



AEROSMITH BEST!

BAND SCORE



BACK IN THE SADDLE

バック・イン・ザ・サドル

Words and Music by S. Tyler/J. Perry

エアロスミスの第4弾『ロックス』は、彼らのアルバムの中でも評価No.1とされている作品である。「バック・イン・ザ・サドル」は、その『ロックス』のA面トップに配されている曲だが、エアロスミス・ファンならずとも、1度は耳にしたことのあるナンバーではなからうか。

それまでのアルバムとこの『ロックス』との大きな違いは、後者の方がより複雑なアレンジで構成され、多種類の音色でプレイされているという点にある。また、このアルバムが倉庫内で録音されていることも特筆モノ。

歌裏にあたる②のバックিং・ギターは、合理的なフィンガリングを要する部分である。ド頭の6弦3フレットは中指。続く5弦の3・4フレットは、中指・薬指。2拍目裏の和音は人差指1本のバレー・スタイルで押弦し、2弦2フレットまでを捕えてお

く。ピッキングはEとA音だけであるが、2弦2フレットのC[#]音を出しても全く問題ないので、あまり神経質になる必要はない。このフォームから中指と薬指でコードD（4拍目裏）を作り、2小節目2拍の4弦5フレットは小指、6弦3フレットは人差指で押さえ、3フレット・ポジションのコードGを作ってしまう。従って、5弦5フレットは薬指。次に動く4弦4フレットは中指で処理し、コードCはこのフォームをずらす要領で対処すること。

また、この曲ではしばしばアームによって、音に変化が加えられている。たとえば、②の頭2小節間のプレイが代表的な使われ方だが、これは1度ピッキングしたら後はノン・ピッキングでニュアンスを変えていく奏法である。つまり、アームを押し下げ、バネの力でリターンさせるわけだ。1音ぐらいの音程差をつけることがコツ。

A
N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Perc.

50

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Harm.

Harm.

N.C.

I'm back,

cho - Arm.

15 15 15 15 15

Vocal

I'm back in the sad-dle a-gain I'm back,

Other

Guitar I

Guitar II

Bass

Drums

Vocal

I'm back in the sad-dle a-gain Ooh, Ride on in-to town to love
Calm — days are wed-nes-day I'll ride

Other

Guitar I

Guitar II

Bass

Drums

D C A D C A D
 by the light of the moon I'm looking for — Silk — y Jones,
 till the ris — ing sun I'm call — ing all the shot to night

your cra — zy whore sa — loon Ooh, Bar — keep gim — me a drink —
 I'm look the load — ed gun

D C A D C to A DonA

2x H P H cho UP P
 2x H P H cho UP P
 2x H P H Arm Arm P

7 0 3 4 2 1 4 2
 3 5 8 8 5 5 8 8 8 5 8 7 7 7 5 7
 5 5 3 5 3 2 3
 13 12 7 13 12 7 8 8 8 10 10 10 10 8 8 8 10 10 10 10 8 8 10

3 5 3 4 5 2 2 0 0 0

Don A A Don A A DonA

Vocal
that's when she caught my eye ——— She turned and gim-me a wink ———

Other

Guitar I
7 3 2 5 4 2 3 5 4 2 3

Guitar II
HC. D HC. D HC. 9.
HC. D HC. D HC. 9.

Bass
0 0 0 0 0 0 0 0

Drums

A DonA [D] N.C

Vocal
that make a grown-man cry ——— I'm back in the sad-dle a-gain,

Other

Guitar I

Guitar II
9. Harm. Arm.
9. Arm. Harm. Arm.
9. Harm. Arm. 17

Bass

Drums

Vocal

I'm back, I'm back in the sad-dle a-gain

Other

Guitar I

Guitar II

Bass

Drums

cho Arm. cho g.

cho Arm. cho g.

Vocal

I'm back Ooh Peel-ing off my boots and tack

Other

Guitar I

Guitar II

Bass

Drums

cho Arm. cho g. w.c. cho g.

cho Arm. cho g.

Coda B EonB

D.S.

The musical score for "Saddle Soap" is presented in a multi-staff format. The vocal part, written in treble clef with a key signature of two sharps (F# and C#), includes the lyrics: "and sad-dle soap" and "Fore he's stripped your tongue and the rats are scream-ing low". The guitar parts (Guitar I and Guitar II) are written in treble clef with the same key signature. Guitar I features a melodic line with a double bar line, while Guitar II provides a rhythmic accompaniment with a double bar line. The bass part is written in bass clef with the same key signature, featuring a rhythmic line with a double bar line. The drums part is written in bass clef with a key signature of one sharp (F#), featuring a rhythmic line with a double bar line. The score is divided into three measures, with the first measure containing the vocal and guitar parts, and the second and third measures containing the bass and drums parts. The score is written in a standard musical notation style, with a key signature of two sharps (F# and C#) and a 4/4 time signature.

The musical score for "The Maze" by The Beatles is presented in a multi-staff format. The vocal part, written in treble clef with a key signature of two sharps (F# and C#), features three lines of lyrics: "Who's gon - na run in the maze", "down the silk-y way", and "No terms run-ning a way". The vocal melody is marked with a "B" above the first line and a "F on B" above the second line. The guitar part, also in treble clef, includes a solo section in the third measure with a key signature change to one sharp (F#) and a tempo change to "Allegretto". The bass part, in bass clef, includes a solo section in the third measure with a key signature change to one sharp (F#) and a tempo change to "Allegretto". The tambourine part, in bass clef, includes a solo section in the third measure with a key signature change to one sharp (F#) and a tempo change to "Allegretto". The score is divided into three measures, each with a key signature change and a tempo change.

Eon B

Vocal

I'm com-ing out the back I'm back in the sad-dle a-gain

Other

Guitar I

Guitar II

Bass

Drums

56

N.C.

Vocal

I'm back I'm back in the sad-dle a-gain

Other

Guitar I

Guitar II

Bass

Drums

[F]

Asus4 A

EmonA

N.C

Rid - ing

load - ed up my pis - tol -

The first system of music features a vocal melody in the upper staff and guitar accompaniment in the lower staves. The key signature has two sharps (F# and C#). The guitar part includes a bass line with fret numbers (5, 0, 0, 0, 0, 0, 4, 0, 0) and a treble line with a 'P' (pick) marking. The vocal line has lyrics 'Rid - ing' and 'load - ed up my pis - tol -'.

The second system continues the guitar accompaniment and includes 'w.c.' (written continuation) markings. The guitar part has fret numbers like 7, 7, 6, 7, 5, 4, 1, 0, 0. The vocal line has 'w.c.' markings and a 'P' (pick) marking.

The third system continues the guitar accompaniment and includes 'w.c.' (written continuation) markings. The guitar part has fret numbers like 9, 7, 6, 9, 7, 9, 8, 7. The vocal line has 'w.c.' markings and a 'P' (pick) marking.

The fourth system features a vocal melody in the upper staff and guitar accompaniment in the lower staves. The key signature has two sharps (F# and C#). The guitar part includes a bass line with fret numbers (5, 5, 5, 5, 5, 5, 5, 5) and a treble line with a 'P' (pick) marking. The vocal line has lyrics 'I'm rid - ing -' and 'I real-ly got a pis - tol -'.

The fifth system continues the guitar accompaniment and includes 'w.c.' (written continuation) markings. The guitar part has fret numbers like 7, 2, 2, 2, 2. The vocal line has 'w.c.' markings and a 'P' (pick) marking.

The sixth system continues the guitar accompaniment and includes 'w.c.' (written continuation) markings. The guitar part has fret numbers like 9, 7, 6, 9, 7, 9, 8, 7. The vocal line has 'w.c.' markings and a 'P' (pick) marking.

The seventh system continues the guitar accompaniment and includes 'w.c.' (written continuation) markings. The guitar part has fret numbers like 9, 7, 6, 9, 7, 9, 8, 7. The vocal line has 'w.c.' markings and a 'P' (pick) marking.

Sheet music for a song, featuring multiple staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is written in G major (one sharp) and 4/4 time. The lyrics are: "Rid - ing I'm shin - ing up my sad - dle —" and "I'm rid - ing — the snake is gon-na rat - tle —".

The score is divided into two systems, each with four measures. The first system includes the following details:

- Vocal:** Notes for "Rid - ing" and "I'm shin - ing up my sad - dle —".
- Other:** Empty staff.
- Guitar I:** Chords and melodic lines. Includes a "P" (Palm Mute) marking in the third measure.
- Guitar II:** Complex fretboard diagrams and melodic lines. Includes markings "U U", "w.c.", "D.C.", and "w.c.".
- Bass:** Melodic line with fret numbers (5, 5, 5, 5, 5, 5, 5).
- Drums:** Rhythmic pattern with "x" marks for hits.

