



AUTHENTIC TRANSCRIPTIONS
WITH 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

Gr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 138

Gr. 3 (clean) Rhy. Fig. 1 (Wind effects) 13 sec. *mf* D G6/D D G6/D

Gr. 2 (clean) Riff A1 13 sec. *mp* End Riff A1

Gr. 1 (clean) Riff A 13 sec. *mf* End Riff A

Verse

Gr. 2 tacet

D C C# D C C# D

1. Dreamed I was an Es - ki - mo. —

* Gr. 4 *mf*

* Kybd. arr. for gtr.

Gr. 3 Rhy. Fig. 2 End Rhy. Fig. 2

Gr. 1 Riff B End Riff B

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#

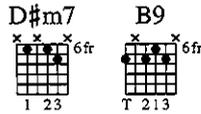
D

Save your mon-ey: don't go to the show. _

Gtr. 3

Nanook Rubs It

By Frank Zappa



Intro
Freely

Verse
Moderately slow ♩ = 46

Chord symbols: D#m7, B7, D#m7add4

Lyrics: 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.)

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

f

pp fdbk. mf

** Chord symbols reflect implied harmony.

pitch: A#

Gtr. 1 tacet
B9

(♩ = ♩³)
Gtr. 2 tacet
D#m7
(♩ = ♩)

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

mf

*** Gtr. 3
Gtr. 2
divisi

*** Trumpet & trombone arr. for gtr.

†T = Thumb on 6th string

B7

N.C.

Gtr. 3 tacet
D#m7add4

Lyrics: (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

* Gr. 4
Gr. 2 *divisi*

T - - - - -

7 7 9 9 7 7 6

7 6 7 7 7 6

* Marimba arr. for gr.

Gr. 4 tacet D#m7 B9 D#m7

fav-'rite ba-by seal _ with a lead - filled snow - shoe...

Gr. 2

T

7 7 11 14 14 13 11 13 11 13

7 6 7 9 7 6 7 6

7 6 7 7 6

B9 D#m7 B9

I said: a, with a lead (Lead, filled, lead - filled a,

Rhy. Fig. 1 End Rhy. Fig. 1

T T - - - - -

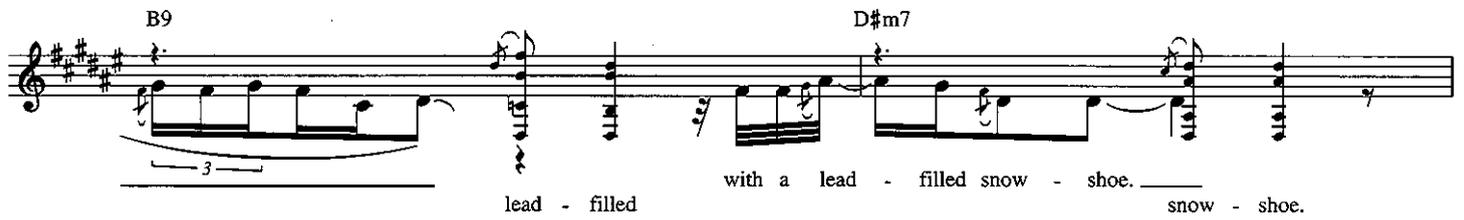
7 7 9 7 8 7 6 7 7 7 6 7 7

7 6 7 7 6 7 6 7 6 7 6 7 6

Gr. 2: w/ Rhy. Fig. 1 (11 times, simile) D#m7 B9 D#m7

lead-filled snow - shoe. snow-shoe. He said, "Peak-a - boo." "Peek - a-boo." with a lead - Lead, filled,

B9 D#m7



lead - filled with a lead - filled snow - shoe. snow - shoe.

B9 D#m7

He said, "Peak-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)

f

9 11 9 11 9 11-14 11 14 11 14 11 11 11 14 11 11 11 16 16

* Played behind the beat.

D#m7

loco

16 16 (16) 14 11 13 13 (13) 11 13 11 14 13 11 13-11 9 11-12 9 11 9 11 13 11

B9 D#m7

An' that got me just a - bout as e - vil as an Es - ki -

rake P.H.

13 11 13 11 13 11 11 13 11 13 11 13 11 13 11 13 11

** 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)

Gr. 5 tacet
B9

The dead - ly yel - low snow from right there where the hus - kies go.

B9
(Trumpet)

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.

Gr. 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

Gr. 2: w/ Rhy. Fig. 2 (2 times, simile)

D#m

Rub it!

(Here, Fi - do... _____)

Gr. 5

D#m

Here, Fi - do!)

D#m7

C# ③ 6fr F# ② 7fr B9

Gtr. 2

Musical staff for Gtr. 2 showing rhythmic notation with triplets and accents. The notes are marked with 'x' to indicate muted strings.

And then, in a fit of an - ger, I

Musical staff for Gtr. 5 showing melodic lines with triplets and a quintuplet.

Fretboard diagram for Gtr. 5 showing fingerings for the notes: 13, (13)11, 13, X, 13, 11, 13-11, 13-11, 9, 11, 11.

Gtr. 2: w/ Rhy. Fig. 1 (11 times, simile)
D#m7

D#m7

B9

Musical staff for Gtr. 2 with rhythmic notation and chords D#m7 and B9.

pounced and I pounced a-gain.

Musical staff for Gtr. 2 with rhythmic notation and triplets.

Fretboard diagram for Gtr. 2 showing fingerings and an 8va marking. Fingerings include 2, 2, 2, 1, 18, 21, 21, 21.

B9

Great Goo - gl - y Moo - gl - y!

Musical staff for Gtr. 2 with a triplet and a B9 chord.

Musical staff for Gtr. 2 with melodic lines, 8va, and loco markings. Includes triplets and sextuplets.

Fretboard diagram for Gtr. 2 showing fingerings: 16 21, 16 (21) 19, 16 19 21, 19 16, 19, 14 11, 13 11, 13 11.

D#m7 B9 D#m7

see. I can't see.

(Doh, doh, doh,doh, doh, doh, doh, yeah. Doh, (Ah, doh, doh, doh, doh, doh, ah, ah,

B9 D#m7

Oh, woe is me.

doh, ah. yeah. Doh, Ah, doh, doh, doh, doh, doh,

B9 D#m7 B9

I can't see."

doh, ah. yeah. Doh, ah, doh, doh, doh, doh, doh, doh, well.)

* w/ echo repeats

Instrumental Interlude

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

D#m7 B9

No, no.

Gr. 5

** Gr. 6 Riff A

f

** 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. 5 *divisi*

Gtr. 6

End Riff A

Gtr. 6: w/ Riff A
D#m7

B9

D#m7

Wha? I.

Gtr. 7

Sva

Verse

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

Gtr. 7 tacet

D#m7

B9

2. He took a dog - doo - sno - cone.

Sva

B9 D#m7

an' stuffed it in my right eye. He took a dog - doo - - sno - cone an'

Gtr. 6

B9 Gtr. 6 tacet 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

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

B9 D#m7

de - flict - ed eyes. And it was at that pre - cise mo - ment that he re - mem - bered an an - cient

B9 D#m7

Es - ki - mo leg - end where - in, — it is writ - ten, on what - ev - er it is — that they.

B9 D#m7

— write it on up there, that if an - y - thing — bad ev - er hap - pens to your eyes — as a

B9 D#m7

re - sult of some sort of con - flict with an - y - one named — Na - nook, the on - ly

B9 D#m7

way you can get it — fixed up is to go trudg - in' a - cross — the tun - dra...

B9 D#m7

mile af - ter mile! — Trudg - in' a - cross the — tun - dra...

