



Band Score

60's

The Hollies, The Searchers, The Dave Clark Five

British

Peter & Gordon, The Animals, Small Faces, The Who

Beat

The Zombies, Cliff Richard, The Kinks, The Swinging Blue Jeans

Best

Bus Stop / Love Potion No.9 / Because / Glad All Over / A World Without Love

The House Of The Rising Sun / Itchycoo Park / Sha La La La Lee / Substitute / My Generation

I Love You / Summer Holiday / You Really Got Me / Hippy Hippy Shake

60年代ブリティッシュ・ビート・ベスト

SHINKA MUSIC PUB.CO.,LTD.

Band Score 60's British Beat Best

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BUS STOP

バス・ストップ

Words & Music by Graham Gouldman

ホリーズを世界的に有名にした大ヒット・ナンバーだ。イントロのギター1は1弦の開放弦を効果的に使ったフレージング。全てダウン・ピッキングでメロディ・ラインを作っている2弦の音が1弦の開放の音よりも明確に聴こえるようにプレイしよう。ただし、2小節目は1弦の開放弦は使わず、メロディ・ラインも1弦の方に移っているので要注意。[A]以降の歌中のバックিংはロー・ポジションによる基本的な8ビート・カッティングで、ダウン&アップ・ピッキングで行う。アクセントも同様のピッキングで行った方が自然だろう。2カッコ内とフェイド・アウトしていくエンディングの部分で聴かれる2本のギターの絡みフレーズは、ギター1がハイ・ポジション、2がロー・ポジションでプレイする。ギター1の場合、左手の運指をより簡単にするために、人差し指で12fの1、2、3弦をセーハで押さえたままにしておいて、13fの音は中指、14fは薬指、15fは小指と決めてプレイすればやりやすいだろう。この際、人差し指以外の指を使う時につられて人差し指が指板から浮いてしまわないように要注意。また、指はあまり高く上げずに最小限の動きに留めるよう心掛けよう。

トしていくエンディングの部分で聴かれる2本のギターの絡みフレーズは、ギター1がハイ・ポジション、2がロー・ポジションでプレイする。ギター1の場合、左手の運指をより簡単にするために、人差し指で12fの1、2、3弦をセーハで押さえたままにしておいて、13fの音は中指、14fは薬指、15fは小指と決めてプレイすればやりやすいだろう。この際、人差し指以外の指を使う時につられて人差し指が指板から浮いてしまわないように要注意。また、指はあまり高く上げずに最小限の動きに留めるよう心掛けよう。

Intro.

Am G(onB) Am

The musical score is arranged in a standard five-staff format. The top staff is labeled 'Vocal' and contains three measures of rests. The second staff is labeled 'Other' and also contains three measures of rests. The third staff is labeled 'Guitar I' and shows a melodic line with notes on the first string (open, 12th, 10th, 8th, 6th frets) and a pickup. The fourth staff is labeled 'Guitar II' and shows a rhythmic accompaniment with notes on the second string (open, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd frets). The fifth staff is labeled 'Bass' and contains three measures of rests. The sixth staff is labeled 'Drums' and contains three measures of rests. Chord symbols 'Am' and 'G(onB)' are placed above the first and second measures respectively. The score ends with double bar lines and repeat signs in the guitar and bass staves.

GlonB)

A Am

Vocal

1.3.) Bus stop waiting day she's there I said
 2.) That's the way the whole thing start ed

Other

Guitar I

Guitar II

Bass

Drums

Vocal

please share my umbrel la
 sil ly but it's true
 A Bus think stop bus goes she
 of a sweet

Other

Guitar I

Guitar II

Bass

Drums

Vocal Am G7

— stays Love — grows un — der my umb — rel — la —
 ro — mance — Be — gin — ning and end with you —

Other

Guitar I

Guitar II

Bass

Drums

Vocal B C G Am Dm

All that sum - mer we — en — joyed — it Wind and more rain and —
 Came the Sun - day ice — was melt - ing No more shelt - er - ing

Other

All that sum - mer we — en — joyed — it Wind and more rain and —
 Came the Sun - day ice — was melt - ing No more shelt - er - ing

Guitar I

Guitar II

Bass

Drums

Vocal
 Em Am
 shine _____ That umb - rel - la we _____ em - ployed _____ it By
 now _____ But it's nice to think that her _____ umb - rel - la

Other
 shine
 now

Guitar I
 1 2 3 1 2 3

Guitar II
 1 2 3 1 2 3

Bass
 2/3 2/3 2/3 2/3

Drums

Vocal
 Am Em to $\text{\textcircled{C}}$ I. Am $\frac{3}{4}$ (with Repeat) C C
 Au - gust she was _____ mine _____ Eve - ry mor - ning I _____
 lend me to a _____ vow _____

Other
 Eve - ry mor - ning I _____

Guitar I
 1 2 3 1 2 3 1 2 3

Guitar II
 1 2 3 1 2 3 1 2 3

Bass
 2/3 2/3 2/3 2/3 2/3 2/3 2/3 2/3

Drums

B **Em** **C**

Vocal: _____ would see her wait - ing at the stop Some - times _____ she's

Other: _____ would see her wait - ing at the stop Some - times she's

Guitar I: [Chord diagrams for B, Em, C]

Guitar II: [Chord diagrams for B, Em, C]

Bass: [Bass line with fret numbers 2, 3, 4, 1, 2, 3, 1, 2, 3]

Drums:

Am **B** **Em**

Vocal: shop and she would show _____ me _____ what she bought _____

Other: shop and she would show _____ me _____ what she bought _____

Guitar I: [Chord diagrams for Am, B, Em]

Guitar II: [Chord diagrams for Am, B, Em]

Bass: [Bass line with fret numbers 2, 3, 4, 1, 2, 3, 1, 2, 3]

Drums:

Em C B

Vocal
All the peo - ple stare _____ As if we were _____

Other
All the peo - ple stare _____ As if we were _____

Guitar I
1 2 3 2 3 4

Guitar II
1 2 3 2 3 4

Bass
2 2 3 7 3 2 2 2 2

Drums

Em C Am

Vocal
_____ both quite in - sane Some - day my name _____ and her's are go -

Other
_____ both quite in - sane Some - day my name _____ and her's are go -

Guitar I
1 2 3 1 2 3 1 2 3

Guitar II
1 2 3 1 2 3 1 2 3

Bass
3 3 3 3 0 0 0 0

Drums
/ / /

Chorus

Vocal
 - ing to be the same

Other
 - ing to be the same

Chords: B, Em

Guitar I
 Chord diagrams: $\begin{matrix} x & 2 & 3 & 4 \end{matrix}$, $\begin{matrix} 1 & 2 & 3 \end{matrix}$

Guitar II
 Chord diagrams: $\begin{matrix} x & 2 & 3 & 4 \end{matrix}$, $\begin{matrix} 1 & 2 & 3 \end{matrix}$

Bass
 Rhythmic notation: 2, 2, 2, 2, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0

Drums
 Percussion notation with accents and a **Tambourine** symbol.

Verse 2

Vocal
 [2. Am] [D] Am

Other

Guitar I
 Chord diagrams: $\begin{matrix} 1 & 2 & 3 \end{matrix}$, $13, 13, 12, 12, 13, 12, 14, 12, 14, 14$

Guitar II
 Chord diagrams: $\begin{matrix} 1 & 2 & 3 \end{matrix}$, $1, 0, 3, 1, 0, 3, 0$

Bass
 Rhythmic notation: 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0

Drums
 Percussion notation with accents and a **Tambourine** symbol.

Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda Am

E Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: This system contains the first three measures of the Coda section. The vocal line is mostly silent. The guitar I part features a melodic line with fret numbers 13, 13, 13, 15, 12, 13, 12, 14, 12, 14, 14. The guitar II part has a simpler melodic line with fret numbers 1, 0, 3, 0. The bass line consists of quarter notes and rests. The drum part shows a consistent rhythmic pattern with snare and bass drum hits.

Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: This system contains the next three measures. The vocal line remains silent. The guitar I part continues with fret numbers 14, 13, 14, 12, 13, 12, 13, 13, 14, 13, 14, 13, 14, 15, 12, 15, 13, 12. The guitar II part has fret numbers 1, 0, 2, 0, 2, 2, 2, 2, 1, 2, 0, 1, 0, 1, 3, 0, 3, 1, 3. The bass and drum parts continue their respective parts from the previous system.

Fade Out

LOVE POTION NO.9

恋の特効薬(ラブ・ポーションNo.9)
Words & Music by Jerry Leiber and Mike Stoller

数多くのアーティストがカバーした、サーチャーズ最大のヒット曲だ。60年代のポップスらしい、ミディアム・テンポの8ビート・ナンバーだ。ギター2本にベース、ドラムというシンプルなバンド編成でこの曲は演奏されている。[A]の部分などギターはほとんどユニゾンでバックアップを行っているが、所々違ったリズムを弾いている部分もあるので気を付けてもらいたい。このギターのサウンドはエレクトリック・ギターをアンプに直接プラグインしただけの、非常にナチュラルなモノになっている。リヴァーブが掛けられたサウンドではあるが、これは昔のギター・アンプの多くに用いられていた、スプリング・リヴァーブを使ったモノだろう。現在ならばもちろんデジタル・エフェクターなどを使って同じ効果

を簡単に出す事の出来るモノだ。[A]の5小節目からベースやドラムは8ビートのリズム・パターンを演奏し始めている。ドラムのハイハットはしっかりと閉じて、スネアなどはあまり力を入れ過ぎないように、軽めに叩くようにしよう。[D]はギター・ソロがプレイされている。ここで弾かれているフレーズは2音を使ったモノになっているので、音がバラつかないように、しっかりとピッキングするようにしたい。かなり強めにピッキングしているようだ。コーダ部分のエンディング近くではリタルダンドでテンポが遅くなっている。最近の曲ではあまり聞かれないパターンだが、ここは各パートのタイミングを合わせるようにして演奏してもらいたい。

The musical score is arranged in a standard five-staff format. The top staff is the vocal line, with lyrics: "I took my troubles down to Ma - dame Ruth — You know that gyp - sy with the". Above the vocal staff, the chord progression is indicated as G#m [A] Am, C#m Dm, G#m Am, and C#m. The second staff is labeled "Other" and contains a whole rest. The third and fourth staves are labeled "Guitar I" and show two guitar parts in unison, with fret numbers (4, 6, 5, 7, 5) and string numbers (4, 6) indicated. The fifth staff is the bass line, and the bottom staff is the drum line, showing a simple 8-beat pattern with a snare on the 2nd and 4th beats and a bass drum on the 1st and 3rd beats.

