



BAND SCORE
**IN THE COURT OF
THE CRIMSON KING**
AN OBSERVATION BY
KING CRIMSON

クリムソン・キングの宮殿／キング・クリムソン

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④："MOONCHILD including THE DREAM and THE ILLUSION" は、"THE DREAM and THE ILLUSION" がフリー・インプロヴィゼイションのパートとなっているため記載されておりません。そのためロバート・フィリップ氏の指示により、表紙その他の場所におけるこの曲の表記は、単に "MOONCHILD" となっています。

21ST CENTURY SCHIZOID MAN

21世紀の精神異常者

Words & Music by Robert Fripp, Ian McDonald, Greg Lake, Michael Giles and Peter Sinfield

プログレの傑作としてロック史上に燐然と輝く当アルバムの中でも、際立ったインパクトで特に有名なのがこの曲。まずE.Guitarについて。ⒶⒷⒸのテーマ部だが、レコードでは何本かのギターがプレイされているらしく、非常に混み入ったサウンドになっている。ここでは、テーマのメロディーはAlto Saxが中心となって受け持つという前提で、それに最もアンサンブルがしつくりくるギター・パートを採譜した。これでは今一つもの足りないという人は、その下段に記譜されたE.Bass(with Fuzz)のパートをギターに置き換えてプレイしてみると、A.Sax/パートをギターでなぞってプレイしてもいいだろう。Bassの聴かせどころはⒹ。これからはリズムが8分の6になり、ベース・パターンもジャズっぽいランニング・ベースとなる。ドラムの手数が増えてくると、この手のリズムはどこをやっているのかわからなくなってしまう

状態に陥りやすいが、それをくい止めるのがベースの役割。しつかりとしたリズム・キープが肝要だ。またこの部分はドラムもかなり自由なプレイを見せている。注目したいのがリズムのとり方。8分の6拍子は通常 $\text{♪} \times 3$ を1単位とした2拍子($\text{♪} \times 3$ の部分は3拍子的になる)でリズムをとるが、 $\text{♪} \times 4$ と考えて4拍子にすることもできる。Ⓓでは2小節単位で $\text{□} \text{□} | \text{□} \text{□}$ という具合に2つのリズムのとり方を同居させて複雑なニュアンスを出している。ⒻのA.Sax, E.Guitar, Bass, Drumsによる超絶技巧ユニゾン・プレイはまだ練習あるのみ。休符のとり方を合わせるのが特に難しそうだが、これは各自きっちりとタイムをとってプレイするというよりも、メンバー同士、目で合図しながら呼吸を合わせるという感じでプレイする方がいいだろう。

The musical score consists of six staves:

- Vocal:** Shows a single melodic line.
- Other:** Shows a melodic line starting with "A.Sax".
- Guitar:** Shows a melodic line starting with "E.Guitar 1".
- Bass:** Shows a melodic line starting with "E.Bass (with fuzz)".
- Bass (T.A.B. notation):** Shows tablature for the bass guitar.
- Drums:** Shows a complex rhythmic pattern with various strokes and rests.

Key changes and time signatures are indicated throughout the score. The vocal part starts with an "Intro. Electric Sound Effect" and then moves to section 2. (D.S. 2.time Straight). The vocal part ends with a "Cm" chord. The other parts continue with their respective melodic lines and rhythmic patterns.

Vocal: F F# G Cm
 Other: F# G
 Guitar: T A B
 Bass: T A B
 Bass: T A B
 Drums:
 6

Chords: F, F#, G, Cm, F, F#, G, B
 Key signature: B-flat major
 Dynamics: 8va, (A.Sax), Electric Noise
 Text: Cat's foot iron claw, Blood rack barbed wire, Death seed blindman's greed, Electric Noise

Vocal: Cm7
 Other:
 Guitar:
 Bass:
 Bass:
 Drums:
 3

Chords: Cm7
 Key signature: B-flat major
 Text: Neuro-surgeons scream, Politi-cians funeral children, Po-et's starving, for more pyre bleed, At para-noia's Innocents raped with nothing he's got he, poi-son door na-palm fire real-ly needs

Vocal: Gm(on B \flat) C Cm F F \sharp G
 Twen-ty first centu- ry schi-zoid man
 Other: (Electric Noise) A.Sax
 Guitar: T 33 53 7 5 45 33 88 1010 88: 31: 42 53
 Bass: T 10 8 10 8 10 12: 3: 44 5
 Drums:
 7

Vocal: Cm F F \sharp G Cm
 Other:
 Guitar: T 45 33 88 1010 88: 16 13 16: 17 14 17 14 17 18 15 18 45 33 88 1010 88: 8va
 Bass: T 10 8 10 10 6 8 H 3: 44 5 10 8 10 8 10 12 18
 Drums:
 7

D F F# G F F# G accel. to $\textcircled{2}$.
 F# G F F# G F F# G F F# G F F# G

Vocal
 Other
Guitar
 Bass
 Bass
 Drums

8 $\frac{6}{8}$

\S_1 [E] Cm G Cm G

Other
Guitar
 Bass
 Bass
 Drums

[E.Bass (with fuzz)]

Cm G Cm G

This section contains five staves. The first staff is labeled "Vocal" and has a treble clef. The second staff is labeled "Other" and has a treble clef. The third staff is labeled "Guitar" and has a treble clef, with TAB notation below it. The fourth staff is labeled "Bass" and has a bass clef. The fifth staff is labeled "Drums" and has a bass clef. Measures 1-4 show the vocal part holding notes, the "Other" part playing eighth-note patterns, the guitar part playing chords, the bass part providing harmonic support, and the drums providing a steady beat.

9

Cm G Cm G

This section continues the musical score. The vocal part remains silent. The "Other" part introduces grace notes and sixteenth-note patterns. The guitar part features more complex chords and fingerings (e.g., 1 2 3, 3 2 1, 3). The bass part includes a dynamic marking "tr" above the staff. The drums provide a rhythmic foundation.

Cm G Cm G

This section continues the musical score. The vocal part remains silent. The "Other" part continues its sixteenth-note patterns. The guitar part introduces grace notes and sixteenth-note patterns. The bass part includes a dynamic marking "8va" (octave up) above the staff. The drums provide a rhythmic foundation.

Cm G Cm to F1.G

Vocal
Other
Guitar
 T A B 5 4 5 6 5 4 3 5 5 4 5 6 7 8 6 7 8 6 7 8 6 7 8 6
Guitar
 T A B
Bass
 T A B 5 3 6 3 5 6 5 6 5 3 5 4 5 4 5 5 4 5 5
Drums

10

F Cm

Vocal
Other
Guitar
 T A B 6 6 8 6 8 6 6 8 6 5 H.C.
 E.Guitar 2 →
Guitar
 T A B 8 8 8 10 10 11 8 10 10 11 H.C.
Bass
 T A B 3 3 1 3 3 3 1 3 3 3 1 3 H
Drums

Cm

This section starts in C major. The vocal part is silent. The other instruments provide harmonic support.

Guitar (T.A.B.):

- Measures 1-2: Open strings (E, A, D, G) with fingerings 3 4 6 and 3 4 6.
- Measure 3: Fret 6 (A) at 6, 6, 8.
- Measure 4: Fret 6 (A) at 6, 6, 8.
- Measure 5: Fret 6 (A) at 6, 8, 5.
- Measure 6: Fret 6 (A) at 6, 8, 5.
- Measure 7: Fret 6 (A) at 6, 8, 5.
- Measure 8: Fret 6 (A) at 6, 8, 5.
- Measure 9: Fret 6 (A) at 6, 8, 5.
- Measure 10: Fret 6 (A) at 6, 8, 5.
- Measure 11: Fret 6 (A) at 6, 8, 5.

