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Don’t Eat the Yellow Snow

By Frank Zappa

Intro

Moderately fast $\frac{4}{4} = 132$

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

Gr. 5

C/D

G6/D

D

G6/D

Verse

Gr. 2

C

C#

D

C

C#

D

1. Dreamed I was an Eskimo.

Gr. 4

C/D

C/D

C/D

C/D

C/D

C/D

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

Gr. 3

Rhy. Fig. 2

End Rhy. Fig. 2

Gr. 1

Riff B

End Riff B

5 5 5 5 5 5 5 5 5 5 5 5 5 5

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7
Frozen wind began to blow.

Under my boots to a round my toe

had but the ground below

Was a hundred degrees below zero.
Well, I turned around an' I said: Ho, ho—Well, I turned around an' I said: (Boo!)

D G6/D D G6/D
turned around an' I said: Ho, ho—Well, I turned around an' I said:

D G6/D D G6/D
Ho, ho—An' the Northern Lights commenced t' glow. An' she said:

D G6/D D G6/D
—(Boo, boo, da, da, da, da.) Watch out where the bus-kies go an'

don't you eat that yel-low snow. Watch out where the bus-kies go an' don't you eat that yel-low snow.
And my mom-ma cried:  Boo, a, hoo, hoo, ooo...

And my mom-ma cried:  Na-nook, a, no, no.

Don’t be a naughty Eskimo we oh.

Na-nook, a, no, no.

Save your money, don’t go to the show.
Nanook Rubs It

By Frank Zappa

** Intro **
Freely

Verse
Moderately slow \( \frac{3}{4} \) \( \frac{4}{4} \) \( \frac{3}{4} \) \( \frac{4}{4} \)

\( \text{D} \# m7 \quad \text{B9} \)

1. Well, right a-bout that time, peo-pl-e, a fur trap-p-er

Spoken: who

* Chord symbols reflect implied harmony.

pitch: A8

** Chord symbols reflect implied harmony. **

* Kytol. arr. for gtr.

Gr. 1 (dist.)

Gr. 2 (dist.)

*** Trumpet & trombone arr. for gtr.

Gr. 3

\( \text{B7} \quad \text{N.C.} \quad \text{D} \# m7 \\text{add} 4 \)

(Strict-ly Com-mer-\( \text{S} \)h)
from behind my ig-ya-loo
(Peek-a-boo, woo, wooh.)
and he started in to whip-pin' on my

G4 went
D#m7

favorite ba-by seal
with a lead-filled snow-shoe...

B9
D#m7

I said: n, with a lead-
(Lead, lead-filled)
End Rhy. Fig. 1

B9
D#m7

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

B9
D#m7

Lead.
He said, "Peek-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' be hit him on the nose 'n he hit him on the...
B9

mo boy can be...

D4m7

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

Don't ask.

B9

an' I gathered up a generous mitten full of the deadly...

D4m7

N.C.

(Yellow


The deadly yellow snow from right there where the huskies go.

Spoken: Whereupon I proceeded to take that mitten full of the deadly yellow snow crystals and rub it all into his bead-y little eyes with a vigorous circular motion hither-to unknown.

to the people in this area, but destined to take the
place of the mud shark in your mythology. Here it

...goes now... the circular motion...

Rub it!

Here, Fido!

D#m

B9
And then, in a fit of anger, I pounced and I pounced again.

Great Goo-gly Moo-gly!
I jumped up 'n down the chest of the

injured the fur trapper.

Well, he was very upset, as you can understand. And rightly so, because the deadly yellow snow crystals had deprived him of his sight.

And he stood up and he looked around and he said: "I can't"
(Doh, doh, doh, doh, doh, doh, doh, yeah.) Doh, doh, doh, doh, doh, doh, doh, ah, ah.

I can't see.

(Doh, doh, doh, doh, doh, doh, ah, ah.)

Oh, woe is me.

Doh, doh, doh, doh, doh, doh, doh, ah, ah.

I can't see.

Doh, doh, doh, doh, doh, doh, doh, ah, ah.

Instrumental Interlude

Or. 2 w/ Rhy. Fig. 1 (4 times, same)

Dm7

No, no.

** Or. 6

RHY.

*** w/ echo repeats, one 6 meas.
1. I can't see.

Verse
Gr. 2: w/ Rhy. Fig. 1 (4 times, simile)
Gr. 7 tacet
D#m7
B9

D♭m7

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

Gr. 6 tacet

B9

D♭m7

stuffed it in my other eye. An' the hus-kies wee-see. I mean the doggie wee-see.

B9

D♭m7

B9

has blind-ed me an' I can't see em-per- son-ly.

