

HANOI ROCKS

BAND SCORE THE BEST OF



TRAGEDY
MOTERVATIN'
ORIENTAL BEAT
LOVE'S AN INJECTION
TAXI DRIVER
DESPERADOS
MALIBU BEACH NIGHTMARE
UNTIL I GET YOU

ICE CREAM SUMMER
VISITOR (Live)
MILLION MILES AWAY
TWO STEPS FROM THE MOVE
REBEL ON THE RUN
PROBLEM CHILD
IT'S TOO LATE

WATANABE SHINKA MUSIC PUB.CO.,LTD.



THE BEST OF HANOI ROCKS

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TRAGEDY

白夜のトラジディ

Words & Music by Andy McCoy

イントロの前半は、Gt. 1はアルペジオによるゆったりとしたパターンを弾き、Gt. 2は8ビートでリズムを細かくキープするというアンサンブルになっている。イントロの6小節目では、Gt. 1は一モックス奏法も行っているが、これはタブ譜の位置で左手を軽く弦にふれるようにしてピッキングすれば簡単に行うことができるものだ。なお、この曲では、譜面にある2本のギターの他に、もう1本別のギターも小さい音量で入れられているようだが、ベースの都合もあり、メインとなっている2本のギターだけを採らせてもらった。ベースやドラムは、シンプルでストレートな8

ビート・パターンだ。イントロのベースのパターンは、ほとんど4弦開放のE音を8分音符で弾いているというシンプルなものだが、2小節ごとにちょっとしたフィル・イン・ノートが入っているので注意しよう。イントロの9小節目からのGt. 2のパターンは、右手を少し弦にさわるようにしてピッキングし、軽くミュート奏法を行うようにすれば、レコードのようにハギレの良いサウンドが出せるだろう。図の部分でGt. 2はギター・ソロを弾いているが、これはリフの延長ともいえるシンプルなものだ。曲の最後の部分だけ、ベースとユニゾンでシンセ・ベースが弾かれている。

Intro

Em

<Chorus>

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

8:1 Em

r Harm.

r Harm.

Pick Scratch

20

4 7 2 0 0 4 3 2 0 3 3 0

Drums

4

Em

Drums

(D.S. ① time Straight)

Em

Vocal

Well the mu - sic's slow - ly dyin' And I'm jump - ing out of my
Reach - ed top speed And I'm get - ting in side of
I Wake up in the mor - ning And I feel the pain in my

Other

Guitar I

Guitar II

Bass

Drums

5

Em

Vocal

jeans you head

Well this is hot stuff, ma ma
If it's rest I need

I jump in - to the bed you're there al - rea - dy wait - in' for me
Taste it sure tastes
I'd ra - ther be

Other

Guitar I

Guitar II

Bass

Drums

Vocal: *good dead* *Yes it does* *Ain't this a per - fect way to*
It may be cold out - side But in you
No des - ti - na - tions in this

Chords: *E₇* *B C* *B A G* *F# Em*

Guitar I: *4* *4* *7 9 7 5 5* *4 2 2*
7 9 7 5 5 *4 2 2*

Guitar II: *%* *%* *7 9 7 5 5* *4 2 2*
% *%* *7 9 7 5 5* *4 2 2*

Bass: *0* *4 2 0 4 2 0* *3* *3 2 0 3 3* *3 2 0*
0 *4 2 0 4 2 0* *3* *3 2 0 3 3* *3 2 0*

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

6

Vocal: *the spend the night* *There ain't no bet - ter way of*
the fire is burn - ing *And when you bite me wo - man I know*
life I li - ve *No ex - pec - ta - tions, I just*

Chords: *B* *C* *B A G* *F# Em*

Guitar I: *7 9 7 7* *%* *7 9 7 5 5* *4 2 2*
7 9 7 7 *%* *7 9 7 5 5* *4 2 2*

Guitar II: *5 7 5 7* *%* *7 9 7 5 5* *4 2 2*
5 7 5 7 *%* *7 9 7 5 5* *4 2 2*

Bass: *0 2 0 2* *%* *3* *3 2 0 3 3* *3 2 0*
0 2 0 2 *%* *3* *3 2 0 3 3* *3 2 0*

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

Vocal

1.

B kill - ing time Than lov - ing you sure of that I
 Love drift and is hurt - drift

Other

Guitar I

Guitar II

Bass

Drums

Harm.

Harm.

7

Vocal

2. 3.

Em do It's ing life is Oh 1.3.5. tra - ge - dy
 like (a) 2.4.6. tra - ge - dy

Other

Guitar I

Guitar II

Bass

Drums

Woo

8

Vocal

Life re - minds me 'bout a sym - pto - ny on the ra - di - o
Life re - minds me 'bout a sym - pto - ny ! heard to - day

First a lit - tle bit too
First a lit - tle bit too

Other

Guitar I

Guitar II

Bass

Drums

Vocal

fast Then a lit - tle bit much too slow
fast Then a lit - tle bit much too Slow for

Other

Guitar I

Guitar II

Bass

Drums

Vocal *me* Ah

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

① Coda

Vocal *me* for me

Other

Guitar I

Guitar II

Bass

Drums

Vocal B D E G A F# G A B

Other

Guitar I

Guitar II 8va

Bass

Drums

10

Vocal B D E G A F# G F#

Other

Guitar I

Guitar II 8va

Bass

Drums

Vocal *B* *G* *F#*
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Vocal *B*
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Life is ___ Like (a)

D.S. ②

Vocal *Em*
 Other
 Guitar I
 Guitar II
 Bass
 Drums

me for ___

Ⓢ Coda ②

Em

me

Vocal

Other

Guitar I

Guitar II

Bass

Drums

< Synth. Bass >

Detailed description: This system contains measures 1 through 4 of a musical score. The key signature has one sharp (F#). The vocal part begins with the word 'me' on a long note. The guitar parts (I and II) play a series of chords and arpeggios. The bass part features a walking bass line with fingerings indicated. The drums play a consistent snare and bass drum pattern. A 'Synth. Bass' part is also indicated, playing a similar walking line.

12

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 5 through 8. The vocal part is silent. The guitar parts continue with their arpeggiated patterns. The bass part maintains the walking bass line. The drums play a consistent snare and bass drum pattern. The 'Synth. Bass' part is also present, playing a similar walking line.

MOTORVATIN'

炎のドライビン

Words & Music by Andy McCoy and Mike Monroe

この曲は、シンプルな8ビート・ナンバーだ。タムを使ったドラムのパターンにつづいて、ベースのリフがイントロからスタートしている。これは、ギターもユニゾンで弾き始めるが、シンプルでなかなかノリの良いリフだ。シンコペーションしたリズムも一部あるので、リズムは正確にプレイするようにしよう。図からベースやドラムは、オーソドックスな8ビート・パターンだ。ベースが弾いている8分の連続は、8ビートの最も基本的なパターンといえるものだが、正確なリズムで弾きつづけるのは意外と難しい。ノリの良い演奏をするためにも決してリズムが乱れない

ようにしてもらいたい。この曲をよく聴くと、3本のギターが鳴っているようだが、譜面ではその中でメインとなっている2本を選んでいる。レコードのサウンドを再現するには、これだけでも充分だろう。図でもイントロと同様のベースのリフが弾かれている。この曲のベースは、ピックを使って、少し硬めのサウンドでプレイしているようだ。また、かなり強くピッキングして、少しヘヴィな感じを出しているようだ。図の後半部分でハーモニカも吹かれている。この曲のキーはAであるが、ここではCメジャー・キーのブルース・ハープが使われているようだ。

Intro

G

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

G

Well I have

Guitar I

Pick Scrat

Guitar II

Bass

Drums

14

Vocal

① (straight)

A

A Saturday night drive on a sub-way train A lot of speed in
 got - ta get out got - ta get out now I wan - na hear my wheels
 skin tight jeans and high - heel shoes A lea - ther ja - cket and

Guitar I

Guitar II

Bass

Drums

Vocal

A

side my brain
scream and shout
nothin' to lose

B <Chorus> (D.S. @ time only)

Sha - kin' brea - kin' it loose
Get out of the sub - way
Gonna rock the ra - tion

Guitar I

Guitar II

Bass

Drums

Vocal

B

The best that I can do
Get my wheels on the street
Down the filling s -

G
to ① 1.

2. G

D

(And) start mo - tor - va - tin'

Guitar I

Guitar II

Bass

Drums

Vocal

Runnin' all alone on a low-down street s-s-s-sear-chin' for my
 Don't try to get a ride in my Ca-dil-lac You don't look good e-

Guitar I

TAB 7 5 4 2 0 7 5 0 7 5 0 2 0 2 0 7 5

Guitar II

TAB 10 12 12 11 12 5 5 5 6 7 5 5 5 7 5

Bass

TAB 0 5

Drums

16

Vocal

me - di - cine And a lit - tle sa - tis - fac - tion from a wo -
- nough for that Sure I am a lon - er but I'm never a - lone

Guitar I

TAB 0 7 5 0 7 5 4 5 ① 0 2 4 2 ② 2 4 2 0

Guitar II

TAB 7 5 0 ① 0 2 4 2 ② 2 4 2 0

Bass

TAB % 0 2 4 2 2 4 2

Drums

% % %

Vocal

*- man is all I need
I get by on my own*

I got - ta pull my - self to - ge - ther Hey, hey, hey,

Guitar I

Guitar II

Bass

Drums

17

Vocal

hear me Say I got - ta drive right in - to the fi - re And I'm

Guitar I

Guitar II

Bass

Drums

Vocal

F#m *D* *C#m* *to C#m* *B*

burn - in', burn-in', burn - in' I'm mo - tor - va - tin' _____ I've got

Guitar I

Guitar II

Bass

Drums

D.S. ①

18

Vocal

G

- ta - tion _____

Guitar I

Guitar II

Bass

Drums

D.S. ②

Vocal

C#m *D* *A*

Yeah

Guitar I

Guitar II

Bass

Drums

①

Vocal

A

Woo _____ Yeah

Guitar I

Guitar II

Bass

Drums

19

Vocal

A

E G

Yeah

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Chord symbols: G, A, C, D, CD, C, A.C., r 8va

Tablature: 0 2 2 2 0 2 0, 2 7 7 5 5 7 5 5 7, 0 2 0 2, 0 2 0 2

Drum notation: % (silence), eighth notes, sixteenth notes, quarter notes

Vocal

Guitar I

Guitar II

Bass

Drums

Chord symbols: G, C, CD, C, CD, C, CD, D (Harmonica), tr.

