

# VANHALEN

## BALANCE



BAND SCORE

# VANHALEN

## BALANCE

ヴァン・ヘイレン  
バランス

NICHION, INC. SHINKO MUSIC PUB. CO., LTD.



## CONTENTS

THE SEVENTH SEAL	セヴンス・シール	4
CAN'T STOP LOVIN' YOU	キャント・ストップ・ラヴィン・ユー	19
DON'T TELL ME (WHAT LOVE CAN DO)	ドント・テル・ミー	33
AMSTERDAM	アムステルダム	50
BIG FAT MONEY	ビッグ・ファット・マネー	62
STRUNG OUT	ストラング・アウト	85
NOT ENOUGH	ノット・イナフ	88
AFTERSHOCK	アフターショック	100
DOIN' TIME	ドゥーイン・タイム	123
BALUCHITHERIUM	バルチテリウム	127
TAKE ME BACK (DEJA VU)	テイク・ミー・バック(DEJA:VU)	137
FEELIN'	フィーリン	147

# THE SEVENTH SEAL

セヴンス・シール

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

3度の音を省いたコード・スタイルで曲を作っていくのが、ヴァン・ヘイレンの大きな特徴の一つという事が言えるが、この曲も例外ではない。Keyについては、ブルー・ノートを多用した限りなくマイナーに近いメジャー・キーという解釈が最適と思う。ギターはイントロからのバックিংは、1度5度コードを基本型としているが、1弦開放が時々聴こえる事から、譜面で示してあるようなスタイルで、4弦薬指、薬指第一関節の腹で3弦をミュート、1、2弦又は2弦のみを人差指で押さえるというフォーム以外は考えにくい。1弦開放音は、おそらく気分次第で出したり出さなかったりしているようだ。採譜の性質上、1音1音を忠実に記譜してあるが、出来れば上述の「気分次第」ということを念頭に置きながらプレイすることをお薦めする。[A]からのバックিংは（定位感、エフェクト処理などの細かい設定をするためと思われるが）

2本のギターで分けてレコーディングされている模様。Esus4からDコードにかけての部分がオーバー・ダビングされているが、ライブなどではこれを1本のギターでプレイすると判断し、譜面にまとめたのである。1度5度では歯切れよく力強いピッキングで音を出し、5弦を単音で弾く部分はしっかりとミュートをし、音を奥に引っ込める。極端と思われるくらいの落差を付けると、ちょうど良いバランスになるはず。[G]7小節目からのキメの部分は、ルートの6弦を親指で押さえてプレイしていると思われる。上に乗っているコードは、例の1度5度フォームなので、親指は楽に押さえられるだろう。ベースはイントロからの16分による刻みがメインのプレイだ。オルタネイト・ピッキングで音ムラが出来ないように。ドラムはハットのオープンの度合いの把握が、原曲の雰囲気を出す鍵になっている。

4

**Intro**

B D(onB) E(onB) B D(onB) A(onB) G(onB)

B D(onB) E(onB) A(onB) B D(onB) A(onB) G(onB)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B D(onB) E(onB) B(onA) D(onA) A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Oh

6

**A** E Esus4 D E D A

Vocal: yeah Woo

Other: [Empty staff]

Guitar I: [Complex fretboard notation with bends, vibrato, and fingerings]

Guitar II: [Empty staff]

Bass: [Complex fretboard notation with bends and fingerings]

Drums: [Complex notation with various drum symbols and patterns]

**B** E Esus4 D E D A

Vocal: Walk me down to the wish-ing well help me find that mir - a - cle

Other: [Empty staff]

Guitar I: [Complex fretboard notation with bends, vibrato, and fingerings]

Guitar II: [Empty staff]

Bass: [Complex fretboard notation with bends and fingerings]

Drums: [Complex notation with various drum symbols and patterns]

**Vocal**

splash that hol - y wa - ter on me      drown my faith in trin - i - ty, \_\_\_\_\_ yeah!      uh, \_\_\_\_\_ yeah

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of D major (indicated by two sharps: F# and C#) and 4/4 time. The score is arranged for a guitar ensemble (Guitar I and Guitar II), drums, and bass.

**Chord Progression:** The chords are indicated at the top of the score: C (D major), E (E major), G(on E) (G major with E in the bass), A(on E) (A major with E in the bass), D(on E) (D major with E in the bass), E (E major), G(on E) (G major with E in the bass), D(on E) (D major with E in the bass), and C(on E) (C major with E in the bass).

**Instrument Parts:**

- Vocal:** The vocal line is represented by a single staff with a treble clef and a key signature of two sharps. It contains whole rests for all 12 measures.
- Other:** The "Other" staff is also a single staff with a treble clef and a key signature of two sharps, containing whole rests for all 12 measures.
- Guitar I:** This staff uses a treble clef and a key signature of two sharps. It features a melodic line with various fingerings (e.g., 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3, 4) and articulations like slurs and accents. There are also some handwritten notes like "x" and "5" near the end of the piece.
- Guitar II:** This staff uses a bass clef and a key signature of two sharps. It contains whole rests for all 12 measures.
- Guitar II (Bass):** This staff uses a bass clef and a key signature of two sharps. It contains whole rests for all 12 measures.
- Bass:** The bass line is written on a single staff with a bass clef and a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. There are also some handwritten notes like "x" and "5" near the end of the piece.
- Drums:** The drum part is written on a single staff with a bass clef and a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. There are also some handwritten notes like "x" and "5" near the end of the piece.

**Vocal**

**E** **Esus4** **D** **E**

lit-tle by lit-tle, gon-na get it, I swear one more piece of the puz-zle, I'm there yeah  
 take me down to the vir-gin spring wash a way my suf-fer-ing oh

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**E** **D** **A** **E** **Esus4** **D**

got-ta get luck-y, got-ta get that done Lit-tle bit of luck nev-er hurt no one  
 splash that hol-y wa-ter on me wash my eyes so I can see

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chords: E, D, E, Aadd9, G6(onA), Am9, Bm<sup>(11)</sup>(onA)

Vocal: come on take me down, down, down, down, I'm in a cold  
come on take me down, down, down, down, I'm in a cold

Other: [Instrumental]

Guitar I: [Instrumental]

Guitar II: [Instrumental]

Bass: [Instrumental]

Drums: [Instrumental]

Chords: E, D(onE), E, D, Aadd9, G6(onA), Am9, E(onA) to ♯

Vocal: sweat Lord don't let me drown, drown, drown, in mother earth's soul.  
sweat yeah don't let me drown, drown, drown, in mother earth's soul.

Other: [Instrumental]

Guitar I: [Instrumental]

Guitar II: [Instrumental]

Bass: [Instrumental]

Drums: [Instrumental]



B D(onB) Am(onB)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

yet

E G(onE) A(onE) D(onE)

10

E A(onE) D(onE) C(onE) E G(onE) A(onE) D(onE)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

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

Vocal

Oh \_\_\_\_\_ yeah\_ yeah    un - der dark - en skies\_

Other

Guitar I

Guitar II

Bass

Drums

B<sup>b</sup>    C    Dm    B<sup>b</sup>    C    Dm

Vocal

\_\_\_\_\_ we'll see \_\_\_\_\_ the light \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums





E Esus4 D E D A

Vocal

brok-en now \_I can't help but feel some-one cracked \_the sev-enth seal

Other

Guitar I

Guitar II

Bass

Drums

E Esus4 D E D E

Vocal

noth-ing sacr-ed noth-ing left un-turned when noth-ing's sim-ple ten noth-ing's learned so

Other

Guitar I

Guitar II

Bass

Drums



Coda E D(onE) E D(onE) Aadd9 G6(onA) Am9 E(onA)

Vocal: not yet Lord I think I found, found, found, found, found my moth-er lode,

Other:

Guitar I: 1 2 3 0 0 0 7 1 2 3 3 4 5 5 6 7 7 8 9

Guitar II:

Bass: 0 7 7 7 5 7 5 5-6 11 17 17 11 12 17 19 17 17 15

Drums:

14

I B D(onB) E(onB) A(onB) B D(onB) A(onB) G(onB)

Vocal: hey Oh yeah

Other:

Guitar I: 7 9 10 12 10 12 2 2 5 7 7 9 10 12 10 12 5 5

Guitar II:

Bass: 7 7 7 5 6

Drums:

B D(onB) E(onB) A(onB) B(onA) D(onA) A(onB) 3 G 3

◀ Vocal Adlib. ▶

Vocal

Other

Guitar I

Guitar II

Bass

Drums

J E G(onE) A(onE) D(onE) E G(onE) D(onE)

—(Vocal Adlib.)—

Vocal

Other

Guitar I

Guitar II

Bass

Drums



E G(onE) A(onE) D(onE) E(onD) G(onD) D C(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

down, \_\_\_\_\_

16

B D(onB) E(onB) A(onB) B D(onB) A(onB) G(onB)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

down, down, \_\_\_\_\_ down, \_\_\_\_\_ down, down down take me

Vocal: B D(onB) E(onB) A(onB) B(onA) D(onA) A  
 down, down, down, down, down down

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

Vocal: A G E G(onE) A(onE) D(onE)  
 take me

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]



Chord progression for the first system: E G(onE) D(onE) C(onE) E G(onE)

Chord progression for the second system: A(onE) D(onE) E(onD) G(onD) D C(onD) A(onG) G

18

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F.O.

# CAN'T STOP LOVIN' YOU

キャン・ストップ・ラヴィン・ユー

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

覚えやすいサビのメロディと、流れるようなスムーズな展開はサミー・ヘイガーの要素が色濃く出ているが、リフのアイデア、サウンド・メイキング、ソロで転調させ雰囲気ガラッと変える所などは、エディ健在と言えるだろう。ギター、イントロのリフの指使いから解説していこう。4弦2fを人差指、3弦2fを中指、2弦3fを小指で押さえ、2弦2fに移ったときに薬指に変えるというパターンがベストだろう。薬指、小指は指板に対してなるべく直角になるように押さえ、1弦がミュートされないよう注意しよう。イントロ2からのFm7コードでは、ルートの6弦を親指で押さえているようだ。それと同時に5弦に軽く被さるようにし、ミュートをしている事も付け加えておく。イントロ2からのG2は、タッピング・ハーモニクスだ。ポジション的には、きれいな音が出しづらい位

置のタッピング・ハーモニクスであるため、どうしてもできない諸君は、ピッキング・ハーモニクスなどを代用してもかまわない。ちなみに、細かいポジショニングなどは、プロモーション・ビデオなどを参照してください。□8小節目のフレーズは、フィンガー・ピッキングによるもの。単音部は中指で上に引っ張るようにし、コード部は1、2弦は中指、薬指、3弦はピックで同じようにピッキングする方法がベストだ。□3小節目後半からのプレイは、タッピング・ハーモニクスで、( ) 内のフレットを右手でタッピングし、( ) 外は左手で押さえておくフレットという意味。□5小節目のテクニックは、ギターのボリュームを0にした状態でピッキングし、素早くボリュームを上げていくというボリューム奏法といわれるもの。小指でボリュームつまみを操作するように。

**Intro ①**

Asus4      A      Aadd9      A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Ha



## Intro ②

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature has two sharps (F# and C#), and the time signature is 4/4.

- Vocal:** Contains the lyrics "Hello, hello, good morning to you" across four measures. Chords above are Asus4, A, Aadd9, A, Fm7 -13, Fm7, Fm7 (11), and Fm7.
- Other:** Empty staff.
- Guitar I:** Features arpeggiated chords and fingerings (e.g., 0 2 2 0, 2 2 2 2). Includes a wavy line indicating a tremolo effect.
- Guitar II:** Includes tapping techniques labeled "Tapping: Harp" and fret numbers like 8va, 2, 3, 6, 7, 11.
- Bass:** Provides a steady bass line with notes like G2, D2, and F#2.
- Drums:** Shows a drum pattern with various strokes indicated by 'x' marks.

Dadd9 Dmaj7 E7 Asus4 A Aadd9 A

Vocal: There's a

Other:

Guitar I:

Guitar II:

Bass:

Drums:

**[A] Asus4 A Aadd9 A F#m7<sup>-13</sup> F#m7 F#m7<sup>(11)</sup> F#m7**

**Vocal**  
time and place\_\_\_\_\_ for ever - y - thing for ever - y - one We can

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Dadd9 Dmaj7 E Esus4 E Asus4 A Aadd9 A**

**Vocal**  
push with All\_\_\_\_\_ our might\_\_\_\_\_ but noth - in's gon - na come oh no. \_\_\_\_\_ noth - in's

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

F#m7<sup>-13</sup> F#m7 F#m7<sup>(11)</sup> F#m7 Dadd9 Dmaj7 E

Vocal

gon - na change \_\_\_\_\_ and if I asked you \_\_\_\_\_ not (to) try \_\_\_\_\_ oh \_\_\_\_\_ could you

Other

Guitar I

Guitar II

Bass

Drums

22

F#m B Dadd9

Vocal

let it be \_\_\_\_\_ I wan - na hold you and say \_\_\_\_\_ we can't

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch



**Vocal**

Badd9      G      G(onF#)      Em7      G(onD)

throw    this    all    a - way \_\_\_\_\_    tell me you    won't \_\_\_\_\_ go,    you    won't \_\_\_\_\_ go do you

**Other**

**Guitar I**

M      M

x<sup>2</sup> 2 3 4      2      2      4 4 0 4      2 2 0 2      0 0 0 0

**Guitar II**

Pick Scratch      Pick Scratch      Pick Scratch

(4/2)      (4/2)      (5/2)      (5/2)

**Bass**

2      2      2      0      3      2      0      5

**Drums**

>      >      >      >      >      >      >      >

**Vocal**

E      Asus4      A      Aadd9      A

have    to hear \_\_\_\_\_ me    say \_\_\_\_\_ I    can't stop    lov - in'    you \_\_\_\_\_    and no mat - ter what I

**Other**

<Chorus>

Woo      woo

**Guitar I**

1 2 3      3 2 2 2 2 2 :      0 2      X 2 2      0 0 2 2

**Guitar II**

Pick Scratch      Pick Scratch

(3/6)      (2/6)      (2/6)

**Bass**

/      /      /

**Drums**

>      >      >      >      >      >      >      >

F#m7<sup>-13</sup> F#m7 F#m7<sup>(11)</sup> F#m7 Dadd9 Dmaj7 <sup>to ②</sup> E Esus4 E <sup>to ①</sup>

Vocal

Say or do \_\_\_\_\_ you know \_\_\_\_\_ my heart \_\_\_\_\_ is true. oh \_\_\_\_\_ I can't \_\_\_\_\_ stop

Other

woo \_\_\_\_\_ woo \_\_\_\_\_

Guitar I

Guitar II

Bass

Drums

24

Asus4 A Aadd9 E D Asus4 A Aadd9 A

Vocal

lov - in' you \_\_\_\_\_ you can change your friends \_\_\_\_\_ your place \_\_\_\_\_ in life you can

Other

Guitar I

Guitar II

Bass

Drums

**Vocal**

change your mind \_\_\_\_\_ we can change the things \_\_\_\_\_ we say \_\_\_\_\_ and do

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

[illegible]





F      F (on E)      Dm      F (on C)      E

Vocal: \_\_\_\_\_ on    come on    come on \_\_\_\_\_ I just wan - na hear \_\_\_\_\_ you say \_\_\_\_\_ I can stop

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: *Pick Scratch* \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

D.S. ①

Coda ①  
 Asus4    A    Aadd9    A    Badd9

Vocal: lov - in' you \_\_\_\_\_ oh \_\_\_\_\_ I'm so twist - ed \_\_\_\_\_ and tied \_\_\_\_\_ and

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

The musical score for "I Remember" by Badd5 is presented in a multi-staff format. The score includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "all I re - mem - ber was how hard we tried". The score shows the vocal melody, guitar riffs, bass line, and drum pattern. The guitar parts include fret numbers and techniques like bends and slides. The bass part features a steady eighth-note pattern. The drum part consists of a simple rock beat.

