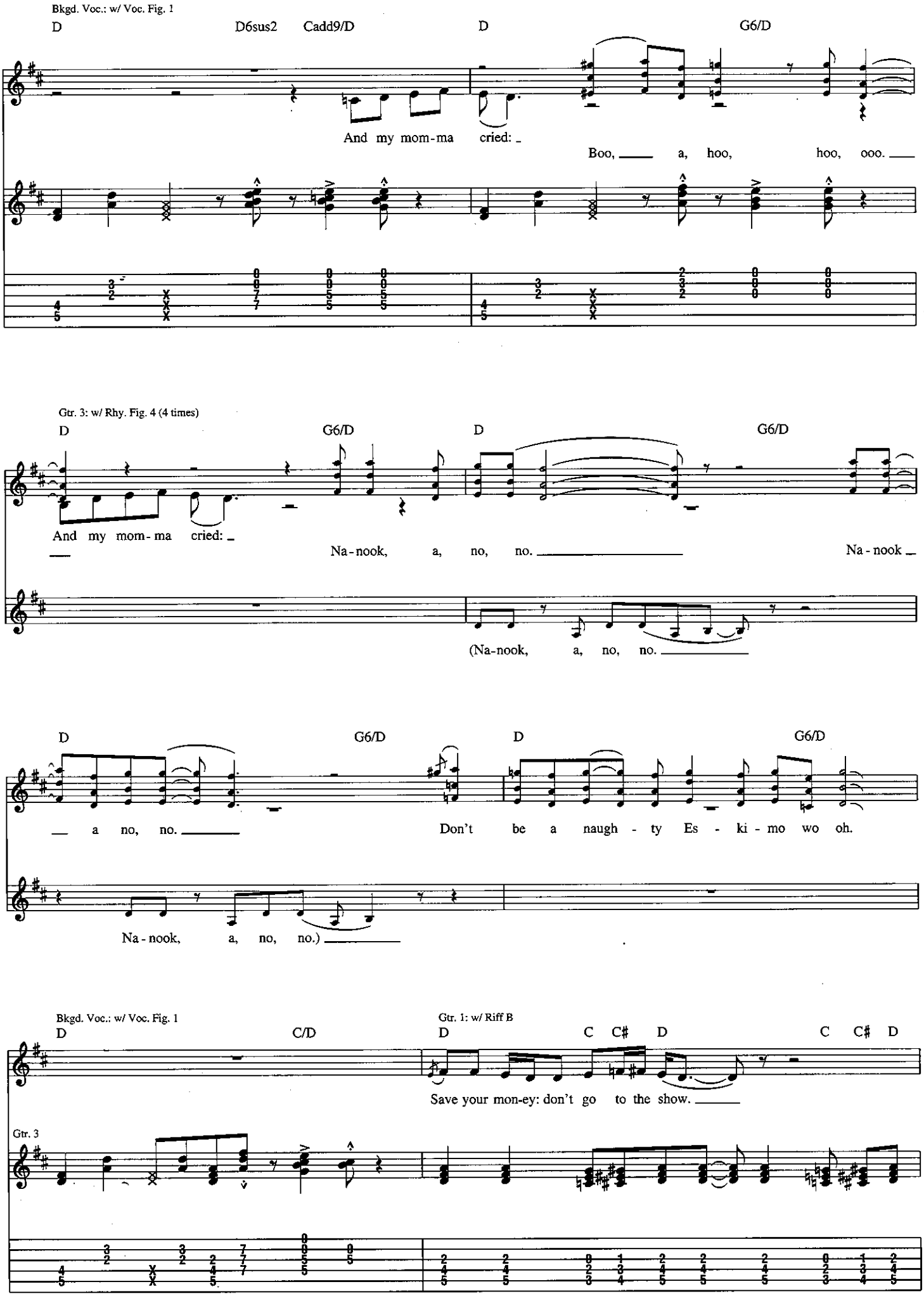

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 2
G6/D
G6/D
D
C C♯ D
C C♯ D
Un-der my boots 'n a - round ___ my ___ toe ___


Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)
Bkgd. Voc.: w/ Voc. Fig. 1
D
G6/D
D
D6sus2
C/D
frost
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3


Gtr. 3: w/ Rhy. Fig. 3 (2 times)
D
G6/D
D
G6/D
had bit the ground be - low. ___
(Boop, boop, ah, _____ ya, ___ ya, _____

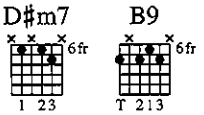

Gtr. 1: w/ Riff B
Gtrs. 1 & 2: w/ Riffs A & A1 (8 times)
D
C C♯ D
C C♯ D
G6/D
___ Was a hun - dred _ de - grees _____ be-low ze - ro.
Boo. _
Gtr. 3
Rhy. Fig. 4
End Rhy. Fig. 4


Gtrs. 1 & 2: w/ Riffs A & A1 (10 times)
D
G6/D
D
G6/D
D
Voc. Fig. 2
G6/D
End Voc. Fig. 2
Well, I turned a - round _ an' I said: Ho, ho. _ Well, I
(Boo!)
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 3: w/ Rhy. Fig. 5 (7 times)
Bkgd. Voc.: w/ Voc. Fig. 2
turned a - round _ an' I said: Ho, ho. _ Well, I turned a - round _____ an' I said:
Ho, ho. _____ An' the North - ern Lites com - menced t' glow. _____ An' she said, _
with a tear in her eye:
(Boop, boop, da, da, da, da.)
N.C.
Watch out where the hus - kies go an'
don't you eat that yel - low snow. Watch out where the hus - kies go an' don't you eat that yel - low snow.
Gtr. 3


Bkgd. Voc.: w/ Voc. Fig. 1
D
D6sus2
Cadd9/D
D
G6/D
And my mom-ma cried:
Boo, a, hoo, hoo, ooo.
Gtr. 3: w/ Rhy. Fig. 4 (4 times)
D
G6/D
D
G6/D
And my mom-ma cried:
Na-nook, a, no, no.
Na-nook
(Na-nook, a, no, no.
D
G6/D
D
G6/D
a no, no.
Don't be a naugh-ty Es-ki-mo wo oh.
Na-nook, a, no, no.)
Bkgd. Voc.: w/ Voc. Fig. 1
D
C/D
Gtr. 1: w/ Riff B
D
C
C♯
D
C
C♯
D
Save your mon-ey: don't go to the show.
Gtr. 3

Nanook Rubs It

By Frank Zappa



Intro
Freely

Verse
Moderately slow ♩. = 46

** D♯m7 B7 D♯m7add4

1. Well, right a-bout that time, _ peo - ple, a fur trap-per *Spoken:* who

* Gtr. 2

mp
let ring throughout

* Kybd. arr. for gtr.

Gtr. 1 (dist.)

f

pp *mf*
fdbk.

** Chord symbols reflect implied harmony.

pitch: A♯

Gtr. 1 tacet
B9

Gtr. 2 tacet
D♯m7

was strict-ly from com-mer-cial...

mf

*** Gtr. 3

Gtr. 3

Gtr. 2
divisi

†T

*** Trumpet & trombone arr. for gtr.

†T = Thumb on 6th string

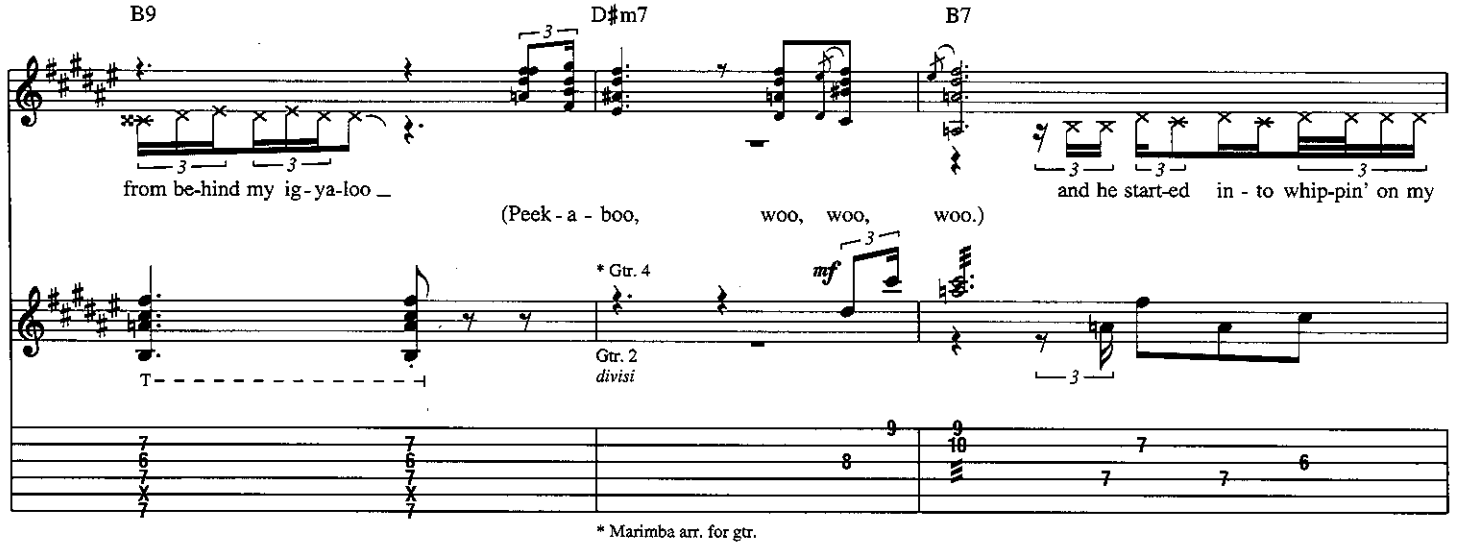
B7 N.C.

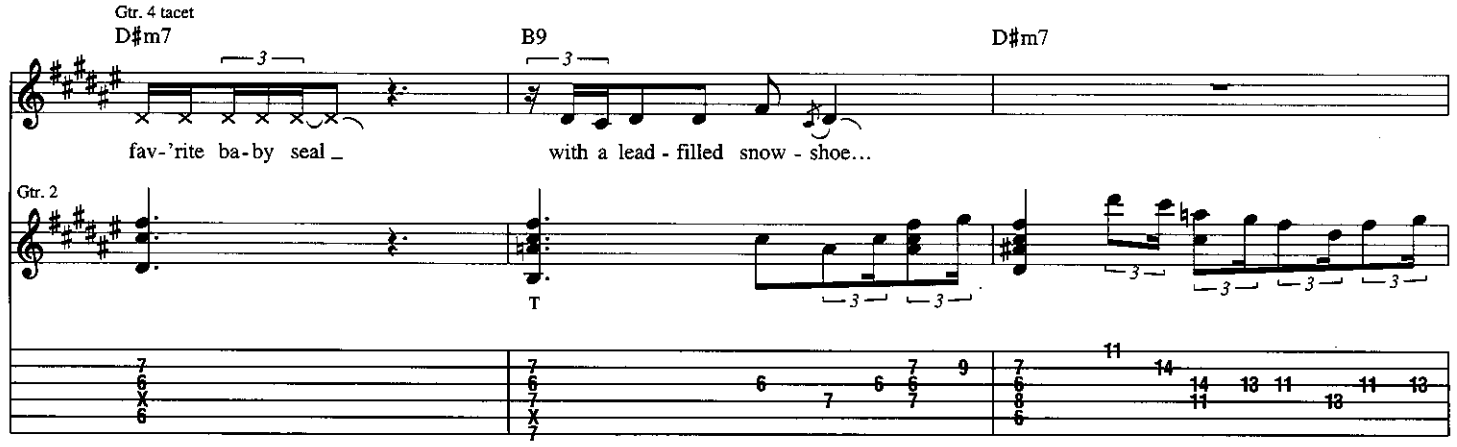
Gtr. 3 tacet
D♯m7add4

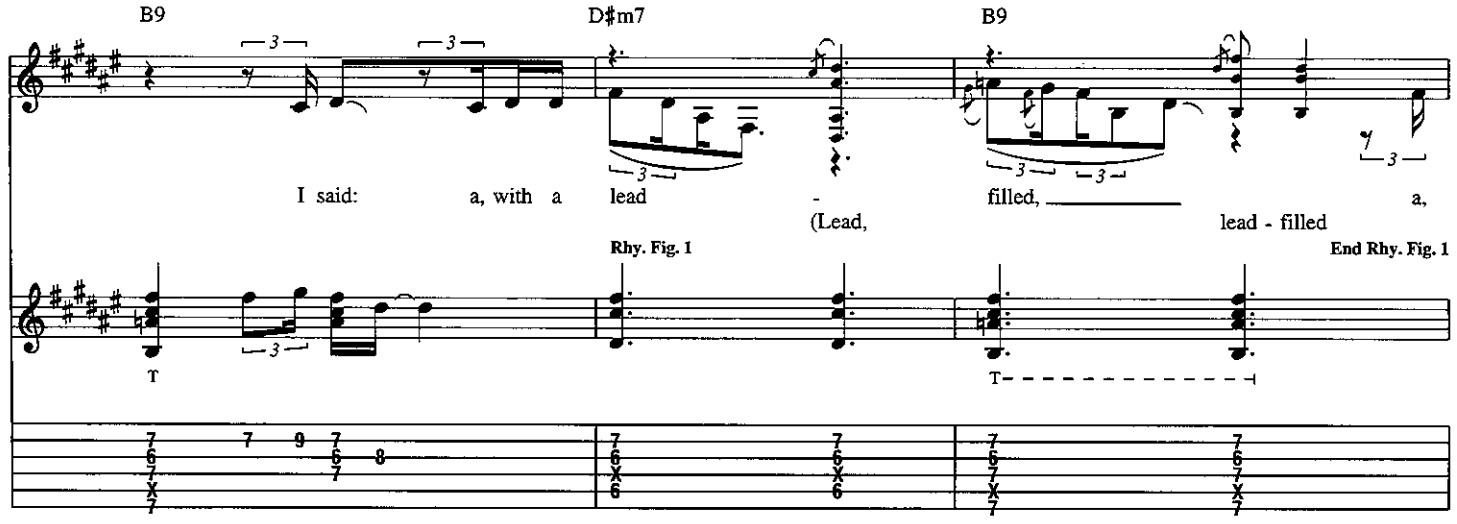
had the un - med-i-cat-ed au - dac-i - ty to jump up

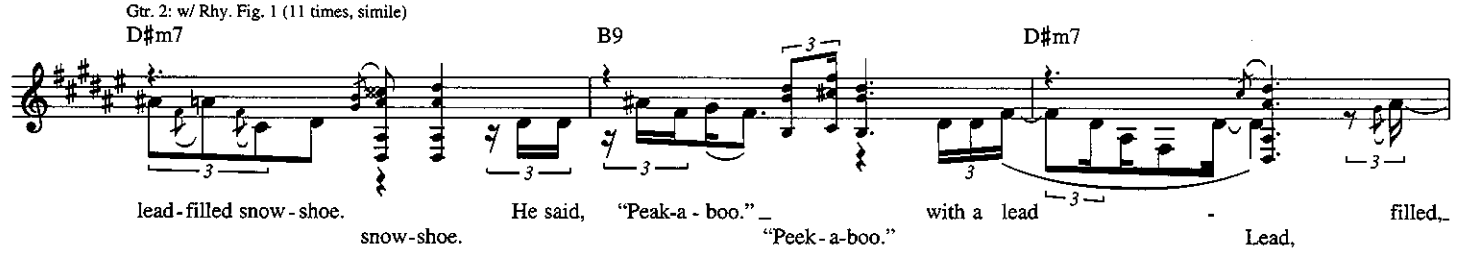
(Strict - ly Com - mer - shil.)

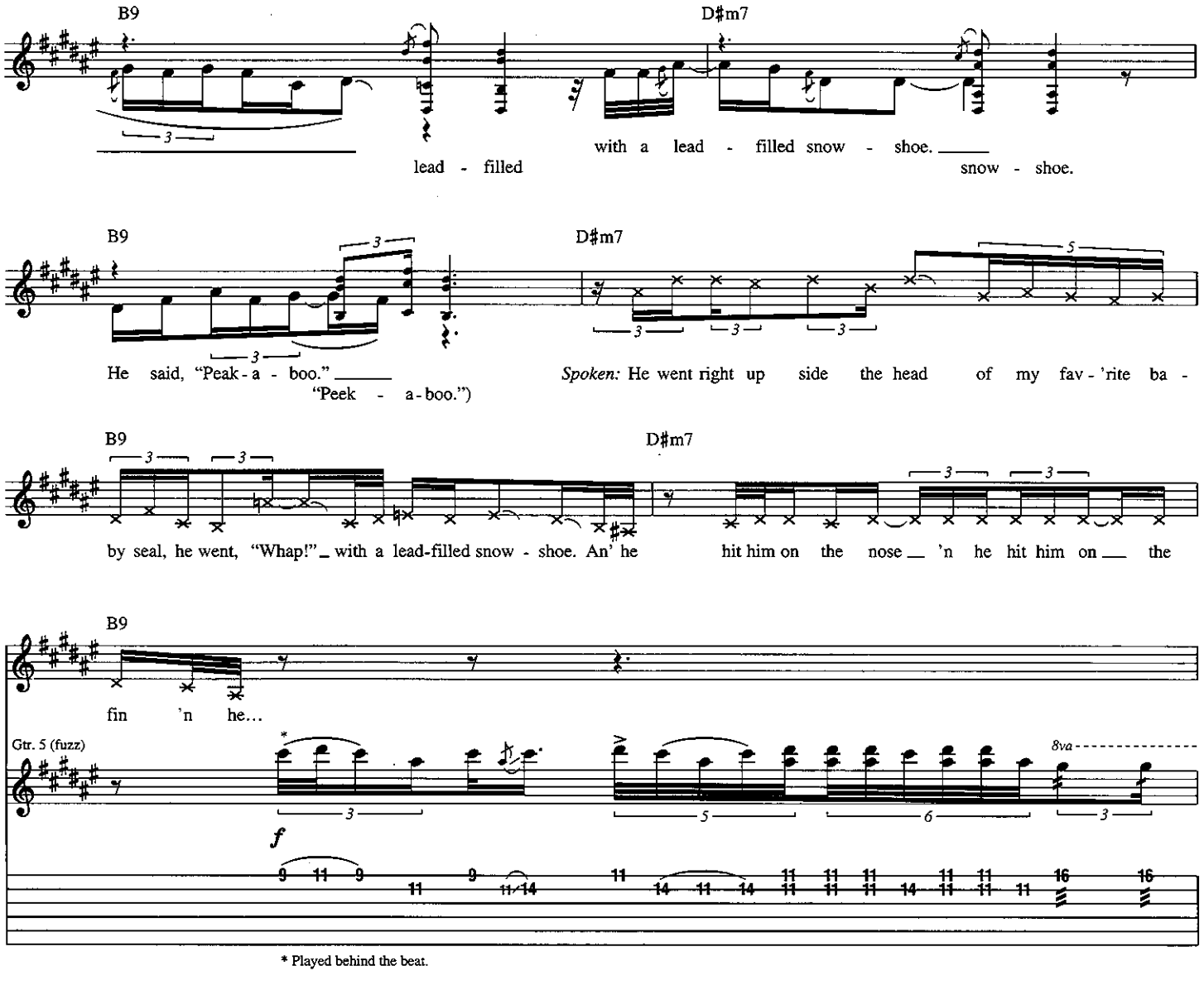
Gtr. 2

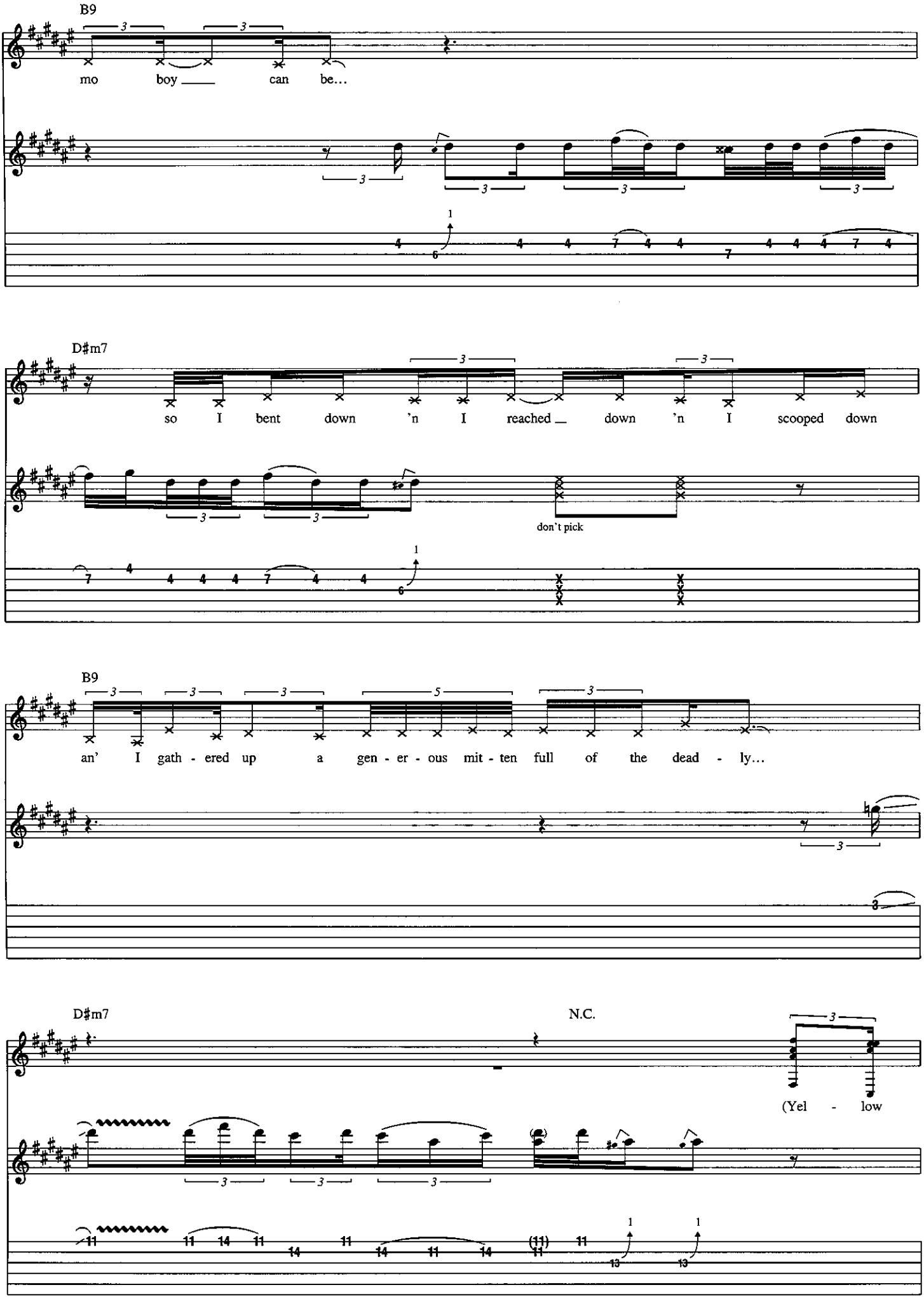

B9
D♯m7
B7
from be-hind my ig-ya-loo _
(Peek - a - boo, woo, woo, woo.)
and he start-ed in - to whip-pin' on my
* Gtr. 4
mf
Gtr. 2
divisi
T
* Marimba arr. for gtr.

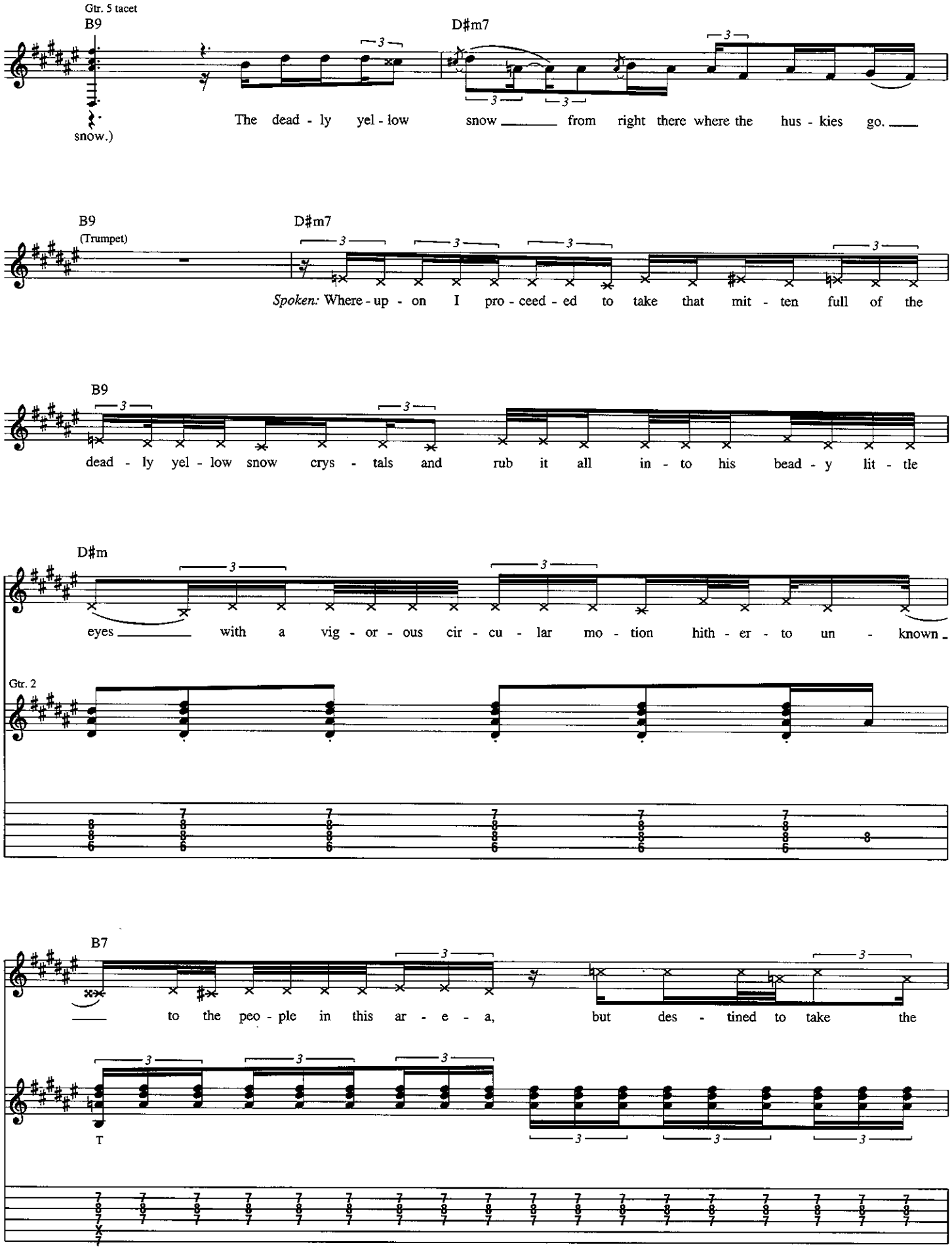

Gtr. 4 tacet
D♯m7
B9
D♯m7
fav-'rite ba-by seal _
with a lead - filled snow - shoe...
Gtr. 2
T

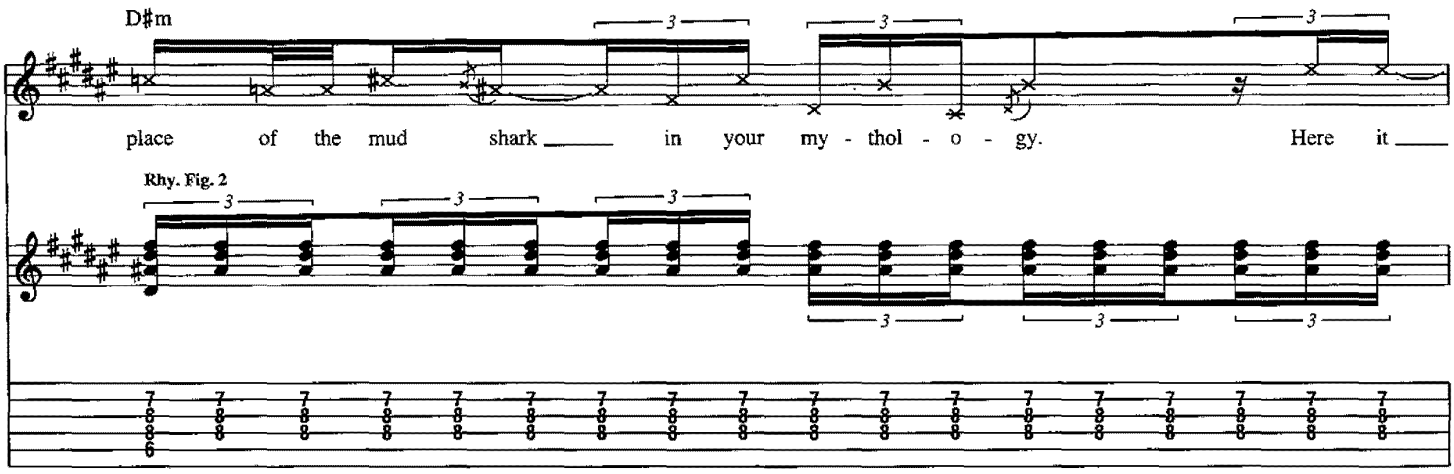

B9
D♯m7
B9
I said: a, with a lead -
(Lead,
filled, _____ a,
lead - filled
Rhy. Fig. 1
End Rhy. Fig. 1
T
T

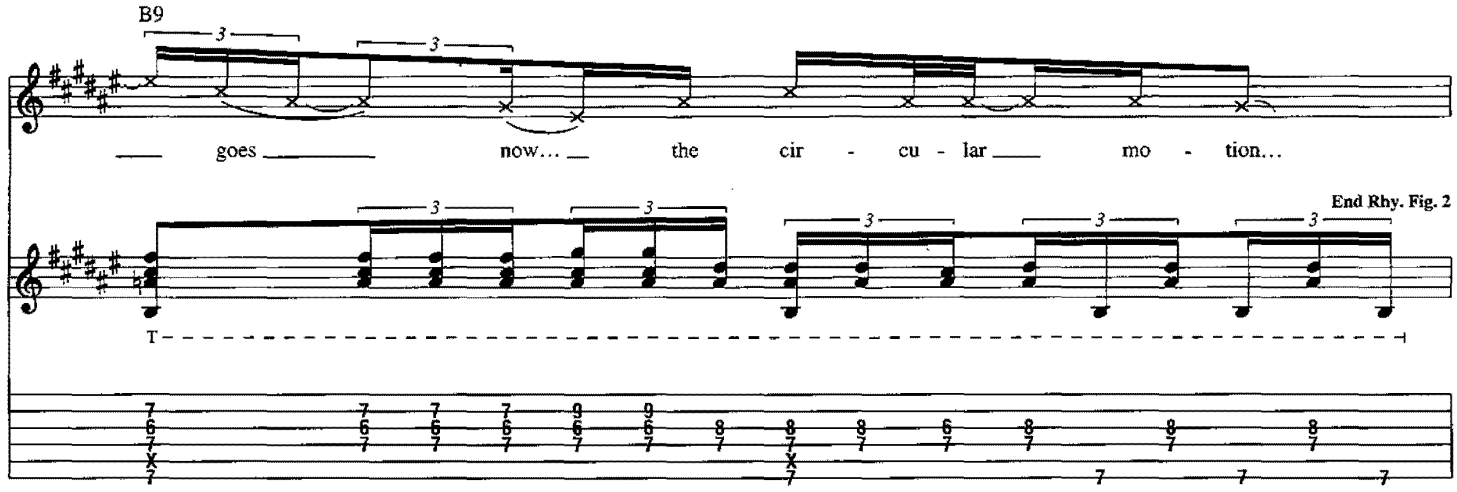

Gtr. 2: w/ Rhy. Fig. 1 (11 times, simile)
D♯m7
B9
D♯m7
lead-filled snow-shoe.
He said, "Peak-a - boo." _
with a lead - filled, _
snow-shoe.
"Peek-a-boo."
Lead,

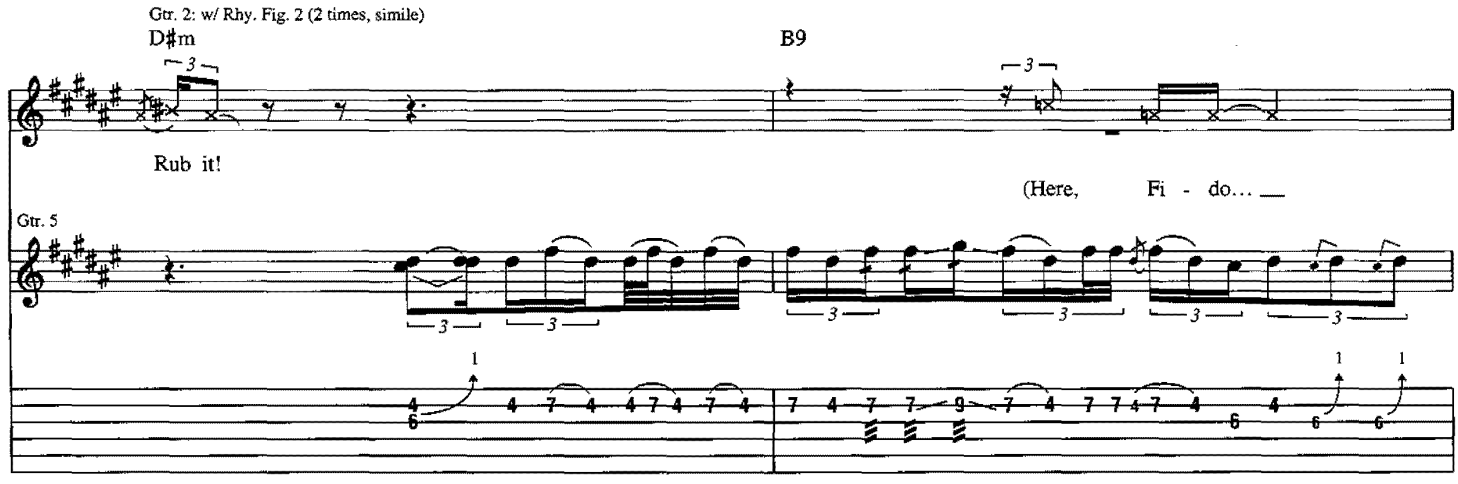

B9
D♯m7
lead - filled
with a lead - filled snow - shoe.
snow - shoe.
B9
D♯m7
He said, "Peak - a - boo."
"Peek - a - boo.")
Spoken: He went right up side the head of my fav - 'rite ba -
B9
D♯m7
by seal, he went, "Whap!" with a lead-filled snow - shoe. An' he
hit him on the nose 'n he hit him on the
B9
fin 'n he...
Gtr. 5 (fuzz)
8va
f
* Played behind the beat.
D♯m7
8va
loco
B9
D♯m7
An' that got me just a - bout as e - vil as an Es - ki -
rake
P.H.
** Played behind the beat.

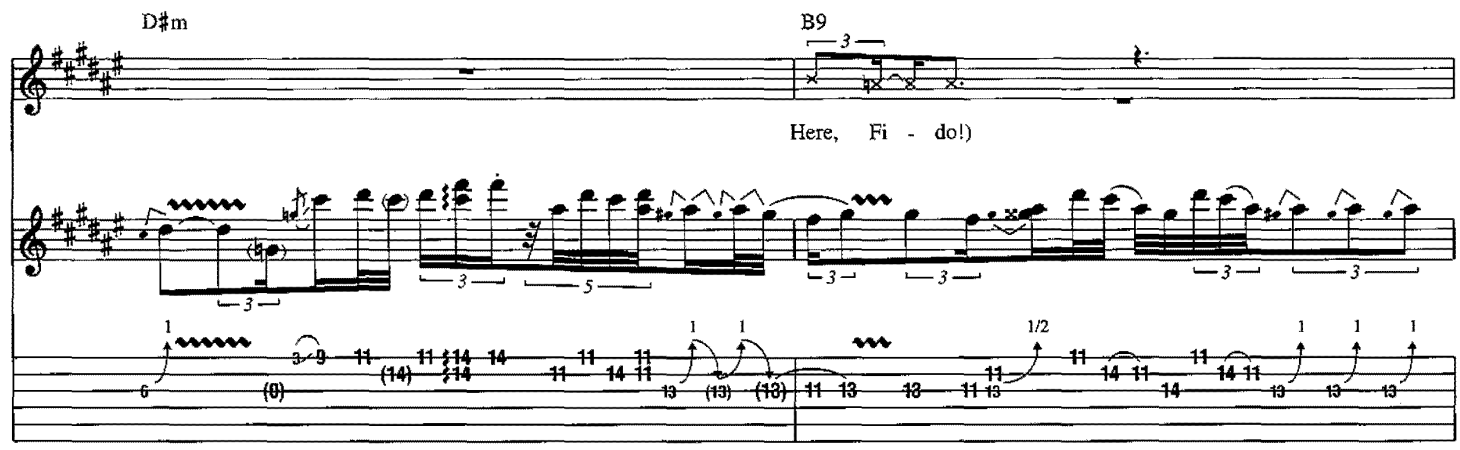

B9
mo boy can be...
D♯m7
so I bent down 'n I reached down 'n I scooped down
don't pick
B9
an' I gath - ered up a gen - er - ous mit - ten full of the dead - ly...
D♯m7
N.C.
(Yel - low

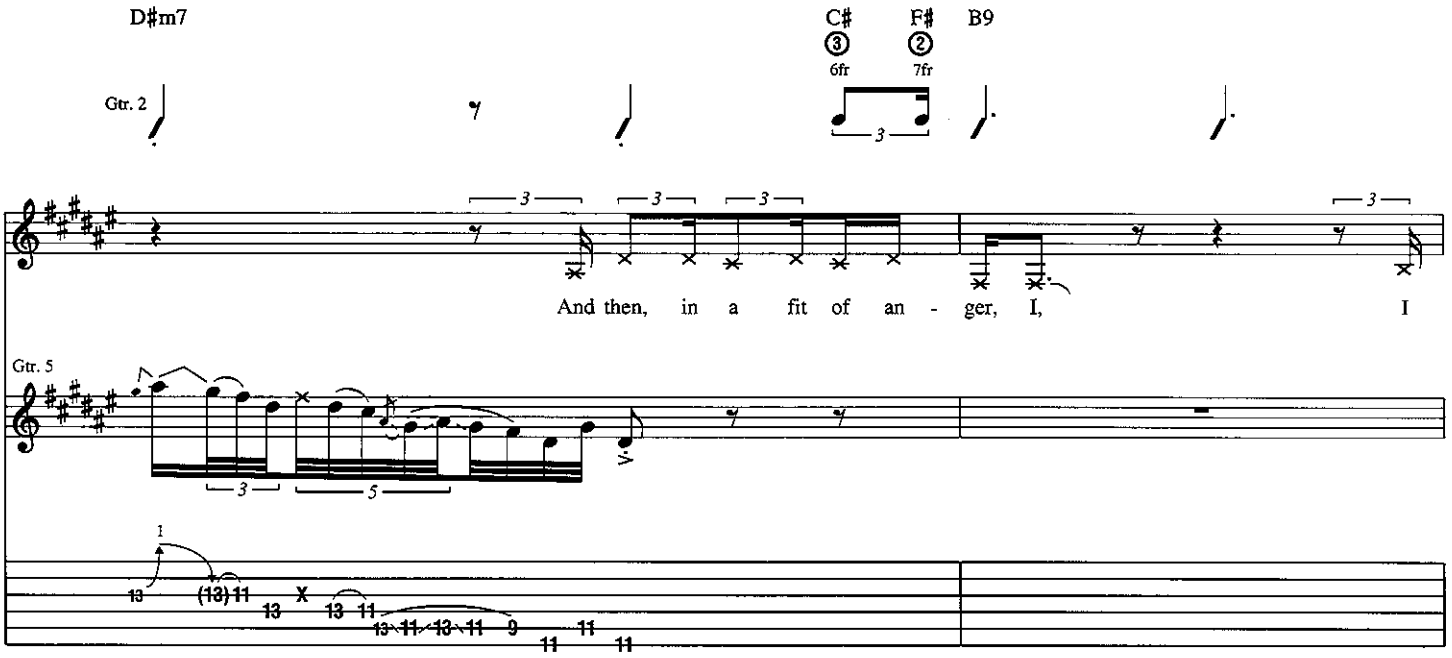

Gtr. 5 tacet
B9
D♯m7
snow.)
The dead - ly yel - low snow from right there where the hus - kies go.
B9
(Trumpet)
D♯m7
Spoken: Where - up - on I pro - ceed - ed to take that mit - ten full of the
B9
dead - ly yel - low snow crys - tals and rub it all in - to his bead - y lit - tle
D♯m
eyes with a vig - or - ous cir - cu - lar mo - tion hith - er - to un - known
Gtr. 2
B7
to the peo - ple in this ar - e - a, but des - tined to take the
T

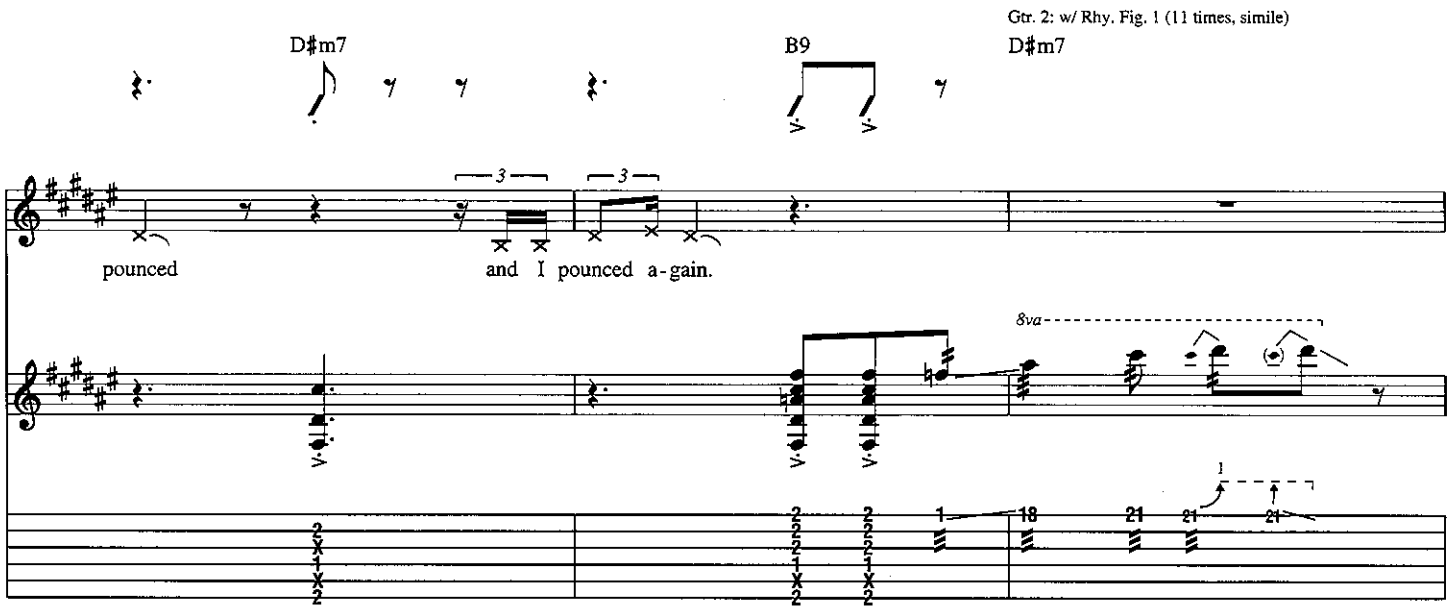

D♯m
place of the mud shark in your my - thol - o - gy. Here it
Rhy. Fig. 2

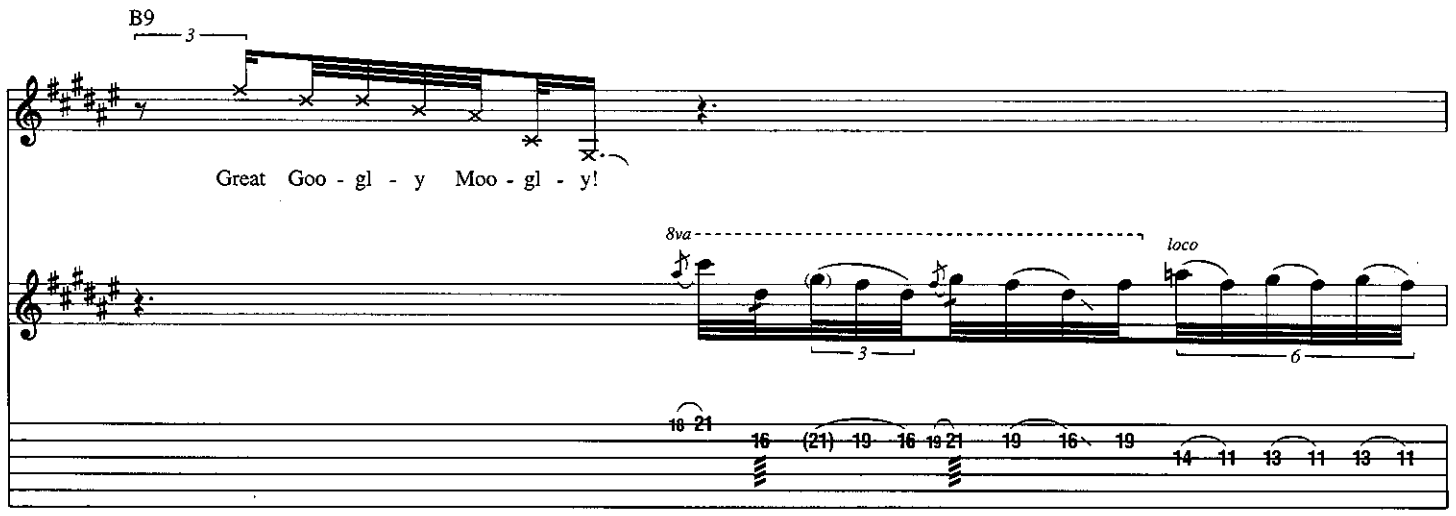

B9
goes now... the cir - cu - lar mo - tion...
End Rhy. Fig. 2
T

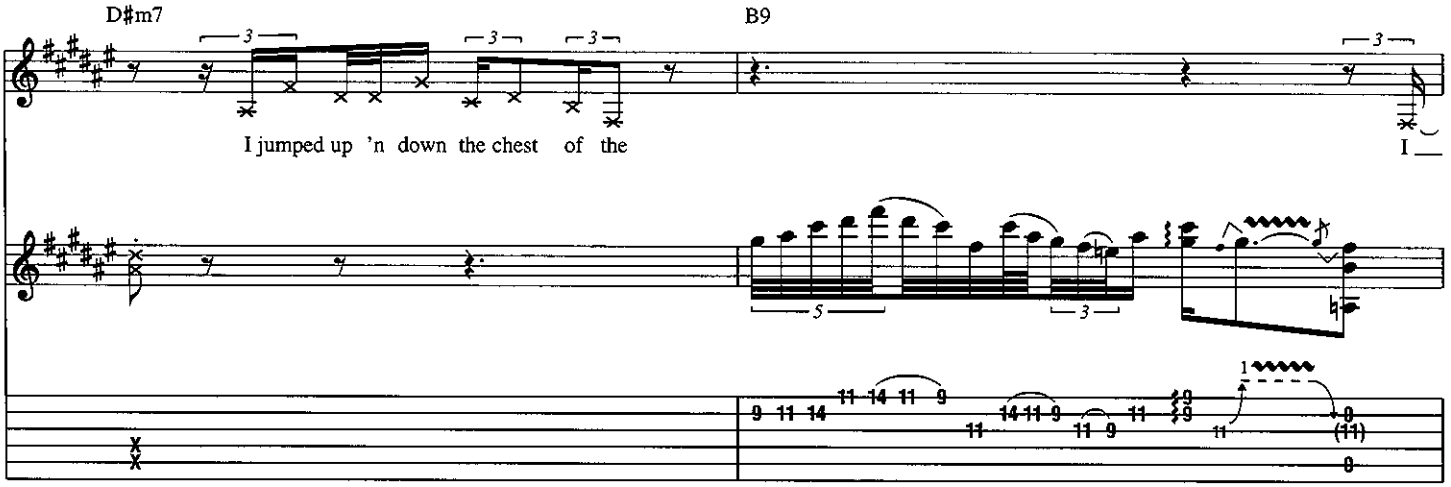

Gtr. 2: w/ Rhy. Fig. 2 (2 times, simile)
D♯m
B9
Rub it!
(Here, Fi - do...
Gtr. 5

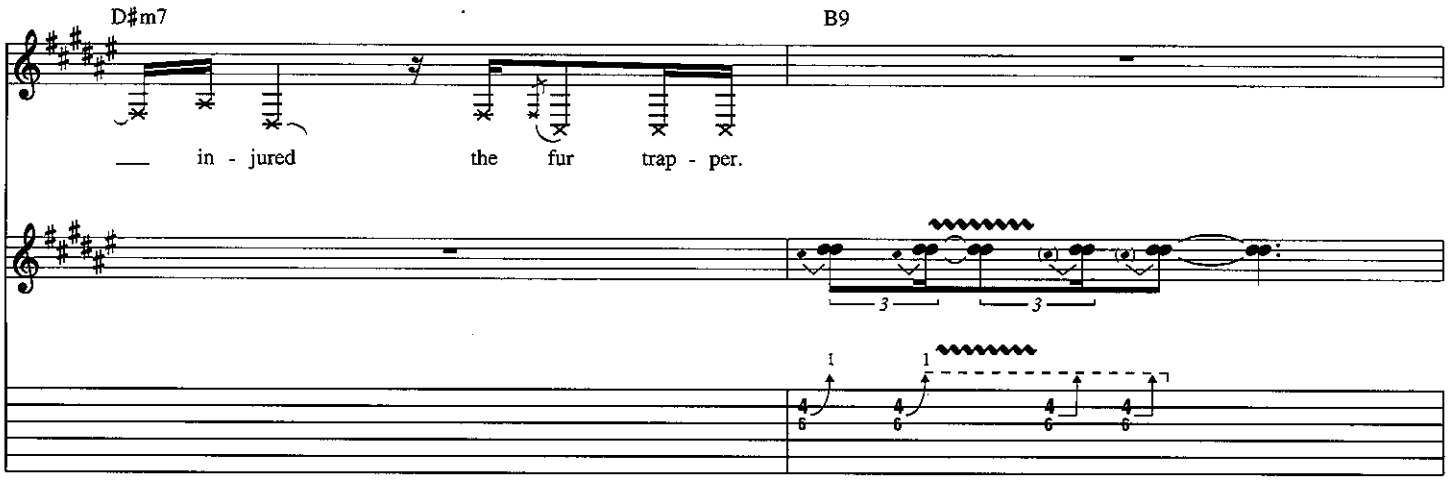

D♯m
B9
Here, Fi - do!)

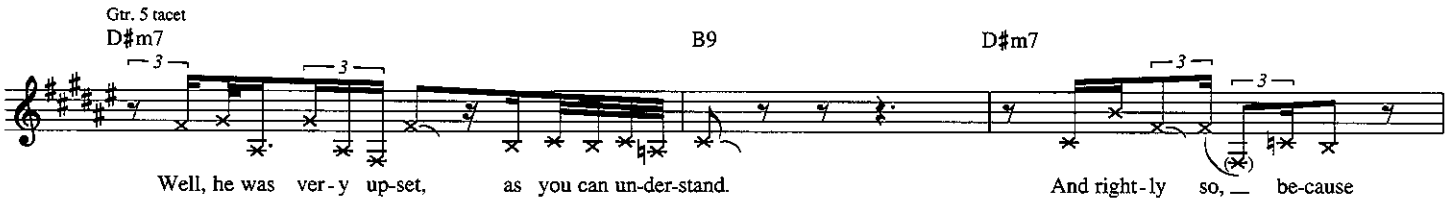

D♯m7
C♯
F♯
B9
6fr
7fr
Gtr. 2
And then, in a fit of an - ger, I, I
Gtr. 5

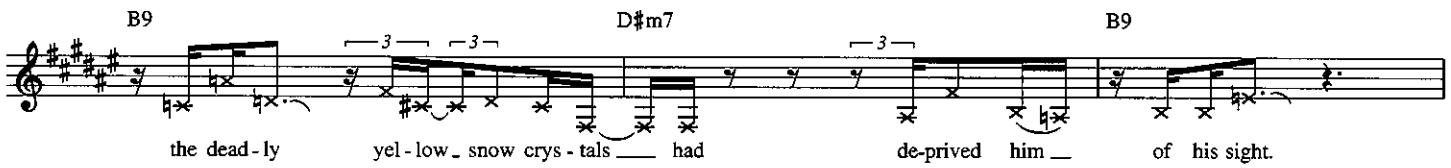

Gtr. 2: w/ Rhy. Fig. 1 (11 times, simile)
D♯m7
B9
D♯m7
pounced and I pounced a-gain.
8va

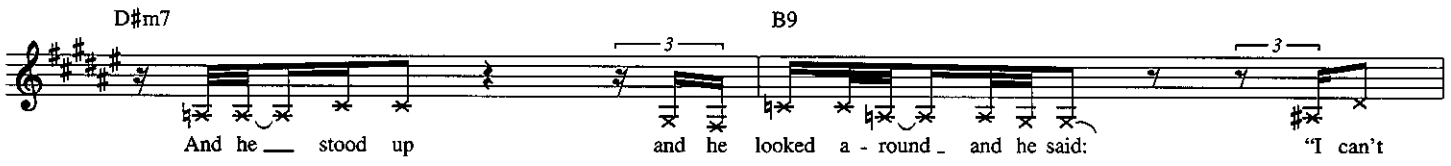

B9
Great Goo - gl - y Moo - gl - y!
8va
loco

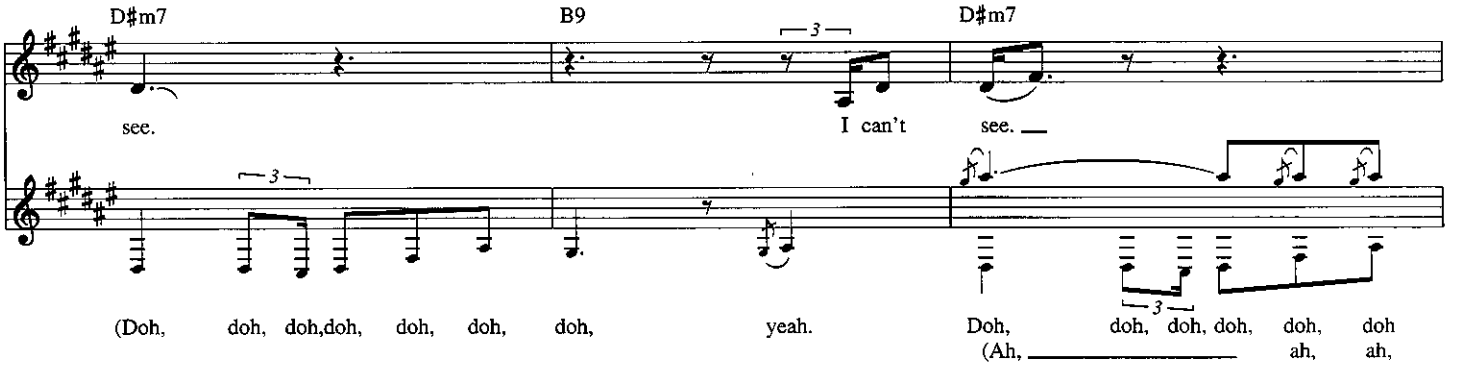

D♯m7
B9
I jumped up 'n down the chest of the
I

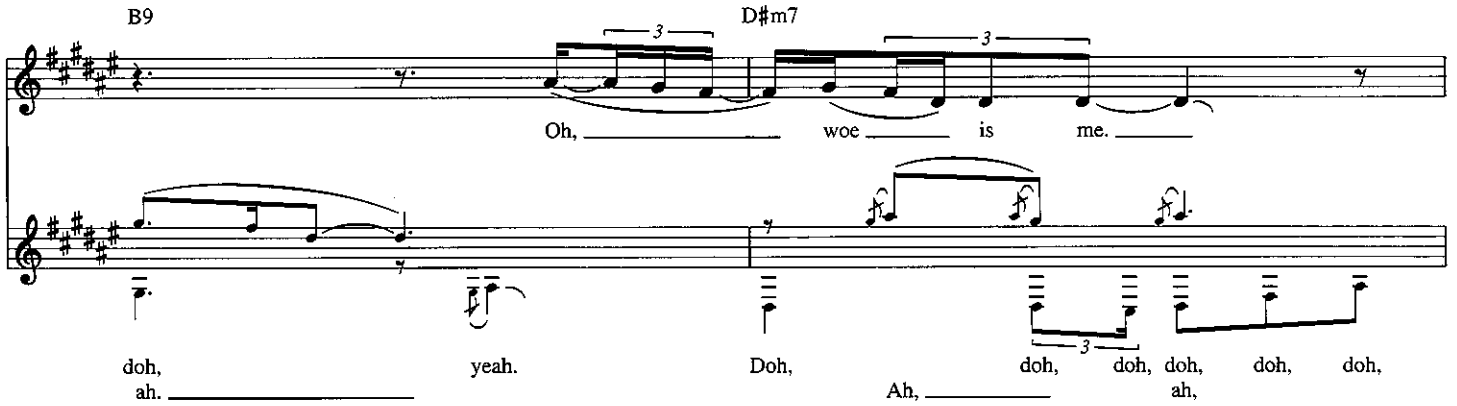

D♯m7
B9
in - jured the fur trap - per.

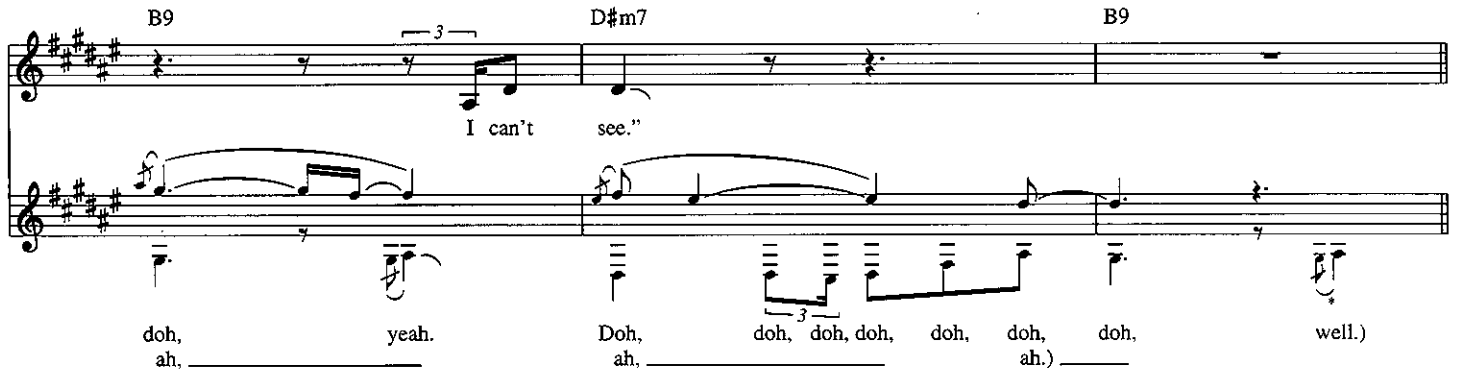

Gtr. 5 tacet
D♯m7
B9
D♯m7
Well, he was ver - y up-set, as you can un-der-stand.
And right - ly so, be-cause


B9
D♯m7
B9
the dead - ly yel - low snow crys - tals had de-prived him of his sight.


