



BAND SCORE

CHICAGO

BEST SELECTION

25 OR 6 TO 4
SATURDAY IN THE PARK
IF YOU LEAVE ME NOW
BABY WHAT A BIG SURPRISE
HARD TO SAY I'M SORRY

CLINO 1100 P.600.102



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SHINKO MUSIC PUB.CO.,LTD.

C O N T E N T S

25 OR 6 TO 4 4

長い夜

from the album "CHICAGO"

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譜面の見方

できる限り詳細にコピーし、譜面にしたが、微妙なニュアンスや譜面には書き表わせないリズムも多く、それらは実際に曲(CD)を聴いて感じ取ってもらいたい。

また譜面を読むに当たっては、各パート譜のオクターブの表記の違いに注意してもらいたい。通常の場合、男性ボーカル・ギター・ベースなどは、実音(実際の音)よりもオクターブ高くして譜面に表記される。これに対し、ピアノなどのキーボード類は実音のままである。したがってキーボード譜をギタリストが弾く時などは、特に注意してもらいたい。

一般的な注意点はこれくらいにして、ギター・ベース・ドラム譜について以下に解説しておく。

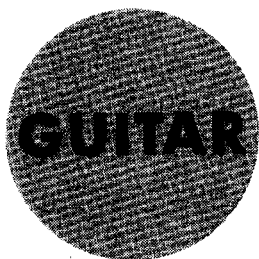
頻繁に出てくるため、glissの付記を省略し、音の上昇・下降を表わす斜線(ノ・フ)のみで表現した部分もある。

～: ヴィブラート。

Harm: ハーモニクス。タブ譜に指定されたポイントに軽く指を触れ、ピッキングする。

(Ph): ピッキング・ハーモニクス。ピックを深く持ち、弦をアタックする際、親指の腹も弦にこすり付けて力強くピッキングする。

↓: 主にアタックだけで、音程としてはつきりとは出てこなかった音を示す。まれに音程の不確実な音を示すこともある。また、和音を押さえてカッティングしている時に、左手がミュートしていた場合も含む。



付記した記号の意味は下記の通り。

C: チョーキング。

U: チョーキング。ただし、チョークしてから音を出すという点で、Cとは区別する。

D: チョーク・ダウン。チョークしてある音をチョークしていない音へ戻す。

H: ハンマリング・オン。

P: プリング・オフ。

S: スライド。ただし、ボトルネック奏法とは別。

tr: トリル。指定の長さだけHとPを連続させる。当然ピッキングは最初の1回だけ。

●U・D・Pなどがスラーで結んである場合も、ピッキングは最初の1回だけ。あとは左手のフィンガリングで音をキープしていく。

gliss: グリッサンド。スライドと同様のものだが、Sほどスライドし始める出発点・し終わる終着点、その両方あるいは片方の位置(音程)がはつきりしていない場所を示す。ただし、ギター譜ではこのグリッサンドが



ハ音記号で表わしてあるので注意すること。また、ギターで用いた記号がそのまま使われている場所があるので、前記したギターの記号を確認しておくことが必要だ。



五線の間を使って、上からタム(G音の位置)・スネア(E音)・バスタム(C音)・バสดラ(A音)。また、上のB音の位置にある↓はシンバル、↓はハイハット(O→open・+→close)、下のF音の位置にある↑はハイハットのペダルを踏んで鳴らした音。

25 OR 6 TO 4

長い夜

Words & Music by Robert Lamm

印象的なサビのコーラス・ハーモニーはこの曲を決定付ける重要な部分なので、この部分だけ抜き出してリハーサルをすると良いだろう。ギターのソロ・パートが50小節以上あるが、この時代にここまで弾きまくっているのは驚異の一言である。全体的にペンタトニック・スケールのみで弾き通しているが、とにかく速いので上級者でもかなり手こずるだろう。ハンマリング、プリング、スライドを多用しているの、滑らかな指使いをするよう心掛けよう。また、1音半チョーキング等も多用しているので、譜面をよくチェックして1H.Cの指示を見逃さないように。さて、本来ならホーン・セクションを3人以上加えたいところだが、アマ

チュア・バンドではかなり大変なことなので、キーボードで代用することをオススメする。シカゴのホーンはロックの曲を引き立てる上で非常に効果的に使われているので、オリジナルを作る際にとっても参考になるはずだ。最後のH.Cの所では、まるでジャズのエンディングのような終わり方をしているので、ハーモニーの動きを分析してみると勉強になるだろう。ベースは全体的に控えめなプレイだが、安定したリズムでプレイすること。ドラムは8ビートなのだが、曲の途中からバスターが連続した8分を刻み続ける部分は少々ツライかもしれない。個人練習をしっかり行ってから曲に臨むこと。

