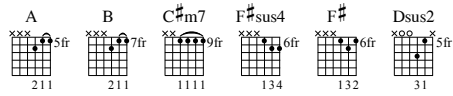


from Frank Zappa - *One Size Fits All*

Andy

By Frank Zappa



Intro

Moderately ♩ = 108

†Asus4

Am7#5

*Gtr. 1 (Chimes) *mf* (cont. in slashes)

TAB 10 10 9 13 13 12

*Organ arr. for gtr.

**Gtr. 4 *mf* (cont. in slashes)

TAB 13 13 12

**Chimes arr. for gtr.

Gtr. 5 *mf*

TAB 17

***Gtrs. 2 & 3 *mf*

TAB 5 5 17 17 5 5 17 17

***Gtr. 2: Bass arr. for gtr.;
Gtr. 3: Synth arr. for gtr.

†Chord symbols reflect overall harmony.

Gtr. 3 tacet

A

Gtrs. 1 & 4

Gtr. 5

w/ bar

B

w/ bar

Gtrs. 6 & 7 (dist.)

mf

w/ bar

w/ bar

Gtr. 2

Riff A

Slightly faster $\text{♩} = 112$

A

B

w/ bar

w/ bar

End Riff A

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

A B A B

Gtr. 4

Gtr. 5

Gtrs. 6 & 7

A B

Ah, ah, ah,

Gtr. 5

Gtr. 8 (dist.)

mf

Gtrs. 6 & 7

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of several systems of notation, each with a guitar staff and a corresponding fretboard diagram below it. The fretboard diagrams show the fret numbers for each string, with naturals indicating the open string. The score includes various guitar techniques such as tremolos, bends, and specific fretting patterns. The first system shows Gtr. 4 with a solo and Gtr. 5 with a complex fretting pattern. The second system shows Gtrs. 6 & 7 with a similar fretting pattern. The third system shows a vocal line with the lyrics 'Ah, ah, ah,' and Gtr. 5 with a complex fretting pattern. The fourth system shows Gtr. 8 (dist.) with a distorted rhythm track. The fifth system shows Gtrs. 6 & 7 with a similar fretting pattern. The score is divided into systems, each with a guitar staff and a corresponding fretboard diagram below it.

A
B

The musical score is written for a guitar ensemble and a vocal line. The key signature is two sharps (F# and C#), and the time signature is 12/8. The score is divided into two systems, A and B.

Vocal Line: The vocal line features a melodic phrase starting with a half note G4, followed by a quarter note F#4, and then a quarter rest. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The lyrics "ah, oo." are written below the first two notes. The phrase concludes with a half note G4, a quarter note F#4, and a quarter note E4, with the lyrics "1. Spoken: Is there" below.

Gtr. 5: The guitar part for Gtr. 5 features a melodic line starting with a half note G4, followed by a quarter note F#4, and then a quarter note E4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The fretting notation below the staff shows a sequence of notes: 7, 9, 10, 11, (11), 14, 11.

Gtr. 8: The guitar part for Gtr. 8 features a melodic line starting with a half note G4, followed by a quarter note F#4, and then a quarter note E4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The fretting notation below the staff shows a sequence of notes: 4, 10, 9, 10/12, (12), 15, 12.

Gtrs. 6 & 7: The guitar part for Gtrs. 6 & 7 features a melodic line starting with a half note G4, followed by a quarter note F#4, and then a quarter note E4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The fretting notation below the staff shows a sequence of notes: 4, 10, 9, 10/12, (12), 15, 12.

Gtr. 2: The guitar part for Gtr. 2 features a rhythmic line starting with a half note G4, followed by a quarter note F#4, and then a quarter note E4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The fretting notation below the staff shows a sequence of notes: 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 5, 5, 5, 5, 5.

Verse

Gtrs. 5-8 tacet
D5

Cmaj7#5 D5

an - y - thing good in - side of you? If there is, I real - ly wan - na know. Is there

Gtrs. 1 & 4

Gtr. 3

Gtr. 2

Cmaj7#5 D5

an - y - thing good in - side of you? If there is, I real - ly wan - na

Cmaj7#5 D5 C#maj7#5 D5 Cmaj7#5 D5

know. Is there an - y - thing good in -

Bmaj7#5 D5 Gtr. 2 tacet Bbmaj7#5

side of you? If there is, — I real - ly wan - na know. Uh,

Gtrs. 1, 3 & 4 tacet
N.C.

