

UNHOLY

アンホーリー

Words & Music by GENE SIMMONS and VINNIE VINCENT

アルバムのトップを飾るナンバー。オープニングのS.E.的な部分は都合上、省略してある。ギターだが、Introの4小節目はこの曲の基本となるリフ。1、2小節目では、半音下からの軽いスライドで飾りをつけ、4拍目の休符は、しっかりと音を消す。3、4小節目は単音によるモノだが、ピッキング・ハーモニクスとハンマリング・オンは確実にこなすように。[A]の1小節目だが、2コーラス目だけ4拍目に音が入るので注意しよう。続く6、7小節目では、通常のパワー・コードの展開形で、ルートをおクターブ上の音にした4度の複音である。[C]の部分は、Amのキーに転調。[E]からはEmに転調だ。[F]からGt-Iのソロが始まる。1小節目の複音でのトレモロ・ピッキング。3小節

目もトレモロ・ピッキングに近いが、多少フレーズっぽい。4小節目では、スケール・アウトした音使い、7小節目では、トリルしながらのアーム・ダウン。8、9小節では異弦同音によるハーモナイズド・チョーキングと、トリッキーなプレイが続く。13~16小節は、リズムによるトリックで、ギターとベースが3拍子、4拍子というフレーズングに対して、ドラムだけひたすら4拍子を貫くというレッド・ツェッペリンのようなアレンジだ。この様に、同時に2つの異なるリズムが進行していくことをポリ・リズムという。[G][H]のGt-Iは、オブリガード風のフレーズングが入ってくる。ピッキング・ハーモニクスの音程も、原曲のようにコントロールできると良い。

[Tuning : Half Step Down]

Intro Gm B^b

The musical score is arranged in five staves: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat major / G minor) and the time signature is common time (C). The Intro consists of 4 measures. The Vocal staff shows a single note 'I' in the 4th measure. The Guitar I and II staves feature a complex rhythmic pattern with triplets and slurs, including handwritten notes 'M', 'H', and 'o'. The Bass and Drums staves are mostly empty, with a few notes in the 4th measure.

Vocal

Gm **B^b**

- cide and sal - va - tion The o - men to na - tions That you wor - ship on all fours
 child - ren to war To serve bas - tards and whores So

Guitar I

Guitar II

Bass

Drums

Vocal

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

now you know I'm the in - fec - tion and fam - ine That's knock - ing at your door
 You cre - at - ed me On the day that you were born

Guitar I

Guitar II

Bass

Drums

1. **D** **C** **Am** Un - ho - ly

Vocal: That's why you're feel - ing so I was cre -

Guitar I: **D** **C** **Am**

Guitar II: **D** **C** **Am**

Bass: **D** **C** **Am**

Drums: **D** **C** **Am**

Dm **F** **C** **B** **B^b** **Am** Un - ho - ly

Vocal: at - ed by man ____ yeah I'm the Lord of the flies ____ you know I'm ____
 at - ed by man ____ yeah I'm the Lord of the flies ____ you know I'm ____

Guitar I: **Dm** **F** **C** **B** **B^b** **Am**

Guitar II: **Dm** **F** **C** **B** **B^b** **Am**

Bass: **Dm** **F** **C** **B** **B^b** **Am**

Drums: **Dm** **F** **C** **B** **B^b** **Am**

Am Dm to F 2. D C

Vocal
 yeah yeah yeah yeah yeah I am the
 From the left hand of pow - er comes the

Guitar I
 5 3 0 0 5 4 5 0 3 5 5 0 3 5 7 5 5 5 7 5 5

Guitar II
 5 3 0 0 5 4 5 0 3 5 5 0 3 5 7 5 5 5 7 5 5

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

Drums
 2x

D.S.

⊕ Coda F C B B^b D Am Un - ho - ly Dm F C F B

Vocal
 fa - ther of lies yeah Un - ho - ly

Guitar I
 3 2 1 0 5 3 0 5 3 0 0 5 4 5 0 3 5 5 0 3 5 3 2

Guitar II
 3 2 1 0 5 3 0 5 3 0 0 5 4 5 0 3 5 5 0 3 5 3 2

Bass
 3 2 1 0 7 0 7 0 7 0 5 0 3 5 5 0 3 5 3 2

Drums

Vocal: F C F B **E** Em F C B B^b

Guitar I: [Musical notation with tablature]

Guitar II: [Musical notation with tablature]

Bass: [Musical notation with tablature]

Drums: [Musical notation]

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Vocal: **F** Em F C B B^b

Guitar I: [Musical notation with tablature, includes 'Arm.' and '8va' markings]

Guitar II: [Musical notation with tablature]

Bass: [Musical notation with tablature]

Drums: [Musical notation]

Em F C B B^b Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em F C B B^b Am

Vocal

Guitar I

Guitar II

Bass

Drums

<Another Guitar>

F C B B^b Am F C B B^b Am Em F F[#]

Vocal

Guitar I

Guitar II

Bass

Drums

I lay you

12

Vocal

Guitar I

Guitar II

Bass

Drums

down to sleep Your soul to keep Bet-ter cross your heart be fore you die And now you know know

Vocal

E E^b D C Am Un - ho - ly

that you are mine That's why you're feel-ing so

Guitar I

Guitar II

Bass

Drums

Vocal

Dm F C B B^b Am Un - ho - ly Dm

Guitar I

Guitar II

Bass

Drums

Vocal

F C B B^b Am Un - ho - ly Dm F C B B^b

Un - ho - ly

Guitar I

C D C D P

12 12 12 14 14 14 12 (14)

Guitar II

4

4

Bass

4

4

Drums

14

Vocal

F C B B^b F C B B^b Am

Guitar I

%

10 10 9 8 (7)

Guitar II

%

3 2 1 (2) 0

Bass

%

3 2 1 (0)

Drums

TAKE IT OFF

テイク・イット・オフ

Words & Music by PAUL STANLEY, BOB EZRIN and KANE ROBERTS

この曲はギター、ベース共に1音下げたチューニングでプレイされているので注意してほしい。ギターだが、Intro 1はGt-IとGt-IIとで、ニュアンスのちょっと違うアルペジオ・パターン。アンプ側からのボリュームを下げるよりは、ギター側のボリュームを下げた感じのトーンで弾いてみよう。Intro 2はメインのナリフ。コードは、Dの時の押さえ方がちょっと変わっているが、次のGのコードへスムーズに流れるようにしよう。[E]のGt-I、3、4小節目のチョーキング・フレーズだが、まず1弦20fで1音半のチョーキングを行ない、そこから更に半音チョーキングするというものだが、符割のようにきっちりとした感じではなく、ポルタメント的な感じで行なうと良いと思う。[G]のソロの5、6小節目は、5弦開放へのプリング・オフをリズムカルにキメたものに、ピッキング・ハーモニクスを加えてプレ

イ。プリング・オフする左手とピッキング・ハーモニクスを出す右手の両方をしっかりと行なわないといけない。11、12小節のハンマリング、プリング、スライドの連続プレイは、左手の正確なフィンガリングが要求させる。各音の粒が揃うようにできると良い。14小節目のチョーキングも、[E]の3、4小節目と同様に1度チョーキングしてから、更にチョーキングするというプレイ。16小節目は、チョーク・アップしたままの状態でも音程をコントロールしていくもの。多少ポルタメント的でもある。[I]は、ギター側のボリュームを下げた状態の音でのミュート・パターン。7小節辺りから徐々にボリュームを上げていけると盛り上がる。[K]の5、6小節目は、押さえている左手を揺らすようにして、ヴィブラートをかけながら弾いているようだ。

【Tuning : Whole Step Down】

Intro ①

Am Am(onG) Am Am(onG) Am Am(onG) Am Am(onG) Am Am(onG)

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

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro ②

Am D D(onF#) G Am D(onF#) G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Yeah

Am D D(onF#) G Am D(onF#) G

Vocal

Well my

Other

Guitar I

Guitar II

Bass

Drums

A Am D D(onF#) G Am D(onF#) G

Vocal

mind is get - tin' dirt - y yeah a - round e - lev - en thir - ty uh huh _____ I wan - na

Other

Guitar I

Guitar II

Bass

Drums

Am D D(onF#) G Am D(onF#) G

Vocal: watch some as - ses shak - in' to the noise the boy's are mak - in' uh huh _____ Woo _____ So I

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

18

Am D D(onF#) G Am D(onF#) G

Vocal: **A1** hop in - to my car hit the lo - cal tit - ty bar uh huh _____ 'Cause that's my
Pan - ties in the air _____ lick your lips and shake your hair _____ uh huh _____ Ooh _____ when you

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Am D D(onF#) G Am

Vocal

kind of sit - u - a - tion when I need some per - spi - ra - tion uh huh
 spread a lit - tle oil yeah my blood be - gins to boil uh huh

Other

Guitar I

Guitar II

Bass

Drums

D(onF#) G E

Vocal

Yeah I do my one - step shop - pin' For the girl of my dreams Cos I can
 it's so hard to choose When you all look so fine But I got

Other

Guitar I

Guitar II

Bass

Drums

Vocal

al - ways be sure _____ that she's as good as she seems _____ Take it off _____ give it to me
 noth - in' to lose but my mon-ey and my mind _____

Other

Guitar I

Chords: D, C, Am

Guitar II

Bass

Drums

Vocal

Take it off _____ like you'd do me I wan - na see what's in - side _____ Cos you got

Other

Guitar I

Guitar II

Bass

Drums

Vocal

F G 1. Am

noth - in' to hide _____ Take it off _____ pret - ty ba - by _____ Take it off _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Am(onG) D F G

