

# 秋の思い

ねことコンパス

$\text{♩} = 104$   
Dm Dm A $\sharp$  $\triangle$  A $\sharp$  $\triangle$  C $^6$  C $^6$  F F $^7$

The piano introduction consists of four measures. The first two measures are in D minor (Dm) and feature a steady eighth-note bass line in the left hand and a similar eighth-note melody in the right hand. The last two measures transition to A major (A $\sharp$  $\triangle$ ) and then to F major (F) and F7, with the bass line continuing its eighth-note pattern and the right hand playing chords.

5 Dm Dm A $\sharp$  $\triangle$  A $\sharp$  $\triangle$  C $^6$  C $^6$  F F $^7$

The vocal entry begins at measure 5. The melody in the right hand starts with a quarter note 'あ' followed by a dotted quarter note 'あ' and another quarter note 'あ'. The accompaniment in the left hand continues with eighth notes. The key signature changes to A major (A $\sharp$  $\triangle$ ) at measure 6, and then to F major (F) and F7 in the final two measures.

あ ああ あ あ ああ ああ ああ ああ ああ ああ

9 Dm Dm A $\sharp$  $\triangle$  A $\sharp$  $\triangle$  C $^6$  C $^6$  F F $^7$

The vocal entry continues from measure 9. The melody in the right hand features a sequence of eighth notes: 'あ', 'あ', 'あ', 'あ', 'あ', 'あ', 'あ', 'あ'. The accompaniment in the left hand remains consistent with the previous section. The key signature changes to A major (A $\sharp$  $\triangle$ ) at measure 10, and then to F major (F) and F7 in the final two measures.

あ ああ あああ あ ああ ああ ああ ああ ああ

13

F F<sup>7</sup> Dm Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Bm<sup>7</sup> E<sup>7</sup>

ああああ ああああ あああ

かえないと かなわ ないことが ある きみの ちいさなね

17

A<sup>7</sup> Dm Dm Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup>

ああ

がいも そお だろお なんだ て そおさ そおなんだ よ

20

Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Dm Dm Gm C A

ああああ ああああ あああ

かえないと かなわ ない ことが ある でもどおか えたら

24

Dm Gm A Dm Dm Gm C A

あああ あああ ああ あああ あ あああ あ ああ

い いの か そ こお か ん が え る

28

Dm Gm A Dm Dm Dm F C

あああ あ あ あ ああ あ

こ と に な る ん だ

32

F F C = 400 G Am C C = 104 G

あああああああ

ぐ どあいであが

36

Am Em F C F G C G

ああ あああああああ あ ああああああああ

あればいいのに おおきなほおこおせ え それがきま たら

40

Am C F Dm G C F E<sup>7</sup>

ああ ああああああああ あ あ

いいのに あとわしぜんにう まれるのに

44

Am<sup>7</sup> Am<sup>7</sup> F G<sup>7</sup> C Gm<sup>7</sup> F E<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>

あ あああ あ ああ あ あああ

あ ああ

49

F G<sup>7</sup> C C Am Am C G Am Em

あ ああ ああ ああ あああ

あ ああ ああ ああ あああ

54

Dm<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> Am Am

あ あ ああ ああ ああ ああ

あ あ ああ ああ ああ ああ

58

F G<sup>7</sup> C C Am F G C

あ ああ

あああ

62

F G C C<sup>7</sup> F G C C

rit.

rit.

The musical score consists of four staves. The first two staves are in treble clef and contain whole rests. The third staff is in bass clef and contains a melodic line with eighth notes and a flat. The fourth staff is in bass clef and contains a bass line with quarter notes and rests. Chord symbols F, G, C, C<sup>7</sup>, F, G, C, C are placed above the first four measures. 'rit.' is written above the fifth and sixth measures.