



# FIREBALL

ファイアボール

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

エレベーターのような機械音のS.E.からこの曲は始まっている。それに続くIntroの部分は、ドラムのソロ演奏だ。このドラムはかなり細かいビートを叩いており、少し複雑なリズム・パターンになっている。ここでは、バスターを安定したリズムでキープすることがポイントとなるだろう。□から他の楽器もスタートしている。オルガンは、コードによるバックアップを行っているが、そのサウンドは、まるでギターのようにディストーションされたものになっている。シンセでハモンドの音を再現して弾く時は、ギター用のエフェクターを使ってディストーションをかけても面白いだろう。□の部分には、ギターとベースがほとんどユニゾンでリフを弾いている。この曲は少しアップ・テンポで演奏され

ているので、このリフの8分音符をきちんと正確なリズムでプレイするようにしよう。□の部分のギターは、譜面では音にスタッカートがつけられている。これは、右手で少し弦をミュートするようにしながら弾くとよいだろう。□のギター・ソロは、古いタイプのディストーションである“ファズ”がエフェクターとして使われているようだ。チョーキングは音程をはずすようにして、意識的に不安定なサウンドになっている。□のオルガン・ソロは、グリッサンドなどを多用して効果音的にプレイしているものだ。後半はエコー処理されており、ディレイをかけて弾くとよいだろう。□のオルガンは、一変してリズムカルに弾くようにしよう。

The musical score is arranged in six staves from top to bottom: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with an 'Intro' section marked 'N.C.' (No Chords). The 'Vocal' staff contains a whole note chord. The 'Other' staff is marked '<S.E.>' and contains a whole note chord. The 'Guitar I' and 'Guitar II' staves show guitar-specific notation, including a 'T' (trill) and 'B' (bend) symbol. The 'Bass' staff shows a whole note chord. The 'Drums' staff features a complex rhythmic pattern of eighth notes and rests, starting with a double bar line and a common time signature.

N.C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

① ②

A Bm D Bm A Bm D Bm A Bm

(1.) gold - en light a - bove you shows me where you're from The  
 (2.) tried to un - der - stand you tried to love you right The  
 (3.) rac - ing like a fire ball danc - ing like a ghost You're

**Vocal**

Bm D Bm A Bm D Bm A Bm

ma - gic in your eye be - wit - ches all you gaze up - on You  
 way you smile and touch me al - ways sets my heart al - right You  
 Gemi - ni and I don't know which one I like the most My

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

Bm D Bm A Bm D Bm A Bm

stand up on your hill they be - bop all a - round you They  
 lips are like a fire me burn - in' thru' my soul And  
 head is get - ting brok - en and mind is get - ting bust But

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal

Bm D Bm A Bm D Bm A Bm

won - der where you're from oh yeah They won - der where I found you  
 peo - ple ask me where you're from They real - ly wan - na know you  
 now I com - ing with you down the road of gold - en dust

Other

Guitar I

Guitar II

Bass

Drums

6

Vocal

[B] A E

(1.3.4.) Oh my love it's a long way  
 (2.) Oh my soul it's a long way

Other

Guitar I

Guitar II

Bass

Drums



**Vocal**  
Ma - gic wo - man wreck - in' up my soul

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a C chord, moves to E, and then C#m. The lyrics are "Ma - gic wo - man wreck - in' up my soul". The guitar parts feature a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers like 0, 2, and 4. The drums play a steady eighth-note pattern.

**Vocal**  
Things you tell me have ne - ver been told

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics "Things you tell me have ne - ver been told". The chords are C and G. The guitar parts continue with their respective melodic and bass lines. The bass line includes fret numbers like 5, 3, 2, and 4. The drums maintain their rhythmic pattern.

**Vocal**

D A

Ma - gic wo - man I don't know

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a D chord and the lyrics 'Ma - gic wo - man I don't know'. The guitar I part has a melodic line in the treble clef and a bass line in the bass clef. The bass part has a rhythmic line with fret numbers (0, 4, 4, 0, 1, 2, 4, 2, 0, 0, 0, 4, 4, 4, 2, 0, 4). The drums part has a consistent rhythmic pattern.

**Vocal**

F#

Elect - ric be - fore me I love you so I love you so

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Detailed description: This system contains the next four measures. The vocal line starts with an F# chord and the lyrics 'Elect - ric be - fore me I love you so I love you so'. The guitar I part features a tremolo effect (tr) in both the treble and bass clefs. The bass part has a rhythmic line with fret numbers (4, 4, 4, 4, 4, 4, 4, 4). The drums part has a consistent rhythmic pattern.



Vocal

Oh \_\_\_\_\_ You're

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

10

Ⓢ Coda ①

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D Bm

1HC

1HC

②

**Vocal** Bm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** Bm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** Bm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** Bm

**Other** *(Organ Solo)*

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Bm N.C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F Bm D Bm A Bm D Bm A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**Vocal** *Bm* *D Bm A* *Bm* *D Bm A* *Bm*

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** *Bm* *D Bm A* *Bm* *D Bm A* *Bm*

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal: Bm D Bm A Bm D Bm A Bm The

Other: [Musical notation for other instruments]

Guitar I: [Musical notation for Guitar I, including a 4-measure rest]

Guitar II: [Musical notation for Guitar II]

Bass: [Musical notation for Bass, including fret numbers 2, 4, 2, 0, 2, 2, 2, 0, 0, 2, 2, 3, 4, 2, 4]

Drums: [Musical notation for Drums, including a double bar line and a repeat sign]

D.S. ②

Coda ② F#

Vocal: [Musical notation for Coda]

Other: [Musical notation for Coda, including a wavy line and a circled X]

