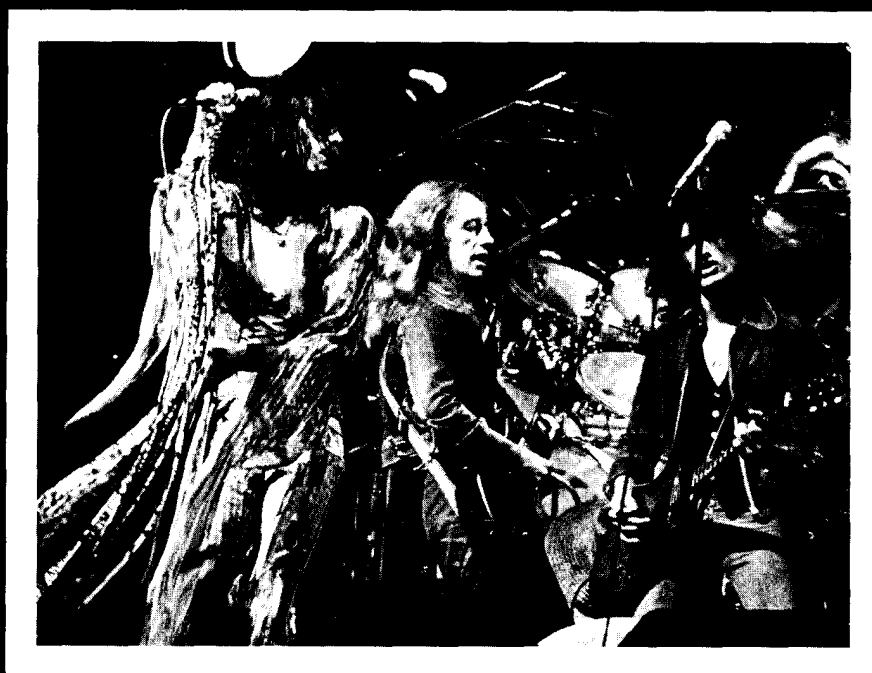


AEROSMITH BEST

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DREAM ON

ドリーム・オン

Words and Music by S. Tyler

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

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

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

4

The musical score for 'Dream On' is presented in a multi-staff format. At the top, a box labeled [A] contains the chord progression: Fm, C[♯] on F, Fm^b, C7^(b9) on F, Fm, Fm11, Fm, Fm, C[♯] on E^b. The 'Vocal' staff shows a melodic line in F minor. The 'Other' staff is marked <E.Piano> and features a melodic accompaniment. The 'Guitar I' staff includes a detailed tablature with fret numbers (e.g., 4₆, 5₄, 3₄, 5₄) and a circled '8' in the fifth measure. The 'Guitar II' staff is mostly empty. The 'Bass' staff shows a simple bass line with notes and rests. The 'Drums' staff is also mostly empty, indicating a sparse drum accompaniment.

Dm7(b5) *C7(b9)onD^b* *Fm* *Fm11* *Fm* *Bb9* *B^b9* *B^b* *E^b7* *Sua* — *ConE*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Sua) *Fm* *Strings*

B *Fm* *C^{on}F* *Fm6* *C7(b9)onF*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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

Fm Cm on F Fm6 C7(b9) on F Fm Cm on F Fm6 C7(b9) on F to C

Vocal: All these lines in my face get-tin' clear - er
 Live and learn from fools and from sa - ges
 The past is gone
 You know it's true

Other: // // // //

Guitar I: // // // //

Guitar II: // // // //

Bass: // // // //

Drums: / / / /

6

Fm Cm on F Fm6 C7(b9) on F Dm7(b5) C C Dm7(b5) C sus4 on D^b

Vocal: In where I lie dusk to dawn
 Is-n't that the way Eve - ry bod-y's got their dues e-nought to pay

Other: // // // //

Guitar I: // // // //
 4 6 5 4 6 5 3 6 5 3 5 5 4 6 5 4 6 5 3 6 5 3 6 5

Guitar II: // // // //

Bass: // // // //

Drums: / / / /

C Fm on C Don C C7(b9) [C] Fm Eb Db Eb add9

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

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Fm Eb Db Eb add9 Fm C on F

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

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Fm6 C7(b9)onF Fm Fm11 Fm

Fm Cm on F

Coda

All the things

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Fm6 C7(b9)onF D Fm Eb Db E♭add9

D.S. to [B]

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

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Fm *E^b* *Dm7(b9)* *D^bΔ7*

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

Other: [Musical notation]

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

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

Bass: [Musical notation]

Drums: [Musical notation]

C7(b9) E *Fm* *FmΔ9* *Fm9* *E^b6*

Vocal: [Musical notation]

Other: [Musical notation]

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

Guitar II: [Musical notation with 'S' and 'e(10)']

Bass: [Musical notation]

Drums: [Musical notation]

E^b7 *ConE* *Fm* *Fm* *FmΔ9* *Fm9* *B^b6*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

10

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

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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

Vocal *Fm Eb Dm7(b9) D♭7*
Sing-with me — just for to-day — may-be to-mor - row the good ford-will take you a way —

Other

Guitar I

Guitar II

Bass

Drums

This system contains the first four measures of the piece. The vocal line is in the treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are written below the notes. The accompaniment includes an 'Other' instrument (likely piano), two guitars (I and II), a bass line, and a drum line. The guitar parts feature rhythmic patterns and fingerings indicated by numbers 5, 7, 8, and 9. The bass line consists of quarter notes. The drum line shows a simple four-beat pattern.

Vocal *C7(b9) G♭ C*
Oh, ah, ooh — Mm — Dream on, — dream on, —

Other Organ →

Guitar I

Guitar II

Bass

Drums

This system contains the next four measures of the piece. The vocal line continues with the lyrics 'Oh, ah, ooh' and 'Mm — Dream on, — dream on, —'. The accompaniment features an 'Organ' part starting in the second measure. The guitar parts include complex fingerings and techniques such as 'cho' (chordal) and 'H P' (harmonic/palm mute). The bass line continues with quarter notes. The drum line shows a steady four-beat pattern.

Chords: D^b E^b Fm B^b C

Vocal: *dream on — dream un-til your dream comes true — Dream on, — dream on, —*

Other: [Musical staff with fermatas]

Guitar I: *cho cho cho cho*
1616 1616 1616 1616
1616 13 15 13 15 13 15 14 13 1613

Guitar II: [Musical staff]

Bass: *S S S S S*
K S K S K S K S

Drums: [Musical staff]

12

Chords: D^b E^b Fm

Vocal: *dream on, — dream un-til your dream comes — true*

Other: [Musical staff with fermatas]

Guitar I: *QC.HC U U U U 9*
QC.HC U U U U 9

Guitar II: [Musical staff]

Bass: [Musical staff]

Drums: [Musical staff]

Bb C Db Eb Fm Gm Ab Bb C7(b9)

8va

E. Piano

Vocal

Other

Guitar I

Guitar II

Bass

Drums

[H] Fm Eb Db Eb add9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal *Fm Eb Db Ebadd9*
 Sing — with me — just for to-day — may-be to-mor - row good lord — will take you a-way

Other //

Guitar I //

Guitar II //

Bass //

Drums //

14

Vocal *Fm Eb Db Ebadd9*
 Sing — with me, sing for the year — sing — for the left sing — for the tear —

Other //

Guitar I //

Guitar II //

Bass //

Drums //

Fm *E^b* *Dm7^(b5)* *D^b7* *C7^(b9)*

Vocal

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

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

TOYS IN THE ATTIC

闇夜のヘヴィ・ロック

Words and Music by S. Tyler/J. Perry

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

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

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

A
3× Repeat
E7

D A

The musical score is arranged in five staves: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a 3x repeat section for the main riff, marked with 'A' and 'E7'. The riff consists of a single-note line in the first guitar and a brushing pattern in the second guitar. The bridge section follows, marked with 'D' and 'A' chords. The score includes various performance instructions such as 'M' for muting, 'x' for brushing, and 'xtacet' for tacet.

