

PIANO SOLO

Ryuichi

Sakamoto

Piano

RYUICHI SAKAMOTO

Collection

[クラ 8TT8]

energy flow

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Idogawa

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。[B]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。[C]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 C C7 Fmaj7 D/E E A Am Am/G

mf (time *f*)

F C/E Dm Dm/C Bm7(b5) E

Am7 D7 Dm7/G G7 Gm7/C C7

Fmaj7 Em7 Dm7 C/E Fmaj7 Em7

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

Dm Am/C Bbmaj7 D/E E

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

B^bmaj7 1 5 3 2 3 1 3 5 E7sus4 to ♩ C Am B^bmaj7

C7 Fmaj7 Dm7 F F[#]m7^(b5) $\frac{Dm7}{G}$

Am B^bmaj7 C7 Bm7^(b5) B^bmaj7 $\frac{F}{A}$

G7 A Dmaj7 A $\frac{Dmaj7(9, \#11)}{5 3}$

D $\frac{Fmaj7}{C}$ $\frac{G}{D}$ $\frac{Gm}{F}$ $\frac{A7}{E}$ $\frac{Bb}{A}$ $\frac{C7}{G}$ $\frac{Db7}{Cb}$ $\frac{Eb7}{Bb}$

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

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

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

D.S. to A

Coda $\frac{Am7}{Gua}$

pp

[ウラ 8TT8]

Put your hands up

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Idogawa

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

Andante (♩=84)

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

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

B^b Gm7 C7sus4 C7 A F Am7

Dm $\frac{Dm}{C}$ B^bmaj7 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 $\frac{3}{1}$ C7 F **B** F $\frac{E^b \text{maj}7}{F}$

F $\frac{Cm}{F}$ F $\frac{E^b \text{maj}7}{F}$ 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 $\frac{A7}{C\sharp}$

mf

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

D F *gva*
5 4 2 1

mp

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

Dm F/C B^bmaj7 C/B^b Am7 Dm7

Gm7 C Dm F/C B^bmaj7 **F** F E^bmaj7 F

1 2 4 5

F C/m7 F E^bmaj7 F F E^bmaj7 B^b *gva*
2 1 2 4 2

pp *gva*
4 5 4 1

[クラ8TT8]

鉄道員

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Iidogawa

どこかもの淋しい雰囲気に含まれていますが、その中に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)

[A] Am Em7
A Am7 Em7
A Am Em
G

Fadd9 Dm7 Em F Em
G

Fadd9 Dm7 C
E

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

The first system of music consists of three measures. The first measure has a treble clef with a dotted quarter note F4 and a half note C5, and a bass clef with a quarter note F3, a quarter note C4, and a half note F4. The second measure has a treble clef with a dotted quarter note G4 and a half note B4, and a bass clef with a quarter note G3, a quarter note C4, and a half note G4. The third measure has a treble clef with a dotted quarter note A4 and a half note C5, and a bass clef with a quarter note A3, a quarter note C4, and a half note A4.

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

The second system of music consists of three measures. The first measure has a treble clef with a dotted quarter note A4 and a half note C5, and a bass clef with a quarter note A3, a quarter note C4, and a half note A4. The second measure has a treble clef with a dotted quarter note B4 and a half note D5, and a bass clef with a quarter note B3, a quarter note D4, and a half note B4. The third measure has a treble clef with a dotted quarter note C5 and a half note E5, and a bass clef with a quarter note C4, a quarter note E4, and a half note C5.

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

The third system of music consists of three measures. The first measure has a treble clef with a dotted quarter note F4 and a half note A4, and a bass clef with a quarter note F3, a quarter note A3, and a half note F4. The second measure has a treble clef with a dotted quarter note G4 and a half note B4, and a bass clef with a quarter note G3, a quarter note B3, and a half note G4. The third measure has a treble clef with a dotted quarter note A4 and a half note C5, and a bass clef with a quarter note A3, a quarter note C4, and a half note A4.

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

The fourth system of music consists of three measures. The first measure has a treble clef with a dotted quarter note F4 and a half note A4, and a bass clef with a quarter note F3, a quarter note A3, and a half note F4. The second measure has a treble clef with a dotted quarter note G4 and a half note B4, and a bass clef with a quarter note G3, a quarter note B3, and a half note G4. The third measure has a treble clef with a dotted quarter note A4 and a half note C5, and a bass clef with a quarter note A3, a quarter note C4, and a half note A4.

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

The fifth system of music consists of three measures. The first measure has a treble clef with a dotted quarter note F4 and a half note C5, and a bass clef with a quarter note F3, a quarter note C4, and a half note F4. The second measure has a treble clef with a dotted quarter note G4 and a half note B4, and a bass clef with a quarter note G3, a quarter note C4, and a half note G4. The third measure has a treble clef with a dotted quarter note A4 and a half note C5, and a bass clef with a quarter note A3, a quarter note C4, and a half note A4.

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

1 4 1

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

Chords: Amadd9, D, F, G, Am, G/B, C, C/E, G, Am7, G/B

mp

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

Chords: Gsus4, G, E/G#, E7, Am, Em/G, F6, Dm7, Gsus4, G, C

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

p

pp

3 5 3 2 1

8va bassa

[BTTB]

intermezzo

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

甘美で優しい雰囲気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。
 [E]から[F]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^(b5) $\frac{Dm}{F}$

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

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

5 2 5 1 4 1

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

G^{dim} A $\frac{A}{C\sharp}$ Dm B^bmaj7 C Am7

B^b $\frac{E\flat}{G}$ G^{dim} 1. Asus4 A Dm

5 2 1 2 1 4 2 1

rit. - - - - -

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

mp a tempo

Gmaj7 A/G D/F# D/F# Adim Em/G B

Em Adim Em/G Bdim Asus4 A A#dim

G/B D Bm6 F#m/A

Bm7 C#7 F#m A7/E A/G E D/F#

F#m/A D/A Gmaj7 A/G D/F# Adim

$\frac{E^b}{G}$ $\frac{B^b7}{F}$ E^b $B^b\dim$ $\frac{Fm}{A^b}$ $\frac{C7}{G}$ Fm $C\dim$

