

ROCK GUITAR BEST COLLECTION

マイケル・シエンカー / 神話

タブ譜付!



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CONTENTS

Are You Ready To Rock	6
●レディ・トゥ・ロック	
Attack Of The Mad Axeman	12
●アタック・オブ・ザ・マッド・アクスマン	
On And On	21
●オン・アンド・オン	
Let Sleeping Dogs Lie	30
●スリーピング・ドッグス	
But I Want More	37
●アイ・ウオント・モア	
Never Trust A Stranger	52
●ネバー・トラスト・ア・ストレンジャー	
Looking For Love	58
●ルッキング・フォー・ラヴ	
Secondary Motion	67
●セカンダリー・モーション	

好評発売中!!

スーパー・ロック・ギタリスト
マイケル・シェンカー

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収録曲 ■ アームド・アンド・レディー / クライ・フォー・ザ・ネーションズ / ヴィクティム・オブ・イリュージョン / フィールズ・ライク・ア・グッド・シング / イントゥ・ジ・アリーナ / ルッキン・アウト・フロム・ノー・ホエア / ロック・ミー / ナチュラル・シング / レット・イット・ロール / ドクター・ドクター 全10曲
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本書を使用する前に

マイケル・シェンカーのサウンドを決定付けているのは、何といってもギブソン・フライングV+マーシャル・アンプ+クライ・ベイビーという、非常にオーソドックスな、いわゆるハード・ロック・ギターの原点ともいえる、そのセッティングにあると言えるだろう。

そこで本書では、より多くの人達が彼のサウンドをマネられるよう、最もポピュラーと思える2種類のギター(ハムバッキング・タイプ=レスポール、シングル・コイル・タイプ=ストラト

キャスター)で、彼のサウンドに近付けてみた。それぞれの曲で、どちらのタイプのギターが適しているかもあらかじめ選択してあるので、是非参考としていただきたい。

なお、図中省略されている文字は以下の通りである。

●ギター:Vo=ヴォリューム、To1、To2=トーン1、トーン2

●アンプ:Vo=ヴォリューム、Tr=トレブル、B=ベース、R=リヴァーヴ



ARE YOU READY TO ROCK ● レディ・トゥ・ロック

● Words & Music by Schenker & Barden

Intro
A

C^(onA) G^(onA) D^(onA) A

C^(onA) G^(onA) D^(onA) A

(1x Tacet)

Oh _____ yeah

A

C^(onA) G^(onA) D^(onA) A

C^(onA) G^(onA) D^(onA) A

You know that
There's no mis -

A

sound you got the feel - ing
take no de - ny ing

You know there's no go - ing back
We're just one of kind _____

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It's all you see all you be - lieve You must have that sound You got - ta
 There's no con - ceit Seems like we're all black sheep a - bid - ing our time We wan - na

rock get down yeah Some cra - zy dreams make your head spin round Let's
 rock get down yeah You love that sound makes our head spin round and round Let's

4

A C(mA) G(mA) D(mA) A A C D

rock and get down You heard the word now it's all o - ver town
 rock and get down I said the word now gath - er a - round

B.S. Am(mG) G Am(mG) G Am(mG) G D

Out in the streets the kids stand and wait
 Out in the streets the lights hit the name.

gless

Am (on G) G Am (on G) G

their time Tell me how do you feel
less crowd Black 'n' sil - ver mys - tique

C Em G(on E) D(on E)

Do you wan - na rock to - night
Beam on the face with grace and shout

Em D(on E) Em Em G(on E) D(on E) Em D(on E)

Are You Read - y Are You Read - y To Rock -

Em G(on E) D(on E) Em D(on E) Em to 1. Em G(on E) D(on E)

Tell me you're read - y wo oh

2. Em G (omit E) D

yeah wo oh

gliss.

gliss.

gliss.

D (omit 3rd)

tr. tr. tr. tr. tr. cho cho

tr. tr. tr. tr. tr. cho cho

E (omit 3rd)

cho w. cho. cho cho

cho w. cho. cho cho

D (omit 3rd)

gliss. H.O H.O H+P H+P gliss.

H.O H+P H+P gliss.

gliss. H.O

gliss. gliss. vib. 8va. cho. cho cho cho cho

gliss. gliss. vib. cho. cho cho cho cho

Musical score for guitar and voice. The guitar part features a complex fretboard sequence with triplets and slurs. The voice part includes lyrics and performance markings like "cho." and "8va.".