The second system includes the following details:

- Vocal:** Notes for "I'm rid - ing —" and "the snake is gon-na rat - tle —".
- Other:** Empty staff.
- Guitar I:** Chords and melodic lines. Includes a "P" (Palm Mute) marking in the third measure.
- Guitar II:** Complex fretboard diagrams and melodic lines. Includes markings "w.c.", "w.c.", "w.c.", "w.c.", "w.c.", "w.c.", "port. D.", and "port. D.".
- Bass:** Melodic line with fret numbers (5, 5, 5, 5, 5, 5, 5).
- Drums:** Rhythmic pattern with "x" marks for hits.

A *N.C.*

Vocal: *I'm back in the sad-dle a-gain* *I'm back*

Other: —

Guitar I: *HC.* *cho* *g.* *cho* *Arm.*

Guitar II: *HC.* *cho* *g.* *cho* *Arm.*

Bass: *5 5 5 5 5 5 5 5* *0 0 0 3 0 0 0 0* *0 0 0 0 0 0 4 0 0 0*

Drums: *x x x x x x x x* *x x x x x x x x* *x x x x x x x x*

59

Vocal: *I'm back in the sad-dle a-gain* *I'm back*

Other: —

Guitar I: *cho* *g.* *cho* *Arm.*

Guitar II: *cho* *g.* *cho* *Arm.*

Bass: *15 15 15 15 15 15* *15 15 15 15 15 15* *15 15 15 15 15 15*

Drums: *0 0 0 3 0 0 0 0* *0 0 0 0 0 0 4 0 0 0*

Asus4 A Em on A N.C. A

Rid- ing high

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Asus4 A Em on A N.C. A Asus4 A

Oh — lay —

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em on A N.C A Asus4 A Em on A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C A I A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

6-string Bass guitar

The musical score is for a piece titled "N.C. A". It features six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The Vocal part is mostly silent, with a few notes in the first and third measures. The Other part has a rhythmic pattern in the first and third measures. Guitar I has a silent part. Guitar II has a complex solo with many notes and slurs, including a "cho D" section. The Bass part has a rhythmic pattern in the first and third measures. The Drums part has a rhythmic pattern in the first and third measures.

Vocal: *N.C* *A*
 Oboe: *N.C* *A*
 Guitar I: *N.C* *A*
 Bass: *N.C* *A*

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are as follows:

- Vocal:** The vocal line is written in a single staff, showing the melody and lyrics. The lyrics are: "Hello, hello, good morning to you, / Good afternoon to you, / Good evening to you, / And good night to you." The melody is simple and melodic, with a range of one octave.
- Other:** This part is written in a single staff, likely for a second voice or a keyboard instrument. It provides a harmonic accompaniment to the vocal line, using a mix of eighth and quarter notes.
- Guitar I:** The guitar part is written in a single staff. It features a mix of chords and single notes, with a focus on the melody and harmony. The guitar is played in a clean, undistorted style.
- Guitar II:** The guitar part is written in a single staff. It features a mix of chords and single notes, with a focus on the melody and harmony. The guitar is played in a clean, undistorted style.
- Bass:** The bass part is written in a single staff. It provides a steady, rhythmic accompaniment to the other instruments, using a mix of eighth and quarter notes.
- Drums:** The drum part is written in a single staff. It features a simple, steady rhythm, with a focus on the snare and bass drum. The drums are played in a clean, undistorted style.

The score is a full arrangement of the song, showing the vocal melody, the instrumental accompaniment, and the drum part. It is a clear and concise representation of the song's structure and sound.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band. The score includes staves for Vocal, Other (likely keyboard or synth), Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The Vocal part features a melodic line with lyrics. The Other part provides harmonic support. Guitar I and II have both standard notation and guitar-specific notation (TAB) below them. The Bass part includes standard notation and TAB. The Drums part uses a standard drum notation with 'x' marks for cymbals and numbers for drums. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like 'p' (piano) and 'Arm.' (arm). The score is presented in a clear, professional layout with a white background and black notation.

N.C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A N.C A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Words and Music by S. Tyler/J. Perry

「ドロー・ザ・ライン」でまず注目してほしいパートは、スライド・ギター。これは、いわゆるボトル・ネックを使った奏法で、その独特なサウンドは魅力的である。通常、ボトル・ネックは薬指にはめ、人差指と中指は他の作業のために生かしておく。スライド・ギターは、ボトル・ネックを弦上ですべらせてプレイする

また、このスライド・ギターは、ノーマル・チューニングではなく、オープンA・チューニングになっている。このチューニングは、6弦から順にE・A・E・A・C[#]・Eとし、何も押さえない開放音を全て鳴らすとそのままコードAになるチューニングである。

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B
A

Vocal

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

82

C (Chorus 1x Tacet)
E

Vocal

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

Check me hon-ey, need — you at your whole damn game
In-di-an sum-mer Car - ry was all o - ver the door

She was a

E *A*

Vocal
 know dance, hon-ey, I'm liv-in' on my ass to blame _____ Feet
 white-knife wid-ow and rare-ly ev-er love to score _____ She'd sing and

Guitar I
 T A B 7 11 12 7 7 11 9 17 12 12 12 10 10 0 x 0 0

Guitar II
 T A B 9 7 0 2 3 4 3 2 0 2 2 0

Bass
 T A B 7 7 7 7 7 7 7 0 2 3 4 3 2 0 0 0 0 0 0

Drums
 x

83

E *A*

Vocal
 _____ on the ground and your head's go-in' down — the drain _____ Oh, _____ Oh, head's
 dance all night and run all the light out-ta me _____ ask

Guitar I
 T A B 0 2 3 2 9 10 9 12 12 10 14 14 1x only

Guitar II
 T A B 9 7 0 2 3 4 3 2 0 2 2 0

Bass
 T A B 2x 7 7 7 7 4 7 7 4 7 7 0 2 3 4 3 2 0 0 0 0 0 0

Drums
 4
 x

[D]

Vocal

I win, tails you lose, _____ to the nev-er mind _____ when they draw the line -
me, to fi-nal-ly cross your-fin-gers, it don't take time _____ know where to draw the line -

Guitar I

1x only

1x only

Guitar II

Bass

Drums

84

Vocal

1. A

2. A

But

Guitar I

Guitar II

Bass

Drums

[illegible]

Vocal

Hi - ho Sil-ver, we were sing-in' all your cow-boy songs

Guitar I

Guitar II

Bass

Drums

Vocal

oh you — told to Car-ry, you prom-ised that you would-n't be long —

Guitar I

Guitar II

Bass

Drums

86

Vocal

Heads — I win, tails you lose, — Love is such a crime — You

Guitar I

Guitar II

Bass

Drums

D *E* *G*

Vocal

know dance hon-ey you're the sore you're the queen of the bribes _____

Guitar I

Guitar II

Bass

Drums

87

E *D* *E*

Vocal

check me, hon-ey, you're the on-ly one who's got to to choose _____ where I draw the line

Guitar I

Guitar II

Bass

Drums

G

Vocal

A

Guitar I

port.g.

s

Guitar II

0 2 3 4 3 2 0

0 2 3 4 3 2 0

Bass

0 2 3 4 3 2 0

0 0 0 0 0

Drums

88

Vocal

Guitar I

9.

9.

Guitar II

0 2 3 4 3 2 0

Bass

0 0 0 0 0

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

89

[H] () 内歌詞不明
E

Ah ————— check me ()

Vocal

() take an-oth-er look that's right you can't — () And you nev-er care your self (

Guitar I

Guitar II

Bass

Drums

90

Vocal

(Sua) →

I

) And you never care () draw the line —

Guitar I

Guitar II

Bass

Drums

Vocal

Ooh — line — Ooh — line — Ooh — line —

Guitar I

12 12 10 10

g. g. g. s

Guitar II

2 2 0 2

Bass

0 0 0 0 0 0 0 0

Drums

91

Vocal

Ooh — line — Ooh — line —

Guitar I

g. g. g. s

Guitar II

Bass

Drums

J

Vocal

Ooh — line —

Ooh — line —

Guitar I

Guitar II

Bass

Drums

92

Vocal

Ooh — line —

Ooh — line —

Guitar I

Guitar II

Bass

Drums

Fade Out

DREAM ON

ドリーム・オン

Words and Music by S. Tyler

このバラード・ナンバーは、彼らのファースト・アルバム『野獣生誕』に収められている秀作で、シングル・カットされてから約3年の月日を経てヒット曲に名を連ねたいわく付きの曲である。インストルメンタル・パートは、ギター2本、キーボード、ベース、ドラムス、とシンプルな構成になっており、アレンジ自体メロディー・ラインを生かすように最低限必要な音数ででき上っている点に特徴がある。