Vocal

Chords: Dm, C, Am

gold - capped tooth — She's got a pad down on Thir - ty - Fourth and Vine

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Chords: Dm, E7, Am

Sell - in' lit - tle bot - tles of Love po - tion Num - ber Nine

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 1.) I told her that I was a flop with chics — I've been this way since Nine - ty -
 2.3.) I did - n't know if it was day or night — I start - ed kiss - in' eve - ry -

Chords: Am, Dm, Am, Dm, C, Am

Lyrics:
 - fif - ty - six — She looked at my palm and she made a ma - gic sign She
 - thing in sight — But when I kissed a cop down on Thir - ty - Fourth and Vine He

Instrumental Parts:
 - **Guitar I & II:** Electric guitar with chord diagrams and fret numbers (e.g., 4, 7, 5).
 - **Bass:** Bass guitar line with fret numbers (e.g., 3, 0).
 - **Drums:** Drum set notation with various rhythmic patterns and rests.

Chords: Dm, E7, Am

Vocal:
 said "What you need is Love po - tion Num - ber Nine"
 broke my lit - tle bottle of Love po - tion Num - ber Nine

Other: (Empty staff)

Guitar I: (Standard guitar notation with fret numbers 6, 7, 5 and 5, 7, 6, 7)

Guitar II: (Standard guitar notation with fret numbers 6, 7, 5 and 5, 7, 6, 7)

Bass: (Bass line with notes and rests)

Drums: (Drum notation with 'x' marks for cymbals)

Chords: Am, C, Dm

Vocal:
 She bent down and turned a - round and gave me a wink — She

Other: (Empty staff)

Guitar I: (Standard guitar notation with fret numbers 5, 6, 7, 7, 5 and slash marks for muted sections)

Guitar II: (Standard guitar notation with fret numbers 5, 6, 7, 7, 5 and slash marks for muted sections)

Bass: (Bass line with notes and rests)

Drums: (Drum notation with 'x' marks for cymbals)

Vocal
B
Dm
said "I'm gon - na make it up right here in the sink" — It smelled like tur - pen - tine, it looked like

Other

Guitar I
4 4 4 4 2
5 4 2

Guitar II
4 4 4 4 2
5 4 2

Bass
2 2

Drums

Vocal
Dm
E
In - di - an ink — I held my nose, I closed my eyes, I took a drink

Other

Guitar I
9 9 7 7

Guitar II
9 9 7 7

Bass
2 2 2 2 0 2 4

Drums

12.

Am

D Dm

B

12. Am D Dm B

B

Dm

E

I held my nose, I close my eyes,

B Dm E

I held my nose, I close my eyes,

Coda

Vocal
E
I took a drink

Other

Guitar I

Guitar II

Bass

Drums

D.S.

Vocal
Dm Am
Love Po - tion Num - ber Nine _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal
Dm Am Dm Am
Love Po - tion Num - ber Nine _____ Love Po - tion Num - ber Nine _____

Other

Guitar I

Guitar II

Bass

Drums

rit

BECAUSE

ビコース

Words & Music by Dave Clark

日本のファンから熱狂的な支持を得ているデイヴ・クラーク・ファイヴのヒット曲。イントロで弾かれているオルガンのメロディが印象的な曲だ。このオルガンはいわゆる電気オルガンまたはコンボ・オルガン等と呼ばれていたようなモノであるが、もちろん現在のデジタル・シンセなどのプリセット・サウンドでもよくあるモノで代用して大丈夫だ。イントロや④の間奏の部分は短音でメロディを弾いているが、その他の部分はコードを白玉で鳴らしてバックアップを行っている。この曲ではギターは2本弾かれている。どちらのギターもエフェクターなどを使わないクリアでナチュラルなサウンドでのプレイとなっている。譜面を見てもらえば分かるように、上段のギター1はアルペジオ風に白玉で長くのばし、下段のギター2は短く切ってコード・カッティングを行っている。ド

ラムのリズムはシンプルな8ビートだ。少しユッタリとした、ミディアム・テンポであり演奏上の困難はないだろう。4拍目のスネアだが、時々2つ入れられているので注意して叩いてもらいたい。このドラムは全体的に力を入れ過ぎずに軽く叩くようにするのがポイントだ。ベースもシンプルな演奏だ。ほとんど同型のリズム・パターンであり、弾かれている音はコードのルート音と5度の音がほとんどだ。このように、この曲はどのパートも非常にシンプルなパターンで演奏されており、誰でも簡単にコピーすることの出来るような曲になっている。その分、ヴォーカルのメロディには気を使って、きれいなコーラスを付けるように演奏するようにしよう。

Intro.

Gaug G6 Gaug

Vocal

It's

Organ

Guitar I

Guitar II

Bass

Drums

Chorus

Chord Progression: A G | Gaug | G6

Vocal:
 1.) right me that one I kiss should and care be a - bout you,
 2.3.) Give me that one I kiss and I'll be hap - py

Other: Chord accompaniment for the first system.

Guitar I: Chord diagrams and fingering for the first system.

Guitar II: Rhythmic accompaniment for the first system.

Bass: Bass line for the first system.

Drums: Drum pattern for the first system.

Chorus (Continued)

Chord Progression: G7 | Am

Vocal:
 and try to make you hap - py when you're
 just, just to be with

Other: Chord accompaniment for the second system.

Guitar I: Chord diagrams and fingering for the second system.

Guitar II: Rhythmic accompaniment for the second system.

Bass: Bass line for the second system.

Drums: Drum pattern for the second system.

Chords: D, Daug, G, Gaug

Vocal: blue. you. It's Give right, me, it's give right me to a

Other: [Chord diagrams for D, Daug, G, Gaug]

Guitar I: [Chord diagrams for D, Daug, G, Gaug]

Guitar II: [Rhythmic notation with fret numbers]

Bass: [Bass line with fret numbers]

Drums: [Drum notation with asterisks]

Chords: C, Cm, G

Vocal: feel the way I do. Be - cause, be - chance to be near you. Be - cause, be -

Other: [Chord diagrams for C, Cm, G]

Guitar I: [Chord diagrams for C, Cm, G]

Guitar II: [Rhythmic notation with fret numbers]

Bass: [Bass line with triplet markings]

Drums: [Drum notation with asterisks]

Am D to G [B] Am

Vocal
cause, I love you. It's wrong to
cause, I love you.

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: This system covers the first two measures of the piece. The vocal line starts with a half note on 'cause,' followed by a quarter note on 'I', a quarter note on 'love', and a quarter note on 'you.' The second measure repeats this pattern. The instrumental parts (Other, Guitar I, Guitar II, Bass, Drums) provide accompaniment. The guitar parts include specific fingering diagrams for the first and second guitars. The bass line features a steady eighth-note pattern. The drums play a consistent backbeat.

D G Em Am

Vocal
say I don't think of you, 'cause when you

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: This system covers the next four measures. The vocal line begins with a half note on 'say', followed by a quarter note on 'I', a quarter note on 'don't', a quarter note on 'think', a quarter note on 'of', and a quarter note on 'you,'. The instrumental parts continue with their respective parts. The guitar parts show new fingering diagrams. The bass line maintains its eighth-note accompaniment. The drums continue with their backbeat pattern.

Chorus 1

Chords: D, Am, D, Daug

Vocal: say these things — you know it makes me blue. —

Other: Chords: D, Am, D, Daug

Guitar I: Chords: D, Am, D, Daug

Guitar II: Rhythmic accompaniment

Bass: Bass line

Drums: Drum pattern

Chorus 2

Chords: E^b, D, C, G, Gaug

Vocal: (Silent)

Other: Melodic line

Guitar I: Chords: E^b, D, C, G, Gaug

Guitar II: Rhythmic accompaniment

Bass: Bass line

Drums: Drum pattern

Chorus 1

Chords: G6, G7, Am

Vocal: [Musical staff with rests]

Other: [Musical staff with eighth notes]

Guitar I: [Musical staff with chords and tablature: 230, 430, 0210]

Guitar II: [Musical staff with eighth notes and tablature: 202, 42, 302, 42]

Bass: [Musical staff with rests and notes]

Drums: [Musical staff with rests and drum notation]

Chorus 2

Chords: D, G, E^b, D

Vocal: [Musical staff with rests]

Other: [Musical staff with notes]

Guitar I: [Musical staff with chords and tablature: 230, 430, 0210, 775]

Guitar II: [Musical staff with notes and tablature: 202, 42, 302, 42]

Bass: [Musical staff with notes]

Drums: [Musical staff with rests and drum notation]

D.S.

Coda

Chords: G, E, Am

Vocal: you. Be cause, be

Other: [Chord diagrams]

Guitar I: [Chord diagrams]

Guitar II: [Rhythmic notation]

Bass: [Bass line]

Drums: [Drum notation]

Chords: D, G, G⁽⁹⁾

Vocal: cause, I love you.

Other: [Chord diagrams]

Guitar I: [Chord diagrams]

Guitar II: [Rhythmic notation]

Bass: [Bass line]

Drums: [Drum notation]

GLAD ALL OVER

グラッド・オール・オーヴァー

Words & Music by Dave Clark and Mike Smith

デイヴ・クラーク・ファイヴの全英No.1ヒット・ナンバーだ。ドラムの8ビートのリズムからこの曲はスタートしている。この曲はブラス・セクションとしてテナー・サクソが入れられている。これはほとんどの部分でベースとユニゾンでこの曲のメイン・リフをプレイしているモノだ。ギターはクリアでナチュラルなサウンドを使いコード・カッティングを行っている。このサウンドはもちろんエフェクターなど一切使われていない。弾かれているコードは1〜3弦の高音弦を主に使い、軽めのピッキングで弾かれているようだ。ドラムのパターンは1拍ごとにスネアを打っている非常にシンプルな8ビート・パターンだ。リズムがハシったり、モタついたりしないように安定したビートをキープするように心掛けてもらいたい。④の部分のギターはミュート奏法が行われてい

る。これはピックを持つ右手の腹の部分ブリッジ近くの弦に当てながらピッキングしているモノだ。ここでは細かい16分音符が弾かれているので、ピッキングはダウンとアップを交互に繰り返す、オルタネイト・ピッキングを行うと良いだろう。ここもあまり力を入れ過ぎずに、リズムカルなプレイを行いたい。④の最後の部分では2拍3連のリズムのキメがある。ここは各パートのタイミングをしっかりと合わせるようにしよう。曲の後半④の部分から転調しているので要注意だ。GのキーからA^bのキーへと半音アップしているのだ。ギターやベースは単純にフレットを一つ移動させれば良いのだが、ポジションを変えて弾くような部分では音を間違えないようにしよう。

Intro.