B9 D#m7 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

Intro

Moderately ♩ = 104

* Gr. 1 N.C.

mf

T
B

5 7 9 7 5 4 7 7 5 | 5 6 4 7 5 4 5 5 4 2 2

* Marimba arr. for gr.

mf

** Gr. 2

*** Gr. 3

mf

6 5 5 7 7 7 5 5 5 5 8 5 6 8 7 5 | 6 5 4 6 4 4 5 4 3 4 3 6 4 5 6 6

Gr. 1

mf

2 2

** Synth. arr. for gr.
*** Horns arr. for gr.

Gr. 3

mf

(C/Bb) † C/Bb

4 4 6 6 8 5 7 8 6 5 5 4 4 | (1) 9 9 9 9 10 10 10 10 12 12

Gr. 4 (dist.)

mp

2 2 5 8 8 8 10 10 10 12 12 12 12

†Chord symbols reflect overall harmony.

G G+5 3 rit.

1. Spoken: Yes, in - deed, - here we are...

Gtr. 3

* Gtr. 5 *divisi* *mp* rit.

The first system of the score features a vocal line with lyrics "1. Spoken: Yes, in - deed, - here we are...". Above the vocal line, guitar parts are indicated with "G" and "G+5" chords, a triplet of eighth notes, and a "rit." (ritardando) marking. Below the vocal line, there are two guitar staves. The first guitar staff is labeled "Gtr. 3" and the second "Gtr. 5 divisi mp". Both guitar staves have a "rit." marking. Below the guitar staves are two fretboard diagrams for guitar 3 and guitar 5, showing fingerings for various chords and notes.

* Horns arr. for gtr.

Verse

Faster ♩ = 138

Gtrs. 3 & 5 tacet

C

at Saint Al - fon - zo's Pan - cake Break - fast,

Gtr. 7 (clean) *mf*

Riff A1 End Riff A1

** Gtr. 6

Gtr. 4 *divisi* Riff A End Riff A

The Verse section begins with the tempo marking "Faster ♩ = 138" and the instruction "Gtrs. 3 & 5 tacet". The key signature is C major. The vocal line starts with the lyrics "at Saint Al - fon - zo's Pan - cake Break - fast,". Below the vocal line, there are two guitar staves. The first guitar staff is labeled "Gtr. 7 (clean) mf" and contains a melodic line. The second guitar staff is labeled "** Gtr. 6" and "Gtr. 4 divisi". It contains two riffs: "Riff A1" and "Riff A". Below the guitar staves are two fretboard diagrams for guitar 6 and guitar 4, showing fingerings for the riffs.

** 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 $\frac{3}{2}$

Gtr. 5

divisi

mf

Gtr. 6

Gtrs. 3 & 5 tacet

F

Gtr. 6 tacet

C

E \flat +7/D \flat

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

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

5 5 5 3 5 7 8 7 8 7 5 6

Gtr. 6

Gtr. 4
divisi
w/ fuzz

5 5 5 3 5 7 8 7 8 7 5 6

Gtrs. 4 & 6 tacet
C

rine.

Gtrs. 3 & 5

10 12 10 12 11 12 13 11 11 13 11 13 11 12 13 11 12 10 11 10 8 10

Gtr. 7

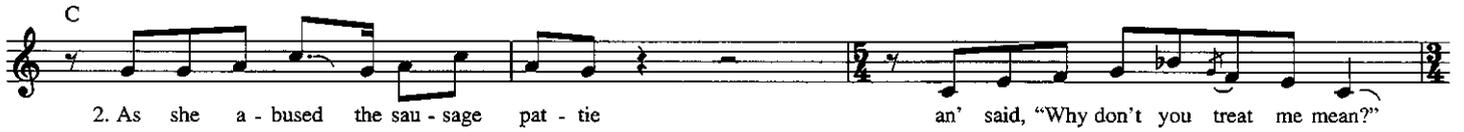
15 15 8 10 10 8 10 8 10 8 10 8 10 8 10 8 10 10 8 10 11 9 8 6 8

Verse

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

* Gr. 7: w/ Riff B

C

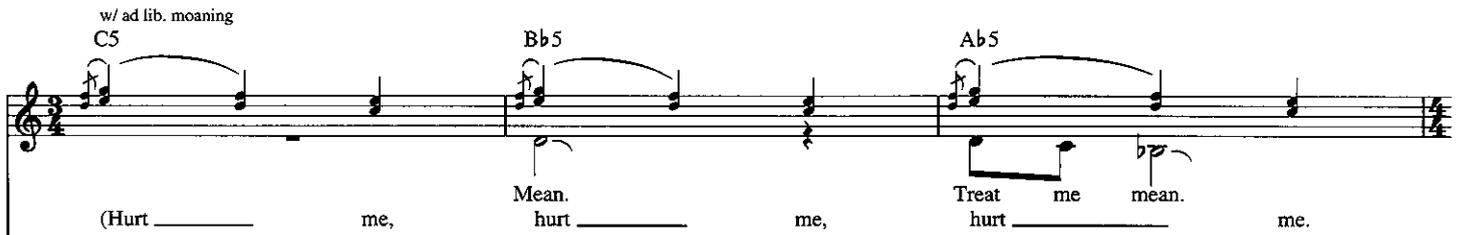


2. As she a - bused the sau - sage pat - tie an' said, "Why don't you treat me mean?"

* Doubled by Gr. 3

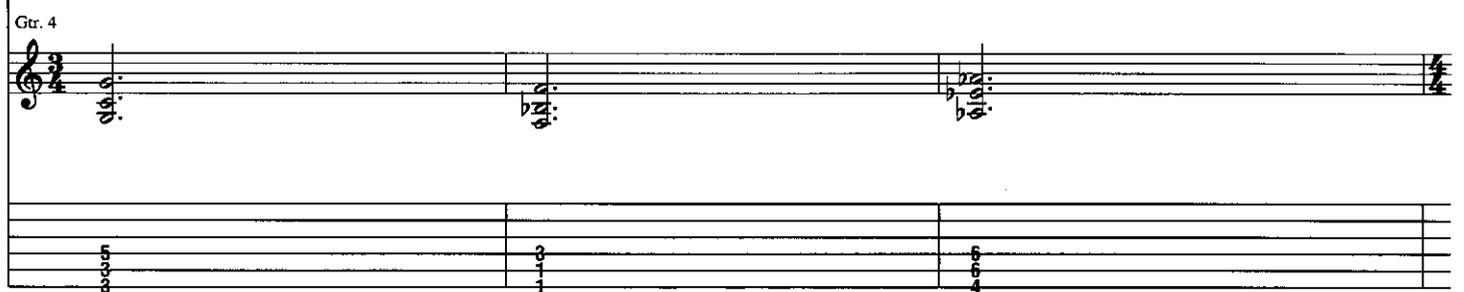
w/ ad lib. moaning

C5 Bb5 Ab5



(Hurt _____ me, Mean. hurt _____ me, Treat me mean. me.

