



Hand to Hand

Kotaro Oshio

TAB譜付スコア
押尾コータロー ● 監修

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Contents

- 014. Brand New Wings
- 032. HEART BEAT!
- 050. Jet
- 068. ナユタ
- 086. Good Times
- 100. もっと強く
- 120. 予感
- 134. Little Prayer
- 144. Go Ahead
- 162. 雨上がり
- 174. 手のひら
- 184. 草笛
- 198. Over Drive
- 216. fly to the dream
- 238. また明日。





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

The sheet music consists of six staves of guitar tablature. Staff A starts with an intro followed by a section with 'Ras.' and 'Harm.7' markings. Staff B follows with 'Ras.' and 'Harm.7' markings. Staff C starts with 'Badd9(on D \sharp)' and 'Harm.7' markings. Staff D starts with 'C \sharp m7(11)' and 'T.Harm.12' markings. Staff E starts with 'F \sharp m' and 'L.H.' markings. Staff F starts with 'G \sharp m' and 'Ras.' markings. The music continues with various sections labeled A, B, C, D, E, and F, each with specific guitar techniques indicated by arrows and numbers.

Aadd9

D7(9)

Badd9
gliss.

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

Hand to Hand Kotaro Oshio 15

Aadd9

D7(9)

Badd9

gloss.

Harm.7

Badd9

E

Ras.

Harm.7

Ras.

h.

Ras.

O^m7(11)

Ras.

Aadd9

G^m(9,13)

G(9,13)

F^m7

F^m7(9)

E

Ras.

Ras.

Ras.

C

A

B(11)(onA)

E(onG^f)

Gdim

F^m7

Hand to Hand Kotaro Oshio 15

This block contains six staves of guitar sheet music. The top section (measures 1-3) features chords Aadd9, D7(9), and Badd9. The middle section (measures 4-6) features Harm.7, Badd9, E, and Ras. The bottom section (measures 7-9) features O^m7(11), G^m(9,13), G(9,13), F^m7, F^m7(9), and E. The bottom section concludes with a section labeled C, A, B(11)(onA), E(onG^f), Gdim, and F^m7. Various performance techniques are indicated throughout, including strumming patterns, muting, and glissandos.

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

D7(9)

Badd9

Harm.7

Ras.

E

Ras.

Harm.7

Ras.

C³m7(11)

Harm.12

Ras.

Harm.12

Ras.

Aadd9

Gf¹m7(10)

G(9,13)

F#m7

Fmaj7(9)

E

A

B(11)(on A)

X

E(on G)

S.

Gdim

F#m7(11)

C2

gliss.

B(11)(on A)

X

E(on G)

S.

Gdim

F#m7(11)

gliss.

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

p. D2 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

Ras. Ras.

E3

A B C^fm7

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⁽⁹⁾ *gliss.*
Ras.
gliss.
Ras.

E7^(9,11) **A7⁽⁹⁾** **E7^(9,11)** **C7^(9,11)** **F#7⁽⁹⁾**
gliss. *gliss.* *gliss.* *gliss.* *thumb*
gliss. *gliss.* *gliss.* *gliss.* *gliss.*

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

E7⁽¹¹⁾ **A2** **E7⁽⁹⁾**
-(T.Harm.12) *Ras.* *Ras.*

E7⁽⁹⁾
gliss.

A7

gliss.

A7
gliss.

E7⁽⁹⁾
gliss.

C#7^(9,11)

E7⁽⁹⁾

B7^(9,13)
h.

E7⁽¹¹⁾

E7⁽¹¹⁾
T.Harm.12

L.H.

T.Harm.12

L.H.

E7⁽⁹⁾
B
gliss.

Ras.

gliss.

Ras.

E7⁽⁹⁾

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⁽⁹⁾C7^(9,11)F#7⁽⁹⁾

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⁽¹³⁾

E7

D7⁽⁹⁾C7⁽⁹⁾G⁽¹³⁾

F#7

C7

B7⁽¹¹⁾

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, 5, 4, 4, 4, 3, 0. The fourth measure shows a C7(9) chord with fingers 0, 5, 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⁽⁹⁾

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⁽⁹⁾A7⁽¹³⁾

Guitar tablature for E7(9) and A7(13) chords. The first measure shows an E7(9) chord with fingers 0, 2, 0, 4, 5, 0. The second measure shows an A7(13) chord with fingers 0, 4, 5, 6, 7, 4, 6, 6. The third measure shows an E7(9) chord with fingers 7, 7, 5, 9, 8, 7, 0, 2. The fourth measure shows an A7(13) chord with fingers 0, 0, 0, 0, 0, 0, 0, 0.

E7

C7

F#7

B7(10,13)

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

(D) *gliss.* Hit L.H. L.H. *gliss.* L.H. L.H. L.H. *gliss.* Hit L.H. L.H. *gliss.* Hit L.H. L.H.

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

A7 *gliss.* L.H. L.H. *gliss.* L.H. L.H. *gliss.* Hit L.H. *gliss.* Hit L.H.

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

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)

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

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

$B7^{(9,13)}$

gliss.

Ending $E7^{(9)}$

gliss. L.H.

gliss. L.H.

gliss. L.H.

gliss. L.H.

gliss. L.H.

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

$B7^{(11)}$ thumb

$A7^{(9)}$

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

$G7^{(13)}$

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

gliss.

Ras.

Ras.

Ras.

$B7^{(9,11)}$

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

$T.Harm.19$

$T.Harm.19$

$T.Harm.19$

$T.Harm.19$

$E7^{(9,11)}$

L.H. \downarrow L.H. \downarrow $gliss.$

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

(16)



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^b, Am, A^bmaj7(9), Gm(11), D^b, C, Gm(11), D^bmaj7, C, A^bmaj7, 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)

B¹ G(9) C G

Gm(11) x.
x.

Gm(11) x.
x.

E¹ G Fadd9 G(11)

Gm(11) x.
x.

A² Gm(11) x.
Ras. x.
Ras. x.
(5)

B¹ G(9) C G

G Gm(11) x.
x.

G Gm(11) x.
x.