D G D G

You say that you

The musical score is arranged in a multi-staff format. At the top, it is labeled 'Intro.' with guitar chords 'D' and 'G' indicated above the staff. The vocal line shows the lyrics 'You say that you' with a triplet of notes. The guitar part includes fretting diagrams for the D and G chords. The bass and drums parts provide a steady 8-beat rhythm.

♩ (Straight)

A D G D G D G

Vocal

1.) love me—
 2.) hap - py—
 3.) last, now—

All of the time
 You'll ne - ver be blue
 Till the end of time

Other

1.) say you love me all of the time
 2.) make you hap - py ne - ver be blue
 3.) our love will last end of time

Keyboard

Guitar

Bass

Drums

D G D G D G

Vocal

You say that you need me—
 You'll have no sor - row—
 Be - cause this love, now—

You'll al - ways be
 Cause I'll al - ways be
 Is on - ly yours and

Other

say you need me
 have no sor - row
 because this love

Keyboard

Guitar

Bass

Drums

Chorus

Vocal
 mine true mine
 I'm feel - ing
 (And) I'm feel - ing
 (And) I'm feel - ing

Other
 al - ways be mine
 al - ways be true
 yours and mine glad all o -

Chords: D G D B A

Keyboard
 (Left hand: D, G, D, B, A)
 (Right hand: D, G, D, B, A)

Guitar
 (Left hand: D, G, D, B, A)
 (Right hand: strumming)

Bass
 (Left hand: D, G, D, B, A)
 (Right hand: strumming)

Drums
 (Left hand: D, G, D, B, A)
 (Right hand: strumming)

Verse

Vocal
 Yes, I - 'm
 Ba - by, I'm

Other
 - ver glad all o - ver glad all o -

Chords: A D A

Keyboard
 (Left hand: A, D, A)
 (Right hand: A, D, A)

Guitar
 (Left hand: A, D, A)
 (Right hand: strumming)

Bass
 (Left hand: A, D, A)
 (Right hand: strumming)

Drums
 (Left hand: A, D, A)
 (Right hand: strumming)

Vocal

A D G | 1. D G || 2. 3. D G

So glad you're mine I'll make you

Other

ver

Keyboard

Drums

Guitar

(M) (M)

2 3 3 4 3 2 3 4 3

Bass

Vocal

C B^b D G

O - ther girls may try to take me a - way

Other

take me a -

Keyboard

Drums

Guitar

3 3 3 3 3 3 2 3 3 4 3

Bass

Vocal D G A to $\text{C}\sharp$

But you know it's by your side I will stay, I will

Other - way

Keyboard

Guitar

Bass

Drums

Vocal Aaug $\text{C}\sharp$ Coda B \flat D E \flat A \flat

stay, Our love will stay, Our love will last, now

Other our love will last

Keyboard

Guitar

Bass

Drums

D.S.

Vocal

E^b A^b E^b A^b E^b A^b E^b A^b

Till the end of time Be- cause this love, now

Other

end of time be-cause this love...

Keyboard

Guitar

Bass

Drums

Vocal

E^b A^b E^b A^b E^b **E** B^b

Is on- ly yours and mine And I'm feel - ing

Other

yours and mine glad all o -

Keyboard

Guitar

Bass

Drums

Chorus 1

Chords: B^b, E^b, B^b

Vocal: Yes, I - 'm Ba - by, I - 'm

Other: - ver glad all o - ver glad all o -

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Chorus 2

Chords: B^b, E^b, A^b, E^b, A^b, E^b, A^b

Vocal: So glad you're mine I'm so glad you're mine

Other: - ver mine Ah

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal

E^b A^b E^b A^b E^b A^b E^b A^b

I said I'm so glad you're mine, _____ I 'm so glad you're mine, now _____

Other

Ah _____ Ah _____

Keyboard

Guitar

Bass

Drums

Vocal

E^b A^b E^b A^b E^b

Whoa, whoa, whoa, whoa, whoa, whoa

Other

Ah _____

Keyboard

Guitar

Bass

Drums

A WORLD WITHOUT LOVE

愛なき世界

Words & Music by John Lennon and Paul McCartney

ビートルズのジョンとポールが書いた事でも有名なピーター&ゴードンの定番ソング。ミディアム・テンポの8ビート・ナンバーだ。ヴォーカル部分のバックিংはスティール弦を張ったアコースティック・ギター、いわゆるフォーク・ギターによるコード・ストロークがメインとなっており、全体的に静かな演奏となっている。イントロ部分などではエレクトリックの12弦ギターが単音のメロディを弾いている。この12弦ギターのサウンドはクリアでナチュラルなモノだ。ベースもノーマルなエレクトリック・ベースであり、シンプルな8ビートのパターンを演奏している。ドラムはやはり普通の8ビート・パターンだ。ハイハットではなくシンバルを8分音符で刻んでおり、静かでしっとりとしたドラミングを行っている。やはり、あまり力を入れ過ぎずに叩いた方が良さだろう。[A]の部分のアコースティック・ギターだが、これはコードを押さえ

たままで8分音符でストロークしているモノであり、カッティングのように音を切らないように演奏しよう。ストロークはダウンとアップを繰り返し、1小節で4往復の腕の動きを行うと良いだろう。[B]の部分からオルガンがコードをプレイしている。この部分はシンプルに白玉でコードを鳴らしているだけであり、右手だけの演奏でOKだ。また、ここはギターもイントロで弾かれていたモノと同じ12弦ギターが使われており単音でフィル・イン・フレーズを入れている。[C]は間奏の部分となっている。ここはオルガンが単音でメロディを弾いており、それと同時に12弦のエレクトリック・ギターがソロ・フレーズをプレイしている。ここではプリング・オフのテクニックも多用されており、さらに[C]の6小節目ではクォーター・チョーキングも行われている。これはほんのわずかに弦をチョーキングさせて音程を少しだけ変化させているモノだ。

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, with lyrics: "Please lock me a - way / Birds sing out a tune / then lock me a - way". Below the vocal line are staves for "Other" (Organ), "Guitar I" (12 Strings Gt.), "Guitar II" (Acoustic Gt.), "Bass", and "Drums". The score includes an "Intro." section and a section marked with a circled "A" and a star symbol. The 12 Strings Gt. part shows a melodic line with fret numbers (2, 0, 4) and a circled "2" indicating a second ending. The Acoustic Gt. part shows a chord progression with fret numbers (0, 2, 6). The Bass part shows a simple 8-beat pattern with fret numbers (2, 2, 2, 4). The Drums part shows a pattern with a star symbol indicating a change in the pattern.

2.5x with Chorus $C^{\sharp}m$

Vocal: G^{\sharp}

1.3) And don't al - low the day
 2) And rain - clouds hide the blue

Here in -
 I'm o -

Guitar I: G^{\sharp} (TAB: 4 4 5 4 6 4)

Guitar II: G^{\sharp}

Bass: G^{\sharp} (TAB: 4 4 4 4 4 4)

Drums: %

Vocal: E Am E

side kay where I hide } With my lone - li - ness

here I'll stay }

Guitar I: E (TAB: 0 0 2 0 2 0), Am (TAB: 0 2 1 2 0 2), E (TAB: 0 0 2 0 2 0)

Guitar II: E

Bass: E (TAB: 2 2 2 0 2 2)

Drums: %

Vocal (2.3x with Chorus) ↓ E F#m B7
 I don't care what they say I won't stay in a world with - out

Other

Guitar I
 T A B
 2 2 2 2 4 2 2 0 2 1 2

Guitar II
 T A B

Bass
 T A B 2 2 2 2 2 4 2 2 4 2

Drums

Vocal E to C B7 E Am
 love So I wait and

Other 3x (E)

Guitar I
 T A B 2 0 2 0 3 2 2 0 2 0 2 0

Guitar II
 T A B

Bass
 T A B 2 2 2 3 3 2 2 2 2 2 0 0

Drums

Vocal
 in a while — I will see my true love smile —

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 She may come I know not when — When she does I'll

Other

Guitar I

Guitar II

Bass

Drums

Vocal

C B7

know so ba - by un - til

Other

Guitar I

T A B

3 2 0 0 4 2

Guitar II

T A B

Bass

T A B

3 3 2 2 2

Drums

D.S.

Coda

C B7 C E

Other

3

Guitar I

< A.Gt. >

T A B

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

P P

Guitar II

T A B

Bass

T A B

3 3 2 2 2 2 2

Drums

Vocal

G# C#m E

Other

Guitar I

T A B

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

P P P P

Guitar II

T A B

Bass

T A B

4 4 4 4 4 4 4 2 2 2

Drums

Am E F#m

Vocal

Other

Guitar I

Q.C. P P P P

Guitar II

Bass

Drums

B7 E D Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

So I wait and

Vocal

Am E

in a while___ I will see my true love smile___

Other

Guitar I

H H P P

Guitar II

Bass

Drums

Vocal

Am F#m

She may come I know not when___ When she does I'll

Other

Guitar I

P P

Guitar II

Bass

Drums

Vocal
 know So ba - by un - til then lock me a - way ——— And

Chords: C, B7, E, G[#]

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 don't al - low the day Here in - side where I hide With my

Chords: C^{#m}, E, Am

Other

Guitar I

Guitar II

Bass

Drums

Vocal

lone - li - ness I don't care what they say I won't

E F#m 3 3

Other

Guitar I

4 5 5 7 7 9 9

Guitar II

Bass

Drums

Vocal

stay in a world with - out love I don't

B7 E C#

Other

Guitar I

5 4 2 4 4 4

Guitar II

Bass

Drums

Vocal

F#m 3 3 B7 E

care what they say I won't stay in a world with-out love

Other

Guitar I

Guitar II

Bass

Drums

Vocal

C# F#m B7 E

Other

Guitar I

Guitar II

Bass

Drums

THE HOUSE OF THE RISING SUN

朝日のおたる家

Arrangement by Alan Price

アニマルズの最大のヒット曲であり、スタンダード化したナンバーだ。この曲の最大のポイントは何と言ってもギターのアルペジオだろう。左手のポジションは基本的なロー・コード、右手のピッキングは全てダウンで行う。低音から高音へのピッキングは弦の上を滑らすようにするが、あまり無頓着にやってしまうとリズムが流れてしまうので、その点に注意しよう。また、記譜してある音はコードの変わり目の音がコード・トーンでない箇所が多くあるが、これは左手のポジション移動の間に開放

弦が鳴ってしまっているため、まあ言ってしまうとミス・トーンのようなモノ。もし出来るのであれば、コード・トーンを上手に鳴らしてから素早く左手のポジション移動をしてもらいたいところだ。なお、譜面は4/4拍子で3連符の表記をしてあるが、3連符ではない8分音符を基本として12/8拍子で表記する場合も多い。どちらの場合も表しているリズムのニュアンスは同じ事だ。

Intro.

