連弾

糸 中島みゆき
家族になろうよ〈ウエディング・バージョン〉 福
Butterfly 木村カエラ
ハナミズキ 一青 窈
Best Friend〈ウエディング・バージョン〉 Kir
One Love 嵐
ディズニープリンセス メドレー
夢はひそかに〜美女と野獣〜いつか王子様が〜ホール・ニュ
ありがとう〈ピアノ・バージョン〉 松下奈緒
Everything MISIA
You Raise Me Up Celtic Woman
パッヘルベルのカノン
めぐり逢い アンドレ・ギャニオン

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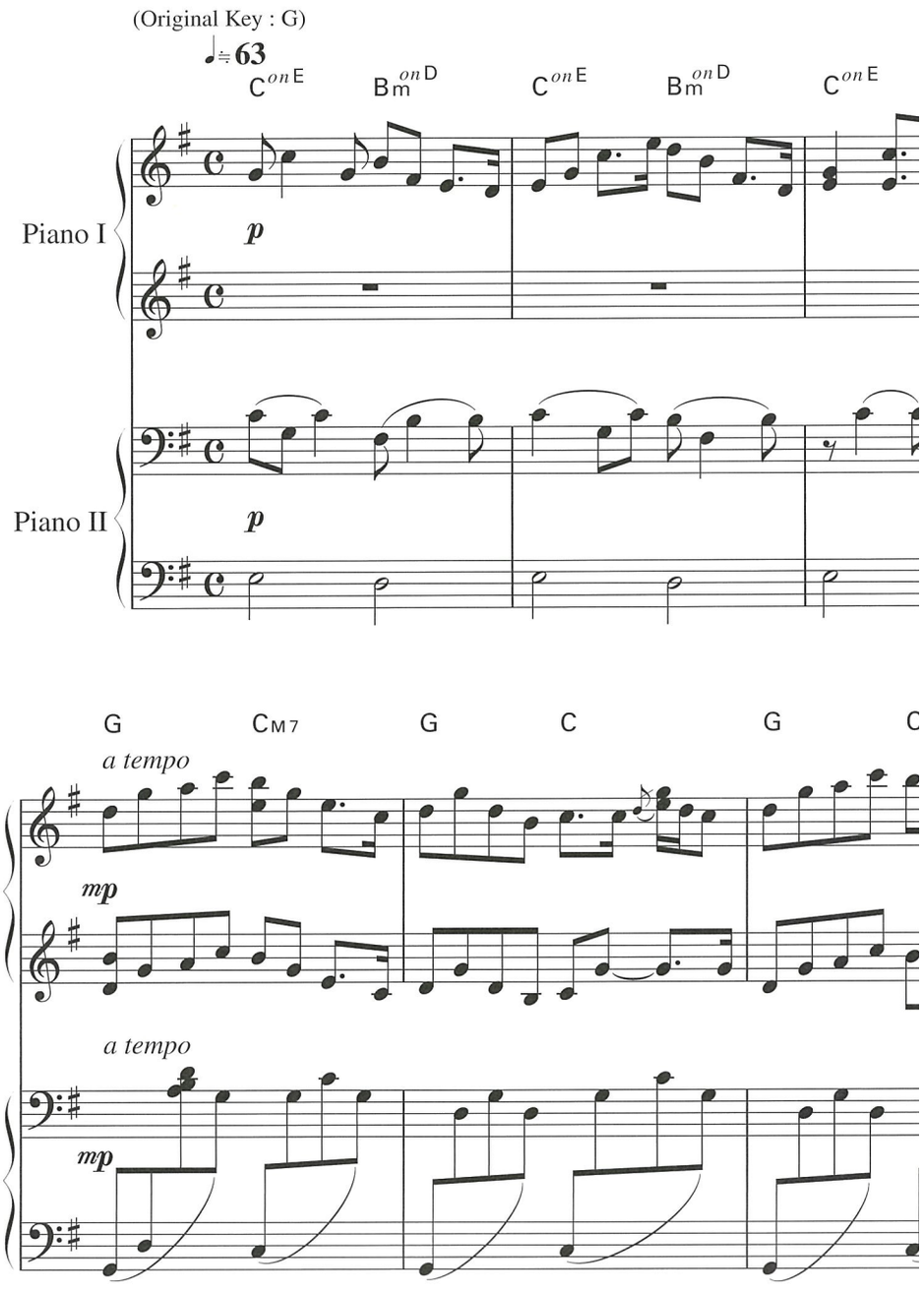
糸

中島みゆき

作曲：中島みゆき　ピアノアレンジ：渋谷絵梨

語りかけるような気持ちでていねいに演奏しましょう。メロディ・ラインが浮き立って聞こえるよう全体の音量バ
お互いの息を合わせましょう。E 1小節目から徐々に*cresc.* し、Fに向けて盛り上げていってください。



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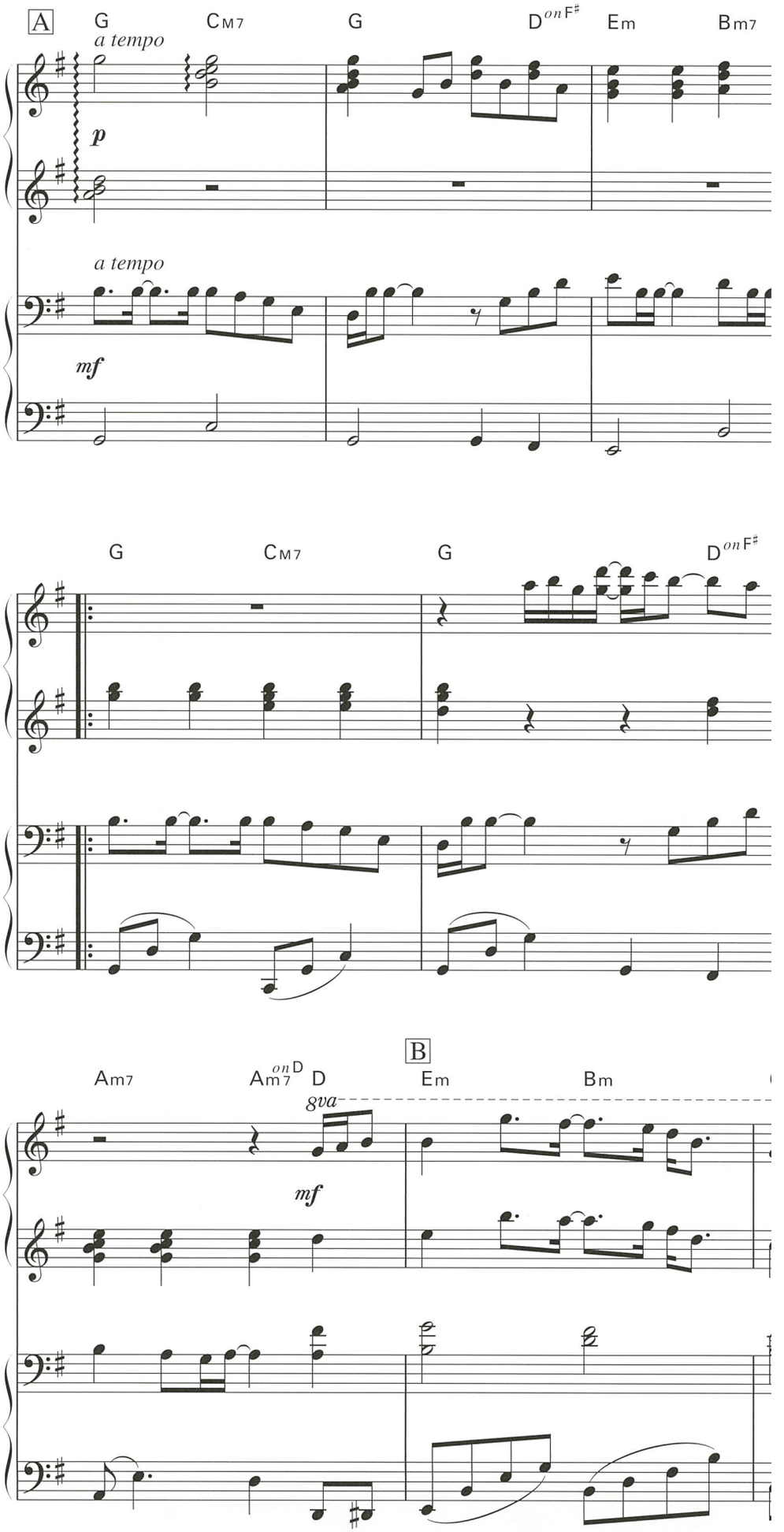

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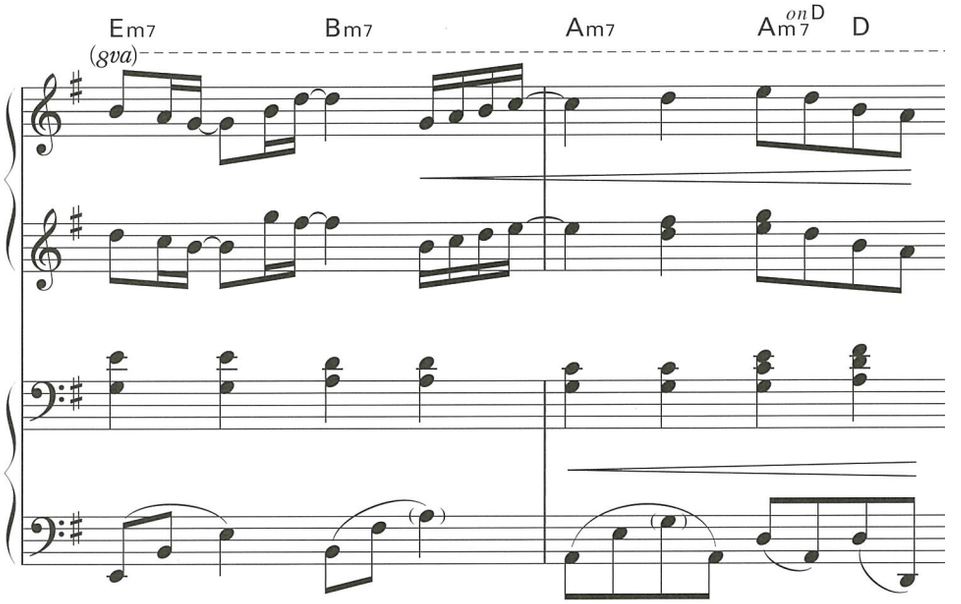

