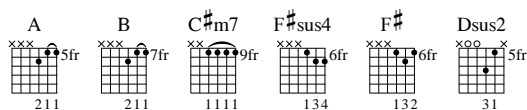


from Frank Zappa - *One Size Fits All*

# Andy

By Frank Zappa



## Intro

Moderately ♩ = 108

†Asus4

Am7#5

\*Gtr. 1 (Chimes)

*mf* (cont. in slashes)

TAB

10		13	
10		13	
9		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

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

†Chord symbols reflect overall harmony.

Gtr. 3 tacet

A

B

Gtrs.  
1 & 4



7

7

Gtr. 5

Staff 1: Musical notation for Gtr. 5, measures 1-4. Includes a wavy line indicating a tremolo effect. A wavy line below the staff indicates a bar. The notation shows a series of chords in A major.

w/ bar

w/ bar

Staff 2: Fingering for Gtr. 5, measures 1-4. Shows fingerings for the left hand (6, 7, 7, 5) and right hand (6, 7, 7, 5).

Gtrs. 6 & 7 (dist.)

Staff 3: Musical notation for Gtrs. 6 & 7 (dist.), measures 1-4. Includes a wavy line indicating a tremolo effect. A wavy line below the staff indicates a bar. The notation shows a series of chords in A major.

*mf*

w/ bar

w/ bar

Staff 4: Fingering for Gtrs. 6 & 7 (dist.), measures 1-4. Shows fingerings for the left hand (6, 7, 7, 5) and right hand (6, 7, 7, 5).

Gtr. 2

Riff A

Staff 5: Musical notation for Gtr. 2, measures 1-4. Shows a series of eighth notes in A major. The notation includes a wavy line indicating a tremolo effect.

Slightly faster ♩ = 112

A

B



Staff 6: Musical notation for Gtr. 2, measures 5-8. Includes a wavy line indicating a tremolo effect. A wavy line below the staff indicates a bar. The notation shows a series of chords in A major.

w/ bar

w/ bar

Staff 7: Musical notation for Gtr. 2, measures 9-12. Includes a wavy line indicating a tremolo effect. A wavy line below the staff indicates a bar. The notation shows a series of chords in A major.

w/ bar

w/ bar

Staff 8: Musical notation for Gtr. 2, measures 13-16. Shows a series of eighth notes in A major. The notation includes a wavy line indicating a tremolo effect.

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

Gtr. 5

Gtr. 8 (dist.)

Gtrs. 6 & 7

Ah, \_\_\_\_\_

ah, ah, \_\_\_\_\_

ah, \_\_\_\_\_

*mf*

A



B



-

ah, oo. 1. Spoken: Is there

Gtr. 5

Guitar 5 staff with musical notation and fret numbers (7, 9, 10, 11, 11, 14, 11).

Gtr. 8

Guitar 8 staff with musical notation and fret numbers (4, 10, 9, 10/12, 12, 15, 12).

Gtrs. 6 &amp; 7

Guitars 6 & 7 staff with musical notation and fret numbers (4, 10, 9, 10/12, 12, 15, 12, 9).

Gtr. 2

Guitar 2 staff with musical notation and fret numbers (5, 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

7  
9  
9

Gtr. 3

8

Gtr. 2

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

Cmaj7#5

D5

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

7  
9  
9

8

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

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

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

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

8      9      8

5      5 5      5 5 5      5 5

Bmaj7#5      D5      Gtr. 2 tacet      Bbmaj7#5

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

6 8 8      5 7 7

7      6

5 5 5 5 5 5 5 5 5 5      5

# Free time

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

B9

is \_\_\_\_\_ there? \_\_\_\_\_

\*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

\*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

Free time

B5 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,)

A B7/A

some thing, an - y - thing.)



[illegible]

**Riff B2**

Gtr. 7

7 9 7 9 8 8 9 11 11

**Riff B1**

Gtr. 6

4 5 4 6 4 4 10 9 10/12 (12)

A

B7/A

End Riff B

3

7 9 7 10 7 7

9 10 9/11 (11)/14 11

(11)

End Riff B2

End Riff B1

4 5 4 6 4 4 10 9 10/12 11 12 (12)

Gtr. 2: w/ Riff A (2 times)  
 Gtr. 5 tacet  
 A5 N.C.

Gtr. 9

Rhy. Fill 1

End Rhy. Fill 1

\*Gtrs. 6 & 7

\*Composite arrangement

A

N.C.

A

*let ring - - -*

B7/A

A

B7/A

Uh, show me a sign -

w/ fingers - - - - -

# 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	X	9	9	9	9	9	X	X
12	12	X	X	12	12	12	12	12	X	X	9	11	X	11	11	11	11	11	X	X
11	13	X	X	13	13	13	13	13	X	X	9	11	X	11	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	7	7	7	7	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
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

F#

[illegible]

C#m7

F#

Dsus2

Gtrs.  
10 & 11

if you don't mind.

Gtr. 4

Gtr. 4

Measures 10-16 of the guitar 4 part. The key signature is three sharps (F#, C#, G#). The staff shows a whole rest in measure 10, a whole rest in measure 11, a quarter rest in measure 12, a quarter rest in measure 13, a quarter rest in measure 14, and a quarter rest in measure 15. In measure 16, there is a quarter note G#4, a quarter note A4, and a quarter note B4. The piece ends with a double bar line.

Gtr. 9

Gtr. 13  
divisi

 $\frac{1}{4}$ 

(Gtr. 12, cont. in slashes)

[illegible]

Gtr. 3

w/ pick &amp; finger

Gr. 3

The musical score is for a guitar piece, grade 3. It consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of three sharps (F#, C#, G#). It starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. The bass line is written in bass clef and consists of a series of eighth notes, followed by a half note, and then a series of eighth notes. The piece ends with a double bar line and a repeat sign. The tempo is marked 'Allegretto' and the time signature is 4/4. The piece is titled 'Gr. 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

Dsus2

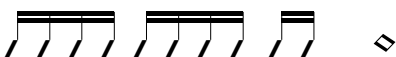
Gtrs. 10, 11 & 12 tacet

D

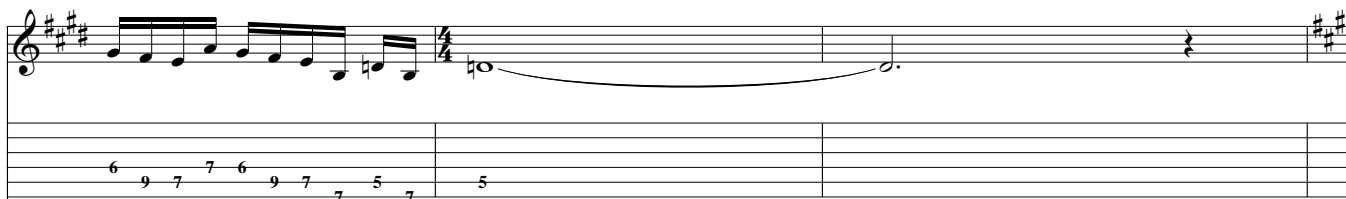
C/D

D

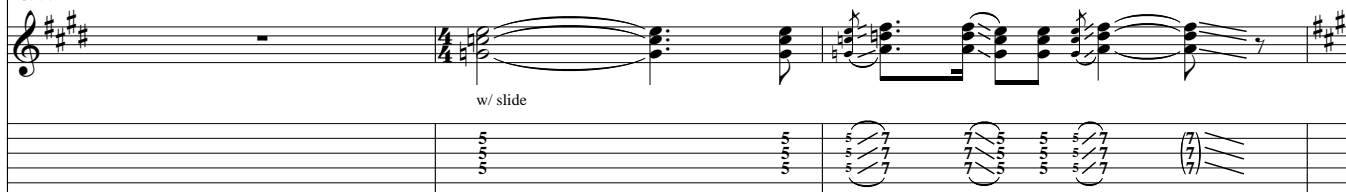
Gtrs. 10,  
11 & 12



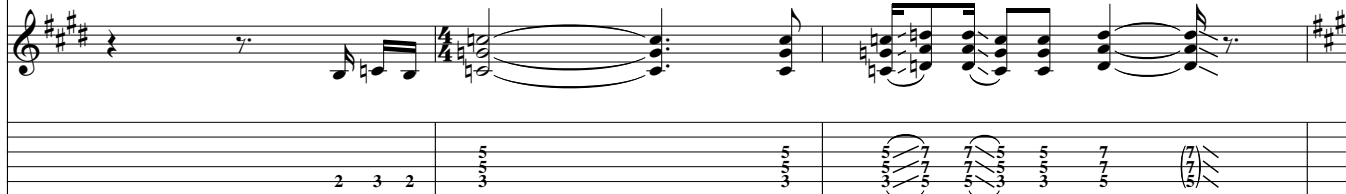
Gtr. 13



Gtr. 7



Gtr. 6



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

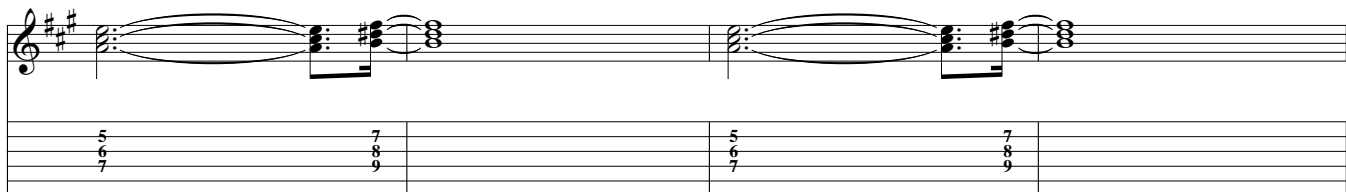
A

B7/A

A

B7/A

Gtr. 1



\*Gtr. 7: w/ o slide

## Breakdown

Slightly slower ♩ = 110

Gtr. 3 tacet

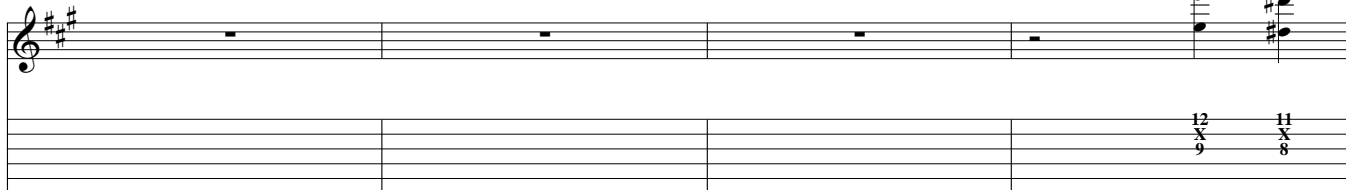
Gtrs. 5, 6 & 7: w/ Rhy. Fill 1

A5

Fill 1

End Fill 1

Gtr. 1



Gtr. 2

Riff E

End Riff E



### Riff F

Gtr. 9: w/ Fill 1

**End Riff F**

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

A6(no3rd)

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

B7/A

Gtr. 6

Gtr. 7

15

16

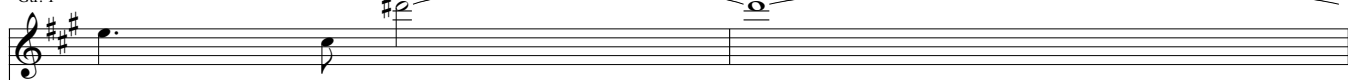


Gtr. 9 tacet

Amaj9

B7/A

Gtr. 1

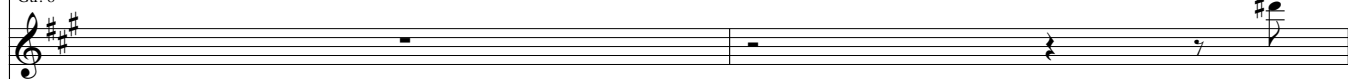


14

16

16

Gtr. 8



w/ wah-wah

11

Gtr. 5



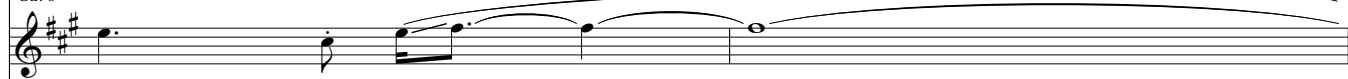
12

11

10

12

Gtr. 6



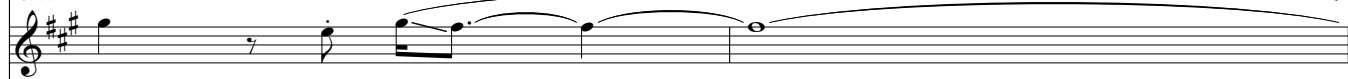
9

11

9

11

Gtr. 7



13

14

13

11

**Guitar Solo**  
**Slightly faster** ♩ = 116

Gtrs. 1, 5, 6 & 7 tacet

B7(no3rd)/A

(16)			
10	9 11 9	8 4 6	4 4 6 2 (2) 1 1 2 1 2 1 2 0
(12)			
(11)			
(11)			

A N.C. B7/A

Gr. 8

Rhy. Fig. 3

Gr. 9

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

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

A N.C.

End Rhy. Fig. 3

Gtr. 8

Gtr. 9: w/ Rhy. Fig. 3

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

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

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

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

some - thing that you can un - der - stand?) \_

Gtr. 13

some - thing that you can un - der - stand?) \_

# 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.

# 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 -

5	5	5	5	5	5	5	7	4	X	6	X	7	7	6	7
4	4	4	4	4	4	4	4	4	X	6	X	9	9	7	9
4	4	4	4	4	4	4	4	4	X	6	X	8	8	6	8
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

\*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 -

5	5	5	5	5	5	5	7	4	X	7	7	7	6	6	6
4	4	4	4	4	4	4	4	4	X	9	9	9	7	7	7
4	4	4	4	4	4	4	4	4	X	8	8	8	6	6	6
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

F#sus4 F#

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

Gtr. 9

7 6 7 6 7 6 7 6 7 6 7 6 12 9 9 12 9

Gtr. 8

w/ wah-wah

4 3 4 3 4 3 4 3 4 3 4 3 X X 5 5 2 4 2 5 1 1

F#sus4 F#

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

7 6 7 6 7 6 7 6 7 6 12 12 9 12 9 9 12 9

H H H

4 3 4 3 4 3 4 3 4 3 4 3 X X 5 5 2 4 2 5 1 1 (4) 4 4 4





F      F<sup>#</sup>      F      F<sup>#</sup>      N.C.

- dy,

Gtr. 9

w/ pick & fingers

4

2 3 2

1 2 1

3

2

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

An - dy, \_\_\_\_\_ An - dy, An - dy. Thong \_

2 3 2 3 11 12 13 11 10 11 11

1 2 1 2

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 —

9 9 9 2 3 2 3 9 9 9 11 11 9 9 9 11 11 1 2 1 2

C#m7 N.C.

F#

kind. \_\_\_\_\_ Ah, ha, ha, \_\_\_\_\_ ha, \_\_\_\_\_ ha, ow, \_\_\_\_\_ a - ligned. \_

w/ pick

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

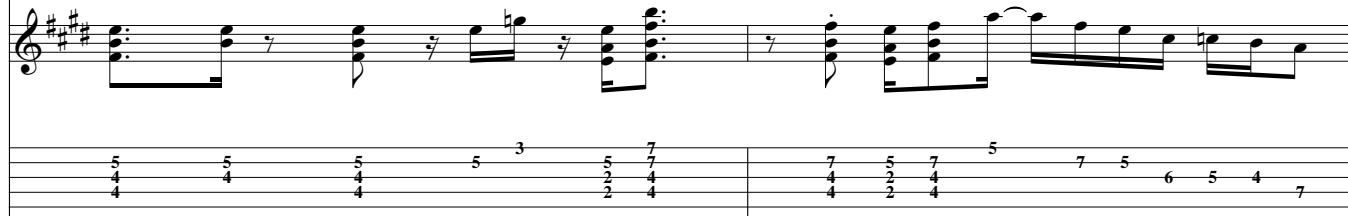
# Outro

F#7sus4

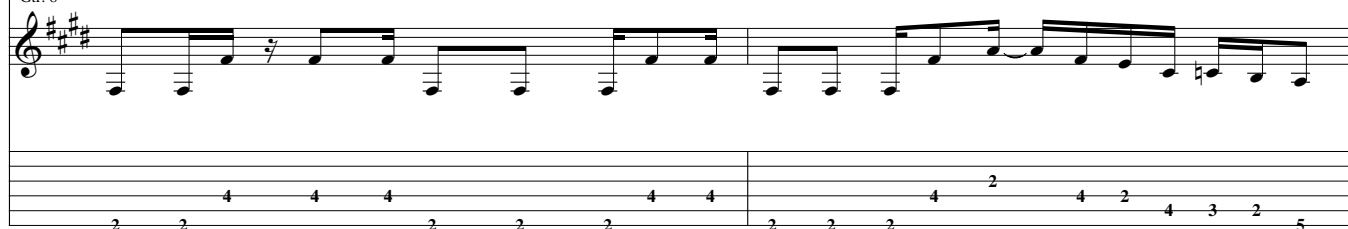
F#m7



Gtr. 9



Gtr. 8



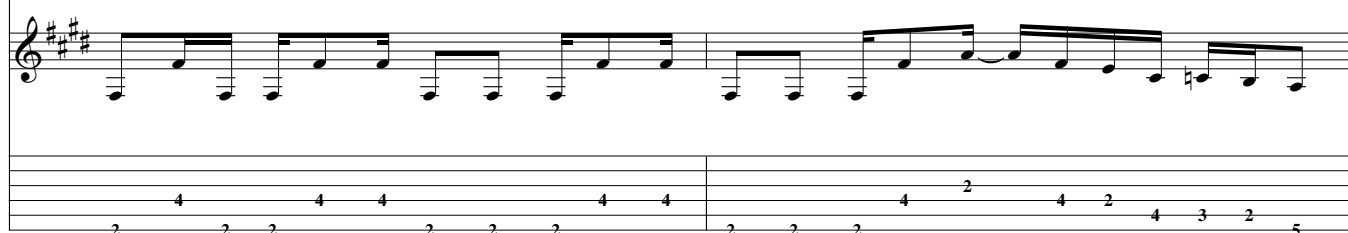
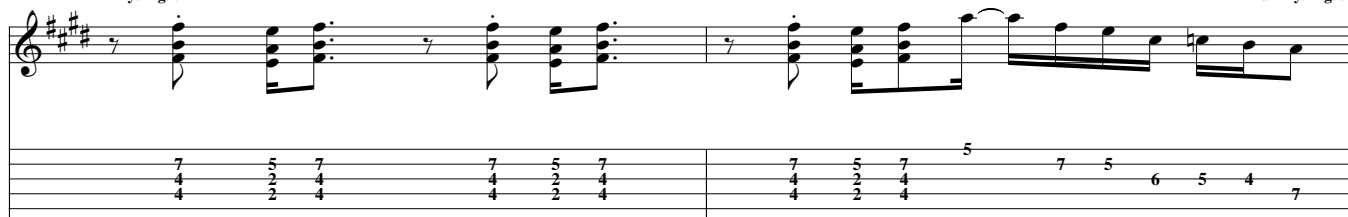
w/ ad lib. vocs. (till end)

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

F#7sus4 F#m7

F#7sus4 F#m7

F#7sus4

F#m7

F#7sus4

F#m7

F#7sus4

F#m7

F#7sus4

F#m7

Free time

F#5

N.C.

