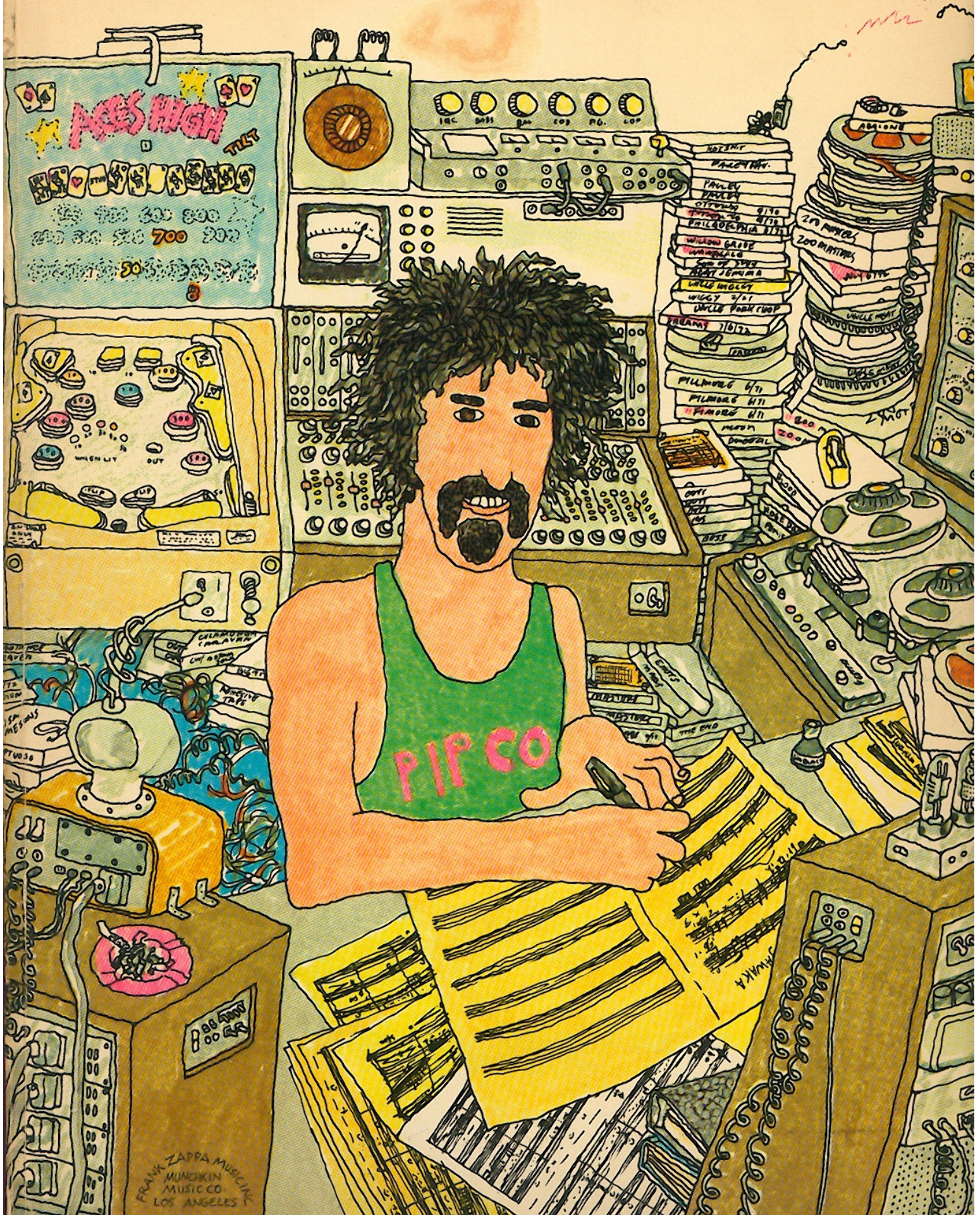


THE FRANK ZAPPA SONGBOOK VOL.1



BROWN SHOES DON'T MAKE IT

By
FRANK ZAPPA

Boogie shuffle

F#m7

B

F#m7

B

F#m7

B



Musical notation for the first system, including piano accompaniment and guitar chord diagrams.

F#m7

B

F#m7

B

F#m7

B

F#m7

B



Brown shoes

don't make it.

Brown shoes

don't

Musical notation for the second system, including piano accompaniment and guitar chord diagrams.

F#m7

B

F#m7

B

F#m7

B

F#m7

B

F#m

Moderato
Tacet strict
time



make it.

Quit school

why fake it?

Brown shoes

don't make it.

T. V.

Musical notation for the third system, including piano accompaniment and guitar chord diagrams.

C Db C Bb

din-ner by the pool, Watch your broth-er grow a beard, Got an - oth-er year of school, You're O. K. - he's too weird. Be a

A Em F#m G A

plumb-er, he's a bum-mer, he's a bum-mer ev - ery sum-mer. Be a loy - al plas - tic

Bm C#m D E A F#m E F#m Faster Bb 6

ro - bot for a world that does - n't care. Smile at ev - ery ug - ly

Tacet (Kazoo) Tempo 1 shuffle

shine on your shoes - and cut your hair.

F#m7

B

F#m7

B

F#m7

B

Be a jerk — and go to work. Be a jerk_

F#m7

B

F#m7

B

— and go to work. Be a jerk — and go to work. Be a jerk_

F#m7

B

F#m7

B

F#m7

B

— and go to work. Do your job — and do it right. Life's a ball T. V. — to - night

F#m7

B

F#m7

B

F#m7

B

Do you love it, do you hate it? There it

F#m7 B F#m7 B F#m7 B

is the way you made it.

(Pretend toretch)

Moderate Waltz
B

Low cluster to simulate Tam-Tam

A world of

C# 4 fr. B

se - cret hun - gers, Per - vert - ing the men who

C# 4 fr. B

make your laws. Ev - 'ry de - sire is

C#

4 fr.

Db

(=C#)

Cb

(=B)

Fm7(+5)

Db⁶

Gbmaj7

4 fr.

3 fr.

hid - den a - way

In a drawer in a

Fm7(+5) Cbmaj7 Dbmaj7

Eb

F

Gbmaj7

Eb

Gb

G

Guitar tacet

desk by a nau - ga - hyde chair

on a rug where they

walk and drool,

past the girls in the of - fice.

♪ = ♪ (Clear your throat)

♪ = ♪ (Sprechgesang)

Hrat-che pl - che, Hrat-che pl - che, Hrat-che pl - che, Hrat-che pl We see _____ in the

Ped.

back of the Cit - y Hall mind the dream of a girl a -

L. H.

Ped.

bout thir - teen.

trb

sfz mp

f

mp

f

tr

Ped.

Off with her clothes and

mp

mp

p

f

mp

Ped.

in - to a bed where she tick - les his fan - cy all nite long.

f

f

tr

m.f

Ped.

Ped.

Slow shuffle

His wife's at-tend-ing an or - chid show.

m.f

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

She squealed for a week to get him to go

fff

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

back in the bed his teen-age queen is

Fast Motown

Rock - ing and roll - ing and act - ing ob-scene. Ba - by! Ba - by!

R. H.

Ba - by! Ba - by!

Ballad Rock

C Dm

And he loves it, he loves it,

Dm Em F G F Em

curls up his toes. She bites his fat neck and it lights up his nose, But

Em C Dm C Bb C D9 E9

can - not be fooled, old Cit - y Hall Fred, she's nas - ty, she's nas - ty, she digs it in bed.

Grandioso
Guitar tacet

Musical score for the first system, featuring piano accompaniment in 3/4 time with a forte (ff) dynamic marking.

Musical score for the second system, including piano accompaniment and a vocal line with a fortissimo (fff) dynamic marking and a pedal point.

Musical score for the third system, featuring piano accompaniment with a forte (ff) dynamic, a glissando effect, and a section marked "erratically ad lib."

