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マイケル・シエンカー / 神 話

タブ譜付!



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好評発売中!!

スーパー・ロック・ギタリスト
マイケル・シェンカー

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本書を使用する前に

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

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

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

なお、図中省略されている文字は以下の通りである。

●ギター:Vo=ヴォリューム、To1、To2=トーン1、トーン2

●アンプ:Vo=ヴォリューム、Tr=トレブル、B=ベース、R=リヴァーヴ



ARE YOU READY TO ROCK ● レディ・トゥ・ロック

● Words & Music by Schenker & Barden

Intro
A

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

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

(1x Tacet) C^(onA) G^(onA) D^(onA)

Oh _____ yeah

gliss

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

You know that
There's no mis -

A

sound you got the feel - ing You know there's no go - ing back
take no de - ny ing We're just one of kind _____

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

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

4

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

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

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

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

gless

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

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

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

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

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

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

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

Tell me you're read - y wo oh

2. Em G (om E) D

yeah wo oh

gliss.

D (omit 3rd)

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

E (omit 3rd)

cho w. cho. cho cho

D (omit 3rd)

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

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

cho cho cho cho cho

Musical score for guitar and voice. The guitar part includes fret numbers and techniques such as triplets (3), harmonics (H+P), and chords (cho.). The vocal line includes the instruction "8va." and the word "cho."

D.S.

Coda

Em G(mE) D Em G(mE) D

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

ATTACK OF THE MAD AXEMAN ● アタック・オブ・ザ・マッド・アクスマン

● Words & Music by Schenker & Barden

Bb *C* *Dm* *Bb* *C* *Dm*

Vocal line: *cho.*, *PO*, *HO*

Guitar line: 13 13, 13 13, 13 15 12 15, 15 12 13 12 12 15 13, 13 17 15 18 (15) 18

Bb *C* *Dm* *Bb* *C* *Dm*

Vocal line: *sra.*, *cho.*, *gliss.*, *gliss.*

Guitar line: 13 17 15 17, 13 17, 13 17, 13 17, 12 15, 13 17 15 18, 15 18, 12 15 13 17 13 17 15 18 15 18 13 17 12 15, 12 15 13 17, 13 17

A *Gm* *(long)*

Vocal line: Ah ha

Guitar line: 13 17

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G B^b **B** Gm

2x 1x

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

Guitar 2 Arming

C (long) Gm Gm

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

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

to you
to you

C (long) Gm

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

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

C B^b Gm7 B^b

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

tion

PO PO PO PO PO

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

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

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The middle staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes. The bottom staff shows guitar chords and fingerings, with 'PO' indicating palm mutes. Chord changes are marked as *B^b*, *Gm*, *B^b*, *D*, *B^b*, and *D*. The lyrics are 'He wants to make you bleed _____ A - make you bleed _____'.

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

Time af - ter time _____ you can see him

The second system continues the musical score. The vocal line has a melodic phrase with a '3' (triple) marking. The piano accompaniment continues with eighth notes. The guitar staff shows chords *D*, *E^b*, *F*, and *Gm*. The lyrics are 'Time af - ter time _____ you can see him'.

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

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

The third system features the vocal line with a melodic phrase and triplets. The piano accompaniment has a more active rhythmic pattern. The guitar staff shows chords *E^b*, *B^b(*conc*)*, *F*(*conc*), *E^b*, and *F*. The lyrics are 'He's on - ly look - ing for fun _____ in his'.

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

dreams _____ ah

The fourth system shows the vocal line with a melodic phrase and a long note. The piano accompaniment is sparse. The guitar staff shows chords *Gm*, *F*, *C*, *E^b*, and *Gm*. The lyrics are 'dreams _____ ah'.

E **F** **C**

slide. slide. slide. slide. slide

slide. slide. slide. slide. slide

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

A B

F **C**

slide. slide. slide. slide. slide.

slide. slide.

