



FIREBALL

ファイアボール

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

エレベーターのような機械音のS.E.からこの曲は始まっている。それに続くIntroの部分は、ドラムのソロ演奏だ。このドラムはかなり細かいビートを叩いており、少し複雑なリズム・パターンになっている。ここでは、バスターを安定したリズムでキープすることがポイントとなるだろう。□から他の楽器もスタートしている。オルガンは、コードによるバックアップを行っているが、そのサウンドは、まるでギターのようにディストーションされたものになっている。シンセでハモンドの音を再現して弾く時は、ギター用のエフェクターを使ってディストーションをかけても面白いだろう。□の部分には、ギターとベースがほとんどユニゾンでリフを弾いている。この曲は少しアップ・テンポで演奏され

ているので、このリフの8分音符をきちんと正確なリズムでプレイするようにしよう。□の部分のギターは、譜面では音にスタッカートがつけられている。これは、右手で少し弦をミュートするようにしながら弾くとよいだろう。□のギター・ソロは、古いタイプのディストーションである“ファズ”がエフェクターとして使われているようだ。チョーキングは音程をはずすようにして、意識的に不安定なサウンドになっている。□のオルガン・ソロは、グリッサンドなどを多用して効果音的にプレイしているものだ。後半はエコー処理されており、ディレイをかけて弾くとよいだろう。□のオルガンは、一変してリズムカルに弾くようにしよう。

The musical score for the Intro of 'Fireball' is presented in a multi-staff format. It includes staves for Vocal, Other (with a '<S.E.>' annotation), Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The Intro is marked 'Intro N.C.' and consists of a 4-measure sequence. The Drums staff shows a complex, syncopated pattern of eighth notes. The other instruments (Vocal, Other, Guitars, Bass) are shown with rests, indicating they enter later in the piece.

N.C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The

Vocal

Other

Guitar I

Guitar II

Bass

Drums

① ②

A Bm D Bm A Bm D Bm A Bm

(1.) gold - en light a - bove you shows me where you're from The
 (2.) tried to un - der - stand you tried to love you right The
 (3.) rac - ing like a fire ball danc - ing like a ghost You're

Vocal

Bm D Bm A Bm D Bm A Bm

ma - gic in your eye be - wit - ches all you gaze up - on You
 way you smile and touch me al - ways sets my heart al - right You
 Gemi - ni and I don't know which one I like the most My

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Bm D Bm A Bm D Bm A Bm

stand up on your hill they be - bop all a - round you They
 lips are like a fire me burn - in' thru' my soul And
 head is get - ting brok - en and mind is get - ting bust But

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Bm D Bm A Bm D Bm A Bm

won - der where you're from oh yeah They won - der where I found you
 peo - ple ask me where you're from They real - ly wan - na know
 now I com - ing with you down the road of gold - en dust

Other

Guitar I

Guitar II

Bass

Drums

6

Vocal

A E

(1.3.4.) Oh my love it's a long way
 (2.) Oh my soul it's a long way

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Bm F#

① ② I. F#
to

Where you're from it's a long way
Where you're from it's a long way

Other

Guitar I

Guitar II

Bass

Drums

Vocal

F#

2. F#
I

Other

Guitar I

Guitar II

Bass

Drums

Vocal
Ma - gic wo - man wreck - in' up my soul

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 1 through 4 of the piece. The key signature is one sharp (F#). The vocal line starts with a C chord, moves to E, and then C#m. The lyrics are "Ma - gic wo - man wreck - in' up my soul". The guitar parts show a progression of chords: C (0-2-3-4), E (0-2-4), and C#m (4-5-6-7). The bass line features a steady eighth-note pattern. The drums play a consistent backbeat.

Vocal
Things you tell me have ne - ver been told

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 5 through 8. The key signature remains one sharp (F#). The vocal line continues with the lyrics "Things you tell me have ne - ver been told". The guitar parts show a progression of chords: C (3-5-7-8) and G (3-5-7-8). The bass line continues with eighth notes, incorporating some triplets and sixteenth notes. The drums maintain the backbeat pattern.

Vocal

D

Ma - gic wo - man I don't know

Other

Guitar I

Guitar II

Bass

Drums

Vocal

F#

Elect - ric be - fore me I love you so I love you so

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Oh _____ You're

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

10

Ⓢ Coda ①

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D Bm

1HC

1HC

②

Vocal Bm

Other

Guitar I

Guitar II

Bass

Drums

Vocal Bm

Other

Guitar I

Guitar II

Bass

Drums

Vocal *Bm*

Other

Guitar I

Guitar II

Bass

Drums

Vocal *Bm*

Other *(Organ Solo)*

Guitar I

Guitar II

Bass

Drums

Bm N.C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F Bm D Bm A Bm D Bm A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Bm D Bm A Bm D Bm A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Bm D Bm A Bm D Bm A Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal: Bm D Bm A Bm D Bm A Bm The

Other: [Musical notation for other instruments]

Guitar I: [Musical notation for Guitar I, including a 4-measure rest]

Guitar II: [Musical notation for Guitar II]

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

Drums: [Musical notation for Drums, including a double bar line and a fermata]

D.S. ②

Coda ② F#

Vocal: [Musical notation for Coda vocal part]

Other: [Musical notation for Coda other instruments, including a wavy line and a circled X]

Guitar I: [Musical notation for Coda Guitar I, including 'Arm.' markings and circled 0s]

Guitar II: [Musical notation for Coda Guitar II]

Bass: [Musical notation for Coda Bass, including fret numbers 4, 5, 6, 9 and a circled 11]

Drums: [Musical notation for Coda Drums, including triplets]

Vocal G Bm
 (Tambourine) →

D Bm A Bm D Bm A Bm

Other

Guitar I

Guitar II

Bass

Drums

Vocal Bm D Bm A Bm D Bm A Bm

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Bm, D Bm A, Bm, D Bm A Bm

This system contains the first four measures of the piece. The Vocal part features a melodic line with accents and rests, with chord changes indicated above. The Other part provides harmonic support with sustained notes and a rhythmic pattern. Guitar I has a rhythmic pattern of eighth notes, with a '4' indicating a four-measure rest in the second and third measures. Guitar II is silent. The Bass part has a steady eighth-note line with some rests. The Drums part features a consistent eighth-note pattern.

Chord progression: Bm, D Bm A, Bm, D Bm A Bm

This system contains the next four measures. The Vocal part continues the melodic line. The Other part maintains its harmonic support. Guitar I has a rhythmic pattern of eighth notes, with a '4' indicating a four-measure rest in the second and third measures. Guitar II is silent. The Bass part has a steady eighth-note line with some rests. The Drums part features a consistent eighth-note pattern.

