

SOME ENCHANTED EVENING

魅惑の宵

Richard Rodgers

Arr. by Noriyasu Takeuchi

Moderato

A (onCF) A +5 Bm E7(13) E7

cresc. *rit.*

Slowly, with expression

A Bm7 E7

a tempo

A C#7 +5 Dmaj7 D6 A

Bm7 E7 Bm C#7 3 F#m A7 D C#m7 3 Bm7

1. E7 Amaj7 A7 A +5 Adim 2. A

E7sus4 E7 Aadd9 A Bm7 E7 A6 A E7sus4 E7 Aadd9 A

tenderly and legato

F#m7 B7 E Am C#dim Bm7 Adim

cresc. molto

A Bm7 E7

A C#7 +5 Dmaj7 D6 A

Bm7 E7 Bm C#7 F#m A7 D C#m7

f *molto espr.*

Bm7 E7 A

rit. *a tempo*

E7sus4 E7 Aadd9 A Bm7 E7 A6 A E7sus4 E7 Aadd9 A

pp legatissimo

Bm7 A

rit. *arm.12*

SINGIN' IN THE RAIN

Nacio Herb Brown

Arr. by Noriyasu Takeuchi

雨に唄えば

arm. -

7 7 12 7 12 7

② ③ ① ② ③

⑥=D

Dmaj7 D6 Dmaj7 D6 Dmaj7 D6 Dmaj7 D6

D D Dmaj7 D6

D D#dim Em7 Em7 A

Em7 Em7 A Em7 Em7 A

Em7 A7 D to ⊕ D

D D#dim

Em7 A Em7 A Em

Em7 A Em A7 D

D 3 Pizz. Pizz.

D D#dim A7 Em7 A7

Em7 A Em7 A

Em7 A arm. 12 nat. D Bm7 Bb9 A7 D.S.

⊕ Coda

D Dmaj7 D6 Dmaj7 D6

Em7 A7 D Lento arm. 12 Pizz. rubato calmo

ミュージカル「マイ・フェア・レディ」より

THE RAIN IN SPAIN

スペインの雨

Frederick Loewe

Arr. by Noriyasu Takeuchi

Moderato

First system of musical notation for 'The Rain in Spain'. It features a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Moderato'. The music begins with a forte (*f*) dynamic and a 'cresc.' (crescendo) marking. Chord symbols above the staff include B7, A#dim, E#dim, and B7. The notation includes various rhythmic values, accidentals, and fingering numbers (1, 2, 3, 4).

Tempo di habanera

Second system of musical notation. The tempo is marked 'Tempo di habanera'. Chord symbols include E, E#dim, B7, E, and E7. The notation features a characteristic habanera rhythm with eighth and sixteenth notes, along with triplets and various fingering numbers.

Third system of musical notation. Chord symbols include E7, E, F#7(b5), B7, and E. The notation continues with the habanera rhythm, including triplets and specific fingering instructions.

Fourth system of musical notation. Chord symbols include E7, A, and Cdim. The notation features triplets and various rhythmic patterns.

Fifth system of musical notation. Chord symbols include E, B, E, A, and Cdim. Dynamics include *mf* and *p*. The notation includes various rhythmic values and fingering numbers.

Sixth system of musical notation. Chord symbols include G# and D#7. Dynamics include *f* and *mf*. The notation features triplets and various rhythmic patterns.

Seventh system of musical notation. Chord symbols include E, E#dim, B7, E, and E7. Dynamics include *f* and *mf*. The notation concludes with a triplet and various rhythmic values.

E F#7(b5) B7 E E7

Poco più mosso

A A#dim Bm7 E A Esus4 E

D#7(b5) D#7(b5)