Vocal

In the at - tic lights

Chords: D, B, B, A

Guitar I

Guitar II

Bass

Drums

17

Vocal

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

Chords: A, E, D, D, A, G, D, A

Guitar I

Guitar II

Bass

Drums

Vocal *B7* *E*
dream

Guitar I

Guitar II

Bass

Drums

18

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

Guitar I

Guitar II

Bass

Drums

E *AonE* *E*

Vocal
 Leav-ing the thing - that you love _____ in you mind _____
 Leav-ing the thing - that you love _____ in you mind _____
 All - the things - that you learn
 All - the things - that you learn

Guitar I
 4
 4

Guitar II
 4
 4

Bass
 4
 4

Drums
 4

AonE *A*

Vocal
 _____ from fears _____
 _____ from fears _____
 No-thing is left - but the years _____
 No-thing is left - but the years _____

Guitar I
 4
 4

Guitar II
 4
 4

Bass
 4
 4

Drums
 4

D

Vocal

A E D D A G D A

Voi - ces scream no - things seen re - al's
 Voi - ces scream no - things seen re - al's

Guitar I

Guitar II

Bass

Drums

to 6

B7

Vocal

dream
dream

Guitar I

D.S. time

Cho.

Guitar II

Bass

Drums

E

E7 *D A E7*

Vocal
Toys toys toys in the at-tic Toys toys

Guitar I
 0 2 0 2 0 2 3 0

Guitar II
 M M M M M M M M M M M M

Bass
 0 2 0 2 0 2 3 0

Drums

D A E7

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

Guitar I
 4

Guitar II
 4

Bass
 4

Drums
 4

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

Chords: D, A, E7, D, B

Guitar I
 TAB: 0 2 0 2 0 2 3 0

Guitar II
 M M M M M M M M M M M M

Bass
 TAB: 0 2 0 2 0 2 3 0

Drums
 4

Vocal
lights voi - ces — scream No - things — seen re - als —

Chords: A, A, E, D, D, A, G, D, A

Guitar I
 TAB: (7/5), 2 2, (7/5), 7/9, (5/3), 7/9, 7/9

Guitar II
 TAB: (7/5), 2 2, (7/5), 7/9, (5/3), 7/9, 7/9

Bass
 TAB: (5), 9, (5), 9, 5 3 5 3 5 3 5, 9

Drums
 //

Chorus 1

Vocal: *dream*

Chords: B7, G, C

Guitar I: *cho.*

Guitar II: *s*

Bass: 2 2 2 2 2 2 2 2

Drums: *>*

Chorus 2

Vocal: *cho.*

Chords: C

Guitar I: *cho.*, *U D cho D P P*, *P cho D S*, *H.C. D*, *H.C. D*, *cho.*

Guitar II: *%*

Bass: *%*

Drums: *%*

[H] C7

C

Vocal

Guitar I

Guitar II

Bass

Drums

24

C7

Vocal

Guitar I

Guitar II

Bass

Drums

Coda I

E

Vocal: *E*

Guitar I: *WC*, *WU*, *9*

Guitar II: *8 9*, *9 7*

Bass: *6 7 7 7 7 7 7 7 7 7 7 7 7 7*

Drums: *D.S.*

E7

Vocal: *Toys toys toys*

Guitar I: *E.G. 3 WC Picking tremolo WU*, *8va Low*, *(8va Low)*

Guitar II: *M M M M M M M M*

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

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

Vocal: *D A E7 D A*

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

Guitar I: *WU*, *WU*, *WU*, *WU*, *WU*, *(8va Low)*

Guitar II: *M M M M M M M M*

Bass: *0 5 0 0*, *0 2 0 2 0 2 3 0*, *0 5 0 0*

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

WALK THIS WAY

お説教

Words and Music by S. Tyler/J. Perry

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

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

だ。実際の音を良く聞き込んで、何度も挑戦してみる気持ちが大切。

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

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

The musical score is arranged in five staves. The top staff is for the Vocal line, starting with a treble clef and a key signature of one sharp (F#). Above the staff, there is a rhythmic notation (♪-♪) and a boxed letter 'A' with 'E7' below it. The second staff is for Guitar I, also in treble clef and one sharp key signature. It features a complex rhythmic pattern of 16th notes with a 'M' (mute) bracket over the final two notes. Fingering numbers (0, 1, 2, 7) and a 'P' (pick) symbol are present. The third staff is for Guitar II, in treble clef and one sharp key signature, with a simple rhythmic pattern. The fourth staff is for Bass, in bass clef and one sharp key signature, with a simple rhythmic pattern. The fifth staff is for Drums, in bass clef and one sharp key signature, showing a complex pattern of snare, hi-hat, and kick drum hits with various symbols like 'o', '+', and 'x'.

E7

A

B ($\frac{1}{8} = \frac{1}{8}$)

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

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

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

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

Vocal

sure to be a chang-in' your way — I might share the lead — I was a re-al young beat up
 no ticed they was look-ing at me — I was a high school los - er, nev - er made it with the 1a - dies And the

Guitar I

Guitar II

Bass

Drums

28

Vocal

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

Guitar I

Guitar II

Bass

Drums

C E7

Vocal

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

Music for Vocal, Guitar I, Guitar II, Bass, and Drums. Includes fret numbers and dynamic markings like 'Mute' and 'M'.

D C7

Vocal

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

Music for Vocal, Guitar I, Guitar II, Bass, and Drums. Includes fret numbers and dynamic markings like 'Mute' and 'M'.

Vocal

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

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first two measures of the piece. The vocal line features a rhythmic melody with lyrics. The guitar parts (I and II) are marked with a slash and a percent sign, indicating they are to be played as a single instrument. The bass line has specific fretting numbers (10, 7, 8, 10, 7, 8, 10, 8, 10, 8) and a rhythmic pattern. The drums part shows a simple drum set pattern with 'x' marks for cymbals and vertical lines for the kit.

30

Vocal

swing like you did-n't care — So I took a big chance at the high school dance with a mis-sy who was read-y to play — It was

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the next two measures of the piece. The vocal line continues the melody with lyrics. The guitar parts (I and II) are marked with a slash and a percent sign. The bass line has a slash and a percent sign. The drums part has a slash and a percent sign. The notation is similar to the first system, with specific fretting and rhythmic markings.

