

guitar solo in
Popular Ballad
play for the electric acoustic guitar

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uitar solo in

*Popular
Ballad*

電のエレアコ
ター・ソロ・イン・ポピュラー・バラード

anged by Michiwo Tashima

play for the electric acoustic guitar

DOREMI
MUSIC PUBLISHING CO., LTD.

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ヒーロー

Lyrics by Mariah Carey / Music by Walter Afanasieff & Mariah Care

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マイア・キャリーの唄声が光る美しい曲です。イントロはピアノのイメージが強いですが、かわいらしいメロディーなのでギターにもよく合います。からは低音(ベース)の流れにも注意して下さい。E→D♯→C♯→B→A→G♯→F♯の下降する低音にのせて、メロディーを唄い上げましょう。ではハーモニックスをメロディーに使ってみました。大サビなので自由なテンポで美しく演奏して下さい。

アルバム名：マライア・キャリー／from 「MUSIC BOX／ミュージック・ボックス」

4

The image shows a musical score for electric guitar. The top staff uses standard notation with a treble clef, a key signature of four sharps, and a common time. The bottom staff is a tablature staff with six horizontal lines representing the strings, labeled T (top), A, B from left to right. The score consists of four measures. Measure 1 starts with a G# power chord (three vertical stems) followed by an E chord (two vertical stems). Measure 2 starts with a C#m7 chord (two vertical stems) followed by an A chord (two vertical stems). Measure 3 starts with an A chord (two vertical stems) followed by an E/G# chord (one vertical stem and one diagonal stem). Measure 4 starts with an E/G# chord (one vertical stem and one diagonal stem). The tablature below the staff shows specific fingerings: measure 1 has a circled '0' over the first string; measure 2 has circled '0's over the first and second strings; measure 3 has circled '2' over the third string; and measure 4 has circled '4' over the fourth string.

Sheet music for guitar in F#m7 (B) key signature. The top staff shows a treble clef, a key signature of two sharps, and a measure starting with a quarter note. The bottom staff shows a bass clef, a key signature of one sharp, and a measure starting with a half note. The music is divided into measures by vertical bar lines. Chords shown include F#m7, B, E, and D6. Fingerings are indicated above the strings. The bass staff includes tablature with fingerings.

5

The image shows a musical score for guitar. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). The score consists of five measures. Measure 1 starts with a G major chord (B, D, G) followed by an A major chord (E, G, B). Measure 2 starts with a C major chord (E, G, B) followed by an F#m7 chord (A, C, E, G). Measure 3 starts with a B7 chord (D, F#, A, C) followed by an E major chord (B, D, G). Measure 4 starts with an E major chord (B, D, G) followed by an A major chord (E, G, B). Measure 5 starts with an E major chord (B, D, G) followed by an A major chord (E, G, B). The bass staff provides harmonic support with various notes and rests corresponding to the chords above.

Musical score for guitar showing chords D₆, C, F#m₇/B, and B₇ with corresponding fingerings. The score includes two staves: the top staff shows the neck position and the bottom staff shows the fingerings for each chord.

Chords and Fingerings:

- D₆: 2 2 2 4 5 (Finger 2)
- C: 4 2 0 0 0 (Finger 0)
- F#m₇/B: 5 3 3 3 2 0 0 (Finger 3) / 0 3 0 2 2 (Finger 2)
- B₇: 2 2 2 2 1 2 1 (Finger 2)

The image shows a musical score for a 12-bar blues progression. The top staff is for the guitar, and the bottom staff is for the bass. The score includes six measures of chords: B (B major), D/F# (D/F# major), C#m (C# minor), B/C#m7 (B/C#m7 major 7th), A (A major), and G/F# (G/F# major). The bass line provides harmonic support, and the guitar part features eighth-note patterns.

The image shows a musical score for guitar. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a standard six-string guitar staff with fret numbers and a capo at the second fret. Chords are labeled above the staff: F#m7, B/F# (with a grace note), E, D/B, C#m, and C#m7/B. Fingerings are indicated below the guitar strings.

F#m7 B/F# E D/B C#m C#m7/B

T 2 2 2 2 2 2
A 2 2 2 2 2 2
B 2 2 2 2 2 2

0 2 2 4 0 0 2 2
0 0 4 2 5 4 2 4
0 1 1 1 1 1 1
4 7 9 9 9 9 9 7

A

E
G#
F#m7
B
to
E

T
0 2 2 0 0 0 2 4
A
0 2 0 4 2 0 0 2
B
0 2 2 0 4 2 0 0 4 0

C#m7
B
E
2
C
C.
Harm.
G
B
12
12
12

T
0 2 0 4 2 0 0
A
0 2 0 1 2 0 1 2
B
0 2 0 1 2 0 1 2

G
D
C
G
B
G
D
C
Harm.
G
B
12
12
7
12

T
3 3 3 5 2 0 3
A
0 2 0 3
B
3

G
D
C
G
B
B
sus4
B
D.S.

T
3 3 3 5 2 0 3
A
0 2 0 3
B
3

Coda
A

E
G#
F#m7
B
E
B
D#
1. rit.
a tempo

T
0 2 2 0 2 2 0 4
A
0 2 4 2 2 0 2
B
0 2 2 0 4 2 0 4 0

C#m7
B
A
F#m7
B
E
Harm. 12
rit.

T
0 2 0 4 2 0 0 4
A
0 2 2 0 4 2 0 4
B
0 2 2 1 0 0 1 2

ミュージック・ボックス

MUSIC BOX

Lyrics by Mariah Carey / Music by Walter Afanasieff & Mariah Carey

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マライア・キャリーのニューアルバム「Music Box」のタイトル曲にもなっているこの曲は、その名通りオルゴールの優しい音色で始まります。ギターのソロでは、イントロは少し音色を変えて(例えばかための音で)オルゴールの雰囲気を出してみるといいでしょう。全体的には低音(ベース)の流れをしっかりと出すことが大切です。例えば[A]のE→D♯→C♯→B→A→G♯→F♯、また[B]のC♯→C→B→Aなどですが、メロディーだけにとらわれないようにして、音をつなげて下さい。

アルバム名：マライア・キャリー／from 「MUSIC BOX」／ミュージック・ボックス

8

9

23rd Psalm

1

C[#]m7
Am6
E
B/D#

T 4 2 0
A 0 2 5
B

2

D6
Dm6
A/C#
Am

T 9 7 7 5 5 5 4
A 5 5 7 7 0 0
B

10

E
B/D#
D6
Dm6

T 0 2 4 5
A 9 7 7 5 5 5 4
B

A

C
Bm
to

T 5 2 2 2
A 5 3 3 3 2 3 2
B

1

E
B/D#
C#m
C#m7
A
E/G#

T 4 2 0 0
A 7 5 5 4 0
B

2

F#m7
E
B/D#
C#m
C#m7

T 2 2 2 2
A 5 4 0
B

11

A
E/G#
F#m7
E/G#
E
B/D#

T 2 2 0 0
A 2 2 5 4 0
B

C#m
E/G#
A
E/G#
F#m7
G#m
E/G#

T 5 5 4 0
A 2 2 0 0
B

D.S.