$\frac{F\sharp}{A\sharp}$ $\frac{C\sharp7}{G\sharp}$ $F\sharp$ $\frac{C\sharp7}{F\sharp}$ $F\sharp\text{maj7}$ F $C7$

$C7$ $C\sharp\dim$

$C\sharp\dim$ 2. $A\text{sus}4$ A $B^b\text{maj7}$

poco rit. *a tempo*

$E\text{m}7^{(b5)}$ $\frac{Dm}{F}$ $G\text{m}6$ $A7$ Dm

dim. e rit. *pp*

[BTTB]

aqua

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Iidogawa

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、☒ 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 $\frac{Bm}{D}$ C

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The tempo is marked 'Largo' with a quarter note equal to 58 beats per minute. The first measure starts with a piano (p) dynamic. The notes in the treble clef are G4, A4, B4, and C5. The bass clef has a G3. The second measure has a whole rest in the treble and a G3 in the bass. The third measure has a G4 in the treble and a G3 in the bass. The fourth measure has a G4 in the treble and a G3 in the bass. The fifth measure has a G4 in the treble and a G3 in the bass. The sixth measure has a G4 in the treble and a G3 in the bass. The seventh measure has a G4 in the treble and a G3 in the bass. The eighth measure has a G4 in the treble and a G3 in the bass.

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

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The notes in the treble clef are G4, A4, B4, and C5. The bass clef has a G3. The first measure has a G4 in the treble and a G3 in the bass. The second measure has a G4 in the treble and a G3 in the bass. The third measure has a G4 in the treble and a G3 in the bass. The fourth measure has a G4 in the treble and a G3 in the bass. The fifth measure has a G4 in the treble and a G3 in the bass. The sixth measure has a G4 in the treble and a G3 in the bass. The seventh measure has a G4 in the treble and a G3 in the bass. The eighth measure has a G4 in the treble and a G3 in the bass.

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

The third system of musical notation concludes the piece. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The notes in the treble clef are G4, A4, B4, and C5. The bass clef has a G3. The first measure has a G4 in the treble and a G3 in the bass. The second measure has a G4 in the treble and a G3 in the bass. The third measure has a G4 in the treble and a G3 in the bass. The fourth measure has a G4 in the treble and a G3 in the bass. The fifth measure has a G4 in the treble and a G3 in the bass. The sixth measure has a G4 in the treble and a G3 in the bass. The seventh measure has a G4 in the treble and a G3 in the bass. The eighth measure has a G4 in the treble and a G3 in the bass.

A G C G Em Bm/D C C/E D/F#

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

Em Bm/D C G/B Am7 G/B Dsus4 D

B Em D/F# G C D Em D/F# G Cmaj7 D

Em D/F# G C D Em D/F# G Cmaj7 Dsus4 D

Cadd9

C G C G

mp

5 3 1 5 2 1

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

mf

4 1 5 3 4 5 3 1

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

C D Em Em D/F# G Cmaj7 D

Cadd9 E Fm Eb/G Ab

Db Eb Fm Eb/G Ab Dbmaj7 Eb

Fm Eb/G Ab Db Eb Fm Eb/G Ab

Dbmaj7 Eb Dbadd9 A/C A/B Ab

[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。**C** (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.

1 2 4 5 1 2 3 5 1 3

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

(N.C.) 5 4 2 1 2 1 5

A Em Am7

mf

Em7 Am7 $\frac{Em}{G}$ Am7 $\frac{G}{B}$

Am/C Bm7 Bm7 Am7

5 4 1

Em/G F#7 Fmaj7 Cmaj7 Bm7 Em

f

Am Em7 Am Em/G Am7

4 1 5 2 1 3 5

G/B Am/C Bm7 gua - - - - -

Am7 Em/G F#7 Fmaj7 Cmaj7

Em Bm Em Bm to Φ Em7

ff *ff*

Am Bm7 Bm D Fmaj7 C

p

Em7 B Fmaj7 C Amadd9 E Fmaj7 C

cresc.

Em7 B Bm D F#m A C Gmaj7

f

F#m7 Gmaj7 Bm Gmaj7

f

F#m7 A^bmaj7 E^bmaj7 **D** B^bm

Fm Cm Gm

A^bmaj7 **E** A^bm / C^b B^b7 F#m / A

G^b7 Em / G F^b7 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。[G]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} $gva-$ $\frac{G}{F}$ $Em7$

pp

$Am7$ ($gva-$) $\frac{Am}{G}$ F^{maj7} $\frac{G}{F}$

$Em7$ ($gva-$) $Am7$ F^{maj7}

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

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

Fmaj7 G7 Am7 G6

Fmaj7 G7 Am7 G6

Fmaj7 G7 Am7

B Gm9 Dm9

Gm9 Bm7 E7

1 2 3 5 1 2 3 5

Fmaj7 G7 Am7 G6

gva-

Fmaj7 G7 Am7 G6

(gva)-

cresc.

Fmaj7 G7 Am7 G6

mf

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 *guz* G7 Am7 G6

ff

Fmaj7 (gua) - G7 Am7 G6

Fmaj7 G7 Am7 G6

D/F# G/F C E 4 1 5 4 3 Dm7 G7

poco rit. - - - -

5 2 1 2 1 2 5 2

Meno mosso

G Fmaj7

ff

Fmaj7

gua - - - -

pp ff

[未来派野郎]

黄土高原

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Idogawa

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でいい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 ♩=92

Intro. G6

mp

mf

G6

A

G

G7

C

Am7

System 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Bm7, Em7, Am7, Am7/D, G, D/F#. Fingerings: 4 2 1, 5, 5 3 1, 1 2, 5 2 1, 4, 2, 3, 2, 1. A box labeled 'B' is above the G chord. Dynamics: mp.