Vocal

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

Guitar I

Guitar II

Bass

Drums

[E] C7 F7 C7

Vocal

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

Guitar I

Guitar II

Bass

Drums

Vocal

F7 C7 F7 ~~to C7~~ C7

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

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

32

Vocal

F7 F C7

Walk this way just give me a kiss

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

A G (♩ = ♩) E7

Vocal

Like this

H.C. D P H P H P P P cho G

10 10 10 8 10 8 11 10 8 10 8 10 8 11 11 11 2

0 1 2 2 0 1 2 2 0

0 1 2 2 0 1 2 2 0

Mute

Mute

8 8 8 5 5 5 7 5 5 5 5 7 5 0 1 2 2 0 1 2 2 0

3 7 3 7 1 3 3 0 1 3 1 3 3 7 3 7 1 3 3 0 3 0 7 8 9 9 7 8 9 7 7

Cow bell

33

Vocal

woo Ah

Mute

Mute

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

M

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

7 8 9 9 7 8 9 9 14 14

D.S.

Coda

Vocal

C7 F7 \boxed{H} (C7 = trill)

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

Guitar I

Guitar II

Bass

Drums

Cowbells II

Detailed description: This system contains the first three measures of the Coda section. The vocal line features a melodic line with lyrics 'Walk this way', 'Talk this way', and 'Just give me a kiss'. The guitar parts include a lead line with a trill (marked with a box and 'H') and a rhythm line. The bass line provides a steady accompaniment. The drum part includes a cowbell line with a specific rhythmic pattern.

34

Vocal

Like this

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the next three measures of the Coda section. The vocal line continues with the lyric 'Like this'. The guitar parts feature more complex lead lines with triplets and grace notes. The bass line continues its accompaniment. The drum part includes a cowbell line with a specific rhythmic pattern.

I (E7)

Vocal

Chorus I

Chorus II

Bass

Drums

Cowbell

E7

Vocal

Chorus I

Chorus II

Bass

Drums

Cowbell

3rd. Gt.

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: Cho, D, P, U, V, D, P, P

Drum notation: x, y, z

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: Cho, D, P, PH, P, P, G, Harm., U, D, Cho, Cho, U, D, X, X, X

Drum notation: x, y, z

Fade Out

SWEET EMOTION

やりたい気持

Words and Music by S. Tyler/T. Hamilton

これは、『闇夜のヘビィ・ロック』から選び出したエアロスミスの代表曲である。ライブ録音もリリースされているが、ここではスタジオ・ヴァージョン。

サウンドで特に目立つ点は、トーキング・モジュレーターを使用したギターだが、これはジェフ・ベックの弾く「迷信」で一躍有名になったエフェクターだ。最近では、リッチー・サンボラ(ボン・ジョヴィ)が「リヴィン・オン・ア・プレーヤー」で使用しているが、あまり登場してこないエフェクターのひとつと言える。構造は簡単で、ユニットに収められたスピーカーから音を出し、この音を伝えたチューブを口にくわえて、この先の開閉を調整することでモジュレーションを掛けるわけだ。

リハーサル・マークCのバックイング・ギターは、2小節目が基

本のパターン。2~3弦の2フレットは人差指1本を使うバレー・スタイルで押弦し、コードAのサス・フォーにあたる2弦3フレットのD音は中指で捕える。C音→A音のプリングは、指先を引掛けて下にはずす要領が肝心。この部分のベースは、クロマチックに移動する6弦のスライドがポイント。特に、6弦の3→4→5フレットと移動するラインは、指先が浮かないようにしっかりと弦を捕らえ、ネックはあまり強く握らないことがコツである。

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

The musical score is arranged in five staves. The top staff is for the Vocal line, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are for Guitar I and Guitar II, both with treble clefs and a key signature of one sharp. They include a section labeled '< Talking Modulation >' with a guitar tablature below each staff. The fourth staff is for the Bass line, with a bass clef and a key signature of one sharp. It includes a section labeled 'Bva' with a bass line and a guitar tablature below. The fifth staff is for the Drums, with a bass clef and a key signature of one sharp. The score is divided into measures by vertical bar lines.

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains five staves. The Vocal staff is empty. The Guitar I staff has a treble clef and a key signature of two sharps (F# and C#). It contains a melody of quarter and eighth notes with a slur over the first two measures. Below the staff is a guitar tablature with fret numbers 7, 7, 7, 4, 4, 2, 2. The Guitar II staff has a treble clef and the same key signature. It contains a melody of quarter and eighth notes with a slur over the first two measures. Below the staff is a guitar tablature with fret numbers 7, 4, 4, 4, 4, 2, 2. The Bass staff has a bass clef and the same key signature. It contains a rhythmic pattern of quarter notes, each followed by a slash and a percent sign (%). Below the staff is a bass tablature with the same slash and percent sign pattern. The Drums staff is empty.

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains five staves. The Vocal staff has a treble clef and a key signature of two sharps. It contains a single note with a long, sweeping slur above it, with the word "Sweet" written below. The Guitar I staff has a treble clef and a key signature of two sharps. It contains a melody of quarter and eighth notes with a slur over the first two measures. Below the staff is a guitar tablature with fret numbers 4, 4, 4, 2, 2. A double bar line is followed by a repeat sign and the instruction "1x tacet". The Guitar II staff has a treble clef and a key signature of two sharps. It contains a melody of quarter and eighth notes with a slur over the first two measures. Below the staff is a guitar tablature with fret numbers 4, 4, 4, 3, 2, 7, 2. A double bar line is followed by a repeat sign and the instruction "2x". The Bass staff has a bass clef and a key signature of two sharps. It contains a rhythmic pattern of quarter notes, each followed by a slash and a percent sign (%). Below the staff is a bass tablature with fret numbers 12, 12, 12, 12, 14, 12, 12, 12, 14, 12, 12, 11. The Drums staff has a bass clef and contains a rhythmic pattern of quarter notes with an accent (>) above each note.

Vocal

e - mo - tion Sweet

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

40

Vocal

e - mo - tion

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

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

C Asus4 A

Asus4 A

Vocal

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

Guitar I

Guitar II

Bass

Drums

Asus4 A

Vocal

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

Guitar I

Guitar II

Bass

Drums

D N.C

Vocal: I guess it did

Guitar I: [Musical notation with TAB: 5 3 5 0 2 2 3 3 3 4 4 5]

Guitar II: [Musical notation with TAB: 7 5 7 7 4 4 5 5 6 6 7]

Bass: [Musical notation with TAB: 7 5 7 3 4 5 3 4 5 3 5 0 2 2 3 3 3 4 4 5]

Drums: [Musical notation]

E Asus4 A

Vocal: Some sweet-heart-ed ma-ma with a face like a gent
Stand-in' in the front just a shak-in' your ass
Said my I'll

Guitar I: [Musical notation with TAB: 5 3 5 0 2 3 4 4 5, 3 2 2 2, 2 0 2 0, 3 0 3 3 0 3]

Guitar II: [Musical notation with TAB: 7 5 7 7 4 5 6 6 7]

Bass: [Musical notation with TAB: 7 5 7 0 2 3 4 4 5, 7 5 7 5 5 7 3 5 3 4 5 3 4]

Drums: [Musical notation]

F

(N.C.)

Vocal

Guitar I

Guitar II

Bass

Drums

44

1. 2.

Vocal

Guitar I

Guitar II

Bass

Drums

3rd Guitar

2nd Guitar 1st Col.

G

Don E E Don E E Don E E Don E E

Vocal

Guitar I

Guitar II

Bass

Drums

3rd Guitar

Detailed description: This system contains the first four measures of the piece. The vocal line consists of a single note 'C' in a treble clef with a sharp key signature. The guitar parts (I, II, and 3rd) feature a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers: 0, 0, 5, 0, 7, 7, 5, 7, 3, 5. The drums part shows a rhythmic pattern with 'x' marks for cymbals and '+' marks for snare. The 3rd guitar part has a 'cho' (chord) section in the final measure with notes 14, 14, 12, 14, 14, 14.