Chord progression: D C D C

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Volume Technique  
-8va→

Chord progression: D C D Aadd9 N.C.

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**



**Vocal** **[H]** A Esus4(onG) F#m7 Esus4(onG) F#m7 Esus4(onG) F#m7 Esus4(onG)  
 and when \_\_\_\_\_ it's o - ver \_\_\_\_\_ I know how it's \_\_\_\_\_ gon - na be \_\_\_\_\_ and true love \_\_\_\_\_

**Other** Ha \_\_\_\_\_ ha \_\_\_\_\_

**Guitar I**  
 7 5 5 6 5 5 4 5 5 6 5 5 4 6 7 5 6 5 5 4 5 5 5 6 5 5 4 6

**Guitar II**

**Bass**  
 7 7 4 4

**Drums**

**Vocal** Dadd9 E Asus4 A Aadd9 A  
 \_\_\_\_\_ nev - er die \_\_\_\_\_ no \_\_\_\_\_ not fade a - way \_\_\_\_\_ and I can't stop

**Other** Woo \_\_\_\_\_

**Guitar I**  
 7 5 5 7 5 5 6 4 4 5 4 5 5 4 3 13 14 15 13 14 15 12 13 14 13 14 15

**Guitar II**

**Bass**  
 8 8 12 14 8 7 7 5 5 5 5 5 3 5 7

**Drums**

Pick Scratch  
 Pick Scratch

D.S.

Coda ②  
E

Asus4 A

Aadd9

A

F#m7 -13 F#m7

F#m7 (11)

Vocal

I can't stop lov - in' you and I know what I got to do

Other

woo

woo

Guitar I

12 3

12 3 12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

12 3

Guitar II

Bass

Drums

31

Vocal

hey ray what you said is true oh I can't stop lov - in' you oh

Other

woo

woo

Guitar I

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

2 2

Guitar II

Bass

Drums

A  $F^{\#}m7^{-13}$   $F^{\#}m7$   $F^{\#}m7^{(11)}$   $F^{\#}m7$   $Dadd9$   $Dmaj7$  E

Vocal

oh

Other

woo

Guitar I

Guitar II

Bass

Drums

32

E  $Esus4$  E  $Asus4$  A  $Aadd9$  A

Vocal

can't stop lov · in' you

Other

woo

Guitar I

Guitar II

Bass

Drums

ドント・テル・ミー

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

このアルバムでは6弦を1音下げたチューニングでのプレイが目立つが、その内の1つがこの曲。G1、G2共にこのセッティングにしておこう。なおベースも4弦1音下げた。最初のギター・リフは、右手小指でミュートしてピックの横側で擦るようにピッキングすると、CDと同じサウンドになる。[B]1小節目のコード・スタイルは、3度の音である3弦をミュートし、親指で6弦をミュートするという形を取る。こうするとストレートなマイナー感が減りマイルドになる。細かい部分ではあるが、ヴァン・ヘイレンのこだわりみたいなものが伝わってくる。[B]2小節目のハーモニクスは、ブラッシングをするために小指を4f辺りの高音弦に軽く被う形を取り、この状態でカッティングした際に自然に出たものだ。実際には1～3弦のブラッシング音も同時に含まれている事を認識しておこう。[C]からのG2は2コーラス目から入るが、ここでの

オクターヴ奏法のフォームは5弦薬指、薬指第一関節の腹で4弦をミュート、2弦人差指、人差指の先で3弦をミュートといった形をとっている。通常のオクターヴ奏法のフォームと違い、ここのフォームだと親指でネックを握るスタイルのままブレイできるという利点がある。[E] 5小節目のブレイは、右手の指で3弦9fをタッピングしチョーク・ダウンした後素早く3弦4fを押さえている薬指を7fへ移動させ、そこでチョーキングするといった複合技。

[K] 5小節目からはダブル・チョーキングをしてのトレモロ・ピッキングだ。チョーキングをするので2本の弦の幅が広がるので、エディ特有の、ハミングバード・ピッキングでやるとやり易くなる。

[L] 4小節目のハーフ・ミュートは、左手人差指をナットから1cmくらいボディよりの部分の弦上に、軽く被った状態でカッティングしたもの。

**Intro**

Vocal

F#m D E F#m D

It's o - k.

Guitar I

[6th. String : D Tuning]

Guitar II

[6th. String : D Tuning]

Bass

[4th. String : D Tuning]

Drums



**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Chords:** F#m, D, E, F#m, D, E

**Lyrics:** I'll do what I want if I choose I can take the fall there's a choice

34

**Vocal**

\_\_\_\_\_ it's my des - ti - ny \_\_\_\_\_ in my hands \_\_\_\_\_ yeah it's up \_\_\_\_\_ to me \_\_\_\_\_ I can drive.

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

① ② F#m D E F#m D E

I can shoot a gun in the streets score me some he-ro-in I can jump-  
 Hey then I'll pay for it if I'm right yeah you're gon-na hear A-bout it but I've tried-  
 Hey then I'll pay for it if I'm right yeah your gon-na deal with it 'cause I tried-

**Guitar I**

M M Harm. Harm. M M M

**Guitar II**

**Bass**

**Drums**

**Vocal**

F#m D E to F#m D E

by the sac-ri-fice bear the cross just like je-sus christ and I-  
 yeah I've tried for it I tried I tried 'til I'm sa-tis-fied and I-  
 yeah I tried for it I'll try-

**Guitar I**

M M M M M M M

**Guitar II**

2x Pick Scratch 2x Pick Scratch

**Bass**

**Drums**

[illegible]

**Vocal**

ain't gon - na tell ya what's right for you is it right.

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

to take the eas - y way close your eyes get on your knees an' pray now you're saved

Chords: D, F#m, D, E, F#m, D, E

Techniques: M, P, M, P, M, P, M

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

by a high - er voice giv - in' up giv - in' up giv - in' up your choice if I'm wrong

Chords: F#m, D, E, F#m, D, E

Techniques: (M), P, M, P, M, P, M

D.S. ①

⊕ Coda ①  
D

A

Vocal

ain't gon-na tell you what's right for you I've seen the

Guitar I

Guitar II

Bass

Drums

38

ⓔ Badd9

A

Vocal

dam-age done down with the shot-gun don't stop the

Guitar I

Guitar II

Bass

Drums



**C#add9**

**Cmaj7**

Vocal

set - ting sun on my king - dom come oooh

Guitar I

Guitar II

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is written in F#m (F# minor) and D major, with a 4/4 time signature. The guitar part (Guitar I) is the most complex, featuring a variety of techniques including palm muting (P), bends (B), triplets (3), and sixteenth-note runs. The bass part (Bass) provides a steady, rhythmic foundation with a mix of eighth and sixteenth notes. The drums (Drums) play a consistent pattern of eighth notes. The vocal part (Vocal) is a simple melody line. The score is divided into four measures, each corresponding to a chord change: F#m, D, F#m, and D. The guitar part is the most intricate, with many technical markings and fingerings. The bass part is more straightforward, focusing on rhythm. The drums play a steady, rhythmic pattern. The vocal part is a simple melody line. The score is divided into four measures, each corresponding to a chord change: F#m, D, F#m, and D.

Chord progression: F#m D E F#m D E

Vocal: [Empty staff]

Guitar I: Right Hand Tapping, r8va, rArm, LArm, (Ph)

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

40

Chord progression: F#m D E F#m D E

Vocal: [Empty staff]

Guitar I: S, P, H, P, (Ph), H, P, S, C, P, U, D, P, H, P, H

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

Chords: F#m D E F#m D E

Vocal: is it right\_

Guitar I: 6 3 (Ph) 3 8va 2c 2u U U 2u 14u 1u HU HU M HC 3 3

Guitar I Fingering: 4 2 4 2 4 2 4 2 2 2 2 4 4 15 17 17 17 17 17 17 2u 17 14u 17 1u 17 HU 17 17 M 14 4 4 2 4 2 4 (4)

Bass: 4 4 4 4 0 0 7 7 2 2 4 4 4 4 0 0 0 2 4 0

Drums: [Pattern of eighth and sixteenth notes]

41

Chords: F#m D E F#m D E

Vocal: to take the eas - y way\_ I don't know\_ I get on my kness an' pray\_ now I saved\_

Guitar I: 4 4 4 0 0 0 0 0 2 2

Guitar I Fingering: 4 4 4 0 0 0 0 0 2 2

Bass: [Pattern of eighth and sixteenth notes]

Drums: [Pattern of eighth and sixteenth notes]

41

Vocal

F#m D E F#m D E

by a high - er voice giv - in' up giv - in' up giv - in' up my choice if I'm wrong

Guitar I

Guitar II

Bass

Drums

D.S. ②

42

④ Coda ②

Vocal

F#m E D

I'll try e - ven die for it no I don't wan - na hear what love

Guitar I

Guitar II

Bass

Drums





**A** **D**

Vocal

love can do \_\_\_\_\_ no I \_\_\_\_\_ I \_\_\_\_\_ can't say \_\_\_\_\_ but your

Guitar I

Guitar II

Bass

Drums

44

**A** **Badd9**

Vocal

time is through \_\_\_\_\_ I've seen the dam - age done \_\_\_\_\_ oh Lord \_\_\_\_\_ I've heard the

Guitar I

Guitar II

Bass

Drums

Aadd9 C#add9

Vocal

shot - gun I fought the set - ting sun \_\_\_\_\_ on my king - dom come \_\_\_\_\_

Guitar I

Guitar II

Bass

Drums

45

Cmaj7 F#m D E

Vocal

ohhh \_\_\_\_\_

Guitar I

Guitar II

Bass

Drums

Chord progression: F#m D E F#m D E

Vocal: (Empty staff)

Guitar I: (Complex lead with various techniques like bends, vibrato, and fret numbers 4, 11, 12, 14, 16, 17)

Guitar II: (Empty staff)

Bass: (Bass line with fret numbers 4, 0, 2, 4)

Drums: (Drum pattern with various rhythms)

46

Chord progression: F#m D E F#m D E

Vocal: yeah \_\_\_\_\_ hey \_\_\_\_\_

Guitar I: (Complex lead with various techniques like bends, vibrato, and fret numbers 16, 17, 10, 7, 2, 4, 4, 2, 3, 5, 7, 5, 3, 2, 2, 5, 5, 2, 2, 5, 2, 5, 5)

Guitar II: (Empty staff)

Bass: (Bass line with fret numbers 4, 0, 2, 2, 2, 4, 4, 4, 0, 0, 2, 2)

Drums: (Drum pattern with various rhythms)

Chords: F#m D E F#m D

Vocal

Guitar I

Guitar II

Bass

Drums

47

Chords: D E F#m D E

Vocal

Guitar I

Guitar II

Bass

Drums

F#m                      D                      E                      F#m                      D                      E

Vocal

don't tell me what

Guitar I

Guitar II

Bass

Drums

48

F#m                      D                      F#m                      D

Vocal

love can do hey hey hey

Guitar I

Guitar II

Bass

Drums

Chords: F#m, D, F#m, D, F#m

Vocal: Uh hey hey hey hey don't tell me what love can do

Guitar I: 4/4

Guitar II: 4/4

Bass: 4/4

Drums: 4/4

49

Chords: D, F#m, D, F#m, D

Vocal: oh hey hey hey I'm

Guitar I: 4/4

Guitar II: 4/4

Bass: 4/4

Drums: 4/4

F.O.



# AMSTERDAM

アムステルダム

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

ギターは、6弦をDチューニングにし、それを生かしたリフ作りが見て取れる。イントロからのリフでは6弦2fを人差指で押さえた後、4、5、6fを中指、薬指、小指という順に押さえていく。6弦がノーマル・チューニングと比べたんでいる為、ピックを押しつけ過ぎると音程がシャープ気味になってしまうので注意しよう。2小節4拍目のX印は、弦を擦ったようなノイズ音。低音弦をピックと共に右手の腹をこすりつけていると思われる。十分なディストーション・サウンドじゃないとあの音は出ないので、注意しよう。Aからのリフでは、全てをダウン・ピッキングにし、6弦の単音部は、右手の腹をブリッジに乗せたミュートを行う方法がベスト。ピッキングが忙しくなるが、中途半端にアップ・ピッキングを入れると音量差が出来たり、アタックのニュアンスが変わってし

まうので。Eからのタッピング・プレイは、2弦2fをチョーキングした状態でタッピング&プリング・オフをする。3拍目だけはチョーキングした状態ではないので間違えないように。2小節目は、タッピングと同時に左手のポジションも上昇させていくというパターンだ。フレットを移動した直後の右手と左手のタイミングが難しいので、まずはスロー・テンポで把握しておこう。3、4小節目のフレーズは、クロマチックでトリッキーな効果を狙った物だと思われるが、1弦1fを人差指、2弦5fを小指というストレッチを、しっかりキープした形で動かしていくという感覚でプレイすれば、譜面の細かいフレット表示までは無視しても構わない。7小節目のフレーズは1弦小指、2弦薬指で2本の弦をチョーキングさせるが、2拍目だけは2弦のみのチョーキングになっている。

50

**Intro**

E D E D

Vocal

Let it mome Uh Oh yeah

Other

Guitar I

【6th. String : D Tuning】

Guitar II

【6th. String : D Tuning】

Bass

【4th. String : D Tuning】

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in G major (one sharp) and 4/4 time. The score is arranged for a vocal duo, two guitars, a bass, and drums.