D♯m7
B9
And he stood up and he looked a - round and he said: "I can't



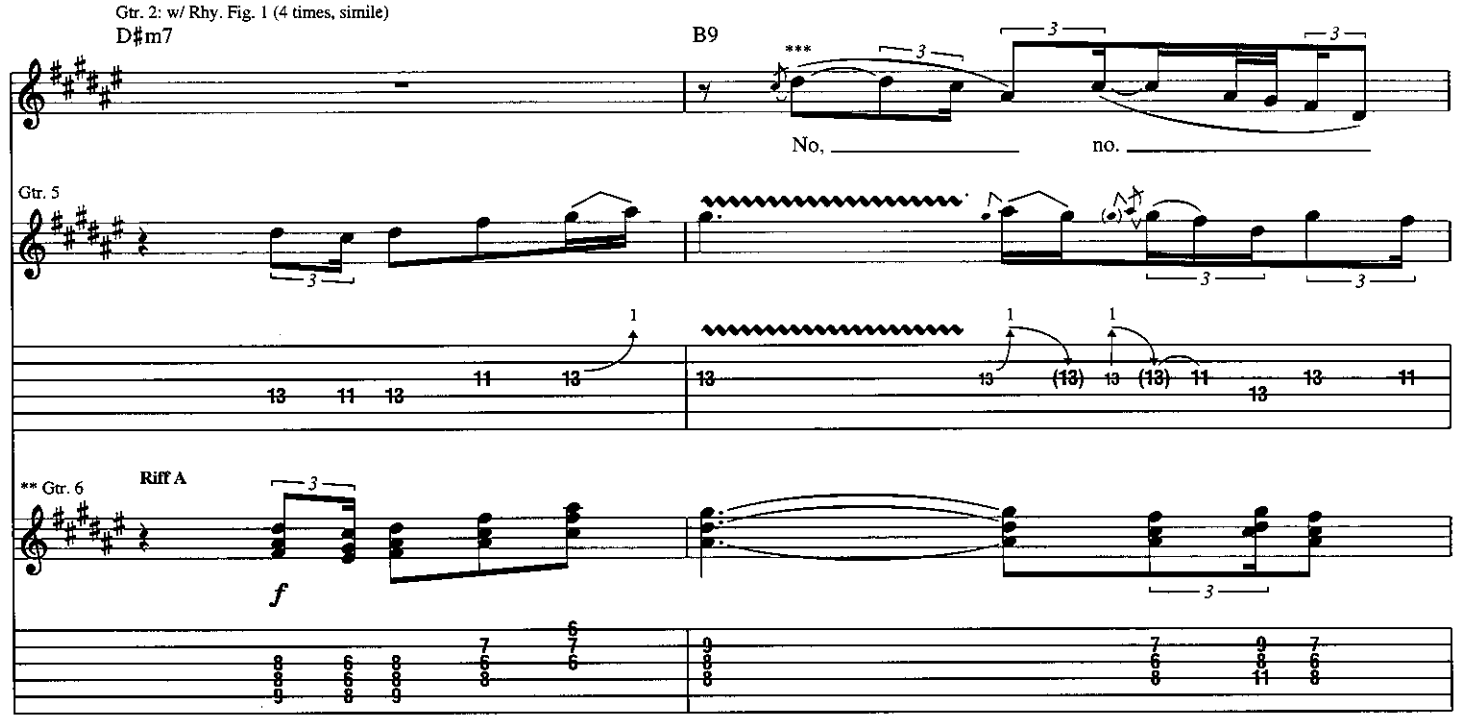




* w/ echo repeats

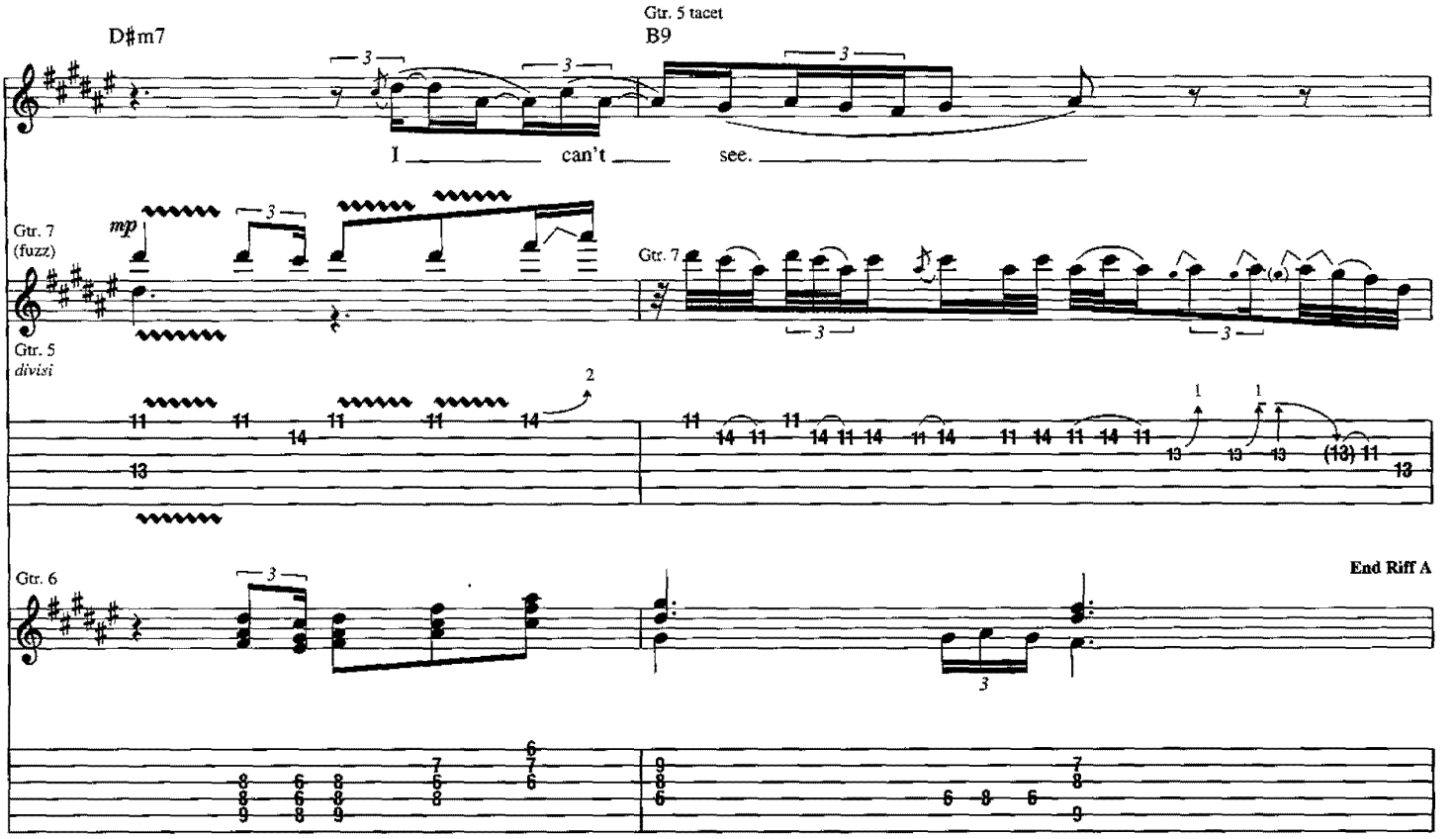
Intrumental Interlude

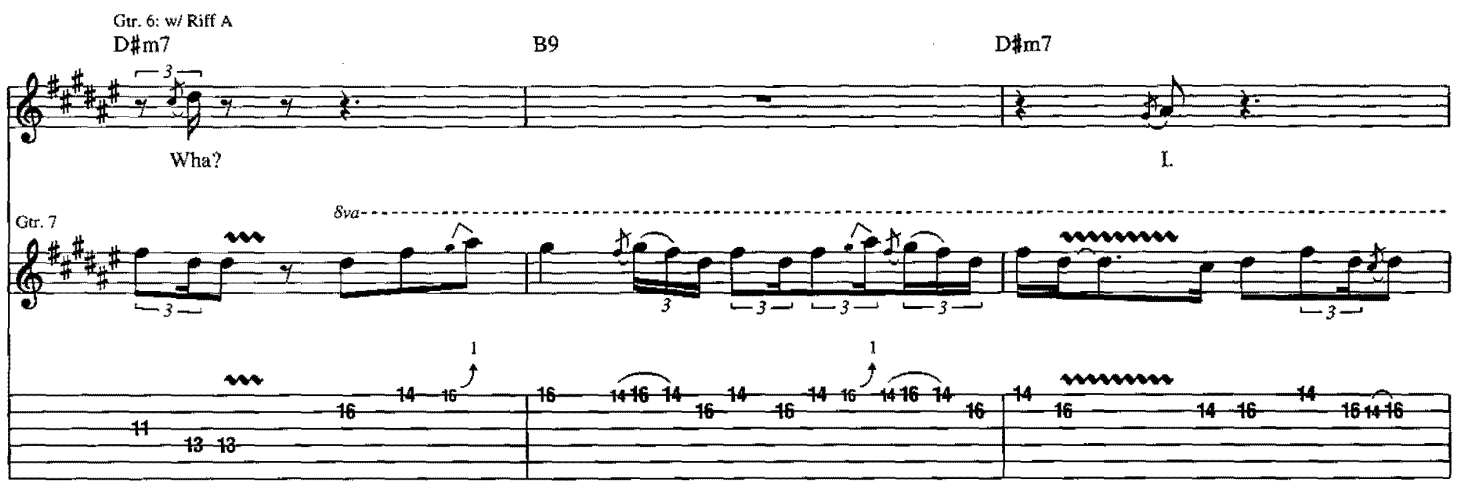
Gtr. 2: w/ Rhy. Fig. 1 (4 times, simile)

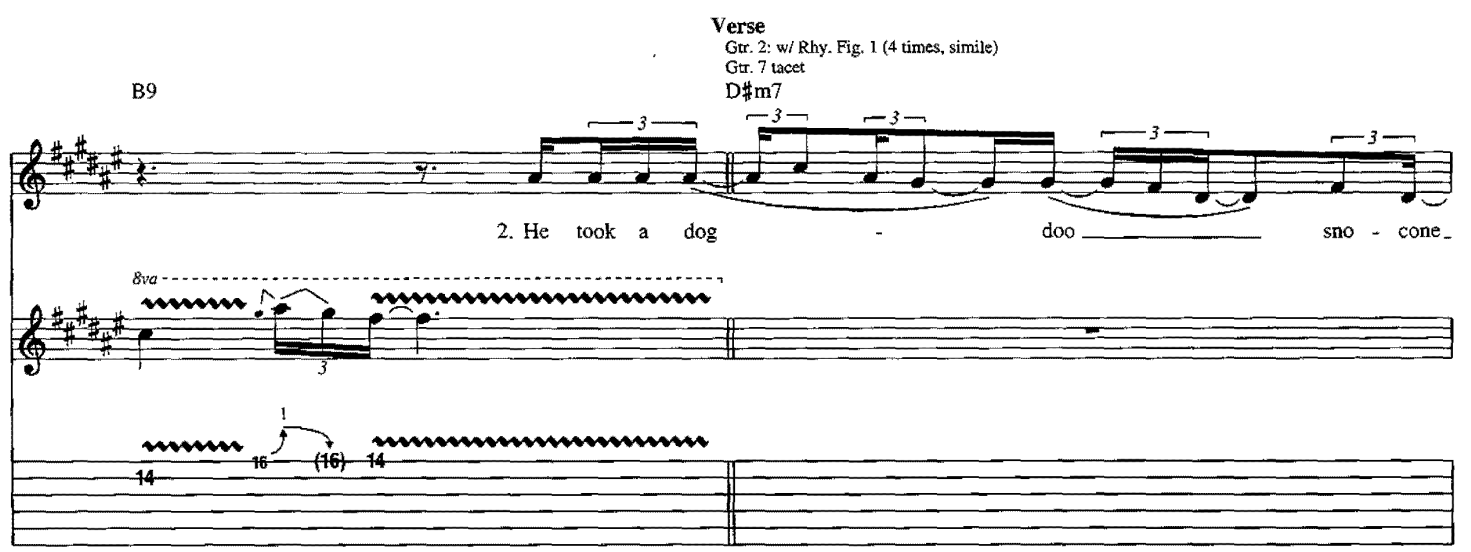


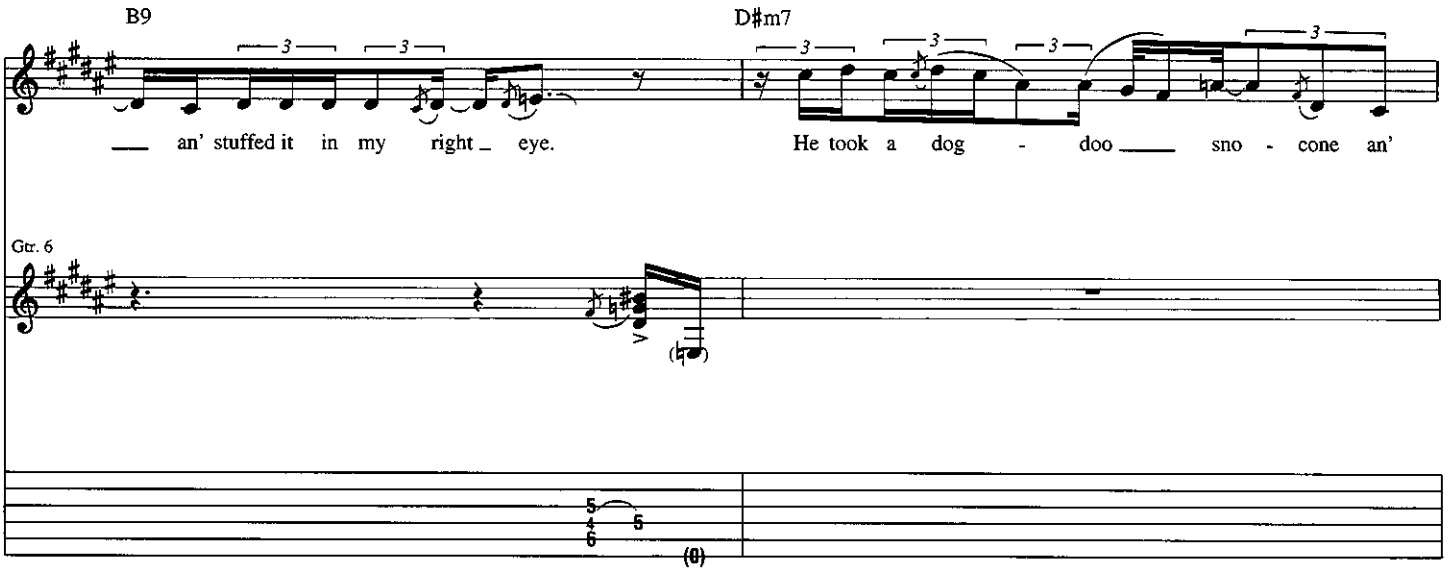
** Horns arr. for gtr.

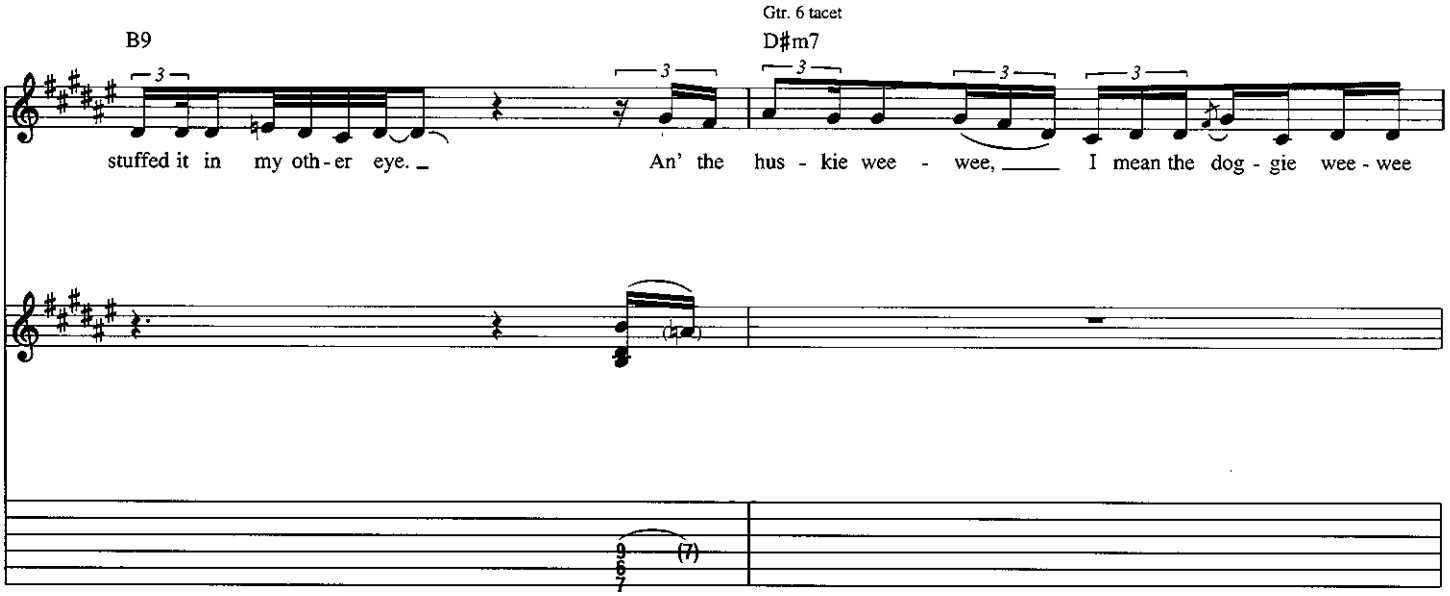
*** w/ echo repeats, next 6 meas.

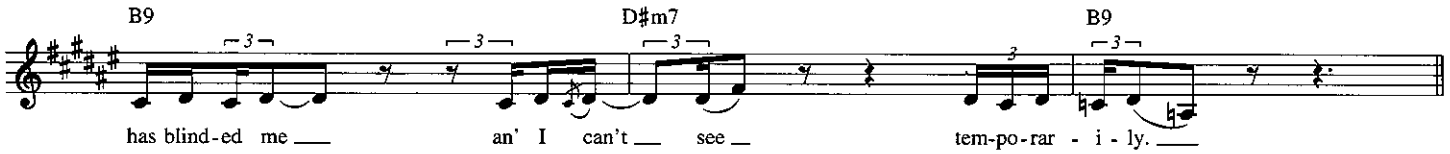

D♯m7
Gtr. 5 tacet
B9
I can't see.
Gtr. 7 (fuzz)
mp
Gtr. 7
Gtr. 5 divisi
Gtr. 6
End Riff A

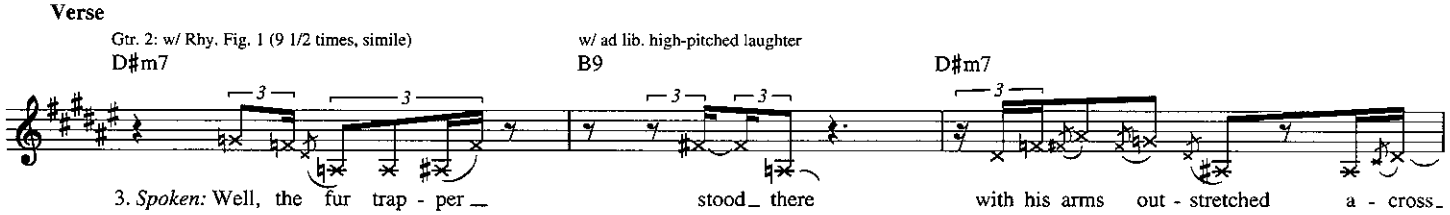

Gtr. 6: w/ Riff A
D♯m7
B9
D♯m7
Wha?
I.
Gtr. 7
8va

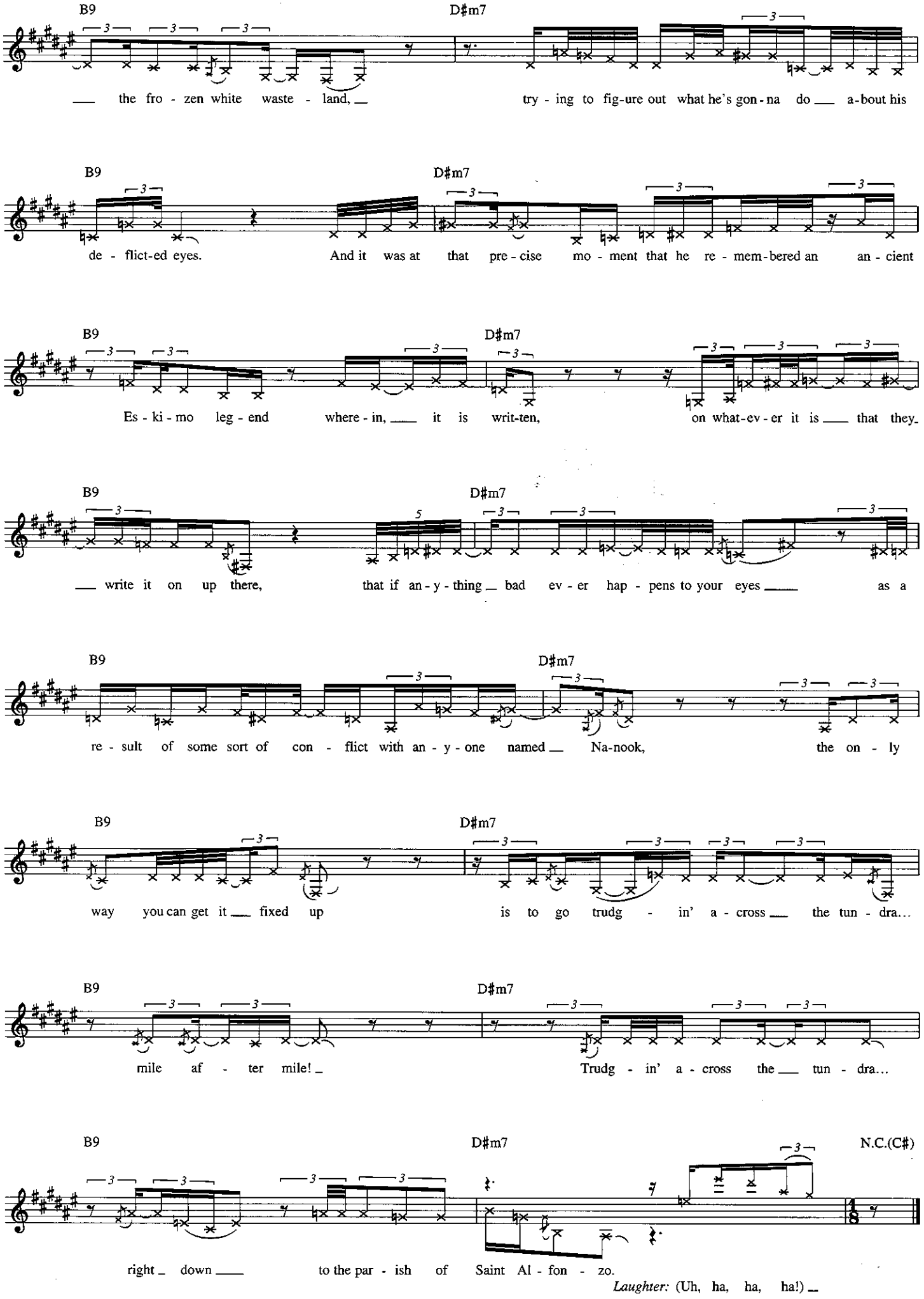

Verse
Gtr. 2: w/ Rhy. Fig. 1 (4 times, simile)
Gtr. 7 tacet
B9
D♯m7
2. He took a dog - doo sno - cone
8va


B9
D♯m7
___ an' stuffed it in my right _ eye.
He took a dog - doo ___ sno - cone an'
Gtr. 6


Gtr. 6 tacet
B9
D♯m7
stuffed it in my oth-er eye. _
An' the hus - kie wee - wee, ___ I mean the dog - gie wee - wee

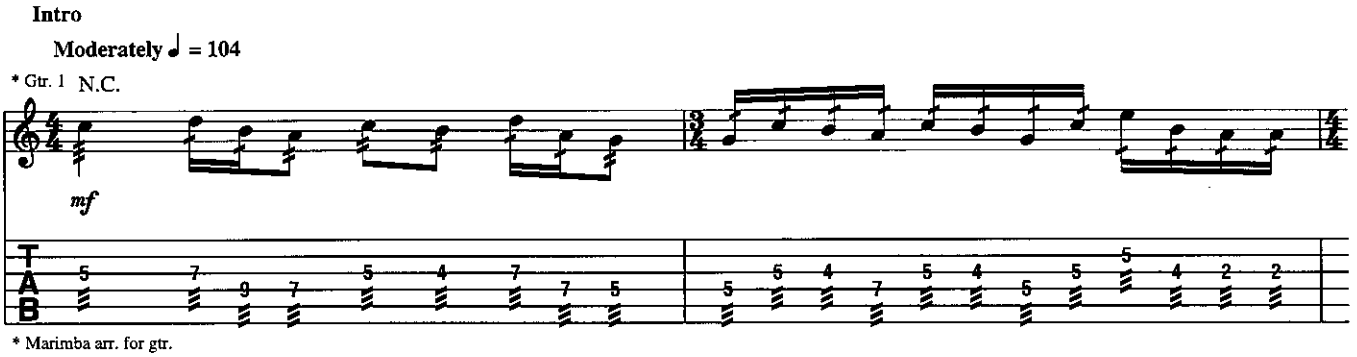

B9
D♯m7
B9
has blind-ed me ___ an' I can't ___ see _ tem-po-rar - i - ly. ___


Verse
Gtr. 2: w/ Rhy. Fig. 1 (9 1/2 times, simile)
D♯m7
w/ ad lib. high-pitched laughter
B9
D♯m7
3. *Spoken:* Well, the fur trap - per _
stood _ there
with his arms out - stretched a - cross _

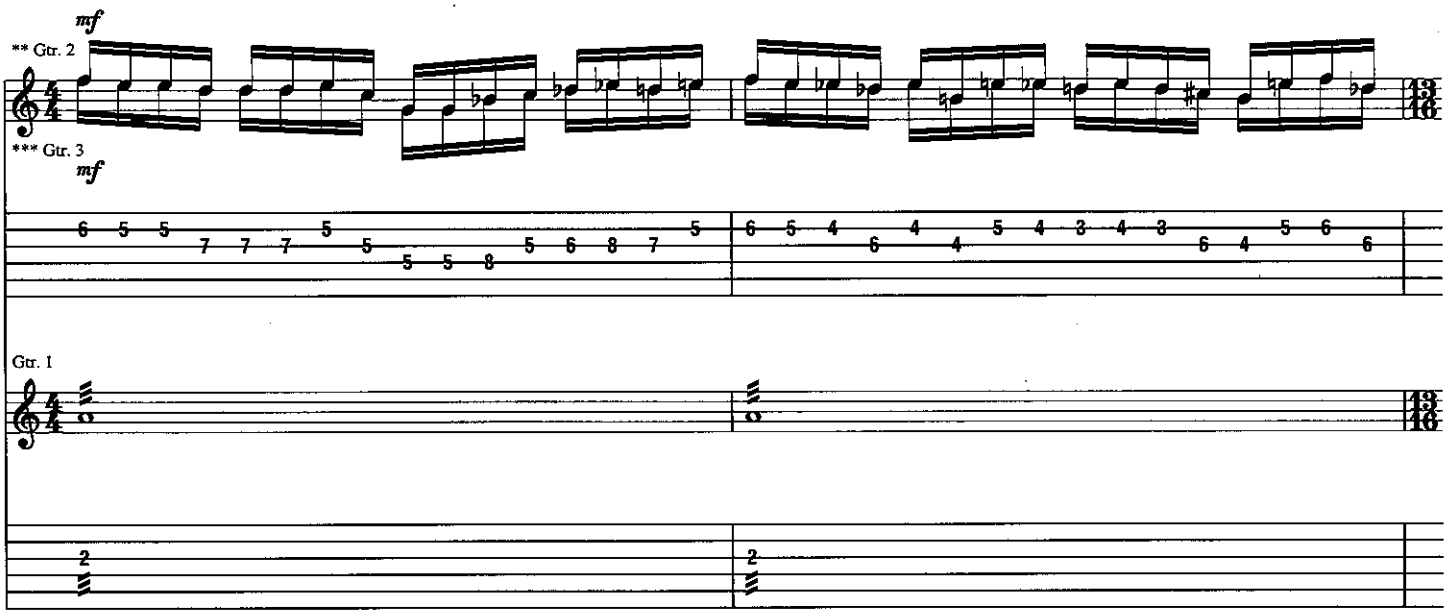

B9
D♯m7
___ the fro - zen white waste - land, ___
try - ing to fig-ure out what he's gon - na do ___ a-bout his
de - flict-ed eyes.
And it was at that pre - cise mo - ment that he re - mem-bered an an - cient
Es - ki - mo leg - end where - in, ___ it is writ-ten,
on what-ev - er it is ___ that they
___ write it on up there,
that if an - y - thing ___ bad ev - er hap - pens to your eyes ___ as a
re - sult of some sort of con - flict with an - y - one named ___ Na-nook,
the on - ly
way you can get it ___ fixed up
is to go trudg - in' a - cross ___ the tun - dra...
mile af - ter mile! ___
Trudg - in' a - cross the ___ tun - dra...
N.C.(C♯)
right ___ down ___
to the par - ish of Saint Al - fon - zo.
Laughter: (Uh, ha, ha, ha!) ___

St. Alfonzo's Pancake Breakfast

By Frank Zappa

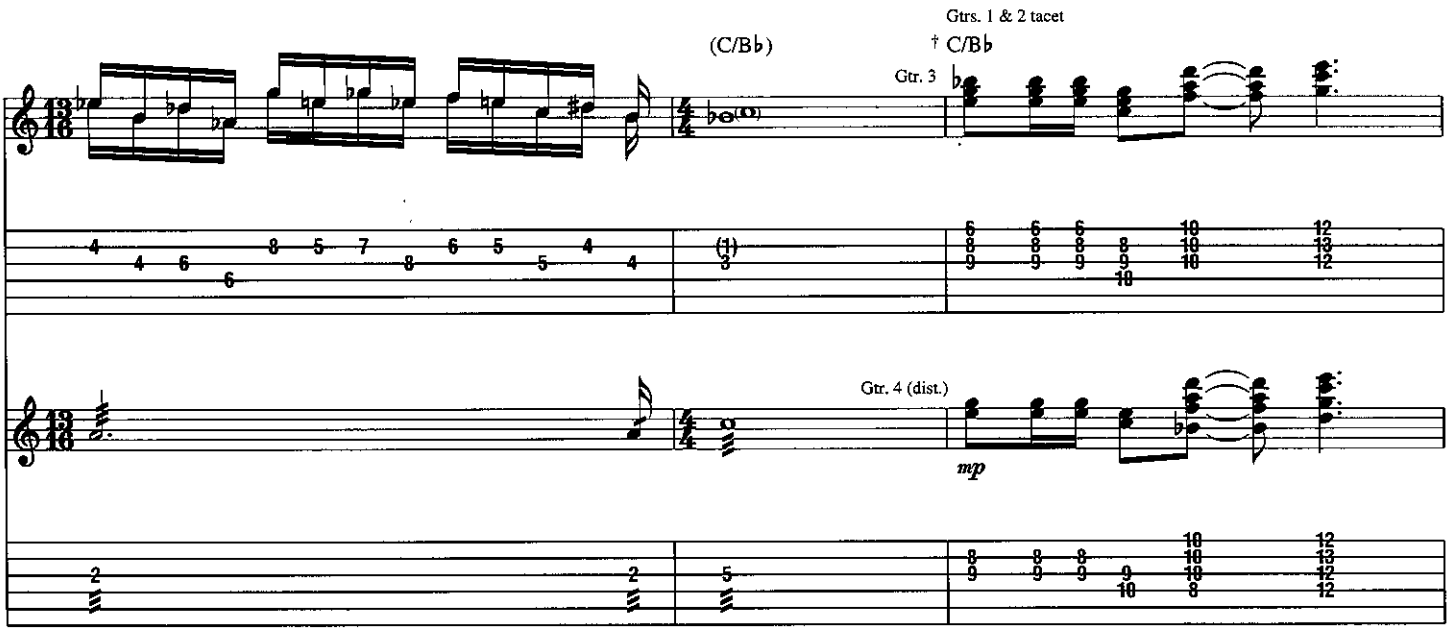


* Marimba arr. for gtr.

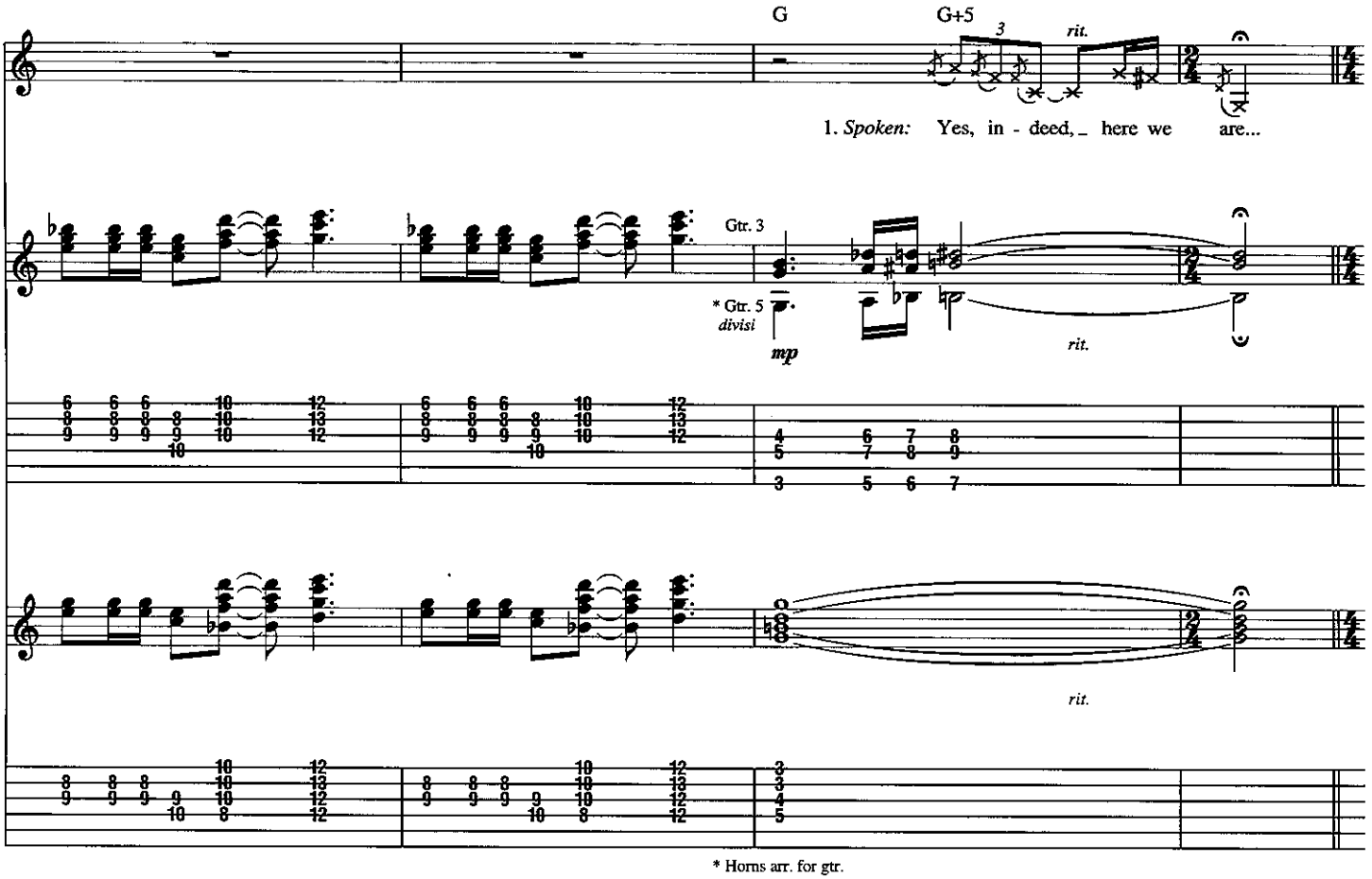


** Synth. arr. for gtr.

*** Horns arr. for gtr.



†Chord symbols reflect overall harmony.



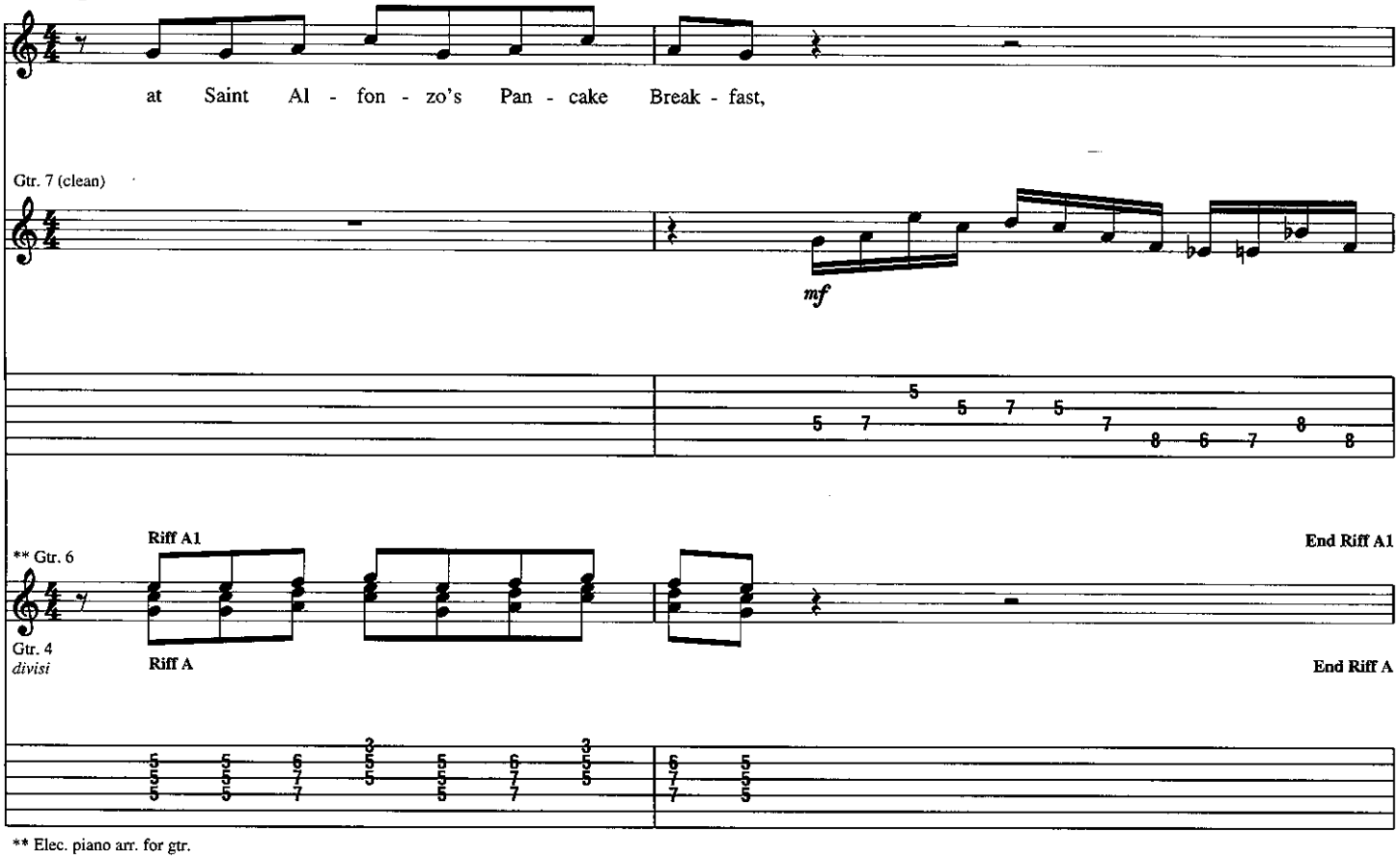
* Horns arr. for gtr.

Verse

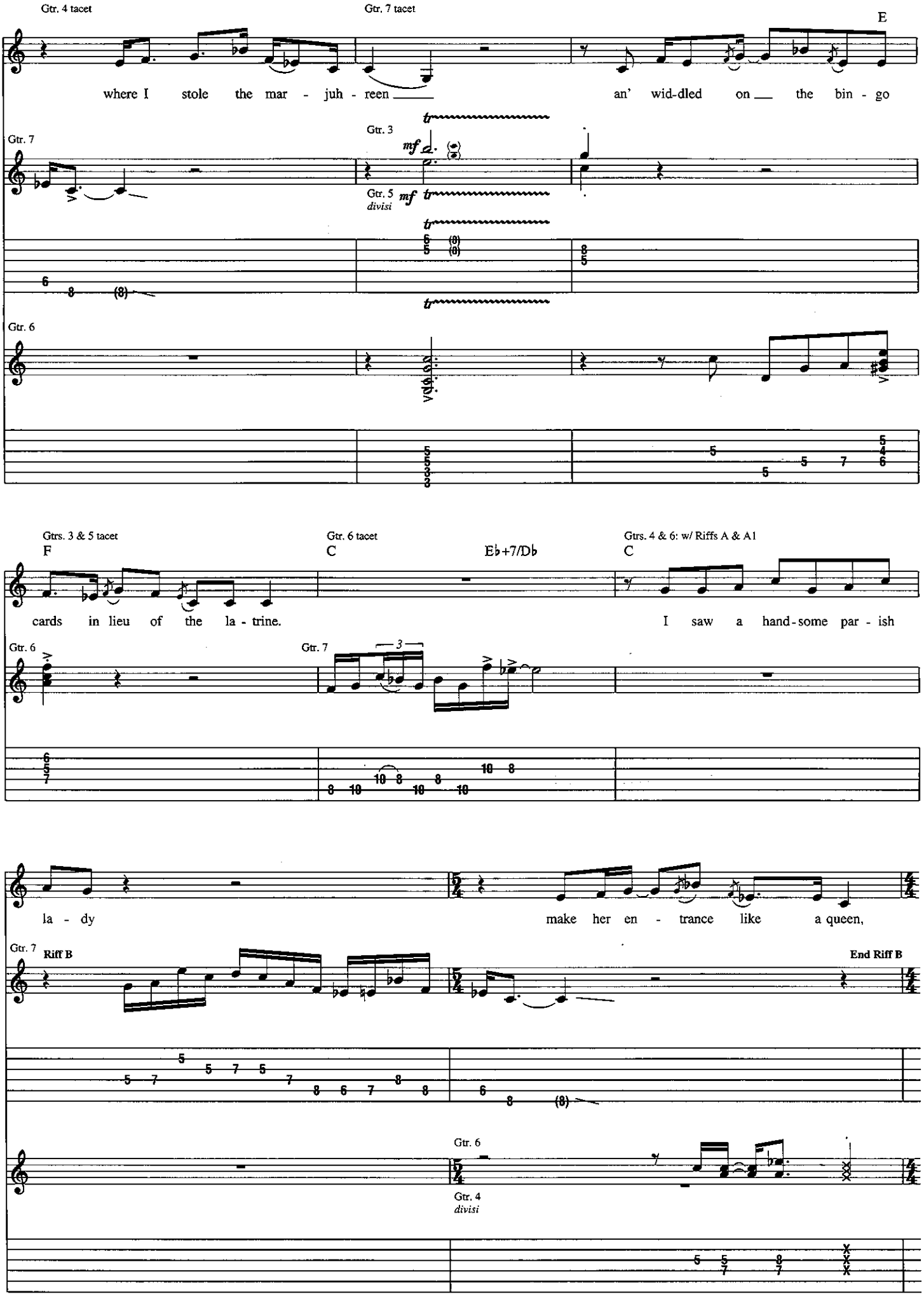
Faster ♩ = 138

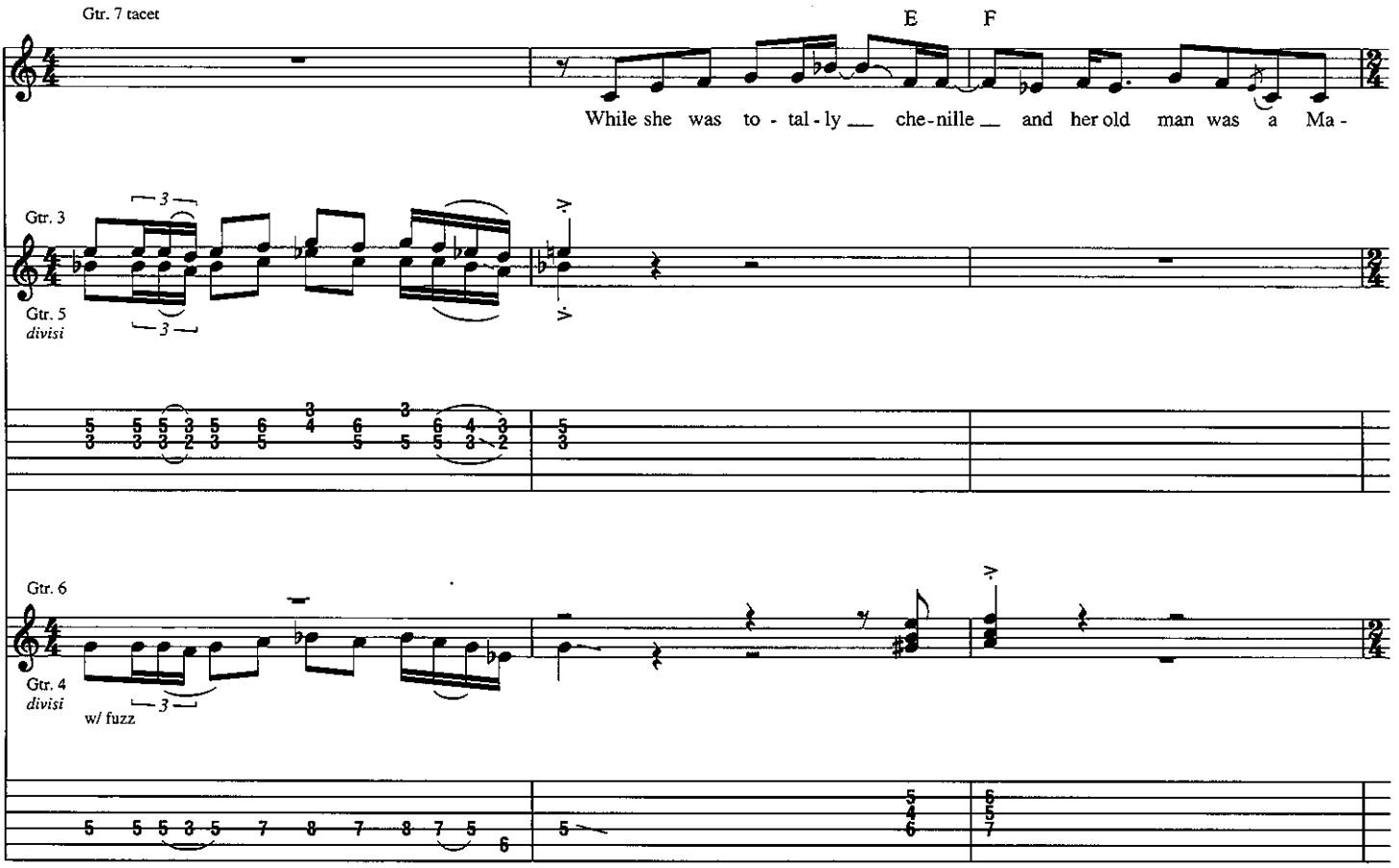
Gtrs. 3 & 5 tacet

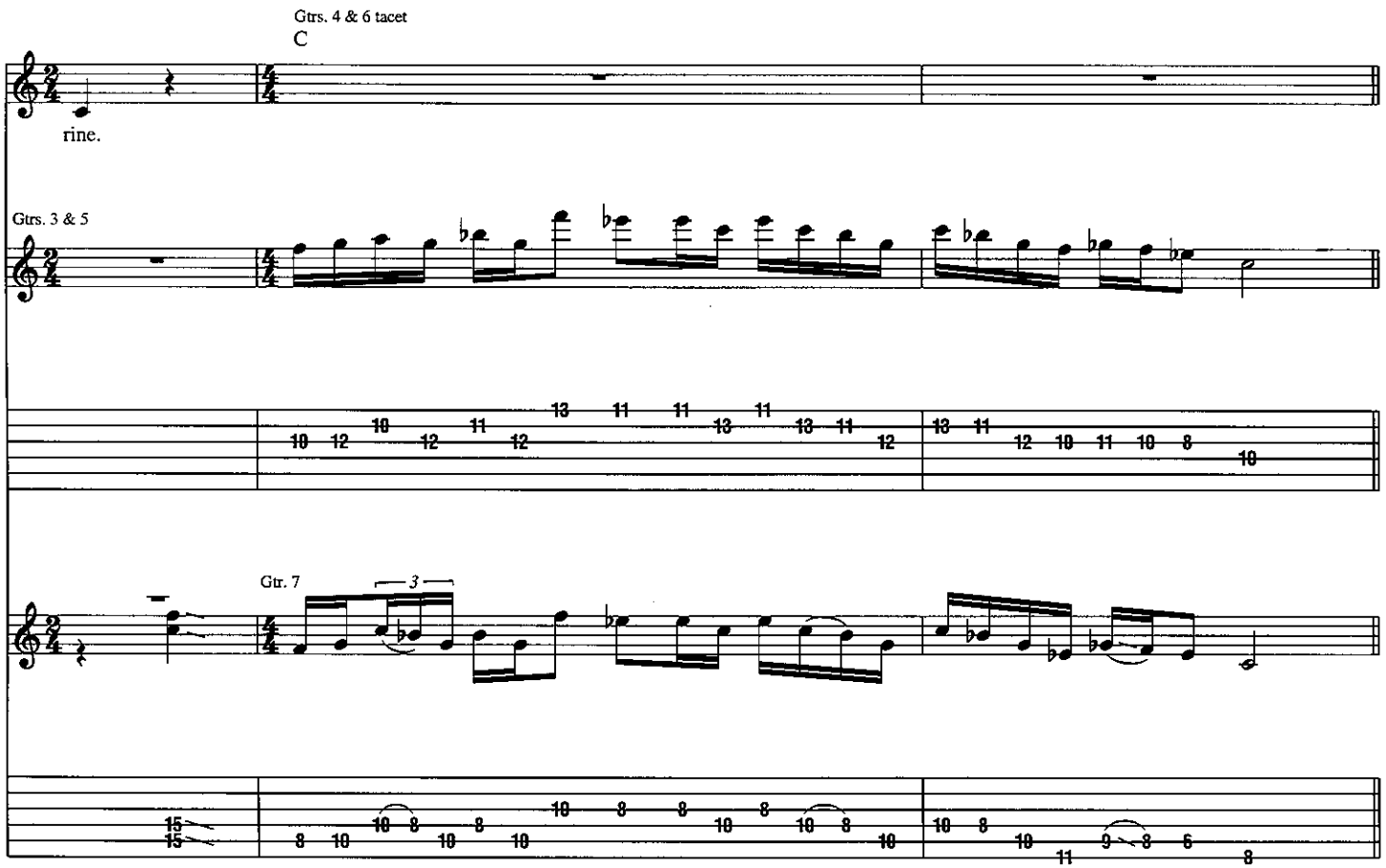
C



** Elec. piano arr. for gtr.


Gtr. 4 tacet
Gtr. 7 tacet
E
where I stole the mar - juh - reen
an' wid-dled on the bin - go
Gtr. 7
Gtr. 3
mf
Gtr. 5
divisi
mf
Gtr. 6
Gtrs. 3 & 5 tacet
F
Gtr. 6 tacet
C
E♭+7/D♭
Gtrs. 4 & 6: w/ Riffs A & A1
C
cards in lieu of the la - trine.
I saw a hand-some par - ish
Gtr. 6
Gtr. 7
3
la - dy
make her en - trance like a queen,
Gtr. 7
Riff B
End Riff B
Gtr. 6
Gtr. 4
divisi


Gtr. 7 tacet
E
F
While she was to - tal - ly che - nille and her old man was a Ma -
Gtr. 3
Gtr. 5
divisi
Gtr. 6
Gtr. 4
divisi
w/ fuzz


Gtrs. 4 & 6 tacet
C
rine.
Gtrs. 3 & 5
Gtr. 7

Verse

Gtrs. 3, 5 & 7 tacet
Gtrs. 4 & 6: w/ Riffs A & A1

* Gtr. 7: w/ Riff B

C

2. As she a - bused the sau - sage pat - tie an' said, "Why don't you treat me mean?"

* Doubled by Gtr. 3

w/ ad lib. moaning

C5 Bb5 Ab5

(Hurt me, hurt me, hurt me.

Mean. Treat me mean.

Gtr. 4

F C7

Oo, oo!) At Saint Al - fon - zo's Pan - cake

Gtr. 3

Gtr. 5
divisi

Gtr. 4

** Gtr. 8
divisi
mp
***

** Bass arr. for gtr.

*** Gtr. 4 to left of slash in tab.

Gtrs. 3, 4 & 5 tacet

F N.C. (C)

Break - fast where I stole the mar - juh - reen.

(Hah! Good God! Get off the bus.)

Interlude

Gtrs. 1 & 2 G7sus4 Csus2 Dbsus2

Gtr. 6

Gtr. 8 *divisi*

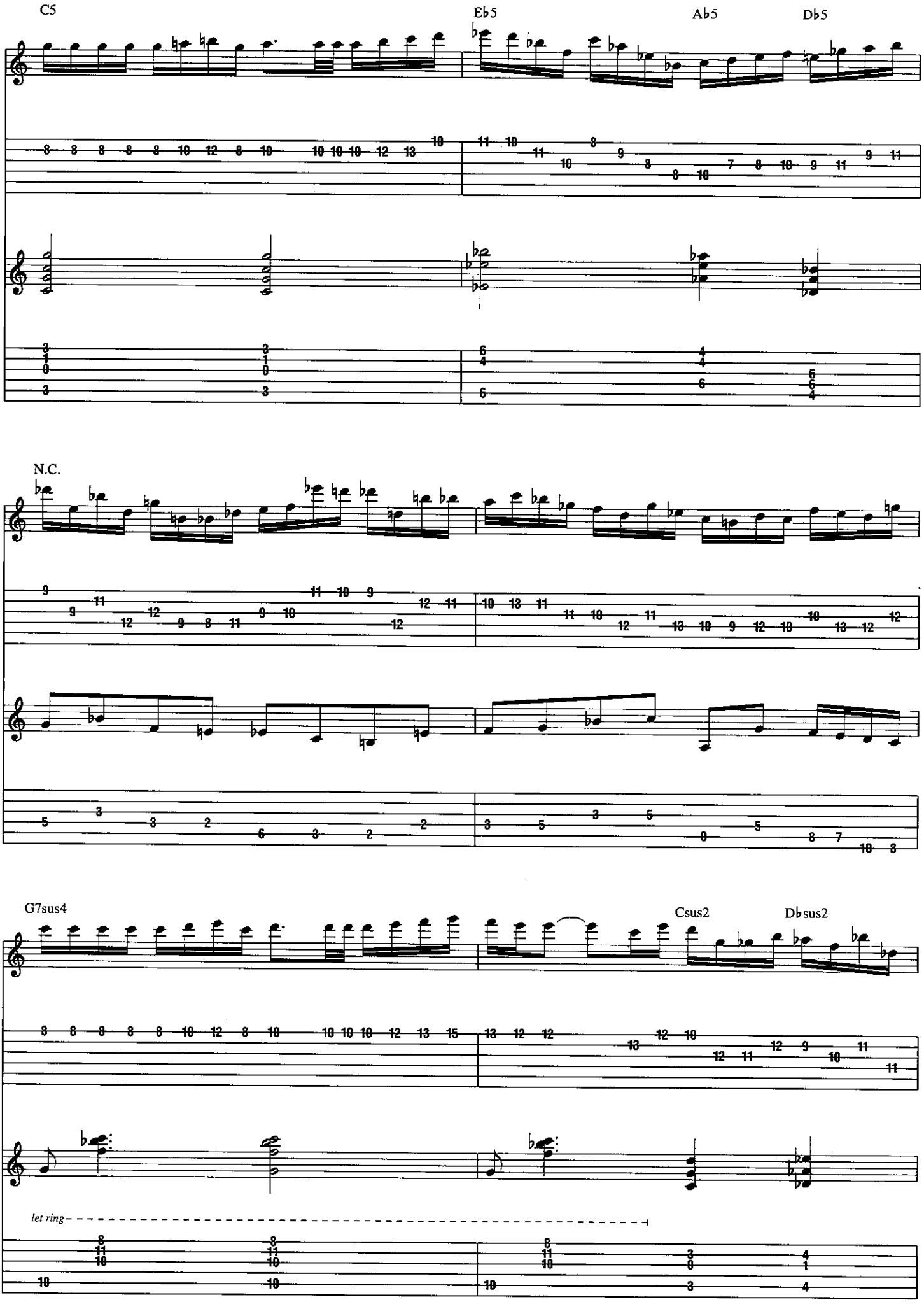
* Gtrs. 6 & 8

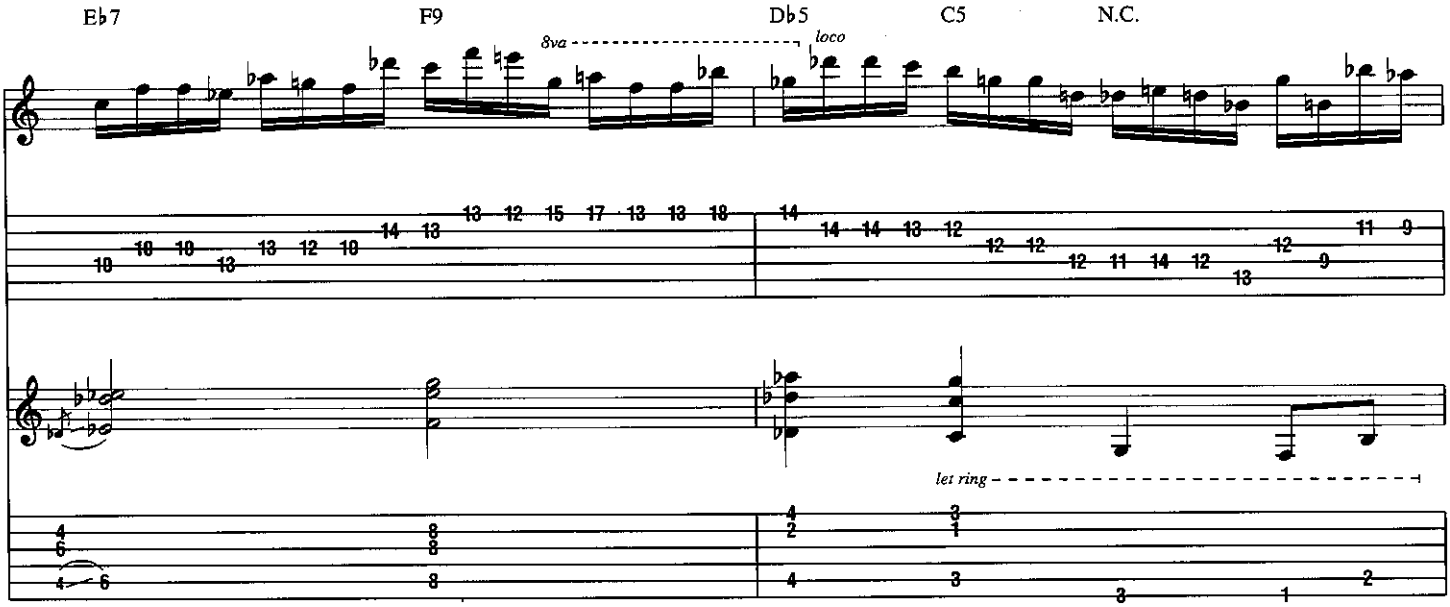
* Composite arrangement

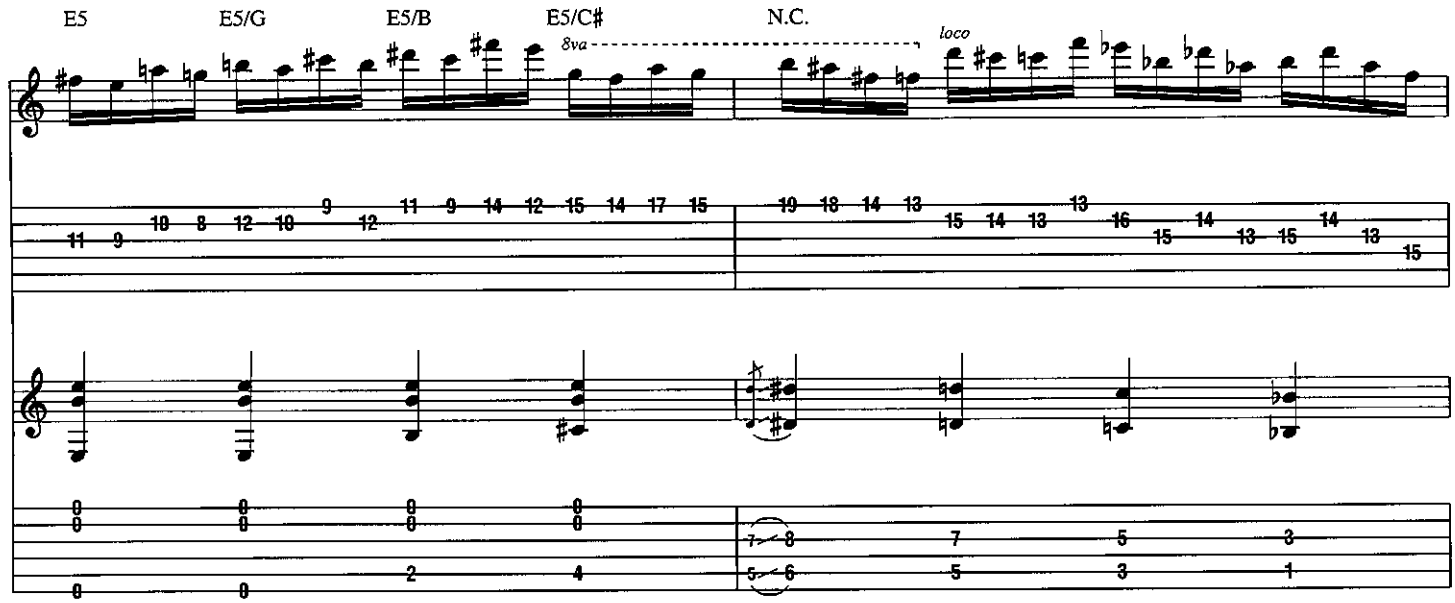
Eb7 F9 Db5 C5 N.C.

