



FRANK ZAPPA apostrophe ('')

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE



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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 $\text{♩} = 138$

The score consists of four staves. The top staff shows a guitar part with a dynamic of *mf*. The second staff shows a bass part with a dynamic of *mp*. The third staff shows a guitar part with a dynamic of *mf*. The bottom staff shows a bass part. Various markings are present: "Gtr. 3 (Wind effects) 13 sec. (clean)" above the first staff; "Rhy. Fig. 1" above the second staff; "D" above the first staff; "G6/D" above the second staff; "End Rhy. Fig. 1" above the third staff; "G6/D" above the fourth staff; "Gtr. 2 (clean) 13 sec. Riff A1" above the second staff; "End Riff A1" above the third staff; "Gtr. 1 (clean) Riff A 13 sec." above the third staff; and "End Riff A" above the fourth staff.

Verse

Gtr. 2 tacet

The score consists of two staves. The top staff shows a guitar part with notes D, C, C#, and D. The bottom staff shows a bass part with notes 10, 13, 12, 11, 10, 14, 13, 12, 13, 12, 13, 13, 12, 11. The lyrics "1. Dreamed I was an Es - ki - mo." are written below the bass staff.

* Kybd. arr. for grt.

Gtr. 3 Rhy. Fig. 2

The score consists of three staves. The top staff shows a guitar part with a dynamic of *mf*. The middle staff shows a bass part with a dynamic of *mf*. The bottom staff shows a bass part. The top staff has markings "End Rhy. Fig. 2" and "End Riff B". The middle staff has markings "Riff B" and "End Riff B".

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 End Voc. Fig. 1 D C C# D C C# D

Voc. Fig. 1

Gtr. 4 (Boop, boop, da, da, da, da, ba, ba, ya, da.)

Fro - zen wind be-gan to blow. —

10

This section includes two staves of musical notation. The top staff is for a voice, starting with 'Voc. Fig. 1' and ending with 'End Voc. Fig. 1'. It features a mix of eighth and sixteenth note patterns. The bottom staff is for a guitar, labeled 'Gtr. 4' with the lyrics '(Boop, boop, da, da, da, da, ba, ba, ya, da.)'. The lyrics 'Fro - zen wind be-gan to blow. —' are written below the notes. A measure number '10' is positioned between the staves.

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

Bkgd. Voc.: w/ Voc. Fig. 1
G6/D G6/D

Gtr. 1: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 2

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)
D

G6/D

Bkgd. Voc.: w/ Voc. Fig. 1

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

D

C C# D

C C# D

Gtrs. 1 & 2: w/ Riffs A & A1 (8 times)

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. (Boo!)

Rhy. Fig. 5

End Rhy. Fig. 5

3 2 3 2 0 0
4 4 2 4 2 0
5 X
3 2 3 2 0 0
4 4 2 4 2 0
5 X
3 2 3 2 0 0
4 4 2 4 2 0
5 X

Gtr. 3: w/ Rhy. Fig. 5 (7 times)

D

G6/D

Bkgd. Voc.: w/ Voc. Fig. 2

D

G6/D

D

G6/D

turned a - round an' I said: Ho, ho. Well, I turned a - round an' I said:

D

G6/D

D

G6/D

Ho, ho. An' the North - ern Lites com-menced t' glow.

D

G6/D

D

G6/D

N.C.

with a tear in her eye:
(Boop, boop, da, da, da, da.)
Watch out where the hus-kies go an' she said,

don't you eat that yellow snow. Watch out where the hus - kies go an' don't you eat that yellow snow.

Gtr. 3

10
10

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
— a no, no.

G6/D

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

3 2 3 2 7 9 5 2 2 8 1 2 2 4 2 4 6 1 2
5 x 5 5 4 5 3 4 5 5 3 4 5 5 3 4 5

Nanook Rubs It

By Frank Zappa

D \sharp m7 B9

1 2 3 T 2 1 3

Intro
Freely

Verse
Moderately slow $\text{♩} = 46$

** D \sharp m7 B7 D \sharp m7add4

($\text{♪} = \text{♪}$) — 3 — — 3 — — 3 — — 3 — — 3 — — 3 —

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

* Gr. 2

mp
let ring throughout

T A B 7 6 6 6 7 8 9 7 8 9 8 8 6 6 6 6

* Kybd. arr. for gtr.

Gtr. 1 (dist.)

f

pp — *mf*
fdbk.

T A B 9 8 7 6 X 7 9 8 7 X 9 8 7 6 6 6 6

** Chord symbols reflect implied harmony.

pitch: A \sharp

Gtr. 1 tacet
B9

($\text{♪} = \text{♪}$)

Gtr. 2 tacet

D \sharp m7

($\text{♪} = \text{♪}$)

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

— 3 — *mf*

*** Gtr. 3 Gtr. 3

Gtr. 2 divisi †T —

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

*** Trumpet & trombone arr. for gtr.

†T = Thumb on 6th string

B7

N.C.

Gtr. 3 tacet
D \sharp m7add4

(Strict - ly Com - mer - shil.)

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

Gtr. 2

6 8 7 10 6 6 7 6 6

B9

D \sharp m7

B7

from be-hind my ig-ya-loo _ (Peek - a - boo, woo, woo, woo.)

* Gtr. 4
Gtr. 2 divisi

T-----

7 7 9 10 7 6

* Marimba arr. for gtr.

Gtr. 4 tacet

D \sharp m7

B9

D \sharp m7

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

Gr. 2

T-----

7 6 6 7 9 11 14 14 13 11 13 11 13

B9

D \sharp m7

B9

I said: a, with a lead (Lead, filled, _____ a.
Rhy. Fig. 1 End Rhy. Fig. 1

T-----

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

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

D \sharp m7

B9

D \sharp m7

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

3 3 3 3 3 3 3 3 3 3 3

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

B9

D#m7

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-' by seal, he went, "Whap!" - with a lead-filled snow - shoe. An' he hit him on the nose 'n he hit him on the fin 'n he..."

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 fin 'n he..."

B9

Gtr. 5 (fuzz)

f

8va-----

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

8va-----

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 11 13 11 13 11 13

** Played behind the beat.

B9

mo boy can be...

1
4 6 4 4 7 4 4 7 4 4 4 7 4

D#m7

so I bent down 'n I reached down 'n I scooped down

don't pick
1
7 4 4 4 7 4 4 6 7 7

B9

an' I gath - ered up a gen - er - ous mit - ten full of the dead - ly...

3

D#m7

N.C.
(Yel - low
11 11 14 11 14 11 14 11 14 11 11 13 13 13 13

Gtr. 5 tacet

B9

D \sharp m7

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

B9

D \sharp 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 \sharp 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

B9

goes _____ now... the cir - cu - lar mo - tion...

End Rhy. Fig. 2

T -----

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

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

D \sharp m

B9

Rub it!

(Here, Fi - do...)

Gtr. 5

1

4 7 4 4 7 4 7 4

6

7 4 7 7 9 7 4 7 7 4 7 4

6 4 6 6 6

D♯m

B9

Here, Fi - do!)

1 3 9 11 (14) 11 14 14 11 11 14 11 13 (13) (13) 11 13 13 11 13 11 14 11 11 14 11 13 13 11 13

D#m7

Gtr. 2

C# (3) 6fr F# (2) 7fr B9

3

— 3 —

— 3 —

— 3 —

— 3 —

And then, in a fit of anger, I,

I

Gtr. 5

3

5

1

(13) 11 13 X 13 11 13 11 13 11 9 11 11

B9

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

8va

loco

16 21 16 (21) 19 16 19 21 10 16 10 14 11 13 11 11

D#m7

I jumped up 'n down the chest of the

B9

D#m7

in - jured the fur trap - per.

B9

Gtr. 5 tacet

D#m7

Well, he was ver - y up-set, as you can un-der-stand.

B9

D#m7

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

D \sharp m7 B9 D \sharp m7

see.

I can't see.

(Doh, doh, doh, doh, doh, doh, yeah. Doh, (Ah, _____)

doh, ah, _____

B9 D \sharp m7

Oh, woe is me.

doh, ah, _____

doh, doh, doh, doh, doh, doh, doh, doh, doh, ah, _____

doh, yeah. Doh, Ah, _____

B9 D \sharp m7 B9

I can't see."

doh, yeah. Doh, ah, _____

doh, doh, doh, doh, doh, doh, doh, doh, doh, ah.) well.)

