

Summer

Joe Hisaishi

♩ = 90

The first system of the musical score for 'Summer' by Joe Hisaishi. It consists of four staves, all in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as ♩ = 90. The first two staves are marked with a mezzo-piano (*mp*) dynamic. The first staff contains whole rests for the first four measures, followed by a half note G#4 in the fifth measure and a half note A#4 in the sixth measure. The second staff contains whole rests for the first four measures, followed by a half note G#4 in the fifth measure and a half note A#4 in the sixth measure. The third staff contains whole rests for the first two measures, followed by a half note G#4 in the third measure, a half note A#4 in the fourth measure, a half note G#4 in the fifth measure, and a half note A#4 in the sixth measure. The fourth staff contains a half note G#4 in the first measure, a half note A#4 in the second measure, a half note G#4 in the third measure, a half note A#4 in the fourth measure, a half note G#4 in the fifth measure, and a half note A#4 in the sixth measure.

♩ = 90

The second system of the musical score for 'Summer' by Joe Hisaishi. It consists of two staves, both in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as ♩ = 90. Both staves contain whole rests for all six measures.

The third system of the musical score for 'Summer' by Joe Hisaishi. It consists of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is two sharps (F# and C#) and the time signature is common time (C). The tempo is marked as ♩ = 90. The first staff begins with a measure rest (7) and contains a series of eighth notes: G#4, A#4, B5, A#4, G#4, F#4, E#4, D#4, C#4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, 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10

Measures 10-12 of a musical score in D major. The score consists of two systems. The first system has four staves: the top staff contains a rapid sixteenth-note melody with slurs; the second staff has a long whole-note chord; the third and fourth staves have long whole-note chords. The second system has two staves: the top staff continues the sixteenth-note melody, and the bottom staff has a continuous eighth-note accompaniment.

13

Measures 13-15 of a musical score in D major. The score consists of two systems. The first system has four staves: the top staff continues the sixteenth-note melody; the second, third, and fourth staves have long whole-note chords. The second system has two staves: the top staff features a complex texture with many beamed sixteenth notes and slurs, marked with a mezzo-forte (*mf*) dynamic; the bottom staff continues the eighth-note accompaniment. A triplet of eighth notes is marked with a '3' in measure 15.

16

pizz. 3

mp

20

mp

23 arco

Measures 23-25: This section contains three measures of music. The first measure (23) starts with a sixteenth-note triplet in the first staff, followed by a quarter rest and an eighth-note triplet. The second measure (24) continues with similar rhythmic patterns. The third measure (25) features a more active melodic line in the first staff. The bottom staff has a double bass line with some ledger lines below the staff.

26

Measures 26-29: This section contains four measures of music. The first measure (26) starts with a sixteenth-note triplet in the first staff, followed by a quarter rest and an eighth-note triplet. The second measure (27) continues with similar rhythmic patterns. The third measure (28) features a more active melodic line in the first staff. The fourth measure (29) features a more active melodic line in the first staff. The bottom staff has a double bass line with some ledger lines below the staff.

29

Measures 29-31 of a musical score in D major (two sharps). The score consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. Measures 29 and 30 show vocal lines with long, sweeping melodic lines and a piano accompaniment with eighth-note patterns. Measure 31 begins with a piano (p) dynamic marking and features a more complex piano accompaniment with sixteenth-note runs in the right hand and chords in the left hand.

32

Measures 32-33 of the musical score. Measures 32 and 33 continue the vocal and piano parts. The vocal lines remain mostly static, while the piano accompaniment continues with rhythmic patterns. Measure 33 shows a continuation of the piano accompaniment with a melodic line in the right hand and a steady bass line in the left hand.

34

mf

p

36

mf

p

38

mf

mf

40

mf

42

Measures 42-44 of a musical score in D major. The score consists of five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The fifth staff is for the piano accompaniment, split into a right-hand treble staff and a left-hand bass staff. Measure 42 features a melodic line in the Violin I and a rhythmic accompaniment in the piano. Measure 43 continues the melodic development. Measure 44 shows a change in the piano accompaniment with a more active bass line. The key signature has two sharps (F# and C#).

45

Measures 45-47 of the musical score. Measure 45 continues the string quartet's melodic lines. Measure 46 introduces a triplet in the piano's right hand, marked with a '3' and a 'dim.' (diminuendo) instruction. Measure 47 concludes the section with a final melodic flourish in the Violin I and a sustained bass line in the piano. The key signature remains D major.

48

Musical score for measures 48 and 49. The score is written for a piano with four staves. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 48-49) shows a complex melodic line in the upper staves and a more rhythmic bass line. The second system (measures 50-51) continues the melodic development with more complex figures and a steady bass line.

50

Musical score for measures 50 and 51. The score is written for a piano with four staves. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 50-51) shows a complex melodic line in the upper staves and a more rhythmic bass line. The second system (measures 52-53) continues the melodic development with more complex figures and a steady bass line.

53

mp

This system contains measures 53 through 56. It features a four-staff vocal ensemble and a piano accompaniment. The vocal parts (Soprano, Alto, Tenor 1, and Tenor 2) are written in treble clefs with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Measures 53 and 55 include a 7/7 time signature change. The piano part has a triplet of eighth notes in measure 53. The dynamic marking *mp* (mezzo-piano) is present in measure 54. The system concludes with a double bar line in measure 56.

57

This system contains measures 57 through 60. It continues the vocal ensemble and piano accompaniment from the previous system. Measures 57 and 59 include a 7/7 time signature change. The piano part features a triplet of eighth notes in measure 57. The system concludes with a double bar line in measure 60.

59

rit.

f 3

f 3

f 3

f 3

rit.

f 3

Detailed description: The musical score is written for four staves in D major (two sharps). The first system (measures 59-60) begins with a piano introduction. The first staff has a melody starting on a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The second and third staves contain arpeggiated chords. The fourth staff has a bass line with notes D3, E3, F#3, G3, A3, B3, and C4. The second system (measures 61-62) features a crescendo marked 'f' and a 'rit.' (ritardando) marking. The first three staves have triplets of eighth notes, and the fourth staff has a triplet of sixteenth notes. The piece concludes with a final chord in the first staff of the second system.