D.S.

Coda

Em G(♭mE) D Em G(♭mE) D

tell me you're read-y to rock — Are You Read-y

Coda section of the musical score. It shows guitar chords (Em, G(♭mE), D) and a vocal line with lyrics. The guitar part includes chord diagrams and fret numbers.

G B^b **B** Gm

2x 1x

Sneak - ing round the back streets
- round town (his) laugh-ter sounds

Guitar 2 Arming

C (long) Gm Gm

Don't stay out too late
Deep in to the night

(Cause) he's got some - thing he wants to give to you
(that) flash of knife in the flick - er - ing lights for to you

C (long) Gm

(He) calls in his dreams with his phan - tom screams
(He) knows when he's down but he's got (to) have more cause he

Hide from sha - dows in the night on - ly day will save
thrives on ex - cess ce - le - bra -

C B^b Gm7 B^b

you tion Got - ta watch the At - tack Of The Mad Axe-man He can take you an - y time he pleas - es

PO PO PO PO PO

B^b Gm 1. *B^b D* 2. *B^b D*

He wants to make you bleed _____ A - make you bleed _____

D E^b F Gm

Time af - ter time _____ you can see him

*E^b B^b(*conc*) F(*conc*) E^b F*

He's on - ly look - ing for fun _____ in his

Gm F C E^b Gm

dreams _____ ah

E **F** **C**

slide. slide. slide. slide. slide

slide. slide. slide. slide. slide

T 10 10 10 12 12 12 10 5 5 5 6 6 6 8 8

A B

F **C**

slide. slide. slide. slide. slide.

slide. slide.

T 10 13 13 12 17 13 17 12 8 8 5 5 5 5 5 5 5 5

A B

E^b **F** **Gm** **E^b** **G^b(D)**

F *sva* 3 3

Time af - ter time in the wings you can see him

T

A

B

F(mnc) **E^b** **F** **Gm** **F**

3 3

He's on - ly look - ing for fun in his dreams

T

A

B

C Eb sua.

Oh

B^b Gm Gm B^b C

G a tempo (Guitar 2) →

Watch the At - tack Of The Mad Axe - man

Feed back

PO

Gm B^b C

aliss.

Gm B^b C Gm B^b C

sua. →

cho. cho. cho. cho. PO cho. cho.

cho. cho. cho. PO cho. cho.

Gm Eb Cm Bb Gm
 cho cha po po
 cho cha po po

Eb Free Tempo. cho. F
 cho. cho. cho. cha po cho. cha po
 cho. cho. cha po cho. cho. po

cho. po Gm cho. po cho. po
 cho. po cho. po

ON AND ON ● オン・アンド・オン

● Words & Music by Schenker & Barden

Intro Gm (keyboard) → C Cm F

Gm C Cm F

A Gm (on Bb) Gm (on C) Gm (on Eb) F Gm (on Bb) Gm (on C) Gm (on Eb) F

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Gm (on B^b) *Gm (on C)* *Gm (on E^b)* *F* *Gm (on B^b)* *Gm (on C)* *Gm (on E^b)* *F* (Vocal)

Gm *F* *Gm* *E^b* *Gm* *F* *E^b* *Gm*

B *8*: (D.S. Time Straight)

Kiss of the wind then the spir - its let fly to the cold - ness of the sun
 Blood on the streets when the black skies shout And then peo - ple cry no more

B^b *F* *Gm* *F* *Gm* *E^b*

I got no place to hide no where to
 Dream just fade a - way (re) - al - i - ties

4

Gm *F* *Gm* *B^b* *F* *Gm* *F* *Gm* *E^b*

run When the wind gets high and the moun - tain sigh I've
 soar His crime is (his) fate can't think can't re - late Il -

4

Gm *F* *Gm* *Bb* *F* *Gm* *F* *Gm*

got to get back home (The) wind don't wait for no
 lu - sions seized his mind (The) key to all the an -

T
A
B

Eb *Gm* *F* *Gm* *Bb* *F* to

one No one at all Moves
 swers (are) lockes in his eyes

4

T
A
B

Bb *C* *Eb* *F* *Bb* *C*

On And On And On And On And On

T
A
B

Eb *C* *Bb* *C* *Eb* *C*

Look be - hind the win - dow win - ter's come

T
A
B

E^b *Gm* *F* *Gm* *B^b* *F*

P+H *PO PO* *PO* *H+P* *cho.* *PO* *PO PO* *cho.* *PO* *cho.* *cho.* *PO PO* *cho.*

8va.