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

A B

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

F *sva* 3 3

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

T

A

B

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

3 3

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

T

A

B

Musical notation for the first system. The vocal line starts with a whole note 'Oh' under a slur. Above the staff, there are markings 'C' and 'E^b'. A 'sva.' (sustained) marking with an arrow is above the final note. The guitar accompaniment consists of a single bass line with a few notes.

Musical notation for the second system. The vocal line has the lyrics 'Watch the At-tack Of The Mad Axe-man'. Above the staff, there are chord markings 'B^b', 'Gm', 'G', 'A tempo', 'B^b', and 'C'. A box containing 'G' is labeled '(Guitar 2)' with an arrow pointing to the guitar accompaniment.

Musical notation for the third system. The vocal line has the lyrics 'Feed back'. Above the staff, there are chord markings 'Gm', 'B^b', and 'C'. The guitar accompaniment features a complex rhythmic pattern with 'p.o.' (palm mute) markings.

Musical notation for the fourth system. The vocal line has a long note with a slur. Above the staff, there are chord markings 'Gm', 'B^b', and 'C'. The guitar accompaniment continues with a complex rhythmic pattern.

Musical notation for the fifth system. The vocal line has a long note with a slur. Above the staff, there are chord markings 'Gm', 'B^b', and 'C'. The guitar accompaniment continues with a complex rhythmic pattern.

Musical notation for the sixth system. The vocal line has a long note with a slur. Above the staff, there are chord markings 'Gm', 'B^b', and 'C'. The guitar accompaniment continues with a complex rhythmic pattern.

Musical notation for the seventh system. The vocal line has the lyrics 'cho.' repeated. Above the staff, there are chord markings 'Gm', 'B^b', and 'C'. The guitar accompaniment features a complex rhythmic pattern with 'p.o.' markings and specific fret numbers (17, 18, 19) indicated below the staff.

Gm Bb C

cho. *vib.* *cho.* *vib.*

17 15 17 15 15 5 5 5 5 3 5 4 5 5 4 5 5 4 5 3 5 4 5

H.O H.O H.O H.O H.O

Gm Bb C Gm Bb C

cho. *(cho)* *(cho.)* *(cho.)* *(cho)* *(cho)* *(cho)*

gliss. *cho.* *(cho)* *(cho)* *(cho)* *(cho)* *(cho)*

12 12 11 10 10 12 13 13 13 13 13 13 13

P.O P.O gliss. P.O *cho.* *vib.*

Gm Bb C

(cho) P.O H+P *P.O* *P.O* *P.O* *gliss.* *gliss.* *H.O* *P.O* *P.O* *cho.*

(cho) P.O H+P *P.O* *P.O* *P.O* *gliss.* *gliss.* *H.O* *P.O* *P.O* *cho.*

13 13 11 13 11 11 12 14 12 12 15 12 15 12 15 13 (10) 13 10 12 12 12 10 10 10 10

Gm Bb C Gm Bb C

sva. *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.*

cho. *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.* *cho.*

15 18 18 18 18 18 18 18 18 15 18 18 18 15 18 18 18 15 18

Gm Bb C

Musical score for the first system. It consists of three staves: a treble clef staff with a key signature of two flats and a common time signature, and two bass clef staves. The guitar part includes fret numbers (15, 18, 15, 18, 15, 18, 18) and a circled '18'. The piano part includes performance instructions such as *H+P*, *cho.*, *vib.*, and *H+P gliss. cho.*.

Gm Bb C [H] Eb Cm Bb Gm

Musical score for the second system. It begins with a double bar line. The guitar part includes fret numbers (20, 15, 18, 17, 15, 17, 17, 15, 17, 15, 19) and a circled '19'. The piano part includes performance instructions such as *pua.* and *H.O.*.

Eb Cm Gm Eb Cm

Musical score for the third system. The guitar part includes fret numbers (10, 6, 7, 8, 7, 10, 8, 10, 10, 8, 10). The piano part includes performance instructions such as *H.O.* and *H+P*.

Bb Gm Eb Cm cho. Gm cho. p.o.

Musical score for the fourth system. The guitar part includes fret numbers (5, 5, 14, 14, 14, 12, 10). The piano part includes performance instructions such as *cho.*, *p.o.*, and *H.O.*.