Gr. 4



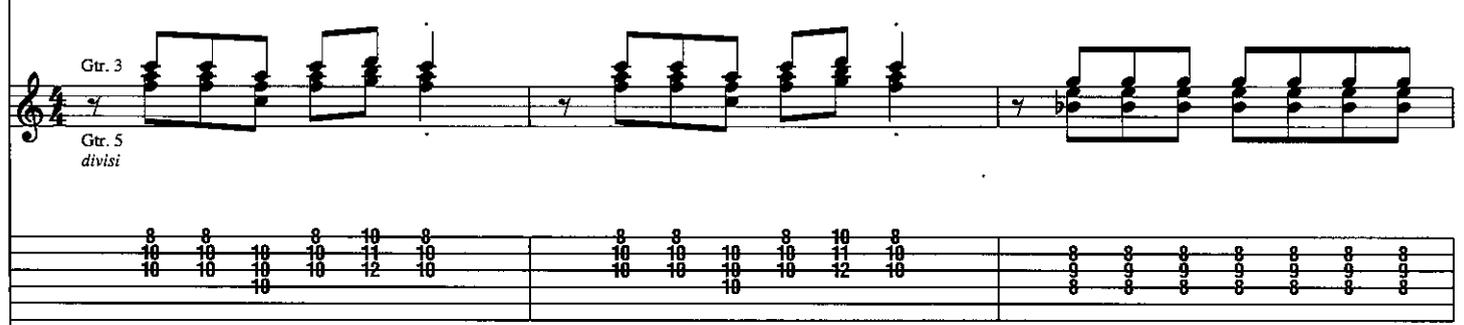
F C7



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

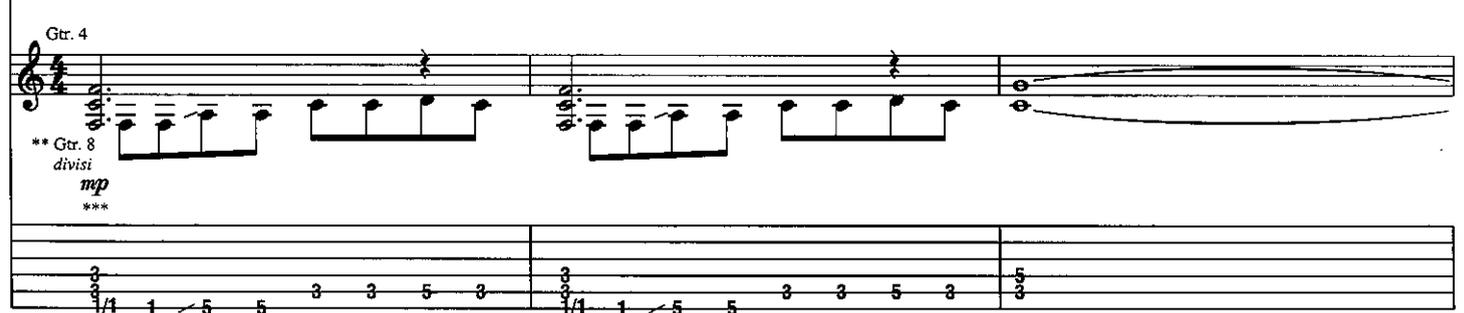
Gr. 3

Gr. 5 divisi



Gr. 4

** Gr. 8 divisi mp ***



** Bass arr. for gr.
*** Gr. 4 to left of slash in tab.

Gtrs. 3, 4 & 5 tacet
(C)

F N.C.

Break - fast (Hah! Good God! Get off the bus.) where I stole the mar - juh - reen.

The first system contains a vocal line and a guitar accompaniment line. The vocal line has lyrics: "Break - fast (Hah! Good God! Get off the bus.) where I stole the mar - juh - reen." The guitar accompaniment features a treble clef and a 4/4 time signature. The first two measures of the guitar part are marked with "F" and "N.C." (Natural Chord). The guitar part consists of a series of chords and single notes, with some notes marked with an 'x' to indicate muted strings. The system ends with a double bar line.

Interlude

Gtrs. 1 & 2 G7sus4

Gtrs. 6 & 8 Csus2 Db sus2

Gtr. 6 y

Gtr. 8 divisi

* Gtrs. 6 & 8

The Interlude section features guitar parts for Gtrs. 1 & 2, Gtrs. 6 & 8, and Gtr. 8. Gtrs. 1 & 2 play a G7sus4 chord. Gtrs. 6 & 8 play a Csus2 chord, and Gtr. 8 plays a Db sus2 chord. The score includes a vocal line with lyrics "Interlude" and a guitar line with a melodic line. The guitar line is marked with "y" (harmonics) and "divisi" (divided). The system ends with a double bar line.

* Composite arrangement

Eb7 F9 Db5 C5 N.C.

8va ----- loco

let ring -----

The second system features guitar parts for Gtrs. 1 & 2, Gtrs. 6 & 8, and Gtr. 8. Gtrs. 1 & 2 play an Eb7 chord. Gtrs. 6 & 8 play an F9 chord. Gtr. 8 plays a Db5 chord. The score includes a vocal line with lyrics "Interlude" and a guitar line with a melodic line. The guitar line is marked with "8va" (octave) and "loco" (loco). The system ends with a double bar line.

C5

Eb5

Ab5

Db5

8 8 8 8 8 10 12 8 10 10 10 10 12 13 10 | 11 10 11 8 9 8 8 10 7 8 10 9 11 9 11

3 0 3 | 6 4 4 6 | 4 4 6 4

N.C.

9 9 11 12 12 9 8 11 9 10 12 11 | 10 13 11 11 10 12 11 13 10 9 12 10 10 13 12 12

5 3 3 2 6 3 2 2 | 3 5 3 5 0 5 8 7 10 8

G7sus4

Csus2

Db7sus2

8 8 8 8 8 10 12 8 10 10 10 10 12 13 15 | 13 12 12 13 12 10 12 11 12 9 10 11 11

let ring - - - - -

8 8 8 | 8 8 8 | 8 8 8 | 8 8 8

Eb7

F9

Db5

C5

N.C.

8va -----

loco

let ring -----

Detailed description: This system contains the first system of music. It features a treble clef staff with a melodic line, a guitar tablature staff with fret numbers, and a bass clef staff with chord diagrams. The treble clef staff has a melodic line with various accidentals and a 'loco' marking. The guitar tablature staff shows fret numbers corresponding to the notes. The bass clef staff shows chord diagrams for Eb7, F9, Db5, C5, and N.C. There are also markings for '8va' and 'let ring' with dashed lines.

E5

E5/G

E5/B

E5/C#

N.C.

loco

8va -----

loco

Detailed description: This system contains the second system of music. It features a treble clef staff with a melodic line, a guitar tablature staff with fret numbers, and a bass clef staff with chord diagrams. The treble clef staff has a melodic line with various accidentals and a 'loco' marking. The guitar tablature staff shows fret numbers corresponding to the notes. The bass clef staff shows chord diagrams for E5, E5/G, E5/B, E5/C#, and N.C. There are also markings for '8va' and 'loco' with dashed lines.

Detailed description: This system contains the third system of music. It features a treble clef staff with a melodic line, a guitar tablature staff with fret numbers, and a bass clef staff with chord diagrams. The treble clef staff has a melodic line with various accidentals. The guitar tablature staff shows fret numbers corresponding to the notes. The bass clef staff shows chord diagrams for E5, E5/G, E5/B, E5/C#, and N.C.

Bb5

Outro

Gtrs. 1, 2, & 8 tacet

C/Bb

C

(Saint Al - fon - zo. _____

Musical notation for the first system. It features a vocal line in treble clef with a Bb5 key signature. The guitar part is shown as a fretboard with fingerings: 8 8 8 8 8 10 12 8 10 | 10 10 10 12 13 15 | 13 12 12. The system concludes with a double bar line.

Musical notation for the second system. It features a vocal line in treble clef with a Bb5 key signature. The guitar part is shown as a fretboard with fingerings: 6 6 6 6 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 | 6 6 6 6. A triplet of eighth notes is marked with a '3' and a slur. The system concludes with a double bar line.