Intro. 1

Am G Am(onF#) F E7 Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro. 2

Chords: G, Am(onF#), F, E7, Am, G

Other: < Horns >

Guitar I: 4/4, 4/4, 7/5, 5/3

Bass: 4/4, 4/4, 5 5 7 5 5, 3 3 7 3 3

Drums: /, /, x x x x, x x x x, x x x x, x x x x

5

Chords: Am(onF#), F, E7, Am, G

Other: [Musical notation]

Guitar I: 4/2, 3/1, 2/0, 7/5, 5/3

Bass: 2 2 7 2 2, 1 1 7 0 0 7 0

Drums: /, /, x x x x, x x x x, /

Am(onF#) F E7 **A** Am G

Vocal
 Wait - ing for the break of day
 Star - ing blind - ly in - to space
 Feel - ing like I ought to sleep

Other

Guitar I

Guitar II

Bass

Drums

6

Am(onF#) F E7 Am G

Vocal
 Search - ing for some - thing to say
 Get - ting up to splash my face
 Spin - ning room is sink - ing deep

Other

Guitar I

Guitar II

Bass

Drums

Am(onF#) F E7 Am G

Vocal

Flash - ing light again - st the sky
 Want - ing just to stay a - wake
 Search - ing for some - thing to say

Other

804

Guitar I

4 4

Guitar II

Bass

4 4

Drums

Am(onF#) F E7 Am G

Vocal

Giv - ing up I close my eyes
 Wonder - ing how much I can take
 Wait - ing for the break of day

Other

Guitar I

4 4

Guitar II

Bass

4 4

Drums

Am(onF#) F E7 **B** F

Vocal

Sit - ting cross - legged on the floor
 I should try to do some more
 twen - ty - five or six to four

Other

Guitar I

Guitar II

Bass

Drums

8

C G

Vocal

1.2.3.) twen - ty - five or six to four

Other

Guitar I

Guitar II

Bass

Drums

to (C)

F Am G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

9

Am(onF#) F E7 Am G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D

Am(onF#) F E7 Am G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

10

Am(onF#) E7 Am G Am(onF#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E7

Am

G

Am(onF#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F

E7

Am

F

Am(onF#)

II

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F E7 Am G Am(onF#)

Vocal staff with a whole rest.

Other staff with a whole rest.

Guitar I staff with a whole rest and a '4' above the staff.

Guitar I staff with musical notation and tablature. Chords: C, C, C, C, C, C, C, C, C, C, D, P. Tablature: 4 5 5 5 7 7, 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 7, 7 5, 5 8, 5 8.

Bass staff with a whole rest and a '4' above the staff.

Drums staff with a rhythmic pattern.

12

F E7 Am G Am(onF#)

Vocal staff with a whole rest.

Other staff with a whole rest.

Guitar I staff with a whole rest and a '4' above the staff.

Guitar II staff with musical notation and tablature. Chords: C, C, P, C, P, C, D, P, H, P, P, P, H, P, H, P, H, P, H. Tablature: 8 8, 8 8, 8 5, 5 4, 5 5, 5 5, 7 7, 7 5, 7 5, 7 5, 3 5, 3 5, 3 2, 2 2, 5 5, 3 5, 7 5, 5 4, 5 4, 7, 4 5, 4 5, 4 5, 4 5, 4 5.

Bass staff with a whole rest and a '4' above the staff.

Drums staff with a rhythmic pattern.

F E7 Am G Am(onF#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

HPHPHPH HPHPHPH C gliss PHP C D PHP
HPHPHPH HPHPHPH C gliss PHP C D PHP
5 7 5 7 5 7 7 9 7 9 7 9 7 9 8 8 8 7 8 7 5 8 10 8 10 12 10 8 10 7 8 7 8 7 8 7 5 7 5 7 7 5 7 5

5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

13

F E7 Am G Am(onF#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

S AC U U U U 1HU U 1HU U 1HU U U
S AC U U U U U 1HU U 1HU U 1HU U U
7 5 7 9 8 10 10 8 10 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10

4 4 4 4

Chords: F E7 **E** Am G Am(onF#)

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II:

1H.U U C C C C C C P gliss

1H.U U C C C C C C P gliss

TAB: 10 10 10 8 7 5 7 7 5 7 7 7 7 7 7 7 5 8 10 8 10 10 10 10 10

Bass: [Empty staff]

