

Super Guitarist



- RACE WITH DEVIL ON SPANISH HIGHWAY
- MEDITERRANEAN SUNDANCE ● ELEGANT GYPSY SUITE
- LAND OF THE MIDNIGHT SUN ● ELECTRIC RENDEZVOUS
- PASSION, GRACE AND FIRE ● SPLENDIDO SUNDANCE
- RHAPSODY OF FIRE

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RACE WITH DEVIL ON SPANISH HIGHWAY

レース・ウィズ・デビル・オン・スペニッシュ・ハイウェイ

Music by Al DiMeola

ディメオラが「速弾きギタリスト」として知られるようになったのは、'70年代後半のことである。現在のディメオラに対してそう渾名するのはあまりふさわしいことではないし、第一速弾きなどという言葉もこの頃耳にしないのだが、この「レース・ウィズ…」は「ディメオラの速弾き」を世に知らしめた曲のひとつであったことに間違いない。大体においてこの曲の場合、彼の「速弾き」をいかにブッシュするか、という部分に相当力点がおかれているのはあきらかで、イントロなどプレークしてのユニゾンのリフなどオーバーダブも効果的に使われており、それ相応のインパクトがある。そのイントロ、ベースとユニゾンの低音部のリフを3連で表記した。符点8分+16分で書こうとしたが、ちょっと訛った感じと途中で入るコンガの8-6のパターンを意識したのである。まあこの辺は各自のフィーリングに任せたいところ。そしてこれがこの曲の最大のトピックであり、最大の難関でもある16分音符のユニゾンは、スピード感があ

るだけでなく実際速いし、かなり正確な運指とピッキングを要するのはもはや言うまでもない。ハンマリング、プリング等は一切使用されていない。Ⓐは、どういう意図でこういうパターンをここに持ってきたのか不可解な気もするが、この頃のディメオラの曲にありがちな傾向といえる。このあたりのアレンジはスペニッシュというよりはチック・コリアの影響が大である。Ⓑからまたスピード関係に復帰。この3連もイントロと同様。そのつなぎでアドリブのⒹ。非常にダイアトニック的なソロで、ジャズっぽい感じとか解決感とかそういうものがないのもこの頃のディメオラの特徴、と言ってしまっていいものかどうか…。それはともかく、こういう音符をこういう風に弾ける人がいるという事実またはその可能性という意味において、重要な一曲である。ドラムのスティーブ・ガッドのプレイも要注目。

Intro.

< Bass >

The musical score shows a single bass line on a staff. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The bass line consists of eighth-note patterns. In the first measure, there is a grace note followed by an eighth note. In the second measure, there is a grace note followed by an eighth note. In the third measure, there is a grace note followed by an eighth note. In the fourth measure, there is a grace note followed by an eighth note. The bass line ends with a grace note followed by an eighth note. The bass line is labeled '8va bassa' with an arrow pointing to the first measure.

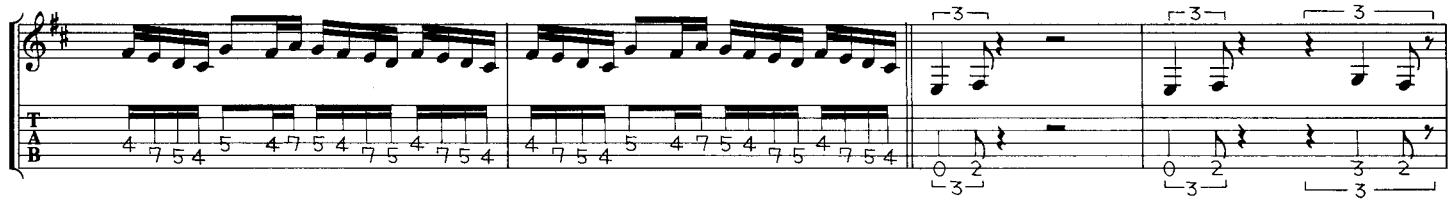
< Gt. >

9

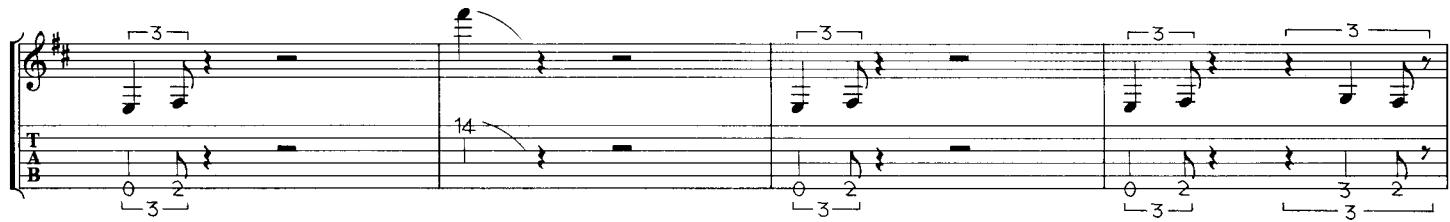
The musical score shows a single guitar line on a staff. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The guitar line consists of eighth-note patterns. In the first measure, there is a grace note followed by an eighth note. In the second measure, there is a grace note followed by an eighth note. In the third measure, there is a grace note followed by an eighth note. In the fourth measure, there is a grace note followed by an eighth note. The guitar line ends with a grace note followed by an eighth note. The guitar line is labeled '(8va bassa)' with an arrow pointing to the second measure.

The musical score shows a single bass line on a staff. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The bass line consists of eighth-note patterns. In the first measure, there is a grace note followed by an eighth note. In the second measure, there is a grace note followed by an eighth note. In the third measure, there is a grace note followed by an eighth note. In the fourth measure, there is a grace note followed by an eighth note. The bass line ends with a grace note followed by an eighth note. The bass line is labeled '0 2' with an arrow pointing to the first measure.

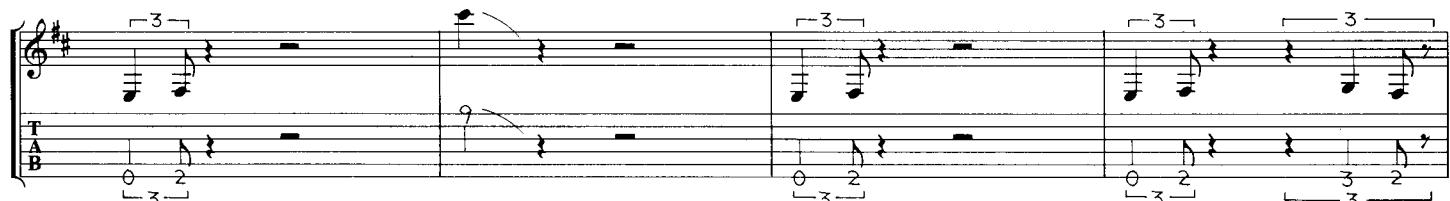
The musical score shows a single bass line on a staff. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The bass line consists of eighth-note patterns. In the first measure, there is a grace note followed by an eighth note. In the second measure, there is a grace note followed by an eighth note. In the third measure, there is a grace note followed by an eighth note. In the fourth measure, there is a grace note followed by an eighth note. The bass line ends with a grace note followed by an eighth note. The bass line is labeled '0 2' with an arrow pointing to the first measure.



Musical score page 1. Treble clef, key signature of one sharp. The vocal line consists of eighth-note patterns. The bass line (T) has sustained notes with fingerings: 4 7 5 4 5, 4 7 5 4 7 5 4, 4 7 5 4 7 5 4. The bassoon line (B) has fingerings: 0 2, 0 2, 0 2, 3 2, 3 2.



Musical score page 2. Treble clef, key signature of one sharp. The vocal line consists of eighth-note patterns. The bass line (T) has sustained notes with fingerings: 0 2, 0 2, 0 2, 3 2, 3 2. The bassoon line (B) has fingerings: 0 2, 0 2, 0 2, 3 2, 3 2. Measure 14 is indicated by a bracket.



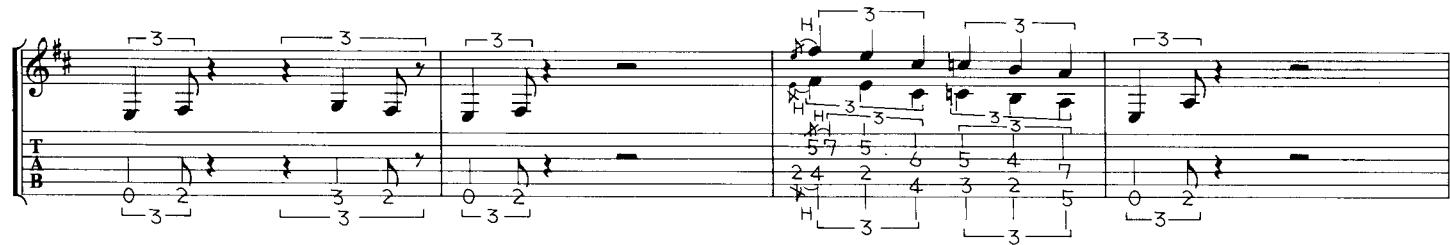
Musical score page 3. Treble clef, key signature of one sharp. The vocal line consists of eighth-note patterns. The bass line (T) has sustained notes with fingerings: 0 2, 0 2, 0 2, 3 2, 3 2. The bassoon line (B) has fingerings: 0 2, 0 2, 0 2, 3 2, 3 2. Measure 9 is indicated by a bracket.



