



BAND SCORE

Zakk Wylde
Black Label Society
Selection

ザック・ワイルド賛成●ブラック・レーベル・ソサイアティ・セレクション

SHINGO MUSIC PRODUCTION

BORED TO TEARS

ボアド・トゥ・ティアーズ
Words & Music by Zakk Wylde

アルバムのトップを飾る、超ヘヴィなナンバー。それもそのはずで、ギターの6弦、ベースの4弦をなんと3音半下げる、という旋回りのチューニングが採用されている。3音半下げということは、最低音が“A”になるわけで、こうなると、7弦ギターの最低音の“B”よりも、さらに低い!! 一部のグランジ系のバンドでは、“A”までチューニングを下げるケースが無いわけじゃないが、レギュラー・チューニングでも十分にヘヴィなサウンドを出すザックが演ると、やはり違う。ところで…、3音半もチューニングを下げると、弦のテンションが“ペロペロ”状態になってしまうのは、当たり前。従って、少なくとも6弦（ベースの場合は4弦）には、それなりに太い弦を張っておく必要がある。ちなみに、ザックは “.058” だそうで…。また、いくら太い弦を張ったとこ

ろで、チューニングが合わせにくくなる問題は避けられない。強めにピッキングした際、あるいは力を入れて押弦してしまった際に、ピッチが上がってしまうことを考慮し、あらかじめ、ほんの僅かだけ低めに合わせておく方が賢明かも!? さらに言えば、これだけチューニングを下げると、スピーカーの口径が小さなアンプだと、低音のピッチを明確に再生できなくなるケースも考えられる。まあ、これはプレイする環境にもよるが、なるべく大型のアンプを、それなりの音量を持って鳴らした方がベターだ。プレイに関しては、全パートとも比較的シンプルなので、さほど問題になる部分はないと思う。ただし、必要以上に音を短く切ったり、リズムが突っ込んでしまうと、ヘヴィさが薄れることがあるので、十分に注意しよう。

A Am

Vocal

Guitar I
[6St. Tuning : Three Step and Half Step Down]
with Wah Pedal →

Guitar II
[6St. Tuning : Three Step and Half Step Down]

Bass
[4St. Tuning : Three Step and Half Step Down]
8va bassa →

Drums

Am

Vocal

Guitar I

(with Wah)

Scratch Noise

Guitar II

Bass

Drums

Am

Vocal

Guitar I

Scratch Noise

Guitar II

Scratch Noise

Bass

Drums

(DS x Straight)

Am

Vocal

1.) Bored to death Oh, I'm just boarded to tears Same old shit just dif-fer-ent
2.) Bored to death Oh, I'm just boarded to tears Same old shit just dif-fer-ent

Guitar I

Guitar II

Bass

Drums

9

Vocal

Am E^b Am

day and year Killed my - self but that got bor - ing too
day and year Killed my - self but that got bor - ing too

Guitar I

Guitar II

Bass

Drums

POINT - 3

DSx

Vocal Am N.C. Am

Guitar I

Guitar II Pick Scratch with Wah

Bass (8va bassa) 8va bassa

Drums

II

Vocal Am N.C. F Am N.C.

The col - ors that I see are all bleed - ing The

Guitar I Ph Ph Ph

Guitar II Ph Ph M Ph Ph

Bass 8va bassa

Drums

The musical score is for a piece titled "Bm". It is arranged for five instruments: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is B major (two sharps: F# and C#). The time signature is 4/4.

- Vocal:** The vocal line consists of three measures, each containing a whole rest, indicating the singer is silent during this section.
- Guitar I:** The guitar I part also consists of three measures, each containing a whole rest.
- Guitar II:** The guitar II part is more active. It features a series of eighth-note and sixteenth-note runs. Fingering numbers (1-4) are indicated above the notes. There are also some notes marked with a "P" (pizzicato). The part ends with a measure marked "POINT - 6" with an upward arrow.
- Bass:** The bass line consists of three measures, each containing a whole rest.
- Drums:** The drum part is written on a single staff. It includes various rhythmic patterns, including eighth notes, sixteenth notes, and rests, with some notes marked with an accent (>).

The musical score is for a piece titled "Bm". It is arranged for five instruments: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is B major (two sharps: F# and C#), and the time signature is 4/4.