* w/ echo repeats

Instrumental Interlude

Gtr. 2: w/ Rhy. Fig. 1 (4 times, simile)
D \sharp m7

Gtr. 2: w/ Rhy. Fig. 1 (4 times, simile)
D \sharp m7

B9

No. _____ no. _____

Gtr. 5

Riff A

** Gtr. 6

** 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

11 11 14 11 11 14 11 14 11 14 11 13 13 13 (13) 11 13

2

1 1

Gtr. 6

End Riff A

Gtr. 6: w/ Riff A
D \sharp m7

B9

D \sharp m7

B9

Verse
 Gtr. 2: w/ Rhy. Fig. 1 (4 times, simile)
 Gtr. 7 tacet
 D \sharp m7

2. He took a dog

3

16 (16) 14

14

B9

D \sharp m7

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

Gtr. 6

Gtr. 6 tacet

D \sharp m7

stuffed it in my oth-er eye.

B9

Gtr. 6 tacet

D \sharp m7

An' the hus - kie wee - wee,
I mean the dog - gie wee - wee

(7)

B9

D \sharp 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 \sharp m7

w/ ad lib. high-pitched laughter
B9

D \sharp 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

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!) —

To My Friends at
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St. Alfonzo's Pancake Breakfast

By Frank Zappa

Intro

Moderately $\text{♩} = 104$

* Gtr. 1 N.C.

* Marimba arr. for gtr.

** Gtr. 2
*** Gtr. 3

Gr. 1

** Synth. arr. for gtr.
*** Horns arr. for gtr.

Gtrs. 1 & 2 tacet
(C/B♭)
† C/B♭
Gtr. 3

Gtr. 4 (dist.)
mp

*Chord symbols reflect overall harmony.

11

Ernest | 129

Faster ♩ = 138

G

A musical score for a single melodic line. The key signature is G major (one sharp). The time signature is common time (indicated by a 'C'). The melody consists of eighth-note pairs followed by quarter notes. The lyrics are: "at Saint Al - fon - zo's Pan - cake Break - fast." The vocal line starts on a quarter note, followed by an eighth-note pair, another quarter note, another eighth-note pair, another quarter note, and ends with a half note.

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

Gtr. 7 (clean)

A musical score for Soprano 1 (Mezzo). The key signature is G major (one sharp). The first measure starts with a rest. The second measure consists of two eighth-note pairs. The third measure begins with a sixteenth-note cluster (two groups of four notes each) followed by a sixteenth-note pair. The fourth measure starts with a sixteenth-note cluster. The dynamic marking 'mf' (mezzo-forte) is placed below the staff in the third measure.

Musical score for Riff A1 and End Riff A1. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a sixteenth-note pattern: a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note, and so on. The second staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a sixteenth-note pattern: a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note, and so on. The score is labeled "Riff A1" above the first staff and "End Riff A1" above the second staff.

** 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

Gtr. 5 *mf* *tr*
divisi

Gtr. 6

*tr**tr*

(8)

8

tr

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 6 4 6 6 4 3 5

Gtr. 6

Gtr. 4 divisi w/ fuzz

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

Gtrs. 4 & 6 tacet
C

rine.

Gtrs. 3 & 5

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

Gtr. 7

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

F N.C. Gtrs. 3, 4 & 5 tacet
(C)

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

10 10 10 10

(5) (3)

Interlude

Gtrs. 1 & 2 G7sus4 Csus2 Dsus2

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

Gtr. 6 * Gtrs. 6 & 8

Gtr. 8 divisi

8 11 10 8 4 3 4

* Composite arrangement

E♭7 F9 D♭5 loco C5 N.C.

10 10 10 13 12 10 14 13 13 12 15 17 13 13 10 14 14 14 13 12 12 12 11 14 12 12 11 9

let ring -

4 6 8 2 3 4 3 2 1 0 0 2

C5

E_b5A_b5D_b5

Musical staff showing notes and chords C5, E_b5, A_b5, and D_b5.

Fretboard diagram for the first measure of the first section. Frets: 8, 8, 8, 8, 10, 12, 8, 10, 10, 10, 12, 13, 10 | 11, 10, 11, 10, 8, 9, 8, 10, 7, 8, 10, 9, 11, 9, 11.

Musical staff showing notes and chords E_b5, A_b5, and D_b5.

Fretboard diagram for the second measure of the first section. Frets: 3, 1, 0, 3 | 3, 4, 4, 6 | 6, 6, 4.

N.C.

Musical staff showing notes and chords E_b5, A_b5, and D_b5.

Fretboard diagram for the third measure of the first section. Frets: 9, 9, 11, 12, 12, 9, 8, 11, 9, 10, 12 | 11, 10, 12, 11, 10, 13, 11, 11, 10, 12, 11, 13, 10, 9, 12, 10, 10, 13, 12, 12.

Musical staff showing notes and chords E_b5, A_b5, and D_b5.

Fretboard diagram for the fourth measure of the first section. Frets: 5, 3, 3, 2, 6, 3, 2, 2 | 3, 5, 3, 5, 0, 5, 8, 7, 10, 8.

G7sus4

Csus2

D_bsus2

Musical staff showing notes and chords G7sus4, Csus2, and D_bsus2.

Fretboard diagram for the fifth measure of the first section. Frets: 8, 8, 8, 8, 8, 10, 12, 8, 10, 10, 10, 12, 13, 15 | 13, 12, 12, 13, 12, 10, 13, 12, 11, 12, 9, 10, 11, 11.

Musical staff showing notes and chords Csus2, D_bsus2, and E_b5.

let ring

Fretboard diagram for the sixth measure of the first section. Frets: 8, 11, 10, 10 | 8, 11, 10, 10 | 8, 11, 10, 10, 3, 4 | 3, 4.

E_b7 **F9** **D_b5** *loco* **C5** N.C.

8va *loco*

10 10 13 12 10 14 13 13 12 15 17 13 13 18 | 14 14 14 13 12 12 12 12 11 14 12 12 11 9
 10 10 13 12 10 14 13 13 12 15 17 13 13 18 | 14 14 14 13 12 12 12 12 11 14 12 12 11 9

let ring

4 6 4-6 8 2 3 4 3 3 1 2

E5 **E5/G** **E5/B** **E5/C#** N.C.

8va *loco*

11 9 10 8 12 10 9 12 11 9 14 12 15 14 17 15 | 19 18 14 13 15 14 13 13 16 14 15 13 15 14 13 15
 11 9 10 8 12 10 9 12 11 9 14 12 15 14 17 15 | 19 18 14 13 15 14 13 13 16 14 15 13 15 14 13 15

0 0 0 0 2 4 7-8 7 5 3
 0 0 0 0 5-6 5 3 1

16 13 13 15 11 13 14 11 12 14 10 12 9 11 11 12 | 10 11 10 11 12 11 10 12 11 10 12

7 5-6 5-6 4 2 3 6 4-5 8 5
 5 3-4 3-4 2 0 1

B_b5

Outro

Gtrs. 1, 2, & 8 tacet

C/B_b

C

(Saint Al - fon - zo. _____)

8 8 8 8 8 10 12 8 10 10 10 12 13 15 13 12 12

Gtrs. 4 & 6

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

C/B_b

C

C/B_b

C

C/B_b

C

Saint Al - fon - zo. _____

Saint Al - fon - zo. _____

Saint Al - fon - zo. _____

6 8 6 8 6 8 6 8

B_b

5

Oo.

(Woo, _____ woo, _____)

woo. _____

Ah.)

