



# Hand to Hand

## Kotaro Oshio

TAB譜付スコア  
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# Brand New Wings

Music by 押尾コータロー

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Tuning = C $\sharp$  G $\sharp$  E F $\sharp$  B E

Intro

Badd9(on D $\sharp$ )

Harm.7

Ras.

L.H.

C $\sharp$ m7(11)

T.Harm.12

Ras.

L.H.

F $\sharp$ m

Harm.7

T.Harm.12

Ras.

L.H.

F $\sharp$ m

G $\sharp$ m

A

Badd9

Ras.

Harm.7

E

Ras.

Harm.12

Ras.

E

Harm.12

Ras.

(1) (2) (3) (4) (5) (6)

Aadd9

D7(9)

Badd9

gloss.

Harm.7

Badd9

E

Ras.

Harm.7

Ras.

C#m7(11)

Ras.

Aadd9

G(m7+13)

G(9,13)

F#m7

Fmaj7(9)

E

Ras.

Ras.

Ras.

C

A

B(11)(onA)

E(onG#)

Gdim

F#m7

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The sheet music consists of five staves. The top two staves show chords Aadd9, D7(9), and Badd9. The guitar part features a glissando and a hammer-on. The bass part has a bass drum on the first beat of the first measure. The middle section shows Harm.7, Badd9, E, Ras., Harm.7, and Ras. The bottom section shows C#m7(11), Ras., Aadd9, G(m7+13), G(9,13), F#m7, Fmaj7(9), E, Ras., Ras., and Ras. The final section at the bottom shows chords C, A, B(11)(onA), E(onG#), Gdim, and F#m7. The bass part includes various rhythmic patterns like eighth-note pairs and sixteenth-note figures.

A multi-page musical score for electric guitar, featuring six staves of music with various chords, glissandos, and performance techniques like tremolo and hammer-ons. The score includes labels for chords like Aadd9, D7(9), Badd9, Harm.7, E, Ras., C#m(11), Aadd9, G#m(13), G(9,13), F#m7, Fmaj7(9), E, G, B(11)(on A), E(on G), Gdim, and F#(11).

F#m7(11) G#m A6(9)  
*cb a m i* Ras.

Badd9 Harm.12  
*cb a m i* Ras. Harm.12

Ras. (7) ——————  
Ras. (8) ——————

F#m(11) G#m Aadd9 B(11)  
*p.* D A B C#m7

C#m7 F#7 F#m7(11) B Eadd9 F#m7(11) G#m A  
*h.* (9) —————— (10) ——————

A B C#m7 F#7 F#m7(11) G#m A Am B(on F#)  
*Ras.*

B(on F#) A B C#m7 F#7 F#m7(11)

01

Aadd9

Badd9

D7(9)

gloss.

Harm.7

Ras.

E

Ras.

Harm.7

Ras.

C<sup>#</sup>m7(11)

Harm.12

Ras.

Harm.12

Ras.

Aadd9

Gf<sup>#</sup>m7(10)

G(9,13)

F#m7

Fmaj7(9)

E

A

B(11)(on A)

E(on G)

Gdim

F#m7(11)

C2

gliss.

B(11)(on A)

x

E(on G)

x

Gdim

F#m7(11)

gliss.

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F#m7(11) G#m Aadd9 Bmaj7(9) Harm.12 F#m(11)

Ras. Ras. Harm.12

F#m(11) G#m Aadd9 B(11) A E2 B C#m7

Ras. Ras.

C#m7 F#7 F#m7(11) B(11) Eadd9 F#m(11) G#m A

Ras.

A B C#m7 F#7 F#m7(11) G#m A B

Ras.

B F#m7(9,11) F#m(11) p. p.

Ras.

Eadd9      p.

1.      2. Eadd9      F#m7(11)

F#m7(11)      G#m      Aadd9      B

B      p.      A      B      C#m7      F#7      F#m7(11)

F#m7(11)      B(11)      Eadd9      F#m7(11)      G#m      A      B      C#m7

C#m7      F#7      F#m7(11)      G#m      A      B      Ras.      A

**E3**

A      B      C<sup>f</sup>m7

F#7      F#m7(11)      B(11)      Eadd9

Eadd9      F#m7(11)      Gf m      A

B      C#m7

F#7      F#m7(11)

F#m7(11)      Gf m      A      Am      B

Ras.

Aadd9

**Ending**      Aadd9      C#m7(11)

Ras.

T.Harm.12

F#m      L.H.

F#m      Gf m      A      B

Ras.

Eadd9



# HEART BEAT!

Music by 押尾コータロー

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## Tuning = Standard

Intro      B7(9,11)      T.Harm.19      T.Harm.19      T.Harm.19      T.Harm.19      T.Harm.19

C      T.Harm.19      T.Harm.19      T.Harm.19      T.Harm.19      T.Harm.19

①

E7(9)      gliss.      L.H.      gliss.      L.H.

gliss.      L.H.      gliss.      L.H.

②      ③

E7(9)      T.Harm.12      L.H.

T.Harm.12      L.H.

④

**A** E7<sup>(9)</sup> *gliss.*  
*Ras.*  
*gliss.*  
*Ras.*

**E7<sup>(9,11)</sup>** **A7<sup>(9)</sup>** **E7<sup>(9,11)</sup>** **C7<sup>(9,11)</sup>** **F#7<sup>(9)</sup>** *thumb*  
*gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

**B7<sup>(9,13)</sup>** **E7<sup>(11)</sup>** *T.Harm.12* *L.H.*  
*gliss.* *gliss.* *T.Harm.12* *L.H.*

**E7<sup>(11)</sup>** *-(T.Harm.12)* **A2** **E7<sup>(9)</sup>** *Ras.*  
*-(T.Harm.12)* *Ras.*

E7<sup>(9)</sup>  
gliss.

A7

gliss.

A7  
gliss.

E7<sup>(9)</sup>  
gliss.

C#7<sup>(9,11)</sup>

E7<sup>(9)</sup>

B7<sup>(9,13)</sup>  
h.

E7<sup>(11)</sup>

E7<sup>(11)</sup>  
T.Harm.12

L.H.

T.Harm.12

L.H.

E7<sup>(9)</sup>  
B  
gliss.

Ras.

gliss.

Ras.

E7<sup>(9)</sup>

A7

Guitar tablature for E7(9) and A7 chords. The first measure shows a power chord (E7) with fingers 0, 4, 5, 0. The second measure shows an inverted E7 chord with fingers 0, 4, 0, 0, 0, 0. The third measure shows an A7 chord with fingers 0, 4, 5, 6, 7, 0, 0, 0. The fourth measure shows an inverted A7 chord with fingers 0, 4, 6, 7, 6, 6, 5, 0.

(10)

E7<sup>(9)</sup>C7<sup>(9,11)</sup>F#7<sup>(9)</sup>

Guitar tablature for E7(9), C7(9,11), and F#7(9) chords. The first measure shows an E7(9) chord with fingers 0, 4, 5, 7, 0, 0. The second measure shows a C7(9,11) chord with fingers 0, 5, 4, 0, 7, 4, 0. The third measure shows an F#7(9) chord with fingers 6, 7, 8, 9, 9, 9, 9, 0.

B7<sup>(13)</sup>

E7

D7<sup>(9)</sup>C7<sup>(9)</sup>G<sup>(13)</sup>

F#7

C7

B7<sup>(11)</sup>

Fmaj7

Guitar tablature for various chords. The first measure shows a B7(13) chord with fingers 7, 9, 11, 9, 7, 5, 4, 2. The second measure shows an E7 chord with fingers 0, 0, 5, 4, 4, 4, 3, 0. The third measure shows a D7(9) chord with fingers 0, 0, 5, 5, 4, 4, 3, 0. The fourth measure shows a C7(9) chord with fingers 0, 0, 5, 4, 4, 3, 0. The fifth measure shows a G(13) chord with fingers 2, 2, 3, 3, 2, 2, 1. The sixth measure shows an F#7 chord with fingers 0, 0, 0, 0, 0, 0, 0. The seventh measure shows a C7 chord with fingers 0, 0, 0, 0, 0, 0, 0. The eighth measure shows a B7(11) chord with fingers 2, 2, 3, 3, 2, 2, 1. The ninth measure shows an Fmaj7 chord with fingers 0, 0, 0, 0, 0, 0, 0.

(11)

(12)

E7<sup>(9)</sup>

C

Guitar tablature for E7(9) and C chords. The first measure shows an E7(9) chord with fingers 1, 2, 3, 2, 1, 0, 0. The second measure shows a C chord with fingers 0, 2, 0, 4, 5, 0. The third measure shows an E7(9) chord with fingers 2, 2, 5, 4, 3, 2, 0. The fourth measure shows a C chord with fingers 0, 0, 4, 4, 2, 0.

(11)

(12)

E7<sup>(9)</sup>A7<sup>(13)</sup>

Guitar tablature for E7(9) and A7(13) chords. The first measure shows an E7(9) chord with fingers 0, 0, 0, 0, 0, 0, 0. The second measure shows an A7(13) chord with fingers 0, 0, 1, 2, 3, 2, 1. The third measure shows an E7(9) chord with fingers 0, 0, 0, 0, 0, 0, 0. The fourth measure shows an A7(13) chord with fingers 0, 0, 4, 5, 6, 7, 4, 6, 6.

E7 C7 F#7

B7(9,13) E7 D7(9) C7 G(13) F#7 C7 B7(11) Fmaj7

(D) E7(9) gliss. Hit L.H. L.H. L.H. L.H. L.H. L.H.

gliss. Hit L.H. L.H. L.H. L.H. L.H. L.H.

(13)

D7(9) D7(9) E7(9) B7(11) A7 gliss. L.H. L.H. L.H. L.H.

thumb s. L.H. L.H. L.H. L.H.

(14)

A7 gliss. L.H. L.H. L.H. L.H. L.H. L.H. L.H. L.H.

gliss. L.H. L.H. L.H. L.H. L.H. L.H. L.H. L.H.

gliss. Hit L.H. L.H. L.H. L.H. L.H. L.H. L.H. L.H.

gliss. Hit L.H. L.H. L.H. L.H. L.H. L.H. L.H. L.H.