**Vocal:** The vocal line is written for two voices. The melody is simple and haunting, with lyrics "The sound of silence" repeated. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (half), D4 (half), C#4 (quarter), B3 (quarter), A3 (half), G3 (half), F#3 (quarter), E3 (half), D3 (half), C#3 (quarter), B2 (quarter), A2 (half), G2 (half), F#2 (quarter), E2 (half), D2 (half), C#2 (quarter), B1 (quarter), A1 (half), G1 (half), F#1 (quarter), E1 (half), D1 (half), C#1 (quarter), B0 (quarter), A0 (half), G0 (half), F#0 (quarter), E0 (half), D0 (half), C#0 (quarter), B-1 (quarter), A-1 (half), G-1 (half), F#-1 (quarter), E-1 (half), D-1 (half), C#-1 (quarter), B-2 (quarter), A-2 (half), G-2 (half), F#-2 (quarter), E-2 (half), D-2 (half), C#-2 (quarter), B-3 (quarter), A-3 (half), G-3 (half), F#-3 (quarter), E-3 (half), D-3 (half), C#-3 (quarter), B-4 (quarter), A-4 (half), G-4 (half), F#-4 (quarter), E-4 (half), D-4 (half), C#-4 (quarter), B-5 (quarter), A-5 (half), G-5 (half), F#-5 (quarter), E-5 (half), D-5 (half), C#-5 (quarter), B-6 (quarter), A-6 (half), G-6 (half), F#-6 (quarter), E-6 (half), D-6 (half), C#-6 (quarter), B-7 (quarter), A-7 (half), G-7 (half), F#-7 (quarter), E-7 (half), D-7 (half), C#-7 (quarter), B-8 (quarter), A-8 (half), G-8 (half), F#-8 (quarter), E-8 (half), D-8 (half), C#-8 (quarter), B-9 (quarter), A-9 (half), G-9 (half), F#-9 (quarter), E-9 (half), D-9 (half), C#-9 (quarter), B-10 (quarter), A-10 (half), G-10 (half), F#-10 (quarter), E-10 (half), D-10 (half), C#-10 (quarter), B-11 (quarter), A-11 (half), G-11 (half), F#-11 (quarter), E-11 (half), D-11 (half), C#-11 (quarter), B-12 (quarter), A-12 (half), G-12 (half), F#-12 (quarter), E-12 (half), D-12 (half), C#-12 (quarter), B-13 (quarter), A-13 (half), G-13 (half), F#-13 (quarter), E-13 (half), D-13 (half), C#-13 (quarter), B-14 (quarter), A-14 (half), G-14 (half), F#-14 (quarter), E-14 (half), D-14 (half), C#-14 (quarter), B-15 (quarter), A-15 (half), G-15 (half), F#-15 (quarter), E-15 (half), D-15 (half), C#-15 (quarter), B-16 (quarter), A-16 (half), G-16 (half), F#-16 (quarter), E-16 (half), D-16 (half), C#-16 (quarter), B-17 (quarter), A-17 (half), G-17 (half), F#-17 (quarter), E-17 (half), D-17 (half), C#-17 (quarter), B-18 (quarter), A-18 (half), G-18 (half), F#-18 (quarter), E-18 (half), D-18 (half), C#-18 (quarter), B-19 (quarter), A-19 (half), G-19 (half), F#-19 (quarter), E-19 (half), D-19 (half), C#-19 (quarter), B-20 (quarter), A-20 (half), G-20 (half), F#-20 (quarter), E-20 (half), D-20 (half), C#-20 (quarter), B-21 (quarter), A-21 (half), G-21 (half), F#-21 (quarter), E-21 (half), D-21 (half), C#-21 (quarter), B-22 (quarter), A-22 (half), G-22 (half), F#-22 (quarter), E-22 (half), D-22 (half), C#-22 (quarter), B-23 (quarter), A-23 (half), G-23 (half), F#-23 (quarter), E-23 (half), D-23 (half), C#-23 (quarter), B-24 (quarter), A-24 (half), G-24 (half), F#-24 (quarter), E-24 (half), D-24 (half), C#-24 (quarter), B-25 (quarter), A-25 (half), G-25 (half), F#-25 (quarter), E-25 (half), D-25 (half), C#-25 (quarter), B-26 (quarter), A-26 (half), G-26 (half), F#-26 (quarter), E-26 (half), D-26 (half), C#-26 (quarter), B-27 (quarter), A-27 (half), G-27 (half), F#-27 (quarter), E-27 (half), D-27 (half), C#-27 (quarter), B-28 (quarter), A-28 (half), G-28 (half), F#-28 (quarter), E-28 (half), D-28 (half), C#-28 (quarter), B-29 (quarter), A-29 (half), G-29 (half), F#-29 (quarter), E-29 (half), D-29 (half), C#-29 (quarter), B-30 (quarter), A-30 (half), G-30 (half), F#-30 (quarter), E-30 (half), D-30 (half), C#-30 (quarter), B-31 (quarter), A-31 (half), G-31 (half), F#-31 (quarter), E-31 (half), D-31 (half), C#-31 (quarter), B-32 (quarter), A-32 (half), G-32 (half), F#-32 (quarter), E-32 (half), D-32 (half), C#-32 (quarter), B-33 (quarter), A-33 (half), G-33 (half), F#-33 (quarter), E-33 (half), D-33 (half), C#-33 (quarter), B-34 (quarter), A-34 (half), G-34 (half), F#-34 (quarter), E-34 (half), D-34 (half), C#-34 (quarter), B-35 (quarter), A-35 (half), G-35 (half), F#-35 (quarter), E-35 (half), D-35 (half), C#-35 (quarter), B-36 (quarter), A-36 (half), G-36 (half), F#-36 (quarter), E-36 (half), D-36 (half), C#-36 (quarter), B-37 (quarter), A-37 (half), G-37 (half), F#-37 (quarter), E-37 (half), D-37 (half), C#-37 (quarter), B-38 (quarter), A-38 (half), G-38 (half), F#-38 (quarter), E-38 (half), D-38 (half), C#-38 (quarter), B-39 (quarter), A-39 (half), G-39 (half), F#-39 (quarter), E-39 (half), D-39 (half), C#-39 (quarter), B-40 (quarter), A-40 (half), G-40 (half), F#-40 (quarter), E-40 (half), D-40 (half), C#-40 (quarter), B-41 (quarter), A-41 (half), G-41 (half), F#-41 (quarter), E-41 (half), D-41 (half), C#-41 (quarter), B-42 (quarter), A-42 (half), G-42 (half), F#-42 (quarter), E-42 (half), D-42 (half), C#-42 (quarter), B-43 (quarter), A-43 (half), G-43 (half), F#-43 (quarter), E-43 (half), D-43 (half), C#-43 (quarter), B-44 (quarter), A-44 (half), G-44 (half), F#-44 (quarter), E-44 (half), D-44 (half), C#-44 (quarter), B-45 (quarter), A-45 (half), G-45 (half), F#-45 (quarter), E-45 (half), D-45 (half), C#-45 (quarter), B-46 (quarter), A-46 (half), G-46 (half), F#-46 (quarter), E-46 (half), D-46 (half), C#-46 (quarter), B-47 (quarter), A-47 (half), G-47 (half), F#-47 (quarter), E-47 (half), D-47 (half), C#-47 (quarter), B-48 (quarter), A-48 (half), G-48 (half), F#-48 (quarter), E-48 (half), D-48 (half), C#-48 (quarter), B-49 (quarter), A-49 (half), G-49 (half), F#-49 (quarter), E-49 (half), D-49 (half), C#-49 (quarter), B-50 (quarter), A-50 (half), G-50 (half), F#-50 (quarter), E-50 (half), D-50 (half), C#-50 (quarter), B-51 (quarter), A-51 (half), G-51 (half), F#-51 (quarter), E-51 (half), D-51 (half), C#-51 (quarter), B-52 (quarter), A-52 (half), G-52 (half), F#-52 (quarter), E-52 (half), D-52 (half), C#-52 (quarter), B-53 (quarter), A-53 (half), G-53 (half), F#-53 (quarter), E-53 (half), D-53 (half), C#-53 (quarter), B-54 (quarter), A-54 (half), G-54 (half), F#-54 (quarter), E-54 (half), D-54 (half), C#-54 (quarter), B-55 (quarter), A-55 (half), G-55 (half), F#-55 (quarter), E-55 (half), D-55 (half), C#-55 (quarter), B-56 (quarter), A-56 (half), G-56 (half), F#-56 (quarter), E-56 (half), D-56 (half), C#-56 (quarter), B-57 (quarter), A-57 (half), G-57 (half), F#-57 (quarter), E-57 (half), D-57 (half), C#-57 (quarter), B-58 (quarter), A-58 (half), G-58 (half), F#-58 (quarter), E-58 (half), D-58 (half), C#-58 (quarter), B-59 (quarter), A-59 (half), G-59 (half), F#-59 (quarter), E-59 (half), D-59 (half), C#-59 (quarter), B-60 (quarter), A-60 (half), G-60 (half), F#-60 (quarter), E-60 (half), D-60 (half), C#-60 (quarter), B-61 (quarter), A-61 (half), G-61 (half), F#-61 (quarter), E-61 (half), D-61 (half), C#-61 (quarter), B-62 (quarter), A-62 (half), G-62 (half), F#-62 (quarter), E-62 (half), D-62 (half), C#-62 (quarter), B-63 (quarter), A-63 (half), G-63 (half), F#-63 (quarter), E-63 (half), D-63 (half), C#-63 (quarter), B-64 (quarter), A-64 (half), G-64 (half), F#-64 (quarter), E-64 (half), D-64 (half), C#-64 (quarter), B-65 (quarter), A-65 (half), G-65 (half), F#-65 (quarter), E-65 (half), D-65 (half), C#-65 (quarter), B-66 (quarter), A-66 (half), G-66 (half), F#-66 (quarter), E-66 (half), D-66 (half), C#-66 (quarter), B-67 (quarter), A-67 (half), G-67 (half), F#-67 (quarter), E-67 (half), D-67 (half), C#-67 (quarter), B-68 (quarter), A-68 (half), G-68 (half), F#-68 (quarter), E-68 (half), D-68 (half), C#-68 (quarter), B-69 (quarter), A-69 (half), G-69 (half), F#-69 (quarter), E-69 (half), D-69 (half), C#-69 (quarter), B-70 (quarter), A-70 (half), G-70 (half), F#-70 (quarter), E-70 (half), D-70 (half), C#-70 (quarter), B-71 (quarter), A-71 (half), G-71 (half), F#-71 (quarter), E-71 (half), D-71 (half), C#-71 (quarter), B-72 (quarter), A-72 (half), G-72 (half), F#-72 (quarter), E-72 (half), D-72 (half), C#-72 (quarter), B-73 (quarter), A-73 (half), G-73 (half), F#-73 (quarter), E-73 (half), D-73 (half), C#-73 (quarter), B-74 (quarter), A-74 (half), G-74 (half), F#-74 (quarter), E-74 (half), D-74 (half), C#-74 (quarter), B-75 (quarter), A-75 (half), G-75 (half), F#-75 (quarter), E-75 (half), D-75 (half), C#-75 (quarter), B-76

The musical score is arranged in six staves. The top staff is for the Vocal, with lyrics "Look-ing good through the win - dow". The second staff is for Other. The third staff is for Guitar I, featuring a "Tapping Harm." section. The fourth staff is for Guitar II. The fifth staff is for Bass. The sixth staff is for Drums. The score includes various musical notations such as notes, rests, and dynamic markings.

Chords: D E D G# A G# A

Vocal: shin - in' red and blue light a lit-tle thick in the bot-tom but still look-in' al -

Other: (Empty staff)

Guitar I: (Complex fretboard notation with chords and fingerings)

Guitar II: (Empty staff)

Bass: (Complex fretboard notation with chords and fingerings)

Drums: (Complex notation with various drum symbols and patterns)

52

Chords: A D E D E B D E

Vocal: -right yeah got a pock-et full a mon - ey Woo

Other: (Empty staff)

Guitar I: (Complex fretboard notation with chords and fingerings)

Guitar II: (Empty staff)

Bass: (Complex fretboard notation with chords and fingerings)

Drums: (Complex notation with various drum symbols and patterns)

Vocal

got me a long night a head a quick stop by the bull-dog score me some Pan-a-ma

Other

Guitar I

Guitar II

Bass

Drums

Vocal

red yeah Oh 1.3) wham - bam oh Am-ster-dam 2.) wham - bam oh Am-ster-dam 4.) wham - bam oh Am-ster-dam

Other

Guitar I

Guitar II

Bass

Drums



**Vocal** D E D E

Uh caught a plane out - ta Mos - cow Uh spent one cold night in Ber - lin yeah

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** D A D G A 2. F#m

it's a long hard way but I'm a com - in' back a - gain yea oh if she can't then no one else can

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**



**Vocal**

no yeah

**Other**

**Guitar I**

Picking Tri. 8va 1H.C

**Guitar II**

8va Arm. C 14 17

**Bass**

**Drums**

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal duo, guitar, and drums. The key signature is E major (three sharps: F#, C#, G#), and the time signature is 4/4. The score is divided into five systems, each representing a measure of music. The vocal parts are written for two voices, with lyrics provided below the notes. The guitar parts include both standard notation and fretboard diagrams. The drum part is written in bass clef with standard notation. The score includes various musical notations such as dynamics (p, f), articulation (accents, slurs), and performance instructions (e.g., "M" for mute, "H.C." for harmonic). The lyrics are: "Hello, friends, it's been a while. / I've been thinking about you all. / And I hope you're all well. / And I hope you're all well." The score is a full-page spread, with the music continuing across the bottom of the page.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a multi-staff score for a band, including Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system covers the first four measures, and the second system covers the next four measures. The Vocal part is a single melodic line. The Other part is a single melodic line. Guitar I and II are electric guitars, with Guitar I playing a melodic line and Guitar II playing a rhythmic accompaniment. The Bass part is a single melodic line. The Drums part is a single melodic line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system ends with a double bar line and repeat signs. The second system ends with a double bar line and repeat signs.

