

# おにぎりがたべたいんだなの歌

プリティグレイ

♩ = 80

A $\flat$  Cm<sup>7</sup> Fm<sup>7</sup> Fm<sup>7</sup>

The piano introduction is in 4/4 time with a tempo of 80. It features a key signature of three flats (B-flat major/C minor). The melody is played in the bass clef, starting with a half rest in the first measure, followed by an eighth-note pattern: B-flat, C, D, E-flat, F, G, A-flat, B-flat. The accompaniment in the bass clef consists of chords: A $\flat$  in the first measure, Cm<sup>7</sup> in the second, and Fm<sup>7</sup> in the third and fourth measures. The drum part is a simple backbeat on the second and fourth beats.

♩ = 96

Bm A G F $\sharp$

3

おにぎやあ おにぎやあ おにぎやあ おにぎやあ

The first line of the song is in 4/4 time with a tempo of 96. The key signature changes to two sharps (D major/E minor). The melody is in the treble clef, starting with a triplet of eighth notes: D, E, F. The lyrics are "おにぎやあ おにぎやあ". The piano accompaniment in the bass clef features a rhythmic pattern of eighth notes: G, A, B, C, D, E, F, G. The chords are Bm, A, G, and F $\sharp$ . The drum part is a simple backbeat on the second and fourth beats.

Bm A G F $\sharp$

5

おにぎり の あか ちゃ ん が う ま れ た

The second line of the song is in 4/4 time. The key signature remains two sharps. The melody is in the treble clef, starting with a quarter note: D. The lyrics are "おにぎり の あか ちゃ ん が う ま れ た". The piano accompaniment in the bass clef continues with the eighth-note pattern: G, A, B, C, D, E, F, G. The chords are Bm, A, G, and F $\sharp$ . The drum part is a simple backbeat on the second and fourth beats.

7

Bm A G F#

9

Bm A G F#

11

♩ = 220

Bm A G F#

13

♩ = 132

Bm F#m N.C. A

わがはいわ おにぎりであるなまえ わあなたがきめて

15

Bm F#m N.C. A Bm F#m

どこでうまれたかんとけんとおわつくがなんでもうまれたしゆんかんひ

18

N.C. A Bm F#m N.C. A

かりにつつまれて

21

N.C. A F#m Bm N.C. A

うまれてこどくだたばくにおともだち

24

F#m Bm N.C. A F#m Bm

ができたとてもうれしかたんだ

27

N.C. A F#m Bm Bm = 220 D

♩ = 220

30

Bm D A G

おにぎやあおにぎやあとないていたこと だけわきおくしている

♩ = 132

32

Bm D A A Bm D

わがはいわここではじめておにとゆうものおみた

35

A G Bm D A A

38  $\text{♩} = 220$  Bm F#m N.C. A  $\text{♩} = 132$  Bm F#m

きよおわおにたいじ

41 N.C. A Bm F#m N.C. A

にいこおぜ たくわんわい う

44 Bm F#m N.C. A Bm F#m

いいねえなあいね どうめぼしがいう

47 N.C. A N.C. A F#m Bm

おにわおにぎり おやいてくう

50

N.C. A F#m Bm N.C. A

お ぼ ん に の せ ら れ た と き ふ わ ふ わ し た

53

F#m Bm N.C. A F#m Bm

か ん じ が あ た

56

♩ = 112

C#m F#m B E

お に ぎ や あ お に ぎ や あ お に ぎ や あ お に ぎ や あ

58

C#m F#m B E

おにぎやあ おにぎやあ おにぎやあ おにぎやあ

60

C#m F#m B E

ぎや ああ ああ ああ

62

C#m F#m B C#m

64

C#m F#m B rit. C#m

Musical score for guitar, measures 64-67. The score is in A major (three sharps) and 4/4 time. It features a guitar part with chords and a bass line. The key signature is A major (F#, C#, G#). The piece is in 4/4 time. The score is divided into two systems of two measures each. The first system (measures 64-65) has a C#m chord in measure 64 and an F#m chord in measure 65. The second system (measures 66-67) has a B chord in measure 66 and a C#m chord in measure 67. The tempo marking 'rit.' is placed above the B chord. The guitar part consists of a series of chords and single notes. The bass line consists of a series of notes and rests. The guitar part is written on a single staff with a treble clef and a key signature of three sharps. The bass line is written on a single staff with a bass clef and a key signature of three sharps. The guitar part is written on a single staff with a treble clef and a key signature of three sharps. The bass line is written on a single staff with a bass clef and a key signature of three sharps. The guitar part is written on a single staff with a treble clef and a key signature of three sharps. The bass line is written on a single staff with a bass clef and a key signature of three sharps.