Bass (T.A.B.):

- Measures 1-2: Open strings (E, A, D, G).
- Measure 3: Fret 3 (E), Fret 4 (A), Fret 4 (D).
- Measure 4: Fret 5 (B), Fret 4 (A), Fret 4 (D), Fret 3 (G).
- Measure 5: Fret 3 (E), Fret 4 (A), Fret 4 (D), Fret 3 (G).
- Measure 6: Fret 3 (E), Fret 4 (A), Fret 4 (D), Fret 3 (G).
- Measure 7: Fret 3 (E), Fret 4 (A), Fret 4 (D), Fret 3 (G).
- Measure 8: Fret 3 (E), Fret 4 (A), Fret 4 (D), Fret 3 (G).
- Measure 9: Fret 3 (E), Fret 4 (A), Fret 4 (D), Fret 3 (G).
- Measure 10: Fret 3 (E), Fret 4 (A), Fret 4 (D), Fret 3 (G).
- Measure 11: Fret 3 (E), Fret 4 (A), Fret 4 (D), Fret 3 (G).

Drums:

- Measures 1-2: Rests.
- Measure 3: Hi-hat (H.H.) at 11.
- Measure 4: Hi-hat (H.H.) at 10, 10, 8.
- Measure 5: Hi-hat (H.H.) at 8.
- Measure 6: Hi-hat (H.H.) at 10, 10, 11.

II

G

This section starts in G major. The vocal part is silent. The other instruments provide harmonic support.

Guitar (T.A.B.):

- Measures 1-2: Rests.
- Measure 3: Double bar line.
- Measure 4: Rests.
- Measure 5: Double bar line.
- Measure 6: Rests.
- Measure 7: Double bar line.
- Measure 8: Rests.
- Measure 9: Double bar line.
- Measure 10: Rests.
- Measure 11: Double bar line.
- Measure 12: Rests.

Bass (T.A.B.):

- Measures 1-2: Rests.
- Measure 3: Fret 10 (E), Fret 12 (A), Fret 12 (D), Fret 12 (G).
- Measure 4: Fret 12 (E), Fret 12 (A), Fret 12 (D), Fret 12 (G).
- Measure 5: Fret 10 (E), Fret 12 (A), Fret 12 (D), Fret 12 (G).
- Measure 6: Fret 12 (E), Fret 12 (A), Fret 12 (D), Fret 12 (G).
- Measure 7: Fret 12 (E), Fret 12 (A), Fret 12 (D), Fret 12 (G).
- Measure 8: Fret 12 (E), Fret 12 (A), Fret 12 (D), Fret 12 (G).
- Measure 9: Fret 12 (E), Fret 12 (A), Fret 12 (D), Fret 12 (G).
- Measure 10: Fret 12 (E), Fret 12 (A), Fret 12 (D), Fret 12 (G).

Drums:

- Measures 1-2: Rests.
- Measure 3: Double bar line.
- Measure 4: Rests.
- Measure 5: Double bar line.
- Measure 6: Rests.
- Measure 7: Double bar line.
- Measure 8: Rests.
- Measure 9: Double bar line.
- Measure 10: Rests.
- Measure 11: Double bar line.
- Measure 12: Rests.

Vocal: G Cm
 Other: 2x; A.Sax Solo (with Freaky Notes) →
 Guitar: T A B: H.C. H.C.
 Guitar: T A B:
 Bass: T A B: 10. 10. 13. 12. 10. 11. 11. 10.
 Drums: Foot H.H.
 I2

Vocal: Cm
 Other:
 Guitar: T A B: U H.D. H.U. H.D. S
 Guitar: T A B:
 Bass: T A B: 10. 10. 13. 13. 12. 12. 11.
 Drums

Cm

Vocal

Other

Guitar

T A B 11 12 14 14 11 13 S H P 13 16 15 16 15 15 16

Guitar

T A B

Bass

T A B 3 3 1 1 3 3 1 3 3 3 5 5 6 3 5 3 5 3 5

Drums

13

Cm

Vocal

Other

Guitar

8va H.C H.C U D S H H H C 16 16 17 16 15 13 15 14 12 12 14 15 13 15 16

Guitar

T A B

Bass

T A B 3 1 3 1 3 1 3 1 3 1 3 5 4 5 5 4 5

Drums

Vocal

Other

Guitar

T A B
16 13 13* 15 17 18* 19 20 22 22 22

H.C H.U

Guitar

Bass

T A B
15 17 15 14 15 17 13 12 10* 8 7 6* 5 3 1 1 0

Drums

14

Cm

Vocal

Other

Guitar

T A B
* 18 17 15 13 14 13 13 13 12 14 13 11 10 11 10 7 8 10

P H tr (8va) tr S

Guitar

Bass

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

Drums

Cm

Vocal

Other

Guitar

T A B 7 8 10 8 8 7 8 7 8 10 7 8 10 7 8 10 7 8 10 10 10 10 8 10 11

H.C

Guitar

T A B

Bass

T A B 3 5 3 2 3 0 1 0 3 6 5 3 5 5 5 17

Drums

15

Cm

Vocal

Other

Guitar

S 8va S C H.U H.U H.U H.D P

T A B 11 12 12 13 16 16 16 16 13 13 13 13 13 16 13 11

Guitar

T A B

Bass

8va → H P C C P H H H (8va) ↓

T A B 15 17 15 17 15 17 17 17 17 17 17 15 15 17 15 17 15 17 17 17

Drums

1. Cm

This musical score page contains six staves of music. The first staff is labeled "Vocal". The second staff is labeled "Other". The third staff is labeled "Guitar" with "T A B" below it. The fourth staff is also labeled "Guitar". The fifth staff is labeled "Bass". The sixth staff is labeled "Drums". Measure 1 starts with a rest for the vocal and other parts. The guitar part has several grace notes and slurs. Measures 2-6 show more complex patterns for the guitar and bass, with various articulations like H.C, H.U, U, R.H, P, and S. The drums provide a steady rhythm throughout.

16

Cm

This musical score page contains six staves of music. The first staff is labeled "Vocal". The second staff is labeled "Other". The third staff is labeled "Guitar" with "T A B" below it. The fourth staff is also labeled "Guitar". The fifth staff is labeled "Bass". The sixth staff is labeled "Drums". Measures 7-12 continue the musical style established in the previous section. The guitar part features slurs and grace notes, with specific fingerings like 8, 10, 11, 12, 13, 13, 13, 0, 18, 18, 18, 18, 0, 15, 13, 11, 13, 11, 12, 11, 10. The bass part provides harmonic support with its own rhythmic patterns.

12. Cm

Vocal

Other

S

S

Guitar

T A B

Guitar

T A B

Bass

T A B

Drums

17

Cm

H Cm

Vocal

Other

Guitar

T A B

Guitar

T A B

Bass

T A B

Drums

Cm

Vocal

Other

Guitar T A B

Guitar T A B

Bass T A B

Drums

18

Cm G

Vocal

Other

Guitar T A B

Guitar T A B

Bass T A B

Drums

G

I G

This musical score page shows measures 1 and 2. The vocal part is silent in measure 1. In measure 2, it enters with eighth-note patterns. The other parts (Guitar, Bass, Drums) provide harmonic support. Measure 2 includes tablature for the guitar strings (T, A, B) with specific fingerings like 3 6, 3 4 5, etc.

