

ROCK GUITAR BEST COLLECTION

KISS

LICK IT UP

地獄の回想

ギター・タブ譜付





LICK IT UP

1. EXCITER (4:11)
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EXCITER

エクサイター

Words & Music by Paul Stanley and Vinnie Vincent

ギターだが、Intro1はナチュラル・ハーモニクスを使ったトリッキーなプレイ。3f、4fと、ハーモニクス音が出にくいポジションなので注意しよう。Intro2のGt-2は、低音ミュートとコード弾きを組み合わせたモノ。6弦開放のミュート部分はリズムカル、かつヘヴィになるようなミュート・コントロールが必要。[A]はGt-2がAのコードを白玉で流しているのに対し、Gt-1はアルペジオで違うコード・ニュアンスを作っている。結果的に分数コードのような感じになり、サウンドに広がりを持たせるという好アレンジだ。[E]のGt-1は、異弦同音でのハーモナイズド・チョーキングによるプレイ。チョーキングする方の音程が不安定にならないように気をつけよう。[E]のキメ・フレーズ後の6弦1fのF音は、ゆっくりとポルタメント的にチョーキング（半音ぐらいの目安で）。[G]のGt-1はオクターブによるプレイだが、原曲では低音側と高音側に

分けて弾いているようなニュアンスにも聴こえる。ここではオクターブ奏法を用いて再現してみた。[H]のGt-1は深めのディレイが掛けられたソロ。1～3小節では5連符による速弾きだが、音使いとしては4つの音を繰り返すというもので、これを5連符にあてはめるというトリック。4小節目はプリング・オフを使ったプレイ。プリング・オフされた後の音のバランスに注意すること。6小節目の1、2拍はミュートをしながらのフレーズ。音使いも独特で、フィンガリングもちょっと難しい。ベースは、全体的に16分のノリを使ってウネリを出すという、ジーン・シモンズならではのプレイ。グリスのニュアンスや休符等の細かい部分もしっかりとチェックしておこう。ドラムはハイハットは8分で、バスドラは16分のニュアンス。バスドラの拍のウラのタイミングが重要なポイントだ。

Intro ①
Em

Vocal

Guitar I

Guitar II

Bass

Drums

C Em D

(M) = Mute

Intro ②

A(onF) Em

B^b(onE) Em

A(onE) I.

Em

C

Em

D

Vocal staff with a whole rest.

Guitar I staff with triplets and armature markings.

Guitar II staff with melodic lines and fret numbers.

Bass staff with melodic lines and fret numbers.

Drums staff with a rhythmic pattern.

4

2.

Em

C

Em

D

A

C(onA)

D(onA)

Em

Vocal staff with lyrics.

Oh deep in the night I am wait - ing
Oh oh heav - en is yours for the tak - ing

Guitar I staff with armature markings and fret numbers.

Guitar II staff with melodic lines and fret numbers.

Bass staff with melodic lines and fret numbers.

Drums staff with a rhythmic pattern.

Vocal

C D G

know what you need
 ev er be fore
 you nev er been

And I know what you feel
 So take all you need
 It's time that you knew

When you
 There's

Guitar I

Guitar II

Bass

Drums

6

Vocal

C D

Lose all your fears (and) live out your dreams
 o pen your arms ing it's time o pen your eyes
 no time for wait ing it's time to be gin

I'm the one who's gon-na make
 I'm the one who's gon-na make
 I'm the one's gon-na

Guitar I

Guitar II

Bass

Drums

to \oplus

1. C Em D | 2. Em C Em D | D $\frac{Ah}{8}$

Em Ah

Vocal
Ex - cit - er
Ex - cit - er

Guitar I
4
4

Guitar II
4
4

Bass

Drums

Sur - ren - der to me

8

Bm7 (on E) Em Ah

Vocal
I'll guar - an - tee You'll pray that the night nev - er ends Come play the game

Guitar I
7 7 7 7

Guitar II
7 7 7 7

Bass

Drums

Chord progression: B, A6(onB), B, A6(onB)

Vocal: Four measures of whole rests.

Guitar I:

- Measure 1: Whole rest.
- Measure 2: Whole rest.
- Measure 3: Whole note chord with "WC" and a circled chord diagram (4-2-4).
- Measure 4: Whole note chord with "WC" and a circled chord diagram (14-16).
- Measure 5: Whole note chord with "WC" and a circled chord diagram (12-10).

Guitar II:

- Measure 1: Whole rest.
- Measure 2: Whole rest.
- Measure 3: Whole note chord with a circled chord diagram (5-4-5-2).
- Measure 4: Triplet eighth notes (3-2-2).
- Measure 5: Triplet eighth notes (0-2-2).

Bass:

- Measure 1: Whole rest.
- Measure 2: Whole rest.
- Measure 3: Whole rest.
- Measure 4: Eighth notes (7-7-7-5-5).
- Measure 5: Eighth notes (4-4-5-7).

Drums:

- Measure 1: Whole rest.
- Measure 2: Whole rest.
- Measure 3: Drum pattern with accents.
- Measure 4: Drum pattern with accents.
- Measure 5: Drum pattern with accents.

10

Chord progression: D, C6(onD), D, C6(onD)

Vocal: Four measures of whole rests.

Guitar I:

- Measure 1: Whole note chord with "WC" and a circled chord diagram (10-12).
- Measure 2: Whole note chord with "WC" and a circled chord diagram (11-9).
- Measure 3: Whole note chord with "WC" and a circled chord diagram (15-12).
- Measure 4: Whole note chord with "WC" and a circled chord diagram (13-10).
- Measure 5: Whole note chord with "WC" and a circled chord diagram (15-12).
- Measure 6: Whole note chord with "WC" and a circled chord diagram (11-9).

Guitar II:

- Measure 1: Whole note chord with a circled chord diagram (5-7-5).
- Measure 2: Triplet eighth notes (5-5-5) and triplet eighth notes (8-5-5).
- Measure 3: Triplet eighth notes (5-5-5) and triplet eighth notes (8-5-5).
- Measure 4: Whole rest.
- Measure 5: Whole rest.
- Measure 6: Whole rest.

Bass:

- Measure 1: Eighth notes (5-5-5-5-5-5).
- Measure 2: Whole rest.
- Measure 3: Whole rest.
- Measure 4: Eighth notes (5-5-5-5-5-5).
- Measure 5: Eighth notes (5-5-5-5-5-5).
- Measure 6: Eighth notes (5-5-5-5-5-5).

Drums:

- Measure 1: Drum pattern with accents.
- Measure 2: Drum pattern with accents.
- Measure 3: Drum pattern with accents.
- Measure 4: Drum pattern with accents.
- Measure 5: Drum pattern with accents.
- Measure 6: Drum pattern with accents.