Guitar I: [Musical notation for Coda, including an Arm. (Arpeggio) marking]

Guitar II: [Musical notation for Coda]

Bass: [Musical notation for Coda, including fret numbers 4, 5, 6, 9 and an Arm. marking]

Drums: [Musical notation for Coda, including triplets]

**Vocal** G Bm  
 (Tambourine) →

D Bm A Bm D Bm A Bm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** Bm D Bm A Bm D Bm A Bm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**





# NO NO NO

ノ・ノ・ノ

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

この曲は、スロー・テンポの16ビートのリズムで演奏されている。Introは、ギターによる16ビートの単音リフだ。この部分は、音量をおとした静かめな演奏になっている。ギターのボリュームを少ししぼって、ディストーションさせないクリアなサウンドで弾くようにしよう。Ⅳの部分からは、オルガンやベースもスタートしており、ここからはギターもフル・ボリュームで弾いている。オルガンも、ギターに合わせてディストーションぎみのサウンドでプレイしよう。ベース・ラインは、かなり細かい複雑なものになっている。ポイントは、1つ1つの16分音符を常に正確なリズムで弾くようにすることだ。ピッキングは細心の注意を払って、

きれいなサウンドで弾くようにしよう。Ⅲの部分のGt. IIは、ちょっとしたソロ・フレーズを弾いているものだ。この部分の譜面でスタックートのつけられている音は、右手を使って弦をミュートするようにしながらピッキングするとよいだろう。ⅣのGt. IIはスライド奏法を行っている。これは、ボトルネック・バーを左手の小指などにつけて弾いているものだが、ここはエコー処理されたサウンドになっている。ディレイをかけて弾くとよいだろう。チューニングはオープン・チューニングなどにしないで、普通のチューニングのまま弾いている。Ⅳの後半はノーマルな弾き方でのソロだ。ここも少し静かめな感じで弾いた方がいだろう。

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The musical score is arranged in six staves. The top staff is labeled 'Vocal' and contains a single line with rests and chord symbols A, E, A, E, C above it. The second staff is labeled 'Other' and contains a single line with rests and a final chord symbol. The third staff is labeled 'Guitar I' and contains a complex melodic line with fret numbers (0, 2, 3, 4, 2, 0, 3, 0, 3) and techniques like triplets and trills. The fourth staff is labeled 'Guitar II' and contains a single line with rests. The fifth staff is labeled 'Bass' and contains a complex bass line with fret numbers (1, 2, 3, 4, 2, 0, 3, 0, 3). The bottom staff is labeled 'Drums' and contains a complex drum pattern with various note values and rests.

①②③④

Vocal

(1.) Real - ly hate the run - ning real - ly hate the game Look - ing at them all I wanna be  
 (2,4,6) Must we let them fool us No No No Have we got our free - dome  
 (3.) Heads are get - ting strong - er bo - dies get - ting weak Look - ing at them all it feels good  
 (5.) (The) wash - ing's get - ting dir - ty (the)air is get - ting thin (it's)all in such a mess that no one

Other

Guitar I

Guitar II

Bass

Drums

Vocal

un born a - gain The - ir  
 No No No No The - ir  
 to be a freak be gin The - y  
 knows where to be gin

Other

Guitar I

Guitar II

Bass

Drums

**A** D

**Vocal**  
 suit is get - ting tigh - er al - though they're get - ting thin The flies are crawl - ing on their face and  
 Is it get - ting bett - er No No No No Do we love each o - ther  
 hands are get - ting clos - er they're reach - ing out so far No The green - ies gon - na get them make them  
 talk a - bout cre - at - ing but all they do is kill They say we're gon - na mend it but they

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**  
 trying to get in No No Peo - ple say that we're to blame\_ I say  
 No serve the stars will Must we wait for e - ver  
 ne ver will Tell them how it and they say  
 Poi - son in the rain but they say

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

D

to <sup>① ②</sup><sub>③ ④</sub> B A

1. G(onA)

No No No No it's just the game  
 No No No No we know it all  
 No No No No we am't to blame

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

D(onA) A C A G(onA)

2. A

No No

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

A G(onA) D A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

*(Slide Guitar)*

H.C. C.D. vib. C

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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

HCO HC HC HC HC

24

**A** **C**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

U D P U D P C C C D C C C D C C C D C

12 12 10 12 12 12 10 12 12 12 10 12 10 12 12 10 8 9 10 8 9 10 9 8 7 8 10 13 13

6

D.S. ①

**Coda ①**

Vocal: *F* A G(*on*A) D(*on*A) A C

Other: [Chords: *F*, A, G, D, A, C]

Guitar I: [Chords: *F*, A, G, D, A, C]

Guitar II: [Melody with vibrato, frets 2, 4, 5, 4, 4, 4, 4, 5, 4, 4, 4]

Bass: [Bass line with frets 2, 4, 5, 4, 4, 4, 4, 5, 4, 4, 4]

Drums: [Drum pattern with *D.S.* ②]

**Coda ②**

Vocal: *F* A D(*on*A) A D(*on*A)  
No (Organ Solo)

Other: [Chords: *F*, A, D, A, D]

Guitar I: [Chords: *F*, A, D, A, D]

Guitar II: [Melody with vibrato, frets 7, 5, 7, 5, 7, 5, 7, 7, 7, 7]

Bass: [Bass line with frets 2, 4, 5, 4, 4, 4, 4, 5, 4, 4, 4]

Drums: [Drum pattern]



Vocal: A D A D  
 Other: [Chords: A, D, A, D]  
 Guitar I: [Chords: A, D, A, D]  
 Guitar II: [Chords: A, D, A, D]  
 Bass: [Bass line with notes and fingerings]  
 Drums: [Drum pattern with slashes]