E^b Fadd9 G(11)

(B) E^b Ras. gliss. h. Dm

Dm E^b Dm

gliss. h. gliss. h.

E^b Dm7 Am7

h. s. gliss.

(6)

Am7(onD) D C E^b(11) Ras. gliss.

Ras. gliss. Ras. gliss. (7)

Gm E^b(11)

E⁽¹¹⁾

Gm

F

E⁶

s.

Ras.

(8)

E⁹

D7sus4

Ras.

(9)

D7sus4 s. D7

Inter Gm

gliss.

D9

C

Ras.

(10)

Gm

gliss.

D9

C

gliss.

Gm(11)

gliss.

D9

C

A9maj7

(11)

A9maj7

Am7

D

Gm(11)

s.

Ras.

(12)

B^b(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. Measure numbers 1 through 8 are indicated above the staves.

E^b 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 includes vertical bar chords and some open strings. The bass part has notes at the 5th and 6th frets. Measure numbers 1 through 8 are indicated above the staves.

B^b(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 includes vertical bar chords and some open strings. The bass part has notes at the 5th and 6th frets. Measure numbers 1 through 8 are indicated above the staves.

E^b Fadd9 G(11) B2 Ras. gliss. L.H. Dm7 Ras.

This section shows two staves. The top staff is for the guitar, and the bottom staff is for the bass. The guitar part includes vertical bar chords and some open strings. The bass part has notes at the 5th and 6th frets. Measure numbers 1 through 8 are indicated above the staves.

E^b Dim 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 includes vertical bar chords and some open strings. The bass part has notes at the 5th and 6th frets. Measure numbers 1 through 8 are indicated above the staves.

Dm(11) B⁵ Am7 gliss. A_{m7(onD)} D E_b([#]11) C2 Ras.

E_b([#]11) Gm E_b([#]11)

E_b([#]11) Gm F E_b⁶

E_b D7sus4 D7 Gmadd9

Gmadd9 Q.C. h Q.C. h

Gm7(9,11) T.Harm.12

T.Harm.12 T.Harm.12 T.Harm.12 D^b T.Harm.12 C^e

A^b maj7(9) T.Harm.12
R.H.T. T.Harm.12 L.H.Stroke

R.H.T.

Gm

C↑_{8,9,10} S. C↑_{8,9,10} S. C↑_{8,9,10} C.D. C. C. B3 E^b gliss. h. Dm

C. Ras. Ras. Ras. Ras.

(11)

Dm

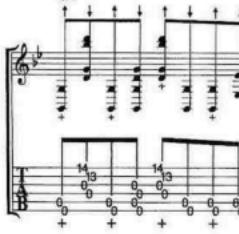
E^b h. Dm h. h.

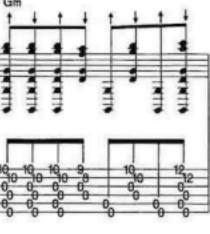
E^b Dm B^b Am7

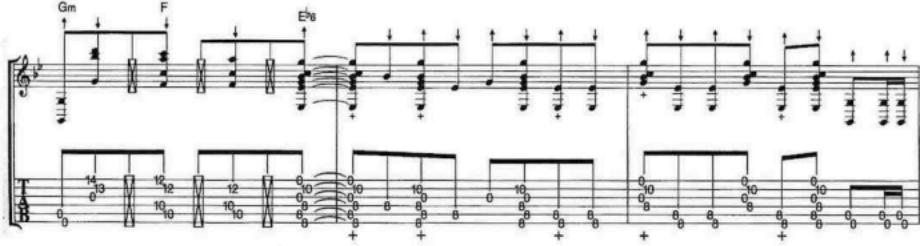
Am7(on D) D C^b E^b(#11) Ras.

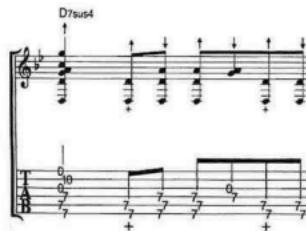
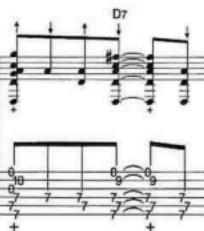
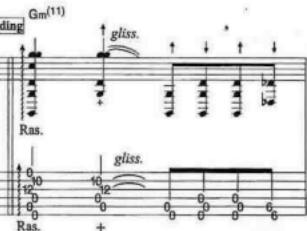
Am7(on D) D C^b E^b(#11) Ras.

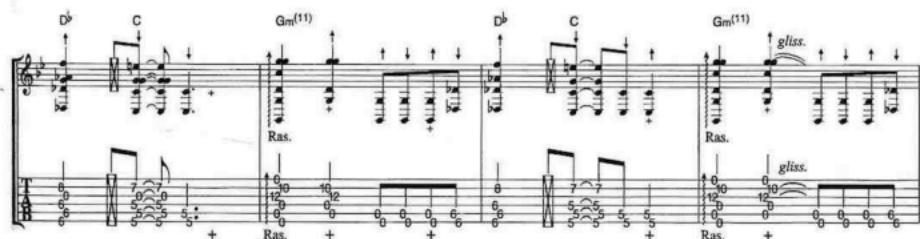
Gm

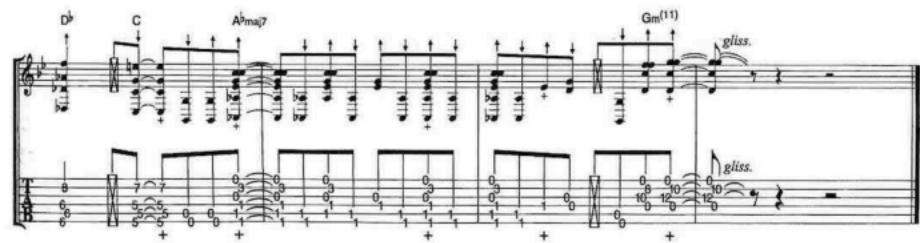
Gm

E(A11)

Gm


Gm **F** **E7b**


D7sus4

D7

Ending
Gm(11)
gliss.
Ras.