D.S.

Coda *B^b* *C* *E^b* *F* *B^b* *C* *E^b* *F*

On And On — And On — And On — And On —

B^b *C* *E^b* *F* *B^b* *C* *E^b* *F*

On And On — And On — And On — And On —

B^b *C* *E^b* *F* *B^b* *C* *E^b*

On And On — And On — And On — And On —

And On *F* And On *B^b* *C* *E^b* *F*

On And On And On And On

The first system consists of a vocal line and a guitar accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb). It features a melodic line with notes and rests, accompanied by lyrics: "On And On And On And On". Above the notes are dynamic markings: *F*, *B^b*, *C*, *E^b*, and *F*. The guitar accompaniment is shown in a grand staff (treble and bass clefs) with a double bar line and repeat sign.

B^b *C* *E^b* Look behind the *F* wind is go - ing *B^b* On (And) *C* On (And) *E^b* On

On And On And On And On On (And) On (And) On

The second system continues the musical piece. The vocal line includes the lyrics: "Look behind the wind is going". Above the notes are dynamic markings: *B^b*, *C*, *E^b*, *F*, *B^b*, *C*, and *E^b*. The guitar accompaniment includes a sequence of fret numbers: 10, 13, 11, 13, 13, 11, 10, 11.

And On *F* And On *B^b* On And *C* On And *E^b* On And On *F* And On

And On And On

The third system features a vocal line with dynamic markings *F*, *B^b*, *C*, *E^b*, and *F*. The guitar accompaniment includes dynamic markings *mp*, *mp*, *mp*, and *mp*, along with a sequence of fret numbers: 11, 10, 11, 10, 12, 10, 13, 12, 10, 8, 10, 10, 8, 10, 8, 10.

B^b *C* *E^b* *F* *B^b* On And On *C* And *E^b* On

On And On And On

The fourth system includes a vocal line with dynamic markings *B^b*, *C*, *E^b*, *F*, *B^b*, *C*, and *E^b*. The guitar accompaniment includes dynamic markings *mp*, *mp*, *mp*, *mp*, *mp*, and *mp*, along with a sequence of fret numbers: 10, 13, 11, 13, 13, 11, 10, 11, 11, 10, 11, 10, 12, 10, 13, 13, 13, 13, 13, 10, 10, 10, 10.

B *(D.C. Times Straight)* 3x. *crossed the line* *so I just can't lose it* *I'm tied and bound and I can't abuse it*

some-thing wrong but I can't be sure
play the clown when I'm in-se-cure

got-ta know cause I'm feel-ing good
close my eyes if I'm not too sure

cho.

And all the things we've been fight-ing for *We'll break it loose* *I can't take some more*

Well you've got me girl so I just can't move
But things you do d'ya wan-na make me shot

If I don't head for ground I'm bound to close
Let's give it time and work it out

C *Don't go giv-ing me all your rea-sons* *False pre-tens-es on-ly make me feel sad*

Don't go giv-ing me all your rea-sons *I can see them but they hurt me I know*
Don't go giv-ing me all your rea-sons *False pre-tens-es on-ly make me feel sad*

Cause if the time should come that you'll be leav-ing *On-ly hope that I will to*

Cause if the time should come that you'll be leav-ing *Will I have the strength to let you go*
Cause if the time should come that you'll be leav-ing *On-ly hope that I will let you go*

D

Bm

A Bm Bm

A

Let's Sleep-ing Dogs Lie

Oh yeah

Musical notation for the first system, including vocal line, guitar accompaniment, and bass line.

E

G

F#

Ev - ery - time you think you've got it made

You stand

Musical notation for the second system, including vocal line, guitar accompaniment, and bass line.

G

last

Don't you think that I can't stand this pain

Musical notation for the third system, including vocal line, guitar accompaniment, and bass line.

F#

F

Bm

For - ev - er a - gain

Oh

cho no cho. cho. cho. cho.

cho. cho. cho. cho. cho.

2222 19-19 22 22 19-19 2222 19-19 2222 19-19

2222 22 22 2222 2222 2222

Musical notation for the fourth system, including vocal line, guitar accompaniment, and bass line.

