

# Groundhog's Day

PRIMUS  
Frizzle Fry

Words by Les Claypool

Standard tuning

Moderate ♩ = 115

**E-Bass**

**Intro**

1

*f* *let ring* *mf* *f* *let ring* *mf*

TAB: 15 14 15 | (15) (14) (15) | 15 14 (X) 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 (X) 15

5

*f* *mf* *f* *mf* *f*

TAB: 15 14 15 | (X) (X) (X) | 15 14 15 | (X) (X) (X) | 15 12 (13) | X (X) (X) | 15 13 14 | 15 13 14

6

*let ring* *mf* *f* *mf* *f* *let ring* *mf*

TAB: 15 13 14 | (14) (15) | 15 14 (X) 15 | (X) (X) (X) | 15 14 17 15 | 15 14 15 | 15 14 (X) 15 | (X) (X) (X)

7

*f* *mf* *f* *mf* *f* *let ring*

TAB: 15 14 15 | (X) (X) (X) | 15 13 14 | 15 13 X | 15 12 (13) | (X) (X) (X) | 15 13 14 | 15 14 15

8

*mf* *f* *let ring* *mf*

TAB: 15 14 15, (X)(X)(X), 15 14 15, 15 14 15, let ring 15 17 15, 15 14 15, (X)(X)(X)

9

*f* *mf* *f* *mf* *f* *mf*

TAB: 15 14 15, (X)(X)(X), 15 14 15, (X)(X)(X), 15 12 13, (X)(X), 15 13 14, 15 13 14

10

*let ring* *mf* *f* *mf* *f* *mf*

TAB: 15 13 14, (14), (15), 15 14 15, (X)(X)(X), 15 14 15, let ring 15 17 15, 15 14 15, (X)(X)(X)

11

*f* *mf* *f* *mf* *f* *let ring*

TAB: 15 14 15, (X)(X)(X), 15 13 14, 15 13 14, (13), (X)(X), 15 13 14, (X)(X), 15 13 14, 15 13 14, 15

Solo 1

12

*mf* *f* *let ring* *mf*

TAB: 15 14 15, (X)(X)(X), 15 14 15, 15 14 15, let ring 15 17 15, 15 14 15, (X)(X)(X)

13

*f* *mf* *f* *mf* *f*

14

*let ring* *mf* *f* *mf* *f* *let ring* *mf*

15

*f* *mf* *f* *mf* *f* *let ring*

16

*mf* *f* *let ring* *mf*

17

*f* *mf* *f* *mf* *f*

18

let ring *mf* *f* *mf* *f* *mf*

TAB: 15 13 14 (14) (15) 15 14 (15) X (X) (X) 15 14 15 15 14 15 (X) (X) (X)

19

*f* *mf* *f* *mf* *f* *let ring*

TAB: 15 14 15 (X) (X) (X) 15 13 14 X 15 (13) 15 (X) (X) (X) 15 13 (X) 15 14 15 (14) 15

**When I woke up**

20

*mf* *f* *let ring* *mf*

TAB: 15 14 15 (X) (X) (X) 15 14 15 15 14 15 15 14 15 15 14 15 15 14 15 (X) (X) (X)

21

*f* *mf* *f* *mf* *f*

TAB: 15 14 15 (X) (X) (X) 15 14 15 (X) (X) (X) 15 12 (13) X 15 14 15 15 13 14 14

22

*mf* *f* *let ring* *mf*

TAB: 15 14 15 (X) (X) (X) 15 14 15 15 14 15 15 14 15 15 14 15 15 14 15 (X) (X) (X)

23

3

*f* *mf* *f* *mf*

T A B

24

3

*mf* *f* *let ring* *mf*

T A B

25

3

*f* *mf* *f* *mf* *f*

T A B

26

3

*mf* *f* *let ring* *mf*

T A B

27

OH YEA

3

*f* *mf* *f* *mf* *f*

T A B

29

TAB: 12 11 12 | X X X | 12 11 12 | X X X | 11 10 11 | 11 10 11 | X X X | 12 11 12 | X X X | 12 11 12 | X X X | 12 11 12 | X X X

31

Solo 2

TAB: 12 11 12 | X X X | 12 11 12 | X X X | 11 10 11 | 11 10 11 | 11 10 11 | 11 10 11 | 15 14 15 | 15 14 15 | 15 14 15 | 15 13 15 | 15 14 15 | (X) (X) (X)

33

TAB: 15 14 15 | (X) (X) (X) | 15 14 15 | (X) (X) (X) | 15 14 15 | (X) (X) (X) | 15 14 15 | (X) (X) (X)

