

BAND SCORE

KISS

LOVE GUN

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225-6



KISS

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TAIYO MUSIC, INC. SHINKO MUSIC PUB. CO., LTD.

KISS

LOVE GUN



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I STOLE YOUR LOVE

愛の謀略

Words & Music by Paul Stanley

アルバムのトップを飾る、いかにもキッスらしいタイトルが付けられたナンバー。(チューニングは半音下げ) ㊦のGt-Iはこの曲のメインとなるリフ。このように異弦同フレットの4度和音を用いたリフは、ロックにおいては非常に使用頻度が高いのでこれを機会にしっかりとマスターしておこう。このリフの場合、4フレットの音は人差し指で、6フレットの音は薬指で押さえるのが一般的と思われるが、6フレットから4フレットへのプリングをより確実にキメるために6フレットの音を薬指と小指の2本で押さえても良いだろう。なお、2小節目の4拍目は9フレットを小指でセーハして押さえよう。もしコレがツライ場合は2弦5フレット、3弦4フレットにポジションを変え、それぞれ中指、人差し指で押さえるという方法もある。㊧の2小節目から4小節目にかけては、何と言ってもコード・チェンジのタイミングがポイント。

バンドで合わせる時はノリが突っ込んでしまわないように気をつけて練習しよう。㊨はギター・ソロ。アタマの1音半チョーキングは音程を正確に。9小節目は1音半チョーキングした状態でピッキングし、その後半音分だけチョーキング・ダウンするフレーズ。ポイントはGナチュラル音までチョーキング・ダウンしたらピッキングを3弦に当て、しっかり音を止めることだ。間違ってもチョーキング・アップする音を出さないようにしよう。13小節目から14小節目にかけてはこのソロのハイライトとも言える部分。1拍半フレーズとなっているので拍を見失わないように注意しよう。このように左手でトリルを行いながら弦移動するフレーズは、移動するタイミングが難しいものだが、このフレーズの場合は弦移動する最初の音が全て9フレットとなっているので意外と簡単にプレイできるハズ。

2

[Tuning : Half Step Down]

㊦ C[#]m

The musical score is arranged in a standard five-staff format. The top staff is for the Vocal line, which is currently blank. The second staff is labeled 'Other' and is also blank. The third staff is for Guitar I, showing a complex riff with fret numbers (6, 4, 4, 4) and pick-up (P) markings. The fourth staff is for Guitar II, which is mostly blank with some notes in the final measure. The fifth staff is for Bass, showing a simple line with notes and rests. The bottom staff is for Drums, showing a pattern of snare and bass drum hits.

Vocal C#m B C#m

All - right

Other

Guitar I

4 **///** 4 **///**

T A B 6 4 4 4 4 9 6 6 4 4 4 4 6 4 4 4 4 4 6 4 4 4 4 4

Guitar II

T A B 6 4 4 4 4 9 6 6 4 4 4 4 6 4 4 4 4 4 6 4 4 4 4 4

Bass

T A B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Drums

2x

Vocal C#m C E

I re - mem - ber the
You'd nev - er stop

Other

Guitar I

T A B 6 4 4 4 4 9 6 6 4 4 4 4 6 4 4 4 4 4 6 4 4 4 4 4

Guitar II

T A B 6 4 4 4 4 9 6 6 4 4 4 4 6 4 4 4 4 4 6 4 4 4 4 4

Bass

T A B 6 4 4 4 4 6 9 4 6 4 4 4 4 6 4 4 5 5 7

Drums

Vocal

E F#m B F#m

day that we met I bring - ing sor - rows, you bring - ing sor - rows, —
 run - ning a - round — You'd pick me up and you were through — with ease, —

Other

Guitar I

Guitar II

Bass

Drums

4

Vocal

C#m

too, — now — yeah

Other

Guitar I

Guitar II

Bass

Drums

D **E** **F#m** **B**

Vocal
 Then count ba - by all you could get Giv - ing your dev - ils' ba -
 You were the girl that no - bo - dy could own Stay for a while

Other

Guitar I
 M M M M

Guitar II
 M M M M

Bass
 7 7 9 7

Drums
 B F#m C#m

Vocal
 drop - ping your dev - ils' food. ooh
 by don't leave me a lone oh

Other

Guitar I
 P P P P

Guitar II
 P P P P

Bass
 7 7 6 4 4 4 4 6 7 6 4 4 4 4

Drums

6

Vocal

C#m [E] A B

Ba - by my heart, ba - by my heart I got to live when I
 I funk - in' did was be - like the rest How does it feel (to) find

Other

Guitar I

Guitar II

Bass

Drums

Vocal

B C#m Chorus (x tacet test) [F]

think of the things you said } Cause I
 out your fail - ure of } <Tambourine>

Other

Guitar I

Guitar II

Bass

Drums

Chorus 1

Vocal: C#m A
 stole your love stole your love

Other: / / / /

Guitar I: P P P M
 B: 6 6 4 4 4 4 9 9 0 4 4 2 4 2

Guitar II: P P P M
 B: 6 6 4 4 4 4 9 9 0 4 4 2 4 2

Bass: 6 4 4 4 4 6 9 5 5 5 5 5 5 5 5

Drums: x x x x x x x x / / / /

Chorus 2

Vocal: B C#m G
 Ain't nev-er gon-na ley you go oh

Other: / / / /

Guitar I: P H P P P
 B: 6 6 4 6 4 4 2 2 4 6 6 6 4 4 4 4 9 6 6 6 4 4 4

Guitar II: P H P P P
 B: 6 6 4 6 4 4 2 2 4 6 6 6 4 4 4 4 9 6 6 6 4 4 4

Bass: 7 7 7 7 7 7 7 7 2x, D.S.time (4 4 4 4 4 4 4 4) 6 4 4 4 4 6 9 4 6 4 4 4 4

Drums: / / / / x x x x x x x x

C#m

Vocal

stole your love stole your love

yeah I stole your love I stole your

Other

Guitar I

Guitar II

Bass

Drums

8

Vocal

love

to 1 2 C#m C#m

Keep goin'

Other

Guitar I

Guitar II

Bass

2x, D.S.time

Drums

2x, D.S.time

Section 1

Vocal: **H** C#m A B

Other: / / / /

Guitar I: P P P P

Guitar II: 1H.C 1H.C H 3 3 H 3 3

Bass: 4 6 4 4 4 4 6 4 4 4 4 4 6 4 4 4 4 6 4 4 4 4 6 4 4 4 4 5 5 7

Drums: / / / /

Section 2

Vocal: C#m A B

Other: / / / /

Guitar I: 4 4

Guitar II: H 3 P H 3 P P P S S

Bass: 4 4

Drums: / / / /

C#m

A B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

10

C#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

lis - ten

D.S.

Coda

C#m

I

<Chorus>/I

stole your love

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C#m

stole your

A love

B

C#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Repeat & Fade Out

CHRISTINE SIXTEEN

クリスティーン・シックスティーン

Words & Music by Gene Simmons

後半のギター・オーケストレーションが印象的なミドル・テンポのナンバー。(チューニングは半音下げ) ㊦はややもするとオモテとウラを勘違いしてしまうようなアレンジになっているので、しっかりと半拍とって曲が始まっていることを理解してからプレイしてみよう。㊢㊣のギター・アレンジは、Gt-Iがロックン・ロールの王道/パターンのチャック・ベリー・スタイルのリフ、Gt-IIが2、3、4弦でのトライアド(3和音)を利用したリフとなっている。比較的ありがちなパターンではあるが、キーボードのいないツイン・ギター・バンドでバンド・サウンドに広がりを与えたい場合は有効な手段と言えるのでバンドでオリジナル曲を演奏する場合は参考にしてみよう。なお、2番の㊣でのリード・ヴォーカルは“語り”となっていて、歌詞も歌詞カードにも載せら

れていないためカットしたので悪しからず。㊤はツイン(トリプル)・ギターによるハモリのパート。このようなハモリを美しく聴かせるコツは、ヴィブラートの速さや幅、チョーキングのタイミング、音程を上げるスピード、スライドやグリスのタイミングを合わせることだ。㊥の3小節目から登場するGt-IIIは譜面に記した音の他に1オクターブ低い音も混じって聴こえる。恐らくオクターバーを使って1オクターブ低い音を加えているのだろう。㊦は合計6本のギターによるハーモニー・パート。ライブで再現するのは、まず不可能なので多少のアレンジが必要となってくる。9小節目からはGt-I、II、IIIは無視してしまい、Gt-IV、V、VIのみプレイする方が良いかも。

12

[Tuning: Half Step Down]

The musical score for Christine Sixteen, page 12, is presented in a standard staff format. It includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score shows a sequence of chords: E, A, E, D, E. The guitar parts feature various techniques like double stops, bends, and harmonics. The bass part provides a steady rhythmic accompaniment. The drum part is a simple rock beat.

