

ROCK BEST HITS

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2

VOL.

アメリカン・プログレッシヴ・ロックの雄、
カンサス。
その偉大なるサウンドに挑戦!!

KANSAS



★レコード・完全コピー★
スコア譜&パート譜、解説付

SHINKO MUSIC PUB.CO.,LTD.



KANSAS

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VOCAL.....45~47
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 (1st GUITAR)
 1st GUITAR.....68~73
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 BASS.....84~96
 (DRUMS)
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102~128

KANSAS



譜面の見方

by 奥沢 明雄

★ギター★

一般に使われている以外の記号は用いていないが、一応下の説明に従ってプレイすること。

cho : チョーキング

U : チョーキングして指定の音を出す

C.D. : あらかじめチョーキングしておき、ピッキングした後、元にもどす。チョーク・ダウンの略。

P. : プリングオフ

H. : ハンマリング・オン

S. : スラー

尚、タブ譜はつけていないが、ポジションについては曲ごとのレッスンで解説してあるので、それを参考にしてほしい。

★キーボード(オルガン、ピアノetc.)★

必要と思われる以外は左手を省略してあるので、各自ルート之音を弾くなり工夫してほしい。

★ドラムス★

下からバスドラ、バスタム、スネア、タムタム、シンバルの順で記してある。シンバルについては、ハイハット、トップ等の区別を特にしていないので注意すること。

★ヴォーカル★

譜面の都合上、ワン・コーラス目のメロディーだけ書いたが、歌いまわしがそれぞれ違うので気をつけよう。

R O C K B E S T H I T S

C O P Y

VOL.

1

FOREIGNER

フォリナー



〈スコア譜 & パート譜〉

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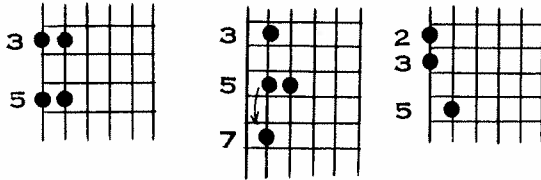
持ち前のストレートなロック・サウンドで人気、実力とも確固たる地位を築き上げたフォリナー。本書は人気アルバム『栄光の旅立』、『ダブル・ヴィジョン』からベスト選曲した、レコード完全コピー集です。従来のパート譜に全体のサウンドがつかめるパート別スコア譜を付けました。

収録曲／「Cold As Ice」、「Feels Like The First Time」、「Hot Blooded」、「Double Vision」他全6曲。

CARRY ON WAYWARD SON

伝承

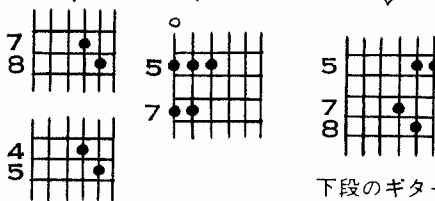
EX.1



5～7フレットへあがる時は
スライドだがそのあとは、指
をしっかり開いて3つの音を
ピッキングする。

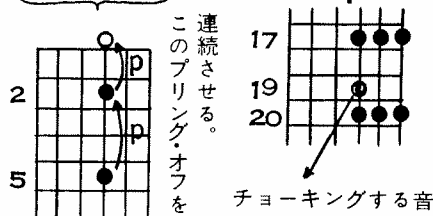
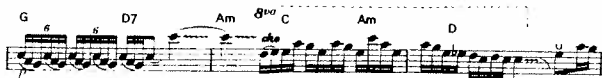
符点をしっかり
きめよう。

EX.2



下段のギターは前と同じ。

EX.3



この連続させる。
このブリッキング・オフを

17フレットまで一気に
ポジションを移すこと
が最大のポイントだ。
あとは、ロック・ギタ
ーおなじみのパターン。

チョーキングする音

★ギター★

ハード・ロック風のリフとリード・ギターが中心になっている。どうしても2人のギタリストがほしい曲だ。

EX.1は小節でひとつのパターンになったシングル・トーンによるリフ。しっかりと4拍子を取りながら弾けるように練習しよう。

これに続く8小節はリズムのパターンが変わるので要注意。レコードをよく聞いて、その変化を体で覚えてしまおう。また、ツイン・ギターならではの厚みのあるサウンドも演奏のスケールを大きくしている点に注目したい。(EX.2)

イントロでのリード・ギターは、EX.3に示した部分がポイント。特に6連符からハイ・ポジションに移動するところは手間どるかもしれない。

間奏でのスタッカートをきかせたソロは、ハンマリング・オン、ブリッキング・オフがスピーディーにきまれば問題ない。ポジションだけ図1に示しておこう。

エンディングでの2つのリード・ギターはどちらもキーがF[#]だがポジション、指の運び共にそれ程難しくはない。ただ、しっかりとしたチョーキングをマスターしていないとレコードの様なプレイにはならないだろう。ここで使われるF[#]のポジションを2種類示しておこう。(図2)