Don E E Don E E Don E E Don E E

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 5 through 8. The vocal line is identical to the first system. The guitar parts are more complex, with many slurs and accents. The 1st guitar part has slurs labeled '8va' and '9va'. The 1st guitar part includes fret numbers: 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 16, 12, 15, 15, 12, 12, 14, 14, 12. The 3rd guitar part has notes 14, 14, 12, 14, 14, 14. The bass and drums parts continue with similar rhythmic patterns as in the first system.

DonE E DonE E DonE E

Vocal

Guitar I

TAB

Bass

Drums

46

DonE E DonE E DonE E

Vocal

Guitar I

TAB

Guitar II

Bass

Drums

3rd Guitar

DonE E DonE E DonE E

Vocal

DonE E DonE E DonE E

Vocal

Don E E Don E E Don E E

Vocal

Guitar I

Guitar II

Bass

Drums

48

Don E E Don E E Don E E

Vocal

Guitar I

Guitar II

Bass

Drums

Fade Out

BACK IN THE SADDLE

バック・イン・ザ・サドル

Words and Music by S. Tyler/J. Perry

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

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

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

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

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

A *M.C.*

The musical score consists of five staves: Vocal, Guitar I, Guitar II, Bass, and Percussion. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a box 'A' and 'M.C.' above the first measure. The guitar parts include various chords and techniques such as 'P' (pick), 'Harm.' (harmonic), and 'M.Harm.' (muted harmonic). Chord diagrams are provided for the guitar II part, showing fingerings for chords like D12, G7, and C. The bass part features a simple rhythmic pattern with some rests. The percussion part is indicated by 'x' marks on a staff.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I'm back,

B N.C

cho Arm.

Vocal

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

Other

Guitar I

Guitar II

cho *g.* *Arm.*

15 15 (15) 7 15 15 15 15 15

Bass

Drums

Vocal

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

Ooh, Ride on in-to town to love
Calm — days are wed-nesday I'll ride

C **A** **D**

Other

Guitar I

Guitar II

cho *g.* *Arm.*

15 15 (15) 0 0 0 3 0 0 0 0 3 3 0 0 0 0 0 0 4 0 0

Bass

0 0 0 3 0 0 0 0 3 3 0 0 0 0 0 0 4 0 0

Drums

Vocal

D C A D C A D

by the light of the moon I'm look-ing for Silk - y Jones,
till the ris - ing sun I'm call-ing all the shot to night

Other

Guitar I

TAB: 7 7/2 5 3 5 5 4 2 3

Guitar II

TAB: 7 0 3 4 2 1 7/2 4

2x H P H cho UP P

TAB: 5 8 8 8 5 5 8 8 8 9 8 8 5 8 7 7 7 7 5 7

Bass

TAB: 5 5 3 5 3 2 3

Drums

52

Vocal

D C A D C to A DonA

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

Other

Guitar I

TAB: 7 7/2 5 3 5 5 4 2 3

Guitar II

TAB: 13 12 7 13 8 8 8 10 10 10 10 8 8 8 10 10 10 10 8 9

2x H P H Arm Arm P

Bass

TAB: 3 5 3 4 5 2 2 0 0 0

Drums

x z x z x z x z

Don A *A* *Don A* *A* *DonA*

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

Other

Guitar I

Guitar II

Bass

Drums

A *DonA* *D* *N.C*

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

Other

Guitar I

Guitar II

Bass

Drums

Vocal

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

Other

Guitar I

TAB 3 0 0 0 0 0 4 0 0 0

cho Arm. cho 9.

Guitar II

TAB 15 15 15 15 15 15 15 15

cho Arm. cho 9.

Bass

TAB 3 0 0 0 0 0 4 0 0 0

Drums

54

Vocal

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

Other

Guitar I

TAB 5 7 5 6 4 2 2 2 2

cho Arm. w.c. 9.

Guitar II

TAB 7 2 4 3 3 4 6 5 10 10

cho Arm. w.c. 9.

Bass

TAB 0 0 0 3 0 0 0 0 3 3 0 0 0 4 0 0

Drums

Coda B End

D.S.

and sad-dle soap For he's stripped your tongue and the rats are scream-ing low

Who's gon-na run in the maze down the silk-y way No terms run-ning a way

B *E on B* *B*

<Tambourine>

Detailed description of the musical score: The score is written for a band. It includes a vocal line with lyrics, an 'Other' instrument part (likely mandolin or fiddle), two guitar parts (Guitar I and Guitar II), bass, drums, and a tambourine. The guitar parts include fretted notes and tablature. The vocal line has two systems of lyrics. The tempo is 4/4. The key signature has one sharp (F#). The score contains several double bar lines and repeat signs. Chord indications 'B' and 'E on B' are placed above the vocal line. Tambourine notation is shown as 'x' marks on the drum staff.

Eon B

Vocal

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

Other

Guitar I

Guitar II

Bass

Drums

Musical score for the first system, featuring vocal, guitar, bass, and drums parts. The guitar parts include TAB notation and specific techniques like "cho", "Arm", and "g".

56

N.C.

Vocal

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

Other

Guitar I

Guitar II

Bass

Drums

Musical score for the second system, continuing the vocal, guitar, bass, and drums parts. The guitar parts include TAB notation and techniques like "cho", "Arm", and "g".

F

Asus4 A

EmonA

N.C

Vocal staff with lyrics: Rid - ing load - ed up my pis - tol -

Rid - ing load - ed up my pis - tol -

Empty vocal staff

Guitar I staff with musical notation and fret numbers (7, 6, 5, 4, 0, 0)

Two guitar staves (I and II) with musical notation, including 'W.C.' and 'P' markings

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

Drums staff with rhythmic notation (x's)

A Asus4 A EmonA N.C

Vocal staff with lyrics: I'm rid - ing I real-ly got a pis - tol -

I'm rid - ing I real-ly got a pis - tol -

Empty vocal staff

Guitar I staff with musical notation and fret numbers (7, 2, 2)

Two guitar staves (I and II) with musical notation, including 'W.C.' and 'P' markings

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

Drums staff with rhythmic notation (x's)

A *Asus4 A* *EmonA* *N.C*
Rid - ing *I'm shin-ing up my* *sod - die*

A *Asus4 A* *EmonA* *N.C*
I'm rid - ing *the snake is gon-na* *rat - tle*

This musical score is arranged for a band, featuring vocal lines and instrumental parts for guitar (I and II), bass, and drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems of music.

The first system includes a vocal line with the lyrics "Rid - ing I'm shin-ing up my sod - die". The guitar parts (I and II) feature various chord voicings, including barre techniques (e.g., 7 7 7 7) and specific fingering notations. The bass line consists of a steady eighth-note accompaniment. The drum part shows a consistent rhythmic pattern with snare and bass drum hits.

The second system features the vocal line "I'm rid - ing the snake is gon-na rat - tle". The guitar parts continue with similar voicings and techniques, including a "port. D." (portamento down) instruction in the second guitar part. The bass and drum parts maintain their respective rhythmic patterns throughout.

The score includes various performance markings such as "w.c." (with chords), "p" (piano), and "port. D.". The guitar tablature (TAB) lines provide specific fret numbers and techniques for each instrument.