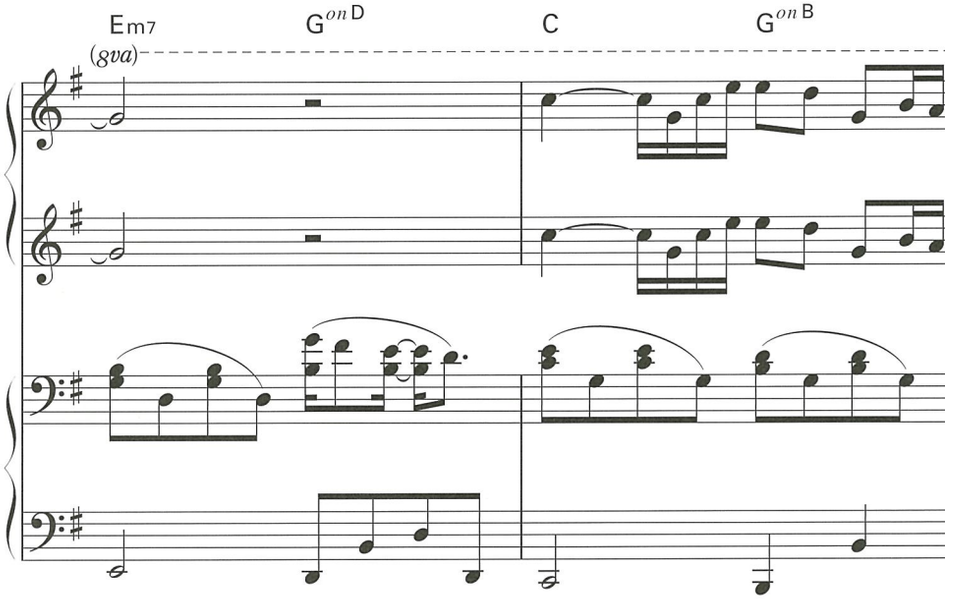

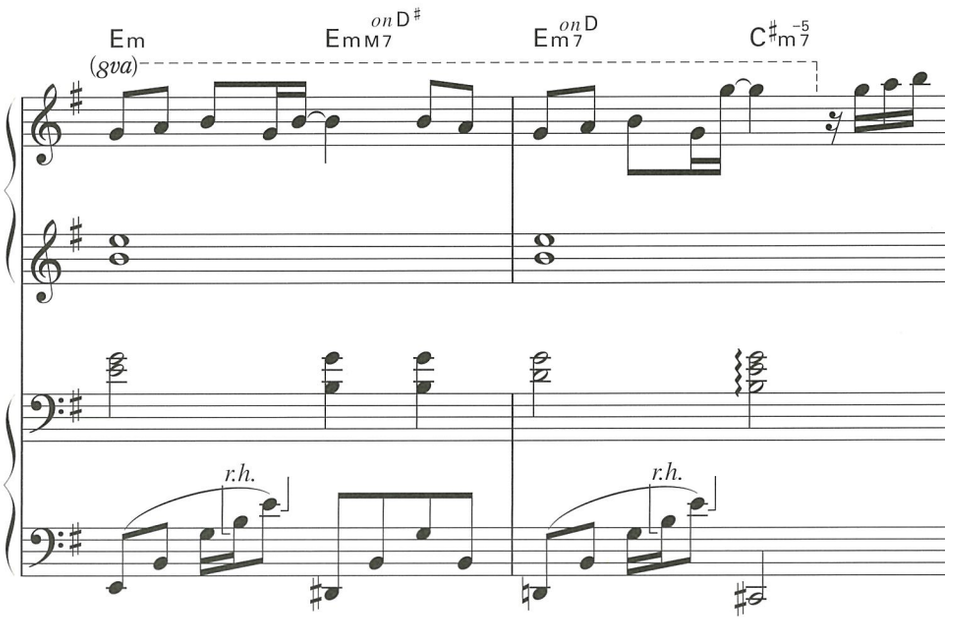

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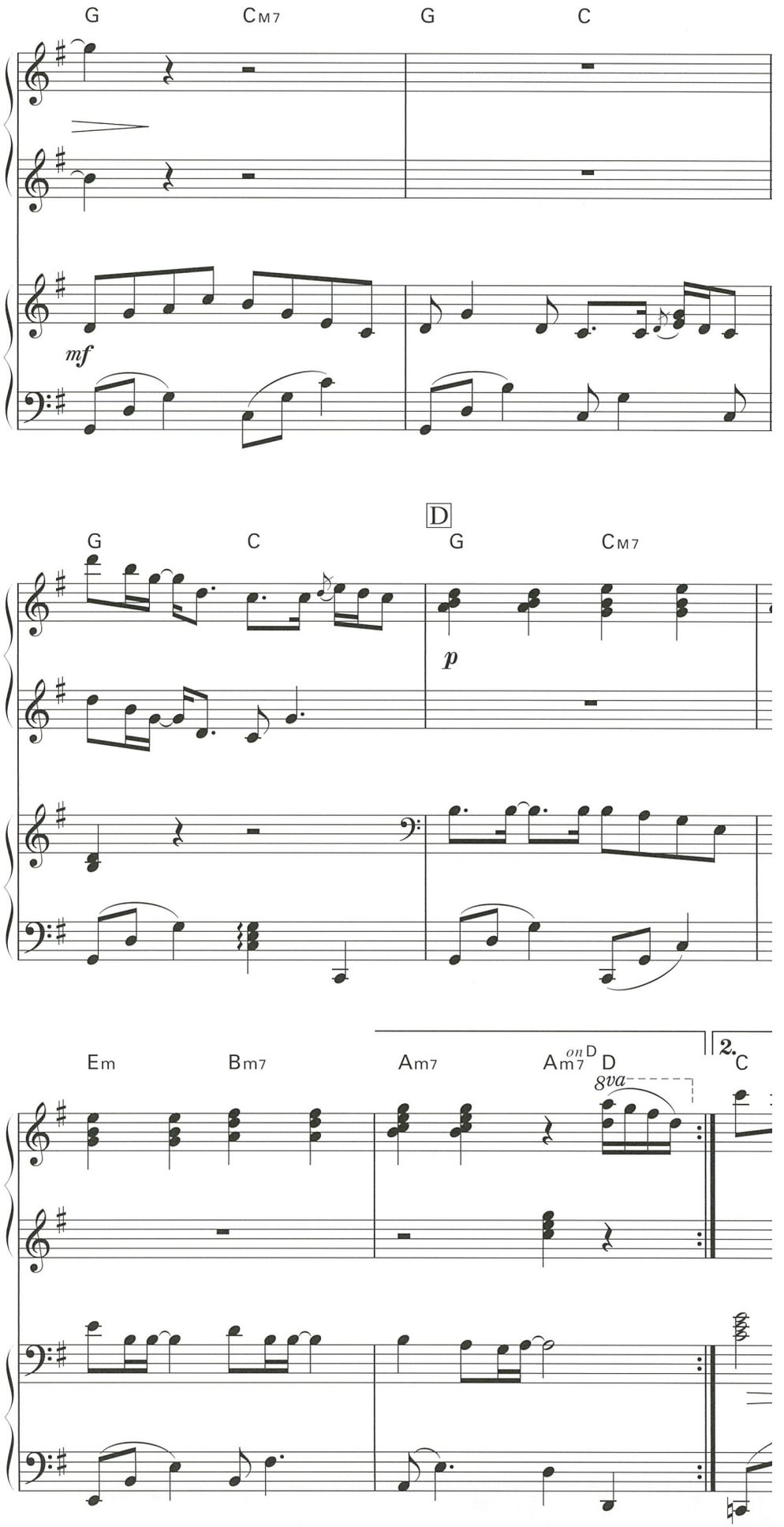

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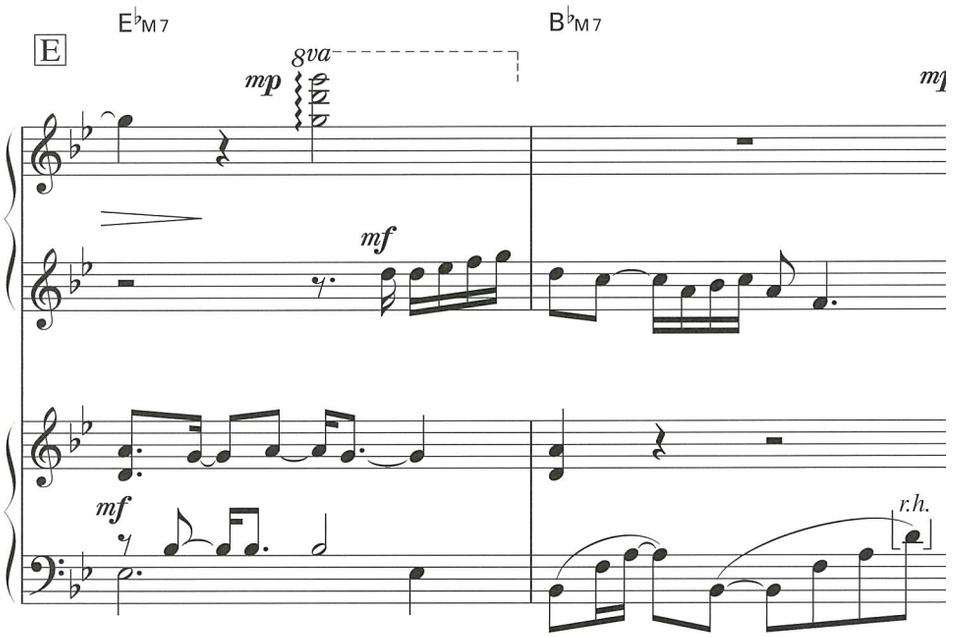

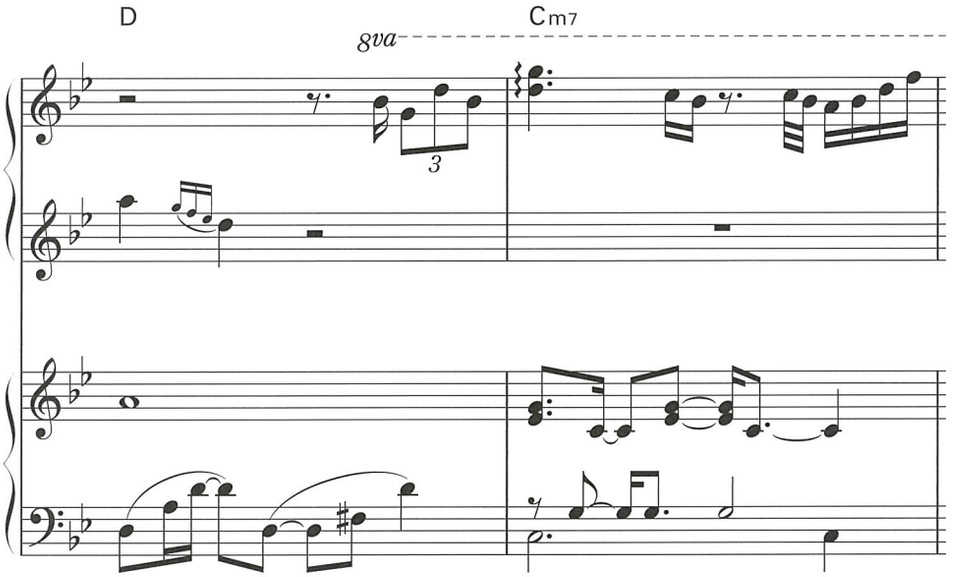

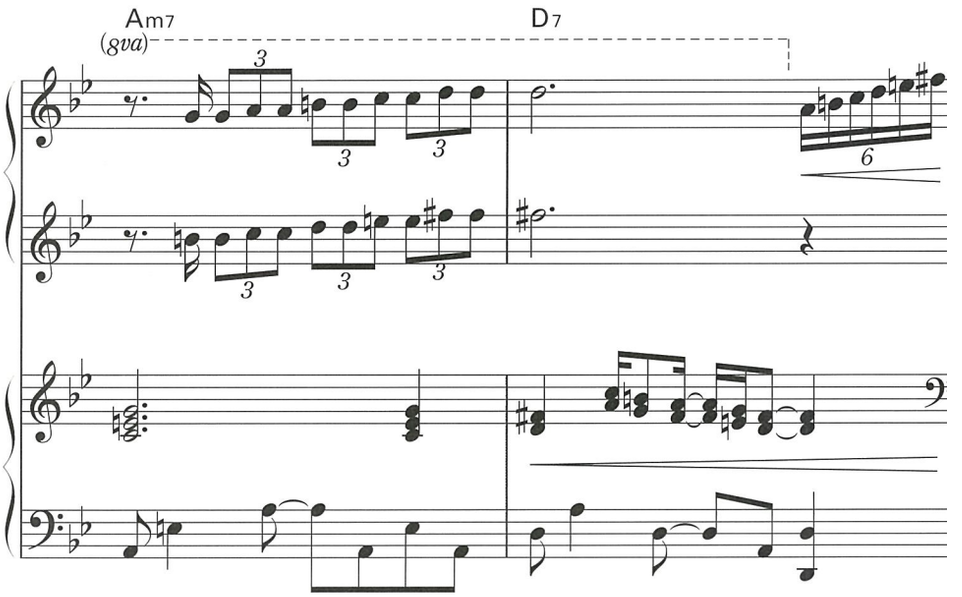

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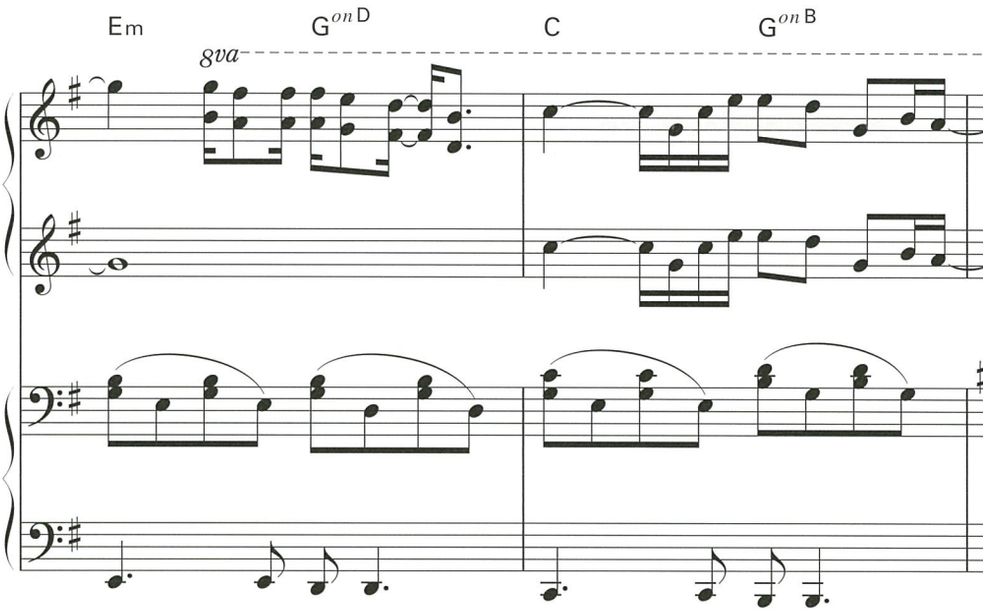

