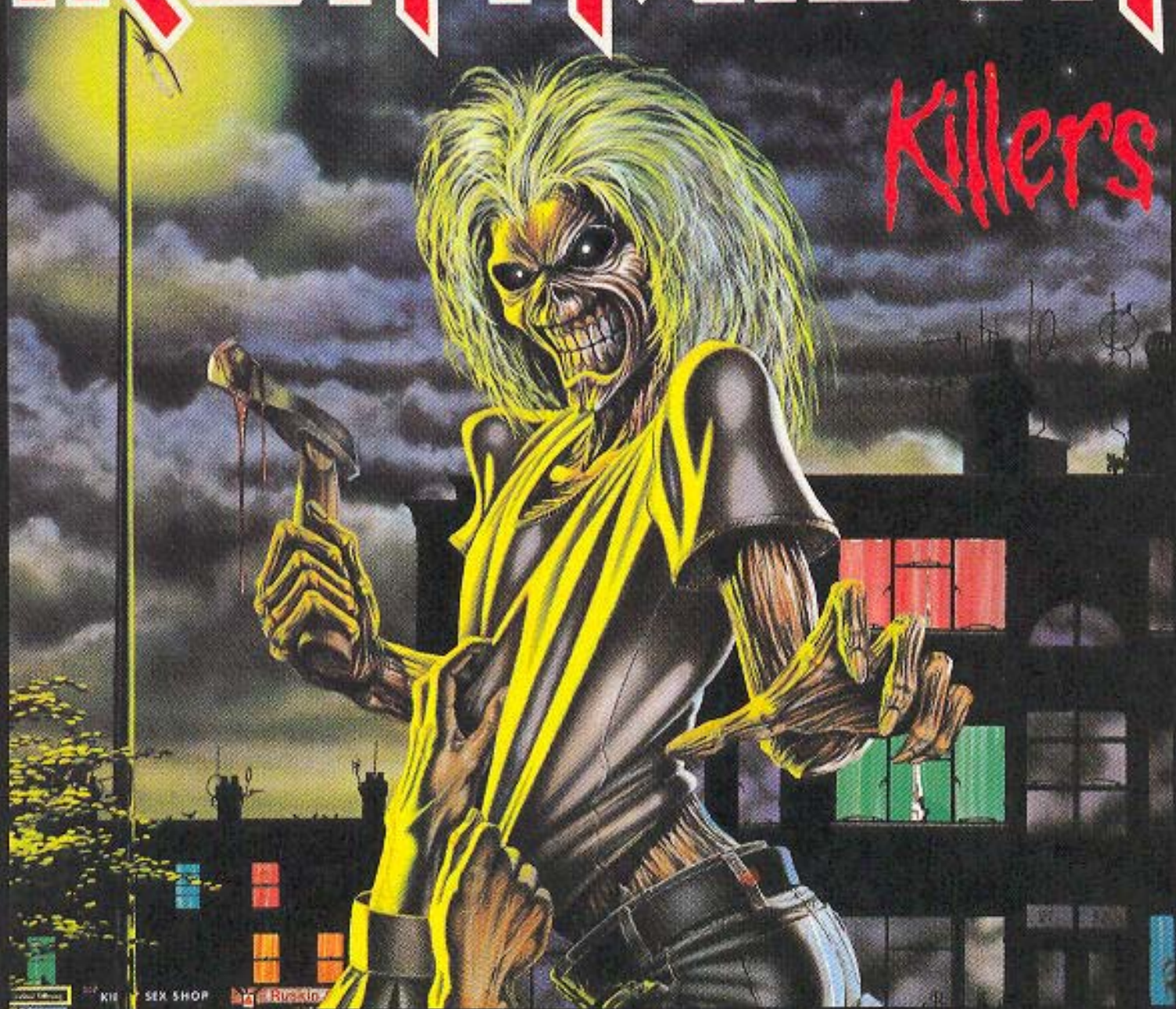


IRON MAIDEN

Killers



BAND SCORE

IRON MAIDEN

IRON MAIDEN

アイアン・メイデン / キラーズ

SHINKO MUSIC PUB. CO. LTD

THE IDES OF MARCH

3/4 16B

Music by Steve Harris

Guitar I : ④からテンポ・チェンジ。それまでのテンポの倍の速さになることに要注意。ここでの1度5度によるバックイングは、8分休符の“休み方”がひとつのポイント。ただ音を出さないのでなく、ノリを出すうえでの“あくまで演奏のうち”であることをしっかり意識すること。それと、Guitar I、II共に④のハモリ・フレーズのリズムには気を付けよう。

Guitar II : ⑤3小節目にでてくる「Port. D」は、ポルタメント・ダウンのこと。これは、リズムに関係なくその音符分の長さいっぱい時間をかけてチョーク・ダウンするテクニックであ

る。原曲を聴けばニュアンスはすぐわかると思う。⑤5小節目からのフレーズは、「アップ→プリング→ダウン」という右手のピッキング・パターンでやるとスムーズにこなせるはず。

Bass & Drums : ④のドラムではタムの6連が遅れないように、パワーよりもスピードを重視すること。腕の振りよりも、手首のスナップで叩くようにするといいたいだろう。全体的にベースとのリズム・マッチングがうまくいかない時は、曲中のアクセントを意識してやや強めに合わせるよう心掛けると案外ほかの部分もついて来るものだ。

The musical score is arranged in a multi-staff format. At the top, a key signature of one sharp (F#) and a time signature of 3/4 are indicated. Above the staves, a chord progression is listed: [A] Em, F#m, G, Am Bm, C, Bm. The staves are labeled as follows: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The Guitar I and II staves include tablature with fret numbers and circled chord diagrams. The Bass staff shows a mix of eighth and sixteenth notes with some triplets. The Drums staff features a complex rhythmic pattern with triplets and sixteenth notes.

Am D Em F#m G F#m Em D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em D B Em F#m G Am Bm C Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am D Em F#m G F#m Em D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

4

Em D C Em Double Tempo F#m G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m G F#m Em D Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

6

Em D E Em F#m G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8

Chords: Em D Em Half Tempo F#m G Am Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

WRATHCHILD

ラスチャイルド

Words & Music by Steve Harris

ベースとドラムによる細かいリフから、この曲はスタートしている。ベースとハイハットの16分音符を、しっかりと合わせるのがポイントだ。ベースは強めのピッキングで弾き、アタックの強い音を鳴らすようにしよう。ドラムは、ハイハットをすこしオープンにして叩いている。また、このハイハットは片手で叩いているようだが、リズムが乱れるようならば、無理をせずに両手を使って叩くようにしよう。イントロの3小節目から、ギター2がソロ・フレーズを弾いている。ここは、ディレイをかけてのプレイだ。ディレイ・タイムは、4分音符に合わせて弾くとよいだろう。このディレイは、□や○のフィル・イン・フレーズにもかけられている。□からはギター・ソロだ。チョーキングやアーミングによる、すこしトリッキーなフレーズからスタートしている。

□の3小節目から弾かれているフレーズは、ハンマリングとプリングを繰り返して、トリルの要領で弾いているものだ。3弦だけを使っており、左手を上方にスライドさせながらプレイしている。ライト・ハンド奏法のようにも聴こえるが、ここは左手だけで弾いているようだ。その他にも、かなりスピードの速いフレーズが多いが、ハンマリングやプリングのテクニックをうまく使って弾くようにしよう。○の最後の部分から□にかけて、ギター1、ベース、ドラムのユニゾン・フレーズになっている。ここは正確なリズムで、しっかりと合わせるようにしてもらいたい。この曲は16ビートのリズムで、ドラムなど16分音符を使ったパターンが多いが、決して力を弱めずに、常にパワフルに演奏するようにしよう。

Intro. Em

The musical score is arranged as follows:

- Vocal:** A single staff with a treble clef, showing a whole rest in the first measure.
- Guitar I:** A staff with a treble clef. It features a solo starting in the third measure, marked with 'S' and fret numbers (7, 9, 7, 9, 7, 7). Techniques like hammer-ons (H) and pull-offs (P) are indicated.
- Guitar II:** A staff with a treble clef. It plays chords and a solo in the third measure, marked with 'C' and fret numbers (15, 15, 15, 12, 12). Techniques like hammer-ons (H) and pull-offs (P) are indicated.
- Bass:** A staff with a bass clef. It plays a rhythmic pattern of eighth notes, often with a double bass line (e.g., 0 2 2 2 2). Techniques like hammer-ons (H) and pull-offs (P) are indicated.
- Drums:** A staff with a bass clef. It shows a complex drum pattern with various note values and rests.

Em A Em

Vocal

(I was) born in- to a scene (of) an- gri-ness and greed (of)
 (Some) say it should-n't matter (ain't) no-thing gon- na alter -

Guitar I

Guitar II

Bass

Drums

Em

Vocal

do- mi- name and pei- se- cu - sion My mo- ther was a queen (my) dad I've ne - ver seen
 the course of my des- ti - na - tion (But) I know I've got - ta find (some) se- rious peace of mind (or)

Guitar I

Guitar II

Bass

Drums

Em C B Em

Vocal

I was ne-ver meant to be _____ } Now I spend my time look - ing all a - round
 I know I'll just go cra-zy _____ }

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

12

C B Em C

Vocal

For a man that's no - where to be found _____ Until I find him I'm

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Em

Vocal

Wrath-child Well I'm a Wrath-child Yeh I'm a Wrath-child

Guitar I

Guitar II

Bass

Drums

14

C G C G C D A D A D to

Vocal

I'm com-ing to get you Ooh Yeah

Guitar I

Guitar II

Bass

Drums

Vocal: Em C G C G C

Guitar I: [Musical notation]

Guitar II: [Musical notation with fret numbers: 17, 17 17, 17 19 19 19 18, 17 8 17 20 20 20 20 20]

Bass: [Musical notation with fret numbers: 0 2 2 2 2, 0 2 2 2 2 5 5 4 5 2 5 4 0]

Drums: [Musical notation]

Annotations: (8va)

16

Vocal: D A D A D N.C. D N.C.