Coda

12

ウィズアウト・ユー WITHOUT YOU

Lyrics & Music by William Peter Ham & Tom Evans

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この曲のギター・ソロはオリジナルと同じキーでの演奏になっていますから、CDと合わせて練習してみるのもいいと思います。メロディーが細かい動きなのでちょっと弾きにくい感じがしますが、あまり速くならずにゆったりとしたテンポで弾いて下さい。①ではメロディーを前半、後半でオクターブ変えています(これもオリジナルと同じ)。前半はおさえ気味に、後半は伸び思いきり盛り上げましょう。

アルバム名：マライア・キャリー／from 「MUSIC BOX／ミュージック・ボックス」

13

Em D

1.

A₇ C⁴

G

A_{m7} D

2.3.

D₇

A₇

G

14

A_{m7} D

D₇

x²

B G

Em

A_m

A_{m7} D

G

Em

A_{m7}

①②

to A_{m7} D

Coda ①

A_{m7} D

Coda ②

A_{m7} D

Gmaj⁽⁹⁾

rit.

15

ナウ・アンド・フォエヴァー

Now And Forever

Lyrics & Music by Richard Marx

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リチャード・マークスの、自分の妻に捧げたと言われる有名なバラードです。オリジナルのギター伴奏がとてもいいので、イントロなどはそのままのアレンジになっています。スラー（ハンマリングオンとスライド）がイントロの決め手ですので、リズムをくずさないように1つ1つの音をきれいにして下さい。Aに入ってからはそれほど難しいフレーズは出できませんが、メロディーと伴奏との音色の違いを出すようにするといいでしょう。また間奏Bのギター・ソロもオリジナルと同じフレーズを使っています。ギターらしいかっこいいフレーズなので、やはりスラーに注意して弾いて下さい。

アルバム名：リチャード・マークス／from「Paid Vacation／ナウ・アンド・フォエヴァー」

16

Guitar tablature for measures 16-17. The first measure starts with a G chord. The second measure begins with a C/G chord, followed by a G chord. The tablature shows fingerings and strumming patterns for both chords.

Guitar tablature for measures 18-19. The first measure starts with a C/G chord. The second measure begins with an A chord, followed by a D/F# chord, and then an Em chord. The tablature shows fingerings and strumming patterns for these chords.

17

Guitar tablature for measures 20-21. The first measure starts with an Am chord, followed by an Am7/G chord. The second measure begins with a D/F# chord, and then a G chord. The tablature shows fingerings and strumming patterns for these chords.

Guitar tablature for measures 22-23. The first measure starts with an Em chord. The second measure begins with an Am chord, followed by an Am7/G chord. The third measure begins with a D/F# chord. The tablature shows fingerings and strumming patterns for these chords.

Guitar tablature for measures 24-25. The first measure starts with a C chord. The second measure begins with a B7 chord. The third measure begins with an Em chord, followed by a D chord. The fourth measure begins with a C#m7-5 chord. The tablature shows fingerings and strumming patterns for these chords.

Guitar tablature for measures 26-27. The first measure starts with an Am7 chord. The second measure begins with a D chord, followed by a G chord. The third measure begins with a C/G chord. The tablature shows fingerings and strumming patterns for these chords.

2

G C/G B7 Em C

T 0 2 0 0 0 1 3 0 1 0 3
A 2 0 2 4 2 0 2 0 2 0 2
B 2 0 1 0 0 0 0 0 0 0 0

D/F# G D/F# Em

T 2 0 0 0 2 0 2 0 3 0 2
A 2 0 2 4 0 2 0 3 0 2 0
B 0 0 0 0 0 0 0 0 0 0 0

G D Em C G D/F#

T 3 1 0 2 0 3 0 2 0 3
A 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0

Am Am7 G D/F# Coda G

T 5 7 8 8 3 3 3 3 3 3
A 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0

D.S.

18

Em C G D Am7 Cm

T 0 0 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0

C/G Am7 Dsus4 D

T 1 0 3 3 0 2 4 1 0 2 0
A 2 0 2 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0

D G D/F# Em Am Am7/G

T 0 0 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0

C Cm G C/G D G

T 0 1 0 3 4 5 5 5 0 3
A 2 2 3 3 3 3 3 3 3 3
B 0 0 0 0 0 0 0 0 0 0

rit.

19

コンプリートリー COMPLETELY

Lyrics & Music by D. Warren

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マイケル・ポルトンのニューアルバム「The One Thing」より美しいバラードです。イントロがとても印象的です。初の2小節は弱く(*p*)、後の2小節は強く(*f*)弾くと効果があります。全体的に譜割りが細かいのでギターではちょっと弾にくそうですが、かなりテンポが遅いので、メロディーは落ち着いて歌うように弾きましょう。**B**は多少抑えづらい部分出でますが、1つ1つの音を大切につなげて演奏してください。

アルバム名：マイケル・ポルトン／from 「THE ONE THING／ジ・ワン・シン」

20

Musical score for guitar in common time, key of B^b major. The score consists of two measures. Measure 1 starts with a B^b major 7 chord (B^b, D, F, A^b) followed by an F major 7 chord (F, A, C, E) and a C add 9 chord (C, E, G, B^b). Measure 2 starts with a B^b major 7 chord (B^b, D, F, A^b) followed by an F major 7 chord (F, A, C, E) and a C add 9 chord (C, E, G, B^b). The guitar neck diagram shows the strings T (top), A, and B. Fingerings include p (pizzicato) and dynamic markings f (fortissimo).

Sheet music for guitar showing chords Cadd9, A, G, and Am7. The music is in 2/4 time with a key signature of one sharp. The first measure shows a Cadd9 chord. The second measure starts with an A chord, followed by a G chord. The third measure shows an Am7 chord. The fourth measure continues with an Am7 chord. The bass line is also indicated with tablature below the staff.

21

G
B

T 0 3 0 3 (3)
A (2) 2 4
B

C

B7

Em

Musical score for guitar (TAB) and standard notation. The score consists of two staves separated by a vertical bar. The top staff shows standard notation with a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows TAB notation with a bass clef. Chords are indicated above the staff: A sus4, Dsus4, D, A', and G. Performance instructions include a fermata over the first measure, a dynamic marking of γ over the second measure, and a dynamic marking of γ over the third measure. The fourth measure contains the instruction "rit." (ritardando). The fifth measure contains the instruction "a tempo". Fingerings are indicated with circled numbers: (2) over the second string of the TAB staff in the first measure, (3) over the third string in the second measure, (5) over the fifth string in the third measure, (1) over the first string in the fourth measure, and (3) over the third string in the fifth measure.

The image shows a musical score for guitar across three measures. The key signature is A major (one sharp). Measure 1 starts with an Am7 chord, indicated by a treble clef with a sharp, a '7' over the staff, and the label 'Am7'. The second measure begins with a G/B chord, indicated by a bass clef with a sharp, a 'B' over the staff, and the label 'G/B'. The third measure begins with a C chord, indicated by a treble clef and the label 'C'. Below the staff, a tablature is provided for each measure, showing the fret and string for each note. Measure 1: T 1 3 1 3 0 3 1 3. Measure 2: T 0 3 0 3 3. Measure 3: T 1 0 1 1 0 1 1 0 2 0.

