

from Frank Zappa - *One Size Fits All*

# Po-Jama People

By Frank Zappa

**Intro**  
**Free time**

B♭13    A7#9    Dm7    A♭7#11

Gtr. 2 (dist.)

*f*  
w/ wah-wah

\*Gtr. 1

*f*  
w/ fingers

\*\*T

\*Piano arr. for gtr.  
\*\*T = Thumb on 6th string

G7    E♭9

let ring

The Wind  
George Gershwin

let ring -- 4

let ring --

3 6 8

The musical score for "The Rose Tree" features a guitar and a voice. The guitar part is written in G major (one sharp) and 4/4 time. It begins with a melodic line consisting of several triplet eighth notes. The lyrics are written below the guitar staff. The score ends with a final chord progression in the guitar staff.

**Guitar Part:**

- Staff 1: Melodic line with triplets and slurs.
- Staff 2: Fingering numbers (12, 10, 12, 12, 12, 10, 13, (13), 10, 12, 10, 13, (13), 10, 10, 13, 10).
- Staff 3: Chord progression (5, 4, 3, 2, 0) and (6, 5, 4).

**Voice Part:**

- Staff 4: Single line of lyrics.

**2**

The musical score for "The Wind" by John Williams is presented in a single system. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a single melodic line and a grand staff accompaniment.

**Melody:**

- Starts with a treble clef and a key signature of one sharp (F#).
- The melody is written on a single staff.
- It begins with a triplet of eighth notes (F#, A, C) followed by a quarter note (D).
- There are several slurs and ties throughout the melody.
- The melody ends with a quarter note (D) followed by a quarter rest.

**Accompaniment:**

- The accompaniment is written on a grand staff (treble and bass clefs).
- The left hand (bass clef) plays a steady eighth-note pattern (F#, A, C, D) throughout the piece.
- The right hand (treble clef) plays a steady eighth-note pattern (F#, A, C, D) throughout the piece.
- There are various musical notations such as triplets, slurs, and dynamic markings like "let ring" and "steady gliss."

[illegible]

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 - - -



**Chorus**

**Dm7** **D7#9** **G7**

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

**Gtr. 2**

**f** 1 1/2

**Gtr. 1**

**Gtr. 2 tacet** **Dm7** **G7**

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

*let ring - - -*

**D7#9** **G7**

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

D NC. G7

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

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

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

D7#9 G7

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

Gtr. 2

*mp*

6 5

Gtr. 1

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

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 7 4 5 5 7 9 10 9 3 4 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 2 3 5 5 3 5 3 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

Gtr. 2

\*Gtr. 4 Riff A  
*mp*

\*\*Gtrs. 4 & 5

\*Marimba arr. for gtr.

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

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

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

Gtr. 3

Gtr. 2

Gtrs. 4 & 5

End Riff A

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

The first system of the musical score for 'The Girl on the Train' is presented. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with a D7#9 chord indicated above the first measure and a G7 chord above the eighth measure. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Below the staff, there are two lines of fingering numbers (1, 2, 3, 10, 12) and some accidentals (sharps and flats) indicating fingerings and corrections for the melody.

The second system of the musical score for 'The Rose Tree' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chord 'D7#9' is indicated for the first measure, and 'G7' is indicated for the second measure. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the final measure. A slur covers the last two measures. Below the staff, a bass line is written on a single staff, consisting of numbers 1 through 10, representing fingerings. A slur covers the last two measures of the bass line. A curved arrow points from the number 8 in the first measure of the bass line to the first measure of the melody.

\*Played ahead of the beat.

D7#9

G7

6 6 (6) 5 0 5/6 6 5 0 5/6 6 (6) 5 0 6 6 5 0 5 6 6 6 8

**\*\*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

D7#9 G7

D7#9 G7

D7#9

G7 D7#9

G7 D7#9

G7

G7 D7#9

G7 D7#9

G7 D7#9

G7 D7#9

G7 D7#9

G7

D7#9

G7 D7#9

G7 D7#9

*8va* *loco*

G7 D7#9



G7

D7<sup>#</sup>9

7 5 7 5 7 5 3 5 3 5 3 5 (5) 3 5 0 5 | 3 3 5 3 5 3 X X 5 5

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

G7

D7#9

let ring --

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

D7#9

G7

let ring -

1

1/2

1/2

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

12 10 12 10 13 12 10 12 10 12 12 10 12 8 12 10 8 10 10

D7#9

let ring -----

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

8 11 10 10 7 8 12 8 12 7 8 10 7 8 11 8 12 8 7 10 8 10 8 12 7 8 10 7 10 13 8 10 10 (10) 8 12 13