E D 1. A E 2. D A E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B E D A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

She's got me mis - sing _____ She squeezed me through to the air _____
 She's drive me cra - zy _____ I want to give her what I've got _____

Vocal

G D E D G

She's got me in her hands — And there's —
 And she's hot eve - ry day and night — There's —

Other

Guitar I

M M

Guitar II

Bass

Drums

14

Vocal

G D A E D

no use to pre - tend ing Chris
 not a score doubt a - bout it wo Chris

Ⓢ E chorus
 Ⓢ C D.S.time only 1x tacet Chris

Other

Guitar I

Guitar II

Bass

Drums

Vocal: D - tine E six - teen D A E D Chris -

Other: - tine six - teen Chris -

Guitar I: [Fretboard diagrams with notes]

Guitar II: [Fretboard diagrams with notes]

Bass: [Fretboard diagrams with notes]

Drums: [Drum notation]

Annotations: p.s.t.time, M

Vocal: D - tine E six - teen to D 1. A 2. D A

Other: - tine six - teen

Guitar I: [Fretboard diagrams with notes and gliss]

Guitar II: [Fretboard diagrams with notes and gliss]

Bass: [Fretboard diagrams with notes and gliss]

Drums: [Drum notation]

Annotations: gliss, S, M

D E D A G D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

16

E D G D A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E **B** **E**

Vocal: She's been a round but she's young and clean —

Other: —

Guitar I: —

Guitar II: —

Bass: —

Drums: —

Annotations: <E.G.3>, 8va basso, U D P, M, gliss

E **B**

Vocal: I've got to have her, can't live with-out her, wo

Other: —

Guitar I: —

Guitar II: —

Bass: —

Drums: —

Annotations: P, S, 8va basso, S

D.S.

Coda

D A E F

Vocal staff with notes and rests.

Other staff with notes and rests.

Guitar I staff with notes and tablature. Includes 'CD' markings.

Guitar II staff with notes and tablature. Includes 'CD' markings.

Bass staff with notes and rests.

Drums staff with rhythmic notation.

18

E Chrous Chris D six E D E

G

Vocal staff with lyrics: Chris - tine six - teen chris - tine yeah yeah Chris -

Other staff with notes and rests.

Guitar I staff with notes, tablature, and 'gliss' markings.

Guitar II staff with notes and tablature. Includes 'gliss' markings.

Bass staff with notes and rests.

Drums staff with rhythmic notation.

Vocal
 [H] E Chris - tine D six - teen E Chris - tine D E
 - tine six - teen Chris - tine yeah — yeah — yeah — Chris -

Other

Guitar I
 gliss
 gliss
 gliss
 H.C
 C
 H.C
 C
 H.C
 C
 gliss
 gliss

Guitar II
 gliss
 gliss
 gliss
 H.C
 H.C
 H.C
 H.C
 S
 S
 gliss

Bass
 0 7 0 0 7 5 5 7 5 5 7 0 0 7 0 0 7 5 5 4 2 5 5 3 2 0

Drums
 2X

Vocal
 E Chris - tine D six - teen E Chris - tine D E
 - tine six - teen Chris - tine yeah — yeah — yeah — Chris -

Other
 4

Guitar I
 gliss
 gliss
 gliss
 H.C
 C
 H.C
 C
 H.C
 C
 gliss
 gliss

Guitar II
 gliss
 gliss
 gliss
 H.C
 H.C
 H.C
 H.C
 gliss
 gliss

Bass
 4

Drums
 %

Vocal

E Chris - tine D six - teen E Chris - tine D

- tine six - teen Chris - tine yeah Ah _____ Chris -

Other

Guitar I

(E.G.4) \langle E.G.5 \rangle - E.G. 1.3 Simile 8 bars

Guitar II

(E.G.6) - E.G. 2 Simile 8 bars

Bass

Drums

20

Vocal

E Chris - tine D six - teen E Chris - tine D

- tine six - teen Chris - tine yeah Ah _____ Chris -

Other

Guitar I

Guitar II

Bass

Drums

Fade Out

GOT LOVE FOR SALE

ゴット・ラヴ・フォー・セール

Words & Music by Gene Simmons

ドライブ感あふれるアップ・テンポのナンバー。(チューニングは半音下げ) ㊦のGt-Iはこの曲のメインとなるリフ。5弦開放のA音と4度和音を用いたリフだ。ポイントとなるのは5弦開放のミュートだろう。アクセントを置くのは4度和音で5弦の音はあくまで軽く、音を呑むような感じでプレイしてみよう。Gt-II、ベース、ドラムは8分のシンコペーションをより強調するようなアレンジがなされている。バンド全体で突っ込んでしまわないように注意しながら練習しよう。また、かなりオフ・バランスではあるがGt-IIと同様のプレイがアコースティック・ギターでもプレイされている。が、これは省いてしまっても差し支えはないだろう。㊧のGt-IIはダブル・バンドによるオブリガードのフレー

ズがプレイされている。3、4弦の11フレットをそれぞれ半音ずつチョーキングするフレーズだ。外人ギタリストの多くはこのテのフレーズをプレイする時、薬指1本でチョーキングしてしまうようだが、我々日本人がプレイする場合は薬指と小指の2本を使ってプレイする方が確実かも。㊨はギター・ソロ。6小節目3拍から7小節目にかけての下降フレーズはカントリー・ギタリストが多用するチキン・ピッキングっぽいフレーズ。5弦はピックで、4弦は中指を使って弦を上方に引っ張りあげ、指板に叩きつけるような感じでプレイしてみよう。9、10、11小節目はダブル・チョーキングによるフレーズ。トレモロ・ブリッジをフローティング状態にセッティングしている人は音程には十分に注意しよう。

[Tuning : Half Step Down]

㊦

A7 G D A7

A7

Cadd9

G

A7

Vocal

Your con-

Other

Guitar I

Guitar II

Bass

Drums

22

B

A7

Cadd9

Vocal

- di - tion's worked — you can't get to win — Your eyes are full of tears —
 need me I know you want me Cause I've been liv - ing cross the whole

Other

Guitar I

Guitar II

Bass

Drums

Chords: Cadd9, G, A7

Vocal:
 land ——— You've got heart - ache, heart - ache a fraid you can't take I
 You've got - ta help me can't be with - out me Cause I'm a

Guitar I: M M M M M

Guitar II:

Bass:

Drums: 2x

Chords: A7, G, D, E7, C

Vocal:
 — am for your half the feel ——— 1.) Your eyes and face is cor -
 one and on - ly yes I am ——— 2.3.) I've got love - for sale

Guitar I: M M

Guitar II: D.S.time only (H.C) D

Bass: M

Drums: 2x, 2x, 2x, D.S.time

E7

Vocal staff with musical notation and lyrics: rect I'm the one you can't neg lect you

And my love will not fail you

Other staff with musical notation

Guitar I staff with musical notation and fret numbers (7, 5, 7, 7). Includes annotation: <E.G.3> L8va bassa ->

Guitar II staff with musical notation and fret numbers (7, 7). Includes annotation: <E.G.3>

Bass staff with musical notation and fret numbers (0, 2, 0, 5, 5, 3, 7, 0)

Drums staff with musical notation

24

E7

<Chorus>

Vocal staff with musical notation and lyrics: Wo no wo no wo no

Wo no wo no wo no

<Chorus> 2x. D.S. time

Other staff with musical notation and lyrics: Wo no wo no I

Wo no wo no I

Guitar I staff with musical notation and fret numbers (0, 3, 4, 2, 3, 2, 0). Includes annotation: (8va bassa) ↑

Guitar II staff with musical notation and fret numbers (11, 11, 9). Includes annotation: (H.C) D

