



CONTENTS

FATAL ATTRACTION	フェイトル・アトラクション	7
ARMED AND DANGEROUS	アームド・アンド・デンジャラス	19
HARD AND HEAVY	ハード・アンド・ヘヴィー	30
NEVER SURRENDER	ネバー・サレンダー	40
DEATH ON LEGS	デス・オン・レッグス	50
POWERLOVE	パワーラブ	60
IN THE NAME OF LOVE	イン・ザ・ネーム・オブ・ラブ	70
AFTER THE FIRE	アフター・ザ・ファイアー	83
SHOUT IT OUT	シャウト・イット・アウト	95

FATAL ATTRACTION

フェイトル・アトラクション

Words & Music by Kal Swan and Douglas Aldrich

当アルバムのア面トップを飾るこの曲は、リズム・アレンジの凝ったヘヴィーなナンバーである。実際にこういったタイプの曲をバンドで演奏する時には、リズムを正確に刻むことが大切なポイントとなる。

たとえば、[E]は、16分音符や休符を大事にしたい部分だ。ドラムスは、キックのつぶがそろうようにし、4拍目裏の16分音符は特に気をつけてプレイすることが肝心。[E]なども正確なテンポがキープできるように、各メンバーがぴつたりと息の合ったプレイをめざそう。

リハーサル・マーク[回]のギター譜で出てくる×印は、ブラッシングをする箇所だ。これは、左手の指2本以上（できれば4本の

指）を弦上に這わせ、その状態でピッキングするテクニックである。が、左手はあくまで軽く乗せるだけで、決して強く押え込むではいけない、ピッキングは歯切れ良くやること。

続いて、ギター・ソロの[E]。1小節目は、ワイド・ストレッチを使ったフレージングで、♯人差指、♯中指、♯小指とフィンガリングしていく。ストレッチでフィンガリングする時のポイントは、左手の親指をネックの裏側につけ、フィンガー・ボード上の4本の指が自由に動くように構えることだ。特に、大きく指を開かなければならない場合は、手首を前方に出すようにして、さらにスムーズな運指ができるフォームをつくろう。

VOCAL [A] F#m7 E Bsus4 F# E F#m7

GUITAR I

GUITAR II

BASS

DRUMS

Synth. Bass

Chord progression: $F\#m7^{11}$ $E \frac{B}{F\#}$ $F\#m7$ $\frac{B}{F\#}$ E

Measures 1-5. The guitar part includes triplets, glissandos, and phrasing slurs. The bass line has a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

Chord progression: $F\#m7$ $\frac{B}{F\#}$ $F\#m7$

Measures 6-10. The guitar part features a series of muted eighth-note patterns. The bass line continues with eighth-note patterns and includes an octave shift.

F#m7 *A* *E* *C* *F#m* *A* *F#m*

I need your love _____ You can see _____ it in _____ my eyes _____ You're in dan - ger _____ And it's time _____
 The way you move _____ the way you walk _____ I love to watch your heels in mo -

Mute

gliss.

A *E* *A* *C#* *D* *E* *F#m* *A* *F#*

— you re-al-ize — that your the one — am looking for — The one I need — Just got to have you next
 - tion — Cos'there's a fi - re deep in - side — A need for you — that's hard to hide — Come feel the strength of my e-mo -

2 x play *gliss.* *gliss.*

Mute

Chord progression: $C^\#$, D , $F^\#m7$, B , $F^\#$, E , $F^\#m7$

Lyrics:
 — oh — Fa — — — — Fa — tal at trac — tion — It's got a hold on me.
 — your — Fa — — — — Fa — tal at trac — tion — It's got a hold on me.

The first system of the musical score includes a vocal melody in treble clef and guitar accompaniment in standard tuning (E A B). The guitar part features various techniques such as glissando (gliss.), muting (Mute), and harmonic playing (H). The bass line is in bass clef, providing a rhythmic foundation. The tempo and key signature are indicated by the key signature of two sharps (F# and C#).

II

Chord progression: $F^\#m7$, B , $F^\#$, B , $C^\#$, D , A , $C^\#$, B , $C^\#$, D

Lyrics:
 — I just can't break free — Fa — tal at trac — tion — I love the way — — — — tion —
 — I just can't break free — Fa — tal at trac — — — — — — — — — —

The second system continues the musical score with the same vocal and guitar parts. The guitar accompaniment includes more complex techniques such as double stops (2x), harmonics (HC), and phrasing (Ph). The bass line continues to provide a rhythmic foundation. The tempo and key signature remain consistent with the first system.

Chord progression: D, A/C#, C#/B, F#m7, E/C#, C#, E, F#m, A, E.

Lyrics: Fa - - - tai - - - At - traction You got me on my knees.

Technical markings: gliss., Mute, Arm, S, Ph, C, D, Mute C D, (Ph).

Section marker: [E] Bm

Chord progression: C#m, D.

Technical markings: Mute, gliss., 8va, H, H P, HC, Port. D, HU, Mute HU, D P, gliss., 7, 11, 14, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999.

Chord progression: G, $\frac{A}{G}$, G, $\frac{A}{G}$, A, C#

Measures 1-6. Chord progression: G, $\frac{A}{G}$, G, $\frac{A}{G}$, A, C#. The guitar part includes techniques like H (harmonic), P (palm mute), and S (slide). The bass part has a steady eighth-note pattern. The drum part is a simple rock beat.

13

Chord progression: Bm, D, E, F#m^{II}, E

Vocal line: Oh ———, ba - by ———

Measures 7-12. Chord progression: Bm, D, E, F#m^{II}, E. The guitar part includes techniques like gliss (glissando), 8va (octave), and Port. D (portamento). The bass part has a steady eighth-note pattern. The drum part is a simple rock beat.

Bsus4
F#

How I need your love You can see it in my eyes I just can't get e-nough

Handwritten musical score for the song "How I Need Your Love" by Bsus4. The score is written in F# major (one sharp) and 4/4 time. It includes a vocal melody with lyrics, a guitar TAB, and a bass line. The guitar TAB includes fret numbers and a 4/4 time signature. The bass line includes a double bass line and a bass line. The lyrics are: "How I need your love You can see it in my eyes I just can't get e-nough".

Handwritten musical score for the song "I Won't Let You Know We're Caught in Some". The score is written on four staves. The top staff is the vocal line, featuring lyrics and chords (A, E, C#m, B/C#, C#m, D). The second and third staves are guitar parts, with fret numbers and muting instructions. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

Vocal Line:

Lyrics: No, I won't let you know We're caught in some.

Chords: A, E, C#m, B/C#, C#m, D.

Guitar Line (Staff 2):

Chords: A, E, C#m, B/C#, C#m, D.

Bass Line (Staff 4):

Chords: A, E, C#m, B/C#, C#m, D.

D Bm Bm C#m D E F#m7 B/F#
 - - thing that we can't con - trol Ah Fa -

Musical score for guitar and bass. The guitar part features various techniques including glissando (gliss.), muted notes (Mute), and harmonic notes (Harm.). The bass part provides a steady rhythmic accompaniment.

15

E F#m7 B/F# B
 tal at-trac-tion It's got me on my knees I just can't break free Fa - tal at-trac-

Musical score for guitar and bass. The guitar part includes techniques such as glissando (gliss.), muted notes (Mute), and harmonic notes (Harm.). The bass part continues the rhythmic accompaniment.