D^b
C
Gm(11)
Ras.
D^b
C
Gm(11)
Ras.


D^b
C
A^bmaj7
Ras.
Gm(11)
gliss.




ナユタ

Music by 押尾コータロー

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Tuning = C[#] G[#] D[#] G[#] B[#] D[#] (=D^b A^b E^b A^b C E^b)

Intro A♭maj7 Fm7 D♭maj7 E♭ A♭maj7 Fm7 D♭maj7 E♭ vib. vib.

Harm.12 Harm.19 Harm.12 Harm.19

(1) (2)

(3)

A

D♭m

A♭

D♭m

A♭

E♭(on G)

Fm7

Cm(on E♭)

D♭

B♭7(on D)

E♭

gliss.

A♭

vib.

vib.

D♭m

A♭

vib.

D♭m

vib.

D♭m

vib.

A♭

gliss.

E♭(on G)

Fm

E♭

B♭7(on D)

B♭m7(on E♭)

gliss.

vib.

Fm

E♭

B♭7(on D)

B♭m7(on E♭)

gliss.

vib.

Sheet music for Hand to Hand by Kotaro Oshio, featuring six staves of musical notation across four systems.

System 1:

- Top staff: Treble clef, A♭ key signature. Measures 1-2: D7(9) chords. Measure 3: C major 7th chord (D7(maj7)) with gliss. and vib. Measure 4: E♭7(on D♭) with vib. Measures 5-6: Gm7 and Fm7 chords with gliss.
- Middle staff: Bass clef, A♭ key signature. Measures 1-2: thumb position. Measures 3-6: various chords including B♭m7, E♭, A♭maj7(9), D7(maj7), E♭7(on D♭), and Harm.7.
- Bottom staff: Bass clef, A♭ key signature. Measures 1-2: thumb position. Measures 3-6: various chords including Cm, Bdm, B♭m7, B7(on D), E♭ Harm.7, and Harm.7.
- Bottom staff (continued): Measures 7-8: various chords including D7(maj7), Harm.12, E♭7(on D♭), and Harm.12.
- Bottom staff (continued): Measures 9-10: various chords including A♭, vib., D7(maj7), Harm.12, and Harm.12.
- Bottom staff (continued): Measures 11-12: various chords including E♭7(on D♭) and Harm.12.

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.) ↗

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

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

B \flat 7(on D) B \flat m7(on E \flat) A \flat D7(9) C2 D \flat maj7 x gliss. E \flat 7(on D \flat) x Cm7 x gliss. Fm7 x

B \flat m7 E \flat A \flat maj7(9) D7(9) D \flat maj7 x gliss. E \flat 7(on D \flat) Cm B \flat m7

thumb

B \flat m7 B \flat 7(on D) E \flat x gliss. s. D2 Hit x gliss.

Ras. Ras. Ras. Ras.

E \flat 7(on D \flat) Hit x s. Ras. A \flat x gliss. Ras. Hit x gliss. Ras.

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

D \flat maj7(9) gliss. x Ras. E \flat 7(on D \flat) Hit x Ras. A \flat Hit x Ras. E \flat (on G) Hit x Ras.

Ras. Ras. Ras. Ras. Ras.

Fm7 Hit ↗ A^bmaj7(on E^b) Hit ↗ D^bmaj7 gliss. ↗ D^bm Hit ↗ A^b ↗

Ras. Ras. Ras. Ras.

E D^b E(11)(on G) Cm7 ↗

B Ras. Ras. Ras.

Fmadd9 T.Harm.12 ↗ B^bm7(11) T.Harm.12 ↗ Cm(^bD3) ↗

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

D^bmaj7(9) T.Harm.12 T.Harm.12 ↗ x ↗ h. ↗ B^bm7(11)(on E^b) → T.Harm.12 →

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

B^bm7(11)(on E^b) → (T.Harm.12) → gliss. s. D^bmaj7(9) Hit gliss. ↗

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

— (T.Harm.12) — gliss. s. — (T.Harm.12) — gliss. s. Ras. Ras. Ras. Ras.

Hand to Hand Kotaro Oshio 73

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 from E♭(on D♯) to A♭. Instructions include "Hit", "x", "s.", "gliss.", and "Ras.". Measures show various note patterns and rests.

Section 2: Key signature changes from D major (7th) to E♭(on D♯), then to A♭, and finally to E♭(on G). Instructions include "Hit", "x", "gliss.", and "Ras.". Measures show complex note patterns and rests.

Section 3: Key signature changes from F#7 to A♭ major (on E♭), then to D major (7th), then to D major (m), then to A♭. Instructions include "Hit", "x", "gliss.", and "Ras.". Measures show various note patterns and rests.

Section 4: Key signature changes to D major (7th), then to D major (m), then to A♭ major (7th). Instructions include "Ending", "Harm.12", and "L.H.". Measures show complex note patterns and rests.

Section 5: Key signature changes to A♭, then to D major (7th), then to D major (m), then to A♭ major (7th). Instructions include "Harm.12" and "L.H.". Measures show complex note patterns and rests.

Section 6: Key signature changes to A♭ major (7th), then to Harm.19, then to Harm.12, then to Harm.19. Instructions include "Harm.12" and "L.H.". Measures show complex note patterns and rests.

Section 7: Key signature changes to Harm.12, then to Harm.19, then to Harm.12, then to Harm.19. Instructions include "Harm.12" and "L.H.". Measures show complex note patterns and rests.



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 and Harm.7 (harmonics), and T.Harm.12 and T.Harm.13 (tapped harmonics). The diagram at the bottom right shows a circular fretboard with various notes labeled.

A

G Ras.

Em7

Amadd9⁽¹¹⁾ gloss.

Dsus4 D Am7 (B)

B

Em7

Em7

Amadd9⁽¹¹⁾ gloss.

Dsus4 D Am7 (B)

C

G S. gloss.

Em7 S. gloss.

Dsus4 D G

D

Amadd9⁽¹¹⁾ gloss.

Dsus4 D G

E

Amadd9⁽¹¹⁾ gloss.