F#m7 B7 E B E

A F#m6 G# D#7 G#7 B7

Ancora più animato

E E#dim B7 E

E E#dim B7 E

I COULD HAVE DANCED ALL NIGHT

踊り明かそう

Frederick Loewe

Arr. by Noriyasu Takeuchi

Allegro molto

The musical score is written for guitar in the key of D major (two sharps) and 4/4 time. It consists of eight staves of music. The first staff begins with the tempo marking 'Allegro molto' and features a melodic line with a trill on the first measure. Chords are indicated above the staff: E7, Bm7, E7, D6, Amaj7, Bm6, and A. The second staff continues the melody and includes chords F#m, E, A, B13, Bm6, B13, and G9. A 'poco rit.' marking appears at the end of this staff. The third staff starts with 'a tempo' and includes a circled '3' indicating a triplet. Chords are Bm7, E6, Bm7, E6, D, E, Dmaj7, E7-, and A. The fourth staff features a repeat sign and chords A and A6. The fifth staff includes chords A, Cdim, Bm7, and E7, with a circled '3' and a circled '2' indicating triplets and a pair of notes. The sixth staff has chords Bm, D+, Bm, and E7. The seventh staff includes chords D, E, D, E7+, and Amaj7, with a circled '3' and a circled '2' at the end.

C# D#m7 G# C# C#maj7

C#6 C# E Bm7 E7

D A Bm7 A D6

D Bm7(onE) Bm7(onE) E7

poco meno

A Amaj7 A6 Bb A

Tempo I

E7

poco meno

Bm7(onE) E E7(9/5)

A E7(9/5) A

ミュージカル「コーラス・ライン」より

WHAT I DID FOR LOVE

Marvin Hamlisch

Arr. by Noriyasu Takeuchi

Slowly

愛は消えない

F#7sus4 F#7 Bm Dm6 A E(on G#)
 C.2
 F#m B9 (N.C.) Dm
 Dm(on B) 1. E E(on D) E7 (N.C.)
 2. E E(on D) E(on C#) E(on B) F#m C.4 F#m(on E)
 DM7 C#7sus4 C#7 F#m F#m(on E) F#m(on D#) G#7sus4 G#7
 C#m(add9) C#m E(on F#) F#7 Dm(on B)
 E7 (N.C.) A(add9) A F#7sus4 F#7

Bm Dm6 A E(onG[♯]) F[♯]m F[♯]m(onE)

F[♯]m7(onC[♯]) B7(onD[♯]) B7 D A(onC[♯]) Bm7 C.7 E7sus4 E7

A A(onG) Dm(onF) E7 A A(onG) Dm(onF) E7

⊕ Coda (N.C[♯]) C(add9) C A7sus4 A7

Dm Fm6 C G(onB)

Am Am(onG) Am7(onE) F C(onE)

Dm7 G7 C C(onB^b) Fm(onA^b)

C C(onB^b) Fm(onA^b) C C(add9)

MEMORY

メモリー

Andrew Lloyd Webber
Arr. by Noriyasu Takeuchi

Freely (♩. = 50)

③=D

mp

A

A

F#m

D

C#m

Bm

F#m

1. E D(onE) -A

2. E A

C#m C#m(onD) Bm(onD) C#m C#m(onD) Bm(onD)

C#m A B E EM7 C#m F#m7

B7 EM7 C#m F#7 to ⊕ B7 Bm(onE) arm.7--- E

poco rit.

a tempo

A

F#m

D

C#m

Bm

F#m

E

D(onE)

A

D.S.

⊕ Coda

B

Em7

A7

D

Bm

G

F#m

rall.

Em

Bm

A

G(onA)

rall.

a tempo slightly slower

D

LEFT ALONE

Mal Waldron
 Arr. by Noriyasu Takeuchi

レフト・アローン

Am Am(on G) F#m7 Fmaj7 Dm7 Bm7 E7

Am G(on A) Am G(on A) (N.C.) Am7 Bm7 Em

C6 F Dm9 Bm7 Em Am

Bm7 E7 Fmaj7 C.1 Bm7 E7

Bm7 E7 Am7 Bm7 Em C6 F

Dm9 Bm7 Em Am Bm7 E7

Fmaj7 Bm7 E7 Am

$\text{Dm}9^{(11)}$ $\text{G}7^{(\flat 9)}$ $\text{Cmaj}7$ $\text{A}7^{(\flat 9)}$ $\text{Dm}9^{(11)}$ $\text{G}7$ $\text{Bm}7^{(\flat 5)}$ $\text{E}7^{(\flat 9)}$

$\text{Am}7$ $\text{Bm}7^{(\flat 5)}$ Em $\text{C}6$ F $\text{Dm}9$ $\text{Bm}7^{(\flat 5)}$ Em Am