Guitar I: [Musical notation with fret numbers: 7 5, 7 5 7 5 7 5 7 5]

Guitar II: [Musical notation with fret numbers: 7 5, 7 5 7 5 7 5 7 5]

Bass: [Musical notation with fret numbers: 5, 2 0 2 0 0 2 0 2 1 0 3]

Drums: [Musical notation]

N.C.

Vocal

Oh

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

S

C

vib.

H

D.S.

18

Coda

N.C.

Em

Yeah

Vocal

Guitar I

Guitar II

Bass

Drums

MURDERS IN THE RUE MORGUE

モルグ街の殺人

Words & Music by Steve Harris

Vocal : 早口な歌い回しなので、単語のつながりがスムーズにいくよう気を付けよう。くれぐれも“ローマ字読み”にならないように。

Guitar I : ①のバックイングは、ミュート部分とアクセント部分とのバランスが肝心。アクセントの後ミュートするのではおそらく間に合わないので、基本的にミュートだけのタイトなスタイルにアクセントをはさむ気持ちで弾くと良い。かなりのアップ・テンポではあるが、ストレートなビート感を出すには、やはりここは全てダウン・ストロークでこなしてもらいたい。

Guitar II : ①では、シンコペーションに要注意。4分のカウントを足などでとるようにして、リズムが流れてしまわないよう気を付けよう。②での4小節にわたるピック・スクラッチは、実際にこの長さで行うことはまず無理なので、左手によるグリスをうまくミックスしてやるのがポイントになる。

Drums : イントロ5小節目からのフレーズは、クレッシエンド気味にプレイすること。②の16分フレーズは、アクセントとそうでない部分との強弱をハッキリつけることが大切だ。

Intro. Em(onB) Cmaj7 D6(9) Em(onB) Cmaj7 D6(9)

The musical score is arranged in a standard five-staff format. The top staff is for the Vocal line, which is currently blank. The second staff is for the Other instruments, also blank. The third staff is for Guitar I, showing a complex rhythmic pattern with harmonics (H P) and fret numbers (0, 2, 3, 0, 0, 3, 0, 0, 3, 0). The fourth staff is for Guitar II, which is blank. The fifth staff is for the Bass line, featuring a melodic line with fret numbers (2, 5, 7, 7, 12, 12) and a harmonic section marked '8va Harm.' and '(Harm.)'. The bottom staff is for the Drums, which is blank.

Bm C D Bm C E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

vib. 2 0 2 3 2 3 2 3 2
 vib. 2 0 2 3 2 3 2 3 2

C D
 C D
 12 12 14 15 14 12 13 13 12 14 15 14 12 15 15 15 15 17 15 14 17 15 14 12 12 14 15 14 12 13 13 12 14 15 14 12 15 15(15)

[B] E
 Tempo Change

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm. Arm.

(8va)

♩ 1,3.
C E

Vocal: I re - mem - ber it as plain as day al-though it hap - pened in the dark of night

There's some peo - ple com - ing down the street at last there's some-one heard my call
Well I made it to the bor - der at last But I can't e - rase the scene from my mind
It took so long and I'm get - ting so tired I'm run - ning out of places to hide

Other: (Empty staff)

Guitar I: (Staff with tablature: 9 7 7 5 6 4 5)

Guitar II: (Staff with tablature: 9 7 7 5 6 4 5)

Bass: (Staff with tablature: 7 7 7 7 5 5 5 5 5 4 4 4 4 5)

Drums: (Staff with drum notation)

22

Vocal: I was strol - ling through the streets of Par - is and it was
I can't un - der-stand why they're point-ing at me I
An - y - time some-bo - dy stares at me well I
Should I re - turn to the scene of the crime Where the

Other: (Empty staff)

Guitar I: (Staff with tablature: 5 5 4 5 5 4 5 9 7 7 5 6 4)

Guitar II: (Staff with tablature: 5 5 4 5 5 4 5 9 7 7 5 6 4)

Bass: (Staff with tablature: 5 5 4 5 5 4 5 7 7 7 7 5 5 5 5 4)

Drums: (Staff with drum notation)

E A C#m D

Vocal

but all I found was the butchered re-mains Of two girls lay side by side
 I can't speak French so I couldn't ex-plain And like a fool I started run-ning a-way
 An-y-day they'll be look-ing for me 'Cause I know I show the signs
 But I know that it's on my mind That my doc-tor said I've done it be

Other

Guitar I

Guitar II

Bass

Drums

D G D E D D E

Vocal

of } Mur - ders in the Rue Morgue } Some - one call the Gen - darmes

Other

Guitar I

Guitar II

Bass

Drums

Bm E D E

Vocal: Mur - ders in the Rue Morgue (1,2x) be - fore the kil - lers go free (3x) run -nin' from the arms of the law (4x) I'm nev-er go-ing home

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers]

Guitar II: [Musical notation with fret numbers]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation with 'x' marks for hits]

1. E 2. E

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Musical notation with 'Arm.' and 'Pick Scratch' annotations]

Guitar II: [Musical notation with 'Arm.' and 'Pick Scratch' annotations]

Bass: [Musical notation with 'Arm.' and 'Pick Scratch' annotations]

Drums: [Musical notation with 'x' marks for hits]

Vocal

E F A Bm E G

And now I've got - ta get a - way from the arms _____ of the law _____

Other

Guitar I

Guitar II

(Pick Scratch)

Bass

Drums

26

Vocal

G E A Bm E G

All France is look - ing for me _____ I've got - ta find my way a - cross the bord - er for sure _____ down _____

Other

Guitar I

Guitar II

C

Bass

Drums

2.

Vocal
G Bm E **G** D E
south to It - a - ly Mur - ders in the Rue Morgue run -

Other

Guitar I

Guitar II

Bass

Drums



Vocal
E Bm E D E
- ning from the Gen - darmes Mur - ders in the Rue Morgue I'm -
(.....)

Other

Guitar I

Guitar II

Bass

Drums



Vocal E to Φ 2.

nev - er go - ing home
 (.....)

Other

Guitar I

Arm.

Guitar II

Bass

Drums

28 Φ 1. Coda

Vocal E [H] Bm A

Other

Guitar I

Guitar II

Bass

Drums

Bm A Bm A C I C D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E D C D E D C D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal E D C D A G **J** C D A G

Other

Guitar I
4. H.C H.C H.C H P
T A B 4. H.C H.C H.C H P
19 19 19 19 19 19 17 15 17 15 17 15 17 16

Guitar II
4. C C C H P
T A B 4. C C C H P
15 15 15 15 15 15 13 12 13 12 13 12 14 12

Bass
T A B 3 3 3 3 5 5 5 5 3 3 3 3 3 3 3 5 5 5 5 3 3 3

Drums

30

Vocal C D E D C D E D C D A

Other

Guitar I
S S S C C C
T A B 7 9 11 12 11 12 14 12 14 16 14 16 17 16 17 19 17 19 17 19 17 19 20 17 19 20 17 20 17 19 20 20 20 20 20

Guitar II
S S S C C C
T A B 7 5 7 9 7 9 11 9 11 12 11 12 14 12 14 16 14 16 13 16 13 15 13 15 17 14 15 17 14 17 14 15 17 17 17 17

Bass
T A B 7 3 3 3 3 5 7 7 7 7 7 5 5 7 3 3 3 3 5 7 5

Drums

A G C D A G C A B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C B C B C B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

ANOTHER LIFE

アナザーライフ

Words & Music by Steve Harris

Vocal : 3コーラスとも同じ歌詞の繰り返しなので、曲の盛り上がりに合わせて歌い回しの変化が必要。単なるメロディーの変化にとどまらない原曲からのフィーリング・コピーまでできるよう心掛けること。

Guitar I : ④からのパターンでの半音チョーキングは、2、3弦を同時に持ち上げるプレイ。薬指一本を寝かせて押えてもできなくはないが、確実にキメるには3弦を薬指、2弦を小指といった具合に1本ずつ押えてやった方がいいだろう。音程に関してはさほど神経質になる必要は無い。大体半音ぐらい、といったアバウトなフィーリングで十分だ。

Guitar II : ④からのリード。ちょうど2拍分のディレイ・タイムであるロング・ディレイがかかっているが、バンドでやる場合そこまで厳密に合わせる必要は無いだろう。リピート音が3回目で消える程度にセッティングして、あとは一応“長め”であればよしとする。

Bass & Drums : イントロのアタマのタムの数え方に要注意。全体的にテンポ・チェンジの多い曲なので、リズム隊のコンビネーションが曲の成否の鍵を握っている。あらかじめ、ベーシストとドラマーでリズムの流れを確認しあっておいた方がいいだろう。

The musical score is arranged in a system with six staves. The top staff is labeled 'Vocal' and contains a single note with a 'y' breath mark. The second staff is labeled 'Other' and also contains a single note with a 'y' breath mark. The third staff is labeled 'Guitar I' and shows a treble clef with a single note and a 'y' breath mark, and a bass clef with a single note and a 'y' breath mark. The fourth staff is labeled 'Guitar II' and shows a treble clef with a single note and a 'y' breath mark, and a bass clef with a single note and a 'y' breath mark. The fifth staff is labeled 'Bass' and shows a bass clef with a single note and a 'y' breath mark. The sixth staff is labeled 'Drums' and shows a bass clef with a rhythmic pattern of eighth notes and rests, followed by three measures with a double bar line and a slash, indicating a drum solo or a specific drum pattern.

