

# 君の言葉

ねことコンパス

♩ = 76  
Fm Cm C# Ab

♩ = 84  
Bbm Fm

The piano introduction consists of three measures. The first measure is in F minor (Fm) with a tempo of 76. The second measure is in C minor (Cm) with a tempo of 76. The third measure is in C# minor (C#) with a tempo of 76. The fourth measure is in A-flat minor (Ab) with a tempo of 76. The fifth measure is in B-flat minor (Bbm) with a tempo of 84. The sixth measure is in F minor (Fm) with a tempo of 84. The introduction features a steady bass line in the left hand and chords in the right hand.

4 G° Cm Fm Bbm7 Eb7 Ab<sup>Δ</sup>

あああああ ああ あああ

The vocal entry begins at measure 4. The first measure is in G diminished (G°) with a tempo of 84. The second measure is in C minor (Cm) with a tempo of 84. The third measure is in F minor (Fm) with a tempo of 84. The fourth measure is in B-flat minor 7th (Bbm7) with a tempo of 84. The fifth measure is in E-flat 7th (Eb7) with a tempo of 84. The sixth measure is in A-flat major (Ab<sup>Δ</sup>) with a tempo of 84. The vocal line consists of the syllables 'あああああ' in the first measure, 'ああ' in the second, and 'あああ' in the third. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

7 Dm7 G7 C7 Fm Fm Bbm7

あああああ ああ ああああ きみのことばわゆき

The vocal continuation begins at measure 7. The first measure is in D minor 7th (Dm7) with a tempo of 84. The second measure is in G 7th (G7) with a tempo of 84. The third measure is in C 7th (C7) with a tempo of 84. The fourth measure is in F minor (Fm) with a tempo of 84. The fifth measure is in F minor (Fm) with a tempo of 84. The sixth measure is in B-flat minor 7th (Bbm7) with a tempo of 84. The vocal line consists of the syllables 'あああああ' in the first measure, 'ああ ああああ' in the second, and 'きみのことばわゆき' in the third. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

10

$E_b^7$   $A_b^\Delta$   $Dm^7$   $G^7$   $C^7$   $Fm$

にしるしたあしあと か ぜ のおとおはいけ えに ひびかせた

あ あああ あああああ あ ああ ああ

13

$Fm$   $B_b m^7$   $E_b^7$   $A_b^\Delta$   $Dm^7$   $G^7$

わたしのこころのなかに たしかにのこる ああいいことばだ

わたしのこころのなかに たしかにのこる ああいいことばだ

16

$C^7$   $Fm$   $Fm$   $B_b m^7$   $E_b^7$   $A_b^\Delta$

うれしさがわく

うれしさがわく

19

Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Fm Eb<sup>7</sup> Eb<sup>7</sup>

22

Fm Bbm Eb Ab

き みの こと ばお お も い だ し な が ら

き みの こと ばお お も い だ し な が ら

24

C# F# C Fm

し ろ い の お と に し る す あ し あ と の よ お に

し ろ い の お と に し る す あ し あ と の よ お に

26

Fm Bbm Eb Ab

わ たし の こ ころ わ ふ た た び み た さ れ た

わ た し の こ こ ろ わ ふ た た び み た さ れ た

28

C# F# C Fm

あ あ き み の ひ と こ と が わ た し お と ら え た

あ あ き み の ひ と こ と が わ た し お と ら え た あ あ

30

Fm Bbm Eb Ab C# F#

あ あ あ あ あ あ あ あ あ あ あ あ

あ あ あ あ あ あ あ あ あ あ

33

C Fm Fm B $\flat$ m E $\flat$  A $\flat$

ああ ああああ ああ お おお おお おお おお おお おお おお おお

あ ああおお お おお おお おお おお おお おお

36

C $\sharp$  F $\sharp$  C Fm E $\flat$  E $\flat$

お お おお おお おお おお おお おお おお おお

お おお お おお おお おお おお おお

39

C $\sharp$  E $\flat$  Cm Fm C $\sharp$  E $\flat$

き の ことばわ ゆ きに するし

あ あ あ あ

42 Cm Fm C#<sup>△</sup> Eb Cm Fm

たあしあ  
と かぜの おと お はいけえ

あ  
あ あ あ あ

45 C#<sup>△</sup> Eb Cm Fm C#<sup>△</sup> Eb

に ひ び かせ  
あ か

た ああああ

48 Cm Fm C#<sup>△</sup> Eb Cm Fm

あ あ  
あ あ

あ ああああ あ

51

C# Eb Cm Fm C# Eb

あ あおおお お お おお おお

あ おお おお お おお

54

Cm Fm Fm C Ab Dm<sup>7</sup>

お おお おお

お おお おお

57

C# Ab Bb C Fm C

60

A $\flat$  Dm<sup>7</sup> C $\sharp$  B $\flat$  C rit. Fm

The musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has three flats (B-flat major or D-flat minor). Measure 60 contains rests in the treble staves and notes in the bass staves. Measure 61 contains rests in the treble staves and notes in the bass staves. Measure 62 contains rests in the treble staves and notes in the bass staves, with a 'rit.' marking above the first treble staff.