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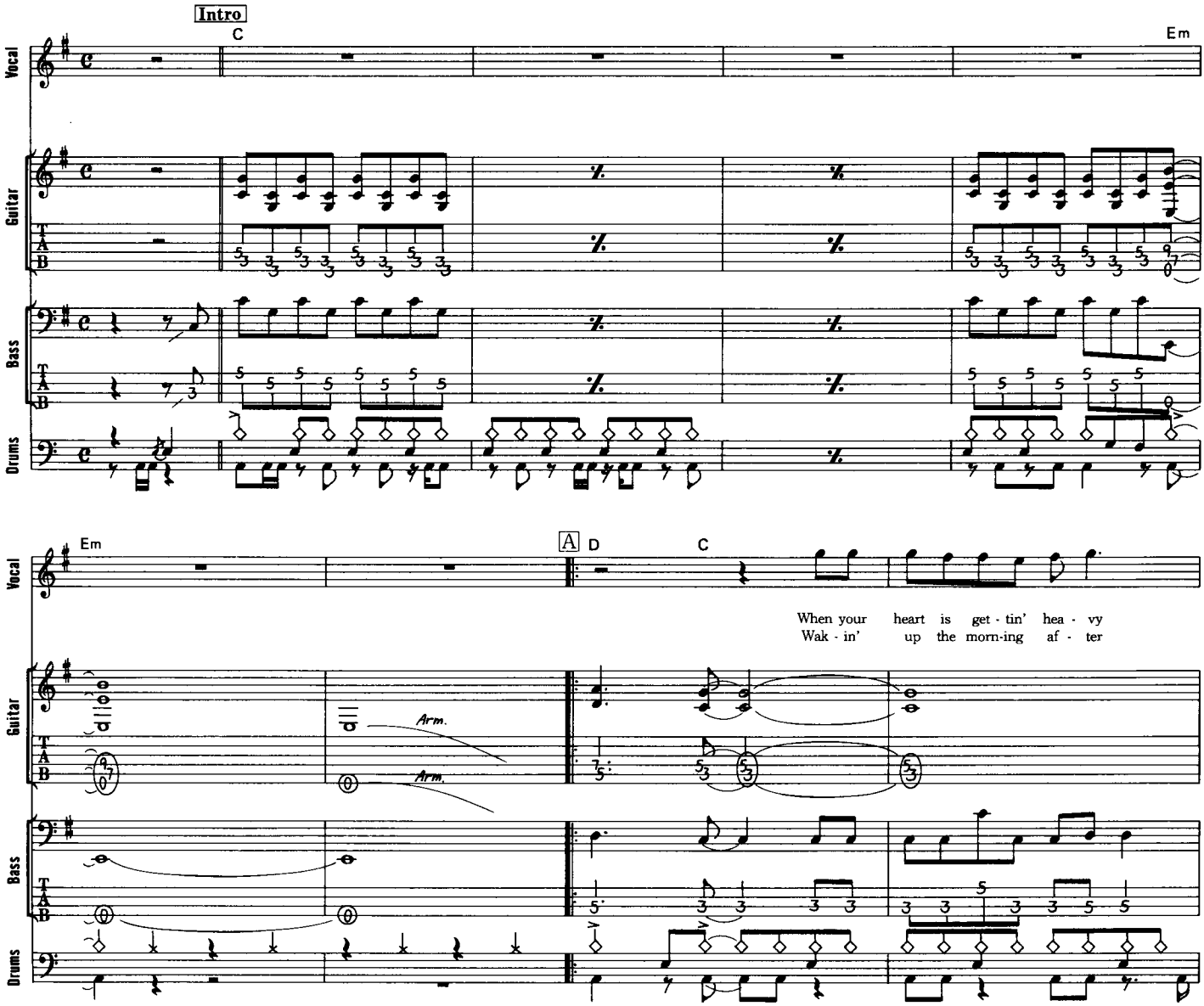
SINK TEETH INTO THAT

シンク・ティース・イントゥ・ザット

Words & Music by Billy Sheehan

これは、タラスのライヴ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ビートのバッキング・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。C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。E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ックを使わずに、1音1音しっかりとピッキングしている。やはり、並のテクニックではついていけない演奏と言わざるをえないだろう。



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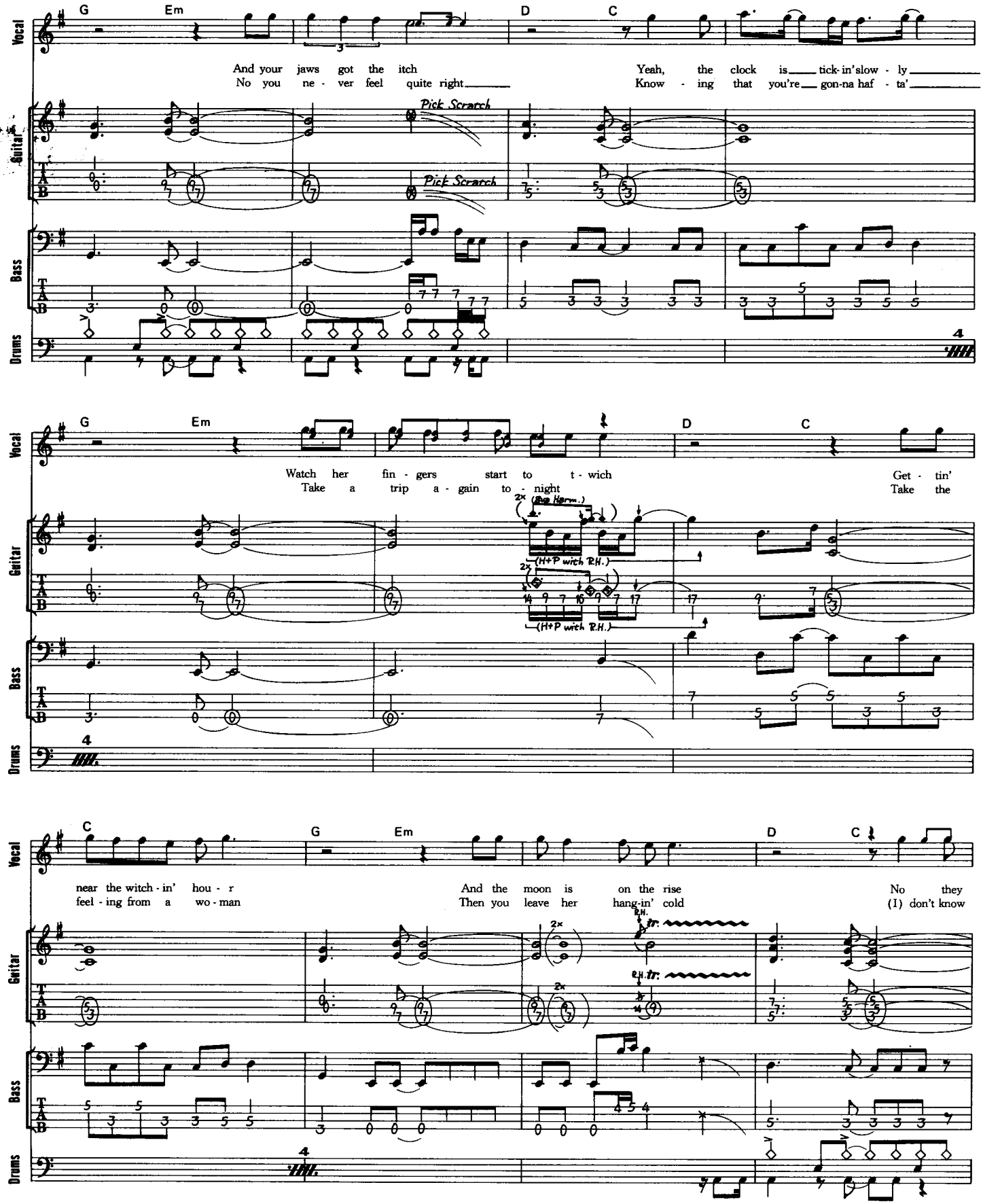
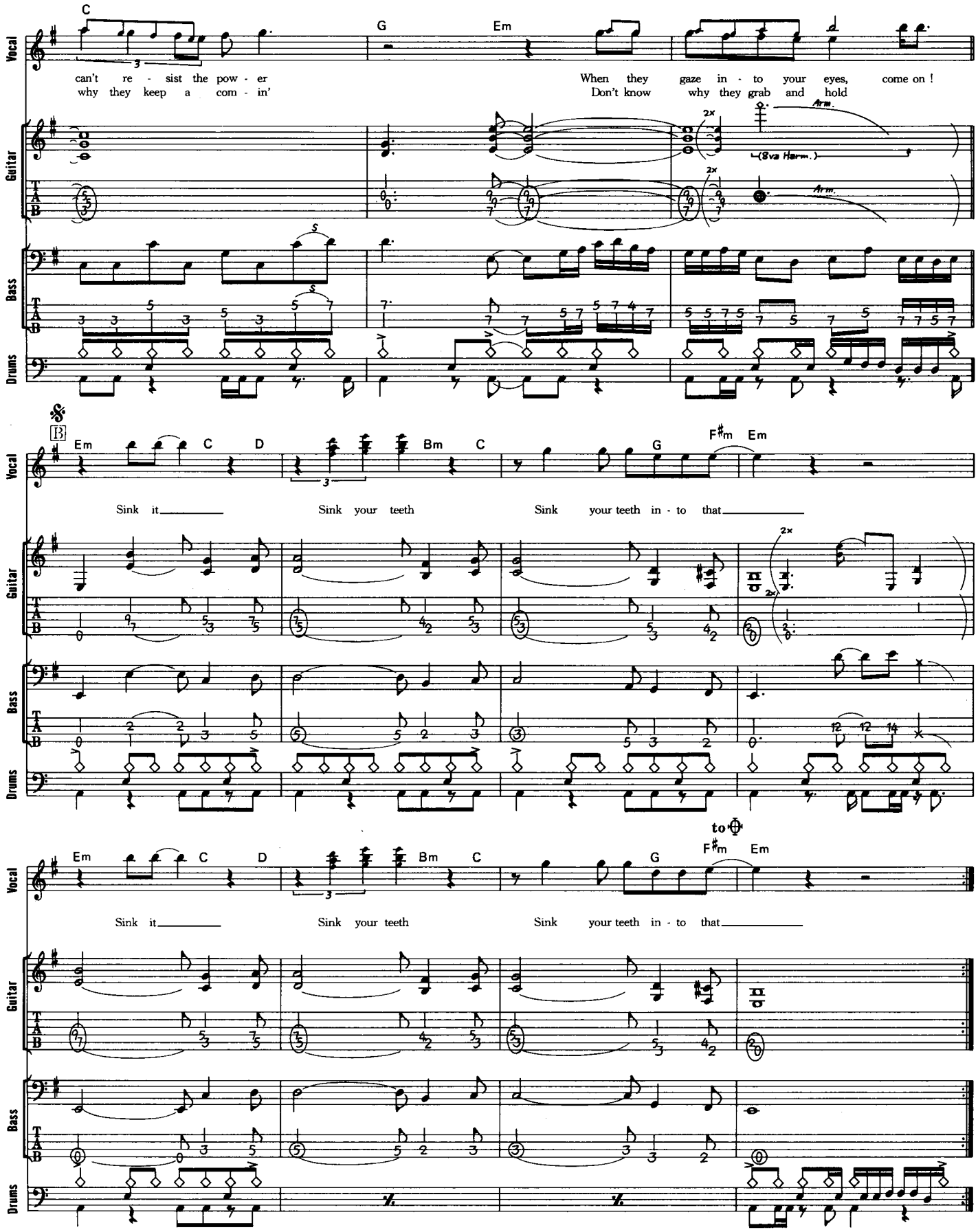
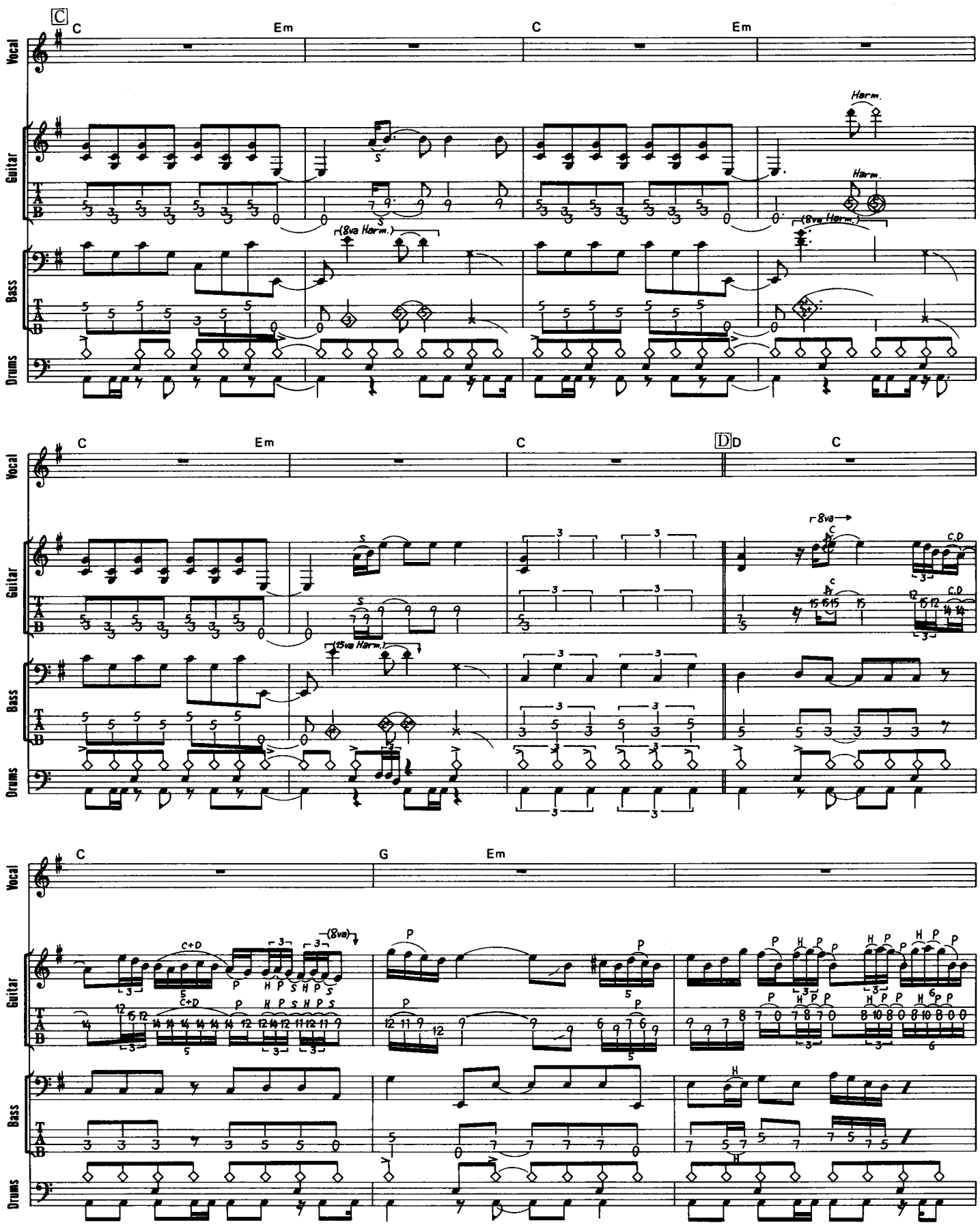
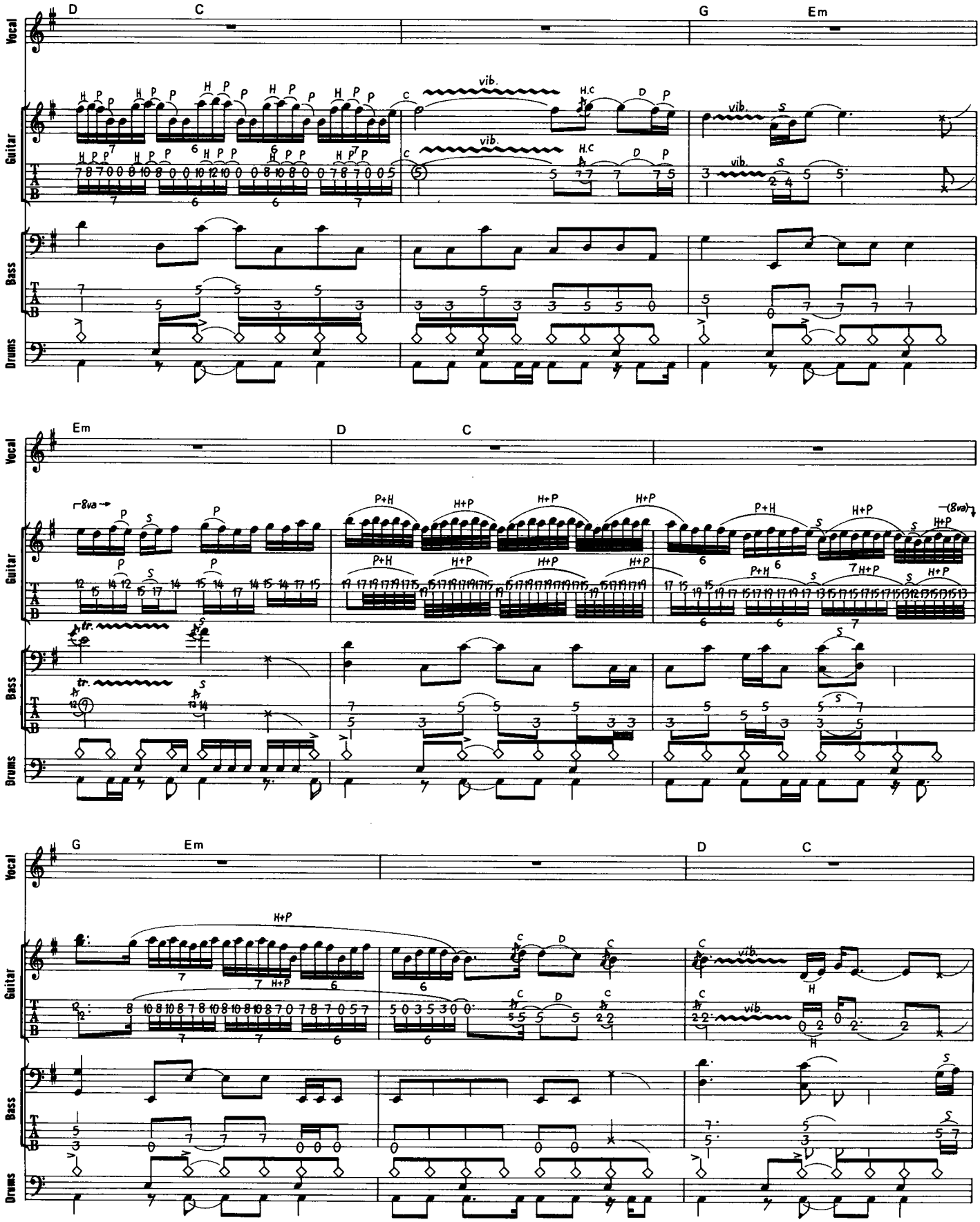
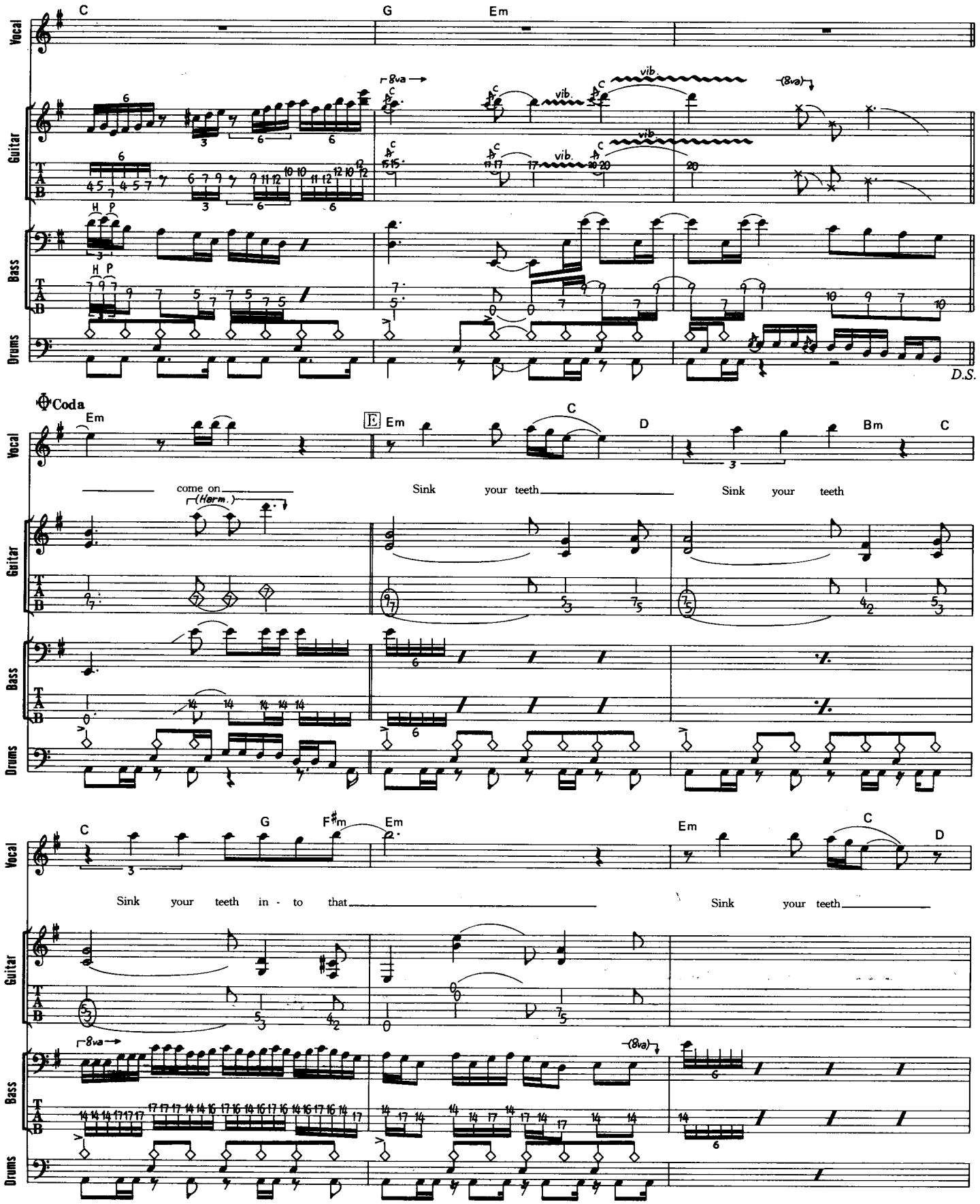
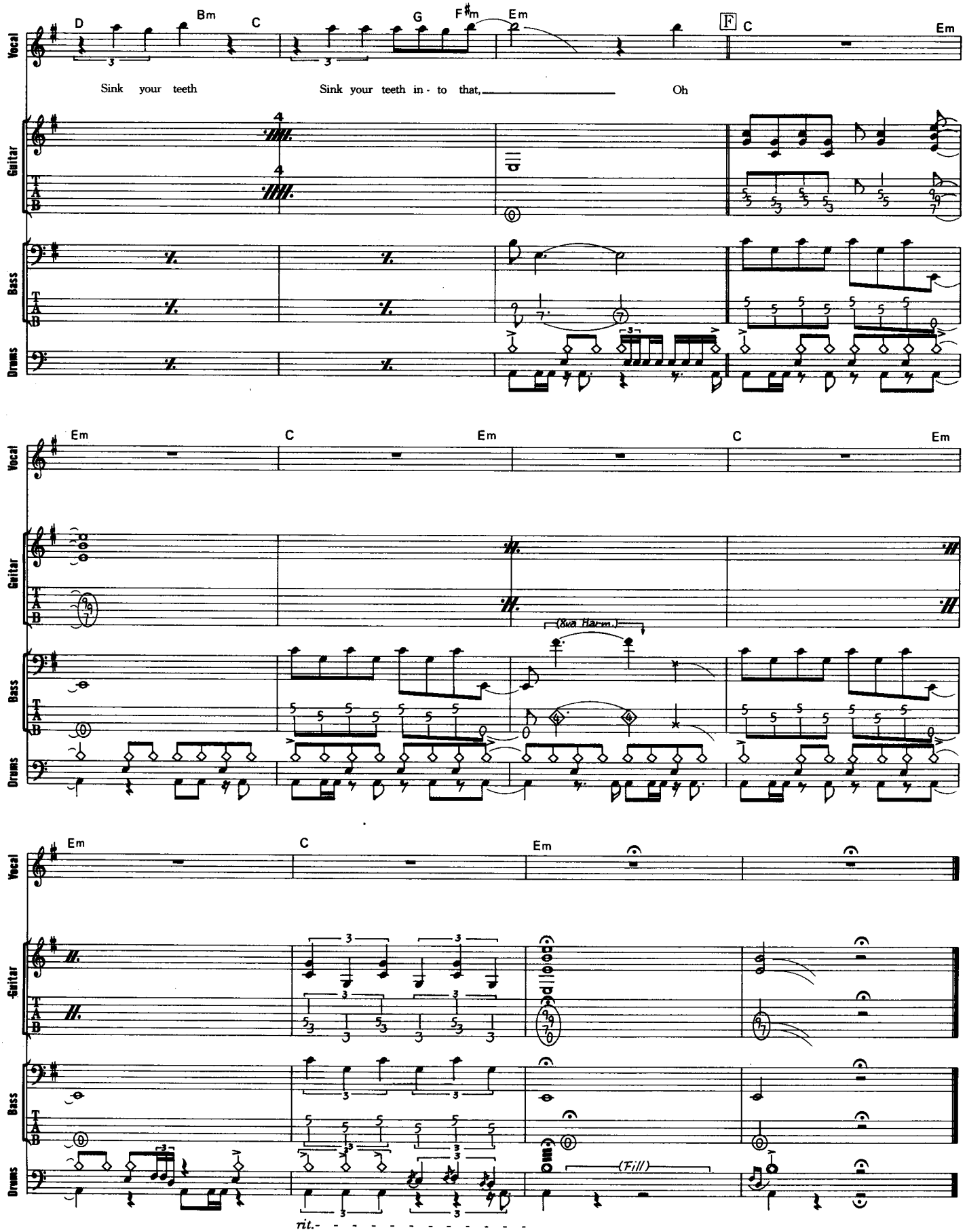

G
Em
D
C
Vocal
And your jaws got the itch
No you ne - ver feel quite right
Yeah, the clock is tick-in'slow - ly
Know - ing that you're gon-na haf - ta'
Guitar
Pick Scratch
Pick Scratch
Bass
Drums
4
Watch her fin - gers start to t - wich
Take a trip a - gain to - night
Get - tin'
Take the
2x (Bass Harm.)
(H+P with R.H.)
2x
(H+P with R.H.)
4
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
2x
R.H. tr.
2x
R.H. tr.
4


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
2x
(8va Harm.)
Arm.
Vocal
Guitar
Bass
Drums
Em
C
D
Bm
C
G
F♯m
Em
Sink it
Sink your teeth
Sink your teeth in - to that
to ⊕


C
C
Em
C
Em
Vocal
Guitar
Bass
Drums
Harm.
(8va Harm.)
C
Em
C
D
D
C
8va
C.D
(15va Harm.)
C
G
Em
(8va)
C+D
P
H
S


D
C
G
Em
Vocal
Guitar
Bass
Drums
vib.
H.C
Em
D
C
8va
P+H
H+P
G
Em
D
C


C
G
Em
Vocal
Guitar
Bass
Drums
8va
vib.
(8va)
H P
D.S.
Coda
Em
E
Em
C
D
Bm
C
come on
(Harm.)
Sink your teeth
Sink your teeth
C
G
F♯m
Em
Em
C
D
Sink your teeth in - to that
Sink your teeth


D
Bm
C
G
F♯m
Em
F
C
Em
Sink your teeth
Sink your teeth in - to that,
Oh
Vocal
Guitar
Bass
Drums
Em
C
Em
C
Em
(2nd Harm.)
Em
C
Em
(Fill)
rit.

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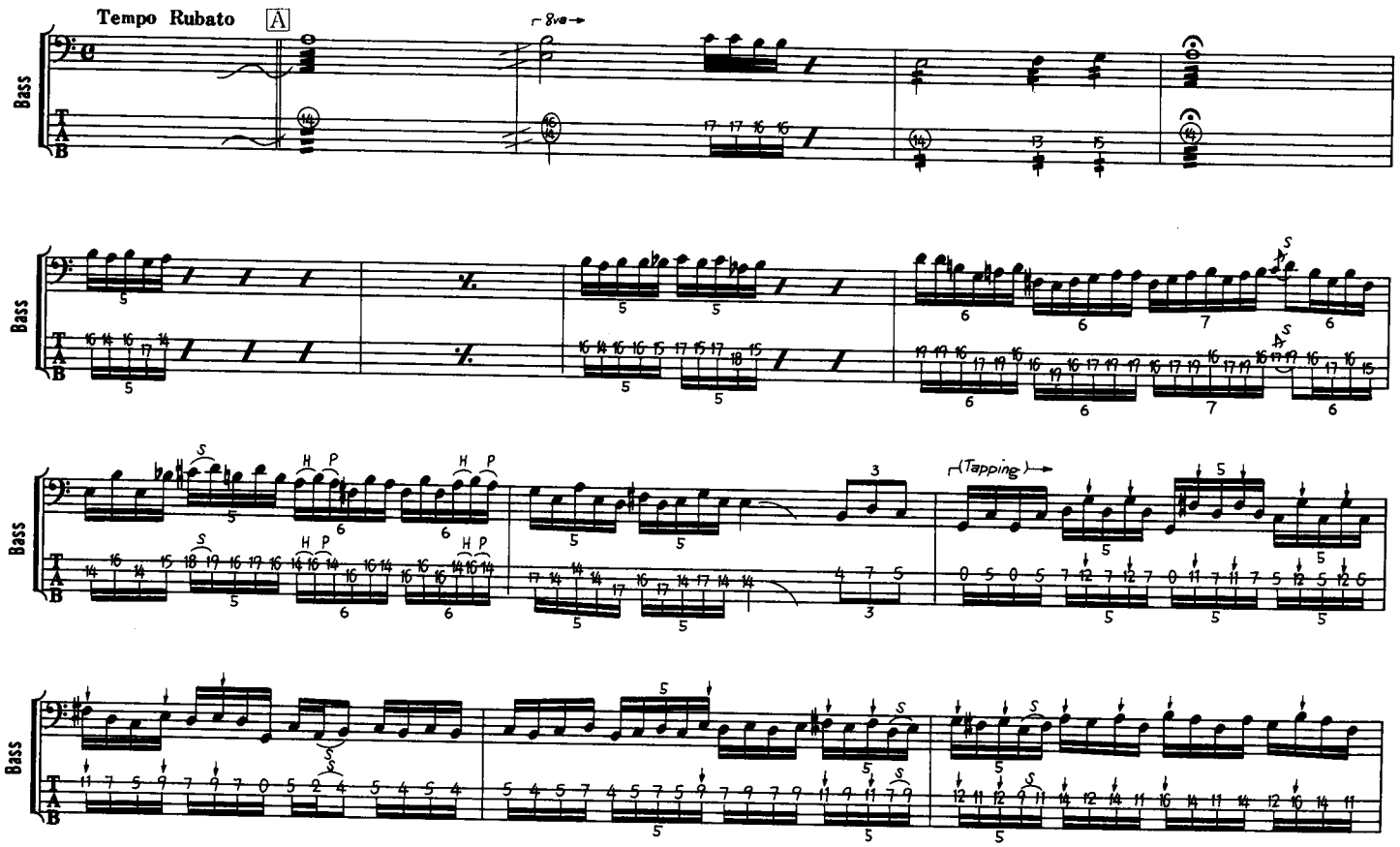
7718 (3A17)

7718 (3A17)

Music by Billy Sheehan

この曲は、"タラス" でのライヴ演奏でベース・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。A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。AとB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。C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。D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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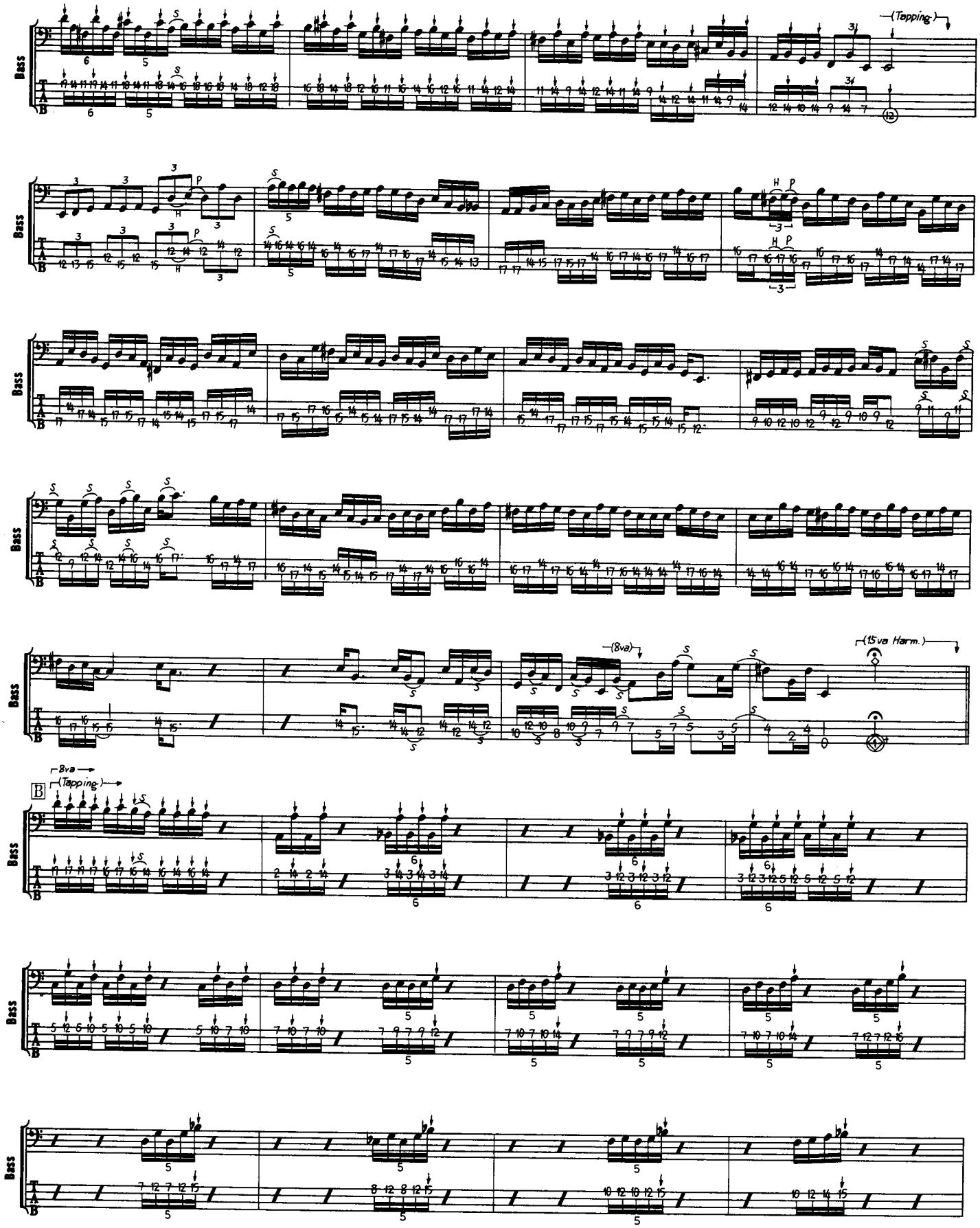
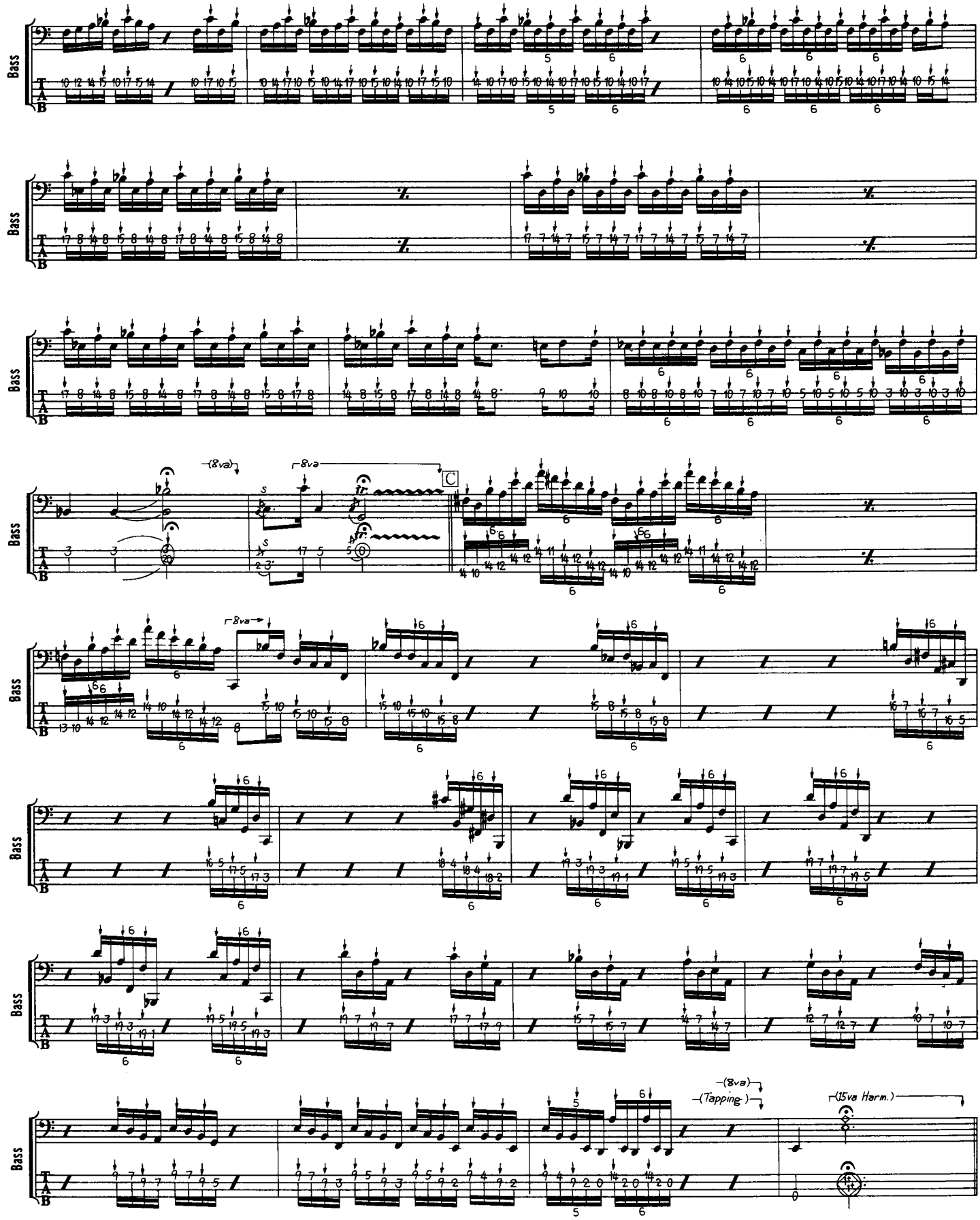
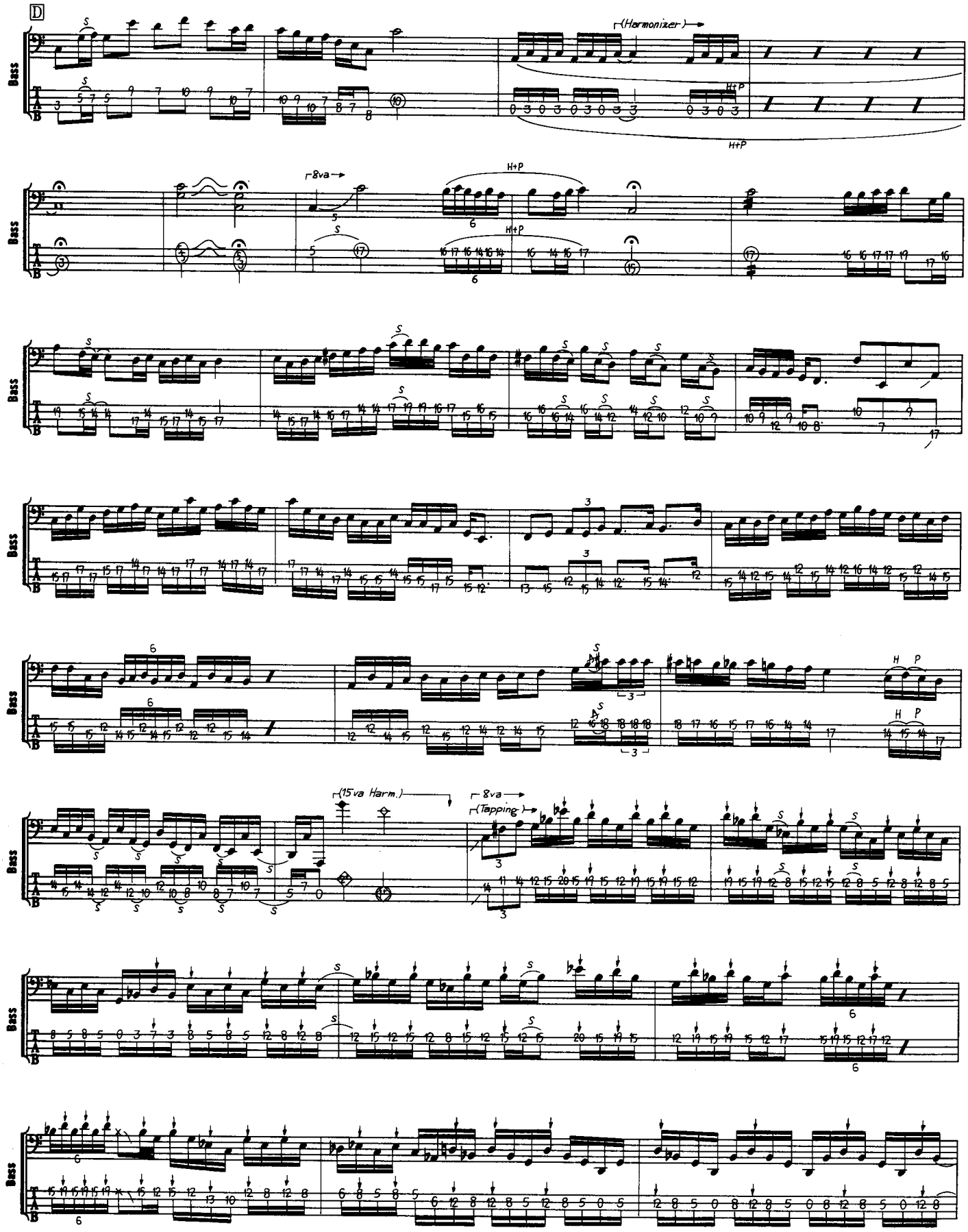
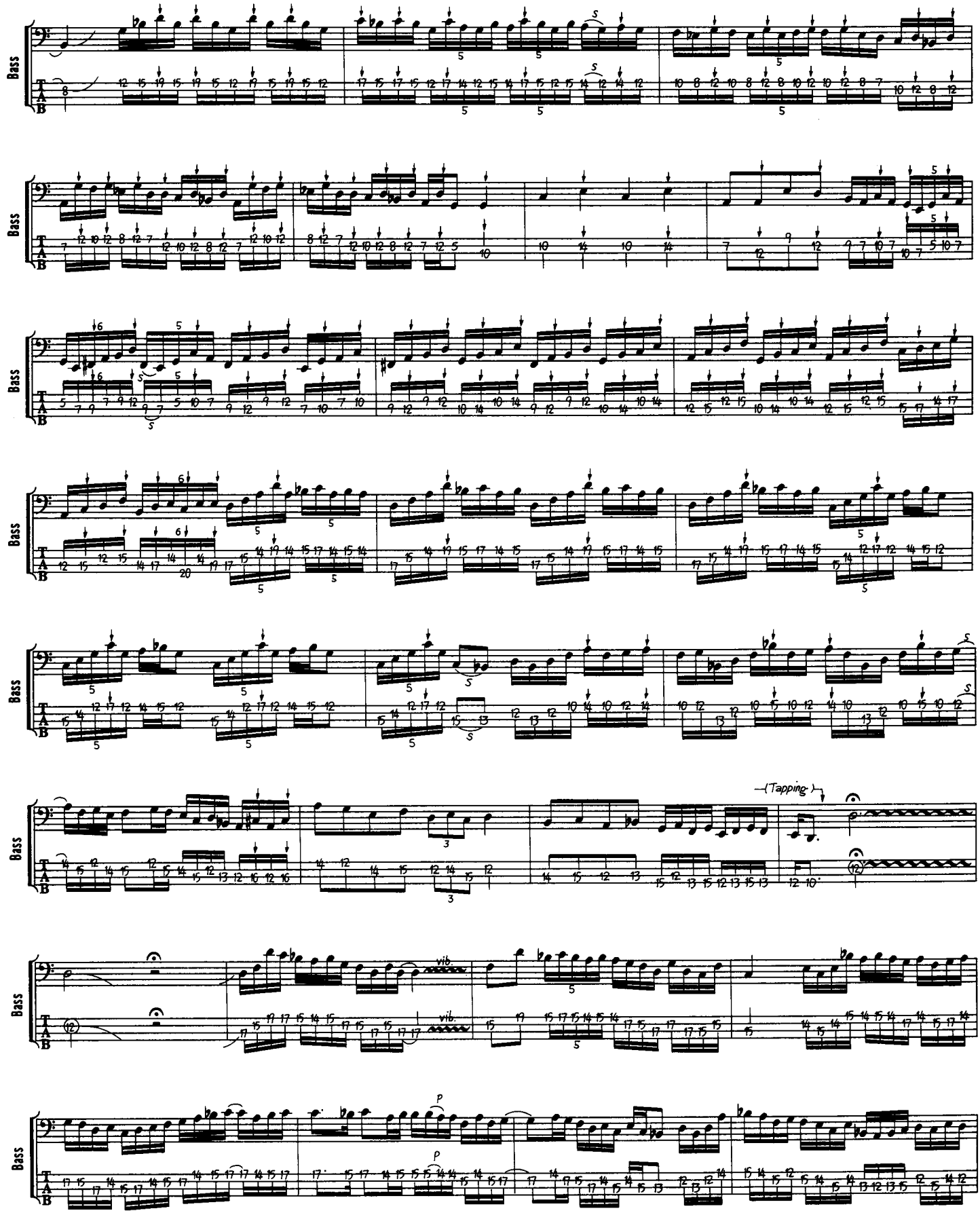
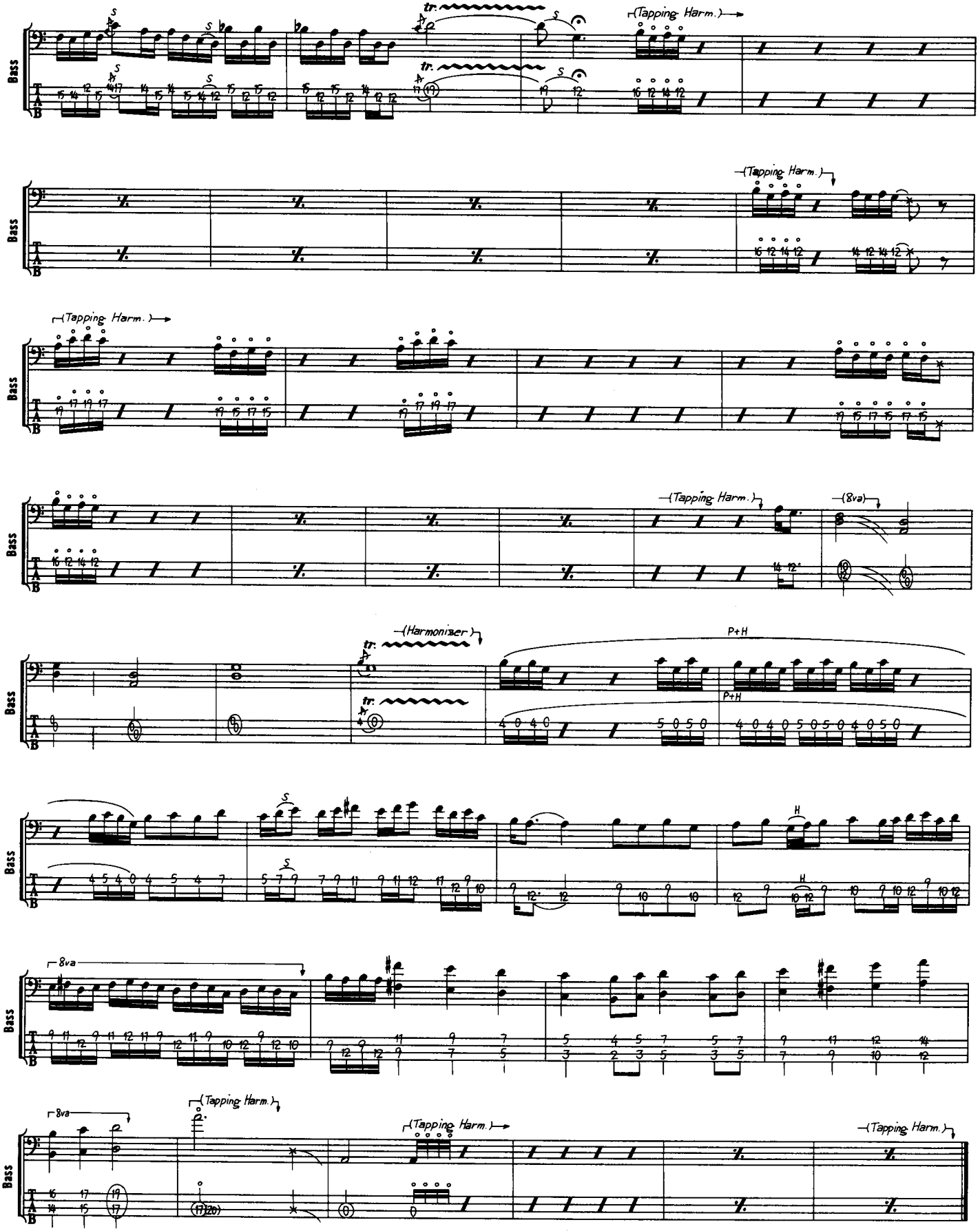

(Tapping)
(8va)
(15va Harm.)
8va
(Tapping)
B
Bass
T
A
B


Bass
T
A
B
(8va)
8va
C
12
(Tapping)
(15va Harm.)


D
(Harmonizer)
H+P
8va
(15va Harm.)
8va
(Tapping)
Bass


Bass
T
A
B
(Tapping)
vib.
p


Bass
(Tapping Harm.)
(8va)
(Harmonizer)
P+H
8va

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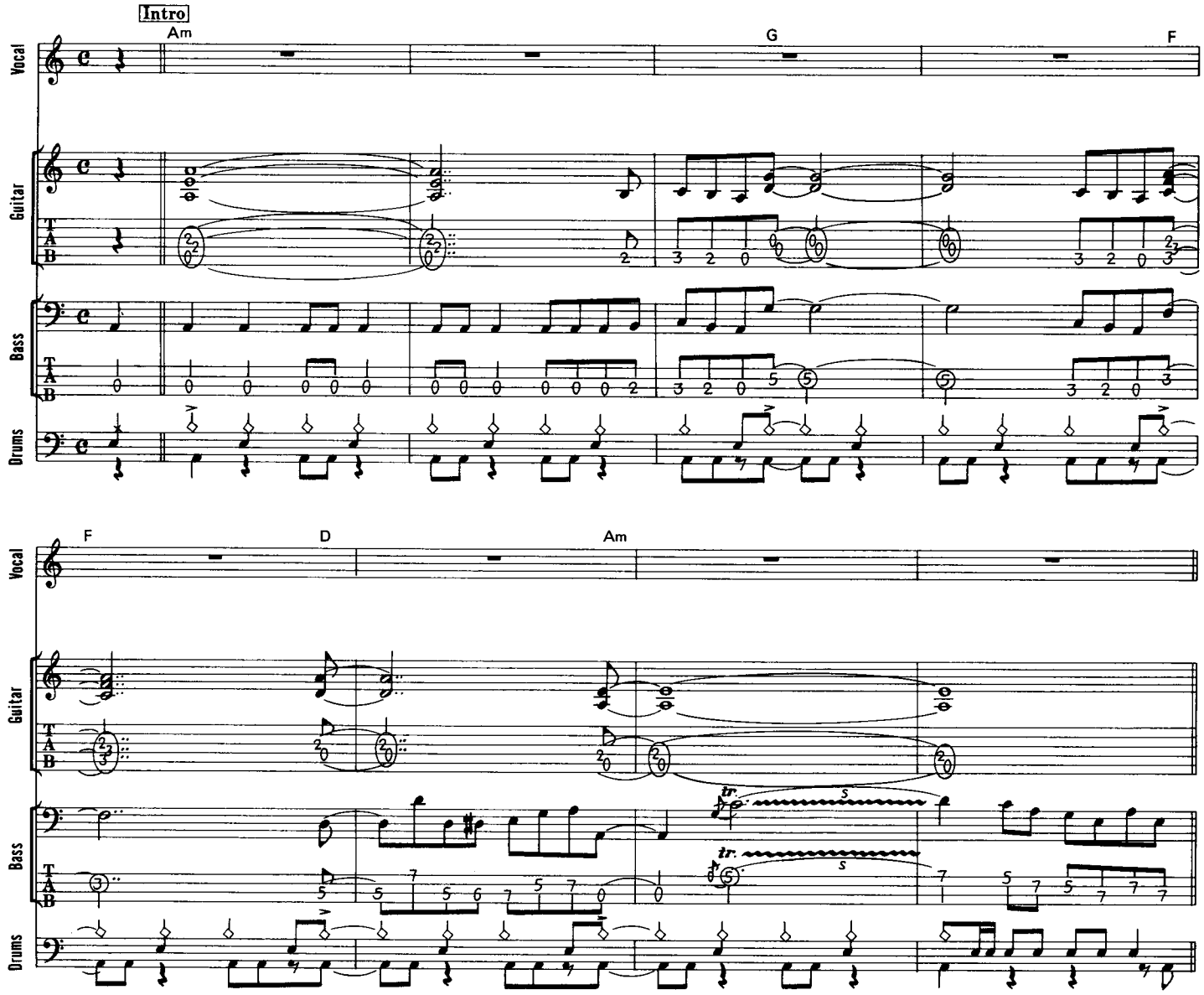
HIGH SPEED ON ICE

ハイ・スピード・オン・アイス

Words & Music by Billy Sheehan

タラス時代のライヴ演奏である。前曲の“7718（3A17）”では、色々なサウンドを鳴らしていたビリーだが、この曲ではストレートでクリアなベース・サウンドとなっている。ノリの良い8ビートのナンバーであり、ビリーのベースものびのびと8ビート・リフをプレイしている。Introの7小節目のトリルは、ハンマリングとプリングを素速く繰り返しているものだ。Bではオクターヴの2音を使って細かく弾いている。普通のピッキングでは弾くことのできないものであり、おそらく右手の親指と人差指など、2本の指を使って細かくダウン、アップを繰り返しているのだろう。Cの直前のハーモニクスは、ギターのピッキング・ハーモニクスと同様と思われるが、彼はピックを使わずにこれを行っているのだ。Dの7～8小節目は、ライト・ハンドを使ったタッピング・プレイだ。スライドのテクニックもうまく使っている。Eでは、タッピング・ハーモニクスのテクニックを多用している。タブ譜のカッコ内の位置を右手で軽く叩くようにすれば良いものだ。



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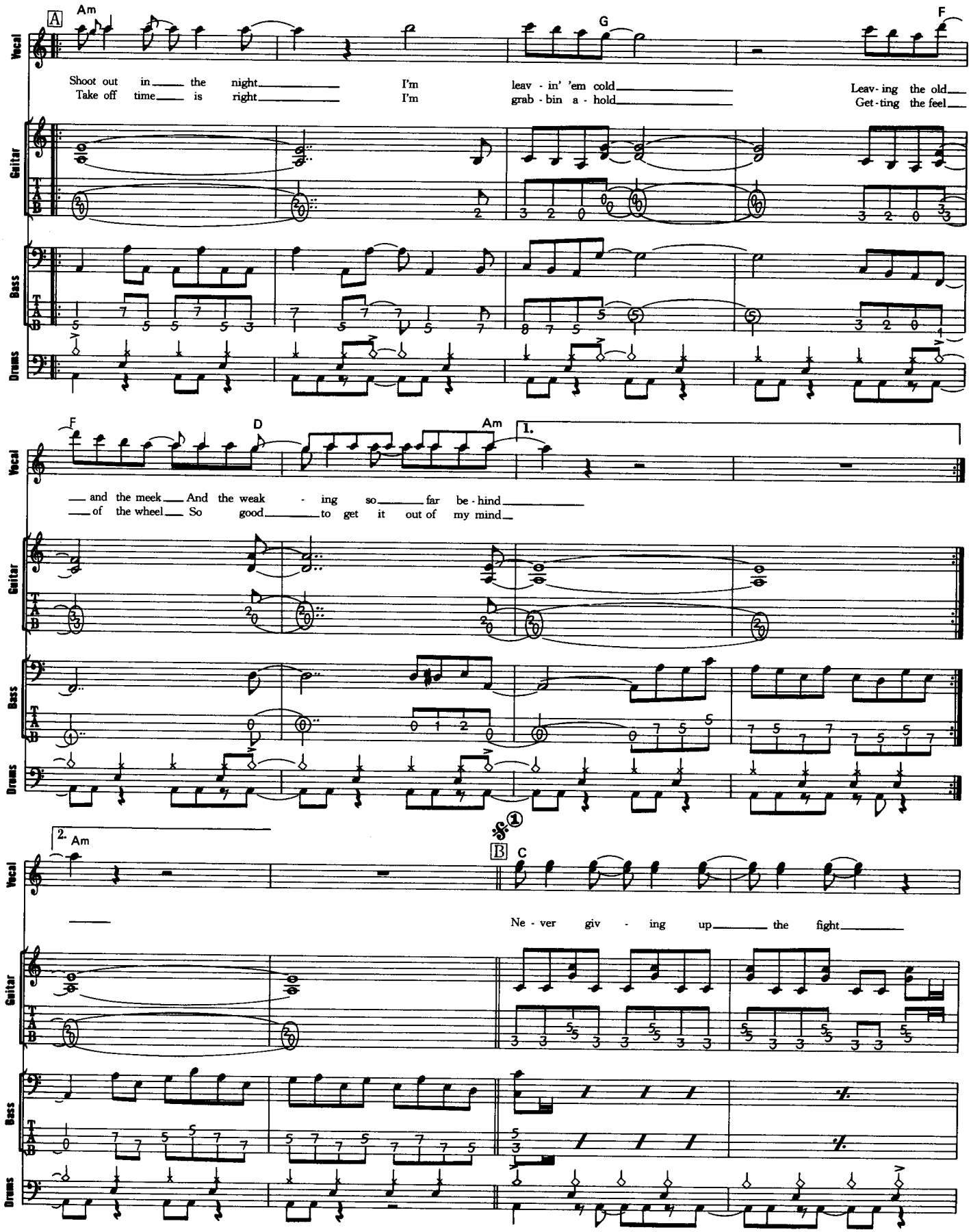
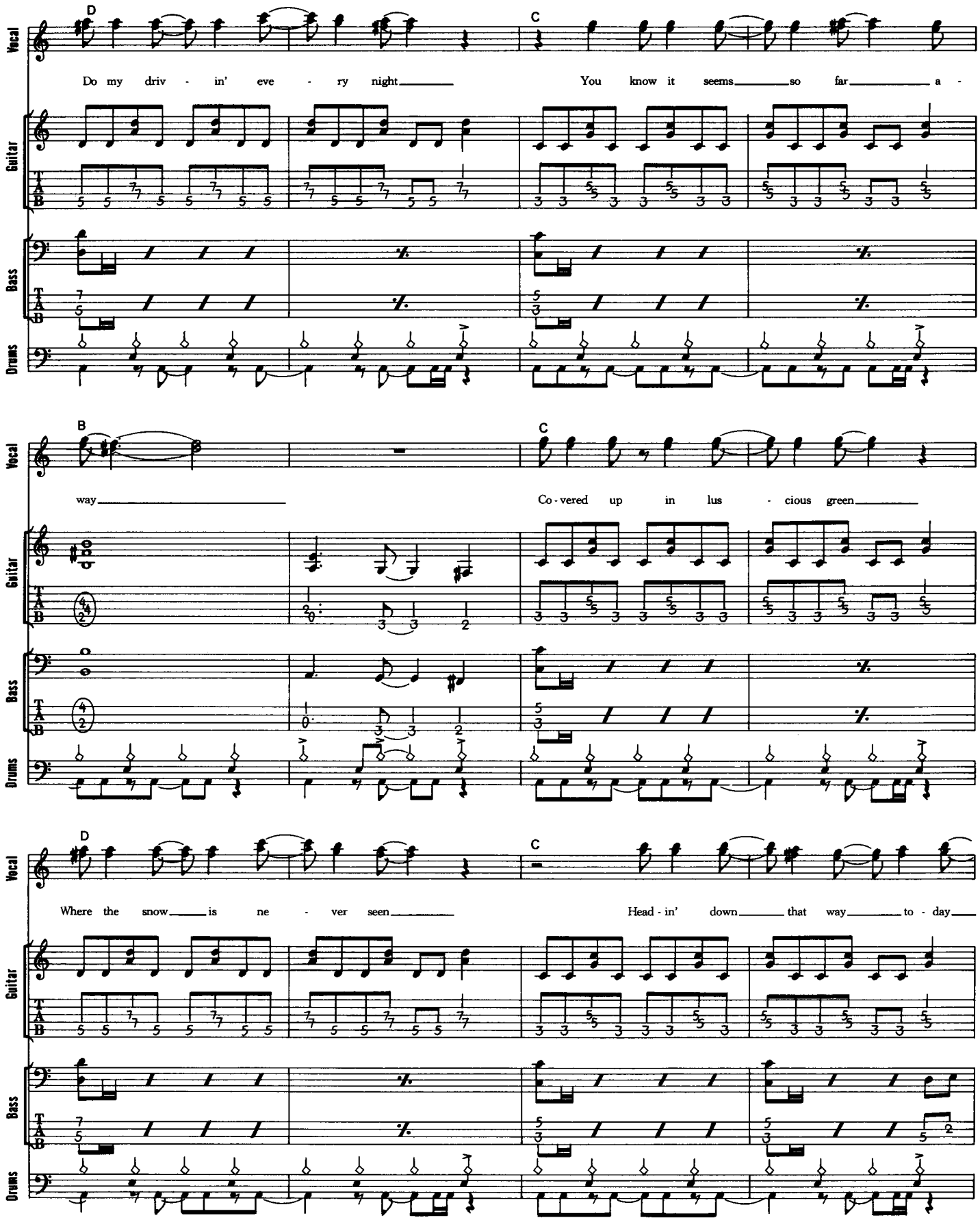
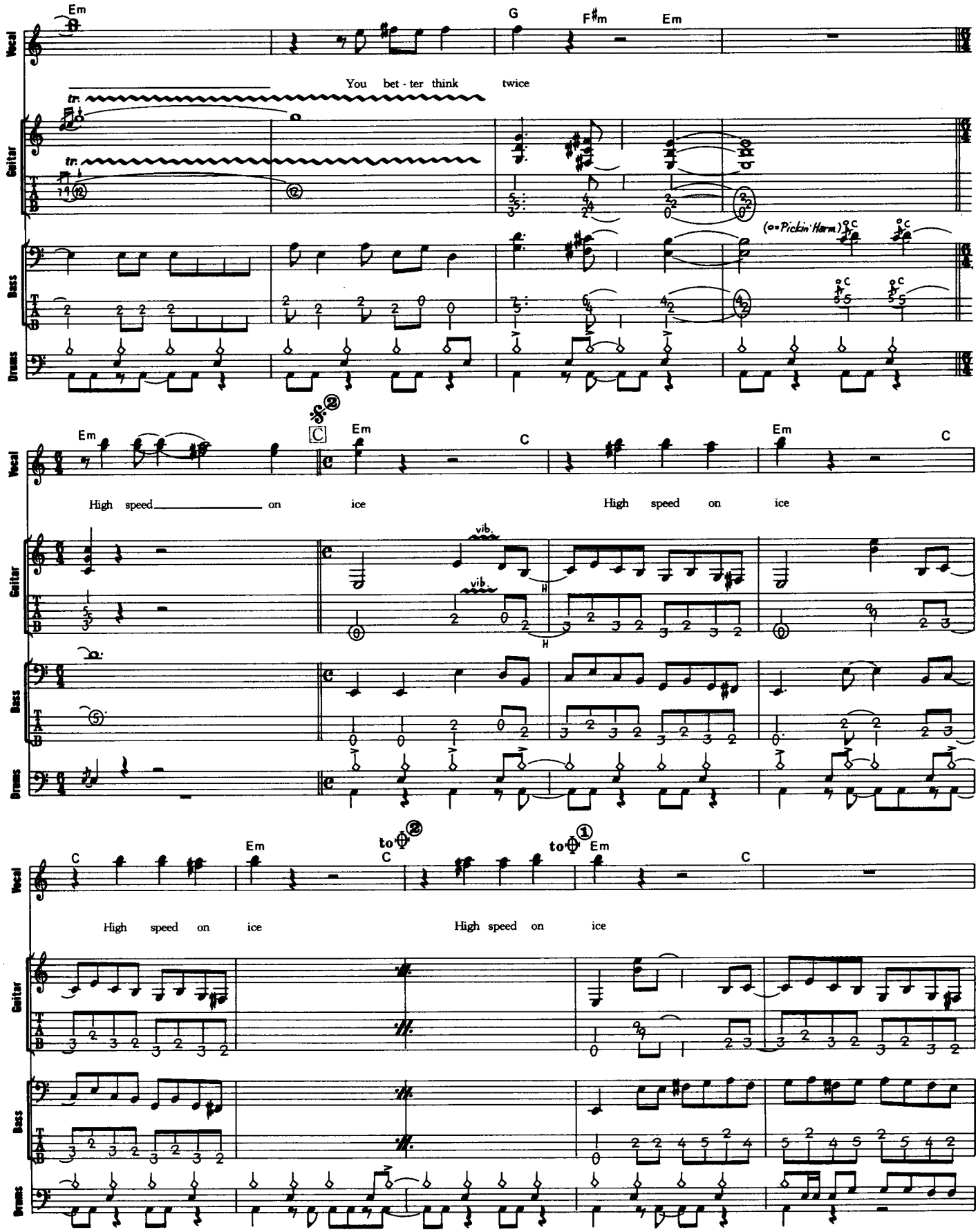
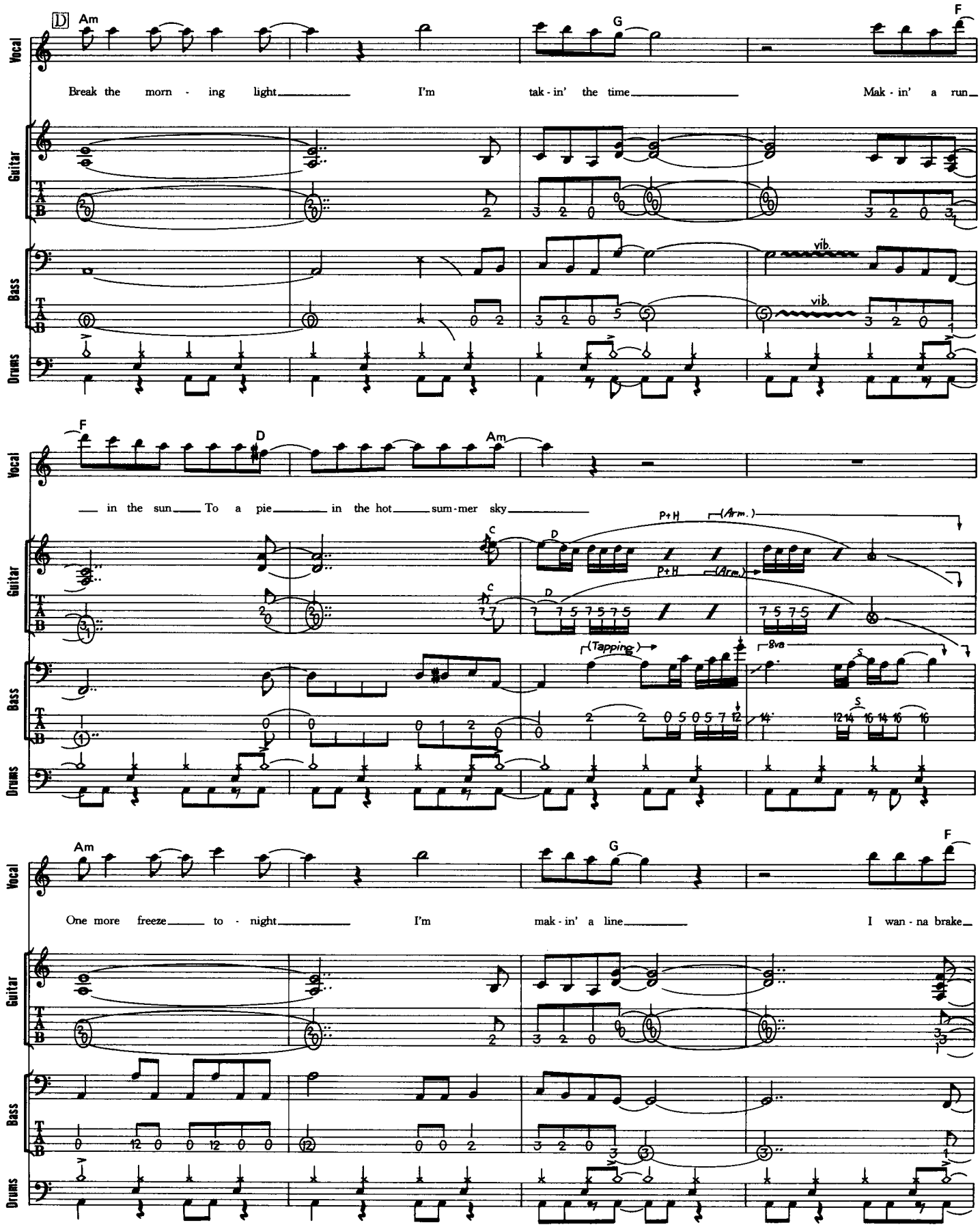
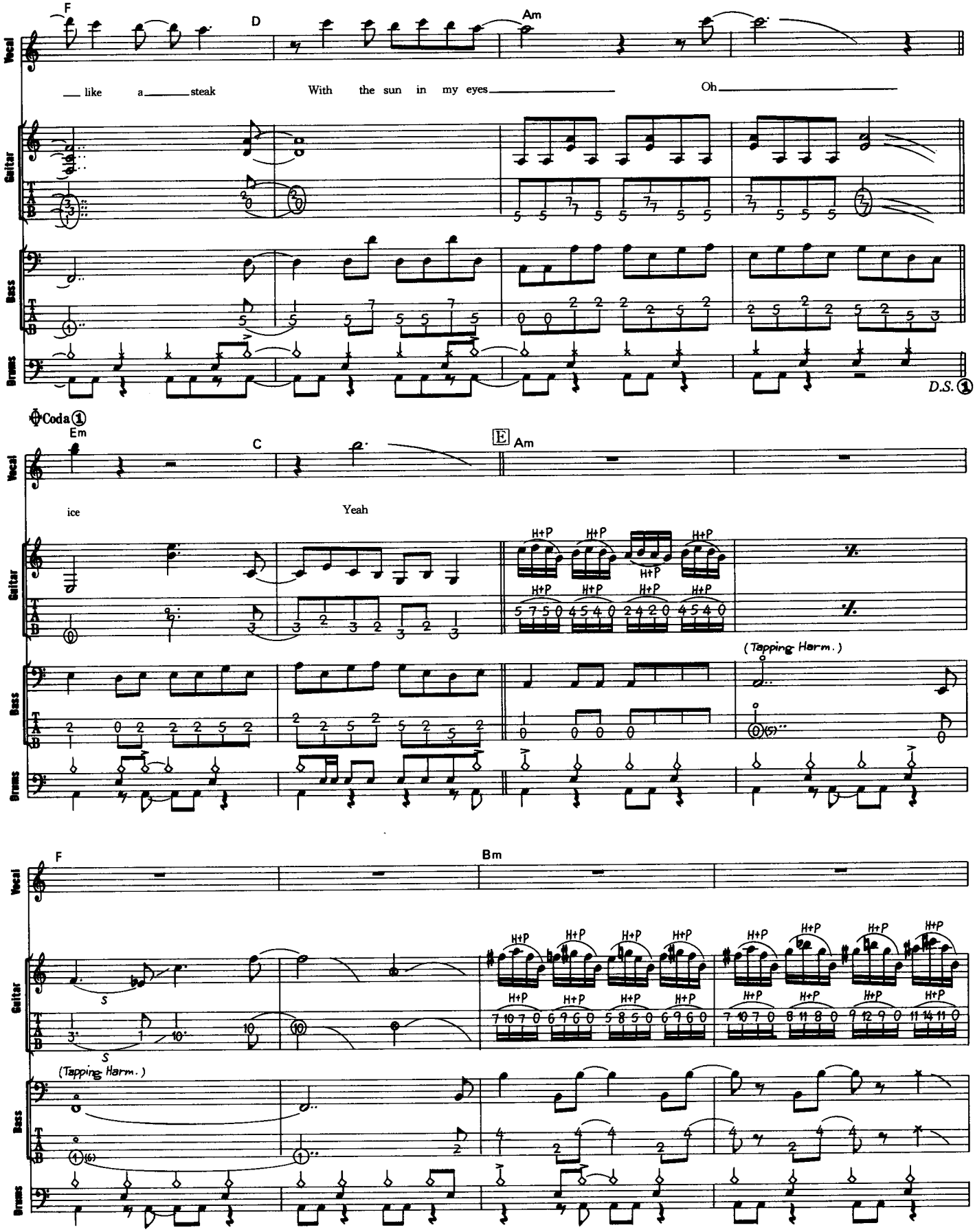
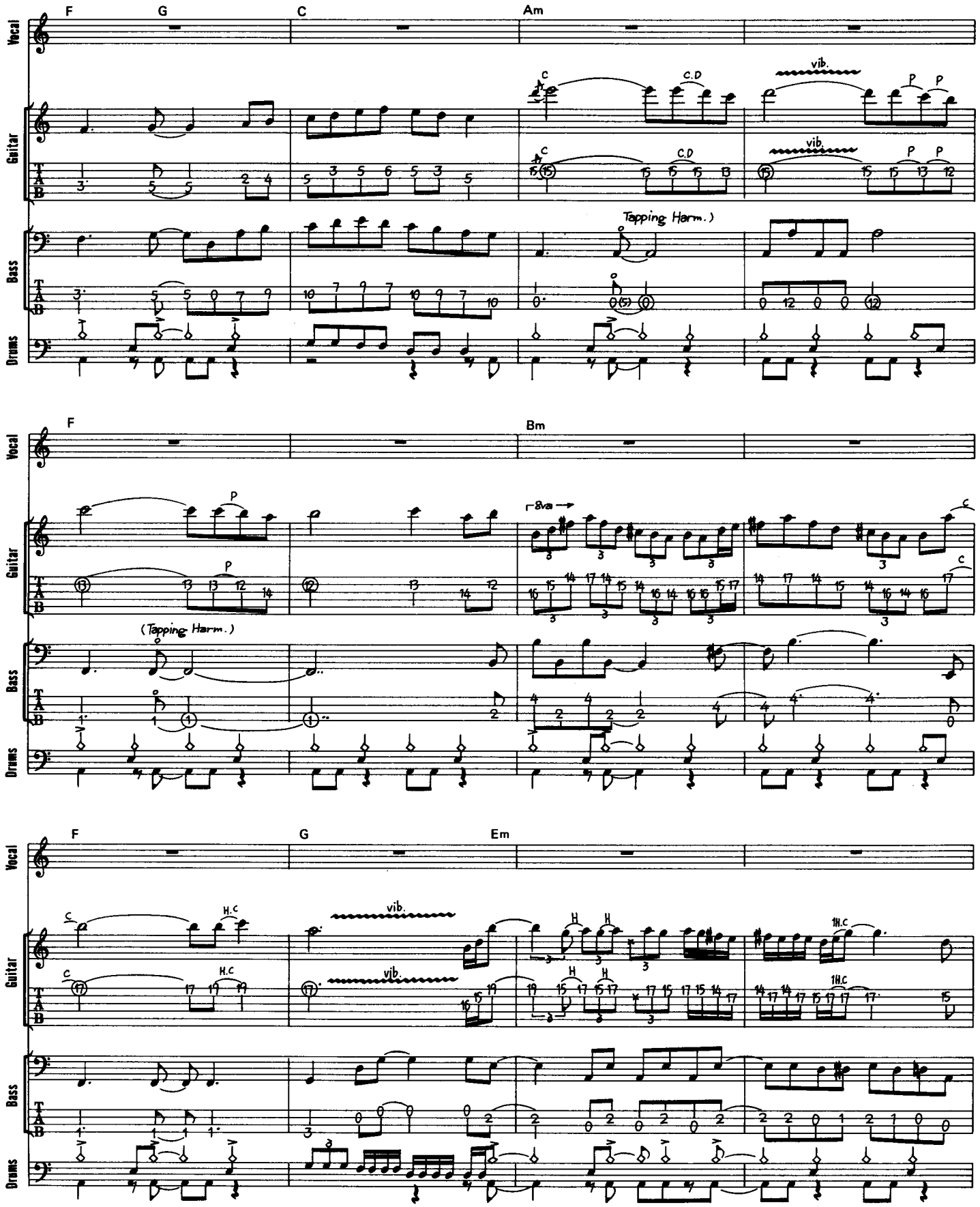