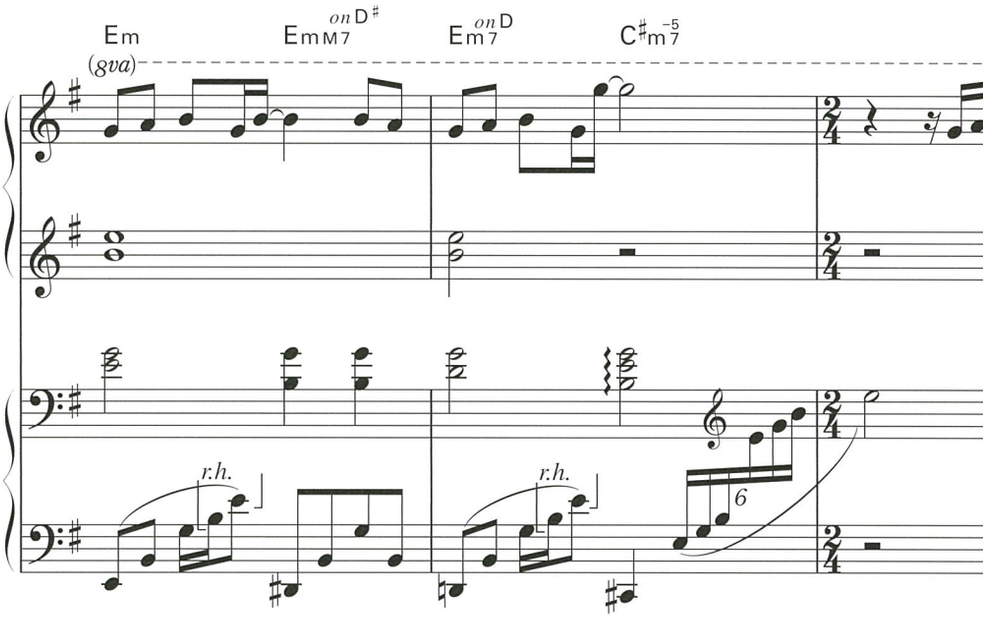

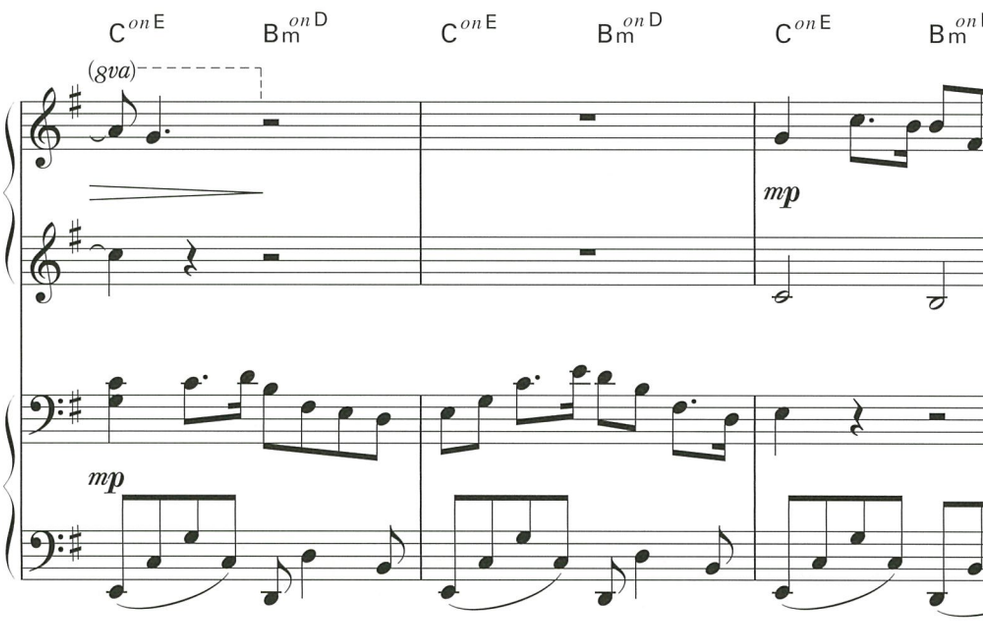

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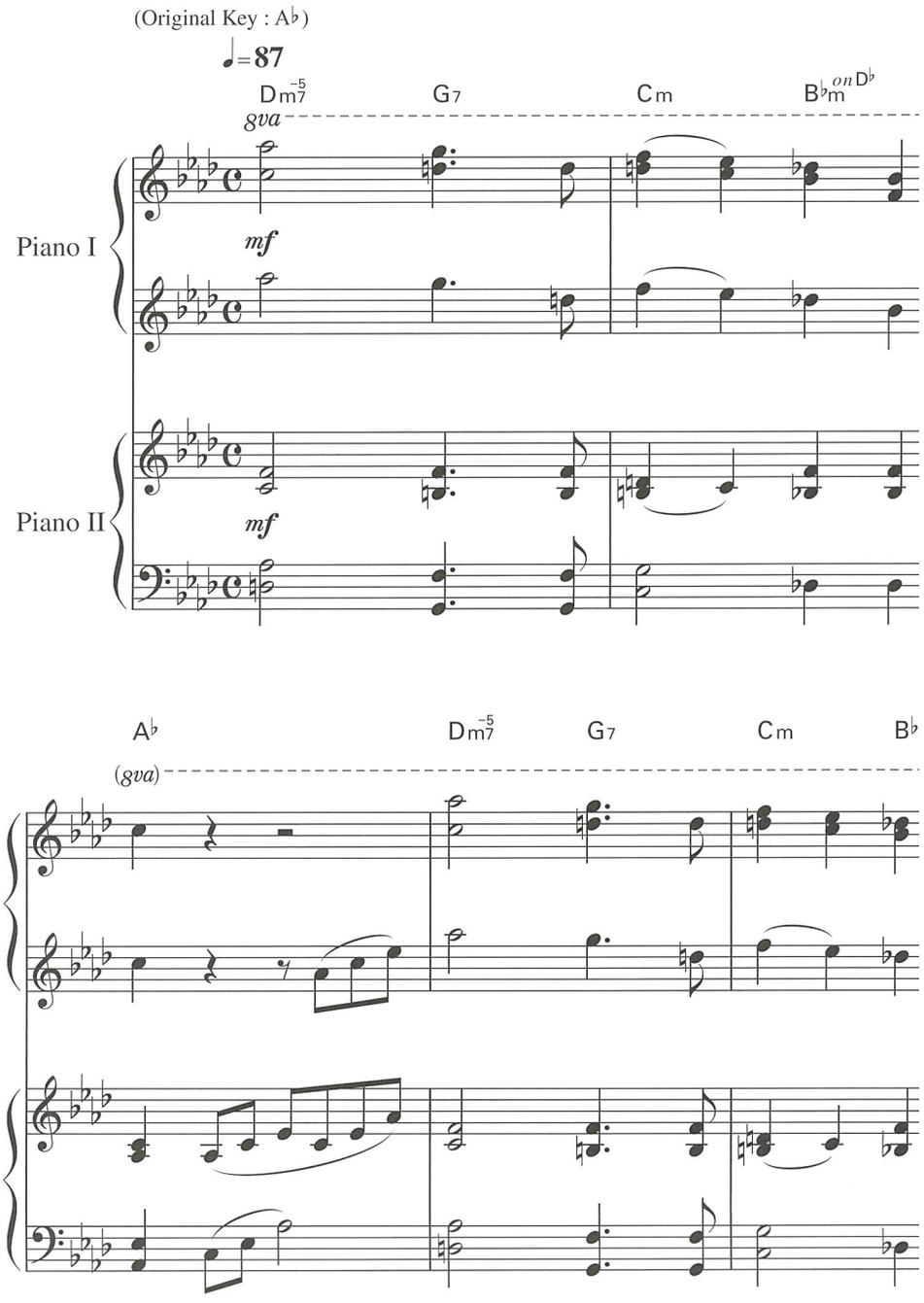
家族になろうよ〈ウエディング

福山雅治

作曲：福山雅治　ピアノアレンジ：鈴木奈美

イントロ冒頭は『結婚行進曲』です。2人の息を合わせ粛々とした雰囲気で演奏してみてください。8小に自然につながるようにしましょう。A 4、5小節のPiano II は急がないように気をつけてください。B 4小ズムを合わせましょう。Dの間奏で再び結婚行進曲が登場します。テンポが落ちないようにしましょう。E



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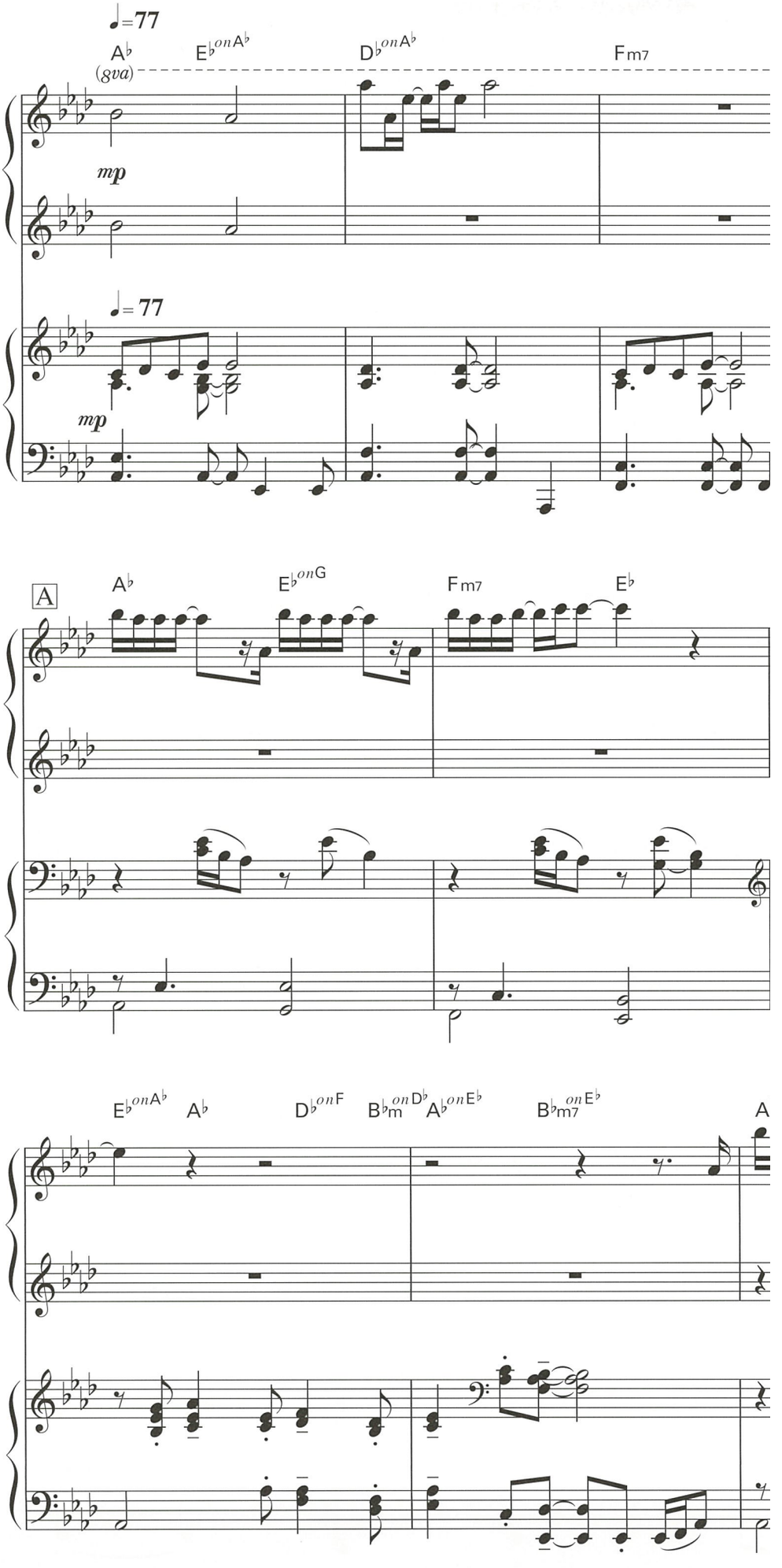

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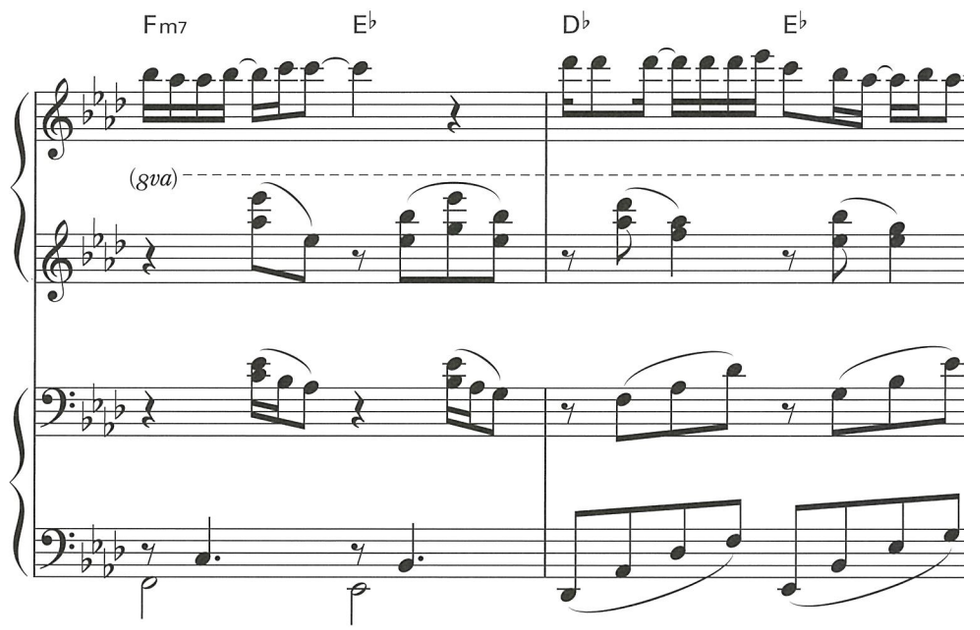

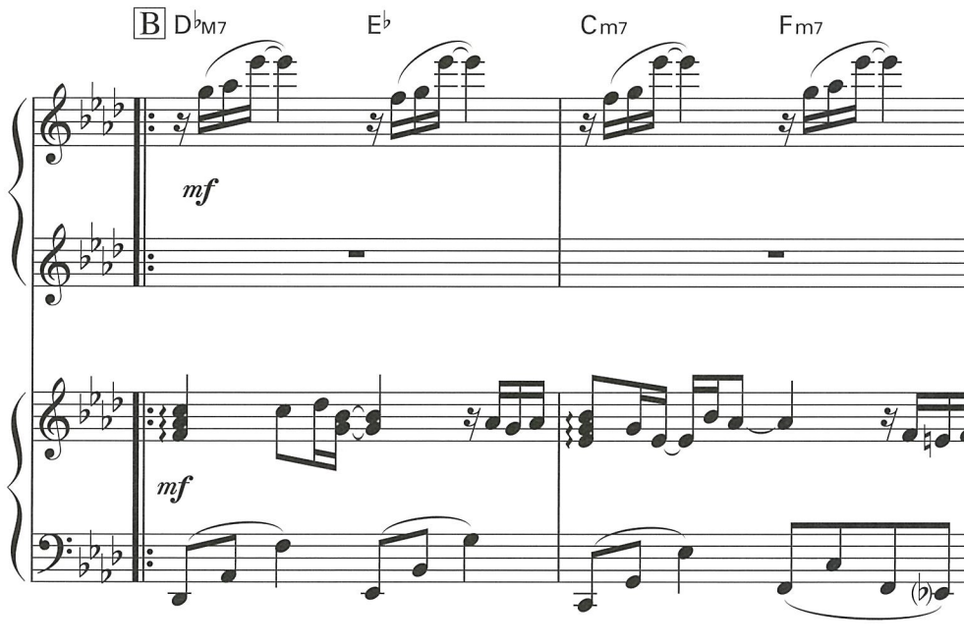

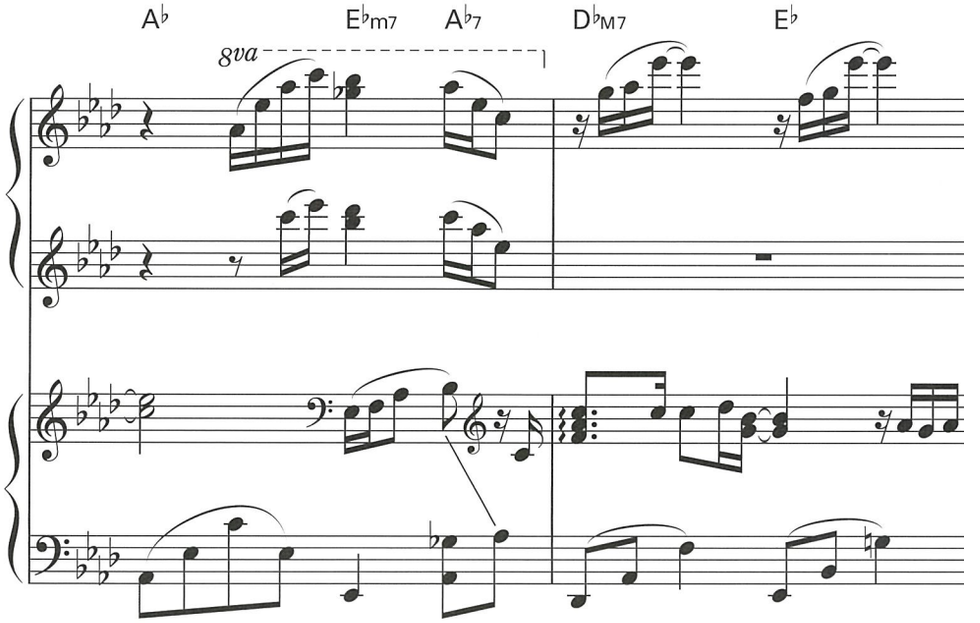

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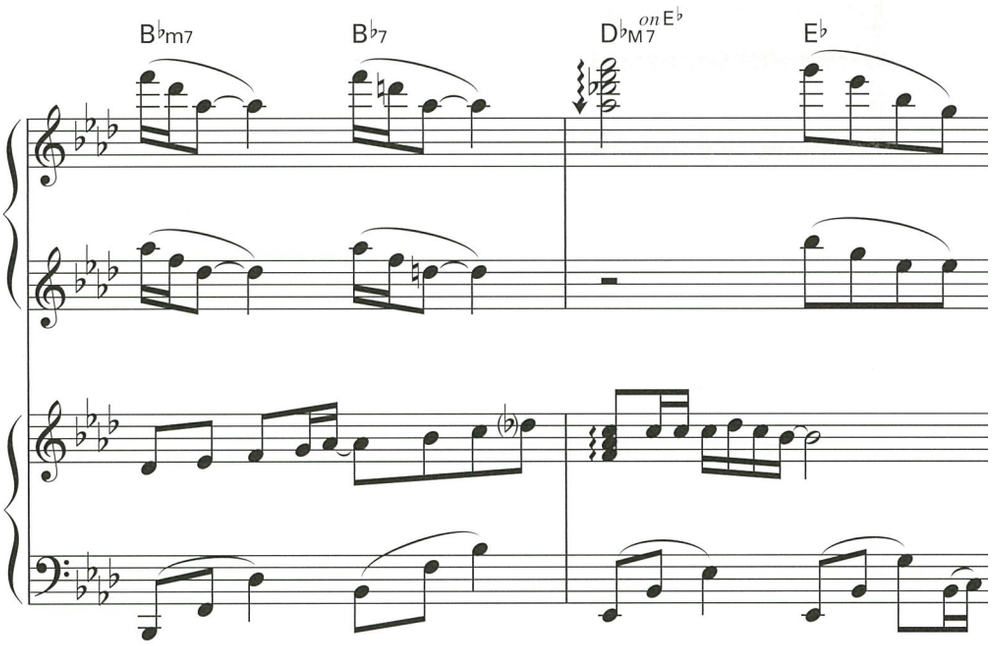