Tablature: 0 2 2 0 3, 0 2 2 0 3, 0 2 2 0 3, 0 2 2 0 3, 0 2 2 0 3, 0 2 2 0 3, 0 2 2 0 3, 0 2 2 0 3

Drum notation: % (silence), eighth notes, sixteenth notes, quarter notes

Vocal

D *E* *G*

We've got - ta

Guitar I

Guitar II

Bass

Drums

21

Vocal

F *F#m* *D* *A* *F#m* *A*

pull our - selves to - ge - ther Hey, hey, hey _____ That's what! say _____ We've got - ta

Guitar I

Guitar II

Bass

Drums

Vocal

F#m D A F#m A

pull our - selves to - ge - ther Hey, hey, hey Now hear me say
pull our - selves to - ge - ther Hey, hey, hey That's what I say

Guitar I

Guitar II

Bass

Drums

Vocal

A F#m D A

We got - ta drive right in - to the fi - re and start
We got - ta pull our - self to - ge - ther Hey, hey, hey

Guitar I

Guitar II

Bass

Drums

Vocal

F#m *A* *C#m* 1.

burn - ing, burn - ing, burn - ing We're mo - tor - va - tin' We've got - ta
 hear me say We're mo - tor - va - tin'

Guitar I

4

4

Guitar II

4

4

Bass

4

4

Drums

Vocal

2. *C#m* *G* *A*

Guitar I

%

%

0 2 4 2 2 4 2 0 0

cd

4 4 2 4 2 4

Guitar II

%

%

0 2 4 2 2 4 2 0 0

cd

4 4 2 4 2 4

Bass

4 7 6 9

0 2 4 2 2 4 2 0 0

2 4 2 0 0 9

Drums

%

%

ORIENTAL BEAT

オリエンタル・ビート

Words & Music by Andy McCoy

この曲のイントロのドラムは印象的なパターンを叩いている。ここはハイハット・レスで、スネアにアクセントをおいたパターンだ。バス・ドラの代りにフロア・タムを叩いてもよいだろう。イントロのGt. 2は、オクターヴ奏法でEの音を弾きつづけている。この時、間の2弦はしっかりとミュートしておき、余計な音が鳴らないように注意しよう。Ⅳのシンキングなどでは、2本のギターがほとんどユニゾンで弾いているが、Gt. 2は時々チョーキングを使ったフィル・イン・フレーズを入れている。Ⅴの部分で

は、Gt. 2が単音による非常にシンプルなリフを弾いている。ここは軽くヴィブラートをかけるようにするとよいだろう。この曲もアルト・サックスのソロが入れている。Ⅵの部分それがそれだ。キーボードで代用しても良いが、このフレーズはギター向きでもある。サックスの代りにギターを弾いてもおもしろいだろう。この曲のベースやドラムは、シンプルな8ビート・パターンがメインであるが時々出てくるリズムのキメの部分は、アクセントをつけてしっかりと合わせるようにしたい。

24

Intro ① E

One, Two, Three, Four

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Score for guitar and bass, measures 1-5.

Measures 1-5: The guitar part features a series of whole notes on the E string, with a final measure containing a cross symbol. The bass part includes a melodic line with a 9/7 chord and a 9/7 chord with a flat, followed by a 9/7 chord. The guitar part has a 9/7 chord and a 9/7 chord with a flat. The bass part has a 9/7 chord and a 9/7 chord with a flat. The guitar part has a 9/7 chord and a 9/7 chord with a flat. The bass part has a 9/7 chord and a 9/7 chord with a flat.

Uh,

Score for guitar and bass, measures 6-10.

Measures 6-10: The guitar part features a series of whole notes on the E string, with a final measure containing a cross symbol. The bass part includes a melodic line with a 9/7 chord and a 9/7 chord with a flat, followed by a 9/7 chord. The guitar part has a 9/7 chord and a 9/7 chord with a flat. The bass part has a 9/7 chord and a 9/7 chord with a flat. The guitar part has a 9/7 chord and a 9/7 chord with a flat. The bass part has a 9/7 chord and a 9/7 chord with a flat.

al - right!

Intro ②

Vocal

Uh

Other

Guitar I

Guitar II

Bass

Drums

26

①② (with Repeat)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I'm — 1 gon - na take a ho - li - day —
 2 I wanna get a way from (the) west —
 3 Chi - nese girls make me happy —
 4 Ha - noi rocks every mor - ning —
 6 The - re is no ho - li - day —

Leave some - where far a - way
 To the pla - ce that I like best
 It's enough if I tell 'em I'm
 At night I'll fall asleep
 'Cause ho - li - day's every day

4(1, 2x Tacet) →
 Woo

Vocal

E *B* *1. E*

I won't be back for (a) while
 And where the nights are long
 not from the U. S. A.
 To the smell of romance
 And let me tell you (the) truth

For a long long time
 And the girls are every word I say
 As I'd see I'd my

And they be - lieve eve - ry word I say
 As I see my

(1. 2x Tacet) *4(1x Tacet)*

Guitar I

Guitar II

Bass

Drums

Vocal

D A D A *2. E* *F# G G# B A*

pretty geisha girl dance
 be a fool

I - m go - in' to rock til I drop A -

(2x Tacet)
 gei-sha girl dance
 be a fool

Guitar I

Guitar II

Bass

Drums

Vocal

- round the clock (And) ne-ver e-ver gon-na stop (I'll) Send you a post-card

Other

Guitar I

Guitar II

Bass

Drums

28

Vocal

from Ha - noi (I) Won't be com-in' back So be - ware, my ba - by I am ten

Other

Guitar I

Guitar II

Bass

Drums

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

thou - san - d miles a - way

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

⊕Coda ①

Vocal *B E*

I am ten thou - sand miles a - way

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Round and round the world goes around _____ (I) used to be-lieve _____ I was such _____ a hap-py guy

Woo

Chords: D, C, Am, F, G

Tablature for Guitar I and II, Bass, and Drums is provided.

30

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Now I've found my place on earth _____ Leav-in' for Europe _____ just can't _____ be worth _____

Chords: C, Am, F, G

Tablature for Guitar I and II, Bass, and Drums is provided.

E A D B

Ba - by, ba - by, won't you take my hand_____ To a - ki - do garden... well you un - der - stand _____

A D B

Pro - pa - gan - da sur - rounds us But_____ Ne - ver mind_____ what they say_____ I ain't go - in' back

Vocal F *E*

home _____ I ain't goin' back home _____

Other

I ain't goin' back home _____

Guitar I

Guitar II

Bass

Drums

32

Vocal *E* G *A* C

Other *< Sax. Solo >*

Guitar I

Guitar II

Bass

Drums

Vocal

E A C D

Other

Guitar I

Guitar II

Bass

Drums

♩ Coda ②

Vocal

D A D A E

I am ten thousand miles a way

Other

Guitar I

Guitar II

Bass

Drums

D.S. ②

LOVE'S AN INJECTION

愛はインジェクション

Words & Music by Andy McCoy

この曲のリズムは、譜面のように3連のノリになっているので注意してもらいたい。イントロの部分では、キーボードとしてピアノ系のサウンドが弾かれているが、これはシンセを使ったもののような。このイントロの部分では、ベースの2拍3連のリズムを正確に弾くことがポイントとなるだろう。ドラムはタムとシンバルによる2小節パターンだが、各音を力強く叩くようにしたい。Ⅳの部分もハイハット・レスで、スネアを両手で叩いてパワフルなドラミングを聴かせている。この部分では、ベースは短く切る音とレガートでつなげる音とのメリハリをつけるようにしたい。

Ⅲの6小節目などの2拍3連は、ユニゾンのフレーズになっているのでしっかりと合わせよう。ⅥのGt. 2のオクターヴ奏法は左手のテクニックが難しいものだ。かなり細い音のうごきになっているので、ポジション移動をスムーズに行い、正確なリズムで弾くようにしよう。Ⅶではギター・ソロが弾かれている。Ⅵの5～6小節目ではライト・ハンベ奏法も行われているが、これは左手でチョーキングしながら、右手で押えているものだ。この曲でもサックスがⅥの部分で使われているが、シンセなどで代用してもよいだろう。

34

34

Intro *Am*

< Synth >

r 8va →

Guitar I

Guitar II

Bass

Drums

Vocal

Am

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(with Repeat)

F Em F Em F Em F G A Am

I can't get how bad any closer
Now I know that we're out of control
I know things will turn out good

Vocal *Am*

You're so dis-tant so far a-way *Am* I los-ing you
 You told me we could make it some-how If we rea-ly try
 Give me a try just like they were be-fore If we too young for you
 And they'll be just like they were be-fore If we rea-ly try

Other

Guitar I

Guitar II

Bass

Drums

36

Vocal *F* *1.3.* *G* *2.4.* *G*

This fix of love will cool you down for a while
 But where's the love where's cold So don't throw me out all the money we
 The city streets look so cold

Other

Guitar I

Guitar II

Bass

Drums

B Dm C Dm Em Dm Em F Em F G F Em Dm C Am

Vocal
 Saved } Float - ing to the beat — of — for - ty se - cond street — And
 Love's }

Other

Guitar I

Guitar II

Bass

Drums

37

Dm C Dm Em Dm Em F Em F G F Em Dm C Am

Vocal
 mo - ney killed the love We tried — so hard to — keep — Re -

Other

Guitar I

Guitar II

Bass

Drums

38

Vocal

F *G* *Am* *Bb* *C* *to*

- mem - ber how love was wild _____ Re - mem - ber how love was real

Other

Guitar I

Guitar II

Bass

Drums

Vocal

C *Am* *yeah, yeah* *yeah, year*

Love's hot love's an injec - tion Love's hot love's an injec - tion

Other

r 8va

Guitar I

Guitar II

Bass

Drums

Am

yeah, yeah

yeah, yeah

Love's hot love's an injec - tion Love's hot love's an injec - tion

Other

Guitar I

(8va)

Guitar II

Bass

Drums

D.S.