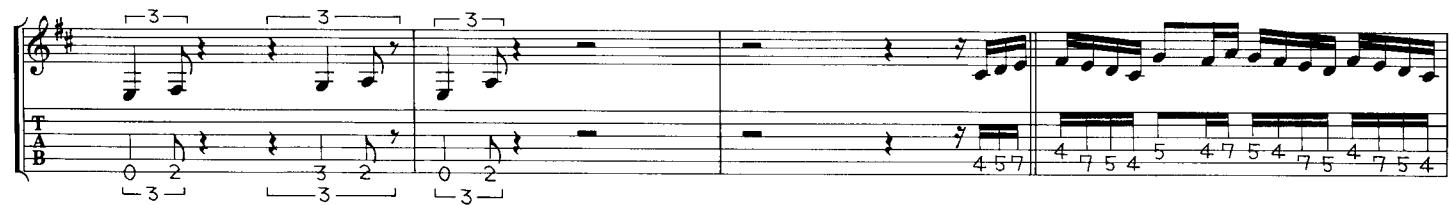
Musical score page 4. Treble clef, key signature of one sharp. The vocal line consists of eighth-note patterns. The bass line (T) has sustained notes with fingerings: 0 2, 0 2, 0 2, 3 2, 3 2. The bassoon line (B) has fingerings: 4 5 7, 4 7 5 4 5, 4 7 5 4 7 5 4, 4 7 5 4 5, 4 7 5 4 7 5 4. Measure 4 is indicated by a bracket.



Musical score page 5. Treble clef, key signature of one sharp. The vocal line consists of eighth-note patterns. The bass line (T) has sustained notes with fingerings: 4 7 5 4 5 7, 4 5 7 4 6 7, 4 6 7 5, 7 5 4 5 7, 7 6 4, 7 6 5, 7 6. The bassoon line (B) has fingerings: 0 2, 0 2, 0 2, 3 2, 3 2.



Musical score page 6. Treble clef, key signature of one sharp. The vocal line consists of eighth-note patterns. The bass line (T) has sustained notes with fingerings: 0 2, 0 2, 0 2, 3 2, 3 2. The bassoon line (B) has fingerings: 5 7, 5 6, 5 4, 7, 2 4, 2 4, 3 2, 5, 0 2, 0 2, 3 2, 3 2. Measure H is indicated by a bracket.



Musical score page 7. Treble clef, key signature of one sharp. The vocal line consists of eighth-note patterns. The bass line (T) has sustained notes with fingerings: 0 2, 0 2, 0 2, 3 2, 3 2. The bassoon line (B) has fingerings: 4 5 7, 4 7 5 4 5, 4 7 5 4 7 5 4, 4 7 5 4 5. Measure 4 is indicated by a bracket.

Piano (Treble Clef) and Bass (Bass Clef) parts. Measures 1-2.

A Bm7(9)

Piano (Treble Clef) and Bass (Bass Clef) parts. Measures 3-4.

Bm7(9)

Piano (Treble Clef) and Bass (Bass Clef) parts. Measures 5-6.

Bm7(9)

Piano (Treble Clef) and Bass (Bass Clef) parts. Measures 7-8.

Bm7(9)

Piano (Treble Clef) and Bass (Bass Clef) parts. Measures 9-10.

Bm7(9)

Piano (Treble Clef) and Bass (Bass Clef) parts. Measures 11-12.

H

Piano (Treble Clef) and Bass (Bass Clef) parts. Measures 13-14.

Bm7(9)

Bm7(9)

H P

Bm7(9)

Bm7(9)

B Bm7

Bm7

C Bm7
3times Repeat

Bm7

Bm7

1. | 2. Bm7 W/M | 3.

A(onB) $\left(\begin{smallmatrix} 11 \\ Bm7 \\ 9 \end{smallmatrix} \right)$

w/Long Delay
8va → C

D A(onB) $\left(\begin{smallmatrix} 11 \\ Bm7 \\ 9 \end{smallmatrix} \right)$
(Ad lib Solo)
C

Bm7

Bm7

Bm7

Bm7

(8va) ↓

E.P.

E Bm7 Bass

Bm7 Em7 Bm7

Em7 Bm7

Bm7

T A B
2 4 5 4 2 5 | 4 5 5 2 2 | 5 2 4 4 | 2 4 5 4 2 5 | 4 5 5 2

Em7 Bm7

T A B
2 5 2 5 5 | 2 4 5 4 2 5 | 5 4 2 ⑤ | 2 4 5 4 2 5

Bm7

T A B
10 9 10 12 12 | 10 9 10 | ② | 10 9 10 12 12 | 10 9 10 | 3

Bm A7 Gmaj F#7 A7 Bm7 H A7 Gmaj F#7 A7

T A B
② | 10 9 10 12 12 | 10 9 10 | 12 14 | 14 14 | 10 9 10 12 12 | 10 9 10 | 3

A7 C C A7 C C 3 3 3 0 3 2 0

T A B
12 12 12 ② | 10 9 10 12 12 | 10 9 10 | ④ | ④ | ④ | 3 2 0 3 2 0

[F]

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

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

8#

G

W/Oct Up Unison

Guitar tablature (T, A, B) in G major. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with sixteenth-note patterns. Fingerings are indicated above the notes.

Guitar tablature (T, A, B) in G major. The top staff shows a continuous melodic line with eighth-note patterns. The bottom staff shows a bass line with sixteenth-note patterns. Fingerings are indicated above the notes.

Guitar tablature (T, A, B) in G major. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with sixteenth-note patterns. Fingerings are indicated above the notes.

Guitar tablature (T, A, B) in G major. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with sixteenth-note patterns. Fingerings are indicated above the notes. Measure numbers 1 through 6 are shown above the staff.

Guitar tablature (T, A, B) in G major. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with sixteenth-note patterns. Fingerings are indicated above the notes.

Guitar tablature (T, A, B) in G major. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with sixteenth-note patterns. Fingerings are indicated above the notes. Measure numbers 1.1 and 1.2 are shown above the staff.

Guitar tablature (T, A, B) in G major. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with sixteenth-note patterns. Fingerings are indicated above the notes. Measure numbers 3 and 4 are shown above the staff.

Bm7 Gmaj A7 Bm7

Gmaj A7 Bm7 Gmaj A7 Bm7

Fade Out

MEDITERRANEAN SUNDANCE

地中海の舞踏

Music by Al DiMeola

「速弾き旋風」を巻き起こした『スーパー・ギター・トリオ』にも収められ話題になった曲でもあるが、その原曲とも言うべき『エレガント・ジプシー』からのヴァージョンを取り上げた。『スーパー……』にも勿論参加しているが、スペニッシュ・ギターの国民的英雄であるパコ・デ・ルシアとのデュオ共演第一弾である。ここにおいてディメオラは、ディストーションのかかったエレクトリック・ギターではなしにアコースティック・ギターを用いることで、サウンドの指向と共に完成されたテクニックを示し、現在のディメオラの音楽の根幹をなす叩き台を完成させたと言えよう。また、曲の構成がイントロ部分+テーマ・メロ+そのコード・チェンジと至ってシンプルであることから、セッションのような割りと気楽な状況でも取り上げ可能な好材であろう。イントロはCmaj7(リディアン)のアルペジオ・パターン。ディメオラとパコとで若干パターンの相違がみられるが、パコの16分の3連は結構効いてる。B7のところのアル

ペジオはEmとの見方が一般的かも。A、テーマにあたると思うこの部分のポイントは、やはり後半の16分だろう。これが決まらないと冴えないに違いない。Bからおもむろにディメオラのアドリブ。32小節間はBmとAmのチェンジ(勿論Gmajのダイアトニック)、CからテーマAと同様の進行を取る。フレージングのしかたはご覧のとおり、Gのダイアトニックが殆ど。(B7のときD#音は3度のコード・トーンである。) C7は本来のCmaj7の代理だが、あまり意識する必要はないと思う。パコのアドリブはDから。ここでのディメトラのバックキングは大体において基本的なフォームなので、おおかた省略した。Eで掛け合い形式になって、Fの大盛り上がりストローク(表記は省略)へ。ところで、特にパコのタブ表記など確定し難いもののが多分ありましたので、その点ご自身でご検討いただけたら幸いです。

2
Intro. (2x, W/M)
Cmaj7
(A1)

(Paco)

B7 Em 1. B7 Em

2. B7

(Pick Up) Em

Mute → A

(D.S. time Straight) Em7

D7

(Mute) ↗

(Mute) ↗

C

3

B7

1. Em

2. Em

Mute →

Mute →

Em Am7 Bm7

to  Em

B



Tremolo →

Tremolo →

Backing

Backing

Bm7 Am7

14

B7 Am7 Bm7



S S S

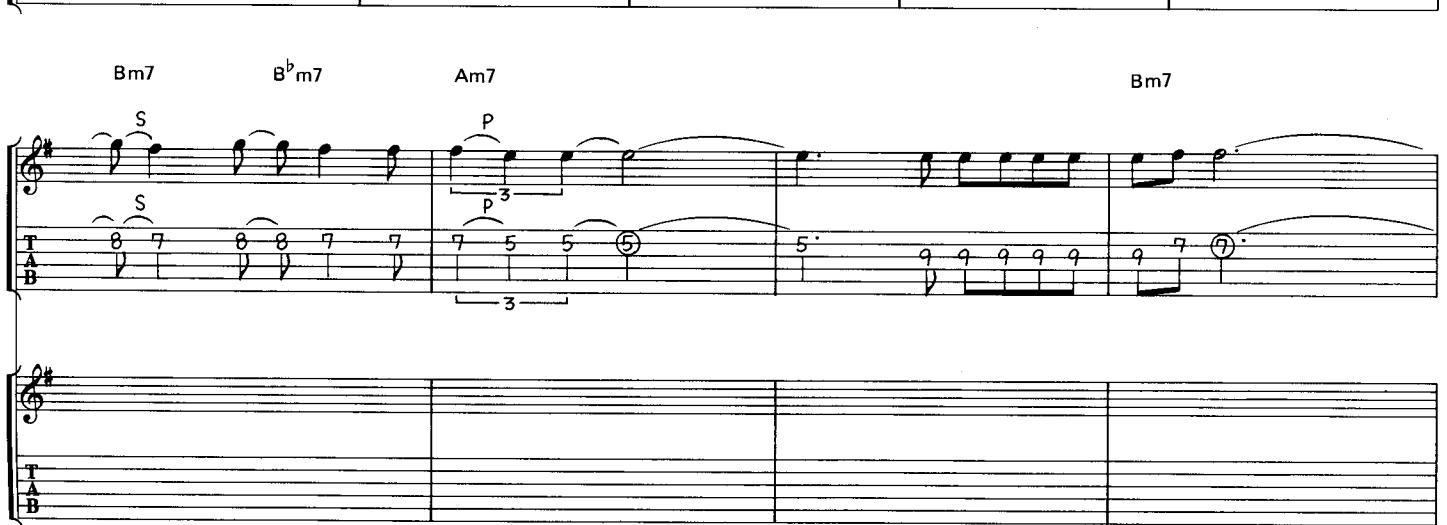
S S S

Bm7 B^bm7 Am7 Bm7

S P S

S P 3 S

3



Bm7

Am7

Bm7

Bm7

B^bm7

Am7

Bm7

Am7

Bm7

B^bm7

Mute →

Am7

Mute →

Am7

B7

Em

Mute →

C

Mute →

D

C7

B7

B7

Em

Sheet music for B7 and Em chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The B7 section consists of two measures of eighth-note patterns. The Em section follows, with a measure of eighth-note patterns and a measure of sixteenth-note patterns.

