

PIANO SOLO

**R**yūichi

**S**akamoto

**P**iano

RYUICHI SAKAMOTO

**C**ollection





[ウラ819]

## energy flow

Music by Ryuichi Sakamoto

©1999 by Ryuichi Sakamoto

Arranged by Tadaomi Ilogawa

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。☐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。☐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 G Am F C E Dm Dm C

*mp* (♩ time *mf*)

Bm7(b5) E Am7 D7 G7 G7

Gm7 C7 Fmaj7 D E Am Am G

*mf* (♩ time *f*)



Am  $\frac{Em}{G}$  F  $\frac{C}{E}$  Dm  $\frac{Am}{C}$

B<sup>b</sup>maj7 1 5 3 2 E7sus4 to  $\text{C}$  Am B<sup>b</sup>maj7

3 1 3 5

C7 Fmaj7 Dm7 F F<sup>b</sup>m7<sup>(b5)</sup>  $\frac{Dm7}{G}$

Am B<sup>b</sup>maj7 C7 Bm7<sup>(b5)</sup> B<sup>b</sup>maj7  $\frac{F}{A}$

G7 A Dmaj7 A  $\frac{5}{2}$  Dmaj7<sup>(9,11)</sup>  $\frac{5}{3}$

1 2 #5 p

**D**  $\frac{F\text{maj}7}{C}$   $\frac{G}{D}$   $\frac{Gm}{F}$   $\frac{A7}{E}$   $\frac{B^b}{A}$   $\frac{C7}{G}$   $\frac{D7}{C^b}$   $\frac{E7}{B^b}$

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

*pp* *rit.*

**E**  $\frac{Am}{Gua}$   $\frac{Am}{G}$   $F$   $\frac{C}{E}$   $Dm$   $\frac{Dm}{C}$   $Bm7^{(b5)}$   $\frac{E7}{B}$

*p a tempo*

$\frac{Am7}{(gua)}$   $\frac{D7}{A}$   $\frac{Dm7}{G}$   $G7$   $Gm7$   $Gm6$   $F\text{maj}7$   $\frac{D}{E}$   $E$

*D.S. to A*

**⊕ Coda**  $\frac{Am7}{(gua)}$

*pp*

[クラ8TT8]

## Put your hands up

Music by Ryuichi Sakamoto

©1999 by Ryuichi Sakamoto

Arranged by Tadaomi Ito

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)

[A] F Am7 Dm  $\frac{Dm}{C}$  B<sup>b</sup>maj7 C7  
 mp

F Gm F Am7 Dm  $\frac{Dm}{C}$

B<sup>b</sup> Gm7 C7sus4 C7 [A] F Am7



Dm  $\frac{Dm}{C}$  B<sup>9</sup>maj7 C7 F F7 Gm

F Am7 Dm  $\frac{Am}{C}$  B<sup>b</sup> Gm7

C7sus4  $\frac{A7}{C^{\#}}$  Dm Cm7 F7 B<sup>b</sup>  $\frac{F}{A}$

Gm7  $\frac{3}{1}$  C7 F **B** F  $\frac{E^{\flat}maj7}{F}$

F  $\frac{Cm}{F}$  F  $\frac{E^{\flat}maj7}{F}$  F  $\frac{Cm}{F}$

C F Am7 Dm  $\frac{Dm}{C}$  B<sup>b</sup>maj7 C7 F Gm

F Am7 Dm  $\frac{Dm}{C}$  B<sup>b</sup> Gm7 C7sus4 C7

C F Am7 Dm  $\frac{Dm}{C}$  B<sup>b</sup>maj7 C7 F F7 Gm

F Am7 Dm  $\frac{Am}{C}$  B<sup>b</sup>maj7 Gm7 C7sus4  $\frac{A7}{C^7}$

Dm Cm7 F7 B<sup>b</sup>  $\frac{F}{A}$  Gm7 C7 F

**D** F *gva* 5 4 2 1

F **E** Dm F/C B<sup>b</sup>6 C

Dm F/C B<sup>b</sup>maj7 C/B<sup>b</sup> Am7 Dm7

Gm7 C Dm F/C B<sup>b</sup>maj7 **F** F E<sup>b</sup>maj7 F

F C<sup>m</sup>7/F F E<sup>b</sup>maj7/F F E<sup>b</sup>maj7/B<sup>b</sup> *gva* 2 1 2 4 2

*pp gva* 4 5 4 1

[クラ8TT8]

# 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も包まれていますが、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

Fadd9 5 3 2 1 Dm7 Em F Em/G

Fadd9 5 4 4 3 1 4 Dm7 C/E

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

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

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

Fadd9      Dm7       $\frac{C}{E}$

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

**B** Fmaj7 Em Fmaj7

G6 Fmaj7 Em

Fmaj7 G

**C** A  $\frac{Em7}{A}$  Am7  $\frac{Em7}{A}$  Am  $\frac{Em}{G}$  Fadd9 F

*mf*

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

Chords: Dm7, C/E, Fmaj7, Dm7/G, Amadd9

Chords: Amadd9, D, F, G, Am, G/B, C, C/E, G, Am7 (3/1), G/B (4)

*mp*

Chords: C/E, G/B, Am, Em/G, Dm/F, G, C/E, F, Dm7

Chords: Gsus4, G, E/G#, E7, Am, Em/G, F#6, Dm7, Gsus4, G, C

Chords: F/A, C/G, Gsus4, G, C

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

*p* *pp*

*sva bassa*

(BTTB)

## intermezzo

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Ito

甘美で優しい雰囲気に含まれている曲です。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[B]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下さい。

Andante (♩=106)

[A]

First system of musical notation (Andante, ♩=106). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The piece starts with a piano (*p*) dynamic and a tempo marking of *(a tempo)*. The first measure includes a fingering sequence: 5, 1, 4, 1, 3, 1. The chords for this system are Dm, Gm, Em7(♭5), and Dm/F.

Second system of musical notation. The chords are Gm7, A, B♭, Dm, and Gm7. The tempo marking changes from *(a tempo)* to *poco rit.* (rushing) and then back to *a tempo*.

Third system of musical notation. The chords are C7, Fmaj7, B♭maj7, Em7(♭5), and E7.



A **B** Dm Gm7 Em7(b5) Dm  
F

Gm7 A Bb **C** D7 F# 5 2 5 1 4 1 Gm

G#dim A A C# Dm Bbmaj7 C Am7

Bb Eb G G#dim **1.** Asus4 A Dm  
5 2 1 2 1 4 2 1 5

**D** D A7 E D F# F#m D  
A A

Gmaj7       $\frac{A}{G}$        $\frac{D}{F\sharp}$        $\frac{D}{F\sharp}$       Adim       $\frac{Em}{G}$       B

5 2 1 4 2 4

Em      Adim       $\frac{Em}{G}$       Bdim      Asus4      A      A $\sharp$ dim

$\frac{G}{B}$       D      Bms       $\frac{F\sharp m}{A}$

Bm7      C $\sharp$ 7      F $\sharp$ m       $\frac{A7}{E}$        $\frac{A}{G}$        $\frac{D}{F\sharp}$

5 2 1 4 5

$\frac{F\sharp m}{A}$        $\frac{D}{A}$       Gmaj7       $\frac{A}{G}$        $\frac{D}{F\sharp}$       Adim

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

$\frac{F^{\sharp}}{A^{\sharp}}$        $\frac{C^{\sharp}7}{G^{\sharp}}$        $F^{\sharp}$        $\frac{C^{\sharp}7}{F^{\sharp}}$        $F^{\sharp}maj7$        $F^{\sharp}$        $C7$

$C7$        $C^{\sharp}dim$

$C^{\sharp}dim$       2.  $A_{sus4}$        $A$        $B^{\flat}maj7$

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

$Em7^{(b5)}$        $\frac{Dm}{F}$        $Gm6$        $A7$        $Dm$

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


[BTTB]

## aqua

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Ito

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。各音共に長さを十分に保って、よく響かせて下さい。曲は *p* 始まり、少しずつ強度を増してゆき、で調が半音上がったとき *f* 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)

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

The first system of musical notation for 'aqua' is in G major, 4/4 time, with a tempo of Largo (♩=58). It consists of a treble and bass clef staff. The treble clef staff contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff contains a bass line starting with a half note G2, followed by quarter notes F2, E2, and D2. The first measure is marked with a piano (*p*) dynamic. Above the treble staff, the chord progression is indicated as G, C, G, Em,  $\frac{Bm}{D}$ , and C.

