

CHERISH

チェリッシュ

Words & Music by Madonna Ciccone and Patrick Leonard

軽快なシャッフル・ナンバー。図のエレピ1はかなりオフ・バランスなうえに、柔らかめの音色なので聴き取りにくいのだが、このように3度和音を用いたフレーズとなっている。シンコーペーションが多いのでリズム・キープには十分注意しよう。なお、ベースは他の多くの曲と同様、通常のエレキ・ベースでは出せない音域の音が多数登場する。タブ譜では便宜上1オクターブ上げて記しているが、コードのつながりが自然になるよう、各自工夫してみよう。図からのドラムはハイハットを叩かず、左右のチャンネルに振ってあるスズのような音色で代用されている。バンドで演奏する場合にこのスズが入られない時は、ハイハットでこの雰囲気まねてみよう。また、ギターは単音のバックキック・パターン。この場合、なるべくアタッキーな音色が欲しいので、ペー

スのチョッパーのプルのように指でピッキングし、指板に弦を叩きつけるような感じでも良いだろう。この部分のストリングス系のシンセのバックキックは、いわゆる白玉バックキックだが、コードが変わっても共通する音を伸ばしている点に注意。オルガンのバックキックにしばしば見られる手法だ。旧はギター、ベースによるユニゾンがバックキックの肝。発音のタイミングだけでなく、消音のタイミングにも気を使おう。また、3、4、7、8小節目に見られるオクターブ奏法によるカッティングは余った指をフル活用してしっかりミュートするように。旧のコーラスの3連符の部分はリズムがもたらないように。旧はコーラスが主役。この4小節目はドラムが休みなので、音程はもちろん、リズムにも十分注意したい。

The musical score for 'Cherish' is presented in a multi-staff format. At the top left, a box labeled 'A' contains a musical notation for a triplet of eighth notes, with 'N.C.' written below it. The vocal line (Vocal) is in the top staff, showing the lyrics 'Cher-ish cher-ish'. Below the vocal line are staves for 'Other' (guitar), '<Strings>' (strings), '<E.Piano>' (electric piano), '<Synth. Bass>' (synth bass), and a drum line. The guitar part includes annotations like '<xx(L)>', '<xx(R)>', and '<Finger Snap>'. The electric piano part has '<8va bassa>' and '<8va>' markings. The synth bass part has '<Synth. Bass>' and '<8va>' markings. The drum line shows a pattern of eighth notes with triplet markings. The score is written in 4/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.



B D Cmaj7 G A7

Vocal
 So tired of brok-en hearts and los-ing at this game be-fore I
 I was nev-er sat-is-fied with cas-u-al en-count-ers I can't

Other

Keyboard

Guitar

Bass

Drums

106

D(onF#) G Bm A(onB) Bm

Vocal
 start this dance I take a chance in tell-ing you I want more than just ro-mance
 hide my need for two hearts that beat with burn-ing that's the way it's got to be

Other

Keyboard

Guitar

Bass

Drums

Vocal

Chorus

D **Cadd9** **G** **A**

1.) You are my des - ti - ny, I can't let go - ba - by can't you see
 2.3.) Ro - me - o and Ju - li - et, they nev - er this - this way I bet So don't

Other

Keyboard

Guitar

Bass

Drums

Vocal

D(onF#) **G** **D(onF#)** **Em7** **A(onC#)**

Cu - pid please take your aim at me
 Un - der - es - ti - mate my point of view

Other

Keyboard

Guitar

Bass

Drums

D D G Em7 A7

Vocal: Cher - ish the thought of al - ways hav - ing you here by my side _____ Oh, ba - by I

Other: *D.S.x <Finger Snap>*

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Bm7 G D(onF#) G D(onA) A

Vocal: Cher - ish the joy you keep bring - ing it in - to my life _____ I'm al - ways seeing it

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal

D G Em7 A7

Cher - ish you strenght you got the pow - er make me feel good _____ Oh ba - by I

Other

Keyboard

Guitar

Bass

Drums

Vocal

Bm7 G D(onF#) G D(onA) A to 1.

Per - ish the thought of ev - er leav - ing I nev - er would _____

Other

Keyboard

Guitar

Bass

Drums

Vocal

A D (on F#) G

_____ to _____ Cher-ish is the word I use to re-mind me of _____ your

Other

Keyboard

Guitar

Bass

Drums

III

Vocal

F D Cmaj7 G A

you're going it you're going it to me boy you keep giving me all, love _____

Other

Keyboard

<Synch Lead> Bend D Bend Bend D

Guitar

Bass

Drums

Vocal
 [H] N.C.
 you you're giving it you're giving it to my boy keep giving me all
 Cher-ish you strength I could nev-er for-get you

Other

Keyboard

Guitar

Bass

Drums

Vocal
 [I] D the joy give me babe give me joy Em7 my boy I A7 will al-ways cher-ish
 Cher-ish the thought (woo) can't get a-way can't get a-way

Other

Keyboard
 <EPiano>

Guitar
 <Synch. Brass>

Bass

Drums

CRAZY FOR YOU

クレイジー・フォー・ユー

Words & Music by John Bettis and Jon Lind

ストリングスを始め、シンセ系をふんだんに使った重厚なサウンド。それに比べて、MADONNAのしっとりとした歌声が聴きものだ。ギターのエントロ8小節目に入っているのは、この曲唯一のディストーション・サウンド。オーバー・ダビングで重ねられたものだが、ギターが1本の時でも是非加えて欲しい。この部分だけエフェクターをかけて歪ませるか、キーボードに余裕があるならストリングスなどで同じメロディをプレイするのもいいだろう。☐からは、ナチュラルなクリアー・トーンのエレキ・ギター。ここでは、16分音符遅れのディレイを掛け、音をダブらせた

感じになっている。ディレイ・タイムが長すぎると音がグチャグチャになってしまうので注意しよう。□からのコード・プレイは、6弦から1弦に向かってピックをずらしていくようなピッキングだ。細かいニュアンスは原曲をよく聴いて感じとって欲しい。また、ここではコーラスやディレイを掛け、音の広がりを出せばベター。シンセ・ベースによるプレイだが、エレキ・ベースで弾けるようタブ譜を付けたので、是非チャレンジして欲しい。コンプレッサーを使い、アタックを一定にすると似た感じが得られるだろう。

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Intro

Vocal

Other

Keyboard

Guitar

Bass

Drums



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Eadd9 Aadd9 B7 sus4 Eadd9 Aadd9 A(onB)

à la basse →

T
A
B

T
A
B

A Eadd9 Aadd9 B7 sus4 Eadd9

Sway - ing room as the mu - sic starts _____ Stran - gers mak - ing the most _____
 Try - ing haed to con - trol my heart _____ I walk o - ver to where _____

Mute

Mute

T
A
B

T
A
B

Vocal

Aadd9 B7 sus4 Eadd9 Aadd9 B7 sus4 Eadd9

_____ of the dark _____ Two by two their bo - dies be - come one _____
 _____ you are _____ Eye to eye we meet _____ no word _____ at all _____

Other

Keyboard

Guitar

Bass

Drums

78

Vocal

Aadd9 A(onB) Eadd9 Aadd9 B7 sus4

I see you through the smo - ky air _____
 Slow - ly now we be - gin to move _____

Other

Le basse

Keyboard

Guitar

Bass

Drums

Eadd9 Aadd9 B7 sus4 Eadd9

Can't you feel the weight of my stare You're so close but still
 Eve - ry breath I'm deep - er in - to you Send me to a stand -

(8va bassa)†

Aadd9 A#7 (onC) C#m7 B6 (onC#) C#m7 G (onA) B7

— a world a way What I'm dy - ing to say is that I'm
 - ing still in time If you read my mind you'll see I'm

80

Vocal
 Cra - zy for ___ you Touch ___ me once ___ and you'll know it's true ___ I ne - ver wan - ted a - ny -

Other
 <Chorus>
 Pa Pa Pa Pa Ah

Keyboard
 <Strings>

Guitar
 Eadd9 G#m7 C#m7 E7

Bass
 0 0 0 4 4 4 4 4 4 7 7 7

Drums

Vocal
 - one like this ___ It's all brand ___ new ___ You'll feel it in my kiss ___ I'm cra - zy for you

Other
 Pa Pa Pa Pa Ah

Keyboard

Guitar
 Amaj9 G#m7 F#m7 B7 sus4

Bass
 5 5 5 4 4 4 2 2 2

Drums

Vocal

Eadd9 Aadd9 B7 sus4 Eadd9 Aadd9 A(onB)

Cra - zy for _____ you

Other

< Synth > Pa Pa Pa Pa Ah

Keyboard

Guitar

Bass

0 0 0 5 5 5 5 7 7 7 7 0 0 0 5 5 5 5 7

² F#m7 C#m7 Am7 (onC) D E(onB)

feel it in my kiss _____ You'll feel it in my kiss be - cause I'm Cra - zy for _____ you _____

Pa Pa

Guitar

Bass

2 2 2 4 4 4 3 3 3 2 2 2

E

Eadd9

Aadd9

B7 sus4

Eadd9

Aadd9

B7 sus4

cra - zy for _____ you

cra - zy for you _____

(Synth)

Eadd9

Aadd9

B7 sus4

Eadd9

Aadd9

B7 sus4

cra - zy for you

(Strings)

Pa

Pa

Pa

Pa

Pa

Pa

Pa

Pa

Pa

Ah

Vocal
 It's all brand new I'm cra-zy for you And you know it's true I'm cra-zy cra-zy for you

Other
 Pa Pa Pa Pa

Keyboard

Guitar
 Eadd9 Amaj9 B7 sus4 Eadd9 Amaj9 B7 sus4

Bass
 0 0 0 5 5 5 5 7 7 7 7

Drums

Vocal
 It's all brand new I'm cra-zy for you And you know it's true yeah I'm cra-zy for you

Other
 Pa Pa Pa Pa Pa Pa Pa Pa Ah

Keyboard
 4 4

Guitar
 5 4 5 6 7 6 5

Bass

Drums

Repeat & F.O.