- Vocal:** The vocal line consists of three measures, each containing a whole rest, indicating that the vocalist is silent during this section.
- Guitar I:** The guitar I part also consists of three measures, each containing a whole rest.
- Guitar II:** The guitar II part is more active. It begins with a wavy line indicating a tremolo or a specific playing technique. The first measure shows a complex chord with multiple notes and a wavy line. The second measure shows a similar chord. The third measure shows a single note (F#) with a wavy line. The fourth measure shows a single note (C#) with a wavy line. The fifth measure shows a single note (F#) with a wavy line. The sixth measure shows a single note (C#) with a wavy line. The seventh measure shows a single note (F#) with a wavy line. The eighth measure shows a single note (C#) with a wavy line. The ninth measure shows a single note (F#) with a wavy line. The tenth measure shows a single note (C#) with a wavy line. The eleventh measure shows a single note (F#) with a wavy line. The twelfth measure shows a single note (C#) with a wavy line. The thirteenth measure shows a single note (F#) with a wavy line. The fourteenth measure shows a single note (C#) with a wavy line. The fifteenth measure shows a single note (F#) with a wavy line. The sixteenth measure shows a single note (C#) with a wavy line. The seventeenth measure shows a single note (F#) with a wavy line. The eighteenth measure shows a single note (C#) with a wavy line. The nineteenth measure shows a single note (F#) with a wavy line. The twentieth measure shows a single note (C#) with a wavy line. The twenty-first measure shows a single note (F#) with a wavy line. The twenty-second measure shows a single note (C#) with a wavy line. The twenty-third measure shows a single note (F#) with a wavy line. The twenty-fourth measure shows a single note (C#) with a wavy line. The twenty-fifth measure shows a single note (F#) with a wavy line. The twenty-sixth measure shows a single note (C#) with a wavy line. The twenty-seventh measure shows a single note (F#) with a wavy line. The twenty-eighth measure shows a single note (C#) with a wavy line. The twenty-ninth measure shows a single note (F#) with a wavy line. The thirtieth measure shows a single note (C#) with a wavy line. The thirty-first measure shows a single note (F#) with a wavy line. The thirty-second measure shows a single note (C#) with a wavy line. The thirty-third measure shows a single note (F#) with a wavy line. The thirty-fourth measure shows a single note (C#) with a wavy line. The thirty-fifth measure shows a single note (F#) with a wavy line. The thirty-sixth measure shows a single note (C#) with a wavy line. The thirty-seventh measure shows a single note (F#) with a wavy line. The thirty-eighth measure shows a single note (C#) with a wavy line. The thirty-ninth measure shows a single note (F#) with a wavy line. The fortieth measure shows a single note (C#) with a wavy line. The forty-first measure shows a single note (F#) with a wavy line. The forty-second measure shows a single note (C#) with a wavy line. The forty-third measure shows a single note (F#) with a wavy line. The forty-fourth measure shows a single note (C#) with a wavy line. The forty-fifth measure shows a single note (F#) with a wavy line. The forty-sixth measure shows a single note (C#) with a wavy line. The forty-seventh measure shows a single note (F#) with a wavy line. The forty-eighth measure shows a single note (C#) with a wavy line. The forty-ninth measure shows a single note (F#) with a wavy line. The fiftieth measure shows a single note (C#) with a wavy line. The fifty-first measure shows a single note (F#) with a wavy line. The fifty-second measure shows a single note (C#) with a wavy line. The fifty-third measure shows a single note (F#) with a wavy line. The fifty-fourth measure shows a single note (C#) with a wavy line. The fifty-fifth measure shows a single note (F#) with a wavy line. The fifty-sixth measure shows a single note (C#) with a wavy line. The fifty-seventh measure shows a single note (F#) with a wavy line. The fifty-eighth measure shows a single note (C#) with a wavy line. The fifty-ninth measure shows a single note (F#) with a wavy line. The sixtieth measure shows a single note (C#) with a wavy line. The sixty-first measure shows a single note (F#) with a wavy line. The sixty-second measure shows a single note (C#) with a wavy line. The sixty-third measure shows a single note (F#) with a wavy line. The sixty-fourth measure shows a single note (C#) with a wavy line. The sixty-fifth measure shows a single note (F#) with a wavy line. The sixty-sixth measure shows a single note (C#) with a wavy line. The sixty-seventh measure shows a single note (F#) with a wavy line. The sixty-eighth measure shows a single note (C#) with a wavy line. The sixty-ninth measure shows a single note (F#) with a wavy line. The seventieth measure shows a single note (C#) with a wavy line. The seventy-first measure shows a single note (F#) with a wavy line. The seventy-second measure shows a single note (C#) with a wavy line. The seventy-third measure shows a single note (F#) with a wavy line. The seventy-fourth measure shows a single note (C#) with a wavy line. The seventy-fifth measure shows a single note (F#) with a wavy line. The seventy-sixth measure shows a single note (C#) with a wavy line. The seventy-seventh measure shows a single note (F#) with a wavy line. The seventy-eighth measure shows a single note (C#) with a wavy line. The seventy-ninth measure shows a single note (F#) with a wavy line. The eightieth measure shows a single note (C#) with a wavy line. The eighty-first measure shows a single note (F#) with a wavy line. The eighty-second measure shows a single note (C#) with a wavy line. The eighty-third measure shows a single note (F#) with a wavy line. The eighty-fourth measure shows a single note (C#) with a wavy line. The eighty-fifth measure shows a single note (F#) with a wavy line. The eighty-sixth measure shows a single note (C#) with a wavy line. The eighty-seventh measure shows a single note (F#) with a wavy line. The eighty-eighth measure shows a single note (C#) with a wavy line. The eighty-ninth measure shows a single note (F#) with a wavy line. The ninetieth measure shows a single note (C#) with a wavy line. The ninety-first measure shows a single note (F#) with a wavy line. The ninety-second measure shows a single note (C#) with a wavy line. The ninety-third measure shows a single note (F#) with a wavy line. The ninety-fourth measure shows a single note (C#) with a wavy line. The ninety-fifth measure shows a single note (F#) with a wavy line. The ninety-sixth measure shows a single note (C#) with a wavy line. The ninety-seventh measure shows a single note (F#) with a wavy line. The ninety-eighth measure shows a single note (C#) with a wavy line. The ninety-ninth measure shows a single note (F#) with a wavy line. The hundredth measure shows a single note (C#) with a wavy line.
- Bass:** The bass line consists of three measures, each containing a whole rest.
- Drums:** The drum part is a continuous rhythmic pattern. It features a steady eighth-note bass drum line, with snare and tom-tom patterns interspersed. The pattern is consistent throughout the section.

Repeat & F.O.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is written in 2/4 time and includes a key signature change from A minor (Am) to E-flat major (E^b) at the end of the first system. The vocal part is a single melodic line. The guitar parts (I and II) are highly synchronized, featuring intricate fingerings and a mix of treble and bass clefs. The bass part provides a steady, rhythmic foundation. The drums play a complex, syncopated pattern throughout the piece.