Ah, _____

ah, _____ ah.) _____

8

6

7

8

9

6

Father O'Blivion

By Frank Zappa

Intro

Fast $\text{♩} = 140$

* E

Gtr. 1 (clean) Riff A

End Riff A

* 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

mf

Verse

E

Riff B

End Riff B

Riff B1

End Riff B1

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

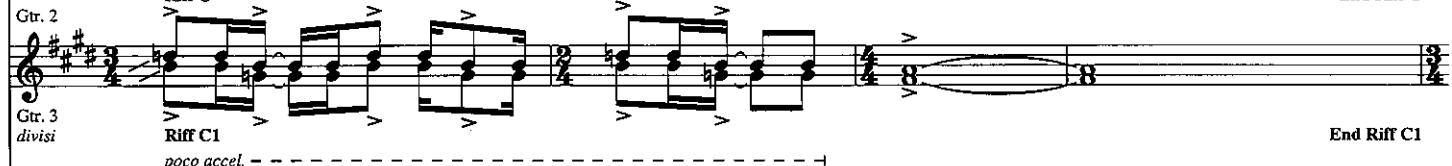


A tempo

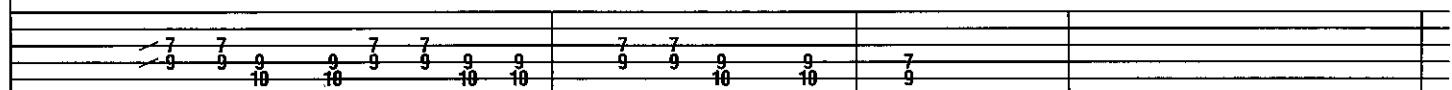
D



End Riff C

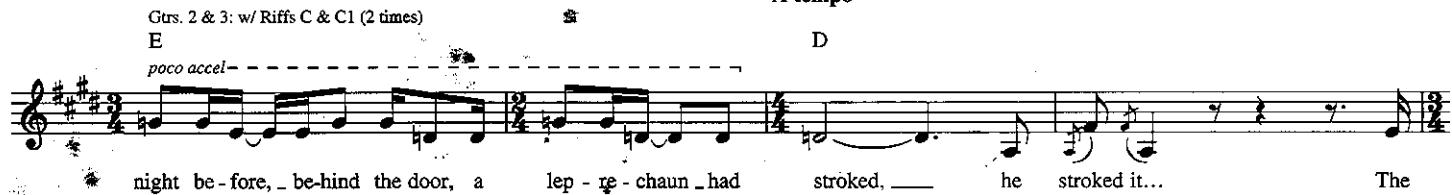


End Riff C1



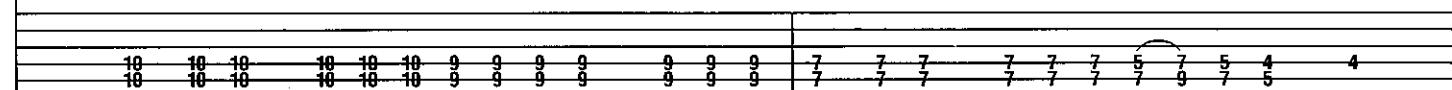
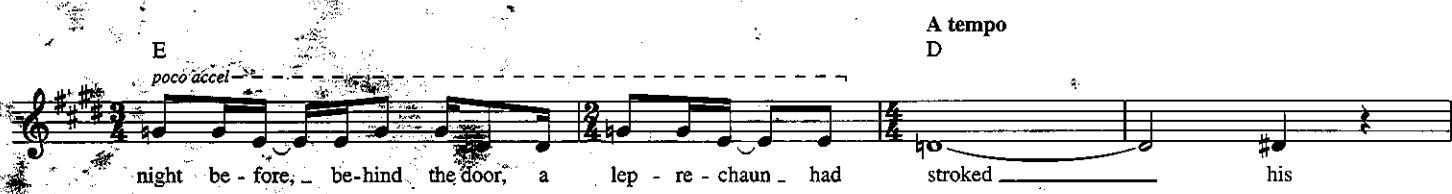
A tempo

D



A tempo

D



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

10 10 10 10 10 9 9 9 9 9 9 | 7 7 7 7 7 7 6 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

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

5 7 6 9 7 10 9 5 7 6 9 7 10 9 5 7 6 9 7 10 9

Em

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

Gtrs. 2 & 3

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

(Sound effects)

E

stum - bled on his... 2. Spoken: He was de - light - ed as it stiff-en ed and

Gtr. 2

Gtr. 3 divisi

let ring -----

(0) 0 0 3 4 2 2 0 4 2 4 2 4 4 6

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

rit.

p

let ring -----

4

4

Gtr. 2

Gtr. 3

divisi

rit.

* Gtr. 4

mf

rit.

2

0

3

4

pp

rit.

0 0 0

0 0 0

0 0 0

2 2 4

7 5

7 5

* Kybd. arr. for gtr.

E

F#m

phon - zo would be proud of me. -----

Gtr. 4

5 5 7 5 2 2 2 2 2 2

5 5 5 5 5 5 5 5 5 5

Gtr. 4 tacet

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

* Gr. 5
mf
w/ modulation effect
rit.

5 2 | 2 4 5 4 | 4

* Synth. arr. for gtr.

Interlude

A tempo - Latin feel

Gtr. 5 tacet

F#m

B7

F#m

B7

(Ah.)

Gtr. 1

6 6 7 8 9 8 | 6 6 7 8 9 8 | (9) (9)

F#m B7 F#m B7

Ha, ha, ha, ha!)

6 6 7 8 9 8 | 6 6 7 8 9 8 | (9) (9)

Verse

Gtr. 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

Gtr. 4

2 2 2 2 2 1 1 2 | 2 2 2 2 2 1 1 2

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

4 2 3 2 2 1 1 2 | 4 2 3 2 2 1 1 2

Amaj7 Gm7 Amaj7 Gm7

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

* T T T T T T

5 5 4 5 5 4 | 5 5 4 5 5 4

* 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 T T T T T

5 5 4 5 5 4 | 5 5 4 5 5 4

Amaj7 Gm7 Amaj7 Gm7

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

T T T T T T

5 5 4 5 5 4 | 5 5 4 5 5 4

Amaj7 Gm7 Amaj7 Gm7

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

T T T T

Guitar tablature:

5	5	4	5	5	4	
6	6	4	6	6	4	
x	x	x	x	x	x	
5	5	4	5	5	4	

Outro

Amaj7 Gm7 Amaj7 Gm7

morn - ing, — your High - ness. Ooo - 000 - 000. I

Rhy. Fig. 1

End Rhy. Fig. 1

Guitar tablature:

4	2	4	8	8	8	
5	4	5	5	5	5	
6	4	6	6	6	6	
x	x	x	x	x	x	
5	4	5	5	5	5	

Begin fade

Gtr. 4: w/ Rhy. Fig. 1 (till fade)

Amaj7 Gm7 Amaj7 Gm7

brought — you your snow - shoe. Ooo - 000 - 000. Good

Amaj7 Gm7 Amaj7 Gm7

morn - ing, — your High - ness. Ooo - 000 - 000. I

Amaj7 Gm7

Fade Out

Tag N.C.

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

* Gtr. 6

mf

Guitar tablature:

5	7	9	7	
5	7	9	7	

* Marimba arr. for grt.

Cosmik Debris

By Frank Zappa

Intro

Slowly $\text{♩} = 76$
* C7#9

The score for the intro section includes two staves for guitar 1 (fuzz) and one staff for guitar 2. The guitars play eighth-note patterns with various effects like 'grad. bend' and 'mf'. The bass line is shown below with fingerings like 10-8-10-8. The section ends with a spoken part and an 'End Riff A'.

Riff A

Gtr. 1 (fuzz)
Gtr. 2
Gtr. 1 divisi

Spoken: 1. The
End Riff A

*** Chord symbols reflect implied harmony.**
**** Elec. piano arr. for grt.**

Verse

Gtr. 1 tacet
Bb sus2
8vb -

C7#9

The score shows Gtr. 1 tacet while Gtr. 2 plays a rhythmic figure. The lyrics 'mys - ter - y man came o - ver, an' he said, "I'm out - a - site!"' are followed by 'He'. The section ends with 'End Rhy. Fig. 1'.

Gr. 2 Rhy. Fig. 1
End Rhy. Fig. 1

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

Bb sus2
8vb -

C7#9

The score shows Gtr. 2 playing a rhythmic figure over a bass line. The lyrics 'said, for a nom - i - nal ser - vice charge, I could reach ner - von - na t' - nite.' are followed by 'If I was -'.

Bb sus2
8vb -

C7#9

The score shows Gtr. 2 playing a rhythmic figure over a bass line. The lyrics 'read - y, will-ing 'n a - ble to pay him his reg - u - lar fee,' are followed by 'he would'.

Bb
8vb

C7#9

drop all the rest of his press-ing af-fairs and de-vote his at-ten-tion to me. But I said...

Gtr. 2

The score shows Gtr. 2 playing a rhythmic figure over a bass line. The lyrics 'drop all the rest of his press-ing af-fairs and de-vote his at-ten-tion to me. But I said...' are followed by a bass line ending with 10-8-10-8.

Chorus

Cm7 Dm7 Eb6 Dm7 N.C.