The image shows a musical score for guitar. The top staff uses standard notation with a treble clef, a key signature of one sharp, and a common time. The bottom staff is a tablature staff with six horizontal lines representing the strings, labeled T (top) and B (bottom). The score consists of five measures separated by vertical bar lines. Chords are indicated above the staff: B7, Em, Asus4, D, and D7. Fingerings are shown as small numbers above or below the tabs. Measure 1 starts with B7 (index 1, middle 2), followed by Em (index 1, middle 2), and Asus4 (index 1, middle 2). Measure 2 starts with D (index 1, middle 2). Measure 3 starts with D7 (index 1, middle 2). Measure 4 ends with a ritardando (rit.) instruction.

G Gmaj7 Cmaj7 **C/D** G Gmaj7

a tempo

E♭maj7 B♭ A Gm7 Cm7 Dm7 Dsus4

rit. *a tempo*

Cmaj7 B7 Em Em7 D Cmaj7

(N.C.) Coda Em D C D7

D.S. *rit.*

22 C D7 to G 1. B♭maj7 F/B♭ Fmaj7 Cadd9

G B♭maj7 F/B♭ Fmaj7 Cadd9 B♭maj7 F/B♭ Fmaj7 Cadd9

p *f* *rit.*

2 G C F C G

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トゥルー・ラヴ

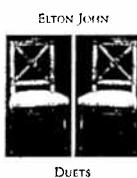
TRUE LOVE

Lyrics & Music by Cole Porter

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Elton John

Duets

ジャズの名作曲家コール・ポーターによる名曲です。ワルツの曲ですが、デュエットのハーモニーがとても美しくスイングします。ギター・ソロにとても向いている曲なので、はむようなリズム感を出して軽快に弾くようにしましょう。④のハモリのメロディーは特にきれいに歌うように弾いてほしいところです。

アルバム名：エルトン・ジョン／from「DUETS／デュエット・ソングス」

24

B
A
B
A

T 3 4
A 4 4
B 0 4 4

Tempo Rubato

A E
B D
E
B

T 0 1
A 0 2 2
B 0 4 4 4 5
E 0 2 2 4 4 4 5

25

E
A
E
C#m7

T 0 0
A 0 0
B 0 0

F#m7
B
E
A

T 2 4
A 2 2 0 0
B 0 0 0 0

Gdim
E
B
F#m7

T 3 2
A 2 0 0
B 0 0 0 0

A6
E
A

T 2 0
A 0 1 0 0
B 0 0 0 0

Gdim E B $\frac{F\#m7}{B}$

Gdim E B B7

A6 E $\frac{C}{Am7}$ D

A E B B7 to $\frac{C}{D}$

26 Gmaj7 Em Am7 D

A E $\frac{C}{D}$ D.S.

$\frac{C}{D}$ Coda A E

B $\frac{F\#m7}{B}$ D E A

ビューティ・アンド・ザ・ビースト～「美女と野獣」のテーマ BEAUTY AND THE BEAST

Words by Howard Ashman / Music by Alan Menken

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ディズニー・アニメーションの名作「美女と野獣」のエンド・クレジットに流れる感動的な名曲です。フレンチ・カナディアンの女性歌手セリーヌ・ディオンと黒人ソウル・シンガーのピーボ・ブライソンのデュエットによるメロディー、ハーモニーが美しいのはもちろんですが、アレンジの面でも3回にわたる転調で曲がみるみる幻想的かつ雄大になっていくのはみごとと云わざるをえません。ギター・ソロはオリジナル・キーと同じキーになっています。転調が多く、1曲の中でF、D、G、Eと4つのキーで演奏しなければなりませんが、不思議(?)とギターに苦手なキーは出てこないので、思いきりメロディーを歌って演奏してほしいと思います。

アルバム名：セリーヌ・ディオン／from「celine dion／セリーヌ・ディオン」

28

Fadd9 B^b
F

T A B
C 0 1
0 2 2 1 0 1
0 3 3 5 6 8 5
0 2 2 1 0 1

B^b
F

A F B^b
F

T A B
0 3 3 5 6 8 5
1 3 3 2 1 0 1
③ 3 1 2 3 0 2

F B^b
F

C E
F

T A B
3 2 1 0 1
1 3 3 3 3 3 2 0
1 3 3 2 -
1 3 3 2 -

Am7 B^b
Gm7

C

T A B
5 5 5 0
6 7 8 8 -
3 3 3 3 3 3 2 0
3 3 3 3 3 3 2 0

B D G
D

T A B
0 2 3 2
4 2 2 3
⑥ 0 10 9 10 10 0
0 2 2 3

D
G

D/F#
Em7
A

T A B
0 0 1 0
3 2 0 0 3 2 3 2
0 2 0 0 2 0 2 2

29

D

C F#m7

T 2 3 2 2 3 0 2 3
A 0 2 3 2 4 2 2 3
B 2 2 2 2 2 2 2 2

D G

G Bm

T 2 3 2 2 3 0 0 0 0 0 0 1
A 0 0 0 0 0 0 0 0 0 0 0 0
B 2 4 4 4 2 4 4 4 4 4 4 4

G F#m7 G

T 0 0 0 3 0 2 3
A 2 2 2 2 2 2 2 2
B 3 0 0 0 0 0 0 0

F#m7 G G/A

D.S.

T 3 2 2 2 0 0 0 0 0 0 0 0
A 2 4 2 2 0 0 0 0 0 0 0 0
B 3 2 0 0 0 0 0 0 0 0 0 0

30 F#m7 Bm to C

T 5 2 2 2 2 5 3 2 0
A 2 2 2 2 2 4 4 4 4
B 2 2 2 2 2 3 0 2 3

Coda C Bb F A Am7 D G

T 0 1 3 2 1 0 1 0 0 0 0 0
A 3 2 0 1 3 2 1 0 0 0 0 0
B 3 2 0 0 0 0 0 0 0 0 0 0

G A D G

T 0 5 4 3 3 4 3 3 0 2 3 2 4 2 2 3
A 0 5 4 3 3 4 3 3 0 2 3 2 4 2 2 3
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C/G G C/G

T 1 2 0 2 3 2 0 2 3 0 0 3 2 3
A 1 2 0 2 3 2 0 2 3 0 0 3 2 3
B 1 2 0 2 3 2 0 2 3 0 0 3 2 3

G

Em

C

D

D

E

G#m7

D#

C#m

B

A

E/G#

F#m7

B

rit.

E

A/E

32

E

E

A/E

E

Bm7

E

A

E/G#

F#m7

B

E

A/E

Am/C

E

F#

A#

E/G#

C#7

F#m

B

E

rit.