B7(9,11) T.Harm.19  
 T.Harm.19 T.Harm.19 T.Harm.19 T.Harm.19 A7(9,13)

T.Harm.19 T.Harm.19 T.Harm.19 T.Harm.19 T.Harm.19 h.

B7(9,11) B7(9,13) A7(9,13)

E7(9,11) gliss. L.H. → T.Harm.12 →  
 L.H. → T.Harm.12 → L.H.

B7(9)(on A) Harm.7  
 - (T.Harm.12) Ras.  
 Harm.7  
 - (T.Harm.12) Ras.

E7(9) A3  
 Ras. gliss.

E7(9) gliss. A7  
 gliss.

A7  
 gliss.

gliss.

gliss.

E7(9)      C7(9,11)      F#7(9)

*gliss.*

E7(9) B7(9,13)      E7(11)      T.Harm.12 →  
L.H.      T.Harm.12 →

E7(11)      A4      E7(9)      Ras.

*(T.Harm.12) →*  
*(T.Harm.12) →*

E7(9)      s.      gliss. ↓

A7      gliss. ↓      E7(9)

$E7^{(9)}$   $C7$

$F\#7^{(9)}$

$B7^{(9,13)}$

**Ending**  $E7^{(9)}$

$L.H.$

$gliss.$   $L.H.$

$gliss.$   $L.H.$

$gliss.$   $L.H.$

$E7^{(9)}$   $gliss.$

$B7^{(11)}$   $thumb$

$A7^{(9)}$

$G\#7^{(9,13)}$

$G7^{(13)}$

$F\#7^{(11)}$

$B7^{(9,11)}$

$T.Harm.19$

$T.Harm.19$

$T.Harm.19$

$T.Harm.19$

$T.Harm.19$

$E7^{(9,11)}$

$L.H.$

$L.H.$

$gliss.$

$L.H.$

$L.H.$

$gliss.$



# Jet

Music by 押尾コータロー

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Tuning = G G D G A C  
↓ ↓ ↓ ↓

The sheet music consists of two staves of musical notation. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The music is in common time (indicated by '8'). The key signature changes throughout the piece, indicated by labels such as Cm, B<sup>b</sup>, Am, A<sup>b</sup>maj7(9), Gm(11), D<sup>b</sup>, C, Gm(11), D<sup>b</sup>maj7, C, A<sup>b</sup>maj7, and Gm(11). The notation includes various performance instructions: 'gliss.' (glissando), 'hit' (percussive note), and specific fingerings like 'h.' (hand) and '2,3' (two fingers). There are also rests and dynamic markings like '+' and 'x'. The bass staff has tablature-like numbers below the notes.

Am7 D

A Gm(11) x.  
Ras. x.  
(4)

B<sup>1</sup> G(9) C G

Gm(11) x.  
x.

Gm(11) x.  
x.

E<sup>1</sup> G Fadd9 G(11)

Gm(11) x.  
x.

A<sup>2</sup> Gm(11) x.  
Ras. x.  
Ras. x.  
(5)

B<sup>1</sup> G(9) C G

G Gm(11) x.  
x.

G Gm(11) x.  
x.

E<sup>b</sup> Fadd9 G(11)

(B) E<sup>b</sup> Ras. gliss. h. Dm

Dm E<sup>b</sup> Dm

gliss. h. gliss. h.

E<sup>b</sup> Dm7 Am7

h. s. gliss.

(6)

Am7(onD) D C E<sup>b</sup>(11) Ras. gliss.

Ras. gliss. Ras. gliss. (7)

Gm E<sup>b</sup>(11)

Musical score for guitar and bass. The top staff shows a guitar part with various chords and strumming patterns. The bottom staff shows a bass part with specific note heads and rests. The key signature is E major (F#11). Chords indicated include Gm, F, and E6. Measure numbers 1 through 8 are present above the staff.

8

The image shows two staves of sheet music for electric guitar. The top staff is for the guitar, with a key signature of one sharp (F#) and a tempo of 120 BPM. It features a repeating pattern of chords: E6 (two measures), D7sus4 (one measure), and a bass line consisting of eighth-note pairs (one measure). The bottom staff is for the bass guitar, showing a continuous eighth-note bass line. The first measure of the bass line has a plus sign (+) below it, indicating a pickup note.

D7sus4

Ras.

Ras.

A musical score for guitar featuring six staves. The top staff shows chords D7sus4, D7, and Gm with grace notes and slides. The second staff shows a slide labeled 'gloss.' and a 'x'. The third staff shows a slide labeled 'gloss.' and a 'x'. The fourth staff shows a slide labeled 'gloss.' and a 'x'. The fifth staff shows a slide labeled 'gloss.' and a 'x'. The bottom staff shows chords D5 and C with grace notes and slides.

Gm

11

4

C

Musical score for string quartet, measures 9-10. The score includes four staves: Violin (top), Viola, Cello, and Double Bass. Measure 9 starts with a Gm chord. Measures 10-11 show various glissandi and sustained notes, with labels like "gliss.", "D♭", "C", "Gm(11)", "D♭", "C", and "A♭maj7". Measure 11 ends with a forte dynamic and a repeat sign.

9

Ras

B<sup>b</sup>(9) C G

This section shows two staves. The top staff is for the guitar, and the bottom staff is for the bass. The guitar part consists of vertical bar chords. The bass part has notes at the 5th and 6th frets. The first measure ends with a vertical bar chord. The second measure begins with a vertical bar chord, followed by a C chord, and then a G chord. The third measure begins with a vertical bar chord, followed by a G chord, and then a G chord. The fourth measure begins with a vertical bar chord, followed by a G chord, and then a G chord.

E<sup>b</sup> Fadd9 G(11) A4

This section shows two staves. The top staff is for the guitar, and the bottom staff is for the bass. The guitar part consists of vertical bar chords. The bass part has notes at the 5th and 6th frets. The first measure ends with a vertical bar chord. The second measure begins with a vertical bar chord, followed by an Fadd9 chord, and then a G(11) chord. The third measure begins with a vertical bar chord, followed by a G(11) chord, and then a G(11) chord. The fourth measure begins with a vertical bar chord, followed by an A4 chord, and then an A4 chord.

B<sup>b</sup>(9) C G Gm(11)

This section shows two staves. The top staff is for the guitar, and the bottom staff is for the bass. The guitar part consists of vertical bar chords. The bass part has notes at the 5th and 6th frets. The first measure ends with a vertical bar chord. The second measure begins with a vertical bar chord, followed by a C chord, and then a G chord. The third measure begins with a vertical bar chord, followed by a Gm(11) chord, and then a Gm(11) chord. The fourth measure begins with a vertical bar chord, followed by a Gm(11) chord, and then a Gm(11) chord.

E<sup>b</sup> Fadd9 G(11) E<sup>b</sup> Dm7 Ras. gliss. L.H. gliss. L.H. Ras.

This section shows two staves. The top staff is for the guitar, and the bottom staff is for the bass. The guitar part consists of vertical bar chords. The bass part has notes at the 5th and 6th frets. The first measure ends with a vertical bar chord. The second measure begins with a vertical bar chord, followed by an Fadd9 chord, and then a G(11) chord. The third measure begins with a vertical bar chord, followed by an E<sup>b</sup> chord, and then a Dm7 chord. The bass part has a 'Ras.' (rhythm section) marking. The fourth measure begins with a vertical bar chord, followed by a glissando (gliss.) and a L.H. (left hand) marking. The fifth measure begins with a vertical bar chord, followed by a glissando (gliss.) and a L.H. (left hand) marking. The sixth measure begins with a vertical bar chord, followed by a Ras. (rhythm section) marking.

E<sup>b</sup> Dim Eb h. Eb h. Dm(11)

This section shows two staves. The top staff is for the guitar, and the bottom staff is for the bass. The guitar part consists of vertical bar chords. The bass part has notes at the 5th and 6th frets. The first measure ends with a vertical bar chord. The second measure begins with a vertical bar chord, followed by a Dim chord. The third measure begins with a vertical bar chord, followed by an Eb chord, and then an h. (harmonic) marking. The fourth measure begins with a vertical bar chord, followed by an Eb chord, and then an h. (harmonic) marking. The fifth measure begins with a vertical bar chord, followed by an Eb chord, and then an h. (harmonic) marking. The sixth measure begins with a vertical bar chord, followed by an Eb chord, and then an h. (harmonic) marking. The seventh measure begins with a vertical bar chord, followed by a Dm(11) chord.

Dm(11) B<sup>5</sup> Am7 gliss. A<sub>m7(onD)</sub> D E<sub>b</sub>(<sup>#</sup>11) C2 Ras.

E<sub>b</sub>(<sup>#</sup>11) Gm E<sub>b</sub>(<sup>#</sup>11)

E<sub>b</sub>(<sup>#</sup>11) Gm F E<sub>b</sub><sup>6</sup>

E<sub>b</sub> D7sus4 D7 Gmadd9

Gmadd9 Q.C. h Q.C. h

The image shows six staves of musical notation for electric guitar. The top staff is in G major (Gm) with a 9/11 time signature, featuring hammer-ons (h.) and pull-offs (p.). The second staff is also in Gm with a 9/11 time signature, showing more complex patterns with grace notes and slurs. The third staff begins in D major (D) with a 12/8 time signature, followed by a section in C major (C) with a 12/8 time signature. The fourth staff starts in B major (B) with a 7/8 time signature, followed by a section in A major (A) with a 7/8 time signature. The fifth staff begins in E major (E) with a 7/8 time signature, followed by a section in D major (D) with a 7/8 time signature. The bottom staff begins in A major (Am) with a 7/8 time signature, followed by a section in D major (D) with a 7/8 time signature. Each staff includes various performance techniques such as hammer-ons, pull-offs, grace notes, and slurs, along with specific labels like "R.H.T.", "L.H. Stroke", and "Ras.".