BORN TO LOSE

ボーン・トゥ・ルース
Words & Music by Zakk Wylde

ブラック・サバス風のリフが印象的なナンバー。アルバム『ソニック・ブルー』の中では、数少ない(?)曲調がヘヴィな割には、チューニングは、意外にも(?)レギュラー。それにしても、レギュラー・チューニングにも関わらず、このヘヴィさは何なんだ!? オクターバーを掛けたギターをダビングして、通常より1オクターブ低い音こそ出しているものの、これは言ってみれば一種の隠し味に過ぎない。考えてみれば、サバスのトニー・アイオミだって極端にチューニングを下げなくても、十分にヘヴィな音を出していたわけで…、要は“腕”ってことな

のだろうか? 一応、ポイント解説の部分に、ヘヴィさを演出するポイントについて、軽く触れておいたので、参考にして欲しい。実際のプレイに目を向けると…、[D]から[E]、[H]から[F]のテンポ&リズム・チェンジがポイントになると思う。前者の場合は、アレンジの関係上、ギタリストに任せてしまっても問題はないが、後者の場合は、そうもいかない。特にテンポに関しては、チェンジする前後に何の関連性もないので、非常に厄介だ。こればかりは、バンド全体で何度もリハーサルを重ね、スムーズに次のパートに移れるように練習しておくしかないだろう。

17

[A] Em

Vocal

Guitar I

Guitar II

Bass

Drums

POINT - 1

POINT - 2

r with Octaver

r H.H. Half Open

Vocal

Em

Woh ————— Woh —————

Guitar I

Guitar II

<()=E Guitar 3>

POINT - 3

Bass

Drums

Vocal

Em

(DS.x Straight)

A lit - tie 1.DS.) hat - ing ————— in the morn - ing time ————— A lit - tie
2.) hat - ing ————— on my th - screen A lit - tie

Guitar I

Guitar II

Bass

Drums

Vocal Em

hat - ing _____ come a-round at noon _____ Ain't no re - morse _____ in all _____
 hat - ing _____ in the news _____ that I read _____ Lay to rest _____ a soul _____

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

19

Vocal Em

_____ that you think _____ Ain't no re - gret _____ in all _____ that you do _____
 _____ so kind _____ Re - ward - ing the wrong _____ feed - ing the twist-ed mind _____

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Vocal

Em Je - sus C7 Hell yeah What do we do? Em What do we do? C7

Guitar I

Guitar II

Bass

Drums

POINT - 4

<() = E. Guitar 3>

20

Vocal

C7 Em Je - sus C7 to

Can you hear us scream - ing up above, Lord? I

Guitar I

Guitar II

Bass

Drums

1. N.C. [D] Em

Vocal: guess we were just born ——— to lose

Guitar I: [Fingerings: 7 9 6 8 5 7 3 5, 5 7 5 7 0 5 5 7 6 0 5 3, 5 7 5 7 0 5 5 7 5 7 5 7 5]

Guitar II: [Fingerings: 7 9 6 8 5 7 3 5, 5 7 5 7 0 5 5 7 6 0 5 3, 5 7 5 7 0 5 5 7 5 7 5 7 5] *<() = E Guitar 3>*

Bass: [Fingerings: 7 9 6 8 5 7 3 5, 5 7 5 7 0 5 5 7 6 0 5 3, 5 7 5 7 0 5 5 7 5 7 5 7 5]

Drums: [Fingerings: r H.H. Half Open]

2. N.C. Em

Vocal: A lit - tle guess we were just born ——— to

Guitar I: [Fingerings: 7 9 6 8 5 7 3 5]

Guitar II: [Fingerings: 7 9 6 8 5 7 3 5]

Bass: [Fingerings: 7 9 6 8 5 7 3 5]

Drums: [Fingerings: (HHH) 7]

(♩-♩♩) *Tempo Change*

E Em

Vocal

Guitar I

Guitar II

Bass

Drums

5 7 7 5 7 7 5 7 7 5 7 7 5 7 5

22

Vocal

Guitar I

Guitar II

Bass

Drums

With Flanger →

3 *(with Flanger)*

5 5 7 8 7 5

Vocal F Em

yeah ———

Guitar I

Guitar II

Bass

Drums

r H.H. Half Open

Vocal G Em

you, look - ing at me ——— fore - ver

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Em

hurt _____ fore - ver bleed _____ It ain't

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Em

Vocal

Em

black _____ It ain't white _____ It ain't

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Vocal B^b Em

Guitar I 4

Guitar II Port. 1H.C. Port. C Port. 1H.C. Port. C

Bass H P S

Drums

27

(♩-♩) Tempo Change

Vocal B^b Em

Guitar I 3 3 3 3

Guitar II Pick Scratch Pick Scratch Pick Scratch Pick Scratch - (8va) rM rM

Bass 3 3 3 3

Drums

Vocal Em

A lit - tle

Guitar I

Guitar II

Bass

Drums D.S.

Coda

Vocal N.C.

guess we were just born — I guess we were just born — I guess we were just

Guitar I

Guitar II

Bass

Drums

DOWN

ロウ・ダウン
Words & Music by Zakk Wylde

ヘヴィな単音リフが印象的なシャッフル・ナンバー。まず、チューニングだが、ギターは6弦のみ2音半下げ、ベースは4弦のみ2音半下げでプレイされている。ただし、ギター・ソロのみはレギュラー・チューニング。スコアで言うと[G~I]の上段に記したパートのみが、レギュラー・チューニングでのプレイとなるので十分注意して欲しい。余談だが…、『ソニック・ブリュー』中の変則チューニングは、いずれも6弦のみを下げたものとなっている。「何故、6弦だけを？」と訊ねると、「面倒くさいから。」だそうで…。いかにもザックらしい理由に、思わず納得!