Dsus4 D G

G D^{b7(9)} C Gmaj⁽⁹⁾

8 9

Gmaj⁽⁹⁾ D^{b7(9,11)} C h. Gmaj⁽⁹⁾

10 11

G D(on F^b) E^{m7(9)} D C D

12 13

D C G D C G

14 15

D G G7 C G

16 17

The tablature consists of six staves, each with a treble clef and a key signature of one sharp (F#). The staves are divided into measures by vertical bar lines. Chords are indicated above the staff, and specific notes or techniques are marked with arrows, dots, and other symbols.

- Staff 1:** Chords G, E, Am, Dsus4, D, G, G7. Measures end with '+'. Fingerings 1, 2, 3, 4 are shown.
- Staff 2:** Chords E, G, D, G. Measures end with '+'. Fingerings 1, 2, 3, 4 are shown.
- Staff 3:** Chords G, G7, C, G, E. Measures end with '+'. Fingerings 1, 2, 3, 4 are shown.
- Staff 4:** Chords Am, Dsus4, D, Inter, G, Gmaj7(9), G6, Gmaj7. Measures end with '+'. Fingerings 1, 2, 3, 4 are shown.
- Staff 5:** Chords Am7, T.Harm.12, T.Harm.12, Hit, A2, Ras. Measures end with '+'. Fingerings 1, 2, 3, 4 are shown.
- Staff 6:** Chords Am7(on D), T.Harm.12, Hit, Ras. Measures end with '+'. Fingerings 1, 2, 3, 4 are shown.

Performance instructions include 's.', 'x', 'Ras.', 'Hit', and 'h.'.

G Em

Amadd9 Dsus4 D

D Am7(onD) G

Ras. Ras.

Em Amadd9(11)

Dsus4 D G h. G7

Hand to Hand Kotaro Oshio 91

14

15

16

05 Good Times

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

Page 1: Measures 1-10. Chords: G, G7, C, E2, G. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Page 2: Measures 11-20. Chords: D, G7, C, G. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Page 3: Measures 21-30. Chords: G, E, Am, Dsus4, D, G, E, E. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Page 4: Measures 31-38. Chords: Am(11), Dsus4, D, G, E, Am(11), Dsus4, D, G, F#7, F, E, Am7, Am7(on D), D(13), G. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

(15)



もっと強く

Music by 華原大輔

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Tuning = B A♭ D♭ G♭ B♭ E♭

The sheet music consists of three staves of tablature and musical notation for electric guitar. The top staff shows a 12-bar blues progression in C major (G, A, B) with various chords and techniques like glissando, vibrato, and hammer-ons. The middle staff continues the progression with more complex chords and fingerings. The bottom staff concludes the piece with a final section featuring a glissando and a sustained note. The notation includes various symbols such as 's.', 'h.', 'D♭maj7(9)', 'G♭', 'gliss.', 'vib.', 'D♭add9(on F)', 'G♭m(on A)', 'D♭(on A)', 'B♭m', 'E♭m', 'E♭m(on A♭)', 'A♭7(9)', and 'D♭add9(on F)'.

06
もつと強く

A

vib.

Cm7(15)

F7

vib.

(①)

B-flat m 13

A-flat

E-flat (on G)

A-flat 7 (on G)

Harm. 7

Harm. 7

Fm

G-flat

gliss.

thumb

gliss.

E-flat m7

h.

h.

A-flat 7

D7

D-flat 11

vib.

vib.

gliss.

gliss.

gliss.

gliss.

Cm7(15)

F7

gliss.

gliss.

B-flat m

A-flat

Hand to Hand Kotaro Oshio 101

E^b(G)(on G) A^b₇(on G^b) Fm G^b

E^bm7 A^b₇

C D^b(on F) G^bm D^b(on A^b) G^bm(on A)

(4)

B^bm7 A^b E^bm E^bm(on A^b) A^b₇(on G^b)

D^b(on F) G^bm D^b(on A^b) G^bm(on A) gliss.

(5) (6)

Fm B^bm E^bm E^b(B)(on G)
 vib. vib.

thumb thumb

A^bsus4(B) A^badd9 E^bm B7(B) Ab

D vib. gliss. G^b Ab F(on A) gliss.
 vib. thumb gliss. thumb

B^bm h. (x) G^b p. x s. h. A^badd9
 thumb thumb p. x s. h. x x x
 h. (x) (x) p. 0
 thumb thumb p. 0
 h. (x) (x) p. 0
 thumb thumb p. 0

D^badd9(on F) G^b Ab F(on A) gliss. gliss.
 thumb thumb gliss. thumb gliss.

B^bm h. (x) —

B^bmaj7(on A) h. (x) —

B^bm7(on A) s. —

E^badd9(on G) thumb

E^bm h. D^b9(on F) thumb

G^b p. A^b7 s. h. p.

D^b Harm.7 Harm.12 Harm.7 Harm.12

G^bma7(9,13)

(5) L (Original playing part : P.117) →

D^b9(on F) B^b7(^bF9)

E^bm7 B7

D^b D^b9(on F) A^bm7 G^b(^bF11) G^bma7(9)

Harm.7 Harm.7

thumb

D^badd9(onF) B^bm7(713) E^bm7

E^bm7(onA^b)

—(Original playing part)↑ ⑥ —————

D^b G^b A^b F(onA) gliss.

B^bm h. — (x) — G^b p. — x — s. — h. — A^badd9 x — (x) — (x) —

D^badd9(onF) G^b vib. A^b F(onA) p.p.

もつと曲へ

B⁵m h. (x) x

B⁵madd9(on A)

B⁵m7(on A⁵) s.

E⁵add9(on G)

B⁵m h. (x) x

B⁵m7(on A⁵) s.

E⁵m h. D5(on F) G⁵ h. Fm s. E⁵(F9)

thumb thumb

B⁵m h. (x) x

G⁵ h. Fm s. E⁵(F9)

E⁵m h. D5(on F) G⁵ A⁵ h. vib.

E⁵m h. D5(on F) G⁵ A⁵ h. vib.

