

NEVER MIND THE BOLLOCKS

HERE'S THE

SEX PISTOLS

BAND SCORE

SEX PISTOLS "NEVER MIND THE BOLLOCKS"

セックス・ピストルズ ● 勝手にしやがれ!!

HOLIDAYS IN THE SUN | BODIES | NO FEELINGS | LIAR
GOD SAVE THE QUEEN | PROBLEMS | SEVENTEEN | ANARCHY IN THE U.K.
SUB MISSION | PRETTY VACANT | NEW YORK | EMI

WARNER/CHAPPELL MUSIC, JAPAN K.K.

SEX PISTOLS

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拝啓EMI殿

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HOLIDAYS IN THE SUN

さらばベルリンの陽

Words & Music by Steve Jones, Paul Cook, John Rotten and Sid Vicious

アルバムオープニングにふさわしい、パワフルなナンバーだ。イントロでの足音やヴォーカルのバックで使われているコーラス（というよりはかけ声）などのS.E.も生かされれば一層雰囲気盛り上がるだろう。ヴォーカル・パートはテクニク的にどうのという次元の問題のものでは無いので、このスタイルを自分なりにいかに消化して歌うかということが課題になる。ダートーな表現法や彼独特の語尾の歌いまわしなどに注意して、あとは自由なフィーリングで歌いこなそう。ギターはアンプに直接プラグ・インしたようなストレートなサウンドだ。オーバー・ドライブはで

きるだけアンプによって歪ませた方がコード・サウンドがクリーンなものになるはずだ。あまり高音域を強調しないセッティングでコシのある太い音をつくりだそう。④では深めのブリッジ・ミュートでタイトさを感じさせること。ギター・ソロはアドリブではなくパターン化されたものだ。力強いピッキングでガッツのあるプレイを心がけよう。ベースは8分弾きがほとんどだが、8分音符のアンティシペーションのタイミングをドラムスに合わせるように注意すること。ドラムス・パートではギター・ソロのバックのパターンが一風変わっているので気をつけたい。

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal:** Treble clef, key signature of one sharp (F#), common time (C). It shows a series of rests with a 'D A' chord box above the first measure.
- E. Guitar:** Treble clef, key signature of one sharp (F#), common time (C). It shows a series of rests.
- Tab:** Treble clef, key signature of one sharp (F#), common time (C). It shows a series of rests.
- E. Guitar:** Treble clef, key signature of one sharp (F#), common time (C). It contains a guitar solo with various rhythmic patterns and accidentals.
- Tab:** Treble clef, key signature of one sharp (F#), common time (C). It contains a guitar solo with fret numbers (7, 5) and circled numbers (7, 5) indicating specific techniques.
- E. Bass:** Bass clef, key signature of one sharp (F#), common time (C). It shows a series of rests.
- Tab:** Bass clef, key signature of one sharp (F#), common time (C). It shows a series of rests.
- Drums:** Bass clef, common time (C). It shows a drum pattern with a '(Crash)' symbol and a '(B.D)' symbol.

C Bm Am G C Bm Am C

Vocal *A cheap*

E. Guitar

Tab

E. Guitar *Noise gliss.*

Tab *Noise gliss.*

E. Bass

Tab

Drums (S.D.) H.H. half open (Crash)

4

Bm Am G C Bm Am G

Vocal *holi-day in other people's rais-ery*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B G

Vocal

I don't wanna hol-i-day in the sun I wanna go to the new Belsen I
Sensur round sound in a two inch wall Well I was waiting for the commu-nist call I

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

wanna see some his-to-ry Cause now I got a rea-son abe-econ-o-my Oh
didn't ask for sunshine and I got world war three I'm looking over the wall And they looking at me

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

Now I got a reason now I got a reason now I got a reason Now I'm still waiting Now
Claustrophobia there's too much para - noia There's too many closets I went in be - fore A

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

H.H. half open →

Vocal

I got a reason now I got a reason I'm still waiting at the Ber - lin
Now I got a reason It's no real reason to be waiting the Ber - lin

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

1. C Bm Am G C Bm Am G C

Vocal *wall*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Bm Am G C Bm Am G

Vocal *In*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

2. C Bm Am G C Bm Am G C

Vocal *wall*

E. Guitar *8va.*

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

8

Bm Am G C Bm Am G

Vocal *They're*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal D A D A D

staring all night and they're staring all day I had no reason to be here at all But

E. Guitar

Tab

E. Guitar Half Mute →

Tab

E. Bass

Tab

Drums

Vocal A D A D

now I got a reason It's No real reason and I'm waiting at the Ber- lin

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

E G A

Vocal
wall (Talking)

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

10

E G A

Vocal
 Talking

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums
 (T. Tom)

Vocal E **D**

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

Coda C Bm A G C 1. 2. 3.

Vocal: *wall* (Talking - - - - -)

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Bass: [Musical notation]

Tab: [Fretboard notation]

Drums: [Musical notation]

12

4. G

Vocal: (Talking - - - - -)

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Bass: [Musical notation]

Tab: [Fretboard notation]

Drums: [Musical notation]

BODIES

お前は売女

Words & Music by Steve Jones, Paul Cook, John Rotten and Sid Vicious

不気味な雰囲気を持つイントロに導かれて始まる、ピストルズらしい過激なナンバー。サビの部分ではバック・コーラスを生かしたい。レコードでは深めのリヴァーブがかかっているが、機材面に余裕があればデジタル・リヴァーブなどを使うと近い感じが出せるだろう。イントロのギター2のフレーズはやや低めの音程のチョーキングがそれらしいフィーリングを出している。あまり気にする必要は無いが、チョーキングのタイミングもそれ程速くせずにルーズなムードを出したいところだ。ここでのギター1の

フレーズは6弦のみややミュート気味にしてあまり音が二ゴらないように気をつけよう。回からのバックギング・パターンではコード・フォームのままのスライドがポイントだ。左手の各指をスムーズに移動させるように心がけて弾くことが大切だ。スライドさせるタイミングにも注意して上手くリズムに乗せて弾こう。ベース・パートでのポイントもやはりスライドのタイミングだ。ギター・パートを良く聴きながらタイミングを合わせるようなつもりでプレイしよう。

[A] E

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

(S.D.)
(F. Tom)

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

(Crash)
(B.D.)

a tempo

B

Vocal
*She was a girl from Bir - ming - ham — She just had that love po - tion —
 Dragged on a table in a fac - tory that Illegite - mate place to be
 Fuck this and fuck that Fuck it all and fuck The fucking flat*

E. Guitar
 S S S

Tab
 T A B
 6 7 8 9 6 7 8 9 6 7 8 9
 7 5 9 7 7 5 9 7 7 5 9 7
 S S S

E. Bass
 S S S

Tab
 A B
 5 5 7 7 7 5 5 7 7 7 5 5 7 7 7 7 10

Drums
 x x x x x x x x x x x x x x x x

Vocal
*She was a case of in - sa - ni - ty — Her name was Pau - line she lived in a tree
 In a pack - et in a la - vee - ry — Dying little baby screaming
 She don't want a baby that looks like that I don't want a baby that looks like that*

