

# Mystic Dance

Music by Keiko Matsui

Tempo rubato

mf

The first system of musical notation for 'Mystic Dance' is in 3/4 time with a key signature of three flats (B-flat major/D-flat minor). It features a melody in the right hand starting with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a series of eighth notes: D5, C5, B-flat4, A4, G4, F4, E4, D4. The left hand has a simple accompaniment of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

molto rit.

3

The second system continues the melody from the first system. It includes a triplet of eighth notes (D5, C5, B-flat4) and a half note G4. The left hand accompaniment remains the same. The system concludes with a fermata over a half note G4 in the right hand.

$\text{♩} = 52 \text{ ca.}$  ( $\text{♩} = 156 \text{ ca.}$ )

**A** B<sup>b</sup>m C7<sup>on</sup>B<sup>b</sup> F<sup>on</sup>A

*p* misterioso

Red. Red. simile

The third system is marked 'p misterioso' and includes a box labeled 'A' above the first measure. The right hand melody consists of half notes: G4, F4, E4, D4, C4, B3, A3, G3. The left hand accompaniment consists of half notes: G3, F3, E3, D3, C3, B2, A2, G2. Chord changes are indicated above the staff: B<sup>b</sup>m, C7<sup>on</sup>B<sup>b</sup>, and F<sup>on</sup>A. The system ends with a fermata over a half note G4 in the right hand.

B<sup>b</sup>m

The fourth system continues the melody from the third system. The right hand melody consists of half notes: G4, F4, E4, D4, C4, B3, A3, G3. The left hand accompaniment consists of half notes: G3, F3, E3, D3, C3, B2, A2, G2. The system concludes with a fermata over a half note G4 in the right hand.

C7<sup>on</sup>B<sup>b</sup>      F<sup>on</sup>A      B<sup>b</sup>m

**B**      E<sup>b</sup>m      B<sup>b</sup>m

*mp*

*Red.*      *Red. simile*

F<sup>sus</sup>4      B<sup>b</sup>m      E<sup>b</sup>m

B<sup>b</sup>m      F<sup>sus</sup>4

F<sup>(b9)</sup>7      \*<sub>1</sub>      B<sup>b</sup>m<sup>on</sup>F      F

*dim.*

\*1 上の音のみ演奏してもかまいません。

**C**  $B^b m$   $C7onB^b$   $FonA$

*Red.* *Red. simile*

$B^b m$

$C7onB^b$   $FonA$   $B^b m$

**D**  $B^b m$   
*sva*

*Red.*

*ad lib.* → **E**  $B^b m$

*mf*

*Red.* *Red.*

B<sup>b</sup>m E<sup>b</sup>m on B<sup>b</sup>

Red.

B<sup>b</sup>m E<sup>b</sup>m on B<sup>b</sup>

Red.

\*2 Adim7 B<sup>b</sup>m

Red. Red. simile

E<sup>b</sup>m on B<sup>b</sup>

\*2 こちらで演奏してもかまいません。

*E<sup>b</sup>m on B<sup>b</sup>* *B<sup>b</sup>m* *dim.*

*ad lib.* *p* *Red.*

**F** *E<sup>b</sup>m* *B<sup>b</sup>m* *f* *l.h.* *r.h.* *Red.* *Red. simile*

*F<sup>(-9)</sup> F7* *B<sup>b</sup>m* *l.h.*

*E<sup>b</sup>m* *B<sup>b</sup>m* *l.h.*

F7onC  
 mf  
 dim.

B<sup>b</sup>m  
 G  
 mp  
 Red. C7onB<sup>b</sup> Red.

F<sup>on</sup>A B<sup>b</sup>m

C7onB<sup>b</sup> F<sup>on</sup>A molto rit.

B<sup>b</sup>m smorzando  
 pp  
 Red. Red.