★キーボード★

間奏ソロ4小節は、リズムカルな部分と速く流れるような部分とをうまく使いわけること。どちらかという気の向くままにプレイしている感じなので、あまり譜面にこだわらなくてもよいだろう。

★ベース、ドラムス★

イントロ、間奏などでリズム・パターンが変わるところは、しっかりと合わせて他のパートを引っぱってやること。

図1

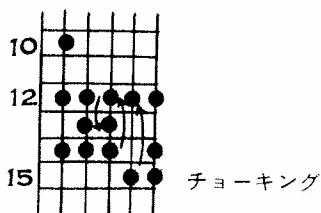
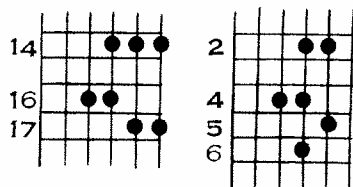


図2



矢印がハンマリング、ブリッキング
それぞれの方向を示す。

CARRY ON WAYWARD SON

by Kerry Livgren

Vocal

car - ry on my way - ward son - there'll be peace when you - are done - Lay your wea - ry head -

Chorus

Keyboards

Guitar I

Guitar II

Bass

Drums

to rest - don't you cry no - more

Am C Am D G D7

organ

Am C Am D G D7 E7+9

E7+9 E7+9 E7+9

This system contains a piano accompaniment and a vocal line. The piano part features a steady bass line with triplets in the right hand. The vocal line has a fermata over a note in the first measure.

Am C Am D G D7 Am C Am D

This system includes a piano accompaniment and a vocal line. The piano part continues with triplets and a consistent bass line. The vocal line features a 'trill' (tr) and a 'crescendo' (cresc) marking.

G D7 E7+9 E7+9

This system shows the final part of the piano accompaniment and the vocal line. The piano part uses triplets and a bass line. The vocal line includes '8va' markings indicating an octave rise.

Am G Fmaj7 Am G F G Am G

ah — Once I rose a - bove the noise and con - fu - sion just to get a glimpse be -
 Mas - quer - ading as a man with a rea - son my cha - rade is the e -

Piano
A. Guitar
 2x ~

F G Dm C Bb C Dm C G

yond this il - lu - sion I was soar - ring ev - er high - er But I flew too high
 vent of the sea - son And if I claim to be a wise man it sure - ly means that I don't know

Am G F G Am G F G Dm C

Though my eyes could see, I still was a blind man Though my mind could think, I still was a mad - man I hear the voi - ces when I'm
 On a storm - y sea of mov - ing e - mo - tion tossed a - bout, I'm like a ship on the o - cean I set a course for winds of

B \flat C Dm C G Am C G F

dream - ing I can hear them say Car - ry on my way - ward son -
 for - tune but I hear the voices say

The first system of the musical score features a vocal line on a treble clef staff with lyrics. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. Chord symbols are placed above the vocal line.

Am C G Am C G F 1. F

there'll be peace when you - are done - Lay your wea - ry head - to rest - don't you cry no

The second system continues the musical score with the same instrumental texture. The vocal line includes a first ending marked with a circled '1.' and a repeat sign. Chord symbols are placed above the vocal line.

Am C Am D G D7 Am C Am D G D7

more

Organ

The third system shows the organ part on a treble clef staff and the piano accompaniment on two staves. The organ part features a melodic line with grace notes. Chord symbols are placed above the organ staff.

2. Fmaj7 Am Am D

don't you cry no -- more oh

This system contains the first system of music. It features a vocal line with the lyrics "don't you cry no -- more oh" and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. Chord symbols Fmaj7, Am, Am, and D are placed above the staff. The music is in 4/4 time and begins with a repeat sign.

Am Am D E

Organ →

This system contains the second system of music. It features a piano accompaniment and an organ part. The piano part continues with a right-hand melody and a left-hand bass line. Chord symbols Am, Am, D, and E are placed above the staff. An arrow labeled "Organ" points to the organ part, which is a melodic line in the right hand. The music is in 4/4 time.

E Am

This system contains the third system of music. It features a piano accompaniment. The piano part includes a right-hand melody with triplets and sixteenth notes, and a left-hand bass line. Chord symbols E and Am are placed above the staff. The music is in 4/4 time.

Am D Am Am

D E E Am C Am

80^o *H&P* *P* *H&P* *H.*

D G D7 Am C Am D G D7 Am G

You will
Carry on

F G Am G F G Dm C bb

Al - ways re - mem - ber - Nothing e - quals the splen - dor Now your life's no long - er emp ty

Car - ry on

Dm C G

sure - ly heav - en waits for you

D.S.

