

SINK TEETH INTO THAT

シンク・ティース・イントゥ・ザット

Words & Music by Billy Sheehan

これは、タラスのライブ演奏によるプレイだ。この曲はタラスの代表曲といってもよいだろう。この曲でのビリーは、安定した8ビートのパッキング・リフを弾いている。それでも、時々弾いているフィル・イン・フレーズなどでは、驚異的な速弾きなども行っている。□ではハーモニクス奏法も行っている。ここでは、1フレットや2フレットなどの、かなり高音のハーモニクスをうまく鳴らしている。タブ譜で、1⁺、2⁺などとあるのは、ハーモ

ニクス・ポイントが実際のフレットの位置よりも上の部分であることを表わしているものだ。□では、かなりスピードの速いプレイを行っている。ギターでさえ難しいようなこのスピードで、フィンガー・ピッキングを行っているのだ。ハンマリングやプリングなど左手のテクニクを使わずに、1音1音しっかりとピッキングしている。やはり、並のテクニクではついていけない演奏と言わざるをえないだろう。

Intro C Em

Vocal

Guitar

Bass

Drums

3

Em A D C

When your heart is get - tin' hea - vy
Wak - in' up the morn-ing af - ter

Guitar

Bass

Drums

Arm.

Arm.

Vocal

G Em D C

And your jaws got the itch
No you ne - ver feel quite right.

Yeah, the clock is tick-in' slow - ly
Know - ing that you're gon-na haf - ta'

Guitar

Pick Scratch

Pick Scratch

Bass

Drums

4

Vocal

G Em D C

Watch her fin - gers start to t - wick
Take a trip a - gain to - night

Get - tin'
Take the

Guitar

2x (Bb Harm.)

2x (H+P with R.H.)

2x (H+P with R.H.)

Bass

Drums

4

Vocal

C G Em D C

near the witch - in' hou - r
feel - ing from a wo - man

And the moon is on the rise
Then you leave her hang-in' cold

No they
(I) don't know

Guitar

2x

2x

2x

Bass

Drums

4

Vocal

C G Em

can't re - sist the pow - er
why they keep a com - in'

When they gaze in - to your eyes, come on!
Don't know why they grab and hold

Guitar

2x (8va Harm.) Arm.

Bass

Drums

Vocal

Em C D Bm C G F#m Em

Sink it _____ Sink your teeth Sink your teeth in - to that _____

Guitar

2x

Bass

Drums

Vocal

Em C D Bm C G F#m Em

Sink it _____ Sink your teeth Sink your teeth in - to that _____

Guitar

to ♯

Bass

Drums

6

Vocal: C Em C Em

Guitar: (8va Harm.) (8va Harm.)

Bass: (8va Harm.)

Drums:

Vocal: C Em C D C

Guitar: (8va Harm.)

Bass: (8va Harm.)

Drums:

Vocal: C G Em

Guitar: (8va Harm.)

Bass: (8va Harm.)

Drums:

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (indicated by two sharps: F# and C#), and the time signature is 4/4.

Vocal Staff: The vocal line is written in treble clef. It begins with a whole note chord of D major (D, F#, A) in the first measure, followed by a whole note chord of C major (C, E, G) in the second measure. The third measure contains a whole note chord of G major (G, B, D), and the fourth measure contains a whole note chord of E minor (E, G, Bb). The vocal melody is not explicitly written in this snippet.

Guitar Staff: The guitar part is written in treble clef. It features a complex melodic line with many beamed eighth and sixteenth notes. Above the staff, there are labels for harmonics: "H P P", "H P P", "H P P", "H P P", "H P P", and "H P P". There are also labels for chords: "C", "H.C", "D", and "P". The guitar part includes vibrato markings ("vib.") and a "S" marking. The fret numbers are written below the staff: 7 8 7 0 0 8 10 8 0 0 10 12 10 0 0 8 10 8 0 0 7 8 7 0 0 5.

Bass Staff: The bass line is written in bass clef. It features a melodic line with beamed eighth and sixteenth notes. The fret numbers are written below the staff: 7, 5, 5, 5, 3, 5, 3, 3, 3, 5, 3, 3, 5, 5, 0, 5, 0, 7, 7, 7, 7.

Drums Staff: The drum part is written in bass clef. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The drum part includes a "S" marking.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for four parts: Vocal, Guitar, Bass, and Drums. The key signature is G major (one sharp) and the time signature is 4/4.

Vocal Part: The vocal line is written in a single staff. The lyrics "The sound of silence" are written below the notes. The melody is simple and memorable, with a range of one octave.

Guitar Part: The guitar part is written in a single staff. It features a complex melody with many sixteenth and thirty-second notes. The guitar part is written in a single staff. The melody is complex, with many sixteenth and thirty-second notes. The guitar part is written in a single staff. The melody is complex, with many sixteenth and thirty-second notes.

Bass Part: The bass part is written in a single staff. It features a simple melody with many eighth and sixteenth notes. The bass part is written in a single staff. The melody is simple, with many eighth and sixteenth notes.

Drums Part: The drums part is written in a single staff. It features a simple rhythm with many eighth and sixteenth notes. The drums part is written in a single staff. The rhythm is simple, with many eighth and sixteenth notes.

Chord Diagrams: Chord diagrams are provided for the guitar part. The chords are G, Em, D, and C. The diagrams show the fingerings for each chord.

Tablature: Tablature is provided for the guitar and bass parts. The tablature shows the fret numbers for each note.

Annotations: There are several annotations in the score. "H+P" is written above the guitar part in the first measure. "vib." is written above the guitar part in the second measure. "H" is written below the guitar part in the third measure. "S" is written above the bass part in the fourth measure.

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This page of musical notation is for the song "Sink Your Teeth" by The Black Crowes. It contains three systems of music, each with staves for Vocal, Guitar, Bass, and Drums.

System 1: The Vocal staff has a treble clef and a key signature of one sharp (F#). The first measure is a whole rest, followed by a half note G, and then a whole note Em. The Guitar staff has a treble clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking. The Bass staff has a bass clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking. The Drums staff has a bass clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking.

System 2: The Vocal staff has a treble clef and a key signature of one sharp. It features a vocal line with lyrics "Sink your teeth" and "Sink your teeth". The Guitar staff has a treble clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking. The Bass staff has a bass clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking. The Drums staff has a bass clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking.

System 3: The Vocal staff has a treble clef and a key signature of one sharp. It features a vocal line with lyrics "Sink your teeth in - to that" and "Sink your teeth". The Guitar staff has a treble clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking. The Bass staff has a bass clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking. The Drums staff has a bass clef and a key signature of one sharp. It features a complex solo with many sixteenth notes and eighth notes, including fret numbers (4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 20) and a "vib." (vibrato) marking.

Vocal

Sink your teeth Sink your teeth in - to that, Oh

Guitar

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a four-staff format: Vocal, Guitar, Bass, and Drums. The key signature is E minor (one sharp, F#) and the time signature is 4/4.