Tempo di Cocktail Lounge

Chord diagrams for the following system:

- Cmaj7
- Em (C# bass)
- Dm7
- Bb (Eb bass)
- Cmaj7
- Em6 (sus Eb)

Do it a - gain_ and do it some more, - That does it by_ gol - ly, It's

gva

Musical score for the fourth system, including a vocal line with lyrics and piano accompaniment.

Dm Am7 Tacet

nas - ty for sure, — Nas - ty, nas - ty, nas - ty,

gva *loco*

nas - ty, nas - ty, nas - ty, On - ly thir - teen and she knows how to nas - ty. She's a

gva

Tempo di Beach Boys

G Dm F Em Dm C

dir - ty young mind cor - rupt - ed, cor - rod - ed

G Dm F Em Dm C

Well, she's thir - teen to - day_ and I hear_ she gets load -

- ed. Mum, mum, mum, mum, mum, mum, mum, mum, mum, mum, mum, mum,

No tempo (*random keyboard effects*)*
Guitar tacet

mum, mum, mum, mum, mum, mum, mum, mum, mum. Sssss
(Inhale)

If she were my daughter I'd.... What would you do, daddy? If she were my daughter I'd....

(Write your own part in this space)

What would you do, daddy? If she were my daughter I'd.... What would you do, daddy?

* If Electric Piano is used, turn on echoplex at this spot.

Corny Swing

B \flat 6 fr. A 5 fr. A \flat 4 fr. G7 000 C7 0 F7

Smoth-er my daugh-ter in choc-o-late syr-up and strap her on a-gain.

B \flat 6 fr. D \flat dim F7 B \flat 6 fr. A 5 fr. A \flat 7 G7 000

Oh, ba-by! Smoth-er that girl in choc-o-late syr-up, and

C7 0 F7 B \flat 6 fr.

strap her on a-gain. She's a teen-age ba-by and she

B \flat 7 E \flat G \flat 7

turns me on. I'd like to make her do a nas-ty on the White House lawn. Gon-na

Bb 6 fr.

A 5 fr.

Ab 4 fr.

G7 000

smoth - er my daugh - ter in choc - o - late syr - up and

C7

F7

Bb 6 fr.

Slow - Relaxed time
Guitar tacet

boog - ie 'til the cows come home. _____

Time to go home, _

Strict time

Madge is on the phone, Got to meet the Gur - neys and a

Slower

doz - en gray at - tor - nies; T. V. din - ner by the pool, I'm so glad I fin - ished school.

C Bb 6 fr. Ab 4 fr. Gb D C Am9

Life is such a ball, I run the world from Cit - y Hall.

Fast as possible
Guitar tacet
Play 4 times


(Fraudulent dramatic section)

MOTHER PEOPLE

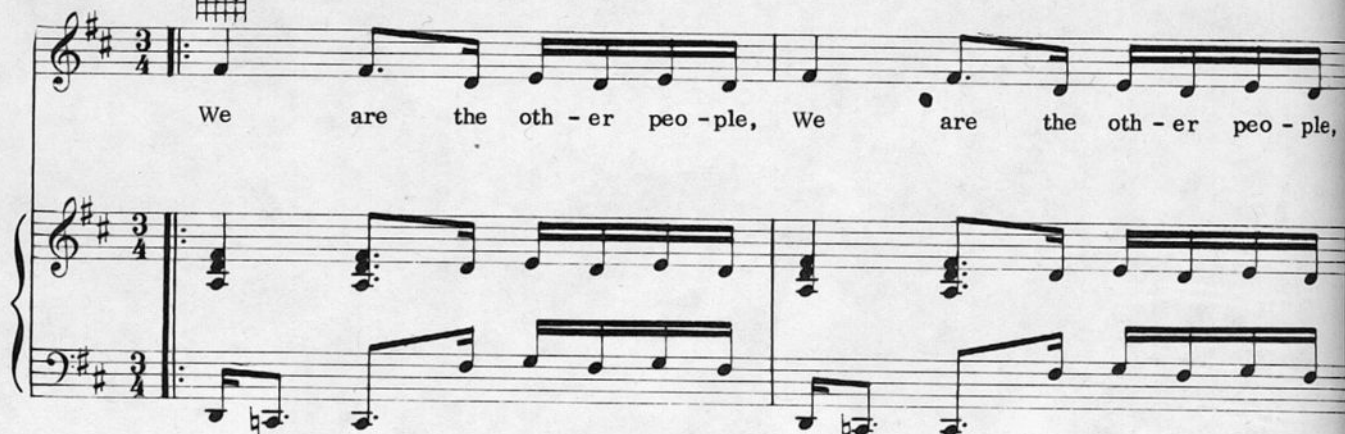
Moderato

By
FRANK ZAPPA


D



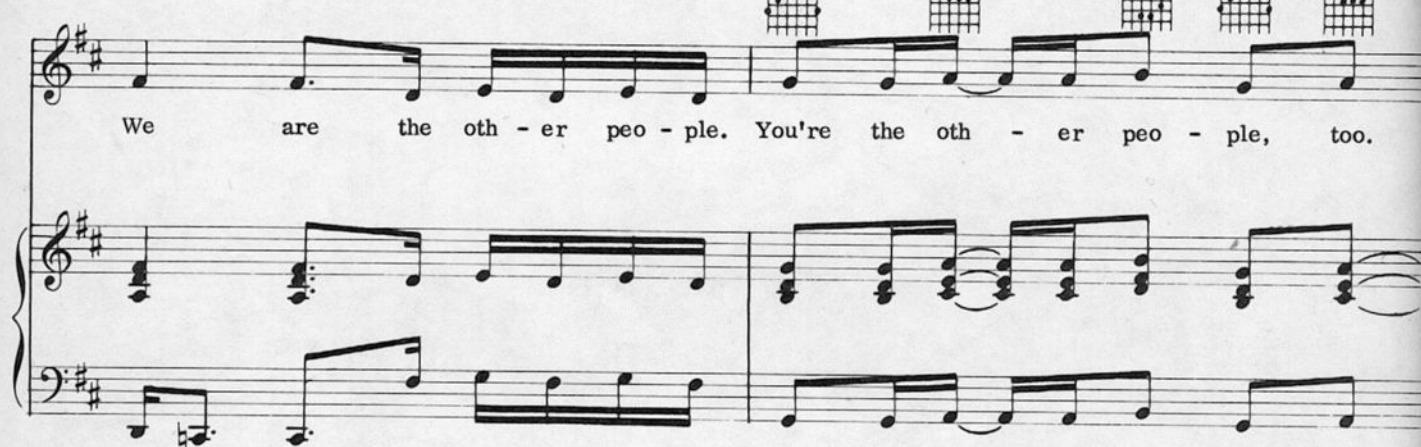
We are the oth - er peo - ple, We are the oth - er peo - ple,



G A Bm G A



We are the oth - er peo - ple. You're the oth - er peo - ple, too.



G A Bm G A



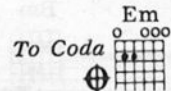
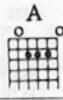
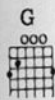
Found a way_ to get to you.



A bit faster D



Do you think that I'm cra - zy?
Do you think that I love you?

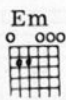


Out of my mind? }
Stu - pid and blind? }

Do you



think that I creep in the night and sleep in a



Guitar tacet

phone booth?

Ped. II

Tempo I
C(susD)

Lem-me take a min-ute and tell you my plan, Lem-me take a min-ute and tell who I am,

F#m

Bm F#m

Bm G

A Em

If it does-n't show, Think you bet-ter know I'm an-oth-er per-son.

Tempo II

Do you think that my pants are too tight? Do you

think that I'm creep-y?

Guitar tacet

1/2 Ped.

Tempo I
C(susD)

Chord diagrams: C(susD) and A

Bet - ter look a - round be - fore you say you don't care,

C(susD)

Chord diagrams: C(susD) and A

Shut your fuck - in' mouth a - bout the length of my hair.

Chord diagrams: F#m, Bm, F#m, Bm, G, A, Em

How would you sur-vive, if you were a - live, shit - ty lit - tle per - son?

