

PIANO SOLO

Ryuichi

Sakamoto

Piano

RYUICHI SAKAMOTO

Collection

[クラ 8TT8]

energy flow

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Mogawa

全曲を通して、常に落ち着いた気持ちでゆったりと、流れるように弾いて下さい。④に現れるような1拍目と2拍目のアタックは、縦の線をしっかりとそろえましょう。④の伴奏の3和音は、右手メロディーよりも大きくならないように、ひかえめに弾いて下さい。♠ (Coda) は sempre *pp* で消えてゆくように終わります。

Andante (♩ = 86)

Am
A

Am
G

F

C
E

Dm

Dm
C

mp (time *mf*)

Bm7^(1st)

E

Am7

D7

Dm7
G

G7

Gm7
C

C7

Fmaj7

D
E

E

A
Am

Am
G

mf (time *f*)

F m/C Dm Dm/C Bm7⁽⁹⁾ E

Am7 D7 Dm7/G G7 Gm7/C C7

Fmaj7 Em7 Dm7 m/C Fmaj7 Em7

Dm7 D/E B Am Em/G F m/C

Dm Am/C Bbmaj7 D/E E

Am $\frac{E_m}{G}$ F m/C Dm $\frac{A_m}{C}$

$B^{\flat}maj7$ 1 5 3 2 3 1 3 5 E7sus4 to C Am $B^{\flat}maj7$

C7 Fmaj7 Dm7 F F $^{\sharp}m7^{(9)}$ $\frac{Dm7}{G}$

Am $B^{\flat}maj7$ C7 $Bm7^{(9)}$ $B^{\flat}maj7$ $\frac{F}{A}$

G7 A Dmaj7 A $Dmaj7^{(9,11)}$ p

D $\frac{Fmaj7}{C}$ $\frac{G}{D}$ $\frac{Gm}{F}$ $\frac{A7}{E}$ $\frac{B^{\flat}}{A}$ $\frac{C7}{G}$ $\frac{D^{\flat}7}{C^{\flat}}$ $\frac{E^{\flat}7}{B^{\flat}}$

$\frac{E^{\flat}7}{D^{\flat}}$ $\frac{E7}{D}$

pp *rit.* - - - -

E $\frac{Am}{Gua}$ $\frac{Am}{G}$ F $\frac{C}{E}$ Dm $\frac{Dm}{C}$ $Bm7^{(9)}$ $\frac{E7}{B}$

p a tempo

$\frac{Am7}{(Gua)}$ $\frac{D7}{A}$ $\frac{Dm7}{G}$ $G7$ $Gm7$ $Gm6$ $Fmaj7$ $\frac{D}{E}$ E

D.S. to [A]

♠ Coda $\frac{Am7}{Gua}$

pp

[ワラ8TT8]

Put your hands up

Music by Ryuichi Sakamoto

©1999 by Ryuichi Sakamoto

Arranged by Tarlaomi Ilogawa

曲全体が、優しい気持ちでいっぱいにあふれている音楽で、聴く人の心を和ませるような魅力を感じさせます。伴奏は8分音符系のパターンが静かに寄せて来る波のようにつづられています。穏やかに、途切れることのない流れを築いて下さい。メロディーは、どこか懐かしさを感じるような切ない雰囲気でも1音1音大切に弾きましょう。

Andante (♩ = 84)

Chords and markings in the score:

- System 1: \boxed{A} F, Am7, Dm, $\frac{Dm}{C}$, B^bmaj7, C7
- System 2: F, $\frac{5}{3}$, Gm, $\frac{4}{2}$, F, Am7, Dm, $\frac{Dm}{C}$
- System 3: B^b, Gm7, C7sus4, C7, \boxed{A} F, Am7

Dm $\frac{Dm}{C}$ B^bma⁷ C7 F F7 Gm

F Am7 Dm $\frac{Am}{C}$ B^b Gm7

C7sus4 $\frac{A7}{C^{\sharp}}$ Dm Cm7 F7 B^b $\frac{F}{A}$

Gm7 C7 F **B** F $\frac{E^{\flat}ma^7}{F}$

F $\frac{C}{F}$ F $\frac{E^{\flat}ma^7}{F}$ F $\frac{Cm}{F}$

C F Am7 Dm $\frac{Dm}{C}$ B^bmaj7 C7 F Gm

mp a tempo

F Am7 Dm $\frac{Dm}{C}$ B^b Gm7 C7sus4 C7

C F Am7 Dm $\frac{Dm}{C}$ B^bmaj7 C7 F F7 Gm

F Am7 Dm $\frac{Am}{C}$ B^bmaj7 Gm7 C7sus4 $\frac{A7}{C^7}$

mf

Dm Cm7 F7 B^b $\frac{E}{A}$ Gm7 C7 F

D F *gva* 5 4 2 1

mp

F **E** Dm F/C B^b6 C

Dm F/C B^bma7 C/B^b Am7 Dm7

Gm7 C Dm F/C B^bma7 **E** F E^bma7/F

p

F C^m7/F F E^bma7/F F E^bma7/B^b *gva* 2 1 2 4 1

pp

[クラシカル]

鉄道員

Music by Ryuichi Sakamoto

©1999 by Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

どこかもの淋しい雰囲気に包まれていますが、その中でも優しさや温かさを感じさせる曲です。1つ1つの音をよく澄んだ美しい響きになるようにして下さい。常に心を落ち着かせて、ゆったりとした気分で演奏すると良いでしょう。Dは縦の線をきっちりとそろえて下さい。静かに、ひっそりとたたずむようなイメージで。ラストは消えてゆくように曲を閉じます。

Andante (♩=78)

Am Em7 A Am7 Em7 A Am Em G

mp

Fadd9 Dm7 Em F Em G

Fadd9 Dm7 C

Fmaj7 $\frac{Dm7}{G}$ Amadd9

Am $\frac{Em7}{A}$ Am7 $\frac{Em7}{A}$ Am $\frac{Em}{G}$

Fadd9 Dm7 Em7 F $\frac{Em}{G}$

Fadd9 Dm7 $\frac{m}{C}$

Fmaj7 $\frac{Dm7}{G}$ Amadd9

B Fmaj7 Em Fmaj7

G6 Fmaj7 Em

Fmaj7 G

C A Em7 A Am7 Em7 A Am Em G Fadd9 F

mf

Dm7 Em F Em/G Fadd9

Dm7 C/E Fmaj7 Dm7/G Amadd9

The first system of music features a treble staff with chords and a bass staff with a melodic line. The chords are Dm7, C/E, Fmaj7, Dm7/G, and Amadd9. The bass line consists of eighth and quarter notes.

Amadd9 D F G Am G/B C C/E G Am7 G/B

mp

The second system begins with Amadd9. A double bar line is followed by a dynamic marking of *mp*. The chords are D, F, G, Am, G/B, C, C/E, G, Am7, and G/B. The Am7 chord has fingering 3 1 4.

C G/B Am Em/G Dm/F G C/E F Dm7

The third system contains chords C, G/B, Am, Em/G, Dm/F, G, C/E, F, and Dm7. The bass line continues with a steady eighth-note pattern.

Gsus4 G E/G# E7 Am Em/G F# Dm7 Gsus4 G C

The fourth system includes chords Gsus4, G, E/G#, E7, Am, Em/G, F#, Dm7, Gsus4, G, and C. The bass line features a mix of eighth and quarter notes.

F/A C/G Gsus4 G C

p *pp*

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

3 5 3 2 1

pp

8va bassa - - - J

The fifth system starts with a piano (*p*) dynamic. It includes chords F/A, C/G, Gsus4, G, and C. Fingering numbers are provided for the treble staff: 5 1 2 5, 4 1 3 5, 4 1 4 5, 1 2 5, 1 3 4, and 5. The bass line has fingering 3 5 3 2 1. The system ends with a pianissimo (*pp*) dynamic and the instruction "8va bassa - - - J".

[BTTB]

intermezzo

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Ito

甘美で優しい雰囲気にも包まれている曲です。全体的に、落ち着いた静かな音量で1音1音大切に弾いて下さい。
 [A]から[E]にかけてやや複雑な展開がくり広げられますので、臨時記号が大変多くなります。覚えにくい箇所
 ですが非常に美しい部分なので、スムーズに弾けるように頑張ってください。

Andante (♩=106)

[A] Dm Gm Em7^(b5) $\frac{Dm}{F}$

p (a tempo)

Gm7 A B^b Dm Gm7

poco rit. - - - - - a tempo

C7 Fmaj7 B^bmaj7 Em7^(b5) E7

A B Dm Gm7 Em7^(6/9) $\frac{Dm}{F}$

poco rit. - - - - - *a tempo*

Gm7 A B^b C $\frac{D7}{F\sharp}$ Gm

poco rit. - - - - - *a tempo*

G^{dim} A $\frac{A}{C\sharp}$ Dm B^bma⁷ C Am⁷

B^b $\frac{G}{F\sharp}$ G^{dim} 1. Asus4 A Dm

rit. - - - - -

D D $\frac{A7}{E}$ $\frac{D}{F\sharp}$ $\frac{F\sharp m}{A}$ $\frac{D}{A}$

mp a tempo

$G_{maj}7$ $\frac{A}{G}$ $\frac{D}{F\sharp}$ $\frac{D}{F\sharp}$ A_{dim} $\frac{E_m}{G}$ B