33

ネヴァー・テイク・ア・チャンス

NEVER TAKE A CHANCE

Lyrics & Music by B. Caldwell & S. Cross

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全体に易しいアレンジになっています。図Aはロー・ポジションだけで弾けるので特に問題はありませんが、1つ1つの音を大切に弾いて下さい。図Bではメロディーのハモリがきれいに出せればいいと思います。部分的に左手の押え方が苦しい所もありますが、音をつなげていって下さい。

アルバム名：ボビー・コールドウェル／from「WHERE IS LOVE／ホエア・イズ・ラヴ」

34

35

Fm7 Gm7 A^bmaj7 G C/G D/G

2 A^bmaj7 Fm7

F C D/F# A^bmaj7 A^bdim

Fm7 F/A A^bmaj7 G

D.S.

36

C Dm7 C/E F to 1. A^bmaj7

37

~~Φ~~ Coda A^bmaj7 Gsus4

Gsus4 C F Dm7 G G7

C F Dm7/G C

rit. - - - - -

アゲイン AGAIN

Lyrics & Music by Janet Jackson & James Harris & Terry Lewis
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ジャネット・ジャクソンの初主演映画「愛するということ」のメイン・テーマ曲。美しいバラードなので、ギターにはとても合う曲だと思います。特にイントロのフレーズなどはとても印象的ですので、かわいらしく演奏して下さい。オリジナルキーと同じキーでアレンジしてありますので、そのまま弾き語りをしてもいいでしょう。

アルバム名：ジャネット・ジャクソン／from 「janet／ジャネット」

38

Guitar tablature for measures 38-39. The first measure shows chords C and G. The second measure shows chords Am and F. The third measure shows chords C, G, Am, and F. The fourth measure shows chords C, G, Am, and F. Fingerings are indicated above the strings: (6), (3), (4), (2), (1), (3).

Guitar tablature for measures 39-40. The first measure shows chords C and Dm7/G. The second measure shows chords A, C, G, Am, and F. Fingerings are indicated above the strings: (1), (2), (3), (0), (3), (5), (3), (3), (3), (3), (1), (1), (3), (1), (3).

39

Guitar tablature for measures 40-41. The first measure shows chords C, G, Am, F, C, and Dm7/G. The second measure shows chords C, G, Am, F, C, and E7. Fingerings are indicated above the strings: (0), (3), (3), (0), (1), (2), (1), (0), (3), (1), (0), (3), (1), (4), (0), (3), (1).

Guitar tablature for measures 41-42. The first measure shows chords Am, D7, Dm7, C/E, F, and G. The second measure shows chords F, G, F, C/E, Dm7, and C. Fingerings are indicated above the strings: (7), (5), (5), (7), (2), (1), (2), (1), (0), (1), (0), (3), (1), (0), (2), (1), (3), (1), (2), (1), (0), (3), (3).

Guitar tablature for measures 42-43. The first measure shows chords G/B, Bb, F/G, and G/A. The second measure shows chords Bb and F. Fingerings are indicated above the strings: (5), (0), (3), (3), (3), (1), (0), (3), (3), (0), (3), (1), (3), (2), (1), (3), (4), (3), (0), (1), (1), (1), (0), (3), (3), (1), (2), (2), (0).

Guitar tablature for measures 43-44. The first measure shows chords F/C, C, G, and Bb. The second measure shows chords F/G, G/A, and F. Fingerings are indicated above the strings: (1), (1), (1), (0), (1), (2), (1), (0), (3), (3), (1), (0), (3), (3), (0), (3), (1), (1), (1), (0), (3), (3), (1), (3), (4), (0).

Musical score for guitar tablature, measures 1-4. The score includes two staves: a treble clef staff with a B-flat key signature and a bass clef staff with a C key signature. The first measure starts in B-flat major (B-flat, D, F, A-flat, C) and ends in F major (F, A, C, E). The second measure starts in F major (F, A, C, E) and ends in G major (G, B, D, F-sharp, A). The third measure starts in G major (G, B, D, F-sharp, A) and ends in C major (C, E, G, B, D). The fourth measure starts in C major (C, E, G, B, D) and ends in G major (G, B, D, F-sharp, A). The tablature below shows the fingerings for each measure.

Sheet music for guitar showing chords Am, F, C, G, Am, and F. The music is divided into measures by vertical bar lines. The first measure shows Am. The second measure shows F. The third measure shows C with a grace note (indicated by a dot) preceding the main chord. The fourth measure shows G. The fifth measure shows Am. The sixth measure shows F.

40

Sheet music for guitar showing a progression of chords: C, G, Am, F, C, Dm⁷/G, C, E₇. The music is written on three staves. The top staff shows the melody, the middle staff shows the bass line, and the bottom staff shows the chords. The chords are indicated by Roman numerals above the staff.

Musical score for guitar and piano. The top staff shows chords: Am, D7, C, Dm7, E, F, G. The bottom staff shows a bass line with tablature. The bass line includes a 'rit.' (ritardando) instruction and a 'a tempo' instruction.

Musical score for guitar and piano. The piano part shows chords F, C/E, Dm7, C, G, Am, and F. The guitar part shows chords Dm7, C, G, Am, and F. The guitar tablature includes a tempo marking of 3:2, 2:2, 0, and 0:3.

A musical score for guitar with a treble clef. The top staff shows a sequence of chords: C, G, Am, F, C, G, C, G. The bottom staff shows the corresponding fingerings: T: 0 3 3 0, A: 1 0 2 1, B: 3. The score includes a bass line with notes and rests.

41

The image shows a musical score for a guitar and piano. The top staff is for the piano, featuring a treble clef and a common time signature. It includes chords Am, F, C, G, Am, F, C, and Dm7/G. The bottom staff is for the guitar, indicated by a bass clef and a 'T' (Treble) above it. The guitar part consists of sixteenth-note patterns and includes fingerings such as 1, 2, 3, 4, 5, and 6. There are also circled numbers 1, 2, and 3, likely indicating specific frets or techniques. The score is set against a background of horizontal dashed lines.

Guitar tablature for the first section of the solo, starting with a C major chord. The top staff shows a C major chord (C-E-G) with a bass note on the G string. The bottom staff shows a T-A-B chord (T-A-B) with a bass note on the B string. The tab includes a fermata over the first two measures and a Csus4 chord (C-F-G) indicated by a circled '1' in the third measure.

コーリング・ユー CALLING YOU

Lyrics & Music by Bob Telson

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非常に個性的な曲で、CFでも流れたメロは特に神秘的なセクシーさをもつていて大変魅力的です。Aは語り調のメロディーなので少し弾きづらいかもしれません。低音が切れないように注意して持続させながら弾いて下さい。Bは難しそうなコードが並んでいますが、押え方はそれほど難しくありません。メロディーをつなぎながらのコードチェンジが少々大変なので音が切れないように注意しましょう。

アルバム名：ホリー・コール／from 「BLAME IT ON MY YOUTH/calling you：コーリング・ユー」

Dm E^badd9 Gm7

C7sus4 A^②Dm E^badd9

Gm7 C7sus4 Dm

E^badd9 Gm7 C7sus4

^{§①} G^b7⁻⁵ F7 Dm7⁻⁵

G7 Em7⁻⁵ A⁺⁵

The image shows a musical score for guitar. The top staff is a treble clef staff with a Dm7-5 chord indicated. The bottom staff is a bass staff with a T-A-B tablature. A transition section begins with a 'to' symbol followed by a circle with a dot and a circle with a cross, indicating a change in key or mode. This leads into two melodic lines, labeled '1.' and '2.', both starting on G7. The first melodic line (1.) consists of a single eighth note followed by a sixteenth-note pattern. The second melodic line (2.) consists of a single eighth note followed by a eighth-note pattern. Both lines continue with eighth-note patterns. The bass staff below shows corresponding bass notes and fingerings (e.g., 4, 3, 3) for each measure.