Vocal

Other

Guitar T A B

Bass

Drums

19

G

C

This musical score page shows measures 3 and 4. The vocal part is silent in measure 3. In measure 4, it enters with eighth-note patterns. The other parts continue to provide harmonic support. Measure 4 includes tablature for the guitar strings (T, A, B) with specific fingerings like 3 6, 3 4 5, etc.

Vocal

Other

Guitar T A B

Bass

Drums

20

G D C

Vocal

Other

Guitar T A B

Guitar T A B

Bass T A B

Drums

This musical score page contains six staves. The first three staves represent the 'Vocal', 'Other', and 'Guitar' (T, A, B) parts. The 'Guitar' staff includes tablature with fingerings like 3, P, P, P3P, and 3. The fourth staff is another 'Guitar' staff (T, A, B). The fifth staff is 'Bass' (T, A, B) with tablature including 3, 10, 10, 10, 10, 10, 10, 12, 12, 12, 12, 10, 10, 10, 10, 10. The sixth staff is 'Drums'. Measure 20 starts with a rest for the vocal, followed by eighth-note patterns for the other instruments. Measure 21 begins with a 'G' chord for the vocal.

20

G J G

Mute

Vocal

Other

Guitar T A B

Guitar T A B

Bass T A B

Drums

This musical score page continues from measure 20. It features six staves: Vocal, Other, Guitar (T, A, B), Guitar (T, A, B), Bass (T, A, B), and Drums. Measures 20 and 21 are identical, starting with a 'G' chord for the vocal. The 'Other' and 'Guitar' (T, A, B) staves show eighth-note patterns. The 'Bass' staff has tablature with 10, 10, 10, 10, 10, 10, 10, 12, 12, 12, 12, 10, 10, 10, 10, 10. The 'Drums' staff shows a pattern of eighth and sixteenth notes. Measure 21 includes a 'Mute' instruction over the guitar and bass staves.

G C

Vocal

Other

Guitar A B

Ukulele

T A B

Bass T A B

Drums

(Mute)

G D C

Vocal

Other

Guitar P P T A B

Guitar T A B

Bass T A B

Drums

21

Vocal G
 Other
 Guitar T A B
 6 7 6 8 7 6 5 7 8 5 7 8 5
 6 7 6 8 7 6 5 7 8 5 7 8 5
 3
 Guitar T A B
 Bass T A B
 12 12 12 7 12 10 10 10 7 10 7 10
 Drums D.S.1.

22 Φ1. Coda G
 Vocal
 Other
 Guitar H H H H
 7 8 6 7 8 6 7 8 6 7 8 6
 Bass E.Bass (with fuzz) →
 10 12 10 12 (10) 12 10 12 10 12 10
 Drums D.S.2.

Coda

F F# G F F# G F F# G N.C.

Vocal

Other

Guitar 1

Bass

Bass

Drums

accell.

Free Improvisation

Free Improvisation

Free Improvisation

Free Improvisation

Free Improvisation

Free Improvisation

23

N.C.

Vocal

Other

Guitar 1

Bass

Bass

Drums

I TALK TO THE WIND

風に語りて

Words & Music by Ian McDonald and Peter Sinfield

前曲のドギツさと比較すると、あまりにも上品でソフトな仕上がりのこの曲。ヘタをすると単なる軟弱ポップスになってしまうので要注意。この曲のポイントとなっているのは、フルートとクラリネットによるクラシック調のアンサンブル。最近のシンセサイザーはこの手の音色は容易に出るので、本物をプレイできなくともサウンド的にはシンセで充分まにあうだろう。ただし、後半に見られるフルート・ソロのように、ジャズ・フルート的な力のこもった息使いのプレイはなかなかシンセでは再現しづらい。もしシンセでチャレンジするなら、ペロシティ値でハードな音色とソフトな音色が切り換わるように音色をセッティングし、指先のタッチの強弱で息使いの違いが出せるように工夫するといいだろう。E.Guitarは要所のみでプレイされており、コード弾きは一切な

い。田のフレージングはハーモニクスをうまく使っている。ハーモニクスの余韻をミュートしてしまわないよう、次の音をピッキングする際不必要な弦に触れないこと。田のギター・ソロでは、フレーズを歌わせるうえでスライド・プレイが大きな効果を出している。スライドはご承知のとおり指板上で指をすべらせてプレイするわけだが、ピッキングのアタック感がなく、音程がすべるようにならうので、非常にめらかなプレイが可能となる。ここでは半音(隣のフレット)のスライドから長3度(フレット5つ分)のものまでいろいろプレイされているが、ひと口にスライドといっても、こういった音程幅とのかね合いや、スライドするスピードやタイミングによってずい分ニュアンスが変化するので、レコードをよく聴いてその歌い方のコツをつかむように。

24

The musical score consists of six staves. From top to bottom:
 - **Vocal:** Shows melodic lines with various dynamics and phrasing.
 - **Other:** Features Flute and Clarinet parts, with the Clarinet part often overlapping the Vocal.
 - **Keyboard:** Includes A.Piano, providing harmonic support.
 - **Guitar:** Shows E.Guitar parts, which are more prominent in certain sections.
 - **Bass:** Provides the harmonic foundation with deep bass notes.
 - **Drums:** Handles the rhythmic patterns, including snare, bass, and cymbal hits.
 The score is set against a background of six horizontal lines, each corresponding to a different pitch level. Chords are indicated above the staves: Intro., E, Cmaj7, Gmaj7, F#m7, and B7.

A E Cmaj7 Gmaj7 3 F#m7 B
 Said the straight man to the lat man where have you been
 - - - -
 Other
 Keyboard
 Bass
 Drums

This section shows a vocal line with lyrics "Said the straight man to the lat man where have you been". The keyboard part includes a bass line with notes labeled 8, 9, 10, 9, 9. The bass part has notes labeled 7, 8, 10, 9, 9. The drums provide a steady beat.

25

E Cmaj7 Gmaj7 F#m7 B
 I've been have and I've been the and I've been in be - tween
 - - - -
 Other
 Keyboard (Clarinet) → (A. Piano) ↓
 Bass
 Drums

This section continues the vocal line with lyrics "I've been have and I've been the and I've been in be - tween". The keyboard part features a clarinet entry and a piano part. The bass part has notes labeled 4., 4., 4. The drums play a rhythmic pattern.

26

Vocal: B E Bm7 E Bm7 3
I talk to the wind _____ My words _____ are all carried away

Other: (Flute) →

Keyboard: 8 8 8 8 8 8

Guitar: E.Organ → Harm. Harm.
T A B 12 12 7 7 11 9 11 9
P 12 12 7 7 11 11 9 11

Bass: T A B 7 7 9 9 9 11

Drums:

E Bm7 Am7 B
I talk to the wind _____ The wind does not hear

Other:

Keyboard: 8 8 8 8 8 8

Guitar: Harm. Harm.
A B 9 12 12 7 7 11 9
U D 9 9 8

Bass: T A B 7 7 5 7

Drums:

Vocal

Am7 to **B** 1.2.