A N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

34

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A G

(8va)

(with Delay)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

(1,2,3x) As I lay here ly - ing on my bed sweet voi - ces come in - to my head

G **A**

Vocal: What it is _____ I wan - na know Please won't you tell me it's got -

Other: _____

Guitar I:

Guitar II:

Bass:

Drums:

A

Vocal: - ta go _____

Other: _____

Guitar I:

Guitar II:

Bass:

Drums:

Vocal
 There's a feel - ing that's in - side me tell - ing me to get a - way

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 But I'm so tired of liv - ing I might as well end to - day

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums
 Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Vocal E
B \flat Am B \flat Am B \flat

Other

Guitar I 8va → vib. 11 11 11 10 12 10 10 \cdot 8 11 11 11 11 10 12 10 10 \cdot 8 11

Guitar II 8va → vib. 15 15 15 13 15 13 13 \cdot 8 15 15 15 15 13 15 13 13 \cdot 8 15

Bass 8 8 8 8 7 5 7 7 8 8 8 8 8 7 5 7 7 8

Drums

Vocal B \flat Am B \flat Am B \flat **to**

Other

Guitar I vib. 11 11 11 11 10 12 10 10 \cdot 8 11 10 12 10 \cdot 8 11 10 12 10 9 12

Guitar II vib. 15 15 15 15 13 15 13 13 \cdot 8 15 15 13 15 13 \cdot 8 15 13 15 14 12 15

Bass 8 8 8 8 8 7 5 7 7 8 8 7 5 7 8 8 7 5 8 7 5

Drums

I.

Vocal: C F A

Other: [Empty staff]

Guitar I: vib. (8va) [Musical notation]

Guitar II: vib. (8va) [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

2.

Vocal: A C G Tempo Change Eb

Other: [Empty staff]

Guitar I: (8va) vib. 1x tacet [Musical notation]

Guitar II: (8va) vib. [Musical notation]

Bass: 1x tacet [Musical notation]

Drums: 1x tacet [Musical notation]

Vocal
Other
Guitar I
Guitar II
Bass
Drums
Vocal
Other
Guitar I
Guitar II
Bass
Drums

Vocal Eb D

Other

Guitar I (1x tacet)

Guitar II g. g. g.

Bass (1x tacet)

Drums (1x tacet)

Vocal C Eb

Other

Guitar I

Guitar II

Bass

Drums

I.
D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2.
F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A^b
(Tempo Change)

I A

8va → Port.D

Port.D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A **G**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda

D.S.

J **C**
Free Tempo

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal
Other
Guitar I
Guitar II
Bass
Drums

This musical score is arranged in a standard multi-staff format. The instruments and their parts are as follows:

- Guitar I:** Features a melodic line with various chords (C, D, P) and a complex fretboard pattern with fingerings (e.g., 8, 6, 9, 6, 3) and triplets.
- Guitar II:** Provides harmonic support with chords and rests.
- Bass:** Plays a steady bass line with octaves and some melodic movement.
- Drums:** Features a consistent drum pattern, likely a rock or funk groove.
- Vocal:** Includes a vocal line with a key signature change to B-flat and a section marked 'A'.
- Other:** A staff for additional instruments or effects.

The score includes detailed notation such as notes, rests, and dynamic markings like 'P' (piano). The key signature is B-flat major, and the time signature is 4/4.

D.S.

GENGHIS KHAN

ジンギス・カン

Music by Steve Harris

Guitar I : イントロは $\frac{3}{4}$ 拍子だが、初めの2小節は3連の連続に聴こえるので、慣れるまでずいぶんリズムがとりづらいかも。基本テンポをまず十分に把握してから、そのテンポに当てはめるようにしてやるといいだろう。3小節目のスタッカートは左手を浮かすだけでなく、右手によるピック・ストップも加えて確実な音のキレを得られるように。☐は1度5度フォームによるバックギング。ポジション移動が激しいので、確実なフォームとして人差指と小指のコンビで押えるようにした方が良い。

Guitar II : ☐の16分によるプレイでは、各拍子の頭にアクセ

ントをつけるような気持ちでやることにより、テンポに遅れることがなくなるはず。

Bass : ピック弾きによるアクセントが、ダウンとアップとで違うものにならないよう十分練習をすること。

Drums : 図からのバストドラ3連打ちは、当然ツーバスによるものだが、バストドラが1つの場合は3連の真ん中を抜かしたパターンで演奏するようにしよう。ツーバスでプレイする場合は、左右を交互に踏むパターンと、「右・左・右」を1セットにしたものを繰り返すパターンと、やりやすい方を選んでプレイしよう。

Intro. N.C. F G Am C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Tempo Change

A Dm

The first system of the musical score consists of six staves. The top two staves are for guitar, with the upper staff in treble clef and the lower staff in bass clef. Both guitar staves feature complex fretting patterns, including triplets and slurs, and are marked with 'S' and 'H' above certain notes. The bottom two staves are for bass, with the upper staff in treble clef and the lower staff in bass clef. The bass part includes a drum line with various rhythmic patterns and accents. The system concludes with a double bar line and repeat signs.

I.

Am

The second system of the musical score consists of six staves. The top two staves are for guitar, with the upper staff in treble clef and the lower staff in bass clef. Both guitar staves feature complex fretting patterns, including triplets and slurs, and are marked with 'g.' and 'H' above certain notes. The bottom two staves are for bass, with the upper staff in treble clef and the lower staff in bass clef. The bass part includes a drum line with various rhythmic patterns and accents. The system concludes with a double bar line and repeat signs.

2.

Am [B] Dm G Am B^b Am G B^b Am G F E C

Vocal staff with a whole rest.

Other staff with a whole rest.

Guitar I staff with treble and bass clefs, musical notation, and fret numbers (7, 5, 3, 5, 7, 5, 3, 7, 5, 7, 5, 9, 7, 10, 8, 9, 7, 7, 5, 10, 8, 9, 7, 7, 5, 10, 8, 7, 9, 7, 7, 5, 3).

Guitar II staff with treble and bass clefs, musical notation, and fret numbers (7, 5, 3, 5, 7, 5, 3, 7, 5, 7, 5, 9, 7, 10, 8, 9, 7, 7, 5, 10, 8, 9, 7, 7, 5, 10, 8, 7, 9, 7, 7, 5, 3).

Bass staff with treble and bass clefs, musical notation, and fret numbers (5, 3, 3, 3, 3, 5, 5, 7, 5, 7, 5, 0, 5, 5, 5, 5, 7, 7, 5, 7, 8, 7, 5, 7, 8, 7, 5, 8, 7, 7, 7, 3).

Drums staff with musical notation.

48

Dm G Am B^b Am G B^b Am G F E C Dm G Am B^b Am G

Vocal staff with a whole rest.

Other staff with a whole rest.

Guitar I staff with double bar lines and repeat signs.

Guitar II staff with double bar lines and repeat signs.

Bass staff with double bar lines and repeat signs.

Drums staff with double bar lines and repeat signs.

B^b Am G F E C Dm G Am B^b Am G B^b A G

Vocal
 Guitar
 Guitar I
 Guitar II
 Bass
 Drums

C Tempo Change
 Dm

Dm

to

Vocal

Other

Guitar I

Guitar II

Bass

Drums

50

Dm

D

Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am Dm A Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am Dm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda

Dm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Tempo Change

Chords: Em, C, Am, Bm, C

Vocal: [E] Em C Am Bm C

Other: [E] Em C Am Bm C

Guitar I: [E] Em C Am Bm C

Guitar II: [E] Em C Am Bm C

Bass: [E] Em C Am Bm C

Drums: [E] Em C Am Bm C

Chords: Em, F, Em, C

Vocal: Em [F] Em C

Other: Em [F] Em C

Guitar I: Em [F] Em C

Guitar II: Em [F] Em C

Bass: Em [F] Em C

Drums: Em [F] Em C

Annotations: 8va, with Delay, C D, H P, 17 17 17, 15 15 15, 14 15 14, 12 13 12

Vocal
Other
Guitar I
Guitar II
Bass
Drums
Vocal
Other
Guitar I
Guitar II

Chords: Bm, G Am Em, D, C

Vocal: [Musical staff with rests]

Other: [Musical staff with rests]

Guitar I: [Musical staff with notes and TAB: 4 2 4, 5 5 7 7, 4.]

Guitar II: [Musical staff with slash marks]

Bass: [Musical staff with notes and TAB: 2, 3 0, 4.]

Drums: [Musical staff with notes and TAB: 4.]