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

The second system of musical notation continues the piece. The treble clef staff continues the melody with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff continues the bass line with a half note G2, followed by quarter notes F2, E2, and D2. The first measure is marked with a piano (*p*) dynamic. Above the treble staff, the chord progression is indicated as G, C, G,  $\frac{D}{F\#}$ , Em,  $\frac{Bm}{D}$ , and C.

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

The third system of musical notation concludes the piece. The treble clef staff continues the melody with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff continues the bass line with a half note G2, followed by quarter notes F2, E2, and D2. The first measure is marked with a piano (*p*) dynamic. Above the treble staff, the chord progression is indicated as Em,  $\frac{Bm}{D}$ , C,  $\frac{G}{B}$ , Am7,  $\frac{G}{B}$ , Dsus4, and D. The  $\frac{G}{B}$  chord is marked with a 5-finger fingering (1, 4, 3) in the bass clef staff.

**A** G C G Em  $\frac{Bm}{D}$  C  $\frac{C}{E}$   $\frac{D}{F\sharp}$

G C G  $\frac{D}{F\sharp}$  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



C D Em Em D F# G Cmaj7 D

Cadd9 E Fm G#m A#m

5 2 3 1

1 5 2 1 5 1 3 2 5

*f*

D# Eb Fm G#m A#m D#maj7 Eb

Fm G#m A#m D# Eb Fm G#m A#m

D#maj7 Eb D#add9 A# C A# B# A#

5 2 3 1 5 2 3 1

*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.

(N.C.)



Am C Bm7 Bm7 5 4 1 Am7

Musical notation for the first system, measures 1-5. Chords: Am, C, Bm7, Bm7, Am7. Fingerings: 5, 4, 1.

Em G F#7 Fmaj7 Cmaj7 Bm7 Em

Musical notation for the second system, measures 6-10. Chords: Em, G, F#7, Fmaj7, Cmaj7, Bm7, Em. Dynamics: f.

Am Em7 Am Em G Am7

Musical notation for the third system, measures 11-15. Chords: Am, Em7, Am, Em, G, Am7. Fingerings: 4, 1, 5, 2, 1, 3, 5.

G/B Am C Bm7 *gva* 7

Musical notation for the fourth system, measures 16-20. Chords: G/B, Am, C, Bm7. Dynamics: gva.

Am7 Em G F#7 Fmaj7 Cmaj7

Musical notation for the fifth system, measures 21-25. Chords: Am7, Em, G, F#7, Fmaj7, Cmaj7.

Em Bm Em Bm to ♯ Em7

3 1 2 3 5 2 1 4 1 5 2

*ff* *ff*

Am Bm7 Bm D Fmaj7

*p*

Em7 B Fmaj7 Amadd9 E Fmaj7 C

*cresc.*

Em7 B Bm D F#m A Gmaj7

*f*

1 3 1 3 4 1 3 4

F#m7 Gmaj7 Bm Gmaj7

First system of musical notation. Treble clef with notes and slurs. Bass clef with chords. Chord labels: Fm7, A<sup>b</sup>maj7, E<sup>b</sup>maj7, and B<sup>b</sup>m. A box labeled 'D' is above the B<sup>b</sup>m chord. Dynamics include *ff*.

Second system of musical notation. Treble clef with notes and slurs. Bass clef with chords. Chord labels: Fm, Cm, and Gm. Fingerings are indicated with numbers 1-5. Dynamics include *ff*.

Third system of musical notation. Treble clef with notes and slurs. Bass clef with chords. Chord labels: A<sup>b</sup>maj7, A<sup>b</sup>m, B<sup>b</sup>, and Fm/A. A box labeled 'E' is above the A<sup>b</sup>m chord. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *p*.

Fourth system of musical notation. Treble clef with notes and slurs. Bass clef with chords. Chord labels: G<sup>7</sup>, Em/G, F<sup>7</sup>, Fmaj7, Cmaj7, and Bm7. Dynamics include *mf*. A box labeled 'A' is at the end of the system. Text below the system reads "D.S. to A".

⊕ Coda  
Meno mosso  
Em

Fifth system of musical notation, the Coda. Treble clef with notes and slurs. Bass clef with chords. Chord labels: Am and D. Dynamics include *ff*. A box labeled 'A' is at the end of the system.

[映画「戦場のメリークリスマス」より]

## Merry Christmas. Mr. Lawrence

Music by Ryūichi Sakamoto

©Ryūichi Sakamoto

Arranged by Tadaomi Idogawa

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. Fmaj7  
*pp*  
*gua*G  
F

Em7

Am7  
*(gua)*Am  
G

Fmaj7

G  
F

Em7  
*(gua)*

Am7

Fmaj7

$\frac{G}{F}$   
(*gua*)- Em7 Am7  $\frac{Am}{G}$

Fmaj7  
(*gua*)-  $\frac{G}{F}$  Em7

Am7  
(*gua*)- **A** Fmaj7 G7

Andante (♩=102)

*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 4 3



**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 *guz*      G7      Am7      G6



Fmaj7 (gua) - G7 Am7 G6

The first system of music consists of two staves. The treble staff contains a melodic line with chords Fmaj7 (gua), G7, Am7, and G6. The bass staff provides a rhythmic accompaniment with eighth notes. A dashed line above the treble staff indicates a 'gua' (glissando) effect over the first measure.

Fmaj7 G7 Am7 G6

The second system continues the musical piece with the same chord progression: Fmaj7, G7, Am7, and G6. The notation and accompaniment are consistent with the first system.

D/F# G/F C/F# Dm7 G7

5 2 1 2 1 2 5 2

4 5 4 3

poco rit. - - - - -

The third system introduces new chords: D/F#, G/F, C/F#, Dm7, and G7. Fingering numbers are provided for the bass line: 5, 2, 1, 2, 1, 2, 5, 2 for the first measure, and 4, 5, 4, 3 for the second measure. A 'poco rit.' (poco ritardando) marking is placed over the final two measures.

Meno mosso

G Fmaj7

ff

The 'Meno mosso' section begins with a forte (ff) dynamic. The music is written in a grand staff with a treble clef and a bass clef. The bass line features sustained chords, while the treble line has sparse notes.

Fmaj7

pp ff

gua - - - - -

The final system continues with Fmaj7 chords. It features dynamic markings of piano (pp) and forte (ff). A 'gua' marking is present above the treble staff in the final measure, which ends with a double bar line.