Verse

Gr. 2: w/ Rhy. Fig. 1 (9 1/2 times, similar)

D♭m7

w/ ad lib. high-pitched laughter

B9

D♭m7

3. Spoken: Well, the fur trap- per stood there with his arms out-stretched a-cross.
the frozen white wasteland, trying to figure out what he's gonna do about his
de-flected eyes. And it was at that precise moment that he remembered an ancient
Es-kimo legend wherein it is written, on whatever it is that they,
write it on up there, that if anything had ever happened to your eyes as a
result of some sort of conflict with anyone named Na-nook, the only
way you can get it fixed up is to trudge in across the tundra...
mile after mile! Trudging in across the tundra...
right down to the parish of Saint Alfonzo. Laughter: (Uh, ha, ha, ha!)
St. Alfonzo's Pancake Breakfast
By Frank Zappa

Intro
Moderately \( \frac{j}{j} = 104 \)

* Chor. 1 N.C.

** Chor. 2

*** Chor. 3

* Metronome mark for gr.

** Synth. arr. for gr.

*** Horns arr. for gr.

\[ \text{(C/Bb)} \]

Chor. 1 & 2 tuxes

Chor. 4 (due)

*C读懂 symbols reflect overall harmony.*
Verse

Faster $\textbf{j} = 138$

C

at Saint Alfonzo’s Pancake Breakfast,

**Gr. 6**

**Gr. 3**

**End Riff A**

**Gr. 4**

**Riff A**

**End Riff A**

**Elec. piano arr. for gr.**
where I stole the mar-jah-ren un' wid-dled on the bingo

cards in lieu of the la-trine.

I saw a hand-some par-ish

make her en-trance like a queen,
While she was totally chill and her old man was a Marine.

rinine.

Grs. 7 & 5
Verse

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

* Dashed by Gr. 3

(Heart me, hurt me, treat me mean.)

At Saint Al - fon - zo’s Pan - cake

** Bass arr. for gr.
*** Gr. 4 to left of slash in tab.
Outro
Goes 1, 2, 3 (accent)
C/Bb

(Saint Al - fon-zo.)

C/Bb  C  C

C/Bb  C

Bb

(Oo.  woo,  woo,  woo.  Ah.)  Ah,  ah,  ah.)

31
Father O'Blivion

By Frank Zappa

Intro
Fast \( j = 140 \)

Chord symbols reflect overall harmony.

Spoken: Get on your feet and do the Funky Alphonzo.

Verse

1. Father Vivian O'Blivion, resplendent in his frock, was

whipping up the batter for the pancakes of his flock. He was
looking rather blurr'y. He forgot to watch the clock 'cause the

A tempo

D

night be-fore, be-hind the door, a lep-re-chaun had stroked, yes.... The

G' 2

poco accel.

Riff C

End Riff C

G' 3

poco accel.

End Riff CI

G' 2 & 3: w/ Riffs C & CI (2 times)

E

poco accel.

A tempo

D

night be-fore, be-hind the door, a lep-re-chaun had stroked, he stroked it... The

E

poco decres.

A tempo

D

night be-fore, be-hind the door, a lep-re-chaun had stroked his

Hum.. ah ah ah ah ah ah ah ah ah ah...

G' 2

G' 3

divisi

16 16 16 16 16 16 6 6 6 6 6 6 7 7 7 7 7 7 5 5 5 5 5 5 5
ah - ah - ah, ah - ah - ah, shhhhem. Stroked his smock Spokes: which set him
off in such a fren - zy, he sang, "Lock a round the Crock!"
An' he
topped it off _ with a...
An' he topped it off _ with a...
An' he topped it off _ with a...

Woo, woo, woo...
Woo, woo, woo...
Woo, woo, woo...
As he
(Sound effects)

2. Spoken: He was delighted as it stiffened and

Chorus
Half-time feel

Oh, Saint Al

Eustace 4

Phenzo would be proud of me.
Interlude
A tempo - Latin feel

Verse

3. Dom - i - nos Vo - bisque - 'em, Et come spea - a tu - tu. Oh! Won't you
eat my sizzling pancakes just for Saintly Alfonzo?
They're so

light 'n fluff - y white.
We'll raise a fortune by tonight.
They're so

*T - Thumb on 6th string

light 'n fluff - y brown.
They're the finest in the town.
They're so
Amaj7    Gm7    Amaj7    Gm7
light's such - y brown. They're the finest in the town. Good,

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

Begin fade
Amaj7    Gm7    Amaj7    Gm7
brought you your snow - shoe. Ooo - ooo - ooo. Good

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

Fade Out
Tag
N.C.