D.C. al Coda

Coda

Chord diagrams: Em, F#m, Em7, A, Em7, F#m, Em, Em7, A9, G9, F#m9, G9, Em

Do you think that I dream through the night of hold - ing you near me.

R. H. L. H.

1/2 Ped.

IGOR'S BOOGIE

By
FRANK ZAPPAA tight little march
No chordsGuitar
or
Voices

The musical score is divided into three systems. The first system is in 4/4 time and includes a treble clef staff for guitar/voices and two piano staves. The second system is also in 4/4 time. The third system changes to 7/8 time. The score features various musical notations including triplets, slurs, and dynamic markings like 'f'.

* Note: Originally for 2 separate electric keyboards.

First system of musical notation, consisting of three staves. The top staff is in 5/4 time, the middle in 5/4, and the bottom in 5/4. The system concludes with a 3/4 time signature change.

Second system of musical notation, consisting of three staves. The top staff is in 3/4 time, the middle in 3/4, and the bottom in 3/4. The system concludes with a 4/4 time signature change.

Third system of musical notation, consisting of three staves. This system is characterized by numerous triplet markings (indicated by a '3' above or below the notes) across all staves. The system concludes with a 4/4 time signature change.

Fourth system of musical notation, consisting of three staves. It features first and second endings, marked '1.' and '2.' respectively. The time signature is 4/4. The first ending leads to the second ending, which concludes the piece with a double bar line.

PENIS DIMENSION

By
FRANK ZAPPA

Modest Waltz

Cmaj9

Am

Cmaj9

Cm11

Tacet

Pe - nis di - men - sion,

Cmaj9

Am

Cmaj9

Db13

Eb13

Tacet

Pe - nis di - men - sion.

Cm

Bbm

D

Am

G

D

C#m9

G+

F#(G bass)

Pe - nis di - men - sion is wor - ry - ing me.

G# F# C#(susD#) C#m(susF#) F# G#m(susC#)

I can't hard - ly sleep at night 'cause of

E F# B A9

pe - nis di - men - sion.

Faster
Guitar tacet

C#m9

Do you wor - ry? Do you wor - ry a

Em9



Tacet

lot?

♩=116 Faster

C#m9



♩=66 In three

No!

(Moan) < *ff*

Do you wor-ry?

(Both buttocks)

Stand Turn around

Sit on keyboard and jump back to normal position without losing the tempo.

♩=58 Half speed

Ebm6



Cmaj9



Do you wor-ry and

moan

That th

C11



C



Bbmaj9



A7(b5)



size of your cock is not mon-strous e-nough?

A9 G F#m A9 Amaj9 F#m9

It's your pe - nis di - men - sion,

Tacet Fmaj9 Cm11 3 fr. Ped. II

Pe - nis di - men - sion,

Tacet

Wah — oo wah oo wah oo wah Wah — oo wah oo wah oo wah

Vamp for dialogue

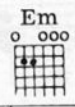
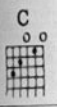
HOW COULD I BE SUCH A FOOL

By
FRANK ZAPPA

Moderato



Musical notation for the first system, including a treble clef with a 3/4 time signature and a piano accompaniment with two staves.



Musical notation for the second system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "When I won your love, I was ver - y glad, Ev - 'ry"



Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "hap - pi - ness in the world be - longed to me."

Ab 4 fr. Cm 3 fr.

Then our love was lost and you went a - way,

Gsus G Fm G

Now I shed my tears in lone - ly mis - er - y. I

C Em

know_ now_ that you nev - er ev - er real - ly loved_ me, It

Bb Dm

hurts me now to think you nev - er ev - er real - ly cared. I

Ab 4 fr. Cm 3 fr.

sit and ask my - self a thou - sand times to try and find

Gsus G Fm G

what real - ly hap - pened to the love that we shared.

Em

How could I be — such a fool? —

How could I be - lieve all those lies you told — me?

How could I be tak - en in by your sweet_ face? You

F

spoiled our love. You ruined my life. I'm

Abmaj7 Gsus G

so tore down, I'm a ter-ri-ble dis - grace,

rit.

C Em

There will come a time when you'll re - gret the way You

a tempo

Bb

Dm

treat-ed me as if I was a fool and did-n't know The

Ab

4 fr.

Cm

3 fr.

man - y times you lied a - bout your love for me.

Gsus

xoo

G

ooo

Fm

G

ooo

Some-one else is going to know that your love was just a show,

Em

o ooo

Em9

o ooo

Gmaj7

F#m7

Em7

o o o

How could I be such a fool.

LET'S MAKE THE WATER TURN BLACK

By
FRANK ZAPPA

Fast
C(susD)

1. Now be - lieve me when I tell you that my song is real-ly true,
 2. Ear-ly in the morn-ing Dad-dy Din-ky went to work,
 3. Ron-nie saves his nu-mies on a win-dow in his room, (A

I want ev - 'ry-one to lis - ten and be - lieve, It's a - bout some lit - tle peo - ple from a
 Sell - ing lamps and chairs to San Ber' - di - no squares. And I still re - mem - ber Ma - ma with her
 mar - vel to be seen: dys - en - ter - y green) While Ken - ny and his bud - dies had a

1. long time a - go and all the things the neigh - bors did - n't know.
 a - pron and her pad,
 game out in the back

2. B \flat A D G F

feed - ing all the boys at Ed's Ca - fé! Whiz - zing and past - ing and

G F G Am7 Bm7 Cmaj7 D9




poot - ing through the day... (Ron - nie help - ing Ken - ny help - ing burn his poots a - way!)_ And

G F E \flat D Fm A \flat G

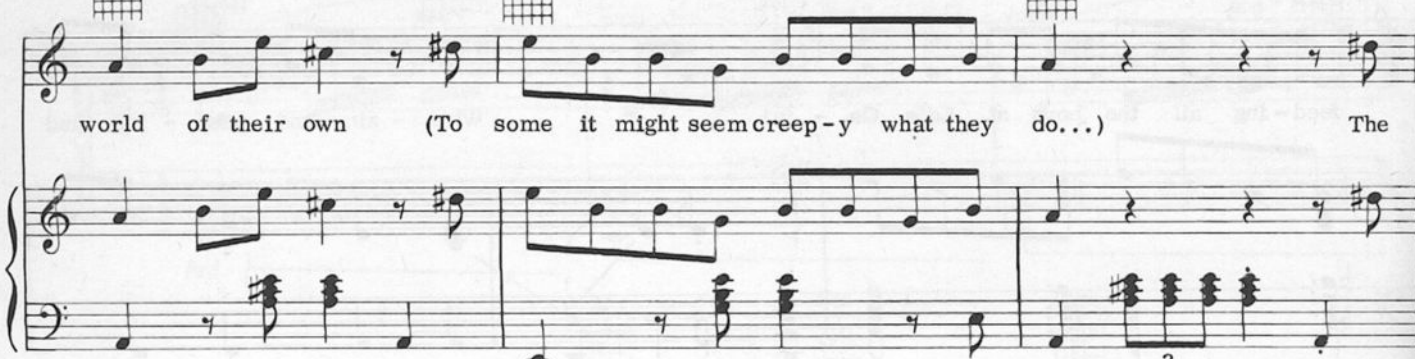
all the_ while on a shelf in the shed: **KEN-NY'S LITTLE CREA-TURES ON DIS-PLAY!**