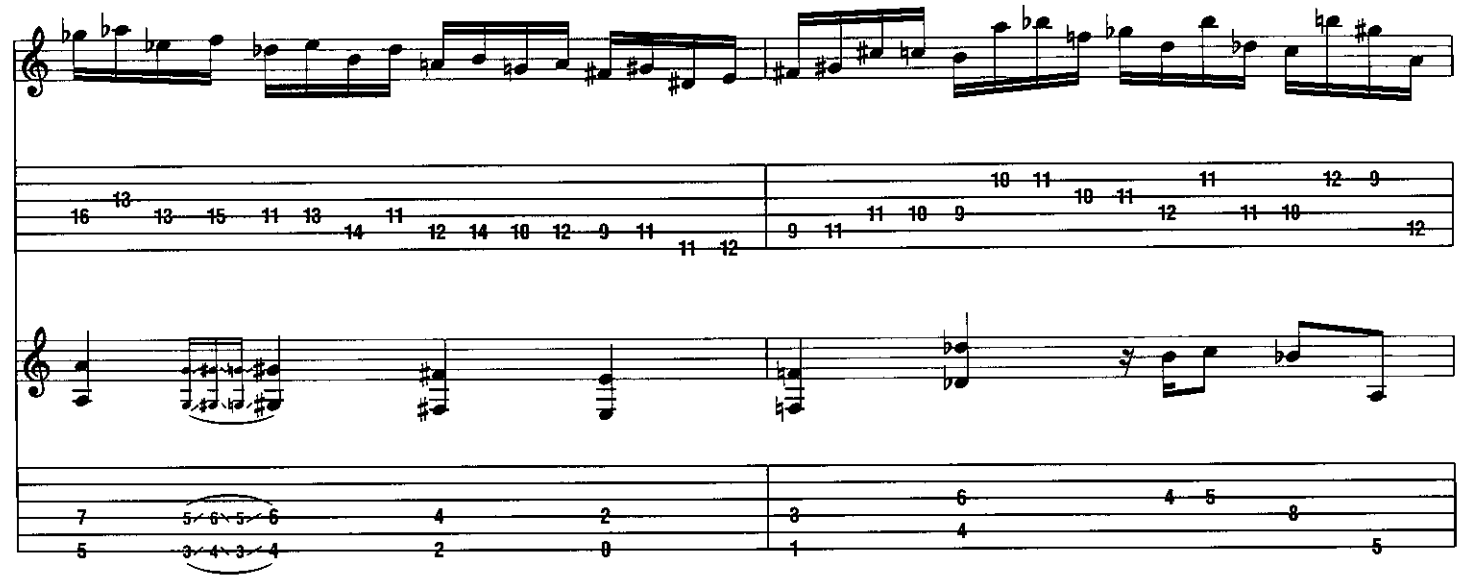
8va *loco*

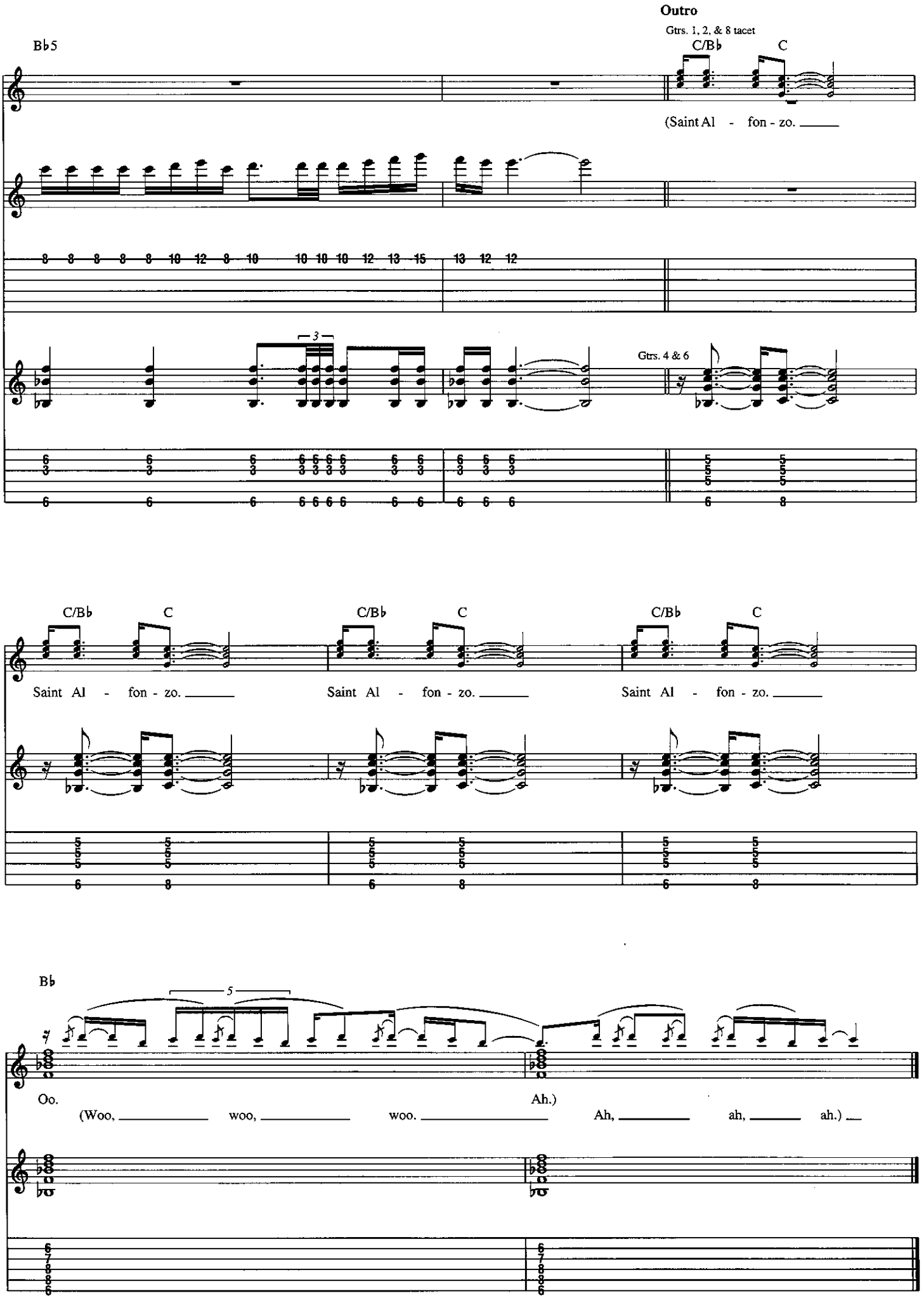
let ring


C5
Eb5
Ab5
Db5
N.C.
G7sus4
Csus2
Dbsus2
let ring


Eb7
F9
Db5
C5
N.C.
8va
loco
let ring

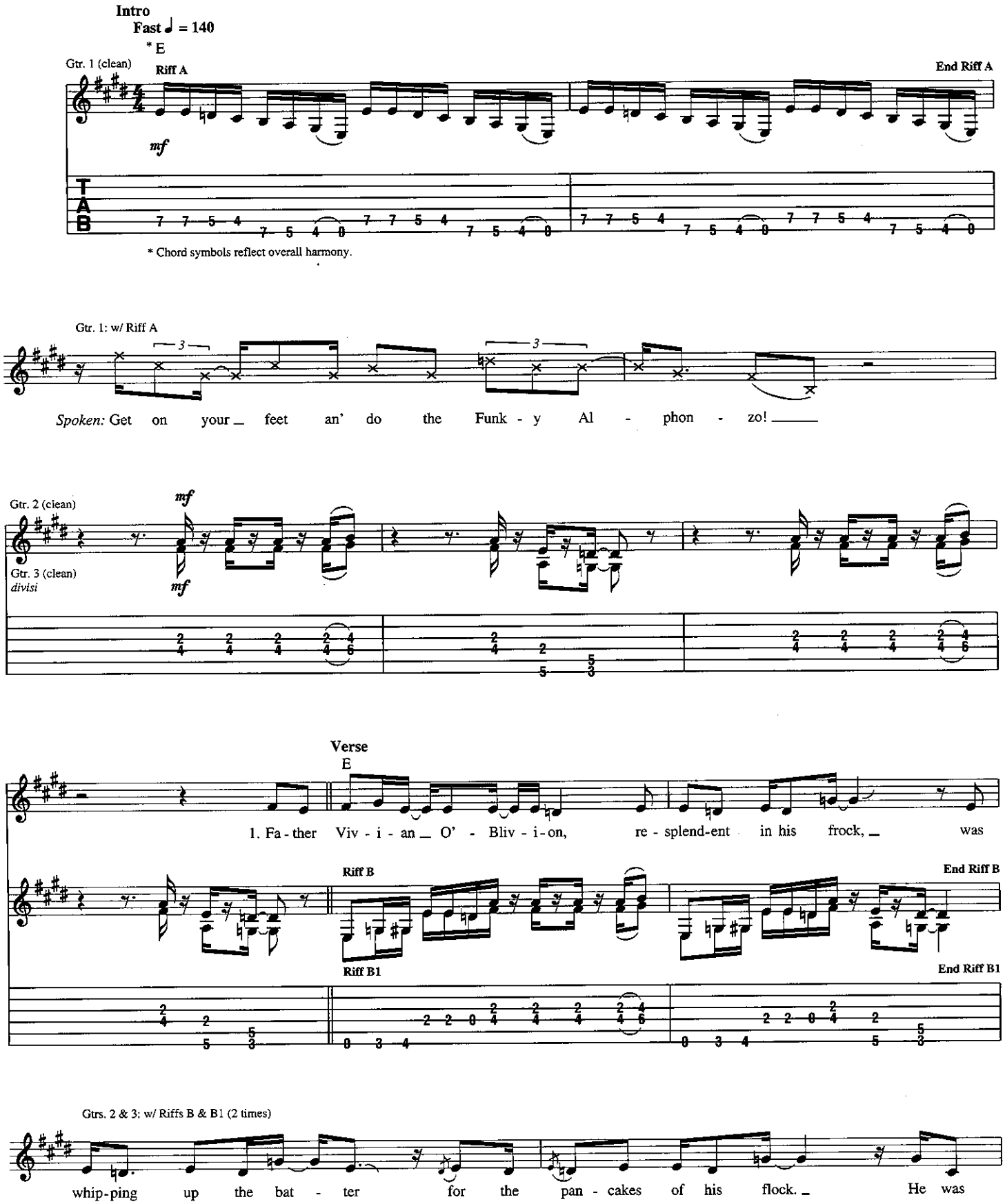

E5
E5/G
E5/B
E5/C#
N.C.
8va
loco

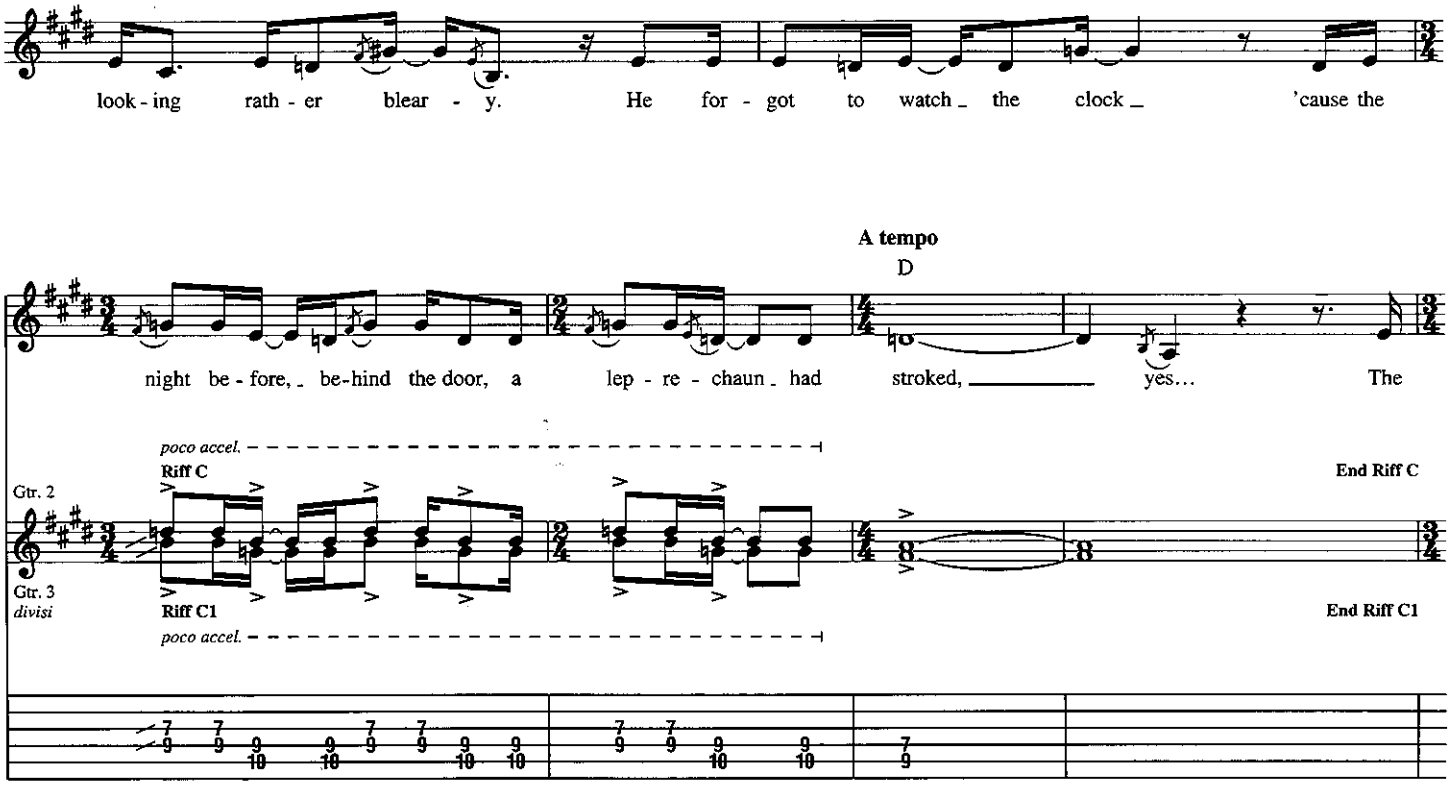


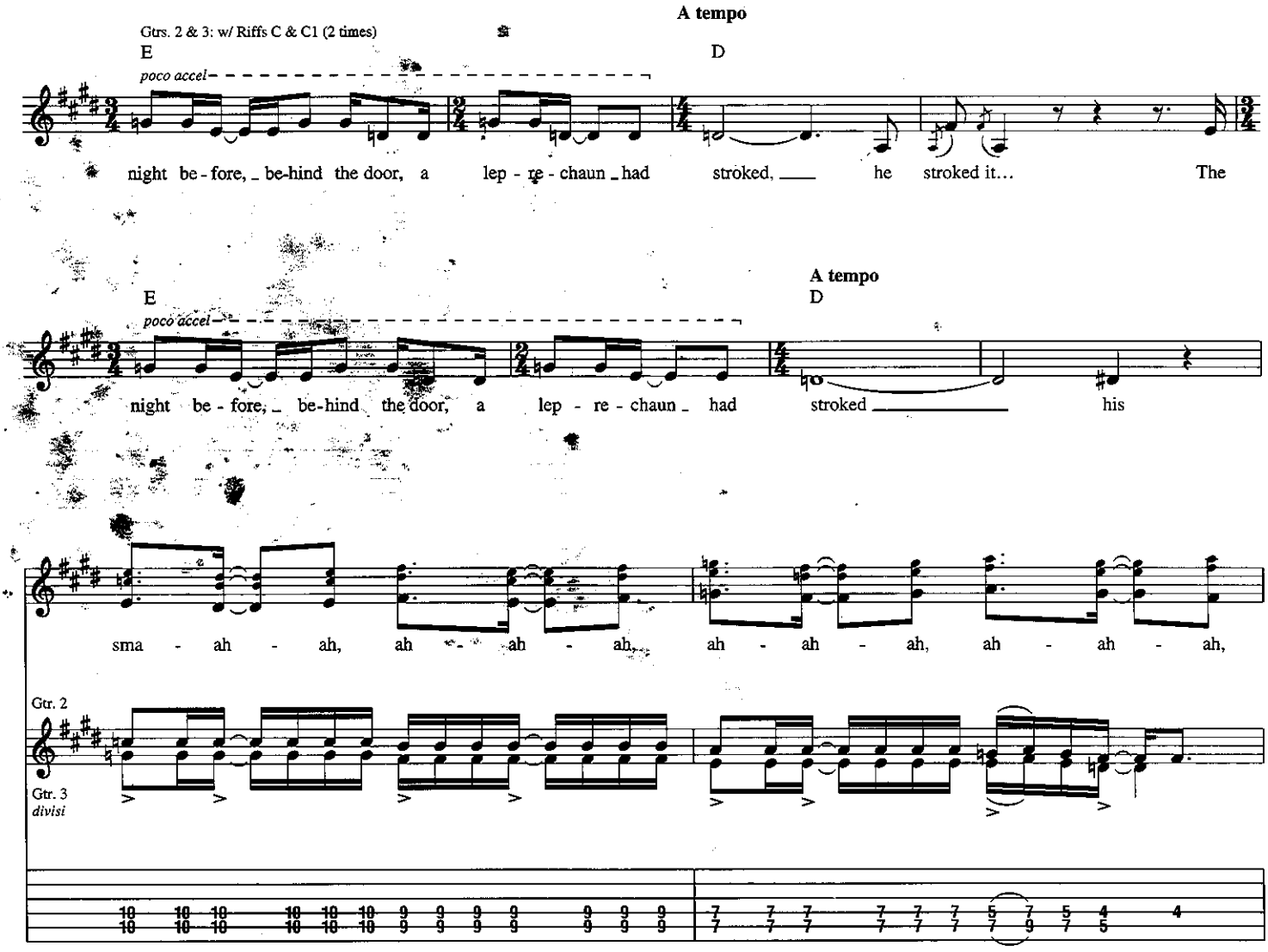

Outro
Gtrs. 1, 2, & 8 tacet
B♭5
C/B♭
C
(Saint Al - fon - zo.
Gtrs. 4 & 6
C/B♭
C
Saint Al - fon - zo.
B♭
Oo.
Ah.)
(Woo, woo, woo.
Ah, ah, ah.)

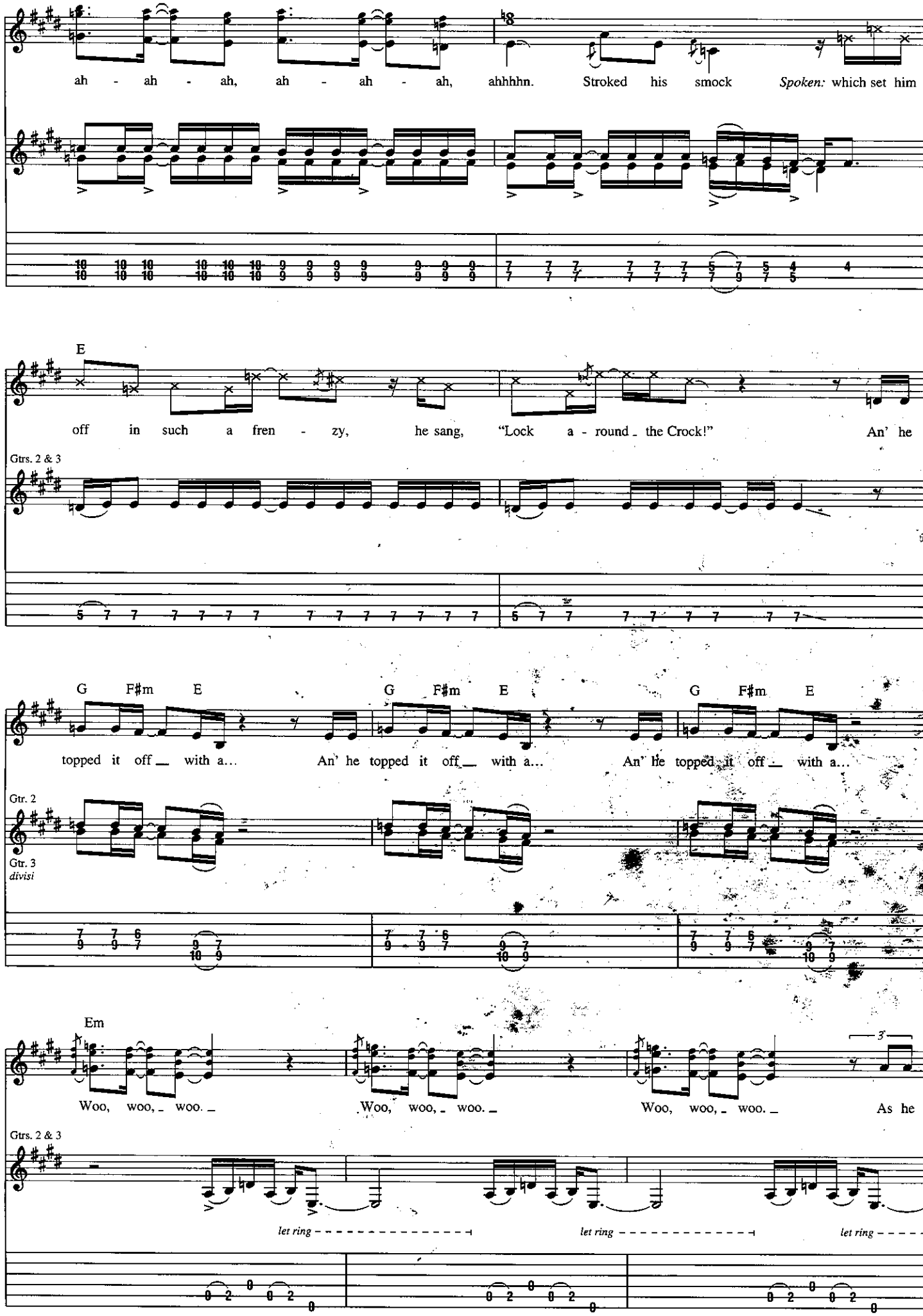
Father O'Blivion

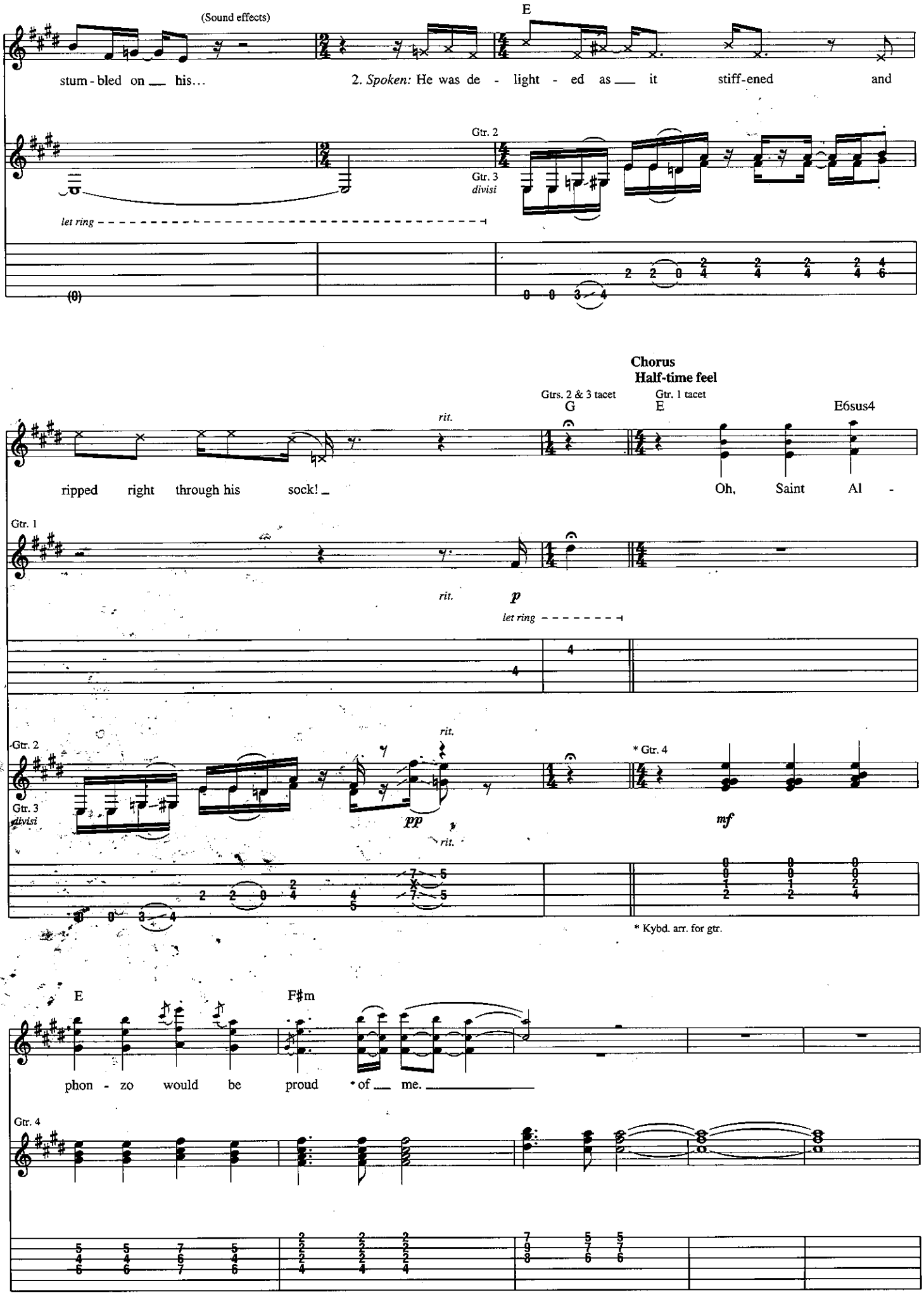
By Frank Zappa

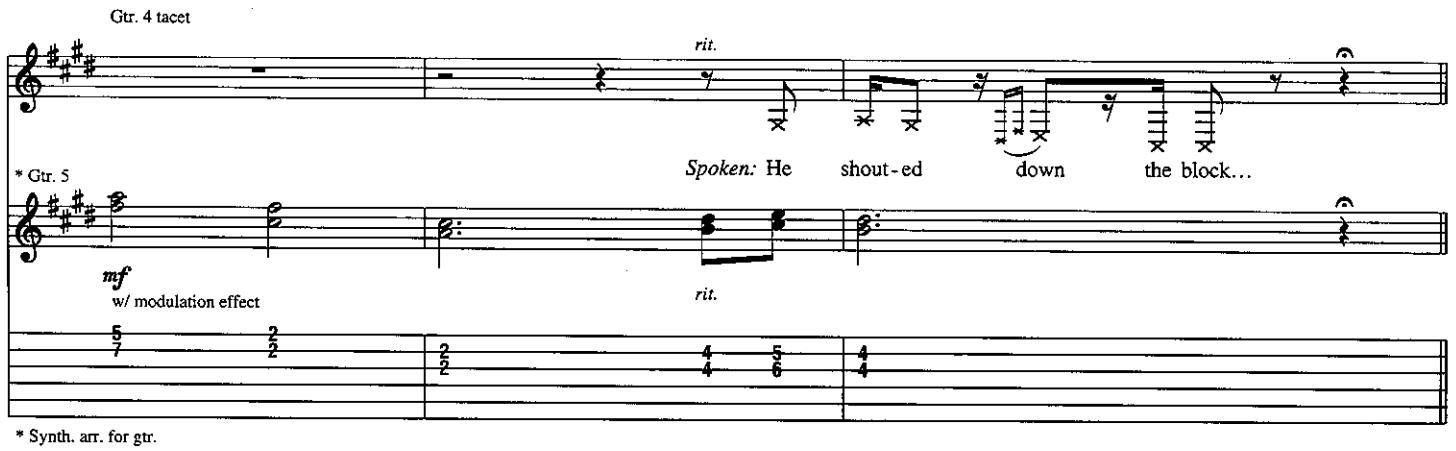



look - ing rath - er blear - y. He for - got to watch _ the clock _ 'cause the
A tempo
D
night be - fore, _ be-hind the door, a lep - re - chaun _ had stroked, _____ yes... The
poco accel.
Riff C
End Riff C
Gtr. 2
Gtr. 3
divisi
Riff C1
End Riff C1
poco accel.


A tempo
Gtrs. 2 & 3: w/ Riffs C & C1 (2 times)
E
D
poco accel
night be - fore, _ be-hind the door, a lep - re - chaun _ had stroked, ____ he stroked it... The
A tempo
E
D
poco accel
night be - fore, _ be-hind the door, a lep - re - chaun _ had stroked _____ his
sma - ah - ah, ah - ah - ah, ah - ah - ah, ah - ah - ah,
Gtr. 2
Gtr. 3
divisi


ah - ah - ah, ah - ah - ah, ahhhhn. Stroked his smock *Spoken:* which set him
E
off in such a fren - zy, he sang, "Lock a - round the Crock!" An' he
Gtrs. 2 & 3
G F♯m E G F♯m E G F♯m E
topped it off with a... An' he topped it off with a... An' he topped it off with a...
Gtr. 2
Gtr. 3
divisi
Em
Woo, woo, woo. Woo, woo, woo. Woo, woo, woo. As he
Gtrs. 2 & 3
let ring *let ring* *let ring*

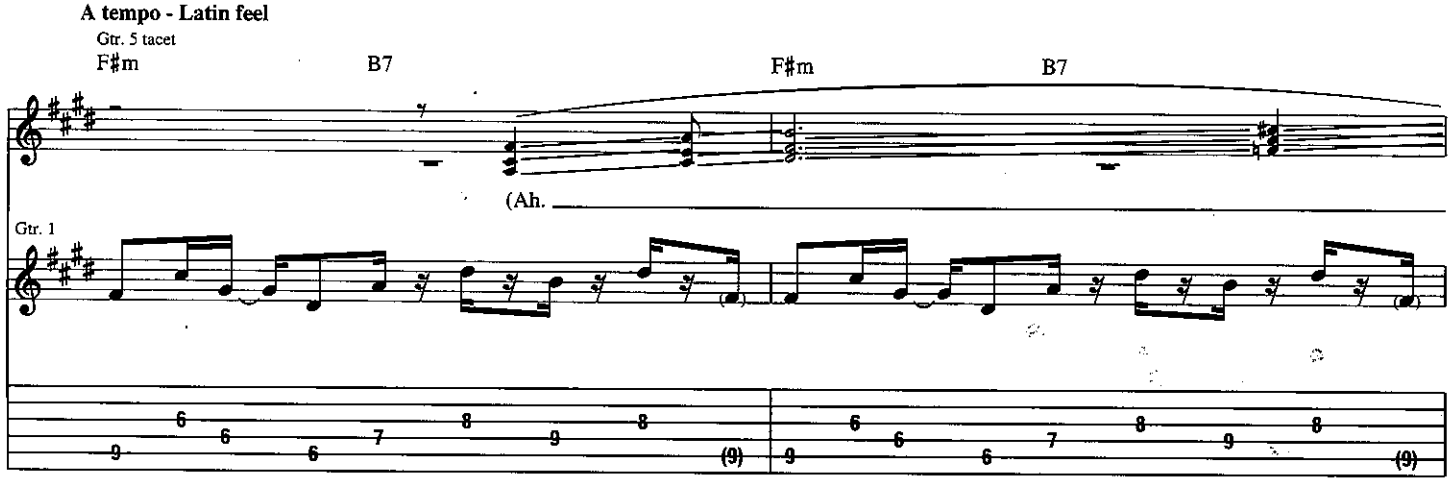

(Sound effects)
E
stum - bled on ___ his...
2. *Spoken:* He was de - light - ed as ___ it stiff-ened and
Gtr. 2
Gtr. 3
divisi
let ring
Chorus
Half-time feel
Gtrs. 2 & 3 tacet
G
Gtr. 1 tacet
E
E6sus4
rit.
ripped right through his sock! _
Oh, Saint Al -
Gtr. 1
p
let ring
Gtr. 2
Gtr. 3
divisi
pp
* Gtr. 4
mf
* Kybd. arr. for gtr.
E
F♯m
phon - zo would be proud of ___ me. _____
Gtr. 4

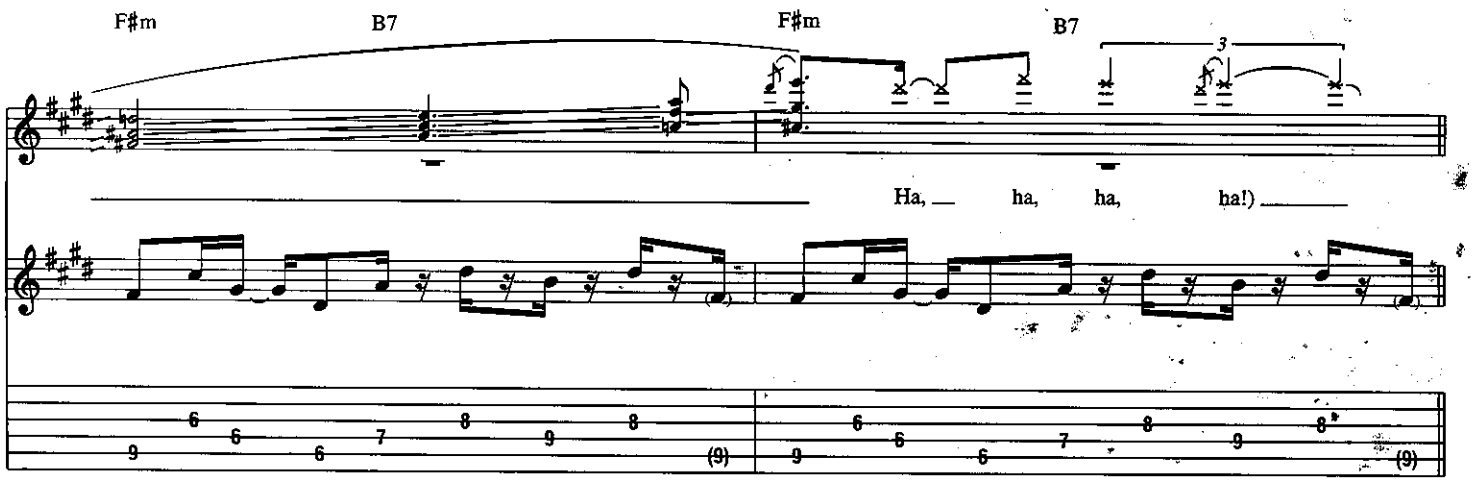


* Synth. arr. for gtr.

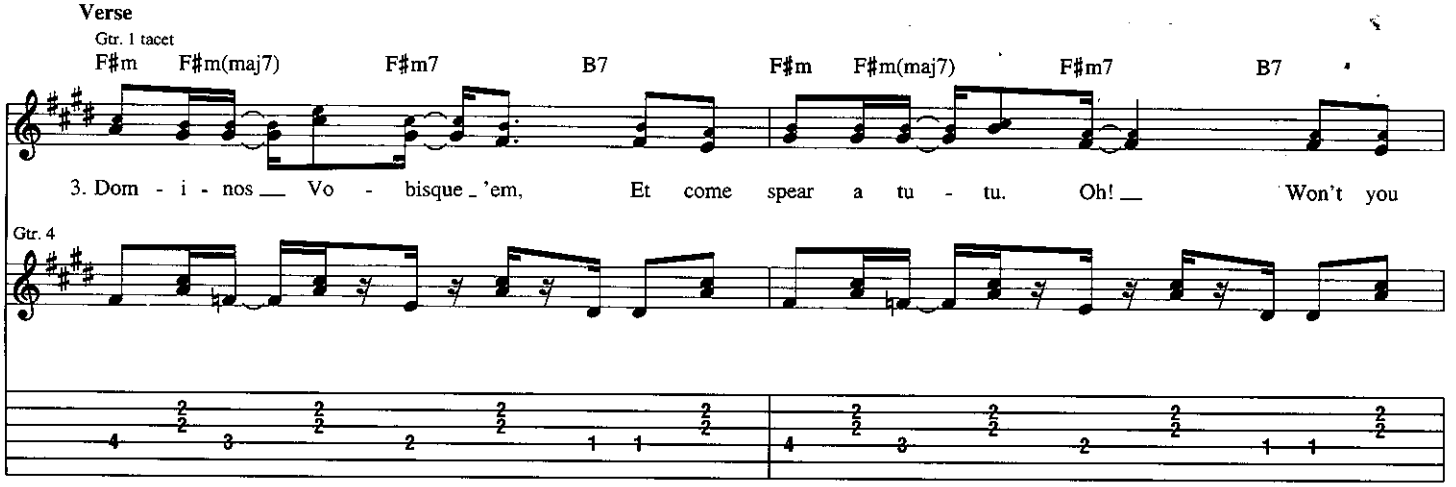
Interlude

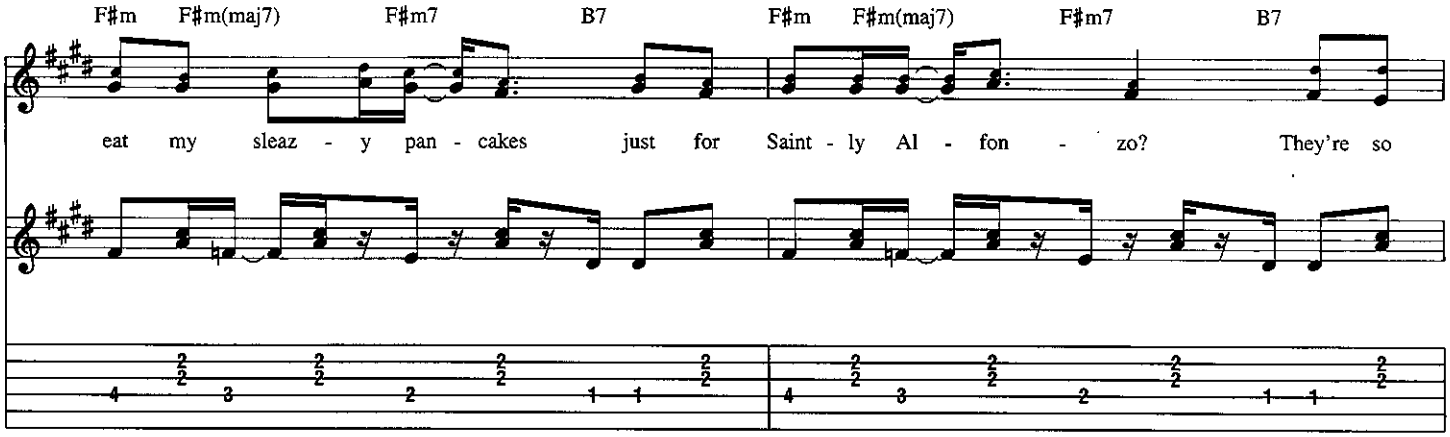
A tempo - Latin feel

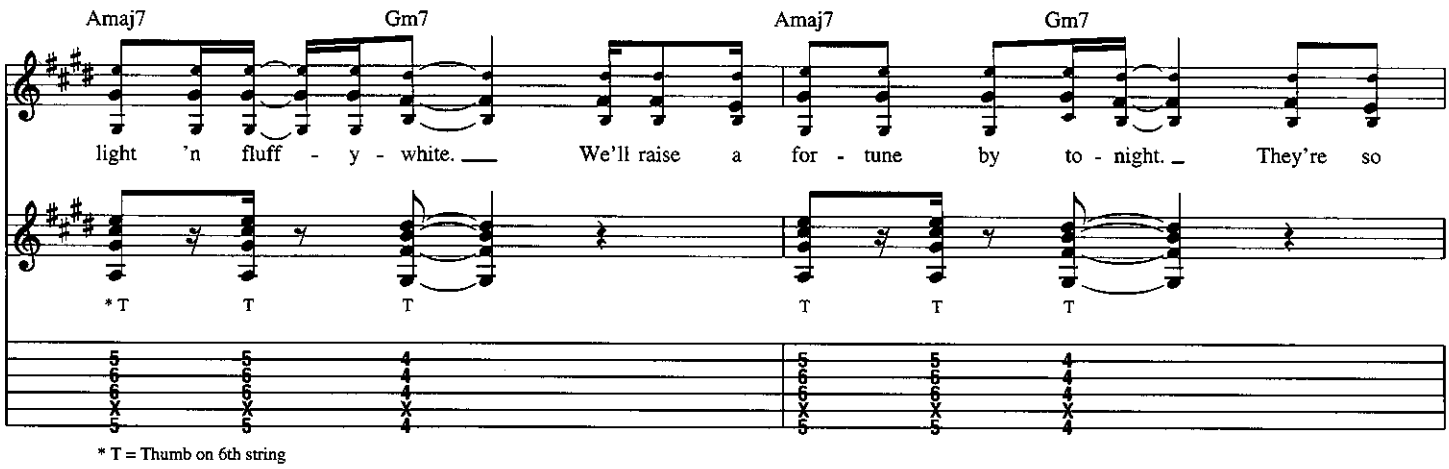




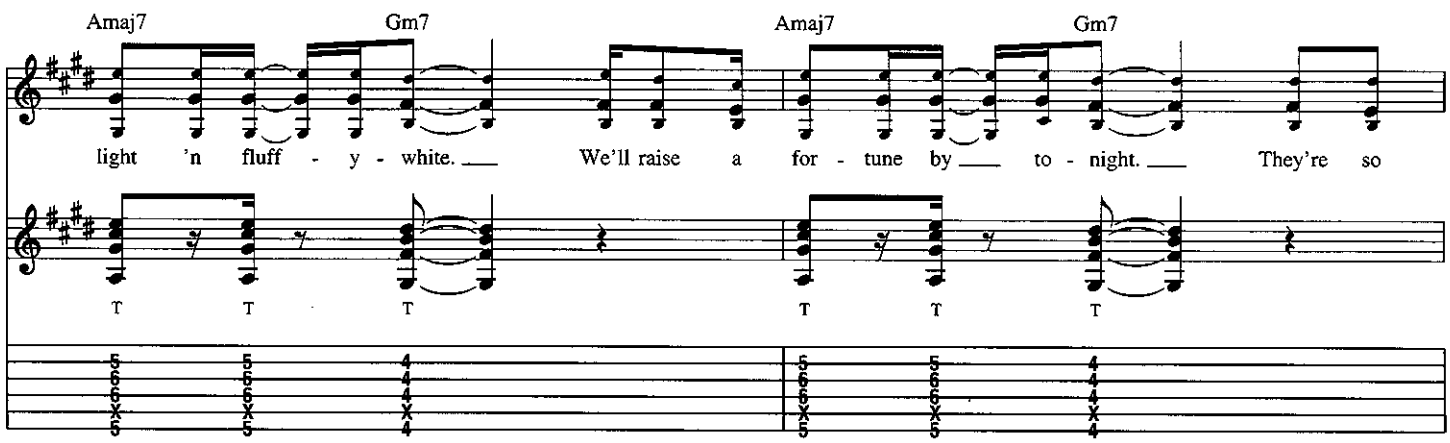
Verse

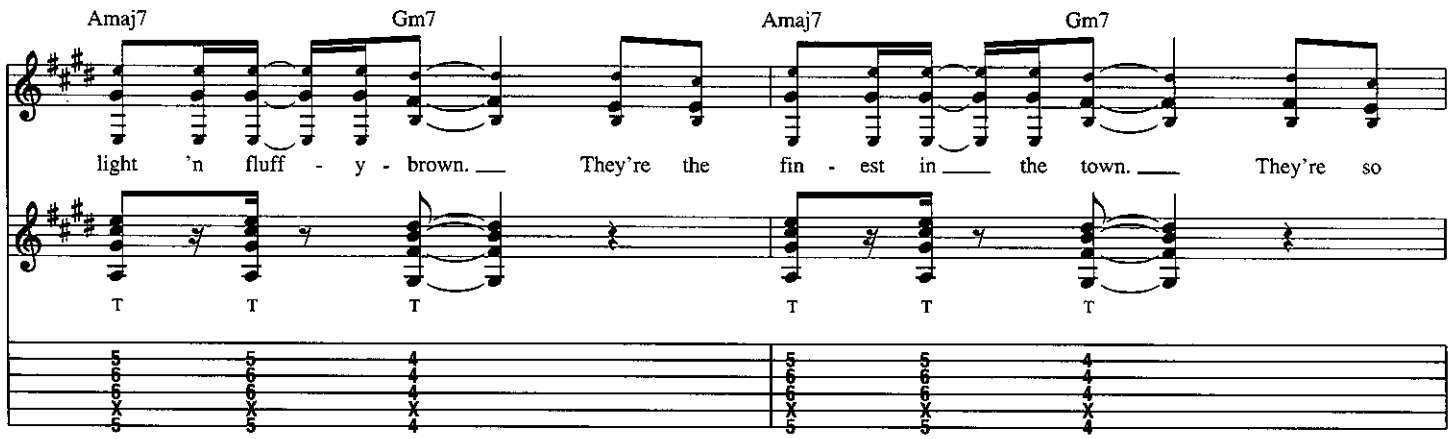


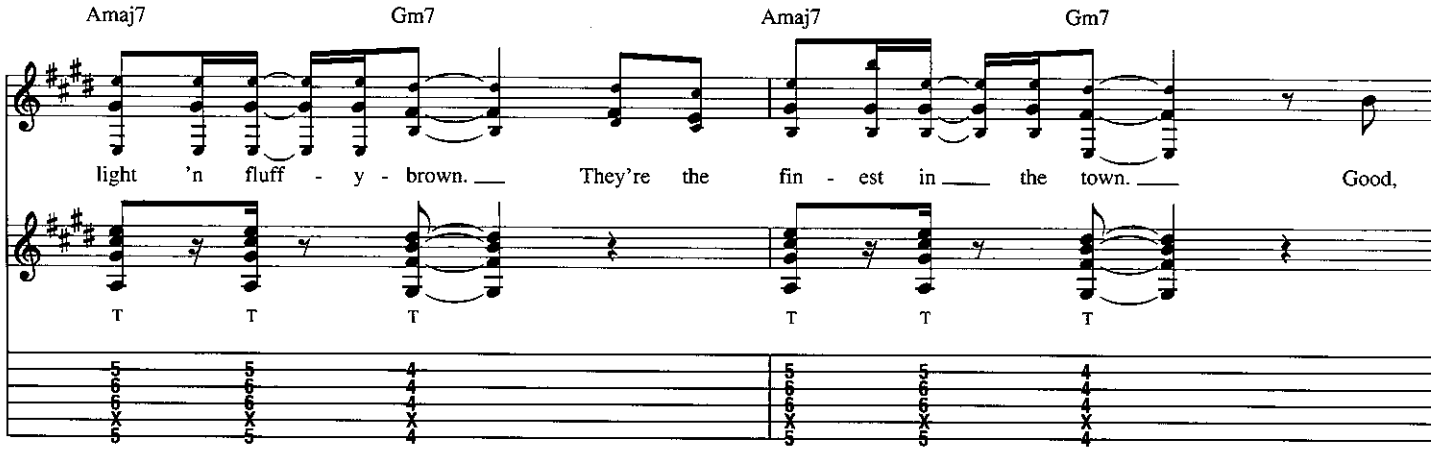




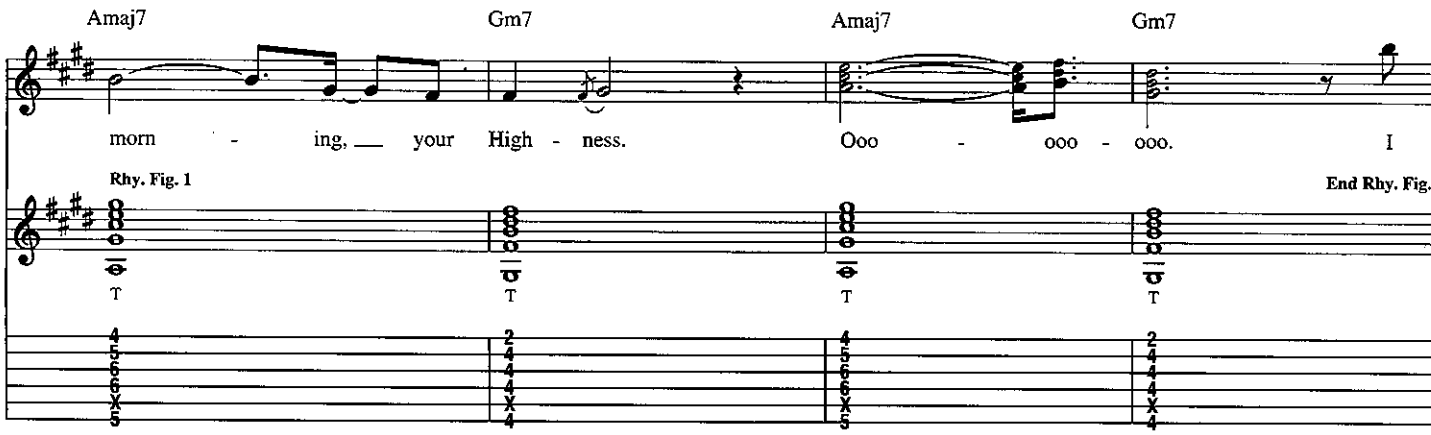
* T = Thumb on 6th string

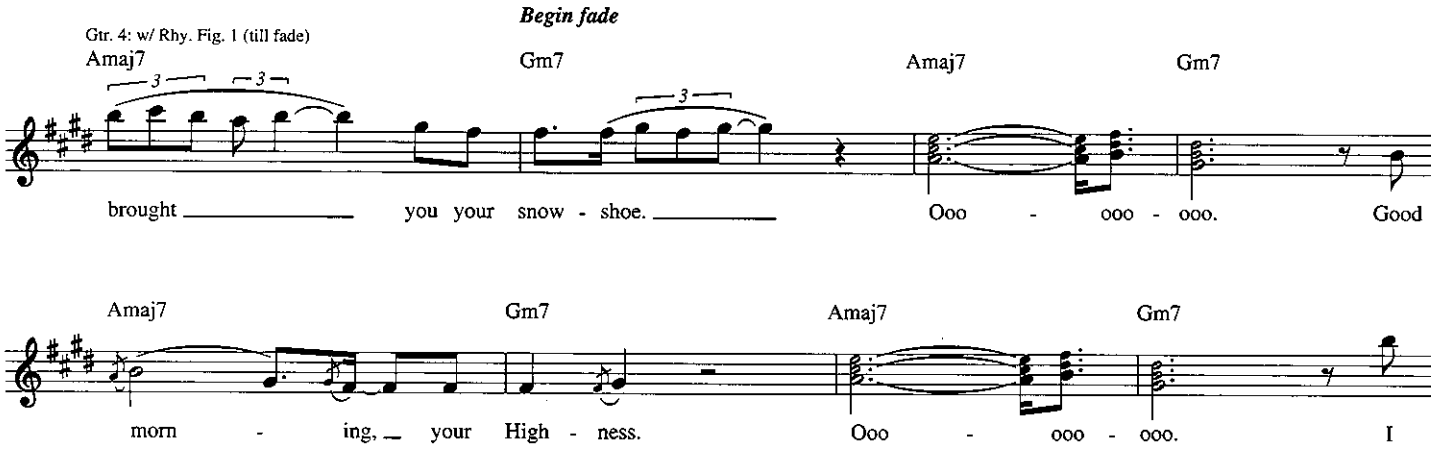




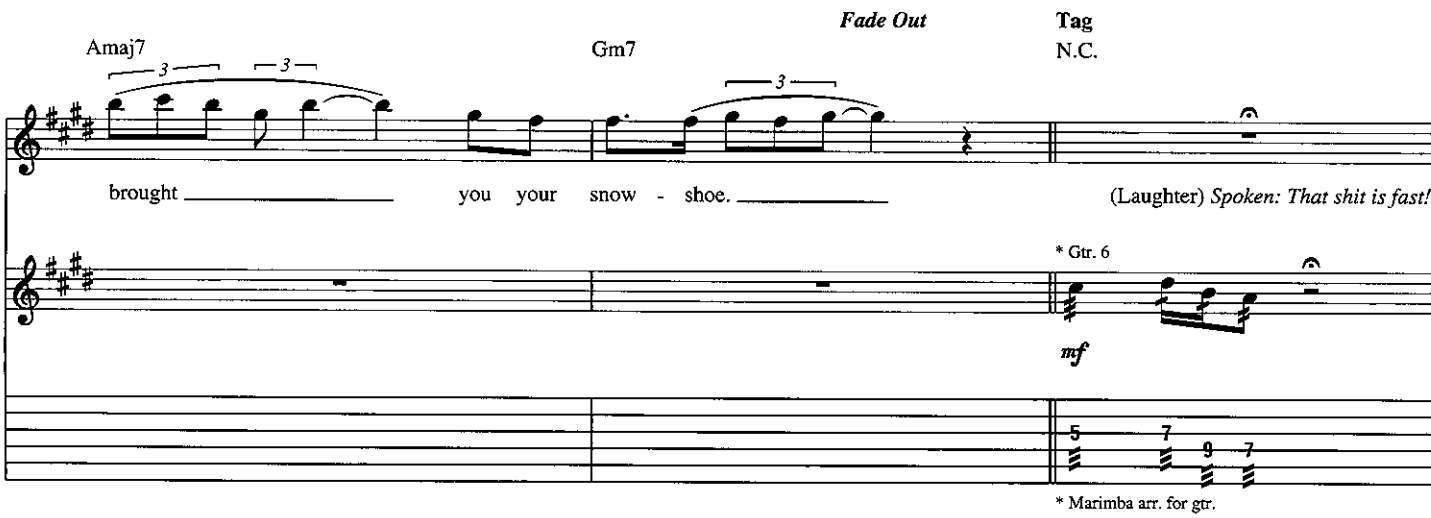

Amaj7
Gm7
Amaj7
Gm7
light 'n fluff - y - brown.
They're the fin - est in the town.
Good,

Outro


Amaj7
Gm7
Amaj7
Gm7
morn - ing, your High - ness.
Ooo - ooo - ooo.
I
Rhy. Fig. 1
End Rhy. Fig. 1

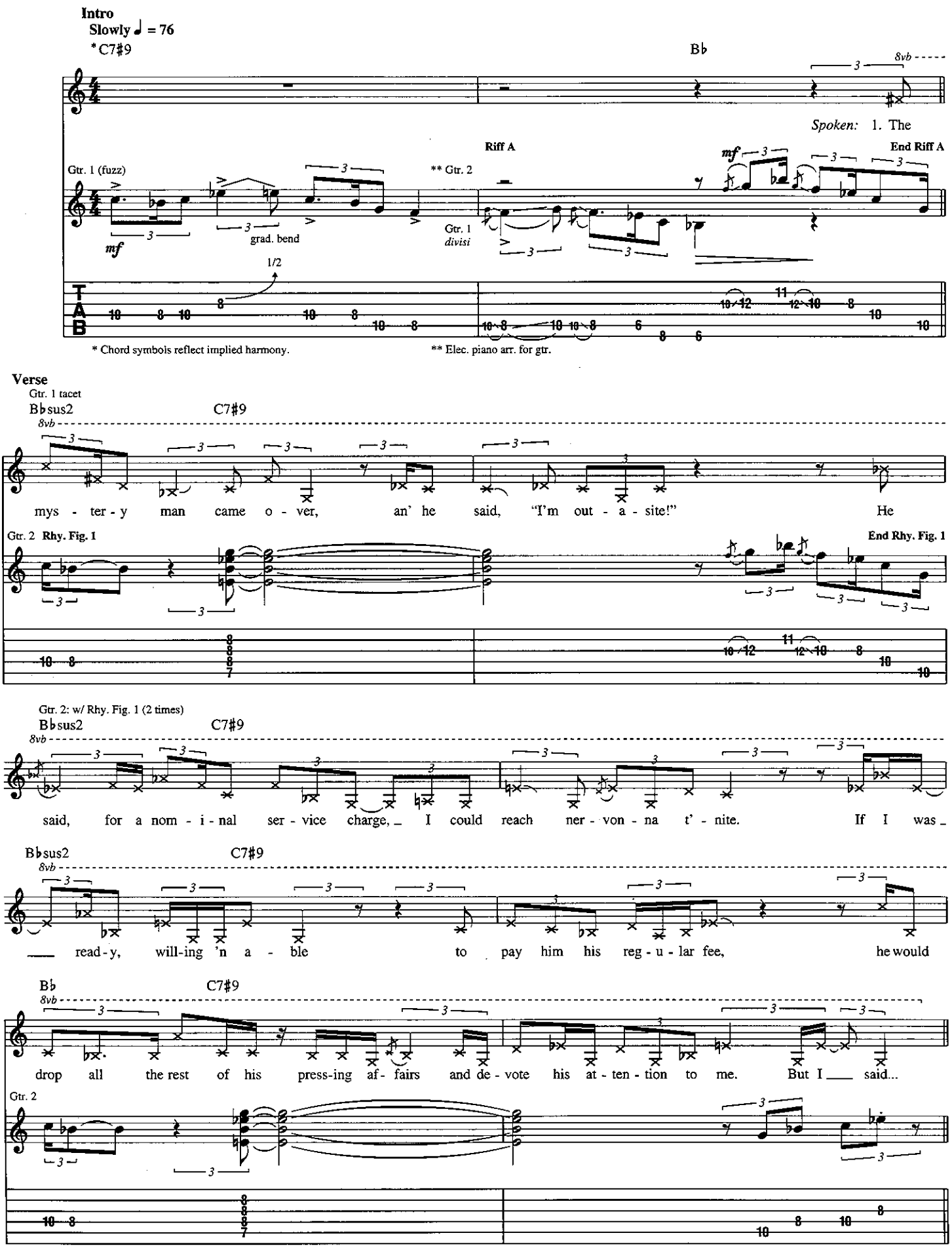

Begin fade
Gtr. 4: w/ Rhy. Fig. 1 (till fade)
Amaj7
Gm7
Amaj7
Gm7
brought you your snow - shoe.
Ooo - ooo - ooo.
Good

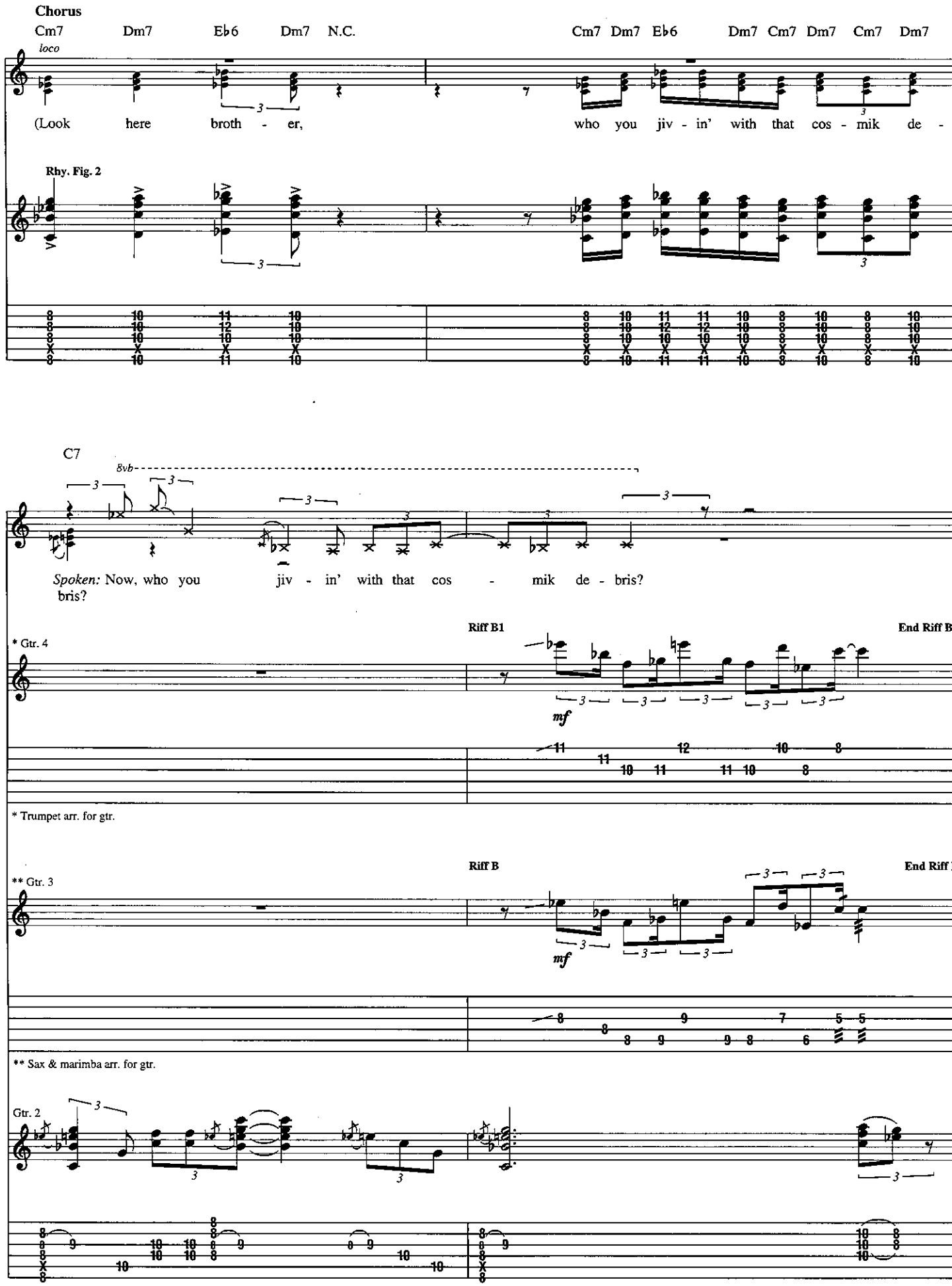
Amaj7
Gm7
Amaj7
Gm7
morn - ing, your High - ness.
Ooo - ooo - ooo.
I


Fade Out
Tag
Amaj7
Gm7
N.C.
brought you your snow - shoe.
(Laughter) Spoken: That shit is fast!
* Gtr. 6
mf
* Marimba arr. for gtr.