A
Am
G
F
Vocal
Shoot out in the night I'm leav - in' 'em cold Leav- ing the old
Take off time is right I'm grab - bin a - hold Get - ting the feel
Guitar
T
A
B
Bass
Drums
F
D
Am
1.
and the meek And the weak - ing so far be - hind
of the wheel So good to get it out of my mind
2. Am
D.S. 1
B
C
Ne - ver giv - ing up the fight

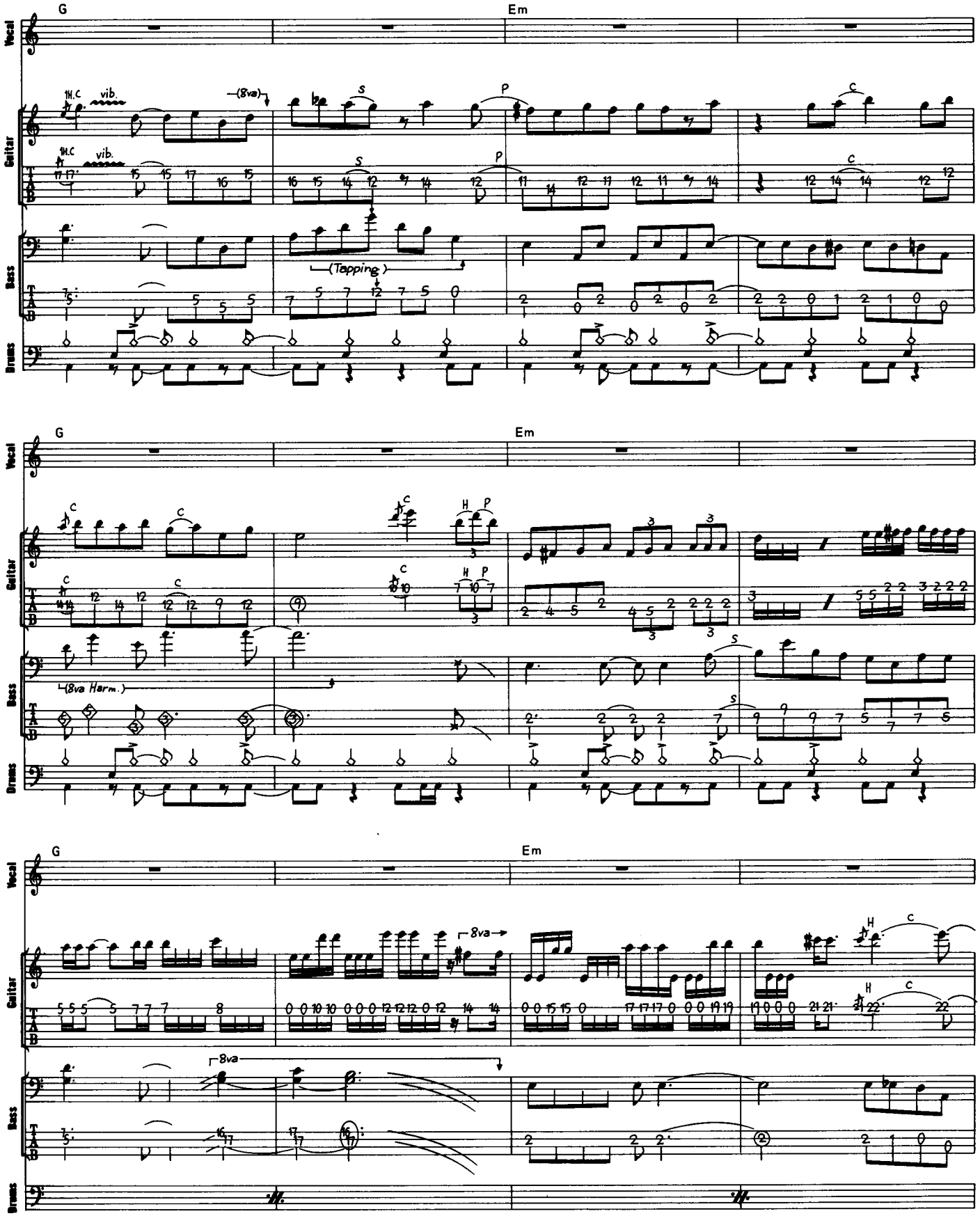

D
C
Vocal
Do my driv - in' eve - ry night
You know it seems so far a -
Guitar
T
A
B
Bass
Drums
B
C
way
Co - vered up in lus - cious green
D
C
Where the snow is ne - ver seen
Head - in' down that way to - day

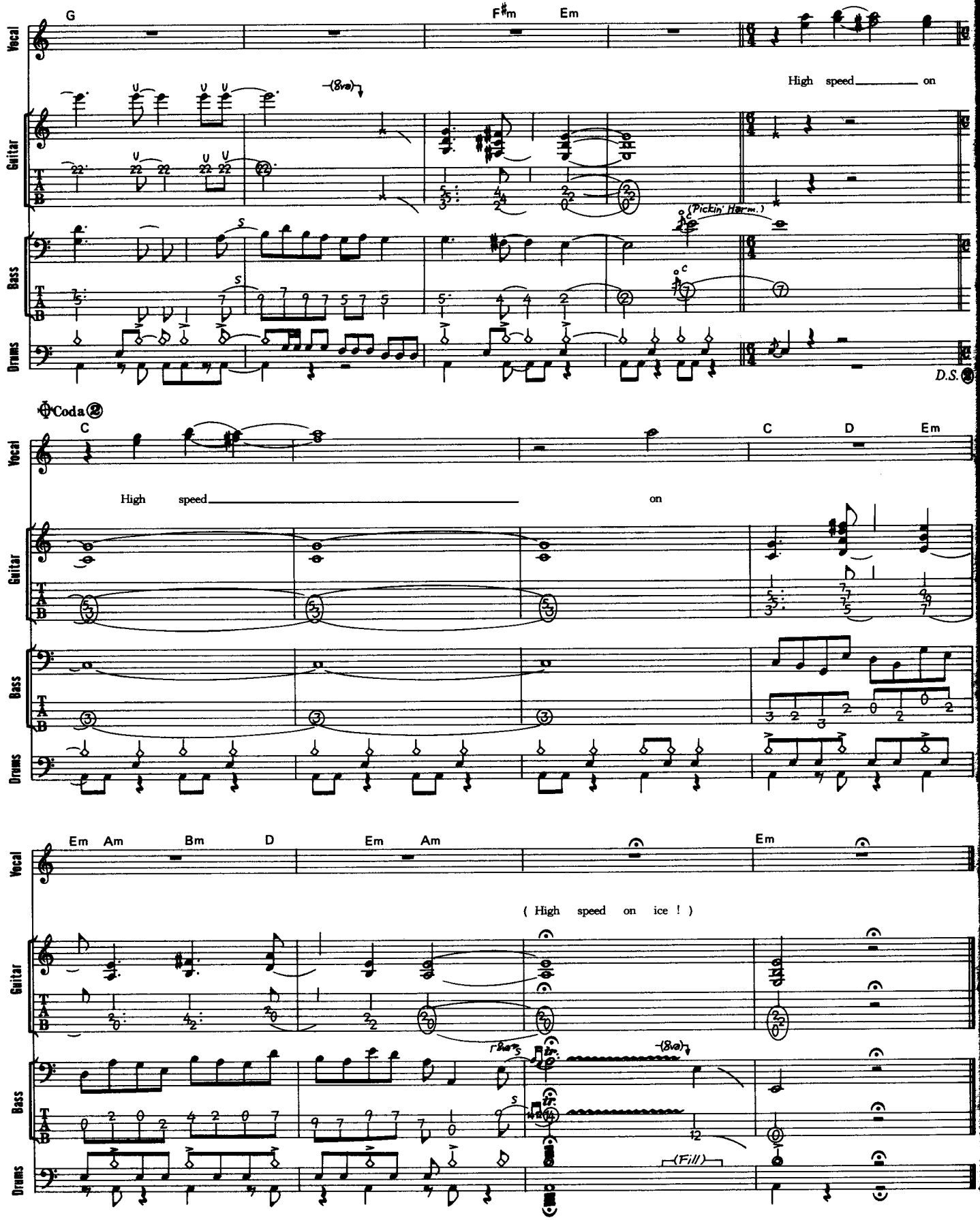

Em
G
F♯m
Em
Vocal
You bet - ter think twice
tr.
Guitar
T
A
B
(o=Pickin' Harm)
Bass
Drums
Em
C
Em
C
Em
C
High speed on ice
High speed on ice
vib.
H
C
Em
C
Em
C
High speed on ice
High speed on ice


D
Am
G
F
Vocal
Break the morn - ing light I'm tak - in' the time Mak - in' a run
Guitar
Bass
Drums
vib.
F
D
Am
in the sun To a pie in the hot sum - mer sky
C
P+H
(Arm.)
(Tapping)
8va
20
Am
G
F
One more freeze to - night I'm mak - in' a line I wan - na brake


F
D
Am
Vocal
like a steak
With the sun in my eyes
Oh
Guitar
Bass
Drums
D.S. 1
Coda 1
Em
C
E
Am
ice
Yeah
H+P
(Tapping Harm.)
F
Bm
S
(Tapping Harm.)


F
G
C
Am
Vocal
Guitar
Bass
Drums
C
C.D
vib.
P
Tapping Harm.)
F
Bm
8va
(Tapping Harm.)
F
G
Em
H.C
H
vib.


G
Em
Vocal
Guitar
Bass
Drums
T
A
B
W.C
vib.
(8va)
S
P
C
(Tapping)
G
Em
H
(8va Harm.)
8va
23


G
F#m
Em
Vocal
Guitar
Bass
Drums
High speed on
(Pickin' Harm.)
D.S.
Coda
C
D
Em
High speed on
Em Am Bm D Em Am Em
(High speed on ice !)
(Fill)

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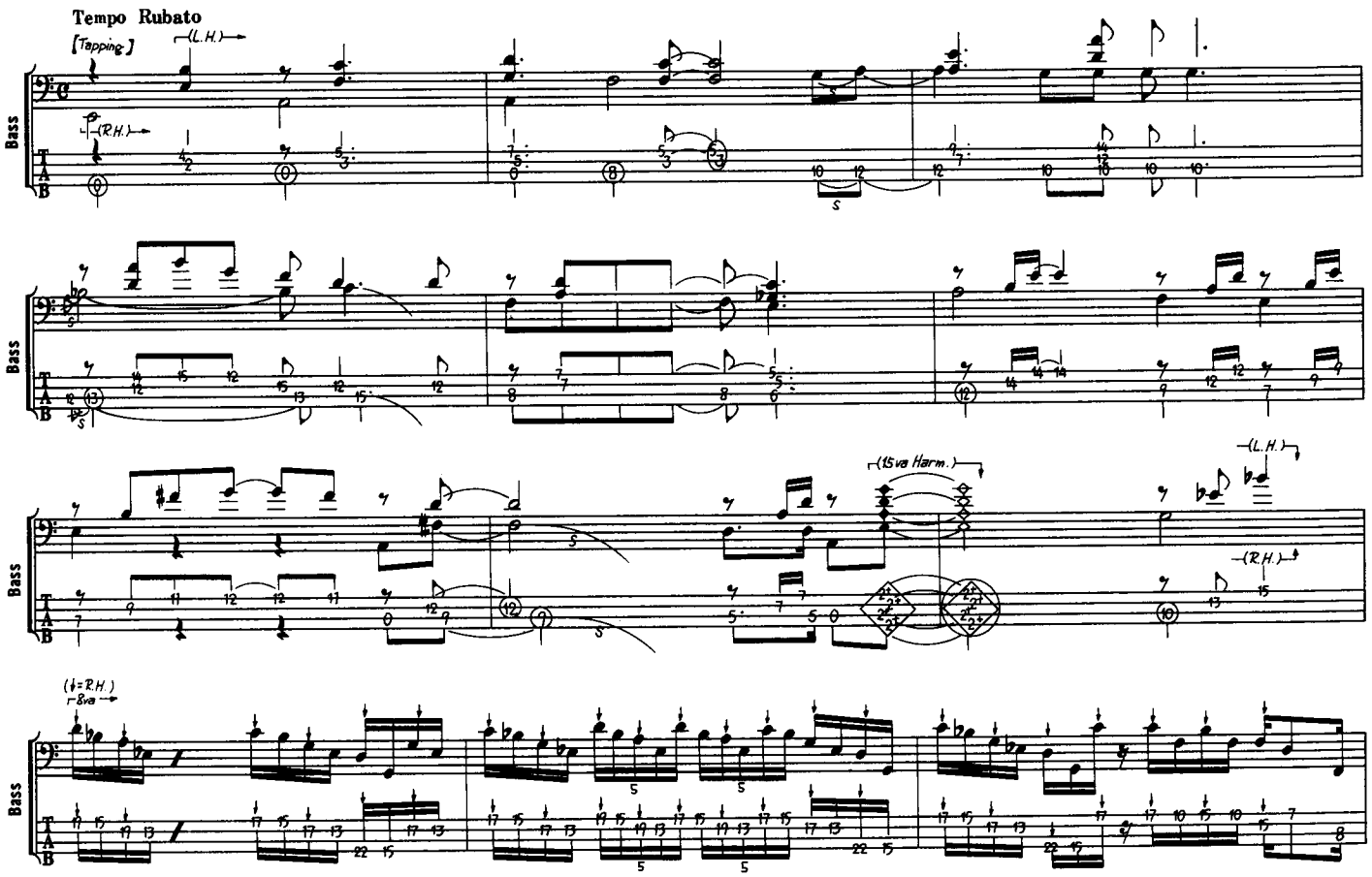
Music by Billy Sheehan

この曲は、ベースだけによるソロ演奏だ。このベース・プレイは、まさに革命的ともいうべきものすごいものがある。これはタラス時代のプレイであり、1983年のスタジオ録音によるものだ。彼のプレイは、全くギターと同様のものであり、ギター・テクニックでも革新的なライト・ハンド奏法などまでも、ベースで難なくプレイしてしまうのである。この曲では、彼のテクニックの数々があますところなくプレイされているようだ。それらの1つ1つを詳しく解説していくことにしよう。まずこの曲は、ソロ演奏ということであり、「Tempo Rubato」つまり、自由なテンポでプレイされている。譜面では、$\frac{4}{4}$拍子としてあるが、このリズムは大体の目安と考えてもらいたい。又、この曲は、ほとんど"タッピング"で演奏されている。これは、弦をフレットに叩きつけるようにして音を鳴らしているものだ。最初の9小節間は、右手と左手が別々のフレーズを弾いている。譜面で分かるように、低音部を右手で、高音部を左手でタッピングしているものだ。開放弦の音だけは、タッピングするわけにはいかないので、ピッキングで鳴らすようにしよう。8～9小節目のハーモニクスは、2フレットよりも少し3フレット寄りの位置がハーモニクス・ポイントだ。ハーモニクスは、多く使うテクニックの1つであり、2フレットや3フレットの位置でもよくハーモニクスを行っている。10小節目からは、ライト・ハンドを使ったフレーズが続いている。これらはギターのテクニックと全く同じものだ。24小節目にあるタッピング・ハーモニクスは、タブのカッコ内の位置を右手で軽く叩くようにするとよい。一番最後では、ネックを力づくで曲げてヴィブラートをかけたり、チューニング・ペグを回してアームダウンのような効果も出している。



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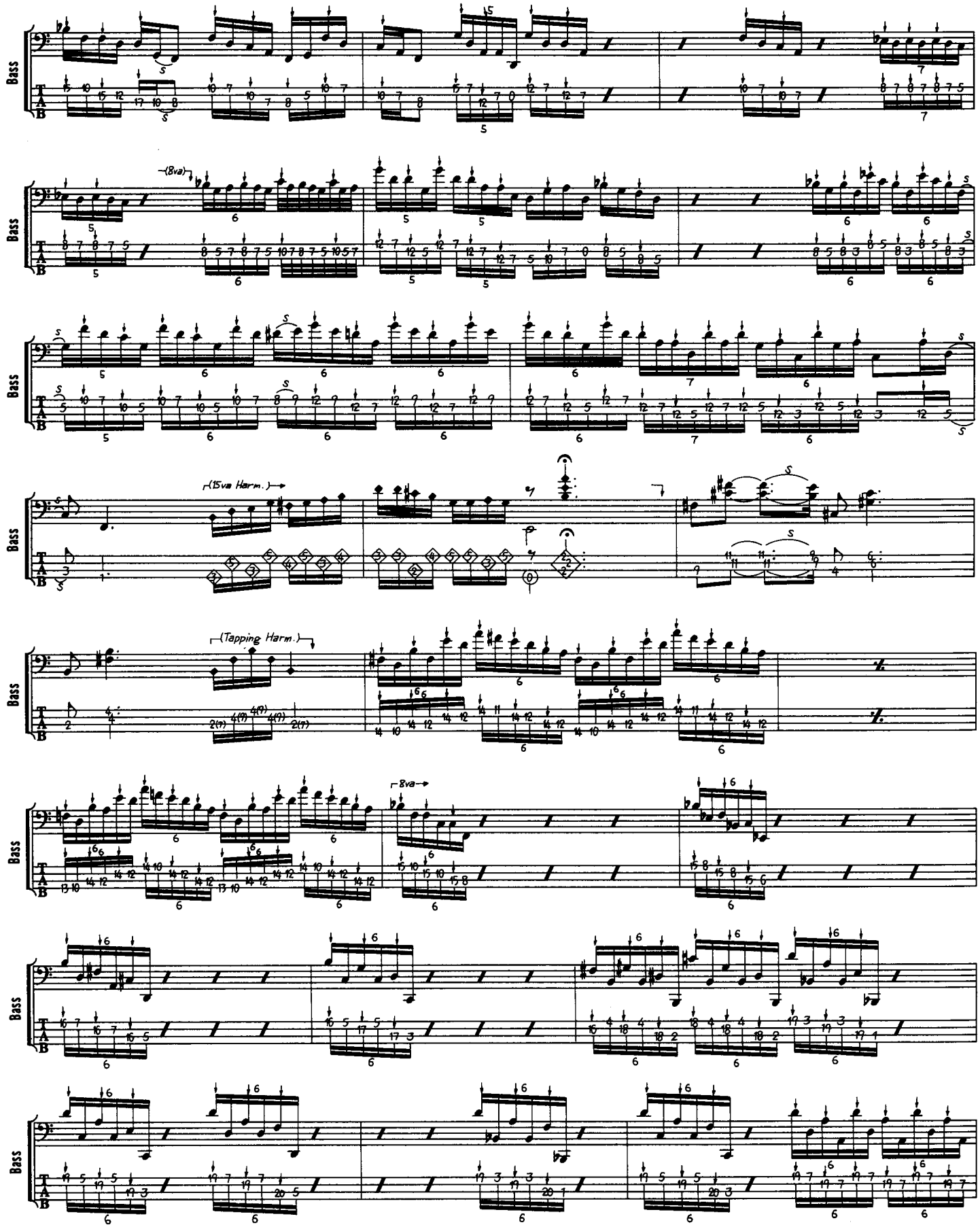
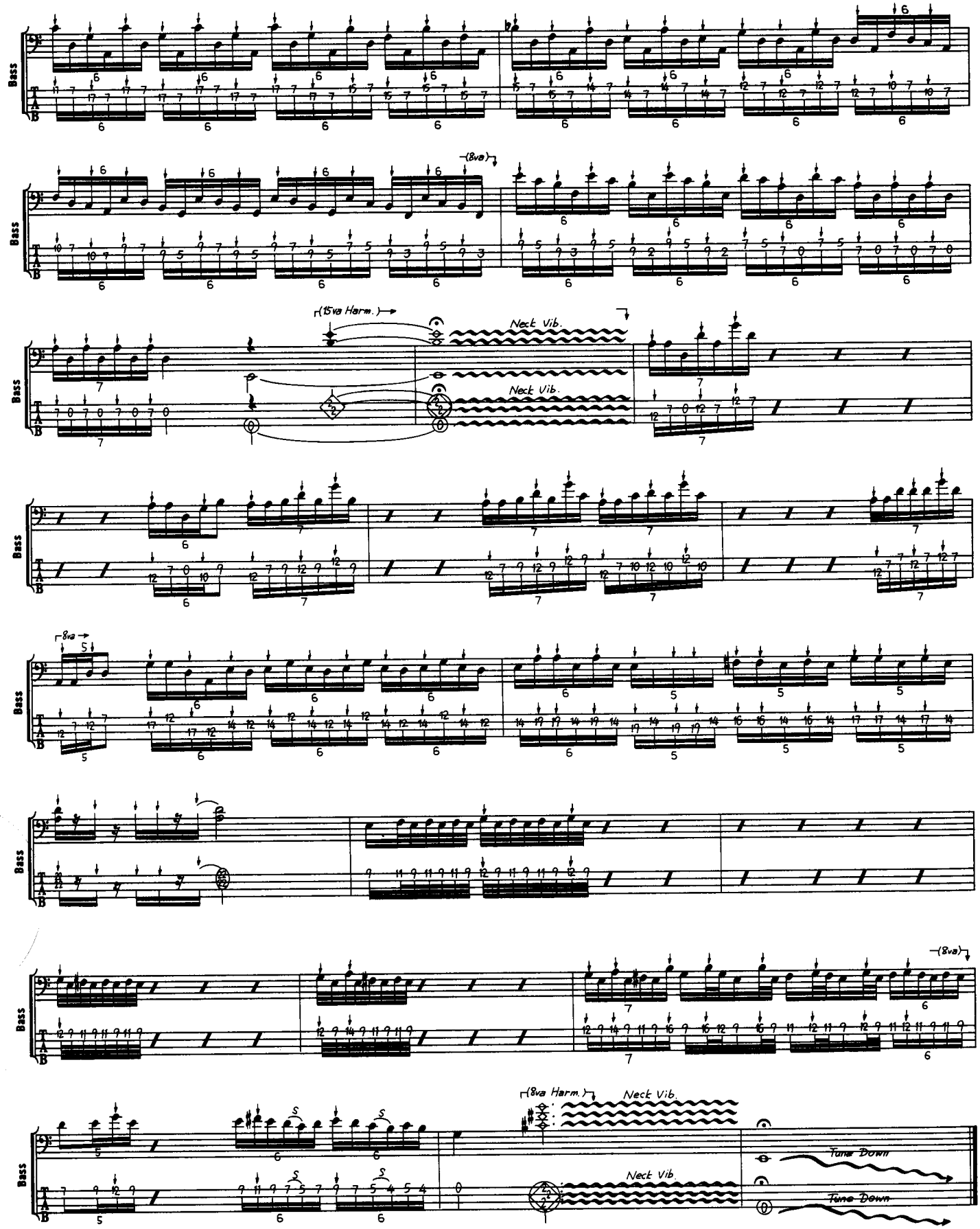

Bass
(8va)
(15va Harm.)
(Tapping Harm.)
8va


Bass
(8va)
(15va Harm.)
Neck Vib.
Neck Vib.
8va
(8va)
(8va Harm.)
Neck Vib.
Neck Vib.
Tune Down
Tune Down

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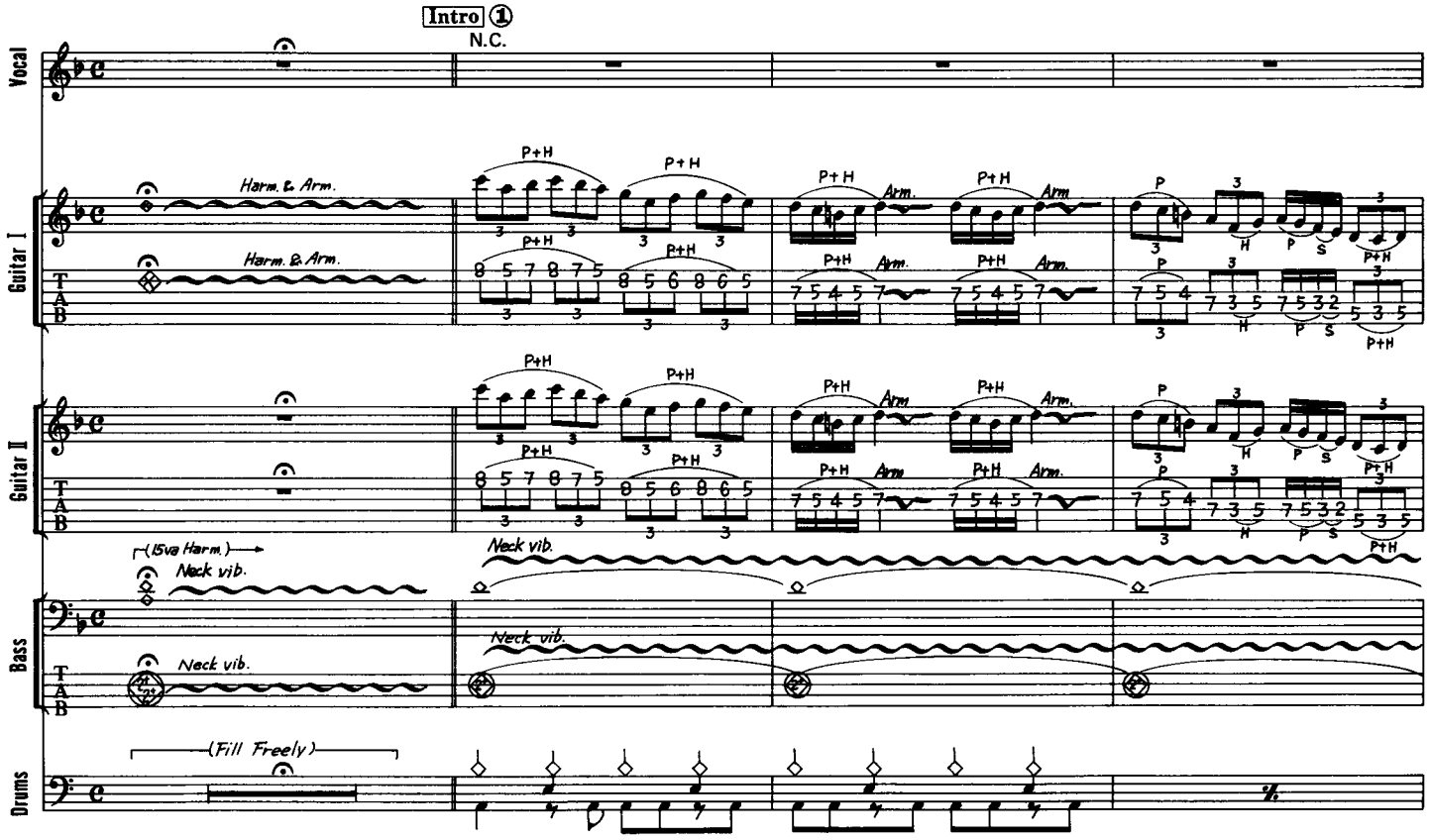
SHY BOY

シャイボーイ

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、これはデイヴィッド・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。C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。C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。



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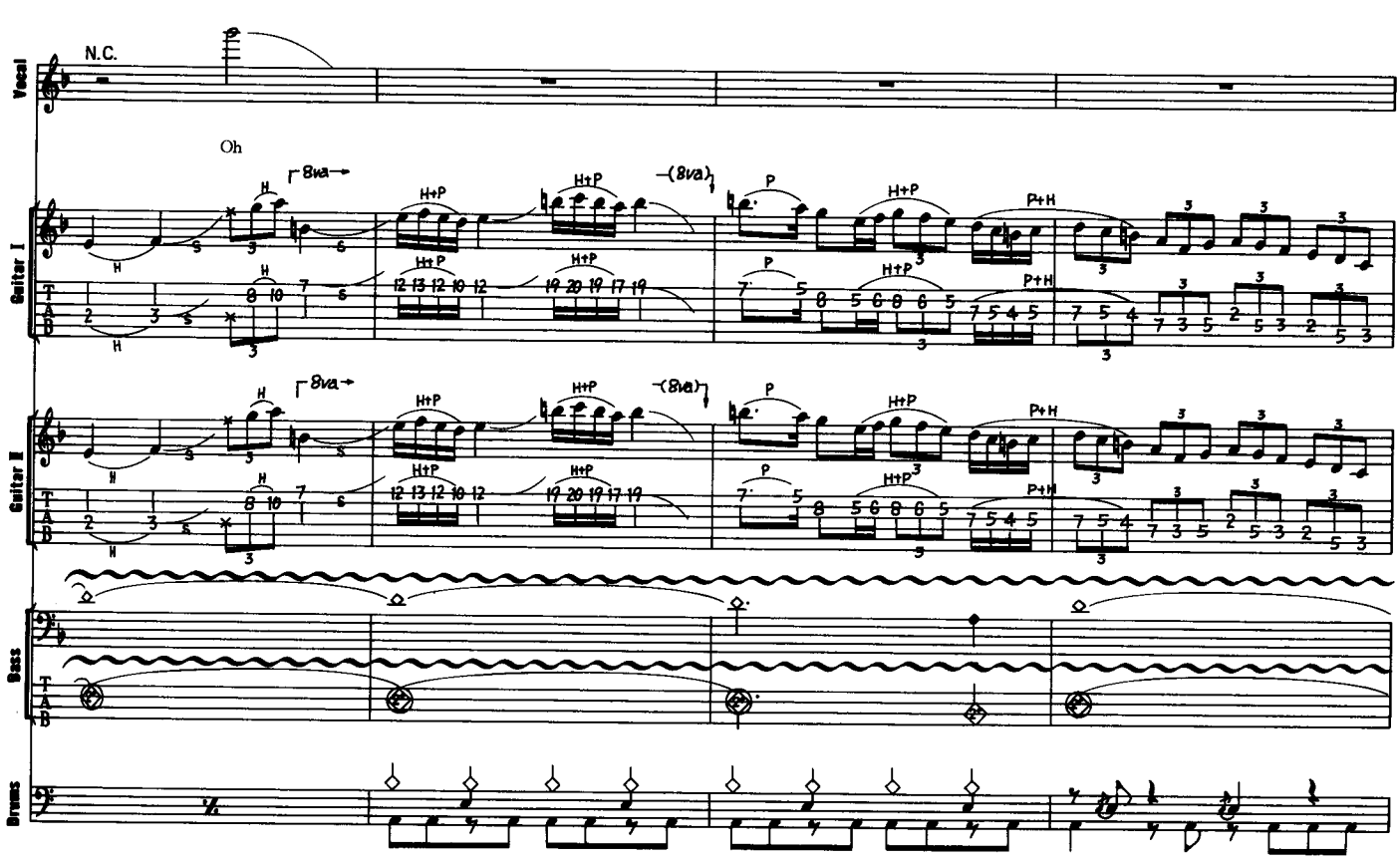
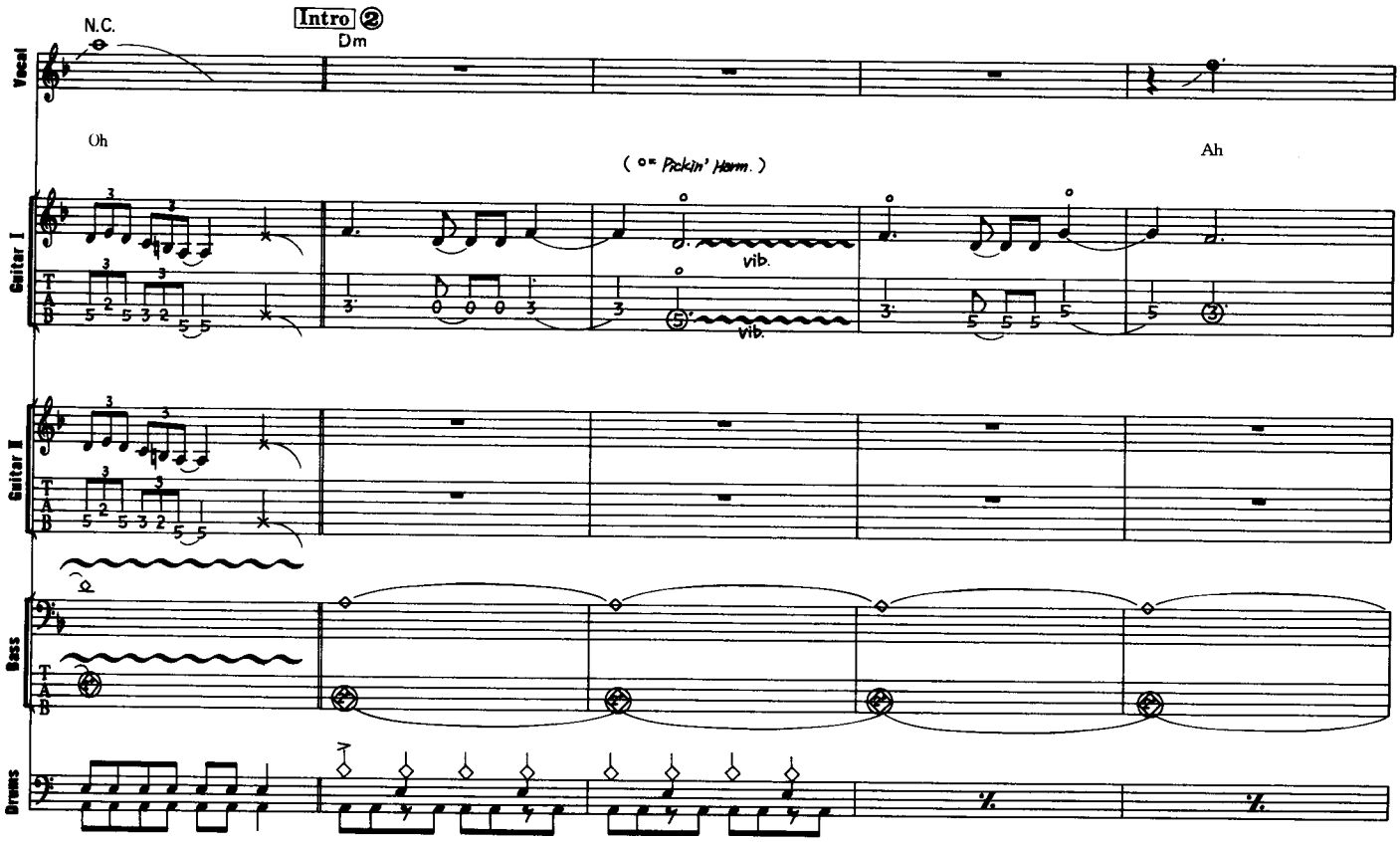
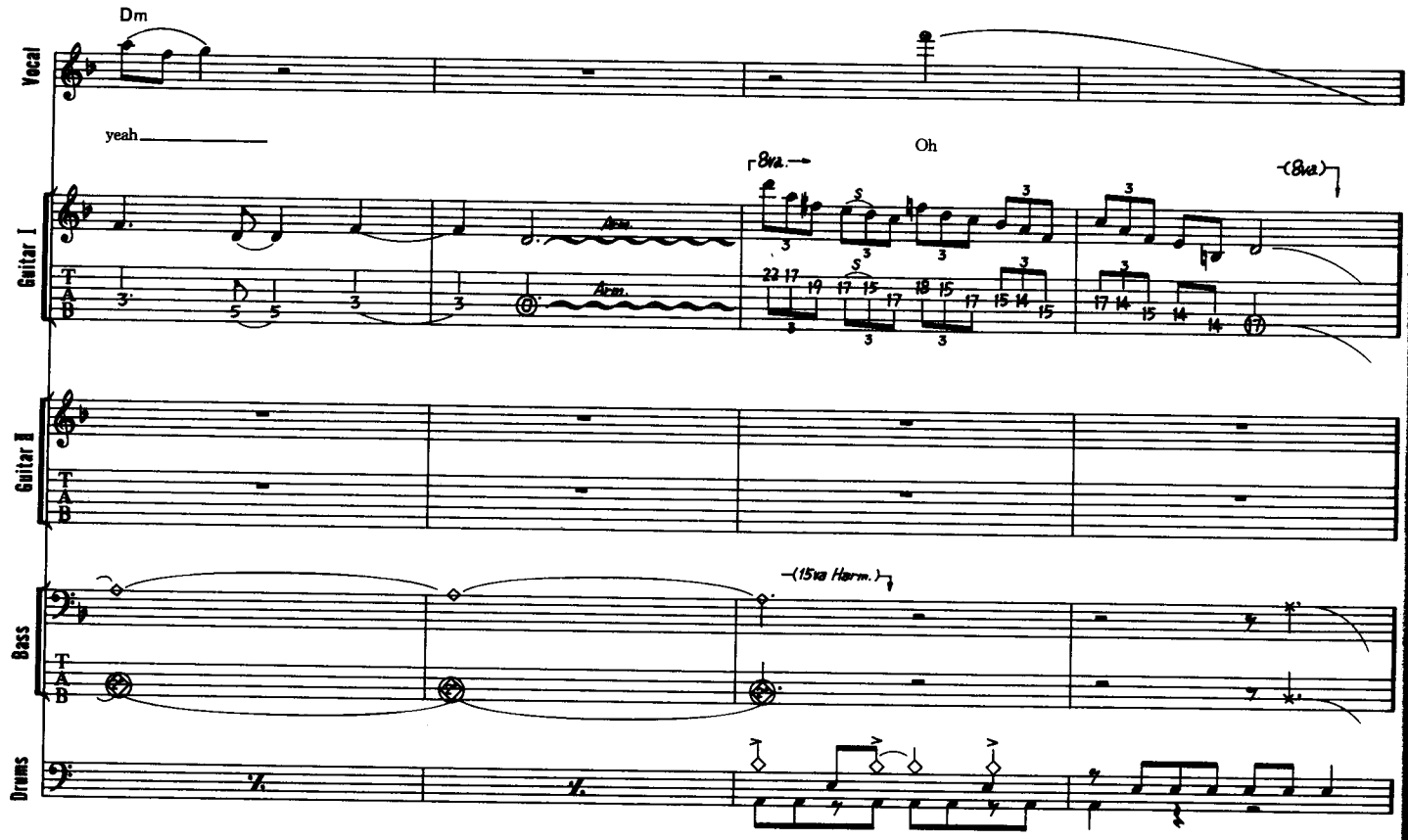
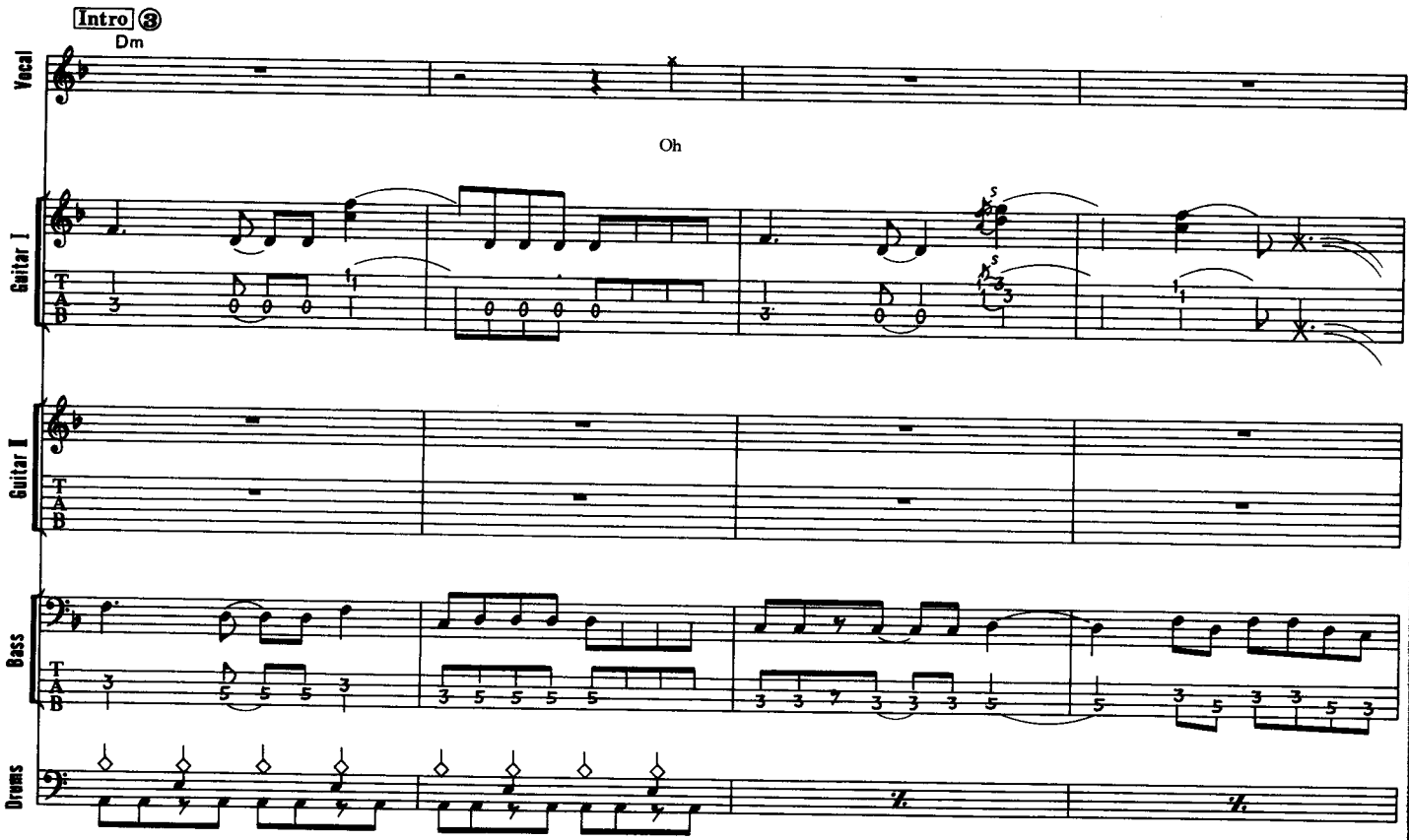
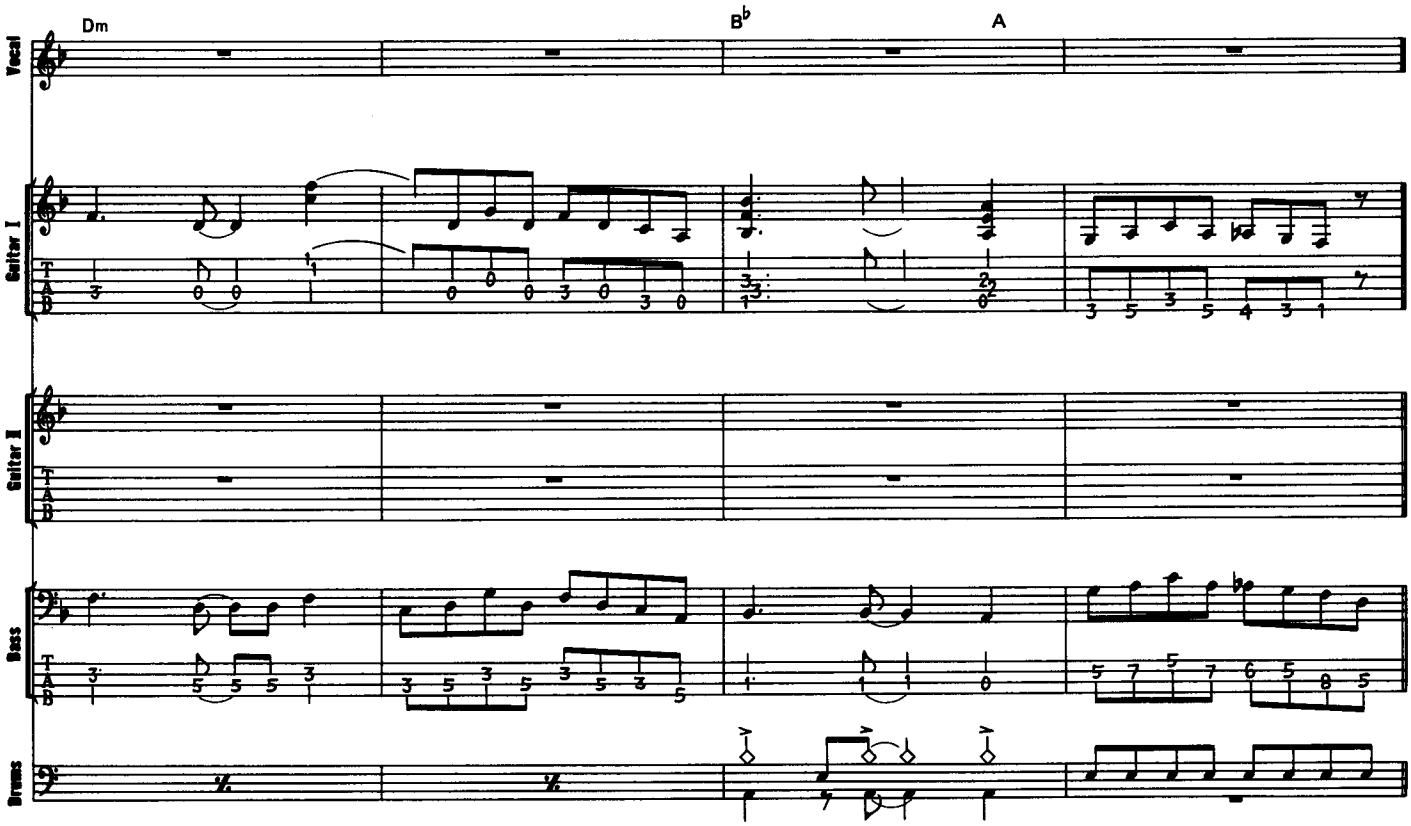
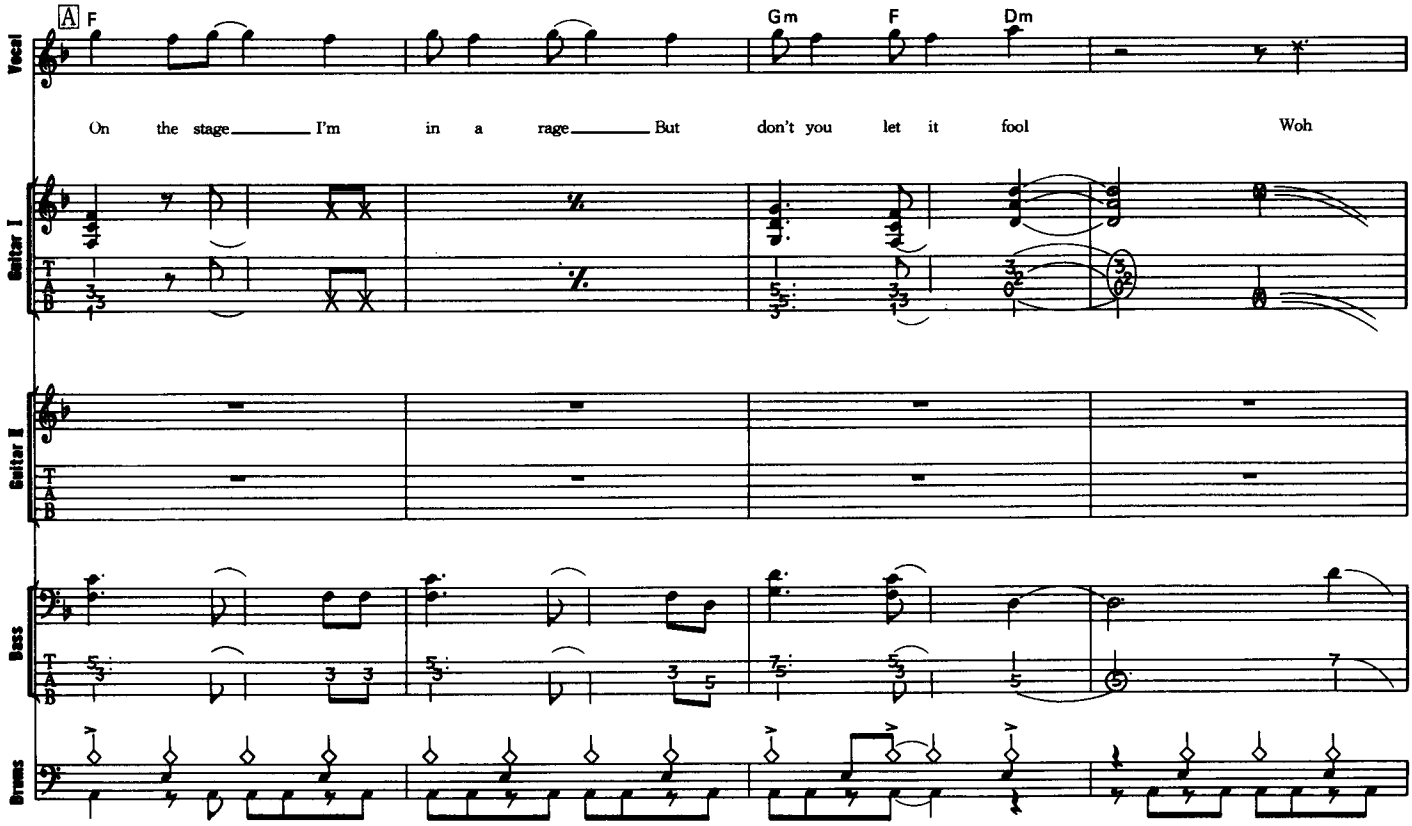

N.C.
Vocal
Oh
8va
(8va)
H
H+P
P
P+H
Guitar I
Guitar II
Bass
Drums

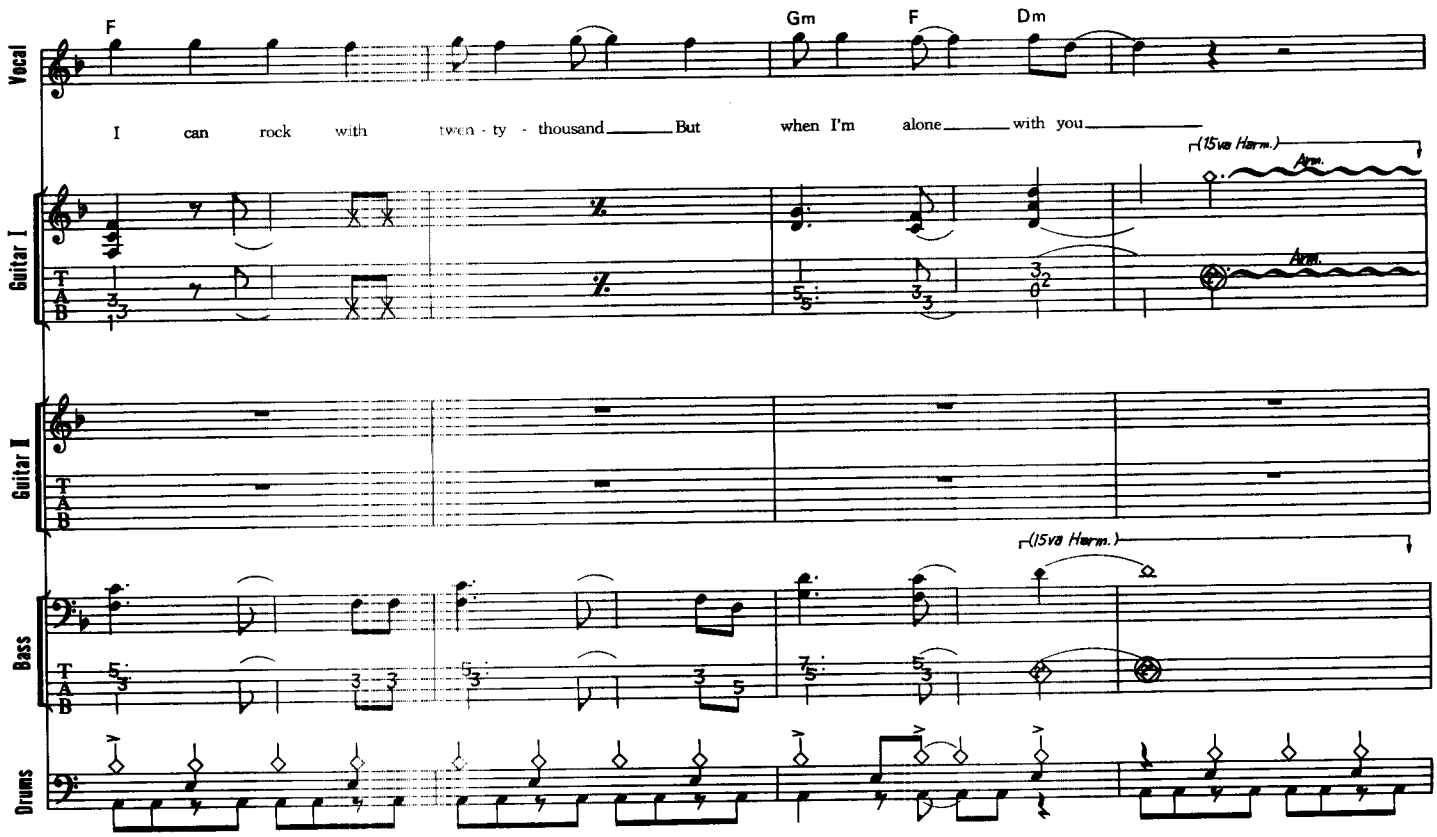

N.C.
Intro ②
Dm
Vocal
Oh
Ah
(o= Pickin' Harm.)
vib.
Guitar I
Guitar II
Bass
Drums

