

Reprint of *BAND SCORE* Series



THE MICHAEL SCHENKER GROUP

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バンド・スコア復刻版 ザ・マイケル・シェンカー・グループ「神～帰ってきたフライング・アロウ」

SHINKO MUSIC PUB.CO.,LTD.

ARMED AND READY

アームド・アンド・レディー
Words & Music by Michael Schenker and Gary Barden

MSG第1弾のオープニングを飾った彼を代表する名曲中の名曲。冒頭のギター・リフは5弦人差し指、4弦薬指、3弦小指で押さえる。2、4小節目2拍ウラ（コードAのところ）は、3、4弦を人差し指の腹で押さえると直後のプレイが演りやすい。むろん、ピッキングは全てダウンで、力強さを出していこう。また右手の腹で6弦をミュートしておけば、開放音はかなりリズムカルになるだろう。バンドでこの曲をやる場合の難所は△前の部分。ギターとベースはイントロ16小節目の2拍目ウラからずっと弾きっぱなしのままで、その間のドラム・フィルが3拍フレーズになっているので、ぼんやりしていると小節のアタ

マを見失ってしまいかねない。特にヴォーカリストは、しっかりと小節数を数えていないと歌い出せないので気をつけよう。ここはドラムとしては一番の見せ所なので、是非とも格好良く決めたい。□直前4小節間は、それまでの2、4拍にアクセントがあるゆったりとしたノリになる。◇直前の小節は各パートとも拍のウラでリズムを合わせる。こういうキメはリズムがバラつきやすく、テンポが遅くなったり、早くなったりしまいがち。ウラを弾きながらも休符にもなっているオモテのノリを忘れない、というリズムの取り方を意識してプレイしよう。

The musical score is arranged in a standard staff format with the following parts from top to bottom:

- Vocal:** Features a simple melody with notes corresponding to the chords E, D, A, E, D, A.
- Other:** A staff with a treble clef and a key signature of one sharp (F#), containing a few notes.
- Guitar 1:** A staff with a treble clef and a key signature of one sharp, containing a few notes.
- Guitar 2:** A staff with a treble clef and a key signature of one sharp, featuring a complex guitar riff with fret numbers (5, 7, 9, 7, 5, 3, 4, 2) and a pickup indicator.
- Bass:** A staff with a bass clef and a key signature of one sharp, containing a few notes.
- Drums:** A staff with a bass clef and a key signature of one sharp, showing a drum pattern with 'x' marks for cymbals and a 3-beat phrase.

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Vocal: E D A E D A x x
Woo yeah

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

Vocal: E D A E D A

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers: 0 0 7 7, 0 0 7 7, 5 5 5 0, 0 3 4 2, 0 0 7 7, 0 0 7 7, 5 5 5 0, 0 3 2 0]

Drums: [Musical notation]

Vocal: E D A E D A

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers: 7 0 7 7 0 0 7 7 5 5 7 0 0 3 4 2 0 0 7 7 0 0 7 7 5]

Drums: [Musical notation]

Vocal: A

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Musical notation with diamond-shaped symbols]

Bass: [Musical notation with diamond-shaped symbols]

Drums: [Musical notation]

Are you

Vocal

1.3.) high to - night Are you feel - in' right Cos I
 2.) ver - drive And I feel a - live

Other

Guitar I

Guitar II

Bass

Drums

6

Vocal

need you now like I nev - er did be - fore Is it
 Got every-thing I need and that ain't all Got a thing

Other

need you now like I nev - er did be - fore
 Got every-thing I need and that ain't all

Guitar I

Guitar II

Bass

Drums

Vocal

E D A E D A

hard — e - nough
to do

Is it loud — e - nough
I wanna do for you

Cos if you

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E D A E D A

don't ap-rove — you — You can use — the door —
I wanna see you jump like hell when I call

don't ap-rove — you — You can use — the door —
I wanna see you jump like hell when I call

Other

Guitar I

Guitar II

Bass

Drums

B

Vocal

1.) Armed and read - y I got a gun sight trained on
 2.) Armed and read - y I got a spot
 3.) Armed and read - y I got a gun

Other

Guitar I

Guitar II

Bass

Drums

8

Vocal

you

Other

Guitar I

Guitar II

Bass

Drums

E D A E D A

Vocal

A 2.

I'm in o - - light trained on you you you
 sight trained on you you you

Other

Guitar I

<A. Piano>

Guitar II

Bass

Drums

9

Vocal

E D E D

you you
 you you

Other

Guitar I

Guitar II

Bass

Drums

Vocal C

2.3.) Armed and read y _____ don't let me down to

Other

Guitar I Woo

Guitar II

Bass

Drums

10

Vocal B to

- night _____

Other Ah

Guitar I

Guitar II

Bass

Drums

Vocal **B** C C# D D#

Other

Guitar I *(A Piano)*

Guitar II

Bass

Drums

II

Vocal **D** **E** **D** **A** **E** **D** **A**

Other

Guitar I *<E Guitar 1>*

Guitar II

Bass

Drums

Vocal: E D A E

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers and chord markings (C, 11C, 11H.C)]

Guitar II: [Empty staff with 4/4 time signature]

Bass: [Empty staff with 4/4 time signature]

Drums: [Musical notation]

12

Vocal: D A E D A

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers and chord markings (S, 2C, 20)]

Guitar II: [Empty staff with 4/4 time signature]

Bass: [Empty staff with 4/4 time signature]

Drums: [Musical notation]

Vocal: E D A E D A

Other: [Empty staff]

Guitar I:

 Treble clef: *c*, *H.U.*, *P*

 Bass clef: 0 2 *c*, 0 2 *H.U.*, 2 0 2 0 *P*, 2 0 2 0, 2 1 2 0 4 5 0 1, 2 0 4 5 0 1 2 4

Guitar II: 4/4, //, 4, //

Bass: 4/4, //, 4, //

Drums: [Complex rhythmic notation]

Vocal: E D A **E** C

Other: [Empty staff]

Guitar I:

 Treble clef: *H P*, *H P*, *c*, *H*

 Bass clef: 5 4 5 4 7 4 5 7 5 7 5 4, 5 4 7 4 7 5 5, 7 6 7 4 7 4 5 4 5, 7 5 7 4 7 4 5 4 5

Guitar II: [Complex rhythmic notation]

Bass: [Complex rhythmic notation]

Drums: [Complex rhythmic notation]

Vocal D D# E D E

Other

Guitar I

Guitar II

Bass

Drums

14

Vocal E D C

Other

Guitar I

Guitar II

Bass

Drums

Vocal D E D A

Other All _____ night

Guitar I

Guitar II

Bass

Drums

<A.Piano>

Vocal E D A

Other Are you high

Guitar I

Guitar II

Bass

Drums

D.S.