Cm7 Dm7 Eb6 Dm7 Cm7 Dm7 Cm7 Dm7

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

Rhy. Fig. 2

C7

8vb-----

— 3 —

— 3 —

— 3 —

Spoken: Now, who you jiv - in' with that cos - mik de - bris?

* Gtr. 4

Riff B1

End Riff B1

* Trumpet arr. for gtr.

** Gtr. 3

Riff B

End Riff B

** Sax & marimba arr. for gtr.

Gtr. 2

Gtrs. 3 & 4 tacet

Cm7 Dm7 Eb6 Dm7 G7sus4

C7#9

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

End Rhy. Fig. 2
Gtr. 2
Gtr. 1 divisi

Gtr. 2: 10 11 10 8
Gtr. 1: 10 12 10 10
Gtr. 1: 10 10 10 X
Gtr. 2: 10 8 10 8
Gtr. 1: 10 8 10 8

Verse

Gtr. 1 tacet

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

Bb sus2

8vb

C7#9

Bb

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

* Gtr. 5 (fuzz)

(8) (8)

* Horns arr. for gtr.

Bb 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. - - - -

6 8 11 6 8 11

** Violin arr. for gtr.

Bb sus2

C7#9

whipped out a shav - ing kit.

Now, I thought it

was a ra - zor

an' a

*** 8va

grad. bend 2

1

20

*** Violin & marimba arr. for gtr.

*** Violin arr. for gtr.

8vb

B_bsus2 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

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

** Marimba arr. for gtr.

B \flat sus2
8vb C7#9

might not believe this, little fellow, but it'll cure your asthma, too!" An' I said...

Gr. 5 †

pp

grad. bend

Musical score for Gtr. 2. The top staff shows a melodic line with grace notes and slurs. A bracket labeled "3" spans three measures. The bottom staff shows a bass line with note heads labeled 10, 8, 7, (8), (9), 10, 8.

Chorus

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 5 tacet

Cm7 Dm7 Eb6 Dm7

Cm7 Dm7 Eb6

Dm7 Cm7 Dm7 Cm7 Dm7

C7

loco

Now, what kind of a ge - roo — are you, an -

(Look here, broth - er,

who you jiv-in' with that cos - mik de - bris?

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

Cm7 Dm7 Eb6 Dm7 G7sus4

8vb

loco

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

y - way?

C7#9

Bb

me.)

Don't waste yer time...

Gtr. 1

* off

mf

6 (6)

* Vol. swell

Gtr. 4

Gtr. 3 divisi

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

Guitar Solo

Gtrs. 3 & 4 tacet

f ** w/ wah-wah as filter

1 hold bend

1 hold bend

1 hold bend

1

15ma loco

P.H.

** full treble (toe down)

10

8

Gtr. 1

F7

C7#9

1 grad. release 1/2

G7

rock wah-wah rhythmically

1/4

F7

C7

F7

Gr. 2: w/ Riff A

C7

G7

1 hold bend

1/4

Verse

Gtr. 2: w/ Rhy. Fig. 1

Bb sus2

C7#9

8vb

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

10 8

Gtr. 1 tacet

Bb sus2

C7#9

8vb

N.C.

loco

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

Gtr. 2 Gtr. 2

Gtr. 1 divisi

10 8

(But,

Gtr. 1 tacet

(G5)

8vb

C7#9

C

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

Gtr. 2

5 5

3 3

20 20

21 21

22 22

N.C.(Bb)

C7#9

8vb

N.C.

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

* Gtr. 5

** Gtrs. 1 & 5

Gtr. 2 loco

Gtr. 2 divisi

15 15

14 14

18 8

1 2 3 1

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, __

Gtr. 1



* Doubled one octave higher.

C

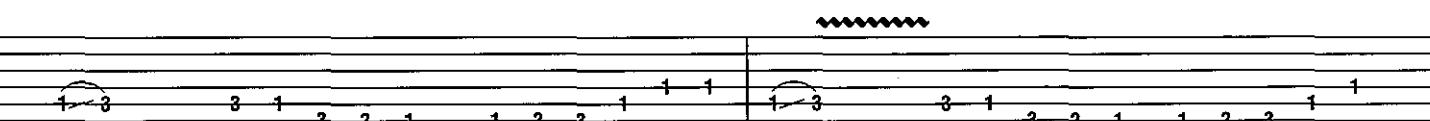
F

C

F

3

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



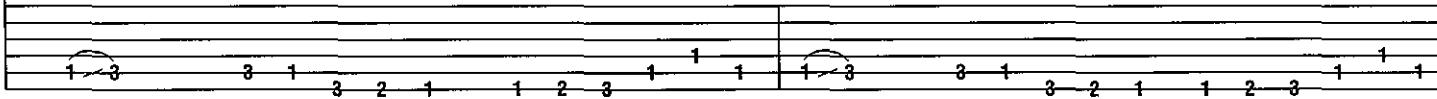
C

F

C

F

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



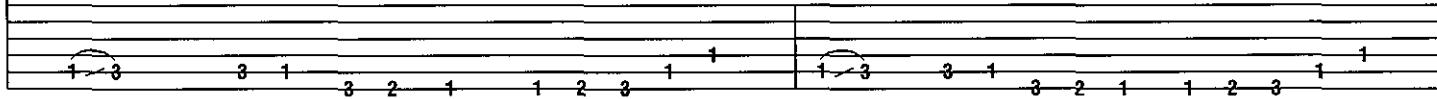
C

F

C

F

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



End Double-time feel

Sheet music for double-time feel. It includes vocal parts in C and F major, and a guitar tab with fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4). The vocal lyrics are: "ceed-ed to tell him his fu-ture then, as long as he was hang-in' a-round I said, 'The".

N.C.

Sheet music for N.C. section. It includes a vocal part in C major and a guitar part (Gtr. 1) in F major. The vocal lyrics are: "price of meat has just gone up an' yer ol' la-dy has just gone down...". The guitar part shows a rhythmic pattern with eighth-note triplets and sixteenth-note patterns.

Sheet music for Gtr. 5 section. It includes a vocal part in C major and a guitar part (Gtr. 5) in F major. The guitar part features a rhythmic pattern with eighth-note triplets and sixteenth-note patterns, similar to Gtr. 1.

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

Sheet music for Chorus. It includes vocal parts and guitar parts (Gtr. 2, Gtr. 3, Gtr. 4) in C major. The vocal lyrics are: "(Look here, broth-er, who you jiv-in' with that cos-mik de-".

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

Sheet music for Gtrs. 3 & 4 section. It includes a vocal part and guitar parts (Gtr. 3, Gtr. 4) in C major. The vocal lyrics are: "Spoken: Now is that a real pon-cho or is that a Sears pon-cho? Don't you know bris?". The guitar parts feature rhythmic patterns with eighth-note triplets and sixteenth-note patterns.

G F N.C.

8vb

loco
 you could make more mon-ey as a butch-er,
 Oo, oo.

Gtr. 1

12 *10*
12 *10*
12 *10*
10 *8*

Db13 C13

8vb

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

Gtr. 1

1 *1*
8 *8* *8* *11* *11* *8* *11* *10* *8* *13* *12* *11*
10 *11*—*13* *13* *13* *11* *11* *11*—*13* *11* *10*
9 *9* *8* *9* *9*

Bass

mf

8 8 6 6 8 8 9 9 9

Free time

Ssshon-tay.

me.)

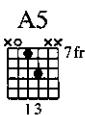
Gtr. 1

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

1
8 *11* *8* *11* *8* *10* *10* *10* *8*
10 *9* *8* *10* *11* *8* *10* *10* *8*
8 *9* *8* *10* *11* *8* *10* *10* *8*
8 *9* *8* *10* *11* *8* *10* *10* *8*
8 *9* *8* *10* *11* *8* *10* *10* *8*
8 *9* *8* *10* *11* *8* *10* *10* *8*
8

Excentrifugal Forz

By Frank Zappa



Intro

Moderately $\text{♩} = 120$

** Gtr. 3 A5
*** Gtr. 4 *mf*

*** Synth. arr. for gtr.
* Gtrs. 1 & 2
* Basses arr. for gtrs., composite arrangement

† Gtr. 5 Gtr. 3 tacet
mf

† Synth. arr. for gtr.