The sheet music consists of five staves, each with a different set of notes and rests. The first staff starts with Gm, followed by E(<sup>d</sup>11), and then Gm again. The second staff starts with Gm, then F, then E<sup>b</sup>, and ends with Gm(11). The third staff starts with D7sus4, then D7, and ends with Gm(11) with gliss. The fourth staff starts with D<sup>b</sup>, then C, then Gm(11), and ends with Gm(11) with gliss. The fifth staff starts with D<sup>b</sup>, then C, then A<sup>b</sup>ma7, and ends with Gm(11) with gliss. The music includes various performance techniques such as ras., +, and -.



# ナユタ

Music by 押尾コータロー

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Tuning = C<sup>#</sup> G<sup>#</sup> D<sup>#</sup> G<sup>#</sup> B<sup>#</sup> D<sup>#</sup> (=D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> C E<sup>b</sup>)

Intro A<sup>b</sup>maj7 R.H. → L.H. → R.H. → L.H. → R.H. → ①

Fm7

D<sup>b</sup>maj7 Harm.12 Harm.19

E<sup>b</sup> A<sup>b</sup>maj7 Fm7

Harm.12 Harm.19

D<sup>b</sup>maj7 Harm.12 Harm.19

E<sup>b</sup> vib. —(L.H.)—

Harm.12 Harm.19

E<sup>b</sup> vib. —(R.H.)—

Harm.12 Harm.19

vib. —(L.H.)—

vib. —(R.H.)—

③

**A** A♭ D♭m A♭  
  
**D♭m** A♭ E♭(on G) Fm7 Cm(on E♭)  
  
**D♭** B♭7(on D) E♭ A♭ vib.  
  
**D♭m** A♭ vib. D♭m  
  
**A♭** E♭(on G) Fm E♭ B♭7(on D) B♭m7(on E♭)

04  
 ナユタ

**A♭**  
**D7(9)**  
**C** *gliss.* *vib.*  
**E♭7(on D♭)**  
**Gm7**  
**Fm7**

**B♭m7**  
**E♭**  
**A♭maj7(9)**  
**D♭maj7** *gliss.*  
**E♭7(on D♭)**

**Cm**  
**Bdm**  
**B♭m7**  
**B♭7(on D)**  
**E♭ Harm.7**  
**Harm.7**  
**Harm.7**

**D♭maj7(9)**  
**Harm.12**  
**E♭7(on D♭)**  
**A♭** *gliss.*  
**gliss.**

**Harm.12**  
**E♭7(on D♭)**  
**A♭ vib.**  
**E♭7(on D♭)**  
**Harm.12**  
**Harm.12**  
**E♭7(on D♭)**

$A^{\flat}$        $E^{\flat}(\text{on G})$        $Fm7$        $A^{\flat}\text{maj7(on E)}^{\flat}$        $D^{\flat}\text{maj7}$        $D^{\flat}m$

$A^{\flat}\text{maj7(9)}$        $D^{\flat}\text{maj7(9, 11, 13)}$   
 vib.      Harm. 12      Harm. 19      Inter. L.H. →      Harm. 19  
 vib.      Harm. 12      Harm. 19      L.H. Harm. 12      Harm. 19  
 vib.      Harm. 12      Harm. 19      Harm. 12      Harm. 19

$A^{\flat}\text{maj7(9)}$        $D^{\flat}\text{maj7}$   
 vib.      Harm. 12      Harm. 19      Harm. 12      (L.H.) →  
 vib.      Harm. 12      Harm. 19      Harm. 12      (L.H.) →  
 vib.      Harm. 12      Harm. 19      Harm. 12      (L.H.) →

$B2$        $A^{\flat}$        $D^{\flat}m$        $A^{\flat}$        $x$        $x$

$D^{\flat}m$        $A^{\flat}$        $E^{\flat}(\text{on G})$        $Fm7$        $E^{\flat}$

B<sup>b</sup>7(on D) B<sup>b</sup>m7(on E<sup>b</sup>) A<sup>b</sup> x D7(9) C2 D<sup>b</sup>maj7 x gliss. E<sup>b</sup>7(on D<sup>b</sup>) x Cm7 x gliss. Fm7 x

B<sup>b</sup>m7 E<sup>b</sup> A<sup>b</sup>maj7(9) D7(9) D<sup>b</sup>maj7 x gliss. E<sup>b</sup>7(on D<sup>b</sup>) s. Cm Bdm

B<sup>b</sup>m7 B<sup>b</sup>7(on D) E<sup>b</sup> x gliss. s. D2 D<sup>b</sup>maj7(9) Hit x gliss.

E<sup>b</sup>7(on D<sup>b</sup>) Hit x s. Ras. A<sup>b</sup> x gliss. x s. Ras. Hit x gliss. s. Ras.

D<sup>b</sup>maj7(9) Hit x gliss. x s. Ras. E<sup>b</sup>7(on D<sup>b</sup>) Hit x s. Ras. Ab Hit x E<sup>b</sup>(on G) Hit x Ras.

Fm7 Hit ↗ A<sup>b</sup>maj7(on E<sup>b</sup>) Hit ↗ D<sup>b</sup>maj7 gliss. ↗ D<sup>b</sup>m Hit ↗ A<sup>b</sup> ↗

Ras. Ras. Ras. Ras.

E D<sup>b</sup> E(11)(on G) Cm7 ↗

B Ras. Ras. Ras.

Fmadd9 T.Harm.12 ↗ B<sup>b</sup>m7(11) T.Harm.12 ↗ Cm(<sup>b</sup>D3) ↗

R.H.T. R.H.T. Ras. R.H.T. Ras. R.H.T. Ras. R.H.T. Ras. R.H.T.

D<sup>b</sup>maj7(9) T.Harm.12 T.Harm.12 ↗ x ↗ h. ↗ B<sup>b</sup>m7(11)(on E<sup>b</sup>) → T.Harm.12 →

Ras. Ras. Ras. Ras. Ras. Ras. Ras. Ras. Ras.

B<sup>b</sup>m7(11)(on E<sup>b</sup>) → (T.Harm.12) → gliss. s. D<sup>b</sup>maj7(9) Hit gliss. ↗

Ras. Ras. Ras. Ras. Ras. Ras. Ras. Ras.

— (T.Harm.12) — gliss. s. — (T.Harm.12) — gliss. s. D<sup>b</sup>maj7(9) Hit gliss. ↗

Ras. Ras. Ras. Ras. Ras. Ras. Ras. Ras.

Handwritten musical score for two guitars (A and B) and bass (Ras.). The score includes various performance instructions such as "Hit", "x", "gliss.", "s.", and "L.H." (Left Hand). The music is divided into sections by key changes and endings.

**Section 1:** Key signature changes between E♭(on D♯), A♭, and E♭(on G). Instructions include "Hit", "x", "gliss.", "s.", and "Ras.". Measures show various fingerings (e.g., 10, 11, 12, 13, 14).

**Section 2:** Key signature changes between Dmaj7(9), E♭(on D♯), A♭, and E♭(on G). Instructions include "Hit", "x", "gliss.", "s.", and "Ras.". Measures show various fingerings and hand positions.

**Section 3:** Key signature changes between Fm7, A♭maj7(on E♭), D♭maj7, D♭m, A♭, and D♭maj7(9). Instructions include "Hit", "x", "gliss.", "s.", and "Ras.". Measures show various fingerings and hand positions.

**Section 4:** Key signature changes between A♭, D♭maj7, D♭m, A♭maj7(9), and Harm.12. Instructions include "L.H. →". Measures show various fingerings and hand positions.

**Section 5:** Key signature changes between A♭maj7(9), Harm.19, Harm.12, and Harm.19. Instructions include "L.H. →". Measures show various fingerings and hand positions.



# Good Times

Music by 押尾コータロー

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Tuning = C G D G B D

↓ ↓

Harm.5 Harm.7

Intro G h.

①

Am Dsus4 D G

②

③

G Am7 h. T.Harm.12

④

Am7(onD) T.Harm.12

⑤

Hit

Hit

Diagram showing the tuning for the guitar: C G D G B D. The sheet music includes five staves for guitar, each with specific chords and techniques like hammer-ons (h.), pull-offs, and slides. The first staff starts with an intro section. The second staff begins with an Am chord. The third staff starts with a Dsus4 chord. The fourth staff starts with a D chord. The fifth staff starts with a G chord. Various techniques are indicated throughout the staves, such as Harm.5 (fifth harmonic), Harm.7 (seventh harmonic), and T.Harm.12 (twelfth harmonic). The Am7(onD) chord is shown in parentheses above the fifth staff. The diagram at the bottom right shows a circular fretboard with various notes labeled (e.g., A, B, C, D, E, F, G).

**A**

G Ras.

Em7

Amadd9<sup>(11)</sup> gloss.

Dsus4 D Am7 (Em7)

**B**

G (Em7)

Em7 S. (Em7)

Dsus4 D Am7 (Em7)

**7**

G S. (Em7)

Em7 S. (Em7)

Dsus4 D Amadd9<sup>(11)</sup> (Em7)

**8**

G S. (Em7)

Em7 S. (Em7)

Dsus4 D Amadd9<sup>(11)</sup> (Em7)

G D<sup>b7(9)</sup> C Gmaj<sup>(9)</sup>

8 9

Gmaj<sup>(9)</sup> D<sup>b7(9,11)</sup> C h. Gmaj<sup>(9)</sup>

10 11

G D(on F<sup>b</sup>) E<sup>m7(9)</sup> D C D

12 13

D C G D C G

14 15

D G G7 C G

16 17

The image shows a page of guitar tablature for the song "Hand to Hand" by Kotaro Oshio. The tablature is organized into six horizontal staves, each representing a different string or group of strings on a guitar. The notation includes standard musical symbols like notes and rests, along with specific guitar techniques indicated by arrows and numbers. Chords are labeled above the staves, such as G, E, Am, Dsus4, D, G, G7, C, D, G, G7, C, G, E, Am, Dsus4, D, Inter, G, Gmaj7(9), G6, Gmaj7, Am7, and A2. Performance instructions like "s.", "h.", "T.Harm.12", "Hit X", "Ras.", and "Ras." are also present. The page number ⑬ is located at the bottom center.

