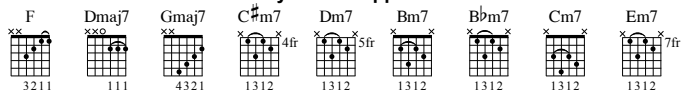


from Frank Zappa - *One Size Fits All*

Inca Roads

By Frank Zappa



Intro

Moderately ♩ = 116

***C5

*Gtr. 1

Riff A

End Riff A

*Marimba arr. for gtr.

**Gtr. 2

Riff A1

End Riff A1

**Bass arr. for gtr.

***Chord symbols reflect basic harmony.

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

Interlude
Gtr. 5 tacet
N.C.

Gtr. 1

Gtr. 2

*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

Gtr. 2

Gtr. 4

*Sung/played ahead of the beat.

Csus2 Dmaj7 C B5 A5

2. Did a ve - hi - cle, _____

Moth - er Mar - y and Jo - zu!

Gtr. 1 *delta* *loco*

16 18 9 8 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

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 14 12 15 13

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 9 8 17 17 17 16 17 16

Cm7b9

Cmaj7^{b9}

find a place to park it - self, —

16 15 16 18 16 12 16 15 17 11 11

F#maj7 C#maj7 D#maj7 B6sus2 Bb6sus2

park it - self,

Gtr. 1

Gtr. 5

Gtr. 2

A13addb6 N.C.

park it, park it,

*Played ahead of the beat.

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 8 6 6

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

Interlude

Gtr. 5

Riff B

*Gtrs. 1, 7 & 8

mf

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

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

Gtr. 6

mp
P.M.

12 0

Gtr. 2 Riff B1

End Riff B1

4 4 4 4 4 4 0 0

End Fill 1

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one flat (B-flat). The melody is simple, starting with a whole note G4, followed by a half note A4, and then a quarter note B4. The guitar accompaniment is written in a standard six-string format. It features a simple chord progression: G major (G-B-D), D major (D-F-A), and B-flat major (B-flat-D-F). The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics "The Rose Tree" are written below the vocal line. The score is for a single voice and guitar.

Gtr. 6: w/ Fill 1
Dadd9

*Gtr. 9

mf

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

*Synth. arr. for gtr.

**Gtr. 10

mf

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

**Synth. arr. for gtr.

[illegible]

***Gtr. 11 (clean) w/ octaver set for one octave above;
Gtr. 12: Synth. arr. for gtr.

End Riff C

[illegible]

†Synth. arr. for gtr.

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 8 9 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 7 9 X 9 7 7 5 7 7 7 7

*Played ahead of the beat.

C D Am D

Am D Am

D Am D C

D C D C

pp \leftarrow *mf*

*Gradually increase intensity of picking.

D C D C

D C D C

The image shows a musical score for a piece in G major, 12/14 time. The score is divided into four measures, each with a letter above it: D, C, D, and C. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The first measure (D) contains a melody starting on G4, with a slur over the last three notes (A4, B4, C5) and a '3' below them. The second measure (C) contains a melody starting on F#4, with a slur over the last three notes (G4, A4, B4) and a '3' below them. The third measure (D) contains a melody starting on G4, with a slur over the last three notes (A4, B4, C5) and a '3' below them. The fourth measure (C) contains a melody starting on F#4, with a slur over the last three notes (G4, A4, B4) and a '3' below them. Below the staff, there are three lines of numbers representing a guitar or lute tablature. The first line contains the numbers 7, 11, 10, 14, 10, 13, 12, 11, 13, 14, 10. The second line contains the numbers 12, 12, 13, 10, 13, 10, 13, 10, 12, (12), 10, 12, 10, 10. The third line contains the numbers 12, 12, 13, 10, 13, 10, 13, 10, 12, (12), 10, 12, 10, 10. The numbers in parentheses indicate specific fretting techniques.

D C D C

(5) $\frac{5}{7}$

9 9 9 9 9 9 8 9 9 9 9 7 7 7 7

C D C D

**p < mf*

*Vol. swell

C D C

**

**Switch to bridge pickup.

D C D

1 1/2

C D

let ring ----- 4

1 2 1 1/2

C D C

D C D

C

The musical score is written on a single staff in C major (one sharp). It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is indicated as "Moderato". The notation consists of a series of eighth and sixteenth notes, many of which are marked with a "+" sign indicating a tap. Fret numbers (10, 12, 9, 7) are placed below the staff to indicate fingerings or bends. A double bar line separates the first section from the second. The first section ends with a measure containing a double bar line and a "6" below it. The second section begins with a measure containing a double bar line and a "5" below it. The piece concludes with a final chord marked "C".