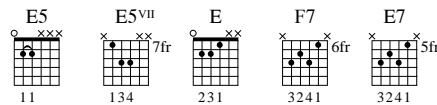
Gtr. 8

Gtr. 9

# from Frank Zappa - *One Size Fits All*

## Can't Afford No Shoes

By Frank Zappa



### Intro

Moderately fast ♩ = 138

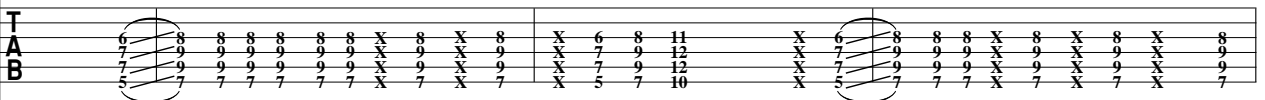
A B

A B D

A B

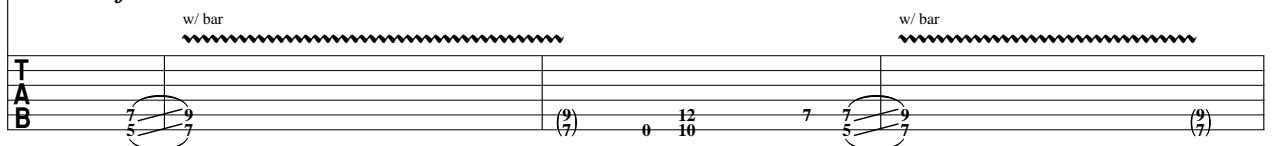
Rhy. Fig. 1

\*Gtrs. 2 & 3 (clean)



\*Composite arrangement

Gtr. 1 (fuzz)



A B D

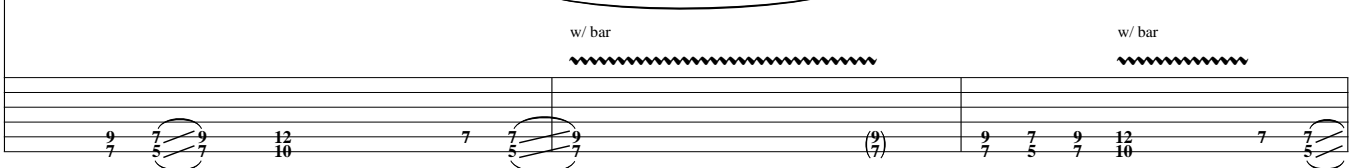
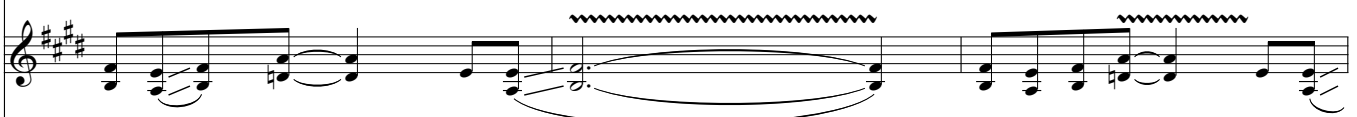
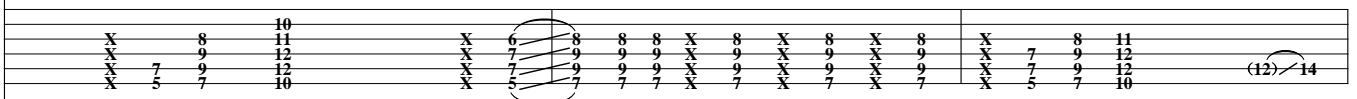
A B

A B D

A

Laughed: Heh, heh, heh.

End Rhy. Fig. 1



Gtrs. 2 & 3 tacet  
B5

1. Have you

Gtr. 1

w/ bar -----

(cont. in slashes)

(9) (9) (9) (9) (9) (9) (9)

# Verse

E5

Rhy. Fig. 2

E5<sup>vii</sup>

End Rhy. Fig. 2

Gtr. 1

heard the news? \_\_\_\_\_ (News? \_\_\_\_\_ Uh, what, what news? \_ Can't af -

Gtr. 2

X X 9 X 9 X 7 X X 7 7 7 7 7 7 5 5

Gtr. 4 (slight dist.)

*mp*

0 7 7 7 7 0

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

E

D

A5

E

ford no shoes. \_\_\_\_ Now, get a good deal on tape. Have you heard the news? \_\_\_\_ My

news? Can't \_ af-ford the pa - per.) Can't af - ford no shoes. \_\_\_\_ Hi, \_\_\_\_ ya, \_\_ hi. \_\_\_\_

D A E D A E



# Pre-Chorus

Gtr. 4 tacet

G7

Gtr. 2 tacet

E7

Went to buy \_ some cheap de-ter - gent, some e - mer - gent na-tion's got my load, got my load, \_

Gtr. 1

Gtr. 4

got my toad \_ that I stowed. \_ Well, \_ well,

# **Chorus**

1st time, Gtrs. 1 & 4 tacet  
2nd time, Gtr. 5 tacet

F C G Bb Dm

hey, law - dy ma - ma, can't \_\_\_\_ af - ford no shoes. May - be there's a bun - dle of rags -

\*Gtrs. 2 & 3

\*Composite arrangement

C A E B D

\_\_\_\_ that I could use. Hey, \_\_\_\_ an - y - bod - y, can \_\_\_\_ you spare a dime? If \_\_\_\_

F#m E C# G#

\_\_\_\_ you're real - ly hurt - ing, a nick - el would be fine. Hey, \_\_\_\_ ev - 'ry - bod - y, noth -

D# F# A#m G#

- ing we can buy. Chump \_\_\_\_ Ha - re Ra - ma, ain't \_\_\_\_ no good to try. Re -

To Coda

ces - sion. De - pres - sion.

Gtr. 3

let ring -----|

Gtr. 2

Interlude

Gtrs. 2 & 3 tacet  
E5

Riff A

End Riff A

\*Gtr. 5 (slight dist.)

Gtr. 3 divisi

Gtr. 5

w/o slide

w/ slide

let ring -----|

steady gliss.

\*Fretless gtr. arr. for slide gtr.  
w/ slide & slap-back delay, played *mf*

Gtr. 2

Gtr. 4

*mf*

P.M.

P.M.

P.M.

P.M.

14 12 (12) 1/4 (12)

4 12 12 12 0 12 0 12 0 12 0 12

Gtr. 5 tacet  
E

Gtr. 5: w/ Riff A  
D5 A5 E5

Wah, — oo, wah, oo, wah, wah.

Gtr. 4

P.M. P.M. P.M. P.M.

E D5 A5 N.C.

Wah, — oo, wah, oo, wah, wah.

Gtr. 5

steady gliss.

w/o slide w/ slide

Gtr. 4

P.M.

w/ pick & finger-1

# Guitar Solo

Gtr. 4 tacet  
E7

(Hey.) —

Gtr. 5

Treble clef, key of D major. Melody line with various notes and slurs. Bass line with fret numbers: (2) 0 0 2 2 5 9 9 9 10 12 (12) 8 9 10 12. Annotations: "w/o slide" and "w/ slide".

Treble clef, key of D major. Melody line. Bass line with fret numbers: (0) 9 7 5 6 7 5 0 5 7 6 5 4 6 7 6 5 2 0 3 3. Annotation: "w/o slide".

Treble clef, key of D major. Melody line. Bass line with fret numbers: 0 3 1 2 1 2 3 4 10 12 10 12 9 5 6 7 0 6 7 6 7 7 6 5 3. Annotations: "w/ slide" and "\*Angle slide".

Treble clef, key of D major. Melody line. Bass line with fret numbers: (3) 0 0 0 X X 2 4 x 3 2 3 X 11 12 11 12 11 12 4 2 0. Annotations: "rake -|" and "let ring -----|".

Treble clef, key of D major. Melody line. Bass line with fret numbers: 2 2 0 2 3 2 2 2 4 3 2 0 2. Annotations: "D.S. al Coda", "Whoa, — whoa,", "w/o slide", "w/ slide", and "V -----|".

# ⊕ Coda

B G A

pres - sion.

Gtrs. 2 & 3

Gtr. 1

## Outro

Gtrs. 2 & 3: w/ Rhy. Fig. 1

B A B D A B

Gtr. 1

P.M. --|

A B D A B A B D

P.M. --| P.M.

E

Free time

F7 E7

Gtr. 4

let ring --|

string noise

10 (10) 8

0 0 3 0 3 5 (5) 4 0 X X 2 (2) (2)

1 1/2 1

0 2 (2) 0 2 2 0 3 5 3 5

5 7 5 7 5 7 10 7 10 7 7 10 7 10 14 12/14 12 15 12 14 12 15 15 12 15

18 15 12 12 15 15 14 12 14 12 14 12 12 12 12 15 12 14 1 (14) 12

0 12 12

12 12 12 (12) 10 12 14

from Frank Zappa - *One Size Fits All*

# Evelyn, a Modified Dog

By Frank Zappa

**Intro**  
Free time

E7

\*Gtr.1

*mf*  
w/ fingers  
let ring -----

6 6

8va

Harm.

T  
A  
B

0 2 1 3 0 2 1 3 0 1 3 0 5

\*Piano and harpsichord arr. for gtr.  
Composite arrangement

Pitch: E

**Verse**  
Moderately ♩ = 120

A7sus2 A7sus4 A

1. Ev - e - lyn, a mod - i - fied dog viewed the quiv - er - ing

*loco*

let ring -----

rit.

0 3 3 3 3 3 3 3 2 2 2 0 2

**A tempo**

Bm B5/A A7 Eadd9

fringe of a spe - cial doi - ly draped a - cross the pi - an - o with some sur -

let ring -----

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



G6

prise. In the dark - ened room

let ring -----

E7

Am

where the chairs dis - mayed and the hor - ri - ble cur - tains muf - fled the

let ring -----

Eadd9

rain she could hard - ly be - lieve her eyes. A

let ring -----

F6#11

Eadd9

cu - ri - ous breeze, - a gar - lic breath, which sound - ed like a snore,

\*let ring -----

\*Refers to 6th string only (next 2 meas.).



A A7sus<sub>2</sub> Aadd9 A A7sus<sub>2</sub>

hav - ing un - der - gone fur - ther mod - i - fi - ca - tion, — (*Spoken:*) pon - dered the sig - nif - i - cance of

A A7sus<sub>2</sub> Aadd9 A A7sus<sub>2</sub>

short - per - son be - hav - ior in ped - al - de - pressed pan - chro - mat - ic res - o - nance and

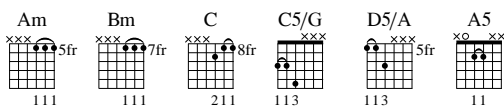
A A9 A7sus<sub>2</sub> Aadd9 A N.C.

oth - er high - ly am - bi - ent do - mains. — Arf, — she said.

from Frank Zappa - *One Size Fits All*

# Florentine Pogen

By Frank Zappa



## Intro

Moderately slow ♩ = 88

N.C. \*\*E5

F#5

G5

A5

B5

A5

E5

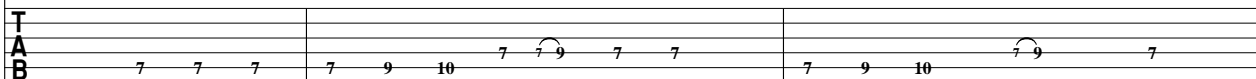
F#5

G5

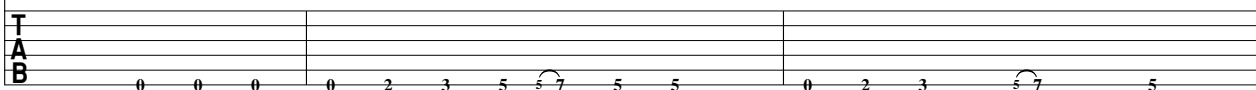
B5

A5

Gtr. 1 (dist.)



\*Gtrs. 2 & 3



\*Gtr. 2 (dist.);

Gtr. 3: Synth. arr. for gtr.

\*\*Chord symbols reflect implied harmony.

Bm7

Am7

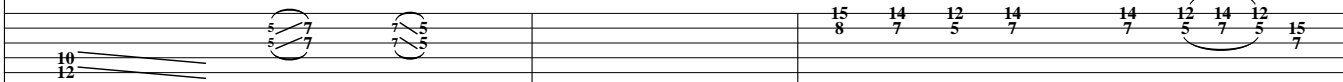
Gtrs. 1, 3 & 5 tacet

C D C D

Gtr. 4 (dist.)

Gtr. 5 (dist.)  
divisi

†Gtr. 7  
Gtr. 4  
divisi



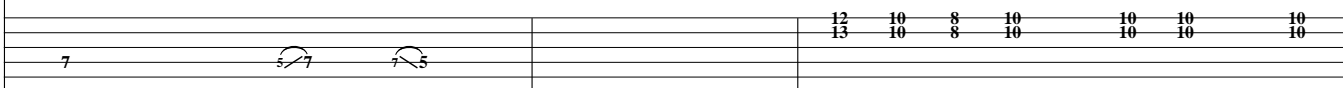
†Chimes arr. for gtr., played *mf*.

\*\*\*Gtrs. 1 & 6

Fill 1  
††Gtr. 8

(Gtr. 6, cont. on lower staff)

*mf*

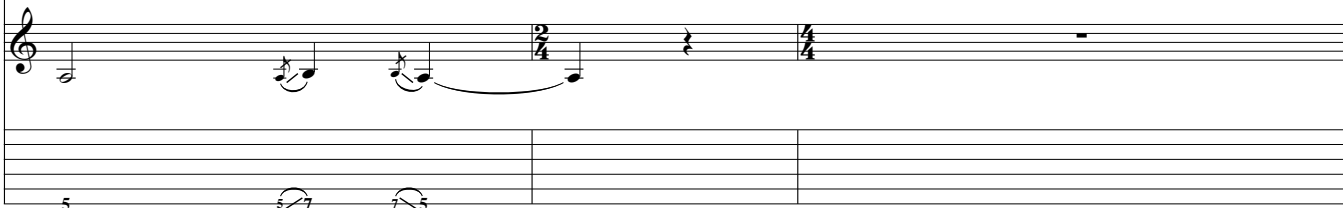


\*\*\*Gtr. 6 (clean), played *mf*.

††Kybd. arr. for gtr.

Gtrs. 2 & 3

Gtrs. 2 & 6



Gtrs. 4 & 7 tacet

C F#5 E5 Am7 Bm7 Cmaj7 Bm7 Cmaj7 Bm7 Am7

Fill 2

End Fill 2

Gtr. 3

End Fill 1

Fill 2A

End Fill 2A

Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 2, 3, 6 & 8 tacet

C D E5 F#5 G5 A5 B5 A5

\*Gtr. 11

mf

\*Xylophone arr. for gtr.

\*\*Gtr. 10

mf

\*\*Synth. horns arr. for gtr.

