

# あの日の午後

作詞：奥井雅美  
作曲：矢吹俊郎

Score Arrange: Sperion

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest, followed by a quarter rest, and then a melodic phrase starting with a quarter note G5, followed by eighth notes A5 and B5, and a dotted quarter note C6. The middle and bottom staves are piano accompaniment in grand staff. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line with quarter notes.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a measure rest and ending with a melodic phrase: quarter note G5, eighth notes A5 and B5, and a dotted quarter note C6. The middle and bottom staves are piano accompaniment in grand staff, continuing the rhythmic and harmonic patterns from the first system.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a measure rest and then a melodic phrase: quarter notes G5, A5, B5, C6, D6, E6, F#6, G#6, A#6, B7, and C8. Below the notes, the lyrics "とおいとお— い むかしに— も—" are written. The middle and bottom staves are piano accompaniment in grand staff, with the right hand playing chords and the left hand playing a bass line.

2

11

こ こ に ー い た よ う な き が す ー る ゆ う ひ ー が

14

い ろ ど っ ー た ー ほ う か ご ー の き よ う し ー つ ー き り

17

す ぎ ー た ー ま え が み ー を ー ゆ び さ し わ ら う

20

み ん ー な と ほ く が ほ ー く

23



である—ためにと— がむしやらま—え だ—けみてきた たあいも—な

23

The piano accompaniment for measures 23-26 is written in a grand staff (treble and bass clefs). The right hand plays chords and some moving lines, while the left hand plays a steady bass line of quarter notes.

27

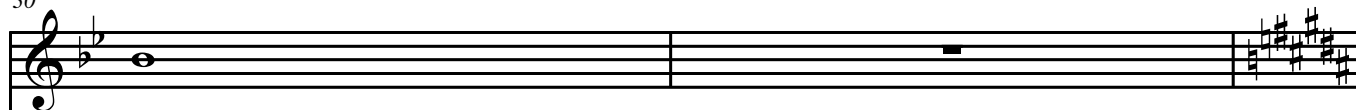


いこの—じかんに— まも ら れ て る っ て きづきもしな—いで

27

The piano accompaniment for measures 27-30 continues in the grand staff. The right hand plays chords, and the left hand plays a bass line of quarter notes.

30



だれ だ っ — て そ れ ぞ れ — に — む か う — ぎ

30

The piano accompaniment for measures 31-32 continues in the grand staff. The right hand plays chords, and the left hand plays a bass line of quarter notes. The key signature changes to three sharps (F#, C#, G#) for the final two measures.

32



32

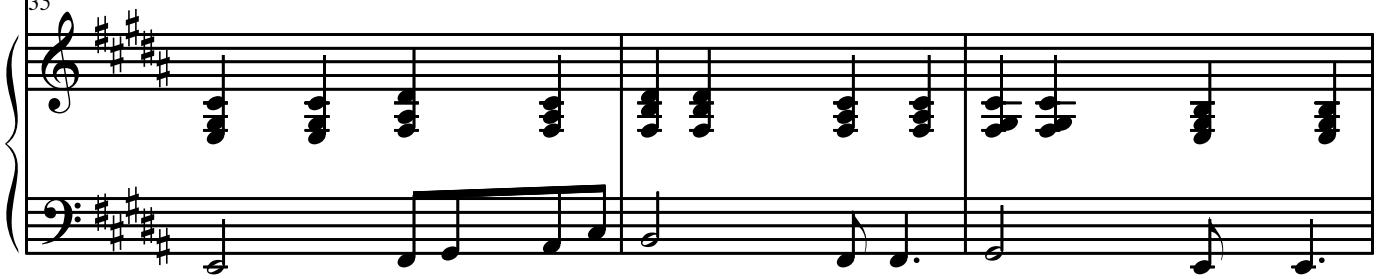
The piano accompaniment for measures 33-36 continues in the grand staff. The right hand plays chords, and the left hand plays a bass line of quarter notes. The key signature remains three sharps.