- Vocal:** The vocal line is written in a single staff. It begins with a whole rest in the first measure, followed by a half note in the second measure, and continues with a series of whole notes in the third and fourth measures. Chord symbols "Em" and "C" are placed above the staff to indicate the harmonic context.
- Guitar:** The guitar part is written in a single staff. It features a series of whole notes in the first measure, followed by a half note in the second measure, and continues with a series of whole notes in the third and fourth measures. Chord symbols "Em" and "C" are placed above the staff. A "8va Harm." (8th fret harmonic) is indicated in the third measure.
- Bass:** The bass line is written in a single staff. It begins with a whole rest in the first measure, followed by a half note in the second measure, and continues with a series of whole notes in the third and fourth measures. Chord symbols "Em" and "C" are placed above the staff.
- Drums:** The drum part is written in a single staff. It features a series of eighth notes in the first measure, followed by a half note in the second measure, and continues with a series of eighth notes in the third and fourth measures.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is in the treble clef, while the guitar, bass, and drums are in the bass clef. The guitar part features a prominent arpeggiated pattern in the first two measures, followed by a solo in the third measure. The bass line provides a steady accompaniment, and the drums play a simple, rhythmic pattern. The score includes various musical notations such as chords, arpeggios, and dynamic markings like "rit." (ritardando) and "Fill".

7718 (3A17)

7718 (3A17)

Music by Billy Sheehan

この曲は、「タラス」でのライブ演奏でベース・ソロの曲になっている。やはり「Tempo Rubato」なので、ある程度自由なテンポでのプレイだ。この演奏では、ベースのサウンドが特殊なものになっている。彼は、ベースのアウトプットを2つに分けており、一方はクリアなサウンド、もう一方はエフェクターをかけたものという具合にステレオで出力している。そのため、まるで2人のプレイヤーがユニゾンで弾いているような複雑なサウンドになっているのだ。最初から非常にハイ・スピードのフレーズを弾いている。④の最初の部分は、1つ1つの音をちゃんとピッキングしているものだ。途中からタッピングのテクニックを使っている。ここで矢印のつけられている音は、右手を使ってタッピングしているものだ。④と⑤の部分では、ディストーションのかけられたギターのようなサウンドと、クリアなサウンドが2つ鳴っているが、これは出力を2つに分けているために可能となっている。④のタッピング・フレーズは、アルペジオになっているものだ。ここはクリアなサウンドだけでプレイしている。④からは、再びディストーション・サウンドも重ねられ、さらにシンセのようなサウンドも一緒に鳴り出している。これは、具体的にどの様にしているか不明だが、彼のラックには、ヤマハのSPX90などのデジタル・プロセッサーが2台以上入っており、それらを組み合わせてこの様なサウンドを作り出しているのだろう。ハーモナイズしている音程をキーボードなどで変えられるようにしているようだ。後半、タッピング・ハーモニクスの部分では、タッピングするポイントを変化させて、ハーモニクス音もいろいろ変えているようだ。

ているが、これは出力を2つに分けているために可能となっている。④のタッピング・フレーズは、アルペジオになっているものだ。ここはクリアなサウンドだけでプレイしている。④からは、再びディストーション・サウンドも重ねられ、さらにシンセのようなサウンドも一緒に鳴り出している。これは、具体的にどの様にしているか不明だが、彼のラックには、ヤマハのSPX90などのデジタル・プロセッサーが2台以上入っており、それらを組み合わせてこの様なサウンドを作り出しているのだろう。ハーモナイズしている音程をキーボードなどで変えられるようにしているようだ。後半、タッピング・ハーモニクスの部分では、タッピングするポイントを変化させて、ハーモニクス音もいろいろ変えているようだ。

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Tempo Rubato

This page contains six systems of musical notation for a bass guitar piece. Each system consists of a staff with a treble clef and a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. The first system includes a 'Tapping' instruction. The second system includes a 'B7a' instruction. The third system includes a 'B7a' instruction. The fourth system includes a 'B7a' instruction. The fifth system includes a 'B7a' instruction. The sixth system includes a 'B7a' instruction. The notation is complex, with many notes and fingerings, suggesting a technically demanding piece.

Bass

Bass

Bass

Bass

Bass

Bass

Bass

Bass

D

Bass

(Harmonizer) →

H+P

r8va →

H+P

S

6

16 17 16 14 16 14 16 17

15

16 16 14 14 12 12 10 7

10 9 12 10 8

10 7

17

6

15 17 17 15 17 14 17 17 14 17

17 17 14 17 15 14 15 15 12

13 15 12 14 12 15 14

15 14 12 15 14 12 15 14 15

6

15 5 12 14 15 12 12 15 14

12 12 14 15 12 14 12 14 15

12 16 18 18 18

18 17 16 15 17 16 14 14

17

14 15 14 17

(15va Harm.)

r8va →

(Tapping) →

3

11 14 12 15 20 15 17 15 12 17 15 15 12

17 15 17 12 8 15 12 15 12 8 5 12 8 12 8 5

8 5 8 5 0 3 7 3 8 5 8 5 12 8 12 8

12 15 12 15 12 8 15 12 15 12 15

20 15 17 15

12 17 15 17 15 12 17

15 17 15 12 17 12

6

15 17 15 17 15 12 15 12 10 12 8 12 8

6 8 5 8 5 6 12 8 12 8 5 12 8 5 0 5

12 8 5 0 8 12 8 5 0 8 12 8 5 0 12 8

Bass

The bass line for the first system consists of two staves. The top staff is a bass clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff is a guitar fretboard diagram with six strings and a capo on the first fret. Fingering numbers (1-5) are placed above the strings to indicate fingerings for the notes. The first measure starts on the 8th fret of the low E string. The system ends with a double bar line.

Bass

7 12 10 12 8 12 7 12 10 12 8 12 7 12 10 12 8 12 7 12 5 10 10 14 10 14 7 12 7 12 7 12 7 12 5 10 7

[illegible]

The first system of the bass line consists of two staves. The upper staff is a standard bass clef staff with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The lower staff is a guitar-specific staff with a treble clef, showing fret numbers (12, 15, 14, 17, 20, 19, 17, 15, 14, 17, 14, 15, 14, 17, 15, 14, 17, 15, 14, 15, 17, 14, 15, 12, 17, 12, 14, 15, 12) and a 5/4 time signature. Arrows indicate the fretting hand's position on the strings.

[illegible]

Bass staff notation for the song "The Sound of Silence". The staff includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation features a series of eighth and sixteenth notes, with some measures containing triplets. A "Tapping" instruction is written above the staff. The staff is labeled "Bass" on the left. The notes are written on a five-line staff, with some notes extending below the staff. The staff is divided into measures by vertical bar lines. The notes are written in a standard musical notation style, with stems and flags. The staff is part of a larger musical score, with other staves visible in the background.

The musical score for "The Rose Tree" is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the guitar accompaniment is indicated by fret numbers (17, 15, 14, 15, 17, 14, 15, 17, 17, 15, 17, 14, 15, 15, 14, 14, 14, 15, 17, 17, 14, 17, 15, 14, 14, 14, 15, 13, 12, 12, 14) written below the staff. The second system continues the melody and guitar accompaniment, with a dynamic marking of *p* (piano) appearing above the staff. The guitar accompaniment continues with fret numbers (15, 14, 15, 12, 15, 14, 14, 13, 12, 13, 15, 15, 14, 12).