Cosmik Debris

By Frank Zappa




Chorus
Cm7 Dm7 Eb6 Dm7 N.C.
Cm7 Dm7 Eb6 Dm7 Cm7 Dm7 Cm7 Dm7
loco
(Look here broth - er, who you jiv - in' with that cos - mik de -
Rhy. Fig. 2
C7
8vb
Spoken: Now, who you jiv - in' with that cos - mik de - bris?
bris?
Riff B1
End Riff B1
* Gtr. 4
mf
* Trumpet arr. for gtr.
Riff B
End Riff B
** Gtr. 3
mf
** Sax & marimba arr. for gtr.
Gtr. 2

Gtrs. 3 & 4 tacet

Cm7 Dm7 E♭6 Dm7 G7sus4 C7♯9

loco

Look here, broth - er, don't you waste your time on me.)

Gtr. 2

End Rhy. Fig. 2

Gtr. 2

Gtr. 1 *divisi*

Verse

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 1 (5 times)

B♭ B♭sus2 C7♯9

8vb

Spoken: 2. The mys - ter - y man got ner - vous, an' he

* Gtr. 5 (fuzz)

p

1/2

* Horns arr. for gtr.

B♭sus2 C7♯9

8vb

fidg - et a-round a bit. He reached in the pock-et of his mys - ter - y robe an' he

**

steady gliss.

** Violin arr. for gtr.

B♭sus2 C7♯9

8vb

whipped out a shav - ing kit. Now, I thought it was a ra - zor an' a

***

**

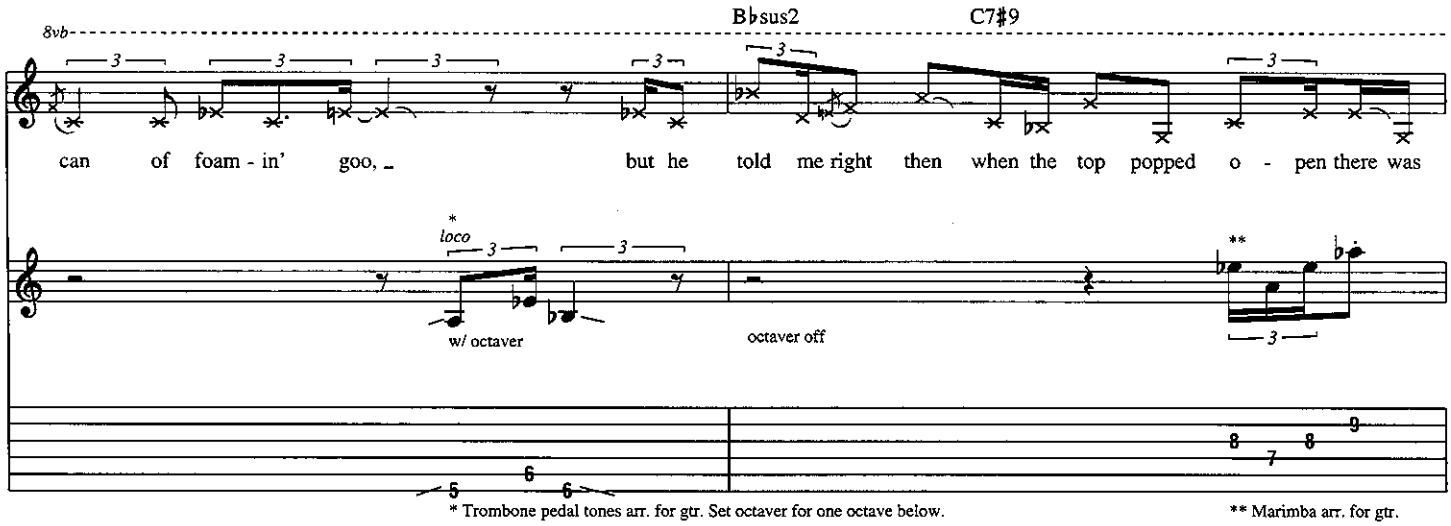
8va

grad. bend

full 2

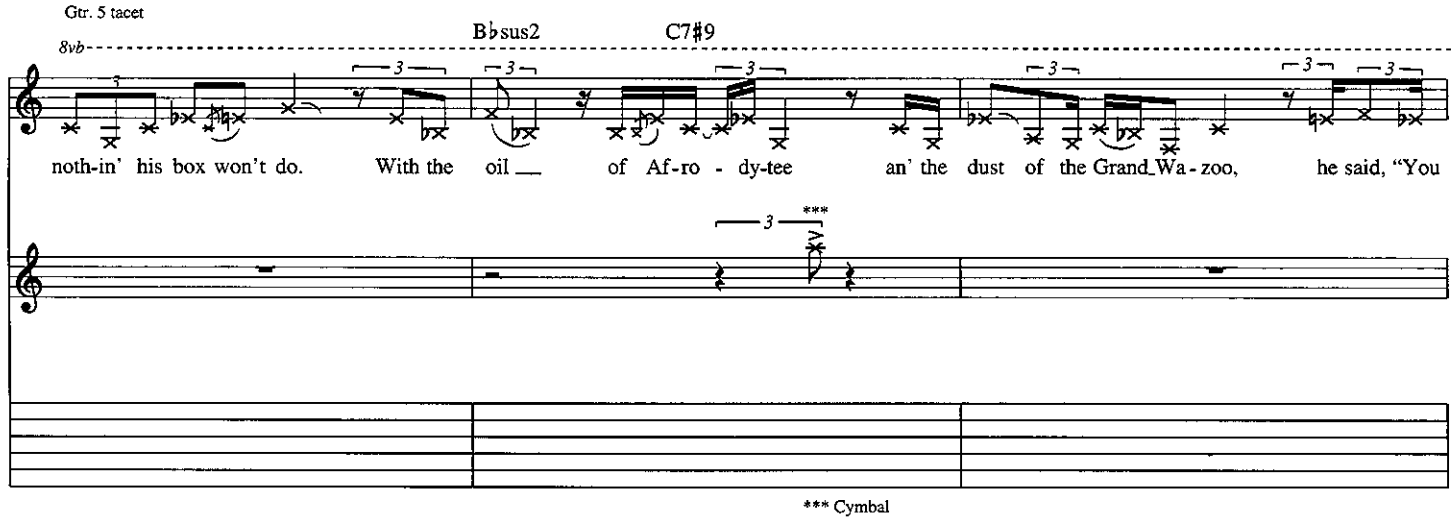
*** Violin & marimba arr. for gtr.

** Violin arr. for gtr.

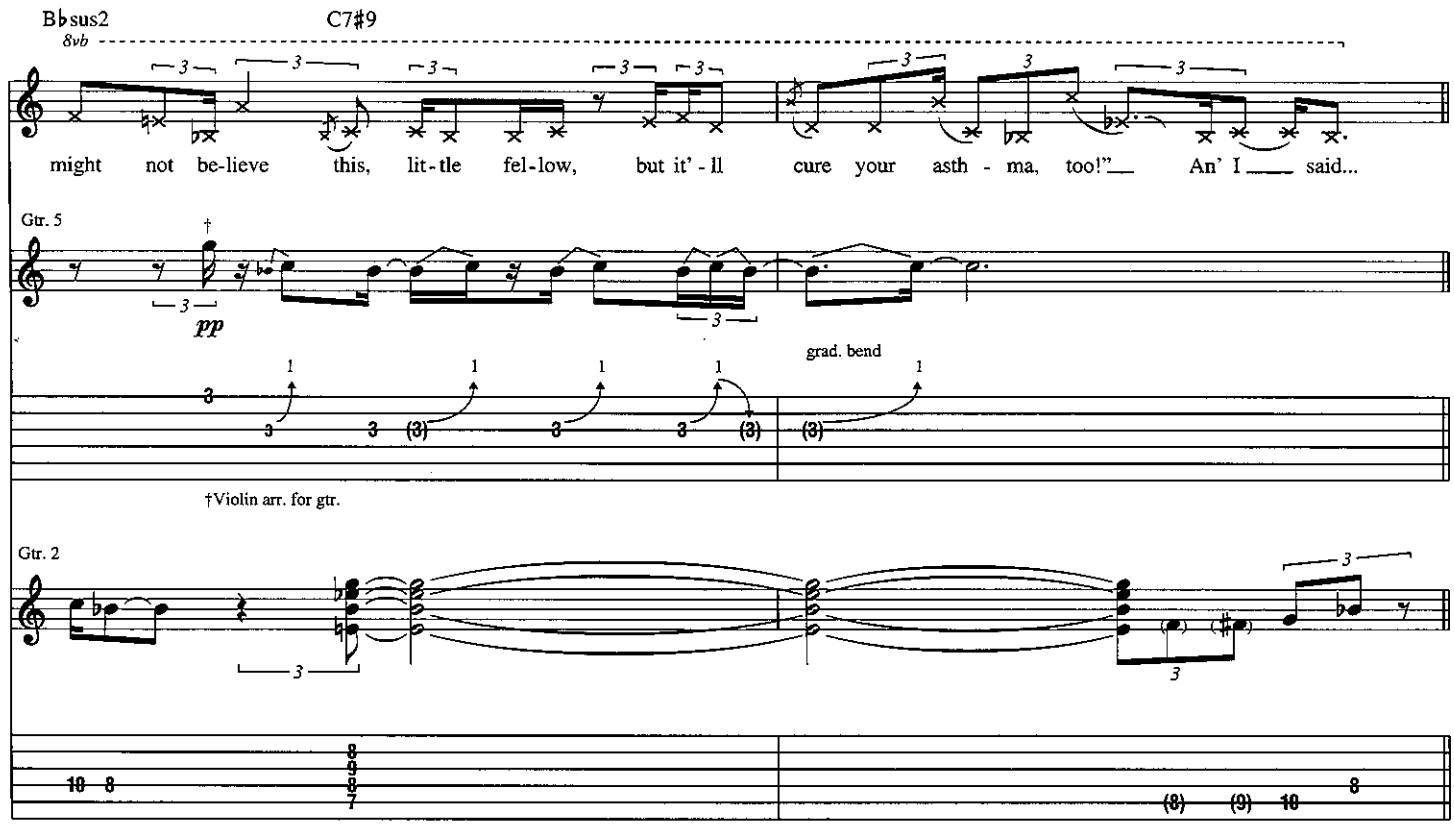


* Trombone pedal tones arr. for gtr. Set octaver for one octave below.

** Marimba arr. for gtr.



*** Cymbal



†Violin arr. for gtr.

Chorus

Gtr. 2: w/ Rhy. Fig. 2
Gtr. 5 tacet

Cm7 Dm7 Eb6 Dm7 Cm7 Dm7 Eb6 Dm7 Cm7 Dm7 Cm7 Dm7 C7

(Look here, broth - er, who you jiv-in' with that cos - mik de - bris? Now, what kind of a ge - roo — are you, an -

Gtrs. 3 & 4: w/ Riffs B & B1

Cm7 Dm7 Eb6 Dm7 G7sus4

y - way? Look here, broth - er, don't you waste your time on

C7#9 Bb

me.) Don't waste yer time... —

Gtr. 1

* off mf

* Vol. swell

Gtr. 4

Gtr. 3 divisi

Guitar Solo

C7#9

Gtrs. 3 & 4 tacet

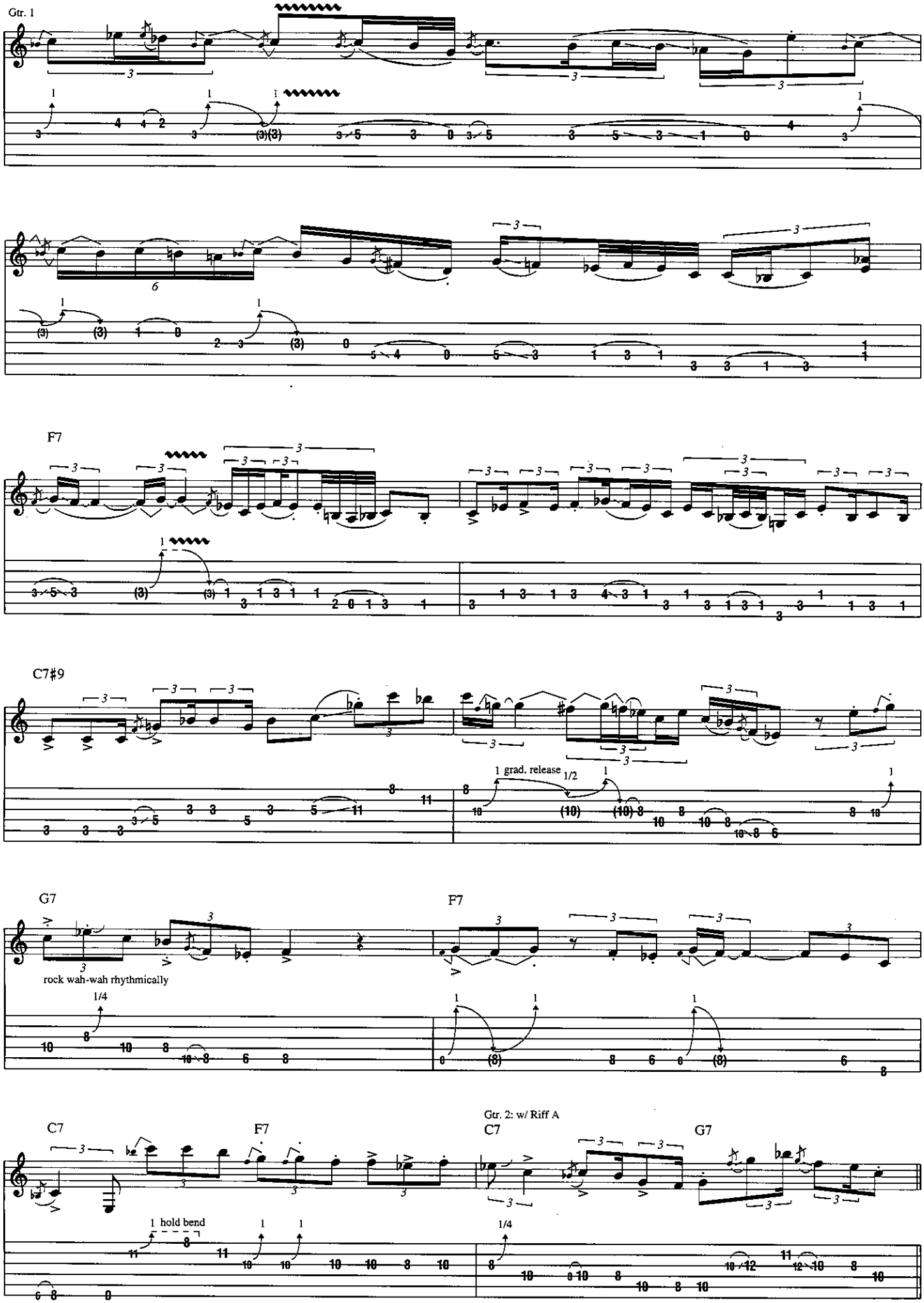
15ma loco

f ** w/ wah-wah as filter

hold bend hold bend hold bend

P.H.

** full treble (toe down)


Gtr. 1
F7
C7#9
1 grad. release
1/2
G7
F7
rock wah-wah rhythmically
1/4
C7
F7
Gtr. 2: w/ Riff A
C7
G7
1 hold bend
1/4

Verse

Gtr. 2: w/ Rhy. Fig. 1

B♭sus2 C7♯9

8vb

Spoken: 3. "I've got trou - bles of my own," I said "an' you can't help me out, so

Gtr. 1 tacet

B♭sus2 C7♯9 N.C.

8vb loco

take your med - i - ta - tions an' your prep - a - ra - tions an' ram it up yer snout!"

Gtr. 2 Gtr. 2 ("But,

Gtr. 1 *divisi*

mp

Gtr. 1 tacet

(G5) C7♯9 C

8vb

he said, an' held it to the light. So I

I got a kris - tl bol!")

Gtr. 2 8va

N.C.(B♭) C7♯9 N.C.

8vb

snatched it all a - way from him an' I showed him how to do it right.

* Gtr. 5 ** Gtrs. 1 & 5

Gtr. 2 *divisi* *loco* Gtr. 2 *divisi*

f

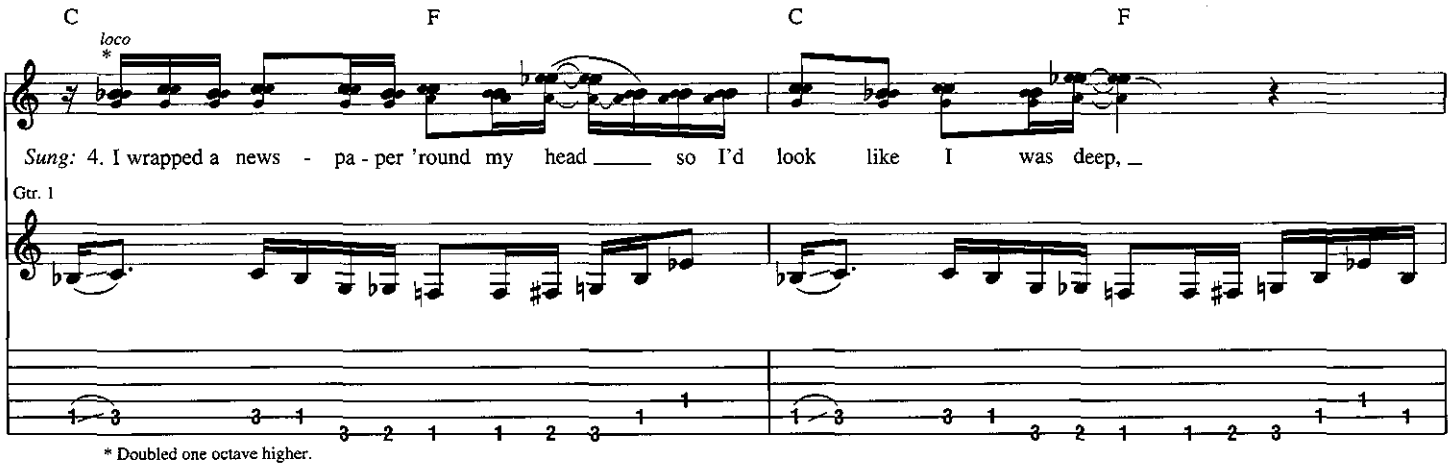
w/ heavy dist. & wah-wah

* Vibes arr. for gtr.

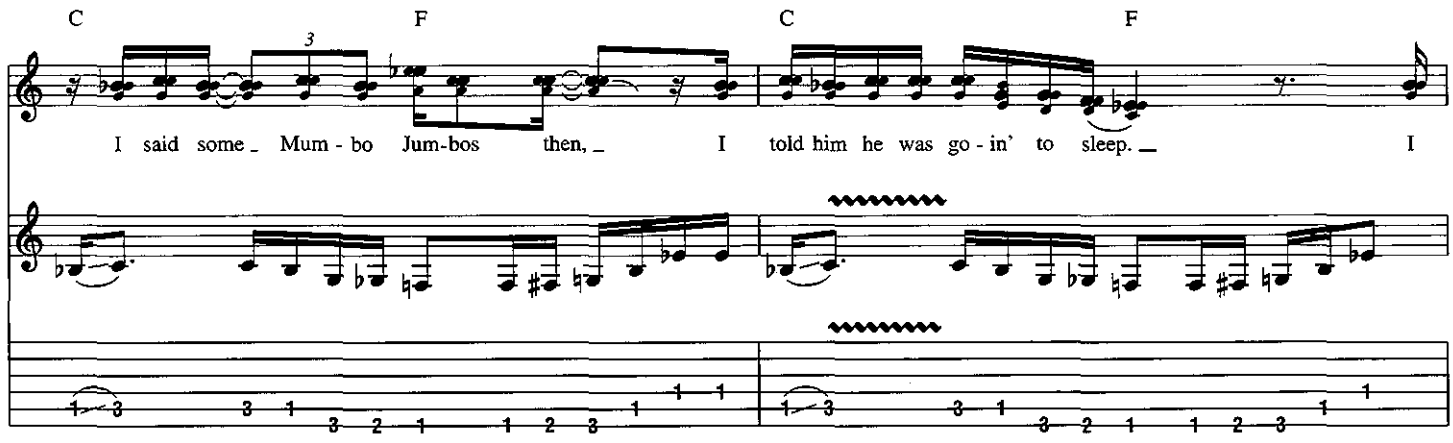
** Gtr. 5: clavinet arr. for gtr.

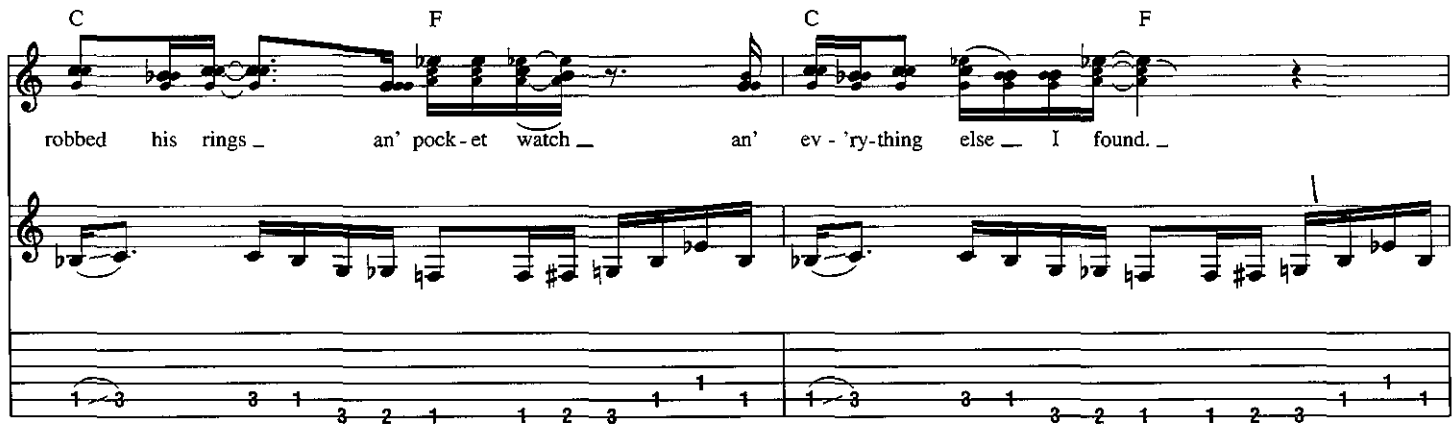
Verse
Double-time feel

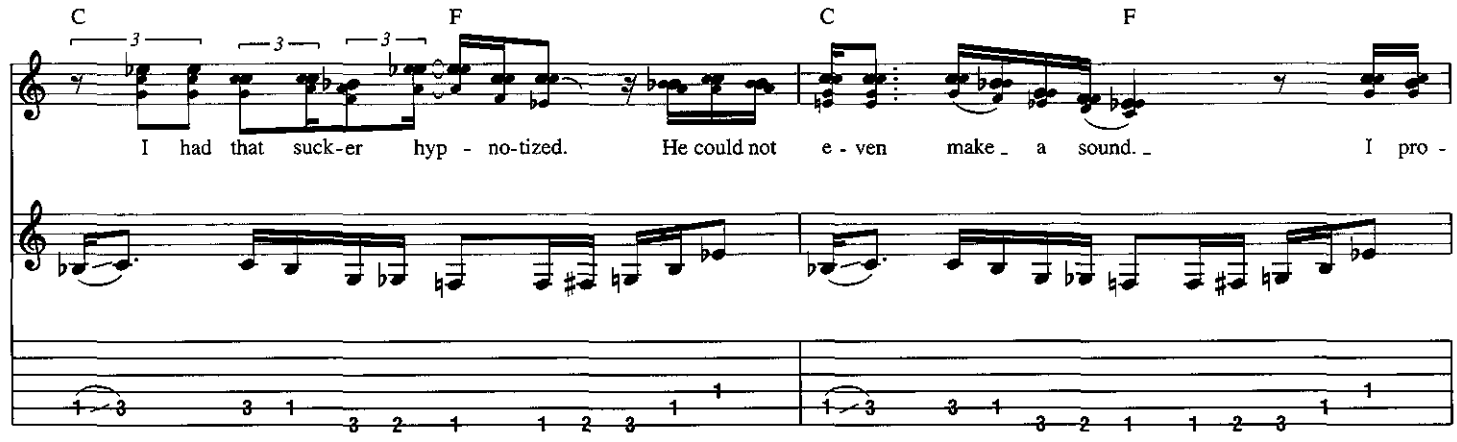
Gtrs. 2 & 5 tacet



* Doubled one octave higher.







End Double-time feel

C F C F

ceed-ed to tell him his fu-ture then, as long as he was hang-in' a-round _ I said, "The

N.C.

price of meat has just gone up an' yer ol' la-dy has just gone _ down..."

Gtr. 1

Gtr. 5

Chorus

Gtrs. 1 & 5 tacet

Gtr. 2: w/ Rhy. Fig. 2 (1st 3 meas.)

Cm7 Dm7 E♭6 Dm7 Cm7 Dm7 E♭6 Dm7 Cm7 Dm7 Cm7 Dm7

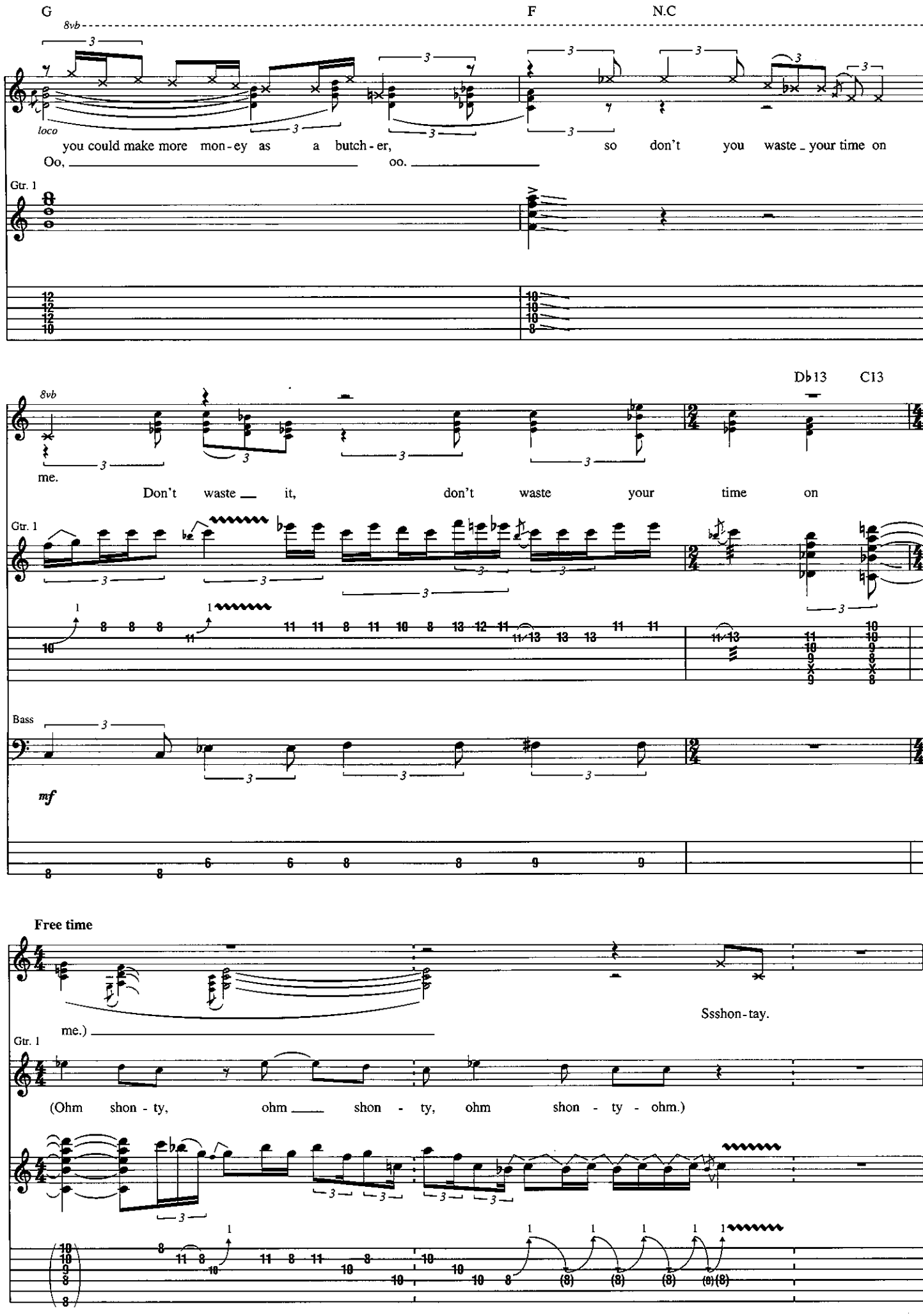
(Look here, broth-er, who you jiv-in' with that cos-mik de-

C7

Gtrs. 3 & 4: w/ Riffs B & B1

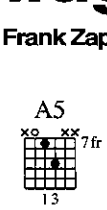
8vb

Spoken: Now is that a real pon-cho _ or is that a Sears pon-cho? Don't you know bris?


G
F
N.C
8vb
loco
you could make more mon-ey as a butch-er, so don't you waste your time on
Oo, oo.
Gtr. 1
Db13
C13
me.
Don't waste it, don't waste your time on
Bass
mf
Free time
me.)
Ssshon-tay.
(Ohm shon-ty, ohm shon-ty, ohm shon-ty-ohm.)

Excentrifugal Forz

By Frank Zappa



Intro

Moderately ♩ = 120

A5

** Gtr. 3

mf

*** Gtr. 4

mf

*** Synth. arr. for gtr.

* Gtrs. 1 & 2

mf

* Basses arr. for gtrs., composite arrangement
** Synth. arr. for gtr.

Gtr. 3 tacet

† Gtr. 5

mf

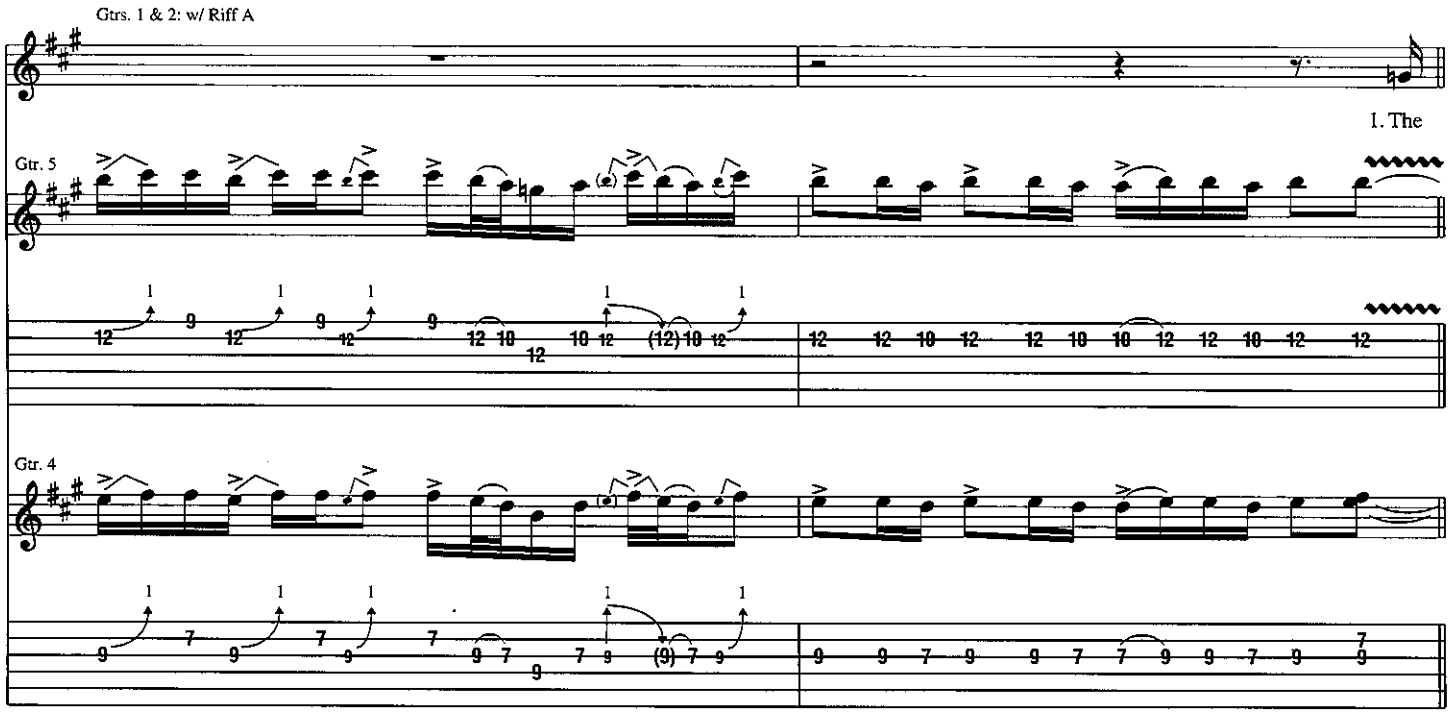
† Synth. arr. for gtr.

Gtr. 4

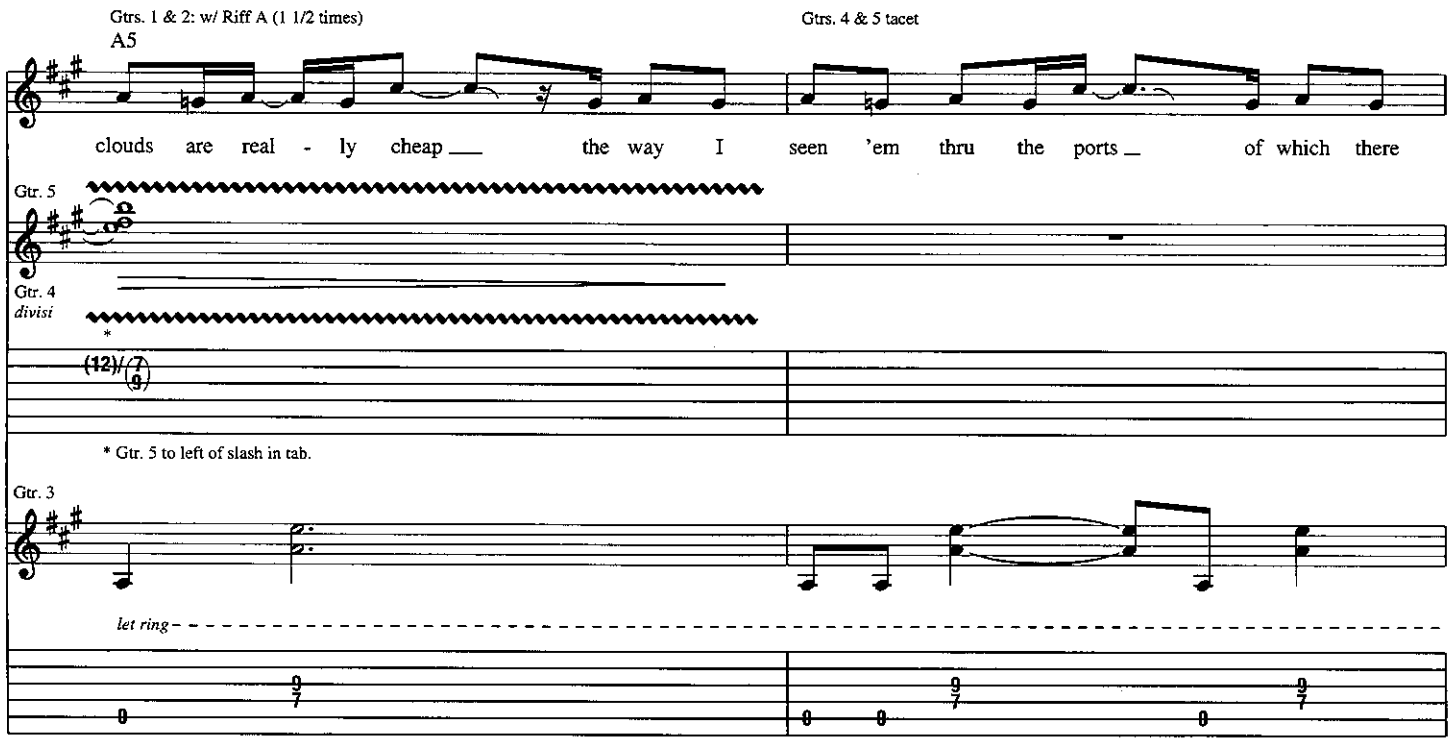
Gtrs. 1 & 2

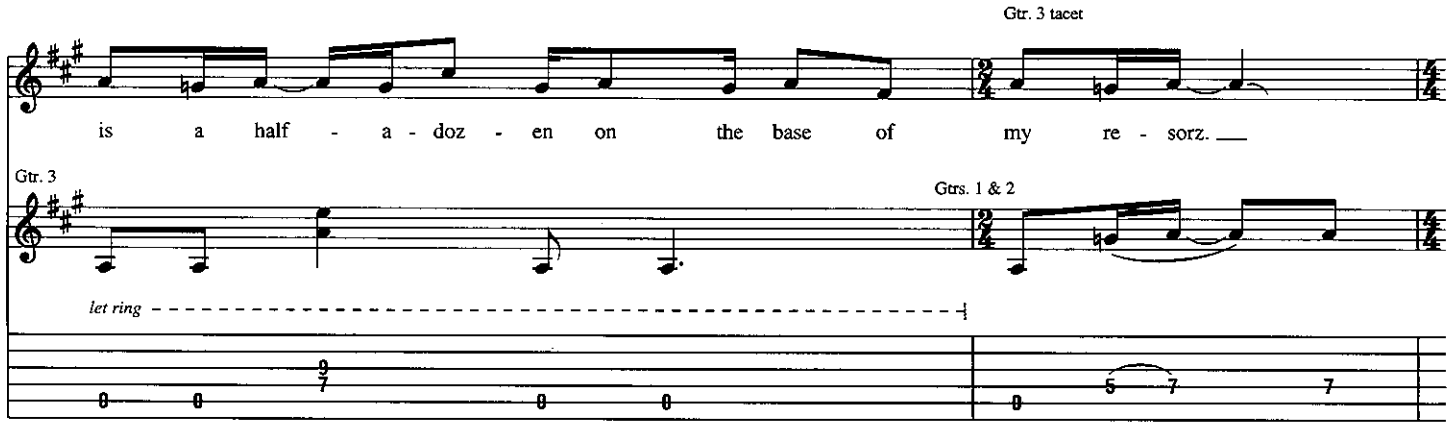
Riff A

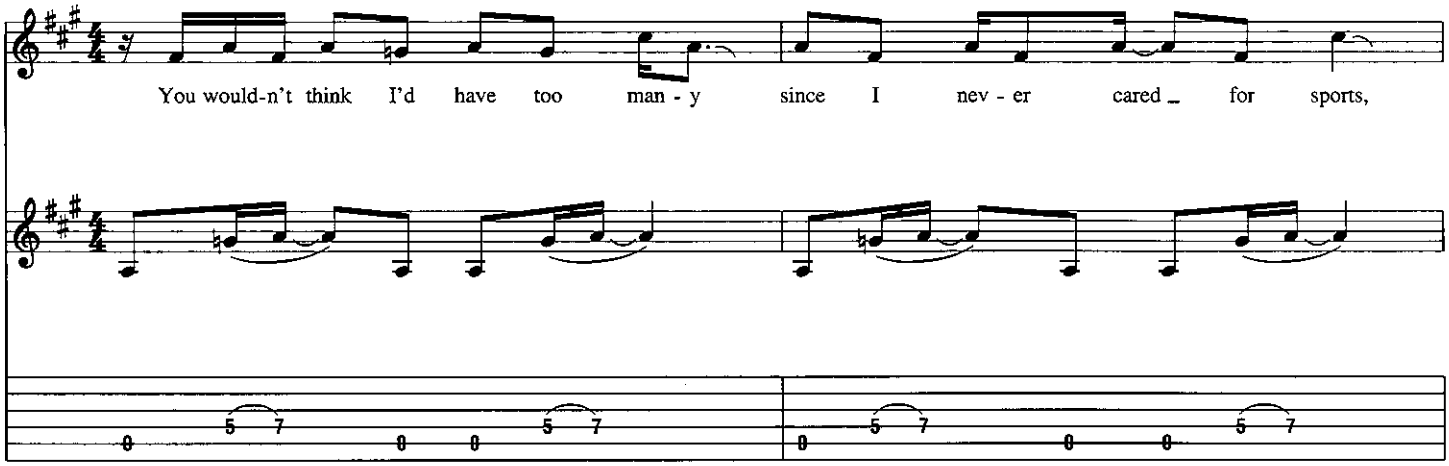
End Riff A

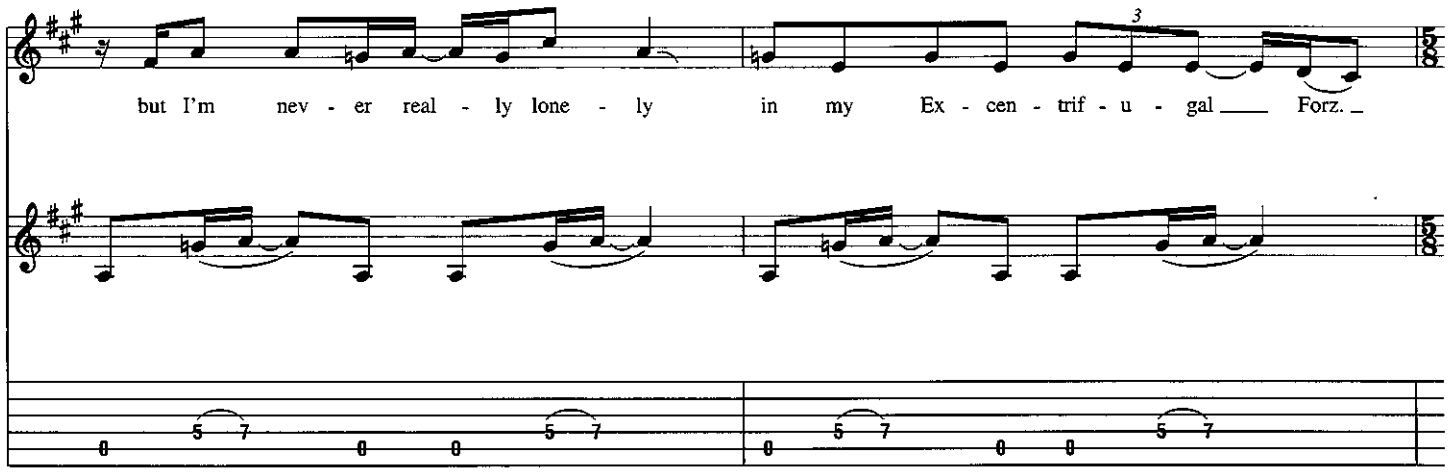

Gtrs. 1 & 2: w/ Riff A
1. The
Gtr. 5
Gtr. 4

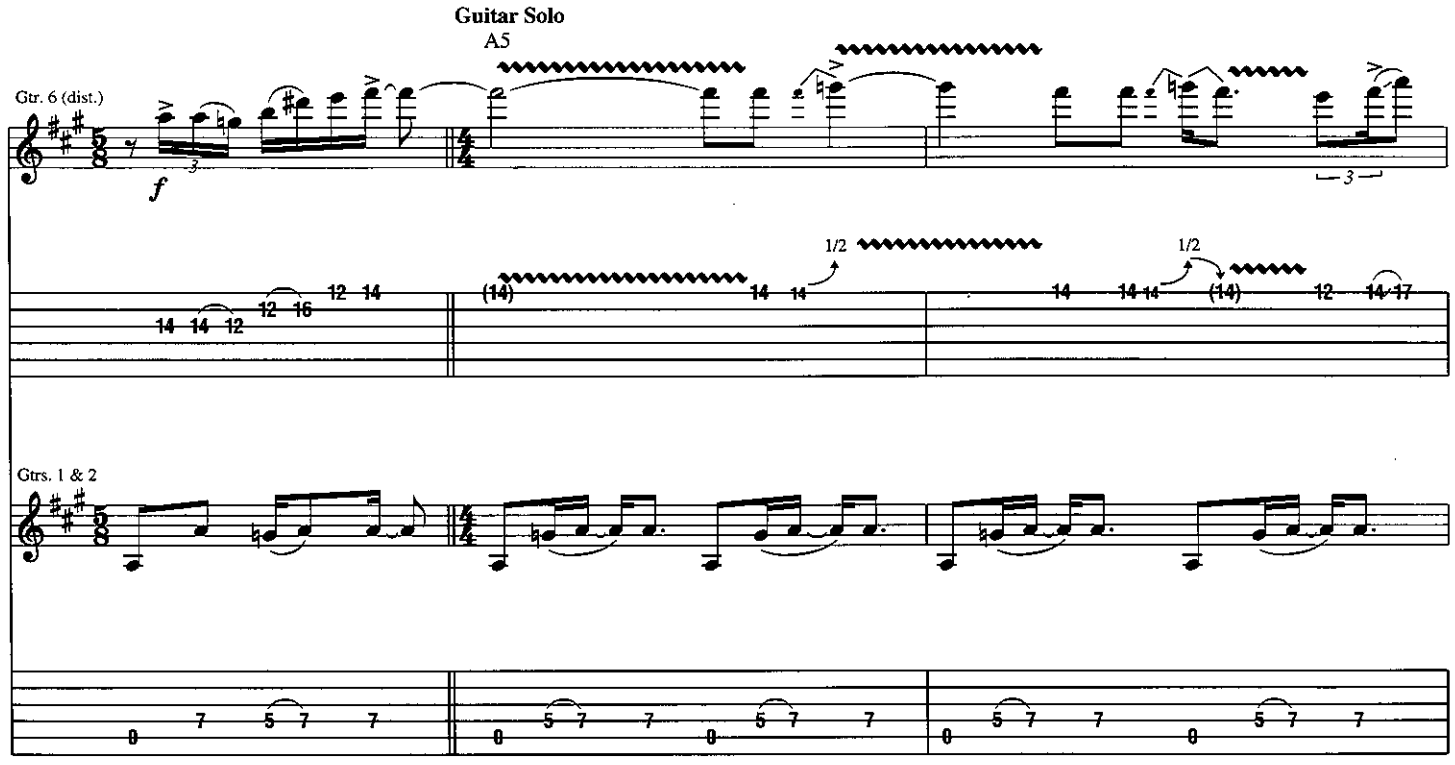
Verse

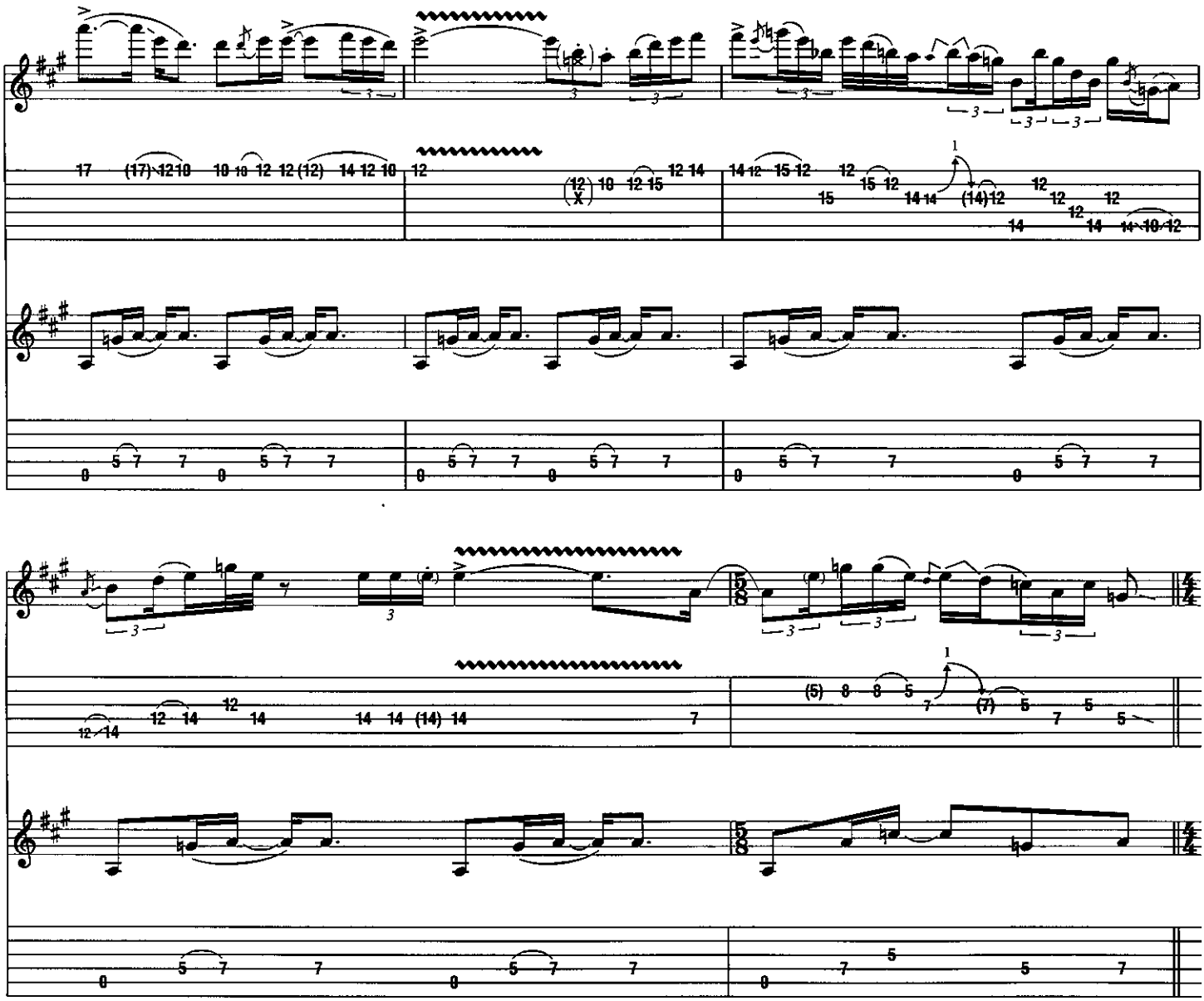

Gtrs. 1 & 2: w/ Riff A (1 1/2 times)
A5
Gtrs. 4 & 5 tacet
clouds are real - ly cheap the way I seen 'em thru the ports of which there
Gtr. 5
Gtr. 4
divisi
* Gtr. 5 to left of slash in tab.
Gtr. 3
let ring


Gtr. 3 tacet
is a half - a - doz - en on the base of my re - sorz.
Gtr. 3
Gtrs. 1 & 2
let ring


You would-n't think I'd have too man - y since I nev - er cared _ for sports,


but I'm nev - er real - ly lone - ly in my Ex - cen - trif - u - gal ___ Forz. _


Guitar Solo
A5
Gtr. 6 (dist.)
f
1/2
1/2
Gtrs. 1 & 2



Verse

Gtr. 6 tacet

A5

2. There's al - ways Kor - la Plank - ton, him 'n me can play the blues.

Gtr. 2

Riff B1

End Riff B1

Gtr. 1

Riff B

End Riff B

Gtrs. 1 & 2: w/ Riffs B & B1 (20 times, simile)

An' then I'll watch him buff that ti - ny ru - by that he use. He'll straight -

- en up his tur - ban an' e - ject a lit - tle ooze a-long a one - celled Ham - mond Or - gan - is -

(w/ synth effects)

m un - der-neath my shoes.

Verse
A5

3. And then I'll call Pup

Ten - ta - cle, I'll ask him how's his chin. I'll fine out

how the fu - ture is be-cause that's where he's been.

His lit - tle feet got long 'n flex - i - ble an' suck-ers fell right in.

Gtr. 6

w/ ring modulator

A 5fr | G 15fr | B 7fr

steady gliss.

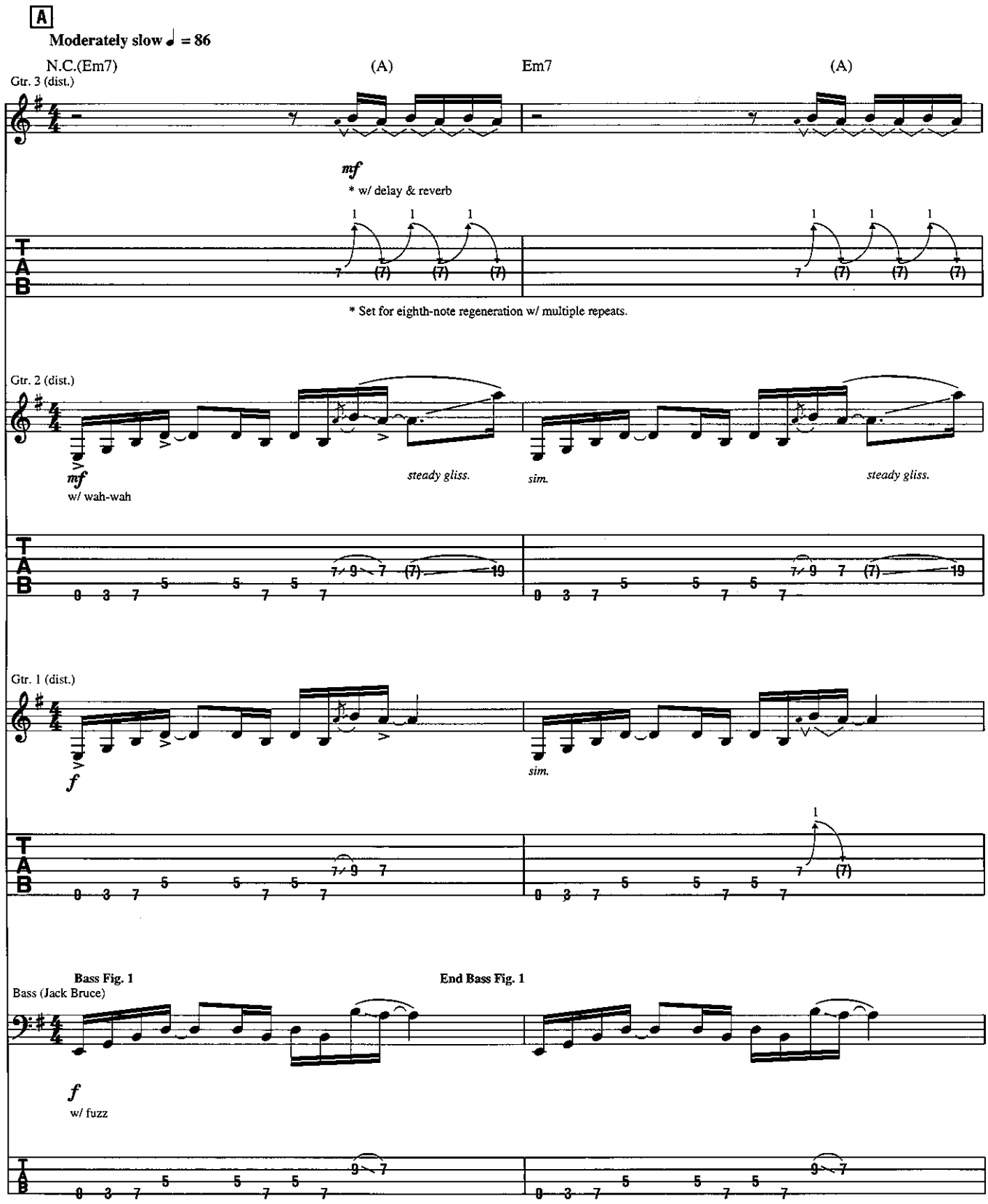
The time he crossed the line from lat - er on to way back when.

