

# Children's Laughter

Anata

The Conductor's Departure

Words & Music by Anata

User Defined

- ①= C#    ④= B
- ②= G#    ⑤= F#
- ③= E     ⑥= C#

Moderate ♩ = 220

Guitars are randomly arpeggiated but they mostly follow this pattern

## Intro

E-Gt

Measure 1: *mp* *let ring* (C#4), *fff* (C#5), *mp* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *mp* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5).

Measure 2: *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

Measure 3: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

TAB: 4 6 4 6 6 6 4 6 | (6) 6 6 4 6 | (6) 6 0 4 0

Measure 4: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

Measure 5: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *mp* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

Measure 6: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *mp* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

Measure 7: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

TAB: (0) 6 0 4 0 | (0) 6 6 4 6 | (6) 6 6 4 6 | (6) 6 0 4 0

Measure 8: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *mp* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

Measure 9: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *mp* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

Measure 10: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *mp* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

Measure 11: *f* (C#4), *fff* (C#5), *p* (C#4), *fff* (C#5), *mp* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5), *f* (C#4), *fff* (C#5).

TAB: (0) 6 0 4 0 | 5 4 6 6 4 6 | (6) 6 6 4 6 | (6) 6 6 6 6

Measure 12: *mp* (C#4), *mf* (C#4), *fff* (C#5), *f* (C#4), *ff* (C#4), *fff* (C#5), *f* (C#4), *mp* (C#4), *fff* (C#5), *f* (C#4), *ff* (C#4).

Measure 13: *mp* (C#4), *mf* (C#4), *fff* (C#5), *f* (C#4), *ff* (C#4), *fff* (C#5), *f* (C#4), *mp* (C#4), *fff* (C#5), *f* (C#4), *ff* (C#4).

Measure 14: *mp* (C#4), *mf* (C#4), *fff* (C#5), *f* (C#4), *ff* (C#4), *fff* (C#5), *f* (C#4), *mp* (C#4), *fff* (C#5), *f* (C#4), *ff* (C#4).

Measure 15: *mp* (C#4), *mf* (C#4), *fff* (C#5), *f* (C#4), *ff* (C#4), *fff* (C#5), *f* (C#4), *mp* (C#4), *fff* (C#5), *f* (C#4), *ff* (C#4).

TAB: 4 6 6 6 4 6 6 6 | (4) (6) (6) (4) | (4) (6) (6) (4) | 6 4 6 6 4 6

Delays

16

*f fff f ff mp f mf fff f ff fff f mp fff f fff*

let ring

TAB (6) 6 6 4 6 (6) 6 6 4 6 6 (4) (6) 4 4 6 6 4 6

20

*f fff f fff f fff f fff f fff f fff f fff f fff*

let ring

TAB (6) 6 6 4 6 (6) 6 0 4 0 (0) 6 0 4 0 (0) 6 6 4 6

24

*f fff f fff f fff f fff f fff f fff mp fff f ff*

let ring

TAB (6) 6 6 4 6 (6) 6 0 4 0 (0) 6 0 4 0 5 6 4 6 6 4 6

28

*f fff f ff f fff f mp fff f*

let ring

TAB (6) 6 6 4 6 (6) 6 6 4 6 (6) 6 4 6 4 6 6 4 6

32

*fff f fff f fff f mp fff f fff*

let ring

A

TAB (6) 6 6 4 6 (6) 4 6 6 (4) (6) (6) 4 6 4 6 6 4 6



57

*mp*  
let ring

*fff f fff f fff f fff f*

TAB  
6 0 6 6 0 6 (6) 6 0 6 (6) 4 6 6 (6) 4 6 6

A  
61

*mp*  
let ring

*fff f fff f fff f fff f fff f fff f fff f*

TAB  
4 6 4 6 6 4 6 (6) 6 4 6 (6) 6 0 4 0 (0) 6 0 4 0

65

*f*  
let ring

*fff f fff f fff f fff f fff f fff mf f*

TAB  
(0) 6 6 4 6 (6) 6 4 6 (6) 6 0 4 0 6 0 4

B  
69

*mp*  
let ring

*fff f fff f fff f fff f fff f*

TAB  
5 6 0 6 6 0 6 (6) 6 0 6 (6) 6 6 6 (6) 6 4

73

*mp*  
let ring

*fff f fff f fff f fff f fff f*

TAB  
5 6 0 6 6 0 6 (6) 6 0 6 (6) 4 6 6 (6) 4

Ending

77

Musical notation for ending 77, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with dynamic markings of *mf*, *f*, and *fff*. A dashed line labeled "let ring" spans the first two measures. The guitar tab below shows fret numbers 4, 5, and 6 on the strings.

Musical notation for ending 82, continuing the melody from the previous system. It includes dynamic markings of *f*, *fff*, and *f*. The guitar tab shows fret numbers 4, 5, and 6.

Musical notation for ending 87, continuing the melody. It includes dynamic markings of *f*, *fff*, and *f*. The guitar tab shows fret numbers 4, 5, and 6.

Renunciation

92

Musical notation for the "Renunciation" section, starting with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a chord with dynamic markings of *mf* and *f*, and a "let ring" instruction. The guitar tab shows fret numbers 0, 2, and 0.

102

Musical notation for measure 102, showing a single quarter note on a treble clef staff. The guitar tab below is empty.