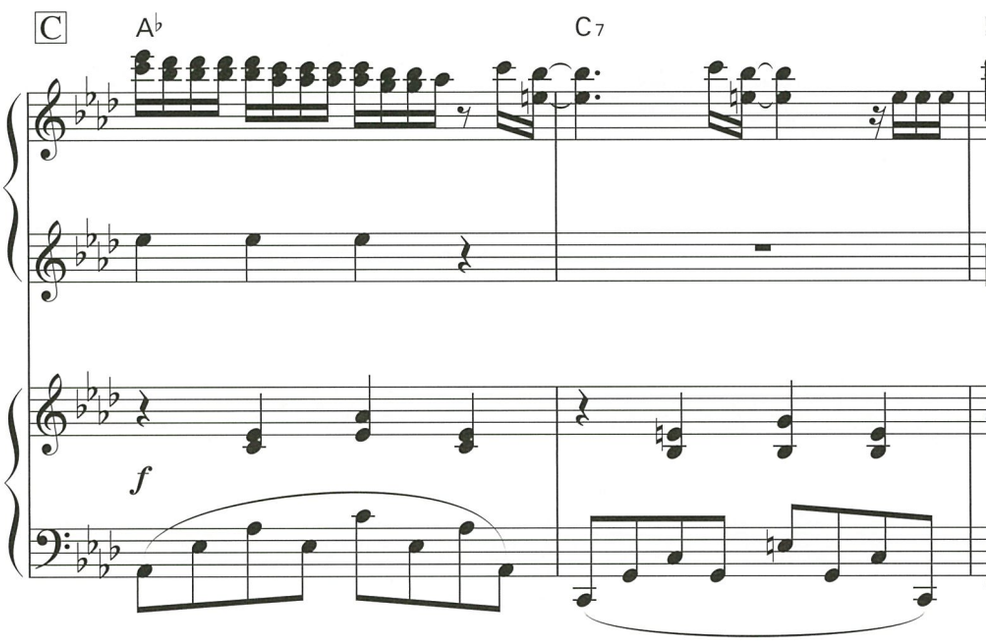

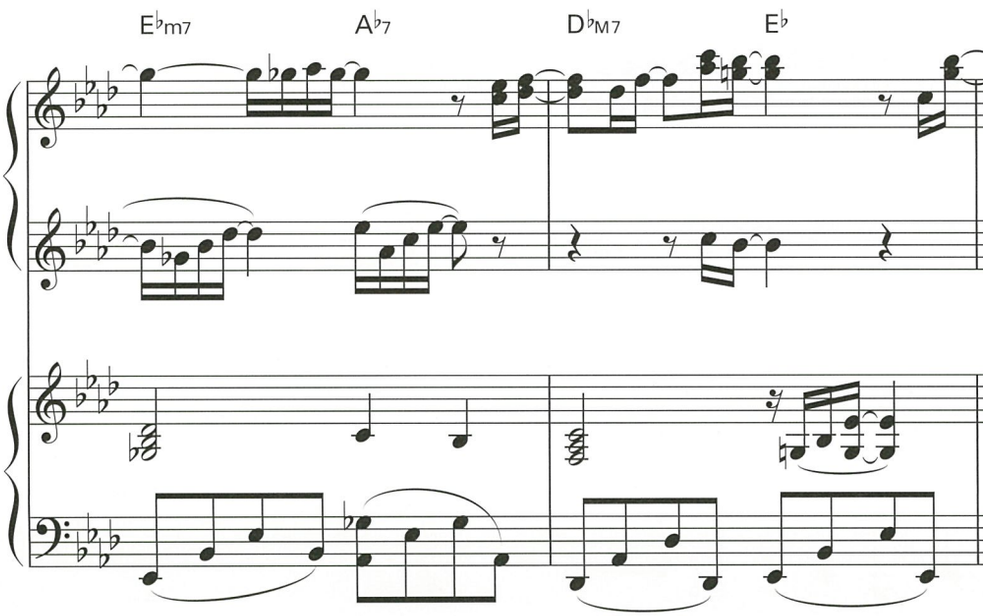

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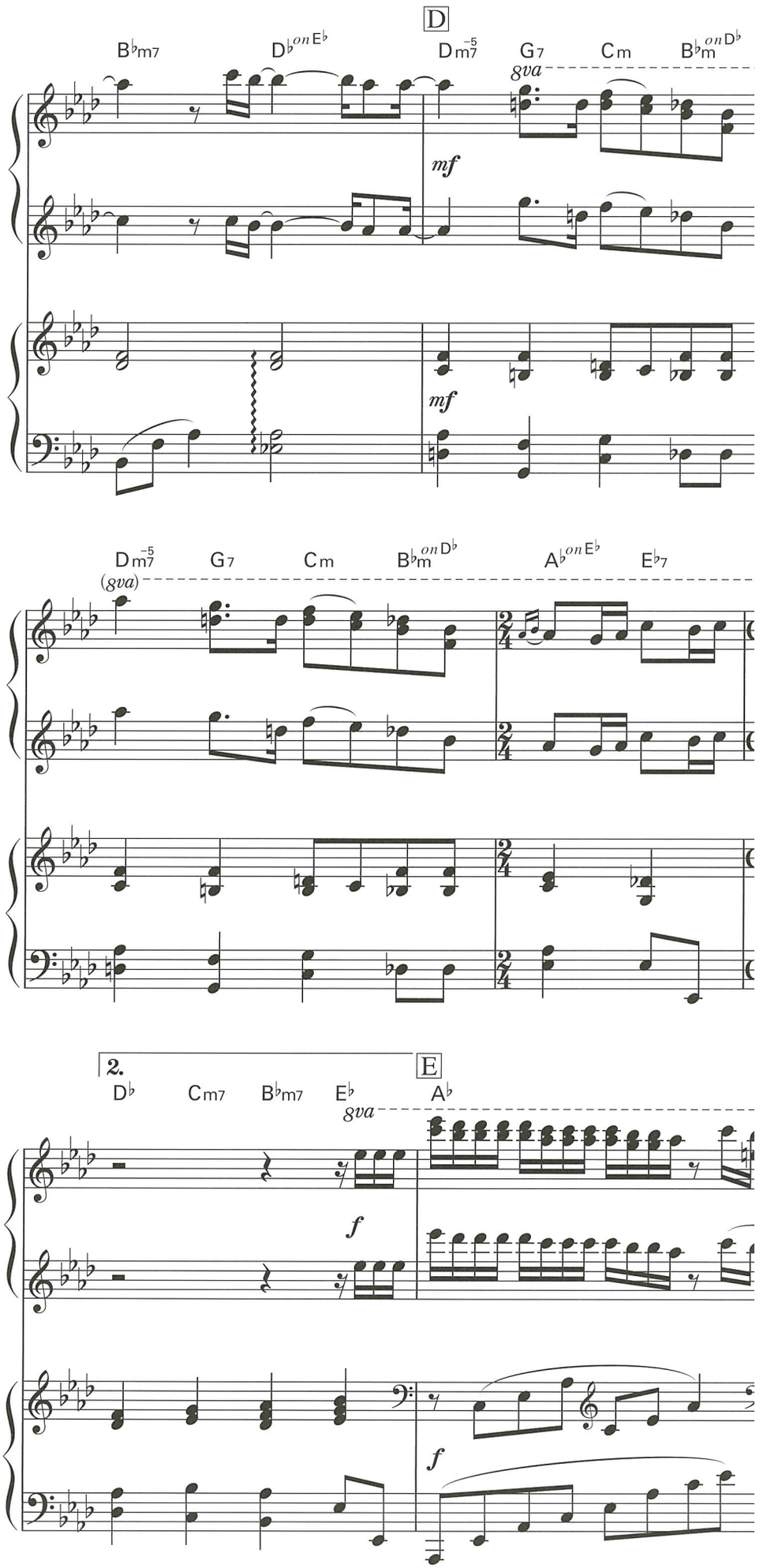

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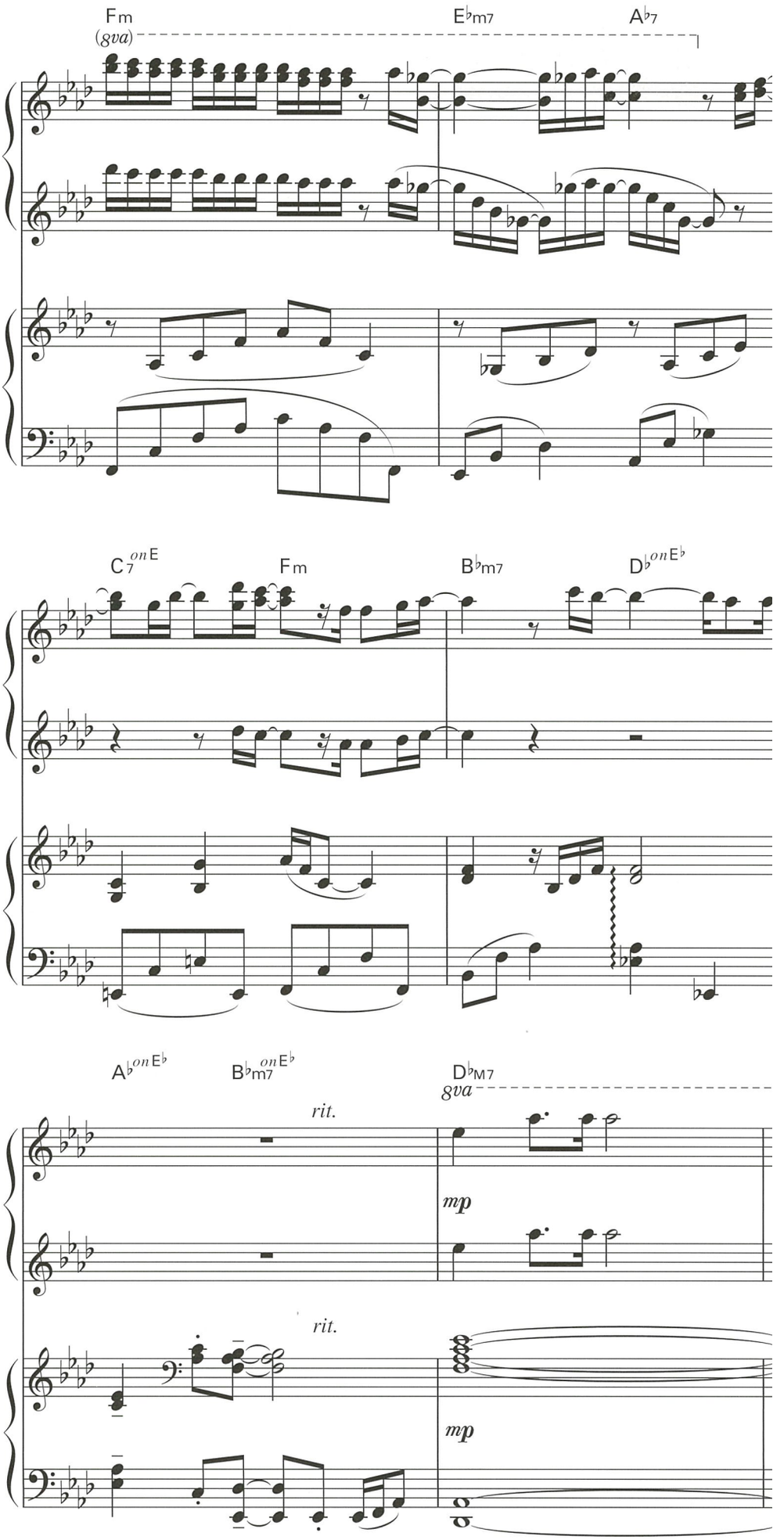