[illegible]

**Vocal** E

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

oh

*Handwritten notes: P, H.c, M, Arm.*

*Handwritten numbers: 2 2 5 2, 4 2 4 4, 4 2 6 2, 4 2 2 0, 5 2 6 2, 4 2 4 4, 4 0*

58

**Vocal** Em D C D

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

yea yea yea yea yea yea

*Handwritten notes: 8va. Harm., Harm., Arm., P, H, PHS, H.c*

*Handwritten numbers: 7 8 9, 5 6 7, 3, 10, 12, 7, 10, 12, 5, 2, 4, 2, 4, 4, 4, 4, 5, 6, 7, 0, 5, 2*

Em D C

Vocal

oh oh

Other

yea yea yea

Guitar I

Guitar II

Bass

Drums

D E D

Vocal

yeah

Other

Guitar I

Guitar II

Bass

Drums

E D A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

oh

oh

D.S. ①

60

Ⓢ Coda ① F#m E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

if she can't then no one else can

yea yea yea

Ⓢ Coda ② F#m E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

stone me like noth-in' else can yea yea yea

yea yea yea

D.S. ②

Chord progression: F#m E D F#m E

Vocal: [Musical staff with notes and rests]

Other: [Musical staff with notes and rests]

Guitar I: [Musical staff with notes, rests, and fret numbers (2, 0, 4, 4, 4, 0, 0, 2, 2, 2, 2, 7, 7, 7, 12, 14, 13, 14, 14)]

Guitar II: [Musical staff with notes, rests, and fret numbers (2, 4, 4, 2, 4, 4, 4, 4, 2, 4, 4, 2, 2, 2, 2, 4, 2, 2, 16, 14, 16, 15, 16, 14, 16, 16, 16, 14, 16, 14, 16, 14, 14, 17)]

Bass: [Musical staff with notes and rests]

Drums: [Musical staff with drum notation]

Chord progression: E D F#m E D F#m E

Vocal: [Musical staff with notes and rests]

Other: [Musical staff with notes and rests]

Guitar I: [Musical staff with notes, rests, and fret numbers (2, 0, 4, 4, 4, 0, 0, 2, 2)]

Guitar II: [Musical staff with notes, rests, and fret numbers (17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 16, 16, 14, 16, 16, 16, 16, 16, 16, 14, 16, 14, 17, 14, 16, 14, 14, 14, 14, 14, 14, 14, 17, 17, 14, 12, 9, 9, 7, 7, 5, 5, 14, 11, 11, 9, 6, 6, 4, 4, 2, 2)]

Bass: [Musical staff with notes and rests]

Drums: [Musical staff with drum notation]

# BIG FAT MONEY

ビッグ・ファット・マネー

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

ギターはAからは、軽く高音弦をブラッシングした後、1～3弦を使った7thコードに移る。このコードは1弦9fを小指、2弦8fを中指、3弦9fを薬指で押さえるパターンがスタンダードだ。通常はこれに4弦7fを人差指で押さえる形になる。B2小節目G2のクォーター・チョーキングは、1弦8fを小指、2弦7fを薬指で押さえ、2本の弦共に半音近くまでチョーキングさせるという方法。タイミングはポルタメントで。DからのG2はドライブ感を出すため低音弦の刻みがオーバーダビングされているが、ライブではG1をプレイするはずだ。そのG1の2小節4拍目は、Aコードの1度5度の変形。指を開いて1、2弦を小指を寝かせて押さえること。Gからのリードは、ジャズ的なアプローチ（理論やスケールに頼った物ではなく、もちろんエディの感覚による）を生かした遊び心あふれるアドリブ演奏。ジャズっぽく聴こえるのは、もちろんス

ケール外の音を使っているという事もあるが、クリーンで枯れたギターのトーンによるものが大きいだろう。使用ギターはギブソンES-335。G1のバックイングは、オーソドックスな9thコードだが、親指を握りしめ6弦をミュートする形が出来ていない人が結構いるので、基本的な知識として留めておこう。I5小節目からは、右手の人差指と中指を同時にタッピングするフレーズ。ここではタッピング後にプリング・オフを行わないので、左手もタッピングするという事になる。右手と左手の交互のタイミングが非常に難しいので、スロー・テンポで完全に把握しておく必要がある。M11小節目からのライト・ハンド・ハーモニクスというのは、右手の人差し指を伸ばし、低音弦中心に軽く乗せた状態で右手はプリングを繰り返す。ここでは、ピッキングは1回も入らないことになる。

62

The musical score is arranged in six staves. The top staff is for the Vocal, with lyrics: "two three four some say mon - ey is bad \_\_\_\_\_ for the soul \_\_\_\_\_ bad...". Above the first measure of the vocal staff is the marking "N.C.". The second staff is labeled "Other" and contains a whole rest. The third staff is for "Guitar I", showing a treble clef staff with a whole rest and a bass clef staff with a whole rest. The fourth staff is for "Guitar II", also with a whole rest in both staves. The fifth staff is for "Bass", with a whole rest in both staves. The sixth staff is for "Drums", showing a bass drum pattern in the first measure and a whole rest in the second measure. The score includes various musical notations such as rests, accidentals, and dynamic markings like "N.C." and "M".

N.C.

Vocal

\_\_\_\_\_ for the rock \_\_\_\_\_ bad \_\_\_\_\_ for the roll \_\_\_\_\_ bad \_\_\_\_\_ for the heart \_\_\_\_\_ bad \_\_\_\_\_ for the brain \_\_\_\_\_ bad \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

\_\_\_\_\_ for damn \_\_\_\_\_ near ever . y . thing \_\_\_\_\_ oh yeah \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums

8va. Harm. Arm.

Harm. Arm.

E7 +9



E7<sup>+9</sup>

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Oh oh

[B] A

64

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

**A** **D**

Vocal: hey it must be good for some thing

Other: [Empty staff]

Guitar I: [Staff with chords H, M, P, P, B.C., M, M and fret numbers 4, 5, 0, 0, 0, 5, 3, 0, 3, 3, 2, 0, 4, 0, 0, 0, 7, 0, 0, 0, 4, 5]

Guitar II: [Staff with chords D, P, C, D, P, B.C., 8va, B., and fret numbers 7, 7, 5, 7, 7, 7, 5, 7, 5, 5, 5, 5, 7, 14, 13, 12, 12, 12, 12, 7, 5]

Bass: [Staff with fret numbers 3, 5, 5, 5, 5, 5, 5, 5, 3, 3, 5, 5]

Drums: [Staff with drum notation]

**D** **A**

Vocal: come on \_\_\_\_\_ pay the rent \_\_\_\_\_

Other: [Empty staff]

Guitar I: [Staff with chords H, M, M, M, H, P, M, M and fret numbers 4, 5, 5, 5, 5, 5, 2, 0, 0, 3, 0, 2, 0, 0, 0, 0, 7, 0, 0, 0, 4]

Guitar II: [Staff with chords M, P, H.C., C, C, D, P and fret numbers 5, 5, 7, 7, 5, 7, 5, 7, 6, 5, 0, 5, 3, 0, 3, 3, 11, 11, 3, 3, 1, 7, 7, 5, 7, 3]

Bass: [Staff with fret numbers 3, 5, 5, 5, 5, 5, 5, 5, 0, 3, 0, 5, 5]

Drums: [Staff with drum notation]

66

A C G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 66: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

Measure 67: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

Measure 68: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

Measure 69: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

Measure 70: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

D(onF#) A A(onG#) A(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 71: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

Measure 72: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

Measure 73: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

Measure 74: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

Measure 75: Guitar I has a bend on the 4th string, 5th fret. Guitar II has a bend on the 5th string, 5th fret. Bass has a bend on the 3rd string, 5th fret. Drums have a pattern of eighth notes.

A(onG)    A(onE)    A(onD) A(onC)    A    E7<sup>+9</sup>

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A  
 D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

tel - e - phone    tel - e - fax    tel - e - funk-in' tel - e - trash    tell a cop    tell a friend    think we've hit the stone - y end

**A**

Vocal

noth - ing left, noth - ing right now they want a big - ger bite ever - y - bod - y wants some ever - y - bod - y wants big

Other

Guitar I

Guitar II

Bass

Drums

68

**D**

Vocal

mon - ey. oh yeah they want big fat

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal: mon - ey \_\_\_\_\_ that's what I

Other: \_\_\_\_\_

Guitar I: *M* *M* *M* *P* *P*

Guitar II: % % %

Bass: 5 5 7 7 5 5 4 4

Drums: 4

Vocal: <sup>①②</sup> **G** want \_\_\_\_\_ **D(onF#)** big fat mon - ey \_\_\_\_\_ **A** **A(onG#)** **A(onG)**

Other: *D.S. 2x* → % %

Guitar I: 4 ③ ③ 3 2 5 2 5 0 2 0 2 0 2 5 2 2 2 1 1 0

Guitar II: \_\_\_\_\_

Bass: 3 3 2 2 3 3 4 4 5 2 2 2 2 0 3 0 7 6 6 5

Drums: % % %

A(onG) A(onE) A(onD) A(onC) A E7<sup>+9</sup> ①② to ♯

Vocal

Other

Guitar I

Guitar II

Bass

Drums

70

F A  
 too much temp - ta - tion enough to kill a gen - e - ra - tion space sta - tion star - va - tion prem - a - ture e - jac - u - la - tion

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal: this ain't groov - in' this \_\_\_\_\_ ain't funk - y it's on my back\_\_ but it ain't\_\_ my mon - key. no\_\_

Other: [Empty staff]

Guitar I: [Staff with notes, fret numbers (4, 5, 0, 0, 0, 0, 7, 0, 0, 0, 4), and markings (M, C, P, Q.C)]

Guitar II: [Staff with slash marks (%)]

Bass: [Staff with slash marks (%) and notes (5, 5, 2, 0, 3, 0, 4, 0)]

Drums: [Staff with drum notation]

**D**

Vocal: oh yeah \_\_\_\_\_ gim-me some of that big big

Other: [Empty staff]

Guitar I: [Staff with notes, fret numbers (4, 0, 0, 0, 0, 7, 0, 0, 0, 4, 5), and markings (M, P, B, H, P)]

Guitar II: [Staff with slash marks (%)]

Bass: [Staff with slash marks (%) and notes (5, 5, 0, 3, 4)]

Drums: [Staff with drum notation]



**Vocal**

mon - ey that what I

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

D.S. ①

72

Ⓢ Coda ①  
E7 +9

**Vocal**

big big mon - ey

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

8va

12 13 14

13 14 15

14

11 12 14

11 13 12

10 10 9 7

7 7 9

Chord progression: C<sub>9</sub> A<sup>#</sup><sub>9</sub> B<sub>9</sub> B<sub>9</sub> C<sub>9</sub> A<sup>#</sup><sub>9</sub> B<sub>9</sub>

**Vocal**: [Musical staff with treble clef, key signature of three sharps, and whole rests for all measures.]

**Other**: [Musical staff with treble clef, key signature of three sharps, and whole rests for all measures.]

**Guitar I**: [Musical staff with treble clef, key signature of three sharps. Contains rhythmic patterns with 'x' marks and melodic lines with 'M' markings.]

**Guitar II**: [Musical staff with treble clef, key signature of three sharps. Contains complex melodic lines with various techniques marked: 's' (slide), '8va' (octave up), 'b.c' (bend/catch), and 'c' (cascading). Fingering numbers are present.]

**Bass**: [Musical staff with bass clef, key signature of three sharps. Contains a steady eighth-note bass line.]

**Drums**: [Musical staff with bass clef, key signature of three sharps. Contains a drum pattern with 'x' marks for hits.]

Chord progression: C<sub>9</sub> A<sup>#</sup><sub>9</sub> C<sub>9</sub> A<sup>#</sup><sub>9</sub> B<sub>9</sub> A<sup>#</sup><sub>9</sub> A<sub>9</sub>

**Vocal**: [Musical staff with treble clef, key signature of three sharps, and whole rests for all measures.]

**Other**: [Musical staff with treble clef, key signature of three sharps, and whole rests for all measures.]

**Guitar I**: [Musical staff with treble clef, key signature of three sharps. Contains rhythmic patterns with 'x' marks and melodic lines with 'M' markings.]

**Guitar II**: [Musical staff with treble clef, key signature of three sharps. Contains complex melodic lines with various techniques marked: 'c' (cascading), 'h.c' (harmonic catch), 'h.u' (harmonic upbow), 'D' (double stop), 'P' (palm mute), '8va' (octave up), and 's' (slide). Fingering numbers are present.]

**Bass**: [Musical staff with bass clef, key signature of three sharps. Contains a steady eighth-note bass line.]

**Drums**: [Musical staff with bass clef, key signature of three sharps. Contains a drum pattern with 'x' marks for hits.]

Chord progression for the first system: G<sup>#</sup><sub>9</sub>, G<sub>9</sub>, D<sup>#</sup><sub>9</sub>, E<sub>9</sub>, D<sup>#</sup><sub>9</sub>, E<sub>9</sub>, F<sub>9</sub>.

Chord progression for the second system: F<sub>9</sub>, D<sup>#</sup><sub>9</sub>, E<sub>9</sub>, D<sup>#</sup><sub>9</sub>, E<sub>9</sub>, F<sub>9</sub>, D<sup>#</sup><sub>9</sub>.

The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Guitar I and II parts include fret numbers and techniques such as bends (b), slides (s), and palm mutes (M). The Drums part includes a double bar line at the end of the second system.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of D major (indicated by two sharps: F# and C#) and 4/4 time. The score is arranged for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

**Chord Progression:** The chords are E9, D#9, E9, F9, D#9, and E9, positioned above the first six measures respectively.

**Vocal and Other:** Both parts are silent throughout the piece, indicated by whole rests on their respective staves.

**Guitar I:**

- Measures 1-2: A melodic line starting on G4, moving up to A4, B4, and C#5, with a "M" (Mute) marking over the first four notes.
- Measures 3-4: Continuation of the melodic line, ending on D5.
- Measures 5-6: A descending melodic line starting on C#5, moving down to B4, A4, and G4, with a "M" marking over the last two notes.
- Measures 7-8: A descending melodic line starting on F#4, moving down to E4, D4, and C#4.
- Measures 9-10: A descending melodic line starting on B3, moving down to A3, G3, and F#3.
- Measures 11-12: A descending melodic line starting on E3, moving down to D3, C#3, and B2.

**Guitar II:**

- Measures 1-2: A descending melodic line starting on G4, moving down to F#4, E4, and D4.
- Measures 3-4: A descending melodic line starting on C#4, moving down to B3, A3, and G3.
- Measures 5-6: A descending melodic line starting on F#3, moving down to E3, D3, and C#3.
- Measures 7-8: A descending melodic line starting on B2, moving down to A2, G2, and F#2.
- Measures 9-10: A descending melodic line starting on E2, moving down to D2, C#2, and B1.
- Measures 11-12: A descending melodic line starting on G1, moving down to F#1, E1, and D1.

**Bass:**

- Measures 1-2: A descending melodic line starting on G3, moving down to F#3, E3, and D3.
- Measures 3-4: A descending melodic line starting on C#3, moving down to B2, A2, and G2.
- Measures 5-6: A descending melodic line starting on F#2, moving down to E2, D2, and C#2.
- Measures 7-8: A descending melodic line starting on B1, moving down to A1, G1, and F#1.
- Measures 9-10: A descending melodic line starting on E1, moving down to D1, C#1, and B0.
- Measures 11-12: A descending melodic line starting on G0, moving down to F#0, E0, and D0.

**Drums:**

- Measures 1-2: A steady quarter-note pattern on the snare drum.
- Measures 3-4: A steady quarter-note pattern on the snare drum.
- Measures 5-6: A steady quarter-note pattern on the snare drum.
- Measures 7-8: A steady quarter-note pattern on the snare drum.
- Measures 9-10: A steady quarter-note pattern on the snare drum.
- Measures 11-12: A steady quarter-note pattern on the snare drum.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal duo, guitar, and drums. The score is written in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked as "Moderato".