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Vocal: A D(onA) A D  
 Other: [Chords: A, D, A, D]  
 Guitar I: [Chords: A, D, A, D]  
 Guitar II: [Chords: A, D, A, D]  
 Bass: [Bass line with notes and fingerings]  
 Drums: [Drum pattern with slashes]

A D A D  
 Vocal: *(8va bassa)*  
 Other: *(8va bassa)*  
 Guitar I: *(8va bassa)*  
 Guitar II: *(8va bassa)*  
 Bass: *(8va bassa)*  
 Drums: *(8va bassa)*

A D A D  
 Vocal: *(8va bassa)*  
 Other: *(8va bassa)*  
 Guitar I: *(8va bassa)*  
 Guitar II: *(8va bassa)*  
 Bass: *(8va bassa)*  
 Drums: *(8va bassa)*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

This system contains the first four measures of the piece. The vocal line features a melodic phrase with a slur over measures 1-4, with chord markings 'A' above measures 1 and 3, and 'D' above measures 2 and 4. The guitar staves (I and II) are currently silent. The bass line provides a rhythmic accompaniment with fret numbers: 3 4, 0, 0 3 4, 0, 0 2, and 0 0 2. The drum line shows a consistent rhythmic pattern.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

*(Organ Solo)*

This system contains the next four measures (measures 5-8). The vocal line continues with a similar melodic phrase, slurred across measures 5-8, with 'A' and 'D' chord markings. The guitar staves remain silent. The bass line continues with fret numbers: 0 0 3, 0 0 2 2 3 4, 0 0 0 2 1, and 0 0 0 3 2. The drum line continues its pattern. The system concludes with the instruction *(Organ Solo)* and a fermata symbol.

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ③

⊕ Coda ③

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A G(onA) D(onA)

Vocal: A C  
 Vocal: Coda ④ A G(onA)  
 Other: Yeah  
 Guitar I  
 Guitar II: CD P H  
 Bass  
 Drums: D.S. ④

Vocal: D(onA) A  
 Other  
 Guitar I  
 Guitar II: C  
 Bass  
 Drums

# STRANGE KIND OF WOMAN

ストレンジ・ウーマン

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

ミドル・テンポのヘヴィなシャッフル・ナンバー。ライブでも彼らが好んで演奏していた曲のひとつであり、比較的取り組みやすい内容になっている。ライブではもっとラフな演奏が聴けるので、『ライブ・イン・ジャパン』などは是非一度聴き比べてみて欲しい。ギターはリッチーお得意の3連系リズムであり、彼にしてみればかなりリラックスした雰囲気プレイしている。④の3小節目、アップ&ダウンなどは、さりげないテクながら、リッチーらしさの基本パターンと言える。コツは3拍目のアタマの休符を確実に休む事で、この時ピックは2弦に押し当てられた形になっている事。その状態（ミュートされた）でチョーキングをしてからピッ

キング、という作業をほぼ同時に行えばよい。休符をしっかりと演奏する気持ちがポイントだ。キーボードは、やはりオルガン系の使用が絶対条件であり、マーシャルによる自然な歪み感はファンならずとも真似てみたいものだ。そこで、ギタリストが使う様な「歪ませエフェクター（ディストーション、オーバー・ドライブ etc.……）」の使用をおススメしたい。新しい発見がきつと有るハズ。ベースとドラムは、④のテンポ・チェンジ部分がポイントだろう。ハネたリズムながらスピーディかつ滑らかなテンポ運びは、4ビートのアプローチを心掛ける事がコツ。

The musical score is arranged in five staves. The top staff is for the Vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a box labeled 'A' and a 'Bm' chord marking. The second staff is for the Guitar, with a treble clef, F# key signature, and C time signature. It features a complex 3-beat rhythmic pattern with many triplets and a 'F#7(#9)' chord marking. The third staff is for the Keyboard, with a grand staff (treble and bass clefs), F# key signature, and C time signature. The fourth staff is for the Bass, with a bass clef, F# key signature, and C time signature, showing a simple 2-beat pattern. The fifth staff is for the Drums, with a bass clef, F# key signature, and C time signature, showing a 3-beat shuffle pattern with many triplets.

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**B**

*Bm* *A* *Em7* *Bm*

Vocal  
*once was a wo-man A strange kind of wo-man The kind that gets writ-ten down in his-to-ry Her*

Guitar  
 9 9: x 7: 9 9: 7 9 9: x 7: 9 9: 7 5 5: 7 7 7: 7 9 9: x 9 9: 7 9 9: 7 9 9: 7

Keyboard

Bass  
 2 2 / / / 5 5 5 5 0 0 0 2 2 / / /

Drums

32

*A* *Em7* *Bm*

Vocal  
*name was Nan-cy Her face was nothing fan-cy She left a trail of hap-pi-ness and mis-er-ry I*

Guitar  
 4 / / / / 4 / / / /

Keyboard

Bass  
 / / / / 5 5 5 5 0 0 0 2 2 / / / 5 6

Drums





**D** *Bm* *A* *Em7* *Bm*

Vocal: want you I need you I got-ta be near you I spent-my-mon-ey as I took my turn I

Guitar: *Bm* *A* *Em7* *Bm*

Keyboard: *Bm* *A* *Em7* *Bm*

Bass: *Bm* *A* *Em7* *Bm*

Drums: *Bm* *A* *Em7* *Bm*

*A* *Em7* *Bm*

Vocal: want you I need you I got-ta be near you Ooh I got a strange kind of wo-man  
(3) Ooh I had a strange kind of