Chord progression for the first system: C# D A C# F#m7 B F#m7 E F#m7

Lyrics: - tion Fa - tal Fa - tal at - trac - tion

Chord progression for the second system: E G# C# D B A E F#m E

Lyrics: Don't you know I need your love I just can't get e-nough

The musical score is written for guitar and includes various techniques such as Mute, gliss., and S. The guitar part is in standard tuning and features complex fretting and picking patterns. The bass part provides a steady rhythmic foundation with occasional glissandos. The drum part is indicated by 'H' for hi-hat and 'N' for snare.

F#m D F# A F# E C# F# E F#m E F#m D F#
 Fa - tal attrac - tion nev-nev-nev-nev - er gon - na start Fa-

Mute gliss. Mute Mute Mute gliss.
 Mute gliss. Mute Mute Mute gliss.
 Mute gliss. Mute Mute Mute gliss.
 Mute gliss. Mute Mute Mute gliss.

[illegible]

ARMED AND DANGEROUS

アームド・アンド・デンジャラス

Words & Music by Kal Swan, Douglas Aldrich and Mark Holden

一流のギタリストは、ソロ、バックイングのどちらを取っても、見事に弾きこなしてしまうものだが、このダグ・オルドリッチもそういったギタリストのひとりだ。特にこのナンバーでは、センスあふれるバックイング・ギターを披露してくれている。

まずは、④のバックイングをマスターする方法がいいだろう。④でも同じコード進行で演奏しているのだが、④では6弦の開放音を使っているの、その分リズムも取り易いはずだ。④ド頭にシンコペーションしてくるコードEは、7フレットを人差指でバレーし、9フレットは薬指を寝かせて同時に押える形がベスト。3拍目からのコードは、5フレットを人差指で押えるバレー・スタイルで、3は薬指、5は小指で押えるコード・フォーム。この形はしばしば使われるタイプのモノなので、憶えておくと大変便

利な形だ。2小節目最後のコードは、4フレットを人差指でバレーし、3小指、5薬指、5中指と押弦する。3・4小節目のコードCやDは、前述のEと同じ様に対処すればOK。また、ここではコード・トーンにヴィブラートを掛けているが、ヴィブラートする時に左手の指が浮き上がり易いので、その点には要注意。

⑤の7・8小節目は、ギター・ソロの第1難関である。1小節目は6連符の連続技で、この間のピッキングは正確なオルタネイト・ピッキングでクリアしよう。フィンガリングは次の通り。5=薬指、5=人差指、5=薬指、5=中指。これは、ラン奏法と言われているフレー징・パターンで、そのままの形を憶えておくと自分のアドリブ・プレイに役立つだろう。

19

The musical score is arranged in five staves. The top staff is for the Vocal part, showing a melody in G major with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Armed and Dangerous". The second staff is for Guitar I, featuring a complex solo with many accidentals and a key signature change to D major (two sharps). The third staff is for Guitar II, which is mostly silent with some notes in the later measures. The fourth staff is for the Bass, showing a simple bass line. The fifth staff is for the Drums, showing a rhythmic pattern. The score includes various musical notations such as chords, accidentals, and dynamic markings.

$\frac{C}{E}$ $\frac{D}{E}$ $\frac{A}{E}$ $\frac{G}{E}$ G D E $\boxed{B}$ E

I been caught in a cross

Musical notation for the first system, measures 1-8. The system includes a vocal line with lyrics, a guitar line with various techniques (Mute, Arm, gliss), and a bass line. The guitar line features complex fretting and techniques like 'Mute', 'Arm', and 'gliss'. The bass line provides a steady accompaniment.

$\frac{G}{E}$ $\frac{A}{E}$ $\frac{C}{E}$ $\frac{D}{E}$ E $\frac{G}{E}$

— fire — Since the day — that I — was born — Between a rock and a hard — place — Is the on —

Musical notation for the second system, measures 9-16. The system continues the vocal line with lyrics, the guitar line with techniques (gliss), and the bass line. The guitar line continues with 'gliss' techniques. The bass line continues with a steady accompaniment.

Handwritten musical score for "The Sands of Time" by The Beatles. The score is written on five systems of staves.

System 1: Vocal line with lyrics and guitar chords. Chords: A/E, C/E, D/E, E, G/E, A/E. Lyrics: "ly home I've ev-er known. The sands of time are run-ning out. Trou-ble's knocking on my door. You think I'm not gonna make it. Well you bet-ter think a-gain."

System 2: Guitar part with tablature and fret numbers. Techniques: gliss, Mute. Fret numbers: 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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779,

*It's com-in' down all the way around And I know I just can't take an-y-more Cos' I'm un-
Cos' there's no way you can keep me down I was born to lose, but live to win Now I'm on-*

der fire ——— Ap - proa - ching ——— o - ver-load ——— Got me, down ——— to the wire
the run ——— On the streets of the cit-y to-night ——— Got you un - der the gun ———

A/E G/E C/G D/A Esus4 E C/E D/E 1. A/E G/E

Want - ed dead or a - live Armed _____ and Dan - ger - ous You bet - ter run for your life
 Want - ed dead or a live Armed _____ and Dan - ger - ous

G G C/G E G/E A/E

I'm on the prowl _____ to - night _____

Arm Arm Arm gliss. gliss. Mute U D C

Arm Harm. Arm gliss. gliss. Mute U D C

Handwritten musical score for guitar, featuring a complex arrangement with multiple staves. The score includes various musical notations such as chords (F, B, A/B, E/B, D, B), dynamics (Mute, gliss.), and fingerings (7, 10, 12, 15). The notation is dense and includes many accidentals and slurs, suggesting a highly technical piece. The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The top staff has a capo marked 'F' and 'B'. The bottom staff is marked '12' and '15', indicating a 12-string guitar. The score is divided into measures by vertical bar lines, and there are many slurs and ties throughout.

E $\frac{D}{E}$ E $\frac{G}{E}$ A D E $\frac{D}{E}$

Musical score for the first system, measures 1-6. The guitar part features a fretted melody with various techniques like "Mute", "HC", "HU", and "D". The bass line includes fret numbers (e.g., 5, 7, 0, 0, 0, 0, 0, 0, 3, 5, 7, 5, 0, 0, 0, 0, 0). The drum part shows a consistent rhythmic pattern.

25

E $\frac{G}{E}$ D B $\frac{A}{B}$ $\frac{E}{B}$ D

Musical score for the second system, measures 7-12. The guitar part continues with more complex fretting and techniques like "gliss.", "QC", and "1HC". The bass line includes fret numbers (e.g., 0, 0, 0, 0, 0, 5, 5, 5, 5, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 2, 5). The drum part maintains the rhythmic pattern.

Chord progression: B, $\frac{A}{B}$, $\frac{E}{B}$, C, $\frac{D}{C}$

First system: Treble and Bass staves with guitar tablature. Includes markings: gliss., Mute, 8va, and various fret numbers (e.g., 7, 9, 10, 12, 14, 15, 17, 19).

Second system: Continuation of the first system with more complex guitar techniques and fret numbers.

Third system: Continuation of the first system with more complex guitar techniques and fret numbers.

26

Chord progression: C, $\frac{A}{C\#}$, D, $\frac{B}{D\#}$, D, E, $\boxed{G}$ E sus4, E

Fourth system: Treble and Bass staves with guitar tablature. Includes markings: Mute, 8va, Port. D, and various fret numbers (e.g., 5, 7, 9, 10, 12, 14, 15, 17, 19, 20, 21, 22).

Fifth system: Continuation of the fourth system with more complex guitar techniques and fret numbers.

Sixth system: Continuation of the fourth system with more complex guitar techniques and fret numbers.