Sheet music for Bass guitar, featuring various techniques and fingerings across eight systems.

System 1: Includes trills (tr.) and Tapping Harmonics (Tapping Harm.).

System 2: Continues with Tapping Harmonics.

System 3: Includes Tapping Harmonics.

System 4: Includes Tapping Harmonics and Octave (8va).

System 5: Includes Harmonizer and P+H (Pitch Bending/Harmonics).

System 6: Includes Octave (8va).

System 7: Includes Octave (8va) and Tapping Harmonics.

System 8: Includes Octave (8va) and Tapping Harmonics.

System 9: Includes Octave (8va) and Tapping Harmonics.

Vocal

Am G F

Shoot out in the night I'm leav - in' 'em cold Leav - ing the old
 Take off time is right I'm grab - bin a - hold Get - ting the feel

Guitar

Bass

Drums

Vocal

F D Am 1.

— and the meek — And the weak — ing so — far be - hind —
 — of the wheel — So good — to get it out of my mind —

Guitar

Bass

Drums

Vocal

2. Am B C

Ne - ver giv - ing up — the fight —

Guitar

Bass

Drums

Vocal

Do my driv - in' eve - ry night _____ You know it seems _____ so far _____ a -

Guitar

Bass

Drums

Vocal

way _____ Co - vered up in lus - cious green _____

Guitar

Bass

Drums

Vocal

Where the snow _____ is ne - ver seen _____ Head - in' down _____ that way _____ to - day _____

Guitar

Bass

Drums

Em G F#m Em

tr. You bet-ter think twice

tr. (o=Pickin' Harm)

Em C Em C

High speed on ice High speed on ice

Em C to C to Em C

High speed on ice High speed on ice

Vocal

Break the morn - ing light. I'm tak - in' the time Mak - in' a run -

Guitar

Bass

Drums

Vocal

— in the sun — To a pie — in the hot — sum - mer sky —

Guitar

Bass

Drums

Vocal

One more freeze — to - night — I'm mak - in' a line — I wan - na brake —

Guitar

Bass

Drums

Vocal: F D Am

— like a — steak With the sun in my eyes — Oh —

Guitar: 5 5 7 5 5 7 5 5 7 5 5 7

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

Drums: D.S. ①

① Coda ① Em C E Am

ice Yeah

Guitar: H+P H+P H+P H+P H+P H+P H+P H+P

Bass: (Tapping Harm.)

Drums:

Vocal: F Bm

Guitar: S S H+P H+P H+P H+P H+P H+P H+P H+P H+P H+P H+P H+P H+P H+P

Bass: (Tapping Harm.)

Drums:

The image displays a musical score for the song "Sweet Home Alabama" by Lynyrd Skynyrd. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is written in treble clef and includes lyrics. The guitar line is written in treble clef and includes fret numbers and techniques like bends and vibrato. The bass line is written in bass clef and includes fret numbers. The drums line is written in bass clef and includes drum notation. The score is divided into four measures, each with a chord symbol above the vocal staff: F, G, C, and Am. The guitar line includes a "Tapping Harm." instruction in the third measure.

Vocal

F G C Am

Guitar

3 5 2 4 5 3 5 6 5 3 5 C C.D vib. P P

Bass

3 5 5 0 7 9 10 7 9 7 10 9 7 10 0 0 (5) (0) 0 12 0 0 (12)

Drums

Tapping Harm.)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is F major (one flat) and the time signature is 4/4. The score is divided into two systems, each containing four measures. The first system is marked with a key signature change to B minor (Bm) in the second measure. The Vocal staff shows a melody with a key signature change from F major to B minor in the second measure. The Guitar staff features a complex lead line with many triplets and a key signature change to B minor in the second measure. The Bass staff includes a "Tapping Harm." (Tapping Harmonic) instruction in the first measure. The Drums staff provides a rhythmic accompaniment with various drum notations.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The song is divided into four measures, each with a chord symbol above the vocal staff: F, G, Em, and another F. The vocal line begins with a sustained note on the first measure, followed by a melodic line in the second measure. The guitar part features a complex melodic line with various techniques such as vibrato (vib.), harmonics (H.C.), and triplets (3). The bass line provides a steady accompaniment with eighth and sixteenth notes. The drum part includes a mix of eighth, sixteenth, and quarter notes, with some measures featuring a double bass drum pattern.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a four-part score showing the vocal melody, guitar accompaniment, bass line, and drum pattern. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a G chord, and the second measure is marked with an Em chord. The vocal line features a melodic line with lyrics "The sound of silence" and "The sound of silence". The guitar line includes a melodic line with a vibrato effect and a bass line with a tapping effect. The bass line features a melodic line with a tapping effect. The drum line features a melodic line with a tapping effect.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a four-piece band: Vocal, Guitar, Bass, and Drums. The score is written in 4/4 time and includes the following details:

- Vocal:** The vocal line is written in treble clef. It begins with a G major chord and an Em chord. The melody is simple and melodic, with lyrics written below the notes.
- Guitar:** The guitar part is written in treble clef. It features a complex melody with many triplets and sixteenth notes. Chords are indicated above the staff, including C, H, P, and Em.
- Bass:** The bass part is written in bass clef. It includes a "48va Harm." (48th octave harmonic) section. The bass line is more rhythmic and features many triplets and sixteenth notes.
- Drums:** The drum part is written in bass clef. It features a simple, steady rhythm with many triplets and sixteenth notes.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into two measures, each with a chord symbol above it: G and Em.

Vocal Staff: The vocal line is written in treble clef. It begins with a whole note G in the first measure and a whole note E in the second measure. The lyrics "The sound of silence" are written below the notes.

Guitar Staff: The guitar part is written in treble clef. It features a complex melodic line with many sixteenth and thirty-second notes. A "8va" marking indicates an octave shift. The fret numbers are written below the staff: 5 5 5 5 7 7 7 8, 0 0 10 10 0 0 12 12 0 12 14 14, 0 0 15 15 0 17 17 17 0 0 0 19 19, 19 0 0 0 21 21, 21 22, 22.

Bass Staff: The bass part is written in bass clef. It features a melodic line with many sixteenth and thirty-second notes. A "8va" marking indicates an octave shift. The fret numbers are written below the staff: 3, 16, 17, 16, 2, 2, 2, 2, 2, 1, 0, 0.

Drums Staff: The drum part is written in bass clef. It features a simple rhythmic pattern with snare and bass drum hits. The notation includes "x" for snare and "o" for bass drum.

Chords: G, F#m, Em

Vocal: High speed _____ on

Guitar: (8va), (Pickin' Harp.)

Bass: S, 7, 5, 7, 5, 5, 2, 2, 7

Drums: D.S.

Section: Coda ②

Chords: C, C, D, Em

Vocal: High speed _____ on

Guitar: (5), (5), (5)

Bass: (3), (3), (3), 3, 2, 3, 2, 0, 2, 0, 2

Drums:

Chords: Em, Am, Bm, D, Em, Am, Em

Vocal: (High speed on ice !)