Guitar: *A* *Em7* *Bm*

Keyboard: *A* *Em7* *Bm*

Bass: *A* *Em7* *Bm*

Drums: *A* *Em7* *Bm*

*Bm* | 2. *Bm* | **E** *Tempo Fast* | *G* | *D* | *A*

Vocal: *wo-man* | *wo,* | *wo,*

Guitar: *9* | *9* | *7 9 7 9 7* | *9* | *9*

Keyboard: *3* | *3* | *3* | *3* | *3*

Bass: *4* | *2 2 2 5 2 5 2 4* | *5* | *5 5 5* | *5 7 7 7 5* | *5* | *5 7*

Drums: *3* *3* *3* *3* | *3* *3* *3* *3* | *3* *3* *3* *3* | *3* *3* *3* *3* | *3* *3* *3* *3*

*Bm* | *G* | *D* | *A* | *B*

Vocal: *wo,* | *wo,* | *wo,* | *wo,*

Guitar: *9* | *9* | *9* | *9* | *9*

Keyboard: *3* | *3* | *3* | *3* | *3*

Bass: *4* *4* *2* *2* *4* *4* *2* | *5* | *7 7 5 7* | *5* | *7 7 7 7* | *5* | *5 7* | *4* | *2 4 4 4*

Drums: *3* *3* *3* *3* | *3* *3* *3* *3* | *3* *3* *3* *3* | *3* *3* *3* *3* | *3* *3* *3* *3*

*Tempo I*

E F B

*A* *B*

Vocal: wo my soul I love you Oh

Guitar: Arp. Arp. // solo // solo C

Keyboard: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

*A* *Em7* *Bm*

Vocal: [Blank staff]

Guitar: UD UD C P C

Keyboard: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

*A*      *Em7*      *Bm*

Vocal

Guitar

Keyboard

Bass

Drums

*A*      *Em7*      *Bm*

Vocal

Guitar

Keyboard

Bass

Drums

*A* *Em7* *Bm* G *Bm*

Vocal: I want you I need you I got-ta be near you I

Guitar: *P* *Port. C*

Keyboard: *A*

Bass: *A*

Drums

*A* *Em7* *Bm* *A*

Vocal: spent my-mon-ey as I took my turn — I want you I need you I got-ta be near you Ooh

Guitar: *C*

Keyboard

Bass

Drums



*Bm* *A* *Em7*

Vocal

Guitar

Keyboard

Bass

Drums

*Bm* I *Bm* *A* *Em7*

Vocal

Guitar

Keyboard

Bass

Drums





*Bm* *A* *Em7* *Bm*

Vocal

Guitar

Keyboard

Bass

Drums

42

*A* *Em7* *Bm*

Vocal

Guitar

Keyboard

Bass

Drums

# ANYONE'S DAUGHTER

誰かの娘

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

この曲は最初の部分に、リハーサル風景と思われるS.E.が入れている。譜面ではこの部分をカットして、ギターがアルペジオを弾き出した所からIntroとしてある。このギターだが、この曲ではディストーションさせずに、すべてクリアなサウンドで弾かれている。又、アルペジオ奏法の部分は、ピックを使わずに指で弾いた方が弾きやすいだろう。IntroのGt. Iのパターンは、6弦3フレットを左手の親指で押えるようにして弾くとよい。Introの部分はベースやドラムが入られていないので、リズムには十分気をつけるようにしたい。このIntroの途中からスライド奏法のギターも重ねられている。これはボトルネック・バーを左手につけて弾いているものだが、リヴアップを少し深めにかけて弾くようにしよう。□からベースとドラムもスタートしている。この曲の

ドラムはバスドラだけのプレイになっており、タンバリンは、パーカッションとして重ねてプレイされているものだ。□からのピアノは、Introと同様のリズムカルなコード・プレイになっている。譜面では右手の部分だけになっているが、Introと同様のベース・パートを左手で弾くようにするとよいだろう。□の最後に2小節のブレイクがあり、そのまま□のピアノ・ソロへと突入している。このブレイクはリズムがみだれないように注意したい。なお、このピアノ・ソロの部分は、すべて右手だけで弾いているものだ。なるべく力強い演奏を心掛けよう。□はギター・ソロだ。ここは、1音1音しっかりとピッキングするようにして、ていねいに弾くようにしたい。

The musical score is arranged in a vertical staff format. It includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The Intro section is marked with a G7 chord. The Guitar I part features an Arpeggio section and a section with Harmonic C (H.C.) notes. The score is divided into measures by vertical bar lines.

G7

Vocal

Other

(R.H.)

(L.H.)

Guitar I

HC

HC

Guitar II

(Arpeggio)

Bass

Drums

44

G7

Em

Vocal

Other

Guitar I

HC

Guitar II

Bass

Drums

Em C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

G(♯B) Am Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

When I

(Slide Guitar)

**Vocal**

(1.) stood un - der your bed - room win - dow    Throw - ing up a brick    No one came — I threw one more — That  
 (2.) - ma - gine I — was a full - grown man    And I could talk a just right    Could I come — and see you here — And  
 (3.) Wo - man I should like some peace    And    Dad - dy hold your tongue    I think you're — gonna die of fright — When (I)

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

*Tambourine*

**Chords:** G7

**Vocal**

rea - ly did — the trick    Your dad - dy came — and banged my head    He said what kind of man — Is  
 do this eve - ry night    Wham! The door comes cros - hing down — Your dad - dy's face all pale    Says  
 tell you what — I've done    I can hear — your tales and lies    You say I'm dumb and scraggy — But

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Chords:** G7

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

G7

Em

this that's hang-ing round my girl And there me in the car You're a far - mer's daugh - ter You're a  
 come with me you hai-ry bum I'll put you in my jail You're a jud - ge's daugh - ter You're a  
 man this dumb and scraggy is Your daugh-ter's ba-by's daddy She's a luck - y daugh - ter Such a