4  
35



ひよ うち が う け れ ー ど い ま は ー そ う よ せ あ っ ー た ー

35

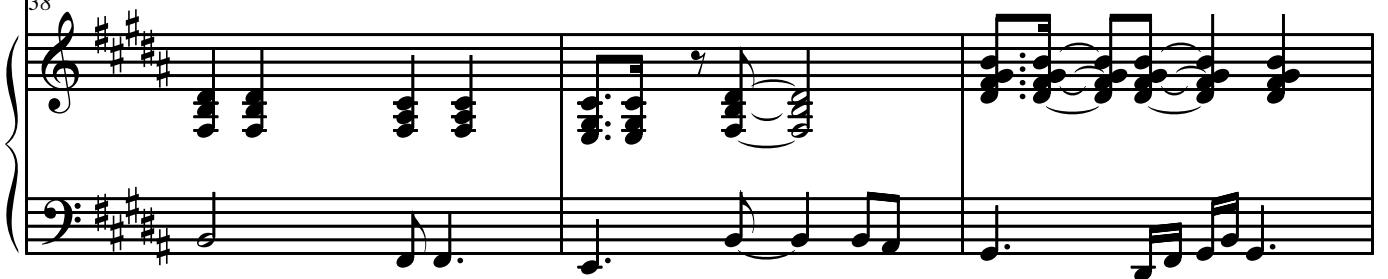


38

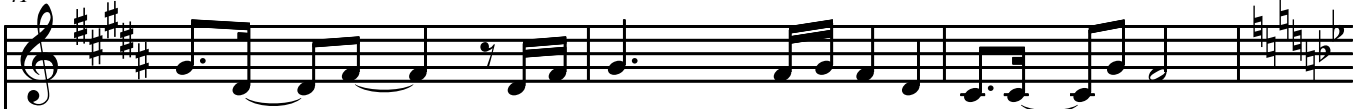


こ こ ろ ー お な じ だ ー ね ー な が い み ー ち ー い つ

38

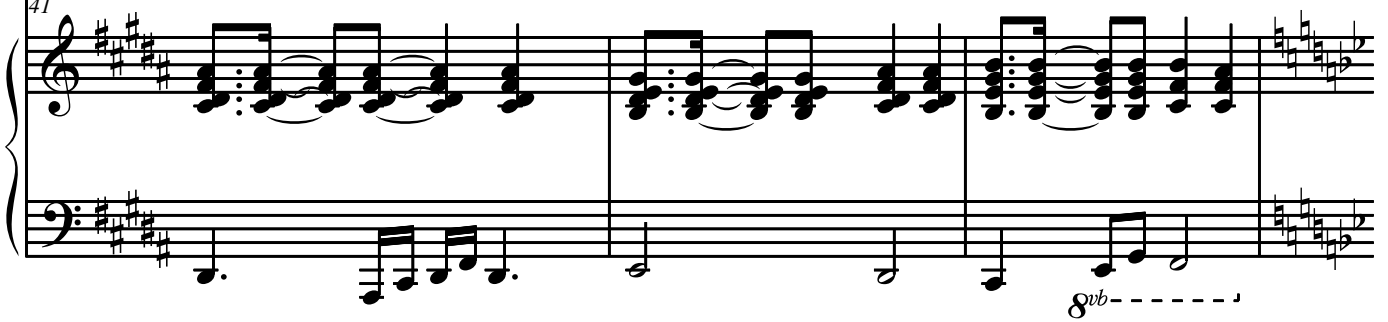


41



ま で ー も ー つ か ず は な れ ず い れ ー た ら

41

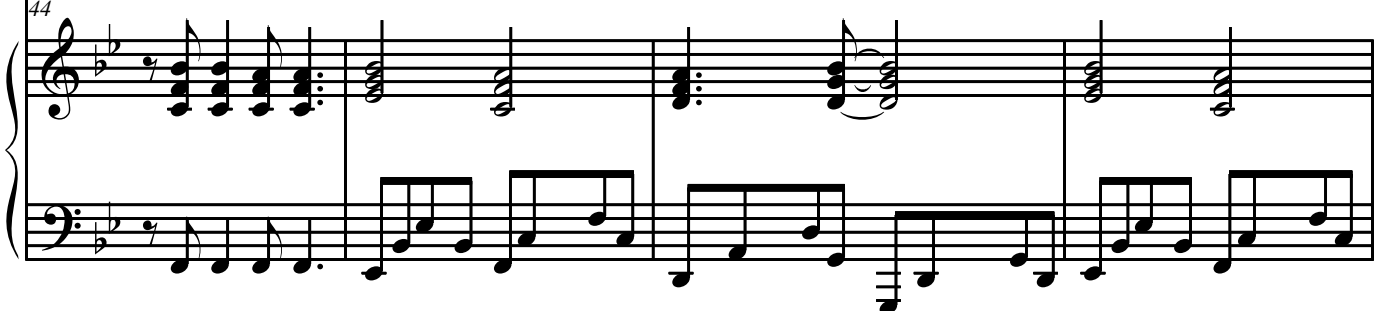


44



き み が き ー み で あ る ー た め に は ー な に を の ー ぞ

44



48



み ゆ め み る?      ぼ く に で き る こ と は す べ て よ う

48



51



い し て る よ      く ち じ ゃ い え な く て も

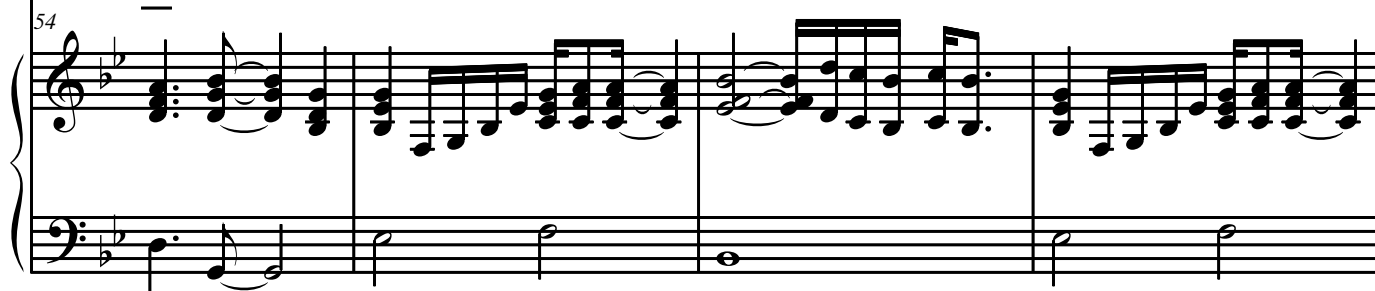
51



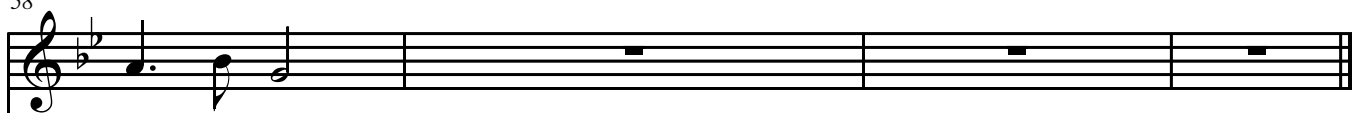
54



54



58



58