The score includes the following parts:

- Vocal:** The vocal melody is written for two voices. The lyrics "The sound of silence" are written below the notes. The melody is simple and memorable, with a long note on "silence" that spans across the bar line.
- Other:** This part is a second vocal line, likely for a harmony or counter-melody. It follows a similar pattern to the first vocal line.
- Guitar I:** The guitar part is written for a single guitar. It features a series of chords in the first measure, followed by a long, sustained note in the second measure. The notation includes fingerings (1-4) and a "8va" (octave) marking.
- Guitar II:** The second guitar part is written for a second guitar. It features a series of chords in the first measure, followed by a long, sustained note in the second measure. The notation includes fingerings (1-4) and a "8va" (octave) marking.
- Bass:** The bass part is written for a bass guitar. It features a series of chords in the first measure, followed by a long, sustained note in the second measure. The notation includes fingerings (1-4) and a "8va" (octave) marking.
- Drums:** The drum part is written for a drum kit. It features a simple, steady rhythm in the first measure, followed by a long, sustained note in the second measure. The notation includes a "8va" (octave) marking.

The score is a full-page musical score, with the title "The Sound of Silence" and the band name "Simon & Garfunkel" at the top. The tempo "Moderato" is also indicated. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The layout is clean and professional, with clear markings for each instrument part.

**Vocal** N.C.

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Smoke this eat that my ol' lad - y get - tin fat high rise high rent be - fore it's earned it's all been spent

**Vocal** N.C.

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

where's it gon - na come from? who's it gon - na go to? ain't beat - in but I'm be - ing eat - in' by

**Vocal**

**A**

mon - ey \_\_\_\_\_ oh yeah \_\_\_\_\_ big big mon -

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

**A**

- ey woo \_\_\_\_\_ gim - me gim - me gim -

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

**D**

- me gim - me gim - me some of that big mon - ey

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

78

**Vocal**

**A**

al - right that what I

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

♩ Coda ② E7 +9

Vocal

well al - right

Other

Guitar I

Guitar II

Bass

Drums

Vocal

oh oh big big mon - ey

Other

Guitar I

Guitar II

Bass

Drums



80

**Vocal**

A

now gim - me gim - me gim - me

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

D

some of that big mon - ey woo

**Other**

**Guitar I**

8va

**Guitar II**

**Bass**

**Drums**

**A**

Vocal: that what I want

Other:

Guitar I:

Guitar II:

Bass:

Drums:

**D(on F#)**

Vocal: that all I need

Other:

Guitar I:

Guitar II:

Bass:

Drums:



The musical score for "Money" by Michael Jackson is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4.

**Vocal:** The vocal line consists of two measures. The first measure contains the lyrics "money" and the second measure contains the lyrics "fat". The melody is simple, with a half note in the first measure and a half note in the second measure.

**Guitar I:** The guitar I part is the most complex, featuring a variety of techniques. It begins with a 3/4 time signature change. The first measure is a 3/4 note chord. The second measure is a 3/4 note chord. The third measure is a 3/4 note chord. The fourth measure is a 3/4 note chord. The fifth measure is a 3/4 note chord. The sixth measure is a 3/4 note chord. The seventh measure is a 3/4 note chord. The eighth measure is a 3/4 note chord. The ninth measure is a 3/4 note chord. The tenth measure is a 3/4 note chord. The eleventh measure is a 3/4 note chord. The twelfth measure is a 3/4 note chord. The thirteenth measure is a 3/4 note chord. The fourteenth measure is a 3/4 note chord. The fifteenth measure is a 3/4 note chord. The sixteenth measure is a 3/4 note chord. The seventeenth measure is a 3/4 note chord. The eighteenth measure is a 3/4 note chord. The nineteenth measure is a 3/4 note chord. The twentieth measure is a 3/4 note chord. The twenty-first measure is a 3/4 note chord. The twenty-second measure is a 3/4 note chord. The twenty-third measure is a 3/4 note chord. The twenty-fourth measure is a 3/4 note chord. The twenty-fifth measure is a 3/4 note chord. The twenty-sixth measure is a 3/4 note chord. The twenty-seventh measure is a 3/4 note chord. The twenty-eighth measure is a 3/4 note chord. The twenty-ninth measure is a 3/4 note chord. The thirtieth measure is a 3/4 note chord. The thirty-first measure is a 3/4 note chord. The thirty-second measure is a 3/4 note chord. The thirty-third measure is a 3/4 note chord. The thirty-fourth measure is a 3/4 note chord. The thirty-fifth measure is a 3/4 note chord. The thirty-sixth measure is a 3/4 note chord. The thirty-seventh measure is a 3/4 note chord. The thirty-eighth measure is a 3/4 note chord. The thirty-ninth measure is a 3/4 note chord. The fortieth measure is a 3/4 note chord. The forty-first measure is a 3/4 note chord. The forty-second measure is a 3/4 note chord. The forty-third measure is a 3/4 note chord. The forty-fourth measure is a 3/4 note chord. The forty-fifth measure is a 3/4 note chord. The forty-sixth measure is a 3/4 note chord. The forty-seventh measure is a 3/4 note chord. The forty-eighth measure is a 3/4 note chord. The forty-ninth measure is a 3/4 note chord. The fiftieth measure is a 3/4 note chord. The fifty-first measure is a 3/4 note chord. The fifty-second measure is a 3/4 note chord. The fifty-third measure is a 3/4 note chord. The fifty-fourth measure is a 3/4 note chord. The fifty-fifth measure is a 3/4 note chord. The fifty-sixth measure is a 3/4 note chord. The fifty-seventh measure is a 3/4 note chord. The fifty-eighth measure is a 3/4 note chord. The fifty-ninth measure is a 3/4 note chord. The sixtieth measure is a 3/4 note chord. The sixty-first measure is a 3/4 note chord. The sixty-second measure is a 3/4 note chord. The sixty-third measure is a 3/4 note chord. The sixty-fourth measure is a 3/4 note chord. The sixty-fifth measure is a 3/4 note chord. The sixty-sixth measure is a 3/4 note chord. The sixty-seventh measure is a 3/4 note chord. The sixty-eighth measure is a 3/4 note chord. The sixty-ninth measure is a 3/4 note chord. The seventieth measure is a 3/4 note chord. The seventy-first measure is a 3/4 note chord. The seventy-second measure is a 3/4 note chord. The seventy-third measure is a 3/4 note chord. The seventy-fourth measure is a 3/4 note chord. The seventy-fifth measure is a 3/4 note chord. The seventy-sixth measure is a 3/4 note chord. The seventy-seventh measure is a 3/4 note chord. The seventy-eighth measure is a 3/4 note chord. The seventy-ninth measure is a 3/4 note chord. The eightieth measure is a 3/4 note chord. The eighty-first measure is a 3/4 note chord. The eighty-second measure is a 3/4 note chord. The eighty-third measure is a 3/4 note chord. The eighty-fourth measure is a 3/4 note chord. The eighty-fifth measure is a 3/4 note chord. The eighty-sixth measure is a 3/4 note chord. The eighty-seventh measure is a 3/4 note chord. The eighty-eighth measure is a 3/4 note chord. The eighty-ninth measure is a 3/4 note chord. The ninetieth measure is a 3/4 note chord. The ninety-first measure is a 3/4 note chord. The ninety-second measure is a 3/4 note chord. The ninety-third measure is a 3/4 note chord. The ninety-fourth measure is a 3/4 note chord. The ninety-fifth measure is a 3/4 note chord. The ninety-sixth measure is a 3/4 note chord. The ninety-seventh measure is a 3/4 note chord. The ninety-eighth measure is a 3/4 note chord. The ninety-ninth measure is a 3/4 note chord. The hundredth measure is a 3/4 note chord.

**Guitar II:** The guitar II part is a simple accompaniment, consisting of a single note in each measure.

**Bass:** The bass part is a simple accompaniment, consisting of a single note in each measure.

**Drums:** The drums part is a simple accompaniment, consisting of a single note in each measure.

The musical score for 'Gimme Gimme' by The Police is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4.

- Vocal:** The vocal line begins with a rest, followed by the lyrics 'gim - me gim - me gim - me gim - me' with a melodic line above it. A 'D' is written above the first measure, and an 'A' is written above the final measure.
- Other:** This staff contains rests throughout the piece.
- Guitar I:** The guitar part features a complex melodic line with various techniques indicated by symbols like 'C' (chord), 'P' (palm mute), 'H' (harmonic), and 'Arm.' (arm). Fingering numbers (1-4) are shown for the fretting hand. A 'p' (piano) dynamic marking is present.
- Guitar II:** This staff contains rests throughout the piece.
- Bass:** The bass line is mostly rests, with a melodic entry in the final measure.
- Drums:** The drum part includes a complex rhythmic pattern with triplets and sixteenth notes, indicated by '3' and '6' over the notes.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a standard multi-staff format with the following parts:

- Vocal:** The vocal line is written in treble clef with a key signature of one sharp (F#). It begins with a rest, followed by a series of notes in the second measure, and continues with rests in the subsequent measures.
- Other:** This staff is also in treble clef and contains rests throughout the visible measures.
- Guitar I:** The guitar part is written in treble clef. It includes a circled "2" in the first measure, indicating a second fret. The notation includes chords and individual notes, with a "Right Hand Harm." (Right Hand Harmonic) instruction in the second measure. The key signature is one sharp.
- Guitar II:** The second guitar part is written in treble clef and contains rests throughout the visible measures.
- Bass:** The bass line is written in bass clef. It features a series of notes and rests, with a "2va" (two octaves) instruction in the second measure. The key signature is one sharp.
- Drums:** The drum part is written in bass clef and includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The score is presented in a clean, professional layout with clear notation and instructions for each instrument.

84

**Section A**

**Vocal**

gim - ma some of that big fat mon-ey

**Other**

**Guitar I**

*Arm.*

*Arm.*

*Arm.*

**Guitar II**

**Bass**

**Drums**

# STRUNG OUT

ストラング・アウト

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

曲というよりも、次の曲を盛り上げるための効果音という方が適切だろう。全てフリー・テンポとして記譜しており、リズムの概念はほとんどないようなものだ。ノイズとして記されているのは、ピアノのストリング部分に、ナイフやフォーク、果てはパッテ

リーを転がして作ったノイズらしい。サンプリングして再現してみるのも面白いかも。この曲の譜面は、他の音源は何であるか、といったことがわかる程度のもので考えてもらいたい。

Free Tempo

N.C.

Other

Other

N.C.

<Violin>

<String-s>

3

86

The 'Other' section consists of four staves. The first staff has a treble clef and contains a series of notes with accidentals (sharps and flats) and a double bar line. The second staff has a treble clef and contains a series of notes with accidentals and a double bar line. The third staff has a treble clef and contains a series of notes with accidentals and a double bar line. The fourth staff has a bass clef and contains a series of notes with accidentals and a double bar line.

The musical score for the 'Other' parts consists of four staves. The first staff (treble clef) contains a series of notes with accidentals (sharps and naturals) and a final note with a sharp. The second staff (treble clef) contains a series of notes with accidentals (sharps and naturals) and a final note with a sharp. The third staff (treble clef) contains a series of notes with accidentals (sharps and naturals) and a final note with a sharp. The fourth staff (bass clef) contains a series of notes with accidentals (sharps and naturals) and a final note with a sharp.

N.C.

Other

Other

Other

Other

This system contains four staves. The top three staves are labeled 'Other' on the left. The first staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The second staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The third staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The bottom staff has a bass clef and contains a whole rest.

Other

Other

Other

Other

This system contains four staves. The top three staves are labeled 'Other' on the left. The first staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The second staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The third staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The bottom staff has a bass clef and contains a whole rest.

Other

Other

Other

Other

This system contains four staves. The top three staves are labeled 'Other' on the left. The first staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The second staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The third staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The bottom staff has a bass clef and contains a whole rest.

Other

Other

Other

Other

This system contains four staves. The top three staves are labeled 'Other' on the left. The first staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The second staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The third staff has a treble clef and contains a half note G4, a half note A4, a whole note B4, and a whole note C5. The bottom staff has a bass clef and contains a whole rest.

<Strings>  
- Fade In ->



# NOT ENOUGH

ノット・イナフ

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

アルバム中唯一ピアノをメインにした曲だ。サミー・ヘイガーの力強いヴォーカルもさることながら、ポップな曲でのエディのバックアップのアイデアで独特な響きを持った個性的な曲に仕上がられている。ピアノは、強弱を付けた演奏になっている。原曲を良く聴き、そのニュアンスさえつかめれば、テクニク的には何ら問題はないだろう。Bからのギターのリフで注目するところは、全てがadd9thコードによって作られているところだろう。このコードは、エディが最もよく使うコードで、他の曲でも至る所で頻繁に使われている。このコードは1度5度コードに9th音を加えるという形で構成されているが、その大きな特徴は3度を省いている点にあると言えるだろう。これにより、マイナーともメジャーとも言い切れない緊張感が生まれる。コード・フォームは、人差し指

を根本からのばすようにする事。C 9小節目からは、下段が1度5度による刻み、上段がコードをレガートにピッキングさせるといふ、2本のギターによる演奏になる。多少譜面が見つらいかもしれないが、D 2小節目までこのパターンになっているので、どちらを演奏するかは本人の自由でいい。E 10小節目の32分音符のフレーズについて解説しておこう。まず、薬指で押さえた5弦3fを5fへスライドし、そのまま開放弦へプリング・オフ。後はハンマリング&プリングを、ノー・ピッキングで連続させるといったものだ。やり方さえ把握してしまえば、案外楽に弾けるだろう。ベースはAから記譜してあるが、1x tacet (1回休み) になっている事に注意。後はスロー・テンポでのフレーズ中心になっているため、待ちきれずに走ってしまうといったことがないように。

88

**Intro**

C Em F Dm Am B<sup>b</sup>

Vocal

Other

Keyboard

Guitar

Bass

Drums

Chords: B<sup>b</sup> F C Dm Am B<sup>b</sup> F

Vocal

Other

Keyboard

Guitar

Bass

Drums

8va bassa

<Strings>

Chords: C F G C

Vocal

Other

Keyboard

Guitar

Bass

Drums

to love some - bod - y tatu - ral - ly  
to love some - bod - y sec - ret - ly

<Chorus>  
1x Tacet

and nev - er touch

1x Tacet

1x Tacet

1x Tacet

90

F G C F G C

Vocal

to love some-bod-y faith-ful-ly \_\_\_\_\_  
 to love some-bod-y hon-est-ly \_\_\_\_\_

to love some-bod-y e-qual-ly is not e-nough  
 to love some-bod-y ten-der-ly the ten-der-touch