I Eb Cm Bb H+P Gm pua. Eb Cm H+P

Musical score for the fifth system. It begins with a section marker 'I'. The guitar part includes fret numbers (12, 10, 11, 11, 10, 11, 10, 11, 10, 10, 10, 10, 15, 17, 16, 17, 15, 17, 15, 16, 15). The piano part includes performance instructions such as *H+P* and *pua.*.

Gm *E^b* *Lm* *B^b* *Gm*
cho. cha po po
cho. cha po po

E^b *F*
Free Tempo. cho.
cho. cho. cha po cho. cha po
cho. cha po cho. cho. po

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

ON AND ON ● オン・アンド・オン

● Words & Music by Schenker & Barden

Intro Gm (keyboard) → C Cm F

Gm C Cm F

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

The musical score is written in G minor (one flat) and common time. It consists of three systems of music. Each system includes a vocal line (treble clef), a guitar line (treble clef), and a keyboard line (bass clef). The guitar line includes chord diagrams for the fretboard. The keyboard line includes chord names and an arrow indicating the start of the keyboard introduction. The first system is an 8-measure introduction. The second system is a 4-measure phrase. The third system is a 16-measure phrase, with the first 8 measures marked 'A' and the last 8 measures continuing the melody.

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

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

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

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

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

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

4

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

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

4

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

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

T
A
B

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

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

3

4

T
A
B

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

On And On And On And On And On

T
A
B

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

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

T
A
B

Bb C 1. Eb F 2. Gm F Gm
 Oh yeah
 cho. cho cha cho.

Eb Gm F Gm Bb F
 cho. cho cha po
 cho. cho po po po po

Gm F Gm Eb Gm F Gm
 cho. po cho. po cho. po cho. po
 cho. po cho. po cho. po cho. po

Bb F Gm F Gm Eb
 cha
 cho. cho. cho. cho. H+P

Gm F Gm 8va. Bb F Gm F H+P Gm H+P
 cho. cho. cho. cho. cho. cho. H+P H+P

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

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

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

6 6 3 3 3 3

18 15 18 15 18 15 18 15 17 15 17 15 15 17 17 15 18 15 18 15 18 15 17 17 18 15 18 15 17 17 18 17 15 18 17 17

D.S.

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

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

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

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

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

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

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

On And On And On And On And On And On

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

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

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

And On And On

mp *H^o* *H^o*

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

On And On And On

H^o *cho.* *cho.* *8va.* *cho.* *cho.*

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

PO On And On And On

cho cho cho

T 14 15 17 15 17 15 17
A
B

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

On

cho

cho

T 15 15 16 20 17 16
A
B

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

And On And On

H+P cho

cho PO cho PO PO cho PO cho PO cho PO

T 18 18 15 16 15 17 17
A
B

Repeat & F.O.

LET SLEEPING DOGS LIE ●スリーピング・ドッグス

●Words & Music by Schenker, Barden, Glen, Raymond & Powell

Intro

Bm *1x Tacet* A Bm Bm E A Bm

Let Sleeping Dogs Lie

Bm *1x Tacet* A Bm Bm

Let Sleeping Dogs Lie

A E D^(mE) E D^(mE) A

The musical score is presented in three systems. Each system includes a vocal line (treble clef) and a guitar line (treble and bass clefs). The guitar line includes chord diagrams and fret numbers. The first system is labeled 'Intro' and features a key signature of two sharps (F# and C#) and a common time signature. It starts with a Bm chord, followed by a '1x Tacet' section, and then a melodic phrase with chords A, Bm, Bm, E, and A Bm. The second system repeats the '1x Tacet' section and melodic phrase. The third system, marked with a box 'A', shows a different melodic phrase with chords E, D(mE), E, D(mE), and A. The guitar line in the third system includes 'x' marks on the strings, indicating muted notes.