$\text{Bm}7^{(\flat 5)}$ $\text{E}7^{(\flat 5)}$ $\text{Fmaj}7$ $\text{Bm}7^{(\flat 5)}$ $\text{E}7^{(\flat 9)}$

Am Am $\text{Bm}7^{(\flat 5)}$ Em $\text{C}6$ F

$\text{Dm}7$ $\text{Bm}7^{(\flat 5)}$ Em Am $\text{Bm}7^{(\flat 5)}$ $\text{E}7$

$\text{Fmaj}7$ $\text{C.}8$ $\text{B}7^{(\flat 9)}$ $\text{E}7^{(\flat 13)}$ $\text{Am}9$ Am

⊕ Coda
 Am $\text{Bm}7^{(\flat 5)}$ $\text{E}7^{(\flat 9)}$ Am^9

ad lib. *rit.* *arm.19*

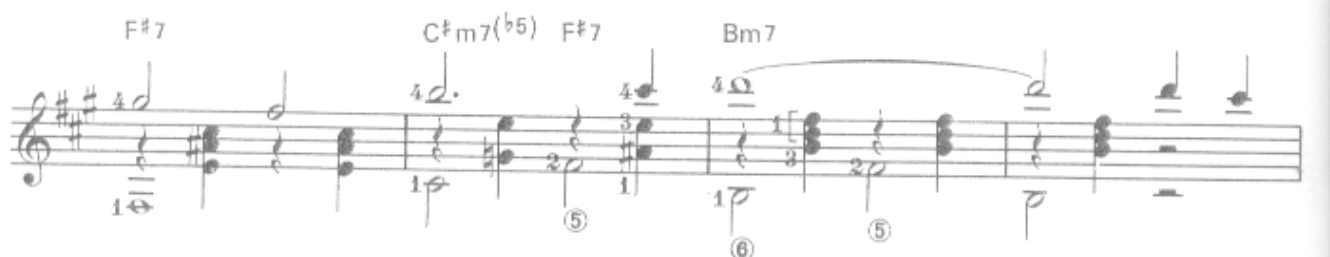
映画「ワンス・アポン・ア・タイム・イン・アメリカ」より

AMAPOLA

アマポーラ

J. M. Lacalle

Arr. by Noriyasu Takeuchi



D G7(onD) A(onC#) Cdim

Bm7 E7 E7(b9) C.6 A B7

Tempo di Valzer (♩=120)

E

C#7 G#m7(b5) C#7 F#m

A D7(b9) C.4 E(onG#) Gdim

F#m7 B7 E

E7 E7(b9) D.S. rit.

⊕ Coda A(add9)

STAND BY ME

スタンド・バイ・ミー

Ben E. King, Mike Stoller & Jerry Leiber
Arr. by Noriyasu Takeuchi

The musical score is written for guitar in the key of F# major (two sharps) and 4/4 time. It consists of several systems of music:

- System 1:** Starts with a treble clef and a key signature of two sharps. The first measure has a chord marking 'A'. The melody is a simple, rhythmic line. A chord marking 'F#m' appears above the staff in the third measure.
- System 2:** Continues the melody. Chord markings 'D', 'E7', and 'A' are placed above the staff.
- System 3:** Begins with a repeat sign and the instruction '(D.S. time with repeat)'. It features a more complex melodic line with fingerings (0, 2, 1, 0, 4, 1) and a chord marking 'F#m'.
- System 4:** Continues the melody with chord markings 'D', 'E7', and 'A'. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.
- System 5:** Continues the melody with a chord marking 'F#m'.
- System 6:** Continues the melody with chord markings 'D', 'E7', 'A', and 'to ⊕ A'. It ends with the instruction 'D.S.' (Da Capo).
- System 7:** Labeled '⊕ Coda', it features a final melodic phrase with fingerings (1, 2, 0, 4, 3, 3, 4) and a chord marking 'F#m'.

This page of guitar sheet music contains eight staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written in a style that includes both melodic lines and chordal accompaniment. Chords are indicated by letters (F#m, D, E7, A) and often accompanied by a chord diagram. The notation includes various rhythmic values, slurs, and fingerings. Some measures feature triplets and are marked with circled numbers (1, 2, 3, 4, 5). The piece concludes with a *rit.* (ritardando) marking and a *a tempo* instruction.