**G**

**Em**

**Amadd9**

**Dsus4**

**D**

**Am7(onD)**

**R2 G**

**Ras.**

**Em7**

**Amadd9(11)**

**Dsus4**

**D**

**G**

**h.**

**G7**

C  
 h.  
 h.  
 Gmaj7(9)  
 D7(9,11)

C  
 h.  
 h.  
 G  
 D(on F) gliss.  
 Em7(9)  
 D

C  
 D  
 G

D2  
 C  
 G

G  
 D  
 G  
 G7

C  
 G  
 E  
 Am  
 Dsus4  
 D  
 G





# もっと強く

Music by 華原大輔

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Tuning = B A♭ D♭ G♭ B♭ E♭

Intro

D♭maj7(9)

D♭add9(on F)

G♭m(on A)

D♭(on A) vib.

B♭m

E♭m

E♭m(on A♭)

A♭7(9)

gliss.

vib.

thumb

gliss.

100 Hand to Hand Kotaro Oshio

06  
もつと強く

**A**

D<sup>7</sup>

vib.

Cm7(15)

F7

vib.

**B**

(①)

B7m(13) s.

Ab

E7(on G) s.

A7(on G) Harm. 7 s.

Harm. 7 s.

(③)

Fm p.

G7 p.

gliss.

thumb

gliss.

E7m7 (x)

(x)

h.

h.

A7 vib.

D7 gliss.

D6(11) vib.

vib.

(①)

vib.

(②)

gliss.

gliss.

Cm7(15)

F7 gliss.

B7m s.

Ab

gliss.

(④)

gliss.

s.

E<sup>b</sup>(G)(on G) A<sup>b</sup><sub>7</sub>(on G<sup>b</sup>) Fm G<sup>b</sup>

E<sup>b</sup>m7 A<sup>b</sup><sub>7</sub>

C D<sup>b</sup>(on F) G<sup>b</sup>m D<sup>b</sup>(on A<sup>b</sup>) G<sup>b</sup>m(on A)

(4)

B<sup>b</sup>m7 A<sup>b</sup> E<sup>b</sup>m E<sup>b</sup>m(on A<sup>b</sup>) A<sup>b</sup><sub>7</sub>(on G<sup>b</sup>)

D<sup>b</sup>(on F) G<sup>b</sup>m D<sup>b</sup>(on A<sup>b</sup>) G<sup>b</sup>m(on A) gliss.

(5) (6)

Fm      B<sup>b</sup>m      B<sup>b</sup>m      E<sup>b</sup>m      E<sup>b</sup>(B)(on G)  
 vib.      vib.

thumb      thumb

A<sup>b</sup>sus4(B)      A<sup>b</sup>add9      E<sup>b</sup>m      B7(B)      A<sup>b</sup>

D vib. gliss.      G<sup>b</sup>      A<sup>b</sup>      F(on A) gliss.  
 vib.      thumb      gliss.      thumb

B<sup>b</sup>m h. (x)      G<sup>b</sup> p. x s. h. A<sup>b</sup>add9  
 thumb      thumb      p. x s. h.      x x x  
 h. (x)      p. x x x  
 thumb      thumb      p. x x x  
 h. (x)      p. x x x

D<sup>b</sup>add9(on F)      G<sup>b</sup>      A<sup>b</sup>      F(on A) gliss. gliss.  
 thumb      thumb      gliss.      thumb

100

B<sup>b</sup>m h. (x) -

B<sup>b</sup>maj7(on A) h. (x) -

B<sup>b</sup>m7(on A) s. -

E<sup>7</sup>add9(on G) thumb

E<sup>b</sup>m h. (x) -

D<sup>b</sup>7(on F) thumb

G<sup>b</sup> p. -

Ab7 s. h. p. -

D<sup>b</sup> Harm.7 Harm.12 Harm.12

G<sup>b</sup>ma7(9,13)

Harm.7 Harm.12 Harm.7 Harm.12

(Original playing part: P.117) →

(5)

D<sup>b</sup>g(on F) B<sup>b</sup>7(<sup>b</sup>F9)

E<sup>b</sup>m7 B7

D<sup>b</sup> D<sup>b</sup>ma7 Ab7 G<sup>b</sup>(<sup>b</sup>F11) G<sup>b</sup>ma7(9)

Harm.7 Harm.7

Harm.7 Harm.7

thumb

D<sup>b</sup>add9(onF)      B<sup>b</sup>m7(713)      E<sup>b</sup>m7

E<sup>b</sup>m7(onA<sup>b</sup>)

—(Original playing part)↑ ⑥ —————

D<sup>b</sup>      G<sup>b</sup>      A<sup>b</sup>      F(onA)      gliss.

B<sup>b</sup>m      h. — (x) —      G<sup>b</sup>      p. —      x — s. — h. —      A<sup>b</sup>add9      x — (x) — (x) —

D<sup>b</sup>add9(onF)      G<sup>b</sup>      vib.      A<sup>b</sup>      F(onA)      p.p.

もつと曲へ

B<sup>5</sup>m h. (x) x

B<sup>5</sup>madd9(on A)

B<sup>5</sup>m7(on A<sup>5</sup>) s.

E<sup>5</sup>add9(on G)

B<sup>5</sup>m h. (x) x

B<sup>5</sup>m7(on A<sup>5</sup>) s.

E<sup>5</sup>m h. D5(on F) G<sup>5</sup> h. Fm s. E<sup>5</sup>(F9)

thumb thumb

B<sup>5</sup>m h. (x) x

G<sup>5</sup> h. Fm s. E<sup>5</sup>(F9)

E<sup>5</sup>m h. D5(on F) G<sup>5</sup> A<sup>5</sup> h. vib.

E<sup>5</sup>m h. D5(on F) G<sup>5</sup> A<sup>5</sup> h. vib.

**Ending**

E<sup>5</sup>7(on G) G<sup>5</sup> D5(on F) A<sup>5</sup>

thumb

B<sup>5</sup>m B7(9) E5madd9(on A5) G5m(on A5) D5add9

rit.....

rit.....



# 予感

Music by 押尾コータロー

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Tuning = C G D G B♭ D

The musical score consists of three staves of guitar tablature. The top staff shows a 'gliss.' (glissando) across the strings. The middle staff features 'Harm. 12' (harmonics at the 12th fret) and 'vib.' (vibrato). The bottom staff includes 'Ras.' (rhythmic strumming) and 'h.' (harmonics). The score is divided into sections labeled 'Intro', '①', and '②'. Key changes are indicated by labels like 'Gmadd9', 'D7(13)', and 'Gm'. Dynamic markings such as 'p.', 'h.', and 'gliss.' are also present.

**System 1:**  
 Top staff: gliss.  
 Bottom staff: gliss.  
 Chords: D7(13), Gm.  
 Dynamics: h., p., +.  
  
**System 2:**  
 Chords: h., p., p., p., +.  
 Dynamics: h., p., p., p., +.  
  
**System 3:**  
 Chords: Cmadd9, Gm.  
 Dynamics: h., p., p., p., +.  
 Markings: Ix only.  
  
**System 4:**  
 Chords: Gm, G7(13), Cmadd9, Gm.  
 Dynamics: p., p., p., p., +.  
  
**System 5:**  
 Chords: Harm.7, Gm, G7(13), Cm7, Harm.7.  
 Dynamics: s., s., s., s., +.  
 Bottom staff: Harmonic context with various chords and fingerings.

(3)

**Cm7**

**B**

**A<sup>b</sup>7(9<sup>b</sup>11,13)**

**thumb**

**Gm**

**C7(11)**

**C7(11)**

**E<sup>b</sup>add9**

**Gm(<sup>b</sup>on E)**

**F7(9)**

**F7(9)**

**D7(9<sup>b</sup>13)**

**gliss.**

**Gm**

**C**

**Gm**

**B<sup>b</sup>add9**

**Cm7**

**E<sup>b</sup>**

**D7(9<sup>b</sup>13)**

**a m i i**

**Ras.**

**Gm**

**B<sup>b</sup>add9**

**Ras.**

**Ras.**

**(4)**

B<sup>b</sup>add9

Cm7

E<sup>b</sup>

D7(<sup>b</sup>13)

Ras.

E<sup>b</sup>maj7

Am7(on D)

Am7(on D)

T.Harm.12

T.Harm.12

1. E<sup>b</sup>  
gliss.

D7(<sup>b</sup>13)

Gm

p.

T.Harm.12

T.Harm.12

h.

gliss.

h.

gliss.

D7(<sup>b</sup>13)

(x)

Gm

gliss.

D7(<sup>b</sup>13)

(x)

Gm

Cmadd9

2. Gm

Am7

h. p.

p. x

L.H. h. p.

x p. h. p.

L.H. h. p.

x p. p.

⑤

Am7                      A<sup>b</sup>7(9,13)                      Gm(on A)                      gliss.

E<sup>b</sup>7(9,13)              D<sup>7</sup>(9,13)              Cm7                      S.

D.S.

**Coda Ending**      Gm              h.p.      L.H.      Ras.

Gm      gliss.      h.p.      x.p.      h.p.      E<sup>b</sup>7(9,13)      D<sup>7</sup>(9,13)

gliss.      h.p.      x.p.      p.      h.p.      Ras.      h.

Gm      x.p.      p.      x.p.      s.      A<sup>b</sup>7(9,11)      h.      Gm

x.      p.      x.p.      p.      s.      h.      h.

Gm      p.      p.      p.      p.      p.      p.      h.      x

p.      p.      p.      p.      p.      p.      h.      x

⑥



# Little Prayer

Music by 押尾コータロー

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Tuning = G C F B<sup>♭</sup> D G (Nashville Tuning)

The sheet music consists of three staves of guitar tablature. The top staff shows the A and E strings, the middle staff shows the C and B strings, and the bottom staff shows the G and D strings. Chords are indicated above the tabs, such as B<sup>♭</sup>(on D), Cm, and Gm7. Fingerings are shown as numbers above the tabs, and specific techniques like 'thumb' and 'map' are noted. The music is divided into measures by vertical bar lines.