イントロダクションにあたるリハーサル・マーク[A]は、ギターとエレピで始まり、その後ろに流れる白玉のキーボードはメロトロン・ストリングス・サウンドである。メロトロンとは、テープを使用したサンプリング式キーボードで、当時多くのミュージシ

ヤンに愛用された名器である。また、イントロの最後に出てくるギター・フレーズは、ブリッジ、ハンマリング、スライドを多用するラインなので、個々のテクニックは確実にこなしていく必要がある。音使いは、ハーモニック・マイナー・スケールによるもので、この曲のキーFmにおけるスケール上の第7音(E^b音)が、ナチュラルになっていることがポイント。ただし、イントロ最後の1小節は、ナチュラル・マイナー・スケールになっているので、運指の際にはポジションに要注意。ベース・ラインは、それほど難しいテクニックを必要とする作りではないが、体符を大事にしてプレイすることがこの曲のポイントである。

4

[A] Fm C[♯] on F Fm[♭] C7([♭]9) on F Fm Fm11 Fm Fm C[♯] on E^b

Strings →

<E. Piano>

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Dm7(b5) *C7(b9)onD^b* *Fm* *Fm11* *Fm* *B^b9* *B^b9* *B^b* *E^b7* *8va* — *ConE*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(8va) *Strings* *Fm* *B* *Fm* *C[♭]onF* *Fm6* *C7(b9)onF*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Eve-ry time that I look in the mir - or
 Half - my life - in - book's writ - ten pages -

Fm CmonF Fm6 C7(b9)onF Fm CmonF Fm6 C7(b9)onF to C
 Vocal: All these lines — in my face get-tin' clear — er —
 Live and learn — from fools and from sa — ges —
 The past — is gone —
 You know — it's — true —

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

6

Fm CmonF Fm6 C7(b9)onF Dm7(b5) C C Dm7(b5) Csus4 on Db
 Vocal: In where I lie — dusk to dawn — Is-n't that the way — Eve — ry bod-y's got their dues — e-nought to pay —

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Chord progression: C Fm on C DonC C7(b9) [C] Fm Eb Db Ebadd9

Vocal: Yeah — I know no-bod-y knows where it comes — and where — it goes —

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment with fret numbers 6, 5, 6, 5, 6, 5, 6, 5]

Guitar II: [Instrumental accompaniment with fret numbers 10, 10, 10, 8, 8, 6, 6, 8, 8]

Bass: [Instrumental accompaniment with fret numbers 3, 3, 3, 3, 3, 3, 3, 3]

Drums: [Instrumental accompaniment]

Chord progression: Fm Eb Db Ebadd9 Fm CmonF

Vocal: I know and eve-ry-bod-y sins you've got your dues you know oh —

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment with fret numbers 10, 10, 10, 8, 8, 6, 6, 8, 8]

Guitar II: [Instrumental accompaniment with fret numbers 4, 6, 5, 4, 6, 5, 4, 5]

Bass: [Instrumental accompaniment with fret numbers 3, 3, 3, 3, 3, 3, 3, 3]

Drums: [Instrumental accompaniment]

Fm6 C7(b9)onF Fm Fm11 Fm

Fm Cm on F

— All the things —

D.S. to **B**

Fm6 C7(b9)onF [D] Fm Eb Db Eb add9

come back to you — Sing with me, sing for the year — sing for the left and sing — for the tear —

Fm *E^b* *Dm7(b9)* *D^bΔ7*

Vocal: Sing - with me — just for to-day — may-be to-mor - row the good lord - will take you a-way —

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers 5, 3, 3, 3, 3, 5, 5, 5, 5, 5, 5, 6, 6, 6, 6, 6, 5, 8, 8, 8, 8]

Guitar II: [Musical notation with fret numbers 5, 3, 3, 3, 3, 5, 5, 5, 5, 5, 5, 6, 6, 6, 6, 6, 5, 8, 8, 8, 8]

Bass: [Musical notation]

Drums: [Musical notation]

C7(b9) *E* *Fm* *FmΔ9* *Fm9* *B^b6*

Vocal: [Musical notation]

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 5, 4, 6, 5, 4, 6, 5, 6, 6, 6, 6, 5, 8, 6, 5, 6, 5, 8, 13]

Guitar II: [Musical notation with fret numbers 8, 10]

Bass: [Musical notation]

Drums: [Musical notation]

E^b7 *ConE* *Fm* *Fm* *FmΔ9* *Fm?* *B^b6*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

10

E^b7 *ConE* F *Fm* *E^b* *D^b* *E^badd9*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Yeah — Sing with me, sing for the year— sing — for the left and sing — for the tear —

Fm *E^b* *Dm7(b9)* *D^b7*

Vocal: Sing with me — just for to-day — may-be to-mor - row the good lord will take you a way —

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment with fret numbers: 7 3 3 3 3, 5 5 5 5 5, 5 6 6 6 6, 5 8 8 8 8]

Guitar II: [Instrumental accompaniment with fret numbers: 7 3 3 3 3, 5 5 5 5 5, 5 6 6 6 6, 5 8 8 8 8]

Bass: [Instrumental accompaniment]

Drums: [Instrumental accompaniment]

C7(b9) *G^b* *C*

Vocal: Oh, oh, ooh — Mm — Dream on, — dream on, —

Other: [Instrumental accompaniment] — Organ —>

Guitar I: [Instrumental accompaniment with fret numbers: 8 10, 8 9 10 10 8 10 8, 10 10 8 11 8 10 8, 10 8 10 10 8 11 11, 9, 9]

Guitar II: [Instrumental accompaniment with fret numbers: 8 10, 8 9 10 10 8 10 8, 10 8 10 10 8 11 11, 9, 9]

Bass: [Instrumental accompaniment]

Drums: [Instrumental accompaniment]

Vocal

dream on — dream un-til your dream comes true — Dream on, — dream on, —

Other

Guitar I

8va
cho. cho. cho. cho. ~~~~
cho. cho. cho. cho. ~~~~
1616 1616 1616 1616
16 16 15 13 15 13 15 14 13 16 13

Guitar II

Bass

Drums

Vocal

Db Eb Fm

dream on, - dream un-til your dream comes - true

Other

Guitar I

Guitar II

Bass

Drums

B^b C D^b E^b Fm $\xrightarrow{8va}$ Gm A^b B^b $C7(b9)$

Vocal

Dream on, — dream on, — dream on, — dream on, — dream on, — dream on, — dream on, — Ah —

Other

E. Piano

Guitar I

Guitar II

Bass

Drums

Fm E^b D^b $E^b add9$

Vocal

Sing with me, sing for the year — sing for the left and sing — for the tear —

Other

Guitar I

Guitar II

Bass

Drums

Fm *E^b* *D^b* *E^badd9*
 Vocal Sing — with me — just for to-day — may-be to-mor - row good lord — will take you a-way
 Other //
 Guitar I //
 Guitar II //
 Bass //
 Drums //

14

Fm *E^b* *D^b* *E^badd9*
 Vocal Sing — with me, sing for the year — sing — for the left sing — for the tear —
 Other //
 Guitar I //
 Guitar II //
 Bass //
 Drums //

Fm *E^b* *Dm7(b9)* *D^bΔ7* *C7(b9)*

Vocal

Sing with me just for to-day - may-be to-mor-row the good lord - will take you a-way

Other

Guitar I

Guitar II

Bass

Drums

15

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Fade Out

KINGS AND QUEENS

キングス・アンド・クイーンズ

Words and Music by T. Hamilton/J. Kramer/S. Tyler/B. Whitford/J. Douglas

エアロスミスが、トータル・サウンド面で頂点に達したとも言える、アルバム『ドロー・ザ・ライン』に収められている曲である。同じ曲が、違う構成でベスト・アルバムに入っているが、ここでは『ドロー・ザ・ライン』のテイクを取り上げた。

「キングス・アンド・クイーンズ」は、エアロスミスとしては異色なタイプのナンバーで、プログレッシヴ・サウンドの香りが強い疑った作品だ。ギターサウンド・メイキングは、比較的マイルドなディストーション処理がなされているが、あまり低域を強調し過ぎると音が前面に出てこないで要注意。[E]の4小節目にあるギターは、ヴォリューム奏法。これはギターのヴォリュームを絞った状態でピッキングし、しだいに音量を上げていくテクニ

ックだ。ヴォリューム・ペダルを使用する方法もいいだろう。[C]のダブル・チョーキング(W.C)は、一方の弦を固定し、他方をチョーキングすることで、両者をユニゾンにする奏法だが、音程をぴったりと合わせることが重要。[D]にあるDメジャー・セヴンスの分散和音は、ミュートぎみに弾いて、1音1音が明確に聞こえるようにすること。[E]のギター・ソロは、後半に近い感じでゆったりと弾く気持ちが大切である。ソロ頭4小節目にある半音チョーキングは音程に注意。若干、低めの音程でプレイした方がぴったりとくるはず。リピート後の4小節目3拍のグリスは低音弦に左手を乗せてピッキングし、ロー・ポジションからハイ・ポジションに向けて指をすべらせる奏法だ。