Staff 1: Chords F#m, D, E7, A. Includes chord diagrams for F#m and A.

Staff 2: Chords A, F#m. Includes triplets and circled numbers 1, 2, 3, 4, 5.

Staff 3: Chords F#m, D, E7, A. Includes chord diagrams for F#m and A.

Staff 4: Chords A, F#m. Includes chord diagrams for A and F#m.

Staff 5: Chords F#m, D, E7, A. Includes chord diagrams for F#m and A.

Staff 6: Chords A, F#m. Includes triplets and circled numbers 1, 2, 3, 4, 5.

Staff 7: Chords D, E7, A. Includes chord diagrams for D, E7, and A.

Staff 8: Chords D, E7, A. Includes *rit.* and *a tempo* markings.

SAVING ALL MY LOVE FOR YOU

すべてをあなたに

Michael Masser

Arr. by Noriyasu Takeuchi

The musical score is written for guitar in the key of D major (two sharps) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music features a variety of chords and techniques, including triplets and fingerings (e.g., 0 2 3 0, 1 2 3 0). The chords used throughout the piece include Amaj9, F#m7, Bm9, Bm7(onE), Amaj9, F#m7, Bm9, Bm7(onE), Amaj7, F#m7, Bm9, Bm7(onE), Amaj7, F#m7, Bm9, Bm7(onE), F#m7, B(onF#), F#m7, B(onF#), A, F#m7(onG#), F#m7, F#m7(onE), G#m7, C#9, Dmaj7, C#m7, Bm7, and Bm7(onE). The score includes first and second endings, with the first ending leading back to the beginning of the piece. The final staff concludes with chords Amaj7, F#m7, Bm9, Bm7(onE), Amaj7, F#m7, Bm9, and Bm7(onE).

F[♯]m7 B (on F[♯]) F[♯]m7 B (on F[♯]) A F[♯]m7 (on G[♯]) F[♯]m7 F[♯]m7 (on E)

G[♯]m7 C[♯]9 Dmaj7 C[♯]m7 Bm7 Dmaj7 C[♯]m7 Bm7

Dmaj7 C[♯]m7 Bm7 Bm7 (on E) Amaj7 F[♯]m7 Bm7 Bm7 (on E)

Amaj7 F[♯]m7 Bm9 Bm7 (on E) F[♯]m7 B F[♯]m7 B

A A (on G[♯]) F[♯]m7 F[♯]m7 (on E) G[♯]m7 C[♯]9 Dmaj7 C[♯]m7 Bm7

Dmaj7 C[♯]m7 Bm7 Dmaj7 C[♯]m7 Bm7 Bm7 (on E) Amaj7 F[♯]m7

Bm7 Bm7 (on E) Amaj7 F[♯]m7 Bm7 Bm7 (on E) Amaj9 F[♯]m7

Bm7 Bm7 (on E) A F[♯]m7 Bm7 Bm7 (on E) Amaj9

rit. - - - -

THAT'S WHAT FRIEND ARE FOR

愛のハーモニー

Burt F. Bacharach & Carole Bayer Sager
Arr. by Noriyasu Takeuchi

♩ = 69

E E(onD#) Aadd9 G#m7 C#m7

F#m7 F#m7(onB) Eadd9 G#m7 C#m7 F#m7 C.4

D#m7(b5) G#7sus4 G#7 C#m7 A B7

Eadd9 G#m7 C#m7 F#m7 D#m7(b5) G#7sus4 G#7

C#m7 A B7 A(onB) E E(onD#)

A G#m7 C#m7 A F#m7(onD#)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked as quarter note = 69. The score consists of six systems of music. Each system includes a melodic line with eighth and sixteenth notes, and a bass line with chords and some bass notes. Chord symbols are placed above the staff. Some chords have fingerings indicated by numbers 1-4. There are also some slurs and accents. The piece ends with a double bar line.

E E(onD#) Bm(onD) C#7sus4 C#7 $\text{♩} = 2$ F#m7(b5)

A musical staff in G major, 2/4 time. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment. Chords are indicated above the staff: E, E(onD#), Bm(onD), C#7sus4, C#7, and F#m7(b5). A tempo marking of quarter note = 2 is present.