Coda

Am

Other

< Sax. >

Don't throw me out Don't throw me out

Guitar I

8va

(8va)

c. c. c.

c. c. c.

Guitar II

Bass

Drums

Am

Vocal

Don't throw me out

No!

Other

Guitar I

Guitar II

Bass

Drums

E Dm C Dm Em Dm Em F Em G Em Dm

C

Vocal

Am

Dm C Dm Em Dm Em F Em G Em Dm C

Other

Guitar I

Guitar II

Bass

Drums

Am F G Am Bb C F Am

Re-mem-ber how love was wild _____ Re-mem-ber how love was real _____ Love's hot

<Synth.>

8va →

17 14

Guitar I

Guitar II

Bass

Drums

4m

yeah, yeah

yeah, yeah

yeah, yeah

Love's an injec - tion Love's hot love's an injec - tion Love's hot love's an injec - tion

41

Other

Guitar I

Guitar II

Bass

Drums

TAXI DRIVER

タクシードライバー

Words & Music by Andy McCoy

シンセによるものと思われる効果音でこの曲はスタートしている。譜面では省略させてもらったが、オルガン系の音でランダムに弾いて不思議な雰囲気を出すようにするとよいだろう。イントロからパワフルな8ビートをベースとドラムが打ち出している。ベースは、シンバルを8分で叩いているが、1つ1つの音を騒々しいほどに力強く叩くようにしたい。ギターは、ユニゾンのカッティング2小節と、アンサンブル・パターンの2小節を組み合わせたパターンを2本で弾いている。Aのバックングで、ギターの音にスタッカートのつけられたものが多いが、これらは右手で軽

くミュートしながら弾くとよいだろう。2本のギターは、ユニゾンに近いパターンを弾いているが、アンサンブルを考慮したパターンというよりは、それぞれ同様のパターンをアドリブ・フレーズを交えながら弾いているもののようだ。□はGt. 2、▣はGt. 1が、それぞれ12小節ずつギター・ソロを弾いている。それぞれ特徴的なフレーズを弾いているが、それほど高度なテクニックは使っていないようだ。しかし、チョーキングやグリッサンドなどの基本的なテクニックをしっかりと弾き、センスの良いプレイをするようにしよう。

43

Intro Em

Ah

Ah

Guitar I

Guitar II

Bass

Drums

① (straight)

Em

Vocal

I'll be a ta - xi dri - ver for you
milk - man for you, babe

Guitar I

Guitar II

Bass

Drums

44

Em

Vocal

ho - ney Take you a - ny - where you want to
I'll milk you a - ny - time you want to

I'll be a ta - xi dri - ver for you
I'll be a milk - man for you babe

Guitar I

Guitar II

Bass

Drums

Vocal

Am *Em* *B*

ho - ney Take you a - ny - where you want _____ to
 I'll milk you a - ny - time you want _____ to

Just call on _____ me _____
 Just call on _____ me _____

Guitar I

Guitar II

Bass

Drums

Vocal

A *Em* *1. B7* *2. Em*

I'll take you a - ny - where you want _____ to
 And you can milk me if you want _____ to

I'm a Just

Guitar I

Guitar II

Bass

Drums

48

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

Vocal: The vocal line is written in a single staff. It begins with a treble clef and a key signature of one sharp. The melody is sparse, with notes placed on the first and third beats of each measure. The first measure is marked with a chord of A minor (Am), and the second measure is marked with a chord of E minor (Em).

Guitar I: The first guitar part is written in a single staff. It begins with a treble clef and a key signature of one sharp. The melody is sparse, with notes placed on the first and third beats of each measure. The first measure is marked with a chord of A minor (Am), and the second measure is marked with a chord of E minor (Em).

Guitar II: The second guitar part is written in a single staff. It begins with a treble clef and a key signature of one sharp. The melody is sparse, with notes placed on the first and third beats of each measure. The first measure is marked with a chord of A minor (Am), and the second measure is marked with a chord of E minor (Em).

Bass: The bass line is written in a single staff. It begins with a bass clef and a key signature of one sharp. The melody is sparse, with notes placed on the first and third beats of each measure. The first measure is marked with a chord of A minor (Am), and the second measure is marked with a chord of E minor (Em).

Drums: The drum part is written in a single staff. It begins with a bass clef and a key signature of one sharp. The melody is sparse, with notes placed on the first and third beats of each measure. The first measure is marked with a chord of A minor (Am), and the second measure is marked with a chord of E minor (Em).

Sheet music for guitar, bass, and drums, featuring chord progressions and melodic lines.

Chord Progression: B, A, Em, B

Instrument Parts:

- Guitar:** Features complex fretting (e.g., 10, 12, 10, 12, 0, 12, 0, 11, 0, 8, 7, 8) and trills (tr.).
- Bass:** Provides a rhythmic foundation with patterns like 2, 2, 1, 0, 3, 0, 3, 0, 3, 0, 2, 2, 3.
- Drums:** Includes a drum line with various rhythmic patterns.
- Vocal:** Features a vocal line with lyrics (e.g., "Em", "C", "C", "C", "C").

Key Signatures: The music is written in G major (one sharp).

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Vocal

Am *Em*

Guitar I

c. *c.* *8va* *c.* *c.* *c.* *c.* *D*

c. *c.* *12* *12* *12* *12* *12* *12* *12* *12* *14* *14* *14* *12* *12* *14* *14*

Guitar II

Bass

0 *3* *0* *3* *0* *3* *0* *3*

Drums

Vocal

B *A* *Em*

Just

Guitar I

D *CD* *vib.* *vib.* *(8va)*

D *4* *12* *14* *4* *4* *12* *14* *12* *12* *12* *12* *15* *14* *14* *14* *14*

Guitar II

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

Bass

2 *1* *0* *3* *0* *3* *0* *3* *0* *2* *3* *4*

Drums

D.S.

Coda ②

B B^b F A E

You just Call me on the tele - phone _____ I

E A B

was - n't at home _____ Some - times you reach _____ me _____ Some - times you don't _____ try me when I'm all a - lone

Vocal

B *Em* *B7* *Em*

I'll be a ta - xi dri - ver

Guitar I

Guitar II

Bass

Drums

52

Vocal

B7 *Em* *B7* *C*

I'll be a ta - xi dri - ver Yeah, I see

Guitar I

Guitar II

Bass

Drums

Words & Music by Andy McCoy

ている。アームのついていないギターでは、スライド・バーを使って弾いても同様のサウンドを出すことができるだろう。㊦の部分のGt. 2のフィル・イン・フレーズは アタッチメントとして、ワウ・ペダルを踏みながら弾いているようだ。㊧のギター・ソロでも2小節目でアームを使ったプレイを行っている。これは、左手でトリルを行いながら、アームをダウンさせているものだ。Gt. 2は、全体的にかなりハードなディストーションがかけられており、アタッチメントを使った方が良いだろう。

Musical score for guitar, showing six systems of notation. The score includes a key signature of one sharp (F#) and a common time signature (C). The first system shows a treble clef staff with a key signature change to one sharp and a common time signature. The second system shows a treble clef staff with a key signature change to one sharp and a common time signature. The third system shows a treble clef staff with a key signature change to one sharp and a common time signature. The fourth system shows a treble clef staff with a key signature change to one sharp and a common time signature. The fifth system shows a treble clef staff with a key signature change to one sharp and a common time signature. The sixth system shows a treble clef staff with a key signature change to one sharp and a common time signature.

Bb *Dm* *Bb* *F* *C*

Vocal

Ah, ah, ah

Other

Guitar I

Guitar II

Bass

Drums

54

① (Straight)

A *Dm* *Bb* *Dm*

Vocal

I know you were lone-ly Till you found your-self with us Now we're the on-ly com-
 We kill the men and we rape all the wo-men Some-times we even shoot

Other

Guitar I

Guitar II

Bass

Drums

Vocal

B $\flat$ *F* *C*

- selves to _____ trust on
full at-tack
any-one We _____ see

To - Wo-men get out of our way 'cause if you stay you gotta pray for your lives
night we'll drink till dawn _____ As we sing our out-law song (we sing)
Outlaws don't feel no pi-ty And outlaws is what we are

Other

Guitar I

Guitar II

Bass

Drums

Ooo

56

Vocal

B *Dm* *B $\flat$* *to Φ ① 1. Dm* *B $\flat$* *F*

Other

Guitar I

Guitar II

Bass

Drums

Ooo

2. *Dm*

C *B^b* *F*

Ten thou - sand

C *Dm* *B^b* *F* *C* *Dm* *B^b* *F*

heart-aches, baby _____ Ten thou - sand heart-aches now _____ Ten thou - sand

Vocal

C *Dm* *Bb* *to* ②③④ *D* *Dm*

heart-aches baby Can ne-ver break this cow-boy heart of mine

D.S. ④ (Don't look back, and)

Other

Guitar I

Guitar II

r 8va →

Bass

Drums

58

Vocal

Bb *Dm* *Bb* *F* *C*

Other

Guitar I

Guitar II

c. *tr.* *Arm.* *(8va)* *c.* *tr.* *Arm.* *c.* *tr.* *Arm.*

Bass

Drums

D.S. ①

⊕ Coda ①

♩ Coda ②

Vocal *B^b* *C Dm F C Dm*
 El Do-ra - do We are the des - pe - ra - dos We're like

Other

Guitar I

Guitar II

Bass

Drums

60

Vocal *Dm F Em C Em C*
 tor - na - dos

Other

Guitar I

Guitar II

Bass

Drums

First system of musical notation. Chords: G, D, Em, C.