得!? さて、この曲。バンドでプレイすることを考えると、「ボーン・トゥ・ルーズ」同様、曲途中のリズム&テンポ・チェンジが問題となる。スコア中の[E]から[F]でのリズム&テンポ・チェンジは、ギタリストに任せてしまっても問題はないが、[I]から[J]の場合は、そうもいかない。気の利いたアドバイスが出来なくて恐縮だが…、こればかりはバンドでリハーサルを重ね、メンバー間の“呼吸”で合わせられるように頑張っ

(♩ = ♯♭)

Vocal

N.C.

yeah Oh oh

Guitar I

[6St.Tuning : Two Step and Half Step Down]

(Ph) Q.c

5 6 7 3 0 0 6 7 6 6 6 5 6 0 3 5 5 3

P-1

Guitar II

[6St.Tuning : Two Step and Half Step Down]

POINT - 2

(Ph) Q.c

5 6 7 3 0 0 6 7 6 6 6 5 6 0 3 5 5 3

POINT - 1

Bass

[4St.Tuning : Two Step and Half Step Down]

8va bass

5 6 7 3 0 0 6 7 6 6 6 5 6 0 3 5 5 3

Drums

2x 2x

Vocal

N.C. D 1. E 2. D E

oh come on

Guitar I

Ph Qc

(POINT - 2) ↑

Guitar II

Ph Qc

< () = E. Guitar 3 >

Bass

(8va bassa) ↑

Drums

32

Vocal

B Bm

Guitar I

Qc

Guitar II

Qc

Bass

8va bassa →

Drums

(D.S. \times Straight)

Vocal

Bm C Bm

You leave me hang - ing high
out - side run - ning smooth of a
eyes can no long - er be blacken - ed my

Guitar I

M

POINT - 3

Guitar II

M

Bass

M

Drums

2

33

Vocal

Bm

lost my sense to con - fide
gut - less cold ma - chine
smile cao no lough - er breek

Al - Blank, con - fused and emp - ty yet o - ver
As though, I saw it com - ing this
far as I can throw you I would - n't

Guitar I

4

Guitar II

4

Bass

4

Drums

Vocal

Bm

come with a re - lib - ing sigh
 soon, I did - n't think I'd see
 taust you cause you're so dawn fake

No, Si - lence deaf - en - ing si -
 Just come out and tell
 let's get some - thing straight

Guitar I

4

Guitar II

4

Bass

4

Drums

34

Vocal

Bm

lence - wick - ed world run - ning through your head
 me you ain't gon - na break my will
 here just get the fuck out of my way

You're Tir - ed of sec - ond gues -
 wa - ter un - der the bridge

Guitar I

4

Guitar II

<E Guitar 3> p p p 4

Bass

4

Drums

Vocal

N.C. D E

Oh

Guitar I

Guitar II

Bass

Drums

36

Vocal

N.C. D E

Oh

Guitar I

Guitar II

Bass

Drums

N.C. D E

Oh _____ An - chor _____

Guitar I

Guitar II

Bass

Drums

to 1. E D E D E 1. E Bm

(on) my soul _____ no more _____ Low down

Guitar I

Guitar II

Bass

Drums

<() = E. Guitar 3 >

-8va bassa →

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

On the

(♩ = ♩) *Tempo Change*

[illegible]

39

N. C.

Vocal

Guitar I

Guitar II

Bass

Drums

— (POINT - 4) ↑

Н Р П

Н Р П

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

40

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is divided into two systems. The first system includes a vocal line (Vocal) and a guitar line (Guitar I). The second system includes a guitar line (Guitar II), a bass line (Bass), and a drum line (Drums). The guitar parts feature complex fingerings and techniques such as harmonics, bends, and double stops. The bass line provides a steady accompaniment, and the drums play a simple, rhythmic pattern. The score is written in G major and 4/4 time.

Vocal N.C. H E D

Guitar I

Guitar II

Bass

Drums

(POINT - 5)

(8va bassa)

r.H.H. Half Open

Vocal E F E D N.C.

Guitar I

Guitar II

Bass

Drums

w.c. D

Port.c

U

5

HPHP

8va bassa

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each with a system of five lines (treble and bass clefs, and guitar/bass specific lines). The staves are labeled on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The Vocal staff features a melody with lyrics "Oh" and "N.C." (No Chords). The Guitar I staff includes fret numbers (12, 16, 17) and a "POINT - 6" marking. The Guitar II staff shows a complex fretboard diagram with numbers 0, 2, 5, 7, and 12. The Bass staff includes a "Half Open" marking. The Drums staff shows a rhythmic pattern with various note values and rests. The score is a detailed representation of the original recording, capturing the intricate guitar work and the iconic vocal melody.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4.

- Vocal:** The vocal line begins with a whole rest, followed by a long note on D5. Chords E and D are indicated above the staff.
- Guitar I:** The guitar I part features a melodic line with chords C, D, C, D, H, C. It includes a P-3 (pedal point) section and a P-4 (pedal point) section.
- Guitar II:** The guitar II part provides harmonic support with chords H, C, D, C, D, H, C. It includes a P-3 (pedal point) section and a P-4 (pedal point) section.
- Bass:** The bass line starts with a whole rest, followed by a melodic line. Chords H, C, D, C, D, H, C are indicated.
- Drums:** The drum part features a steady beat with a snare drum and a bass drum. Chords H, C, D, C, D, H, C are indicated.