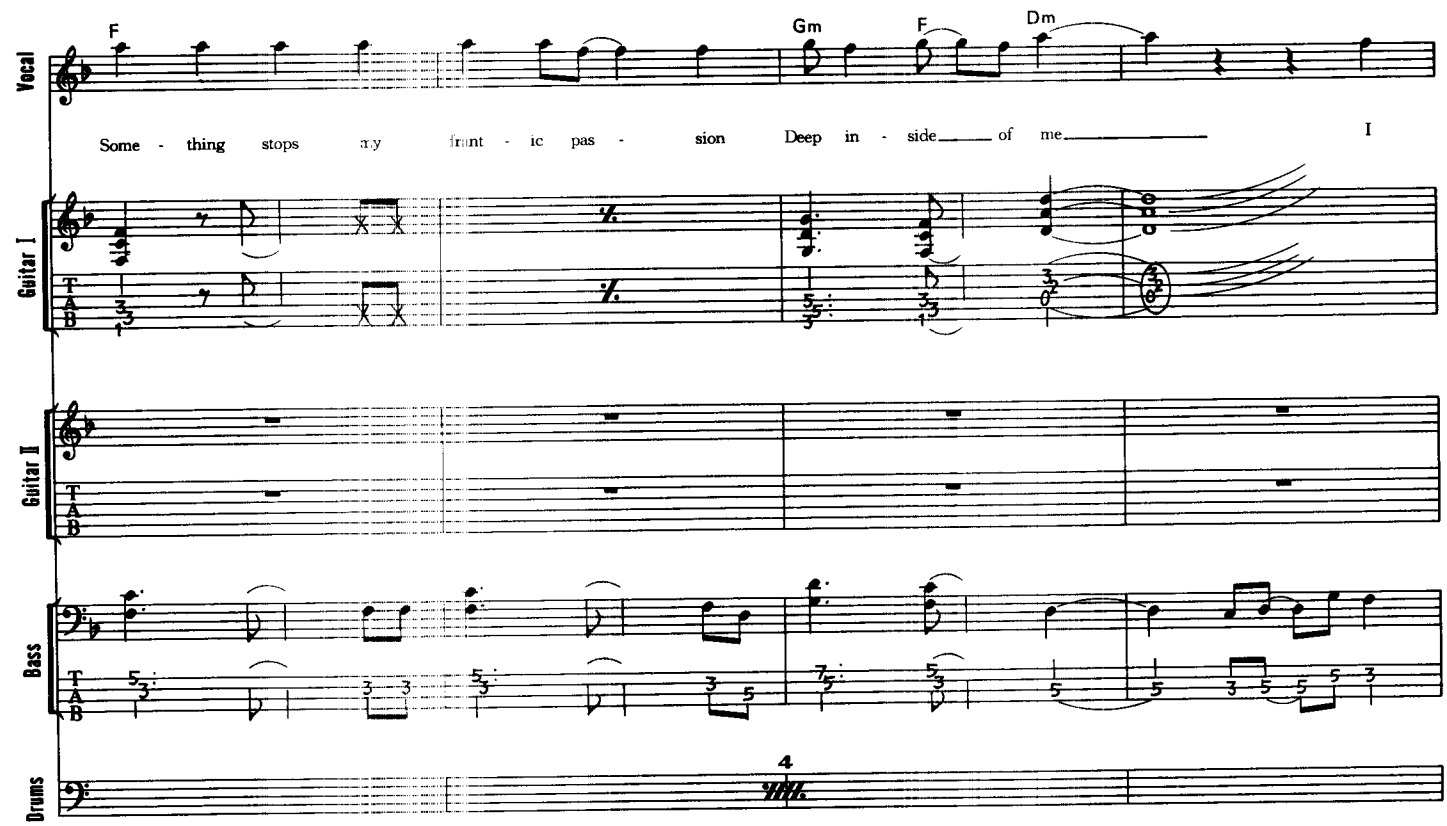

Dm
Vocal
yeah
Oh
8va.
(8va)
Guitar I
Guitar II
Bass
(15va Harm.)
Drums

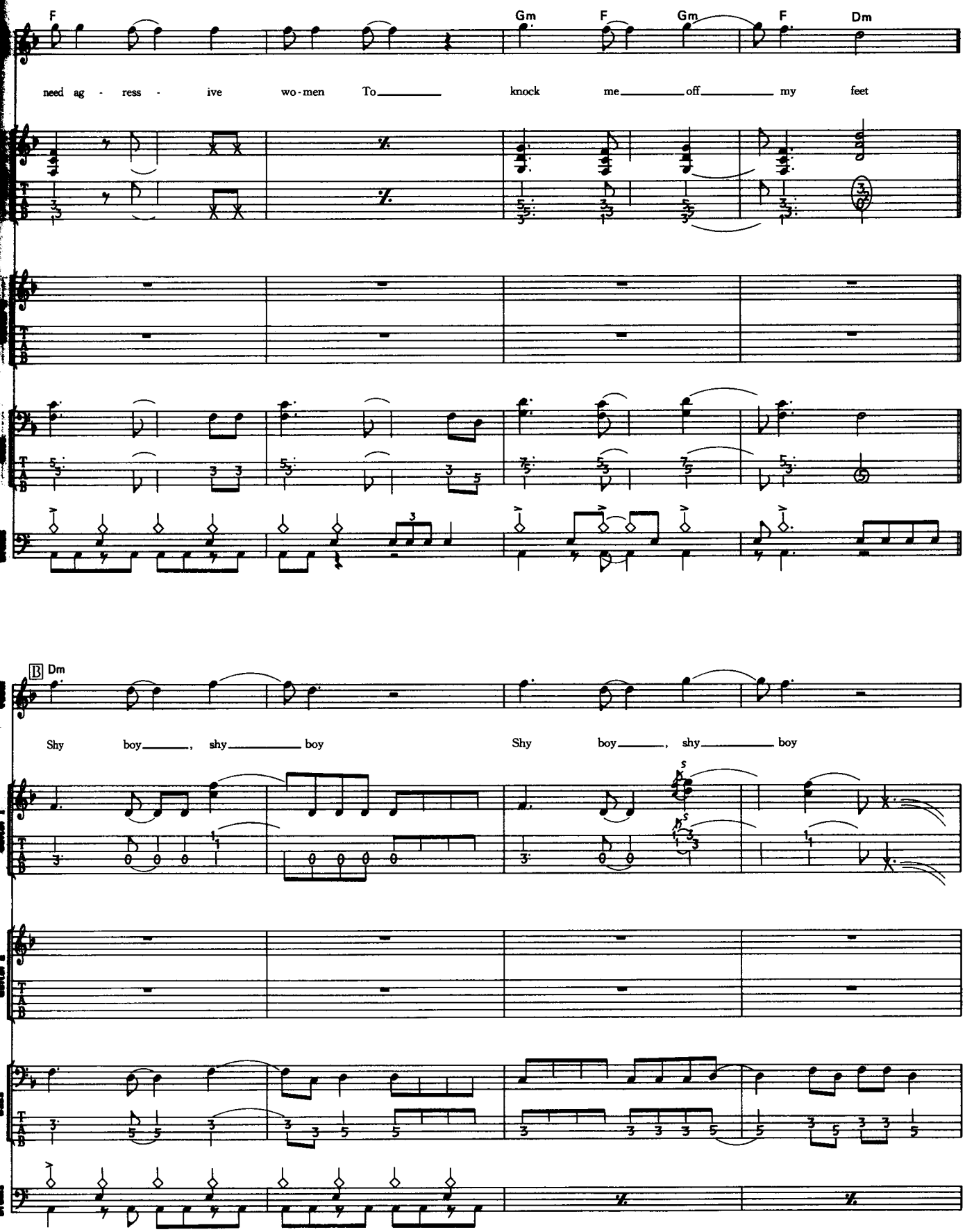

Intro 3
Dm
Vocal
Oh
Guitar I
Guitar II
Bass
Drums

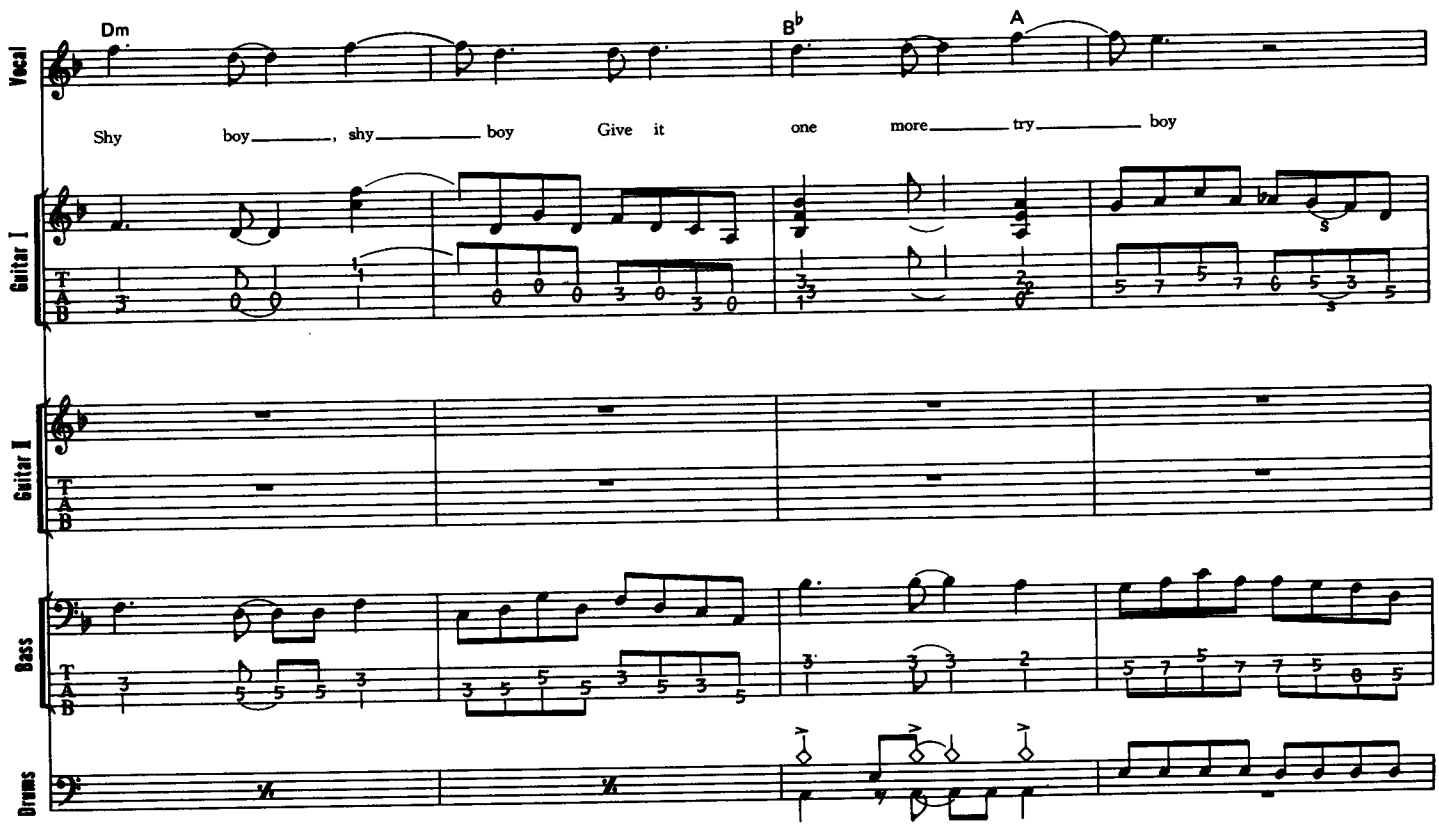

Dm
B♭
A
Vocal
Guitar I
Guitar II
Bass
Drums

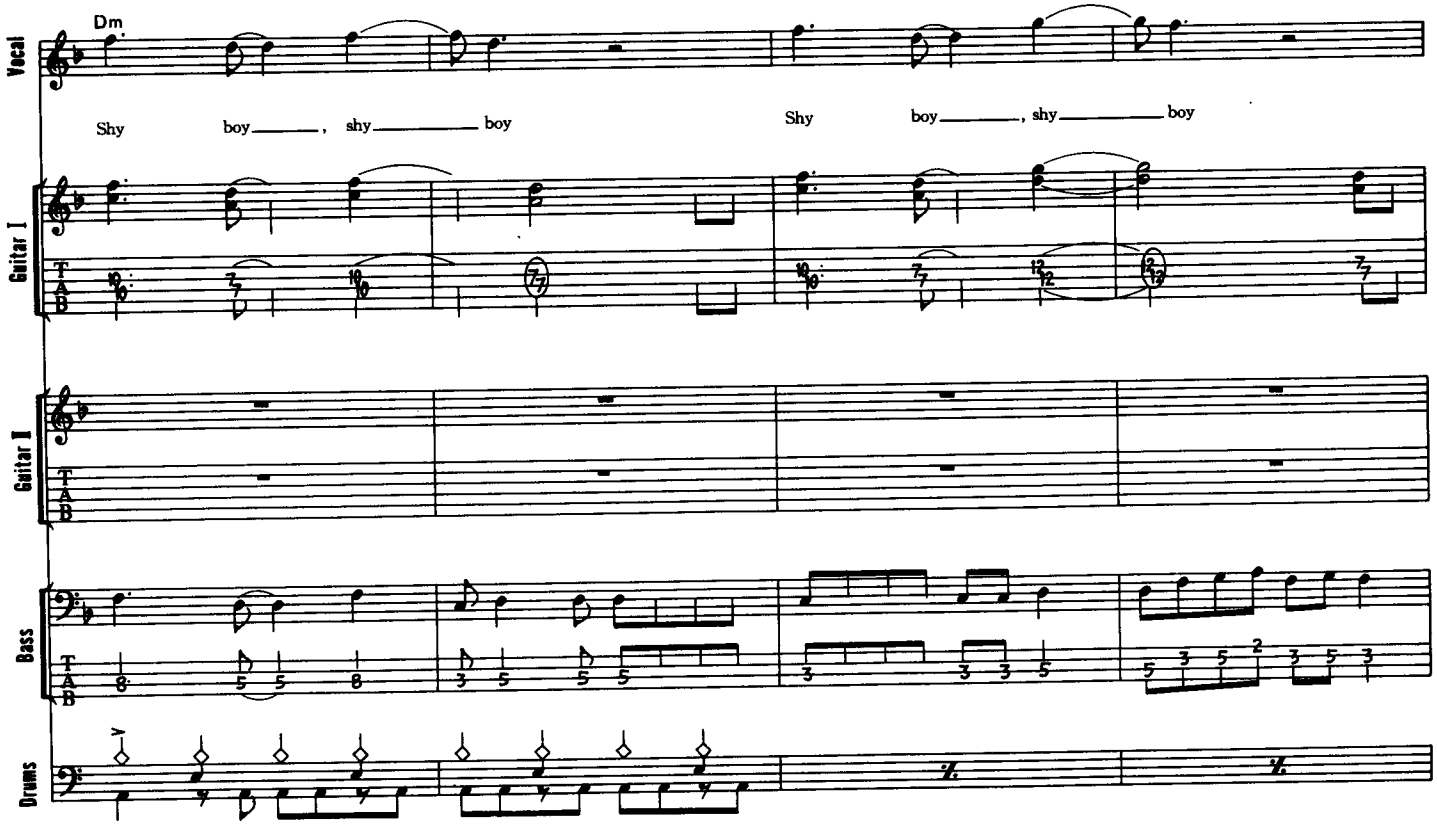

A
F
Gm
F
Dm
On the stage I'm in a rage But don't you let it fool Woh
Vocal
Guitar I
Guitar II
Bass
Drums

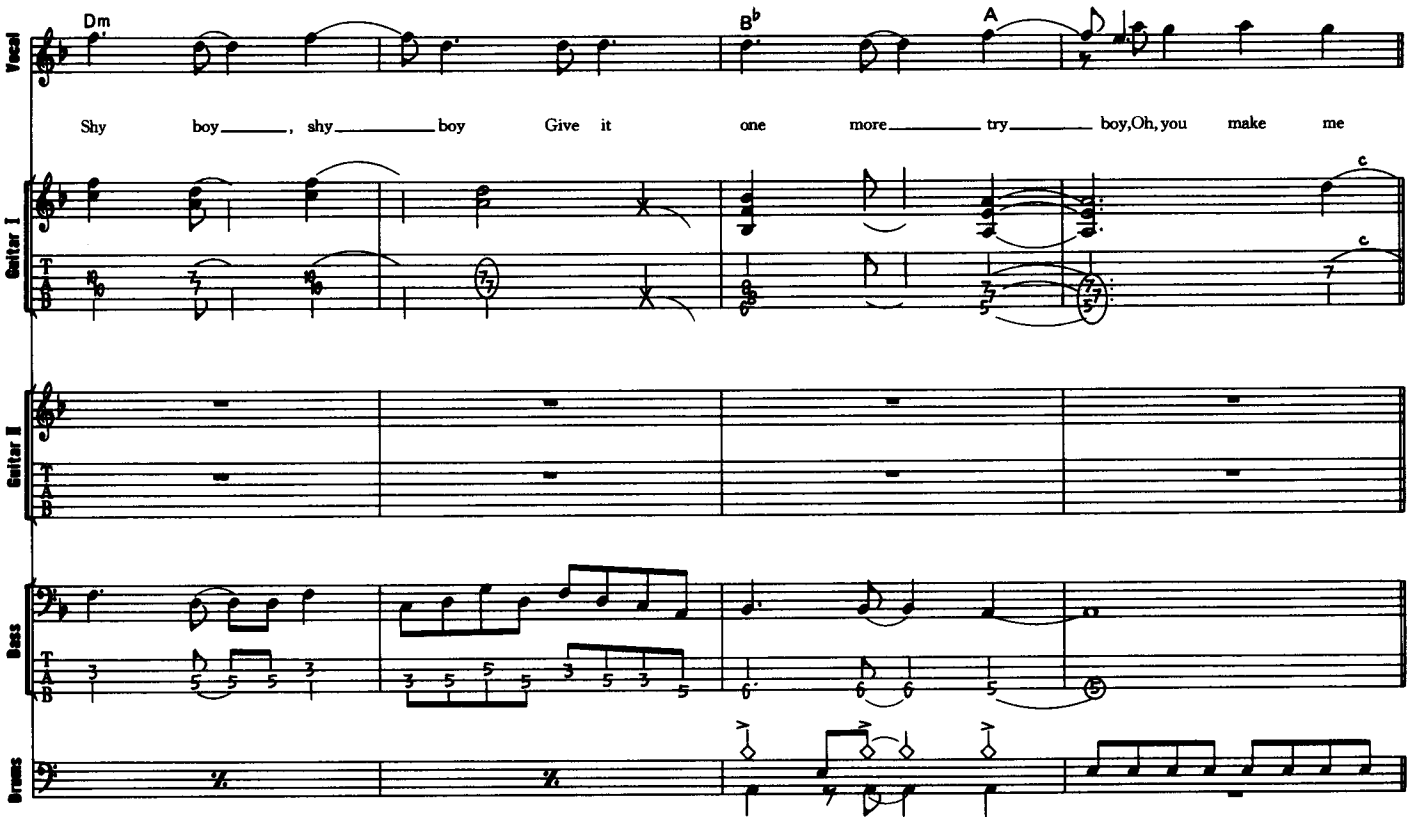

F
Gm
F
Dm
Vocal
I can rock with twen - ty - thousand But when I'm alone with you
(15va Harm.)
Arm.
Guitar I
T
A
B
Guitar II
Bass
Drums

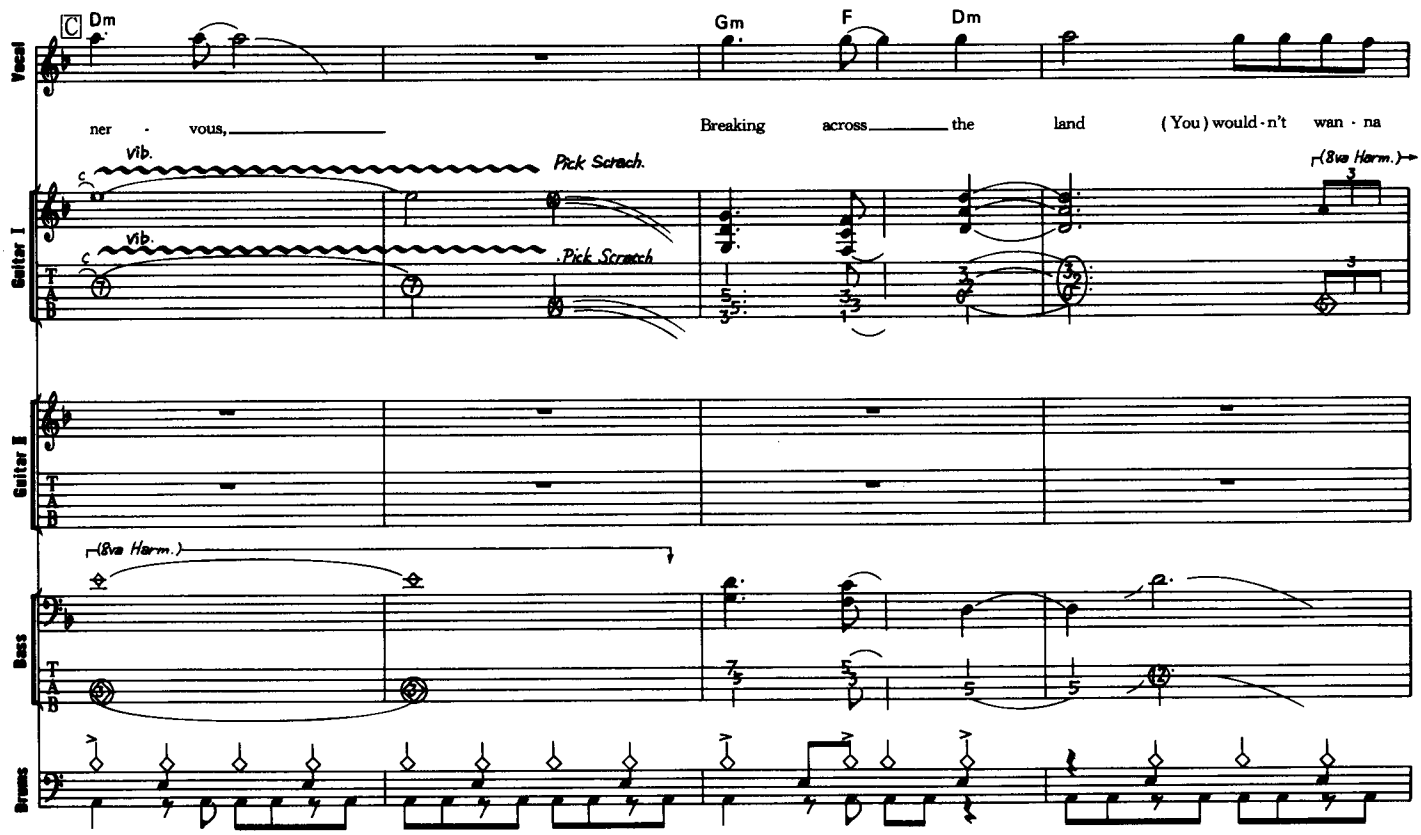

F
Gm
F
Dm
Vocal
Some - thing stops my frant - ic pas - sion Deep in - side of me I
Guitar I
T
A
B
Guitar II
Bass
Drums
4

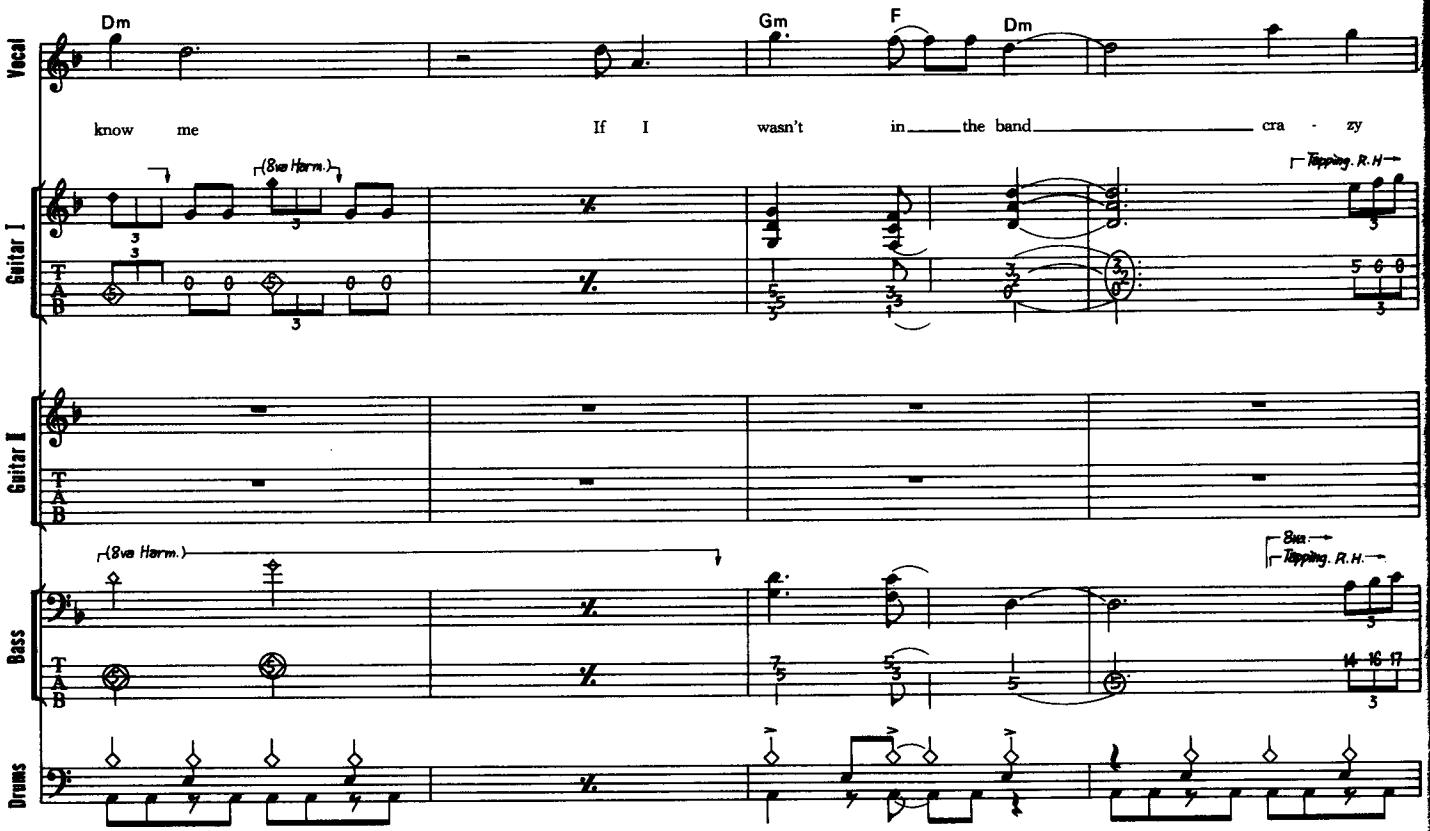

F
Gm
F
Gm
F
Dm
need ag - ress - ive wo-men To knock me off my feet
B Dm
Shy boy, shy boy
Shy boy, shy boy
Vocal
Guitar I
Guitar II
Bass
Drums


Dm
B♭
A
Vocal
Shy boy_____, shy_____ boy Give it one more_____ try_____ boy
Guitar I
Guitar II
Bass
Drums

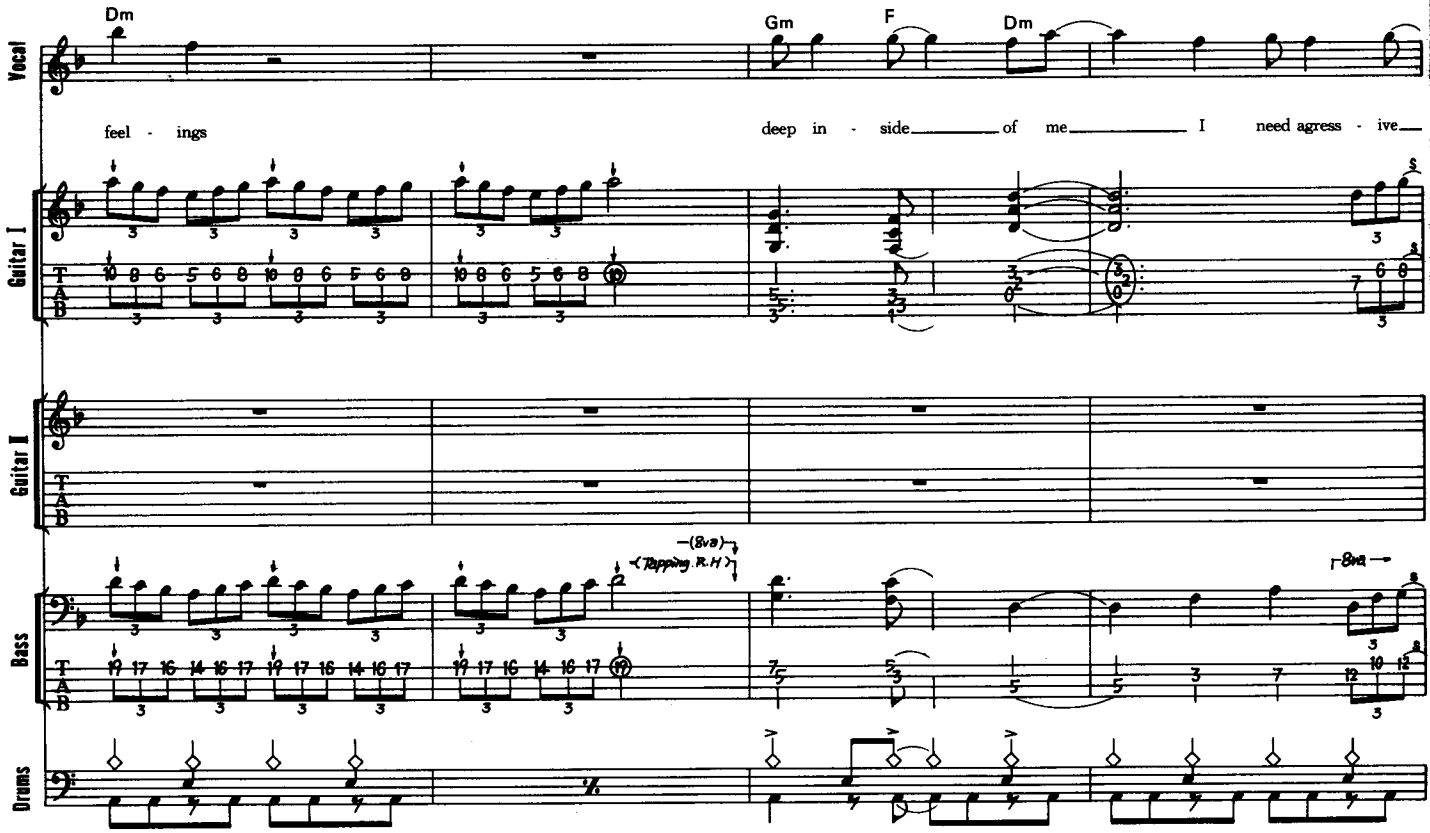

Dm
Vocal
Shy boy_____, shy_____ boy Shy boy_____, shy_____ boy
Guitar I
Guitar II
Bass
Drums

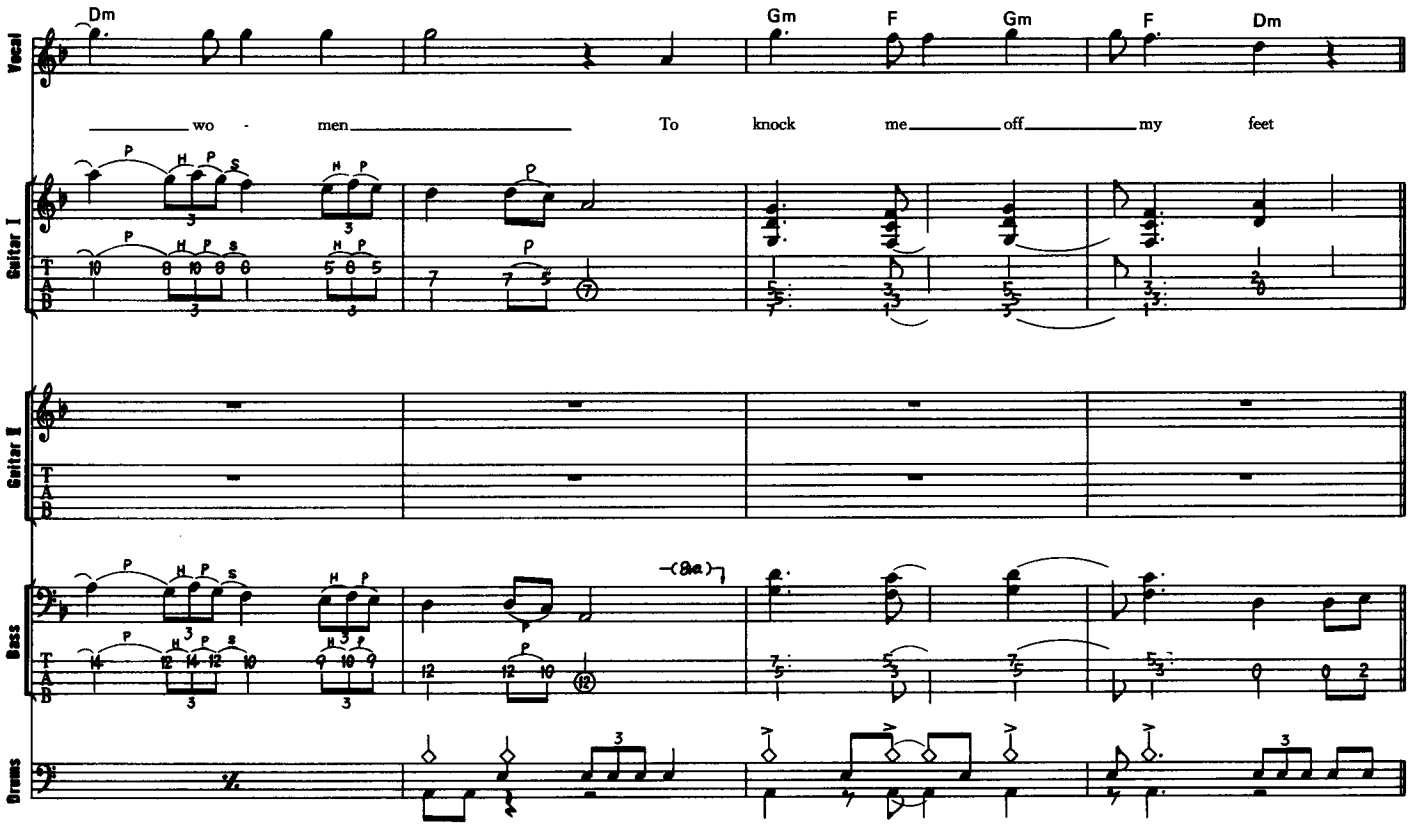

Dm
B♭
A
Vocal
Shy boy, shy boy Give it one more try boy, Oh, you make me
Guitar I
Guitar II
Bass
Drums

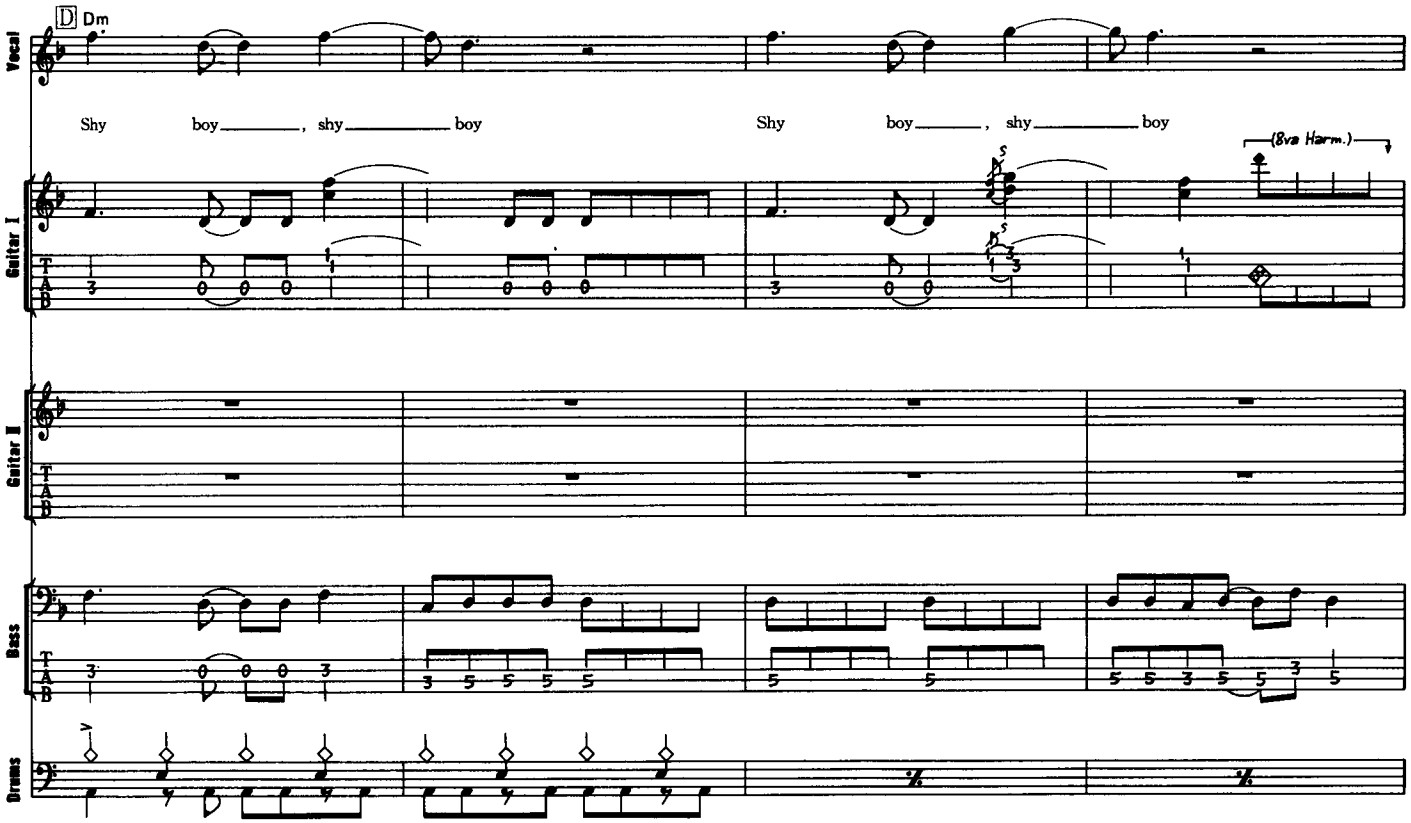

C Dm
Gm
F
Dm
Vocal
ner · vous,
Breaking across the land (You) would · n't wan · na
Vib.
Pick Scratch
(8va Harm.)
Guitar I
Guitar II
Bass
Drums

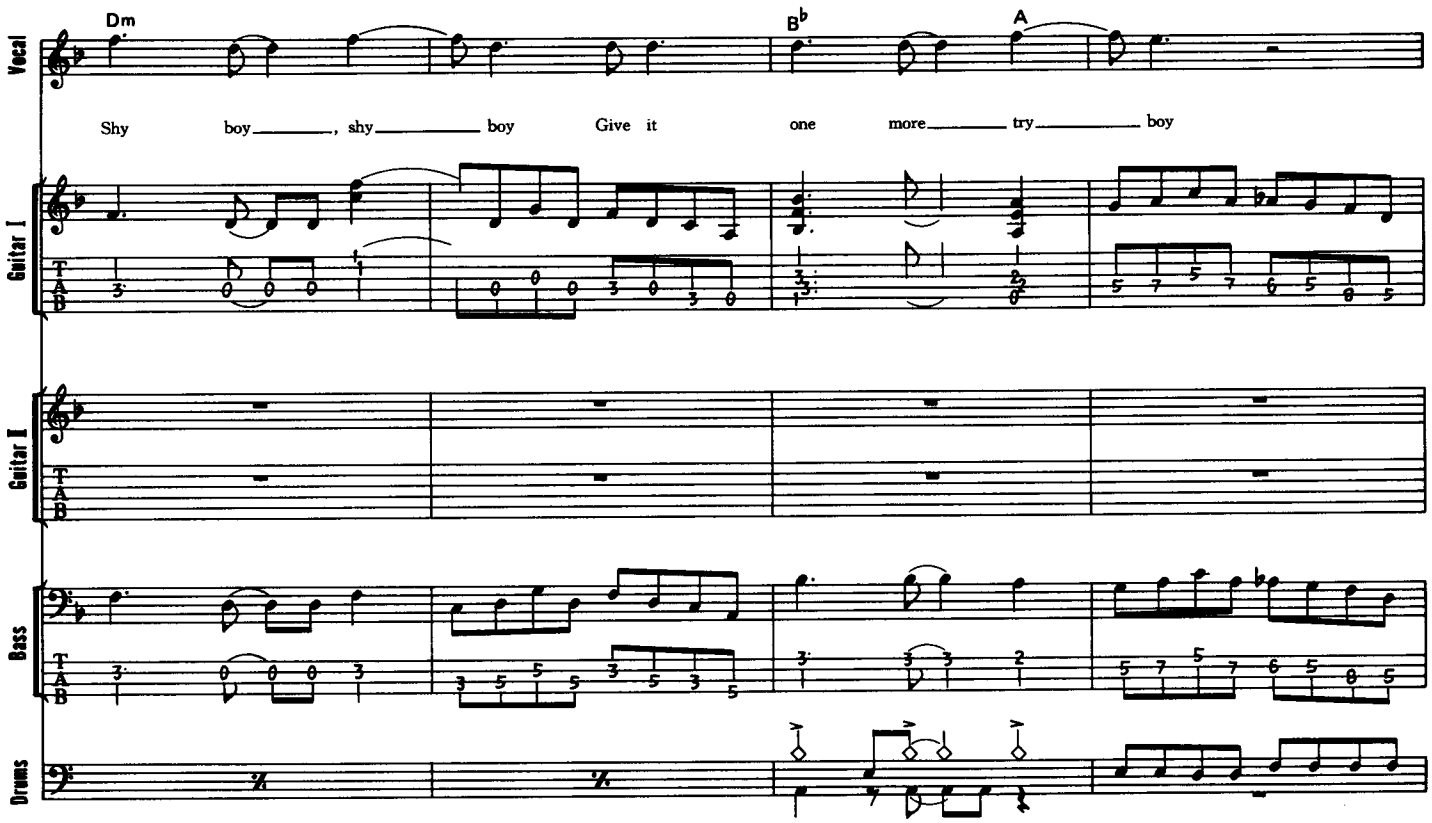

Dm
Gm
F
Dm
Vocal
know me
If I wasn't in the band cra - zy
Guitar I
(8va Harm.)
Tapping. R.H.
Guitar II
Bass
(8va Harm.)
8va
Tapping. R.H.
Drums

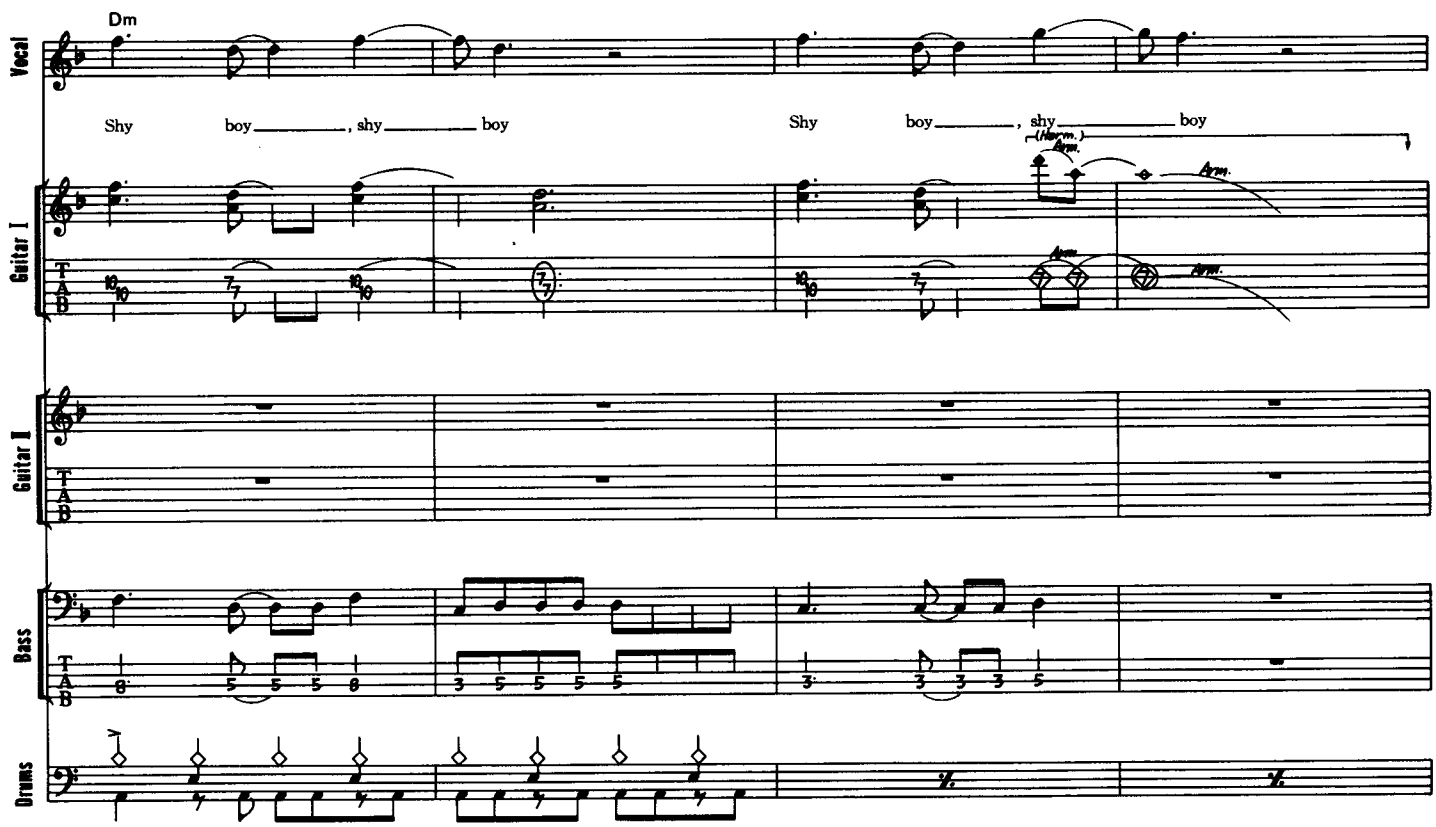
36

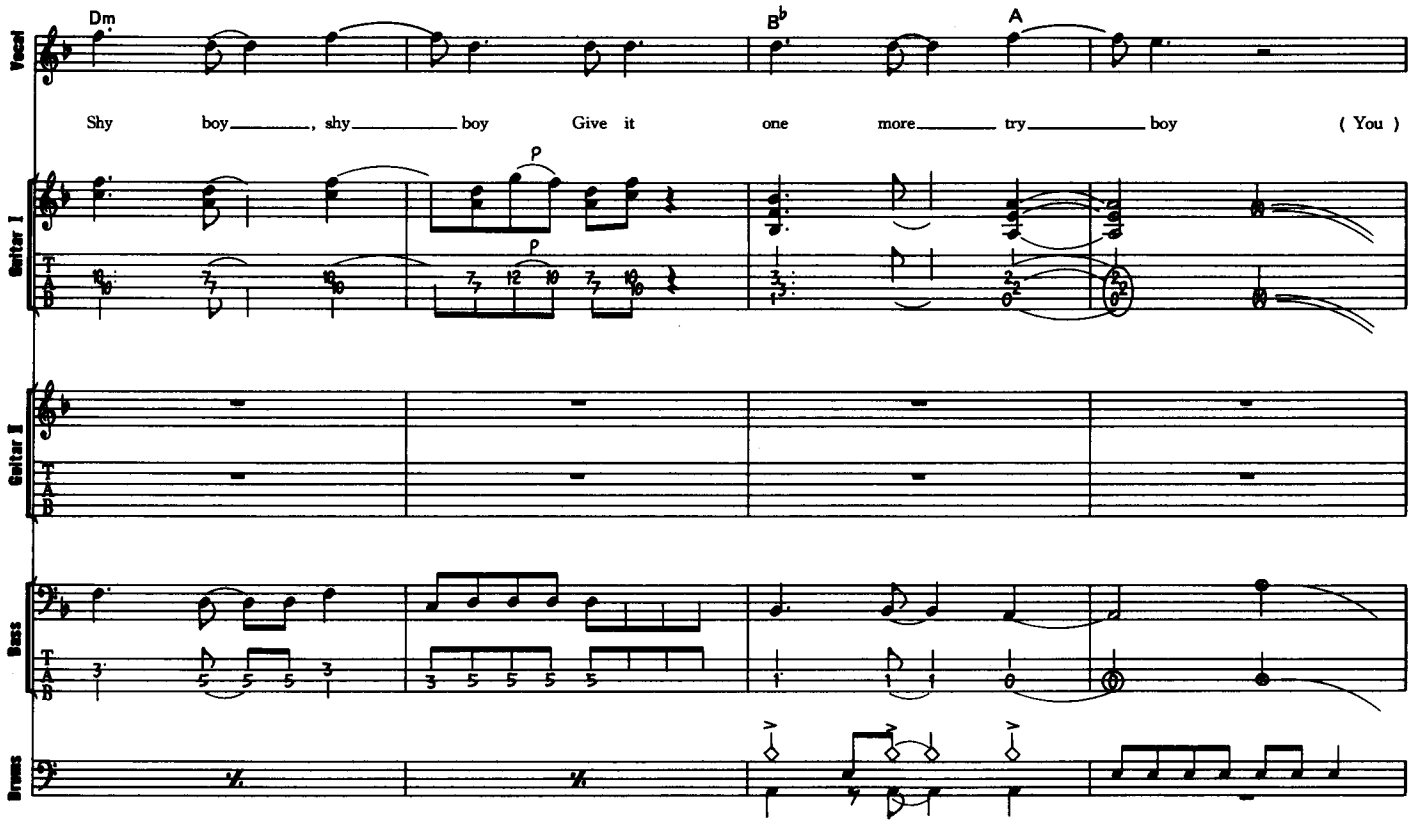

Dm
Gm
F
Dm
Vocal
feel - ings
deep in - side of me I need agress - ive
Guitar I
Guitar II
(8va)
Tapping. R.H.
8va
Bass
Drums

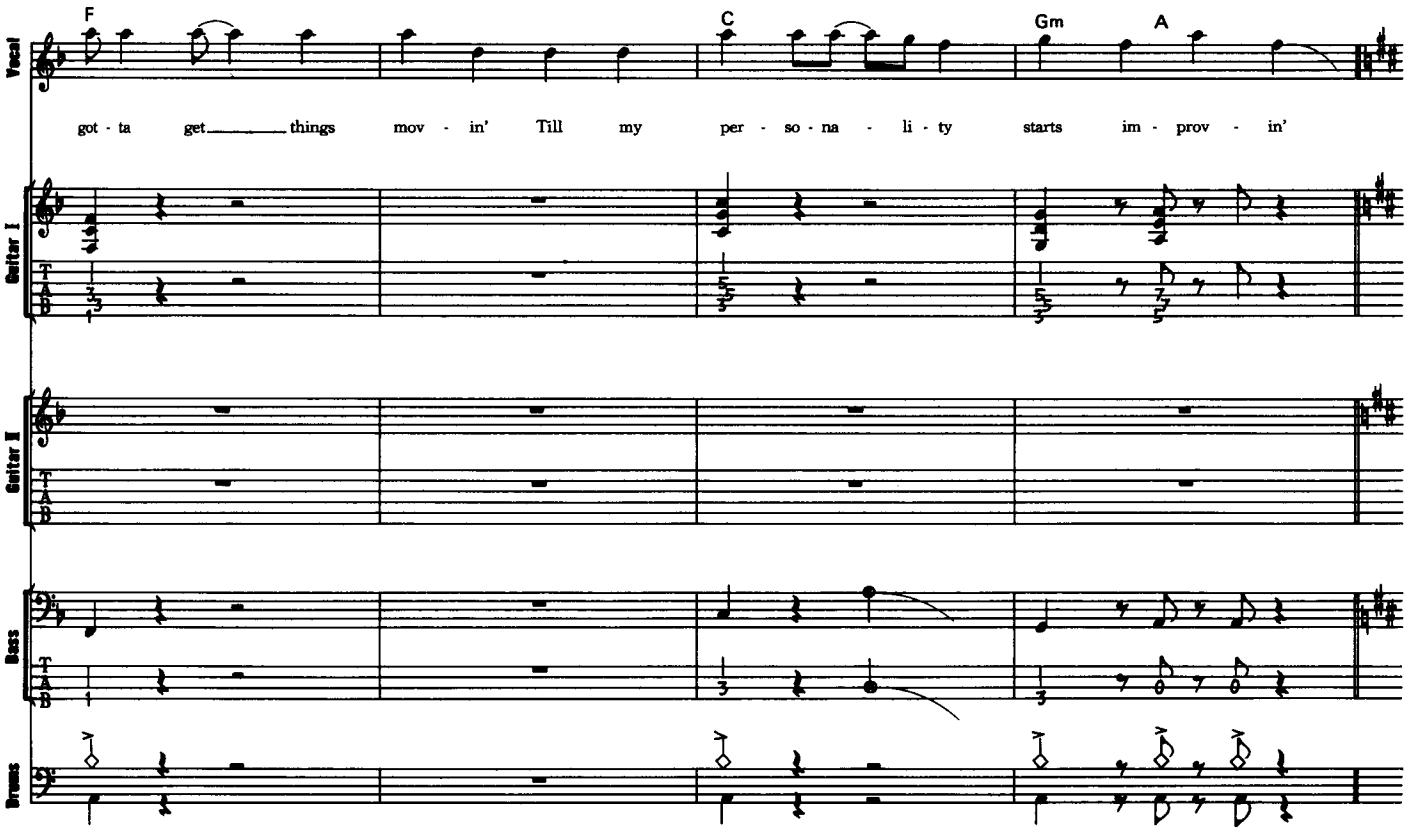

Dm
Gm
F
Gm
F
Dm
Vocal
wo - men To knock me off my feet
Guitar I
Guitar II
Bass
(8va)
Drums

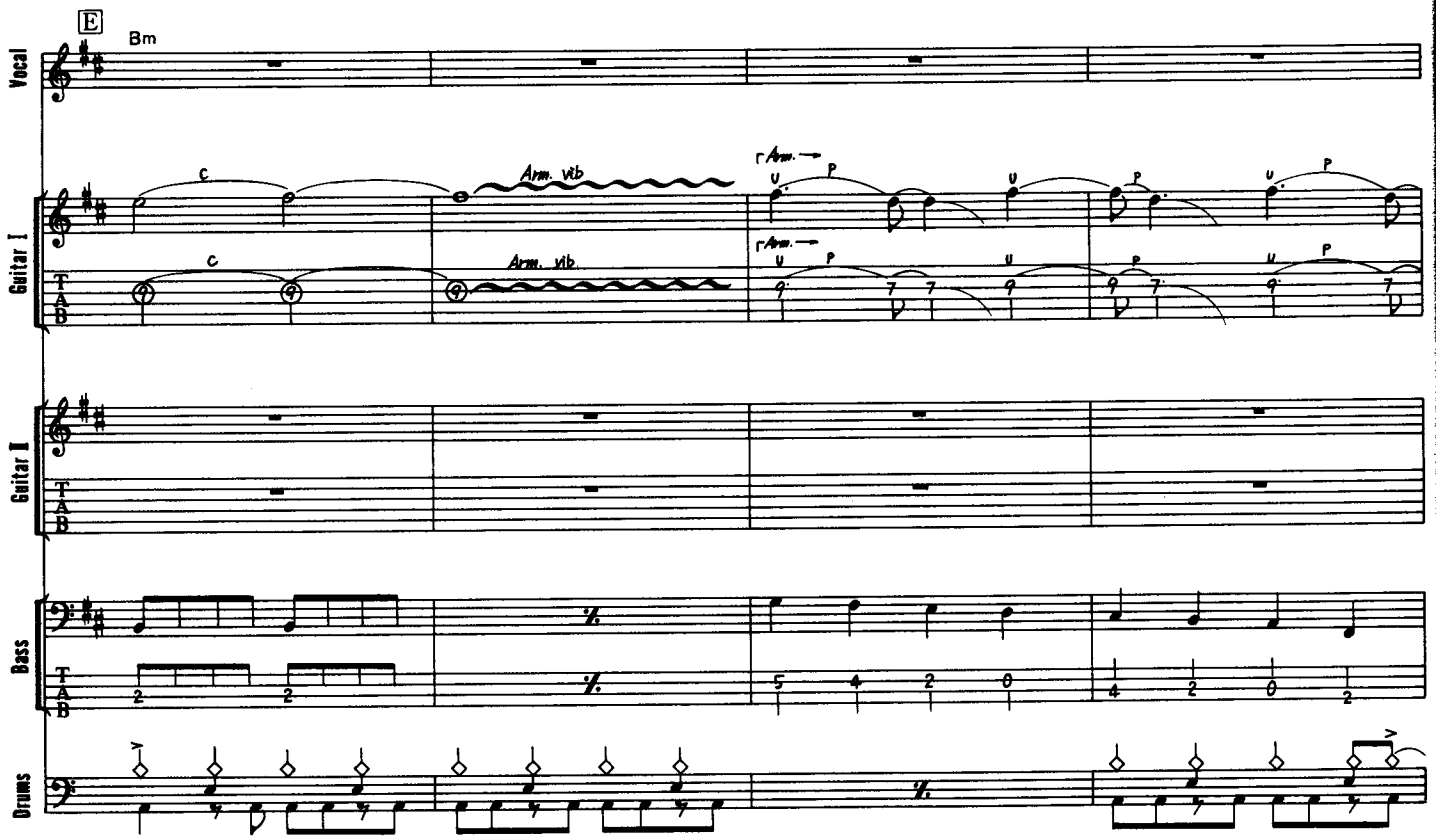

D Dm
Vocal
Shy boy, shy boy Shy boy, shy boy
(8va Harm.)
Guitar I
Guitar II
Bass
Drums


Dm
B♭
A
Vocal
Shy boy, shy boy Give it one more try boy
Guitar I
T
A
B
Guitar II
Bass
Drums

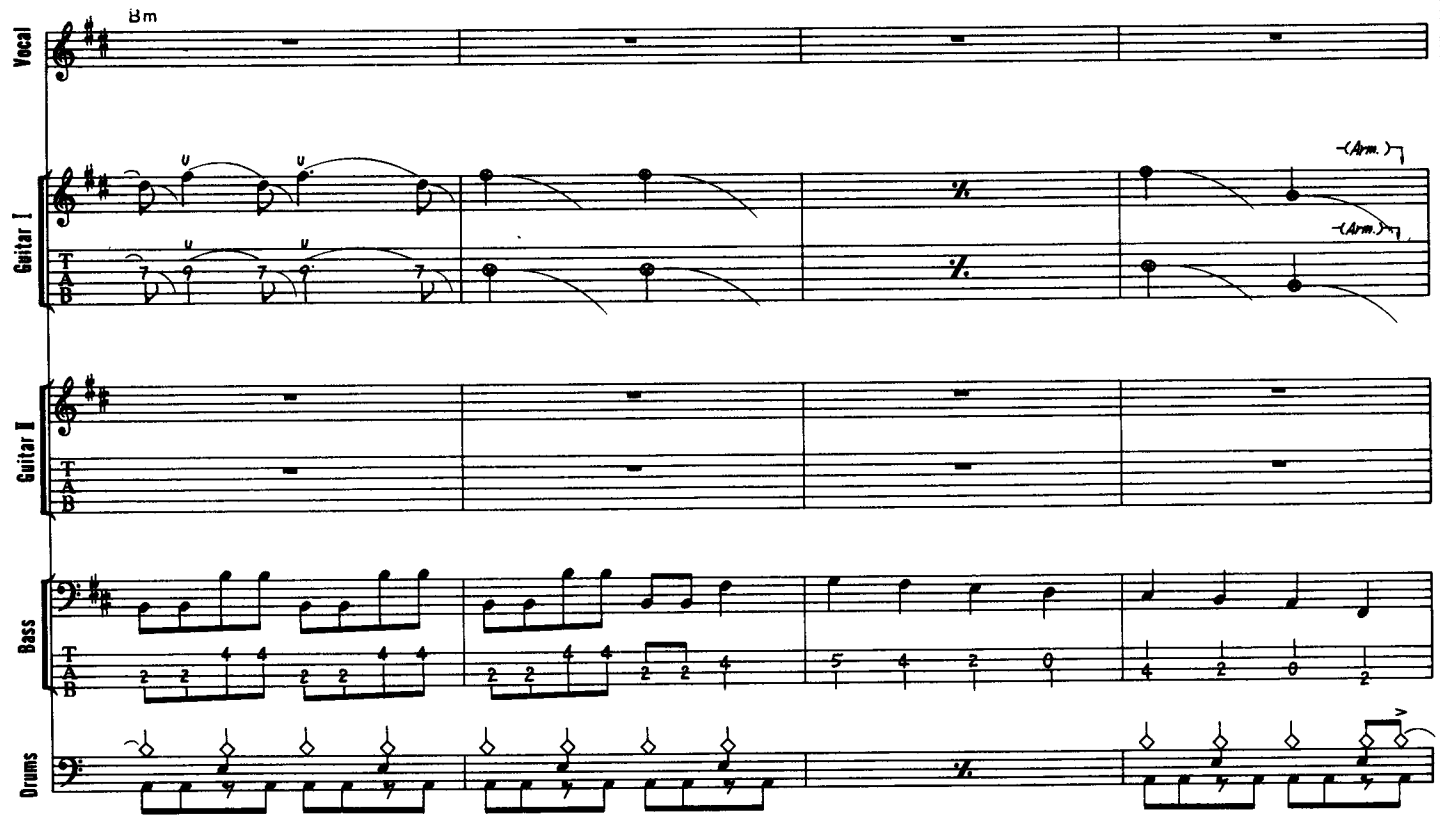

Dm
Vocal
Shy boy, shy boy Shy boy, shy boy
(Harm.)
Harm.
Guitar I
T
A
B
Guitar II
Bass
Drums

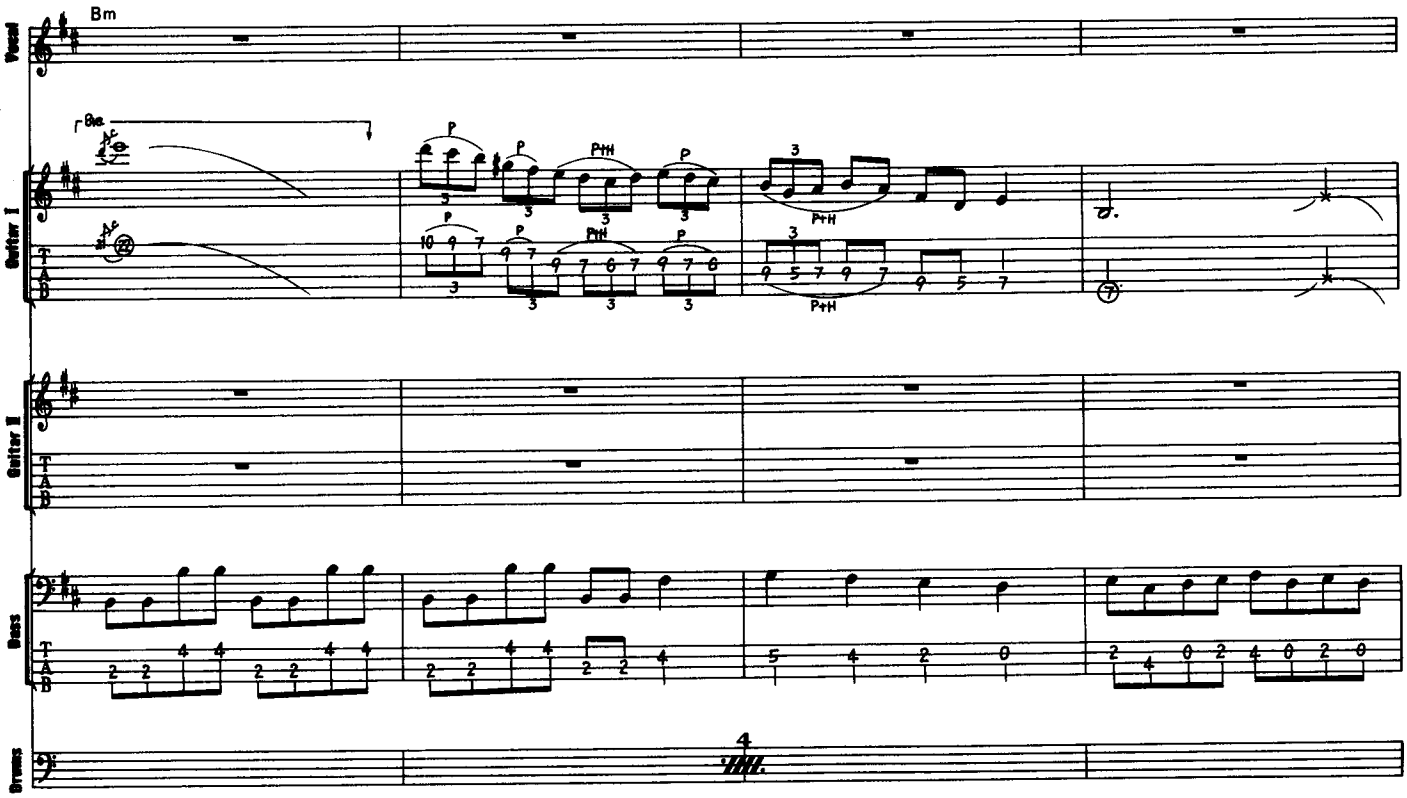

Dm
B♭
A
Vocal
Shy boy, shy boy Give it one more try boy (You)
Guitar I
Guitar II
Bass
Drums

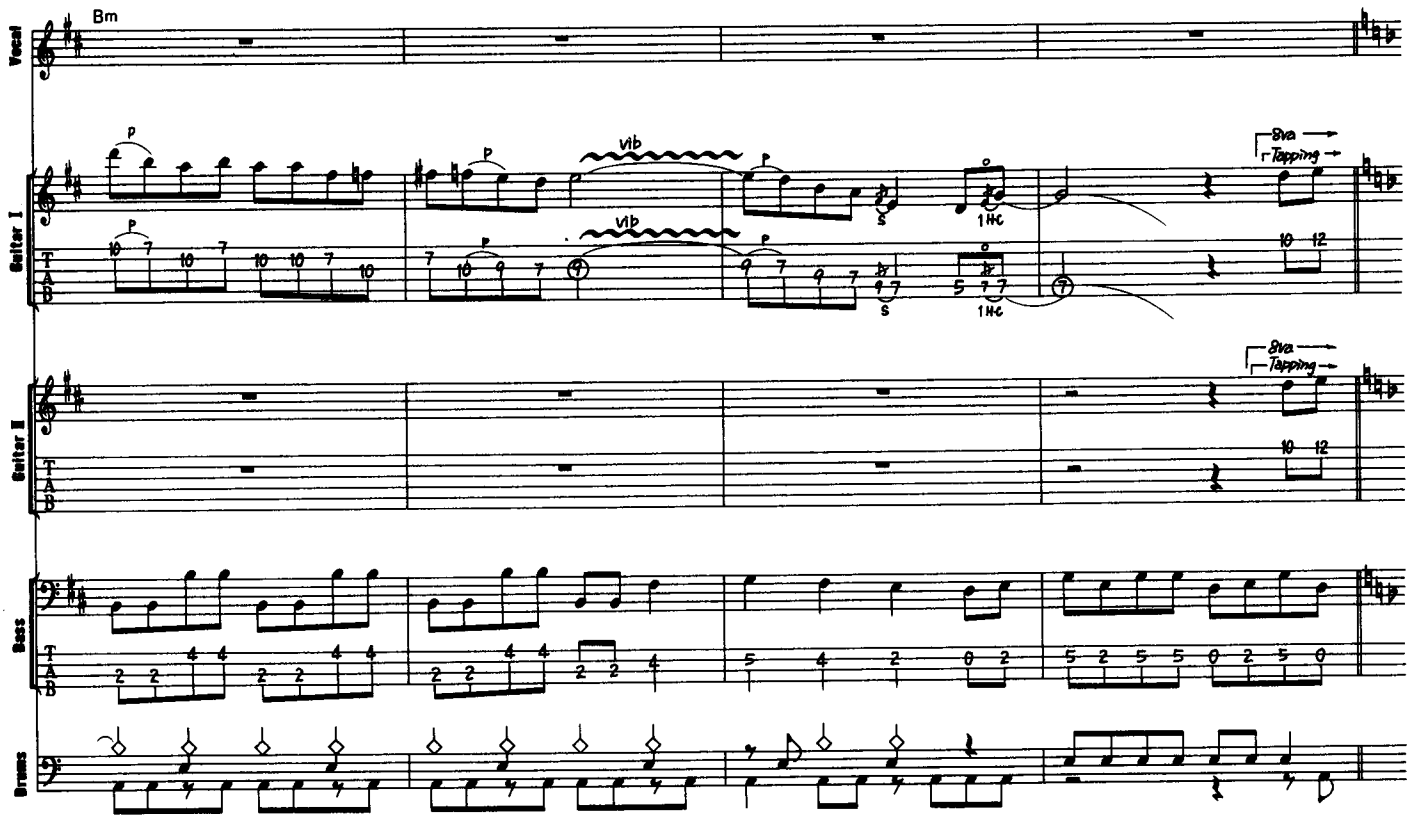

F
C
Gm
A
Vocal
got - ta get things mov - in' Till my per - so - na - li - ty starts im - prov - in'
Guitar I
Guitar II
Bass
Drums

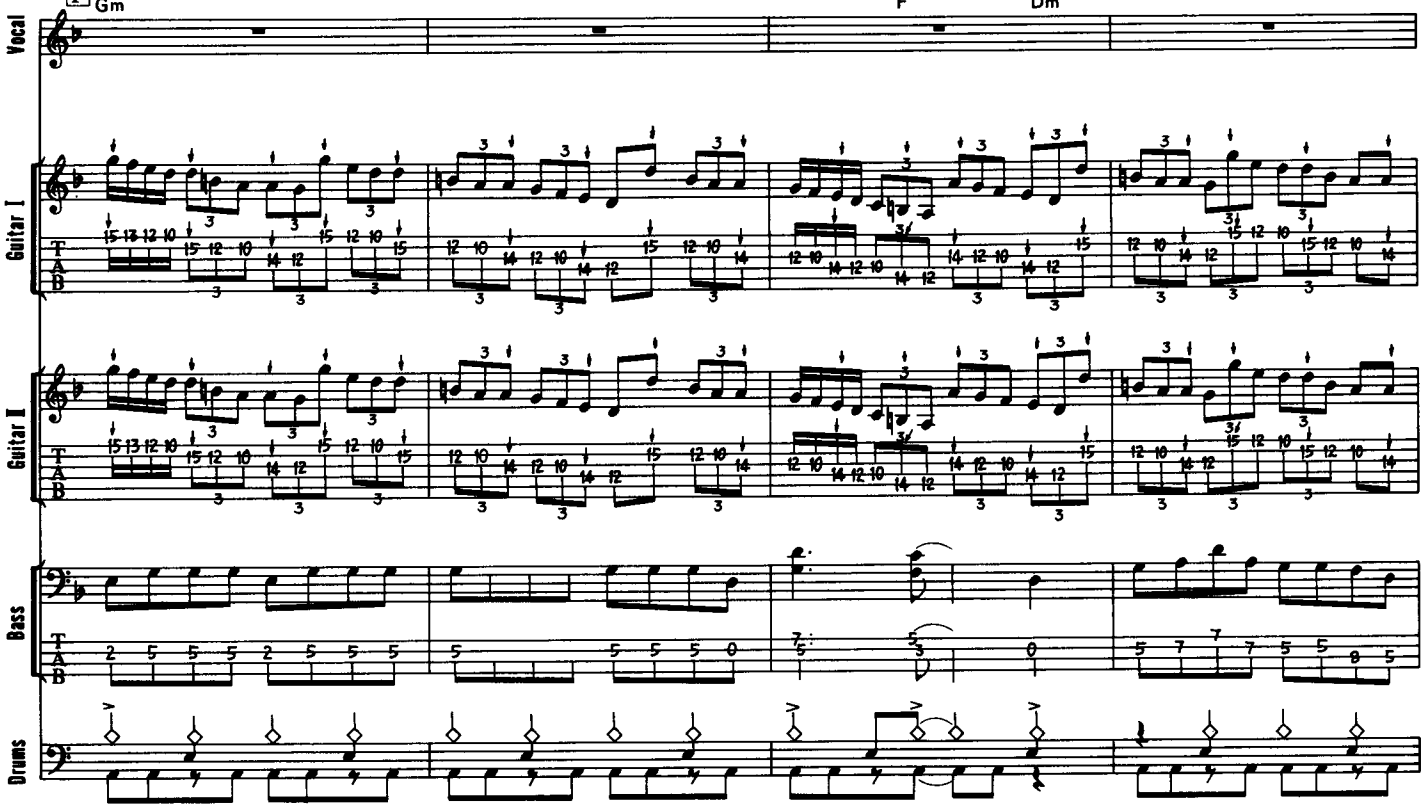

E
Bm
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B
C
Arm. vib.
Arm.
P
U

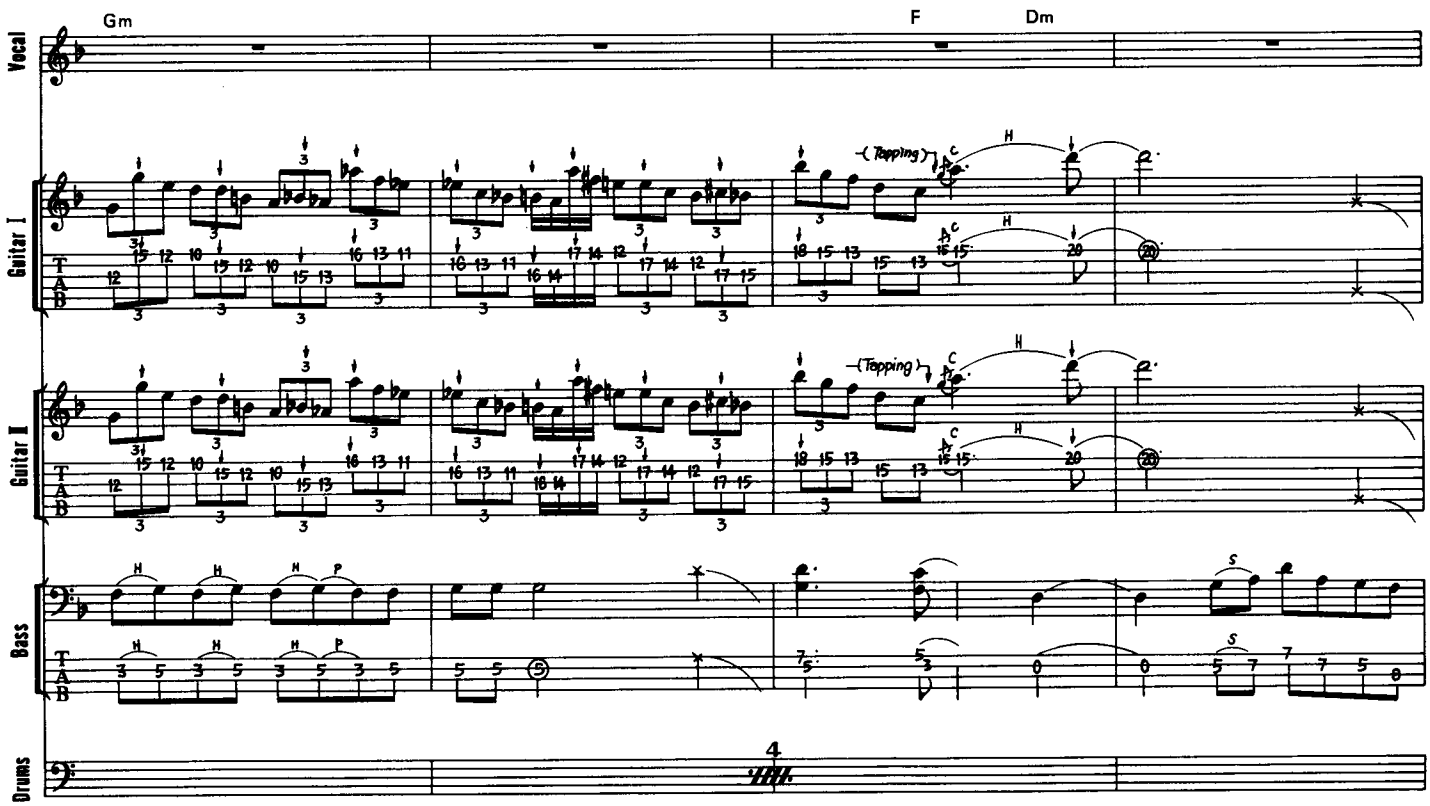
40

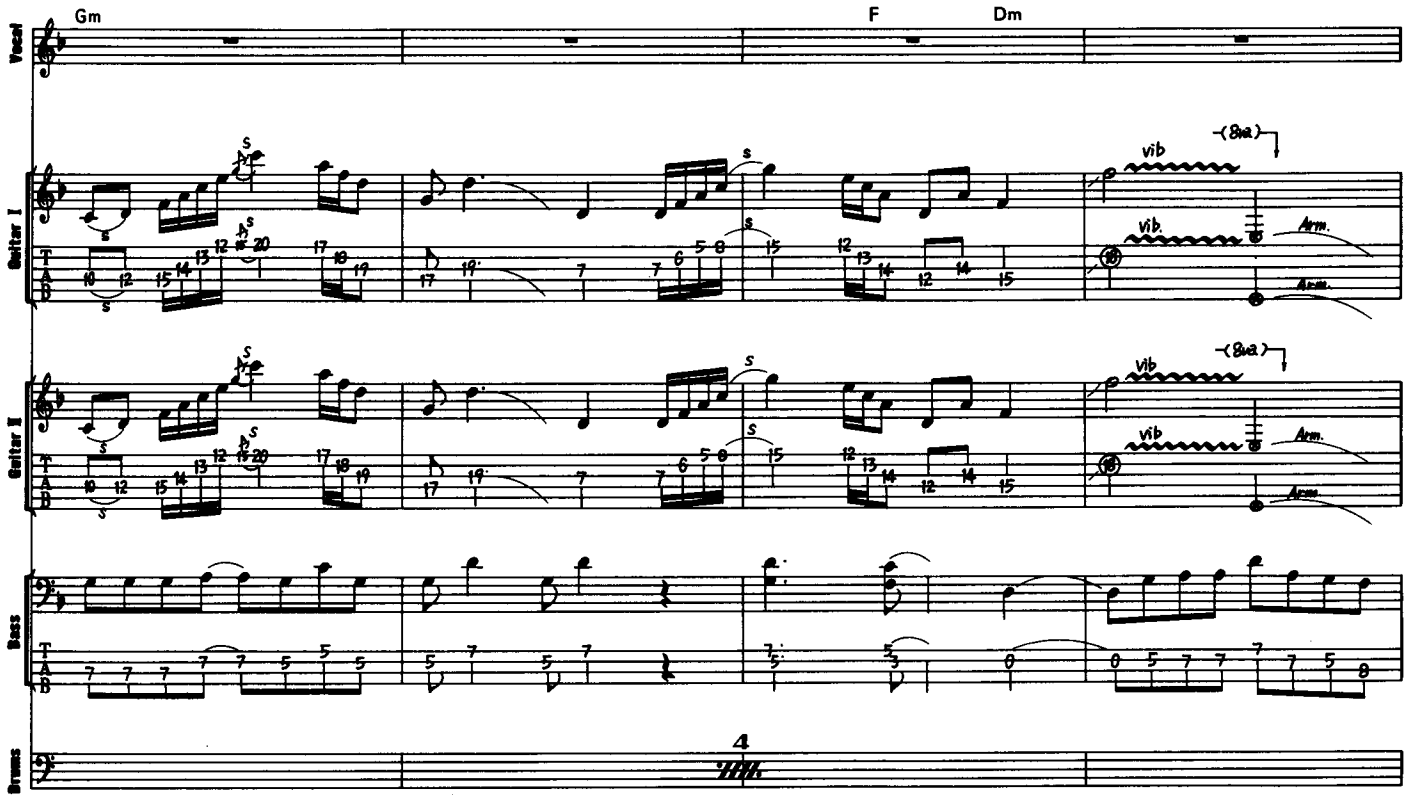

Bm
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B
U
(Arm.)