Am C D F Am E

The musical score is arranged in a standard five-staff format. The top staff is labeled 'Vocal' and contains the chord progression: Am, C, D, F, Am, E. The second staff is labeled 'Other' and is empty. The third staff is labeled 'Keyboard' and is empty. The fourth staff is labeled 'Guitar' and contains a complex arpeggiated line with many triplets and fingerings. The fifth staff is labeled 'Bass' and contains a simple bass line. The sixth staff is labeled 'Drums' and is empty.

Am E **A** Am C D F

Vocal: There is a house in New Orleans, — They

Other: [Empty staff]

Keyboard: [Empty staff]

Guitar: [Complex guitar part with triplets and fingerings]

Bass: [Bass line with chords]

Drums: [Drum part with triplet patterns]

Am C E Am C

Vocal: call — the ris — ing — sun And it's been the ruin of

Other: [Empty staff]

Keyboard: [Empty staff]

Guitar: [Complex guitar part with triplets and fingerings]

Bass: [Bass line with chords]

Drums: [Drum part with triplet patterns]

Vocal

D F Am E Am C

ma-ny (a) poor boy,— In God I know I'm one

Other

Keyboard

Guitar

Bass

Drums

Vocal

D F Am E Am E

My

Other

Keyboard

Guitar

Bass

Drums

B Am C D F Am C

Vocal
mo ther was a tai- lor
one foot on the plat- form The sewed my new blue jeans
o- ther foot on the

Other

Keyboard

Guitar
(Repeat time [D] col.)

Bass

Drums

E Am C D F

Vocal
train My fa- ther was a gam- blin' man
I'm go- ing back to New Or- leans To

Other

Keyboard

Guitar

Bass

Drums

Vocal

Am E Am C D F

Down in New Or - leans
wear that ball and chain

Other

Keyboard

Guitar

Bass

Drums

Vocal

Am E Am E C Am C

Now the on - ly thing a
Well, there is a house in

Other

Keyboard

Guitar

Bass

Drums

(Repeat time col.)

Vocal

D F Am C E

gambler needs Is a suitcase and a rug
 New Orleans They call the rising sun
 And the
 And it's

Other

Keyboard

Guitar

Bass

Drums

Vocal

Am C D F Am E

on ly the time he's sat - is - fied Is when he's on a
 been the ruin of ma - ny a poor boy In God I know I'm

Other

Keyboard

Guitar

Bass

Drums

Vocal
1. Am C D F Am E
truck

Other

Keyboard

Guitar

Bass

Drums

Vocal
Am E D Am C D F

Other

Keyboard

Guitar

Bass

Drums

Am C E E7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Measures 1-4. Chords: Am, C, E, E7. Instruments: Vocal, Other, Keyboard, Guitar, Bass, Drums. Includes triplets and a 9-note run in the keyboard part.

Am C D F Am E

Vocal

Other

Keyboard

Guitar

Bass

Drums

Measures 5-8. Chords: Am, C, D, F, Am, E. Instruments: Vocal, Other, Keyboard, Guitar, Bass, Drums. Includes triplets, a 6-note run, and an 8va triplet in the keyboard part.

Am C D F Am E7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Detailed description: This system contains the first six measures of the piece. The vocal line is mostly rests with a few notes in the final measure. The keyboard part features a complex sixteenth-note melody with triplets and sixteenth-note runs. The guitar part consists of a steady eighth-note accompaniment with triplets and sixteenth-note patterns. The bass line provides a rhythmic foundation with eighth-note patterns and triplets. The drum part is a simple, consistent beat.

Am E Am C D F

Vocal

Other

Keyboard

Guitar

Bass

Drums

Oh! mo-ther. — tell your chil - dren Not to

Detailed description: This system contains the next six measures. The vocal line begins with the lyrics 'Oh! mo-ther. — tell your chil - dren Not to'. The keyboard part continues with its melodic pattern, including a triplet in the second measure. The guitar part maintains its accompaniment style. The bass line continues with its eighth-note pattern. The drum part remains consistent.

Am C E Am C

Vocal
do what I have done Spend your life in

Other

Keyboard

Guitar

Bass

Drums

D F Am E Am C

Vocal
sincere (in)miser-y In the House of the Ris-ing Sun

Other

Keyboard

Guitar

Bass

Drums

Vocal D F Am E Am E Well with

Other

Keyboard

Guitar

Bass

Drums

Vocal 2. Am C D F Am E one

Other

Keyboard

Guitar

Bass

Drums

Am Dm Am Dm Am Dm

Vocal

Other

Keyboard

Guitar

Bass

Drums

Am Dm Am Dm Am

Vocal

Other

Keyboard

Guitar

Bass

Drums

ITCHYCOO PARK

イチクー・パーク

Words & Music by Steve Marriott and Ronnie Lane

スモール・フェイススの人気を決定づけたヒット・ナンバー。ノリの良いアコースティック・ギターのコード・リフからこの曲はスタートしている。このアコースティック・ギターはスティール弦を張ったフォーク・ギター・タイプのモノが使われているようだ。イントロの初めの2小節は低音部を単音で弾いており、ピッキングやフィンガリングが少し複雑なので気を付けてもらいたい。ここは切れの良い演奏でリズムのノリを出したいところだ。この曲の8分音符は譜面に指示されているように3連のノリになっているので気を付けよう。各パートがこのノリを合わせるようにしてプレイする事がポイントとなりそう。ベースやドラムのフィル・インに続いて、イントロの3小節目からギター以外の楽器がスタートしている。この曲のベースはちょっと面白いサウンドになっ

ている。使われているのは普通のエレクトリック・ベースのようだが音がかなり歪んだモノになっているのだ。ファズのようなエフェクターが使われている可能性もあるだろう。キーボードはピアノの他オルガンも弾かれている。譜面の上段はピアノとオルガンのユニゾンによるプレイだ。[D]の部分のギターは単音でプレイされている。ここはアルペジオ奏法のように音を残しながらのプレイだ。[D]の3小節目や7小節目にはオルガンとユニゾンで2拍3連のフレーズも出てきているので、しっかりと合わせるようにしてもらいたい。[D]の最後の部分のドラムにはエフェクターによる特殊効果が施されている。これは「ジェット効果」などと呼ばれていたモノだが、今で言うフランジャーを使ったモノだ。もちろんミキシング時に行われたサウンド処理だ。

(♪ = ♩³)

Intro.

A

F#m

A

The musical score is arranged in a multi-staff format. The staves from top to bottom are: Vocal, Other, Keyboard, Guitar, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with an 'Intro.' section. The guitar part is marked with '<A.G.>' and features a complex rhythmic pattern of eighth notes and chords, with fingerings like 22, 22, 22, 42, 42, 02, 22, 02. The bass part has a similar rhythmic pattern with fingerings like 4, 4, 2, 4, 2, 0, 4, 2. The drums part includes a triplet of eighth notes. The keyboard part has a '<Piano>' dynamic marking and a triplet of eighth notes. The vocal part is mostly rests. The score ends with a final chord in the guitar part.

Section 1: F#m (boxed A) A C#m

Vocal: O - ver bridge of sights — to
I tell you what I'll do — do — I'd

Other: r-1xtacet → (What will you

Keyboards: (What will you

Guitar: (F#m, A, C#m chords)

Bass: (F#m, A, C#m chords)

Drums: (Rhythmic accompaniment)

Section 2: G D A

Vocal: rest like my eyes In shades — of green — Un - der drea - my
do like to go there now with you — You can miss out

Other: do?) tr. ~~~~~

Keyboards: (G, D, A chords)

Guitar: (G, D, A chords)

Bass: (G, D, A chords)

Drums: (Rhythmic accompaniment)

Vocal

C#m G D

skies, school to I-tchy-coo park That's where I've been (What did you
 why go to learn the words of fools (What do we

Other

(What's that we do?) (1xtacet)

Keyboard

Guitar

4 4

Bass

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

Drums

Vocal

[B] A E D A E D

do there?) I got high (What did you feel there?) Well I
 do there?) We'll get high (What will we touch there?) We'll touch the

Other

Keyboard

Guitar

0 0 2 2 1 2 2 0 2 0

0 0 2 2 4 4 2 4 2

Bass

0 0 2 0 4 4 2 4 2

Drums

Vocal

D A E D

cried _____ (But why the tears there?___) Tell you why _____
 sky _____ (But why the tears there?___) I'll tell you why _____

Other

Keyboard

Guitar

Bass

Drums

Vocal

C A F#m A

It's all _____ too beau - ti - ful, _____ it's all _____ too

Other

Keyboard

Guitar

Bass

Drums

Vocal

F#m A F#m

beau - ti - ful _____ it's all _____ too beau - ti - ful _____

Other

Keyboard

Guitar

Bass

Drums

Vocal

A F#m D A

it's all _____ too beau - ti - ful _____ I _____ feel in - clined to

Other

Keyboard

Guitar

Bass

Drums

Vocal
 C(onG) G D A
 blow — my mind — Get off — with — ducks on the bum They

Other

Keyboard

Guitar

Bass

Drums

Vocal
 A C(onG) G D
 all come out — to groove a - bout to nice And have fun in the

Other

Keyboard

Guitar

Bass

Drums

Vocal
 E E A
 sun It's all too

Other

Keyboard

Guitar
 TAB: 0 2 2 0 / 0 2 2 0

Bass
 TAB: 2

Drums
 3 3 3 3

Vocal
 F#m A F#m
 beau - ti - ful It's all too beau - ti - ful

Other

Keyboard

Guitar
 TAB: 2 2 4 4 / 2 2 4 4

Bass
 TAB: 4 2 4 2

Drums

System 1

Vocal: A F#m A F#m
 It's all — too beau - ti - ful — ha!

Other: (Empty staff)

Keyboard: (Empty staff)

Guitar: (Empty staff)

Bass: (Empty staff)

Drums: (Empty staff)

System 2

Vocal: F#m A F A F#m A
 It's all — too beau - ti - ful —

Other: (Empty staff)

Keyboard: (Empty staff)

Guitar: (Empty staff)

Bass: (Empty staff)

Drums: (Empty staff)

Repeat & F.O.