Staff 1: Treble clef, G major key signature. Chords: G, D, Em, C.

Staff 2: Treble clef, G major key signature. Chords: G, D, Em, C.

Staff 3: Treble clef, G major key signature. Chords: G, D, Em, C.

Staff 4: Treble clef, G major key signature. Chords: G, D, Em, C.

Staff 5: Bass clef, G major key signature. Chords: G, D, Em, C.

Staff 6: Bass clef, G major key signature. Chords: G, D, Em, C.

61

Second system of musical notation. Chords: Em, C, G, D.

Staff 7: Treble clef, G major key signature. Chords: Em, C, G, D.

Staff 8: Treble clef, G major key signature. Chords: Em, C, G, D.

Staff 9: Treble clef, G major key signature. Chords: Em, C, G, D.

Staff 10: Treble clef, G major key signature. Chords: Em, C, G, D.

Staff 11: Bass clef, G major key signature. Chords: Em, C, G, D.

Staff 12: Bass clef, G major key signature. Chords: Em, C, G, D.

And you'll ne-ver see us a-gain And the wo-man who tried to break my heart Now her head and body are a-part

— Feed Back —

We - ve tale - s to tell for gene - ra - tions to come out in the fire and some - where in the night You can

Vocal

still hear the melody But it's just your me-mo-ry that's scaring you

Other

Guitar I

Guitar II

Bass

Drums

D.S.

Coda 4

Vocal
Bb
 They were world wide They brought the death to El Do - ra - do
C Dm

Other

Guitar I
 TAB: ① 5 5 6 6 5 7

Guitar II
 TAB: ① 13 ⑦ 5
 S

Bass
 TAB: ① ①

Drums
 3 3 3 3

MALIBU BEACH NIGHTMARE

マリブ・ビーチの誘惑

Words & Music by Andy McCoy

この曲は、シンプルでストレートな8ビート・ロックだ。いかにもハノイ・ロックス、というべき曲かもしれない。イントロは、2小節のパターンを4回繰り返しているが、この部分はドラムが面白い。特に3～4小節目のスネアとタムの同時打ちは、音がバラバラにならないように、正確なリズムで力強く叩くようにしよう。ギターのサウンドは少しディストーションされたものになっているが、これはアタッチメントを使わずに、アンプで自然にオーバー・ドライブさせたものだろう。イントロのリフなど、コー

ドを使ったものであり、ディストーションさせすぎると音がグシャグシャになりやすいので注意が必要だ。この曲のベースはシンプルな8分音符弾きに徹している。音はスタッカートさせず、レガートぎみに弾いているようだ。その他の楽器として、この曲ではフルート・サックスとピアノも使われている。このピアノは、非常にひびきえめに録音されているが、ホンキー・トング調のパワフルな演奏をしている。生ピアノというよりも、デジタル・ピアノのサウンドに近いようだ。

65

Intro

D (4 times repeat)

A

1. 2. 3.

4. A

Vocal

Guitar I

Guitar II

Bass

Drums

2x Pick Scratch

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I wan-na stay in the sun gone

I got-ta have my

I won-'t stay for long

A

A D

S

2 2 2 2

0 0

7 7

5

8 7 7 7

0

7 5

0

66

Vocal

Other

Guitar I

Guitar II

Bass

Drums

fun

When the work is done down the Ma-li-bu

Just turn the ra-di-o on down the Ma-li-bu

D

A

9 7

0

9 7

7 5

0

1. 2. (with Repeat)

D D B B

Beach Beach And when the win-ter is I'll find a sweet, sweet 1. 3. girl 2. 4. girl (D.S. time Only) →

<Piano>

B D 1. A

That sea Pearl She'll make me burn that
A Black Brix-ton Pearl Ooh

67

Vocal

naugh - ty girl I'll find a skin - head down the

Other

Guitar I

Guitar II

Bass

Drums

68

Vocal

Ma - li - bu Beach

Other

Guitar I

Guitar II

Bass

Drums

D *< Sax. Solo >*

< Piano >

Empty musical staves for piano accompaniment.

Musical staves for piano accompaniment, featuring a 7/5 time signature.

Musical staves for piano accompaniment, featuring a 0 (chord) and a 7/5 time signature.

A *D* *8va bassa*

8va

Musical staves for piano accompaniment, featuring a 3/20 and 2/20 time signature.

Musical staves for piano accompaniment, featuring a 2/20 and 3/20 time signature.

Musical staves for piano accompaniment, featuring a 0 (chord) and a 3/20 time signature.

70

D *A* *D*

Bliss

Vocal

Other

Guitar I

Guitar II

Bass

Drums

70

D *<Sax Solo>*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I'll find a sweet, sweet

Bliss

D.S.

Coda *E* *D*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Beach

Vocal *D* *al-right* *Wooh*

Other

Guitar I

Guitar II

BASS

Drums

71

Vocal *F* *F#m* *I'll find a sweet, sweet*

Other

Guitar I

Guitar II

BASS

Drums

72

Vocal

Other

Guitar I

Guitar II

Bass

Drums

girl girl That sea Pearl
A black Brix - ton Pearl
She'll make me
Ooh

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1. A D A
burn that naugh - ty girl I'll find a skin head down the

Vocal

A

Ma - li - bu Down the Ma - li - bu down the Ma - li - bu

Other

gliss

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Vocal

D

A

rit.

D

Beach

(Gonna take a holiday down Malibu Beach That's what I'll do!)

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

UNTIL I GET YOU

愛してほしい

Words & Music by Andy McCoy

イントロで弾かれているGt. 1のサウンドがユニークで、ここでは譜面の音の他に1オクターヴ上の音も鳴っているようで、おそらく12弦のエレクトリック・ギターを使って弾くのだろう。エモナイザーなどを使った機械的な処理でも同様の効果を出せるが、それほどサウンドにこだわらなければ、普通のギターで弾いても問題はない。Aの部分では、Gt. 1とGt. 2は非常にシンプルにプレイしている。このギターは、右手で弦をミニーマーしながら弾くとよい。ドラムのパターンは、フニャ・タム・スネアによるものだが、タムの代わりにバスドラを使っても良いだろう。しかし、決してリズムが重たくならないように注意したい。この曲では、Gt. 1とGt. 2のサウンドが、かなり違ったものになっている。Gt. 1は、クリアーなサウンドにして、コーラス系のアタッチメントを付けるとよいだろう。この曲では、キーボードとして、ピアノ、アコギ、それにストリングスが使われている。1度に複数の音が使われていないので、サンプラーやシンセの音色を少し変えてプレイするとよいだろう。

るものだが、タムの代わりにバスドラを使っても良いだろう。しかし、決してリズムが重たくならないように注意したい。この曲では、Gt. 1とGt. 2のサウンドが、かなり違ったものになっている。Gt. 1は、クリアーなサウンドにして、コーラス系のアタッチメントを付けるとよいだろう。この曲では、キーボードとして、ピアノ、アコギ、それにストリングスが使われている。1度に複数の音が使われていないので、サンプラーやシンセの音色を少し変えてプレイするとよいだろう。

74

Intro

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal *F#m* *E* *F#m*

Other

Guitar I

Guitar II

Bass

Drums

For your love

Vocal *A* *F#m* *E*

Other

Guitar I

Guitar II

Bass

Drums

I'd give a - ny - thing For your time the stars a - bove And if I
 You have seen me be - fore re - a - lize Look me in the eye just a while

Vocal

D *C#* 1.

e - ver get — you I'll ne - ver let — you go — Oh! — No! — Don't de - ny -
 I've got love I won't hide — it — Now, when I fi -

Other

Guitar I

Guitar II

Bass

Drums

76

Vocal

2. *C#* *B* *F#m* *A* *Bm* *E* *F#m* *A*

- nally found it Hey, you! Hey, you! where did you come from — A su - per - mar - ket —
 where! O - ver there! She — walks — again — I have to be

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Bm C# 1. F#m A Bm E D

Cor-ri - dor? Hey, you! Hey, you! what's go - ing on? When (I) turned my
her boy - friend Hey,

Other

< Piano > 8va

Guitar I

Guitar II

Bass

Drums

Vocal

D E 2. F#m C#

head a - way She had gone the o - ther way Oh you! It's true, ba - by

Other

8va

Guitar I

Guitar II

Bass

Drums

cresc.