Ending

E⁵7(on G) G⁵ D5(on F) A⁵

thumb

B⁵m 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^b7(9^b11,13)

thumb

Gm

C7(11)

C7(11)

E^badd9

Gm(^bon E)

F7(9)

F7(9)

D7(9^b13)

gliss.

Gm

C

Gm

B^badd9

Cm7

E^b

D7(9^b13)

a m i i

Ras.

Gm

B^badd9

Ras.

Ras.

(4)

B^badd9

Cm7

E^b

D7(^b13)

Ras.

E^bmaj7

Am7(onD)

Am7(onD)

T.Harm.12

T.Harm.12

1. E^b
gliss.

D7(^b13)

Gm

p.

T.Harm.12

T.Harm.12

h.

gliss.

h.

gliss.

D7(^b13)

(x)

Gm

gliss.

(x)

h. p.

p. x

Cmadd9

2. Gm

Am7

h. p.

p. x

L.H. h. p.

x p. h. p.

L.H. h. p.

x p. p.

Am7 A^b7(9,13) Gm(on A) gliss.

E^b7(9,13) D⁷(9,13) Cm7 S.

D.S.

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

Gm gliss. h.p. x.p. h.p. E^b7(9,13) D⁷(9,13)

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

Gm x.p. p. x.p. p. s. A^b7(9,11) h. Gm

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

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

p. p. 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[♭] D G (Nashville Tuning)

The sheet music consists of three staves of guitar tablature. The top staff shows chords A, B[♭](on D), Cm, E[♭](on G), F(on A), and B[♭]add9. The middle staff shows chords C, B[♭](on D), Cm, E[♭](on G), F(on A), and B[♭]. The bottom staff shows chords B[♭], F(on A), Gm7, Cm, and Cmmaj7(on B). Fingerings are indicated above the tabs, and strumming patterns are shown below them. The first staff has a circled '①' under the B[♭] chord. The second staff has circled '②' under the Cm chord and '③' under the B[♭] chord. The third staff has circled '④' under the Cm chord and '⑤' under the Cmmaj7(on B) chord.

Cm7(onB^j) F7 B^j F(onA) Gm7
 Cm F7 B^j B^j 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^j) F7 2x only
 2x only 3 2x only 2x only (6)
 B^j 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^j
 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^j), F7, B^j, F(onA), and Gm7. The second staff shows Cm, F7, B^j, B^j, 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^j), and F7 2x only. The fourth staff shows 2x only, 3, 2x only, 2x only (6). The fifth staff shows B^j, 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^j, 2x only (12), 2x only (13), thumb, 1x only (14), and 2x only (15).

Cm F(onA) B^j Cm7 C7dim B^j(onD) Cm F(onA)
 1x only 2x only
 ⑭ ⑮

Dm G7 C7 gliss. F7 rit.
 1x only
 ⑯ ⑰

a tempo A2 B^j(onD) Cm E(onG) F(onA) B^jadd9
 ⑱ ⑲ ⑳ ⑳ ⑳ ⑳

E^b B^j(onD) D^j Cm E(onG) F(onA) E^b
 ⑳ ⑳ ⑳ ⑳ ⑳ ⑳

Coda A3 E^b 2x only B^j(onD) 2x only Cm E(onG) F(onA)
 ⑳ ⑳ ⑳ ⑳ ⑳ ⑳

Sheet music for "Hand to Hand" by Kotaro Oshio, page 137. The music is divided into six staves, each with a different tuning and specific performance instructions.

- Staff 1:** Tuning B^badd9. Chords: E^b, 2x only. Fingerings: 5, 4-4, 0, 0. Measure numbers: 11, 12, 13, 14.
- Staff 2:** Tuning B. Chords: 3, 2x only, 1x only, 2x. Fingerings: 5, 4, 0, 0; 6, 7, 8, 7, 6, 7, 0; 7, 5, 5, 7, 6, 7, 0. Measure numbers: 12, 13, 14.
- Staff 3:** Tuning Cm. Chords: s., E^b(on G), F(on A). Fingerings: 5, 4, 0, 0; 5, 4, 3, 0. Measure number: 15.
- Staff 4:** Tuning B^b. Chords: gliss., 1. B^b, 2. B^b. Fingerings: 6, 5, 0, 0; 6, 5, 3, 0. Measure number: 16.
- Staff 5:** Tuning Cm. Chords: 3, 1x only, 0, 0. Fingerings: 5, 4, 2, 0; 2, 0, 0, 0. Measure number: 17.
- Staff 6:** Tuning Cm. Chords: Cm, Cmmaj7(on B). Fingerings: 5, 4, 0, 0; 5, 4, 3, 0. Measure number: 18.
- Staff 7:** Tuning Cm7(on B^b). Chords: F7, B^b, 2x, F(on A), Gm. Fingerings: 5, 4, 0, 0; 5, 4, 3, 0; 3, 2, 0, 0; 3, 2, 0, 0; 0, 0, 0, 0. Measure number: 19.
- Staff 8:** Tuning F7. Chords: Gm. Fingerings: 5, 4, 0, 0; 5, 4, 3, 0. Measure number: 20.
- Staff 9:** Tuning B^b. Chords: 1. B^b, 2. B^b, C^bdim, Cm7. Fingerings: 5, 4, 0, 0; 5, 4, 3, 0; 3, 2, 0, 0; 3, 2, 0, 0; 0, 0, 0, 0. Measure number: 21.
- Staff 10:** Tuning Cm. Chords: B^b, C. Fingerings: 5, 4, 0, 0; 5, 4, 3, 0. Measure number: 22.



