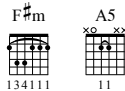


from Frank Zappa - *One Size Fits All*
San Ber'dino

By Frank Zappa

Intro
 Moderately ♩ = 108
 **D A7



Gtr. 2 (clean)

mf
w/ slide

Gtr. 3 (slight dist.)

mf

*Gtr. 1

mf

The guitar notation for the introduction consists of three staves. Gtr. 2 (clean) has a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It features a melodic line starting on the 9th fret, sliding to the 11th, then moving to the 7th, 6th, 5th, and 4th frets, with triplets of eighth notes. Gtr. 3 (slight dist.) has a similar treble clef and key signature, but with a different melodic line, including a 1/4 note slide from the 3rd to the 2nd fret. Gtr. 1 has a treble clef and key signature of two sharps, with a melodic line starting on the 7th fret, moving to the 6th, 5th, 8th, 7th, and 4th frets, with triplets of eighth notes.

*Harmonica arr. for gtr.
 **Chord symbols reflect overall harmony.

1. She

The first system of the song features four staves. The top staff is a vocal line for '1. She'. The second staff is a guitar line with a treble clef, key signature of two sharps, and a 4/4 time signature, featuring a melodic line starting on the 9th fret, sliding to the 11th, then moving to the 9th, 7th, 9th, 11th, 9th, 7th, 9th, 6th, 7th, 5th, and 4th frets, with triplets of eighth notes. The third staff is a guitar line with a treble clef, key signature of two sharps, and a 4/4 time signature, featuring a melodic line starting on the 3rd fret, moving to the 2nd, 5th, 0th, 3rd, 2nd, 5th, 0th, 3rd, 2nd, 5th, 0th, and 3rd frets, with triplets of eighth notes. The fourth staff is a guitar line with a treble clef, key signature of two sharps, and a 4/4 time signature, featuring a melodic line starting on the 6th fret, moving to the 5th, 7th, 3rd, 5th, and 3rd frets, with triplets of eighth notes.

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

*Elec. piano arr. for gtr.

A5 N.C. G5 A End Riff A1

Gtr. 4 Riff A1

**Gtrs. 2 & 5 End Riff A
divisi

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

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

mf End Riff A2

Gtr. 6 (dist.) Riff A2

Gtr. 7 (slight dist.) End Riff A3
divisi Riff A3 *mp*

5	7	8	7	8	7	5	7	5	7	5	7	5	7	5	7	5
7	7	5	7	2	4	5	4	5	4	2	7	2	7	5	5	7
5	5	3	5	2	4	5	4	5	4	2	7	2	7	5	5	7

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

A6sus \sharp A Am7 A6sus \sharp A A5 N.C. G5 A

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

Gtr. 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	7	7	7	7
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Interlude

Interlude

Gtrs. 2 & 5 tacet
N.C.

Dsus2 Csus2

Gtr. 6 & 7

Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 2 & 5

Chorus

Gsus4 G 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

Gtr. 5 A5 F#m7

Gtr. 3

Gtr. 4

Gtr. 3 divisi

let ring

Gtr. 7

let ring

5 5 5 5 4 X 4

X X X

Gtr. 3 tacet

N.C.

Interlude

Gtr. 7 tacet

N.C.

Yeah, hey, suck-ers.

End Riff D1

Gtr. 5

Gtr. 6

Gtrs. 3 & 5 divisi

Riff C

14 17 14 17 17 16 14 16 14 16 14 14 12 14 2

17 15 17 15 (8) 1/4

Gtr. 4

Riff D

End Riff D

(7)

8 8 5 3 5

Gtr. 7

Riff B

Gtr. 2

w/ slide w/o slide w/ slide

2 2

8 8 8 8 7

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

A5 C5 D5 E5 G5 E5 G5 A5 End Riff C

Gtrs. 3 & 5

Gtr. 2

w/o slide w/ slide
V --- 4 V --- 4

Verse
Gtr. 4: w/ Rhy. Fig. 1

A5 C5 D5 E5 G5 E5 G5 A5 A A6sus2 A Am7 A6sus2 A

2. He got slob - ber - in' drunk at the Pal - o - mi - no. _____

End Riff B

Gtr. 2

Gtr. 6

let ring ----- 4

N.C. G5 A
 They give him
 Gtr. 1
 14 14 15 17 17 15 1/2 (15) 13 15 1 10 9 7 5 5 5 1/2 7 (7)
 Gtr. 2
 14 14 14 14 12 9 7 6 7 5 5 (5) 7 (7)

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

Gtr. 1

Gtr. 2

Gtr. 6

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
Dsus2 Csus2

Gtr. 4: w/ Rhy. Fill 2

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. ____

Gtr. 5

A5

F#m7

Gtr. 3

Gtr. 7

Gtr. 5

Gtr. 7 tacet

*Gtr. 6

Gtr. 3

divisi

*w/ dist.