Vocal

there I stood _____ When I looked her in the eye _____ She gave me _____ a sweet,

Other

Guitar I

Guitar II

Bass

Drums

78

Vocal

_____ sweet smile _____ For your love _____ I'd give a - ny - thing _____ For your time _____ the
You have seen me be - fore _____ Re - a - lize _____ Look

Other

Guitar I

Guitar II

Bass

Drums

Vocal

stars a - bove And if I'll e - ver get you, I'll ne - ver let you go
me in the eye just a while I've got love, I won't hide it

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Don't de - ny - Now, when I fi - nally found it

Other

Guitar I

Guitar II

Bass

Drums

Vocal: E F#m E
 Other: [Melodic line]
 Guitar I: 4 [Chords]
 Guitar II: C.D. H+P [Fingerings: 10 12 10 11 9, 2 4, 5 4 2 4 2, C 4 4, 12 12 10 H H 9 11 9]
 Bass: [Fingerings: 2, 1 1 2, 2 2 2 2 0 0 0, 2 2 0 2 5 2, 0 0 0 0]
 Drums: [Rhythmic notation]

81

Vocal: E F#m [E] D
 I've seen you ma - ny times be - fore oh _____
 Other: <8va> <Strings> [Chords]
 Guitar I: [Chords]
 Guitar II: vib. [Fingerings: 7 9 7 9, 7 8 9 9, 5, 7]
 Bass: [Fingerings: 2, 1 1 2, 2 2 2 2 4, 0, 0]
 Drums: [Rhythmic notation]

Vocal *C#m* *Bm*

for each time, you mean_ mo - re I'd like to be al - ways yours ____ So it's

Other

Guitar I

Guitar II

Bass

Drums

82

Vocal *E*

up ____ to you ____ Please take_ me home ____ with you ____ Oh ____ Wooh

Other

Guitar I

Guitar II

Bass

Drums

cresc.

Vocal

F#m *F* *F#m* *E*

For your love, _____ I'd give a - ny - thing _____ For your time

Other

Guitar I

Guitar II

Delay

Bass

Drums

83

Vocal

E *F#m* *E*

the stars _____ a - bove _____ And if I e - ver get _____ you I'll ne - ver let _____ you go

Other

Guitar I

Guitar II

Bass

Drums

Vocal *C#* *G F#m*

Oh! ba - by you, you're the swee - test thing for

Other *<Organ>*

Guitar I

Guitar II

Bass

Drums

84

Vocal *E* *D*

you I'd give any - thing if you're a dream then let me sleep for - e -

Other

Guitar I

Guitar II *vib.*

Bass

Drums

Vocal *C#*
 ver _____ *H F#m* Un - til I get _____ you _____

Guitar I
 7 5 6 4 7 5 6 4 7 5 6 4 2 3 6 4 7 5 8 6 9 7 10 8

Guitar II
 6 4 2 3 4 0 1 2 3 2 2 4 4 6 6

Bass
 4 4 4 4 4 2 3 4 0 1 2 3

Drum
 % % %

Vocal *E* Un - til I get _____ you _____ *D* Un - til I get _____ you _____

Guitar I
 0 10 12 20 2 3 2 0

Guitar II
 2 2 2 2 2 1 2 2 4 3 4 2 4

Bass
 0 0 0 0

Drum
 % % % %

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I *F#m*

e - very night *oh* *All of my time* *F#m*

< Piano >

r8va

c

2

The musical score for "The Sound of Silence" by Simon & Garfunkel 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 D major (two sharps). The score is divided into five measures, each with a chord symbol above the vocal staff: Bm, C#, D, E, and F#m. The vocal part consists of a single line of music. The "Other" staff includes a melodic line and a string section entry marked with a double bar line and the word "Strings" in brackets. Guitar I features a complex fretboard diagram with fingerings and a circled section in the fourth measure. Guitar II has a melodic line with fingerings and a circled section in the fourth measure. The Bass staff shows a bass line with fingerings. The Drums staff includes a drum kit diagram and a sequence of drum notes. The score concludes with a "rit." (ritardando) marking and a final double bar line.

ICE CREAM SUMMER

アイス・クリーム・サマー

Words & Music by Andy McCoy

16ビートのユニゾンのリフでこの曲は始まっている。このイントロ部分は、2本のギター、ベース、ドラムのタビ・ユニゾンで弾いており、正確なリズムでピッタリと合わせるように注意しよう。また、ここではギターは右手を使って弦を少しミニーマーしながら弾くとよいだろう。Ⅳの部分からリズムは普通の4ビートになっている。バックアップでの2本のギターは、少しずつ違った音使いで弾いており、ユニゾンの部分はあまりない。これは、アンサンブルを重視したアレンジというよりは、2本のギター・パートの感性の違いがそのまま出てくる、ということだろう。Ⅴの部分のベルの音はシンセなどを使うとよいだろう。また、この部分、

シンセのヒューマン・ボイスがGt. 2とユニゾンで入れられているが、譜面では省略させてもらった。Ⅵの部分は、2本のギターでオクターヴ・ユニゾンのソロを弾いている。ここは別のギターで8分音符でシンプルなバックアップを行っているが、スペースがなかったので省略させてもらった。コードのルート音と5度の2音を単純に弾いているものなので問題ないだろう。この曲では後半、ピアノやサックスが曲を盛り上げているが、前半ではピアノは決して重要なパートではない。コピーする時にこれらのパートをカバーしても、それほど問題はないだろう。

88

Intro (N.C.)

Vocal

Other < Piano >

Guitar I

Guitar II

Bass

Drums

Vocal

1.2.3.) - ta now our sum - mer's gone and you've left me all a - lone You know I

Other

Guitar I

Guitar II

Bass

Drums

Chords: E, A, F#m

89

Vocal

ne - ver ex - spect - ed, no I ne - ver sus - pect - ed that you came to me to steal my love a - way

Other

Guitar I

Guitar II

Bass

Drums

Chords: E, A, F#m, B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1. Wow _____ yeah _____
 2. Wow _____ yeah _____

Oh Ro - sa - li -

90

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bitch!
 - ta

Oh _____ yeah _____

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C *E* *B* *E*

You said I've al - ways been a dream - er 'Cos
 You said I was a born los - er 'Cos

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E *B* *E*

dream - ing is _____ a live e - ver done _____ Just like our
 los - ing is _____ a live e - ver done _____ Like when I lost

8:1

D

Vocal

B *A* *B* *Bb*

sum-mer, you, living on, I thought it would last for e ver But as the
it proved that all you said was true And now with-out
you're in the past, it's been so long Since the Ice Cream

Other

Guitar I

S *S* *S*

Guitar II

Bass

Drums

92

Vocal

A *B* *to 8:1* *Bb*

au-tumn came I but you had gone a way All the
you I feel I'm be-ing used All the
Sum-mer it's for go-tten now it's gone

Other

Guitar I

Guitar II

Bass

Drums

3
E

Vocal

A *B* *E* *Bon D#*

(1,2) pro - mi - ses you broke meant more to me than gold
 (3) just a me - mo - ry don't mean no - thing more to me

*Now I'm all alone in the
 pho - to a - mong o - ther of my*

Other

Guitar I

2 0 2 0 2 0 8 9 9 11 13

Guitar II

2 0 2 0 2 0 8 9 9 11 13

Bass

0 0 0 4 0 1 2 2 2 4 2 4 2 2 2 1 1 1

Drums

Vocal

C#m *B* *to 3 A* *1. B*

heart-break zone And the win - ter will be cold
 old friends and my lo - vers And the win - ter will be cold
 with - out you
 with -

Other

Guitar I

11 9 7 6 4 3 2 2 2 4 2

Guitar II

6 4 2 2 0 0 0 0 0 3 2 2 2 0 0 0 2 2

Bass

4 4 4 2 2 2 0 0 0 0 4 0 4

Drums

Vocal

B A G#m F#m | 2. C#m B A [F] E

Ro - sa - li - - out you my Ro - sa - li - ta ma, ma, ma, ma, my Ro - sa -

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E

- li - ta it's for - go - tten now it's gone Yeah

Other

Guitar I

Guitar II

Bass

Drums

First system of musical notation. The staff includes Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The guitar parts include fret numbers and chord diagrams. The bass part includes fret numbers and a double bar line. The drums part includes a double bar line.

Vocal: E, G, E, A. Chords: E, G, E, A. *8va* (8va) *Bell*

Other: (Empty staff)

Guitar I: (Empty staff)

Guitar II: (Empty staff)

Bass: (Empty staff)

Drums: (Empty staff)

Second system of musical notation. The staff includes Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The guitar parts include fret numbers and chord diagrams. The bass part includes fret numbers and a double bar line. The drums part includes a double bar line.

Vocal: F#m, B, G#m, C#m. Chords: F#m, B, G#m, C#m.

Other: (Empty staff)

Guitar I: (Empty staff)

Guitar II: (Empty staff)

Bass: (Empty staff)

Drums: (Empty staff)

95

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A B E A

-(8va) (16va)

5 6 7 8 9 10 11 12

0 4 4 0 2 2 2 4 2 0 2 2 4 0 4 4 2

0 4 4 0 2 4 2 2 4 2 0 2 2 4 0 4 4 2

% % % %

96

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m B G#m C#m

don

2 2 2 4 7 4 4 6 4 5 6 6 2 2 0 0 2 0

2 4 4 0 2 0 0 4 4 0 0 2 4 2 2 0 0

2 4 4 0 2 0 0 4 4 0 0 2 4 2 2 0 0

% % % %

Vocal

A *B* *(Bell)* *H* *A* *E* *A*

Other

(16va)