66

[A] Fm C D^b Fm G^b D^b C E Fm C D^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Fm G^b G A^b B^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C7

[B] *Fm7 (Chorus 2x)*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Long a - go in days un - told — Ruled by lords of greed
 Oh, — I know why I knew this life of old —

Banjo →

E^b D^b7 (some how I)

Vocal: Maid - ens - fair with gold - en games - A - bout their - wounds that bleed
Some - how, I know now truths are much too sure

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

D^b7 E^b Fm7 E^b

Vocal: Kings and - queens and guil - lo-tines - Tak - in' - lives de - nied - starch
Toss - in'; - turn - in'; night - mares burn in' Dreams of - swords in hand -

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

D $\frac{9}{7}$

Vocal

and — parch — ment may be lost When bish-ops took the ride o-ver to the
 Sail — in' ships of Vi — king Spits The blood that fol — lows them o-ver to the

Other

Guitar I

Guitar II

Bass

Drums

1. *C* sea sea

2. *C* sea

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system: C Bm A^b C Fm C D Fm G^b

Chord progression for the second system: D^b C E Fm C D^b Fm G^b G

The musical score is written for the following instruments:

- Vocal
- Other
- Guitar I
- Guitar II
- Bass
- Drums

The score includes various musical notations such as notes, rests, and fingerings. Guitar I and II parts include specific techniques like "M" (Mute) and "W.C." (Whole Chord). The Bass part includes a "Dva" (Double) marking. The Drums part includes a "Dva" (Double) marking. The score is divided into two systems, each with a key signature change from B-flat major to E-flat major.

Chord progression: A^b B^b $C7$

Vocal

Other *String* →

Guitar I

Guitar II

Bass

Drums

Chord progression: Fm B^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Liv - ing - times of knights and mores — Rais - in' swords from maid - ens fair —

G7 *A^b* *Fm*

Vocal
See her a - gain, — fear on - ly no — sur - prise —

Other

Guitar I

Guitar II

Bass

Drums

72

Fm *B^b*

Vocal
Liv - ing — all the cen - tu - ri - es — You maid - ens, do all what your please —

Other

Guitar I

Guitar II

Bass

Drums

G *A^b* *A^badd9* *Fm* *E^bonF* *Fm* *E^bonF*

Vocal: *Vi-o-lence too, to all, you do — or die —*

Other: [Musical staff]

Guitar I: [Musical staff with fret numbers 2, 4, 8, 10, 8]

Guitar II: [Musical staff with fret numbers 7, 8, 9, 8, 7, 8, 9, 8, 8, 9]

Bass: [Musical staff with fret numbers 3, 3, 3, 3, 3, 3, 3, 3, 4, 4, 4, 4, 4, 4, 4, 4]

Drums: [Musical staff]

Fm11 *E^b* *D^bΔ9*

Vocal: *Screams of no re - ply*

Other: [Musical staff]

Guitar I: [Musical staff with fret numbers 11, 10, 8, 9, 3, 1, 4, 3, 4, 3, 5, 3, 5, 3]

Guitar II: [Musical staff with fret numbers 11, 11, 11, 9, 8, 10, 10, 10, 10]

Bass: [Musical staff with fret numbers 1, 1, 6, 4, 4]

Drums: [Musical staff]

Chord progression: E^b Fm E^b on F Fm E^b on F Fm E^b on F E^b

Vocal: They lie screams of no re -

Other: [Musical notation]

Guitar I: [Musical notation with Mute, 7, 9, 10, 13, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100]

Guitar II: [Musical notation with 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100]

Bass: [Musical notation with 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100]

Drums: [Musical notation]

Chord progression: $D^b\Delta 9$ $Cm7$

Vocal: ply And die

Other: [Musical notation]

Guitar I: [Musical notation with 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100]

Guitar II: [Musical notation with 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100]

Bass: [Musical notation with 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100]

Drums: [Musical notation]

Vocal

No re-ly

Other

Guitar I

Guitar II

Bass

Drums

Fm

Score for "No No Re-Ply" (The Police)

Key Signature: B-flat major (two flats)

Instrumentation: Vocal, Other, Guitar I, Guitar II, Bass, Drums

Lyrics: No no re-ply

Chords: Fm add 9, Fm add 9 on D

Tempo/Style: Piano

Structure: 12-bar section

Notes: The score includes a triplet of eighth notes in the vocal line and a triplet of eighth notes in the bass line. The guitar parts feature a "Piano" section and a "Gua" (Guitar) section. The drums are indicated by a single bar line.

Fm add 9

Sheet music for the first system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums staves. The key signature is B-flat major (two flats). The music includes various musical notations such as notes, rests, and dynamic markings (p, f, s). The guitar parts feature complex fingerings and techniques like bends and slides. The bass part includes fret numbers (8, 9, 10, 11, 12, 13, 15, 16) and a double bass line. The drums part shows a rhythmic pattern with x marks indicating hits.

77

Fm on D^b

Fm add 9 on B^b

Sheet music for the second system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums staves. The key signature is B-flat major (two flats). The music includes various musical notations such as notes, rests, and dynamic markings (p, f, s). The guitar parts feature complex fingerings and techniques like bends and slides. The bass part includes fret numbers (9, 11, 13, 15, 16) and a double bass line. The drums part shows a rhythmic pattern with x marks indicating hits.

F

Fm add9

78

78

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Let them do or die

Long a - go in days un - told and ruled by - lords of greed

Long a - go in days un - told and

Long a - go in

Piano

E^b Fm E^b F Fm E^b F Fm E^b F
 (Kings and Queens and kings and Queens and kings and Queens and

Vocal

For they die _____

Other

ruled by lords of greed and ruled by lords of greed Gui - lo - tines, _____ gui - lo - tines, _____
 Kings and Queens and

Guitar I

Guitar II

Bass

Port. 9

Drums

Fm E^b D^b
 kings and Queens and Long a - go in days un - told and ruled by - lords of greed

Vocal

Let them no re - ply _____

Other

gui - lo - tines _____ Long a - go in days un - told and _____
 gui - lo - tines _____ Long a - go in

Guitar I

Guitar II

Bass

Drums

MILK COW BLUES

ミルク・カウ・ブルース

Words and Music by KAKOMO ARNOLD

『ドロー・ザ・ライン』のラストに収められている“シャッフル・ナンバー”である。

譜面の最初に示してあるように、8分音符2つの各1拍は、終始はねたリズム、シャッフルで演奏しなければならない。シャッフルと一言でいってしまうと簡単に聞こえてしまうこのリズムも、実際に1曲を通して演奏するとなると、これが意外と大変。テンポ・キープやリズムの走りには充分注意が必要である。

ギターの音色は、ディストーションがかかっているが控え目にするのが肝心。もう少しサステインが欲しいな、と思ってもそこは抑えてがまんすること。ピッキングの強弱で、充分サステインをコントロールできるはずだ。

イントロ[A]の3弦3フレットは、クォーター・チョーキングを

するわけだが、これは別名ブルース・チョーキングとも呼ばれ、音程を4分の1だけ上げるチョーキング・テクニックである。ここでのラインは、マイナーのペンタトニックが使用されていて、このポジションにおけるクォーター・チョーキングのポイントとなるのが3弦3フレットだ。ほとんどのギタリストは、指ぐせとしてクォーター・チョーキングしているが、半音チョーキングを途中で止める要領でプレイすればOK。また、運指が人差指となるので、チョーキング・フォームの基本を守ってプレイしよう。

また、ミュート奏法(M)がかなり使用されている。この曲のプレイで聞けるように、ミュートにも様々な加減のモノがある。軽くミュートしたり、強くミュートしたりしてそのニュアンスが微妙に変えられているわけだ。

112

A ($\text{♩} = \text{♩} \text{ } \overset{\text{3}}{\text{♩}}$)

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B

Vocal: Well I fried to ev-er find Just to sit up on a-cry in' When you
 Other: % % % % % % % % % % % % % % % %
 Guitar I: % % % % % % % % % % % % % % % %
 Guitar II: % % % % % % % % % % % % % % % %
 Bass: % % % % % % % % % % % % % % % %
 Drums: % % % (2x) % % % (0) % % % % % % % % % % % % % % % %

Vocal
 keep a - long with you _____ And now I'm gon-na tell _____ you just what
 should be 'leav - in' me a - lone _____ If you don't be - lieve _____ me you pack

Other
 % % % %

Guitar I
 % % % %

Guitar II
 % % % %

Bass
 % % % %

Drums
 % % % %

Vocal

I'm gon-na do — Well, I'll —
— my bag — and go — Won't you please —

Other

Guitar I

Guitar II

Bass

Drums

Chords: C7, A#7, C7

Notation includes: 2x, M, P, 5, 7, 9, 3, 6, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Vocal

Ah, don't that sun — look — good — go — in' — down —

Other

Guitar I

Guitar II

Bass

Drums

Chords: A#7, C7, A#7, G7

Notation includes: 2x, M, P, 5, 7, 9, 3, 6, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Chorus

Vocal

I'm gon - na look so

Other

Guitar I

Guitar II

Bass

Drums

Chords: G, D7

Techniques: P (Palm Mute), QC (Quarter Note Chord), H (Harmonics)

Chorus

Vocal

nat - u - ral _____ When your old man ain't a round _____

Other

Guitar I

Guitar II

Bass

Drums

Chords: C7, G7

Techniques: cho (Chorus), D (Dime), QC (Quarter Note Chord), P (Palm Mute)

Musical score for "Don't You Want Me" by The Human League. The score is arranged for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#). The vocal line includes lyrics: "won't you please _____ don't that". The guitar parts include tablature and fret numbers. The bass part includes a triplet. The drums part includes a triplet and a 3/4 note.