Bass staff with musical notation and fret numbers (0, 3, 4, 2, 2, 3, 2, 0). Includes annotation: (H.C) D

Drums staff with musical notation and dynamic markings (S, P)

Vocal

D D C got love A7 for sale D I

Other

I got love for sale

<another Chorus> 1x tacet

Guitar I

M M M M

Guitar II

M M M M

Bass

Drums

Vocal

D D C got love A7 for sale D I

Other

I got love for sale

Guitar I

4

Guitar II

4

Bass

4

Drums

D C got love E7 for sale to 1 A7
 Your father
 I got love for sale

This system contains the first six staves of the musical score. The Vocal staff has a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "D C got love E7 for sale to 1 A7 Your father I got love for sale". The Other staff is empty. The Guitar I staff has a treble clef and a key signature of two sharps, with a bass line below it showing fret numbers: 5, 7, 5, 3, 2, 0, 0, 3, 4, 2, 2, 3, 2, 0, 2, 0. The Guitar II staff has a treble clef and a key signature of two sharps, with a bass line below it showing fret numbers: 8, 7, 7, 7, 6, 5, 5, 5, 0, 0, 3, 4, 2, 2, 3, 2, 0, 2, 0. The Bass staff has a bass clef and a key signature of two sharps, with a bass line below it showing fret numbers: 5, 5, 2, 0, 2, 0, 2, 3, 3, 3, 3, 3, 3, 3, 0, 0, 3, 4, 2, 2, 3, 2, 0, 0. The Drums staff has a bass clef and a key signature of two sharps, with a bass line below it showing a drum pattern with 'x' marks for cymbals and '2x' for double bass.

26

E A7 Cadd9
 might have seen in between those lines You see my face (and) you read my name

This system contains the second six staves of the musical score. The Vocal staff has a treble clef and a key signature of two sharps. The lyrics are: "E A7 Cadd9 might have seen in between those lines You see my face (and) you read my name". The Other staff is empty. The Guitar I staff has a treble clef and a key signature of two sharps, with a bass line below it showing fret numbers: 0, 4, 0, 5, 5, 0, 4, 0, 0, 5, 5, 0, 7, 7, 0, 5, 5, 0, 2, 0, 0, 4, 0, 5, 5. The Guitar II staff has a treble clef and a key signature of two sharps, with a bass line below it showing fret numbers: 3, 0, 3. The Bass staff has a bass clef and a key signature of two sharps, with a bass line below it showing fret numbers: 5, 5, 2, 2, 3, 3, 4, 5, 5, 5, 2, 2, 3, 3, 4, 3. The Drums staff has a bass clef and a key signature of two sharps, with a bass line below it showing a drum pattern with 'x' marks for cymbals.

Cadd9

G

A7

Vocal

And you could help me for one priced fa - vor

Other

Guitar I

Guitar II

Bass

Drums

A7

G

D

A7

2

E7

A7

Vocal

You must have heard of my fame. You know you yeah

Other

Guitar I

Guitar II

Bass

Drums

F

A7

Cadd9

G

A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

28

A7

G

D

A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A7

Cadd9

G

A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: A7, Cadd9, G, A7

Drums: 4

A7

G

D

E7

29

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: A7, G, D, E7

D.S.

Coda

<Chorus>

Cadd9

E7

A7 G

I got love for sale

Vocal

Other

Guitar I

Guitar II

Bass

Drums

30

Cadd9

G

A7

I got love for sale

I got love for sale

G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: G D A7 Cadd9

Vocal: I got love for sale I got love for sale

Other: (Empty staff)

Guitar I: (Staff with chords and fret numbers)

Guitar II: (Staff with glissandos and fret numbers)

Bass: (Staff with fret numbers)

Drums: (Staff with drum notation)

Chords: Cadd9 G A7

Vocal: I got love for sale

Other: (Empty staff)

Guitar I: (Staff with chords and fret numbers)

Guitar II: (Staff with P C chords and fret numbers)

Bass: (Staff with fret numbers)

Drums: (Staff with drum notation)

A7

G

D

A7

I got love for sale I got love for sale

Vocal

Other

Guitar I

Guitar II

Bass

Drums

32

A7

I got

love for sale

G

A7

Cadd9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Fade Out

SHOCK ME

ショック・ミー

Words & Music by Ace Frehley

ヘヴィな曲調の割に軽快なドラミングが印象的なナンバー。(チューニングは半音下げ) 因は因他でもプレイされるこの曲を象徴するリフ。Gt- I、IIで若干のポジションの違いはあるものの、基本的にはユニゾンでプレイされている。先の“CHRISTINE SIXTEEN”とは逆に、ヘヴィかつタイトな印象を与えるためには、このようなユニゾン・プレイが効果があるようだ。また、プレイの際のポイントとしては、Gt-IIの4小節目の3、4弦の開放を弾くところでは他の弦のノイズに注意すること。因の1、2小節目、5、6小節目はギター、ベースがともに白玉バックングで音的に“疎”な分、ドラムが意識的に2、4拍のスネアをずらし、リズム的に緊張を与えている。こういうアレンジの手法は寛

えておきたいものだ。因からはギター・ソロ。フランジャーを掛けた音でプレイしてみよう。5~7小節目のフレーズでは半拍3連のプリングをしっかりとキメよう。くれぐれもリズムが流れてしまわないように。このフレーズのように単純なモチーフをリズムを変えて繰り返し、“タメ”と“置み掛け”を演出するというのは簡単なようでいて実は難しい。ギターのテクニクうんぬんよりも音楽的なセンスの良さを感じさせるフレーズだ。因からはコードがBmとなり、7フレットに人差し指を置くペンタトニック・ポジションでソロがプレイされている。コードがBmになっても、この場合キーはあくまでAなので、2弦8フレットのG音ではなく9フレットのG#音がプレイされていることには注目しておこう。

[Tuning : Half Step Down] (D.S.time Straight)

N.C. A G

<Cowbell (D.S.time only)>

2x only

34

Vocal: D G 1 A 2 G A
Your

Other: /

Guitar I: S S S

Guitar II: QC QC QC

Bass: S S S QC QC QC

Drums: 2x D.S. time

Vocal: A D G
life meets all (I) need, my sat - is - fac - tion quos
And ba - by if you do what you've been told

Other: /

Guitar I: S

Guitar II: QC

Bass: S S S QC QC QC

Drums: D.S. time D.S. time D.S. time

G

A

Vocal line with musical notation and lyrics.

You _____ make me feel at ease, _____ your real - ly make me grow _____
My in - stil - la - tions call, _____ girl _____ you make me o - ver - load _____

Other instruments staff (empty).

Guitar I staff with musical notation and fret numbers.

Guitar II staff with musical notation and fret numbers.

Bass staff with musical notation and fret numbers.

Drums staff with notation and 'D.S.time' markings.

D.S.time

D.S.time

A

D

G

A

C Bm

Vocal line with musical notation and lyrics.

Don't cut the pow - er on me _____
Don't pull the plug on me _____

Other instruments staff (empty).

Guitar I staff with musical notation and fret numbers.

Guitar II staff with musical notation and fret numbers.

Bass staff with musical notation and fret numbers.

Drums staff with notation and 'D.S.time' markings.

D.S.time

D.S.time

D.S.time

Vocal

Fm# D Cadd9 G

oh no I'm feel - ing low so get me high
keep it in and keep me high

Other

Guitar I

S

Guitar II

S

Bass

S

Drums

D A G D

36

Vocal

Shock me
Shock me

make me feel bet - ter

D.S. time

Other

Guitar I

Guitar II

Bass

Drums

D.S. time

Vocal

D C A G D

Shock me
Shock me

Put on your black leath-er

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D C A G D.S.time

Shock me
Shock me

we can come to - geth - er

Other

Guitar I

Guitar II

Bass

Drums

D.S.time

D to E

Vocal staff with treble clef and key signature of two sharps. The word "to" is written above the staff.

Other staff with bass clef. The word "come" is written below the staff.

Guitar I staff with treble clef and key signature of two sharps. Includes guitar tablature with fret numbers 7 and 5.

Guitar II staff with treble clef and key signature of two sharps. Includes guitar tablature with fret numbers 7 and 5.

Bass staff with bass clef and key signature of two sharps. Includes bass tablature with fret numbers 5 and 7.