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B *(D.C. Times Straight)* 3x. *E* *D(mE) E E* *D(mE) A*

crossed the line so I just can't lose it I'm tied and bound and I can't abuse it

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

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

E *D(mE) E E* *D(mE) A*

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

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

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

C *B A(mB) G A B A(mB) G A*

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

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

B A(mB) G A B A(mB) G A

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

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

D

Bm

A Bm Bm

A

Let's Sleep-ing Dogs Lie

Oh yeah

E

G

F#

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

You stand

G

last

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

F#

F

Bm

For - ev - er a - gain

Oh

cho no cho. cho. cho. cho.

cho. cho. cho. cho. cho.

2222 10-10 22 22 10-10 2222 2222 10-10

Bm cho. cho. cho. cho. cho. A PO PO PO PO PO PO gliss. gliss.

Bm cho. cho. PO PO gliss. A cho. cho.

cho. cho. D H+P PO PO PO PO PO PO PO PO PO PO PO PO

F# cho. cho. cho. cho. cho. cho. cho. cho.

Coda G A un - der - stand

G B A(m B) G A B A(m B)

Handwritten musical score for guitar and voice. The score is organized into four systems, each with two staves (treble and bass clef). The music is in G major and 4/4 time. The first system includes a key signature change to one sharp (F#) and a common time signature change to 4/4. The score features various guitar techniques such as glissando, plectrum overtones (PO), harmonics (H+P), and slides (sl.). The vocal line includes lyrics like "cho." and "cho cho po cho." with melodic lines and phrasing slurs. Chord progressions are indicated by letters G, A, B, and A(om B). Fingerings and string numbers are provided for the guitar parts.

G A B A(mB) G A

Musical score system 1, first system. It consists of three staves: a single treble clef staff at the top, and two bass clef staves labeled 'T' and 'A/B' below it. The music features complex fingerings and techniques such as glissandos, pings (PO), and triplets. The piece is in a key signature of one sharp (F#).

B A(mB) G A B A(mB)

Musical score system 2, second system. It includes a treble clef staff and two bass clef staves labeled 'T' and 'A/B'. The lyrics 'Let Sleep-ing Dogs Lie' are written below the treble staff. The music continues with intricate patterns and techniques like gliss. and H+P.

G A B A(mB) G A B A(mB)

Musical score system 3, third system. It includes a treble clef staff and two bass clef staves labeled 'T' and 'A/B'. The lyrics 'Let Sleep-ing Dogs Lie' are repeated. The music features various techniques including gliss. and H+P.

G A B A(mB) G A B A(mB)

Musical score system 4, fourth system. It includes a treble clef staff and two bass clef staves labeled 'T' and 'A/B'. The lyrics 'Let Sleep-ing Dogs Lie' are present. This system introduces 'cho.' (chords) and 'PO' (pings) above the treble staff. The piece concludes with a series of slanted lines indicating a final section or ending.

F.O.

BUT I WANT MORE ● アイ・ウオント・モア

● Words & Music by Schenker & Barden

A *Free Tempo*

Bm

Bm *6* *D(add9)*

(Fade In)

B *D(add9)* *Gm* *G*

Ooh Ooh Ooh

PO

PO

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

Ooh _____ Ooh

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

Am D *D*

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

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

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

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

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

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

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

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

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

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

gliss.

gliss.

Non Chord.

gliss. gliss. vib. gliss. vib.

G

Lies _____ that's all I ev - er get from you _____
2x x-t-t 2x

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

gliss. gliss. vib. gliss. vib.

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

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

Bb C

prom - is - es No more lies

2.3x

B^b *C*

gliss. *cho.* *cho.*

H *D* *Gm* *G*

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

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

gliss.

B^b *C* *D* *Gm*

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

gliss.

G *B^b* *C* *D*

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

gliss.