3. F G Am Em

"LET'S MAKE THE WA - TER TURN BLACK." We see them af - ter school in a

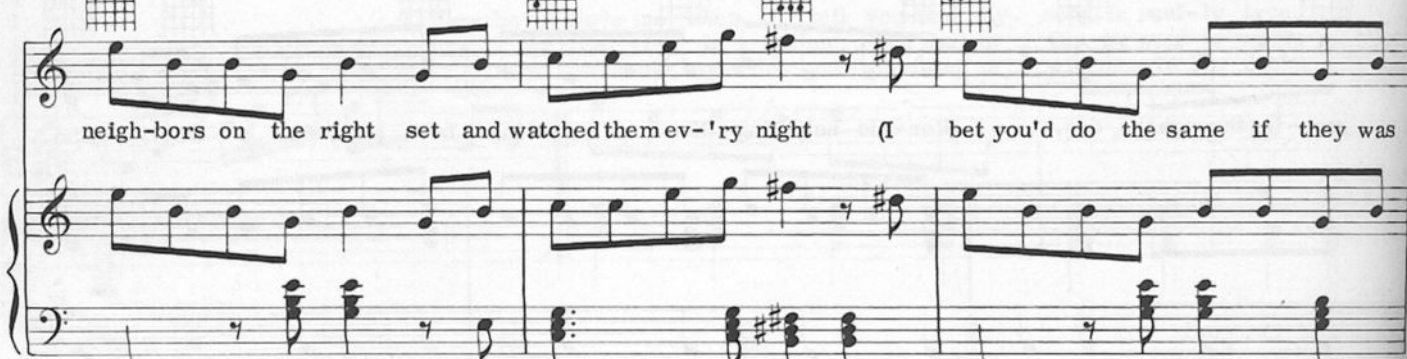
A  Em  A 






world of their own (To some it might seem creep-y what they do...) The



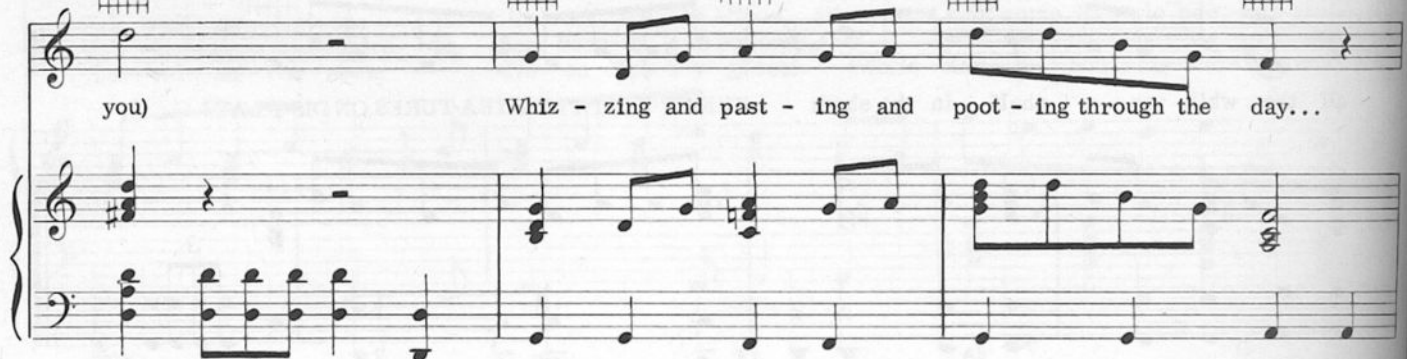
Em  C  B  Em 








neigh-bors on the right set and watched them ev-'ry night (I bet you'd do the same if they was



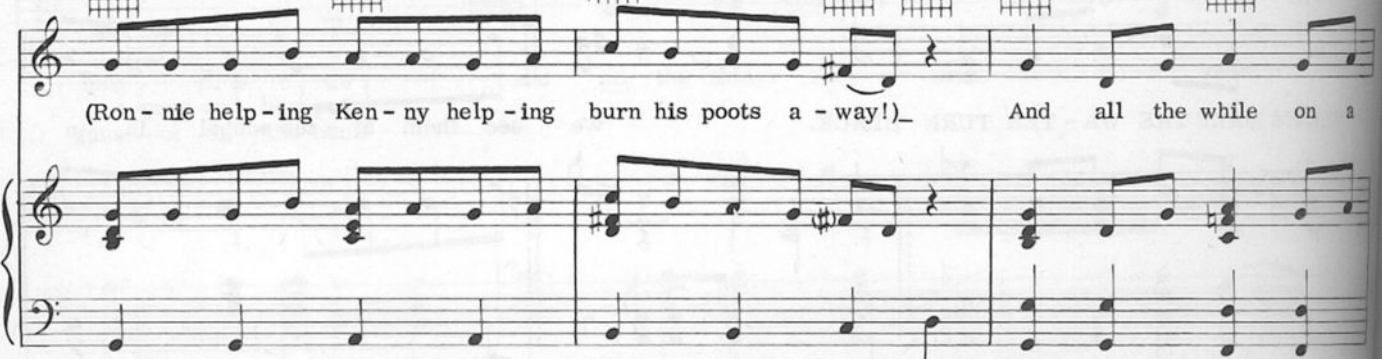
D  G  F  G  F 

you) Whiz - zing and past - ing and poot - ing through the day...



G  Am7  Bm7  Cmaj7  D9  G  F 

(Ron - nie help - ing Ken - ny help - ing burn his poots a - way!)_ And all the while on a



shelf in the shed: KEN-NY'S LIT-TLE CREA-TURES ON DIS-PLAY!

Chord diagrams: Eb, D, Fm, Ab, G

Ron-nie's in the ar-my now and Ken-ny's tak-ing pills, Oh! How they yearn to

Chord diagrams: C, Em, Am, Dm, Em

see a bomb-er burn! Col-or flash-ing, thun-der crash-ing, dy-na-mite ma-chine!

Chord diagrams: Fm, G, C, Em, Am

(Wait till the fire_ turns green.) WAIT TILL THE FIRE_ TURNS GREEN!

Chord diagrams: F, G, Am, F, G, A

OH NO

By
FRANK ZAPPA

Em9 A(susB) Em C(susD) B(susC#)

Oh no, I don't be-lieve it, You say that you think you

R. H.

A(susB) Em9 A(susB)

know the mean - ing of love. Do you real-ly think it can be told?

2nd time only

Em9 C(susD) B(susC#) Em

{ You say love is all we need, You say — with your
You say that you real - ly know. I think — you should

R. H.

B(susC#) C(susD) Em

love — you can change all — of the fools, all of the hate.
 check — it a — gain. How — can you say what you be — lieve

B(susC#) C(susD) D(susE) 1. A C#(susD#)