Repeat & F.O.

NO NO NO

ノ・ノ・ノ

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

この曲は、スロー・テンポの16ビートのリズムで演奏されている。Introは、ギターによる16ビートの単音リフだ。この部分は、音量をおとした静かめな演奏になっている。ギターのボリュームを少ししぼって、ディストーションさせないクリアなサウンドで弾くようにしよう。Ⅳの部分からは、オルガンやベースもスタートしており、ここからはギターもフル・ボリュームで弾いている。オルガンも、ギターに合わせてディストーションぎみのサウンドでプレイしよう。ベース・ラインは、かなり細かい複雑なものになっている。ポイントは、1つ1つの16分音符を常に正確なリズムで弾くようにすることだ。ピッキングは細心の注意を払って、

きれいなサウンドで弾くようにしよう。Ⅲの部分のGt. IIは、ちょっとしたソロ・フレーズを弾いているものだ。この部分の譜面でスタックートのつけられている音は、右手を使って弦をミュートするようにしながらピッキングするとよいだろう。ⅣのGt. IIはスライド奏法を行っている。これは、ボトルネック・バーを左手の小指などにつけて弾いているものだが、ここはエコー処理されたサウンドになっている。ディレイをかけて弾くとよいだろう。チューニングはオープン・チューニングなどにしないで、普通のチューニングのまま弾いている。Ⅳの後半はノーマルな弾き方でのソロだ。ここも少し静かめな感じで弾いた方がよいだろう。

18

The musical score is arranged in six staves. The top staff is labeled 'Vocal' and contains a single line with rests and a final note. Above it are chord symbols: A, E, A, E, C. The second staff is labeled 'Other' and contains a few notes. The third staff is labeled 'Guitar I' and contains a complex rhythmic pattern with fret numbers (0, 2, 3, 4, 2, 0, 3, 0, 3) and techniques like triplets and trills. The fourth staff is labeled 'Guitar II' and contains rests. The fifth staff is labeled 'Bass' and contains a complex rhythmic pattern with fret numbers (1, 2, 3, 4, 2, 0, 3, 0, 3). The bottom staff is labeled 'Drums' and contains a complex rhythmic pattern with various drum notations.

①②③④

Vocal

(1.) Real - ly hate the run - ning real - ly hate the game Look - ing at them all I wanna be
 (2,4,6) Must we let them fool us No No No Have we got our free - dome
 (3.) Heads are get - ting strong - er bo - dies get - ting weak Look - ing at them all it feels good
 (5.) (The) wash - ing's get - ting dir - ty (the)air is get - ting thin (it's)all in such a mess that no one

Other

Guitar I

Guitar II

Bass

Drums

Vocal

un born a - gain The - ir
 No No No No The - ir
 to be a freak The - y
 knows where to be gin

Other

Guitar I

Guitar II

Bass

Drums

A D

Vocal
 suit is get - ting tigh - er al - though they're get - ting thin The flies are crawl - ing on their face and
 Is it get - ting bett - er No No No No Do we love each o - ther
 hands are get - ting clos - er they're reach - ing out so far No The green - ies gon - na get them make them
 talk a - bout cre - at - ing but all they do is kill They say we're gon - na mend it but they

Other

Guitar I

Guitar II

Bass

Drums

D A E

Vocal
 trying to get in Peo - ple say that we're to blame_ I say
 No No No No Must we wait for e - ver
 serve the stars will Tell them how it and they say
 ne ver will Poi - son in the rain but they say

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D

to ^{① ②}_{③ ④} B A

1. G(onA)

No No No No it's just the game
 No No No No we know it all
 No No No No we am't to blame

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D(onA) A C A G(onA)

No No

Other

Guitar I

Guitar II

Bass

Drums

2. A

vib. *Arm.* *p*

A G(onA) D A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

H.C. C.D. vib. C

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

5 8 5 5 5 8 7 5 7 7 5 7 5 5 7 5 7 5 7 5 5 5 7 5 7 5 7 5 8 10 10

HCO HC HC HC HC

24

A **C**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

U D P U D P C C C D C C C D C

12 12 10 12 12 12 10 12 12 12 12 10 12 11 10 12 12 10 8 9 10 8 9 10 9 8 7 8 10 13 13

6

D.S. ①

Coda ①

Vocal: *F* A G(*on*A) D(*on*A) A C

Other: [Chords: *F*, A, G, D, A, C]

Guitar I: [Chords: *F*, A, G, D, A, C]

Guitar II: [Melody with vibrato, frets 2, 4, 5, 4, 4, 4, 4, 5, 4, 4, 4]

Bass: [Bass line with frets 2, 2, 4, 2, 2, 4, 4, 5, 5, 4, 4, 4, 4, 5, 4, 4, 4]

Drums: [Drum pattern with *D.S.* ②]

Coda ②

Vocal: *F* A D(*on*A) A D(*on*A)
No (Organ Solo)

Other: [Chords: *F*, A, D, A, D]

Guitar I: [Chords: *F*, A, D, A, D]

Guitar II: [Melody with vibrato, frets 7, 5, 7, 5, 7, 5, 7, 7, 7, 7, 7]

Bass: [Bass line with frets 2, 2, 0, 2, 0, 0, 0, 0]

Drums: [Drum pattern]

Vocal: A D A D
 Other: [Chords: A, D, A, D]
 Guitar I: [Chords: A, D, A, D]
 Guitar II: [Chords: A, D, A, D]
 Bass: [Bass line with notes and fingerings]
 Drums: [Drum pattern with slashes]

26

Vocal: A D(onA) A D
 Other: [Chords: A, D, A, D]
 Guitar I: [Chords: A, D, A, D]
 Guitar II: [Chords: A, D, A, D]
 Bass: [Bass line with notes and fingerings]
 Drums: [Drum pattern with slashes]

Sheet music for the first system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The system includes a key signature of one sharp (F#) and a 4/4 time signature. The vocal line starts with a melodic phrase marked with a fermata and a '5' below it, followed by a triplet of eighth notes marked '3', and then a sixteenth-note run marked '6'. The guitar I part has a complex chordal texture with a '5' below it. The bass line features a walking bass pattern with notes like 0, 2, 1, 0, 3, 2, 0, 3, 0, 1. The drum part shows a steady eighth-note pattern.