SHA LA LA LA LEE

シャ・ラ・ラ・ラ・リー

Words & Music by Kenny Lynch and Mort Shuman

ライブでは定番ナンバーとして活躍した活きの良いヒット・チューンであり、60年代にしては少しハードなロック・ナンバーだ。エレクトリック・ギターの音なども少し歪んだモノになっているが、これはエフェクターなどを使わずにアンプによる自然なディストーションによるモノだ。このギターはかなり強めにピッキングしており、荒っぽいが勢いのある演奏を聴かせている。ドラムのリズム・パターンは基本的には8ビートのモノなのだが、スネアなどを16分音符で細かく入れている部分が多いので気を付けてもらいたい。4分音符や8分音符といった基本的な音符のリズムを正確に叩く事がポイントだ。また、この曲ではなるべく力強くパワフルに叩くようにしよう。なお、譜面では省略されているが、パーカッションとしてシェーカーとカウベルも、この曲では使われている。シェーカーは16分音符で細かく刻まれているのだが、重要なパート

ではないので省略しても演奏にそれほど支障はないはずだ。カウベルは□の部分に4分音符で入れられている。これはヴォーカリストが担当しても良いだろう。その他の楽器としてはキーボードとしてピアノとオルガンが使われている。ピアノはイントロでフィル・イン・フレーズを弾いている他、□ではコードを使ったリフも弾いている。このパートも力強く、元気の良い演奏を心掛けてもらいたい。□の後半部分のキーボードはピアノとオルガンのユニゾン・プレイだ。この部分、ギターはソロ・フレーズを弾いている。ここでのギターはチョーキングのテクニックを使ったモノだ。シンプルだがブルージーな雰囲気演奏だ。チョーキングは完全に1音上げるのではなく、少し微妙な音程にした方が雰囲気が出るだろう。

Intro.

E D(onE) E D(onE)

Vocal

Other

Keyboard

Guitar

Bass

Drums

<Piano> Tr.

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A E B E A
 Picked her up on a Fri - day night Sha la la la lee

Other
 Keyboard

Guitar
 Bass
 Drums

E B E B E
 — yeah — I knew eve - ry - thing — gon - na be all right —

Other
 Keyboard

Guitar
 Bass
 Drums

Vocal

A B E A A B

sha la la la lee — yeah, — sha la la la lee —

Other

Keyboard

Guitar

Bass

Drums

Vocal

E A B B E B E

asked her where — do you wan - na go —
 She looked good as she moved so fine —
 Wan - na know — how my sto - ry ends, —

Other

Keyboard

Guitar

Bass

Drums

Vocal

A E B E

sha la la la lee — yeah — Well we went some — pla - ce
 sha la la la lee — yeah — And all the guys — knew
 sha la la la lee — yeah — We the guys — knew just a
 in - vited —

Other

Keyboard

Guitar

Bass

Drums

Vocal

B E A B E A

I don't know, — sha la la la lee — Yeah, —
 she was mine, — sha la la la lee — Yeah, —
 few close friends, — sha la la la lee — Yeah, —

Other

Keyboard

Guitar

Bass

Drums

A **B** **1. 2.** **E** **C** **F#**

Vocal
 sha la la la lee — I held her close — and I
 sha la la la lee — I held her close — and I
 sha la la la lee —

Other

Keyboard

Guitar
 T A B 5 7 7 7 8 9 12 12 13 14 14 12 2 2 3 4 4 2

Bass
 T A B 5 5 7 7 7 7 8 9 9 9

Drums

F# **B7**

Vocal
 asked her if — she was — gon - na be my ba - by } If
 asked her again — If she was gon - na be my ba - by }

Other

Keyboard

Guitar
 T A B % % 7 8 9 7 % %

Bass
 T A B % % 7 7 9 7 7 9 8

Drums
 % % %

Vocal
 felt so good when she answered me oh yeah! Oh yeah!

Other

Keyboard

Guitar
 2 2 / 3 4 / 4 2 / 7 7 / 8 9 / 9 7 / 7 7 / 8 9 / 9 7

Bass

Drums

Vocal
 Oh yeah! oh yeah! oh yeah!

Other

Keyboard

Guitar
 S S S / 8 8 9 9 / 8 8 9 9 / 8 8 9 9 / 8 8 9 9 / 8 8 9 9 / 8 8 9 9 / 8 8 9 9 / 8 8 9 9

Bass
 H H H / 5 7 7 7 / 5 7 7 7 / 5 7 7 7 / 7 7 4 6

Drums

3. E

Vocal

Sha la la la la la lee Sha la la la

Other

Keyboard

< Organ >

Guitar

T A B

7 7 7 7 7 7 4 7 7 7 4 7 4 5 5 7 7 7 7 4 7 7 7 4 7 4

Bass

T A B

7 7 7 7 7 7 4 7 7 7 4 7 4 5 5 7 7 7 7 4 7 7 7 4 7 4

Drums

A B

Vocal

lee

Other

Keyboard

< Piano & Organ >

Guitar

T A B

5 5 7 7 2

Bass

T A B

5 5 7 7 2

Drums

B

E E

One more time — Sha la la la la la lee — Sha la la la

<Organ>

S

UD

S

UD

A

B

E

A

B

la la lee — Sha la la la la la lee —

B

F

E

Vocal

Other

Keyboard

Guitar

Bass

Drums

Sha la la la la la la la

A

B

E

A

B

E

Vocal

Other

Keyboard

Guitar

Bass

Drums

la la lee — Sha la la la la la la la la la lee — Sha la la la la la la la

A **B**

Vocal
la la lee —

Other

Keyboard

Guitar

Bass

Drums

G **E**

Vocal
Sha la la la la la lee —

Other

Keyboard

Guitar

Bass

Drums

Repeat & F.O.

SUBSTITUTE

恋のピンチ・ヒッター

Words & Music by Peter Townshend

セックス・ピストルズなど多くのアーティストがカバーした、ザ・フーの名曲だ。R & B調のハギレの良いリズム・パターンとキャッチーなメロディ・ラインを持ったナンバーだ。ヴォーカルはリード・ヴォーカルとコーラス・パートとのハーモニーをキレイに聴かせる事が最大のポイントと言えるだろう。互いに音程や声のバランスに注意して歌いこなして欲しい。イントロのアコースティック・ギターによる印象的なフレーズは2本のギターを組み合わせたプレイだ。ギター2はロー・コードでのカッティングで、ギター1のパートに書いてあるのはメロディックな流れを強調したフレージングになっている。ちょっと12弦ギターのようなニュアンスを持ったプレイだ。3小節目の3拍目からはエレクトリック・ギターとベースがユニゾンのバックング・パターンを弾いている。ギターはアンプで軽くオーヴァードライブさせているようだが、力強いピッキングで“ジャリッ”とした感じの音になるように工夫してプレ

イしよう。さらに[C]、[D]もギターとベースはユニゾンのフレーズが続くので、リズムに気を付けてタイミングを合わせるように心掛けて欲しい。[E]のギター1はイントロのアコースティック・ギターと同様のフレーズだが、あまり正確なピッキングにとらわれずにワイルドな感じを出すように気を付けたい。特にリピートしてからは段々と崩れていく感じのラフなプレイで良いだろう。ギター2の方はオーソドックスなコード・カッティング中心のプレイだ。イントロと[E]でのリズム・セクションが休みになる部分ではシンコペーションに注意してテンポが狂ったりしないように落ち着いてプレイする事。ベースはダウン・ピッキング中心に音の粒を揃えて弾くように心掛けよう。シンコペーションでは音をつなぐモノと休符の入るモノとの区別をハッキリさせてメリハリをつけたいものだ。

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D A(onD) G(onD) D A(onD)

<A. Guitar>

<A. Guitar>

G(onD)

D

Vocal

Other

Guitar I

<E.Guitar>

Guitar II

Bass

Drums

D

§2. (Straight)

A

D

Vocal

1.) You think we —
 2.3.) I was born with a

Other

Guitar I

Guitar II

Bass

Drums

Vocal

G D

look pret - ty good to - geth - er
 plas - tic - spoon in my mouth

Other

Guitar I

S S

Guitar II

Bass

Drums

Vocal

D G D

north You — think my shoes are made of leath - er
 side of my town faced east and the east was fac - ing south

Other

Guitar I

4

Guitar II

Bass

4

Drums

♩1. (Straight)

Vocal

D Em G D Em G D

But I'm a 1.3.) sub sti - tute for an - other guy I
 And now you 2.4.) dars to look me in the eye But

Other

Guitar I

S

0 7 3 5 7 5

Guitar II

4x

0 0 0 0 3 0 2 3 2 0

4x

Bass

S

0 7 3 5 7 5

Drums

(H.H Half Open)

Vocal

Em G D Em G D Em G D

look pretty tall but my heels are high The sim-ple things you see are all
 cro - co - dile's tears are what you cry It's a ge - u - ine prob - lem

Other

Guitar I

Guitar II

4x

4x

Bass

Drums

Em G D Em G D to 2. Em G D to 1.

com - pli - cated I look pret - ty young but I'm just pass back - dated
 you won't try To work it out at all just pass it by

Vocal: Treble clef, key signature of one sharp (F#), 4/4 time signature.

Other: Treble clef, key signature of one sharp (F#), 4/4 time signature.

Guitar I: Treble clef, key signature of one sharp (F#), 4/4 time signature.

Guitar II: Treble clef, key signature of one sharp (F#), 4/4 time signature.

Bass: Bass clef, key signature of one sharp (F#), 4/4 time signature.

Drums: Bass clef, key signature of one sharp (F#), 4/4 time signature.

2x A C D A(onD)

pass it by Sub - sti - tute, your
 Sub - sti - tute,

Vocal: Treble clef, key signature of one sharp (F#), 4/4 time signature.

Other: Treble clef, key signature of one sharp (F#), 4/4 time signature.

Guitar I: Treble clef, key signature of one sharp (F#), 4/4 time signature.

Guitar II: Treble clef, key signature of one sharp (F#), 4/4 time signature.

Bass: Bass clef, key signature of one sharp (F#), 4/4 time signature.

Drums: Bass clef, key signature of one sharp (F#), 4/4 time signature.

Vocal

G(onD) D D A(onD) G(onD) D

lie for fact I see right through your plas tic mac I
 me for him I see sub sti tute, my cake for mac gin

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D A(onD) G(onD) D A(onD)

look Sub all sti white but my dad was black My fine looking suit is really
 Sub sti tute you for my mum At least I'll get my

Other

Guitar I

Guitar II

Bass

Drums

G(onD)

1. D

Vocal

made wash out ing sack

Other

Guitar I

Guitar II

Bass

Drums

2. D

D D

Vocal

done

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: G D

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Melodic line]

Guitar II: [Fingerings: 3/4, 3/5, 3/4, 3/5, 4/5, 2/3, 3/3, 2/3, 3/3, 2/3, 3/3, 2/3]

Bass: [Bass line]

Drums: [Drum pattern with triplets]

Chord progression: D G D

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Fingerings: 4, 4]

Guitar II: [Fingerings: 4, 4]

Bass: [Fingerings: 4, 4]

Drums: [Drum pattern with triplets]

Chorus

Vocal: D (Chord) | I'm a

Other: -

Guitar I: -

Guitar II: -

Bass: -

Drums: -

Coda 1

Vocal: A (Chord)

Other: -

Guitar I: -

Guitar II: -

Bass: -

Drums: -

D.S.1.