I think you're prob-ably out to lunch.
 will be the key to a world of

B(susC#) 2. B(susC#) C#(susD#) A

love ? _____








Fmaj7 Em7 Dm7 Fmaj7 Em7 Gmaj7

All your love will it save _____

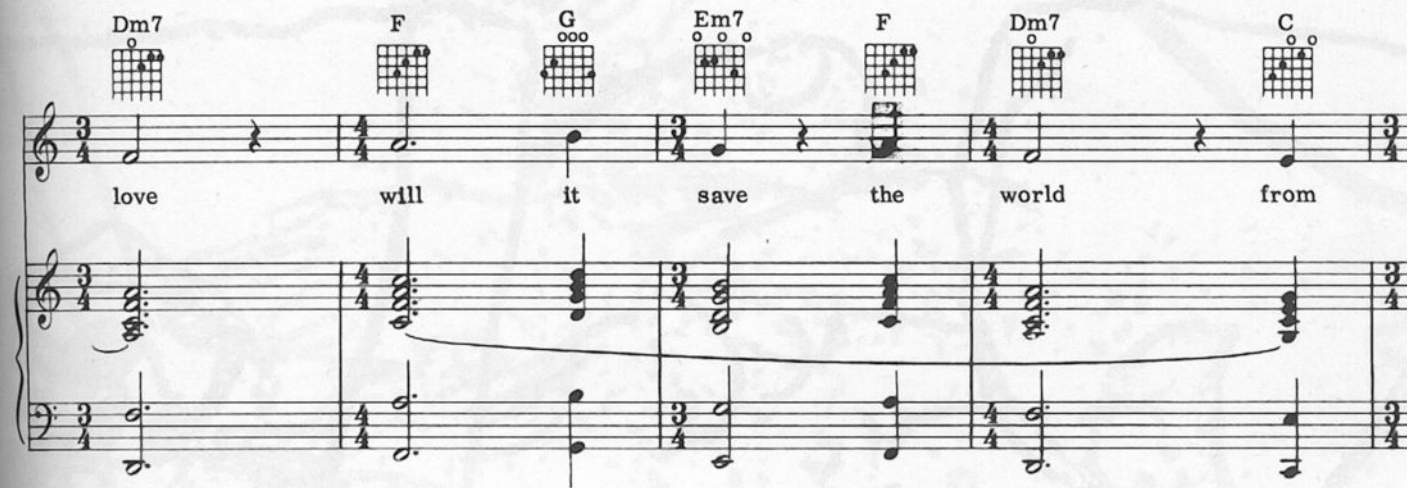
A  F  Eb 





me? All your



Dm7  F  G  Em7  F  Dm7  C 

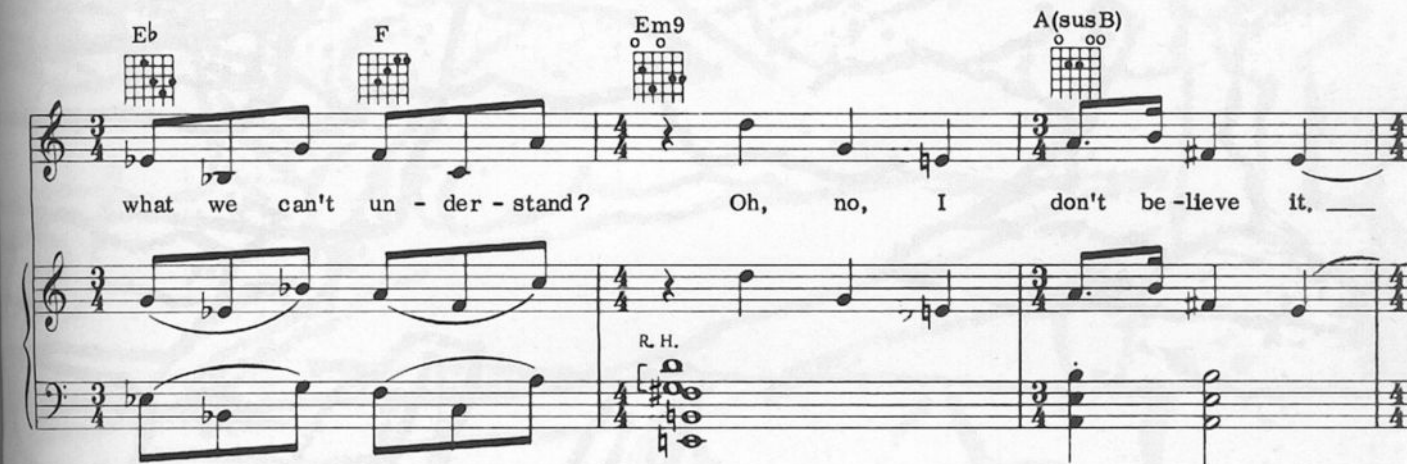
love will it save the world from





Eb  F  Em9  A(susB) 

what we can't un - der - stand? Oh, no, I don't be - lieve it. —

R. H. 



Em  C(susD)B(susC#)  A(susB)  Em9  A(susB)  A 



D(susE) Ebm9 Ebm9⁶ Am9 5 fr.

gva - - - *gliss.*

You came on strong with your fast car and your
I've done it too so I know just what it

8bassa - j

1. D9(11+) 4 fr. D9 4 fr. Cm7 3 fr. F6(11+) Eb6(11+)

class ring, - soft voice and your sad eyes, - *gva* - - -

Bbm7 Eb6(11+) D+7 D9(11+) 4 fr. D9 4 fr.

I fell for the whole thing. - feels like -

gva *loco* *gliss.*

Fmaj7 G7(b9) Cmaj7

and just like I said, there's no re-grets.

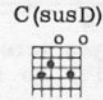
gva - - - *R.H.* *L.H.* *R.H.* *L.H.*

Ped. *L.H.*

SON OF SUZY CREAMCHEESE

By
FRANK ZAPPA

Fast as possible



Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked with * R.H. and L.H. The vocal line begins with the lyrics "Su - zy Cream - cheese _".



Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "Oh, ma - ma now, what's got in - to you?". The piano part includes markings for R.H. and L.H.



Musical notation for the third system, including vocal line and piano accompaniment. The vocal line concludes with the lyrics "Su - zy you were such a sweet - ie } Yeah, yeah, yeah." and "Got to find my Su - zy Cream-cheese". The piano part includes markings for R.H. and L.H.

* Alternate figure:

Cmaj7 Bm7 Am7 Gmaj7 Am7 Bm7 Em Cmaj7 Bm7 Am7 Gmaj7

{ Once you were my one and on - ly } Yeah, yeah, Yeah. { Blew your mind on too much Kool-aid }
 { Think I'll go and start my car } { Real-ly dig her she's so freak-y }

Am7 Bm7 Em Cmaj7 Bm7 Am7 Gmaj7 Am7

Yeah, yeah, yeah. { Took my stash and left me lone - ly } Yeah,
 { Heard the heat knows where you are - }

Bm7 Em7 A C(susD) D(susE) C(susD)

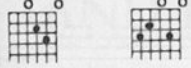
yeah, — yeah. Su - zy Cream-cheese, — Oh, ba - by now,

A Bm A C(susD)

what's got in - to ya? Su - zy Cream-cheese, -

R. H.
 L. H.

D(susE) C(susD)



A



Bm7



Tacet

Oh, ma - ma now, what's got in - to ya?

Cmaj7



Bm7



Am7



Gmaj7



Am7



Bm7



Em



Cruised the strip and went to Can - ters Yeah, yeah, yeah.

Cmaj7



Bm7



Am7



Gmaj7



Am7



Bm7



Em



Su - zy Cream-cheese please come home - Yeah, yeah, yeah.

Cmaj7



Bm7



Am7



Gmaj7



Am7



Bm7



Em



Vi - to says she split for Berke - ley Yeah, yeah, yeah.

Cmaj7 Bm7 Am7 Gmaj7 Am7 Bm7 Em7

Pro - test march - ing sty - ro - foam - Yeah, yeah, — yeah.

A C(susD) D(susE) C(susD) A Bm

Su - zy Cream - cheese - oh {ba - by} now, what's got in - to ya?

{ma - ma}

Tacet

Am7 Bm7 Em Cmaj7 Bm7 Am7 Gmaj7

Yeah, yeah, yeah.

Am7 Bm7 Em7 A(susB)

EXCERPT FROM MUSIC FOR ELECTRIC VIOLIN AND LOW-BUDGET SYMPHONY ORCHESTRA

(piano with concert pitch melody line)

Andante
Bb 13



By
FRANK ZAPPA

Bb Clarinet (In concert key)

The first system of music shows the piano accompaniment in the lower staves and the Bb Clarinet line in the upper staff. The piano part consists of chords and eighth-note patterns. The clarinet line begins with a few notes in the key of Bb.

B11(-13)



C13
3 fr.



C#m7⁶



The second system continues the piano accompaniment and clarinet line. It features a change in time signature to 3/4 and includes the chords B11(-13), C13 (3 fr.), and C#m7⁶.

D+7(b9)



4 fr.

The third system continues the piano accompaniment and clarinet line. It features the chord D+7(b9) (4 fr.) and a 9-measure rest in the piano part.

Cm7



Tacet

The fourth system continues the piano accompaniment and clarinet line. It features the chord Cm7 and a Tacet instruction for the clarinet part.

Fmaj7(+11)



B



Fmaj7



G



Musical notation for the first system, featuring treble and bass clefs, triplets, and slurs.

F#sus4



Bb maj7



Cm7



E(susA#)



Musical notation for the second system, featuring treble and bass clefs, triplets, and slurs.

B7



E9



F7



Cm



3 fr.

Tacet

Musical notation for the third system, featuring treble and bass clefs, triplets, and slurs.

poco rit.