Cm7(onB<sup>j</sup>) F7 B<sup>j</sup> F(onA) Gm7  
 Cm F7 B<sup>j</sup> B<sup>j</sup> 2x only F(onA) 3 2x only  
 Gm7 3 2x only 2x only (3) (4) 2x only (5)  
 2x only 3 Cm Cmmaj7(onB) Cm7(onB<sup>j</sup>) F7 2x only  
 2x only 3 2x only 2x only (6)  
 B<sup>j</sup> 1x only F(onA) 2x only 3 Gm7 3 Cm F7 3  
 1x only 2x only (7) 2x only (8) 2x only (9) 2x only (10) 2x only (11) Cm F(onA) B<sup>j</sup>  
 2x only (12) 2x only (13) thumb 1x only (14) 2x only (15)

This block contains six staves of hand-to-hand guitar tablature. The top staff shows chords Cm7(onB<sup>j</sup>), F7, B<sup>j</sup>, F(onA), and Gm7. The second staff shows Cm, F7, B<sup>j</sup>, B<sup>j</sup>, and a sequence of 2x only, 3, 2x only, (3), (4), and 2x only. The third staff shows 2x only, 3, Cm, Cmmaj7(onB), Cm7(onB<sup>j</sup>), and F7 2x only. The fourth staff shows 2x only, 3, 2x only, 2x only (6). The fifth staff shows B<sup>j</sup>, 1x only, F(onA), 2x only, 3, Gm7, 3, Cm, and F7, 3. The sixth staff shows 1x only, 2x only (7), 2x only (8), 2x only (9), 2x only (10), 2x only (11), Cm, F(onA), B<sup>j</sup>, 2x only (12), 2x only (13), thumb, 1x only (14), and 2x only (15).

Cm F(onA) B<sup>j</sup> Cm7 C7dim B<sup>j</sup>(onD) Cm F(onA)  
 1x only 2x only  
 ⑭ ⑮

Dm G7 C7 gliss. F7 rit.  
 1x only  
 ⑯ ⑰

*a tempo*  
 A2 E<sup>b</sup> 3 B<sup>j</sup>(onD) Cm E<sup>b</sup>(onG) F(onA) B<sup>j</sup>add9  
 ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ⑳

E<sup>b</sup> 3 B<sup>j</sup>(onD) D<sup>j</sup> Cm E<sup>b</sup>(onG) F(onA) E<sup>b</sup>  
 ⑳ ⑳ ⑳ ⑳ ⑳ ⑳ ⑳

Coda A3 E<sup>b</sup> 3 2x only B<sup>j</sup>(onD) 3 2x only Cm E<sup>b</sup>(onG) 2x  
 ⑳ ⑳ ⑳ ⑳ ⑳ ⑳ ⑳

B<sup>b</sup>add9      E<sup>b</sup>      2x only      B<sup>b</sup>(on D)      D<sup>b</sup>  
 ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

Cm      s.      E<sup>b</sup>(on G)      F(on A)      1. B<sup>b</sup>      gliss.      2. B<sup>b</sup>  
 ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮

B<sup>b</sup>      F(on A)      1x only      Gm      Cm      Cmaj7(on B)  
 ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ⑳ ⑳ ⑳ ⑳

Cm7(on B<sup>b</sup>)      F7      B<sup>b</sup>      2x      F(on A)      Gm      Cm  
 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

Gm      F7      1. B<sup>b</sup>      2. B<sup>b</sup>      C<sup>b</sup>dim      Cm7      B<sup>b</sup>  
 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳



# Go Ahead

Music by 挑尾コータロー

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Tuning = D A D G A D

Intro D(11) Harm.12 G G<sup>f</sup> A Dadd9 Harm.7 (8va) G F D(11) Harm.12 G G<sup>f</sup> A

Dadd9 Harm.7 (8va) G F D(11) Harm.12 G G<sup>f</sup> A Dadd9 Harm.7 (8va) G F

Harm.7 Harm.12 Harm.7 Harm.12

Dadd9 Harm.7 (8va) G F D(11) Harm.12 G G<sup>f</sup>(<sup>b9</sup>) A Dadd9 Harm.7 (8va) G F

Harm.7 Harm.12 Harm.7 Harm.7

D(11) Harm.12 G G<sup>f</sup> A Dadd9 Harm.7 (8va) G F A s. 18 1/3 D gliss. Ras. gliss. Ras.

Harm.12 Harm.7 Harm.7 Harm.7

D      t.8      0.9      F6      G      D

D      h.      +      s. 0      gliss. ↓      Ras.      gliss. ↓      F6(9)      0.9

h.      +      Ras.      gliss.      +      gliss.      Ras.

F6(9)      G7sus4      D vib.      vib.      Inter D(11)      Harm.12      G      G(9) A

Dadd9      Harm.7 (8ve)      G      F      D(11)      Harm.12      G      G<sup>9</sup> A      Dadd9      Harm.7 (8ve)      G      F

Harm.7      Ras.      Harm.12      Ras.      Harm.7      Ras.

A2      D      s. 1      gliss. ↓      Ras.      F6

gloss.      Ras.      gloss.      Ras.      gloss.      Ras.

F6 G D h. h. +

D s. gliss. Ras. gliss. gliss. F6(9) G7sus4 D vib.

D Dsus4 D B G7 h. p. p. p. D7 p. p. p. +

G7 h. p. p. p. D7 p. p. p. F6 Ras. Em<sup>(11)</sup>

Em<sup>(11)</sup> E<sup>(11)</sup> D C gliss. D gliss. +

Bm  
 Aadd9  
 Ab<sup>(f11)</sup>  
 G  
 F<sup>(9)</sup>

F<sup>(9)</sup>  
 Em<sup>(11)</sup>  
 E<sup>(maj7(f11))</sup>  
 D  
 T.Harm.12  
 R.H.T.  
 T.Harm.12  
 T.Harm.12  
 R.H.T.  
 R.H.T.  
 (5)

D  
 Bm  
 Aadd9  
 Ab<sup>(f11)</sup>

D  
 Bm  
 Aadd9  
 Ab<sup>(f11)</sup>

G  
 A<sup>(11)</sup>  
 Harm.7 (8va)  
 Hit  
 Inter 2  
 D<sup>(11)</sup>  
 Harm.12  
 G  
 G<sup>f(b9)</sup>  
 A  
 Ras.  
 Harm.7  
 Hit  
 Ras.  
 Harm.12  
 Ras.  
 (6)

Dadd9  
 Harm.7 (8va)  
 G  
 F  
 D<sup>(11)</sup>  
 Harm.12  
 G  
 G<sup>f</sup>  
 A  
 Dadd9  
 Harm.7 (8va)  
 G  
 F  
 Ras.  
 Harm.12  
 Ras.  
 Harm.7  
 Ras.

**D**

**A3**

Ras.

gliss.

**F6**

G

D

H

H

D

vi**b**.

**D**

gliss.

**F6(9)**

**G7sus4**

vi**b**.

**D**

**B2**

**G7**

H

H

P.

P.

P.

S.

S.

**D7**

P.

P.

P.

**G7**

H

H

P.

P.

**D7**

S.

S.

P.

P.

**F6**

Ras.

**E<sup>(11)</sup>m7**

Em<sup>(11)</sup> E<sup>b</sup>maj7<sup>(#11)</sup>

D  
Ras.

Ras.

Bm

Add9

Ab<sup>(11)</sup>

Gadd9

F#<sup>(9)</sup>

F#<sup>(9)</sup>  
↓

Em<sup>(11)</sup>  
T.Harm.12

E<sup>b</sup>maj7<sup>(#11)</sup>  
T.Harm.12  
↑

D  
RHT.

RHT.  
T.Harm.12  
T.Harm.12

RHT.

D

Bm

A7<sup>(9)</sup>

Ab<sup>(11)</sup>

G

Q.C.

A7

cb a m i

Ab

G

gliss.

Q.C.

3

gliss.

**E**

**D L.H.**

**Cadd9(13)**

**Harm.19 (8va)**

**L.H.**

**Hit**

**T.Harm.12**

**vib.**

**Hit**

**Harm.19**

**Hit**

(8) (9) (10) (11) (12) (13)

**D L.H.**

**Cadd9(13)**

**Harm.19 (8va)**

**L.H.**

**Hit**

**T.Harm.12**

**vib.**

**Hit**

**vib.**

**Harm.19**

**gliss.**

**gliss.**

**Inter 3**

**D(11) Harm.12 G G<sup>f</sup> A D(11) Harm.7 (8va) G F Dadd9(11) Harm.12 G G<sup>f</sup> A**

**Harm.12**

**Harm.7**

**Harm.12**

**Dadd9(11) Harm.7 (8va) G F D A<sup>f</sup>(11) D A<sup>f</sup>(11)**

**Harm.7 h.**

D                      A<sup>b</sup>(11)

D                      G7

B3                      h.

D                      p. p. p. p.

+ + + +

D7                      Ras.

Ras. +

Ras. +

Ras. +

Ras. +

D7                      Ras.

h. p.

+ +

F(13)                      Em7(11)

Ras. +

Ras. +

Ras. +

Ras. +

D                      Ras.

s.

+ +

D                      Bm

Ras. +

Ras. +

Ras. +

Ras. +

G                      h.

p.

+ +

G                      F#(9)

R.H.T. +

R.H.T. +

T.Harm.12                      T.Harm.12

Em7(11)                      T.Harm.12

E<sup>b</sup>maj7(11)                      T.Harm.12

R.H.T. +

R.H.T. +

T.Harm.12                      T.Harm.12

T.Harm.12                      T.Harm.12

R.H.T. +

R.H.T. +

D  
D(11) Bm Aadd9 G G C. A(11)  
A(11) A<sup>b</sup> G F Ending D(11) Harm.12 G G<sup>#</sup> A Dadd9 Harm.7 (8va) G F  
D(11) Harm.12 G G<sup>#</sup> A Dadd9 Harm.7 (8va) G F  
Dadd9 Harm.7 (8va) G F

This sheet music for two guitars (Guitar 1 and Guitar 2) spans five staves across four systems. The first system begins with a D chord, followed by a sequence of chords including Bm, Aadd9, G, G, C. (with a fermata), and A(11). The second system starts with A(11), followed by A<sup>b</sup>, G, F, and includes an ending section with Harm.12, G, G<sup>#</sup>, A, Dadd9, Harm.7 (8va), G, and F. The third system continues with D(11), Harm.12, G, G<sup>#</sup>, A, Dadd9, Harm.7 (8va), G, F, and ends with D(11), Harm.12, G, G<sup>#</sup>(9), A. The fourth system concludes with Dadd9, Harm.7 (8va), G, F, and ends with Dadd9, Harm.7 (8va), G, F. The fifth system begins with Dadd9, Harm.7 (8va), G, F, and ends with Dadd9, Harm.7 (8va), G, F. Various techniques are indicated throughout, such as 'gliss.', 'Ras.', and 'Harm.12' (with diamond-shaped markings).