Gtr. 4

Gtr. 2

Gtr. 4

Gtr. 4 divisi

Rhy. Fill 2

End Rhy. Fill 2

\*\*\*Gtr. 9

mf

w/ fingers

\*\*\*Organ arr. for gtr.

E5 F#5 G5 B5 A5 Bm7 Am7

8va -

Gtr. 11

Gtr. 10

Gtr. 4

Gtr. 3

(cont. on upper staff)

Gtr. 8: w/ Fill 1  
Gtr. 11 tacet

Gtr. 3

C D C D C D/F# C/E Am Bm C Bm C Bm Am

Gtr. 7 8va -

Gtr. 10

Gtr. 8

w/ pick & finger -1

Gtr. 4

Gtr. 6 divisi

Gtr. 6

C5 A5 G5 E5 A5 G5 E5 D5 G5 E5 D5 A5 C5 A5

Screamed: Whoa, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh, oh.

Gtr. 3

Gtr. 8

Gtr. 6

Gtr. 8 tacet  
E5 A5 B5 A5 B5 A5 B5

\*Gtrs. 3, 4 & 6

\*Composite arrangement

D5 B5 N.C. E5 C#5

C#

D#

B

C#

Gtr. 9

Gtr. 8

The musical score for 'The Rose Tree' is presented in a system with three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom two staves are for the guitar accompaniment, with the first staff showing the bass line and the second staff showing the treble line. The guitar part is written in a simple, folk-like style, using a mix of single notes and chords. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and the first two lines of the guitar accompaniment. The second system contains the next two lines of the melody and the next two lines of the guitar accompaniment. The score is written in a clear, legible font, and the notes are clearly marked with stems and flags. The guitar part is written in a simple, folk-like style, using a mix of single notes and chords. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and the first two lines of the guitar accompaniment. The second system contains the next two lines of the melody and the next two lines of the guitar accompaniment. The score is written in a clear, legible font, and the notes are clearly marked with stems and flags.

A5

D

Em

D

Em

D

Em

[illegible]

Gtr. 5

The second system of the musical score for 'The Rose Tree' is shown. It continues the melody from the first system. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the end. Below the staff, the fingerings are indicated: 5, 5, 5, 5, 7, 7, 8, 8, 7, 8, 7, 8.

Gtr. 3

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in 4/4 time. The notes are: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under C4, 'Rose' under C4, 'Tree' under C4, 'The' under C4, 'Rose' under D4, 'Tree' under E4, 'The' under F4, 'Rose' under G4, 'Tree' under A4, 'The' under B4, 'Rose' under A4, 'Tree' under G4, 'The' under F4, 'Rose' under E4, 'Tree' under D4, and 'The' under C4.

Gtrs. 4 & 6

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in 4/4 time. The notes are: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The notes are grouped into measures: the first four notes are in the first measure, the next four in the second, the next four in the third, and the final four in the fourth. The notes are all eighth notes.



G E A F#

ha, (Yeah, ha, oo, ha, yow, ha.) yo, yo.) La,

Gtr. 7

14

Gtr. 5

Gtr. 3 *divisi*

12 9 14 11 11

5 7 7 4 4

1/2

Gtrs. 4 & 6

4 1 6 3 3

5 2 7 4 4

3 0 5 2 2

X X X X

Gtrs. 3-6 *tacet*

F#5 E5 D#5 B5 C#5 A5 B5 Em7

la, la, la, la, la, la, la, ba, la, ba, la, la, la. 1. She was the

Gtr. 7

14 12 12 11 11 12 12 14 14 10 10 12 12

\*Gtr. 12

*mf*

w/ fingers

9 8 8

7 7 7

\*Elec. piano arr. for gtr.

## Verse

Gtr. 7 tacet

Am7

Am11

Am7

Asus2

daugh - ter of a wealth - y Flo - ren - tine Po - gen. \_\_\_\_\_

Gtr. 12

8 12 10 10 9 9 8 12 12 9 9 8 12 12 10 10 10 14 14 14 14 0 0 0 0 0 0 0 0

Bm/A

Am7

Gtrs. 3 & 12 tacet  
N.C.

The musical score is presented in two systems. The first system shows a vocal melody in 3/4 time, starting with a half note G4, a quarter note A4, and a quarter note B4, followed by a half note C5 and a quarter note B4. The melody then moves to a new key signature of one sharp (F#) and a new time signature of 4/4, where it continues with a half note D5, a quarter note E5, a quarter note F#5, a half note G5, and a quarter note F#5. The lyrics "Read 'em and weep was her ad -" are written below the melody. The second system shows the guitar accompaniment, which consists of a series of chords: a G major chord, an A major chord, and a B major chord, followed by a series of chords in the new key signature: a C# major chord, a D major chord, and an E major chord. The guitar part is marked with a "7" and a "9" indicating the fretting hand position.

\*Composite arrangement

Gtrs. 3 & 8: w/ Fills 2 & 2A

Am7   Bm7   Cmaj7   Bm7   Cmaj7   Bm7   Am7

Am7

Bm7

Cmaj7

Bm7

Cmaj

Bm7

m7

just - a - ble slo - gan. (Ah, ha.)

Gtr. 6

Gtr. 2 & 6

14

0 2 3 2 3 2 0 0

0 2 3 2 3 2 0 0

Gtrs. 2 & 6 tacet  
Gtr. 9: w/ Rhy. Fill 2

C

D

Em7

She was a

Gtrs. 2 & 6

Gtr. 4

(0) 7 8 7 8 7 (7) 5 7 10 10 10 11 12

Gtr. 12

9 8 8 7 7 7

Gtr. 4 tacet

Am7

Am11

Am7

Asus2

Gtr. 12 tacet

N.C.

deb - u - tante dai - sy with a col - or - note or - gan. \_\_\_\_\_

Gtr. 8

10 10 7 6 7 6 7 9 8 9

Gtr. 12

8 9 12 10 10 9 9 8 12 12 10 10 10 14 14 14

Gtr. 8 tacet

Deep in the street she drove a fif - ty - nine Mor - gan. \_\_\_\_\_

Gtrs. 2 & 6: w/ Rhy. Fill 1

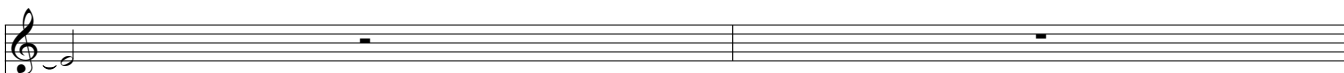
Am Bm C Bm Am

Rhy. Fill 3

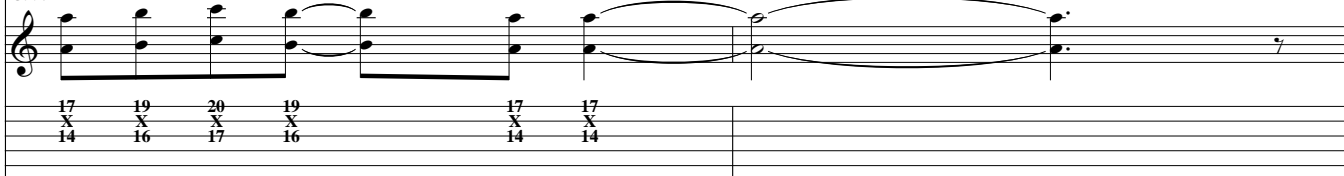
End Rhy. Fill 3

Gtr. 9

7



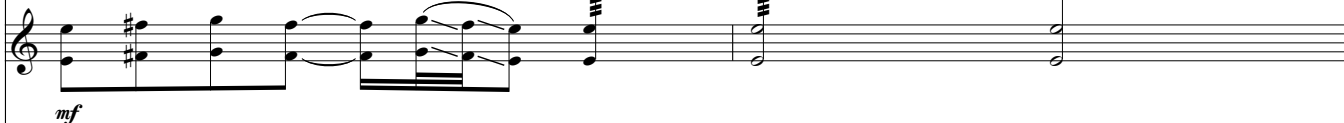
Gtr. 7 8va



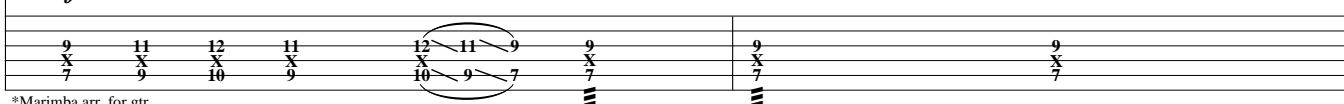
Fill 3

\*Gtr. 13

End Fill 3



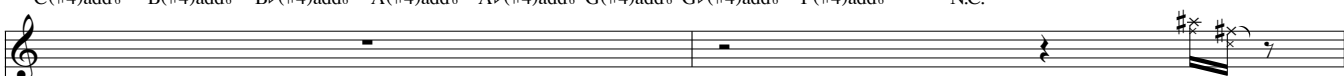
*mf*



\*Marimba arr. for gtr.

Gtrs. 7, 9 & 13

C(#4)add<sup>2</sup> B(#4)add<sup>2</sup> Bb(#4)add<sup>2</sup> A(#4)add<sup>2</sup> Ab(#4)add<sup>2</sup> G(#4)add<sup>2</sup> Gb(#4)add<sup>2</sup> F(#4)add<sup>2</sup> N.C.



*Yelled: Woo, la.*



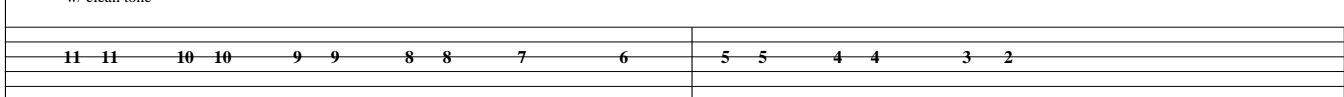
17 17 16 16 15 15 14 14 13 13 12 12 11 10 11 9 10 10 10 9 7



17 15 16 14 15 13 14 12 11 13 10 12 11 9 10 8 7 6 (6) (8)

Gtr. 5

w/ clean tone



11 11 10 10 9 9 8 8 7 6 5 5 4 4 3 2

# Chorus

Gtr. 5 tacet

E5

D5 D#5 E5

G5

A5

B5

That's the kind of step she takes when her

\*Gtrs. 3, 4 & 6

0 7 7 0 7 7 0 7 0 7 7 0 7 7 0 7 5 6 7 5 5 7

\*Composite arrangement

D5

B5

E5

C#5

hot breaks, hot brakes.

5 7 7 4 4

Gtrs. 3, 4 & 6 tacet

Gtrs. 7 & 8

loco

D#

B

C#

6 6 6 16 15 13 14 13 16 18 15 16 15 17 18 14 13 11 12 11 14 16

Gtr. 13

8 11 11 10 9 11 11 8 10 11 11 6 9 9 8 7 11

Gtrs. 7, 8 & 13 tacet  
A5

G5 G#5 A5

C5

N.C.

That's the kind of sound she makes, oo, let go of me, uh, when her

\*Gtrs. 4 & 5

3 5 3 5 3 5

\*Gtr. 5 w/ dist.

\*\*Gtrs. 1, 3 & 6

2 2 2 2 2 2 2 2 2 2 2 2 3 4 5 3 (4)

\*\*Composite arrangement

Gtrs. 4 & 5 tacet

A5

F#5

crab cakes, arf, arf, arf. Whispered: Sh, sh, \_

Gtr. 11

14 14 14

Gtr. 6

11 11 11

Gtrs. 1 & 3

7 7 7 4 4 4 5 2 2

Gtrs. 1 & 3 tacet

E5 D#5 B5 C#5 A5 B5 C/E

sh, sh, sh, sh, sh, sh, sh, 2. She did - n't

Gtr. 11

14 12 12 12 12 11 11 11 11 12 12 12 12 14 14 14 14 10 10 10 10 12 12 12 12

Gtr. 6

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

Gtr. 12

**Verse**

Gtrs. 6 & 11 tacet

Am7 A6sus4 Am7 D6add9 Em11

like it when her fan belt shrunk and got short - er,

Gtr. 12

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

7 8 10 12 7 7 7 8 5 8  
9 9 9 9 7 7 7 9 4 7  
0 10 7 7 0 5 7

Gtrs. 4, 5 & 6 tacet N.C. Gtr. 12 tacet

Bm/A Am

oint - ment. Bat - ter - y leaks could near - ly

15ma

Gtr. 6

Harm. w/ bar grad. dive

2.25

Pitch: E -3 1/2 -4 1/2

\*Harmonic located one quarter the distance between the 2nd & 3rd frets.

15ma

Gtr. 5

\*\*w/ clean tone & octaver Harm. w/ bar grad. dive \*\*\*

2.3

Pitch: C -4 -5 1/2

\*\*Octaver set for one octave above. \*\*\*Harmonic located three-tenths the distance between the 2nd & 3rd frets.

Gtr. 4

w/ bar

0 (0)

-1 1/2

Gtr. 12

(8/7/7/7) 7/9 7/9

Gtrs. 2 & 6: w/ Rhy. Fill 1  
Gtr. 8: w/ Fill 2A  
Gtr. 9: w/ Rhy. Fill 3  
Gtr. 13: w/ Fill 3

Am Bm C Bm Am

cost her a quar - ter.

Gtr. 7

8va

17 19 20 19 17 17  
X X X X X X  
14 16 17 16 14 14



Gtr. 9: w/ Rhy. Fill 2

C

D

C/E

She did - n't

Gtr. 7

loco

12 12 12

Gtr. 4

Gtr. 4

Gtr. 8  
divisi

1 8 1 8 1 7 (7) 5 7 10 10 11 12 10 10 10 10 10 10

Gtr. 4 tacet

Am7

Gtr. 8 tacet

A5

N.C. D5

E5

N.C. D5

want to go home and watch the pes - tle go mor - tar. \_\_\_\_\_

8va -

Gtr. 7

loco

\*Gtrs. 3 & 7

Gtr. 3  
divisi

12 14 15 19 17 17 17 12 14 15 19 17 10 10 10 10 10 12 12 12 10 10  
13 15 17 20 19 19 19 13 15 17 20 19 9 9 9 7 7 9 9 9 7 7

\*Composite arrangement

Gtr. 8

Gtr. 4

5 7 8 12 10 10 10 5 7 8 12 10 7 7 9 9 9 7 7  
5 7 9 12 11 11 11 5 7 9 12 11 7 7 7 7 7 7 7 5 5

Gtrs. 3, 4 & 7 tacet  
N.C.

Lat - er she speaks on how Per - el - lis might court (Uh, yeah.) her.

Gtr. 6

14

# Interlude

A5 D5 E5 D5 A5 G#5 A5 D5 E5 D5 A5 G#5 A5

\*Voc. Fig. 1

(Na, na, na, (Ma, ma, ma, ma, ma, na, ha, noo. Oh,

Riff A End Riff A

5 5 5 5 7 7 5 5 7 7 6 7 5 5 5 5 7 7 5 5 7 7 6 7

\*Refers to upstemmed voc. only.

Gtr. 6: w/ Riff A (6 times)

D5 E5 D5 A5 G#5 A5

D5 E5 D5 A5 G#5 A5

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

D5 E5 D5 A5 G#5 A5

End Voc. Fig. 1

Na, na, na, mop, mop, mop, wah. ya, ha, hoo.) Al - right, yeah, yeah. Na, na, na, na, ah, na, noo. Yeah, na, na, noo.)

D5 E5 D5 A5 G#5 A5 D5 E5 D5 A5 G#5 A5 D5 E5 D5 A5 G#5 A5

na, ah, na, noo. Yeah, na, na, noo.)

# Breakdown

N.C.

Gtr. 6 tacet

3. She was the

Gtr. 6

13

# Verse

Gtrs. 5 & 6: w/ Riff B (4 times)

Am7

daugh - ter, ha, ha, of a wealth - y

**Riff B** **End Riff B**

\*Gtrs. 5 & 6 Gtr. 3

0 0 7 0 5 5 5 0

2 2 2 2 0 0

\*Gtr. 5 w/ clean tone.

Gtr. 3 tacet

Bm7 Am7

Flo - ren - tine Po - gen.

Gtr. 8

Gtr. 3

Gtr. 6

Gtr. 4 *divisi*

5 7 7 10 7 5 5 7 7 11 7 5 5

Gtrs. 4 & 6 tacet

N.C.

Po, (Po, Po, Po Po ge - a - an. ge - a - an.)

Gtr. 8

Gtr. 3

(cont. in slashes)

C5/G      D5/A      C5/G      D5/A      C5/G      D5/A      D      A5  
 ④  
 open

Gtrs. 1 & 3

Gtr. 8

Gtr. 13

Gtr. 4

w/ wah-wah

tr +

tr +

tr T

tr T

(12) 7

(12) 7

wah-wah off

2

Gtrs. 1, 3, 4, 8 & 13 tacet

N.C.

Am7

Ah, ah, oh, oh, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, hook, uh, hook, uh, hug, uh. Uh, read 'em and weep. —

Gtr. 7

8va - - - - -

20 19 17 20

# Chorus

Am7

D

N.C.