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Em

far - mer's daugh - ter Why do I al - ways get The kin - da girl I did - n't ough - ta get  
 jud - ge's daugh - ter Why do I al - ways get The kin - da girl I did - n't ough - ta get  
 luck - y daugh - ter Why do I al - ways get The kin - da girl I did - n't ough - ta get

(Slide Guitar)

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

① C G (on B) Am

(1) I won't get no more eggs and wa - ter  
 (2) Now I'm get ting jail and tor - ture  
 (3) (It) seems they're scream ing law and or - der  
 (4) Now I've got what I al - ways fought for

Now I've laid the  
 'Cause I made  
 When I go with  
 'Cause I've mar - ried a

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Em to ① ② 1.

far - mer's daugh - ter  
 jud - ge's daugh - ter  
 a - ny - one's daugh - ter  
 rich man's daugh - ter

(Side Guitar)

**B** G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Side str.)

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums



Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em C G(♯B)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

Am Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2.  
Em

**Vocal** G7

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** G7

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

G7 Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Side Gt.)

H.C.

H.C.

D.S. ①

**Coda ①**  
Em

**Coda ②**  
Em D G7

Vocal

Other

Guitar I

Guitar II *(Side Guitar)*

Bass

Drums *D.S. ②*

Vocal

Other *(8va bassa)*

Guitar I

Guitar II *(Side)*

Bass

Drums

C G7

# THE MULE

ミュージック

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

この曲は、Introから迫力あるプレイを聴くことができる。ドラムのパターンは少し細かいリズムになっているが、ほとんど同じものを繰り返しているだけなので、思いきりパワフルに叩くようにしよう。ベースはIntroの4小節目からのスタートだ。この最初のフレーズはトレモロ・ピッキングの要領で、左手でグリス・ダウンさせるようにするとよい。もちろん、ピックを使ってプレイしなくてはいけない。Introの途中のGt. IIはアームを使ったプレイを行っている。アーム・アップができるように楽器のスプリングを調節して、フローティング状態にしておこう。Ⅳではオルガンとギターによるユニゾンのメロディーが弾かれている。2拍3連のリズムに気をつけて、ピッタリとそろえて弾くようにしたい。

Ⅲのボーカル部分では、ギターはアルペジオ奏法でバックアップを行っている。ここは少し静かな感じで弾くようにしよう。Ⅳのオルガン・ソロは、少しエキゾチックな面白いフレーズを弾いている。ここは、ボリューム・ペダルなどを使ってフワーツとした感じに弾くとよいだろう。Ⅴのギター・ソロは、力強いピッキングでリズムカルにプレイしよう。Ⅵでもギター・ソロが弾かれているが、ここではディレイをかけてプレイするとよいだろう。エンディングのドラムもかなりエコー処理されたものになっている。この曲のドラムは同じパターンの繰り返しになっているので、思いきってリズム・マシーンを使い、ディレイなどで人工的なサウンドを作ってプレイしてみるのも面白いかもしれない。

The musical score is arranged in a standard staff format with six parts: Vocal, Other (Organ), Guitar I, Guitar II, Bass, and Drums. The key signature is A major (three sharps) and the time signature is common time (C). The Intro section is marked with a box labeled 'Intro' and contains four measures. The guitar parts (I and II) show specific fretting and picking techniques, with Guitar I using a tremolo effect. The bass part features a complex rhythmic pattern with triplets and sixteenth notes. The drums part shows a steady beat with a triplet pattern in the second measure.

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A G(♭A) A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A A

Vocal

Other

Guitar I

Guitar II

Bass

Drums



**A** G(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of system 1: This system contains measures 1 through 4. The key signature is two sharps (F# and C#). The vocal line is silent. The 'Other' staff features a melodic line with triplets. Both Guitar I and Guitar II play a complex melodic line with triplets and are marked 'H+P'. The bass and drums parts are marked with a percentage sign (%).

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of system 2: This system contains measures 5 through 8. The vocal line is silent. The 'Other' staff has a sustained chord. Guitar I and II have melodic lines with 'Arm.' (arm) markings and a wavy line indicating a tremolo effect. The bass part has a rhythmic pattern with notes 7, 7, 7, 6, 5, 5. The drums part is marked with a percentage sign (%).

**[B]** A B(overline{on}A) D(overline{on}A) A

Vocal: No one see the things you do \_\_\_\_\_ Be - cause I \_\_\_\_\_ stand In \_\_\_\_\_ front of you \_\_\_\_\_

Other: [Chords: A, B(overline{on}A), D(overline{on}A), A]

Guitar I: [Fingerings: 3, 2, 2, 0, 2, 2, 3, 4, 4, 4, 4, 3, 0, 2, 3, 0, 2, 2, 0]

Guitar II: [Muted]

Bass: [Fingerings: 0, 7, 7, 7, 7, 0, 0, 4, 4, 5, 5, 6, 7]

Drums: [Patterns: 3, 7, 7, 7, 7, %, %, %, %]

A B(overline{on}A) D(overline{on}A) A

Vocal: But you drive me all the time \_\_\_\_\_ Put the \_\_\_\_\_ e - vil in my mind \_\_\_\_\_

Other: [Chords: A, B(overline{on}A), D(overline{on}A), A], [4]

Guitar I: [Fingerings: 3, 2, 2, 0, 2, 2, 3, 4, 4, 4, 4, 3, 0, 0, 2, 0, 4, 5, 6, 7]

Guitar II: [Muted]

Bass: [Fingerings: 0, 7, 7, 7, 7, %, %, %, 0, 0, 4, 4, 5, 5, 6, 7, 7]