Gtr. 4

Interlude

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

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



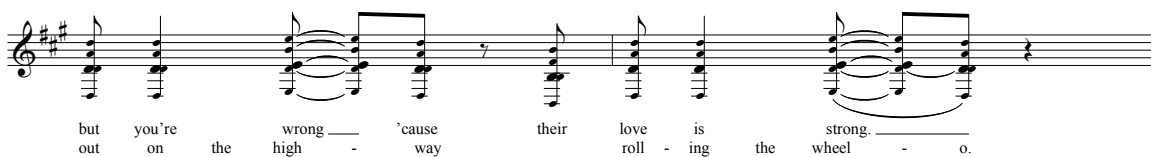
Bridge

2nd time, Gtrs. 2 & 3 tacet

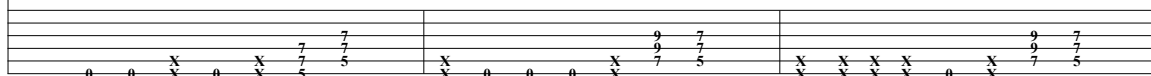
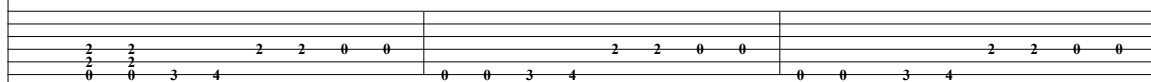
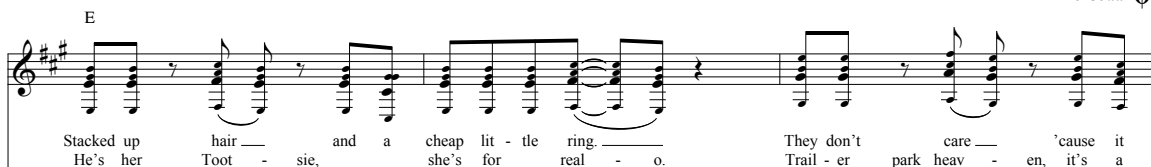
2nd time, Gtr. 6: w/ Fill 1



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

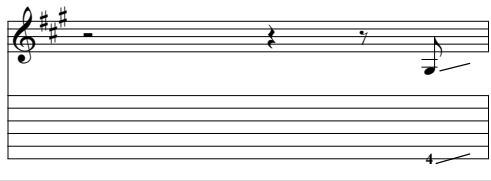


To Coda



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)