Sheet music for the second system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The system continues with the same key signature and time signature. The vocal line has a melodic phrase marked with a fermata and a '(8va bassa)' instruction. The guitar I and II parts are mostly silent, indicated by horizontal lines. The bass line continues with a walking bass pattern, including notes like 2, 2, 3, 0, 1, 2, 0, 0, 3, 0, 3, 2, 1. The drum part shows a steady eighth-note pattern.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord markings: A, D, A, D

Bass line fret numbers: 3 4, 0 3 4, 0 2, 0 2

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord markings: A, D, A, D

Bass line fret numbers: 0 0 3, 0 0 2 2 3 4, 0 0 0 2 1, 0 0 0 3 2

Text: (Organ Solo)

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ③

⊕ Coda ③

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A G(onA) D(onA)

Vocal: A C
 Vocal: Coda ④ A G(onA)
 Other: Yeah
 Guitar I
 Guitar II: CD P H
 Bass
 Drums: D.S. ④

Vocal: D(onA) A
 Other
 Guitar I
 Guitar II: C
 Bass
 Drums

STRANGE KIND OF WOMAN

ストレンジ・ウーマン

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

ミドル・テンポのヘヴィなシャッフル・ナンバー。ライブでも彼らが好んで演奏していた曲のひとつであり、比較的取り組みやすい内容になっている。ライブではもっとラフな演奏が聴けるので、『ライブ・イン・ジャパン』などは是非一度聴き比べてみて欲しい。ギターはリッチーお得意の3連系リズムであり、彼にしてみればかなりリラックスした雰囲気プレイしている。④の3小節目、アップ&ダウンなどは、さりげないテクながら、リッチーらしさの基本パターンと言える。コツは3拍目のアタマの休符を確実に休む事で、この時ピックは2弦に押し当てられた形になっている事。その状態（ミュートされた）でチョーキングをしてからピッ

キング、という作業をほぼ同時に行えばよい。休符をしっかりと演奏する気持ちがポイントだ。キーボードは、やはりオルガン系の使用が絶対条件であり、マーシャルによる自然な歪み感はファンならずとも真似てみたいものだ。そこで、ギタリストが使う様な「歪ませエフェクター（ディストーション、オーバー・ドライブ etc.……）」の使用をおススメしたい。新しい発見がきつと有るハズ。ベースとドラムは、④のテンポ・チェンジ部分がポイントだろう。ハネたリズムながらスピーディかつ滑らかなテンポ運びは、4ビートのアプローチを心掛ける事がコツ。

© 1971 by HEC MUSIC

Rights for Japan controlled by Toshiba-EMI Music Publishing Co., Ltd.

[B]

Bm *A* *Em7* *Bm*

Vocal
once was a wo-man A strange kind of wo-man The kind that gets writ-ten down in his-to-ry Her

Guitar
 9 9 x 7 9 9 7 9 9 x 7 9 9 7 5 5 7 7 7 9 9 x 9 9 7 7 9 9 7 7

Keyboard

Bass
 2 2 / / / 5 5 5 5 0 0 0 2 2 / / /

Drums

32

A *Em7* *Bm*

Vocal
name was Nan-cy Her face was nothing fan-cy She left a trail of hap-pi-ness and mis-er-ry I

Guitar
 4 4

Keyboard

Bass
 / / / 5 5 5 5 0 0 0 2 2 / / / 5 6

Drums

3
*loved her Ev - ery-bod-y loved her She loved - ev - ery one and gave 'em good re - turn I
 looked like a raver But I could ne-ver please her On Wednesday - mornings boy you can't go - far I
 finary said she love me I - wed he in a hur - ry No - more - call-ers and I glowed with - pride I'm*

Chords: Bm A Em7 Bm

Guitar: 9 9: 7: 9: 9: 9: 9: 9 9: 7: 9: 9: 9: 7: 5: 5: 8: 8: 9: 9: 9: 9: 7: 9: 9: 7:

Bass: 2 2 / / / 5 5 5 5 0 0 0 0 2 2 / / /

Drums: x x x x % 0 0 0 0 x x x x

4
*— tried to take her I e - ven tried to break her She said a in't for tak - in' won't you ev - er - learn — } I
 — couldn't get her But things - got - better she said Saturday nights from now ba - by you're my - star — }
 — dreaming I feel - like - screaming I won my woman just be - fore she - died — }*

Chords: A Em7 Bm

Guitar: 4 4

Keyboard: 4 4

Bass: 4 4

Drums: x x x x % % %

D *Bm* *A* *Em7* *Bm*

Vocal: want you I need you I got-ta be near you I spent my mon-ey as I took my turn I

Guitar: *Bm* *A* *Em7* *Bm*

Keyboard: *Bm* *A* *Em7* *Bm*

Bass: *Bm* *A* *Em7* *Bm*

Drums: *Bm* *A* *Em7* *Bm*

A *Em7* **to** *Bm7* 1.

Vocal: want you I need you I got-ta be near you Ooh I got a strange kind of wo - man
(3) Ooh I had a strange kind of

Guitar: *Bm* *A* *Em7* *Bm7*

Keyboard: *Bm* *A* *Em7* *Bm7*

Bass: *Bm* *A* *Em7* *Bm7*

Drums: *Bm* *A* *Em7* *Bm7*

Bm | 2. *Bm* | **E** *Tempo Fast* | *G* | *D* | *A*

Vocal: *wo-man* | *wo,* | *wo,*

Guitar: *9* | *9* | *7 9 7 9 7* | | | |

Keyboard: | | | | |

Bass: | | | | |

Drums: *3 3 3 3* | *6 6* | *2 2 2 5 2 5 2 4* | *5 5 5 5 7 7 7 5* | *5 7 7 7 5* | *5 7 7 7 5* | *5 7 7 7 5* | *3 3 3 3*

Bm | *G* | *D* | *A* | *B*

Vocal: *wo,* | *wo,* | | |

Guitar: | | | | |

Keyboard: | | | | |

Bass: *4 4 2 2 4 4 2* | *5 7 7 5 7* | *5 7 7 7 7* | *5 7 7 7* | *4 2 4 4*

Drums: | | | | |

Tempo I

E

F B

Vocal

wō my soul — I love you — Oh —

Guitar

Arp. Arp.

1 2 2 0

1 2 4 4 2 4 4 2 4 4 2 4 4 2

1 2 4 4 2 4 4 2

Keyboard

Bass

Drums

Vocal

Guitar

UD UD

C P C

4 2 3 5 3 3 3 4 2 4 3 4 4 2 4 4 2 3 3 4 2 4 3 3 3 5 5 5

Keyboard

Bass

5 5 5 5 0 0 0 0 2 2 / / / % % %

Drums

A Em7 Bm

Vocal

Guitar

Keyboard

Bass

Drums

A Em7 Bm

Vocal

Guitar

Keyboard

Bass

Drums

A Em7 Bm G *Bm*

Vocal: I want you I need you I got-ta be near you I

Guitar: *P* *Port. C*

Keyboard: *A*

Bass: *A*

Drums: %

A Em7 Bm *A*

Vocal: spent my-mon-ey as I took my turn — I want you I need you I got-ta be near you Ooh

Guitar: *C*

Keyboard: *A*

Bass: *A*

Drums: %

Em7 Bm7 Bm F#7(#9)

Vocal
got a strange kind of wo - man She

Guitar

Keyboard

Bass

Drums

D.S.