[未来派野郎]

# 黄土高原

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

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ねいに練習して下さい。BやC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  $\text{♩} = 92$ 

Intro. G6

G6

G

G

G7

C

Am7

Bm7 Em7 Am7 Am7/D G D/F#

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

*mp*

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

1

Em Bm/D C G/B Em7/A Em7/D

1

Em7/D C G G7

3 2 1

*mf*

C Am7 Bm7 Em7 Am7

1

Am7 D G Em G/A A7

Am7 D G Em G/A A7

Am7 D E G G7

C Am7 Bm7 Em7

Am7 Am7 D F Bb Bbmaj7 Bb7 Eb 4 2 1 5 3 4

Cm7 Cm7 F7 B<sup>b</sup> B<sup>b</sup>maj7 B<sup>7</sup> E<sup>b</sup>

4 6

Cm7 Cm7 F7 G G D/F<sup>b</sup> Em Bm/D C G/B

*mf*

Am D G D/F<sup>b</sup> Em Bm/D C G/B

Em7/A Em7/D H G Em

1 2 3 2 1

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

[未来派野郎]

# Ballet Mecanique

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

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.  $A^{\flat}add9$   $B^{\flat}madd9$   $A^{\flat}add9$   $B^{\flat}madd9$   
 C  $D^{\flat}$  C  $D^{\flat}$

$Fadd9$   $B^{\flat}maj7$   $C7sus4$   $C7$   $C^{\sharp}dim$   $Dm$   $Am7$   $B^{\flat}add9$   
 A 1 3 3 4 4 1 2 3 3 5 5 4 4 1 3 4 2 3 2 3 1 2 1

$Fadd9$   $B^{\flat}maj7$   $C7sus4$   $C7$   $C^{\sharp}dim$   $Dm$   $G7$   $\frac{B^{\flat}}{C}$  1.  $\frac{C}{B^{\flat}}$   
 A 1 3 3 4 4 1 2 3 3 5 5 4 4 1 3 4 2 3 2 3 1 2 1

2.  $\frac{B^b}{C}$   $C^{\#dim}$  **A**  $Dm7$   $Am$

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

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

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

$Dm7$   $Dm$   $\frac{Am}{C}$  **1.**  $B^b maj7$

**C** Fadd9 A B<sup>b</sup>maj7 C7sus4 C7 C<sup>#</sup>dim Dm Am7 B<sup>b</sup>add9

Fadd9 A B<sup>b</sup>maj7 C7sus4 C7 C<sup>#</sup>dim Dm G7 B<sup>b</sup> C C<sup>#</sup>dim

2. B<sup>b</sup>maj7 1 3 1 2 1 5 4 Gm7 C

**D** Fmaj7 B<sup>b</sup>maj7 Fmaj7 B<sup>b</sup>maj7

Fmaj7 B<sup>b</sup>maj7 F7 B<sup>b</sup>maj7



**E**  $\frac{A^b}{C}$   $D^b$   $B^bm7$   $E^b$   $\frac{E^b}{D^b}$   $\frac{A^b}{C}$   $Fm$  1.2.3.  $B^bm7$   $E^b$   $\frac{E^b}{D^b}$

4.  $B^bm7$   $E^b$   $\frac{E^b}{D^b}$   $\frac{Gm7}{C}$  **F**  $\frac{Fadd9}{A}$   $B^bmaj7$   $C7sus4$   $C7$   $C^dim$

$Dm$   $Am7$   $B^b_6(9)$   $\frac{Fadd9}{A}$   $B^bmaj7$   $C7sus4$   $C7$   $C^dim$

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

*Repeat 3 times*

$\frac{F}{A}$   $Dm$   $Gm7$   $C$   $\frac{C}{B^b}$   $\frac{Fadd9}{A}$   $A^bmaj9$

*Repeat 4 times*

[未来派野郎]

## 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、**□**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** ♩ = 52

The score is written for piano and consists of three systems of music. The first system starts with a box labeled 'A' and includes chords: F, B<sup>b</sup>m6/F, F, A7(b9)/E, Dm, Gdim/D, Dm, F/G, and G7. The second system includes chords: G7/C, C, Cm7, E<sup>b</sup>/F, F7, and F7/B<sup>b</sup>. The third system includes chords: B<sup>b</sup>, Bdim, Am/C, Dm/F, Fdim, Am/C, Dm/F, G/F, C/E, Fmaj7, and Dm/F. The piece is in 3/4 time and begins with a piano (*p*) dynamic marking.

G7sus4 G7 C B  $\frac{F}{A}$  B $\flat$  C7sus4 C7 C $\sharp$ dim Dm  $\frac{Dm}{C}$

$\frac{G}{B}$   $\frac{C}{B\flat}$   $\frac{F}{A}$  Gm7 C7 B $\flat$ dim Bdim  $\frac{F7}{C}$

Bdim Cdim  $\frac{F\sharp7}{C\sharp}$   $\frac{F\sharp}{E}$   $\frac{B}{D\sharp}$   $\frac{E}{G\sharp}$   $\frac{E\flat}{G}$  F $\sharp$ 7  $\frac{B}{F\sharp}$

B $\flat$ 7sus4 B $\flat$ 7  $\frac{E\flat m}{C}$   $\frac{B\flat m}{D\flat}$   $\frac{B\flat m}{D\flat}$  B $\flat$ 7 E $\flat$ m B $\flat$ m  $\frac{B\flat m}{D\flat}$  B $\flat$ m E $\flat$ m B $\flat$ m  $\frac{B\flat m}{D\flat}$  B $\flat$ m  $\frac{G\flat}{B\flat}$   $\frac{F\flat m}{C}$

$\frac{E\flat m6}{C}$   $\frac{G\flat}{D\flat}$  G $\flat$ maj7  $\frac{E\flat m6}{C}$   $\frac{G\flat}{D\flat}$  E $\flat$ m  $\frac{B\flat m}{D\flat}$  B $\flat$ m E $\flat$ m  $\frac{B\flat m}{D\flat}$  B $\flat$ m  $\frac{E\flat m}{B\flat}$

$\frac{B^b m}{D^b}$   $\frac{G^b}{B^b}$   $\frac{F m}{C}$   $\frac{E^b m 6}{C}$   $\frac{G^b}{D^b}$   $G^b \text{maj} 7$   $\frac{E^b m 7}{C}$   $\frac{G^b}{D^b}$   $\frac{F m}{C}$   $C \text{ sus} 4$

$D$   $F$   $\frac{B^b m 6}{F}$   $F$   $\frac{A 7 (b9)}{E}$   $D m$   $\frac{G \text{ dim}}{D}$   $D m$   $\frac{D m 7}{G}$   $G 7$

$\frac{G 7}{C}$   $C$   $C m$   $\frac{C m 7}{F}$   $F 7$   $\frac{F 7}{B^b}$

$B^b$   $B \text{ dim}$   $\frac{A m}{C}$   $F \text{ maj} 7$   $F \text{ dim}$   $\frac{A m}{C}$   $F \text{ maj} 7$   $\frac{G}{F}$

$\frac{C}{E}$   $F \text{ maj} 7$   $\frac{D m 7}{F}$   $G 7 \text{ sus} 4$   $G 7$   $C$

[音楽図鑑]

## Self Portrait

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

【A】は和音1つ1つを明確に響かせて下さい。【B】からの伴奏リズム・パターンは躍動感いっぱい元気良く弾きましょう。ただし、あまり乱暴にならないように注意して下さい。【C】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ようなイメージで。【D】も同様です。

**Allegro** (♩=126)

【A】 F C/E Dm7 Am/C

*mp*

Bbmaj7 Bb/A Gm Bbmaj7/F Em7(b5) C7

4 3 2 1

【B】 F C/E Dm Am/C

*mf*

5 3

B<sup>b</sup>maj7    ♯  
 B<sup>b</sup> / A    Gm    Dm / F

E7    F#m7(r5) / E / G#    C    Am    Am / G

Fmaj7    C / E / F    Dm    ♯    Dm / C

E7 / B    D / A    G#aug    Fm6    D / Am

Am / G    Fmaj7    C / E / F    Dm    ♯

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

Musical notation for the first system, featuring piano accompaniment with chords and a melodic line in the right hand. The key signature has two flats (B-flat and E-flat). The system includes a first ending bracket over the final two measures.