Vocal

sun — look good, good go-in' go - in' sun down took good go - in'

Other

Guitar I

2x cho
cho
2x cho
D
D
cho
cho
P
QC
QC
QC
P
P
P
QC

Guitar II

QC
QC
P
QC
QC
QC
QC
QC

Bass

Drums

System 1

Vocal: *down* *Will you* *please*
Will you *please*

Other:

Guitar I: *3x* *P* *QC.* *cho* *cho* *2x*

Guitar II:

Bass:

Drums:

Chords: G7, F, C7, A#7

System 2

Vocal: *don't that* *sun* *look* *good* *go - in'*
don't that *sun* *look* *good* *go - in'*

Other:

Guitar I: *cho* *cho* *D* *cho* *cho*

Guitar II:

Bass:

Drums:

Chords: C7, A#7, C7, A#7

Vocal *G7*
down down Well Well

Other

Guitar I *QC.* *P* *QC.* *P* *QC.* *P* *QC.*

Guitar II *QC.* *P* *QC.* *P* *QC.* *P* *QC.*

Bass *QC.* *P* *QC.* *P* *QC.* *P* *QC.*

Drums

Vocal *G D7* *C7*
just to leave our love ba - by When you old — man ain't a - round —
just to leave our love ba - by When you old — man ain't a - round —

Other

Guitar I *2x* *2x* *8* *7*

Guitar II *7* *9* *7* *4* *5*

Bass *5* *5* *5* *5* *3* *3* *3* *3* *1* *1* *1* *1*

Drums

to G7 F7

Oh a-round ain't a - round ain't a-round ain't a-

2x Tacet

Guitar I

Guitar II

Bass

Drums

The musical score for "Look Out" by The Police is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and chords. Chord symbols G7, A#7, and C7 are written above the first staff. The lyrics "Look out" are written below the first staff. The score includes a variety of musical notations, including notes, rests, and chords. Chord symbols G7, A#7, and C7 are written above the first staff. The lyrics "Look out" are written below the first staff. The score includes a variety of musical notations, including notes, rests, and chords. Chord symbols G7, A#7, and C7 are written above the first staff. The lyrics "Look out" are written below the first staff.

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The musical score is for a piece titled "G7". It features six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#). The Vocal and Other parts are mostly rests. Guitar I plays a melodic line with some grace notes. Guitar II plays a complex melodic line with many triplets and slurs, including dynamic markings like "cho", "D", and "P". The Bass part has a simple melodic line with some rests. The Drums part has a simple rhythmic pattern with some rests.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is divided into two systems, each containing staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, scales, and dynamics. The guitar parts are written in standard notation with tablature below. The bass part is written in standard notation with tablature below. The drum part is written in standard notation with a key signature of one sharp. The vocal part is written in standard notation. The score includes various musical notations such as chords, scales, and dynamics. The guitar parts are written in standard notation with tablature below. The bass part is written in standard notation with tablature below. The drum part is written in standard notation with a key signature of one sharp. The vocal part is written in standard notation.

I G7 A7 A#7 C7

Vocal

Yeah, Oh

Other

Guitar I

Guitar II

Bass

Drums

C7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

122

C7

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G7

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with a double bar line indicating a section change. The Vocal part features lyrics: "Hello, hello, good-bye, good-bye, silence." The Other part includes a melodic line with a "Port." (Portamento) marking. The Guitar I and II parts include TAB (Tuning) and P (Palm Mute) markings. The Bass part includes TAB and P markings. The Drums part includes a rhythmic pattern with "x" marks indicating hits.

⊕ Coda K *Fong*

Vocal

Won't you Please

Other

Guitar I

2x

cho

6

Guitar II

QC

P

QC

P

Bass

Drums

2x

Fong

round round ain't a

D.S. to E

G7

FonG

Vocal: 'round 'round _ 'round 'round 'round Ah — la la la la la la la —
 Other: — — — — —
 Guitar I: — — — — —
 Guitar II: — — — — —
 Bass: — — — — —
 Drums: — — — — —

G7

FonG

Vocal: — — — — —
 Other: — — — — —
 Guitar I: — — — — —
 Guitar II: — — — — —
 Bass: — — — — —
 Drums: — — — — —

(4times Repeat)
Fon G (2x, 3x, 4x F)

Vocal *G7*
 round — round —

Other *2x, 3x, 4x*

Guitar I
2x *2x* *2x*

Guitar II
3x *3x* *3x*

Bass
2x, 3x, 4x

Drums

Vocal *G7*
 round

Other *1. 2. 3.*
F
1 x Tacet

Guitar I
2x *2x* *2x* *2x* *2x* *2x*

Guitar II
3x *3x* *2x* *2x* *2x* *2x*

Bass
2x, 3x, 4x *2x, 3x, 4x*

Drums

4. *FonG*

Vocal *G7*

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This musical score is for a piece titled '4. FonG'. It features six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature has one sharp (F#). The Vocal part starts with a *G7* chord and has a repeat sign. The Other part has a melodic line with a 2x repeat. Guitar I and II have complex parts with triplets, bends, and specific fret numbers (3, 4, 5, 7) indicated in the tablature. The Bass part has a simple line with a 2x repeat. The Drums part has a pattern of eighth notes with a 2x repeat.

L ($\text{♩} = \text{♩}$) Free Tempo
F

Vocal *G7*

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This block continues the musical score from the previous one. It features the same six staves. The Vocal part continues with a *G7* chord. The Other part has a melodic line. Guitar I and II have complex parts with triplets, bends, and specific fret numbers (1, 2, 3, 4, 5, 7) indicated in the tablature. The Bass part has a simple line. The Drums part has a pattern of eighth notes.

Handwritten annotations in the score include:

- Guitar I TAB:** Circled fret numbers 3, 4, 5, 5, 3.
- Guitar II TAB:** Circled fret numbers 1, 2, 3, 3, 1 and 3, 4, 5, 5, 3.
- Bass TAB:** Circled fret number 1.
- Chords:** *G7* and *N.C.* (Natural Chord) are written above the first staff.
- Performance Markings:** *Port.* (Portamento) is written above the 'Other' staff, and *cho* (choir) is written above the 'Guitar I' and 'Guitar II' staves.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with a G7 chord indicated at the top right. The Vocal part features a melodic line with a "Ah" vocalization. The Guitar I and II parts include complex fretboard diagrams and tablature, with notes labeled "H" (harmonic) and "P" (palm mute). The Bass part provides a steady rhythmic foundation with a mix of eighth and sixteenth notes. The Drums part includes a variety of drum sounds, including cymbals, snare, and tom-toms, with some parts marked with "x" for cymbals and "o" for snare.

Words and Music by S. Tyler/T. Hamilton

リハーサル・マークCのバックিং・ギターは、2小節目が基

また、この曲ではドラマーのジョーイ・クレマーがハイハットのオープンとクローズを多用している点が特徴的。クローズする時のタイミングには細心の注意が必要であるが、**③**の様にシンコペーションさせる部分は特に強調するドラミングが要求される。

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

39

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

[B] A
 Sweet _____
 1x tacet →
 2x →
 tr. H tr.
 tr. H tr.
 P 8va
 12 12 12 12 12 12 12 12 14 12 12 11

Vocal

e - mo - tion Sweet

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

40

Vocal

e - mo - tion

Asus4 A

Talk a-bout things and no-bod-y cares
I found your gui-tar in a po-lice car

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Asus4 A

Vocal

Wear-in' out things and no - bod - y wears You
 You dad-dy said it took me just a lit-tle too far You

Guitar I

Guitar II

Bass

Drums

41

Asus4 A

Vocal

call-in' my name but I got-ta make it clear I can't say ba-by, where I'll be in a year
 tell him things, but your girl friend lied You can't catch me cause the rab-bit done died

Guitar I

Guitar II

Bass

Drums

D

N.C

Vocal

I guess it did

Guitar I

Guitar II

Bass

Drums

42

E

Asus4 A

Asus4 A

Vocal

Some sweet-heart-ed ma-ma with a face like a gent
Stand-in' in the front just a shak-in' your ass

Said my
I'll

Guitar I

Guitar II

Bass

Drums

Asus4 A

get-up-and-go-must have got up and went —
take you back stage You can drink from my glass —

Asus4 A

Well I got good news, she's the re al good 1i-ar
I'll take a-bout some-thin' you can sure un-der-stand

Asus4 A

43

Cause her back stage fo-cus set your pants on fire —
Cause a month on the road Ma-ma keep her from your hands

F

(N.C)

Vocal

Guitar I

Guitar II

Bass

Drums

1.