_____ drive me cra - zy _____ You know you make me so hot _____ I wan - na see what you got _____ Take it off _____

Other

Guitar I

Guitar II

Bass

Drums

Chords: D, Am, D, D(onF#), G, Am, D(onF#), G

Vocal: woo yeah Wave your

Other: (Empty staff)

Guitar I: (Staff with fret numbers and guitar-specific notation)

Guitar II: (Staff with fret numbers and guitar-specific notation)

Bass: (Staff with fret numbers and bass-specific notation)

Drums: (Staff with drum notation)

Chords: 2. Am, G, E, Am

Vocal: pret - ty ba - by Ooh Take it off pret - ty ba - by Take it off

Other: (Empty staff)

Guitar I: (Staff with fret numbers, including 'r8vo' and 'C' chord markings)

Guitar II: (Staff with fret numbers and guitar-specific notation)

Bass: (Staff with fret numbers and bass-specific notation)

Drums: (Staff with drum notation)

Vocal

Am(on G) D F G

drive me cra · zy You know you make me so hot I wan · na see what you got Take it off

Other

Guitar I

H.C. H.C. (8va)

Guitar II

M M

Bass

Drums

Vocal

F Am D Am D

yeah Take it off

Other

Guitar I

AC AC AC AC

Guitar II

AC AC AC AC

Bass

Drums

Am D E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

with gliss

with gliss

G Am D D(onF#) G Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

rit

C C C C C D P

17 17 20 20 17 17 20 20 17 20 17 20 19 19 19 17 19

3 6 3 3 5 4

20 20 17 20 17 20 19 19 19 17 19

3 6 3 3 5 4

5 4 5 4

D(onF#) G Am D D(onF#) G Am D(onF#) G

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: (o) = Picking Harm.
 [Musical notation with fret numbers and picking directions]

Guitar II: [Musical notation with fret numbers]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation with drum symbols]

Am D D(onF#) G Am D(onF#) G

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers and techniques like HPS, 8va]

Guitar II: [Musical notation with fret numbers]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation with drum symbols]

Am D D(onF#) G Am D(onF#) G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

This system contains the first four staves of the score. The vocal staff is empty. The guitar I staff features a complex melodic line with many triplets and slurs, including a 'C' chord symbol above the first measure. The guitar II staff shows a rhythmic accompaniment with chords and fingerings. The bass staff provides a steady bass line with triplets. The drums staff shows a consistent drum pattern with eighth notes.

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Vocal

Other

Guitar I

Guitar II

Bass

Drums

Ooh move your sweet bod - y clos - er

I want to be a - lone with

This system contains the next four staves of the score. The vocal staff has lyrics: "Ooh move your sweet bod - y clos - er" and "I want to be a - lone with". The guitar I staff has a lead line with a double bar line and a key signature change to Bb. The guitar II staff has a rhythmic accompaniment with chords and fingerings. The bass staff provides a steady bass line with triplets. The drums staff shows a consistent drum pattern with eighth notes.

Chord progression: C, B^b me, C

Vocal: Ahh I know you're danc - in' just for me Just for

Other: (Musical notation)

Guitar I: (Musical notation with fret numbers 6, 5, 3, 5)

Guitar II: (Musical notation with fret numbers 5, 3, 5, 5)

Bass: (Musical notation with fret numbers 3, 5, 8, 7, 3)

Drums: (Musical notation)

Chord progression: D me, C, D, Just for me, E me

Vocal: me Just for me Take it off

Other: (Musical notation)

Guitar I: (Musical notation with 'M' and 'Cresec.' markings)

Guitar II: (Musical notation with 'M' and 'Cresec.' markings)

Bass: (Musical notation with 'Cresec.' markings)

Drums: (Musical notation with 'Cresec.' markings)

I Am Am(onG) D(onF#)

pret - ty ba - by Take it off drive me cra - zy You know you make me so hot I wan - na

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F G Am G **J** Am

see what you got Take it off pret - ty ba - by Take it off give it to me

Vocal

Other

Guitar I

Guitar II

Bass

Drums

TOUGH LOVE

タフ・ラヴ

Words & Music by PAUL STANLEY, BOB EZRIN and BRUCE KULICK

ゆっくりとしたテンポでの16分っぽいナンバー。ユニゾンでのキメが多いのが特徴。又、ギター、ベース共に全弦1音下げたチューニングである。ギターだが、Introのリフ、最初の6弦8fC音は、小指で押さえるというフォームがベストだろう。Aの歌のバックング・リフも、6弦7fB音を小指で押さえるフォームが弾きやすいと思う。Cは単純なコード進行で、タイプの違うバックングを組み合わせたギターがポイント。Gt-Iは複音によるパーカッシブな16分のカッティング風で、Gt-IIは8分のノリでアクセントにコードを入れるというパターン。16分と8分のノリの絡み合いがおもしろいアレンジである。Dは1コーラスと2コーラスの間の1小節だけのブリッジ的なリフ。Aで出てくる音使いとは、ちょっと違うので注意しよう。EのEに転調するでの3、4、7、8小節の複音フレーズはセーハをして

押さえるのだが、音使いと細かなリズムの動きにより、なかなかスムーズに弾けないので気をつけよう。Fはアームを大胆に使ったソロだ。6、7小節は、譜面ではちょっと見辛いかもしれないが、3弦の5fと開放でのトリルにアームをゆっくりとダウンさせていくプレイ。救急車が通り過ぎる時のサイレンの音、のようにやるのと同じ。Hの3、4小節目はピッキング・ハーモニクスを使ってのフレーズング。ハーモニクス音の音程は、原曲をよく聴いてポイントをチェックしてほしい。HIIでのGt-Iは、バックングとソロが混じっている譜面になっているが、原曲のこの部分でのバックング・パターンは、Cと同じモノがプレイされている。譜面表記の都合上、ソロ・パートを重視する上で省略してあるという事をご了承願いたい。

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[Tuning : Whole Step Down]

Intro

Vocal

Guitar I

Guitar II

Bass

Drums

A Em C

Vocal

I wan - na take you down
I tie you to the rings

Guitar I

Guitar II

Bass

Drums

C Em C

Vocal

Un - til the morn - ing light
I feel your fe - ver rise

Why don't you come a - round
We love to do the things

Guitar I

Guitar II

Bass

Drums

Vocal

C B7 C7

And let me treat you right I'm the one who gave you what you'd nev - er had
 That oth - ers fan - ta - size And then you smile and bring me to my knees

Guitar I

Guitar II

Bass

Drums

34

Vocal

B7 C Em G C B7

You said I should be
 But when I try a

Guitar I

Guitar II

Bass

Drums

Am

Vocal

Love 'C - mon and please me Take your time and tease me

F (onA) F

Guitar I

Guitar II

Bass

Drums

36

Am

Vocal

Gim-me Tough Love

D¹. N.C.

Guitar I

Guitar II

Bass

Drums

2. Am E E^b D^b

Vocal
Tough I nev - er knew how

Guitar I
8 8 5 5 6 6 7 5 5 7 | 8 8 5 5 6 7 5 7 | 8 8 10 8 10 6 4 6

Guitar II
8 8 5 5 6 6 7 5 5 7 | 8 8 5 5 6 7 5 7 | 8 8 10 8 10 6 4 6

Bass
8 8 5 5 6 6 7 5 5 7 | 8 8 5 5 6 7 5 7 | 6 7 6 5 8 5 4

Drums
x x x x x x x x | x x x x x x x x | x x x x x x x x

D^b C D^b D

Vocal
much I want - ed you till now _____

Guitar I
5 3 3 5 5 3 3 5 5 3 3 5 5 5 | 5 3 3 5 5 3 3 5 5 5 | 6 6 7 5

Guitar II
5 3 3 5 5 3 3 5 5 3 3 5 5 5 | 5 3 3 5 5 3 3 5 5 5 | 6 6 7 5

Bass
4 4 1 1 2 2 4 | 3 1 3 3 1 3 3 1 3 3 3 | 3 1 3 3 1 4 5

Drums
x x x x x x x x | x x x x x x x x | x x x x x x x x

Vocal

E^b D^b C G

But now I know and to - night I'm gon - na show you how _____

Guitar I

Guitar II

Bass

Drums

38

Vocal

F Em C

Guitar I

Guitar II

Bass

Drums

Arm.

(o) - Picking Harm.