Gtr. 4

Gtr. 4

Gtrs. 1 & 2 Riff A End Riff A

Riff A End Riff A

1. The

Gtr. 5

Gtr. 4

Fingerings for Gtr. 5 tablature:

- 1 9 12 9 12 10 12 (12) 10 12 12 12 10 12 12 10 12 12
- 1 7 9 7 9 7 9 (9) 7 9 9 9 7 7 9 9 7 9 7

Verse

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

Gtrs. 4 & 5 tacet

A5

Gtr. 5

Gtr. 4
divisi

(12)/(7)
9

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

* Gtr. 5 to left of slash in tab.

Gtr. 3

let ring — — —

0 7 0 7 0 7

Gtr. 3 tacet

is a half - a - doz - en on the base of my re - sorz. —

Gtr. 3

Gtrs. 1 & 2

let ring — — —

0 7 0 7 0 5 7 7

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

14 14 12 12 16 (14) 14 14 14 14 14 (14) 12 14 17

Gtrs. 1 & 2

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

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

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

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

0 5 7 7 0 5 7 7 0 5 7 7 0 7 5 5 5 7 ||

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 -

Verse
A5

(w/ synth effects)
m __ un - der - neath my __ shoes. __ 3. And then I'll _ call Pup

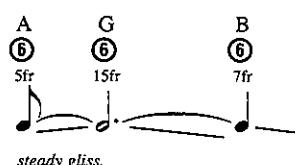
Ten - ta - cle, I'll ask him how's _ his chin. I'll fine __ out

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

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

Gtr. 6

w/ ring modulator



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

Gtr. 2

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

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

Gtr. 1

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

Apostrophe'

By Zappa, Bruce, Gordon

A

Moderately slow $\text{♩} = 86$

N.C.(Em7)
Gtr. 3 (dist.)

(A)

Em7

(A)

mf
* w/ delay & reverb

1
1
1
1
(7) (7) (7) (7)

1
1
1
1
(7) (7) (7) (7)

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

Gtr. 2 (dist.)

mf
w/ wah-wah

steady gliss.

sim.

steady gliss.

0 3 5 5 7 7 7 (7) 19

0 3 5 5 7 7 7 7 (7) 19

Gtr. 1 (dist.)

f

sim.

1

0 3 7 5 5 7 7 7 (7) 19

0 3 7 5 5 7 7 7 (7) 19

Bass Fig. 1
Bass (Jack Bruce)

f
w/ fuzz

9 7

9 7

(Em7) (A) Em7 (A) G A Em

steady gliss.

0 - 5

steady gliss.

steady gliss.

* w/ delay
steady gliss.

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

B
 Gtrs. 2 & 3 tacet
 D

Gtr. 2 G A Em

Gtr. 3 divisi

Bass

Gtr. 1

mf P.M. - - -

C# C Csus2

let ring -

Bass

11 12 14 12 11 14

5 3 5 6 7 5 7 5 8 7 5 0 6 7 6 7

Dsus2

let ring

Csus2 C

let ring

Csus2 C Csus2 C Csus2 D Dsus4 D

let ring

8va.

Dsus4 D C

8va *loco*

D P.M. — →

C

D

let ring

C

let ring

8va----- loco

D

let ring

C
B5

w/ wah-wah as filter

Fretboard notes:
 Top line: 7, 7, 7
 Second line: 5, 5
 Third line: 5
 Bottom line: 4, 2, 0

Bass tab:
 7 0 7 0 7 5 7 7 5 7 7 7 5
 -3-

Guitar tab:
 7 0 7 0 7 5 7 7 5 7 7 7 5
 7 6 | 7 7 7 7 7 9 7 9 | 7 7 7 0 1 2 2 2 2

D

* N.C.(Bm7)
Gtr. 1

Fretboard notes:
 Top line: 5 2 0 0 5 7 7 0 9 7
 Second line: 5 2 0 0 5 7 7 0 9 7
 Third line: 5 2 0 0 5 7 7 0 9 7
 Bottom line: 7 7 9 7 7 9 7 7 9 7

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

Fretboard notes:
 Top line: 5 2 0 0 5 7 7 0 9 7
 Second line: 5 2 0 0 5 7 7 0 9 7
 Third line: 5 2 0 0 5 7 7 0 9 7
 Bottom line: 7 7 9 7 7 9 7 7 9

Fretboard notes:
 Top line: (9) 7 9 7 9 7 9 7 9 7 9
 Second line: 7 9 7 9 7 9 7 9 7 9
 Third line: 7 9 7 9 7 9 7 9 7 9
 Bottom line: 7 9 7 9 7 9 7 9 7 9

6

rake ↓

1

V - H



Musical score for guitar. The top staff has fingerings (1, 7, 7, 10-12-10, 7, 7, 7, 10(10), 7) and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for guitar. The top staff has fingerings (9, 7, 9) and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for guitar. The top staff has fingerings (12, 7, 12, 10, 7, 7, 10, 12, 7, 12, 10, 7, 10, 7, 9, 11, 9, 7, 9) and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for guitar. The top staff has fingerings (3) and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for guitar. The top staff has fingerings (12, 12, 10, 7, 0, 10, 12, 12, 12, 10, 7, 7, 10, (10), 7, 10, 7, 9, 7, 0, 9, 7, 6, 7, 9, 7, 7, 9, 7, 9, 7, 7, 9, 7, 9, 7, 9, 11) and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for guitar. The top staff has fingerings (3) and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

rake → rake → rake → grad. bend

Musical score for guitar. The top staff has fingerings (11), X, 11, 9, 7, 9, 11, X, 11, 9, 7, 9, 11, X, 11, 9, 7, 9, 9, (9), 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 11 and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for guitar. The top staff has fingerings (3) and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

Musical score for guitar. The top staff has fingerings (9, (9), 0, 2, 4, 2, 0, 0, 0, 0, 2, 4, 2, 2, 4, 4, 2, 4, 4, 7, 4, 2, 4) and a harmonic line below it. The bottom staff shows a harmonic or rhythmic pattern.

1 1/2



1/2 1 1/2 1/4

(4) (4) 2 4 2 4 4 9 7 4 2 2 4 2 4 4 (4) 2 2 4 2 9 7 (7) 4 2 2 2 4 2 4



1 1/2

(4) (4) 2 4 2 4 0 9 7 4 2 2 (2) 4 4 2 4 2 4 2 0 0 2 4 2 4 2 0 2 0 2 2 0 2 0 0 0 2



□ - □

1

7 10 7 0 7 10 7 0 7 10 7 0 7 10 7 9 (9) 7 9 7 9 7 7 7 7 7 7



□ - □

X 10 10 7 0 7 7 9 7 9 7 8 7 10 7 10 7 7 9 7 9



1

10 9 7 9 9 (9) 7 9 7 9 7 5 7 9 9 7 9 7 5 7 7 5 7 7 5 5 7



A continuation of the musical score. The top staff shows sixteenth-note patterns. The bottom staff includes fingerings such as 7-9, 9-12, 9-10, 11-10, 11-11, 11-9, 11-15, 15-15, (15)-12, 12-15, 15-15, 12-15, 15-12, and 12-12. It also features a circled 2 above a dashed line and a circled 5 above another dashed line.

A continuation of the musical score. The top staff shows sixteenth-note patterns. The bottom staff includes fingerings such as 7-9, 9-12, 9-10, 11-10, 11-11, 11-9, 11-15, 15-15, (15)-12, 12-15, 15-15, 12-15, 15-12, and 12-12. It features a circled 2 above a dashed line and a circled 3 below a dashed line.

A continuation of the musical score. The top staff shows sixteenth-note patterns. The bottom staff includes fingerings such as 12-15, 15-15, 12-15, 15-12, 12-12, 12-15, 15-15, 15-15, 12-15, 15-15, 12-15, 15-12, 12-15, 12-12, 12-15, 12-15, 15-15, 15-15, 12-15, 17-12, 15-15, and 15-15. It features a circled 2 above a dashed line and a circled 5 above another dashed line.

A continuation of the musical score. The top staff shows sixteenth-note patterns. The bottom staff includes fingerings such as 17-15, 12-15, 12-12, 15-12, 12-10, 12-10, 12-12, 11-12, 7-11, 10-7, 12-12, (12)-10, 7-11, 10-7, 10-(10), 9-7, 9-8, 7-7, 9-9, and 9-9. It features a circled 3 below a dashed line.

A continuation of the musical score. The top staff shows sixteenth-note patterns. The bottom staff includes fingerings such as 17-15, 12-15, 12-12, 15-12, 12-10, 12-10, 12-12, 11-12, 7-11, 10-7, 12-12, (12)-10, 7-11, 10-7, 10-(10), 9-7, 9-8, 7-7, 9-9, and 9-9. It features a circled 3 below a dashed line.