Am7

Brr, uh, buh, ba, da, brr. — Read 'em and weep. —

8va - - - - -

(20) 17 20 19 17 20

\*Roll tongue

D

N.C.

Am7

Dig, uh, bub, uh, hum, uh, jig, uh. Read 'em and we -

8va - - - - -

(20) 17 20 19 17 20

D

C

N.C.

ee eep. — Aye, aye, aye, aye, aye, —

8va - - - - -

(20) 17 20

Gtr. 7 tacet  
Am7

ah, oh, ah, oh, ah, oh, ah, ha, \_\_\_\_\_ ha, \_\_\_\_\_

Gtr. 12

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

8 8 8 8 8 10 10 10 10 10 11 11 11 12 0

9 9 9 9 9 11 11 11 11 11 12 12 12 12 0

0 10 9 10 9 12 11 12 11 12 0

\*Gtrs. 3 & 6

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

\*Composite arrangement

Gtr. 6 tacet  
D/A

oh, ha, oh, ha, oh, ha, ha. \_\_\_\_\_

C/E

Gtr. 12

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

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

12 12 12 12 11 12 11 12 11 12 11 12 11 11

14 12 14 12 11 12 11 12 11 12 11 12 11 11

10 10 11 10 12 11 12 11 12 11 12 11 11

\*\*Gtrs. 1, 3 & 8

0 0 0 0 0 0 0 7

\*\*Composite arrangement

## Outro

Gr. 6

D

Am7

C/E

Gr. 6 tacet

D

Gtr. 12

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

$\hat{1}2$	$\frac{13}{12}$	$13$		$\frac{10}{10}$			$\frac{10}{10}$			$12$	$\frac{11}{12}$	$14$	$12$	$13$	$12$		$\frac{12}{13}$	$\frac{13}{12}$	$\frac{11}{14}$	$0$
	$12$		$11$		$11$				$12$		$12$	$14$	$14$					$14$		
											$12$									

Gtrs. 1, 3 & 8

(7) 5 0 0 0 5 7 5

Am Em D

Gtrs. 1, 3, 8 & 12 tacet

(Uh, Ches - ter's go - ril - la. (Ches - ter's go - ril - la, she go.

\*Gtr. 14

*mf*

4 2  
5 4  
7 5

\*Piano arr. for gtr.

[illegible][illegible]

E5 N.C. Am Em D

Spoken: Oink.

Ches - ter's go - ril - la, she go.

Gtr. 14

2 4 5 7

Am Em D

Spoken: Quack.

Uh, Ches - ter's go - ril - la, she go

Ches - ter's go - ril - la, she go

4 5 7

Am Em D

moo.

Uh, Ches - ter's go - ril - la, she go

Ches - ter's go - ril - la, she go

4 5 7



Gtr. 14 tacet  
N.C.                      A5                      Em                      D

hratche, plche, plche, plche, plche, plche, plche.)

\*Gtrs. 8, 9 & 12

w/ fingers

7 8  
0 0 0 7

\*Composite arrangement

Gtr. 6

X X    5    X X

*Begin fade*                      A5                      Em                      D                      A5                      Em

7 8  
0 0 0 7

Riff C                      End Riff C

X X X    X X X    4    X X X    X X X

Gtr. 6: Riff C (till fade)                      D                      A5                      Em                      D                      *Fade out*

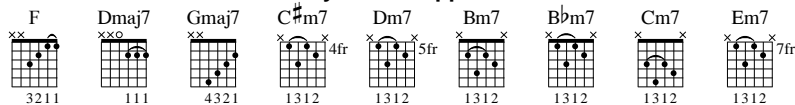
Gtrs. 8, 9 & 12

7 8  
0 0 0 7

from Frank Zappa - *One Size Fits All*

# Inca Roads

By Frank Zappa



## Intro

Moderately ♩ = 116

\*\*\*C5

### Riff A

End Riff A

\*Gtr. 1

Staff 1: Gtr. 1 Riff A. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Dynamics: *mf*.

Staff 2: TAB. Fret numbers: 5 5 5 5 5 5 5 7 5 5 5 5 5 5.

\*Marimba arr. for gtr.

### Riff A1

End Riff A1

\*\*Gtr. 2

Staff 1: Gtr. 2 Riff A1. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Dynamics: *mf*.

Staff 2: TAB. Fret numbers: 3 3 3 3 3 3 3 5 3 3 3 3 3 3.

\*\*Bass arr. for gtr.

\*\*\*Chord symbols reflect basic harmony.

Gtrs. 1 & 2: w/ Riffs A & A1 (6 times)

Staff 1: Gtr. 3. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Dynamics: *mf*. Annotations: ††w/ octaver w/ slide, w/o slide.

Staff 2: TAB. Fret numbers: 9 8 11 10 9 12 11 10 9 8 14 (16) 13 (14).

†Synth. arr. for gtr.

††Set for one octave above.

Gtr. 4 (slight dist.)

Staff 1: Gtr. 4 (slight dist.). Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Dynamics: *mf*, *dim.*

Staff 2: TAB. Fret numbers: 14\12 14\12 15\13 15\13 14\12 14\12 11\9 12\10 11\9 12\10.

Gtr. 4 tacet

Staff 1: Gtr. 3. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Dynamics: *mf*. Annotations: *loco*.

Staff 2: TAB. Fret numbers: (13) 10 (11) 9 (11) 17 (19) 16 (17) 13 (13) 11 (13) 9 8 7 (7) (9).

w/ slide steady gliss.

\*Slide positioned halfway between the 4th & 5th frets.

## Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (6 times)

Gtr. 3 tacet

\*\*Cmaj7 C6sus2

C(b5)<sup>b9</sup>

Csus4

Cmaj13

C<sup>6</sup>

Cmaj13

C<sup>6</sup>

C6sus2

George Duke:

1. Did a ve - hi - cle come from some - where out there \_\_\_\_\_ just \_

\*\*\*Gtr. 5

*mf*

\*\*Chord symbols reflect overall harmony.

\*\*\*Elec. piano arr. for gtr.

Cmaj9sus4 Cmaj13 C(b5)sus2 Cmaj7<sup>b9</sup> Cmaj13

Csus2

C<sup>6</sup>

Csus4

Cmaj13

Cmaj13sus2

Cmaj13

C6sus4

Cmaj13

— to land in the An - des? Was — it round — and did it — have — a

Cmaj7<sup>b9</sup> Cmaj13

Cmaj7<sup>b9</sup> C7sus4

Csus2

Csus4

Cmaj7<sup>b9</sup>

mo - tor, — or was it some - thing — dif - fer - ent? —

# Interlude

Gtr. 5 tacet

N.C.

Gtr. 1

let ring -----

Gtr. 2

let ring -----

\*Pick rapidly while sliding up fretboard.

Spoken: So white, Don, I ain't nev - er seen noth - in' like that in my en - tire \_\_\_ life!

Spoken: Whose py - thon boot is that? Hey, \_\_\_ rush it. What?

Spoken: Why don't you sharp - en it then?

Spoken: Why don't you sharp - en it then?

Spoken: Why don't you sharp - en it then?

Gtr. 4 tacet

\*-----

Oo. Lit-tle round \_\_\_\_ ball, I could... could - n't... What's that white thing do-in' up there?

Ja - ee - zus! Wait a min-ute.

Gtr. 1

\*-----

9 9 8 9 14 15 15

6 6 14 14

Gtr. 2

\*-----

1/4 1/4

10 12 10 11 11 7 7 7 7

5 5 5 5

Gtr. 4

\*-----

6 6

\*Sung/played ahead of the beat.

Csus2

Dmaj7

C

B5

A5

2. Did a ve - hi - cle, \_\_\_\_\_

Moth - er Mar - y and Jo - zef!

Gtr. 1 *8va* *loco*

16 18 9 8 17 9 12 10 9 7

Gtr. 2 *steady gliss.*

14 5 5 8 5 8 6 7 5 8 7 5

Gtr. 5

12 11 9 11 14 12 11 10 9 14

# Verse

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

D C D C

Gtr. 6 tacet

Cmaj13

— did a ve - hi - cle, did a ve - hi - cle —

Gtr. 6 (slight dist.)

*mf*

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

Gtr. 5

12 13 12 14

10 9 10 9 10 9

C6sus2

Cmaj13

fly — a - long the moun - tains — and

Gtr. 5

10 9 9 10 8 7 17 17 16 16

Cm7b9

Cmaj7<sup>b9</sup>

find a place to park it - self, —

16 16 15 15 16 18 16 12 11 11

F#maj7 C#maj7 D#maj7 B6sus2 Bb6sus2

park it - self,

Gtr. 1

Gtr. 5

Gtr. 2

6 6 6 6 6 6 6 6 6 6 6 6

6 4 2

0 1 2 X X 2 X X 2 2 2 2

A13addb6 N.C.

park it, park it,

\*Played ahead of the beat.

5 6 6 5 6 6 5 6 6 5 6 6

9 13 8 11 9 13 9

5 4 4

8 5 5 8 5 5 8 5 8 5 8 5

6 7 6 7



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

C7#9sus4 C7sus4 C7#9

or \_\_\_\_ did some - one \_\_\_\_ build \_\_\_\_ a place to

Gtr. 5

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

4	11	11	9
3	10	10	8
3	10	10	8

C7#9sus4 Cmaj7#11 C7sus4 C6sus2

leave a \_\_\_\_ space for such a thing to land? \_\_\_\_

let ring ----- (cont. in slashes)

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

# Interlude

Gtr. 5

Riff B

\*Gtrs. 1, 7 & 8

*mf*

End Riff B

8	10	7	8	10	8	8	10	14	10
10	7	9	10	9	7	8	11	9	12
10	7	9	10	9	7	8	11	9	12

\*Gtr. 7: Synth. arr. for gtr.;  
Gtr. 8: Flute arr. for gtr.

Gtr. 6

*mp*  
P.M.

12

0

Riff B1

Gtr. 2

End Riff B1

4	4	4	4	4	4
4	4	4	4	4	4
4	4	4	4	4	4

Gtrs. 1, 7 & 8: w/ Riff B (3 times)  
 Gtr. 2: w/ Riff B1 (3 times)  
 Gtr. 5 tacet

C(#4)

Fill 1

End Fill 1

Gtr. 6

Gtr. 6: w/ Fill 1

Dadd9

\*Gtr. 9

Gtr. 13: w/ Riff C

Gtr. 6

*mf*  
w/ wah-wah

7 8

Gtr. 9

14 17 17 14 14 17 17 14 14 17 17 14 15 17 14

Gtr. 10

15 17 17 15 15 17 17 15 15 17 17 15 14 17 15

Gtrs. 11 & 12

9 7 7 9 9 7 7 9 9 7 7 9 10 7 9

**Guitar Solo**

Gtrs. 9-12 tacet

Gtr. 6

C G C

9 9 9 7 7 7 7 7 7 7 7 7 7 7 7

D C D

7 7 7 7 9 7 10 (10) 8 7 9 7 9 9 7 9 X 9 7 7 5 7 7 9 7

\*Played ahead of the beat.

C D Am D

Am D Am

D Am D C

D C D C

\*Gradually increase intensity of picking.

D C D C

D C D C

D C D C

D C D

C D C

D C D C

D C D

C D C D

C D C D

\**p* < *mf*

\*Vol. swell

C D C

\*\*

\*\*Switch to bridge pickup.

D C D

C D

C D C

D C D

C

\*T T T T T T T T T T T T T T T T T T

10 12 10 12 9 12 7 12 7 12 9 12 10 12 10 12 9 12 7 12 7 12 9 12 10 12 10 12 9 12 7

\*Tap w/ edge of pick.

\*\*Played ahead of the beat.

D

T T T T T T T T T T T T T T T T T T

12 7 12 9 12 10 12 10 12 10 12 9 12 7 12 7 12 9 12 10 12 10 12 10 12 9 12 7 12 7 12 9 12 10

\*\*\*As before

C

T T T T T T T T T T T T T T T T T T

(10) 12 10 12 10 12 9 12 7 12 7 12 9 12 10 12 10 12 10 12 9 12 7 12 7 12 9 12 10 12 9 12 10 12 9

†Played behind the beat.

D C

T T T T T T

12 7 12 9 12 10 12 10 12 9 12 10 9 7 9 (9) 7

8va -----

T T T T T T T T

17 15 17 15 17 14 17 12 17 14 17 15 17 14 17 15

D C

14 12 (12) 14 17 14 17 15 14

17 15 17 14 17 12 17 14 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 14 12 14

8va -----

T T T T T T T T

17 15 17 14 17 12 17 14 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 14 12 14

D

(14) 17 14 17 15 14

19 15 19 14 12 17 12 17 14

8va -----

T T T T T T T T

19 15 19 14 12 17 12 17 14

C

8va -

D

8va -

C

8va -

D

Ah, \_\_\_\_\_

Gtr. 6

8va -

loco

Gtr. 11

w/ slight dist.  
octaver off



C D C D

ah. \_\_\_\_\_

7 8 7 5 10 10

C D C D

Ah, oo, ah, ee, ah, ah, ee, ah, oh. \_\_\_\_\_

Gtr. 1 *8va* 14 15 17 14 15 17 14 15 14\12 15 12 13 14 14

Gtr. 6 7 8 10 7 8 10 7 8 7 5 7 5 5 7 7 (7) 16

Gtr. 11 4 5 7 4 5 7 4 5 4 2 5 2 3 5 5

Gtrs. 1 & 11 tacet

C D C D

Ah, \_\_\_ dee, la, \_\_\_ dee, la, \_\_\_ ah, ha, oo. \_\_\_

Gtr. 5

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

10 12 14 10 12 14 10 12 10 8 10 14 10 10 7 10 11 9 11

Gtr. 6

8va-----|

7 8 10 7 8 10 7 8 7 5 7 10 10 10 17 15 17

C D C D

Ah, \_\_\_ no, ah, \_\_\_ no, ah, \_\_\_ ah, \_\_\_ ah. \_\_\_

let ring ---|

10 12 14 10 12 14 10 12 10 8 7 8 10 10 10 10 7 7

loco

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

Gtrs. 1, 7 & 8: w/ Riff B (4 times)  
 Gtr. 2: w/ Riff B1 (4 times)  
 Gtr. 5 tacet  
 3rd & 4th times, Gtr. 13: w/ Riff C  
 D<sub>9</sub>

## Fill 2

End Fill 2

Gtr. 6

P.M.

## Fill 2A

End Fill 2A

Gtr. 11

P.M.

Gtrs. 6 & 11: w/ Fills 2 & 2A (2 times)  
 Gtr. 13: w/ Riff C (2 times)

Gtr. 12 tacet

N.C.

Gtr. 12

## Verse

Gtr. 2 tacet

Fmaj7(no3rd)

N.C.

3. Did a ve - hi - cle come from some - where out there? Did a ve - hi - cle come \_\_\_\_\_

Gtr. 5

Gtr. 6

Gr. 6 tacet  
Fmaj7(no3rd) D♭maj7/F

from some-where out there? Did the In - di - ans first on the bill \_\_\_\_\_ carve up the hill.

Gtrs. 1 & 7

Gr. 5

# Interlude

Gr. 5 tacet

Fm11

G6(no3rd)

G/F

(♩ = ♩)

Riff D

End Riff D

Gr. 1

Riff E1

8va -

End Riff E1

Gr. 7

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 11

Riff D1

End Riff D1

Riff E

End Riff E

Gr. 2

Fmaj7(no3rd)

### Riff F

Gtrs. 1 & 12

\*Gtrs. 1, 8 & 12

Musical score for 'Gus. 1 & 12'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 16. The music consists of a single melodic line with a repeat sign at the end. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-10

\*Composite arrangement

Fmaj9(no3rd)

Gtr. 8 tacet

Fm7

Gsus2

Fsus2

E7(no3rd)

Gtrs. 1 & 12

Gtrs. 1, 8 & 12

8 9 7 7 8 9 7 10 9 10

8 10 8 10

9 7 10 9 7 9 10 9 7 9 10 9 7

(♩ = ♩)

Gtr. 8 tacet

D7(no3rd)

Fm

Bb<sub>sus4</sub>

C

**End Riff F**

Gtrs. 1 & 12

Gtrs. 1, 8 & 12

Gus. 1 & 12  
 Gus. 1 & 12

(♩ = ♩)

Gtrs. 1, 8 & 12 tacet

Am7

### Riff G

**End Riff G**

Gtr. 7

Gu. 7

8 10 7 8 10 8 8 9 10 10 7 9 10 9 7 7 14 10 11 9 12 9 12

Gtr. 2

**Fill 3**

**End Fill 3**

Gr. 2

Fill 3

End Fill 3

12 (12) 7 8 5 7 5 5 6 7

(♩ = ♩)

(♩ = ♩)

Gtrs. 2 & 7 tacet

Fmaj7(no3rd)

Fm7

Gtrs. 1 & 12

Gtrs. 1, 8 & 12

Grs. 1 & 12

Grs. 1, 8 & 12

1 2 3 4 5 6 7 8 9 10 11 12

Gtrs. 1 & 7: w/ Riff D  
 Gtr. 2: w/ Riff D1  
 Gtrs. 8 & 12 tacet  
 Fm11

Gtrs. 2 & 7: w/ Riffs E & E1  
 Gtr. 11: w/ Rhy. Fig. 1

(♩ = ♩)

G6(no3rd)

G/F

# Synth Solo

F

Dmaj7

F

Dmaj7

End Rhy. Fig. 2

\*Gtrs. 1, 9,  
 10 & 13

Gtr. 7

\*Composite arrangement

Gtrs. 1, 9, 10 & 13: w/ Rhy. Fig. 2

F

Dmaj7

F

Dmaj7

Gmaj7

C#m7

Dm7

Bm7

Gtrs. 1, 9,  
 10 & 13

(♩ = ♩)

Bbm7

Cm7

Dm7

Em7

(cont. in notation)

# Interlude

Dsus2

Cmaj7

(♩ = ♩)

Gtrs. 1, 7 & 8

First system of guitar staves (Gtrs. 1, 7 & 8). The top staff shows a melodic line in 4/4 time, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom two staves show fret numbers: 7, 7, 7 for the first measure and 5, 8, 8 for the second measure.

