

# Precious Time

Music by Keiko Matsui

♩=106~110

**A** D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The first measure is marked with *mp*. The first three measures are marked with *Red.* and the last two with *Red. simile*.

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

The second system continues the musical notation from the first system, maintaining the same key signature and time signature. The melodic and accompaniment lines continue across the measures.

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

The third system continues the musical notation, showing the progression of the melody and accompaniment.

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7

The fourth system concludes the piece. The right hand features a melodic line with a *poco rit.* (slightly slower) marking. The left hand continues with its accompaniment. The system ends with a double bar line.

**A'** *a tempo*

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7

*poco rit.*

*pp*

*Red.*

**B**

*f brillante*

D<sup>b</sup>M7 G<sup>b</sup>M7 D<sup>b</sup>M7 G<sup>b</sup>6

Red. Red. Red. Red.

*l.h.*

D<sup>b</sup>M7 G<sup>b</sup>M7 D<sup>b</sup>M7 G<sup>b</sup>6 rit.

Red. Red. Red. Red.

*gva* *ad lib.* →

**C**

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7

*p* Red. Red. simile

E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7

3

E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7

3 7:2



Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7

E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7

E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

D<sup>b</sup>M7 E<sup>b</sup>m7

Fm7 E<sup>b</sup>m7

D<sup>b</sup>M7                      E<sup>b</sup>m7                      Fm7

E<sup>b</sup>m7                      D<sup>b</sup>M7                      E<sup>b</sup>m7

Fm7 *rit.*                      E<sup>b</sup>m7                      *ad lib.* D<sup>b</sup>M7                      G<sup>b</sup>M7

D<sup>b</sup>M7                      G<sup>b</sup>6/9                      D<sup>b</sup>M7

G<sup>b</sup>M7                      D<sup>b</sup>M7                      G<sup>b</sup>6/9 *rit.*                      *gva*

**F** D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7

*a tempo*

*mp*

*Red.* *Red. simile*

Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7

Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7

D<sup>b</sup>M7 E<sup>b</sup>m7 Fm7 E<sup>b</sup>m7 D<sup>b</sup>M7

*rit.*

*dim.* *pp*

*Red.*