(♩-♩♯) Tempo Change

Vocal

E F# Bm

Oh

Guitar I

r8va → 2H.c. D —(8va) [6St. Tuning: Two Step and Half Step Down]

T C D C D H 2H.c P-5 D

A 14 14 14 14 21 21 21

B 14 14 14 14 21 21 21

—(POINT - 6) ↑

Guitar II

T H H H

A 7 7 7 7

B 7 7 7 7

Bass

T S S S

A 7 7 7 7

B 7 7 7 7

Drums

3 0 0 3 0 3 0

Vocal

Bm

Guitar I

0c 0c 0c

T 3 0 3 0 3 0

A 3 0 3 0 3 0

B 3 0 3 0 3 0

Guitar II

<E. Guitar 3> p p p

3 3 3

10 7 10 7 9

3 3 3

0c 0c 0c

T 3 0 3 0 3 0

A 3 0 3 0 3 0

B 3 0 3 0 3 0

Bass

3 0 3 0 3 0

T 3 0 3 0 3 0

A 3 0 3 0 3 0

B 3 0 3 0 3 0

Drums

3 0 3 0 3 0

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

<E Guitar 3>

45

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

My

Coda E

Bm

Low down

D.S.

T.A.Z.

T.A.Z.
Music by Zakk Wylde

アコースティック・ギター1本による小曲。約2分と、短い曲ではあるが、フル・ピッキングの速弾き、カントリー風のチキン・ピッキングといったザック奏法の肝となるエッセンスをふんだんに含んでいるため、その内容は非常に濃い!! さしずめ、ザック版の「スパニッシュ・フライ」(ヴァン・ヘイレン)といったところか!? ギター・プレイに関して言うと…、曲前半は、フル・ピッキングの速弾き、後半はチキン・ピ

ッキングがポイントとなる。恐らく、読者諸君の興味が集まるのは、後半のチキン~だろう。で、この後半部分。一聴した限りでは、とんでもなくテクニカルなプレイのように思えるが、肝となるピッキング・パターン自体は大変シンプルなので、実のところは、それほど難しいプレイじゃない。コツさえ掴めば、初心者でも十分に攻略できるプレイなので、恐れずにトライしてみよう。

Emadd9⁺¹¹ N.C.

P-1

A

POINT - 1

POINT - 2

The first system of musical notation for 'T.A.Z.' is presented in a standard staff format. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar staff with a treble clef and a key signature of one sharp. The notation includes a series of chords and a melodic line. The first measure is marked with 'Emadd9⁺¹¹' and 'N.C.'. The second measure is marked with 'P-1'. The third measure is marked with 'A'. The notation includes a series of notes and rests, with some notes marked with '3' and '0'. The system ends with a double bar line.

The second system of musical notation for 'T.A.Z.' continues the piece. It features a treble clef staff and a guitar staff. The notation includes a series of notes and rests, with some notes marked with '3' and '0'. The system ends with a double bar line.

The third system of musical notation for 'T.A.Z.' continues the piece. It features a treble clef staff and a guitar staff. The notation includes a series of notes and rests, with some notes marked with '3' and '0'. The system ends with a double bar line.

The fourth system of musical notation for 'T.A.Z.' continues the piece. It features a treble clef staff and a guitar staff. The notation includes a series of notes and rests, with some notes marked with '3' and '0'. The system ends with a double bar line.

The musical score for 'The Rose Tree' is presented in a system with two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/16 time signature. It begins with a melody of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5. This is followed by a measure with a half note G4 and a half note F#4, marked with a 'p' (piano) dynamic. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/16 time signature. It begins with a melody of eighth notes: C3, D3, E3, F#3, G3, A3, B3, C4. This is followed by a measure with a half note G3 and a half note F#3, marked with a 'p' (piano) dynamic. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next four measures. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a final measure. The score is labeled 'The Rose Tree' at the top left and 'No. 1' at the top right.

—(POINT - 2) —↑└ POINT - 3.

Musical score for "The Rose Tree" in G major, 7/8 time. The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The key signature is one sharp (F#), and the time signature is 7/8. The score includes a repeat sign at the beginning of the first system, a first ending bracket at the end of the first system, and a second ending bracket at the end of the second system. The tempo is marked "Allegretto".

The first system (measures 1-4) begins with a repeat sign and a first ending bracket. The melody starts on G4, moves to A4, then B4, and ends on G4. The bass line starts on G2, moves to F#2, then E2, and ends on G2. The second system (measures 5-8) continues the melody and bass line. The melody starts on A4, moves to B4, then C#5, and ends on G4. The bass line starts on F#2, moves to E2, then D2, and ends on G2. The third system (measures 9-12) concludes the piece. The melody starts on A4, moves to B4, then C#5, and ends on G4. The bass line starts on F#2, moves to E2, then D2, and ends on G2.

人 中 藥 人 中 藥 人 中 藥 人 中 藥 人 中 藥 人 中 藥 人 中 藥 人 中 藥 人 中 藥

POINT - 4

The musical score for 'The Rose Tree' is presented in three systems. Each system contains a vocal melody line and a corresponding guitar accompaniment line. The first system is in 12/8 time, the second in 2/4 time, and the third in 12/8 time. The guitar part includes fret numbers and a tablature line with letters T, A, and B.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a guitar-style notation system. This system includes a treble clef, a key signature of one sharp, and a 2/4 time signature. The guitar notation uses numbers 1-12 to represent frets and includes a 'T' for the thumb and 'A' for the index finger. The melody in the second system is written in a single line, and the guitar accompaniment is written in a single line.