Musical notation for the third system. It features a vocal line in treble clef with a Bb5 key signature. The guitar part is shown as a fretboard with fingerings: 6 8 6 8 6 8 6 8 6 8 6 8. The system concludes with a double bar line.

Musical notation for the fourth system. It features a vocal line in treble clef with a Bb5 key signature. The guitar part is shown as a fretboard with fingerings: 6 7 6 6 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 6 6 6 6. A five-measure phrase is marked with a '5' and a slur. The system concludes with a double bar line.

Father O'Blivion

By Frank Zappa

Intro
Fast ♩ = 140
* E

Gtr. 1 (clean) Riff A End Riff A

mf

T
A
B
7 7 5 4 7 5 4 0 7 7 5 4 7 5 4 0 7 7 5 4 7 5 4 0 7 7 5 4 7 5 4 0

* Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A

Spoken: Get on your feet an' do the Funk - y Al - phon - zo!

Gtr. 2 (clean)

mf

Gtr. 3 (clean)
divisi

2 2 2 2 4 2 2 2 2 4 2 2 2 2 4

Verse

E

1. Fa - ther Viv - i - an - O' - Bliv - i - on, re - splend - ent in his flock, was

Riff B

mf

End Riff B

Riff B1

End Riff B1

2 2 2 2 4 2 2 2 2 4 2 2 2 2 4

Gtrs. 2 & 3: w/ Riffs B & B1 (2 times)

whip - ping up the bat - ter for the pan - cakes of his flock. He was

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. -----
Gtr. 2 Riff C End Riff C
Gtr. 3 *divisi* Riff C1 End Riff C1
poco accel. -----

7 7 9 9 7 7 9 9 7 7 9 9 7 9

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
D

E
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*

10 10 10 10 10 10 9 9 9 9 9 9 9 7 7 7 7 7 7 5 7 5 4 4

ah - ah - ah, ah - ah - ah, ahhhh. Stroked his smock *Spoken:* which set him

10 10 10 10 10 10 9 9 9 9 9 9 7 7 7 7 7 7 5 7 5 4 4

E
off in such a fren - zy, he sang, "Lock a - round - the Crock!" An' he

Gtrs. 2 & 3

5 7 7 7 7 7 7 7 7 7 7 7 5 7 7 7 7 7 7

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

7 7 6 9 7 7 7 6 9 7 7 7 6 9 7 7 7 6 9 7

Em
Woo, woo, - woo. - Woo, woo, - woo. - Woo, woo, - woo. - As he

Gtrs. 2 & 3
let ring ----- *let ring* ----- *let ring* -----

0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0

Gr. 4 tacet

rit.

Spoken: He shout-ed down the block...

mf
w/ modulation effect

rit.

* Synth. arr. for gr.

Interlude

A tempo - Latin feel

Gr. 5 tacet

F#m

B7

F#m

B7

(Ah. _____)

Gr. 1

F#m

B7

F#m

B7

Ha, ha, ha, ha!)

Verse

Gr. 1 tacet

F#m

F#m(maj7)

F#m7

B7

F#m

F#m(maj7)

F#m7

B7

3. Dom - i - nos - Vo - bisque - em, Et come spear a tu - tu. Oh! - Won't you

Gr. 4

F#m F#m(maj7) F#m7 B7 F#m F#m(maj7) F#m7 B7

eat my sleaz - y pan - cakes just for Saint - ly Al - fon - zo? They're so

* T = Thumb on 6th string

Amaj7 Gm7 Amaj7 Gm7

light 'n fluff - y - white. — We'll raise a for - tune by to - night. — They're so

* T = Thumb on 6th string

Amaj7 Gm7 Amaj7 Gm7

light 'n fluff - y - white. — We'll raise a for - tune by to - night. — They're so

* T = Thumb on 6th string

Amaj7 Gm7 Amaj7 Gm7

light 'n fluff - y - brown. — They're the fin - est in the town. — They're so

* T = Thumb on 6th string

Amaj7 Gm7 Amaj7 Gm7

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

T T T T T

Outro

Amaj7 Gm7 Amaj7 Gm7

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

Rhy. Fig. 1 End Rhy. Fig. 1

T T T T

Gr. 4: w/ Rhy. Fig. 1 (till fade) *Begin fade*

Amaj7 Gm7 Amaj7 Gm7

brought you your snow - shoe. Ooo - ooo - ooo. Good

3 3 3

Amaj7 Gm7 Amaj7 Gm7

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

Amaj7 Gm7 *Fade Out* *Tag*

brought you your snow - shoe. (Laughter) Spoken: That shit is fast!

N.C.

* Gr. 6

mf

5 7 9 7

* Marimba arr. for gr.

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?

* Gtr. 4

Riff B1

End Riff B1

* Trumpet arr. for gtr.

Riff B

End Riff B

** Gtr. 3

** Sax & marimba arr. for gtr.

Gtr. 2

Gtrs. 3 & 4 tacet

Cm7 Dm7 Eb6 Dm7 G7sus4

C7#9

loco

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

End Rhy. Fig. 2

Gtr. 2

Gtr. 1 *divisi*

Verse

Gtr. 1 tacet

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

Bb sus2

C7#9

8vb

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

* Gtr. 5 (fuzz)

p 1/2

* Horns arr. for gtr.

Bbsus2

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.

Bbsus2

C7#9

8vb

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

grad. bend 2

20

*** Violin & marimba arr. for gtr.

** Violin arr. for gtr.

8vb-----

Bbsus2 C7#9

can of foam-in' goo, but he told me right then when the top popped o - pen there was

loco w/ octaver octaver off

5 6 6 8 7 8 9

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

** Marimba arr. for gtr.

Gtr. 5 tacet

8vb-----

Bbsus2 C7#9

noth-in' his box won't do. With the oil of Af-ro - dy-tee an' the dust of the Grand Wa-zoo, he said, "You

*** Cymbal

Bbsus2 C7#9

8vb-----

might not be-lieve this, lit-tle fel-low, but it'-ll cure your asth - ma, too!" An' I said...

Gtr. 5

pp grad. bend

1 1 1 1 1

3 3 (3) 3 3 (3) (3)

†Violin arr. for gtr.

Gtr. 2

10 8 (8) (9) 10 8

Chorus

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

Cm7 Dm7 Eb6 Dm7

Cm7 Dm7 Eb6 Dm7 Cm7 Dm7 Cm7 Dm7 C7

loco

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

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

Cm7 Dm7 Eb6 Dm7 G7sus4

8vb -----

loco

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

C7#9

8vb ----- Bb

me.) Don't waste yer time...

Gr. 1

* off mf

Gr. 4

Gr. 3
divisi

6 (6)
* Vol. swell

13 11 13 8 13 11 12 10 12 10 8 10 8 9
10 8 10 8 10 8 10 8 10 8 6 10 8 8 7

Guitar Solo

C7#9

Gr. 3 & 4 tacet

15ma loco

f ** w/ wah-wah as filter

hold bend

P.H.

3 1 3 1 1 3 1 1 (3) 4 4 1 3 3 (3) 5 5 3 0 3 5 3 5 3 5 2

** full treble (toe down)

10 8

Gr. 1

F7

C7#9

G7

F7

rock wah-wah rhythmically

Gr. 2: w/ Riff A
C7

C7

F7

G7

1 hold bend

Verse

Gtr. 2: w/ Rhy. Fig. 1

Bbsus2

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

Bbsus2

C7#9

N.C.

8vb

loco

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

Gtr. 1 tacet

(G5)

C7#9

C

8vb

I got a kris - tl boll!") he said, an' held it to the light. — So I

N.C.(Bb)

C7#9

N.C.