**B**

Gm(13)      G<sup>b</sup>(9,11,13)      Fm(11)

Fm(11)      2x Fm(11)      B7(11)      B7(b9)      2x only

2x      2x only

⑦      ⑧      2x

E<sup>b</sup>      2x only

A7#11      2x E<sup>b</sup>      A7      2x only

2x only      2x only

⑨      ⑩      ⑪

A7add9      E<sup>b</sup>(on G)      2x only      1x only      2x only

2x only      2x only

⑫

Fm7(11)      2x only      1x only      B7(9,11)      B7(9,11)      E<sup>b</sup>      1x only      2x

2x only      2x only      2x only      2x only      2x only      2x only      2x

2x only      1x only      2x only      1x only      2x

⑬      ⑭

E<sup>b</sup>7

2x only

2x

(D) A<sup>b</sup>add9

2x

2x only

2x

(13)

Fm7(11)

E<sup>b</sup>(on G)

A<sup>b</sup>add9

Am7(5)

2x only

10

雨上がり

E<sup>b</sup>7(11)

2x

1x only

2x only

(E)

2,3x only

3x only

2x only

1x only

2x only

(Ras.) 3x only

2,3x only

3x only

(Ras.) 3x only

(16)

17

18

E<sup>b</sup>

2,3x only

A<sup>b</sup>add9

2x only (gloss.)

E<sup>b</sup>

1,3x only

3x only

2x

2,3x only

3x only

2x

2,3x only

3x only

2x

19

20

21

A<sup>b</sup>add9

3x only

E<sup>b</sup>

Cm7 3x only

Fm7(11)

3x only

22

3x only

3x only

2x 3x

B $\flat$

2,3x  
3x only  
(gliss.)  
2,3x only

2,3x  
3x only  
(gliss.)  
2,3x only

2,3x only  
3x  
2x only  
2,3x only

2x only  
2,3x only

(23) ————— (24) —————

A $\flat$ add9

2x only  
3x only

3x only  
2x only

1,3x only  
3x  
2x only

3x only  
2x only

3x only  
(gliss.)  
3x only  
(gliss.)

(25) ————— (26) —————

E7

Cm7 2,3x only  
to 1.  
Fm(11)  
B7(11)

1,3x only  
3x  
2x only

2,3x only

Harm.7  
Harm.5  
Harm.7  
Harm.5

(27) ————— (28) —————

Harm.5  
Harm.5 B7  
—bis— 2.  
Fm(11)  
B7(11)

Harm.5  
Harm.5

(29) ————— (30) —————

G  
D $\flat$ add9

A7(on C)

A7m7(on C7)

(31) ————— (32) —————

B<sup>b</sup>  
Am7(b5)  
Abadd9  
Eb(on G)

F7  
B(11)

Coda Fm(11) B<sup>b</sup>

D.S.

Eb  
Fm(11)

B<sup>b</sup>(11)  
B<sup>b</sup>7(b9)

Ending Eb  
Harm.7 (8va) Harm.5 (8va)  
Harm.7 Harm.5

1.3.  
Fm Harm.5 Harm.7 B(11) Harm.7  
(8va) (8va) (8va)

1.2.  
Fm Harm.5 Harm.5 B<sup>b</sup>  
(8va) (8va) B<sup>b</sup>

1.4.  
Fm Harm.5 Harm.5 B<sup>b</sup>  
(8va) (8va) rit.....

Eb  
Harm.4 (8va)  
rit.....

Harm.5 Harm.7 Harm.7  
Harm.5 Harm.5  
Harm.5 Harm.5  
Harm.4 Harm.4



# 手のひら

Music by 押尾コータロー

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Tuning = Standard

The sheet music consists of three main sections:

- Section A:** Starts with an "intro" section. Chords include G, G7(9), C(on G), Cm(on G), G, G7(9), C(on G), and Cm(on G). The vibraphone part features several glissandos and dynamic markings like "h." and "vib."
- Section B:** Chords include Cm(on G), h., G, F#m7(9), B7, vib., thumb, E, E7, and Em7(on D). The vibraphone part includes "vib." and "gliss." markings.
- Section C:** Chords include C, G(on B), Am7, D7, Bm7, and E7. The vibraphone part includes "vib." and "gliss." markings.

Handing instructions are indicated below the staves:

- Staff A: (1) (2)
- Staff B: (1) (2)
- Staff C: (1) (2)

Am7                      D7<sup>(9)</sup>                      G  

 gliss.  
 h.  
 A2                      G  

 h.  
 (3)                      (3)  
  
 F#m7<sup>(5)</sup>              B7                      Em    gliss.    gliss.    Em7(onD)              C                      G(onB)  
  
 Am7                      D7                      Bm7                      E7                      Am7                      D7  
  
 G                      Am7                      G(onB)  

 B                      Cmaj7                      vib.  
 thumb                      vib.  
  
 Gmaj7                      vib.  
 thumb  
 vib.  
  
 G7<sup>(9,13)</sup>                      Cmaj7                      vib.  

 vib.

C<sup>4</sup>m7(5)

D7(13)  
s.

gliss.

D7

gliss.

[C] G

thumb

gliss.

Amadd9  
s.

D7

gliss.

G

D7

thumb

G

s.

Amadd9  
s.

D7

gliss.

G

thumb

Inter Cadd9

G6(onB)

E7

thumb

Am7

D7sus4

**A3** G F#m7(5) B7 vib. Em gliss. Em7(on D) C G(on B)

**B1** Am7 D7 Bm7 E7 Am7 D7 G Am7 G(on B)

**B2** Cmaj7 vib. thumb vib. Gmaj7 vib. G7(9,13)

**C1** Cmaj7 vib. C#m7(5) D7(13) p.

**D7** gliss. **C2** G p. s. Am s. s. D7 gliss.

G                      Am7(on D)              gliss.  
  
 G                      gliss.  
  
 Am                      s.                      s.  
  
 D7                      gliss.  
  
  
 G                      C3 G                      gliss.  
  
 Amadd9                      s.  
  
 D7                      gliss.  
  
  
 G                      D7(b9)                      gliss.  
  
 G                      s.  
  
 Am                      s.                      h.  
  
  
 D7                      gliss.  
  
 G                      gliss.  
  
 Ending                      Am7                      gliss.  
  
 D7                      gliss.  
  
  
 G                      E7                      Am7                      Cm                      rit.  
  
 G                      rit.



# 草笛

Music by 押尾コータロー

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Tuning = D A D F# B D

A

D

gliss.

D7

G

Gm7

C

B

mute

① ②

Gm7

A

D

gliss.

D7

Gm7

thumb

B

A

③

G<sup>m7</sup>(<sup>5</sup>)

Gm6

F#m7

Bm

Bm7(onA)

Gm7

④

Gmaj7 F#m7 Em7 Em7(on A) D

(5) -

Bm gliss. Gmaj7

(6) - (7) - (8) -

A7 Em7(on A) T.Harm.12 D

(9) -

D Bm Bmaj7(on A) Bmaj7(on A) Bm6(on G) Gmaj7 F#m7 Em7

gliss. gliss.

(10) -

Em7(on A) Dadd9 Em7(on A)

h. h. gliss.

(11) - (12) - (13) -

**B2 D**

**Gmaj7**

**A7**

**E<sup>m</sup>(on A)**  
T.Harm.12

**R.H.T. 7**

**T.Harm.12**

**R.H.T. 10**

**C2 D**

**Bm**

**Em7(on A)**

**gliss.**

**Bm**

**Bm<sup>maj7</sup>(on A<sup>b</sup>) Bm7(on A)**

**Bm6(on G<sup>b</sup>)**

**gliss.**

**Gmaj7 F#m7 Em7 E<sup>m</sup>(on A)**

**Dadd9**

**Aadd9**

**mute**

**D**

**gliss.**

**D7**

**mute**

**gliss.**

**D**

**D7**

This sheet music for two guitars consists of five staves, each with a treble clef and a bass clef. The staves are divided by vertical bar lines and contain various musical symbols including 'x', 's.', 'gliss.', and numbers indicating fingerings or specific notes. Chords listed above the staves include D7, G, Gm, A, D, s., gliss., D7, G<sup>#</sup>m7(5), Gm6, Gm6, A, D, gliss., D7, G, G, Gm7, A, s., D, gliss., D7, D7, G<sup>#</sup>m7(5), Gm6, F<sup>#</sup>m7, and Bm.