[illegible]

POINT - 5

Handwritten musical notation system 1. Treble clef, key signature of one sharp (F#). The system contains four measures of music. The melody is written in the treble staff, and the bass line is written in the bass staff. The bass line includes fingerings (5, 7, 0, 7) and articulation marks (H, P). The melody includes articulation marks (H, P) and some slurs.

Handwritten musical notation system 2, labeled 'D' in a box. Treble clef, key signature of one sharp (F#). The system contains four measures of music. The melody is written in the treble staff, and the bass line is written in the bass staff. The bass line includes fingerings (5, 7, 0, 7) and articulation marks (H, P). The melody includes articulation marks (H, P) and some slurs.

Handwritten musical notation system 3. Treble clef, key signature of one sharp (F#). The system contains four measures of music. The melody is written in the treble staff, and the bass line is written in the bass staff. The bass line includes fingerings (5, 7, 0, 7) and articulation marks (H, P). The melody includes articulation marks (H, P) and some slurs.

Handwritten musical notation system 4, labeled 'E' in a box. Treble clef, key signature of one sharp (F#). The system contains four measures of music. The melody is written in the treble staff, and the bass line is written in the bass staff. The bass line includes fingerings (7, 0, 5, 0, 7, 0, 5, 0, 5, 0) and articulation marks (P). The melody includes articulation marks (P) and some slurs. A double bar line is present after the second measure.

Handwritten musical notation system 5. Treble clef, key signature of one sharp (F#). The system contains four measures of music. The melody is written in the treble staff, and the bass line is written in the bass staff. The bass line includes fingerings (7, 0, 5, 0, 7, 0, 5, 0, 5, 0) and articulation marks (P). The melody includes articulation marks (P) and some slurs. A double bar line is present after the second measure.

[F]

[G]

WORLD OF TROUBLE

ワールド・オブ・トラブル
Words & Music by Zakk Wylde

「ロウ・ダウン」同様の、ヘヴィなシャッフル・チューン。チューニングはレギュラーだが、それでも十分にヘヴィに仕上がっているのは、やはりザックの“腕”によるところが大きいのだろう。尚、この曲では、ロト・ヴァイブによるエフェクトが、効果的に用いられている。実際にロト・ヴァイブを持っている読者は少ないと思うが、できれば何らかのトレモロ系のエフェクターを用意した上でトライしてみて欲しい。言

うまでもなく、ワウ・ペダルも必需品だ。「ロウ・ダウン」にも言えることだが、バンドで、この手のシャッフル・ナンバーをプレイする際は、リズムの“ハネ具合”を揃える点に十分気を使って欲しい。とりわけ、シンコペーションしている部分は要注意。これらのタイミングが、しっかり合えば、見違えるほど（聴き違えるほど!?）ヘヴィ、かつ、タイトなバンド・サウンドが得られるはずだ。

53

(♩-♩♩)

A N.C.

Vocal

One two three four

Guitar I

Guitar II

Bass

<Snap one's fingers>

Drums

Vocal N.C. $F^{\#}m$ B $r \times$ Tacet N.C.

Guitar I

Guitar II

Bass —(Snap One's fingers)

Drums

Vocal $F^{\#}m$ 1. N.C. 2. N.C.

yeah . . . yeah . . . yeah . . . yeah . . .

Guitar I

Guitar II

Bass

Drums

(DS x with Repeat)

Vocal

Guitar I

Guitar II

Bass

Drums

F#m **N.C.** **F#m**

Chords: F#m, N.C., F#m

Lyrics: (None)

Notes: The first system of music features a vocal line with a whole note rest, followed by guitar and bass parts with eighth and sixteenth note patterns, and a drum part with a steady eighth note beat. The guitar parts include triplets and bends, while the bass part features a walking line. The drums play a consistent eighth note pattern.

55

Vocal

Guitar I

Guitar II

Bass

Drums

1. F#m N.C. **2. F#m N.C.** **D F#m** **N.C.**

Chords: F#m, N.C., D, F#m

Lyrics: Feel ing so damn
Treat me like a

Notes: The second system of music continues the instrumental parts from the first system. The vocal line enters with the lyrics "Feel ing so damn" and "Treat me like a". The guitar and bass parts continue with their respective patterns, and the drums maintain the eighth note beat. The system concludes with a final chord of F#m.

56

Vocal

F#m N.C. F#m

tired dog (now) Run Know - ning ing

Guitar I

Guitar II

Bass

Drums

Vocal

F#m N.C. F#m N.C.

on des - per - ate fumes for the
I won't turn

Guitar I

Guitar II

Bass

Drums

Vocal

F#m N.C. F#m N.C.

end Bind is _____ al - ways near (now) _____ Emp - ty
 like a slave (now) _____

Guitar I

Guitar II

Bass

Drums

57

Vocal

F#m N.C. F#m N.C.

hand ed _____ (is) Al - ways soon _____
 Cast down _____ No con - cern _____

Guitar I

Guitar II

Bass

Drums

Vocal

F#m **N.C.** **F#m**

Psy - cho - cize - me Ter - ri - fy - me

Guitar I

Guitar II

Bass

Drums

<C> = E. Guitar 3

Vocal

F#m **N.C.** **F#m** **N.C.**

Jeop - ar - diz - ing all that

Guitar I

Guitar II

Bass

Drums

Vocal

F#m N.C. F#m N.C.

mine ————— Meg — la — mize ————— me Cer — ti — fy —

Guitar I

Guitar II

Bass

Drums

59

Vocal

F#m N.C. F#m N.C.

me On my ————— knees ————— in — till I cry —

Guitar I

Guitar II

Bass

Drums

Vocal

F#m N.C. F#m E

Lord on - ly

Guitar I

Guitar II

Bass

Drums

60

Vocal

E D F#m

knows where I've gone Lord

Guitar I

Guitar II

Bass

Drums

Loto-Vibe & Volume Control

Vocal F#m E D

on - ly knows where I've been In a

Guitar I

Guitar II

Bass

Drums

-Loto-Vibe & Volume Control

61

Vocal G F#m N.C. F#m N.C.

world of trou - ble a - gain yeah, yeah,

Guitar I

Guitar II

Bass

Drums

r.H.H. Half Open

Port.H.C

Vocal

F#m N.C. F#m N.C.