D(add9) Gm G C *D* *F (mD)* *Bb (mD)*

Ooh _____ Ooh

Am *D* *F (mD)* *Bb (mD)*

Am D *D*

I've seen a lot of chang - es in my life I've

seen at what harm _____ can be done _____ I know I must fight out for

F(*o**n**D*) *Bb*(*o**n**D*) *A**m*

my life Con - fuse me with rights — that are wrong ————— I've

E *D* *F*(*o**n**D*) *Bb*(*o**n**D*)

seen a lot of chang - es come my way And you'll have to an - swer for some —
know in that life my time will come You might feel a - shamed...

*A**m* *D* *F*(*o**n**D*)

When voic - es of in - no - cent cry out
Cause gone are the all the rea - sons When I know

Bb **F** *A**m*

seek - ing the jus - tice to come
you don't give a damn

gliss.

gliss.

Non Chord.

gliss. gliss. vib. gliss. vib.

G

Lies _____ that's all I ev - er get from you _____

2x 2-4-2-4

Lies _____ Hate _____ that's all I ev - er get from you _____ that's all I want to give to you _____

gliss. gliss. vib. gliss. vib.

So hard they try by spilling out their

No mat - ter how I try by crying out their
Cold blood - ed hate _____ no I don't want to

lives for you _____

B^b C

rights to you _____ Don't give them lies _____ and emp - ty
die for you _____

prom - is - es No more lies

2.3x

gliss.

cho.

cho.

gliss.

cho.

cho.

B^b D C

I'm think - ing that some - day
Seems like sev - enth hea - ven

(But) I'm think - ing of
I'm go - ing down

gliss.

gliss.

D Gm G

times that we used to have be - fore I know in a small way
go - ing down I can't take no more Can some - bod - y free me

gliss.

B^b C D Gm

I'm giv - ing all I got just that lit - tle bit wore I've gone in the
I've giv - ing all I got but they wan - na take more I'm trapped in the

gliss.

G B^b C D

Chords: Gm, G, B^b, C, D

fast lane
fast lane

I'm go - ing down I'm go - ing down I gotta have more (I) can't stand and

the
n I'm

Chords: Gm, G, C, A, Dm

star - gaze Oh cause I want more

2x only (7 7 7 7)

2x only (7 10 7 12)

Dm Bb Am Dm

System 1: Chords Dm, Bb, Am, Dm. Includes notes like H, 3, and 3.

System 2: Chords Dm, Bb, Am, Dm. Includes notes like gloss, s., and po.

System 3: Chords Dm, Bb, Am, Dm. Includes notes like s., cho, and po.

System 4: Chords Dm, Bb, Am, Dm. Includes notes like vib, 8va., cho, po, and w. cho.

System 5: Chords Dm, Bb, Am, Dm. Includes notes like gloss and po.

Dm

Bb

Am

cho vib
W cho
cho
cho cho po
Some

cho vib
W cho
cho
cho cho po

13 13
12 15
12 15
16 16
13 15
15 15 15 13 15 13 12 13 12

cho
cho

8 6 7 5 6 5
11 10 12 13 10 11 10
0 2 1 0 3 0 3

D

Dm

Bb (OND)

time in my life a day (will) come — And I know you won't — un - der - stand

3

14

10 11 10 11 10

Am D Dm

Your run - ning in blind con - fu - sion

The first system of the score consists of three measures. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Your run - ning in blind con - fu - sion". Above the first measure is the chord "Am", above the second is "D", and above the third is "Dm". Below the vocal line is a guitar TAB with fret numbers 0, 3, 0, 2, 3, 0, 5, 6, 5, 6, 5. Below the TAB is a piano accompaniment line in treble clef.

Bb (on D) Am K D

los - ing your voice of com - mand I more

cho cho Po H vib

cho cho Po H vib

12 12 12 10 8 10 10

The second system of the score consists of three measures. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "los - ing your voice of com - mand I more". Above the first measure is the chord "Bb (on D)", above the second is "Am", and above the third is "K D". A "2." (second ending) bracket is over the last two measures of the vocal line. Below the vocal line is a guitar TAB with fret numbers 0, 10, 11, 10, 11, 10, 12, 12, 12, 10, 8, 10, 10. Above the piano accompaniment line in the second ending are handwritten notes: "cho cho Po H vib" and "cho cho Po H vib".