Drums: [Empty staff]

Chords: F E7 Am G Am(onF#)

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Empty staff]

Guitar II:

1H.C 1H.C 1H.C 1H.C 1H.C 1H.C 1H.C 1H.C H P H P H P H H P H P H P H H P H P H P H

1H.C 1H.C 1H.C 1H.C 1H.C 1H.C 1H.C 1H.C H P H P H P H H P H P H P H H P H P H P H

TAB: 10 10 10 10 10 10 10 10 10 10 10 10 10 10 8 10 8 10 8 10 8 10 7 8 7 8 7 8 7 8 5 7 5 7 5 7 7 7

Bass: [Empty staff]

Drums: [Empty staff]

Chords: **F** Am G Am(onF#) F E7

Vocal

Other

Guitar I

Guitar II (gliss)

Bass

Drums

Chords: Am G Am(onF#) F E7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. to **Intro. 2**

Coda

Am G Am(onF#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F E7 Am G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am(onF#)

F

E7

H Dm9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

18

Cm9

Cm9(onB)
rit.

G(onB^b)

A6(-5)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

SATURDAY IN THE PARK

サタデイ・イン・ザ・パーク
Words & Music by Robert Lamm

独特なアレンジとライブ感溢れる演奏はこのバンドの特徴だろう。アンサンブルは結構厚いものになっているので、CDの音源をそのまま再現するにはかなりの人数が必要になってくるだろう。イントロ5小節目からのギターは2、4拍目アタマでのコード・カッティングだ。ポイントとしては8分でしっかりミュートして音を切ること。これが間延びした感じで音が伸びてしまうと、バンド演奏全体が締まりのないものになってしまうので注意しよう。なおサウンドはクリーンに近いがややディストーション掛かったいわゆるクランチ・サウンド（半歪み状態）に近い

だろう。特にエフェクター等は掛けられていないので、エッジの立ったブライツなサウンドになるようにしよう。[D]前2小節目からのフレーズはブルース等でよく使われるものだ。ここでは1弦の音は全てスタッカートになっている。押さえた指を素早く浮かせて、出来る限り短く音を切れるようにしよう。イントロからのベースはハンマリング・オンやスライドで装飾的な音を入れているのが特徴だ。焦ってタイミングが早くなり過ぎないように注意し、その後のロング・トーンはギリギリまで音を伸ばして次の音に持っていけるようにすることがポイント。

Intro Am7 D7 Dm7 (or G) C

The musical score is arranged in a system with six staves. From top to bottom, they are: Vocal, Other, Keyboard, Guitar, Bass, and Drums. The key signature is one flat (Bb) and the time signature is common time (C). The score is divided into four measures corresponding to the chords: Am7, D7, Dm7 (or G), and C. The Keyboard part is marked <Piano> and features a melodic line in the right hand and a bass line in the left hand. The Guitar part shows a TAB for the first measure (A, B) and a fretboard diagram for the second measure (12, 14, 12, 14, 12). The Bass part shows a fretboard diagram for the second measure (12, 14, 12, 14, 12) and a note for the third measure (18va). The Drums part shows a simple rhythmic pattern.

Am7

D7

Dm7 (onG)

C

Vocal

Other

Keyboard

Guitar

Bass

Drums

20

Am7

D7

Dm7 (onG)

C

Vocal

Other

Keyboard

Guitar

Bass

Drums

A Am7 D7 Dm7 (onG) C

Vocal

Sa - tur - day _____ in _____ the park _____ I think it was the fourth of Ju - ly _____
 oth - er day _____ in _____ the park _____ I think it was the fourth of Ju - ly _____ An -
 Fun - ny day _____ in _____ the park _____ Ever - y day's the fourth of Ju - ly _____

Other

Keyboard

Guitar

Bass

Drums

Am7 D7 Dm7 (onG) C

Vocal

Sa - tur - day _____ in _____ the park _____ I think it was the fourth of Ju - ly _____
 oth - er day _____ in _____ the park _____ I think it was the fourth of Ju - ly _____
 Fun - ny day _____ in _____ the park _____ Ever - y day's the fourth of Ju - ly _____

Other

Keyboard

Guitar

Bass

Drums

B Bm7 Em7 Dmaj7

Vocal

Peo - ple dan - cing peo - ple laugh - ing A man sell - ing ice - cream
 Peo - ple talk - ing real - ly smil - ing A man play - ing gui - tar
 Peo - ple reach - ing peo - ple touch - ing A real ce - leb - ra - tion