Em C

Vocal

Guitar I

Guitar II

Bass

Drums

with Arm down P P

with Arm down

Arm

Arm

HC HC HC HC

G B7 C7 B7

Vocal

Guitar I

Guitar II

Bass

Drums

And then I smile and bring you to your knees

<Another Guitar>

C Em G C B7 C7

Vocal

And though I try a gen - tle lul - la - by I

Guitar I

Guitar II

Bass

Drums

40

D E Esus4 E

Vocal

swear I hear you sigh - ing please

Guitar I

Guitar II

Bass

Drums

Am I Am7 F (onA) F

Vocal

Guitar I

Guitar II

Bass

Drums

Love

42

Am

Vocal

Guitar I

Guitar II

Bass

Drums

Gim-me Tough Love Tough

SPIT

スピット

Words & Music by GENE SIMMONS, SCOTT VAN ZEN and PAUL STANLEY

ギターだが、まずIntroの1小節のフレーズ。左手のフィンガリングに注意。5fを人差指、6f中指、7f薬指というフォームで弾くのだが、4拍目の6弦3fへは素早く移動しなければならない。[B]はブリッジ的なリフ。2小節目の5弦5fでのチョーキングは、前の音のポジションから、人差指で行なう形が良さそう。もし弾きづらいのであれば、薬指で行ない、次のB音を5弦2fで、人差指で押さえるようなフィンガリングでも良さそう。[E]はテンポ感が倍のスピードになる部分。Gt-IIの3小節目に、ミュートしながらのフランジングとあるが、これはミュートしている右手を、ブリッジ側からネック側へゆっくり移動させて（この時少し軽めのミュートにする）倍音を変化させることによってフランジングのような効果を出すものだ。ミュートしている右手の小指の付け根部分とピックとでの、ピッ

キング・ハーモニクスを応用した技だ。[E]のサビ部分のリフは、[B][B]とは違うので注意。Coda1のGt-Iは、ジミ・ヘンドリックスばりのアメリカ国歌のフレーズ。テンポはあまり意識しないで、次のキメで帳尻を合わせるような大胆なプレイである。[E]のソロは、実は2本のギターによる4小節ごとの掛合いになっているが、都合上、1本のギターにまとめてある。9、10小節では、ちょっとしたスウィープ・ピッキングの要領で1弦12fから3弦14fまでは、一気にアップのピッキングだ。[I]の7小節目までの早いパッセージは、チョーキング、ダウン、プリング・オフをあやふやにしないようにしてしまわないようにする事。11小節目は、いわゆるトリルの形だが、プリング・オフから入るので注意しよう。

[Tuning : Half Step Down]

Intro

N.C. [A] Em

Vocal

(I) got no man _ ners and I'm not too clean ___ But I know what I like if you know what I mean What'll ___

Guitar I

Guitar II

Bass

Drums

Em B Em

peo - ple say — Well mis - ter cant - cha see It don't mean spit to me —

Vocal

Guitar I

Guitar II

Bass

Drums

44

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Em
sweet
2xonly

Hot damn Lord a - bove I want a
Lock the win - dows Close the doors Then

Vocal

Guitar I

Guitar II

Bass

Drums

Em

lot - ta wom - an with a lot - ta love Well thin is in but it's plain to see It
she get down on all fours Let the neigh-bors talk but can't you see It

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Em 1. D Em

don't mean spit to me
 don't mean spit to me

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: The vocal line starts with an Em chord and a melodic phrase marked with a first ending bracket. The guitar parts (I and II) play a similar melodic line with a D chord indicated. The bass line provides a rhythmic accompaniment with a 7 chord. The drums play a steady eighth-note pattern.

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Vocal

Em G

I need

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: The vocal line continues with an Em chord and a melodic phrase, ending with a G chord. The guitar parts (I and II) play a melodic line with a G chord indicated. The bass line provides a rhythmic accompaniment with a 7 chord. The drums play a steady eighth-note pattern.

Vocal

Big hips sweet lips Make a man out - ta me The

Guitar I

Guitar II

Bass

Drums

Chords: E A7, B^b, A7, C, B

Annotations: M, Mute with Flanging Play

Vocal

big - ger the cush - ion the bet - ter the push - in' Most def - i - nite - ly I need a whole lot - ta wom -

Guitar I

Guitar II

Bass

Drums

Chords: B, A, B, D

Annotations: M, Mute with Flanging Play

Vocal
 E7
 F an
 A7
 ah oh To keep me sat - is - fied

Guitar I
 3x C (B7) 3x C (B7) 3x C (B7) 3x C (B7)

Guitar II
 3x C (B7) 3x C (B7) 3x C (B7) 3x C (B7)

Bass
 3x 3x

Drums

Vocal
 A7 E7
 I need a whole lot - ta wom an
 B - B - B - Ba - by For

Guitar I
 H 6 7 5 7 5 3. H 6 7 5 7 5 3. H 6 7 5 7 5 3.

Guitar II
 H 6 7 5 7 5 3. H 6 7 5 7 5 3. H 6 7 5 7 5 3.

Bass
 6 7 5 7 5 3. 0 0 7 0 0 7 3. 0 0 7 0 0 7 3.

Drums
 2x, 3x

Vocal

A7 G D E7

I need a whole lot - ta wom - an

ride af - ter ride af - ter ride Yeah

Guitar I

Guitar II

Bass

Drums

Vocal

E7 A7 E7

Cause what you are is what you eat And I need

Guitar I

Guitar II

Bass

Drums

Em G Em

Vocal: Ah

Guitar I: M

Guitar II: M

Bass

Drums

D

Vocal: Ah

Guitar I

Guitar II

Bass

Drums

D.S. ①

⊕ Coda ①

Em

Vocal

Guitar I: 12 13 14 13

Guitar II: Arm.

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

⑫ ⑮ ⑮

wisch Arm

wisch Arm

4

4

4

52

Em

Vocal

Guitar I

Guitar II

Bass

Drums

H P

H 3 P

7 9 7

7 6 6 7

7 7

Em

Vocal

Guitar I

Pick Scratch

Pick Scratch

Guitar II

Arm. Down

Arm. Down

Bass

Drums

A7

Vocal

Guitar I

8va

P C

H P C

P

(8va)

Guitar II

<Another Guitar>

Bass

Drums

Em G D

Vocal

Guitar I

Guitar II

Bass

Drums

A7

Vocal

Guitar I

Guitar II

Bass

Drums

<Another Guitar>

Em G Em D

Vocal

Guitar I

Guitar II

Bass

Drums

D

Vocal

Guitar I

Guitar II

Bass

Drums

I need a whole lot - ta wom-

H P C

H P C

8 7 7 8 7 7 8 7 7

5 5 5 5 5

D.S. ②

Ⓢ Coda ②

B C C# D

Vocal

Guitar I

Guitar II

Bass

Drums

I need a whole lot - ta wom-

8va

C C C C

19 19 19 19 19 19

22 22 22 22 22 22

GOD GAVE ROCK 'N' ROLL TO YOU II

ゴッド・ゲイヴ・ロックン・ロール・トゥ・ユー 2

Words & Music by RUSS BALLARD, GENE SIMMONS, PAUL STANLEY and BOB EZRIN

ゆっくりとしたテンポのロック・バラード的なナンバーだ。コード進行、構成、アレンジ等がかなり練られたモノになっている。ギターだが、Intro 1はクリア・トーンによるコード・ブロッグレーション。コードの頭は6弦から1弦側に向けて、ジャーンと弾き下ろす感じで。Intro 3と[A]は、実は8小節でひとつのパターンで、後半4小節で歌が入るといふ形。Gt-IIのアルペジオ・パターンをコード進行と共に覚えてしまおう。[B]でのGt-IIは、パーカッシブなオブリ・フレーズだが、都合上、1コーラス目しか表記していないので注意してほしい。[C]はIntro 3と[A]でも述べた8小節のパターン。歪んだ音でのアルペジオなので、音色や歪みの度合いに注意しないと何を弾いているのか分からなくなるので気をつけよう。[D]は[C]をキー=Eへ転調させたも

の。ルート音以外は1、2弦の開放を使っている点に注目。[E]はツイン・ギターのハモリを活かしたソロ。[G]はクリア・トーンのギターのアルペジオだけによるパート。[C]のパターンを、キー=Aに転調させている。また、ビートルズを思わせるコーラス・パートも印象深い。ベースだが、[A][C]のような大きなノリのフレーズと、[E]のように16分での小刻みなリズムのノリとのメリハリをよく考えてプレイすると良い。ドラムは、ゆっくりとしたテンポでのリズム・キープはもちろん、その上での細かいバスターの動きやフィル回し等、難易度がかなり高そうだ。又、盛り上げるところや、静かにプレイするところでの音量のコントロールも重要なポイントだ。

【Tuning : Half Step Down】

Intro ①

F F#sus4 E^b E^bsus4 D D#sus4 G G⁺⁵

The musical score is arranged in a standard 6-staff format. The top staff is for the Vocal line, which is mostly silent. The 'Other' staff is also silent. The 'Guitar I' staff contains a complex melodic line with many accidentals and a detailed guitar tablature below it. The 'Guitar II' staff shows a simpler accompaniment with some circled notes. The 'Bass' staff features a rhythmic line with triplets and slurs. The 'Drums' staff shows a simple drum pattern with 'x' marks for cymbals and dots for other drums.