8vb

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

* Gtr. 5
Gtr. 2 *loco*
Gtr. 2 *divisi*
** Gtrs. 1 & 5
Gtr. 2 *divisi*
f
w/ heavy dist. & wah-wah

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

* Vibes arr. for gtr.

Verse
Double-time feel

Gtrs. 2 & 5 tacet

C F C F

loco

Sung: 4. I wrapped a news - pa - per 'round my head — so I'd look like I was deep, —

Gr. 1

* Doubled one octave higher.

C F C F

I said some - Mum - bo Jum - bos then, — I told him he was go - in' to sleep. — I

C F C F

robbed his rings — an' pock - et watch — an' ev - 'ry-thing else — I found. —

C F C F

I had that suck - er hyp - no-tized. He could not e - ven make a sound. — I pro -

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 Eb6 Dm7 Cm7 Dm7 Eb6 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 *8vb* F N.C.

you could make more mon-ey as a butch-er, so don't you waste your time on
Oo, oo.

12 12 12 10

10 10 10 8

8vb D \flat 13 C13

me. Don't waste it, don't waste your time on

1 8 8 8 11 11 11 8 11 10 8 13 12 11 11 13 13 12 11 11 11 13 11 13 10 10 8 8

Bass *mf*

8 8 6 6 8 8 9 9

Free time

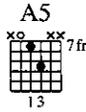
me.) Ssshon-tay.

(Ohm shon - ty, ohm shon - ty, ohm shon - ty - ohm.)

10 10 8 11 8 11 8 11 10 8 10 10 10 10 8 (8) (8) (8) (8)(8)

Excentrifugal Forz

By Frank Zappa



Intro

Moderately ♩ = 120

** Gr. 3 *mf* A5

*** Gr. 4 *mf*

T
A
B

*** Synth. arr. for gtr.

* Gtrs. 1 & 2 *mf*

T
A
B

* Basses arr. for gtrs., composite arrangement

** Synth. arr. for gtr.

Gr. 3 racet

† Gr. 5 *mf*

T
A
B

† Synth. arr. for gtr.

Gr. 4

T
A
B

Gtrs. 1 & 2 **Riff A** End Riff A

T
A
B

Gtrs. 1 & 2: w/ Riff A

1. The

Gtr. 5

Gtr. 4

12 9 12 9 12 9 12 10 12 10 12 (12) 10 12 12 12 10 12 12 10 12 12

9 7 9 7 9 7 9 7 9 7 9 (9) 7 9 9 9 7 9 9 7 7 9 9 7 9 9

Verse

Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

Gtrs. 4 & 5 tacet

A5

clouds are real - ly cheap — the way I seen 'em thru the ports — of which there

Gtr. 5

Gtr. 4
divisi

(12)/(7)

* 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 —

0 0 7 0 0 0 5 7 7

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

The first system contains a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "You would-n't think I'd have too man - y since I nev - er cared _ for sports,". Below the vocal line is a guitar accompaniment line in treble clef. At the bottom of the system are two guitar fretboard diagrams. The first diagram shows frets 0, 5, and 7 on the first string. The second diagram shows frets 0, 5, and 7 on the second string.

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

The second system continues the vocal line with the lyrics "but I'm nev - er real - ly lone - ly in my Ex - cen - trif - u - gal Forz. _". The guitar accompaniment and fretboard diagrams are similar to the first system, with frets 0, 5, and 7 indicated on the first and second strings.

Guitar Solo
A5

Gtr. 6 (dist.)

The guitar solo section is titled "Guitar Solo" and "A5". It features a distorted guitar line for "Gtr. 6 (dist.)" in treble clef, starting with a forte (*f*) dynamic. The solo includes various techniques such as bends, vibrato, and a triplet. Fretboard diagrams below show specific fret positions: 14-14-12, 12-16, 12-14, (14), 14-14, 14-14-14, (14), 12-14-17. Some diagrams include a "1/2" bend symbol.

Gtrs. 1 & 2

The second guitar part, labeled "Gtrs. 1 & 2", is in treble clef and provides a rhythmic accompaniment. The fretboard diagrams below show frets 0, 7, 5, and 7 on the first string, and frets 0, 5, 7, and 7 on the second string.

17 (17) 12 10 10 10 12 12 (12) 14 12 10 12 (12) 10 12 15 14 12 15 12 14 12 15 12 15 12 14 14 (14) 12 12 12 12 14 14 14 10 12

12 14 12 14 12 14 14 14 (14) 14 7 (5) 8 8 5 7 (7) 5 7 5 5

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

0 5 7 7 (7) 0 5 7 7 (7) 0 5 7 0 0 0 5 7 0 5 7 0

Gtr. 1

Riff B End Riff B

0 7 5 5 7 0 0 0 0 5 5 5 5 7 7 0

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 -

Verse
A5

(w/ synth effects) m — un-der-neath my — shoes. — 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 ⑥ 5fr
G ⑥ 15fr
B ⑥ 7fr
steady gliss.

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

Gtr. 2

0 5 7 0 5 7 0 0 5 5 5 7 7 7

Gtr. 1

0 5 5 5 5 7 7 0 0 5 7 0 0 5 7

Apostrophe'

By Zappa, Bruce, Gordon

A

Moderately slow ♩ = 86

N.C.(Em7)

(A)

Em7

(A)

Gr. 3 (dist.)

mf
* w/ delay & reverb

* Set for eighth-note regeneration w/ multiple repeats.

Gr. 2 (dist.)

mf
w/ wah-wah

steady gliss.

sim.

steady gliss.

Gr. 1 (dist.)

f

sim.

Bass Fig. 1
Bass (Jack Bruce)

End Bass Fig. 1

f
w/ fuzz

(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

Gtr. 2 G A Em D Gtrs. 2 & 3 tacet

Gtr. 3 *divisi*

Gtr. 1

mf P.M. - - - - -

Bass

Gtr. 1 C# C Csus2

let ring -

Bass

Dsus2

let ring ----- 1

10 8 10 10 8 10 10 8 10 10 8 10 11 12 12 10 12 12 10 12 12 10 12 12 10 12 12 10 12 12 10 12 12 10 12

Csus2 C

let ring -----

12 12 12 12 10 12 10 8 1/2 8 10 10 0 8 0 1 2 3 0 1 2 3 0 1 2

Csus2 C Csus2 C Csus2 D Dsus4 D

let ring ----- 1

8va

3 0 1 2 3 4 5 6 7 8 0 16 0 0 0 0 0 18 19 19 17 18 19 19

Musical score system 1. Treble clef, key signature of one sharp (F#). Chords: Dsus4, D, C. Bass clef. Includes fingerings and a circled chord diagram.

Musical score system 2. Treble clef, key signature of one sharp (F#). Chord: D. Bass clef. Includes fingerings and a circled chord diagram.

Musical score system 3. Treble clef, key signature of one sharp (F#). Chord: C. Bass clef. Includes fingerings and a circled chord diagram.

D

let ring - - - - -

C

let ring - - - - -

8va - - - - -

loco

D

let ring - - - - -

let ring - - - - -

C

B5

Musical notation for guitar section C, top staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of chords and melodic lines, with a 'v' marking indicating a wah pedal effect. A 'B5' chord is indicated above the staff.

w/ wah-wah as filter

Fingerings for guitar section C, middle staff. It shows fret numbers for the first three strings. The first string has frets 7, 7, 7. The second string has frets 5, 5. The third string has frets 5, 5. There are also some circled fret numbers and arrows indicating fingerings.