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

* Gr. 6

* Maintain all for gr.
Cosmik Debris
By Frank Zappa

Intro
Slowly \( \frac{j}{d} = 76 \)

* C7\#9

Verse

Or. 1 (mm)
Bb sus 2

C7\#9

mystery man came over. an' he said, "I'm out a site!"

Or. 2 (rhy, Fig. 1)

He said, for a nominal service charge, I could reach trans-plant.

If I was

Bb sus 2

C7\#9

readly, willing to pay him his regular fee, he would

Bb sus 2

C7\#9

drop all the rest of his pressing affairs and devote his attention to me. But I said...
Chorus

Cm7  Dm7  Eb6  Dm7  N.C.  Cm7  Dm7  Eb6  Dm7  Cm7  Dm7  Cm7  Dm7

(Look here brother, who you jivin' with that cosmic debris)

C7

Spoken: Now, who you jivin' with that cosmic debris?

* Ctr. 4

** Ctr. 3

** Sax & marimba arr. for gtr.
Look here, brush - er,
don't you waste your time on me.)

Verse

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

fidget a - round a bit.

He reached in the pocket of his mys - ter - y robe an' he

steady plop.

** Violin arr. for gr.

whipped out a shaving kit.

Now, I thought it was a ra - sor an'

*** Violin & marimba arr. for gr.

** Violin arr. for gr.
can of foam-in' goo,
but he told me right then when the top popped open there was

* Trombone pedal tones arr. for gr. Six octave for one octave below.
** Maracas arr. for gr.

noth-in' his box won't do. With the oil of Al-vo-yee an' the dust of the Grand Wa-zoo, he said, "You

*** Cymbal

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

grad. bend

1 Violin arr. for gr.
Chorus

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

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

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

Gtr. 5 & 6 w/ Rith B & Bt

Cm7 Dm7 Eb6 Dm7 G7sus4

y-way?

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

C7#9

Gtr. 1

Don’t waste yer time....

Gtr. 4

* Vol. swell

Gtr. 3

** w/ walk-wah as filter

hold bend

hold bend

P.H.

** Full tilts (one down)

Gtr. Solo

Gtr. 3 & 4 teas

C7#9

Gtr.

15ms loco
Verse

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

take your meditations an' your preparations an' ram it up yer snout!"

I got a kristel bol"

snatched it all away from him an' I showed him how to do it right.
Verse
Double-time feel
Gtrs. 2 & 5 tacet

Verse

C

F

C

F

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

C

F

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

C

F

robb - ed his rings an' pock- et watch an' ev - ry- thing else I found.

C

F

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

* Doubled one octave higher.
End Double-time feel

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

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

Chorus

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

Spoken: Now is that a real pon-cho or is that a Sears pon-cho? Don't you know
you could make more money as a butcher, oo. so don't you waste your time on me.

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

Free time

Ssshsh-tay.

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

By Frank Zappa

Intro
Moderately $d = 120$

**Gr. 3

***Gr. 4

†Synth. arr. for gr.

* Gr. 1 & 2

†Synth. arr. for gr.

†Gr. 5 main

†Synth. arr. for gr.

Gr. 4

Gr. 1 & 2

RHT A

End RHT A

0 5 7

0 5 7

0 5 7 0

0 5 7 0
Verse

Clouds are really cheap, the way I seen 'em thru the ports of which there

is a half-a-dozen on the base of my resonz.

* Gr. 3 to left of slash in tab.
You wouldn't think I'd have too many since I never cared for sports,

but I'm never really lonely in my Eccentric flight.
Verse

Gr 6 tuner

A5

2. There's always Kor-la Flunk-ton, him 'n me can play the blues.

Gr 2

End Riff B1

Gr 1

End Riff B

52
An' then I'll watch him buff that si - my ra - by that he use. He'll straight - 

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

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.

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

The time he crossed the line from lat - er on to way back when.
Uncle Remus
By Frank Zappa and George Duke

Intro
Moderately slow $d = 78$

Gtr. 1

Dm
Dm/C
G/B
Gm/Bb
Am
Gm
Dm13/A

* Piano arr. for gr.

** T = Thumb on 6th string

G7sus4
Bb
F
Bb/D
F
Bb/C

Dm7
G7
Bbm
A7+5

Verse

Dm
Dm/C

1. Wo,
are we movin' too

Rhy. Fig. 1

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Have you seen us, Uncle Remus? We
look pretty sharp in these clothes. Spoken: Yes, we do. Sung: Unless we get sprayed with a hose.