Gm G B^b C D

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

fast lane

the
n I'm

Gm G C A Dm

star - gaze Oh cause I _____ want _____ more _____

2x only
(7 7 7 7)

2x only
(7 10 7 12)

Dm Bb Am Dm

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

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

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

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

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

Dm

Bb

Am

cho vib
W cho
cho
cho cho po
Some

cho vib
W cho
cho
cho cho po

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

cho
cho

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

D

Dm

Bb (OND)

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

3

14

b e

2 3 3 3 5 6 5 5 6 5 0 10 11 10 11 10

Am D Dm

Your run - ning in blind con - fu - sion

The first system of the score consists of three measures. The vocal line (top staff) has lyrics 'Your run - ning in blind con - fu - sion' with a fermata over 'sion'. The guitar TAB (middle staff) shows chords Am, D, and Dm. The piano accompaniment (bottom staff) features a melodic line with eighth and quarter notes.

Bb (on D) Am K D

los - ing your voice of com - mand I more

cho cho Po H vib

cho cho Po H vib

12 12 12 10 8 10 10

The second system contains three measures. The first measure has lyrics 'los - ing your voice of com - mand' and a first ending bracket. The second measure has lyrics 'I more' and a second ending bracket. The guitar TAB (middle staff) includes a key signature change to Bb (on D) and a key signature change to D. The piano accompaniment (bottom staff) includes a section with a key signature change to Bb and a section with a key signature change to D. The second ending includes performance instructions: 'cho cho Po H vib' and 'cho cho Po H vib' with fingerings '12 12 12 10 8 10 10'.

Chords: Gm, G, Bb, C, D

Measure 1: Treble clef has a whole note G4. Guitar frets 10, 11, 10. Bass has a whole note G2.

Measure 2: Treble clef has a whole note G4. Guitar frets 12. Bass has a whole note G2.

Measure 3: Treble clef has a whole note Bb4. Guitar frets 12. Bass has a whole note Bb2.

Measure 4: Treble clef has a whole note C5. Guitar frets 12, 12, 12, 10. Bass has a whole note C3.

Chords: Gm, G, Am, D

Measure 5: Treble clef has a whole note G4. Guitar frets 10, 11, 10. Bass has a whole note G2.

Measure 6: Treble clef has a whole note G4. Guitar frets 12. Bass has a whole note G2.

Measure 7: Treble clef has a whole note Am4. Guitar frets 11, 10, 12, 10, 11, 10. Bass has a whole note Am2.

Measure 8: Treble clef has a whole note D5. Guitar frets 12, 12, 12, 10, 8, 10, 10. Bass has a whole note D3.

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

Annotations: cho cho PO

Chords: H+PO, cho, vib

Annotations: H+PO, cho, vib

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

Annotations: Gm, G, Am vib., D, PO, cho, gliss

Annotations: PO, vib

Chords: Gm, G, B^b, C

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

Annotations: cho, cho

Chords: Gm, G, Am

Lyrics: cho cho

Performance markings: *p*, *3*, *vib*, *cho cho*

Chords: D, Gm, G, Bb, C

Lyrics: more Got - ta lav - cho cho po

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

Chord progression: D, Gm, G, Am

Lyrics: Got - ta have —

Performance instructions: more, cho., vib., 6, 6, 6

Detailed description of the first system: This system contains the first four measures of a musical piece. The guitar part is written on a standard staff with a key signature of two sharps (D major/G minor) and a 4/4 time signature. Chord diagrams are provided for D (13 13), Gm (13 13), G (10 13 13 10), and Am (13 13 13 10). The guitar tablature shows fret numbers 13 and 10. There are six sixteenth-note chords marked '6' in the second and third measures. The vocal line is in a soprano clef with lyrics 'Got - ta have —'. It includes performance markings such as 'more', 'cho.', and 'vib.' (vibrato).

Chord progression: D, Gm, G

Lyrics: cho. cho. cho. cho. cho. cho. cho. cho.

Performance instructions: more, cho., vib., 8va. →

Detailed description of the second system: This system contains the next four measures of the musical piece. The guitar part continues with chords D (13 13), Gm (10 12), G (10 12 13 15), and G (16 15). The guitar tablature shows fret numbers 13, 10, 12, and 15. The vocal line continues with the lyrics 'cho. cho. cho. cho. cho. cho. cho. cho.'. Performance markings include 'more', 'cho.', and '8va. →' (indicating an octave shift).