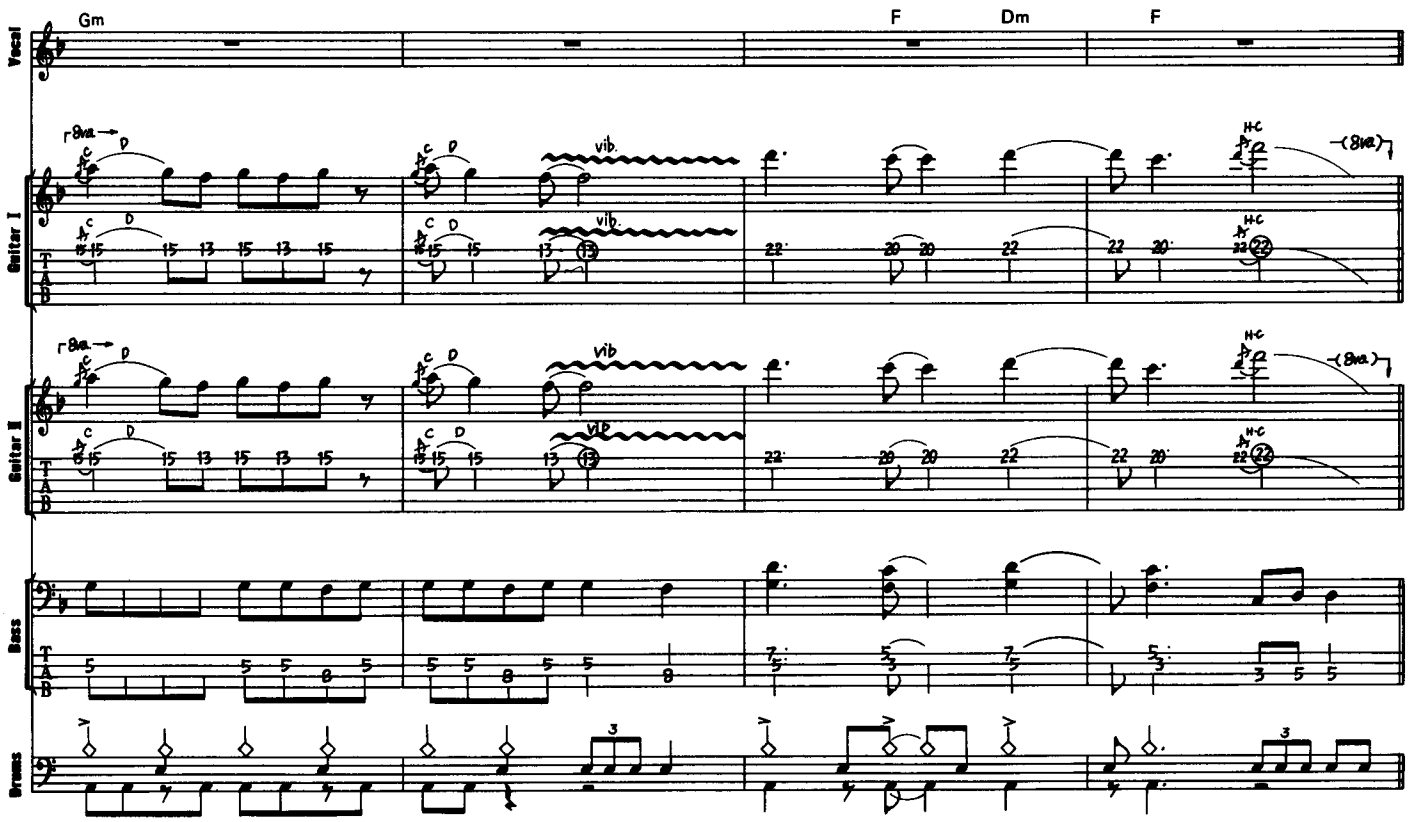

Bm
8va
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B
4

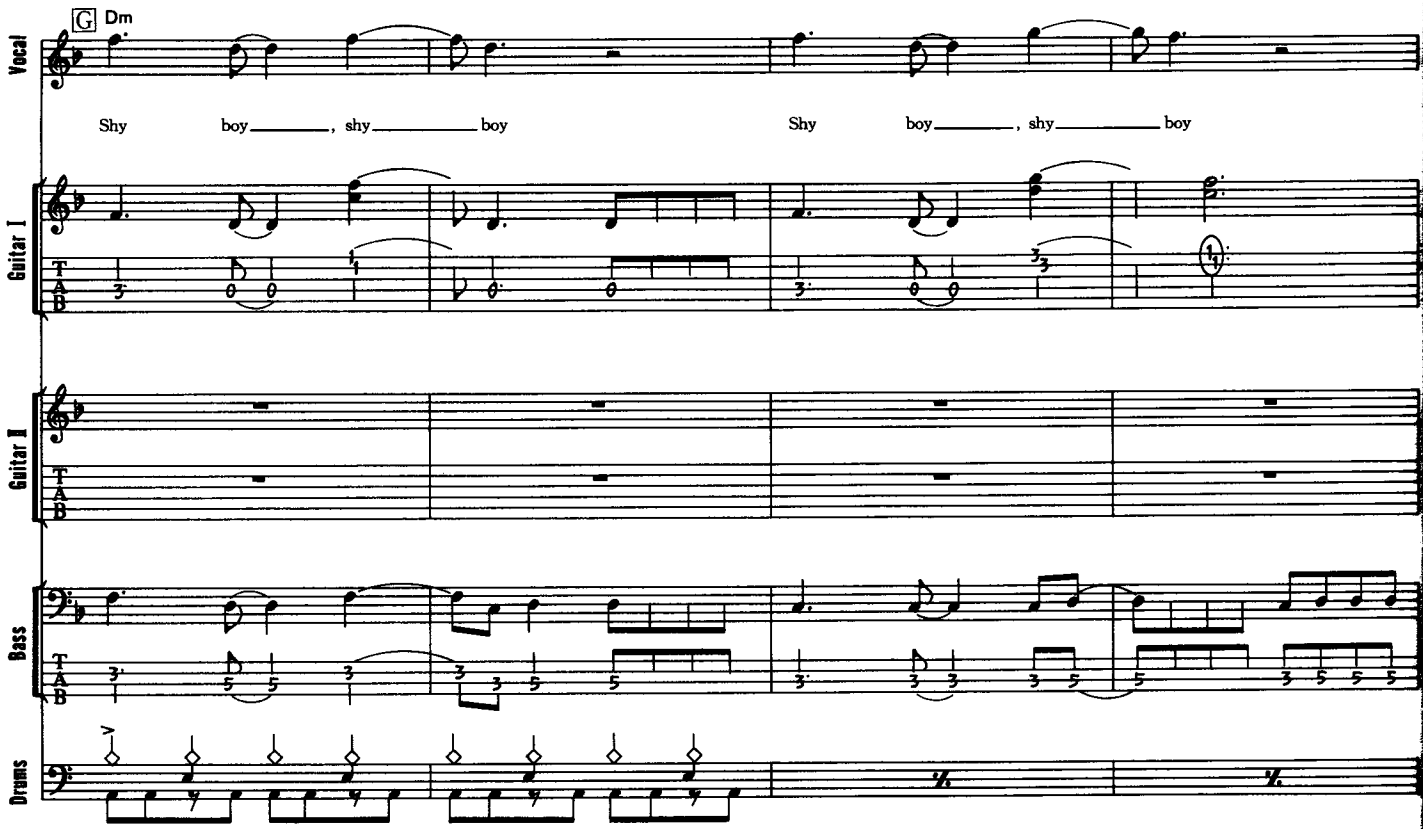

Bm
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B
vib
8va
Tapping
1/4C

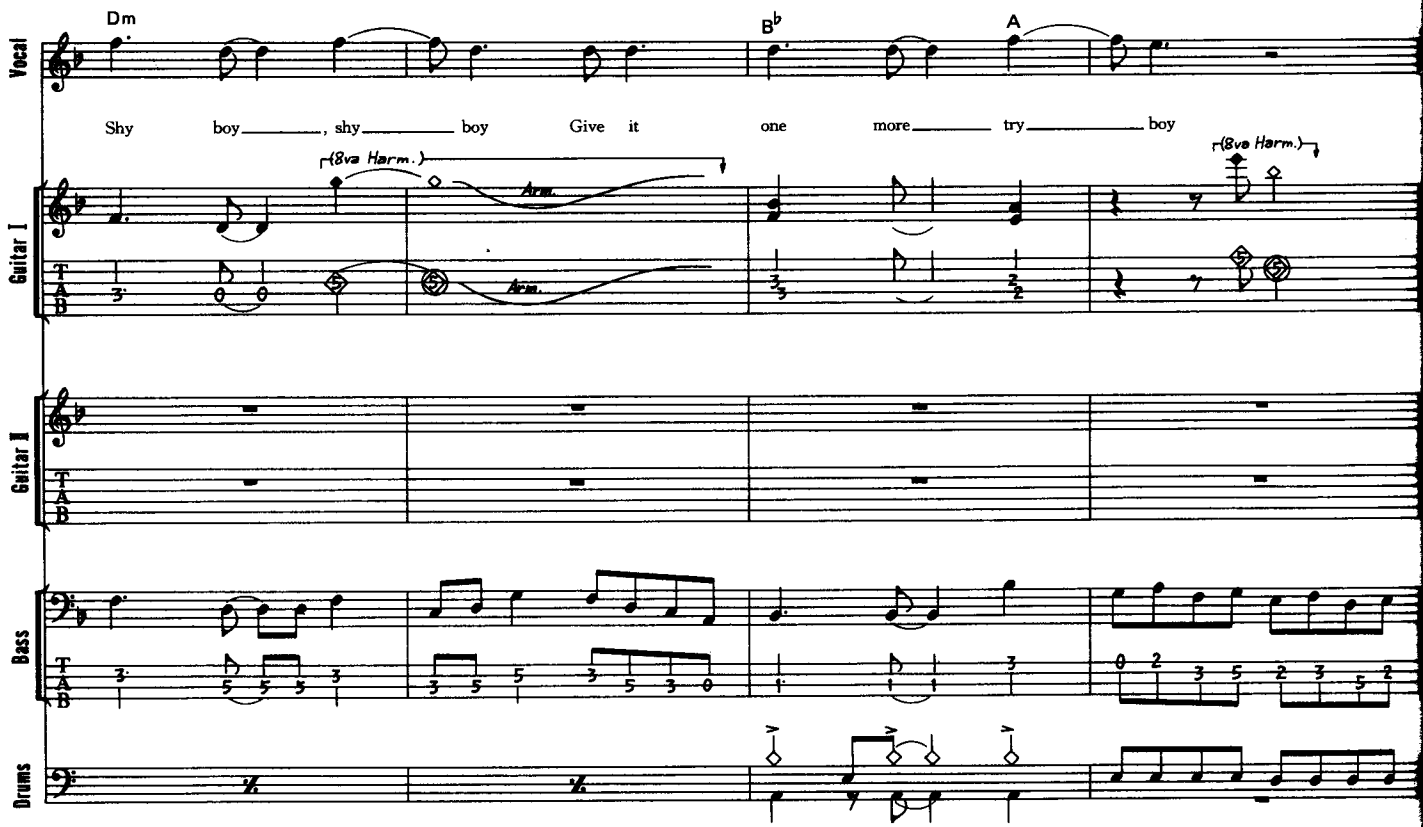

F
Gm
F
Dm
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B

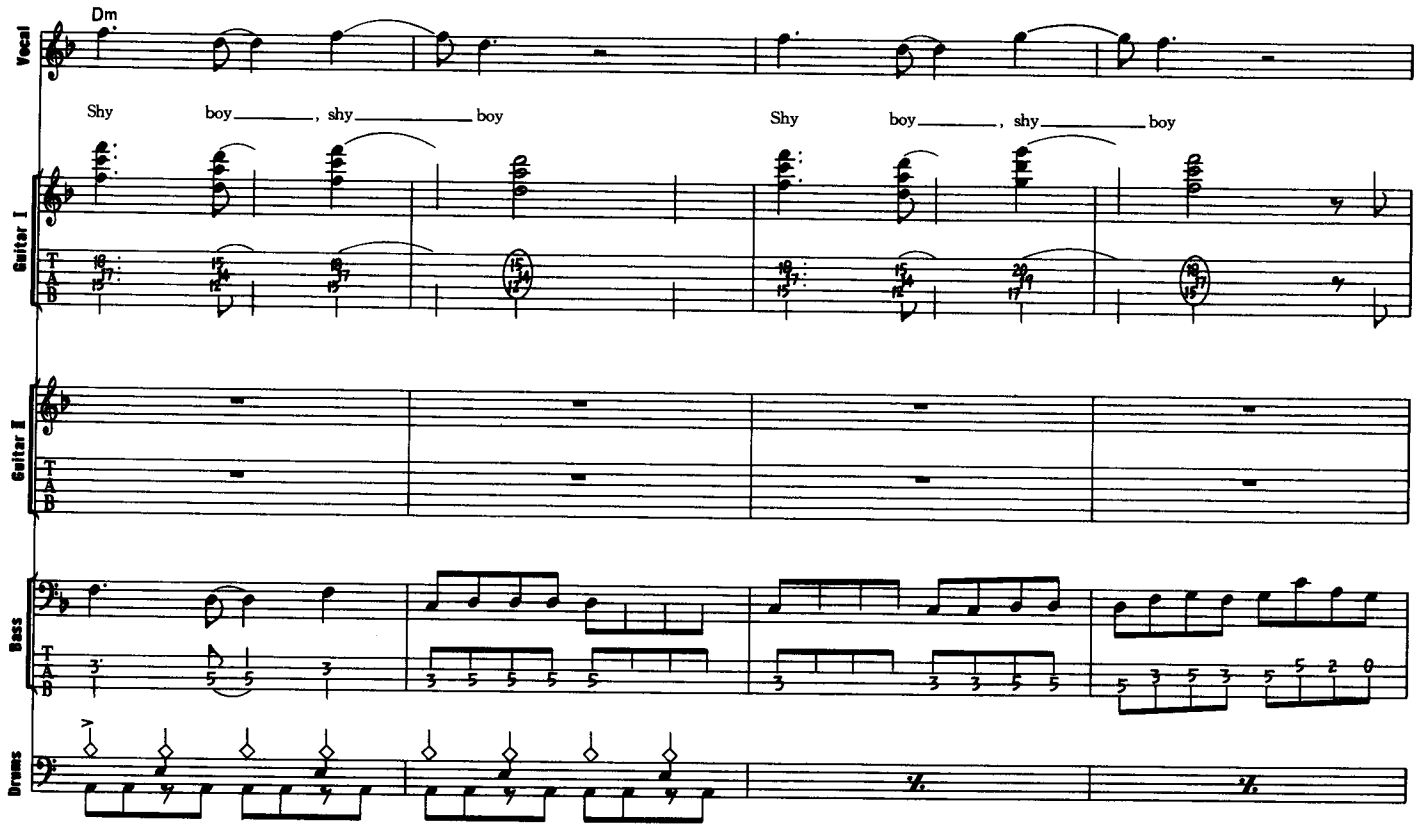

Gm
F
Dm
Vocal
Guitar I
Guitar II
Bass
Drums
(Tapping)
(Tapping)
T
A
B
4

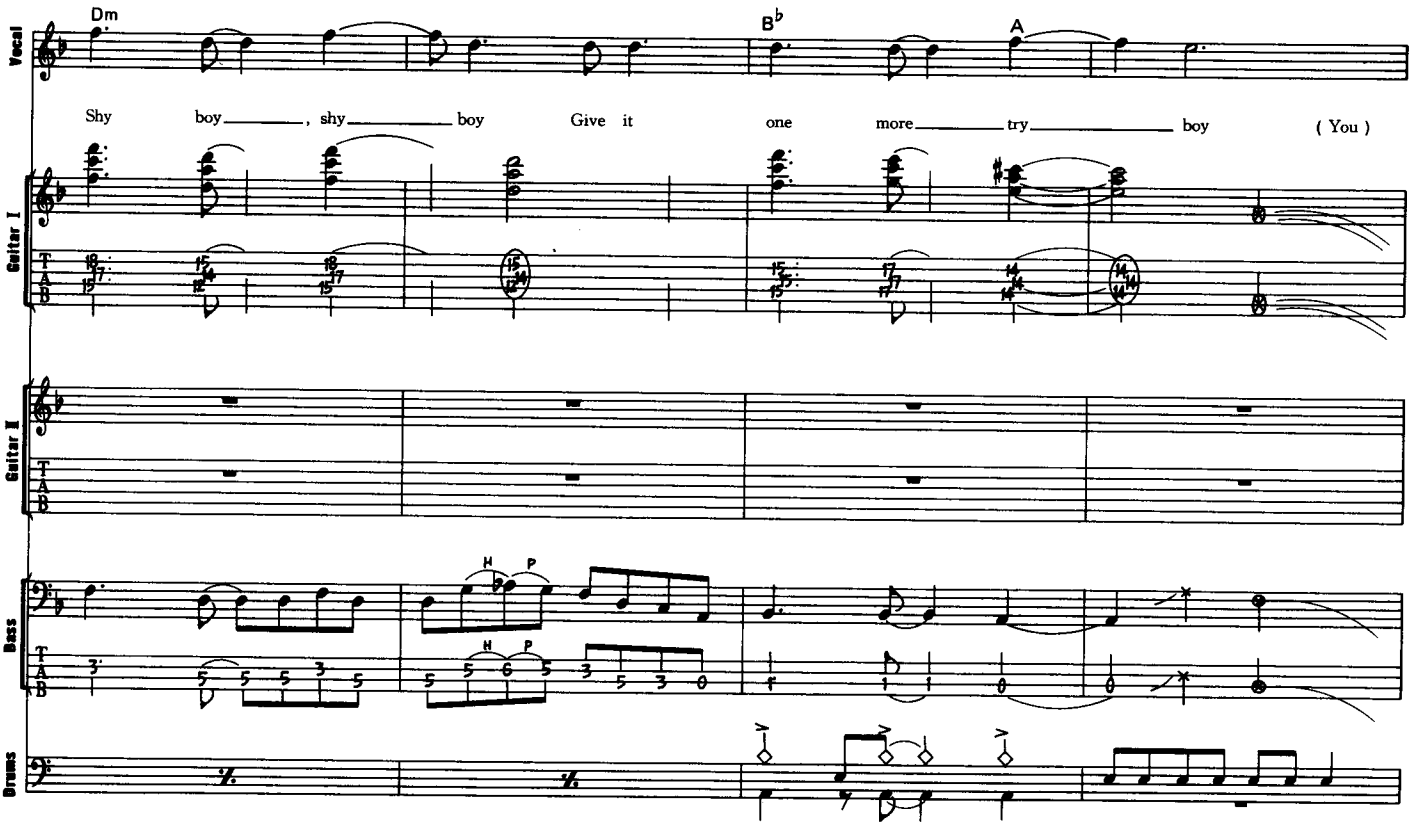

Gm
F
Dm
Vocal
Guitar I
Guitar II
Bass
Drums
vib.
Arm.
(8va)
4

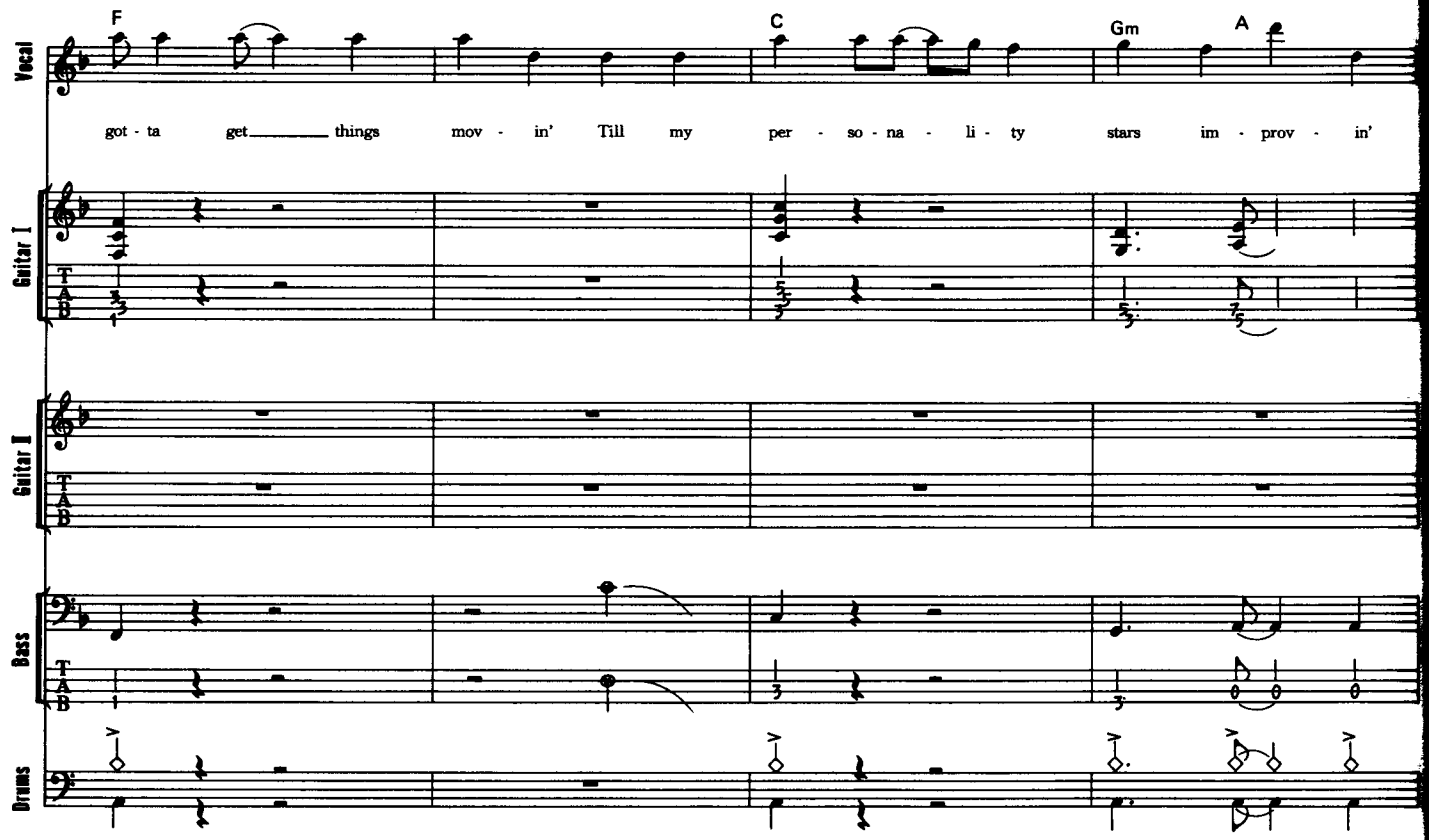

Gm
F
Dm
F
Vocal
Guitar I
Guitar II
Bass
Drums
vib.
H.C.
(8va)

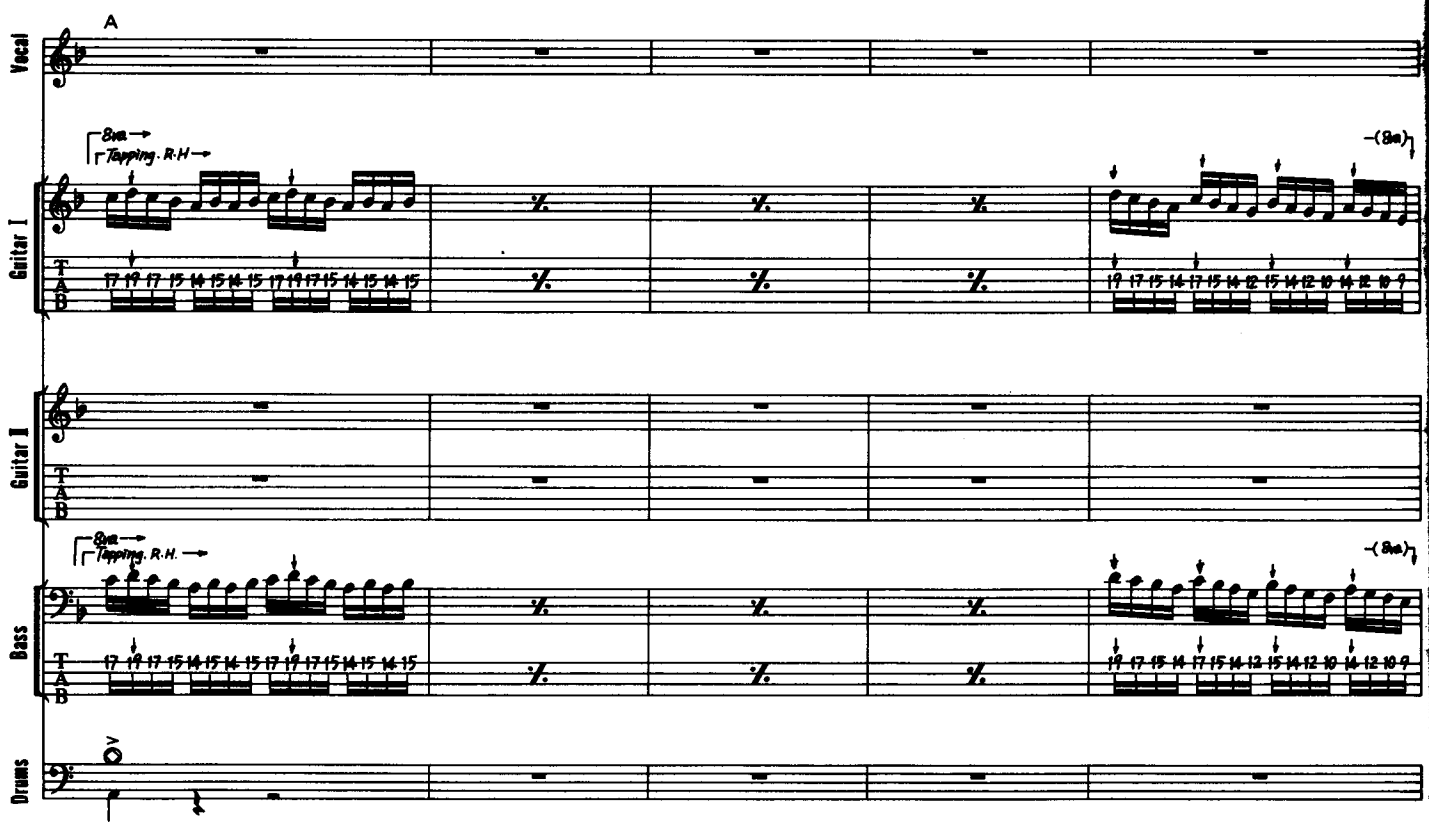

G Dm
Vocal
Shy boy_____, shy_____ boy
Shy boy_____, shy_____ boy
Guitar I
Guitar II
Bass
Drums

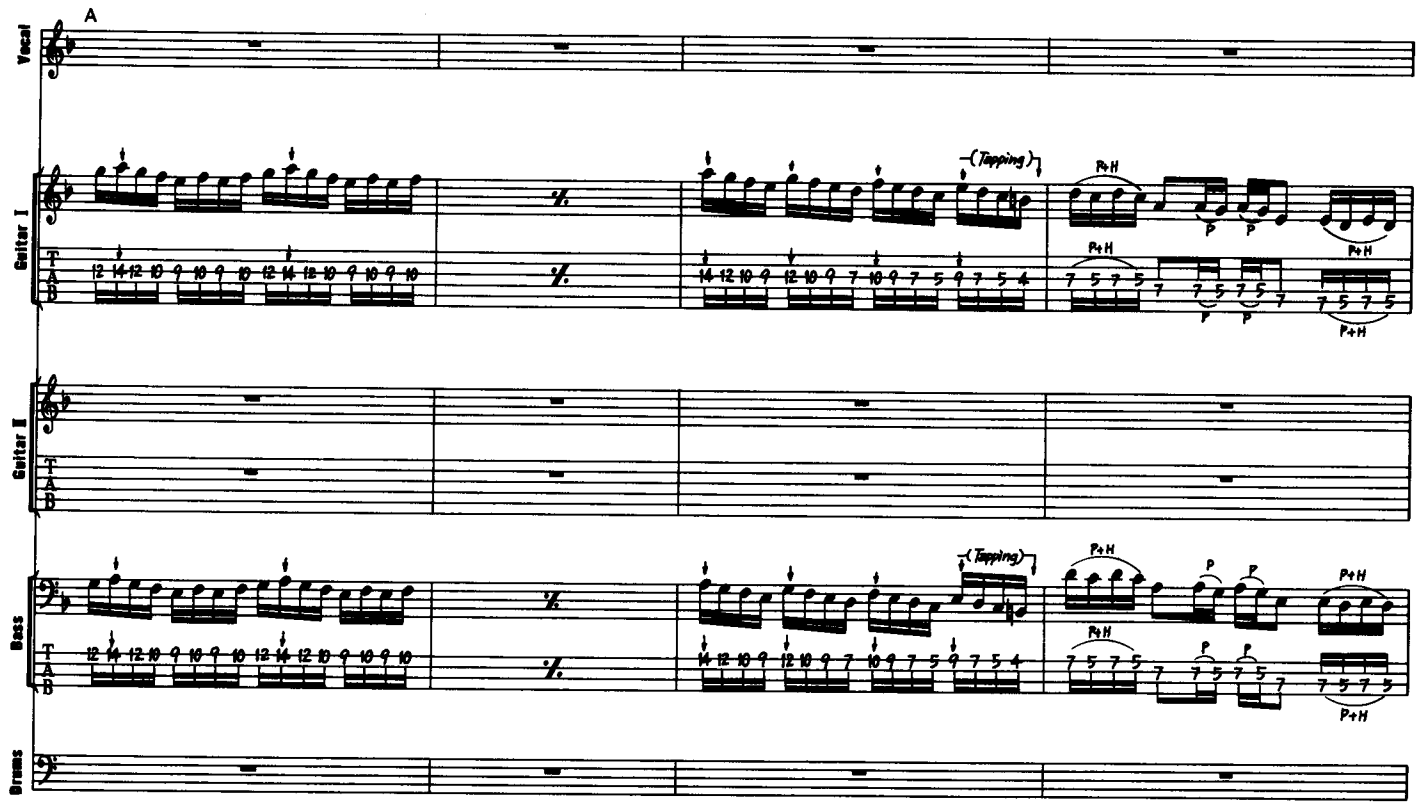

Dm
B♭
A
Vocal
Shy boy_____, shy_____ boy
Give it one more_____ try_____ boy
(8va Harm.)
Arm.
(8va Harm.)
Guitar I
Guitar II
Bass
Drums

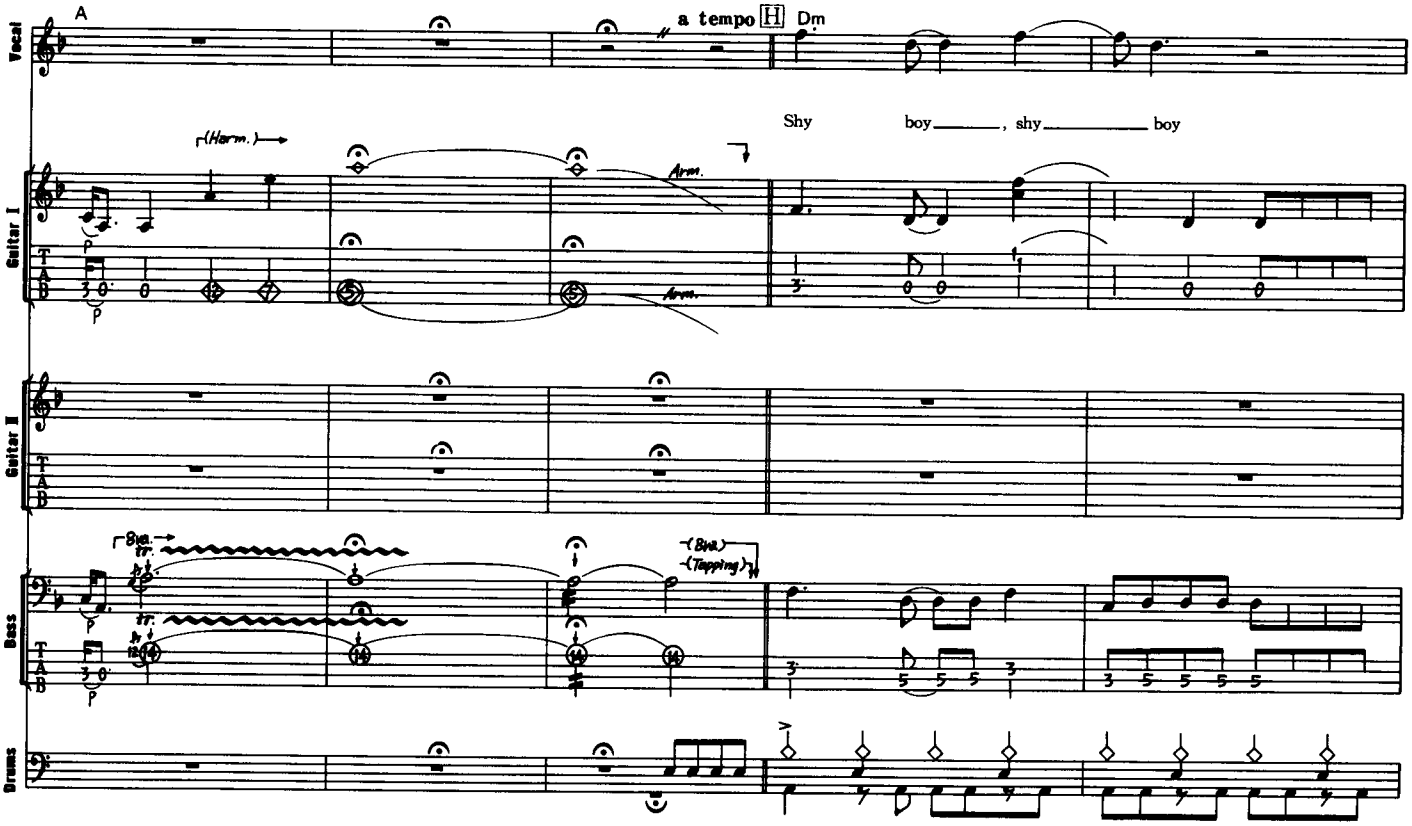

Dm
Vocal
Shy boy_____, shy_____boy
Shy boy_____, shy_____boy
Guitar I
Guitar II
Bass
Drums

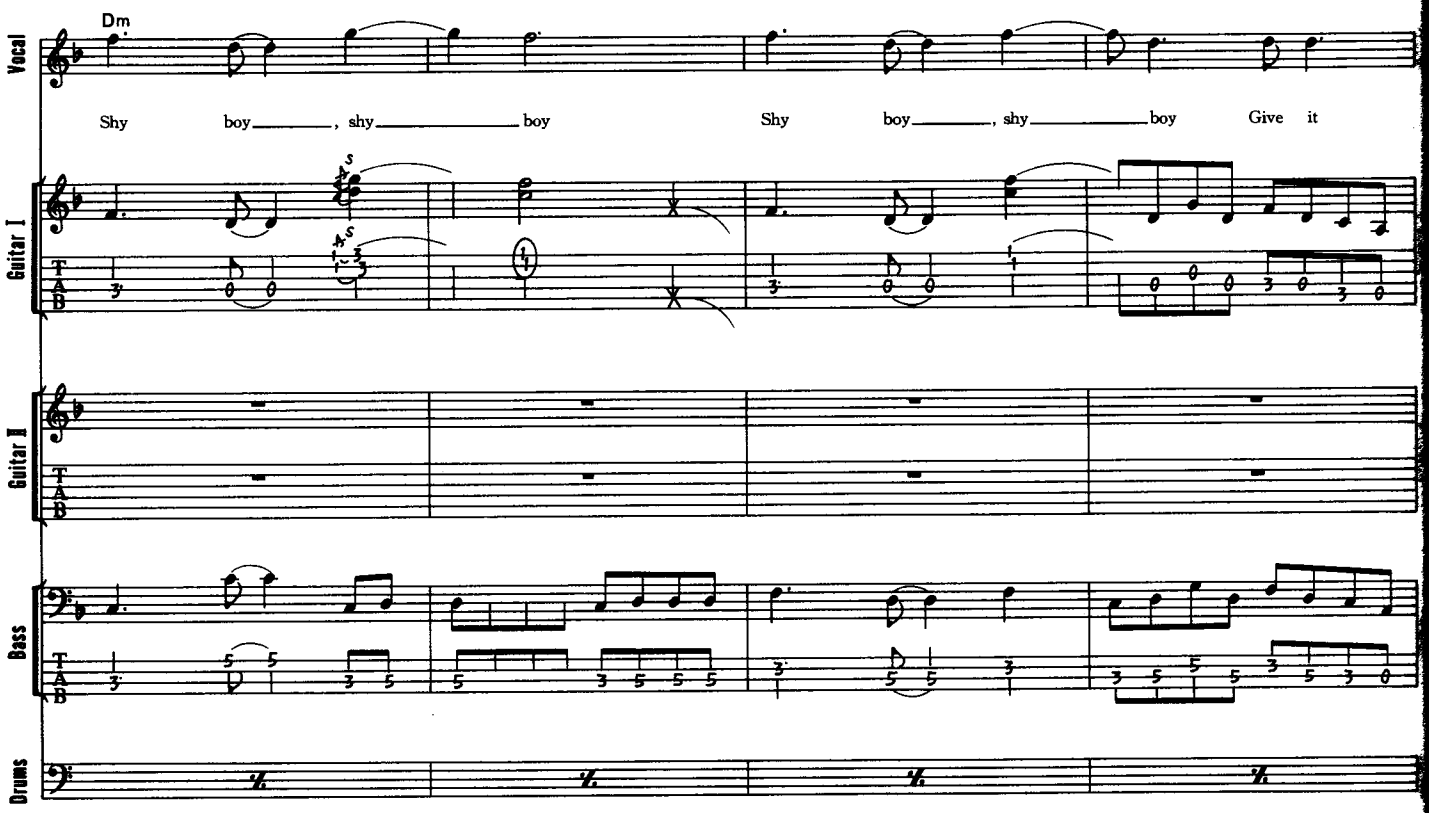

Dm
B♭
A
Vocal
Shy boy_____, shy_____boy Give it one more_____try_____boy (You)
Guitar I
Guitar II
Bass
H P
Drums

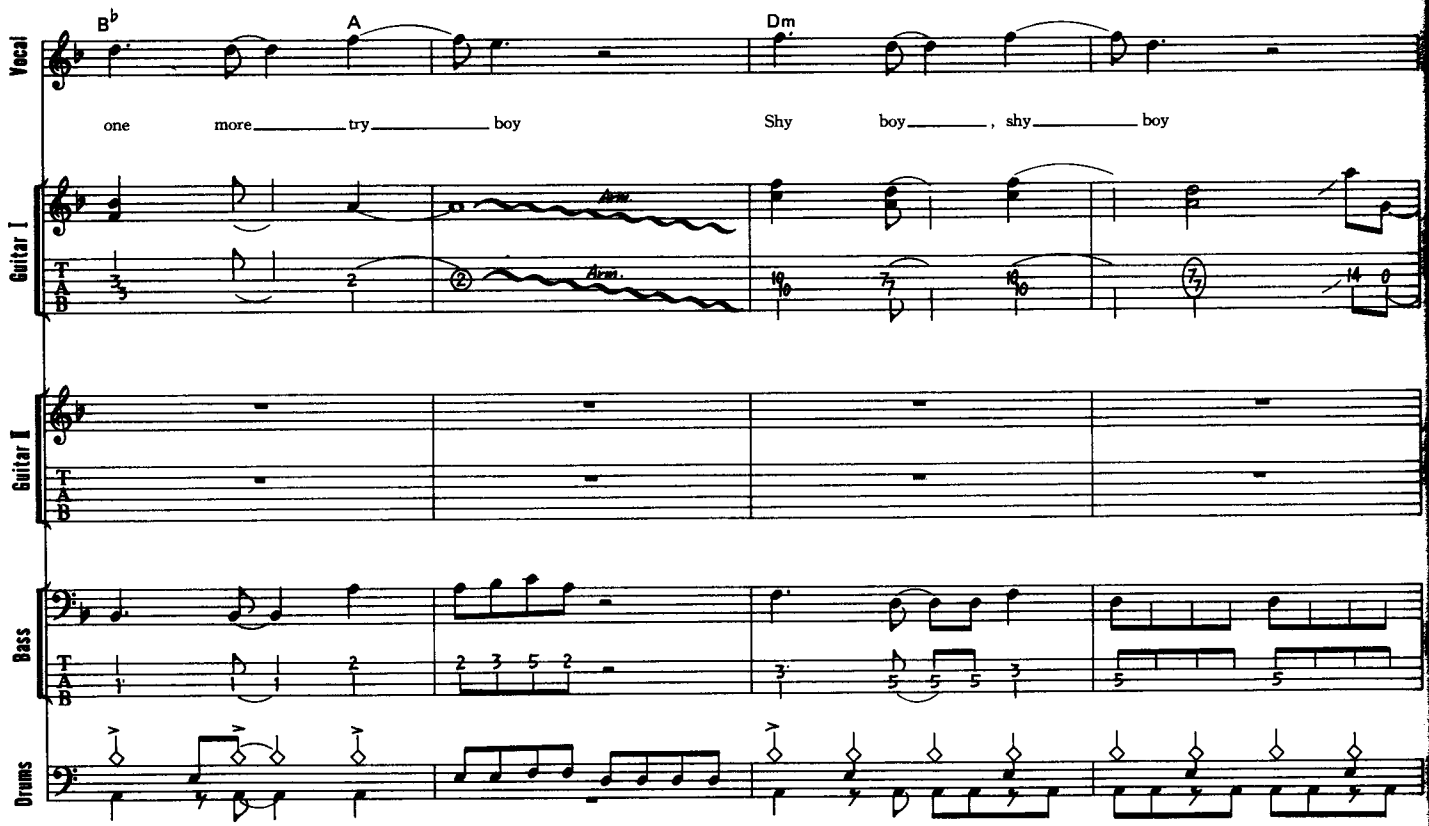

F
C
Gm
A
Vocal
got - ta get_____ things mov - in' Till my per - so - na - li - ty stars im - prov - in'
Guitar I
T
A
B
Guitar II
Bass
Drums

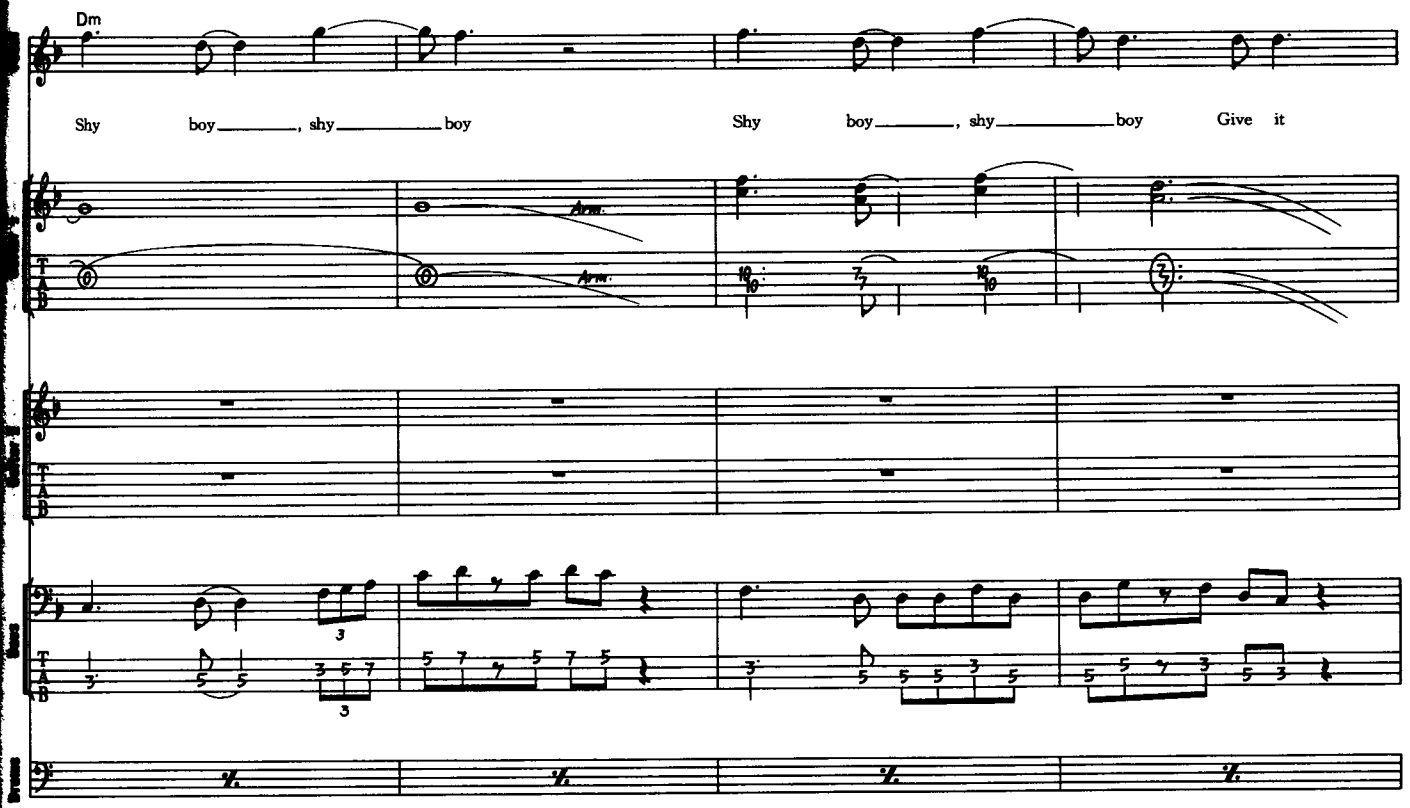

A
Vocal
8va
Tapping R.H.
Guitar I
Guitar II
Bass
Drums

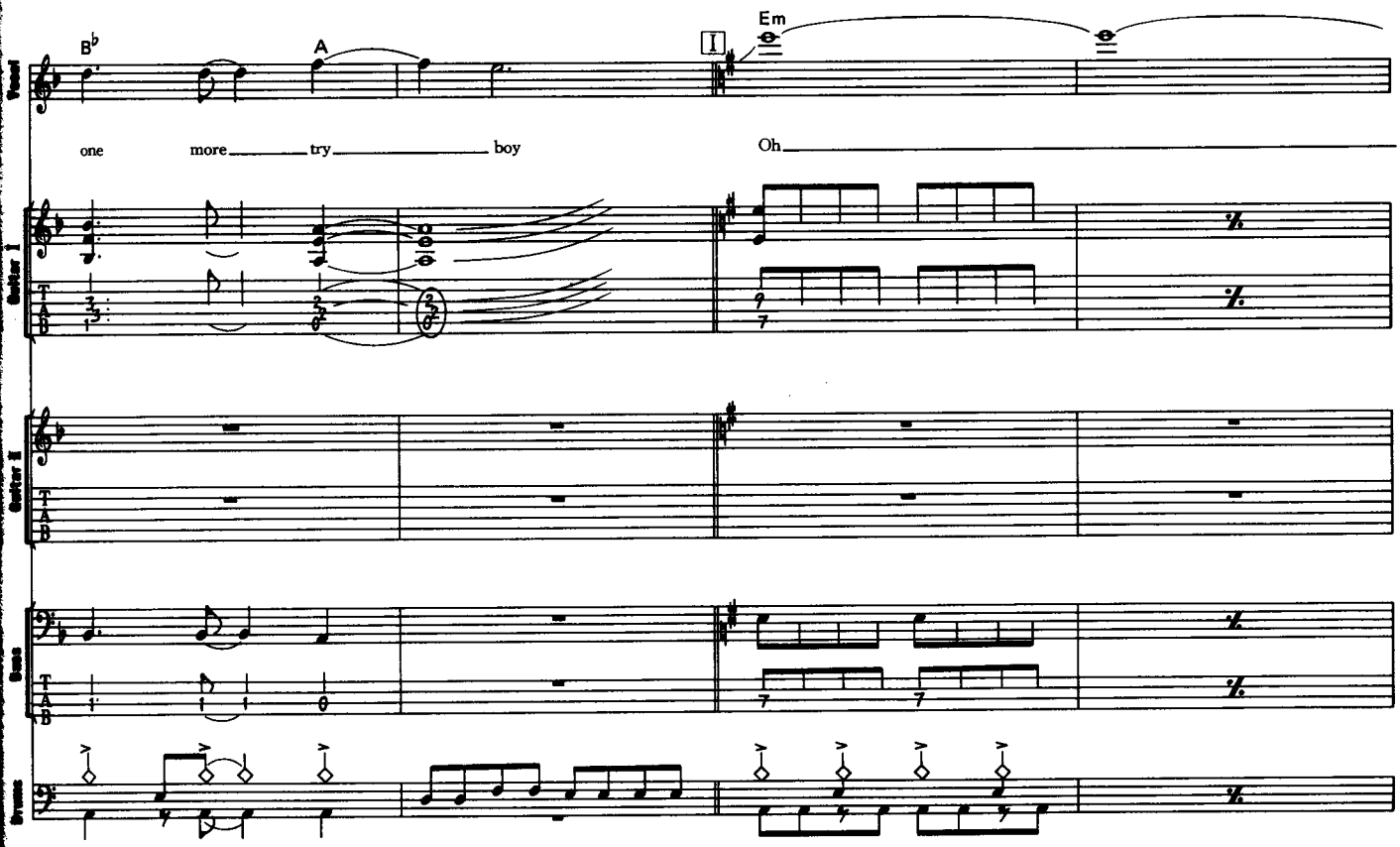

A
Vocal
Guitar I
Guitar II
Bass
Drums
(Tapping)
P.H
P

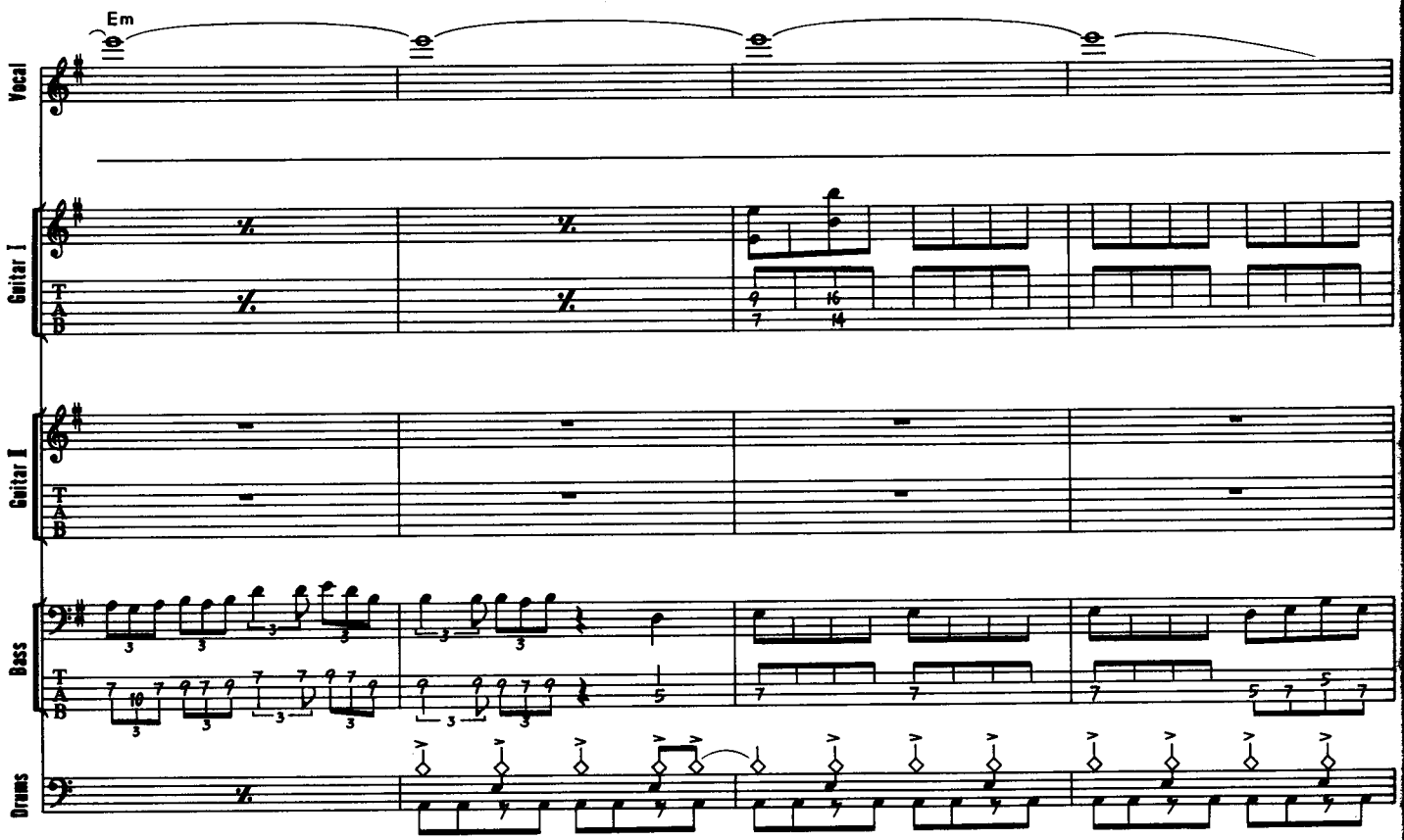

A
a tempo H Dm
Shy boy , shy boy
(Harm.)
Arm.
8va
(Bva.)
(Tapping)
Vocal
Guitar I
Guitar II
Bass
Drums

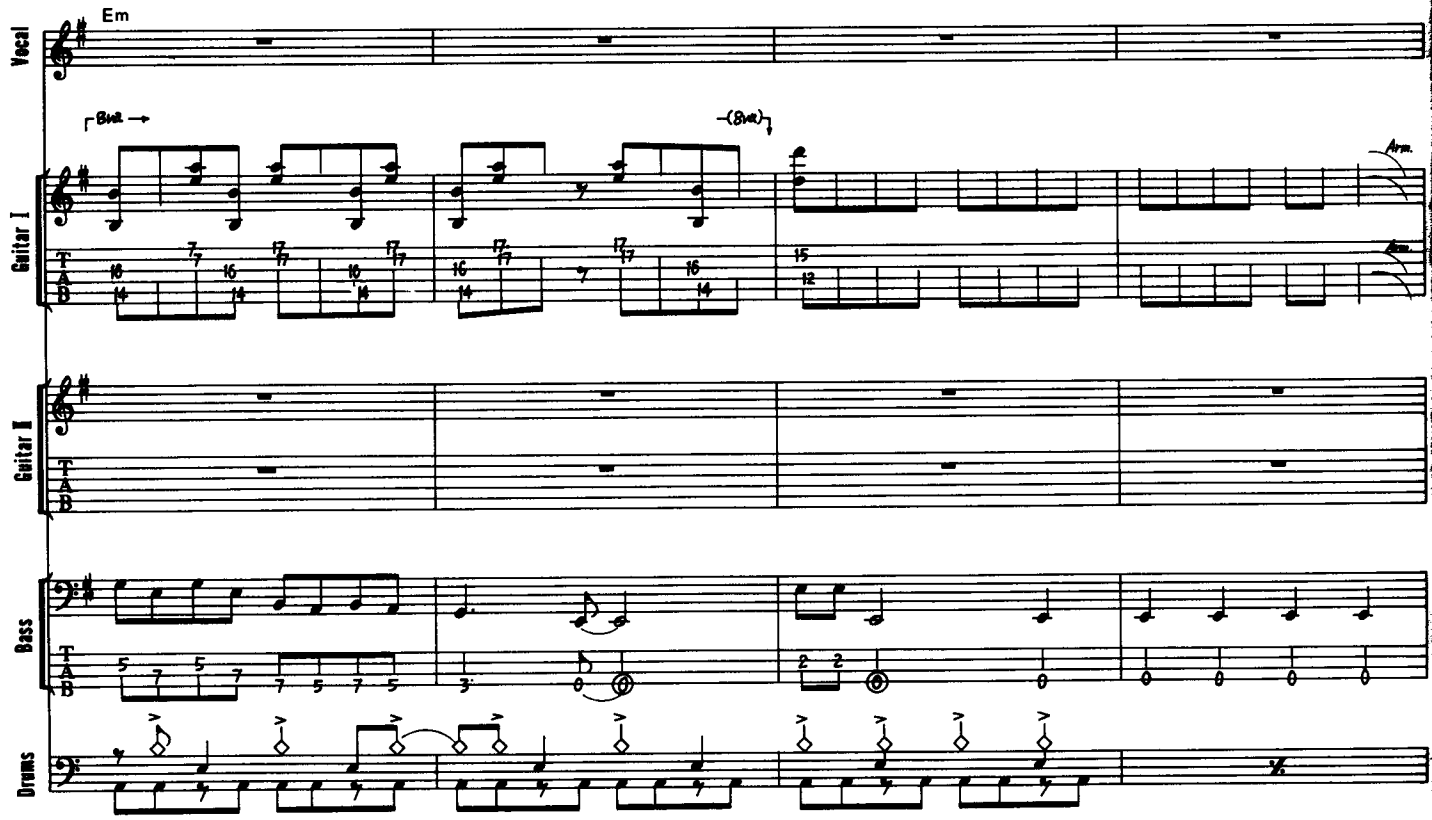

Dm
Vocal
Shy boy_____, shy_____boy Shy boy_____, shy_____boy Give it
Guitar I
Guitar II
Bass
Drums

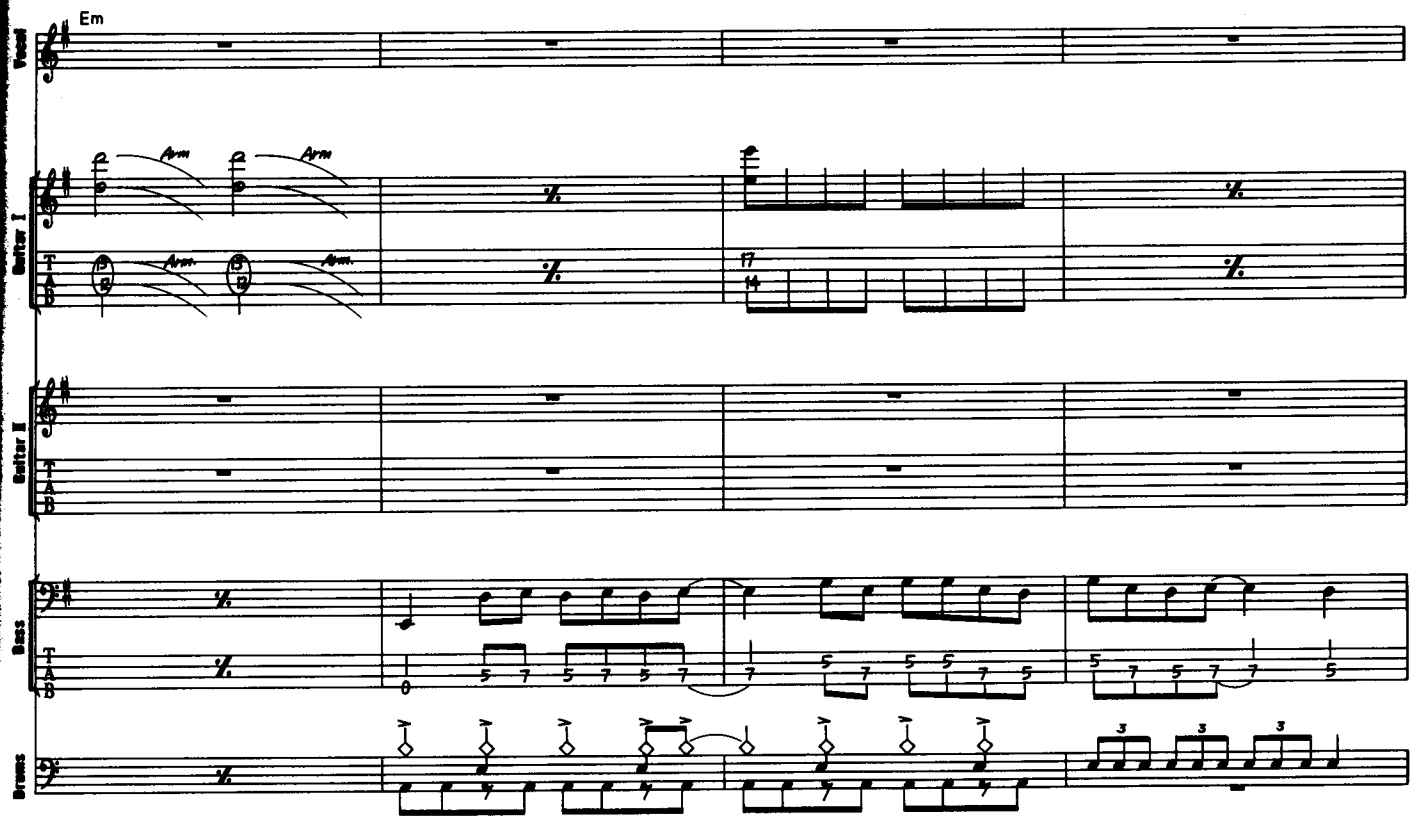

B♭
A
Dm
Vocal
one more_____try_____boy Shy boy_____, shy_____boy
Guitar I
Guitar II
Bass
Drums