E. Guitar
 S S S

Tab
 T A B
 6 7 8 9 6 7 8 9 6 7
 7 5 9 7 7 5 9 7 7 5

E. Bass
 S S S

Tab
 A B
 5 5 7 7 7 5 5 7 7 7 5 5 7 7 7 12

Drums
 x x x x x x x x x x x x x x x x

F# **B**

Vocal
*She was a no - where killed her baby — She sent her letters from the country You're an
 Bo - dy Screaming fucking biaddy I'm not an Mess animal*

E. Guitar
 S S S S S S

Tab
 T A B
 2 3 3 4 2 3 3 4 2 3 3 4 6 7 8 9 6 7 8 9 6 7 8 9
 3 1 4 2 3 1 4 2 3 1 4 2 7 5 9 7 7 5 9 7 7 5 9 7
 S S S S S S S S S S S

E. Bass
 S S S S S S

Tab
 A B
 8 9 9 9 8 9 9 9 8 9 9 9 5 7 7 7 5 7 7 7 5 7 7 7 7

Drums
 x x x x x x x x x x x x x x x x

Vocal

F# *B*

She was an ani - mal
 an - mal
 Bod - dies

It's an a - bortion
 I'm not an abor - tion

She was a bloody dis - grace

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

C *G* *A* *D*

Bo - dies

I'm not an a - ni - mal

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

G *A* *D* *A* *A*

Bo - dies

I'm not an a - ni - mal

I'm not an abor - tion

E. Guitar

Tab

E. Bass

Tab

Drums

Repeat 3x
D

Vocal: *I'm not an animal
Throb-bing squirm
I'm not a loss in protein* *I'm gurgl-ing bloody mess
not a dis-charge
throbbing squirm*

E. Guitar: [Musical notation with slurs and accents]

Tab: [Fretboard diagrams for guitar]

E. Bass: [Musical notation]

Tab: [Fretboard diagrams for bass]

Drums: [Musical notation]

16

Vocal: *Ah!*

E. Guitar: [Musical notation with slurs and accents]

Tab: [Fretboard diagrams for guitar]

E. Bass: [Musical notation]

Tab: [Fretboard diagrams for bass]

Drums: [Musical notation]

D. S.

Coda

Vocal: *Mon-ey* *Uh!*

E. Guitar: [Musical notation with slurs and accents]

Tab: [Fretboard diagrams for guitar]

E. Bass: [Musical notation]

Tab: [Fretboard diagrams for bass]

Drums: [Musical notation]

NO FEELINGS

分ってたまるか

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

彼らのナンバーの中ではキャッチーな部類に入る、スピーディーなR&Rナンバー。ただし各メンバーともあまり力を抜いてしまうと軟弱な演奏になってしまうから思い切りパワーを込めて最後まで全力疾走のつもりでプレイすることが重要だ。ヴォーカルは歌詞がかなり詰まっているので字余りにならないように歌詞をしっかり覚えること。ギター・パートではイントロなどのリフ・パターンを完璧にリズムに乗せて弾くことが一番のポイントだ。16分音符のピッキングがテンポから遅れないように注意しながら強ハアタックをつけて弾こう。ギター・ソロはR&Rスタイルの典

型的なリード・フレーズで構成されている。それぞれのコード・フォームの応用でつくられたフレーズなので覚えやすいと思うが、右手で複数の弦をピッキングしなければならないのでストロークを強めにして全部の弦を同時にヒットできるように注意しよう。ギター1・2はそれぞれかなり違った感じのトーンにしておいた方が効果的だ。ベース、ドラムスはとにかくこの曲のテンポに乗り遅れないことが一番の課題だ。どちらもお互いに相手をリードするようなつもりでプレイすると良いだろう。

The musical score is arranged in a system with five staves. The top staff is for the Vocal line, with lyrics written below it. The second staff is for the E. Guitar, showing a rhythmic pattern of eighth notes with a pickaxe symbol. Below the guitar staff is a guitar tab with fret numbers for strings T, A, and B. The third staff is for the E. Guitar, which is mostly empty with a few notes. Below it is another guitar tab. The fourth staff is for the E. Bass, showing a simple bass line. Below it is a bass tab. The fifth staff is for the Drums, showing a simple drum pattern with a tom-tom hit labeled '(T. Tom)'. The key signature is one flat (Bb) and the time signature is common time (C).

Vocal *I've*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums T.Cym. (S.D.)

Vocal

*seen you in the mirror when the story began — And I feel in love with you I love yer mortal sin Yer
-llo and good-bye, and a run a-round Sue You follow me a-round Like a pretty pot of glue I
ain't no moon-light after midnight I see you stupid people out looking for delight Well,*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums H.H.

to 1. 2

Vocal

for any-body else *He -*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

else Ex-cept for my - self my beautiful self, dear

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

D F G C

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

22

F G C

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

F G C

E. Guitar

4

Tab

E. Guitar

4

Tab

E. Bass

4

Tab

Drums

Vocal

F G C

There

E. Guitar

u D

P&H

Tab

E. Guitar

4

Tab

E. Bass

4

Tab

Drums

Coda 1

Coda 2

Vocal
F
else A no

E. Guitar

Tab
T 10 10
A 10 10
B 8 8

E. Guitar
Noise
gliss

Tab
T 10 10
A 10 10
B 8 8

E. Bass

Tab
B 8 8

Drums

D. S. 2

Vocal
F
else Ex-cept for my - self Your daddy's gone

E. Guitar

Tab
T 10 10
A 10 10
B 8 8

E. Guitar
Noise
gliss

Tab
T 1 1
A 2 3
B 3 1

E. Bass

Tab
B 8 8

Drums

Vocal
B^b C F
away Be back another day see his picture hanging on your wall

E. Guitar

Tab
T 10 10
A 10 10
B 8 8

E. Guitar

Tab
T 1 1
A 2 3
B 3 1

E. Bass

Tab
B 3 3

Drums

LIAR

ライヤー

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

ギターのリフ・パターンが独特のムードを持っているナンバーだ。まずイントロでのオクターブのフレーズに注意しよう。ここでは5弦を人差指、3弦を小指で押さえて、4弦は人差指のハラでミュートしておく。指先をあまり立たせないことがコツだ。右手はブリッジ・ミュートして乾いたサウンドを出すことも大切だ。1節4拍めウラの音は4弦7フレットを薬指で押さえたかたちで5度コードだ。素速く左手のフォーム・チェンジをこなすことがここでのポイントになる。2節のバックング・パターンではこのかたちの5度コード・フォームのままで4弦のハンマリングをは