Gtrs. 1, 3 & 4 tacet

N.C.

B9

[illegible]

*Gtr. 9

mf

*Piano arr. for gtr.

Verse

Slowly ♩. = 56 (♩ =)

Gtr. 9 tacet

E

A7

2. Is there an - y - thing _____ good in-side of you? _____ If there is, _____ I real-ly

Gtrs. 6 & 7

0 4 2 4 2 2 4 0 2 4 4

Gtrs. 6 & 7

*Sung as even sixteenth-notes where indicated, next 7 meas.

**Sung ahead of the beat where indicated, next 9 meas.

E

wan-na know. _____ Is there an - y - thing _____ good in-side of you? _____

grad. bend

1/2 1/2 1/4

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

grad, bend

1/2

1/2

 $\frac{1}{4}$

B5 Free time D5/B

If there is ____ I real - ly wan - na know, ____ real - ly wan - na know. ____

Pre-Chorus Moderately ♩ = 110 (♩ = ♩)

Gtr. 9 tacet A B7/A

____ Some - thing, ____ (An - y - thing, ____)

Gtrs. 6 & 7

Gtr. 9

A B7/A

some - thing, ____ an - y - thing.) ____

Gtrs. 6 & 7

A B7/A

Riff B

Gtr. 5

Riff B2

Gtr. 7

Riff B1

Gtr. 6

A B7/A

End Riff B

End Riff B2

End Riff B1

A5 N.C.

Gtr. 9

14 16 14 16 14 16

*Gtrs. 6 & 7

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the staff. The score is divided into two systems, each with a repeat sign at the end. The first system contains the first line of the melody, and the second system contains the second line. The lyrics "The Rose Tree" are written below the staff.

The Rose Tree

*Composite arrangement

A NC. A

let ring - - -

12	12	11	11	9	11	9
14	14	12	12	12	9	12
13	13	11	11	13	11	9

```
let ring - - -|
```

The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff, with a final double bar line and repeat dots. Below the staff, there are two rows of fret numbers for guitar. The first row contains the numbers 6, 6, 6, 6, and the second row contains 7, 7, 7, 7. The final measure of the melody is a whole note chord consisting of the notes G4, A4, B4, and C5, which corresponds to the fret numbers 6, 7, 7, and 7 respectively.

Uh, show me a sign _

Uh, show me a sign _

w/ fingers -----

[illegible]

Chorus

Slightly faster ♩ = 117

Gtrs. 6, 7 & 9 tacet

C#m7

F#sus4

F#

Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 11
(clean)

mf

(cont. in notation)

— if you don't mind. — Uh, show me a sign —

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 10 (clean)

mf

let ring - -|

let ring - -|

12	12	X	X	12	12	12	12	12	X	X	9	9	9	9	9	9	9	X	X	
12	12	X	X	12	12	12	12	12	X	X	9	11	11	X	11	11	11	11	X	X
11	13	13	X	X	13	13	13	13	X	X	9	11	11	X	11	11	11	11	X	X

Riff C

End Riff C

Gtr. 12 (clean)

mf

1/4

3	4	X	X	4	4	4	X	X	4	4	X	X	4	X	X	X	4	4	4	X	4	4	X	X
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 10: w/ Rhy. Fig. 1 (2 1/2 times)

Gtr. 12: w/ Riff C (2 times)

C#m7

F#

— if you don't mind. — Uh, show me a sign —

Gtr. 3

9	11	9	9	11	9	9	11	9	9	11	9
---	----	---	---	----	---	---	----	---	---	----	---

Gtr. 11

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

C#m7

Gtr. 3

C#m7

F#

Dsus2

Gtrs.
10 & 11

Gtr. 4

Gtr. 9

Gtr. 12
divisi

(Gtr. 12, cont. in slashes)