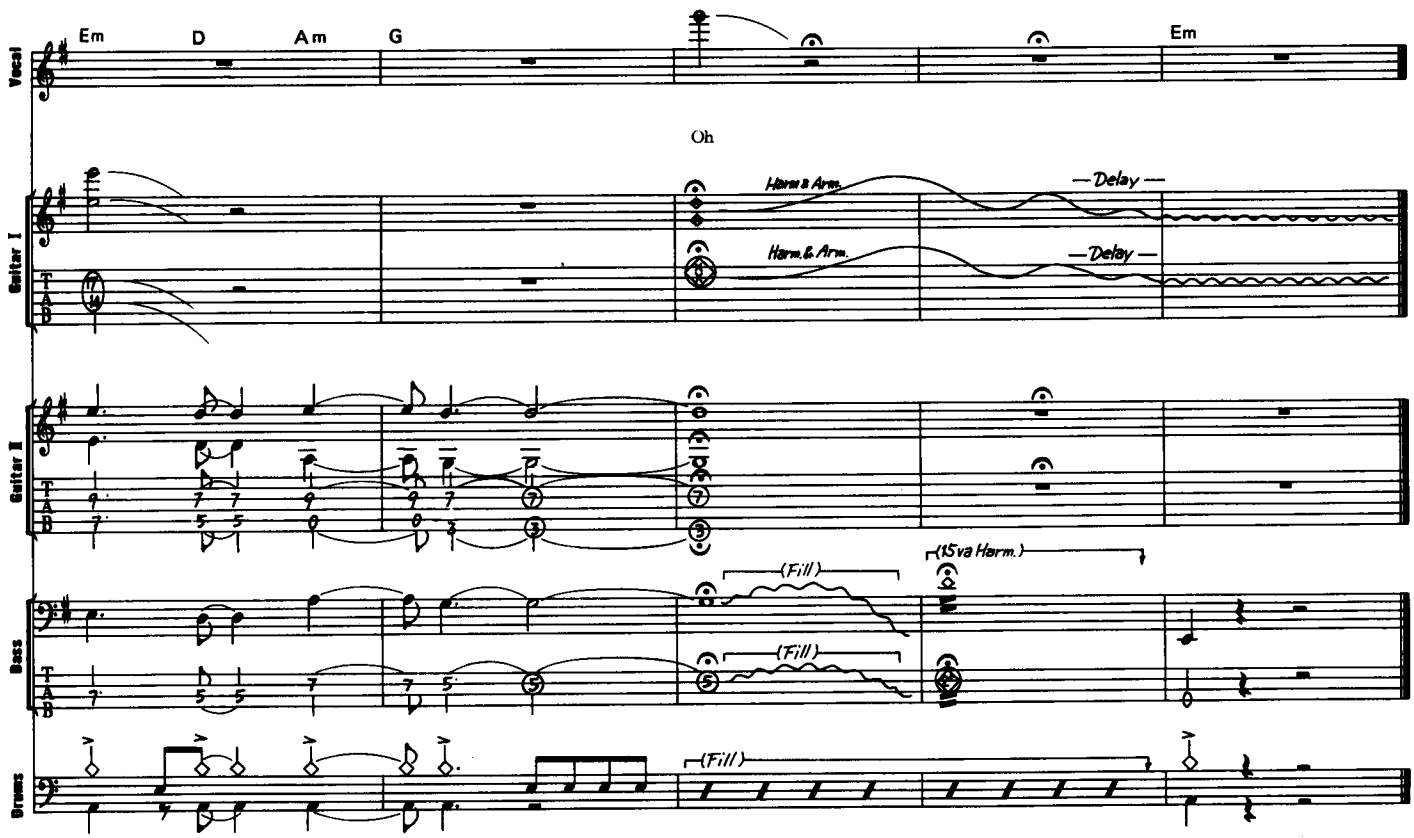

Dm
Shy boy, shy boy
Shy boy, shy boy
Give it
Arm.
Arm.
Vocal
Guitar I
Guitar II
Bass
Drums


B♭
A
I
Em
one more try boy
Oh
Vocal
Guitar I
Guitar II
Bass
Drums


Em
Vocal
Guitar I
Guitar II
Bass
Drums


Em
Vocal
Guitar I
Guitar II
Bass
Drums


Em
Vocal
Arm
Arm
Arm.
Arm.
Guitar I
T
A
B
17
14
Guitar II
Bass
Drums


Em
D
Am
G
Em
Vocal
Oh
Harm. & Arm.
— Delay —
Harm. & Arm.
— Delay —
Guitar I
T
A
B
Guitar II
(Fill)
(15va Harm.)
(Fill)
Bass
(Fill)
Drums

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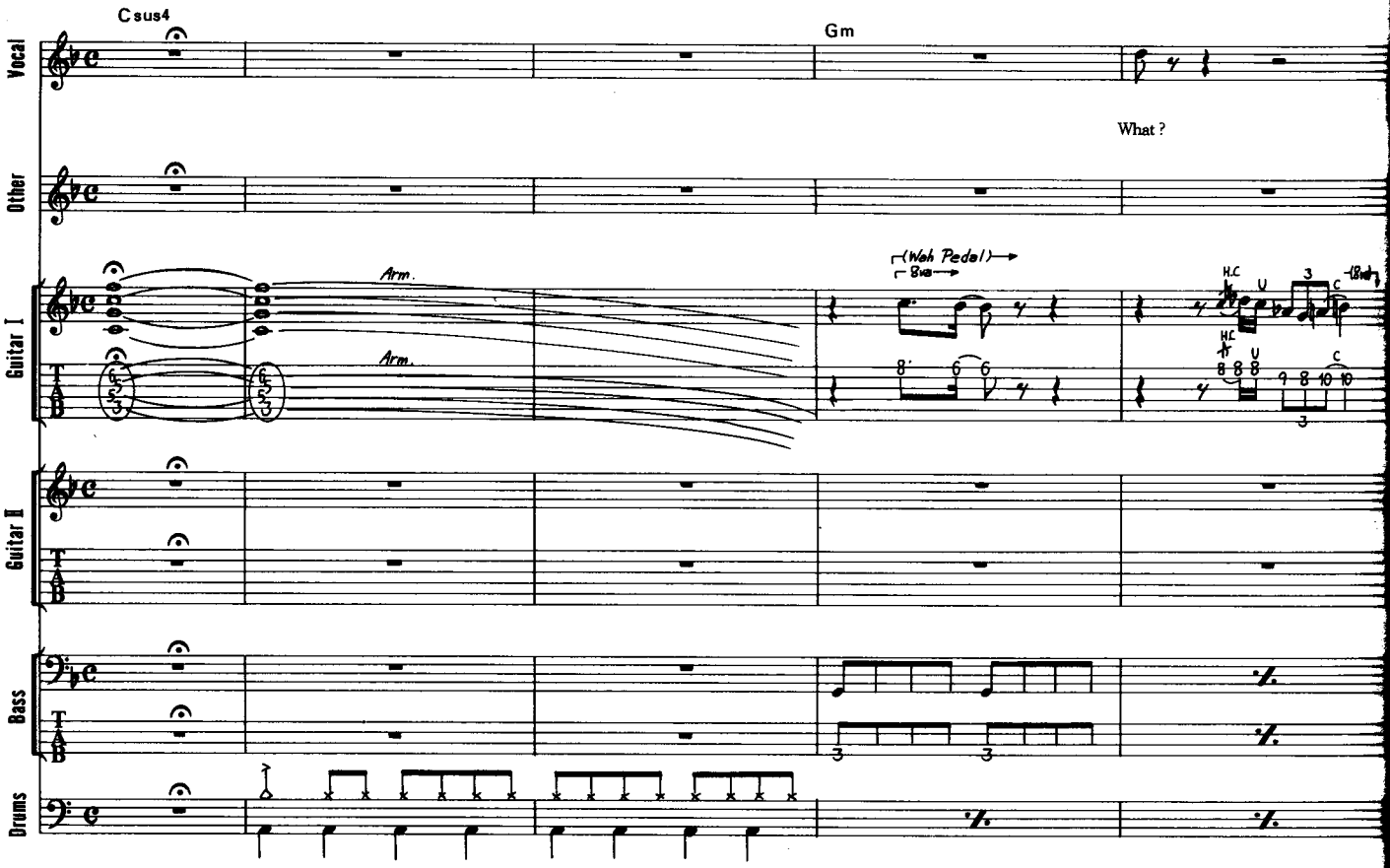
архив нот

YANKEE ROSE

ヤンキー・ローズ

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

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A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。D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。E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。



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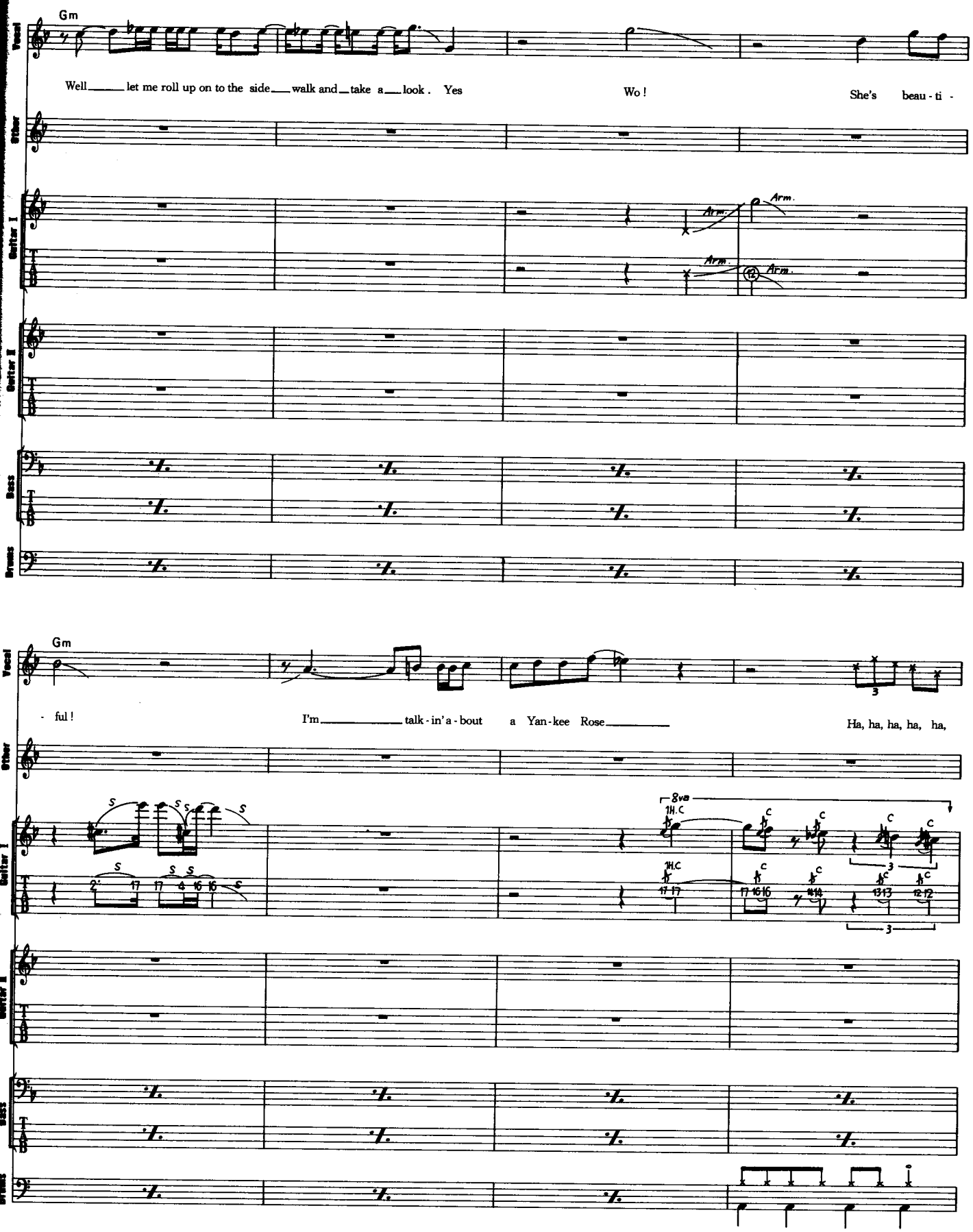
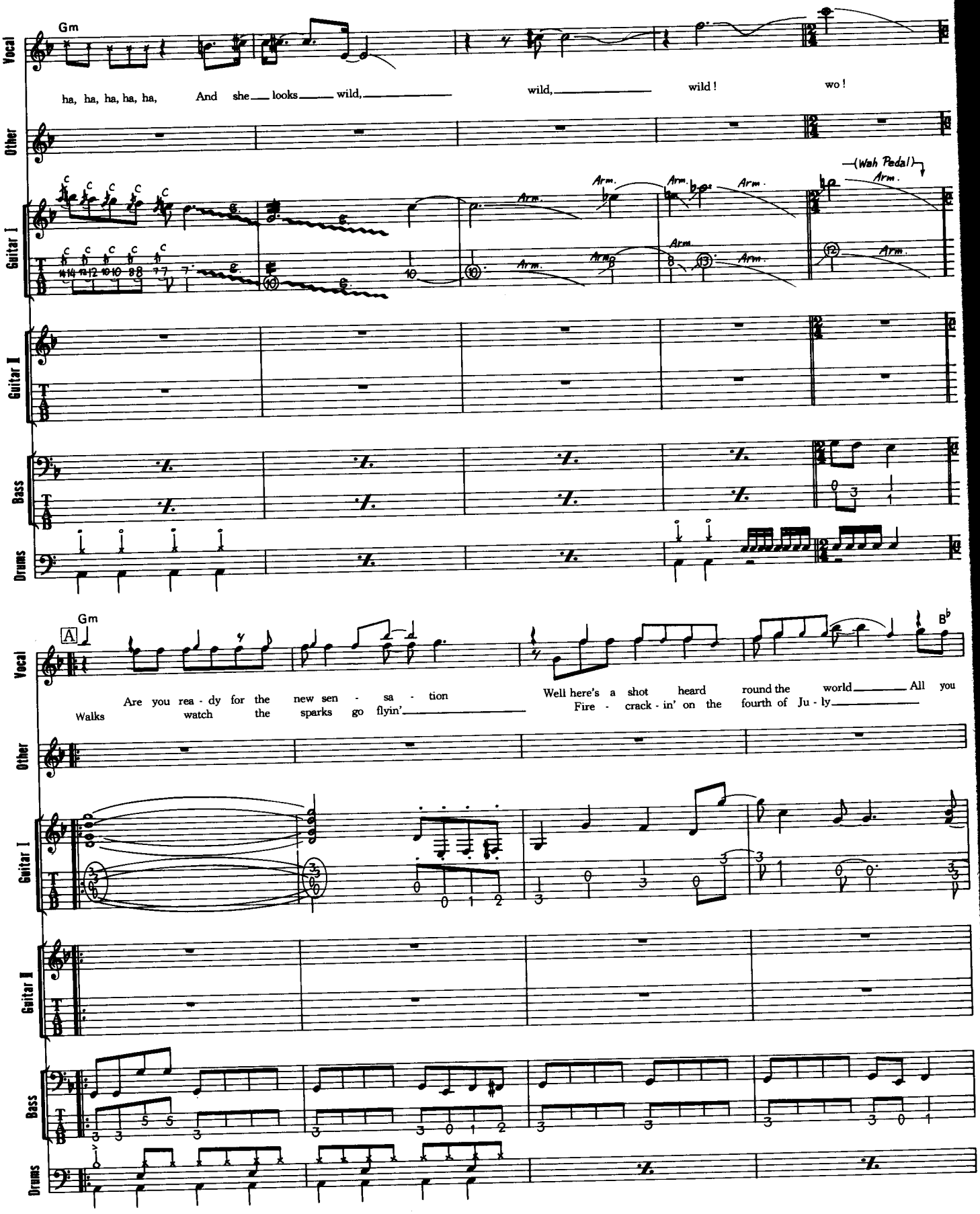
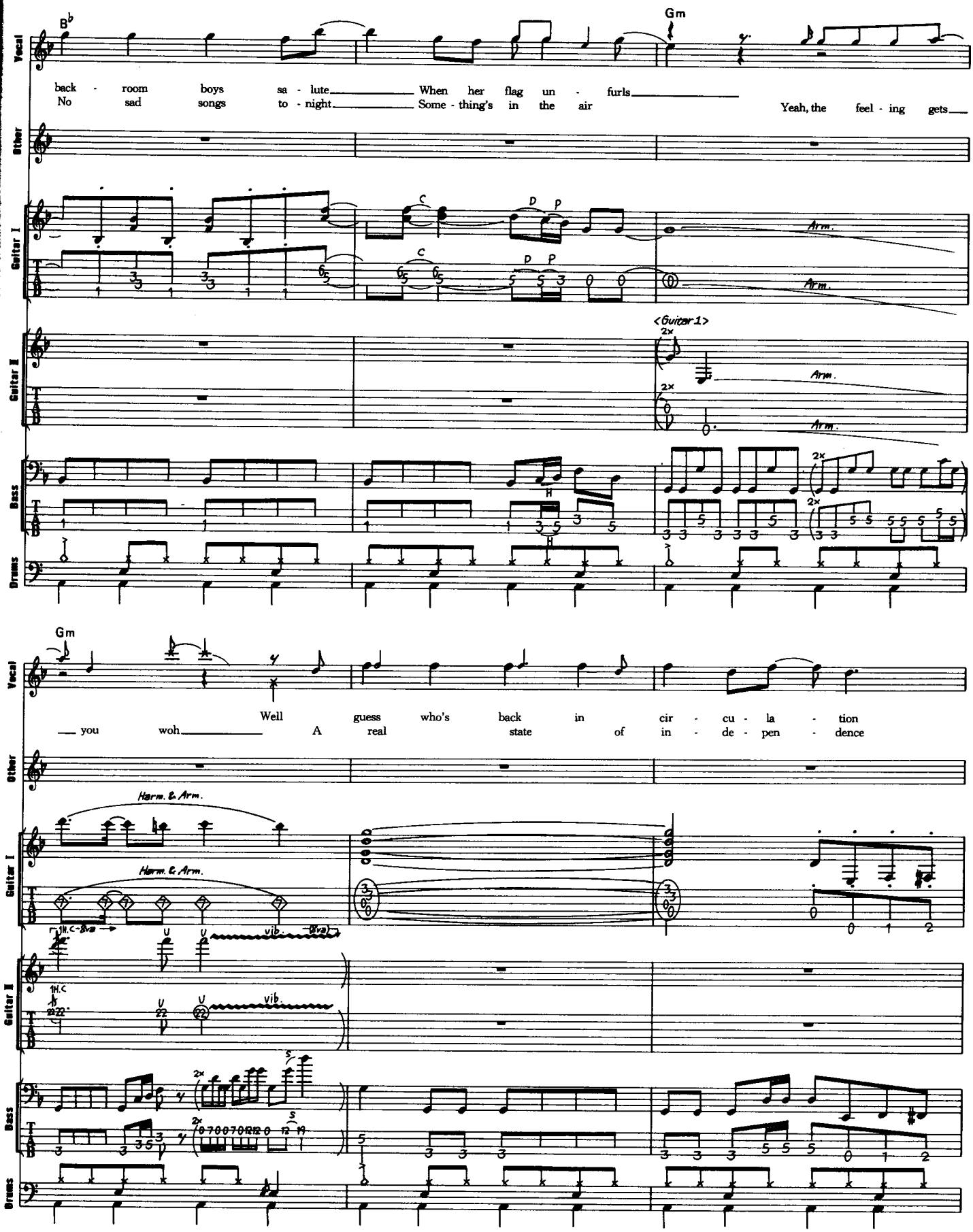
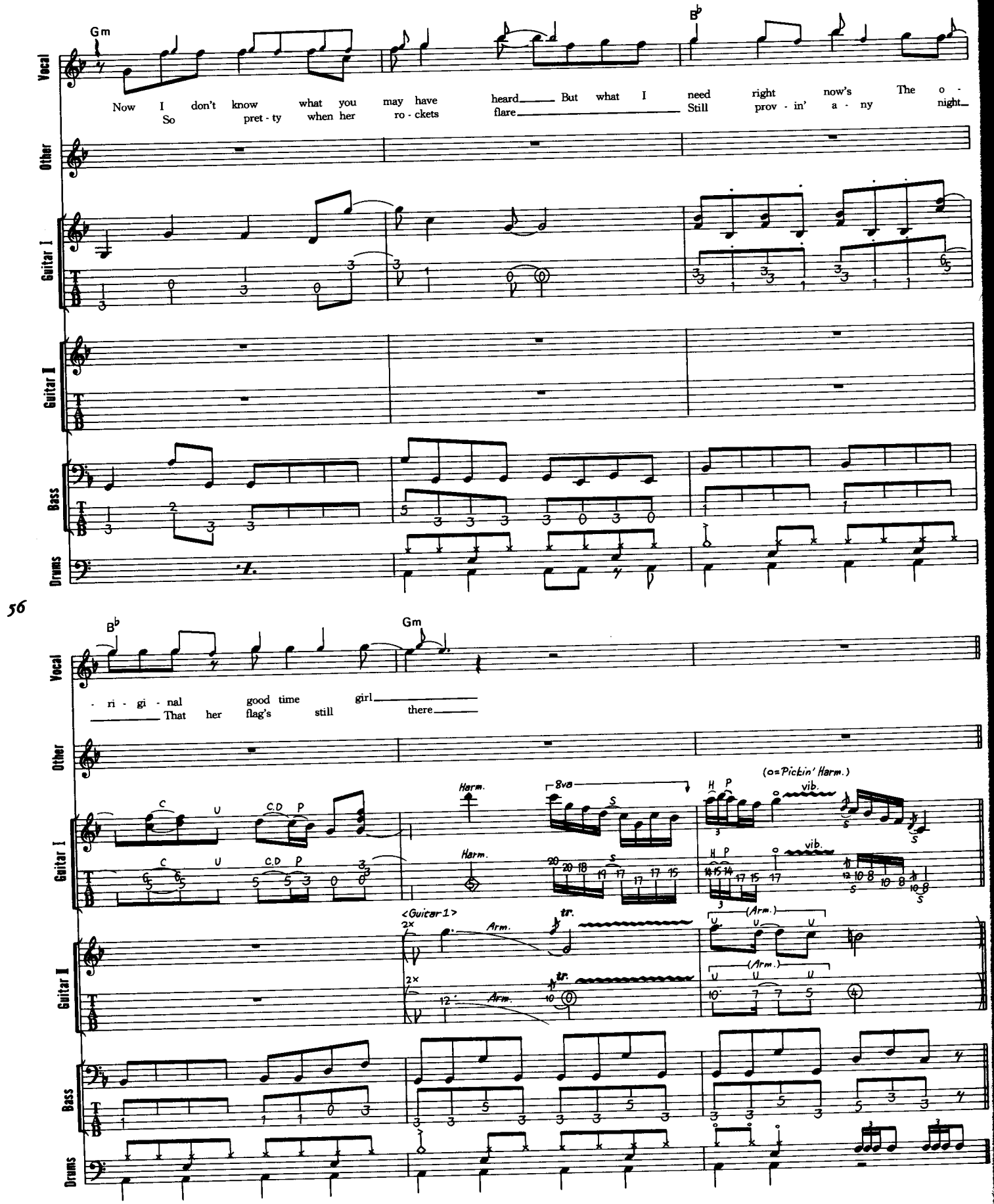
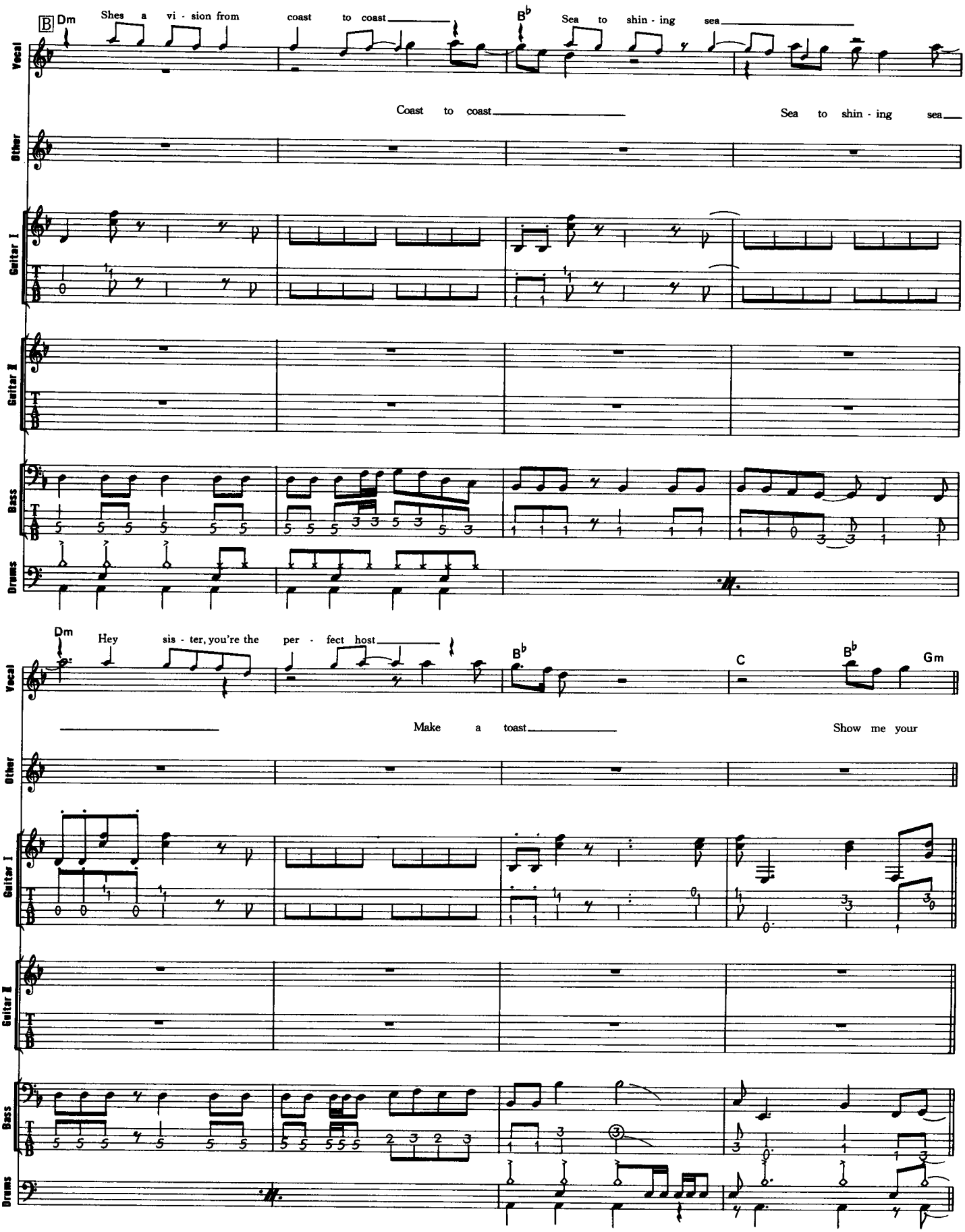
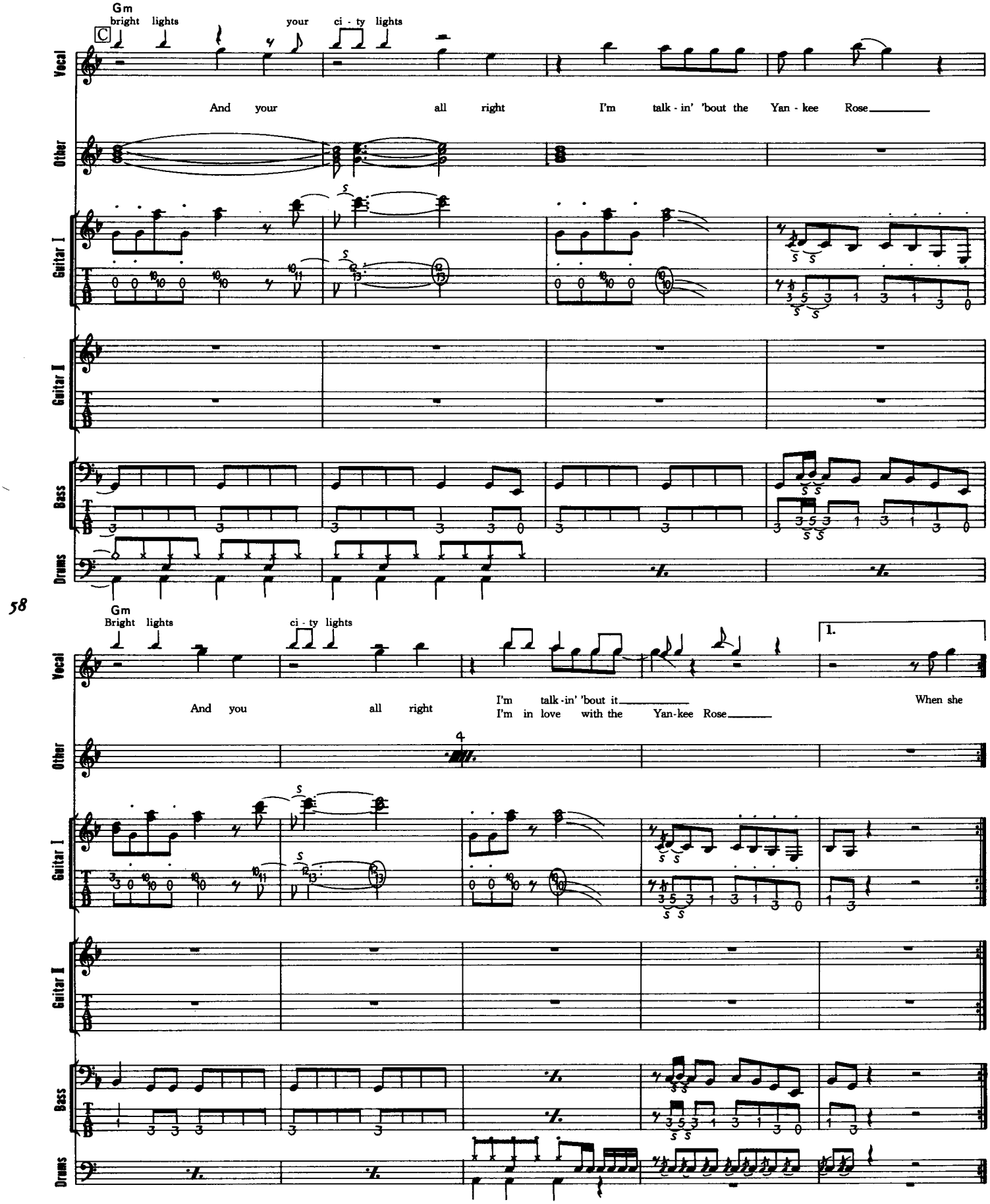

Gm
Well let me roll up on to the side walk and take a look . Yes
Wo !
She's beau - ti -
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Arm.
Gm
- ful !
I'm talk - in' a - bout a Yan - kee Rose
Ha, ha, ha, ha, ha,
8va
H.C
C
S

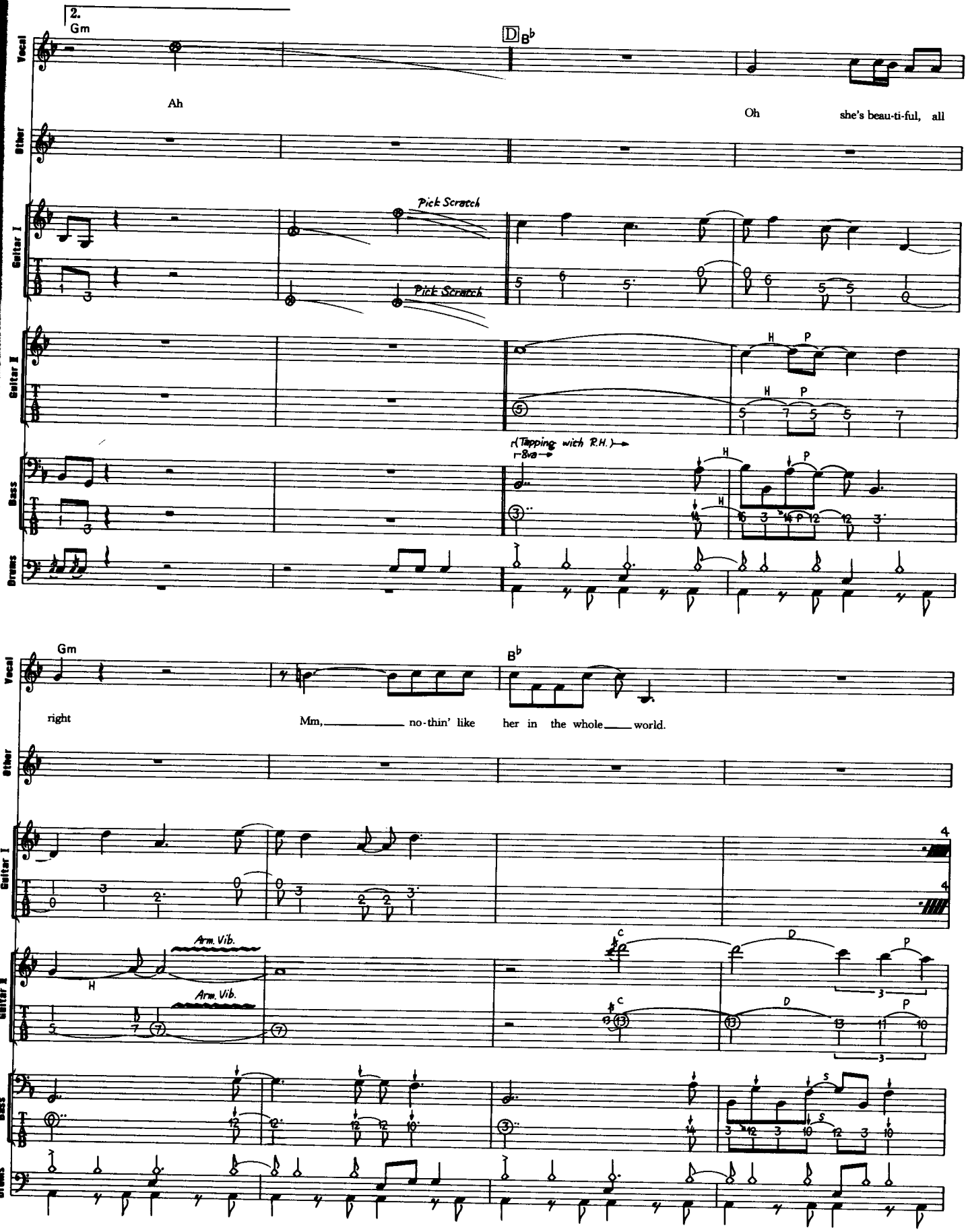

Gm
Vocal
Other
Guitar I
Guitar II
Bass
Drums
ha, ha, ha, ha, ha, And she looks wild, wild, wild! wo!
(Wah Pedal)
Arm.
54
A
Gm
Bb
Are you rea - dy for the new sen - sa - tion
Walks watch the sparks go flyin'
Well here's a shot heard round the world All you
Fire - crack - in' on the fourth of Ju - ly

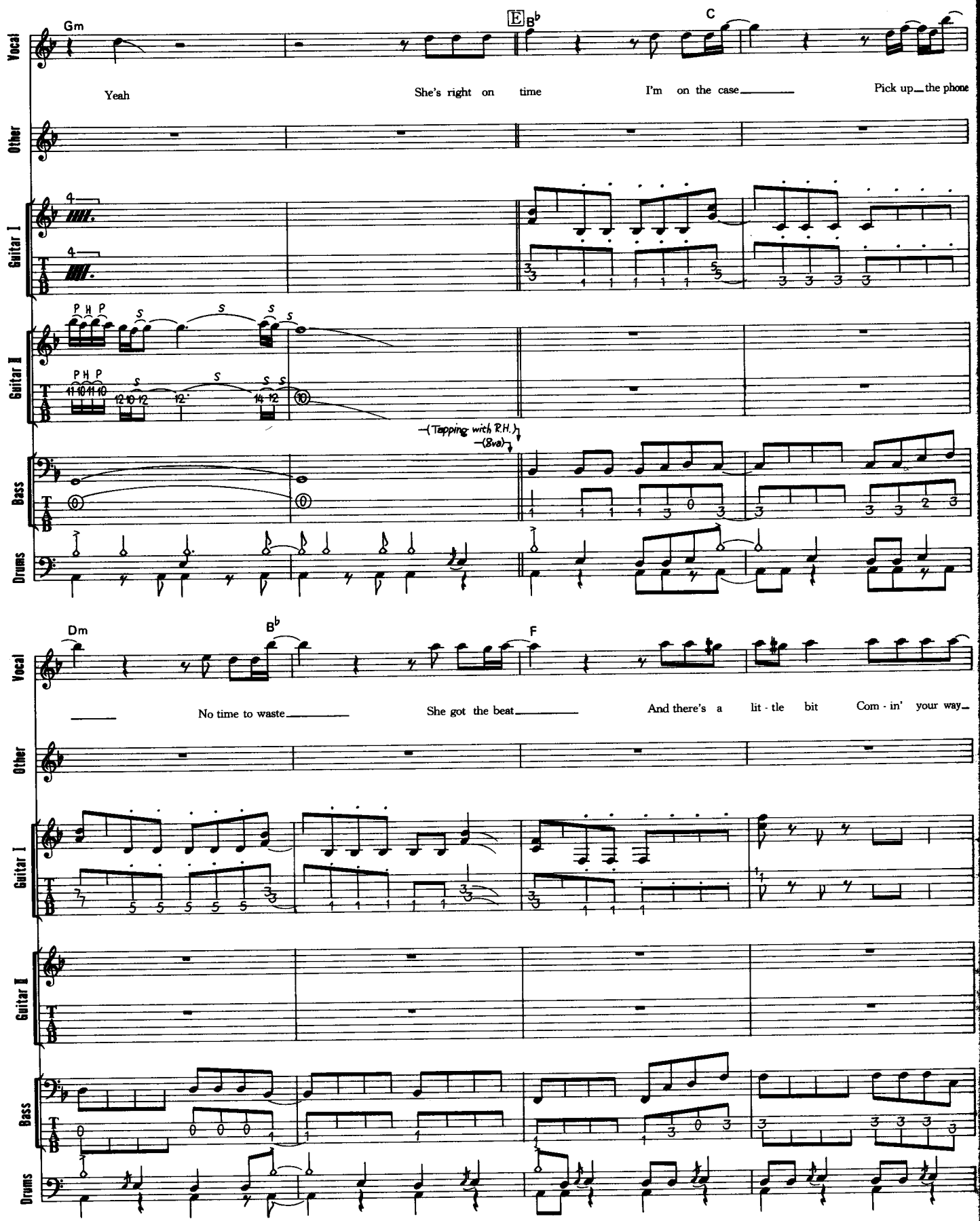

B♭
Gm
Vocal
back - room boys sa - lute When her flag un - furls
No sad songs to - night Some - thing's in the air Yeah, the feel - ing gets
Other
Guitar I
Guitar II
<Guitar 1>
Arm.
Bass
Drums
Gm
Well guess who's back in cir - cu - la - tion
you woh A real state of in - de - pen - dence
Harm. & Arm.
vib.
8va
55

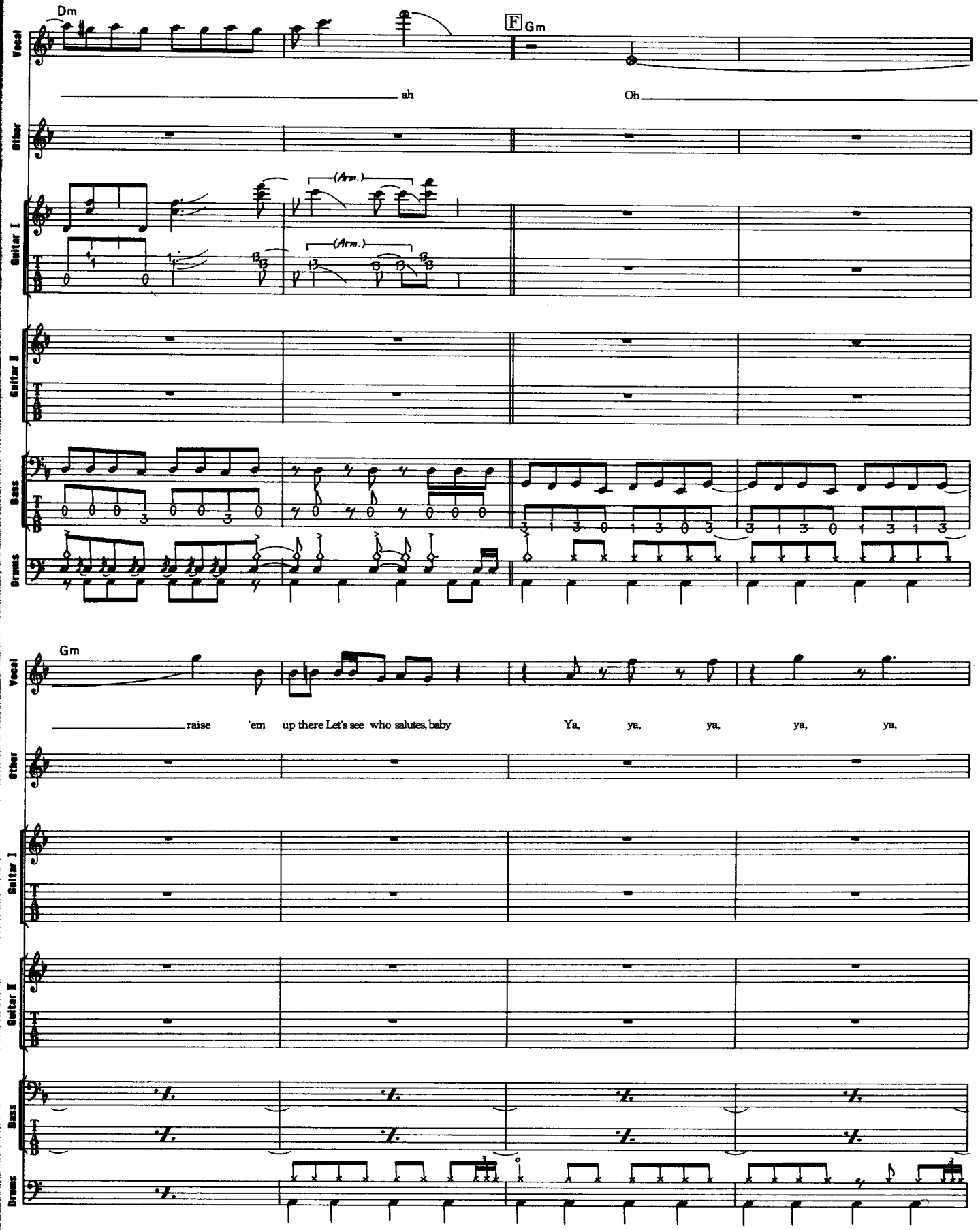

Gm
B♭
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Now I don't know what you may have heard But what I need right now's The o -
So pret - ty when her ro - ckets flare Still prov - in' a - ny night
56
B♭
Gm
- ri - gi - nal good time girl
That her flag's still there
Harm.
8va
(o=Pickin' Harm.)
vib.
<Guitar 1>
2x
Arm.
tr.
(Arm.)

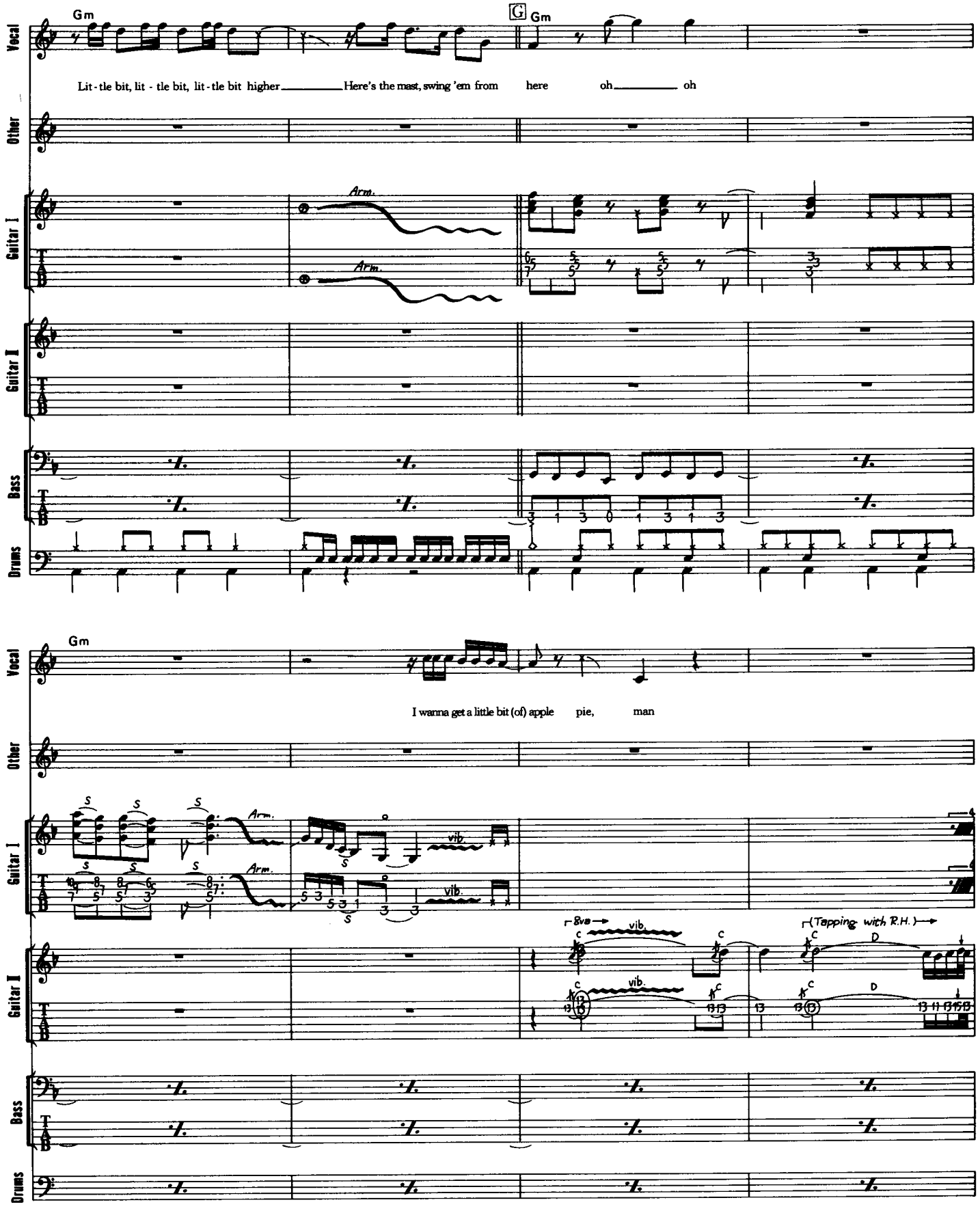

B
Dm
Shes a vi - sion from coast to coast
B♭
Sea to shin - ing sea
Coast to coast
Sea to shin - ing sea
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Dm
Hey sis - ter, you're the per - fect host
B♭
C
B♭
Gm
Make a toast
Show me your

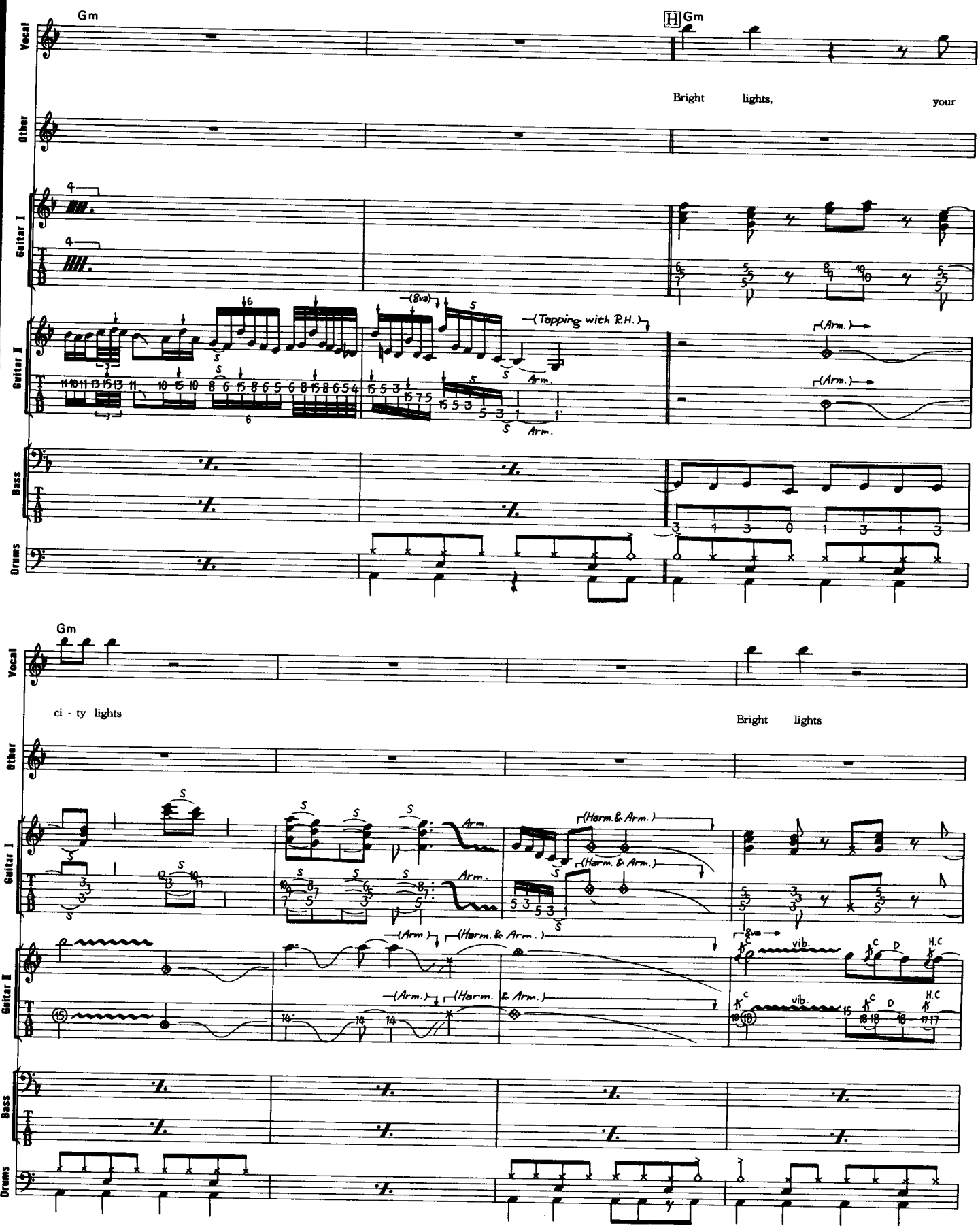

Gm
bright lights
your ci - ty lights
C
Vocal
And your all right I'm talk - in' 'bout the Yan - kee Rose
Other
Guitar I
Guitar II
Bass
Drums
58
Gm
Bright lights
ci - ty lights
1.
And you all right I'm talk - in' 'bout it
I'm in love with the Yan-kee Rose
When she
4

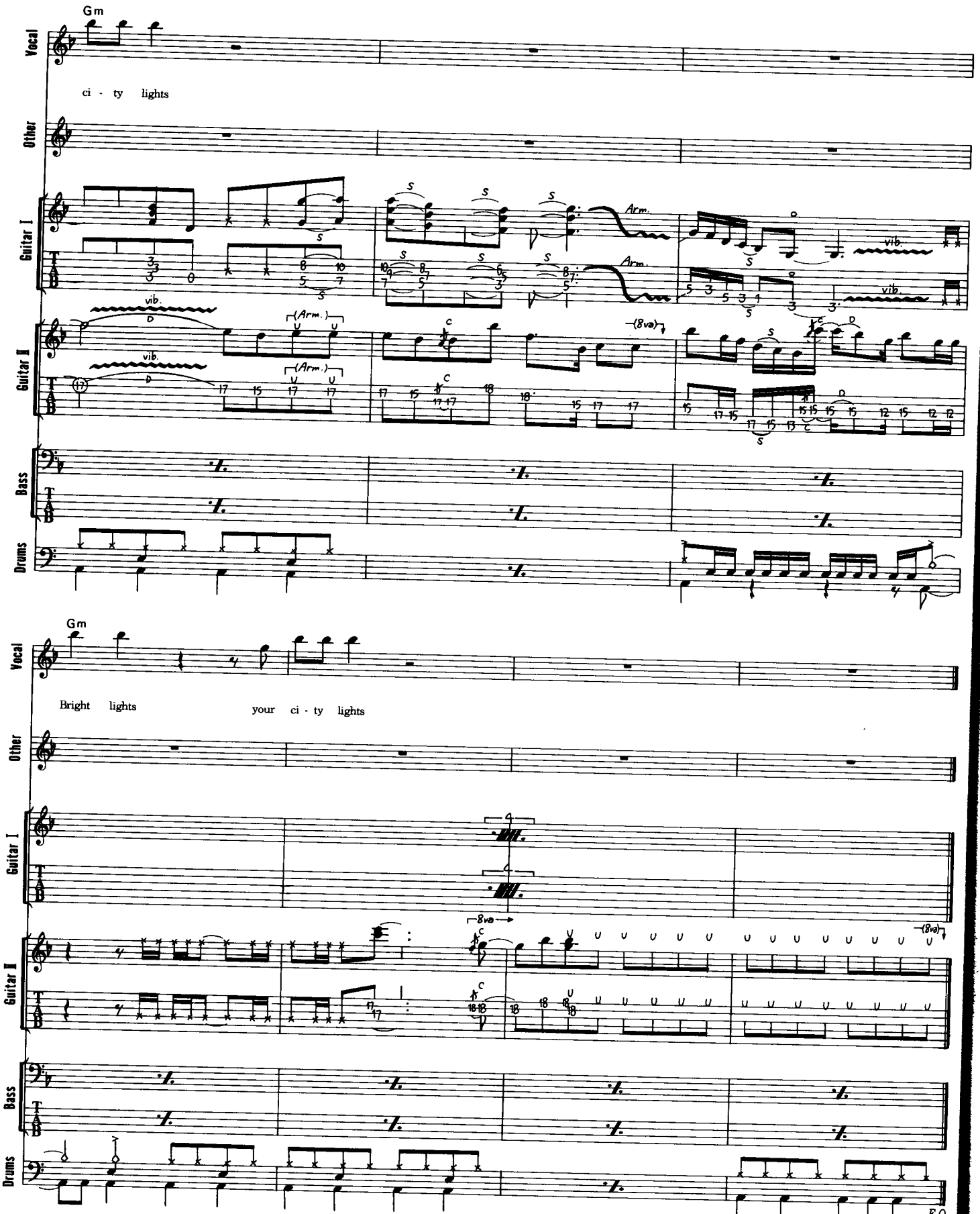

2.
Gm
D
B♭
Vocal
Ah
Oh she's beau-ti-ful, all
Other
Guitar I
Pick Scratch
Pick Scratch
Guitar II
H P
H P
Bass
(Tapping with R.H.)
8va
H
H
Drums
Gm
B♭
Vocal
right
Mm, no-thin' like her in the whole world.
Other
Guitar I
Guitar II
Arm. Vib.
Arm. Vib.
C
D
P
Bass
S
Drums


Gm
E
B♭
C
Vocal
Yeah
She's right on time
I'm on the case
Pick up the phone
Other
Guitar I
Guitar II
P H P
S
(Tapping with R.H.)
(8va)
Bass
Drums
60
Dm
B♭
F
No time to waste
She got the beat
And there's a lit - tle bit
Com - in' your way


Dm
F Gm
Vocal
ah
Oh
Other
(Arm.)
(Arm.)
Guitar I
Guitar II
Bass
Drums
Gm
raise 'em up there Let's see who salutes, baby
Ya, ya, ya, ya, ya,


Gm
G
Gm
Vocal
Lit - tle bit, lit - tle bit, lit - tle bit higher Here's the mast, swing 'em from here oh oh
Other
Guitar I
Arm.
Arm.
Guitar II
Bass
Drums
62
Gm
Vocal
I wanna get a little bit (of) apple pie, man
Other
Guitar I
S
Arm.
vib.
Guitar II
8va
vib.
(Tapping with R.H.)
Bass
Drums


Gm
H Gm
Vocal
Bright lights, your
Other
Guitar I
Guitar II
(8va)
(Tapping with R.H.)
Arm.
(Arm.)
Bass
Drums
63
Gm
ci - ty lights
Bright lights
(Harm. & Arm.)
(Harm. Arm.)
vib.
8va


Gm
Vocal
ci - ty lights
Other
Guitar I
Guitar II
Bass
Drums
Arm.
vib.
(Arm.)
(8va)
64
Gm
Bright lights
your ci - ty lights
F.O.