Chords: Bm, G Am Em rit., Em9

Vocal: [Musical staff with rests]

Other: [Musical staff with rests]

Guitar I: [Musical staff with notes and TAB: 9 9, 9]

Guitar II: [Musical staff with notes and TAB: 7 5 4 5, 4 5 4 5, 7 5 4 5, 7 5 4 5]

Bass: [Musical staff with notes and TAB: 9, 9]

Drums: [Musical staff with notes and TAB: 9]

Vocal
Other
Guitar I
Guitar II
Bass
Drums

INNOCENT EXILE

無邪の道に道

Words & Music by Steve Harris

Vocal : あまりリズムや音程にこだわらず、相手に対して語りかけるような調子で歌うといいだろう。原曲をよく聴き込んで、うまくニュアンスをつかもう。

Guitar : ④は、低音弦中心のラフなカッティング。6弦の音がノイズとして混じらないように、常に左手のあまった部分でミュートを心掛けよう。⑤は、要所要所に入る16分休符でしっかり音を切る事がポイント。⑥のハモリは、1、2弦の音が重なり気味になるようにプレイ。その濁り感が、ロック独特の雰囲気をもたらし出すのだ。⑦のリフは和音によるクォーター・チョーキング

がポイントだ。寝かせた人差指で2、3弦を押えるのだが、2本を無理やり持ち上げようとするのではなく、あくまで通常の3弦クォーター・チョークのやり方で「2弦はたまたま一緒に押えたのでその動きにつき合う」といったニュアンスがベスト。

Guitar II : ⑧にみられるポジションの離れたハンマリングは、ライト・ハンドによるもの。この場合の右手は、ピックを持ったままの中指によるプレイが理想的。その部分だけ妙にあわせた演奏にならないように、スムーズな動きを心掛けよう。

Intro. N.C. Dm $\text{\textcircled{A}}$ Dm C Dm

The musical score consists of six staves. The top two staves are for the guitar, and the bottom two are for the bass. The guitar part starts with a 16-measure rest in the second measure. The bass line has a consistent rhythmic pattern of eighth notes. The guitar part includes various techniques such as vibrato (vib.), plectric use (P), and a 16-measure rest (16). The bass line has a consistent rhythmic pattern of eighth notes.

Chords: Dm, F, Dm, C, Dm

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with chords and fret numbers]

Guitar II: [Staff with vibrato (vib.), plectric (P), and harmonic (H.C.) markings]

Bass: [Staff with slash marks indicating no music]

Drums: [Staff with slash marks indicating no music]

Chords: Dm, F, Dm

Vocal: (1,2x) My life is so empty nothing to live for My

Other: [Empty staff]

Guitar I: [Staff with fret numbers and rhythmic notation]

Guitar II: [Staff with vibrato (vib.), plectric (P), and harmonic (H.C.) markings]

Bass: [Staff with rhythmic notation]

Drums: [Staff with rhythmic notation]

Cm Dm

mind is all con-fu-sion 'cos I de-fied the law When you weren't there to help me I lost my mind and ran I

This system contains the vocal line and the first two guitar parts. The vocal line is in treble clef with a key signature of one flat. The guitar parts are in standard tuning. The first guitar part has a treble clef and a bass line with fret numbers (3, 7, 1, 3, 3, 3, 0, 1, 2). The second guitar part has a bass clef and a treble line with fret numbers (3, 7, 1, 3, 3, 3, 0, 6, 0). There are dynamic markings 'P' (piano) in both guitar parts. The system ends with a double bar line and a repeat sign.

Cm Dm C Bb Am

nev-er had no trou-ble be-fore this all be-gan Yeah

This system contains the vocal line and the guitar, bass, and drums parts. The vocal line is in treble clef. The guitar parts are in standard tuning. The first guitar part has a treble clef and a bass line with fret numbers (1, 3, 3, 1, 0, 3, 3, 0). The second guitar part has a bass clef and a treble line with fret numbers (5, 3, 3, 5, 3, 3, 3, 5, 3, 3, 5, 6, 5, 5, 3). The bass part is in bass clef with fret numbers (5, 8, 6, 5, 7, 7, 3). The drums part is in bass clef with a complex rhythmic pattern. The system ends with a double bar line and a repeat sign.

Chord progression: Dm C | 1. B \flat Am | 2. B \flat Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

58

Chord progression: Am | D Am | D C Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am D C **E** Am D C Am

Vocal: I'm run-ning a-way— no where to go— I'm lost and tired and I just don't know — Yeah

Other: [Empty staff]

Guitar I: [Staff with notes, vibrato (vib.), and guitar-specific markings like 'H', 'Q.C.', and 'XXX']

Guitar II: [Staff with notes and guitar-specific markings like 'C', 'H', and '12', '17']

Bass: [Staff with notes and guitar-specific markings like 'H', '3', '5', '7', '8', '5']

Drums: [Staff with rhythmic notation]

Am D C Am D C Am

Vocal: They say I killed a wo-man They know it is-n't true — They're just try-in' to frame-me and

Other: [Empty staff]

Guitar I: [Staff with double bar lines indicating a break in the music]

Guitar II: [Staff with double bar lines indicating a break in the music]

Bass: [Staff with notes and guitar-specific markings like 'H', '5', '7', '8', '5']

Drums: [Staff with double bar lines indicating a break in the music]

Vocal *Dm*

Other

Guitar I

Guitar II

Bass

Drums

Vocal *Dm* 1 *Dm*

Other

Guitar I

Guitar II

Bass

Drums

Vocal
Other
Guitar I
Guitar II
Bass
Drums
Vocal
Other
Guitar I
Guitar II
Bass
Drums

Chord progression: Dm(onC) Dm(onB^b) Dm(onA) Dm

Vocal

Other

Guitar I

Guitar II

H+P & Arm. C C vib. g. C^{8va} H P C

H+P & Arm. C C vib. g. C H P C

5 7 5 7 5 7 5 5 8 12 13 12 12 12 10 vib. 8 13 13 10 13 10 13 13

Bass

3 3 3 3

8 8 6 6 5 5

Drums

Chord progression: Dm(onC) Dm(onB^b) Dm(onA) Dm

Vocal

Other

Guitar I

Guitar II

C D H P H P H P H P (8va)

C D H P H P H P H P H P P P

13 13 13 13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 12 10 13 10

Bass

4. 4. 4.

Drums

Vocal: Dm(onC) Dm(onB^b) Dm(onA) Dm

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II:

- Staff 1: P P P P, C C C (8va), D P P S, P, P P S, P P S
- Staff 2: 10 13 12 10 13 12 10 12 10, 15 15 15 15 15, 15 15 13 15 13 12, 13 12 14 12 14 12 10 10, 12 10 12 10 10 12 10 12 10
- Staff 3: 4. (4 strokes), 4. (4 strokes)
- Staff 4: 4. (4 strokes)

Bass: [Empty staff]

Drums: [Empty staff]

Vocal: Dm(onC) Dm(onB^b) Dm(onA) **J** Dm

Other: [Empty staff]

Guitar I:

- Staff 1: Q.C, C, D P
- Staff 2: 5 3 5 0 3, 12 12, 12 10 12 10

Guitar II:

- Staff 1: 8va S, C vib., C (8va) g., Q.C
- Staff 2: 13 10 13 15 13 15 12 15 12 13 12 15, 15 15 vib., 15 15 8, 5 3 5 0 3 4
- Staff 3: 4. (4 strokes), 4. (4 strokes)
- Staff 4: 4. (4 strokes)

Bass: [Empty staff]

Drums: [Empty staff]

Vocal
Other
Guitar I
Guitar II
Bass
Drums
Vocal
Other
Guitar I
Guitar II
Bass
Drums

Chord progression: Dm(onC) | Dm(onB \flat) | Dm(onA) | Dm

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I:

- Staff 1: P H H, P P, vib., P, 3, 3, vib., 8va, C
- Staff 2: P H H, P P, vib., 3, 3, 3, vib., 8, vib., C, 15, 15
- Fingering: 10 12 13, 10 13 12, 12 10, 12 11 10 8, 10 8, 10 8, 10 10, 10 10
- Techniques: P, H, H, P, P, vib., 3, 3, 3, vib., 8, vib., C

Guitar II: [Muted staff]

Bass: 4. [Muted staff]

Drums: 4. [Muted staff]

Chord progression: Dm(onC) | Dm(onB \flat) | Dm(onA) | **K** Dm

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I:

- Staff 1: C, C, C, C, (8va) vib., Q.C
- Staff 2: C, C, C, C, vib., Q.C, Q.C
- Fingering: 15 15, 15, 18 18, 20 20, 20 20
- Techniques: C, C, C, C, vib., Q.C, Q.C

Guitar II: [Muted staff]

Bass: 4. [Muted staff]

Drums: [Muted staff]

Chord progression: Dm(onC) Dm(onB \flat) Dm(onA) Dm

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Muted chords indicated by 'X' marks]

Guitar II: [Muted chords indicated by 'X' marks]

Bass: [Bass line with triplets and rests]

Drums: [Muted drums indicated by 'X' marks]

Chord progression: Dm(onC) Dm(onB \flat) Dm(onA) **L** Dm

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Muted chords, then melodic line with triplets and 'Q.C.' markings]

Guitar II: [Muted chords, then melodic line with triplets and 'Q.C.' markings]

Bass: [Bass line with triplets and rests]

Drums: [Bass drum line with triplets]

C B^b Am B^b C Dm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

68

C B^b Am B^b C **M** Dm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Uh

Chords: C, B^b, Am, Dm

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers: 5₃, 3₁, 2₀, 2₃, 2₀, 2₃, 7₅]

Guitar II: [Musical notation with fret numbers: 10₆, 8₆, 7₅, 10₉, 7₇, 7₅]