1. A(onB) B7sus4 A(onB) C.9

2.

A musical staff with two first endings. The first ending leads to a B7sus4 chord, and the second ending leads to an A(onB) chord and a C.9 chord. The notation includes various fretting techniques like arm.7 and fingerings (4, 2, 3).

A(onB) E E(onD#) A B7(onA)

A musical staff with a melody of eighth notes and a bass line of quarter notes. Chords are A(onB), E, E(onD#), A, and B7(onA). Fingerings and fretting techniques are indicated.

G#m7 C#m7 A F#m7(onB) E E(onD#)

A musical staff with a melody of eighth notes and a bass line of quarter notes. Chords are G#m7, C#m7, A, F#m7(onB), E, and E(onD#). A triplet is marked over the final eighth notes.

Bm(onD) C#7sus4 C#7 F#m7(b5) A(onB)

A musical staff with a melody of eighth notes and a bass line of quarter notes. Chords are Bm(onD), C#7sus4, C#7, F#m7(b5), and A(onB). Fretting techniques like arm.12 and arm.7 are indicated.

A(onB) E E(onD#) A

A musical staff with a melody of eighth notes and a bass line of quarter notes. Chords are A(onB), E, E(onD#), and A. A triplet is marked over the final eighth notes.

G#m7 C#m7 F#m Eadd9

A musical staff with a melody of eighth notes and a bass line of quarter notes. Chords are G#m7, C#m7, F#m, and Eadd9. The piece concludes with a *poco rit.* marking.

映画「アメリカ物語」より

SOMEWHERE OUT THERE

サムホエア・アウト・ゼア

James Horner
Barry Mann
& Cynthia Weil

Arr. by Noriyasu Takeuchi

arm.-----

arm.-----

Aadd9 C#m7 Dmaj7 D:(onD) Aadd9 Amaj9 Dmaj7

Bm7 E7 C#m7 F#m Bm7 D Esus4 E7

Aadd9 C#m7 Dmaj7 D:(onE) Aadd9 Amaj9 D

Bm7 E7 C#m7 F#m Bm A D:(onE) Aadd9

D E:(onD) D E:(onD) D E:(onD) D E:(onD) D E:(onD)

F G:(onF) F G:(onF) F G:(onF) G:(onF) G:(onF) E7

Aadd9 C#m7 Dmaj7 D(onE) Aadd9 Amaj9 Dmaj7 to

Bm7 E7 C#m7 F#m D E7

A B(onA) A B(onA) A(onG) G F(onG) G7

C Em Fmaj7 F(onG) C Cmaj7 Fmaj7

Dm7 G7 Em Am7 Dm7 C Em7(15) A7 D.S. poco rubato

⊕ Coda

Bm7 E7 C#m F#m7 D E a piacere

A Aadd9
ri - - - tar - - - dan - - - do

恋におちて

小林明子

Arr. by Noriyasu Takeuchi

⑥=D

Chord symbols and guitar techniques shown in the score:

- Bm
- F#(onA#)
- Bm (onA) ②
- G#m7(b5)
- arm.7
- GM7
- F#m7
- Bm ②
- Em7
- A7
- D
- D
- G (onA)
- D
- F#m
- G
- D
- A(onC#)
- Bm7
- F#m7
- GM7
- F#
- A
- D
- F#
- G
- D
- A(onC#)
- Bm7
- E9
- Em7(onA)
- D
- A(onC#)
- Bm
- A6
- G
- F#m7
- Bm

G E7 Em(onA) D A(onC#) Bm A6 G F#m7 Bm

G F#sus4 F# Bm F#m(onA#) Bm(onA) G#m7(b5)

GM7 F#m7 Bm Em7 A7 1. D G(onA)

2. D Em7(onA) D Bm G A7

D Bm Em7 Em7(onA) D Bm

G A7 D Bm C9(13) Em7(onA) D.S.

Coda Em7 A7 D GM7 F#m7 Bm Em7 A7 D rit.

時代

中島みゆき
Arr. by Noriyasu Takeuchi

♩ = 76

⑥ = D

Chords: Dadd9, G, B7, Em, A7, D, Bm, Gm, F#7, F#m

G Gm D Bm G A7 D

Bm G

A7 F#m B7 Em Gm

D Bm Em A7 to D

1. G Em7(onA)

2. G D G Em7(onA)

D.S.