Em D Em D Em D Em D

Vocal

Guitar I

Guitar II

Bass

Drums

Em D Em D Em C Em B H Em D

Vocal

Guitar I

Guitar II

Bass

Drums

Em D Em D Em D

Vocal

Guitar I

Guitar II

Bass

Drums

Em D Em D Em D Em C Em D

Vocal

Guitar I

Guitar II

Bass

Drums

Coda

Chords: B, Em, Ah, Bm7 (on E), Ah

Vocal: Sur - ren - der to me I'll guar - an - tee You'll

Guitar I: Treble and Bass clefs, fret numbers (2, 0, 3, 2), and a 'M' marking.

Guitar II: Treble and Bass clefs, fret numbers (2, 0, 3, 2), and a 'M' marking.

Bass: Treble and Bass clefs, fret numbers (2, 0, 3, 2), and a 'B' marking.

Drums: Standard drum notation with accents and slash marks.

14

Chords: Em, Ah, B, Em, Bm7 (on E)

Vocal: pray that the night nev - er ends Come play the game this is my name

Guitar I: Treble and Bass clefs, fret numbers (2, 0, 3, 2), and a 'M' marking. Ends with a 4-measure rest.

Guitar II: Treble and Bass clefs, fret numbers (2, 0, 3, 2), and a 'M' marking. Ends with a 4-measure rest.

Bass: Treble and Bass clefs, fret numbers (2, 0, 3, 2), and a 'B' marking. Ends with a 4-measure rest.

Drums: Standard drum notation with accents and slash marks. Ends with a 4-measure rest.

Vocal

Em B Em

Ex - cit - er

Guitar I

Guitar II

Bass

Drums

Vocal

Em E

Guitar I

Guitar II

Bass

Drums

NOT FOR THE INNOCENT

ノット・フォー・ザ・イノセント

Words & Music by Gene Simmons and Vinnie Vincent

Intro1のGt-1はクリア・トーンによるアルペジオ風プレイだ。この曲のテーマ的でもあるこのパターンは、シンコペーションに合わせた音の流れが5th、♭5th、4th、♭5thという異質なモノだが、印象的なリフになっている。また、このリフはひとつのパターンが4/4拍子が二つ、2/4拍子が一つという変則的な拍子にもなっている。この変則的な拍子にも早く慣れてしまおう。Intro2のGt-2は、Intro1のパターンをヘヴィな形にしたようなモノ。6弦開放のしっかりとしたミュートと、シンコペーションとのコンビネーションがポイントだ。EのGt-1はソロ。2～4小節はトリルにアーミングをかけるという技。アーミングはポルタメント的にかなりゆっくりとダウンさせていく。5、7小節でのアーミングは、リズム

に合わせてアームを軽くヒットさせるというプレイ。またここでは、チョーク・アップをしたままでのアーミングということも忘れずに。14小節目はトレモロ・ピッキングのような感じで弾く。15小節目は、1音と半音のチョーク・アップを交互に繰り返すプレイ。それぞれの音程に注意すること。また、少しスタッカート気味に音を切ってやると良い。G#HのGt-1のフレーズは、原曲ではモジュレーションが掛けられているような感じになっている。ベースはルートを中心としたシンプルなラインによるプレイだが、B#Fではスタッカート気味にピッキングしたりと、表情にアクセントをつけている点をよくチェックしてほしい。ドラムは、とにかく変拍子をしっかりと頭の中に叩き込んでおくこと。

Intro ①

Em Edim Esus4 Edim Em Edim

Vocal

Guitar I

Guitar II

Bass

Drums

Intro ②

Edim Esus4 Em E Edim Esus4 Edim

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first five staves of the musical score. The vocal line is mostly silent with a few notes. The guitar parts feature intricate fingerings and melodic lines. The bass line includes a '1x Tacet' marking. The drum part shows a complex rhythmic pattern with various accents and dynamics.

Edim E Edim Esus4 Edim 1.

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the next five staves of the musical score. The vocal line has a few notes and a first ending bracket. The guitar parts continue with similar patterns. The bass line has '(1x Tacet)' markings. The drum part continues with its rhythmic pattern, including a double accent on a specific note.

2.
Edim

A Em

Vocal

I'm mean and I'm dirt - y Like none you've ev - er seen
damned I've been cursed I been guilt - y and a - bused

Guitar I

Guitar II

Bass

Drums

18

Em G A Em

Vocal

Bad hab-its drip like hon - ey No
I spit the hang man in his face And

Guitar I

Guitar II

Bass

Drums

Em G A D Em

Vocal

tongue can lick me clean _____
 hung him with his noose _____

Yeah _____

I'm not of roy - al blood I've
 Ha - bit - u - al threat _____ I

Guitar I

Guitar II

Bass

Drums

Em G A

Vocal

nev - er been dis - creet _____
 got you in my claws _____

Bet - ter
 Gon - na

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

lock up your daughters We're com-in' to your town We're here for the slaughter Kick you
 tan your hide Rip the flesh off your bones Look we in the eye And you're

Chords: G, Em, A

Vocal

Guitar I

Guitar II

Bass

Drums

when you're down gon-na turn to stone Kick you when you're down We're
 You're gon-na turn to stone We're

Chords: B, B⁽¹¹⁾, B, B⁽¹¹⁾, D, E

Vocal

Chorus: **E** **Edim** **Esus4** **Edim** **E** **Edim**

not for the in - no - cent _____ We're not for the in - no - cent _____
 not for the in - no - cent _____ oh _____ We're not for the in - no - cent _____

Guitar I

Guitar II

Bass

Drums

Vocal

Chorus: **Edim** **Esus4** **Edim** **E** **Edim** **Esus4** **Edim**

_____ Oh _____ We're not for the in - no - cent _____ Let the
 yeah _____ yeah _____ We're not for the in - no - cent _____ Let the

Guitar I

Guitar II

Bass

Drums

Vocal

Edim B 1. D

beast run wild yeah
 beast run wild

Guitar I

Guitar II

Bass

Drums

Vocal

D Em G A Em G A D

I've been

Guitar I

Guitar II

Bass

Drums

2. B D E Em G A Em G A

Vocal

Guitar I

TAB (4) (4) (2) 5 7 5 3 2 0 15 12 15 12 15 12 15 12 15

with Portament Arm. Down →

Guitar II

TAB (4) (4) (2) 5 7 5 3 2 0 2 0 3 4 5 6 2 0 3 4 5 6

Bass

TAB 2 5 5

Drums

A D Em G A

Vocal

Guitar I

TAB 12 15 14 15 14 12 15 14 12 15 14 12 14

Arm. U

Guitar II

TAB 2 0 4 4

Bass

TAB 5 0 3 3 0

Drums

Vocal

E Edim Esus4 Edim E Edim

Not for the in - no - cent _____ yeah _____ Not for the in - no - cent _____

Guitar I

Guitar II

Bass

Drums

Vocal

Edim Esus4 Edim B G D A

Let the beast run wild

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

LICK IT UP

リック・イット・アップ

Words & Music by Paul Stanley and Vinnie Vincent

ギターだが、この曲ではソロもなく、リフやバックイングのみで構成されており、ギター・パートも1本にまとめて記譜してある。Introはパワー・コード（ルート&5度）によるミュートの8分刻み。簡単だからといって甘くみてはいけない。ミュートをしながら正確なリズムや良いノリを出すのは案外難しいものだ。[A]の3、4小節目のD(onA)でのコード・フォームは、この曲のキー・ポイントとなる形。オープン・チューニング等では、よく使われるコード・フォームで、ここではAのコードを人差指でセーハしDのコードになる時は、人差指は押さえたままで、中指で2弦3f、薬指で4弦4fを押さえる。キスの昔のナンバーでもよく使われている