The musical score for 'DANGER' by The Police is presented in three systems. The first system shows the guitar part with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The lyrics 'Armed and Dangerous' are written below the guitar part. The second system shows the guitar part with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The lyrics 'Armed and Dangerous' are written below the guitar part. The third system shows the guitar part with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The lyrics 'Armed and Dangerous' are written below the guitar part.

Armed_____ and Dan - ger-ous_____

$\frac{A}{G}$ $\frac{G}{A}$ C D $Esus4$ E $\frac{C}{E}$ $\frac{D}{E}$

Want - ed dead or a - live Armed and Dan - ger - ous

T
A
B

T
A
B

T
A
B

Want - ed dead or a - live _____ Armed _____ and Dan - ger - ous _____

Chord progression: $\frac{A}{E}$ $\frac{G}{E}$ $\frac{C}{G}$ $\frac{D}{A}$ Esus4 $\frac{E}{E}$ $\frac{C}{E}$ $\frac{D}{E}$

Wild in the ci - ty to - night _____ Armed _____ and Dan - ger - ous _____

Includes guitar tablature for Treble and Bass staves, and a bass line. Mute marks are present on the guitar staves.

Chord progression: $\frac{A}{E}$ $\frac{G}{E}$ $\frac{G}{G}$ $\frac{D}{G}$ $\frac{E}{F\#}$ Esus4 $\frac{E}{E}$ $\frac{C}{F\#}$ $\frac{D}{F\#}$

Get you run - ning for your life _____ Armed _____ and Dan - ger - ous _____

Includes guitar tablature for Treble and Bass staves, and a bass line. Mute marks are present on the guitar staves. Additional markings include 'U', 'D', 'P', 'HC', 'P', 'C', 'D', 'H', 'C', 'D', 'gliss.', and '8va'.

$\frac{A}{G}$ G $\frac{C}{A}$ D E_{sus4} E $\frac{C}{F\#}$ $\frac{D}{F\#}$

Want - ed dead or a - live _____ Armed _____ and Dan - ger - ous _____

Musical notation for the first system (measures 1-10). The system includes a vocal line with lyrics, a guitar line with fret numbers and "Mute" markings, and a bass line with fret numbers. The key signature has two sharps (F# and C#).

$\frac{A}{G}$ G $\frac{C}{A}$ $\frac{D}{E}$ E

I'm on the prowl _____ to - night _____

Musical notation for the second system (measures 11-17). The system includes a vocal line with lyrics, a guitar line with fret numbers and "Mute" markings, and a bass line with fret numbers. The key signature has two sharps (F# and C#).

HARD AND HEAVY

ハード・アンド・ヘヴィー

Words & Music by Kal Swan and Douglas Aldrich

曲名と同じくハード&ヘヴィーなナンバーである。イントロの8小節間はディストーションの効いたギター・サウンドを使うが、Ⅲのギター上段は、多少歪んではいるものの比較的クリアなサウンドなので、両者を使い分けること。このクリアな音は、Ⅳの手前まで続き、アームの部分からは再びディストーション・サウンドである。音色の使い分け方としては、アンプで歪ませておく方法とエフェクターを使って歪ませる方法の2通りがある。前者はギターのヴォリュームを最大にした時にアンプ側で歪むようにセッティングしておき、ヴォリュームを若干下げた時には、比較的クリアなサウンドに近い音色に設定しておく。後者の場合は、アンプの歪みは抑えておき、ディストーション・サウンドが必要な時にはエフェクターをオンにすればいい訳だ。もちろん、アンプ自体で両者を使い分けることのできるタイプは、その機構を活用すればOK。

次に、奏法的な部分を確認しておこう。Ⅲの2小節目にあるハーモニクスは、右手を使うテクニック。つまり、1小節目最後で弾いたF#音をそのまま押えておき、それより12フレット上の4弦16フレットを右手の指で叩く奏法である。この時右手で叩くポイントは、フレットの真上で、うまくハーモニクスを出さずコツは叩いたら速く指を引き上げることである。

続いてはⅢの7小節目。ここでは、ライト・ハンド奏法が使われている。ポジショニングは、2種類で「人差指・中指・薬指・右手・薬指」と「人差指・中指・薬指・右手・薬指」という具合になる。♯や♯は、弦移動してハンマリングやプリングできない部分だが、これは左手の薬指をいきなりそのポジションに叩きつける方法で音を出す。次の小節にかけて1音チョーキングしている所は、薬指→右手とつながれた後に薬指を押えたまま左手薬指で弦を押し上げるテクニックだ。

The musical score is arranged in six staves. The top staff is for the Vocal, with lyrics 'Woo... yeah... yeah...'. The second staff is for the Keyboard. The third and fourth staves are for Guitar I and Guitar II, both featuring glissando markings. The fifth staff is for the Bass, and the bottom staff is for the Drums. The score includes various musical notations such as chords, scales, and dynamic markings.

F#m

Moderato

I'm load-ing up I need you bad mov-ing in to at-tack Do you need it too Your in my sights. Don't try to lie now there's no 'Cause I know that you do turn-ing back On this Make

Bm
F#

Mute

Mute

[illegible][illegible]

Handwritten musical score for guitar, bass, and drums. The score is in F#m (F# major, minor mode) and Bm (B minor) tuning. It features a complex arrangement with multiple staves. The guitar part includes a complex fretboard diagram with various techniques like P (pick), Mute, C (chord), D (drum), and Arm (arm). The bass part includes a complex fretboard diagram with various techniques like P (pick), Mute, C (chord), D (drum), and Arm (arm). The drum part includes a complex arrangement of drum notation.

Handwritten musical score for the song "Hard and Heavy" by The Prodigy. The score is written on five systems of staves. The first system includes a vocal line with lyrics and a guitar line. The second system shows a guitar line with a double bar line. The third system includes a vocal line with lyrics and a guitar line. The fourth system includes a vocal line with lyrics and a guitar line. The fifth system includes a vocal line with lyrics and a guitar line. The score is written in G major and 4/4 time. The lyrics are: "Hard And Heav-y Wow oh Hard And Heav-y Give me your love cum give it to me."

[illegible]

NEVER SURRENDER

ネバー・サレンダー

Words & Music by Kal Swan and Douglas Aldrich

当アルバムの中では、比較的オーソドックスな作りの曲であるが、それでも“ライオン”のオリジナリティを感じさせる聞きごたえのあるナンバーだ。

④の4小節目は、ダブル・チョーキングというテクニック。これは2本の弦の内、1方をチョーキングしてユニゾンにする手法だが、チョーキングの音程には要注意。ここでは1弦と2弦を使うパターンなので、両者の音程がぴったりと合うように2弦をうまくコントロールしよう。

⑤2小節目のピッキング・ハーモニクスは、ピックの先があまり出ない様に、深目に持ってピッキングすること。また、ピッキング・ハーモニクスの場合、同じ音を押弦していても、ピッキングする位置によって音程が変わるので、色々ポイントをずらして実験しておくことも大切である。4小節目のアームは、思い切

って押し下げる部分だが、問題はノイズ対策。つまり、 $\sharp B^b$ 音以外の開放弦が鳴らないように、不必要な弦はすべてミュート状態にしておく事。 $\sharp$ を押さえている人差指の腹や指の付け根を弦に軽く当てておく方法がベスト。6弦は人差指の先で触れるか、または親指を使えばOK。6小節目は、ダブお得意のストレッチ・フィンガー。プリングを確実にこなうことがポイントなので、左手のフォームには注意が必要。従って、指がフレットと平行になるように構え、指先でしっかりと弦を捕える体勢をつくるように。

⑥の最後に出てくる3連符は、D7のブローケン・コード。ピッキングは、オルタネイト方式を使う訳だが、3連符のために各拍数の頭はダウンとアップを交互に行なわなければならない。ピッキング・テクニックを鍛えるつもりで、しっかりとプレイしよう。

The musical score is arranged in six staves. The top staff is for the Vocal part, followed by Keyboard, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (Bb), and the time signature is common time (C). The score includes various musical notations such as chords (Gm, Eb, F), dynamics (Mute, gliss.), and techniques (P, S, Mute). The Guitar I part features a double choke at the end of the first measure. The Bass part has a double bass line. The Drums part has a double bass line.