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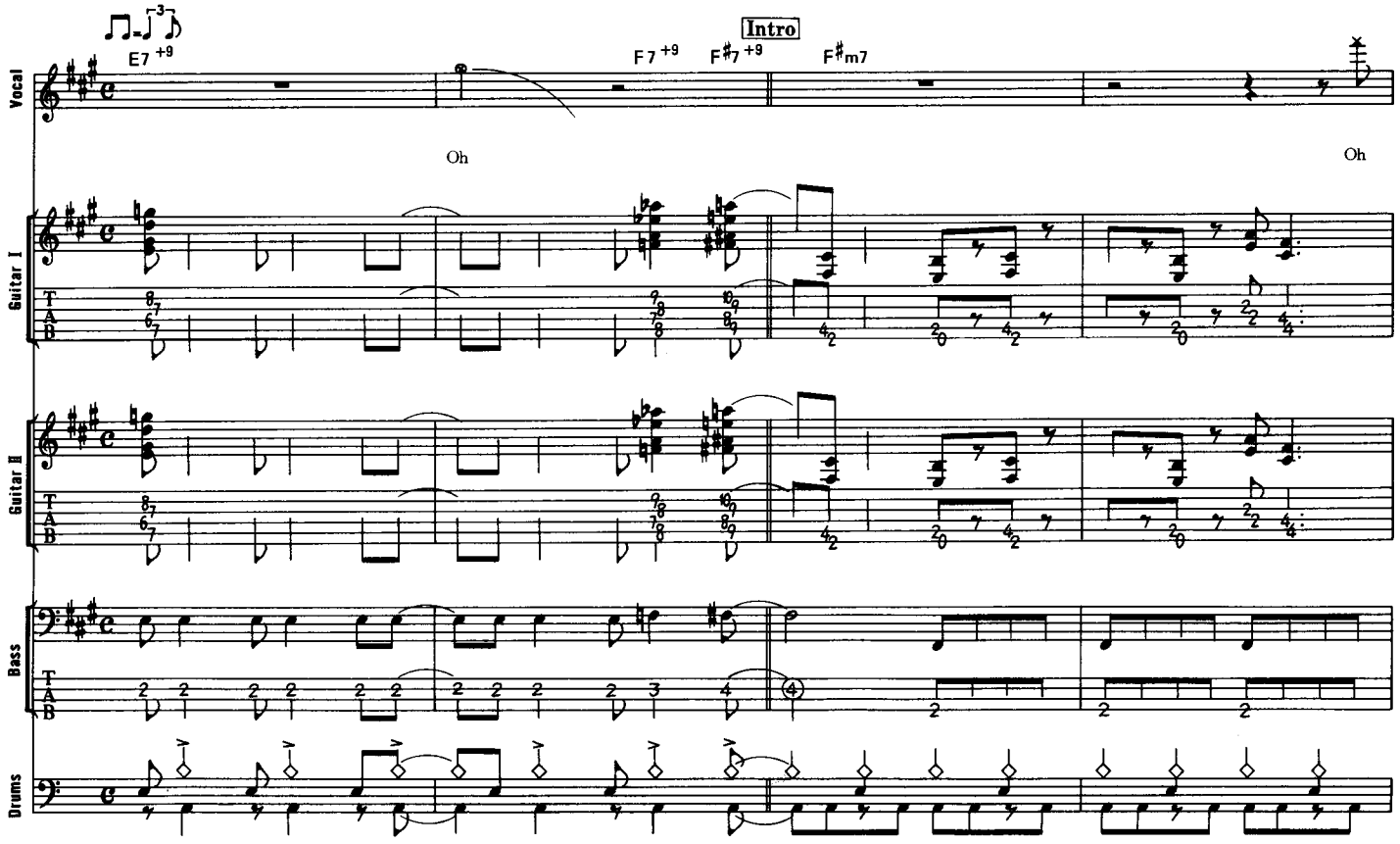
архив нот

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。A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。A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。Dの後半で、ギターのライト・ハンド・フレーズとユニゾンで弾いている部分がある。ここはライト・ハンド奏法を使わなくともいいだろう。Eの部分はベース・ソロだ。この最初の部分は、ライト・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。E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。



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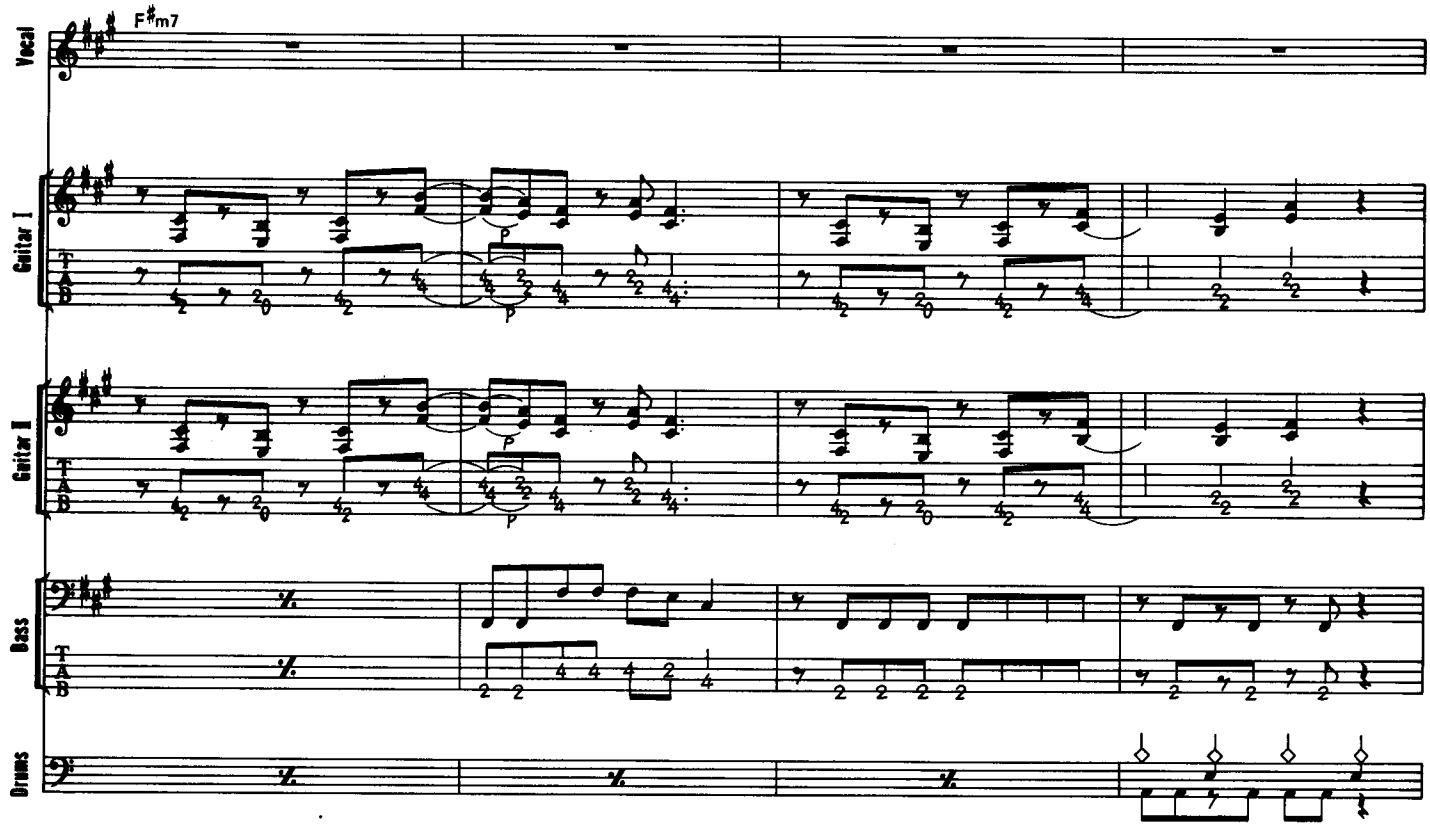
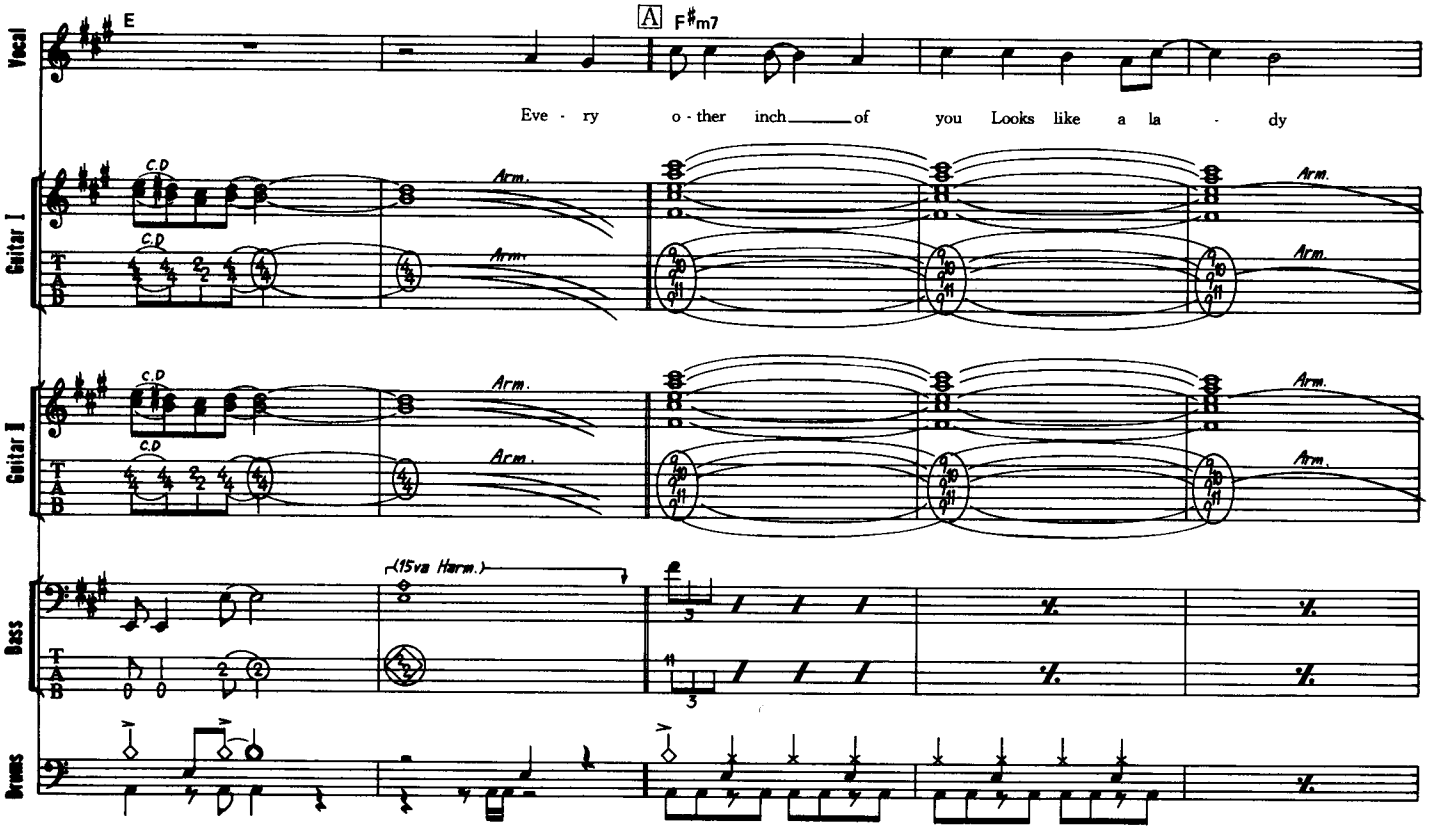
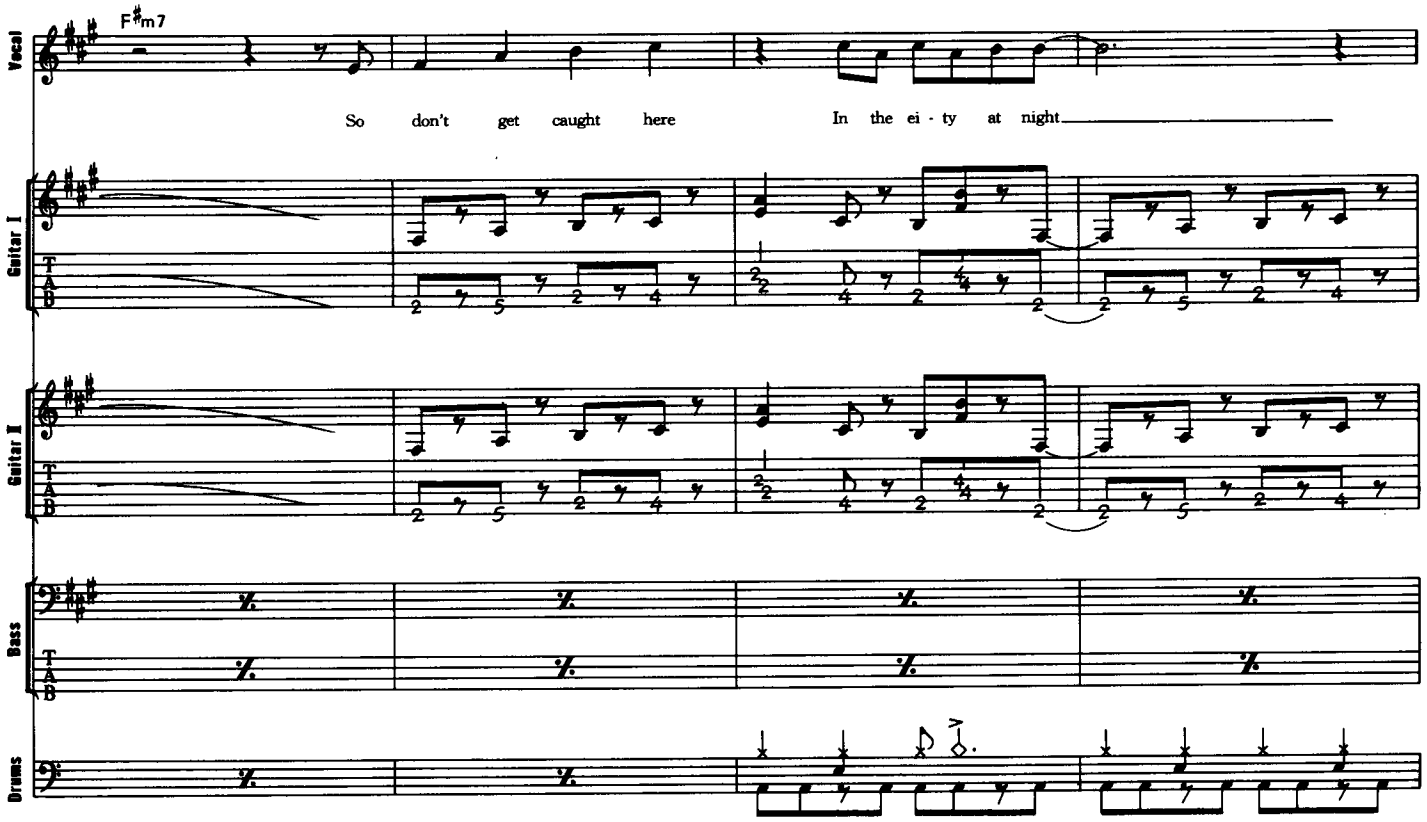
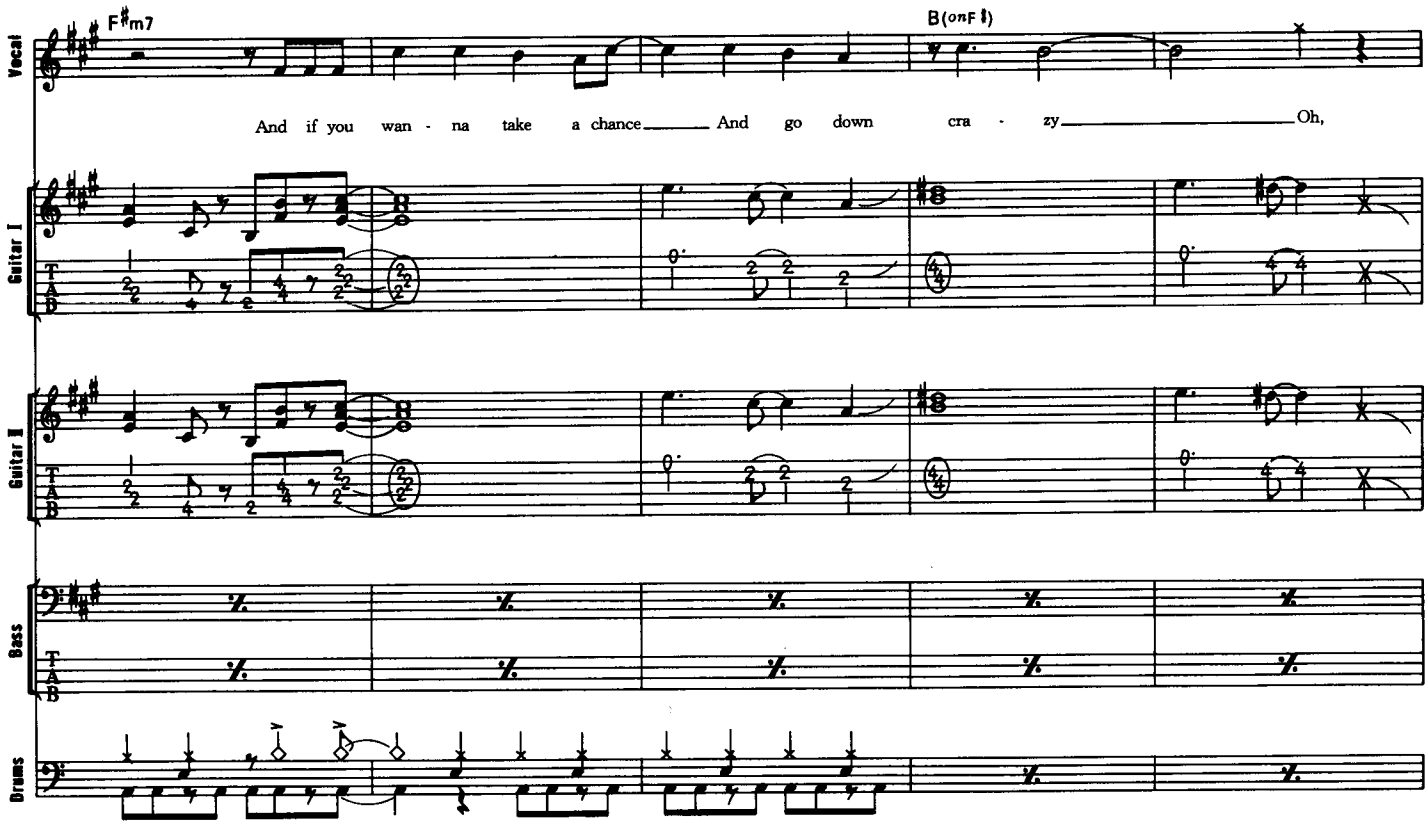
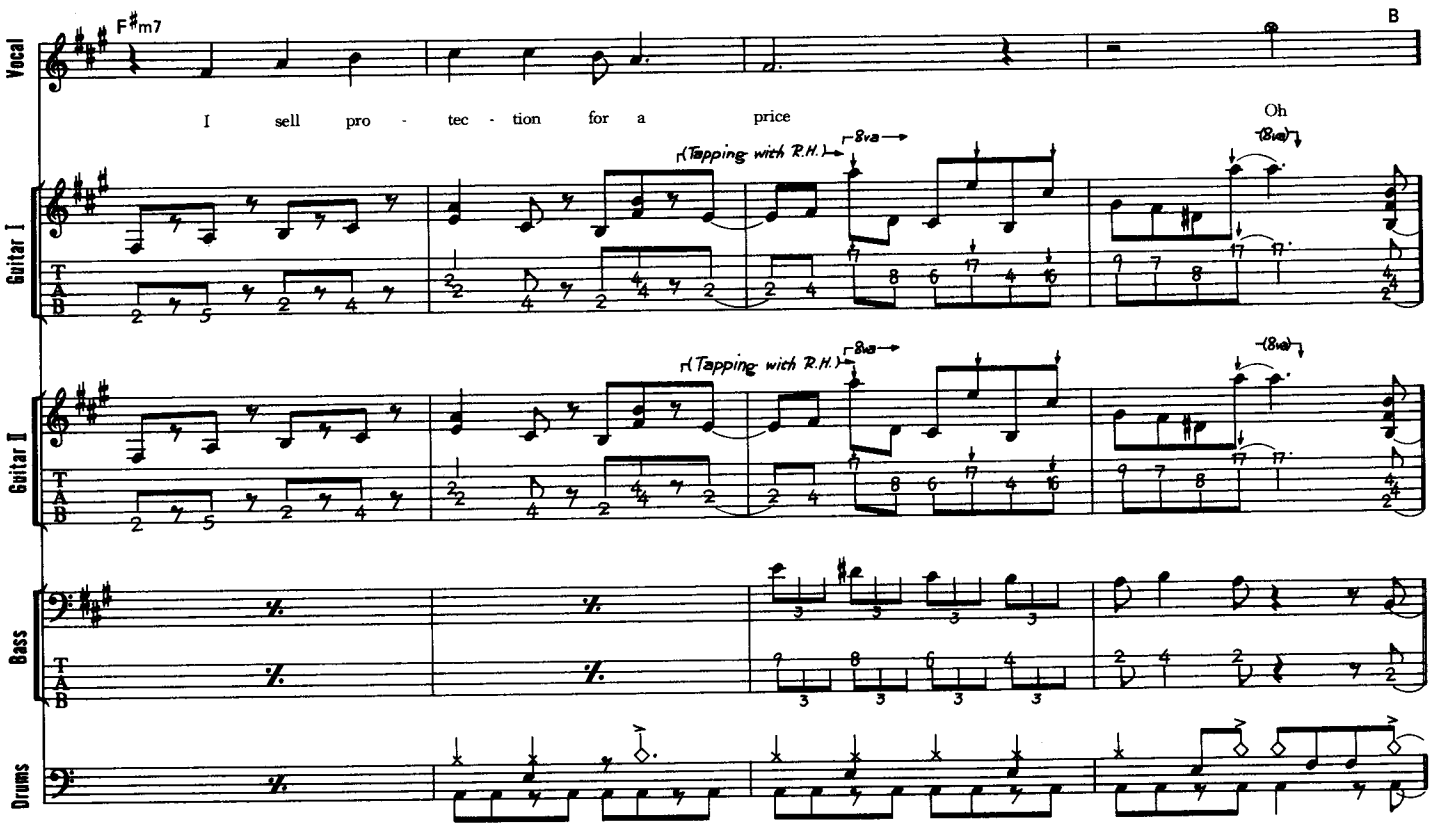
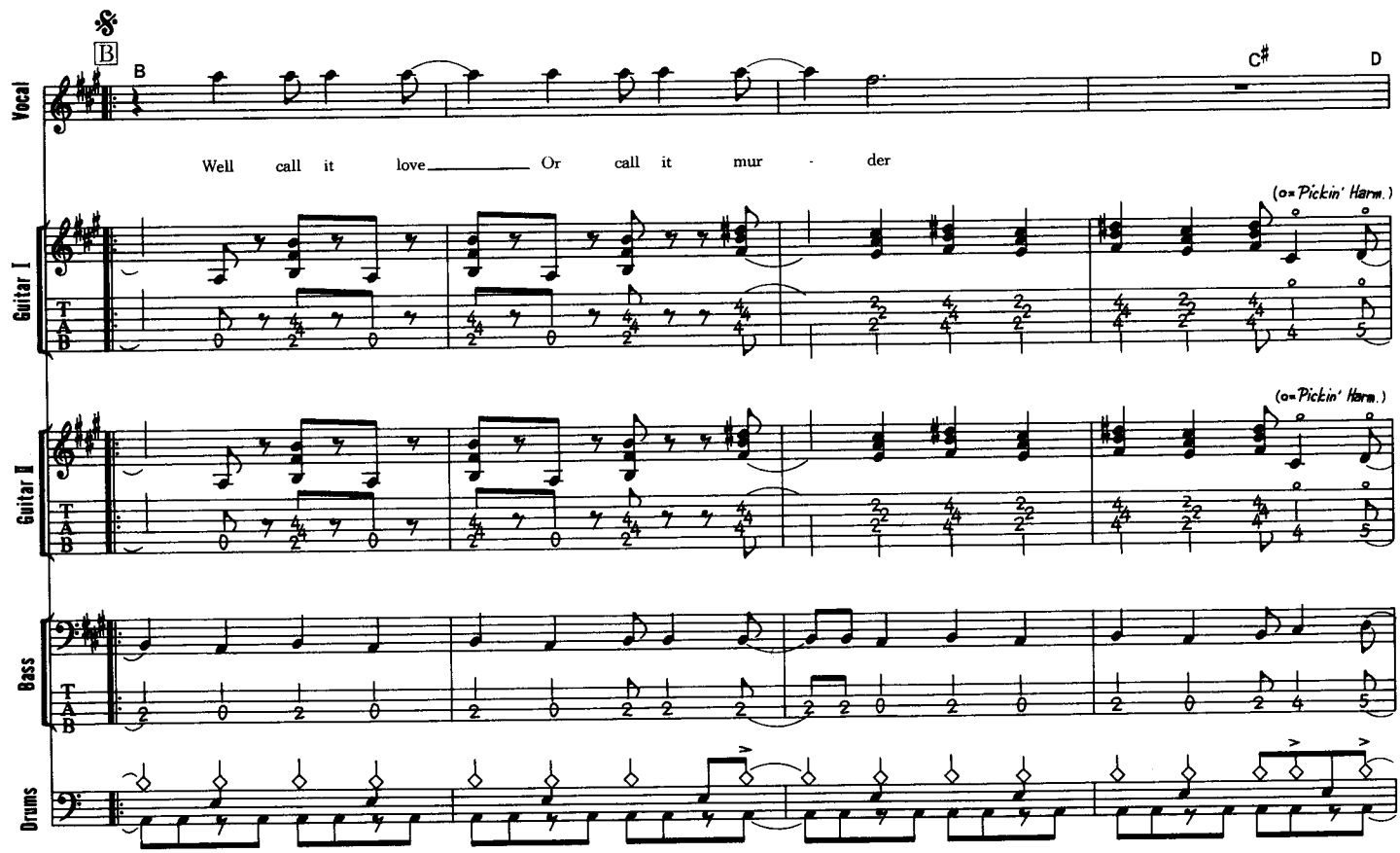

F♯m7
Vocal
Guitar I
Guitar II
Bass
Drums

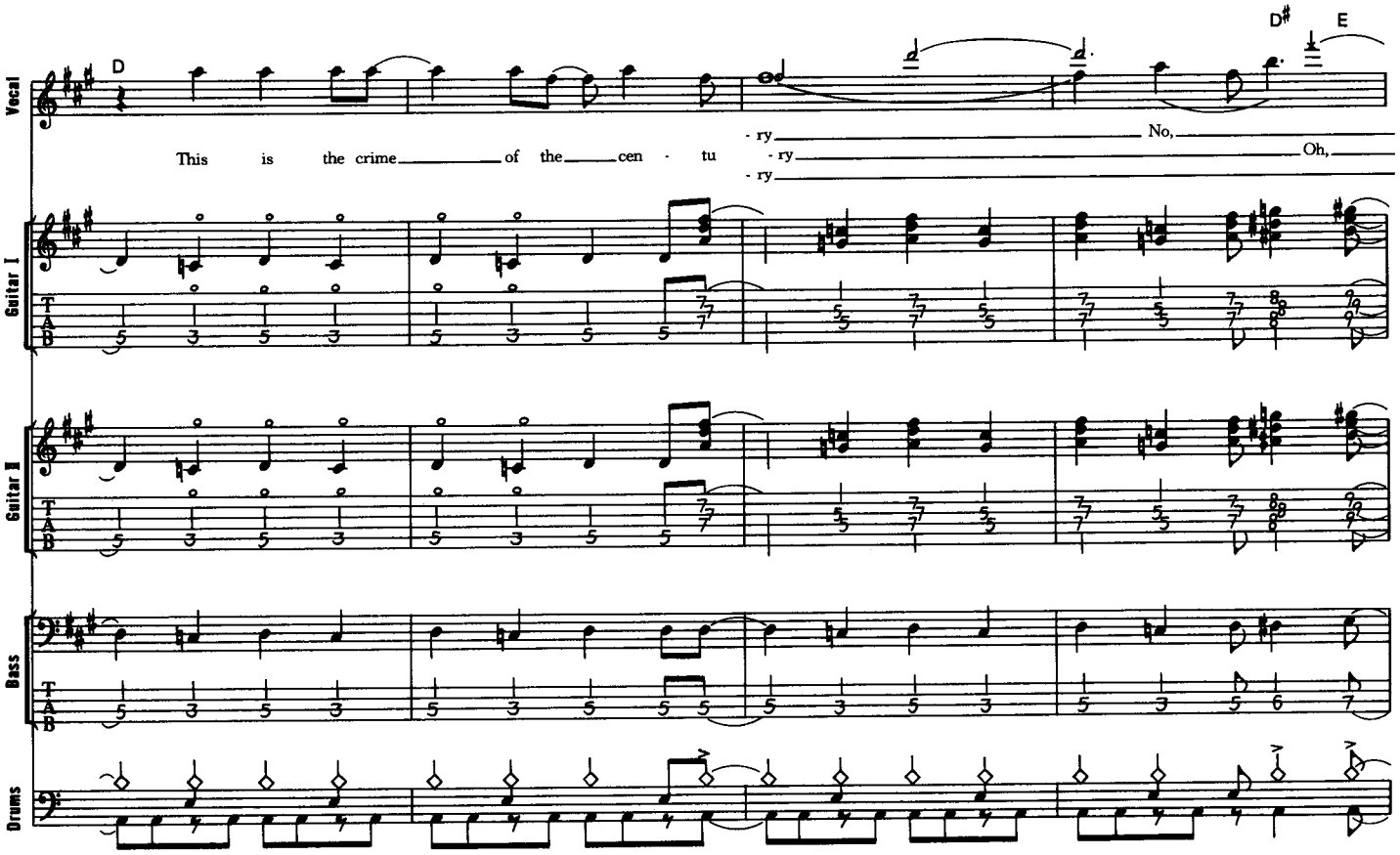

E
A
F♯m7
Vocal
Eve - ry o - ther inch of you Looks like a la - dy
Guitar I
Guitar II
C.D
Arm.
Bass
(15va Harm.)
Drums

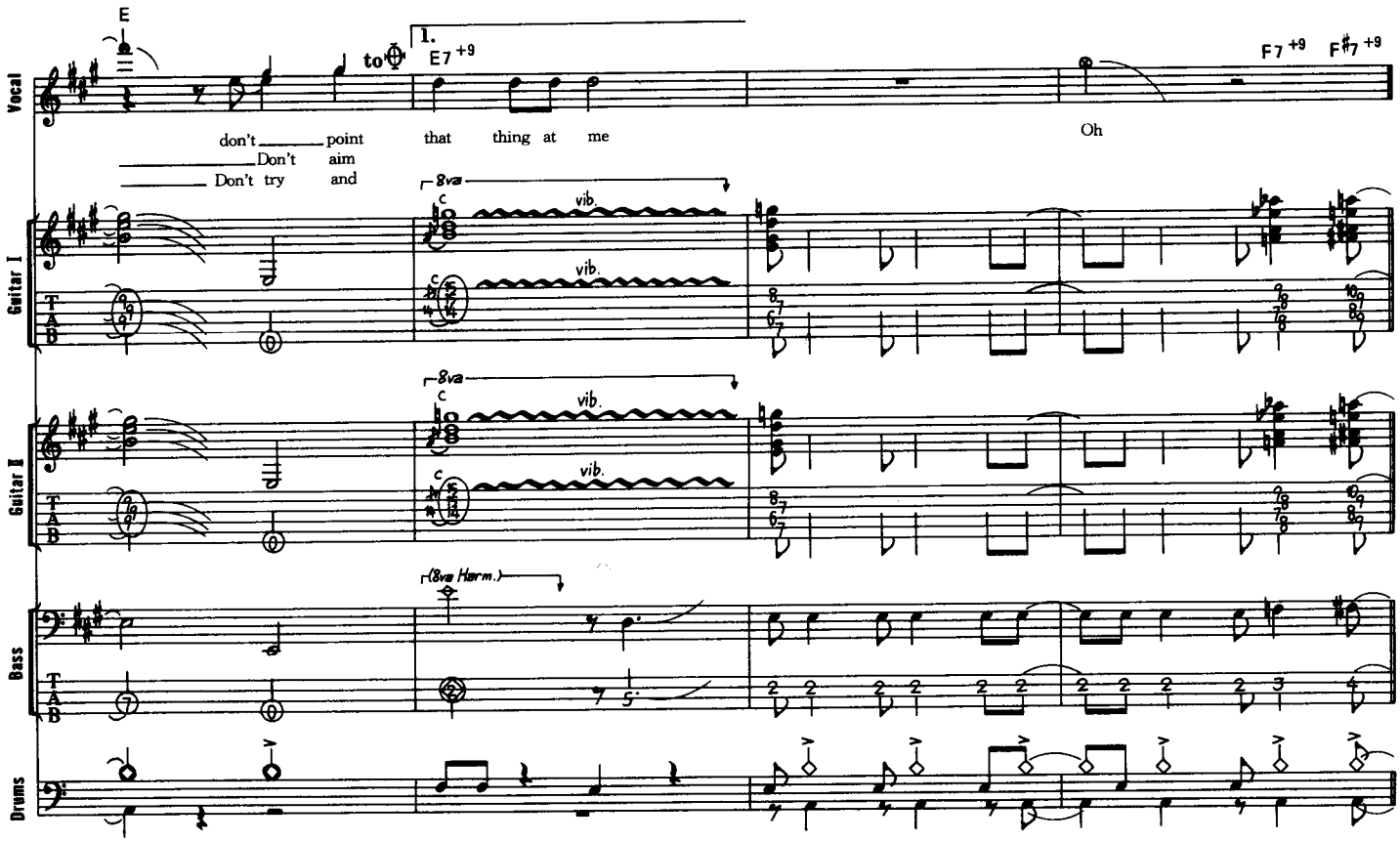

F♯m7
Vocal
So don't get caught here In the ei - ty at night
Guitar I
Guitar II
Bass
Drums

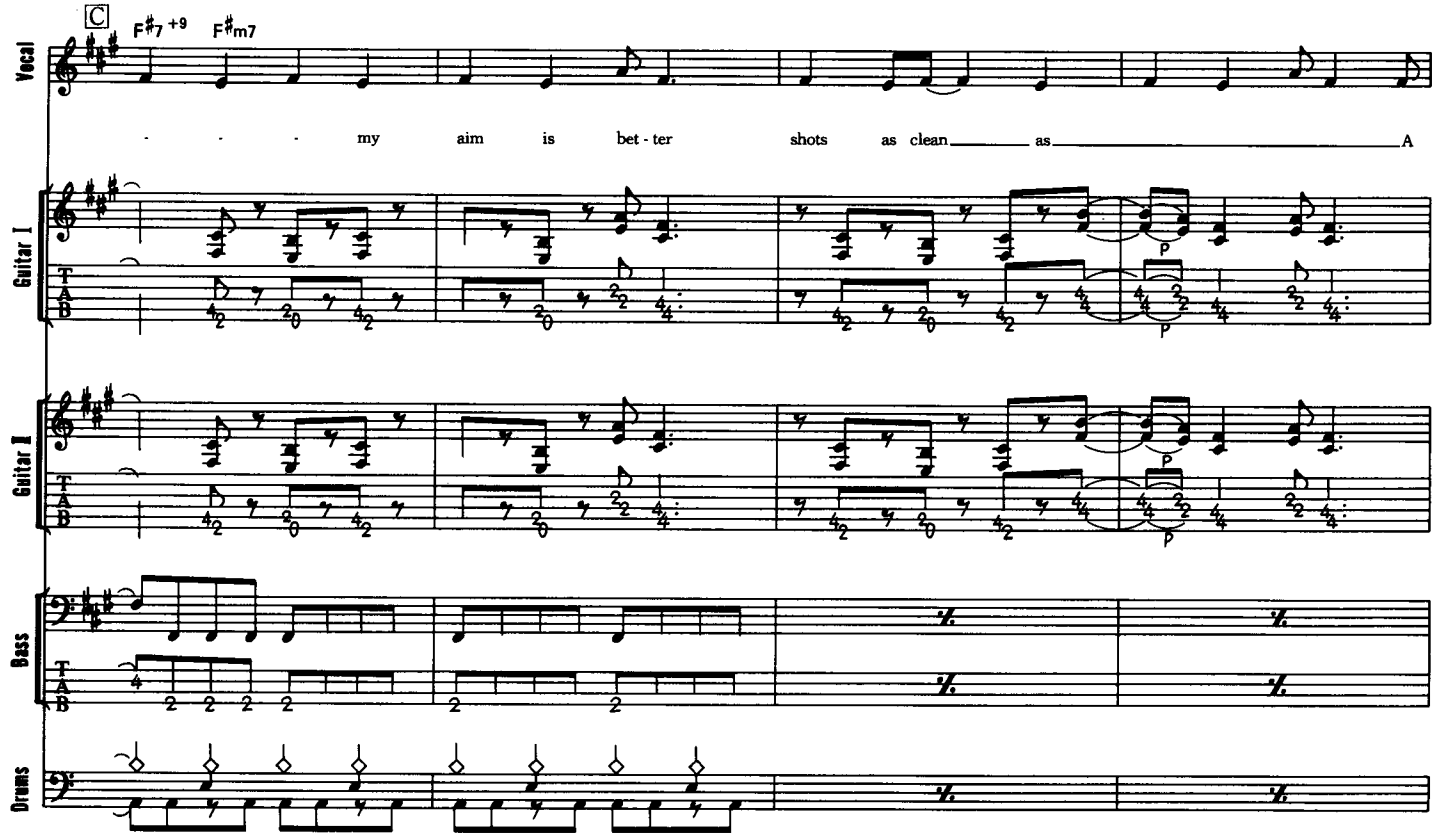

F♯m7
B(onF♯)
Vocal
And if you wan - na take a chance And go down cra - zy Oh,
Guitar I
Guitar II
Bass
Drums

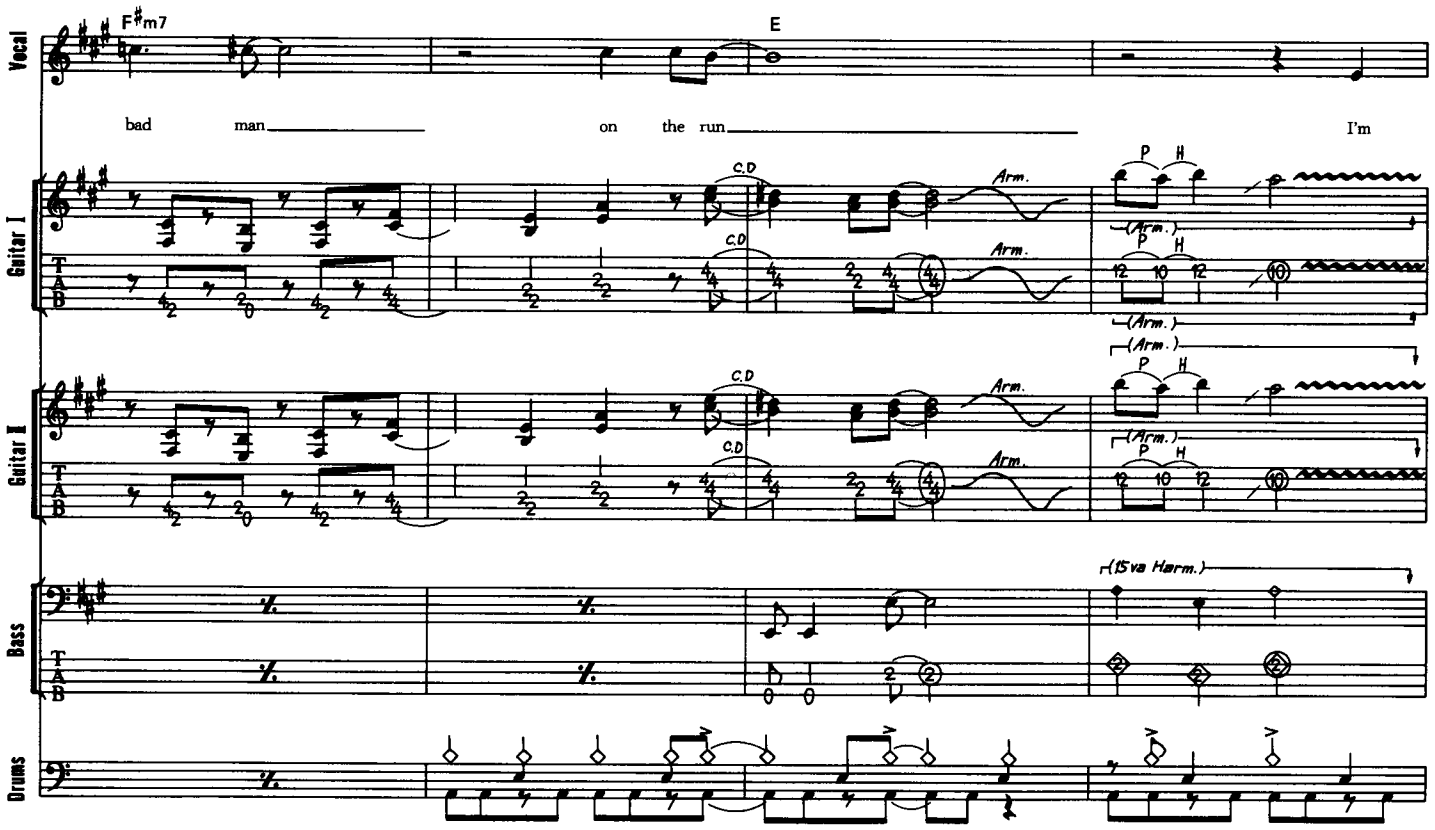

F#m7
B
Vocal
I sell pro - tec - tion for a price
Oh
Guitar I
(Tapping with R.H.)
8va
(8va)
Guitar II
(Tapping with R.H.)
8va
(8va)
Bass
Drums

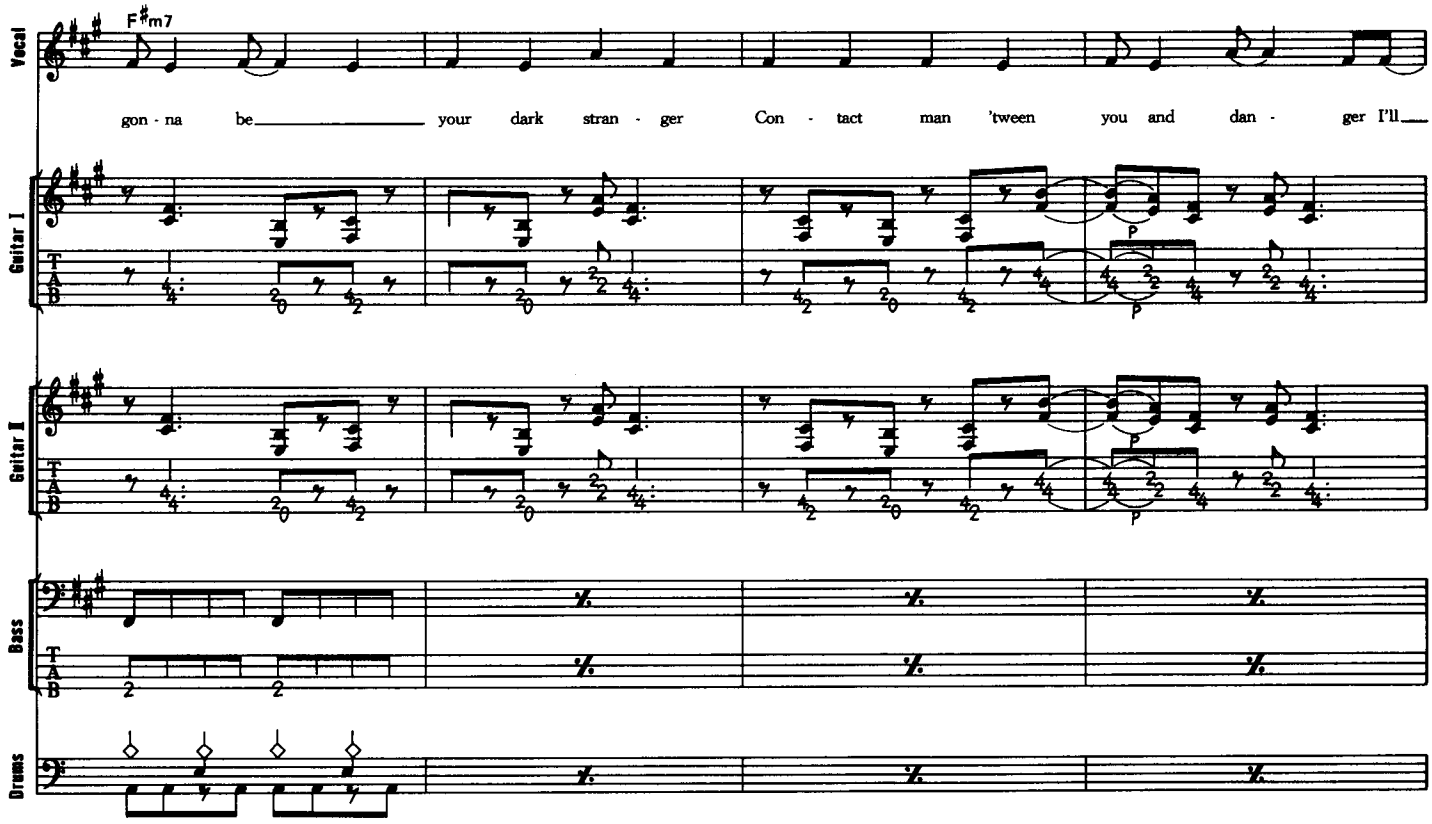

B
C#
D
Vocal
Well call it love Or call it mur - der
(o=Pickin' Harm.)
Guitar I
(o=Pickin' Harm.)
Guitar II
Bass
Drums

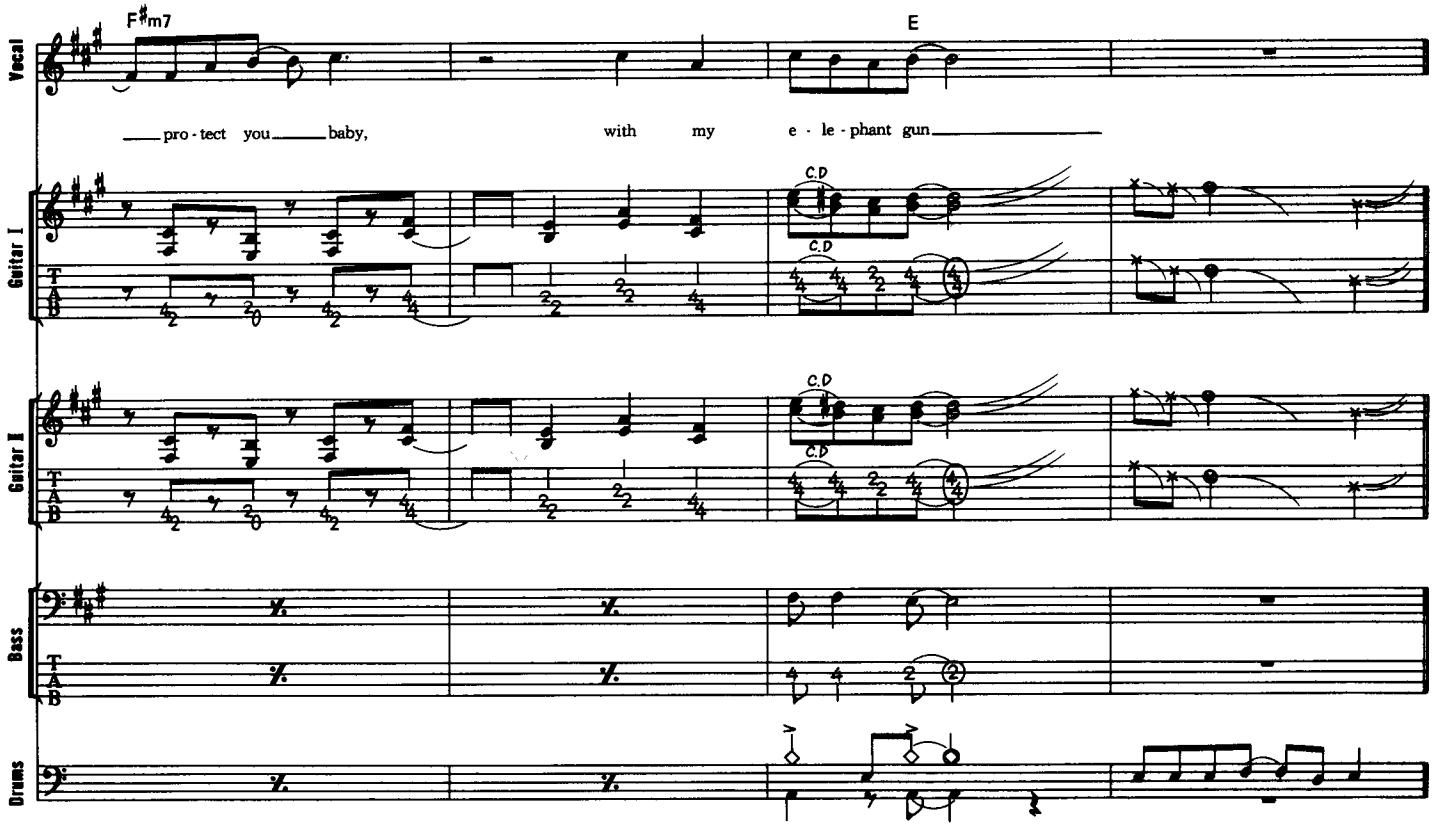

D
D♯
E
Vocal
This is the crime of the cen - tu - ry
- ry
No,
- ry
Oh,
Guitar I
Guitar II
Bass
Drums

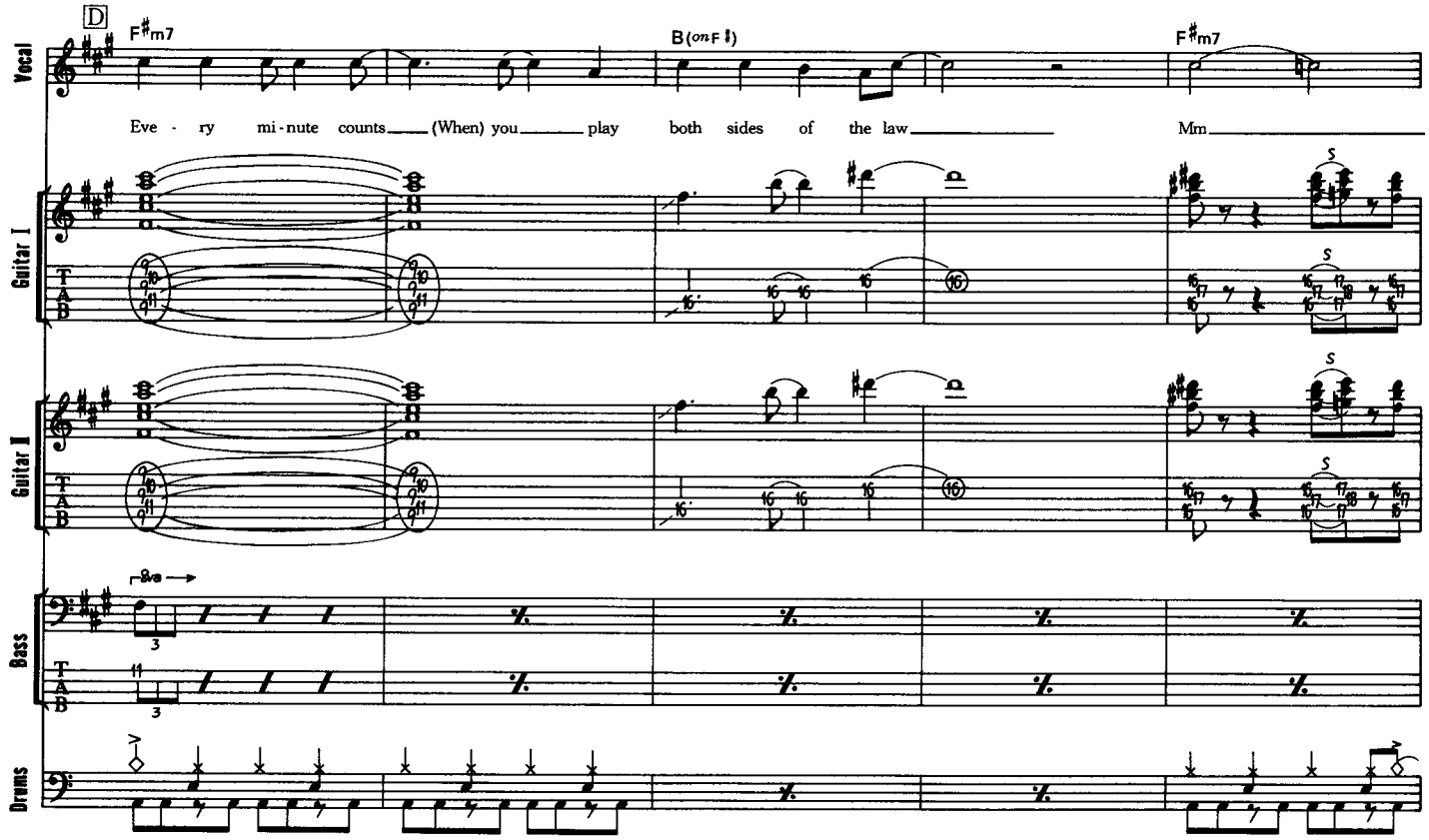

E
to
1.
E7 +9
F7 +9
F♯7 +9
Vocal
don't point that thing at me
Don't aim
Don't try and
Oh
8va
vib.
(8va Harm.)
Guitar I
Guitar II
Bass
Drums

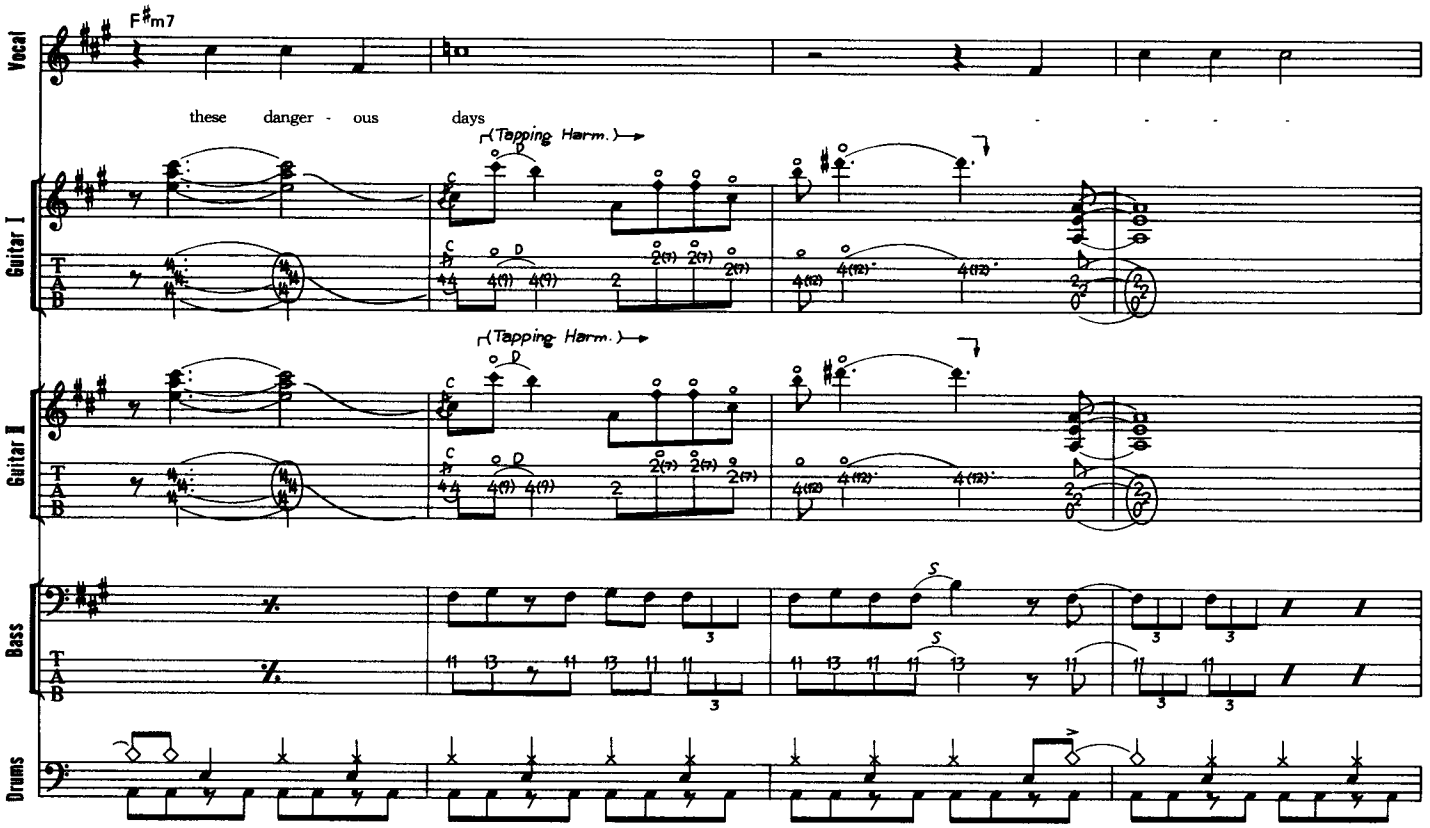

C
F#7 +9
F#m7
Vocal
- - - my aim is bet - ter shots as clean as A
Guitar I
Guitar II
Bass
Drums

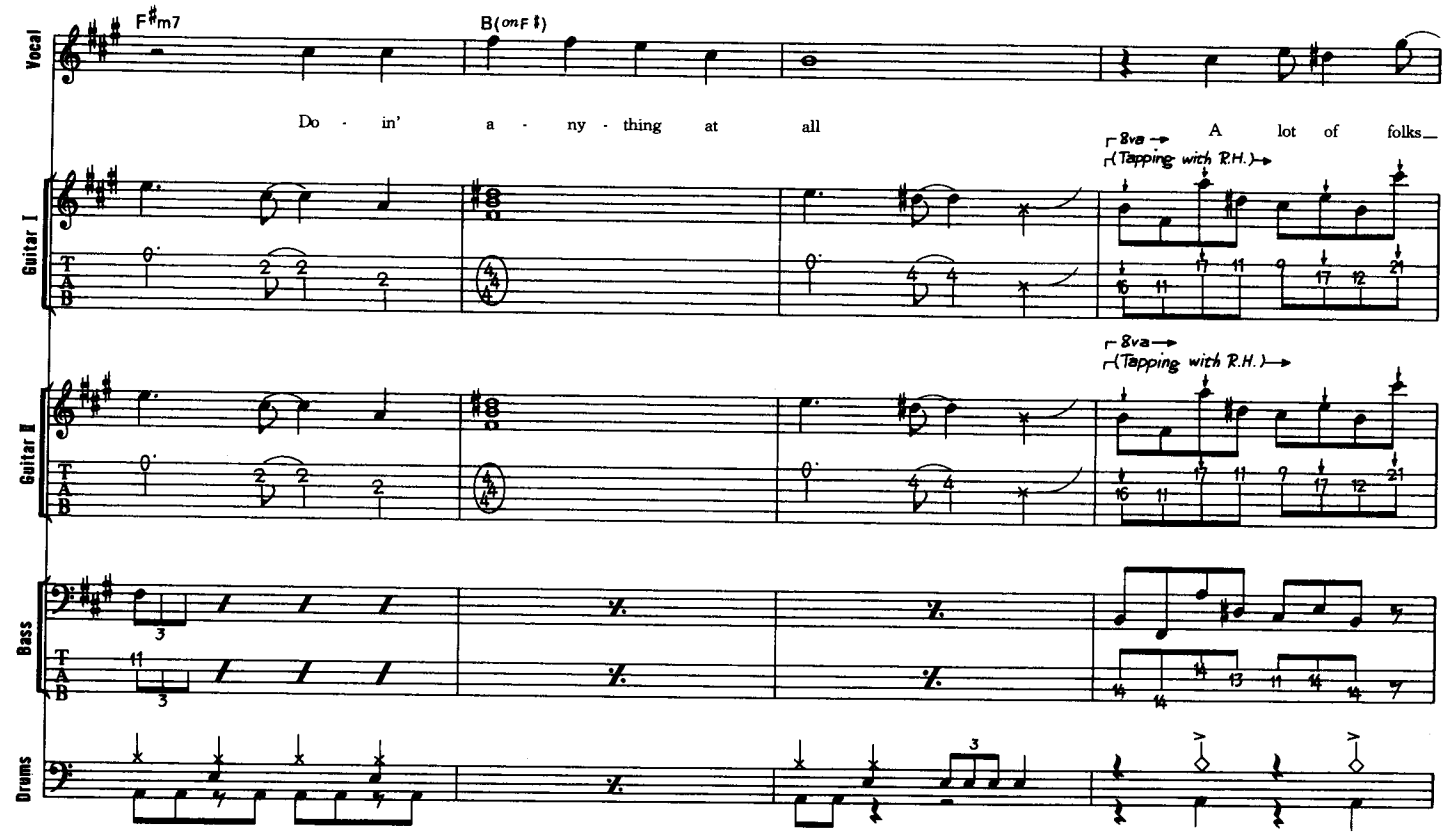

F#m7
E
Vocal
bad man on the run I'm
Guitar I
Guitar II
Bass
Drums
C.D
Arm.
P H
(Arm.)
(15va Harm.)

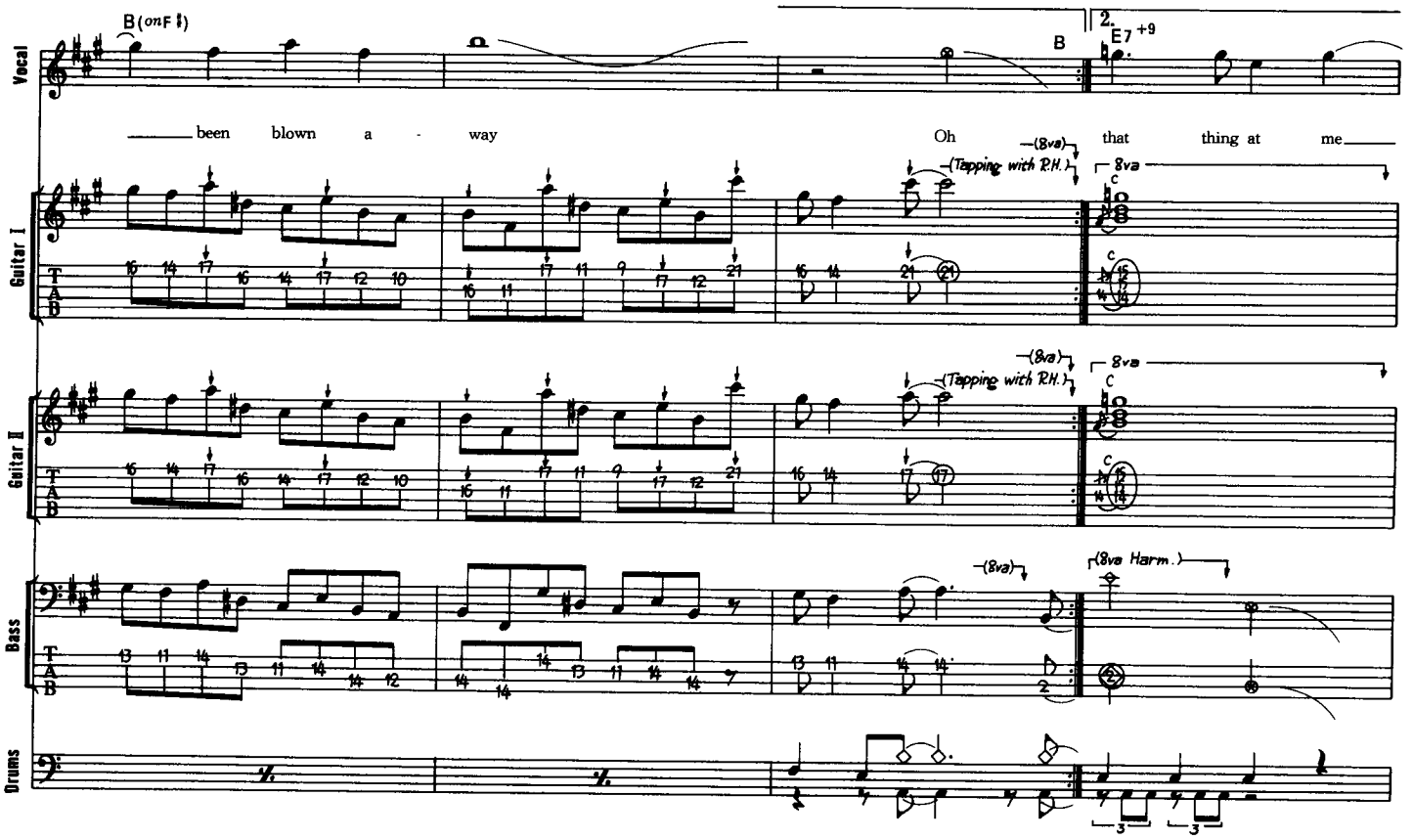

F♯m7
Vocal
gon - na be your dark stran - ger Con - tact man 'tween you and dan - ger I'll
Guitar I
Guitar II
Bass
Drums

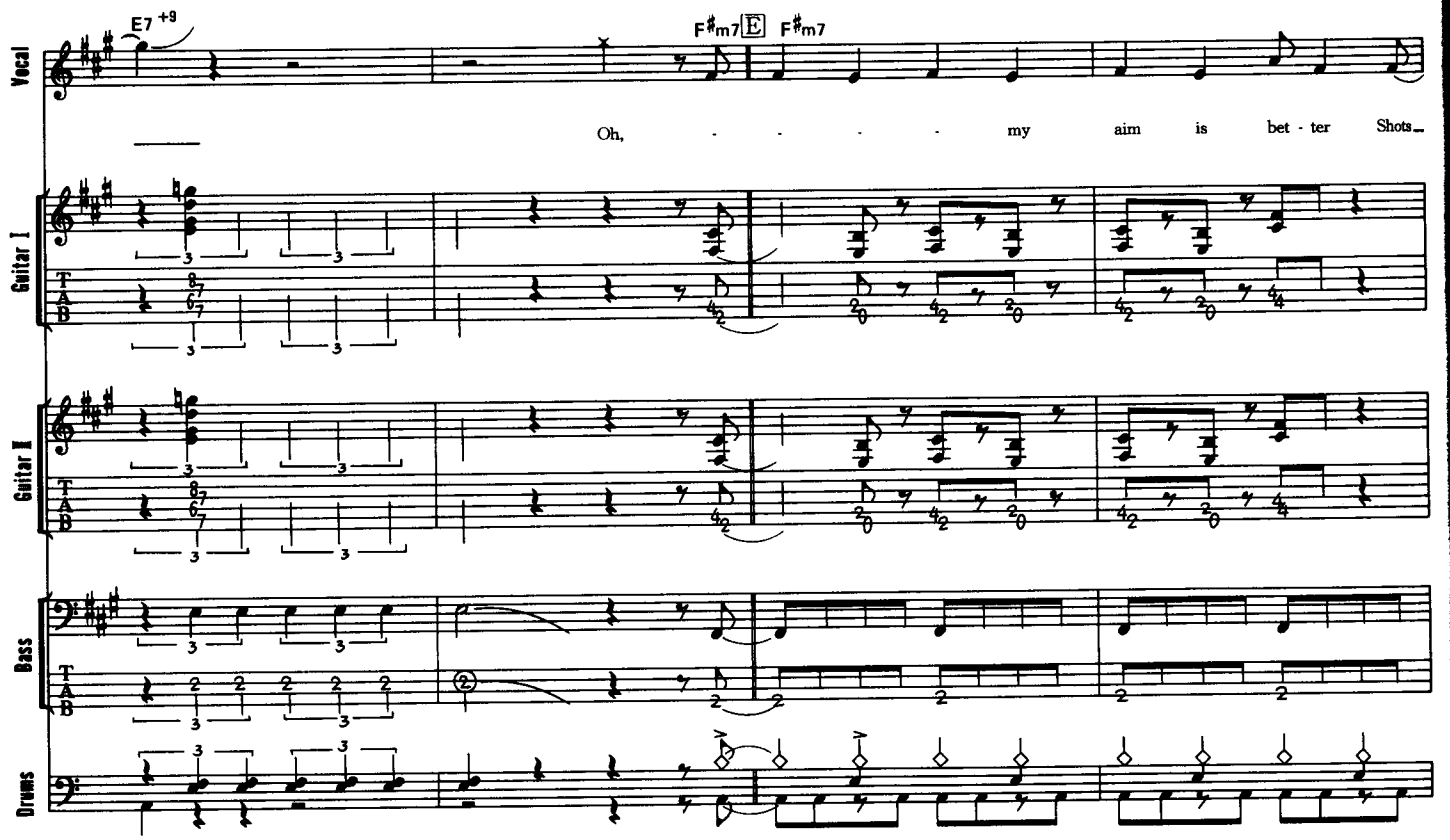

F♯m7
E
Vocal
pro - tect you baby, with my e - le - phant gun
C.D
Guitar I
Guitar II
Bass
Drums

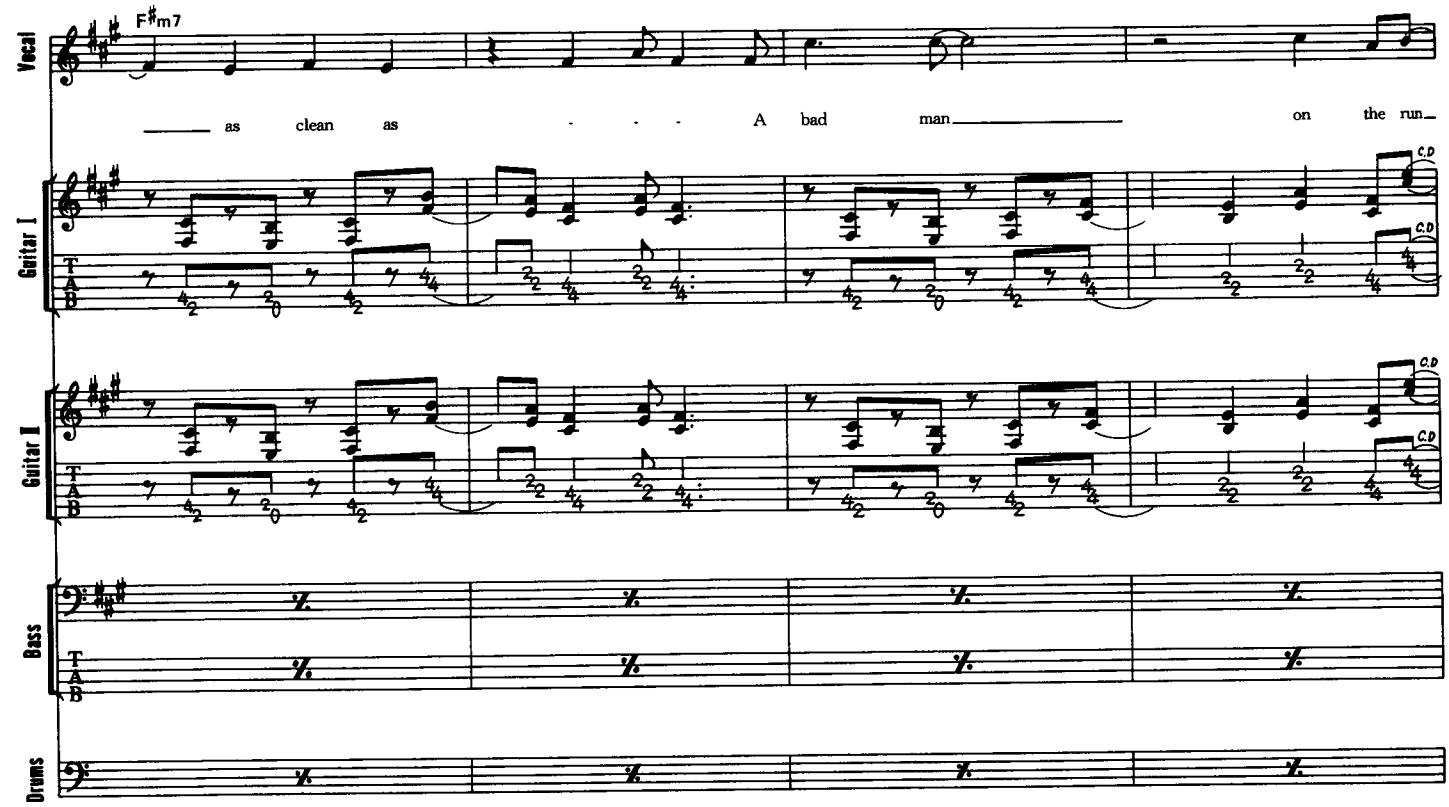

D
F♯m7
B(on F♯)
F♯m7
Vocal
Eve - ry mi - nute counts (When) you play both sides of the law Mm
Guitar I
Guitar II
8va
Bass
Drums

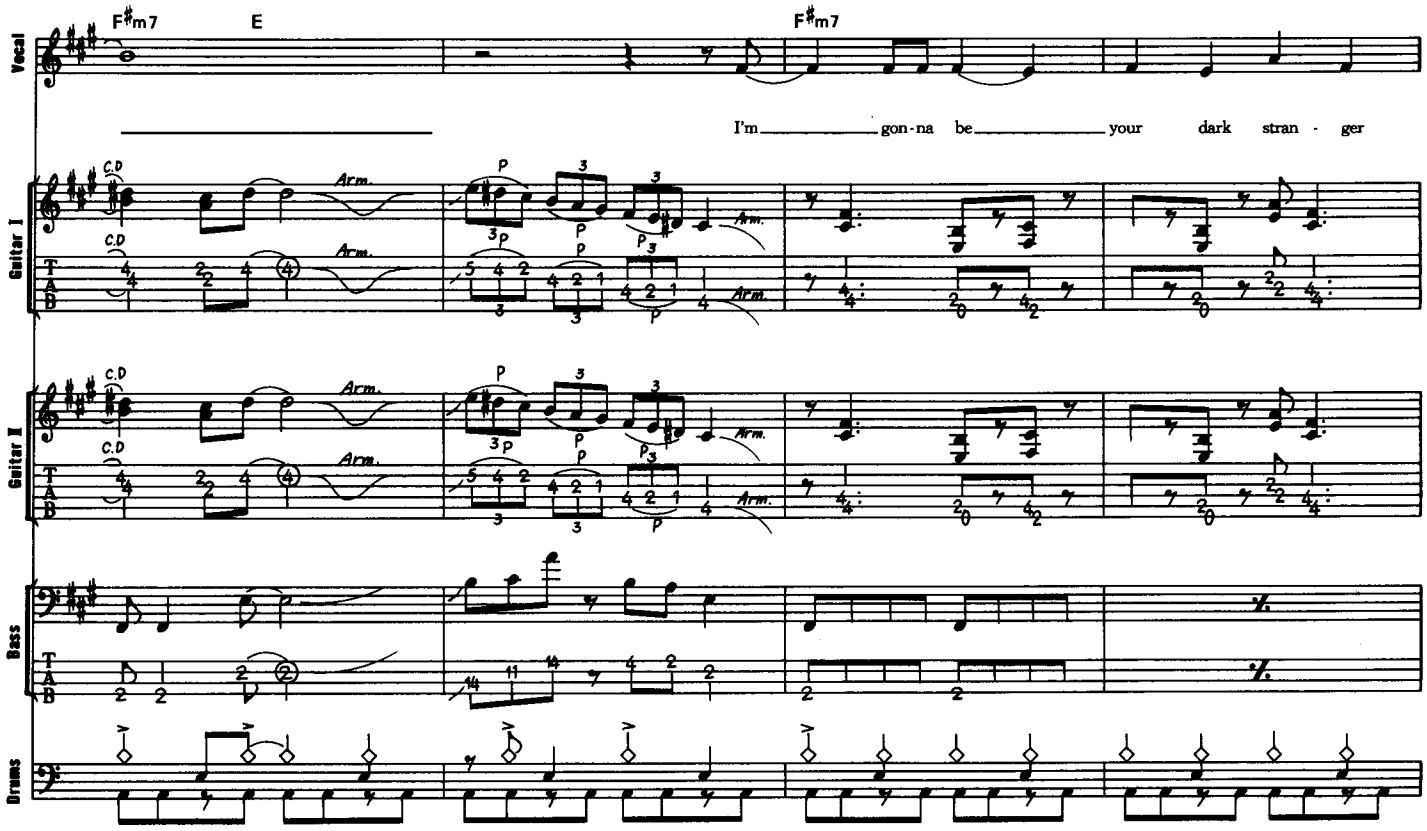

F♯m7
Vocal
these danger - ous days
(Tapping Harm.)
Guitar I
(Tapping Harm.)
Guitar II
Bass
Drums