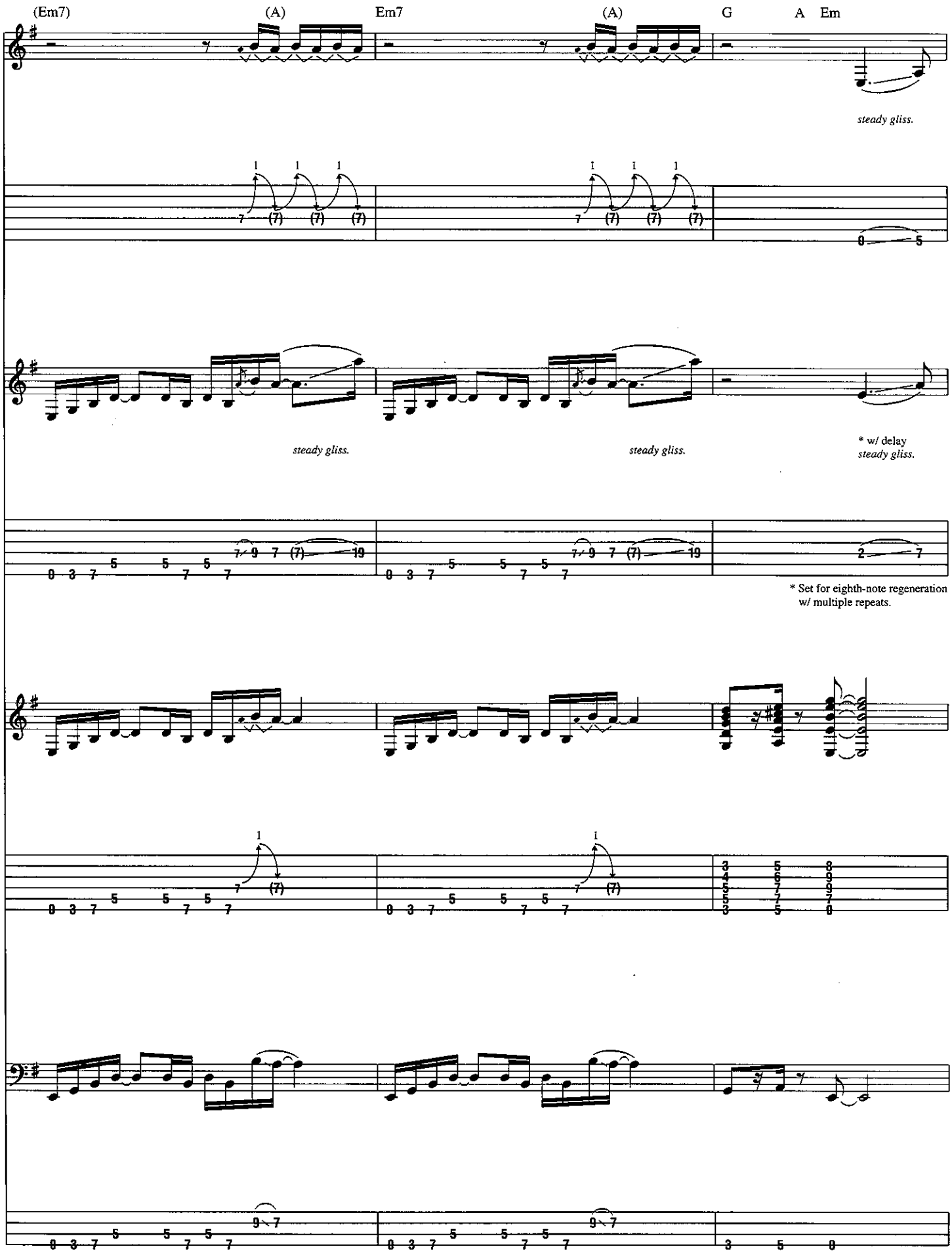
Gtr. 2

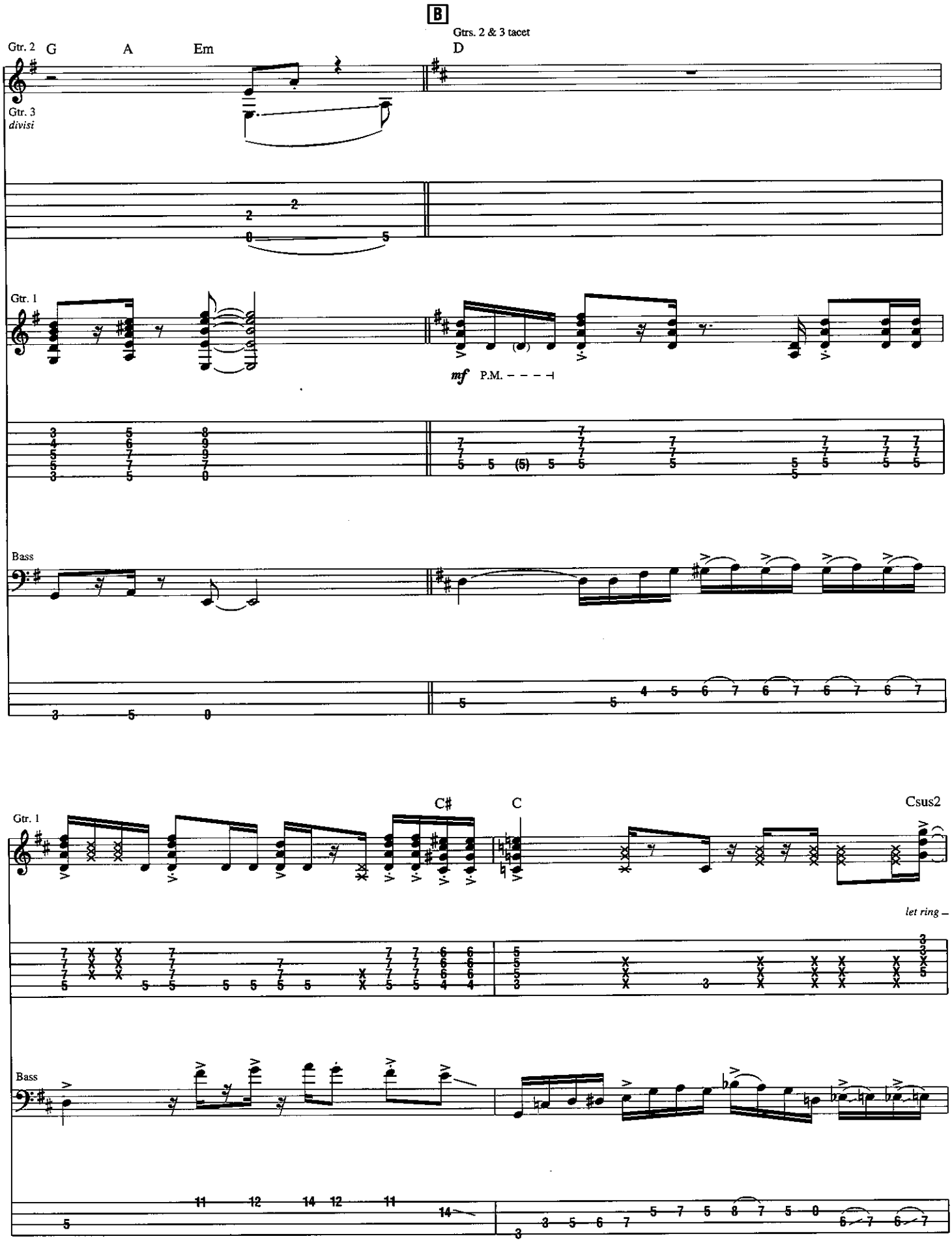
Gtr. 1

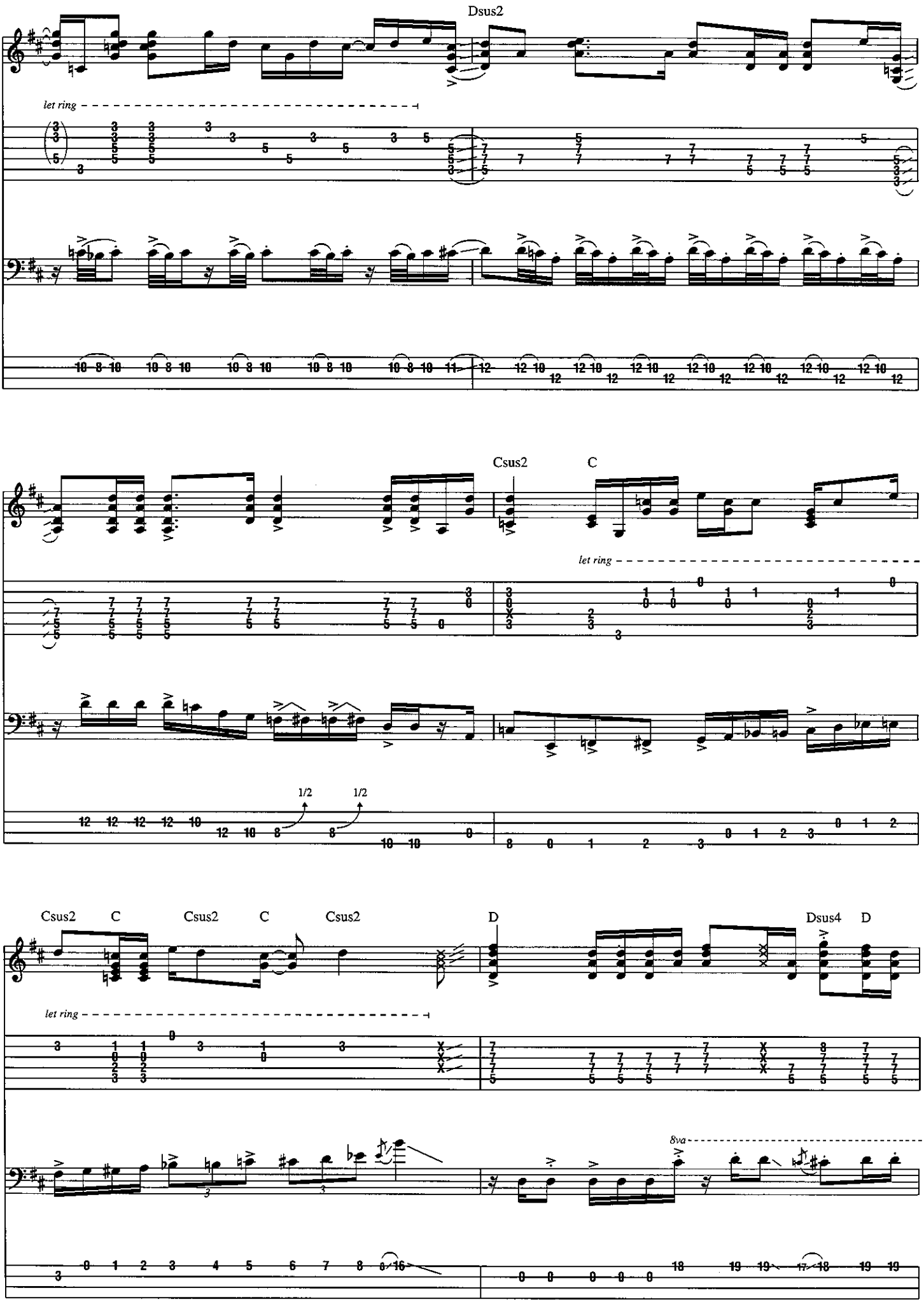
Apostrophe'

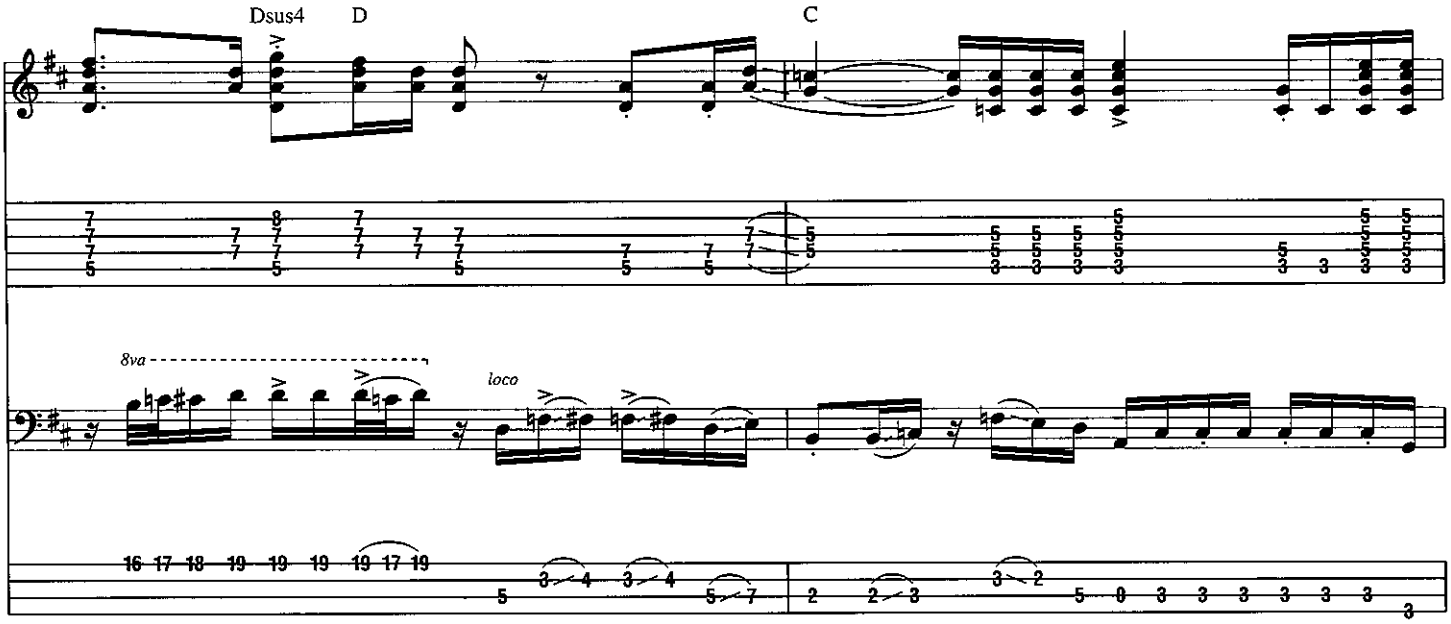
By Zappa, Bruce, Gordon

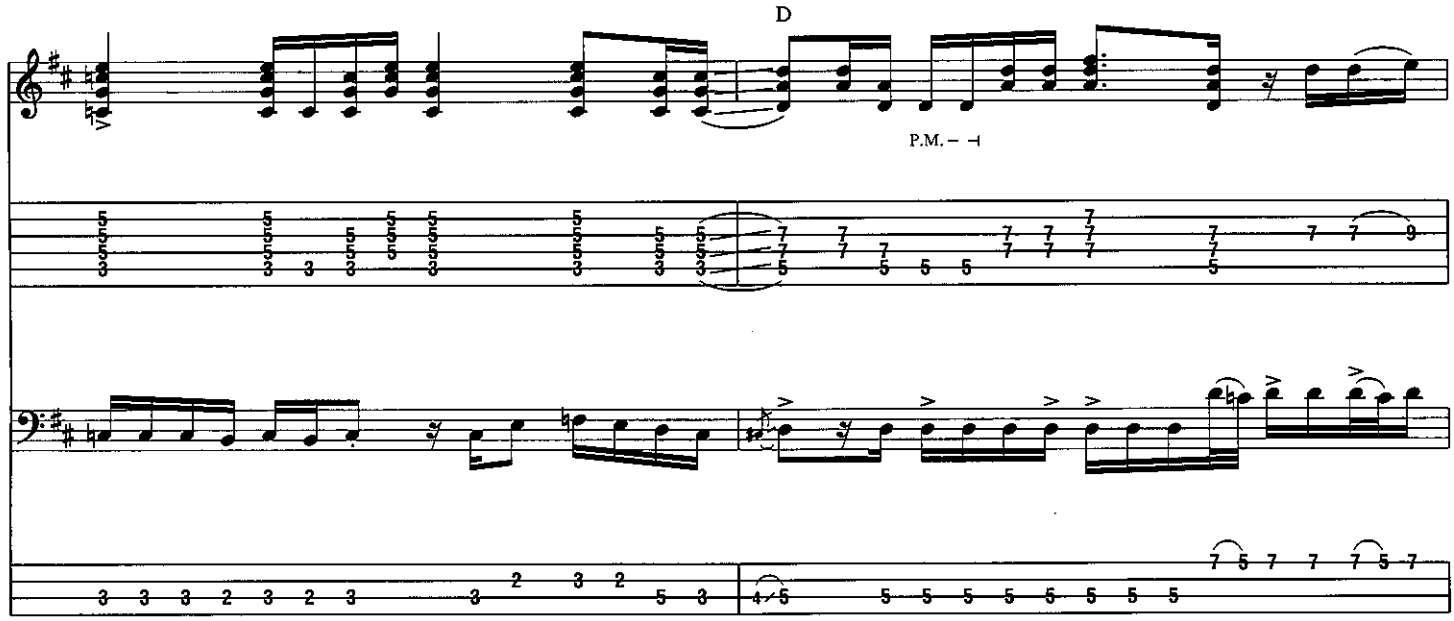


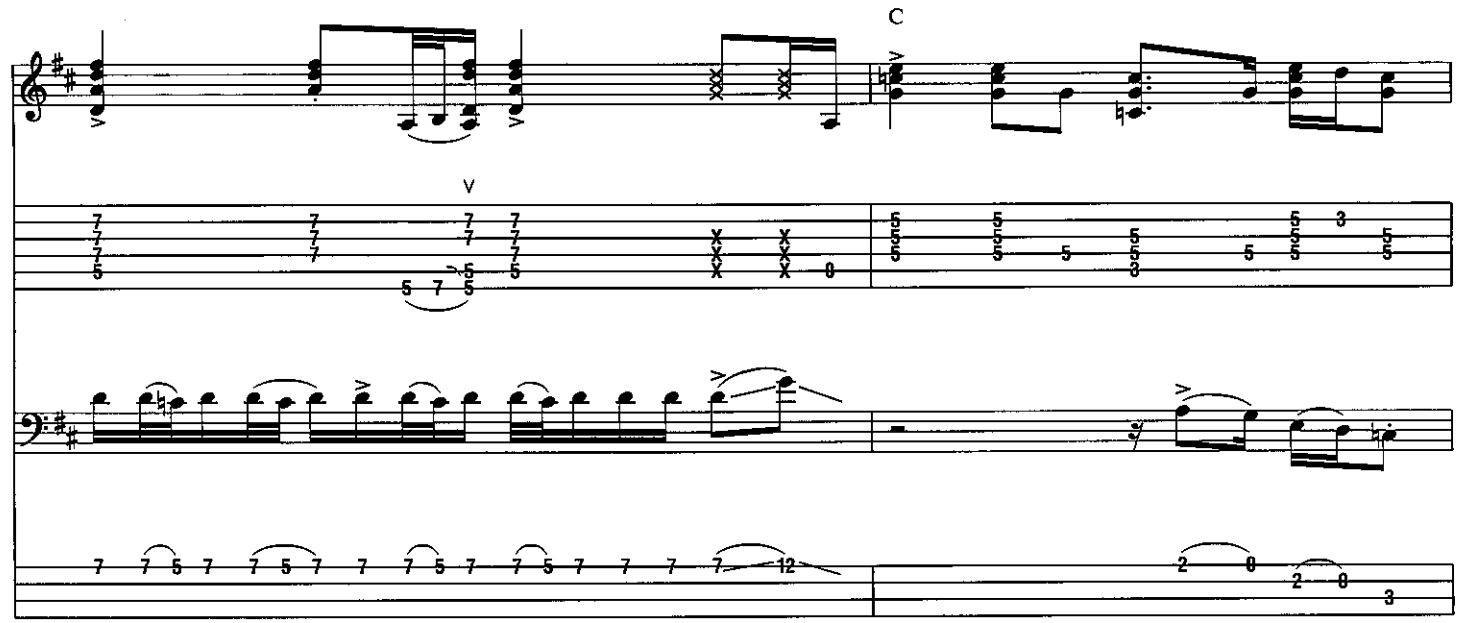

(Em7)
(A)
Em7
(A)
G
A
Em
steady gliss.
steady gliss.
steady gliss.
* w/ delay
steady gliss.
* Set for eighth-note regeneration
w/ multiple repeats.

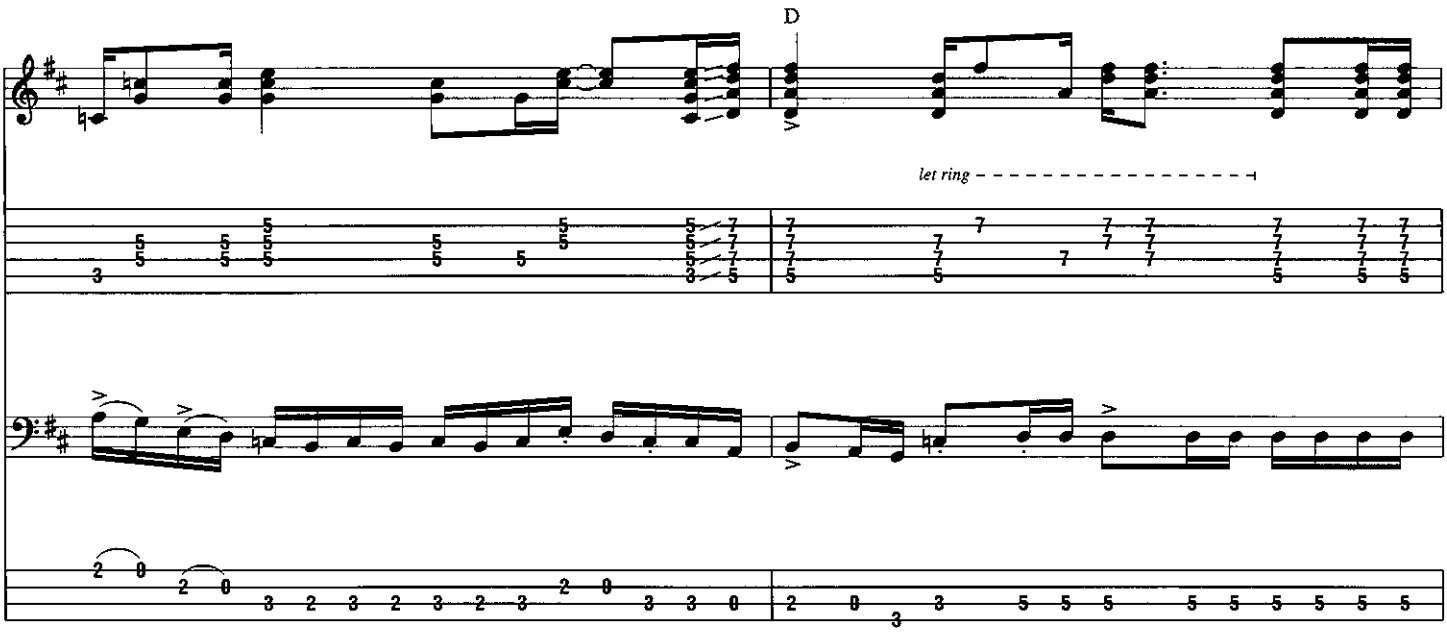

B
Gtrs. 2 & 3 tacet
Gtr. 2
G
A
Em
D
Gtr. 3
divisi
Gtr. 1
mf
P.M.
Bass
Gtr. 1
C#
C
Csus2
let ring
Bass

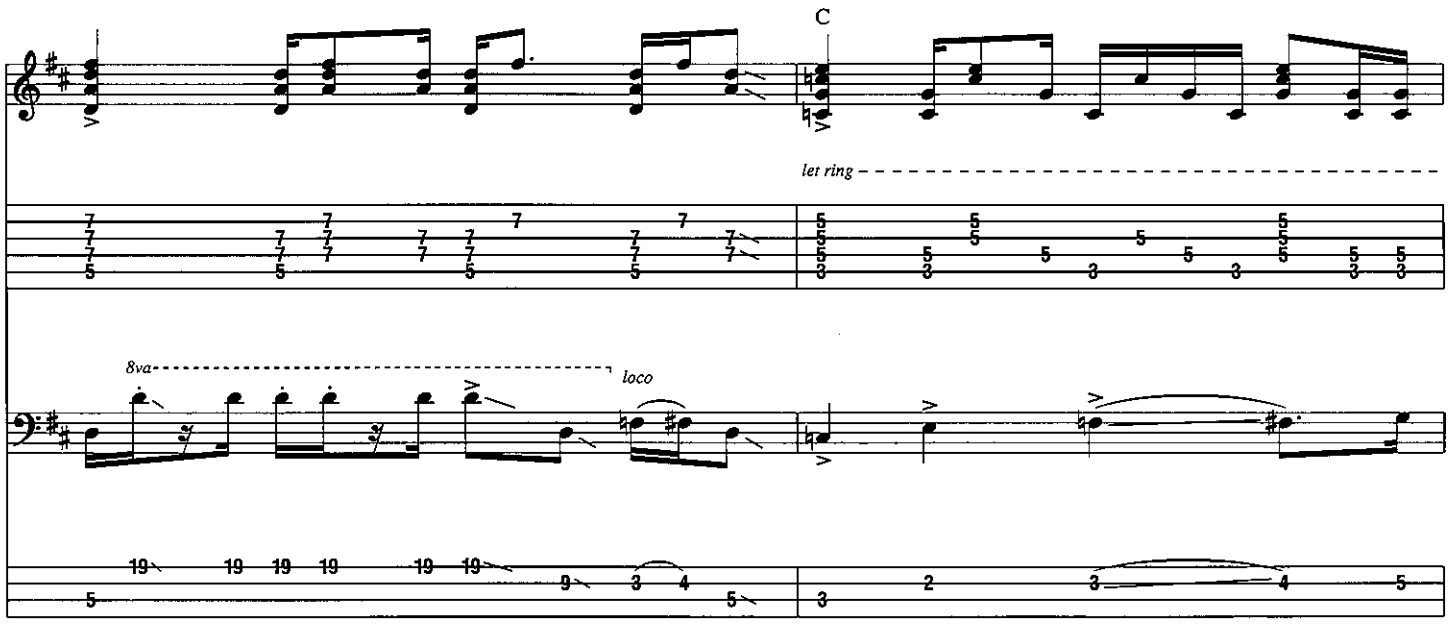

Dsus2
let ring
Csus2
C
let ring
1/2
1/2
Csus2
C
Csus2
C
Csus2
D
Dsus4
D
let ring
8va

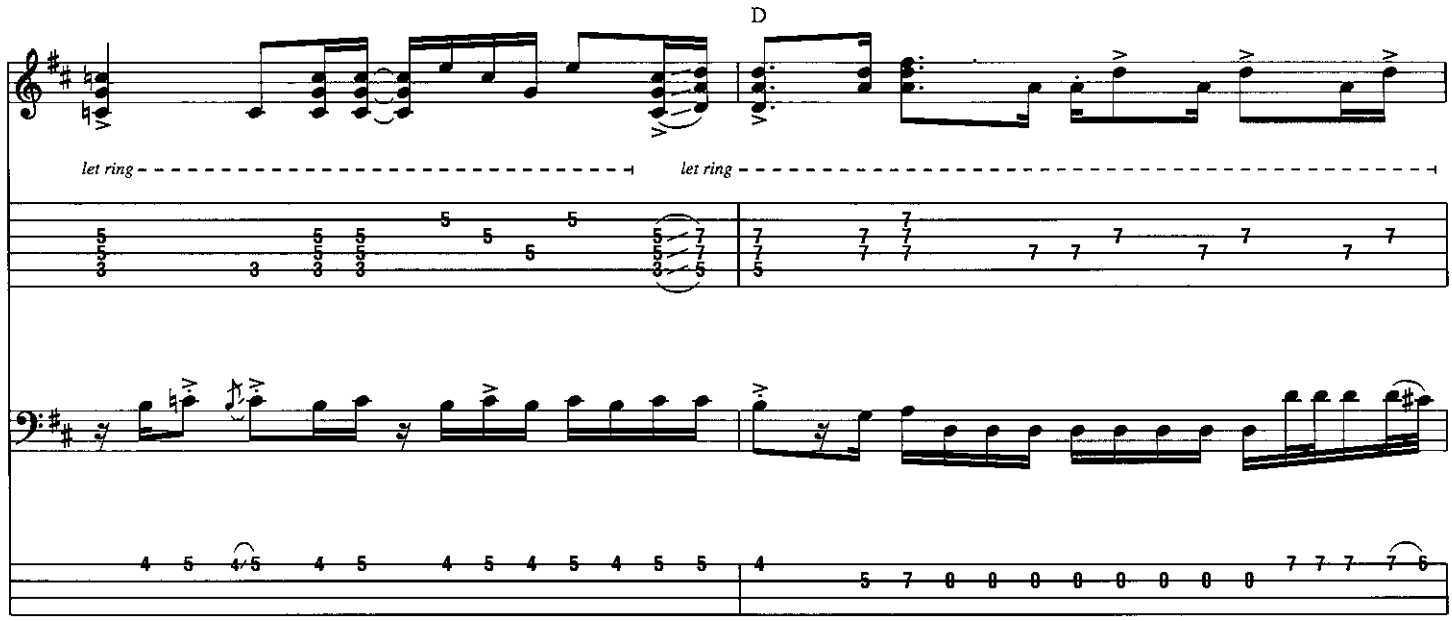

Dsus4
D
C
8va
loco

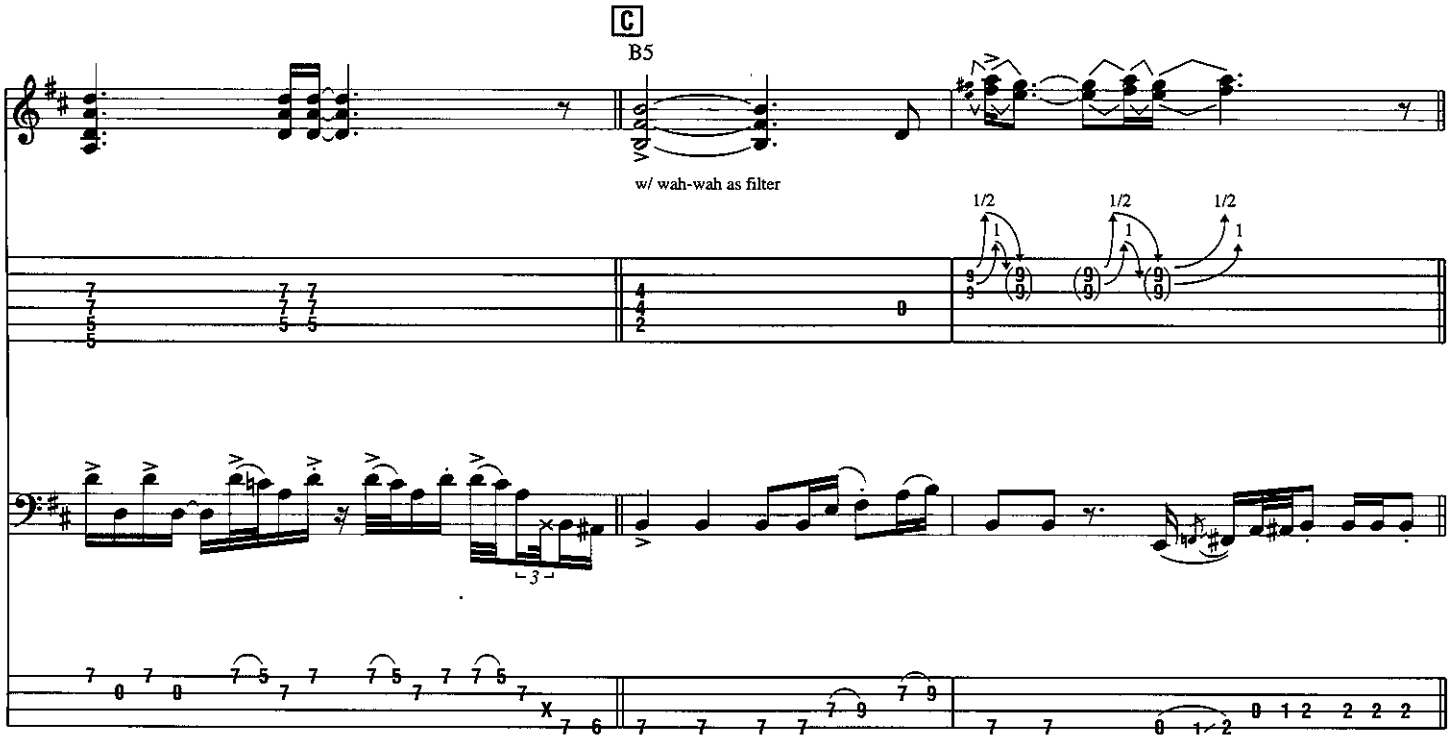

D
P.M.

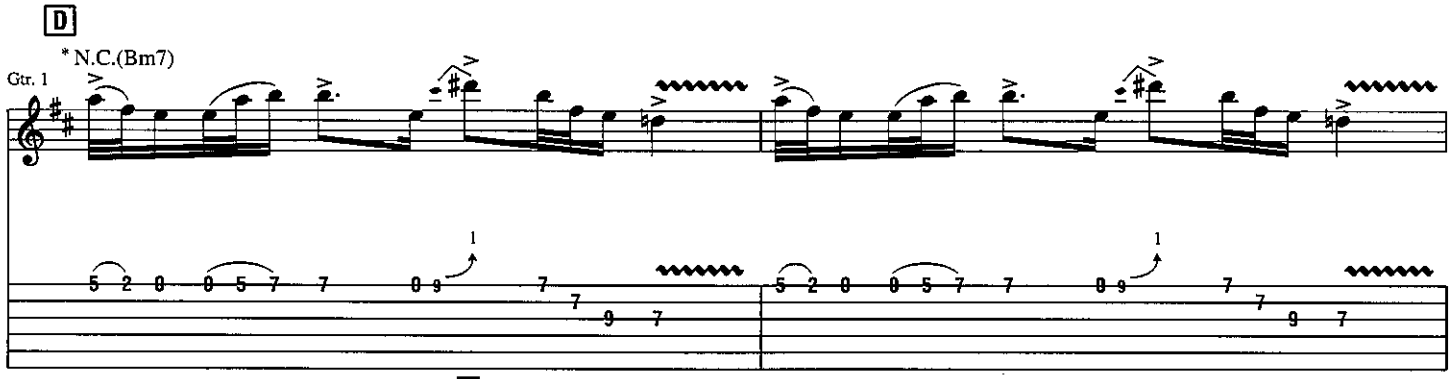

C
V


D
let ring

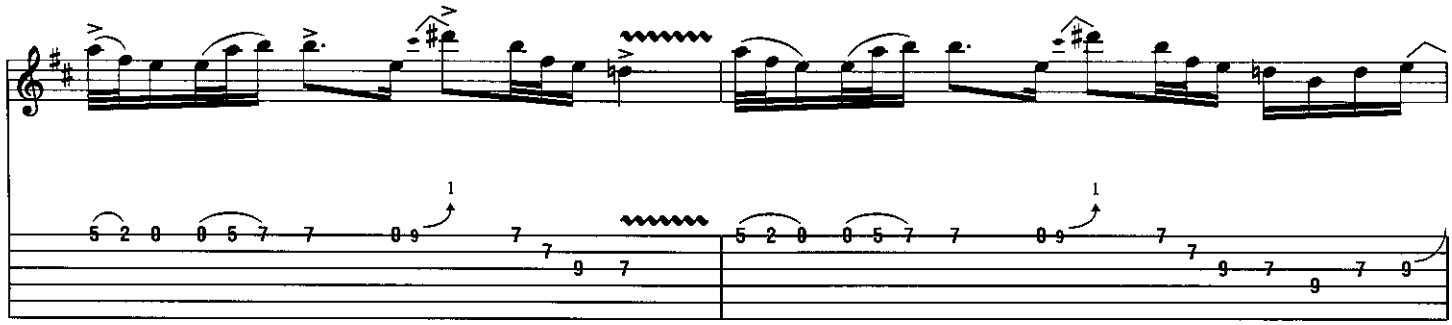

C
let ring
8va
loco

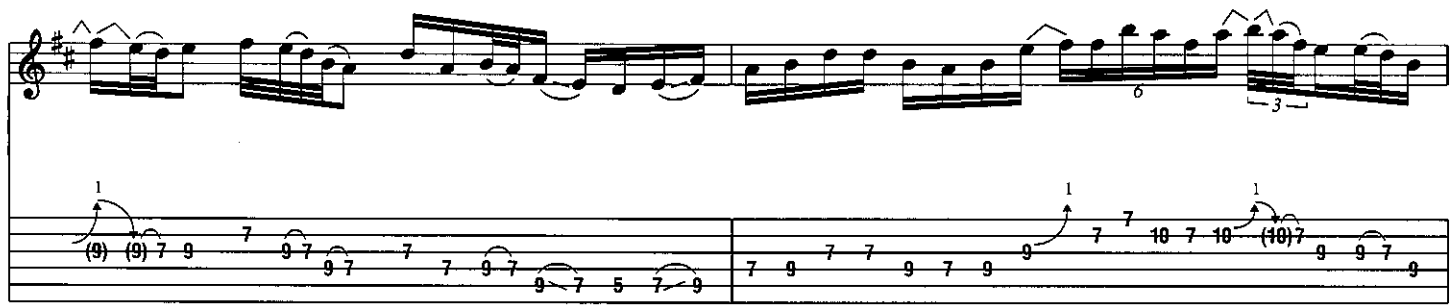

D
let ring
let ring

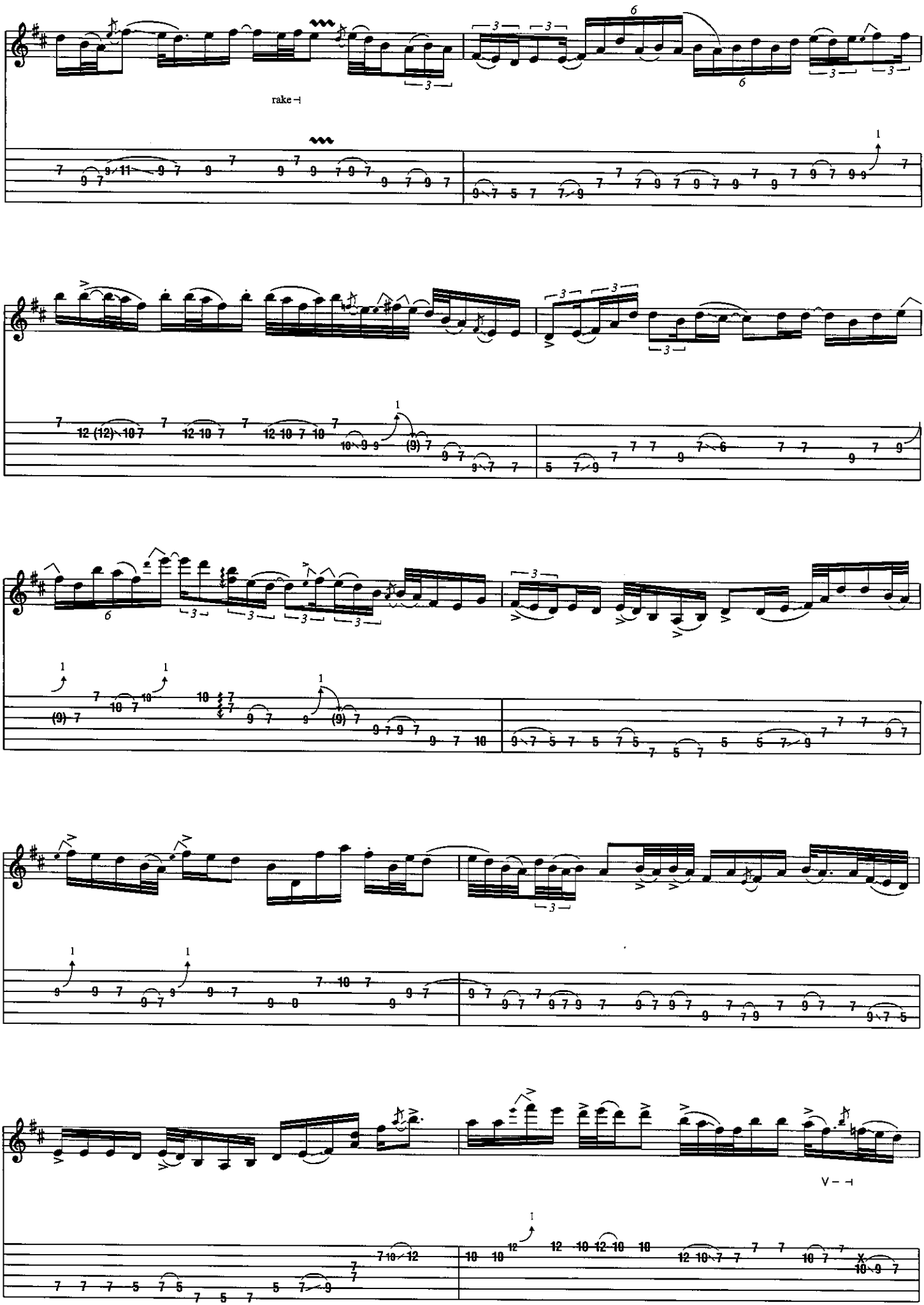


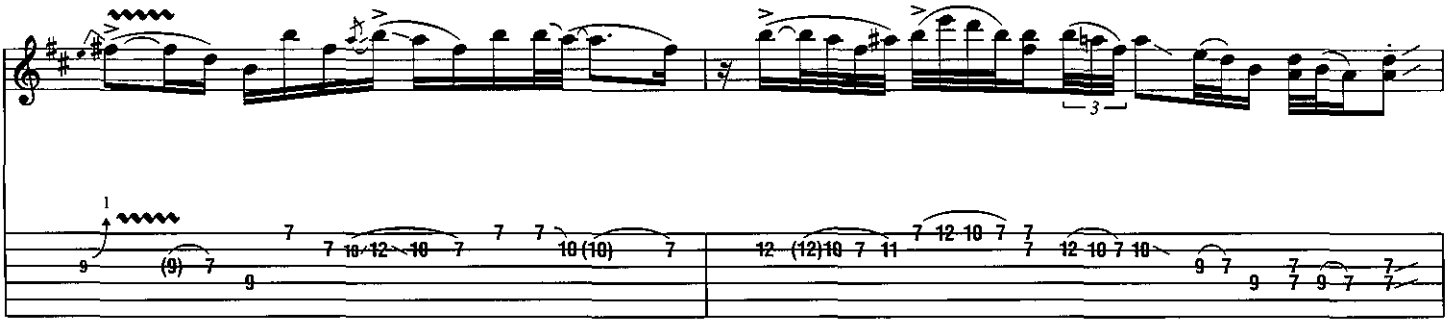


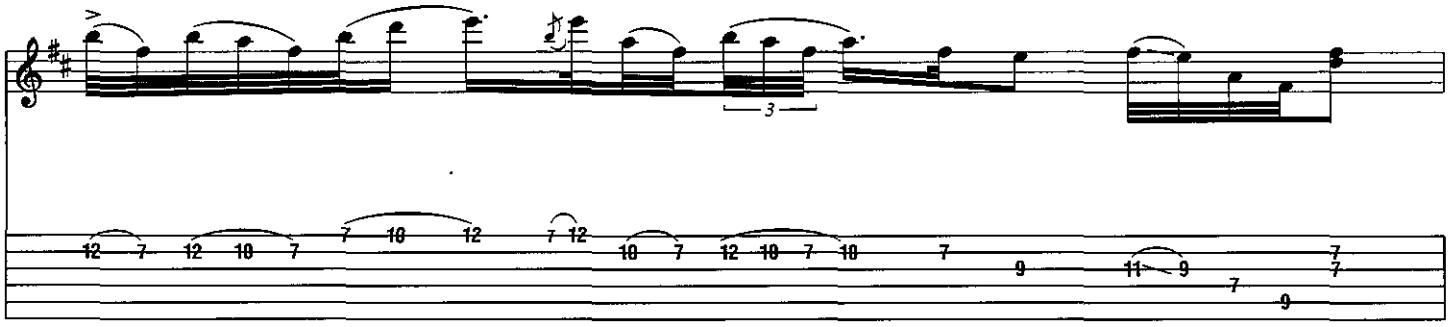
* Bass plays free improvisational vamp in B minor till E.

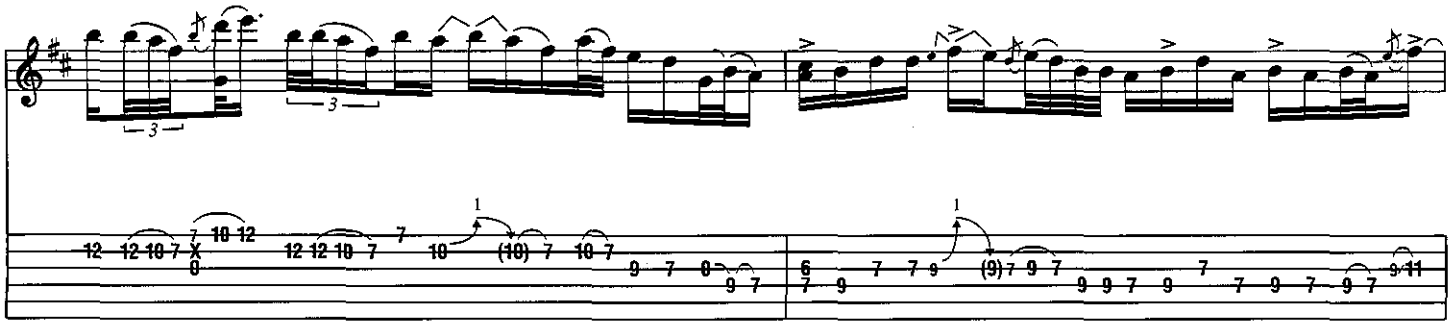


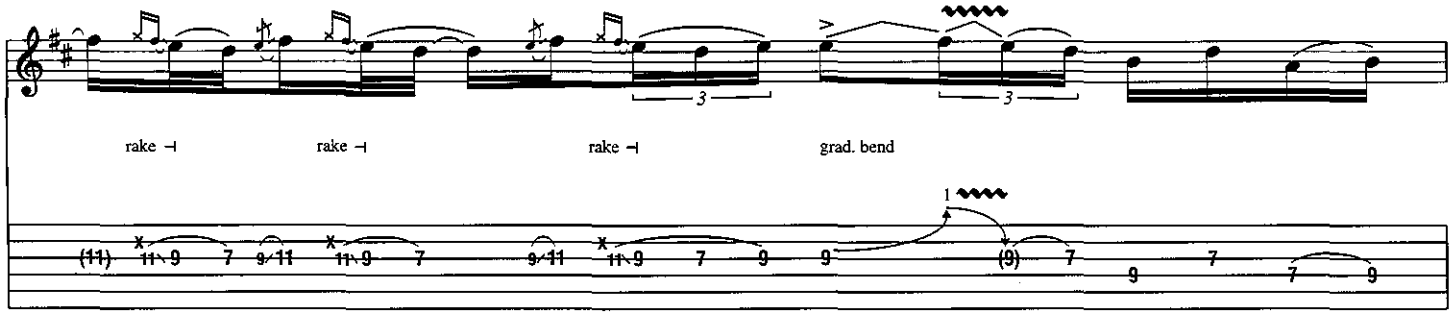


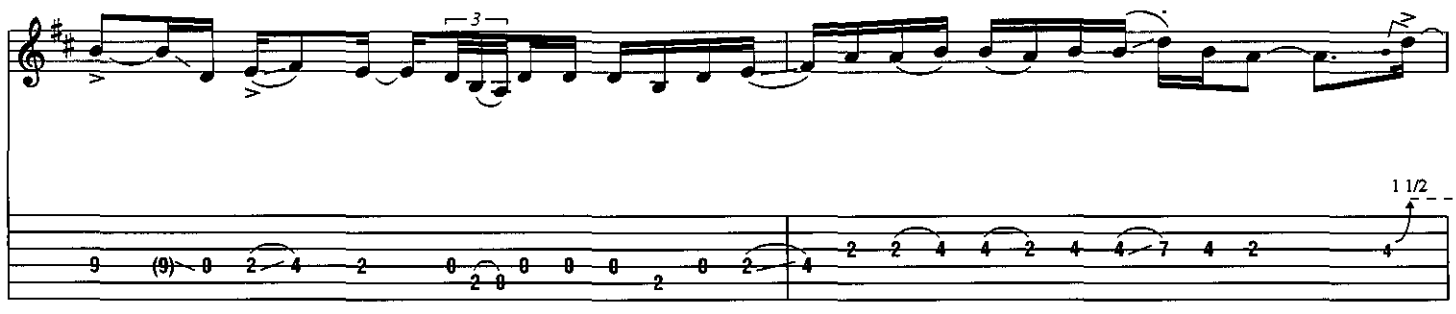

rake
V –

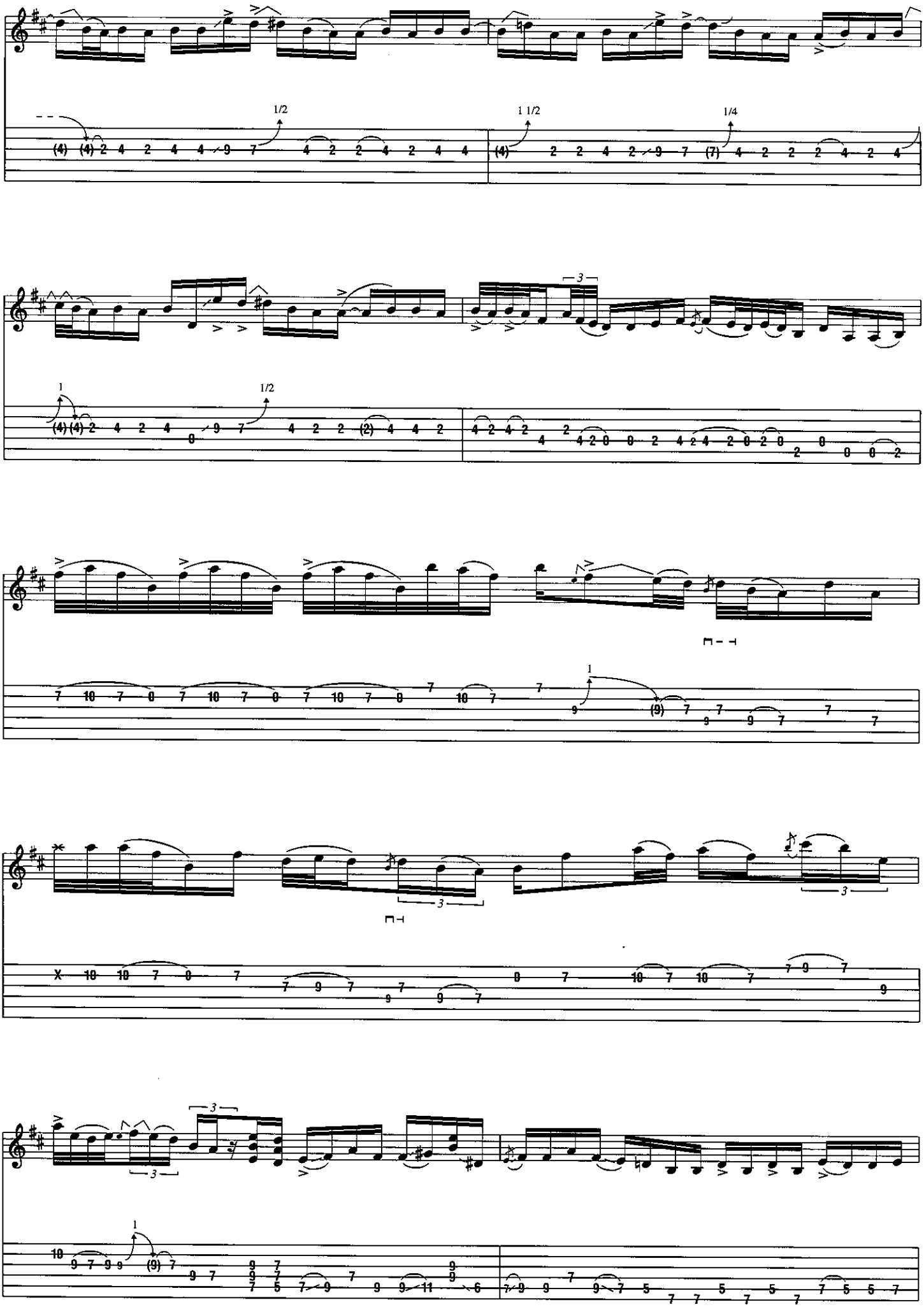


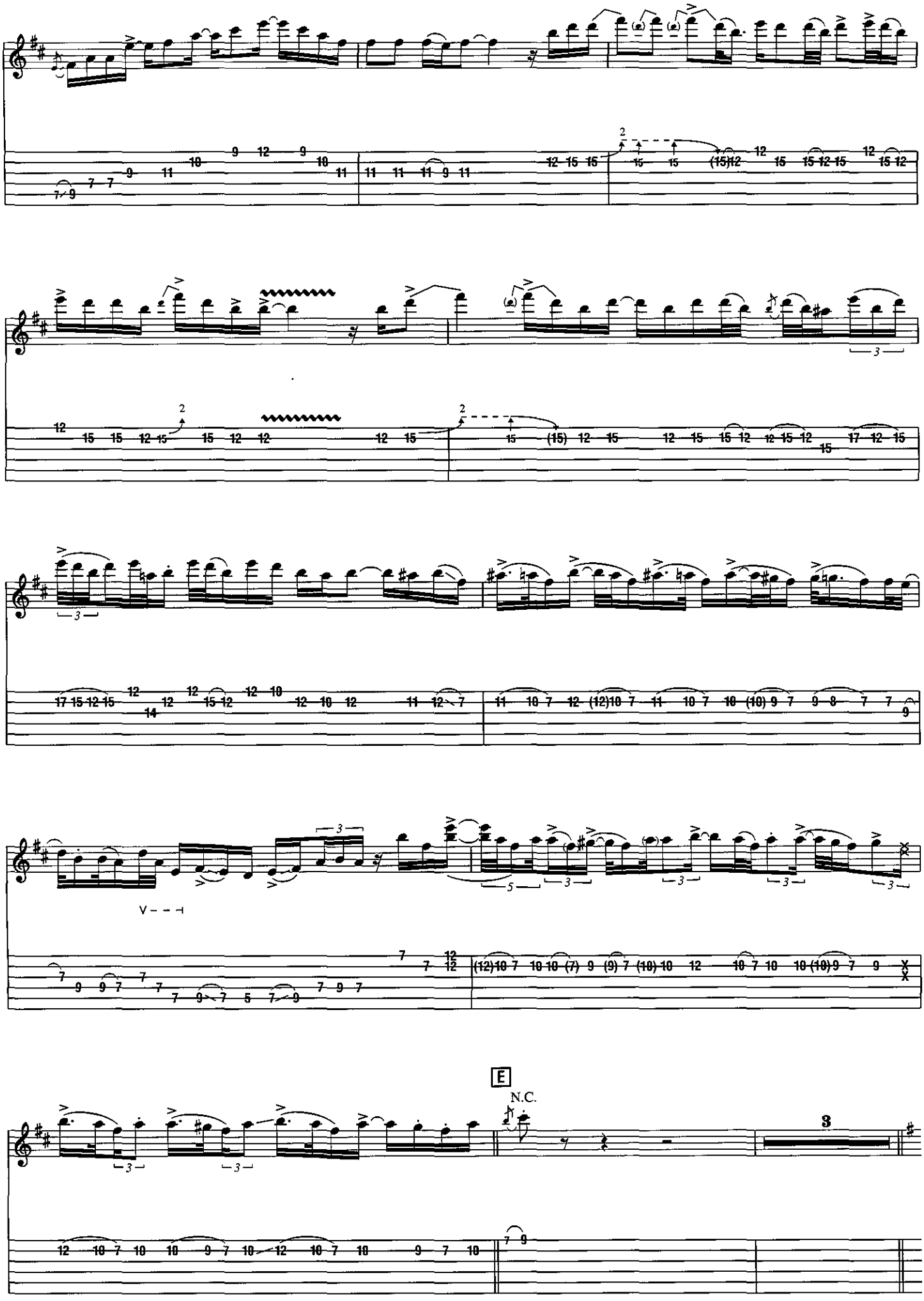





rake
rake
rake
grad. bend


1 1/2




E
N.C.

F

Bass: w/ Bass Fig. 1 (4 times)

Gtr. 1 N.C.(Em7) (A) (Em7) (A)

Riff A End Riff A

Gtr. 2

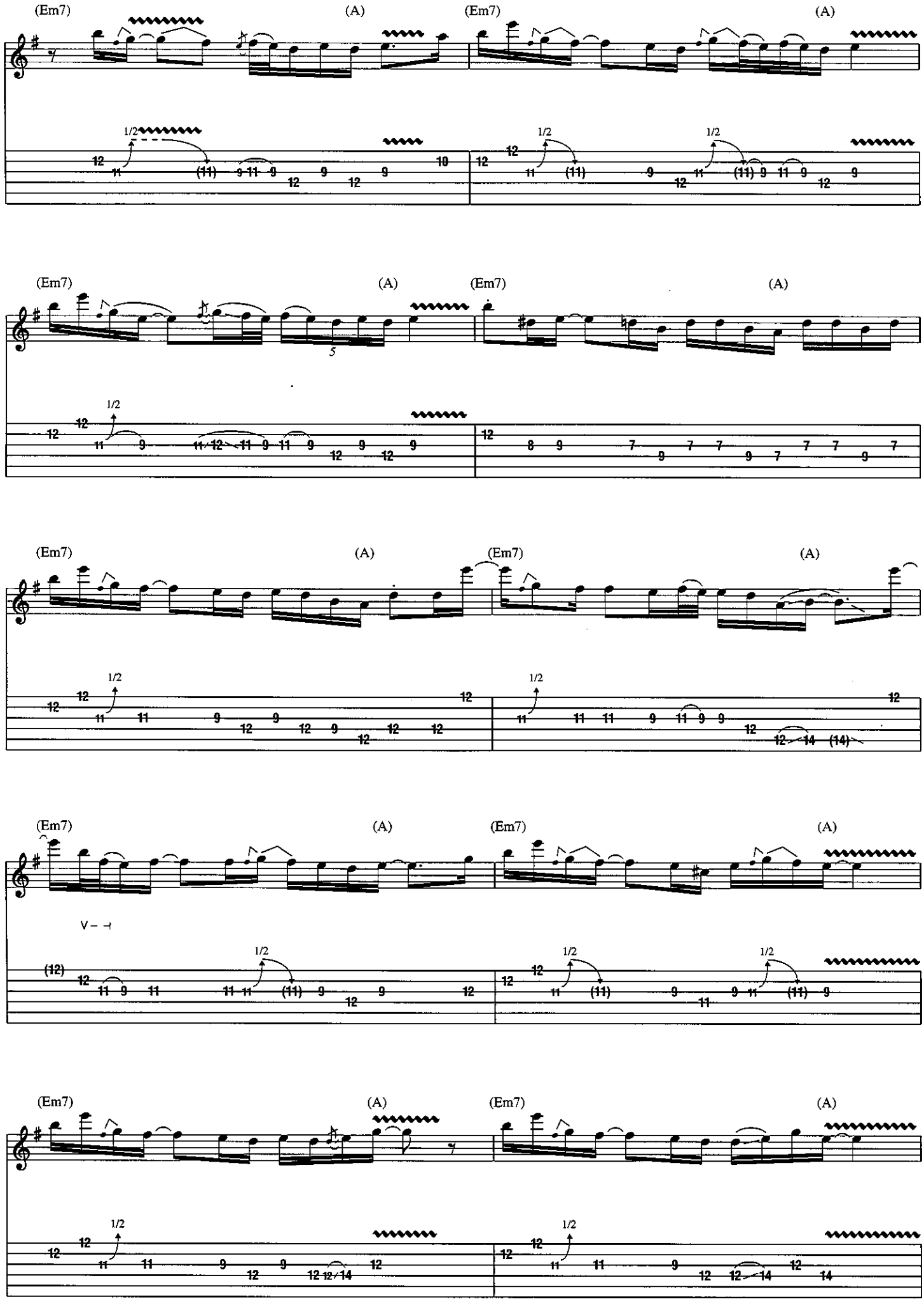
delay off

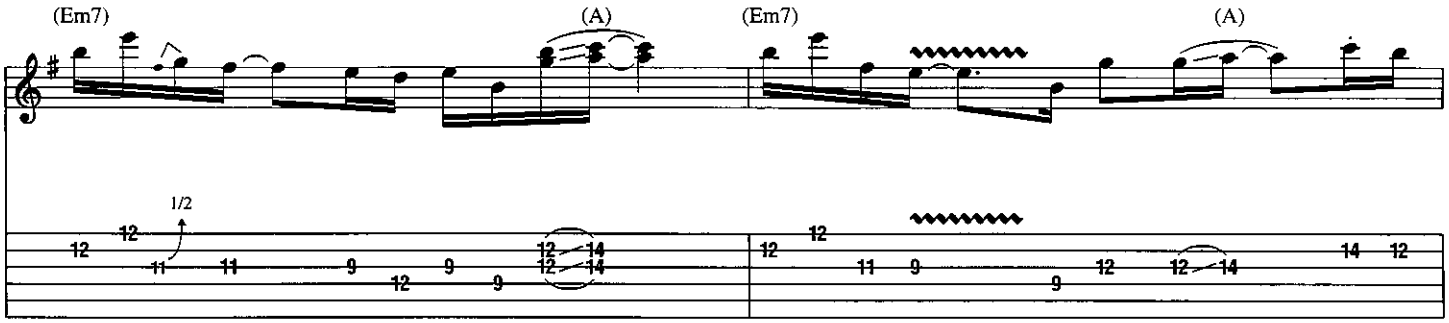
(Em7) (A) (Em7) (A)

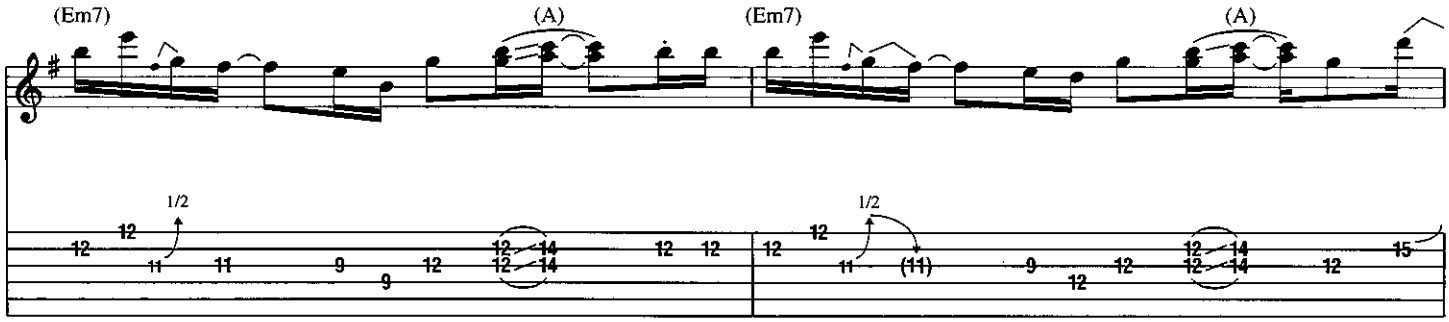
Gtr. 2: w/ Riff A (25 times, simile)

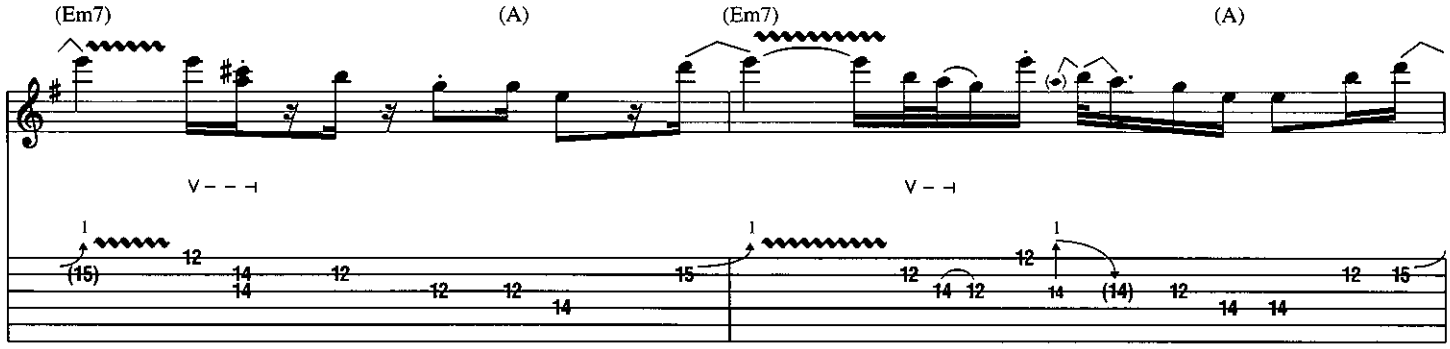
Gtr. 1 *N.C.(Em7) (A) (Em7) (A) (Em7) (A)

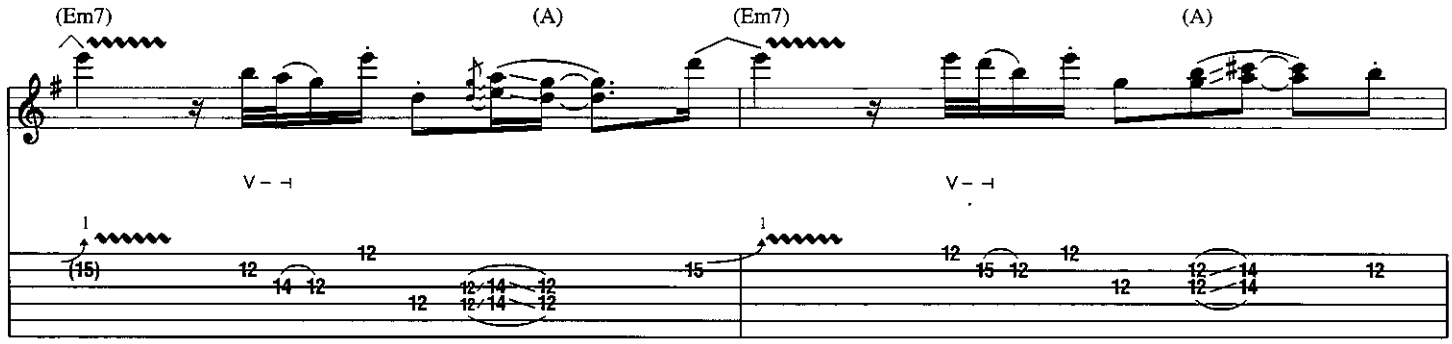
*Bass plays free improvisational vamp in E minor till 6 .