E_m A_{dim} $\frac{E_m}{G}$ B_{dim} A_{sus4} A A_{dim}

$\frac{G}{B}$ D B_{m6} $\frac{F\sharp_m}{A}$

B_{m7} $C\sharp7$ $F\sharp_m$ $\frac{A7}{E}$ $\frac{A}{G}$ \boxed{E} $\frac{D}{F\sharp}$

$\frac{F\sharp_m}{A}$ $\frac{D}{A}$ $G_{maj}7$ $\frac{A}{G}$ $\frac{D}{F\sharp}$ A_{dim}

$\frac{E^{\flat}}{G}$ $\frac{B^{\flat 7}}{F}$ E^{\flat} $B^{\flat dim}$ $\frac{Fm}{A^{\flat}}$ $\frac{C7}{G}$ Fm $Cdim$

$\frac{F^{\sharp}}{A^{\sharp}}$ $\frac{C^{\flat 7}}{G^{\flat}}$ F^{\sharp} $\frac{C^{\flat 7}}{F^{\sharp}}$ $F^{\sharp ma7}$ F^{\sharp} $C7$

$C7$ $C^{\flat dim}$

$C^{\flat dim}$ A_{sus4} A $B^{\flat ma7}$

poco rit. ----- *a tempo*

$E_{m7}^{(65)}$ $\frac{Dm}{F}$ $Gm6$ $A7$ Dm

dim. e rit. ----- *pp*

[BTTB]

aqua

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Ilogawa

ゆったりとしたテンポで心地良く流れてゆく、優しさにあふれた音楽です。各音共に長さを充分に保って、よく響かせて下さい。曲は♩始まり、少しずつ強度を増してゆき、[B]で調が半音上がったとき♩になりますが、あまりオーバーにならないよう、さりげなくまとめるのが良いと思います。ラストは穏やかに。

Largo (♩=58)

[A]

G C G Em Bm D C

G C G D Em Bm C

Em Bm C B/G Am7 Dsus4 D

A G C G Em $\frac{Bm}{D}$ C $\frac{mC}{D}$ $\frac{D}{D}$

G C G $\frac{D}{D}$ Em $\frac{Bm}{D}$ C

Em $\frac{Bm}{D}$ C $\frac{G}{B}$ Am7 $\frac{G}{B}$ Dsus4 D

B Em $\frac{D}{F\sharp}$ G C D Em $\frac{D}{F\sharp}$ G Cmaj7 D

Em $\frac{D}{F\sharp}$ G C D Em $\frac{D}{F\sharp}$ G Cmaj7 Dsus4 D

Cadd9

C G C G

mp

5 3 1 5 2 1

Em Bm C G C G D/F#

Em Bm C Em Bm C G/B

Am7 B/G Dsus4 D D Em D/F# G C D Em

mf

4 1 5 4 5 4

Em D/F# G Cmaj7 D Em D/F# G

C D Em Em F#D G Cmaj7 D

Cadd9 E Fm G#m A#

D# E# Fm G#m A# D#maj7 E#

Fm G#m A# D# E# Fm G#m A#

D#maj7 E# D#add9 A# C A# B# A#

dim. e rit. - - - - - mp

[映画「ラストエンペラー」より]

ラストエンペラー

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

壮大なスケールを持つ曲です。内容が盛りだくさんなので、各リハーサル・マークごとに少しずつ練習すると良いでしょう。イントロでは黒鍵ばかりを使いますが、**A**に入ると雰囲気がガラッと変わるので、気持ちの切り替えが必要です。**B**では拍子も変わりますから注意して下さい。◆ (Coda) は少しテンポ・ダウンして堂々と、華やかに終わります。

Andante ♩=78

Intro. N.C.

The Intro section is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a sequence of notes: Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 . The left hand provides a bass line with notes: Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 . Fingerings are indicated above the right hand and below the left hand.

This section starts with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The right hand notes are: Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 . The left hand notes are: Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 . A first ending bracket (N.C.) spans the first four measures. A section marked **A** begins at measure 5 with a mezzo-forte (*mf*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand. The right hand notes are: Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 . The left hand notes are: Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 . Chords *Em* and *Am7* are indicated above the staff.

This section continues with a melodic line in the right hand and a bass line in the left hand. The right hand notes are: Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 , Bb_4 . The left hand notes are: Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 , Bb_3 . Chords *Em7*, *Am7*, $\frac{\text{Em}}{\text{G}}$, *Am7*, and $\frac{\text{G}}{\text{B}}$ are indicated above the staff.

Am C Bm7 Bm7 5 4 1 Am7

This system contains five measures of music. The first measure has a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated above the staff: Am over C. The second measure has a Bm7 chord. The third measure has a Bm7 chord with a 5-finger fingering above the treble clef and a 4-finger fingering above the bass clef. The fourth measure has a Bm7 chord. The fifth measure has an Am7 chord.

Em G F7 Fmaj7 Cmaj7 Bm7 Em

This system contains five measures of music. The first measure has a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated above the staff: Em over G. The second measure has an F7 chord. The third measure has an Fmaj7 chord. The fourth measure has a Cmaj7 chord. The fifth measure has a Bm7 chord followed by an Em chord. A first ending bracket is shown above the Bm7 chord, and a first ending sign is above the Em chord. A dynamic marking *f* is present below the Em chord.

Am Em7 Am Em G Am7

This system contains five measures of music. The first measure has a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated above the staff: Am with a 4-finger fingering above the treble clef and a 1-finger fingering above the bass clef. The second measure has an Em7 chord with a 2-finger fingering above the treble clef, a 1-finger fingering above the bass clef, and a 3-finger fingering above the bass clef. The third measure has an Am chord. The fourth measure has an Em over G chord. The fifth measure has an Am7 chord.

G/B Am C Bm7 8va - - - - 7

This system contains five measures of music. The first measure has a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated above the staff: G over B. The second measure has an Am over C chord. The third measure has a Bm7 chord. The fourth measure has a Bm7 chord. The fifth measure has a Bm7 chord with a 8va - - - - 7 marking above it.

Am7 Em G F7 Fmaj7 Cmaj7

This system contains five measures of music. The first measure has a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated above the staff: Am7. The second measure has an Em over G chord. The third measure has an F7 chord. The fourth measure has an Fmaj7 chord. The fifth measure has a Cmaj7 chord.

Em Bm Em Bm to ♩ Em7

Am Bm7 Bm D Fmaj7 C

Em7 B Fmaj7 C Amadd9 E Fmaj7 C

Em7 B Bm D Fm A Gmaj7

Fm7 Gmaj7 Bm Gmaj7

F#m7 A#maj7 E#maj7 **D** Bbm
ff

Fm Cm Gm

A#maj7 **E** A#m C# B7 F#m A
mf *p*

G7 Em G F7 Fmaj7 Cmaj7 Bm7

D.S. to **A**

♠ Coda
Meno mosso

Em Am D

映画「戦場のメリークリスマス」より

Merry Christmas. Mr. Lawrence

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

イントロの右手は常に *pp* で、穏やかな波のように美しく弾いて下さい。[A]からは少しテンポ・アップして雰囲気を変えます。メロディーを浮き立たせるように、左手は少しおさえましょう。[C]の後半あたりから徐々に盛り上げて[D]へ入ります。8分音符の刻みはスタッカートですどく弾いて下さい。[E]はテンポ・ダウンします。左手は途切れることなく持続させて下さい。壮大なラストで曲を閉じます。

Lento (♩=70)

Intro. F^{maj7} F/G E^{m7}

pp

A^{m7} A/G F^{maj7} F/G

E^{m7} A^{m7} F^{maj7}

G
F
(gua)-

Em7

Am7

Am
G

Fmaj7
(gua)-

F#G

Em7

Am7
(gua)-

Andante (♩=102)

A

Fmaj7

G7

poco rit.

mp

1 2 3 1 2 3

Am7

G6

Fmaj7

G7

Am7

G6

Fmaj7 G7 Am7 G6

5 1 4 1 2 1

Fmaj7 G7 Am7 G6

Fmaj7 G7 Am7 G6

5 1 4 1 2 1

Fmaj7 G7 Am7

B Gm9 Dm9

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

Gm9 Bm7 E7

1/2

Fmaj7 G7 Am7 G6

Fmaj7 (gua) G7 Am7 G6

Fmaj7 G7 Am7 G6

D/F# G/F C/E D7 G7

D Fmaj7 $\frac{G7^{(13)}}{F}$ $\frac{G}{F}$ Em7 $\frac{Em7}{A}$ Am7 G6

Fmaj7 $\frac{G7^{(13)}}{F}$ Em7 $\frac{Em7}{A}$ Am G6

E Fmaj7 G7 Am7 G6

Fmaj7 G7 Am7 G6

F Fmaj7 _{gva} G7 Am7 G6

Fmaj7 (gua) - G7 Am7 G6

Fmaj7 G7 Am7 G6

F#m/D G#m/G C#m/E 5 4 3 Dm7 G7

poco rit. - - - - -

Meno mosso

G Fmaj7

ff

Fmaj7

gua - - - - -

pp *ff*

[未定楽譜]

黄土高原

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Iidogawa

メロディー、伴奏共にリズムカルな動きが多いので、とても楽しく弾くことが出来るでしょう。ただし慣れるまでは意外と弾きにくい曲かと思います。特に右手パートはメトロノームなどを使って、しっかりと安定するまでいいいに練習して下さい。圓や圓のような箇所はよく響かせましょう。いずれもクリアな音質で。

Andante ♩=92

Intro. G6

System 1: Treble clef, key signature of one sharp (F#). Chords: Bm7, Em7, Am7, Am7/D, G, D/F#. Fingerings: 4 3 1, 4 3 1, 1 2, 3 2 1. Dynamics: mp.