F.O.

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

●Words & Music by Raymond

A **D** **G**

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

Piano Solo

D **G** **Em7**

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

G **D** **G** **A(onc^o)**

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

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B 2x D 1x

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

T
A
B

G 7 Em7 G

— and sold — on the run Well Just I don't like the kid — know — all the in a can clev - er lines — I gave you — Is it true

T
A
B

D (con A) G (con B) A (con C) D (con C) C 1x 2x

— ev - ery - thing but still you asked for more — Re - mem - ber — just re Well did I lose — this time —

8va → *H+P* *H+P*

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

T
A
B

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

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

gless. *8va* → *gless.* *cho.*

gless. *cho.*

12 12 14 11 14 14 16 16 16 16 14

T
A
B

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

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

12 11 14 14 (16) 14

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

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

(a.c guitar)

12 12 13 7 5 5 6

Abm7 F#(CONC#) G(add9)

G(add9) 2. B F#(CONC#) 2-2-2

what do I thy

3

E Bm G Em F#7

(Mute Fill)

3 3 3

Chord progression: **Bm** **G**

Lyrics: cho. cho. H. PO H+PO PO cho. PO PO PO PO PO PO PO PO

Chord progression: **Bm** **G**

Lyrics: cho. cho. PO

Chord progression: **Em** **F#7** **Bm**

Lyrics: 8va cho. cho. PO cho. PO cho. PO cho. PO cho. PO cho. PO cho. PO cho. PO cho. PO

Chord progression: **G** **Bm**

Lyrics: cho. PO PO cho. PO PO PO PO PO H+PO H+PO H+PO+H PO cho. cho.

Chord progression: **G** **Em** **F#7**

Lyrics: cho. cho. cho. cho. PO gliss

Vocal: Re -

D. S.

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

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

old D e-nough to look
ゴ-ラス

8va →

$\text{F}\#(\text{conC}\#)$ $\text{G}(\text{conB})$ Em

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

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

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

D $\text{A}(\text{conC}\#)$ Bm^9 $\text{A}(\text{conB})$ $\text{Bb}(\text{add9})$

8va ↓

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

D $\text{A}(\text{conC}\#)$ Bm^9 $\text{A}(\text{conB})$ $\text{Bb}(\text{add9})$ D

rit. -----

rit. -----

LOOKING FOR LOVE ● ルッキング・フォー・ラヴ

● Words & Music by Schenker & Barden

A

The musical score is arranged in three systems. The first system (labeled 'A') consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of triplets in the first measure, followed by two measures with a double bar line and a slash, and a final measure with a D chord. The bass staff follows a similar pattern with triplets and a final measure with a D chord. The second system consists of two empty staves, likely for a vocal line. The third system continues the guitar and bass parts, with the guitar staff showing chords Em, Em, D, Em, and Em. The bass staff includes fret numbers (0, 2, 3, 5, 7) and fret bends (marked with a 'b'). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'less'.

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

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

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

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

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

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

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

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

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

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

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

Chords: B, Em, D, D, Em

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

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

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

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

Em D D Em C Em

D Em Em D D Em

C Em F Em D Em

D Em C Em D Em

Em D C Em

ova -> cho cho cho cho

D.S.

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

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

Accompaniment: Treble clef, 3/4 time signature, includes triplets and slurs.

Guitar: Standard tuning, includes chord diagrams for D, Em, and C.

Look - ing For Love Looking for a friend

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

Accompaniment: Treble clef, 3/4 time signature, includes triplets and slurs.

Guitar: Standard tuning, includes chord diagrams for C, D, Em, and D.

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

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

Accompaniment: Treble clef, 3/4 time signature, includes triplets and slurs.

Guitar: Standard tuning, includes chord diagrams for Em, D, C, and D.

gless. gless.

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

Accompaniment: Treble clef, 3/4 time signature, includes triplets, slurs, and dynamic markings (p0, gless.).

Guitar: Standard tuning, includes chord diagrams for Em, D, C, and Em.