(クリスティーン・シックスティーンやショック・ミー等)。[B]の1、2小節ではベースがA音で、ギターはGのコードという分数コード的なアプローチ。ギター側では低音弦のG音（ここでは6弦3fのG音）の音は出さないようにするのがいいだろう。[E]の1小節目はロー・コードでのGで、低音弦が動くというもの。2拍3連でもあるので、リズムには注意するように。[E]の1、2小節はアルペジオで、ここは歪んだ音だ。ベースはルートの8分を刻むシンプルなパターンが中心。しっかりとしたリズム・キープを心掛けてほしい。

Intro
N.C. A

Vocal: Yeah ——— yeah

Guitar: (M) /

Bass: /

Drums: /

[A] A D(onA) A D(onA) A

Vocal: Don't wan - na wait til you know me bet - ter
Don't need to wait for an in - vi - ta - tion

Guitar: (M) /

Bass: /

Drums: /

A **D(onA)** **A** **D(onA)** **A**

Vocal: Let's just be glad for the time to - geth - er
You got - ta live like you're on va - ca - tion

Guitar: [Chords and tablature for guitar]

Bass: [Bass line]

Drums: [Drum line]

B **G(onA)** **D(onA)** **A** **D(onA)** **A**

Vocal: Life's such a treat and it's time you taste — it
There's some-thing sweet you can't buy with mon - ey

Guitar: [Chords and tablature for guitar]

Bass: [Bass line]

Drums: [Drum line]

G(onA) **F** **G**

Vocal: There ain't a rea - son on earth to waste — it
It's all you need so be - lieve me hon - ey

Guitar: [Chords and tablature for guitar]

Bass: [Bass line]

Drums: [Drum line]

Vocal: *A* yeah

Chords: **F** G(onA) D(onA) A

1. G(onA) D(onA) A

Guitar: *M*

Bass: *M*

Drums

Vocal: 2. G(onA) D(onA) E G E oh woo

Chords: G(onA) D(onA) E G E

Guitar: *M*

Bass: *M*

Drums

Vocal: **H** D(onA) A D(onA) A G D A Lick it up lick it up Ah Ah Ah It's on - ly right now

Chords: D(onA) A D(onA) A G D A

Guitar: *M*

Bass: *M*

Drums

Vocal

D(onA) A D(onA) A G D A

Lick it up lick _____ it up Ah Ah Ah Yeah yeah yeah yeah

Guitar

Bass

Drums

Vocal

D(onA) A D(onA) A G D A

Lick it up lick _____ it up Ah Ah Ah Come on come on

Guitar

Bass

Drums

Vocal

D(onA) A D(onA) A G D A

Lick it up lick _____ it up Ah Ah Ah Oh

Guitar

Bass

Drums

Repeat & F.O.

YOUNG AND WASTED

ヤング・アンド・ウェイステッド

Words & Music by Gene Simmons and Vinnie Vincent

ギターだが、Introは16分の細かなリフで、この曲でのメインとなるリフだ。休符に注意して、16分のリズムをしっかりと右手に覚えさせること。また、左手のプリング・オフもノリに合わせてしっかりと決める事が大事。[A]の1～3小節間はGからAへコードをスライドさせる。あまりもたつかないように注意しよう。ここの4小節目のキメ・フレーズは、1コーラス目と2コーラス目では全く別モノなので気をつけよう。[E]のGt-1はソロ。1小節目は複音でのチョーキングをしたまま（音を伸ばしたまま）、譜面のリズムでアームを軽くヒットするというプレイ。2小節目の3弦12fでクォーター・チョーキングを行なう（指定のある音のみ）。3小節目のアタマはチョーキングでも良さそうだが、半音下からのスライドの方がニュアンスが近いと思う。後のフレーズへの流れから、ここの

スライドは薬指がベストだろう。5小節目は、まず1弦15fをチョーキングしたら、更に半音のチョーキングをゆっくりとポルタメントで追加させるというプレイ。[H]のGt-1、1小節目は2音半ものチョーキングであるが、もしかしたらアームをアップさせているのかもしれない。しかし、アームの場合はくれぐれも、ユニットを壊さないように注意しよう。4～5小節にかけては開放弦を含んだプリング・オフの連続フレーズ。しっかりとした左手のフィンガリング・コントロールが要求される。ベースだが、Introのリフはギターとのユニゾンの形。ギターのようにプリング・オフは使わなくてもよいが、ノリや符割りのタイミングを合わせるようにしよう。ドラムはバスドラのタイミングが命。符点のリズムをよくチェックしておきたい。

The musical score is arranged in a standard five-staff format. The top staff is labeled 'Vocal' and contains a single measure with a whole rest, with a '1.' above it. The second staff is 'Guitar I', the third is 'Guitar II', and the fourth is 'Bass'. All three guitar and bass staves show a complex rhythmic pattern of eighth notes with triplets, starting with a 'p' (piano) dynamic. The fifth staff is 'Drums', showing a pattern of eighth notes with accents and a '2x' marking. Above the guitar and bass staves, there are chord diagrams for Em, G, and Em, and a '1. G' marking above the vocal staff. The key signature is one sharp (F#) and the time signature is common time (C).

Vocal

A Em G

see the bait you bite
ain't no turn in' back

Guitar I

Guitar II

Bass

Drums

38

Vocal

Em G G

ain't no turn in' back I know You're 1.) rest - less and wild and
You're 2.3.) damned if you do you're

Guitar I

Guitar II

Bass

Drums

Vocal

A G D A

walk - in' the line You're not just an - oth - er - pret - ty face
 damned if you don't You laugh in the face of the fates

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: The vocal line features a melody with notes G4, A4, B4, C5, G4, F4, E4, D4. The guitar parts (I and II) play chords corresponding to the A, G, D, and A chords, with some triplets and bends. The bass line has a walking bass pattern with notes like G2, A2, B2, C3, D3, E3, F3, G3. The drums play a consistent pattern of eighth notes.