34

TAB: 15 13 14 | (14) (15) | 15 14 15 | (15) | X X X | (X) (X) (X) | 15 14 15 | 17 15 | 15 14 15 | (X) (X) (X)

35

TAB: 15 14 15 | (X) (X) (X) | 15 13 14 | 15 13 14 | 15 12 13 | (13) | (X) (X) (X) | (X) (X) (X) | 15 13 14 | 14 15

36

*mf* *f* *let ring* *mf*

TAB: 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15

37

*f* *mf* *f* *mf*

TAB: 15 14 15 | 15 14 15 | 15 12 13 | 15 13 14

38

*let ring* *mf* *f* *mf* *f* *let ring* *mf*

TAB: 15 13 14 | 15 14 15 | 15 14 15 | 15 14 15

39

*f* *mf* *f* *mf* *f* *let ring*

TAB: 15 14 15 | 15 14 15 | 15 12 13 | 15 13 14

Scratched myself a bit

40

*mf* *f* *let ring* *mf*

TAB: 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15

41

TAB

15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15

42

TAB

15 13 14 | 15 14 15 | 15 14 15 | 15 14 15 | 15 17 15 | 15 14 15 | 15 14 15 | 15 14 15

43

TAB

15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15

44

TAB

15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 17 15 | 15 14 15 | 15 14 15 | 15 14 15

45

TAB

15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15 | 15 14 15



46

mf f mf f mf

let ring

TAB

47

OH YEAAAH

f mf f mf f ff f

TAB

49

TAB

51

TAB

53

TAB

Solo 3

Measures 55-56. Bass clef, key signature of one sharp (F#). Measure 55 contains three triplet chords. Measure 56 contains a triplet chord followed by a quarter note chord. The TAB below shows fret numbers 12, 11, 12 for the triplets and 15, 14, 15 for the quarter note. Dynamics include *mf* and *let ring*.

Measures 57-58. Measure 57 contains two triplet chords. Measure 58 contains a triplet chord followed by a quarter note chord. The TAB shows fret numbers 15, 14, 15 for the triplets and 15, 14, 15 for the quarter note. Dynamics include *f* and *mf*.

Measures 59-60. Measure 59 contains a triplet chord followed by a quarter note chord. Measure 60 contains a triplet chord followed by a quarter note chord. The TAB shows fret numbers 15, 13, 14 for the triplet in measure 59 and 15, 14, 15 for the quarter note. Dynamics include *mf*, *f*, and *let ring*.

Measures 61-62. Measure 61 contains a triplet chord followed by a quarter note chord. Measure 62 contains a triplet chord followed by a quarter note chord. The TAB shows fret numbers 15, 14, 15 for the triplet in measure 61 and 15, 14, 15 for the quarter note. Dynamics include *f*, *mf*, and *let ring*.

Measures 63-64. Measure 63 contains a triplet chord followed by a quarter note chord. Measure 64 contains a triplet chord followed by a quarter note chord. The TAB shows fret numbers 15, 14, 15 for the triplet in measure 63 and 15, 14, 15 for the quarter note. Dynamics include *mf*, *f*, and *let ring*.

61

*f* *mf* *f* *mf* *f*

TAB 15 14 15 15 14 15 15 12 13 15 13 14 15 13 14

62

*let ring* *mf* *f* *mf* *f* *mf*

TAB 15 13 14 15 15 14 15 15 14 15 15 17 15 15 14 15 15 14 15

63

*f* *mf* *f* *mf* *f*

TAB 15 14 15 15 14 15 15 13 14 15 12 13 15 13 14

Verse 3

64

*mf* *f* *let ring* *mf*

TAB 15 14 15 15 14 15 15 17 15 15 14 15 15 14 15

65

*f* *mf* *f* *mf* *f*

TAB 15 14 15 15 14 15 15 12 13 15 13 14 15 13 14

66

let ring *mf* *f* *mf* *f* *mf*

67

*f* *mf* *f* *mf* *f*

68

*mf* *f* *let ring* *mf*

69

*f* *mf* *f* *mf* *f*

70

let ring *mf* *f* *mf* *f* *mf*

71

*f* *mf* *f* *mf* *f*

TAB: 15 14 15 | (X) (X) (X) | 15 14 15 | (X) (X) (X) | 15 12 (13) | X (X) | 15 13 14 | (15) (13) (14)

72

*mf* *f* *let ring* *mf*

TAB: 15 14 15 | (X) (X) (X) | 15 14 15 | 15 14 15 | 15 17 15 | 15 14 15 | (X) (X) (X)