Guitar: (20), (20), (20), (20), (20)

Bass: 0, 2, 0, 2, 4, 2, 0, 7, 9, 7, 9, 7, 7, 0, 7, 12, (8va), (Fill)

Drums:

Bass

5 7

Bass

(8va) 5 6

Bass

5 6

Bass

(15va Harm.) 5 6

Bass

(Tapping Harm.) 5 6

Bass

(8va) 5 6

Bass

5 6

Bass

5 6

This page of musical notation is for a guitar piece, featuring six systems of music. Each system consists of a bass staff and a treble staff. The notation includes various musical symbols such as notes, rests, and fingerings. Specific annotations include 'Bass', 'Neck Vib.', 'Tune Down', and '8va'.

The first system shows a bass line with a '6' fingering and a treble line with a '6' fingering. The second system shows a bass line with a '6' fingering and a treble line with a '6' fingering. The third system shows a bass line with a '7' fingering and a treble line with a '7' fingering. The fourth system shows a bass line with a '6' fingering and a treble line with a '6' fingering. The fifth system shows a bass line with a '6' fingering and a treble line with a '6' fingering. The sixth system shows a bass line with a '6' fingering and a treble line with a '6' fingering.

Annotations include 'Bass' on the left of each system, 'Neck Vib.' above the treble staff in the third and fifth systems, 'Tune Down' on the right of the sixth system, and '8va' above the treble staff in the fifth system.

SHY BOY

Words & Music by Billy Sheehan

この曲は、ビリー・シーンがタラス時代から演奏しているものだが、これはデヴィッド・リー・ロスのアルバムでのプレイだ。ギターはスティーヴ・ヴァイであり、2大プレイヤーによる最強の組み合わせになっている。このバンドからビリー・シーンは、ギターとのユニゾン・プレイにも意欲をもやしているようだ。得意技の1つであるハーモニクスは、この曲の最初の部分から行われている。この部分のハーモニクス音は、ヴィブラートをかけたものになっている。彼の使っているベースにはアームなど付いていないので、当然これは「ネック・ヴィブラート」だ。つまり、

ネックを力づくで曲げるようにしてヴィブラートをかけているのである。図の途中ではギターと合わせて、ライト・ハンド奏法や速弾きのフィル・イン・フレーズを弾いている。スティーヴ・ヴァイは、ピッキングをあまり行わず、スラーで音をつなげるようにして弾く速弾きを得意としているが、ここでビリーは、全くギターと同様のフィンガリング・テクニックを使ってプレイしている。図の後半でのユニゾンは、その最高のものだ。ここは、リズムもピッタリと合わせられており、まさに超絶技巧といえるプレイだ。

28

Intro ①
N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

(15va Harm.)
Neck vib.

Neck vib.

Neck vib.

(Fill Freely)

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Music score for the first system, featuring Vocal, Guitar I, Guitar II, Bass, and Drums.

Vocal: N.C. (No Chord). Lyrics: "Oh".

Guitar I & II: Both guitars play identical parts. The notation includes fret numbers (e.g., 12, 13, 12, 10, 12) and techniques like Harmonic (H), Pinch Harmonic (P), and Bend (B). The lyrics "Oh" are written above the first measure.

Bass: Plays a continuous wavy line, likely representing a sustained low-frequency sound.

Drums: Plays a steady eighth-note pattern.

29

Music score for the second system, featuring Vocal, Guitar I, Guitar II, Bass, and Drums.

Vocal: N.C. (No Chord). Lyrics: "Oh".

Guitar I & II: Both guitars play identical parts. The notation includes fret numbers (e.g., 5, 2, 5, 3, 2, 5) and techniques like Harmonic (H), Pinch Harmonic (P), and Bend (B). The lyrics "Oh" are written above the first measure.

Bass: Plays a continuous wavy line, likely representing a sustained low-frequency sound.

Drums: Plays a steady eighth-note pattern.

Intro ②: A section marked "Intro ②" with a "Dm" (D minor) chord. The lyrics "Ah" are written above the final measure.

Other markings: "Pickin' Harm." (Pickin' Harmonic) and "vib." (vibrato) are noted above the final measures of the guitar parts.

Chords: Dm, B^b, A

Vocal

Guitar I

Guitar II

Bass

Drums

31

Chords: F, Gm, F, Dm

Vocal

Guitar I

Guitar II

Bass

Drums

On the stage I'm in a rage But don't you let it fool Woh

Vocal

F Gm F Dm

I can rock with twen - ty - thousand But when I'm alone with you

Guitar I

Guitar II

Bass

Drums

(15va Harm.)

Arpeggio

32

Vocal

F Gm F Dm

Some - thing stops a.y. frunt - ic pas - sion Deep in - side of me I

Guitar I

Guitar II

Bass

Drums

4

F Gm F Gm F Dm

need ag - res - ive wo - men To _____ knock me _____ off _____ my feet

33

B Dm

Shy boy _____, shy _____ boy Shy boy _____, shy _____ boy

Vocal

Dm B^b A

Shy boy _____, shy _____ boy Give it one more _____ try _____ boy

Guitar I

Guitar II

Bass

Drums

34

Vocal

Dm

Shy boy _____, shy _____ boy Shy boy _____, shy _____ boy

Guitar I

Guitar II

Bass

Drums

Vocal *Dm* *B^b* *A*

Shy boy _____, shy _____ boy Give it one more _____ try _____ boy, Oh, you make me

Guitar I

Guitar II

Bass

Drums

35

Vocal *Dm* *Gm* *F* *Dm*

ner vous, _____ Breaking across _____ the land (You) would - n't wan - na

vib. *Pick Scratch* *(8va Harm.)*

Guitar I

vib. *Pick Scratch*

Guitar II

(8va Harm.)

Bass

Drums

Vocal

Dm Gm F Dm

know me If I wasn't in the band cra - zy

Guitar I

(8ve Harm.) Tapping, R.H.

Guitar II

Bass

(8ve Harm.) Tapping, R.H.

Drums

36

Vocal

Dm Gm F Dm

feel - ings deep in - side of me I need agress - ive

Guitar I

Guitar II

Bass

(8ve) Tapping, R.H.

Drums

Vocal: *Dm* *Gm* *F* *Gm* *F* *Dm*
 _____ wo _____ men _____ To knock me _____ off _____ my feet

Guitar I: *P* *H* *P* *S* *H* *P* *P*
 10 8 10 0 0 5 0 5 7 7 5 7

Guitar II: _____

Bass: *P* *H* *P* *S* *H* *P* *P* *(8va)*
 12 14 12 10 9 10 9 12 12 10 12

Drums: _____

37

Vocal: *Dm*
 Shy boy _____, shy _____ boy Shy boy _____, shy _____ boy *(8va Harm.)*

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

38

Vocal

Dm B^b A

Shy boy _____, shy _____ boy Give it one more _____ try _____ boy

Guitar I

Guitar II

Bass

Drums

Vocal

Dm

Shy boy _____, shy _____ boy Shy boy _____, shy _____ boy

Guitar I

Guitar II

Bass

Drums

Vocal

Dm B^b A

Shy boy _____, shy _____ boy Give it one more _____ try _____ boy (You)

Guitar I

p

Guitar II

Bass

Drums

39

Vocal

F C Gm A

got - ta get _____ things mov - in' Till my per - so - na - li - ty starts im - prov - in'

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The key signature is B minor (Bm) and the time signature is 4/4. The score is divided into four measures.