さむことが特徴だ。人差指をねかせて4・5弦の5フレットをまとめて押さえて2本の弦を同時にピッキングし、4弦7フレットを薬指でハンマリング。このとき人差指の力を抜いてしまわないように注意して弾こう。ギター・ソロはハーモナイズド・チョーキングの連発だ。レコードではあまり音程の正確さにはこだわらずに弾いているが、ある程度の注意はやはり必要だ。ベースはひとつひとつの音のツブを揃えてフラットなノリを出すこと。ドラムスはハイハットの8分打ちと4分打ちの区別気をつけて叩くことがポイントだ。

The musical score is arranged in a multi-staff format. At the top, a box labeled 'A' contains the chord 'D'. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The guitar line is also in treble clef with the same key signature and time signature. Below the guitar staff is a guitar tab staff with strings labeled T, A, B. The second guitar staff shows a specific riff with fret numbers 7 and 5 on strings A and B respectively. The bass line is in bass clef with the same key signature and time signature. The drum line is in bass clef with a common time signature (C) and includes a crash cymbal and a half-open hi-hat (H.H. half.open) section.

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Lei,

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

lie, lie, lie, liar You lie, lie, lie, lie, lie Tell me why, tell me why Whyd' you have to lie Shoud've
 I wanna know, know, know, know I wanna know Why you ne - ver look me in the face Broke
 lie, lie, lie, liar You lie, lie, lie, lie, lie I think you funny you're funny ha ha I

B D

D.S. X

port.c

H.H. (S.D.)

Vocal

— realied that you should 've told the truth should 've rea - lised You know what I'll do
 — a confi- dence, please you're go should 've rea - lised I know what I know
 — don't need it don't need your blah blah should 've rea - lised I know what you are

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(T. Tom)

Vocal

A B A G to ⊕

You're in sus - pen - sion you're a liar

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T. Cym. →

1. D

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

H.H. →

Now

2. D

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(H.H. open)

I

C A

Vocal
know where you go, every - body you know I know every-thing that you do or say So

E. Guitar
 Tab

E. Guitar
 Arp. →
 h.c
 Tab
 2 2 2 2 3 3 0 0 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2

E. Bass
 Tab
 0 0 /: /: 0 0 3 4 5

Drums
 H.H. half.open →

D

Vocal
when you tell lies I'll always be in your way I'm no-body's fool and I know all'cos I

E. Guitar
 Tab

E. Guitar
 Tab
 0 2 3 2 0 2 3 2 /: /: /:

E. Bass
 Tab
 5 5 3 5 5 5 5 3 5 5 5 3 5 5 5 3 5 5 5 5 3 2

Drums
 4

A

Vocal
know what I know

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Detailed description: This section of the score is for a key signature of one sharp (F#) and a 4/4 time signature. The vocal line consists of four measures with lyrics 'know what I know'. The guitar part includes a melodic line with some triplets and a tab with fret numbers (0, 2, 2, 2, 0, 2, 2, 2, 0, 3, 0, 3, 0, 2, 2, 0, 2, 2, 0, 3, 0, 3, 0, 2, 2, 2, 7, 7, 7, 5). The bass line has a simple rhythmic pattern with some slurs. The drum part features a consistent pattern of eighth notes and rests.

30

D

Vocal
You're in sus - pen - sion, you're a

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Detailed description: This section of the score is for a key signature of one sharp (F#) and a 4/4 time signature. The vocal line consists of four measures with lyrics 'You're in sus - pen - sion, you're a'. The guitar part includes a melodic line with some slurs and a tab with fret numbers (7, 7, 5, 7, 7, 5, 7, 7, 5). The bass line has a simple rhythmic pattern with some slurs. The drum part features a consistent pattern of eighth notes and rests.

Vocal

D **C**

liar *You're a liar* *You're a liar*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(F. Tom)

Vocal

F **D**

A lie lie lie lie lie lie lie

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

C

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

F **G**

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Lie

Coda

Vocal
You're in sus -

E. Guitar
 Chord: **A**

Tab
 T A B
 4 4 4 2 4 4 4

E. Guitar
 Chord: **D**

Tab
 T A B
 5 5 5 7 7 7 7 9 9 7

E. Bass

Tab
 3 3 0 0 0 0 0 0 2

Drums
 T. Cym. →

Vocal
pen - sion You're

E. Guitar
 Chord: **B** **A G** **A**

Tab
 T A B
 9 9 7

E. Guitar
 Chord: **A**

Tab
 T A B
 7 7 5 5 7 7 5 5 7 7 5 7 7 7 5

E. Bass

Tab
 2 2 2 0 3 3 3 0 0

Drums

Vocal

In sus - pen - sion You're a liar

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Detailed description of the first system: The vocal line features a melody in D major with lyrics 'In sus - pen - sion You're a liar'. The electric guitar part includes a lead line with a D chord and a rhythm part with various chords and techniques like palm muting and bends. The bass line provides a steady accompaniment with notes like 0, 2, 3, and 5. The drums play a consistent pattern of eighth notes.

34

Vocal

You're a liar You're a liar liar liar

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Detailed description of the second system: The vocal line repeats the phrase 'You're a liar' four times. The electric guitar part continues with a lead line and a rhythm part featuring palm muting and bends. The bass line maintains the accompaniment with notes like 5 and 7. The drums play a consistent pattern of eighth notes.

GOD SAVE THE QUEEN

ゴッド・セイヴ・ザ・クイーン

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

シンプルな編成でややタイトさを感じさせたいR&Rタイプの曲。ヴォーカル・パートはそれ程難しくは無いと思う。エンディングのくり返しのメロディーはストレートに歌うようにして全体にメリハリをつけよう。ギターはバックイング・パートのみもう1台のギターをダビングで重ねてあるようだ。ギターが2人のバンドで演奏する場合はユニゾンで弾くと良いだろう。イントロ5小節からはこの曲のメインとなるリフ・パターンだ。Dコードのときのトップ・ノートの動きを目立たせることがここでのポイントになる。

ピッキングのバランスに注意して弾こう。図からも同じパターンだが、こちらの方はAコードのときのブリッジ・ミュートをしっかりと効かせることが重要になっている。ギター・ソロはハーモナイズド・チョーキングを中心とする複音プレイがほとんどだ。チョーキングとピッキングとのタイミングを合わせて弾くように心がけよう。7小節4拍めからもう1台のギターが別のフレーズを弾いている。1人でプレイする場合は上手くフレーズをつなげて弾くと良いだろう。

The musical score is presented in a multi-staff format. The top system covers the first 7 measures, and the bottom system covers the next 7 measures. Each system includes staves for Vocal, Guitar, Tab (for both guitar and bass), and Drums. The key signature is one sharp (F#), and the time signature is common time (C). The first system is marked with a box containing 'A' and 'A' above the vocal staff. The second system is marked with 'A', 'D', 'A', and 'D' above the vocal staff. The guitar and bass parts include detailed tablature with fret numbers and techniques like 'Crash', '(S.D.)', and 'H.H. half open'. The drum part includes notation for '(B.D.)' and 'H.H. half open'.

