

# ピアノ独奏曲5番／嬰ハ短調

レインリリーの森

作曲：須澤通雅  
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約4' 30"

Moderato

♩=94

*p*

C<sup>♯</sup>m

B

A<sub>9</sub>

Measures 1-4 of the piano solo. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a minor mode. Measure 1 starts with a whole rest in the right hand and a half note G# in the left hand. Measures 2-4 contain eighth and quarter notes in both hands, with a C#m chord indicated above measure 2.

G<sup>♯</sup>m

F<sup>♯</sup>m

E

D<sup>♯</sup>m7

Measures 5-8 of the piano solo. Measure 5 starts with a whole rest in the right hand and a half note G# in the left hand. Measures 6-8 contain eighth and quarter notes in both hands, with a D#m7 chord indicated above measure 8.

G<sup>♯</sup>

C<sup>♯</sup>m

B

A<sub>9</sub>

*mp*

Measures 9-12 of the piano solo. Measure 9 starts with a whole rest in the right hand and a half note G# in the left hand. Measures 10-12 contain eighth and quarter notes in both hands, with a C#m chord indicated above measure 10.

G<sup>♯</sup>m

F<sup>♯</sup>madd9

E

D<sup>♯</sup>m7

Measures 13-16 of the piano solo. Measure 13 starts with a whole rest in the right hand and a half note G# in the left hand. Measures 14-16 contain eighth and quarter notes in both hands, with a D#m7 chord indicated above measure 16.

G<sup>♯</sup>

A

Badd9

C<sup>♯</sup>m

*mf*

Measures 17-20 of the piano solo. Measure 17 starts with a whole rest in the right hand and a half note G# in the left hand. Measures 18-20 contain eighth and quarter notes in both hands, with a C#m chord indicated above measure 20.

G<sup>♯</sup><sub>sus4</sub> (onC<sup>♯</sup>)

A

G<sup>♯</sup>m7 (onB)

C<sup>♯</sup>m

Measures 21-24 of the piano solo. Measure 21 starts with a whole rest in the right hand and a half note G# in the left hand. Measures 22-24 contain eighth and quarter notes in both hands, with a C#m chord indicated above measure 24.

25  $C^{\#}_m$   $C^{\#}_m$  B  $A_9$

*p*

*u.c*

29  $G^{\#}_m$   $F^{\#}_m$  E  $D^{\#}_m7$

33  $G^{\#}$   $C^{\#}_m$  B  $A_9$

*mp*

37  $G^{\#}_m$   $F^{\#}_m$  E  $D^{\#}_m7$

*t.c*

41  $G^{\#}$   $C^{\#}_m$  B  $A_9$

*mf*

45  $G^{\#}_m$   $F^{\#}_m$  E  $D^{\#}_m7$

51

G# C#m B A9

53

G#m F#madd9 D#m7

57

G# A Badd9 C#m

*f*

61

Gsus4 (onC#) A G#7 (onB) C#m

65

C#m B C#m

*mp*

69

G#m F#m E D#m7

*u.c*

73  $G^\#$  *mf*  $C^\#_m$  B  $A_9$

*t.c*

77  $G^\#_m$   $F^\#_m$  E  $D^\#_m7$

81  $G^\#$  *mp*  $A_m7$   $G^\#_m7$   $F^\#_m7$

85  $E_m7$   $D^\#_m7$   $C^\#_m7$   $D^\#_{dim}$

89  $G^\#$  *mf*  $A_m7$   $G^\#_m7$   $F^\#_m7$

93  $E_m7$   $D^\#_m7$   $C^\#_m7$   $D^\#_{dim}$  *rit.*

*a tempo*

97  $G^{\#(onC)}$   $p$   $C^{\#}_m$   $pp$  B  $A_9$

*u.c*

101  $G^{\#}_m$   $F^{\#}_m$  E  $D^{\#}_m7$

*t.c*

105  $G^{\#}$   $mf$   $C^{\#}_m$  B  $A_9$

109  $G^{\#}_m$   $F^{\#}_m$  E  $D^{\#}_m7$

113  $G^{\#}$   $f$   $C^{\#}_m$  B  $A_9$

*rit.....*

$G^{\#}_m$   $F^{\#}_m$  E  $ff$   $D^{\#}_m7$

$G^\#$  *sf*  $G^\#$   $a\ tempo$  *pp*  $C^\#m9$   $G^\#m7$

*u.c* *ℒ.*

$C^\#m9$   $G^\#m7$  *rit.*  $a\ tempo$   $AM7$   $F^\#m9$

125

$\ast$  *ℒ.*

$AM7$   $F^\#m9$  *rit.*  $C^\#m$  *ppp* *8va*  $C^\#m$

129

$\ast$