System 2: Treble clef, key signature of one sharp (F#). Chords: Em, Bm/D, C, G/B, Am, D, G, D/F#. Dynamics: mp.

System 3: Treble clef, key signature of one sharp (F#). Chords: Em, Bm/D, C, G/B, Em7/A, Em7/D. Dynamics: mp.

System 4: Treble clef, key signature of one sharp (F#). Chords: Em7/D, C, G, G7. Fingerings: 3 2 1. Dynamics: mf.

System 5: Treble clef, key signature of one sharp (F#). Chords: C, Am7, Bm7, Em7, Am7. Dynamics: mf.

Am7 D G Em G/A A7

1 5 1 3 1

Am7 D G Em G/A A7

1 2 4 5 2 3

Am7 D E G G7

mf

C Am7 Bm7 Em7

Am7 Am7 D F Bb Bbmaj7 Bb7 Eb

f

3 4 5

Cm7 Cm7 F7 B^b B^bma⁷ B^b7 E^b

Cm7 Cm7 F7 G G D/F# Em Bm/D C G/B

Am D G D/F# Em Bm/D C G/B

Em7/A Em7/D G Em

G/A A7 1.2.3. Am7/D 4. Am7/D G/C

[東京演習部]

Ballet Mekanique

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Ito

長めのイントロは穏やかに弾き進めます。[A]からのメロディーはとても美しいので、上手く引き立たせるように弾きましょう。伴奏はひかえめに、[C]の「2」あたりから徐々に盛り上げていき、[E]以降は力強く大らかに。ただし乱暴にならずに、芯の通ったきれいな音を出しましょう。

Moderato (♩=116)

Intro.

A^badd9 C B^bmadd9A^badd9 B^bmadd9
C D^b

2. $\frac{B^b}{C}$ $C^{\sharp}dim$ [A] $Dm7$ Am

$B^{\sharp}maj7$ $Gm7$ $\frac{G}{B}$ $\frac{A}{C^{\sharp}}$ $Dm7$ $Am7$

$Gm7$ $\frac{Gm7}{C}$ [B] $\frac{B^b}{F}$ F $Edim$

$Dm7$ Dm $B^{\sharp}maj7$ $\frac{B^b}{C}$ $\frac{B^b}{F}$ F $Edim$

$Dm7$ Dm $\frac{Am}{C}$ [1.] $B^{\sharp}maj7$

C F^{add9} $B^{\flat}maj7$ $C7sus4$ $C7$ $C^{\flat}dim$ Dm $Am7$ $B^{\flat}add9$

F^{add9} $B^{\flat}maj7$ $C7sus4$ $C7$ $C^{\flat}dim$ Dm $G7$ $\frac{B^{\flat}}{C}$ $C^{\flat}dim$

2. $B^{\flat}maj7$ $Gm7$ C

D $Fmaj7$ $B^{\flat}maj7$ $Fmaj7$ $B^{\flat}maj7$

$Fmaj7$ $B^{\flat}maj7$ $F7$ $B^{\flat}maj7$

E $\frac{A^{\flat}}{C}$ D^{\flat} $B^{\flat}m7$ E^{\flat} $\frac{E^{\flat}}{D^{\flat}}$ $\frac{A^{\flat}}{C}$ Fm $\frac{1.2.3.}{B^{\flat}m7}$ E^{\flat} $\frac{E^{\flat}}{D^{\flat}}$

F $\frac{B^{\flat}m7}{A}$ E^{\flat} $\frac{E^{\flat}}{D^{\flat}}$ $\frac{Gm7}{C}$ $\frac{Fadd9}{A}$ $B^{\flat}maj7$ $C7sus4$ $C7$ $C^{\flat}dim$

Dm $Am7$ $B^{\flat}6^{(9)}$ $\frac{Fadd9}{A}$ $B^{\flat}maj7$ $C7sus4$ $C7$ $C^{\flat}dim$

Dm $G7$ $\frac{B^{\flat}}{C}$ $\frac{C}{B^{\flat}}$ **G** $\frac{F}{A}$ B^{\flat} $Gm7$ C $\frac{C}{B^{\flat}}$

Repeat 3 times

$\frac{F}{A}$ Dm $Gm7$ C $\frac{C}{B^{\flat}}$ $\frac{Fadd9}{A}$ $A^{\flat}maj9$

Repeat 4 times

[未知探野郎]

Parolibe

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Ilogawa

メロディーがとびきり美しく、まるでオペラの中のアリアのようです。非常にゆったりとしたテンポですので、落ち着いて取り組むことが出来る反面、間延びしやすいので気を付けましょう。また、拍子がよく変わったり、 C のあたりなど、臨時記号が多いので視覚的にも充分に慣れておく必要があります。メロディーを引き立たせる為、伴奏や内声はひかえめに。

Largo $\text{♩} = 52$

The score is written for piano in 3/4 time, marked Largo with a tempo of 52 beats per minute. It consists of three systems of music. The first system starts with a treble clef and a bass clef. The treble clef has a melodic line with slurs and accents, while the bass clef provides harmonic support with chords. The second system continues the piece, showing a change in the bass clef's rhythmic pattern. The third system concludes the piece with a final cadence. Chords are indicated above the notes, and dynamics like *p* (piano) are used.

Chords and notes shown in the score:

- System 1: F , $B^b m6$ (over F), F , $A7^{(b9)}$ (over E), Dm , $Gdim$ (over D), Dm , F/G , $G7$
- System 2: $G7/C$, C , $Cm7$, E^b/F , $F7$, $F7/B^b$
- System 3: B^b , $Bdim$, Am/C , Dm/F , $Fdim$, Am/C , Dm/F , G/F , C/E , $Fmaj7$, Dm/F

G7sus4 G7 C B F/A B^b C7sus4 C7 C^bdim Dm $\frac{Dm}{C}$

$\frac{G}{B}$ $\frac{C}{B^b}$ F/A Gm7 C7 B^bdim Bdim $\frac{F7}{C}$

Bdim Cdim $\frac{F7}{C^b}$ $\frac{F7}{E}$ $\frac{B}{D^b}$ $\frac{E}{G^b}$ Em F7 $\frac{B}{F^b}$

B^b7sus4 B^b7 $\frac{E^b m}{D^b}$ $\frac{B^b m}{D^b}$ E^bm B^bm $\frac{E^b m}{B^b}$ $\frac{B^b m}{D^b}$ G^b $\frac{Fm}{C}$

$\frac{E^b m6}{C}$ $\frac{G^b}{D^b}$ G^bmaj7 $\frac{E^b m6}{C}$ $\frac{G^b}{D^b}$ E^bm $\frac{B^b m}{D^b}$ B^bm E^bm $\frac{B^b m}{D^b}$ B^bm $\frac{E^b m}{B^b}$

$\frac{B^{\flat}m}{D^{\flat}}$ $\frac{G^{\flat}}{B^{\flat}}$ $\frac{Fm}{C}$ $\frac{E^{\flat}m6}{C}$ $\frac{G^{\flat}}{D^{\flat}}$ $G^{\flat}maj7$ $\frac{E^{\flat}m7}{C}$ $\frac{G^{\flat}}{D^{\flat}}$ $\frac{Fm}{C}$ $Csus4$

D F $\frac{B^{\flat}m6}{F}$ F $\frac{A7^{(99)}}{E}$ Dm $\frac{Gdim}{D}$ Dm $\frac{Dm7}{G}$ $G7$

$\frac{G7}{C}$ C Cm $\frac{Cm7}{F}$ $F7$ $\frac{F7}{B^{\flat}}$

B^{\flat} $Bdim$ $\frac{Am}{C}$ $Fmaj7$ $Fdim$ $\frac{Am}{C}$ $Fmaj7$ $\frac{G}{F}$

$\frac{C}{E}$ $Fmaj7$ $\frac{Dm7}{F}$ $G7sus4$ $G7$ C

[音楽記号]

Self Portrait

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

☐は和音1つ1つを明確に響かせて下さい。☐からの伴奏リズム・パターンは躍動感いっぱい元気よく弾きましょう。ただし、あまり乱暴にならないように注意して下さい。☐の右手偶数小節に現れるオクターヴは、カーンとするどく鳴り響きのようなイメージで。☐も同様です。

Allegro (♩=126)

☐ F

mp

m/C

Dm7

Am
C

B^bmaj7

A

Gm

B^bmaj7
F

E₇⁽¹⁴⁾

C7

4 3 2 1

☐ F

mf

m/C

Dm

Am
C

5 1/3

4 3 1

Chords: B^bmaj7, A, B^b, Gm, Dm

Measure 1: Treble clef has a whole note chord B^bmaj7. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Measure 2: Treble clef has a whole note chord A. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Chords: E7, Fm7(b9), E/G^b, C, Am, Am/G

Measure 3: Treble clef has a whole note chord E7. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Measure 4: Treble clef has a whole note chord Fm7(b9). Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Chords: Fmaj7, C, Dm, Dm/C

Measure 5: Treble clef has a whole note chord Fmaj7. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Measure 6: Treble clef has a whole note chord C. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Chords: E7/B, D/A, G^baug, Fm6, D/Am

Measure 7: Treble clef has a whole note chord E7/B. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Measure 8: Treble clef has a whole note chord D/A. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Chords: Am/G, Fmaj7, C, Dm

Measure 9: Treble clef has a whole note chord Am/G. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

Measure 10: Treble clef has a whole note chord Fmaj7. Bass clef has a quarter note G, a quarter note B, and a quarter note D.