D7

C

Sheet music for D7 and C chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The D7 section consists of two measures of eighth-note patterns. The C section follows, with a measure of eighth-note patterns and a measure of sixteenth-note patterns.

C

B7

Em

Sheet music for C, B7, and Em chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The C section starts with a measure of eighth-note patterns. The B7 section follows with a measure of eighth-note patterns and a measure of sixteenth-note patterns. The Em section concludes with a measure of eighth-note patterns.

Em

D7

C

Sheet music for Em, D7, and C chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The Em section starts with a measure of eighth-note patterns. The D7 section follows with a measure of eighth-note patterns and a measure of sixteenth-note patterns. The C section concludes with a measure of eighth-note patterns.

C

B7

Em

Sheet music for C, B7, and Em chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The C section starts with a measure of eighth-note patterns. The B7 section follows with a measure of eighth-note patterns and a measure of sixteenth-note patterns. The Em section concludes with a measure of eighth-note patterns.

Em

D7

Sheet music for Em and D7 chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The Em section consists of two measures of eighth-note patterns. The D7 section follows, with a measure of eighth-note patterns and a measure of sixteenth-note patterns.

C

B7

Sheet music for C and B7 chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The C section consists of two measures of eighth-note patterns. The B7 section follows, with a measure of eighth-note patterns and a measure of sixteenth-note patterns.

B7

Em

D

Backing

B7 chord tablature. The top four strings (E, B, G, D) play sixteenth-note patterns. The bottom two strings (A, E) play eighth-note patterns. Fingerings: 2, 2; 2, 3, 2, 2; 0, 0, 0, 0. A circled 'D' indicates a specific note or position.

Backing

Em chord tablature. All six strings play sixteenth-note patterns. Fingerings: 7, 10, 8, 7, 9, 7, 8, 10; 7, 10, 8, 7, 9, 7, 8, 10; 7, 8, 10, 10, 10, 10, 10, 10.

D

C

D chord tablature: Top four strings play sixteenth-note patterns. Bottom two strings play eighth-note patterns. Fingerings: 10, 8, 7, 10, 8, 7, 9, 7, 10, 9, 7, 10, 9, 7, 8, 8. C chord tablature: Top four strings play sixteenth-note patterns. Bottom two strings play eighth-note patterns. Fingerings: 8, 7, 5, 8, 7, 5, 7, 5, 9, 7, 5, 4, 7, 5, 3, 6.

C

B7

17

B7 chord tablature. The top four strings play sixteenth-note patterns. The bottom two strings play eighth-note patterns. Fingerings: 5, 5, 6, 7, 4, 2, 5, 3, 7, 5, 4, 2, 7, 5, 3, 7, 5, 4, 2, 4, 2, 3, 5, 3, 2, 5, 4, 5, 3, 2.

Em

D

Em chord tablature: Top four strings play sixteenth-note patterns. Bottom two strings play eighth-note patterns. Fingerings: 5, 4, 5, 2, 3, 5, 3, 2, 5, 3, 5, 4, 5, 3, 5, 4, 2, 5, 2, 4, 2, 5, 4, 2, 0, 2, 4, 5, 4, 2, 0, 4, 5, 0, 4, 7, 7, 5, 7, 5, 4, 5. D chord tablature: Top four strings play sixteenth-note patterns. Bottom two strings play eighth-note patterns. Fingerings: H P, H P, H P, H P.

D

C

24

Measures D and C. The score consists of two staves: Treble (Guitar 1) and Bass (Guitar 2). Measure D starts with a rest followed by eighth-note patterns. Measure C starts with a rest followed by eighth-note patterns.

H P H P H P H P

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

gloss.
gloss.

Measures H and glissandos. The score consists of two staves: Treble (Guitar 1) and Bass (Guitar 2). Measure H shows fingerings H P over several strings. Measures following H show glissando markings (wavy lines) and bass notes.

B7

Em

Backing

Backing

Measures B7 and Em. The score consists of two staves: Treble (Guitar 1) and Bass (Guitar 2). The treble staff shows eighth-note patterns for B7 and Em. The bass staff shows eighth-note patterns labeled "Backing".

Measures showing a melodic line in the treble staff and a bass line in the bass staff. The treble staff features eighth-note patterns with slurs and grace notes. The bass staff features eighth-note patterns with rests and slurs.

8

D

C

Measures D and C. The score consists of two staves: Treble (Guitar 1) and Bass (Guitar 2). Both staves are blank, indicating no specific note heads or stems.

Measures showing a melodic line in the treble staff and a bass line in the bass staff. The treble staff features eighth-note patterns with slurs and grace notes. The bass staff features eighth-note patterns with rests and slurs.

C

B7

Em

Backing

Backing

Measures showing B7 and Em chords with backing patterns. The score consists of two staves: Treble (Guitar 1) and Bass (Guitar 2). The treble staff shows eighth-note patterns for B7 and Em. The bass staff shows eighth-note patterns labeled "Backing".

Measures showing a melodic line in the treble staff and a bass line in the bass staff. The treble staff features eighth-note patterns with slurs and grace notes. The bass staff features eighth-note patterns with rests and slurs.

Em

D

C

Sheet music for guitar in G major (two sharps). The first measure (Em) has an empty staff. The second measure (D) shows a rhythmic pattern of eighth and sixteenth notes. The third measure (C) shows a more complex pattern with eighth and sixteenth notes, and includes tablature below the staff.

Tablature (C measure):

```

T A B
6 7 9 7 8 10 7 9
         9 7 7 10
10 7 10 8 7 9
         7 9 7 7 6 7

```

C

Em

Sheet music for guitar in G major (two sharps). The first measure (C) has an empty staff. The second measure (Em) shows a rhythmic pattern of eighth and sixteenth notes. The third measure (C) shows a more complex pattern with eighth and sixteenth notes, and includes tablature below the staff.

Tablature (C measure):

```

T A B
7 10 9 9 8 9
         9 7 5 7 3 2
3 2 3 2 3 2 0 2
         0 0 0 0 0 0 0

```

Em

C

Sheet music for guitar in G major (two sharps). The first measure (Em) has an empty staff. The second measure (C) shows a rhythmic pattern of eighth and sixteenth notes. The third measure (Em) shows a more complex pattern with eighth and sixteenth notes, and includes tablature below the staff.

Tablature (C measure):

```

T A B
7 7 7 7 7 7 7 7 7
         7 10 8 7 7
         5 5 5 5 5 5 5 5
         5 3 2 0 0 0 4 5
         3 0 2 3

```

C

B7

Em

Sheet music for guitar in G major (two sharps). The first measure (C) has an empty staff. The second measure (B7) shows a rhythmic pattern of eighth and sixteenth notes. The third measure (Em) shows a more complex pattern with eighth and sixteenth notes, and includes tablature below the staff.

Tablature (C measure):

```

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

```

Tablature (B7 measure):

```

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

```

Tablature (Em measure):

```

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

```

Em D C

This section starts in E minor (Em) with a piano part consisting of eighth-note chords and a guitar part with open strings. It transitions to D major (D) where the piano plays eighth-note chords and the guitar uses a scale-like pattern with fingerings like 00020232. The section ends in C major (C) with eighth-note chords.

This section continues in C major with eighth-note chords. It then moves to D major (B7) with a piano part featuring sixteenth-note chords and a guitar part with fingerings such as 05666000 and 206660. The section concludes in C major (C) with eighth-note chords.

C B7 Em

This section begins in C major with eighth-note chords. It then moves to B7 (B7) with a piano part featuring sixteenth-note chords and a guitar part with fingerings like 0420 and 320302. The section concludes in E minor (Em) with eighth-note chords.

This section continues in C major with eighth-note chords. It then moves to B7 (B7) with a piano part featuring sixteenth-note chords and a guitar part with fingerings like 040(4) and 41000202. The section concludes in E minor (Em) with eighth-note chords.

20
Em D C

This section starts in E minor (Em) with eighth-note chords. It then moves to D major (D) with a piano part labeled "Comp ~" and a guitar part with fingerings like 00000000. The section concludes in C major (C) with eighth-note chords.

This section continues in C major with eighth-note chords. It then moves to B7 (B7) with a piano part featuring sixteenth-note chords and a guitar part with fingerings like 00000000 and 7127. The section concludes in E minor (Em) with eighth-note chords.

C B7 Em

This section begins in C major with eighth-note chords. It then moves to B7 (B7) with a piano part featuring sixteenth-note chords and a guitar part with fingerings like 1098989 and 899999. The section concludes in E minor (Em) with eighth-note chords.

This section continues in C major with eighth-note chords. It then moves to B7 (B7) with a piano part featuring sixteenth-note chords and a guitar part with fingerings like 1098989 and 899999. The section concludes in E minor (Em) with eighth-note chords.