A *N.C.*

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

Other: —————

Guitar I: *7* *2 2* *0 0 3 0* *0 0 0 3* *7 0 0 0* *0 0 4 0 0 0*

Guitar II: *H.C.* *16 16* *15* *cho* *g.* *wc. wc.* *cho* *Arm.* *15 15* *15* *15* *15*

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

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

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

Other: —————

Guitar I: *7* *2 2* *0 0 3 0* *0 0 0 3* *7 0 0 0* *0 0 4 0 0 0*

Guitar II: *15* *15* *15* *15* *cho* *g.* *Ph Ph* *Ph Ph* *cho* *Arm.* *15 15* *15* *15* *15*

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

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

H Asus4 A

E on A

N.C

A

Vocal staff with notes and lyrics: "Rid-ing high"

Other staff (empty)

Guitar I staff with tablature: 3 0 0 0, 0 0 4 0 0, 7 7, 6 7, 5 4 4 0, 0

Guitar II staff with tablature: 15 15 15, 20, and chord diagrams HU DP cho, P H S, P H HU D

Bass staff with tablature: 3 0 0 0, 0 0 4 0 0, 5 5 5 5 5 5 5 5, 9 7 6 9 7 9 8 7, 5 5 5 17 17

Drums staff with notation: x x x x x x x x x x x x x x

60

Asus4 A

E on A

N.C

A

Vocal staff with notes and lyrics: "Rid-ing high"

Other staff (empty)

Guitar I staff with tablature: 4 4

Guitar II staff with tablature: 9 cho, 7 7 7 7, D P cho, P P P H, 7 7 7 7, 8 5 8 7 5 7, 7, 5 7 5 7 5 7, 8 7 5 7 9 5 7 5 7

Bass staff with tablature: 5 5 5 5 5 5 5 5, 9 7 6 9 7 9 8 7, 5 7 5 7

Drums staff with notation: x x x x x x x x x x x x x x

Asus4 A Em on A N.C A

Rid- ing high

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Asus4 A Em on A N.C A Asus4 A

Oh — lay —

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C A I A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

6-string Bass guitar

N.C

A

Vocal

Other

Guitar I

Guitar X

Bass

Drums

Annotations for Guitar X: P, P, cho, H P, cho D, S, S, S, S, P, IHC, Arm., 8 9 10 8 12 12, 10 12 10 11 12 9, 12 11 10 10 12 12 12 10 11 12 11 9 10 11, 11 12 10 12 11 9, 12 12 12 12 12, 9, 9.

N.C

A

Vocal

Other

Guitar I

Guitar X

Bass

Drums

Annotations for Guitar X: Arm., P, P, cho, 10, 10, 10, 10, 10, 0, P, P, cho, cho, 17 14, 17 14, 17 14, 16 16, 12, 11.

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C *A*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

①

H P P P P P P cho Arm. Arm.

H P P P P P P cho Arm. Arm.

17 20 17 19 20 17 19 20 17 19 20 17 17 19 19 19 19 19 0

9 9 7 6 9 7 9 8 7

A

N.C

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

cho

cho H P P P P P P P

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

P P

9 9 9 7 6 9 7 9 8 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7

KINGS AND QUEENS

キングス・アンド・クイーンズ

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

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

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

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

[A]

Fm C D^b Fm G^b D^b C E Fm C D^b

The musical score is arranged in a system with six staves. From top to bottom: Vocal (treble clef), Other (treble clef), Guitar I (treble clef with guitar tablature below), Guitar II (treble clef with guitar tablature below), Bass (bass clef with guitar tablature below), and Drums (bass clef with drum notation). The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C). Chord progressions are indicated above the staves: Fm, C D^b, Fm G^b, D^b C, E, Fm, C D^b. The guitar parts include various techniques like double stops, bends, and vibrato. The bass part features a driving eighth-note pattern. The drum part includes a mix of eighth and sixteenth notes.

Fm Gb

G Ab

Bb

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first four staves of the score. The vocal staff is empty. The guitar I staff has a treble clef with a key signature of two flats and a 6/4 time signature. It features a melodic line with some grace notes and a corresponding guitar tablature below it with fret numbers like 3, 4, 5, 6, 7, 8. The bass staff has a bass clef and a 6/4 time signature, with a rhythmic line and a guitar-style tablature below it. The drums staff shows a drum set with various rhythmic patterns and rests.

C7

B Fm7 (Chorus 2x)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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

Banjo →

Detailed description: This system contains the next four staves of the score. The vocal staff has the lyrics: "Long a - go in days un - told Ruled by lords of greed / Oh, I know why I knew this life of old -". The guitar I staff has a treble clef and a 6/4 time signature, with a melodic line and a guitar-style tablature below it. The bass staff has a bass clef and a 6/4 time signature, with a rhythmic line and a guitar-style tablature below it. The drums staff shows a drum set with various rhythmic patterns and rests. A "Banjo" part is indicated with an arrow pointing to the guitar I staff.

E^b *D^b7* (*some* *how I*)

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

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

D^b7 *E^b* *Fm7* *E^b*

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

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

D $\frac{7}{2}$

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

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 1. *C* sea
 2. *C* sea

Other

Guitar I

Guitar II

Bass

Drums

C Bm A^b C Fm C D Fm G^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D^b C E Fm C D^b Fm G^b G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: A^b B^b $C7$

Vocal

Other

Guitar I

Guitar II

Bass

Drums

String →

Chords: D Fm B^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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

G7 *A^b* *Fm*

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

Other

Guitar I

Guitar II

Bass

Drums

72

Fm *B^b*

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

Other

Guitar I

Guitar II

Bass

Drums

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

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

Other: [Musical notation]

Guitar I: [Musical notation with chord diagrams: (53), (64), (8 10 / 10 8), (8 8 / 8 8)]

Guitar II: [Musical notation with fingerings: 7 8 9 8, 7 8 9, 8 8 9 8, 8 8 9]

Bass: [Musical notation with fingerings: 3 3 3 3, 3 3 3 3, 4 4 4 4, 4 4 4 4]

Drums: [Musical notation]

Fm11 *E^b* *D^b9*

Vocal: ——— Screams of no re - ply ———

Other: [Musical notation]

Guitar I: [Musical notation with chord diagrams: (11 10 / 10 8), (9), (4 3 5 7 / 4 4)]

Guitar II: [Musical notation with chord diagrams: (11 11), (11), (9), (8), (10 10), (10), (10)]

Bass: [Musical notation with chord diagrams: (1), (1), (1), (1), (1), (1), (1), (1)]

Drums: [Musical notation]

E^b *F_m* *E^bonF* *F_m* *E^bonF* *F_m* *E^bonF* *F_m* *E^bonF* *E^b*

Vocal: They lie screams of no re -

Other: [Musical notation]

Guitar I: [Musical notation with fretboard diagrams and techniques like Mute, cho., and 9]

Guitar II: [Musical notation with fretboard diagrams and techniques like cho.]