Guitar I

5 *6* *7* *8* *9* *5* *6* *6* *7* *4* *6* *7* *5* *6* *6* *7*

Guitar II

0 *4* *4* *0* *2* *2* *2* *12* *9* *9* *10* *12* *9* *9* *10*

Bass

0 *4* *4* *0* *2* *2* *0* *0* *0* *0* *1* *2* *2* *0* *4* *2* *0* *0* *0* *1*

Drums

% *%* *%* *%*

Vocal

E *A* *E* *B*

Other

Guitar I

4 *7* *5* *5* *5* *6* *6* *7* *4* *6* *7* *7* *C* *7* *C* *CD* *tr*

Guitar II

12 *9* *12* *12* *12* *9* *9* *10* *12* *9* *9* *9* *C* *7* *C* *CD* *tr*

Bass

2 *0* *2* *0* *2* *0* *0* *0* *0* *1* *2* *2* *1* *2* *1* *2* *%* *%*

Drums

% *%* *%* *%*

⊕Coda①

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Ro - sa - li -

D.S.②

⊕Coda②

Vocal

Other

Guitar I

Guitar II

Bass

Drums

came to steal my love away Now you're

D.S.③

⊕Coda③

Vocal

Other

Guitar I

Guitar II

Bass

Drums

win - ter is gone

A new sum - mer's com - ing on

A new

Vocal

A *C#m* *B* *A* *E*

sum - mer's com - ing on _____ for you as well some - where Ro - sa - li - ta

Other

Guitar I

Guitar II

Bass

Drums

100

Vocal

E *F#m* *G* *G#* *J* *A*

Hey! three, four,

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E

A

WOO

Other

Guitar I

Guitar II

Bass

Drums

Vocal

B

A

Sax. Solo

Ah, hey,

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E *A*

Other *r 8va*

Guitar I

Guitar II

Bass

Drums

102

Vocal *B* *E* *< Sax. Solo >*

Other *r 8va*

Guitar I

Guitar II

Bass

Drums

VISITOR

ヴィジター

Words & Music by Andy McCoy

ギターのサウンドは、ハノイ・ロックスの場合、ほとんどがナチュラル・ディストーション・サウンドだ。彼らのようなストレートなロックンロールにはピッタリなサウンドであり、基本的にはアタッチメントなど使わず、アンプによる自然なディストーションが得られれば問題ないのだが、彼らのサウンドをコピーする時は、アタッチメントとして、ディストーション、オーバー・ドライブなどを使った方が楽だろう。また、少々ディレイをかけて音に広がりをもたせるのも効果的だ。この曲ではシンセも使われ

ている。これは、ノイズ音を効果音風に使っているもので、ディストーションをかけたギターによる、グリッサンド・レイでもシュミレートできるだろう。この曲ではサックスも使っているが、これはシンセで代用しても良いだろう。図の部はツッキングでのGt. 1は、右手で弦をミュートしながらピッキングしてもらいたい。ベースは、シンプルなラインを繰り返して、うだが、1つ1つの音を軽く、淡々と弾くことがポイントで

104

Intro

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

F#m *D* *F#m* *D*

I'm not sor-ry I ne-ver felt this good All I want-ed was to get to you — *And*
 it's me who filled your thoughts in your di-a-ry Just as fast as my mo-ment comes — I'll t—
 I des-troy all of your plans Just as fast as my mo-ment comes — I'll t—

Other

< Synth. Noise >
(2x only)

Guitar I

Guitar II

Bass

Drums

106

Vocal

1. *E* out to be — a me-mo-ry —
 hurt you for a while —

Other

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "The Day I Came" by The Beatles. The score is arranged in five systems, each representing a different instrument or voice part. The key signature is B major (two sharps: F# and C#), and the time signature is 4/4.

- Vocal:** The vocal line is written in a single staff. It begins with a Bm chord and the lyrics "(The) day (I) came was the day I left ____". The melody continues with "You're just like all the rest ____" under a G chord.
- Guitar I:** The first guitar part is written in a single staff. It features a series of eighth notes and quarter notes, with a 2/2 time signature change indicated in the middle.
- Guitar II:** The second guitar part is written in a single staff. It features a series of eighth notes and quarter notes, with a 4/4 time signature change indicated in the middle.
- Bass:** The bass line is written in a single staff. It features a series of eighth notes and quarter notes, with a 4/4 time signature change indicated in the middle.
- Drum:** The drum part is written in a single staff. It features a series of eighth notes and quarter notes, with a 4/4 time signature change indicated in the middle.

The score is presented in a clean, black-and-white format, typical of a musical manuscript. The lyrics are written below the vocal line, and the instrument parts are clearly labeled on the left side of each system.

Vocal

I only take, I take the best — like you used to be, — now you're left — (in) lu - na - cy I'm just a

Guitar I

Guitar II

Bass

Drum

(D.S. time with Repeat)

Vocal

vi - si - tor, vi - si - tor, vi - si - tor, vi - si - tor, vi - si - tor, vi - si - tor,

Other

<Chorus>

vi - si - tor

Guitar I

Guitar II

Bass

Drums

Vocal

vi - si - tor, vi - si - tor, vi - si - tor, vi - si - tor,

Other

Guitar I

Guitar II

Bass

Drums

2.
E D Bm to C#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S.

⊕ Coda C# D N.C.

Woo

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal N.C.

Other

Guitar I

Guitar II

Bass

Drums

Vocal N.C.

Other

Guitar I

Guitar II

Bass

Drums

E F#m D

< Sax. >

Music score for the first system, measures 1-4. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F# (three sharps). The vocal line features chords F#m, D, F#m, and D. The guitar and bass parts include TAB notation with fret numbers.

Vocal

Chords: F#m, D, F#m, D

Other

Guitar I

Guitar II

Bass

Drums

III

Music score for the second system, measures 5-8. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F# (three sharps). The vocal line features chords F#m, D, E, and C#. The guitar and bass parts include TAB notation with fret numbers.

Vocal

Chords: F#m, D, E, C#

Other

Guitar I

Guitar II

Bass

Drums

Vocal *F#m* *D* *F#m* *D*

I'm just a vi - si - tor, vi - si - tor, vi - si - tor, I'm a

Other *< Chorus >*
vi - si - tor

Guitar I

Guitar II

Bass

Drums

112

Vocal *F#m* *D* *E* *C#*

vi - si - tor, vi - si - tor, vi - si - tor, vi - si - tor,

Other

Guitar I

Guitar II *8va* *C*

Bass

Drums

MILLION MILES AWAY

ミリオン・マイルズ・アウェイ

Words & Music by Andy McCoy, Bob Ezrin and Mike Monroe

ハノイ・ロックスには珍しいタイプのバラード・ナンバーだ。そもそもこのバンドが北欧の出身であることを考えれば、こういった曲もあって当然なのかもしれない。この美しいメロディーは、いかにも北欧風といえるだろう。この曲では、キーボードが多数弾かれている。イントロでは、シンセ・ブラス、ピアノとキラキラ・サウンドの合成音、それに細かい6連符によるシンセ・ベースが弾かれているが、特に6連符などは手弾きでは不可能であり、シーケンサーを使っていると思われる。イントロの後半から弾かれているギターは、ディストーションの他、ディレイも少しかけて弾いているようだ。また、このギターは途中から2本のギター

で6度のハーモニーを弾いている。リズムをピッタリと合わせると同時に、なるべく同じサウンドでプレイすることがポイントだ。Ⅲの部分では、サックス・ソロがある。これはテナー・サックスで吹かれているものだが、シンセで代用しても良いだろう。この曲はⅢの部分からリズムがチェンジしている。ここからは、シンセ・ドラムやタンバリン、それにカウベルがパーカッションとして使われている。ここでテンポが速くなっているのだが、この変化は、ドラムがしっかりとリズムをリードすることで対応するようにしたい。

113

Intro

Vocal

Other

Keyboard

Tanbur

Bass

Drum

113

Bb *Asus4* *A*

Vocal

Other

Keyboard

Guitar

Bass

Drums

114

Dm *C*

Vocal

Other

Keyboard

Guitar

Bass

Drums

Vocal

C *Bb* *Am* *Gm* *F* *ConE* *Dm*

But with you I ne-ver got e-nough _____ I thought there'd ne-ver be a

Other

Keyboard

Guitar

Bass

Drums

Vocal

F *C* *Bb* *C* *Bb*

love in my life _____ And that's sac 'cos when I think what I could've _____ had If makes me feel _____ so

Other

Keyboard

Guitar

Bass

Drums

Vocal: B Am G F ConE Dm
 bad _____
 Other: _____
 Keyboard: *< Synth. - Strings >*
< Piano >
 Guitar: T A B 7 5 0 0 5 4 0 0 4 2 0 0 2 0 0 0 0 2 3 1
 Bass: T A B ② ① ③ ② ①
 Drums: % % %

118

Vocal: C Bb Am C Dm F

 I smoked a lot of sky drank a lot of rain
 Other: _____
 Keyboard: *< Piano >*
< Synth. >
 Guitar: T A B 3 2 0 1 ④ ② 0 3 2 3 3 3 3 ⑤ ⑤
 Bass: T A B ③ ① ① 0 0 3 2 3 3 5 3 5 3 5 ③ 3 5 3 5
 Drums: % % %

Vocal

C Bb Am Gm F ConE Dm

A - ny - thing to ease my pain _____ But now your touch is all

Other

Keyboard

Guitar

Bass

Drums

Vocal

F C Bb Am Bb C Dm

_____ it would take _____ And that's a shame 'cos I can ne - ver come home _____ a - gain _____

Other

Keyboard

Guitar

Bass

Drums

Vocal D *Em* *D* *C* *B*

And you're a mil - li - on miles a - way _____ I'll ne - ver get a chance — to hold

Other

Keyboard

Guitar

Bass

Drums

120

Vocal *Em* *D* *C* *B*

— you So my me - ssage is the wind — I pray that it gets through to you _____

Other

Keyboard

Guitar

Bass

Drums

Am E Dm F

Other <Sax.>

Keyboard

Guitar

Bass

Drums

cresc. - - - - -

C Bb Am Gm F ConE Dm F

Other

Keyboard

Guitar

Bass

Drums

Vocal

C *Bb* *Am* *Gm* *F* *ConE* **F** *Dm* *F*

Lov - ing you — was so ea - sy And

Other

Keyboard

Guitar

Bass

Drums

Vocal

C *Bb* *Am* *Gm* *F* *ConE* *Dm*

was so ve - ry hard And now I live in this o -

Other

Keyboard

Guitar

Bass

Drums

Vocal

F *C* *B $\flat$* *Am* *B $\flat$* *C* *Dm*

- cean of blue _____ in the cor-ner of a pri-son _____ yard _____ I should have lis-tened to you _____