- Vocal:** The vocal line is written in a single staff. It begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then a whole note rest in the third measure. The fourth measure contains a whole note rest.
- Guitar I:** The guitar I part is written in a single staff. It begins with a whole note chord (C) in the first measure, followed by a half note chord (C) in the second measure, and then a whole note chord (C) in the third measure. The fourth measure contains a whole note chord (C).
- Guitar II:** The guitar II part is written in a single staff. It begins with a whole note chord (C) in the first measure, followed by a half note chord (C) in the second measure, and then a whole note chord (C) in the third measure. The fourth measure contains a whole note chord (C).
- Bass:** The bass part is written in a single staff. It begins with a whole note chord (C) in the first measure, followed by a half note chord (C) in the second measure, and then a whole note chord (C) in the third measure. The fourth measure contains a whole note chord (C).
- Drums:** The drums part is written in a single staff. It begins with a whole note chord (C) in the first measure, followed by a half note chord (C) in the second measure, and then a whole note chord (C) in the third measure. The fourth measure contains a whole note chord (C).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is B minor (Bm) and the time signature is 4/4. The score is written for a full page, showing measures 1 through 4. The Vocal part is in treble clef, while the Guitar I, Bass, and Drums parts are in bass clef. Guitar II is shown in both treble and bass clefs but contains no notation. The Drums part includes a snare drum line and a bass drum line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "u" (unplugged) and "A" (arm). The guitar parts feature complex fretting and bending techniques, while the bass part provides a steady, rhythmic foundation. The drums play a classic rock pattern with snare and bass drum.

Vocal Bm

Guitar I

Guitar II

Bass

Drums

41

Vocal Bm

Guitar I

Guitar II

Bass

Drums

42

Vocal

Gm F Dm

Guitar I

Guitar II

Bass

Drums

Vocal

Gm F Dm

Guitar I

Guitar II

Bass

Drums

4

Chord progression: Gm F Dm

Vocal

Guitar I

Guitar II

Bass

Drums

4

43

Chord progression: Gm F Dm F

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal G Dm

Shy boy _____, shy _____ boy Shy boy _____, shy _____ boy

Guitar I

Guitar II

Bass

Drums

44

Vocal Dm B^b A

Shy boy _____, shy _____ boy Give it one more _____ try _____ boy

Guitar I (8va Harm.) Arm.

Guitar II

Bass

Drums

Vocal *Dm*

Shy boy ———, shy ——— boy Shy boy ———, shy ——— boy

Guitar I

Guitar II

Bass

Drums

45

Vocal *Dm* *B^b* *A*

Shy boy ———, shy ——— boy Give it one more ——— try ——— boy (You)

Guitar I

Guitar II

Bass

Drums

Vocal

F C Gm A

got - ta get things mov - in' Till my per - so - na - li - ty stars im - prov - in'

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing five measures. The first system is marked with a large 'A' above the Vocal staff. The Vocal part consists of a single note (B-flat) in each measure. The Guitar I part features a melodic line in the first measure, followed by three measures of a single note (B-flat), and a final measure with a melodic line. The Guitar II part is a single note (B-flat) in each measure. The Bass part features a melodic line in the first measure, followed by three measures of a single note (B-flat), and a final measure with a melodic line. The Drums part consists of a single note (B-flat) in each measure. The score includes various musical notations such as notes, rests, and fingerings. The first system is marked with a large 'A' above the Vocal staff. The second system is marked with a large 'B' above the Vocal staff. The score is a page from a larger document, as indicated by the page number '1' in the bottom right corner.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for four parts: Vocal, Guitar I, Guitar II, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a large 'A' above the vocal staff. The vocal part consists of a single note, 'A', in the first measure. The guitar and bass parts feature complex fingerings and tapping techniques, indicated by 'P+H' (pulling hand) and 'P' (picking) markings. The guitar and bass parts also include tablature notation, showing fret numbers (1-10) and tapping positions (14, 12, 10, 9, 7, 5, 4). The second measure is marked with a large 'B' above the vocal staff. The third measure is marked with a large 'C' above the vocal staff. The fourth measure is marked with a large 'D' above the vocal staff. The score is written in a standard musical notation style, with a clean and professional layout.

The musical score for "Shy Boy" by The Beatles is presented in a five-staff format. The staves are labeled on the left: 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 tempo marking of "a tempo" and a box containing the letter "H". The vocal line features the lyrics "Shy boy _____, shy _____ boy". The guitar parts include various techniques such as "Harm." (harmonic), "Arm." (arm), and "Bia." (bica). The bass part includes a "Bia." marking and a "Tapping" marking. The drum part includes a "Bia." marking and a "Tapping" marking. The score is written in a standard musical notation style with a clean, professional layout.

Vocal *Dm*

Shy boy _____, shy _____ boy Shy boy _____, shy _____ boy Give it

Guitar I

Guitar II

Bass

Drums

48

Vocal *B^b* *A* *Dm*

one more _____ try _____ boy Shy boy _____, shy _____ boy

Guitar I

Guitar II

Bass

Drums

Dm

Shy boy _____, shy _____ boy Shy boy _____, shy _____ boy Give it

Guitar I

Bass

49

B^b **A** **Em**

one more _____ try _____ boy Oh _____

Guitar I

Guitar II

Bass

Drums

50

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

51

Em D Am G

Vocal

Guitar I

Guitar II

Bass

Drums

Oh

Harm & Arm

— Delay —

(Fill)

(Sva Harm.)

YANKEE ROSE

ヤンキーローズ

Words & Music by D.L. Roth and S. Val

この曲は、デイヴィッド・リー・ロスのバンドでのビリーのプレイだ。この曲では、トリッキーなプレイをギターのスティーヴ・ヴァイにまかせて、ビリーはバッキングに専念しているようだ。曲の最初の部分では、スティーヴ・ヴァイが、人間の声をまねたギター・プレイを行っている。これは、ワウ・ペダルをうまく使っているものだ。この曲のリズムは、ミディアム・テンポの8ビートであり、ビリーはシンプルな8分音符をキープしている。この8分音符は、スタッカートで弾かず、レガートに弾くことがポイントだ。2回目の図の7小節目では、速弾きのフィル・イン・フレーズを弾いているが、これは1弦の開放音をうまく使ったものだ。ハンマリングやプリングなどを使わずに、1つ1つの音を

しっかりとピッキングするようにしよう。図では、ライト・ハンドを使ったタッピングを行っている。ここは速弾きではないので決して難しいものではない。この部分だけ、少しコーラス系のアタッチメントをかけて弾いても良いだろう。図の部分から、ベースのサウンドが少し変化している。ここは、かなり硬質なサウンドになっており、スラッピングで弾いているような印象を受ける。しかし、ビリー・シーンは、決してスラッピング・スタイルのベーシストではないので、おそらくノーマルなピッキングによるプレイだろう。この部分にも、コーラス系のエフェクターをかけてウネリのあるサウンドでプレイするとよいだろう。

52

The musical score is arranged in a standard multi-staff format. The staves from top to bottom are: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 8/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'Arm.' and 'Wah Pedal!'. The Guitar I staff features a complex arrangement of notes and rests, including a section with a 'Wah Pedal!' marking. The Bass staff shows a steady rhythm with eighth notes. The Drums staff indicates a consistent beat pattern.