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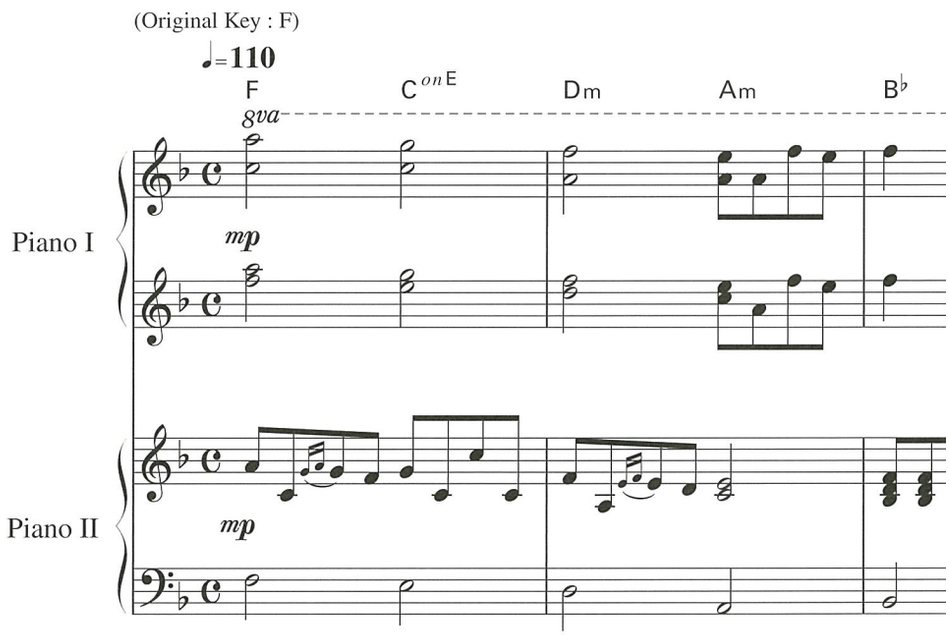
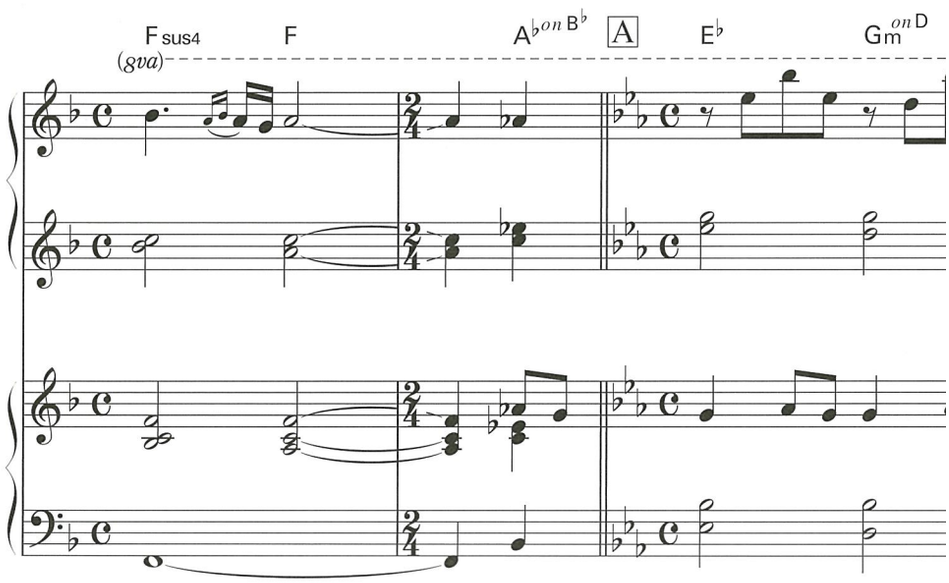
Butterfly

木村カエラ

作曲：末光 篤　ピアノアレンジ：小野佐知子

原曲のイメージを壊さないように、また2人で楽しんで弾けるようにアレンジしました。PianoI だけにメロデ
部分が多くなっています。どちらのパートも、メロディと伴奏の音量バランスに気をつけながら演奏しましょう
ていきます。ピアノを鳴らして、ソロでは味わえない音の厚みを楽しみましょう。





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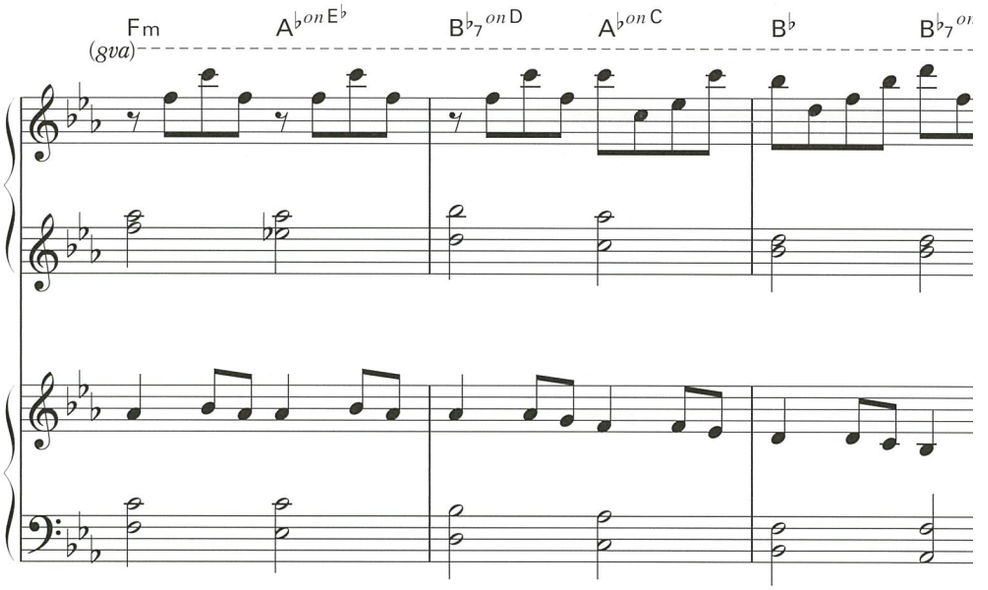

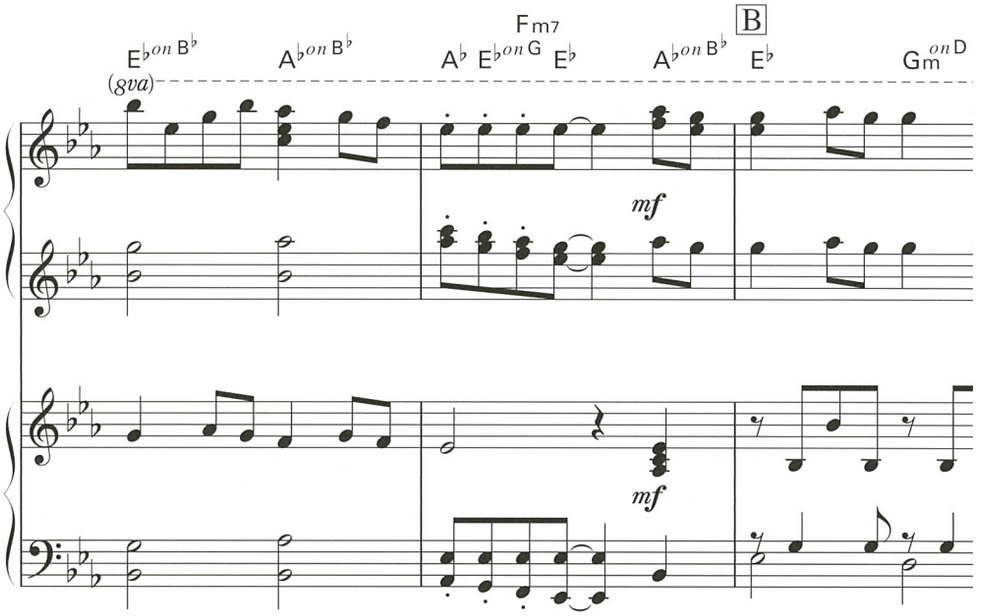

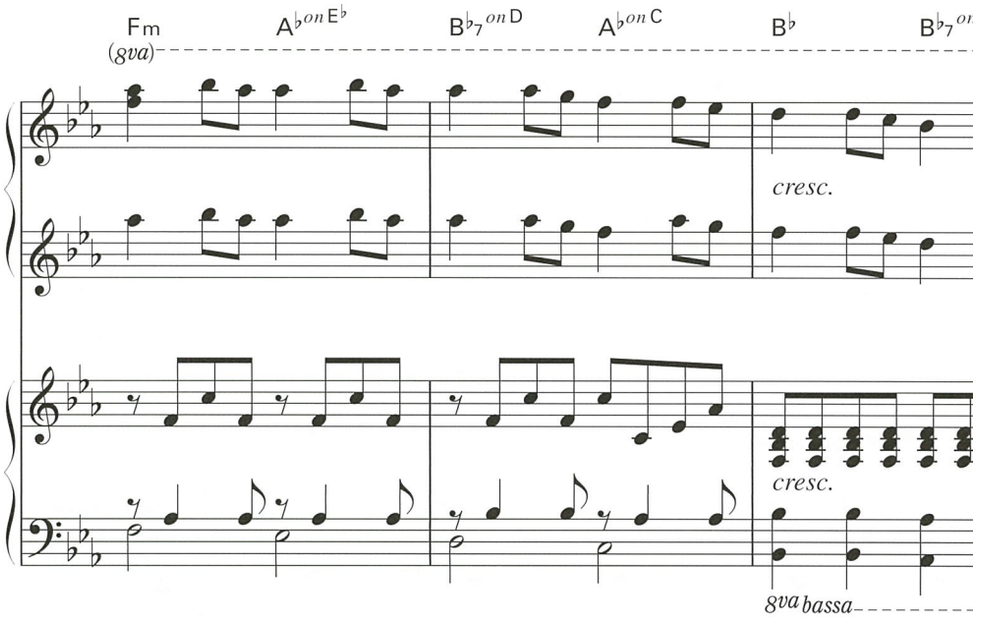

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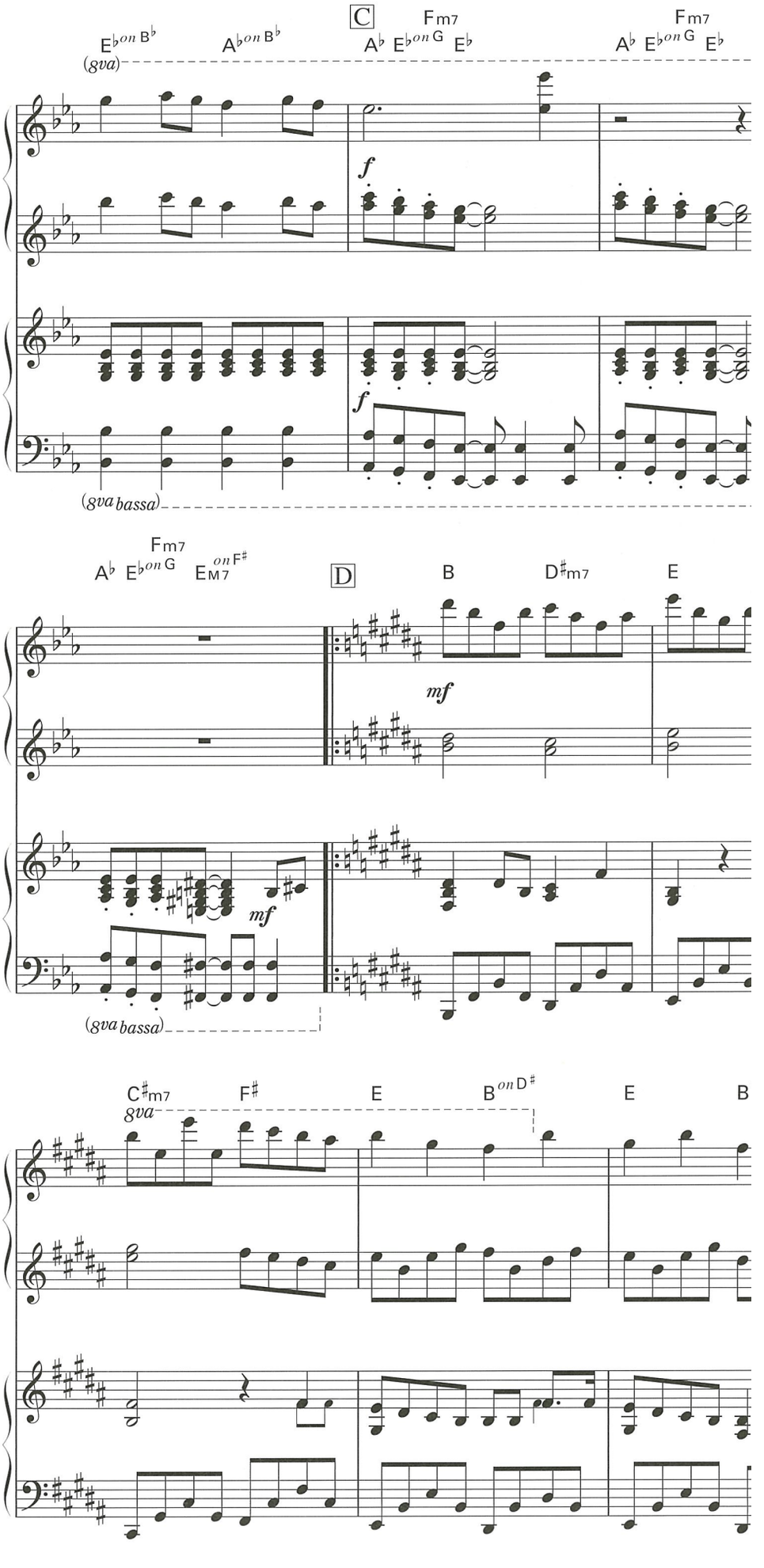