Other

Keyboard

Guitar

Bass

Drums

C D7 **C** G F(onG)

Vocal

Sing - ing I - ta - li - an songs _____ (ad - lib . Italian words - - - - - Can -
 Sing - ing for - us all _____ Will you help - him change - the world _____ Can -
 Wait - ing for - us all _____ If we want - it Real - ly want - it _____ Can -

Other

L'8va bassa Unison

Keyboard

Guitar

Bass

Drums

C (on G)

G

Am7

Vocal

— you dig — it — Yes I — can — And I've been — wait — ing such a long time — For
 — you dig — it — Yes I — can — And I've been — wait — ing such a long time —
 — you dig — it — Yes I — can — And I've been — wait — ing such a long time —

Other

Keyboard

Guitar

Bass

Drums

1. D7 G

Vocal

Sa - tur - day

Other

Keyboard

Guitar

Bass

Drums

C 2. D7 \rightarrow (♩ = ♩³)

Vocal: An - for to - day

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

E Gm7 (onC)

Vocal: Slow mo - tion ri - ders Fly the co - lours of the day A

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

B^bm7 (on E^b)

Vocal: bronze man still can Tell stories his own way

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

G

Vocal: Lis - ten child - ren all is not lost All is not lost Oh no no

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

r8va →

Chord progression: Am7, D7, Dm7 (onG), C

Vocal: Treble clef, whole notes on a single pitch.

Other: Treble clef, whole notes on a single pitch.

Keyboard: Treble and Bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a walking bass line with fingerings: 12, 14, 14, 12, 12, 14, 12, 14, 12, 10, 12, 10, 10, 12, 14, 12, 14.

Guitar: Treble and Bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a walking bass line with fingerings: 12, 14, 14, 12, 12, 14, 12, 14, 12, 10, 12, 10, 10, 12, 14, 12, 14.

Bass: Bass clef, walking bass line with fingerings: 12, 14, 14, 12, 12, 14, 12, 14, 12, 10, 12, 10, 10, 12, 14, 12, 14.

Drums: Bass clef, rhythmic pattern with snare and bass drum.

Chord progression: Am7, D7, Dm7 (onG), C

Vocal: Treble clef, whole notes on a single pitch.

Other: Treble clef, whole notes on a single pitch.

Keyboard: Treble and Bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a walking bass line with fingerings: 12, 12, 12, 12, 12, 14, 12, 12, 10, 12, 10, 10, 10, 9, 8, 7.

Guitar: Treble and Bass clefs. Treble clef contains chords and melodic lines. Bass clef contains a walking bass line with fingerings: 12, 12, 12, 12, 12, 14, 12, 12, 10, 12, 10, 10, 10, 9, 8, 7.

Bass: Bass clef, walking bass line with fingerings: 12, 12, 12, 12, 12, 14, 12, 12, 10, 12, 10, 10, 10, 9, 8, 7.

Drums: Bass clef, rhythmic pattern with snare and bass drum.

⊕ Coda

D7

Vocal

for the day _____

G G

<Vocal> ad-lib →

Other

Keyboard

Guitar

Bass

Drums

C

Vocal

Other

Keyboard

Guitar

Bass

Drums

IF YOU LEAVE ME NOW

愛ある別れ

Words & Music by Peter Cetera

アコースティック感溢れるバラード・ナンバー。哀愁のあるメロディが印象的だ。バンドでライブをやる場合はCDと同じアンサンブル的な厚みを出すのは現実的ではないので、アレンジが必要になってくるだろう。具体的にはストリングスをパッド等に置き換えたり、ブラスもシンセで代用する感じだが、その際はアコースティック感を無くさないように音色の選択には十分な配慮が必要だ。ギターは全編アコギでの演奏だ。実際には2本以上のギターが重ねられているが、部分的なものが多いので1人で演奏できるようアレンジを加えてある。カポタストを2fに装着し

でのプレイで、フィンガー・ピッキングで演奏した方が原曲のニュアンスが出せるはずだ。イントロからのコード・バックিংは2弦2f指、3弦2薬指、4弦2中指で押さえ、人差し指はあらかじめ3弦1fを押さえしておく。この状態で薬指と小指を付けたり離したりするだけでコード・チェンジが可能だ。[D]からはオクターヴ奏法を使った間奏。ポジションが結構飛ぶのでやりづらい部分もあると思うが、移動した際にフィンガー・フォームが崩れないように訓練すればきれいな演奏が出来るはずだ。