Em

D

C

C

B7

Em

2

Em

D

C

B7

Em

D

P S

P S

C

B7

P

P

P

P

B7

Em

HP

HP

HP

HP

D

Comp ~

C

C

B7

T A B

T A B

B7

Em

T A B

T A B

D

C

T A B

T A B

B7

Em

F

T A B

T A B

D

Two blank staves for guitar tablature, showing six strings (T, A, B) across five frets.

C

Two blank staves for guitar tablature, showing six strings (T, A, B) across five frets.

B7

Em

Two blank staves for guitar tablature, showing six strings (T, A, B) across five frets.

Two blank staves for guitar tablature, showing six strings (T, A, B) across five frets.

D

C

Two blank staves for guitar tablature, showing six strings (T, A, B) across five frets.

Two blank staves for guitar tablature, showing six strings (T, A, B) across five frets.

B7

Em

Mute →

Mute →

Coda

Em

Guitar tablature staff showing a muted B7 chord followed by a muted Em chord. The Em chord has two muting instructions above it.

Two blank staves for guitar tablature, with circled tablature patterns on the 5th and 6th strings.

Guitar tablature staff showing a complex muted chord progression. It includes a muted B7 chord, a muted Em chord, a muted D.S. (Da Capo) instruction, and a muted Em chord. The Em chord has three muting instructions above it.

Two blank staves for guitar tablature, with circled tablature patterns on the 5th and 6th strings.

ELEGANT GYPSY SUITE

エレガント・ジプシー組曲

Music by Al DiMeola

この曲には正真正銘「組曲」という名前が付いているけれども、ディメオラのこの頃の作品は、殆どが組曲と言ってもいいくらいパターン・チェンジの激しいものばかりで、改めて「組曲」と言われてもかえって戸惑ってしまう。当然だけれどもこの曲も構成要素が多く、リハーサル・マークは□まで、同じパターンの再現はほぼない。ではイントロから順に解説。まず出てくるミュートの和音。弾きやすさを考えてこのタブにしたが、よくよく聴いてみると、やっぱり3、4弦から入ったほうがいいような気もする。□はテーマ。当時のフュージョンそのものって感じのエレピ、コードにはテンションが加わっているので演奏にあたっては注意（他の曲もそうだが、コード表記は進行表記にとどめているので）すること。□～□とちょっと脈絡的に無理のあるブリッジを経て、□のアドリブへ。全体にブリッジ・ミュートをしていると思う。ワウとかフラン

ジャーとかフェイザーとか、その辺のエフェクトが深く掛かっていて独特なサウンドである。□に突入する速いパッセージは全体にもうちょい詰まった感じ。□はシンセのアドリブ。ヴォイシングだけ記譜したので、各自思い思いのリズムで。□はひとくくりにしたが、実は細分化可能。どうでもいいけど、ホント凄いパターン数。だいぶ作曲にも時間を費やしたことだろう。□は、イントロ～□の再現及びエンディングである。これ以外の曲についても言えることだが、ディメオラとしてみれば曲を単に『テクニックの入れ物』にしないよう作曲に力を入れた分、凝りに凝って構成の複雑化を招いてしまったふしがあるようだ。彼の財産である強力なテクニックをそのまま必然的に行使するための方法論を、必死に模索していたのではないだろうか。

25

E Am7 Bm7 E7

E7 Em7 Am7 G Fmaj

26

Fmaj E(E7) Bm7

Amaj7 F#m7(-5)

E

Bm7

Amaj7

F#m7(-5)

E

E

E

B7(9)

(W / Mute)

D

B

B7(9)

A6(9)

B7(9)

B7(9)

A6(9)

B7(9)

B7(9)

A6(9)

B7(9)

B7(9)

1. 2.
A6(9)3.
A6(9)

(Repeat: 3 times)

C
B7(9)

B7(9)

Asus4

Asus4

Bm7

Bm7

A

F#m7(-5)

F#m7(-5)

F#m7(-5)

Bm7

16

E W/Mute →

16 W/Mute →

Bm7

Bm7

Bm7

Bm7

Bm7

Bm7

(W/Mute) →

(W/Mute) →

W/Mute →

W/Mute →

3 3 3 3

11 10 12 9 10 9 12 10 9 12 10 9

3 3 3 3

Bm7

T 12 10 11 12 10 11 11 12 14
A
B

3 3 3 3 3 3 3 3 3

Bm7

T 12
A
B 14 12 14 14

Bm7

T 12 11 9 11 12 9 11 12 11 9 12 12
A
B

Bm7

T 10 12 9 10 12 9 10 12 10 9 12 10 9 10 12 14
A
B

30

Bm7

T 10 10 9 12 10 12 10 9 12 10 9 12 10 12 10 9 12 10 12
A
B

Bm7

T 12 10 9 12 10 9 11 10 9 11 9 12 11 9 12 11 9 12 9
A
B

<Over Dub (Gr.)>

<Over Dub (Gr.)>

Bm7

T 12 9 12 11 9 12 10 12 9 11 10 12 9 10 9 12 10 12
A
B

Bm7

Bm7

Bm7

Bm7

Bm7

Bm7

Bm7

Bm7(9)

A7sus4(9)

Synth. Adrib Solo →

8va →

E.P. or Harmonics

T
A
B

A7sus4(9)

Bm7(9)

D(onC)

Arp. or Stroke as you like...

T
A
B

Arp. or Stroke as you like...

D(onC)

Dadd9

A7

4 times Repeat

Bm7(9)
(Synth. Solo)

Bm7(9)

A7sus4(9)

Sim ~

Sim ~

32

Bm7(9)

D(onC)

D(onC)

Dadd9

A7

Bm7

W/Mute →

W/Mute →

Bm7

Bm7

Bass tablature notes for Bm7:

- 1st string (T): 7, 7, 10
- 2nd string (A): 7, 10, 7, 9, 7
- 3rd string (B): 9, 9, 9, 7, 7, 9
- 4th string (G): 7, 7, 9, 7, 9, 7

Bm7

Bass tablature notes for Bm7:

- 1st string (T): 7, 7, 9
- 2nd string (A): 7, 8, 9, 7
- 3rd string (B): 9, 9, 9, 7, 7, 9
- 4th string (G): 7, 7, 9, 7, 9, 7

Bm7

F maj7

Bass tablature notes for Bm7 and F major 7:

- 1st string (T): 7, 7, 10
- 2nd string (A): 9, 7, 9, 7, 9, 7, 10, 9
- 3rd string (B): 8, 7, 7, 10, (8)
- 4th string (G): 10, 10, 7, 8

E7

Amaj7

Bass tablature notes for E7 and Amaj7:

- 1st string (T): 8, 8, 10
- 2nd string (A): 11, 9, 9, 9
- 3rd string (B): 11, 11, 11, (11)
- 4th string (G): 12, 11, 9

Amaj7

Bass tablature notes for Amaj7:

- 1st string (T): 9, 11, 11, 11
- 2nd string (A): 11, 12, 9, 11, 9, 12, 10
- 3rd string (B): 10, 12, 10, (12)
- 4th string (G): 9, 9, 10, 9, 12, 10

Amaj7

Bm7

Bass tablature notes for Amaj7 and Bm7:

- 1st string (T): 9, 9, 9
- 2nd string (A): 12, 9, 10, 12, 12, 8, 9, 10
- 3rd string (B): 9, 7, 7, 9
- 4th string (G): 7, 7, 7, 7, 7, 9

Bm7

Bass tablature notes for Bm7:

- 1st string (T): 7, 7, 9
- 2nd string (A): 7, 8, 9, 7
- 3rd string (B): 7, 7, 9
- 4th string (G): 7, 7, 7, 10

Bm7

Bm7

F maj7

F maj7

G7

Amaj7

Amaj7

F maj7

34

G7

A7(-9)

gliss.

A7(-9)

Dm7

Dm7

Guitar tab for Dm7 chord. The top staff shows a sixteenth-note pattern with grace notes. The bottom staff has fingerings: A (9), B (12), A (10), B (9), A (12), B (10), A (10). The right hand has a glissando (g1iss.) from the 10th to the 8th string.

Dm7

Guitar tab for Dm7 chord. The top staff shows a sixteenth-note pattern with grace notes. The bottom staff has fingerings: A (10), B (11), A (9), B (9), A (11), B (10), A (10). The right hand has a glissando (g1iss.) from the 13th to the 12th string.

Dm7



N.C. (Break)

Guitar tab for Dm7 chord. The top staff shows a sixteenth-note pattern with grace notes. The bottom staff has fingerings: A (12), B (12), A (13), B (12), A (12). The right hand has a glissando (g1iss.) from the 10th to the 8th string. The section is labeled "N.C. (Break)".

Am7

Fmaj7

Guitar tabs for Am7 and Fmaj7 chords. Both sections show sixteenth-note patterns with grace notes. The Am7 section has fingerings: A (5), B (7), A (7), B (5). The Fmaj7 section has fingerings: A (1), B (3), A (3), B (1).

E7

Guitar tab for E7 chord. Shows sixteenth-note patterns with grace notes. The bottom staff has fingerings: A (0), B (2), A (2), B (0).

I Am7

E7

Am7

Guitar tabs for I Am7, E7, and Am7 chords. The Am7 section has a box around the first measure. The E7 section has a box around the first measure. The Am7 section has fingerings: A (5), B (7), A (7), B (5).

Am7

Fmaj

E7

Am7

Guitar tabs for Am7, Fmaj, E7, and Am7 chords. The Fmaj section has fingerings: A (5), B (3), A (4), B (5). The E7 section has fingerings: A (0), B (2), A (2), B (0).

E7 Am7 F maj

T A B

Fingerings: 4 5 : 2 3 2 3 1 2 ; 1 2 7 4 5 4 5 ; 5 7 (5) (7) 5 7 (5) (7) 5 7 5 7 ; 5 5 5 5 5 7 ; 5 5 : 3 3 3 3 1 0.

F maj E

T A B

Fingerings: 5 5 6 5 7 5 ; 4 5 4 ; 2 2 0 (2) (2) ; 2 2 0 (2).