The image shows a musical score for guitar. The top staff is in treble clef, G major (one sharp), and the bottom staff is in bass clef, C major (no sharps or flats). The score consists of four measures. Measure 1 starts with a Cdim chord (G-B-D) followed by an F chord (F-A-C). Measure 2 starts with a B7-5 chord (B-D-G) followed by a D flat chord (D-F-A). The bottom staff provides fingerings for each note: measure 1 uses 2, 2, 2; measure 2 uses 2, 1, 1; measure 3 uses 2, 4, 4; measure 4 uses 2, 4, 3, 1, 2, 2, 1, 2.

44

The image shows two measures of sheet music for guitar. The first measure starts with a G^b sus4 chord, indicated by a label above the staff and a B^b bass note. The second measure begins with a D^b chord, indicated by a label above the staff and a D^b bass note. Both measures feature sixteenth-note patterns on the top three strings. Below the staff, a guitar neck diagram shows the fingerings: measure 1 uses T2, A4, B2; measure 2 uses T2, A4, B2, G4, D2, D2.

Cm7-5 F7
 G7
 T 4 3 4 1 D.S. ①
 A 3 4 3 1
 B 3 4 3 1

45

Coda ②

G₇

Cdim

F₇

T A B

愛にすべてを捧ぐ

I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Lyrics & Music by Jim Steinman

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イントロはじめのピアノのフレーズは難しそうですが、以外と楽にギターで弾けるので、がんばって弾いてみましょう。□
からはFastとなっていますが、ギター・ソロの場合必ずしも指定どおりでなくてもいいと思います。自由なテンポで楽しんで下さい。

アルバム名：ミートローフ／from「BAT OUT OF HELL II／地獄のロック・ライダーII～地獄への帰還」

Dadd9

Em7 D F# A

Asus4 D A G A

D G Asus4 D A

G Bm F#m A

G A **B** G A sus4

A sus4 D G Em7 A

48

D G A sus4 G to **D** ②③

A sus4 **C** D Fast

Bm7 G

Gmaj7 A **D** Bm

49

G Em

Em D

G

D

Bm

(1)

(2)

(3)

(4)

A

G

D

(1)

(2)

(3)

(4)

Bm

A

F

Em

(1)

(2)

(3)

(4)

Em

C[#]dim

(1)

(2)

(3)

(4)

G

(1)

(2)

(3)

(4)

A

(1)

(2)

(3)

(4)

Φ Coda ①

A

(1)

(2)

(3)

(4)

D.S. ①

rit.

Φ Coda ②

Asus4

(1)

(2)

(3)

(4)

D.S. ③

rit.

Φ Coda ③

Asus4

(1)

(2)

(3)

(4)

D

rit.

オーディナリー・ワールド

ORDINARY WORLD

Lyrics & Music by Simon Le Bon & Nick Rhodes & John Taylor & Warren Cuccurullo

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アコースティック・ギターが活躍する曲なので、ギター・ソロでもかなり自由に弾くようにアレンジしてみました。イントロはストロークから入っていきますが、ストロークは譜にとらわれずにリズミカルに自由に弾きましょう。5小節目からのフレーズはこの曲のメインとなるところです。スラー(ブリング・オフ)が多く使われているので、はっきりと力強く弾いて下さい。[A]からは自分で歌うような感じで弾きましょう。指とピッキングの両方を使って演奏してみて下さい。

アルバム名：デュラン・デュラン/from 「THE WEDDING ALBUM/ザ・ウェディング・アルバム」

52

A sus4
Em7

C
G/B
D

53

A sus4
Em7
C
G/B
Gm/Bb

A sus4
Em7
C
G/B
D

A sus4
Em7
C
G/B
D

Bm D Esus4

Bm to Φ^1 D Esus4

Bm F#m C#7

D Φ^2 B A Em7

C G/B D A

Em7 C G/B to Φ^2 1 Gm Bb

Bm7 D E

2 D Asus4

Em7

C

G/B

D

Coda ①

D

Esus4

D.S. ①

2

D

Coda ②

D

D.S. ②

A

Em7

56

Asus4

Em7

C

G/B

D

1.

57

C

G/B

D

D

めぐり逢えたら・愛のテーマ WHEN I FALL IN LOVE

Lyrics & Music by Edward Heyman & Victor Young

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映画「めぐり逢えたら」のテーマ曲になっていますが、この曲は言わずと知れたジャズのスタンダード・ナンバーで、「ステラ・バイ・スター・ライト」の作曲者として有名なヴィクター・ヤングの名曲中の名曲です。1950年代らしい魅力的なジャズのコード・ワークがたくさん使われていて、テンションをうまく使ったコードが深い味を出しています。ギター・ソロでもあるべく深いコードを多く使ってみました。メロディーが和音の一部になっているフレーズが多く出てくるので美しく響かせて下さい。

アルバム名：セリース・ディオン＆クライヴ・グリフィン
from 「SLEEPLESS IN SEATTLE／“めぐり逢えたら”スペシャル・サウンドトラック」

D
C

G7⁻⁹ C Em7 Fmaj7 A7⁺⁵ A7⁻⁹ Am7 D7 F#

T A B

3 2 3 1 0 1 3 3 2 0 1 6 7 5 2 0 2 3 0 0 1 3 3 1 2

Dm7 G

G7⁻⁹ C Am7 F#m7⁻⁵ B7 Em7 A7 3

T A B

1 2 3 0 1 3 2 0 2 1 0 1 4 5 2 0 5 4 3 2 0 3 5 0

60

Dm7 B7 C/G Fm/G D/G G7⁻⁹

T A B

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

C Am7 Dm7 Fm/G 2 Em7 A7

T A B

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

D

Gm/D D Gm/D C7 B7 3

T A B

2 3 0 3 2 3 0 3 3 2 3 0 3 3 3 3 3 3 2 3 3 2 3

Em7 A7⁻⁹ D Gmaj7 B7⁺⁵ B7

T A B

3 0 2 3 2 3 2 0 2 3 0 5 7 3 2 4 3 4 2 2 3 3 0

61

Bm7/E E7 Em7/A A7 D Bm

T A B

2 3 2 2 0 1 2 0 5 4 3 4 5 0 7 2 4 4 2 3 3 3 0

G F#m7 B7 Em7 Em7⁻⁵

T A B

9 10 0 7 8 7 5 4 7 7 5 3 3 5 6 3 5 3 0 0

rit.

D A

Em7⁻⁵ F#dim *E7* *Em7⁻⁵*

F C *Gm7⁻⁶* Adim *Gm7⁻⁶* C

Harm 7

D A *Em7⁻⁵* F#dim *E7* *A7* D *Harm 7*

T 2 3 3 3 1 2 *(1)* A 1 3 0 0 *(2)* B 0 *(3)* 2 3 2 4 7 5 *(4)*

rit.