\*Gtrs. 9, 10 & 13

Second system of guitar staves (\*Gtrs. 9, 10 & 13). The top staff shows a melodic line in 4/4 time, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom two staves show fret numbers: 5, 5, 5 for the first measure and 7, 7, 7 for the second measure.

\*Composite arrangement

Gtrs. 7, 8 & 13 tacet

Fsus2

C#m11

E♭sus2

Bm11

D♭sus2

A♭maj7(#4)

Gtr. 8

Third system of guitar staves (Gtr. 8). The top staff shows a melodic line in 6/8 time, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom two staves show fret numbers: 12, 10, 11 for the first measure.

Gtr. 9

Fourth system of guitar staves (Gtr. 9). The top staff shows a melodic line in 6/8 time, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom two staves show fret numbers: 10, 10, 8, 8, 8, 9, 9, 7, 7, 7, 8, 8, 6, 6, 6, 7, 7, 5, 5, 5, 6, 6, 4, 4, 4, 5, 5, 3, 3, 3, 8, 7, 6, 5, 4, 3.

Gtr. 10

Fifth system of guitar staves (Gtr. 10). The top staff shows a melodic line in 6/8 time, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom two staves show fret numbers: 8, 8, 10, 10, 9, 7, 7, 7, 9, 8, 8, 6, 6, 6, 8, 7, 7, 5, 5, 5, 7, 6, 6, 4, 4, 4, 5, 5, 3, 3, 3, 7, 7, 7, 6, 5, 5, 5.

Gtr. 1

Sixth system of guitar staves (Gtr. 1). The top staff shows a melodic line in 6/8 time, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom two staves show fret numbers: 7, 10, 7, 10, 7, 6, 5, 8, 5, 8, 5, 4, 4, 1, 4, 1, 4, 5, 5, 5, 4, 2, 5, 5, 4.

Gtr. 2

Seventh system of guitar staves (Gtr. 2). The top staff shows a melodic line in 6/8 time, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The bottom two staves show fret numbers: 3, 5, 7, 5, 7, 5, 4, 1, 3, 5, 3, 5, 3, 2, 4, 1, 3, 1, X, X, 4, 6, 6.

Gtr. 10 tacet  
C

C5 D5 C

Gtr. 8

Gtr. 4 & 9

Gtr. 5

Gtr. 1

\*Doubled by xylophone, next 4 meas.

Gtr. 2

### Elec. Piano Solo

Gtrs. 1, 2, 4, 8 & 9 tacet

A $\flat$

Gtr. 5



G5 A5 Bb5 A5 G5 A5 Bb5 A5

G5 A5 Bb5 A5 G5 A5 Bb5 A5 Ab

G5 A5 Bb5 A5

G5 A5 Bb5 A5 G5 A5 Bb5 A5 G5 A5 Bb5 A5

Ab

G5 A5 Bb5 A5 G5 A5 Bb5 A5

G5 A5 Bb5 A5 G5 A5 Bb5 A5 Ab

7 7 3

4 4 5 5 6 6 7 7 8 9 9 9 9 10 10 11 11 13 13 11 12 10 10

\*Played behind the beat. \*\*As before

let ring ----- 4

(10) 13 11 12 11 10 8 10 8 10 8 10 10

G5 A5 Bb5 A5 G5 A5 Bb5 A5 G5 A5 Bb5 A5

(10) 10 8 10 10 8 8 5 4 4 5 6 6 7 7 8 9 9 10 6 6 7 7 8 8 9 9

G5 A5 Bb5 A5 Ab

10 10 11 11 8 7 9 8 10 9 11 12 12/13 12 12 10

### Synth Solo

Gtr. 5 tacet

Ab

G7(no3rd) A7(no3rd)

Bbmaj7(no3rd) A7(no3rd)

G7(no3rd) A7(no3rd)

Bbmaj7(no3rd) A7(no3rd)

\*\*\*Gtr. 14

mp w/ wah-wah mf

15 17 15 17 15 17 15 17 15 17 15

\*\*\*Synth. arr. for gtr.

G7(no3rd) A7(no3rd) Bbmaj7(no3rd) A7(no3rd) G7(no3rd) A7(no3rd) Bbmaj7(no3rd) A7(no3rd) Ab

8va -----

(15) 15 17 15 17 15 17 15 17 15 16/17 15 17 18 15 18 15 20

8va-----

loco

(20) (20) 18 20 18 (18) 15 18 15 15 18 15 17 15 17 15 13 10 13 11 10 12 10 12 10

G7(no3rd) A7(no3rd) Bbmaj7(no3rd) A7(no3rd) G7(no3rd) A7(no3rd) Bbmaj7(no3rd) A7(no3rd) G7(no3rd) A7(no3rd) Bbmaj7(no3rd) A7(no3rd)

V---4

(10) 12 13 10 10 12 7 8 5 7 8 5 7 8 5 7 5 5 7 7 5 7 7 5 7 5 7 8 5 7 5 5

G7(no3rd) A7(no3rd) Bbmaj7(no3rd) A7(no3rd) Ab

7 9 5 7 7 5 7 5 5 7 5 5 7 5 5 7 5 5 7 5 5 7 3 3 5 3 3 5 3 5 4 2 3 2 3 5 3 3 5 3 3 5 3 3 5

G5 A5 Bb5 A5

w/ bar

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

G5 A5 Bb5 A5 G5 A5 Bb5 A5 G5 A5 Bb5 A5

8va-----

w/ bar grad. dive

1-----

(8) 9 (9) 7 6 4 6 6 5 5 3 3 5 3 3 5 4 5 7 5 6 8 6 8 17 13 15 18 15 13 18

-3 1/2

\*Played behind the beat.

A $\flat$

8va -----

3

1 1/2

(10) (10) (10) (18)

Gtr. 14 tacet

G5 A5 B $\flat$ 5 A5 G5 A5 B $\flat$ 5 A5 G5 A5 B $\flat$ 5 A5 G5 A5 B $\flat$ 5 A5

8va -----

Gtr. 14

(18)

\*Gtr. 15

w/ bar

8 (8) (8) +3 1/2 (8) -1/2 +3 1/2 (8) -1 1/2 +2 1/2 +3 1/2 (8)

\*Synth. arr. for gtr.

A $\flat$

8va -----

\*\*\*Gtr. 16

*mf* 3

1 grad. release

17 17 19 20 18 20 18 20 20 (20) 15 18 15 18 15 18 15 16 15

\*\*\*Synth. arr. for gtr.

8va -----

\*\*Gtr. 17

*mf*

15 18 15 18 15 18

\*\*Synth. arr. for gtr.

Gtr. 15

+1 1/2 +1/2 +2 1/2 +3 1/2 +1 1/2 +1/2 w/ bar +1/2 (8)

G7(no3rd) A7(no3rd) B♭maj7(no3rd) A7(no3rd) G7(no3rd) A7(no3rd) B♭maj7(no3rd) A7(no3rd)

*loco*

(cont. on lower staff)

18 18 15 17 15 18 15 15 15 12

15 15 15 15 15 15

(cont. on upper staff)

9 8 9 8 10 10 7 10 7 10 7 8 12 12 14

Gtr. 17 tacet

G7(no3rd) A7(no3rd) B♭maj7(no3rd) A7(no3rd) G7(no3rd)

Gtr. 15

10 12 14 11 15 12 13 15 13 15 13 15 18 20 1 20 18 20 18 19

8va

Gtr. 16

13 (13) 20 +1 1/2 +2 1/2

steady gliss.

w/ bar grad. ascent

Gtr. 14

8

*loco*

# Interlude

Gtrs. 14, 15 & 16 tacet

Fmaj7(no3rd)

Dmaj7(no3rd)

Fmaj7(no3rd)

Dmaj7(no3rd)

Gtr. 1

\*Gtrs. 11 & 18

\*\*w/ octaver

\*Gtr. 18 (clean), played *mp*.

\*\*Set for one octave above.

Fmaj7(no3rd)

Dmaj7(no3rd)

Fmaj7(no3rd)

Dmaj7(no3rd)

Gmaj7(no3rd)

C#7(no3rd)

D7(no3rd)

B7(no3rd)

Bb7(no3rd)      C7(no3rd)      D7(no3rd)      E7(no3rd)

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

9 10 8 11 12 10 13 14 12 15 16 14

D/A      D      Cmaj7

(♩ = ♪)

Gtr. 7

Gtr. 1

Gtrs. 11 & 18

Gtr. 2

# Verse

Gtrs. 1, 2, 7, 11 & 18 tacet

\*Gtr. 19: w/ Riff F

N.C.

Fmaj7(no3rd)

4. Did the boo - ger bear come from some - where out there just to land in the An - des?

Gtr. 5

\*Elec. piano arr. for gtr., played *mf*.

Fmaj9(no3rd)

Fm7

Gsus2

Fsus2

Esus2

Dsus2

(♩ = ♩)

Fsus2

Absus2

C



Gtr. 7: w/ Riff G

Gtr. 2: w/ Fill 3

(♩ = ♩)

Am7

Spoken: (Ches - ter's Thing, \_\_\_ on Ruth.)

Fmaj7(no3rd)

Did a boo - ger bear come from some - where out there?

(♩ = ♩)

(♩ = ♩)

Fm7

Did the In - di - ans, first on the bill, \_\_\_ carve up her hill? \_\_\_\_

Gtr. 7

# Outro

Fm7

G6(no3rd)

\*Gtr. 20

*mp*

*mf*

8va ----- loco

11 11 8 8 11 8 8 10 8 8 10 8 8

20 19 15 15 19 15 17 15 15 17 16 15 17 16 12

\*Vibes arr. for gtr.

Gtr. 7

8va -----

3

11 11 8 8 11 8 8 10 8 8 10 8 8

15 15 15 15 15 22

Gtr. 5

3

11 11 8 8 11 8 8 10 8 8 10 8 8

0 0 0 0 0 0 0 0

8 8 8 8 8 8 8 8

7 9 9 9 9 9 0 12

12

Gtr. 2

3

6 5 3

4 3 1

10 10 10 10 10 10

10

D $\flat$ /E $\flat$

Gtr. 20

8va ----- loco

13 14 12 12 10 12 12 10 9 12 10 9 8

16 20 16 19 19 17 15 16 15 16 13 16 14

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

Gtr. 7

8va -----

(22)

1/2

22

Gtr. 5

Gtr. 2

divisi

(0)

(12)

(10)

9

10

11

11

Gtr. 20 tacet  
D/C

Gtr. 7 *8va* -

*rit.*

22

Gtr. 5

*rit.*

10  
11  
12

Gtr. 2

*rit.*

8 8 10 8 8 8

# **A tempo**

Gtrs. 5 & 7 tacet  
N.C.

*Spoken:* On Ruth. On Ruth. Ha, ha. That's Ruth.

Gtr. 13

3 4 5 3

Gtr. 12

7 9 6 7

Gtr. 2

3 5 2 3

from Frank Zappa - *One Size Fits All*

# Po-Jama People

By Frank Zappa

**Intro**  
**Free time**

Bb13

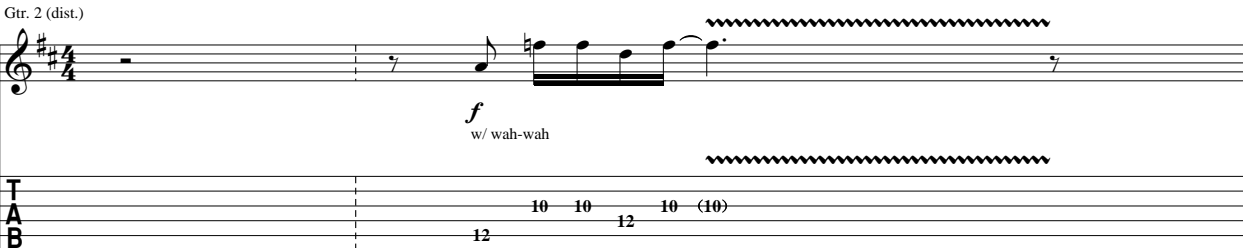
A7 <sup>b9</sup>/<sub>5</sub>

Dm7

Ab7#11

Gtr. 2 (dist.)

Gtr. 2 (dist.)

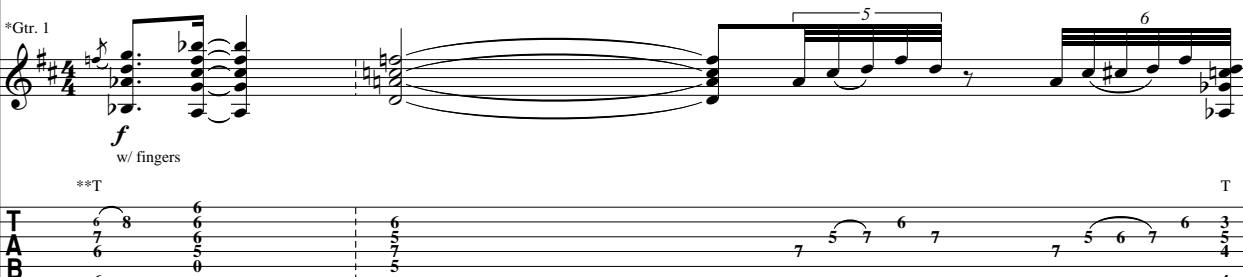


*f*  
w/ wah-wah

T  
A  
B

10 10 12 10 (10)  
12

\*Gtr. 1



*f*  
w/ fingers

\*\*T

T  
A  
B

6 8 6 6 5 0  
6

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

T

\*Piano arr. for gtr.

\*\*T = Thumb on 6th string

G7

Eb9

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a piano part at the bottom. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various fret numbers (10, 12, 13, 10, 12, 10, 12, 10, 12, 10) and techniques like triplets and bends. The piano part is written in treble clef with a key signature of two sharps. It includes a "let ring" instruction and a series of chords and notes. The score is presented in a clean, black-and-white format with standard musical notation.



G7

1/2 1

let ring

A7<sup>b9</sup> D5

let ring

let ring

steady gliss.

Verse  
Moderately slow ♩ = 86

D7<sup>#9</sup> G7

1. Some peo - ple's hot. \_ Some \_ peo - ple's cold. \_

\*Gtrs. 2 & 3 (dist.)

*mf*

\*Composite arrangement

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

D7#9

G7

Some — peo - ple's not — ver - y — swift — to be - hold. —

Gtrs. 2 & 3

fdbk.

Pitch: C

D7#9

G7

Some — peo - ple do — it, — some — see right through it. —

fdbk.

Pitch: C

D

D7#9

G7

Some wear py - ja - mas, — if on - ly they knew it. — Mm, the py -

*pp*  
fdbk.

fdbk.

Pitch: C

D

# Pre-Chorus

Gtrs. 2 & 3 tacet

Dm7

G7

ja - ma peo - ple are bor - ing me to piec - es. —

Gtr. 1

let ring — —

Pitch: C

D

D7#9 G7

Feel like I am wast - ing my time. \_\_\_\_\_ They all got

D7#9 G7

flan - nel up and down 'em, a lit - tle trap - door back a - round 'em, some

Dm7 G7

co - zy lit - tle foot - ies on their mind. \_\_\_\_\_ Po -



# Chorus

Dm7

D7#9

G7

ja - ma peo - ple! Po - ja - ma peo - ple, peo - ple! \_\_\_\_\_

Gtr. 2

*f* 13 12 12 10 12 10 1/2

Gtr. 1

12 8 10 10 8 10 2 3 3 4 3 4 3 5 4 0 0

Gtr. 2 tacet

Dm7

G7

Spoken: They sure do make you sleep - y with the things they might say. \_\_\_\_\_ Po -

Gtr. 1

let ring --- -| 6 6 8 10 6 7 5 7 5 7 6 6 0 7 5 7 6 5 7 9 9 10 10 5 7 7 7 7 9 9 7 9 0 7 5 7 3 5 5 5 3 3 3

D7#9

G7

ja - ma peo - ple! Po - ja - ma peo - ple, peo - ple! \_\_\_\_\_

6 12 10 4 2 3 4 3 4 3 3 6 6 5 3 5 5 5 10 10 10 4 3 3 3 7 7 5 3 5 3 3 3 3 3

D N.C. G7

Moth - er Mar - y and Jo - seph, I wish they'd all go a - way. \_\_\_\_\_ Po -

7 9 3 3 3 17 10

Gtr. 1: w/ Rhy. Fig. 1 (2 times) D7#9 G7

ja - ma peo - ple! \_\_\_\_ It's a po - ja - ma peo - ple spe - cial.