Other

and al-ways trust

Keyboard

Guitar

Bass

Drums

Am Em 1. F G C

Vocal

\_\_\_\_\_ is not e-nough \_\_\_\_\_ it's not e-nough \_\_\_\_\_  
 \_\_\_\_\_ it's not e-nough \_\_\_\_\_

Other

Keyboard

Guitar

Bass

Drums

—(1x Tacet)—

—(1x Tacet)—

2. Dm G Aadd9

Vocal

it's not e - nough

Other

Keyboard

Guitar

Bass

Drums

B<sup>b</sup> add9 Cadd9 Fadd9 B<sup>b</sup> add9 Cadd9 Fadd9

Vocal

Love hurts you some - times it's not so eas - y to find no

Other

Keyboard

Guitar

Bass

Drums

B<sup>b</sup>add9    Cadd9    Fadd9    B<sup>b</sup>add9    Cadd9    Dadd9

Vocal

search - in' e - ver - y - where \_\_\_\_\_ you turn and swear \_\_\_\_\_ it's al - ways been there \_\_\_\_\_

Other

Ah ah ah

Keyboard

Guitar

Bass

Drums

92

Dadd9    C    F    G    C

Vocal

to love some - bod - y fool - ish - ly

Other

can hap - pen once \_\_\_\_\_

Keyboard

Guitar

Bass

Drums

<Strings>

F G C F G C

Vocal

to love some-bod - y hope - less - ly \_\_\_\_\_ to love some-bod - y e - qual - ly is not e - nough

Other

it hurts so much

Keyboard

Guitar

Bass

Drums

Am Em Dm G Aadd9

Vocal

\_\_\_\_\_ is not e - nough \_\_\_\_\_ it's not e - nough \_\_\_\_\_

Other

Keyboard

Guitar

Bass

Drums

<sup>①②</sup>  
<sup>D</sup>  $B^b \text{ add9}$  Cadd9 Fadd9  $B^b \text{ add9}$  Cadd9 Fadd9

Vocal: Love takes a lit - tle time \_\_\_\_\_ it's not so eas - y to \_\_\_\_\_ find \_\_\_\_\_ no \_\_\_\_\_  
 Love hurts you some - times \_\_\_\_\_ not so eas - y to \_\_\_\_\_ find \_\_\_\_\_ no \_\_\_\_\_  
 Love hurts you some - times \_\_\_\_\_ not yours \_\_\_\_\_ it's not mine \_\_\_\_\_ no \_\_\_\_\_

Other: \_\_\_\_\_

Keyboard: \_\_\_\_\_

Guitar: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

<sup>①②</sup>  
 $B^b \text{ add9}$  Cadd9 Fadd9 to  $B^b \text{ add9}$  Cadd9

Vocal: seach - in' e - ver - y - where \_\_\_\_\_ you turn and swear \_\_\_\_\_ she's al - way's been there \_\_\_\_\_  
 seach - in' e - ver - y - where \_\_\_\_\_ then turn and swear \_\_\_\_\_  
 Love's on - ly to \_\_\_\_\_ share \_\_\_\_\_ turn and swear \_\_\_\_\_

Other: Ah ah

Keyboard: \_\_\_\_\_

Guitar: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

The musical score for "Stand in" by The Police is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Keyboard, Guitar, Bass, and Drums. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes a variety of musical notations: vocal lines with lyrics, guitar parts with complex fretboard diagrams and techniques like bends and slides, keyboard accompaniment, bass lines, and a drum part. Chord symbols (E, Dm, C(onE), F, G, Am, Bb) are placed above the vocal staff. The guitar part is particularly detailed, showing fingerings, bends, and slides across the fretboard. The bass part features a mix of eighth and sixteenth notes. The drum part is a simple, steady groove.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a multi-staff score for a band arrangement. The staves are labeled on the left as Vocal, Other, Keyboard, Guitar, Bass, and Drums. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with chord symbols (A, C, Dm, C(onE), F, G, Am, Bb) placed above the vocal staff. The guitar part includes fret numbers and techniques like bends and vibrato. The bass part includes fret numbers and techniques like bends and vibrato. The drums part includes various drum notations and techniques like bends and vibrato. The keyboard part includes a solo section marked with a double bar line and a key signature change to one sharp (F# major or D minor). The vocal part includes lyrics and musical notation for the vocal line.





F G Asus4 A

Vocal

and if it

Other

Keyboard

Guitar

Bass

Drums

F C Em F Dm Am B<sup>b</sup>

Vocal

don't come eas - i - ly one thing you must be - lieve you can

Other

Keyboard

Guitar

Bass

Drums

B<sup>b</sup> (on D)      F      C      Dm      Am      B<sup>b</sup>      F

Vocal: al - ways\_\_ have trust in\_\_ me\_\_ be-cause my heart will al - ways\_\_ be\_\_ yours hon - est - ly\_\_

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

98

C      B<sup>b</sup> add9      C add9

Vocal: yeah      it's al - ways been there\_\_

Other: Ah      ah

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

D.S. ①

Coda ①

**Coda ②**

**Fadd9** **B<sup>b</sup>add9** **Cadd9** **Fadd9**

Vocal: \_\_\_\_\_ stand - ing there \_\_\_\_\_ it's e - ver - y where \_\_\_\_\_ stand - in' there \_\_\_\_\_

Other: \_\_\_\_\_ Ah ah \_\_\_\_\_

Keyboard: \_\_\_\_\_

Guitar: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_ *D.S. ②*

**B<sup>b</sup>** **C** **B<sup>b</sup>** **C** **F**

Vocal: \_\_\_\_\_ 'cause it's al - ways \_\_\_\_\_ been there \_\_\_\_\_

Other: \_\_\_\_\_ Ah ah \_\_\_\_\_

Keyboard: \_\_\_\_\_

Guitar: \_\_\_\_\_

Bass: \_\_\_\_\_ *<String-s>*

Drums: \_\_\_\_\_ *rit -*

# AFTERSHOCK

アフターショック

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

このアルバムで多用している、タッピング・ハーモニクスによるフレーズでスタートしている。4小節目は右手人差指の第一関節側面の腹で1～3弦を同時タッピング。タッピングはフレット・バーの真上を叩く事。[A]からのイントロでは、フランジャーをかけ音をうねらせている所が特徴的だ。このくらいのテンポでの8分音符は音の粒を揃えるため、全てダウン・ピッキングで安定感を出す事がポイント。後はミュートで音を引っ込めた部分から、ミュートを解き音を前面に出していく感じを、上手く表現するように。[B]からのリフがメイン・リフ。ポイントはEmでのピッキングで、6～1弦にかけタララッとずらしてルーズな雰囲気を出すように。その後のGのフォームは6弦3fを薬指で押さえると同時にその第一関節の腹で5弦をミュート、人差指の付け根で1弦をミュートし、この状態で全弦を歯切れ良くカッティングさせる。[C]

からは、白玉でコードをのばしている間に、ギターのボリュームを4～6に落とし、歪みを軽減しているようだ。[D]に入る1小節目前のGから、フル・ボリュームにさせている。[E]からのリフ2小節目のライドの説明をしておこう。2、3弦5fに人差指を寝かせて押さえ、7fへスライドさせる時に、薬指を素早く2弦にハンマリングし、2、3弦8、7fの形を、スライドの途中で作ってしまっているというもの。3小節目のライドも同様。[F]5小節目からのアームを絡めたフレーズは、2弦15fのチョーキングまでをノー・ピッキングでいっているようだ。つまり2回づつのプリングをする前の音は、右手の薬指でタッピングしているという事だ。その際には、アームを1回軽く押し込み、すぐに戻すという作業も行うこと。

100

**Intro** Em

Vocal

Guitar I

Tapping Harm. →

Guitar II

Bass

Drums

© 1995 by YESSUP MUSIC COMPANY

All rights reserved. Used by permission.

Rights for Japan administered by WARNER/CHAPPELL MUSIC, JAPAN K.K. c/o NICHION, INC.

Em

Vocal

Guitar I

4

4

(Tapping Harm.)

0 2 2 0 2 1 2 0

0 2 2 0 2 1 2 0

Guitar II

Bass

Drums

A Em Em<sup>-5</sup> A Em Em<sup>-5</sup>

Vocal

Guitar I

(M)<sub>7</sub> b.c. M b.c. 5 tr<sub>5</sub> M

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

(M)<sub>7</sub> M

Guitar II

Bass

Drums

Chords: A, Em, Em<sup>-5</sup>, A, N.C.

Vocal: [Empty staff]

Guitar I: [Musical notation with fret numbers and techniques like (M), a.c., b.c., h.c., c, p]

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Musical notation with 'x' marks for hits]

102

Chords: G, D, Aadd9, G, D, Aadd9, B, Em, G, D, Aadd9

Vocal: Oh yeah al - right

Guitar I: [Musical notation with fret numbers and techniques like M, m]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation with diamond and 'x' marks for hits]

Em G D Aadd9 G D Aadd9

Vocal

Guitar I

Guitar II

Bass

Drums

103

Em G D Cmaj7 Aadd9

Vocal

Guitar I

Guitar II

Bass

Drums



D G D Aadd9 Em

Vocal

I don't care a - bout the way that ya treated me

Guitar I

Guitar II

Bass

Drums

104

Em G D Aadd9 Em G D

Vocal

and I ain't crying 'bout the love in pay - ing for no,

Guitar I

Guitar II

Bass

Drums

Aadd9 Dsus4 D Aadd9

Vocal

I ain't bitch - in' 'bout the things you put - tin' down here in the street no,

Guitar I

Guitar II

Bass

Drums

105

Em G D Aadd9

Vocal

I ain't go - ing 'round say - ing things a - bout you Oh I can't re - pear hey it

Guitar I

Guitar II

Bass

Drums

**Chords:** D Cmaj7 D<sup>9</sup> Aadd9 B

**Vocal**  
 ain't gon - na change o - ver night no \_\_\_\_\_ and it

**Guitar I**  
 Tablature for Guitar I showing fret numbers and string numbers (T, A, B).

**Guitar II**  
 Tablature for Guitar II (empty).

**Bass**  
 Tablature for Bass showing fret numbers and string numbers (T, A, B).

**Drums**  
 Tablature for Drums showing rhythmic patterns.

106

**Chords:** Cmaj7 D Em G D Aadd9

**Vocal**  
 ain't go - in' a - way with - out a fight \_\_\_\_\_ no \_\_\_\_\_ now

**Guitar I**  
 Tablature for Guitar I showing fret numbers, string numbers, and markings (M, S).

**Guitar II**  
 Tablature for Guitar II (empty).

**Bass**  
 Tablature for Bass showing fret numbers and string numbers (T, A, B).

**Drums**  
 Tablature for Drums showing rhythmic patterns.

**Vocal** E Em G D Aadd9

I ain't say - ing that I'm nev - er gon - na beg you oh ba - by come back but

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** Aadd9 G D

right now, ba - by I don't real - ly wan - na see your face \_\_\_\_\_ yeah \_\_\_\_\_ and that's a fact oh \_\_\_\_\_

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Em Dsus4 D Aadd9

Vocal

right now, hon - ey all I know is what I'm feel - ing in - side

Guitar I

Guitar II

Bass

Drums

108

Em G D Aadd9

Vocal

right now ba - by I'm a - lone and I'm swal-low - ing a lot of pride and it

Guitar I

Guitar II

Bass

Drums

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Chords:** F Cmaj7, D6(9), Aadd9, B

ain't gon - na change o - ver night, no \_\_\_\_\_ and it

109

**Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Chords:** C, D, A, D, G, D, Aadd9

ain't go - in' a - way with out a fight \_\_\_\_\_ yeah \_\_\_\_\_ Liv - ing with the

Chords: G Em G D Aadd9 Em G D

Vocal: af - ter shock I said why why why oh I nev - er

Guitar I: [Tab notation with fret numbers and chord diagrams]

Guitar II: [Empty staff]

Bass: [Tab notation with fret numbers]

Drums: [Standard drum notation]

110

Chords: Aadd9 G D Aadd9 Em G D

Vocal: thought she'd walk but now I'm liv - ing with the af - ter shock and it

Guitar I: [Tab notation with fret numbers and chord diagrams]

Guitar II: [Empty staff]

Bass: [Tab notation with fret numbers]

Drums: [Standard drum notation]

Chord progression: Cmaj7      A(onC#)      D      B(onD#)

Vocal: ain't gon - na change it ain't goin' a - way, no \_\_\_\_\_

Guitar I: (0 2 3 2) (2 2 2 4) (4 4 4 5) (5 4 4 6) (4 6 7 7)

Guitar II: (empty staff)

Bass: (3 3 4 4 5 5 6 6 6)

Drums: (diamonds on 1, 2, 3, 4)

III

Chord progression: E      C#m      Bsus4      B      Badd9

Vocal: (empty staff)

Guitar I: (9 9 7 9 9 7 4) (4 5 6 5 4 4) (5 4 4 4) (2 4 4 2 2 4) (6 7 7)

Guitar II: (9 9 9 10 10 9 9 7 7) (7 7 7 7 7) (7 5 5 5)

Bass: (0 0 0 4 4 2 2 2 2 2 2 7 9 7 9)

Drums: (diamonds on 1, 2, 3, 4)



Chord progression: E C#m Bsus4 B Badd9

Vocal: [Instrumental]

Guitar I: [Instrumental]

Guitar II: [Instrumental]

Bass: [Instrumental]

Drums: [Instrumental]

112

Chord progression: G D(on F#) Em7 C D

Vocal: yeah, \_\_\_\_\_ she o - pened up \_\_\_\_\_ my eyes \_\_\_\_\_ see - ing what I wan - na see

Guitar I: [Instrumental]

Guitar II: [Instrumental]

Bass: [Instrumental]

Drums: [Instrumental]

G D(onF#) Em7

Vocal

she kind a took me by sur - prise showed me what I had - n't seen

Guitar I

Guitar II

Bass

Drums

113

A

Vocal

yeah yeah Liv - ing with the

Guitar I

Guitar II

Bass

Drums



Em G D C

Vocal

Guitar I

Guitar II

Bass

Drums

115

D A B C

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: D, Em, G, A, C, D, Em, G, A

Vocal: oh \_\_\_\_\_ yeah \_\_\_\_\_

Guitar I: Tablature with fret numbers (17, 14, 15, 15, 14, 12, 10, 9, 7, 6, 0) and slurs. Includes a key signature change to E minor (K).

Guitar II: Empty staff.

Bass: Tablature with fret numbers (5, 5, 5, 7, 0, 3, 3, 5, 5, 7, 0).

Drums: Drum notation with various patterns and a 6-measure rest.

116

Chord progression: A, D, C, Em, G, A, C, D, Em, G, A

Vocal: oh

Guitar I: Tablature with fret numbers (14, 14, 17, 17, 15, 15, 14, 12, 10, 9, 7, 6, 0) and slurs. Includes a key signature change to E minor (K).