Coda

Bm

Bm

A Em7

Vocal
wo - man

Guitar

Keyboard

Bass

Drums

Bm *A* *Em7*

Vocal

Guitar

Keyboard

Bass

Drums

Bm *Bm* *A* *Em7*

Vocal

Guitar

Keyboard

Bass

Drums

Bm *A* *Em7*

Vocal

Guitar

Keyboard

Bass

Drums

Detailed description of the first system: This system contains measures 1 through 4. The key signature is one sharp (F#). The vocal line is mostly silent. The guitar part features a complex melodic line with triplets and a 'h.c.' (harmonic) marking. The keyboard part has a simple accompaniment. The bass part includes a triplet in the first measure and rests in the others. The drum part has a consistent rhythmic pattern with accents.

41

Bm *A* *Em7* *Bm*

Vocal

Guitar

Keyboard

Bass

Drums

Detailed description of the second system: This system contains measures 5 through 8. The key signature remains one sharp. The vocal line is silent. The guitar part continues with complex melodic lines, including triplets and a 'C' (crescendo) marking. The keyboard part has rests in measures 5-7 and a melodic phrase in measure 8. The bass part has rests in measures 5-7 and a melodic phrase in measure 8. The drum part continues with its rhythmic pattern.

Bm *A* *Em7* *Bm*

Vocal

Guitar

Keyboard

Bass

Drums

A *Em7* *Bm*

Vocal

Guitar

Keyboard

Bass

Drums

ANYONE'S DAUGHTER

誰かの娘

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

この曲は最初の部分に、リハーサル風景と思われるS.E.が入れている。譜面ではこの部分をカットして、ギターがアルペジオを弾き出した所からIntroとしてある。このギターだが、この曲ではディストーションさせずに、すべてクリアなサウンドで弾かれている。又、アルペジオ奏法の部分は、ピックを使わずに指で弾いた方が弾きやすいだろう。IntroのGt. Iのパターンは、6弦3フレットを左手の親指で押えるようにして弾くとよい。Introの部分はベースやドラムが入られていないので、リズムには十分気をつけるようにしたい。このIntroの途中からスライド奏法のギターも重ねられている。これはボトルネック・バーを左手につけて弾いているものだが、リヴアップを少し深めにかけて弾くようにしよう。□からベースとドラムもスタートしている。この曲の

ドラムはバスドラだけのプレイになっており、タンバリンは、パーカッションとして重ねてプレイされているものだ。□からのピアノは、Introと同様のリズムカルなコード・プレイになっている。譜面では右手の部分だけになっているが、Introと同様のベース・パートを左手で弾くようにするとよいだろう。□の最後に2小節のブレイクがあり、そのまま□のピアノ・ソロへと突入している。このブレイクはリズムがみだれないように注意したい。なお、このピアノ・ソロの部分は、すべて右手だけで弾いているものだ。なるべく力強い演奏を心掛けよう。□はギター・ソロだ。ここは、1音1音しっかりとピッキングするようにして、ていねいに弾くようにしたい。

The musical score for the Intro section of 'Anyone's Daughter' is presented across six staves. The key signature is one sharp (F#) and the time signature is common time (C). The staves are labeled as follows:

- Vocal:** Shows a whole rest for the first four measures.
- Other:** Shows a whole rest for the first four measures.
- Guitar I:** Features an arpeggiated pattern starting on the 3rd fret of the 6th string. The notation includes fingerings (3, 5, 3, 3, 5, 3, 3) and a circled '3' at the end of the first measure. The pattern continues with similar fingerings and includes a circled '3' at the end of the fourth measure. The notes are marked with 'H.C.' (Harmonics).
- Guitar II:** Shows a whole rest for the first four measures.
- Bass:** Shows a whole rest for the first four measures.
- Drums:** Shows a whole rest for the first four measures.

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

44

G7 Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

G(♯B) Am Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

When I

(Slide Guitar)

Vocal

(1) stood un - der your bed - room win - dow Throw - ing up a brick No one came — I threw one more — That
 (2) - ma - gine I — was a full - grown man And I could talk a just right Could I come — and see you here — And
 (3.) Wo - man I should like some peace And Dad - dy hold your tongue I think you're — gonna die of fright — When (I)

Other

Guitar I

Guitar II

Bass

Drums

Tambourine

Vocal

rea - ly did — the trick Your dad - dy came — and banged my head He said what kind of man — Is
 do this eve - ry night Wham! The door comes cros - hing down — Your dad - dy's face all pale Says
 tell you what — I've done I can hear — your tales and lies You say I'm dumb and scraggy — But

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G7

Em

this that's hang-ing round my girl And there me in the car You're a far - mer's daugh - ter You're a
 come with me you hai-ry bum I'll put you in my jail You're a jud - ge's daugh - ter You're a
 man this dumb and scraggy is Your daugh-ter's ba-by's daddy She's a luck - y daugh - ter Such a

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

far - mer's daugh - ter Why do I al - ways get The kin - da girl I did - n't ough - ta get
 jud - ge's daugh - ter Why do I al - ways get The kin - da girl I did - n't ough - ta get
 luck - y daugh - ter Why do I al - ways get The kin - da girl I did - n't ough - ta get

(Slide Guitar)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

① C G (on B) Am

(1) I won't get no more eggs and wa - ter
 (2) Now I'm get ting jail and tor - ture
 (3) (It) seems they're scream ing law and or - der
 (4) Now I've got what I al - ways fought for

Now I've laid the
 'Cause I made
 When I go with
 'Cause I've mar - ried a

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em to ① ② 1.

far - mer's daugh - ter
 jud - ge's daugh - ter
 a - ny - one's daugh - ter
 rich man's daugh - ter

(Side Guitar)

B G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Side str.)

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: This system covers measures 1 through 3. The vocal line is mostly silent. The 'Other' part features a melodic line with eighth and sixteenth notes. Guitar I plays a rhythmic pattern with fret numbers 2, 0, 2, 2, 2, 0. Guitar II has a more intricate melodic line with fret numbers ranging from 7 to 9. The bass line is a simple eighth-note pattern with fret numbers 2, 2, 2, 2, 0. The drums play a consistent eighth-note pattern. Measure 3 includes a hammer-on (H.C.) on the bass line.