Intro ②

F Fsus4 D Gm G Cm F B^b(onF)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G Cm A D G N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro ③

C C⁽⁹⁾(onB) Am Am7 (onG) F A^b B^b C E^b G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

60

A C C⁽⁹⁾(onB) Am Am7 (onG) F B^b C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

God gave rock and roll _____ to you Gave rock and roll _____ to you Put it in the soul of _____ eve - ry - one _____ Do you

Vocal

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

know what you want — You don't — know for sure — You don't feel right you can't — find a cure — And you're get-tin' less — than what you're look-in' for —
 wan - na be a sing-er or play gui - tar — Man — you got-ta sweat or you won't get far — Cause it's nev-er too late — to work nine - to-five —

Other

Guitar I

Guitar II

Bass

Drums

Vocal

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

You don't have mon - ey Or a fan - cy car — And you're tired — of wish - in' on a fall - ing star — You got-ta
 You can take a stand — Or you can com - pro - mise — You can work read hard or just fan - ta - size — But you

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A E^b 1st G C C⁽⁹⁾(on B)

put your faith _____ in a loud gui-tar _____ God gave rock and roll _____ to you
 don't start liv-in' till you re-al-ize _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Am Am7 (on G) F A^b B^b C E^b G C C⁽⁹⁾(on B)

Gave rock and roll _____ to you Gave rock and roll _____ to eve-ry one _____ God gave rock and roll _____ to you

Other

Guitar I

Guitar II

Bass

Drums

Am Am7 (on G) F E^b B^b C

Vocal: Gave rock and roll _____ to you Put it in the soul _____ of eve - ry-one _____ (Now listen) If you _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

A B D E E(on D#) C#m7 B

Vocal: " I got - ta tell ya " God gave rock and roll _____ to you Gave rock and roll _____ to you

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Vocal

A C D E G B E (on D#)

Gave rock and roll _____ to eve - ry - one _____ God gave rock and roll _____ to you

Other

Guitar I

0 2 2 2 7 7 5 7 9 9 9 12 12 4 4 2 0 0 0 1 0 0 0

Guitar II

5 7 7 3 7 5 11 9 11 12 5 14 12 10 9 9 9 11 13 12 13 11 9 11

Bass

5 3 5 0 3 2 0 0 6

Drums

64

Vocal

C#m7 B A G D E A D E A

Gave rock and roll _____ to you Put it in the soul _____

Other

Guitar I

4 0 0 0 2 0 0 0 0 2 2 2 3 7 5 14 14 14 14 14 14 16 14 14 17 17 17 17 14

18va →

HC D HC D HC D HC D

CD C D

CD C D

Guitar II

12 13 9 9 11 9 11 5 5 6 5 7 2 7 5 2 7 5 3

Bass

4 7 4 7 6 7 5 3 5 0 5 5 5 0 5 5

Drums

G A E F#m F#m7 (onE) D#m7⁻⁵ Dmaj7 Am7 (onG) G A A(onE)

Vocal

God gave rock and roll _____ to you Gave rock and roll _____ to you Gave rock and roll _____ to eve-ry-one _____

Other

To eve-ry-one _____ he gave _____ the song _____ to be sung _____

Guitar I

Guitar II

Bass

Drums

66

A E F#m F#m7 (onE) D#m7⁻⁵ Dmaj7 Am7 (onG) G A A(onE)

Vocal

God gave rock and roll _____ to you Saved rock and roll _____ to you Saved rock and roll _____ to eve-ry-one _____

Other

To eve-ry one _____ he gave _____ the song _____ to be sung _____

Guitar I

Guitar II

Bass

Drums

a tempo.

Vocal: F Am7 (on G) G F# B A D G

Other: Saved rock and roll _____

Guitar I: [Musical notation with fret numbers]

Guitar II: [Musical notation with fret numbers]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation with dynamics]

Vocal: N.C. C C⁽⁹⁾(on B) Am Am7 (on G) F A^b B^b

Other: God gave rock and roll _____ to you Gave rock and roll _____ to you Gave rock and roll _____ to eve -

Guitar I: [Musical notation with fret numbers]

Guitar II: [Musical notation with fret numbers]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation with dynamics]

Chords: C, E^b, G, C, C⁽⁹⁾(onB), Am, Am7 (onG), F, E^b, B^b

Vocal: - ry - one _____ God gave rock and roll _____ to you Gave rock and roll _____ to you Put it in the soul _____ of eve -

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Chords: C, C⁽⁹⁾(onB), Am, Am7 (onB), F, A^b, B^b

Vocal: - ry - one _____ God gave rock and roll _____ to you Gave rock and roll _____ to you Gave rock and roll _____ to eve -

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

C **C⁽⁹⁾(onB)** **Am** **Am7 (onG)** **F** **E^b** **B^b**

Vocal: ry - one
 God gave rock and roll _____ to you Gave rock and roll _____ to you Put it in the soul _____ of eve -
 (I know life sometimes can get tough! And I know life sometimes can be a drag! But people

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

C **C⁽⁹⁾(onB)** **Am** **Am7 (onG)** **F** **A^b** **B^b**

Vocal: ry - one
 God gave rock and roll _____ to you Gave rock and roll _____ to you Gave rock and roll _____ to eve -
 we have been given a gift . We have been given a road . And that road's name is - - - Rock and Roll !)

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Repeat & F.O.

DOMINO

ドミノ

Words & Music by GENE SIMMONS

ギターだが、Intro 1のリフはピックで弾くより、指で弾いた方が良いだろう。親指で低音側、人差指（又は中指）で高音側、そして弦を摘むような感じで弾く。やや歪んだ音色ではあるが、音量は控え目だ。Intro 2はこの曲でのメインのリフ。4小節をひとつのパターンと考えて良いだろう。このリフは、Amのロー・コードを基本にしたコンパクトなフィンガリングであるのがポイント。5弦3f C音と6弦3f G音は、共に中指をちょっと伸ばすだけで良いのだが、このC音やG音を弾く時は若干のチョーキングであるクォーター・チョーキングも行なう。又、ミュートはリフのノリを出す大切なポイントであることも頭に入れておこう。②の2コーラス目だけ、Gt-IとGt-IIのリフが多少違う点に注意。Fはキー=F#mに転調してのソロ。1、2小節目と8小節目では、スイッチング・テクニックによるプレイの

ように思われる（個々のピック・アップのヴォリュームが独立したギターで、弾いていない方のヴォリュームを0にしておき、ピック・アップ・セレクターをリズムに動かして行なうテクニック）。3小節目の3、4拍目で行なうチョーキングは、細かいリズムの中での素早い動きが必要だ。11小節目のトリルをしながらのアーム・ダウンだが、ここでは2弦17fからのプリング・オフで始まっている。③の4小節目のArpeggioだが、ここでのヴィブラートしながらのフレーズは、フロイド・ローズに良く見られる、アームのプレを利用したような感じのプレイだ。ベースだが、ギターと全くのユニゾンではなく、多少違ったラインを使用している点はチェックしておこう。フレーズやブレイク時でのグリスは、かなり大胆にやっているみたいだ。（この曲はレギュラー・チューニング）

Intro ①

N.C. Am

Vocal

" Now lem - me tell ya my story I got a man - sized predi

Guitar I

Guitar II

Bass

Drums

Am N.C.

Vocal

- cement And it's a big one . . . Goes like this . . . "

Guitar I

Guitar II

Bass

Drums

71

Intro ②

Am D Am D C Am

Vocal

Guitar I

Guitar II

Bass

Drums

() = < Another Guitar >

(o) = Picking Harm.

Am D Am D C Am

Vocal

Guitar I

Guitar II

Bass

Drums

72

A Am

Vocal

Guitar I

Guitar II

Bass

Drums

Nev - er had con - fes - sion Nev - er had a home _____

Am D Am D C Am E

Vocal
Nev - er had no wor - ry Un - til I met dom - i - no

Guitar I
M AC M AC AC AC M M AC M AC AC

Guitar II
M AC M AC AC AC M M AC M AC AC

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

Drums
/ /

[B] Am D Am D C Am

Vocal
Ain't the vir - gin Ma - ry Love her I con - fess
Got a rep - u - ta - tion Have - n't got a hope

Guitar I
M AC M AC AC AC M M AC M AC AC

Guitar II
M AC M AC AC AC M M AC M AC AC

Bass
/ / /

Drums
/ / /

Am D Am D C Am

Vocal
It's a Got my hes - i - ta - tions Cause she kis - ses like the kiss of death
stick - y sit - u - a - tion If she ain't old e - nough to vote

Guitar I
T A B 2 0 2 3 4 5 8 4 4

Guitar II
T A B 2 0 2 3 4 5 8 4 4

Bass
T A B 0 0 0 2 3 4 0 0 0 5 3 0 0 0 5 3 0 0 0 0 2 3 4 x 8

Drums
% % % %

74

G D A G D A

Vocal
Loves lots of mon ey Backs a - gainst the wall
Loves to play with fire Loves to hurt so good

Guitar I
T A B 7 4 5 3 2 0 2 0 2 0 3 0 3 0 0 3 0 3 0 0 0 0 3 5 0 0 0 3 0 3 0 0

Guitar II
T A B 7 4 5 3 2 0 2 0 2 0 3 0 3 0 0 3 0 3 0 0 0 0 3 5 0 0 0 3 0 3 0 0

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

Drums
% % % %

G D A ^{1.} G D E E(onG#)

Calls me "Sug - ar Dad - dy" she knows she's Got me by the balls
 Loves to keep me bur - nin' Cause she's a

Guitar I
 Guitar II
 Bass
 Drums

E(onG#) E E7 +9 E7 +9(onG) D Am D

They call her Dom - i - no

Guitar I
 Guitar II
 Bass
 Drums

Am D C Am

Vocal

" So fine "

Guitar I

Guitar II

Bass

Drums

<()=Another Guitar>

Am D Am D C Am

Vocal

Ah

Guitar I

Guitar II

Bass

Drums

2.

Vocal
 G D G D G D E E(onG#) E
 bad hab - it bad hab - it Bad hab - it that's good good good

Guitar I
 G D G D G D E E(onG#) E

Guitar II
 G D G D G D E E(onG#) E

Bass
 G D G D G D E E(onG#) E

Drums

Vocal
 E E7 +9 E7 +9(onG) E Am D Am
 They call her Dom - i - no Dom - i - no Dom - i -

Guitar I
 E E7 +9 E7 +9(onG) E Am D Am

Guitar II
 E E7 +9 E7 +9(onG) E Am D Am

Bass
 E E7 +9 E7 +9(onG) E Am D Am

Drums

Am D C Am D Am

Vocal

no

Guitar I

Guitar II

Bass

Drums

< (= Another Guitar) >

78

Am D C Am F F#m B(onF#) F#m B(onF#) F#m

Vocal

Guitar I

Guitar II

Bass

Drums

Switching

Switching

Vocal: F#m B(onF#) F#m B(onF#) F#m

Guitar I: Arm. Swiching

Guitar II: M

Bass: %

Drums: %

Vocal: F#m B(onF#) F#m B(onF#) F#m

Guitar I: r8va, P, C, tr, Arm. tr, Arm.