*Tap w/ edge of pick.

**Played ahead of the beat.

D

***As before

C

5

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

† Played behind the beat.

D

C

8va

T T T T T T

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

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

The musical score is divided into two sections: 'Diva' and 'C'. The 'Diva' section is in D major and 3/4 time, featuring a melody with triplets and a bass line with fingerings 14, 12, (12), 14. The 'C' section is in C major and 3/4 time, featuring a melody with triplets and a bass line with fingerings 17, 15, 17, 14, 17, 12, 17, 14, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 14, 12, 14. The score includes dynamic markings like 'p' and 'mf'.

D

δv_2 -

C

sva -

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

15 14 19 15 14 14 17 14 15 14 19 14 15 17 14 17 15 14 19 14 15 17 14 17 15 14 12 17 14

D

sva -

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

17 15 14 12 17 12 12 10 12 10 9 7 17 14 17 15 14 12 17 12 17 12 14 17 14 17 14

C

sva -

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

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

D

Ah,

Gtr. 6 *sva -* *loco*

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

Gtr. 11

w/ slight dist. octaver off

4 5 7

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 *diva* *loco*

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 7 7

loco

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

Fill 2

End Fill 2

Gtr. 11 **Fill 2A** **End Fill 2A**

P.M.

10

0

Gtr. 12 tacet

N.C.

Gtr. 12

The musical score for guitar, measure 12, consists of two staves. The top staff is a single melodic line starting with a repeat sign, followed by eighth and sixteenth notes, and ending with a double bar line. The bottom staff contains figured bass notation for chords, including 7, 7, 7 9, 7 7, 7 9, 7 7, 7 9, 5 7 9, and 7 9.

Gtr. 2 tacet

N.C.

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

Gtr. 5

8
6
5

Gtr. 6

Gtr. 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

Gtr. 5

Interlude

Gtr. 5 tacet
Fm11 G6(no3rd) G/F (♩ = ♩)

Riff D End Riff D

Gtr. 1

Riff E1 End Riff E1

Gtr. 7

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 11

Riff D1 End Riff D1 Riff E End Riff E

Gtr. 2

Gtrs. 2, 7 & 11 tacet
Fmaj7(no3rd)
Riff F

Gtrs. 1 & 12

*Gtrs. 1, 8 & 12

*Composite arrangement

Fmaj9(no3rd)

Gtr. 8 tacet
Fm7

Gtrs. 1 & 12

Gsus2

Fsus2

E7(no3rd)

Gtrs. 1, 8 & 12

(♩ = ♩)

Gtr. 8 tacet
D7(no3rd)

Fm

Bbsus4

Gtrs. 1, 8 & 12

C

End Riff F

(♩ = ♩)

Gtrs. 1, 8 & 12 tacet
Am7

Riff G

Gtr. 7

End Riff G

Gtr. 2

Fill 3

End Fill 3

(♩ = ♩)

(♩ = ♩)

Gtrs. 2 & 7 tacet
Fmaj7(no3rd)

Gtrs. 1 & 12

Fm7

Gtrs. 1, 8 & 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 Rhy. Fig. 2 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

*Gtrs. 9, 10 & 13

*Composite arrangement

Gtrs. 7, 8 & 13 tacet C#m11 Eb7sus2 Bm11 Db7sus2 Abmaj7(#4)

Gtr. 8

Gtr. 9

Gtr. 10

Gtr. 1

Gtr. 2

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

*Played behind the beat. **As before

let ring -----

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

G5 A5 Bb5 A5 Ab

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*

***Synth. arr. for gtr.

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

diva -----


Siva
 2/4
 B-flat major
 Treble clef
 Key signature: two flats (B-flat major)
 Time signature: 2/4
 The score consists of a melody on a treble clef staff and a corresponding fingering line below. The melody includes triplets and a 'loco' section. The fingering line shows finger numbers for each note, with some notes in parentheses indicating specific fingerings.

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

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



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

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part. The guitar part is written in G major with a key signature of one sharp (F#) and a common time signature. The bass part is written in G major with a key signature of one sharp (F#) and a common time signature. The score includes a capo (w/ bar) and a fret number (8). The guitar part features a complex melody with many beamed sixteenth notes and a final chord progression of G5, A5, Bb5, and A5. The bass part features a simple melody with a final chord progression of 3, 3, 5, 7, 4, 6, 5, 7, 8, 5, 7, 8, 5, 8, 7, 6.