Em C G(♭B)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

Detailed description of the second system: This system covers measures 4 through 6. The vocal line is mostly silent. The 'Other' part continues with a melodic line. Guitar I has a melodic line with fret numbers 7, 5, 0, 5, 0, 3, 3, 0, 2, 0, 0, 3, 3, 3. Guitar II features a melodic line with fret numbers 9, 7, 9, 9, 9, 7, 9, 10, 12, 9, 12, 12. The bass line has a simple eighth-note pattern with fret numbers 2, 2, 2, 0, 3, 5, 5, 5, 5, 3, 2, 0, 2, 3, 2, 0. The drums play a consistent eighth-note pattern. Measure 4 includes a circled 12, and measure 6 includes a circled 12. A 'Slide Guitar' instruction is present in measure 5.

Am Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slide Guitar)

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2. Em

Vocal G7

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 1 through 3 of a musical piece. The key signature has one sharp (F#). The vocal line is silent. The 'Other' part features a rhythmic pattern of eighth notes. Guitar I has a melodic line with some grace notes and a bass line with open strings. Guitar II has a complex melodic line with many sixteenth notes and some slurs. The bass line has a steady eighth-note pattern with some slurs. The drums play a consistent eighth-note pattern.

Vocal G7

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 4 through 6. The vocal line remains silent. The 'Other' part continues with a similar rhythmic pattern. Guitar I has a melodic line that ends with a half note chord (HC) in measure 6. Guitar II has a melodic line with many sixteenth notes and some slurs. The bass line continues with its eighth-note pattern. The drums play a consistent eighth-note pattern.

G7 Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Side Gt.)

H.C.

D.S. ①

Coda ①
Em

Coda ②
Em D G7

Vocal

Other

Guitar I

Guitar II *(Slide Guitar)*

Bass

Drums *D.S. ②*

C G7

Vocal

Other *(8va bassa)*

Guitar I

Guitar II *(Side)*

Bass

Drums

THE MULE

ミュール

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

この曲は、Introから迫力あるプレイを聴くことができる。ドラムのパターンは少し細かいリズムになっているが、ほとんど同じものを繰り返しているだけなので、思いきりパワフルに叩くようにしよう。ベースはIntroの4小節目からのスタートだ。この最初のフレーズはトレモロ・ピッキングの要領で、左手でグリス・ダウンさせるようにするとよい。もちろん、ピックを使ってプレイしなくてはいけない。Introの途中のGt. IIはアームを使ったプレイを行っている。アーム・アップができるように楽器のスプリングを調節して、フローティング状態にしておこう。Ⅳではオルガンとギターによるユニゾンのメロディーが弾かれている。2拍3連のリズムに気をつけて、ピッタリとそろえて弾くようにしたい。

Ⅲのボーカル部分では、ギターはアルペジオ奏法でバックアップを行っている。ここは少し静かな感じで弾くようにしよう。Ⅳのオルガン・ソロは、少しエキゾチックな面白いフレーズを弾いている。ここは、ボリューム・ペダルなどを使ってフワーツとした感じに弾くとよいだろう。Ⅴのギター・ソロは、力強いピッキングでリズムカルにプレイしよう。Ⅵでもギター・ソロが弾かれているが、ここではディレイをかけてプレイするとよいだろう。エンディングのドラムもかなりエコー処理されたものになっている。この曲のドラムは同じパターンの繰り返しになっているので、思いきってリズム・マシーンを使い、ディレイなどで人工的なサウンドを作ってプレイしてみるのも面白いかもしれない。

The musical score for 'The Mule' is presented in a multi-staff format. It begins with an 'Intro' section. The top staff is for the Vocal line, which includes lyrics 'A G D' above the notes. The 'Other' staff is for the Organ, with a '<Organ>' marking. The 'Guitar I' staff shows chord diagrams for A, G, and D, with circled numbers indicating fingerings. The 'Guitar II' staff shows a melodic line with a slash indicating a tremolo effect. The 'Bass' staff shows a bass line with a slash indicating a tremolo effect. The 'Drums' staff shows a complex rhythmic pattern with various note values and rests. The score is written in 4/4 time and the key signature has three sharps (F#, C#, G#).

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A G(♭A) A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A **G(onA)**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

[B] A B(♭7A) D(♭7A) A

Vocal: No one see the things you do _____ Be - cause I _____ stand In _____ front of you _____

Other: [Chords: A, B(♭7A), D(♭7A), A]

Guitar I: [Fingerings: 3, 2, 2, 0, 2, 2, 3, 4, 4, 4, 4, 3, 0, 2, 3, 0, 2, 2, 0]

Guitar II: [Muted]

Bass: [Fingerings: 0, 7, 7, 7, 7, 0, 0, 4, 4, 5, 5, 6, 7]

Drums: [Patterns: 3, 7, 7, 7, 7, %, %, %, %]

A B(♭7A) D(♭7A) A

Vocal: But you drive me all the time _____ Put the _____ e - vil in my mind _____

Other: [Chords: A, B(♭7A), D(♭7A), A], [4]

Guitar I: [Fingerings: 3, 2, 2, 0, 2, 2, 3, 4, 4, 4, 4, 3, 0, 0, 2, 0, 0, 2, 2, 0]

Guitar II: [Muted]

Bass: [Fingerings: 0, 7, 7, 7, 7, %, %, %, 0, 0, 4, 4, 5, 5, 6, 7, 7]

Drums: [Patterns: %, %, %, %]

Vocal

A B(onA) D(onA) A

Used to sign and say my prayers Live my life with - out a care

Other

4

Guitar I

Guitar II

Bass

Drums

60

Vocal

A B(onA) D(onA) A

Now I have be - come a fool Be - cause I lis - tened to the mule

Other

4

Guitar I

Guitar II

Bass

Drums

Vocal Em

How can I change when my mind is a friend of a Lu-ci-fer hid in the ground

Other

Guitar I clap

Guitar II

Bass

Drums

Vocal Em

Just a no-ther slave for the mule

Other

Guitar I D A

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

62

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal ^A

Other

Guitar I

Guitar II

Bass

Drums

Vocal ^A

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal **A**

Other

Guitar I

Guitar II

Bass

Drums

Vocal **A**

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal *A*

Other

Guitar I

Guitar II *(Arm.)*

Bass

Drums

Vocal *A*

Other

Guitar I

Guitar II *c*

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

System 1:

- Vocal:** Treble clef, key signature of two sharps (F# and C#), time signature of 4/4. Chord symbol **A** is written above the staff.
- Other:** Treble clef, playing eighth-note triplets.
- Guitar I:** Treble clef, playing eighth-note triplets. Bass clef shows fret numbers: 2, 4, 6, 7, 6, 7. Includes a circled chord symbol $\textcircled{8}$.
- Guitar II:** Treble clef, playing eighth-note triplets. Bass clef shows fret numbers: 2, 4, 6, 7, 6, 7. Includes a circled chord symbol $\textcircled{8}$.
- Bass:** Bass clef, playing eighth-note patterns. Fret numbers include 0, 4, 4, 2, 2.
- Drums:** Bass clef, playing a rhythmic pattern with eighth notes and rests.