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

G7

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

8 10 8 10 8 10/12 10 8 12 13 7 8 10 8 11 8 12 8 5 7 8 10 12 8 11 10 8 5 8 12

D7#9

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

15 13 12 15 10 7 11 7 12 8 7 10 7 10 8 12 10 12 10 8 7 10 7 11 8 12 7 10 8 10 5 10 11 7 12 7 8 12 8 7 10

G7

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

8 10 8 7 10 7 8 9 12 7 10 7 8 10 7 10 7 8 10 9 10 9 12 8 7 8 7 10 9 8 6 9 8 6 10 8 5 10 9 8 10 8 6 10 8 6 9

D7#9

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

8 9 8 10 6 10 6 10 8 9 6 10 6 10 6 9 6 10 8 10 8 7 9 7 5 12 10 8 10 8 10 6 10 15 13

G7

Fretboard diagram for G7 solo:

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

Fretboard diagram for D7#9 solo:

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

Gtr. 3

Fretboard diagram for Gtr. 3:

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

Verse

D7#9

Gtr. 6 tacet

G7

some peo - ple's hot. \_\_\_\_\_ And some peo - ple's cold. \_\_\_\_\_ And

(Hot. \_\_\_\_\_ Some peo - ple's, oh, no, \_\_\_\_\_

(Some peo - ple's hot. \_\_\_\_\_ And some peo - ple's cold. \_\_\_\_\_ And

(Some peo - ple's cold. \_\_\_\_\_ And

(Cold. \_\_\_\_\_

Gtr. 2 *diva* - - - - -

13 15 15 1 13 15 15 13 15 15 13 15 15

Gtr. 6 (dist.)

*mf*

10

Gtr. 3

*mp*

10 12 12 1 10 12 12 10 12 12

D7#9 G7

some peo - ple's not ver - y \_\_\_\_\_ swift to be - hold. \_\_\_\_

some peo - ple's, yeah. Swift. \_\_\_\_

some peo - ple's not, uh, ver - y swift to be - hold. \_\_\_\_

some peo - ple's not ver - y swift to be - hold. I tell ya.

\_\_\_\_\_ To be - hold, \_ yeah. \_\_\_\_

Gtr. 2 *8va*

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

Gtr. 3

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

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, \_\_\_\_

*diva*

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

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

D7#9 G7

some wear po - ja - mas, \_\_\_\_\_ if on - ly they knew it. \_\_\_\_ The po -

'Cause, \_\_\_\_ if on - ly they knew.) \_\_\_\_

some wear po - ja - mas, \_ if on - ly they knew it.) \_\_\_\_

some wear po - ja - mas, if on - ly they knew.) \_\_\_\_

\_\_\_\_ now, come \_\_\_\_ on.)

*diva* ----- *loco*

13 15 22 15 1 15 15 13 15 15 (15) 13 15 15 15

10 12 10 12 1 12 12 10 12 12 13 (12) 10 12 15 15

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. —

G7 D7#9 G7

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



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 12 10 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

*delta* *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 12 12 (12) 10 12 12 (12) 10 12 (12) 12

\*Played behind the beat.

D7#9
G7

ja - ma peo - ple! Po - ja - ma peo - ple spe - cial.

Peo - ple! Al - right. \_\_\_\_ I say, I say, I say.

ja - ma peo! Oo, yeah. \_\_\_\_

ja - ma peo - ple! The po - ja - ma peo - ple spe - cial.

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

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

**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 *Sva*

Gtrs. 6 & 8

Gtr. 2

Gtr. 3

The musical score is written for a guitar ensemble and a vocal line. The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The score is divided into systems. The first system shows the vocal line with lyrics: "Take one home with you and save a dol - lar to - day. \_\_\_\_ Po -". Above the first measure of the vocal line, the chords **D7#9** and **G7** are indicated. The guitar parts are for five different guitars: Gtr. 2, Gtr. 3, Gtrs. 6 & 8, Gtr. 7, and an unlabeled guitar. Gtr. 7 has a *Sva* (sustained vibrato) marking. The guitar parts include various techniques such as triplets, slides, and bends, with specific fret numbers and fingerings indicated. The vocal lines are in a simple, melodic style with lyrics in English.

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

Gtr. 6

Fill 1

10 13

Gtr. 3

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

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

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

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

End Fill 1

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

Dm7

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

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

Gtr. 2 Riff B

6 5 7 5 7 6 5 6 5 7 5 7 7 7 8 10 10 10 (10) 8 13/15

Gtr. 3

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

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

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

G7

Gtr. 3

7 5 7 5 3 7 5 7 5 7 5 3 7 7 6 8 8 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.)

Gtr. 6: w/ Fill 1

Dm7

G7

Riff C

# **Begin fade**

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

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

Gtr. 6: w/ Fill 1

Dm7

G7

**Fade out**

Gtr. 8 tacet

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