Gm *B^b* *C* *B^b* B *Gm*

Musical score for the first system, measures 1-8. The score includes a guitar melody with various techniques like mutes, glissandos, and slides, and a bass line with triplets and eighth notes. Chord symbols *Gm*, *B^b*, *C*, *B^b*, B, and *Gm* are indicated above the staff.

41

B^b $\frac{F}{C}$ *Gm* *B^b* *F*

Musical score for the second system, measures 9-16. The score continues the guitar and bass parts with more complex techniques like bends, vibrato, and portamento. Chord symbols *B^b*, $\frac{F}{C}$, *Gm*, *B^b*, and *F* are indicated above the staff.

The handwritten musical score consists of several staves:

- Vocal Melody:** The top staff contains the melody with lyrics: "I've been search - ing for ____ the sun ____ Now like a thief in ____ the night ____ I got
That's the on - ly way ____ to go ____ Won't ev - er give up ____ the fight ____ 'Cause I'll". Chords written above are C/G, E^b/G, F/G, Am, and E^b/G.
- Guitar Harmonies:** Staves 2-4 show harmonic accompaniment. Staff 2 has "Mute" markings over some notes. Staff 3 includes tablature (TAB) with fret numbers (e.g., 6, 4, 3, 2) and "Mute" markings. Staff 4 also features TAB and "Mute" markings.
- Bass Line:** The bottom two staves provide a bass line. The first staff uses a treble clef with a flat key signature (F major/C minor). The second staff uses a bass clef. It includes rhythmic notation and fret numbers (e.g., 3, 3, 3, 3, 0, 1, 2).
- Tempo/Style:** The word "(Straight)" is written at the bottom center.

Handwritten musical score for "Surrender" by The Beatles. The score includes vocal lines for Paul McCartney and John Lennon, and guitar parts for George Harrison and George Martin. The lyrics are: "now where to run / die just to show / But I'll never / But I'll never / Surrender / Surrender". The guitar parts feature various techniques like mutes, glissandos, and specific chord voicings (e.g., Bb, Eb/C, F/D, Gm). The score is written on multiple staves with standard musical notation including notes, rests, and dynamic markings.

Handwritten musical score for the song "How It Feels" by The Police. The score is written on five systems of staves. The top staff is the vocal melody with lyrics: "ber How it feels to have to bring your dreams a-live". Above the vocal line, chords are indicated: Gm, F/A, C, D7, F, and Gm. The second staff is the guitar part, featuring a mix of standard notation and tablature (TAB). The guitar part includes various techniques such as gliss. (glissando) and is marked with a "2x" (two times) above the first measure. The third staff is the bass line, which includes a double bass section with a "D.S." (Da Capo) instruction. The score is written in a handwritten style with various musical notations and symbols.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and piano. The guitar part is in the key of B-flat major, with a key signature of two flats (B-flat and E-flat). The tempo is marked "Moderato". The score is divided into four systems, each containing a guitar staff, a vocal staff, and a piano staff. The guitar part features a complex arrangement of chords and melodic lines, including a prominent "Bva" (B-flat) chord in the first system. The vocal part is written in a high register, with the lyrics "The Sound of Silence" appearing in the second system. The piano part provides a harmonic foundation, with a prominent "Bva" chord in the first system. The score is written in a standard musical notation style, with a key signature of two flats and a tempo marking of "Moderato".

C D7 B^b C B^b

A hun - gry heart.

Handwritten musical notation for guitar and bass. The guitar part includes a melody with glissandos and muted strings. The bass part provides a rhythmic accompaniment with triplets and eighth notes. Chords C, D7, B^b, C, and B^b are indicated above the staff.

47

Gm C/G E^b/G F/G Gm C/G

It keeps me go - ing strong It gives me strength

Handwritten musical notation for guitar and bass. The guitar part includes a melody with glissandos and muted strings. The bass part provides a rhythmic accompaniment with triplets and eighth notes. Chords Gm, C/G, E^b/G, F/G, Gm, and C/G are indicated above the staff.

Handwritten musical score for the song "Nev - er Sur-ren-". The score is written on ten staves. The top two staves are vocal parts. The bottom eight staves are instrumental parts, including guitar, bass, and drums. The key signature is E-flat major (three flats). The tempo is marked "1X Tacet". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics "All right" and "Nev - er Sur-ren-" are written below the vocal staves. The score is handwritten and appears to be a working draft.

Gm *E^b B^b* *F* *Gm* 1.

- - der Nev - er Sur-ren - - der

Musical score for guitar and bass. The guitar part features a melody with notes and rests, accompanied by a bass line. The guitar part includes various techniques such as "Mute", "gliss.", and "S". The bass part includes techniques like "1x Taper", "Ph", "Arm", and "S".

E^b B^b *F* 2. *Gm* *B^b* *F* *B^b* *F* *Gm*

- - der

Musical score for guitar and bass. The guitar part features a melody with notes and rests, accompanied by a bass line. The guitar part includes various techniques such as "Mute", "gliss.", and "S". The bass part includes techniques like "Arm", "Ph", "1HC", and "gliss.".

DEATH ON LEGS

デス・オン・レッグス

Words & Music by Kal Swan, Douglas Aldrich and Mark Holden

A面ラストは、メジャー・キーで作られた陽気な感じのナンバーである。

まずは、イントロの△から。この部分は、スライドポイント。スライドする途中で指が浮き上がると音が止切れてしまうので注意が必要だ。6弦の開放音は、右手をブリッジ上に軽く乗せて確実にこなうこと。この部分だけは、ダウン→アップでピッキングする方法がスムーズであるが、その他はダウン・ピッキングのみで弾く。

□は、3小節目4拍裏のシンコペーションのコードがポイントだ。つまり、 $\frac{4}{4}$ 小指・ $\frac{4}{4}$ 人差指・ $\frac{4}{4}$ 薬指と押弦した時に、 $\frac{4}{4}$ を押えている薬指を若干寝かせぎみにして5弦に触れ、その開放弦をミュートしなければならない。8小節目の5弦も同様に処理すること。

□の手前2小節目は $\frac{4}{4}$ Cho→S(スライド) $\frac{4}{4}$ H.C(1音半チョーキング)という新鮮な響きの連続技。スライドはほとんど一瞬のうちにこなって、 $\frac{4}{4}$ まですべらせる訳だが、 $\frac{4}{4}$ をチョーキングしたままスライドさせるのではなく、スライドさせる直前にダウンさせてつなげていけばOK。

□の1小節目にあるミュート(M)は、左手を使うモノ。つまり、 $\frac{4}{4}$ を薬指で押弦する際には人差指を1〜4弦上に這わせてき、ミュート状態にした4弦から一気にピッキングするテクニックだ。あまり使い過ぎると逆効果だが、ここぞという時に使用するとメリハリがつくちょっとした奏法である。

□の6小節目は、ライト・ハンド奏法。「 $\frac{4}{4}$ ・ $\frac{4}{4}$ ・ $\frac{4}{4}$ 」は、それぞれ右手を使ってプレイするポジションだ。

50

VOCAL

Death On Legs Hey!