G5 A5 Bb5 A5 G5 A5 Bb5 A5 G5 A5 Bb5 A5
 w/ bar grad. dive
 3 1/2
 *Played behind

$A\flat$

8va -----

3

1 1/2

(18) (18) (18) (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

Gtr. 14

8va -----

(18)

*Gtr. 15

8va -----

w/ bar

8 (8) (8) (8) (8) (8) (8)

+3 1/2 +3 1/2 +2 1/2 +3 1/2

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

*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.

**Gtr. 17

mf

loco

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

(8) (8) (8) (8)

w/ bar

+1/2

(8) (8)

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

loco

(cont. on lower staff)

18 18 15 17 15 18 15 15 15 15 12

(cont. on upper staff)

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

Gtr. 17 tacet
G7(no3rd) A7(no3rd) Bbmaj7(no3rd) A7(no3rd) G7(no3rd)

Gtr. 15

diva - a - a

Gtr. 16

steady gliss. *w/ bar grad. ascent* $+1 \frac{1}{2}$ $+2 \frac{1}{2}$

Gtr. 14

loco

8 8 8 8 8 8 8

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.

Gmaj7(no3rd)

C#7(no3rd)

D7(no3rd)

B7(no3rd)

B \flat 7(no3rd) C7(no3rd) D7(no3rd) E7(no3rd)

The first system shows a guitar solo with four measures. The first measure is for B \flat 7(no3rd), the second for C7(no3rd), the third for D7(no3rd), and the fourth for E7(no3rd). The notation includes a treble clef, a key signature of one flat, and a 6/8 time signature. Fret numbers are written below the notes. The second system shows the same four measures with a different fretting pattern, also including fret numbers.

D/A D Cmaj7 (♩ = ♩)

Gtr. 7

The second system shows a guitar solo with four measures. The first measure is for D/A, the second for D, the third for Cmaj7, and the fourth for Cmaj7. The notation includes a treble clef, a key signature of one flat, and a 6/8 time signature. Fret numbers are written below the notes. The second system shows the same four measures with a different fretting pattern, also including fret numbers.

Gtr. 1

The third system shows a guitar solo with four measures. The first measure is for D/A, the second for D, the third for Cmaj7, and the fourth for Cmaj7. The notation includes a treble clef, a key signature of one flat, and a 6/8 time signature. Fret numbers are written below the notes. The second system shows the same four measures with a different fretting pattern, also including fret numbers.

Gtrs. 11 & 18

The fourth system shows a guitar solo with four measures. The first measure is for D/A, the second for D, the third for Cmaj7, and the fourth for Cmaj7. The notation includes a treble clef, a key signature of one flat, and a 6/8 time signature. Fret numbers are written below the notes. The second system shows the same four measures with a different fretting pattern, also including fret numbers.

Gtr. 2

The fifth system shows a guitar solo with four measures. The first measure is for D/A, the second for D, the third for Cmaj7, and the fourth for Cmaj7. The notation includes a treble clef, a key signature of one flat, and a 6/8 time signature. Fret numbers are written below the notes. The second system shows the same four measures with a different fretting pattern, also including fret numbers.

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

Was she round and did she have a mo - tor, or was she some - thing dif - f'rent?

Gsus2

Fsus2

Esus2

Dsus2

Gua - ca - mo - le Queen, Gua - ca - mo - le Queen, Gua - ca - mo - le Queen. At the Ar - ma - dil - lo in

(♩ = ♩)

Fsus2

Absus2

C

Aus - tin Tex - as, her au - ra, or did some - one build a place or leave a space for Ches - ter's Thing to land?

Gtr. 7: w/ Riff G

Gtr. 2: w/ Fill 3

(♩ = ♩)

Am7

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

8
8
9
7

Fmaj7(no3rd)

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

6
9

(♩ = ♩)

(♩ = ♩)

Fm7

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

11
9
10

11 11 8
10

Gtr. 7

8 9

Outro
Fm7 G6(no3rd)

*Gtr. 20 *mp* *mf* *δva* *loco*

Gtr. 7 *δva*

Gtr. 5

Gtr. 2

Db/Eb

Gtr. 20 *δva* *loco*

Gtr. 7 *δva* 1/2 22

Gtr. 5

Gtr. 2 *divisi*

(0)
12
12
(10)

9
10
11
11

Gtr. 20 tacet
D/C

Gtr. 7

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