ンで、
ア
ン
る。
ベ
ア
て、

7

Gm

Vocal

Well _____ let me roll up on to the side _____ walk and _____ take a _____ look . Yes Wo ! She's beau - ti -

Other

Guitar I

Guitar II

Bass

Drums

Gm

Vocal

- ful ! I'm _____ talk - in 'a - bout a Yan - kee Rose _____ Ha, ha, ha, ha, ha,

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 Gm
 ha, ha, ha, ha, ha, And she looks wild, wild, wild! wo!

Other

Guitar I
 Arm. Arm. Arm. Arm. (Wah Pedal) Arm.
 Arm. Arm. Arm. Arm.

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Lyrics:

Are you re - dy for the new sen - sa - tion Well here's a shot heard round the world _____ All you
Walks watch the sparks go flyin' _____ Fire - crack - in' on the fourth of Ju - ly _____

Vocal

back No room sad boys songs sa - lute. When her flag un - furls. Yeah, the feel - ing gets

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Gm

— you woh Well A guess who's back state in of cir - cu - la - tion in - de - pen - dence

Other

Guitar I

Harm. & Arm.

H.C. & Arm.

vib. Brea

Guitar II

H.C.

vib.

Bass

2x

5

3 3 5 3

0 7 0 0 7 0 2 2 0 2 2

Drums

56

Vocal

Now I don't know what you may have heard But what I need right now's The
 So pret-ty when her ro-ckets flare Still prov-in' a-ny o-night

Other

Guitar I

Guitar II

Bass

Drums

Vocal

ri-gi-nal good time girl
 That her flag's still there

Other

Guitar I

Guitar II

Bass

Drums

Harm.

8va

H P

vib.

(= Pickin' Harm.)

<Guitar 1>

2x

Arm.

tr.

12

10

Arm.

(Arm.)

(Arm.)

Vocal **B** Dm Shes a vi - sion from coast to coast **B^b** Sea to shin - ing sea

Coast to coast Sea to shin - ing sea

Other

Guitar I

Guitar II

Bass

Drums

Vocal Dm Hey sis - ter, you're the per - fect host **B^b** **C** **B^b** **Gm**

Make a toast Show me your

Other

Guitar I

Guitar II

Bass

Drums

Gm
bright lights

Vocal

And you all right I'm talk-in' 'bout the Yan-kee Rose

Other

Guitar I

Guitar II

Bass

Drums

Gm
Bright lights

Vocal

And you all right I'm talk-in' 'bout it I'm in love with the Yan-kee Rose

Other

Guitar I

Guitar II

Bass

Drums

1.

4.

2.
Gm

Vocal

Ah

Oh she's beau-ti-ful, all

Other

Guitar I

Pick Scratch

Pick Scratch

Guitar II

H P

H P

Bass

(Tapping with R.H.)
Bva

H P

H P

Drums

Gm

Vocal

right

Mm, _____ no-thin' like her in the whole _____ world.

Other

Guitar I

Guitar II

Arm. Vib.

Arm. Vib.

Bass

Drums

Vocal Gm E^b C

Yeah She's right on time I'm on the case _____ Pick up the phone

Other

Guitar I

Guitar II

Bass

Drums

60

Vocal Dm B^b F

_____ No time to waste _____ She got the beat _____ And there's a lit - tle bit Com - in' your way -

Other

Guitar I

Guitar II

Bass

Drums

Vocal *Dm* *F* *Gm*

ah Oh

Other

Guitar I (Arm.)

Guitar II

Bass

Drums

61

Vocal *Gm*

raise 'em up there Let's see who salutes, baby Ya, ya, ya, ya, ya,

Other

Guitar I

Guitar II

Bass

Drums

[illegible]

[illegible]

Vocal

Gm

ci - ty lights

Bright lights

Other

Guitar I

S

Arm.

(Harm. & Arm.)

Guitar II

(Arm.)

(Harm. & Arm.)

vib.

C D H.C

Bass

Drums

Vocal

ci - ty lights

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Gm

Bright lights your ci - ty lights

Other

Guitar I

Guitar II

Bass

Drums

F.O.

ELEPHANT GUN

エレファント・ガン

Words & Music by D.L. Roth and S. Vai

この曲のリズムは、8分音符が3連のノリになっているので注意しよう。アップ・テンポの曲なので、リズムがバラバラにならないようにノリをしっかりと合わせることが重要だ。ビリー・シーンは、細かいテクニックもさることながら、安定したリズムをしっかりとキープしていることにも注目してもらいたい。Ⅲの直前では、ハーモニクス奏法を行っている。ここは、かなり高音のハーモニクス音が鳴っており、ハーモニクス・ポイントは大体2フレットの位置だ。このあたりのハーモニクス・ポイントは、非常に微妙でありほんの少しずれても、きれいなハーモニクスを鳴らすことができないので注意しよう。Ⅳの部分では、速弾きによる3連符をキープしている。このスピードでリズムをキープする

のは、かなりのピッキング・テクニックが必要だろう。ビリーは、もちろんフィンガー・ピッキングを行っている。こういった高速のピッキングでは、あまり右手の指に力を入れすぎないようにすることがポイントだ。Ⅲの後半で、ギターのリート・ハンド・フレーズとユニゾンで弾いている部分がある。ここはリート・ハンド奏法を使わなくともいいだろう。Ⅴの部分はベース・ソロだ。この最初の部分は、リート・ハンドも使ったタッピングを行っているものだが、非常にスピードの速いものであり、トリルを行うようなつもりで弾くとよいだろう。Ⅴの9小節目からは、ノーマルなプレイとなっているが、やはりハイ・スピードの3連符であり、ピッキングに気をつけるようにしよう。

The musical score is arranged in five staves. The top staff is for the Vocal part, featuring a melodic line with lyrics "Oh" and "Oh". Above the staff, there are chord symbols: E7 +9, F7 +9, F#7 +9, and F#m7. An "Intro" box is placed above the staff. The second and third staves are for Guitar I and Guitar II, respectively, showing complex fretting and picking patterns. The fourth staff is for the Bass, featuring a rhythmic line with fingerings (2, 3, 4) and a (4) marking. The bottom staff is for the Drums, showing a complex rhythmic pattern with various note values and rests.