KEYBOARD

GUITAR I

gliss. S Mute S Mute S Mute gliss.

GUITAR II

S Mute S Mute S Mute gliss.

BASS

DRUMS

She makes it eas - y to see what she wants The way she mov - es Could make you
now - where but a-round She'll use you up And then she'll

lose your mind She's a kil - ler with stars in her eyes Look a-round see the
run you down With a sin - gle kiss it's good-bye Leave you for dead And then she'll

[illegible]

Death On Legs You're play - ing with fire. what she's got's con - ta - gious. You bet - ter

Sheet music for guitar and bass, featuring a vocal line and guitar/bass parts with various techniques and effects.

Vocal Line:

She's been O - pen your eyes or may-be you could be next.

Guitar/Bass Techniques and Effects:

- Chords:** E, G, A/D, Cadd9, C/E, G, D/F#, D, E.
- Effects:** Mute, gliss., with feed back, 8va, HC, HU, D, H P, C, D, IHC, IHC.
- Notation:** T, A, B, S, 10, 9, 7, 5, 4, 3, 2, 1, 12, 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.

G A C D E

Musical score for the first system, measures 1-4. The score includes a guitar part with a key signature of two sharps (F# and C#) and a 12-string configuration. The guitar part features a melodic line in the upper register and a bass line in the lower register. The bass line includes a 'Mute' section in measure 3. The guitar part includes a 'Mute' section in measure 3. The guitar part includes a 'Mute' section in measure 3. The guitar part includes a 'Mute' section in measure 3.

55

G A C D

Musical score for the second system, measures 5-8. The score continues the guitar part from the first system. The guitar part includes a 'Mute' section in measure 6. The guitar part includes a 'Mute' section in measure 7. The guitar part includes a 'Mute' section in measure 8. The guitar part includes a 'Mute' section in measure 8.

C D

She's

Mute gliss.

Mute gliss.

Mute gliss.

Mute gliss.

T A B

T A B

T A B

T A B

D.S. 1.

Coda 1. Cadd9 E C/E D/G G D/A

play - ing with fire, what she's got's con - ta - gious

Mute

Mute

Mute

Mute

T A B

T A B

T A B

T A B

D.S. 2.

Coda 2. Cadd9 E C/E G D/F# G E oh oh

O - pen your eyes or may - be you could be next

Mute

Mute

Mute

Mute

T A B

T A B

T A B

T A B

Sheet music for guitar and bass, featuring a song with lyrics and musical notation.

Lyrics:

She's death on legs
She's a la - dy kill - er

Chords: A oh, Cadd9 oh, C oh, G oh, D, E oh, oh

Instrumentation: The score includes guitar (Gtr) and bass (B) parts. The guitar part features complex fretting, including double stops and slides (gliss.), and is marked with "Mute" and "Solo". The bass part provides a steady accompaniment with various rhythmic patterns.

Structure: The music is organized into measures, with a key signature of one sharp (F#). The first system covers the first two lines of the lyrics, and the second system covers the next two lines, including a "Solo" section for the guitar.

Handwritten musical score for guitar, featuring a mix of standard notation and tablature. The score is divided into two systems, each with a vocal line and a guitar line.

System 1:

- Vocal Line:** Starts with a box containing 'H' and 'E'. Lyrics include "oh", "A oh", "Cadd9 oh", "G oh", and "D".
- Guitar Line:** Includes standard notation with chords (E, A, Cadd9, G, D) and tablature. Techniques like "Mute", "gliss.", "Port. D", "QC", "P", "Bva", "Port. D", "HU U U", and "U" are indicated.

System 2:

- Vocal Line:** Lyrics include "oh", "A oh", "Cadd9 oh", and "C oh".
- Guitar Line:** Includes standard notation and extensive tablature. Techniques like "Mute", "gliss.", "Port. D", "QC", "P", "HC", and "H P" are indicated.

The score concludes with the instruction "Fade Out".

POWERLOVE

パワーラヴ

Words & Music by Kal Swan and Douglas Aldrich

B面トップのこの曲は、ミディアム・テンポのヘヴィーなナンバーである。ギター・ソロを除くと、全体的に言って、それほど超ハイ・テクニックを駆使した演奏ではないが、それでもただ聞いている時の感じと実際にプレイする時とは大違い。

図が「パワーラヴ」のメイン・リフで、回ではこの形がバックング・パターンになる。では、回を例に取ってみよう。アンサンブル的には、2・4小節目（6・8小節目）のように、ベース・ラインとギターのコード・バックングが、一致して動く部分に注目。ここは、ドラムも含めて特にタイミングをぴったりと合わせることが肝心だ。ギターの2小節目3拍は、記譜されたポジションだけを押えるのではなく、5フレットを人差指でバレーしたAコードにしておくフォームがスムーズ。4小節目4拍の裏は、特に強くピッキングして、メリハリをつけること。

回のギター・ソロは、圧巻。出だしはオーソドックスなロック・ギター奏法で、7・5は人差指1本でジョイントし、8を薬指で

1音チョーキングするパターン。2小節目最後の3連から次の1小節目間は、Bmのナチュラル・マイナー・スケールを使ったフレージングである。こういった展開は、良く使われるもののひとつなので、そのまま憶えてしまえばアドリブをする時にも役に立つだろう。また、8A#音のヴィブラートは、人差指で行なうわけだが、人差指でチョーキングする時と同じ要領で行なうことがポイント。6小節目のチョーキングに続く部分はまず8を1音チョーキングしてから、次の小節の1拍目裏で半音だけ下げ、2拍目では、あらかじめ1音分アップ(U)させてピッキングし直すフレーズだ。つまり、アップでは通常のチョーキングのように音を上げる際の過程音を出してはならない。ここでは、音程を正確に出すこと。9・10小節目は、ストレッチを加えた速弾きで、ダグー流のフィンガリング・パターン。最初は、ゆっくと練習して慣れるに従って、テンポ・アップしていこう。

The musical score for "POWERLOVE" is presented in a multi-staff format. The top staff is for the Vocal line, showing a melody in G major with a key signature of one sharp (F#) and a common time signature (C). The subsequent staves are for the instruments: Guitar I, Guitar II, Bass, and Drums. The guitar parts feature complex rhythmic patterns with many beamed eighth and sixteenth notes, and include "Mute" markings above certain notes. The bass line is simpler, often playing single notes or short runs. The drum part is indicated by a single staff with rhythmic notation. The score is divided into measures by vertical bar lines, and some measures contain circled numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) likely indicating specific techniques or fingerings. The overall tempo is indicated as "ミディアム・テンポ" (Medium Tempo) in the text.

G E $\frac{B}{E}$ $\frac{D}{E}$ $\frac{A}{E}$ E $\frac{B}{E}$ G

Here she comes.

The guitar part consists of a melody line with fret numbers (12, 10, 11, 9, 7, 6, 5, 4, 3, 2, 1) and a bass line. The melody line has many 'Mute' markings and some 'gliss.' markings. The bass line is a simple eighth-note pattern.

61

[B] E $\frac{B}{E}$ $\frac{D}{E}$ $\frac{A}{E}$ E $\frac{B}{E}$ G

La - dy love — And you give — her it all — But it's nev - er e - nough What she's got, —
 now that's rough Will it still — be a round — When the go - ing gets tough If it's fake, —

The guitar part consists of a melody line with fret numbers (12, 10, 11, 9, 7, 6, 5, 4, 3, 2, 1) and a bass line. The melody line has many 'Mute' markings and some 'gliss.' markings. The bass line is a simple eighth-note pattern.