Bass: [Musical notation with fretboard diagrams and techniques like 9]

Drums: [Musical notation with rhythmic patterns]

74

D^b9 *Cm7*

Vocal: ply And die

Other: [Musical notation]

Guitar I: [Musical notation with fretboard diagrams and techniques like 3, 5, 4, 4]

Guitar II: [Musical notation with fretboard diagrams and techniques like cho., 1.HV]

Bass: [Musical notation with fretboard diagrams and techniques like 4]

Drums: [Musical notation with rhythmic patterns]

Sheet music for the first system, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Sheet music for the second system, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Fm add 9

Fm add 9 on Db

Fm add 9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Synth. Strings)

1x tacet

8va

cho

cho mmm D

g

H.C D

8

10

12

15

16

15

15

15

15

13

15

15

10

12

12

12

8

10

10

9

11

17

17

11

11

8

9

8

7

(2x %)

76

Fm add 9

Fm on Db

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1x tacet

H.C D P

S

H

H

H

H

H

H

H

g

g

g

g

12

12

12

12

10

13

13

15

13

15

13

13

13

15

15

15

15

15

13

13

15

15

15

13

13

15

15

11

10

10

9

11

17

17

11

11

8

11

10

9

8

10

5

10

12

12

10

10

9

11

17

17

11

11

(2x %)

Fm add 9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Fm on D^b

Fm add 9 on B^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Fm add9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

78

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E^b (Long a - go in days un - told and ruled by - lords of greed
Let them do or die

Vocal
Long a - go in days un - told and
Long a - go in

Piano

E^b *Fm* *E^bonF* *Fm* *E^bonF* *Fm* *E^bonF*
 (Kings and - Queens and kings and - Queens and kings and - Queens and

For they die _____

ruled days by un lords told of greed and ruled by lords of greed Gui - lo - tines, ———— gui - lo - tines, ————
 kings and Queens and

Fm *E^b* *D⁹*
 kings and Queens and Long a - go in days un - told and ruled by - lords of greed

Let them no re - ply _____

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

Port. *g*

Vocal *E^b* *F^m*
 (kings and - Queens and kings and - Queens and kings and - Queens and)
 For they die la la

Other
 ruled by lords of greed and ruled by - lords of greed Gui - lo - tines, gui - lo - tines,
 days un - told and Gui - lo - tines and

Guitar I
 (4 3 5 7 4) (6) 6 (9) 9 (8) 8

Guitar II
 Synth. strings

Bass
 4 6 1 1 1 1

Drums

Vocal *E^b*
 kings and - Queens and kings and - Queens and kings and - Queens and kings and - Queens and)
 la la la la

Other
 gui - lo - tines Kings and Queens Gui - lo - tines, gui - lo - tines,
 Kings and Queens Gui - lo - tines, gui - lo - tines,

Guitar I
 (4 3 5 7 4) (4 4 7 4) (4 4 7 4) (4 3 5 7 4) (4 4 7 4)

Guitar II

Bass
 9 6 4 4 4 4

Drums

DRAW THE LINE

ドロー・ザ・ライン

Words and Music by S. Tyler/J. Perry

同名のアルバムA面トップに収められている、タイトル・ナンバーである。このアルバム『ドロー・ザ・ライン』は、彼らにとって通算5作目にあたる作品で、プロデューサー、ジャック・ダグラスとエアロスミスの各メンバーが一体となって作りあげた“超力作”とも言える作品だ。

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

わけであるから、当然ノイズの発生しやすいテクニックだ。ノイズ防止のためには、ボトルを使用している間、常に人差指と中指を弦上に軽くおいて、全ての弦をミュート状態にすること。こうすれば、必要な音だけが響くからだ。

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

The musical score is arranged in five systems. The top system shows a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system is for the slide guitar, with a treble clef and the instruction "(Open A tuning) slide guitar". It includes fret numbers (7, 6, 7, 7, 10, 10, 9, 5, 7, 7) and slide markings (S). The third system is for the electric guitar, with a treble clef and a key signature of one sharp. It shows a rhythmic pattern of eighth notes. The fourth system is for the bass guitar, with a bass clef and a key signature of one sharp. It shows a rhythmic pattern of eighth notes. The fifth system is for the drums, with a bass clef and a key signature of one sharp. It shows a rhythmic pattern of eighth notes.

B
A

Vocal

Guitar I
g s Port.g.

Guitar II

Bass

Drums

82

C (Chorus 1x Tacet)
E

Vocal

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

Guitar I
2x S
2x S
(12) (7)

Guitar II

Bass

Drums

Vocal

E *A*

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

Guitar I

E *A*

Guitar II

Bass

Drums

Vocal

E *A*

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

Guitar I

E *A*

Guitar II

Bass

Drums

4

D **E** **G**

Vocal

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

Guitar I

1x only

Guitar II

Bass

Drums

84

1. **A** 2. **A**

Vocal

But

Guitar I

Guitar II

Bass

Drums

A

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

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

E

A

Vocal

oh you — told to Car-ry, you prom-ised that you would-nt be long —

Guitar I

TAB 12 12 10 10 6 6 7 7

Guitar II

TAB 2 2 0 0 4 4

Bass

TAB 0 0 0 0 0 0 0 0 7 7 9 9 7 9 7 0 2 7 4 7 2 0

Drums

86

Vocal

H E D E G
Heads — I win, tails you lose, — Love is such a crime — You

Guitar I

TAB 12 12 10 10

Guitar II

TAB 7 7 5 7 9 9 7 12 12 10 10

Bass

TAB 0 0 0 0 5 5 5 5 5 5 7 7 7 7 9 9 9 9 9 9 9 9 9 9

Drums

D *E* *G*

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

Guitar I
 T A B

Guitar II
 T A B

Bass
 T A B

Drums
 T A B

E *D* *E*

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

Guitar I
 T A B

Guitar II
 T A B

Bass
 T A B

Drums
 T A B

G

Vocal

Guitar I

Guitar II

Bass

Drums

88

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Ah _____ check me ()

[H] () 内歌詞不明
E

Vocal

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

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains five staves. The vocal staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "() take an-oth-er look that's right you can't — () And you nev-er care your self (". The guitar I staff is empty. The guitar II staff has a treble clef and a key signature of three sharps, with a 7/9 time signature. The bass staff has a bass clef and a key signature of three sharps, with a 7/9 time signature. The drums staff has a bass clef and contains a drum pattern with 'x' marks for cymbals and vertical lines for the kick drum.

90

Vocal

() And you never care () draw the line —

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains five staves. The vocal staff has a treble clef and a key signature of three sharps. The lyrics are: "() And you never care () draw the line —". Above the vocal staff, there is a bracket labeled "(Bva)" pointing to the end of the phrase, and a circled "I" above the final measure. The guitar I staff is empty. The guitar II staff has a treble clef and a key signature of three sharps, with a 7/9 time signature. The bass staff has a bass clef and a key signature of three sharps, with a 7/9 time signature. The drums staff has a bass clef and contains a drum pattern with 'x' marks for cymbals and vertical lines for the kick drum. At the end of the system, there are guitar tablature lines for guitar II and bass: "0 2 3 4 3 2 0" for both instruments.

Vocal

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

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: The system contains five staves. The top staff is the vocal line with three phrases of "Ooh — line" separated by long rests. The second staff is for Guitar I, showing a treble clef with a key signature of two sharps (F# and C#) and a guitar tablature below. The first measure has frets 12 and 10. The second measure has a double bar line and a guitar effect symbol (//), with a 9th fret bend. The third measure has another double bar line and effect symbol, with a 9th fret bend and a slide (s). The bottom three staves (Guitar II, Bass, and Drums) are mostly empty, with some rhythmic notation in the drum staff and a few notes in the bass staff.