Musical notation for guitar section C, bottom staff. It features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of chords and melodic lines, with a 'v' marking indicating a wah pedal effect. A '3' marking indicates a triplet.

Fingerings for guitar section C, bottom staff. It shows fret numbers for the first three strings. The first string has frets 7, 0, 7, 0. The second string has frets 7, 5, 7, 7. The third string has frets 7, 5, 7, 7. There are also some circled fret numbers and arrows indicating fingerings.

D

* N.C.(Bm7)

Musical notation for guitar section D, top staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of chords and melodic lines, with a 'v' marking indicating a wah pedal effect. A 'Gtr. 1' marking is present.

Fingerings for guitar section D, middle staff. It shows fret numbers for the first three strings. The first string has frets 5, 2, 0, 0, 5, 7, 7. The second string has frets 0, 9, 7. The third string has frets 7, 9, 7. There are also some circled fret numbers and arrows indicating fingerings.

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

Musical notation for guitar section D, top staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of chords and melodic lines, with a 'v' marking indicating a wah pedal effect. A 'Gtr. 1' marking is present.

Fingerings for guitar section D, middle staff. It shows fret numbers for the first three strings. The first string has frets 5, 2, 0, 0, 5, 7, 7. The second string has frets 0, 9, 7. The third string has frets 7, 9, 7. There are also some circled fret numbers and arrows indicating fingerings.

Musical notation for guitar section D, top staff. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of chords and melodic lines, with a 'v' marking indicating a wah pedal effect. A '6' marking indicates a sixteenth note.

Fingerings for guitar section D, bottom staff. It shows fret numbers for the first three strings. The first string has frets (9), (9), 7, 9. The second string has frets 7, 9, 7, 9, 7, 7, 9, 7, 9, 7, 5, 7, 9. The third string has frets 7, 9, 7, 7, 9, 7, 9, 9, 9, 7, 7, 10, 7, 10, (10), 7, 9, 9, 7, 9.

9 (9) 7 7 10 12 10 7 7 10 (10) 7 12 (12) 10 7 11 7 12 10 7 7 12 10 7 10 9 7 9 7 9 7 7

12 7 12 10 7 7 10 12 7 12 10 7 12 10 7 10 7 9 11 9 7 9

12 12 10 7 10 12 12 12 10 7 7 10 (10) 7 10 7 9 7 0 9 7 6 7 9 7 9 (9) 7 9 7 9 9 7 9 7 9 7 9 7 9 11

rake - rake - rake - grad. bend

(11) x 11 9 7 9 11 x 11 9 7 9 11 x 11 9 7 9 9 (9) 7 9 7 7 9

9 (9) 0 2 4 2 0 2 0 0 0 2 0 2 4 2 2 4 4 2 4 4 7 4 2 4 1 1/2

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard diagram. The first measure contains the sequence: (4) (4) 2 4 2 4 4 9 7. The second measure contains: 4 2 2 4 2 4 4. Annotations include a '1/2' with an arrow pointing to the 7 in the first measure, a '1 1/2' with an arrow pointing to the 4 in the second measure, and a '1/4' with an arrow pointing to the 7 in the second measure.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard diagram. The first measure contains: (4) (4) 2 4 2 4 0 9 7. The second measure contains: 4 2 2 (2) 4 4 2. The third measure contains: 4 2 4 2 4 2 4 2 0 0 2 4 2 4 2 0 2 0 2 0 0 0 2. Annotations include a '1' with an arrow pointing to the 4 in the first measure, a '1/2' with an arrow pointing to the 7 in the first measure, and a triplet '3' over the notes 4 2 4 in the second measure.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard diagram. The first measure contains: 7 10 7 0 7 10 7 0 7 10 7 0 7 10 7. The second measure contains: 7 9 (9) 7 9 7 7 7. Annotations include a '1' with an arrow pointing to the 9 in the second measure and a '(9)' with an arrow pointing to the 9 in the second measure.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard diagram. The first measure contains: X 10 10 7 0 7 7 9 7 9 9 7. The second measure contains: 0 7 10 7 10 7 7 9 7. Annotations include an 'X' over the first fret, a triplet '3' over the notes 10 10 7 in the first measure, and a '9' with an arrow pointing to the 9 in the second measure.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar fretboard diagram. The first measure contains: 10 9 7 9 9 (9) 7 9 7 9 7 9 9 11 9 6. The second measure contains: 7 9 9 7 9 7 5 7 7 5 7 5 7 7 5 5 7. Annotations include a '1' with an arrow pointing to the 9 in the first measure, a triplet '3' over the notes 9 7 9 in the first measure, and a '9' with an arrow pointing to the 9 in the first measure.

7 9 7 7 9 11 10 9 12 9 10 11 11 11 11 9 11 12 15 15 15 15 (15)12 12 15 15 12 15 12 15 12

12 15 15 12 15 15 12 12 12 15 15 (15) 12 15 12 15 15 12 12 15 12 15 17 12 15

17 15 12 15 14 12 12 15 12 12 10 12 10 12 11 12 7 11 10 7 12 (12)10 7 11 10 7 10 (10) 9 7 9 8 7 7 9

V - - - H 7 9 9 7 7 7 9 7 5 7 9 7 9 7 7 7 12 (12)10 7 10 10 (7) 9 (9) 7 (10) 10 12 10 7 10 10 (10) 9 7 9 X X

E N.C. 12 10 7 10 10 9 7 10 12 10 7 10 9 7 10 7 9

F

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

N.C.(Em7)

Gr. 1

Gr. 2

Riff A

delay off

End Riff A

(Em7)

(A)

(Em7)

(A)

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

* N.C.(Em7)

(A)

(Em7)

(A)

(Em7)

(A)

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

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

12 11 (11) 9 11 9 12 9 12 9 10 12 11 (11) 9 12 11 (11) 9 11 9 12 9

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

12 12 11 9 11/12 11 9 11 9 12 9 12 9 12 8 9 7 9 7 7 9 7 7 9 7

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

12 12 11 11 9 12 9 12 9 12 12 12 11 11 11 9 11 9 9 12 12 14 (14)

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

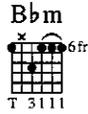
V - - (12) 12 11 9 11 11 11 (11) 9 12 9 12 12 12 11 (11) 9 11 9 11 (11) 9

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

12 12 11 11 9 12 9 12 12/14 12 12 11 11 9 12 12 14 12 14

Uncle Remus

By Frank Zappa and George Duke



Intro

Moderately slow ♩ = 78

* Gtr. 1

Chords: Dm, Dm/C, G/B, Gm/Bb, Am, Gm, Dsus2/A

mf
w/ fingers

** T T T

* Piano arr. for gtr.

** T = Thumb on 6th string

Chords: G7sus4, Bb, F, Bb/D, F, Bb/C

Chords: Dm7, G7, Bb m, A7+5, Verse, Dm, Dm/C

1. Wo, are we mov-in' too

1. (Wo, are we mov-in' too

Rhy. Fig. 1

Dm G7sus₄ 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

T T T T T

10 10 11 10 12 10 10 5 5 5 5 6 5 3 6 6 7
 10 10 10 10 10 8 7 3 3 3 3 7 6 3 3 2 0 6 6
 12 12 12 12 10 8 7 3 3 3 3 5 3 3 0 1 3 5
 10 10 10 3 3 3 5 3 3 0 1 3 5

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

Dm Dm/C G/B Gm/B \flat Am7 Gm7 Dm

on yer nose.)