⊕ Coda D F#m B7 Em Gm

D Bm Em A7 D G Dadd9

G Dadd9 arm. 7 7 12 7 7 D

rit.

乾 杯

長 瀬 剛

Arr. by Noriyasu Takeuchi

♩ = 66

E C#m7 A F#m7

♩ (D.S. time with repeat)

E C#m

A E F#m

C#m F#m(on A) B7 1. E

E B7 A

E B7 E

A G#7 C#m F#m7

B7 E D.S.

⊕ Coda E A D

A E7 A

D A E7 1. A

2. A A E A a tempo Dm(onA)

A Dm(onA) A arm. 12 7 12 5

映画「スーパーマン」より

“SUPERMAN” Main Title

スーパーマンのテーマ

John Williams

Arr. by Noriyasu Takeuchi

A(onD)

♩ = 69

D

D B \flat C(onA) B \flat A

accel.

♩ = 104

4/4 (N.C.)

simile

simile

Asus4

D

D A(onG) D A(onG) D

F#m Em G(onA) 1. D 2. D

Em(onD) D Em(onD) D

Em(onD) A(onD) Gm(onD) Em7(onD)

Eb(onD) D Em(onD) D

Em(onD) Em(onD) D Em(onD)

Dmaj7 Gm Gm Asus4 A E(onD) D

D

D A(onD) D

B♭ C(onA) B♭ A (unis.)

A B(onA)

D(onA) A

B(onA) F(onD) G(onD) A

Em7 Dmaj7 Em7

Dmaj7 F#m7

Emaj7 B(onA) A B(onA) A A(onD) G A(onD)G A

Coda Bb C(onA) Bb Asus4

D Bb

D(onA) A A

D (N.C.)

D (unis.)

RAIDERS MARCH

レイダース・マーチ

John Williams

Arr. by Noriyasu Takeuchi

am i

A DonA E7onA A

B^b E7sus4(addC[#]) 1.

2. GonA A 3. GonA

simile

A 3. GonA FonA EonA

DonA GonA F[#]m7 GonA

FonA GonA F[#]m7 2. 1. GonA

映画「E. T.」より

Theme From "E. T."

E. T.のテーマ

John Williams

Arr. by Noriyasu Takeuchi

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff shows the main melody with a D chord above it and a circled 6 below the staff indicating the bass note. The second staff continues the melody with D and A7 chords. The third staff introduces a bass line with chords D, G(onA), D, E(onD), and Amaj7, along with various fingerings and an 'arm.' marking. The fourth staff continues the bass line with Em7(onD), B(onD), B(onE), and Dmaj7. The fifth staff continues with D, G(onA), D, E(onD), and Amaj7. The sixth staff continues with Emaj(onD), B(onD), B(onE), and Dmaj7. The seventh staff continues with F, C#, F, and F. The eighth staff continues with C#, F, Bb, and C#m. The ninth and tenth staves continue the bass line with various chords and fingerings.

C F Gdim

D G(onA) D F(onD) Amaj7

Em7(onD) Bb(onD) Bb(onE) Dmaj7 G(onA)

D G(onA) D E(onD) Amaj7

Em7(onD) Bb(onD) A7 A7

Brillante

Meno mosso Tempo rubato

Dm(onF) (N.C.)

E(onD) Dm(onF) (N.C.) E(onD) (N.C.)

E(onD) D

8va alt arm.

PANNY LANE

ペニー・レイン

John Lennon & Paul McCartney
Arr. by Noriyasu Takeuchi

② ①

A F#m7 E7sus4 E7

A Am7 F#m7 (5)

Fmaj7 E7sus4 E7sus4

A F#m7 E7sus4 E7 A Am7

F#m7 (5) Fmaj7 E7sus4 E7 D

G G (onB)

C G

G (onB) C E7

A F#m7 E7sus4 E7 A

Am7 F#m7(b5) Fmaj7

1. E7sus4 E7 E7sus4 E7 A F#m

E7sus4 E7 A Am7

F#m7 (b5) Fmaj7 E7sus4 E7

D E7sus4 E7 E7sus4 E7

⊕ Coda

E7 A A(onC#)

D A

A(onC#) D Amaj7