Guitar II: 4

Bass: %

Drums: %

F#m B(onF#) F#m D E G

Vocal

Guitar I

Guitar II

Bass

Drums

80

G Am

Vocal

" Every damn time I walk through that door It's the same damn thing . . . That

Guitar I

Guitar II

Bass

Drums

Am N.C. H G D A

bitch bends over And I forget my name OW! " Loves lots of mon -

Vocal

Guitar I

Guitar II

Bass

Drums

A G D A

ey Backs a - gainst the wall _____

Vocal

Guitar I

Guitar II

Bass

Drums

<() = Another Guitar>

Vocal

G D A G D A

Calls me "Sugar Daddy" she knows she's Got me by the balls

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Calls me 'Sugar Daddy' she knows she's Got me by the balls". The guitar I part has a treble clef and contains two double bar lines with repeat dots. The guitar II part has a treble clef and contains two double bar lines with repeat dots. The bass part has a bass clef and contains a series of notes and rests. The drums part has a bass clef and contains a series of rhythmic patterns with accents and triplets.

82

Vocal

I G D A G D A

Loves to play with fire Love her I confess

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Loves to play with fire Love her I confess". The guitar I part has a treble clef and contains a series of chords and notes. The guitar II part has a treble clef and contains a series of notes and rests, including a section with "Arm. Vib." and "8va" markings. The bass part has a bass clef and contains a series of notes and rests. The drums part has a bass clef and contains a series of rhythmic patterns with accents and triplets.

Vocal

G D A G D G D

Got no hes - i - ta - tion Cause she's a bad hab - it yeah bad hab - it She's a

Guitar I

Guitar II

Bass

Drums

Vocal

G D Am N.C. D Am C Am

bad hab - it

Guitar I

Guitar II

Bass

Drums

HEART OF CHROME

ハート・オブ・クローム

Words & Music by PAUL STANLEY, VINNIE VINCENT and BOB EZRIN

ギターだが、Intro 2はサビのパターンで、2本のギターが上手く絡み合っているリフだ(実際には、Gt-IIのパートも小節の前2拍と後2拍とを、別々のギターでダビングしているようだが、ここでは1本にまとめてある)。Gt-IIは、5弦開放のA音をペダル・ノートに、3、4弦でコードの変化をつけていく形。この分数コードのような形が、雰囲気のある響きを創り出しているのだ。更に、Gt-IIの複音部分では、そのコードの9thを使っている点もニクイ。[A]のバックギタ・リフも、ペダル・ノートを使い、コードがリズムカルに変化していくもの。ここでは、Gt-IとGt-IIでの音の使い方に注目。Gt-Iがルート&5度であるのに対し、Gt-IIは5度&ルートで、両者とも使っている音は同じであるのに、それぞれ5度と4度というハモリの音程差が

違うのだ。[E]のGt-Iはソロ。アタマの高音は、2弦3fでのナチュラル・ハーモニクスで出る。次のピッキング・ハーモニクスも、ハーモニクスされた音程に気をつけてみよう。6小節目、譜面上では突然ハモリになるが、実はこのソロは全くユニゾンで弾かれていて、ここだけ音使いが違うのである。ニュアンスをここまで同じにできるのは凄いのだ。原曲を良く聴いていてくれれば分かると思う。7小節目はポルタメント・チョーキングで、4拍目に音程が上がりきるようにタイミングをよく考えて行なう。[F]は全て7thのコードによる展開。2拍3連のタイム感をしっかり出して弾いてほしい。ドラムだが、ハイハットは○印のオープン指定以外の部分も、若干開き気味でプレイされているようなので、良くチェックしてほしい。

【Tuning : Half Step Down】

Intro ①
Am

Intro ②

Am B(onA) D(onA) C(onA) E(onA) D(onA) 1. C B

Vocal

Guitar I

Guitar II

Bass

Drums

2. D(onA) C D Em A Em

Vocal

You bet - ter lis - ten up Yeah since you screwed me you've been on my mind
 real - ly made a fool out - ta me

Guitar I

Guitar II

Bass

Drums

(1) <Another Guitar> (2)

Em D A Em

Vocal

Yeah _____ til the day we met I was
Eve - ry - bod - y knew you used me (what)

Guitar I

Guitar II

Bass

Drums

86

Em D A

Vocal

cruis - in' I was do - in' fine _____ woo _____ But now my
I was just too blind to see _____ You taped our

Guitar I

Guitar II

Bass

Drums

Em D

Vocal

world's — go - ne cra - zy and I think a - bout you all the time
sex - y con - ver - sa - tions and you sold 'em to the B - B - C

Guitar I

Guitar II

Bass

Drums

D C B C

Vocal

I'm gon - na tell it to ya ba - by It ain't like it was There'll be no
You told me peo - ple can't be trust - ed You watch the thing they do But if you

Guitar I

Guitar II

Bass

Drums

Am B(onA) D(onA) C(onA) E(onA) D(onA) C D Em

And now you're gon-na see that since you messed with me You'll pay e - ter - ni - ty ^{①②} for your heart of chrome

Vocal

Yeah sug - ar I'm gon - na stick it in your heart of chrome Your heart of chrome

Guitar I

Guitar II

Bass

Drums

2. B

Vocal

give it to ya give it to ya woo

Guitar I

Guitar II

Bass

Drums

D.S. ①

⊕ Coda ①

D(onA) C D Em

for your heart of chrome Your heart of chrome

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

90

Em

A

E

Dm

C(on D)

Vocal

Guitar I

Guitar II

Bass

Drums

Dm E^b Dm C(onD) Dm F Dm C(onD)

Vocal

Guitar I

Guitar II

Bass

Drums

91

Dm E^b Dm F G F A7 B7

Vocal

Guitar I

Guitar II

Bass

Drums

<Another Guitar>

Portament C

Portament C

You told me lies a - bout

C7 B7 A7 B7 C7 B7 A7 B7 C7 D7

Vocal

all that you feel I re - al - ize now that noth - ing was real You took eve - ry - thing you could beg bor - row steal _____

Guitar I

Guitar II

Bass

Drums

92

E7 F7 G7 E

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

E

Guitar I

C C C C C C C C C C

12 13 14 15 16 17 18 19 20

Guitar II

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Bass

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Drums

D.S. ②

Vocal

D(onA) C B Am B(onA)

for your heart of chrome I got an an - gry soul

Hey ba .

Guitar I

M M M M M M M M M M

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

Guitar II

<Another Guitar>

M M M M M M M M M M

5 5 2 2 3 3 5 5 5 5 2 2 3 3 5 5 5 5 2 2 3 3 5 5

Bass

M M M M M M M M M M

5 7 5 7 3 2 5 5 7 5 7 5 5 3

Drums

x x x x x x x x x x x x x x x x

Vocal

B(onA) D(onA) C(onA) E(onA) D(onA) C B Am

I got a brok - en home I got no self con - trol you got - ta heart of chrome

by I'm gon - na stick it in your heart of chrome

Guitar I

M M M M M M M M M M

0 0 7 5 0 0 9 7 0 0 5 4 2 2

Guitar II

<Another Guitar>

M M M M M M M M M M

5 5 2 2 3 3 5 5 5 5 2 2 3 3 5 5 5 5 2 2 3 3 5 5

Bass

M M M M M M M M M M

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

Drums

x x x x x x x x x x x x x x x x

Am And now you're gon - na see B(onA) that since you messed with me C(onA) for your E heart G of

Vocal

Yeah sug - ar I'm gon - na stick it in your heart of

Guitar I

Guitar II

Bass

Drums

<Another Guitar>

94

C D chrome C D E G C D Am

Vocal

chrome

Guitar I

Guitar II

Bass

Drums

THOU SHALT NOT

ソウ・シャルト・ノット

Words & Music by GENE SIMMONS and JESSE DAMON

ギターは、まずIntro 1小節目のGt- IIを見てほしい。よく、ロックン・ロール風のリフで見られるパターンで、G音は必ずといっていい程、クォーター・チョーキング気味に弾くところがポイント。この曲では、このようなリフがいろいろと出てくるので、良く把握しておこう。Gt- Iでは、異弦同音でのフレーズがポイントで、2弦5fのグリッサンドと1弦の開放という、異なるニュアンスのE音をリズムカルに組み合わせたモノだ。[A]のバックギン・リフ、3、4弦での複音の動きはセーハ(指1本)で押さえるとスムーズだ。[E]のプリッツ部分は、2小節目2/4拍子と考えてプレイすると良いだろう。他のパートと共に休符も含め、しっかりと合わせるように。[F]のGt- Iはソロ。フレーズの合間等で、ワウ・ペダルを使っているようである。8小節目

のポルタメント・チョーキングもワウ・ペダルを絡めたようなトリッキーなサウンドだ。13、14小節目では、スケール・アウトしたような音使いが印象的。フィンガリングもスムーズな流れになるようによく考えてみてほしい。[I]のGt- Iの4小節目のフレーズでは、半音のチョーク・アップと1音のチョーク・アップが連続している。音程のコントロールをしっかりと決められるように注意しておこう。ベースはギターとユニゾンによるシンプルな8ビートが中心のプレイだが、シンコペーションのタイミングには気をつけて、ノリを上手く出してほしい。ドラムもベース同様、シンコペーションに注意しておこう。又、ハイハットも多少オープン気味に。

[Tuning : Half Step Down]