Vocal

G A C to

Need an - swer fast and you're run - nin' out of time And the night goes on for days
 Fal - len an - gels spread their wings So you cross the gates of hate

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: The vocal line continues with notes G4, A4, B4, C5, G4, F4, E4, D4. The guitar parts play chords for G, A, and C. The bass line features a walking bass pattern with notes like G2, A2, B2, C3, D3, E3, F3, G3. The drums play a consistent pattern of eighth notes.

Vocal

D Em G

Young and
Young and

Guitar I

Arm. 2x Arm. Arm. P P P P

Guitar II

Arm. 2x Arm. Arm. P P P P

Bass

0 0 3 0 0 0 0 0 0 3 0 0 0 0 0 0 3 0 0 0 0 0 2 0 3

Drums

2x

Vocal

Em G Em G

wast ed (woo yeah woo yeah) Young and
wast ed (I can almost taste it I can taste it) Young and

Guitar I

// //

Guitar II

// //

Bass

// //

Drums

Vocal
Guitar I
Guitar II
Bass
Drums
Vocal
Guitar I
Guitar II
Bass
Drums

1. 2.

Em G
Em G

Vocal
wast - ed _____ You been
wast - ed _____ (woo yeah woo yeah woo yeah)

Guitar I
T A B
P P P P

Guitar II
T A B
P P P P

Bass
T A B
P P P P

Drums

D Em G Em G

Vocal

Guitar I
T A B
P P P P

Guitar II
T A B
P P P P

Bass
T A B
P P P P

Drums

Em

G

Em

G

Vocal staff with a whole rest in a treble clef.

Guitar I staff with a double bar line and repeat sign.

Guitar II staff with a double bar line and repeat sign.

Bass staff with notes, rests, and fret numbers (7, 5, 5, 5, 5, 7). Includes a tablature line below.

Drums staff with a rhythmic pattern of eighth and sixteenth notes.

E Em

G

Em

G

Vocal staff with a whole rest in a treble clef.

Guitar I staff with complex melodic lines, slurs, and accents. Includes a tablature line below with fret numbers like 14, 12, 14, 12, 14, 12, 12, 14, 14, 15, 14, 15, 14, 15, 14, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12.

Guitar II staff with rhythmic patterns and slurs. Includes a tablature line below with fret numbers like 0, 3, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 2, 0, 3.

Bass staff with rhythmic patterns and slurs. Includes a tablature line below with fret numbers like 0, 3, 0, 0, 0, 0, 0, 3, 0, 0, 0, 0, 0, 2, 0, 3.

Drums staff with a rhythmic pattern of eighth and sixteenth notes.

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Em G Em

Young _____ and wast ed _____

Guitar I

Arm. (0)

Guitar II

Arm. (0)

Bass

Drums

Vocal

B^b A B^b A Em G Em

Young _____ and wast ed _____ (I can

Guitar I

Guitar II

Bass

Drums

Vocal
Guitar I
Guitar II
Bass
Drums
Vocal
Guitar I
Guitar II
Bass
Drums

Em G Em G Em

Vocal
almost taste it I can almost taste it) Young _____ and wast ed _____

Guitar I
// // //

Guitar II
// // *p* 0 0 3 0 0 0 *p* 0 0 3 0 0 0

Bass
// // 0 0 3 0 0 0 0 0 3 0 0 0

Drums
// // //

B^b A B^b A Fm G

Vocal
Young _____ and _____

Guitar I
8va → 3 Arm. 2H.C. (8va) →
E 19 19 19 19 19 20 19 19 19 19 19

Guitar II
3 2 3 2 *p* 0 0 3 0 0 0 *p* 0 0 3 0 0 0 *p* 0 0 3 0 0 0 *p* 0 2 0 3

Bass
8va → H 14 15 14 H 14 15 14 0 0 3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 2 0 3

Drums
// // //

ALL HELL'S BREAKIN' LOOSE

オール・ヘルズ・ブレイキン・ルーズ

Words & Music by Eric Carr, Gene Simmons, Paul Stanley and Vinnie Vincent

ギターだが、Introはこの曲のテーマ的なリフ。ゆっくり目の16分だが、フィンガリングが難しいので注意が必要だ。4小節目の4度や5度のハモリ・フレーズは、一人で弾いているのかと思ったら、よく聴くと2本のギターで別に弾いているニュアンスだ。はっきりとしたことは言えないが、そう解釈して別々のパートに分けて記譜した。もちろん一人で2音をいっぺんに弾く方法でもよいと思うが、弾きづらくなるのは確か…。[A]は各小節の2～4拍はキッチリと休むように。Coda1はギター・ソロのきっかけとなるフレーズで、開放弦を使ったプリング・オフの連続での6連符フレーズ。リズムを正確にキメよう。[F]のGt-1の2小節目、3拍目のアタマは半音チョーキング。続く1弦15fと2弦15fは人差指で

セーハしてしまおう。5～8小節は一転して中世ヨーロッパといった感じの音使いが印象的。難しいスケールの話は置いておくが、A音をフラットさせている点がポイントになる、ということだけは覚えておいてほしい。また、5～8小節間ではオクターブ下にユニゾンのハモリが付け加えられているが、これはオクターバー等のピッチをコントロールできるエフェクトによるものだろう。ベースだが、Introの9小節目からや、[C]等の部分では.8分をスタッカートして、歯切れよくリズムを刻んでいこう。ドラムのIntro 5～8小節目は、リズムになる前の盛り上げる部分なので、パワーを出していこう。スネアやフィルのタイミングが早くならないように気をつけること。

Intro ①
Gm Gm(ozF) Gm Gm(ozF)

Gm Gm(orF) Gm

Vocal

Guitar I

Guitar II

Bass

Drums

68

Gm

Vocal

Guitar I

Guitar II

Bass

Drums

< 1 = Another Guitar >
r 8va →

Intro ②
G

Gm

Vocal

Guitar I

Guitar II

Bass

Drums

[A] C B^b C G C B^b C G

Vocal

Street hustler comes walkin' up to me one day And I'm walkin' down the street Mindin' my own business And he looks me up and he looks me down and says
Now we ain't always winners and sometimes we lose But we won't change or rearrange And we ain't never ever gonna lose

Guitar I

Guitar II

Bass

Drums

1. ^{B^b} ^{Gm} All hell's break - in' loose

too much con - fu - sion Hey hey have you heard the news

Guitar I

Guitar II

Bass

Drums

71

^{Gm} All hell's break - in' loose All hell's break - in' loose

O - ver - loa - di - n' blowin' my fuse

Guitar I

Guitar II

Bass

Drums

Vocal

Gm All hell's break - in' loose to ①

Day and night — ba - by night and day — In the streets — there's a brand new way

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first five staves of the musical score. The vocal line is in G minor, with lyrics 'Day and night — ba - by night and day — In the streets — there's a brand new way'. The guitar parts feature complex rhythmic patterns with triplets and sixteenth notes. The bass line provides a steady accompaniment, and the drums play a consistent groove.