D7#9 G7

D7#9 G7

Take one home with you, \_\_\_\_ save a dol - lar to - day. \_\_\_\_\_ Po -

D7#9 G7

D7#9 G7

ja - ma peo - ple! \_\_\_\_ Po - ja - ma peo - ple, peo - ple! \_\_\_\_ Wrap 'em

D7#9 G7

Gtr. 2

mp 6 5

Gtr. 1

3 3 7 6 7 5 7 3 3 3 3 3 3

Dm7 G7

up, up, up, up, up, up. Roll 'em out, out, out, out, out, out. Get 'em out of my way. Hey, \_\_\_\_\_

Voc. Fig. 1

(Hey, \_\_\_\_\_)

Gtr. 3

12

Gtr. 2

6 5 7 5 7 6 5 6 5 7 5 7 7 5 7 7/9 5 7 12

Gtr. 1

2 3 5 7 5 7 5 8 5 8 6 8 10 8 5 7 9 9 10 9 3 4 5 4 5 5

N.C. G/B F/A G N.C.

— and a hey, and a hey, and a hey. — Hoi, hoi, hoi. Wrap 'em

End Voc. Fig. 1

— and a hey, and a hey, and a hey.) —

10 13 10 13 10 13 10 10 15 13 13/15 (15)

10 12 10 10 12 10 12 7 5

3 3 5 5 3 5 4 4 7 5

Gtr. 1 tacet  
Dm7

Bkgd. Voc.: w/ Voc. Fig. 1  
G7

up, up, up, up, up, up. Roll 'em out, out, out, out, out, out. Get 'em out of my way. Hey, \_\_\_\_\_

Gtr. 3

13 15 15 13 15 12

Gtr. 2

7 5 7 5 3 7 5 7 5 7 5 3 7 6 6 8 8 6 12

\*Gtr. 4 Riff A

*mp* 7 5 7 5 8 7 5 7 5 7 5 8 7 6 6 8 5 6 8

\*\*Gtrs. 4 & 5

\*Marimba arr. for gtr.

\*\*Gtr. 5: Xylophone arr. for gtr., played *mp*.

and a hey, and a hey, and a hey. Hoi, hoi, hoi. Wrap 'em

Gtr. 3

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

Gtr. 2

10 9 10 9 7 9 7 10 7 (7) 7 6 8 7 5

Gtrs. 4 & 5

End Riff A

(8) 7 5 8 7 8 10

Gtr. 4: w/ Riff A  
Gtr. 5: tacet  
Dm7

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 5: w/ Riff A (last 3 meas.)  
G7

up, up, up, up, up, up. Roll 'em out, out, out, out, out, out. Get 'em out of my way. Hey, \_\_\_\_\_

Gtr. 3

14 15 15 13 15 12

Gtr. 2

7 5 7 5 3 7 5 7 5 7 5 3 5 6 6 8 8 6 8 6 6 12

N.C. G/B F/A G N.C.

— and a hey, and a hey, and a hey. — Hoi, hoi, hoi.

10 13 10 13 12 13 12 10 12 15 13 15 (15) 10 10 12

12 10 12 10 9 10 9 12 9 (9) 10 10 10 10 11 10

## D7#9

Gtr. 2 tacet  
D7#9

D7#9

\*Played ahead of the beat.

D7#9

11

D7#9 G7

D7#9 G7

D7#9 G7

D7#9 G7

\*Played ahead of the beat.

D7#9 G7

\*\*As before

D7#9 G7

D7#9 G7

D7#9 G7

D7#9 G7

D7#9 G7

D7#9 G7

D7#9 G7



D7#9 G7

3 0 3 0 3 3 0 0 3 | 3 0 3 3 0 5 (5) 3 0 5 3 0 5 3 0

D7#9 G7

5 3 0 5 (5) 3 0 6 3 0 5 3 0 6 3 0 5 | (5) 3 5 3 0 3 3 3 5 5 5 0 5 5 0 3 5

D7#9 G7

3 5 3 5 7 5 5 7 7 7 5 7 9 10 10 | 10 7 7 10 7 7 10 7 10 7 10 7 10 7 7 10 7 14 10

D7#9 G7

14 10 13 10 10 10 14 10 10 13 10 14 10 13 14 10 10 13 10 14 10 | 10 10 10 13 (13) 10 13 10 13 10 12 (12) 10 12 10

D7#9

15 13 10 13 10 10 13 13 15 13 10 13 10 13 13 10 13 10 13 16 13 10 13 15 13 10 13 10 13 10 10

let ring -----|

G7 D7#9

10 13 (13) 9 13 10 10 13 10 13 10 10 13 10 13 | 10 10 10 13 13 15 13 15 15 17

let ring --|

Musical score for guitar, showing a melody in treble clef and a fretboard diagram below. The melody is in G major, featuring a G7 chord and a D7#9 chord. The fretboard diagram shows the fret numbers for each finger on the strings.

G7

10 10 10 10 10 10 13 10 13 1/4 10 10 10 12 12 12 (12) 10 10 12 10 12 12

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into two measures. The first measure is labeled 'G7' and the second measure is labeled 'D7#9'. Below the staff, there are two rows of guitar fingering numbers. The first row shows the fret numbers for each string (from low to high): 10, 12, 12, 12, 12, 10, 12, 10, 12, 10, 12, 10. The second row shows the fret numbers for each string (from low to high): 10, 12, 12, 12, 12, 10, 12, 10, 12, 10, 12, 10. Arrows indicate the fingering sequence: 1/2, 1, 1/2, 1, 1/2, 1, 1/2, 1, 1/2, 1, 1/2, 1.

G7 D7#9

G7

D7#9

G7 D7#9

G7 D7#9

8va loco

G7 D7#9

G7 D7#9

G7 D7#9

G7 D7#9

G7 D7#9

G7 D7#9 G7

D7#9 G7

D7#9

let ring -----|

\* ---|

\* ---|

\*Slide w/ tap finger, next 3 meas.

G7

\* ---|

\* ---|

\* ---|

\* ---|

D7#9

\* ---|

G7

D7#9

G7

T T T T T T T T T T T T T

13 12 13 15 12 15 13 15 13 12 10 12 15 10 9 11 5 8 7 8 5 3 7 3 1 5 3 1 8 7 10 8 10 7

D7#9

T T T T T T T T T T T T T T T T T

15 13 15 9 12 10 9 12 3 7 5 1 4 1 5 10 5 3 1 5 3 8 5 7 10 8 10 7 9 5 9 5 1 3 5 3 1 5 3 5 1 5 3

G7

2. Now

(Yeah.)

Gtr. 2

15 15

Gtr. 3

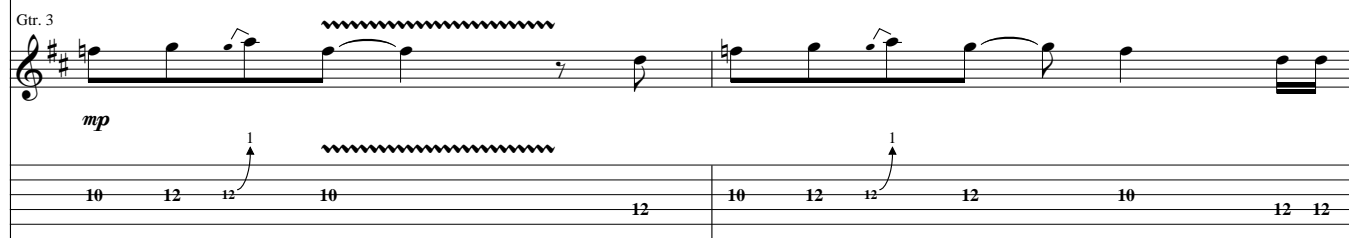
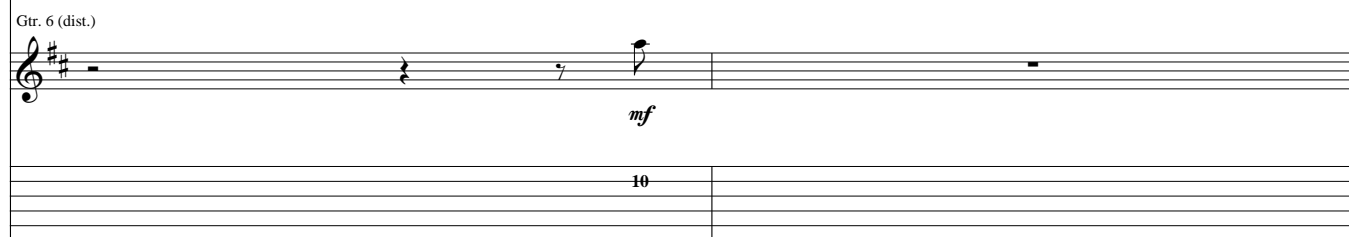
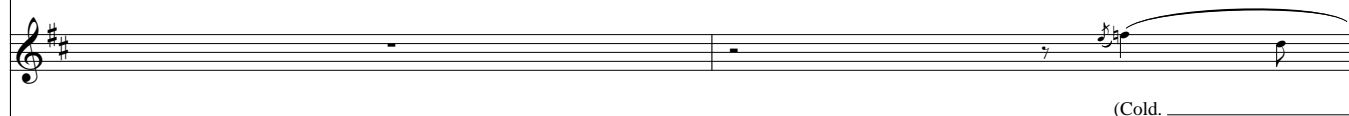
14 10 12 10 12 10 12 12 10 12 10 12 12

Verse

D7#9

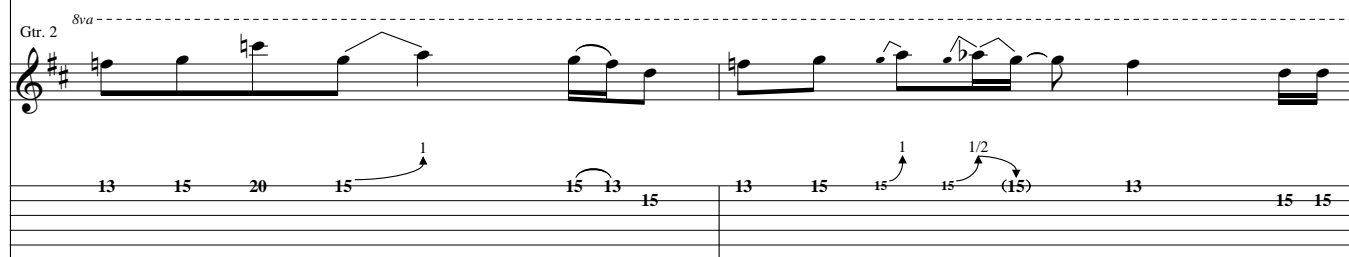
Gtr. 6 tacet

G7



D7#9

G7





D7#9

G7

Some peo - ple do it. \_\_\_\_ Some see right through it. \_\_\_\_ And

Do it, no, no. See right through \_ it.

Some peo - ple do it, yes, they do. Some see right through it. 'Cause

Some peo - ple do it, you, \_\_\_\_ bah, bah, bah. Some see right through it. And

Come on, \_\_\_\_

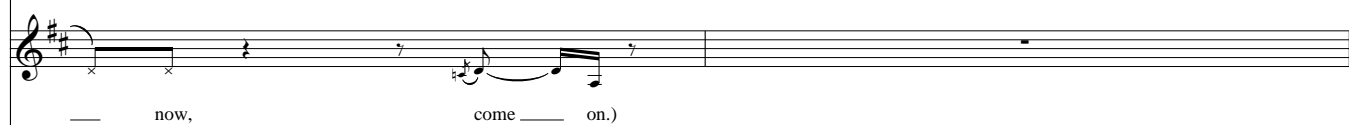
8va -

13 15 20 15 15 (15) 13 15 15 13 15 15 (15) 13 15 15

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

D7#9

G7



8va -

loco



Pre-Chorus

D7#9 G7 D7#9

ja - ma peo - ple are bor - ing me to piec - es. — They make me feel like I am wast - ing my time. —

15 14 13 14 14 13 14 14 12 10 12 10 8 10 10 10 (10) 8 10 8 10 8

15 14 13 14 14 13 14 14 12 10 12 10 8 10 10 10 (10) 8 10 8 10 8

G7 D7#9 G7

— They all got flan - nel up and down \_ 'em, — a lit - tle trap - door back a - round \_ 'em, and some

(8) 3 3 5 3 3 3 5 3 5 5 3 5 3 3 3 5 3 5 12 12

(8) 3 3 5 3 3 3 5 3 5 5 3 5 3 3 3 5 3 5 12 12

D7#9 G7

co - zy lit - tle foot - ies on their mind. Po -

Gtr. 2

mf

\*\*\*Vol. swell

Gtr. 3

mf

†Vol. swell

Gtr. 6

mf

††Vol. swell

\*Gtr. 7 (dist.)

mf

†††Vol. swell

\*Three gtrs. arr. for one.

Gtr. 8 (dist.)

mf

‡Vol. swell

\*\*Sung ahead of the beat.

# Chorus

Gtrs. 6, 7 & 8 tacet

D7#9

G7

ja - ma peo - ple! Po - ja - ma peo - ple, peo - ple. —

Gtrs. 2 & 3

12 10 12 10 1/4 12 10 12 12 10 12 10

D7#9

G7

Lord, they make you sleep - y with the things they might say. — Po -

(Whoa, —)

(Hi, — yeah, — hi. —)

(Lawd, they make you sleep - y with the things they might say. — Po -

Gtrs. 2 & 3

12

\*Gtr. 9

*mf*

5 5 3 5 3 3 1 2 3 5 2 3 4

\*Bass arr. for gtr.

Gtr. 9 tacet

D7#9

G7

ja - ma peo - ple! — Po - ja - ma peo - ple, peo - ple!

please, — oh. Ya, mo - jam peo - ple!

— Po - ja - ma peo - ple, peo - ple! Wah. —

ja - ma peo - ple! Well, — po - ja - ma peo - ple, peo - ple! *Spoken:* I said

Gtrs. 2 & 3

10 12 12 10 12 12 10 12 12 10 12 10 8 10

D7#9

N.C.

G7

Arf, arf. I wish they'd all go a - way. — Po -

Oh. — Oh, ho, ho. —

— All go a - way. — Po -

arf, druff, hey. Wish they'd all go a - way. — Po -

Gtr. 2

8va — loco

20 20 0 12 (12) 10 12 0 10 12 X X 12 10 12 10 12

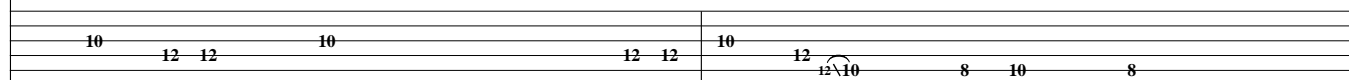
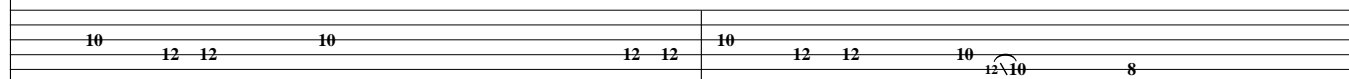
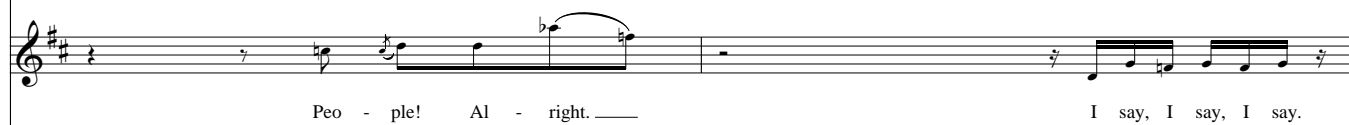
Gtr. 3

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

\*Played behind the beat.

D7#9

G7



D7#9 G7

Take one home with you and save a dol - lar to - day. \_\_\_\_ Po -

Jroot! Save a dol - lar to - day. \_\_\_\_ Po -

Ow. Save a dol - lar to - day. \_\_\_\_ Po -

Gtr. 7 8va -

1 2 (13) 13 13 15 15 13 15 13 15

Gtrs. 6 & 8

1 1 1/2 (15) 15 15 13 13 15 17 15 15

Gtr. 2

0 0 0 0 0 12

Gtr. 3

0 0 0 0 0 12



Gtrs. 6, 7 & 8 tacet

D7#9

G7

ja - ma peo - ple! \_\_\_\_\_ Po - ja - ma peo - ple, peo - ple! — Wrap 'em

Peo - ple!)

ja - ma peo - ple! It's a po - ja - ma peo - ple spe - cial.)

ja - ma peo - ple! Spoken: Eem, po - ja - ma. Save a dol - lar.)

Gtrs. 2 & 3

10 12 12 12 12 12 10 12 12 10 12 10 8 10 7 5

Gtr. 4: w/ Riff A (till fade)

Dm7

Gtr. 5: w/ Riff A (last 3 meas.)