Vocal $F^{\#}m7$

Guitar I

Guitar II

Bass

Drums

66

Vocal E $\Delta F^{\#}m7$

Eve - ry o - ther inch of you Looks like a la - dy

Guitar I

Guitar II

Bass

Drums

Vocal F#m7
 So don't get caught here In the ei - ty at night _____
 Guitar I
 Guitar II
 Bass
 Drums

Vocal F#m7
 And if you wan - na take a chance _____ And go down cra - zy _____ Oh,
 Guitar I B(onF#)
 Guitar II
 Bass
 Drums

Vocal $F^{\#}m7$ B

I sell pro - tec - tion for a price Oh

Guitar I (Tapping with R.H.) \rightarrow 8va \rightarrow 8va \rightarrow

Guitar II (Tapping with R.H.) \rightarrow 8va \rightarrow 8va \rightarrow

Bass

Drums

Vocal B $C^{\#}$ D

Well call it love Or call it murder

Guitar I (a=Pickin' Harm.)

Guitar II (a=Pickin' Harm.)

Bass

Drums

Vocal

This is the crime _____ of the _____ cen - tu - ry _____ No, _____ Oh, _____

Guitar I

Guitar II

Bass

Drums

D# E

Vocal

don't _____ point that thing at me Oh

Don't aim

Don't try and

1. E7 +9

F7 +9 F#7 +9

Guitar I

Guitar II

Bass

Drums

vib.

vib.

vib.

(8va Harm.)

Vocal F#7 +9 F#m7

my aim is bet-ter shots as clean _____ as _____ A

Guitar I

Guitar II

Bass

Drums

70

Vocal F#m7 E

bad man _____ on the run _____ I'm

Guitar I

Guitar II

Bass

Drums

Vocal F#m7

gon - na be _____ your dark stran - ger Con - tact man 'tween you and dan - ger I'll _____

Guitar I

Guitar II

Bass

Drums

71

Vocal F#m7 E

_____ pro - tect you _____ baby, with my e - le - phant gun _____

Guitar I

Guitar II

Bass

Drums

Vocal $F\#m7$ $B(on F\#)$ $F\#m7$

Eve - ry mi - nute counts (When) you play both sides of the law Mm

Guitar I $F\#m7$ $B(on F\#)$ $F\#m7$

Guitar II $F\#m7$ $B(on F\#)$ $F\#m7$

Bass $F\#m7$ $B(on F\#)$ $F\#m7$

Drums $F\#m7$ $B(on F\#)$ $F\#m7$

Vocal $F\#m7$

these danger - ous days

Guitar I $F\#m7$ $B(on F\#)$ $F\#m7$

Guitar II $F\#m7$ $B(on F\#)$ $F\#m7$

Bass $F\#m7$ $B(on F\#)$ $F\#m7$

Drums $F\#m7$ $B(on F\#)$ $F\#m7$

Vocal

$F\sharp m7$ $B(on F\sharp)$

Do - in' a - ny - thing at all

A lot of folks -

Guitar I

Guitar II

Bass

Drums

8va (Tapping with R.H.)

8va (Tapping with R.H.)

73

Vocal

$B(on F\sharp)$ B $E7 +9$

— been blown a way

Oh — that thing at me —

Guitar I

Guitar II

Bass

Drums

8va (Tapping with R.H.)

8va (Tapping with R.H.)

8va (Tapping with R.H.)

8va Harm.

Vocal

E7 +9 F#m7/E F#m7

Oh, my aim is bet - ter Shots.

Guitar I

Guitar II

Bass

Drums

Vocal

F#m7

as clean as A bad man on the run.

Guitar I

Guitar II

Bass

Drums

Vocal

F#m7 E F#m7

I'm _____ gon-na be _____ your dark stran-ger

Guitar I

C.D. Arm. P 3 3 P 3 Arm.

Guitar II

C.D. Arm. P 3 3 P 3 Arm.

Bass

Drums

Vocal

Con - tact man 'tween you and dan - ger I'll pro - tect you, ba - by with my

Guitar I

Guitar II

Bass

Drums

Vocal

B C#

e - le - phant gun _____ Yeah

Guitar I

Guitar II

Bass

Drums

76

Vocal

F E^b D^b

Guitar I

Guitar II

Bass

Drums

8va
(Tapping with R.H.)
tr.

tr.

12 10 13 10 / 12 13 15 13 15 17

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a vocal part and two guitar parts. The key signature is F#m7 (F# minor, 7th mode). The score is divided into four systems, each containing a vocal line, a guitar I line, a guitar II line, a bass line, and a drum line.

Vocal: The vocal line is written in treble clef. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The melody continues with various intervals, including eighth and sixteenth notes, and ends with a final note.

Guitar I: The guitar I line is written in treble clef. It features a complex melody with many triplets and sixteenth notes. The fret numbers are indicated below the notes, ranging from 14 to 17. The line ends with a final note.

Guitar II: The guitar II line is written in treble clef. It features a complex melody with many triplets and sixteenth notes. The fret numbers are indicated below the notes, ranging from 14 to 17. The line ends with a final note.

Bass: The bass line is written in bass clef. It features a simple melody with eighth and sixteenth notes. The fret numbers are indicated below the notes, ranging from 2 to 4. The line ends with a final note.

Drums: The drum line is written in bass clef. It features a simple melody with eighth and sixteenth notes. The line ends with a final note.

The musical score is for a piece titled "F#m7". It is arranged for five instruments: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the mode is minor (m7).

- Vocal:** The vocal line consists of whole rests across all four measures.
- Guitar I and II:** Both guitars play identical parts.
 - Measures 1 and 2: Rapid sixteenth-note runs, primarily using triplets. Measure 1 includes fret numbers 12, 14, 16, 13, 14, 16, 13, 14, 17. Measure 2 includes fret numbers 14, 16, 17, 16, 17, 19, 16, 17, 19.
 - Measure 3: A half rest followed by a triplet of eighth notes on frets 14, 16, and 17.
 - Measure 4: A half rest followed by a triplet of eighth notes on frets 16, 17, and 19.
 - Measure 5: A half note on fret 19, marked with a "C" (chord) and a vibrato line.
 - Measure 6: A half note on fret 19, marked with a "C" and a vibrato line.
 - Measure 7: A half note on fret 19, marked with a "C" and a vibrato line.
 - Measure 8: A whole note on fret 19, marked with a "C" and a vibrato line.
- Bass:**
 - Measures 1 and 2: Whole rests.
 - Measure 3: A half rest.
 - Measure 4: A half rest.
 - Measure 5: A triplet of eighth notes on frets 14, 16, and 17.
 - Measure 6: A triplet of eighth notes on frets 16, 17, and 19.
 - Measure 7: A triplet of eighth notes on frets 14, 16, and 18.
 - Measure 8: A triplet of eighth notes on frets 16, 14, and 16.
- Drums:** The drum part features a consistent eighth-note pattern with a hi-hat, marked with diamond symbols, across all measures.