28

Intro B F#_(onB) B F#_(onB) B F#_(onB) B F#_(onB) B F#_(onB) B F#_(onB) B

Vocal

Other

Keyboard <Bass> <Strings>

Guitar <A. Guitar> (Capo: 2f)

Bass

Drums <Brush> <Bell>

B **A** Bmaj9 G#m7

Vocal: If you leave me now _____ You'll take a - way the big - gest past _____

Other: *<E. Piano>*

Keyboard: [Empty staff]

Guitar: [Fretboard notation]

Bass: [Fretboard notation]

Drums: [Rhythmic notation]

Drums: *<Perc.>*

D#m7 G#m7 C# F#

Vocal: _____ of me _____ Oh _____ No - ba - by please _____ don't go _____

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Fretboard notation]

Bass: [Fretboard notation]

Drums: [Rhythmic notation]

30

B F#(mB) B Bmaj9

Vocal: And If you leave me now You'll

Other

Keyboard

Guitar

Bass

Drums

G#m7 D#m7

Vocal: take a - way the ver - y heart of me Oh

Other

Keyboard

Guitar

Bass

Drums

G[#]m7 C[#] F[#] B G[#]m7 C[#]

Vocal: No — ba - by please — don't go — Oh — Girl, I — just

Other: [Musical notation for other instruments]

Keyboard: [Musical notation for keyboard]

Guitar: [Musical notation for guitar with fret numbers]

Bass: [Musical notation for bass]

Drums: [Musical notation for drums with dynamics and accents]

F[#] B F[#](onB) B

Vocal: want you to stay —

Other: [Musical notation for other instruments]

Keyboard: [Musical notation for keyboard]

Guitar: [Musical notation for guitar with fret numbers]

Bass: [Musical notation for bass]

Drums: [Musical notation for drums with dynamics and accents]



C

E9

Esus4

1.2.) A love like ours is love that's hard to find

32

E

G#(m)

E

F#

How could we let it slip a way?

B **A[#]m7⁻⁵** **D[#]7** **E9**

Vocal

Other

Keyboard

Guitar

Bass

Drums

We've come

E9 **Esus4** **E**

Vocal

Other

Keyboard

Guitar

Bass

Drums

too far to leave it all be - hind

Vocal $G^{\#}m7$ E $F^{\#}$ B

How could we end — it — all — this way? — When to - mor -

Other

Keyboard

Guitar

Bass

Drums

Vocal $D^{\#}m7$ $G^{\#}m7$ $C^{\#}m7$ $D^{\#}m7$

row comes — and we'll both — re - gret — The things we said — to - day —

Other

Keyboard

Guitar *s* *p*

Bass

Drums

Em9 to ④ D Bmaj9

Vocal

Other

Keyboard

Guitar

Bass

Drums

35

G#m7 D#m7 G#m7 C#

Vocal

Other

Keyboard

Guitar

Bass

Drums

Chords: F# B G#m7 C# F#

Vocal

Other

Keyboard

Guitar

Bass

Drums

Chords: B F#(onB) B Coda Em9

Vocal

Other

Keyboard

Guitar

Bass

Drums

If you

D.S.

[E] Bmaj9 G#m7 D#m7

Vocal
leave me now ——— You'll take a - way the big - gest part ——— of me ——— Oh ———

Other

Keyboard

Guitar

Bass

Drums

G#m7 C# F# B G#m7 C#

Vocal
——— No ——— ba - by please ——— don't go ———

Other

Keyboard

Guitar

Bass

Drums

Vocal

F# B F#(onB) B F#(onB) B F#(onB) B G#m7 C#

Oh ——— girl, ——— just

Other

Keyboard

Guitar

Bass

Drums

Vocal

F# B G#m7 C# F#

got to have — you by my side ———

Other

Keyboard

Guitar

Bass

Drums

B F# (on B) B F# (on B) B F# (on B) B G#m7 C# F#

Vocal

Oh ————— No ————— ba - by please ————— don't go —————

Other

Keyboard

Guitar

Bass

Drums

B G#m7 C# F# B F# (on B) B F# (on B) B

Vocal

Other

Keyboard

Guitar

Bass

Drums

Vocal

B F#(onB) B G#m7 C# F# B

Oh — ma - ma, I just got to have — your lov — in'. yeah —

Other

Keyboard

Guitar

Bass

Drums

Vocal

G#m7 C# F# B F#(onB) B F#(onB) B

Other

Keyboard

Guitar

Bass

Drums

BABY WHAT A BIG SURPRISE

朝もやの二人

Words & Music by Peter Cetera

分厚いコーラス・パートと静かに流れるストリングスが印象的な1曲だ。展開は転調をしてガラッと変わったりするので、演奏面が崩れると全体的に違和感のあるものになってしまうので注意が必要だ。全体的に拍子が不規則に変化するので、全体的な感覚を体に馴染ませておくことが重要だろう。後は回2小節目等のバンド全体での合わせた決めがポイントになるので、タイミングがズレないように入念なりハーサルしておくこと。ギターはアコギによる演奏だ。アルペジオが多く出てくるので、1つ1つの音が伸びるようにコード・チェンジをスムーズに行う必