The wind can -not hear..... I'm on the out-side
You don't pos-sess me Don't look-ing in -side
im-press me

Other

Keyboard

(E.Organ)

Guitar

U D (2x tacet) A.Piano

T A B UD

Bass

T A B ⑤ ⑦ ⑦ ⑧

Drums

27

Vocal

Gmaj7 F#m7 B E Cmaj7

what do I see
Just up -side my mind Much con-fu - sion
Can't in-struct me dis-il -lu - sion
or con-duct me

Other

Keyboard

Guitar

Bass

T A B ⑩ ⑨ ⑨

Drums

4.

28

Vocal: Gmaj7 F#m7 B B D E.

Other: Just All a-round me up my time not hear

Keyboard: 4. (E.Organ) C (A.Piano)

Guitar: T A B C

Bass: T A B 4. 7 7

Drums:

Vocal: Cmaj7 Gmaj7 F#m7 B E

Other:

Keyboard: 8 8 8 8

Guitar: T A B

Bass: T A B 8 10 9 9 9 7

Drums:

Vocal: Cmaj7 - Gmaj7 - F#m7 - B - E E

Other: (Guitar part)

Keyboard: (Piano part)

Guitar: (Guitar part)

Bass: T A B ⑧ ⑩ ⑨ ⑨ ⑦ ⑦

Drums: (Drum part)

29

Vocal: Cmaj7 - Gmaj7 - F#m7 - B - E

Other: (Guitar part)

Keyboard: (Piano part)

Guitar: (Guitar part)

Bass: T A B ⑧ ⑩ ⑨ ⑨ ⑦ ⑦

Drums: (Drum part)

Vocal

Cmaj7 Gmaj7 F#m7 B

Other

Keyboard

Guitar

Bass

Drums

D.S.

30

Vocal

F E Cmaj7 Gmaj7 3 F#m7 B

Said the straight man to the late man Where have you been

Other

Keyboard

A. Piano →

Guitar

Bass

Drums

Coda

Vocal

B

not hear.

Other

Keyboard

(E.Organ)

Guitar

B

Bass

Drums

Vocal: E Cmaj7 Gmaj7 F#m7 B
 I've been hear and I've been the and I've been in be - tween

Other: (empty)

Keyboard: (empty)

Guitar: (empty)

Bass: (empty)

Drums: (empty)

31

Vocal: G E Cmaj7 Gmaj7 F#m7 B
 Other: (empty)

Keyboard: (empty)

Guitar: (empty)

Bass: (empty)

Drums: (empty)

E C H Emaj7 Cmaj7

Vocal
Other
Keyboard
Guitar
Bass
Drums

32

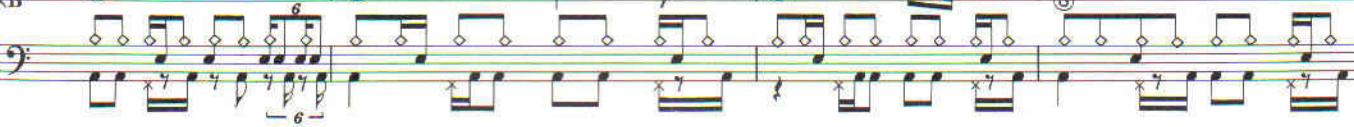
Gmaj7 F#m7 B Emaj7 Cmaj7

4.

Vocal
Other
Keyboard
Guitar
Bass
Drums

Vocal: Gmaj7 - F#m7 - B - Emaj7 - Cmaj7
 Other: 
 Keyboard: 4.
 Guitar: T A B
 Bass: T A B 
 Drums: 

33

Vocal: Gmaj7 - F#m7 - B - Emaj7 - Cmaj7
 Other: 
 Keyboard: 8 4.
 Guitar: T A B
 Bass: T A B 
 Drums: 

34

Gmaj7 F#m7 B Emaj7 Cmaj7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Gmaj7 F#m7 B Emaj7 Cmaj7

Vocal

Other

Keyboard

Guitar

Bass

Drums

Vocal: Gmaj7 - - Emaj7
 Other: 8va -
 Keyboard: -
 Guitar: -
 Bass: -
 Drums: -

35

Vocal: Cmaj7 - - F#m7 -
 Other: -
 Keyboard: -
 Guitar: -
 Bass: 4.
 Drums: -

Fade Out

EPITAPH

エピタフ(墓碑銘)

Words & Music by Robert Fripp, Ian McDonald, Peter Sinfield, Michael Giles and Greg Lake

とにかく悲しく美しい、クリムゾンならではのマイナー・バラード。このサウンドのポイントとなるのは、①IntroのE.Guitarのメロディー、②全編に流れるA.Guitarのアルペジオ、③Mellotronによるストリングス・サウンドの3点だ。まず①について。キメどころとなるのは多用されているハーフ・チョーキング。注意点は音程が上がりすぎてしまわないこと。特に弦を持ち上げておいてからピッキングするH.Uの場合には、ついついいい加減な音程になりがちなので、ていねいにプレイすることを心がけてもらいたい。またフレーズの流れはとにかくレガートに。次に②。実はこのアルペジオは、この曲だけでなく、「クリムゾン・キングの宮殿」にも使われている、ロバート・フリップの得意技。ポイントはEmとAmのところで、Emでは $\frac{4}{4}$ のF#音、Amでは $\frac{5}{4}$ のC

音を押える点。前者は $\frac{9}{8}$ のG音と、後者は $\frac{10}{9}$ のB音とそれぞれ半音でぶつかり、add 9thの刺激的なサウンドを作っている。また特に後者の場合は、 $\frac{5}{4}$ を押さえることにより2弦より3弦の方が高い音程となり、普通のアルペジオにはない響きが生まれ効果的だ(以上Introの2、4小節目を参照のこと)。そして③。メトロロンと言えばクリムゾン、クリムゾンと言えばメトロロンと言われるくらいクリムゾンにとってメトロロン・サウンドの比重は大きい。中でも特に印象的なのが当曲のようなストリングス。このもの悲しいサウンドの秘訣は、かすれ気味の音色とちょっと不安定なピッチ。シンセのストリングス・サウンドでもまあ大体同じような音は出るが、もしとことんクリムゾンっぽさをねらうのであれば、そこらへんのニュアンスにも凝ってもらいたい。

G/D harp

36

Em

Intro Em D Am7

Vocal

Other Strings(Mellotron)

E.Guitar

A.Guitar

Bass

Drums Timpani

Vocal: B(5) - B - Em - D - Am7
 Other: H.C H.D H.U H.C.H.D H.D H.U H.C H.D H.C.H.D H.U H.C H.D H.C.H.D H.U
 Guitar: T A B T A B T A B T A B
 Bass: T A B T A B T A B T A B
 Drums:
 37

Vocal: B(5) - B - Em - D
 The wall on which the prophets wrote is
 Other:
 Guitar: H.U H.D H.U H.D H.U H.D
 Bass: T A B T A B T A B T A B
 Drums:
 (Timpani)

Vocal

Am B Em D

crack-ing at the seams Up - on the in - stru -ment of death

Other

Fade In

Guitar

T A B

Guitar

T A B

Bass

T A B 5. 7. 9. 9.

Drums

38

Vocal

Am7 B(5) B Em D

the sun-light bright- ly gleams When eve-ry man is torn a - part

Other

8 8

Guitar

T A B

Guitar

T A B

Bass

T A B 4. 4. 7. 9. 9. 5. 7. 7.