The image shows a musical score for guitar, likely for the song "You Know You'll Be Burned" by The Allman Brothers Band. The score is written for a guitar and a bass player. The guitar part is in the treble clef, and the bass part is in the bass clef. The guitar part includes a melody line and a guitar-specific line with tablature and fret numbers. The bass part includes a bass line and a bass-specific line with tablature and fret numbers. The score includes lyrics and various musical notations such as "Mute", "B/E", and "A/E".

Lyrics:

is too hot — You know — you'll be burned — But you still — need a shot — So be mine.
 it's too late — When it's drag — ging your heart — All o — ver the place —

Chords:

E, B/E, D/E, A/E, E, B/E, G

Notations:

Mute, B/E, A/E, G, 12, 10, 9, 7, 5, 4, 3, 2, 1, 0

to - - night And give me what I'm af - ter I know you'll feel all - right

When you see _____ my _____ 1. 2. 4.) Pow - er love _____
 3.) - er love _____

creep-ing steal your

Chords: D/A, B, D, Em, D/E, G/E, D/E

Techniques: Mute, gliss.

Tablature: T, A, B

63

up on you heart a-way Pow - er love _____
 Pow - er love _____ what you gon-na do _____

Chords: Em, G/E, D/E, A/E, Em, D/E, G/E, D/E, Em, D

Techniques: Mute, P, gliss.

Tablature: T, A, B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major (indicated by two sharps) and features a complex arrangement of chords and melodic lines. The piano part is in the key of B minor (indicated by two sharps) and features a complex arrangement of chords and melodic lines. The vocal part is in the key of D major and features a complex arrangement of chords and melodic lines. The score is divided into four systems, each containing a guitar staff, a piano staff, and a vocal staff. The guitar staff is written in treble clef, the piano staff in bass clef, and the vocal staff in treble clef. The guitar part includes a variety of techniques, including arpeggios, chords, and melodic lines. The piano part includes a variety of techniques, including arpeggios, chords, and melodic lines. The vocal part includes a variety of techniques, including arpeggios, chords, and melodic lines. The score is a complex and detailed musical arrangement of the song "The Sound of Silence".

Handwritten musical score for guitar, featuring a guitar part with a capo on the 4th fret and a bass part. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part has a capo on the 4th fret and includes a guitar solo section. The bass part is written in a simplified style with many accidentals. The score is divided into measures by vertical bar lines.

Chord progression: A, $\frac{D}{F\#}$, G, A, $\frac{D}{A}$

Measures 1-16. The guitar part includes techniques such as harmonics (H), palm mutes (P), slides (S), and triplets (3). The bass part features a steady eighth-note pattern. The drum part includes a snare line and a bass drum line with various rhythms and rests.

Chord progression: Bm, F, E, $\frac{B}{E}$, $\frac{D}{E}$, $\frac{A}{E}$, E, $\frac{B}{E}$

Measures 17-32. The guitar part includes techniques such as glissando (gliss.), arm, and mute. The bass part features a steady eighth-note pattern. The drum part includes a snare line and a bass drum line with various rhythms and rests.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, piano, and vocal parts. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into four systems, each corresponding to a measure of the song's progression. The guitar part is written in standard notation with a capo on the first fret, indicated by the key signature. The piano part is written in standard notation with a capo on the first fret, indicated by the key signature. The vocal part is written in standard notation with a capo on the first fret, indicated by the key signature. The score includes various musical notations such as chords, scales, and dynamics. The guitar part features a complex arrangement of chords and scales, including a prominent use of the D major scale. The piano part provides a harmonic foundation with chords and a steady rhythm. The vocal part consists of a single line of melody with lyrics. The score is marked with "Mute" and "Mute Mute" to indicate where the guitar should be muted. The score is marked with "D.S. 2" at the end, indicating a double bar line and a second ending.

D.S.2.

Em $\frac{D}{E}$ $\frac{G}{E}$ A Em $\frac{D}{E}$ $\frac{G}{E}$ $\frac{D}{E}$

Pow - er love creep - ing

Em $\frac{D}{E}$ $\frac{G}{E}$ A Em $\frac{D}{E}$ $\frac{G}{E}$ $\frac{D}{E}$

up on you Pow - er love (Pow - er love)

gliss.

Handwritten musical score for the song "Power of Love" by H.C. D. The score is written on five staves. The top staff is the vocal line in treble clef with lyrics "Pow - er love (Pow - er love)". The second staff is a guitar line in treble clef with fret numbers and techniques like "Arm" and "Mute". The third staff is a guitar line in treble clef with fret numbers and techniques like "Mute" and "HC D". The fourth staff is a bass line in bass clef with fret numbers. The fifth staff is a bass line in bass clef with fret numbers. The key signature is one sharp (F#) and the time signature is 4/4.

Handwritten musical score for guitar, featuring a guitar staff, a tablature staff, and a bass staff. The score includes various musical notations such as chords (Em, D, F#d7/C), notes, rests, and dynamic markings (C, P, Arm). The tablature staff shows fret numbers and techniques like 'Mute' and 'gliss.'

IN THE NAME OF LOVE

イン・ザ・ネーム・オブ・ラヴ

Words & Music by Kal Swan

導入部分のシンセとアコースティック・ギターの響きが、印象的な秀作である。空間的な広がりを作るシンセと、テンション・ノートを巧みに利用したギターのアルペジオ（分散和音）は、効果満点。しかも、この静かな部分から一転して、ディストーションのきいたギター・リフに変わる展開が好対照を示していて、互いにその特徴を充分生かしている。

①から④までのシンセは、ストリングスでギターは前述の通りアコースティックが使われている。（ただし、④の最後の小節はエレクトリック・ギター）アルペジオの途中でしばしば登場するQ.Cとは、クォーター・チョーキングのことで、♯だけ音を上げるテクニック。Q.Cは、半音チョーキングを完全に行なう手前でチョーキングをストップさせる要領でプレイすればOK。ここでは、それほど神経質になる必要はないだろう。なお、④7小節目

のギターは、1弦から6弦に向けてピッキングすること。

⑤は、この曲のメイン・リフ。ギターで和音にヴィブラートを掛ける部分は、 $\frac{2}{4}$ 人差指・ $\frac{3}{4}$ 小指と押弦したフォームで、下方方向に引き下げる作業がスムーズである。キーボードは、オーケストラ・ヒットによるもので、同じギター・リフが使われている⑥や⑦もこの音色を使った局面だ。

ギター・ソロ⑧に出てくる(PH)とは、ピッキング・ハーモニクス省略形で、右手を使って倍音を出すテクニックである。コツは、ピックの先をあまり出さないようにして深目に持ち、立てぎみに構えてピッキングするということだ。ピッキングした時には瞬間的に親指の横腹を弦に接触させ、す速く離すこと。つまり、これは、スピーディーなピッキングが要求される奏法と言える。

70

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, with a key signature of one flat and a common time signature. Chord symbols Am^7 , Am^{11} , and Am are placed above the staff. Below the vocal staff are staves for Keyboard, Guitar I, Guitar II, Bass, and Drums. The Keyboard part features arpeggiated chords. Guitar I and II parts show specific techniques like $rArpeggio$ and $Q.C$ (Quarter Note Chord). The Bass and Drums parts provide a rhythmic foundation.