Musical notation for the fourth system, featuring treble and bass clefs, triplets, and slurs.

poco rit.

EXCERPT FROM MUSIC FOR ELECTRIC VIOLIN AND LOW-BUDGET SYMPHONY ORCHESTRA

(transposed Bb Clarinet part)

Bb Clarinet (transposed part)

By
FRANK ZAPPA

4

9

3

3

3

tr

poco rit.

I'M NOT SATISFIED

By
FRANK ZAPPA

Fast

C#m7 D E
 C#m7 D E

Ye - ah!

C#m7 D E
 C#m7 D E

D A Am7 D7 Am7

Got no place to go, I'm tired of walk-
 gva -

D7 Am7 Am6 Am7 Am6

- ing up and down — this street all by my - self. -

gva

D A Am7 D7 Am7

No love left for me to give, I try and try

gva

Am6 Am7 Am6 Am7 Am6

but no one wants — me the way I — am. —

gva

F#m E F#m E

Why should I pre - tend I like — to roam from door to door? —

loco

F#m E F#m E

May - be I'll just kill my - self, - I just don't care no - more - Be - cause

Bm7 C#m7 Dmaj7 C#m7 Bm7 C#m7 Dmaj7 C#m7 Bm7

I'm not sat - is - fied, Ev - 'ry - thing I've tried.

C#m7 Dmaj7 C#m7 Bm7 Dm7 Em7 F G F G C#m7 D

I don't like the way life has been a - bus - ing me.

E C#m7 D E C#m7 D E

Ye - ah!

C#m7 D E D

Ye - ah! Who would care if I - was gone,

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'Ye - ah! Who would care if I - was gone,'. Above it are four guitar chord diagrams: C#m7, D, E, and D. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

A Am7 Am6

I nev - er met - no one - who'd care - if - I - was

gva

This system contains the second two staves of music. The top staff is a vocal line with lyrics 'I nev - er met - no one - who'd care - if - I - was'. Above it are three guitar chord diagrams: A, Am7, and Am6. The bottom two staves are a piano accompaniment. A dashed line with the annotation 'gva' is placed above the piano accompaniment staff.

Am7 Am6 D A Am7 Am6

dead and gone, - Who needs me to care for them, No - bod - y needs -

gva *loco* *gva*

This system contains the third two staves of music. The top staff is a vocal line with lyrics 'dead and gone, - Who needs me to care for them, No - bod - y needs -'. Above it are six guitar chord diagrams: Am7, Am6, D, A, Am7, and Am6. The bottom two staves are a piano accompaniment. Dashed lines with annotations 'gva', 'loco', and 'gva' are placed above the piano accompaniment staff.

Am7 Am6 Am7 Am6 Am7 Am6

me, why should I just hang a - round!

gva

This system contains the fourth two staves of music. The top staff is a vocal line with lyrics 'me, why should I just hang a - round!'. Above it are six guitar chord diagrams: Am7, Am6, Am7, Am6, Am7, and Am6. The bottom two staves are a piano accompaniment. A dashed line with the annotation 'gva' is placed above the piano accompaniment staff.

F#m E F#m E

Why should I just sit and watch_ while the oth-ers smile?

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. Chord diagrams for F#m and E are provided above the vocal line.

F#m E F#m E

I just wish that some-one cared_ if I was hap-py for a-while-be-cause

The second system continues the musical score. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for F#m and E are shown above the vocal line.

Bm C#m7 D6 C#m7 Bm C#m7 D6 C#m7 Bm

I'm not sat-is-fied ev-'ry-thing I've tried

The third system introduces a new set of chords: Bm, C#m7, D6, C#m7, Bm, C#m7, D6, C#m7, and Bm. The vocal line features a quarter rest followed by eighth and quarter notes. The piano accompaniment includes a melodic line in the right hand. Chord diagrams are provided above the vocal line.

C#m7 D6 C#m7 Bm Dm7 Em7 F G F G

I don't like the way life has been a-bus-ing

The fourth system features chords: C#m7, D6, C#m7, Bm, Dm7, Em7, F, G, F, and G. The vocal line starts with a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with chords and a bass line. Chord diagrams are shown above the vocal line.

C#m7 D E C#m7 D

me.

E Bm7 C#m7 Dmaj7 C#m7 Bm7 G (susA) E (susF#) F (susG)

Ye - ah!

Grandioso *

D6 D

a tempo

Ped. Ped.

F6 Em7 Dm7 Cmaj9 Bm7b5 Am9 G A

* If possible omit 's during performance to keep the rhythm going.

MOM & DAD

By
FRANK ZAPPA

Moderate 4

Em



Em7



Ma - ma!

Fmaj9



C(susD) D(susE) E(susF#)



D(susE)



Ma - ma! Some - one said they made some noise the

C(susD)



Cmaj9(b5)



F



Em



cops have shot some girls and boys.

C₉ Am₉ D(susE) Fmaj₉ C₉ Am₉

You'll sit home and drink all night, They looked too weird, it

D(susE) Em

served them right.

F₉

Ev - er take a min - ute just to show a real e - mo - tion,

in be - tween the mois - ture cream and vel - vet fa - cial lo - tion?

Bb maj9



Ab maj9



Bb maj9



Ab maj9



Ev - er tell your kids — you're glad that they can think?

Bb maj9



Ab maj9



Bb maj9



Ab maj7



Ev - er say you loved 'em? Ev - er let 'em watch you drink?

D(susE)



Ev - er won - der why — your daugh - ter looked so sad? It's

such a drag to have — to love a plas - tic Mom and Dad.

Em

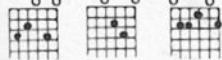


F₉⁶



Ma - ma! Ma - ma! Your

C(susD)D(susE)E(susF#)



D(susE)



C(susD)



F



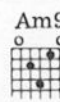
child was killed in the park to - day, Shot by the cops as she qui - et - ly



Em



C₉⁶



Am₉

lay By the side of the

D(susE)



Fmaj₉



Tacet



Em

creeps she knew They killed her — too. *gva*

rit.
L. H.

ABSOLUTELY FREE

Moderately and freely

By
FRANK ZAPPA

F#⁶₉ **Amaj9**

F#⁶₉ **Amaj9**

Gmaj7 **F**

A⁶₉ **F(susG)**

(Spoken)

"I don't do publicity balling for you anymore!" "The first word in this song is dis-corporate. It means to leave your body." Dis -

colla voce

G Am G

cor - por - ate and come with me, Shift - ing, drift - ing,

a tempo

Dm Bb Eb F

cloud - less, star - less VEL - VET VAL - LEYS AND A

Am G G F G

SAP - PHIRE SEA: Wah Wah Un - bind your

Am G

mind there is no time to lick your stamps and

Dm Bb Eb F

paste them in DIS - COR - POR - ATE and we

Am G G- F

will be - gin Wah Wah! (Flower power sucks, sucks, sucks.)

G Am G Am G

{ Dia - monds on vel - vets on gold - ens on Vix - en on Com - et on
Dream - ing on cush - ions on of vel - vet and sat - in to mu - sic by

Am G Am G Am

Cu - pid on Don - ner and Blit - zen on up and a - way and a -
mag - ic by peo - ple that hap - pen to en - ter the world of a

G Am G Am G

far and a - go - go es - cape from the weight of your cor - por - ate
 strange pur - ple Jel - lo, The dreams as they live them are all "mel - low

A A D B E C#

lo - go! } UN - BIND YOUR MIND THERE IS NO TIME
 yel - low" }

F# A E F# A E F#

Boin-n-n-n-n-g TO LICK YOUR STAMPS AND PASTE THEM IN

E B F# E F# E B

DIS - COR - POR - ATE AND WE'LL BE - GIN.

A B C#m B

Chord diagrams for A, B, C#m (4 fr.), and B are shown above the staff. The piano accompaniment consists of a treble and bass clef with chords and a melodic line.