System 2:

- Vocal:** Treble clef, key signature of two sharps. Chord symbols **A**, **G(mA)**, and **A** are written above the staff.
- Other:** Treble clef, playing eighth-note triplets.
- Guitar I:** Treble clef, playing eighth-note triplets. Bass clef shows fret numbers: 5, 3, 3, 2, 3, 2, 2. Includes circled chord symbols $\textcircled{3}$ and $\textcircled{8}$.
- Guitar II:** Treble clef, playing eighth-note triplets. Bass clef shows fret numbers: 5, 3, 3, 2, 3, 2, 2. Includes circled chord symbols $\textcircled{3}$ and $\textcircled{8}$. A section with a wavy line is labeled *Arm*.
- Bass:** Bass clef, playing eighth-note patterns. Fret numbers include 0, 4, 4, 2, 2, 6, 2, 2, 2, 2, 2, 0, 0, 4.
- Drums:** Bass clef, playing a rhythmic pattern with eighth notes and rests.

System 1

Vocal: Treble clef, key signature of two sharps (F# and C#). Chord symbol **A** is written above the staff. The staff contains rests for the first four measures.

Other: Treble clef, key signature of two sharps. Contains eighth-note triplets and a half note in the first two measures, followed by a half note in the third measure, and eighth-note triplets in the fourth measure.

Guitar I: Treble clef, key signature of two sharps. Contains eighth-note triplets and a half note in the first two measures, followed by a half note in the third measure, and eighth-note triplets in the fourth measure. Fingering numbers (2, 4, 6, 7, 6, 7) are shown below the staff. A circled '5' is written above the staff in the third measure. A slash indicates a double bar line in the third measure. The bottom staff (bass clef) contains a whole note chord in the first measure, a half note in the second, and a whole note chord in the third and fourth measures. Fingering numbers (0, 5, 7, 5, 3) are shown below the staff.

Guitar II: Treble clef, key signature of two sharps. Contains eighth-note triplets and a half note in the first two measures, followed by a half note in the third measure, and eighth-note triplets in the fourth measure. Fingering numbers (2, 4, 6, 7, 6, 7) are shown below the staff. A circled '5' is written above the staff in the third measure. A slash indicates a double bar line in the third measure. The bottom staff (bass clef) contains a whole note chord in the first measure, a half note in the second, and a whole note chord in the third and fourth measures. Fingering numbers (0, 5, 7, 5, 3) are shown below the staff.

Bass: Bass clef, key signature of two sharps. Contains eighth-note triplets and a half note in the first two measures, followed by a half note in the third measure, and eighth-note triplets in the fourth measure. Fingering numbers (0, 2, 0, 0, 4, 0, 5, 6, 6, 7, 6) are shown below the staff.

Drums: Bass clef. Contains a rhythmic pattern of eighth notes and a quarter note in the first two measures, followed by a quarter note in the third measure, and eighth notes in the fourth measure. A slash indicates a double bar line in the third measure.

System 2

Vocal: Treble clef, key signature of two sharps. Chord symbols **A**, **G(onA)**, and **A** are written above the staff. The staff contains rests for the first four measures.

Other: Treble clef, key signature of two sharps. Contains eighth-note triplets and a half note in the first two measures, followed by a half note in the third measure, and eighth-note triplets in the fourth measure.

Guitar I: Treble clef, key signature of two sharps. Contains eighth-note triplets and a half note in the first two measures, followed by a half note in the third measure, and eighth-note triplets in the fourth measure. Fingering numbers (5, 3, 3, 2, 3, 2, 2) are shown below the staff. A circled '5' is written above the staff in the third measure. A slash indicates a double bar line in the third measure. The bottom staff (bass clef) contains a whole note chord in the first measure, a half note in the second, and a whole note chord in the third and fourth measures. Fingering numbers (0, 5, 8, 5, 5, 7, 7, 7) are shown below the staff.

Guitar II: Treble clef, key signature of two sharps. Contains eighth-note triplets and a half note in the first two measures, followed by a half note in the third measure, and eighth-note triplets in the fourth measure. Fingering numbers (5, 3, 3, 2, 3, 2, 2) are shown below the staff. A circled '5' is written above the staff in the third measure. A slash indicates a double bar line in the third measure. The bottom staff (bass clef) contains a whole note chord in the first measure, a half note in the second, and a whole note chord in the third and fourth measures. Fingering numbers (0, 5, 8, 5, 5, 7, 7, 7) are shown below the staff.

Bass: Bass clef, key signature of two sharps. Contains eighth-note triplets and a half note in the first two measures, followed by a half note in the third measure, and eighth-note triplets in the fourth measure. Fingering numbers (0, 2, 6, 6, 4, 0, 6, 6, 6, 4, 4, 0, 0, 0, 4, 4, 2, 2) are shown below the staff.

Drums: Bass clef. Contains a rhythmic pattern of eighth notes and a quarter note in the first two measures, followed by a quarter note in the third measure, and eighth notes in the fourth measure. A slash indicates a double bar line in the third measure.

Vocal ^A

Other

Guitar I

Guitar II

Bass

Drums

Vocal ^A

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

This system contains measures 1 through 5. The key signature is three sharps (F#, C#, G#). The vocal line is mostly rests. The 'Other' staff features a complex chordal accompaniment with various accidentals. Guitar I has a melodic line with triplets and a circled '5' in the bass clef. The bass line is a walking bass pattern. The drum line features a consistent rhythmic pattern with snare and bass drum.

A

This system contains measures 6 through 10. The key signature remains three sharps. The vocal line has a final note in measure 10. The 'Other' staff has a melodic line with a long note in measure 6. The guitar and bass staves are mostly rests. The drum line continues its pattern, with a more active drum part in measures 9 and 10.