G7

up and roll 'em out, get 'em out of my way. —

Gtr. 2

7 5 7 5 3 7 5 7 5 7 5 3 7 7 5 7 7 (7) 5 12/15

Fill 1

Gtr. 6

10 13

Gtr. 3

7 5 7 5 3 7 5 7 5 7 5 3 7 7 6 8 8 8 (8) (8) 6 8/12

Gr. 6 tacet  
N.C. G/B F/A G N.C.

Hoi, \_\_\_\_ hoi, hoi. Wrap 'em

13 12 13 12 10 12 10 10 13 15 13 13/15 (15) 6 5

End Fill 1

12 10 12 10 12 10 12 10 12 10 13 10 13 12 13 12 10 12 (12) 7 5

Gr. 5: w/ Riff A (last 3 meas.)  
Gr. 6: w/ Fill 1  
G7

Dm7

up and roll 'em out, get 'em out of my way. \_\_\_\_

Riff B

6 5 7 5 7 6 5 6 5 7 5 7 7 7 8 10 10 1 10 (10) 8 12/15

Gr. 3

7 5 7 5 3 7 5 7 5 7 5 3 7 7 6 8 8 1 8 (8) 8/12

N.C. G/B F/A G N.C.

Hoi, \_\_\_\_ hoi, hoi. Wrap 'em

End Riff B

P.M.

13 12 13 12 15 12 15 13 15 15 13 13/15 (15) 13 10 6 5

10 13 10 13 12 13 12 10 12 (12) 7 5

Gtr. 2: w/ Riff B Dm7

Gtr. 5: w/ Riff A (last 3 meas.) G7

Gtr. 6: w/ Fill 1

up, roll 'em out, get 'em out of my way. \_\_\_\_

Gtr. 3

7 5 7 5 3 7 5 7 5 7 5 3 7 7 6 8 8 1 8 (8) 6 8/12

N.C. G/B F/A G N.C.

Hoi, \_\_\_\_ hoi, hoi.

10 13 10 13 12 13 12 10 12 (12) 7 5

# Outro

Gtr. 2: w/ Riff B (till fade)

Gtr. 5: w/ Riff A (last 3 meas.)

Dm7

Gtr. 6: w/ Fill 1

Riff C

G7

N.C. G/B F/A G N.C.

Ee,

yeah. —

End Riff C

## Begin fade

Gtr. 3: w/ Riff C (till fade)

Gtr. 5: w/ Riff A (last 3 meas.)

Dm7

Gtr. 6: w/ Fill 1

G7

Uh, ha, ha, ha, ha, ha, ha.

(Oo, —

Gtr. 8

Gtr. 8 tacet

N.C. G/B F/A G N.C. Dm7

Fade out

oo, — oo, — he, he, he.)

# from Frank Zappa - *One Size Fits All* San Ber'dino

By Frank Zappa

## Intro

Moderately ♩ = 108

\*\*D A7

F#m



A5



Gtr. 2 (clean)

mf  
w/ slide

Gtr. 3 (slight dist.)

mf

\*Gtr. 1

mf

\*Harmonica arr. for gtr.

\*\*Chord symbols reflect overall harmony.

1. She

## Verse

Gtrs. 1, 2 & 3 tacet

A A6sus $\sharp$  A Am7 A6sus $\sharp$  A  
 lives in Mo - ja - ve in a Win - ne - ba - go. \_\_\_\_\_  
 \*Gtr. 4 Rhy. Fig. 1 End Rhy. Fig. 1  
*mp*  
 5 7 5 3 2  
 6 7 6 4 2  
 7 9 7 4 2

\*Elec. piano arr. for gtr.

A5 N.C. G5 A

Grtr. 4

Riff A1

End Riff A1

\*\*Grtrs.  
2 & 5  
divisi

Riff A

End Riff A

5 5 5 7 8 5 7 5 7 5 8 7 8 7 5 7 6

7 7 5 7 4 6 7 6 7 6 4 7 4 7 5 7 6

7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

\*\*Grtr. 2 w/o slide;  
Grtr. 5 (dist.), played *mf*.

*mf*

Riff A2

End Riff A2

Grtr. 6 (dist.)

Riff A3

End Riff A3

Grtr. 7  
(slight dist.)  
divisi

*mp*

5 7 5 7 8 7 8 7 5 7 5 7 5 7 5 7 5

7 7 5 7 2 4 5 4 5 4 2 5 2 7 5 5 7

5 5 3 5 2 4 5 4 5 4 2 5 2 5 3 3 5

Gtrs. 2, 5 & 7 tacet  
Gtr. 4: w/ Rhy. Fig. 1

Gtrs. 2 & 5: w/ Riff A  
Gtrs. 4, 6 & 7: w/ Riffs A1, A2 & A3

His name is Bob - by, he looks like a po - ta - to.

Gtr. 6

# Interlude

Grtr. 6 & 7

Dsus2 Csus2

Gtrs. 2 & 5 tacet N.C.

Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 2 & 5

Gsus4 G Chorus A5

She's in love with a boy \_\_\_ from the

Gtrs. 6 & 7

\*Gtrs. 4, 6 & 7

w/ pick & finger w/ pick

\*Composite arrangement

Rhy. Fill 2

End Rhy. Fill 2

Gtr. 4

Gtrs. 4 & 6 tacet

D C N.C.

ro - de - o who pulls the rope on the chute when they let those suck - ers go. \_\_\_\_\_

Gtrs. 4, 6 & 7





Gtrs. 3 & 5: w/ Riff C  
 Gtrs. 4 & 6: w/ Riffs D & D1

A5 C5 D5 E5 G5 E5 G5 A5

N.C.

End Riff C

Gtrs. 3 & 5

Gtr. 2

## Verse

Gtr. 4: w/ Rhy. Fig. 1

A5 C5 D5 E5 G5 E5 G5 A5

A

A6sus $\frac{7}{4}$

A

Am7

A6sus $\frac{7}{4}$

A

End Riff B

Gtr. 2

Gtr. 6

Gtrs. 4, 6 & 7: w/ Riffs A1, A2 & A3  
N.C.

G5

A

They give him

Gtr. 1

14 12 15 17 15 (15) 13 15 10 9 5 5 5 1/2 7 (7)

Gtr. 2

14 14 14 14 9 12 9 7 4 6 7 5 5 (5) 7 (7)

Gtr. 4: w/ Rhy. Fig. 1

A

A6sus2

A

Am7

A6sus2

A

thir - ty days in San Ber - 'di - no.

Gtr. 1

15

Gtr. 2

15

Gtr. 6

2 2 2 2 2 2 2 2 2 2 2 2 1/4 3

Gtrs. 4, 6 & 7: w/ Riffs A1, A2 & A3

N.C.

G5

A

Gtr. 1

Gtr. 2

steady gliss.

### Interlude

Gtr. 1 tacet

\*Gtrs. 2 & 5: w/ Rhy. Fill 1

Gtr. 4: w/ Rhy. Fill 2

Dsus2

Csus2

N.C.

Gsus4

Gtr. 6

Gtr. 7

\*Gtr. 2 w/o slide.

### Chorus

G

A7

D

C

N.C.

Well, there's for - ty - four men stashed a - way in tank "C," and there's

w/ pick & finger

w/ clean tone  
w/ pick

\*\*Gtrs. 4 & 7

\*\*Composite arrangement

Gtrs. 4, 6 & 7 tacet

on - ly one ——— show - er but it don't ap - ply to Bob - by. ———

A5

F#m7

Gtr. 5

Guitar 5 solo featuring triplets of eighth notes and half-step bends (1/2) leading into a triplet of eighth notes. The fretboard diagram shows fingerings: (4) 2, (4) 2, (4) 2, (4) 2, 4, 2, 4.

Gtr. 3

Guitar 3 solo featuring triplets of eighth notes and half-step bends (1/2) leading into a triplet of eighth notes. The fretboard diagram shows fingerings: (4) 2, (4) 2, (4) 2, (4) 2, 4, 2, 4.

Gtr. 7

Guitar 7 solo featuring triplets of eighth notes. The fretboard diagram shows fingerings: 5, 5, 5, 5, 6, 6.

Gtr. 7 tacet

Gtr. 5

Guitar 5 solo featuring triplets of eighth notes and half-step bends (1/2) leading into a triplet of eighth notes. The fretboard diagram shows fingerings: (4) 2, 2, 5, 2, 5, 4, 2, X, X, (4) 2, 4, 0, 2, 4.

\*Gtr. 6

Guitar 6 solo featuring a long sustain. The fretboard diagram shows fingerings: (4) 5, 11.

Gtr. 3

divisi

\*w/ dist.

Gtr. 4

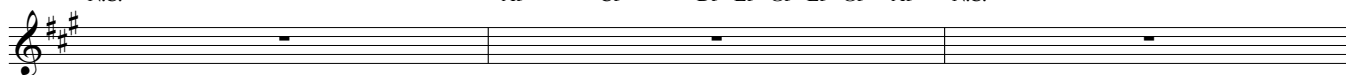
Guitar 4 solo featuring triplets of eighth notes and half-step bends (1/2) leading into a triplet of eighth notes. The fretboard diagram shows fingerings: 2, 2, 5, 5, 7, 5, 5, 7, 8, 5, 6, 5, 6.

# Interlude

Gtr. 2: w/ Riff B  
Gtrs. 3 & 5: w/ Riff C (2 times)  
Gtrs. 4 & 6: w/ Riffs D & D1

Gtrs. 4 & 6: w/ Riffs D & D1

N.C. A5 C5 D5 E5 G5 E5 G5 A5 N.C.



## Bridge

2nd time, Gtrs. 2 & 3 tacet

2nd time, Gtr. 6: w/ Fill 1

A5 C5 D5 E5 G5 E5 G5 A5 N.C.



(Well.) — 1. You might think they're dumb and lone - ly,  
2. Best - est way — that they can feel - o,



but you're wrong — 'cause their love is strong. —  
out on the high - way roll - ing the wheel - o.

To Coda

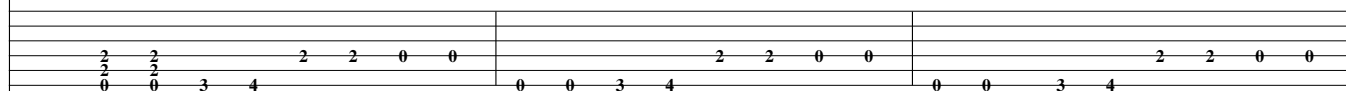
E



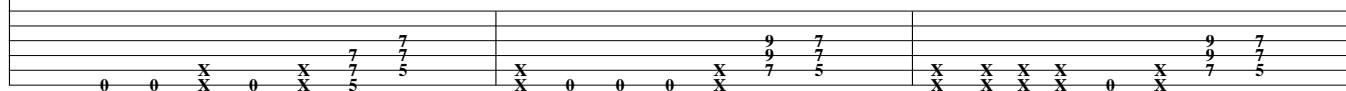
Stacked up hair — and a cheap lit - tle ring. —  
He's her Toot - sie, for she's real - o.

They don't care — 'cause it  
Trail - er park heav - en, it's a

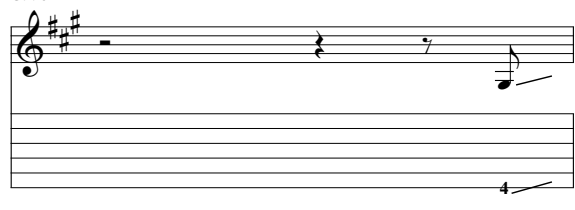
Gtr. 6



Gtr. 3



Fill 1  
Gtr. 6



Gtr. 6 tacet  
F#m

Gtr. 3 { } 

don't mean a thing. \_\_\_\_\_ Uh, look - a there, \_\_\_\_\_

Gtr. 5

Gtr. 4

(cont. in slashes)

F#  
⑥  
2fr

uh, they don't care. \_\_\_\_\_



10  
9  
11

7  
6

# Interlude

Gtr. 5 tacet  
Am7

(cont. in notation)

Gtr. 5

Gtr. 3

Gtr. 4

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 6 & 7

Riff E

End Riff E

Gtr. 4: w/ Rhy. Fig. 2  
Gtrs. 6 & 7: w/ Riff E

Gtr. 3

Gtr. 2

Gtr. 3

Riff F

Grtr. 2  
 Grtr. 3: w/ Riff F (2 times)



Gtr. 2

Gtr. 3

## Coda

E F#m

real good deal - o, real good good deal - o, (Real good deal - o.)

Gtr. 3 tacet

C#5

F#5

C#5

real good deal - o, real good good deal - o, real good deal - o. (Real good deal - o.)

Gtr. 6

E

Gtr. 6 tacet

(Dum.)

Gtr. 7

let ring -----

Gtr. 6

Gtr. 2

**Interlude**

A5

Gtr. 2

Gtr. 3

Gtrs. 6 & 7

(The

# Outro

Gtrs. 2, 3 & 7 tacet

A

rest of their lives \_\_\_\_\_ in San Ber - 'di - no.) Gon-na spend the rest of their lives \_\_\_\_\_ in

Gtr. 6

P.M. - - - - - P.M. - - - - - P.M. - - - - -

San — Ber - 'di - no, — uh. Gon-na spend the

Gtr. 2

Fretboard diagram for Gtr. 2: 12 14 14 14 13 13 13 12 12 12 13 14 (14) 10 5 7 5 7 5 7

Gtr. 6

P.M. P.M. P.M. P.M. P.M. P.M. -----|

Fretboard diagram for Gtr. 6: 2 2 2 2 2 2 3 4 2 | 0 2 0 2 0 2 0 2 | 0 2 0 2 0 2 5 4 0

Gtr. 2 tacet

rest of their lives — down in San Ber - 'di - no.

Gtr. 6

P.M. -----| P.M.

Fretboard diagram for Gtr. 6: 2 2 2 2 2 2 3 4 2 | 0 2 0 2 0 2 0 2 | 0 2 0 2 0 2 X X X X X X X X X X X X X X X X

Come on — with me, come on — with me, come on — with me down in

P.M. -----| P.M. P.M.

Fretboard diagram for Gtr. 6: 1 2 2 2 2 2 2 2 2 2 5 4 (4) 2 0 | 2 2 2 2 2 2 3 4 2

San — Ber - 'di - no. — Just six - ty

P.M.

(2) 2 2 0 5 7 2 2 2 2 2 2 2 5 5 4 4

miles, six - ty miles down the San Ber - 'di - no free - way. —

P.M. P.M. let ring —————

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

They got some dark green air and you can choke all — day, —

Riff G End Riff G

let ring ———

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

that's right! Gon-na spend the rest of their lives, —————

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



Gtr. 6: w/ Riff G (23 times)

(cont. in notation)

au - to works. I'm tell-ing you,

let ring -

Gtr. 3

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

that's where they take all the cars that they hurt.

Rhy. Fig. 3 End Rhy. Fig. 3

															X	2	2	2	2	2
															X	2	2	2	2	2
															X	0	0	0	0	0

\*Sung ahead of the beat.

Gtr. 3: w/ Rhy. Fig. 3 (6 times)

Come on and let's all go down to San Ber - 'di - no.

Oo, woo, woo, woo, woo.

Let's, uh, go down, down, down, down in San Ber - 'di - no.

Gtr. 3 Rhy. Fig. 4 End Rhy. Fig. 4

2	2	2	2	2	2	X	2	X	2	2	2	X	2	X	2	X	2	X	2
2	2	2	2	2	2	X	2	X	2	2	2	X	2	X	2	X	2	X	2
0	0	0	0	0	0	X	0	X	0	0	0	X	0	X	0	X	0	X	0

Would ya b'lieve it, would ya b'lieve it now, come. San Ber - 'di - no,

San Ber - 'di - no, San Ber - 'di - no, got to call it. San Ber - 'di - no, come here

**End Rhy. Fig. 5**

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a five-line staff. The lyrics 'The Rose Tree' are written below the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

San Ber - 'di - no, what's up? San Ber - 'di - no, San Ber - 'di - no,

San Ber - 'di no, oh, got to spend all these days there. The

[illegible][illegible]



Bob - by, Oh, I'm sor - ry you got a head like a po - ta - to, I

ya, eeh, ya, eeh, eeh, ya. Oh.

rake - - -

5 2 4 2 2 5 4 2 4 2

real - ly am. oh, oh.)

oh.) Get drunk! Laughed: Heh, heh, heh.)

Gtr. 6

(2)

Gtr. 3

$-\frac{1}{2}$   $-\frac{1}{2}$   $-\frac{1}{2}$   $-\frac{1}{4}$

w/ bar - - - - -

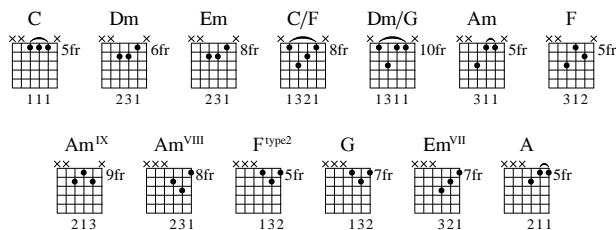
$-\frac{1}{2}$   $-\frac{1}{2}$   $-\frac{1}{2}$   $-\frac{1}{4}$

0 0 0 0 (0) (0) (0) (0)

from Frank Zappa - *One Size Fits All*

# Sofa No. 1

By Frank Zappa



**A**

Moderately ♩ = 116 (♩ = ♩♩)

\*\*C G F C

Gtr. 2 (acous.)