$D^{\flat}maj7$ $\frac{D^{\flat}maj7}{C}$ to ♩ 1. $B^{\flat}m$ $\frac{B^{\flat}m}{A^{\flat}}$ $G7$ $Am7$ $\frac{G}{B^{\flat}}$

This system contains the first four measures of music. The first measure has a $D^{\flat}maj7$ chord. The second measure has a $\frac{D^{\flat}maj7}{C}$ chord. The third measure has a $B^{\flat}m$ chord with a first ending bracket. The fourth measure has a $\frac{B^{\flat}m}{A^{\flat}}$ chord. The fifth measure has a $G7$ chord. The sixth measure has an $Am7$ chord. The seventh measure has a $\frac{G}{B^{\flat}}$ chord. The bass line features a triplet of eighth notes in the final measure.

E $Cmaj7$ $C^{\flat}m7^{(9)}$

This system contains the next four measures. The first measure has a $Cmaj7$ chord. The second measure has a $C^{\flat}m7^{(9)}$ chord. The bass line consists of eighth notes with a grace note in each measure.

$D^{\flat}7$ $C7$

This system contains the next four measures. The first measure has a $D^{\flat}7$ chord. The second measure has a $C7$ chord. The bass line consists of eighth notes with a grace note in each measure.

E F Dm $\frac{A^{\flat}}{C}$

This system contains the next four measures. The first measure has an F chord. The second measure has a Dm chord. The third measure has a $\frac{A^{\flat}}{C}$ chord. The bass line consists of eighth notes with a grace note in each measure.

$B^{\flat}maj7$ $\frac{B^{\flat}}{A}$ Gm $\frac{Dm}{F}$ $\text{m}C$ $C7$

This system contains the final four measures. The first measure has a $B^{\flat}maj7$ chord. The second measure has a $\frac{B^{\flat}}{A}$ chord. The third measure has a Gm chord. The fourth measure has a $\frac{Dm}{F}$ chord. The fifth measure has a $\text{m}C$ chord. The sixth measure has a $C7$ chord. The bass line consists of eighth notes with a grace note in each measure.

2. $B^{\flat}m$ $B^{\flat}m$ A^{\flat} $E^{\flat}7$ G $A^{\flat}maj7$

$A^{\flat}m7^{(9)}$

E^{\flat} B^{\flat} g^{\flat} $Cm6$

$E^{\flat}m$ (g^{\flat}) $F^{\flat}m$

$F^{\flat}m$ (g^{\flat}) C G $G7sus4$

$G7sus4$ $F\#m7^{(b5)}$

$F\#m7^{(b5)}$ **I** F Bb

$Fmaj7$ $Bbmaj7$ Bb/A Gm $Bbmaj7/F$

Coda $Em7^{(b5)}$ $C7$ Bbm Bb/A $G7$ $Am7$ G/B

*D.S. to **B***

J $Cmaj7$ $G7^{(b9)}$ $Cmaj7$

Repeat 4 times

【音楽記号】

ETUDE

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Ilogawa

この曲は全体を通して同程度の強さで弾き進めていくと良いでしょう。変に起伏を作ったり盛り上げたりというのではなく、あっさりと。伴奏もほぼ同じリズム・パターンで動いていますが、重量感が欲しいのです。こし重ためのタッチで弾いて下さい。アタックは常にシャープで切れの良さを出しましょう。そして正確なビートを刻んで下さい。

Andante (♩=104)

Intro. G₇⁽¹³⁾

G₇⁽¹³⁾ B_b7⁽¹³⁾

B_b7⁽¹³⁾ B_b7⁽¹³⁾

1. 2. B_b7⁽¹³⁾

5 4 3 2

A Gm7 Fm7 E^bmaj7 Dm7 E^bmaj7 B^bmaj7 C7 D7

Gm7 Fm7 B^b7 E^bmaj7 Dm7 E^bmaj7 Em7⁽¹³⁾ F[#]dim

A Gm7 Fm7 E^bmaj7 Dm7 E^bmaj7 B^bmaj7 C7 D7

Gm7 Fm7 B^b7 E^bmaj7 Dm7 E^bmaj7 Em7⁽¹³⁾ F[#]dim

B G7⁽¹³⁾

First system of musical notation. The key signature has two flats (Bb and Eb). The first measure features a $Bb7(13)$ chord. The melody in the right hand includes grace notes (marked 'y') and a long note with a slur. The bass line consists of chords and moving lines.

Second system of musical notation. The key signature changes to C major. The system is marked with a 'C' in a box. Chords are labeled above the staff: $Gm7$, $Fm7$, $Ebmaj7$, $Dm7$, $Ebmaj7$, $Bbmaj7$, $C7$, and $D7$.

Third system of musical notation. Chords are labeled above the staff: $Gm7$, $Fm7$, $Bb7$, $Ebmaj7$, $Dm7$, $Ebmaj7$, $Em7(9)$, and $Fdim$. The system ends with a trill symbol.

Fourth system of musical notation. The key signature changes to D major. The system is marked with a 'D' in a box. Chords are labeled above the staff: Eb , F , Eb , A , Cm , $F7$, and $Bbmaj7$.

Fifth system of musical notation. Chords are labeled above the staff: $C7$, $D7$, Eb , F , Eb , and A .

Cm F7 B^bma7 C7 D7

E Gm7 5 4 Fm7 3 4 5

E^bma7 Dm7 E^bma7 B^bma7 C7 D7

Gm7 Fm7 B^b7 E^bma7 Dm7 E^bma7

Em7^(b9) F^bdim

Coda Gm7 Fm7 E^bma7 Dm7

D.S. to C

E^bma7 B^bma7 C7 D7 Gmaj9

【音楽図鑑】

森の人

Music by Ryūichi Sakamoto

©Ryūichi Sakamoto

Arranged by Tadaomi Iidogawa

ほのぼのとした曲調の中に、優しさや切なさ、様々な感情が込められています。伴奏がややリズムカルに動いていますので、右手と合わせにくいかも知れません。縦と横の流れをよく理解してから合わせると弾きやすくなると思います。ペダルを多めに使用して、少しぼやけたような音の響きにすると、雰囲気が出て効果的です。

Allegro (♩=128)

Intro.

Chord progression: Cmaj7, Fmaj7, Cmaj7

The first system of the musical score for the 'Intro.' section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major/F minor) and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 128 beats per minute. The first measure is marked 'mp' (mezzo-piano). The treble staff has a Cmaj7 chord symbol above it. The bass staff has a 5 2 1 2 2 fingering below it. The second measure has an Fmaj7 chord symbol above it. The treble staff has a 4 3 fingering above it. The bass staff has a 5 2 1 3 1 fingering below it. The third measure has a Cmaj7 chord symbol above it.

Chord progression: Fmaj7, Cmaj7, Fmaj7

The second system of the musical score. It consists of two staves. The treble staff has an Fmaj7 chord symbol above the first measure, a Cmaj7 chord symbol above the second measure, and an Fmaj7 chord symbol above the third measure. The bass staff continues the rhythmic pattern from the first system.

Chord progression: Cmaj7, Fmaj7, Gm7

The third system of the musical score, featuring a first and second ending. The first ending (marked '1.') consists of two measures with Cmaj7 and Fmaj7 chord symbols above the treble staff. The second ending (marked '2.') consists of two measures with a Gm7 chord symbol above the treble staff. The bass staff continues the rhythmic pattern.

A7 **A** Bm7 F#m7

Bm7 F#m7 Gmaj7 Dmaj7

Gmaj7 Dmaj7 **B** Dm7 Am7

Dm7 Am7 Bbmaj7 Fmaj7 to ↻

Bbmaj7 G7(9,13) **C** 1. Cmaj7 Fmaj7

Cmaj7 Fmaj7 Cmaj7 Fmaj7

5 4 5

Gm7 A7 B^bmaj7 C/G

1. 2.