要がある。回からはフィンガー・ピッキングでの演奏。2、3弦はノイズが出やすいので、余った左手指でミュートしておくこと。回4小節目から3小節間はエレクトリック・ギターのソロ演奏が入る。全体的にみてエレクトリックの部分はここだけなので、前後の流れから考えるとこの部分もアコギでプレイする方が現実的だろう。ポジションやフレーズの的にやツライものがあるが、不可能ではないので何とか頑張ってもらいたい。ドラムはオカズが多く入るので、この部分のテンポ・キープは特に注意すること。

Intro C G7 (onB) G7 Am G F C(onE) G7

Vocal

Other

Keyboard

Guitar

Bass

Drums

41

The musical score is arranged in a multi-staff format. At the top, the key signature and chord progression are indicated: Intro C G7 (onB) G7 Am G F C(onE) G7. The staves are labeled as follows: Vocal (treble clef), Other (treble clef), Keyboard (treble clef), Guitar (treble clef), Bass (bass clef), and Drums (bass clef). The 'Other' staff includes dynamics markings for '<Piano>', '<Strings>', and '<Flute>'. The 'Guitar' staff includes a TAB section with fret numbers. The 'Bass' staff includes a TAB section with fret numbers and a circled '5' indicating a capo position. The 'Drums' staff shows a simple rhythmic pattern. The page number '41' is located in the top right corner.

A C Dm7 C7 (onE) F C Gm(onD) C7 (onE) F sus4 F

Vocal: Right be - fore my ver - y eyes I thought that you were on - ly fak - in' it And like

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: <A. Guitar> [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

C Dm7 C7 (onE) F C (onE) B^b C F

B

Vocal: be - fore my heart was tak - in' it Ba-by what a big sur-prise

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

F C(onE) Dm7 B^b C F E^b F

Vocal

Right be-fore my ver - y eyes oh oh oh oh

Other

Keyboard

Guitar

Bass

Drums

C Dm7 G(onE) F C Gm(onD) C7(onE)

<Chorus> woo woo 3 woo

Vocal

Yes - ter - day it seemed to me My life was noth - ing more than wast -
 Now and then just like be - fore I think a - bout the love I've thrown

Other

Keyboard

Guitar

Bass

Drums

F sus4 F C Dm7 C7 (on E) F C (on E)
 woo woo woo

ed time But here to - day you've soft - ly changed my mind
 a - way But now it does - n't mat - ter an - y - way

Vocal, Other, Keyboard, Guitar, Bass, Drums

D B^b C F C (on E) Dm7 1. B^b C F

Ba - by what a big sur - prise Right be - fore my ver - y eyes oh oh

Vocal, Other, Keyboard, Guitar, Bass, Drums

C E^b B^b

Vocal

oh oh

Other

Keyboard

Guitar

<E. Guitar>

H P H P H P H P

8 12 10 10 9 10 11 12 11 12 13 12 13 17 15 15 18

Bass

Drums

Am G C Am G

Vocal

oh oh oh

Just to be a lone Was a lit-tle more than I could take Then you came to stay

Other

Keyboard

Guitar

<A. Guitar>

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

Bass

Drums

<Tambourine>

Vocal

C uh Am oh G C oh

Hold me in — the mor — ning Love me in the af — ter-noon —

Other

Keyboard

Guitar

Bass

Drums

Vocal

Am G ah Bb G

Help me find my way — yeah — yeah

Other

Keyboard

Guitar

Bass

Drums

2.
B^b C F E^b B^b F B^b C F

Vocal
Right be-fore my ver - y eyes oh oh Ba-by what a big sur-prise

Other

Keyboard

Guitar

Bass

Drums

<Chorus> ad-lib
F C(on E) Dm7 B^b C F E^b B^b

Vocal
Right be-fore my ver - y eyes oh oh oh oh

Other

Keyboard

Guitar

Bass

Drums

Vocal

B \flat C F C(onE) Dm7 B \flat C F E \flat B \flat

Ba-by what a big sur-prise ——— Right be-fore my ver-y eyes ——— oh oh ——— oh ——— oh