Vocal
Other
Keyboard
Guitar
Bass
Drums

DEEPER AND DEEPER

ディーパー・ディーパー

Words & Music by Madonna, Shep Pettibone and Tony Shamin

このマドンナの新曲は、ニューヨーク辺りのディスコ・シーン
をかなり意識した作りになっている。ベースは従来通りシンセ・
ベースなのだが、音程としてはここに記譜したものよりも1オク
ターヴ低いために重低音の領域に属し、アタック音と倍音成分だ
けが聴感上音程として聴き取れる程度で、あとは体感するしか
ない音作りになっている。ベース・ギターで弾くにしても、単調な
フレーズの繰り返しのみなので、なるべくシーケンサーを使って
シンセ・ベースを鳴らすようにしたい。楽器の編成自体とパーカ
ッションの多さは以前と変わらないのだが、楽音（音程のある楽
器音）が非常に多く同じ場所に重ねられているのが特徴だ。スト
リングスは音域的に下から、チェロ、ヴィオラ、ヴァイオリンの
3パートに分かれており、ここでは下の2パートを1組（下向き
の音符）にして、メロディを担当するヴァイオリンを独立（上向

きの音符）させて記譜した。オルガンと□から出てくるG音のみ
を16分でシーケンサーしたエレピは隠し味的に使われており、
□や□と□以降のプラスと共にシーケンサーで打ち込んでしま
うといだろう。ドラムスはTR-808の音とサンプリング音の両方を一
緒に混ぜて使っており、ハイハット2種類とスネア3種類が組み
合わされている。キックは808で、クラッシュ・シンバルはサン
プリングだ。パーカッションもタンバリン、カウベル、カスタン
ネットがシーケンサーされているので、オーケストラ・ヒットとスク
ラッチ・ノイズも含め、大方のものは打ち込んでしまおうとい
い。演奏の醍醐味は、アコースティック・ピアノとガット・ギターだ
ろう。ちなみに、ここでは2本にまとめてあるが、ガット・ギタ
ーはステレオの[左、中、右]定位の3本が入っている。

The musical score is arranged in a multi-staff format. At the top, the vocal line is shown with a treble clef and a key signature of one flat (B-flat major). The lyrics "Deep - er and deep - er and deep - er and deep - er" are written below the notes. Above the vocal staff, the following chords are indicated: Cm7, F7 (13), G, G7 sus4, G7, and Cm7. Below the vocal staff, there are staves for "Other" (labeled "<Strings>"), "Keyboard" (with sub-staves for "<Organ>" and "<A. Piano>"), "Guitar" (with sub-staves for T, A, B), "Bass" (with sub-staves for T, A, B), and "Drums" (with sub-staves for T, A, B). The drum staff includes annotations for "<Overdubbed H.H.>" and "<Tambourine>".



Vocal

F7 (13) G G7 sus4 G7 Cm7 F7 (13)

Sweet - er and sweet - er and sweet - er and sweet - er

Other

Keyboard

Guitar

Bass

Drums

Vocal

G G7 sus4 G7 Cm7 F7 (13) G G7 sus4 G7

Other

Keyboard

Guitar

Bass

Drums

B Cm7 F7(13) G G7 sus4 G7

Vocal: I can't help fall - ing in love I fall deep - er and deep - er the fur - ther I go

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: <Scratch Noise>

Bass: -8va bassa ->

Drums: <Cowbell> <808 Dr.>

Vocal: Cm7 F7(13) G G7 sus4 G7

Kiss - es sent from heav - en a - bove they get sweet - er and sweet - er the more that I know

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: 4 [Musical notation] - (Scratch Noise)

Bass: [Musical notation]

Drums: [Musical notation]

C Gm

Cm

Gm

Cm7

Vocal

When you know the notes to sing you can sing most anything that's what my mama told me
 All is fair in love she said think with your heart, not with your head that's what my mama told me

Other

<Scratch Noise>

Keyboard

<Scratch Noise>

<Orchestra Hit>

Guitar

Bass

Drums

130

Gm

Cm7

Gm

Cm7

Vocal

Round and round and round you go when you find love you'll always know I let my father mold me
 All the little things you do will end up coming back to you I let my father mold me

Other

Keyboard

Guitar

Bass

Drums

Vocal

Chords: Cm7, F7(13), G, G7 sus4, G7, Cm7

I can't help ___ fall - ing in love I fall deep - er and deep - er the fur - ther I go _____ Kiss-es sent from _ heav-

Other <Strings> -8va bassa

Keyboard -8va bassa <Brass> 8va bassa <Organ>

Guitar

Bass

Drums

Vocal

Chords: F7(13), G, G7 sus4, G7, Gm

- en a - bove ___ they get sweet - er and sweet - er the more ___ that I know _____ The deep-er I go _____

Other <Scratch Noise>

Keyboard -8va bassa <Brass 8va bassa> <Orchestra Hit>

Guitar <Sigh>

Bass

Drums

2.
Cm7 F7(13) G G7 sus4 G7

Vocal
I ___ can't help ___ fall - ing in love I fall deep - er and deep - er the fur - ther I go _____

Other
<Strings>

Keyboard
<Strings> &va bassa →
<Brass> &va bassa →
<Organ>

Guitar

Bass

Drums

Cm7 F7(13) G G7 sus4 G7

Vocal
Kiss - es sent from ___ heav - en a - bove_ they get sweet - er and sweet - er the more ___ that I know _____

Other

Keyboard
4
4
4
4
4

Guitar

Bass

Drums
<Castanets>
3

Vocal G Cm Cm($\frac{9}{5}$) Cm6 Cm($\frac{9}{5}$)

Some-one said that _____ ro-mance was dead and I be-lieved it in-stead of re-mem-ber-ing What my

Other *<Strings>*

Keyboard *L. Sva bassa* *<Organ>*

Guitar

Bass

Drums

Vocal Cm Cm($\frac{9}{5}$) Cm6 Cm($\frac{9}{5}$)

ma-ma told _____ me let my fa-ther mold _____ me then you tried to hold _____ me you re-mind me _____ what they said _____

Other

Keyboard

Guitar

Bass

Drums

Vocal Cm Cm($\frac{9}{5}$) Cm6 Cm($\frac{9}{5}$) Cm

This feel-ing in-side I can't ex-plain

Other <Strings> <Strings> 8va bassa

Keyboard <E.Piano>

Guitar

Bass

Drums

Vocal Cm($\frac{9}{5}$) Cm6 Cm($\frac{9}{5}$) Cm

But my love is a-live and I'm nev-er gon-na hide it a-gain

Other Delay

Keyboard <E.Piano> 8va

Guitar Arpeggio Arpeggio

Bass

Drums <Scratch Noise>

Vocal Gm Cm F Gm Cm F

Other <Orchestra Hit>

Guitar I

Guitar II

Bass

Drums

Vocal <Tambourine> Gm Cm F Gm Cm F

Other 4 //

Guitar I

Guitar II 4 //

Bass

Drums 4 //

Vocal *J* Gm7 Cm F Gm Cm F
<A. Piano>

Other *<Strings>*

Guitar I *<Orchestra Hic>*

Guitar I

Bass *8va bassa*

Drums *<Tambourine>* *<Castanets>*

Vocal Gm Cm F Gm Cm F
<Overdubbed H.H.>

Other

Guitar I

Guitar II

Bass

Drums

♩ Coda

Cm7

F 7 (13)

G

G7 sus4

G7

Vocal staff with lyrics: I can't help fall - ing in love I fall deep - er and deep - er the fur - ther I go

I can't help fall - ing in love I fall deep - er and deep - er the fur - ther I go

<Strings>

<Strings> 8va bassa →

<Brass> 8va bassa →

<Organ>

Other instrument staff

Keyboard instrument staff

Guitar instrument staff

Bass instrument staff with notation: 5 7 5 1 7 2 7 1 3 7 3 6 7 3

<8va bassa>

Drums instrument staff with notation: <Cowbell>, <808 Dr.>, <Castanets>

138

Cm7

F 7 (13)

G

G7 sus4

G7

Vocal staff with lyrics: Kiss - es sent from heav - en a - bove they get sweet - er and sweet - er the more that I know

Kiss - es sent from heav - en a - bove they get sweet - er and sweet - er the more that I know

Other instrument staff

Keyboard instrument staff

Guitar instrument staff

Bass instrument staff

Drums instrument staff

Vocal Cm7 F7(13) G G7 sus4 G7

Deep - er and deep - er and deep - er and deep - er _____ nev - er gon - na hide it a - gain -

Other (1x Tacet →)

Keyboard

Guitar

Bass

Drums

13

Vocal Cm7 F7(13) G G7 sus4 G7

Sweet - er and sweet - er and sweet - er and sweet - er _____ ne - ver gon - na

Other (1x Tacet) ↓

Keyboard

Guitar

Bass

Drums

M Cm7

F7(13)

G

G7 sus4

G7

Vocal staff with notes and lyrics: "You got to just let your bod - y ooh to the mu - sic"

You got to just let your bod - y ooh to the mu - sic

Other instrument staff with notes

Keyboard instrument staff with notes and chords

Guitar staff with notes

Bass instrument staff with notes

Drums staff with notation and a double bar line with a repeat sign

140

Cm7

F7(13)

G

G7 sus4

G7

Vocal staff with notes and lyrics: "Down you got to just let your bod - y go with the"

Down you got to just let your bod - y go with the

Other instrument staff with notes and a 4-measure rest

Keyboard instrument staff with notes and a 4-measure rest

Guitar staff with notes and a <Explosion> marking

Bass instrument staff with notes

Drums staff with notation and a <Castanets> marking

<Castanets>

Vocal Cm7 F7 (13) G G7 sus4 G7

fall - ing in love _____ fall - ing in love _____ fall - ing in love _____

Other

Keyboard

Guitar

Bass

Drums

Vocal Cm7 F7 (13) G G7 sus4 G7 N.C.

I can't give from fall - ing in love _____ with you nev - er then I like _____ to _____ do

Other

Keyboard

Guitar

Bass

Drums

($\frac{4}{4}$)

HOLIDAY

ホリデイ

Words & Music by Curtis Hudson and Lisa Stevens

大ヒットした軽快なポップス・ナンバー。□以外は基本的にG-A-Bm-G-A-F#m-Gというコード進行の4小節パターンで曲が進められている事に、まず注目。同じコード進行でも、リハーサル・マークごとに各楽器の演奏内容を変え、それぞれ違った雰囲気を出しているアレンジは何かと参考になる部分が多いだろう。□のアタマから登場するエレピは1曲を通してほぼ同じなので、打ち込みを使用しつつバンド演奏する場合は、コンピューターにまかせてしまっても良いだろう。□の4小節目から入ってくるシンセは4度和音を利用したフレーズ。このような4度和音を用いたフレーズは、ヘタをすると中華風になってしまうものだが、ここではうまく処理されている。また、5小節目から入ってくるギターは16ビートのカッティング・フレーズ。この場合は4~6弦のミュートが肝。1、3小節目のG、Aコード、4小節

目のGmaj7コードは、セーハした人差し指の先で4弦をミュートするなど、細心の注意を払ってミュートするようにしよう。□からは、先の16ビート・カッティングのギターの外に、単音バッキングのギターが登場する。右腕全体を振れるカッティングに比べ、このような単音フレーズは、どうしてもリズムが甘くなってしまうので注意しよう。□からはカッティング・ギターのパターンがそれまでとは異なってくるが、ミュートには同様に気を付ける必要があるのは言うまでもない。□はギター、シンセ類のコード楽器がなくなり、リズム楽器のみのパートとなる部分。ここで登場するティンパレスは何はなくとも省けないので、バンドで演奏する場合はドラム・パッドを鳴らすなどして対処するようにしよう。

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The musical score is arranged in a multi-staff format. At the top, a box labeled 'A' contains the chord progression: G, A, Bm, G, A, F#m, G. The parts include:

- Vocal:** A single staff with a treble clef and a key signature of one sharp (F#).
- Other:** A staff with a treble clef, featuring an Agogo and a Tambourine. It includes performance markings like '<Agogo>' and '<E. Piano> Tambourine'.
- Keyboard:** Two staves with treble and bass clefs.
- Guitar:** A staff with a treble clef, divided into Top (T), Acoustic (A), and Bass (B) sections.
- Bass:** A staff with a bass clef, divided into Top (T), Acoustic (A), and Bass (B) sections.
- Drums:** A staff with a bass clef, featuring a Conga part with performance markings like '<Conga>' and '(H)' for high and '(L)' for low.