Vocal $F\#m7$ B

Guitar I $H+P$ $H+P$ $H+P$ $H+P$ $H+P$ $H+P$ $H+P$ $(8va)$

Guitar II $H+P$ $H+P$ $H+P$ $H+P$ $H+P$ $H+P$ $H+P$ $(8va)$

Bass $(8va)$

Drums $D.S.$

80

Coda $E7 +9$

Vocal use that thing on me Oh

Guitar I $(8va Harm.)$ $Arm.$

Guitar II $(8va Harm.)$ $Arm.$

Bass $(8va Harm.)$ $Neck$

Drums

ROCK & ROLL OVER

ロック・ロール・オーバー

Words & Music by Eric Martin

これは“MR.BIG”でのプレイだ。ポール・ギルバートはスティーヴ・ヴァイ同様、速弾きのテクニシャンであり、彼とのプレイでビリー・シーンは、さらに速弾きのユニゾン・フレーズにみがきがかかったようだ。この曲では、それほど速弾きを行っていないが、ビリー独得のベーステクニックのいくつかを披露しているようだ。まず、Introからタッピング・ハーモニクスのテクニックを使ったフレーズを弾いている。これは、タブ譜のカッコ内の位置の弦を、右手の指で軽く叩くようにしてハーモニクスを鳴らしているものだ。譜面でわかるように、タッピングする位置は、左手で押えたフレットよりも5フレット上の部分が多い。このポ

イントは、左手で押えた音の2オクターブ上の音がハーモニクスで鳴るようになっているものだ。このポイントをしっかり覚えておこう。囚などのバックিংでは、シンプルな8分音符によるリフを弾いている。この曲のベース・サウンドは、かなり迫力のあるものだ。ディストーションも少しかけられているようだ。ピッキングは、力強く行うようにしたい。□の最後、1カッコの部分では、タッピング・ハーモニクスを3連符で行っている。スピードは速いが、正確なリズムでタッピングするようにしよう。□などでは、2音を使ったフレーズも弾いている。ここは音がバラつかないように注意したい。

81

Intro C(ong) F B^b Dm

Vocal

Guitar I

Guitar II

Bass

Drums

(Tapping Harm.)

(Tapping Harm.)

Vocal

Guitar I

Guitar II

Bass

Drums

do we go from here
is full of chance

mm what do we do when we get
It's la dy or the ti ger

Chords: B^b, C, Gm, B^b, C, Gm

83

Vocal

Guitar I

Guitar II

Bass

Drums

there Who's at the o - ther end
There's ne - ver a - ny ans - wers

Yeah one minute af - ter mid -
Ooh

Chords: Gm, B^b, C, Gm, B^b, E^b

84

Vocal

B^b Dm Gm E^b

night When it's all been said and done. Is that the way it is in real

Guitar I

Guitar II

Bass

Drums

Vocal

B^b F C B^b C Gm

life Time marches on Af-ter the shock We rock

Guitar I

Guitar II

Bass

Drums

Vocal

Gm C Dm Gm

and roll o - ver o - ver and then show your true co - lours Put on a new face Love

Guitar I

Guitar II

Bass

Drums

85

Vocal

Gm C 1. Dm

is like a fau - cet Turn - in' off and on Rock and roll o - ver Will the real you stand up

Guitar I

Guitar II

Bass

Drums

Vocal

C(on G) F(on G) Gm | 2. Dm Gm D Gm

Same real you stand up

Guitar I

Pick Screech

Guitar II

(Topping Harm.)

Bass

Drums

Vocal
 Gm C D Gm

Guitar I
 (o=Pickin' Harm.)

Guitar II

Bass

Drums

Chords: Gm, C

Vocal

Guitar I

Guitar II

Bass

Drums

87

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

Vocal

Guitar I

Guitar II

Bass

Drums

Love and hate is a fine fine line Yeah

Vocal

F Gm C Gm F Gm

But if you're the cu - re ba - by I'll make the time. Yeah

Guitar I

Guitar II

Bass

Drums

Vocal

F E^b B^b F C

Ooh one minute af - ter mid - night When it's all been said and done

Guitar I

Guitar II

Bass

Drums

Vocal Gm

B^b C

af - ter the shock Yeah... May-be we rock

Guitar I

Guitar II

Bass (Tapping Harm.) 8va H P H P S

Drums

89

Vocal Gm

G Gm C D

Rock

Guitar I

Guitar II

Bass

Drums

90

Vocal

Gm C Dm Gm

— and roll o - ver o - ver and then ——— Rock —

Guitar I

Guitar II

Bass

Drums

Vocal

Gm C Dm Gm

— and roll o - ver o - ver and then ——— Yeah ——— Rock —

Guitar I

Guitar II

Bass

Drums

The musical score for "Rock On" by The Beatles is presented in a five-staff format. The staves are labeled on the left as Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line includes the lyrics: "and roll o - ver o - ver and then" followed by "Rock". The guitar parts feature various techniques such as vibrato (vib.), harmonics (H.C.), and specific fretting (e.g., 3, 5, 7, 9, 12). The bass line includes fingerings like 3, 5, 4, 3, 3, 12, 12, 12, 12. The drum part shows a standard rock rhythm with snare, bass drum, and cymbal patterns.

The musical score for "Rock On" by The Police is presented in a five-staff format. The staves are labeled on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line includes the lyrics: "and roll o - ver o - ver and then Yeah Rock". The guitar parts feature various chords and techniques, including a "8va" (octave) effect. The bass line includes fingerings and a "3" indicating a triplet. The drum line includes a "3" indicating a triplet. The score is written in a standard musical notation style with a clean, professional layout.

Vocal

Dm Gm **Wah** Gm C

Guitar I

Guitar II

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is written in G major (one sharp, F#) and 4/4 time. The key signature is indicated by one sharp (F#) on the vocal staff. The tempo is marked "C" (Crescendo) at the beginning of the vocal line. The guitar parts are highly detailed, with many fingerings and techniques indicated, such as "P" (palm mute), "H" (harmonic), "P6" (power chord), "L3" (legato), and "P6" (power chord). The bass line is written in a simple, rhythmic style, and the drums are written in a standard rock pattern. The score is divided into measures by vertical bar lines, and the vocal line includes lyrics: "Hello, hello, good-bye." and "Hello, hello, good-bye." The guitar parts are written in standard notation, with many fingerings and techniques indicated, such as "P" (palm mute), "H" (harmonic), "P6" (power chord), "L3" (legato), and "P6" (power chord). The bass line is written in a simple, rhythmic style, and the drums are written in a standard rock pattern. The score is divided into measures by vertical bar lines, and the vocal line includes lyrics: "Hello, hello, good-bye." and "Hello, hello, good-bye."

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is written in G major and 4/4 time. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The Vocal part is in the treble clef. The Guitar I and II parts are in the treble clef, with Guitar II having a capo on the 5th fret. The Bass part is in the bass clef. The Drums part is in the bass clef. The score includes various musical notations such as notes, rests, chords, and fingerings. The Guitar II part includes a capo on the 5th fret. The Bass part includes a capo on the 5th fret. The Drums part includes a capo on the 5th fret. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into four measures. The Vocal part is in the treble clef. The Guitar I and II parts are in the treble clef, with Guitar II having a capo on the 5th fret. The Bass part is in the bass clef. The Drums part is in the bass clef. The score includes various musical notations such as notes, rests, chords, and fingerings. The Guitar II part includes a capo on the 5th fret. The Bass part includes a capo on the 5th fret. The Drums part includes a capo on the 5th fret. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4.