Bm Bm7(onA) Gmaj7 F#m7 Em7 Em7(onA) Dadd9 (onA) Em7

Em7(onA) Harm.5 Harm.7 (8va) Dadd9 Em7(onA) Harm.5 Harm.7 (8va) Dadd9 (onA) Em7

Harm.7 Harm.5 Em7(onA) Harm.5 Harm.7 (8va) Dadd9 Em7(onA)

D

Bm Em7(onA) Harm.7 (8va) Dadd9 Em7(onA) Harm.5 Harm.7 (8va) Dadd9

Bm7(onA) Harm.7 (8va) Dadd9 Em7(onA) Harm.5 Harm.7 (8va) Dadd9

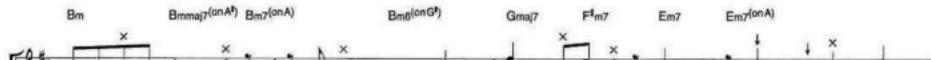
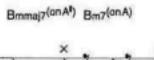
Bm7(onA) Harm.7 (8va) Dadd9 Em7(onA) Harm.5 Harm.7 (8va) Dadd9

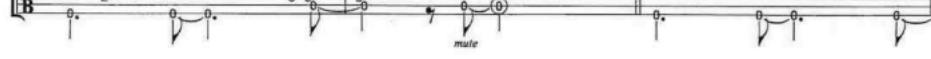
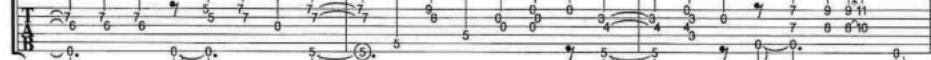
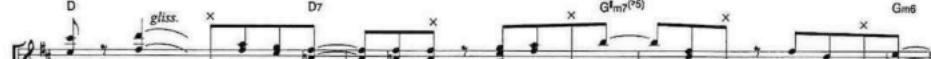
Bm7(onA) Harm.7 (8va) Dadd9 Em7(onA) Harm.5 Harm.7 (8va) Dadd9

Gmaj7 A7 Em7(onA) T.Harm.12

T.Harm.12

T.Harm.12  
 Em7(onA)   
 T.Harm.12 

Bm   
 Bmmaj7(onA<sup>b</sup>)   
 Bm7(onA)   
 Bmg(onG<sup>b</sup>)   
 Gma7   
 F#m7   
 Em7   
 Em7(onA) 

gliss. C   
 D   
 Dadd9   
 A7(9)   
 mute   
 D2   
 gliss. D   
 D7 

D7   
 G   
 Gm7   
 A 

D   
 gliss. D7   
 G7m7(9)   
 Gm6 

Gm6 A x  
 D A3 x. *gliss.* x x D7 x G

Gm7 A x s. D *gliss.* x D7

D7 x x G<sup>m7(5)</sup> Gm6 F<sup>m7</sup> x Bm

Bm Bm(onA) G<sup>m7</sup> F<sup>m7</sup> Em7 Em7(onA)

*Ending* C7(9) Bm7(9) B<sup>b</sup>7maj7(9) Em(onA) Dmaj7(9) Harm.7  
*thumb* *gliss.* x x Harm.7  
 11



# Over Drive

Music by 押尾コータロー

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Tuning = A A E E A E

↓ ↑ ↓ ↓

[Intro] Am

C Dm

Am

L.H. + Stroke

C Dm

Am

L.H. + Stroke

C Dm

Am

Sheet music for Am chord. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. The notation includes vertical strokes and horizontal dashes. Annotations 'L.H. Stroke' are present above both staves.

Sheet music for Am, C, and Dm chords. The top staff starts with Am, followed by a measure with a 'C' above it. The bottom staff starts with Ras. (Raschke), followed by measures with 'h.' above them. Measure numbers ③, ④, and ⑤ are indicated below the staff.

Sheet music for F, G, Am, C, and Dm chords. The top staff starts with F, followed by G. The bottom staff starts with Ras., followed by measures with 'h.' above them. Measures ③, ④, and ⑤ are indicated below the staff.

Sheet music for Dm, F, G, and Am chords. The top staff starts with Dm, followed by F, G, and Am. The bottom staff starts with Ras., followed by measures with 'h.' above them. Annotations 'Inter' and 'L.H. Stroke' are present above the staves.

Sheet music for Am, Eb, and Dm chords. The top staff starts with Am, followed by Eb. The bottom staff starts with Ras., followed by measures with 'h.' above them. Annotations 'L.H. Stroke' and 'Dm' are present above the staves.

Am C Dm F G

A2

Am C Dm F G

Ras.

Am

Inter 2

L.H.+ Stroke

L.H. Stroke

(6)

B C Dm R.H. h. R.H. p. R.H. vib. p. C Dm vib. R.H. vib. p. ⑦ ⑧

C Dm Harm.5 (8va) Harm.5 C Dm C B

Harm.5

(9)

B

B  
h.  
B<sup>b</sup>  
h.

C

Am  
Ras.  
Ras. (10)

C

gliss.  
F  
E  
gliss.  
Am  
Ras. (11)

Am  
C  
gliss.  
F  
E  
gliss.  
Am

Am  
C  
gliss.  
F  
E  
gliss.  
Am

Am  
E<sup>b(f11)</sup>  
h.  
Dm  
gliss.  
F  
E  
F

h.  
h.

F  
E  
F  
E  
Am  
Inter 3  
gliss.  
S.

Hand to Hand Kotaro Oshio 201

Am neck vib. Harm. 5 (8va) Ras.

neck vib. Harm. 5 Ras. (12)

Am C Dm

Dm F G Am C Dm

Dm G Inter 4 Am L.H. Stroke L.H. Stroke

Am E<sup>(4/11)</sup> Dm gliss. Am C Dm

Dm G s. Am C Dm

Dm

F G

Ras.

Inter S Am

Ras.

L.H. + Stroke

L.H. Stroke

R.H. vib. p.

Am

C

Dm h. R.H. p. h. R.H. p. R.H. vib. p.

C Dm

vib.

C Dm Picking Harm. vib.

Picking Harm. vib.

C vib. vib.

(1)

C Dm C B Bp

h.

Am C

Ras.

C gliss. F E gliss. Am

gliss.

C

C F E Am E(11) Dm

Dm F E F E F

*gliss.*

*gliss.*

*h.*

F E F#m7 D Dadd9

Dadd9 A(on C) Bm(11) A(on D) Dadd9

Dadd9 Bm7(on E) Hit Am C

s. h. Hit Ras.

Ras.

C                                      F

*gliss.*

E                                      Am

*gliss.*                              S.

C                                      F

*gliss.*

E                                      Am

E(A11)                              Dm

*gliss.*                              S.

Dm                                      F

*gliss.*

E                                      F

F                                      h.

*gliss.*                              S.

S.                                      h.

S.                                      h.

S.                                      h.

E                                      Am

Am

*Ending*

C                                      Dm

Am

L.H. Stroke

*gliss.*

S.                                      gloss.



# fly to the dream

Music by 押尾コータロー

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Tuning = C G D G B D

The musical score consists of three staves of six-string guitar notation. The top staff starts with a G major chord (G, B, D) and includes a section labeled 'Intro' with 'Cmaj7(9)' and 'T.Harm.12'. The middle staff starts with a G major chord and includes sections with 'Bm7 T.Harm.19', 'Em7 T.Harm.12', and 'G7(9)(onD)'. The bottom staff starts with a G major chord and includes sections with 'Cmaj7(9)', 'T.Harm.12', and 'Bm7 T.Harm.19'. Each staff features various performance techniques indicated by markings such as 'gliss.', 'L.H. Stroke', 'Hit', and 'T.Harm.' followed by numbers 1 through 5. The key signature changes between G major and E minor throughout the piece.

*Cmaj7(9)*  
T.Harm.12

Hit T.Harm.12

L.H. Stroke

T.Harm.12

Hit T.Harm.12

L.H.

L.H. Stroke

T.Harm.12

Hit

L.H.

A<sup>m7(onD)</sup>  
T.Harm.12

Hit

*A<sup>m7(onD)</sup>*  
T.Harm.12

Hit

L.H.

L.H.

*G*

Ras.

Ras.

*Emadd9*

*G*

Ras.

*Emadd9*

*C*

Ras.

*Emadd9*

*C*

Ras.

*D*

*Am7(onD)*  
T.Harm.12

*h.* T.Harm.12

*h.* T.Harm.12

*G*

Ras.

*G*

*Emadd9*

*Emadd9*

*G*

Ras.

Sheet music for a six-string guitar, featuring six staves of musical notation. The music is divided into measures by vertical bar lines. The notes are represented by vertical stems with horizontal dashes indicating pitch. Chords and specific notes are labeled above the staff.

**Measures 1-3:**

- Measure 1: Cmaj7. Fingerings: 1, 2, 3, 4. Pedal: S. Gliss. (gliss.)
- Measure 2: Bm7. Fingerings: 1, 2, 3, 4. Pedal: S.
- Measure 3: Cmaj7. Fingerings: 1, 2, 3, 4. Pedal: S.

**Measures 4-6:**

- Measure 4: Cm. Fingerings: 1, 2, 3, 4. Pedal: P.
- Measure 5: Am7(on D). Fingerings: 1, 2, 3, 4. Pedal: P.
- Measure 6: G. Fingerings: 1, 2, 3, 4. Pedal: L.H. →

**Measures 7-9:**

- Measure 7: D(on F#). Fingerings: 1, 2, 3, 4. Pedal: L.H. →
- Measure 8: Em7. Fingerings: 1, 2, 3, 4. Pedal: Harm.19
- Measure 9: D. Fingerings: 1, 2, 3, 4. Pedal: Harm.19

**Measures 10-12:**

- Measure 10: Cadd9. Fingerings: 1, 2, 3, 4. Pedal: Harm.19
- Measure 11: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 12: Harm.19. Fingerings: 1, 2, 3, 4.

**Measures 13-15:**

- Measure 13: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 14: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 15: Harm.19. Fingerings: 1, 2, 3, 4.

**Measures 16-18:**

- Measure 16: G. Fingerings: 1, 2, 3, 4. Pedal: Harm.19
- Measure 17: D(on D#). Fingerings: 1, 2, 3, 4. Pedal: Harm.19
- Measure 18: Em7. Fingerings: 1, 2, 3, 4. Pedal: Harm.19

**Measures 19-21:**

- Measure 19: Em7. Fingerings: 1, 2, 3, 4. Pedal: Harm.19
- Measure 20: D. Fingerings: 1, 2, 3, 4. Pedal: Harm.19
- Measure 21: C6(9). Fingerings: 1, 2, 3, 4. Pedal: Harm.19

**Measures 22-24:**

- Measure 22: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 23: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 24: Harm.19. Fingerings: 1, 2, 3, 4.

**Measures 25-27:**

- Measure 25: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 26: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 27: Harm.19. Fingerings: 1, 2, 3, 4.

**Measures 28-30:**

- Measure 28: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 29: Harm.19. Fingerings: 1, 2, 3, 4.
- Measure 30: Harm.19. Fingerings: 1, 2, 3, 4.