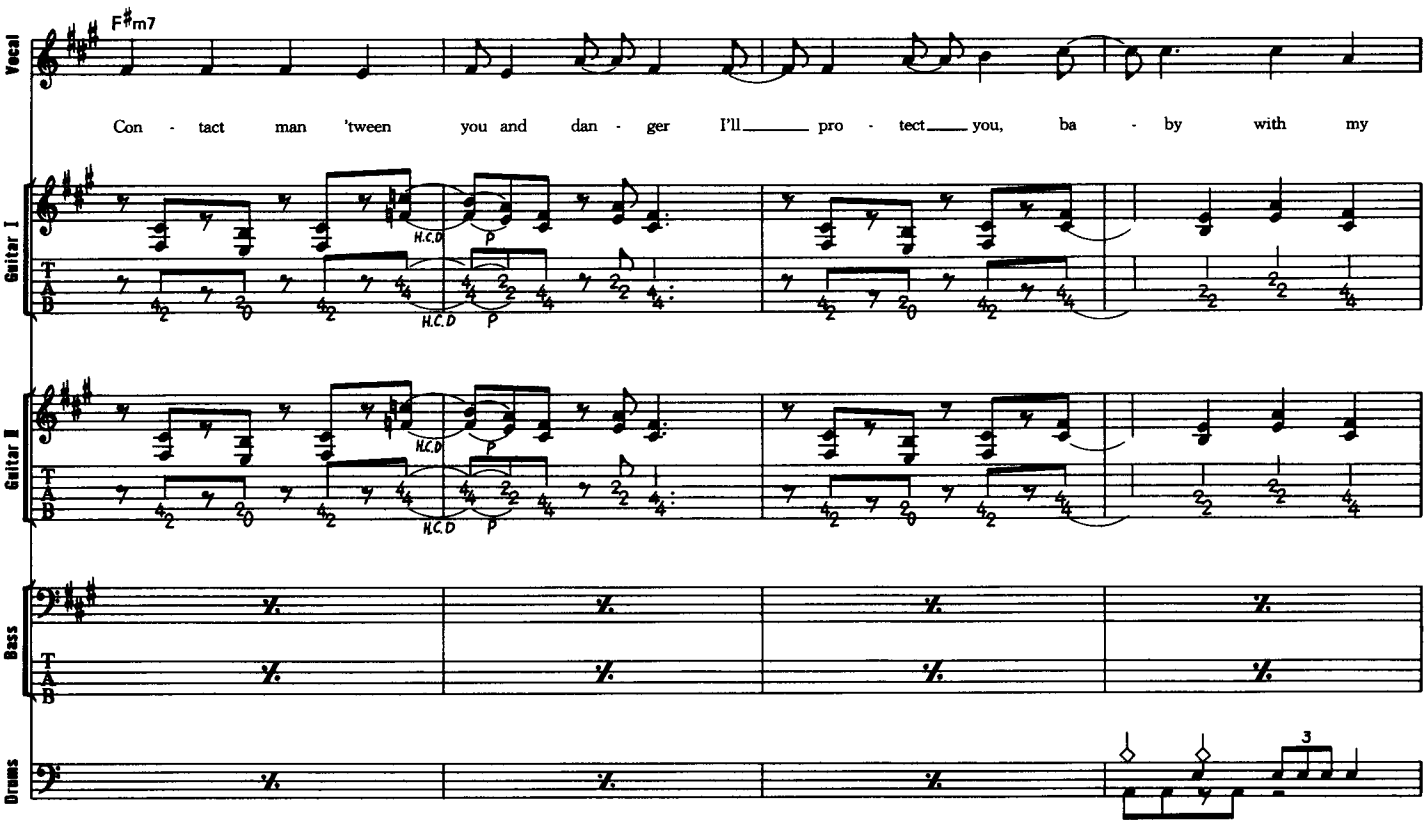

F♯m7
B(onF♯)
Vocal
Do - in' a - ny - thing at all
A lot of folks
8va
(Tapping with R.H.)
Guitar I
Guitar II
Bass
Drums

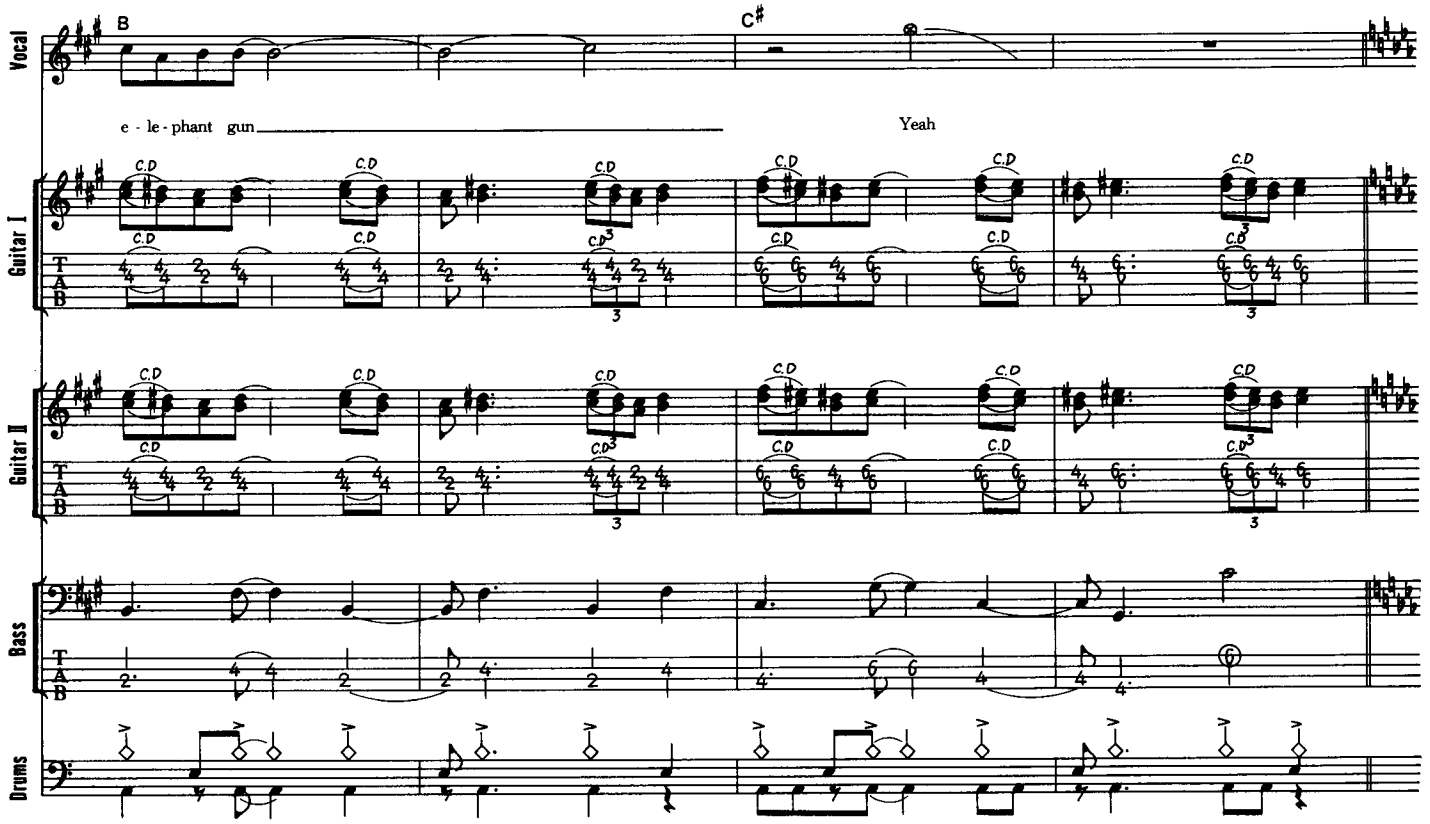

B(onF♯)
B
2.
E7 +9
Vocal
been blown a - way
Oh that thing at me
(8va)
(Tapping with R.H.)
8va
Guitar I
Guitar II
Bass
(8va Harm.)
Drums

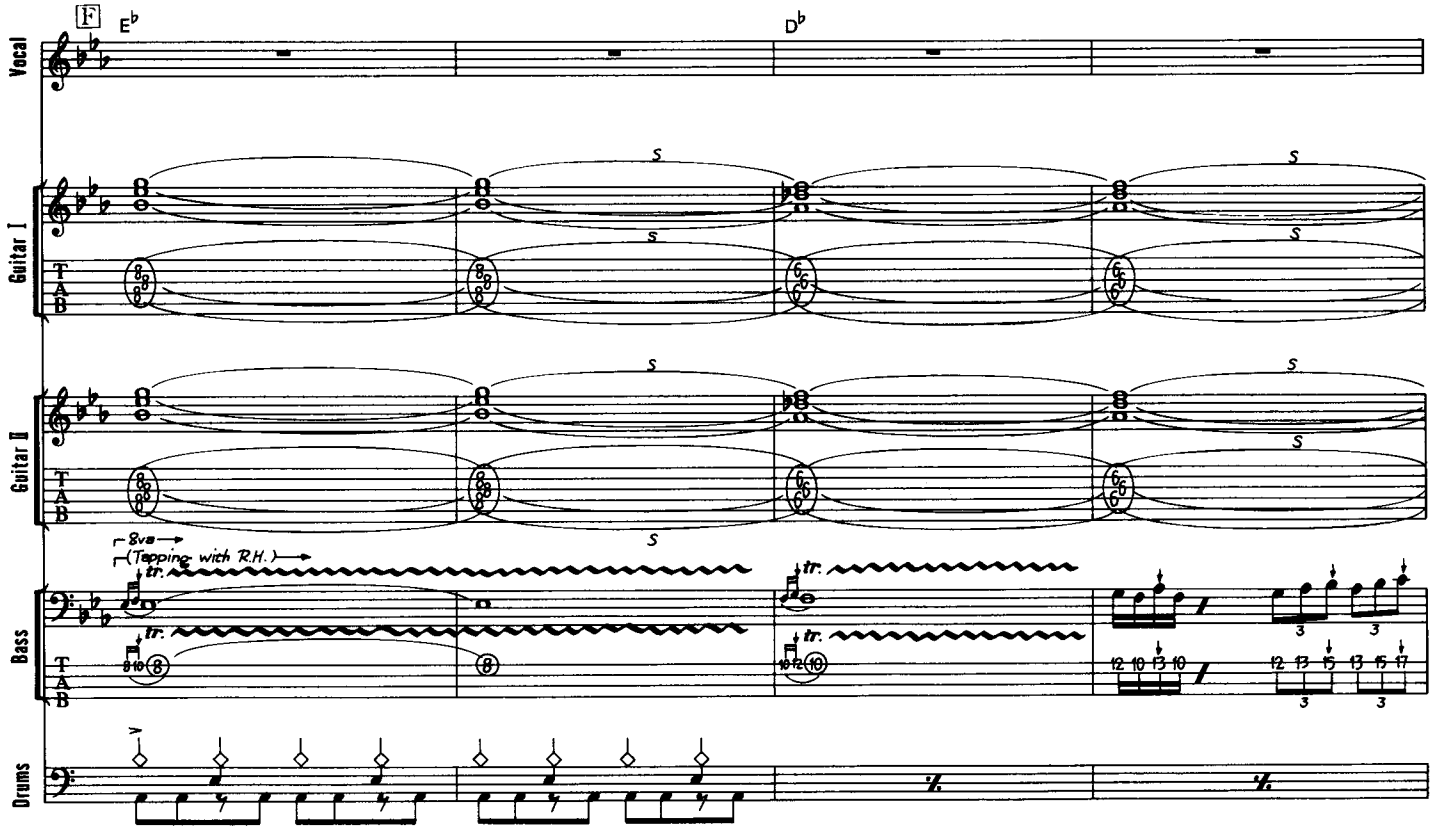

E7 +9
F♯m7 E F♯m7
Vocal
Oh, my aim is bet - ter Shots
Guitar I
Guitar II
Bass
Drums

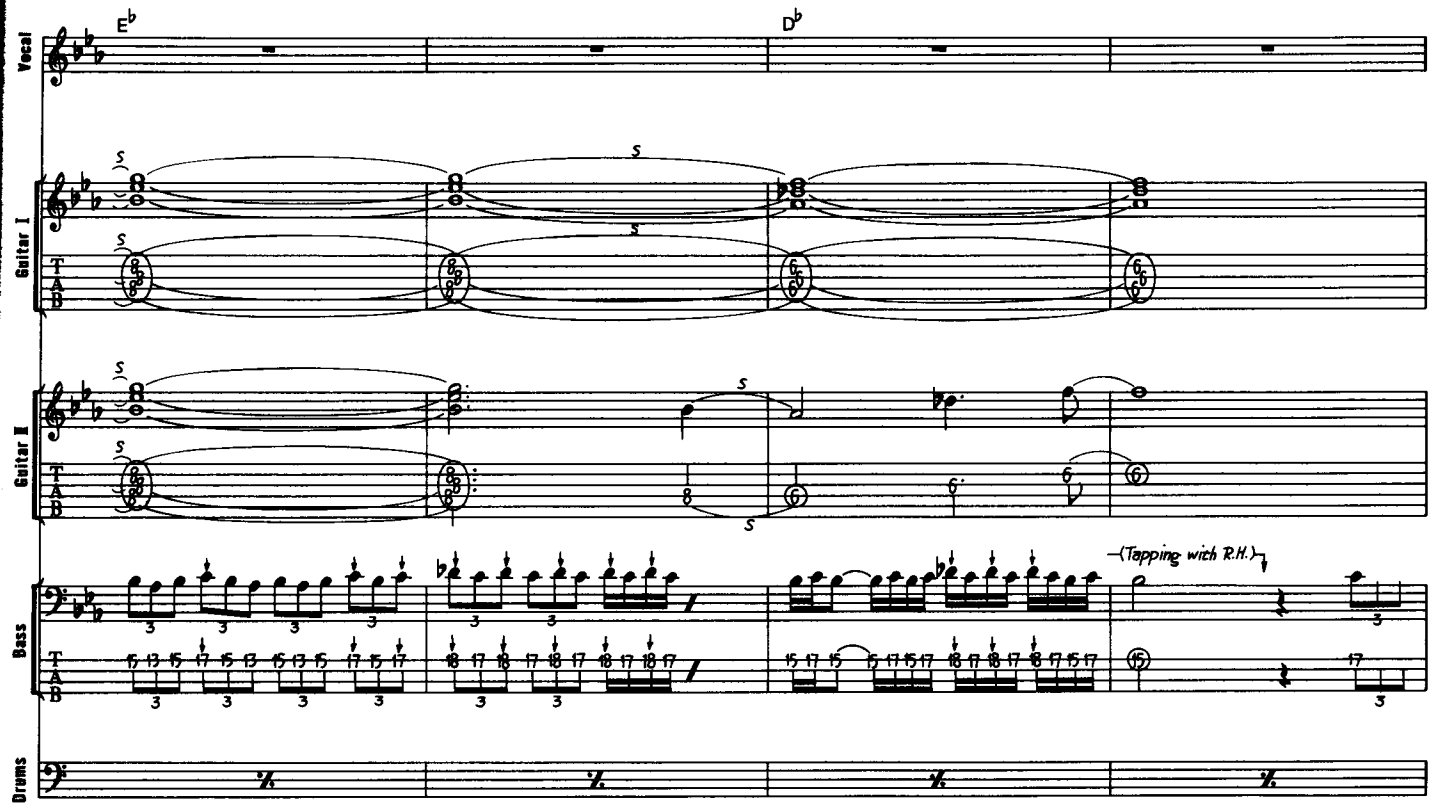

F♯m7
Vocal
as clean as A bad man on the run
Guitar I
Guitar II
Bass
Drums

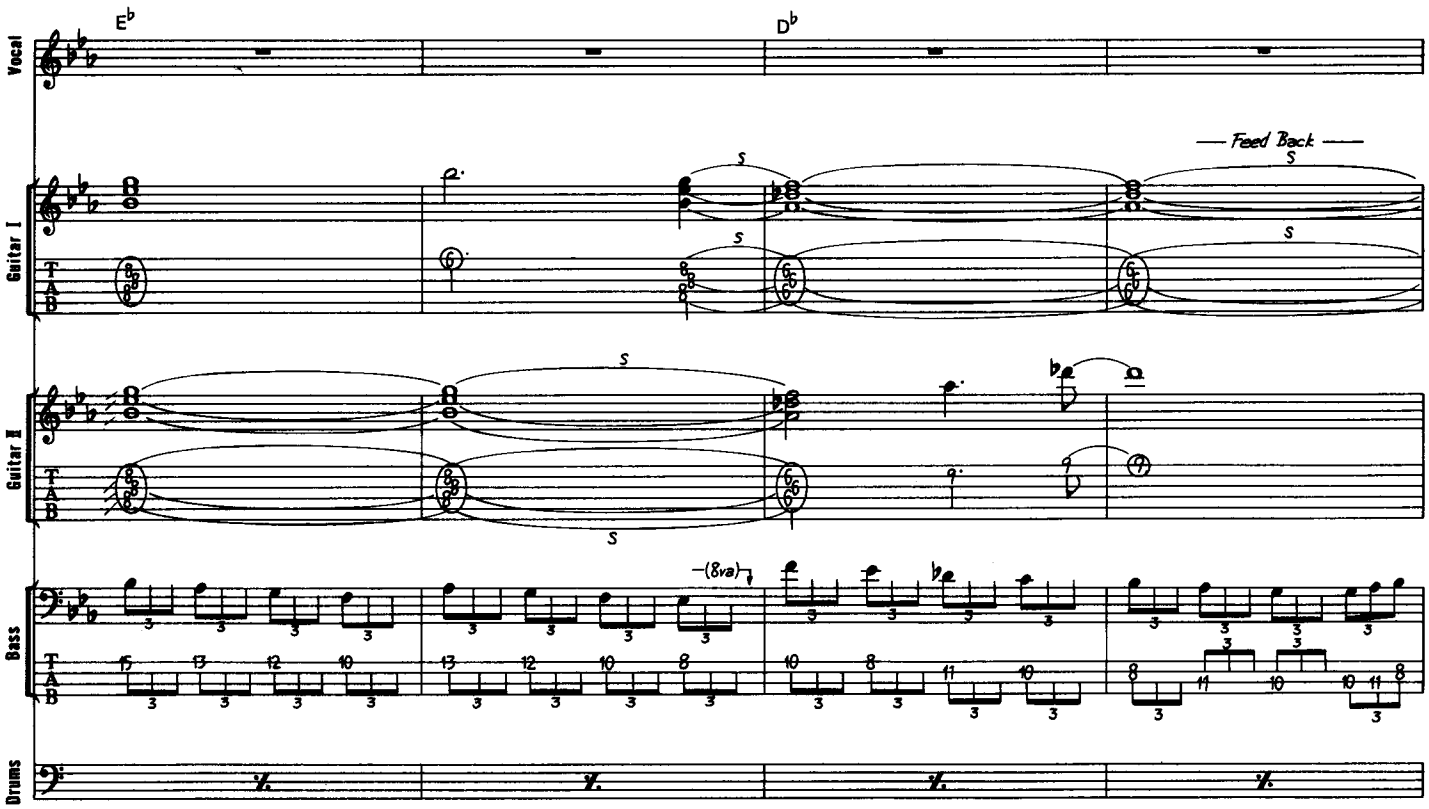

F♯m7
E
F♯m7
Vocal
I'm gon-na be your dark stran - ger
Guitar I
Guitar II
Bass
Drums
C.D
Arm.
H.C.D
T
A
B

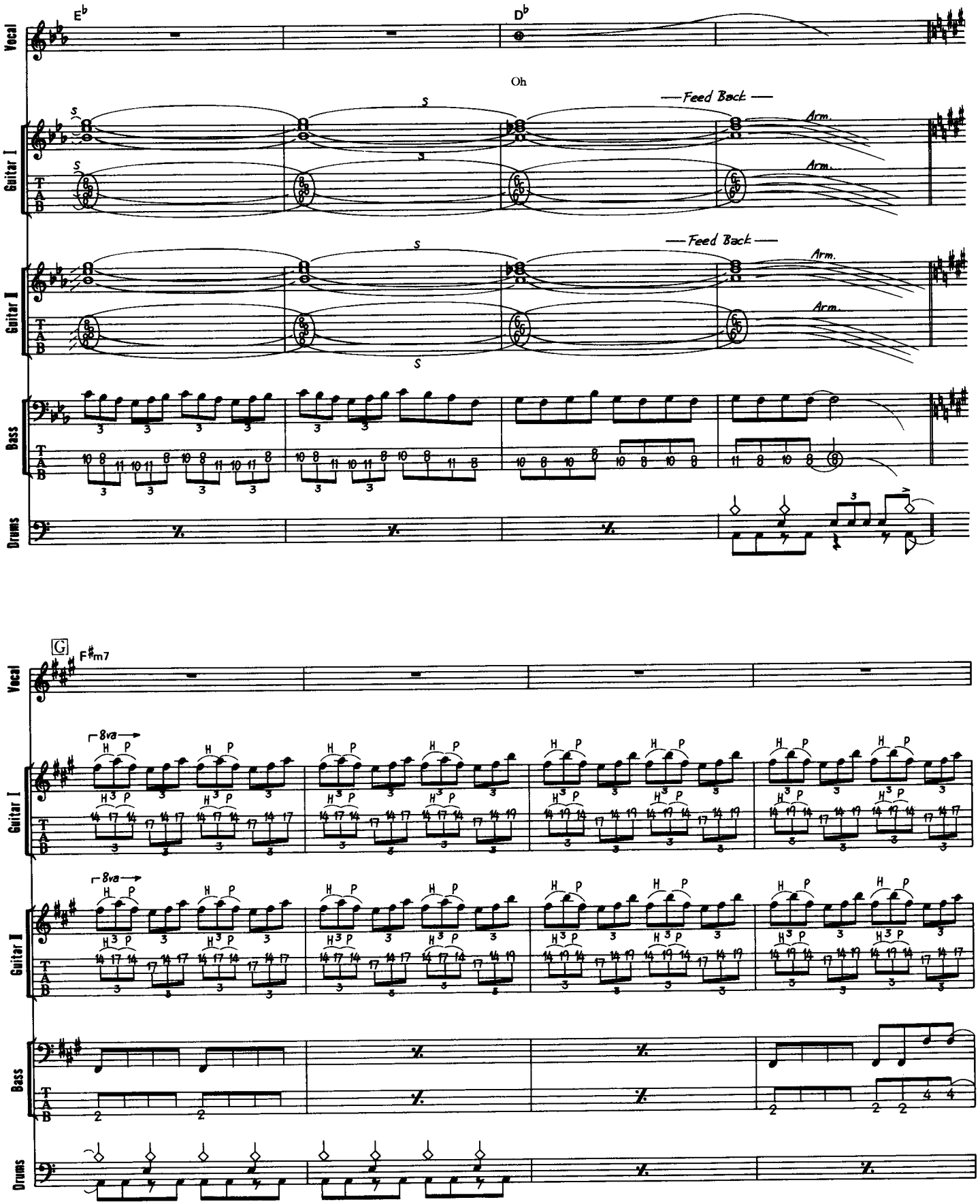

F♯m7
Vocal
Con - tact man 'tween you and dan - ger I'll pro - tect you, ba - by with my
Guitar I
Guitar II
Bass
Drums
H.C.D
T
A
B

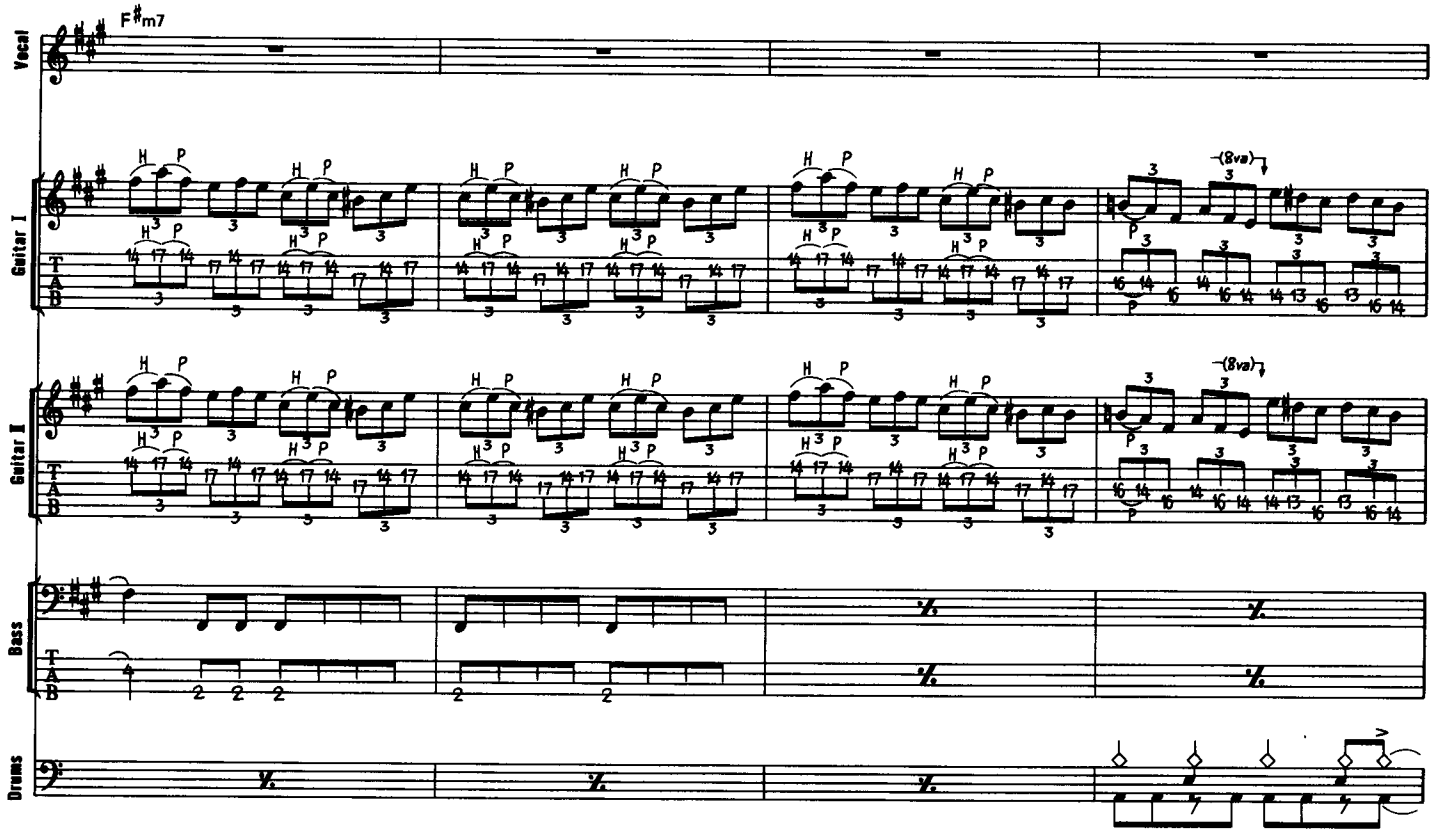

B
C♯
Vocal
e - le - phant gun
Yeah
Guitar I
Guitar II
Bass
Drums
C.D

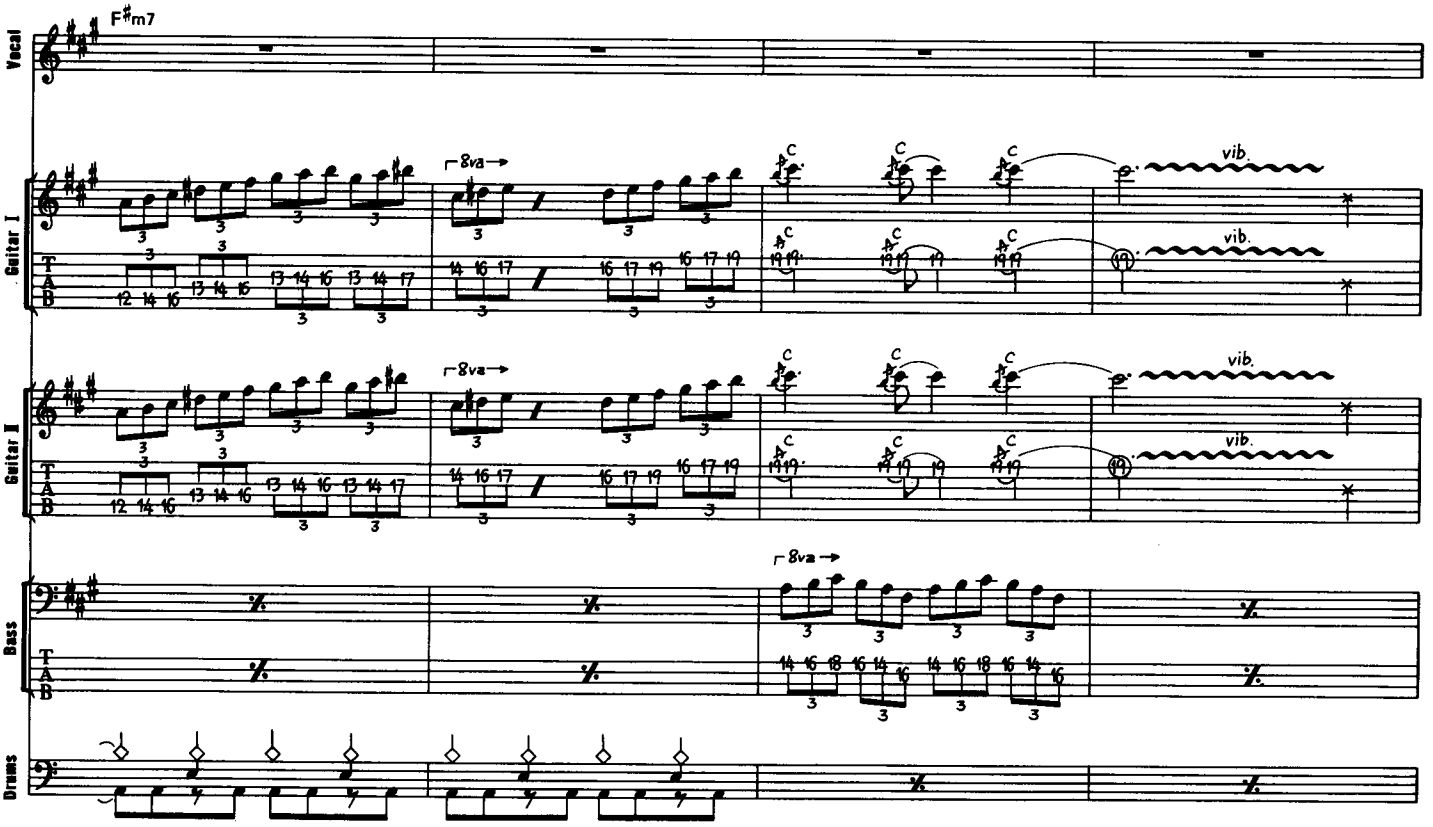

F
E♭
D♭
Vocal
Guitar I
Guitar II
Bass
Drums
8va
(Tapping with R.H.)
tr.
S

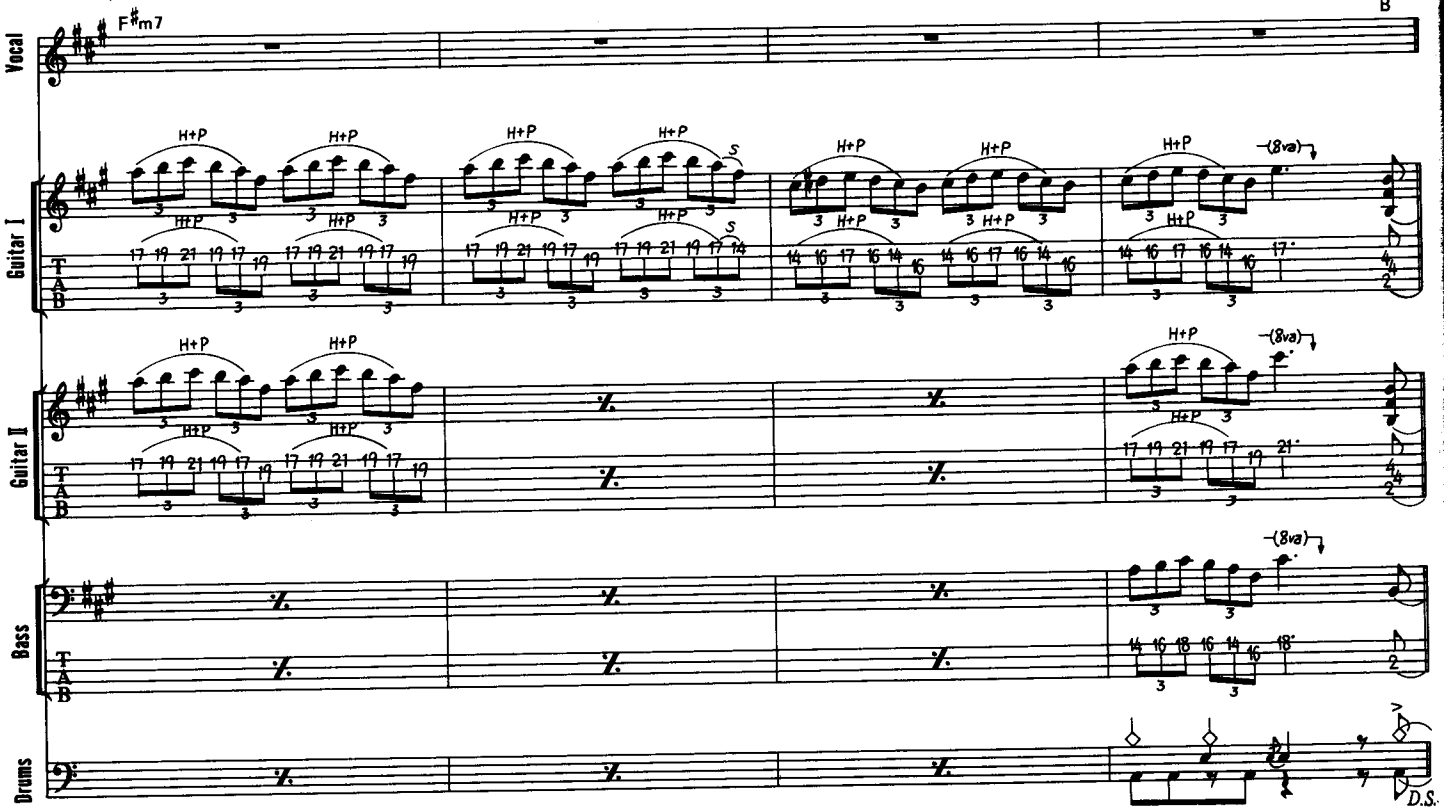

Eb
Db
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B
S
(Tapping with R.H.)

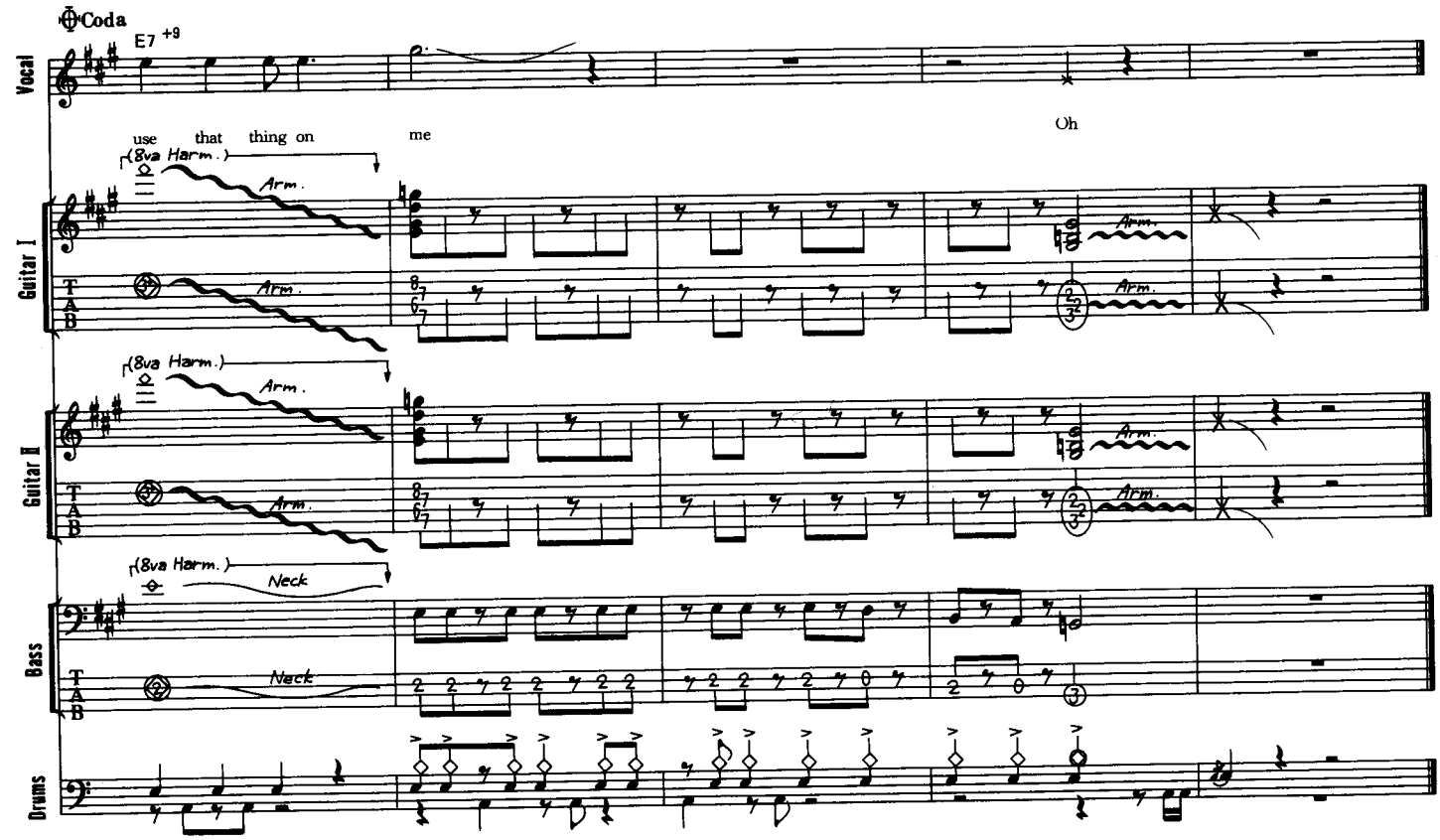

Eb
Db
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B
S
— Feed Back —
(8va)


Vocal
Guitar I
Guitar II
Bass
Drums
E♭
D♭
Oh
—Feed Back—
Arm.
—Feed Back—
Arm.
78
G
F♯m7
8va
8va


F♯m7
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B
(8va)
H
P


F♯m7
Vocal
Guitar I
Guitar II
Bass
Drums
T
A
B
8va
C
vib.


F♯m7
B
Vocal
Guitar I
Guitar II
Bass
Drums
H+P
(8va)
D.S.


Coda
E7 +9
Vocal
use that thing on me
Oh
(8va Harm.)
Arm.
Guitar I
Guitar II
Neck
Bass
Drums

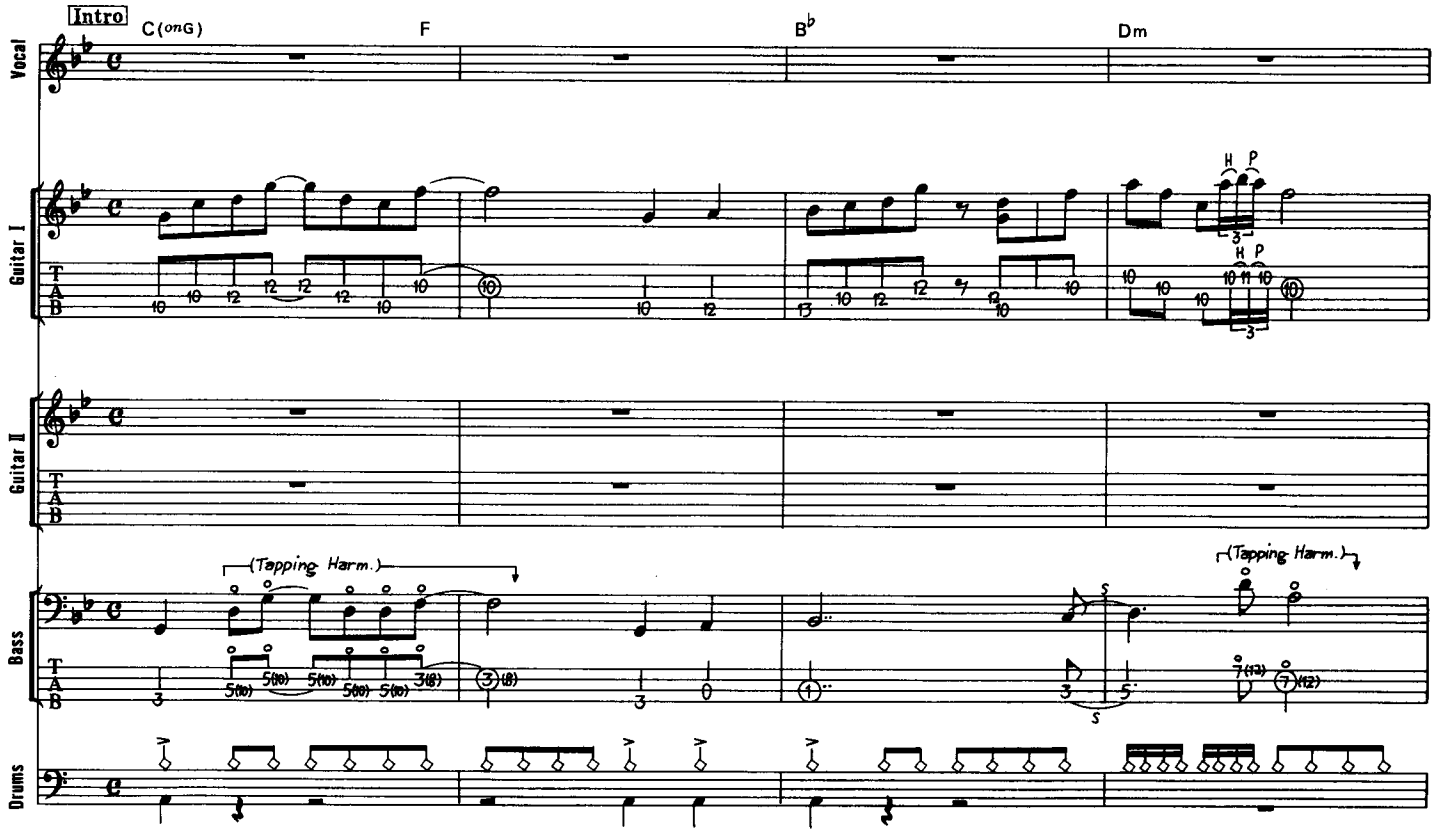
Piano Sheets.ru
архив нот

ROCK & ROLL OVER

ロックン・ロール・オーヴァー

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と覚えておこう。Aなどのバッキングでは、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。C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。E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。



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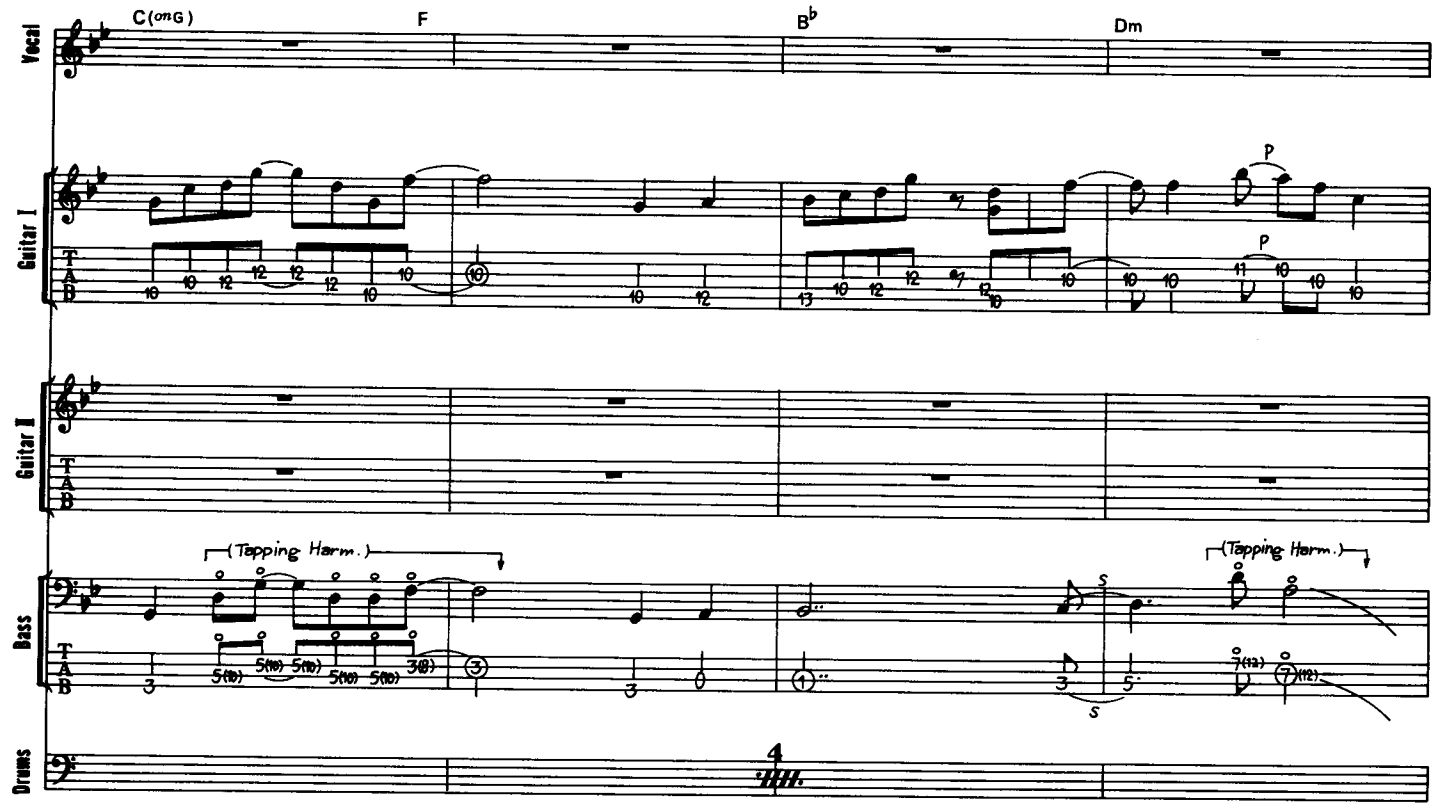
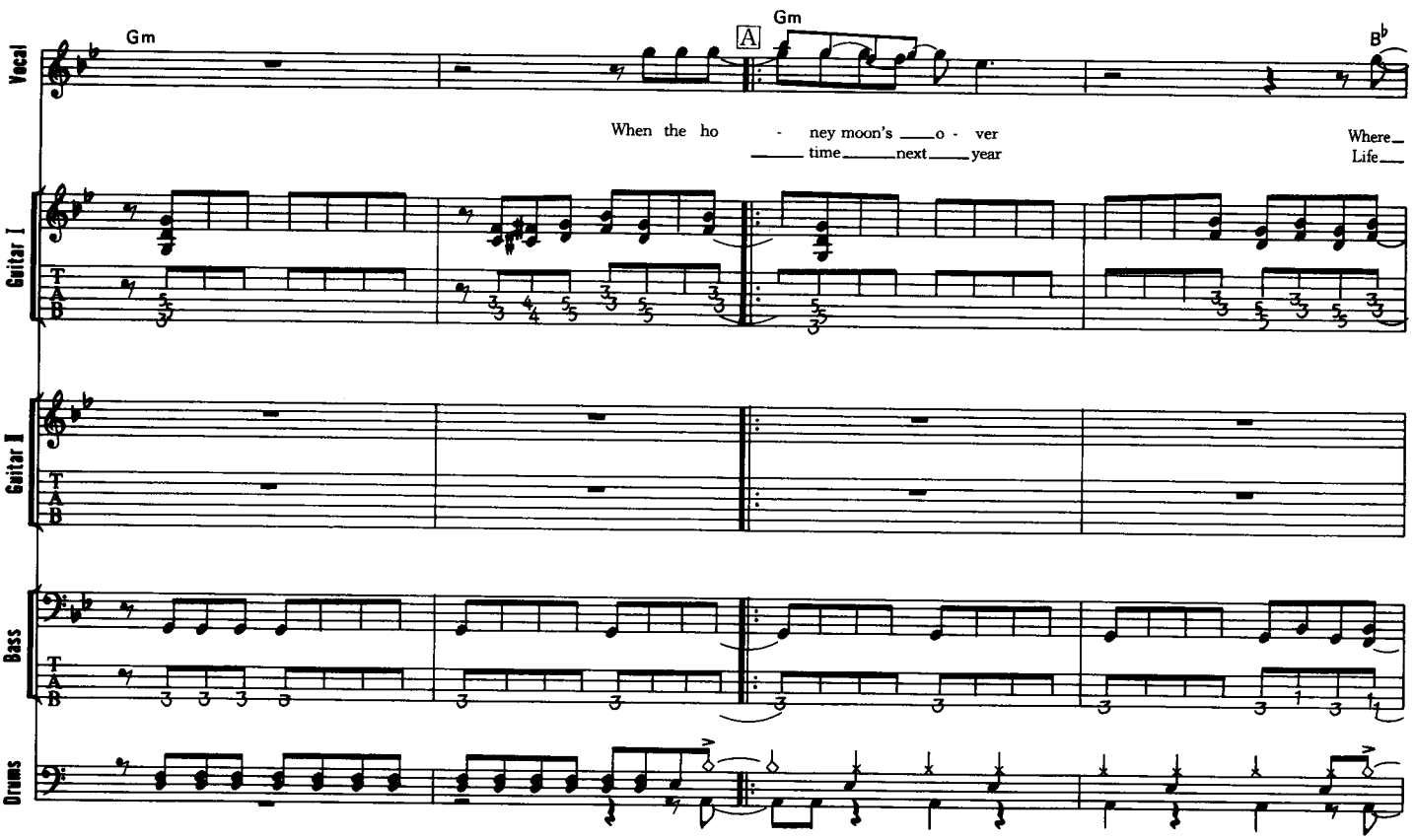
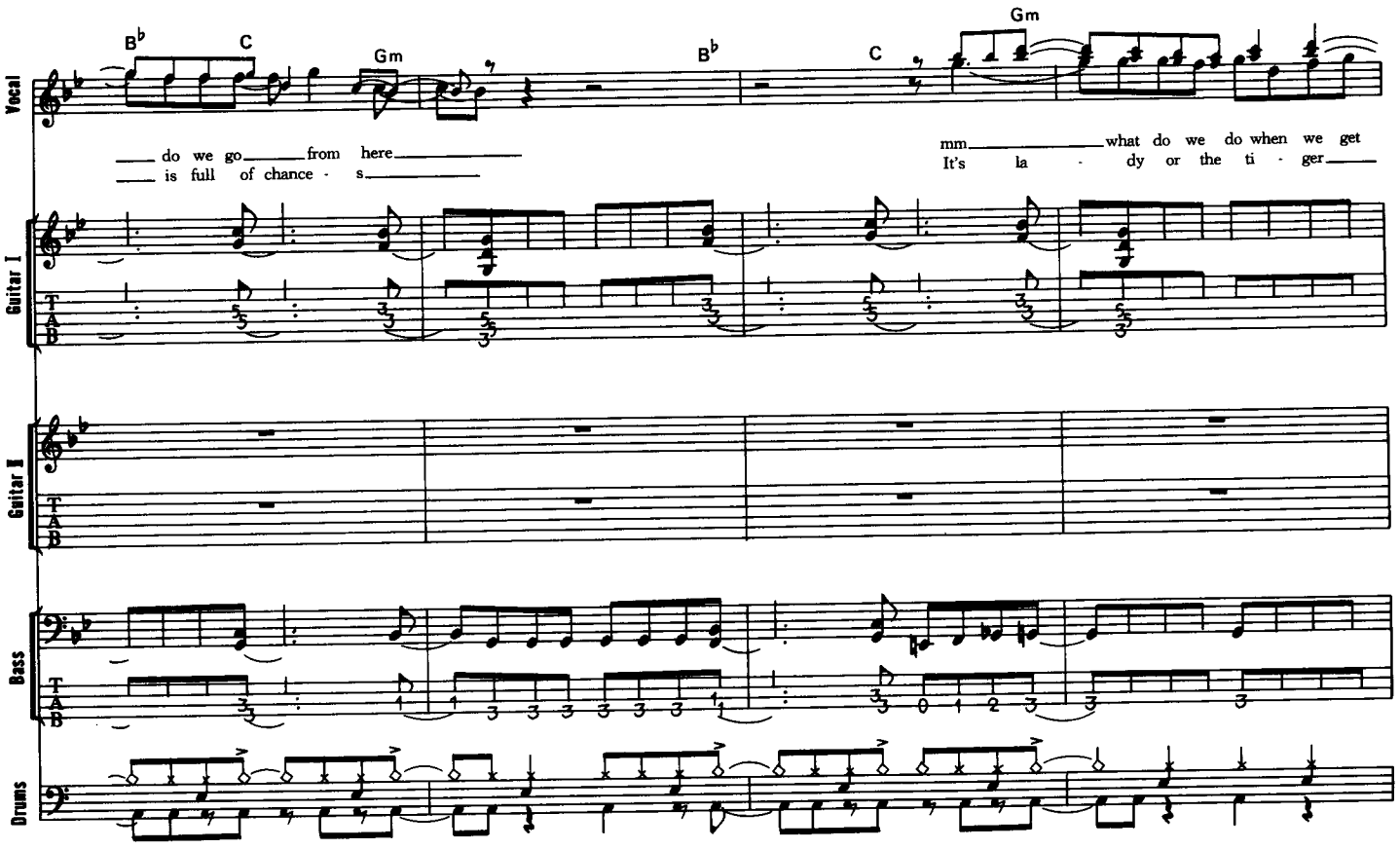
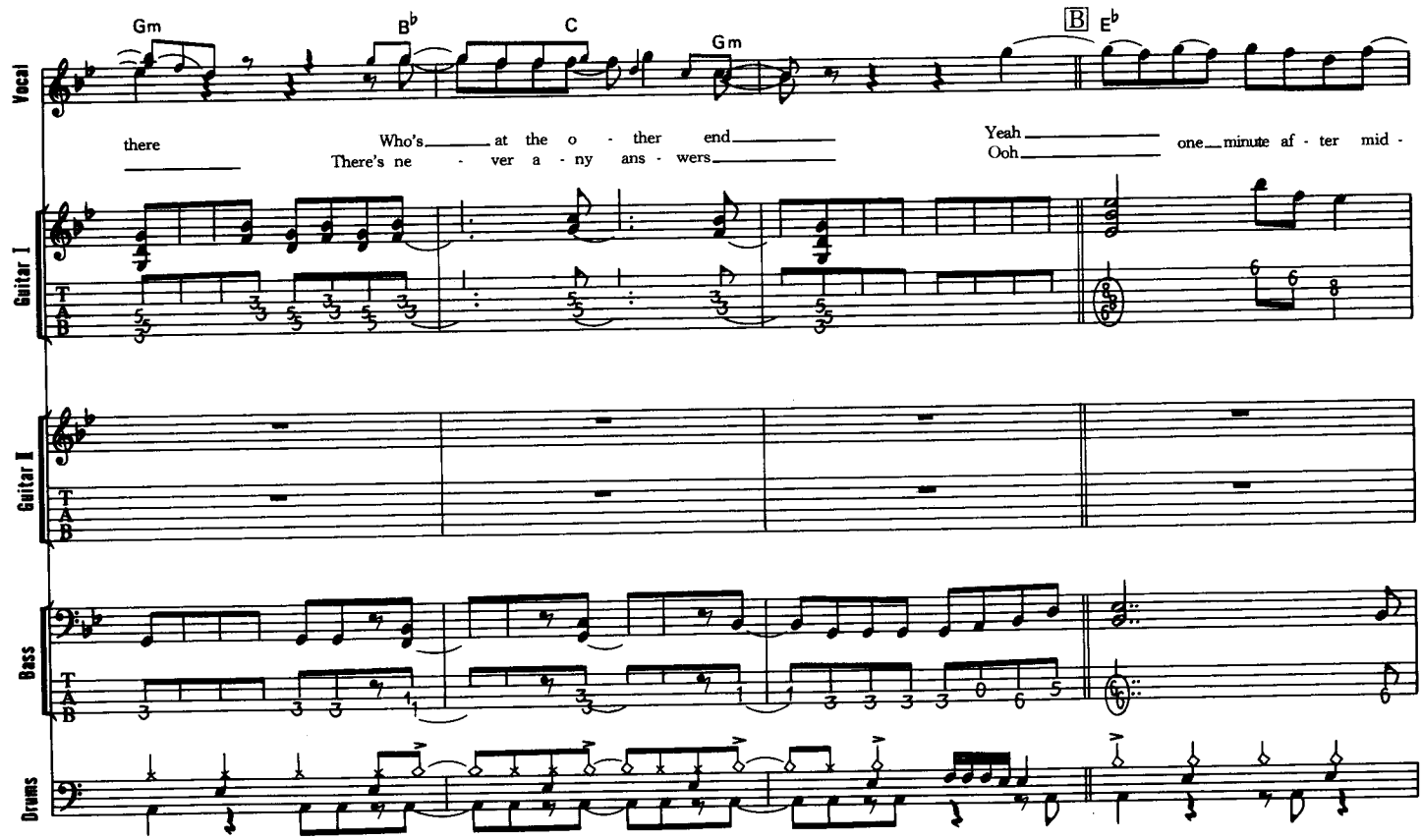
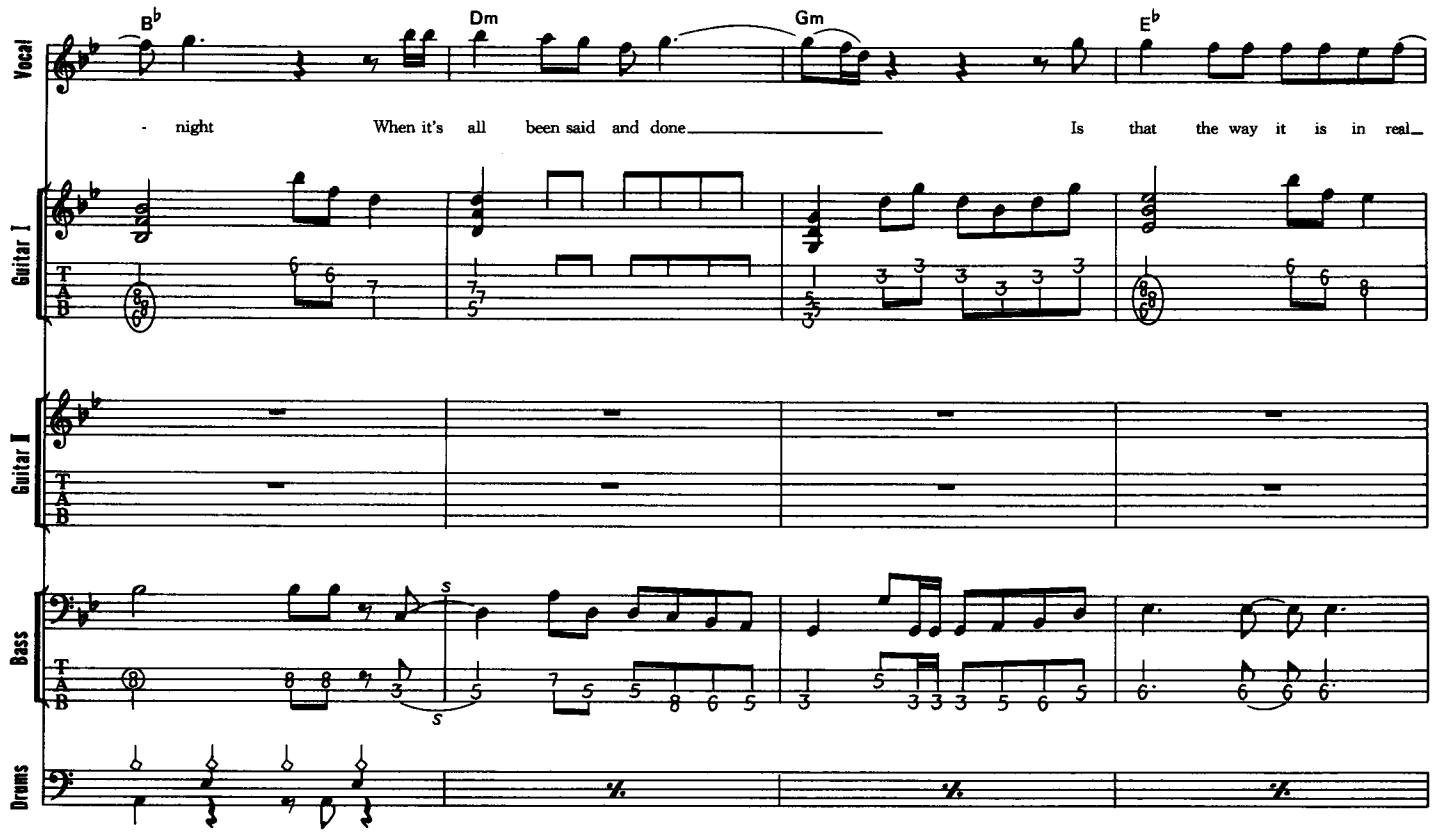
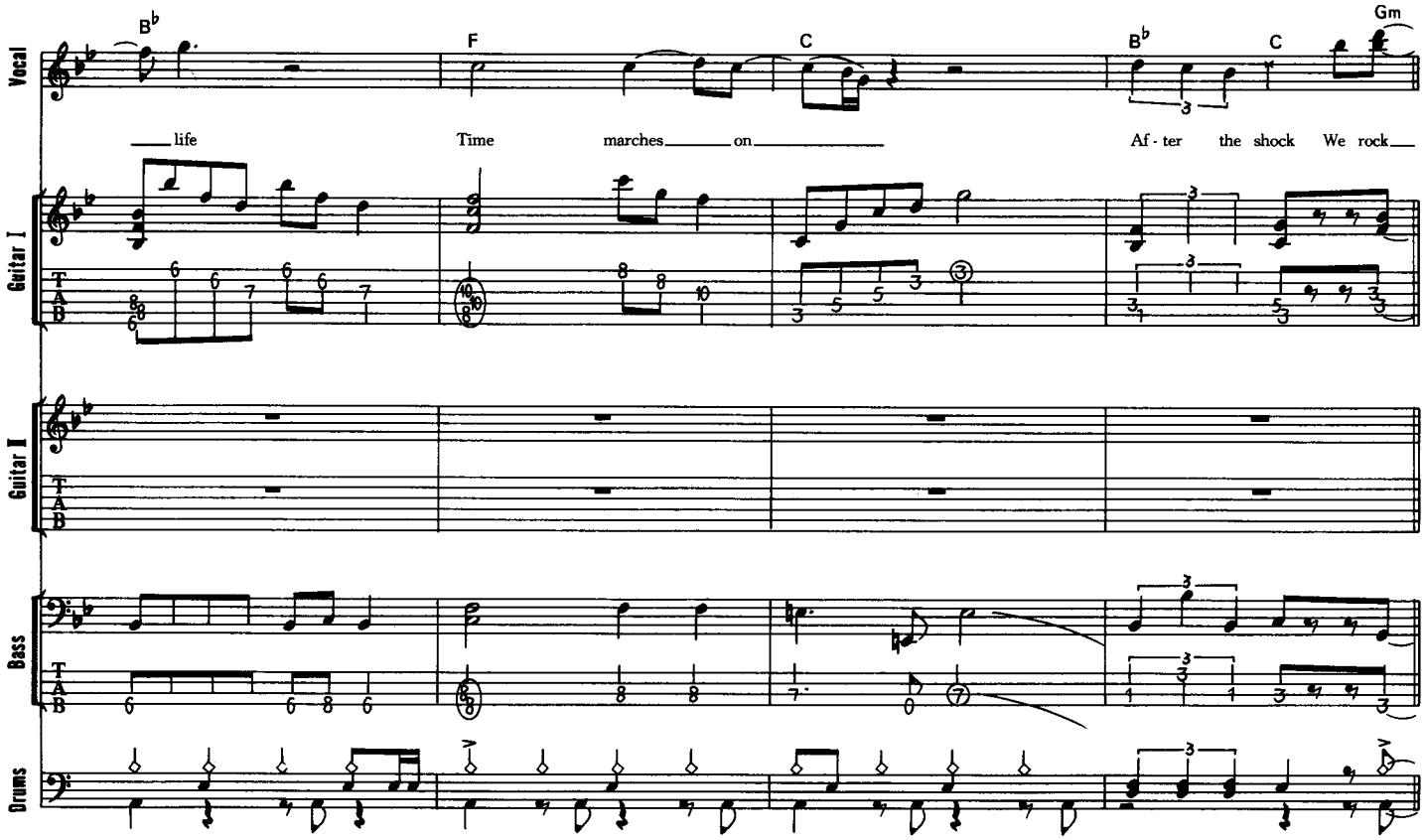

C(on G)
F
B♭
Dm
Vocal
Guitar I
Guitar II
Bass
Drums
(Tapping Harm.)
(Tapping Harm.)
P
P

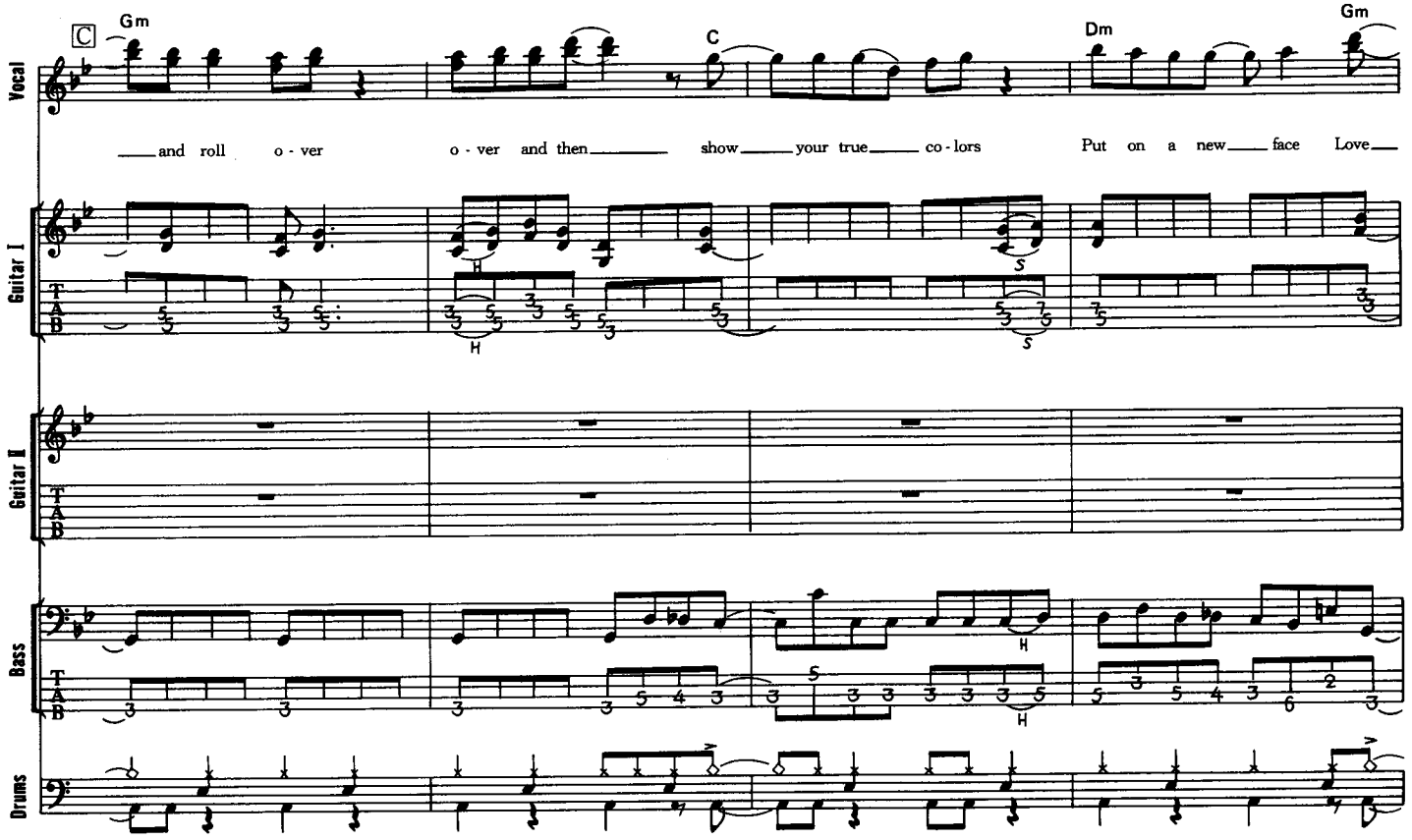

Gm
Gm
A
B♭
Vocal
When the ho - ney moon's ___ o - ver
___ time ___ next ___ year
Where ___
Life ___
Guitar I
Guitar II
Bass
Drums