FOOLS

フールズ

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

非常に静かなIntroだ。ここは、各プレイヤーのボリュームをおとして演奏しよう。オルガン・ギター・ベースは、ユニゾンのフレーズを弾いている。ギターはオクターヴ奏法だ。ここは、指を使って軽くピッキングするようにしよう。㊦の部分も、やはり全体的にピアノで演奏だ。ギターは、アルペジオ奏法の要領で弾いている。㊦から一転してパワフルなプレイだ。ここで各プレイヤーは、ボリュームを一気に上げるようにしよう。オルガンやギターはディストーション・サウンドでの演奏だ。ここからのリズムは、16ビートと考えた方が良さそう。ドラムのパターンなどは8ビートのもののように、ノリとしては16分音符を基本としたものだ。㊦の部分のドラムは完全に8ビートのパターン

だ。ここはギターがヴァイオリン奏法で長いソロを弾いている。この奏法は、ギターのボリューム・ノブに右手の小指を当てながらピッキングし、少しずつボリュームを上げるようにするものだ。ストラト・タイプのギターでは問題なくプレイできるのだが、その他のギターの場合ボリューム・ノブに指がとどかない場合もある。その時はボリューム・ペダルを使えばよいだろう。コーダ部分のギターは、6弦の開放音をアーミングしているものだ。ここは効果音を鳴らすつもりで自由にプレイすればよいだろう。なお、この曲では、途中パーカッションとしてシェーカーが入れられているが、譜面では省略させてもらった。

Intro N.C

The musical score for the Intro of 'Fools' is presented in a multi-staff format. It includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a 'Vocal' staff containing a whole rest. The 'Other' staff features a melodic line with a repeat sign. The 'Guitar I' staff shows an octave guitar part with fret numbers (6, 9, 4, 7) and a '5' indicating a slide. The 'Guitar II' staff is empty. The 'Bass' staff shows a bass line with fret numbers (9, 11) and a '9' indicating a slide. The 'Drums' staff shows a simple pattern of quarter notes.

N.C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

76

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A A(onB) Bm A(onB) Bm

I'm _____ cry - ing

A(♭)Bm A(♭)Bm A(♭)Bm Bm A(♭)Bm F(♭)B A(♭)B Bm

I'm _____

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

A(♭)Bm Bm A(♭)B Bm

dy - ing

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Vocal Bm E(onB) B E(onB) B A(onB) Bm

Other

Guitar I

Guitar II

Bass

Drums

Vocal Bm A(onB) Bm A(onB) Bm A(onB) Bm

Other

Guitar I

Guitar II

Bass

Drums

Chorus 1

Vocal
 Bm D E D E D Bm Bm D E D
 I bad I blood can see what's wrong with me
 own way to go in all and I can see in
 and now I want and now I want It's
 To

Other

Guitar I
 2 4 4 0 4 4 4 4
 4/4 7 7 9 7 7 9 7 7 4 2 4 7 7 9 7 7 5

Guitar II

Bass
 2 0 2 0 2 0 2 0 2 0

Drums

Chorus 2

Vocal
 A Bm Bm D Em D E D Bm Bm D E D
 in my head in my brain take your mind
 I You I
 can don't be I
 see know lie
 what's gon - na be the pain I feel that you could see
 As I lie in my As I must live a - The blood bet - ween the

Other

Guitar I
 4 4 4

Guitar II

Bass
 4 4

Drums

Vocal

A Bm Bm D E D E D Bm Bm D E D

bed gain line Man _____ is not Rocks _____ and stones I _____ be lieve my bro-ther hood but ah, I am of the Tears will leave a A bet-ter

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A N.C. C Bm E A Bm

dead stain kind They di-ed a-s lived as I loved and was born _____ Please smile to them-selves as they lay down my head _____ born can play _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D A(onc f) E Bm E A Bm

On some dis-tant hill _____ The rea-sons to hide were the rea-sons I cried
 On some dis-tant hill _____ The blind and the child sweep a tear from their eye
 On some green-er hill _____ Laugh as the flames eat their burn-ing re-main

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D A(onc f) to E

Fools pass laugh-ing still _____
 Fools smiles as they kill _____
 Fools die laugh-ing still _____

Other

Guitar I

Guitar II

Bass

Drums

82

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E

2. E

There can be

Arm.

Arm.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E

System 1:

- Vocal:** Treble clef, key signature of two sharps (F# and C#). Chord symbols **D** and **E** are written above the staff. The staff contains six measures of whole rests.
- Other:** Treble clef, key signature of two sharps. Six measures of whole rests.
- Guitar I:** Treble clef, key signature of two sharps. Chord symbols **D** and **E** are written above the staff. Fingering **1 2 3** is shown for the D chord. Six measures of whole rests.
- Guitar II:** Treble clef, key signature of two sharps. Six measures of whole rests.
- Bass:** Bass clef, key signature of two sharps. Chord symbols **D** and **E** are written above the staff. Fingering **1 2 3** is shown for the D chord. Six measures of whole rests.
- Drums:** Bass clef. Six measures of a steady eighth-note pattern. Measure 3 contains a double bar line with a slash through it, indicating a section change.

System 2:

- Vocal:** Treble clef, key signature of two sharps. Chord symbol **E** is written above the staff. Six measures of whole rests.
- Other:** Treble clef, key signature of two sharps. Six measures of whole rests.
- Guitar I:** Treble clef, key signature of two sharps. Six measures of whole rests.
- Guitar II:** Treble clef, key signature of two sharps. Chord symbols **D** and **E** are written above the staff. Fingering **2** is shown for the D chord. Measure 3 contains a double bar line with a slash through it. Measure 4 contains a double bar line with a slash through it. Measure 5 contains a double bar line with a slash through it. Measure 6 contains a double bar line with a slash through it. Fingering **2 4 5 7 5 4** is shown for the E chord.
- Bass:** Bass clef, key signature of two sharps. Six measures of whole rests.
- Drums:** Bass clef. Measure 1 contains a double bar line with a slash through it. Measure 2 contains a double bar line with a slash through it. Measure 3 contains a double bar line with a slash through it. Measure 4 contains a double bar line with a slash through it. Measure 5 contains a double bar line with a slash through it. Measure 6 contains a double bar line with a slash through it. A **4** is written above the staff in measure 6.