Bass: [Musical notation with fret numbers: 8, 8, 6, 6, 5, 7, 7, 5, 5, 5]

Drums: [Musical notation with 'x' marks]

Chords: C, B^b, Free Tempo (Am, B^b, Am, B^b, Am, G, F, E)

Vocal: [Musical notation with notes on F and E]

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers: 5₃, 3₁, 0, 1, 0, 1, 0, 3, 1, 0]

Guitar II: [Musical notation with fret numbers: 10₆, 8₆, 0, 1, 0, 1, 0, 3, 1, 0]

Bass: [Musical notation with fret numbers: 8, 8, 6, 6, 5, 6, 5, 6, 5, 3, 1, 0]

Drums: [Musical notation with 'x' marks]

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Dm

70

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Dm

Vocal

Guitar I

Guitar II

Bass

Drums

KILLERS

キラーズ

Words & Music by Steve Harris & Paul Di' Anno

この曲も、16ビートを基本リズムとして演奏されている。イントロの最初の部分は、ベースとドラムからのスタートだ。この曲のベースは、すこし硬めのサウンドで弾かれている。ピックを使って弾いたほうがよいだろう。ギターは、4小節目からのスタートだ。ギター1はトリルを行っているが、これはハンマリングとプリングを素早く繰り返しているものだ。ギター2は、ハーモニクス奏法を行っている。これはナチュラル・ハーモニクスであり、譜面のタブ譜の位置を左手の指で、軽く触れるようにしながらピッキングすればよい。この部分のギターは、2本ともディストーションさせずに、クリアなサウンドで弾いている。ドラムのハイハットは、両手を使って叩けばよいだろう。時々オープンさせて、アクセントをつけているので注意してもらいたい。㊦の部分のギ

ター1は、アルペジオ奏法の要領で弾くとよい。ピッキングに気をつけて、正確なリズムをキープすることがポイントだ。ここからのギター2は、ディストーションさせてアクセントをつけるようにプレイしよう。㊦の最初の部分、ギター2は、Aのコードの分散和音風のフレーズを弾いている。この部分のコードはEmなので、すこし不思議なサウンドになっている。ここは、力強くピッキングして、すこしピッキング・ハーモニクス気味に弾くとよいだろう。㊧の部分は、2本のギターが3度の音程でハーモニーのリフを弾いている。ここは、ヴィブラートをかけるようにして、すこしラフな感じで弾いているようだ。㊨と㊩の部分は、2本のギターが順番にソロを弾いている。スピードの速いフレーズが多いが、一つ一つの音を力強くピッキングしよう。

Am C G I. Am

Vocal

Oh

Guitar I

Guitar II

Bass

Drums

74

(D.S.time with Repeat)

2. Am C Em D

Vocal

Ooh

(3x) faith in be-liev-ing is strong-er that life-line and ties

(4x)

Guitar I

Guitar II

Bass

Drums

D Em D

With(the) glim-mer of metal my mo - ment is ready to strike (3x only)

The first system of music features a vocal line starting with a D chord, moving to Em, and ending with a D chord. The lyrics are "With(the) glim-mer of metal my mo - ment is ready to strike (3x only)". The guitar parts include a treble clef line with a melodic line and a bass clef line with a rhythmic line. The guitar parts are marked with fingerings: 2 4 4 2 4 2 4 5 for the treble and 4 5 5 4 5 5 5 7 for the bass. The system ends with a double bar line and a 4. marking.

D Em D

(1,4x) You walk through the sub - way His eyes burn a hole in your back
 (2x) My in - no - cent vic - tims are slang-tered by wrath and des -pite
 (3x) Death call a - ris - es A scream breaks the still of the night

The second system of music features a vocal line starting with a D chord, moving to Em, and ending with a D chord. The lyrics are "(1,4x) You walk through the sub - way His eyes burn a hole in your back (2x) My in - no - cent vic - tims are slang-tered by wrath and des -pite (3x) Death call a - ris - es A scream breaks the still of the night". The guitar parts include a treble clef line with a melodic line and a bass clef line with a rhythmic line. The guitar parts are marked with fingerings: 9 7 for the treble and 5 5 4 5 5 4 5 5 for the bass. The system ends with a double bar line and a 4. marking.

D Em

Vocal

A foot - step be - hind you He lun - ges pre - pared for at - tack
 The mock - ing re - li - gions of ha - tred that burns in the night
 A - no - ther to - mor - row Re - mem - ber to walk in the light

Guitar I

Guitar II

Bass

Drums

D C Em C G

Vocal

Scream _____ for mer - cy He laugh as he watch - ing you
 I _____ have no - one Am bounds to de - story in this
 I _____ have found you And now there is no place to

Guitar I

Guitar II

Bass

Drums

Chords: G C Em C B

Vocal:

bleed need run Kill-er A voice Ex-cite - ment be-hind you In-side me shakes me (1x) His blood lust de - fies all his
 (2x) com - pell - ing to sa - tis - fy
 (3x) Oh God help me what I have
 (4x) My bro - ther de - frands my

Guitar I: T A B 12 12 10 12 7 5 5 3 5 3 9 7 5 3 9 7 5 5 3 4 2

Guitar II: T A B 12 12 10 12 7 5 5 3 5 3 9 7 5 3 9 7 5 5 3 4 2

Bass: T A B 5 5 5 5 5 3 3 3 3 2 2 2 2 2 0 3 3 3 3 2

Drums: / / /

Chords: B C D to

Vocal:

needs me done needs Yeah Yeah Woo yeah Woo Look out ha what ha have come ha I for ha done you

Guitar I: T A B 4 4 2 4 4 2 4 4 2 4 5 3 5 5 3 5 7 5 7 7 5 7 7

Guitar II: T A B 4 4 2 4 4 2 4 4 2 4 5 3 5 5 3 5 7 5 7 7 5 7 7

Bass: T A B 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 5 5 7 5 7 7 5 7

Drums: / / /

Vocal F Em

Guitar I h.c P h.c

Guitar II C P C

Bass

Drums

Vocal Em G Am Em

Guitar I

Guitar II

Bass

Drums

D Em G Am Em D Em G Am Em

Sheet music for the first system, including parts for Guitar I, Guitar II, Bass, and Drums. The guitar parts feature a melodic line with slurs and a rhythmic accompaniment with fret numbers (7, 5, 9) and a 'S' marking. The bass part has a steady eighth-note pattern with fret numbers (7, 5, 5, 5, 5, 7, 7). The drum part shows a consistent rhythmic pattern with 'x' marks for cymbals.

Em D E G Am [H] F G

Sheet music for the second system, including parts for Vocal, Guitar I, Guitar II, Bass, and Drums. The vocal part has the lyrics "I can see" and a long note. The guitar parts continue with similar melodic and rhythmic patterns, including a 'S' marking and fret numbers (7, 5, 9, 10, 8, 10, 8, 12, 10). The bass part continues with its eighth-note pattern and fret numbers (7, 5, 5, 5, 5, 7, 7). The drum part continues with its rhythmic pattern.

Vocal
 G C D
 what I knife's _____ mean to be...

Guitar I
 T A B
 12 10 5 3 4 2 5 3 4 2 5 3 4 2 5 3 7 5

Guitar II
 T A B
 12 10 5 3 4 2 5 3 4 2 5 3 4 2 5 3 7 5

Bass
 T A B
 3 3 7 0 2 3 3 3 3 2 3 5

Drums

Vocal
 D F G
 You'll _____ ne-ver know...

Guitar I
 T A B
 7 5 5 3 7 5 10 8 10 9 10 8 12 10

Guitar II
 T A B
 7 5 5 3 7 5 10 8 10 9 10 8 12 10

Bass
 T A B
 5 5 5 5 3 1 1 1 1 1 1 0 1 3

Drums

Vocal
 Guitar I
 Guitar II
 Bass
 Drums
 Vocal
 Guitar I
 Guitar II
 Bass
 Drums

G C

how I came _____ to for

This system contains the first vocal line and its accompaniment. The vocal line starts with a G chord and continues with a C chord. The lyrics are "how I came _____ to for". The guitar and bass parts feature complex chord voicings and fingerings, with specific fret numbers like 12, 10, 5, 4, 2, and 3 indicated.

D Em

see see see Ah

This system contains the second vocal line and its accompaniment. The vocal line starts with a D chord and continues with an Em chord. The lyrics are "see see see Ah". The guitar and bass parts continue with complex voicings and fingerings, including a double bar line and a repeat sign.

8va →

C C C C C C H P

C C C C C C H³ P

This system contains the guitar and bass accompaniment for the second part of the song. The guitar part features a melodic line with an 8va (octave up) marking and various chord voicings (C, D, H, P). The bass part provides a steady accompaniment with specific fret numbers like 5, 2, 14, 12, 15, and 12.