$E$   $Cmaj7$   $C^{\flat}m7(b5)$

*mp*

Musical notation for the second system, featuring piano accompaniment with chords and a melodic line in the right hand. The key signature has two flats. The system includes a first ending bracket over the final two measures.

$D7$   $B^{\flat}$   $C$   $C7$

Musical notation for the third system, featuring piano accompaniment with chords and a melodic line in the right hand. The key signature has two flats. The system includes a first ending bracket over the final two measures.

$F$   $E^{\flat}C$   $Dm$   $Am$   $C$

*mf*

Musical notation for the fourth system, featuring piano accompaniment with chords and a melodic line in the right hand. The key signature has two flats. The system includes a first ending bracket over the final two measures.

$B^{\flat}maj7$   $B^{\flat}$   $A$   $Gm$   $Dm$   $F$   $E^{\flat}C$   $C7$

Musical notation for the fifth system, featuring piano accompaniment with chords and a melodic line in the right hand. The key signature has two flats. The system includes a first ending bracket over the final two measures.

2. B<sup>b</sup>m      B<sup>b</sup>m      E<sup>b</sup>      E<sup>b</sup>7      G<sup>b</sup> A<sup>b</sup>ma<sup>b</sup>7

Am7<sup>(b5)</sup>

E<sup>b</sup> B<sup>b</sup>      gua      Cm6

E<sup>b</sup>m (gua)      F<sup>b</sup>m

F<sup>b</sup>m (gua)      G<sup>b</sup> C      G7sus4



**C**  
G/C

G7sus4

F#m7(b5)

F#m7(b5)

**I** F

**C**

**Bb**

*mp*

Fmaj7

Bbmaj7

**Bb**  
A

Gm

**Bbmaj7**  
F

3 4

**Coda**

Em7(b5)

C7

Bbm

**Bbm**  
Ab

G7

Am7

**G**

4 5 1 2 3 2

D.S. to **B**

**J** Cmaj7

G7(13)

Cmaj7

Repeat 4 times

[音楽図鑑]

## 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.  $G_7^{(13)}$

*mf*

$G_7^{(13)}$   $B_7^{(13)}$

1. 2.  $B_7^{(13)}$

5 4 3 2

**A** Gm7 Fm7 E<sup>b</sup>maj7 Dm7 E<sup>b</sup>maj7 B<sup>b</sup>maj7 C7 D7

Gm7 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 Dm7 E<sup>b</sup>maj7 Em7<sup>(b5)</sup> F<sup>#</sup>dim

**A** Gm7 Fm7 E<sup>b</sup>maj7 Dm7 E<sup>b</sup>maj7 B<sup>b</sup>maj7 C7 D7

Gm7 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 Dm7 E<sup>b</sup>maj7 Em7<sup>(b5)</sup> F<sup>#</sup>dim

**B** G7(13)

$B\flat_7(13)$

$\text{C}$   $Gm7$   $Fm7$   $E\flat maj7$   $Dm7$   $E\flat maj7$   $B\flat maj7$   $C7$   $D7$

$Gm7$   $Fm7$   $B\flat_7$   $E\flat maj7$   $Dm7$   $E\flat maj7$   $Em7(b9)$   $F\sharp dim$  to  $\text{C}$

$\text{D}$   $E\flat$   $F$   $E\flat$   $A$   $Cm$   $F7$   $B\flat maj7$

$C7$   $D7$   $E\flat$   $F$   $E\flat$   $A$

Cm F7 B<sup>b</sup>maj7 C7 D7 **E** Gm7 5 4 3 1 4 5

E<sup>b</sup>maj7 Dm7 E<sup>b</sup>maj7 B<sup>b</sup>maj7 C7 D7

Gm7 Fm7 B<sup>b</sup>7 E<sup>b</sup>maj7 Dm7 E<sup>b</sup>maj7

Em7(b5) F<sup>#</sup>dim **Coda** Gm7 Fm7 E<sup>b</sup>maj7 Dm7

*D.S. to C*

E<sup>b</sup>maj7 B<sup>b</sup>maj7 C7 D7 Gmaj9

[音楽図鑑]

## 森の人

Music by Ryuichi Sakamoto

©Ryuichi 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、少しほ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.

5 2 1 2 2

Cmaj7 Fmaj7 Cmaj7

Fmaj7

Cmaj7

Fmaj7

1. Cmaj7

Fmaj7

2. Gm7

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 **D** B<sup>b</sup>maj7 C/G

2.

*mp*

3

3

B<sup>b</sup>maj7 A C/G B<sup>b</sup>maj7 A C/G

3

3

3

3

B<sup>b</sup>maj7 A G7(9,13) **E** Cmaj7 Fmaj7

*mf*

3

Cmaj7 Fmaj7 Cmaj7 Fmaj7



Gm7 A7

D.S. to **A**

⊕ Coda

B<sup>b</sup>maj7

Fmaj7 B<sup>b</sup>maj7 Fmaj7 G7 (9,13)

G7 (9,13)

3 5 3 5 2 1

G7 (9,13) B<sup>b</sup>maj7 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 Iidogawa

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、そこに上手く乗っかって心地良いノリを出せれば最高ですが、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ね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、少くらいテンポが速くなっても気にせずに。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  
 mp  
 1 3 2 5 3 6 2 4

Am Bm/A Am Em7 Fmaj7 Cadd9/E  
 5 3 1 5 3 1 5

D/F# E7/G# Am Em9/A **A'** Am Em7  
 mf  
 5 3 1 5 3 1 5

Fmaj7 Cadd9 D E7 Am Em9  
A

Am Em7 Fmaj7 Em7 D  
F# E7  
G#

Am Em9  
A **B** G C F B<sup>b</sup>

E<sup>b</sup> A7sus4 A7 Gmaj7 Cmaj7 5 4 2 1 G C

F B<sup>b</sup> Am F# E<sup>b</sup> C F<sup>b</sup>

F7 D7 E7 C N.C.

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

R.H.

Am Em9 A 5 4 2 1 D Am Em7 Fmaj7 Em7

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

Fmaj7 (gua) Em7 D E7 Am

F# G#

1 3 5 5 3 1

1 2 4 5

[メディア・バージョン]

# Thatness And Thereness

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* Fmaj7 Cmaj7 Fmaj7

**Andante** (♩=90) *poco rit.*

G Fmaj9

**mp (a tempo)** Fmaj7 E7sus4 E7





[スウィート・リベンジ]

## Sweet Revenge

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Yadaomi Hogawa

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 four measures. It features a grand staff with treble and bass clefs. The first measure is marked with a piano (p) dynamic and contains a whole chord. The second measure contains a whole chord. The third measure contains a whole chord with a fingering sequence of 4, 4, 3 written above the notes. The fourth measure contains a whole chord.