Fmaj7

don't you cry no

don't you cry —

E7+9 E7+9 E7+9

more

E7+9 F#

This system contains piano accompaniment for the first system. The piano part consists of two staves (treble and bass clef) with a 4/4 time signature. It features a complex rhythmic pattern of eighth notes, many of which are grouped in triplets. The key signature has one sharp (F#). A vocal line is present in the upper staves, with a 'C.D.' marking above it. The system concludes with a double bar line.

F# F# F#

no more

This system contains piano accompaniment and vocal lines. The piano part continues with the same rhythmic pattern as the first system. The vocal lines include several markings: '8th cho' (eighth cho), 'cho' (cho), 'C.D.' (Crescendo/Decrescendo), 'H&P' (Harmonics/Pedals), and 'S' (Sustained). The system concludes with a double bar line and the text 'no more'.

E7+9 E7+9

This system contains piano accompaniment and a vocal line. The piano part continues with the same rhythmic pattern. The vocal line features a fermata over a note. The system concludes with a double bar line.

E7+9 E7+9 F#

This system contains the first three measures of the piece. It features a grand staff with five staves. The top two staves are empty. The third staff contains a vocal line with triplets and slurs, including markings for *C.D.* and *cho.*. The bottom two staves contain a piano accompaniment with triplets and slurs.

F# F#

This system contains the next three measures. The top two staves are empty. The third staff continues the vocal line with triplets and slurs, including markings for *cho* and *C.D.*. The bottom two staves continue the piano accompaniment with triplets and slurs.

F# Am G Fmaj7

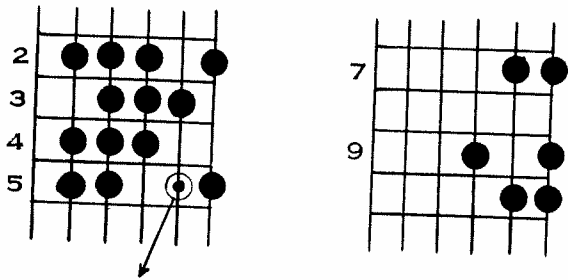
This system contains the final three measures. The top two staves are empty. The third staff features a vocal line with a *cho s va* marking and a dashed line indicating a breath or phrase continuation. The bottom two staves continue the piano accompaniment with triplets and slurs.

WHAT'S ON MY MIND

深層心理

図. 1

最初の5小節



チョーキングする音

★ギター★

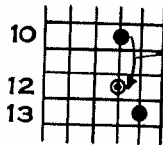
イントロでのギター2本のからみは、役割的に上段がリード・ギターなのだが、うねる様な下段のフレーズが実にきまっている。最初の5小節は2～5フレット目まででプレイしている。あまりリズムを意識せずに弾いてしまおう。最後は人差指を7フレットまで移動して、アタックをきかせたチョーキングでヴォーカルにつなぐ。太くまるい音で弾くこと。(図1)

ヴォーカルに入って9小節目からは、低音での重厚な響き(ドローン・サウンド)を使ってハード・ロック風にせまっている。スムーズに左手をすべらせるのがコツだ。

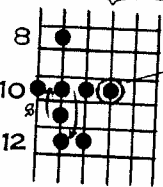
間奏のリード・ギターもハードに弾きまくっているが、速いというだけでそれほど難しいフレーズが出てくるわけではない。多少器用な人ならばすぐ弾けるようになるだろう。4小節ごとに区切ってポジションの説明をしよう。(EX.1～3)

エンディング前の!は、左手の押えている指を軽く離しミュートしたピッキングを示す。右手は16分音符をピッキングするだけなので左手のミュートのタイミングがポイントだ。歯切れよいプレイを心がけよう。

EX. 1



チョーキングする音

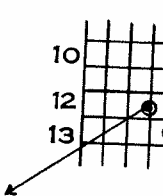
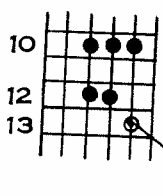
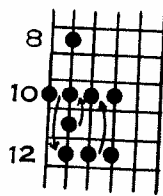


チョーキングする。人差指なので相当の力が必要。

EX. 2



3弦10フレットを人差指でチョークしたまま薬指を12フレットにハンマリングする。その勢いでもう半音だけチョークする。力のあるテクニックだが、これでアメイジングなフレーズができあがるのだ。

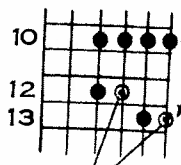


チョーキングする音

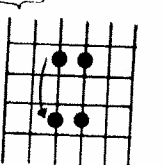
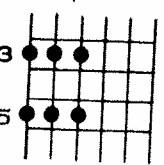
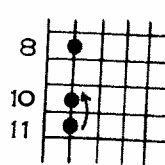
★ベース★