73

*f* *mf* *f* *mf* *f*

TAB: 15 14 15 | (X) (X) (X) | 15 14 15 | (X) (X) (X) | 15 12 (13) | X (X) | 15 13 14 | 15 13 14

74

*let ring* *mf* *f* *mf* *let ring* *f* *mf*

TAB: 15 13 14 | (14) (15) | 15 14 (15) | X (X) | 15 14 15 | 15 17 15 | 15 14 15 | (X) (X) (X)

75

*f* *mf* *f* *mf* *f*

TAB: 15 14 15 | (X) (X) (X) | 15 14 15 | (X) (X) (X) | 15 12 (13) | X (X) | 15 13 14 | 15 13 14

76

*mf* *f* *let ring* *mf*

TAB

77

*f* *mf* *f* *mf* *f*

TAB

78

*let ring* *mf* *f* *mf* *f* *let ring* *mf*

TAB

79

*f* *mf* *f* *mf* *f*

TAB

**Slap Drop**

80

S S P S P S

TAB

81

S S P S P S S P S

TAB 6 6 (6) (6) X X 6 7 6 7 X 7

82

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7 X X X X

83

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7 X X X X

84

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7 X X X X

85

S S P S P S S P S

TAB 6 6 (6) (6) X X 6 7 6 7 X 0 7

86

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7 X X X X

87

S S P S P S

T A B 6 6 (6) X X 6 7 6 7

Oooh

88

S S P S P S

T A B 6 6 (6) X X 6 7 6 7

89

S S P S P S S P S

T A B 6 6 (6) X X 6 7 X 7

90

S S P S P S

T A B 6 6 (6) X X 6 7 6 7

91

S S P S P S

T A B 6 6 (6) X X 6 7 6 7

92

S S P S P S

T A B 6 6 (6) X X 6 7 6 7



93

S S P S P S S P S

TAB 6 6 (6) X X 0 6 7 6 7 X 7

94

S S P S P S

TAB 6 6 (6) X X 0 6 7 6 7 X X X X X X

95

S S P S P S

TAB 6 6 (6) X X 0 6 7 6 7 X X X X X X

**Break**

96

S S P S P S

TAB 6 6 (6) X X 0 6 7 6 7 X X X X X X

97

S S P S P S S P S

TAB 6 6 (6) X X 0 6 7 6 7 X 0 7

98

S S P S P S

TAB 6 6 (6) X X 0 6 7 6 7 X X X X X X

99

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7

Oooh T-t-taste

10

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7

10

S S P S P S S P S

TAB 6 6 (6) (6) X X 6 7 6 7 X 7

10

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7

10

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7

10

S S P S P S

TAB 6 6 (6) (6) X X 6 7 6 7

10#

S S P S P S S P S

TAB 6 6 (6) X X 0 6 7 6 7 X 7

10#

S S P S P S

TAB 6 6 (6) X X 0 6 7 6 7 X X X X

10#

S S P S P S

TAB 6 6 (6) X X 0 6 7 6 7 X X X X

**Pre-Solo**

10#

S S P S P S

TAB 6 6 (6) X X 0 6 7 6 7 X X X X

10#

S S P S P S S P S

TAB 6 6 (6) X X 0 6 7 6 7 X 0 7

11#

S S P S P S

TAB 6 6 (6) X X 0 6 7 6 7 X X X X

11#

TAB 6 9 8 12 11 14

TAB 6 (6) X X 0 6 7 6 7 X X X X

S S P S P S

TAB 6 (6) X X 0 6 7 6 7 X 0 7

S S P S P S S P S

TAB 6 (6) X X 0 6 7 6 7 X X X X

S S P S P S

TAB 6 9 8 12

Solo

TAB 11 4 X X 4 4 X X 4 X X X

TAB 4 4 X X 4 4 X X 4 4 2 3

118

119

TAB 4 4 X-4-4-4 X-X-4 X-4-4 | 4 4 2-X-X 2 X-X-2 X-2-3

121

TAB 4 4 X 4 4 4 X X 4 2 4 2

122

TAB 4 4 X X 4 4 X X 4 4 2 3

123

TAB 4 4 X-X-4-4 X-X-4 X-4-4 | 4 2 4-0-2-2-3-4 2-3-4-2

125

TAB 4 4 6 4 6 4 2 X 2 2 X 2 4

126

TAB 4 4 6 4 6 4 2 X X 2 X 2 4

127

TAB 6 6 4 4 6 4 2 2 2 2 2 2 | 0-0-0-0-0-0-0-0-0-X

14

Drop 2

12#

The first system of music for 'Drop 2' is in bass clef with a key signature of two sharps (F# and C#). It consists of a standard musical staff and a guitar tablature staff below it. The musical staff shows a sequence of notes: a dotted quarter note G2, an eighth note A2, a dotted quarter note B2, an eighth note C3, a dotted quarter note D3, an eighth note E3, a dotted quarter note F#3, and an eighth note G3. The tablature staff shows the corresponding fret numbers: 6, 6, (6), X, X, 0, 6, 7, 0, 6, 7, X, X, X, X. Above the tablature, the letters 'S', 'S', 'P', 'S', 'P', 'S' are placed under the notes 6, 6, 0, 6, 7, 0. There are also upward-pointing arrows above the first '6' and the 'X' frets, and downward-pointing arrows below the 'X' frets.