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16

Vocal: G A Bm G A F#m Gmaj7 Ho - li - day

Other: *4*

Keyboard: *4*

Guitar: *4*

Bass: *4*

Drums: *4*

Vocal: G A Bm cel - e - brate G A F#m Gmaj7 Ho - li - day

Other: *Simile*

Keyboard: *Simile*

Guitar: *Simile*

Bass: *Simile*

Drums: *Simile*

G A Bm cel - e-brate G A F#m Gmaj7

Vocal

Other

Keyboard

Guitar

Bass

Drums

(Overdubbed Drums)

①③④

D G A Woo woo Bm G A F#m Gmaj7

Vocal

Other

Keyboard

Guitar

Bass

Drums

took a ho - li - day took some time to cel - e-brate Just one

it's cel - e-brate

G A Ho - li - day Bm day G A to F#m Gmaj7
 day out of life _____ it would be _____ it would be so nice Eve - ry -

Other: 4

Keyboard:

Guitar: 4

Bass: 4

Drums: <Overdubbed Drums>

18

G A Bm G A F#m Gmaj7
 bod - y spread the word _____ we're gon - na have a cel - e - bra - tion
 turn this world a - round _____ and bring back all of those hap - py day _____

Other:

Keyboard:

Guitar:

Bass:

Drums:

G A Bm G A F#m Gmaj7
 Vocal: All a-cross the world _____ in eve - ry na - tion _____
 Put your trou-ble down _____ it's time _____ to cel - e - brate _____

Other:

Keyboard:

Guitar:

Bass:

Drums:

G A Bm G A F#m Gmaj7
 Vocal: It's time for the good _____ times for - get a - bout the bad _____ times oh yeah One
 Let love shine _____ and we will find _____ and

Other:

Keyboard:

Guitar:

Bass:

Drums:

G A Bm G A ^{to ②} F#m Gmaj7
 day to come to- geth - er to re - lease the pres - sure we need to have(a) ho - li - day _____ If we
 way to come to- geth - er and make things bet - ter we need to have(a) ho -

Other: 4

Keyboard: -

Guitar: 4

Bass: 4

Drums: *<Overdubbed drums>*

D.S. ③

20

⊕ Coda ①

F#m Gmaj7 G G A Bm
 be so nice

Other: -

Keyboard: -

Guitar: *<EG2>*

Bass: *<Overdubbed Drums>*

Drums: *<Overdubbed Drums>*

1. F#m Gmaj7 2. F#m Gmaj7

Vocal: G A

Other

Keyboard

Guitar

Bass

Drums

You can

Overdubbed Drums

D.S. ②

⊕ Coda ② ⊕ Coda ③

Vocal: F#m Gmaj7

Vocal: F#m Gmaj7 G A

- li - day _____ If we

be so nice

Other

Keyboard

Guitar

Bass

Drums

D.S. ③

A Bm G A 1. F#m Gmaj7 2. F#m Gmaj7 Ho - li - day

Vocal

Other

Keyboard

Guitar

Bass

Drums

22

1. G A Bm cel - e - brate N.C. Ho - li - day

Vocal

Other

Keyboard

Guitar

Bass

Drums

<Timbales>

N.C. cel - e - brate

Vocal: If we

Other: (Timbales)

Keyboard

Guitar

Bass

Drums: D.S. ④

④ Coda ④

F#m Gmaj7 Ho - li - day

Vocal: be so nice

Other

Keyboard

Guitar

Bass

Drums

G A Bm cel - e - brate G A F#m Gmaj7 Ho - li - day

Vocal: woo yeah woo yeah

Other

Keyboard

Guitar

Bass

Drums

Repeat & F.O.

LA ISLA BONITA

ラ・イスラ・ボニータ〜美しき島

Words & Music by Madonna Ciccone, Pat Leonard and Bruce Galtisch

南米を思わせるようなエスニックなナンバーだ。やはり内容とアレンジが密着していて、1カッコや2カッコのガット・ギターと、クラベスやカスターネット、ボンゴ、シェイカーといったパーカッションが雰囲気を作っている。シンセ・ベースはここに記譜してある音より、全部1オクターヴ低く弾いている。5弦ベースでもないかぎり低いB音は出せないでこのように記譜したのだが、オクターヴアーやベース・シンセを駆使してなんとか重低音の世界を作る工夫をしてもらいたい。勿論、5弦ベースのオーナーであれば問題は一挙に解決してしまい、1曲全編を通してまるまる1オクターヴ低く弾けばいいのだ。また、シンセ・ベースをシーケンサーで打ち込む場合も、同様にオクターヴ下げておこう。オーバーハイムのようにソフトな音色のシンセ・プラス1やオー

ケストラ・ヒットのように派手で分厚いシンセ・プラス2、ファルフィツサのようにおもちゃっぽい音色のオルガン、シーケンシャル・サーキットのようにナイーブなストリングスなどがハーモニを固めているが、この曲のサウンドの中心はシーケンスのシンセ音だ。シンセサイザー・サウンドのことを「ピコピコ・サウンド」と言っていたころのような、安っぽいシーケンス独特のトーンで、それがまたラテン・アメリカの軽さをイメージさせるのにぴったりな音なのだ。コード・トーンからはずれなければ、打ち込みはあまり丁寧に譜面を追わなくてもいいだろう。音程の上下関係とリズム・パターンさえ守れば、大体の雰囲気は作れてしまう。

The musical score is written for guitar and includes parts for Bongo, Organ, Synth Brass 1, and Bass. The guitar part is in the key of C#m7 and features a sequence of chords: C#m7, B, C#m7, B, C#m7. The score includes various musical notations such as rests, notes, and dynamic markings. Specific annotations include '<Bongo>', '<Sequence>', '<Shaker>', '<Organ>', '<Synth Brass 1>', '<8va bassa ->', and '<Castanets>'. The bass part is marked with 'x' symbols, indicating a specific rhythmic pattern.

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Chords: C#m7, B, C#m7, B, C#m7

Vocal

Other

Keyboard

Guitar <A Guitar>

Bass

Drums

4

68

Chords: B, C#m7, B, C#m7, A(onC#), C#m7(onB)

Vocal

Other

Keyboard

Guitar

Bass

Drums

Last night I dreamt of San Pe - dro just like I'd
 I fell in love with San Pe - dro warm wind car-ried on

Vocal

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

all of na - ture, wild and free this is where I long to be La is - la bo - ni - ta
 ah La is - la bo - ni - ta)

Other

Keyboard

Guitar

Bass

Drums

(Synth. Brass 2)

Vocal

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

And when the sam - ba played the sun would set so high ring through my ears and Sting my eyes your
 (Ah ah)

Other

Keyboard

Guitar

Bass

Drums

F#m7

G#m7

C#m7

1.

B

C#m7

Span - ish lull - a - by _____
Span - ish lull - a - by _____)

<Synth Brass 2>

<Gut Guitar>

<A.Guitar>

C#m7

B

C#m7

2. C#m7

B

Chords: C#m7, B, C#m7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Chords: D, F#m7, D, E, Badd9, F#m7, D, E

Vocal

I want ___ to be where ___ the sun warms ___ the sky when it's time for ___ si - es - ta ___ you can watch them ___ go ___ by

Other

Keyboard

Guitar

Bass

Drums

Vocal
Other
Keyboard
Guitar
Bass
Drums
Vocal
Other
Keyboard
Guitar
Bass
Drums

F#m7 D E Badd9 F#m7 D E

Beau - ti - ful fac - es, no cares in this world where a girl loves a boy and a boy

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The bass line is in bass clef. The guitar part is in treble clef with a 4/4 time signature, featuring a '4' above the staff and a '4' below the staff. The string part is in bass clef with a 4/4 time signature, featuring a '4' above the staff and a '4' below the staff. There are also some guitar-specific notations like '<Guit Guicard>' and 'H S'.

This system contains the guitar and string parts for the second system. The guitar part is in treble clef with a 4/4 time signature, featuring a '4' above the staff and a '4' below the staff. The string part is in bass clef with a 4/4 time signature, featuring a '4' above the staff and a '4' below the staff. There are also some guitar-specific notations like 'H S' and '4 5'.

E G#(onB) E C#m7 B C#m7 A(onC) C#m7 (onB)

loves a girl

This system contains the vocal line, bass line, guitar, and string parts for the third system. The vocal line is in treble clef with a key signature of three sharps. The bass line is in bass clef. The guitar part is in treble clef with a 4/4 time signature, featuring a '4' above the staff and a '4' below the staff. The string part is in bass clef with a 4/4 time signature, featuring a '4' above the staff and a '4' below the staff. There are also some guitar-specific notations like '<Strings>' and 'L2VA Bassa'.

This system contains the guitar and string parts for the fourth system. The guitar part is in treble clef with a 4/4 time signature, featuring a '4' above the staff and a '4' below the staff. The string part is in bass clef with a 4/4 time signature, featuring a '4' above the staff and a '4' below the staff. There are also some guitar-specific notations like 'H S' and '4 5'.