**Measures 31-33:**

- Measure 31: D. Fingerings: 1, 2, 3, 4. Pedal: gliss.
- Measure 32: Am7. Fingerings: 1, 2, 3, 4. Pedal: S.
- Measure 33: G. Fingerings: 1, 2, 3, 4. Pedal: S.

**Measures 34-36:**

- Measure 34: B. Fingerings: 1, 2, 3, 4. Pedal: S.
- Measure 35: Am7. Fingerings: 1, 2, 3, 4. Pedal: S.
- Measure 36: G. Fingerings: 1, 2, 3, 4. Pedal: S.

G  
  
 B<sup>b</sup>  
  
 C  
  
 G  
  
*gliss.*

B<sup>b</sup>add9      Cadd9      Am7(on D)  
  
 T.Harm.12      R.H.T.  
  
 T.Harm.12  
  
*s.*

Harm.7  
  
 R.H.T.  
  
*s.*

D  
  
 cb a m i  
 Hit X  
 Ras.

Harm.7 3  
  
 Hit X  
 Ras.

Eadd9  
  
 C

C  
  
 D  
  
 Am7(on D)  
 T.Harm.12  
*s.*

h.  
 T.Harm.12

B2 G Ras.

Emadd9 Ras.

Emadd9 Cmaj7 Bm7

Cmaj7 (on G) Am7 (on D) gliss.

s. s. gliss.

14

(13)

Cmaj7(9) T.Harm.12 Inter L.H. Stroke T.Harm.12 Hit T.Harm.12 L.H. T.Harm.19 T.Harm.19 T.Harm.12 T.Harm.12

G T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12 D

L.H. Stroke T.Harm.12 Hit T.Harm.12 L.H. T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12

Cmaj7(9)  
 T.Harm.12  
 Hit T.Harm.12  
 L.H. Stroke  
 T.Harm.12 Hit T.Harm.12  
 L.H. Stroke R.H.T.  
 T.Harm.19  
 Em7  
 T.Harm.12 Em7(9)(on D)

Cmaj7(9)  
 Harm.12 → (Harm.12) →  
 L.H. → (L.H.) →  
 L.H. → (L.H.) →  
 Harm.12 → (Harm.12) →

Gmaj7(9) Harm.19 D(13)(on F#) Harm.12 Em7(9,11) Harm.19 D(13) Harm.12 Gmaj7(9)  
 L.H. → Harm.19 Harm.12 Harm.19 Harm.12 Harm.12 L.H. →  
 L.H. → Harm.12 (L.H.) → Harm.19 Harm.12 (L.H.) → Harm.12 (L.H.) → Harm.12  
 Cmaj7(9) Harm.19 D(13)(on F#) Harm.12 Em7(9,11) Harm.19 D(13) Harm.12 Gmaj7(9,11,13)  
 L.H. → (Harm.12) → Harm.19 Harm.12 Harm.19 Harm.12 Harm.12 Harm.12  
 (Harm.12) → L.H. → Harm.19 Harm.12 Harm.19 Harm.12 Harm.12 Harm.12

Cmaj7(9,11,13) Harm.19 Harm.19 Harm.19  
 Harm.19 Harm.19 Harm.19  
 Harm.19 Harm.19 Harm.19  
 D2 Bb Am7(11) G  
 (L.H.) → + + +

G

B<sup>b</sup>

Am7

G

B<sup>b</sup>

C

G

B<sup>b</sup>

Cadd9

(on D)

*ch am i*

*gloss.*

*gloss.*

(15)

Am7(on D)

h. T.Harm.12

gliss.

D

Harm.7

Hit

h. T.Harm.12

gliss.

Harm.7

Hit

G

Emadd9

Ras.

Emadd9

C

S.

Ras.

D

A<sub>m7</sub>(on D) T.Harm.12

h. T.Harm.12

G

Ras.

G

E<sub>madd9</sub>

s.

C<sub>m7</sub> gliss.

B<sub>m7</sub>

C<sub>m7</sub>

gliss.

C<sub>m</sub>

A<sub>m7</sub>(on D)

E

G

D(on F#)

E<sub>m7</sub>

E<sub>m7</sub>(9)(on D)

C

1 C

p.

2 C

p.

**Ending G**

Harm.12      D(13)(on F)      Harm.19      Em7(9,11)      Harm.12      D(13)      Harm.19      Cmaj7(9,11,13)      Harm.12

L.H. →      Harm.12      Harm.19      Harm.12      Harm.19      Harm.12      Harm.19      Harm.12

Cmaj7(9,11,13)      T.Harm.12      T.Harm.19      T.Harm.12

—(L.H.) ↓      R.H.T.      T.Harm.12      R.H.T.      T.Harm.19      R.H.T.      T.Harm.12      R.H.T.

G      Harm.12      D(13)(on F)      Harm.19      Em7(9,11)      Harm.12      D(13)      Harm.19      Cmaj7(9)      Harm.12

L.H. →      Harm.12      Harm.19      Harm.12      Harm.19      Harm.12      Harm.19      Harm.12

Cmaj7(9)      Harm.12      L.H.      —(L.H.) ↓      Harm.12

—(Harm.12) —      —(L.H.) ↓      —(L.H.) ↓      —(Harm.12) —



# また明日。

Music by 押尾コータロー

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Tuning = Standard

The image shows three staves of guitar tablature for the song "また明日。". The top staff is for the left hand, the middle staff for the right hand, and the bottom staff for the bass or low notes. The tabs include various symbols such as 'x', 's', and 'thumb' to indicate specific techniques. Chords listed include Em7, A7(9), D, B, Em7, A, Dmaj7, Em7, A7(9), D, B, Em7, gliss., A7(9), D, A(onC), Bm7, D(onA), G, and B. Fingerings are indicated above the strings, and performance instructions like 'gliss.' and 'vib.' are included. Measure numbers ① and ② are marked at the beginning of the second and third sections respectively.

G (x) D(on F#) Em (x) p. x vib. A  
 thumb (x) x (x) p. x vib. (x) x

D x x A(on C#) gliss. x C  
 thumb s. x gliss. x

C x G(on B) F#(on A#) Bm x Bm(on E) Bb  
 thumb thumb vib. thumb Em7(on A) (x) x

(x) x (x) x (x) x (x) x

Em7(on A) x A7(b9) B D A(on C#) Bm7 (x) vib. (x) vib. (x) x

(x) x (x) x (x) x (x) x

Em (x) x A (x) D(on A) G (x) x D(on F#) Em

(x) x (x) x (x) x (x) x

Em (x) x A (x) D(on C#) gliss. x C G(on B) x

(x) x (x) x (x) x (x) x

F#(on A#) Bm (x) Bm(on E) Bb7 Em7(on A) A7(b9)

thumb (x) x vib. (x) x vib. (x) x

(x) x (x) x (x) x (x) x

(3)

(4)

(5)

Dadd9

x x 8 0 (x) Dmaj7(9) x D7(9) x *gliss.* C G x A7(onG)

x x 0 3 0 0 0 6 (x) x x *gliss.* x 7 8 0 0 9 10 10 10

D(onF#) x B Em A s. Dmaj7

thumb x x x s. x x x

C7m7(9) h. x F# Bm7 E Em7

thumb h. x x s. x x x

A7 D7(9) G A7(onG) D(onF#) B vib.

Em x A x Dmaj7 x C7m7(9) h. x F# x Bm7 thumb

Bm                      Em7(<sup>b</sup>B)                      Em7                      A<sup>b</sup>7sus4(<sup>b</sup>B)              A(<sup>b</sup>B)

Inter D      D(on F)      Gadd9      A7sus4      D      D(on F)      Gadd9

thumb                      thumb

B2      A(on C)      Bm7      D(on A)      G      D(on F)      Em      A vib.

vib.      vib.      vib.

D      s. x      A(on C)      gliss. x      C      G(on B)      x      F#(on A)      Bm (x)      x

(x) gliss.      (x)     

Bm(on E)      B<sup>b</sup>      Em7(on A)      x      A7(<sup>b</sup>B)

Dadd9      D7(9)      G      A7(onG)

x s.      x s.      x s.      x s.

vib.      Em      A      Dmaj7

B      vib.      s.      s.

C#m(<sup>b</sup>5)      F#      Bm7      E      Em7      A7      D7(9)

h. x      x      x s.      x s.      x s.      x s.      x

G      A7(onG)      vib.      D(onF#)      B      vib.      Em      A      Dmaj7

x vib.      x vib.      vib.      vib.      vib.      vib.      vib.      vib.

C#m7(<sup>b</sup>5)      F#      Bm      E7(9)      Em7

h. x      s.      s.      x      x s.      x s.      x s.      x s.

A<sub>5</sub>5sus4(b9)      A(b9)      D      C      B

E<sub>m</sub>      A<sub>7</sub>(d11)      F#m7

B7      Em7      Em7(on A)  
 thumb      (x)      gloss.      s.      x      3

Ddim      D      Dm(maj7)      D7(0)

G      A<sub>7</sub>(on G)  
 x      s.      x      3

D(on F<sup>1</sup>)      B      vib.      Em      x      s.  
 x      B      vib.      x      s.      x      x      Dimaj7

C#m7(b5)      F#      Bm7  
 h.      x      x      x

Bm7 (x) E Em7 A7 D7(9) x

(x) x s. x x 7 0 7 8 7 (x) s. 6 7 5 5 5 5

D3 G x s. x D(onF) x B vib. Em x s. Dmaj7

x s. x x vib. x s. x

Dmaj7 C#m7(9) h. x F s. Bm E7(9)

x x h. x s. s. x

Em7 s. Asus4(9) A(9) Ending D Dmaj7 x

s. x 2 3 3 6 6 9 9 0 7 10 11 10 0

D7(9) x Gadd9(onD) x Gmadd9(onD) rit. D

x x x x rit. x x

- 
1. Brand New Wings
  2. HEART BEAT!
  3. Jet
  4. ナユタ
  5. Good Times
  6. もっと強く
  7. 予感
  8. Little Prayer
  9. Go Ahead
  10. 雨上がり
  11. 手のひら
  12. 草笛
  13. Over Drive
  14. fly to the dream
  15. また明日。



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