72

Vocal

D G

Yeah fight the in - sti - tu - tion
you gotta Tell it to peo-ple right

Guitar I

Guitar II

Bass

Drums

2. A^b G F G

Detailed description: This system contains the second five staves of the musical score. The vocal line has lyrics 'Yeah fight the in - sti - tu - tion you gotta Tell it to peo-ple right'. The guitar parts feature a prominent 'wah' effect and complex rhythmic patterns. The bass line continues the accompaniment, and the drums maintain the groove. A second ending is marked with '2. A^b G F G'.

Vocal

Guitar I

Guitar II

Bass

Drums

now Gon-na stand our ground
 Take a look a-round

feel the new sen - sa - tion
 feel the new sen - sa - tion

Some-thing's go - in' down
 Set the world on fire

Chords: A^b G A^b G F G A^b G C G $to \textcircled{2}$

Vocal

Guitar I

Guitar II

Bass

Drums

rock the na - tion

Coda $\textcircled{1}$

Chords: B^b Gm F Gm

D.S. $\textcircled{1}$

Gm

Vocal staff with a whole rest.

Guitar I staff with melodic lines, fret numbers (10, 15, 18, 15, 10, 15, 17, 15, 15, 18, 15, 10, 15, 18, 15, 10, 15, 17, 15, 15), and techniques like C, H, P, HC, and a wavy line.

Guitar II staff with rhythmic patterns and fret numbers (3, 3, 1, 3, 3, 0, 1, 5, 0, 3, 2, 1, 3, 3, 3, 1, 3, 3, 0, 1, 4, 1, 4, 1, 5, 3, 3, 3, 1, 3, 3, 0, 1, 5, 0, 3, 2, 1, 3, 3, 5, 0, 3, 2, 1, 3, 5).

Bass staff with a whole rest.

Drums staff with a rhythmic pattern of eighth notes and rests.

Gm

Vocal staff with a whole rest.

Guitar I staff with melodic lines, fret numbers (12, 13, 12, 10, 12, 13, 10, 10, 13, 12, 10, 12, 10, 12, 10, 13, 13, 12, 13, 12, 10, 12, 10, 12, 10, 13, 10, 10), and techniques like S, P, H, P, and wavy lines. Includes annotations "with Octaver" and "S".

Guitar II staff with rhythmic patterns and fret numbers (3, 3, 1, 3, 3, 0, 1, 4, 1, 4, 1, 5, 3, 3, 3, 1, 3, 3, 0, 1, 4, 1, 4, 1, 5, 3, 3, 3, 1, 3, 3, 0, 1, 4, 1, 4, 1, 5, 3).

Bass staff with a whole rest.

Drums staff with a rhythmic pattern of eighth notes and rests.

Vocal

Gm

Guitar I

810 →

T A B 3 10 16 15 16 15 17 16 15 17 10

Guitar II

T A B 3 3 1 3 3 0 1 5 0 3 2 1 3 (3 5 0 3 2 1 3 5)

Bass

T A B 3 3 0 1 3

Drums

D.S. ②

Vocal

♩ Coda ②

B^b Gm

rock the na - tion

Guitar I

T A B (3 3 3) 3 3 1 3 3 0 1 4 1 1 5 3

Guitar II

T A B (3 3 3) 3 3 1 3 3 0 1 4 1 1 5 3

Bass

T A B ① ③

Drums

Vocal

Gm All hell's break - in' loose Gm(ozF)

Guitar I

T A B 3 3 1 3 3 0 1 5 0 3 2 1 3 3 3 1 3 3 0 1 4 1 1 5 3 3 3 1 3 3 0 1 5 0 3 2 1 3

Guitar II

T A B 3 3 1 3 3 0 1 5 0 3 2 1 3 3 3 1 3 3 0 1 4 1 1 5 3 3 3 1 3 3 0 3 5 0 3 2 1 3 5

Bass

T A B ③

Drums

Gm All hell's break - in' loose

Gm(or F) Gm All hell's break - in' loose

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first two lines of the song. The vocal line starts with the lyrics "All hell's break - in' loose" and "All hell's break - in' loose". The guitar I part is silent, indicated by double slashes. The guitar II part features a complex rhythmic pattern with triplets and sixteenth notes, with fret numbers 5, 3, 1, 3, 3, 0, 1, 4, 1, 1, 5, 3, 3, 3, 1, 3, 3, 0, 1, 5, 0, 3, 2, 1, 3, 3, 3, 1, 3, 3, 0, 1, 4, 1, 1, 5, 3. The bass line has notes G, B, and D with circled 3s. The drum line has a simple pattern of eighth notes and rests.

Gm All hell's break - in' loose

Ba - by ba - by ba - by woo Woo Hey hey have you heard the news

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system continues the song. The vocal line has the lyrics "Ba - by ba - by ba - by woo" and "Woo Hey hey have you heard the news". The guitar I part is silent. The guitar II part continues with a similar rhythmic pattern, including a section with a "r-bu" marking. The bass line has notes G, B, and D with circled 3s and fret numbers 3, 0, 1, 2, 3, 3, 3, 1, 0, 1, 3, 3, 3, 0, 3, 1. The drum line has a pattern of eighth notes and rests, with a "2x" marking.

Vocal

Gm
All hell's break-in' loose

O - ver load - in' a blow-in' my fuse

Guitar I

Guitar II

Bass

Drums

Vocal

Gm
All hell's break-in' loose

Day and night ba-by night and day

In the streets you can hear them say

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

A MILLION TO ONE

ア・ミリオン・トゥ・ワン

Words & Music by Paul Stanley and Vinnie Vincent

ギターだが、Intro1のGt-1はクリア・トーン気味の音でのアルペジオで、後半のサビやソロでも弾かれているパターン。弾き方はいたって簡単で、3、4弦の同一フレットを動かし、1、2弦の開放を絡めるといったものだ。5小節目からGt-2のパートが入ってくるが、キーがEmであるのに、メジャー・コードが鳴ってしまっている。低音弦を中心とし、あまりG#音が目立たないような弾き方を心掛けるとよい。②のGt-1はソロ。1小節目はチョーキングから入るフレーズング。2拍目ウラはチョーク・アップなので、弦をペンドする時の音が鳴らないように気をつけること。3小節目のF#音からE音へのチョーク・ダウンは、多少ポルタメント的にゆっくりと下がっていく感じで、原曲のニュアンスをよく聴いて研究して