Vocal

Ooh — live ————— Ooh — line —————

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: The system contains five staves. The top staff is the vocal line with two phrases: "Ooh — live" followed by "Ooh — line". The second staff is for Guitar I, showing a treble clef with a key signature of two sharps and a guitar tablature below. The first measure has frets 5, 5, 5, 5. The second measure has frets 5, 7, 5, 5 and a 9th fret bend. The third measure has frets 5, 5, 5, 5, 5. The fourth measure has frets 5, 7, 5, 5 and a 9th fret bend with a slide (s). The bottom three staves (Guitar II, Bass, and Drums) are mostly empty, with some rhythmic notation in the drum staff and a few notes in the bass staff.

J

Vocal

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

92

Vocal

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Fade Out

THE TRAIN KEPT A ROLLIN'

フギウギ列車夜行便

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

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

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

るわけだ。

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

The musical score is arranged in a standard five-staff format. The top staff is for the Vocal line, which is mostly silent. The first staff is for Guitar I, featuring a complex lead with various techniques like 'W.C.' (wicked cho), 'Arm.' (arm), 'Cho.' (cho), and 'Port. Cho.' (portamento cho). The second staff is for Guitar II, which provides a rhythmic accompaniment. The third staff is for the Bass line, and the fourth staff is for the Drums. The score is divided into two main sections, A and B, with section A being a 6-measure free tempo section and section B being a 12-measure section at a tempo. The key signature is one sharp (F#) and the time signature is common time (C).

A

E

Vocal

Guitar I

Guitar II

Bass

Drums

§1.

C

A

B

E

Vocal

Guitar I

Guitar II

Bass

Drums

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

8va tr.

1x only

D.S. After

8va LOW

D.S. After

Vocal

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

Guitar I

Guitar II

Bass

Drums

A E

Vocal

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

Guitar I

Guitar II

Bass

Drums

A E to 1. D E

1x only

cho. D P

cho. D

(8va Low) ↑

Vocal

A *E*

Train kept a roll-in' all night long — Train kept a roll-in' all night long — Train kept a roll-in' all night long—with a

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

96

Vocal

A *B* *E* **E**

heave — and a ho But I just couldn't tell her so — No — no no

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

A

E

A

B

Vocal

Guitar I

Guitar II

Bass

Drums

Coda 1.

F

E

E

Vocal

Guitar I

Guitar II

Bass

Drums

Well get a -

no -

(8va)

(8va Low)

D.S.1.

A

Vocal

Guitar I

Guitar II

Bass

Drums

98

E

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal: [Empty staff with treble clef and key signature of two sharps.]
 Guitar I: Treble clef with notes and slurs. Includes markings 'cho', 'H.C', 'P.R.C', 'H.P', 'g', 's', and '6va'. Fingering numbers like 9, 12, 10, 9, 7, 14, 12, 15, 15, 12, 12, 15, 12, 15, 14, 12, 14, 14 are present.
 Guitar II: Treble clef with notes and rests. Fingering numbers include 5, 7, 7, 5, 7, 6, 5, 3, 0, 0, 0, 2, 3, 0, 0, 5, 7, 5, 7, 6, 5, 3, 0, 0.
 Bass: Bass clef with notes and rests. Fingering numbers include 5, 7, 7, 5, 7, 6, 5, 3, 0, 0, 0, 2, 3, 0, 0, 5, 7, 5, 7, 6, 5, 3, 0, 0.
 Drums: Bass clef with percussive notation, including 'x' marks and a percentage sign (%).

99

Vocal: Treble clef with 'B' and 'E' markings above the staff.
 Guitar I: Treble clef with notes and slurs. Includes markings 'cho', 'H.C', 'P', 'H.P', 'H.cho', 'D'. Fingering numbers include 12, 14, 14, 12, 15, 15, 15, 15, 12, 12, 14, 14, 14, 14, 12, 14, 14, 15, 15, 15, 15, 12, 12, 14, 14, 15, 15.
 Guitar II: Treble clef with notes and rests. Includes marking '4₂' in a circle. Fingering numbers include 4₂, 5, 3, 6, 4, 7, 5, 8, 6, 9, 7, 10, 8, 11, 9, 12, 10, 10.
 Bass: Bass clef with notes and rests. Includes marking '2' in a circle. Fingering numbers include 2, 3, 4, 5, 6, 6, 7, 7, 8, 0, 9, 10, 10.
 Drums: Bass clef with percussive notation, including 'x' marks and a percentage sign (%).

A E

Vocal

Guitar I

Guitar II

Bass

Drums

100

A B E

Vocal

Guitar I

Guitar II

Bass

Drums

G N.C.
4 times Repeat

1.2.3.

4.

Vocal

Guitar I

Guitar II

Bass

Drums

<1x2xtacet>
8va

cho cho

cho cho

W.C W.C

W.C W.C

2.3.
H 1xtacet. →
E

Vocal

Guitar I

Guitar II

Bass

Drums

2. train
3. long
4. stop

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

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

Arm.

Arm.

(after D.S. 3)

(after D.S. 3)

(after D.S. 3)

(after D.S. 3)

A

Vocal

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

Guitar I

Guitar II

Bass

Drums

102

E A B

Vocal

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

Guitar I

Guitar II

Bass

Drums

E

Vocal
 just could-n't tell her so I said (Yeah, on the) train kept a roll-in' all night long
 just could-n't tell her a lie lie I said

Guitar I
 1x
 1x tacet

Guitar II
 5₃ 5₀ 5₃ 5₀ / 5₃ 5₀ | 5₃ / 5₀ 5₃ | 5₃ 5₀ 5₃ 5₀ / 5₃ 5₀ | 5₃ / 5₀ 5₃ / 5₀

Bass
 3 0 3 0 0 3 | 3 7 3 0 3 3 | 3 0 3 0 0 3 | 3 7 3 0 3 0

Drums
 x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x

A

Vocal
 Train kept a roll-in' all night long Train kept a roll-in' all night long

Guitar I
 12 14 15 14 | 12 | 14 12 14 12 14

Guitar II
 // | 7₅ 7₀ 7₅ 7₀ / 7₅ 7₀ | 7₅ / 7₀ 7₅ / 7₀

Bass
 // | 5 0 5 0 0 5 | 5 7 5 0 5 0

Drums
 x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x

to 3.

E

Vocal

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

Guitar I

cho. D

Guitar II

Bass

Drums

104

J E

Vocal

Guitar I

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

Guitar II

Bass

Drums

Section 1: A E

Vocal

Guitar I
 Treble: Cho, Cho, Cho, Cho, Cho, 2.H.C. M, 1.H.C. Cho, D, H P, Cho. cho. D
 Bass: Cho. Cho. Cho. Cho. Cho. 2.H.C. M, 1.H.C. Cho. D, H P, Cho. cho. D
 Fingering: 15 15 12, 15 15 15 12, 15 15 12, 12 15 15 12, 12 15 15 12, 15 15 15 15 15, 15 15 12 15 12, 15 15 15 15 15

Guitar II
 Treble: [Chords]
 Bass: 7 5, 7 0 7 5 7 0, 7 5 7 0 7 5, 5 3, 5 0 5 3 5 0, 5 3 5 0, 5 3 5 0

Bass
 Treble: [Chords]
 Bass: 5 5 5 0 0 5, 5 5 0 5, 3 0 3 0 0 3, 3 7 3 0 3

Drums
 [Drum notation with accents]

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Section 2: A B E

Vocal
 Well get a

Guitar I
 Treble: H P, Cho, Cho, Cho, Cho
 Bass: H P, Cho. P P P, Cho. Cho. Cho. Cho.
 Fingering: 15 12 15 12, 14 12, 14 14, 14 12 14 12 14 12, 14 12, 14 14, 12 12 15 15 12 15 12 15, (15)

Guitar II
 Treble: [Chords]
 Bass: 7 5, 7 5 7 5 7 5, 7 5 7 2, 5 3 5 0 5 3 5 0, 5 3 5 0

Bass
 Treble: [Chords]
 Bass: 5 5 5 5 7 7 5 7 2, 3 0 3 0 0 3 0, 3 3 0 3

Drums
 [Drum notation with accents]

Ⓚ Coda 2.