System 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Em, Bm/D, C, G/B, Am, D, G, D/F#. Dynamics: mp.

System 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Em, Bm/D, C, G/B, Em7/A, Em7/D. A box labeled 'C' is above the C chord. Dynamics: mp.

System 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Em7/D, C, G, G7. A box labeled 'C' is above the C chord. Fingerings: 3 2 1. Dynamics: mf.

System 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C, Am7, Bm7, Em7, Am7. Dynamics: mf.

Am7 D G Em G/A A7

D 1 5 1 3 1

f

Am7 D G Em G/A A7

1 2 4 5 2 3

f

Am7 D G G7

E *mf*

C Am7 Bm7 Em7

Am7 Am7 D F Bb Bbmaj7 Bb7 Eb

F *f*

4 2 1 5

3 4

Cm7 Cm7 F7 B^b B^bmaj7 B⁷ E^b

4 5

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

mf

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

Em7 A Em7 D H G Em

1 2 3 2 1

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

[未来派野郎]

Ballet Mecanique

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

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、[D]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. $\frac{B^b}{C}$ $C^{\#dim}$ **A** $Dm7$ Am

mf

B^bmaj7 $Gm7$ $\frac{G}{B}$ $\frac{A}{C^{\#}}$ $Dm7$ $Am7$

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

$Dm7$ Dm B^bmaj7 $\frac{B^b}{C}$ $\frac{B^b}{F}$ F $Edim$

$Dm7$ Dm $\frac{Am}{C}$ **1.** B^bmaj7

C Fadd9 A B^bmaj7 C7sus4 C7 C[#]dim Dm Am7 B^badd9

Fadd9 A B^bmaj7 C7sus4 C7 C[#]dim Dm G7 C^b C[#]dim

2. B^bmaj7 Gm7 C

1 3 1 2 1 5 4

D Fmaj7 B^bmaj7 Fmaj7 B^bmaj7

f

1 2 4 5 1 2 4 5

Fmaj7 B^bmaj7 F7 B^bmaj7

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 $C7sus4$ $C7$ $C^{\sharp}dim$

Dm $Am7$ $B^b6^{(9)}$ $\frac{Fadd9}{A}$ B^bmaj7 $C7sus4$ $C7$ $C^{\sharp}dim$

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

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Arranged by Tadaomi Idogawa

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

System 1: Chords: F, B^bm6/F, F, A7^(b9)/E, Dm, Gdim/D, Dm, F/G, G7

System 2: Chords: G7/C, C, Cm7, E^b/F, F7, F7/B^b

System 3: Chords: B^b, Bdim, Am/C, Dm/F, Fdim, Am/C, Dm/F, G/F, C/E, Fmaj7, Dm/F

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 $\frac{F7}{C\sharp}$ $\frac{F\sharp}{E}$ $\frac{B}{D\sharp}$ $\frac{E}{G\sharp}$ Em $\frac{F7}{F\sharp}$ $\frac{B}{F\sharp}$

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

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

mf *p*

$B^b m$ G^b $F m$ $E^b m 6$ G^b $G^b m a 7$ $E^b m 7$ G^b $F m$ $C s u s 4$
 D^b B^b C C D^b C D^b C D^b C

Musical notation for the first system, including treble and bass staves with chords and dynamics. The treble staff has a melodic line with some accidentals. The bass staff has a rhythmic accompaniment with triplets. Dynamics include *mf* and *p*.

D F $B^b m 6$ F F $A 7 (b 9)$ $D m$ $G d i m$ $D m$ $D m 7$ $G 7$
 F E D D G G

Musical notation for the second system, including treble and bass staves with chords and dynamics. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment with triplets. Dynamics include *mp*.

$G 7$ C C $C m$ $C m 7$ $F 7$ $F 7$ B^b
 C F B^b

Musical notation for the third system, including treble and bass staves with chords and dynamics. The treble staff has a melodic line with some accidentals. The bass staff has a rhythmic accompaniment with triplets. Dynamics include *mf*.

B^b $B d i m$ $A m$ $F m a 7$ $F d i m$ $A m$ $F m a 7$ G
 C C F F F F F

Musical notation for the fourth system, including treble and bass staves with chords and dynamics. The treble staff has a melodic line with some accidentals. The bass staff has a rhythmic accompaniment with triplets. Dynamics include *mf*.

C $F m a 7$ $D m 7$ $G 7 s u s 4$ $G 7$ C C
 E F F G G C C

Musical notation for the fifth system, including treble and bass staves with chords and dynamics. The treble staff has a melodic line with some accidentals. The bass staff has a rhythmic accompaniment with triplets. Dynamics include *f* and *pp*.

[音楽図鑑]

Self Portrait

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

【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に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。【E】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。【J】も同様です。

Allegro (♩=126)

【A】 F $\frac{C}{E}$ $Dm7$ $\frac{Am}{C}$

$B^{\flat}maj7$ $\frac{B^{\flat}}{A}$ Gm $\frac{B^{\flat}maj7}{F}$ $Em7^{(b5)}$ $C7$

4 3 2 1

【B】 F $\frac{C}{E}$ Dm $\frac{Am}{C}$

mf

5 1 3 4 3 4 1

8va

B^bmaj7
 A
 Gm
 Dm
 F

E7
 F#m7(b5) E/G#
 C Am
 Am
 G

Fmaj7
 C
 Dm
 Dm
 C

E7
 B
 D
 A
 G#aug
 Fm6
 D Am

Am
 G
 Fmaj7
 C
 Dm

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

This system shows a piano accompaniment with a melodic line in the right hand. The chords are $D^{\flat}maj7$, $\frac{D^{\flat}maj7}{C}$, $B^{\flat}m$, $\frac{B^{\flat}m}{A^{\flat}}$, $G7$, $Am7$, and $\frac{G}{B}$. The right hand has a melodic line with a repeat sign and first ending. The left hand has a bass line with a 4-measure rest and a 3-measure rest.

