







14

ˆaaŠivŽq,³,Ü,Á,İ,ˆn

*f*h*f*%*o**f*€*f*X

*f*V*f*“*f*Zð*f*s*f* | *f*p*f* | ð

*f*M*f*^*o*ðð

*f*xð*f*X

*f*V*f*“*f*Zð*f*L*f*“*f*L*f*“*f*ð



16

ˆaaŠivŽq,³,Ü,Á,İ,ˆn

*f*h*f*%*o**f*€*f*X

*f*V*f*“*f*Zð*f*s*f* | *f*p*f* | ð

*f*M*f*^*o*ðð

*f*xð*f*X

18

ˆaaŠivŽq,³,Ü,Á,İ,ˆn

*f*h*f*%*f*€*f*X

*f*V*f*“*f*Zð*f*s*f*|*f*p*f*|ð

*f*M*f*^*f*ð*f*ð

*f*xð*f*X

*f*V*f*“*f*Zð*f*L*f*“*f*L*f*“*f*ð



20

*f*Rð*f*%*f*X

ˆaaŠivŽq,³,Ü,Á,İ,ˆn

*f*h*f*%*f*€*f*X

*f*V*f*“*f*Zð*f*s*f*|*f*p*f*|ð

*f*M*f*^*f*ð*f*ð

*f*xð*f*X





30

*f*  $R\theta f\%fX$

$\text{ä}ä\text{Ši}v\text{Ž}q,^3,\text{Ü},\text{Á},\text{Ì},^h$

*f*  $h f\%f\epsilon fX$

*f*  $V f^{\text{“}} fZ\theta f s f | f p f | \hat{p}$

*f*  $M f^{\wedge} \hat{\theta} \hat{D} \hat{I} \hat{p}$

*f*  $x \theta f X$

*f*  $g f\%f^{\text{“}} f y f b f g$

*f*  $V f^{\text{“}} fZ\theta f L f^{\text{“}} f L f^{\text{“}} \hat{p}$

*f*  $V f^{\text{“}} fZ\hat{\theta} \text{»}, \hat{I}^{\text{“}} \hat{p}$



32

*f* *R* *Q* *f* % *f* *X*

ˆääŠi v Žq, ³, Ü, Á, ĩ, ˆh

*f* *h* *f* % *f* *€* *f* *X*

*f* *V* *f* “ *f* *Z* *Ń* *f* *s* *f* | *f* *p* *f* | *p*

*f* *M* *f* ^ *Ń* *H* *H* *p*

*f* *x* *Ń* *f* *X*

*f* *g* *f* % *f* “ *f* *y* *f* *b* *f* *g*

*f* *V* *f* “ *f* *Z* *Ń* *f* *L* *f* “ *f* *L* *f* “ *p*



34

*f* *R* *Q* *f* % *f* *X*

ˆääŠi v Žq, ³, Ü, Á, ĩ, ˆh

*f* *h* *f* % *f* *€* *f* *X*

*f* *V* *f* “ *f* *Z* *Ń* *f* *s* *f* | *f* *p* *f* | *p*

*f* *M* *f* ^ *Ń* *H* *H* *p*

*f* *x* *Ń* *f* *X*

*f* *g* *f* % *f* “ *f* *y* *f* *b* *f* *g*

*f* *V* *f* “ *f* *Z* *Ń* *f* *L* *f* “ *f* *L* *f* “ *p*



40

*f* *R* *Q* *f* *%* *f* *X*

ˆääŠivŽq, ˆ, Ü, Á, ĩ, ˆ<sup>n</sup>

*f* *h* *f* *%* *f* *€* *f* *X*

*f* *V* *f* *“* *f* *Z* *Ń* *f* *s* *f* | *f* *p* *f* | *p*

*f* *M* *f* *^* *Ń* *Ń* *p*

*f* *x* *Ń* *f* *X*

*f* *g* *f* *%* *f* *“* *f* *y* *f* *b* *f* *g*



41

*f* *R* *Q* *f* *%* *f* *X*

ˆääŠivŽq, ˆ, Ü, Á, ĩ, ˆ<sup>n</sup>

*f* *h* *f* *%* *f* *€* *f* *X*

*f* *M* *f* *^* *Ń* *Ń* *p*

*f* *x* *Ń* *f* *X*

*f* *g* *f* *%* *f* *“* *f* *y* *f* *b* *f* *g*

# Anime etc - okaeri

fRdf%ofX

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature, followed by a tempo marking of quarter note = 120. The first staff contains a melodic line starting with a whole rest, followed by a series of eighth and quarter notes. The second staff (labeled '6') features a complex rhythmic pattern with many beamed eighth notes and chords. The third staff (labeled '10') continues with similar rhythmic patterns. The fourth staff (labeled '14') contains a whole rest with a '7' above it, followed by a triplet of eighth notes and a triplet of quarter notes. The fifth staff (labeled '24') features a triplet of eighth notes and a triplet of quarter notes. The sixth staff (labeled '29') continues with rhythmic patterns. The seventh staff (labeled '33') features a triplet of eighth notes and a triplet of quarter notes. The eighth staff (labeled '38') contains a triplet of eighth notes and a triplet of quarter notes. The ninth staff (labeled '40') concludes the piece with a final chord and a whole rest.

Word : 'Jhm y  
Music : hm€d Hb'Hy  
Artist : €dIgr LbmvHg  
Input : ,3,,«M,±

# Anime etc - okaeri

^ääŠivŽq,³,Ü,Á,Ì,¨h

♩ ♯ 2026,00000000

5

9

3

13

3

18

3

22

3

27

3

31

3

35

3

39

3

Word : '·Jhm cy  
Music : ħm€Δ Ĥ·Ĥu  
Artist : €ΔIΓr Λm∅Πq  
Input : ,3,,«M,±

# Anime etc - okaeri

fhf%of€fX

1  
6  
11  
16  
21  
25  
30  
34  
39

Word : じゅんご  
Music : ひめだ はな  
Artist : えりか ともこ  
Input : ,3,,M,±

# Anime etc - okaeri

fVf“fZdfsf|fpf|p

5 2

11

16

20

25

30 2

36

39 3

Word : ··hM y  
Music : hM€Δ H·Hμ  
Artist : €ΔHr ΛMσHq  
Input : ,3,,«M,±

# Anime etc - okaeri

*f*Mf [Guitar]

The musical score is written for guitar in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a whole rest followed by a series of eighth notes, including a triplet of eighth notes. The subsequent staves (4, 7, 9, 11, 13, 15, 17, 19, 21) show a progression of rhythmic patterns, primarily consisting of eighth notes and sixteenth notes, with some staves featuring a key signature change to two flats (B-flat and E-flat). The score concludes with a double bar line at the end of the 21st staff.

Word : 'Jhm y  
Music : hm€d Hb'Fu  
Artist : €dIgr Lbm'Fg  
Input : ,3,,«M,±

V.S.





Anime etc - okaeri

fx0fX

♩ = 120 000060

4

6

9

12

14

16

18

20

22

Word : 'JhMy  
 Music : hmEd HbHu  
 Artist : EdIgr LbmVHg  
 Input : ,3,,M,±

V.S.

2

*f*  $\times$   $\emptyset$  *f* X

24



# Anime etc - okaeri

fgf%of“fyfbfg

The image displays a musical score for a piece titled "Anime etc - okaeri". The score is written in treble clef with a 4/4 time signature. It begins with a tempo marking of ♩ = 120 and a key signature of one flat (Bb). The music is characterized by frequent triplet patterns, indicated by a '3' over groups of notes. The score is divided into measures, with measure numbers 6, 9, 12, 17, 31, 34, 38, and 41 clearly marked. The notation includes various rhythmic values, accidentals (sharps and flats), and dynamic markings. The piece concludes with a final double bar line.

Word : 'Jhm y  
Music : hm€d Hb'Hy  
Artist : €dLr Lbm¶Hq  
Input : ,3,,«M,±

# Anime etc - okaeri

fVf“fZdfLf“fLf“đ

4 2

10

16 2 3

25

30 2

35 7

Word : '·'JhM y  
Music : hM€d Hb'Fh  
Artist : €dLr LbMvFh  
Input : ,3,,«M,±