Chords: Gm, G, Bb, C, D

Lyrics: cho cho po, H vib

Performance markings: *PO*, *cho cho po*, *H vib*

Fingerings: 10, 11, 10, 12, 12, 8, 10, 10

Chords: Gm, G, Am, D

Lyrics: cho cho po, H vib

Performance markings: *PO*, *cho cho po*, *H vib*, *soa* →

Fingerings: 10, 11, 10, 12, 12, 11, 10, 11, 10, 12, 12, 12, 10, 8, 10, 10

Chords: Gm, G, B^b H+PO, C, D

Annotations: cho cho PO

Chords: H+PO, cho, vib

Annotations: H+PO, cho, vib

Chords: Gm, G, Am vib., D, PO, cho

Annotations: vib., L, gliss, PO, cho

Annotations: PO, vib., 5, 8, 8

Chords: Gm, G, B^b, C, cho

Annotations: cho, PO, PO, vib, cho, cho

Annotations: 0, 3, 0, 2, 0, 3, 0, 6, 7, 0, 5

Musical score for guitar, featuring a treble clef staff and a bass clef staff. The score is divided into systems, each containing two staves. The key signature is one sharp (F#), and the time signature is 4/4.

System 1:

- Chords: D, Gm, G.
- Annotations: *cho*, *vib*, *gliss*.
- Technical markings: triplets (3), vibrato (*vib*), glissando (*gliss*).
- Bass staff: Fingerings 10, 13, 10, 10, 12, 15, 14, 12, 13, 15, 12, 15, 15, 15, 13, 15, 13, 14, 14.

System 2:

- Chords: Am, D, Gm.
- Annotations: *cho*.
- Bass staff: Fingerings 2, 3, 2, 3, 2, 0, 1, 0, 3, 0, 2, 0, 3, 0.

System 3:

- Chords: Am, D, Gm.
- Annotations: *cho*.
- Bass staff: Fingerings 10, 10, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 13, 12, 12, 12, 13, 12, 12, 13, 12, 12, 13, 12, 12, 13, 12, 12.

System 4:

- Chords: G, Bb, C, D.
- Annotations: *po*, *cho*.
- Bass staff: Fingerings 12, 10, 12, 10, 12, 10, 12, 10, 12, 13, 13, 13, 13, 15, 13, 15, 13, 15, 13, 15, 13, 15, 13, 10, 13, 10, 13, 12, 10, 12.

System 5:

- Chords: G, Bb, C, D.
- Annotations: *po*, *cho*.
- Bass staff: Fingerings 0, 3, 0, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 2, 3, 2, 3, 2.

Gm *G* *Am*

Musical notation for the first system, including treble and bass staves. Chords: *Gm*, *G*, *Am*. Performance markings: *p0*, *vib*, *cho cho*.

[M] *D* *Gm* *G* *Bb* *C*

Musical notation for the second system, including treble and bass staves. Chords: *D*, *Gm*, *G*, *Bb*, *C*. Performance markings: *more*, *vib*, *cho cho po*.

D Gm G Am
 more
 cho. cho. cho. cho. cho. cho. cho. cho. cho. cho.
 vib
 Got - ta have —
 cho. cho.

D Gm G
 more
 cho. cho. cho. cho. cho. cho. cho. cho. cho. cho.
 sva. →
 cho. cho. cho. cho.
 cho. cho. cho. cho.

F.O.

NEVER TRUST A STRANGER ●ネバー・トラスト・ア・ストレンジャー

●Words & Music by Raymond

A **D** **G**

Some - times ___ the con-ver - sa - tions get me down ___ Oh and

Piano Solo

The first system of music features a vocal line in treble clef with a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. Chords D and G are indicated above the staff. The piano accompaniment consists of a treble and bass clef staff with a 4/4 time signature, showing a simple bass line.

D **G** **Em7**

some - times you talk ___ un - til my head spins round ___ You pay the price ___ for your ___

The second system continues the vocal line with chords D, G, and Em7. The piano accompaniment remains simple, with a few notes in the bass line.

G **D** **G** **A(onc#)**

___ san - i - ty Now ba - by look at you so much for your hon - es - ty ___ There was a

The third system concludes the vocal line with chords G, D, G, and A(onc#). The piano accompaniment continues with a few notes in the bass line.