Guitar II: Empty staff.

Bass: Tablature with fret numbers (5, 5, 3, 3, 7, 0, 3, 3, 3, 5, 5, 5, 7, 0).

Drums: Drum notation with various patterns and a 6-measure rest.

A D C B A(onB) B

Vocal

wa - sh wa - sh \_\_\_\_\_ yeah

Guitar I

Guitar II

Bass

Drums

B G D Aadd9 Em G D Aadd9 Em

Vocal

— yeah — liv - ing with the af - ter shock — I said my my my —

Guitar I

Guitar II

Bass

Drums

Em G D Aadd9 G D Aadd9 Em

Vocal

I guess that I nev - er thought she'd walk Give me Liv - ing with the af - ter shock

Guitar I

Guitar II

Bass

Drums

118

Em G D Aadd9 Cmaj7 D6(9) Aadd9

Vocal

and it ain't gon - na change it ain't go - in' a - way

Guitar I

Guitar II

Bass

Drums

Chord progression: B, Cmaj7, D6<sup>(9)</sup>, B(onD#)

Vocal: I said it ain't gon - na change with - out a fight

Guitar I: Tablature with fret numbers and chord diagrams.

Guitar II: Tablature with fret numbers and chord diagrams.

Bass: Tablature with fret numbers.

Drums: Drum notation with various rhythms.

Chord progression: Em, Cmaj7, Dsus4, D, B(onD#)

Vocal: I'm liv - ing with the af - ter shock

Guitar I: Tablature with fret numbers and chord diagrams.

Guitar II: Tablature with fret numbers and chord diagrams, including armature and harmonic markings.

Bass: Tablature with fret numbers.

Drums: Drum notation with various rhythms.





[illegible]

**Vocal**

C D B

yeah \_\_\_\_\_ nev - er gon - na change \_\_\_\_\_

**Guitar I**

T A B

**Guitar II**

T A B

**Bass**

T A B

**Drums**

Em Em<sup>-5</sup> A Em Em<sup>-5</sup> A

Vocal

Guitar I

Guitar II

Bass

Drums

122

Em Em<sup>-5</sup> A Em Em<sup>-5</sup> A

Vocal

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

# DOIN' TIME

ドゥーイン・タイム

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

ゆっくりとしたテンポで、リズミカルな前半のドラム・プレイと、民族音楽の雰囲気の中で、激しく繰り広げられる後半のドラミングという2部構成になっている。マリンバと記してあるものについて一言いっておくと、音色はマリンバであるが、シンセがそれに類するものの打ち込みによるものと思われる。[A]からは、5/4

拍子になるが、良く聴くとカウベルが4分のカウントで入っている。それを見失うと、小節感が全くつかめなくなってしまうだろう。ドラムの表記については、あくまでも譜面は一つの目安としてとらえた方がいい。まあ、この曲を完全コピーしようという人は少ないと思うけどね。

N.C.  
[A] <Marimba>

<Perc.>

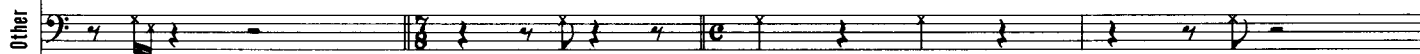
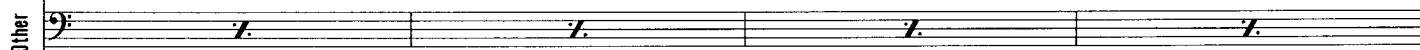
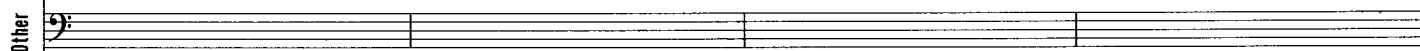
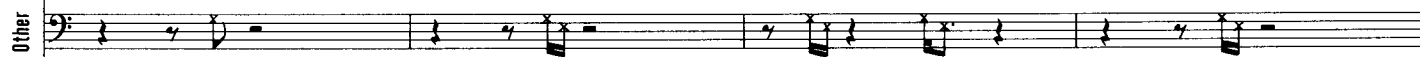
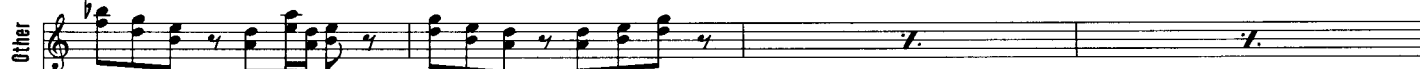
<Low Tom>

Other

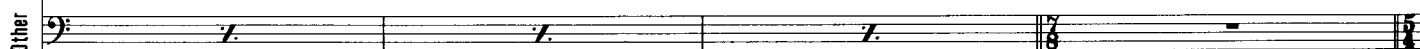
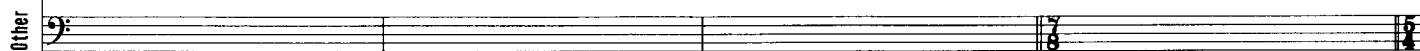
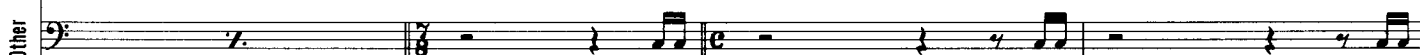
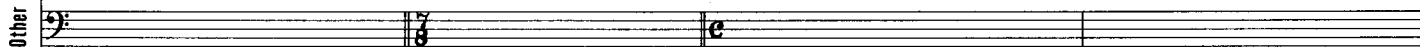
Drums

123

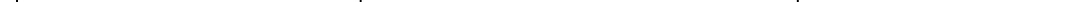
N.C.



124



**B** N.C.  
*<Tambourine>*

Author 

Other *<Cowbell>*



Other

ther *<Tom Tom>*

Drums

The drums staff is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The drum part consists of a steady bass drum pattern on the first and third beats of each measure, and a snare drum pattern on the second and fourth beats. The snare drum part is written with eighth notes and rests, creating a rhythmic pattern that follows the melody of the vocal line.

Other

Other  

Other

Other

Drums

Other \_\_\_\_\_

Other \_\_\_\_\_

Other \_\_\_\_\_

Other \_\_\_\_\_

**Drums**

The drum notation for the first system is written on a single staff. It begins with a bass drum (BD) pattern of two eighth notes, followed by a snare drum (SD) pattern of two eighth notes. This is followed by a series of eighth notes, mostly on the snare drum, with occasional bass drum hits. The notation includes various drum symbols: a circle for bass drum, a rectangle for snare drum, and a triangle for cymbal. The rhythm is consistent with the 4/4 time signature of the song.

N.C.

Other

Other

Other

Other

Drums

<Tom Tom>

126

Other

Other

Other

Other

Drums

Other

Other

Other

Other

Drums

バルチテリウム

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

この曲も6弦を1音下げたチューニングで、1拍分遅らせるロング・ディレイがかけられている。読譜にあたっては、ハンマリングやプリング、スライドなどの記号が多く解りづらいかもしいが、エディの最近の傾向として特に感じる事で、ピッキングせずに左手でレガートに音をつなげていくといったプレイが多いようだ。時間をかけて一つ一つ吸収しよう。A 3小節目のプレイはおそらくタッピングによるフレーズだと思われる。3弦7fをピッキングした後、9fへタッピングすると同時に4fへ薬指を持っていきチョーキングをする。4fへ持っていくのが遅れないようにする事が最大のポイント。CからのG1は、オクターヴ奏法によるプレイ。ここでは一般的なオーソドックス・スタイルの形であろう。どうやらカッティング系のフレーズと、そうでないのと2つの形

を使い分けているようだ。オールドックス・スタイルでの注意点は、人差指と小指でフォームを作った際に、中指で他弦をミュートし、余分なノイズが出ないようにする事。ここまで徹底的にノイズ対策をしておけば、右手のストロークも思い切って歯切れよくできるというものだ。[G]からのG1は、譜面で記されているものと、これより1オクターヴ高いものとのユニゾンになっている。高い方をプレイしたい場合、12f分上にポジションをずらせばよい。ただし、24fあるギターでないと不可能。[H]1小節前からのG2は、6弦のみをAに落とすチューニングになっている。3音半落とすわけだが、ペロペロになるためちょっとでもピッキングに力が入ると音がシャープしてしまうので注意しよう。

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is common time (C).

**Vocal:** The vocal line is written in a single staff. It begins with a whole note chord of D major (D, F#, A) and continues with a series of whole notes: D, E, D, E, D, E. Above the first measure, the chord is labeled "A" in a box, followed by "D E D E D E".

**Other:** The "Other" staff is empty, indicating no accompaniment for this part.

**Guitar I:** The Guitar I part is written in a single staff. It begins with a whole note chord of D major (D, F#, A) and continues with a series of whole notes: D, E, D, E, D, E. Above the first measure, the chord is labeled "A" in a box, followed by "D E D E D E".

**Guitar II:** The Guitar II part is written in a single staff. It begins with a whole note chord of D major (D, F#, A) and continues with a series of whole notes: D, E, D, E, D, E. Above the first measure, the chord is labeled "A" in a box, followed by "D E D E D E".

**Bass:** The Bass part is written in a single staff. It begins with a whole note chord of D major (D, F#, A) and continues with a series of whole notes: D, E, D, E, D, E. Above the first measure, the chord is labeled "A" in a box, followed by "D E D E D E".

**Drums:** The Drums part is written in a single staff. It begins with a whole note chord of D major (D, F#, A) and continues with a series of whole notes: D, E, D, E, D, E. Above the first measure, the chord is labeled "A" in a box, followed by "D E D E D E".

The score is a simplified version of the original, focusing on the basic harmonic structure and rhythm. It is suitable for a beginner-level music education or a simple performance.



Vocal: D E D E D E D E

Other: [Empty staff]

Guitar I: [Complex guitar part with fret numbers, bends, and articulation marks like 'Arm.', 'H', 'P', 'S', 'D', 'P', 'C', 'D', 'P']

Guitar II: [Empty staff]

Bass: [Bass line with fret numbers and articulation marks like 'S']

Drums: [Drum notation with 'x' marks for hits]

128

Vocal: D E [B] D E D E D E

Other: [Empty staff]

Guitar I: [Guitar part with bends and 'Arm.' markings]

Guitar II: [Complex guitar part with fret numbers, bends, and articulation marks like 'M', 'M1', 'P', 'H', 'S']

Bass: [Bass line with fret numbers and articulation marks like 'S']

Drums: [Drum notation with 'x' marks for hits]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a four-piece band: Vocal, Other (likely keyboard), Guitar I, and Guitar II. The score is written in D major and 4/4 time. The vocal part is a simple melody of D and E notes. The guitar parts are more complex, featuring various techniques such as palm muting (P), harmonics (H), and bends (B). The bass part provides a steady rhythm with eighth and sixteenth notes. The drums play a consistent pattern of eighth notes.

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Aadd9

Cmaj7 G

Dadd9

Aadd9

Cmaj7 G Dadd9

Cadd9

Dadd9(onG) D

Aadd9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

130

Em

D

D

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A D E F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F G A E D E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The image displays a comprehensive musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a five-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps), and the time signature is 4/4.

**Vocal Part:** The vocal line is written for a single voice. It begins with a D major chord (D) and continues with a D major chord (D). The melody is simple and melodic, with a final D major chord (D) at the end of the phrase.

**Guitar I Part:** The guitar I part features a complex melody with many accidentals and ties. It includes a D major chord (D) and a D major chord (D). The melody is written in a style that suggests a fingered melody, with many accidentals and ties.

**Guitar II Part:** The guitar II part is a rhythm guitar part. It features a D major chord (D) and a D major chord (D). The melody is written in a style that suggests a fingered melody, with many accidentals and ties.

**Bass Part:** The bass part is a simple, melodic line. It features a D major chord (D) and a D major chord (D). The melody is written in a style that suggests a fingered melody, with many accidentals and ties.

**Drums Part:** The drums part is a simple, melodic line. It features a D major chord (D) and a D major chord (D). The melody is written in a style that suggests a fingered melody, with many accidentals and ties.

**Chords:** The chords are D major (D), D major (D), and D major (D). The chords are written in a style that suggests a fingered melody, with many accidentals and ties.

**Tablature:** The tablature is written in a style that suggests a fingered melody, with many accidentals and ties. It includes a D major chord (D) and a D major chord (D). The melody is written in a style that suggests a fingered melody, with many accidentals and ties.

**Other:** The other part is a simple, melodic line. It features a D major chord (D) and a D major chord (D). The melody is written in a style that suggests a fingered melody, with many accidentals and ties.

Cmaj7 G Dadd9 Aadd9 Cmaj7 G Dadd9 Aadd9 Cmaj7 G Dadd9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Cadd9 Dadd9(on G) D Aadd9 Em [G] D

Vocal

Other

Guitar I

Guitar II

Bass

Drums



**Vocal** H Aadd9 A

**Other**

**Guitar I** r8va Harm. → (8va Harm.) <Noise>

r Harm. → (Harm.)

**Guitar II**

**Bass**

**Drums**

**Vocal** A

**Other**

**Guitar I** <Noise> Arm.

**Guitar II** M H H M S S M S S M H H

**Bass**

**Drums**



**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

# TAKE ME BACK (DEJA VU)

テイク・ミー・バック(DEJA VU)

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

ギター、イントロは4弦開放をペダル・トーン的に使い、上に乗るコードを変化させていくといった代物。3弦7fを薬指、2弦7fを小指、人差指は1、2弦5fを寝かせて押さえておく。この状態からDadd9thコードの時に小指を離し、A(onD)コードの時に薬指で押さえている3弦7fを中指で6fへ押さえ変える。押さえる指を間違えると、難解になってしまうのでチェックしておこう。[C]からはアコギとエレキによるユニゾン・プレイ。ライブで演奏する場合、前半クリーン・トーンのエレキで、[C]からディストーションをかけるか、本格的にやりたければ、前半アコギにし、[C]手前のコード部をフェルマータさせ、ギター台を使い素早くエレキに持ちかえるといったプロ技もある。[D]からのリフのアタマのGコードは、「Aftershock」で解説したミュート方法で、[E]2小節目のG2は、あらかじめBadd9thコード（「Not Enough」参照）を作って

おき、ピッキングを低音弦から高音弦にラフに弾き分けるといったニュアンスのもの。ちなみにG1の[E]1小節目のコードで、F#の長3度である3弦3fの音が聴こえる。これは、その後の展開や流れなどから見ても、ミス・トーンである。が、本来あるべき姿なので記譜しておいた。[E]からは、スライド・バーを用いたリード演奏だ。特にチューニングを変えなくても、問題なくプレイできるので、レギュラー・チューニングで記してある。ヴィブラートをかけるときなどでノイズが出ないように、右手の腹などで低音弦をミュートしておこう。[D]5小節目のG2は、人差指を寝かせ、2、3弦3fを押さえておき、薬指で2弦を引き下げチョーキングさせるといった技だ。その後はチョーク・ダウン、プリングといった連続になるが、3弦3fの音は、ずっと伸びているように。

Intro D Dadd9 A(onD) C(onD) G(onD) D Dadd9 A(onD) C(onD) G(onD)

The musical score is arranged for a band. It includes staves for Vocal, Other (Harmonica), Guitar I (A. Guitar), Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as chords (D, Dadd9, A(onD), C(onD), G(onD)), melodic lines, and specific playing techniques like bends (b7, b9) and slides (sl). The 'Guitar I' staff has detailed fretting and picking notation, including fingerings (1, 2, 3, 4, 5) and techniques like 'M1' (mute) and 'H P' (harmonic pick).