*mf*  
w/ fingers

T		3	10/12	10	12	8
A		0	10/12	10	12	9
B		3				

Gtr. 3 (acous.)

*mf*

T		8	8	6	7	8	
A		9	9	6	7	9	10
B							

\*Gtr. 1

*mf*  
w/ fingers

let ring -----|

T	0	3	1	0	3	0	
A	1	0	1	1	0	1	
B	2	0	3	0	0	0	2
	3	2	3	3	3	3	0

\*Piano arr. for gtr.

\*\*Chord symbols reflect overall harmony.

Em F G F G

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

(8)

3 3 3 X 3 5 5

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

(10)

3 2 1 3 5 4 3

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

0 1 3 6 5 3 \*T 3 5 0

0 1 3 6 5 3 4 5 2 5

0 1 3 8 7 8 4 3 5 5 0

\*T = Thumb on 6th string

Gtrs. 2 & 3 tacet

Dm F G G6 Dm G

Gtr. 1

let ring -----|

T

1 1 3 7 7 8 5 7 3 1 1 1 2 3 0

3 1 3 8 8 8 6 8 5 3 1 1 2 3 0

2 2 4 7 7 9 5 7 4 3 2 1 2 3 0

0 3 5 7 7 9 5 7 4 2 0 2 3 2

Dm G Bm/D G/D Fmaj9

let ring -----|

3

3 1 3 3 5 7 8 10 7 8 10 5 8 10 10 10 10

0 3 3 4 5 7 7 7 0 0 8 10 5 6 8 8 10

0 3 3 4 5 7 7 7 0 0 8 10 5 6 8 8 10

G C/E Dm G Am G/B

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

3

12 10 8 7 8 10 10 12 15 10 12 15 3

10 10 8 8 8 10 12 13 15 10 12 15 3

10 10 9 0 8 10 12 10 15 10 12 14 3

7 12 12 10 10 12 14 3

# B

Gtr. 5 tacet

F

Em

Dm

G

F/G

G

F/G

G

\*Gtr. 4

*mf*

\*Marimba arr. for gtr.

Gtr. 5 (acous.)

*mf*

Gtr. 2

Gtr. 3

Gtr. 1

*let ring -----*

F    Em    Dm    Emb6    F6

Gtr. 4

Gtr. 2

Gtr. 3

\*Gtr. 6

*mf*

\*Harpichord arr. for gtr.

Gtr. 1

*let ring - - - - -*

Gtr. 4 tacet  
C Dm/G C/G

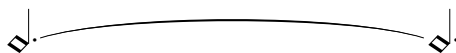
F G F/G

(cont. in slashes)

C

C

Gtr. 6



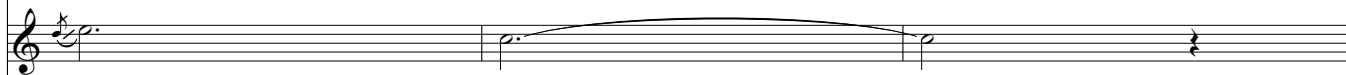
Gtr. 2



6 8

5

Gtr. 3



7 9

5

Gtr. 1



let ring - - - - -

1

1

0

2

3

1

0

2

3

1

0

2

2

1

0

2

2

1

0

2

3

1

0

2

3

1

0

2

3

1

0

2

0

1

0

2

0

1

Dm

Em

C/F

Dm/G

Gtr. 2



(cont. in notation)

5

6

8

8

6

Gtr. 3



5

7

9

9

7

\*Gtr. 7



mf

let ring - - - - -

1

8

8

10

10

12

12

12

12

12

12

12

12

10

10

\*Elec. piano arr. for gtr.

Gtr. 1



let ring - - - - -

let ring - - - - -

1

0

2

0

2

3

0

2

3

1

2

0

1

2

3

0

0

0

0

0

0

0

0

0

3





Am F Am<sup>IX</sup> Em Am<sup>VIII</sup> F<sup>type2</sup> G

Gtrs. 1 & 6

\*Gtrs. 8 & 9

\*Gtr. 9 (elec.) w/ dist., played *mf*.  
Composite arrangement

Gtrs. 10 & 11 (elec.)

*mf*  
w/ dist.

Gtr. 11

Gtr. 10  
*divisi*

Gtrs. 10 & 11

\*\*

\*\*Gtr. 11 to left of slash in tab.

Gtrs. 2 & 3

Gtr. 12 (elec.)

*mp*  
w/ dist.

\*\*\*Played as even eighth-notes.

\*\*\*Played as even eighth-notes.

\*\*\*Played as even eighth-notes.

\*\*\*Played as even eighth-notes.

\*\*\*Played as even eighth-notes.

\*\*\*Played as even eighth-notes.

# D

Gtrs. 1, 6, 8, 11 & 12 tacet

G13

8va  
Gtr. 10

15/19 19 19 22 20 15/19 17 17 17 20 19

\*Played as even eighth-notes.

\*\*\*As before

8va  
Gtr. 9

12/15 15 17 12/15 15 17 19 17 15 19 15

\*\*Played as even eighth-notes.

\*\*\*As before

Gtr. 3

**Riff A1** **End Riff A1**

6 8 6 5 5 7 5 2 4 2 4 2 0 0 6 8 6 5 5 7 5 2 4 2 4 2 0 0

\*Played as even eighth-notes.

\*\*\*As before

Gtr. 2

**Riff A** **End Riff A**

5 7 5 4 4 7 7 8 5 5 5 7 5 4 4 7 7 8 5 5

\*Played as even eighth-notes.

\*\*\*As before

Gtrs. 2 & 3: w/ Riffs A & A1 (4 times)

**Riff B**

**End Riff B**

8va  
Gtr. 10

15/19 19 19 22 20 15/19 17 17 17 20 19

†As before

††As before

8va  
Gtr. 9

12/15 15 15 17 12/15 15 17 19 17 15 18 15

†As before

††As before

Gtr. 10: w/ Riff B

8va  
Gtr. 9

12/15 15 15 17 12/15 15 17 19 17 15 19 15

\*Played as even eighth-notes.

\*\*As before

Gtr. 10 *loco* †-----  
Gtr. 3 tacet N.C.  
Gtr. 2 tacet G Rhy. Fill 1 Dm F End Rhy. Fill 1  
††Gtrs. 1 & 14  
(cont. on lower staff)

17/19 17 19 (19) 3 3 4 5 5 6 7 5

†Played as even eighth-notes.

††Gtr. 14: Organ arr. for gtr., played *mf*.  
Composite arrangement

\*\*\*Gtrs. 1 & 13  
Fill 1C  
Gtr. 13  
(Gtr. 1, cont. on upper staff)  
End Fill 1C

10 7 8 8 10 7 9 10 7 9 10 8 10 8 10 7 6 5

\*\*\*Gtr. 13: Chimes arr. for gtr., played *mf*.  
Composite arrangement

Gtr. 9 *loco* †-----  
Fill 1  
Gtr. 9  
Gtr. 12 *divisi*  
Fill 1B  
End Fill 1B

13/15 13 15 (15) 5 7 5 3

†Played as even eighth-notes.

Gtr. 3 †-----  
Fill 1A  
Gtr. 10  
End Fill 1A

6 8 6 5 6 8 5 5 3

†Played as even eighth-notes.

Gtr. 2

4 5 7 5 4

**E**

G

F

Em

Am

Rhy. Fig. 1

Gtrs. 1 &amp; 14

7 8 7 | 7 8 7 | 5 6 5 | 8 10 10 | 8 10 10 | 7 8 9 | 7 8 9 | 7 8 9 |

Gtr. 13 Riff D

End Riff D

8 | 7 7 | 6 5 8 | 8 7 7 | 7 5 |

Gtr. 9 Riff C

5 7 | 7 9 | 10 10 | 9 10 9 9 | 9 7 |

Gtr. 12 Riff C2

3 5 | 0 5 7 | 8 8 | 7 8 7 7 | 7 5 |

Gtr. 10 Riff C1

3 5 | 5 7 | 8 8 | 7 8 7 7 | 7 7 |

Gtrs. 1 & 14

G

End Rhy. Fig. 2

Gtr. 13

Gtr. 9

End Riff C

Gtr. 12

End Riff C2

Gtr. 10

End Riff C1

Gtrs. 2 & 3

12

Gtrs. 1 & 14: w/ Rhy. Fill 1  
 Gtrs. 2 & 3 tacet  
 Gtrs. 9, 10 & 12: w/ Fills 1, 1A & 1B

Gtrs. 1 & 14: w/ Rhy. Fig. 1  
 Gtrs. 9, 10 & 12: w/ Riffs C, C1 & C2

Gtr. 13

Dm F G F Em

Gtrs. 1 & 14: w/ Rhy. Fill 1  
 Gtrs. 9, 10, 12 & 13: w/ Fills 1, 1A, 1B & 1C

Am G Dm F

Gtrs. 1 & 14: w/ Rhy. Fig. 1 (1st 4 meas.)  
 Gtrs. 9, 10 & 12: w/ Riffs C, C1 & C2 (1st 4 meas.)  
 Gtr. 13: w/ Riff D

Gtr. 11

G F Em

Em<sup>vii</sup> A

Gtrs. 1 & 14

Gtr. 13

Gtr. 11 *divisi*

Free time

Gtr. 9

Gtr. 10 *divisi*

Gtr. 3

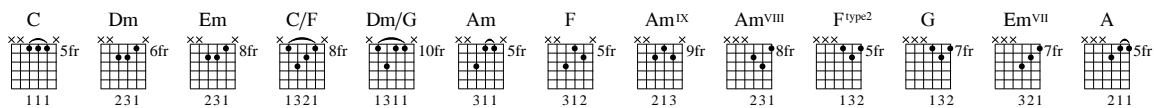
let ring

Gtr. 12

from Frank Zappa - *One Size Fits All*

# Sofa No. 2

By Frank Zappa



## Verse

Moderately ♩ = 116 (♩ =  $\frac{3}{4}$ )

**\*\*C**    **G**    **F**    **C**

1. I am the heav - en.

\*Gtr. 1  
mf  
w/ fingers

let ring -----

T	0	1	0	3	0
A	1	3	1	1	1
B	2	0	2	0	0
	3	3	3	3	3

\*Piano arr. for gtr.

\*\*Chord symbols reflect overall harmony.

**Em**    **F**    **G**    **F**    **G**    **Dm**    **F**    **G**

I am the wa - ter. Ich bin der

let ring -----

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

\*\*\*T = Thumb on 6th string

**G6**    **Dm**    **G**

Dreck un - ter dein - en Wal - zen.

Spoken: (Oh, no, whip it on me, hon'.)

let ring -----

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

†Sung as even eighth-notes.

††Sung ahead of the beat.

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Dm G Bm/D G/D Fmaj9

Ich bin dein ge - heim - er Schmutz \_\_\_\_\_  
*Laughed:* Ha, ha, ha, ha, ha, und ver -

let ring -----|

3 1 3 5 7 8 10 7 8 5 8 10  
 0 2 2 4 5 7 7 8 0 8 10 5 8 10  
 3 3 3 7 7 7 7 7 7 7 7 7 7 7

G C/E Dm G Am G/B

lor - en - es met - all - geld. \_\_\_\_\_  
 (Met - all - geld.) \_\_\_\_\_

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

12 10 8 7 8 10 10 12 15 10 12 13 15 12 10 10 12 14 3  
 10 10 9 0 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10  
 10 10 10 7 12 10 12 10 10 10 10 10 10 10 10 10 10 10

Pre-Chorus

F Em Dm G F/G

Ich bin \_\_\_\_\_ dei - ne \_\_\_\_\_ Ritz - e. \_\_\_\_\_

\*Gtr. 2

*mf*

10 12 12 8 7 8 8 10 10 10 10 10 10 10 10 10 10 10 10

\*Marimba arr. for gtr.

Gtr. 1

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

2 2 1 3 0 3 0 0 1 2 2 3  
 3 3 2 2 0 2 0 0 0 0 0 0  
 1 3 2 2 0 2 0 0 3 3 3 3



G F/G G F Em Dm

Ich bin dei ne Ritz e

Gtr. 2

10

7 8 9 7 8 8 10 10 12 12 8

\*Gtr. 3

*mf*

7 8 10 9 10 8 10 6 7 6 8 9 5

\*Harpischord arr. for gtr.

Gtr. 1

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

0 0 1 2 0 0 2 0 1 3 3 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3

Em<sup>b</sup>6 F6 F G F/G

und Schlitz e.

Gtr. 2 tacet

C Dm/G C/G

I am the

8 10 10 7 7 8 8 8 8

3

(cont. in slashes)

6 6 6 8 8 8 6 7 10 7 5

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

1 3 1 0 0 1 2 0 0 0 3 3 3 0 3 3 1

0 2 3 0 0 2 0 0 0 3 3 3 3 3 3 3

# Chorus

C

Gtr. 3

clouds.

Gtr. 1

let ring

Dm

Em

C/F

Dm/G

I am em - broi - dered.

(cont. in notation)

let ring

F

C/E

Dm

G6

G9(no3rd)

Csus4 C

F

Fadd9

Ich bin der Aut - or all - er Fel - gen und Dem - ast Pas -

\*Gtr. 4

let ring

\*Bells arr. for gtr.

\*\*Gtrs. 1 & 3

let ring

\*\*Composite arrangement

\*\*\*Sung/played as even eighth-notes.



# Bridge

Gtrs. 1, 3 & 4 tacet

G13

8va -----  
Gtr. 8 (elec.)

*mf*  
w/ dist.

15/19 19 19 22 20 15/19 17 17 17 20 19

8va -----  
Gtr. 7 (elec.)

*mf*  
w/ dist.

12/15 15 17 12/15 15 17 19 17 15 19 15

Riff A1 End Riff A1  
Gtr. 6 (acous.)

*mf*

6 8 6 5 5 7 5 2 4 2 4 2 0 0 6 8 6 5 5 7 5 2 4 2 4 2 0 0

Riff A End Riff A  
Gtr. 5 (acous.)

*mf*

5 7 5 4 4 7 7 8 5 5 5 7 5 4 4 7 7 8 5 5

\*Played/sung as even eighth-notes where indicated, next 13 meas.

Gtrs. 5 & 6: w/ Riffs A & A1 (4 times)

Ich bin all - e

Riff B End Riff B  
Gtr. 8

*mf*

15/19 19 19 22 20 15/19 17 17 17 20 19

Riff B End Riff B  
Gtr. 7

*mf*

12/15 15 15 17 12/15 15 17 19 17 15 18 15

Gtr. 8: w/ Riff B

Tag - e und Nach - ten. Ich bin all - e Tag - e und

Gtr. 7

8va -

12/15 15 15 17 12/15 15 17 19 17 15 19 15

Gtrs. 6, 7 & 8 tacet  
N.C.

Gtr. 5 tacet  
G Dm F

Nach - ten. Ich bin

Gtr. 8

Gtrs. 1 & 9

Fill 1

Gtr. 9

End Fill 1

\*\*Gtrs. 1 & 9  
(divisi)

(Gtr. 1, cont. on lower staff)

17/19 17 19 (19) 10 7 8 8 10 7 9 10 7 9 10 8 10 7 6 5

\*\*Gtr. 9: Chimes arr. for gtr., played *mf*.  
Composite arrangement

Gtr. 7

8va -

13/15 13 15 (15)

Gtr. 6

6 8 6 5 6 8

Gtr. 5

Rhy. Fill 1

\*\*\*Gtrs. 1 & 10

End Rhy. Fill 1

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

\*\*\*Gtr. 10: Organ arr. for gtr., played *mf*.  
Composite arrangement

**Outro**

G F Em Am

heir, \_\_\_\_\_ ah, \_\_\_\_\_ und du bist mein so - fa. \_\_\_\_\_

Gtr. 9 **Riff C** **End Riff C**

8 7 7 6 5 8 8 7 7 7 5

**Rhy. Fig. 1** **End Rhy. Fig. 1**

Gtrs. 1 & 10

7 8 7 7 8 7 5 8 8 7 7 7 7 5

G Dm F G

Gtrs. 5 & 6 tacet

Ich \_\_\_\_\_ bin hier, \_\_\_\_\_ ah, \_\_\_\_\_

Gtr. 9

(5) 5 7 8 7 6 5 8 7 7 8

Gtrs. 5 & 6

8 7 (7) 5 7

Gtrs. 1 & 10

T

3 4 2 3 5 5 7 7 7

F                      Em                      Am                      G

und du bist mein so - fa.

Gtr. 9

Gtrs. 1 & 10

T

Gtrs. 1 & 10: w/ Rhy. Fill 1      Gtrs. 1 & 10: w/ Rhy. Fig. 1  
Gtr. 9: w/ Fill 1                      Gtr. 9: w/ Riff C

Dm      F                      G                      F                      Em

Ich bin hier und du bist mein

**Free time**

Em<sup>vii</sup>      A

Gtrs. 1 & 10

so - fa. (Yeah, ha, ha, ya, ha, yeah, my so - fa, yeah, ha, hi.)

Gtr. 9