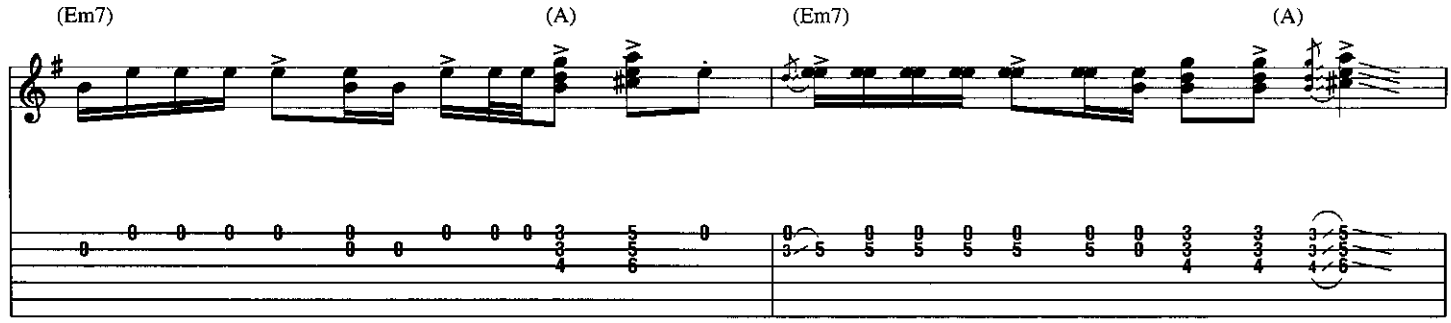

(Em7)
(A)
(Em7)
(A)
1/2
(Em7)
(A)
(Em7)
(A)
1/2
(Em7)
(A)
(Em7)
(A)
1/2
(Em7)
(A)
(Em7)
(A)
1/2
(Em7)
(A)
(Em7)
(A)
1/2

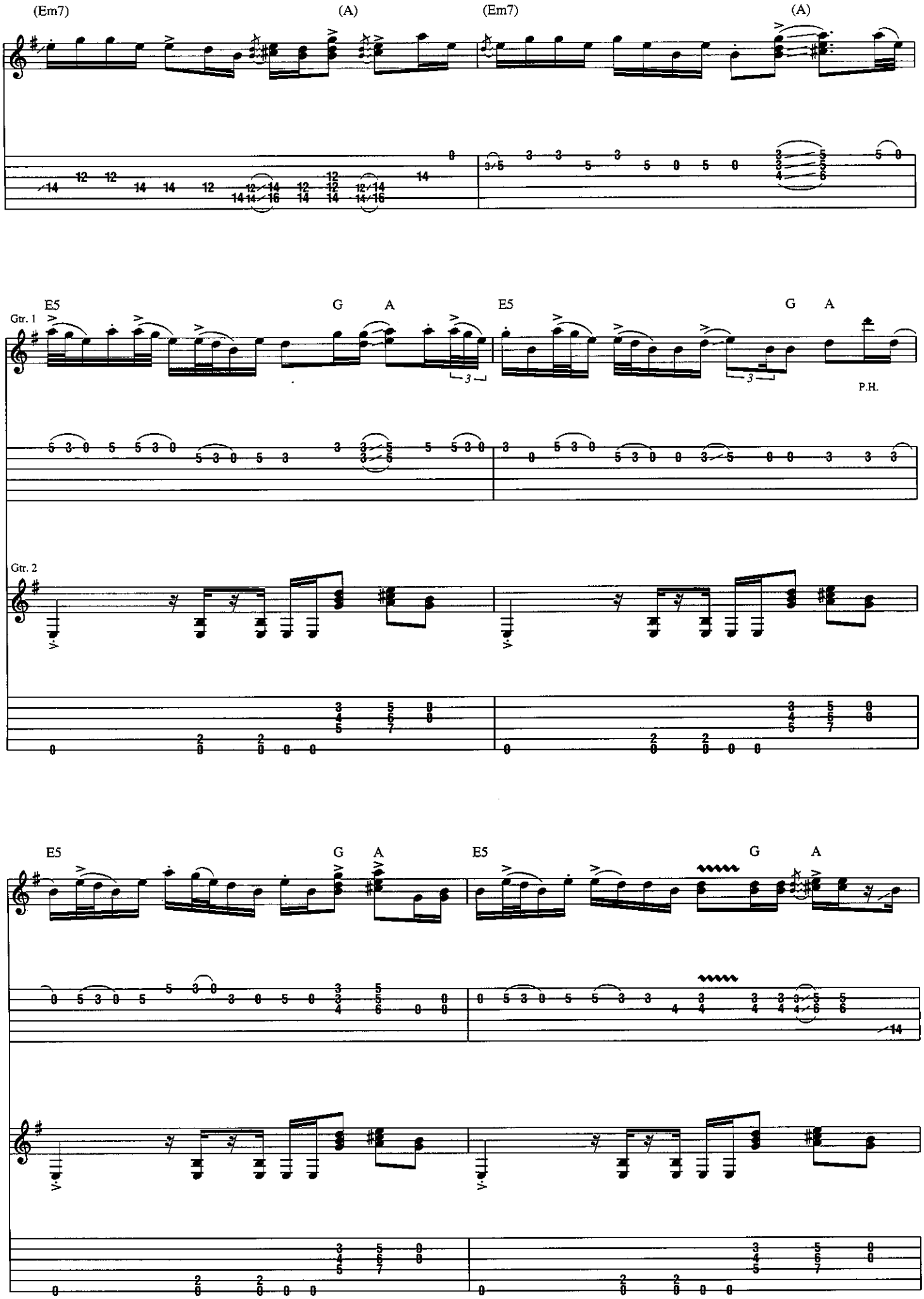

(Em7)
(A)
(Em7)
(A)
1/2

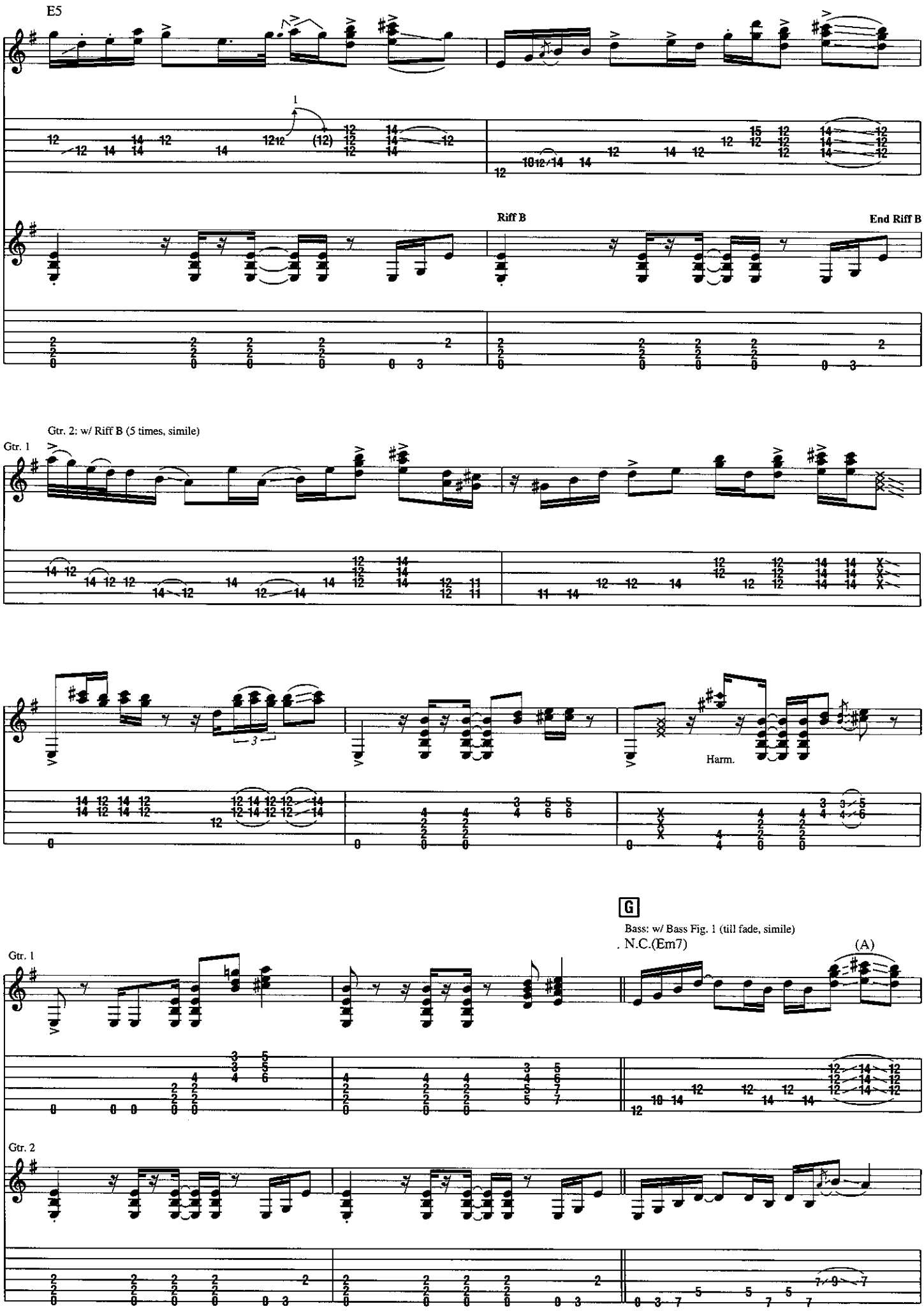

(Em7)
(A)
(Em7)
(A)
1/2
1/2

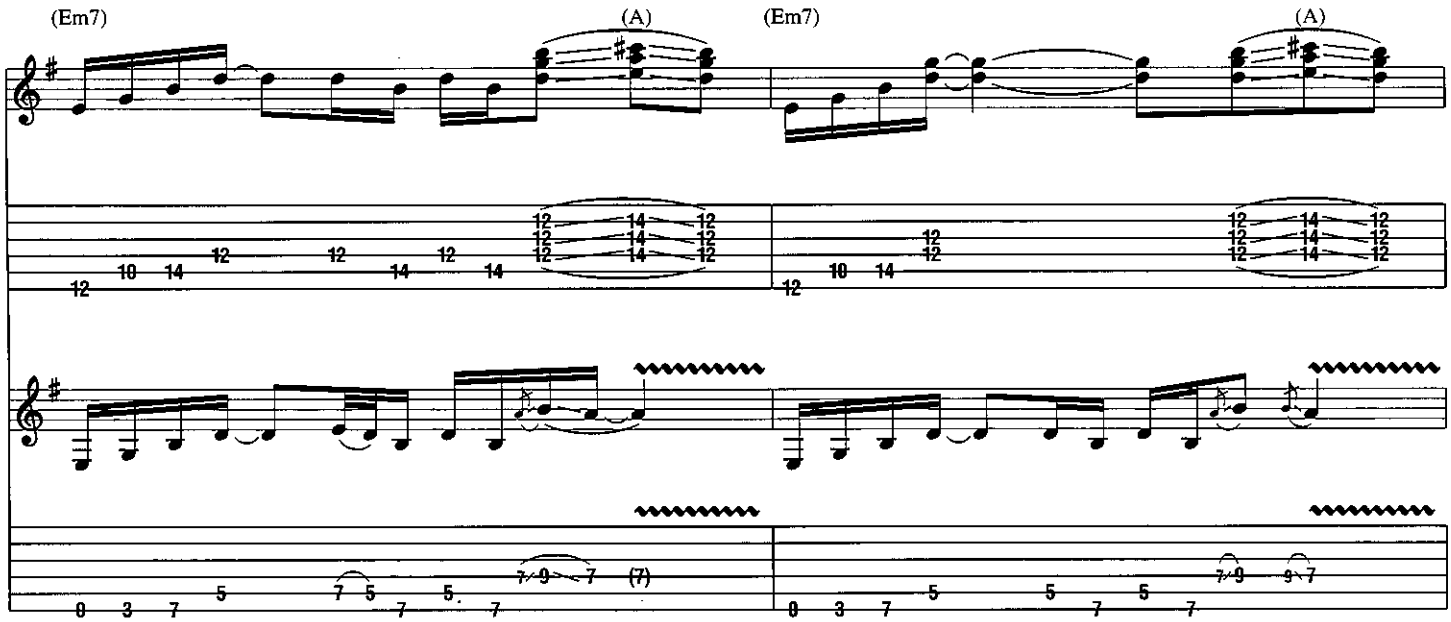

(Em7)
(A)
(Em7)
(A)


(Em7)
(A)
(Em7)
(A)

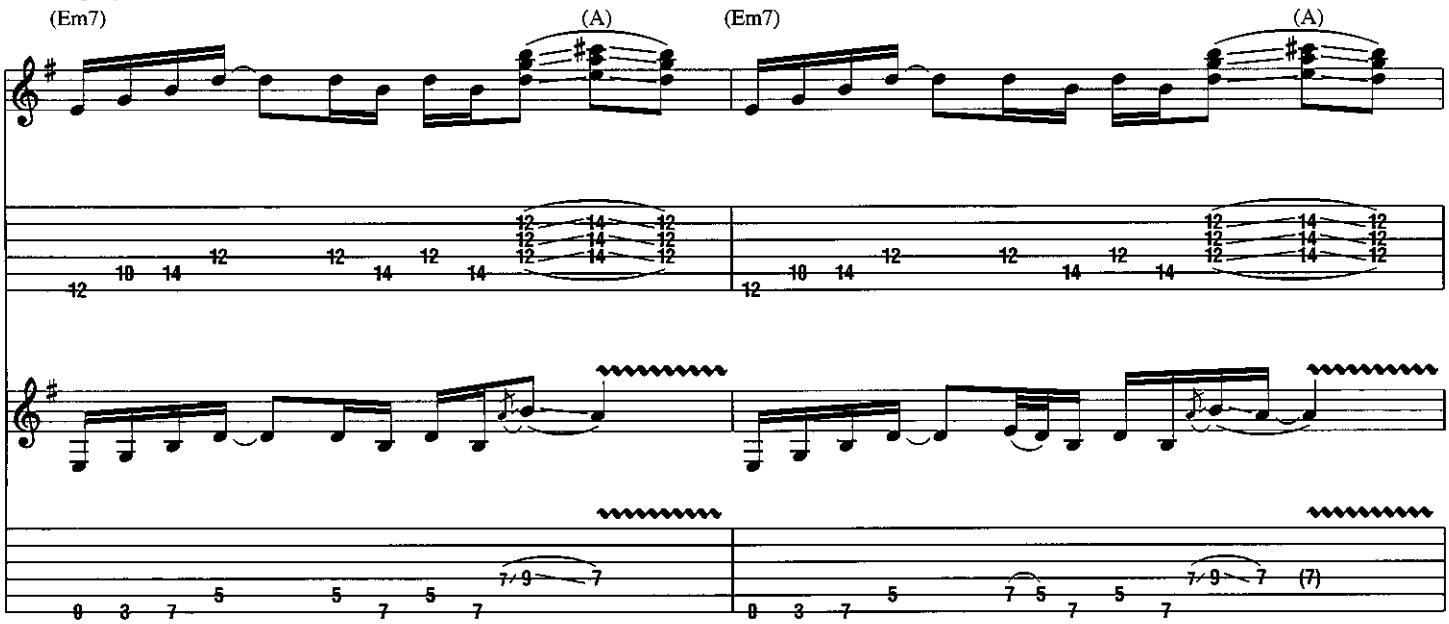

(Em7)
(A)
(Em7)
(A)


(Em7)
(A)
(Em7)
(A)
E5
G
A
E5
G
A
Gtr. 1
P.H.
Gtr. 2
E5
G
A
E5
G
A

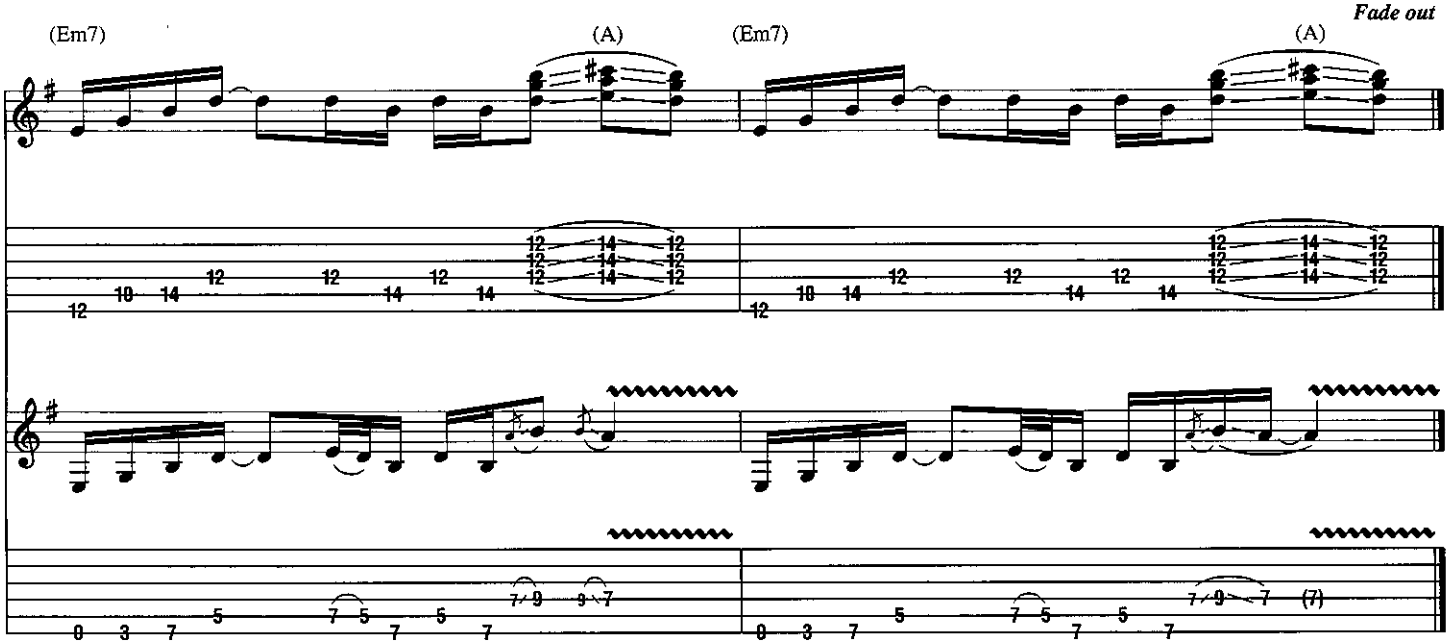

E5
1
Riff B
End Riff B
Gtr. 2: w/ Riff B (5 times, simile)
Gtr. 1
Harm.
G
Bass: w/ Bass Fig. 1 (till fade, simile)
. N.C.(Em7)
(A)
Gtr. 1
Gtr. 2



Begin fade

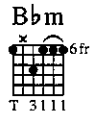


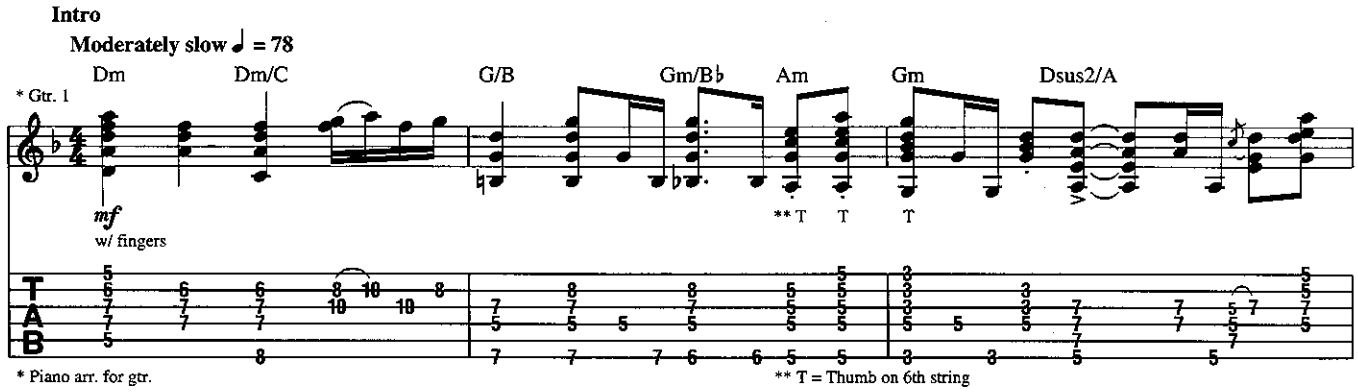
Fade out

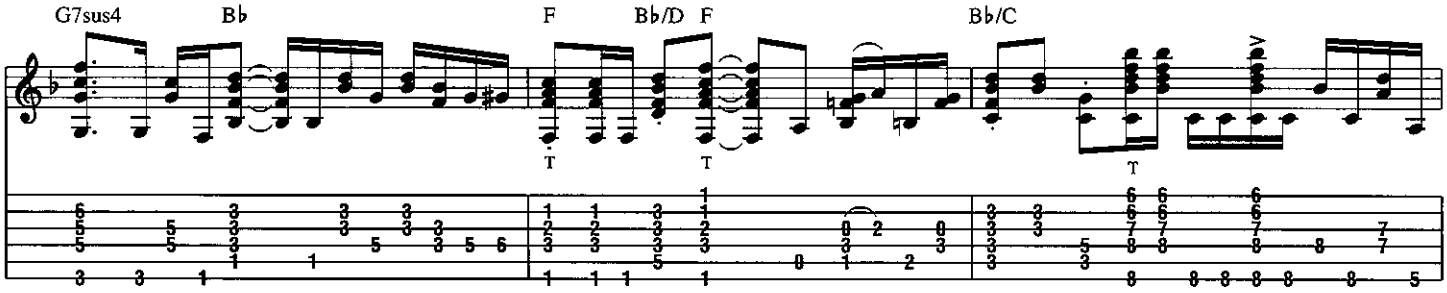


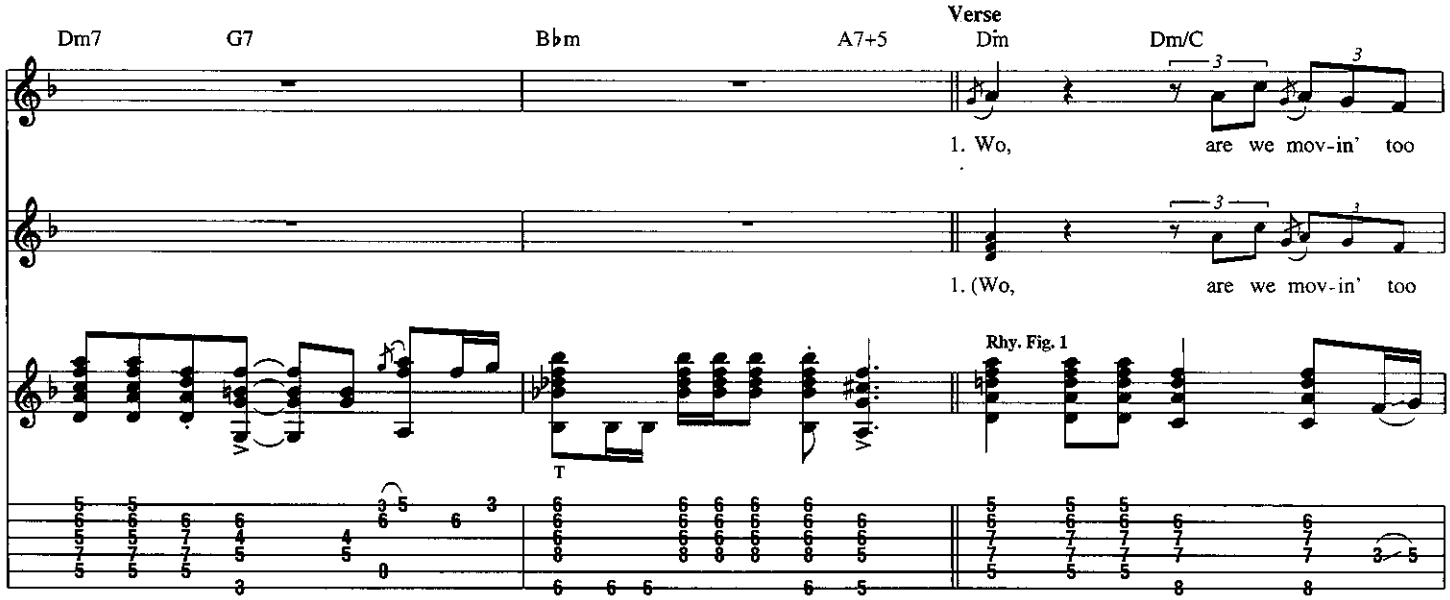
Uncle Remus

By Frank Zappa and George Duke

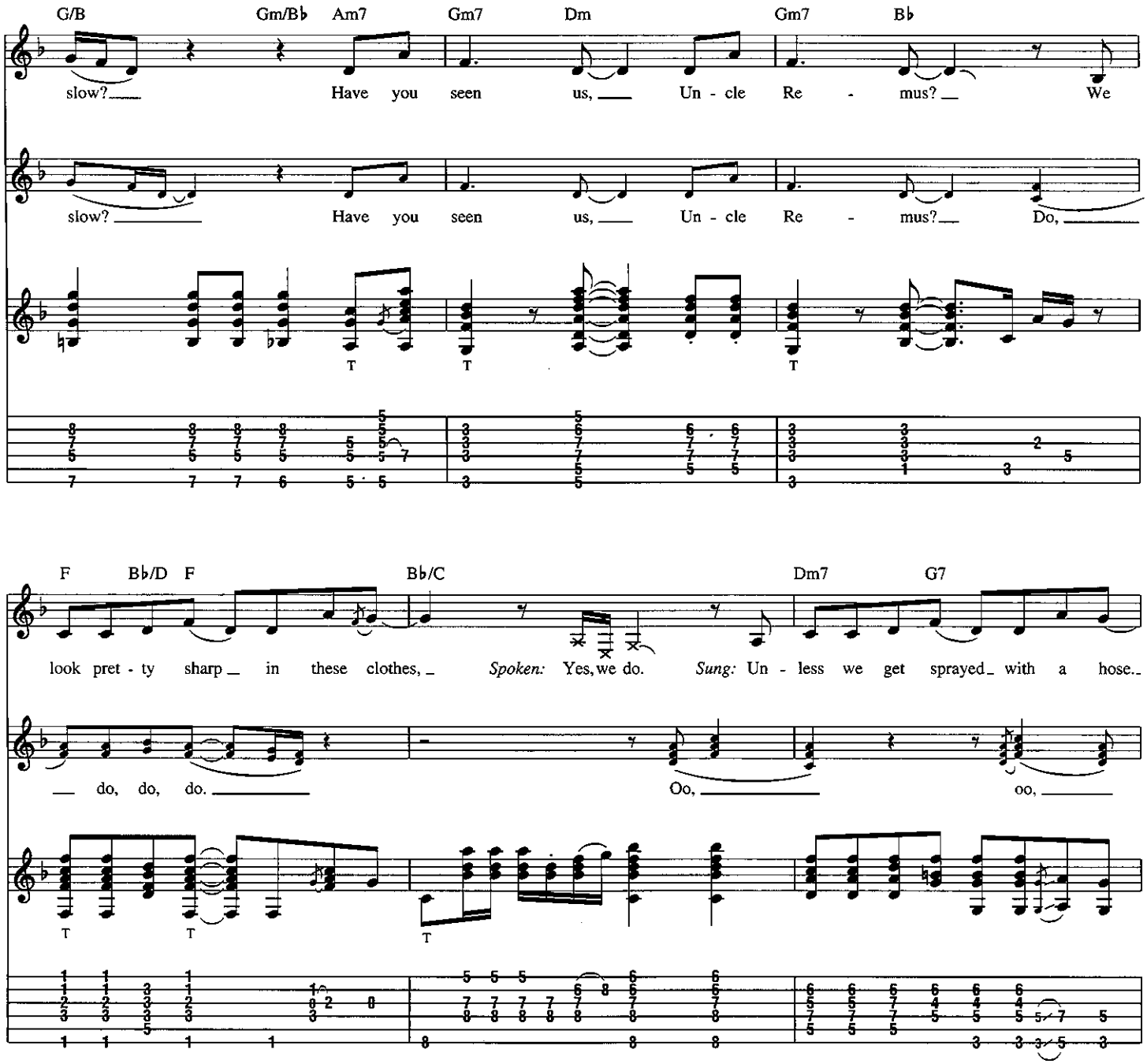




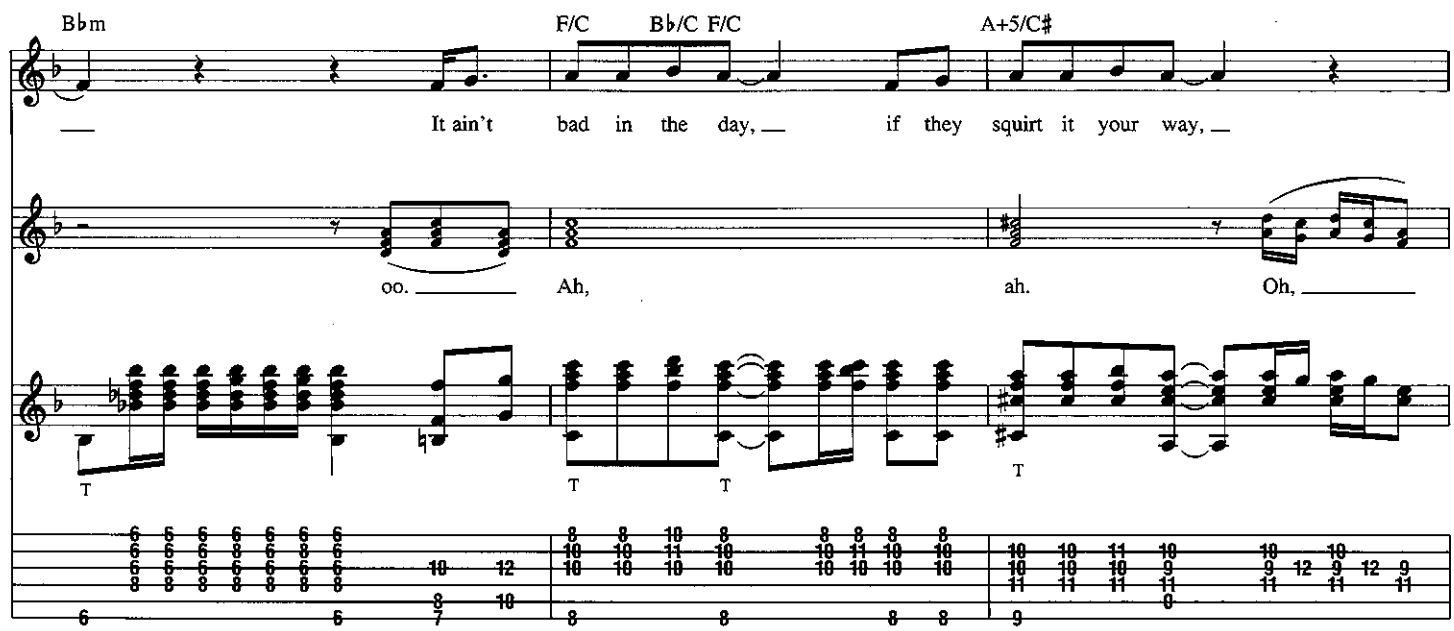


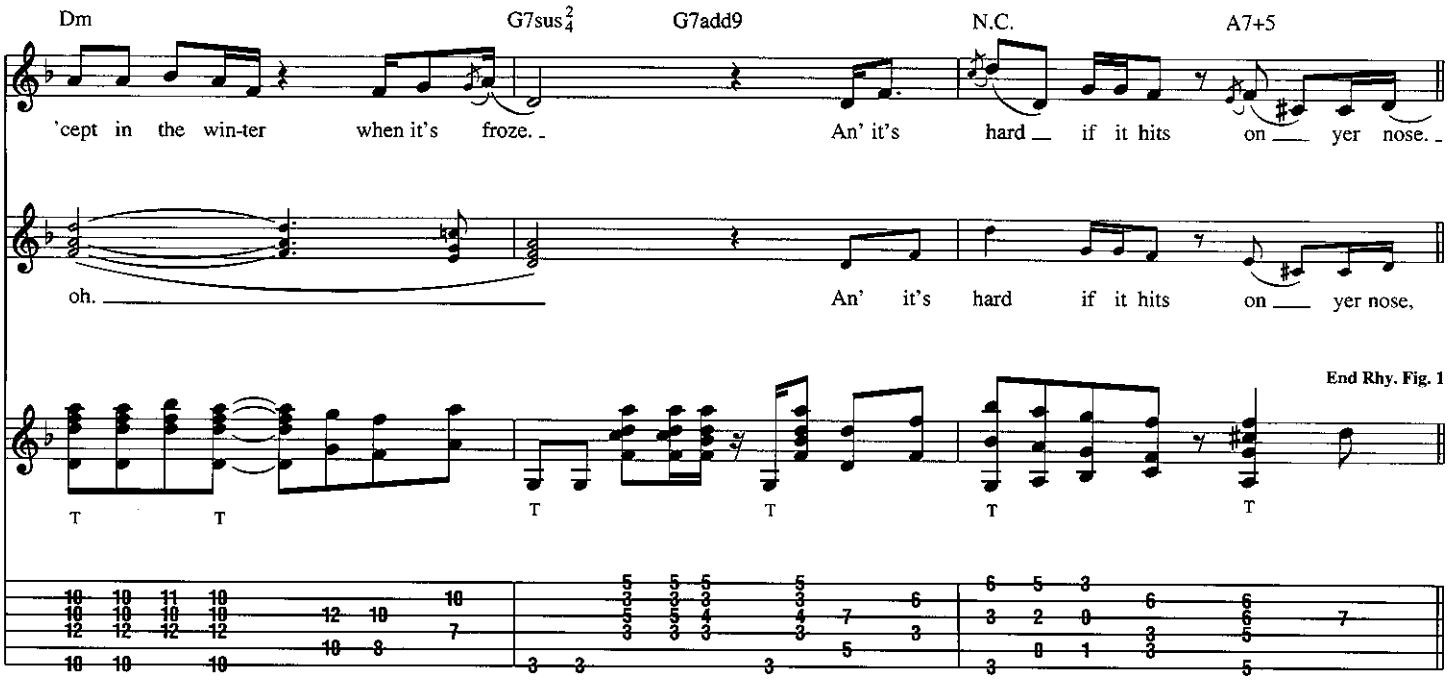


© 1974 The Zappa Family Trust and Mycenae Music

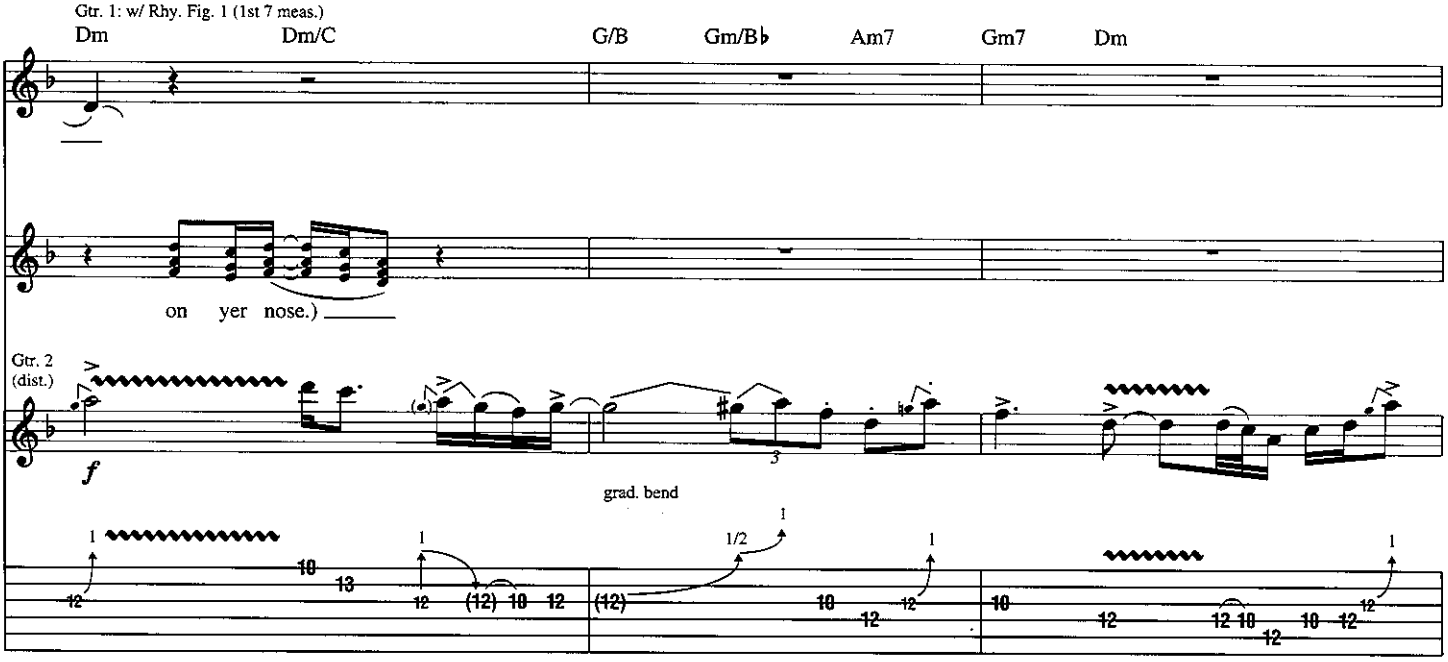

G/B Gm/B♭ Am7 Gm7 Dm Gm7 B♭
slow? Have you seen us, Un - cle Re - mus? We
slow? Have you seen us, Un - cle Re - mus? Do,
T T T

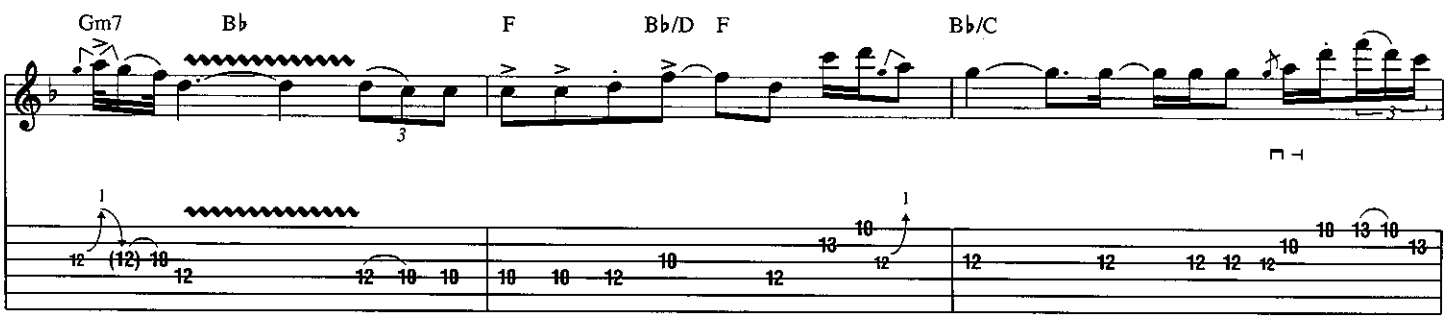
F B♭/D F B♭/C Dm7 G7
look pret - ty sharp in these clothes, *Spoken:* Yes, we do. *Sung:* Un - less we get sprayed with a hose..
do, do, do. Oo, oo,
T T T

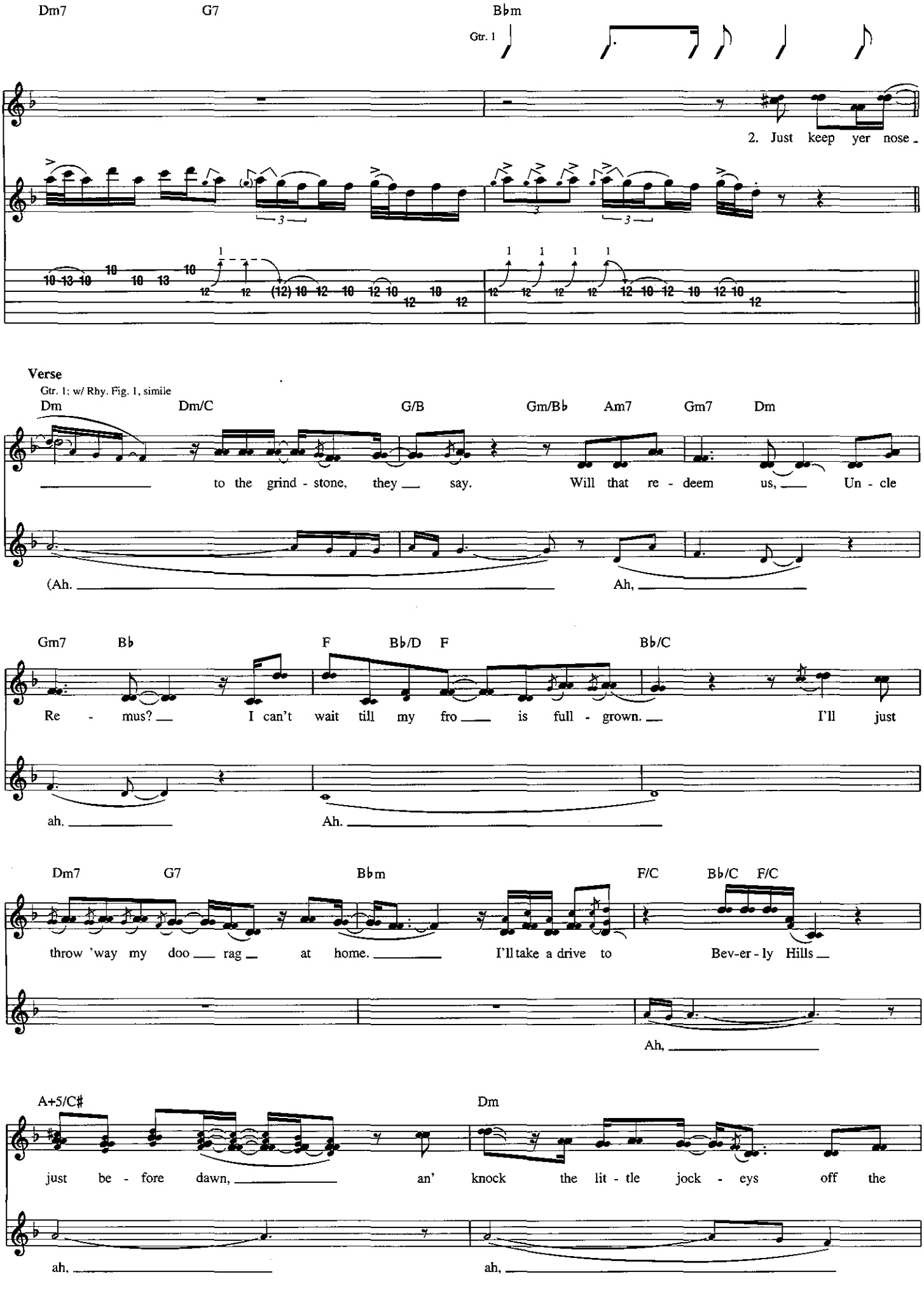

B♭m F/C B♭/C F/C A+5/C♯
It ain't bad in the day, if they squirt it your way,
oo. Ah, ah. Oh,
T T T T

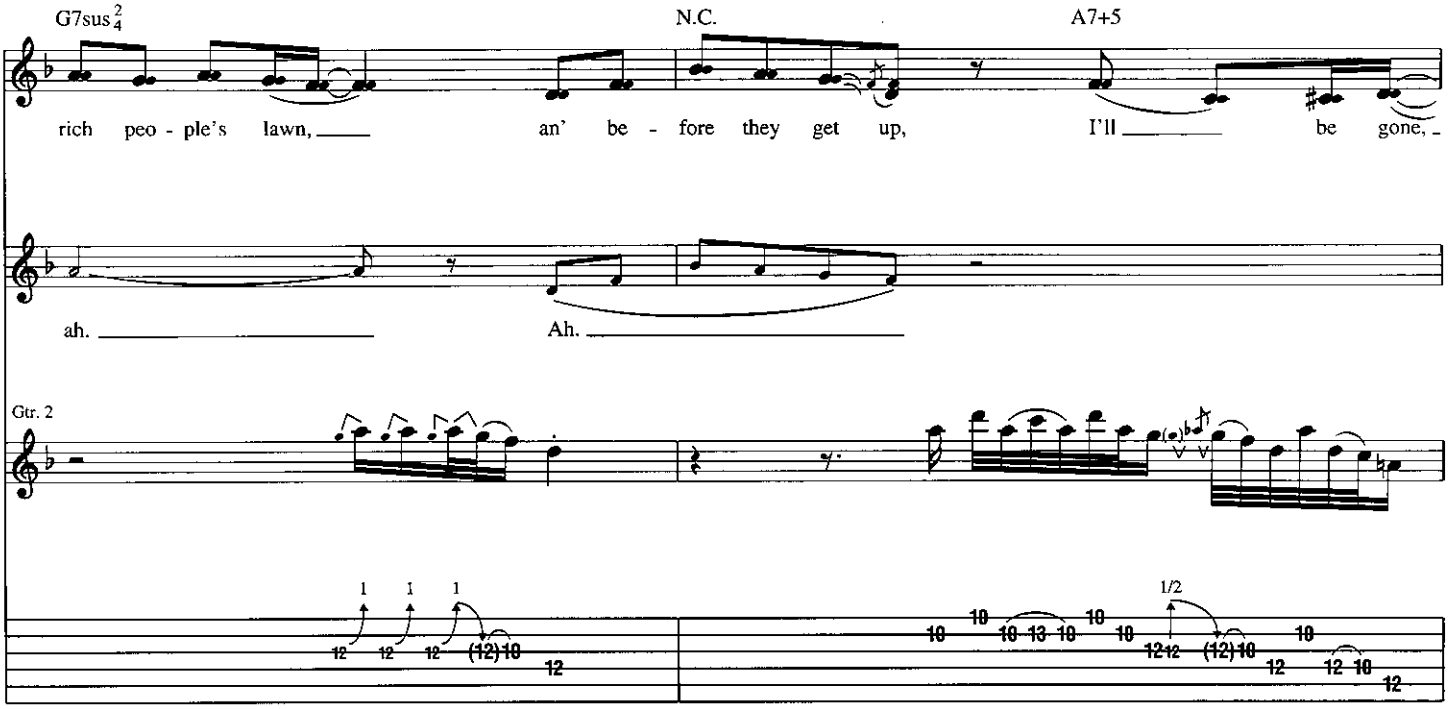

Dm
G7sus$\frac{2}{4}$
G7add9
N.C.
A7+5
'cept in the win-ter when it's froze.
An' it's hard if it hits on yer nose.
oh.
An' it's hard if it hits on yer nose,
End Rhy. Fig. 1

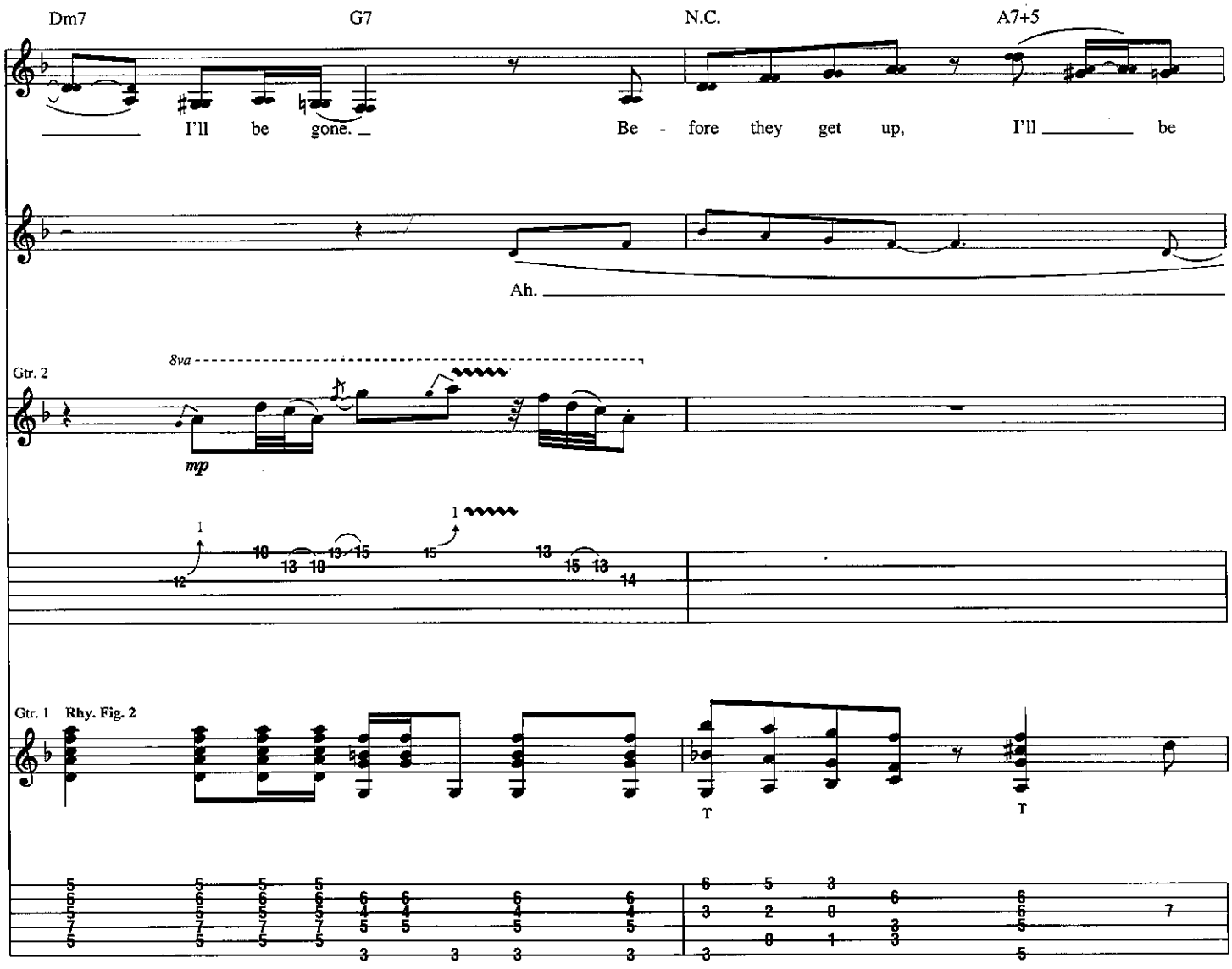
Guitar Solo

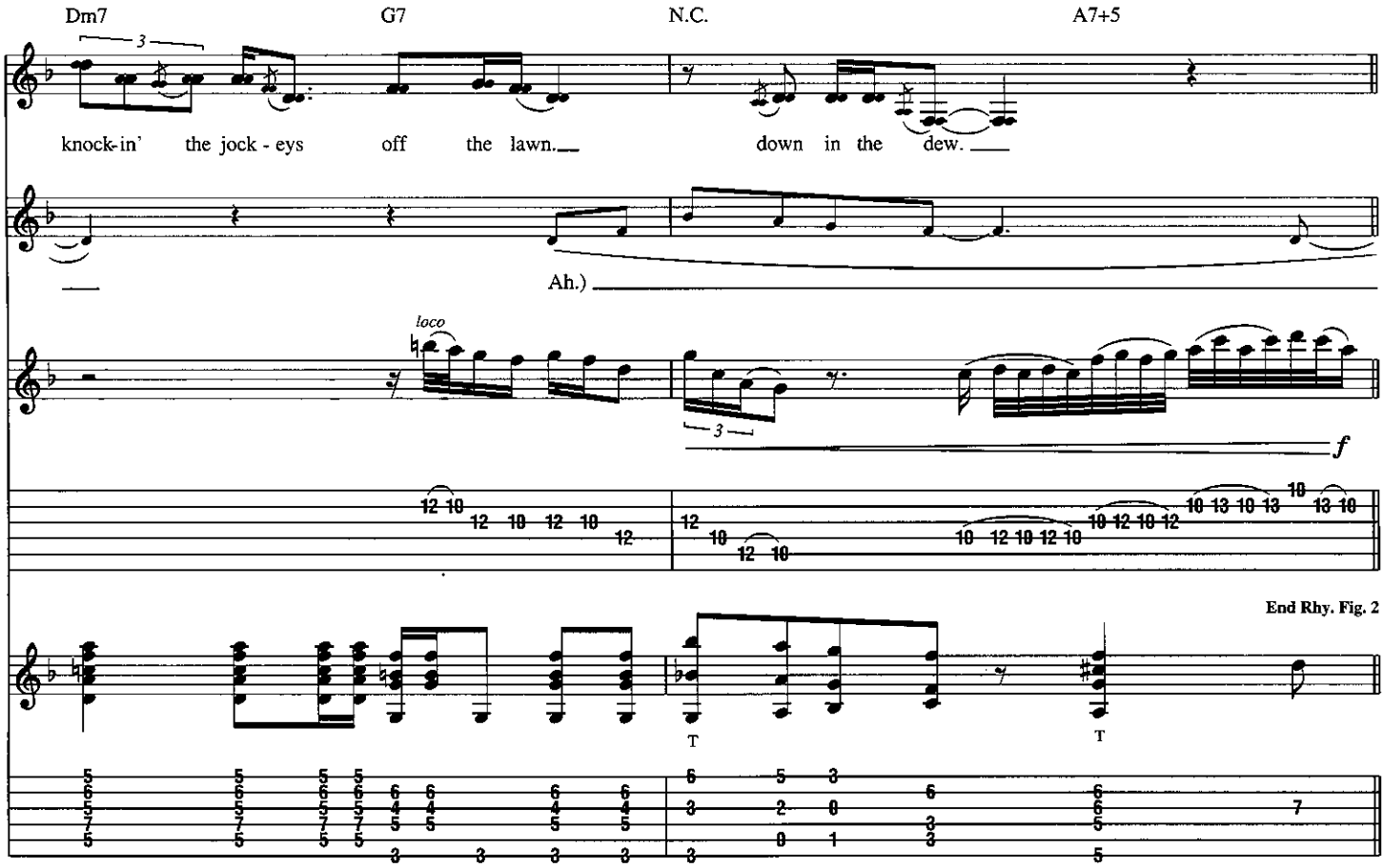

Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)
Dm
Dm/C
G/B
Gm/B♭
Am7
Gm7
Dm
on yer nose.)
Gtr. 2 (dist.)
f
grad. bend


Gm7
B♭
F
B♭/D
F
B♭/C


Dm7
G7
B♭m
Gtr. 1
2. Just keep yer nose
Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
Dm
Dm/C
G/B
Gm/B♭
Am7
Gm7
Dm
to the grind - stone, they say. Will that re - deem us, Un - cle
(Ah.
Ah,
Gm7
B♭
F
B♭/D
F
B♭/C
Re - mus? I can't wait till my fro is full - grown. I'll just
ah.
Ah.
Dm7
G7
B♭m
F/C
B♭/C
F/C
throw 'way my doo rag at home. I'll take a drive to Bev-er - ly Hills
Ah,
A+5/C♯
Dm
just be - fore dawn, an' knock the lit - tle jock - eys off the
ah,
ah,

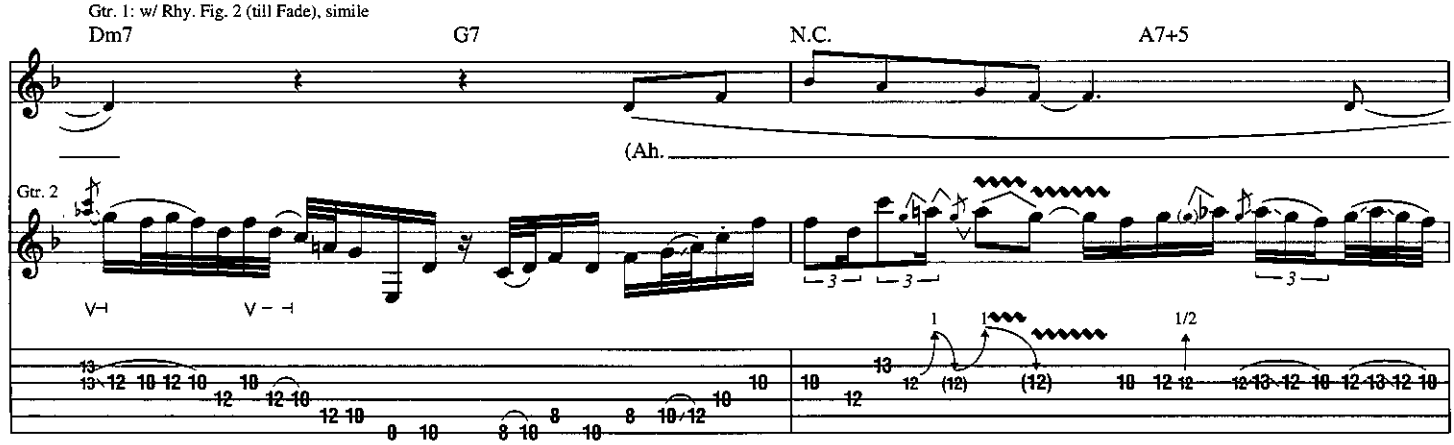

G7sus
N.C.
A7+5
rich peo - ple's lawn, an' be - fore they get up, I'll be gone,
ah. Ah.
Gtr. 2

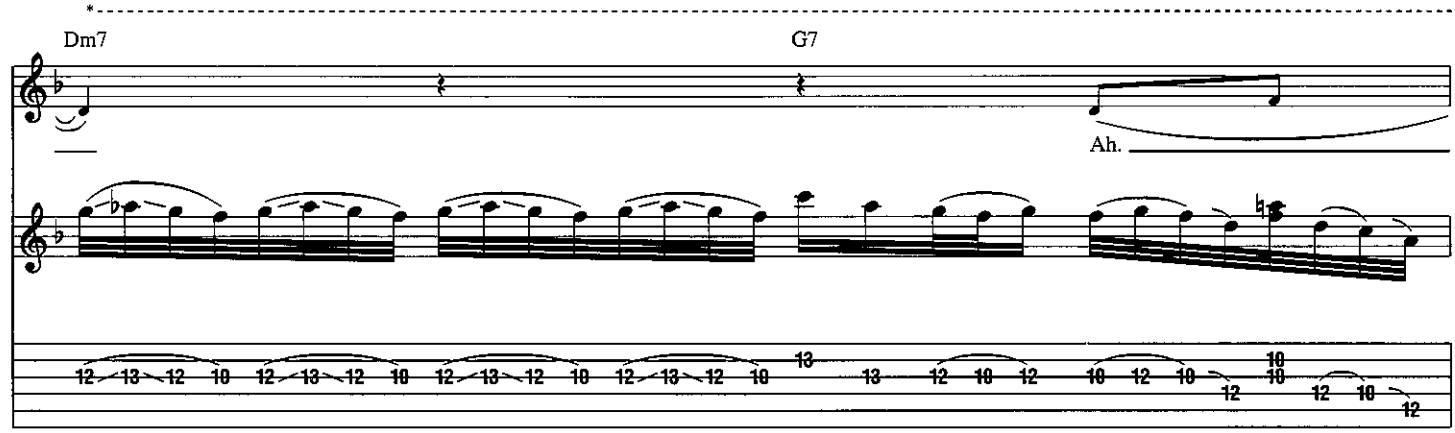

Dm7
G7
N.C.
A7+5
I'll be gone. Be - fore they get up, I'll be
Ah.
Gtr. 2
8va
mp
Gtr. 1 Rhy. Fig. 2



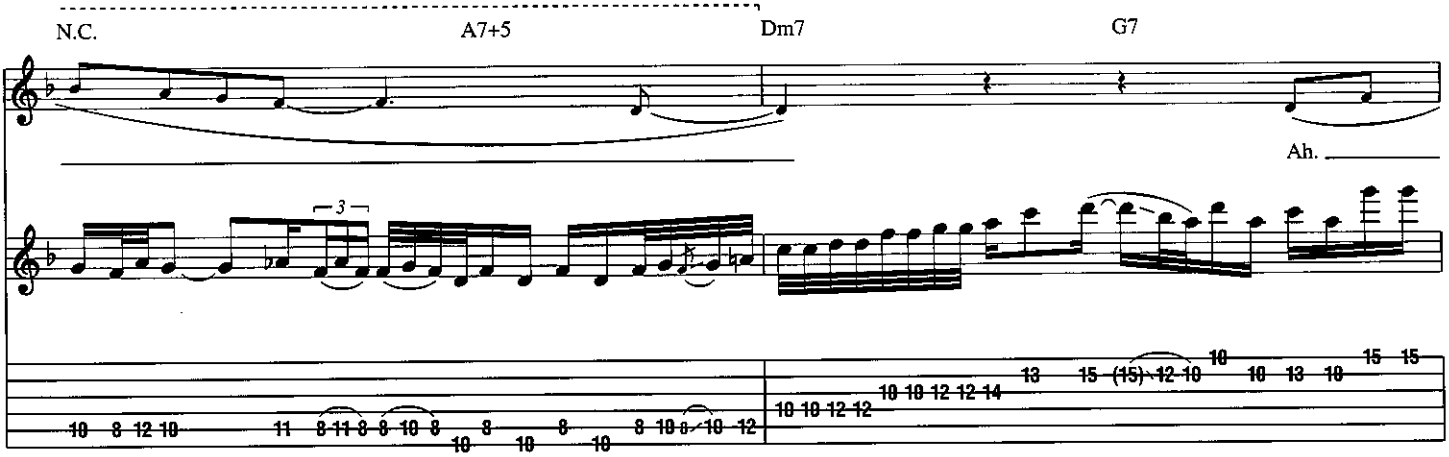
Outro

Gtr. 1: w/ Rhy. Fig. 2 (till Fade), simile

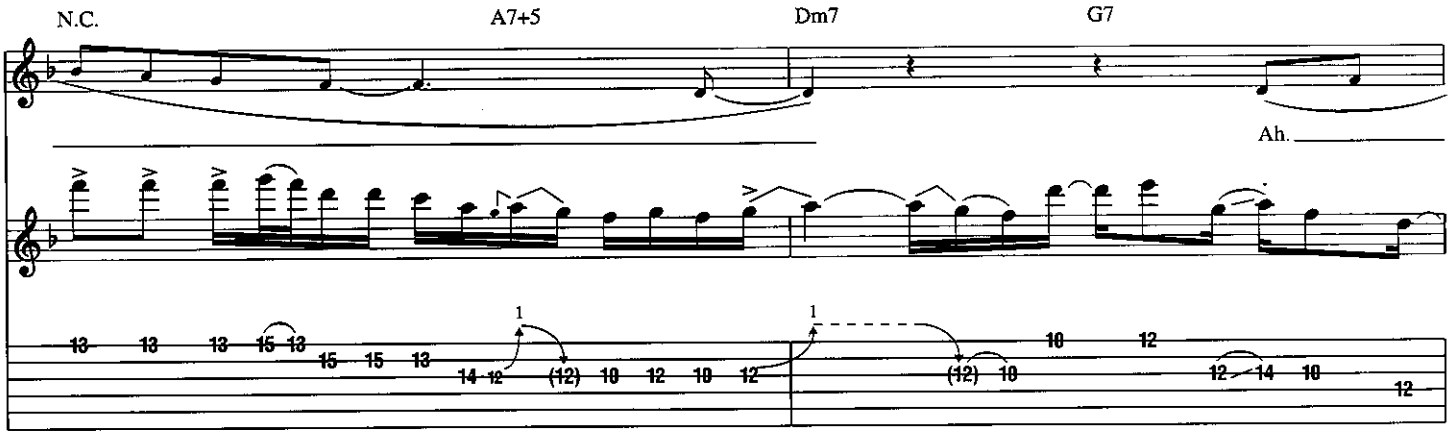


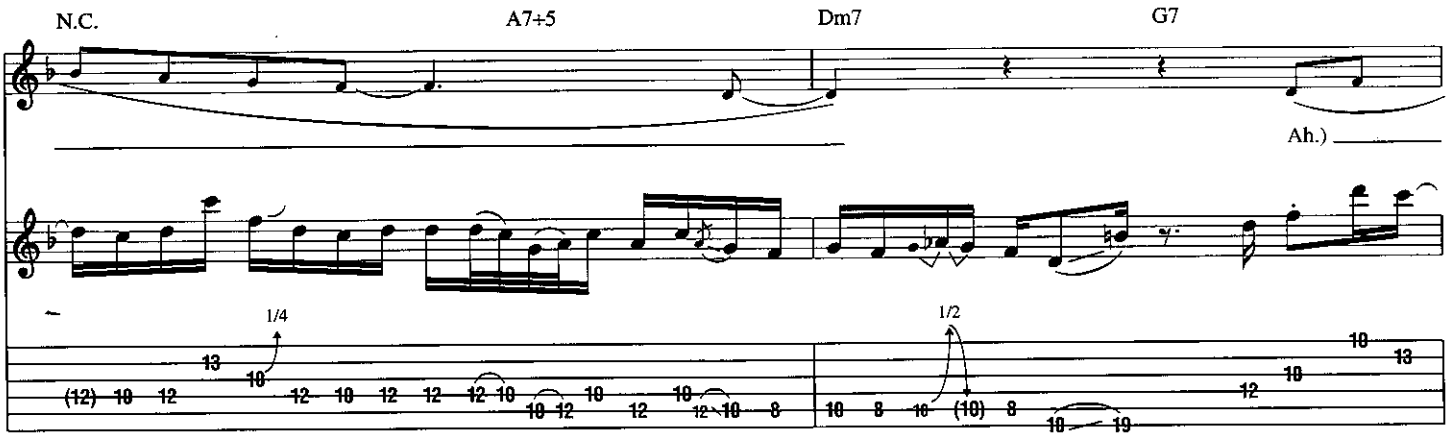


* Tape splice. Some recordings do not contain these two measures.