Drums

X

Vocal

Am7 B(♯5) B Em D

with night-mares and with dreams Will no one lay the - lau - rel wreath when

Other

Guitar

Guitar

Bass

Drums

This section contains five staves. The first staff (Vocal) shows a melody with lyrics. The second staff (Other) has sustained notes. The third staff (Guitar) shows tablature with fingerings. The fourth staff (Bass) shows bass notes with slurs. The fifth staff (Drums) shows standard notation with rests.

39

Vocal

Am7 B(♯5) B C Em Bm

sil - lence drown the scream Con - fu - sion will be my e - pi - taph As I

Other

Guitar

Violin

Bass

Drums

This section contains six staves. The first staff (Vocal) continues the melody with lyrics. The second staff (Other) has sustained notes. The third staff (Guitar) shows tablature. The fourth staff (Violin) shows violin parts with slurs. The fifth staff (Bass) shows bass notes. The sixth staff (Drums) shows standard notation.

Vocal Em Bm Em Bm
 crawl a crack-ed and brok-en path If we make it we can all sit back and laugh But I
 (E.Organ) ↓

Other

Guitar T A B T A B T A B T A B

Guitar T A B T A B T A B T A B

Bass T A B T A B T A B T A B

Drums

40 D C Bm C Bm to

Vocal fear to-mor-row I'll be cry - ing Yes I fear to-mor-row I'll be cry - ing Yes I
 Strings(Mellotron) →

Other

Guitar H T A B H T A B

Guitar T A B T A B T A B T A B

Bass 8 9 10 7 8 9 7 8 9 7 9 9 7

Drums

Vocal

C B E Em

fear to-mor - row I'll be cry - ing

Other

Guitar

T A B H.C H.C

Guitar

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

Bass

T A B 8 9 10 7 8 9 //

Drums

41

D Am7 B(\$5) B F Em

Be - tween the i - wa-tered by - ron - the -

Other

H.U H.C.H.D H.D H.C.H.D.H.U.D H.C H.D (E.Guitar)

Guitar

T A B 7 7 7 7 7 7 5 7 7 7

Guitar

T A B 2 0 2 0 0 2 5 0 5 2 7 6 5 4 4 5 6 7 6 4 4 4 4 6 1 2 3

Bass

T A B 5 7 5 7 7 9 9 9 9

Drums

Vocal: D - gates of fate Who know seeds of time and who were sown And
Am7

Other: ♫ B

Guitar: T A B

Guitar: T A B 1 2 3 1 2 3 4 5 6 7 4 5 6 7

Bass: T A B 5 7 5 7 5 7 9 9 5 5 7 5 8 5 7 5 5 7

Drums:

42 2. B(♯5) B G Em D 1. Am7

Vocal: known know-ledge is fate of all a man-kind friend see If Is no one sets the

Other: ♫ B

Guitar: Gut Guitar T A B 8 9 7 9 8 9 7 9 8 9 9 7 7 7 7 7 5 5 5 7 5 5 5 7

Guitar: T A B 4 5 6 7 4 5 6 7 1 2 3 4 1 2 3 5 6 7

Bass: T A B 7 9 9 5 7 9 7 5 7 5 7 7 5 7 7 5 7

Drums:

2.

Vocal: B(♯5) B Am7 B(♯5) B

rules The in the hand of fools

Other:

Guitar (T A B):

7	8	8	10	8	7	8	9	8	7	8	9
A	8	9	8	9	8	9	8	9	8	9	8
B	9	8	9	8	9	8	9	8	9	8	9

Guitar (T A B):

x	x	x	x	x	x	x	x	x	x	x	x
A	●	●	●	●	●	●	●	●	●	●	●
B	4	5	6	7	4	5	6	7	5	6	7

Bass (T A B):

9	9	7	7	9	7	9	9	7	9	7	9
A	7	7	5	7	5	7	5	7	7	7	7
B	7	7	5	7	5	7	5	7	7	7	7

Drums:

43

Cdim

Vocal:

Other:

Guitar (T A B):

8va bassa → (A. Piano) → (8va bassa)

Guitar (T A B):

Bass (T A B):

Drums:

43

Vocal: H Em D(on F#) Am

Other: [Strings(Melottron)]

Guitar: T A B

Guitar: T A B 0 2 4 0 0 4 2 // 2 0 2 0 2 0 0 2 0 1 0 0 2 0 0 1 0 2 5 0 5 0 5 2 //

Bass: T A B 7 7

Drums:

44

Vocal: B(#5) B Em D Am

Other:

Guitar: Clarinet → Fagot →

Guitar: T A B 7 6 5 4 4 5 6 7 6 4 4 4 4 6 1 2 3 4 1 2 3 4 1 2 3 4 5

Bass: T A B 7 5 5

Drums:

Vocal

B($\#5$) B Em D Am B($\#5$) B

Other

Guitar

T A B

Guitar

T A B 4. 4.

Bass

T A B 4. 4.

Drums

45

Vocal

Em D Am B($\#5$) B

Other

Guitar

T A B

Guitar

T A B 4. 4.

Bass

T A B 4. 4.

Drums

Em D Am B(5) B 3

The
(Clarinet)
(Fagot)

46

I Em (4times Repeat) D 1. 2. 3. Am7 3 3

wall - on the in - on which the pro - phets wrote Is crack-ing at the
e - very man - stru - torn a - part death The sun-light bright-ly and with
no one lay the rel wreath With When night - mares

Strings(Mellotron) → Gut Guitar →

14.

Vocal: B(5) B Am7 B(5) B

seems gleams dreams Up When Will si -lence drowns the screams Con-

Other: [Strings(Mellotron)]

Guitar: (Gut Guitar)

Bass: D.S.

Drums:

Coda

Vocal: C Bm C

fear to-mor -row I'll be cry - ing cry

Other: [Strings(Mellotron)]

Guitar: (E.Guitar)

Bass: D.S.

Drums:

Bm C Bm C

Vocal: - ing cry - - - ing Yes I fear to -mor-row I'll be

Other:

Guitar: T A B T A B

Guitar: T A B

Bass: T A B T A B

Drums:

48

Bm C Bm C

Vocal: cry -ing Yes I fear to-mor-row I'll be cry-ing Yes I fear to -mor-row I'll be

Other:

Guitar: T A B T A B

Guitar: T A B

Bass: T A B T A B

Drums:

Vocal: Bm cry - ing

Other: #

Guitar: 3 3 3 3 3 3 5

Guitar TAB: 3 8 7 5 4 3 3 5

Guitar: #

Bass: 7 9 7 9 7 10 8 8 10 7 9 7 9 6 7

Drums: 7 6 7 6 7 6 7 6 7 6 7 6 7 6 7

49

Vocal: [K] C Bm C Bm

Other: #

Guitar: 3 3 3 3 3 3 8 7 8 5 4 5 7 4 7

Guitar: #

Bass: 8 9 10 7 8 9

Drums: 8 10 8 10 7 9 7 6 6 8 8 10 10 7 9 7 7 7 7 7

Repeat & Fade Out

MOONCHILD

ムーン・チャイルド

Words & Music by Robert Fripp, Michael Giles, Greg Lake, Ian McDonald and Peter Sinfield