Vocal E B C#m7 B C#m7 A(onC) C#m7(onB)

Last night I dreamt of San Pe - dro if all seems like

Other

Keyboard *8va basso* *<Synth. Brass2>*

Guitar

Bass

Drums

Vocal E B G#(onB) *[F] <Chorus>* C#m7 G#m7 F#m7 E

yes - ter-day, not far a way 1.2.3.) Trop - i - cal the is - land breeze all of na - ture, wild and free

La, la, la, la, la, la (Ah la, la, la, la, la ah

Other

Keyboard *8va* *(8va)*

Guitar *P* *M* *P*

Bass

Drums *2x only* *(7)* *2x*

LUCKY STAR

ラッキー・スター

Words & Music by Madonna Ciccone

マドンナは、曲のタイトルとサウンド・イメージを一体化させることに関しては、世間一般のアレンジャーのお手本と言える。出だしのシンセサイザーによるシーケンス・フレーズによって、みごとに「煌めく星」のイメージを作り上げている。シンセ・ベースで弾かれたベース・ラインだが、ベース・ギターは4弦を1音下げただけで全部そのままに弾けるため、この曲に関しては1弦から「G、D、A、D」という変則チューニングで記譜した。従って、4弦を1音下げてD音にした上で、タブ譜の4弦と音との関係については、十分に注意しておいてもらいたい。随所に出てくる「煌めく星」のシンセサイザーと、全体のハーモニーを支える美しいStrings & Brass (ストリングスとブラスを

混ぜたような音)が中心だが、他に4音色ほどシンセ系の音が出てくる。「これこそシンセ・プラス!」といった感じのSynth. Brass1と、ノイズ成分のたっぷり入ったSynth. Brass2、それとログ・ドラムに近いトーンのSynth. Marimba、そしてサスティンの全くない木琴に近い感じのKarimbaだ。このようにシンセ系が多いために、マドンナにしてはパーカッションがかなり押さえられている。ダビングされたハイハットがダブルリングのようにドラムスのハイハットに被り、半ばスネア・ドラムとしてハンド・クラップが使われているだけだ。つまり、ライブ・ステージに於いて、「どうしても欠かせない音」ではないわけだ。

4

The musical score is arranged in a standard multi-staff format. The top staff is for the vocal line, starting with a box labeled 'A' and the instruction 'N.C.'. Below it is the 'Other' staff, which contains a complex synthesizer sequence with various fingering numbers (7, 6, 7, 7, 7, 6, 7) and an octave shift of 8va. The 'Keyboard' section consists of two staves, both of which are currently empty. The 'Guitar' section has two staves; the top one is empty, and the bottom one shows a tuning diagram with strings labeled T, A, B. The 'Bass' section has two staves, with the top one showing a tuning diagram for the 4th string (D) and strings labeled T, G, A, B. The 'Drums' section has two staves, with the top one showing a tuning diagram and the bottom one containing a few drum notes. At the bottom of the score, there are two staves for 'Overdubbed H.H.' and 'Hand Clap'.



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B Em7 Cmaj7 D Em7 Cmaj7 D

Vocal

Other *8va*

Keyboard *<Karimba>*

Guitar *<Synch. Marimba>* *Delay*

Bass

Drums

Vocal D Em7 Cmaj7 D Em7 Cmaj7 D

<Strings & Brass>

<Synth. Brass>

Guitar

Bass

Drums

8

Vocal

D Em7 Star light, Cmaj7 D star-bright Em7 Star light, Cmaj7 D star-bright

make eve-ry-thing all right Star-light, star-bright first star I see to-night Star-light

Other

Keyboard

<Scratch>

Guitar

Bass

Drums

Vocal

D [E] Am7

yeah
yeah

Come on

Other

<Synth Brass 3>

Keyboard

<Synth Brass 1> <Synth Bass>

<Scratch>

Guitar

<Synth Marimba>

<E.G.2>

Bass

2x

Drums

Vocal

G Am7

shine your heav-en - ly bod - y to-night _____ 'Cause I know

Other

Keyboard

Guitar

Bass

Drums

9

Vocal

G Am7

you're gon - na make eve - ry - thing all right _____ Hm come on

Other

Keyboard

Guitar

Bass

Drums

Vocal G Am7

shine your heav-en-ly bod-y to-night _____ 'Cause I know_____

Other

Keyboard

Guitar

Bass

Drums

10

Vocal G Am7 F Em7 Cmaj7 D

you're gon-na make eve-ry-thing all right _____

Other <Strings & Brass>

Keyboard

Guitar

Bass

Drums

Em7 Cmaj7 D Em7 Cmaj7 D

Other

Keyboard

<Synth. Brass 2>

<Synth. Bell>

Guitar

Bass

Drums

4

Em7 Cmaj7 D

Vocal

I'm the luck i est by far

Other

Keyboard

Guitar

Bass

Drums

4

Coda ①

Am7

Vocal

all right

Other

Keyboard

Guitar

Bass

Drums

4

D.S. ①

Vocal

Em7 Star light, Cmaj7 D star - bright Em7 Star light Cmaj7 D star - bright

Star - light, star - bright first star I see to - night Star - light

Other

<Synch. (Sequence)>

7 6 7 7 7 6 7

8va

Keyboard

Guitar

H M H

5 7 5 7 5 0 0 7 7 0 3 0 5 7 5 5 7 5

Bass

2 3 3 5 5 0 7 0 2 5 2 3 3 5 5 0

Drums

7. 7. 7. 7.

Vocal

Em7 Star light, Cmaj7 D star - bright Em7 Cmaj7 D

make eve - ry - thing all right Star - light, star - bright

Other

7. 7. 7.

Keyboard

<Scratch>

Guitar

H H

5 7 5 5 7 5 7

4

Bass

7 0 0 5 4 7 0 2 5

4

Drums

4 4 4 4

7. 7. 7. 7.

F.O.

MATERIAL GIRL

マテリアル・ガール

Words & Music by Peter Brown and Robert Rans

「ライク・ア・ヴァージン」に続いて大ヒットしたポップ・ナンバー。サビの覚えやすいメロディーがとても印象的だ。□の3声コーラスの1番低いパートは、ヴォーカルのメロディーと同じもの。もしコーラス・パートに余裕がないなら、上2段をばつちりキメただけでもOK! ギターのイントロからのカッティングは、2・4拍目に8分で入るパターン。それぞれの8分の頭を強く、裏を弱く、という感じでプレイするとノリが出るのでキッチリ練習して欲しい。□からのアルペジオは、右手の腹をブリッジに乗せて

のミュート・プレイ。全てダウン・ピッキングで、音の粒をそろえるよう心掛けたい。また、ミュートをせずディレイやコーラスを用いて広がりのあるアルペジオ・プレイを行うのも、原曲とはまた違う面白いアレンジに仕上がるはずだ。□からのベースは、オクターブの弦跳びプレイ。高い方の音にアクセントを持たせると、心地良いノリが出せるはず。ドラムは、トップ・シンバルの位置とハイハットのオープン・クローズのパターンを、しっかり把握して練習して欲しい。

24

① (Straight)

Intro

C7 sus4 C C7 sus4 C

(D.S.time)

Ha ha ha ha Ha ha

<Bell> D.S.x

<Bell> D.S.x 1x Tacet

<Synth> 1x Tacet

<Synth> 1x Tacet

Guitar

Bass

Drums



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C7 sus4 C C7 sus4 to ① 1. C 2. C
 ha ha Ha ha ha ha <Bell>

This system contains the first two measures of the piece. The vocal line features a melody with eighth notes and rests, with lyrics "ha ha" and "Ha ha ha ha". The guitar accompaniment includes a treble clef staff with a 4-measure arpeggiated figure and a bass clef staff with a steady eighth-note bass line. Chord changes are indicated above the staff: C7 sus4, C, C7 sus4, and C. A first ending bracket is shown above the final measure.

A C sus4 C B^b Am
 Some boys kiss me some boys hug me I think they're o. k. If
 Some boys ro - mance some boys slow dance That's all right with me. If

This system contains the next two measures of the piece. The vocal line continues the melody with lyrics "Some boys kiss me some boys hug me I think they're o. k. If" and "Some boys ro - mance some boys slow dance That's all right with me. If". The guitar accompaniment continues with the same rhythmic patterns as the first system. Chord changes are indicated above the staff: A C sus4, C, B^b, and Am.

Vocal

F G Am ^{2 3} to 1. ^D C7 sus4

liv - ing in a ma - te - ri - al world And I am a ma - te - ri - al girl

Other

liv - ing in a ma - te - ri - al world And I am a ma - te - ri - al girl

Keyboard

< Synth >

Guitar

(Mute)

Bass

Drums

28

Vocal

C C7 sus4 C F G

Ha ha ha ha — am a ma - te - ri - al girl

Other

< Bell >

Keyboard

— am a ma - te - ri - al girl

Guitar

Bass

Drums

D.S. ③

Coda ①

④ C7 sus4 world

E 0.5.4x

Musical staff with notes, chords (C, Bb, Am), and lyrics: Ah ah liv - ing in a ma - te - ri - al world liv - ing in a ma - te - ri - al world

<Bell>

Instrumental accompaniment for the first system, including piano, guitar, and bass parts.

C7 sus4

ha ha

Musical staff with notes, chords (C, Dm7, G7, C), and lyrics: liv - ing in a ma - te - ri - al world liv - ing in a ma - te - ri - al world

Instrumental accompaniment for the second system, including piano, guitar, and bass parts.

D.S. ②

Coda ②

Coda ③

Vocal: F G C7 sus4
 am a ma - te - ri - al girl Ha Ha

Other: am a ma - te - ri - al girl

Keyboard

Guitar: F A B 3 2 1 0 5 4 3 7 6 5

Bass: F A B 1 3 5 3 3 3 3 3 3 3 3 3

Drums: D.S. ②

Vocal: F G C7 sus4
 am a ma - te - ri - al girl

Other: am a ma - te - ri - al girl <Synth. >

Keyboard

Guitar: F A B 3 2 1 0 5 4 3 7 6 5

Bass: F A B 1 3 5 3 3 3 3 3 3 3 3 3

Drums

30

Vocal: C7 sus4 C F C
 Ha ha ha ha a ma - te - ri - al a ma - te - ri - al a ma - te - ri - al a ma - te - ri - al

Other

Keyboard

Guitar: F A B 5 5 6 5 5 7

Bass: F A B 3 7

Drums: D.S. ④

Coda ④

Ha ha C7 Ha ha

B^b

C G Am

te - ri - al world liv - ing in a ma - te - ri - al world liv - ing in a ma - te - ri - al world

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a C chord, followed by a G chord, and ends with an Am chord. The piano accompaniment includes a bass line with triplets and a treble line with chords.

C Dm G C

liv - ing in a ma - te - ri - al world liv - ing in a ma - te - ri - al world

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a C chord, followed by a Dm chord, a G chord, and ends with a C chord. The piano accompaniment includes a bass line with triplets and a treble line with chords.

OPEN YOUR HEART

オープン・ユア・ハート

Words & Music by Madonna Ciccone, Gardner Cole and Peter Rafelson

この曲は、ギターとドラムス以外の楽器が全部シーケンサーを使ったものになっている。ベースはシンセ・ベースのフレーズなので、実際にはベース・ギターの4弦解放のE音よりも低い音がかなりたくさん出てくる。ここでは普通のベース・ギターで弾けるようにアレンジしてあるので、シーケンサーやシンセ・ベースでのプレイにする場合は、1曲を通して出てくるE \flat 音やD音を1オクターヴ低くしておこう。ベース・ギターで弾く場合には、4弦を1音下げたりオクターヴアーを使ったり、またはイコライジングを工夫したりして、なるべく重いサウンドになるように心掛けよう。シーケンサーによる16分のハイハットが全編にダビングされているので、ドラムスのハイハット・ワークはかなりパワ

きがある。リズム・パターンとはとても言えないし、本物と同じに叩くのも至難の技なので、16ビートのノリを意識してシンバルとスネアを生かすことさえ考えておけば、余裕のある時に軽く入れる程度でいいだろう。ブラス・パートは、サンプリング・ブラスとシンセ・ブラスの2種類が出てくるが、ブラス・アンサンブルとトランペットのように考えてもいいだろう。単音メロディーを弾くシンセサイザー・パートは、ベルつぼいエレピとよくシンセにプリセットされているシタールや、12弦ギターの音色を混ぜた感じだ。アタックを強くして、サスティンを短くしておき、濃い目にリバーブをかけておけばいいだろう。

The musical score is arranged in a multi-staff format. At the top, the vocal line is shown with a treble clef and a key signature of one flat. Chord symbols are placed above the staff: F, E \flat 6(9), F, E \flat 6(9), E \flat (on G), and B \flat (on G). Below the vocal line are staves for 'Other', 'Keyboard', 'Guitar', 'Bass', and 'Drums'. The guitar part includes fret numbers (10, 12) and chord diagrams for M7 and B7. The bass part includes fret numbers (6, 3, 3, 3, 3). The drums part includes a notation for '<Overdubbed H.H.>' with a series of asterisks representing a hi-hat pattern. The score is divided into four measures, with the last two measures containing repeat signs.