Coda **G** **B**

Vocal: Are you high to - night
Is it hard e - nough

Other: To - night

Guitar I: *<Piano>*

Guitar II: *s*

Bass: *0 2 2 2 2*

Drums: *2 0 2 3 0 3 2 0*

Vocal: **B**
Are you feel - in' right
Is it loud enough

Other: To - night

Guitar I: *4*

Guitar II: *4*

Bass: *4*

Drums: *4*

Vocal B

Are you high

Other

To - night

Guitar I

Guitar II

Bass

Drums

Vocal D

A N.C. E

Other

Guitar I

Guitar II

Bass

Drums

CRY FOR THE NATIONS

クライ・フォー・ザ・ネイションズ

Words & Music by Michael Schenker and Gary Barden

ミディアム・テンポで迫る、これまたシェンカーを代表するナンバー。ギターのポイントはイントロ2のリズム・パターンと、[A]の16分音符のバックキック。イントロ2の方は休符で空ストロークを入れるようにして、結果全てをダウン・ピッキングでプレイするようにしよう。また、1~6弦全てをピッキング出来るように大きなストロークで力強くザクザクとプレイすることが大事。8分音符のリズムがしっかりと出来るように。[A]のバックキック・パターンは5弦開放のA音を刻むリズムをちゃんと弾けるようにすること。右手の腹でミュート気味にし、刻みの粒がハッキリと出せるようにしよう。このA音の上に2小節単位の後半でストロークのおかずに乗せるようにするわけだが、その際は

右手のミュートは外すこと。この右手の動きが[A]のプレイでのポイントとなる。バンド・アンサンブルという点では[E]が難所といえるだろう。5拍半の休符を挟むキメ・リズムの上でギター・ソロがプレイされているわけだが、ソロのリズムが乱れたり、それにつられてキメのタイミングが惑わされてしまいかねない。休符の間、各パートがしっかりとリズムを取っていることはもちろん、ドラムはハイハットを踏んでリズムを助けてあげるのも良いだろう。イントロ1のベースは1、4弦を同時に押さえ、右手親指と人差指で摘むようにピッキングするという奏法だ。

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Intro ①

C G D C G D

Vocal

Other (Synth. Bell)

Guitar I (Synth. Strings)

Guitar II

Bass

Drums

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Chords: C G D | 1. C G D | 2. C G

Other: <Falling Effect>

Guitar I

Guitar II

Bass

Drums

Intro ②

Chords: G Am C G D Am | 1. C G D

Other: <Bomb Sound>, <Synth. Bell>

Guitar I: <Synth. Strings>, <E. Guitar 1>

Guitar II: <E. Guitar 2>

Bass

Drums

Vocal

Am G(onA) G

he gazed on times _____ to come _____
 soul in chains _____

All _____ is then re - vealed and
 All _____ is then re - vealed and

Other

Guitar I

U D U D

Guitar II

0 0 0 5 0 0 3 4 5 3 4 5 1 2 3

Bass

5 7 5 7 5 7 5 5 3 3

Drums

Vocal

F E B Am C G D

vis - ions on wa - ter speak true _____ Cry _____ for the
 tear that he shed were for you _____ Cry _____ for the

Other

Cry _____ for the
 Cry _____ for the

Guitar I

U D C

1 5 5 3

Guitar II

1 2 3 5 6 7 8 9 10 3 4 5 10 11 12

Bass

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

Drums

Am C G D Am C G D Am

Vocal
nat - ions Cry for the nat - ions
nat - ions Cry for the nat - ions

Other
nat - ions Cry for the nat - ions
nat - ions Cry for the nat - ions

Guitar I
C D P C C
5 5 5 5 5 5

Guitar II
5 6 7

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

Drums

1. C G D 2. C G D C G D

Vocal
Bat - tles of kings and of fools and

Other
<Synch. Brass>

Guitar I
U D P (8va) U D P
20 17 19 19 17 19 7 7 7 5 7

Guitar II
8 9 10 3 4 5 10 11 12 8 9 10 3 4 5 10 11 12

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

Drums

Vocal

chang-es in way he once knew as pa-ges of days fade a-way he's

Other

Guitar I

Guitar II

Bass

Drums

Vocal

lost in time

Other

Guitar I

Guitar II

Bass

Drums

Am7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

24

Am7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal Am7 D

Other

Guitar I

Guitar II

Bass

Drums

Vocal Dsus4 D F G

Other

Guitar I

Guitar II

Bass

Drums

Vocal: Am D Am D
Ah Ah

Other: [Empty staff]

Guitar I: [Complex guitar notation with fret numbers and techniques like U, HD, HU, HC, MU, 2c, 6]

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

Vocal: Am D Am D
Ooh Cry Ah

Other: [Empty staff]

Guitar I: [Complex guitar notation with fret numbers and techniques like HC, C, MU, HU, Pick Scratch]

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

Vocal
 Cry _____ for the nat - ions

Other
 Cry _____ Woo _____

Guitar I

Guitar II
 5 6 7 8 9 10 3 4 5 10 11 12

Bass

Drums

Am C G D Am C G D

Vocal
 Cry _____ for the nat - ions _____

Other
 Cry _____ Woo _____

Guitar I

Guitar II

Bass

Drums

Am C G D Am C G D

Vocal Am C G D Am C G D

Other

Guitar I Cry C C Cry C C Cry C C Cry C C U D U

Guitar II 5 6 7 8 9 10 3 4 5 10 11 12

Bass

Drums

Vocal Am C G D Am

Other

Guitar I P H P P C Cry C D P Cry C

Guitar II

Bass

Drums

Vocal

C G D Am C G D

Other

Guitar I

Cry

Cry

(8va)

P

Guitar II

Bass

Drums

32

Vocal

Am C G D Am C G D

Other

Guitar I

Cry

Cry

Cry

C

U

P

Guitar II

Bass

Drums

VICTIM OF ILLUSION

ヴィクティム・オブ・イリュージョン
Words & Music by Michael Schenker and Gary Barden

ミドル・テンポでのレッド・ツェッペリンを彷彿とさせるナンバー。イントロ1のギターはこの曲でのメインとなるリフ。6弦開放と5弦をルートとしたEコードとDコードの組み合わせだ。6弦開放の時はしっかりミュートしてメリハリをつけるようにしよう。④はF#でのパワー・コード(ルート&5度)。ミュートしながらの16分になるので、ダウン&アップのオルタネイト・ピッキングで正確なリズムをキープしよう。2コーラス回の4小節目はリズムにアクセントがつけられてるので注意しておこう。⑤のギター2はリード・パート。2小節目のアタマはゆっくりとポルタメントでの2音半ものチョーキングだ。バンドするタイミングや音程をしっかりチェックしよう。⑥はキーがAに転調