Drums: [Patterns: %, %, %, %]

Vocal

A B(onA) D(onA) A

Used to sign and say my prayers Live my life with - out a care

Other

4

Guitar I

Guitar II

Bass

Drums

60

Vocal

A B(onA) D(onA) A

Now I have be - come a fool Be - cause I lis - tened to the mule

Other

4

Guitar I

Guitar II

Bass

Drums

**Vocal** Em

How can I change when my mind is a friend of a Lu-ci-fer hid in the ground

**Other**

**Guitar I** clap

**Guitar II**

**Bass**

**Drums**

**Vocal** Em

Just a no-ther slave for the mule

**Other**

**Guitar I** D A

**Guitar II**

**Bass**

**Drums**

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

62

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal <sup>A</sup>

Other

Guitar I

Guitar II

Bass

Drums

Vocal <sup>A</sup>

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**E** **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums



**Vocal**  A

**Other** 

**Guitar I** 

**Guitar II** 

**Bass** 

**Drums** 

**Vocal**  A

**Other** 

**Guitar I** 

**Guitar II** 

**Bass** 

**Drums** 

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal *A*

Other

Guitar I

Guitar II *(Arm.)*

Bass

Drums

Vocal *A*

Other

Guitar I

Guitar II *c vib.*

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**System 1:**

- Vocal:** Treble clef, key signature of two sharps (F# and C#). Chord symbol **A** is written above the staff.
- Other:** Treble clef, playing eighth notes with triplets.
- Guitar I:** Treble clef, playing eighth notes with triplets. Bass clef shows fret numbers: 2, 4, 6, 7, 6, 7. Includes a circled chord symbol  $\textcircled{8}$ .
- Guitar II:** Treble clef, playing eighth notes with triplets. Bass clef shows fret numbers: 2, 4, 6, 7, 6, 7. Includes a circled chord symbol  $\textcircled{8}$ .
- Bass:** Bass clef, playing eighth notes with triplets. Fret numbers: 0, 0, 0, 4, 4, 2, 2.
- Drums:** Bass clef, playing a rhythmic pattern with eighth notes and triplets.

**System 2:**

- Vocal:** Treble clef, key signature of two sharps. Chord symbols **A**, **G(mA)**, and **A** are written above the staff.
- Other:** Treble clef, playing eighth notes with triplets.
- Guitar I:** Treble clef, playing eighth notes with triplets. Bass clef shows fret numbers: 5, 3, 3, 2, 3, 2, 2. Includes circled chord symbols  $\textcircled{3}$  and  $\textcircled{8}$ .
- Guitar II:** Treble clef, playing eighth notes with triplets. Bass clef shows fret numbers: 5, 3, 3, 2, 3, 2, 2. Includes circled chord symbols  $\textcircled{3}$  and  $\textcircled{8}$ . A wavy line labeled *Arm* is present in the later measures.
- Bass:** Bass clef, playing eighth notes with triplets. Fret numbers: 0, 4, 4, 2, 2, 6, 2, 2, 2, 2, 2, 0, 0, 4.
- Drums:** Bass clef, playing a rhythmic pattern with eighth notes and triplets.

**System 1**

**Vocal**: Treble clef, key signature of two sharps (F# and C#). Measure 1 contains a boxed 'G' and the letter 'A'. The vocal line is mostly silent.

**Other**: Treble clef, key signature of two sharps. Features triplets and a long melodic line.

**Guitar I**: Treble and bass clefs, key signature of two sharps. Includes triplets, slurs, and a circled '5' in the bass line.

**Guitar II**: Treble and bass clefs, key signature of two sharps. Includes triplets, slurs, and a circled '5' in the bass line.

**Bass**: Bass clef, key signature of two sharps. Features a rhythmic pattern with notes 0, 2, 0, 0, 4, 5, 6, 6, 7, 6.

**Drums**: Bass clef. Shows a drum kit with a pattern of eighth notes and rests, marked with a percentage sign (%).

**System 2**

**Vocal**: Treble clef, key signature of two sharps. Measure 1 contains a boxed 'A', 'G(onA)', and 'A'. The vocal line is mostly silent.

**Other**: Treble clef, key signature of two sharps. Features triplets and a long melodic line.

**Guitar I**: Treble and bass clefs, key signature of two sharps. Includes triplets, slurs, and a circled '5' in the bass line.

**Guitar II**: Treble and bass clefs, key signature of two sharps. Includes triplets, slurs, and a circled '5' in the bass line.

**Bass**: Bass clef, key signature of two sharps. Features a rhythmic pattern with notes 0, 2, 6, 6, 4, 0, 7, 6, 6, 4, 4, 0, 0, 0, 4, 4, 2, 2.

**Drums**: Bass clef. Shows a drum kit with a pattern of eighth notes and rests, marked with a percentage sign (%).

Vocal <sup>A</sup>

Other

Guitar I

Guitar II

Bass

Drums

Vocal <sup>A</sup>

Other

Guitar I

Guitar II

Bass

Drums





A

This system contains measures 1 through 5. The Vocal staff is mostly silent, with a fermata at the end of measure 5. The Other staff features a complex chordal progression. Guitar I has a melodic line with triplets in measures 3 and 4. Bass and Drums provide a rhythmic accompaniment with various patterns and rests.

A

This system contains measures 6 through 10. The Vocal staff has a fermata at the end of measure 10. The Other staff has a melodic line with some rests. Guitar I and II are mostly silent. Bass and Drums continue with their accompaniment, with a more active drum part in measure 10.