A continuation of the musical score. The top staff shows sixteenth-note patterns. The bottom staff includes fingerings such as 7-9, 9-7, 7-7, 7-9, 7-5, 7-7, 7-9, 7-7, 7-12, (12)-10, 7-10, 10-7, (7)-9, (9)-7, (10)-10, 12-10, 10-7, 10, 10-(10), 9-7, 9-9, and X. It features a circled 3 below a dashed line and a circled 5 below a dashed line.

A continuation of the musical score. The top staff shows sixteenth-note patterns. The bottom staff includes fingerings such as 12-10, 7-10, 10-9, 7-10, 10-12, 10-7, 10-9, 7-10, 7-9, and 7-9. It features a circled E above a bracket labeled N.C. and a circled 3 below a dashed line.

A continuation of the musical score. The top staff shows sixteenth-note patterns. The bottom staff includes fingerings such as 12-10, 7-10, 10-9, 7-10, 10-12, 10-7, 10-9, 7-10, 7-9, and 7-9. It features a circled 3 below a dashed line.

F

Bass: w/ Bass Fig. 1 (4 times)
N.C.(Em7)

Gtr. 1

(A) (Em7) (A)

12 10 14 12 14 12 14 12 14 12 10 14 12 12 10 14 12 14 12 14 12 14

Riff A
Gtr. 2

delay off

End Riff A

0 3 7 5 5 7 5 7 0 3 7 5 5 7 5 7

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

12 10 14 12 12 14 12 14 12 10 14 12 12 14 12 14 12 14 12 14

0 3 7 5 5 7 5 7 0 3 7 5 5 7 5 7

Gtr. 2: w/ Riff A (25 times, simile)
* N.C.(Em7)

Gtr. 1

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

12 11 11 (11) 9 9 12 0 12 11 11 (11) 9 11 9 9 9 9 12 11 (11) 9 11 9 12 9 12 9

1/2 1/2 1/2 1/2

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

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

1/2 wavy line

12 11 (11) 9 11 9 12 9 12 | 12 11 (11) 9 11 9 12 9 12 | 12 11 (11) 9 11 9 12 9 12 | 12 11 (11) 9 11 9 12 9 12

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

1/2 wavy line

12 11 9 11 12 11 9 11 9 12 9 12 | 12 8 9 7 7 7 9 7 7 9 7 9 | 12 11 9 11 12 11 9 11 9 12 9 12 | 12 8 9 7 7 7 9 7 7 9 7 9

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

1/2 wavy line

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

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

V - -

1/2 wavy line

(12) 12 11 9 11 11 11 | 12 11 (11) 9 12 9 12 | 12 11 11 9 11 9 11 | 12 11 (11) 9 11 9 12 |

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

1/2 wavy line

12 11 9 12 9 12 12 14 | 12 11 11 9 12 12 14 | 12 11 9 12 12 14 12 14 | 12 11 11 9 12 12 14 12 14 |

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

Gtr. 1 E5 G A E5 G A P.H.

Gtr. 2

E5 G A E5 G A

E5

Musical score for Gtr. 1 (E5 tuning) showing a melodic line with corresponding tablature below. The tablature indicates string numbers (12, 14, 16) and fret numbers (12, 14). An arrow labeled '1' points to the second measure of the tablature.

Riff B

End Riff B

Musical score for Gtr. 1 showing Riff B and its ending. The score consists of two measures of tablature with string and fret markings.

Gtr. 2: w/ Riff B (5 times, simile)

Musical score for Gtr. 2: w/ Riff B (5 times, simile). The score consists of two measures of tablature with string and fret markings.

G

Bass: w/ Bass Fig. 1 (till fade, simile)
N.C.(Em7)

(A)

Musical score for Bass: w/ Bass Fig. 1 (till fade, simile) N.C.(Em7) (A). The score consists of three measures of tablature with string and fret markings. The tablature shows a transition from Fig. 1 to N.C.(Em7).

Gtr. 2

Musical score for Gtr. 2 showing a melodic line with corresponding tablature below. The tablature indicates string numbers (2, 5) and fret numbers (2, 3, 5, 7).

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

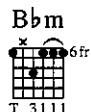
Begin fade

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

(Em7) (A) (Em7) *Fade out* (A)

Uncle Remus

By Frank Zappa and George Duke



Intro

Moderately slow $\text{♩} = 78$

* Gr. 1 Dm Dm/C G/B Gm/Bb Am Gm Dsus2/A

mf
w/ fingers

** T = Thumb on 6th string

* Piano arr. for gtr.

G7sus4

Bb

F

Bb/D F

Bb/C

Dm7

G7

Bb/m

A7+5

Verse

Dm

Dm/C

3

1. Wo,

are we mov-in' too

1. (Wo,

are we mov-in' too

Rhy. Fig. 1

G/B Gm/B♭ Am7 Gm7 Dm Gm7 B♭

slow? Have you seen us, Uncle Remus? We

slow? Have you seen us, Uncle Remus? 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

Dm G7sus₄² 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,

T T T T T T

End Rhy. Fig. 1

Guitar Tablature Chords:

10 10 11 10 5 5 5 5
 10 10 10 10 3 3 3 3
 12 12 12 12 3 3 3 3
 10 10 10 10 3 3 5 3
 10 10 10 10 3 3 1 3

Guitar Solo

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

Dm Dm/C

G/B

Gm/B♭

Am7

Gm7

Dm

Gtr. 2 (dist.)

f

grad. bend

1 1 1/2 1 1

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

Gm7 B♭ F B♭/D F B♭/C

3

1 10 10 13 10 12 12 12 12 10 10 13 10

Dm7

G7

Bbm

Gtr. 1

2. Just keep yer nose -

3 3 1 1 1 1

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

Verse

Gtr. 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, —

G7sus₄²

N.C.

A7+5

rich peo - ple's lawn, —

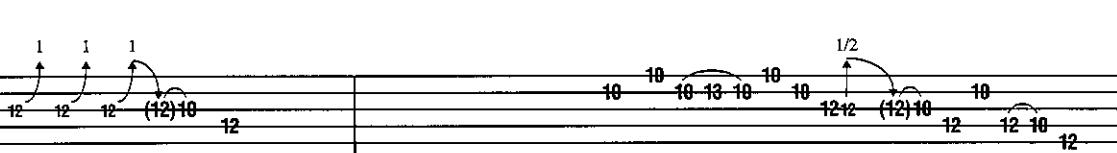
an' be - fore they get up,

I'll _____ be gone, —

ah. _____

Ah. _____

Gtr. 2



Dm7

G7

N.C.

A7+5

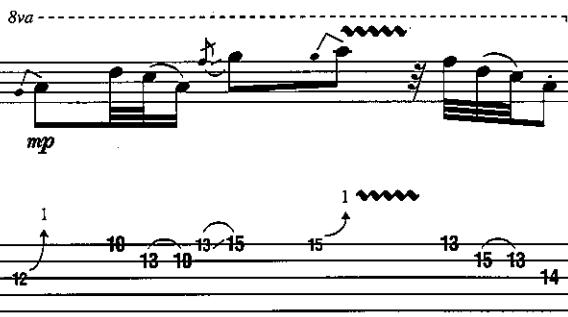
I'll be gone, —

Be - fore they get up,

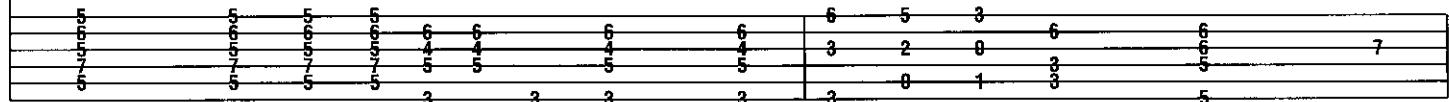
I'll _____ be

Ah. _____

Gtr. 2



Gtr. 1 Rhy. Fig. 2



Dm7 G7 N.C. A7+5

knock-in' the jock - eys off the lawn.
down in the dew.

Ah.)

loco

f

12-10 12-10 12-10 12-10
12-10 12-10 12-10 12-10
12-10 12-10 10-12-10 12-10
10-12-10 10-12-10 10-13-10 13-10

End Rhy. Fig. 2

Outro

Gtr. 1: w/ Rhy. Fig. 2 (till Fade), simile
Dm7

Dm7 G7 N.C. A7+5

(Ah.)