Vocal A D A

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal B A D A D

God save the Queen
God save the Queen

The fascist re - gime
Cos' tourists are mo - ney

They
And

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal A D A

made you a mor - on
our figure - head

a potential H - Bomb
is not what she seems

Oh,

E. Guitar

Tab

E. Bass

Tab

Drums

2. A E F#m B

Vocal *saves*

E. Guitar

Tab

E. Bass

Tab

Drums

F#m B F# B

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

F# E

Vocal

E. Guitar

Tab

E. Bass

Tab

Drums

Gt. II

PROBLEMS

怒りの日

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

たまみかけるようにくり返させるギターのリフが呪術めいた効果を持っているエキセントリックなナンバーだ。ヴォーカルもあまりメロディーを前面に出さずにアジテーション的な雰囲気強調したものとも言えるだろう。ギターは2台重ねてあり、それぞれ違うフレーズを弾いている。ギター1はダブル・トーンを中心とするパターン・プレイがほとんどだ。2小節でひとつのパターンになるもので、1小節めはほぼ同じフレーズングのくり返しになっているが2小節めの方はかなり自由にくずして弾いている。あまり譜面に書かれたフレーズにはこだわらなくても良いだろう。

ギター・ソロもパターン化されているがピッキングする弦なども特に指定どうりで無くても雰囲気がかめていけば良いはずだ。ギター2の方はシンプルな5度コード・プレイに徹している。ベースは全体を通してアンティシペーションとシンコペーションが多用されているので、早くノリをつかんでしまうことが大切だ。ドラムスを良く聴きながら正確なタイミングでプレイするように心がけよう。ドラムスはバスドラのキック主体にフレーズを組み立てていくようなつもりで全体をまとめること。

The musical score is arranged in a system with the following parts from top to bottom:

- Vocal:** Treble clef, C major. Chords D, C, A, D, C, A, D are indicated above the staff.
- E. Guitar 1:** Treble clef, C major. Features a double-tone pattern. Tablature shows fret numbers 7, 5, 5, 7, 7, 5, 5, 7, 7.
- E. Guitar 2:** Treble clef, C major. Features a simpler 5th interval pattern. Tablature shows fret numbers 7, 5, 5, 7, 5.
- E. Bass:** Bass clef, C major. Features a syncopated bass line. Tablature shows fret numbers 5, 3, 3, 5, 5, 5, 5, 3, 3, 5, 5, 5.
- Drums:** Bass clef, C major. Includes notation for (S.D.), (B.D.), (Crash), and T.Cym. with arrows.

C A D C A

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B D C A D C A D

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Too man-y prob- lems oh why am I here I need to be me 'cos you're all too clear Well
 Eat you heart-out on a plas- tic tray You don't do what you want and you'll fade away You
 I ain't a death- trip I ain't auto- matic You won't find me just stay- ing static

Vocal

C A D C A D

and I can see... there's some-thing wrong with you
 won't find me... work-ing nine to five
 Don't you give me an-y or-ders

What do you ex-cept me to do
 It's Too much fun a being a-live I'm
 To people like me There is no order

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

Vocal

C A D C A D

least I got-ta know what I wan-na be
 us-ing my feet for my human ma-chine
 Bet you thought you had it all worked out

Don't come to me if you need pit-y
 You won't find me lamp for the screen
 Bet you thought you'd knew what I was about

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

Vocal

C D C A 1xtacet D

prob - lem _____ The prob-lem is you { 2) what you gon-na do, 3) oh, what you gon-na do, with your

E Guitar

Tab

T 5 5 6 5 5 5 6 5 5 5 7 5 5 7 5 5 7 7

A 5 3 5 3 5 3 5 3 7 5 5 5 7 7 5 5 7 7

B 5 3 5 3 5 3 5 3 7 5 5 5 7 5 7 5 7 7

E Guitar

Tab

T 5 3 5 3 7 5 5 3 5 3 7 5 7 5 7 5

A 5 3 5 3 7 5 5 3 5 3 7 5 7 5 7 5

B 5 3 5 3 5 3 5 3 7 5 5 5 7 5 7 5

E Bass

Tab

T 3 1 3 3 3 1 3 3 3 3 3 3 3 5 3 3 3 7 7 5 7 7 5

A 3 1 3 3 3 1 3 3 3 3 3 3 3 5 3 3 3 7 7 5 7 7 5

B 3 1 3 3 3 1 3 3 3 3 3 3 3 5 3 3 3 7 7 5 7 7 5

Drums

Vocal

C A D C A D to

prob - lem _____ prob - lem _____ I'll leave it to you _____ Prob - lem _____ the prob-lem is you

E Guitar

Tab

T 7 7 5 5 5 7 7 7 5 5 7 5 5 7 7

A 7 7 5 5 5 7 7 7 5 5 7 5 5 7 7

B 7 7 5 5 5 7 7 7 5 5 7 5 5 7 7

E Guitar

Tab

T // //

A // //

B // //

E Bass

Tab

T 5 3 3 3 5 5 3 5 7 5 5 3 3 3 7 7 5 7 7 7

A 5 3 3 3 5 5 3 5 7 5 5 3 3 3 7 7 5 7 7 7

B 5 3 3 3 5 5 3 5 7 5 5 3 3 3 7 7 5 7 7 7

Drums

// //

Vocal *prob - lem*

Chords: C, A, 1., 2., D, C, A

E. Guitar

Tab

E. Bass

Tab

Drums (T. Tom)

46

Vocal

Chords: D, C, A, D, C, A

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal D C A E A

prob - lem

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal B C

prob - lem The prob-lem is

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

D C A D C A

you What you gon-na do, What's your prob - lem The prob-lem is you

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

Vocal

D C A D C A

prob - lem

E Guitar

Tab

E Guitar

Tab

E Bass

Tab

Drums

Pick gliss

Pick gliss

D C A G D C A
 Vocal: You got a prob - lem the prob-lem is you prob - lem Oh what you gon-na do

E Guitar: [Musical notation with chords and melodic lines]

Tab: [Fingerings for E Guitar]

E Guitar: [Musical notation with double bar lines]

Tab: [Fingerings for E Guitar]

E Bass: [Musical notation]

Tab: [Fingerings for E Bass]

Drums: [Musical notation]

D C A D C A
 Vocal: prob - lem You got a prob - lem prob - lem You got a prob - lem

E Guitar: [Musical notation with double bar lines]

Tab: [Fingerings for E Guitar]

E Guitar: [Musical notation with double bar lines]

Tab: [Fingerings for E Guitar]