Cmaj7

mC

Em7

Fmaj7

Dm7

Em7

B Amadd9

The second system of musical notation covers measures 5 through 9. It features a grand staff with treble and bass clefs. The first measure contains a whole chord. The second measure contains a whole chord with a piano (p) dynamic. The third measure contains a whole chord. The fourth measure contains a whole chord. The fifth measure contains a whole chord. The sixth measure contains a whole chord. The seventh measure contains a whole chord. The eighth measure contains a whole chord. The ninth measure contains a whole chord.

Em7

F

Em7

Cmaj7

D7

The third system of musical notation covers measures 10 through 14. It features a grand staff with treble and bass clefs. The first measure contains a whole chord. The second measure contains a whole chord. The third measure contains a whole chord. The fourth measure contains a whole chord. The fifth measure contains a whole chord.



Fadd9 E7sus4 E7 **C** Amadd9 Em7

mp

Fmaj7 Dm9 Em9 Cmaj7 **C**

mp

Fmaj7 Dm9 Em9 **D** Amadd9 Em7

mp

F Em7 C D9

mp

Fmaj7 E7sus4 E7 Am **E** Fmaj7

mf

5 4 3

1/3

Am C B7 B<sup>b</sup>maj7 A7(<sup>b9</sup>)

1 5

Dm9 G7(<sup>13</sup>) Gm9 B<sup>b</sup>maj7 C C7(<sup>b9</sup>) 5

Fmaj9 F B7(<sup>b9</sup>) Em7 E<sup>b</sup>maj7

Dm7 G9 Cmaj7 Fmaj7

*dim.*

B<sup>b</sup>maj7 5 4 E7 5 3 2 Aadd9

*p*

[YOU DO ME]

# Amore

Music by Ryuichi Sakamoto

© 1989 by Kab. Amarcia, Inc. (KAB INC.) &amp; EMI Virgin Songs Inc. (VIRGIN MUSIC JAPAN LIMITED)

Arranged by Tadaomi Iidogawa

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 ♩=68

Intro. Am7 C/F Dm7 G/F Em7 Cmaj7 Fmaj7 B<sup>b</sup>maj7 Gm7

(♩=♩)

[A] Am7 Dm7 Em7 Cmaj7 Fmaj7/E B<sup>b</sup>maj7

Gm7 E7 Am7 Dm7 Em7 Cmaj7

B<sup>b</sup>maj7 A Gm7 B<sup>b</sup> F 4 4 3 4 2 4 1 B Am7 Dm7

*mf*

Em7 Cmaj7 Fmaj7 B<sup>b</sup>maj7 Gm7 E7

Am7 Dm7 Em7 Cmaj7 B<sup>b</sup>maj7 Gm7 to ♯

*sua* - - - - -

♩ B<sup>b</sup> F 1 B<sup>b</sup> F E7sus4 E7 B<sup>b</sup> F

$\frac{B^b}{F}$  E7sus4 E7  $\frac{B^b}{F}$   $\frac{B^b}{F}$   $\frac{B^b}{F}$

D.S. to **B**

Coda  $\frac{B^b}{F}$  *gva*

Am7 Dm7 Em7 Cmaj7

Fmaj7  $\frac{B^b}{F}$  Gm7 E7 Am7 Dm7

Em7 Cmaj7  $\frac{B^b}{F}$  Gm7  $\frac{B^b}{F}$

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

*p* *pp*

5 3 1 5 1 3 1 3

[シングル曲]

# The Other Side of Love

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Ilogawa

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。Dで盛り上がりの頂点を築いた後、E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
5	4	3	2
2	1	1	1

A

E  
G#

Am

Am  
G

Fmaj7

G7

C

E  
G#

Am

Am  
G

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

$\frac{E}{G}$  Am  $\frac{Am}{G}$  Fmaj7 G7 C **B** A<sup>b</sup>maj7

5 3 2 1 1 3  
 5 1 2 3 2 6 1

*mp*

B<sup>b</sup>7 E<sup>b</sup>maj7  $\frac{E^b}{G}$  A<sup>b</sup>maj7 B<sup>b</sup>7 E<sup>b</sup>maj7 G7

2 1 2

A<sup>b</sup>maj7 B<sup>b</sup>7 E<sup>b</sup>maj7  $\frac{E^b}{G}$  A<sup>b</sup>maj7

1. B<sup>b</sup>7 G7 2. B<sup>b</sup>7  $\frac{G}{B}$   $\frac{F}{A}$   $\frac{Em}{G}$   $\frac{Dm}{F}$  **C**  $\frac{E}{G}$  Am  $\frac{Am}{G}$

*f*

4 5 2 1

F G C      E/G# Am Am/G F G C      **D** E/G# Am Am/G

1 5 4 3

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

Fmaj7 G7 C      E/G# Am Am/G Fmaj7 G7 **1.** C

**2.** C      **E** Fmaj7 Cmaj7

*f*      *mp*

2 5 1

Fmaj7 Cmaj7 Fmaj7 Cmaj7



Dm7                       $\frac{G}{B}$     $\frac{F}{A}$     $\frac{Em}{G}$     $\frac{Dm}{F}$     $\boxed{F}$  Fmaj7                      Cmaj7

Fmaj7                      Cmaj7                      Fmaj7                      Cmaj7

Dm7                       $\frac{G}{B}$     $\frac{F}{A}$     $\frac{Em}{G}$     $\frac{Dm}{F}$     $\boxed{G}$  Fmaj7                      Cmaj7

Fmaj7                      Cmaj7                       $\begin{matrix} 4 \\ 1 \\ 2 \end{matrix}$  Fmaj7

Cmaj7                      Dm7                       $\frac{G}{B}$     $\frac{F}{A}$     $\frac{Em}{G}$     $\frac{Dm}{F}$

[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 Iidogawa

イントロの左手はとてりズミ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、縦の線をきっちりそ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  $\text{♩} = 96$ Intro. C $\flat$ 9

The Intro section consists of three measures. The right hand (treble clef) is mostly silent, with a few chords in the third measure. The left hand (bass clef) plays a rhythmic pattern of eighth notes. The first measure has a dynamic marking of *mp*. Fingering numbers 1, 4, 1, 1, 4, 1, 4 are written below the first two measures. A '5' with a vertical line is written above the right hand in the third measure.

C $\flat$ 9

The first section of the main theme consists of three measures. The right hand (treble clef) plays chords, and the left hand (bass clef) plays eighth notes. The key signature is C $\flat$ 9.

C $\flat$ 9

The second section of the main theme consists of three measures. The right hand (treble clef) plays chords, and the left hand (bass clef) plays eighth notes. The key signature is C $\flat$ 9. A dynamic marking of *f* is present. A section marked with a circled 'A' and a double bar line begins in the third measure. Fingering numbers 5, 1, 5, 2, 1, 2, 1, 2, 1, 2 are written below the left hand in the third measure.

Cm7 A<sup>b</sup>maj7

The first system of music features two measures. The first measure is marked with Cm7 and the second with A<sup>b</sup>maj7. The right hand plays a series of chords with moving lines, while the left hand provides a steady bass accompaniment.

Fmaj7 Bm7 5 1 4 1 5 1 to

The second system contains two measures. The first measure is marked Fmaj7 and the second Bm7. The right hand includes fingering numbers: 5 1, 4 1, and 5 1. The system concludes with a 'to' symbol and a diamond-shaped icon.

1. Bm7 2. Bm7 4 2 1 Cm7 mp

The third system is divided into two endings. The first ending is marked '1. Bm7' and the second '2. Bm7'. The right hand has fingering numbers 4 2 1. The system ends with Cm7 and a dynamic marking of *mp*.