ヴォーカルに入って8小節は、シンプルでいながら流れるような美しいフレーズになっている。シンコペーションも自然な感じになるよう気をつけたいものだ。

EX. 3



チョーキングする音



WHAT'S ON MY MIND

by Kerry Livgren

Vocal

Chorus

E. Piano

Guitar I

Guitar II

Bass

Drums

Bm G E A Bm G E A

Bm G E A Bm G E A

Well, you told

me that I was just not the one — and you left me stand - ing out in the cold — It's been a
 you or may - be I find my - self and I think we knew it all of the time — We fit to -
 no where and you just jumped in my - life and I know it never will be the same — You made me

3x ~

2x ~

A. Guitar

D Em C Bm

D Em C Bm

long - time And I'm so much bet - ter now, that I'm look - ing back and see - ing it all — And for the
 geth - er just like a lock and a key, and we o - pened up each other's mind — Yeah I was
 love - you now I'm home once a - gain, No, I never want to leave you no more — 'cause I'm at

E, Guitar

E7 Bm7

first - time 'cause there's no pain in my life — been a long hard - road that I've gone — We had a
 laugh - ing 'cause there was no room to cry — there was too much - grow - ing to do — We had a
 tached to the better half of my - self — and there's no where else that I'd rath - er be You filled an

E7 G D Em Bm

good thing and it made me a man — and I know you got me go - ing —
 good time and it ain't over yet — 'cause I know and I know
 empty You fixed a bad broken heart and I know

G D Bm G D 1. E

Par - don me, my feel - ings are show - ing - I'm on - ly say - ing what's on my

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a G chord, followed by D, Bm, G, D, and then a first ending marked '1.' with an E chord. The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

Bm G E A Bm G E A

mind Well I found

This system contains the second line of the musical score. The vocal line continues with the lyrics 'mind' and 'Well I found'. The chords above the staff are Bm, G, E, A, Bm, G, E, and A. The piano accompaniment continues with the same instrumental parts as the first system.

2. E Dm Dm

ing

This system contains the third line of the musical score. It begins with a second ending marked '2.' and an E chord. The vocal line has the lyric 'ing'. The piano accompaniment includes a right-hand melody with a trill (tr.) and a left-hand bass line with chords. There are also some performance markings like 'u' and 's'.

Dm Dm

cho u cho

P P

cho

S

Dm Dm

u u u

cho

II&P

C.D.

cho

S

Bm G E A Bm G E A

You came from

E Bm G E A Bm G E A

mg what's on my mind what's on my mind - yeah - yeah what's on my

I'm on - ly say - ing I'm on - ly say - ing

Bm G E A Bm G E A Bm7

mind what's on my mind - ooh -

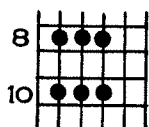
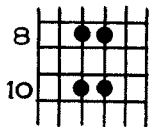
I'm on - ly say - ing I'm on - ly say - ing

Bm7 Bm7

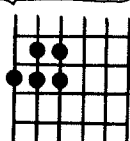
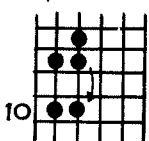
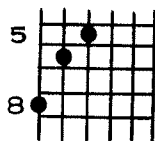
TWO CENTS WORTH

トゥー・センツ・ワース

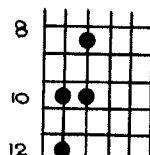
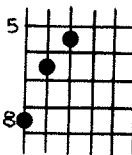
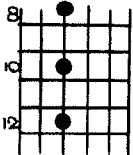
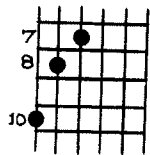
EX.1



EX.2



EX.3



★ギター★

先ずイントロに出てくるフレーズをマスターしよう。それ程テクニックは必要としないが、3連のリズムにうまく乗り切ることが大切だ。(EX1)

あとは間奏でわずかに出てくるだけだが、アンサンブルの上で非常に重要なパートだと言える。ただ聞いているとちょっと難しそうだが、譜面を見てもわかるとおり何も大したことはやっていない。他の楽器とのリズム・パターンが違うので複雑に聞こえるのだろう。EX.2、3を見ながら、他のパートにまぎらわされず自分のリズムでプレイできるまで練習しよう。

★キーボード★

譜面では1段にしてあるが、実際にはアコースティック・ピアノとエレクトリック・ピアノがフューチャーされている。指定のある以外は、リズム譜を基本にして両方プレイしよう。アコースティック・ピアノはストレートなコード・ワークを重々しいサウンドで、E・ピアノはワウワウを通した躍るようなサウンドで、それぞれ曲に味つけをするといいだろう。

★ベース★

この曲ではベースがリズムのベース・メイカーを担当しているので、3連のリズムを体でとりながらプレイしよう。音質はクリアなまろい音がいい。

★バイオリン★

間奏での2小節だけだが、2台でハモっているので、1台しか用意できない場合は他の楽器と組み合わせよう。うまくポルタメントできるものもいいだろう。

TWO CENTS WORTH

by Kerry Livgren
Steve Walsh

Musical score for the first system, featuring Vocal, Keyboards, Violin, Guitar, Bass, Drums, and Percussion. The key signature is C minor (three flats). The time signature is 4/4. The system includes a vocal line with a treble clef and a key signature change to C minor. The guitar part features a prominent triplet pattern. The bass and drums parts provide a steady rhythmic accompaniment.