Gr. 2 (dist.) *f* grad. bend

1 10 13 1 12 (12) 10 12 (12) 1/2 1 10 12 12 1 10 12 12 10 12 12 10 12 12 10 12 12

Gm7 B \flat F B \flat /D F B \flat /C

1 1 1

12 (12) 10 12 10 10 10 10 12 10 13 10 1 12 12 12 12 12 10 10 13 10 13

Dm7

G7

Bbm

Gr. 1



2. Just keep yer nose -

10-13 10 10-13 10 12 12 (12) 10-12 10 12 10 10 12 12 12 12 12 12 10 12 10 12 10 12

Verse

Gr. 1: w/ Rhy. Fig. 1, simile

Dm

Dm/C

G/B

Gm/Bb

Am7

Gm7

Dm

to the grind - stone, they — say. Will that re - deem us, — Un - cle

(Ah, ————— Ah, —————

Gm7

Bb

F

Bb/D

F

Bb/C

Re - mus? — I can't wait till my fro — is full - grown. — I'll just

ah, ————— Ah, —————

Dm7

G7

Bbm

F/C

Bb/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, —————

G7sus₄ N.C. A7+5

rich peo - ple's lawn, _____ an' be - fore they get up, I'll _____ be gone, -

Ah. _____ Ah. _____

Gr. 2

1 1 1 1/2

12 12 12 (12)-10 12 10 10 10 13 10 10 12 12 (12)-10 10 12 10 12

Dm7 G7 N.C. A7+5

I'll be gone. - Be - fore they get up, I'll _____ be

Ah. _____

Gr. 2

8va

mp

1 1

12 10 13 10 15 15 13 15 13 14

Gr. 1 Rhy. Fig. 2

r r

6 5 3 6 6 7

3 2 0 6 6

3 0 1 3 5

3 3 3 3 3 3 3 3 3 3 5

N.C. A7+5 Dm7 G7

Ah.

10 8 12 10 11 8 11 8 8 10 8 8 8 10 8 8 10 8 10 8 10 12 10 10 12 12 13 15 (15) 12 10 10 13 10 15 15

N.C. A7+5 Dm7 G7

Begin fade

Ah.

13 13 13 15 13 15 15 13 14 12 (12) 10 12 10 12 (12) 10 10 12 12 14 10 12

N.C. A7+5 Dm7 G7

Ah.)

(12) 10 12 13 10 12 10 12 12 12 10 10 12 10 12 10 12 10 10 8 10 8 10 (10) 8 10 10 12 10 13

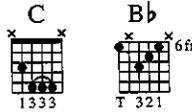
N.C. A7+5 Dm7 G7

Fade out

(13) 10 13 13 10 13 11 13 11 10 10 12 10 10 X 10 11 12 10 13 10 12

Stink-Foot

By Frank Zappa



Verse
Moderately slow $\text{♩} = 68$
** C

(Drum roll)

1. In the dark, where all the fe-vers grow,

* Gtr. 1 Riff A *mf* End Riff A

T
A
B

8 9 5 7 8 8 10 8 10 8 9 5 7 8 8 10 8 10

* Bass arr. for gtr. ** Chord symbols reflect implied harmony.

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

C F C F

un - der the wa - ter, where the shark bub - bles blow,

C F C F

in the morn - in', by your ra - di - o, do the

C

walls close in to suf - fo - cate ya? You ain't got no friends, an' all the oth - ers, they hate ya. Does the

Gtr. 1

10 8 10 8 6 8 10 8 10 8 10 8 6 8

Bb

life you been lead-in' got-ta go, hmmm? *Spoken:* Well, let me straight-en you out *Sung:* a-bout a

8 10 8 10 8 6 8 7 6

place I know. *Riff B* *Spoken:* Get yer shoes 'n socks on, peo-ple, it's right a-roun' the cor-ner! *End Riff B*

8 8 5 7 8 8 10 8 10 8 8 8 5 7 8 8 10 8 10 8

Verse

Gr. 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

Gr. 2 (dist.) *f* w/ wah-wah & flanger rake

11 (11) 8 x 11 13 9 8 10 (10) (10) 8 10 8 10 8 10 9 8 6 10 8

Gr. 1

8 8 10 8 8 10 8 10

C F

11 10 0 8 11 13 11 13 13 (13) 11 12 11 8 10 (10) 8 8 10 0 (8) 1/4

Verse

Gr. 2 tacet
C

F C F

Spoken: 3. This has to be the dis-ease _____ for you. Now, sci-en-tists call this dis-ease Brom-i-dro-sis,

Gr. 1 Riff C

End Riff C

8 8 8 5 7 8 8 8 8 0/10 8 8 8 8 5 7 8 8 8 8 0/10 8

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

C

F

but us reg - u - lar folks, who might wear ten - nis shoes

C

F

or an oc - ca - sion - al py - thon boot, know this ex - qui - site lit - tle

C

F

in - con - ve - nience by the name of Stink Foot.

8vb-----
2

Verse
C7

N.C.

loco

4. Y' know, my py - thon boot is too tight,

Gtr. 2

* pp mf

* Vol. swell

Gtr. 1

Riff D

End Riff D

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

Fret numbers: 7, 11, 7, 8, 11, 8, 10, 8, 10, 10, 9, 10, 10, 9, 8, 7

Stink Foot puts a hurt on my nose!

Gtr. 3 tacet

Gtr. 2

Fret numbers: 13, 13, 13, 13, 13, 13, 13, 13, 13, 13, 13, 13, 13

Stink Foot! Stink Foot! I ain't ly - in'. Can you

Fret numbers: 13, 8, 11, 8, 10, (10), 10, 8, 10, 10, (10), (8), 10

rinse it off, d' you sup-pose?" C Db

Spoken: Here, Fi - do, — Fi - do, — * - - - - C' - mere, lit - tle

Gtr. 2 tacet

Gtr. 1

Fret numbers: 9, 10

* Lip-smacking noise.

Gtr. 4 (Bb)

* Played behind the beat.

Gtr. 1

(C7)

Gr. 2

C Bb C Bb

grad. bend

13 13 13 13 13 (13) 11 13 13 13 12/13 12 13 11 11 13 12 12 13 12 11

C Bb

13 (13) 13 13 13 (13) 11 10 11 8 10 8 11

C Bb

8 11 8 11 (11) 8 11 8 8 11 13 11 8 10 10 (10) 8 10 10 8 10 8 10

C Bb

5 7 9 8 8 8 8 8 8 8 8 11 11 8 8 11 8

8 5 10 8 8 8 10 10

C Bb C

10 10 11 8 8 11 10 10 8 10 9 10 9 10 8 10 8 6 8 8 7

8 8 10 9 8 10 10 8 8 8 10 10 10

Bb C Bb

(cont. in notation)

5 7 5 7 7 7 7 7 5 8 5 7 (7) 5 7 (7) 5 7 5 7 5 7 5 7 5

8 7 10 8 8 8 10 10 10 (10) 7 10 10 8 8

Gr. 4 C

8-10 8

7 (7)

8-10 8

8-10 8-10

8-10 8-10

Gr. 2

10 8

8-10 8

7-9 7

8-10 8 10

7-9 7 9

Gr. 1

10 9

8-10 8

8-10 8

7 5 7

B \flat A G

8 8-10 8 10 8 10 11 11

1 8 11

11 8 11 11

1 8 11 8 10 8 8 10 8

8-10 8

10 8

8 8

7 7 7

5 5 5

5-10 8

5 8

8 8 6 6

6 6

5 5 5

3

3-8

con - ti - nu - i - ty?" "Well, I told him right then," Fi - do said,

8 10 8 8 10 12 10 12 8 10 8 8 10 11 12 10

"it should be eas - y to see, the crux of the bis - cuit is the A -

8 10 8 8 8 9 10 8 8 10 8 8 10 12 10 12

pos - tro - phe." Well, you know, the man that was talk-in' to the dog looked at the dog, and he said,

8 10 8 8 10 8 6 8 10 8 11 8 10 8 8 10

sort of star-ing in dis - be - lief, "You can't say that!" He said,

8 10 8 8 9 10 8 10 8 10 8 8 10 11 12 10

Gtr. 1: w/ Riff F (8 times, simile)

"It does-n't, 'n you can't!"