してのパターン。2、3小節目はハンマリング&プリングを使ったスピーディーなフレーズ。⑦の3小節目のアタマは1~3弦の14fを薬指一本でジョイントして押さえての半音チョーキング&ダウン。⑧のギター2はエンディングでのリード・パートだが、5小節目の3、4拍のフレーズはよく出てくるのでしっかりチェックしておこう。ベースはイントロ1の2小節目がスタンダードなリフのパターンだろう。オクターヴを上手く使い分けているところがミソだ。⑨ではグリッサンドを派手にして雰囲気盛り上げよう。ドラムは基本的にはツー・バスなので、細かいバスドラのプレイが重要だ。⑩の9小節目からは譜面のようにトップ・シンバルを刻むとプレイしやすいだろう。

Intro ①

Vocal: E D E D E D E D

Other: (Empty staff)

Guitar I: (Main riff with power chords and lead part with portamento)

Guitar II: (Empty staff)

Bass: (Steady eighth-note pattern)

Drums: (Two-bass pattern)

Intro ②

Vocal: E D E D E D E D

Other: [Musical notation]

Guitar I: [Musical notation with 'M' markings]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal: E D E D E D

Other: [Musical notation]

Guitar I: [Musical notation with 'M' markings]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

I can't put out the fi - re
Gone is the free ex - pres - sion

been blind - ed by the flame
but look in - to my eyes.

E D E D E D

Vocal

I have to run for cov - er
The si - lent war is laugh - ing

Other

Guitar I

Guitar II

Bass

Drums

36

E D E D E D

Vocal

can't stand the pain
(The) mir - ror nev - er lies

Can't stand the pain!
(The) mir - ror nev - er lies!

Other

Guitar I

Guitar II

Bass

Drums

Vocal E D B|F#

The screams are loud _____ but then he can't hear _____

Other

Guitar I ┌M→
┌M→

Guitar II

Bass

Drums

Vocal F# C|E D

Night-mare shows his face _____ then dis-ap - pears _____ Ooh vic - tim of _____ il - lu -

Other

Guitar I (M)↓ 2x (M)↓ M M

Guitar II

Bass 2x 2x

Drums

E D E D E
 sion ooh vic - tim of il - lu - sion

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

38

D E D E D E
 sion

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Vocal E B5 A5B5 A5B5 A5 B5 A5 B5 A5B5

Down down you got - ta find a way cos if you Don't be - lieve in what you're see - ing now There's noth - ing more to say!

Other

Guitar I

Guitar II

Bass

Drums

Vocal F C#5

Other

Guitar I

Guitar II Port. 2H.C. 2H.U. D *gva* →

Bass

Drums

Vocal G A

Other

Guitar I

Guitar II

Bass

Drums

40

Vocal A H E D E D

Other

Guitar I

Guitar II

Bass

Drums

E D E I E D E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Sva
H.C. D P
H.C. D P
g.

J E D E D E D E D

Vocal

I can't put out the fi - re _____ been blid - ed. by the flame _____

Other

Guitar I

Guitar II

Bass

Drums

E D E D E D E D

Vocal
I have to run _____ for cov - er can't stand the pain _____

Other

Guitar I

Guitar II

Bass

Drums

42

E D E D E D E D

Vocal
Can't stand the pain _____ The screams are loud _____ but then he can't hear _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal

F# L E D E D

Night-mare shows his face... then dis-ap - pears Ooh vic - tim of il - lu - sion

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E D E D ME D E D

ooh vic - tim of il - li - sion

Other

Guitar I

Guitar II

Bass

Drums

Vocal: E D E D E D E D

Other: / /

Guitar I: / / / /

Guitar II:

 Treble: U C UD P C I.H.C. H.U. D P C U C

 Bass: 10-19-17 10-19 UD P 10-17-19 17-19-19 17-19 10-19-17-19-17-17 10-17-19-19 U C 17-18-10 17-18-10

Bass: / / / /

Drums: / / / /

44

Vocal: E D E D E D E D

Other: / /

Guitar I: / / / /

Guitar II:

 Treble: I.H.C. U C I.H.C.

 Bass: I.H.C. 10-19 19 17-10 U 10-19-17 17 20-10 17 20-18-10 17 20-10 17-18-10 I.H.C.

Bass: / / / /

Drums: / / / /

E D E D E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

This system contains the first three measures of the piece. The vocal line is a simple melody with chord symbols E, D, E, D, E, D above it. The guitar I and II parts are identical, featuring a complex melodic line with techniques such as C (chord), U (up-bow), P (palm mute), and HP (harmonic pinch). The bass and drums provide a steady accompaniment.

E D E D E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

This system contains the next three measures. The vocal line continues with the same chord symbols. The guitar parts include techniques like IHC (inharmonics), U, D, P, and a trill marked (gva). The bass and drums continue their rhythmic accompaniment.

Vocal: E D E E D E D

Other: //

Guitar I: //

Guitar II: *S* *C D P* *U* *8va →*
U D P
S *C D P* *U* *U D P*
14 14 12 12 14 14 12 14 11 12 13 14 13 12 *14 12 14* *14 14 14 12 14 12 14 12 14 12 14 12*

Bass: //

Drums: //

46

Vocal: E D E D E D E D

Other: //

Guitar I: //

Guitar II: *C* *C* *H C* *U D P* *C* *C* *D P* *U*
C *C* *H C* *U D P* *C* *C* *D P* *U*
22 22 22 22 22 19 22 19 10 *17 15 17 17 17 15 17 15 17 17 17 17 17 15 17 15 17 17 15 17 15 17 17 17*

Bass: //

Drums: //

BIJOU PLEASURETTE

ビジョー・プレジュレット

Music by Michael Schenker

クラシカルな雰囲気を持ったシェンカーならではのインスト・ナンバー。この曲では何パートものギターがダビングされているので、少々わかりづらい譜面になってしまったが、原曲をよく聴いてチェックしながらコピーしてみたい。イントロのギター2はアコースティック・ギターによるアルペジオ。音が途切れないようにフィンガリングに注意しよう。△はエレキ3本のハモリによるメイン・テーマ。比較的弾きやすいフレーズではあるが、6小節目の2拍3連のタメ気味にしているリズムに気をつけよう。□でのギター1はクラシカ

ルな16分でのフレージング。理にかなった音使いなのでフィンガリングはそう難しくはないと思う。□のギター1はアコースティック・ギターでのフレージング。6小節目はハンマリングとプリングを繰り返すトリルだ。□、□のギター2は□でのパートにハモリを加えたもの。ベースの△はハイ・ポジションでのフレージング。ソロっぽく表情をつけるようにプレイするといいたい。キーボードはシンセとピアノのシンプルなアプローチなので、あまり派手にならないように気をつけよう。

The musical score is arranged in five staves. The top staff is labeled 'Vocal' and contains the melody with a treble clef, a key signature of one flat, and a 6/8 time signature. Above the staff, it says 'Intro Am(9) <Piano>'. The second staff is labeled 'Other' and contains a similar melodic line with a treble clef, key signature of one flat, and 6/8 time signature, with '<Synth.>' written above. The third staff is labeled 'Guitar I' and contains a guitar line with a treble clef, key signature of one flat, and 6/8 time signature. The fourth staff is labeled 'Guitar II' and contains a guitar line with a treble clef, key signature of one flat, and 6/8 time signature, including a bass line with fret numbers (0, 2, 2, 0, 0, 0, 1, 2) written below. The fifth staff is labeled 'Bass' and contains a bass line with a bass clef, key signature of one flat, and 6/8 time signature. Vertical bar lines separate the measures, and repeat signs (double slashes) are placed at the end of each measure in the lower staves.