E

T A B

Fingerings: 7 4 5 4 7 6 ; 4 5 5 7 5 5 ; 5 5 7 5 ; 5 5 7 5 ; 7 2 3 2 5 4 5 4.

36

E

T A B

Fingerings: 2 3 3 5 ; 5 (5) ; 7 7 5 8 7 ; 5 5 (5) 8 7 ; 7 9 9 10.

E

T A B

Fingerings: 10 8 10 8 7 9 ; 9 8 8 8 8 7 8 7 9 7 ; 7 9 7 9 7 ; 7 9 7 9 7.

E Am

T A B

Fingerings: 10 9 7 6 9 ; 7 5 7 5 5 3 5 3 5 3 : 4 2 (4) 2.

Am F Am

T A B

Fingerings: 7 5 5 5 5 3 3 3 3 ; 7 5 5 5 3 3 3 3 ; 7 5 2 3 5 2 4 5 3 5 ; 7 7 5.

LAND OF THE MIDNIGHT SUN

白夜の大地

Music by Al DiMeola

ディメオラの初リーダー作、邦題「白夜の大地」の表題曲。当時ブームとまで言われたフュージョンの香りが強い作風なのは多分その火つけ役チック・コリアの影響である。しかしBGM的な軽いフュージョンとは違い、分厚いギター・サウンドでメカニカルに弾きまくるこの気骨。これがディメオラの魅力だったのは言うまでもない。この本の読者であれば当然ご承知のことと思うが、世間では『速きやいいってもんじゃない』と揶揄する心無い人々があり、当時そちらじゅうで喧々囂々の論議が行われていたものである。確かに、「速きやいいってもんじゃない」のはうなずけるが、その単純事実を誹傍中傷の材料にするのはけしからんと思う。好きか嫌いかは別として、あまり人のやっていることをガタガタいうのはよろしくない。つい横道にそれてしまった、そろそろ本題に。曲の構成単位はおお

まかに、**A**、**B**、**C**、**D**、**E**、**F**の6パートとこれも多い(ディメオラにしては少ない)が、**A**の伏線が割と全体に行き亘っているのでそんなに違和感はない。**A**～**C**までがテーマ・リフ、**D**はシンセと掛け合いでアドリブ。本格的に弾きまくりになるのは**F**中盤からだ。譜面の印刷密度をみれば一目瞭然な連符の応酬のところ(テンポ倍で書けばよかったと一瞬後悔した)で7連なんかが入り乱れているが、こうでもしないと3拍20連符とか妙な書き方をせねばならず、他にこれといって妙案も浮かばなかったための表記とご理解いただきたい。基本的にはほぼ均等な長さの音符が全体的に伸び縮みしているに過ぎないので、そのつもりで(コピー譜では常識だが、念のため)。印刷密度もさることながら、このフレーズの音圧も圧倒的。これはやっぱり彼の「財産」なのである。

The musical score for "Land of the Midnight Sun" by Al DiMeola is presented in four staves:

- Bass (B) Staff:** Shows bass lines and harmonic support.
- Bassoon (A) Staff:** Shows melodic lines and harmonic support.
- Drums Staff:** Shows rhythmic patterns and fills.
- Tuba (T) Staff:** Shows harmonic support and bass lines.

The score is organized into six main sections (A, B, C, D, E, F) indicated by boxes above the staff. The sections include:

- Section A:** Features a bass line with eighth-note patterns and harmonic support from the tuba and drums. Chords: Bm7(9).
- Section B:** Continues the bass line with eighth-note patterns and harmonic support. Chords: C7, Bm7(9), Bm7.
- Section C:** Continues the bass line with eighth-note patterns and harmonic support. Chords: Bm7(9), Fm7.
- Section D:** Features a bass line with eighth-note patterns and harmonic support. Chords: Fm7.
- Section E:** Continues the bass line with eighth-note patterns and harmonic support. Chords: Em7, Dm7, A7.
- Section F:** Features a bass line with eighth-note patterns and harmonic support. Chords: A7.

Performance instructions and markings include:

- H.P.**: Hammer-on/Pull-off.
- L-3-**: Laguna 3.
- N.C.**: Notas de Cuerda (String Notes).
- Drums**: Drum part with specific note heads.

Fm7 Em7 Dm7

H P H P C

H P H P H

to \oplus
H P

C[#]sus4 F#m7

H P H

B

F#m7 E7 F#m7

F#m7 E7

38

Bm7 B6(9)

H P

H P

C

C

B6(9)

b6

B6(9)

H P

H P

C

C

3

3

-3-

B6(9)

B6(9)

1.2.3. B6(9) 4. B6(9)

B6(9)

B6(9) F maj 7

Gmaj7(13) Bm7(9) A9 F maj 7

Gmaj7(13) Bm7(9) A9

Fmaj7 Gmaj9 Bm7

A9 Fmaj7 Gmaj9

Bm7 A9 Fmaj7

Gmaj9 Bm7 A9

Fmaj7 Gmaj9 Bm7

A9 Fmaj7 Gmaj9 Bm7(9)

gliss. gliss.

Key Solilo...

A9 Fmaj7 Gmaj9

S

Bm7(9)

A9

Fmaj7

Gmaj9

Key....

Bm7(9)

A9

Fmaj7

Gmaj9

S S S S

Bm7(9)

A9

Fmaj7

Gmaj9

Key.... Key....

Bm7(9)

A9

Fmaj7

Gmaj9

Bm7(9)

A9

A(onG)

F#7sus4

A9

E

F#m7

F#m7

E7

F#m7

4 times Repeat

3x, 8va

F[#]m7

Em7

F[#]m7 Em7

1.2.3.

Em7 C[#]m7 S.

4. C[#]m7

Bm7 F[#]m7 F[#]m7

F

F[#]m7

12

Bm7 F[#]m7 Q.C. Bm7 F[#]m7 Bm7 F[#]m7 Bm7 F[#]m7

Bm7 F[#]m7 Bm7 F[#]m7 Bm7 F[#]m7 Bm7 F[#]m7

gloss. gloss. gloss. gloss.

gloss. gloss. gloss. gloss.

C D

Gliss.

Gliss.

T A B

S

T A B

3

T A B

3 6 6 6

T A B

T A B

C

C

12 12 9 10 11

T A B

-3-

-3-

T A B

2

T A B

T A B

8va →

T A B

44

T A B

T A B

(8va) →

T A B

Delay ef. →

T A B

Delay ef. →

(Delay ef.)

T A B

(Delay ef.)

C D

C D

T A B

D

D

D

T A B

12 12 10 10 14

9 11 10 9 9 12 12 12 12 10 10

9 10 9 11 9 9 9

3

QC

QC

T A B

9 11 9 11 11

5 4 2 4 5 4 2 4 7 2 2 2 5

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

W / Mute →

W / Mute →

T A B

2 5 4 4 2 4 2 4 2 4 2 4

5 2 4 2 5 5 5 5 5 2 4 2 5 2

T A B

II

II

C

C

T A B

9 7 6 7 9 7 8 10 7 8 10 7 10 7 10 7 9 7

5 5 5 5 5 2 4 2 5 2

3

8va

C

C

T A B

7 2 5 4 4 2 4 2 4 2 4 5 5 5

5 2 4 2 5 5 5 5 2 4 2 5 2

15 14 17 17

14 15 16 14 14 16 15 16

3

8va

T A B

2 5 4 4 2 4 2 4 2 4 2 4 5 5 5 5 5 5 5 2 4 2 5 2 6 14 15 17 14 15 17 14 15 16 14 17 16 14 16 17 14 15 14 19

8va →

T A B

2 5 4 4 2 4 2 4 2 4 2 4 5 5 5 5 5 5 2 4 2 7 15 14 15 17 15 14 17 15 14 17 15 16 14 17 16 14 16 17 14

(8va) → Q.C.

T A B

16 15 14 19 14 15 16 17 15 14 16 15 14 16 14 17 14 15 4 2 4 2 4 2 4 2 4 5 5 5 5 5 2 4 2 5 2

Over Dub....

T A B

2 2 2 5 2 5 2 4 2 5 2 2 2 2 2 2 2 4 6 4 2 2 2

Over Dub....

T A B

2 4 6 4 7 2 2 2 2 2 4 6 4 2 4 7 2 2 2 5 2 5 2 4 2 5 2 2 2 2 2 4 6 4 2 2 2

T A B

2 4 6 4 7 2 2 2 2 2 4 6 4 2 4 2 2 4 2 4 2 4 2 5 7 10 12 9

D.S.

Φ Coda

T A B

6. 7 9 7 10 10 9 7 10 12 12 13 14

ELECTRIC RENDEZVOUS

エレクトリック・ランデヴー

Music by Al DiMeola

ロック的なリフとラテンのSON系リズムをうまくブレンドし、高速フレーズを特に前提にしていないという点においても、ディメオラのその時なりのらしさを表現した作品と言えよう。曲中のパターン・チェンジが多く、組曲的なものもまた然り。個人的にはどうもこのイントロのアルペジオのパターンなんかの脈絡がいま一つ釈然としないのだが。ま、そのあたり一応「序章」という位置付けて、①から本題ということで解説を進めよう。②と③は同様のコード・チェンジを違ったアプローチで見せているところだが、④の方は2拍3連から $\frac{6}{8}$ フィールに持ち込んでいる。演奏する場合、この譜面通りでテンポ的には大丈夫だが、頭がハチロク（8分の6のこと）に切り替わってないと単なる2拍3連である。勿論ドラムのパターンに負うところが大きいが、ドラマーだけの責任にしてはいけない。とりあえずこのあたり、キメごとか細かいが細かいなりにおいしい

ところ。それから一旦ツーの4拍子に戻って、⑤、またここでパターンが変わり、これがブリッジになって⑥のSONパターンにいく（ホントにパターンが多い）これもベース・ラインとドラムのパターンが特徴的で、いまではジャズなんかで盛んに取り入れられているリズム・パターンだ。ハマると結構気持ちいいのでトライしてみては如何でしょう。⑦は同様のチェンジで今度はロック的なリフ。この辺が一番おいしいところでしょう。アドリブはこのパートでシンセとの掛け合いという形。3連4拍フレーズ（多分得意わざのひとつ）とかかなりかっこいいと思う。⑧のフィルもブレークをはさんで、超個性的と思える⑨へ。むかし流行った'NAC'というバンドのパターンにも似てる気もするが、面白いコンセプトだ。これもスティープ・ガッドが強力に光っている。

Intro. F#m7

A F#m7

47

F#m7

C C.D

S Bm7

E7

E7

H

F#m7

C C.D

48

F#m7

% F#m7

Synth.