ほしい。5小節目の4拍目のチョーキングのポジションは、前の流れからすると、17f、18fと来て、20fに行きそうだが、その後のフレーズに行きツライ。よって、1弦15fという解釈とした。7、8小節は強力なタッピング・ブレイでのハモリである。リズムも9連符とかなり速いタッピングになるので、ちょっと難しいだろう。③の部分は一応サビと同じヴォーカル・ラインだが楽器のバックング・パターンが違う。そしてH I I Jと、ちょっと構成がややこしいので、あらかじめよく確認をしておこう。ベースはシンプルなラインでプレイされているようだが、E音をペダル・トーンとしているアプローチ（Intro2やB I D等）をよくチェックしておこう。

Intro ①

Em C D Em C D Em

Vocal

Guitar I

Guitar II

Bass

Drums

Intro ②

C D Em C D Em C(onE) D(onE)

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first five measures of the 'Intro 2'. The vocal line is silent. Guitar I plays a rhythmic pattern of eighth notes. Guitar II plays a complex chordal accompaniment with various fingerings and techniques like 'M' (muting) and 'rM7'. The bass line provides a steady accompaniment with eighth notes. The drums play a consistent eighth-note pattern.

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Em

A

Ba - by _____ now that you've
 chose our ___ sides _____ and I've been

Detailed description: This system contains the sixth to tenth measures. The vocal line begins with the lyrics 'Ba - by _____ now that you've chose our ___ sides _____ and I've been'. The guitar parts continue with their respective parts, with Guitar II featuring a section with sustained notes and a circled '2' indicating a double bar line. The bass and drums continue their accompaniment.

Vocal

D **B** **D**

made up your mind I'm gon-na let you go if that's what it takes to show
 mis-un-der-stood But eve-ry-time I try to o-pen your eyes I'm

Guitar I

Guitar II

Bass

Drums

80

Vocal

Em **C** **D** **Em**

love is blind I gave you the best love you ev-er had but it
 damned and I'm no good Day af-ter day you're fur-ther a-way I can't

Guitar I

Guitar II

Bass

Drums

Vocal

D A

was - n't e - nough _____ So if you think you're so smart go and play with your heart When you
 take an - y more _____ So it's time that you go _____ but I want you to know _____ I won't

Guitar I

Guitar II

Bass

Drums

Vocal

C D B A B A

walk out the door _____ you'll re - al - ize what you nev - er did be - fore _____
 stand in your way _____ deep in my heart I know girl you're run - nin' a - way _____

Guitar I

Guitar II

Bass

Drums

Vocal
 Em mil - lion 3 to one C(onE) D(onE) A Em mil - lion 3 to one
 that's what it will be there's some - one

Guitar I

Guitar II

Bass

Drums

Vocal
 C(onE) D(onE) A Em mil - lion 3 to one C(onE) D(onE) A
 bet - ter than me no you nev - er will find

Guitar I

Guitar II

Bass

Drums

Em mil - lion to one to

1. C(onE) D(onE) Em C D

Vocal

an - oth - er love like mine

Guitar I

Guitar II

Bass

Drums

Em C D 2. C(onE) D(onE) A Em mil - lion to one

Vocal

Yeah we love like mine

Guitar I

Guitar II

Bass

Drums

<()= Another Guitar >

Arm.

Chords: C, D, D, Em, C(onE), D(onE)

Vocal

Guitar I

Guitar II

Bass

Drums

84

Chords: Em, C(onE), D(onE), Em, C(onE), D(onE)

Vocal

Guitar I

Guitar II

Bass

Drums

Em C(onE) D(onE)

Vocal

Oh

Guitar I

<()= Another Guitar >
-8va

Guitar II

Bass

Drums

Am C(onA) D(onA) Em

Vocal

One of these days _____ you'll come out of your _____ haze _____ No mat-ter what you do _____ It's _____

Guitar I

Guitar II

Bass

Drums

Pick Scratch

M

Vocal

Em mil - lion to one C D A

Guitar I

Guitar II

Bass

Drums

D.S.

Vocal

Coda C(onE) D(onE) A

love like mine

Guitar I

Guitar II

Bass

Drums

Vocal

Em mil - lion to one F#m G C D Em mil - lion to one F#m G C D A

lis - ten to your heart girl Ah

Guitar I

Guitar II

Bass

Drums

Em F#m G C D A Em F#m G C D A

mil - lion to one mil - lion to one

no you nev - er will find an - oth - er love like mine

Vocal

Guitar I

Guitar II

Bass

Drums

88

Em C(onE) D(onE) Em C(onE) D(onE) A

mil - lion to one mil - lion to one

no you nev - er will find an - oth - er love like mine

Vocal

Guitar I

Guitar II

Bass

Drums

Em mil - lion to one C(onE) C(onE) A Em mil - lion to one C(onE) D(onE) A

Vocal

Guitar I

Guitar II

Bass

Drums

Em mil - lion to one F#m G C D Em mil - lion to one F#m G C D A

Vocal

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

FITS LIKE A GLOVE

フィッツ・ライク・ア・グローブ

Words & Music by Gene Simmons

ギターだが、Introのリフは4小節パターンで、この曲でのメイン的なもの。6弦3fは中指で押さえ、3弦2f、4弦2fは人差指でセーハするというフォームになる。6弦3fはクォーター・チョーキング。中指を1弦側に少し引き下げるような感じで行う。[C]のちょっと変わった音は、Bのコードの5thを使ったもの。シンコペーションのリズムに注意しよう。[E]のブレイクはリズムを刻むものがなく、符割りはだいたいの目安として考えてもらいたい。ヴォーカリストの間に、他の楽器が合わせていくという感じでプレイしよう。[G]のGt-1はソロ。7~11小節はフレーズングにリズムカルなアーミングを加えたもの。あまり大きなアーミングだとリズムカルにならないので注意しよう。9、10小節は、プリング・オフした時にアーミングを行うという高度な技法。[I]の3、4小節目の

ブレイク時の妙な音だが、適当なポジション（1弦あたり）で、ミュートしながら左手はトリルを行い、その左手をハイ・ポジションからロー・ポジションへと下げていくと似た感じになる。7、8小節目のブレイク時は、3弦5fのチョーキングと2弦3fの、異弦同音によるハーモナイズド・チョーキング。速いリズムなので注意しよう。ベースだが、[H]では1コーラス目と2、3、4コーラス目では、G音のポジションが違うので注意しよう。また、[C]のディミニッシュのコード時も、F音（Bdimコードの5度の音）の場合とルート音（BdimコードのB音）とを弾き分けているので気を付けること。ドラムだが、シンコペーションの多い曲だが、[A]ではあまりシンコペーションを意識しない（他の楽器のリズムに合わせない）形を取っている。

90

Intro ①

G Am G Am G 1. Am G

Vocal

Guitar I

Guitar II

Bass

Drums

2. G Am G Am G

Vocal

Woo

Guitar I

Guitar II

Bass

Drums

Intro ②

G Am G Am

Vocal

Ain't a car -

Guitar I

Guitar II

Bass

Drums

1. G 2. Am G

② (D.S. 2 time Straight)