Vocal **A** Am⁽⁹⁾ G7 E7 Am⁽⁹⁾ G7 E7

Other

Guitar I

Guitar II

Bass *sva* → S S S H P H P

Vocal Am⁽⁹⁾ G7 E7 Am⁽⁹⁾ G7 E7

Other

Guitar I

Guitar II

Bass S S S H P H P

Vocal Am(9) G7 E7 Am(9) G7 E7

Other

Guitar I

Guitar II

Bass

Vocal Am(9) G7 E7 Am(9) G7 E7

Other

Guitar I

Guitar II

Bass

rit. - - - -

Chords: B, Am, Dm7, G

Vocal: [Musical staff with notes and rests]

Other: [Empty musical staff]

Guitar I: [Musical staff with complex fretting patterns]

Guitar II: [Musical staff with notes and rests]

Bass: [Musical staff with notes and rests]

50

Chords: C, G, Am, Dm7

Vocal: [Musical staff with notes and rests]

Other: [Empty musical staff]

Guitar I: [Musical staff with complex fretting patterns]

Guitar II: [Musical staff with notes and rests]

Bass: [Musical staff with notes and rests, including slurs and accents]

G Am C Am

Vocal

Other

Guitar I

Guitar II

Bass

8va →

Dm7 G C G

Vocal

Other

Guitar I

Guitar II

Bass

8va ↓

Am Dm7 G E(ong#)

Vocal

Other

Guitar I

Guitar II

Bass

52

D Am(9)

Vocal

Other

Guitar I

Guitar II

Bass

Am⁽⁹⁾

Vocal

Other

Guitar I

Guitar II

Bass

rit.

E Am Dm7 G C G

Vocal

Other

Guitar I

Guitar II

Bass

Am(9) Dm7 G Am

Vocal

Other

Guitar I

Guitar II

Bass

Detailed description of the first system: This system contains measures 1 through 4. The vocal line has a whole note chord in each measure: Am(9), Dm7, G, and Am. The guitar I and other parts are silent. The guitar II part features a complex rhythmic pattern with many sixteenth notes and some triplets. The bass line consists of a steady eighth-note accompaniment with some slurs and accents.

54

F Am Dm7 G

Vocal

Other

Guitar I

Guitar II

Bass

Detailed description of the second system: This system contains measures 5 through 8. The vocal line has a whole note chord in each measure: F, Am, Dm7, and G. The guitar I part has a dense, fast-moving sixteenth-note pattern. The guitar II part continues with a similar rhythmic complexity. The bass line features a mix of eighth and sixteenth notes, with some slurs and a double bar line in measure 6.

Vocal: C G Am Dm7

Other: (Empty staff)

Guitar I: (Complex rhythmic patterns with fret numbers: 17131815, 1512, 1815, 1713, 1512, 1714, 1612, 1714, 1512, 1713, 1815, 1512, 1815, 1713, 1512, 1815, 1713, 1512, 1714, 1713, 1512, 1714, 1612, 1512, 1714, 1612, 14, 15, 1714, 1612, 1512, 1714, 1713, 1512, 1815, 1713)

Guitar II: (Melodic lines with fret numbers: 12, 10, 12, 14, 10, 12, 15, 12, 12, 0, 1, 0, 0, 1, 12, 13, 13, 10, 14, 10, 14, 10)

Bass: (Bass line with fret numbers: 6, 7, 6, 4, 5, 7, 5)

Vocal: G E(ong³) G Am(9) G7 E7

Other: (Melodic line)

Guitar I: (Complex rhythmic patterns with fret numbers: 182, 1815, 1713, 1512, 1815, 1713, 1512, 1714, 1612, 1714, 1512, 1612, 17, 14, 105, 0, 105, 05, 126, 126, 105, 0, 105, 126, 0, 7)

Guitar II: (Melodic lines with fret numbers: 12, 9, 14, 10, 16, 12, 12, 0, 14, 10, 15, 12, 14, 10, 14, 10, 11, 14, 14, 17, 16, 17, 16, 14, 13)

Bass: (Bass line with fret numbers: 11, 12, 14, 14, 17, 16, 17, 16, 14, 13)

Am⁽⁹⁾ G7 E7 Am⁽⁹⁾ G7 E7

Vocal

Other

Guitar I

Guitar II

Bass

H P

4

Am⁽⁹⁾ G7 E7 E7(onG[#]) Fdim E Am⁽⁹⁾

Vocal

Other

Guitar I

Guitar II

Bass

H P

(gva)

rit.

FEELS LIKE A GOOD THING

フィールズ・ライク・ア・グッド・シング
 Words & Music by Michael Schenker and Gary Barden

ヘヴィなリフが印象的なハードなナンバー。ギターイントロ2のリフはパワー・コードと細かいフレーズを組み合わせたファンキーなパターン。16分音符をしっかりと意識して歯切れよくプレイしよう。[A]はパワー・コードのリズミカルなアプローチ。ここでも休符をしっかりと意識すること。ミュートの有無のメリハリもきちんとつけよう。[B]はシングル・ノートでのミュート・プレイだが、16分での細かい符割なので、オルタネイトのピッキングで正確なリズムをキープしていこう。[C]のギター2の1、2小節でのE音は2弦5fと1弦開放を場合によって使い分けているようだ。4小節目の5弦4fでの1音半チョーキングは、通常とは反対側の1弦方向に弦を引き下げのようにベンドすると良

い。10小節目の3拍目の1弦18fから14fへのスライドを人差し指で行ない、フィンガリング・ポジションをチェンジ。[D]のバックギングは2本のハモリによるリフとなっている。ベースは、イントロや[A]等でのリフ部分はギターとのユニゾン。[E]や[F]、[G]は音を切るようにして歯切れよく。曲の冒頭、ドラムはスネアのロールから。で、イントロ1はドラムだけなのでフィルをしっかり決めないとカッコ悪いのでしっかりプレイしよう。[H]ではハイハットやトップ等でリズムを刻むと、他のパートもテンポがわかりやすい。[I]は16ビートのようにハイハットを16分で刻むパターンだが、音量的にも控えめなプレイで雰囲気を作っている。