Musical score for the second system, including the vocal line and instrumental accompaniment. The key signature remains C minor. The vocal line contains the lyrics: "Well I been drink-ing a - gain - and I know it's a sin But I world is a fight - Y'know my fu - ture ain't brigh, and I'd just think I am wrong, the things say in this song. I really". The instrumental parts continue with the established rhythmic patterns.

Musical score for the third system, including the vocal line and instrumental accompaniment. The key signature remains C minor. The vocal line contains the lyrics: "just can re - fuse an old friend 'Cause life is get - ting me down - and I be two times a - round and there ain't crawl in a hole if I could way But there's a storm morning in and it might be the end, so I am wish I could see it your way But there's a storm morning in and it might be the end, so I am". The instrumental parts continue with the established rhythmic patterns.

E^b F Cm7 A^b E^b

noth - in' but pain round the bend I'm - not - made for the time -
 back to this earth til it's good way Oh - but I'm dream-ing a - gain - Y'know
 pray - in will all get a - way Now - my - cups' all dry the

B^b F Cm7 A^b E^b E^b D^b

they don't hear till the end - It's too much craz - i - ness here in twen-ty five years - I have used
 weight of the world get me down -

A^b B^b 3x () 1. Cm7 2. Cm7

- all the time in my eyes Now this all eyes

Ab E> Bb F Db Ab Eb Bb Cm7

oh - yeah

This system contains the first four measures of the piece. The vocal line begins with the lyrics "oh - yeah". The piano accompaniment features a steady eighth-note bass line and a treble line with frequent triplet patterns.

Ab Eb Bb F Db Ab Eb Bb Dm7 Bb F C

mmh

This system contains measures 5 through 8. The vocal line includes the lyrics "mmh". The piano accompaniment continues with triplet patterns in both the treble and bass staves.

Ab Eb Bb Dm7 Bb F C Ab Eb Bb G

This system contains the final four measures of the piece. The piano accompaniment features a melodic flourish in the treble staff that concludes the piece. The bass line remains consistent with the previous systems.

Cm7 A^b F B^b Cm7 A^b F B^b G

Well you might

D.S.

Cm7 E^b D^b A^b B^b

eyes oh yeah It's no - where to turn - so I'll just - hax to learn - not to cry

Cm7 E^b D^b A^b B^b

- more more It's all I can do - 'til we find - some - thing new - but I'll get

Cm7 Eb Db rit. Ab Bb

by You know I try in twen-ty five years— I have used — all the time —

Cm7 Cm7

in my eyes

Cm7 Cm7

(whistle)

POINT OF KNOW RETURN

帰らざる航海

EX. 1



EX. 2



EX. 3



EX. 4



★ピアノ★

ヴォーカルのバックで最も重要なパートだ。左手はベースを参考にして、低音の響きを生かそう。2コーラス目からは、躍るような装飾音を随所に入れてメリハリをつけるといいだろう。ただし歯切れのいいリズムは乱さないこと。

エンディングでの16分音符 (EX. 1) は、同じ音をつづけるのではなくコードを分解して音の厚みをつける。この時、リズムに乗り切ることが大切だ。

★オルガン★

コード・ワークが多い中で、4分の3拍子小節を中心にした速いリフがポイントとなる。(EX. 2)すべて同じフレーズなので指で覚えてしまえば問題はないが、前後のリズムを強調するパターンとちぐはぐにならないよう気をつけよう。

★バイオリン★

速いフレーズが多いので、ひとつずつマスターしてからバンドで合わせること。特にオルガンとユニゾンでハモるフレーズでは、右手の正確なボウイングが要求される。

間奏のスタッカートをかきさせたバイオリンは、ポジションが甘いとバンド全体のサウンドを乱してしまうし、特にEX. 3のハイ・ポジションは音はずしやすいため注意しよう。

EX. 4は、バイオリンならではの美しいメロディーだが、音域の広いフレーズなので流れがとぎれないようにコントロールすること。のびず音は、大きくゆっくりヴィヴラートをかけると、スケールの大きな感じが出せるだろう。