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

This system shows a piano accompaniment with a melodic line in the right hand. The chords are $Cmaj7$, $C^{\sharp}m7^{(b5)}$, and $C^{\sharp}m7^{(b5)}$. The right hand has a melodic line with a repeat sign. The left hand has a bass line with a 7-measure rest.

$D^{\flat}7$ $\frac{B^{\flat}}{C}$ $C7$

This system shows a piano accompaniment with a melodic line in the right hand. The chords are $D^{\flat}7$, $\frac{B^{\flat}}{C}$, and $C7$. The right hand has a melodic line with a 5-measure rest and a 4-measure rest. The left hand has a bass line with a 7-measure rest.

F F Dm $\frac{Am}{C}$

This system shows a piano accompaniment with a melodic line in the right hand. The chords are F , F , Dm , and $\frac{Am}{C}$. The right hand has a melodic line with a 7-measure rest. The left hand has a bass line with a 7-measure rest.

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

This system shows a piano accompaniment with a melodic line in the right hand. The chords are $B^{\flat}maj7$, $\frac{B^{\flat}}{A}$, Gm , $\frac{Dm}{F}$, $\frac{C}{E}$, and $C7$. The right hand has a melodic line with a repeat sign and first ending. The left hand has a bass line with a 7-measure rest.

2. $B^b m$ $B^b m$ A^b E^b G E^b G $A^b maj7$

4 3 2 1

$A m7^{(b5)}$ E^b B^b

E^b B^b *gua* $C m6$

3 1 4 2 5 3

$E^b m$ (gua) $F^b m$

3 1 4 2 5 3

$F^b m$ (gua) H C G $G7sus4$

3 1 4 2 5 3

G/C

G7sus4

F#m7(b5)

F#m7(b5)

I F

F/C

Bb/F

mp

Fmaj7

Bbmaj7

Bb/A

Gm

Bbmaj7/F

3 4

5 2 1

Em7(b5)

C7

Coda

Bbm

Bbm/Ab

G7

Am7

G/B

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 Idogawa

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)

mf

1 2 5

3 5

1

G⁷(13) B^b7(13)

1 2 5 3

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^(b5) F[#]dim

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

Gm7 Fm7 B^b7 E^bmaj7 Dm7 E^bmaj7 Em7^(b5) F[#]dim

B G7⁽¹³⁾

B^b7(13)

⊗
C

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

Gm7 Fm7 B^b7 E^bmaj7 Dm7 E^bmaj7 Em7(♯5) F[♯]dim to ⊕

D

E^b F E^b A Cm F7 B^bmaj7

C7 D7 E^b F E^b A

Cm F7 B^bmaj7 C7 D7 **E** Gm7 5 4 Fm7 3 4 5

E^bmaj7 Dm7 E^bmaj7 B^bmaj7 C7 D7

Gm7 Fm7 B^b7 E^bmaj7 Dm7 E^bmaj7

E^m7(b5) F[#]dim

D.S. to **C**

Coda Gm7 Fm7 E^bmaj7 Dm7

E^bmaj7 B^bmaj7 C7 D7 Gmaj9

[音楽図鑑]

森の人

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

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.

Chord progression: Cmaj7, Fmaj7, Cmaj7

Chord progression: Fmaj7, Cmaj7, Fmaj7

Chord progression: 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 B^bmaj7 C/G

2. D A

mp

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

A A

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

A

mf

Cmaj7 Fmaj7 Cmaj7 Fmaj7

Gm7 A7

D.S. to **A**

♩ Coda
B^bmaj7

Fmaj7 B^bmaj7 Fmaj7 G7 (9,13)

G7 (9,13)

3 5 3

5 2 1

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

Fmaj7

4 5 1

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、少しくらいテンポが速くなくても気にせずに。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

Fmaj7 Cadd9 D E7 Am Em9
A

Am Em7 Fmaj7 Em7 D
F# E7
G#

Am Em9
A **B** G C F Bb

Eb A7sus4 A7 Gmaj7 Cmaj7 5 4 2 1
G C

F Bb Am F# Eb C F#7

F#7 D7 E7 **C** N.C.

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

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

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

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

[メディア・バージョン]

Thatness And Thereeness

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

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)

G Fmaj9

poco rit. - - - - -

Fmaj7 E7sus4 E7

mp (a tempo)

E^bmaj9 D7sus4 D7 **B** $\frac{Bm}{D}$

Em $\frac{B7sus4}{E}$ $\frac{B7}{D\#}$ Gmadd9

B^bm6 $\frac{4}{2}$ **C** C7sus4 C7

C7 to ⊕ 1. Fmaj7

2. **D** Fmaj7 E7sus4 E7 E^bmaj9

E^bmaj9 D7sus4 D7 E Bm
D

B7sus4
E B7
D# Gmadd9 B^bm6

B^bm6 F 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 Iidogawa

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 starts with a piano (p) dynamic and an Amadd9 chord. The second measure has an Em7 chord. The third measure contains a sequence of notes: F5, F3, G4, A4, B4, C5, with fingerings 4, 4, 3 indicated above. The fourth measure has a Dm7 chord and an Emadd9 chord.