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B 2x D

time and place — say (It's) all not been long a - go — I was the pro - per - ty — that — you bought —

1x

G D

Here I go a - gain — that drift - er

T
A
B

— and sold — on the run Well Just like the kid — in a can - dy store — I gave you —

Em7 G

Is it true

I don't know — all the clev - er lines —

T
A
B

D (con A)

— ev - ery - thing but still you asked for more — time — Re - mem - ber — just re

Well did I lose — this time —

G (con B) A (con C) D (con C)

C 1x 2x

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

T
A
B

G (con B) A F# (con A#) B Eb (con Bb) E (con F#)

mem - ber — re - mem - ber Ma - ma told — you Nev - er Trust A Stran - ger — Cause now you're

gless. *gless.* *gless.* *cho.*

gless. *gless.* *gless.* *cho.*

12 12 14 11 14 14 16 16 16 16 14

T
A
B

Em D old e-nough to look A / F#(CONC#) B A

old e-nough to look you want to see what you can see Don't look back un-til you're out of dan-

Handwritten notes: *ア-ラズ* (under 'old'), *gliss* (above the final chord), *gliss* (above the final chord), *14 (16)* (circled in the bass line).

E B F#(CONC#) Abm7 F#(CONC#)

ger Cause there's al-ways some-one want some syn-pa-ty Oh

(a.c guitar)

Handwritten notes: *12*, *12*, *13* (circled in the bass line), *7*, *5*, *5*, *6* (fingerings in the guitar line).

Abm7 F#(CONC#) G(add9)

what do I thy

2. B F#(CONC#) (2-3)

Handwritten notes: *G(add9)* (above the first chord), *3* (circled in the bass line), *3* (circled in the guitar line), *2-3* (circled in the guitar line).

E Bm G Em F#7

u're

(Mute Fill)

Handwritten notes: *3*, *3* (circled in the guitar line), *3*, *3*, *3* (circled in the bass line).

F *Bm* *G*

cho. cho. H. PO H+PO PO cho. PO PO PO PO PO PO

Bm *PO* *G* *8va*

cho. PO PO cho. PO PO

Em *8va* *cho.* *PO* *cho.* *F#7* *Bm*

cho. PO cho. PO cho. PO cho. PO cho. PO cho. PO

G *Bm*

cho. PO PO cho. PO PO PO PO H+PO H+PO H+PO+H PO cho. cho.

G *Em* *F#7* *Vocal*

cho. cho. cho. cho. PO gliss Re -

D. S.

Coda $\text{M} \text{D}$

Ma - ma told you Nev - er Trust A Stran - ger Cause now you're old e - nough to look You want to

old D e-nough to look
ゴ-ラス

8va →

$F\#(\text{con}C\#)$ $G(\text{con}B)$ E_m

see what you can see Don't look back un - til you're out of dan - ger Cause there's

C $C/A(\text{con}C\#)$ D C G

al - ways some - one wants some sym - pa - thy Oh Yes there's

D $A(\text{con}C\#)$ Bm^9 $A(\text{con}B)$ $Bb(\text{add}9)$

8va ↓

al - ways some - one wants a syn - pa - thy

D $A(\text{con}C\#)$ Bm^9 $A(\text{con}B)$ $Bb(\text{add}9)$ D

rit. -----

rit. -----

LOOKING FOR LOVE ● ルッキング・フォー・ラヴ

● Words & Music by Schenker & Barden

A

The musical score is arranged in three systems. The first system (labeled 'A') consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of triplets in the first measure, followed by two measures with a double bar line and a repeat sign, and a final measure with a D chord. The bass staff begins with a bass clef and a common time signature, mirroring the guitar's triplet pattern. The second system consists of two staves: a vocal staff (top) and a bass staff (bottom). The vocal staff has a treble clef and contains a few notes, while the bass staff has a bass clef and contains a few notes. The third system consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff has a treble clef and a key signature of one sharp. It features five measures with chords Em, Em, D, Em, and Em. The bass staff has a bass clef and a key signature of one sharp, mirroring the guitar's chord progression. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'less'.

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B *Em* *C* *D* *Em*

Don't give me rea - sons when I know _____ sure _____
 Hand me a friend - ship that puts me _____ to the test _____
 Al - ways un - feel - ing and some-times _____ oh so cold _____

C *B* *Em* *C* *D*

(Cause) I knew the an - swers be - fore I had _____ to _____
 (Then) you wouldn't be an - y bet - ter than all the _____
 (The) voice of my an - ger rings loud so I'm _____

G *B* *C* *C* *D*

rest go _____ (Don't) say I'm just wast - ing my
 told _____

Em *C* *D* *G* *B*

time _____ (What) kind of a friend would you _____ be _____ (Cause)

you know that bet - ter than I _____ (2x) Oh oh oh

1. *B*

oh (I'm) Look - ing For Love Looking for a friend _____

2. *B* *D* *Em* *D* *D* *Em*

Look - ing For Love _____ in the end _____ Look - ing For Love (You're)

Em *D* *C* *D* *Em* *D*

gon - na be my friend Look - ing For Love _____ in the end _____

D *Em* *Em* *D* *C* *C*

Em D D Em C Em

D Em Em D D Em

C Em

F Em D

D Em C Em

Em D C Em

8va -> cho cho

D.S.

gon - na be my friend Look - ing For Love in the end

Chords: D, Em, Em, D, C, D

Accompaniment includes triplets and slurs.