Intro N.C. E7 N.C. E7

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: E7 A7 (on E) E7 A7 (on E) E7 A7 (on E) G D

Vocal: [Musical staff]

Guitar I: [Musical staff with TAB]

Guitar II: [Musical staff with TAB]

Bass: [Musical staff with TAB]

Drums: [Musical staff]

Chord progression: D Dsus4(on G) E7 A E7 A7 E7 B^b A G E

Vocal: I lived _____ most of my life in New York Cit - y (I was) born _____
 of a bitch must be cra - zy Tell -

Guitar I: [Musical staff with TAB]

Guitar II: [Musical staff with TAB]

Bass: [Musical staff with TAB]

Drums: [Musical staff]

Vocal

B G A

I. N.C. E7 Thou

" Mis - ter you can kind - ly
 " Mis - ter if I'm go - in' I'll kiss my ass
 see you in hell "

Guitar I

Guitar II

Bass

Drums

98

Vocal

E7 shalt A7 not E7 Thou shalt A7 not

1.2.) But I know what I want
 3.) I'm got - ta live my life

Guitar I

Guitar II

Bass

Drums

Vocal

A7 Thou _____ shalt A7 not E7 Thou _____

But I know _____ what I need _____
An - y way I please _____

Guitar I

Guitar II

Bass

Drums

Vocal

E7 shalt A7 not G to ① D Dsus4(onG) E7

Well the son _____

Guitar I

Guitar II

Bass

Drums

2. A7 E7 Thou

Vocal

yeah

Guitar I

Guitar II

Bass

Drums

D.S. ①

⊕ Coda ① G D E7 Thou

Vocal

Guitar I

Guitar II

Bass

Drums

D.S. ②

100

⊕ Coda ② E7 A7 shalt not

Vocal

Don't e-ven try _____ You know I'd die ___ to be free ___

Guitar I

Guitar II

Bass

Drums

G D G D A

Vocal

A G D G D A

And you won - der why — You can't bring this guy — to his knees —

Guitar I

Guitar II

Bass

Drums

Vocal

A B E B

'Cause I know — what I want —

Guitar I

Guitar II

Bass

Drums

B

Vocal

Yes I know ___ what I need _____ Well I know what I want _____ I know what I need ___ I got - ta

Guitar I

Guitar II

Bass

Drums

102

B

Vocal

live my ___ life ___ just the way I ___ please _____

Guitar I

Guitar II

Bass

Drums

F E7 A7 E7 A7 E7 A7 E7

E7 A B^b C E7 A7 E7 A7 E7 A7 G

Vocal

Guitar I

Guitar II

Bass

Drums

D E7 A7 E7 A7 E7

Vocal

Guitar I

Guitar II

Bass

Drums

Portament 1HC

r8va →

P

P P P P P P

Chord progression: E7 A7 E7 A B^b C E7 A7 E7 B^b A G E7

Vocal

Guitar I
 P P P P (8va)
 15 14 12 15 14 12 12 12 15 15 15 15 15 15 14 11 12 14 12 12 12 11 11 10 9 8 7 6 7 0 0 7

Guitar II
 M S M S M S M S

Bass
 0 0 1 3 0 0 0 0 0 0 0 0 1 0 3 0

Drums

104

Chord progression: E7 A7 E7 A B^b C B

Vocal

Guitar I
 P & H 6 H & P S Portament
 9 7 9 7 9 7 9 7 9 7 9 8 9 9 0 2 0 2 0 2 0 2 2 4 0 2 2 2 0 2 0 2 0 2 3 3

Guitar II
 M S M S M S M

Bass
 0 0 0 0 0 0 1 3 2 2 2

Drums

A7 E7 A7 E7 A7 E7
 Thou shalt not Thou

This system contains the first five measures of the piece. The vocal line begins with the lyrics "Thou shalt not Thou". The guitar parts include intricate fretwork with fingerings such as 22, 19, 22, 22, 22, 19, 20, 21 on the high strings and 0, 0, 3, 0, 0, 3, 0 on the low strings. The bass line provides a steady accompaniment with notes like 0, 0, 3, 0, 0, 3, 0. The drum part features a consistent rhythmic pattern of eighth notes.

106

E7 A7 G D E7 A7 E7
 shalt not Thou shalt not But I know

This system contains the next five measures. The vocal line continues with "shalt not Thou shalt not But I know". The guitar parts continue with complex fretwork, including a section with notes 17, 17, 15, 15, 17, 17, 15, 15 and another with 12, 15. The bass line features a descending sequence of notes: 0, 7, 4, 5, 5, 4, 7, 5, 4, 0. The drum part maintains the established rhythmic pattern.

Vocal

G D E7 Thou _____ shalt A7 not E7 A7 E7 Thou _____

I'm gon - na live my life _____

Guitar I

(8va)

Guitar II

Bass

Drums

108

Vocal

E7 shalt A7 not E7 Thou _____ shalt A7 not E7

An - y

Guitar I

Guitar II

Bass

Drums

E7 A7 E7 A7 G D A
 Vocal Thou _____ shalt not)

way I choose _____

Guitar I
 T A B 20 20 17 19 20 20 20 19 17 19 18 18 15 14 17 17 17 12 14

Guitar II
 T A B /: /: /: /: (0 0 5 0 5) 2 3 2 3

Bass
 T A B /: /: 0 7 4 5 5 5 4 7 5 7 4 0

Drums
 /: /: /: /: /: /: /: /: /: /: /: /: /: /:

[J] A7 E7

Vocal (You got that right)

Guitar I
 T A B 0 3 2 0 0 3 2 0 3 2 0

Guitar II
 T A B 0 3 2 0 0 3 2 0 3 2 0

Bass
 T A B 0 3 0 0 0 3 0 0 0 3 0

Drums
 /: /: /: /: /: /: /: /: /: /: /: /:

EVERY TIME I LOOK AT YOU

エブリ・タイム・アイ・ルック・アット・ユー

Words & Music by PAUL STANLEY and BOB EZRIN

この曲では、基本的にギター、ベース共に全弦半音下げたチューニングだが、Gt-IIのアコースティック・ギター(12弦によるもの)は、そこからオープンEのチューニング(4、5弦を1音上げて、3弦を半音上げる)にし、更に5fにカポを使用するというモノ。タブ譜は5fが開放となるので、そこから0、1、2...という表記になるので注意すること。ギターだが、この曲のメインはやはりアコースティック・ギター。オープンコードを上手く活かしたアレンジを、よくチェックしておくこと。まず、キーがAなので、開放をジャラーンと鳴らしただけでそのままAのコードが鳴るのはご承知の通り。Introのような細かいコード・チェンジでは、その開放弦をを上手く利用し、スムーズな動きと微妙な響きをみせている。又、Bまでは、アコースティック・ギターのカッティング1本だけで進行してい

くので、ヴォーカルと呼吸を合わせてプレイすることが大切だ。IのGt-Iはソロ・パート。1~4小節間ではコード感を重視したフレージング。よく見ると、コードの押さえる形が見えてくると思う。5小節目の32分音符は、チョーク・アップしたままでの32分ピッキング。テンポ的にはそんなに速いモノではないが、しっかりしたピッキングが必要だ。7、8小節目は6度のハモリによるダブル・ノート・フレーズ。2、4弦の19fは、2弦が薬指、4弦が中指で、他のポジションは、2弦が人差指、4弦が中指という押さえ方がベスト。ドラムはEからだが、EFではリム・ショット、Gからはスネアに移る。ドラマチックな構成なので、徐々に盛り上げていくという意識を持って、プレイしてほしい。

110

[Tuning : Half Step Down]

Intro

A Bm C#m7 D E A Bm7 C#m7 D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

<A. Guitar (Open : E Tuning with Capo 5f)>

(A) (E) 000000
 (B) (A) 200000
 (E) (A) 000000

0 2 3 4 0 0 2 3 4 0 0 2 3 4 0 0

A A G⁽⁹⁾ D

Vocal
 Tryin' to say I'm sor - ry Did-n't mean to break your heart _____
 And find you wait-in' up by the light of day _____

Other

Guitar I

Guitar II

Bass

Drums

A C^{#m} G D C^{#m}

Vocal
 There's a lot I want to tell you But I don't know when to start _____
 And I don't know what I'd do if you walked a - way _____

Other

Guitar I

Guitar II

Bass

Drums

B Bm E Bm D E

Vocal: Ooh ba-by I tried to make it I just got lost a-long the way But eve-ry time I

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Chords and tablature: 2 2 2 2, 3 4 5 4 2 3 3 2, 2 2 2 2, 0 2 1 2 0 2]

Bass: [Empty staff]

Drums: [Empty staff]

C A Bm C#m D E A Bm C#m D E

Vocal: look at you No mat-ter what I'm go-in' thru (It's) eas-y to see And eve-ry time I hold

Other: *<Piano>* [Chords]

Guitar I: [Empty staff]

Guitar II: [Chords and tablature: 0 0 2 4 5 7, 2 3 4 5 7]

Bass: [Chords and tablature: 0 0 2 4 5 7, 7]

Drums: [Empty staff]

Vocal
 F#m E (on G#) A Bm C#m D E
 — you The things I nev - er told — you — Seem to come eas - i - ly — 'Cause you're eve - ry - thing — to me

Other
 (Musical notation for other instruments)

Guitar I
 (Musical notation for Guitar I)

Guitar II
 (Musical notation for Guitar II with fret numbers and techniques like S)

Bass
 (Musical notation for Bass with fret numbers)

Drums
 (Musical notation for Drums)

Vocal
 D A D A D
 (Musical notation for vocal line)