F#m7

Bm7

E7 Bm7 E7 Bm7 E7

Bm7 (Synth.) → E7 Bm7 E7

E7(^{#9}) E7(^{b9}) Bdim Cmaj7

E7(^{#9}) to [B] Am

Am

T 7. 4 4 5
A 0.
B 7 5 6 7 5

7. 4 4 5
B 9. 8 8 9

Em

($\frac{1}{2}$) 7 5 8 7
($\frac{1}{2}$) 9. 8 8 9

Em

($\frac{1}{2}$) 7 5 8 7
($\frac{1}{2}$) 8. 7 7 5

($\frac{1}{2}$) 9. 10 8
($\frac{1}{2}$) 7 9 9

B7

($\frac{1}{2}$) 9. 10 8
($\frac{1}{2}$) 7 9 9

Cmaj7

($\frac{1}{2}$) 9. 10 9 8
($\frac{1}{2}$) 7 8

Cmaj7

10 8 7 8 9 7
11 12 11

10. 12 12
9 10

11 12 14 15
11 12 14 15

12 15 12 15 11 14
12 15 12 15 11 14

Gsus4

($\frac{1}{2}$) 9. 10 9 7
11 12 11

10. 12 12
9 10

11 12 14 15
11 12 14 15

12 15 12 15 11 14
12 15 12 15 11 14

50

D7sus4

12. 14 10 11
12 12 9 9

10. 8 9 10
9 10

10 7 10 9
10 7 10 9

8. 6 7 8
6 7

C7sus4

12. 14 10 11
12 12 9 9

10. 8 9 10
9 10

10 7 10 9
10 7 10 9

8. 6 7 8
6 7

B^b7sus4

12. 14 10 11
12 12 9 9

10. 8 9 10
9 10

10 7 10 9
10 7 10 9

8. 6 7 8
6 7

Am

5. 8 8 5
6. 7 5 5

7. 4 4 5
0.

7 5 6 7 5
0.

7. 4 4 5
B 9. 8 8 9

6/8 Fee1

C

Am

0. 7 4 5 6
0. 7 4 5 6

7 6 4 0 4
0. 7 4 5 6

7 6 4 0 4
0. 7 4 5 6

7 6 4 0 4
0. 7 4 5 6

A7

0. 7 4 5 6
0. 7 4 5 6

7 6 4 0 4
0. 7 4 5 6

7 6 4 0 4
0. 7 4 5 6

7 6 4 0 4
0. 7 4 5 6

Em

0. 8 7 4
0. 8 7 4

5 8 7 4
0. 8 7 4

5 8 7 4
0. 7 4 5

5 8 7 4
0. 7 4 5

5 8 7 4
0. 7 4 5

Em

0. 8 7 4
0. 8 7 4

5 8 7 4
0. 8 7 4

5 8 7 4
0. 7 4 5

5 8 7 4
0. 7 4 5

5 8 7 4
0. 7 4 5

B7

0. 8 7 4
0. 8 7 4

5 8 7 4
0. 8 7 4

5 8 7 4
0. 7 4 5

5 8 7 4
0. 7 4 5

5 8 7 4
0. 7 4 5

Cmaj7 Gsus4

T A B
9 10 9 8 10 8 7 9 8 10 9 7 10 6 7 7 10 8 6 7 7 10 11 12 14 15 12

Gsus4 D7sus4 C7sus4

T A B
15 12 15 14 11 14 12 14 10 11 9 12 12 10 10 9 10 10 8 9 10 7 10 10 8 9 10 7 8

B^b7sus4 Am

T A B
8 10 7 8 10 8 8 10 7 8 10 8 0 7 4 5 6 7 6 4 0 4 7 0 7 4 5 6 5

Am C' Am
Son Fee1

T A B
7 6 4 ⑤ 0 7 5 5 7 4 4 5 0 7 5 6 7 5 7 4 4 5

Am D Am Bass

rit.

T A B
0 7 5 5 7 4 4 5 7 7 9 ⑩ ②

Am 1. (or Back Riff.) 2. Am

T A B
③ 5 3 2 1 ① 2 3 2 0 3 2 0 3 10 8 8 12

Am H P

T A B
7 7 8 7 10 10 10 10 9 10 8 8 12 7 7 8 7 10 10

Am

S.

T A B

Am

8va (Vib.)

C (Vib.)

T A B

Am

(Back Riff C1 [D9])

T A B

Am

T A B

Am

E E7(b13) Son

T A B

E7(b13)

T A B

E7(b13)

A7(b9)

(Over Dub)

T A B

N.C. (B7)

N.C. (B7) musical score. The top staff (treble clef) shows a sequence of notes with fingerings: 7, 7, 10, 10, 11, 11, 12, 12. The bottom staff (bass clef) shows: 9, 7, 6, 9, 7, 7, 10, 9, 11, 11, 12, 12. The score continues with E7 chords and fingerings 10, 12, 13, 12, 15, 13, 12, followed by a 2x repeat.

E7

E7 musical score. The top staff (treble clef) shows: 10, 12, 13, 12, 10, 12, 13. The bottom staff (bass clef) shows: 7, 7, 9, 9, 7, 7, 10, 12, 13, 12, 10, 9. The score continues with fingerings 10, 12, 10, 9, followed by a 2x repeat.

A7

A7 musical score. The top staff (treble clef) shows: 13, 12, 10, 10, 13, 12, 10, 10, 13, 12. The bottom staff (bass clef) shows: 12, 13. The score continues with fingerings 10, 12, 13, 12, 10, 9.

E7

E7 musical score. The top staff (treble clef) shows: 10, 12, 13, 12, 10, 9. The bottom staff (bass clef) shows: 15, 13, 12, 13, 15, 15, 15. The score continues with fingerings 10, 12, 13, 12, 10, 9.

E7

E7 musical score. The top staff (treble clef) shows: 13, 12, 10, 13, 13, 12, 10, 13. The bottom staff (bass clef) shows: 13, 10, 12, 10, 13, 12, 10, 10, 13, 12, 10, 12. The score continues with fingerings 10, 12, 13, 12, 10, 9.

E7

F E7⁽⁹⁾

E7 musical score. The top staff (treble clef) shows: 7, 0, 5, 0, 7, 0, 7, 0, 4, 5, 7, 0, 7, 0, 5, 0, 7, 0, 4, 6, 4, 7, 5, 7, 4, 0. The bottom staff (bass clef) shows: 0, 7, 0, 5, 0, 7, 0, 7, 0, 5, 0, 7, 0, 5, 0, 7, 0, 4, 5, 0.

E7

A7^(b9)

E7 musical score. The top staff (treble clef) shows: 7, 0, 5, 0, 7, 0, 7, 0, 5, 0, 6, 5, 3, 0, 0, 7, 0, 5, 0, 4, 5, 0, 7, 0, 5, 0, 6, 5, 3, 0, 0, 7, 0, 5, 0, 4, 5. The bottom staff (bass clef) shows: 0, 7, 0, 5, 0, 7, 0, 7, 0, 5, 0, 6, 5, 3, 0, 0, 7, 0, 5, 0, 4, 5.

A7(^b9) Synth. Adlib 11
Second Gt. Play Riff 11 Gt. Adlib

TAB notation below the guitars shows fingerings and string numbers (e.g., 3, 5, 7, 9) corresponding to the notes on the staff.

E7

TAB notation below the guitars shows fingerings and string numbers (e.g., 7, 9, 7, 7, 9) corresponding to the notes on the staff. Fingerings like "3" and "H P" are indicated above the strings.

E7

TAB notation below the guitars shows fingerings and string numbers (e.g., 6, 6, 9, 9, 7, 7, 10, 10, 12, 10, 10, 14, 15, 15, 17, 17, 17, 17, 17, 17, 17, 17, 17, 22, 22) corresponding to the notes on the staff. Fingerings like "3", "C", and "8va" are indicated.

54

E7

Synth. 9 9 <Gt.> 19 19 17 15 15 19 17 15 15 19 17 17 17 15

TAB notation below the guitars shows fingerings and string numbers (e.g., 22, 22, 19 15 17 15 15 19 17 15 15 19 17 15 15 19 17 17 17 15) corresponding to the notes on the staff.

E7

TAB notation below the guitars shows fingerings and string numbers (e.g., 19 15 17, 17 15 15, 14 17 15 15 14, 17 15 15, 14 17 15 14, 17 15 15, 14 16 17 15 14, 15, 14 15, 14 14) corresponding to the notes on the staff.

E7

TAB notation below the guitars shows fingerings and string numbers (e.g., 14 15 17 14 17 15 14, 17 15 14, 16, 15 14 19 14 15, 16, 17 15 14, 16, 15 14, 16 14 17 14 16 14, 17 16 17 14 16 17 14) corresponding to the notes on the staff.

B7 G E7

TAB notation below the guitars shows fingerings and string numbers (e.g., 17 16 14, 17 14, 17 16, 19 17 15 14, 0, 0, 0, 7, 0, 5, 0, 7, 0, 0, 7, 0, 4, 5, 7, 0, 0, 7, 0, 5, 0, 7, 0) corresponding to the notes on the staff.

1.2.(Drums) 3.4.(Bass)

G A

F#11

C B E7

E7

Break

E7

Break

E7

E7

H E7

E7

E7

E7

E7

56

E7

E7

E7

Synth.