# FOOLS

フールズ

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

非常に静かなIntroだ。ここは、各プレイヤーのボリュームをおとして演奏しよう。オルガン・ギター・ベースは、ユニゾンのフレーズを弾いている。ギターはオクターヴ奏法だ。ここは、指を使って軽くピッキングするようにしよう。㊦の部分も、やはり全体的にピアノで演奏だ。ギターは、アルペジオ奏法の要領で弾いている。㊦から一転してパワフルなプレイだ。ここで各プレイヤーは、ボリュームを一気に上げるようにしよう。オルガンやギターはディストーション・サウンドでの演奏だ。ここからのリズムは、16ビートと考えた方が良さそう。ドラムのパターンなどは8ビートのもののようにだが、ノリとしては16分音符を基本としたものだ。㊦の部分のドラムは完全に8ビートのパターン

だ。ここはギターがヴァイオリン奏法で長いソロを弾いている。この奏法は、ギターのボリューム・ノブに右手の小指を当てながらピッキングし、少しずつボリュームを上げるようにするものだ。ストラト・タイプのギターでは問題なくプレイできるのだが、その他のギターの場合ボリューム・ノブに指がとどかない場合もある。その時はボリューム・ペダルを使えばよいだろう。コーダ部分のギターは、6弦の開放音をアーミングしているものだ。ここは効果音を鳴らすつもりで自由にプレイすればよいだろう。なお、この曲では、途中パーカッションとしてシェーカーが入れられているが、譜面では省略させてもらった。

Intro N.C

The musical score for the Intro of 'Fools' is presented in a multi-staff format. It includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score shows a 4-measure introduction. The Guitar I part features octaves and arpeggios, with specific fingering and strumming patterns indicated. The Bass part plays a simple line, and the Drums play a pattern of eighth notes. The 'Other' part has a melodic line. The 'Vocal' and 'Guitar II' parts are silent during this section.

N.C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

76

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A (on B) Bm A (on B) Bm

I'm \_\_\_\_\_ cry - ing

A(o<sup>n</sup>B)Bm A(o<sup>n</sup>3)Bm A(o<sup>n</sup>B)Bm Bm A(o<sup>n</sup>B)Bm F(o<sup>n</sup>B) A(o<sup>n</sup>B) Bm

Vocal

I'm

Other

Guitar I

Guitar II

Bass

Drums

A(o<sup>n</sup>B)Bm Bm A(o<sup>n</sup>B) Bm

Vocal

dy - ing

Other

Guitar I

Guitar II

Bass

Drums



**Chorus 1**

**Vocal**  
 Bm D E D E D Bm Bm D E D  
 I bad I blood can see what's wrong with me  
 own way to go in all and I can see It's  
 and now I want and now I want and now I want To

**Other**

**Guitar I**  
 2 4 4 0 4 4 4 4  
 4/4 7 7 9 7 7 9 7 7 4 2 4 7 7 9 7 7 5

**Guitar II**

**Bass**  
 2 0 2 0 2 0 2 0 2 0

**Drums**

**Chorus 2**

**Vocal**  
 A Bm Bm D Em D E D Bm Bm D E D  
 in my head I can see what's gon - na be As I lie in my  
 in my brain You don't know the pain I feel As I must live a -  
 take your mind I be - lieve that you could see The blood bet - ween the

**Other**

**Guitar I**  
 4 4 4 4

**Guitar II**

**Bass**  
 4 4

**Drums**

**Vocal**

A Bm Bm D E D E D Bm Bm D E D

bed gain line Man \_\_\_\_\_ is not Rocks \_\_\_\_\_ and stones I \_\_\_\_\_ be lieve my bro-ther hood can't bruise my soul that could be but ah, I am of the Tears will leave a A bet-ter

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

A N.C. C Bm E A Bm

dead stain kind They di-ed a-s lived as I loved and was born \_\_\_\_\_ Please smile to them-selves as they lay down my head \_\_\_\_\_ born can play \_\_\_\_\_

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal

D A(onc f) E Bm E A Bm

On some dis - tant hill \_\_\_\_\_  
 On some dis - tant hill \_\_\_\_\_  
 On some green - er hill \_\_\_\_\_

The rea - sons to hide were the rea - sons I cried  
 The blind and the child sweep a tear from their eye  
 Laugh as the flames eat their burn - ing re - main

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D A(onc f) to E

Fools pass laugh - ing still \_\_\_\_\_  
 Fools smiles as they kill \_\_\_\_\_  
 Fools die laugh - ing still \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums



82

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E

2. E

There can be

Arm.

Arm.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E

**System 1:**

- Vocal:** Treble clef, key signature of two sharps (F# and C#). Chord symbols **D** and **E** are written above the staff.
- Other:** Treble clef, key signature of two sharps. Staff contains rests.
- Guitar I:** Treble clef, key signature of two sharps. Chord symbols **D** and **E** are written above the staff. Fingering **1** is shown below the staff.
- Guitar II:** Treble clef, key signature of two sharps. Staff contains rests.
- Bass:** Bass clef, key signature of two sharps. Chord symbols **D** and **E** are written below the staff. Fingering **1** is shown below the staff.
- Drums:** Bass clef. Staff contains rhythmic notation with 'x' marks for cymbals and stems for other drums.

**System 2:**

- Vocal:** Treble clef, key signature of two sharps. Chord symbol **E** is written above the staff.
- Other:** Treble clef, key signature of two sharps. Staff contains rests.
- Guitar I:** Treble clef, key signature of two sharps. Staff contains rests.
- Guitar II:** Treble clef, key signature of two sharps. Chord symbols **D** and **E** are written below the staff. Fingering **2** is shown below the staff. A double bar line with repeat dots is present. Fingering **2, 4, 5, 7, 5, 4** is shown below the staff.
- Bass:** Bass clef, key signature of two sharps. Staff contains rests.
- Drums:** Bass clef. Staff contains rests and a double bar line with a **4** above it and repeat dots below it.