Cmaj7

E/C

Em7

Fmaj7

Dm7

Em7

B Amadd9

The second system of musical notation covers measures 5 through 9. Measure 5 has a Cmaj7 chord. Measure 6 has an E/C chord. Measure 7 has an Em7 chord. Measure 8 has an Fmaj7 chord. Measure 9 has a Dm7 chord and an Em7 chord. The system concludes with a double bar line and a B Amadd9 chord.

Em7

F

Em7

Cmaj7

D7

The third system of musical notation covers measures 10 through 14. Measure 10 has an Em7 chord. Measure 11 has an F chord. Measure 12 has an Em7 chord. Measure 13 has a Cmaj7 chord. Measure 14 has a D7 chord.

Fadd9 E7sus4 E7 **C** Amadd9 Em7

mp

Fmaj7 Dm9 Em9 Cmaj7 **C**
E

Fmaj7 Dm9 Em9 **D** Amadd9 Em7

F Em7 C D9

Fmaj7 E7sus4 E7 Am **E** Fmaj7

mf

5 4 3

1
3

Am C B7 B^bmaj7 A7(^b9)

1
5

Dm9 G7(¹³) Gm9 B^bmaj7 C C7(^b9) 5

Fmaj9 F^b B7(^b9) Em7 E^bmaj7

Dm7 G9 Cmaj7 Fmaj7

dim.

B^bmaj7 5 4 E7 5 3 2 Aadd9

p

[YOU DO ME]

Amore

Music by Ryuichi Sakamoto

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Arranged by Tadaomi Idogawa

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^bF 4 4 4 4 3 2 1 B Am7 Dm7

mf

Em7 Cmaj7 Fmaj7 B^bmaj7 Gm7 E7

Am7 Dm7 Em7 Cmaj7 B^bmaj7 Gm7 to ⊕

gua - - - - -

C B^bF 1 B^bF E7sus4 E7 B^bF

B^b/F $E7sus4$ $E7$ B^b/F B^bmaj7
 F

D.S. to **B**

\diamond Coda
 B^b/F
gua

D $Am7$ $Dm7$ $Em7$ $Cmaj7$

f

$Fmaj7$ B^bmaj7 $Gm7$ $E7$ $Am7$ $Dm7$

$Em7$ $Cmaj7$ B^bmaj7 $Gm7$ B^b/F

gua

B^b/F B^b7/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 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。[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 E/G# Am Am/G Fmaj7 G7 C

E/G# Am Am/G Fmaj7 G7 C 5 3 2 1 B Abmaj7 1 1 3

mp

Bb7 2 1 Ebmaj7 E/G# Abmaj7 2 Bb7 Ebmaj7 G7

Abmaj7 Bb7 Ebmaj7 E/G# Abmaj7

1. Bb7 G7 2. Bb7 G/B F/A Em/G Dm/F C E/G# Am Am/G

f

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

1 5 4 3

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

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

2. C **E** Fmaj7 Cmaj7

f *mp*

2 4 5 1

Fmaj7 Cmaj7 Fmaj7 Cmaj7

Dm7 G F Em Dm **F** Fmaj7 Cmaj7
 B A G F

1
5

Fmaj7 Cmaj7 Fmaj7 Cmaj7

Dm7 G F Em Dm **G** Fmaj7 Cmaj7
 B A G F

Fmaj7 Cmaj7 4 1 2 Fmaj7

Cmaj7 Dm7 G F Em Dm
 B A G 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 Idogawa

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. Cm9

The introduction consists of three measures. The right hand is silent. The left hand plays a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Fingering is indicated as 1, 4, 1, 1, 4, 1, 4. The dynamic is *mp*. A chord symbol Cm9 is above the first measure. In the third measure, a fingering 5 4 2 1 is shown above the notes G1, F1, E1, D1.

Cm9

The first part of the main theme consists of three measures. The right hand plays a sequence of chords: Cm9, Cm9, Cm9. The left hand continues the rhythmic pattern from the introduction. A chord symbol Cm9 is above the first measure.

Cm9

The second part of the main theme consists of three measures. The right hand plays a sequence of chords: Cm9, Cm9, Cm9. The left hand continues the rhythmic pattern. A dynamic *f* is marked under the second measure. A repeat sign is at the end of the second measure. A chord symbol Cm9 is above the first measure. A fingering 5 1 is shown above the notes G1, F1 in the second measure. A section marker [A] is above the first measure of the third measure. A fingering 5 2 1 2 1 2 1 2 is shown below the notes in the third measure.

Cm7 A^bmaj7

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a Cm7 chord, followed by a series of eighth notes and quarter notes. The lower staff is in bass clef and features a steady eighth-note accompaniment. The system concludes with an A^bmaj7 chord.

Fmaj7 Bm7 to ⊕

The second system continues the piece. The upper staff shows an Fmaj7 chord followed by eighth-note patterns. The lower staff maintains the eighth-note accompaniment. The system ends with a Bm7 chord and a fermata over a whole note, with the instruction "to ⊕" (to the end of the piece).

1. Bm7 2. Bm7 Cm7 mp

The third system introduces a first ending (1.) and a second ending (2.) for the Bm7 chord. The first ending leads back to the beginning of the system, while the second ending leads to a Cm7 chord. A dynamic marking of *mp* (mezzo-piano) is indicated. The lower staff includes fingering numbers: 1 3 1 3.

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

The fourth system features Cm7, A^b/C, and A^bmaj7/C chords. The upper staff has a whole note Cm7 chord, followed by a whole note A^b/C chord, and a whole note A^bmaj7/C chord. The lower staff continues with eighth-note accompaniment. The system ends with a 4 3 fingering.

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

The fifth system features Fmaj7/C and Gmaj7/C chords. The upper staff has a whole note Fmaj7/C chord, followed by a whole note Gmaj7/C chord. The lower staff continues with eighth-note accompaniment. The system ends with a 4 1 fingering.