D A

mp

3 2 3

B^bmaj7 C/G B^bmaj7 C/G

A

3

B^bmaj7 G7(9,13) E Cmaj7 Fmaj7

A

mp

mp

Cmaj7 Fmaj7 Cmaj7 Fmaj7

Gm7 A7

D.S. to **A**

♠ Coda
B^bmaj7

Fmaj7 B^bmaj7 Fmaj7 G7 (9,13)

G7 (9,13)

G7 (9,13) B^bmaj7 / A C7 / G Fmaj7

Fmaj7

Repeat 4 times

[メディア・バージョン]

Dear Liz

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Mogawa

かなり速めのテンポで軽快に進んでいくパワフルな曲です。メロディーラインや伴奏形に勢いがありますから、そこに上手く乗って心地良いノリを出せば最高ですが、フレーズ的にかなり弾きにくい箇所もあるので、まずは落ち着いてゆっくりとした速度でいいいに練習して下さい。ラストへ向かって徐々に盛り上がりますが、この時、気分が高まっているので、少しくらいテンポが速くても気にせずに。逆にその方が効果的かと思いますが…まずはじっくりと遅いテンポでの練習を！

Allegro (♩=162)

A Am Em7 Fmaj7 Cadd9 D E7

Am Bm/A Am Em7 Fmaj7 Cadd9/E

D/F# E7/G# Am Em9/A A Am Em7

5 3 1 5 3 1 5

Fmaj7 Cadd9 D E7 Am Em9
 A

Am Em7 Fmaj7 Em7 $\frac{D}{F\sharp}$ $\frac{E7}{G\sharp}$

Am Em9
 A **B** G C F B \sharp

E \sharp A7sus4 A7 Gmaj7 Cmaj7 $\frac{G}{5\ 4\ 2\ 1}$ C

F B \sharp Am F \sharp E \sharp C F \sharp 7

F7 D7 E7 **C** N.C.

(N.C.) D F# E7 G#

R.H.

Am Em9 A **D** Am Em7 Fmaj7 Em7

5 4 2 1 2

D E7 Am Em9 A *gua* 5 4 2 1 2 Am Em7

ff

Fmaj7 (gua) Em7 D F# E7 G# Am

1 3 5 5 7

1 2 4 5

[メディア・バージョン]

Thatness And Thereeness

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

イントロは任意のテンポで弾きます。Andanteから気分を切り替えましょう。メロディーが大変美しいので、引き立たせるように意識して弾いて下さい。伴奏は土台をしっかりと支えるサポート役に徹して、メロディーよりも音が大きくならないように気を付けましょう。この曲が持つ一種の“心地良さ”を、演奏から上手く引き出せるよう、表現の工夫を大切に。

Freely

Intro. *p*

Andante (♩=90)

G
Fmaj9

Fmaj7

A (a tempo)

mp (a tempo)

E7sus4 *E7*

E^bmaj9 D7sus4 D7 **E** Bm
D Em

B7sus4
E B7
D[♯] Gmadd9 B^bm6

B^bm6 **E** C7sus4 C7

D.S. to **A**

◆ Coda

Fmaj7

G Fmaj7

[スウィート・リベンジ]

Sweet Revenge

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Ito

前半は弦楽アンサンブルが心地よく耳を包む曲で、後半はその上にピアノが優しく乗って歌う…という構成ですが、ここではその後半部は割愛し、前半のストリングスの部分を探りました。弾く時も、頭の中のイメージは自分も弦奏者の一員だと思って取り組んで下さい。各音共充分に音を保って、よく響かせましょう。

Moderato (♩=100)

A Amadd9

Em7

F

5
3

4

4

3

Dm7

Emadd9

The first system of musical notation is for the first five measures. It is written for piano in G major, 4/4 time. The tempo is Moderato (♩=100). The first measure starts with a piano (p) dynamic and an Amadd9 chord. The second measure has an Em7 chord. The third measure has an F chord with a fingering of 5-3. The fourth measure has a Dm7 chord with a fingering of 4-4-3. The fifth measure has an Emadd9 chord with a fingering of 2-2-5-1.

Cmaj7

m/c

Em7

Fmaj7

Dm7

Em7

B Amadd9

The second system of musical notation covers measures 6 to 10. Measure 6 has a Cmaj7 chord. Measure 7 has a mezzo-forte (m/c) dynamic and an Em7 chord. Measure 8 has an Fmaj7 chord. Measure 9 has a Dm7 chord. Measure 10 has an Em7 chord and ends with a repeat sign. The final measure of the system is marked with a boxed 'B' and an Amadd9 chord.

Em7

F

Em7

Cmaj7

D7

The third system of musical notation covers measures 11 to 15. Measure 11 has an Em7 chord. Measure 12 has an F chord. Measure 13 has an Em7 chord. Measure 14 has a Cmaj7 chord. Measure 15 has a D7 chord.

Fadd9 E7sus4 E7 **C** Amadd9 Em7

Fmaj7 Dm9 Em9 Cmaj7 **C**

Fmaj7 Dm9 Em9 **D** Amadd9 Em7

F Em7 C D9

Fmaj7 E7sus4 E7 Am **E** Fmaj7

Am C B7 B^bmaj7 A7⁽¹³⁾

5

Dm9 G7⁽¹³⁾ Gm9 B^bmaj7 C C7⁽¹³⁾ 5

Fmaj9 F B7⁽¹³⁾ Em7 E^bmaj7

5 1

Dm7 G9 Cmaj7 Fmaj7

dim.

5

B^bmaj7 E7 Aadd9

5 4 5 3 2 1 1 p

[YOU DO ME]

Amore

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Ito

イントロは両手が重なる和音の響きをよく聴いて、その美しさを十分に味わって下さい。[A]からは1拍3分割の刻みがベースとなってメロディーが乗ります。伴奏は音の固まりとしてボリュームがありますから、少しおさえ気味にしておくのが丁度良いかと思われます。ラストは消えてゆくように曲を閉じて下さい。

Lento $\text{♩} = 68$

Intro. Am7 $\frac{C}{F}$ Dm7 $\frac{G}{F}$ Em7 Cmaj7 Fmaj7 B^bmaj7 Gm7

[A] Am7 Dm7 Em7 Cmaj7 $\frac{Fmaj7}{E}$ B^bmaj7

Gm7 E7 Am7 Dm7 Em7 Cmaj7

B^bmaj7
A Gm7 B^b/_F 4 3 2 1 B Am7 Dm7

mf

Em7 Cmaj7 Fmaj7 B^bmaj7 Gm7 E7

Am7 Dm7 Em7 Cmaj7 B^bmaj7 Gm7 to ♯

gta - - - - -

C B^b/_F 1 B^b/_F E7sus4 E7 B^b/_F

$\frac{B^b}{F}$ $E7sus4$ $E7$ $\frac{B^b}{F}$ $\frac{B^b \text{maj}7}{F}$

D.S. to **B**

Coda $\frac{B^b}{F}$ gua $\frac{D}{A} Am7$ $Dm7$ $Em7$ $Cmaj7$

$Fmaj7$ $B^b \text{maj}7$ $Gm7$ $E7$ $Am7$ $Dm7$

$Em7$ $Cmaj7$ $B^b \text{maj}7$ gua $Gm7$ $\frac{B^b}{F}$

$\frac{B^b}{F}$ $\frac{B^b7}{F}$ **Meno mosso** A D

[シングル曲]

The Other Side of Love

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

イントロはとても穏やかに弾き進めて下さい。1つ1つの音をよく響かせて流れるように。[A]のメロディーがこの曲のテーマですが、非常に強いインパクトがあります。心を込めて大切に弾きましょう。[B]で盛り上がるの頂点を築いた後、[C]以降は再びイントロでのコード進行が現れ、また穏やかな曲調に戻ります。

Lento (♩=70)

Intro. Fmaj7

Cmaj7

Fmaj7

Cmaj7

Fmaj7

Cmaj7

Dm

G

F

Em

Dm

B

A

G

F

2

4

3

2

2

1

1

1

2

1

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2

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1

1

[A]

E

G

G

Am

Am

G

Fmaj7

G7

C

E

G

G

Am

Am

G

Fmaj7 G7 C E/G# Am Am/G Fmaj7 G7 C

E/G# Am Am/G Fmaj7 G7 C 5 3 2 1 [B] A#maj7 1 3 mp

B7 2 1 E#maj7 E# G A#maj7 2 B7 E#maj7 G7

A#maj7 B7 E#maj7 E# G A#maj7

1. B7 G7 2. B7 G/B F/A Em/G Dm/F [C] E/G# Am Am/G f

F G C $\frac{E}{G^{\flat}}$ Am $\frac{Am}{G}$ F G C **D** $\frac{E}{G^{\flat}}$ Am $\frac{Am}{G}$

Fmaj7 G7 C $\frac{E}{G^{\flat}}$ Am $\frac{Am}{G}$ Fmaj7 G7 C $\frac{E}{G^{\flat}}$ Am $\frac{Am}{G}$

Fmaj7 G7 C $\frac{E}{G^{\flat}}$ Am $\frac{Am}{G}$ Fmaj7 G7 **1.** C

2. C **E** Fmaj7 Cmaj7

f *mp*

Fmaj7 Cmaj7 Fmaj7 Cmaj7

[オネアミスの翼]

オネアミスの翼～メイン・テーマ～

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Mogawa

イントロの左手はとてもリズムカルな動きをしています。意外と右手とは合わせにくいので、縦の線をきっちりとしろえられるよう充分練習して下さい。[A]からのテーマは、ほぼ6度間隔で動いています。アタックをクリアにして、よく響かせて下さい。伴奏の分散和音はなめらかに弾きましょう。

Andante ♩=96

Intro. Cmaj9

Cmaj9

Cmaj9

[A] Cmaj9

Cm7 A^bmaj7

The first system of music consists of two staves. The treble clef staff has a Cm7 chord in the first measure, followed by a melodic line with eighth notes. The bass clef staff has a steady eighth-note accompaniment. The second measure features an A^bmaj7 chord in the treble staff, with the melody continuing. The system concludes with a final Cm7 chord.