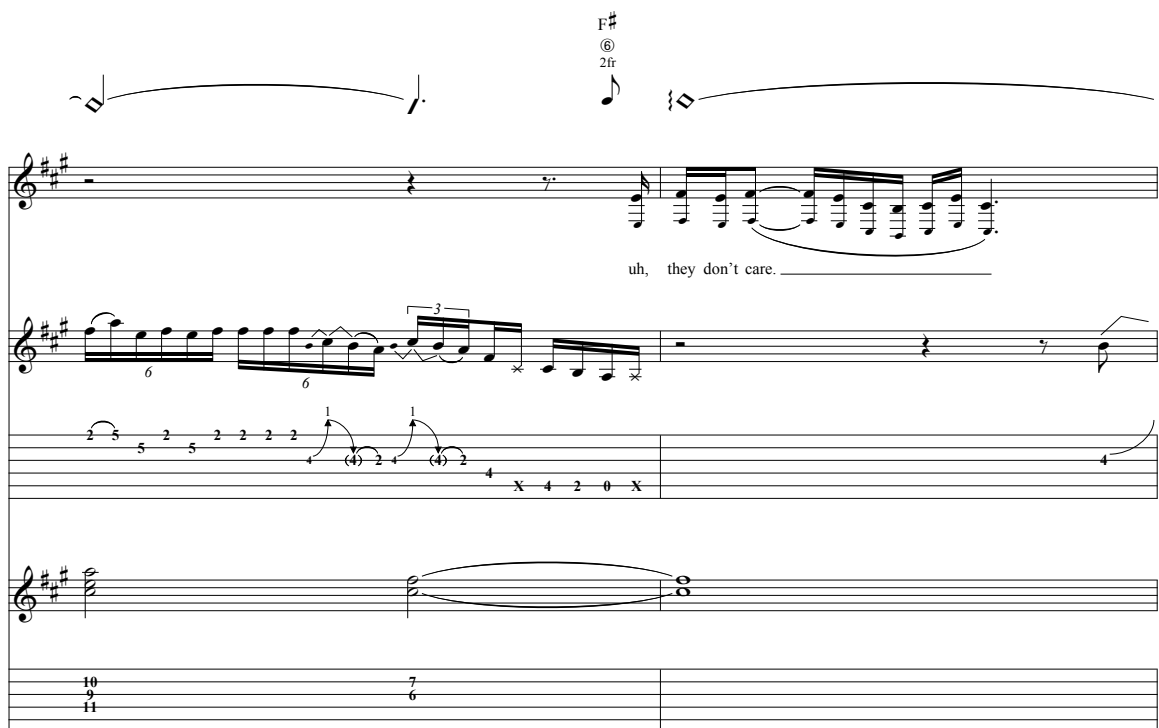


F#

⑥

2fr

uh, they don't care. _____



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

D.S. al Coda

Gtr. 2

Gtr. 3

⌘ Coda

E F#m

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

Gtr. 3 tacet

C#5 F#5 C#5

real good deal - o, real 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

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

Gtr. 2

Gtr. 6

P.M. P.M. P.M. P.M. P.M. P.M. -----4

Gtr. 2 tacet

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

Gtr. 6

P.M. -----4 P.M.

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

P.M. -----4 P.M. -----4 P.M.

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

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
0	0	3							X	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	2	2	2	2
									X	0	0	0	0	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	X	2	X	2	2	2	X	2	X	2	X	2
0	0	0	0	0	X	0	X	0	0	0	X	0	X	0	X	0

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

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

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

End Rhy. Fig. 5

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

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

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

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff. The first measure contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The third measure contains a quarter note E4, a quarter note D4, and a half note C4. The fourth measure contains a quarter note B3, a quarter note A3, and a half note G3. The fifth measure contains a quarter note F#3, a quarter note E3, and a half note D3. The sixth measure contains a quarter note C3, a quarter note B2, and a half note A2. The seventh measure contains a quarter note G2, a quarter note F#2, and a half note E2. The eighth measure contains a quarter note D2, a quarter note C2, and a half note B1. The ninth measure contains a quarter note A1, a quarter note G1, and a half note F#1. The tenth measure contains a quarter note E1, a quarter note D1, and a half note C1. The eleventh measure contains a quarter note B0, a quarter note A0, and a half note G0. The twelfth measure contains a quarter note F#0, a quarter note E0, and a half note D0. The thirteenth measure contains a quarter note C1, a quarter note B0, and a half note A0. The fourteenth measure contains a quarter note G1, a quarter note F#1, and a half note E1. The fifteenth measure contains a quarter note D2, a quarter note C2, and a half note B1. The sixteenth measure contains a quarter note A2, a quarter note G2, and a half note F#2. The seventeenth measure contains a quarter note E3, a quarter note D3, and a half note C3. The eighteenth measure contains a quarter note B3, a quarter note A3, and a half note G3. The nineteenth measure contains a quarter note F#4, a quarter note E4, and a half note D4. The twentieth measure contains a quarter note C5, a quarter note B4, and a half note A4. The system ends with a double bar line and a repeat sign.

N.C. B \flat A7

rest of their lives _____ in San Ber - 'di - no. *Spoken:* Um, uh,

(In San Ber - 'di - no. _____ (In San Ber - 'di - no.

rest of their lives _____ in San Ber - 'di - no. *Spoken:* Um, uh,

(In San Ber - 'di - no. _____
San Ber - 'di - no.

P.M.

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 -- 4

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

-1/2 -1/2 -1/2 -1/4

w/ bar - 4

-1/2 -1/2 -1/2 -1/4

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