E Bass: [Musical notation]

Tab: [Fingerings for E Bass]

Drums: [Musical notation]

Vocal

prob - lem _____ prob - lem _____ prob - lem _____ prob - lem _____

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

prob - lem _____ prob - lem _____ prob - lem _____ prob - lem _____ prob - lem _____

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

SEVENTEEN

セヴンティーン

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

軽快なノリを特徴とするアップ・テンポのナンバーだ。と言っても一般的に使われる「軽快さ」とは意味が少し違ってしまふのだが。ヴォーカル・パートでは、サビの部分バック・コーラスとのユニゾンになっている点がポイント。これが無いと全体がダラダラしてしまってメリハリがつかなくなる可能性があるので注意したい。ギター1では、イントロのフレーズでのヴィブラートをできるだけ大きくかけること。フレーズ自体それ程難しいものでは無いのでヴィブラートによって一種独特のムードをつくり出

すことがポイントだ。かなり極端なイコライジングがされているので、トーンのセッティングにも注意して似た感じの音をつくりだそう。ギター2はコード・ストローク中心だが、低音弦中心のピッキングで音に厚みをつけることがこの曲でのポイントになる。□の1~2小節めはブリッジ・ミュートを効かせて他の部分とのコントラストをはっきりつけることも大切だ。ベースはシンプルなパターン・プレイに徹することが重要。ドラムスは16分音符のフィル・インが遅れないように注意してプレイしよう。

The musical score is arranged in a system with five main parts: Vocal, E. Guitar (two staves), E. Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). Above the vocal staff, a chord progression is indicated: A, D, A, D, A, D. The first E. Guitar staff includes a wavy line indicating vibrato and a circled '2' in the second measure. The second E. Guitar staff features a circled '7' in the first measure and a circled '5' in the second measure. The E. Bass staff has a circled '5' in the first measure and a circled '5' in the second measure. The Drums staff includes notation for snare drum (S.D.), bass drum (B.D.), and a crash cymbal. A double bar line with a slash indicates a section break after the second measure.

E

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(T. Tom)

(Repeat 3 times)

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

H.H. half.open. →

You're on - ly twen - ty nine Got - ta lot to learn
 We like noise it's our choice It's what we wan - na do
 See my face not a trace No re - al - i - ty

Vocal

But when your mum-my dies ————— She will not re-turn —————
We don't care a - bout long hair ————— I don't wear flares —————
I don't work I just speed ————— That's all I need —————

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: D, E

1.

Vocal

I'm a laz - y sod —————

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: C, D, A, D

2. 3.

(F. Tom)

Vocal

A D E to

I'm a laz - y sod *I'm a laz - y sod* *I'm a*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T.Cym. →

Vocal

A D F# G

laz - y

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Pick gliss.

Pick gliss.

Vocal: A D A D F# G
you're

E. Guitar: [Musical notation]

Tab: [Guitar tablature]

E. Guitar: [Musical notation]

Tab: [Guitar tablature]

E. Bass: [Musical notation]

Tab: [Bass guitar tablature]

Drums: [Drum notation]

Vocal: A D A E

E. Guitar: [Musical notation]

Tab: [Guitar tablature]

E. Guitar: [Musical notation]

Tab: [Guitar tablature]

E. Bass: [Musical notation]

Tab: [Bass guitar tablature]

Drums: [Drum notation]

⊕ Coda

E D A D A D E

Vocal

laz - y

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

A

la - zy

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Switching

Chords: C, %, %, %, %, 8.1.2. B C

Vo: now ha ha ha ha ... I am an
A - narchy - for the
many ways to
Resist the M

Cho: [Empty staff]

E.G-A: [Musical notation with Mute instruction]

TAB: [Guitar tablature for E.G-A]

E.G-B: [Musical notation with Mute instruction]

TAB: [Guitar tablature for E.G-B]

E.B: [Musical notation]

TAB: [Guitar tablature for E.B]

Drs: [Drum notation]

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

Vo: an - ti - christ - - And I am an
U get K. - - Its coming some - time an
PLA what you - want or I resist use the the best I
I might use U D A - chist - -
I Resist use the the Dont know what I want but I
I Resist use the the I Resist use the the

Cho: [Empty staff]

E.G-A: [Musical notation]

TAB: [Guitar tablature for E.G-A]

E.G-B: [Musical notation]

TAB: [Guitar tablature for E.G-B]

E.B: [Musical notation]

TAB: [Guitar tablature for E.B]

Drs: [Drum notation]

Vo: know how to get - it traffic line e - ne - my I R A I wanna dest - roy The fu - ture gleam is a punch it break it shop - ping sta - tus a - nat - chy Cause or Just

Chords: C F Em C % C G

E. G - A

TAB

E. G - B

TAB

E. B

TAB

Drs

Vo: (1. 2. 3x) wan - na be an a - nat - chist (4x) a nother Count - ry

Chords: G F Em Em D C

Chorus: 2. 4x Only -> wan - na be an a - nat - chist a nother Count - ry

E. G - A

TAB

E. G - B

TAB

E. B

TAB

Drs

to $\frac{1.2}{\circ}$ 1. 2.

C F Em C G C 2. /

Vo —————

Cho —————

E. G-A

TAB

E. G-B

TAB

E. B

TAB

Drs

And out drops money! In the city!

D Dm Em Dm Em Dm Em

Vo —————

Cho —————

E. G-A

TAB

E. G-B

TAB

E. B

TAB

Drs

Dm

G

%

%

%

Vo

How

Cho

E. G-A

TAB

E. G-B

TAB

E. B

TAB

Drs

Dm

G

%

%

%

coda 1.

Vo

It's the only way to be!

Cho

E. G-A

TAB

E. G-B

TAB

E. B

TAB

Drs

C

%

D

D

G Fm

D.S. 1. to [B]

Chords: D D G F#m D D G F#m D

Vo: [Musical staff]

Cho: [Musical staff]

E.G-A: [Musical staff]

TAB: [Musical staff]

E.G-B: [Musical staff]

TAB: [Musical staff]

E.B: [Musical staff]

TAB: [Musical staff]

Drs: [Musical staff]

Coda 2

Chords: C % FG C % G

Vo: [Musical staff]

Cho: [Musical staff]

E.G-A: [Musical staff]

TAB: [Musical staff]

E.G-B: [Musical staff]

TAB: [Musical staff]

E.B: [Musical staff]

TAB: [Musical staff]

Drs: [Musical staff]

Lyrics: Now it comes out come and see I

Annotations: sva, s, (3), (1), (2)(3)

Bottom instruction: D.S. 2. to [B]