Fmaj7 Bm7 to ↻

The second system continues with two staves. The treble staff has an Fmaj7 chord in the first measure, followed by a melodic line. The bass staff has an eighth-note accompaniment. The second measure features a Bm7 chord in the treble staff, with fingering numbers 5, 1, 4, 1 written above the notes. The system ends with a repeat sign and the text "to ↻".

1. Bm7 2. Bm7 Cm7 mp

The third system features two staves. It begins with a first ending (1.) in the treble staff with a Bm7 chord and a melodic line. The bass staff has an eighth-note accompaniment with fingering numbers 1, 3, 1, 3. This is followed by a second ending (2.) with another Bm7 chord and melodic line. The system concludes with a Cm7 chord in the treble staff, a dynamic marking of *mp*, and an eighth-note accompaniment in the bass staff.

Cm7 A^b/C A^bmaj7/C 4 3

The fourth system consists of two staves. The treble staff has Cm7, A^b/C, and A^bmaj7/C chords. The bass staff has an eighth-note accompaniment. The system ends with a melodic line in the treble staff with fingering numbers 4, 3 and a grace note.

Fmaj7/C 4 1 2 1 3 5 5 2 4 2 1 2 5 4 2 1 5 4 2 1 Gmaj7/C 2 1 5 4 1

The fifth system features two staves. The treble staff has an Fmaj7/C chord in the first measure, followed by a melodic line with extensive fingering: 4, 1, 2, 1, 3, 5, 5, 2, 4, 2, 1, 2, 5, 4, 2, 1, 5, 4, 2, 1. The bass staff has an eighth-note accompaniment. The system concludes with a Gmaj7/C chord in the treble staff and an eighth-note accompaniment in the bass staff.

Gmaj7
C

Cm9

Cm9

♠ Coda
Bm7

f

ff

D.S. to **A**

Cm9

A^bmaj9

A^bmaj9

Fmaj9

Bm7

Bm7

Cm9

[オネアミスの舞]

リクニのテーマ

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

中間部を除いてほとんど同音型の伴奏が続きます。弾いていくうちにテンポが崩れやすくなるので、常に正確なビートを刻むように心掛けて下さい。3拍目の休みをきちんと取ることがポイントです。メロディーはどことなく淋しそうな雰囲気を持っていますが、優しい表情も見受けられます。3度で動くところは明確に打鍵しましょう。

Allegretto (♩=54)

Intro. N.C. →

The introduction consists of four measures in 3/4 time. The right hand is silent. The left hand plays a steady bass line: G2 (5), A2 (1), G2, F2, G2, A2, G2, F2. The first measure has a piano (*p*) dynamic marking.

Section A (marked with a box 'A') spans five measures. The right hand plays chords: G2 (2), A2 (1), G2, F2, G2, A2, G2, F2, G2, A2, G2, F2, G2, A2, G2, F2. The first measure has a mezzo-piano (*mp*) dynamic marking. The left hand continues the bass line from the introduction.

Section B (marked with a box 'B') spans five measures. The right hand plays chords: G2 (2), A2 (1), G2, F2, G2, A2, G2, F2, G2, A2, G2, F2, G2, A2, G2, F2. The first measure has a mezzo-piano (*mp*) dynamic marking. The left hand continues the bass line from the introduction.

First system of musical notation, measures 1-5. The right hand features a melodic line with fingerings 4, 5, 4, 3, 2, 1, 5. The left hand provides a steady bass accompaniment.

Second system of musical notation, measures 6-10. Measure 10 includes a chord change marked with a 'C' in a box. Fingerings 5, 2, 1, 5 are indicated for the right hand in measure 10.

Third system of musical notation, measures 11-15. The right hand continues the melodic line with fingerings 4, 1, 2, 3, 4, 1, 2, 3, 4, 1. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 16-20. Measure 20 includes a chord change marked with a 'D' in a box. The right hand features a sustained chord with a slur over measures 17-19.

Fifth system of musical notation, measures 21-25. The right hand features a series of chords with a 'to' symbol and a diamond symbol at the end of the system. The left hand accompaniment continues.

Sua

(Sua)

(Sua)

(Sua)

(Sua)

D^b

Musical score for the first system, bass clef, **D^b** key signature. The right hand has a melodic line with a slur over the first four notes. The left hand has a bass line with a slur over the first four notes.

II G

mp

Musical score for the second system, treble clef, **G** key signature. The right hand has a melodic line with a slur over the first four notes. The left hand has a bass line with a slur over the first four notes. The dynamic marking *mp* is present.

G

Musical score for the third system, treble clef, **G** key signature. The right hand has a melodic line with a slur over the first four notes. The left hand has a bass line with a slur over the first four notes.

III D^b

mf

Musical score for the fourth system, treble clef, **D^b** key signature. The right hand has a melodic line with a slur over the first four notes. The left hand has a bass line with a slur over the first four notes. The dynamic marking *mf* is present.

D^b

Musical score for the fifth system, treble clef, **D^b** key signature. The right hand has a melodic line with a slur over the first four notes. The left hand has a bass line with a slur over the first four notes.

D^b **J** N.C. →

◆ Coda **H**

D.S. to **B**

1.

2.

[映画「子猫物語」より]

子猫物語

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

アップ・テンポでリズムカルに動き回る、楽しい曲です。元気いっぱい弾いて下さい。イントロのアタックは明確に、するどいアクセントを付けて。☐に移る時の転調はドラマティックです。気分を盛り上げましょう。♯(Coda)に入ってから4小節間は、何やらモヤモヤとしたつながりでとっつきにくいかと思いますが、何度も弾いて覚え込んで下さい。

Allegro (♩=134)

Intro. $\frac{Dm7}{G}$ $\frac{Fmaj7}{A}$ Em7

f *mf*

Gm7 Fmaj7

Em7 $\frac{Gm7}{C}$ 4 5 2 1 5 2 1 3 2 1 to ♯

A Fmaj7 Em7 Gm7

System 1: Measures 1-3. Treble clef, piano (*f*) dynamic. Chords: Fmaj7, Em7, Gm7.

Fmaj7 Em7

System 2: Measures 4-6. Treble clef. Chords: Fmaj7, Em7.

Gm7 C **B** Fmaj7

System 3: Measures 7-9. Treble clef. Chords: Gm7, C, Fmaj7.

Em7 Am7 Fmaj7 Dm7 G

5 1 4 3 5 1 4 3 5 1

1 2 3

System 4: Measures 10-12. Treble clef. Chords: Em7, Am7, Fmaj7, Dm7, G. Includes fingering numbers 5, 1, 4, 3, 5, 1, 4, 3, 5, 1 and a 1 2 3 triplet.

Dm7 G **C** A^bmaj7 B^b7

System 5: Measures 13-15. Treble clef. Chords: Dm7, G, A^bmaj7, B^b7.

First system of musical notation (measures 1-2). The key signature has two flats (B-flat and E-flat). Measure 1 features a treble clef with a half note chord E^b (3 1) and a bass clef with a half note chord E^b. Measure 2 features a treble clef with a half note chord A^bma^b7 and a bass clef with a half note chord A^bma^b7. Fingerings are indicated as 4 2 in the treble and 2 in the bass for the first measure.

Second system of musical notation (measures 3-4). Measure 3 features a treble clef with a half note chord B^b6 and a bass clef with a half note chord B^b6. Measure 4 features a treble clef with a half note chord A^bm7^(9,13) and a bass clef with a half note chord A^bm7^(9,13). Fingerings are indicated as 2 4 2 in the treble and 2 4 2 in the bass for the first measure.

Third system of musical notation (measures 5-6). Measure 5 features a treble clef with a half note chord A^bma^b7 and a bass clef with a half note chord A^bma^b7. Measure 6 features a treble clef with a half note chord B^b7 and a bass clef with a half note chord B^b7. A Coda symbol is present above the first measure.

Fourth system of musical notation (measures 7-8). Measure 7 features a treble clef with a half note chord E^b7 and a bass clef with a half note chord E^b7. Measure 8 features a treble clef with a half note chord A^bma^b7 and a bass clef with a half note chord A^bma^b7. Measure 9 features a treble clef with a half note chord B^b6 and a bass clef with a half note chord B^b6. Measure 10 features a treble clef with a half note chord G/B and a bass clef with a half note chord G/B.

Fifth system of musical notation (measures 11-12). Measure 11 features a treble clef with a half note chord G/B and a bass clef with a half note chord G/B. Measure 12 features a treble clef with a half note chord F/A (3 1) and a bass clef with a half note chord F/A (3 1). Measure 13 features a treble clef with a half note chord G/B (4 1) and a bass clef with a half note chord G/B (4 1). Measure 14 features a treble clef with a half note chord G and a bass clef with a half note chord G. A Coda symbol is present above the first measure. The system concludes with the instruction "D.S. to [A]".

⊕ Coda
N.C.

Coda section of musical notation. It consists of two measures. The first measure has a treble clef with a half note chord G/B and a bass clef with a half note chord G/B. The second measure has a treble clef with a half note chord G/B and a bass clef with a half note chord G/B. The dynamic marking is *mp*.