Drums staff with bass clef. Includes drum notation with 'x' marks for cymbals and various rhythmic patterns.

38 Coda D.S. time E A G D.S.

Vocal staff with treble clef and key signature of two sharps. The word "on" is written below the staff.

Other staff with bass clef.

Guitar I staff with treble clef and key signature of two sharps. Includes guitar tablature and annotations like "E.G. 1.2", "E.G. 2", and "C (ova)".

Guitar II staff with treble clef and key signature of two sharps. Includes guitar tablature with fret numbers 12, 14, and 15, and annotations like "QC", "gliss.", and "P".

Bass staff with bass clef and key signature of two sharps. Includes bass tablature with fret numbers 7 and 5.

Drums staff with bass clef. Includes drum notation with diamond symbols and various rhythmic patterns.

Vocal

D G A G

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D G A G

Other

Guitar I

Guitar II

Bass

Drums

Vocal: D G A G

Other: [Empty]

Guitar I: [Empty]

Guitar II: [Complex fretboard notation with notes, chords (C, P, H, C), and fingerings (17, 19, 20, 5)]

Bass: [Empty]

Drums: [Empty]

40

Vocal: D G A **F** Bm

Other: [Empty]

Guitar I: [Complex fretboard notation with notes, chords (S), and fingerings (7, 9, 5, 7, 5)]

Guitar II: [Complex fretboard notation with notes, chords (C, P, D), and fingerings (17, 19, 20, 5), including gliss. and (8va) markings]

Bass: [Complex fretboard notation with notes and fingerings (5, 7, 5, 7, 5)]

Drums: [Empty]

Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm **D** **Cadd9** **G**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G A

ba - by G

A

oh yeah G

Vocal

Shock me Shock me

Shock me

Shock me

Other

Guitar I

Guitar II

E.G. 3 (1x Only)

Bass

E.G. 3 (1x Only)

Drums

42

G

ba - by G

H D

C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

I A G D

Shock me make me fill bet - ter oh year

Other

Simile

Guitar I

Guitar II

Bass

Drums

D C A 2x G 2x

Vocal

Come on Shock me Put on your black leath - er

Other

Guitar I

4

Guitar II

4

Bass

Drums

2x 2x 2x

44

Vocal: oh year Shock me

Chords: D, C, A, G

Other: [Empty staff]

Guitar I: 4, 4

Guitar II: 4, 4

Bass: [Bass line with fret numbers 5, 5, 5, 3, 0, 3, 4]

Drums: [Drum line]

44

Vocal: can come to - geth - er oh year

Chords: G, D, C

Other: [Empty staff]

Guitar I: 4, 4

Guitar II: 4, 4

Bass: [Bass line]

Drums: [Drum line]

Repeat & Fade Out

TOMORROW AND TONIGHT

トゥモロー・アンド・トゥナイト

Words & Music by Paul Stanley

女性コーラスをフィーチャアした、いかにもアメリカン・バンドらしいロックン・ロール・ナンバー。キスのナンバーは通常半音下げチューニングでプレイされているが、この曲に限ってはベース・ラインなどから判断してノーマル・チューニングでプレイされている可能性が高いため、このように採譜した。チューニング・ロック機構の付いたギターが登場する以前の演奏なので、恐らく曲によってチューニングがまちまちだったのだろう。④のイントロのGt-Iのフレーズは4度和音を活用したブルージーなモノ。このテのロックン・ロールには、応用範囲が広いフレーズなのでよく弾き込んで手になじませておこう。通常ロック・ギターのバックングでは、メジャーがマイナーを決定づける3度の音を省き、1度5度のみでヘヴィに迫る場合が多いのだが、この曲ではしっかりと3度の音もプレイされている。そのためにアメリ

カンな明るさが感じられるのだろう。⑤からはギター・ソロ。2小節目の3拍目のダブル・ベンドのフレーズは10フレットを薬指1本、薬指と小指の2本で押さえる2通りが考えられるが、次のプリングのことを考えると後者の方が良いかも。⑥の女性コーラスは何かあっても省けないところだ。このようなコーラスを美しく聴かせるには、発音のタイミングはもちろん、音を止めるタイミングにも十分に気を配ろう。また、このパートはGt-Iの見せ場でもあるのでノリ良くプレイできるようによく練習しておこう。また5小節目から入ってくるGt-IIは必ずC音をフィードバックさせるように。アンプからの距離やアンプに対する角度によっては5度上のG音がフィードバックしてしまう時があるので注意しよう。

The musical score is arranged in a standard rock band format. It includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature has one flat (Bb), and the time signature is 4/4. The score is divided into measures, with some measures containing chord diagrams or specific fingering instructions. The Guitar I part features a melodic line with bends and a double bend. The Guitar II part features a sustained chord with a feedback effect. The Bass part provides a steady accompaniment, and the Drums part provides a rhythmic foundation.

Vocal

C B C G

Eve - ry bod - y's high when the week - end's through Heav -
 - ing like a dog ba - dy all day long Tell

Other

Guitar I

Guitar II

Bass

Drums

46

<Tambourine> 1x tacet →

Vocal

G C

y like the week - day could Lis -
 you what I'm gon - na do Take me in the cel - lař, forc -
 let

Other

Guitar I

Guitar II

Bass

Drums

<E.G.3> 1x tacet (Ph) (Ph) (Ph) (Ph)
 <E.G.3> 1x tacet (C) (Ph) (Ph) (Ph) (C) (Ph)
 M

Vocal

C G C F

ing down the preach - er Ain't nev - er got no - bo - dy good
me be your fel - lar I'm gon - na teach you some - thing new

Other

Guitar I

Guitar II

Bass

Drums

(E.G.3) H S
(E.G.3) H S

2x

Vocal

C F C F C

Are you hap - py ba - by, I've been wait - ing Are you rea - dy. hey

Other

Guitar I

Guitar II

Bass

Drums

(E.G.3) 1x tacet H.C D
(E.G.3) 1x tacet H.C D

48

Vocal

C F C G

quar - ter to ten ————— Are you com - ing, don't — (the) be hes - i - tating Cause I'll

Other

Guitar I

Guitar II

Bass

Drums

Vocal

G C D

nev - er pro - ba - bly see you a - gain To - mor - row and to - night To - mor -

Other

<Female Chorus>

To - mor - row and to - night To - mor -

Guitar I

Guitar II

Bass

Drums

gliss. M

gliss. M

(1x tacet)

C

F

G

C

Vocal

row and to night We could rock all day we could roll all night To mor

Other

row and to night We could rock all day we could roll all night To mor

Guitar I

Guitar II

Bass

Drums

C

F

C

G

Vocal

row and to night To mor row and to night oh yeah oh ho all night

Other

row and to night To mor row and to night oh yeah oh ho all night

Guitar I

Guitar II

Bass

Drums

50

Vocal: G | 1 C | 2 G C

Work - oooh —

Other: [Chords]

Guitar I: (M) [Fingering: 9 8 8 7 10 8 8 7 7 8 8 10]

Guitar II: (M) [Fingering: 5 5 5 5 5 3 12 11 11 11 11 8 11 11 11 8]

Bass: gliss. M

Drums: [Rhythm notation]

Chords: E C F G

Vocal: [Blank]

Other: [Blank]

Guitar I: [Fingering: 6 5 5 5 6 5 5 5 6 5 5 5 10 10 11 10 10 13 12 12 5 5]

Guitar II: [Fingering: 11 11 11 11 8 11 8 10 11 8 10 10 19 10 10 8 8 10 10 10 10 10 8 8 8 10 8]

Bass: [Fingering: 3 3 0 3 3 0 3 3 0 3 3 2 1 1 0 1 3 3 0 3 3 3 2 3 5 5 3 3]

Drums: [Rhythm notation]

C

F

C

G

F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

52

C F C G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Handwritten notes: (H.C) D, (H.C) D, UD P, H.U D H.U H.U D H.U, 12 12 12 12 12 12 12

G C G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal lyrics: I love it < Female Chorus > To - mor - row and to - night To - mor - row and to - night We could

Handwritten notes: (M), (M), 15, 5, Cowbell →

Chorus 1

Vocal: F G C
 rock all day we could roll all night To - mor - row and to - night To - mor -
 To - mor - row and to - night To - mor -