POINT OF KNOW RETURN

by Steve Walsh, Phil Ehart,
and Robby Steinhardt

Vocal

Chorus

Piano

Organ

Violin

Bass

Drums

F Cm Eb Bb sus4 F F Cm Eb Bb sus4 F F Cm Eb Bb sus4 F

F Cm Eb Bb sus4 F C F C7 F C Bb F Gm7

I heard the men say - ing some - thing The cap tains tell they pay -
say the sea turns - so dark - that you know it's time you see -
day I found a mes-sage float - ing in the sea from you -

2x ~

F C F C7 F C Bb F

you well And they say they need sail - ing men - to show the way and leave -
the sign They say the point de - mons guard - is an o cean grave for all -
to me you wrote that when you could see - it you cried with fear the point -

2x ~

F A Dm7 C7 Bb F Bb C F

to day Was it you that said, "How long?"
 the brave was near

1. Bb F Bb C F 2. Bb F Bb C F

How long?" They How long?
 They How long?

Dm C Bb Bb F Cm Bb Bb sus4 F

"How long - to the point - of know - re - turn?"

Chord symbols: D^b D^b



This system contains the first two measures of the piece. It features a grand staff with two treble clefs and two bass clefs. The key signature has two flats. The first two staves are mostly empty, with chord symbols D^b above them. The third and fourth staves contain a melodic line with eighth and sixteenth notes, including a triplet in the second measure. The fifth and sixth staves contain a bass line with a steady eighth-note accompaniment.

Chord symbols: B E E F^\sharp



This system contains measures 3 through 6. The key signature changes to three sharps. The first two staves show chord symbols B, E, E, and F^\sharp . The melodic lines in the third and fourth staves continue with eighth and sixteenth notes. The bass line in the fifth and sixth staves features a rhythmic pattern of eighth notes.

Chord symbols: F^\sharp E A A



This system contains measures 7 through 10. The key signature remains three sharps. The first two staves show chord symbols F^\sharp , E, A, and A. The melodic lines in the third and fourth staves include triplets. The bass line in the fifth and sixth staves continues with eighth notes and includes a triplet.

G
Your fa - ther, he said he needs you

This system contains the first line of the song. The vocal line starts with a G chord and the lyrics "Your fa - ther, he said he needs you". The piano accompaniment includes a treble clef with a melody and a bass clef with a bass line. There are triplets in the vocal line and piano accompaniment.

C
Your moth - er she said she loves you

This system contains the second line of the song. The vocal line starts with a C chord and the lyrics "Your moth - er she said she loves you". The piano accompaniment includes a treble clef with a melody and a bass clef with a bass line. There are triplets in the vocal line and piano accompaniment.

G
Your brothers they ech - o the words

This system contains the third line of the song. The vocal line starts with a G chord and the lyrics "Your brothers they ech - o the words". The piano accompaniment includes a treble clef with a melody and a bass clef with a bass line. There are triplets in the vocal line and piano accompaniment.

C Eb sus2 Bb

"How far - to the point of know - re - turn? - to the point of know - re - turn -

Point of know re - turn - ah -

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics: "How far - to the point of know - re - turn? - to the point of know - re - turn -". The second line is a piano accompaniment in treble clef, featuring a melodic line with a fermata over the final note. The bottom two lines are the piano accompaniment in bass clef, showing a steady eighth-note bass line and chords. Chord symbols C, Eb sus2, and Bb are placed above the vocal line.

C Bb F Bb C F Bb F Bb C F

Well - How long? How long? To

ah - ah - How long? How long?

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with lyrics: "Well - How long? How long? To" and "ah - ah - How long? How long?". The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand. Chord symbols C, Bb, F, Bb, C, F, Bb, F, Bb, C, and F are placed above the vocal line.

Bb F Bb C F D C Bb

How long How long - to the point - of know - re - turn? -

How long How long - to the point - of know - re - turn? -

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with lyrics: "How long How long - to the point - of know - re - turn? -" and "How long How long - to the point - of know - re - turn? -". The piano accompaniment continues with its melodic and bass lines. Chord symbols Bb, F, Bb, C, F, D, C, and Bb are placed above the vocal line. The system concludes with a double bar line and the marking "D.S." (Da Capo).

B^b F B^b C F B^b F B^b C F
 How long How long
 How long How long

Dm C B^b B^b F B^b C F
 How long - to the point - of know - re - turn? - know re -
 How long - to the point - of know - re - turn? - know re -

B^b F B^b C F B^b F B^b C F
 turn? - How long?
 turn? - How long

DUST IN THE WIND

すべては風の中に

★ギター★

アコースティック・ギター2本で歌われる静かなナンバー。1本はノーマルな6弦ギターだが、もう1本は12弦ギターを使用しており、しかもハデさを押えるため3弦(G)だけにオクターブ・ストリングをつけている。どちらのギターもまったく同じ基本的なスリー・フィンガー・ピッキングなので、左手の押え方だけを見ていこう。