It ain't bad in the day, if they squat it your way...
Dm  G7sus4  G7add9  N.C.  A7+5

'cept in the winter when it's frozen...

An' it's hard if it hits on yer nose.

End Rhy. Fig. 1

Guitar Solo
Gr. 1 w/Rhy. Fig. 1 (1st 7 meas.)
Dm  Dm/C  G/B  Gm/Bb  Am7  Gm7  Dm

on yer nose.)

Gm7  Bb  F  Bb/D  F  Eb/C

m-1
Verse

Gtr. I: w/ Rhy. Fig. 1 simile

Dm Dm/C G/B Gm/Bb Am7 Gm7 Dm

...to the grind-stone, they say. Will that redeem us, Uncle

(Ah.)

Gm7 Bb F Bb/D F Bb/C

Remus? I can't wait till my fro__ is full grown. I'll just

(ah.)

Dm7 G7 Bbm F/C Bb/C F/C

throw 'way my doo__ rag__ at home. I'll take a drive to Beverly Hills

(Ah.)

A+5/C#

just be__ fore dawn, an' knock the little jockeys off the

(ah.)
G7sus4  
rich peo - ple’s lawn,  
an’ be - fore they get up,  
I’ll be gone.

ah.  
Ah.

G7  
N.C.  
A7+5  

Dm7  
G7  
N.C.  
A7+5  

I’ll be gone.  
Be - fore they get up.  
I’ll be gone.

Ah.

Gtr. 2  

Gtr. 1  

Bar. Fig. 2  

75
knockin' the jock-eyes off the lawn, down in the dew.

End Rhy. Fig. 2

Outro

Ch. 1: w/ Rhy. Fig. 2 (fill Fude), same:

Dm7  G7  N.C.  A7+5

Dm7  G7  N.C.  A7+5

* Tape splice. Some recordings do not contain these two measures.
Verse
Moderately slow \( \text{\( \text{J. = 68} \)} \)

In the dark, where all the fiwers grow.

1. Under the water, where the shark babies blow.

In the mornin',

Do the walls close in to suffocate you? You ain't got no friends, an' all the others, they hate ya. Does the

C

By Frank Zappa
Verse

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.

Guitar Solo

After
Verse

C

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

C

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

C

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

C

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

C7

4. Y'know, my python boot is too tight.

Gr. 2

pp

Vol. swell

Gr. 1

Riff D

End Riff D

Gr. 1 w/ Riff D (9 times)

I couldn't get it off last night. A week went by, and now it's July.

Gr. 2

fin.'ly got it off, an' my girl-friend cry, "You got Stink Foot!"

*** Gr. 3

** Kjeld an. for gr.

*** T = Thumb on 6th string
Stink Foot, darling.

Stink Foot puts a hurt on my nose!

Stink Foot! Stink Foot! I ain't lyin'. Can you

C

D♭

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

* Lip-smacking noise.
Verse
Gtr. 4 tacet
C7

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

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
"Well, I told him right then," Fido said.

"It should be easy to see, the crux of the biscuit is the astropoie." Well, you know, the man that was talkin' to the dog looked at the dog, and he said,

sort of star-ing in dis-belief, "You can't say that!"

He said,
I said, "I do it all the time."

Ain't this boogie a mess!"

Outro

Voc. Fig. 1

The poodle by-ee-letters, the poodle chews it.

Voc. Fig. 2

The poodle by-ee-letters, the poodle chews it.
Guitar Notation Legend

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

RHYTHM SLASHES: Are written above the staff. Shown chords in the rhythm indicato.

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

TABS: Graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Definitions for Special Guitar Notation

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

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

GRAACE 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 strum.

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.

TAP: 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.

**Finger-Hand Touch:** A percussive sound is produced by laying the finger-hand across the string(s) without depressing and striking them with the pick hand.

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

**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.

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

**Palm Muting:** The note is partially muted by the pick hand lightly touching the strings indicated with a single motion.

**Vibrate 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.

**Vibrate Bar Scoop:** Depress the bar just before striking the note, then quickly release the bar.

**Vibrate Bar Dip:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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

**Tremolo Picking:** The note is picked as rapidly and continuously as possible.

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

**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.

**Additional Musical Definitions**

- **(accent)** • Accentuate note (play it louder)
- **(accent)** • Accentuate note with great intensity
- **(staccato)** • Play the note short
- **Downstroke**
- **Upstroke**
- **Rhythm Fill** • A chordal version of a Fill
- **Rhy. Fill**
- **Riff** • Label used to recall a recurring accompaniment pattern (usually chordal).
- **Rhy. Fig.**
- **Tact:** • Instrument is silent (drops out).
- **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).
- **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).