Gtr. 3

w/ pick & finger

Interlude

Gtr. 3 tacet

Dsus2

Rhy. Fig. 2

End Rhy. Fig. 2

*Gtrs. 10
11 & 12

Gtr. 4

8va

Gtr. 9

*Composite arrangement

Gtrs. 10, 11 & 12: w/ Rhy. Fig. 2 (2 1/2 times)

Gtr. 4

8va

Gtr. 13 (clean)

Riff D

Gtr. 9

Gtrs. 4 & 9 tacet

Gtr. 13

End Riff D

Gtrs. 10, 11 & 12 tacet
D C/D D

Dsus2

Gtrs. 10, 11 & 12

Gtr. 13

Gtr. 7

w/ slide

Gtr. 6

*Gtrs. 5, 6 & 7: w/ Riffs B, B1 & B2
Gtr 13 tacet

A B7/A A B7/A

Gtr. 1

*Gtr. 7: w/ o slide

Breakdown
Slightly slower ♩ = 110
Gtr. 3 tacet
Gtrs. 5, 6 & 7: w/ Rhy. Fill 1
A5

Fill 1 End Fill 1

Gtr. 1

Gtr. 2 Riff E End Riff E

Gtr. 2: w/ Riff E (2 times)
Amaj7(no3rd)

A6(no3rd)

Gtr. 9: w/ Fill 1

Riff F

End Riff F

Gtr. 1

Gtrs. 1 & 9: w/ Riff F (2 times)
Amaj7(no3rd)

A6(no3rd)

Gtr. 2: w/ Riff A (3 times)
Amaj7

B7/A

Gtr. 5

Gtr. 6

Gtr. 7

Amaj7 B7/A

(11) 14/16 14 14 12 14 14 16 14 12 14 16

(11) 14 12 13 12 14 11 13 11 9 11 11

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

Gtr. 9 Amaj9 N.C. A Amaj9#5

(12) 11 12 13 14 17 16 13 10

(16) 16/17 16 12 17 16

(11) (11) 14 13 9 14 13

(12) 16/17 16 12 14 12

Gtr. 9 tacet
Amaj9

B7/A

Gtr. 1

Gtr. 8

w/ wah-wah

Gtr. 5

Gtr. 6

Gtr. 7

14 16 16

12 11 10 12

9 11 9 11

13 14 13 11

Guitar Solo
Slightly faster ♩ = 116

Gtrs. 1, 5, 6 & 7 tacet

B7(no3rd)/A

The guitar score is written in A major (two sharps) and common time. It consists of four measures, each with a guitar staff and a fretboard diagram. The solo begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The fretboard diagram shows the following frets: 10, 9, 11, 9, 8, 4, 6, 4, 4, 6, 2, (2), 1, 1, 2, 1, 2, 1, 2, 0.

A N.C. B7/A

Gtr. 8

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

Gtr. 9

Rhy. Fig. 3

12 14 14 14

N.C. A B7/A N.C.

12 14 12 10 12 10 8 10 7 X 12 X 12 12 10 10 12 12 15 12 9 0

Gtr. 9

12 14 14 14

A B7/A N.C. A B7/A

7 9 7 12 10 9 7 11 9 7 9 7 X X 5 4 7 7

Gtr. 9

12 14 11 12

A NC.

End Rhy. Fig. 3

Gtr. 8
A NC. B7/A NC. A B7/A NC.

A B7/A NC. A B7/A A NC.

Do you

Bridge
Gtr. 8 tacet
E7/D F#(b6)/D E7/D

know what I'm real - ly tell - ing you? Is it some - thing that you can un - der - stand? _ Do you

Gtr. 9

Gtr. 13: w/ Riff D

F#(b6)/D E7/D

know what I'm real - ly tell - ing you? Is it some - thing that you can un - der - stand? _ (Do you

12	12	12	12	12	14	12	12
13	13	13	13	13	15	13	13
0	0	0	0	0	0	0	0
14	14	14	14	14	16	14	14

Gtr. 9 tacet

E

know what I'm real - ly tell - ing you? Is it some - thing that you can un - der - stand? _ Do you know what I'm real - ly tell - ing you? Is it

D7/C

Gtr. 13 tacet

D7add9/G

some - thing that you can un - der - stand?) _____

Gtr. 9

7	15	14	15	15	15	7	7	7
7	14	14	14	14	14	7	7	7
0	16	16	16	16	16	7	7	7
8	17	17	17	17	17	9	9	9

Gtr. 13

6	9	7	7	6	9	7	7	7
5								

Interlude

A B7/A A B7/A

Gtr. 9

*Gtrs. 1 & 4

*Composite arrangement

Gtrs. 5 & 8

**Gtr. 14

**Horns arr. for gtr.

***Gtr. 15

***Horns arr. for gtr.

Gtrs. 1, 4, 5, 8, 9, 14 & 15 tacet
Gtr. 2: w/ Riff A
A5

N.C.