Vocal: E Em

Other: [Empty staff]

Guitar I: [Empty staff]

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

Bass: [Empty staff]

Drums: [4/4 drum notation]

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Vocal: Em D

Other: [Empty staff]

Guitar I: [Empty staff]

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

Bass: [Empty staff]

Drums: [4/4 drum notation]

**Vocal** D Bm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** Bm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

A B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I got my

**Coda E**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

*(Feed Back)*

*Arm.*

**Vocal** E

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** E                      F                      G                      D                      A

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**



# NO ONE CAME

誰も来ない

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

Introは、ベースのビートからスタートしている。このフレーズは、ちょうどウラのリズムになっているので注意しよう。又、このベース・サウンドは、シンセ・ベースのようにひずんだサウンドになっている。ディストーションなどのエフェクターをかけて弾いてもよいだろう。□からのギターも、ハードなディストーションをかけてプレイしよう。E<sup>(#9)</sup>のコードは、弾いた後少しグリス・ダウンさせるようにするのがポイントだ。ドラムのパターンは8ビートのものだが、ハイハットのオープンとクローズを使って、シンコペーションしたリズムを叩いているので注意しよう。□の部分のギター・リフは単音によるものだ。ここは力強いピッキングを行うようにして、はぎれのよいサウンドでプレイしよう。こ

の曲は、ボーカル・メロディーが少し独特だ。かなり字あまりの歌詞が多いので、ほとんどラップのように歌っている部分がある。特に3番の歌は、あまりメロディーを気にせず歌っているようだ。□のギター・ソロは、アームを多用して弾いている。譜面でチョーキングとなっている音でも、実際はアームを使ってアップしている可能性もあるので、どちらでも弾きやすいスタイルで弾いてもらいたい。コーダの2小節目で1度曲が終わっていながら、再び□の部分でイン・テンポで始まっている。この部分は、繰り返し後テープの逆回転による効果音が入れている。これは、おそらくテープを逆にしてギター・ソロを弾いているものだろう。

90

Intro

Vocal

Other *<Organ>*

Guitar I

Guitar II

Bass

Drums

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**A** E7 +9

May - be it's be - cause I'm on - ly start - ing  
 Well I knew what they meant be-cause I was a freak  
 I be - lieve that I must tell the truth

That (I) think it won't  
 Oh, my throat was tired and  
 And say things as

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

E7 +9

take too long  
 worn  
 they really are

May - be it's be - cause I can see you laugh - ing  
 My pret - ty face just looked out of place  
 But if I told the truth and no - thing the truth

That I think you've got it wrong -  
 As they poured on the scorn -  
 Could I e - ver be a star -

D A

**Vocal** E7 A E7 +9

May - be I could be like Ro - bin Hood  
 I wrote on yel - low pa - per from a man who was the king  
 No - body knows who's real and who's fakin'

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** E7 +9

Like an out - law dressed all in green  
 He said my boy we'll have some cra - zy scene  
 Every-one's shooting loud

Some - one said what's he gon - na turn out like And  
 There weren't a - ny scenes at all like he was talk - in' a  
 It's only the glitter and shine that gets thru

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

D A E7

- bout some-one else said ne-ver mind Well I was  
 He must-'re been the kind of queens Well I could  
 Where's my Robin Hood out-fit Well I've

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

B C#m

big and bold and more than twice as old As all the cats I'd e-ver seen  
 write a milli-on songs about the things I've done But I could ne-ver sing (them) so they'd ne-ver get  
 come and I've gone be-fore you wink an eye No one e-ver carred e-nough

**Vocal** C#m

sung There's I and bought a suit Of shi - ny white or was it cream I shook  
 say goodbye The money's good and the time you have Fun and games games But you

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** C#m C A7

and shi - ver - ed danced and qui - verd And stood on a moun - tain top No one came from miles  
 live much long - er Spend your mo - ney and sit and won - der No one came from miles  
 spend your mo - ney and lie in bed for gotten And you wonder what you did it for No one came from miles

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal

A7

to  $\text{\textcircled{D}}$  G D

— a - round — and said Man your mu - sic is real - ly hot  
 — a - round — Said man your mu - sic is real - ly fun - ky  
 — a - round — Said man who's he

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E

$\text{\textcircled{D}}$  E7+9

Other

Guitar I

Guitar II

Bass

Drums



**Vocal** E7 +9 D A E7

**Other** //

**Guitar I** //

**Guitar II** 3 5 0 6 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 5 0 3 4 2 3 2 5 4 5 3 5 5 5 7 7

**Bass** //

**Drums** //

**Vocal** E7 +9

**Other** //

**Guitar I** //

**Guitar II** 10 12 10 10 8 10 9 8 10 9 9 9 8 9 10 10 7 10 8 10 8 8 15 15 15 15 14 14 12 15

**Bass** //

**Drums** //

*Arm. Vib.* *vib.* *vib.* *8va*





D A E7 **E** E7 +9

Vocal

Other *<Organ Solo>*

Guitar I

Guitar II *(Arm.)*

Bass

Drums

E7 +9 D A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

100

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E7 E7 +9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E7 +9 D A

**Vocal** E7 E7 +9

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** E7 +9 D A

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** E7 E7 +9

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** E7 +9 D A E7

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Coda**

**Vocal** G D E **F** E7 +9 (S.E.)

**Other**

**Guitar I** — *Feed Back* —

**Guitar II**

**Bass**

**Drums**

**Vocal** E7 +9 D A E7 (S.E.)

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**