Vocal

1ie

2x *Feed back*

Guitar I

Guitar II

Bass

Drums

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Vocal

1. 2.

Guitar I

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

Guitar II

Bass

Drums

L E

A

Vocal

Guitar I

Guitar II

Bass

Drums

E

Vocal

Guitar I

Guitar II

Bass

Drums

E

Vocal

Guitar I

(Sua) Arm

cho. D P P H P H P

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

Guitar II

Bass

Drums

108

A E

Vocal

Guitar I

H P H WC H P H WC WC WC WC

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

Guitar II

Bass

Drums

A B E

Vocal

Yeah — we made a

Guitar I

Guitar II

Bass

Drums

D.S. 3. to **H**

Coda 3.

A B E

Vocal

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

Guitar I

Guitar II

Bass

Drums

M E
(rit.)

Vocal

lie — lie —

cho

cho

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

110

(a tempo)

Vocal

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

E (Free tempo) G A E

Vocal

Guitar I

Guitar II

Bass

Drums

111

E

Vocal

Guitar I

Guitar II

Bass

Drums

MILK COW BLUES

ミルク・カウ・ブルース

Words and Music by KAKOMO ARNOLD

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

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

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

イントロAの3弦3フレットは、クォーター・チョーキングを

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

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

112

A ()

G7



B

Vocal: Well I fried to ev-er find Just to sit up on a-cry in' When you

Other: % % % %

Guitar I: % % % %

Guitar II: % % % %

Bass: % % % %

Drums: % % % %

Chords: G7, M, P, oc, ec

Techniques: 2x, M, P, oc, ec

Vocal: keep a - long with you And now I'm gon-na tell you just what should be leav - in' me a - lone If you dont be - lieve me you pack

Other: % % % %

Guitar I: % % % %

Guitar II: % % % %

Bass: % % % %

Drums: % % % %

Chords: G7, M, 2x

Techniques: 2x, M, 2x, M

[C]

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

Other
2x () 2x ()

Guitar I
2x (M M M) (P P P) :|| C7 A#7 C7
chooooo D P
chooooo D P

Guitar II
M →

Bass
2x () 2x ()

Drums
2x (x) 2x (x)

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

Other

Guitar I
A#7 C7 A#7 G7

Guitar II
P GC
P GC

Bass
GC GC

Drums
P GC

G D D7

Vocal: I'm gon - na look so

Other: / / / /

Guitar I: *p* *QC* *p* *QC* *p* *QC* *M*

Guitar II: / / / *p* *H* *H* /

Bass: / / / 3 3 3 4 5 5 5 5

Drums: / / / x x x x /

C7 G7

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

Other: / / / /

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

Guitar II: / / / *p* *QC* /

Bass: / / / / *p* *QC* /

Drums: / / / 3 3 3 3 /

G7



E

DS.x

Vocal: *Wont you please _____ don't that*

Other: (Empty staff)

Guitar I: *cho 2x cho D*
 T: *QC.*
 A: *QC.*
 B: *5 7 5 3 5 3*

Guitar II: *M QC*
 T: *M P QC*
 A: *5 7 5 3 5 3*
 B: *5 7 5 3 5 3*

Bass: (Empty staff)

Drums: (Empty staff)

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

Other: (Empty staff)

Guitar I: *2x cho D cho 2x cho D D cho 2x cho D QC QC*
 T: *QC QC*
 A: *QC QC*
 B: *5 5 5 3 5 3*

Guitar II: *QC QC*
 T: *P QC*
 A: *P QC*
 B: *5 7 5 3 5 3*

Bass: (Empty staff)

Drums: (Empty staff)

Vocal

G7 F C7 A#7

down Will you please
Will you please

Other

Guitar I

3x 6C. 2x

cho cho

Guitar II

Bass

Drums

Vocal

C7 A#7 C7 A#7

don't that sun look good go-in'
don't that sun look good go-in'

Other

Guitar I

cho D cho

cho D cho

Guitar II

Bass

Drums

Vocal *G7*
 down down Well Well

Other

Guitar I
QC
P

Guitar II
QC
P

Bass
QC
P

Drums

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

Other

Guitar I
 2x
 2x

Guitar II

Bass

Drums

Vocal
 G7 to $\text{C}^{\#}$ G7 F7
 Oh — a-round ain't a - round ain't a-round ain't a -

Other
 2x Tacet →

Guitar I
 AC
 P

Guitar II
 AC
 P

Bass
 AC
 P

Drums

Vocal
 G7 A#7 H C7
 Look out

Other

Guitar I

Guitar II
 cho
 cho
 cho
 cho
 D

Bass

Drums

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

120

D7

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I G7 A7 A#7 C7

Vocal: Yeah, Oh

Other: (Empty staff)

Guitar I: (Staff with notes, tablature, and circled chord diagrams for G7, A7, A#7, C7)

Guitar II: (Staff with notes and tablature)

Bass: (Staff with notes and tablature)

Drums: (Staff with drum notation)

C7

Vocal: (Empty staff)

Other: (Empty staff)

Guitar I: (Staff with notes, tablature, and circled chord diagrams for C7)

Guitar II: (Staff with notes and tablature)

Bass: (Staff with notes and tablature)

Drums: (Staff with drum notation)

G7

Vocal

Other

Guitar I

TAB

cho cho cho cho cho cho cho cho cho cho P cho D p cho

Guitar II

TAB

Bass

TAB

Drums

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C7

G7

Vocal

Other

Guitar I

TAB

HC HC HC HC cho cho P QC

Guitar II

TAB

Bass

TAB

Drums

J
G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda [K] FonG

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Wont' you Please

round round ain't a -

D.S. to [E]

G7 FonG

Vocal: 'round 'round _ 'round 'round 'round Ah — la la la la la la la —

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers and techniques like H, P, cho, D]

Guitar II: [Musical notation with fret numbers]

Bass: [Musical notation with slash marks]

Drums: [Musical notation with slash marks]

G7 FonG

Vocal: [Musical notation]

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers and techniques like H, P, cho]

Guitar II: [Musical notation with fret numbers]

Bass: [Musical notation with slash marks]

Drums: [Musical notation with slash marks]

(4 times Repeat)

FonG (2x, 3x, 4x F)

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

round _ round

2x, 3x, 4x

2x

2x

3x

3x

2x, 3x, 4x

2x, 3x, 4x

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

round

1. 2. 3.
F

1x Tacet

2x

2x

2x

3x

3x

2x

2x

2x, 3x, 4x

2x, 3x, 4x

G7

4. FonG

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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L (♩ = ♩) Free Tempo
F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G7 N.C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Port.

cho UD

cho UD

cho UD

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Ah

Harm. Harm.

Harm. Harm.