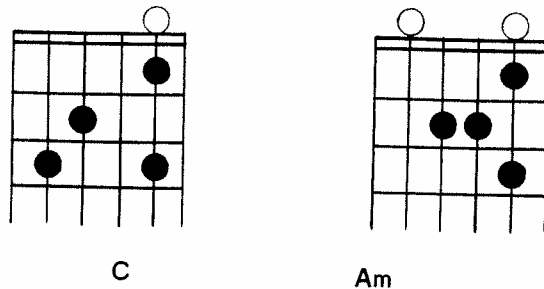
尚、3弦をピッキングした時のオクターブ上の音は、譜面には書いていない。

イントロは、オーソドックスなC、Amに2弦の3フレット、開放弦の音を加えて簡単なメロディーを入れたもの。(図1参照)

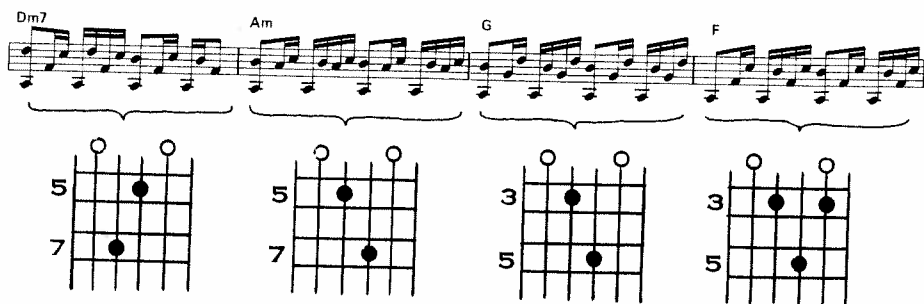
2カッコから間奏にかけての押え方は、開放弦とハイ・ポジションの音とをうまく組み合わせたもので、独特な響きを持っている。

(EX.1)

図.1



EX.1



★バイオリン、チェロ★

間奏での美しいかけ合いはバイオリンとチェロだけにしか出せないサウンドだが、チェロまで用意できないという場合はキーボードで代用してもいいだろう。ただしその場合は音の選び方に充分注意したい。



DUST IN THE WIND

by Kerry Livgren

Vocal

Chorus

Guitar

Violin

Cello

Am

G C G Am

I close my eyes
Same olu song
Don't hang on

G Dm7 Am G C G Am

on - ly for a mo - ment and the mo - ment's gone All my dreams
just a drop of wa - ter in an end - less sea All we do
Nothing lasts for - ever but the earth and sky It slips a way

G Dm7 Am D7 G Am Am7

pass be - fore my eyes, a cu - ri - os - i - ty -
 crum - bles to the ground though we re - fuse to see dust in the wind
 All your money won't another minute buy

1. D7 G Am G 2. D7 G Am

All they are is dust in - the wnd All we are - is dust in - the wind -

F Am G F

oh

Chord progression: Dm7, Am, G, F, F

Chord progression: C, Am

Chord progression: C, Am, G

D7 G Am D7 G Am
 Dust — in the wind All we are — is dust in — the wind
 All we are is dust in the

D7 G Am D7 G Am
 dust in the wind Ev - 'ry - thing - is dust in the wind
 wind Ev - 'ry - thing is dust in — the wind

Am

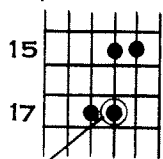
IT TAKES A WOMAN'S LOVE

ウーマンズ・ラヴ

EX. 1

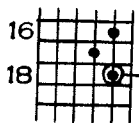


3弦15フレット目で
チョーキングする。

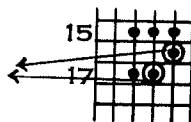


チョーキングする音、
5連符のところは、
ただ音をつめ込むと
いった感じでよい。

EX. 2



チョーキング



★ギター★

サイド・ギターは一貫して低音のドローン・サウンドで弾きまくっている。コード・チェンジの際、うまく開放弦を使って音を並べているのに注意しよう。

実際にはサイド・ギターの他にリード・ギターが2本、計3本必要なわけだが、紙面の都合上1段にまとめてある。うまくコンビネーションを組めば2本でも演奏できるので工夫してみよう。ここでは、リード・ギターに的をしぼって見ていくことにする。

2カッコのコーラスからバックでツイン・リードが入るが、ここはそれ程難しくないので音符をひとつひとつ追いかけていこう。その時、2本のギターのチョーキング、スライド等のタイミングをしっかりと合わせること。

さて、ギター・ソロに入ってからツイン・リードだが、実際には1本がリードを弾きそれをもう1本が軽くサポートする、という形をとっている。ほとんどがオクターブのユニゾンでもあるので、実際のリード・ギターの方をEX. 1から見ていこう。

尚、ユニゾンのギターは、そのまま12フレット下げて弾けばよいわけだ。この場合にもタイミングをしっかりと合わせること。これはギター2本でプレイする場合に最も重要なポイントだ。