Look - ing For Love Looking for a friend

Chords: C, D, Em, D, D, Em

Accompaniment includes triplets and slurs.

Look - ing For Love in the end Look - ing For Love

Chords: Em, D, C, D, Em, D

Accompaniment includes triplets and slurs.

gless. gless.

Chords: Em, D, D, Em, C, Em

Accompaniment includes triplets, slurs, and dynamic markings (p0).

The image displays a page of musical notation for guitar, organized into six systems. Each system consists of a treble clef staff and a bass clef staff. The notation includes chords (D, Em, C), triplets, and various performance instructions such as 'H+PO', 'PO', 'vib.', 'cho', and 'gliss'. Fingering numbers are provided for many notes.

- System 1:** Treble clef: D, Em, Em, H+PO, D, D, Em. Bass clef: 3, 3, 3, 3, 3, 3, 3. Includes 'H+PO' and 'PO' markings.
- System 2:** Treble clef: C, Em, D, H, Em, Em, D. Bass clef: 3, 3, 3, 3, 3, 3, 3. Includes 'PO', 'H', and 'vib.' markings.
- System 3:** Treble clef: D, Em, cho C, cho Em, cho, D, Em. Bass clef: 3, 3, 3, 3, 3, 3, 3. Includes 'cho' markings.
- System 4:** Treble clef: 8va → Em, D, D, Em, PO, PO, C, Em. Bass clef: 3, 3, 3, 3, 3, 3, 3. Includes '8va →', 'cho', and 'PO' markings.
- System 5:** Treble clef: D, Em, Em, w.cho, D, D, w.cho, Em. Bass clef: 3, 3, 3, 3, 3, 3, 3. Includes 'w.cho' markings.
- System 6:** Treble clef: C, Em, D, Em, Em, w.cho, D. Bass clef: 3, 3, 3, 3, 3, 3, 3. Includes 'cho', 'vib.', and 'gliss' markings.

D *W.cho* *W.cho* Em *C.cho vib* Em D *cho cho cho cho cho cho cho cho cho cho* Em *cho cho*
 17 14 14 18 15 15
 22 22
 22 22 22 22 22 22 22 22 22 22

Em *cho.* D *cho* *sva.* D *gless* Em *cho.* C *cho cho cho* Em *cho cho cho*
 22 22 22 22 22 22
 7 7 7 7 7 7 7 7 7 7 7 7

D *cho cho cho* Em *cho cho* D *cho* D *po* Em *choC cho. Em cho*
 17 17 17 15 14 15 17 17 15 17 15
 16 16 12 12 12 12 14 14 14 15 12 12 14 14 14 15 12

D Em *sva. p.cho* D *p.cho vib* D *p.cho* D *p.cho* Em *p.cho vib* C *cho* Em *vib*
 12 12 14 14 17 17 17 18 18 18
 22 22 22 21 22

D *cho cho.* Em *vib* Em *p.cho p.cho vib* D *vib* D *p.cho p.cho vib* Em *vib* C *cho.* Em *cho*
 17 17 17 17 12 12 14 14 17 17 17 18 18 18
 22 22 22 22

D *p. vib* Em *sva.* Em *cho.* *cho.* D *vib.* D *cho cho cho cho cho cho cho* Em *cho cho cho*
 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22
 H + P0 H + P0

C cho. Em cho. D Em D
 cho. cho. cho.

D Em C Em D Em

F.O.

区
 キ
 長
 く
 9
 キ
 Ex.

ジ
 ヴ
 タ
 テ
 ク

SECONDARY MOTION ●セカンダリー・モーション

●Words & Music by Schenker & Barden

A *Gm* *Gm*

E^b *F (add 9)* *Gm*

Non Chord

Try - ing hard now _____ to fake _____ it _____ Treat - ed bad a - gain _____
 Don't go giv - ing me all _____ your rea - sons _____ I've head them be - fore _____

2x vib.

gless

gless

gless

gless

All the time _____ the strained _____ con - fu - sion _____
 You're go - ing one way and _____ you can't see _____

Play - ing in your _____ head _____ You're down the line _____ and you _____
 Just what's in _____ store _____

can't face _____ it _____ When the night clos - es _____ in _____

4

4

1.