F E^b₆(⁹) F E^b₆(⁹) E^b(^{on}G) B^b(^{on}G)

49

B Fadd9 E^badd9 Fadd9 E^badd9

I see you on the street and you walk on by
 I think that you're afraid to look in my eyes sh ooh ba - by

50

Vocal

Fadd9 E^badd9 Fadd9 E^badd9

You make me wan - na hang my head down and cry
 You look a lit - tle sad boy I won - der why hm

Other

Keyboard

Guitar

Bass

Drums

Vocal

B^b A^b B^b A^b

If you gave me half a chance you'd see my de - sire burn - ing in - side of me
 I fol - low you a - round but you can't see you're too wrapped up in your - self to no - tice

Other

Keyboard

Guitar

Bass

Drums

Fadd9

E^badd9

Fadd9

E^badd9

But you choose to look the oth - er way
So you choose to look the oth - er way well I've got some - thing to say

C B^b C (on B^b) Dm C (on D) B^b C Gm7 Dm7 (on A) C

1.) I've had to work much hard - er than this for some - thing I want don't try to re - sist me
2.DS) Don't try to run I can keep up with you noth - ing can stop me from try - ing you've got to

F E^b₆(9) F E^b₆(9) E^b(onG) B^b(onG) C 2.

key _____ you you turn the

Musical notation for the first system, including vocal line, piano accompaniment, and guitar parts. The guitar part includes fretboard diagrams for the first four frets.

Musical notation for the second system, including piano accompaniment and guitar parts. The guitar part includes fretboard diagrams for the fifth and sixth frets.

F E^badd9 F add9 Gm7 E^badd9

key o - pen your heart with the key

Musical notation for the third system, including vocal line and piano accompaniment.

<Synth. Brass>

<Wind Chime>

Musical notation for the fourth system, including synth brass and wind chime parts.

Musical notation for the fifth system, including piano accompaniment and guitar parts. The guitar part includes fretboard diagrams for the seventh and eighth frets.

54

Vocal
 Cm7 (11) Dm7 (11) B^b C Gm7 Am7 C
 One is such a lone - ly num - ber _____ ah ah ah ah

Other

Keyboard

Guitar

Bass

Drums

Vocal
 G F E^b₆(9) F E^b₆(9) E^b(onG) B^b(onG)
 o - pen your heart I'll make you love me

Other

Keyboard
 <Conga>

Guitar

Bass

Drums

F Eb6(9) F Eb6(9)

It's not that hard if you just turn the key

Coda C HF Eb6(9) F D.S.

you you turn the key o - pen your heart with the

PAPA DON'T PREACH

パパ・ドント・プリーチ

Words & Music by Brian Elliot

イントロの壮大なオーケストラ・サウンドが印象的なナンバー。④のシンセ・ストリング1がそのパートなのだが、このように広がりのあるサウンドを得るには、音色ももちろんだが、この曲のように通常よりヴォイスिंगを広くとるのも効果的だ。④から入ってくるベースは通常の4弦ベースよりも低いE♭音がかかなり多く登場する。タブ譜には便宜的に1オクターブ上のポジションを記したが、できれば5弦ベースを使用したり、チューニングを変えるなどして、実音と同じ高さでプレイする方がベターなのは言うまでもない。また、この部分のシンセ・ストリング1は4分音符の長さのディレイがかけている。とは言うてもかけっ放し、というわけではなく、実際にディレイがかかっているのは奇数小節の2拍目のみなので、演奏する際にはディレイ・スイッチの細

かいON/OFF作業が必要だ。⑤のギターは1~5小節目の4拍目ウラの音は、譜面通りキッチリ弾く必要はない。メインはあくまで各小節の1拍目アタマの音符なので、ダウン・ピッキングのワン・ストロークで“ジャラジャラ〜”という感じでOKだ。⑥のギターは実はほとんど聴こえないのだが、ほぼこんな感じだろう。この場合重要なのは音程うんぬんよりもパーカッシブな効果を出す事なので、必要以上に音を伸ばさずにできる限りスタッカート気味に演奏するようにしよう。⑦はアコースティック・ギターによるギター・ソロ。ソロといってもメロディをなぞっているだけだが、実は1小節の中に100個の音を詰め込むようなプレイよりもこの手のプレイの方が数倍難しい。ピッキングの強弱に気を付け、棒弾きにならないように注意しよう。

The musical score is presented on a grand staff with seven staves. The top staff is for guitar, with a key signature of one flat (B♭) and a common time signature (C). Above the staff, the following chords are indicated: D♭, Fm, B♭m, C7, D♭, and E♭. The second staff is for another guitar part. The third staff is for bass guitar, with a key signature of one flat and a common time signature. It features a rhythmic pattern of eighth notes with accents, and a section labeled 'L Rva basso' starting in the fourth measure. The fourth staff is for a vocal line. The fifth staff is for a tenor saxophone. The sixth staff is for a trombone. The seventh staff is for a double bass, with a key signature of one flat and a common time signature.



Vocal Fm D^b E^b Fm **B**Fm9

Other

Keyboard (Left Hand: *mp*) (Right Hand: *mp*) Delay

Guitar (T A B) (6 8 6 8)

Bass (T A B) (1 3 (1) (1) 4 1) M M

Drums <Shaker> Delay

Vocal Fm9 E^b(onF) D^b(onF)

Other

Keyboard Delay

Guitar (T A B) (6 8 6 8) (6 8 6 8) (6 8 6 8) (6 8 6 8)

Bass (T A B) (1 3 (1) (1) 4 (1) (1) 3 (1) (1) 4 1) M M M M

Drums Delay

Cm7 (onF)

C Fm9

E^b(onF)

Pa - pa I know you're go - ing to be up - set 'cause I was al -

Delay

Delay

Delay

4

41

E^b(onF)

D^b(onF)

Cm7 (onF)

- ways your lit - tle girl (But) you should know by now I'm not a ba - by

Delay

Delay

42

Vocal

Other

Keyboard

Guitar

Bass

Drums

D Fm9 **E^b(onF)**

You al - ways taught me right from wrong I need your help dad - dy please be strong
 He says that he's go - ing to mar - ry me we can raise a lit - tle fam - i - ly

Delay *Delay*

1xTacet

Vocal

Other

Keyboard

Guitar

Bass

Drums

D^b(onF) **Cm7 (onF)**

I may - be young at heart but I know what I'm say - ing
 May - be we'll be all right it's a sac - ri - fice

Delay *Delay*

①

E D^b E^b D^b E^b

The one you warned me all a - bout the one you said I could do with - out
 But my friends keep tel - ling me to giv - ing up say - ing I'm too young I ought to liv - ing up
 Dad - dy dad - dy if you could on - ly see just how good he's been treat - ing me

Musical score for the first system, including vocal line, piano accompaniment, and guitar/bass parts.

D^b E^b to F^m E^b

We're in an aw - ful mess and I don't mean may - be please
 What I need right now is some good advice please
 You'd give us your bles sing right now 'cause

Musical score for the second system, including vocal line, piano accompaniment, and guitar/bass parts.

44

Vocal

1.2.) Pa - pa don't preach, I'm in trou - ble *deep* pa - pa don't preach I've been los - ing *sleep*
 3.) Pa - pa don't preach, I'm in trou - ble pa - pa don't preach I've been los - ing

Other

Keyboard

Guitar

Bass

Drums

Vocal

But I made up my mind _____ I'm _____ keep - ing my ba - by mmm _____ I'm gon - na
 But I made up my mind _____ I'm _____ keep - ing my ba - by mmm _____

Other

Keyboard

Guitar

Bass

Drums

Fm
E^b
D^b
1. E^b
2. E^b

keep my ba - by mmm
 keep my ba - by mmm

This system contains the vocal melody and piano accompaniment. The vocal line is in a soprano clef with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs). The guitar accompaniment is shown in a bass clef with fret numbers and pick-up symbols (x).

G Fm9
E^b(or F)

This system continues the musical score with guitar-specific notation. It includes a guitar line with fret numbers (e.g., 8, 11, 13) and techniques like bends (b) and slides (s). There are also guitar-specific effects like 'Delay' and '8va' (8th octave). The piano accompaniment continues in the grand staff.

D^b (on F)

Cm7 (on F)

Vocal

Other

Keyboard

Guitar

Bass

Drums

46

Ⓢ Coda ①

with Delay (Delay time = d)

4

D.S. ②

Vocal

Other

Keyboard

Guitar

Bass

Drums

we are in love _____

'cause we all in love _____

we are in love _____ in love _____ so please _____

D.S. ③

Coda ②

Fm Eb Db Eb Em Eb Db 1. Eb 2. Eb

Pa - pa don't preach I'm in trou - ble pa - pa don't preach I've been los - ing I've been los - ing

Fm Eb Db Em Eb Db Eb
Pa - pa don't preach pa - pa don't preach

oh I'm gon - na keep - ing my ba - by woo

Repeat & F.O.