Intro ①
N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro ②

Vocal: F#5 A5 F#5 A5 F#5
Oh yeah

Other: - - - -

Guitar I:

Guitar II: - - - -

Bass:

Drums:

58

Vocal: F#5 A5 F#5 A5 F#5
I

Other: - - - -

Guitar I:

Guitar II: - - - -

Bass:

Drums:

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#5 A F#5 B F#5 A

know what I heed and you've got what I want And use your i-mag - i - na - tion
hang - er in me I just can't seem to please And you've got the con - nec - tions

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#5 A F#5 B

Got that look in your eyes So hard to dis - guise
Try not fight When the feel - ing is right Just

Vocal
 your sit - u - a - tion! And if it feels like a good thing
 move in my di - rec - tion. And if it feels like a good thing

Other

Guitar I
 F#5 A F#5 B E D

Guitar II

Bass

Drums

60

Vocal
 feels like a good thing
 it's down to you girl
 it's down to you girl If it

Other

Guitar I
 C#m7 E D C#m7 B E

Guitar II

Bass

Drums

E D C#m7 like a B thing E D
 feels like a good thing you know what to do
 feels like a good thing you know what to do

This system contains the first six staves of the musical score. The Vocal staff has two lines of lyrics. The Other staff has a double bar line and a slash. The Guitar I staff has a double bar line and a slash. The Guitar II staff is empty. The Bass staff has a rhythmic pattern of eighth notes. The Drums staff has a simple drum pattern.

1. C#m7 B E C#m7 B E C F#5
 There's a Ah

This system contains the next six staves of the musical score. The Vocal staff has two lines of lyrics. The Other staff has a double bar line and a slash. The Guitar I staff has a double bar line and a slash. The Guitar II staff has a double bar line and a slash. The Bass staff has a rhythmic pattern of eighth notes. The Drums staff has a simple drum pattern.

Vocal $F^{\#5}$

Other

Guitar I

Guitar II

Bass

Drums

62

Vocal $F^{\#5}$

Other

Guitar I

Guitar II

Bass

Drums

64

Vocal: F#5, D, E, D, C#m7, B

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers 0, 2, 3, 4, 2, 4, 2, 7, 5, 4, 2]

Guitar II: [Musical notation with fret numbers 13, 14, 16, 13, 16, 15, 14, 12, 14, 12, 14, 12, 14, 12, 11, 11, 0, 11, 12, 11, 9, 11, 11, 0, 9, 11, 9]

Bass: [Musical notation with fret numbers 2, 2, 0, 2, 0, 2, 4, 2, 4, 2, 7, 7, 7, 7, 7, 6, 7, 5, 7, 5, 5, 5, 4, 4, 4, 4, 4, 2, 2, 2, 2, 2, 2]

Drums: [Musical notation]

Vocal: E, D, C#m7, B, A, E, D
ooh _____ ah

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers 7, 6, 4, 2, 0]

Guitar II: [Musical notation with fret numbers 10, 12, 14, 11, 0, 0, 11, 9, 7, 0, 8, 0, 0, 7, 0, 7, 0, 0, 0, 7, 10]

Bass: [Musical notation with fret numbers 7, 7, 7, 7, 7, 7, 6, 7, 6, 7, 5, 5, 5, 4, 4, 4, 4, 4, 2, 2, 0, 0, 7, 7, 7, 7, 7, 6, 7, 5, 7, 5, 5, 5]

Drums: [Musical notation]

Vocal
 C#m7 B E D C#m7 B A
 need you to - night! (I gotta have you)

Other

Guitar I

Guitar II
 I.H.C D H P S P
 I.H.C D H P S P

Bass

Drums

Vocal
 E D C#m7 B E D C#m7 B A
 Ah you to me hold - ing oh men

Other

Guitar I

Guitar II
 8va C HC C D C D
 C HC C D C D

Bass

Drums

E D C[#]m7 B E D C[#]m7 B E

Vocal
I can feel you tou - ch Ah ah I

Other

Guitar I

Guitar II

Bass

Drums

E F[#]5 A F[#]5 B F[#]5 A F[#]5

Vocal
know waht I need and you got what I want Use your i - mag - i - na - tion There's a

Other

Guitar I

Guitar II

Bass

Drums

Vocal F#5 A F#5 B F#5 A F#5

hang - er in me. I can't seem to please Love star - va - tion But if it

Other

Guitar I

Guitar II

Bass

Drums

Vocal F Em

feels if it feels like a good thing and It feels al - right

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal: If it feels like a good thing and It feels al - right

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Bass: [Bass line with eighth notes]

Drums: [Drum line with eighth notes]

68

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

Vocal: Feels like a good thing Feels al - right

Other: [Empty staff]

Guitar I: [Guitar line with fret numbers and dynamics H P]

Guitar II: [Guitar line with fret numbers and dynamics C, HC]

Bass: [Bass line with eighth notes]

Drums: [Drum line with eighth notes]

Vocal: F#m D(onF#) E(onF#) F#5
 Feels like a good thing

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers 7, 9, 7, 9]

Guitar II: [Musical notation with chords C, H.C, C, C]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal: E F F#m

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation with chords 1H.C and Fill]

Bass: [Musical notation]

Drums: [Musical notation]

INTO THE ARENA

イントウ・ジ・アリーナ
Music by Michael Schenker

シェンカー・フリークにとってはまさにこの1曲というナンバー。ロック・インストのお手本であり、彼のメロディとフレーズの構築美が見事表現された曲だ。譜面にある通り、この曲はいわゆる3連のリズムになっている。リズムの掴み方には十分気をつけて欲しいところ。□のギター・リフは右手のピッキングがポイント。3連符の連続をダウン・ピッキングだけでやるのは相当辛いし、かといってオルタネイトで弾くのも左手のフィンガリングを考えるとしんどいモノがある。とにかく自分のやりやすい方で徹底的に練習するしかない。

また、ここではベースもユニゾンで弾いているので、アンサンブルが乱れないようによく練習しよう。□のアタマのフレーズは、2拍3連のリズムの取り方がポイント。通常は“ドドダド……”となるリズムを“ダドダドダ……”とオルタネイトのダウン時にアクセントを持たせてプレイする。□～□はドラムは徐々に手数を多くしていき、□に突入していく。盛り上げ役として大いに派手にいきたいところ。□冒頭に記したLight Snareとは、2、4拍のスネアのように強くなく、軽くスネアの皮の上を遊んでいるような音を指している。

70

The musical score is arranged in a standard staff format with six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a 'Tempo-I' marking and an 'Intro' section marked with a 'D' chord symbol. The 'Vocal' part is mostly rests. The 'Other' part includes a 'Synth. Strings' section. 'Guitar I' features a complex rhythmic pattern with triplets and a specific fingering (5 6 7) for the first part. 'Guitar II' is mostly rests. The 'Bass' part plays a steady eighth-note line with triplets. The 'Drums' part features a complex pattern with triplets and various drum notations.