SUB MISSION

サブ・ミッション

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

タテノリのビートが印象的なミディアム・ファストのナンバーだ。ヴォーカルは歌詞を上手くリズムに乗せることがポイントになる。この曲では多分シンセと思われるキーボードも入っているが、使い方はS.E.に近い効果音的なものだ。音色的にはオルガンに近いが、立ち上がりの良いセッティングにしないと16分音符のタイミングが遅れてしまうので気をつけたい。ギター・パートは同じパターンのくり返しが多いので曲の構成を間違えないように注意しよう。ブラッシング音はあまり目立たせないで、リズムを

正確にキープするためのものだと考えること。□3～4小節めではもう1台のギターによるハーモニクス・フレーズが重ねてある。バックイングのコードがCであるにもかかわらず、弾いているハーモニクス音がGというコードの構成音なので、ギター1人のバンドでプレイする場合にはカットしてしまった方が自然だろう。ベースはスタカートとテヌートとの区別をレコードから聴きとってプレイすることが大切だ。ドラムスはテンポ・キープに注意してしっかりとしたビートを叩き出そう。

The musical score is arranged in a vertical stack of staves. At the top, a box labeled 'A' contains the letter 'F', and the key signature is one flat (Bb). The staves are as follows:

- Vocal:** Treble clef, C major/Bb key signature. The melody consists of whole notes: F (first measure), Eb (second measure), and a final note in the fourth measure.
- E. Guitar:** Treble clef, C major/Bb key signature. It features a series of double bar lines (//) indicating a sustained harmonic or feedback effect.
- Tab:** Six-line guitar tablature. It shows fret numbers: 3, 3, 1 in the first measure; 3, 3, 1 in the second measure; 8, 8, 6, 8 in the third measure; and 8, 8, 6, 8 in the fourth measure.
- Keyboard:** Treble clef, C major/Bb key signature. It contains whole notes corresponding to the vocal line.
- E. Bass:** Bass clef, C major/Bb key signature. It features a bass line with notes: F (first measure), Eb (second measure), and a rhythmic pattern in the fourth measure.
- Tab:** Six-line bass tablature. It shows fret numbers: 8 in the first measure; 8 in the second measure; 6 in the third measure; and 6 in the fourth measure.
- Drums:** Bass clef, C major/Bb key signature. It includes various drum notations: (Crash), T.Cym., (S.D.), and (T.Tom). The bass drum part is labeled (B.D.).

Chord progression: C B^b E^b C B^b E^b C

Vocal

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

H.H. →

Chord progression: B^b E^b C B^b E^b C

Vocal

I'm a

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

(H.H. open)

Vocal $\text{♩} = 2$ **B** **C** **B^b** **E^b** **C** **B^b** **E^b** **C**

1) sub-ma-rine mis-sion for you ba-by I feel the way you were go-ing I
 2.3) got me pret-ty deep ba-by I can't fig-ure out your waterly love I

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

Vocal **B^b** **E^b** **C** **B^b** **E^b** **C**

picked you up on my T. V. screen I feel your un-der-current flow-ing } Sub -
 gotta solve your mis-tery You're sit-ting in out in heaven above }

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

1

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

Vocal
mis - sion go - ing down down drag - ging me down Sub -

E. Guitar

Tab
 T A B 8 8 6 8 8 10 10 10 10 11 10 10 8 10

Keyboard

E. Bass

Tab
 A 1 3 3 3 1 3 3 1 3 3 3

Drums
 T.Cym. →

E^b **F** **2** **C** **B^b** **E^b** **C**

Vocal
mis - sion I can't tell ya what I've found

E. Guitar

Tab
 T A B 8 8 6 8 8 10 10 10 10 10 10 8 8 10 10 8 10

Keyboard

E. Bass

Tab
 A 1 3 3 3 3 0 1 1 3 0 1 3

Drums
 H.H. →

1
B^b to ♩ 1 E^b C 2 E^b C D F

Vocal
You've "For there's a my stery"

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

T.Cym. →

72

C F E^b

Vocal
"under the sea" "under a water"

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

Gt. II Harm. →

Harm. →

(F.Tom)

Vocal

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

"come, share it"

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

H.H. →

Vocal

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

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

Arp. →

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

Vocal *cause sub -*

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

D. S.]

74

⊕ Coda 1 E^b C E F

Vocal

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

T.Cym. →

Vocal

C F E^b

"Cos it's a secret" "under the water" "under the sea"

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

75

Vocal

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

"octopus rock"

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

⊕ Coda 2

C B^b C B^b C B^b C B^b

Vocal

I can't tell ya what I've found

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

T. Cym. →

76

C B^b C B^b C B^b C B^b C B^b

Vocal

E. Guitar

Tab

Keyboard

E. Bass

Tab

Drums

Chord progression: C B^b C B^b C B^b C B^b

Vocal: *down down un-der the sea — I wan-na down down un-der the wa - ter Go-ing*

E. Guitar: /

Tab: /

Keyboard: *7*

E. Bass: /

Tab: /

Drums: /

78

Chord progression: C B^b C

Vocal: *down down un-der the sea*

E. Guitar: /

Tab: /

Keyboard: *7*

E. Bass: /

Tab: /

Drums: /

PRETTY VACANT

プリティ・ヴェイカント

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

ギターのイントロが印象的な、ブリティッシュ特有のフィーリングを持つ曲だ。ギター2によるそのフレーズでは、5弦を軽くブリッジ・ミュートして全体のサウンドがあまりニゴってしまわないように注意して弾こう。レコードでは2弦までピッキングしてしまっている小節もあるが、一応譜面のパターンが正解だろう。④からのバックিংでは、低音弦での5度コード・プレイが中心になる。16分音符のピッキングをリズムに乗せるように気をつけながら力強いプレイを心がけてほしい。③～4小節めでは6弦3フレットの音をコードの音に組み合わせている点がポイントだ。

ここでは3・4弦を人差指でまとめて押さえ、6弦を中指で押さえるフィンガリングがベストだ。中指で6弦を押さえるのと同時に5弦開放に中指のハラをふれさせて音をカットすることがコツだと言えるだろう。ギター1の方は時折オブリガートのフレーズを弾いているだけだが、実際の演奏では休みの部分はギター2とユニゾンでプレイした方が良いでしょう。ベースは③～4小節のように開放を使ったオクターブのフレーズでのカッティングに注意して弾くこと。ドラムスはハイハットとトップ・シンバルとの使い分けに気をつけて変化をつけよう。

The musical score is arranged in a system with five main parts: Vocal, E. Guitar, Tab, E. Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into measures by vertical bar lines. The Vocal part starts with a measure containing a box labeled 'A' and the letter 'A' above it, followed by four measures of rests. The E. Guitar part has a similar structure with rests in the first four measures. The Tab part shows fret numbers for the E. Guitar and E. Bass parts. The E. Bass part includes a '1xtacet' (1x tacet) instruction with an arrow pointing to the right, indicating a one-measure rest. The Drums part shows a rhythmic pattern of eighth notes and quarter notes, with a '1xtacet (F. Tom)' instruction indicating a one-measure rest on the floor tom.