LIKE A PRAYER

ライク・ア・プレイヤー

Words & Music by Madonna Ciccone and Patrick Leonard

アメリカの教会の黒人コーラス隊のような、荘厳なゴスペル風コーラスで始まる。題名の通り(Prayer→祈り)教会つぼさを意識したアレンジになっているので、ゴスペル風コーラスの後にはオルガンが登場してBの本題へと入っていく。この曲のベースもシンセ・ベースなので、ロー(低い)D音やC音が出てくる。その部分に関してはベース・ギターで弾けるように1オクターヴ高く記譜してあるので、低く重いサウンドになるよう工夫が必要だ。アレンジ上でのキー・ポイントは、トライアングル、カウ・ベル、タンバリン、ボンゴ、コンガで作られ入る入り組んだパーカッションのリズム・パターンだ。他の楽器のパターンはシン

ブルで繰り返しが多いのだが、一部に出てくるハンド・クラップやティンパレス、シンバル、ビブラスラップも交えてサウンド・イメージとノリを支えているので、シーケンサーとリズム・マシンを駆使して是非とも鳴らしておきたいところだ。また、ハイハットはドラムスとは別録音で、TR-808の音だ。さらに、嵐のようなS. E. やレコードをスクラッチした音のようなホワイト・ノイズもリズムミカルに使われている。Bの男性の声「year, yoh」とマドンナの声「come on」は、サンプリングしてシーケンサーがキーボードで鳴らしたものだ。手軽なサンプラーでいいからしっかりとサンプルを録って、確実に決めておきたいものだ。

All Chorus parts in Male vocal's notation
 All Vocals & Harmonies in Female vocal's notation

Vocal

God _____ (Ooh _____ ooh _____

<Perc.>

Other

Keyboard

Guitar

Bass

Drums

Chorus: Dm (Chorus) C7 Dm C7 Dm



Vocal

C F Gm7 F C

[B] Dm C(onD) Gm8(onD)

ooh _____) Life is a mys - ter - y, -

Other

Keyboard

<Organ>

8va bassa →

Guitar

T A B

Bass

T A B

Drums

Vocal

Dm C(onD) Gm8(onD) Dm C(onE) C7(onBb) F(onA) Bb

— eve - ry - one must stand a - lone — I — hear you call my — name — and it

Other

Keyboard

Guitar

M

T A B

Bass

T A B

Drums

Vocal *B^b* *F (onA)* *Dm7* *F* *C*

I'm down on my knees, I wan-na take you there In the mid-night hour I can feel your pow

Other *4*

Keyboard *4*

Guitar

Bass *4*

Drums *4*

Vocal *B^b* *F (onA)* *Dm7* *E* *B^b* *F*

er just like a prayer you know I'll take you there there I hear your voice, Like a child (Ooh)

Other *4*

Keyboard *4*

<Organ (8va bassa)> *2x*

<Synth. Brass> *8va bassa* *2x*

Guitar *4*

<Synth. Bass> *8va bassa*

Bass *4*

Drums *4*

C Dm B^b F

it's like an an - gle sigh - ing I have no choice, I hear your
 you whis - per soft - ly to me You're in con - trol just like a

(Ooh _____ ooh _____)

2x (8va bassa)
 2x (8va bassa)
 2x (8va bassa)
 2x (8va bassa)

C B^b F

voice _____ feels like fly - ing I close my
 child _____ now I'm danc - ing _____ It's like a dream,
 (Ooh _____) (Ooh _____)

2x (8va bassa)
 2x (8va bassa)
 2x (8va bassa)

Vocal

F C Dm

eyes. oh God I think I'm fall ing
no end and no be gin ning
(ooh)

Other

Keyboard

2x 8va bassa

Guitar

Bass

Drums

Vocal

Bb F C

Out of the sky, I close my eyes
You're hear with me, it's like a dream
(Ooh ooh)

Other

Keyboard

2x 8va bassa

4 2x <Explosion>

Guitar

Bass

Drums

Chorus 1

Vocal: heav let en the help choir me sing D.S.1.x(there) When you call my name it's like a lit - tle prayer

Other: *<Vibra-Slap>*, *D.S.1.x*, *<Whice Noise>*

Keyboard: *(Organ (8va bassa))*, *2x*, *<Explosion>*, *D.S.1x*, *8va bassa*, *1x Tacet <Hand Clap>*

Guitar: *(8va bassa)*, *8/5*

Bass: [Musical notation]

Drums: [Musical notation]

Chorus 2

Vocal: I'm down oh my knees, I wan - na take you there In the mid - night hour

Other: *<Vibra-Slap>*, *D.S.1x*, *(80)*, *<Whice Noise>*

Keyboard: *D.S.1x*

Guitar: *B^badd9*, *F(onA)*, *Dm7*, *F*

Bass: [Musical notation]

Drums: [Musical notation]

100

Vocal
 C B^badd9 to ① 1. F (onA) Dm7 | 2. F (onA) Dm7
 I can feel your pow - er just like a prayer you know I'll take you you know I'll take you

Other

Keyboard

Guitar
 TAB

Bass
 TAB

Drums

Vocal
 Coda ① F (onA) Dm7 | H Dm <Chorus> C (onD) Gm6 (onD) D.S. ①
 you know I'll take you there (Ah ah

Other
 <Hand Clap>

Keyboard

Guitar
 <White Noise>

Bass
 TAB

Drums
 <Cong-a>

② (Straight)

Dm C(onD) Gm6(onD) Dm C(onD) Gm6(onD)

Vocal: ah _____ Ah _____

Life is a mys-ter-y, home (D.S.2) Just like a prayer, your voice can take me there ah _____

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Guitar: (D.S.2x) <Vibra-Slap>

Bass: [Musical notation]

Drums: [Musical notation]

Dm C(onD) Gm6(onD) Dm C(onE) C7(onBb)

Vocal: eve-ry-one must stand a-lone I hear you call my name just like a muse to me you are a mys-ter-y Just like a dream, you are not what you seem ah _____ ah _____

Other: [Musical notation]

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal
 F (on A) B^b6 F (on C) C
 just and it feels like there
 (Ah like a prayer no choice your voice can take me yeah like a prayer oh oh
 (Just like a prayer I'll))

Other

Keyboard
 4 times Repeat (D.S. 2 time 4 times Repeat & F.O.)
 F
 r-D.S. 2 time 1x2x Tacet →
 1x2x only
 <Vibra-Slap>
 r-D.S. 2 time 1x2x Tacet →

Guitar
 T A B
 r-D.S. 2 time 1x2x Tacet →

Bass
 T B
 0 7 0 7 1 3 3 7 3 3 3
 r-D.S. 2 time 1x2x Tacet →
 r-D.S. 2 time 1x2x Tacet →

Drums
 4
 <Cymbal>
 1x, 2x Tacet

Vocal
 C B^badd9 Am7 Dm
 oh I'll I'll take you there oh oh yeah yeah hm yeah yeah yeah
 take you there it's like a dream to me oh

Other
 (D.S. 2 time 1x2x Tacet) →

Keyboard
 (D.S. 2 time 1x2x Tacet) →
 4x
 <White Noise>

Guitar
 T A B
 (D.S. 2 time 1x2x Tacet) →

Bass
 T B
 3 3 3 7 3 7 3 0 0 5 7 5 7 3
 (D.S. 2 time 1x2x Tacet) →
 (D.S. 2 time 1x2x Tacet) →

Drums
 <Timbales>

1. **N.C.** *Sampling* **1.** *Sampling*

ah _____ come on _____ come on _____

<S.E.>
<Sampling>
-1only-

yeah yoh yeah yoh yeah yoh yeah yoh yeah

<White Noise>

1xTacet

1xTacet

5 3 5 7

2. **N.C.** **L Dm** _____ come on _____

yoh yoh yoh yeah yeah yeah yoh

<Synth.> *(with lower 5th & 8va)*

<Synth.>

<Vibra-Slap>
(∞)

<Explosion>

5 7 5 7 3 3 5 7 3 5 7 5 5 5 7 3

TRUE BLUE

トゥルー・ブルー

Words & Music by Madonna Ciccone and Steve Bray

なんとなくカーペンターズ風な、実にアメリカン・ポップスの典型と言いたくなるようなナンバーだ。ノリはシャッフルなのだが、全体的に3連符を刻んでいるところが多いので、8分の12拍子で記譜した。通常の1拍が付点4分音符になっているので、気を付けておこう。当然、2拍の音符は付点2分になり、休符も同様のルールで付点が付くので注意して欲しい。シンセ・ベースはこのままのオクターヴで弾いているのだが、囚のパートにだけ左チャンネル側に帰ってくるディレイがかかっているの、8分音符分(3連の)のタイムにディレイを設定しておこう。この曲はマドンナの他のナンバーとはちょっと趣を異にしており、楽音(音程のしっかりしたメロディーやコード用の音)中心でパーカッションはハンド・クラップのみになっている。エレクトリック・ピ

アノはコーラスのかかった模擬アコピのような音(シンセサイザーで作ったアコピのような音)が囚、田、田、田、田に入っていて、その他の部分(3連符を刻んでいる部分)はアタッキーなハイトーンのプラス音を混ぜたエレピの音色になっている。クラヴィネットもシンセっぽい音色で、軽いタッチで入っている。ストリングスはこの曲のメイン楽器なので、是非ともサンプリング音源を使っておきたいところだ。シンセ・ストリングスはこの「生ストリングス」に対峙するように使われているので、両者の音色の差がなんとしても欲しいわけだ。また、ウォームなアメリカン・サウンドに仕上げるために、グロッケンが欠かせない要素となっている。木製楽器の音がエスニックなのに対して、金属楽器の音は白人文化的雰囲気を出すと言えるだろう。

The musical score is written for a 12/8 time signature. It includes a vocal line with lyrics "Hey", a piano part marked <E. Piano>, and a guitar part with a 12-string configuration. The score is divided into sections A and B, with chord changes to G#m and E. The guitar part features a complex rhythmic pattern with many triplets and sixteenth notes.

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& POLYGRAM MUSIC PUBLISHING K. K.



Vocal

B G#m E

Why lis - ten

Other <Clavinet>

Keyboard <Strings>

Guitar

Bass

Drums

58

Vocal B G#m

I've _____ had _____ oth - er guys I've _____ looked _____ in - to their eyes
 I've _____ heard _____ all _____ the lines I've _____ cried _____ oh _____ so _____ man - y times

Other <Glock.> 2xonly

Keyboard

Guitar

Bass

Drums

E F#

But I nev - er know love be - fore til you walked through my door
 Those tear - drops they won't fall a - gain I'm so ex - cit - ed 'cause you're my best friend

© 1981 B G#m

I've had oth - er lips I've sailed a thou - sand ships
 So if you should, ev - er doubt won - der what love is all a - bout

(D.S. 1x)

Vocal

E F# to ①

But no mat - ter where I go you're the one for me ba - by this I know 'cause it's
 Just think back and re - mem - ber dear those words whis - pered in your ear I said

Other

Keyboard

Guitar

Bass

Drums

Vocal

D B G#m

True love you're the one I'm deam - ing of your heart fits me

< Glock. >

Other

Keyboard

Guitar

Bass

Drums

E F#

like a glove _____ and I'm gon - na be true _____ blue ba - by, I love _____ you (you 'cause it's) ^{2x}

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line starts with a whole note chord 'E' and continues with a half note 'F#'. The lyrics are: 'like a glove _____ and I'm gon - na be true _____ blue ba - by, I love _____ you (you 'cause it's) ^{2x}'. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

E B G#m

<Chorus>

True love _____ you're _____ the one I'm _____ dream - ing of _____ your _____ heart _____ fits _____
 (Just time I know it's true love the one I'm dream - ing of _____

-D.S. 3x Tacet

This system contains the chorus of the song. It begins with a double bar line and a key signature change to E major. The vocal line starts with a whole note chord 'E' and continues with a half note 'B' and a quarter note 'G#m'. The lyrics are: '<Chorus> True love _____ you're _____ the one I'm _____ dream - ing of _____ your _____ heart _____ fits _____ (Just time I know it's true love the one I'm dream - ing of _____'. The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line and the instruction '-D.S. 3x Tacet'.