Vocal

Am G B D G

Night 1.3) scenes wet dreams E - nough
 Ba - 2.4.) by ba by guess
 Night

Guitar I

Guitar II

Bass

Drums

Vocal

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

to make you drool And fire fire
 you win the prize May be ba

Guitar I

Guitar II

Bass

Drums

G D G G(onD) G G(onD) G 1.

by where the sun fire for the fuel Don't
 nev er shines

Guitar I, Guitar II, Bass, Drums

2. D Bdim(onF) E Bdim(onF) E fits like Bdim(onF)
 woo this must be love by ba by ba by a glove

Guitar I, Guitar II, Bass, Drums

Bdim(onF) E Bdim(onF) E Bdim(onF) E Bdim(onF) E Bdim(onF)

Vocal

Well it must be love _____ it must be love
 yeah yeah be yeah yeah yeah yeah _____

Guitar I

Guitar II

Bass

Drums

96

Bdim(onF) E Bdim(onF) E D G

fits like a glove to ② fits like a glove to ①

Vocal

fits like a glove _____

Guitar I

Guitar II

Bass

Drums

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains the first four staves of music. The vocal staff has a treble clef and a key signature of one flat. It features a melodic line with a 'D' in a box above the first measure. The guitar staves (I and II) have treble clefs and show a consistent rhythmic pattern of eighth notes with triplets. Chord changes from G to Am are indicated above the staves. The bass and drums staves are mostly empty, with some rests and a few notes in the bass staff.

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

Feel —

D.S. ①

Detailed description: This system continues the music from the first system. The vocal staff has a melodic line with a 'D' in a box above the first measure and a 'Feel' instruction at the end. The guitar staves (I and II) continue with the same rhythmic pattern. The bass staff has a few notes and rests. The drums staff has a few notes and rests. The system ends with a 'D.S. ①' marking.

Ⓢ Coda ①

Tempo Free

Vocal

N.C. E E

Cause when I go through her

Guitar I

Guitar II

Bass

Drums

98

Vocal

E

It's just like a Hot knife

Guitar I

Guitar II

Bass

Drums

E N.C. G

Vocal

Through but - ter

Guitar I

Guitar II

Bass

Drums

F G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

G Am G Am G Am G

Vocal

Woo yeah

Guitar I

Guitar II

Bass

Drums

100

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

101

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

H P 3 H P 3

5 9 7 5 9 5 7 7 9 5 9 7 9 5 7 9 7 6 6 7 9 8 7 9 9 8

4 4

5 0 2 2 1 2 0

D.S. ②

102

♩ Coda ②

Bdim(onF) E Bdim(onF) E Bdim(onF) E Bdim E Bdim E fits like a glove

Woo yeah

Vocal

Guitar I

Guitar II

Bass

Drums

Bdim E Bdim E Bdim E Bdim E Bdim E fits like a glove

ah well it must be love in must be love

Vocal

Guitar I

Guitar II

Bass

Drums

Bdim E Bdim E D G G Am G Am G

fits like a glove

Vocal

Guitar I

Guitar II

Bass

Drums

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

104

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

G Am G Am G Am G

Vocal

Guitar I

Guitar II

Bass

Drums

G Am N.C. F Am

Vocal

Guitar I

Guitar II

Bass

Drums

DANCE ALL OVER YOUR FACE

ダンス・オール・オーバー・ユア・フェイス

Words & Music by Gene Simmons

ギターだが、IntroのリフはAメロにも共通するリフ。16分のノリをもつファンキーなリズムなので、休符（特に16分休符）をしっかりと意識してプレイするように。Bのバックギング・リフの1小節目の3、4拍は、ハイ・コードのスライドをスムーズに行うように。あまりねばっこくならないようにするのがポイント。Cのバックギングはアルペジオ風に音を伸ばす感じで弾く。EのGt-1はソロ。4小節目は開放弦を含んだプリング・オフ・フレーズ。速いパッセージなので右手のピッキングとのコンビネーションも大事だ。6小節目の3弦14fはチョーク・アップからのダウンなので、チョーキングするときの音が出ないように注意しよう。HのGt-1、1小節目のフレージングの後、2小節目のアタマの2弦15fへ素速

いポジション・チェンジを行う。6小節目の1拍目、2弦15fでのチョーキングは人差指で行うのだが、力が入りにくいので音程に気を付けてチョーキングするように。ベースだが、16ビートでのラインなので、ノリ、フレージングともかなり複雑である。同じパターンの所でも、前は音を伸ばしていたのに、今回は休符になっていたりする部分もあるが、これはベストなノリをキープできているからこそできる間のようなもの。ピギナーは細かい符割りをよく確認してからノリを出すように心掛けてプレイしよう。ドラムだが、16ビートのノリを持つ曲だが、基本的なリズム・パターンは8ビートである。まず、リズム・キープをしっかりとすること。

Intro

Am C D Am C D C G

Vocal

Hey

Guitar I

Guitar II

Bass

Drums

Vocal

Am C D Am C

ba - by I know it's a jun - gle out there If you can play it cool I can play
 ba - by can you pass this quiz Well just put your mon - ey

Guitar I

Guitar II

< Another Guitar >

Bass

Drums

Vocal

D 2x(C) G Am C D

it deb - o - nair You were warm but there was an in - ner ice And
 where your mouth is is You're sharp as a slap from a lov - er's hand Hey

Guitar I

Guitar II

< Another Guitar >

Bass

Drums

Vocal

Am C D C G Am C

ba - by you were like a rol - lin' dice Well I told you once I
 ba - by ba - by ba - by this is all I can stand You played your hand and

Guitar I

Guitar II

Bass

Drums

108

Vocal

D Am C D

told you twice Hey lis-ten babe Well there's trou-ble in par-a-dise Well
 now you lose I got news Yes

Guitar I

Guitar II

<Another Guitar>

Bass

Drums

Am G D Am dance G dance

dance _____ all o-ver your face I'm gon-na dance dance

Guitar I

Guitar II

Bass

Drums

110

D C 1. Am G D (with Delay)

all o-ver your face _____ I'm gon-na dance _____ all o-ver you face _____ Hey

Guitar I

Guitar II

Bass

Drums

Vocal

Am G D (with Delay) E E D E D

dance _____ all o-ver your face _____

Guitar I

Guitar II

Bass

Drums

Vocal

E D E D E D E D

Guitar I

Guitar II

Bass

Drums

E D E B **F** Am

Vocal

Guitar I

Guitar II

Bass

Drums

Am

Vocal

No thigh high boots for-bid-den fruit — No sat-in and lace

Guitar I

Guitar II

Bass

Drums

— Feed Back —

Am G Am - with Delay → G D C

Vocal: Yes I'm gon-na dance dance all o-ver your face I'm gon-na

Guitar I: Arm.