84

Vocal: E Em

Other: [Empty staff]

Guitar I: [Empty staff]

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

Bass: [Empty staff]

Drums: [4/4 drum notation]

Vocal: Em D

Other: [Empty staff]

Guitar I: [Empty staff]

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

Bass: [Empty staff]

Drums: [4/4 drum notation]

Vocal D Bm

Other

Guitar I

Guitar II

Bass

Drums

Vocal Bm

Other

Guitar I

Guitar II

Bass

Drums

A **B**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B **Em**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I got my

Coda E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal E

Other

Guitar I

Guitar II

Bass

Drums

Vocal E F G D A

Other

Guitar I

Guitar II

Bass

Drums

NO ONE CAME

誰も来ない

Words & Music by R.Blackmore, I.Gillan, R.Glover, J.Lord & I.Paice

Introは、ベースのビートからスタートしている。このフレーズは、ちょうどウラのリズムになっているので注意しよう。又、このベース・サウンドは、シンセ・ベースのようにひずんだサウンドになっている。ディストーションなどのエフェクターをかけて弾いてもよいだろう。□からのギターも、ハードなディストーションをかけてプレイしよう。E^(#9)のコードは、弾いた後少しグリス・ダウンさせるようにするのがポイントだ。ドラムのパターンは8ビートのものだが、ハイハットのオープンとクローズを使って、シンコペーションしたリズムを叩いているので注意しよう。□の部分のギター・リフは単音によるものだ。ここは力強いピッキングを行うようにして、はぎれのよいサウンドでプレイしよう。こ

の曲は、ボーカル・メロディーが少し独特だ。かなり字あまりの歌詞が多いので、ほとんどラップのように歌っている部分がある。特に3番の歌は、あまりメロディーを気にせず歌っているようだ。□のギター・ソロは、アームを多用して弾いている。譜面でチョーキングとなっている音でも、実際はアームを使ってアップしている可能性もあるので、どちらでも弾きやすいスタイルで弾いてもらいたい。コーダの2小節目で1度曲が終わっていながら、再び□の部分でイン・テンポで始まっている。この部分は、繰り返し後テープの逆回転による効果音が入られている。これは、おそらくテープを逆にしてギター・ソロを弾いているものだろう。

90

Intro

Vocal

Other <Organ>

Guitar I

Guitar II

Bass

Drums

A E7 +9

Vocal
 May - be it's be - cause I'm on - ly start - ing
 Well I knew what they meant be-cause I was a freak
 I be - lieve that I must tell the truth

That (I) think it won't
 Oh, my throat was tired and
 And say things as

Other

Guitar I

Guitar II

Bass

Drums

E7 +9

Vocal
 take too long
 worn
 they really are

May - be it's be - cause I can see you laugh - ing
 My pret - ty face just looked out of place
 But if I told the truth and no - thing the truth

That I think you've got it wrong -
 As they poured on the scorn -
 Could I e - ver be a star -

Other

Guitar I

Guitar II

Bass

Drums

Vocal E7 A E7 +9

May - be I could be like Ro - bin Hood
 I wrote on yel - low pa - per from a man who was the king
 No - body knows who's real and who's fakin'

Other

Guitar I

Guitar II

Bass

Drums

Vocal E7 +9

Like an out - law dressed all in green
 He said my boy we'll have some cra - zy scene
 Every-one's shooting loud

Some - one said what's he gon - na turn out like And
 There weren't a ny scenes at all like he was talk - in' a
 It's only the glitter and shine that gets thru

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D A E7

- bout some-one else said ne-ver mind
 He must-'re been the kind of queens Well I was
 Where's my Robin Hood out-fit Well I could
 Well I've

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C#m

big and bold and more than twice as old As all the cats I'd e-ver seen
 write a milli-on songs about the things I've done But I could ne-ver sing (them) so they'd ne-ver get
 come and I've gone be-fore you wink an eye No one e-ver carred e-nough

Vocal C#m

sung There's I and bought a suit Of shi - ny white or was it cream I shook
 say goodbye The money's good and the time you have Fun and games games But you

I grew my hair and bought a suit Of shi - ny white or was it cream I shook
 a law for the rich and one for the poor and there's ano - ther one (for) sing - er It's die young and
 The money's good and the time you have Fun and games games But you

Other

Guitar I

Guitar II

Bass

Drums

Vocal C#m C A7

and shi - ver - ed danced and qui - verd And stood on a moun - tain top No one came from miles
 live much long - er Spend your mo - ney and sit and won - der No one came from miles
 spend your mo - ney and lie in bed for gotten And you wonder what you did it for No one came from miles

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A7

to $\text{\textcircled{G}}$ G D

— a - round — and said Man your mu - sic is real - ly hot
 — a - round — Said man your mu - sic is real - ly fun - ky
 — a - round — Said man who's he

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E

D E7+9

Other

Guitar I

Guitar II

Bass

Drums

Vocal E7 +9 D A E7

Other //

Guitar I //

Guitar II *Arm. Vib.* C 2C D C C vib C C vib C 10 H

Bass //

Drums

Vocal E7 +9

Other //

Guitar I //

Guitar II C D C 15 12 14 12 14 14 12 14 12 14 14 3 5 0

Bass //

Drums //

Vocal E7 +9 D A E7

Other //

Guitar I //

Guitar II 3 5 0 6 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 3 5 0 5 0 3 4 2 3 2 5 4 5 3 5 5 5 7 7

Bass //

Drums //

Vocal E7 +9

Other //

Guitar I //

Guitar II 10 12 10 10 8 10 9 8 10 9 9 9 8 9 10 10 7 10 8 10 8 8 15 15 15 15 14 14 12 15

Bass //

Drums //

Arm. Vib. *vib.* *vib.* *8va*

Vocal E7 +9 D A E7 E7 +9

Other //

Guitar I //

Guitar II C vib C vib - (8va) C D

Bass //

Drums //

Vocal E7 +9

Other //

Guitar I //

Guitar II P C Arm. Vib. P Arm. Vib.

Bass //

Drums //

Vocal: D A E7 [E] E7 +9

Other: <Organ Solo>

Guitar I: 5 4 5 4 5 4 5 4 0 0

Guitar II: (Arm.) 5 6 4 5 2 2 0 0

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

Drums: [Rhythmic notation]

Vocal: E7 +9 D A

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Rhythmic notation]

100

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E7 E7 +9

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E7 +9 D A

Vocal E7 E7 +9

Other

Guitar I

Guitar II

Bass

Drums

Vocal E7 +9 D A

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: E7, E7 +9

Vocal: [Musical staff with rests]

Other: [Musical staff with eighth-note patterns and triplets]

Guitar I: [Musical staff with quarter notes and rests]

Guitar II: [Musical staff with rests]

Bass: [Musical staff with eighth-note patterns]

Drums: [Musical staff with diamond-shaped drum notation]

Chord progression: E7 +9, D, A, E7

Vocal: [Musical staff with rests]

Other: [Musical staff with eighth-note patterns]

Guitar I: [Musical staff with rests and a final melodic phrase]

Guitar II: [Musical staff with rests]

Bass: [Musical staff with eighth-note patterns and fingerings: 5 4 5 4, 5 4 5 4, 0 0]

Drums: [Musical staff with diamond-shaped drum notation]

D.S.

Coda

Vocal: G D E **F** E7+9 (S.E.)

Other: [Musical notation]

Guitar I: [Musical notation] — *Feed Back* — [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal: E7+9 D A E7 (S.E.)

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]