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^f A Dadd9 Harm.7 (8va) G F D(11) Harm.12 G G^f A

Dadd9 Harm.7 (8va) G F D(11) Harm.12 G G^f 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^f(^{b9}) A Dadd9 Harm.7 (8va) G F

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

D(11) Harm.12 G G^f A Dadd9 Harm.7 (8va) G F A s. 18 13 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 G⁹ 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⁽¹¹⁾

Em⁽¹¹⁾ E⁽¹¹⁾ D C h. gliss. D h. +

Bm
 Aadd9
 Ab^(f11)
 G
 F⁽⁹⁾

F⁽⁹⁾
 Em⁽¹¹⁾
 E^{(maj7(f11))}
 D
 T.Harm.12
 R.H.T.
 T.Harm.12
 T.Harm.12
 R.H.T.
 R.H.T.
 (5)

D
 Bm
 Aadd9
 Ab^(f11)

D
 Bm
 Aadd9
 Ab^(f11)

G
 A⁽¹¹⁾
 Harm.7 (8va)
 Hit
 Inter 2
 D⁽¹¹⁾
 Harm.12
 G
 G^{f(b9)}
 A

Ras.
 Harm.7
 Hit
 Ras.
 Harm.7
 Hit
 Ras.
 Harm.12
 Ras.
 (6)

Dadd9
 Harm.7 (8va)
 G
 F
 D⁽¹¹⁾
 Harm.12
 G
 G^f
 A
 Dadd9
 Harm.7 (8va)
 G
 F

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

D

gliss.

Ras.

vib.

F6

G

D

h.

h.

h.

D

gliss.

s.

gliss.

F6(9)

G7sus4

vib.

D

gliss.

s.

gliss.

D7

G7

p.

p.

p.

D7

p.

p.

p.

G7

h.

h.

p.

p.

p.

D7

s.

s.

p.

F6

Ras.

Em7

Ras.

Ras.

Ras.

Ras.

Em⁽¹¹⁾ E^bmag7^(#11)

D
Ras.

Ras.

Bm

Add9

Ab⁽¹¹⁾

Gadd9

F#⁽⁹⁾

F#⁽⁹⁾
↓

Em⁽¹¹⁾
T.Harm.12

E^bmag7^(#11)
T.Harm.12
↑

D
D2
↑

R.H.T.
R.H.T.
T.Harm.12
T.Harm.12
R.I.L.T.
R.I.L.T.

D

Bm

A7⁽⁹⁾

Ab⁽¹¹⁾

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^f A D(11) Harm.7 (8va) G F Dadd9(11) Harm.12 G G^f A

Harm.12

Harm.7

Harm.12

Dadd9(11) Harm.7 (8va) G F D A^f(11) D A^f(11)

Harm.7 h.

D A^b(11)

D G7

B3 G7

p. p. p. p.

D7 G7

Ras. Ras. Ras.

s. s. s. s.

p. p. p. p.

h. h. h. h.

p. p. p. p.

h. p. h. p. h. p.

F(13) Em⁷(11) E^bmaj7^b(11)

Ras. Ras. Ras.

s. s. s. s.

p. p. p. p.

h. h. h. h.

p. p. p. p.

h. p. h. p. h. p.

D C3

D Bm Add9

Ras. Ras. Ras.

s. s. s. s.

p. p. p. p.

h. h. h. h.

p. p. p. p.

h. p. h. p. h. p.

G G

G F⁹ T.Harm.12 T.Harm.12 T.Harm.12

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

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

Em⁷(11) T.Harm.12 T.Harm.12 T.Harm.12

E^bmaj7^b(11) T.Harm.12 T.Harm.12 T.Harm.12

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

D

Bm

Add9

P.

G

Q.C.

A(11)

A(11) A^b G F

Ending

gliss.

Harm.12

G G[#] A

Dadd9 Harm.7 (8va) G F

Harm.7

F

D(11) Harm.12 G G[#] A

Ras.

Harm.12

Harm.7

D(11) Harm.12 G G^{#(9)} A

Ras.

Harm.12

Ras.

Dadd9 Harm.7 (8va) G F

D(11) Harm.12 G G[#] A

Ras.

Harm.7

Harm.12

Ras.

Harm.7

B

Gm⁽¹³⁾ G^{7(9,11,13)} Fm⁽¹¹⁾

Fm⁽¹¹⁾ 2x Fm⁽¹¹⁾ B⁷⁽¹¹⁾ B^{7(b9)} 2x only

2x 2x only

7 8 2x

2x only

9

2x only A7^{#(11)} 2x Eb A7 2x only

2x only 2x only 2x 2x only

10 11

A7add9 Eb(onG) 2x only 1x only 2x only

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

12

Fm7⁽¹¹⁾ 2x only 1x only B^{7(9,11)} B^{7(9,11)} Eb 1x only 2x

2x only 1x only 2x only (2x) 2x only 2x only 2x

13

1x only 2x

14

E^b7

2x only

2x

(D) A^badd9

2x

2x only

2x

(13)

Fm7(11)

E^b(on G)

A^badd9

Am7(5)

2x only

10

雨上がり

E^b7(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^b

2,3x only

A^badd9

2x only (gloss.)

E^b

1,3x only

3x only

2x

2,3x only

3x only

2x

2,3x only

3x only

2x

19

20

21

A^badd9

3x only

E^b

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

(23) ————— (24) —————

A \flat add9

2x only
3x only
1,3x only
3x only
1,3x only
2x only
A \flat add9
3x only (gliss.)

(25) ————— (26) —————

E \flat

Cm7 2,3x only
1. Fm(11)
B \flat (11)
E \flat bis
Inter
Gm7 Harm.7 (8va) 1 Harm.5 (8va)
Harm.7 Harm.5

(27) ————— (28) —————

Harm.5 Harm.5 B \flat
—bis— 2. Fm(11) E \flat

Harm.5 Harm.5
—bis— 2. Fm(11) E \flat

(29) ————— (30) —————

G D \flat add9 A \flat (on C)
A \flat m7(on C \flat)

G D \flat add9 A \flat (on C)
A \flat m7(on C \flat)

(31) ————— (32) —————

B^b
Am7(b5)
Abadd9
Eb(on G)

F7
B(11)

Coda Fm(11) B^b

D.S.

Eb
Fm(11)

B^b(11)
B^b7(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^b
(8va) (8va) B^b

1.4.
Fm Harm.5 Harm.5 B^b
(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

Intro

G vib. G7(9) C(onG) Cm(onG) G vib. G7(9) C(onG) Cm(onG)

vib. vib. vib. vib. vib. vib. vib. vib.

C A G F#m7(9) B7 Em Em7(onD)

vib. thumb vib. vib. vib. vib. vib.