♩ (with Repeat)

A Em

Vocal

Other

DS: time only (with Repeat)
(with 5th.) →

Guitar I

(Repeat time only)

Guitar II

Bass

Drums

Vocal

Em

to ♩ 1.

Other

Guitar I

Guitar II

Bass

Drums

2.
Em

B B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal B C D

Other

Guitar I

Guitar II

Bass

Drums

Vocal D

Other

Guitar I

Guitar II

Bass

Drums

♩ Coda

Vocal: D

Other: Synth. Strings (with 5th.)

Guitar I: C, H, H, P, H, P, H, P, H, P, H, P, H, P, H, P

Guitar II

Bass

Drums: D.S.

74

Vocal: D

Other

Guitar I: Neck Bend

Guitar II

Bass

Drums

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em A G Em 1. A

A G A

Other *<Synch. SE>*

Vocal

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal A

Other (Synch. S.E.) <Synch. Brass> (with Portament) →

Guitar I

Guitar II

Bass

Drums

Vocal A

Other

Guitar I

Guitar II

Bass

Drums

Vocal A

Other I

Guitar I

Guitar II

Bass

Drums

(Synch. Brass)
(with Portament)
 Gm(onB)
 G(onB)
 <Synch. Lead>
 <Synch. Harpsicord>

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Cm A^b Cm(onG) F7 B^b G(onB)

Chord progression: Cm F7 B^b G(=B) Cm F7 D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D Gm E^b F B^b Gm E^b

Vocal

Other (Synth. Harpsicord) (Synth. Organ)

Guitar I

Guitar II

Bass

Drums

Chord progression: F D Gm Eb F Bb Gm Eb

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F D [K] Gm D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal: B^b C E^b D G D

Other: [Musical notation]

Guitar I: [Musical notation with trills and fret numbers: 8, 10, 8, 7(8), 5(7), 3(5), 2(3)]

Guitar II: [Musical notation with trills and fret numbers: 7, 8, 7, 7, 9, 10, 10, 8, 10, 8, 7(8), 4(6), 3(4), 1(3)]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal: B^b C E^b D Tempo-II (♩-♩)

Other: [Musical notation with '4' and 'III' markings]

Guitar I: [Musical notation with '4' and 'III' markings]

Guitar II: [Musical notation with '4' and 'III' markings]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal: G Eb F Bb Gm Eb F D

Other: [Chordal accompaniment]

Guitar I: [Lead guitar with notes and fret numbers, including '8va' and '18va' markings]

Guitar II: [Rhythm guitar accompaniment]

Bass: [Bass line with fret numbers]

Drums: [Drum notation]

Vocal: Gm Eb F Bb Gm Eb D

Other: [Chordal accompaniment]

Guitar I: [Lead guitar with notes and fret numbers, including '8va' and '18va' markings]

Guitar II: [Rhythm guitar accompaniment]

Bass: [Bass line with fret numbers]

Drums: [Drum notation]

Freely
Gm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

15 13 13 15 14 13 15 13 11 11 12 11 12 10 12 10 9 10 9 7 9 7 5 7 9 7 9 7 5 7 5 3 5 3 5

Gm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch

LOOKING OUT FROM NOWHERE

ルッキング・アウト・フロム・ノーホエア
Words & Music by Michael Schenker and Gary Barden

メロディアスなリード・ギターが牙え渡る比較的ポップなナンバー。イントロ1のギター2はリード・パートで、2小節目からツイン・ギターでのハモリになる。イントロ2のギター1はコード・バックイング。基本的なリズム・パターンをしっかりと覚えておこう。ギター2は2小節目からのような3連でのフレーズが多く出てくるのでリズムに注意しておこう。6、7小節目では1音半、2音のチョーキングが出てくるが、大胆に決めたい。㊦のギター2のリビート回はヴォーカルの合間にオブリ・フレーズが絡んでくる。7、8小節目ではハンマリング、プリング、スライドといった技をスムーズにつなげていくフィンガリングで、㊦のギター2はソロ。アタマの4小節はロー・ポジション&低音

弦でのフレージング。ピッキング・ハーモニクスやチョーキング・ヴィブラートを効果的に使おう。10小節目の2拍ウラのチョーク・ダウンは半音分だけダウンさせるニュアンス。㊦のギター2はダブル・ノートでのフレーズで、隣り合った同フレットは指一本で押さえる。ベースは、イントロ2や㊦では独自のラインでプレイされている。基本的な音使い、リズムをしっかりと把握することが大切。ドラムは派手さはないものの、場面毎の盛り上げ方が重要だろう。ハイハットのオープン、クローズといった事だけでもメリハリがつけられるのだ。キーボードは特に目立ってプレイされてはいないが、㊦でのコーラス・パートをヴォイス系のサウンドでフォローする等するといいだろう。

Intro ①

Am G(onB)

Vocal

Guitar I

Guitar II

Bass

Drums

gva →

C U D

< (-) - Another Guitar >

gva →

Em G C D Em G

Vocal

Guitar I

Guitar II

Bass

Drums

C D [A] Em G C D

Vocal

As I look out in to the night I'm a lone
is right is right I've got to break out to the oth -

Guitar I

Guitar II

Bass

Drums

Vocal

Em G C D Em G

here side um there are so man - y emp - ty
er side um But you can nev - er know What the oth -

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: The vocal line starts with a melodic phrase over chords Em, G, C, D, Em, G. The lyrics are "here side um there are so man - y emp - ty er side um But you can nev - er know What the oth -". Guitar I plays a rhythmic accompaniment with various chord voicings and techniques like double stops and bends. Guitar II plays a melodic line with triplets and slurs. The bass line provides a steady accompaniment with some syncopation. The drums play a consistent pattern of eighth notes.

Vocal

C D Em G C D

face - s a - round all a - round me And as I
er a - round side has got to show! As I

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: The vocal line continues with chords C, D, Em, G, C, D. The lyrics are "face - s a - round all a - round me And as I er a - round side has got to show! As I". Guitar I continues with rhythmic accompaniment. Guitar II features a melodic line with triplets and slurs, including techniques like hammer-ons (H), pull-offs (P), and slides (S). The bass line continues with its accompaniment. The drums maintain their pattern.