A G A G A

FREE - DOM! - FREE - DOM! KIND - LY - LOV - ING! YOU'LL BE -

Chord diagrams for A, G, and A are shown above the staff. The piano accompaniment continues with chords and a melodic line.

G F#m Em A G

AB - SO - LUTE - LY FREE ON - LY - IF - YOU

To Coda

Chord diagrams for G, F#m, Em, A, and G are shown above the staff. The piano accompaniment continues with chords and a melodic line.

F#m Em F(susG)

WANT - TO BE.

D.S. al Coda

Chord diagrams for F#m, Em, and F(susG) are shown above the staff. The piano accompaniment continues with chords and a melodic line.

UNCLE MEAT

By
FRANK ZAPPA

Moderately fast

D(sus4)



The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a whole rest in the treble staff and a bass line of eighth notes. A repeat sign appears after the first measure of the treble staff. The second system continues the piece with a treble staff melody of eighth notes and a bass line of eighth notes.

Eb(susF)



The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a treble staff melody of eighth notes and a bass line of eighth notes. The key signature changes to one flat (Bb).

E7

A7

D(sus4)



The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a treble staff melody of eighth notes and a bass line of eighth notes. The key signature remains one flat (Bb). The system concludes with a whole rest in the treble staff and a bass line of eighth notes.

tr

C6

Bb

Am7

Ab

C

Bb

Am

Ab

C

Bb

Am

Ab

C(susD)

Db(susEb)

D(susE)

Eb(susF)

A

ad libitum
D.S. al fine

THE IDIOT BASTARD SON

By
FRANK ZAPPA

Moderato

D(susE) C(susD) F(susG) C(susD) D(susE) Em7

The I - di - ot Bas - tard Son: (THE FA - THER'S A

C(susD) D C D C Am D Em7 C(susD) D C

NA - ZI IN CON-GRESS TO - DAY.) The moth - er's a hook - er some -

D C Am D(susE) C(susD) F(susG) C(susD) D(susE)

where in L. A. The I - di - ot Bas - tard Son, A -

Em7 C(susD) D C D C Am Em7

ban-doned to per - ish in back of a car. Ken - ny will

C(susD) D C D C Am D(susE) C F⁶₉

stash him a - way in a jar, The I - di - ot Boy.

Am9 Cmaj7 A13(b9)

Try and im - ag - ine a win - dow all cov - ered in green, (All the

Gmaj7(+9) Fmaj7 Ebm F Ebmaj7 E9(b5)

time he would spend at the church he'd at - tend

D7 Em Bb7 D

Tacet

D(susE)

F C(susD)(susG)C(susD)D(susE)

warm - ing his pew.)

Em7

C(susD)

D

C

D

C

Em11

F(susG)

Cmaj7

Ken - ny will feed him and Ron - nie will watch! The child will
 li - ars and cheat - ers and peo - ple like you, Who smile and

Em11

Cmaj7

F#m11

F(susG)

Cmaj7

1. D

2. D

thrive and grow and en - ter the world of
 think they know what this is a - bout, (YOU

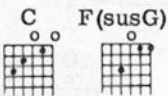
Em7

C(susD)

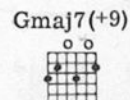
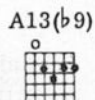
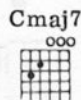
THINK YOU KNOW EV - 'RY - THING may - be so.) The song we sing,



DO YOU KNOW? We're lis - ten - ing THE



I - DI - OT BOY! Try and im - ag - ine a win - dow all



cov - ered in green, (All the time he would spend,



all the col - ors he'd blend, where are they now? *Beat chest 3*
Stamp on floor
Slap thigh

PIANO INTRODUCTION TO LITTLE HOUSE I USED TO LIVE IN (revised)

By
FRANK ZAPPA

Rubato
Guitar tacet

mf *p* *mf*

3 6

gva

loco

p *f* *mf*

3

sost.

p *mf*

6 3

sost.

rit. *molto accel.*

p *ff* *mf*

3

gva

Moderate (Ruhig Schreitend)

mf

First system of musical notation. It consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure has a dynamic marking of *fff*. The second measure has a dynamic marking of *mf*. There are two accents (^) over the first two notes of the second measure. A slur with the number 9 is placed over the first nine notes of the second measure. The system ends with a double bar line and a fermata.

Second system of musical notation. It consists of two staves. The key signature has two flats. The time signature is 3/4. The first measure has a dynamic marking of *f*. A slur with the number 5 is placed over the first five notes of the second measure. The system ends with a double bar line and a fermata.

Third system of musical notation. It consists of two staves. The key signature has two flats. The time signature is 3/4. The first measure has a dynamic marking of *f*. A slur with the number 3 is placed over the first three notes of the second measure. A slur with the number 5 is placed over the first five notes of the third measure. A slur with the number 3 is placed over the last three notes of the system. The system ends with a double bar line and a fermata.

Fourth system of musical notation. It consists of two staves. The key signature has two flats. The time signature is 3/4. The first measure has a dynamic marking of *f*. A slur with the number 5 is placed over the first five notes of the second measure. A slur with the number 3 is placed over the last three notes of the system. The system ends with a double bar line and a fermata.

Fifth system of musical notation. It consists of two staves. The key signature has two flats. The time signature is 3/4. The first measure has a dynamic marking of *f*. The system ends with a double bar line and a fermata. The word "Cough" is written in the right margin of the system.

Ped. _____

Move buttocks,
causing stool
to creak

WAKA = JAWAKA

Handwritten musical notation on a staff. It features several measures with notes and accidentals. A large bracket spans across several measures, and there are various accidentals (sharps, flats, naturals) scattered throughout. Some notes are boxed or have other markings.

Handwritten musical notation on a staff, showing a sequence of notes and accidentals. The notes are mostly eighth or sixteenth notes, with various accidentals (sharps, flats, naturals) indicating pitch changes.

Handwritten musical notation on a staff, featuring chord symbols and accidentals. The symbols include A , $F \Delta 9$, $C \# - 9$, $A \Delta$, $D \#$, $E b$, $G \Delta$, and C . There are also some accidentals and a large bracket.

NANN SUIT

WHY DON'T YOU STRAP ON THIS HERE BUNCH OF CARD BOARD BOXES, DADDY-O

WHY DON'T YOU

DADDY-O

DADDY-O

(JOY OF MY DESIRING) You'll CERTAINLY LOOK SWAVE AND GET ME HOT

(JOY OF MY DESIRING) mmm

(JOY OF MY DESIRING) mmm

HOT HOT GET ME HOT AND HORMY IF THERE'S ONE THING I REAL

HOT HOT GET ME HOT AND AH DOO

HOT HOT GET ME HOT AND

GET OFF ON, ITS A MAN-SUIT PAINTED ON SOME OLD BOXES ...

YOINNGG!

DOO WAH DOO WAH

SOME OLD MELODIES ... FOUR-FOUR ... AN ANRA ... AN AREOLA ...

(CLAP) SOME OLD MELODIES (CLAP) AN AREOLA ...

(CLAP) SOME OLD MELODIES (CLAP) AN AREOLA ...

PINK GUMS ... STUMPY GRAY TEETH ... DENTAL FLOSS GETS ME HOT

PINK GUMS ... TEETH ... DENTAL FLOSS

PINK GUMS ... TEETH ... DENTAL FLOSS

3

8

WANNA WATCH A DENTAL HYGIENE MOVIE ?