Guitar II: Arm.

Bass: 5 4 5 5 4 5 5 0 2 3 5 7 5 7 3 4 2 2 3 5 5 5 3 4 2 5 3

Drums: r 3

114

Am G D Am G D C

Vocal: dance

Guitar I: 4

Guitar II: 4

Bass: 5 7 5 7 3 4 2 2 3 5 7 7 4 5 4 5 3

Drums: 6 6

Vocal

Am G D Am G

Guitar I

Guitar II

Bass

Drums

Vocal

D C Am G D

Guitar I

Guitar II

Bass

Drums

Am G D C

Vocal

Guitar I

Guitar II

Bass

Drums

4

4

116

Am G D

Vocal

Guitar I

Guitar II

Bass

Drums

4

4

6

6

AND ON THE 8TH DAY

アンド・オン・ザ・8th・デイ

Words & Music by Gene Simmons and Vinnie Vincent

ギターだが、Intro 1や[回]でのコード弾きでの分数コードに注意しよう。5弦開放のA音を生かし、1～4弦でCやDのコードを押さえ、同時に鳴らすというものだ。Intro 2はAのコードでのアルペジオ風なリフ・パターン。sus4の音使いが印象的である。[回]のGt-1はソロ。2小節目のチョーク・アップを使ったフレーズだが、ここはポルタメント的に音を下げていく感じで。譜面の音程はだいたいの目安として考えてもらいたい。3小節目のチョーキングは、前後のフィンガリングの流れからすると人差指で行う事になる。しっかりと音程を上げるように注意しよう。4小節目のチョーキング・ダウン、プリング・オフの後のフレーズだが、2弦13f、2弦12fと両

方とも人差指で押さえていくと、続くフレーズでのフィンガリングがスムーズになる。5小節目、7小節目あたりのピブラートは、アーム・ピブラートのニュアンスだろう。[回]のGt-1は、異弦同音によるハーモナイズド・チョーキングだ。両者の音程が一致するように、チョーキングする側の音程には気を付けるように。ベースはルート音だけではなく、コードにそったライン・フレーズが多く出てくる。フィンガリングもよく確認しておく事。ドラムだが、Codaでの3連パターンでのリズムには要注意だ。特に2拍3連がキッチリとハマらないとノリそのものがなくなってしまう。

Intro ①

A C(onA) D(onA) A F G A

The musical score is arranged in five staves. The top staff is for the Vocal line, which is mostly silent. The second and third staves are for Guitar I and Guitar II, respectively, showing complex chordal textures with many accidentals and fingering numbers. The fourth staff is for the Bass line, featuring a mix of eighth and sixteenth notes with some triplets and a '8va' marking. The bottom staff is for the Drums, showing a complex rhythmic pattern with various note values and rests.

Vocal

A G D E

Guitar I

Guitar II

Bass

Drums

118

Intro ②

Vocal

A A7 sus4 A A7 sus4 A A7 sus4 A A7 sus4

The

Guitar I

Guitar II

Bass

Drums

Vocal

A A7 sus4 A A7 sus4 A A7 sus4

sky is fal - lin' and the wheels come of life _____ Are grind - in' out a brand new
 Out of the ash - es come the dawn _____ And the shape of things to come

Guitar I

Guitar II

Bass

-1x Tacet ->

Drums

2x

Vocal

A A7 sus4 A A7 sus4 A A7 sus4

beat _____ The streets are burn - in' with the call of the wild _____ And
 Nev - er sur - ren - der just car - ry on _____

Guitar I

Guitar II

Bass

Drums

2x

Vocal

B F#m7 (on A) E A A7 sus4

I can feel the heat
Straight to king dom come
They'll call you names and
You sold Rock your soul and vir

Guitar I

Guitar II

Bass

Drums

120

Vocal

A A7 sus4 A A7 sus4 A A7 sus4

spit in your face
gin - i ty
car - ry the news
Can't But leg rape ends nev er die
To the heart of a brave new world Just

Guitar I

Guitar II

Bass

Drums

Vocal

A A7 sus4 A A7 sus4 B F#m7 (onA) E

pick up your gui - tar on your knees and pray And hold your head up high
 Born to rule it's des ti - ny Now it can be told
 Feel the noise in the name of rock Let the hea - vens roar

Guitar I

Guitar II

Bass

Drums

Vocal

E F (onE) G (onE) to A

And on the eighth day
 And on the eighth day
 And on the eighth day

Guitar I

Guitar II

Bass

Drums

Chords: C(onA), D(onA), A, F, G

Vocal:
 God cre - ate - d rock and roll
 God cre - ate - d rock and roll rock and roll And on the

Guitar I & II: Tablature for both guitars, including fret numbers and string numbers.

Bass: Bass line with fret numbers and string numbers.

Drums: Drum notation with 'x' marks for hits.

Chords: A, G, D, 1. E

Vocal:
 eighth day eighth day
 God cre - ate - d rock and roll
 God cre - ate - d

Guitar I & II: Tablature for both guitars, including fret numbers and string numbers.

Bass: Bass line with fret numbers and string numbers.

Drums: Drum notation with 'x' marks for hits.

2. E C A C(onA) D(onA)

Vocal
rock and roll On the eighth day God cre - ate - d

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

A F G A G D

Vocal
rock and roll rock and roll On the eighth day God cre - ate - d rock and

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

Vocal

E roll

rock and roll

D A D A

Guitar I

8va

C

U U H.U H.U

15 15 15 15 15 15 15 13 15

Guitar II

6.C

5

2 3 2 3 2 3 2 3 2 3

Bass

3 5 5 3 5

Drums

124

Vocal

A D A D E

Guitar I

14.C

D P

U U U U

17 15 15 17 17 17 15 13 12 14 14 14

Arm. Arm.

20 20 20 17 20 20 20 20 20 20

Guitar II

5 4 0 2 3 2 3 2 3

H.C

H.C

Bass

3 5 5 4 0

Drums

E F G E F G

Vocal

Guitar I

Guitar II

Bass

Drums

D.S.

⊕ Coda A C(onA) D(onA) A F rock and G roll

Vocal

eighth day God cre - ate - d rock and roll And on the

Guitar I

Guitar II

Bass

Drums

Vocal

A G D E

eighth day God cre - ate - d rock and roll

Guitar I

Guitar II

Bass

Drums

126

Vocal

D And on the A eighth day C(onA) God cre D(onA) ate d

↳ Vocal ad-lib. ↳

Guitar I

Guitar II

Bass

Drums

A rock and roll F G On the A eighth day

Vocal

Guitar I

Guitar II

Bass

Drums

G God cre D ate d A rock and roll F G And on the

Vocal

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.