Gmaj7
C

5 1 3 5 5 1

Cm9

Cm9

f

♯ Coda

Bm7

ff

D.S. to **A**

Cm9

A^bmaj9

A^bmaj9

Fmaj9

Bm7

Bm7

Cm9

[オネアミスの翼]

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, and the left hand plays a simple bass line. The first measure starts with a piano (*p*) dynamic. Fingerings are indicated as 5 and 1 for the first two notes.

This section begins with a first ending bracket labeled 'A'. The right hand plays chords and single notes, while the left hand continues with a steady bass line. Dynamics range from *mp* to *p*. Fingerings are indicated for several notes.

This section continues the piece, featuring a first ending bracket labeled 'B'. The right hand has a more active melodic line with some slurs. Dynamics include *mp* and *p*. Fingerings are indicated for several notes.

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

Second system of musical notation, measures 6-10. The treble clef staff contains notes with fingerings: 4 1, 2, 3 1, 3, 4 1, 2, C 5 1, 2, 5. A box labeled 'C' is above the final measure. The bass clef staff contains a simple accompaniment pattern.

Third system of musical notation, measures 11-15. The treble clef staff contains notes with a fingering of 4 1. The bass clef staff contains a simple accompaniment pattern.

Fourth system of musical notation, measures 16-20. The treble clef staff contains notes with a box labeled 'D' above the final measure. The bass clef staff contains a simple accompaniment pattern.

Fifth system of musical notation, measures 21-25. The treble clef staff contains chords and notes. The bass clef staff contains a simple accompaniment pattern. The text "to ⊕" is written at the end of the system.

gva -

E

(gva) -

(gva) -

F

(gva) -

(gva) -

G **D^b**

1 2 3

p

D^b

First system of musical notation, bass clef, D-flat major key signature. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with eighth notes. A double bar line is at the end of the system.

H G

mp

Second system of musical notation, treble clef, G major key signature. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with eighth notes. A double bar line is at the end of the system.

G

Third system of musical notation, treble clef, G major key signature. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with eighth notes. A double bar line is at the end of the system.

I D^b

mf

Fourth system of musical notation, treble clef, D-flat major key signature. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with eighth notes. A double bar line is at the end of the system.

D^b

Fifth system of musical notation, treble clef, D-flat major key signature. The right hand has a melodic line with eighth and quarter notes, and the left hand has a bass line with eighth notes. A double bar line is at the end of the system.

D^b **J** N.C. →

mp

⊕ 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 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。☐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と思いますが、何度も弾いて覚え込んで下さい。

Allegro (♩=134)

Intro. Dm7
 G Fmaj7 Em7

f mf

Gm7 Fmaj7

Em7 Gm7 C $\text{to } \oplus$

4 3 1
5

5 2 1 4 5 2 1
5 3 1

2 5 1

A Fmaj7 Em7 Gm7

Fmaj7 Em7

Gm7 C **B** Fmaj7

Em7 Am7 Fmaj7 Dm7 G

5 1 4 3 5 1 4 3 5 1

1 2 5

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

Chord progression: E^b (fingerings 3, 1), A^b (fingerings 4, 2), E^b7 , $A^b\text{maj}7$.

Chord progression: B^b6 , $A\text{m}7^{(b5)}$, $A^b\text{maj}7$ over B^b , $B^b7(9,13)$.

Chord progression: $A^b\text{maj}7$ (Coda symbol), B^b7 , E^b .

Chord progression: E^b7 , $A^b\text{maj}7$, B^b6 , $\frac{G}{B}$.

Chord progression: $\frac{G}{B}$, $\frac{F}{A}$ (fingerings 3, 1), $\frac{G}{B}$ (fingerings 4, 1), G (fingerings 5, 1, 3, 1). Includes a double bar line and the instruction "D.S. to [A]".

Chord progression: Coda N.C. (fingerings 1, 4), mp .

3 1 5 4 1 5 5 4 2 1

D Amaj7

This system shows the first two measures of a piece. The right hand has a treble clef and a 3/4 time signature. The left hand has a bass clef. Fingerings are indicated above the notes. A key signature change to D major is indicated by a box around the letter 'D' above the staff. The chord 'Amaj7' is written above the staff.

G#m7 F#m7 Emaj7 Amaj7

This system contains the next two measures. The right hand continues with eighth notes. The left hand plays chords. The chords are labeled G#m7, F#m7, Emaj7, and Amaj7.

G#m7 Bm7 C#m7 F7 E Fmaj7

5 2 1 4

1 2 3 5

E

f

This system contains the next two measures. The right hand has a melodic line with a grace note. The left hand has chords and a bass line. Chords are labeled G#m7, Bm7, C#m7, F7, and Fmaj7. A box around the letter 'E' indicates a key signature change to E major. A dynamic marking *f* is present. Fingerings are shown for the right hand.

Em7 Gm7 Fmaj7

This system contains the next two measures. The right hand continues with eighth notes. The left hand plays chords. The chords are labeled Em7, Gm7, and Fmaj7.

Em7 Gm7 C Fmaj7

This system contains the final two measures. The right hand has a melodic line. The left hand has chords and a bass line. Chords are labeled Em7, Gm7, C, and Fmaj7. A double bar line with repeat dots is at the end.