Verse

Vocal: E (Chord) | D | A(onD) | G(onD) | D | A(onD) | G(onD) | D

Other: -

Guitar I: -

Guitar II: -

Bass: -

Drums: -

3-

Chord progression: D A(onD) G(onD) D A(onD) G(onD)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: G(onD) D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda 2.

Vocal
 Em G D A F D A(onD)
 pass it by Sub - sti - tute
 Sub - sti - tute your

Other

Guitar I
 % 2 0 4 0 2 0 7 0 7 0 6 0 0 4

Guitar II
 % 2 2 2 2 2 2 2 3 0 2 3 0 2 3 4 0

Bass
 % 7 7 7 7 7 7 7 7 5 7 7 5

Drums
 %

Vocal
 G(onD) D D A(onD) G(onD) D
 me for him Sub - sti - tute my cake for gin
 lie for fact I see right through your plas - tic mac I

Other

Guitar I
 0 4 0 2 2 0 0 0

Guitar II
 2 3 2 3 2 0

Bass
 7 7 7 7 5 7 7 5 7 7 7 5 7

Drums
 %

Vocal D A(onD) G(onD) D A(onD) G(onD)

Sub look sti tute white you for my mum At least fine I'll get my really
 but my dad was black

Other

Guitar I

Guitar II

Bass

Drums

Vocal 1. G(onD) D 2. G(onD) D

wash - ing done — made out of sack —

Other

Guitar I

Guitar II

Bass

Drums

MY GENERATION

マイ・ジェネレーション

Words & Music by Peter Townshend

'67年に大ヒットしたザ・フーを代表するナンバー。ザ・フーはいわゆるモッズの代表的なバンドと表されるが、ステージでギターやドラムを叩き壊すという荒技の元祖的なグループなのだ。今CDを聴いてもそれ程過激なサウンドのように思えないかもしれないが、『ライヴ・アット・ザ・リーズ』を聴いて頂ければ多少理解できるだろう。この曲でも後半部分にそうしたワイルドさの片鱗を見い出せるかもしれない。前半はあく

までもヴォーカルとコーラスが主役で、**[D]**のベースとギターの掛け合いが一つのヤマ場だろう。その後転調を重ねていくのでその点に注意しよう。**[I]**からはドラムスの3連の連打がラストまで続き、ギターはほとんどS.E.的なモノと考えて思い切り遊んでみても良いだろう。ドラムスも一種のフリー・ロールと思って良く、3連系ならば自由にタムやスネアを使って叩いてOKだ。

The musical score is arranged in a standard four-staff format. The top staff is the vocal line, followed by guitar, bass, and drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main sections, A and B, indicated by boxed letters. Section A starts with a guitar riff and a vocal line. Section B begins with the vocal line and includes lyrics. The guitar part features a prominent riff with a circled chord diagram. The bass part has a driving rhythm with triplets. The drum part features a steady beat with triplets in the snare and tom-toms.

Vocal

[A] G G(onF) G G(onF)

Guitar

Bass

Drums

[B] G G(onF) G Talk · in' 'bout my gen - er - a - tion G(onF)

Peo - ple (The) things they try do to look put us down cold

Guitar

Bass

Drums

1. G G(onF) G Talk - in' 'bout my gen - er - a - tion

Just be - cause we get a - round
(hope) I die before I get old

Guitar: 4 4

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

Drums: [Rhythmic notation]

2. G(onF) G er - ra - tion G G(onF)

gen - er - a - tion, This is my gen - er - a - tion, This is my gen - er -

Guitar: [Chords and notation]

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

Drums: [Rhythmic notation]

G G(onF) C G

- a - tion, ba - by not Why don't you all f - - - - - fade
trying to cause a big sensation

Guitar: [Chords and notation]

Bass: [Rhythmic notation]

Drums: [Rhythmic notation]

Vocal
 G Talk - in' 'bout my G(onF) gen - er - a - tion G
 a - way Don't try - 'n' dig what we all s - s - s - say -
 talking 'bout my g - g - g - g - g - gen -

Guitar
 G
 4 4

Bass
 5 5 5 5 3 3 3 3 5

Drums

Vocal
 1. G Talk - in' 'bout my G(onF) gen - er - a - tion 2. G Talk - ing 'bout my
 I'm - er - a - tion

Guitar
 4 4

Bass
 5 5 5 5 3 3 3 3 5 5 5 5

Drums

Vocal
 G(onF) gen - er - a - tion G
 My gen - er - a - tion This is my gen - er - a -

Guitar

Bass
 3 3 3 3 5 5 5 5 5

Drums

Vocal

tion, ba - by _____

G

D G

Guitar

Bass

Drums

Vocal

G

Guitar

Bass

Drums

Vocal

G

Guitar

Bass

Drums

Vocal G

Guitar

Bass

Drums

Vocal G

Guitar

Bass

Drums

Vocal G E A

Guitar

Bass

Drums

Why don't — you all
(I'm) not trying — to cause

Vocal: A Talk - in' 'bout my gen - er - a - tion A
 f----- fade a - way
 big sensation

Guitar: A (on G) Yeah Just don't try and dig my
 talkin' 'bout my

Bass: 7 7 7 7 5 5 5 5

Drums: 2x 3 3

Vocal: 1. A Talk - in' 'bout my A(onG) gen - er - a - tion
 what we all s - s - s - s - s - say
 generation

Guitar: A (on G) gen - er - a - tion

Bass: 4 4

Drums: 3 2x 3 3 3 3

Vocal: 2. A Talk - in' 'bout my A(onG) gen - er - a - tion F A
 Talk - in' 'bout gen - er - a - tion

Guitar: A (on G) gen - er - a - tion F A

Bass: 7 7 7 7 5 5 5 5 7 7 7 7

Drums: 3 3 3 3

Vocal A(onG) A A(onG) A
 This is my gen - er - a - tion, ba - by _____ My, my

Guitar

Bass

Drums

Vocal A(onG) A A(onG)
 yeah, gen - er - a - tion My, my, my,

Guitar

Bass

Drums

Vocal F B^b B^b(onA^b) B^b B^b(onA^b)
 my gen - er - a - tion

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

Peo - ple try to put us down
(The) things they do look awful cold

Talk - in' 'bout my

G **B^b**

Vocal

Guitar

Bass

Drums

er - a - tion
gen

(1) Just hope I be - cause die we g - g - g get a - round
be - fore get old

B^b(onA⁴) **B^b**

Vocal

Guitar

Bass

Drums

Talk - in' 'bout my gen er - a - tion Talk - in' 'bout my

B^b **B^b(onA⁴)** **B^b**

System 1

Vocal: C Csus4 C Csus4 C

Guitar: Treble clef with chords and triplets; Bass clef with circled chord diagrams.

Bass: Treble clef with notes; Bass clef with fret numbers (10, 8, 10, 8, 6, 5, 10, 8, 10, 8, 10, 10, 8, 8, 8, 10, 8, 10).

Drums: Treble clef with triplets and accents; Bass clef with a double bar line.

System 2

Vocal: Csus4 I' C Cadd9 Csus4 C Cadd9 Csus4

Guitar: Treble clef with chords and triplets; Bass clef with circled chord diagrams.

Bass: Treble clef with notes; Bass clef with fret numbers (10, 8, 10, 10, 10, 8, 8, 10, 8, 10, 10, 10, 8, 10, 8, 10, 8, 10, 8).

Drums: Treble clef with triplets and accents; Bass clef with a double bar line.

System 3

Vocal: C Cadd9 Csus4 C Cadd9 Csus4 C

Guitar: Treble clef with chords and triplets; Bass clef with circled chord diagrams.

Bass: Treble clef with notes; Bass clef with fret numbers (10, 8, 10, 9, 8, 6, 8, 10, 8, 10, 8, 6, 8, 8, 10, 10, 8, 10).

Drums: Treble clef with triplets and accents; Bass clef with a double bar line.

Vocal Cadd9 Csus4 C Cadd9 Csus4 J C Lead Vocal Ad-lib →

Talk - in' 'bout my

Guitar Switching

Bass

Drums

Vocal Cadd9 Csus4 C Cadd9 Csus4 C

gen - er - a - tion Talk - in' 'bout my gen - er - a - tion Talk - in' 'bout my

Guitar

Bass

Drums

Vocal Cadd9 Csus4 C Cadd9 Csus4 C

gen - er - a - tion Talk - in' 'bout my gen - er - a - tion Is my gen - er - a - tion

Guitar 2x Lead Vocal

Bass

Drums

I LOVE YOU

好きさ 好きさ 好きさ

Words & Music by Chris White

日本では連健児の訳詞でもお馴染みのゾンビーズのヒット曲。カヴァー・バージョンは日本でももちろんヒットした。この曲で弾かれているギターはアコースティック・ギターだ。これはスティール弦を張ったフォーク・ギター・タイプのモノだ。イントロではこのギターがコードを使ったリフを弾いているが、これは単純にコードを押さえたままピッキングしているのではなく、左手のフィンガリングがかなり動きのあるモノとなっているので注意してもらいたい。ピッキングも余計な音が鳴らないように、必要な弦だけ弾くようにしよう。キーボードはピアノ、オルガン、それにエレピの3つが使われている。イントロのピアノは低音部を使った単音弾きだ。ここはかなり力強く、このフレーズを強調するように弾いてもらいたい。ベースやドラムはオーソドックスな8ビートのリ

ズム・パターンになっている。イントロなど特に低音を強調したアレンジになっているので、ベースも力強くプレイした方が良いだろう。④のバック部分のギターはカッティングの要領で、リズムを強調した切れの良いプレイだ。③になると少しリズムの感じが変化しており、ここはコード・ストロークの要領で弾いている。②ではオルガンも弾かれている。ここは右手だけではあるが、細かいフレーズを弾いており、①の7~8小節目のフレーズなどは正確なリズムで弾くようにしたい。⑤はエレピのソロとなっている。ここも、かなり細かいリズムでのプレイとなっている。16分音符や、時には16分の3連符なども多用されているが、やはりリズムがハシッたりしないように十分に注意してプレイしよう。

The musical score is arranged for a full band. It includes the following parts:

- Vocal:** Lyrics: "I love you, I love you, I love you, Yes I".
- Guitar:** Features an acoustic guitar with a specific fingering diagram for the intro. The diagram shows fret numbers (0, 2, 2, 2, 2, 2, 2, 0) and string numbers (A, B) for the first four strings.
- Keyboard:** Includes piano and A.G. (Acoustic Guitar) parts.
- Bass:** Provides a steady 8-beat bass line.
- Drums:** Provides a steady 8-beat drum pattern.