12分あまりに及ぶこの曲だが、その大半は耽美的なフリー・インプロヴィゼイションとなっている。その部分は採譜が不可能なので、冒頭からフリー・インプロヴィゼイションに至るまでの部分のみを掲載した。全体的にモヤのかかったような幻想的なサウンドとなっているが、中でもE.Guitar 1のフレーズは実にメランコリック。リバーブをかなり深めにかけ、音が長く伸びせるようコンプレッサーも併用すると効果的だ。E.Guitar 2は小指で $\frac{5}{2}$ 、薬指で $\frac{5}{3}$ を押えるのが基本フォーム。ほか以外はすべて、この2指を固定したままプレイする。Introを例にとると、Amでは人差指で $\frac{2}{4}$ 、Am7では中指で $\frac{5}{4}$ 、Am6では人差指で $\frac{4}{4}$ 、Fm(maj7)で

は人差指で $\frac{3}{4}$ 、中指で $\frac{4}{6}$ を押える。その間ずっと薬指と小指は $\frac{5}{3}$ 、 $\frac{5}{2}$ を押えたままだ。Mellotronの音はヴァイオリン1台分の音色で、ストリングスと呼ばれるアンサンブル・サウンドとは違う。シンセでプレイする場合には、弦をこするようなニュアンスをうまく出したいところだ。また、全音符など音を伸ばすところでは、ゆるくピブラートをかけないと味もそつけなくなってしまう。シンセの場合、フレーズを音楽的に鳴らせるためには、音色の選び方と同時にピブラートとか細かいピッチ・ペンドなどが必要なことが多いことを認識しておこう。Vibeはエレピ系の音色で代用してもいいだろう。

50

The musical score consists of six staves:

- Vocal:** Shows the vocal line with lyrics: "Call her".
- Other:** Shows the Violin/Mellotron part.
- Guitar:** Shows the E.Guitar 1 part with fingerings (e.g., 5, 10, 12) and string markings (A, B).
- Guitar:** Shows the E.Guitar 2 part with fingerings (e.g., 2, 5, 5, 5, 5, 4, 3, 4, 5, 5, 5, 4, 3, 5, 3) and string markings (T, A, B).
- Vibe:** Shows the Vibe part.
- Drums:** Shows the Drum part.

Chords indicated in the score include Am, Am7, Am6, Fm(maj7)(on A♭), Am, Am7, Am6, and Fm(maj7)(on A♭). The score also includes various dynamic markings and performance instructions.

Vocal

A Am Am7 Am6 Fm(maj7)(on A^b) Am Am7 Am6 Fm(maj7)(on A^b) Am Am7

moon-child moon-child
Danc-ing in the schal-lows of a riv-er
Gath-er-ing the flow-ers in a garden
Lone-ly moon-child Lone-ly moon-child

Other

1x 2x only

Guitar

T A B 12 12 12 12 12 12

Guitar

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

Drums

Ix tacet

51

Vocal

Am6 Fm(maj7)(on A^b) Am Am7 Am6 Fm(maj7)(on A^b) [B] Dm Em7

Dream-ing in the sha-dow of the wil-low
Drift-ing on the e-choes of the hours
(2x only)

Other

(Violin)

Violin

T A B 12 12 9 10 12 12

Guitar

T A B # # 5 7 6 5 7 9 8 7

Drums

(Ix tacet)

51

Vocal: Am G Fmaj7 Dm7 Em7 Am Fmaj7 Dm7 Em7

Other:

Guitar (TAB): T A B

Guitar (TAB): T A B

Drums:

Bell

52

Vocal: Am G Fmaj7 Dm Em7 1. Fmaj7 Am [C] Am Am7

Other:

Guitar (TAB): T A B

Guitar (TAB): T A B

Drums:

Bell

Flute(Mellotron)

Violin

Vocal

Am6 Fm(maj7)(on A♭) Am Am7 Am6 Fm(maj7)(on A♭) Am Am7 Am6 Fm(maj7)(on A♭)

Other

Guitar

T A B 12 13 16 16 20 20 17 19 19 20 17 17 12 12 13 15 13 13 9

Guitar

T A B 0 4 5 5 3 5 5

Bass

#

Drums

#

53

Vocal

Am Am7 Am6 Fm(maj7)(on A♭) Fmaj7 Am [2.] D Freely
She's a sun child

Other

Guitar

T A B 10 12 12 5 10 12 12

Bass

#

Drums

#

Free Improvisation

Free Improvisation

Free Improvisation

THE COURT OF THE CRIMSON KING

クリムゾン・キングの宮殿

Words & Music by Ian McDonald and Peter Sinfield

まずA.Guitarについて。最も重要な役割を担っている部分は、**A****B****C**などヴォーカルのバックイング・プレイのところ。**図1～4**小節目は12フレットのハーモニクスを使ってプレイするのがミソ。注意点は、1小節目を例にとると2～3拍目の音を押弦するときに1～3弦に触れてしまってハーモニクス音をミュートしないようにすること。**図5～6**小節目のアルペジオは、人差指で $\frac{2}{4}$ 、小指で $\frac{5}{4}$ を押えた形が基本フォーム。この形で5小節目の1～2拍を弾き、あとは中指で $\frac{3}{4}$ 、薬指で $\frac{4}{4}$ というように押弦してプレイする。**図7**では1～4小節もアルペジオでプレイするが、要領は同じだ。キーボードのメインとなるパートはMellotronによるIntroのストリングス。バンドでやる場合、キーボーディストがひとりだったら、このパートを両手でしっかりとプレイするべきだろう。

図8はあやつり人形の踊りのようなオルガン・プレイ。リズムもちよつとズッコケ気味にし、たどたどしく弾くと感じができる。なあ、ここからは1音上に転調しているので要注意。DrumsはIntro.**図9**などのバス・ドラムとスネアのコンビネーションが聴かせどころのひとつだ。また6連符などを駆使したフィルは思いきりハイに叩いていいだろう。**図10**はFluteのソロだが、ここではDrumsはオブリガート的にプレイされており、リズム・キープをするパートがない。各パートがそれぞれにタイム感を合わせてプレイすることが大事なわけだが、特にベースは、時折プレイする16分音符など細かい譜割のフレーズが、アンサンブル全体のリズムの核となっていることを認識して、しっかりとリズムをとるように。

54

The musical score consists of six staves, each representing a different instrument or part of the ensemble. The staves are arranged vertically from top to bottom as follows:

- Vocal:** The top staff, written in treble clef and common time (indicated by a 'C'). It contains a single note followed by a bar line.
- Other:** The second staff, written in treble clef and common time. It features a single note followed by a bar line, with an arrow pointing to the label "Strings(Mellotron)".
- Keyboard:** The third staff, written in treble clef and common time. It features a single note followed by a bar line, with arrows pointing to the labels "E.Piano(treble tone like Harpsicord)" and "A.Piano(with 8va lower)".
- Guitar:** The fourth staff, written in treble clef and common time. It features a single note followed by a bar line, with an arrow pointing to the label "A.Guitar". Below the staff, there are fingerings and string numbers (e.g., 5, 6, 7, 3, 4, 5, 2, 3, 4) indicating specific playing techniques.
- Bass:** The fifth staff, written in bass clef and common time. It features a single note followed by a bar line.
- Drums:** The bottom staff, written in bass clef and common time. It features a single note followed by a bar line.

Measure labels include "Intro.", "D", "C", "Bsus4", and "B". The score uses various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. Arrows on the left side of the score point to specific parts of the music, identifying the instruments performing them.