愛のセレブレーション
TONIGHT, I CELEBRATE MY LOVE

by Michael Masser / Gerry Goffin.

Songs by Peabo Bryson & Roberta Flack

D A (on C) D G A (on C) D

G A D A (on C) D G A D Bm7

Em A F#m7 Bm7 3 1.G 2.3.G G(on A)

D A(on D) G(on D) B Gmaj7 F#m7 C D

Gmaj7 F#m7 C D G Em7 3 F#m7 Bm7 3

Gmaj7 3 Gm6 to D Harm A(on C) D G A

Coda D A(on C) D G A G(on A) D

アイ・ドゥ・イット・フォー・ユー
 (EVERYTHING I DO) I DO IT FOR YOU

by Bryan Adams / Michael Kamen / Robert John Lange

Songs by Bryan Adams

64

65

愛と青春の旅立ち

UP WHERE WE BELONG

by Will Jennings / Buff Sainte-Marie / Jack Nitzche.

Songs by Joe Cocker & Jennifer Warnes

Chord progression and fingerings for guitar tablature:

- Staff 1: D, G(onD), Gm(onD), D
- Staff 2: G(onD), Gm(onD), A(onD), G(onD), Gm(onD)
- Staff 3: D, A(onD), G(onD), Gm(onD), D
- Staff 4: G(onD), Gm(onD), D, A(onD), Gm(onD), D

Chord progression and fingerings for guitar tablature:

- Staff 1: Em7, A, D
- Staff 2: G, C, A, Em7 (onA), A
- Staff 3: B, D, G, Em7, D(onF#)
- Staff 4: C, G, A, D, G
- Staff 5: Em7, D(onF#), to F#, Bm, Em7-5 (onB), D
- Staff 6: G(onD), Gm(onD), 2-E7, Em7 (onA), A, C, F, C
- Staff 7: E, B, D, A
- Staff 8: B, Em7 (onA), A7, Coda, F#, Bm, Em7-5 (onB), D

Page number 67 is located on the right side of the staff 5.

愛は翼にのつて

WIND BENEATH MY WINGS

by L.Henley / J.Silber

Songs by Bette Midler

A
D
E(onG#)
A
D

A
A
D
A
D
A(onC#)

68

Bm
Bm7(onE)
Esus4
E
Bm
Bm7(onE)
Esus4
E

A
D
A
D

Bm
Bm7(onE)
Esus4
E
Bm
Bm7(onE)
Esus4
E C#7(onE#)

B
F#m
D
A
E(onG#)
F#m
D
A
E(onC#) C#7(onE#) F#m
D

A
E(onG#) F#m Bm 3 E
L A D
D(onA) A E(onG#) F#m D
A E F#m D A E(onG#) F#m D
Bm 3 E D(onA) A
Bm A D(onA) A
D(onA) A D(onA) A
D E(onG#) A D(onA) A
D E(onG#) A D(onA) A
D E(onG#) A D(onA) A
D Bm7(onE) Aadd9
rit.

69

アメリカ物語～サムホエア・アウト・ゼア

SOMEWHERE OUT THERE

by James Horner / Barry Mann / Cynthia Weil

Songs by Linda Ronstadt and James Ingram

アンフォゲッタブル

UNFORGETTABLE

Words and Music by Irving Gordon

Songs by Natalie Cole

72

Dmaj7 (on A) Em7 (on A) F#m7 (on A) Ddim Em7 Em7 (on A)

A Dmaj7 C#7

Em7 E7 (9)

Am7 Cm6 G Bm7 -5 E7 to ♪

Bmaj7 A7

Em7 (on A) E7 (9)

Am7 Cm6 G Bm7 -5 E7

E7 (9) A7 -9 (on A) A7

Dmaj7 C#7

73

Cm7 (9) D7 (9) C7 (9)

Fm7 A♭m Gm7 C7

Cm7 (on F) Fm7 (on B) Em7 (on A) A7 -9

Em7 (on A) Am7 (on D) G B♭(on E) D♭(on F) F(on B) Gmaj9

Coda a tempo rit.

カム・トウ・ミー

COME TO ME

by Bobby Caldwell / Sax Karl

Songs by Bobby Caldwell

74

Chords and Fingerings:

- M1: C7 (on B¹)
- M2: F(on A) B^b
- M3: C G(on B) Am
- M4: Dm7 G
- M5: [A] C C⁺⁵
- M6: F(on C) B7 (on F¹) C(on G) E7 (on G¹) Am 3
- M7: D7 Dm7 (on G)
- M8: C C7 (on B¹) F(on A) B7
- M9: C(on G) E7 (on G¹) Am
- M10: Dm7 G₃ C C⁺⁵ F(on C) B7 (on F¹) C(on G) E7 (on G¹) Am
- M11: D7 Dm7 (on G) C G(on B) F(on A) B7 to Φ C(on G) E7 (on G¹) Am Gm7 C
- M12: B7 C(on G) E7 (on G¹) Am D7 (on F¹) Dm7 (on G) G Gm7 C
- M13: F B7 (on F¹) C(on G) E7 (on G¹) Am Am7 (on D) D7 B7 Dm7 (on G)
- M14: F B7 (on F¹) C(on G) E7 (on G¹) Am Am7 (on D) D7 B7 Dm7 (on G)
- M15: Coda C(on G) E7 (on G¹) Am Dm7 Dm7 (on G) a tempo C C(on B¹) F(on A) B^b G₉ Cmaj7

rit.

イマジン

IMAGINE

by John Lennon

Songs by John Lennon

75

Chords and Fingerings:

- M1: Cmaj7
- M2: F(on C)
- M3: Cmaj7
- M4: F(on C)
- M5: A Cmaj7 F(on C) Cmaj7 F(on C) Cmaj7
- M6: F(on C) Cmaj7 F(on C) F Am(on E) Dm7 Dm7 (on C)
- M7: G G7 2.3. G7 B F G
- M8: C E7 F G C E7 F G C E7 to Φ
- M9: F G C F G C F G C
- M10: Coda F G C

rit.

イフ・ウィ・ホールド・オン・トゥゲザー IF WE HOLD ON TOGETHER

IF WE HOLD ON TOGETHER

by James Horner & Will Jennings

Songs by Diana Ross

This image shows four staves of handwritten guitar tablature for the song "Hotel California". The top two staves are for the lead guitar, starting in C major and transitioning through E minor, F, G, C, E minor, F, and G chords. The bottom two staves are for the rhythm guitar, featuring chords A, C, and Am. The tablature uses a standard six-string guitar notation where each string is represented by a horizontal line, and the position of the finger is indicated by a number or symbol above the string. Chord symbols are placed above the staff, and specific notes or strums are indicated by vertical dashes or dots.