[B]

Dm Dmadd9 Dm11 Dm Dmadd9 Dm11 Dm Am Amadd9

I've searched my heart... for some - thing some-thing I know I'll nev - er find

71

Am11 Am Amadd9 Am11 Dm Dmadd9 Dm11 Dm

Seems like I'm al - ways leav - ing

Dm *Dmadd9* *Dm11* *Dm* *Am* *Amadd9* *Am11* *Am* *Amadd9*
 I'm al- way leav - ing you — be - hind — M m —

This system contains measures 1 through 4. The vocal line features a melodic phrase with lyrics. The piano accompaniment includes chords and fingerings (0 2 3 1 2 0 3, 2 3 2 1 3 2, 0 2 2 1 2 2 0 2, 2 2 2 1 2 2 3, 0 2 2 1 2 2 0 2). The bass line has fingerings (5, 5, 5, 5, 5).

72

Am11 *Am* *Cadd9* *Em* *Am*
 Emp - ty prom - i - ses and lies —

This system contains measures 5 through 8. The vocal line continues the melody with lyrics. The piano accompaniment features arpeggiated chords (Arp.) and fingerings (2 3 2 2 2 0 2, 0 3 0 3, 0 2 2 1 2 1 2 3, 0 2 2 3 2 2 2 3). The bass line has fingerings (5, 5 2, 5, 5, 5, 5).

$F\Delta 9$ G Em G D $\boxed{D}$ Am $\frac{D}{A}$
 won't dry the tears that fill your eyes In the name of love

Orchestra Hit.

TAB

TAB

TAB

$\frac{C}{A}$ $\frac{G}{A}$ G Am $\frac{D}{A}$ $\frac{C}{A}$ Am Am $\frac{D}{A}$ $\frac{C}{A}$ $\frac{G}{A}$ G

TAB

TAB

TAB

TAB

Am B A D A Dadd9 A F A

lost in a brok - en dream that strange-ly e-nough has me trapped by love-
 why does it hurt so bad to al-ways be in search of a dream.

1x tacet
 Mute →

Mute
 1x tacet

G6 A Am F FΔ7 Em

I'm torn be-tween How can I make you un-der-stand
 that you nev-er have why does the mem-o-ry lin-ger on

Mute Mute S Mute Mute Mute

Mute

2x 2x 2x

0.C

Am7

G

F

G

Em

that you hold my fu - ture in your hands
Long af-ter what we had is gone, so
gone

Musical notation for the first system, including a vocal line and a guitar line.

Musical notation for the second system, including a guitar line.

Musical notation for the third system, including a guitar line with glissando and mute markings.

Musical notation for the fourth system, including a guitar line with glissando and mute markings.

Musical notation for the fifth system, including a guitar line with glissando and mute markings.

Musical notation for the sixth system, including a guitar line with glissando and mute markings.

Musical notation for the seventh system, including a guitar line with glissando and mute markings.

Musical notation for the eighth system, including a guitar line with glissando and mute markings.

Musical notation for the ninth system, including a guitar line with glissando and mute markings.

In the name of love _____ don't leave me here a-lone _____ Now, _____ don't leave me here a-lone _____

I've searched my heart Nev-er to find _____ Feel-ings _____ of love _____ I've left _____ be-find _____

Handwritten musical score for the song "In the Name of Love" by The B-52's. The score is written for guitar, bass, and drums. The guitar part features a melodic line with chords E, G, F, G, and Am, and a complex solo section with various techniques like gliss, ph, and port. The bass part has a steady eighth-note rhythm. The drum part is a simple rock beat. The score is handwritten and includes tablature for the guitar and bass.

Handwritten musical score for guitar, bass, and drums. The score is written on a system of five staves. The top staff is for guitar, with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is for bass, and the third staff is for drums. The guitar part includes a melodic line with various chords (G, A, F, Em, Am) and a complex solo section with many notes and bends. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part features a consistent pattern of eighth notes, with some variations in the solo section. The score is written in ink on a white background.

Am F G

Arm HUD C H P C HU U P S H P H S

Arm HUD C H P C HU U P S H P H S

Mute Mute Mute Mute

80

Em Am F E

Arm gliss P H P S H P S S H P gliss U U U U

gliss gliss P H P S H P S S H P gliss U U U U

Mute Mute Mute Mute Mute Mute Mute Mute

⊕ Coda

[illegible]

AFTER THE FIRE

アフター・ザ・ファイアー

Words & Music by Kal Swan

この曲は、きわめてストレートなナンバーだ。特にきわ立っているのは、やはりペダル・トーンをアレンジにうまく取り入れている回や回の部分で、ここではD音がペダル・トーンとなっている。つまり、コードはDm→B^b→Cと進行している反面、ベースはD音を鳴らし続けることになる。ペダル・トーンは、そのキーのトニック（第1音）がドミナント（第5音）が使われる。従って、この曲のキーはDmであるから、そのトニックであるD音が使われている訳だ。ベースは、歯切れよく弾くことが肝心で、ドラムス、とのコンビネーションも大切な要素と言える。バス・ドラムとベースはぴったりと合うようにプレイすること。

回では、ギターミュート（M）がポイント。これは右手をブリッジ上に軽く乗せて、そのままピッキングするテクニックであるが、確実に5弦をミュート状態にしないと、しまりの無い演奏

になってしまうので要注意。ピッキングは押し付ける要領で行ない、パワフルにすること。

回のギター・ソロは、ダグにしては抑えぎみで、それが効果を上げている。最初の4小節間は、Dmのナチュラル・マイナー・スケールをそのまま生かしたフレージングで、ピッキングはオルタネイト方式が最適。オルタネイト・ピッキングとは、ダウンとアップを交互に繰り返す規則的なパターンで、速弾きやリズム・キーにはなくてはならないテクニックである。出だしが前の小節にかかっているため、ここではアップ・ピッキングから始め、回の1小節目で頭はダウンの空ピックをはさむこと。つまり、実際には弦にピックを当てない、素振りを含めて規則正しくピッキングしていく訳だ。こういった実際のプレイを利用して練習することも大切なので、ぜひともこの機会にマスターしておこう。

The musical score is arranged in six staves. The top staff is for the Vocal part, with a key signature of one flat and a common time signature. It shows a sequence of chords: Dm, B^b, and C. The Keyboard part features a glissando (gliss.) in the first measure, followed by a series of eighth notes. The Guitar I and II parts are shown in standard notation with tablature below them, indicating fret numbers and string numbers. The Bass part is in standard notation with tablature below it. The Drums part is in standard notation with a key signature of one flat and a common time signature, showing a variety of drum patterns including eighth and sixteenth notes.

Chord progression: Dm, B^b, C, A, B^b

Measures 1-5: Dm, B^b, C, A, B^b

Chord progression: A, B^b/D, C/D

Lyrics: It tears me a-part _____ just to know

Measures 6-10: A, B^b/D, C/D

Handwritten musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. The score is written on a single page with a yellow background. It includes a vocal melody with lyrics, a piano accompaniment, and a bass line.

The lyrics are: "that you're not there / It hurts me to know / to know that you / no long - er care".

The piano accompaniment features a repeating eighth-note pattern in the left hand and chords in the right hand. The chords are: C/D, Dm, Bb/D, and C/D.

The bass line is a simple eighth-note line.

The score is written on a single page with a yellow background.

Our love is gone _____
 Strange dreams in the night _____

what we had
 seem to call

we chose
 to break
 to call
 your name

For ev - er a-lone-
 I can't take an - y-more-

A E Dm Af C/D ter the fire Dm Af C/D ter the flame

— to have you near — of love has bro-ken — of life has gone —

Mute Mute Pick Portament Pick Portament

Dm Af C ter the words ton 1 Bb who takes the blame A 2 Bb who takes the blame

of hate are spo-ken — and stand a-lone —

A

Asus4

A

and stands a-lone _____ All a-lone _____ Who stands a-lone _____ Oh _____

8va→

88

F B^b

B^badd 9

B^b

B^badd 9

H P

H P

H P

H P

H P

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Mute

A

Measures 1-4 of section A. The guitar part includes triplets, glissandos, and bends. The double bass part has a steady eighth-note pattern. The piano part has a similar eighth-note pattern.