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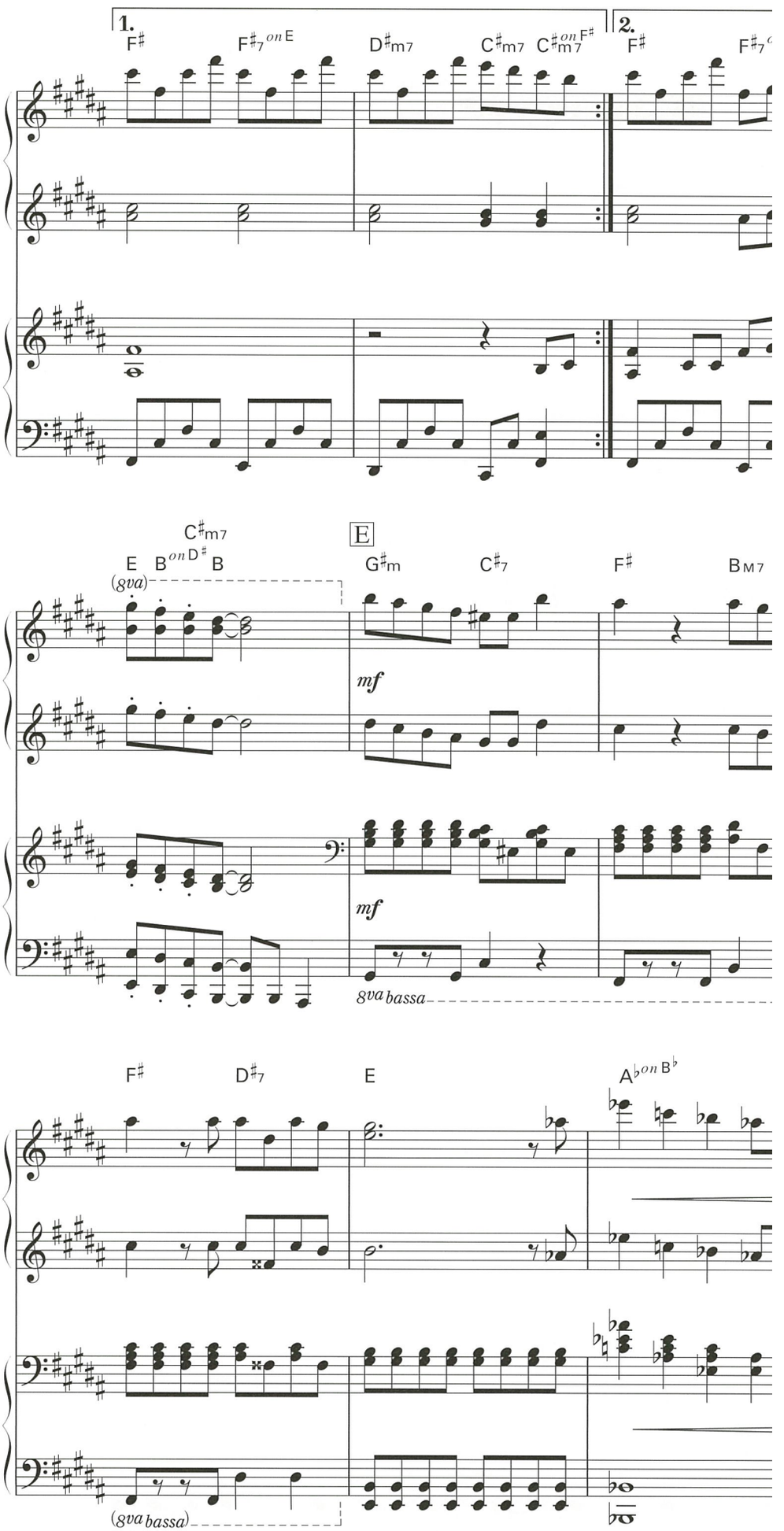

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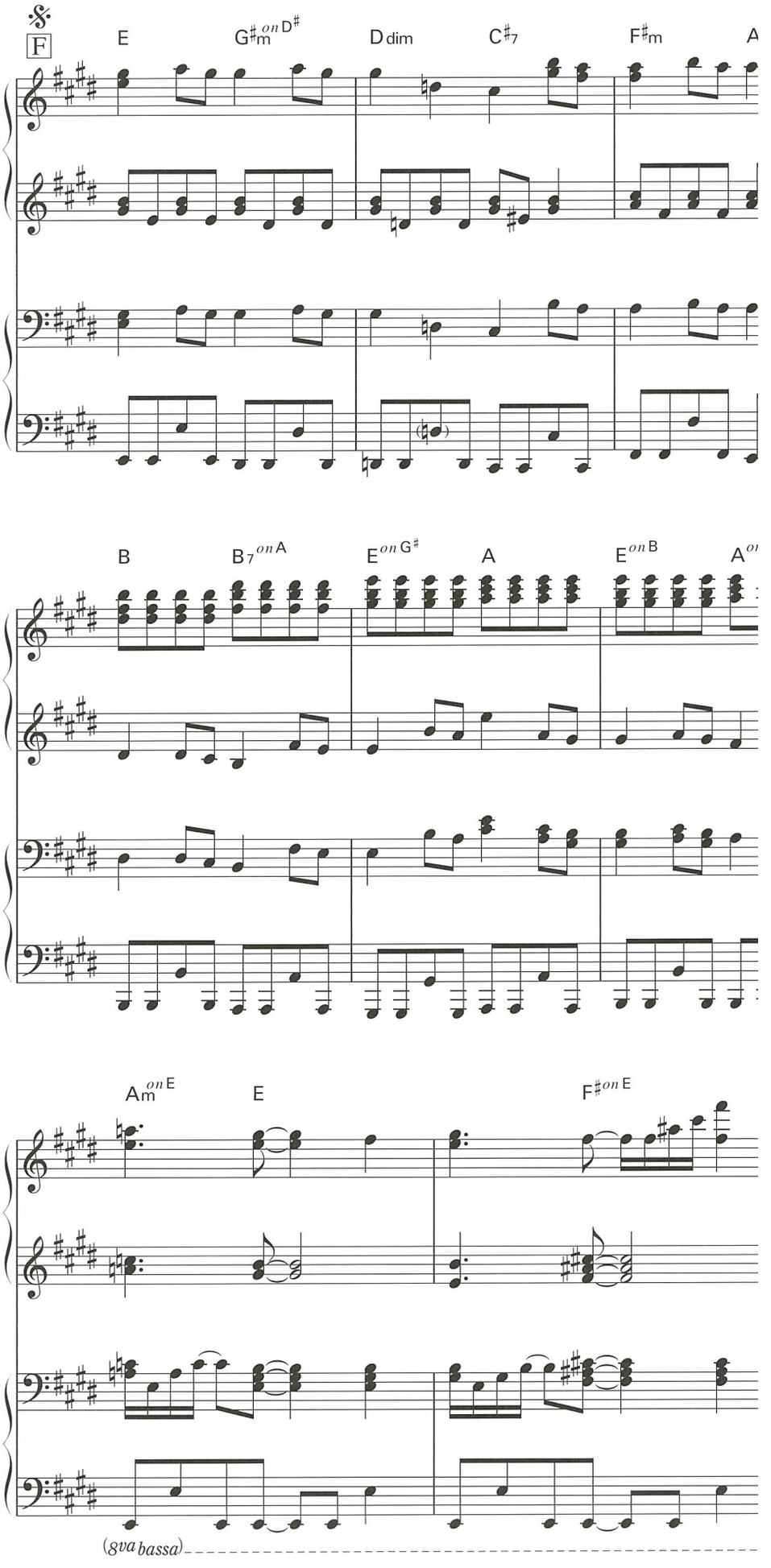

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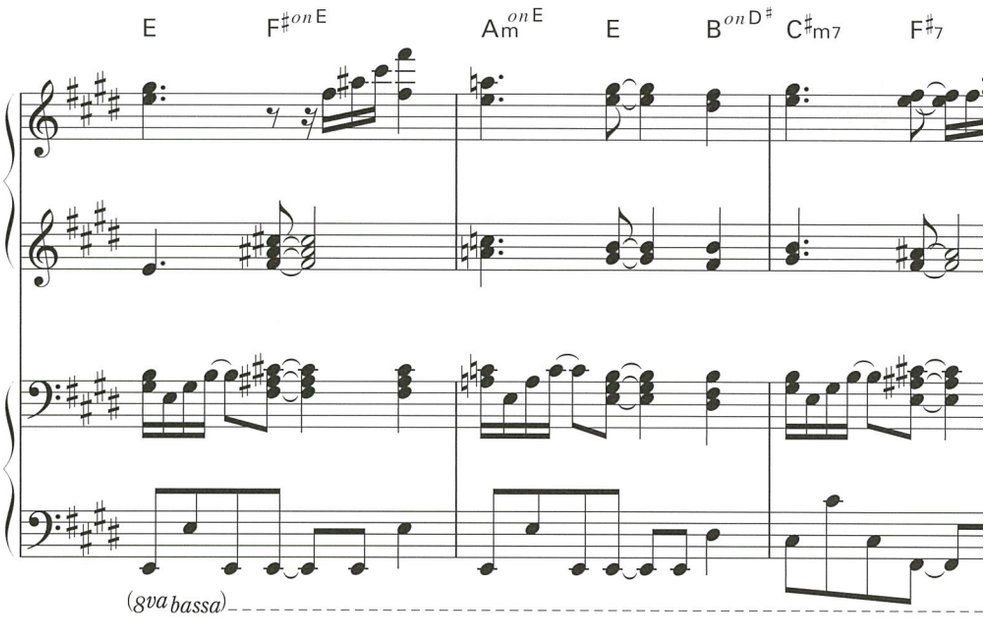

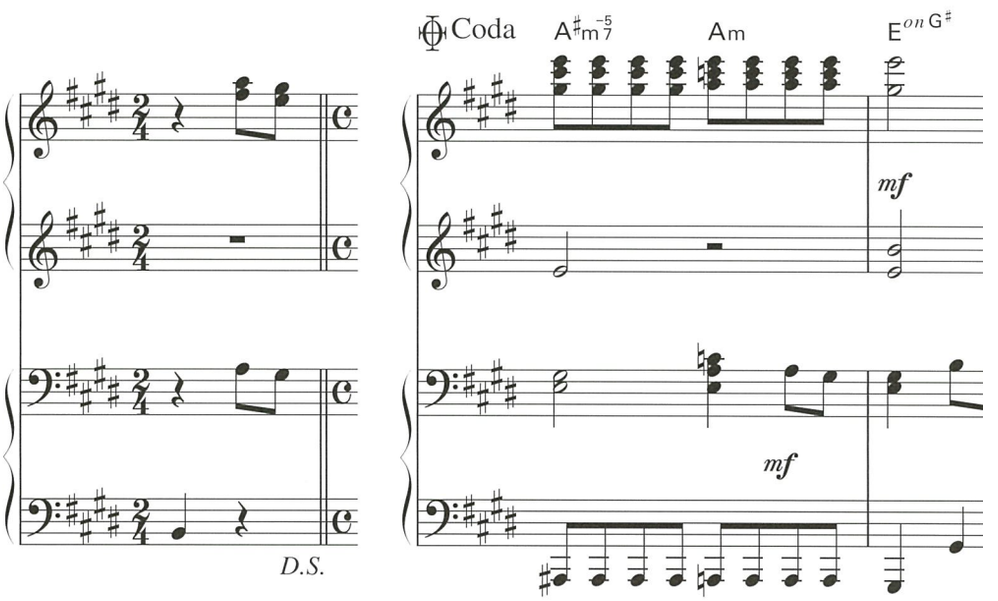

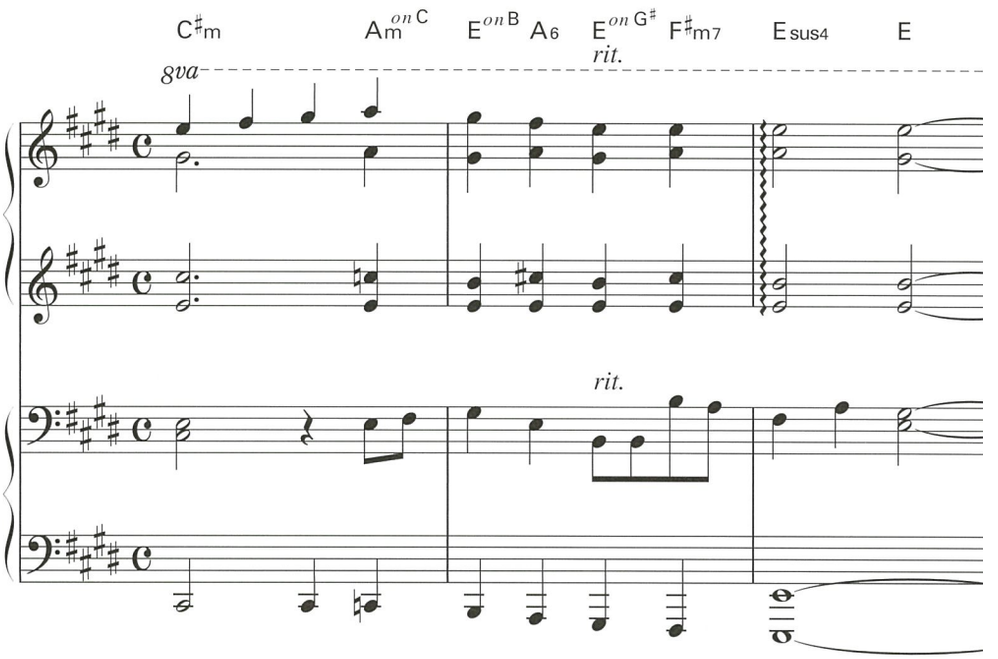

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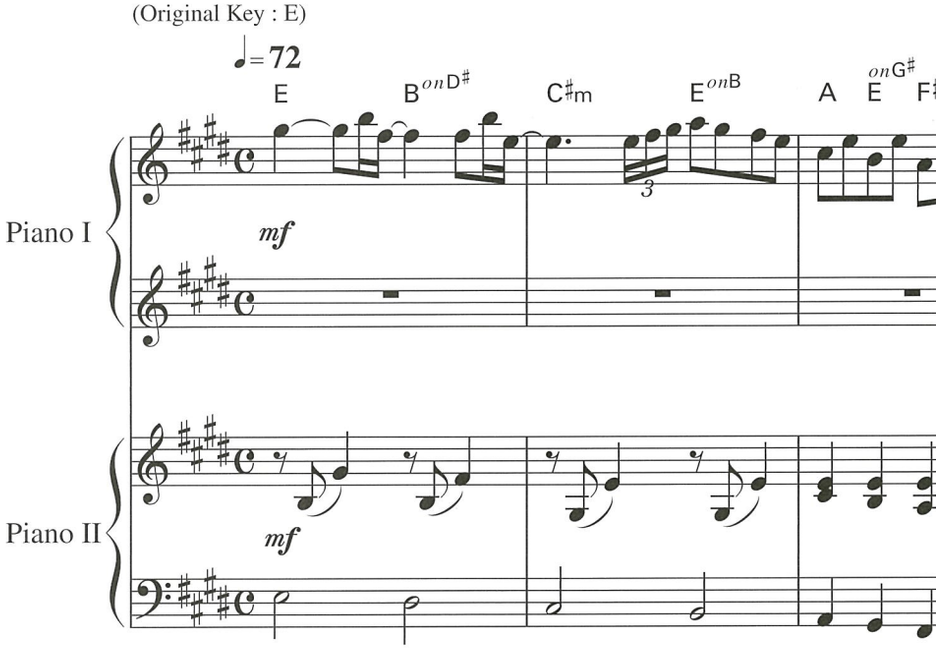
ハナミズキ