★ピアノ、オルガン★

指示のある以外はコードをストレートに弾こう。特にオルガンは、のぼすところはのぼし、リズムを強調するところは強調する等メリハリをしっかりとつけないと、全体のサウンドにしまりがなくなってしまいますので気をつけよう。

★ホーン★

サクソのソロが大部分を占める。ダル・セーニョした後のバックキングは、曲全体のアクセントになるよう力強く。コーダに入ってコーラスが終わってからは、ロング・トーンとブルーノートを多用した速いフレーズがポイントとなる。あまり譜面を気にせず、自由な気持ちで吹きまくった方がいいだろう。

IT TAKES A WOMAN'S LOVE (TO MAKE A MAN)

by Steve Walsh

C F B \flat F C F B \flat F

Vocal

Chorus

Piano

Organ

Horns

Guitar

Bass

Drums

C F B \flat F C F C

F F B \flat

Late ev - 'ry nite when I - am all a - lone - I call my ba - by on the te - le - phone -
We're on the road tryin' to sell a song Been on this road for much too long

2x

F F 8b

if she was here, she'd treat me right
 All day all night it's drivin' me in same
 And love me love me through this lone-ly night -
 'Cause I don't know when I'll see her face a-gain

C C

Oh, I re-mem-ber how her love can be -
 But it ain't no easy thing we got to do
 Then happiness will surely know
 I can't for-get the way she looks at me -
 And I love her 'cause she knows it too
 Until a-gain it will be time to go

3x ~ U. C.D.P. cho C.D. cho

C Ab Eb Bb Eb

She tell me as she took my hand
 She surely make me understand
 Oh she loves me like no-body can
 It takes a wo-man's love to make a man -
 It takes a wo-man's love to make a man -
 I know that woman's make me understand

2x ~

1. Bb F F | 2. Bb F F | D

It takes a wo - man's love to make a man

This system contains the first two measures of the piece. The vocal line begins with a whole note chord of Bb and F. The piano accompaniment features a rhythmic pattern of eighth notes. The choir part is marked 'cho & C.D.' and includes vocal line with notes and lyrics, and a basso continuo line.

D F

It takes a wo - man's love to make a man It takes a woman's love to make a man

This system contains measures 3 through 6. The vocal line continues with the lyrics 'It takes a wo - man's love to make a man' in measure 3 and 'It takes a woman's love to make a man' in measure 4. The piano accompaniment continues with the eighth-note pattern. The choir part includes vocal lines with notes and lyrics, and a basso continuo line.

F C F Bb F

It takes a wo - man's love to make a man to make a man

This system contains measures 7 through 10. The vocal line continues with the lyrics 'It takes a wo - man's love to make a man' in measure 7 and 'to make a man' in measure 8. The piano accompaniment continues with the eighth-note pattern. The choir part includes vocal lines with notes and lyrics, and a basso continuo line.

C F B^b F C

to make a man —

The first system of the musical score features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line begins with a C chord, followed by F, B^b, F, and C. The lyrics "to make a man —" are written below the vocal line. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

C C B^b F C C B^b F C C B^b F

C.D.

The second system continues the musical score. The vocal line has rests, and the piano accompaniment features a more active melody in the right hand. A section of the piano accompaniment is marked "C.D." (Crescendo Diminuendo). The system concludes with a C chord.

C C B^b C F

I give her love 'cause what else can it be?

C.D.

The third system features the vocal line with the lyrics "I give her love 'cause what else can it be?". The piano accompaniment continues with a similar rhythmic pattern. A section is marked "C.D.". The system ends with a C chord.

F Bb F

I give to her just why she wants from me She loves me hard she loves me right

F Bb

She'll love me love me through the lone - ly night

Coda E Bb

It takes a wo - man's love to

F A E Bb Eb Bb

make a man - It takes a wo - man's love to make a man - It takes a wo - man's love to

D.S.

The musical score is arranged in three systems, each containing a vocal line and piano accompaniment. The vocal line consists of a single staff with lyrics underneath. The piano accompaniment is divided into two staves: the upper staff for the right hand and the lower staff for the left hand. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

System 1: The vocal line begins with the lyrics "make a man -". The piano accompaniment features a rhythmic pattern in the left hand and a melodic line in the right hand. Chord symbols F and F are placed above the vocal staff.

System 2: The vocal line contains the lyrics "ah - ah - ah - ah -". The piano accompaniment continues with similar rhythmic and melodic patterns. Chord symbols Eb and Bb are placed above the vocal staff.

System 3: The vocal line contains the lyrics "ah - ah - ah - ah -". The piano accompaniment concludes with the same rhythmic and melodic motifs. Chord symbols Eb, Bb, and F are placed above the vocal staff.

R O C K B E S T H I T S

C O P Y

VOL.

1

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