B^b B^badd 9 B^b B^badd 9

Measures 5-8 of section B. The guitar part includes triplets, glissandos, and bends. The double bass part has a steady eighth-note pattern. The piano part has a similar eighth-note pattern.

G *Dm* *Cb/D* *B^bΔ7/D*

It tears me apart ——— just to know that you're not there It hurts me to know...

Cb/D *B^b* *A* **Coda** *B^b* *Who* *takes the blame...*

to know that you no longer care

D.S.

A

D Em H Em Af ter the fire $\frac{D}{E}$ Em Af ter the flame

and stands a-lone of love has bro-ken

of life has gone ter the words $\frac{D}{E}$ Em Af who takes the blame. of hate are spo-ken

B *Em* *Af* *ter the fire* *D*
E *Em* *Af* *ter the flame.*

and stands a-lone.

8va bassa →

8va bassa →

D
E *Em* *Af* *ter the words* *D* *C* *Who* *takes the blame.*

Oh Oh Who take the blame.

8va →

B

C

D

B
D*

Oh

And stands a - lone

Em

This musical score is for guitar and voice. The guitar part is written for a six-string instrument in standard tuning, with a key signature of one sharp (F#). The score is divided into two main systems. The first system, labeled with chords B, C, D, and B/D*, spans 16 measures. It features a complex fretboard technique involving muting and glissandos, with the guitar playing a series of chords and single notes. The voice part, labeled 'Oh' and 'And stands a - lone', is written in a soprano or alto clef. The second system, labeled with the chord Em, spans 16 measures. It continues the guitar part with similar fretboard techniques, including glissandos and muting, and the voice part continues with the lyrics 'And stands a - lone'. The guitar part is written in a style that suggests a specific playing technique, possibly a fingerstyle or a hybrid picking style, with many notes and chords. The voice part is written in a simple, melodic style. The score is written in a standard musical notation, with a key signature of one sharp and a time signature of 4/4.

SHOUT IT OUT

シャウト・イット・アウト

Words & Music by Kal Swan

何といっても、聞き所はダグのギター・ソロだ。緩急を交互に弾き分ける彼のプレイは、変化に富んでいて、しかもスリリングである。

Ⅲ～Ⅵがそのギター・ソロ。まずはⅢから。最初の6小節間は、当アルバムでも良く使われているパターンの繰り返りで、フィンガリング・フォームは、ストレッチ。つまり、 $\text{1} = \text{人差指}$ 、 $\text{2} = \text{小指}$ 、 $\text{3} = \text{中指}$ 、 $\text{4} = \text{薬指}$ となる。ハンマリングとプリングを確実にこなすことがポイントであるが、特に小指で 1 から 2 へとプリングする運指は要注意だ。指先を弦に引っ掛けて、下に向けてはずすという基本をお忘れなく。続く7・8小節目は、正確なピッキングが要求される部分。これは、ギター・プレイ全般に言えることだが、ピッキングをする際には、手首を固定し手首から先がギターのボディと平行に上下するように動かさなければならない。

Ⅳの4小節目は、ピッキングに工夫が必要な部分だ。2拍目裏の3連符は、ダウン→アップ→ダウンで弾き、 1 小指と 2 中指はピッキング後に軽く浮かせ、それぞれの音が混ざり合わないよう音を切っておく。2拍目表の 1 はアップで始め、 2 も同じアップで弾き通し、その裏の3連符はダウンでピッキングしてハンマリングでつなげる。4拍目の表はアップでクリアし、 $\text{1} \rightarrow \text{2} \rightarrow \text{3}$ はダウン→アップ→ダウンとする。続く5小節目4拍の3連は、いわゆるチョッピングというテクニックで、ダウン・ピッキングだけで一気に弾くフレーズである。

Ⅵの4小節間は、ストレッチのオン・パレード。ここは、オルタネイト・ピッキングで弾く訳だが、最初はダウンとアップを確認しながらゆつくりと弾き、しだいにテンポ・アップしてマスターする方法がベスト。

95

The musical score is arranged for a band. It includes staves for Vocal, Keyboard, Guitar I, Guitar II, Bass, and Drums. The key signature is G major (one sharp) and the time signature is common time (C). The score includes various musical notations such as chords (Em7, D, E), dynamics (Mute, gliss.), and fingerings (1, 2, 3, 4, 5). The guitar parts are particularly detailed with slurs and specific fingering instructions.

Em7 $\frac{D}{E}$ Em7

8va bassa →

4.

4.

Mute gliss. Mute

Mute gliss. Mute

Mute Mute

TAB

TAB

TAB

TAB

TAB

TAB

$\frac{D}{E}$ Em7

Mute gliss. Mute gliss. Mute gliss. Mute gliss. Mute

Mute gliss. Mute gliss. Mute gliss. Mute gliss. Mute

Mute Mute Mute Mute Mute

TAB

TAB

TAB

TAB

TAB

TAB

D
E

[B] *Em7*

1. You can take
2. You know it's

Mute gliss. Mute gliss. Mute gliss. Mute

Mute

8va 1HU Mute 1x only (8va)

4

4

97

D
E

Em7

my life a-way from me You can lock a-way my mind and throw
just an-oth-er game they play To pro-ect you from the truth and take

Mute Arm Mute

Mute

Am Bm C Am

Al - right — don't try — to — un - der - stand — How real —

Am Bm C Am

Al - right — don't try — to — un - der - stand — How real —

99

Bm C D

I feel — when I — hear — this sound —

Bm C D

I feel — when I — hear — this sound —

D

Em7
3 out

D
E

D

Come on and

1.2. Scream it
3. Scream it

Shout it
Shout it

If you're pos - sessed by Rock - n' roll

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Em7
yeah

D
E yeah

Scream it
Scream it

Shout it
Shout it

Lose con - trol
If y pos - sessed by rock - n' roll

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Mute

Em7 $\frac{D}{E}$

Scream it Shout it If you feel it let me know

Mute Mute Mute Mute

TAB

4

101

Em7 $\frac{D}{E}$ to C#

Scream it Shout it Rock - n'

Mute Mute Mute Mute

TAB

Bva → gliss. gliss. *12

[E] D

Bm

G

roll

(8va)→

H P H P H P H P
10 14 10 10 12 10 10 14 10 10 12 10 10 12 10

A

Shout it

(8va)→

gliss.

gliss.

C D G D Come on and

HC Port D HC C HU C (8va) Arm

15 17 14 15 14 14 14 14 15 15 15 15 12 15 12 11 14 12 11 14 12 11 14 12 11

Em D/E Em D/E Em

Scream it Shout it If you're pos- sessed by Rock'n Roll Scream it
 Scream it Shout it If you feel it let me know Scream it

Mute Mute Mute Mute Mute Mute Mute Mute Mute Mute

0 0 7 7 0 0 5 5 0 0 7 7 0 0 7 8 7 8 0 0 7 7

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

[illegible]

Bm *G* *A7*
 Oh _____ Oh _____ Yeah _____ Come on and Scream it shout _____

— it shout it out

D *Bm*

8va *gliss* *gliss*

H P H P H P H P
10 14 + 0 10 12 + 0 10 14 + 0 10 12 + 0
12 12 12 12

G

A7

D

Scream it _____

108

Bm

G

Shout it out _____ If you feel it all _____ come on and

[illegible]