Other

Keyboard

Guitar

Bass

Drums

Vocal

G *Em* *D* *C* *B*

And you're a mil - lion miles a - way _____ I'll ne-ver get a chance to hold

Other

Keyboard

Guitar

Bass

Drums

Vocal *Em* *D* *C* *D* **H** *(Fast)* *N.C.*

— you

Other

Keyboard *< Perc. >* *< Synth. Drums >*

Guitar

Bass

Drums

Vocal *N.C.*

Other *< Tambourine >*

Keyboard *< Cowbell >*

Guitar

Bass

Drums

Vocal *N.C.* *I Gm* *Dm*

Other

Keyboard

Guitar *Pick Scratch*

Bass

Drums

Vocal *Dm* *Gm* *Dm*

Other

Keyboard

Guitar

Bass

Drums

26

Vocal

Other

Keyboard

Guitar

Bass

Drums

Chords: Gm, Bb, C

Notation: r 8va, C, D, S, 15, 13, 17, 18, 20, 14, 15, 18, 20, 15, 17

Vocal

Other

Keyboard

Guitar

Bass

Drums

Chords: Dm, C, Bb, A

Lyrics: Please don't be think - ing of me / Please don't be think - ing of me

Notation: < Perc. >, < Tambourine >, < Cowbell >, < Synth. >, r 8va, vib., 20, 20, 5, 7, 3, 1, 5, 7, 3, 1, 5, 7, 3, 1, 5, 7, 3, 1

Vocal K Dm C

Other <Sax.> 3 3 3 3

Keyboard <Synth.> 3

Guitar 3 3 3 3

Bass 3 3 3 3

Drums % %

Vocal Bb A Dm

Other 3 3

Keyboard 3 3

Guitar 3 3 3 3

Bass 3 3 3 3

Drums % %

TWO STEPS FROM THE MOVE

トゥ・ステップス・フロム・ザ・ムーヴ

Words & Music by Andy McCoy

ギターによる16ビートのカッティングでこの曲は始まっている。かなり細かい音符だが、正確なピッキングで弾くようにしたい。リズムがスタートする5小節目からは、この曲が完全に8ビートのリズムであることがわかる。ここからはベースとGt. 2がユニゾンでこの曲のメイン・リフを弾いているが、このリフが少し不思議な音使いだ。フィンガリングも少しやりにく。もちろん、常に正確な8分音符を弾くようにしてもらいたい。この部分のドラムは、タムを16分で打っているパターンだが、諸君のようにハイハ

ットを4つ踏んでリズムをキープするようにしよう。この部分のGt. 2の音符にはスタッカートがつけられている。これは右手で弦をミートしながら弾くとよいだろう。この他のドラムは、大体シンプルな8ビート・パターンを叩いているといってよいだろう。テンポはミディアムであり、叩きやすいリズムではあるが、図の部分のようにパターンが変化するところでリズムがはじったりしないように注意しよう。

Score for "Two Steps From The Move" (Andy McCoy).

Staves: Vocal, Other, Guitar I, Guitar II, Bass, Drums.

Key: E7 (Vocal, Other, Guitar I, Guitar II, Bass). C (Drums).

Time Signature: 4/4 (Vocal, Other, Guitar I, Guitar II, Bass). 2/4 (Drums).

Tempo: Medium.

Lyrics: <Chorus>

Notes: The score includes tablature for Guitar I, Guitar II, and Bass. The Drums part shows a pattern of 16th notes.

Intro

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Oh

Oh

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Well I got - ta move in or - der to groove

Vocal

E

I got - ta dance prance step by step now

Other

I'm on the

Guitar I

r 8va

vib.

Guitar II

vib.

Bass

Drums

Vocal

move put on my blue suede shoes And shake off the blues

Other

Guitar I

Guitar II

Bass

Drums

132

Vocal

I'm on - ly two steps from the move now I am two steps from the

Other

Guitar I

Guitar II

Bass

Drums

Vocal *E* *C#m*
move _____ I am two

Other
Oh _____ Oh _____

Guitar I

Guitar II

Bass

Drums

Vocal *C#m* *B* *C#m*
steps from the move _____ I keep the na - tion un - der a groove _____ I am two _____

Other
got to move _____ got to move _____

Guitar I

Guitar II

Bass

Drums

Vocal

C[#]m B C[#]m to Φ C E

steps from the move _____ Don't try to cool me it ain't no use _____

Other

got to move _____ Oh _____

Guitar I

Guitar II

Bass

Drums

134

Vocal

E D E

I'm on the move _____ And when the move time si - ren blows _____

Other

Oh _____ Oh _____ Oh _____

Guitar I

Guitar II

Bass

Drums

Vocal

E *A*

I close my door and it grows — and it grows — So I go — just say bye

Other

Guitar I

r 8va *C*

Guitar II

r 8va *C*

Bass

Drums

Vocal

E *B* *C* *C#* *D*

bye Ah —

Other

Oh — Oh —

Guitar I

Guitar II

Bass

Drums

5

Vocal

C C# D D# E E

Other

Guitar I

tr

Guitar II

Bass

Drums

Vocal

E

Other

Guitar I

tr

Guitar II

Bass

Drums

REBEL ON THE RUN

レベル・オン・ザ・ラン

Words & Music by Andy McCoy

モールス信号のようなサウンドからこの曲はスタートしている。この音は譜面のGuitar IIにあるように、ピック・タッピングのテクニックを使えば簡単に出すことができるものだ。これは、ピックを使って弦をフレットに叩きつけるようにして音を鳴らすテクニックだ。ここでは1弦の17フレットで行えばよい。リズムは適当にそれらしく聴こえるように弾けばよいだろう。イントロの部分のドラムは、16分でスネアを刻んでいる。ここはあまり力強く叩く必要はなく、正確なリズムで叩くことに注意しよう。Ⅳの部分、最初の4小節間は、ギターとドラムだけでバックアップを行っている。ドラムは、2、4拍目でスネアの両手打ちを行っている

るシンプルなパターンだ。ここはなるべくパワフルに叩くようにしたい。ギターのサウンドは、2本ともナチュラルなディストーションのかかったものだ。エフェクターなど使わずに、アンプによるディストーションをかけるようにしたい。Ⅴの部分からは、キーボードとしてピアノもプレイされている。このピアノはコード・プレイを中心に行っているものだ。なるべく力強く、ハギシのよいサウンドで弾くようにしたい。Ⅵの部分では、ハーモニカも入れられている。この曲のキーはAメジャーだが、G^bやC^bのブルーノートを吹くためにC、あるいはGのキーのブルース・ハーブが使われているようだ。

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Intro

The musical score is arranged for six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is A major (three sharps: F#, C#, G#) and the time signature is common time (C). The Intro section is marked with a box labeled 'Intro' and spans 16 measures. The Vocal part has a melody line with notes A, C#, and D. The Other part is a blank staff. Guitar I and II both use pick tapping on the 17th fret of the first string, indicated by a circled '17' and the text 'Pick Tapping'. The Bass part plays a simple line with notes 0, 4, and 4. The Drums part plays a simple snare pattern on measures 2 and 4, indicated by a circled '2' and '4'.

Vocal: *D* *F#* *E*
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

Pick Scratch
 Pick Scratch
 -(Pick Tapping)
 -(8va)
 -(Pick Tapping)

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Vocal: *F#* *G#* *A* *B* *E*
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

Oh
 I'm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

head - ing right to no _____ where _____ 'Cos no - where's where I'm from _____ I just

Chords: D, A, D, A

Techniques: H.C., U.

Drum notation: /, %, %.

140

Vocal

Other

Guitar I

Guitar II

Bass

Drums

passed your trail _____ Here and to - day, _____ you where luck-y to be _____ in my way _____

Chords: D, F#, E, F# G#, A, B, E

Techniques: C, D, S.

Drum notation: /, %, %.

Vocal

Bring me wine, fu - ture's wo - men and whis - ky
 spent my life bu - ried be - hind me I'll chase it (all) down with rum
 <Piano> rambl - ing Made my living out of gambl - ing May sound romantic But it's

Other

Guitar I

Pick Scratch

Guitar II

vib.

Bass

Drums

Vocal

me bitter and tragic Once you're turned on, I'll be long gone 'Cos the road I'm on is end-less and
 May - be to heaven, I'll may - be to hell I tell you, on - ly the time will tell
 Dead or a - live for a - ny prize I said to

Other

Guitar I

H.C.

Guitar II

Bass

Drums

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Vocal

long, woh } 1.2.3.4. I'm the re-bel on the run, my ba-by

Other

Guitar I

Guitar II

Bass

Drums

Chords: E, F, F#m, A

Notation: 13, C, F#m, A, 2/2, 3/2, 4/4, 2/2, 0, 0, 4, 4, 2, 2, 0, 0

Effects: vib.

Vocal

Re-bel on the run, my girl You fool no one I got you un-der my

Other

Guitar I

Guitar II

Bass

Drums

Chords: F#m, B, F#m, A

Notation: 13, F#m, B, F#m, A, 2/2, 3/2, 4/4, 2/2, 0, 0, 4, 4, 2, 2, 0, 0

Effects: vib.