Riff F

End Riff F

Gtr. 2

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics "It does-n't, 'n you can't!". The second line features two guitar riffs: "Riff F" and "End Riff F". The bottom line is a bass line with fret numbers 8, 10, 8, 8, 10, 12, 10, 12, 8, 10, 8, 8, 11, 12, 10, 8, 10, 10.

won't, 'n it don't! It has - n't, it is - n't, it e - ven

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics "won't, 'n it don't! It has - n't, it is - n't, it e - ven". The second line features guitar riffs. The bottom line is a bass line with fret numbers 10, 0, 10, 8, 8, 11, 11, 10, (10), 10, 0, 10, 8, 8, 10, 8, 8, 12, 10, 11, 8, 10, (10), 8, 10.

ain't 'n it should-n't, it could - n't!" He told me, "No, no, _ no!"

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics "ain't 'n it should-n't, it could - n't!" and "He told me, 'No, no, _ no!'". The second line features guitar riffs. The bottom line is a bass line with fret numbers 8, 10, 8, 10, 10, 8, 6, 6, 8, 8, 6, 10, (10), 8, 10, 8, 9, 8, 10, 10, 0, 10, 8, 8, 11, 13, 11, 13, 13, 13.

I told him, "Yes, _ yes, yes!"

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics "I told him, 'Yes, _ yes, yes!'". The second line features guitar riffs. The bottom line is a bass line with fret numbers 8, 10, 10, 8, 10, 8, 10, 8, 8, 11, 11, 8, 8, 10, (10), 8, 10, 10, 10, 9.

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

Play 3 times
 End Voc. Fig. 3

Voc. Fig. 3

Musical notation for the vocal line, showing a melody with lyrics: "Poo - dle bites." The melody consists of a quarter note, a dotted quarter note, a half note, and a quarter note.

Rhy. Fig. 1

End Rhy. Fig. 1

Musical notation for the guitar line, showing a rhythmic pattern with a treble clef and a key signature of one flat. The pattern consists of a series of eighth and quarter notes.

Riff G

End Riff G

Musical notation for the guitar line, showing a rhythmic pattern with a treble clef and a key signature of one flat. The pattern consists of a series of eighth and quarter notes.

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)

N.C.(C)

Complex guitar solo notation for guitar 2, featuring various techniques such as bends, vibrato, and triplets. The notation includes a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and quarter notes with various ornaments and techniques.

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

The first system of musical notation consists of a treble clef staff and a guitar staff. The treble staff contains a melodic line with eighth notes, including triplets and pairs of notes. The guitar staff shows the corresponding fretboard positions, such as 10-8, 10-8, 5-7, 7-7, 5-7, 8-6, 10-10, 10, (10), 10, 8-10, 7-10, 12, 11, 13, 13, 13-16, 13-11, 11, 13, 13, 13, and X.

The second system of musical notation consists of a treble clef staff and a guitar staff. The treble staff features a melodic line with eighth notes, including triplets and pairs of notes. The guitar staff shows fretboard positions: 13, 13, 13, (13), 11, 13, 13, 13, (13), 11, 13, 13, 13, (13), 11, 13, 13, 13, (13), 11.

The third system of musical notation consists of a treble clef staff and a guitar staff. The treble staff has a melodic line with eighth notes, including triplets and pairs of notes. The guitar staff shows fretboard positions: 13, 11, 13, 11, 13, 13, 13, X, 15, 13, 10, (10), 8, 10, 8, 10, 12, 12, 10, 8, 10, 8. The text "rock wah-wah" is written below the guitar staff.

Begin fade

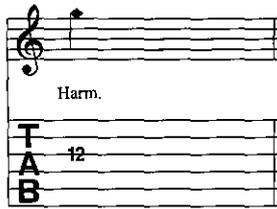
The fourth system of musical notation consists of a treble clef staff and a guitar staff. The treble staff shows a melodic line with eighth notes, including triplets and pairs of notes. The guitar staff shows fretboard positions: 8, 10, 8, 10, 8, 10, 8, 10, 8, 6, 8, 6, 6, 7, 6, 8, X, 6, 8, 6, 6, 6, 8, 6.

The fifth system of musical notation consists of a treble clef staff and a guitar staff. The treble staff has a melodic line with eighth notes, including triplets and pairs of notes. The guitar staff shows fretboard positions: 8, X, 6, 8, 10, 8, 10, 8, 10, 10, 10, 10, 10, 10, 9, 8, 9, (10), 8, 10, 8, 6, 8, 8, 8, 8, 6, 8, 10, 10, 10, 10, 8, 6.

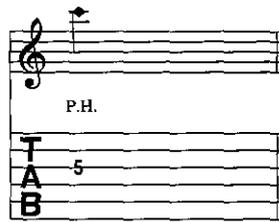
Fade out

The sixth system of musical notation consists of a treble clef staff and a guitar staff. The treble staff has a melodic line with eighth notes, including triplets and pairs of notes. The guitar staff shows fretboard positions: 6, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 11, 8, 6, 8, 11, 8, 6, 8, 11, 8, 6, 8, 11, 8, 6.

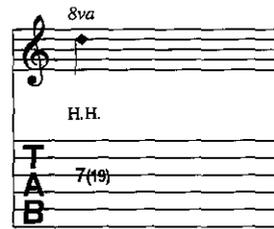
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



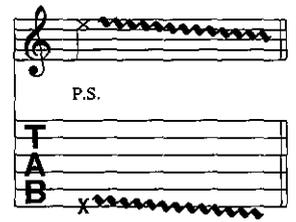
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



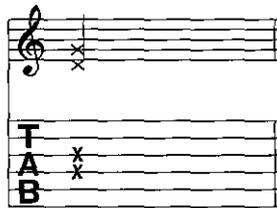
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



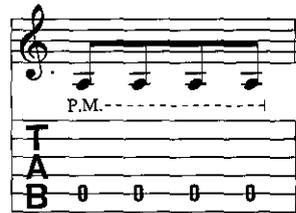
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



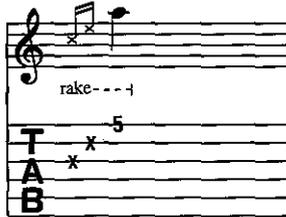
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



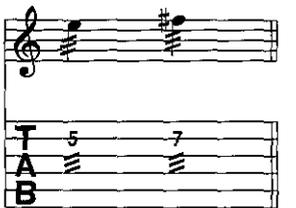
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



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



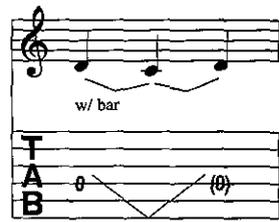
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



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



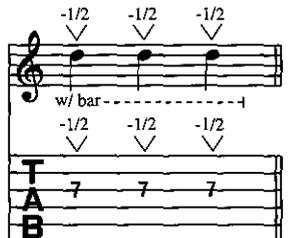
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



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



- Upstroke

D.S. al Coda

- Go back to the sign (Coda symbol), 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).