Chord progression: D A7 sus4 A7 D A7 sus4 A7

Vocal:

Other:

Guitar I:

Guitar II:

Bass:

Drums:

138

Chord progression: [A] D G A D G A A7 sus4 A7

Vocal:   
 I thought I saw \_ you from a dis - tance  
 I swore \_ I'd found \_ you once a-gain \_

Other:

Guitar I:

Guitar II:

Bass:

Drums:

Chords: D G A D G A A7 sus4 A7 A

Vocal: touched on that feel - ing for an in - stance could not re - call just where or when oh no

Other: - - - - -

Guitar I:

Guitar II: - - - - -

Bass: - - - - -

Drums: - - - - -

Chords: D A7 sus4 A7 D A7 sus4 A7

Vocal: - - - - -

Other: - - - - -

Guitar I:

Guitar II: - - - - -

Bass: - - - - -

Drums: - - - - -

**Vocal**

some de-sert is - land off mo-roc - co      we had a love so hard to find      oh—  
 some call it fate, some su-per-sti - tion      some call it luck, it's all the same      Oh just

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chords: D, C, A, D, G, A, A7 sus4, A7

**Vocal**

so full of life so free and eas - y      an - oth - er place      an - oth - er time,  
 one of the my - ster - ies of cre - a - tion      some-thin' you feel      but can't ex -

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chords: D, G, A, D, G, G(onF#)

E A G D G D Aadd9

Vocal

- plain Oh 1.2.) take me back I wan - na be -  
Oh 3.) take me back ba - by I swear I've

Other

Guitar I

Guitar II

Bass

Drums

G D Aadd9 G D Aadd9 G D Aadd9

Vocal

there with you it hap-pened just like that yeah 1.) slip in\_ a dream  
with you it hap-pened just like that Ah 2.) I've fa - llin' deep  
3.) send me a dream

Other

Guitar I

Guitar II

Bass

Drums

G D to <sup>①</sup> G D Aadd9 to <sup>②</sup> G G(onF#) A7 sus4 A7

Vocal: \_\_\_\_\_ or two \_\_\_\_\_ come on, take me back oh, de - ja - vu \_\_\_\_\_  
 \_\_\_\_\_ into \_\_\_\_\_ oh come on  
 \_\_\_\_\_ or two \_\_\_\_\_

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

142

E F#m Bm F#m D Esus4 E

Vocal: \_\_\_\_\_ one soul, one mind \_\_\_\_\_ one light that shines \_\_\_\_\_

Other: \_\_\_\_\_

Guitar I: \_\_\_\_\_

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

**Vocal**

F#m G D A

one love \_\_\_\_\_ so fine \_\_\_\_\_ oh come on take me back

**Other**

<Chorus>

Ah ah ah

**Guitar I**

**Guitar II**

8va. Tapping Harm.

Tapping Harm.

**Bass**

**Drums**

⊕ Coda ①

D A F Cadd9 G

**Vocal**

oh \_\_\_\_\_ oh \_\_\_\_\_

**Other**

**Guitar I**

Slide Bar →

**Guitar II**

**Bass**

**Drums**



Chord progressions: Cadd9, Dadd9, Fadd9, Cadd9

Vocal: oh \_\_\_\_\_

Other: \_\_\_\_\_

Guitar I: *r-8va* →

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

Chord progressions: Dadd9, A, Aadd9, Coda ② G, G(on F#)

Vocal: come on take me back \_\_\_\_\_

Other: \_\_\_\_\_

Guitar I: *(8va)*, *(Slide Bar)*

Guitar II: \_\_\_\_\_

Bass: \_\_\_\_\_

Drums: \_\_\_\_\_

D.S. ②

A7 sus4      A      G D      Dadd9      A(onD)      C(onD)      G(onD)

Vocal

oh de - ja - vu

Other

Guitar I

Guitar II

Bass

Drums

D      Dadd9      A(onD)      C(onD)      G(onD)      B<sup>b</sup>      D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

146

**Chord Progression:** B<sup>b</sup> | D | B<sup>b</sup>

**Vocal:** [Silent]

**Other:** [Silent]

**Guitar I:** [Silent]

**Guitar II:**

- Measures 1-2: H.C. D P, Tapping Harm. (15) (15)
- Measures 3-4: H.C. D P, Tapping Harm. (15) (15)
- Measures 5-6: H.C. D P, Tapping Harm. (15) (15)

**Bass:** [Silent]

**Drums:** [Silent]

**Chord Progression:** D | B<sup>b</sup> | D

**Vocal:** [Silent]

**Other:** [Silent]

**Guitar I:**

- Measure 1: [Silent]
- Measures 2-3: [Silent]
- Measures 4-5: [Silent]
- Measure 6: [Silent]

**Guitar II:**

- Measures 1-2: H.C. D P, Tapping Harm. (14)
- Measures 3-4: H.C. D P, Tapping Harm. (15) (15)
- Measures 5-6: H.C. D P, Tapping Harm. (15) (15)

**Bass:** [Silent]

**Drums:** [Silent]

rit. - - - -

# FEELIN'

フィーリン

Words & Music by Alex Van Halen, Edward Van Halen, Michael Anthony and Sammy Hagar

イントロからのアルペジオは、リズムがシンコペーションになっている事に注目。ここではギターのための演奏なので小節感を見失いやすい。足で4分のカウントを取りながらプレイしよう。かなり難易度は高いプレイだ。時間をかけ、各拍のアタマを見失わないような感覚を身に付けよう。サウンド面では、ギターのボリュームを2〜4まで落とし、薄くディストーションがかかっている感じになればOKだ。[E]からのリフでは、余分な弦をミュートする事がポイント。Bmでは人差指の先で6弦を、Aadd9では中指を6弦に軽く触れミュートを行う。各コードの1、2弦は人差指の腹でミュートし、歯切れ良いピッキングを行う。なお、2小節目のX印部分は、右手の腹を弦にこすりつけるノイズだろう。(詳しくは前述の「Amsterdam」参照) [E]からは、テンポが倍になりスピーデ

ィーでパワフルなリフになる。オルタネイト中心のピッキングだが、ハンマリングなどの時は各拍のアタマがダウンになるよう調節する事。[E]からのリードは、1弦を上手く生かしたエディお得意のフレーズ。左手のフォームはクラシカル・フォームにすると、各指が垂直近くに押さえられる。[E]15小節目のフレーズは、薬指で2弦8fをチョーキングした後、右手指で10fへタッピングし、そのままプリングを行うと同時に薬指を離し、人差指で7fを押さえた状態にする。その後は同じような動作を繰り返す。[K]8小節目のプレイは、F#のコード・フォームを作っておき、人差指の付け根を浮かせたり押さえたりしながら、ピッキングも低音弦高音弦という風に極端に弾き分けるというものだ。ここでは、たまたま高音弦部分で1、2弦だけが当たったという感じだろう。

**Intro**

Bm Aadd9 G G(onF#) Em7 D Badd9 A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

147

Chord progression: Bm Aadd9 G G(onF#) Em7 D Aadd9

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with guitar notation and fret numbers: 2 4 4 2 0 0 2 4 0 3 3 0 4 3 2 2 2 2 2 0 0 2 0 4 2 3 2 2 0]

Guitar II: [Empty staff]

Bass: [Empty staff]

Drums: [Empty staff]

148

Chord progression: Bm Aadd9 G G(onF#) Em7 D Badd9 Aadd9 Em

Vocal: [Staff with lyrics: out-ta touch most time got-ta lot-ta things on my mind kick-in' down where to start it's the hard-est thing pay at-ten-tion, watch your back pay your dues, stay on track got no room to second guess puts me un-der stress]

Other: [Staff with lyrics: Ah]

Guitar I: [Staff with guitar notation and fret numbers: 2 4 4 2 0 0 2 4 0 3 3 0 4 3 2 2 2 2 2 0 0 2 0 4 2 3 2 2 0 2 4 4 4 0 2 4 4 2 0]

Guitar II: [Empty staff]

Bass: [Staff with fret numbers: 9 9 9 7 7 7 5 5 5 4 4 4 4 2 2 0 9 7 7]

Drums: [Empty staff]

Em A D Bm Aadd9 G G(on F#) Em7 D

Vocal

oh no grow it long, shave it off Life is hard ne-ver soft I need a change I need it quick  
oh no if I were you, you were me I won - der who I'd wan - na be with just one wish you can't re-fuse

Other

Ah

Guitar I

Guitar II

Bass

Drums

1. Aadd9 Eadd9 D Eadd9

Vocal

be-fore it make's me sick that's what's on my mind

Other

Guitar I

Guitar II

Bass

Drums

150

**Vocal**

D

2. Aadd9

I wouldn't know what to choose

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Harm.

Harm.

**Vocal**

Aadd9

A7 sus4

Yeah

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Pick Scratch

Pick Scratch

**Bm** **Aadd9** **G** **G(on F#)** **Em** **D** **Bm** **Aadd9**

**Vocal**  
 feel - in' no, I don't like what I've been told I'm feel - in' what

**Other**

**Guitar I**  
 rM1 M P rM1 M

**Guitar II**

**Bass**

**Drums**

**G** **G(on F#)** **Em7** **D** **Aadds**

**Vocal**  
 no one else will e - ver know I'm feel - in' oh now

**Other**

**Guitar I**  
 M P

**Guitar II**

**Bass**

**Drums**



**Chorus**

**Chords:** Bm Aadd9 G G(onF#) Em7 D Badd9 Aadd9 Em

**Vocal:** black is white and white is black ah got-ta pol-i-ti-cians\_\_smok-in' crack and john Paul's all bul-let proofed it puts me\_\_through\_\_the roof

**Other:** (Empty staff)

**Guitar I:** (Lead guitar with fret numbers and bends)

**Guitar II:** (Empty staff)

**Bass:** (Bass line with fret numbers)

**Drums:** (Drum pattern with 'x' marks for hits)

152

**Verse**

**Chords:** Em A D Bm Aadd9 G G(onF#) Em D

**Vocal:** yea\_\_\_\_\_ I were you and you were me I won-der who\_\_I'd ra-ther be\_\_\_\_\_ if I had one wish I'd

**Other:** (Empty staff)

**Guitar I:** (Lead guitar with fret numbers and bends)

**Guitar II:** (Empty staff)

**Bass:** (Bass line with fret numbers)

**Drums:** (Drum pattern with 'x' marks for hits)

**Vocal**

Aadd9 A D Bm Aadd9 G G(onF#)

ah take it \_\_\_\_\_ feel in' oh, I don't like \_\_\_\_\_ what I've been told \_\_\_\_\_ I'm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

Em D Bm Aadd9 G G(onF#) Em7 D

feel - in' \_\_\_\_\_ and I'm see - in' what no one else will e-ver know I'm see-in' \_\_\_\_\_ come on,

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Bm      Aadd9      G      G(onF#)      Em7      D      Aadd9

Vocal

feel - in'      hey,      I don't un-der-stand \_ these things \_ I'm feel-in'      no

Other

Guitar I

Guitar II

Bass

Drums

154

(♩ = ♩)   
 [E] E      A      B      D      E      D      C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E A B D E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

yeah

F E A B D E D C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E A B D E D C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

156

E A B D E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D C E A B D  
 Vocal  
 Other  
 Guitar I  
 Guitar II  
 Bass  
 Drums

[illegible]



E D C E A B D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E D C E A B D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

yeah \_\_\_\_\_ oh \_\_\_\_\_ yeah



E D C E A B D

Vocal

oh — yeah

Other

Guitar I

Guitar II

Bass

Drums

160

E D C Bm Aadd9 G G(onF#) Em7

(♩ = ♩)

Vocal

uh

Other

Guitar I

Guitar II

Bass

Drums

Em7 D Aadd9 Bm Aadd9 G G(onF#) Em7

Vocal

out-ta touch most all the time \_\_\_\_\_ too\_\_man-y things\_\_on my

Other

Guitar I

Guitar II

Bass

Drums

Em7 D Aadd9 N.C.

Vocal

mind shut-tin' down, \_\_\_\_\_ got - ta stop this thing yeah

Other

Guitar I

Guitar II

Bass

Drums



**Deal in Me**

**Chorus:**

deal in' I'm deal-in' with these things I'm feel in' wow I'm

**Verse:**

dream in' I'm dream-in' I'm dream-in' things that show me what I'm see in' yeah

**Bm**      **Bm(onC#)**      **Bm(onD)**      **Em**      **F#add<sup>9</sup>**

Vocal

see in' . . . I'm see - in' things \_ that don't \_ know what I'm feel - in'

Other

Guitar I

Guitar II

Bass

Drums

164

**F#add<sup>9</sup>**      **Bm**      **Bm(onC#)**      **Bm(onD)**      **Em**      **F#7add11**

Vocal

I've \_ \_ \_ \_ been feel - in', I'm feel - in', I'm feel-in' things \_ that I \_ don't know I don't know I don't know \_ \_ \_ \_

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F#7 add11, Bm, Bm(onC#), Bm(onD), Em

Vocal: what I'm see in' yeah

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers and techniques like M, S]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

Chord progression: F#add-9, Bm, Bm(onC#), Bm(onD), Em

Vocal: yeah

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers and techniques like M, S]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

F#add<sup>9</sup> Bm Aadd9 G G(onF#) Em7

Vocal

hey I don't un-der-stand

Other

Guitar I

Guitar II

Bass

Drums

166

Em7 D Aadd9 A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

rit.-





# VAN HALEN

## BALANCE

THE SEVENTH SEAL  
CAN'T STOP LOVIN' YOU  
DON'T TELL ME (WHAT LOVE CAN DO)  
AMSTERDAM  
BIG FAT MONEY  
STRUNG OUT  
NOT ENOUGH  
AFTERSHOCK  
DOIN' TIME  
BALUCHITHERIUM  
TAKE ME BACK (DEJA VU)  
FEELIN'



★定価 3,193円(本体 3,100円) ISBN4-401-34832-X C0073 P3193E