[映画「子猫物語」より]

青猫のトルソ

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

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) **A** Dm7 Em
D Dm7



System 1 (Measures 1-4):
 Measure 1: G9 (3), 1
 Measure 2: Cmaj7 (3), 1
 Measure 3: Bm7 (2), 5
 Measure 4: Cmaj7 (3, 5), 3

System 2 (Measures 5-7):
 Measure 5: Eb7 (#9, b13) (5), 2, 4
 Measure 6: B Fmaj7, Ebmaj7, Fmaj7 (3), 3
 Measure 7: Db7 (#9)

System 3 (Measures 8-11):
 Measure 8: Bbmaj7, Abmaj7, Bbmaj7 (3), 3
 Measure 9: A7 (b5)
 Measure 10: Am7 / D
 Measure 11: Cm9

System 4 (Measures 12-15):
 Measure 12: F7 (9,13) (3), Bbmaj7 (3)
 Measure 13: C Bm7 / E, Fmaj7 / A, Em / G (3)
 Measure 14: Am / C
 Measure 15: 3/4, 3/4, 3/4
 Bass clef: 3/5, 2, 1

System 5 (Measures 16-19):
 Measure 16: Fmaj7, Bm7 (b5)
 Measure 17: E7 (5), 1, 2
 Measure 18: Am7, D9 (y #)
 Measure 19: Dm9 (y b)
 Bass clef: 3/4, 3/4, 3/4, 3/4

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 and bass clef.

Chord progressions: $Dm7^{(b5)}$ (A^b), $G7^{(9,13)}$, $Caug$, Am (C).

Fingerings: 5, 1, 5, 1, 4, 1.

Dynamics: p .

A boxed D above the staff indicates a double bar line.

Musical score for the second system, measures 5-8. The notation includes a treble and bass clef.

Chord progressions: Em (D), $Dm7$, Em (D), $Cmaj7$.

Fingerings: 3, 3.

Musical score for the third system, measures 9-12. The notation includes a treble and bass clef.

Chord progressions: $Bm7$, $Cmaj7$, $B7$, D ($Dm7$).

Fingerings: 3, 3.

A boxed D above the staff indicates a double bar line.

Musical score for the fourth system, measures 13-16. The notation includes a treble and bass clef.

Chord progressions: Em (D), $Dm7$, $G9$, $Cmaj7$.

Fingerings: 3, 3, 3, 1.

Musical score for the fifth system, measures 17-20. The notation includes a treble and bass clef.

Chord progressions: $Bm7$, $Cmaj7$, $E^b7^{(9,13)}$.

Fingerings: 2, 5, 3 5, 3, 5, 2, 1 3.

[1996]

Bring them home

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

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。

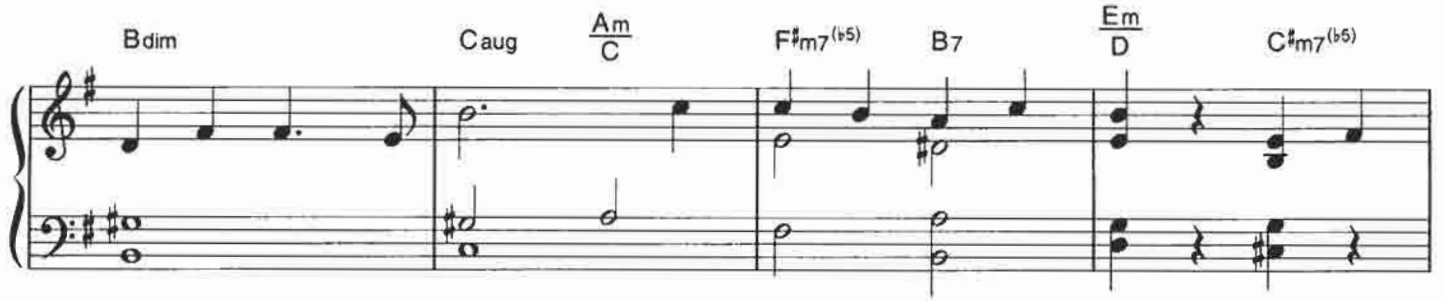
Larghetto (♩=60)

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

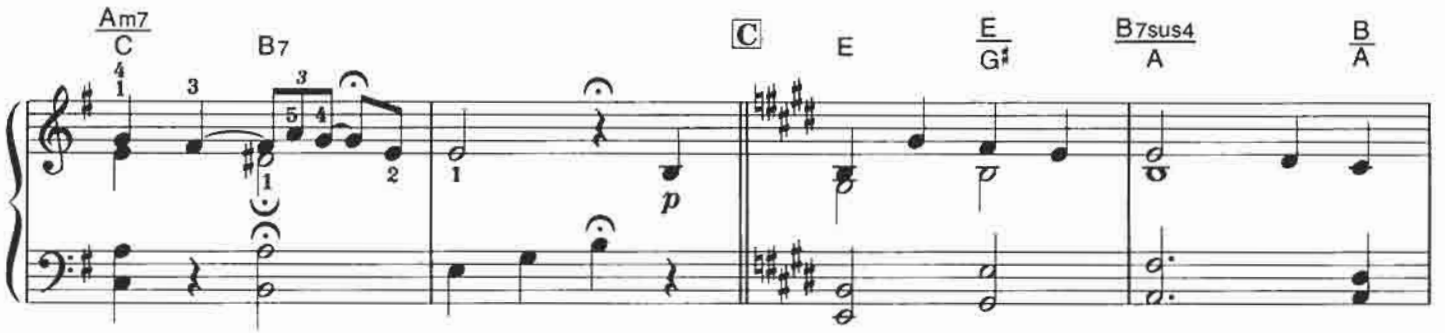
Cmaj7 $\frac{Gmaj7}{B}$ Am7 D9 D7(b9) Gmaj7 G#dim **B** Am7 $\frac{Am}{G}$