C D Em D Em

Vocal

Guitar I

Guitar II

Bass

Drums

C D Em G Am B C

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal
Guitar I
Guitar II
Bass
Drums
Vocal
Guitar I
Guitar II
Bass

PRODIGAL SON

悪魔の魔法

Words & Music by Steve Harris

Vocal: 構成がめまぐるしく変化するので、歌のパート以外の流れもしっかり把握できるような覚え方を心掛けること。

Guitar I: イントロのアルペジオを除き、ほとんどがディストーション・サウンドによるプレイ。エフェクターによる切り替えが最も手軽な方法だが、ヴォリューム操作による歪みのコントロールで自然なダイナミクスを演出する方が、この場合はいいだろう。旧からの3度ハモは、オーヴァー・ダブによるもの。実際に演奏する場合、一本での和音プレイだと音がつぶれてしまうので、どちらか一方のメロディーを追った方が良い。ここでは下

のラインがベースとユニゾンになることから、上のメロディーを優先させることをすすめる。

Guitar II: クリア・トーンが主体となっているので、音色選びにまず気を配ること。シングル・コイル系のギターで、できればストラトのハーフ・トーンのようなサウンドが最もマッチするのだが、この曲に関する限り、アコースティック・ギターをもう一本加えることも考えてみて欲しい(バックにそれらしき音のダビングが聴こえるので)。

The musical score is arranged in a vertical staff format. At the top, the key signature is G major (one sharp) and the time signature is common time (C). The score includes the following parts:

- Vocal:** Shows the vocal line with lyrics "Intro." above the first measure. Chord symbols "B(onE)" and "A(onE)" are placed above the staff.
- Other:** A staff with a treble clef, mostly containing rests.
- Guitar I:** Features a treble clef and a complex melodic line with many accidentals. Fingering numbers (0, 9, 8, 7, 6, 0) are written below the staff.
- Guitar II:** Features a treble clef and a melodic line similar to Guitar I, with fingering numbers below.
- Bass:** Features a bass clef and a simple bass line with notes and rests. Fingering numbers (0, 3) are written below.
- Drums:** Features a bass clef and a drum pattern with various note values and rests.

Gsus4(onE)

to Φ 1. Esus4

E

Esus4

E

Musical score for the first system. It includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The guitar parts feature a melodic line with a descending sequence of notes (G, F, E, D, C, B) and a bass line with sustained notes. The bass part has a simple line with a few notes. The drums part has a few notes and rests.

A

B(onE)

A(onE)

Musical score for the second system, starting with a section marked 'A'. It includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The guitar parts feature a melodic line with a descending sequence of notes (G, F, E, D, C, B) and a bass line with sustained notes. The bass part has a simple line with a few notes. The drums part has a few notes and rests.

Chords: Gsus4(onE) Esus4 E Esus4 E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Section 1. Chords: B Bsus4 B A Asus4 A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1.

Vocal G Gsus4 G Esus4 E

Other

Guitar I 2x 2x

Guitar II H P H P

Bass P P P

Drums

2.

Vocal E G A C E G A E

Other

Guitar I

Guitar II

Bass

Drums

Vocal: E G A E A E A

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers 6, 7, 5, 3, 2, 2]

Guitar II: [Musical notation with fret numbers 0, 1, 2, 0, 1, 2, 0, 2, 2]

Bass: [Musical notation with fret numbers 7, 7, 7, 5, 7, 7, 6, 7, 6, 6]

Drums: [Musical notation]

90

Vocal: A G A E G A E to ♯2

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers 3, 2, 2, 2, 2, 2, 5, 7, 6, 7, 6, 7, 5, 5, 6, 7]

Guitar II: [Musical notation with fret numbers 0, 2, 2, 0, 2, 2, 0, 0, 0, 1, 0, 1, 2, 0, 4, 5, 0, 1, 2]

Bass: [Musical notation with fret numbers 7, 6, 6, 7, 5, 7, 7, 7, 7, 7, 7]

Drums: [Musical notation]

E D Em9 G Gsus4

Lis-ten to me Lam - ia lis-ten to what I've got to
 I've got these fears in - side that'll bring me to my
 I feel un - set - tled now I know that I've done
 I feel I'm be - ing paid with this nightmare in - side

P P S P P S H

G Am Am sus4 Am C

say I've got these feel - ings and they won't go a -
 knees Oh help me Lam - ia or I'm sure I'll die oh
 wrong I've messed around mys - tic things and mag - ic for too
 me The devil's got a hold on my soul and he just won't let me

P H P H

P H P P S P P S

1.2.3.

4.

Vocal

D D G A E E G A

-way please long be I'm on my

Other

Guitar I

H P H P

Guitar II

Bass

H P H P

92

Vocal

E G A E G A

knees oh help me please I'm on my

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A G A E G A

knees oh help me please

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E A B C D

Oh Lam - ia Please try to help

Other

Guitar I

Gt.3

Guitar II

Bass

Drums

E A B C B

Vocal

me the dev - il's got a hold of my soul and he won't let me

Other

Guitar I

Gt.3

Guitar II

H H H

Bass

8va

Drums

94

D A B C

Vocal

be Lam - i - a I've got this curse

Other

Guitar I

Gt.3

Guitar II

H H H

Bass

8va

Drums

C B E A B C D

Vocal: I'm turn - ing to bad The dev - il's got a hold of my soul and it's driv - ing me

Other: [Empty staff]

Guitar I: Gt.3, g., g., g., g., g., g., g.

Guitar II: [Fingerings: 8, 7, 7, 6, 9, 9, 2, 2, 4, 4, 5, 5, 7, 7]

Bass: [Fingerings: 10, 9, 9, 9, 7, 9, 10, 12]

Drums: [Rhythmic notation]

Vocal: mad

Other: [Empty staff]

Guitar I: Gt.3, P, P, P, P

Guitar II: [Fingerings: 0, 10, 12, 2, 0, 2]

Bass: [Fingerings: 0, 0, 0, 7, 5, 7]

Drums: [Rhythmic notation]

Vocal
 E Em9 to 3.
 Oh

Other

Guitar I
 P

Guitar II
 4. 4.

Bass
 0 0 0 7 5 7 7 5 3

Drums

Vocal
 H Em C

Other

Guitar I
 vib. C D vib. vib.

Guitar II
 0 2 2 0 0 3 3 2 0 0 1

Bass
 8. E. 3 3 7 3 7 5 3

Drums

Chord progression: Em, D, C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Em, D, C, D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C D A(onE)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

100

D.C.

1. Coda

Esus4 E Esus4 E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S.1.

2. Coda

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S.2.

♩3. Coda

K B(onE)

A(onE)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Gsus4(onE)

Esus4
rit.-----

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

PURGATORY

パーガトリー

Words & Music by Steve Harris

いかにもメイデンらしい、アップ・テンポのロック・ナンバー。□は2本のギターとベースがそれぞれ3度でハモリながらのプレイ。単純なユニゾンとは違い、ハーモニーによる音の厚みをきれいにさせるよう練習することが大切。3人のリズムをしっかりと合わせることで、それぞれの音色、音量に気を付けるようにして、一体感のある演奏になるよう心掛けてもらいたい。

Guitar: □の1stギター。Bmコードの部分はBmコードと同じように弾いてもかまわないので、余欲のある人は両方弾いてみて、バンドのサウンドにマッチすると思われる方を選んでプレイ

すること。□のギター・ソロの4小節目は、3拍目で半音チョーキングされたA#音をさらに半音持ち上げて、4拍目のアタマで1音チョーキングの状態になるというプレイ。6小節目のTremolo Picking & Tr.は、右手で常にトレモロピッキングをしながら、左手は1弦14fと17fを適当なリズムでトリル（というよりも交互に押える）をするテクニック。適当なリズムというのは、原曲を聴いて雰囲気をつかんでもらいたいのだが、17fの薬指を押える時にミュート音にならないタイミングを自分なりに研究してもらいたい。

102

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B Bm

1. Bm
C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm

Bm(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm

D Bm

Vocal: Think-ing of an age old dream pla-ces I have

Other: (Empty staff)

Guitar I: (Musical notation with fret numbers 0, 2, 3, 2, 3, 2, 4 and dynamics P, H)

Guitar II: (Musical notation with fret numbers 7, 7, 9, 9, 7, 9, 7, 9 and dynamics H, vib., P)

Bass: (Musical notation with fret numbers 7, 9, 9, 9, 9, 9, 9, 7, 9 and dynamics H, P)

Drums: (Musical notation with rhythmic symbols)

104

Bm

Bm(onA)

Bm

Vocal: nev - er seen fan - ta - sies lived times be - fore I split my brain melt

Other: (Empty staff)

Guitar I: (Musical notation with fret numbers 3, 5, 2, 3, 2, 3, 2, 4 and dynamics S, P, H)

Guitar II: (Musical notation with fret numbers 5, 7, 7, 7, 7 and dynamics H)

Bass: (Musical notation with fret numbers 9, 12, 12, 12, 12, 12, 12, 9 and dynamics S, H)

Drums: (Musical notation with rhythmic symbols)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F# E D E Bm F# E D Bm F# E D

thru' the floor

o-ver clouds my mind will fly for-ev - er now I

Lead

Guitar I

Guitar II

Bass

Drums

Bm F# E D F Bm

Lead

Guitar I

Guitar II

Bass

Drums

Vocal: **Bm** can't think why **Bm(onA)** my bod-y tries to leave my soul **Bm** is it me I

Guitar I: **Bm** (3 2 3 2 4), **Bm(onA)** (0 2 7 2 2 3 3 2 3 2 4), **Bm** (0 2 7 2 2 3)

Guitar II: **Bm** (3 2 3 2 4), **Bm(onA)** (0 2 7 2 2 3 3 2 3 2 4), **Bm** (0 2 7 2 2 3)

Bass: **Bm** (9 12 12 12 12 12), **Bm(onA)** (9 12 12 12 12 12 12 9), **Bm** (7 9 9 9 9 9)

Drums: **Bm** (8 8 8 8 8 8 8 8), **Bm(onA)** (8 8 8 8 8 8 8 8), **Bm** (8 8 8 8 8 8 8 8)