Gtr. 2

V-1 V-1 3 3

13 12 10 12 10 12 10 0 10 8 10 8 10 12 10 10 12 10 12 10 12 10 12 10 10 12 10 12 10 12 10

The image shows a musical score for guitar. The top staff begins with a Dm7 chord, indicated by a treble clef, a key signature of one sharp, and the letters "Dm7". The second staff begins with a G7 chord, indicated by a treble clef and the letters "G7". A melodic line is played on the third staff, consisting of eighth-note patterns. Above this line, the word "Ah." is written with a curved line underneath it. The bottom staff is a tablature for the guitar strings, showing a series of numbers (12, 13, 12, 10, etc.) connected by curved lines, representing the fingerings for the melodic line above.

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

N.C. A7+5 Dm7 G7

Ah. .

N.C. A7+5 Dm7 G7

Begin fade

Ah. .

N.C. A7+5 Dm7 G7

Ah.) .

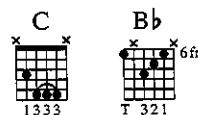
Fade out

N.C. A7+5 Dm7 G7

V - - - - V - - - -

Stink-Foot

By Frank Zappa



Verse
Moderately slow $\text{♩} = 68$

*** C

F

C

F

(Drum roll)

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

* Gtr. 1 Riff A

mf

T
A
B
8 8 5 7 8 9-10 8 8 5 7 8 9-10 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

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 8 10 8 6 8

Bb

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

10 8 10-8 6 8 7 6

6 8

C

F

C

F

place I know.

Spoken: Get yer shoes 'n socks on, peo - ple, it's right a-round' the cor-ner!

Riff B

End Riff B

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

8 5 7 8 8-10 8-10 8

Verse

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

C F

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

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

Gtr. 1

8-10 8 8-10 8 10

The image shows a page of sheet music for guitar. The top staff uses a treble clef and includes a key signature of one sharp (F#) and a time signature of 12/8. It features a melodic line with various techniques: a wavy line above the first measure, grace notes, slurs, and sixteenth-note patterns. Fingerings are indicated by numbers below the strings: '3' under the 10th string, '1' under the 9th string, '11' under the 8th string, '10 0' under the 7th string, '11-13' under the 6th string, '13' under the 5th string, '(13)-11' under the 4th string, '13-11-9' under the 3rd string, '10-(10)' under the 2nd string, '8' under the 1st string, and '(8)' under the bass string. The bottom staff uses a bass clef and has a time signature of 4/4. It contains a single measure with a bass note at the 10th fret on the 4th string.

Verse

Gtr. 2 tacet

Gtr. 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,

Gtr. 1 Riff C

End Riff C

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

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

Qui. T. w/ Riff C (T 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

A musical score for a single melodic line. The score consists of two staves. The top staff starts with a C-clef, a key signature of one flat, and a common time signature. It features a vocal line with lyrics: "in - con - ve - nience by the name of". Above the staff, the letter 'C' is positioned at the beginning, and the letter 'F' is positioned at the end. Below the staff, the lyrics are written in a cursive font. The bottom staff begins with an F-clef, a key signature of one flat, and a common time signature. It contains a single note on the first ledger line below the staff, followed by a rest. Above the staff, the letter 'F' is positioned at the beginning. Below the staff, the words "Stink" and "Foot." are written in a cursive font. Various performance markings are present, including a dynamic '8vb' with a dashed line extending to the right, a measure number '4' above the first staff, a measure number '2' above the second staff, and a small 'x' mark placed over several notes in both staves.

N.C.
Verse
C7

loco

Gtr. 2

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

* *pp* — *mf*

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

* 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

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

** Kybd. arr. for gtr.

*** T = Thumb on 6th string

Stink Foot, dar - ling. Your
 2 3

Gtr. 3 tacet
 Stink Foot puts a hurt on my nose!
 Gtr. 2

Stink Foot! Stink Foot! I ain't ly - in'. Can you
 2 2

Gtr. 2 tacet C Db
 rinse it off, d' you sup-pose?" Spoken: Here, Fi - do, Fi - do, *---* C' - mere, lit - tie
 Gtr. 1

* Lip-smacking noise.

Guitar Solo
C7

D D \flat

Sick!

Gtr. 4 (clean)

Gtr. 2
divisi

w/ envelope filter

f

grad. bend

Riff E

End Riff E

11 10 | 10 8 8-10 8 10 6 | 10 8 8-10 8 10

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

The score consists of two staves. The top staff is for Gtr. 4 and shows a melodic line with various note heads and stems. The bottom staff is for Gtr. 1 and shows a bass line with note heads and tablature below the strings. The tablature uses numbers (1-8) and letters (X) to indicate fingerings. Measure numbers 1, 2, and 3 are indicated above the staves.

The image shows two staves of musical notation for a guitar. The top staff is a melodic line, likely for a right-hand player, featuring a series of eighth-note pairs and grace notes. The bottom staff is a harmonic line, likely for a left-hand player, showing chords being strummed. Both staves include fingering and muting instructions. The notation uses standard musical symbols like notes, rests, and clefs, along with specific markings for guitar playing.

(B \flat)

Gtr. 4

* Played behind the beat.

Gtr. 1

(C7)

Gtr. 2

C B_b C B_b

grad. bend 2
1 1/2 13 13 13 13 (13) 11 13 13 13 13 12 13 11 11 13 12 12 13 12 11

10 10 8 8 10 8 (10) 8 8 10 8 10 9 8

C B_b

1 1/2 13 (13) 13 13 13 (13) 11 8 11 8 11

10 8 10 8 (10) 8 8 10 8 10 8 6

8 8 10 8 (10) 8 8 10 8 10 8 6

C B_b

8 11 8 11 (11) 8 11 8 11 13 11 8 10 10 0 (10) 8 10 10 8 10 8 10

5 10 8 10 8 8 8 10 8 10 8 10

C

B_b

1 1/2

C

B_b

C

B_b

C

B_b

(cont. in notation)

C

Gtr. 4

Gtr. 2

Gtr. 1

B♭

A

G

Gtr. 4 C7

V - 1

10 12 8 11 8 11 8 10 8 10 8 10 8 10 8 6 6 8 8 6 6

* Gtrs. 1 & 2

8 10 8 10 8 6 7

* Composite arrangement

(B \flat)

grad. bend

10 8 10 10 10 10 8 11 10 10 8 8 10 10 7 7 7 7 7 7 8 7

8 10 8 10 8 6 7 6 8 8 10 8 8 10

C7

V - 1

7 1 5 7 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 5 8 5 5 8 5 10 10

8 10 8 10 8 6 7

Verse

Gtr. 4 tacet
C7

Spoken: S. Well, then Fi - do got up off the floor an' he rolled o - ver, an' he

Gtrs. 1 & 2

looked me straight in the eye, an' you know what he said? "Once up-on a time,

some-bod-y say to me," this is a dog talk-in' now, "What is __ your con - cep - tu - al

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)

Riff F

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

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

End Riff F

Gtr. 2

1/2

1/2

11 12-10 8 10 10

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

1/2 1 1 1/2 1 1

10 0 10 8 8 11 11 10 (10) 10 0 10 8 8 10 10 8 12-10 11 8 10 (10) 8 10 10

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

1 1/2 1/2 1 1/2 13 11 11 13 13 13

8 10 8 10 10 8 6 8 8 6 X 10 (10) 8 8 10 8 8 10 10 8 10 8 10 10 9

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

1/2 1/2 1 1/2 1 1/2 13 11 11 8 8 10 10 8 10 10 9

The image shows a musical score for guitar and piano. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes two measures of music with various notes and rests, some of which are grouped by brackets labeled with the number '3'. The lyrics "I said, 'I do it all the time.'" are written below the first measure, and "Ain't this boogie a mess!" is written below the second. The bottom staff is for the guitar, indicated by a bass clef. It shows a continuous line of sixteenth-note patterns across six measures. Fingerings are provided above the guitar staff: '3' over the first measure, '2' over the second, '1/2' over the third, '1' over the fourth, '1' over the fifth, and '1/4' over the sixth. Below the guitar staff, the fret numbers are listed: 8, 10, 0, 10-8, 10-10, 11, 10, 8, 8, 8, 10, 10, 10, 8, 9, 10, 8, 10, 8, 10-8, 8.