Other

4 4

Keyboard

Guitar

T 3 5 3 5 3 5 3 5 3 5 3 5

A 3 5 7 5 3 5 7 5 3 5 7 5

B 3 5 7 5 3 5 7 5 3 5 7 5

Bass

T 3 3 2 2 0 3 3 0 3 3 0 3 3 0

A 3 3 2 2 0 3 3 0 3 3 0 3 3 0

B 3 3 2 2 0 3 3 0 3 3 0 3 3 0

Drums

Vocal

B \flat C F C(onE) Dm7 B \flat C F E \flat B \flat

Ba-by what a big sur-prise ——— Right be-fore my ver-y eyes ——— oh oh ——— oh ——— oh

Other

4 4

Keyboard

Guitar

T 4 4 4 4

A 4 4 4 4

B 4 4 4 4

Bass

T 3 3 2 2 0 3 3 0 3 3 0 3 3 0

A 3 3 2 2 0 3 3 0 3 3 0 3 3 0

B 3 3 2 2 0 3 3 0 3 3 0 3 3 0

Drums

HARD TO SAY I'M SORRY

素直になれなくて

Words & Music by Peter Cetera and David Foster

大ヒットしたバラード・ナンバーなので、メロディは誰もが聴き覚えがあるだろう。この曲ではピアノの存在感が大きく、特に前半はピアノ弾き語りになるのでミス・トーンは禁物だ。ピアノのベース部はほぼコードのルートをなぞったものなので、コード・ネームを参考に付け加えてほしい。ヴォーカルは力の抜けた感じを出せるように心掛けよう。後はハモリが重要で、部分的に3声になったりするので、譜面通りにきれいなハーモニーが望まれる。ベースは前半部はシンセ・ベースになっているが、一応4弦のエレクトリック・ベースで弾けるようにタブ譜を載

せてある。音域的に出ない部分は()で記してオクターヴを上げてあるので分かるはずだ。④の部分はあまりテンポを気にせずに、ユッタリとした感じをピアノで出せるようにしよう。⑤からは転調をしてかなり意表をつく展開だ。完全にロックのノリに切り替わるので、ドラマーはハイハットをオープン気味にするなどして、勢いのある演奏を心掛けよう。ヴォーカルもこの部分では前半とは違って変わってテンションをかなり上げて、張りのある声を出せるように。

Intro E A(onC#) B G#7 (onC) C#m F#(onA#) Bsus4 B7

Vocal

Other *<Piano & E.Piano>*

Keyboard *<Strings>*

Guitar

Bass

Drums

Vocal E A E G#m7

Ever - y - bod - y need a lit - tle time a - way ——— I heard her say —

Other

Keyboard 8va bassa

Guitar

Bass ② ②

Drums

Vocal A B C#m B7 E G#m7

from each oth - er ——— E - ven lov - ers need a hol - i - day ———

Other

Keyboard

Guitar

Bass 0 2 ④ ②

Drums

A **B** **C#m** **B** **C#m** **F#m7** **Bsus4** **B** **E**

Vocal: Far a-way from each oth er Hold me now It's hard for me to say I'm sor ry

Other: [Musical notation for other instruments]

Keyboard: [Musical notation for keyboard]

Guitar: [Musical notation for guitar]

Bass: [Musical notation for bass with fret numbers: 0, 2, 4, 2, 4, 2, 2, 0, 4, 2, 3]

Drums: [Musical notation for drums]

C#m **F#m7** **Bsus4** **B7** **E** **A(onC#)** **B** **G#7(onC)**

Vocal: I just want you to stay Af ter all that we've been through I will make it up

Other: [Musical notation for other instruments]

Keyboard: [Musical notation for keyboard]

Guitar: [Musical notation for guitar]

Bass: [Musical notation for bass with fret numbers: 4, 2, 2, 2, 2, 4, 4, 3]

Drums: [Musical notation for drums]

Chord progression: C#m F#(onA#) E(onB) B A(onC#) B7(onD#) E A(onC#)

Vocal: to you I pro - mise to And af - ter all that's been said

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Chord progression: B7(onD#) A(onC#) G#7(onC) C#m F#(onA#) Bsus4 B7 Bsus4 B7

Vocal: and done You're just the part of me I can't let go

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

C E G#m7 A B C#m B7

Vocal
 Could-n't stand to be kept a-way ————— Just for the day ————— from your bod — — — y