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

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



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



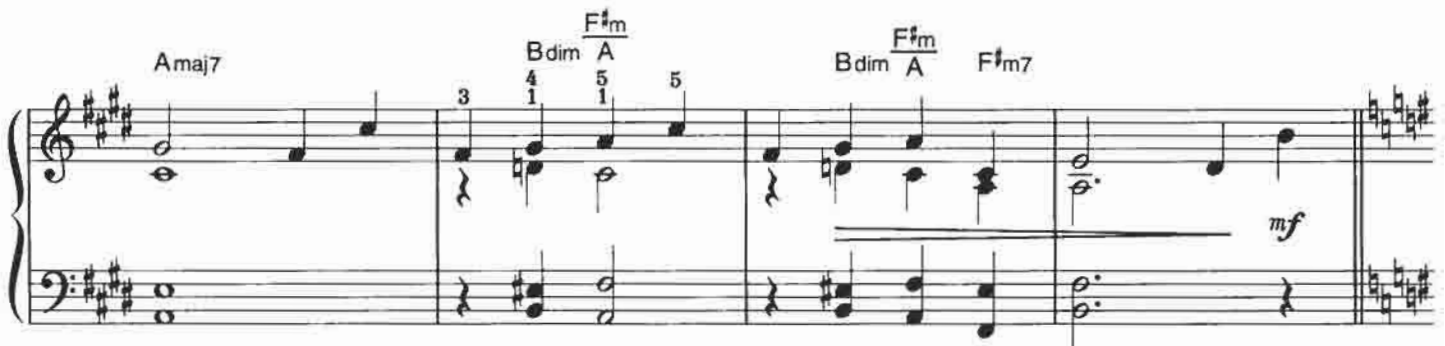
$\frac{E}{G\sharp}$ E $\frac{E}{B}$ B $G\sharp dim$ $F\sharp m$ A Adim



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



Amaj7 Bdim $F\sharp m$ A Bdim $F\sharp m$ A $F\sharp m7$



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

Cmaj7 $\frac{Gmaj7}{B}$ Am7 D9 D7(^b9) Gmaj7 G[♯]dim

E Am $\frac{Am}{G}$ F[♯]m7(^b5) B7 Gaug C Cmaj7

$\frac{E}{G\sharp}$ Bdim C[♯]aug $\frac{Am}{C}$ 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

A Dm7 Am7 Dm7

B Dm7 *gliss* *p*

5 1/2

(8va) Am7 Dm7 Am7

3 3 3

A^bmaj7 E^b F C Em D G[#]madd9 Fm9 E9 D9

1 3 5 1 2 3 5

Dm7 Am7 Dm7 Am7

8va

p 3 3 3

Dm Em7

mp

Fmaj7 F[#]m7

Gmaj7 G^b/_{B^b} E^bm7
gva - - -

cresc. *mf* *pp*

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 G^b/_E Dmadd9 F

gva *p*

F Am7 Dm7 Am7

f 3

C#m7 G#m7 C#m7

G#m7 Cmaj7 G A E Bbmadd9 Gm9 E9

D9 G Dm7 Am7

Dm7 Am7 Dm7

Am7 Dm7 Am7 Dm

[BTTB]

tong poo (second)

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)

A N.C.

mp

(N.C.)

(N.C.)

mf

[BTTB]

tong poo (primo)

Music by Ryuichi Sakamoto

©Ryuichi Sakamoto

Arranged by Tadaomi Iidogawa

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Allegro (♩=162)

☒ N.C.

(N.C.)

(N.C.)

B (N.C.)

C

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

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7 A

B (N.C.)

2 1 4 5 2 1 4 5 2 F f

$\frac{F}{F}$ F T|G A $\frac{G}{A}$ f

A (sua) $\frac{G}{A}$ A $\frac{G}{A}$ A mp

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

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7 A

B^bmaj7 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(^b5)

E Cm7 $\overset{Dm}{G^b}$ Fm9 $\overset{A7}{E}$ 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)

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

5 3

B^bmaj7 Am7 G7sus4 G7 A7sus4 A7 Bm7(^b5)

2 1 2 1 3 4 5

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

mp *cresc.*

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 $\overset{C}{E}$ F Dm G Am Dm7 F6 Gm7 C Fmaj7 Am

B^bmaj7 Am7 Gsus4 G Asus4 A

G 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^(b5) $\overset{B}{G}$ 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*

[ウラ8TT8]

energy flow

Music by Ryuichi Sakamoto

©1999 by Ryuichi Sakamoto

Arranged by Tadaomi Idogawa

[特別収載]

Andante ♩=86

A 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

A' 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 $\frac{D}{E}$

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

mp

B^bmaj7 $\frac{D}{E}$ E Am $\frac{Em}{G}$

F $\frac{C}{E}$ Dm $\frac{Am}{C}$ B^bmaj7 E7sus4 to B

C Amadd9 B^bmaj7 C₇^(9,13) Fmaj7 Dm9 $\frac{Gsus4}{F}$

mp

F[#]m7^(b5) G9 Amadd9 B^bmaj7 C₇^(9,13) Bm7^(b5) B^bmaj7 $\frac{Fmaj7}{A}$

G9 A Dmaj9 A Dmaj7^(9,11)

dim.

D $\frac{Fmaj7}{C}$ $\frac{G}{D}$ $\frac{Gm}{F}$ $\frac{A7}{E}$ $\frac{B^b maj7}{A}$ $\frac{C7}{G}$ $\frac{D^b7}{C^b}$ $\frac{E^b7}{B^b}$

p

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

pp *rit.*

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

p a tempo

Bm7^(b5) $\frac{E7}{B}$ Am7 $\frac{D7}{A}$ $\frac{Dm9}{G}$ G7^(9,13)

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

mf

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

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

f

Fmaj7 D/E E G Am Am F Cmaj7

gva - - - - -

ff

Dm Dm/C Bm7(b5) E Am7 D9

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

Dm9 Cmaj7 Fmaj7 Em7 Dm9

rit. - - - - -

dim

D.S. to **B**

♩ Coda

Am7(9,11) *gva* - - - - -

p *rit.* - - - - -