An - dy De - vine _

Gtr. 9

let ring -

4

Chorus

C#m11

*Voc. Fig. 1

F#

End Voc. Fig. 1

(De - vine. _ had a thong _ rind. _ Rind. _ It was sub - lime, _

Rhy. Fig. 4

End Rhy. Fig. 4

let ring - - - - - let ring - - - - - let ring - - - - - let ring -

*Refers to downstemmed voc. only.

Gtr. 9: w/ Rhy. Fig. 4 (2 times)

C#m11

F#

Sub - lime, _ but the wrong _ kind. _ An - dy De - vine _

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

C#m11

F#

had a thong _ rind. _ It was sub - lime, _

C#m11

F#

Sub - lime.) _ but the wrong _ kind. _ Have I a -

Gtr. 9

let ring - - - - - let ring - - - - - let ring - - - - - let ring -

F#sus4 F#

ligned with a blown mind, _____ wast-ed my time _

Gtr. 9

Gtr. 8

w/ wah-wah

F#sus4 F#

_____ on a drawn _____ blind? _____ Have I a - ligned _

F#sus4 F#

_____ with a blown mind, _____ wast-ed my time _

F#sus4 F#

_____ on a drawn _____ blind? _____ Oh, An -

Gtr. 8 tacet
C#5 N.C. F F# F F# N.C.

- dy,

Gtr. 9
w/ pick & fingers

C#5 N.C. F F# F F# N.C. F#7

An - dy, _____ An - dy, An - dy. Thong _

C#m N.C. F F# F F# N.C. F#7sus4 F#7

_____ rind, _____ it was sub - lime, _____ y'all _____ now, but the wrong _____

C#m7 N.C. F#

kind. _____ Ah, ha, ha, _____ ha, _____ ha, _____ ow, _____ a - lined. _

w/ pick

Outro

F#7sus4

F#m7

Gtr. 9

Gtr. 8

w/ ad lib. vocs. (till end)

F#7sus4

F#m7

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 9: w/ Rhy. Fig. 5 (10 times)

F#7sus4

F#m7

Gtr. 8

F#7sus4 F#m7

F#7sus4 F#m7

F#7sus4 F#m7

let ring - - - - -

F#7sus4 F#m7

F#7sus4 F#m7

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. Above the staff, the chord 'F#7sus4' is indicated for the first measure, and 'F#m7' is indicated for the second measure. The melody consists of eighth and quarter notes, with some notes beamed together. Below the staff, there are two lines of guitar tablature. The first line shows fret numbers: 5, 5, (5), 5, (5), 5, 5. The second line shows fret numbers: 5, 5, 8, (8), 7, 5, 7. There are also some annotations like '1/4' and '3' near the tablature.

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody starts with a half note F#4, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G#4, and a half note F#4. The bottom staff shows fret numbers for the left hand. The first measure contains the sequence 7, 5, 2, 5, 5, 2, 2, 5, 2, 4, with a slur over the last four notes (5, 2, 4, 2) and a '1' above the slur. The second measure contains the sequence (4), 2, 4, 4, 5, 2, 5, 4, 2, 4, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 3, 2, 5, 2.

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with some beamed eighth notes. The first measure is marked with a chord symbol 'F#7sus4'. The second measure is marked with 'F#m7'. Below the melody, there are two staves for the bass line, represented by fret numbers. The first staff has fret numbers: 2, 4, 2, 4, 2, 4, 2, 2. The second staff has fret numbers: 2, 4, 2, 4, 2, 4, 2, 2. The score is divided into two measures by a vertical line.

Free time

Gtr. 8 F#5 N.C.