Other: (Chord accompaniment)

Guitar I: (Lead guitar with gliss. effects)

Guitar II: (Rhythm guitar with Feedback)

Bass: (Bass line)

Drums: (Drum pattern)

Chorus 2

Vocal: C F G C
 row and to - night oh yeah oh ho all night To - mor -
 row and to - night oh yeah oh ho all night

Other: (Chord accompaniment)

Guitar I: (Lead guitar with M (Mute) effects)

Guitar II: (Rhythm guitar with Feedback)

Bass: (Bass line)

Drums: (Drum pattern with Cowbell)

[H] C

F

G

Vocal

- row and to - night To - mor - row and to - night We could rock all day - we could

(Female Chorus) - 2x only ->

Other

- row and to - night To - mor - row and to - night We could rock all day - we could

Guitar I

Guitar II

Bass

Drums

54

Vocal

roll all night To - mor - row to - mor - row to - night We could

(2x only) -> [1x only]

Other

roll all night To - mor - row to - night We could

Guitar I

Guitar II

Bass

Drums

Vocal

roll all night To - mor - row to - night We could

Other

roll all night To - mor - row to - night We could

Guitar I

Guitar II

Bass

Drums

Simile ~

Vocal
 F G 1 C 2 G C
 rock all day we could roll all night To - mor - roll all night To - mor -

Other
 rock all day we could roll all night roll all night

Guitar I
 gliss. gliss. gliss. gliss.

Guitar II
 (E.G.3) s (E.G.3) s

Bass
 gliss. gliss.

Drums
 2x

Vocal
 J C F G
 - row to - mor - row to - night woo We could rock all night We could

Other
 to - night We could rock all night We could

Guitar I
 (E.G.2) (H.C) D (H.C) D (H.C) D (H.C) D
 6 7 7 7 7 5 5 5 7 5 5 5 6 7 7 7 5 5 5 7 5 5 5 5 10 0 7 11 10 10 7 11 10 10 13 12

Guitar II
 C D C D C D C D

Bass

Drums

G C F G

Vocal
roll all night — To-mor - row to - mor - row to-night — woo — We could rock all day — We could

Other
roll all night — to - night — We could rock all day — We could

Guitar I
[Chords: G, C, F, G]
[Fingering: 7 5, 12 2, 5 5]

Guitar II
[Chords: C, C, C, C, D, Q.C]
[Fingering: 10 10 10 10 10 10 10 8 10, 11 11 11 11 11 11 11 8 11, 11 11 11 11 11 11 11 11 C]

Bass
[Fingering: 3 3 2 3 5 5 3 3, 3 3 0 4 4 3 0 3, 3 3 gliss., 3 3 gliss., 3 3 0 3 3 1, 1 0 3 3 1 3]

Drums
[Fingering: 4]

56

G C F

Vocal
roll all night — To - mor - row and to - night To - mor - row and to - night We could

Other
roll all night — - row and to - night To - mor - row and to - night We could

Guitar I
[Fingering: 4, 4, 4, 4]

Guitar II
[Chords: C, C, C, C, D]
[Fingering: 18 18 18 18 18 18 18 15 18]

Bass
[Fingering: 3 3 2 3 5 5 3 3]

Drums
[Fingering: 4]

Chords: F G C K

Vocal: rock all day We could roll all night To - mor - row and to - night To - mor -

Other: rock all day We could roll all night To - mor - row and to - night To - mor -

Guitar I: 4/4, 4/4, 4/4, 4/4. Chords: C, C, C, C, D, C. Fingering: 5, 7, 7, 5, 5, 7, 5, 5, 7, 5, 5, 3, 5.

Guitar II: 10, 10. Chords: C, C, C, C, D, C. Fingering: 18, 18, 18, 18, 18, 18, 10, 15, 18, 10.

Bass: 4/4, 4/4. Fingering: 3, 3, 0, 7, 7, 3, 0, 3.

Drums: 4/4. Fingering: 7, 7, 7, 7.

Chords: C F G C

Vocal: - row and to - night We could rock all day We could roll all night To - mor -

Other: - row and to - night We could rock all day We could roll all night To - mor -

Guitar I: Chords: C, C, C, C, D, C. Fingering: 6, 7, 7, 7, 5, 5, 5, 7, 5, 5, 3, 10, 7, 11, 10, 5, 10, 7, 11, 10, 5, 10, 3, 10, 5, 5, 14, 7, 5, 12, 12, 5, 5.

Guitar II: Chords: C, C, C, C, D, C. Fingering: 18, 18, 18, 18, 18, 18, 15, 18.

Bass: gliss. Fingering: 3, 3, 3, 3, 0, 3, 3, 3, 3, 3, 2, 3, 5, 5, 3, 3.

Drums: Fingering: 7, 7, 7, 7.

Repeat & Fade Out

LOVE GUN

ラヴ・ガン

Words & Music by Paul Stanley

アルバムタイトル・トラックとなったシャッフル・ナンバー。どのパートも特別難しいプレイはないので、初めてシャッフル・ナンバーに挑戦するバンドにはもってこいの曲と言える。Intro. はギター、ベース、ドラムによるユニゾン・プレイ。このテのリズムはディープ・パープルの「チャイルド・イン・タイム」、ジェフ・ベックの「ベックズ・ボレロ」などロックでは比較的多く登場するが、一歩間違うとあの水戸黄門のテーマになってしまうという怖いリズム。各メンバーの息を合わせタイトにそして十分に気合を入れてプレイしよう。☐はこの曲のメインとなるリフ。ノリ良く聴かせるためには、ベース、ドラムのキックの拍の裏の音符を表よりも弱めにプレイするのがコツだ。◎のギター2は1、2、3弦辺りの高音部を強めにプレイしよう。◎のギター2はジ

ミー・ペイジ的なロック・ギターの古典的フレーズ。今となっては当たり前すぎてプレイするにはちょっと恥ずかしいフレーズだが、ここまで大胆に用いると逆に新鮮な感じすらしてしまう。3小節目の2拍目から3拍目にかけてのポジション・チェンジは素早くキメよう。◎のギター2もロック・ギターの古典的フレーズでプレイされている。4小節目の1弦22フレットの2音チョーキングはキツイところだとは思うが、力負けしないように気合を入れてプレイしよう。5小節目からは全く同じフレーズが延々6小節にわたって繰り返されているが、このテのブルース・ロック・タイプのフレーズはしつこいと思われる位に繰り返してこそ味が出る(?)モノだ。

58

♪ = ♪³ [Tuning : Half Step Down]

Em A Em D

The musical score is arranged in a standard 6-staff format. The top staff is for the Vocal line, which is mostly rests. The 'Other' staff is also mostly rests. The 'Guitar I' staff shows a main riff with triplets and a bend, followed by a solo section with a 2x bend and a 'M' (mute) instruction. The 'Guitar II' staff provides harmonic support with sustained chords and some bends. The 'Bass' staff features a driving bass line with triplets and a '8va' (octave) instruction. The 'Drums' staff shows a consistent drum pattern with snare and bass drum hits.

C 1 D 2 C D B Em

Vocal
I real - ly
You can't for-

Other

Guitar I

Guitar II

Bass

Drums

Em G D Em G D

Vocal
love you ba - by I love what you've got
- get me ba - by don't try to lie

Other

Guitar I

Guitar II

Bass

Drums

gloss

gloss

gloss

gloss

C

D

Em

Vocal

Let's get to - geth - er we can get hot
You'd nev - er leave me ma - ma so don't cry

Other

Guitar I

Guitar II

Bass

Drums

60

C

Em

G

D

Em

G

D

Vocal

No more to - mor - row ba - by tell me to - day
I'll be a gam - bler ba - by lay down the bets

Other

<Synth.>

Guitar I

Guitar II

Bass

Drums

C

D

Em

Vocal

Girl I can make you feel _____ o - kay
 We'll get to - geth - er ma - ma you'll seat }

Other

Guitar I

Guitar II

Bass

Drums

D Am

D

Em

Vocal

No place for hid - ing ba - by _____ no place to run

Other

Guitar I

Guitar II

Bass

Drums

Am

D

Em

Vocal staff with notes and lyrics: "You pulled the trigger of my Love"

You pulled the trigger of my Love

Other staff with notes

Guitar I staff with notes and chord diagrams

Guitar II staff with notes and chord diagrams

Bass staff with notes and fret numbers

Drums staff with rhythmic notation

62

<Chorus>

Vocal staff with notes and lyrics: "Gun Love Gun Love"

Gun Love Gun Love

Other staff with notes

Guitar I staff with notes and chord diagrams

Guitar II staff with notes and chord diagrams

Bass staff with notes and fret numbers

Drums staff with rhythmic notation

Em Gun D Love C Gun 1 D

Gun Love Gun

4

4

4

4

4

4

Drums

Detailed description: This system contains the first four measures of the piece. The vocal line features the lyrics 'Gun Love Gun' with corresponding chords Em, D, and C. The guitar parts (I and II) and bass part play a rhythmic accompaniment with a '4' indicating a four-measure phrase. The drum part shows a consistent pattern of snare and bass drum hits.