Can't break the spell — can't lose — the — trac — es — Get out that mess

T
A
B

gless

gless

C **E^b** **B^b** **F** **C**

give me a chance — Won't you give me a Sec - ond - ary Mo - tion

cho vib.

cho vib.

T
A
B

gless

gless

E^b *B^b* *F* *F[#]* *Gm* *E^b* *B^b*

Some - thing clear so I can un - der - stand Give me a

cho. *H+PO* *vib.*

cho. *H+PO* *vib.*

10 - 11 10 - 11 10 13 - 11 (12)

F *C* *D* *E^b* *F(add9)* *Gm*

Sec - ond - ary Mo - tion Give me that chance

vib. *vib.* *gva.*

3 3 3

18 17 15 16 14

Eb (on G) F (on G) Gm

Give me that chance _____

s. gliss. cho cho po vib. cho cho po

s. gliss. cho cho po vib. cho cho po

gliss.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "Give me that chance" followed by a long horizontal line. The middle staff is a guitar line with a treble clef, featuring various techniques such as slurs, accents, and glissandos. The bottom staff is a guitar line with a bass clef, showing fret numbers and chord structures. Handwritten annotations above the staves include dynamics like *Eb (on G)*, *F (on G)*, and *Gm*, and performance instructions like *s.*, *gliss.*, *cho cho po*, and *vib.*.

2.

Give me your hand and give it a chance (Won't you)

8va. po cho. cho po H+po

po cho cho po H+po

gliss.

gliss.

The second system of the musical score also consists of three staves. The top staff is the vocal line with the lyrics "Give me your hand and give it a chance (Won't you)". The middle staff is a guitar line with a treble clef, featuring triplets and slurs. The bottom staff is a guitar line with a bass clef, showing fret numbers and chord structures. Handwritten annotations include *8va.*, *po*, *cho.*, *cho po*, and *H+po*.

E
E^b
B^b
F
C
E^b
B^b


Give me a Sec - ond - ary Mo - tion Some - thing clear so I can

8va
 2x *vib*
 1x
 2x *vib*
 1x

F
F[#]
Gm
E^b
B^b
F
C

un - der - stand Give me a Sec - ond - ary Mo - tion

8va →
 1x *cho* *PO* *8va* → *vib*
 2x *vib*
 1x *cho* *PO* *vib*
 2x *vib*

E^b F(add9) Gm to 

Give me that chance _____ Give me that chance _____

8va. → ix only

E^b F(add9) Gm *E^b F(add9) Gm*

Give me that chance _____ Give me that chance _____

cho cho cho po cho cho po po

cho po vib cho cho cho po cho cho po po

Non Chord

F 8va. cho. cho. cho. cho. cho. cho. cho. cho. cho. cho. gliss. cho. cho. po. 3

cho. po. cho. po. cho. po. cho. cho. 3. 3. vib. cho. po. cho. po. cho. 3. 3. vib. cho. 15 13

4

cho. vib. cho. vib. cho. cho. po. cho. cho. po. cho. cho. cho. cho. cho. cho. po. vib. gliss.

4

8va → cho. cho
 gliss. gliss. cho. p.o. cho. p.o.

cho. cho. gliss. gliss. cho. cho. p.o. cho. p.o.

22 22 22 22 15 15 15 15 15 15 15 15 15 15 19 19 15 18 20 20 20 20 20 20 20 20 20 18 20 18

gliss. gliss.

gliss.

D.S.

Coda Eb F(add9) Gm Eb F Cm

Give me that chance _____ Give me that chance _____

8va. → cho. p.o. cho. cho.

cho. p.o. cho. rit. cho.

17 17 15 15 17 18 20 20 20 20 20 18 20 22 22 22 22

rit. rit.

Chord progression: Gm Eb F Gm

The musical score consists of two systems of three measures each. The first system is for chords Gm, Eb, and F. The second system is for chords Gm, Eb, and Gm. The notation includes treble and bass clefs, notes, rests, and guitar-specific markings such as '8va', 'H.', and fret numbers (22, 10, 11, 3, 6, 5, 4, 3).