13#

The second system of music for 'Drop 2' continues the sequence. The musical staff shows notes: G3, A3, B3, C4, D4, E4, F#4, G4. The tablature staff shows fret numbers: 6, 6, (6), X, X, 0, 6, 7, X, 6, 7, X, 0, 7. Above the tablature, the letters 'S', 'S', 'P', 'S', 'P', 'S', 'S', 'P', 'S' are placed under the notes. Upward-pointing arrows are above the first '6' and the 'X' frets. Downward-pointing arrows are below the 'X' frets.

13#

The third system of music for 'Drop 2' continues the sequence. The musical staff shows notes: G4, A4, B4, C5, D5, E5, F#5, G5. The tablature staff shows fret numbers: 6, 6, (6), X, X, 0, 6, 7, 0, 6, 7, X, X, X, X. Above the tablature, the letters 'S', 'S', 'P', 'S', 'P', 'S' are placed under the notes. Upward-pointing arrows are above the first '6' and the 'X' frets. Downward-pointing arrows are below the 'X' frets.

13#

The fourth system of music for 'Drop 2' consists of a single musical staff with a key signature of two sharps. It shows a sequence of notes: G5, A5, B5, C6, D6, E6, F#6, G6. The tablature staff shows fret numbers: 6, 9, 8, 12, 11, 14. Upward-pointing arrows are above the first '6', '8', and '11'. Downward-pointing arrows are below the '9', '12', and '14'.

13#

The fifth system of music for 'Drop 2' continues the sequence. The musical staff shows notes: G6, A6, B6, C7, D7, E7, F#7, G7. The tablature staff shows fret numbers: 6, 6, (6), X, X, 0, 6, 7, 0, 6, 7, X, X, X, X. Above the tablature, the letters 'S', 'S', 'P', 'S', 'P', 'S' are placed under the notes. Upward-pointing arrows are above the first '6' and the 'X' frets. Downward-pointing arrows are below the 'X' frets.

13#

The sixth system of music for 'Drop 2' continues the sequence. The musical staff shows notes: G7, A7, B7, C8, D8, E8, F#8, G8. The tablature staff shows fret numbers: 6, 6, (6), X, X, 0, 6, 7, X, 6, 7, X, 0, 7. Above the tablature, the letters 'S', 'S', 'P', 'S', 'P', 'S', 'S', 'P', 'S' are placed under the notes. Upward-pointing arrows are above the first '6' and the 'X' frets. Downward-pointing arrows are below the 'X' frets.

**Outro**

The musical score consists of seven systems, each with a bass clef staff and a corresponding guitar tablature staff. The key signature has two sharps (F# and C#).

- System 1:** Starts at measure 13. Bass staff has eighth and sixteenth notes. Tablature includes fret numbers 6, 7, 8, and 9, with slurs and ties. Above the tablature are the letters S, S, P, S, P, S. The word "Outro" is centered above the staff.
- System 2:** Continues the bass line with eighth notes. Tablature shows fret numbers 6, 9, and 8.
- System 3:** Features a rhythmic pattern of eighth notes. Dynamic markings *mf* and *f* are present. Tablature includes fret numbers 8, 9, and 6.
- System 4:** Continues the eighth-note pattern. Dynamic markings *mf* and *f* are present. Tablature includes fret numbers 8, 9, and 6.
- System 5:** Features a rhythmic pattern of eighth notes with slurs. Tablature includes fret numbers 6, 9, 6, 9, 8, and 12.
- System 6:** Features a rhythmic pattern of eighth notes with slurs. Tablature includes fret numbers 11, 9, and 9.
- System 7:** Ends with a final chord and a double bar line. The word "Fine" is centered above the staff. Tablature includes fret numbers 11, 9, 6, 4, and 6, with slurs and ties.