Other
 <Strings>
 (Musical notation for other instruments)

Guitar I
 (Musical notation for Guitar I)

Guitar II
 (Musical notation for Guitar II with fret numbers and techniques like S, Bva, H)

Bass
 (Musical notation for Bass with fret numbers and techniques like S, Bva, H)

Drums
 (Musical notation for Drums)

Vocal E A G⁽⁹⁾ D

I nev-er real-ly want-ed To let you get in-side my heart I want-ed to be-lieve this would soon be end-ing

Other

Guitar I

Guitar II

Bass

Drums (x) - Rim Sho

Vocal A C#m G D C#m

I thought it would-n't mat-ter If it all just came a-part But now I re-al-ize I was just pre-tend-ing

Other

Guitar I

Guitar II

Bass

Drums

[F] Bm Bm(onD) E Bm D E

Vocal: Ooh ba-by I know I hurt you But you can still be-lieve in me 'Cause eve-ry time I

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

[G] A Bm C#m D E A Bm C#m D E

Vocal: look at you No mat-ter what I'm go-in' thru (It's) eas-y to see And eve-ry time I hold

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal F#m E (on G#) A Bm C#m D E
 — you The things I nev - er told — you — Seem to come eas - i - ly — 'Cause you're eve - ry-thing — to me

Other
Guitar I
Guitar II
Bass
Drums

Vocal F C G D C (on E)
 It's gon-na take a lit-tle time to show — you Just what you mean — to me — Oh — yeah —

Other
Guitar I
Guitar II
Bass
Drums

Vocal

F C D

It seems the more I get to know you The more I need to make you see

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Esus4 E A D

you're eve-ry thing I need yeah

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Bm D E K A Bm C#m D E

But you can still be-lieve in me 'Cause eve-ry time I look at you No mat-ter what I'm

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first four staves of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with lyrics: "But you can still be-lieve in me 'Cause eve-ry time I look at you No mat-ter what I'm". Chord symbols Bm, D, E, A, Bm, C#m, D, E are placed above the staff. A box labeled 'K' is around the A chord. The guitar parts include a lead line (Guitar I) and a rhythm line (Guitar II) with detailed fretboard diagrams. The bass and drums parts are also present.

Vocal

A Bm C#m D E F#m E (on G#) A Bm C#m D E

go-in' thru It's eas-y to see And eve-ry time I hold you The things I nev-er told you Seem to come eas-i-ly

Other

Strings

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the next four staves of the musical score. The vocal line continues with lyrics: "go-in' thru It's eas-y to see And eve-ry time I hold you The things I nev-er told you Seem to come eas-i-ly". Chord symbols A, Bm, C#m, D, E, F#m, E (on G#), A, Bm, C#m, D, E are placed above the staff. The guitar parts include a lead line (Guitar I) and a rhythm line (Guitar II) with detailed fretboard diagrams. The bass and drums parts are also present. A handwritten note "<Strings>" is written above the guitar II staff.

Chords: E, A, Bm C#m D E

Vocal: 'Cause you're eve-ry thing ____ to me

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation with fret numbers: 2, 4, 3, 3, 4, 5, 5, 5, 7, 7]

Bass: [Musical notation]

Drums: [Musical notation]

Chords: A, Bm C#m D E, A, Bm C#m Bm, A

Vocal: 'Cause you're eve - ry thing _ to me

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation with double bar lines and chord diagrams]

Bass: [Musical notation]

Drums: [Musical notation]

PARALYZED

バラライズド

Words & Music by GENE SIMMONS and BOB EZRIN

ギターは、まずチューニングが全弦1音下げのチューニング(ベースも同様)である。譜面上はキーが1音下がったものに合わせた音符になっているので、実際の曲の音は1音キーが低いという事を注意しておこう。又、ギター・パートはGt-Iがソロ・フレーズ、Gt-IIがバックイングと、それぞれ分けて記譜してある。IntroのGt-Iはトリルの連続。3、4小節目では1拍毎に弦を移動しなければならないので大変だ。Gt-IIのバックイングだが、6弦でのミュートは単音によるもの。開放のE音から2f F#音へのハンマリング・オンの時でも、軽くミュートしてやると良い。それから、ここのハンマリングは6弦側からの親指で押さえるようにするのがベスト。特に3、4小節目のAのコードを弾くときに便利である。BのGt-IIの1、2小節は、♭5thを使ったコード・リフ。他のパートと共に、休符をしっかりと感じさせるよ

うにしよう。Fは単音フレーズ同志での5度のハモリ。Gt-IIが合間に入れる空ピックもカッコ良くキメてほしいところだ。GのGt-Iのソロ部分だが、原曲ではオクターブ下のユニゾンで、もう1本のギターがダビングされているようだ。ニュアンスも全く同じようにプレイされているのには驚きだ。ここはオクターバー等のエフェクターを使えば真似ることができるという理由で、1本(上の方)のパートを記譜した。3小節目の3弦14fのチョーキングは、前後の流れから人差指がベストだろう。IのGt-I、所々で16分がハネているので注意しておこう。ベースとドラムだが、16分でのシンコペーションが課題だろう。特にドラムは、ハイハットやトップの刻みが8分なのに対して、バスドラが16分であったりするので、しっかりとリズム・パターンをチェックしておく必要がある。

[Tuning : Whole Step Down]

Intro

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

E D D⁻⁵ D D⁻⁵

right
right

I checked out yes - ter-day Well there's noth-ing left to say — But it's
Try to talk just can't speak The urge is strong — but my brain is weak And it's

Guitar I

r 8va →

C 12 12 15 12

Guitar II

Bass

Drums

124

Vocal

E F# A C Bm A

all right Yes it's all right Don't see noth - in' in my eyes Cause man I've been lo - bot - o - mized
all right Yes it's all right

Guitar I

P C (8va)

15 12 14 15 (15) 17 14 14 17 17 17

Guitar II

M P

Bass

Drums

Vocal

E A E F# A Bm

Cold _____ in - side an - es - the-tized - Cause life _____

Guitar I

Guitar II

Bass

Drums

Vocal

Bm A E F#

_____ has got me par - a - lyzed _____

Guitar I

Guitar II

Bass

Drums

(1x Tacet)

(1x Tacet)

1. 2.

D Bm Bm⁻⁵ Bm N.C. E Bm N.C. E

Vocal

Guitar I

Guitar II

Bass

Drums

126

E N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: **F** C#m F# G# C#m

Vocal

Guitar I

Guitar II

Bass

Drums

127

Chord progression: C#m F# G# F# G# F#

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: G, E, F#m

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: F#m, E

F#m A F#m A F#m A F#m D **H** D D-5

Vocal

And who says life is good _____

Guitar I

15C

Guitar II

Bass

Drums

D D-5 E D

Vocal

Love thy - self - well I nev - er could _____ But it's all right Yes it's all _____ right

Guitar I

Guitar II

Bass

Drums

Vocal

E A E F# A Bm A

- ra - lyzed Cold _____ in - side an - es - the-tized _ Yeah _____ I'm kind-a feel - in' oth-er - wise _ I'm pa -

Guitar I

Guitar II

Bass

Drums

Vocal

A E A E F# A Bm A

- ra - lyzed Don't _____ see noth - in' in my eyes _ Cause man _____ I've been lo - bot - o - mized _ I'm pa -

Guitar I

Guitar II

Bass

Drums

I JUST WANNA

アイ・ジャスト・ワナ

Words & Music by PAUL STANLEY and VINNIE VINCENT

ギターだが、[B]の1～4小節はAのコードでありながら、ベース・ラインが2拍毎に変化してくというペダル・ポイント的なアレンジ。1小節目のA音は、通常なら5弦開放をつかうところだが、よく聴いてみると多少のヴィヴラートがかかっている事から、6弦5fと判断した。また、7、8小節のBのコードでも同様のペダル・ポイントが使われている。[C]のサビの部分のバックিং、1、2、5、6小節ではルート&5度のパワーコードを使って、ヴォーカルとユニゾンのフレーズになっている（このような形ではコード・ネームを表記しづらいので、E7(#9)という、ひとつのコードの中での動きと解釈させてもらった）。7、8小節からのソロの途中までは、ボトルネックを使ったトリッキーなスライド・プレイが聴ける。[E]のコーラス主体のパートは、ブライアン・メイのような3本のハーモニー・

ギターによるものだが、全て音が途切れていないので、サステイナーやE-BOW等の、サスティンを得るエフェクターを使用しているのではないと思われる。まるでシンセサイザーを使っているかのようなこのアレンジは二重丸だ。ベースはサビや細かいキメ事以外は、ギターとはユニゾンではないプレイが目立つ。ギターとのコードの関係なんかをちょっとチェックしておいた上で、プレイできると良いと思う。ドラムだが、全体的にハイハットはオープン気味ではあるが、あまり最初から開け過ぎたりしない方がいいかもしれない。譜面のハーフ・オープンやオープンの記号もあくまで目安である。全体の流れをよくつかんで、自然な盛り上がりになるように心掛けてほしい。(ギター、ベース共に全弦半音下げチューニング)

[Tuning : Half Step Down]

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

A G E E

Yeah I can see the road to ruin and I'm look - in' for some ac - tion
 Ooh yeah I'm burn - in' with de - sire and I'm much too hot to han - dle

Guitar I

Guitar II

Bass

Drums

Vocal

E D A G E **B** A A(onG)

I got my fin - ger on the trig - ger and a
 I'm like a run - a - way cra - zy train I'm
 take me a va - ca - tion down a