Vocal

Em G C D Em G

try to get through it seems like They don't un - der - stand me
 try to get through it seems like They don't un - der - stand me

Guitar I

2x (7 8 9 9) y (12 12 10) y // 2x (5 5 5 5) XX (7 7 5) y // 2x (5 5 5 5) XX (7 7 5) y //

Guitar II

Bass

2x (0 3 3 5) (0 7 5 5) y (0 7 5 5) y (0 7 5 5) y (0 7 5 5) y

Drums

Vocal

C D Em G C D

And they keep pul - ling me back To take part in their fan -
 And they keep pul - ling me back Tak - ing part in their fan -

Guitar I

Guitar II

H.C D P H.C D P

Bass

S 2x (0 3 3 5) (0 7 5 5) y (0 3 3 5) (0 7 5 5) y (0 3 3 5) (0 7 5 5) y (0 3 3 5) (0 7 5 5) y

Drums

Vocal

Em G C D C

- ta - sy
- ta - sy

But I get this
But I get this

Guitar I

2x

2x

12 12 12 10

8va →

C H P C

12 15 15 12 14 15 14 15 14 12 15 C

15 15

8va ↓

Guitar II

14 14 12

12 15 15 12 14 15 14 15 14 12 15 C

Bass

2x

2x

2x

2x

Drums

2x

2x

2x

2x

Vocal

D C woo Am G#B

feel - ing
feel - ing

When I look in - side
When I look in - side

Ah
ah

Guitar I

7 7 6 7 7 6 7 7 6 7 7 6

6 7 6 7 6 7 6 7 6 7 6 7 6

6 7 6 7 6 7 6 7 6 7 6 7 6

6 7 6 7 6 7 6 7 6 7 6 7 6

Guitar II

Bass

2x

2x

2x

2x

Drums

2x

2x

2x

2x

Vocal

C ah D Em ah

It's such a strange feeling I can't hide
 It's the feel ing I can't hide

Guitar I

Guitar II

gva →

P C

15 12 12 12

Bass

2x

Drums

2x

Vocal

Em C D

But what can I do
 But what can I do

Guitar I

Guitar II

C C C 1H.C.

15 12 12 12 12 12 17 10 17

H P

15 14 15 14 12 16

Bass

Drums

3

2x

C
woo

Am
Ah

Gm/B
ah

C
ah

Vocal
 And where can I go
 And where can I go

when I've come this
 when I've come this

Guitar I
 (1xtacet)
 (gua)

Guitar II
 (1xtacet)

Bass

Drums

92

D

Em
C

A7

Vocal
 far
 far

I'm look - ing out
 I'm look - ing out

look - ing out from no - where
 look - ing out from no - where

Guitar I

Guitar II

Bass
 2x

Drums
 2x

Em

1. A7 Look - ing out

2. A7

Vocal
I'm look - ing out (But) now the time look - ing out for - ev - er I'm

Guitar I

Guitar II

Bass

Drums

D Em A7 Em A7

Vocal
— look - ing out look - ing out from no - where I'm look - ing out look - ing out for - ev - er

Guitar I

Guitar II

Bass

Drums

Chord progression: E, Em, G, C, D, Em, G, C, D

Vocal: [Musical staff with notes and rests]

Guitar I: [Musical staff with chords and fingerings]

Guitar II: [Musical staff with melodic lines and fingerings]

Bass: [Musical staff with bass line and fingerings]

Drums: [Musical staff with drum notation]

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Chord progression: Em, G, C, D, Em, G

Vocal: [Musical staff with notes and rests]

Guitar I: [Musical staff with rests]

Guitar II: [Musical staff with melodic lines and fingerings]

Bass: [Musical staff with bass line and fingerings]

Drums: [Musical staff with drum notation]

Vocal

C D Em G C D

Woo ————— yeah

Guitar I

Guitar II

Bass

Drums

Vocal

Em G C D Em G

Guitar I

Guitar II

Bass

Drums

C ah D Em ah

It's the feel - ing I can hide

Guitar I

Guitar II

Bass

Drums

H P

8va →

C H P C H P

3

12 13 12

12 15 12

13 15 12

12 15 12

Em D C woo D

But what can I do

Guitar I

Guitar II

Bass

Drums

C D

H P

H P

3

17 15 17 15 17 15

15 14 16 14 17 15

98

Vocal

C
woo

Am
Ah

GmB
ah

C
ah

D

And where can I go when I've come this far

Guitar I

Guitar II

Bass

Drums

Vocal

Em

A7
look - ing out from no where

Em

I'm look - ing out look - ing out look - ing out

Guitar I

Guitar II

H.C D

H.C D

H.C D

Bass

Drums

Vocal

A7 look - ing out for ev - er Em look - ing out from no where

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first two lines of the musical score. The vocal line has two phrases: "look - ing out for ev - er" and "look - ing out from no where". The guitar parts include chord diagrams for A7 and Em, and fretboard diagrams for both guitars. The bass and drums parts provide a rhythmic accompaniment.

Vocal

Em look - ing out A7 look - ing out for ev - er Em

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with "look - ing out" and "look - ing out for ev - er". The guitar parts feature more fretboard diagrams, including a complex sequence of notes (12-12-14) and a final E note. The bass and drums parts continue the accompaniment.

Vocal: A7 look - ing out from no where Em A7 look - ing out for - ev - er

Guitar I: [Mute]

Guitar II: H.C D H.C D H.C D

Bass: H

Drums: [Rhythmic pattern]

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Vocal: Em A7 look - ing out from no where D5 No - where

Guitar I: [Mute]

Guitar II: H.C H.C (8va)

Bass: [Rhythmic pattern]

Drums: [Rhythmic pattern]

Tempo Free

Vocal

A D(onA) A

Guitar I

Guitar II

Bass

Drums

Vocal

A

Guitar I

Guitar II

Bass

Drums

LOST HORIZONS

ロスト・ホライズンズ

Words & Music by Michael Schenker and Gary Barden

シェンカーの情感溢れるリード・ギター満載のドラマチックなナンバー。この曲は3拍子だが、イントロはテンポが無く、分かりやすくするために4拍子での表記とした。イントロ3のギターはメインとなるフレージング。歌メロをなぞったものだが、1小節目の2拍目のようにハンマリング&プリングを使い表情に変化をつけている。イントロ4、**A**でのバックキンはパワー・コードと6弦開放のミュートを組み合わせたリズムカルなパターン。ただ、メロディや曲の雰囲気からするとEmなのにEのメジャー・コードになっている。意図的なものかどうかは不明だが、コード・ネームはEmとしておいた。**F**は静かに落ち着いた雰囲気でのパートになるので、ギター1 & 2共に間を活かしたプレ

イを心掛けよう。**B**からは長いソロ。11小節目の3拍目の5弦14fを薬指で行なう様にしてポジション・チェンジ。43小節目からは速いパッセージでのフレージング。ハンマリング、プリングを有効に使ってスピーディーにプレイしよう。ベースは、イントロ1はシンセのようだが、通常のベースでもOK! この曲ではフレットレス・ベースが使われているようで、その特徴がもっとも表われているのが**F**。通常のベースの場合はグリスを大胆に使ってニュアンスを近づけるようにプレイしよう。ドラムは3拍子でのパターンをしっかり身体に覚え込ませる事。派手なフィルもふんだんに出てくるので参考にしよう。思いっきりプレイして演奏を盛り上げていくように。

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Tempo Free →

Intro ①

E5

Vocal

Guitar I

Neck Bend

Neck Bend

Neck Bend

Neck Bend

with Delay Neck Bend

with Delay Neck Bend

Guitar II

Bass

Drums

In Tempo →

Intro ②

Vocal

E5

E5

Guitar I

Neck Bend

C

H.C.