Musical notation for guitar, consisting of six systems. Each system includes a treble clef staff with notes and chords, and a bass clef staff with fret numbers and rhythmic markings. The notation includes various musical symbols such as triplets, accents, vibrato, and dynamic markings like 'p' and 'pp'. Chord changes are indicated by letters like D, Em, C, and H. Performance instructions like 'cho' and 'w. cho' are also present.

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

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

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

D Em *sva. Em p.cho* D *p.cho vib* D *p.cho* D *p.cho Em vib* C *cho* Em *vib*
 12 12 14 14 17 17 17 18 18 15 22 22 22 21 21

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

D *p. vib* Em *sva.* Em *cho.* *cho.* D *vib.* D *cho cho cho cho cho cho cho* Em *cho cho cho*
 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22 22

Musical score for guitar, consisting of two systems of treble and bass staves. The first system includes chords *C*, *Em*, *D*, and *Em*. The second system includes chords *D*, *Em*, *C*, *Em*, *D*, and *Em*. The score features triplets and fingerings like 19, 20, 21, 22.

F. O.

区
 キ
 長
 く
 9
 キ
 Ex.

ジ
 ヴ
 タ
 テ
 ク

SECONDARY MOTION ●セカンダリー・モーション

●Words & Music by Schenker & Barden

A *Gm* *Gm*

cho cho po. cho cho po. 3

T A B 13 13 13 13 11 13 10 11

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

8va. cho. cho po H H+P.O. cho. cho H+P.O. cho cho

T A B 13 13 13 13 10 13 10 11 10 11 10 13 11 10 10 13 13 13 11 12 10 7

Non Chord

gliss. gliss. gliss. gliss.

T A B 9 5 9 5 6 6 3 5 3 5 9 5 6 9 5 5 5

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

2x vib.

gliss.

gliss.

gliss.

gliss.

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

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

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

4

4

1.

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

T
A
B

gless

gless

C E^b B^b F C

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

cho vib.

cho vib.

T
A
B

gless

gless

T
A
B

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

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

cho. *H+PO* *vib.*

cho. *H+PO* *vib.*

10 - 11 10 11 10 13 11 (12)

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

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

vib. *vib.* *gva.*

10 18 17 15 16 14

Eb (on G) *F (on G)* *Gm*

Give me that chance _____

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

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

11 10 11 10 8 15 15 18 17 17 17 15 17 17 17 15 17 16 15 15

2.

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

8va. *po* *cho.* *cho* *po* *s.* *H+po*

po *cho* *cho po* *H+po*

13 17 17 15 15 17 15 17 17 15 16 15 17 15 17 17 15 18 11 10 11 10 13 11

gliss. *gliss.*

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


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

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

F
F[#]
G^m
E^b
B^b
F
C

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

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

E_b *F*(add9) *G*m to 

Give me that chance _____ Give me that chance _____

8va → *ix only*

E_b *F*(add9) *G*m *E_b* *F*(add9) *G*m

Give me that chance _____ Give me that chance _____

cho *po* *vib* *cho* *cho* *po* *cho* *cho* *po* *po*

cho *po* *vib* *cho* *cho* *po* *cho* *cho* *po* *po*

Non Chord

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

cho. po. cho. po. cho. po. cho. 3 3

gliss. cho. po. cho. po. cho. 3

4

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

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

4

8va → cho. cho.
 *cho. *cho. gliss. gliss.
 *cho. *cho. gliss. gliss.
 22 22 22 22
 15 15 15 15 15 15 15 15
 19 19 19
 18 20 20 20 20 20 20 20 20 18 20 18

gliss. gliss.
 gliss.
 gliss.

D.S.

Coda Eb F(add9) Gm Eb F Cm

Give me that chance
 Give me that chance
 8va. →
 3
 18
 20 20
 20 20 20 18 20
 22 22
 22 22
 rit.
 rit.

rit.
 rit.

Chord progression: Gm Eb F Gm

The musical score consists of two systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Chords Gm, Eb, F, and Gm are indicated above the staves. The score includes various musical notations such as triplets, slurs, and fingerings.