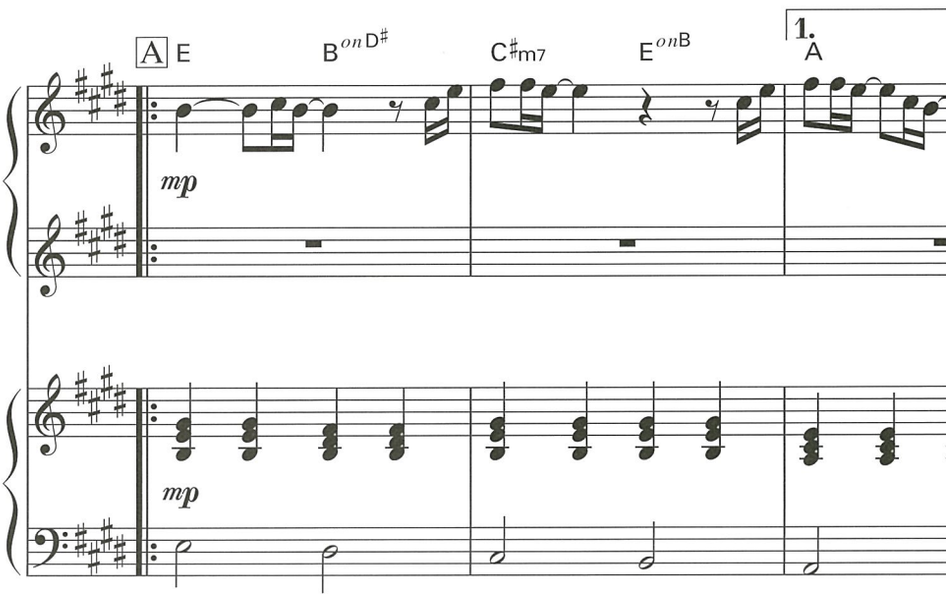
一青 窈

作曲：マシコタツロウ　ピアノアレンジ：内田美

イントロ4小節目からのPianoⅡの4分音符はバラつかないように、そして音価が均一になるように弾いてく
になってしまうとBに入ったときに2人がズレてしまうので、カウントをお互いにしっかりととって、ピッタリとそ
ら次の小節左手への受け渡しは、自然になめらかに聞こえるように弾いてください。

(Original Key : E)





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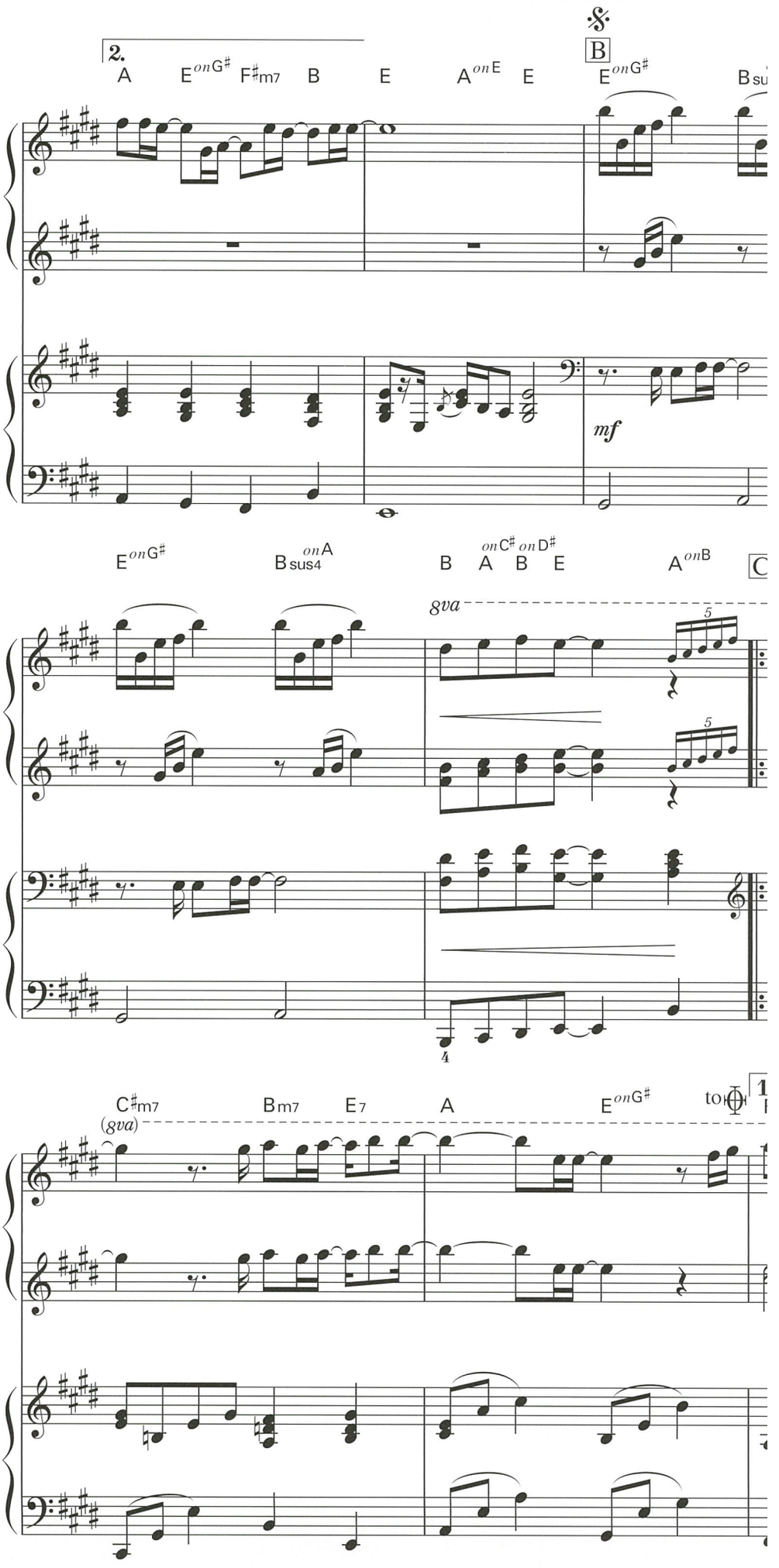

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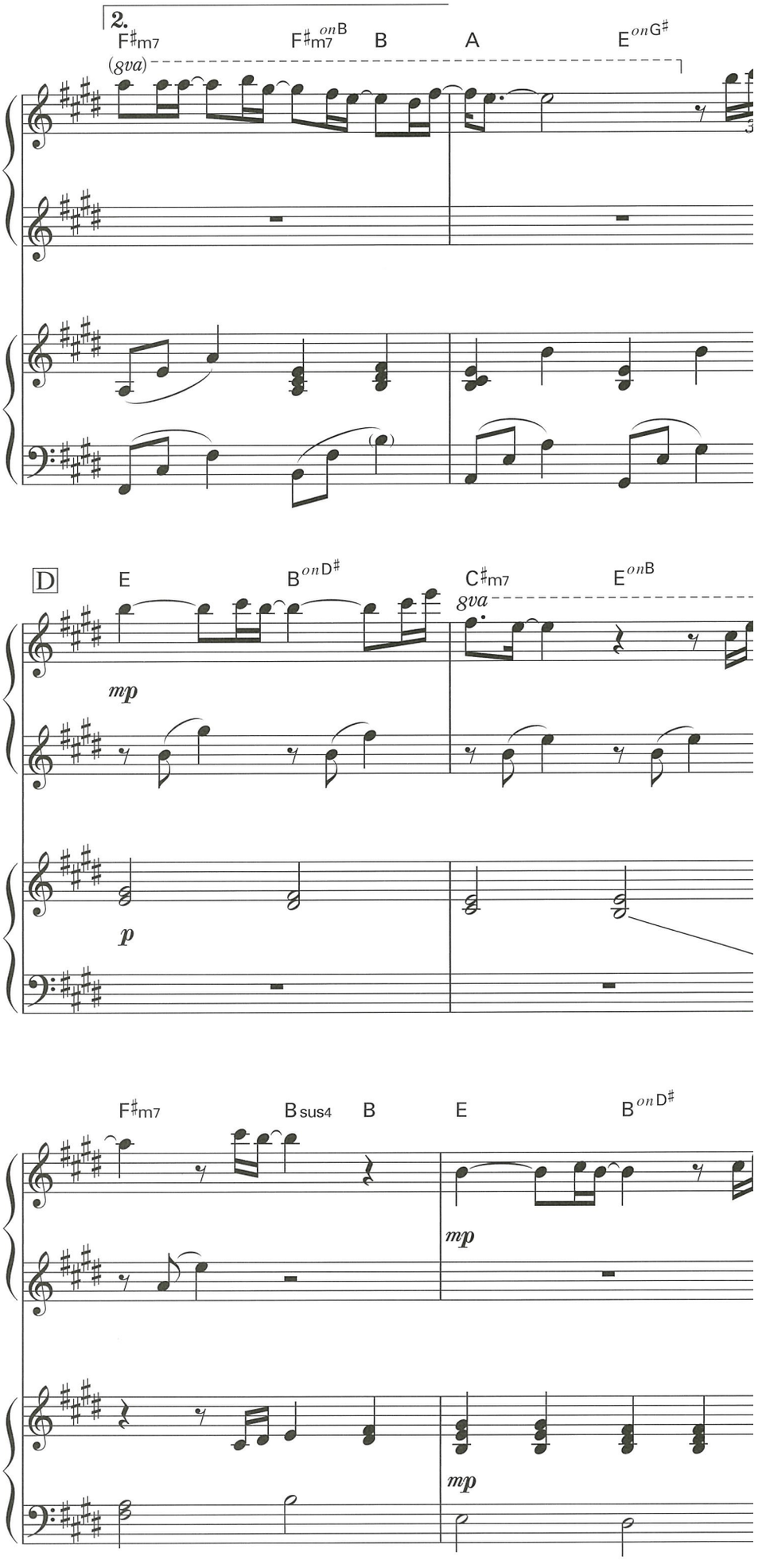

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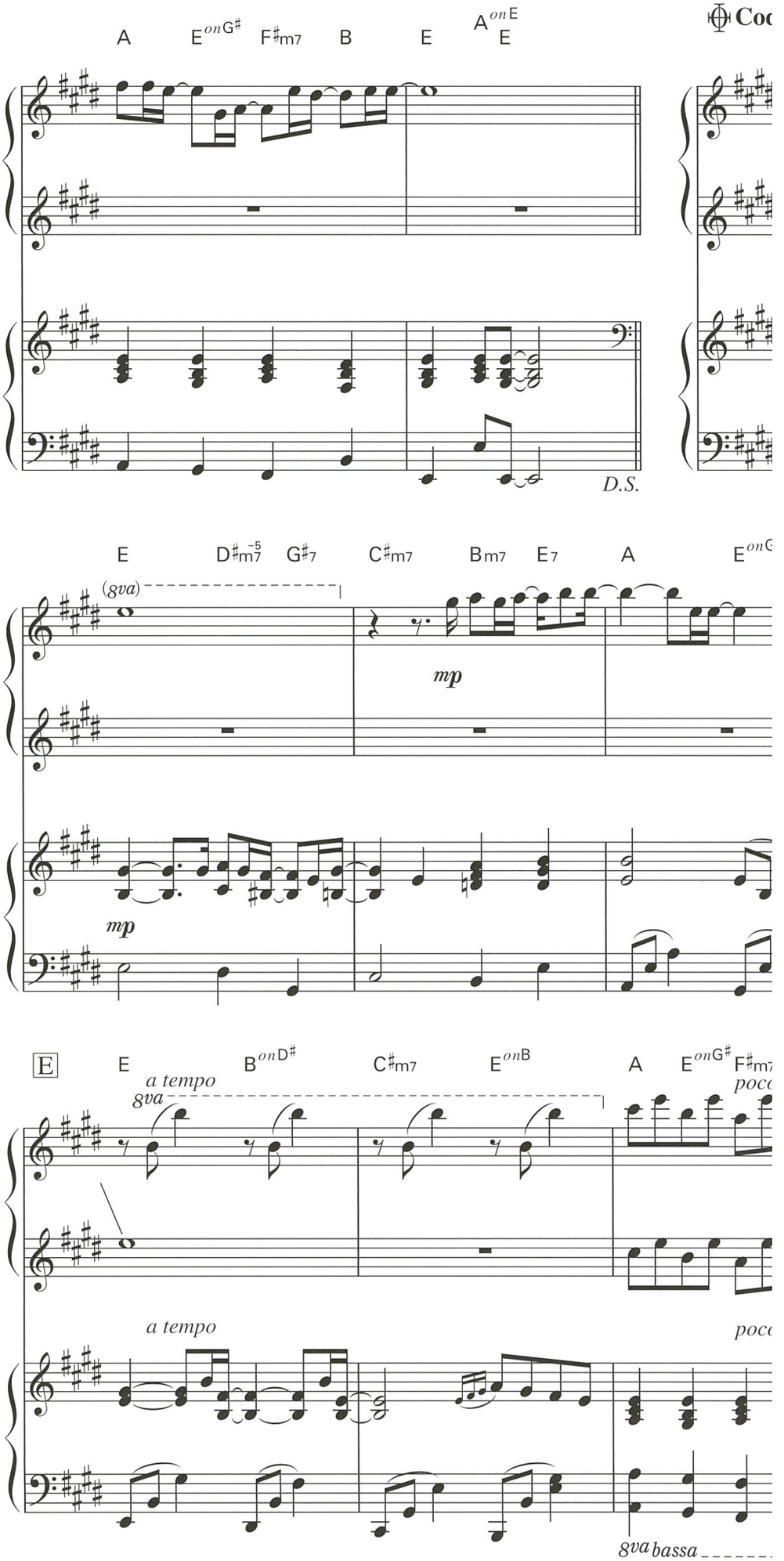