D.S. to [A]

3 5 4 1 5 2 4 5 1

D Amaj7

This system shows the first four measures of a piece. The first three measures are in a key with one flat (B-flat major or D minor). The fourth measure features a key signature change to D major, indicated by a 'D' in a box. The notation includes fingerings (3, 5, 4, 1, 5, 2, 4, 5, 1) and a dynamic marking of *f* (forte).

G^bm7 F^bm7 Emaj7 Amaj7

This system contains four measures. The first measure is labeled G^bm7, the second F^bm7, the third Emaj7, and the fourth Amaj7. The music continues with a consistent rhythmic pattern in the right hand and a steady bass line in the left hand.

G^bm7 B^bm7 E^b C^bm7 F[#] F7 **E** Fmaj7

This system contains five measures. The first measure is G^bm7. The second measure has a key signature change to E-flat major (three flats), with chord labels B^bm7 and E^b. The third measure has C^bm7 and F[#]. The fourth measure is F7. The fifth measure is Fmaj7, marked with a dynamic *f* and a box containing the letter 'E'. The system ends with a repeat sign.

Em7 Gm7 Fmaj7

This system contains four measures. The first measure is Em7, the second Gm7, and the third Fmaj7. The fourth measure continues the Fmaj7 chord. The music maintains the established rhythmic and harmonic structure.

Em7 G^bm7 C Fmaj7

This system contains four measures. The first measure is Em7. The second measure has a key signature change to D major (two sharps), with chord labels G^bm7 and C. The third measure is Fmaj7. The fourth measure continues the Fmaj7 chord. The system concludes with a double bar line.

[映画「子猫物語」より]

青猫のトルソ

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idegawa

しっとりとした落ち着いたメロディーラインに、きらめくようなハーモニーが付いた美しい曲です。ただ、思いがけないコード進行が続々と現れますから、慣れないうちは少々とっつきにくいかも知れません。メロディー以外の音だけをひろって練習すると、全体の流れや構成が解って大変勉強になります。是非やってみてください。

Adagio (♩=66)

System 1: Treble clef: Dm7 Em/D Dm7 . Bass clef: Dm7 Em/D Dm7 . Dynamics: p . Fingerings: 5, 1, 2, 4.

System 2: Treble clef: Em/D Cmaj7 Bm7 Cmaj7 . Bass clef: Em/D Cmaj7 Bm7 Cmaj7 . Fingerings: 3, 3.

System 3: Treble clef: B7(b9) Dm7 Em/D Dm7 . Bass clef: B7(b9) Dm7 Em/D Dm7 . Fingerings: 6, 4, 1, 4, 5, 3, 1, 5.

First system of musical notation (measures 1-4). The key signature has one flat (B-flat). The time signature is 3/4. The notation includes a treble and bass clef. Chords are indicated above the staff: G9, Cmaj7, Bm7, and Cmaj7. Fingerings are shown with numbers 1-5. A first ending bracket is present over the final measure.

Second system of musical notation (measures 5-8). The key signature has one flat. The notation includes a treble and bass clef. Chords are indicated above the staff: E7 (9,11), B Fmaj7, Ebmaj7, Fmaj7, and Db7 (9). A first ending bracket is present over the final measure. The dynamic marking *mp* is present.

Third system of musical notation (measures 9-12). The key signature has one flat. The notation includes a treble and bass clef. Chords are indicated above the staff: Bbmaj7, Abmaj7, Bbmaj7, A7 (b9), Am7/D, and Cm9. Fingerings are shown with numbers 3 and 4.

Fourth system of musical notation (measures 13-16). The key signature has one flat. The notation includes a treble and bass clef. Chords are indicated above the staff: F7 (9,11), Bbmaj7, Bm7/E, Fmaj7/A, Em/G, and Am/C. A first ending bracket is present over the final measure. The time signature changes to 3/4 at the end of the system.

Fifth system of musical notation (measures 17-20). The key signature has one flat. The time signature is 3/4. The notation includes a treble and bass clef. Chords are indicated above the staff: Fmaj7, Bm7 (b9), E7, Am7, D9, and Dm9. Fingerings are shown with numbers 1 and 2. A first ending bracket is present over the final measure.

Musical score for the first system, measures 1-4. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes a treble clef and a bass clef. Chord symbols above the staff are: $Dm7^{(1st)}$ (with A^b below it), $G7^{(9,13)}$, $Caug$, A/C (with C below it), and D (with $Dm7$ below it). A dynamic marking p is present in measure 4. A fingering '1' is shown in the bass clef at the end of measure 4.

Musical score for the second system, measures 5-8. The notation includes a treble clef and a bass clef. Chord symbols above the staff are: E/m (with D below it), $Dm7$, E/m (with D below it), and $Cmaj7$. The melody in the treble clef features triplets in measures 6 and 7.

Musical score for the third system, measures 9-12. The notation includes a treble clef and a bass clef. Chord symbols above the staff are: $Bm7$, $Cmaj7$, $B7$, and D (with $Dm7$ below it). The melody in the treble clef features triplets in measures 10 and 11.

Musical score for the fourth system, measures 13-16. The notation includes a treble clef and a bass clef. Chord symbols above the staff are: E/m (with D below it), $Dm7$, $G9$, and $Cmaj7$. The melody in the treble clef features triplets in measures 14 and 15.

Musical score for the fifth system, measures 17-20. The notation includes a treble clef and a bass clef. Chord symbols above the staff are: $Bm7$, $Cmaj7$, and $E7^{(9,13)}$. The melody in the treble clef features triplets in measures 18 and 19. A fingering '2' is shown in the treble clef at the end of measure 17. A fingering '5' is shown in the bass clef at the end of measure 20.

[1996]

Bring them home

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

悲愴感が全体を包んでいるような曲ですが、優しさにあふれた抒情的なメロディーが心をとらえる美しい音楽です。ゆったりとしたテンポに身をゆだねて、のびのびと大らかに歌い上げて下さい。ペダルを使って、各和音の響きを豊かに作りましょう。

Larghetto (♩=60)

A Em $\frac{Em}{G}$ Am C6 B7sus4 B7 Em $\frac{Gmaj7}{D}$

Cmaj7 $\frac{Gmaj7}{B}$ Am7 D9 D7^(b9) Gmaj7 G^bdim **B** Am7 $\frac{Am}{G}$

F^bm7^(b5) B7 Gaug C F^bm7^(b5) B7 Cmaj7 $\frac{E}{G\sharp}$

Bdim Caug $\frac{Am}{C}$ $F^{\sharp}m7^{(1\sharp)}$ B7 $\frac{Em}{D}$ $C^{\sharp}m7^{(1\sharp)}$

$\frac{Am7}{C}$ B7 C E $\frac{E}{G^{\sharp}}$ $\frac{B7sus4}{A}$ $\frac{B}{A}$

$\frac{E}{G^{\sharp}}$ E $\frac{E}{B}$ B $G^{\sharp}dim$ $F^{\sharp}m$ A Adim

$\frac{E}{G^{\sharp}}$ $C^{\sharp}m7$ C7 $\frac{E}{B}$ B $\frac{B7}{E}$ E $\frac{E}{G^{\sharp}}$ $C^{\sharp}m7$ $\frac{Emaj7}{B}$

Ama7 Bdim $F^{\sharp}m$ A Bdim $F^{\sharp}m$ A $F^{\sharp}m7$ mf

D Em Em/G Am C6 B7sus4 B7 Em Gmaj7/D

Cmaj7 Gmaj7/B Am7 D9 D7(b9) Gmaj7 Gdim

E Am Am/G F#m7(b5) B7 Gaug C Cmaj7

E/G# Bdim Caug Am/C F#m7(b5) B7

Em/D C#m7(b5) Am7/C B7 Em

[1996]

Before Long

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Mogawa

美しく、メランコリックなメロディー (A) が印象的な曲です。3連符がスパイスになっていて、このメロディーラインを上手く引きしめているように思います。全体を通して流れるようにスラスラと弾き進めて頂きたいのですが、難所は何と言ってもB。臨時記号が大量に付いている上に弾きにくさも手伝っています。集中的に練習して是非マスターして下さい。縦のライン(和音)を1つずつじっくり見ていきましょう。

Andante ♩ = 80

The musical score is presented in three systems, each with a treble and bass clef staff. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#). The first system, marked with a boxed 'A', begins with a piano (*p*) dynamic and features a melodic line with triplets and slurs, and a bass line with chords. The second system continues the melodic and harmonic development with chords like *Am7*, *C#m7*, and *G#m7*. The third system concludes with a boxed 'B' section, which is noted as a difficult passage due to frequent accidentals and complex fingering. The score includes various musical notations such as triplets, slurs, and dynamic markings.

(800) Am7 Dm7 Am7

Musical score for system 1. Treble clef, 3/4 time. Chords: Am7, Dm7, Am7. Features triplets and slurs.

A^bmaj7 E⁺ F C Em D G⁺madd9 Fm9 E9 D9

Musical score for system 2. Treble clef, 3/4 time. Chords: A^bmaj7, E⁺, F, C, Em, D, G⁺madd9, Fm9, E9, D9. Features triplets and slurs.

Dm7 Am7 Dm7 Am7

(C) 800

Musical score for system 3. Treble clef, 3/4 time. Chords: Dm7, Am7, Dm7, Am7. Features triplets and slurs.