Cm7 A<sup>b</sup>/C A<sup>b</sup>maj7/C 4 3

The fourth system consists of three measures. The first is Cm7, the second is A<sup>b</sup>/C, and the third is A<sup>b</sup>maj7/C. The right hand has a fingering of 4 3 in the final measure.

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

The fifth system contains three measures. The first measure is Fmaj7 with a C chord symbol and fingering 4 1. The second measure has fingering 2 3 5 and 5 4 2 1. The third measure is Gmaj7 with a C chord symbol and fingering 2 5 1 4 1. The right hand has extensive fingering throughout.

Gmaj7  
C

Cm9

5 1 3 5

5 2 1 5 5 1 5 1

Cm9

⊕ Coda

Bm7

*f*

*ff*

D.S. to **A**

Cm9

Abmaj9

Abmaj9

Fmaj9

Bm7

Bm7

Cm9

【オネアミスの翼】

## ライクニのテーマ

Music by Ryulchi Sakamoto

©Ryulchi 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, marked *p*. The bass line features a steady eighth-note accompaniment. The right hand is mostly silent, with a few notes in the first measure.

Section A (marked *mp*) spans five measures. The right hand plays a melody with various chords and intervals, while the bass line continues with the eighth-note accompaniment. Fingerings are indicated above the notes.

Section B (marked with a star symbol) spans five measures. It features a more complex melody in the right hand, including a long note in the third measure. The bass line remains consistent. Fingerings are indicated above the notes.

First system of musical notation, measures 1-5. The treble clef staff contains a melody with fingerings: 4 1, 5, 4 1, 3, 2 1, 5. The bass clef staff contains a simple accompaniment.

Second system of musical notation, measures 6-10. The treble clef staff contains a melody with fingerings: 4 1, 2, 3 1, 3, 4 1, 2, and a circled 'C' with 5 1, 2, 5. The bass clef staff contains a simple accompaniment.

Third system of musical notation, measures 11-15. The treble clef staff contains a melody with a circled '4 1' at the beginning. The bass clef staff contains a simple accompaniment.

Fourth system of musical notation, measures 16-20. The treble clef staff contains a melody with a circled 'D' at the end. The bass clef staff contains a simple accompaniment.

Fifth system of musical notation, measures 21-25. The treble clef staff contains a melody with a circled 'to' at the end. The bass clef staff contains a simple accompaniment.

8va

Musical notation for the first system, featuring a treble clef with a dashed line for the 8va register and a bass clef. The treble staff contains a melodic line with a box labeled 'E' above it. The bass staff contains a simple accompaniment pattern.

(8va)

Musical notation for the second system, featuring a treble clef with a dashed line for the 8va register and a bass clef. The treble staff contains a melodic line. The bass staff contains a simple accompaniment pattern.

(8va)

Musical notation for the third system, featuring a treble clef with a dashed line for the 8va register and a bass clef. The treble staff contains a melodic line with a box labeled 'F' above it. The bass staff contains a simple accompaniment pattern.

(8va)

Musical notation for the fourth system, featuring a treble clef with a dashed line for the 8va register and a bass clef. The treble staff contains a melodic line. The bass staff contains a simple accompaniment pattern.

(8va)

Musical notation for the fifth system, featuring a treble clef with a dashed line for the 8va register and a bass clef. The treble staff contains a melodic line with a box labeled 'G' above it and fingerings 1, 2, 3. The bass staff contains a simple accompaniment pattern.

**D<sup>b</sup>**

The first system of music is written in bass clef with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mp* is present. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

**H** **G**

The second system of music is written in treble clef with a key signature of one flat (B-flat). The right hand has a melodic line with eighth notes and a triplet of eighth notes. The left hand plays a consistent eighth-note accompaniment. A dynamic marking of *mp* is shown. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

**G**

The third system of music is written in treble clef with a key signature of one flat (B-flat). It continues the melodic and accompaniment patterns from the previous system. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

**I** **D<sup>b</sup>**

The fourth system of music is written in treble clef with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides an eighth-note accompaniment. A dynamic marking of *mf* is indicated. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

**D<sup>b</sup>**

The fifth system of music is written in treble clef with a key signature of two flats (B-flat and E-flat). It continues the melodic and accompaniment patterns. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).



$D^b$  **J** N.C. →

*mp*

*mp*

♠ Coda **H**

*mp*

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

1.

*mp*

2.

*mp*

[映画「子猫物語」より]

# 子猫物語

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

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、 $\square$ 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。 $\oplus$  (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.  $\frac{Dm7}{G}$   $\square$   $\triangle$  Fmaj7 Em7

Gm7

Fmaj7

Em7

Gm7

**A** Fmaj7

Em7

Gm7

Musical notation for the first system, measures 1-3. The treble clef contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass clef contains a bass line with chords Fmaj7, Em7, and Gm7. A dynamic marking 'f' is present at the beginning.

Fmaj7

Em7

Musical notation for the second system, measures 4-6. The treble clef contains a melody with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass clef contains a bass line with chords Fmaj7, Em7, and Gm7.

Gm7  
C

**B** Fmaj7

Musical notation for the third system, measures 7-9. The treble clef contains a melody with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass clef contains a bass line with chords Gm7, Fmaj7, and Gm7. A common time signature 'C' is indicated.

Em7

Am7

Fmaj7

Dm7

Musical notation for the fourth system, measures 10-12. The treble clef contains a melody with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass clef contains a bass line with chords Em7, Am7, Fmaj7, and Dm7. A common time signature 'C' is indicated. Fingerings are shown: 5 1 4 3 5 1 4 3 5 1 in the treble and 1 2 5 in the bass.

Dm7  
G

**C** A<sup>b</sup>maj7

B<sup>b</sup>7

Musical notation for the fifth system, measures 13-15. The treble clef contains a melody with a quarter rest, followed by eighth notes G4, A4, B4, and A4. The bass clef contains a bass line with chords Dm7, A<sup>b</sup>maj7, and B<sup>b</sup>7. A common time signature 'C' is indicated.

Chord progression:  $E^{\flat}$ ,  $E^{\flat}7$ ,  $A^{\flat}maj7$

Chord progression:  $B^{\flat}6$ ,  $A^{\flat}m7(\flat 5)$ ,  $A^{\flat}maj7 / B^{\flat}$ ,  $B^{\flat}7(9,13)$

Chord progression:  $A^{\flat}maj7$ ,  $B^{\flat}7$ ,  $E^{\flat}$

Chord progression:  $E^{\flat}7$ ,  $A^{\flat}maj7$ ,  $B^{\flat}6$ ,  $G/B$

Chord progression:  $G/B$ ,  $F/A$ ,  $G/B$ ,  $G$

D.S. to **A**

♠ Coda  
N.C.

3 1 5 4 1 5 5 4 2 1

**D** Amaj7

This system shows the first two measures of a piece. The first measure has fingerings 3, 1, 5, 4, 1, 5. The second measure has fingerings 5, 4, 2, 1. A **D** chord is indicated above the second measure. The third measure begins with an Amaj7 chord. The notation includes a treble and bass clef with notes and rests.

Gm7 F#m7 Emaj7 Amaj7

This system contains the third and fourth measures. The third measure is marked with Gm7, F#m7, and Emaj7. The fourth measure is marked with Amaj7. The notation includes a treble and bass clef with notes and rests.