(Stream of) wor - ries Com - ing round the bend yeah , yeah ,

Guitar I

Guitar II

Bass

Drums

62

Vocal

F#m N.C. F#m N.C.

world of trou - ble a - gain yeah , yeah ,

Guitar I

Guitar II

Bass

Drums

Vocal

F#m N.C. F#m to N.C.

(Stream of) wor ries Com - ing round the bend yeah , yeah ,

Guitar I

Guitar II

Bass

Drums

63

Vocal

[H] N.C.

Guitar I

Guitar II

Bass

Drums

The musical score is arranged in five staves. The top staff is for the Vocal part, with a treble clef and a key signature of one sharp (F#). The second staff is for Guitar I, with a treble clef and a key signature of one sharp. The third staff is for Guitar II, with a treble clef and a key signature of one sharp. The fourth staff is for Bass, with a bass clef and a key signature of one sharp. The fifth staff is for Drums, with a bass clef and a key signature of one sharp. The score is divided into four measures. The first measure is marked with a '1' in a box. The second measure is marked with a '2' in a box. The third measure is marked with a '3' in a box. The fourth measure is marked with a '4' in a box. The key signature is C#m. The tempo is marked 'E F# C#m'. The time signature is 4/4. The score includes various musical notations such as notes, rests, chords, and fingerings. The guitar parts include a 'Wah' pedal effect and a 'Slide bar, 8va' instruction. The bass part includes a 'Port' instruction. The drum part includes a 'Port' instruction.

Vocal $C^{\#}m$ E $F^{\#}$ $C^{\#}m$ A B

Guitar I $C^{\#}m$ E $F^{\#}$ $C^{\#}m$ A B

Guitar II $C^{\#}m$ E $F^{\#}$ $C^{\#}m$ A B

Bass $C^{\#}m$ E $F^{\#}$ $C^{\#}m$ A B

Drums

Port. (Wah, Slide bar)

65

Vocal $D^{\#}m$ $F^{\#}$ $G^{\#}$ $D^{\#}m$

Guitar I $D^{\#}m$ $F^{\#}$ $G^{\#}$ $D^{\#}m$

Guitar II $D^{\#}m$ $F^{\#}$ $G^{\#}$ $D^{\#}m$

Bass $D^{\#}m$ $F^{\#}$ $G^{\#}$ $D^{\#}m$

Drums

3 times Repeat

1.2.

N.C.

F#m

Vocal

Guitar I

Guitar II

Bass

Drums

67

F#m

N.C.

3. F#m

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

THE BEGINNING...AT LAST

ザ・ビギニング...アット・ラスト
Words & Music by Zakk Wylde

アルバム『ソニック・ブリュー』の最後を締める8ビートのアップ・テンポ・ナンバー。チューニングは、ギターが6弦のみ2音半下げ、ベースも4弦のみ2音半下げだ。チューニングを下けているため、他の曲同様、ヘヴィであることには変わりがないが、この曲に関しては、ヘヴィさよりも、グルーヴ感や勢いを重視してプレイしたい。ギター・ソロを除けば、テクニック面で特に問題になる部分はないと思うが、[B]Cのリフが5小節単位であることには、十分注意して欲しい。御存知の通

り、普通、音楽というのは4小節、あるいは8小節単位で“キリ”が良くなるもの。従って、ある程度音楽的な勘の良い人ほど、最初は、ちょっとした違和感を覚えるかも知れない。この場合なら、まず、リフ自体をしっかりと覚えてしまうのが手取り早いだろう。また、「ロウ・ダウン」「ボーン・トゥ・ルーズ」同様、テンポ・チェンジする部分もあるが、この曲の場合は、単にテンポが1/2になるだけなので、実際にプレイする上では、大した問題にはならないだろう。

69

N.C. A Bm *rlx Tacet*

Vocal

last _____

Guitar I
[6St. Tuning : Two Step and Half Step Down]
P-1 H P-2
↳ 8va bassa →

Guitar II
[6St. Tuning : Two Step and Half Step Down]
↳ 8va bassa →

Bass
[4St. Tuning : Two Step and Half Step Down]

Drums

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

yeah

70

B

Bm

Em

Vocal

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4.

- Vocal:** The vocal line is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The lyrics "The sound of silence" are written below the staff.
- Guitar I:** The guitar I part is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The lyrics "The sound of silence" are written below the staff.
- Guitar II:** The guitar II part is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The lyrics "The sound of silence" are written below the staff.
- Bass:** The bass part is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The lyrics "The sound of silence" are written below the staff.
- Drums:** The drums part is written in a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The lyrics "The sound of silence" are written below the staff.

The score is presented in a clean, professional layout with clear notation and a consistent color scheme. The lyrics are written in a simple, sans-serif font below the vocal staff.