Outro

Gtr. 2 tacet

C

Voc. Fig. 1

End Voc. Fig. 1

Gtr. 5 (dist.)

The poo - dle by-ee-ites, _____ the poo - dle chews _ it. _____

the poo - dle chews _ it. _____

Gtr. 5 (dist.)

The musical score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (piano). Measure 1 starts with a dynamic *mf*. The left hand plays eighth-note pairs (B, C), (D, E), (F, G), (A, B), (C, D), (E, F), (G, A), (B, C). The right hand plays eighth-note pairs (D, E), (F, G), (A, B), (C, D), (E, F), (G, A), (B, C), (D, E). Measure 2 continues with eighth-note pairs (D, E), (F, G), (A, B), (C, D), (E, F), (G, A), (B, C), (D, E).

* bites

1

Voc. Fig. 2

End Voc Fig. 2

The poo - dle by-ee-i-ee-ites, _____ the poo - dle chews - it. _____

the poo - dle chews _ it. _____

2.

A musical score for a single melodic line, likely for a solo instrument or voice. The music is written on five horizontal staves. The first staff begins with a sharp symbol and a common time signature. The melody consists of eighth-note pairs and quarter notes, with several grace notes indicated by short vertical strokes above the main notes. The lyrics "The pop - - dle by-ee-ites" are aligned with the first two staves. The third staff begins with a sharp symbol and a common time signature. The melody continues with eighth-note pairs and quarter notes, with grace notes. The lyrics "the pop - - dle chews it" are aligned with the third and fourth staves. The fifth staff concludes the melody with a sharp symbol and a common time signature.

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

Play 3 times
End Voc. Fig. 3

Voc. Fig. 3

Musical score for Voc. Fig. 3. It consists of two staves. The top staff is for Gtr. 2 and the bottom staff is for Gtr. 5. The vocal line "Poo - dle bites." is written above the staves. The score ends with "End Rhy. Fig. 1".

Musical score for Rhy. Fig. 1. It shows two staves: Gtr. 2 and Gtr. 5. The guitars play eighth-note patterns.

Musical score for Riff G. It shows two staves: Gtr. 2 and Gtr. 5. The guitars play sixteenth-note patterns.

Outro-Guitar Solo

Bkdg. 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)

Musical score for Outro-Guitar Solo. It shows two staves: Gtr. 2 and Gtr. 5. The guitars play sixteenth-note patterns with various articulations like hammer-ons and pull-offs.

Continuation of the Outro-Guitar Solo. It shows two staves: Gtr. 2 and Gtr. 5. The guitars play sixteenth-note patterns with specific fingerings indicated by numbers above the notes.

Continuation of the Outro-Guitar Solo. It shows two staves: Gtr. 2 and Gtr. 5. The guitars play sixteenth-note patterns with specific fingerings indicated by numbers above the notes.

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

10 8 5 7 7 7 5 10 (10) 10 8 10 7 10 12 11 13 13 13 16 12 13 11 11 13 13 13 X

13 13 13 (13) 11 13 13 13 (13) 11 13 13 13 (13) 11 13 13 13 (13) 11

13 11 11 13 13 X 15 13 10 (10) 8 10 8 10 12 12 11 10 8 10 8 rock wah-wah

Begin fade

8 10 8 10 8 10 8 10 8 6 8 6 6 7 6 8 X 6 8 6 6 6 8 6

8 X 6 8 10 8 10 10 10 10 10 10 9 8 9 (10) 10 8 10 8 6 8 8 8 6 8 10 10 10 10 8 6

Fade out

6 8 8 8 8 8 8 8 8 11 8 6 8 11 8 6 8 11 8 6 8 11 8 6

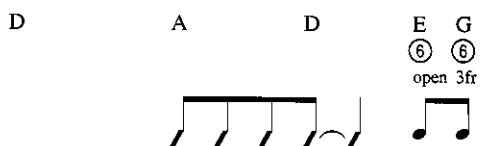
Guitar Notation Legend

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 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 string, and each number represents a fret.

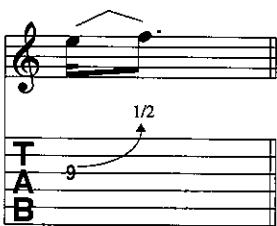


Notes:

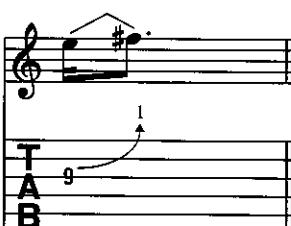
4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

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



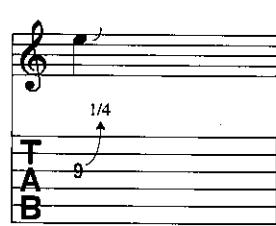
WHOLE-STEP BEND: Strike the note and bend up one step.



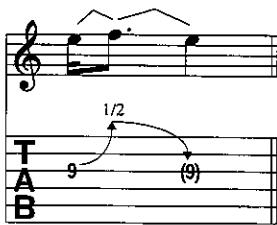
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



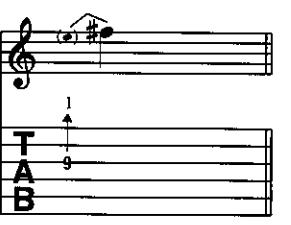
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



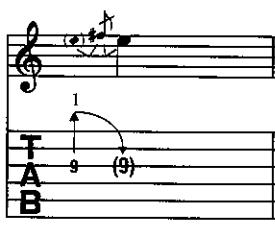
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



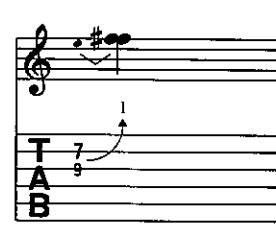
PRE-BEND: Bend the note as indicated, then strike it.



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



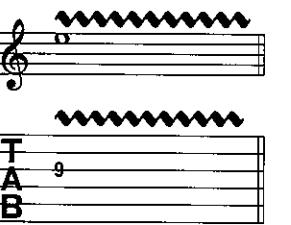
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



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.



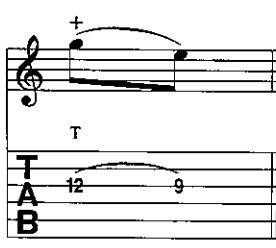
SHIFT SLIDE: Same as legato slide, except the second note is struck.



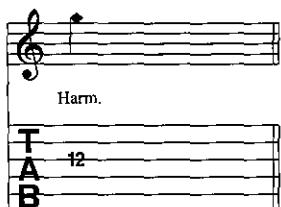
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



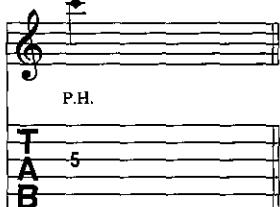
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



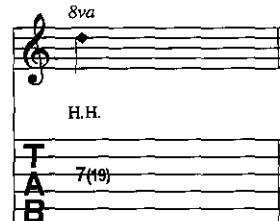
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



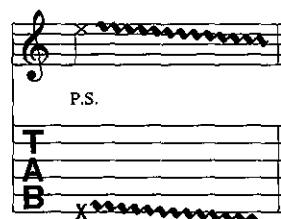
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



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.



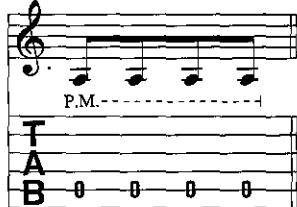
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



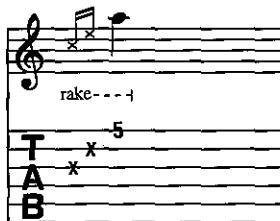
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



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



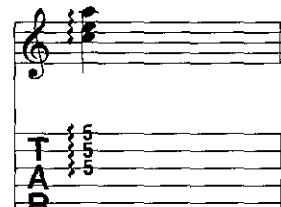
RAKE: Drag the pick across the strings indicated with a single motion.



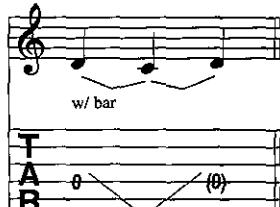
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



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



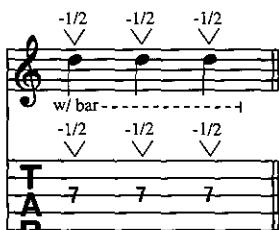
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



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



- 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:

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