2 C D (Chorus) F Em Gun D Love C Gun

Drums

Detailed description: This system contains the next four measures. The vocal line begins with a '2' and the chord 'C', followed by 'D (Chorus)', 'F', 'Em Gun', 'D Love', and 'C Gun'. The guitar parts (I and II) and bass part continue with their respective parts, with guitar I and II showing specific fretting and string patterns. The drum part continues with its rhythmic pattern.

Chord progression: C, D, Em Gun, D Love, C Gun, D

Vocal: [Musical staff with lyrics]

Other: [Musical staff]

Guitar I: [Musical staff with tablature and fret numbers]

Guitar II: [Musical staff with tablature and fret numbers]

Bass: [Musical staff with tablature and fret numbers]

Drums: [Musical staff with drum notation]

64

Chord progression: Em

Vocal: [Musical staff]

Other: [Musical staff]

Guitar I: [Musical staff with triplets and fret numbers]

Guitar II: [Musical staff with triplets and fret numbers]

Bass: [Musical staff with triplets and fret numbers]

Drums: [Musical staff with drum notation]

Annotations: 1x tacet, 8va

1 Em 2 Em [H] <Chorus>/Gun

Vocal: Love Gun

Other: [Chords]

Guitar I: [Rhythmic patterns]

Guitar II: [Rhythmic patterns]

Bass: [Rhythmic patterns]

Drums: [Rhythmic patterns]

Em D Love C Gun D Love

Vocal: Love Gun Love

Other: [Chords]

Guitar I: [Rhythmic patterns]

Guitar II: [Rhythmic patterns]

Bass: [Rhythmic patterns]

Drums: [Rhythmic patterns]

Em Gun Love Gun

Gun Love Gun

4

4

4

C C P P

C C P P

3 3 3 3

3 3 3 3

14 14 12 12 14 14 12 12 15 12 14 12 15 12

4

4

4

Drums

C D Em Gun Love Gun

Love Gun Love Gun

4

4

4

C C C C

C C C C

3 3 3 3

3 3 3 3

14 14 12 12 14 14 12 12 14 14 12 12 14 14 12

4

4

4

Drums

Vocal

C D Em Gun Love Gun Love Gun

Other

Guitar I

Guitar II

Bass

Drums

Vocal

C D Em Gun Love Gun Love Gun

Other

Guitar I

Guitar II

Bass

Drums

68

C D Em Gun D Love C Gun

Vocal

Love Gun

Other

Guitar I

<E.G.4>

Guitar II

Bass

Drums

C D Em Gun D Love C Gun

Vocal

Love Gun

Other

Guitar I

Guitar II

Bass

Drums

Fade Out

ALMOST HUMAN

オールモスト・ヒューマン

Words & Music by Gene Simmons

パーカッションをフィーチャしたエキゾチックな曲調にエキセントリックなギター・ソロが聴けるこのナンバーは、シンプル&ストレートなロックン・ロール・ナンバーが多いこのアルバムの中では異色の出来だ。(チューニングは半音下げ) ㊦のGt-Iはこの曲のメインとなるリフ。単音でプレイされており、テクニ的にはなんてことはないように思えるかもしれないが、なかなかどうして、このようにヘヴィな感じを出すのは難しい。このように重たく聴かせるためにはリズムグラフにならない程度に一つ一つの音をできるだけ長く伸ばしてやると良いだろう。また5小節目から始まるドラム・パターンの4拍目のウラのスネアはロールっぽく2拍4拍のスネアよりもかなり弱めにプレイするのがコツだ。㊦の最後の小節が7/8拍子になっているのには注意しよう。実

際にプレイする時には、7/8拍数えるよりもGt-Iのリフをしっかり覚えて、それに合わせてプレイする方が演りやすいだろう。㊦はギター・ソロ。1小節目のフレーズは3弦7フレットを1音チョーキングして、その後チョーキング・ダウンせずに19フレットまでスライドさせ、そのままチョーキングするというプレイ。3小節目のダブル・バンドはイマイチ定かではないので譜面には記していないが、ワウ・ペダルを使ってミッドレンジを強調したような音になっている。また、少なくとも4小節以降はどうやら逆回転でレコーディングしたようだが、ノーマルなプレイで再現することを考えて採譜したので、実際のプレイとは多少違って聴こえるかもしれないが、その辺りは勘弁して頂きたい。

[Tuning : Half Step Down]

㊦ N.C.

The musical score is arranged in a multi-staff format. It includes a Vocal line with lyrics 'Ah ha', an 'Other' line, a Guitar I line with a complex fretboard diagram (0-0-5-7-5-7-7-5-7-5-8) and 'H' (hammer-on) markings, a Guitar II line with 'Pick gliss' markings, a Bass line with fret numbers (12-14) and 'H' markings, and a Drums line with 'x' marks for cymbals and a '3' marking for a triplet.

A7

Vocal staff with treble clef and key signature of two sharps (F# and C#). The staff contains a whole rest for the duration of the measure.

Other staff with bass clef. It contains a rhythmic pattern of eighth notes marked with 'x' (conga) and a double bar line with a slash, indicating a section break.

Guitar I staff with treble clef and key signature of two sharps. It contains a double bar line with a slash, indicating a section break.

Guitar II staff with treble clef and key signature of two sharps. It contains a melodic line with notes and rests, and a guitar tablature line below it with fret numbers: 0, 0, 4, 5, 4, 5, 5, 4, 5, 7, 5.

Bass staff with bass clef and key signature of two sharps. It contains a bass line with notes and rests, and a guitar tablature line below it with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 12, 9, 10. A bracket labeled 'sua' spans the last three notes.

Drums staff with bass clef. It contains a drum pattern with 'x' marks for cymbals and vertical lines for other drums, and a double bar line with a slash.

70

A7

[B] A7

Vocal staff with treble clef and key signature of two sharps. It contains a melodic line with lyrics: "I'm al-most hu man, can't help feel-ing sage".

I'm al-most hu man, think a place I'll run a-way

Other staff with bass clef. It contains a rhythmic pattern of eighth notes marked with 'x' and a double bar line with a slash.

Guitar I staff with treble clef and key signature of two sharps. It contains a double bar line with a slash, indicating a section break.

Guitar II staff with treble clef and key signature of two sharps. It contains a double bar line with a slash, indicating a section break.

Bass staff with bass clef and key signature of two sharps. It contains a bass line with notes and rests, and a guitar tablature line below it with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 12, 9, 10. A bracket labeled 'sua' spans the last three notes.

Drums staff with bass clef. It contains a drum pattern with 'x' marks for cymbals and vertical lines for other drums, and a double bar line with a slash.

A7

Vocal staff with musical notation and lyrics: The moon is out I think I'm going to tell... age... Cause as a human I'll be a slip a-way

The moon is out I think I'm going to tell... age... Cause as a human I'll be a slip a-way

Other staff with slash marks indicating rest.

Guitar I staff with musical notation and fret numbers (0, 5, 7, 5, 7, 7, 5).

Guitar II staff with musical notation, including '1xtacet' and 'Port. C' markings.

Bass staff with slash marks indicating rest.

Drums staff with slash marks and rhythmic notation.

Vocal staff with musical notation and lyrics: 1.) You're so smooth and tender... hey living with in dream... 2.) I'm very hungry... and you're what I'm thinking of

1.) You're so smooth and tender... hey living with in dream... 2.) I'm very hungry... and you're what I'm thinking of

Other staff with slash marks indicating rest.