E7

D.S. al Coda

\oplus Coda

E($\#$ 7)

PASSION, GRACE AND FIRE

パッション、グレース・アンド・ファイア

Music by Al DiMeola

「地中海の舞踏」と並び賞されるパコ・デ・ルシアとのデュオ作品であることはよくご存知のことと思う。「地中海…」に比べ、終盤の盛り上がりあたりに挿入されるカスタネットに象徴されるように、よりフラメンコ色が強くうち出された作品である。パコを師と仰ぎ、奏法、その他のイディオムを昇華させたディメオラのひとつの成果でもあり、音階の使い方はもとより、ビートの取り方に注目すべき点が多々ある。単に一般論としてのフラメンコ調とは明らかに一線を画しており、随所にその「体で覚えた」感覚を感じ取れると思う。

A、イントロ及びテーマ・モチーフ部分はそのアイディアの集約であり、演奏に当たっては最も重要な意味を持つと言える。拍は $\frac{6}{4}$ 拍子表記であるが、単にその割り切り方ではうまくビートを掴むことは難しいだろう。 $\frac{6}{4}$ 拍子は採譜における便宜的な処理であるからし

て、歌い方を重視したビートの取り方を工夫して演奏してもらいたい。全体をこの譜面を用いて初見演奏する必要に迫られている方は別として。その参考になるかどうか不安ではあるが、この冒頭の部分のみアクセントをふってみた。例えば、の話だが、このアクセントの位置と拍を考えて頭を動かしてみると、足踏みをしてみるなど試みる価値はあるかもしれない。中南米の音楽だけでなく、世界の多くの音楽は、必ずしも一定のビートを感じて演奏するのではなく、それぞれ独自のビート・クリックを以ってグルーヴするのである。但し、特にソロの部分など、そういった細かいビートでなく、小節をまるごと1拍で感じるような所もありがあるので、臨機応変に対処して欲しい。

The sheet music consists of two main sections. The top section starts with a treble clef, a key signature of one flat, and a time signature of $\frac{6}{4}$. It features a guitar part with a bass line below it. The first measure shows an A7(b9) chord with a grace note. The second measure shows a continuation of the guitar line with a bass line underneath. The third measure shows a B^b maj7(onA) chord. The fourth measure shows an A7(b9) chord. The bottom section starts with a treble clef, a key signature of one flat, and a time signature of $\frac{6}{4}$. It features a guitar part with a bass line below it. The first measure shows a B^b maj7(onA) chord. The second measure shows an A7(b9) chord. The third measure shows a B^b maj7(onA) chord. The fourth measure shows an A7(b9) chord.

A7(b9)

Gm7 A7 P P Gm7 A7 Gm7 A7

A7

A7

A7

T
A
B

5 6 5 7 5 8 5 7 5 | 7 5 6 5 . 5 .

Gm7

8 7 6 0 6 7 0 8 6 1 6 |

T
A
B

3 3 3 6 3 6 8 6 3 , 5 6 5 7 |

Gm7

T
A
B

8 7 0 6 5 7 8 7 5 6 | 8 7 6 0 8 6 6 | 8 7 6 0 6 7 12 11 9 11 |

T
A
B

7 . | 7 . | 7 . |

B A7^(b9)

T
A
B

10 8 | 11 8 10 8 8 8 | 11 8 10 8 8 | 10 8 | 11 8 10 8 8 |

T
A
B

7 | 7 | 7 |

A7^(b9)

T
A
B

10 8 | 11 8 10 8 8 | 0 6 5 8 | E7 | A7

T
A
B

7 | 7 | 7 |

B7(on D[#]dim) (A1)

(Paco)

Em7 A1 → B7

T 7 5 7 5 0
A 6 7 2 8 4 2 4
B 0 7 9 10 9 8 9 10 7

T 8 9 10 9 7 10 9 10 6 7
A 0 7 9 10 9 10 9 10 6 7
B 0

Em7 (A1) → Paco B7 A1 → Em7 Unis.

T 9 10 8 7 13 10 12 11 10 9
A 0 7 9 10 8 3
B 0 0 0 0 0 0 7 9 10 8 7 12 7 8 9 10 7

Em7

T 8 9 10 9 7 10 9 10 6 7
A 0 7 9 10 8 3
B 0 0 0 0 0 0 7 9 10 8 7 12 11 10 9 8 7 10 8 10 9 7

C F#m7(9) E7 Dmaj7

T - 7 8 10 7 8 10 7 3 3 3 3
A - 7 8 10 7 8 10 7 3 3 3 3
B - 7 8 10 7 8 10 7 3 3 3 3

C[#]m7 S Bm7 C[#]7(^b9) H P

F[#] S E. F[#]m7 E7

Dmaj7 C[#]m7 Bm7 C[#]7(^b9) to \oplus

F[#] Eadd9 D F[#]m7 Backing

E7
Paco Adtib Solo

Dmaj7

C#m7

Bm7

C#7(b9)

F#

E

F#m7

E7

Dmaj7

E

F#m7

E7

D7

C#m7

F#m7

D7

C#7

F#m7

D7

C#7

F#m7

D7

C#7

A7

B7

E7

F#m7

E7

Dmaj7

E7 F#m7

Dmaj7 C#m7

F#m7 D7 C#7

A7 B7

Em7 I.

2. F#m7

Dmaj7 E7 F#m7

E7 Dmaj7 C#m7

T A B

F#m7 D7 C#m7 F#m7 D7 C#m7 F#m7 C7 C#m7

T A B

A7 B7 E7

T A B

F#m7 C C.D S E7 Dmaj7 P H E7 P H H P

T A B

F#m7 E7 S Dmaj7 S

T A B

C#m7 F#m7 D7 C#7 F#m7 D7 C#7

T A B

F#m7 D7 C#7 A7 B7

T A B

D.S.

Coda

B7

G A7(^{b9})

65

A7(^{b9})

Cress.

B^b(onA) A7 B^b(onA) A7 B^b(onA) A7 B^b(onA) A7

A7^(b9)

A7^(b9)

B^b(on A) — A1 — A7

B^b(on A) — A7 C C.D.

B^b(on A) — A7

B^b(on A) — A7 — (A1) — A7^(b9) — Paco →

A7^(b9)

(Paco) — H P

B^b(onA) → A1

A7

B^b(onA)

A7

T 6 12 5 10 13 10 12 10 14 10 13 11 10 12 10 9 11 8 10 12 10 11 10

A

B

T

A

B

B^b(onA) H P A7

(A1) → B^b(onA) Paco A7 H P A7(b9)

T 10 10 11 10 9 9 11 13 12 10 12 10 8 12 8 8 11 9 11 11 9 11 13 10

A

B

T

A

B

A7(b9)

T 12 13 13 13 13 13 13 13 13 13 13 13 12 12 12 10 10 14 10 10 14 10 14 10 10 11 14 14 13 14

A

B

T

A

B

A7(b9)

B^b(onA) (Paco) → A1 → A7

B^b(onA)

A7

(A1) →

T 14 14 14 11 10 10 11 14 13 14 14 11 14 14 11 10 6 8 5 6 8 6 5 8 6 5 8 6 5 7 5 8 7 5 8 7 5 8 7 5 4

A

B

T

A

B

B^b(on A) → Paco → A7 B^b(on A) → A7 (Paco) → A1 → S S

A1 → 3 3 S S

T A B

5 7 4 5 ⑤

15 13 13 12 13 15 12 14 12 12 14

3 12 12 12 12 12 12 12 12 12

2 3 5 2 3 5 6 5 3 2 5

A7

T A B

5

5 6 8 5 9 5 8 5 8 6 5 5

Paco → H P → S S

T A B

5 6 3 5 6 4 6 4 6 5 3 2 4 2 5 5

5 6 8 5 7 8 5 8 7 5 8 6 9 6

68

B^b(on A) → A7 B^b(on A) → A7 B^b(on A) → A7

T A B

11 10 13 10 12 10 13 11 10 12 10 9.

9 10 8 10 10 10 10 10

5 6 8 5 6 5 8 6 5

⑤. , 5 7 8 5 5 8 7 5 5 7 8 5 8 5 8 6 ⑥.

B^b(on A) → A7 → 8va → A7(b9)

T A B

11 13 15 12 13 15 16 16 15 15 15 12 12 12 13 15 16 16 16

12 13 13 15 16 16 16 16 16 16 16 16 12 13 15 16 16 16

12 13 13 15 16 16 16 16 16 16 16 16

A7(b9)

16 15 15 13 12 10 12 13 13 13 12 12 10 15 14 14 11 11 10 12 13 12 12 10 10 13

12 13 15 16 16 16 16 16 16 15 12 13 15 16 16 16 16 16

A7(b9)

14 11 13 12 10 14 14 13 12 10 14 13 12 10 14 14 13 12 10 14

15 12 13 15 16 16 16 16 16 12 13 15 13 12 12 13 16 13 12 12 13 16 13 12

B^b(onA)

14 13 12 10 14 14 13 12 10 14 13 12 10 14 13 12 10 14 , 13 12 10 14 , 13 12 10 14 , 13 12 10 14

12 13 16 13 12 12 13 16 13 12 12 13 16 13 12 12 13 12 13 12 16 13 12 12 13 12 13 12 16

B^b(onA)

13 14 10 11 12 13 15 16 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 18 18 18 18 19 19 19 19

g1iss up

13 12 16 13 12 16 13 12 12 12 12 12 12 12 12 12 12 12 13 13 13 13 14 14 14 14 15 15 15 15

g1iss up

Fade Out

SPLENDIDO SUNDANCE

スプレンディド・サンダンス

Music by Al DiMeola

タイトルと途中のアルペジオ・モチーフからして、「地中海…」の続編との推測がなされるが、これはディメオラ一人のオーヴァーダブによるデュオ演奏である。さてその譜面の割り付けだが、私のオーディオ・システムによることを前提に、左チャンネルが譜面上段(以下Lch)、右チャンネルが譜面下段(以下Rch)である。イントロは後はBパートのルバート演奏で、主体はRch。Lchはバッキングとオブリだが、アルペジオ・パターンの詳細は全音符にて省略致しました、悪しからず。Aは「地中海…」的アルペジオ・モチーフ。地中海へに比べ、一部裏返る感じのパターンなどリズム的には多少凝っているが、コード的にテンション感に欠ける。A'は基本的にはこのパターンに乗せてのテーマ・リフ演奏。途中 $\frac{3}{4}$ 拍子が入っているが、厳密には $\frac{7}{8}$ 拍子位だった。実際は本来 $\frac{4}{4}$ 拍子のものが、単に短