1. *E* *gun* *E* *D#* *My* *gun* 2. *E*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

Ⓢ Coda ①

D *E* *D* *B*

gun *my gun* *my gun*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

B *E* *A* *E G*

Don't ask what I search__for

<Harmonica>

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A *E G* *A* *E G*

You ne - ver should be an out - law I'm__ a re - fu - gee__ and that's what I'll always be__

Other

Guitar I

Guitar II

Bass

Drums

Vocal

'Til I find what I lost in me I

Other

(Harmonica)

Guitar I

Guitar II

Bass

Drums

D.S. ②

⊕ Coda ②

D F# E F# G# A

dead or a - live in - to the night I have to

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E

race the time to find What's lost in - side me

Other

Guitar I

Guitar II

Bass

Drums

D.S. ③

⊕ Coda ③

E

gun Woh

Other

Guitar I

Guitar II

Bass

Drums

Words & Music by Andy McCoy

囲気に展開している。ここでもGuitar IIがソロ・メロディーを弾いているが、1つ1つの音をレガート気味に、なるべくつなげるように弾くのがポイントだ。Ⅲの部分、ドラムのタムが8分で連打されているが、おそらくオーバー・ダビングによるものだろう。ハイハットを省略すれば、ドラムがこれを叩くことができる。その場合、ハイハット・ペダルを足で踏めばなおベターだ。Ⅲの後半、Guitar IIは、低いBの音を長く伸ばしている。これは左手で細かくヴィブラートをかけるようにして、音をとぎれさせないようにするとよい。

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Vocal *B A E B*

Other

Guitar I

Guitar II

Bass

Drums

Vocal *B A E B* *I'm in(a)*

Other

Guitar I

Guitar II

Bass

Drums

Vocal

1. 2. prob - lem, _____ can't find a so - lu - tion Prob - lem, _____ give me the so - lu - tion
3. prob - lem, _____ prob - lem, _____ prob - lem, _____ prob - lem, _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Prob - lem, _____ I'm caus - ing con - fu - sion Prob - lem, _____ Yeah _____
Prob - lem, _____ prob - lem, _____ Prob - lem, _____

Other

Guitar I

Guitar II

Bass

Drums

to

Vocal

1. *A* *Bb* *A* *Bb*

E - ner - gy push - ing in my blood I could kill my - self but I

Other

Guitar I

*5 6 7 5* *6 5 4 3 2 1*

Guitar II

1 3 3 5 3 1 0 1 0 6 6 5 3 5 3

Bass

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

Drums

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

Vocal

A *Bb* *A* *Bb*

haven't got the guts Oh no

Other

Guitar I

Guitar II

1 3 3 1 3 1 0 1 0 3 3 0 3 3 0 3 3

Bass

Drums

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

Sheet music for a song, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums staves.

Chorus:

Vocal: *Well (it's)*

Verse:

Vocal: *Sa - tur - day night ____ I got no - thin' to lose ____ I'm all ____ out of money ____ I'm all*

The music is written in G major (one sharp) and 4/4 time. The key signature is indicated by a sharp sign on the F line of the vocal staff. The tempo is marked with a quarter note followed by a slash and a percent sign (%).

Chorus Chords:

Chorus: **C** A E B **D** A E B

Verse Chords:

Verse: **B** A E **B**

Instrumentation:

- Vocal:** Lead vocal line with lyrics.
- Other:** Empty staff.
- Guitar I:** Lead guitar line with harmonies.
- Guitar II:** Rhythm guitar line with harmonies.
- Bass:** Bass line with harmonies.
- Drums:** Drum line with harmonies.

Vocal

B *A* *E* *B*

____ out of booze _____ I'm walk-ing down the street I'm in the need of blues ____ I'm in (a)

Other

Guitar I

Guitar II

Bass

Drums

Vocal

2.
B

Prob - lem child, _____

Other

<Tom>

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(and) I'm wild

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F F# F F# F F# F F#

Vocal *F#*

Other

Guitar I

Guitar II *vib.*

Bass *(8va)*

Drums

Vocal *F# E B E B E B*

Other

Guitar I

Guitar II

Bass

Drums

Vocal **Other** **Guitar I** **Guitar II** **Bass** **Drums**

Chord Progression: F A E B A E

Guitar I: Treble and Bass staves. Treble staff includes a 'C' (Capo) marking. Bass staff includes fret numbers (12, 10, 12) and a 'C' (Capo) marking.

Guitar II: Treble and Bass staves. Treble staff includes a key signature change to one sharp (F#) and a 'C' (Capo) marking. Bass staff includes fret numbers (5, 6, 7) and a 'C' (Capo) marking.

Bass: Treble and Bass staves. Treble staff includes fret numbers (2, 2, 2, 2, 2, 2, 0) and a 'C' (Capo) marking. Bass staff includes fret numbers (0, 2, 0, 2, 0, 2, 0, 2) and a 'C' (Capo) marking.

Drums: Treble and Bass staves. Treble staff includes a 'C' (Capo) marking. Bass staff includes a 'C' (Capo) marking.

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Vocal **Other** **Guitar I** **Guitar II** **Bass** **Drums**

Chord Progression: B A E B

Guitar I: Treble and Bass staves. Treble staff includes a 'C' (Capo) marking. Bass staff includes fret numbers (12, 10, 9, 7, 7, 9, 9) and a 'C' (Capo) marking.

Guitar II: Treble and Bass staves. Treble staff includes a key signature change to one sharp (F#) and a 'C' (Capo) marking. Bass staff includes fret numbers (9, 7) and a 'C' (Capo) marking.

Bass: Treble and Bass staves. Treble staff includes fret numbers (0, 2, 0, 2, 0, 2, 0, 2) and a 'C' (Capo) marking. Bass staff includes fret numbers (0, 2, 0, 2, 0, 2, 0, 2) and a 'C' (Capo) marking.

Drums: Treble and Bass staves. Treble staff includes a 'C' (Capo) marking. Bass staff includes a 'C' (Capo) marking.

Vocal

B *A* *E* *B*

(I'm in the) need _____ to break _____ all the rules _____ I'm in (a)

Other

Guitar I

H.C. H.C.

Guitar II

Bass

Drums

D.S.

Coda

A *E rit.* *B*

Wah _____ Problem child

Other

Guitar I

Guitar II

Bass

Drums

Fill.

IT'S TOO LATE

イツ・トゥー・レイト

Words & Music by Andy McCoy

この曲では、79年と58年という、何やら意味のありそうな年代を連呼しているだけの、シンプルな歌詞を歌っている。曲調もシンプルでストレートな8ビート・ナンバーだ。かなり荒っぽい演奏に聴こえるが、非常にパワフルにプレイしているようだ。2本のギターは、ともにハードなディストーションのかけられたサウンドでプレイされている。ピッキングも常に力強く行った方が良さだろう。ベースはシンプルな8ビートのリフを中心にプレイしているが、テンポが速いのでピッキングに気をつけて、正確なリズムで弾くようにしたい。ドラムは、やはりパワフルな演奏を心

掛けてもらいたい。特にシンバルのアクセントはカー杯叩くようにしよう。Ⅲの部分のGuitar Iは、トレモロ・ピッキングのテクニックを使って弾いている。これは、マンドリンのように細かくピッキングするテクニックだ。この部分では、大体16分音符の速さでピッキングするとよいだろう。Ⅲの4～5小節目のフレーズは、トリルのような音符になっているが、やはりトレモロ・ピッキングの要領で弾くようにしよう。Ⅲの9小節目からは、Guitar IIもこのテクニックを使って弾いている。

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Intro

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

B

In the year _____ se - ven - ty - nine

Guitar I

T A B

9 7 9 7 / / 9 7 9 7

Guitar II

T A B

C 12 10 12 C 11 9 11

Bass

T A B

Drums

% % % % %

157

Vocal

B

Guitar I

T A B

Guitar II

T A B

C 10 8 10 C 9 7 9 4 4

Bass

T A B

2 2 % %

Drums

% % % % %

Vocal

B D E A A# B D E A A#

Wham, bam, bam, bam Wham, bam, bam,

Guitar I

Guitar II

Bass

Drums

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Vocal

B D E A A# B D E A

bam Wham, bam, bam, bam Well, it's

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

se - ven - ty - nine _____ no fif - ty - eight _____ Se - ven - ty - nine _____ no fif - ty - eight _____

Vocal

Guitar I

Guitar II

Bass

Drums

Se - ven - ty - nine _____ no fif - ty - eight _____ Any - more, no _____

Vocal

A *to* *B* *C#*

more *Se - ven - ty - nine* *no* *fif - ty - eight*

Guitar I

Guitar II

Bass

Drums

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Vocal

C# *E* *F#* *C#*

Se - ven - ty - nine *no* *fif - ty - eight* *Se - ven - ty - nine* *no* *fif - ty - eight*

Guitar I

Guitar II

Bass

Drums

Vocal

C# *E* *F#* *E* *F#* *E* *F#*

se - ven - ty - nine ____ no fif - ty - eight ____ It's too late ____ Much too late ____ Wham, bam, bam, bam

Guitar I

4

Guitar II

4

Bass

4

Drums

4

Vocal

C *B*

Guitar I

9 *8* *7* *6* *5*

Guitar II

Bass

Drums

Vocal

B G A

Oh

Guitar I

T A B

4 0 5 5 7 5

Guitar II

T A B

3 0 3 5 6 7

Bass

T A B

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

Drums

162

Vocal

D B

Guitar I

T A B

12 14 13 12 11 10

Guitar II

T A B

0 2 2 2 0 2 2 2

Bass

T A B

0 2 2 2 0 2 2 2

Drums

Vocal

B G A Ah

Guitar I

Guitar II

Bass

Drums

Vocal

E C# E F#

Guitar I

Guitar II

Bass

Drums

Vocal

C#

E F# E F#

Guitar I

(8va)

14 12 14 12 14 11 14 11 14 14

9 12 12 Vib

1HC vib 1HC vib

Guitar II

4

4

Bass

4

4

Drums

4

164

Vocal

E F#

F B

Guitar I

9 9 7 9 7 10 9 7 9 7 9 7 9 9

Guitar II

11 9

Bass

4 4 4 4

Drums

Vocal

B

Guitar I

TAB: 9 7 9 7 10 9 7 9 7 9 7 / 9 7 9 7 9 7 10 9 7 7

Guitar II

TAB: - - - - -

Bass

TAB: - - - - -

Drums

% % % % %

Vocal

B

Guitar I

TAB: 9 7 9 7 / 9 7

Guitar II

15 14 13 12

12 11 10 9

Bass

TAB: - - - - -

Drums

% % % % %