Guitar I

Guitar II

Bass

Drums

Vocal

A(onF#) E D A A(onG) A(onF#) E D B

match to the fuse _____ I'll make some - one an of - fer that's too big to re - fuse _____ Tired
 out of con - trol _____ If you try to put the brakes on I'm still gon - na roll _____ Tired
 long stretch of track _____ I'll find a new sen - sa - tion and I ain't com - in' back _____ Tired

Guitar I

Guitar II

Bass

Drums

Vocal

B D B B(onA) A(onG) to

_____ of tryin' to be What _____ I'll nev - er be Ba - by you _____ could nev -
 _____ of tryin' to do What _____ you want me to Da - by I'm _____ just tired
 _____ of tryin' to be What _____ you nev - er be Ba - by you _____ could nev -

Guitar I

Guitar II

Bass

Drums

Vocal

A (oz Gf) B (oz F#) C E7 +9 D

er see that I don't want a ro - mance I don't wan - na dance I

of you yeah

Guitar I

Guitar II

Bass

Drums

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Vocal

D A E E7 +9 D

just wan - na for - get you Time to take my chanc - es Find some - bod - y new I

Guitar I

Guitar II

Bass

Drums

Vocal

D A D A D 1. A E

— just wan - na for I — just wan - na for I — just wan - na for - get you —

Guitar I

2x rBottle Neck →

(Bottle Neck)

Guitar II

Bass

Drums

Vocal

E 2. D A D A B

I'm gon - na — just wan - na for I — just wan - na for - get you —

Guitar I

rBottle Neck →

(Bottle Neck)

Guitar II

Bass

Drums

Chords: D, B, A(onB), B

Vocal: [Musical staff with notes]

Guitar I:

- Staff 1: *r Bottle Neck* (trill), triplets, *(Bottle Neck)*, 1HC, 1HU, D
- Staff 2: Fret numbers (2, 5, 6, 10, 16, 19, 20), circled notes, 4 4 4 4 4 4 2 2

Guitar II:

- Staff 1: *s*, *M*, *M*
- Staff 2: Fret numbers (6, 4, 2, 4, 4, 2, 2, 2, 2, 4), circled notes, 7

Bass:

- Staff 1: *s*, *B*
- Staff 2: Fret numbers (2, 2, 2, 2, 2, 2, 2, 2, 0, 2)

Drums:

- Staff 1: *o = Half Open*, *x* marks
- Staff 2: *3*, *3*

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Chords: B, A(onB), B

Vocal: [Musical staff with notes]

Guitar I:

- Staff 1: *r Bottle Neck*, *r Bottle Neck*, triplets, *C*, *C*, *C*, *C*
- Staff 2: Fret numbers (5, 2, 4, 4, 12, 12, 13, 10, 13, 13, 10, 13, 13, 10, 13, 13), circled notes

Guitar II:

- Staff 1: *s*, *M*, *M*
- Staff 2: Fret numbers (6, 4, 2, 4, 4, 2, 2, 2, 2, 4), circled notes, 7

Bass:

- Staff 1: *s*, *B*
- Staff 2: Fret numbers (2, 0, 2, 2, 2, 2, 2, 2, 0, 2)

Drums:

- Staff 1: *x* marks
- Staff 2: *7*

Chords: E, A, E, D, A, Ah, Bm, E, A

Vocal: Wake up ba by don't you sleep

<Another Guitar>

This system contains five staves. The Vocal staff shows a melody with lyrics "Wake up ba by don't you sleep" and a series of chords above it: E, A, E, D, A, Ah, Bm, E, A. The Guitar I staff has a treble clef and contains a melodic line with fingerings (circled numbers) and a guitar tablature below it. The Guitar II staff has a treble clef and contains a melodic line with fingerings and a guitar tablature below it. The Bass and Drums staves are empty, with a treble clef and a bass clef respectively.

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Chords: Am, E, D, A, Bm, E, A

Vocal: I can't take this one more week yeah

This system contains five staves. The Vocal staff shows a melody with lyrics "I can't take this one more week yeah" and a series of chords above it: Am, E, D, A, Bm, E, A. The Guitar I staff has a treble clef and contains a melodic line with fingerings and a guitar tablature below it. The Guitar II staff has a treble clef and contains a melodic line with fingerings and a guitar tablature below it. The Bass and Drums staves are empty, with a treble clef and a bass clef respectively. The Drums staff has a few notes at the end of the system, marked with a '3' for a triplet.

Bm one **E** more **A** day **F (onA)** **G (onA)**

one more day I wan - na

Vocal
Guitar I
Guitar II
Bass
Drums

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F **E** **D** **A** **G** **E**

play with dy - na - mite time is right for heav - y breath - ing Get - tin'

Vocal
Guitar I
Guitar II
Bass
Drums

Vocal

E D A G E

stone cold cra-zy till the dawn with-out a rea-son I wan-na

Guitar I

Guitar II

Bass

Drums

D.S.

Ⓞ Coda

B(on G) B(on F#) G E

- er see that I don't want a ro-mance I don't wan-na dance I

Guitar I

Guitar II

Bass

Drums

E

Vocal

— don't want a ro - mance Or — a sec - ond chance I — don't want a ro - mance I —

Guitar I

Guitar II

Bass

Drums

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E D A D A E7⁺⁹

Vocal

— don't wan - na chance I — just wan - na for I — just wan - na for - get I —

Guitar I

Guitar II

Bass

Drums

<<= Another Guitar >>

Vocal

E7⁺⁹ H

don't want a ro - mance I don't wan - na dance I just wan - na for - get you

Guitar I

<Another Guitar>

Guitar II

Bass

Drums

Detailed description of the first system: This system contains the first five staves of the score. The vocal staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a vocal line with a 'H' (harmony) symbol above the first measure. The lyrics are 'don't want a ro - mance I don't wan - na dance I just wan - na for - get you'. The guitar I staff has a treble clef and includes a circled '8' above the first measure and a circled '7' above the second measure, with the instruction '<Another Guitar>'. The guitar II staff has a treble clef. The bass staff has a bass clef. The drums staff has a bass clef and includes various rhythmic notations such as 'x' for snare, 'o' for cymbal, and '3' for triplets.

Vocal

E E7⁺⁹ D

Time to take my chances Find some - bod - y new I

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: This system contains the next five staves of the score. The vocal staff has a treble clef and a key signature of three sharps. It features a vocal line with 'E', 'E7⁺⁹', and 'D' chord symbols above it. The lyrics are 'Time to take my chances Find some - bod - y new I'. The guitar I staff has a treble clef and includes a circled '9' above the first measure. The guitar II staff has a treble clef. The bass staff has a bass clef. The drums staff has a bass clef and includes various rhythmic notations such as 'x' for snare, 'o' for cymbal, and '3' for triplets.

1.

Vocal

just wan - na for I just wan - na for I just wan - na for - get I

Guitar I

Guitar II

Bass

Drums

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2.

Vocal

just wan - na for - get you I just wan - na for - get you yeah

Guitar I

Guitar II

Bass

Drums

CARR JAM 1981

エリック・カーに捧ぐ〜カー・ジャム1981

Music by ERIC CARR

今は亡きドラマーのエリック・カー自身がプレイしたドラム・パートによる、インスト・ナンバー。彼のドラム・ソロがふんだんに盛り込まれており、追悼の意を含めたメモリアルな曲だ。ギターだが、[A]のGt- IIのテーマ的な16分のファンキーなリフ。休符をしっかりと感じとらないとノリが出てこないハズだ。[C]ではそのリフを、全音転調させたポジションに変化している。[D]のGt- Iは6連符中心の速弾きなので、ピッキングする右手がかなりつらいかもしれない（フィンガリングする左手もつらいが）。このような速弾きを弾く練習方法としては、最初はゆっくりとしたテンポから始め、正確に弾けるようになったら徐々にテンポ・アップをしていくという方法がベスト。このときに、リズム・マシンやメトロノーム等のテンポが正確に出せるモノを使うとなお良い。[E]の4小節目のピッキング・ハーモニクスは、フレーズの流れから、人差指のチョーキングで行なうよう

になるので、多少つらい。6小節目のカッコ内のピック・スクラッチだが、ここではトリルを行ないながら（トリルをしているとピックを持つ右手が余る）、余った右手のピックで6弦をスクラッチするという荒技。[H]のエンディング部分のリフは、シンコペーションだけでつながっていく、変拍子的なフレーズだ。頭の中で4拍子を感じさせながら、このリズムが弾けるようにしておく事。ドラムだが、何と言っても[G]での完全なドラム・ソロが圧巻。途中からテンポ感を無くしたプレイになっていたりするので、譜面はあくまで目安として考えてもらいたい。ソロの前半、サンバ風のパターンでは、スネアのニュアンスを原曲でよくチェックしておこう。完璧なコピーは難しいだろうが、雰囲気はうまくとらえられれば良いと思う。（この曲はレギュラー・チューニング）

The musical score is arranged in five staves. The top staff is for the Vocal line, which is mostly rests with some notes in the final measure. The second staff is for Guitar I, showing a lead line with a final measure containing a pick-scratch notation. The third staff is for Guitar II, featuring a rhythmic lead with fret numbers (5, 7, 2, 0) and a 'H' marking. The fourth staff is for Bass, mirroring the Guitar II line with fret numbers and 'H' markings. The fifth staff is for Drums, showing a complex rhythmic pattern with 'x' marks for cymbals and 'o' marks for snare hits.

[B] E7 F# E7 G A

Vocal

Guitar I

Guitar II

Bass

Drums

[C] F# G# F# B A

Vocal

Guitar I

Guitar II

Bass

Drums