(D) Dm Em7

Musical score for system 4. Treble clef, 3/4 time. Chords: Dm, Em7. Features slurs.

Fmaj7 F⁺m7

Musical score for system 5. Treble clef, 3/4 time. Chords: Fmaj7, F⁺m7. Features slurs.

Gmaj7 G^b/_{B^b} E^bm7
 cresc. mf pp
 sua - - -

D^b7 D^b/_{C^b} B^bm7 C^b A^b7sus4 D^b G^bmaj7 D^b/_{C^b} D^badd9 A G^b/_{D^b}

E

D^b7 D^b/_{C^b} B^bm7 C^b A^b7sus4 D^b G^bmaj7 D^b/_{C^b} A^badd9 E G^b/_E

f

A^badd9 E G^b/_E Dmadd9 F

sua - - -

p

F Am7 Dm7 Am7

f

First system of musical notation, measures 1-3. The key signature has one sharp (F#) and the time signature is 5/4. The music features a melody in the right hand with triplets and a bass line in the left hand with chords. Chord symbols above the staff are C^fm7, G^fm7, and C^fm7.

Second system of musical notation, measures 4-6. The key signature has one sharp (F#) and the time signature is 5/4. The music features a melody in the right hand with triplets and a bass line in the left hand with chords. Chord symbols above the staff are G^fm7, C^{ma}7/G, A/E, B^bma⁹, Gm⁹, and E⁹. Measure 6 ends with a double bar line and a 5/4 time signature.

Third system of musical notation, measures 7-9. The key signature has one sharp (F#) and the time signature is 5/4. The music features a melody in the right hand with triplets and a bass line in the left hand with chords. Chord symbols above the staff are D⁹, G, Dm7, and Am7. A dynamic marking *p* is present in measure 8.

Fourth system of musical notation, measures 10-12. The key signature has one sharp (F#) and the time signature is 5/4. The music features a melody in the right hand with triplets and a bass line in the left hand with chords. Chord symbols above the staff are Dm7, Am7, and Dm7. A dynamic marking *f* is present in measure 11.

Fifth system of musical notation, measures 13-16. The key signature has one sharp (F#) and the time signature is 5/4. The music features a melody in the right hand with triplets and a bass line in the left hand with chords. Chord symbols above the staff are Am7, Dm7, Am7, and Dm. A dynamic marking *f* is present in measure 13. Measure 14 includes a fingering sequence 5 3 2 1. Measure 16 ends with a double bar line and a C[♮] chord symbol below the staff.

[BTTB]

tong poo (second)

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

YMO時代の名曲の速弾版です。テンポが速めですので細かいフレーズなどがぼらつかないように、ゆっくりとした練習をしっかりと行なってからはじめて指定の速さで弾くようにして下さい。☒は音楽の変化が目紛しいので、相手に合わせるのが最も難しい箇所となりそうですが、ぴったり合うと本当に気持ち良いので是非頑張ってマスターしましょう！

Allegro (♩=162)

☒ N.C.

(N.C.)

(N.C.)

[BTTB]

tong poo (primo)

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

YMO時代の名曲の速弾版です。テンポが速めですので細かいフレーズなどがぼらつかないように、ゆっくりとした練習をしっかりと行なってからはじめて指定の速さで弾くようにして下さい。☒は音楽の変化が目紛しいので、相手に合わせるのが最も難しい箇所となりそうですが、ぴったり合うと本当に気持ち良いので是非頑張ってマスターしましょう！

Allegro (♩=162)

☒ N.C.

(N.C.)

(N.C.)

B (N.C.)

2

1 4 5 2

1 4 5 2

f

G F G A G

A G/A A G/A A

C

B^bmaj7 Am7 Dm7 C E F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

mp

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7 A

mf

B (N.C.)

2 1 4 5 2 1 4 5 2 F f

$\frac{7}{b}G$ F $\frac{7}{b}G$ A $\frac{G}{A}$

$\frac{7}{b}G$ F $\frac{7}{b}G$ A $\frac{G}{A}$ f

A $\frac{G}{A}$ A $\frac{G}{A}$ A

A $\frac{G}{A}$ A $\frac{G}{A}$ A mp

C B \flat maj7 Am7 Dm7 $\frac{C}{E}$ F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

C B \flat maj7 Am7 Dm7 $\frac{C}{E}$ F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B \flat maj7 Am7 G7sus4 G7 A7sus4 A7 A

B \flat maj7 Am7 G7sus4 G7 A7sus4 A7 A mf

D B^bmaj7 Am7 Dm7 $\overset{C}{E}$ F Dm7 G7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7 Bm7^(9,11)

E Cm7 $\overset{Dm}{G^b}$ Fm9 A7 $\overset{E}{E}$ E^bm9 $\overset{Fm}{A^b}$

A^bm9 $\overset{Cm7}{G}$ F^bm9 B7^(9,13) Am9 D7^(9,13)

Cm7 $\overset{F6}{C}$ Cm7 B7^(9,13) mp

D B^bmaj7 Am7 Dm7 $\frac{C}{E}$ F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7 Bm7⁽¹⁵⁾

E Cm7 $\frac{Dm}{G^b}$ Fm9 A7 $\frac{E}{E}$ E^bm9 $\frac{Fm}{A^b}$

A^bm9 $\frac{Cm7}{G}$ F^bm9 B7^(9,13) Am9 D7^(9,13)

Cm7 $\frac{F6}{C}$ Cm7 B7^(9,13)

gua-

F B^bmaj7 Am7 Dm ^CE F Dm G Am Dm7 F^b Gm7 C Fmaj7 Am

B^bmaj7 Am7 Gsus4 G Asus4 A

G B^bmaj7 Am7 Dm7 ^CE F Dm7 G7 Am7 Dm7 F^b Gm7 C Fmaj7 Am7

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7

Bm7⁽¹³⁾ ^BG A

cresc.

F B^bmaj7 Am7 Dm7 $\frac{C}{E}$ F Dm Gm Am Dm7 F6 Gm7 C Fmaj7 Am

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7

G B^bmaj7 Am7 Dm7 $\frac{C}{E}$ F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7

Bm7^(b5) $\frac{G}{B}$ A

cresc. *ff*

[クラシック]

energy flow

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Iidogawa

[特別収録]

Andante ♩ = 86

Am $\frac{Am}{G}$ F Cmaj7/E Dm $\frac{Dm}{C}$ Bm7⁽⁶⁵⁾ E

mp

Am7 D9 $\frac{Dm9}{G}$ G7^(9,13) $\frac{Gm7}{C}$ C9 Fmaj7 $\frac{D}{E}$ E

A Am $\frac{Am}{G}$ F Cmaj7/E Dm $\frac{Dm}{C}$ Bm7⁽⁶⁵⁾ E

mf

Am7 D9 $\frac{Dm9}{G}$ G7(9,13) $\frac{Gm7}{C}$ C9

Fmaj7 Em7 Dm9 $\frac{Cmaj7}{E}$ Fmaj7 Em7 Dm9 $\frac{D}{E}$

B Am $\frac{Em}{G}$ F $\frac{m}{C}$ Dm $\frac{Am}{C}$

B \flat maj7 $\frac{D}{m}$ E Am $\frac{Em}{G}$

F $\frac{C}{E}$ Dm $\frac{Am}{C}$ B \flat maj7 E7sus4 to C

C Amadd9 B^bmaj7 C₇^(9,13) Fmaj7 Dm9 $\frac{G\text{ sus4}}{F}$

mp

F^bm₇⁽¹³⁾ G₉ Amadd9 B^bmaj7 C₇^(9,13) Bm₇^(9,13) B^bmaj7 $\frac{F\text{maj7}}{A}$

G₉ A Dmaj9 A Dmaj₇^(9,11)

dim.

D $\frac{F\text{maj7}}{C}$ $\frac{G}{D}$ $\frac{Gm}{F}$ $\frac{A7}{E}$ $\frac{B^b\text{maj7}}{A}$ $\frac{C7}{G}$ $\frac{D7}{C^b}$ $\frac{E7}{B^b}$

p

$\frac{E7}{D^b}$ $\frac{F}{D}$

pp *rit.*

Am *gta* $\frac{Am}{G}$ F $\frac{Cmaj7}{E}$ Dm7 $\frac{Dm}{C}$

p a tempo

Bm7^(9,5) $\frac{E7}{B}$ Am7 $\frac{D7}{A}$ $\frac{Dm9}{G}$ G7^(9,13)

Gm7 Gm6 Fmaj7 $\frac{D}{E}$ E \boxed{F} Am $\frac{Am}{G}$

mf

F $\frac{Cmaj7}{E}$ Dm $\frac{Dm}{C}$ Bm7^(9,5) E

Am7 D9 $\frac{Dm9}{G}$ G7^(9,13) $\frac{Gm7}{C}$ C9

f

Fmaj7 D/E E G Am
 8va - - - - - Am G F Cmaj7
 E

ff

Dm Dm/C Bm7(14) E Am7 D9

Dm9/G G7(9,13) Gm7/C C7 Fmaj7 Em7

Dm9 Cmaj7/E Fmaj7 Em7 Dm9 Cmaj7

D.S. to **B**

♩ Coda
 Am7(9,11)

p *rit.* 8va - - - - -