2.

Vocal

Guitar I

Guitar II

Bass

Drums

3rd Guitar

2nd Guitar 1st Col.

Handwritten musical score for "Don't Stop Believin'" by Journey. The score is for a 4-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps). The tempo is marked "Moderato". The score is divided into four measures, each with a chord symbol above it: "Don E", "E", "Don E", and "E".

The Vocal part has lyrics "Don't stop believin'" written below the notes. The Guitar I part features complex fretboard diagrams with fingerings and techniques like "cho." (chord), "D", "P", "H", and "P". The Guitar II, Bass, and Drums parts are marked with a "%" symbol, indicating they are to be played as a percentage of the original recording.

Handwritten musical score for "Don't Stop Believin'" by Journey. The score is written on five staves: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps). The tempo is marked "Allegro". The score is divided into measures with chord symbols (Don, E) and guitar-specific notation like "cho.", "P", "HC", "D", "P", "P", "HC", "D", "6", "4", "6", "6", "4", "4", "6", "6". The bass line is mostly rests, and the drums are marked with a "%" symbol.

DonE E DonE E DonE E

Vocal

Guitar I

Guitar II

Bass

Drums

47

DonE E DonE E DonE E

Vocal

Guitar I

Guitar II

Bass

Drums

TOYS IN THE ATTIC

闇夜のヘヴィ・ロック

Words and Music by S. Tyler/J. Perry

アルバム『闇夜のヘヴィ・ロック』のA面トップを飾る8ビート・ナンバーである。

イントロ[A]のリフは、サビのEと全く同じパターンで、この曲のメイン・リフとなっている。上段のファースト・ギターは、ベースとオクターブ違いのユニゾン・プレイ。3小節続くシングル・ノートのラインは、オルタネイト・ピッキングがベスト。このピッキングは、ダウンとアップを規則正しく交互に繰り返すテクニクで、テンポ・キープや速弾きにはなくてはならない奏法のひとつである。下段のセカンド・ギターは、ブラッシング（×印）とコードを組み合わせたバックギン・パターンとなって、歯切れ良くピッキングしていくことが第1のポイントである。なお、ブラッシングとは、左手の指を複数使用して弦上にはわせて（とい

うことは強く押え込まないで）全ての弦をミュート状態にし、その状態からピッキングするテクニックだ。これは、一種のノイズ奏法だが、使い所さえ間違えなければ効果絶大。実際の音を良く聞いて、そのフィーリングをしっかりと掴んでおこう。リハーサル・マークCのセカンド・ギターは、1小節目2拍のチョーキングが要注意。2弦9フレットは半音（1フレット分の音程）、3弦9フレットは1音（2フレット分）のチョーキングである。手首の回転をうまく利用して、無理のないチョーキングをしよう。ここは、2本の弦を人差し指1本で押さえるジョイントを使用する部分だが、1拍目の2弦10フレット→9フレットとプリングする時にはすでに3弦9フレットも押えておくフォームが肝心。

16

[A] 3× Repeat E7

Vocal

Guitar I

Guitar II

Bass

Drums

1xtacet

Vocal

In the at - tic lights

Guitar I

Guitar II

Bass

Drums

17

Vocal

voi - ces — scream No - thing's — seen re - al's —

Guitar I

Guitar II

Bass

Drums

B7 *E*

Vocal

dream

Guitar I

Guitar II

Bass

Drums

18

E *E* *AonE* *E*

Vocal

Leav-ing the things - that you love *be hind*
Leav-ing the things - that re - al *be hind*

Guitar I

Guitar II

Bass

Drums

E *Aon E* *E*

Leav-ing the thing — that you love — in you mind —
 Leav-ing the thing — that you love — in you mind —

All — the things — that you learn
 All — the things — that you learn

Vocal

Guitar I

Guitar II

Bass

Drums

19

Aon E *A*

— from fears —
 — from fears —

No-thing is left — but the years —
 No-thing is left — but the years —

Vocal

Guitar I

Guitar II

Bass

Drums

[D]

Vocal

A E D D A G D A

Voi - ces scream no - thing's seen re - a/s
 Voi - ces scream no - thing's seen re - a/s

Guitar I

Guitar II

Bass

Drums

20

to 21

B7

Vocal

dream
 dream

Guitar I

D.S. time Cho

Guitar II

Bass

Drums

E

E7 *D A E7*

Vocal: Toys toys toys in the at-tic Toys toys

Guitar I: 0 2 0 2 0 2 3 0

Guitar II: M M M M M M M M

Bass: 0 2 0 2 0 2 3 0

Drums: +

21

D A E7

Vocal: toys in the at-tic Toys toys toys

Guitar I: 4

Guitar II: 4

Bass: 4

Drums: 4

Vocal

B7

dream

Guitar I

Guitar II

Bass

Drums

Vocal

C

Guitar I

Guitar II

Bass

Drums

[H] C7

C

Vocal

Guitar I

Guitar II

Bass

Drums

24

C7

Vocal

Guitar I

Guitar II

Bass

Drums

Coda I

System 1: Key of E

Vocal: [Empty staff]

Guitar I: [Staff with notes and fret numbers 12, 14. Annotations: w/c, w/u, 9]

Guitar II: [Staff with notes and fret numbers 8, 9, 7. Annotations: w/c, w/u, 9]

Bass: [Staff with notes and fret numbers 6, 7, 7, 7, 7, 7, 7, 7, 7, 7]

Drums: [Staff with notes and fret numbers 6, 7, 7, 7, 7, 7, 7, 7, 7, 7]

System 2: Key of E7

Vocal: [Staff with notes and lyrics: Toys, toys, toys]

Guitar I: [Staff with notes and fret numbers 12, 14. Annotations: E.G.3, w/c, w/u, 9, (8va LOW), (8va LOW)]

Guitar II: [Staff with notes and fret numbers 12, 14. Annotations: w/c, w/u, 9, (8va LOW), (8va LOW)]

Bass: [Staff with notes and fret numbers 0, 2, 0, 2, 3, 0]

Drums: [Staff with notes and fret numbers 0, 2, 0, 2, 3, 0]

Page Number: D.S.

in the at-tic — Toys — toys — toys — in the at-tic —

Repeat & Fade Out

THE TRAIN KEPT A ROLLIN'

ブギウギ列車夜行便

Words and Music by T. Bradshaw, L. Mann & H. Kay

ロック史上に残る“名演”、といっても決して過言ではない1曲である。オリジナルはヤードバズだが、エアロスミスは彼ら以上にロック・スピリットを感じさせる演奏を繰り広げている。ここに載せた譜面は、'75年に発表された2ndアルバム(日本におけるデビュー作)『飛べ!エアロスミス』に収録されているテイクだが、前半がスタジオ録音で⑥からの後半のライブ構成が効果満点。

この曲の核になっているリフは2種類だが、まずはこれらをクリアすることが先決。1つ目は、リハーサル・マーク③の6小節間で、2つ目は後半④の12小節間である。この2パターンをマスターすればバックイングの大半を押えたと考えていい。その他は若干の違いこそあれ、基本はこの2種類のパターンででき上ってい

るわけだ。

ソロ・ギターは、いわゆるマイナーのペントニックを使った音使いがポイント。ポジションは開放をからめたロー・ポジションと、これをオクターブ上げた12フレット付近のハイ・ポジションが主体となっていることに注目。また、チョーキングの音程が半音、1音、1音半、2音というように、ヴァリエーションに富んだフレージングになっているので、音程には充分な注意が必要である。そのためには、チョーキングの基本をもう1度見直すことが大切。つまり、指の力で弦を押し上げるのではなく、手首の回転を利用するチョーキング・フォームだ。

93

Score for "THE TRAIN KEPT A ROLLIN'" (ブギウギ列車夜行便).

Key: E major (indicated by 4 sharps: F#, C#, G#, D#). Time signature: 4/4.