106

Vocal: **Bm** just don't know **G Bm** Mem-'ries ris - ing from the past the fu-ture's sha-dow o - ver - cast

Guitar I: **Bm** (3 2 3 2 4), **Bm** (0 2 7 2 2 3 3 2 3 2 4), **Bm** (0 2 7 2 2 3)

Guitar II: **Bm** (3 2 3 2 4), **Bm** (0 2 7 2 2 3 3 2 3 2 4), **Bm** (0 2 7 2 2 3)

Bass: **Bm** (9 12 12 12 12 12), **Bm** (9 12 12 12 12 12 12 9), **Bm** (7 9 9 9 9 9)

Drums: **Bm** (8 8 8 8 8 8 8 8), **Bm** (8 8 8 8 8 8 8 8), **Bm** (8 8 8 8 8 8 8 8)

Vocal

Bm(onA) Bm F# E D

Some-thing's clutch - ing at my head thru' the dark - ness I'll be led

Other

Guitar I

P P

3 5 7 2 2 3 3 2 3 2 4 0 2 2 2 2 4 2 2 0

Guitar II

H H H

5 7 7 7 7 11 9 9 7 7 5

Bass

S S

9 12 12 12 12 12 12 12 12 9 7 9 9 9 9 9 9 9 7 7 5

Drums

Vocal

F# E D Bm F E D Bm

Other

Guitar I

H H

0 2 2 2 2 4 2 2 0

Guitar II

H H

5 7 7 7 7 11 9 9 7 7 5

Bass

H H

7 9 9 9 9 9 9 9 7 7 5

Drums

Vocal: F# E D **I** Dm Bb C
 Oh an - oth - er time an - oth - er place

Other: [Empty staff]

Guitar I: [Chords: Dm, Bb, C; Fingerings: 7₅, 7₅, 7₅, 9₁, 5₃; Accents: g., g.]

Guitar II: [Fingerings: 5, 5, 7, 7, 8, 8, 3, 5, 3, 3, 2; Vibrato: vib., vib.; Sustain: S, S]

Bass: [Fingerings: 5, 5, 5, 5, 5, 6, 6, 6, 6, 6, 6, 8, 8, 8, 8, 8]

Drums: [Rhythmic notation]

108

Vocal: Dm Bb C **J** Dm
 Oh well an - oth - er smile on an - oth - er face When you

Other: [Empty staff]

Guitar I: [Chords: Dm, Bb, C; Fingerings: 7₅; Accents: 4., 4.]

Guitar II: [Fingerings: 5, 7, 7, 8, 8, 10, 8, 8, 10, 10, 12, 10, 10, 12, 5; Vibrato: vib., vib., vib.; Sustain: S, S]

Bass: [Fingerings: 5, 5, 5, 5, 5, 5; Accents: 4., 4.]

Drums: [Rhythmic notation]

Vocal
 Other
 Guitar I
 Guitar II
 Bass

Vocal

Dm B^b C Dm

see me float - ing up be - side you You get the feel - ing that

Other

Guitar I

Guitar II

Bass

Drums

Vocal

B^b to C Bm

all my love's in - side of you

Other

Guitar I

8va C C Port.D P

Another Gt. C C C

12 12 12 12 12 12

3 2 3 2 4

Port.D

Guitar II

S S H vib. P

Bass

H P P

Drums

109

110

Vocal Bm Bm(onA)

Other

Guitar I
 (Port.D) vib. vib. P H P
 (Port.D) vib. vib. P H P
 10 12 10 12 10 9 10 9 12

Guitar II

Bass
 S S
 9 12 12 12 12 12 12 12 9

Drums

Vocal Bm [L] Bm

Other

Guitar I
 (8va) H P S S (8va) H H
 12 9 11 9 7 11 14 12 0 2 2 3 14 15 17

Guitar II
 H H vib.
 H H vib.
 7 7 9 7 9

Bass
 H P
 H P
 7 9 9 9 9 9 9 7 9 7 9 9 9 9 9

Drums

Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm(onA) **Bm**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal: F# E D **M** Bm

Other: [Empty staff]

Guitar I: tremoro Picking & tr, Gt.3, C D C C D, C D C C D, 17 17 17 17 17 17

Guitar II: 11 9, 9 7, 7 5, 5 7 7 7 7, 11 9, 9 7, 7 5

Bass: 9 7 7 5, 7 9 9 9 9, 9 7 7 5

Drums: [Empty staff]

Vocal: Bm C

Other: [Empty staff]

Guitar I: D H P H P, S, S, 17 15 17 15 14 15 14 14, 19, 19, 3

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

Chord progression: C, ^{2.} N Dm, B^b

Vocal

Other

Guitar I
 (8va) ↓
 T: 6̣, 6̣, 6̣ 5 7
 A: 3
 B: 3, 3 3 5 3

Guitar II
 T: 5̣, 5̣, 5̣ 8 6
 A: 5
 B: 7, 7 7 5 6

Bass
 T: 5̣, 5̣, 5̣ 7 8 7
 A: 5
 B: 6, 6 6 8 5 7

Drums

Chord progression: C, Dm, ^O Dm

Vocal
 Please _____

Other

Guitar I
 T: 7, 6 5 8 6 5, 6 5 7 5
 A: P, P, P
 B: P, P, P

Guitar II
 T: 8 10, 8 10 8, 10 8 10 8, 10 8 10 9
 A: S, P, P, P, P
 B: P, P, P, P

Bass
 T: 5, 7 7 5 7 5, 7 5 8 5 7 5 8
 A: 3, 3 3 0 3 7
 B: 5, 5 5 7 8 7

Drums

Vocal

Dm B^b C

take me a - way take me a - way so far a -

Other

Guitar I

Guitar II

Bass

Drums

114

Vocal

Dm P Dm

- way Please take me a -

Other

Guitar I

Guitar II

Bass

Drums

Vocal B^b C Dm

- way _____ take me a - way _____ so far _____ a - way

Other

Guitar I g. g. g. -8va → H.C D C

T 3 3 3 5 3 / 5 5 5 7 5 / 5 5 5 7 5 / 12 12 12 15 15 15

A / B

Guitar II g. g. g. -8va → C D H.C

T 7 7 7 5 6 / 5 5 5 6 8 / 5 5 5 6 8 / 15 15 15 13 12 12

A / B

Bass

T 6 6 6 8 5 7 / 3 3 3 0 3 7 / 3 3 3 0 3 7 / 7

A / B

Drums

Vocal Dm Dm B^b

Please _____ take me a - way _____ take me a -

Other

Guitar I -8va g. g. g.

T 15 13 12 13 8 / 6 6 6 5 7 / 3 3 3 5 3 / 15 13 12 13 8

A / B

Guitar II -8va g. g. g.

T 12 15 13 15 8 / 5 5 5 8 6 / 11 10 8 / 8 7 5

A / B

Bass

T 7 5 7 8 5 8 / 5 5 5 7 8 7 / 1 1 1 3 / 7 5 8

A / B

Drums

116

Vocal

- way _____ so far _____ a - way _____

Other

Guitar I

T 5 5 5 7 5

A 8 8

B 8 8

Guitar II

T 13 11 10

A 10 8 7

B 10 8 7

Bass

T 3 3 3 0 3 7

A 3 3 3 0 3 7

B 3 3 3 0 3 7

Drums

C

Dm

B

R

Bm

8va

H

Vocal

Other

Guitar I

T 7 5 3 5

A 7 5 3 5

B 7 5 3 5

Guitar II

T 12 12 12

A 12 12 12

B 12 12 12

Bass

T 9 9 9 9

A 9 9 9 9

B 9 9 9 9

Drums

Bm

vib.

vib.

(8va)

Mute

Bm **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Half Mute

D.S. 1.

1. Coda **C**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

side of you

D.S. 2.

2. Coda **Dm** **Bb** **C**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Please _____ take me a - way

Take me a - way

DRIFTER

ドリフター

Words & Music by Steve Harris

この曲では、リズムが2種類出てくるので気をつけよう。前半のTempo Iは、すこしアップ・テンポの8ビート・リズムだ。また、譜面にも指示されているように、8分音符は3連符のリズムで演奏されている。これは、いわゆる「シャッフル・ビート」と呼ばれているものだ。Intro①はギター1のリフからスタートしているが、ここは、アルペジオ奏法で弾くようにしよう。5小節目からのギター2は、2本のギターでハーモニーを弾いている。ベースもユニゾンで重ねられているので、リズムをしっかりと合わせるようにしよう。ドラムは、Intro②からのスタートだ。シンプルな8ビート・パターンを叩いているが3連のリズムを正確にキープするようにしよう。また、ハイハットはオープン気味にしてパワフルな演奏を心がけよう。③の1小節前からリズムが変わ

っている。ここからはスロー・テンポになっており、シャッフル・ビートではなくノーマルな16ビートのリズムだ。④は、ギター・ソロだ。ここはフロント側のピックアップを使い、ソフトなディレイ・サウンドで弾かれているようだ。ディレイもかけて、広がりのあるサウンド・メイキングを行うとよいだろう。この部分のギター2は、アルペジオ奏法によるパッキングだ。⑤からは、再びもとのテンポに戻っている。ただし、ここはシャッフル・ビートではないので気をつけよう。⑥の部分で弾かれているギター1のフレーズは、トレモロ・ピッキングのテクニックを使っているものだ。ここは、かなり強めにピッキングするようにしよう。⑦の部分でのギター・ソロは、エフェクターとしてワウを使っており、ここも力強い演奏を心がけたい。