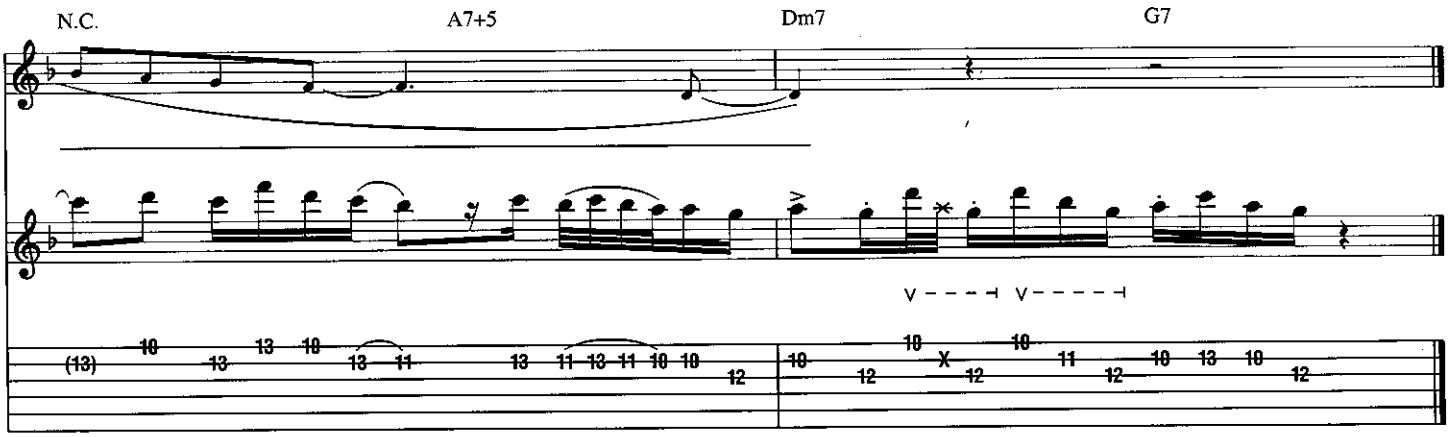


Begin fade



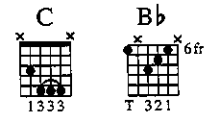


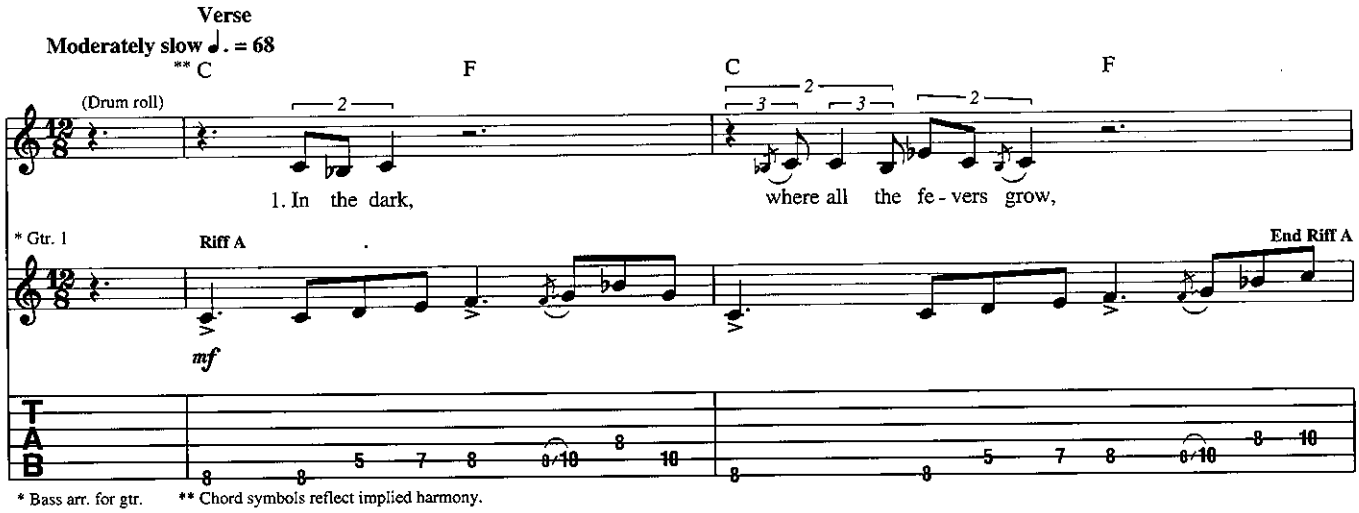
Fade out

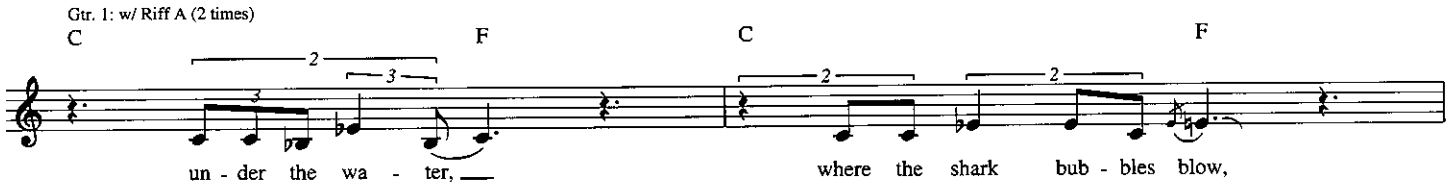


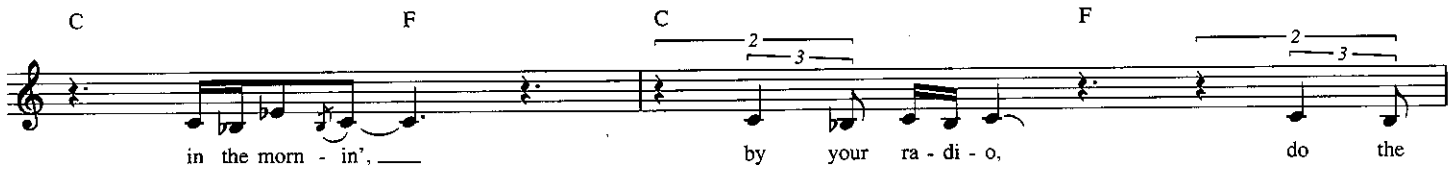
Stink-Foot

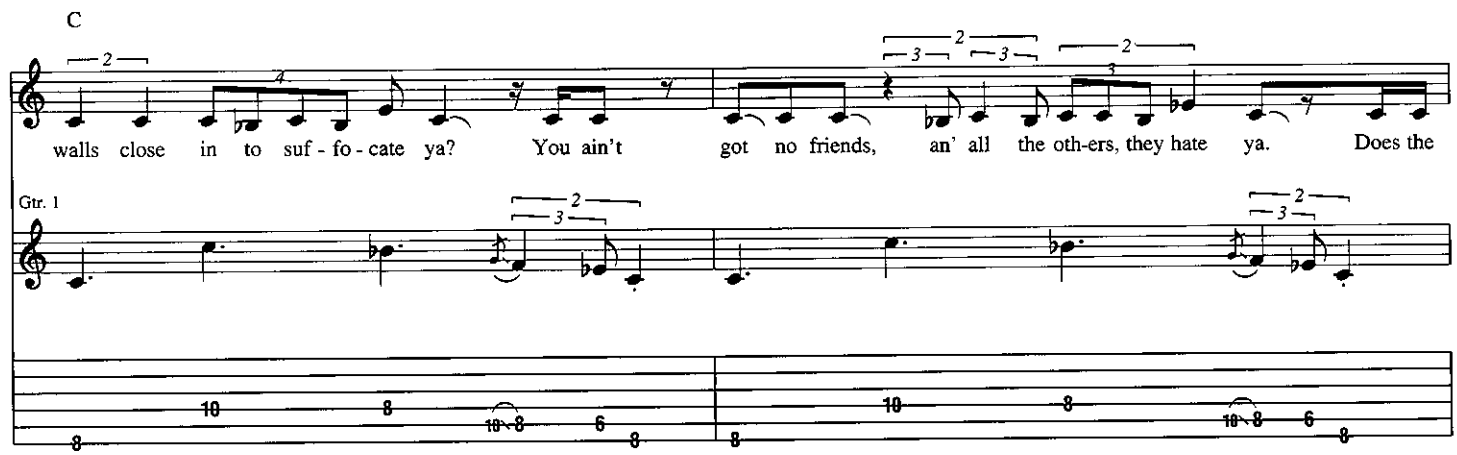
By Frank Zappa

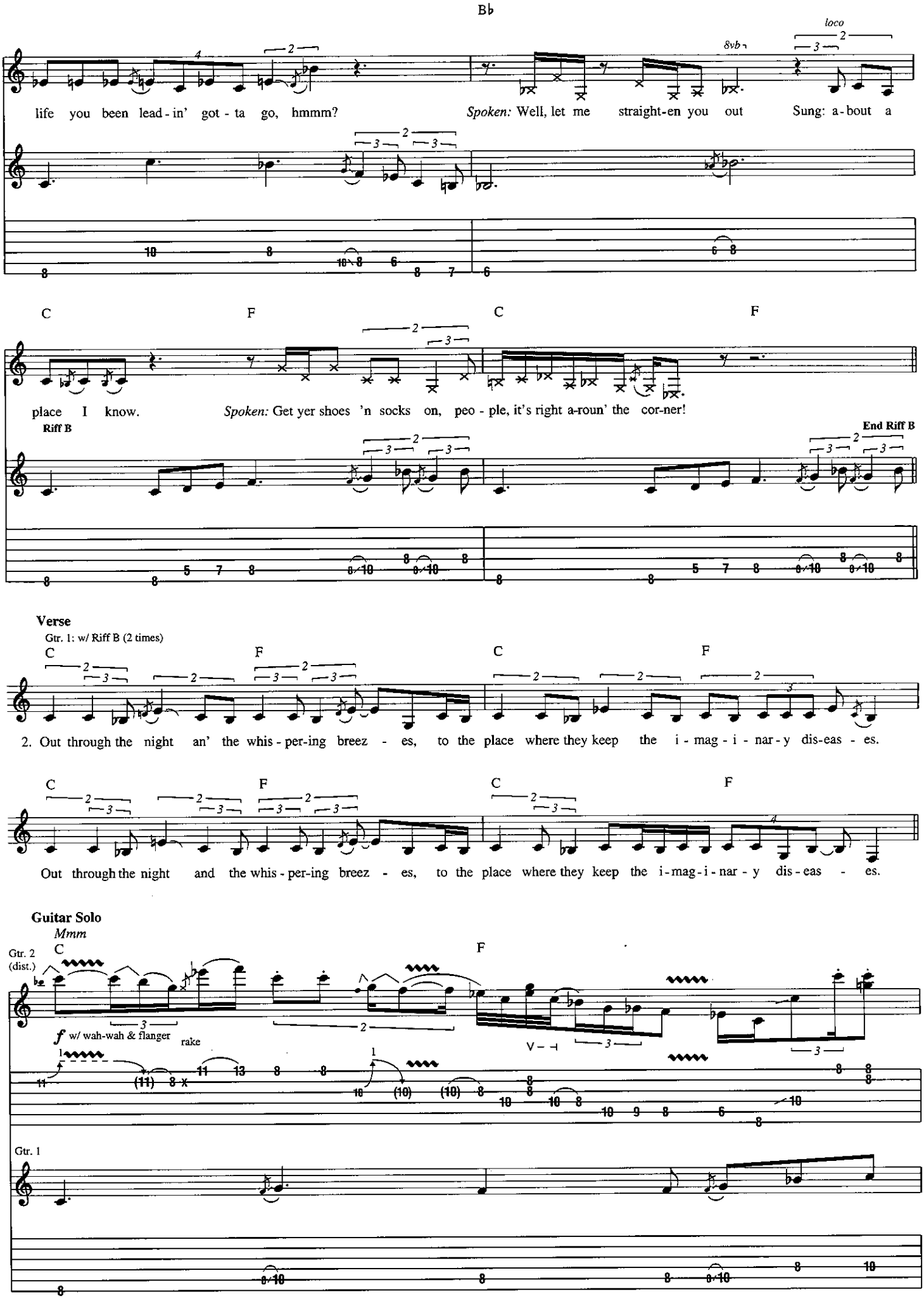


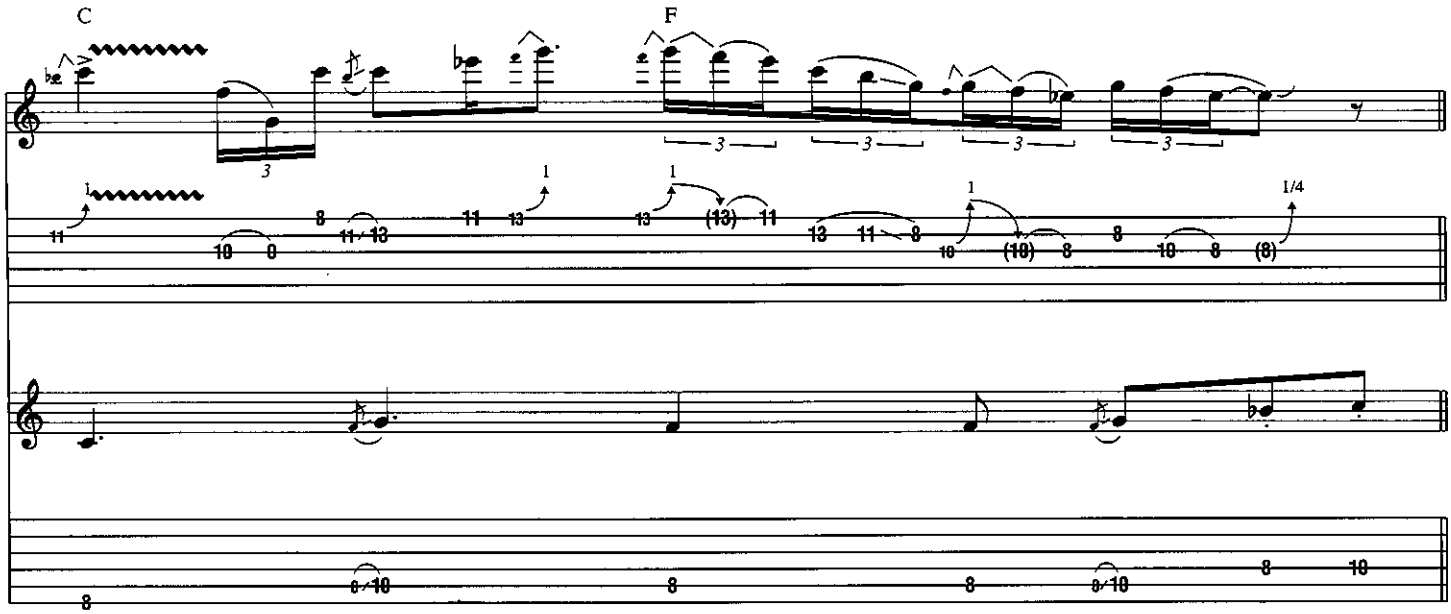






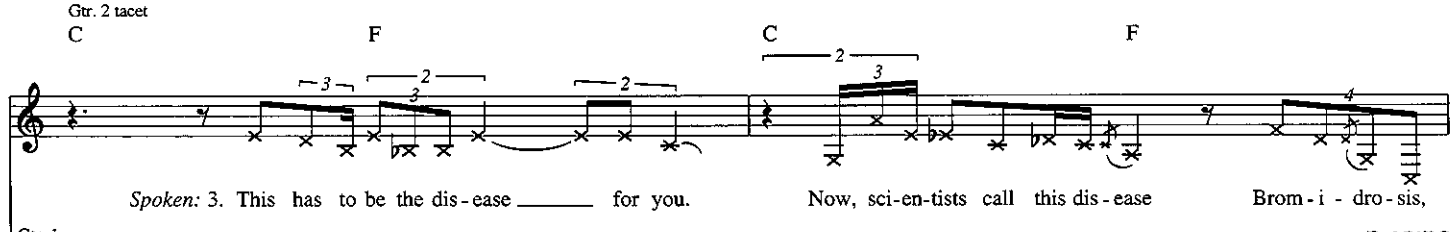



B♭
loco
8vb
life you been lead - in' got - ta go, hmmm?
Spoken: Well, let me straight-en you out
Sung: a - bout a
C
F
C
F
place I know.
Spoken: Get yer shoes 'n socks on, peo - ple, it's right a-roun' the cor-ner!
Riff B
End Riff B
Verse
Gtr. 1: w/ Riff B (2 times)
2. Out through the night an' the whis - per-ing breez - es, to the place where they keep the i - mag - i - nar - y dis-eas - es.
Out through the night and the whis - per-ing breez - es, to the place where they keep the i-mag-i-nar - y dis - eas - es.
Guitar Solo
Mmm
Gtr. 2 (dist.)
f w/ wah-wah & flanger
rake
Gtr. 1

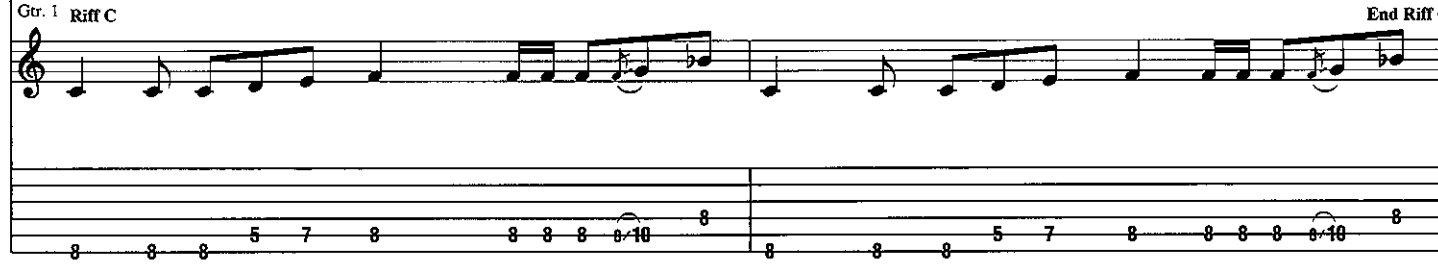


Verse

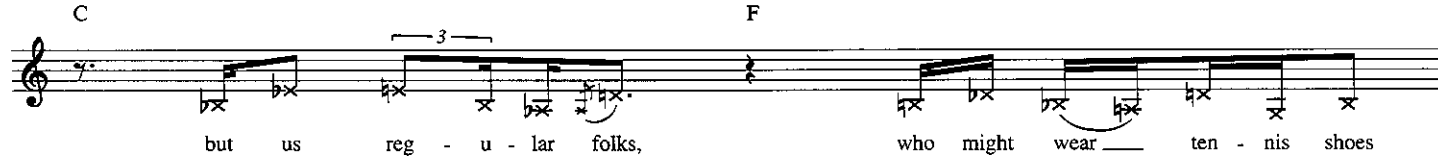
Gtr. 2 tacet

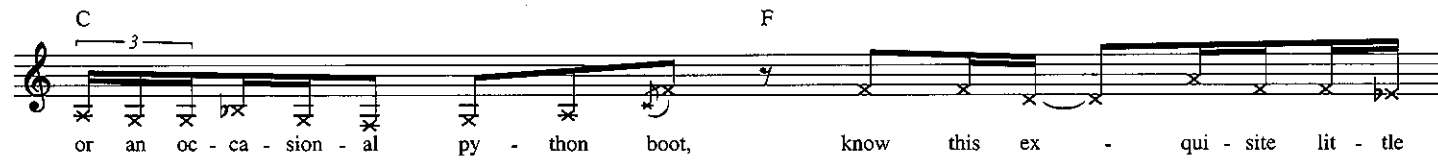


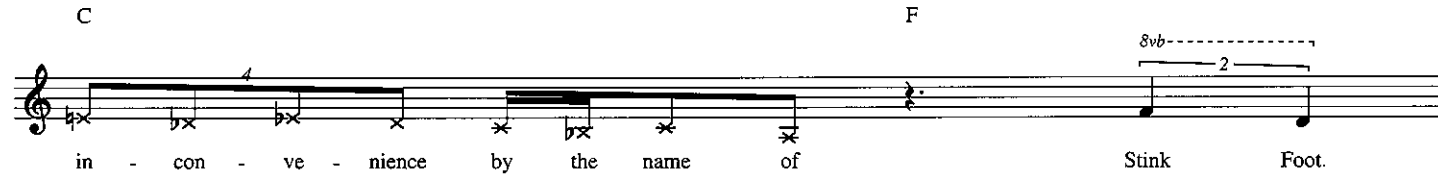
Gtr. 1 **Riff C** **End Riff C**

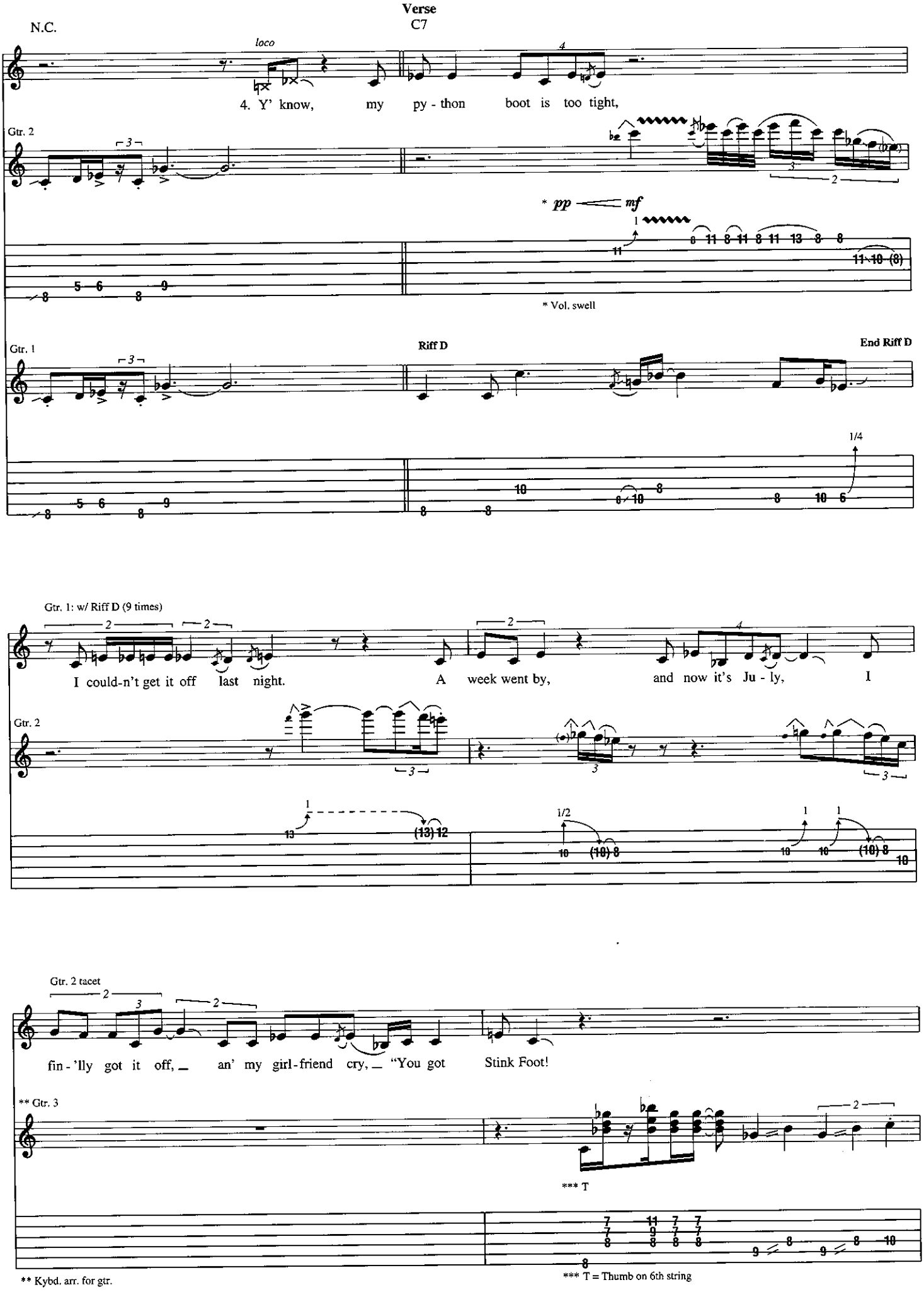


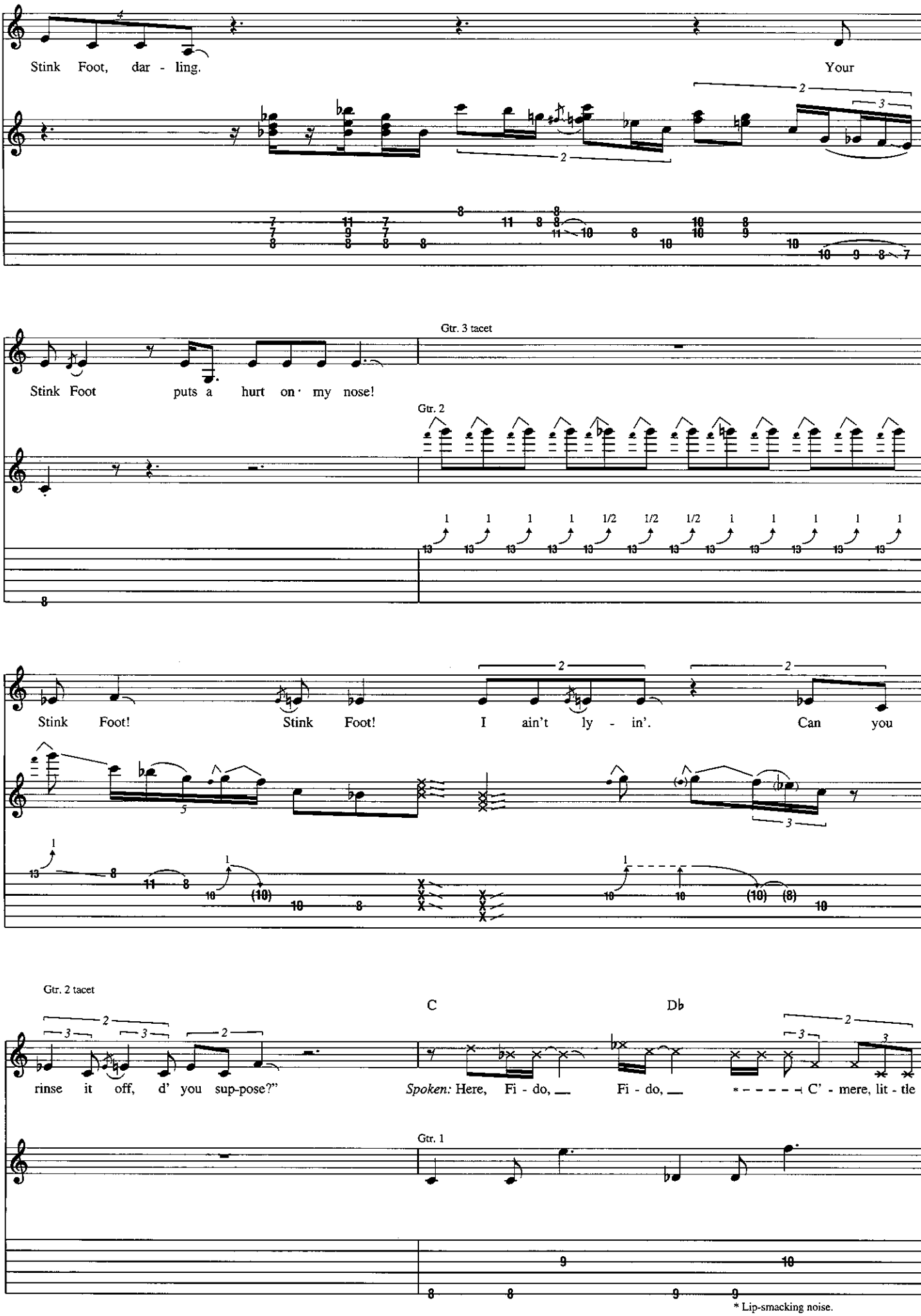
Gtr. 1: w/ Riff C (1 1/2 times)

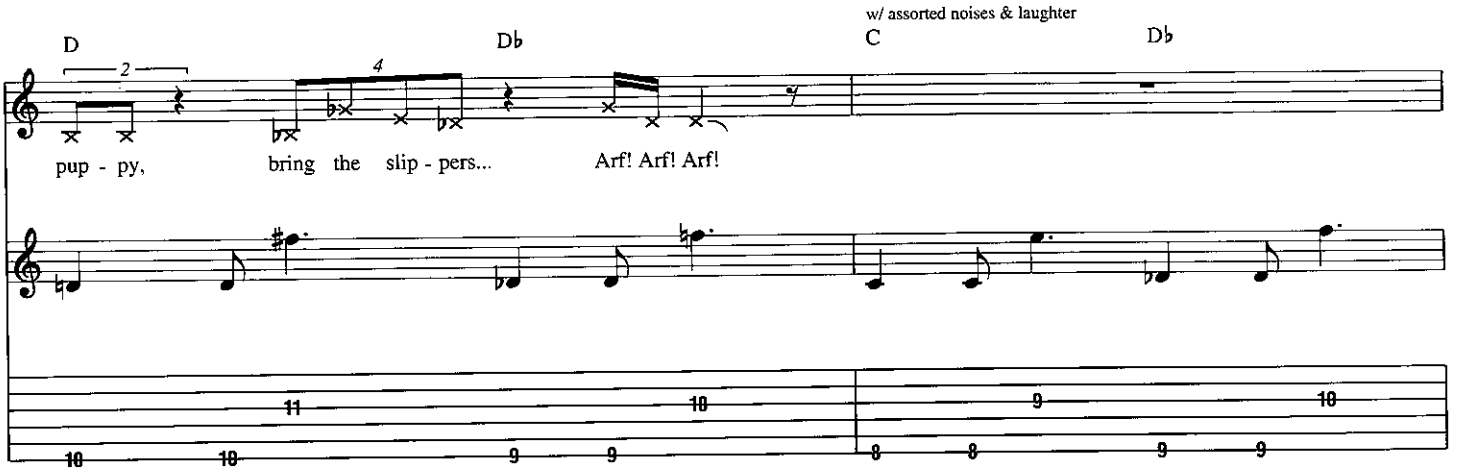


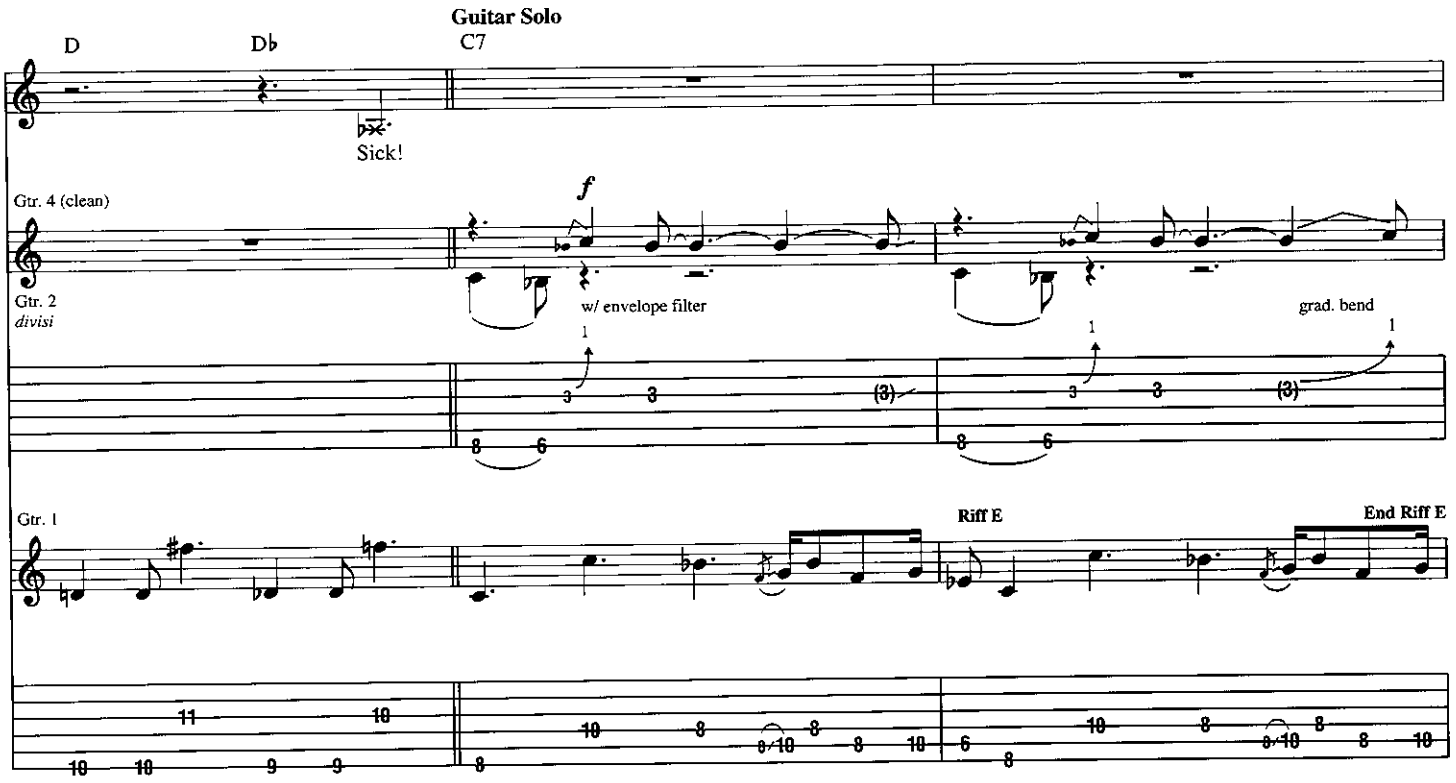


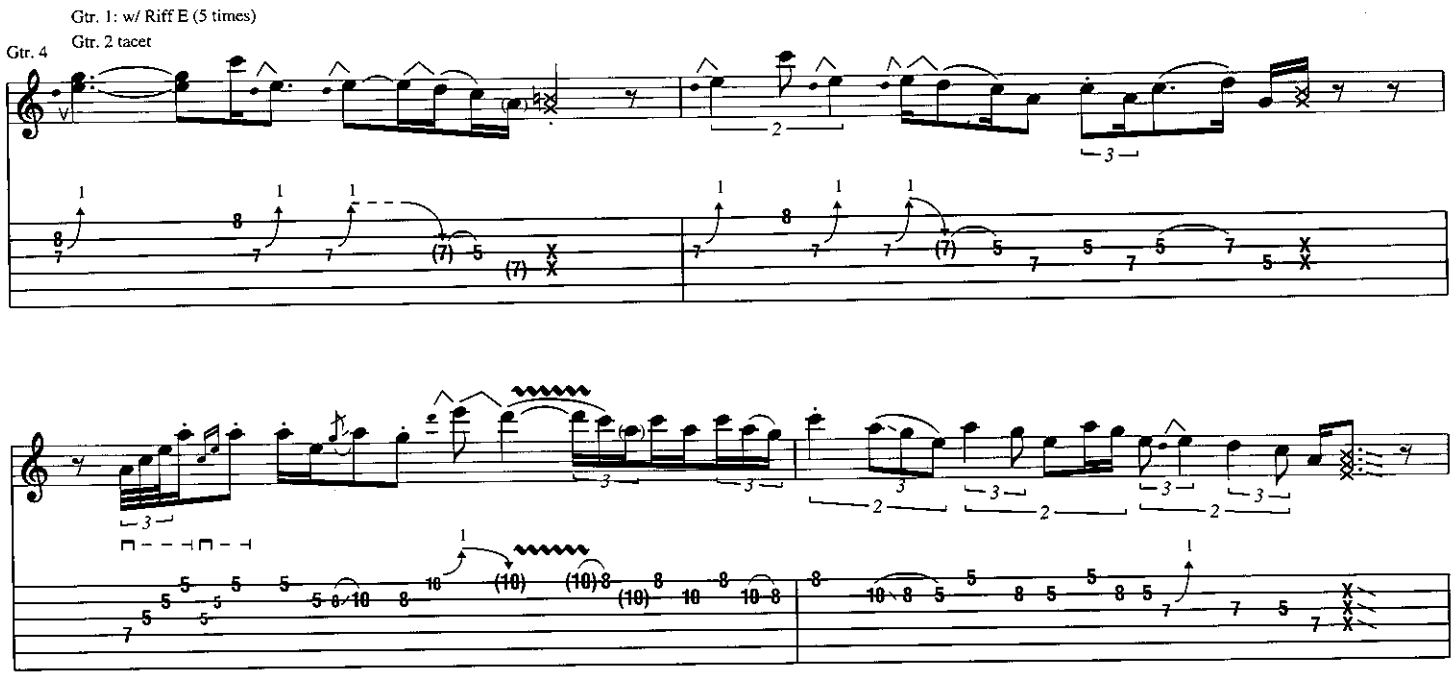


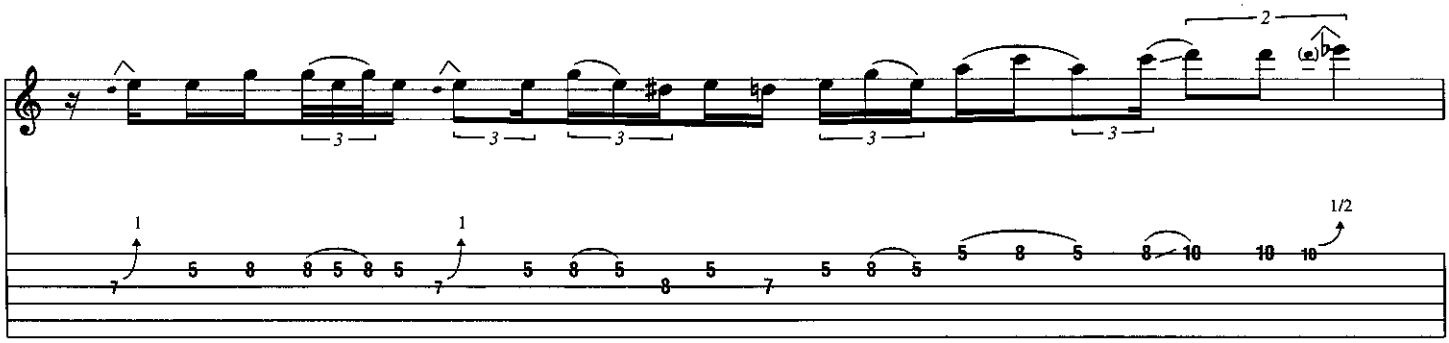

Verse
N.C.
C7
loco
4. Y' know, my py - thon boot is too tight,
Gtr. 2
* pp mf
* Vol. swell
Gtr. 1
Riff D
End Riff D
1/4
Gtr. 1: w/ Riff D (9 times)
I could-n't get it off last night. A week went by, and now it's Ju - ly, I
Gtr. 2
Gtr. 2 tacet
fin - 'lly got it off, an' my girl-friend cry, "You got Stink Foot!
** Gtr. 3
*** T
** Kybd. arr. for gtr.
*** T = Thumb on 6th string


Stink Foot, dar - ling.
Your
Gtr. 3 tacet
Stink Foot puts a hurt on my nose!
Gtr. 2
Stink Foot! Stink Foot! I ain't ly - in'. Can you
Gtr. 2 tacet
C
Db
rinse it off, d' you sup-pose?"
Spoken: Here, Fi - do, Fi - do, C' - mere, lit - tle
Gtr. 1
* Lip-smacking noise.


w/ assorted noises & laughter
D
Db
C
Db
pup - py,
bring the slip - pers...
Arf! Arf! Arf!

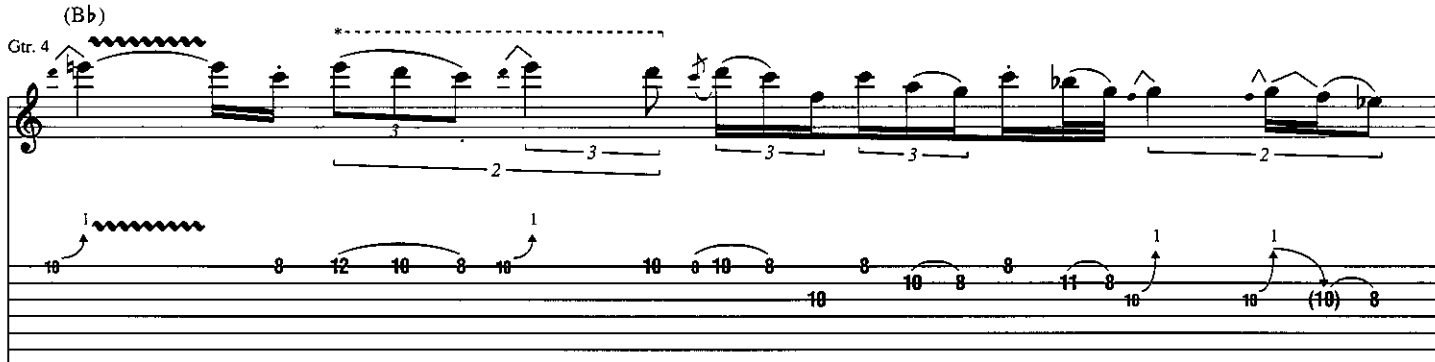

Guitar Solo
D
Db
C7
Sick!
Gtr. 4 (clean)
f
Gtr. 2
divisi
w/ envelope filter
grad. bend
Gtr. 1
Riff E
End Riff E


Gtr. 1: w/ Riff E (5 times)
Gtr. 2 tacet
Gtr. 4



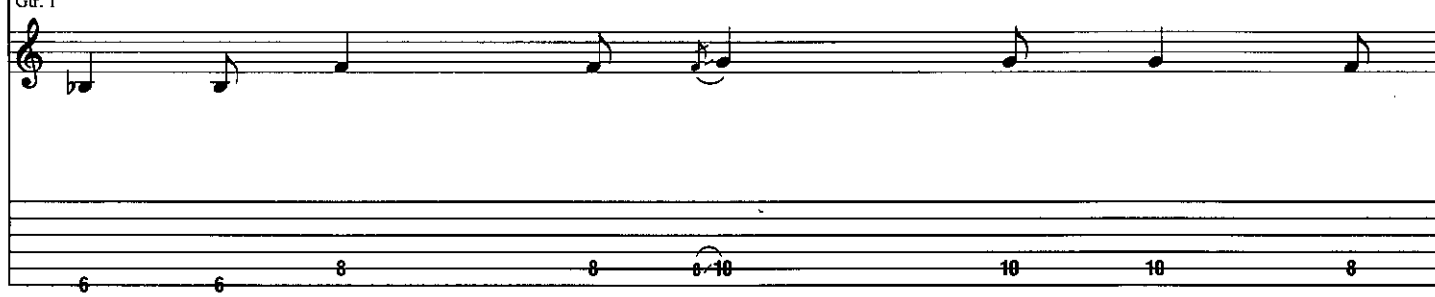
(B♭)

Gtr. 4

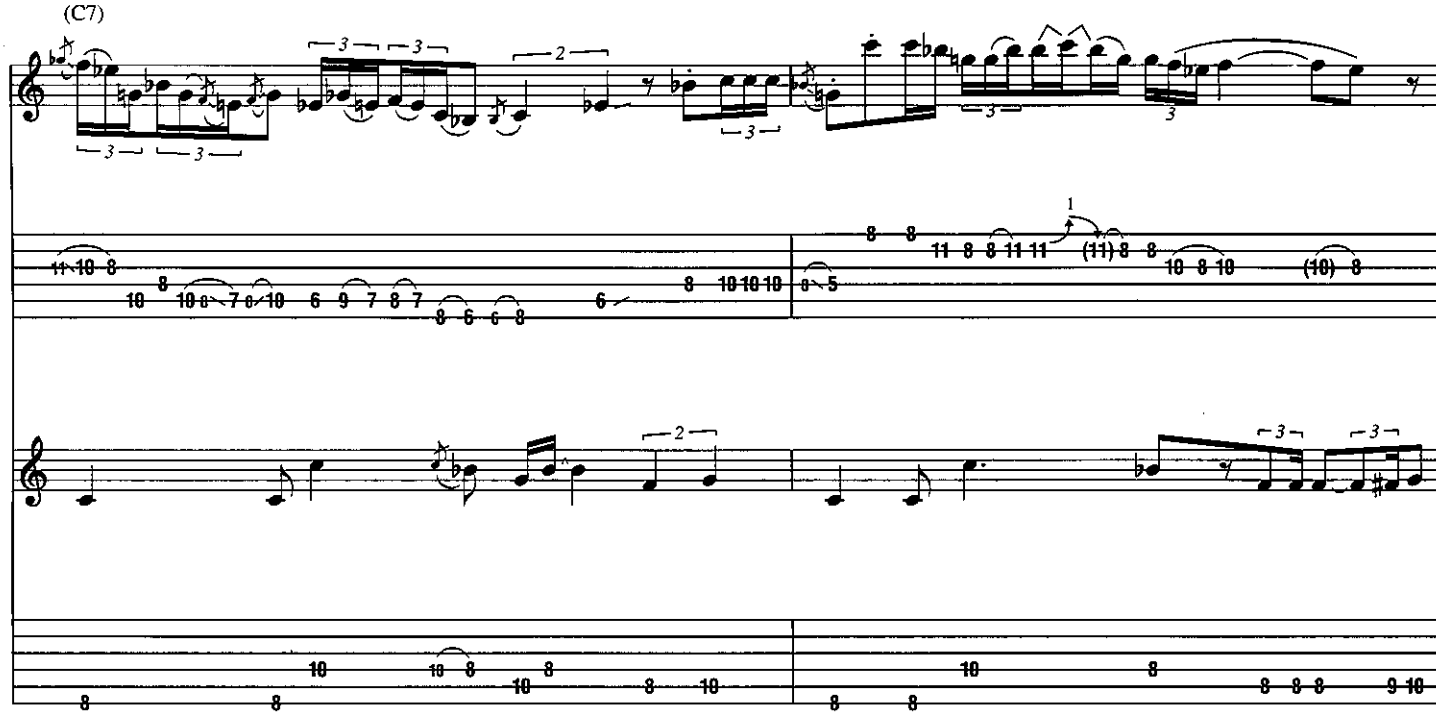


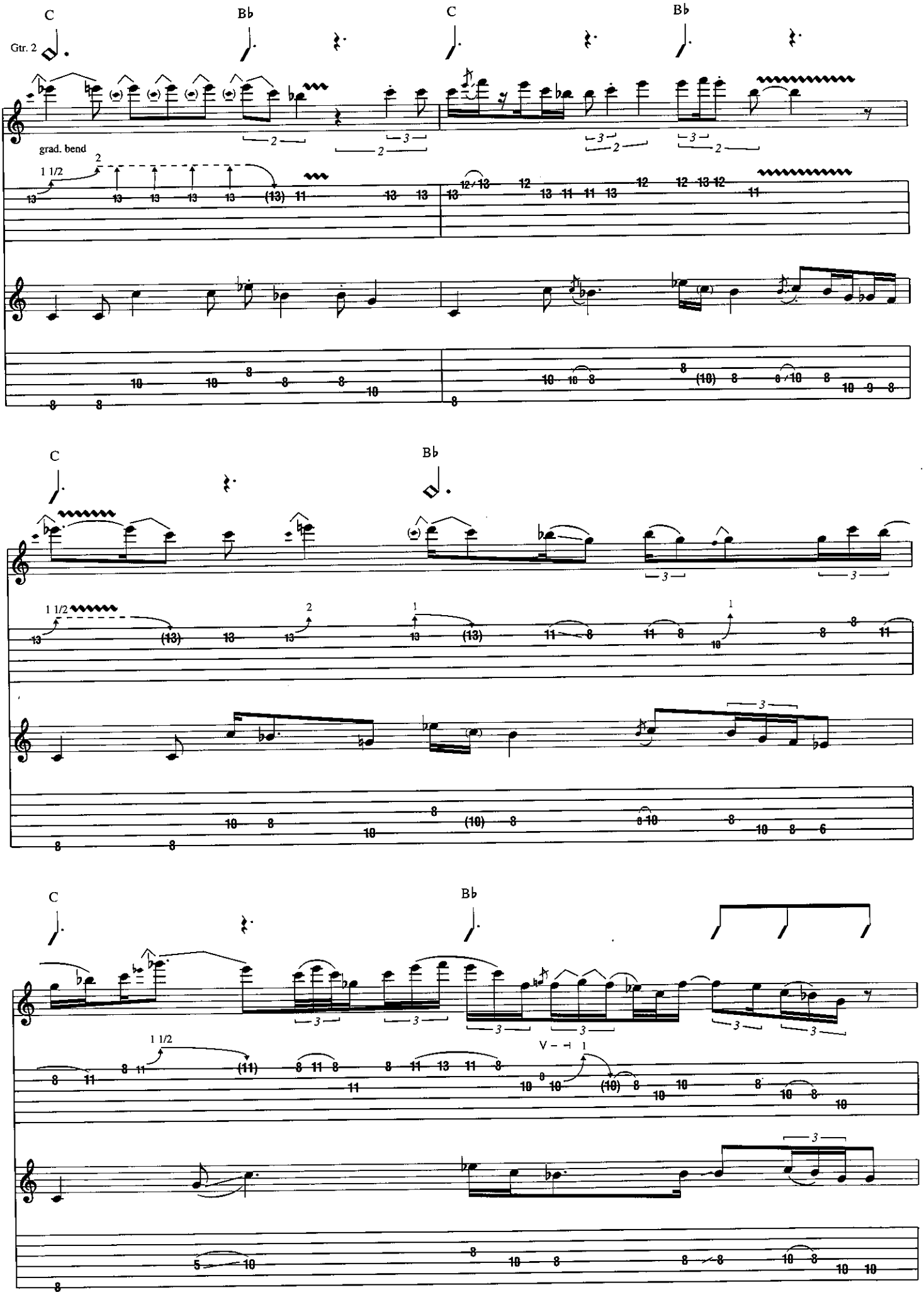
* Played behind the beat.