1. B 2. B

Vocal: The rust-ed chains of pri-son moon Are shat-tered by the sun I

Other: (Strings)

Keyboard:

Guitar: (o)=Harm.

Bass:

Drums:

The rust-ed chains of pri-son moon Are shat-tered by the sun I

I

55

Vocal: Em Em(#5) Em6 Em(#5) Am Am(#5)

walk a road ho-ri-sons change The tour-na-ment's be-gun The purple pip-er play his tune The

Flute tr tr

Other:

Keyboard:

Guitar:

Bass:

Drums:

Vocal: Em Em(#5) Em6 Em(#5) Am Am(#5)

walk a road ho-ri-sons change The tour-na-ment's be-gun The purple pip-er play his tune The

Flute tr tr

Other:

Keyboard:

Guitar:

Bass:

Drums:

Vocal: Em Em(#5) Em6 Em(#5) Am Am(#5)

walk a road ho-ri-sons change The tour-na-ment's be-gun The purple pip-er play his tune The

Flute tr tr

Other:

Keyboard:

Guitar:

Bass:

Drums:

Vocal: Em Em(#5) Em6 Em(#5) Am Am(#5)

walk a road ho-ri-sons change The tour-na-ment's be-gun The purple pip-er play his tune The

Flute tr tr

Other:

Keyboard:

Guitar:

Bass:

Drums:

Vocal: Em Em(#5) Em6 Em(#5) Am Am(#5)

walk a road ho-ri-sons change The tour-na-ment's be-gun The purple pip-er play his tune The

Flute tr tr

Other:

Keyboard:

Guitar:

Bass:

Drums:

Vocal: Em Em(#5) Em6 Em(#5) Am Am(#5)

walk a road ho-ri-sons change The tour-na-ment's be-gun The purple pip-er play his tune The

Flute tr tr

Other:

Keyboard:

Guitar:

Bass:

Drums:

Vocal: Em Em(#5) Em6 Em(#5) Am Am(#5)

walk a road ho-ri-sons change The tour-na-ment's be-gun The purple pip-er play his tune The

Flute tr tr

Other:

Keyboard:

Guitar:

Bass:

Drums:

Am6 Am($\#$ 5) Em Em($\#$ 5) Em6

choir soft-ly sing Three lul-la-bies in an an - cient tongue For the court of the crim-son

tr tr tr (Flute)

2/4 2/4 2/4 2/4

56 (D.S. time with Repeat)

D Ah C Ah

king

Strings(Mellotron) → (E.Piano) →

2/4 2/4 2/4 2/4

57

Vocal: D Ah - C - Bsus4 Ah - B - 1. to Φ

Other:

Keyboard:

Guitar: T A B

Bass: T A B

Drums:

Vocal: C Em Em(#5) Em Em(#5) Em Em(#5)

keep-er of the ci - ty keys Put shut -ters on the dreams I wait out - side the pil - grim's door With
gar -dener plants an e - ver-green Whilst tram-pling on a flower I chase the wind of a prism ship To

Other: (E.Piano) → D.S.time only(1x tacet) →

Keyboard: dII

Guitar: (o)=Harm. T A B

Bass: T A B

Drums:

Vocal: D D C D
 Other: F# G A B
 Keyboard:
 Bass: T A B 5 7 5 7 3 5 3
 Drums:
 59

This musical score page contains five staves. The first staff is for 'Vocal' in treble clef, with notes D, D, C, and D. The second staff is for 'Other' instruments in treble clef, with notes F#, G, A, and B. The third staff is for 'Keyboard' instruments, showing a continuous pattern of eighth-note chords. The fourth staff is for 'Bass' in bass clef, with notes T, A, B, 5, 7, 5, 7, 3, 5, 3. The fifth staff is for 'Drums'. Measure 58 ends with a double bar line and repeat dots above the keyboard staff. Measure 59 begins with a treble clef, a sharp sign, and a common time signature. The vocal part has rests. The other parts play sustained notes or chords.

D C D C
 Other: 4. E
 Keyboard:
 Bass: F#
 Drums:
 59

This continuation of the musical score starts with a treble clef, a sharp sign, and a common time signature. The vocal part has rests. The 'Other' part has a note E at measure 60. The 'Keyboard' part has a measure 4. The bass part has a note F# at measure 60. The drums continue their pattern. The page number 59 is at the bottom right.

B

Vocal

Other

Keyboard

Guitar

Bass

Drums

D.S.

Φ Coda_B

Vocal

Other

Keyboard

Guitar

Bass

Drums

(E.Piano) →

(A.Piano) →

(A.Guitar) →

T A B 2 3 4

7

8 v

60

E D C D C

Vocal

Other

Flute →

Keyboard

Guitar

Bass

Drums

(5) (3) (5)

(5) 5 5 5 3

Vocal
Other
Keyboard
Guitar
Bass
Drums

D C D

Keyboard: Measures 61-62 show a complex pattern of eighth-note chords. In measure 61, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern. In measure 62, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern.

Guitar: Measures 61-62 show a complex pattern of eighth-note chords. In measure 61, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern. In measure 62, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern.

Bass: Measures 61-62 show a complex pattern of eighth-note chords. In measure 61, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern. In measure 62, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern.

Drums: Measures 61-62 show a complex pattern of eighth-note chords. In measure 61, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern. In measure 62, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern.

61

Vocal
Other
Keyboard
Guitar
Bass
Drums

C D C

Keyboard: Measures 63-64 show a complex pattern of eighth-note chords. In measure 63, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern. In measure 64, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern.

Guitar: Measures 63-64 show a complex pattern of eighth-note chords. In measure 63, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern. In measure 64, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern.

Bass: Measures 63-64 show a complex pattern of eighth-note chords. In measure 63, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern. In measure 64, the left hand has a sustained note with a grace note above it, and the right hand plays a sixteenth-note pattern.

Vocal

Other

Keyboard

Guitar

Bass

Drums

D C D

61

Vocal

Other

Keyboard

Guitar

Bass

Drums

C D C

62

Vocal

D C B

Other

Keyboard

Guitar

Bass

Drums

Strings(Melodion) →

#8 (E.Guitar)

63

B F Em Em($\#5$) Em6 Em($\#5$) On

Other

Keyboard

E.Piano(treble tone like Harpsicord) → (Flute)

A.Guitar →

Guitar

Bass

Drums

Vocal
 G Em Em($\#5$) Em6 Em($\#5$) Em Em($\#5$)

soft grey morn- ings wi-dows cry— The wise man share a joke
 I run to grasp di-vin - ing sings— To

Other

Keyboard

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

Bass
 T A B
 ① ① ①

Drums

64

Em6 Em($\#5$) Am Am($\#5$) Am6 Am($\#5$)

sa- tis - fy the hoax— The yel - low jes - ter soes not play— But gently pull the strings— And—
 (Strings) →

Other

Keyboard
 Synth. Lead

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

Bass
 T A B
 ① ① ①

Drums

Em Em($\#$ 5) Em6 D
 smile. sa the pup- pet dance In the court of the crim - son king
 (Strings)

1x only

Other
 Keyboard
 E.Piano(treble tone like Harpsicord)
 A.Piano(with 8va lower)

Vocal
 Guitar
 T A B
 0 2 0 4 0 0 0 4 0 3 0 4 0 0 0 4
 Harm.
 Bass
 T A B
 7 7
 Harm.
 Drums
 C Bsus4 Ah B 1. 2.