Sections: A (E) and B.

Instrumental parts shown: Vocal, Guitar I, Guitar II, Bass, Drums.

Annotations for Guitar I:

- (E. Guitar Free tempo)
- W.C. (Wah-Cry) markings above notes.
- Arm. (Arm) markings above notes.
- (a tempo) marking above notes.
- Port. cho. (Portamento Chorus) markings above notes.
- Cho. (Chorus) markings above notes.
- Port. Cho. (Portamento Chorus) markings above notes.

Tablature for Guitar I (T, A, B strings):

- Section A: T (12, 14), A (12, 14), B (12, 14).
- Section B: T (12, 14), A (12, 14), B (12, 14).

Tablature for Guitar II (T, A, B strings):

- Section A: T (12, 14), A (12, 14), B (12, 14).
- Section B: T (12, 14), A (12, 14), B (12, 14).

Tablature for Bass (T, A, B strings):

- Section A: T (12, 14), A (12, 14), B (12, 14).
- Section B: T (12, 14), A (12, 14), B (12, 14).

Drums: Standard notation with various rhythmic patterns.

Chorus: A E

Vocal

Guitar I

Guitar II

Bass

Drums

Chorus: A B E

Vocal

Guitar I

Guitar II

Bass

Drums

1. C

Yeah on the train I met a dame she's rath-er
-long, sweet lit-tle wom-an, get a

8va tr. 1x only

8va Low

D.S. After

Vocal

hand-some but kind-a looked the same. She was pret-ty from New York Cit-y I'm walk-in' down that old fair lane I'm in
 -long On your way, get a - long Sweet lit-tle wom-an get a - long - On your way, I'm in

Guitar I

Guitar II

Bass

Drums

A E

Vocal

heat, I'm in love but just could-n't tell her so — I said — train kept a roll-in' all night long —
 heat' I'm in love but just could-n't tell her so — No no no

Guitar I

Guitar II

Bass

Drums

1. D E

1 x only

cho. D P H

cho. D P H

(8va Low) ↑

A

98

Vocal

Guitar I

Guitar II

Bass

Drums

Measures 1-4 of section A. The score includes staves for Vocal, Guitar I, Guitar II, Bass, and Drums. Guitar I has a solo with notes and bends, with lyrics 'H C', 'cho', 'D', 'H P', 'P', 'H cho', and 'S'. Guitar II and Bass have rhythmic patterns with fret numbers. Drums have a simple beat pattern.

E

Vocal

Guitar I

Guitar II

Bass

Drums

Measures 1-4 of section E. The score includes staves for Vocal, Guitar I, Guitar II, Bass, and Drums. Guitar I has a solo with notes and bends, with lyrics 'P', 'a.c.', 'H', 'a.c.', 'M', 'P', 'S', 'cho', 'D', 'cho', 'D', 'P', 'P', 'P', 'a.c.', and 'H'. Guitar II and Bass have rhythmic patterns with fret numbers. Drums have a simple beat pattern.

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

- Vocal:** The vocal line is written on a single staff. It begins with a whole rest, followed by a series of notes and rests. A "Sua" (Sustained) marking with an arrow is present above the staff.
- Guitar I:** This part includes a standard six-string guitar staff with a treble clef and a tablature staff below it. The tablature uses numbers 9, 12, 10, 9, 7, 14, 15, 12, 12, 15, 12, 15, 12, 14, 12, 14, and 14. Chords and techniques are labeled: "cho.", "H.C.", "P.Q.C.", "H.P.", "g", "s", and "6".
- Guitar II:** This part is written on a standard six-string guitar staff with a treble clef. The tablature uses numbers 5, 7, 7, 5, 7, 6, 5, 3, 0, 0, 0, 2, 3, 0, 0, 5, 7, 5, 7, 6, 5, 3, 0, 0, 0, 1. Chords and techniques are labeled: "cho.", "H.C.", "P.Q.C.", "H.P.", "g", "s", and "6".
- Bass:** This part is written on a standard six-string guitar staff with a bass clef. The tablature uses numbers 5, 7, 7, 5, 7, 6, 5, 3, 0, 0, 0, 2, 3, 0, 0, 5, 7, 5, 7, 6, 5, 3, 0, 0, 0, 1. Chords and techniques are labeled: "cho.", "H.C.", "P.Q.C.", "H.P.", "g", "s", and "6".
- Drums:** The drum part is represented by three empty staves, each with a "Z" symbol, indicating a specific drum sound or pattern.

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

Vocal: The vocal line is written in a single staff. It begins with a whole rest, followed by a series of notes and rests. The lyrics "The sound of silence" are written below the notes. The score includes various musical notations such as notes, rests, and dynamics.

Guitar I: The guitar I part is written in a single staff. It features a complex arrangement of notes and rests, including a prominent sixteenth-note pattern. The score includes various musical notations such as notes, rests, and dynamics.

Guitar II: The guitar II part is written in a single staff. It features a complex arrangement of notes and rests, including a prominent sixteenth-note pattern. The score includes various musical notations such as notes, rests, and dynamics.

Bass: The bass part is written in a single staff. It features a complex arrangement of notes and rests, including a prominent sixteenth-note pattern. The score includes various musical notations such as notes, rests, and dynamics.

Drums: The drums part is written in a single staff. It features a complex arrangement of notes and rests, including a prominent sixteenth-note pattern. The score includes various musical notations such as notes, rests, and dynamics.

The score is written in a clear, legible hand. It includes various musical notations such as notes, rests, and dynamics. The score is arranged in a standard format, with the vocal part at the top and the instrumental parts below.

A E

Vocal

Guitar I

Guitar II

Bass

Drums

100

A B E

Vocal

Guitar I

Guitar II

Bass

Drums

G N.C. 4 times Repeat

1.2.3. 4.

Vocal

Guitar I

Guitar II

Bass

Drums

< 1x 2x tacet >
8va

cho cho

cho cho

W.C. W.C.

W.C. W.C.

§ 2.3.

H 1x tacet. →

E

Vocal

Guitar I

Guitar II

Bass

Drums

2. train
3. long
4. stop

I met a dame
Sweet lit-tle
in Al-bu-quer-que

She's rath-er hand-some but kind-a
wom-an get a - long
She must have thought I was a

Arm.

Arm.

(after D.S. 3)

(after D.S. 3)

(after D.S. 3)

(after D.S. 3)

(x)

A

Vocal

looked the same — She was pret-ty from New York — Cit - ty I'm
 On your way — get a - long — lit - tle wom - an get a
 real cool jerk Got out of the train look - in' sweet hand - some

Guitar I

Guitar II

Bass

Drums

102

E A B

Vocal

walk - in' down that old fair lane I'm in heat — I'm in love — But I
 - long — On your way — I'm in heat I'm in love — But I
 Look - ing so good, child I could-n't let her go Ooh — But I

Guitar I

Guitar II

Bass

Drums

after D.S. 3

L 8va LOW

to 3.

Vocal

E

Train kept a roll-in all — night long — on the heave — with a ho — But I just could-n't tell her a lie —

Guitar I

cho. D

Guitar II

Bass

Drums

104

Vocal

E

Guitar I

W.C. D W.C. cho. D cho. cho. D cho. W.C. W.C. U. D

Guitar II

Bass

Drums

K Coda 2.

Vocal

1ie

2x *Feed back*

Guitar I

Guitar II

Bass

Drums

Vocal

1. 2.

Guitar I

cho *Port.* *1.H.U* *Port. Arm. Down.*

Guitar II

Bass

Drums

[L] E

Vocal

Guitar I

cho. *cho.* *s* *Port. H.C.* *cho.* *p*

Guitar II

Bass

Drums

107

E

Vocal

Guitar I

2.C *D* *cho.* *cho.* *W.C* *W.C* *Sua* *cho.* *cho.* *D* *cho.* *U.D*

Guitar II

Bass

Drums

E

Vocal

Guitar I

(8va) Arm →

cho. D P P

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

12 14 12 14 12 14 14

12 15 12 15

Guitar II

Bass

Drums

108

A **E**

Vocal

Guitar I

H P H WC

12 15 12 15 12 15 12 15

12 12 12 12 12 12 12 12

Guitar II

Bass

Drums

A *B* *E*

Vocal

Yeah — we made a

Guitar I

Guitar II

Bass

Drums

D.S. 3. to [H]

109

⊕ Coda 3.

A *B* *E*

Vocal

heat I'm in love — But I just could-n't tell her a lie

Guitar I

Guitar II

Bass

Drums

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The tempo is marked as "(a tempo)".