めになっただけかもしれない。Bはイントロとおなじリフのイン・テンポ演奏(これがサビだね)。CはA'のフェイク的アドリブで、バッキングの方はA'とほぼ同様につき省略。「M」は右手ミュート(右手の側面でブリッジ・ミュートしながら弾く)の意味で、「・」(スタッカート)の音がミュートをかける音。Dから新しくチェンジになってアドリブである。D43小節目あたりからテンポが速くなっていくが、このあたりが真骨頂といえ、強力に速いバッセージが相次ぐ。一応5連とか書いてあるけど、はっきりどこからが5連とかそういう問題でもないのであまり目くじらをたてないように。それとこの辺のバッキングのことだが、基本的なコード・フォームがほとんどで、コード・シンボルの表記で充分かと思えたので省略した。

The sheet music consists of six staves labeled A through F. Staff A starts with a rubato section in F major with no time signature, followed by a section with a treble clef and a bass staff. Staff B follows with a treble clef and a bass staff. Staff C starts with a treble clef and a bass staff. Staff D starts with a treble clef and a bass staff. Staff E starts with a treble clef and a bass staff. Staff F starts with a treble clef and a bass staff.

Technical markings include:

- Rubato**: Indicated at the beginning of the piece.
- Intro.**: Indicated in a box above the first staff.
- F**: Key signature.
- (No Time Signature)**: Time signature.
- Arp.**: Arpeggiated pattern.
- H P**: Hammer-on/pull-off.
- S**: Slur.
- M**: Mute.
- Em7**: Chord symbol.

F(maj7) Em7

Em7 B7 Cmaj Am B7

E In Tempo A Am

Am B♭ maj7 Am G

A^b maj 7 B^b G A^b maj 7 B^b G A^b maj 7 B^b

$A7$ Fmaj $E7$ $A7$ Fmaj $E7$

2

$A7$

$A7$ $E7^{(\#9)}$ $E7^{(b9)}$ $[A]$ Am

G

F maj7(b5)

E7

Am

E7

S

G

F maj7(b5)

E7

Am

E7

(2x)

S

M →

G

F maj 7(5)

E7

1.

2. E7

B E7

E7

E7

E

E Em7 Bm7

Cmaj7 D B7 E C Am

Simile [A]

G H P Fmaj7(b5) E

E Am G H P

G

F maj7(\flat 5)

E7(\sharp 9)

10 12 13 10 12 13 15 13 12 15 12 12

T
A
B

F

Em7

10 8 10 10 10 10 10 8 7 (10) 12 12 7 7 8 9

10 8 10 10 10 8 10 10 10 8 10 8 7 7 8 7 0

Em7

10 7 8 10 12 (10) 8 7 7 10 8 8 12 7 12 7

7 7 8 8 8 8 7 7 7 9 9 9 9 9 9

F

M

Em7

10 8 7 8 10 10 10 10 10 8 7 12 7 7 7 8 9

10 13 10 7 10 10 10 13 13 10 0 7 9 7 8 10 7 8 7 9 9 12 12

Bm

C

D

B7 (M) → E

T A B

T A B

D F

Em7

T A B

T A B

77

Bm

Cmaj7

D

B7

E

T A B

T A B

F

Em7

T A B

T A B

Bm Cmaj7 D B7 S E

F Em7

Em7 Bm Cmaj7 w/S w/S

D B7 E F

78

F Em7 Bm

Cmaj7 D B7 E

F Em7 S S

Em7

w/g

Bm

Cmaj7

8va →

D

B7

E

F

D42

Em7

S S

S S S S

Bm

Bm

D

B7

E

F

Em7

Bm

Cmaj7

D

B7

E

F

Em7

3

Bm

Cmaj7

D

B7

E

T 12 14 14 14

A

B

F

Em7

13 10 13 10

13 13 13 12 10 13

12 9 12 12 9 12

12 10 13 12

80

Bm

Cmaj7

D

B7

E

T 10 8 7 10 8 7 10 8 7 9 7

A

B

F

Em7

T 3 3 3 1 3 2 5 3 2 2 0 2 2 2 5 3 2

Bm

Cmaj7

D

B7

T 7 9 10 7 9 10 7 9 10 7 10 9 7 9 7 8 10 7 8

A

B

E

F

T (10) 8, 12, 9, 10, 12, 14, 12, 13, 12, 10, 13, 12, 10, 12, 11, 9, 11, 9, 12, 10, 9, 10, 12, 9, (10), 12, 10, 12, 9

Em7

Bm

Cmaj7

D B7 E F

T A B

Em7 Bm Cmaj7

T A B

(M) ↓ (M) ↓

D B7 E F Em7

T A B

Em7 Bm Cmaj7 D B7

T A B

E Am L. Rch. Unison

T A B

Am B°maj7 Am C(onG) G (Unison)

T A B

RHAPSODY OF FIRE

炎のラプソディー
Music by Al DiMeola

「ニュー・ディメオラ」とでも言うべき彼の新しい音楽性とその意欲を表わした、アコースティック・ギターとパーカッションによるナンバー。開放弦を利用したオープン、クローズ双方のヴォイシングによるアルペジオが聴かせどころのひとつ。イントロ、[C]などパターンナイズされたアルペジオ部分がそれだが、ギター・アルペジオ奏法の美しさを見事に表現していることがおわかりいただけると思う。ギターにおけるコード・ヴォイシングの方法には、このように表現形態としての可能性が思ったよりもあるものなのである。さて、部分的解説だが、まずイントロ、 $\frac{3}{4}$ 拍子表記にしたのはご覧の様に3拍のパターンだからで、それ以外に深い意味はない。 $C^{\#}m_7$ も $Amaj_7$ も1、2弦の開放をコード・トーンに割り当てる($C^{\#}m_7$ の3度のE、 $Amaj_7$ の5度とEと、9thのB)ことで、クローズ・ヴォイシングを実現している(押さえ方が難しいのは目をつぶった方がいい)

い。Interludeはテーマ[A]にとっては事実上のイントロにあたるもの。これの面白いのは途中まで3度(メジャーならG \sharp 、マイナーならG)がなく、その前が関係調 $C^{\#}m$ なために、6小節目になって『ゲ。マイナーじゃん。』と思わせるところ。そのノリで、[A]、テーマ演奏、[B]、ちょっとしたアドリブ。この[B]あたりにしても以前のディメオラとはだいぶイメージが違い、フレージングなどジャズっぽい。で、先に触れた[C]はアルペジオの聴かせどころである。そのあと[A]で、[D]に繋ぐブレークがあるが、このコード、4弦だけを全部半音ずつ上げたほうがらしいかもしないでお試しあれ。そのブリッジを利用して、[D]で Cm に転調。アドリブしてフィニッシュへ向かう。非常に進行感、コード感のあるいいソロだと思った。エンディング、遂に出た!という部分のB音は基本的にはミス・タッチ。また、実際には全体がもう少しレイド・バックしている。

The sheet music consists of six staves of musical notation for guitar. The top staff shows the treble clef and a tempo of $\text{♩} = 110$. The first section is labeled "Intro." and features a C $^{\#}m_7$ chord. The second section starts with a Amaj $7^{(9)}$ chord. The third section begins with a C $^{\#}m_7$ chord. The fourth section is labeled "rit." and "Fade In". The fifth section starts with an Em 7 chord. The sixth section starts with an E $mmaj_7$ chord.

Em Emmaj7 Em7 Emmaj7 Em Emmaj7 (M)↓ Em7 Emmaj7

Em Emmaj7 Em7 Emmaj7 Em Emmaj7 Em7 Emmaj7

COMP. ~

A Em Emmaj7 Em7 Em7 A7 Dm7

H. P. COMP. 6 Bm Bmmaj7

H. P. COMP. 3 5 3

Bm Bmmaj7

Bm7 Bmmaj7 Bm7 g Bmmaj7 Bm7 COMP. Em7

g 3 COMP. Am7 3 C D

3 3 3 3

B7 S B Em P (C#m7 Dm7 D#m7) Em

D 3 3 3 3

Em Bm

Am B7 S Em7 P

5 3 3 6

Em

Bm

S

T

A

B

Bm

S

Am

B7

T

A

B

Em

(Synth. Melo ~.)

Em7(9)

C

T

A

B

Em7(9)

E♭ maj 7

Fmaj7(#11)

T

A

B

Fmaj7(#11)

B7

Fmaj7

T

A

B

Fmaj7

Em7(9)

T

A

B

Em7(9)

Em7

E♭ maj 7

Am7(9)

Fmaj7(#11)

T

A

B

F maj7(#11) B7 F maj7

F maj7 Gmaj7(#11)

D(onF#) Dmaj7(onF#) A Em

Em E^b A7 Dm7 Bm P B^bm Am Gm

Am Ammaj7 C B7 Em Em7 E F (onG#)(onA) (onA#)

(Em7) G(onB) G[#] (onC) A (onC[#]) A[#] (Gm7)

Cm Cmmaj7 Cm7 Cmmaj7 Cm9

Cm Cmmaj7 Cm7 Cmmaj7 Cm9 (Cm) COMP. Simile

Gm

Fm7

G7

Cm9

Cm

P

P

G7

Fm

G7

Cm9

Cm

Cm

Cm⁽¹¹⁾

COMP.

Cm⁽¹¹⁾

C

Cm⁽¹¹⁾

Fm

G7

Cm

8va →

Cm

(8va) ↓

Cm7⁽¹¹⁾

Cm7⁽¹¹⁾

Cm7⁽¹¹⁾

Cm7

Cm7

Cm7

8va

w/g

w/g



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