ウイア・オール・アローン

WE'RE ALL ALONE

by Boz Scaggs

Songs by Boz Scaggs

78

79

ウイズアウト・ユー

WITHOUT YOU

Words by D.Gibson/Music by Tatsuro Yamashita

Songs by Debbie Gibson

The sheet music for 'Without You' consists of six staves of musical notation. The top staff shows a vocal line with lyrics like 'I'm gonna be alright'. The subsequent staves show chords and rhythmic patterns for a guitar or bass part. The notation includes various chords such as C, Am, F, Dm7, Em7, Am7, Fmaj7, Em7, Dm7, G7, A7, Dm7, Fm, C, D(onF), Dm7, Dm7(onG), G(onB), Am, Dm7, Fmaj7, Dm7(onG), C, and G(onB). The music is marked with measures 80 and 81, and includes a section labeled 'to ♪'.

スカボロ・フェア(詠唱)

SCARBOROUGH FAIR(CANTICLE)

by Paul Simon/Art Garfunkel.

Songs by Simon & Garfunkel

The sheet music for 'Scarborough Fair' consists of six staves of musical notation. The top staff shows a vocal line with lyrics like 'Fairies, fairies, fairies'. The subsequent staves show chords and rhythmic patterns for a guitar or bass part. The notation includes various chords such as Am7(13), Am7(13)(onD), Cmaj7, Amadd9, Am7(13), Amadd9, Am, G, Am7(13), Amadd9, and C. The music is marked with measures 80 and 81.

Am

82

Am7(13)

Amadd9

Am7(13)

Amadd9

Am

C

Amadd9

D

C

G(on B)

Am

G

Am

G

Am7(13)

Amadd9

Am7(13)

Amadd9

1. Am7(13)

Amadd9

Am7(13)

Amadd9

2. 3. Am7(13)

Amadd9

Am7(13)

to ② Amadd9

① Am

Amadd9

Am7(13)

Am

Am7(13)(on D)

C

Am

D.S. ①

① Coda ①

② Coda ②

D.S. ②

rit.

83

オール・マイ・ライフ

ALL MY LIFE
by Karla Bonoff

Songs by Linda Ronstadt & Aaron Neville

84

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85

サッド・ソング

THERE'LL BE SAD SONG(TO MAKE YOU CRY)

by W.Braithwaite/B.Eastmord/B.Ocean

Songs by Billy Ocean

86

D Dm A

D Dm A

A E(onA) F#m E(onF#) F#m7(onB) D(onE)

A E(onA) F#m7 E(onF#) F#m7(onB) D(onE)

87

F#m C#m7 Bm7 D(onE) Dm7(onG) B C G(onG)

Am C Am C G(onB) Am7

F L Bm7(onE) 2,3. Dm7(onG) C G(onB) Am

G(onB) Am C G(onB) Am7 F to

Dm7(onG) G D C F(onC) G(onC) C F(onC) G(onC)

Am Am(onG) Fmaj7 Bm7(onE) D.S.

Coda

Dm7(onG) E C G(onB) Am C G(onB) Am

C G(onB) Am F Dm7(onG) Cadd9

素直になれなくて

HARD TO SAY I'M SORRY

by Peter Cetera / David Foster

Songs by Chicago

88

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89

ドント・ノウ・マッチ

DON'T KNOW MUCH
by Cynthia Weil/Barry Mann/Tom

Songs by Linda Ronstadt & Aaron Neville

90

D(onF) G Cmaj7 D Gsus4 G A G C D
G C3 D Em D D(onF) Bm7 C3
D(onF) G Cmaj7 D to 1. Gsus4 G 2. Gsus4 G D(onF) B Em A D G
C C(onD) G D(onG) G C Gm7 C7 F 3 Bbmaj9 E Bb(onD)
Cm7 Bb(onD) Cm7(onF) Am7(onD) D.S. D(onF) G Cmaj7 D
D(onF) Bm7 C3 D(onF) G Cmaj7 D G D(onF) Em7 Cmaj7 D
Bm7 C3 D(onF) G Cmaj7 D a tempo G rit.
rit.

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ハート・オブ・マイン

HEART OF MINE

by Bobby Caldwell/Jason Scheff/Dennis Matkosky

Songs by Bobby Caldwell

91

D G D(onF) G D(onF) Em7 A7 D G
A D G(onD) D D(onF) G D(onF) Em7 A7 D G
D D(onF) G D(onF) Em7 D(onF) G
Bb(onA) G#m7 Gb B C#m7 B(onD) E
D#(onA) G#m7 G A B C#m7 B(onD) E
G Bm(onF) F#(onA) to 1. Em7 Em7(onA) 2. B
Coda 1 B C#m7 B(onD) E Coda 2 Em7

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セイ・ユー・セイ・ミー

SAY YOU, SAY ME

by Lionel Richie

Songs by Lionel Richie

Tempo - I (Medium Slow)

92

Tempo - II (Fast)

93

セイヴ・ザ・ベスト・フォー・ラスト

SAVE THE BEST FOR LAST

by W.Waldman / J.Lind / P.Galdston

Songs by Vanessa Williams

94

95

ならず者

DESPERADO

by Don Henley/Glenn Frey

Songs by Eagles

96

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97

ヘヴン

HEAVEN

by Bryan Adams / Jim Vallance.

Songs by Bryan Adams

98

D Bm D(onA) G
D Bm
D(onA) G A
Em Bm C A
G(onB)

99

Asus4 G A Bm
D
G A Bm A
2. A, Asus4, A, C, Em, D(onF#)
G, A, Bm, A, Em, D(onF#)
G, A, Bm, A
G, A, Bm, A
G, A, Bm, A
D, G, G, A, Bm, D
A
G, A, Bm, A
D
rit.

僕の歌は君の歌

YOUR SONG

by Elton John/Bernie Taupin

Songs by Elton John

Sheet music for 'Your Song' by Elton John, featuring six staves of musical notation for guitar and piano/vocal parts. The music includes various chords and progressions, with specific notes and rests indicated by numbers and symbols like 'rit.'

100

101

ホテル・カリフォルニア

HOTEL CALIFORNIA

by Don Felder/Don Henley/Glenn Frey

Songs by Eagles

Sheet music for 'Hotel California' by The Eagles, featuring five staves of musical notation for guitar and piano/vocal parts. The music includes various chords and progressions, with specific notes and rests indicated by numbers and symbols like 'rit.'

102

102

1②

A Em

B7 (on D)

D

A7 (on C)

A7 (on B)

G (on D)

Am7

Am7

B7

to ♢

1.3. B7

2.4. B7

B

C

G

B7

Em

B7 (on F)

Em (on G)

103

103

C

G

Am

B7

Φ Coda ①

Φ Coda ②

Em

B7

B7

D

A7

C

G

Am

B7

Repeat ♢ F.O.

ワン・モーメント・イン・タイム

ONE MOMENT IN TIME
by Albert Hammond / John Bettis

Songs by Whitney Houston

104

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105

ライト・ヒア・ウェイティング

RIGHT HERE WAITING

by Richard Marx

Songs by Richard Marx

106

Handwritten guitar tablature for measures 106-107. The tab shows six lines for the guitar strings (E, B, G, D, A, E). Chords and fingerings are indicated above the strings. Measure 106 starts with Fadd9, followed by C(on E), Fadd9, C(on E), F, and Fadd9. Measure 107 starts with C, followed by G, Am, D, F, G, C, G, Am, F, G, and Amadd9.