Gm7 Bm7 Cm7 F7 Fmaj7

5 3 1 4 1 2 5

**E**

This system contains the fifth and sixth measures. The fifth measure has chords Gm7, Bm7, and Cm7. The sixth measure has chords F7 and Fmaj7. A **E** chord is indicated above the sixth measure. Fingerings 5, 3, 1, 4, 1, 2, 5 are shown below the fifth measure. The notation includes a treble and bass clef with notes and rests.

Em7 Gm7 Fmaj7

This system contains the seventh and eighth measures. The seventh measure is marked with Em7 and Gm7. The eighth measure is marked with Fmaj7. The notation includes a treble and bass clef with notes and rests.

Em7 Gm7 Fmaj7

C

This system contains the ninth and tenth measures. The ninth measure is marked with Em7 and Gm7. The tenth measure is marked with Fmaj7. A **C** chord is indicated above the tenth measure. The notation includes a treble and bass clef with notes and rests.

[映画「子猫物語」より]

## 青猫のトルソ

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Ito

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)

**A** Dm7 Em D Dm7

**A** Em D Cmaj7 Bm7 Cmaj7

**A** B7(b9) Dm7 Em D Dm7

System 1 (Measures 1-4):  
 Treble clef, 4/4 time signature.  
 Measure 1: Chord G9, notes G4, B4, D5, F5, G5. Fingering: 1, 2, 3, 3.  
 Measure 2: Chord Cmaj7, notes C4, E4, G4, B4. Fingering: 3, 1.  
 Measure 3: Chord Bm7, notes B3, D4, F4, G4. Fingering: 2, 5.  
 Measure 4: Chord Cmaj7, notes C4, E4, G4, B4. Fingering: 3, 5, 3, 5.

System 2 (Measures 5-8):  
 Treble clef, 4/4 time signature.  
 Measure 5: Chord E7 (9,13), notes E4, G4, B4, D5, F5, G5. Fingering: 5, 2, 4.  
 Measure 6: Chord Fmaj7, notes F4, A4, C5, E5. Dynamics: mp.  
 Measure 7: Chord Ebmaj7, notes Eb4, G4, Bb4, D5. Fingering: 3, 3.  
 Measure 8: Chord Db7 (9), notes Db4, F4, Ab4, Bb4. Fingering: b, b.

System 3 (Measures 9-12):  
 Treble clef, 4/4 time signature.  
 Measure 9: Chord Bbmaj7, notes Bb4, D5, F5, G5. Fingering: 3, 3.  
 Measure 10: Chord Abmaj7, notes Ab4, C5, Eb5, G5. Fingering: 3, 3.  
 Measure 11: Chord Bbmaj7, notes Bb4, D5, F5, G5. Fingering: 3, 3.  
 Measure 12: Chord A7 (b5), notes A4, C5, Eb5, G5. Fingering: 3, 3.

System 4 (Measures 13-16):  
 Treble clef, 4/4 time signature.  
 Measure 13: Chord F7 (9,13), notes F4, A4, C5, E5, G5. Fingering: 3, 3.  
 Measure 14: Chord Bbmaj7, notes Bb4, D5, F5, G5. Fingering: 3, 3.  
 Measure 15: Chord Bm7, notes B3, D4, F4, G4. Fingering: 3, 3.  
 Measure 16: Chord Fmaj7, notes F4, A4, C5, E5. Fingering: 3, 3.

System 5 (Measures 17-20):  
 Treble clef, 4/4 time signature.  
 Measure 17: Chord Fmaj7, notes F4, A4, C5, E5. Fingering: 3, 3.  
 Measure 18: Chord Bm7 (b5), notes B3, D4, F4, G4. Fingering: 5, 1, 2.  
 Measure 19: Chord E7, notes E4, G4, B4, D5. Fingering: 5, 2.  
 Measure 20: Chord Am7, notes A3, C4, Eb4, G4. Fingering: 5, 2.

$\text{Dm7}^{(b5)}$   $\text{A}^b$   $\text{G7}^{(9,13)}$   $\text{Caug}$   $\text{Am}$   $\text{C}$   $\text{Dm7}$

Treble clef, 3/4 time signature. Chords:  $\text{Dm7}^{(b5)}$   $\text{A}^b$ ,  $\text{G7}^{(9,13)}$ ,  $\text{Caug}$ ,  $\text{Am}$   $\text{C}$ ,  $\text{Dm7}$ . Fingerings: 1, 5, 2, 5, 1. Dynamics: *p*.

$\text{Em}$   $\text{D}$   $\text{Dm7}$   $\text{Em}$   $\text{D}$   $\text{Cmaj7}$

Treble clef, 3/4 time signature. Chords:  $\text{Em}$   $\text{D}$ ,  $\text{Dm7}$ ,  $\text{Em}$   $\text{D}$ ,  $\text{Cmaj7}$ . Fingerings: 3, 3.

$\text{Bm7}$   $\text{Cmaj7}$   $\text{B7}$   $\text{Dm7}$

Treble clef, 3/4 time signature. Chords:  $\text{Bm7}$ ,  $\text{Cmaj7}$ ,  $\text{B7}$ ,  $\text{Dm7}$ . Fingerings: 3, 3.

$\text{Em}$   $\text{D}$   $\text{Dm7}$   $\text{G9}$   $\text{Cmaj7}$

Treble clef, 3/4 time signature. Chords:  $\text{Em}$   $\text{D}$ ,  $\text{Dm7}$ ,  $\text{G9}$ ,  $\text{Cmaj7}$ . Fingerings: 3, 3.

$\text{Bm7}$   $\text{Cmaj7}$   $\text{Eb}^{(11,13)}$

Treble clef, 3/4 time signature. Chords:  $\text{Bm7}$ ,  $\text{Cmaj7}$ ,  $\text{Eb}^{(11,13)}$ . Fingerings: 2, 5, 3, 5, 2.



[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  $\frac{Gmaj7}{D}$   
**B** Am7  $\frac{Am}{G}$

Cmaj7  $\frac{Gmaj7}{B}$  Am7 D9 D7(b9) Gmaj7 G<sup>♯</sup>dim **B** Am7  $\frac{Am}{G}$   
 F<sup>♯</sup>m7(b5) B7 Gaug C F<sup>♯</sup>m7(b5) B7 Cmaj7  $\frac{E}{G\sharp}$

Bdim                      Caug                       $\frac{Am}{C}$                        $F^{\#}m7^{(b5)}$                       B7                       $\frac{Em}{D}$                        $C^{\#}m7^{(b5)}$

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

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

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

Amaj7                       $\frac{F^{\#}m}{Bdim}$                       A                       $\frac{F^{\#}m}{Bdim}$                       A                       $F^{\#}m7$                       mf

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

Cmaj7  $\frac{Gmaj7}{B}$  Am7 D9 D7(9) Gmaj7 G#dim

**E** Am  $\frac{Am}{G}$  F#m7(b5) B7 Gaug C Cmaj7

$\frac{E}{G\#}$  Bdim Gaug  $\frac{Am}{C}$  F#m7(b5) B7

$\frac{Em}{D}$  C#m7(b5)  $\frac{Am7}{C}$  B7 Em

[1996]

# Before Long

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

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 score is written for piano in 6/8 time, marked Andante with a tempo of ♩=80. It features a melancholic melody with triplet accents. The piece is divided into sections A and B. Section A spans the first two systems, while section B is the final measure of the third system. Chord progressions include Dm7, Am7, Cm7, and Gbm7. The dynamics range from piano (p) to a very soft (pp) section in B. The bass line provides harmonic support with chords and single notes.

(8va) Am7 Dm7 Am7

Musical notation for the first system, featuring a piano introduction with triplets and a dashed line indicating an octave shift.