Vocal
 E F# to ④
 me like a glove and I'll be true blue ba-by I love you (you I love)
 heart fits just like a glove) D.S.3.x

Other

Keyboard

Guitar
 T A B

Bass
 T A B

Drums
 0 4 0 2 0 2 2 4 2 0 4 0 2 4 2 0 4 0 2 4 2 2 2 4 4

Vocal
 F ②
 Emaj7 F#6 Emaj7 F#6
 No more sad-ness, I kiss it good-bye the sun is burst-ing right out of the

Other

Keyboard
 <Synth. Strings>
 Lva bassa →
 L8va bassa →

Guitar
 T A B

Bass
 T A B

Drums
 0 0 0 0 0 0 0 0 0 0 2 4 2 2 2 4 0 0 0 0 0 0 0 0 2 4 2 2 2 3 3 3

G#m F# E F# to ②

sky I searched the whole world for some one like you don't you, know don't you know that it's

(8va bassa)[♯]

(8va bassa)[♯]

4 4 4 4 2 2 2 2 0 0 0 0 0 0 2 2 0 0 2 2 0 0 2 2 2 2 4 4

G B G#m E

True love, oh ba - by, true love, oh ba - by, true love, oh ba - by, true love it's

2 2 2 2 4 2 1 4 4 0 0 2 4 2

Vocal

B G#m E

True love, oh ba - by, true love, oh ba - by, true love — oh ba - by, true love
 (True love, ba - by)

Other

Keyboard

Guitar

Bass

Drums

64

Ⓢ Coda ① F#

Vocal

in your — ear — I said

Other

Keyboard

Guitar

Bass

Drums

D.S. ②

Ⓢ Coda ② F#

Vocal

know, don't you know that it's —

Other

Keyboard

(8va bassa) 4

(8va bassa) 4

Guitar

Bass

Drums

D.S. ③

Ⓢ Coda ③ H B

Vocal

you
 (Just time I

Other

Keyboard

Guitar

Bass

Drums

D.S. ④

Vocal
true love, oh ba - by, true love, oh ba - by, true love it's (True love, oh ba - by, ba - by)

Other

Keyboard

Guitar
T A B

Bass
T A B

Drums

Chords: B, G#m, E, B

Vocal
true love, oh ba - by, true love, oh ba - by, true love it's

Other

Keyboard

Guitar
T A B

Bass
T A B

Drums

Chords: B, G#m, E

LIKE A VIRGIN

ライク・ア・ヴァージン

Words & Music by Thomas Kelly and Billy Steinberg

世界的な大ヒットにより、女性ロック・ヴォーカリストとして確固たる地位を築き上げたMADONNAの記念すべきナンバー。ヴォーカルのkeyは、日本人でもラクにカバーできる範囲なので特に問題はない。MADONNAの細かい歌いまわしやアドリブから、感情表現の方法を自分なりに研究してみるといいだろう。ギターのエントロからのカッティングは全てダウン・ストロークで、その直後右手の腹を弦の上に乗せミュートする。譜面上では8分音符で記してあるが、実際には少しスタッカート気味にプレイしたほうがいいだろう。シャープな演奏を心掛けて欲しい。□から

は、右手の腹をブリッジ付近に置いてのミュート・プレイ。クリア・トーンのエレキ・ギターなので、ミュートをし過ぎると音が前に出てこない場合があるので要注意。ブリッジから1~2cmネック側に右手を寄せ、それ以上ネック寄りに行かないようにするといいたい。シンセ・ベースによるものと思われるが、エレキ・ベースで弾けるようタブ譜を付けておいた。8分音符主体のフレーズが続くが、音の粒をそろえるため全てダウン・ピッキングでプレイしよう。

32

Intro F#

Vocal

Guitar

Keyboard

Bass

Drums

I made it

<Strings>



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(Straight)
B

Vocal

In - com - plete _____ I'd been had _____ I was sad _____ and blue _____ But you
 and you're mine _____ Make me strong _____ Yeah, you make _____ me bold _____ Oh your
 and you're mine _____ I'll be yours _____ 'till the end _____ of time _____ 'Cause you

Guitar

Keyboard

Bass

Drums

34

Vocal

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

made me feel _____ Yeah you made _____ me feel _____
 love thawed _____ out _____ Yeah your love thawed _____ out _____
 made me feel _____ Yeah you made _____ me feel _____

Guitar

Keyboard

Bass

Drums

D[♯]m7
C[♯]sus4
C[♯]
C[♯]add9
C[♯]

_____ Shin - y and new _____
 _____ What was scared _____ and cold _____
 _____ I've no - thing to hide _____

Hey Like a
 Like a
 Like a

This section contains several staves of guitar accompaniment. It includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar-specific staff with fret numbers (4, 6) and a 'Mute' instruction. The music is in a 4/4 time signature.

C
F[♯]6

vir - gin hey Touched for the ver - y first time Like a
 vir - gin hey Touched for the ver - y first time Like a
 vir - gin hey Touched for the ver - y first time Like a

<Mute>

This section shows a guitar staff with a melodic line and a fretted bass line. The fret numbers are 4, 4, 4, 6, 4, 4, 6, 4, 4, 6. A 'Mute' instruction is present above the staff.

<Bell>

This section features a melodic line in the treble clef and a bass line in the bass clef. A '<Bell>' instruction is placed above the staff.

This section contains several staves of guitar accompaniment, including a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar-specific staff with fret numbers (4, 6) and a 'Mute' instruction.

Vocal E F#6

vir - gin ooh ooh Like a vir - gin Feel so good in - side

Guitar

Keyboard <Bell>

Bass

Drums

38

Vocal G#m7 F#6

When you hold me And your heart beats And you love me Oh

Guitar

Keyboard

Bass

Drums

Repeat & F.O.

VOGUE

ヴォーグ

Words & Music by Madonna Ciccone and Shep Pettibone

典型的なハウス・ナンバー。恐らくヴォーカル以外の楽器は全て打ち込みだろう。この曲も通常のエレキ・ベースでは出し得ない音域が数多く出てくるのだが、4弦のみをE_bに落とした変則チューニングだと実音と同じ音域で無理なくプレイできると思われるので、タブ譜はこの変則チューニングを前提に記してある。Ⅳのシンセ・ストリングスはオープン・ヴォイスングを使用し、少ない音数ながらも十分な広がりを感じ出している。ただトップのA音のみ、どうも違った音色に聞こえるので、この音のみ別の楽器が使われている可能性もある。Ⅴからはドラムが入ってくるが、わざと初期のリズム・マシンのようなチープな音が使われているため、キックがほとんど聞こえなくなっている。とりえず、人間が叩く場合は2拍目ウラのスネアを弱めに、3拍目ウラのハイハットを強めに叩けば似てくるだろう。また、2カッコ内のフレ

ーズは人間が叩く場合、ハイハットを省いた方が自然だろう。Ⅵのシンセ1の2小節/パターンは16分音符の長さのディレイがかけている。実際に弾いているのは恐らく最初の音のみだろう。Ⅶのシンセ・ストリングス、シンセ1はⅥと同様のフレーズのため譜面上はkey A_bとして記したが、この部分から登場するピアノのフレーズを見るとKey G#mに転調している、と考えた方が良いかも。譜面上に臨時記号が数多く登場しているので、読み間違えをしないように。なお、譜面には記していないが、余裕があれば左手でベースとユニゾンのラインをフォローしてみると良いだろう。Ⅷ、Ⅷのヴォーカルはラップ。田国語でない英語をこのようにリズムックに“しゃべる”のはかなり大変だろうが、頑張ってみて欲しい。

(6 times Repeat) A A^b sus4 (on E^b) A^b (on E^b)

Vocal: Talking (What you're looking out)

Other: *<Congo>* *<Finger Snap>* (1x 2x Tacet)

Keyboard: (1x~3x Tacet)

Keyboard: (4 Strings = E^b)

Bass: (1x~4x Tacet) → (1x~4x Tacet)

Drums: (1x~4x Tacet)

T: 6, A: 4, B: E^b

0 3 3 0 0 3 0 3 5 0 0 5 5 0 5 0 0 3 3 0 0 3 0 3 5 0 0 5 5 0 5 1



B

A⁷ sus4(onE^b)

A^b7 (onE^b)

1.

Vocal staff with a whole rest.

Talking (1x only) (Strike a pose)

Talking (1xtacet) (Strike a pose)

Other staff with a whole rest.

Keyboard staff with piano accompaniment.

Keyboard staff with chords and a *<Synch. 1>* annotation.

Bass staff with a walking bass line and fret numbers: 0 3 3 0 0 3 0 3 5 0 0 5 5 0 5 0 0 3 3 0 0 3 0 3 5 0 0 5 5 0 5 1

Drums staff with a rhythmic pattern.

2.

A⁷ (onE^b)

C A^b7 (onE^b)

Vocal staff with a whole rest.

Talking (Vogue)
(with Delay)

Other staff with a whole rest.

Keyboard staff with piano accompaniment and *<Acco>* annotation.

Simile ~

Keyboard staff with piano accompaniment and *<Synch. 2>* annotation.

<Orchestra Hit>

Bass staff with a walking bass line and fret numbers: 5 0 0 5 5 0 5 1 0 3 3 0 0 3 0 3 5 0 0 5 5 0 5 0 0 3 3 0 0 3 0 3

Drums staff with a rhythmic pattern.