Guitar I staff with musical notation and fret numbers (5, 5, 6, 5, 5, 7, 7, 8, 7, 8, 7, 8, 7, 8, 7, 7).

D.S. time only

Guitar II staff with musical notation and fret numbers (5, 5, 6, 5, 5, 7, 7, 8, 7, 8, 7, 8, 7, 8, 7, 7).

D.S. time only

Bass staff with musical notation and fret numbers (3, 3, 3, 3, 3, 3, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5).

Drums staff with rhythmic notation and slash marks.

D.S. time

D.S. time

C F C F C B

[D] A7
 Chrous I'm al-most hu-man

I've got to have you ba-by — I'm lis-ten-ing for your — scream —
 oh ba-by ba-by ba-by — yeah I'm hun-gry for your love

Other: *[X X X X X X X X X X X X X X X X]*

Guitar I: *[Chords: C, F, C, F, C, B, A7, H, H]*

Guitar II: *[D.S. time only, w.c. w.c. w.c.]*

Bass: *[Rhythmic notation]*

Drums: *[Rhythmic notation]*

72

A7

I'm al-most hu-man — to *[C]*
 I'm al-most hu-man — yeah woo —

Other: *[/ / /]*

Guitar I: *[Chords: A7, H, H]*

Guitar II: *[/ / /]*

Bass: *[D.S. time, 8va, Rhythmic notation]*

Drums: *[Rhythmic notation]*

Vocal

oh

2 A7 E C B

Other

Guitar I

H H

Guitar II

Bass

Drums

Vocal

B^b A F A7

Other

Guitar I

H H

Guitar II

Feed back

Feed back

Bass

g1iss

g1iss

Drums

A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

74

A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda A7

G

I'm al-most hu-man

Vocal

I'm al-most hu-man I'm al-most hu-man yeah

Other

Simile

Guitar I

Guitar II

Pick gliss gliss gliss

Bass

soa

Drums

Vocal

I'm al-most I'm al-most al-most hu-man al-most al-most al-most al-most

Other

Guitar I

Guitar II

Noise gliss gliss gliss Port. Arm Down

Bass

soa

Drums

76

A7 I'm al-most hu-man I'm al-most hu-man

al-most al-most hu-man I al-most hu-man

Other

Guitar I

Guitar II

Arm Return

Bass

Arm Return

8va

5 5 5 0 0 12 14 14 14 12 14 5 5 5 0 0 3 3 5 3 0

Drums

76

A7 I'm al-most hu-man

al-most hu-man al-most al-most al-most hu-man

Other

Guitar I

Guitar II

8va

15 15 15 7 5 5 7 4 4 4 7 5 5 7 7 7 7 7 7

gliss

gliss

Bass

8va

H

12 14 14 14 12 14

Drums

PLASTER CASTER

プラスター・キャスター

Words & Music by Gene Simmons

ミドル・テンポのシンプルなロックン・ロール・ナンバー。(チューニングは半音下げ) ④ではベースの8分弾きのみ。なんてことはないプレイに思えるかもしれないが、その後の曲のテンポを決定づけるパートなので、テンポは特に慎重に、かつノリ良くプレイしよう。⑤からはギターのリフもこれに加わってくる。2小節目のプリングを各弦のバランス良くキメるのがポイント。⑥ではどのパートもテクニク的に難しいモノはないと思うが、最終小節のキメはしっかり合わせたいところだ。リズムが突っ込んでしまわないように注意して練習しよう。⑦のGt-Iの最初の4小節は、ベース・ラインをフォローしながら2拍目に高音弦でアクセントを入れている。2拍目の高音弦でのアクセントをアップ・

ピッキングでプレイするのが演りやすいだろう。⑧はギター・ソロ。この曲に限らず、この当時のキスのギター・ソロにはテクニク的に優れている訳ではないが、しっかりと組み立てられた構成の良いソロが多い。このソロでは前半4小節は2小節単位のモチーフを繰り返し、後半では1小節単位のモチーフを3回繰り返してプレイされているが、少ないモチーフを発展させながらプレイしているため、ソロ全体が覚えやすいモノとなっている。また、後半はコード分解フレーズのため、ソロ自体でコード進行を感じさせるモノとなっているところにも注目したい。⑨のGt-IIの3小節目後半から8小節目にかけては1拍半フレーズが延々と繰り返されているので拍を見失わないように。

[Tuning : Half Step Down]

④ N.C.

The musical score is arranged in a standard rock band format. It includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a 'Vocal' staff containing a whole note rest. The 'Other' staff also contains a whole note rest. The 'Guitar I' and 'Guitar II' staves show a whole note rest on the treble clef and a whole note rest on the bass clef. The 'Bass' staff features a rhythmic pattern of eighth notes in the first measure, followed by three measures of rests marked with a slash. The 'Drums' staff contains a whole note rest.

B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

78

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

♩ 1 (D.S.1 time straight)

C A

Vocal staff with musical notation and lyrics.

Ba - by's get - ting anx - ious the ows get - ting late -
Things are com - pli - cat - ing my love is in her hands
And my love is the plas - ter a - yes she's the col - lect -

Other staff with musical notation.

Guitar I staff with musical notation and guitar-specific markings like '2x' and 'D.S.1 time'.

Guitar II staff with musical notation.

Bass staff with musical notation and fingerings.

Drums staff with musical notation and 'D.S.1 time' markings.

Vocal staff with musical notation.

Other staff with musical notation.

Guitar I staff with musical notation and guitar-specific markings like 'P' and 'D.S.1 time'.

Guitar II staff with musical notation.

Bass staff with musical notation and fingerings.

Drums staff with musical notation and 'D.S.1 time' markings.

Vocal staff with musical notation and lyrics.

A F G D

The night is al - most o - ver she can't wait
And there's some - one wait - ing she un - der - stand
er She wants me all the time do - ing

Other staff with musical notation.

Guitar I staff with musical notation and guitar-specific markings like 'P' and 'D.S.1 time'.

Guitar II staff with musical notation.

Bass staff with musical notation and fingerings.

Drums staff with musical notation and 'D.S.1 time' markings.

Vocal staff with musical notation.

Other staff with musical notation.

Guitar I staff with musical notation and guitar-specific markings like 'P' and 'D.S.1 time'.

Guitar II staff with musical notation.

Bass staff with musical notation and fingerings.

Drums staff with musical notation and 'D.S.1 time' markings.

Vocal

D G | D G D

Other

just her.

Guitar I

Guitar II

Bass

Drums

Vocal

<Chorus>
1x tacet

The plas - ter's get - ting hard er My love is the frac -

The plas - ter's get - ting hard er My love is the frac -

Other

Guitar I

Guitar II

Bass

Drums

Vocal: D F G A
 ture I'm talk - ing of my love for a con - nec - tion
 ture I'm talk - ing of my love for a con - nec - tion

Other: —

Guitar I: M M
 0 2 3 0 0 0 2 0 3 3 5 5 7 2 0 4 0 X 2 0 4 0 2 0

Guitar II: W.C. W.C.
 10 8 10 10 9 10

Bass: 5 5 5 5 5 5 0 1 1 1 3 3 3 1 1 3 3 3 3 3 3 4 5 5 5 5 5 5 5 5 5

Drums: D.S.1.2 time D.S.1.2 time D.S.1.2 time D.S.1.2 time

Vocal: A D E G D
 con - nec - tion Plas - ter cas - ter

Other: —

Guitar I: M M
 4 0 X 2 0 6 4 7 5 9 5 7 5 X 7 5 2 5 7 5 5 3 6 4 7 5

Guitar II: D.S.2 time W.C. W.C. gliss
 8 10 8 10 10 10 8 10 8 10
 D.S.2 time only H.C. D H.C. D H.C. D
 12 12 12 12 12 12 12 12

Bass: D.S.2 time D.S.2 time D.S.2 time D.S.2 time D.S.2 time D.S.2 time
 5 5 5 5 5 5 5 3 4 5 5 5 3 3 2 2 0 3 3 3 2 2 3 3 4 5