Vocal

F E

do, but the words won't come And I don't know what to say_____

Other

Keyboard

Guitar

Bass

Drums

Vocal

B Am C7 D

I should tell you _____ I love you, I do _____ My words should ex - plain _____ but my
 If I can find _____ the words in my mind _____ The words could ex - plain, _____ but the

Other

Keyboard

Guitar

Bass

Drums

Esus4 Em Am C7

Vocal

words won't come — I should - n't hide — my love deep in - side — My
 words won't come — If you can see — what you mean to me — My

Other

Keyboard

Guitar

Bass

Drums

D Esus4 Em $\frac{\text{C}}{\text{C}}$ F

Vocal

words should ex - plain — but my words won't come — 1.) I should tell — you —
 words should ex - plain — but my words won't come — 2.3.) And oh how — hard —

Other

Keyboard

Guitar

Bass

Drums

< Organ >

Cmaj7

Am

G

Vocal

— just how I feel — And I keep I trying — you

— I've tried to tell you — I love —

Other

Keyboard

Guitar

TAB

Bass

TAB

Drums

F

Cmaj7

G

Vocal

but some - thing — holds — me back — when

But some - thing — holds — me back — when

I try to

I try to

Other

Keyboard

Guitar

TAB

Bass

TAB

Drums

Chorus 1

Vocal: G tell you— } I love you D Am I love you, F I love you, yes I

Other: (Empty staff)

Keyboard: (Piano accompaniment)

Guitar: (Guitar accompaniment with fretboard diagrams)

Bass: (Bass line)

Drums: (Drum pattern)

Chorus 2

Vocal: F do I love you, Am I love you, F I love you, yes I

Other: (Empty staff)

Keyboard: (Piano accompaniment)

Guitar: (Guitar accompaniment with fretboard diagrams and a double bar line with a 4-measure rest)

Bass: (Bass line)

Drums: (Drum pattern)

Vocal

F E to 1.

do But the words won't come and I don't know what to say_____

Other

Keyboard

Guitar

Bass

Drums

Vocal

2. E Am

what to say_____ oh

Other

< E. Piano >

Keyboard

Guitar

Bass

Drums

Chorus 1

Vocal: F (measures 1-2), Am (measures 3-4)

Keyboard: Rapid sixteenth-note runs in the right hand. Measure 2 contains triplets of eighth notes. Measure 3 contains a triplet of eighth notes and a sixteenth-note triplet. Measure 4 contains a triplet of eighth notes.

Guitar: Rhythmic accompaniment with chords and eighth notes. Measure 2 contains a double bar line.

Bass: Bass line with eighth and sixteenth notes. Measure 2 contains a double bar line.

Drums: Drum pattern with eighth and sixteenth notes. Measure 2 contains a double bar line.

Chorus 2

Vocal: Am (measures 1-2), F (measures 3-4)

Keyboard: Melodic line in the right hand. Measure 1 contains a sharp sign for the second fret. Measure 2 contains a double bar line.

Guitar: Measure 2 contains a double bar line with a slash and the number 4 above and below the staff.

Bass: Bass line with eighth and sixteenth notes. Measure 2 contains a double bar line.

Drums: Drum pattern with eighth and sixteenth notes. Measure 2 contains a double bar line.

E

Vocal

and I don't know what to say_____

Other

Keyboard

Guitar

Bass

Drums

⊕ Coda

E

what to say_____ oh I

Other

Keyboard

Guitar

Bass

Drums

D.S.

F Am

Vocal

love you, I love you, I love you, yes I

Other

Keyboard

Guitar

Bass

Drums

F

love you, I love you, I love you, yes I

Other

Keyboard

Guitar

Bass

Drums

Vocal

F Am

do I love you, I love you, I

Other

Keyboard

Guitar

Bass

Drums

Vocal

F Am7⁽⁹⁾

love you yes I do

Other

Keyboard

Guitar

Bass

Drums

SUMMER HOLIDAY

サマー・ホリデイ

Words & Music by Bruce Welch and Brian Bennett

日本で根強い人気を誇るクリフ・リチャードの全英No.1ソング。この曲は基本的にバンド演奏によるバックイングとなっているのだが、ストリングスやグロックンシュピールなどが入れられており、かなり豪華なサウンドとなっている。さて、そのバンド演奏の部分だが、ギターはエレクトリックとアコースティックの2本が使われており、ベースはウッド・ベース、それにドラムという編成だ。アコースティック・ギターはスティール弦の張られたフォーク・ギターであり、これは8ビートでコード・ストロークを行っている。ドラムはシンプルな8ビート・パターンを演奏しているが、スネアはリムを打ってかなり静かなプレイとなっている。イントロで弾かれているエレクトリック・ギターのフレーズが、印象的だ。これは2音を使ったフレーズとなっているが、グリッサンドのテク

ニックが用いられており、左手を数個下のフレットから滑り上げるようにして押さええているモノだ。2つの音を同時に弾いているので、音がバラついたりしないように十分に注意してもらいたい。なお、このギターのサウンドはナチュラルでクリアなモノだ。[C]の部分ではギター・ソロも弾かれている。ここはイントロと同じフレーズの他にチョーキングのテクニックも使ってアドリブ風のソロ・フレーズも弾いている。このチョーキングだが、半音だけのチョーキングであり硬めの弦を張っていても問題なくプレイ出来るだろう。この曲ではコーダの後[]の部分から転調してキーが半音上がっているので注意してもらいたい。なお、ストリングスやグロックンシュピールは生のモノが使われているわけだが、もちろんシンセなどで代用して演奏すると良いだろう。

6

($\text{♪} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$)

Intro.

E C#m F#m B E C#m F#m B

Vocal

Other

< Strings >

Guitar I

T A B

S

S

Guitar II

< A.G. >

T A B

9/7 9/7 10/11 11/9 7/7 8/9 9/7

Bass

T A B

2 4 4 2 2 4 1

Drums

Rim

A

E C#m F#m B E C#m

Vocal

We're all going on a summer holiday no more working for a
 eve-ry bo-dy has a sum-mer ho-li-day do-ing things I al-ways

Other

xonty < Glockenspiel >

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

Vocal

— week or two — fun and laugh-ter on our sum-mer ho-li-day
 — want-ed to — so we're go-ing on a sum-mer ho-li-day

Other

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

Vocal F#m B E G#m F#m B A

no more wor-ries for me or you for a week or
to make our dreams come true for me and

Other

Guitar I

Guitar II

Bass

Drums

Vocal 1. E B F#m B E

two We're going where the sun shines brightly we're

<Strings>

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 F#m B E G#m
 go - ing where the sea _____ is blue we've (all) seen it _____ on the mo -

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 G#m F# to B E
 - vies now let's see if it's true you

Other
 < Glockenspiel > < Strings >

Guitar I

Guitar II

Bass

Drums

C

Vocal
E C#m F#m B E C#m F#m B

Other

Guitar I
S

Guitar II
T A B 9 7 10 11 11 9 7 7 8 7 9 7 7

Bass
T A B 2 2 4 4 4 4 2 2 4 1

Drums

Vocal
E C#m F#m B F#m B E G#m

Other
< Glockenspiel >

Guitar I
HC U D S HC U D S

Guitar II
T A B 10 11 11 9 7 7 7 7 5 6 7 5 7 9 9 9 7 7

Bass
T A B 2 2 4 4 4 4 2 2 4 4 2 2 2 2 2 2 1 1

Drums

Vocal

F#m B E

we're

Other

Guitar I

H C C D
H C C D

7 6 7 7 5 6 7 5 7 4 5

Guitar II

10 11 14 11 9 7 7 7 5 7 7 5 7 7 5 10 12 20

Bass

4 4 2 0 0 2 2

Drums

D.S.

Coda

B C

true

TAB

4 4 4 2 5 7 5 7 5

TAB

2 3 0

Vocal

D F Dm Gm C F Dm

e - ry bo - dy has a sum - mer ho - li - day do - ing things they al - ways

Other

Guitar I

Guitar II

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

Bass

4 4 0 0 3 3 0 2 3 0

Drums

Chorus 1

Vocal: want - ed to — so we're go - ing on a sum - mer ho - li - day

Chords: Gm C F Dm Gm C

Other: (Piano accompaniment)

Guitar I: (Guitar I part)

Guitar II: (Guitar II part)

Bass: (Bass line)

Drums: (Drum part)

Chorus 2

Vocal: to make our dreams — come true — for — me — and

Chords: Gm C F Am Gm C B^b

Other: < Glockenspiel >

Guitar I: (Guitar I part)

Guitar II: (Guitar II part)

Bass: (Bass line)

Drums: (Drum part)

Chords: F, Dm, Gm, C, F, Dm

Vocal: you um

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Chords: Gm, C, F, Dm, Gm, C

Vocal: um um

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Fade Out

YOU REALLY GOT ME

ユー・リアリー・ガット・ミー

Words & Music by Raymond Douglas Davis

キングスを、いやロック界を代表するナンバーだ。近年ではヴァン・ヘイレンのカヴァー・バージョンの方が馴染みがある人も多いが、元はこのキングスである。聴けばすぐそれと分かるリフが印象的だ。ギターサウンドはディストーションこそ掛けられていないが、アタックの強いハードなサウンドだ。イントロから弾かれているリフは3rdの音を省略した1、5度コード(いわゆるパワー・コード)にルート上の音を加えたコードによるモノだ。このスタイルは今ではロック・ギターで当たり

前のように弾かれているモノだ。この曲ではギター・ソロも弾かれている。ここではチョーキングを多用しているが、弦が太い事もあってか1音以上のチョーキングは行っていないようだ(もっとも、細い弦でも1音以上のチョーキングはそう登場しないが)。また、ペンタトニック・スケールや複音フレーズなど、今では定番と言えるフレーズが使われている。ポジション自体は5、7、8fしか使っていないので問題はないが、原曲を良く聴いてフィーリングをしっかりと掴んでおく事は忘れないで欲しい。

Intro.