Vocal A^b7 (one ♭)

Talking (Vogue)
(with Delay)

Other

Keyboard

Keyboard

Bass

Drums

Vocal A^b7

Look a-round ever-y-where you turn is heart-ache it's ever-y where that you go
All you need is your own im-ag-i-na-tion so use it, what's what it's for

Other

Keyboard *Simile*

Keyboard

Bass

Drums

<Chorus 1>
2x Tacet go - Delay

<Chorus 2>
1.) go a-round
2.) that's what it's for

Vocal *A^{b7}* *<Chorus 1>* *2x Tacet* *know* *-Delay*

You — try ever - y - thing you can to es - cape the pain of life that you know — When
Go in - side all your fin - est in - spi - ra - tion your dreams will o - pen the door — if

Other life that you know —
o - pen the — door

Keyboard

Keyboard

Bass

Drums

Vocal *E* *A^{b7} sus4* *A^{b7}*

all else fails — and you long to be — some - thing bet - ter than you are to - day —
makes no dif - ference if you're black or — white — if you're a boy of a girl — If the

Other

Keyboard

Keyboard

Bass

Drums

Vocal

A^b7 sus4 *A^b7*

I know a place where you can get a - way — it's called a dance floor and here's what it's for So
 mu - sic's pum - pin' it will give you new life — you're a super - star yes, that's what's you are you know it

Other

Keyboard

Keyboard

Bass

Drums

118

Vocal

F *A^bm7* *G^b* *E6* *E^bm* *A^bm7* *G^b* *E6* *E^bm* *A^bm7* *G^b* *E6* *E^bm* *A^bm7* *G^b* *E6* *E^bm*

1.) Come on, vogue — let you bo - dy move — to the mu - sic hey hey hey
 2.) Come on, vogue — let you bo - dy gro - ove to the mu - sic hey hey hey
 3.) vogue — let you bo - dy move — to the mu - sic hey hey hey

Other

vogue (1x *tacet*) vogue — 1.3.) move — to the mu - sic
 2.) gro - ove to the mu - sic

Keyboard

Keyboard

Delay

Bass

5 3 1 1 0 5 3 1 1 0

Drums

A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm A^bm7 G^b E6 to ①
 E^bm 1. A^bm7 G^b E6 E^bm

Vocal
 come on, vogue _____ let you bo - dy go _____ with the flow _____ you know you can do it
 come on, vogue _____ let you bo - dy go _____ with the flow _____ you
 come on, vogue _____ let you bo - dy go _____ with the flow _____ you

Other
 vogue (1xtacet) vague _____ go _____ with the flow _____

Keyboard
 Keyboard
 Bass
 Drums

2. A^bm7 G^b E6 E^bm G A^b7

Vocal
 know you can do it Beau - ty's where you find _____ it _____ not just where _____ you

Other
 with he flow _____

Keyboard
 Keyboard
 Bass
 Drums

Delay

Vocal $A^{\flat}7$
 dump and grind it So with-in a mu - sic - hall that's where I feel so

Other

Keyboard

Keyboard

Bass

Drums

5 5 3 0 0 0 0

120

Vocal E^{\flat}
 beau - ti - ful Mag - i - cal, flex - i - ble so get up on the dance floor

Other

Keyboard

Keyboard

Bass

Drums

D.S. ①

Coda

Chords: A^bm7 G^b E6 E^bm [II] A^b7

know you can do it

with the flow vogue vogue

Other

Keyboard

Keyboard

Bass

Drums

A^b7

Vocal

Talking (Beauty's where you find it)

move to the mu - sic vogue vogue

Other

Keyboard

Keyboard

Bass

Drums

Simile ~

Vocal A^b7 I A^b7

Talking (Beauty's where you find it) Gre-ta Gar-bo and Mon-roe Diet-rich and D'-Mag-gi-o

Other

go with the flow

Keyboard *Simile*

Keyboard <Synth>

Bass

Drums 4

Detailed description: This system contains the first four staves of a musical score. The vocal line starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a vocal melody with lyrics. The piano accompaniment includes an 'Other' staff with chords, a grand staff with a synth line, and a bass line with a walking bass pattern. The drum line shows a steady 4/4 beat with a snare drum pattern.

122

Vocal A^b7

Mar-lon Bran-do, Jim-my Dean on the cov-er of a ma-gazine Grace kel-ly Har-low, Jean

Other

Keyboard

Keyboard

Bass

Drums

Detailed description: This system contains the next four staves of the musical score. The vocal line continues with the same melody and lyrics. The piano accompaniment remains mostly empty, with some chords in the grand staff and bass line. The drum line continues with the same 4/4 beat pattern.

Vocal

A^b7 3

pic - ture of a beau - ty queen _____ Gene kel - ly Fred A - sta - ire _____ Gin - ger Ro - gers, dance on air

Other

Keyboard

Keyboard

Bass

Drums 4

Vocal

J $A^b m7$ G^b $E6$ E^b6 $A^b m7$ G^b $E6$ $E^b m$ $A^b m7$ G^b $E6$ $E^b m$ $A^b m7$ G^b $E6$ $E^b m$

They had style, they had grace Ri - ta Hay - worth gave good face Lo - ren, Kath - e - rine, La - na, too _____ Bet - te Dav - is we love you

Other

Keyboard

Keyboard

Bass

Drums

A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm

Vocal

La-dies with an at - ti - tude _____ fel - lows that were in _____ the mood _____ don't just stand there let's get to it strike a pose_ there's noth- ing to it

Other

Keyboard

Keyboard

Bass

Drums

4

124

A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm

Vocal

vogue vogue

Other

move _____ to the mu - sic

Keyboard

Keyboard

Bass

Drums

Vocal $A^{\flat}m7$ G^{\flat} $E6$ $E^{\flat}m$ $A^{\flat}m7$ G^{\flat} $E6$ $E^{\flat}m$ $A^{\flat}m7$ G^{\flat} $E6$ $E^{\flat}m$ $A^{\flat}m7$ G^{\flat} $E6$ $E^{\flat}m$

Delay *Delay*

vogue vogue

Other

go with the flow

Keyboard

Bass

T 5 3 1 1 0 7 5 3 1 1 0

Drums

Vocal $A^{\flat}m7$ G^{\flat} $E6$ $E^{\flat}m$ $A^{\flat}m7$ G^{\flat} $E6$ $E^{\flat}m$ $A^{\flat}m7$ G^{\flat} $E6$ $E^{\flat}m$ $A^{\flat}m7$ G^{\flat} $E6$ $E^{\flat}m$

Ooh you've got to let your bo - dy move to the mu - sic

Other

move to the mu - sic

Keyboard

Delay

Bass

T 5 3 1 1 0 7 5 3 1 1 0

Drums

A^bm7 G^b E6 E^bm A^bm7 G6 E6 E^bm A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm

Vocal: Ooh _____ you've got to just let your bo - dy go _____ with the flow _____

Other: _____ go _____ with the flow _____

Keyboard: // // //

Keyboard: // // // <Synch.>

Bass: // // //

Drums: 4 // // //

126

A^bm7 G^b E6 E^bm A^bm7 G^b E6 E^bm A^bm7 N.C. Delay

Vocal: Ooh _____ you've got to vogue

Other: _____

Keyboard: // // //

Keyboard: // // // Delay

Bass: // // // 5 5 5 5

Drums: // // // //

WHO'S THAT GIRL

フーズ・ザット・ガール

Words & Music by Madonna Ciccone and Patrick Leonard

同名映画の主題歌ともなった曲。映画の方の評判はともかく、この曲自体はヒット・ナンバーとなった。囚のベースとクラピネットのパターンは休符が決め手。この場合、必要以上に音を伸ばしてしまうとノリが損なわれてしまうので注意しよう。また、このパターン、一見2小節単位のようなが、奇数小節の4拍目が異なっているので注意。なお、キーボードでこのようなフレーズを弾く場合、ダウン、アップ・ピッキングのあるギターに比べ、どうしてもノリを出しにくい。常日ごろの鍛練がモノをいうフレーズだ。この部分のドラムはハイハットを叩かず、シェイカーがハイハットの代役を果たしている。バンドで演奏する際に、シェイカーが入られない場合はハイハットを16分で叩くようにしよう。5小節目から入ってくるギターは4~6弦のミュートに注意。

このパターンだと、全てのコードにおいて人差し指で1~3弦をセーハし、人差し指の先を4弦に当ててミュートしておくのが得策だろう。また、GコードからCコード、G/BコードからAmコードの変わり目がギターのみ“くっ”ている事に注目。比較的最近のダンス・ミュージックには、このようなアレンジが施してあるものが多いようだ。B、Cはベースの譜割が、それまでに比べてかなりゆったりしたものになるが、依然休符に神経を使わなければいけない事は言うまでもない。Eのティンパレスは重要なパートなので、省かずにドラム・パッドを使うなどして対処したい。Eもこのテの音楽にはしばしば用いられるアレンジだ。ギターとシンセが全くユニゾンとなるため、今まで以上に各パートの息を合わせる必要がある。

The musical score is arranged in a multi-staff format. At the top, the vocal line is written in treble clef with lyrics: "Who's that girl". Above the vocal line, the chords are indicated as Am, G, C, G(orzB), and Am. The guitar part is in treble clef and includes a section marked "<longa>" with a 16-measure rest, followed by a rhythmic pattern of eighth notes. The bass part is in bass clef and features a complex rhythmic pattern with fingerings like 5 4 5 4 4 5 4 5 4 2 3 2 4 5 4 3. The percussion part includes a section marked "<Clavinet>" and another marked "<Shaker>". The score concludes with a double bar line and repeat dots.



Vocal G C G(onB) Am G Who's that C girl G(onB) Am

Other

Keyboard

Guitar

Bass

Drums

Vocal G C G(onB) [B] Dm7 C G

When you see her say a pray-er and kiss your heart good-bye
 You try to a-void her fate is in your hand

Other

Keyboard 1x Tacet <Synth Brass>

Guitar

Bass

Drums

(D.S. time Straight)

Dm7 C G

she's a trou - ble. in a word get clos - er to the fire
 she's smill - ing an in - vi - ta - tion to the dance

1.3) Run fast - er, her laugh - ter
 2.) Her heart is on the street

Dm7

C G Dm7 C G

burn you up in - side
 you're spin - ning round and round you can't get up you try but you can't
 night fal - ling at her feet you try to get a - way but you can't

D.S. xonly +

D.S. x

<Timbales> (L)

Am | 1. G who's that C girl G(♭B) | 2. G who's that C girl G(♭B)

The first system of the score features a vocal line with two phrases: "1. G who's that C girl G(♭B)" and "2. G who's that C girl G(♭B)". The guitar accompaniment includes a treble clef staff with a 4-measure rest and a bass clef staff with a 4-measure rest. The guitar part consists of a rhythmic pattern of eighth notes and chords.

E F C B♭ Ah Dm

Light of my life so

<Synth. Brass>

The second system continues the musical score. The vocal line includes the lyrics "Light of my life so" and a melodic phrase "Ah". The guitar accompaniment features a treble clef staff with a 4-measure rest and a bass clef staff with a 4-measure rest. The guitar part includes a rhythmic pattern of eighth notes and chords. A section labeled "<Synth. Brass>" is indicated in the treble clef staff.

C *fx Tacet* Dm to Φ C

girl now who's that

This system contains the first three measures of the piece. The vocal line starts with the lyrics 'girl now who's that'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The guitar part has a complex fretboard pattern with many accidentals. The bass line is a simple eighth-note accompaniment.

Coda C Dm C

girl now who's that girl

<Synth.>

This system contains the next three measures, marked as a Coda. The vocal line repeats the lyrics 'girl now who's that girl'. The piano accompaniment continues with the same rhythmic pattern. The guitar part has a similar complex fretboard pattern. The bass line continues with eighth notes. A '<Synth.>' marking is present above the piano part in the second measure.

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Vocal: Dm C G Am
 now who's that girl

Other: [Musical notation]

Keyboard: [Musical notation] <Organ> <Clavinet>

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Vocal: G C G(mB) Am G C G(mB)
 Who's that girl who's that girl

Other: La la la la la la la who's that girl

Keyboard: [Musical notation]

Guitar: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Repeat & F.O.