1.

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

2.

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

S (Straight)
B A G D A G

Vocal

There's no point in ask-ing you'll get no re-ply — Oh just re - mem-ber I
ask us to at-tend 'cos we're not all there — Oh don't pre - tend 'cos

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

E A G D A G

Vocal

don't de-cide — I got no rea-son, it's all too much — You'll al - ways find us
I don't care — I don't believe illu-sion 'cos too much is real So stop your cheap com-ment

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

E A

Vocal
out to lunch } Oh
'cos we know what we feel }

E. Guitar
 Tab: C, U, D, D, HP, H

E. Guitar
 Tab: 9, 7, 0, 0, 2, 2, 2, 2, 0, 0, 2, 2, 2, 2

E. Bass
 Tab: 7, 5, 7, 7, 7, 5, 5, 7, 7, 4, 4

Drums
 T. Cym. →

C D C A

Vocal
we're so pret-ty — Oh so pret-ty
We're va - cant — Oh

E. Guitar
 Tab: 7, 5, 7, 5, 5, 5, 2, 2, 0, 0, 2, 2, 2, 2, 0, 0, 2, 2, 2, 2, 0, 0, 2, 2, 2, 2, 0, 0

E. Bass
 Tab: 5, 5, 0, 3, 3, 0, 0, 0, 7, 7, 0, 0, 7, 7, 0, 0, 7, 7, 7, 8

Drums
 T. Cym. →

Vocal

D C A 1. 2.

we're so pret-ty — Oh so pret-ty *we're va - cant — Don't va - cant — Oh*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

D C A G to

we're so pret-ty — Oh so pret-ty — *but now*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal *E* *A*
and we don't care *There's*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal *Coda* *E* *A*
and we don't care

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Repeat 4 times

D

A

1.2.3.

Vocal

we're pret - ty pret-ty va - cant

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

we're va - cant And we don't care

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

NEW YORK

ニューヨーク

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

ミディアム・テンポのストレートなナンバー。ロックン・ロールというものをある意味で破壊したとされるピストルズだけれども、こういう曲調も10年以上経った今となってみれば、広い意味でのロックン・ロールそのものに他ならないことがよくわかる。この曲のポイントはリズムを比較的ゆったりと、しかもあんまりダラダラとしないようにキープすることだろう。例によってギター・パートとベース・パートはシンプルなパターンのくり返しが多い反面、ドラムスが色いろなパターンの変化を付けることで、全体があまりにも単調になってしまうことを防いでいる。したがってリズムのカナメはやはりドラムスということだ。特にバス・

ドラムは、 \square のアタマをはじめとして、要所に8つ打ちをおり混ぜてテンポ・キープし、クラッシュやスネアでアクセントを付けるというパターンが多い。譜面上は2バスのプレイに見えるかもしれないが、これは普通のシングルのプレイだ。全体としてギターやベースのポジショニングは、必ずしもこのタブの通りにやるなければいけないというものではなく、気分で他のポジションを使ってもまったく大勢に影響はないはず。バックイングで2本のギターが重なっている場合は、どちらかという上段のパートを弾いた方がベターだろう。もちろんギターが2人のバンドなら、分担して弾けばOKだ。

A

F# A E B

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(Crash)

(S.D.) (B.D.)

T. Cym.

(F. Tom)

B

B

A

B

A

Vocal

An - im - i - ta - tion — from New York — You're
 think its — swell play-ing Max's Kansas You're
 They can't think it's swell play-ing in Jap - an — When

E. Guitar

Tab

Pick gliss.

E. Guitar

Tab

Pick gliss.

E. Bass

Tab

Drums

(T. Tom)

H.H. →

B A B A B A B A

Vocal

made in Jap - an from cheese and chalk — You're hip-py tarts he-ro-'cos you put on a bad show You
 took-ing bored and you're act - ing flash — with noth-ing in your gut you bet-ter keep your mouth Shut you bet-ter
 ev-ery-body knows Japan is a dishpan — You're just a pile of shit — you're com-ing to this You're

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B A D B E

Vocal
put on a bad show Oh don't it show still oh out on those
keep your mouth shut in a rut
poor little foggot You're sealed with a kiss

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T. Cym. →

C

F# A E B A

Vocal
pills oh do you re-mem - ber
do the sam - bo

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

1. *B A B* 2. *B D E D B G*

Vocal: *You Four years on you still look the same - I*

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Bass: [Musical notation]

Tab: [Fretboard notation]

Drums: [Musical notation]

E D G E D B G

Vocal: *think a-bout time you changed your brain — You're just a pile of shit You're coming to this — ya*

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Bass: [Musical notation]

Tab: [Fretboard notation]

Drums: [Musical notation]

E F# B B A

Vocal
poor lit-tle fag-got You're seal-ed with a kiss

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B A B A B E *B A B A*

Vocal
" Kiss me "

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal *B A B A B A B A B A*

E. Guitar % % % % %

Tab % % % % %

E. Guitar % % % % %

Tab % % % % %

E. Bass % % % % %

Tab % % % % %

Drums % % % % %

Vocal *B A B A B A B A B*

E. Guitar *Pick gliss*

Tab *(Feed back)* *Pick gliss*

E. Guitar % % % % %

Tab % % % % %

E. Bass % % % % %

Tab % % % % %

Drums % % % % %

Coda

A *F#* *A* *E*

Vocal
pills cheap thrills - Ana-dins, As-pros an-y - thing You're con-demned to eter-nal bull-shit

E. Guitar

Tab
 T A B

E. Guitar

Tab
 T A B
 2 2 2 2 3 4 5 5 5 5 5 5 9 9 9 9 7 7 7 7

E. Bass

Tab
 B 5 5 2 0 2 0 2 2 5 5 0 0 7 7 0 0 7 7

Drums

F *B* *E* *B* *E* *B* *E* *B* *E*

Vocal
You're seal-ed with a kiss ——— kiss me ——— A

E. Guitar

Tab
 T A B
 9 9 9 9 4 4 9 9 4 4 % % %

E. Guitar

Tab
 T A B
 9 9 9 9 4 4 % % %

E. Bass

Tab
 B % 7 7 12 12 % % %

Drums

B E B E B E B E
 Vocal *kiss, a kiss You're seal-ed with a kiss A look-ing for a kiss you're com-ing to this — I wan-na*

E. Guitar
 Tab
 E. Guitar
 Tab
 E. Bass
 Tab
 Drums

[G] *B E B E B E B E B E*
 Vocal *kiss You do just about an-y-thing oh kiss— this*

E. Guitar
 Tab
 E. Guitar
 Tab
 E. Bass
 Tab
 Drums

B E B E B E B E B E

Vocal: *Eh boy —*

E. Guitar: *H* *H* *H* *w.c*

Tab: *H* *H* *H* *w.c*

E. Guitar: % % % % %

Tab: % % % % %

E. Bass: % % % % %

Tab: % % % % %

Drums: % % % % %

B E B E B

Vocal: (silence)