65

UNTIL
STERS
OUT OF
ATH

SOPHISTICATED MUZZAK SWING STYLE

♩ = 80

MUSICAL SCORE: SOPHISTICATED MUZZAK SWING STYLE

Tempo: ♩ = 80

INSTRUMENTS: SOP SOLO, SOP I/II, ALTO I/II, TRP I/II, TRP, VLNS I, VLNS II

Lyrics: BROTH REMINDS ME OF NUNS I SEE THEM SMASHING WITH RULERS DISCIPLINING MUNCHKIN CRE
 NUNS NUNS NUNS KIDS BAP! MUNCHKIN CRE
 NUNS NUNS NUNS KIDS BAP! MUNCHKIN CRE
 NUNS NUNS NUNS KIDS BAP! MUNCHKIN CRE

Annotations: CAP MUTES, STOMP, DIV PIZZ., RAISE SNAP

A LITTLE FASTER, STRICT TIME

♩ = 176

MUSICAL SCORE: A LITTLE FASTER, STRICT TIME

Tempo: ♩ = 176

INSTRUMENTS: SOP SOLO, SOP I/II, ALTO I/II, TRP I/II

Lyrics: TOR TURED MUN CH-KINS TOR TURED MUNCHKIN IRISH CATHOLIC VICTIMS
 MUNCHKIN CRETINS MUNCHKIN VICTIMS IRISH CATHOLIC VICTIMS
 MUNCHKIN CRETINS MUNCHKIN VICTIMS IRISH CATHOLIC VICTIMS

Annotations: DOLCE, RAISE SNAP, CLAP, STOMP



CAN I HELP YOU WITH THIS DUMMY?

♩ = 88

1 2 3 4 (CLEARS HIS THROAT)

RANCE

B. FL.

B. CL.

C. BSSN.

8 HNS.

Solo TRB.

ORCH. E. BASS

IV

PERC.

VI

SOLO VLN.

SOLO VC.

ANY LOW PEDAL TONES

PLUNKER MUTE, GROWLING

PICCOLO S.D.

SMALL HORSE B.D.

CONCERT S.D.

W/DR. STICKS

SUL. TASTO

SUL. POINT.

OPEN

SUL. "q"

SUL. SACC.

SUL. POINT.

BT. FP

5 6 7 8 (EROTICIZED GRANTS AS SHE AUBS HERSELF WITH THE GROTESQUE HAND)

SOPRANO

RANCE

B. FL.

B. CL.

C. BSSN.

8 HNS.

Solo TAB.

ORCH. E. BASS

IV

PERC.

VI

SOLO VLN.

SOLO VC.

OH! YOU STARTLED ME!

Mmm!

MM, MM

MM, AHH

MM, OOOH

CAN

HELP YOU WITH THIS

PICCOLO S.D.

SMALL HORSE B.D.

2 TIMBRES

OPEN ROLLS

A22.

Handwritten musical score for orchestra and soloists. The score is divided into measures 9, 10, 11, and 12. The instruments listed on the left are:

- SORBANO
- TRANCE
- PICC
- ACT. FL.
- B. FL.
- OB
- EH.
- E♭ CLT.
- B♭ CLT.
- BASS CL.
- 3 BASS.
- C. BASS.
- 8 HNS.
- TRP.
- B♭ Fp. HN.
- SOLO TRB.
- I
- GTES. II
- II
- DRCA. C. BASS
- IV
- PERC. V
- VI
- SOLO VLN.
- SOLO VC.

Measure 9 contains the vocal line for TRANCE with the lyrics "DAM - MY?". Measure 12 contains the vocal line for SORBANO with the lyrics "HE'S NOT VERY". The score includes various musical notations such as dynamics (pp, sfz, mf, mp), articulation (accents, slurs), and performance instructions (e.g., "Solo").



27 $\text{♩} = 72$ MODERATO

28

(EMBARRASSED) (SHE DISENGAGES HERSELF FROM THE DUMMY)

SOPRANO: mp HEN HEN HEN

RANCE: Ho! Ho! Ho!

PICCOLO: P

ALTO FLUTE: sfz, mf

BASS FLUTE: ff, sfz

OBOE: sfz, mf

ENGLISH HORN: sfz

CLARINET (C): P, sfz, mp, f, fp

BASS CLARINET: sfz, mp, f, fp

BASS: mp, f, fp

SOLO BASS: ff

BASS II/III: P, sfz, mp, f, fp

CONTRABASS: mp, f, fp

HARP: pp, sfz, pp

TRUMPET (D): sfz, mp

BASS HORN: mp, sfz

SOLO TRUMPET: mp, sfz

TRUMPETS I: f, sfz

TRUMPETS II: f, sfz

TRUMPETS III: f, sfz

ORCHESTRAL BRASS: mf, sfz

SOLO VIOLIN: ff, pzz, mf

SOLO VIOLA: mf, pzz, mf

VIOLAS: mf, pzz, mf

VIOLINS: mf, pzz, mf

CELLO: mf, pzz, mf

DOUBLE BASS: mf, pzz, mf

PERCUSSION: sfz, mp

WOODWINDS: sfz, mp

STRING ENSEMBLES: sfz, mp

Handwritten notes: CON SORD., ANY PEDAL, DINES, ST. MUTE, CMP MUTE, FREELY CAPEZZA, NAILS, etc.

ACCEL.

29 30 31 32

SOPRANO
NO! I WANT ... REALLY
WHAT DO YOU ... WHAT SORT OF A ... WHY SHOULD A PERSON LIKE MYSELF BE ...

RANCE
YOU WERE PERFORMING AN UNNATURAL ACT WITH THAT DUMMY!
YOU WERE GETTING HOT WITH IT ... I SAW YOU RUBBING ...
HEH, HEH, HEH ... I SAW YOU!

I
FOLD E/A STRINGS OVER AND GLISS. AD LIB

VIOLINS I
FOLD E/A STRINGS OVER AND GLISS. AD LIB

VIOLINS II
FOLD E/A STRINGS OVER AND GLISS. AD LIB

PERC.
MARIMBA 4 SOFT STICKS
VERY SOFT STICKS
TIMPANI (LARGEST DRUM)
COMPLETELY LOOSE
GLISS AD LIB

VI
fp

ACCEL.

33 34 35 36

SOPRANO
NO ... NO ... NO!
NO ... NO ... NO ... NO!
NO! NO!
NO! OH, I'M SO ASHAMED!

RANCE
ALL THE WAY FROM OVER THERE I SAW YOU!
YOU WERE BEATING OFF OR SOMETHING ... YOU WERE WALKING UP TO BEATING OFF ...
YOU WERE RUBBING YOUR TITS WITH THE DEFORMED HAND OF A DUMMY!
SHAME ON YOU! SHAME ON EVERY ONE OF YOU!

I
etc.

VIOLINS I
FINGERED ARPEGGIOS

VIOLINS II
FINGERED ARPEGGIOS

PERC.
MARIMBA (2 STICKS)
MP f

VI
mp f

ACCEL + CRESCENDO SLOWLY

37 38 39 40 41

SOPRANO
YES. OH YES ... I'M SO TERRIBLY ASHAMED!
YES ... YES ... OH, YOU CAUGHT ME DOING IT!
MOSTLY I JUST DO IT WITH A TYPEWRITER ...
LOTS OF GREAT PICTURES ...

RANCE
YOU ROCK + ALL INTERVIEWERS ARE ALL ALIKE!
MASTURBATING! MASTURBATING! MASTURBATING! ETC.
DID YOU GET ANY GRATIFICATION?

I
etc.

VIOLINS I
STRUM WITH WHITES

VIOLINS II
STRUM WITH WHITES

PERC.
SMALL CAMP BANNER GONG
SHAKE B.D. w/ STICK

SOLO VCL.
sul "g"
mf

→ (Goes INTO STRAIGHT DIALOG)

END MUSIC SECTION



INCLUDING: ABSOLUTELY FREE HOW COULD I BE SUCH A FOOL UNCLE MEAT OH NO
 PENIS DIMENSION I'M NOT SATISFIED LET'S MAKE THE WATER TURN BLACK MOM & DAD
 BROWN SHOES DON'T MAKE IT PIANO INTRODUCTION TO LITTLE HOUSE I USED TO LIVE IN
 AMERICA DRINKS & GOES HOME IGOR'S BOOGIE SON OF SUZY CREAMCHEESE
 MOTHER PEOPLE THE IDIOT BASTARD SON EXCERPTS FROM MUSIC FOR ELECTRIC VIOLIN
 AND LOW-BUDGET SYMPHONY ORCHESTRA
 PLUS - ORIGINAL MANUSCRIPTS



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