107

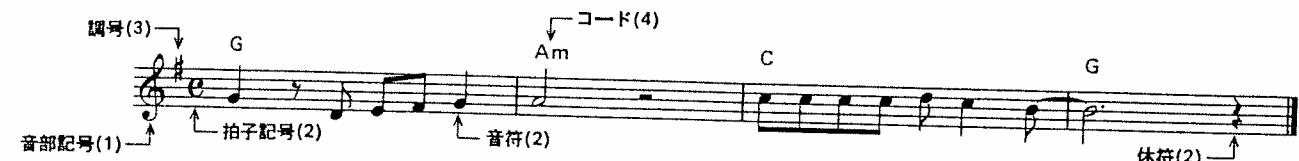
Handwritten guitar tablature for measures 107-108. The tab shows six lines for the guitar strings (E, B, G, D, A, E). Chords and fingerings are indicated above the strings. Measure 107 continues from the previous page. Measure 108 starts with Amadd9, followed by Dm7(on G), Dm7, Amadd9, Dm7, G, Am, F, G, C, G, Am, F, G, and Amadd9. Measures 109-110 continue with similar patterns.

The musical score consists of six staves of tablature for a six-string guitar. Each staff has a corresponding standard notation staff above it. The tabs show fingerings and picking patterns. Chords are indicated by letters (C, F, G, Am, etc.) with additional markings like '(onE)', 'Fadd9', or '(onB)'. Progressions include C(onE) - Fadd9, Dm7 (11) - C(onE) - F, Gsus4 - Am7 - G(onB) - D - C - G, Am - F - C, G - Am - F - G, Coda F - G - C - G, Am - F - G - C, and Am - F - G - C. The score is divided into sections by vertical bar lines and includes dynamic markings like 'D.S.'.

Basic Theory Of Band Score

～バンド・スコアの小楽典～

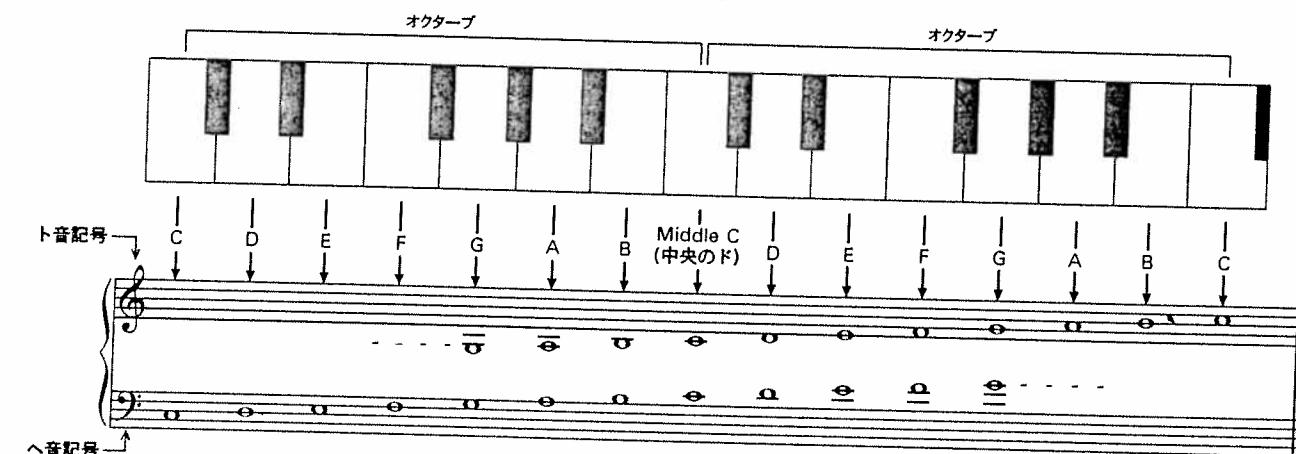
ここでは、スコアを読む際に最低限必要な事項をまとめてみた。すぐに活用できるように最重要事項だけを抜粋してあるので、詳しい解説や理論などは専門書を参考にもらいたい。下の譜例のそれぞれの番号は以下の見出し番号に対応している。



1. 音部記号と音名

1 音部記号

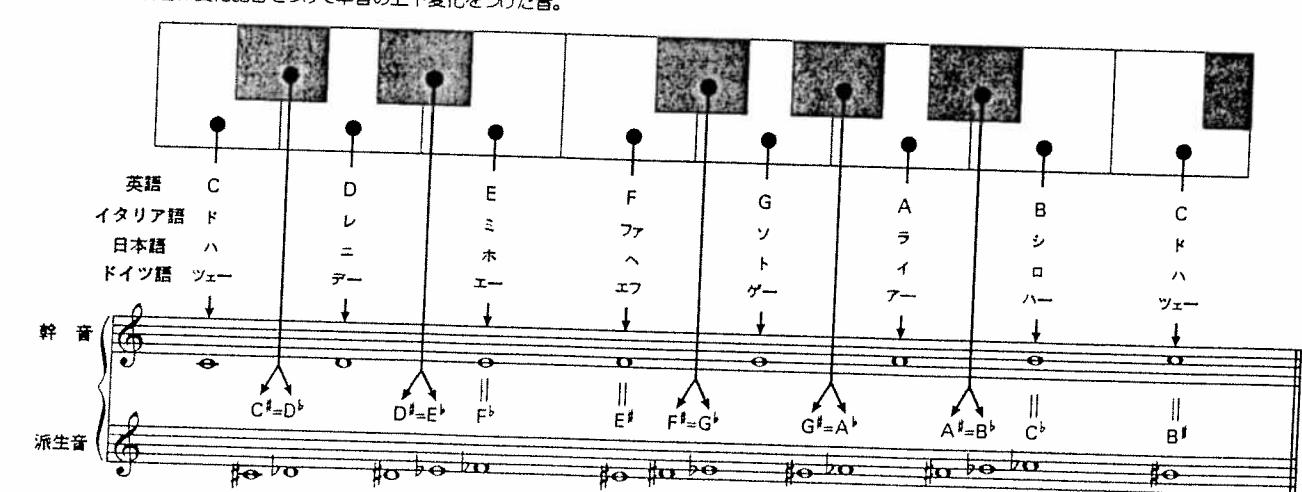
五線譜上で音の高さを指定する記号で、ポップスやロックなどでは高音部記号(ト音記号:ヴォーカル・ギター・キーボードなど)と低音部記号(ヘ音記号:ベース・キーボードの左手・ドラムス・パーカッションなど音程のない楽器)が一般的に用いられる。



2 音名

音の高さを表す呼称を音名といふ。国によつていろいろな呼び方があるが、特に英語の呼び方を採用する。

- (1) 幹音 鍵盤上の白鍵、または五線上で変化記号を伴わない音。
 (2) 派生音 幹音に変化記号をつけたときの音。



guitar solo in
Popular Ballad
play for the electric acoustic guitar



●アレンジャー紹介●
田嶋道生 (たしまみちを)

1958年東京生まれ。

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