Em

r) x Tacet

C Bm

Vocal

Dis - man - all - you - ing - are - com - fort - of

Guitar I

H Ph

Guitar II

H Ph

Bass

H

Drums

Vocal

Bm Em *r1x Tacet* Bm

all those you're to be place Fade joy in your
you sur round up on

Guitar I

Guitar II

Bass

Drums

72

Vocal

Bm Em

world and all that you see This
strang ers Now ain't that pro found This

Guitar I

Guitar II

Bass

Drums

Vocal

Bm Em

hole in the wall all is un- der your thumb
 hole in the wall all is un- der your thumb

Guitar I

Guitar II

Bass

Drums

Vocal

Em Bm

pull - ing your sense - es un - till you be -
 pull - ing your sense - es un - till you be -

Guitar I

Guitar II

Bass

Drums

Em G D G

Vocal

- come _____
- come _____ un - til you be - come _____

Guitar I

Guitar II

Bass

Drums

74

G Em G

Vocal

I got - ta run _____

Guitar I

Guitar II

Bass

Drums

Vocal G

I (just) got to run — caught in a world —

Guitar I Em

Guitar II

Bass

Drums

75

Vocal G

where you could nev - er run — too — fast

Guitar I Em

Guitar II

Bass

Drums

Em G Em

Vocal: To fi - nal - ly reach The be -

Guitar I: 9₇ 10₈ 11₉ 12₁₀ 11₁₀ 12₁₀ 9₇

Guitar II: 9₇ 10₈ 11₉ 12₁₀ 11₁₀ 12₁₀ 9₇

Bass: 7 7 8 9 10 10 10 10 10 7 10 10 10 7 10 10 9 8 7

Drums: x x x x x x x x x x x x x x x x

76

1. 2.

Em F Em F

Vocal: gin - ning at at

Guitar I: 10₈ 9₇ 10₈

Guitar II: 10₈ 9₇ 10₈

Bass: 7 7 7 7 8 7 7 8

Drums: x x x x x x x x x x x x x x x x

[E] Tempo Change (♩ = ♩)
Bm

Vocal
last _____ Where you

Guitar I
8va bassa
(Ph)
H.c

Guitar II
8va bassa
(Ph)
H.c

Bass
8va bassa
H.c

Drums

Bm

Vocal
go - ing? go - ing? Nev - er know - ing know - ing Just who and

Guitar I
H.c D (Ph)

Guitar II
H.c D (Ph)

Bass
H.c D

Drums

Bm

Vocal

where where you got- ta turn turn For- ev- er

Guitar I

Guitar II

Bass

Drums

78

Bm

Vocal

car - ing For- ev- er shar - ing You nev- er

Guitar I

Guitar II

Bass

Drums

Vocal

Bm

learn learn Life-time get - ting burned burned

Guitar I

Guitar II

Bass

Drums

79

Vocal

Tempo Change (♩ = ♩)
Bm

Guitar I

Guitar II

Bass

Drums

<Guitar 3>

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

80

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

Guitar I

Guitar II

Bass

Drums

Vocal

Chords: Bm, Em

Notation: The score includes standard musical notation for guitar (treble and bass clefs), bass (bass clef), and drums (snare and bass drum). It features various guitar techniques such as bends (b), vibrato (v), and palm mutes (P). Fingering numbers (1-5) are provided for guitar and bass. The vocal line is represented by a single staff with a whole rest.

81

Guitar I

Guitar II

Bass

Drums

Vocal

Chords: Em, Bm

Notation: This section continues the musical score. It includes complex guitar techniques such as double stops (DS), harmonics (H.C.), and bends (b). Fingering numbers (1-5) are provided for guitar and bass. The vocal line is represented by a single staff with a whole rest.

Chord progression: Bm, Em, Bm

Vocal

Guitar I

rTremolo & gliss down

r8va

Pick Scratch

Guitar II

Bass

Drums

Chord progression: Bm, Em

Vocal

Guitar I

Pick Scratch

Port. D

Port. D

r8va

Guitar II

Bass

Drums

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

83

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em G

Vocal

Guitar I

Guitar II

Bass

Drums

G Em G

Vocal

Guitar I

Guitar II

Bass

Drums

Handwritten musical score for the piece "G". The score is arranged in five staves, each with a staff name on the left and a treble or bass clef at the beginning. The key signature is one sharp (F#) and the time signature is 4/4.

- Vocal:** The top staff, featuring a treble clef and a key signature of one sharp. It contains a single whole note G in the first measure, followed by rests for the remainder of the piece.
- Guitar I:** The second staff, featuring a treble clef and a key signature of one sharp. It includes a wavy line across the first measure. The notation includes various chords and single notes, with fingerings (e.g., 10, 10, 10, 7, 10) and articulation marks (e.g., "Port. D", "w.c", "U", "c").
- Guitar II:** The third staff, featuring a treble clef and a key signature of one sharp. It contains a series of chords and single notes, with fingerings (e.g., 11, 10, 12, 10, 11, 10, 8, 9, 7, 7, 9, 10, 8, 11, 12, 10) and articulation marks.
- Bass:** The fourth staff, featuring a bass clef and a key signature of one sharp. It contains a series of chords and single notes, with fingerings (e.g., 10, 7, 10, 12, 10, 10, 12, 9, 8, 7, 7, 0, 0, 5, 0, 0, 5, 0, 5, 7, 8, 9, 10) and articulation marks (e.g., "s", "S").
- Drums:** The bottom staff, featuring a bass clef and a key signature of one sharp. It contains a series of rhythmic patterns, with articulation marks (e.g., "x", "y", "z") and a key signature change to one sharp and one flat (F# and Bb) in the final measure.

[illegible]

I Bm

Vocal

Guitar I

8va bassa →

Guitar II

8va bassa →

Bass

Drums

Bm

Vocal

Guitar I

Guitar II

Bass

Drums