P

Guitar II

Bass

Drums

III

Intro ③

Vocal

E5

E5

Guitar I

HP

g.

Guitar II

Sua →

HP

g.

HP

HP

g.

HP

HP

g.

Bass

Drums

Vocal E5 A5 B^b5 B5

Guitar I

Guitar II

Bass

Drums

112

Intro ④

Vocal Em

Guitar I

Guitar II

Bass

Drums

Vocal A Em
I've stood in time _____ wind and rain I have no feel - ings _____ or name

Guitar I

Guitar II

Bass

Drums

Vocal Em Bs
But I can see _____ I can hear The voice of death is shout - ing in my ear!

Guitar I

Guitar II

Bass

Drums

Vocal

Em

Mak - ing war mak - ing love You know what I'm think - ing of

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first four measures of the piece. The vocal line starts with the lyrics 'Mak - ing war mak - ing love You know what I'm think - ing of'. The guitar I part features a melodic line with 'M' (muted) markings and a bass line with chords and single notes. The guitar II part is silent. The bass line provides a steady accompaniment with some syncopation. The drum part consists of a consistent rhythmic pattern.

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Vocal

Em B5

How man-y time the traps are set You can't re - mem - ber and I can't for-get!

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'How man-y time the traps are set You can't re - mem - ber and I can't for-get!'. The guitar I part continues with its melodic line, including 'M' markings. The guitar II part remains silent. The bass line continues with its accompaniment. The drum part maintains its rhythmic pattern.

B **Em** (2.) Ah (1.) woo **C** ah woo **A(onc#)** ah woo

Vocal: Can you see me now can you feel the pain Can you heal the

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

A5 **Bb5** **B5** **Em** ah woo **C** ah woo

Vocal: scars on me Life with in my heart hope with in my

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal
 A(onc!)
 ah woo
 1. A5 Bb5 B5 C Em
 soul is dy ing

Guitar I
 4
 4
 H P
 H P

Guitar II
 8va →
 H P
 H P

Bass
 2x
 g.
 2x
 g.

Drums
 y
 2x
 3
 y

Vocal
 Em

Guitar I
 g.
 H P
 H P
 g.
 C
 H P
 H P

Guitar II
 g.
 H P
 H P
 g.
 C
 H P
 H P

Bass

Drums
 y
 y
 y
 y
 y
 y

Chords: Em A5 B^b5 B5 E5

Vocal: woo Ah

Guitar I: *g.*

Guitar II: *g.* C H.U. C *(gva)* Pick Scratch

Bass

Drums

Chords: D Em

Vocal: Bid fare - well the works of men When cries of an - ger sound a gain

Guitar I: M

Guitar II

Bass: H

Drums

Em B5

Vocal
My tears of shame _____ cut like a knife _____ How can I jus - ti - fy this life! _____

Guitar I

Guitar II

Bass

Drums

118

2
A5 Bb5 B5 Em C A(onct)

Vocal
dy _____ ing _____ oh _____

Guitar I

Guitar II

Bass

Drums

Vocal

Am B Em

Guitar I

Guitar II

Bass

Drums

3 3 3 C C C D P (gva) Pick Scratch Pick Scratch

15 17 14 17 14 15 17 15 17 C C C D P

17 17 17 17 15

Vocal

G Em

My mind is search - ing for rea - sons why A time to live or die

Guitar I

Guitar II

Bass

Drums

3 H P g. 3 H P g. C

0 7 6 7 6 7 0 7 6 10 9 12 0 7 5 4 5 4 6 7 0 7 6 10 9 9 3

gva H P 3 H P 3 H P 3 C

12 15 14 15 14 12 12 12 g. 15 12 17 17 12 15 14 15 14 15 12 12 12 15 C

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Vocal
 Em B5
 If we had now _____ what we had then Last ho - ri - zons might re - turn _____ a - gain _____

Guitar I
 H P 3- g.
 H P 3- g.

Guitar II
 H P 3- g. (gva)
 H P 3- g.

Bass
 % % % %

Drums
 % % % %

Vocal
 Em Lost ho ri zons A(onc†) A5 Bb5 B5
 _____ Can you see me now can you feel the pain Can you heal the scars on me

Guitar I

Guitar II

Bass
 g. g. (4)

Drums
 3- 3- 6

Em lost ho C A(onc#)

Vocal

Guitar I

Guitar II

Bass

Drums

126

A5 Bb5 B5 Em lost ho C zons

Vocal

Guitar I

Guitar II

Bass

Drums

A(onc#)

A5

Bb5

B5

Em

lost

ho

Vocal

Guitar I

Guitar II

Bass

Drums

128

C

A(onc#)

A

Bb5

B5

Vocal

Guitar I

Guitar II

Bass

Drums

A(onc#)

A5

B^b5

B5

Em

C

Vocal

Guitar I

Guitar II

Bass

Drums

130

A(onc#)

A5

B^b5

B5

Em

C

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: A(onc†) A5 B^{b5} B5 Em

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: C A(onc†) A5 B^{b5} B5

Vocal

Guitar I

Guitar II

Bass

Drums

Em C A(onc!)

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: The system contains five staves. The Vocal staff has a treble clef and a key signature of one sharp (F#). It shows three measures with lyrics. The first measure has a chord of Em, the second C, and the third A(onc!). The Guitar I staff has a treble clef and shows a chord of A in the third measure. The Guitar II staff has a treble clef and shows a complex melodic line with chords C and D in the first measure, and various fret numbers (12, 10, 12, 6, 3, 8, 10, 8, 12) in subsequent measures. The Bass staff has a bass clef and shows a simple bass line. The Drums staff has a bass clef and shows a rhythmic pattern of eighth notes with a '6' below each measure, indicating a sixteenth-note pattern.

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A5 Bb5 B5 Em C

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: The system contains five staves. The Vocal staff has a treble clef and a key signature of one sharp (F#). It shows three measures with lyrics. The first measure has a chord of A5, the second Bb5, the third B5, and the fourth Em, and the fifth C. The Guitar I staff has a treble clef and shows a chord of A5 in the fifth measure. The Guitar II staff has a treble clef and shows a complex melodic line with chords C and Bb5 in the first measure, and various fret numbers (12, 10, 12, 6, 3, 12, 10, 12, 12, 10, 12, 12) in subsequent measures. The Bass staff has a bass clef and shows a simple bass line. The Drums staff has a bass clef and shows a rhythmic pattern of eighth notes with a '6' below each measure, indicating a sixteenth-note pattern.