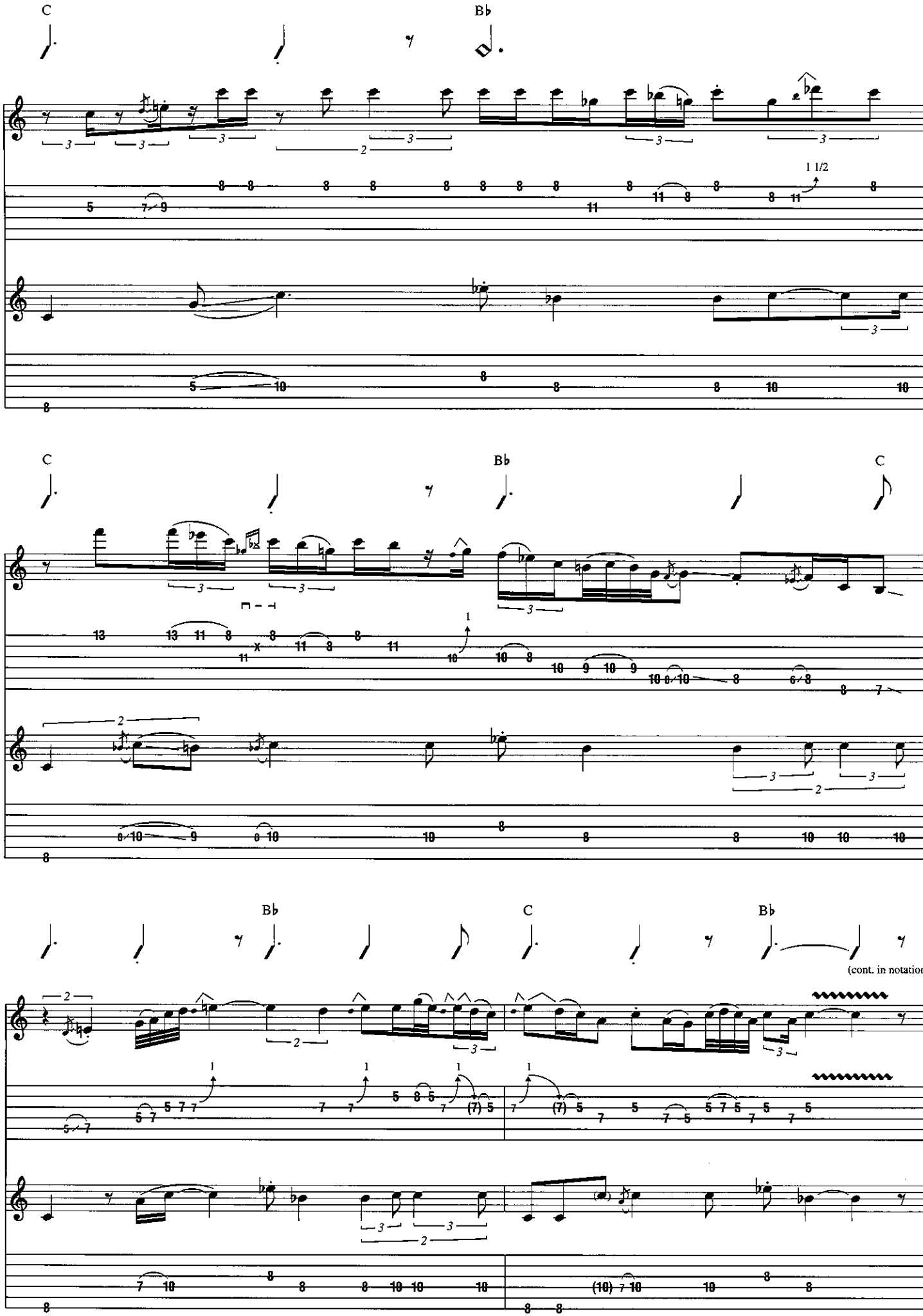
Gtr. 1

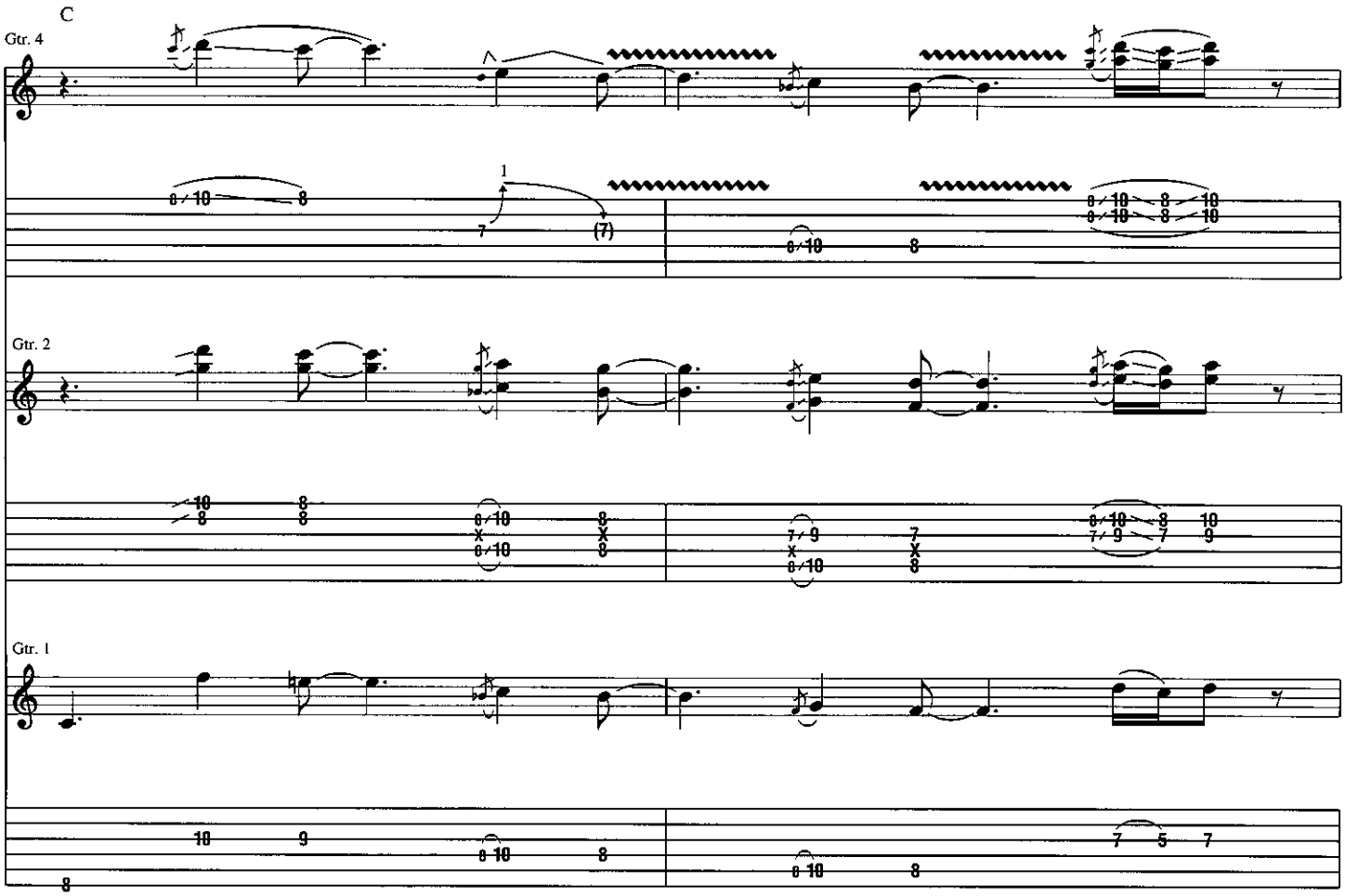


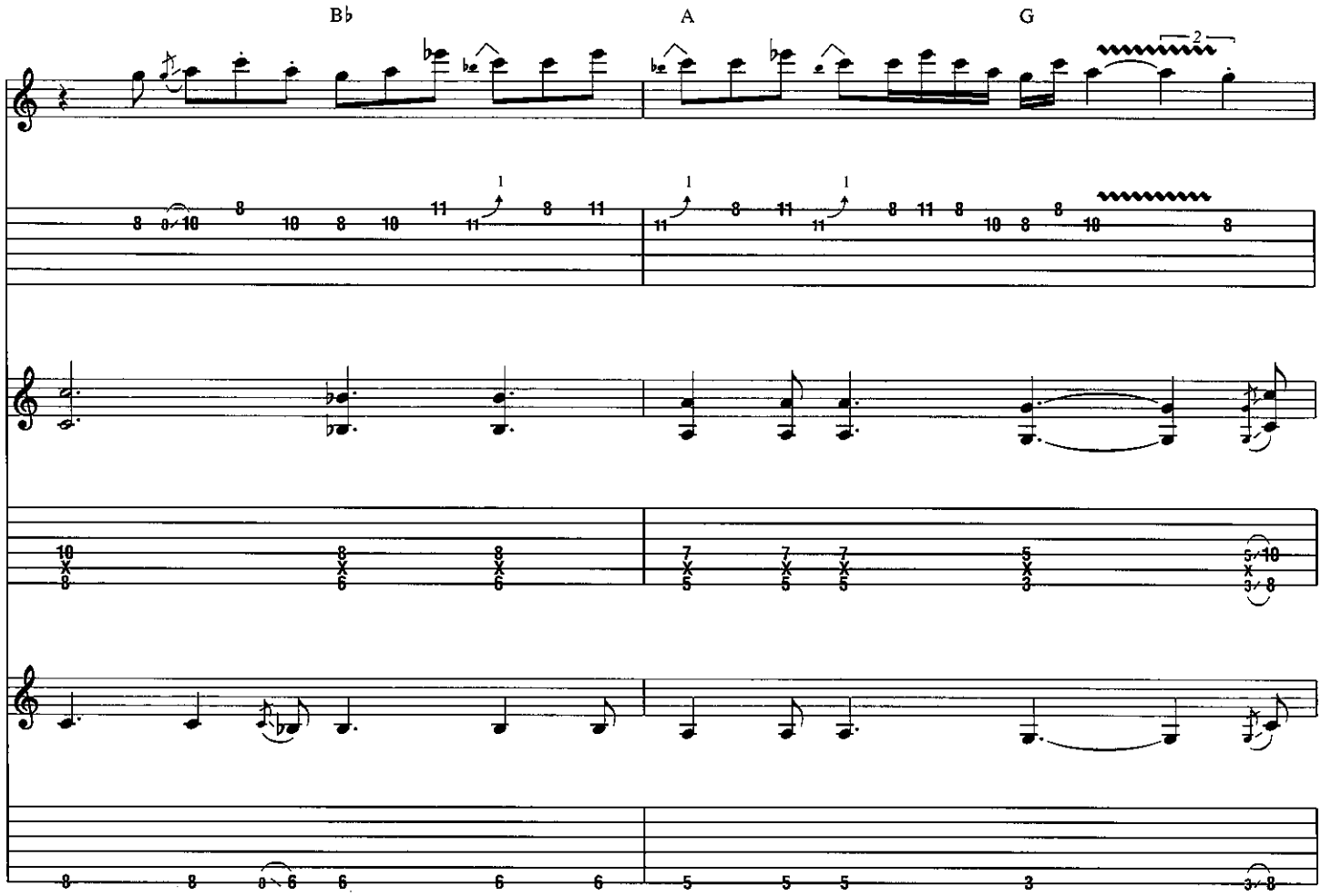
(C7)

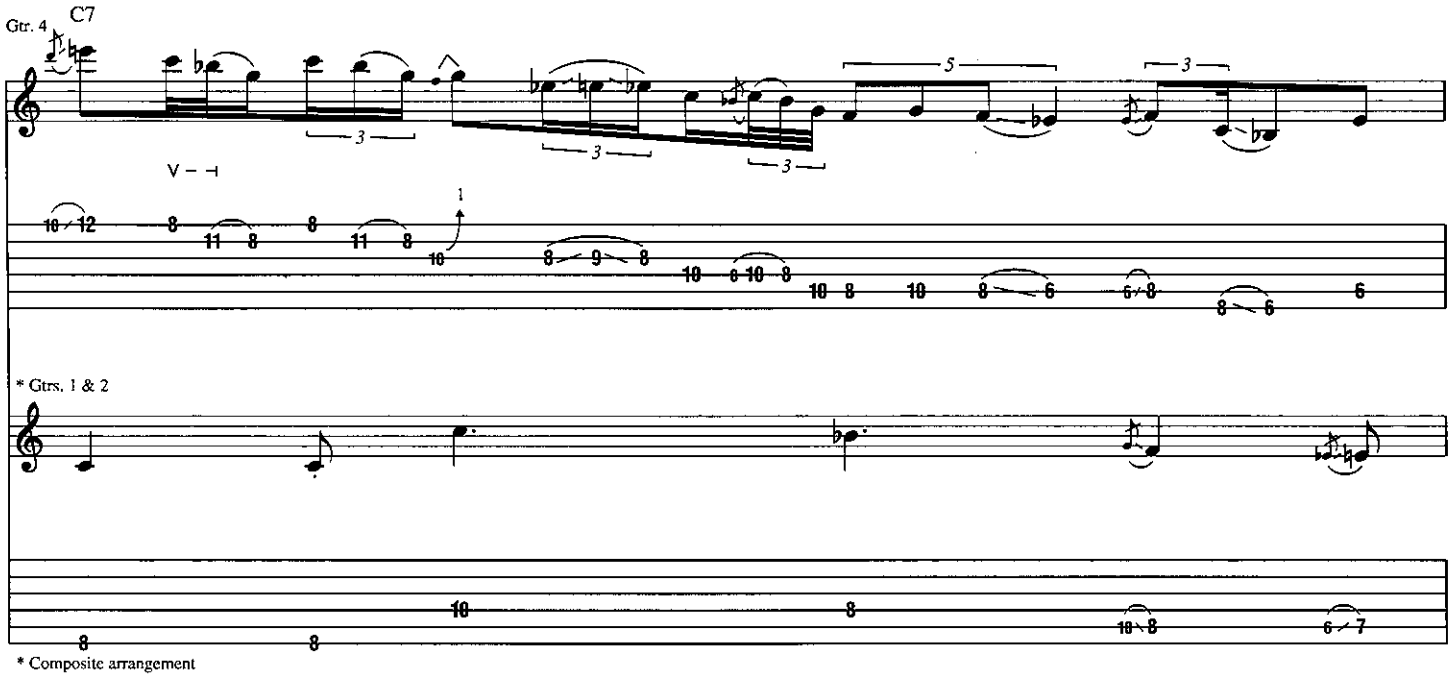



C
Bb
C
Bb
Gtr. 2
grad. bend
1 1/2
C
Bb
1 1/2
C
Bb
1 1/2

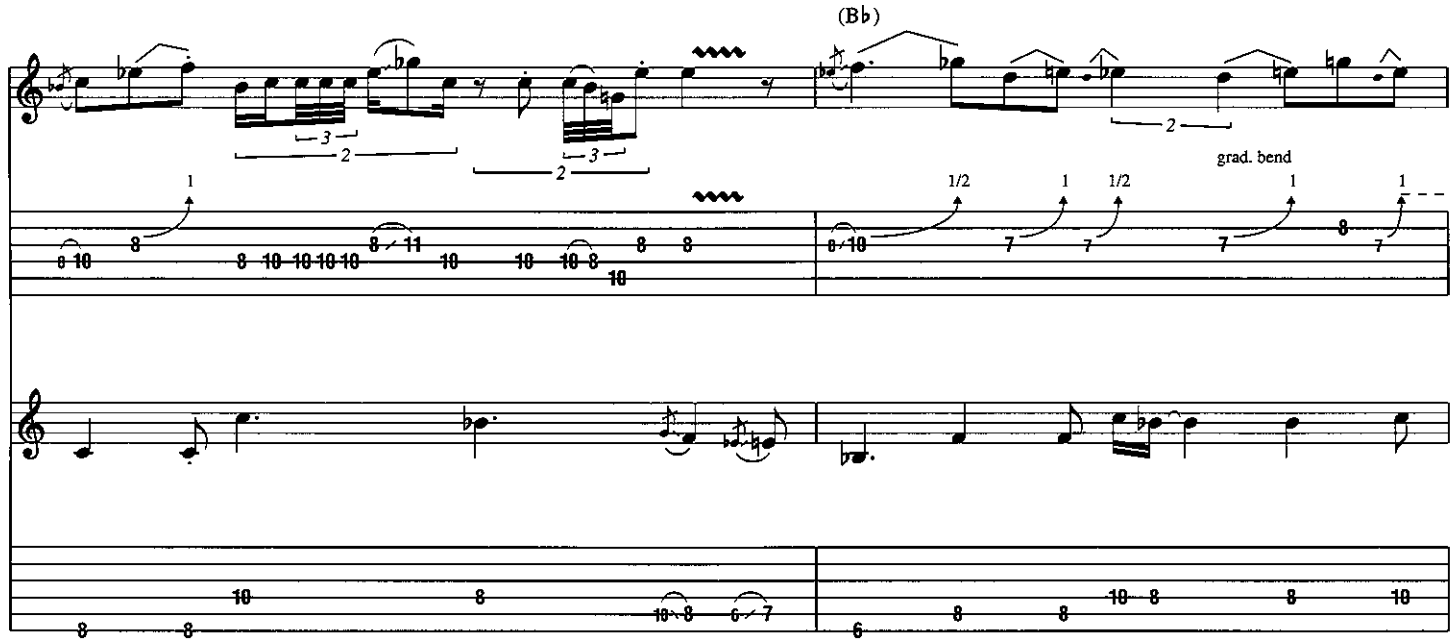

C
B♭
1 1/2
C
B♭
C
B♭
C
B♭
(cont. in notation)

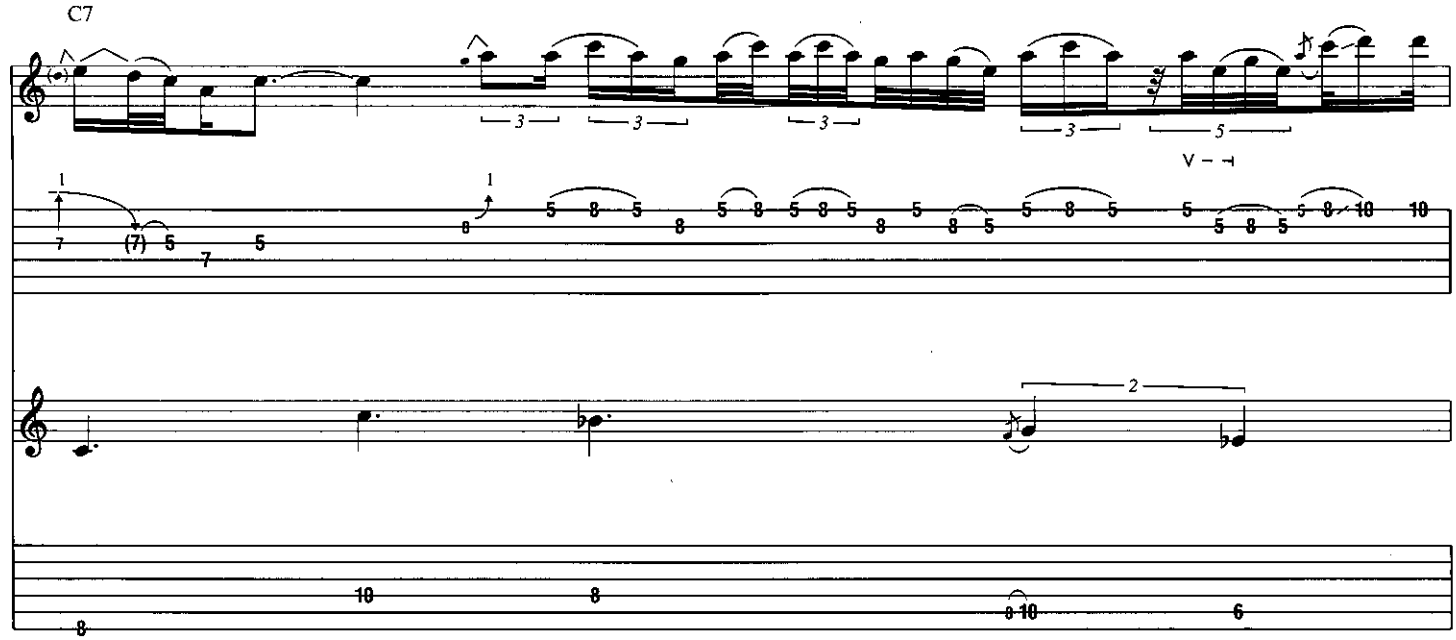

C
Gtr. 4
Gtr. 2
Gtr. 1

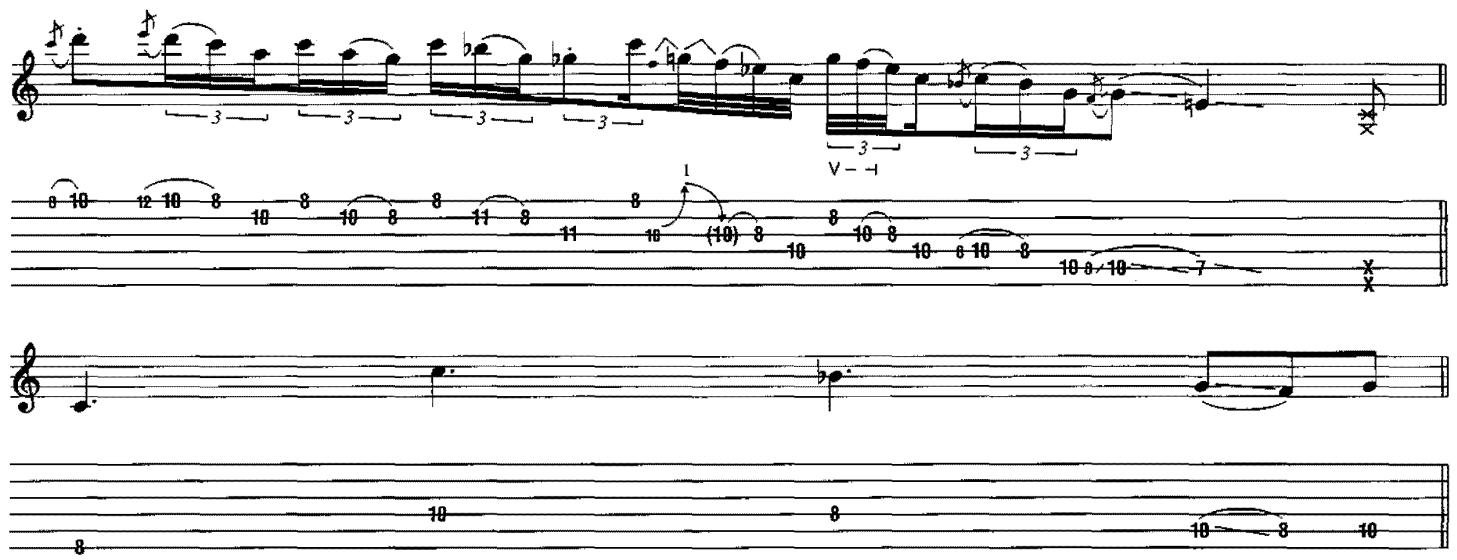

B♭
A
G



* Composite arrangement



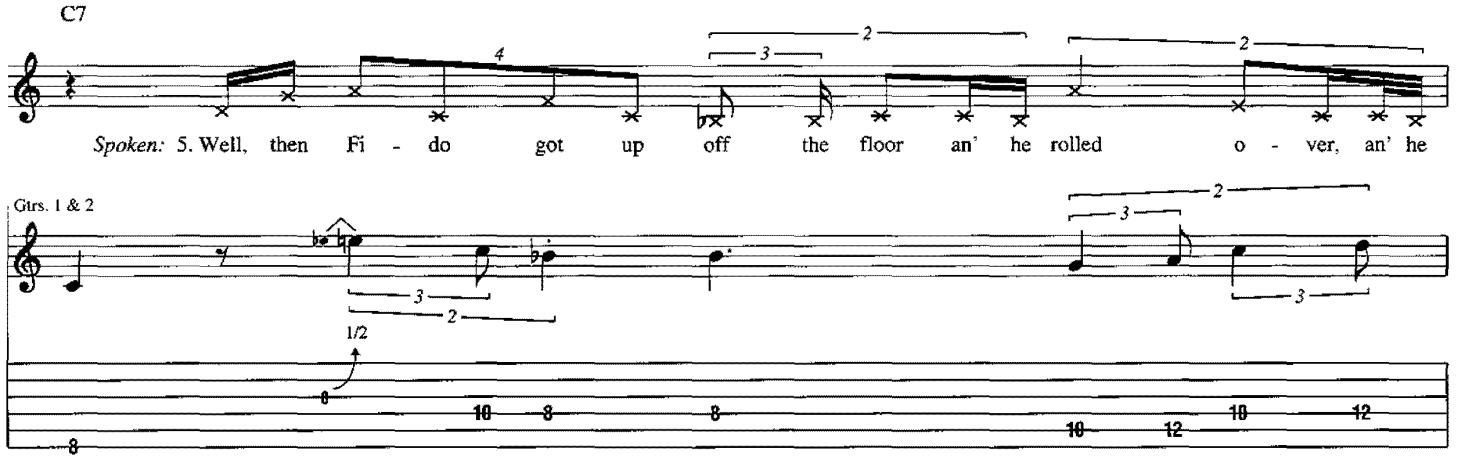




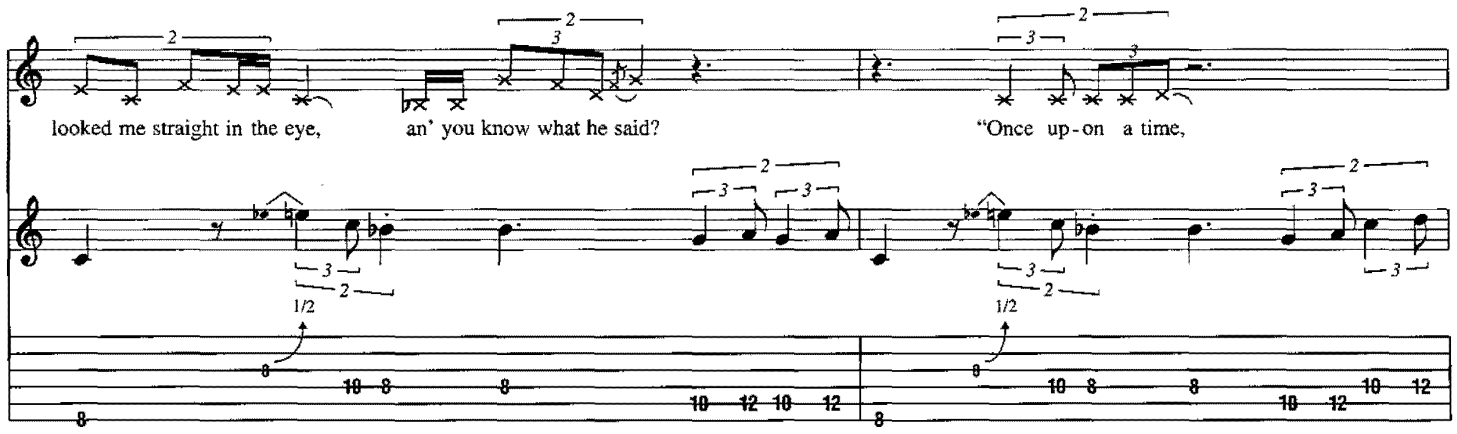
Verse

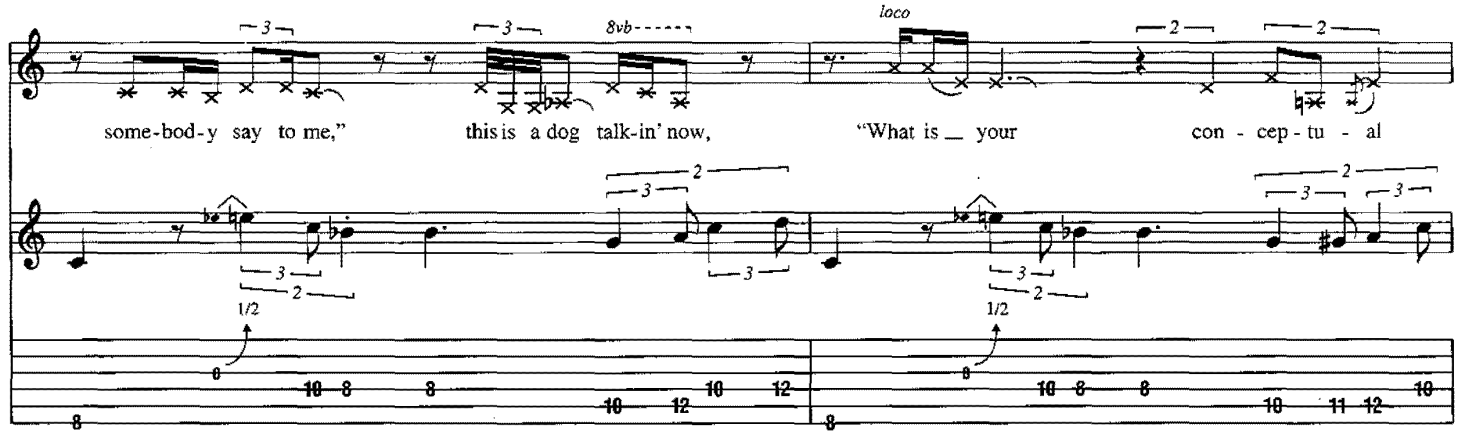
Gtr. 4 tacet

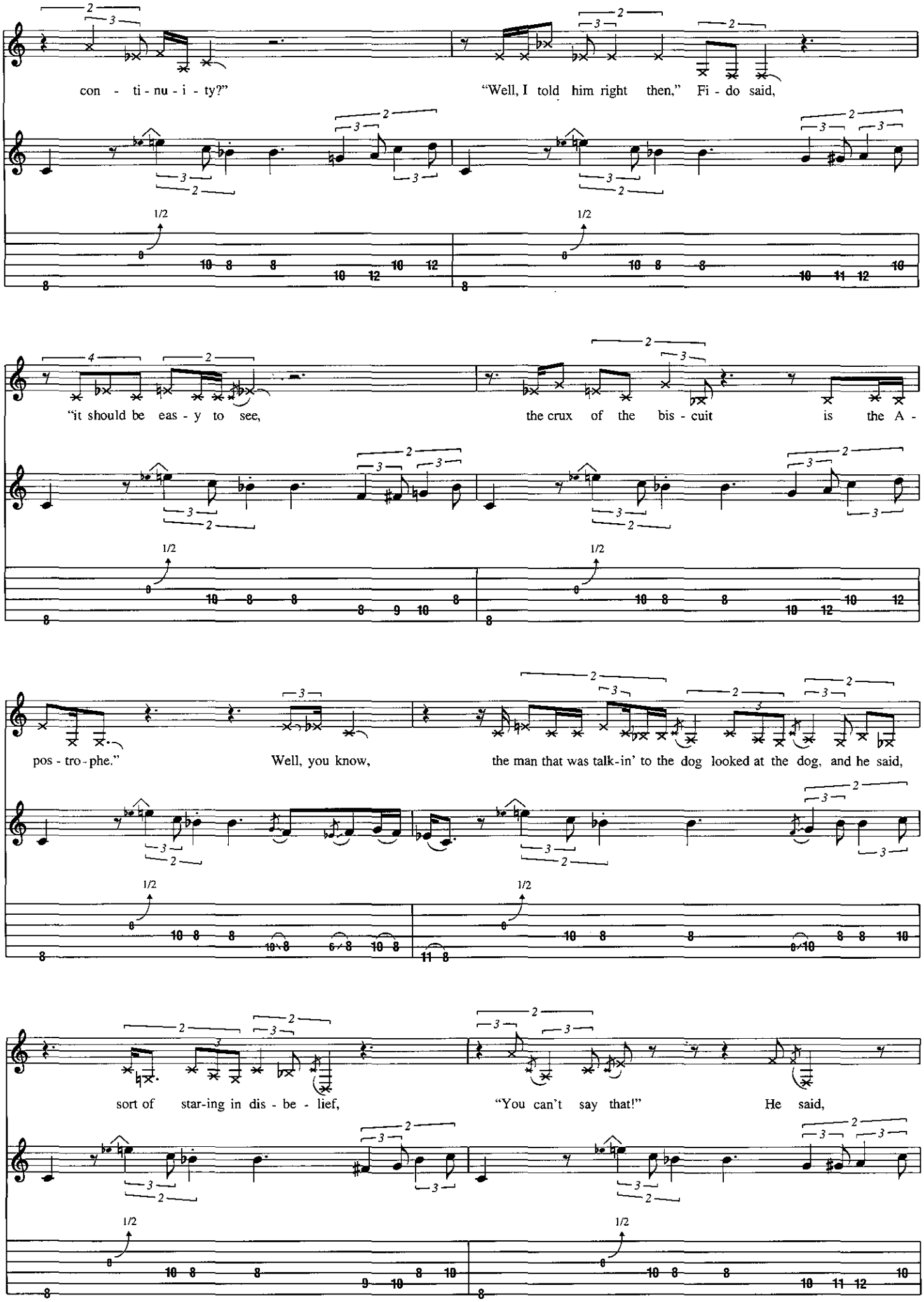
C7

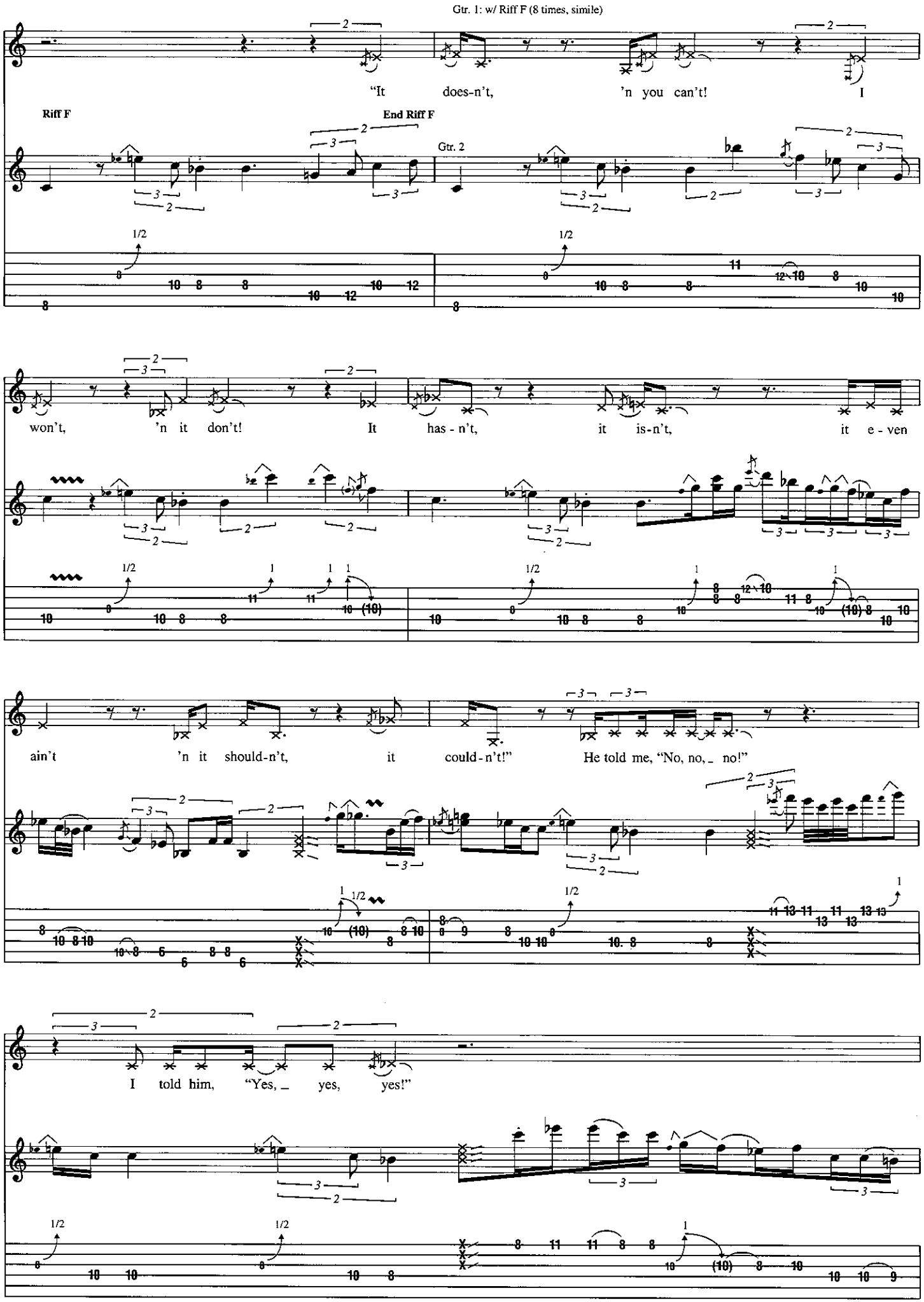


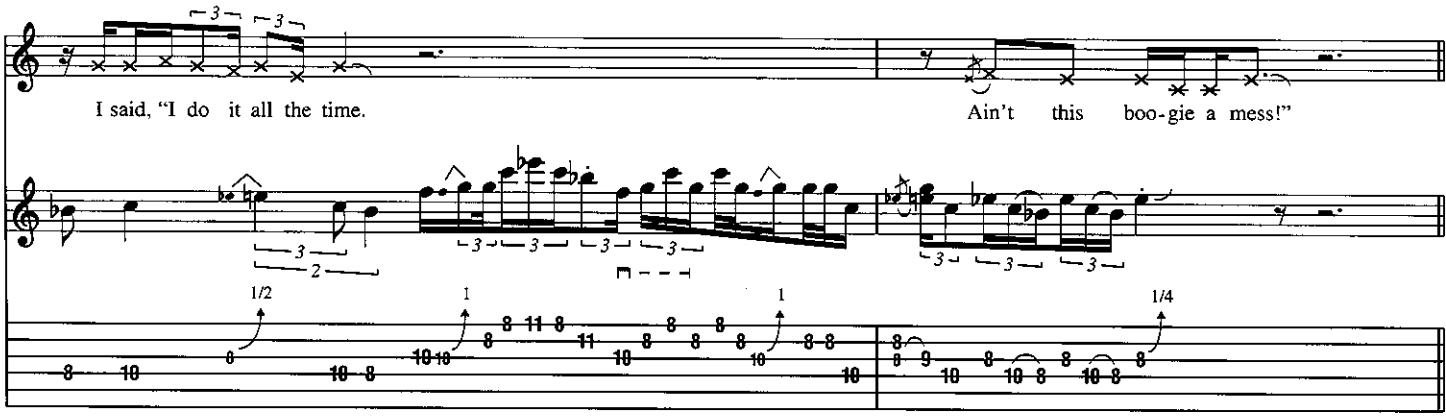
Gtrs. 1 & 2






con - ti - nu - i - ty?"
"Well, I told him right then," Fi - do said,
"it should be eas - y to see,
the crux of the bis - cuit is the A -
pos - tro - phe."
Well, you know,
the man that was talk-in' to the dog looked at the dog, and he said,
sort of star-ing in dis - be - lief,
"You can't say that!" He said,


Gtr. 1: w/ Riff F (8 times, simile)
"It does-n't, 'n you can't! I
Riff F
End Riff F
Gtr. 2
won't, 'n it don't! It has - n't, it is-n't, it e - ven
ain't 'n it should-n't, it could - n't!" He told me, "No, no, _ no!"
I told him, "Yes, _ yes, yes!"



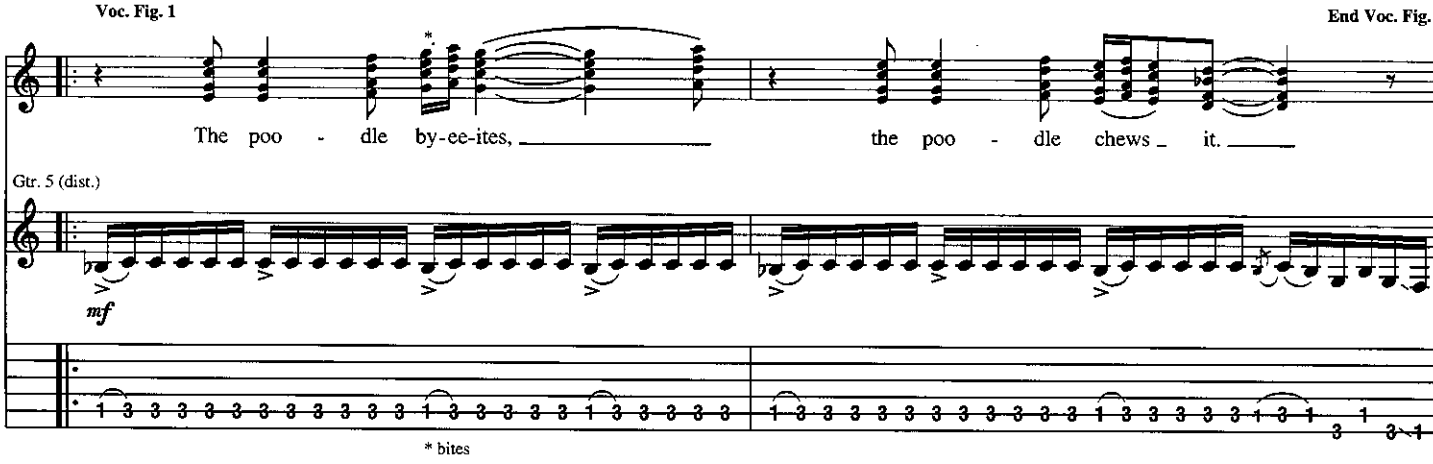
Outro

Gtr. 2 tacet

C

Voc. Fig. 1

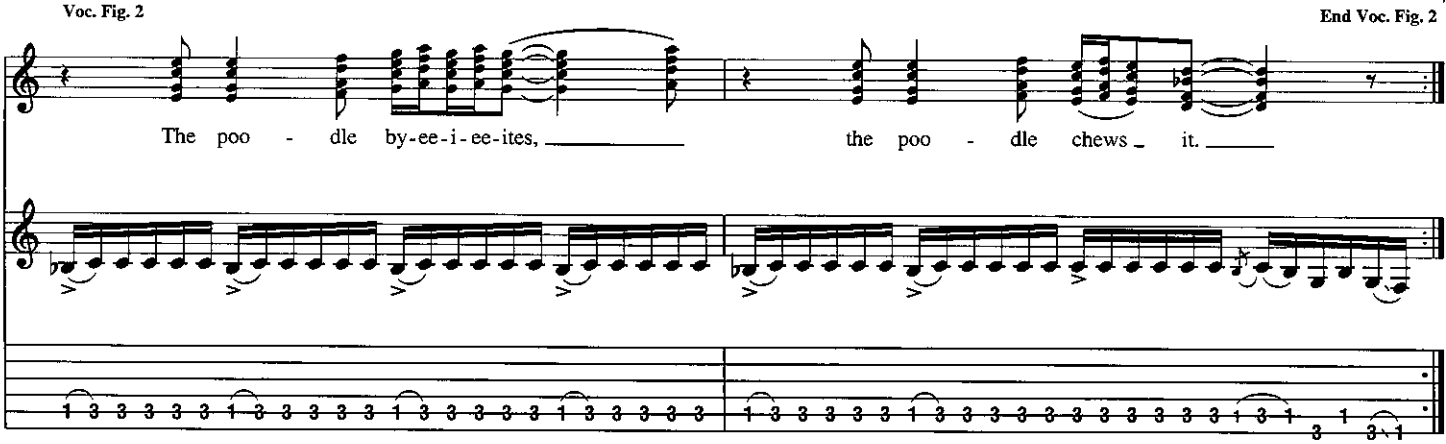
End Voc. Fig. 1



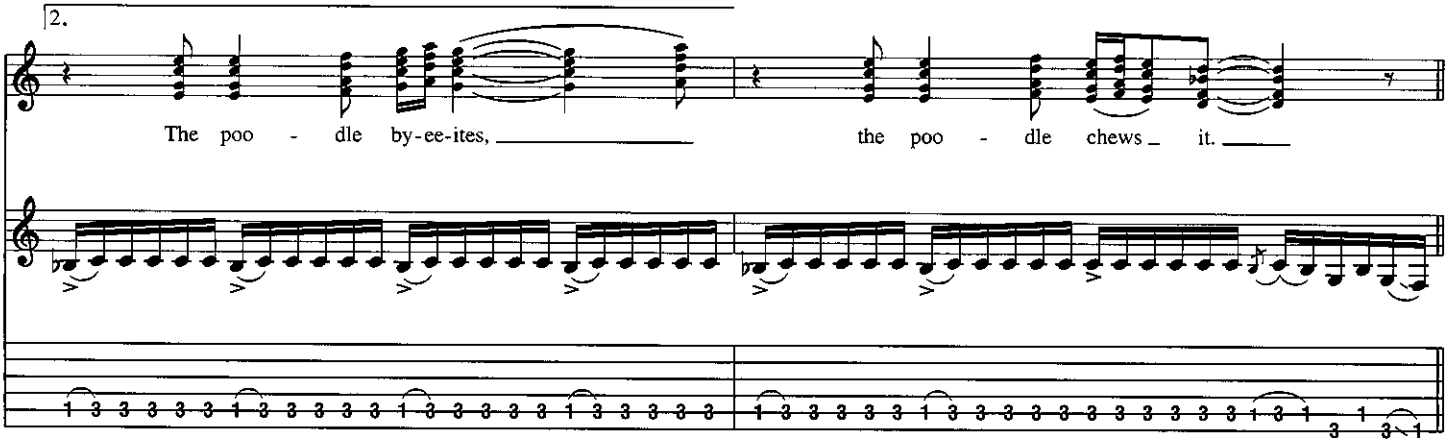
1.

Voc. Fig. 2

End Voc. Fig. 2



2.



1st & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 2
2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

Play 3 times

Voc. Fig. 3 **End Voc. Fig. 3**

Poo - dle bites.

Gtr. 2 **Rhy. Fig. 1** **End Rhy. Fig. 1**

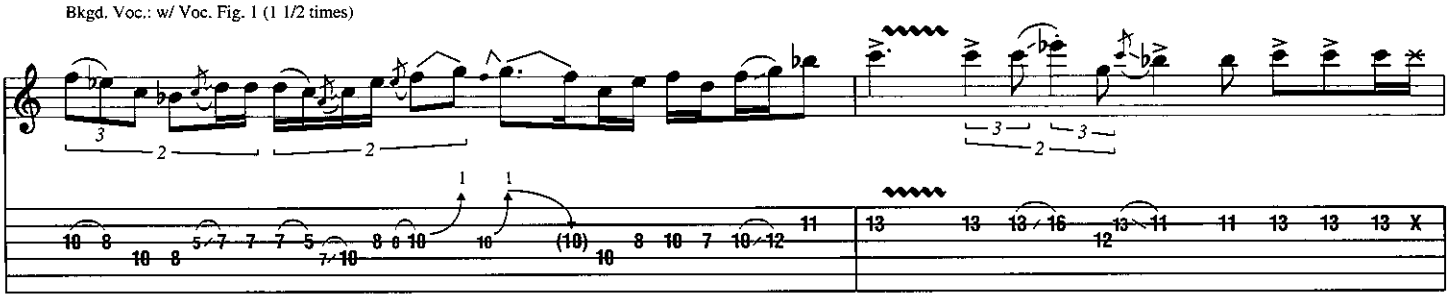
Gtr. 5 **Riff G** **End Riff G**

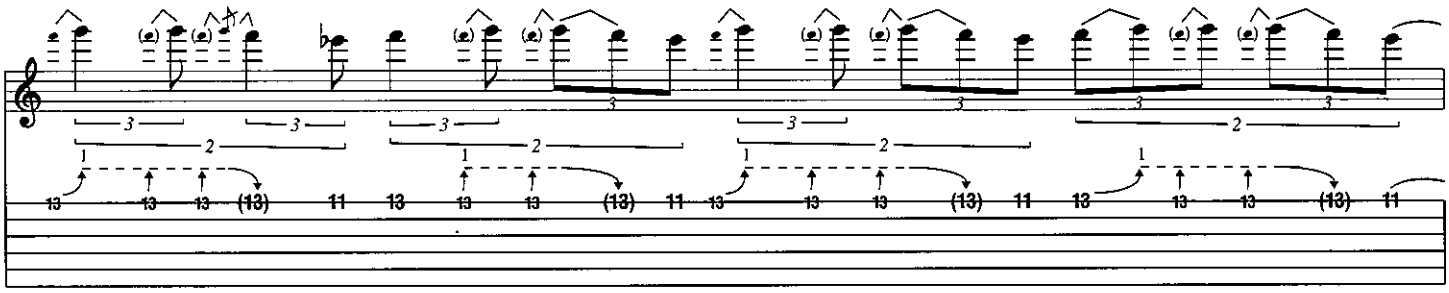
Outro-Guitar Solo

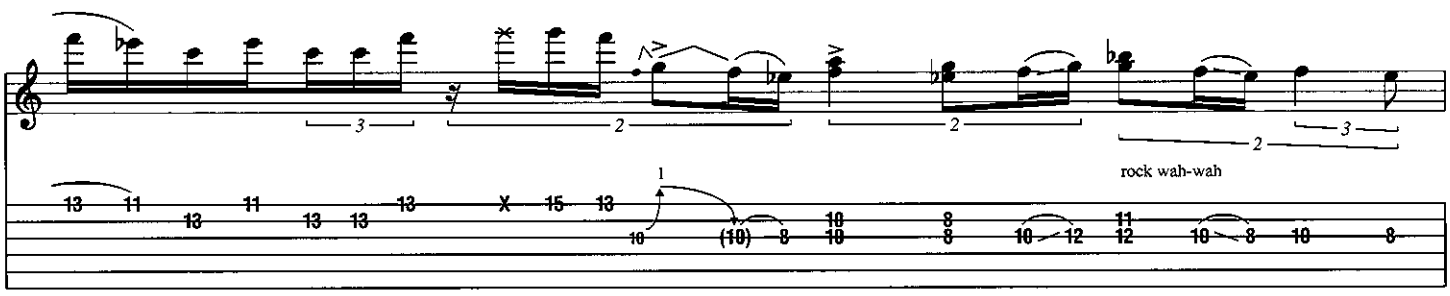
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Lead Voc.: w/ Voc. Fig. 3 (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 1 (till fade)
Gtr. 5: w/ Riff G (1 1/2 times)

Gtr. 2 N.C.(C)

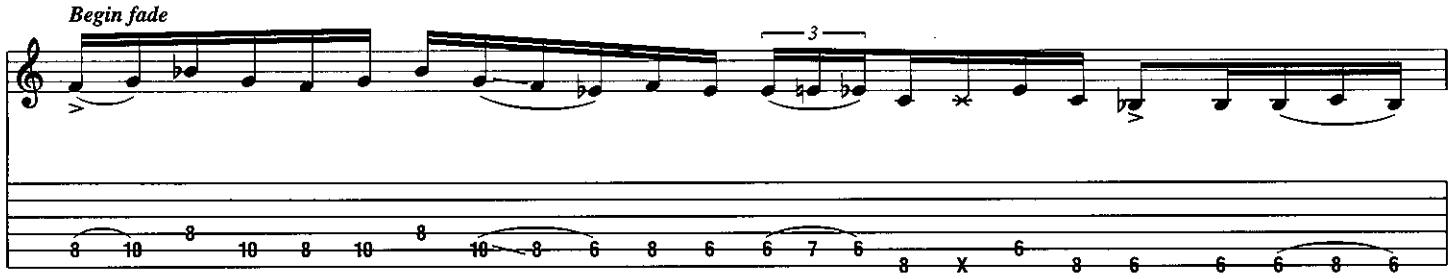
Bkgd. Voc.: w/ Voc. Fig. 1 (1 1/2 times)

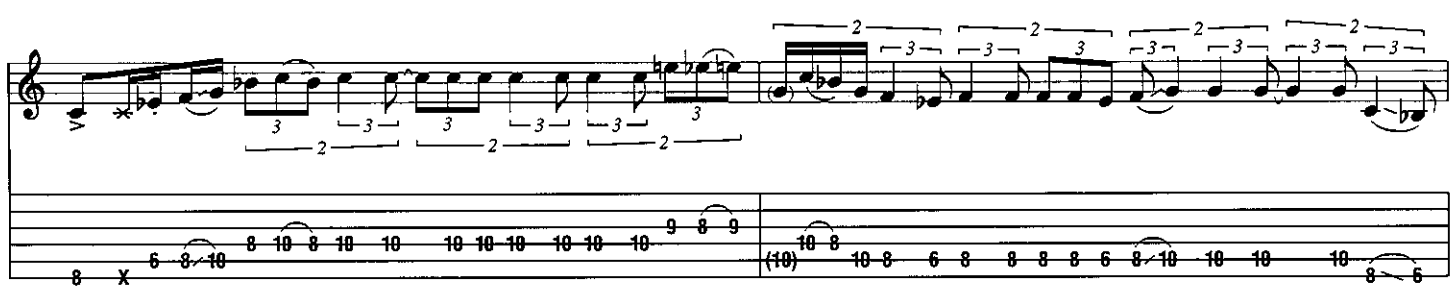




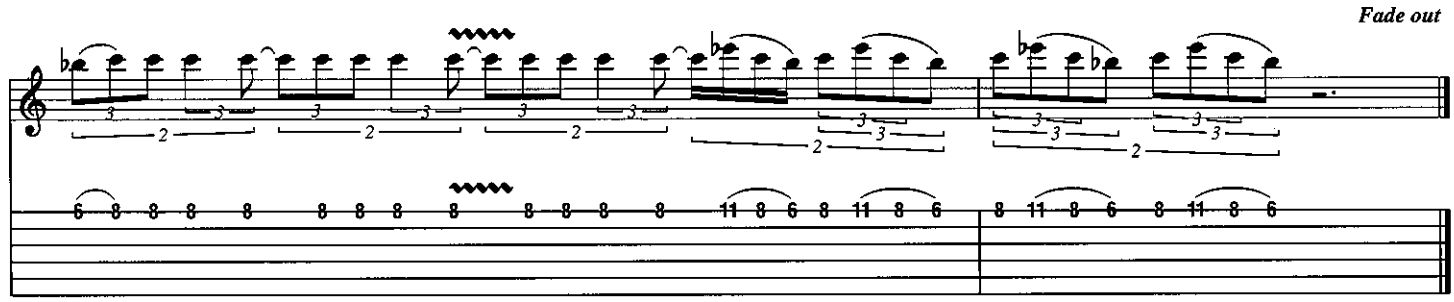


Begin fade





Fade out



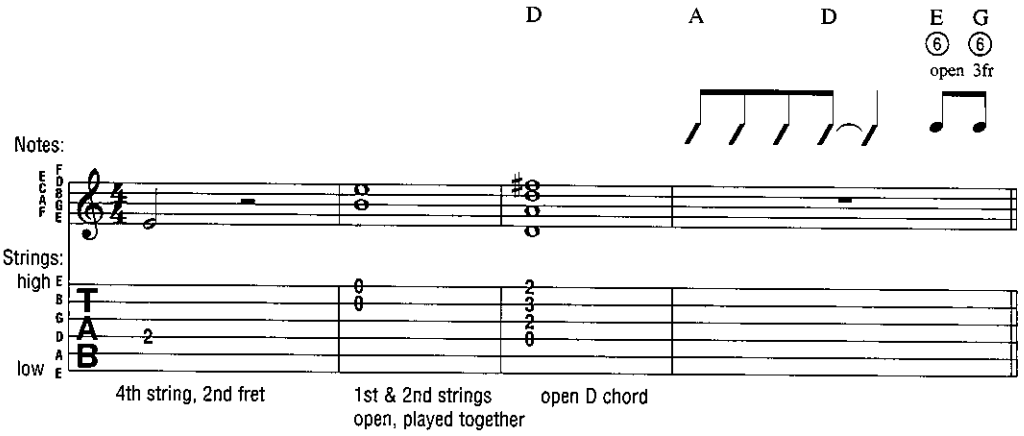
Guitar Notation Legend

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

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.

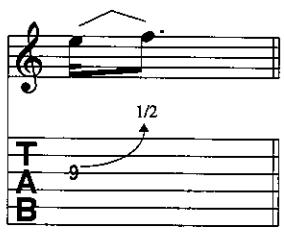
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

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

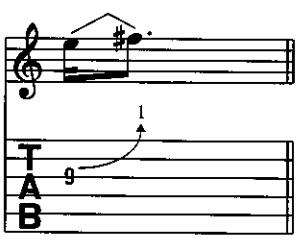


Definitions for Special Guitar Notation

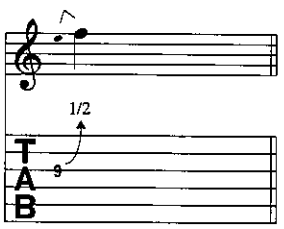
HALF-STEP BEND: Strike the note and bend up 1/2 step.



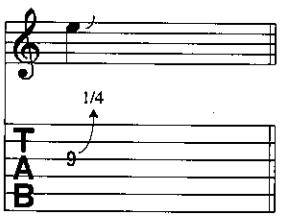
WHOLE-STEP BEND: Strike the note and bend up one step.



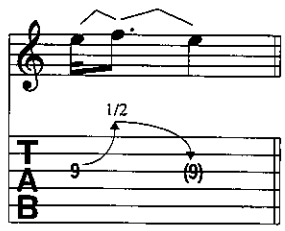
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



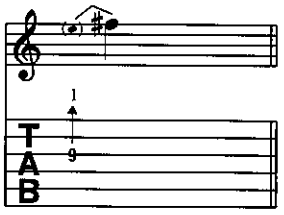
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



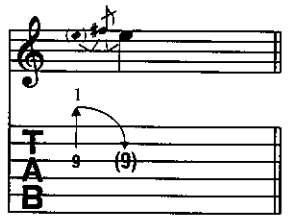
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



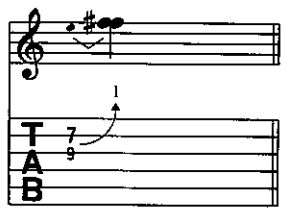
PRE-BEND: Bend the note as indicated, then strike it.



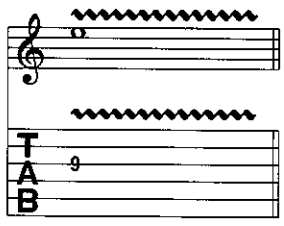
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



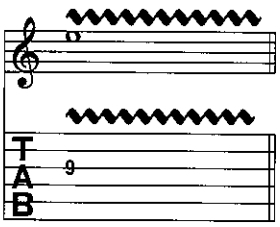
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



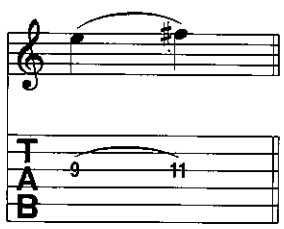
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



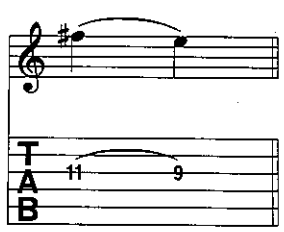
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



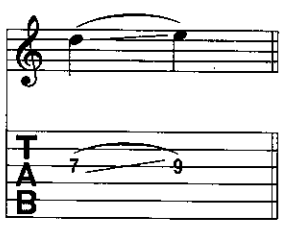
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



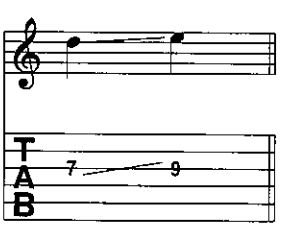
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



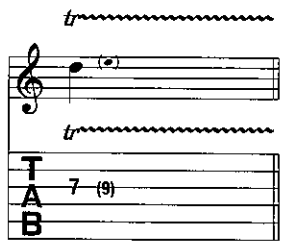
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



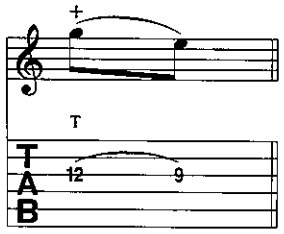
SHIFT SLIDE: Same as legato slide, except the second note is struck.



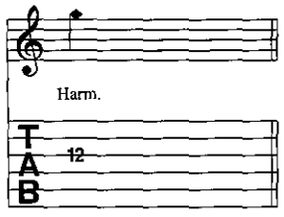
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



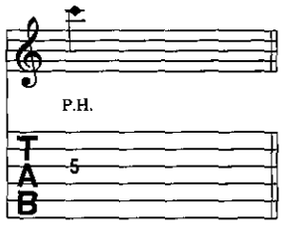
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



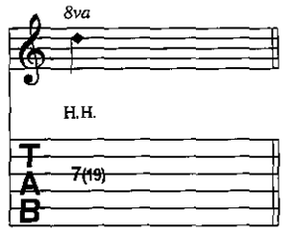
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



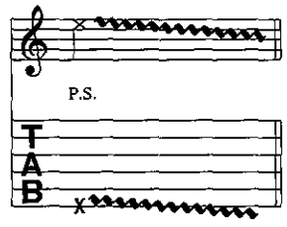
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



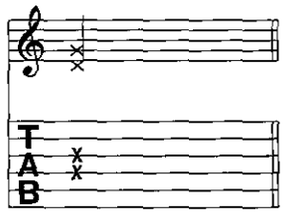
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



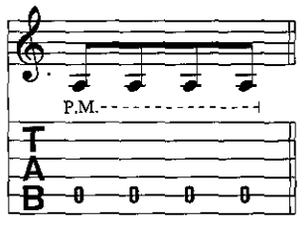
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



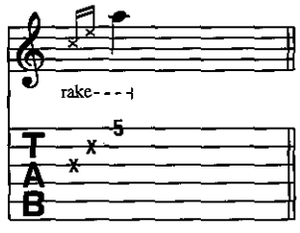
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



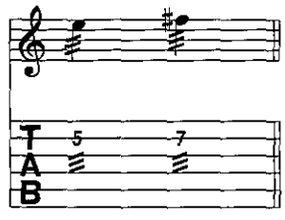
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



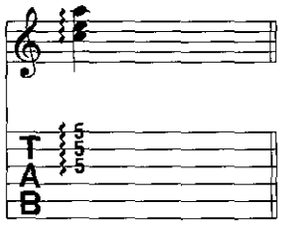
RAKE: Drag the pick across the strings indicated with a single motion.



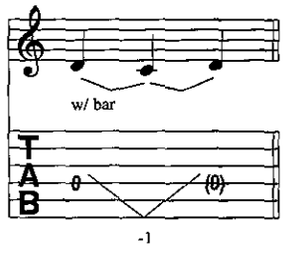
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



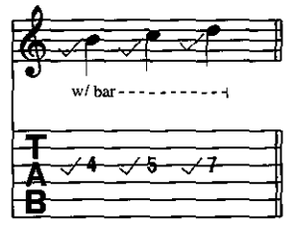
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



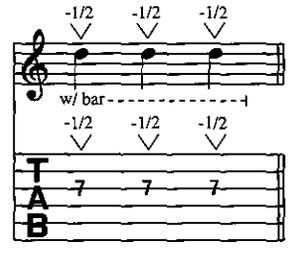
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



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.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

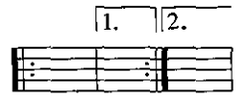
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).