C G(onB) Am7 D7 Bm7 E7

(1) (2) (3) (4) (5) (6) (7) (8)

Am7 D7⁽⁹⁾ G

 gliss.
 h.
 A2 G

 h.
 (3)

F#m7⁽⁵⁾ B7 Em gliss. gliss. Em7(onD) C G(onB)

 vib.
 vib.
 vib.
 vib.
 vib.
 vib.

Am7 D7 Bm7 E7 Am7 D7

 s.
 s.
 s.
 s.
 s.
 s.

G Am7 G(onB)

 s.
 s.
 s.

B Cmaj7 vib.
 thumb vib.

 vib.
 vib.
 vib.

Gmaj7 vib.
 thumb vib.

 vib.
 vib.
 vib.

G7^(9,13) Cmaj7 vib.

 vib.
 vib.
 vib.

C⁴m7(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

Am7

D7sus4

thumb

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^{m7}(⁵)

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) gliss.

h. h. gliss.

(11) (12)

B2 D

Gmaj7

A7

Bm

Bm7(on A) Harm.7 Harm.5 (8va) x (8va) **Gmaj7**

E7(on A) T.Harm.12

R.H.T. 7

T.Harm.12

R.H.T. 10

C2 D

Bm

Bm7(on A) Bm7(on A)

Bm7(on G)

Gmaj7

F#m7

Em7

Em7(on A)

gliss.

Dadd9

Aadd9

D

D7

mute

gliss.

mute

gliss.

D7 X G

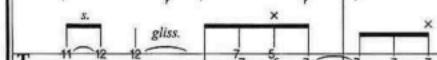
 X Gm

 A


 D s. gliss.
 X D7

 X G^fm7(^b5)

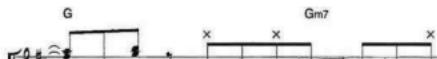
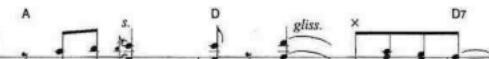
 Gm6

 X. gliss.
 X D7

 X Gm6

 Gm6 A

 A2 gliss.
 X D7

 X G

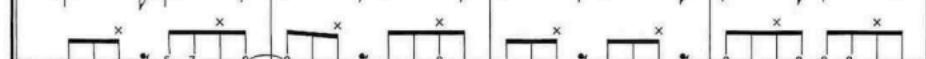
 G Gm7

 A s.

 D gliss.

 D7

 D7 X G^fm7(^b5)

 Gm6

 F#m7 X 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

D Bm Em7(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
 gliss.
 C
 D

Bm Bbmaj7(onA^b) Bm7(onA)
 Bmg(onG)
 Gmaj7
 F#m7
 Em7
 Em7(onA)

gliss.
 Dadd9 A7(9)
 D2
 D
 D7

D7 G
 Gm7 A
 mute

D
 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^{m7(5)} Gm6 F^{m7} x Bm

Bm Bm(onA) G^{m7} F^{m7} Em7 Em7(onA)

Ending C7(9) Bm7(9) B^b7maj7(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

(2)

Am

L.H. + Stroke

C Dm

L.H. + Stroke

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 strokes. The first measure is labeled "L.H. Stroke". The second measure has a "h." above it. The third measure has a "h." above it. The fourth measure has a "h." above it.

Sheet music for Am, C, Dm chords. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows a bass 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 strokes. The first measure is labeled "A". The second measure is labeled "C". The third measure is labeled "Dm". The fourth measure has a "h." above it. The fifth measure has a "h." above it. The sixth measure has a "h." above it.

Sheet music for F, G, Am, C, Dm chords. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows a bass 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 strokes. The first measure is labeled "F". The second measure is labeled "G". The third measure is labeled "Am". The fourth measure is labeled "C". The fifth measure is labeled "Dm". The sixth measure has a "h." above it.

Sheet music for Dm, F, G, Am chords with an interlude. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows a bass 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 strokes. The first measure is labeled "Dm". The second measure is labeled "F". The third measure is labeled "G". The fourth measure is labeled "Am". The fifth measure is labeled "Inter". The sixth measure is labeled "L.H. Stroke". The seventh measure is labeled "L.H. Stroke".

Sheet music for Am, Eb, Dm chords. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows a bass 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 strokes. The first measure is labeled "Am". The second measure is labeled "Eb". The third measure is labeled "Dm". The fourth measure has a "h." above it. The fifth measure has a "h." above it. The sixth measure has a "h." above it.

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. R.H. vib.

A

(7) (8)

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

(9)

B

B
h.
B^b
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^{b(f11)}
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^(4/11) 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.

F E F#m7 D Dadd9

Dadd9 A(on C) Bm7(11) A(on D) Dadd9

Dadd9 Bm7(on E) Hit Am C

s. h. Hit Ras. Ras.

C

gliss. *F*
E *s.* *Am*

gliss.
s.

C *gliss.* *F*
E *s.* *Am*
E(11)
Dm

gliss.
s.

Dm
gliss. *F*
E *F*
h. *h.* *h.* *h.*
h. *h.* *h.* *h.*

gliss.
s. *s.*
gliss.

Am
Ending

C *Dm*

Am
L.H. Stroke

gliss.
s. *gliss.*

L.H. Stroke



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

Hit T.Harm.12

A^m7(onD)

T.Harm.12

Hit

L.H. Stroke

L.H.

L.H. Stroke

L.H.

L.H.

(6)

G

Ras.

Ras.

Emadd9

C

D

Am7(onD)

h. T.Harm.12

B

Ras.

G

Ras.

G

Emadd9

Sheet music for a guitar piece titled "Hand to Hand" by Kotaro Oshio. The music is divided into six staves, each with a unique set of tablature and notation.