The musical score is arranged in a standard six-staff format. The top staff is for the Vocal line, with lyrics 'G A G A G A G A G A G A G' written above it. The second staff is labeled 'Other' and contains a whole rest. The third and fourth staves are grouped as 'Keyboard' and contain whole rests. The fifth staff is for the Guitar, showing a rhythmic pattern of eighth notes and chords with fret numbers (5, 3, 5, 7, 7, 5, 3, 5, 7, 7, 5, 3, 5) and a slash indicating a repeat. The sixth staff is for the Bass, showing a rhythmic pattern of eighth notes and chords with fret numbers (2, 2, 0, 2). The seventh staff is for the Drums, showing a rhythmic pattern of eighth notes and rests.

A A G A G A G A G A G A G A G

1.3.) Girl, you rea - lly got me now _____ You got me so I don't know what I'm do - in'
 2.) She don't e - ver set me free _____ I al - ways wan - na be by your side _____

Other

Keyboard

Guitar
 7/7 5/5 7/7 5/5

Bass

Drums

A G A G A G A G A G A G

now } Yeah, you rea - lly got me now you got me

Other

Keyboard
 <Pf> 1xtacet

Guitar

Bass

Drums

Vocal
 A G A G A G A B A B A
 so I can't sleep at night _____ Yeah, you rea - lly

Other

 Yeah

Keyboard
 /: /: /:

Guitar
 /: /: /:
 TAB: /: /: /:
 7/7 5/5 7/7 9/9 7/7 9/9 7/7

Bass
 /: /: /:
 TAB: /: /: /:
 2 2 0 2 4 4 2 4 4

Drums
 /: /: /:

Vocal
 B A B A B A B A
 got me now You got me so I don't know what I'm do - in' _____, now Oh

Other

Keyboard
 /: /: /:

Guitar
 /: /: /:
 TAB: /: /: /:
 9/9 7/7 9/9 7/7 5/5

Bass
 /: /: /:
 TAB: /: /: /:
 4 4 2 4 4

Drums
 /: /: /:

Vocal C E D E D E D E D E D

yeah you rea - lly got me now You got me so I can't stop at night You

Other
Yeah you

Keyboard

Guitar

Bass

Drums

Vocal E D E D E D E D E D E D E to ♯

rea - lly got me, you rea - lly got me you rea - lly got me

Other
rea - lly got me, you rea - lly got me you rea - lly got me

Keyboard

Guitar

Bass

Drums

D 1. 2. D A G A G
 (1x tacet) ↓
 10, 11, 12, 10
 C U U U U U U
 C U U U U U U
 A G A G A G A G A G A G
 P C C C C C C C
 P C C C C C C C

The musical score is arranged in a system with six staves. From top to bottom:

- Vocal:** Features two vocal lines. The top line has lyrics 'D', '1.', '2.', 'D', 'A', 'G', 'A', 'G'. The bottom line has lyrics 'A', 'G', 'A', 'G', 'A', 'G', 'A', 'G', 'A', 'G', 'A', 'G'.
- Other:** A single staff with a rest and a '(1x tacet)' instruction with a downward arrow.
- Keyboard:** Two staves, both with rests.
- Guitar:** Two staves (treble and bass clef). The treble staff contains a circled chord diagram (10, 11, 12, 10) and a sequence of notes with 'C' and 'U' fretting instructions. The bass staff contains fret numbers (7, 9, 5, 7, 5) and 'C' fretting instructions.
- Bass:** Two staves (treble and bass clef). The treble staff contains fret numbers (7, 9, 2, 2, 0, 2) and 'C' fretting instructions. The bass staff contains rests and 'P' (piano) dynamic markings.
- Drums:** A single staff with a drum set icon and rhythmic notation including eighth notes and rests.

A G A G A G A G A G A G

Vocal

Other

Keyboard

Guitar

Bass

Drums

Vocal

Other

Keyboard

Guitar

Bass

Drums

⊕ Coda

E

D.S.

HIPPY HIPPY SHAKE

ヒッピー・ヒッピー・シェイク

Words & Music by Robert Lee Romero

様々なアーティストがカバーし、知らない人はいないぐらいの定番曲となった、スウィング・ブルー・ジーンズのナンバー。ノリの良いミディアム・テンポのロックン・ロール・ナンバーだ。エレクトリック・ギター2本にベース、ドラムスというオーソドックスな楽器編成となっている。2本のギターだが、上段のギター1は単音によるリフを担当し、下段のギター2はコードによるカッティングを行っている。ギター1が弾いているリフはベースとユニゾンのモノであり、これはロックン・ロールではオーソドックスなリフと言えるだろう。ギターは少し右手を弦に当てるようにしてミュート気味にピッキングすると雰囲気が出るはずだ。なお、2本のギターは共にエフェクターなどを一切使わずに、アンプに直接プラグインしただけのノーマルでクリアなサウンドでのプレイとなっている。ドラムはやはりオーソドックスな8ビートのリズムを叩いているのだが、譜面を見たらえば分かるようにこの曲ではバス

ドラがほとんど使われていないのだ。リズムをキープする意味で入れて叩いても良いが、全体的に軽い感じのプレイなので、あまりバスドラの音を聴かせない方が良さだろう。Cの部分はリズムのキメになっている。ここはタイミングを合わせてプレイしよう。Cの4小節目ではギター2がチョーキングを使ったフィル・イン・フレーズを弾いている。このフレーズは左手の小指で1弦15フレットを押さえ、人差し指、あるいは中指で2弦の13フレットをチョーキングして半音上げるようにすると良いだろう。その時、1弦の音も一緒に上げてしまわないように注意してもらいたい。Dはギター・ソロだ。このソロでは2音を使ったフレーズが弾かれている。左手は1つ下のフレットからスライド・アップさせたり、ポジションの移動が激しいフレーズとなっているので、フィンガリングには気を付けてプレイしてもらいたい。

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line includes the lyrics: "For good - ness sake I got the Hip - py Hip - py". The guitar parts include fret numbers and tablature. The bass part includes fret numbers and tablature. The drum part includes a rhythmic pattern with 'x' marks indicating hits.

Vocal
 E A
 Shakes Yeh _____ I got the shakes

Other

Guitar I
 T A B
 0 0 4 0 2 2 4 2

Guitar II
 T A B
 0 0 2 7 5 5 6 7

Bass
 T A B
 0 0 4 0 2 2 4 2

Drums

Vocal
 A B A
 I got the Hip - py Hip - py Shakes Oo I can't sit

Other

Guitar I
 T A B
 2 2 1 2 4 4 1 4

Guitar II
 T A B
 7 7 8 7 5 5 6 7

Bass
 T A B
 2 2 1 2 4 4 1 4

Drums

Vocal B E
 still With the Hip - py Hip - py Shakes

Other

Guitar I
 T A B
 0 0 4 0 2 2 4 0 0 0 4 0 2 2 4 2

Guitar II
 T A B
 1 2

Bass
 T A B
 0 0 4 0 2 2 4 2

Drums

Vocal E A
 Yeh I got my fill now With the Hip - py Hip - py

Other

Guitar I
 T A B
 0 0 4 0 2 2 4 2

Guitar II
 T A B
 0 2 2 2

Bass
 T A B
 0 0 4 0 2 2 4 2

Drums

Chorus 1

Vocal: E B A
 Shakes Yes, it's in the bag Oo the Hip - py Hip - py

Other: (Empty staff)

Guitar I: (Standard notation with fret numbers: 0 0 4 0 2 2 4 2, 0 0 4 0 2 2 4 0, 2 2 1 2 4 4 1 4, 0)

Guitar II: (Standard notation with fret numbers: 0 1 2, 2 4 4, 0 2 2)

Bass: (Standard notation with fret numbers: 0 0 4 0 2 2 4 2, 0 0 4 0 2 2 4 0, 2 2 1 2 4 4 1 4, 0)

Drums: (Standard notation with 'x' marks for cymbals)

Chorus 2

Vocal: E B C E
 Shakes Well now you shake it to the left You

Other: (Empty staff)

Guitar I: (Standard notation with fret numbers: 0 0 4 0 2 2 4 0, 2 2 2 2 2 2 2 2, 0 3 4)

Guitar II: (Standard notation with fret numbers: 0 1 2, 2 4 4)

Bass: (Standard notation with fret numbers: 0 0 4 0 2 2 4 0, 2 2 2 2 2 2 2 2, 0 3 4)

Drums: (Standard notation with 'x' marks for cymbals)

E

Vocal: shake it to the right You do the Hip - py Shake Shake With all of your might — Oh ba -

Other: [Empty staff]

Guitar I: [Musical notation with tablature: 0 0 2 2 3 3 4 0]

Guitar II: [Musical notation with tablature: 13 15 3, includes *8va* and *C* markings]

Bass: [Musical notation with tablature: 0 0 2 2 3 3 4 0]

Drums: [Musical notation]

A **E**

Vocal: by yeh ——— come on and shake Oo ——— it's in the

Other: [Empty staff]

Guitar I: [Musical notation with tablature: 0 0 4 0 2 2 4 2]

Guitar II: [Musical notation with tablature: 0 2 2 4 2]

Bass: [Musical notation with tablature: 0 0 4 0 2 2 4 2]

Drums: [Musical notation]

B A E

Vocal: bag Oo the Hip - py Hip - py shake

Other: - - -

Guitar I: *(Fretboard diagrams and notation)*

Guitar II: *(Fretboard diagrams and notation)*

Bass: *(Fretboard diagrams and notation)*

Drums: *(Drum notation)*

I. B D E

Vocal: Ah

Other: - - -

Guitar I: *(Fretboard diagrams with 'S' and '8va' markings)*

Guitar II: *(Fretboard diagrams and notation)*

Bass: *(Fretboard diagrams and notation)*

Drums: *(Drum notation)*

Vocal E A E

Other

Guitar I (8va)

TAB: 15 16 10 17 14 15 12 14 19 2 9 10 7 9 5 7 4 5 5 5 5 3 5 2 3 0 2 4 5 7 5 7 9 7 10 9 10

Guitar II % 0 0 4 0 2 2 4 2 % 0 0 4 0 2 2 4 2

Bass % 0 0 4 0 2 2 4 2 % 0 0 4 0 2 2 4 2

Drums % %

Vocal E B A E

Other

Guitar I 8va H.C D H.C D S S

TAB: 12 10 12 10 9 10 9 7 7 5 7 15 14 15 14 14 15 14 14 15 14 12 14 12 15 14 16 17 15 14 10 17

Guitar II 0 0 4 0 2 2 4 0 2 2 1 2 4 4 1 4 0 0 4 0 2 2 4 2 0 0 4 0 2 2 4 0

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

Drums % % % %

B | 2. **E**

Vocal: Well now you Oo the Hip - py Hip - py Shake

Other: [Empty staff]

Guitar I: (8va) [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

E **F6 E6**

Vocal: Oo the Hip - py Hip - py Shake

Other: [Empty staff]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]