Other

Keyboard

Guitar

Bass

Drums

E G#m7 A B C#m B

Vocal
 Would-n't wan-na be swept a-way ————— Far a-way ————— from the one that I love

Other

Keyboard

Guitar

Bass

Drums

4

Chords: D C#m F#m7 Bsus4 B7 E C#m F#m7 Bsus4 B7

Vocal: Hold me now ——— It's hard for me to say I'm sor - ry I just want you — to know ———

Other: [Musical notation for other instruments]

Keyboard: [Musical notation for keyboard]

Guitar: [Musical notation for guitar]

Bass: [Musical notation for bass]

Drums: [Musical notation for drums]

Chords: C#m F#m7 Bsus4 B E C#m F#m7 Bsus4 B7

Vocal: Hold me now ——— I real-ly wan-na tell you I'm sor - ry I could nev - er — let you go

Other: [Musical notation for other instruments]

Keyboard: [Musical notation for keyboard] *<Brass>*

Guitar: [Musical notation for guitar]

Bass: [Musical notation for bass]

Drums: [Musical notation for drums]

rit. - - -

Chords: E A(onC#) B G#7(onC) C#m F#7(onA#) E(onB) B A(onC#) B7(onD#)

Vocal: Af - ter all — that we've been through I will make it up to you I pro - mise to

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Chords: E A(onC#) B G#7(onC) C#m F#7(onA#) B B7(onA)

Vocal: And af - ter all that's been said — and done — You're just — the part — of me — I can't — let go —

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Chords: G C(onE) D(onF#) B7(onD) Em A(onC#) D C(onE) D7(onF#)

Vocal: Af - ter all — that we've — been through I will make it up to you — I pro - mise to

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation with fret numbers: 5, 2, 4, 2, 1, 2, 0, 4, 0]

Bass: [Musical notation]

Drums: [Musical notation]

Chords: G C(onE) D(onF#) B7(onD#) Em A(onC#) Dsus4 D7

Vocal: [Blank staff]

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation with fret numbers: 7, 8, 10, 8, 10, 10, 10, 8, 10, 8, 7, 7, 8, 10, 8, 10, 8, 8, 7, 5, 5, 5, 7, 8, 7, 7, 7, 5, 5, 3, 3]

Bass: [Musical notation]

Drums: [Musical notation with a 4-measure rest]

G C(onE) D(onF#) B7 (onD#) Em A7 (onC#)Am7⁻⁵ (onC) B7sus4

Vocal

Now I'm gon-na be — the luck - y one —

Other

Keyboard

Guitar

Bass

Drums

B H E A

Vocal

Other

Keyboard

Guitar

Bass

Drums

Tempo Change

C#m F#m7 Bsus4 B7 E

Vocal

Other

Keyboard

Guitar

Bass

Drums

58

A A(mB) C#m

Vocal

Other

Keyboard

Guitar

Bass

Drums

Chord progression: F#m7, F#m7 (onB), F#7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Chord progression: F#7

Vocal

Other

Keyboard

Guitar

Bass

Drums

F#7

Vocal

Other

Keyboard

Guitar

Bass

Drums

<Synth.>

Feeling Play →

F#7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Vocal F#7

When we get there gon - na

Other

Keyboard

Guitar

Bass

Drums

Vocal F#7

jump in the air _____ No one'll see us 'Cause there's no - bod - y there _____

Other

Keyboard

Guitar

Bass

Drums

Vocal F#7

Af - ter all you know we real - ly don't care _____ Hold on _____

Other

Keyboard

Guitar

Bass

Drums

Vocal F#7

I'm going to take you there _____

Other

Keyboard

Guitar

Bass

Drums

F#7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Detailed description of the first system: This system contains measures 1 through 4. The vocal line is silent. The 'Other' part has rests in measures 1-3 and a chord in measure 4. The keyboard part has a melodic line with eighth notes. The guitar and bass parts play a steady eighth-note pattern with fret numbers 2, 4, 6, and 4. Pick attack symbols (H) are present in measures 3 and 4. The drum part has rests in measures 1-3 and a single drum hit in measure 4.

F#7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Detailed description of the second system: This system contains measures 5 through 8. The vocal line is silent. The 'Other' part has a melodic line with eighth notes. The keyboard part has a melodic line with eighth notes. The guitar and bass parts continue with eighth-note patterns, including fret numbers and pick attack symbols (H). The drum part has a consistent eighth-note pattern.