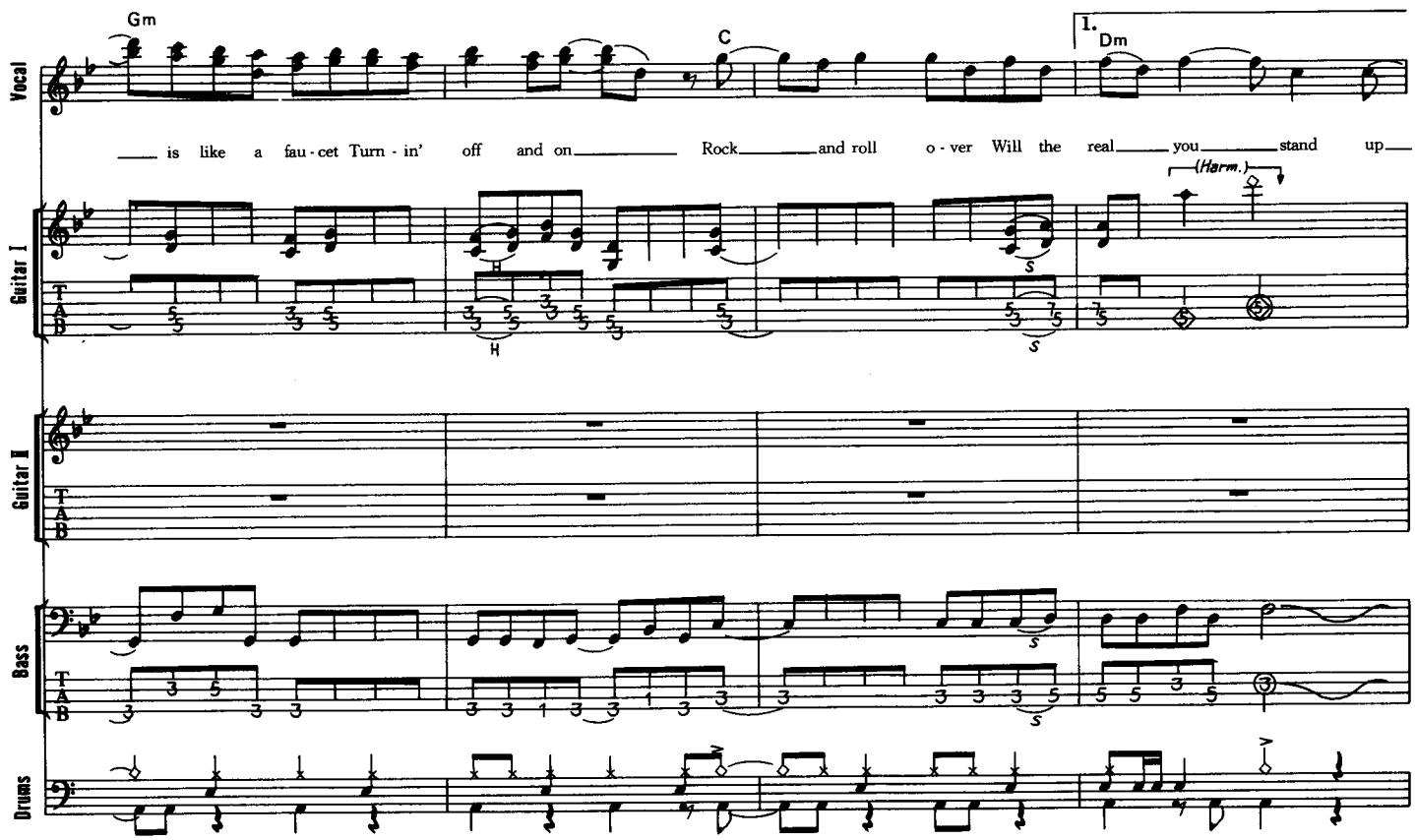

B♭ C Gm B♭ C Gm
Vocal
___ do we go ___ from here ___
___ is full of chance - s ___
mm ___ what do we do when we get
It's la - dy or the ti - ger ___
Guitar I
Guitar II
Bass
Drums

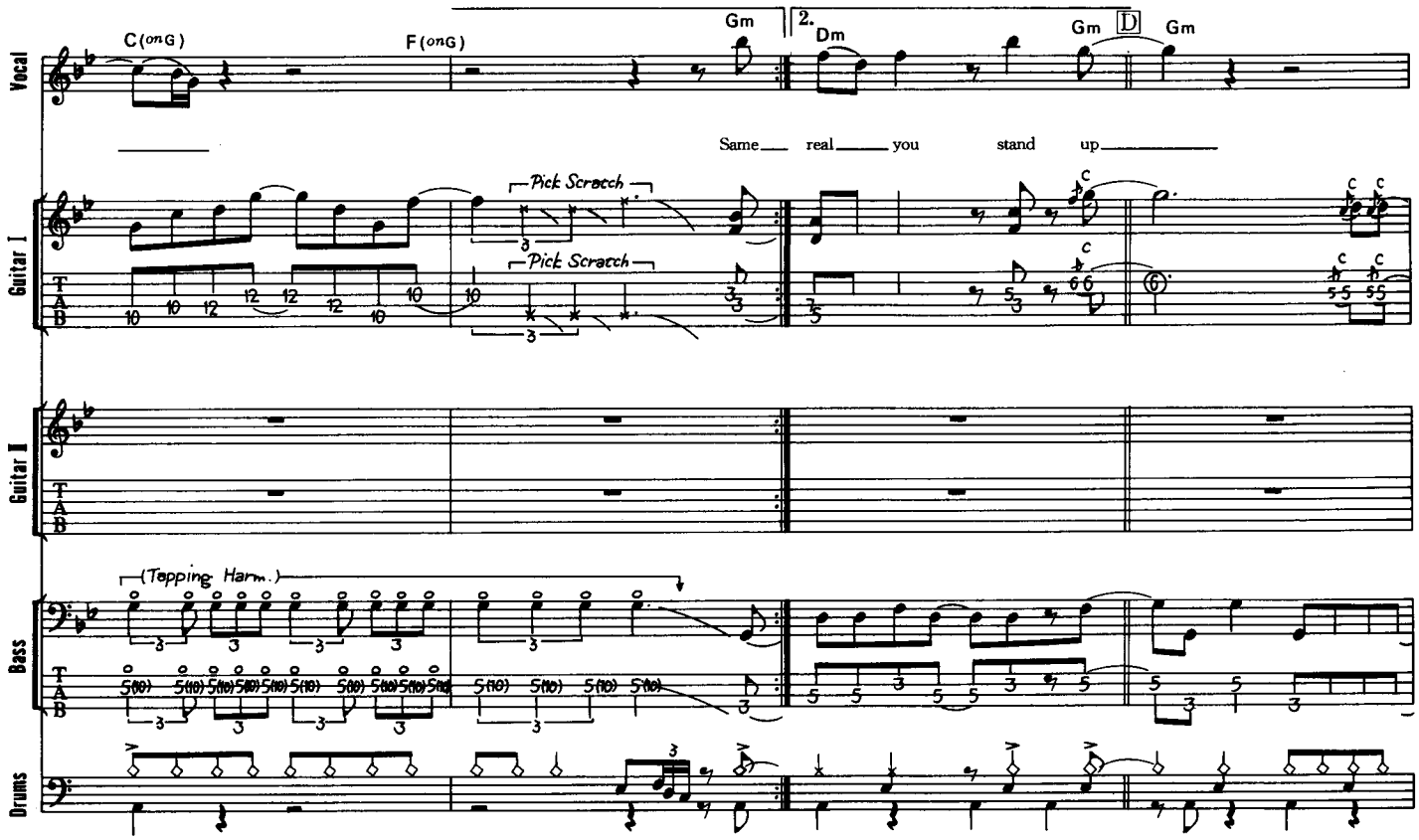

Gm B♭ C Gm B E♭
Vocal
there ___
Who's ___ at the o - ther end ___
There's ne - ver a - ny ans - wers ___
Yeah ___
Ooh ___
one ___ minute af - ter mid -
Guitar I
Guitar II
Bass
Drums

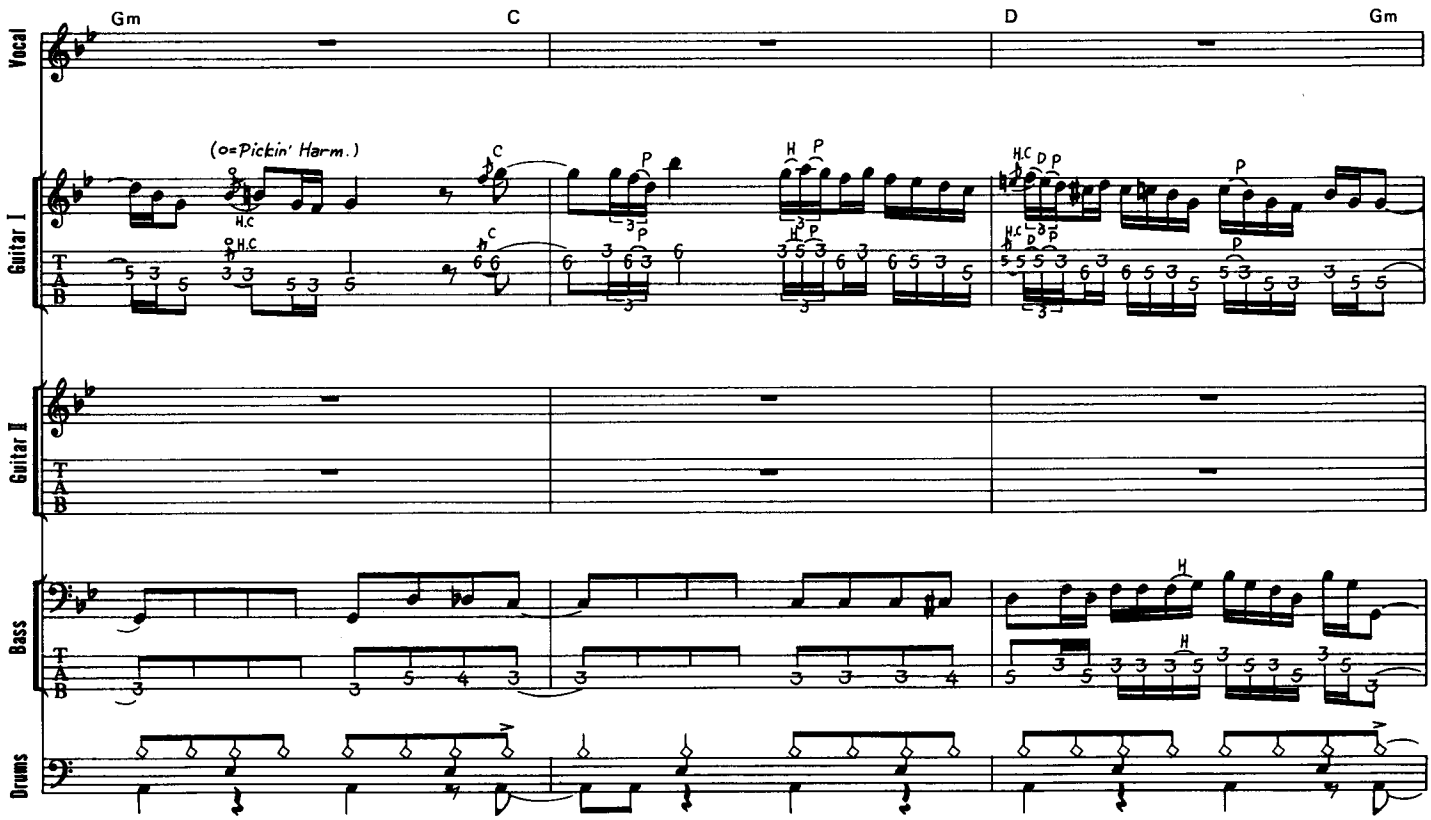

B♭
Dm
Gm
E♭
Vocal
- night When it's all been said and done Is that the way it is in real
Guitar I
Guitar II
Bass
Drums

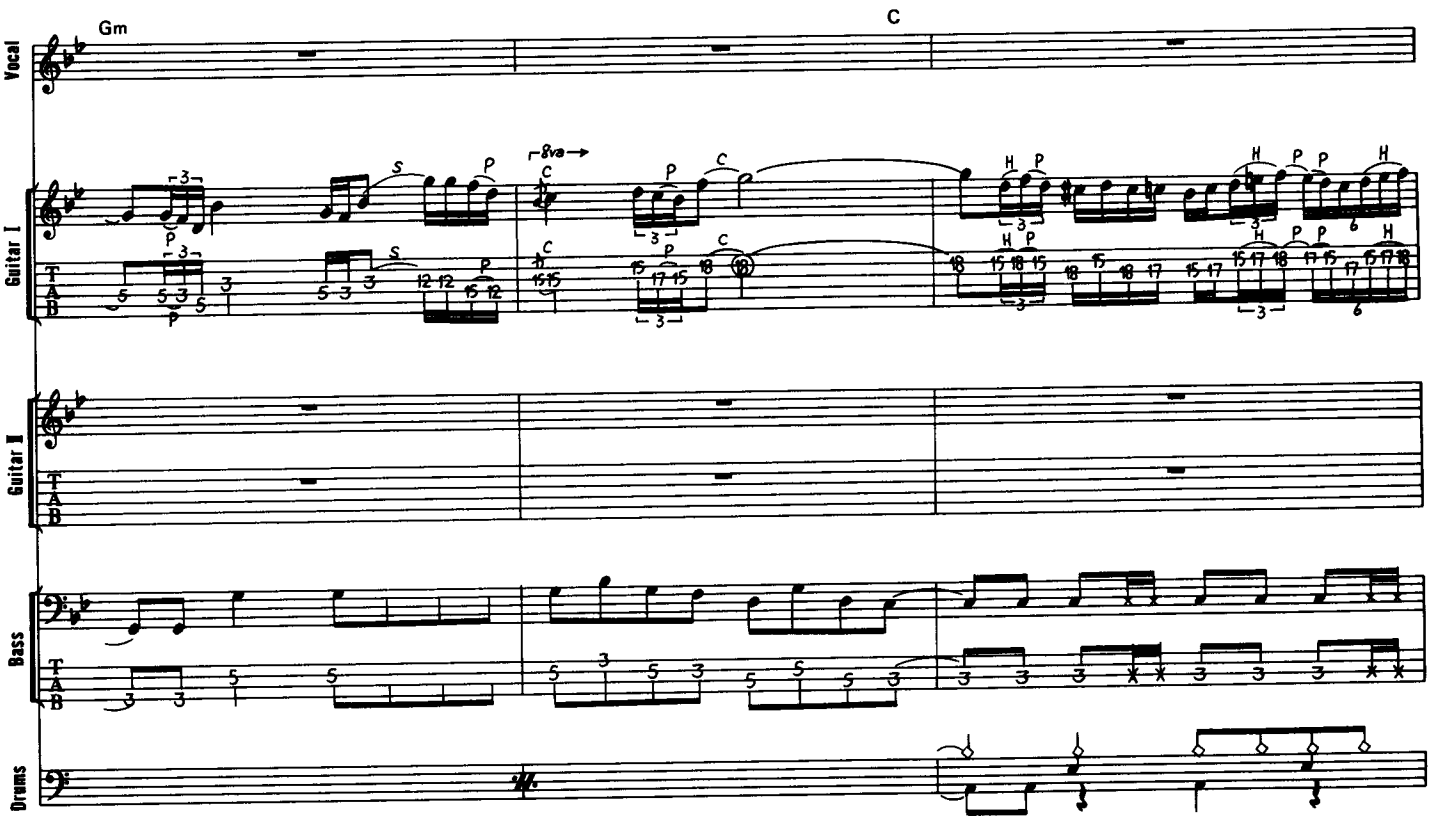

B♭
F
C
B♭
C
Gm
Vocal
life Time marches on Af - ter the shock We rock
Guitar I
Guitar II
Bass
Drums

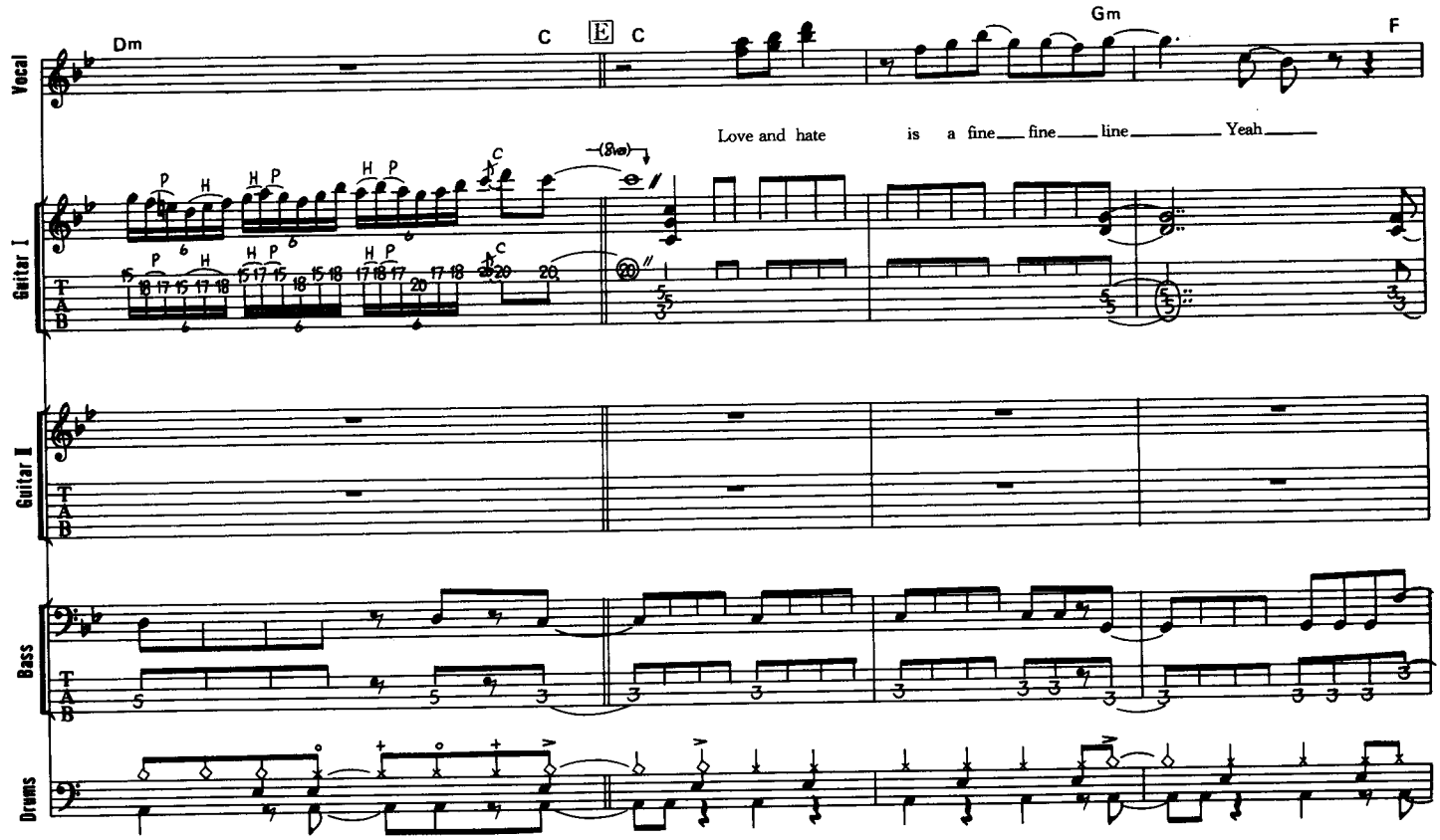

C
Gm
C
Dm
Gm
Vocal
and roll o - ver o - ver and then show your true co - lors Put on a new face Love
Guitar I
Guitar II
Bass
Drums

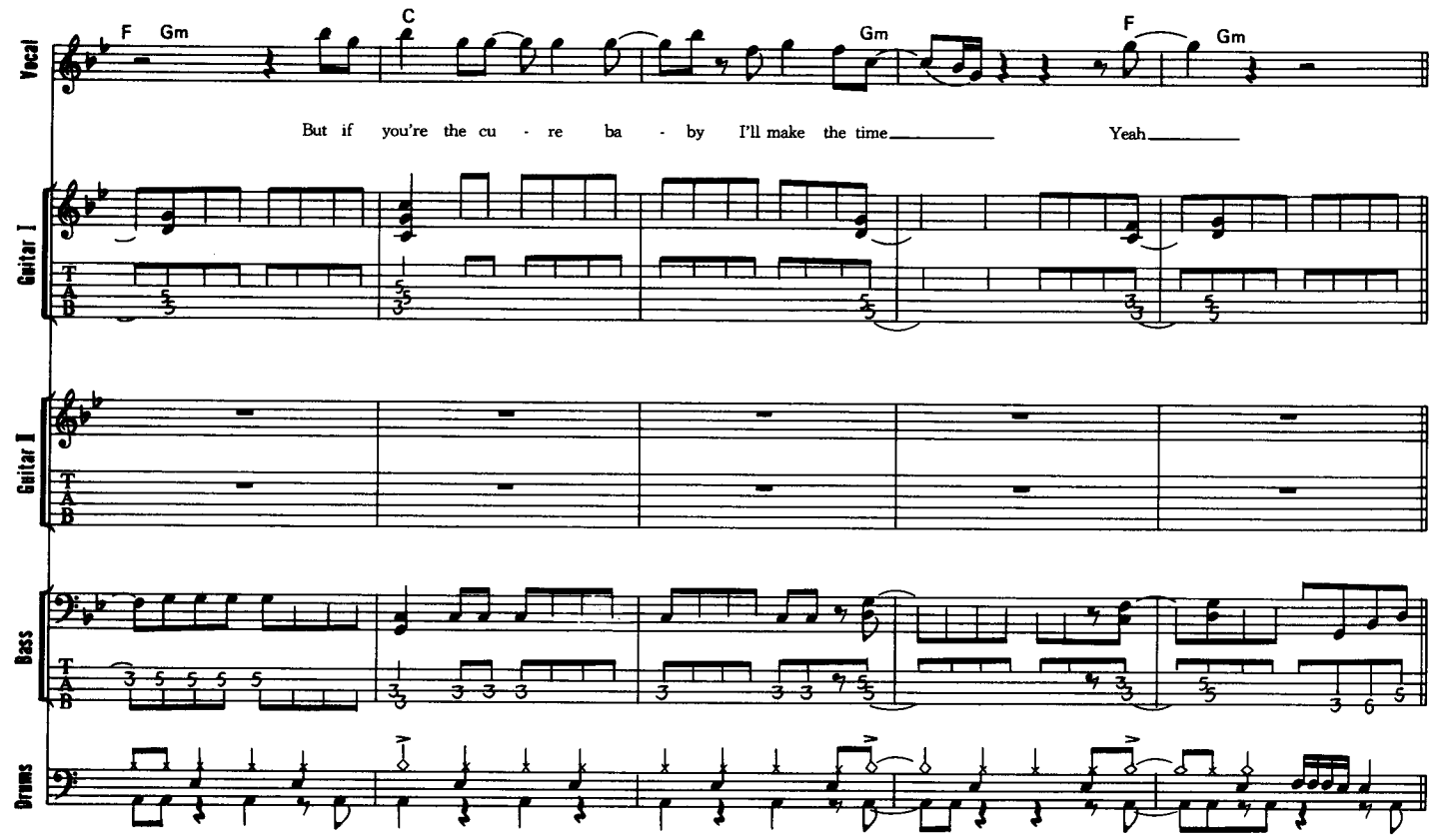

Gm
C
1.
Dm
Vocal
is like a fau - cet Turn - in' off and on Rock and roll o - ver Will the real you stand up
(Harm.)
Guitar I
Guitar II
Bass
Drums

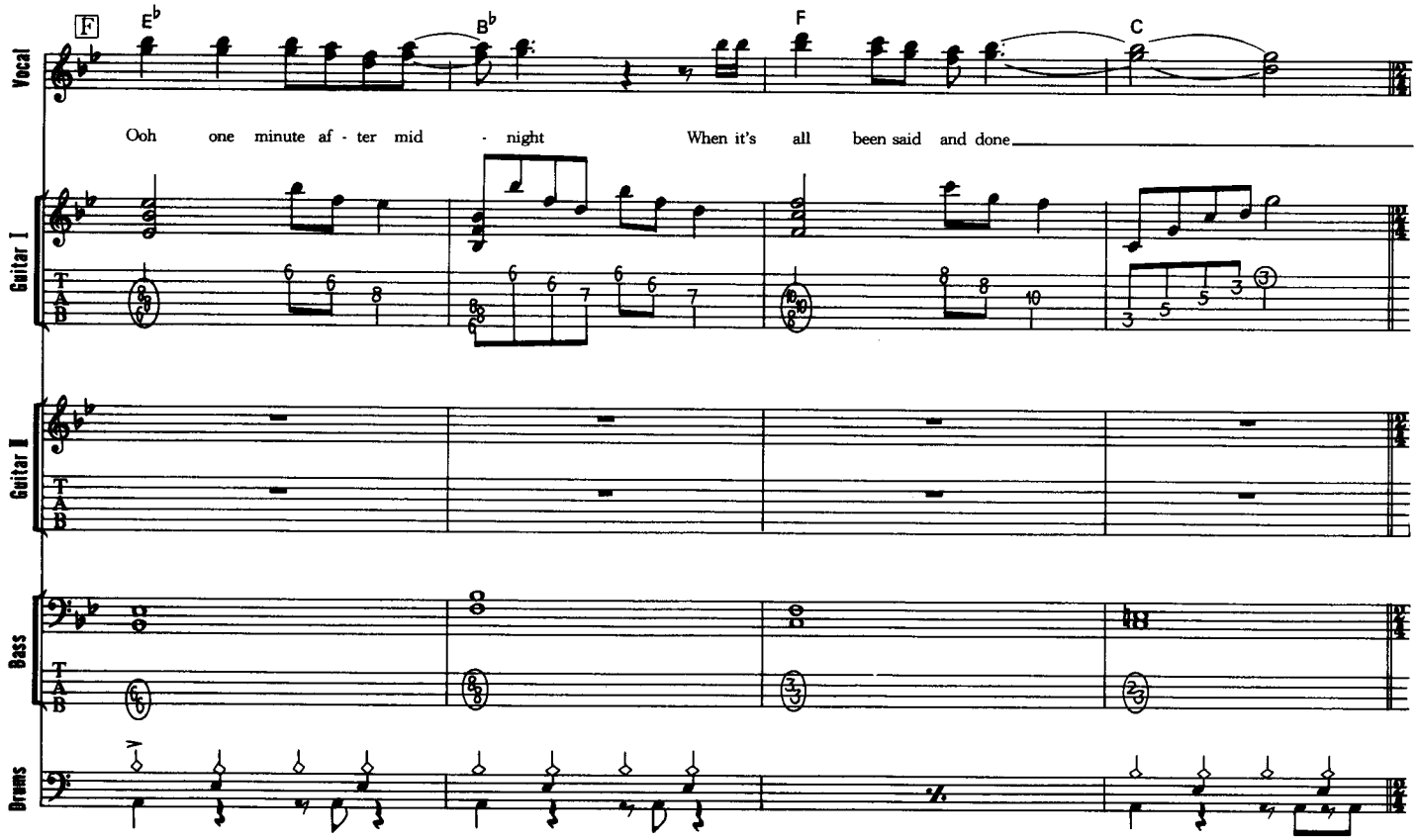

C(onG)
F(onG)
Gm
2.
Dm
Gm
D
Gm
Same real you stand up
Pick Scratch
Pick Scratch
(Tapping Harm.)
Vocal
Guitar I
Guitar II
Bass
Drums

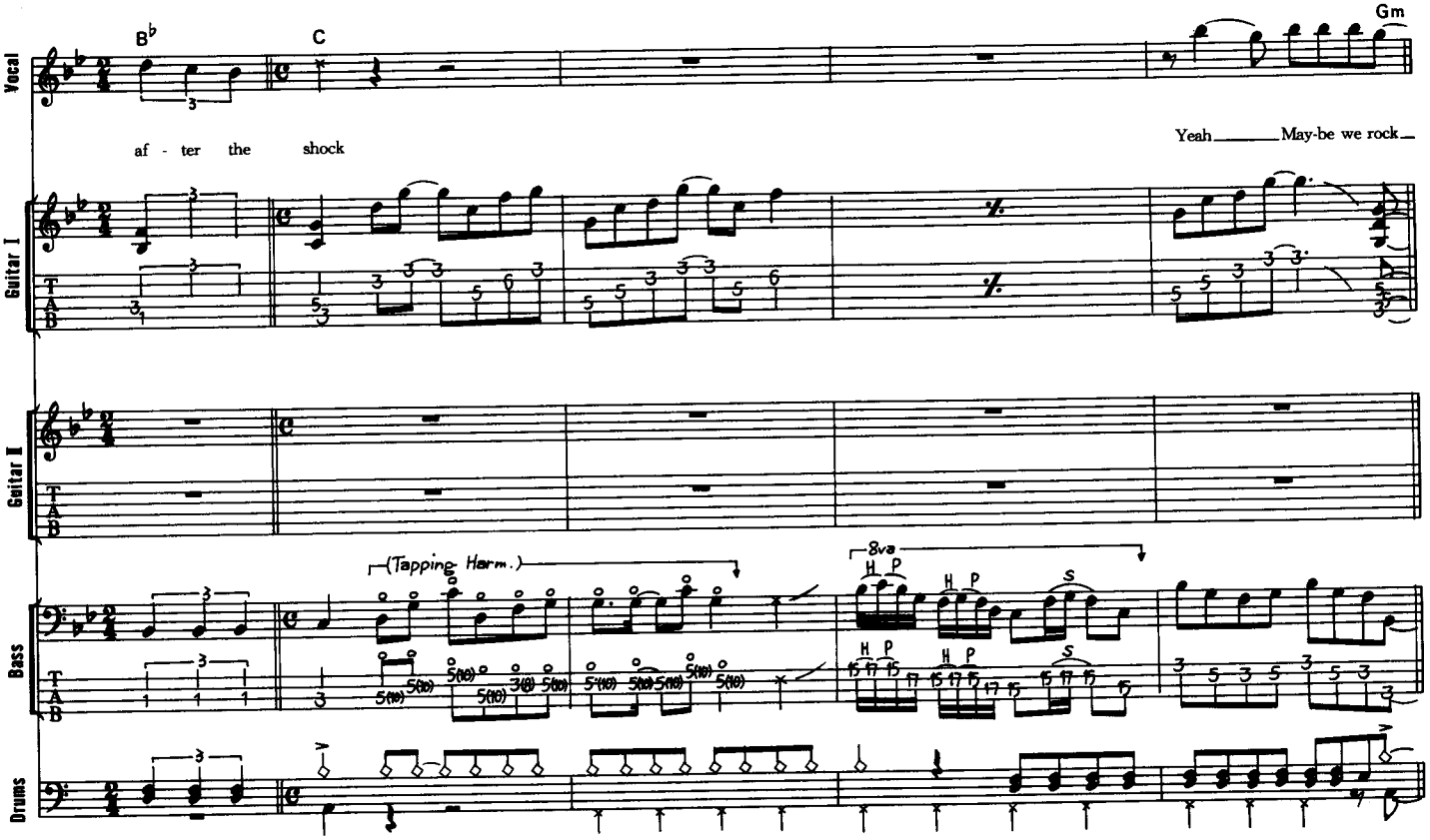

Gm
C
D
Gm
(o=Pickin' Harm.)
H.C
Vocal
Guitar I
Guitar II
Bass
Drums

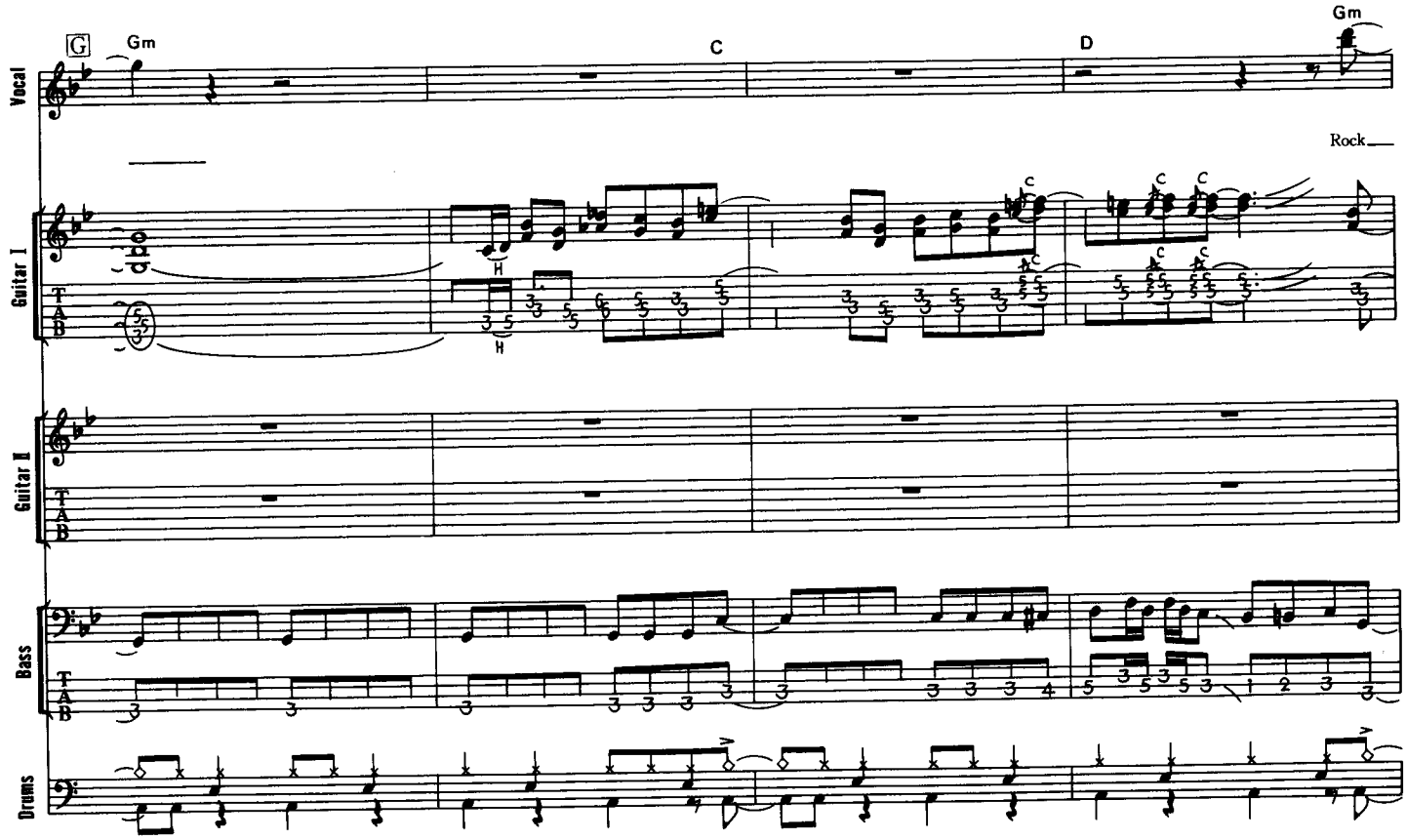

Gm
C
Vocal
Guitar I
Guitar II
Bass
Drums
8va

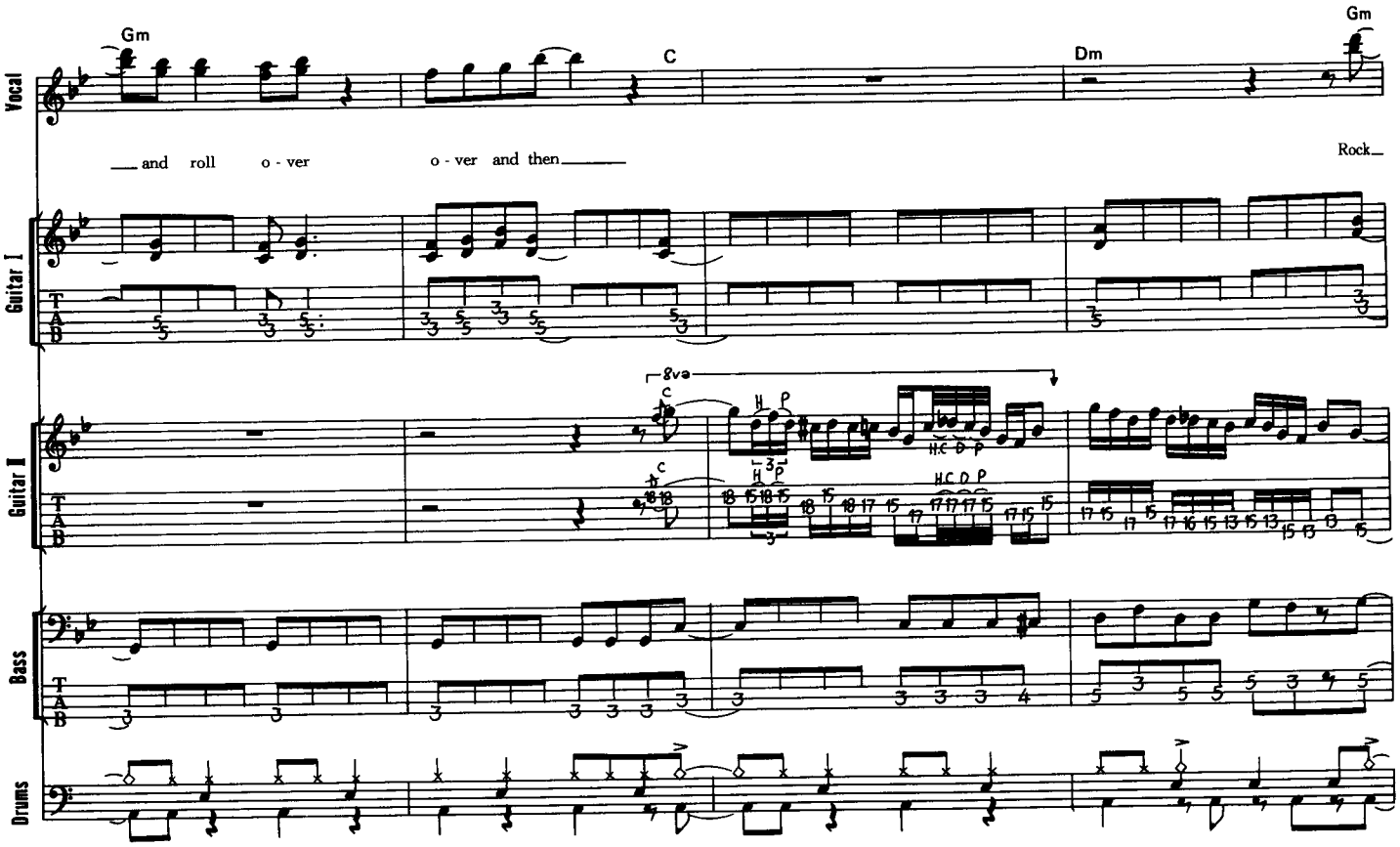

Dm
C
E
C
Gm
F
Vocal
Love and hate
is a fine fine line Yeah
Guitar I
Guitar II
Bass
Drums
8va

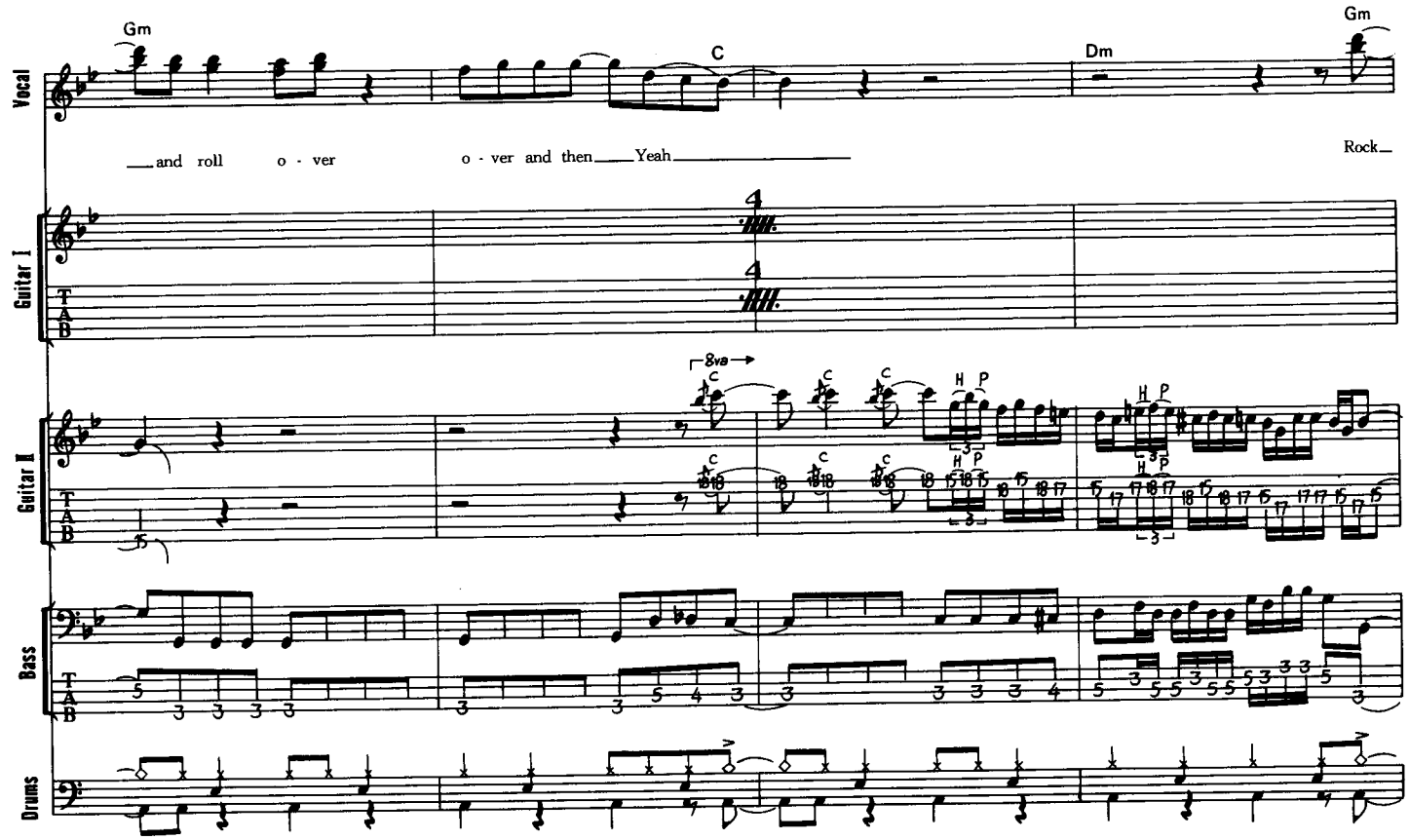

F Gm
C
Gm
F
Gm
But if you're the cu - re ba - by I'll make the time Yeah
Vocal
Guitar I
Guitar II
Bass
Drums

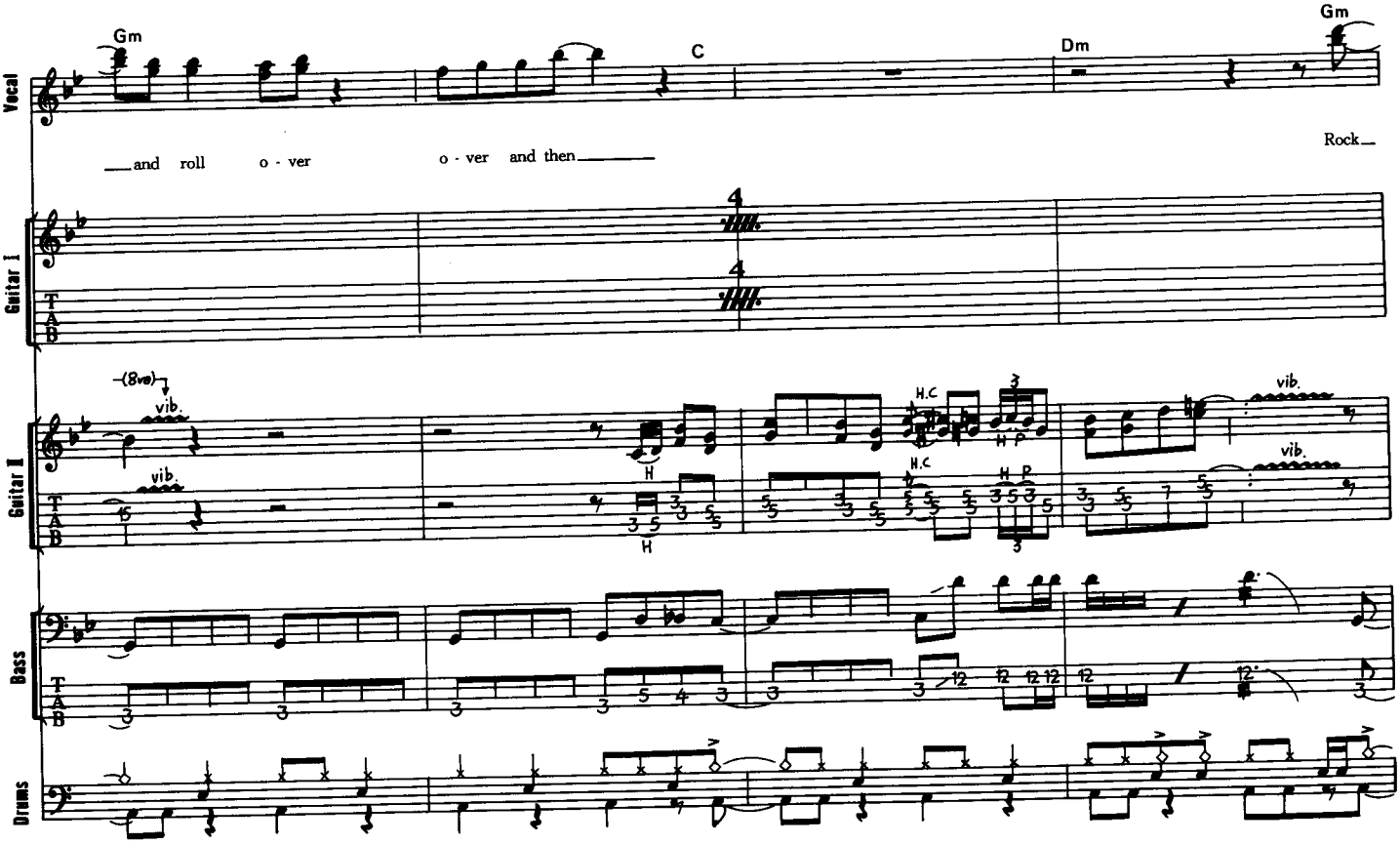

F
E♭
B♭
F
C
Ooh one minute af - ter mid - night When it's all been said and done
Vocal
Guitar I
Guitar II
Bass
Drums

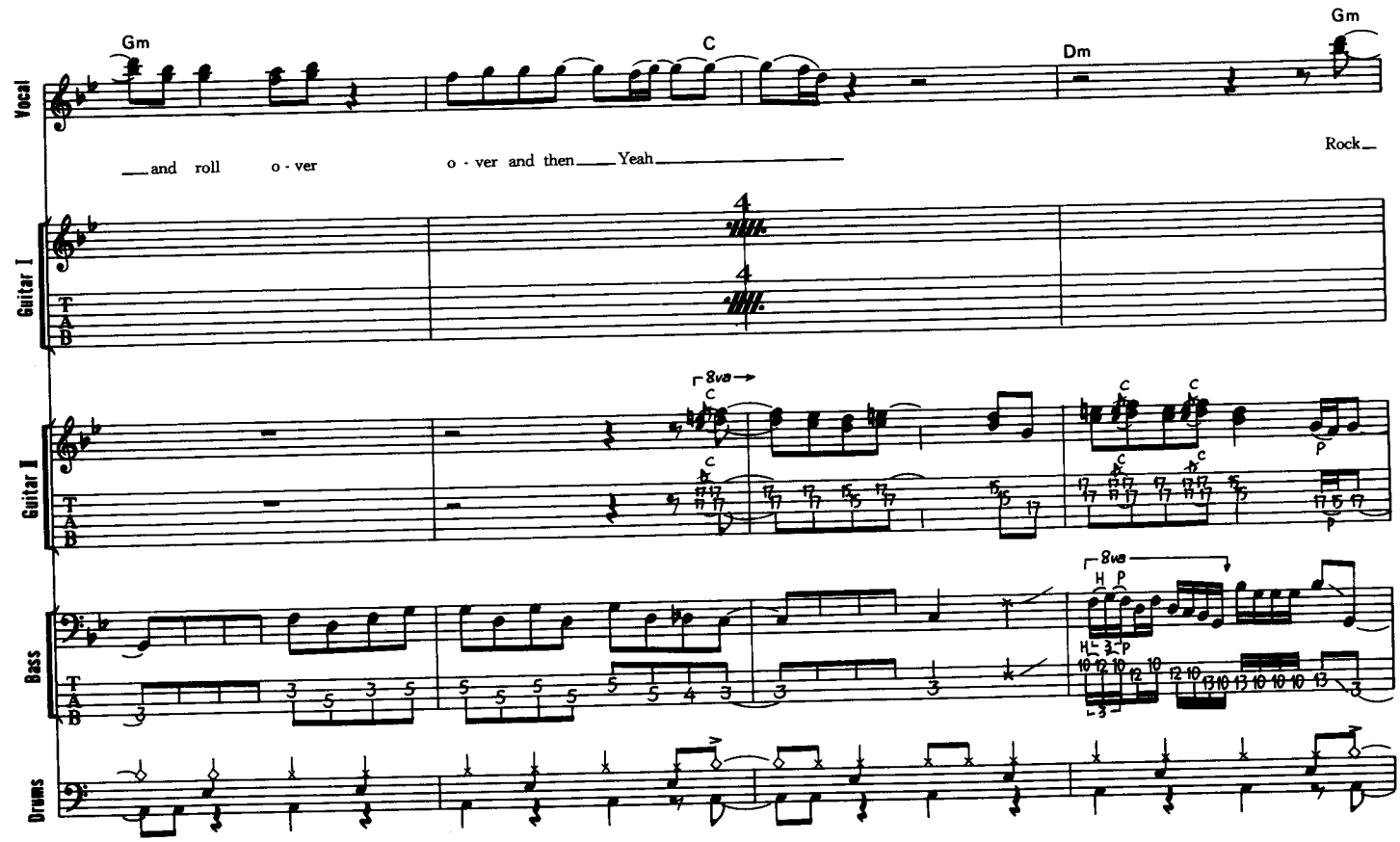

B♭
C
Gm
Vocal
af - ter the shock
Yeah ___ May-be we rock ___
Guitar I
Guitar II
Bass
Drums
(Tapping Harm.)
8va

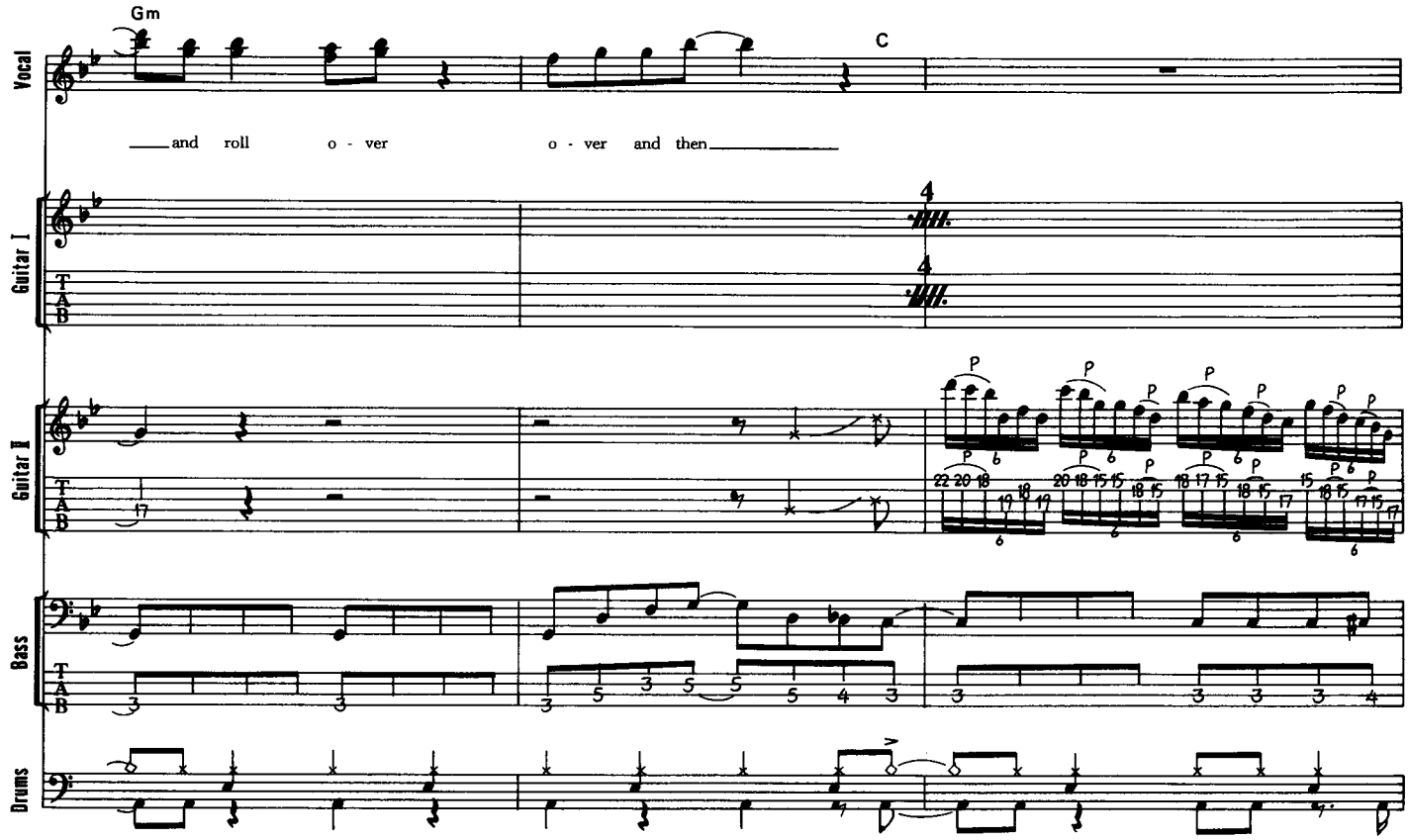

G
Gm
C
D
Gm
Vocal
Rock ___
Guitar I
Guitar II
Bass
Drums

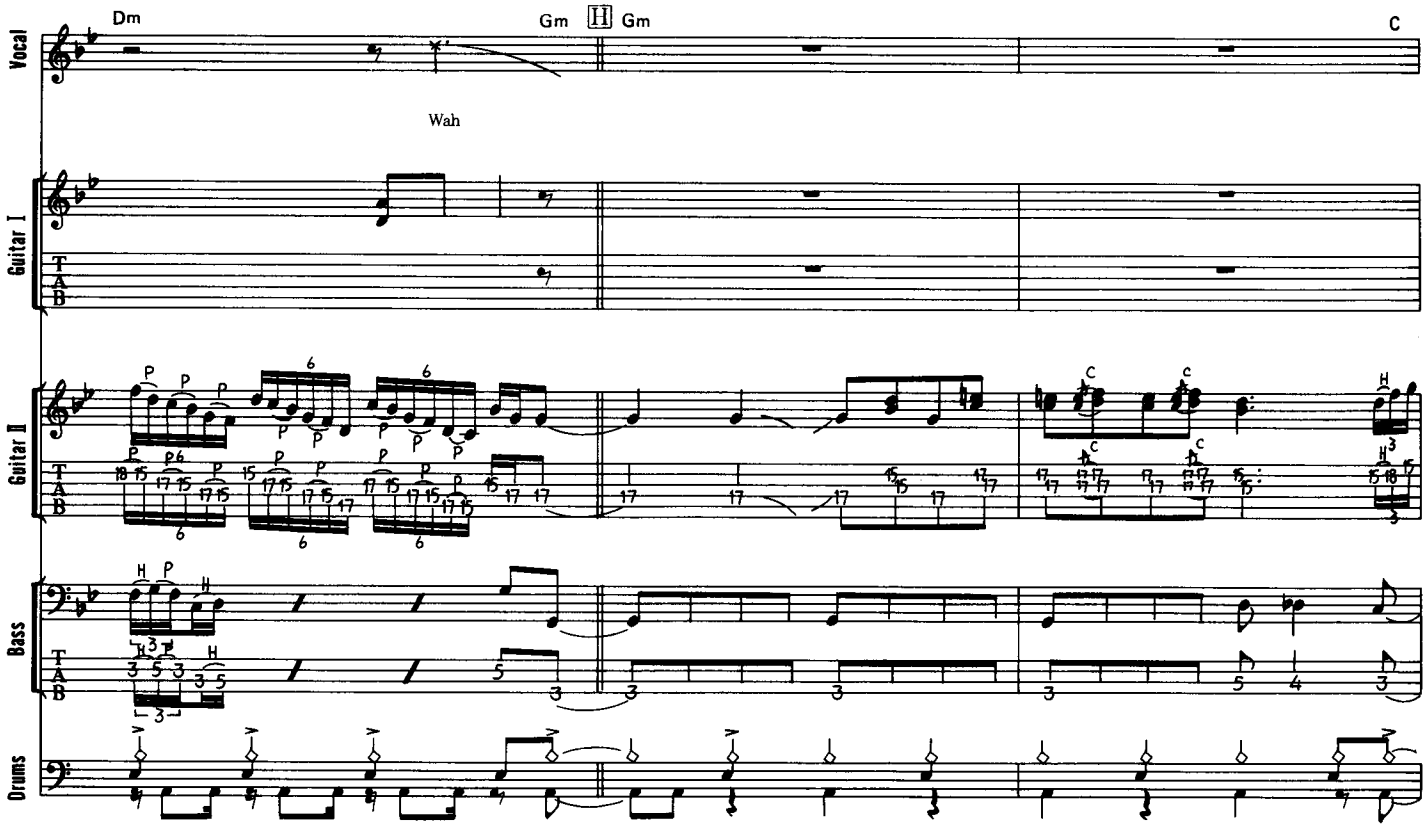

Gm
C
Dm
Gm
Vocal
and roll o - ver
o - ver and then
Rock
Guitar I
Guitar II
8va
Bass
Drums

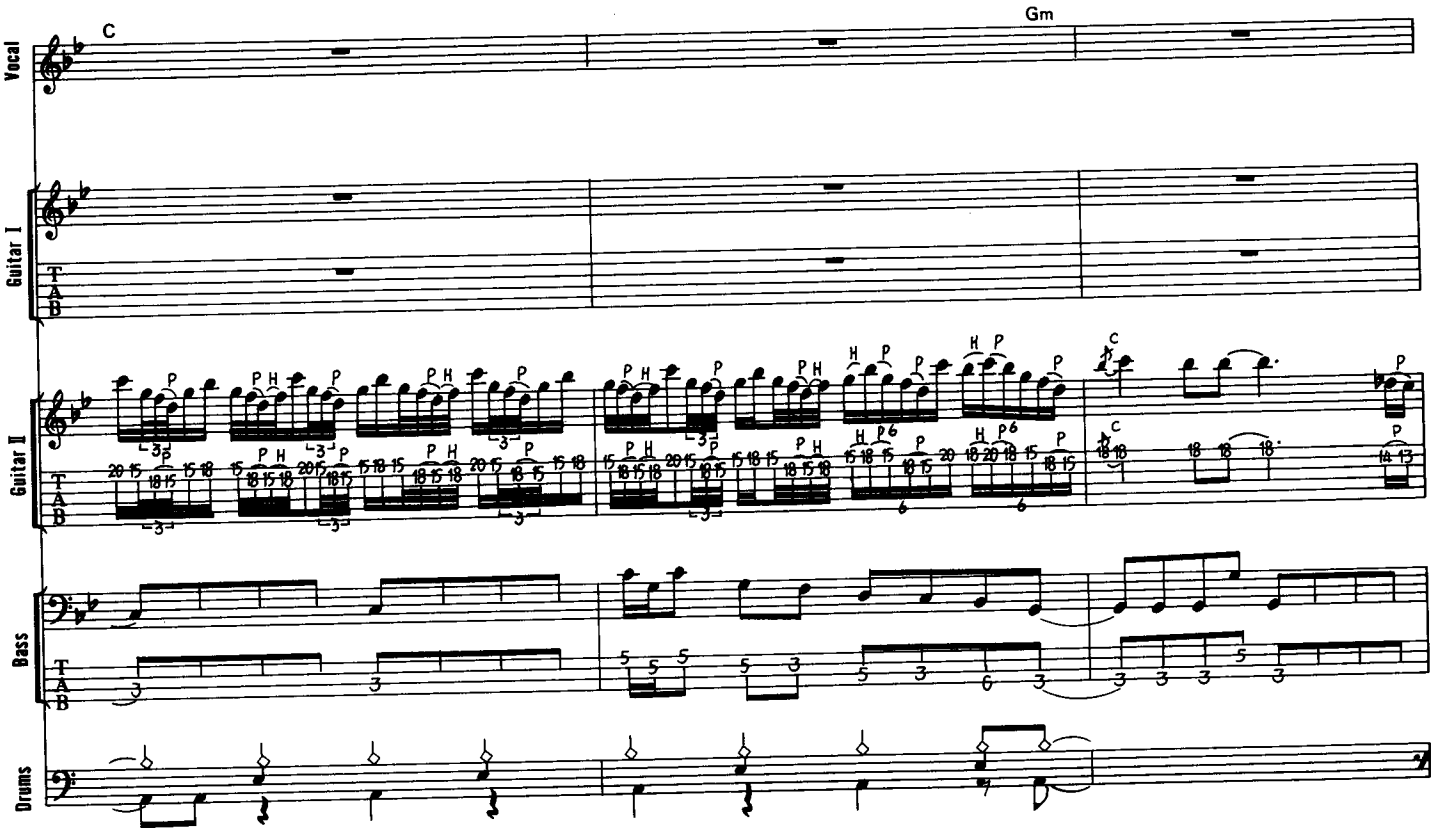

Gm
C
Dm
Gm
Vocal
and roll o - ver
o - ver and then
Yeah
Rock
Guitar I
Guitar II
8va
Bass
Drums

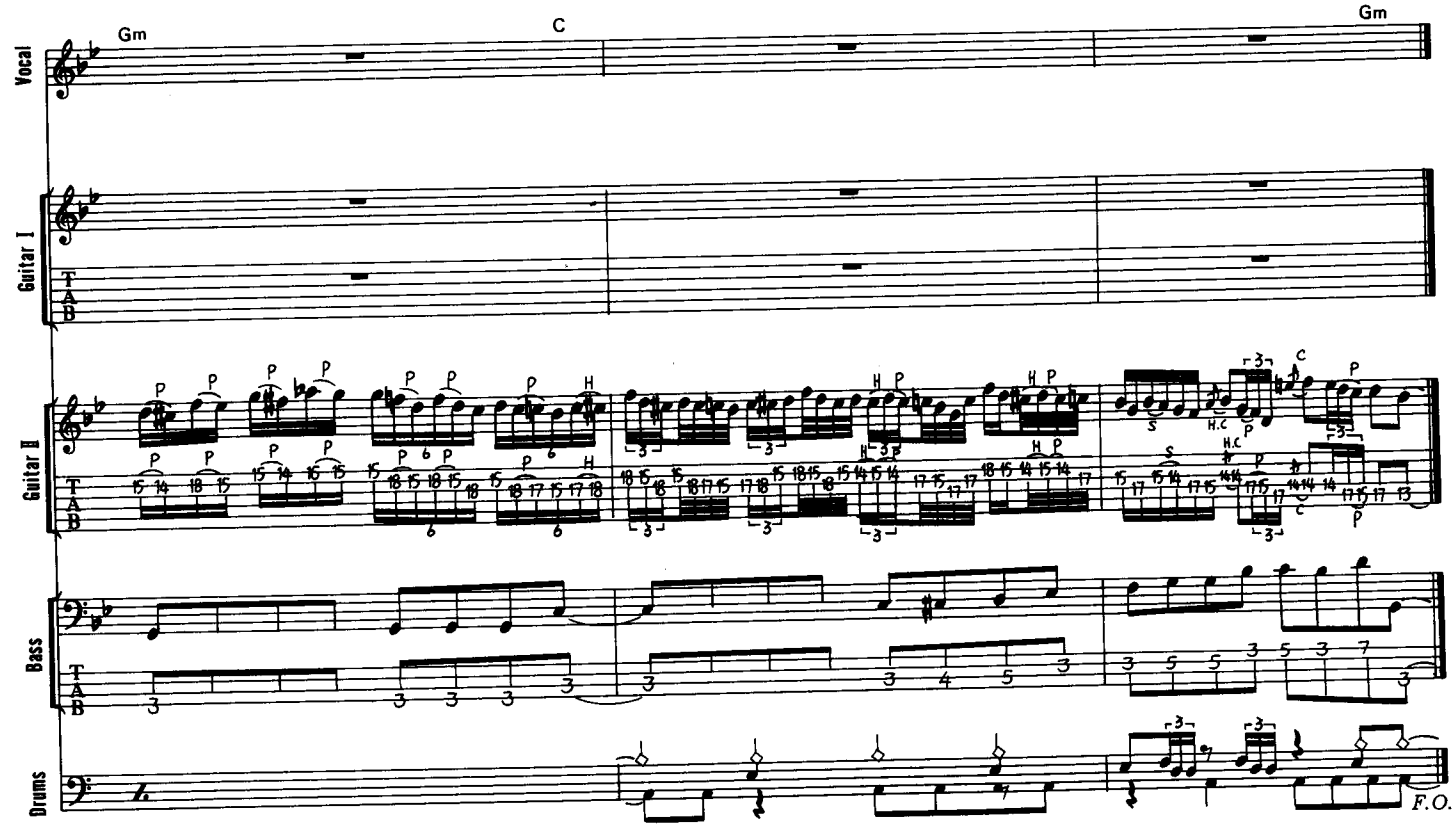

Gm
C
Dm
Gm
Vocal
and roll o - ver o - ver and then
Rock
Guitar I
Guitar II
(8va)
vib.
H.C
Bass
Drums


Gm
C
Dm
Gm
Vocal
and roll o - ver o - ver and then Yeah
Rock
Guitar I
Guitar II
8va
Bass
Drums


Gm
C
Vocal
and roll o - ver o - ver and then
Guitar I
Guitar II
Bass
Drums


Dm
Gm
H
Gm
C
Vocal
Wah
Guitar I
Guitar II
Bass
Drums


C
Gm
Vocal
Guitar I
T
A
B
Guitar II
T
A
B
Bass
T
A
B
Drums


Gm
C
Gm
Vocal
Guitar I
T
A
B
Guitar II
T
A
B
Bass
T
A
B
Drums
F.O.