(Tempo-I)
Intro.1 Dm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E.Guitar 3

8va

Vocal Dm Intro.2 D

Other

Guitar I

Guitar II H H H H

Bass H3 (8va)

Drums

120

Vocal D C D Yeah

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D C D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G D

(1x) Look out...now ba - by wont you take me away
 (2,3x) A- ny - where... got... to get... you a - way

(2,3x)

G D C

Vocal

sitting here (I) think it's gon-na be a new day
 feels so good think it's gon-na be a new day (1,2,3x) Gon-na get my song

Other

Guitar I

Guitar II

Bass

Drums

122

C D C

Vocal

till I can't go on, Gon-na keep on roam

Other

Guitar I

Guitar II

Bass

Drums

1. **to** **D** **C** (D.S.time with Repeat) **Dm**

Vocal: - ing gotta sing my song

Other: [Empty staff]

Guitar I: [Staff with guitar notation, including triplets and a '4.' marking]

Guitar II: [Staff with guitar notation, including triplets and a '4.' marking]

Bass: [Staff with bass notation, including fret numbers 3, 2, 3, 4 and circled 5s]

Drums: [Staff with drum notation, including triplet patterns]

Vocal: **Dm**

Other: [Empty staff]

Guitar I: [Staff with guitar notation, including double bar lines and a '4.' marking]

Guitar II: [Staff with guitar notation, including fret numbers 6, 5, 8, 6 and a circled 3, with 'H' markings above notes]

Bass: [Staff with bass notation, including fret numbers 9, 15, 14, 12, 15, 14, 12, 10, 12, 9, 12, 15, 14, 12, 15 and a circled 3, with '8va' and 'H' markings]

Drums: [Staff with drum notation]

Vocal Dm D D

What you feeling when you hold me tight _____ Gonna cud- dle up _____

Other

Guitar I

Guitar II

Bass (8va)

Drums

Vocal D C D

with to - night _____ Gon- na get _____ you feel - ing so _____ se - cu - re _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D C D

Lis - ten child, don't you see theres a cu - re

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D D (Tempo-II) E D

woo

Other

Guitar I

Guitar II

Bass

Drums

Arpeggio →

8va

10 13 12 12 12 10

D P

Vocal
C D C D
yeah oh woo wo

Other

Guitar I
C C C C C S S C C C C D
12 12 12 12 12 10 12 12 10 13 13 13 13 13 10 13 10 13 10 13 10 13 13 13 15 15 15 15 15 15 15 15 15 13

Guitar II
3 1 0 0 2 3 2 0 2 3 0 3 0 3 1 0 3 0 1 2 0 3 3 2 3 2 2 0

Bass
3 3 3 3 0 3 0 0 0 7 7 7 5 7 5 7 5 3 3 3 3 0 3 0 0 0 7 7 7 5 5 5 0 7

Drums

Vocal
C D C G
yeah Oh woo

Other

Guitar I
H P+H IHC IHC IHC+D C (8va)
H P+H IHC IHC IHC+D S C D C
15 13 15 13 12 13 12 15 15 15 15 15 15 15 13 14 14 15 13 14 13 12 14 13 12 10 12 12 12 12 12 12 12

Guitar II
3 1 0 0 2 3 2 0 2 3 0 3 0 3 1 0 3 0 1 2 0 3 3 2 3 2 2 0

Bass
3 3 3 3 0 5 7 0 0 7 5 7 5 7 5 7 3 3 3 3 3 3 3 3 1 3 3 3 0 3

Drums

Vocal F C G C
 (Tempo-I)

Other

Guitar I
 17 17 17 17 15 15 16 16 17 14 15 16

Guitar II
 3 2 0 1 2 0 1 1 0 1 3 2 0 0 0 0 0 0

Bass
 0 4 5 7 5 4 0 0 4 5 7 0 4 5

Drums

Vocal C G G C

Other

Guitar I
 4. 4. 15 16 16 17 15 16 17 17 15 17 17 17

Guitar II
 4. 4. (Arpeggio) 5 9 5

Bass
 9 10 12 10 10 9 10 9 0 4 5 7 7 0 4 10 10 9 10 12 10 9 10

Drums

Chords: C, G, C

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with tablature: 16, 17, 15, 16, 16, 17, 15, 16, 16, 17, 17, 17, 15, 17, 17, 17]

Guitar II: [Staff with tablature: 5, 3, 5]

Bass: [Staff with tablature: 12, 10, 9, 10, 12, 10, 9, 7, 5, 5, 4, 5, 7, 5, 4, 5, 7, 5, 4, 5, 7, 5, 4, 7, 10, 10, 9, 10, 12, 10, 9, 10]

Drums: [Staff with slash marks]

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Chords: C, D

Vocal: [Staff with notes]

Other: [Staff with slash marks]

Guitar I: [Staff with glissando markings: (8va) gliss., gliss.]

Guitar II: [Staff with slash marks]

Bass: [Staff with tablature: 12, 10, 9, 7, 10]

Drums: [Staff with slash marks]

D.S.

Section: Coda

Chord: D

Vocal: [Staff with notes and lyrics: Oh oh, oh, oh, oh, Oh,—]

Other: [Staff with slash marks]

Guitar I: [Staff with slash marks]

Guitar II: [Staff with slash marks and Wow Pedal marking]

Bass: [Staff with slash marks]

Drums: [Staff with slash marks]

Vocal C D

yeah

Other

Guitar I

Guitar II P C vib. C

Bass

Drums

Vocal C D

Other

Guitar I 4. 4.

Guitar II C vib. vib.

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Gon-na sing my

(Wow Pedal) (8va)

Vocal

C **D**

song and it won't take long Gon-na sing my song—
 yeah won't you sing along I want you

Other

Guitar I

Guitar II

Bass

Drums

Vocal

C **B**

(4 times Repeat) **4x**

sing it, sing it, sing it, sing it, (1,2,3x) along I want you
 (4x) along

Other

Guitar I

Guitar II

Bass

Drums

Vocal C D C

Other

Guitar I

Guitar II

Bass

Drums

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Vocal C D C

Other

Guitar I

Guitar II

Bass

Drums

THE IDES OF MARCH

3月15日

●by Steve Harris

Intro.

Em F#m G Am/Bm C Bm Am (G)

D Em F#m G / F#m Em D Em D (Guit. 3) cho

(Guit. 4) cho

A Fm cho F#m cho G Am/Bm cho C Bm cho cho Am (G) p.o

B Em cho F#m G 8va. Am/Bm C p.o p.o p.o h.+p h.+p Bm

C

gliss p.o p.o h+p h+p gliss h+p p.o Bm Am (G) 8va cho

gliss p.o p.o h+p h+p gliss h+p p.o h.o h.o h.o h.o k cho

D

cho cho cho p.o cho F#m cho cho cho p.o gliss h+p G / F#m p.o

cho cho cho p.o cho cho cho p.o gliss h+p p.o

Em D Em 8va (Guit.1) Dcho

p.o p.o p.o p.o p.o p.o p.o p.o p.o p.o p.o p.o p.o p.o p.o p.o p.o

cho cho cho cho cho cho cho cho cho cho cho cho cho cho cho cho cho

(Guit.5) cho (Guit.4) cho

DETAILS OF TWILIGHT ZONE

幻影のトワイライト・ゾーン

● by Dave Murray & Steve Harris

A

A

A

A

A

N.C.

B

A

She lays in bed at night and that is when I make my call _____ But when she stares at me she
I'm look - ing for - ward to her spi - rit com - ing O - ver to me _____ I feel so tempt - ed to

can't see no - thing at all Be - cause you see I can't take no shape or form -
 bring her o - ver to see Just what it's like to be hang - ing on the o - ther side -

The first system of music features a vocal line with lyrics and a guitar accompaniment. The vocal line consists of eighth notes with triplets and a final triplet with a trill. The guitar accompaniment is in the key of D major and features a consistent eighth-note triplet pattern.

The second system continues the musical piece. The vocal line and guitar accompaniment maintain the same rhythmic and melodic patterns as the first system.

It's been three long years since I've been gone
 I feel so lone - ly it's a long time since I died

8 Bar Simile ~

The third system introduces a new section of the song. The vocal line has lyrics and a melodic line with triplets. The guitar accompaniment continues with the triplet pattern. The system concludes with an 8-bar simile section for both the vocal and guitar parts.

8 Bar Simile ~

The fourth system continues the 8-bar simile section from the previous system, showing the continuation of the melodic and accompaniment lines.

(I) can't get used to pur - ga - tory you know it real - ly makes me _____ cry -
 I try to show her that she's nev - er gon - na be a lone

8 Bar Simile ~

I'll nev - er know the rea - son why I had to go Oh
 Be - cause my spi - rit is im - pri - soned in the Twi - light Zone

8 Bar Simile ~

C F

F A N.C. F

oh _____ (I'm) cry - ing _____ Oh _____ oh _____

4 Bar Simile ~

4 Bar Simile ~

4 Bar Simile ~

4 Bar Simile ~

F A N.C. F

oh deep in - side _____ of me _____ Oh _____ oh _____

4 4 4 4

4 4 4 4

4 4 4 4

4 4 4 4

F N.C. G

oh can't you see me Oh oh
(hear)

G C D F E to

oh can't you see me

E D Am Bm

C D E *gliss* Am *gliss* Bm *gliss*

C D E *tr* Am Bm