- Vocal:** The vocal line is represented by a single staff with a treble clef. It begins with a whole rest, indicating a pause at the start of the song.
- Guitar I:** This staff includes both a musical notation line (treble clef) and a guitar tablature line (T, A, B). The musical notation shows a series of chords and melodic lines. The tablature uses numbers 0-9 to represent fret positions. The first measure shows a D major chord (D4, F#4, A4) and a D5 note.
- Guitar II:** Similar to Guitar I, this staff includes both musical notation and guitar tablature. It follows a similar pattern to Guitar I, with a D major chord and a D5 note in the first measure.
- Bass:** The bass line is shown in a bass clef. It begins with a whole rest, indicating a pause at the start of the song.
- Drums:** The drum part is represented by a single staff with a bass clef. It shows a simple drum pattern, including a snare drum and a kick drum.

The score is presented in a clean, black-and-white format, typical of a printed musical score. The staves are clearly labeled, and the notation is precise, making it easy to read and play.

E

(Free tempo) G A E

Vocal

Guitar I

Guitar II

Bass

Drums

III

E

Vocal

Guitar I

Guitar II

Bass

Drums

WALK THIS WAY

お説教

Words and Music by S. Tyler/J. Perry

エアロスミスの人気復活は、このナンバーをカバー・ヴァージョンとして大ヒットさせた RUN D.M.C. に負う所が少なからずある訳だが、やはりオリジナルであるエアロの演奏は、味わい深いモノがある。ライブ盤に収められたテイクも捨て難いが、ここでは彼らのサード・アルバム『闇夜のヘヴィ・ロック』から、スタジオ・テイクを取り上げてみた。

イントロ[A]のギター・リフは、16分音符のピッキングを行ないながらも、ドラムスが叩き出す8ビートの感じを出すことが最大の課題。ジョー・ペリーの弾き出す音をなぞることは、練習さえすれば誰でもできることだが、こういったビート感やタイミング、ピッキングの強弱などを再現することはほとんど不可能に近い。つまり、これらの要素がジョー・ペリーの個性になっているわけ

だ。実際の音を良く聞き込んで、何度も挑戦してみる気持ちが大切。

[B]のバックিং・ギターは、右手を使ったミュート奏法。これは、右手の横腹をブリッジ上に乗せてピッキングしていくテクニクだが、ミュートをしっかりと行なわないと締りのないプレイになってしまうので要注意。6弦8フレットのC音には小指を使い、3拍目の5フレットは人差指1本でジョイントさせる局面である。なお、ここは16分音符をシャッフルさせている所だ。

ドラムスの奏法的ポイントは2つ。1つは、オープン・ハイハットからクローズさせるタイミングを正確に出すということ。そしてもう1つは、16分音符のキックをしっかりと出して、しかも全体のつづをそろえる、ということだ。

(♩-♩) [A] E7

Vocal

Guitar I

Guitar II

Bass

Drums

E7 A C7

B (♩ = ♩³)

Vocal

Back stroke lov-er al-ways hid-in'neath the cov-er can I
School girl sweet-ie make the class kind a sass-y had her

Guitar I

Guitar II

Bass

Drums

27

Vocal

talk to you 'bout a thing — You said you ain't seen — noth-in' Till you're a down rag-a muf-fin Then you've
skirks climb-in' way up her knee — There was three young la-dies in the school gym lock-er when I

Guitar I

Guitar II

Bass

Drums

Vocal

sure to be a chang-in' your way — I might share the lead — I was a re-al young beat up
 no ticed they was look-ing at me — I was a high school los-er, nev-er made it with the la-dies And the

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

28

Vocal

Times I could rem-i - nisce Cause the best things in love-in' with a sis-ter and a cous-in On - ly
 boys told me some-thin' I missed — I nev-er mixed no way with a dolly who had a fa-vor so I

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

[C] E7

Vocal

start-ed with a lit-tle kiss — Like this
gave her just a lit-tle kiss — Like this

Guitar I

Mute

Guitar II

Mute

Bass

Drums

29

[D] C7

Vocal

See - saw swing-in' with the boys in the school And you

Guitar I

Mute

Guitar II

Mute

Bass

Drums

Vocal

feet fly-in' up in the air — sing-in' hey did-dle did-dle with your kit-ty in the mid-dle of the

Guitar I

Guitar II

Bass

Drums

30

Vocal

swing like you did-nt care — So I took a big chance at the high school dance with a mis-sy who was read-y to play — It was

Guitar I

Guitar II

Bass

Drums

me she's fool - in' cause she knew what she was do - in' And I know love was here to stay - But she told me to
me she's fool - in' cause she knew what she was do - in' When she taught me how to ball this way She told me to

Vocal

Guitar I

Guitar II

Bass

Drums

E C7 F7 C7

Walk this way — Walk this way — Walk this way —

Vocal

Guitar I

Guitar II

Bass

Drums

32

Vocal

F7 C7 F7 C7

Walk this way — Walk this way — Walk this way — Walk this way —

Guitar I

Guitar II

Bass

Drums

Vocal

F7 C7

Walk this way just give me a kiss

Guitar I

Guitar II

Bass

Drums

A G (♩ = ♩) E7

Like this

Vocal

Guitar I

Guitar II

Bass

Drums

Cow bell

33

WOO Ah—

Vocal

Guitar I

Guitar II

Bass

Drums

D.S.

Coda
C7

Vocal: Walk this way — Talk this way — Just give me a kiss

Guitar I: F7

Guitar II: [F7]

Bass: [F7]

Drums: [F7]

Cowbells: [F7]

Chord: $\boxed{H} \left(\text{C7} = \text{F}^{\flat} \text{A}^{\flat} \right)$

Vocal: Like this

Guitar I: [H] [P] [P] [P] [H.C] [H.C] [9]

Guitar II: [Mute] [Mute]

Bass: [S] [S] [S]

Drums: [S] [S] [S]

The musical score for "I" by The Beatles is presented in a multi-staff format. The top staff is for the Vocal, followed by two staves for Guitar I (treble and bass clef), two staves for Guitar II (treble and bass clef), a Bass staff, and a Drums staff. A Cowbell part is indicated at the bottom. The score is divided into four measures. The first measure shows the vocal melody and guitar accompaniment. The second measure continues the melody and accompaniment. The third measure shows the vocal melody and guitar accompaniment. The fourth measure shows the vocal melody and guitar accompaniment. The score includes various musical notations such as notes, rests, and chords. The guitar parts are written in standard notation with fret numbers. The bass part is written in standard notation with fret numbers. The drums part is written in standard notation with drum symbols. The cowbell part is written in standard notation with cowbell symbols. The score is a black and white image with a white background.

Handwritten musical score for a piece titled "E7". The score is written on four staves: Vocal, Guitar I, Guitar II, and Bass. The key signature is one sharp (F#), and the time signature is 7/8. The score includes various musical notations such as notes, rests, and dynamic markings like "cho", "H.U.", "1.H.U.", "g", "q", "U", "D", and "3rd. Gt.". The score is divided into measures by vertical bar lines, and there are repeat signs (//) in the Guitar II and Bass staves. The notation is handwritten and includes many annotations and markings.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score includes staves for Vocal, Guitar I, Guitar II, Bass, and Drums. The guitar parts feature complex fingerings and techniques like harmonics (H), bends (b), and double stops (D). The bass part is mostly rests, and the drums have a simple pattern. The score is marked with "8va" and "cho" (choir) and ends with a double bar line.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The Vocal part is written in treble clef and includes lyrics. The Guitar I part is written in treble clef and includes complex fingerings and harmonies. The Guitar II part is written in treble clef and is a silent accompaniment. The Bass part is written in bass clef and is a simple line. The Drums part is written in bass clef and provides a steady beat. The score is divided into three measures, with the first measure containing the main melody and the second and third measures containing the instrumental accompaniment.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece, divided into two systems of six measures each. The score includes staves for Vocal, Guitar I, Guitar II, Bass, and Drums.

- Vocal:** The vocal line is written in treble clef. It begins with a whole rest in the first measure, followed by a half rest in the second, and then a series of eighth and sixteenth notes in the third and fourth measures. The fifth and sixth measures contain whole rests.
- Guitar I:** The guitar I part is written in treble clef. It features a complex melodic line with many beamed sixteenth and thirty-second notes. There are dynamic markings such as *cho.*, *D*, *P*, and *U.D.* throughout the piece.
- Guitar II:** The guitar II part is written in treble clef. It provides a rhythmic accompaniment with a series of eighth and sixteenth notes. It includes dynamic markings like *cho.*, *D*, *P*, and *U.D.*.
- Bass:** The bass line is written in bass clef. It consists of a simple, steady eighth-note pattern. There are double bar lines with repeat dots (//) at the end of the first and second systems.
- Drums:** The drum part is written in bass clef. It features a simple, steady eighth-note pattern. There are double bar lines with repeat dots (//) at the end of the first and second systems.

The score is presented in a clean, black-and-white format, typical of a professional music manuscript.

[illegible]