65

Vocal
 Other
 Keyboard
 Guitar
 T A B
 x 3 4 5 x 2 3 4 5 x 2 3 4 x 2 3 4
 Bass
 T A B
 8 9 9 8 10 10 7 9 9 9 7

3. B

E

Ah

Vocal

Other

Keyboard

Guitar

Bass

Drums

66

I

Freely

Vocal

Other

Keyboard

Guitar

Bass

Drums

Vocal
J E tempo rubato D C#sus4 C#

Other
E.Organ(like Street Organ) →
E.Organ(like Street Organ) →

Keyboard

Guitar

Bass

Drums

67

E D C#sus4 C#

Other

Keyboard

Guitar

Bass

Drums

Vocal
 Other
 Keyboard
 Guitar
 Bass
 Drums

E D C[#] sus4 C[#] C

68

in tempo K E D

[Strings(Melotron)] →
 E.Organ(R.ch.) → 8va
 E.Organ(L.ch.) →
 Synth.Lead →
 E.Guitar(with fuzz) →
 7 8 9 5 6 7

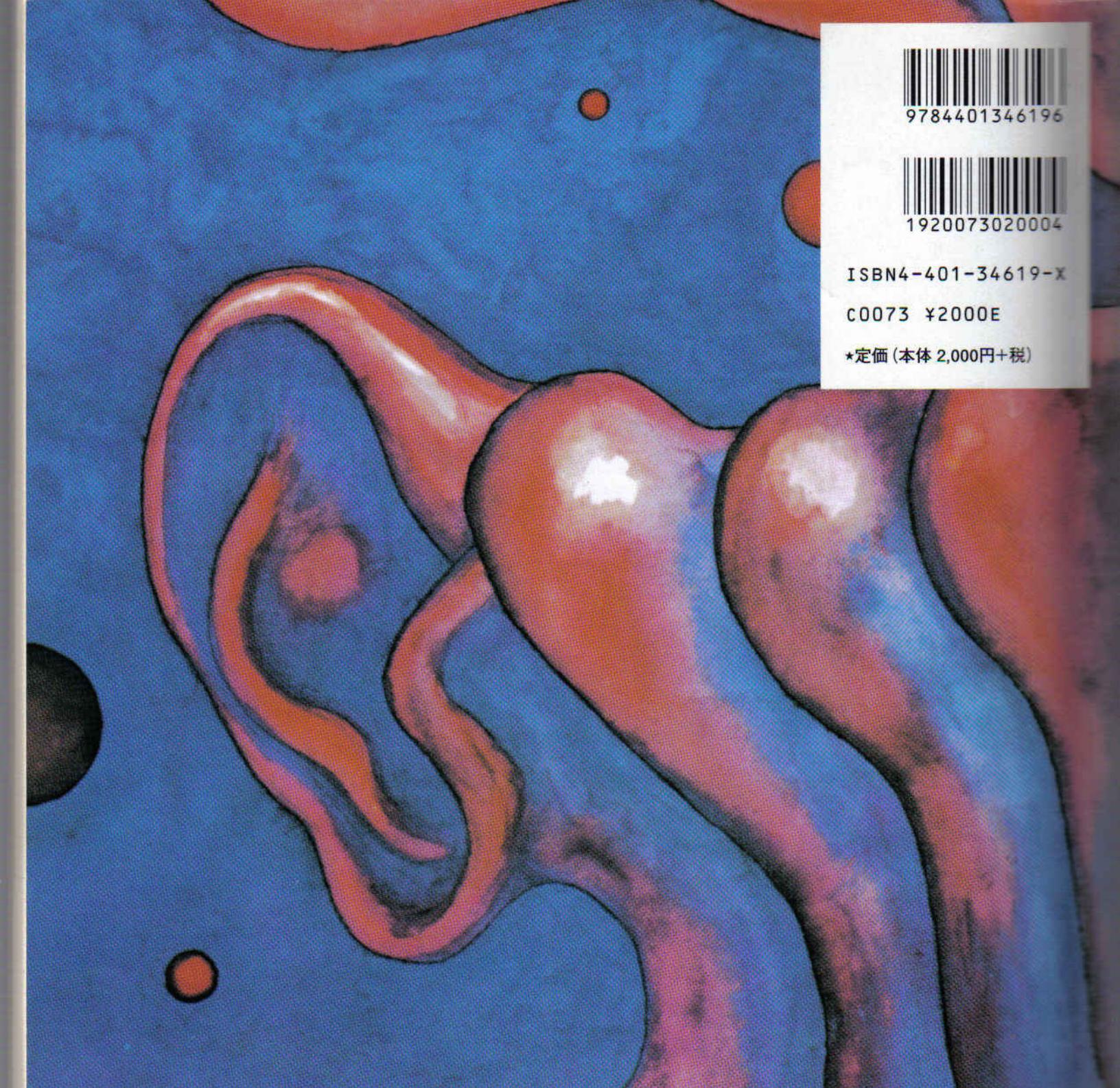
Drums

Vocal: C^{#sus4} C[#] E D
 Other: (8va) 8va
 Keyboard: (8va)
 Guitar: T A B 4 5 6 7 8 9 5 6 7
 Bass: T A B 9 11 11 11 11 12 12 12 12 12 12 12 12
 Drums:
 69

This musical score page contains six staves. The first staff is for 'Vocal' with a treble clef and two sharps. The second staff is for 'Other' with a treble clef and two sharps. The third staff is for 'Keyboard' with a treble clef and two sharps. The fourth staff is for 'Guitar' with a treble clef and two sharps, showing fingerings (T, A, B) and string numbers (4, 5, 6). The fifth staff is for 'Bass' with a bass clef and two sharps, showing fingerings (T, A, B) and string numbers (9, 11, 11, 11). The sixth staff is for 'Drums'. Measure 4.1 starts with a C#sus4 chord followed by a C# note. The 'Other' and 'Keyboard' parts play eighth-note patterns. The 'Guitar' part has a sustained note. The 'Bass' part has a sustained note. The 'Drums' part has a steady eighth-note pattern. Measure 4 ends with a D note.

Vocal: C^{#sus4} C[#] 1. 2. 3. C[#] freely
 Other:
 Keyboard: gliss.
 Guitar: T A B 4 5 6 4 5 6
 Bass: T A B 9 11 11 9 11 11 9 11 11 9 11 11 9 11 11
 Drums:
 69

This musical score page contains six staves. The first staff is for 'Vocal' with a treble clef and two sharps. The second staff is for 'Other' with a treble clef and two sharps. The third staff is for 'Keyboard' with a treble clef and two sharps. The fourth staff is for 'Guitar' with a treble clef and two sharps. The fifth staff is for 'Bass' with a bass clef and two sharps. The sixth staff is for 'Drums'. Measure 1.2 starts with a C#sus4 chord followed by a C# note. The 'Other' and 'Keyboard' parts play eighth-note patterns. The 'Guitar' part has a sustained note. The 'Bass' part has a sustained note. The 'Drums' part has a steady eighth-note pattern. Measure 3 starts with a C# note. The 'Keyboard' part has a glissando. The 'Guitar' part has a sustained note. The 'Bass' part has a sustained note. The 'Drums' part has a steady eighth-note pattern.



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