E. Guitar: *w.c* *w.c* *w.c* *w.c* *Q.C* *Q.C* *Pick gliss.*

Tab: *w.c* *w.c* *w.c* *w.c* *Q.C* *Q.C* *Pick gliss.*

E. Guitar: % % % % %

Tab: % % % % %

E. Bass: % % % % %

Tab: % % % % %

Drums: % % % % %

EMI

拝啓EMI殿

Words & Music by Steve Jones, Paul Cook, Glen Matlock and John Rotten

レコード会社の移籍にともなって、それまで属していた会社(E.M.I.)に対してウッパンをぶちまけているナンバー。いかにも彼らしい内容の曲だ。この曲は元もとのチューニングがおかしいのか、それともマスター・テープ段階で回転数を操作しているのか、とにかく本来のA=440Hzのチューニングとはちょっとばかりズれている。したがってキー的にもここではB^bにしたけれども、実際はBでプレイして、チューニングが多少低くなっている可能性も捨てきれない。なぜそれが問題になるかという、ギターのパジショニングがまったく変わってしまうからで、たとえば $\frac{6}{8} \cdot \frac{8}{8} \cdot \frac{8}{4}$ のB^bコードなどは、その場合 $\frac{2}{5} \cdot \frac{4}{4} \cdot \frac{4}{3}$ のBコードのパジショ

ンが当てはまり、どちらかということの方が自然のように思える。どちらにしてもギター・パート、ベース・パートはコード・チェンジさえスムーズにこなせば、特に難しいプレイは出て来ないはずなので、BでやろうがB^bでやろうが、弾けないということはないはずだ。また、実際のプレイ上の注意点としては、同じパターンのくり返しが多い分、自分が今どこを弾いているのかわからなくなってしまうように気をつけることだろう。リズムは基本的にシンプルな8ビートで、シンコペーションが多いものの、ダウン・ピッキング中心の弾き方で素直にノれるものだ。ギター・パートはブリッジ・ミュートをうまくコントロールしよう。

The musical score is arranged in a multi-staff format. At the top, two sections are labeled 'A' and 'B'. Section A is in the key of F major, and Section B is in the key of Bb major. The score includes the following parts:

- Vocal:** A single staff with a treble clef and a key signature of one flat. It shows a series of rests.
- E. Guitar:** Two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is a guitar tablature with strings labeled T, A, B. It shows fret numbers and rhythmic markings.
- E. Bass:** Two staves. The top staff is in bass clef with a key signature of one flat. The bottom staff is a bass tablature with strings labeled T, A, B. It shows fret numbers and rhythmic markings.
- Drums:** A single staff in bass clef with a key signature of one flat. It includes notation for T. Cym. (Tom Cymbal), (S.D.) (Snare Drum), and (Crash).

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Chords: B^b F B^b F B^b F

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: C B^b F B^b

Vocal

There's un - lim - it - ed sup - ply And there is no rea - son
 Too man - y peo - ple had the suss Too man - y peo - ple sup - port
 I usally judge a book just by the cover Unless you cover — just a -

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(T. Cym.)

H.H. →

D.S. time only →

Noise gliss Pick gliss

Noise gliss Pick gliss

(18)

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

Vocal
 why us nother I tell you, it was all a frame An un - lim-it-ed am - ount And learn acceptance is a sign They on - ly did it 'cos of fame who — Too man-y out-lets in and out who — Of stupid tools who stay in line like —

E. Guitar
 (D.S. time only)

Tab
 (D.S. time only)

E. Guitar
 (D.S. time only)

Tab
 (D.S. time only)

E. Bass
 (D.S. time only)

Tab
 (D.S. time only)

Drums
 (H.H.) (T. Tom)

[D] E^b B^b E^b B^b E^b B^b

Vocal
 E. M. I. E. M. I. E. M. I.

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

F 1. to 2. F E Cm

Vocal

And sir and friends are cru - ci - fied

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

98

Vocal

A day they wished that we had died We are an ad - di - tion

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

G^b F G^b

Vocal
 We are rul-ed by none ————— Nev-er ev-er nev-er —

E. Guitar
 Tab
 T A B ④ 4 ⑤ ⑤ ⑤

E. Guitar
 Tab
 T A B 4₂ 3₁ % 10₈ 10₈ 7 3 3 1

E. Bass
 Tab
 A 2 2 1 0 1 1 1 3 3 3 3 (8) 1

Drums
 H.H half open →

F *Dm Cm B^b Dm Cm B^b Dm Cm B^b*

Vocal

E. Guitar
 Tab
 T A B 6 8 8 6 8 8 6 7 7 5 5 3 3 6 6 6

E. Guitar
 Tab
 T A B 3 3 1 7 7 5 5 3 3 3 3 1 1

E. Bass
 Tab
 A 1 1 5 5 5 3 3 1 1

Drums
 T. Cym. →

Dm Cm B^b G B^b F

Vocal
And you thought that we were — tak — ing —

E. Guitar
C C S S g. x

Tab
C C S S g. x

E. Guitar

Tab

E. Bass

Tab

Drums
H.H. →

B^b F B^b F

Vocal
That we were all just mon-ey mak-ing — You do not be-lieve we're for real —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B^b F E^b B^b

Vocal
Or you would lose you cheap ap-peal —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

D.S.

Coda F B^b

Un - limit - ed e

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

F B^b F B^b F

Vocal
- di - tion — With an un - limit - ed sup - ply That was the on - ly rea - son —

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B^b F E^b I B^b E^b B^b
 Vocal: We all had to say good bye Un limit ed sup - ply (E. M. I.)

E. Guitar: *gliss.*
 Tab: *gliss.*

E. Guitar: *gliss.*
 Tab:

E. Bass:
 Tab:

Drums:

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E^b B^b E^b B^b
 Vocal: —) And There is no reason why (E. M. I. —) I tell you it was all a frame (E.M. I. —) They on-ly did it 'cos of - frame -

E. Guitar: *//*
 Tab: *//*

E. Guitar: *//*
 Tab: *//*

E. Bass: *//*
 Tab: *//*

Drums: *//*

E^b B^b E^b B^b E^b B^b

Vocal
 — (E. M. I —) I do not need the pres-sure (E. M. I. —) I can't stand the use-less fools. (E. M. I. —

E. Guitar
 Tab

E. Guitar
 Tab

E. Bass
 Tab

Drums

E^b B^b E^b rit. B^b

Vocal
 —) Un-limi - ted sup - ply (E. M. I. —) Hel-low E. M. I. Good - bye A & M

E. Guitar
 Tab

E. Guitar
 Tab

E. Bass
 Tab

Drums

rit. - - - -