A<sup>b</sup>maj7 E<sup>b</sup> F C Em D G<sup>#</sup>madd9 Fm9 E9 D9

Musical notation for the second system, showing a sequence of chords and melodic lines.

Dm7 Am7 Dm7 Am7

8va

Musical notation for the third system, including a piano (*p*) dynamic marking and a dashed line for an octave shift.

Dm Em7

mp

Musical notation for the fourth system, featuring a mezzo-piano (*mp*) dynamic marking.

Fmaj7 F<sup>#</sup>m7

Musical notation for the fifth system, showing the final chords of the piece.

Gmaj7 G<sup>b</sup> B<sup>b</sup> E<sup>b</sup>m7  
*cresc.* *mf* *pp*  
*gua* - - -

D<sup>b</sup>7 D<sup>b</sup>/C<sup>b</sup> B<sup>b</sup>m7 C<sup>b</sup> A<sup>b</sup>7sus4 D<sup>b</sup> G<sup>b</sup>maj7 D<sup>b</sup>/C<sup>b</sup> D<sup>b</sup>add9 A G<sup>b</sup>/D<sup>b</sup>

**E**

D<sup>b</sup>7 D<sup>b</sup>/C<sup>b</sup> B<sup>b</sup>m7 C<sup>b</sup> A<sup>b</sup>7sus4 D<sup>b</sup> G<sup>b</sup>maj7 D<sup>b</sup>/C<sup>b</sup> A<sup>b</sup>add9 E G<sup>b</sup>/E

*f*

A<sup>b</sup>add9 E G<sup>b</sup>/E Dmadd9 F

*gua* - - -

*p*

Am7 Dm7 Am7

**F**

*f*

C<sup>♭</sup>m7
G<sup>♭</sup>m7
C<sup>♭</sup>m7

G<sup>♭</sup>m7
C<sup>♭</sup>maj7  
G
A  
E
B<sup>♭</sup>madd9
Gm9
Eg

D9
G
Dm7
Am7

*p*

Dm7
Am7
Dm7  
guz

*f*

Am7
Dm7
Am7
Dm

5 3 2 1

*Ed*

[BTTB]

## tong poo (second)

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

YMO時代の名曲の連弾版です。テンポが速めですので細かいフレーズなどがばらつかないように、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.)



[BT1B]

# tong poo (primo)

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

YMO時代の名曲の連弾版です。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)

**A** N.C.

(N.C.)

(N.C.)

**B** (N.C.)

**C**

B<sup>b</sup>maj7 Am7 Dm7 C E F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B<sup>b</sup>maj7 Am7 G7sus4 G7 A7sus4 A7 A

**B** (N.C.)

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

*f*

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

1 2 2 4 1 3 1

*f*

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

7 7 7 7 7 7 7 7 7 7 7 7

*mp*

**C** B<sup>b</sup>maj7 Am7 Dm7  $\frac{C}{E}$  F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B<sup>b</sup>maj7 Am7 G7sus4 G7 A7sus4 A7 A

3 5 4 2 1 3 2 4

*mf*

**D** B<sup>b</sup>maj7 Am7 Dm7  $\frac{C}{E}$  F Dm7 G7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B<sup>b</sup>maj7 Am7 G7sus4 G7 A7sus4 A7 Bm7(b5)

**E** Cm7  $\frac{Dm}{G^b}$  Fm9 A7  $\frac{E}{E}$  E<sup>b</sup>m9 Fm  $\frac{A^b}{A^b}$

A<sup>b</sup>m9  $\frac{Cm7}{G}$  F<sup>b</sup>m9 B7(9,13) Am9 D7(9,13)

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

**D** B<sup>b</sup>maj7 Am7 Dm7  $\frac{C}{F}$  F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

5 3

B<sup>b</sup>maj7 Am7 G7sus4 G7 A7sus4 A7 Bm7<sup>(b5)</sup>

2 1 2 1 3 4 5

**E** Cm7  $\frac{Dm}{G^b}$  Fm9  $\frac{A7}{E}$  E<sup>b</sup>m9  $\frac{Fm}{A^b}$

*mp* *cresc.*

A<sup>b</sup>m9  $\frac{Cm7}{G}$  F<sup>b</sup>m9 B7<sup>(9,13)</sup> Am9 D7<sup>(9,13)</sup>

Cm7  $\frac{F6}{C}$  Cm7 B7<sup>(9,13)</sup>

*suav.*

**F** B<sup>b</sup>maj7 Am7 Dm  $\overset{C}{E}$  F Dm G Am Dm7 F6 Gm7 C Fmaj7 Am

B<sup>b</sup>maj7 Am7 Gsus4 G Asus4 A

**G** B<sup>b</sup>maj7 Am7 Dm7  $\overset{C}{E}$  F Dm7 G7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B<sup>b</sup>maj7 Am7 G7sus4 G7 A7sus4 A7

Bm7(b9)  $\overset{G}{B}$  A

*cresc.*

**F** B<sup>b</sup>maj7 Am7 Dm7  $\frac{C}{E}$  F Dm Gm Am Dm7 F6 Gm7 C Fmaj7 Am

B<sup>b</sup>maj7 Am7 G7sus4 G7 A7sus4 A7

**G** B<sup>b</sup>maj7 Am7 Dm7  $\frac{C}{E}$  F Dm7 Gm7 Am7 Dm7 F6 Gm7 C Fmaj7 Am7

B<sup>b</sup>maj7 Am7 G7sus4 G7 A7sus4 A7

Bm7<sup>(b5)</sup>  $\frac{G}{B}$  A

*cresc.* *ff*

[クラシック]

## energy flow

Music by Ryuichi Sakamoto

©1999 by Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

[特別収録]

Andante ♩=86

Am  $\frac{Am}{G}$  F  $\frac{Cmaj7}{E}$  Dm  $\frac{Dm}{C}$  Bm7(b5) E

*mp*

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

Am  $\frac{Am}{G}$  F  $\frac{Cmaj7}{E}$  Dm  $\frac{Dm}{C}$  Bm7(b5) E

*mf*



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

*f*

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

*mp*

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

*mp*

B<sup>b</sup>maj7  $\frac{D}{E}$  E Am  $\frac{Em}{G}$

*mp*

F  $\frac{C}{E}$  Dm  $\frac{Am}{C}$  B<sup>b</sup>maj7 E7sus4 to ♪

*mp*

**C** Amadd9 B<sup>b</sup>maj7 C7(9,13) Fmaj7 Dm9  $\frac{Gsus4}{F}$

F<sup>b</sup>m7(b5) G9 Amadd9 B<sup>b</sup>maj7 C7(9,13) Bm7(b5) B<sup>b</sup>maj7  $\frac{Fmaj7}{A}$

G9 A Dmaj9 A Dmaj7(9,11) dim.

**D**  $\frac{Fmaj7}{C}$   $\frac{G}{D}$   $\frac{Gm}{F}$   $\frac{A7}{E}$   $\frac{Bbmaj7}{A}$   $\frac{C7}{G}$   $\frac{D7}{Cb}$   $\frac{Eb7}{Bb}$

$\frac{Eb7}{Db}$   $\frac{E7}{D}$  rit.

Am *gua* Am G F Cmaj7 E Dm7 Dm C

*p a tempo*

Bm7(b5) E7 B Am7 D7 A Dm9 G G7(9,13)

Gm7 Gm6 Fmaj7 D/E E Am Am G

*mf*

F Cmaj7 E Dm Dm C Bm7(b5) E

Am7 D9 Dm9 G G7(9,13) Gm7 C C9

*f*