Drums: D.S.1 time D.S.2 time D.S.2 time D.S.2 time D.S.2 time D.S.2 time

Vocal

ter fas - ter fas ter

Grab a hold of me fas - ter If you wan - na see

Other

Guitar I

M M M

D.S.2 time

Guitar II

D (H.C. C) C D M

D.S.2 time

Bass

D.S.2 time

Drums

D.S.2 time

82

Vocal

my love just ask her to

Other

Guitar I

M M

Guitar II

Bass

D.S.2 time

Drums

D.S.2 time

D.S.1

Coda 1

C G A F

Vocal

come on ask her

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G D G D G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

84

84 Coda 2

G D G D.S.2

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Plas - ter - cas - ter - plas -

Plas - ter - cas - ter -

Vocal: D G F C G
 ter last her last her
 She wants my love last her She call me back don't change my

Other: [Empty staff]

Guitar I: [Staff with chords and fret numbers: 9 5 7 5, 7 5, 9 5 7 5, 7 5 9 7 8 10, 10 8 10, 7 5 5 5, 2 0 3 5]

Guitar II: Port. (H.C.) [Staff with fret numbers: 12 12, 12 12, 12 12, 12 12, 10 12 10, 10]

Bass: [Staff with fret numbers: 5 5 3 3, 2 2 0 3, 3 3 2 2, 3 4 5 3, 3 3 3 3, 3 2 0 3, 3 3 3 3, 3 2 0 3]

Drums: [Staff with slash marks indicating drum patterns]

Vocal: G D(H) G D
 Plas - ter Plas - ter cas - ter
 Plas - ter Plas - ter cas - ter

Other: [Empty staff]

Guitar I: [Staff with chords and fret numbers: 2 3 0, 13 12, 12 12, 7 7, 7 5, 9 5 7 5, 7 5, 9 5 7 5, 7 5]

Guitar II: [Staff with fret numbers: 12 12 10 10, 12 12 10 10, 12 12 10 10, 12 12 10 10]

Bass: [Staff with fret numbers: 3 3 3 3, 2 3 5 5, 5 5 5 5, 5 2 3 5, 5 5 3 3, 2 2 0 3, 3 3 2 2, 3 3 4 5]

Drums: [Staff with slash marks indicating drum patterns]

86

Vocal: D G F C
 ter fas - ter fas ter
 Grab a hold of me fas - ter If you wan - na see

Other: [Empty staff]

Guitar I: [Staff with chords and notes]

Guitar II: [Staff with chords and notes]

Bass: [Staff with notes and fingerings]

Drums: [Staff with drum symbols]

86

Vocal: C G D
 my love just ask her

Other: [Empty staff]

Guitar I: [Staff with chords and notes]

Guitar II: [Staff with chords and notes]

Bass: [Staff with notes and fingerings]

Drums: [Staff with drum symbols]

I D G D G F

Plas - ter cas - ter Grab a hold of me fas - ter fas -

Plas - ter cas - ter Grab a hold of me fas - ter

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F C G

ter ask her

If you wan - na see my love just ask her

Vocal

Other

Guitar I

Guitar II

Bass

Drums

THEN SHE KISSED ME

ゼン・シー・キスト・ミー

Words & Music by Jeff Barry, Ellie Greenwich and Phil Spector

アルバム最後の飾るこの曲はアルバム唯一のカヴァー曲。オリジナルにかなり忠実な演奏にもかかわらず、しっかりとキッスらしさを感じさせる出来となっているところからも、バンドの個性の強さが感じられる。(チューニングは半音下げ) ㊦のGt-Iは1曲を通してプレイされるパターン。オクターバーを使って1オクターブ低い音を加えてヘヴィさを出しているようだ。ドラムは通常の8ビートのパターンとは異なり、2拍目にスネアが入らないので、慣れるまでは注意が必要。また、5小節目からプレイされるパーカッションはこの曲においては大きな意味を持つ大事なパートなので省かずにきちんとプレイして欲しい。㊦から登場するGt-IIIはオクターバーを用いることにより、かなりの低音域で

1度5度コードがプレイされている。ギター・アンプのスピーカーがこの低音についていけないため、音が割れてしまっている。が、この時代のオクターバーの中にはファズを内蔵したモノ(MXRのブルーボックスetc)もあったので、それを用いてプレイした可能性もある。今の機材ではこのように野蛮(!?)な音を出すのは難しいので、ベースにディストーションやファズを掛け、このGt-IIIのパートを演奏した方が良い雰囲気を得られるかもしれない。㊦はギター・ソロ。このギター・ソロにもオクターバーが掛けられ音が厚くなっている。㊦の8小節目のキメはタイトにキメよう。曲全体がリラックスした雰囲気プレイされている中でも、このようなキメがバッチリとキマると演奏が引き締まるからね。

[Tuning : Half Step Down]

㊦ N.C. D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

with Octavor →

with Octavor →

< Tambourine >

< Castanet >

B

D

A

D

Vocal

walked up to me and she asked me if I want-ed to dance She
 Each time I saw her couldn't wait to see her a - gain I

Other

Guitar I

Guitar II

Bass

Drums

Vocal

couldn't cut it nic-er so I said I might take a chance
 want-ed to let her know that she was own-ing as friend

Other

Guitar I

Guitar II

Bass

Drums

90

Vocal

G D G D

When we danced she held me tight when I walked her home at night
 I didn't know just what to do So I whispered "I love you"

Other

Guitar I

Guitar II

Bass

Drums

90

Vocal

D A D I

And the stars were shin - ing bright and then she kissed me
 She said that she loved me too and then she kissed me

Other

Guitar I

Guitar II

Bass

Drums

8va

2 D G

Vocal: She kissed me the way that I've nev-er been kissed be - fore

Other: <Chorus> Ah ah ah ah ah ah

Guitar I: with Slide bar → S. with Slide bar → S.

Guitar II: 7 7 8 7 3 4 3 5 3

Bass: 12 11 12 11 3 3 3 3

Drums: x x x x x x x x

Vocal: (She) kissed me the way that I wan-na be kissed for-ev-er more

Other: ah ah ah ah ah ah ah

Guitar I: (with Slide bar) ↓ (with Slide bar) ↓

Guitar II: Arpeggio Arpeggio

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

Drums: x x x x x x x x

92

Vocal

D D A D

I knew that she was well so I gave her all the lov-ing I had

Other

Guitar I

<E.G.3> with Octavor

Guitar II

Bass

8va

Drums

Vocal

G D A³ D

And one day she took me home to meet her ma-ma and dad

Other

Guitar I

Guitar II

Bass

Drums

Vocal D

Then I asked her "Be my bride" Always be right by my side She

Other

Guitar I

Guitar II

Bass

Drums

Vocal D D A D

felt to happy she almost cried and then she kissed me

Other

Guitar I

Guitar II

Bass

Drums

E D A D

Vocal staff with a whole rest.

Other staff with a whole rest.

Guitar I staff with a whole rest and a 4-measure chord block.

Guitar II staff with a melodic line and fret numbers (9, 7, 10, 7, 8, 7, 7, 7, 11, 9, 9, 11, 9, 9, 7, 10, 7). Includes a 4-measure chord block and a <E.G.4> L with Octavor -> 5 instruction.

Bass staff with a 4-measure chord block.

Drums staff with a rhythmic pattern of 'x' marks and a 4-measure chord block.

94

Vocal staff with lyrics: "then I asked her 'Be my bride'" and a 4-measure chord block.

Other staff with a whole rest.

Guitar I staff with a 4-measure chord block and a melodic line with fret numbers (5, 4, 5, 4, 7, 8, 7).

Guitar II staff with a melodic line and fret numbers (9, 10, 8, 12, 7, 10, 10, 12, 10, 10). Includes a 4-measure chord block and <E.G.2> L with Octavor -> 5 instructions.

Bass staff with a melodic line and fret numbers (3, 2, 3, 2, 5, 4, 5, 4).

Drums staff with a rhythmic pattern of 'x' marks and a 4-measure chord block.

Vocal

G D A D

Al ways be right by my side (she) felt so hap-py she al-most cried and then she kissed me

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D A D

And then she 1x only kissed me

Other

Guitar I

Guitar II

Bass

Drums

Repeat & Fade Out



I STOLE YOUR LOVE CHRISTINE SIXTEEN GOT LOVE FOR SALE SHOCK ME TOMORROW AND TONIGHT
LOVE GUN ALMOST HUMAN PLASTER CASTER THEN SHE KISSED ME



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