- Staff 1:** Starts with a Cmaj7 chord. Includes a glissando (gliss.) instruction. Fingerings (1, 2, 3, 4) are indicated above the strings. Measures show various chords and techniques like hammer-ons and pull-offs.
- Staff 2:** Starts with a Bm7 chord. Measures show chords and fingerings (1, 2, 3, 4).
- Staff 3:** Starts with a Cmaj7 chord. Measures show chords and fingerings (1, 2, 3, 4).
- Staff 4:** Starts with a Cm chord. Includes Am7(onD) and G chords. Measure 7 shows L.H. (left hand) markings. Measures 8-9 show D(onF#), Em7, Harm.19, D, and Harm.19 chords. Measure 10 shows Cadd9 and Harm.19 chords.
- Staff 5:** Measures 11-12 show Harm.19 and D(onD#) chords. Measures 13-14 show G, Harm.19, D(onD#), and Harm.19 chords. Measures 15-16 show Em7 and Harm.19 chords.
- Staff 6:** Measures 17-18 show Em7, Harm.19, D, Harm.19, and C6(9) chords. Measures 19-20 show Harm.19 and D(onD#) chords. Measures 21-22 show Harm.19 and D(onD#) chords. Measures 23-24 show Harm.19 and D(onD#) chords.
- Staff 7:** Starts with a D^b chord. Includes a glissando (gliss.) instruction. Measures show chords and fingerings (1, 2, 3, 4). Measures 9 and 10 show Am7 and G chords.

G

B^b

C

G

gloss.

B^badd9 Cadd9 Am7(on D)

T.Harm.12 R.H.T. T.Harm.12

Harm.7

D

cb a m i

Hit X

G A2

Ras.

Harm.7 3

Hit X

Ras.

Eadd9

C

Am7(on D)

D

s. h.

T.Harm.12

C

Am7(on D) T.Harm.12

h. T.Harm.12

cb a m i

Hand to Hand Kotaro Oshio 219

14 fly to the dream

The sheet music consists of six staves of musical notation for electric guitar. The first four staves are standard six-string guitar staves. The fifth staff uses a treble clef and includes markings for 's.', 'gliss.', and '11'. The sixth staff uses a bass clef and includes markings for 'Inter', 'L.H. Stroke', 'Hit', 'T.Harm.12', 'T.Harm.19', 'Bm7', 'Em7', and 'D'. The notation includes various rhythmic patterns, dynamic markings like 'h.', 'x', and 'z', and performance instructions like 'Ras.' and 'Emadd9'.

B2 G Emadd9
Ras. Ras.

Emadd9 Cmaj7 Bm7
Ras. + +

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

Cmaj7(9) T.Harm.12 Bm7 T.Harm.19 Em7
L.H. Stroke Hit T.Harm.12 L.H. T.Harm.19 T.Harm.12
T.Harm.12 Hit T.Harm.12 T.Harm.19 T.Harm.12 T.Harm.12
L.H. Stroke L.H. L.H. L.H. L.H. L.H.

Cmaj7(9) G T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12 D
L.H. Stroke Hit T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12
T.Harm.12 Hit T.Harm.12 T.Harm.12 T.Harm.12 T.Harm.12
L.H. Stroke L.H. L.H. L.H. L.H. L.H.

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.) →
 Harm.12 → (Harm.12) →

C2
 Gmaj7(9) 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)
 (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
 D2 Bb Am7(11) G
 Harm.19 Harm.19 Harm.19 Harm.19 Harm.19 Harm.19
 (L.H.) → + + +

G

B7

Am7

G

B7

C

G

ch a m i

15

B7

Cadd9

(on D)

Am7

gloss.

Am7(on D)

h. T.Harm.12

gloss.

h. T.Harm.12

gloss.

D

Harm.7

gloss.

Hit

14

fly to the dream

15

G

Ras.

Emadd9

Emadd9

s.

C

s.

s.

s.

D

A_{m7}(on D) T.Harm.12

h. T.Harm.12

G

Ras.

G

E_{madd9}

s.

C_{m7} gliss. 4

B_{m7}

C_{m7}

gliss.

C_m

A_{m7}(on D)

E

G

D(on F#)

E_{m7}

E_{m7}(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. The first section (measures 1-12) includes a 'Intro' section with Em7, A7(9), D, B, Em7, and A chords. The second section (measures 13-24) continues with D, B, Em7, A7(9), D, and B chords. The third section (measures 25-36) includes Em7, A7(9), D, A(onC), Bm7, D(onA), and G chords. Various performance techniques are indicated: 'gloss.' (glissando), 'x' (crossing), 'thumb' (thumb pick), '(x)' (ghost note), and 'vib.' (vibrato). Fingerings are shown above the tabs, such as '1 2 3 4' and '1 2 3 4 5'. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36 are marked below the tabs.

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

(4)

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

(x) x (x) x

G (x) x D(on A) (x) x x

(x) x (x) x

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

(x) x s. x gliss. x

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

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

(5)

Dadd9 x x Dmaj7(9) D7(9) x gliss. C x A7(onG) x 8

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

C#m7(5) h. x F# x Bm7 x E x Em7 x
 thumb x x x s. x x x x

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

Em x A s. Dmaj7 x C#m7(5) h. x F# s. Bm
 thumb x s. x s. x h. x s. x s. thumb

Bm Em7(^bB) Em7 A^b7sus4(^bB) A(^bB)

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. vib.

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

(x) gliss. (x) gliss.

Bm(on E) B^b Em7(on A) A7(^bB)

Dadd9 D7(9) G A7(onG)

x s. x s. x s. x s.

vib. Em A Dmaj7

B vib. s. s.

C#m(^b5) F# Bm7 E Em7 A7 D7(9)

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

vib. vib. vib. vib. vib. vib. vib.

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

x s. x s.

vib. vib. vib. vib. vib. vib. vib. vib.

C#m7(^b5) F# Bm E7(9) Em7

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

15 また明日。

A₅5sus4(b9) A(b9) D C B

E_m A₇(d11) F#m7

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

Ddim D Dm(maj7) D7(0)

G A₇(on G)
 x s. x 3

D(on F¹) B vib. Em x s.
 x (x) vib. x s. x
 Dimaj7 x D7(0) x x x

C¹m7(5) F¹ Bm7
 h. x x

Bm7 (x) E Em7 A7 D7(9)

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

Dmaj7 C#m7(b5) F# s. Bm E7(9)

Em x s. Asus4(b9) A(b9) Ending D Dmaj7 x

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

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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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