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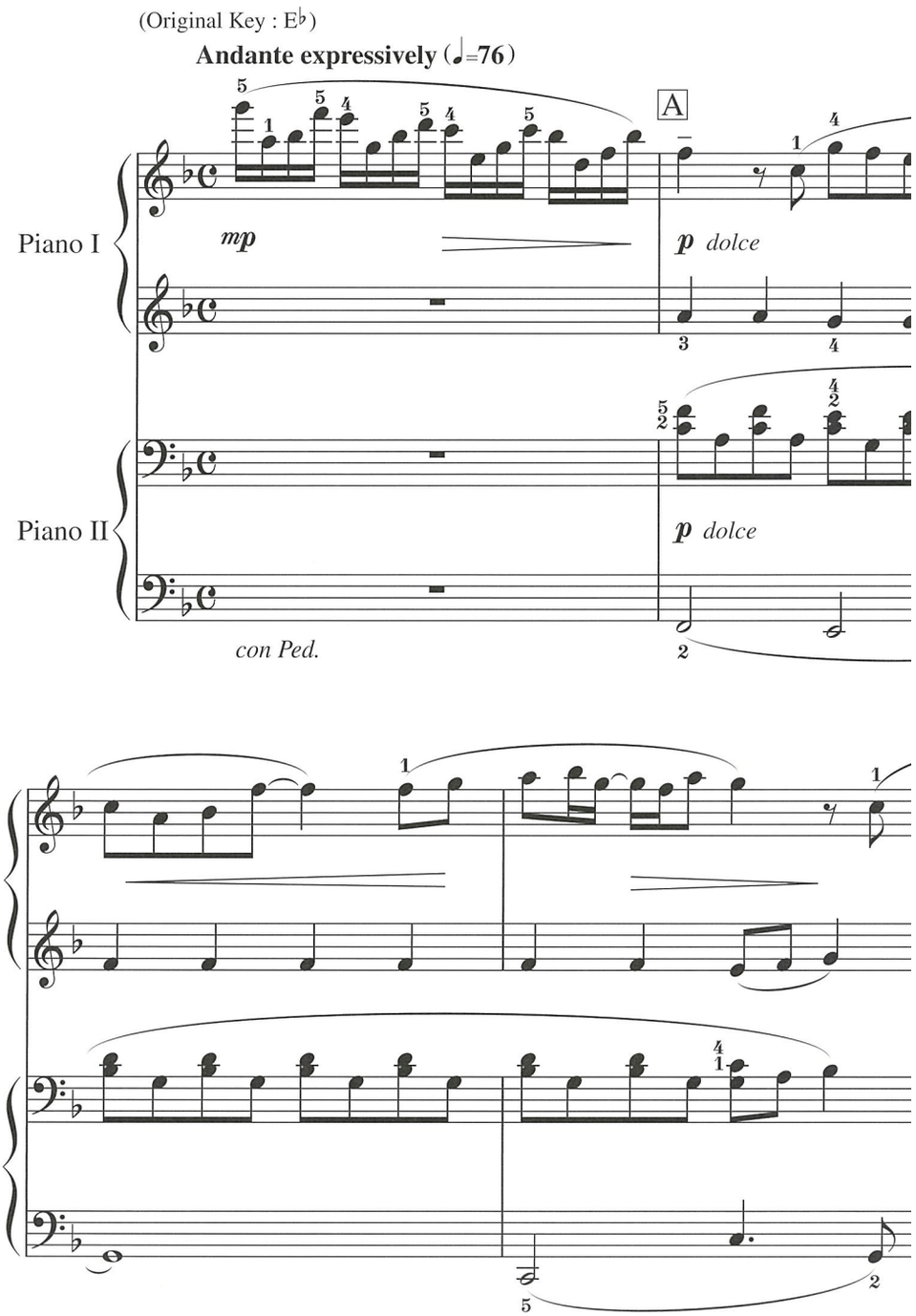
Best Friend〈ウエディング・

Kiroro

作曲：玉城千春　ピアノアレンジ：大宝 博

冒頭1小節（PianoⅠの右手）はさわやかなそよ風のように。この小節は曲のテンポを決める部分なので、イ
Ⓐはレガート奏が主体ですが、リズムを引きずらないように常に4拍子のビートを意識しましょう。PianoⅠの
で。ⒷはPianoⅡのメロディが途中でPianoⅠに引き継がれています。このように連弾ではメロディをパー
ぐ相手（または引き継がれる相手）のメロディを自分のメロディとしてイメージすることが大切です。そして、
しているように聴こえるならばすばらしいでしょう。Ⓒは曲の一番の聴かせどころ。PianoⅠはメロディを力
そう強いビート感を表現して。



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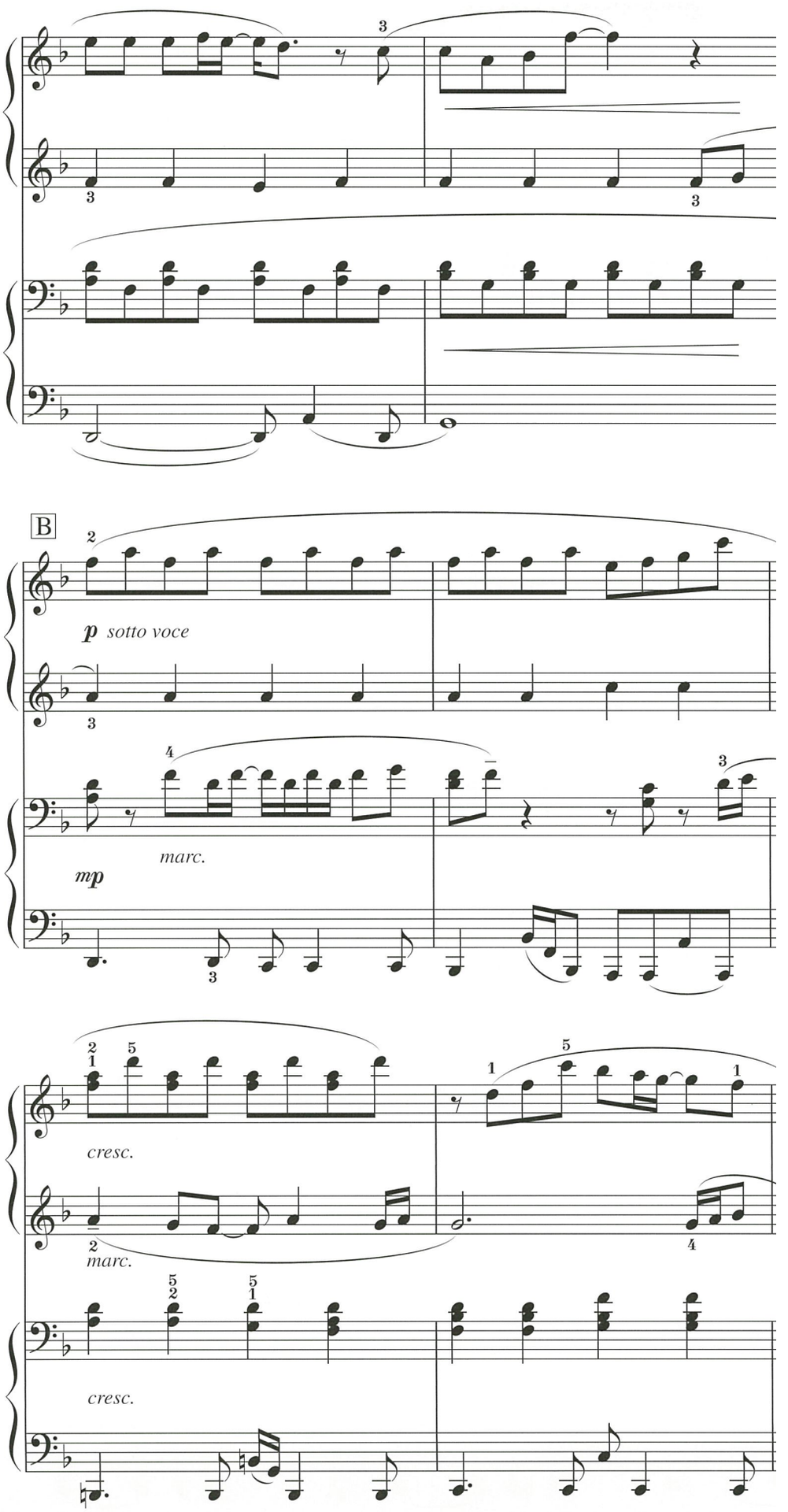

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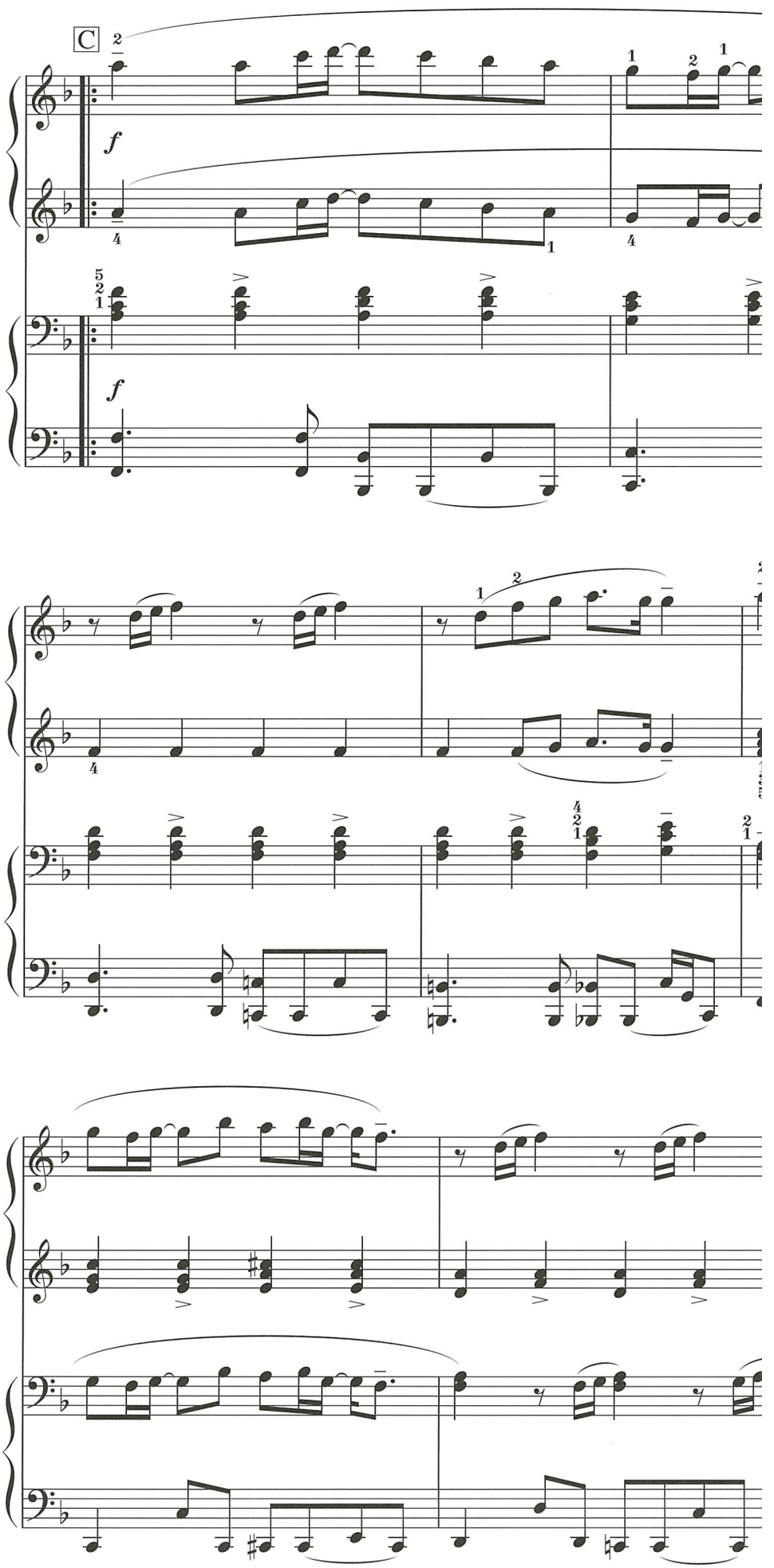

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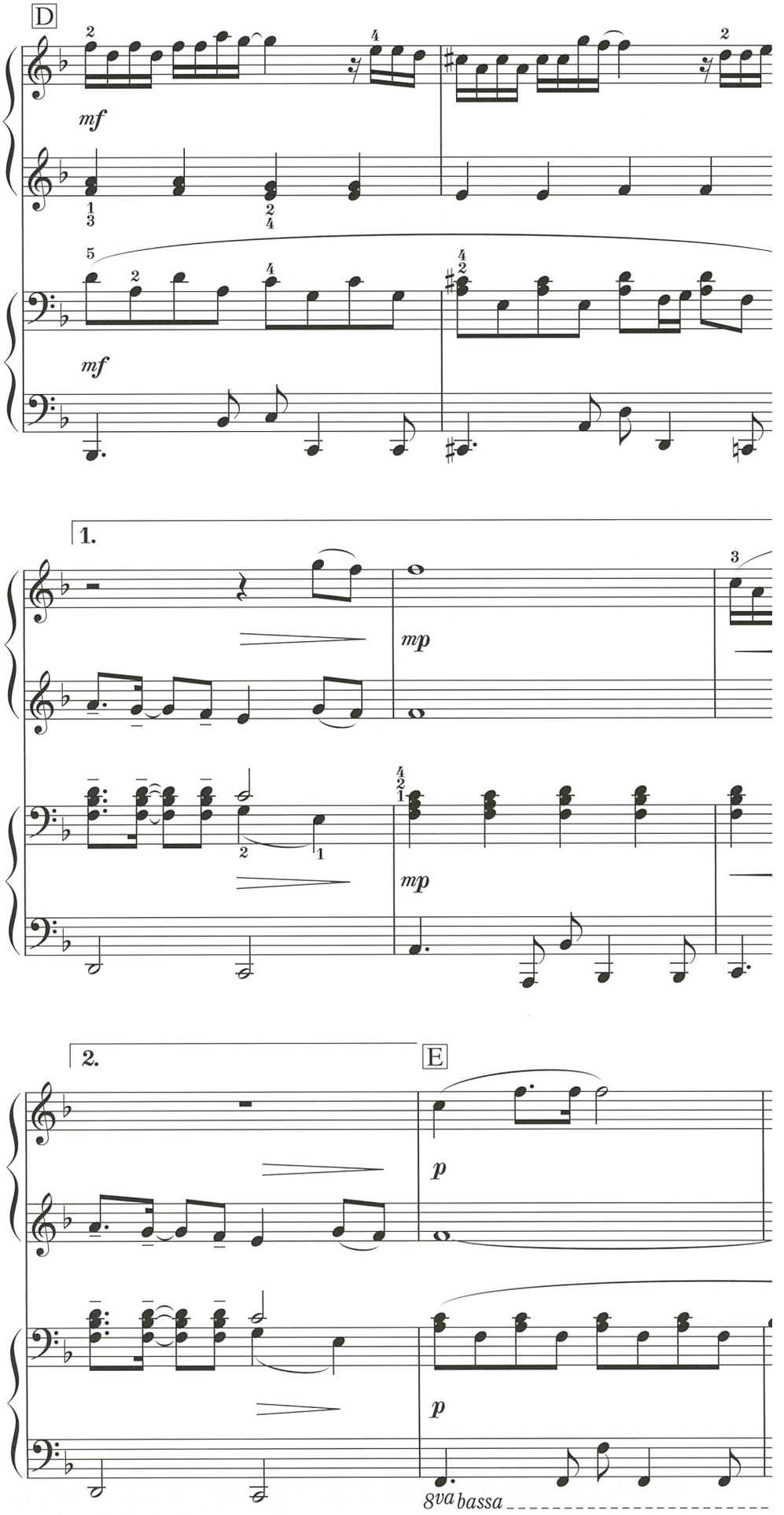

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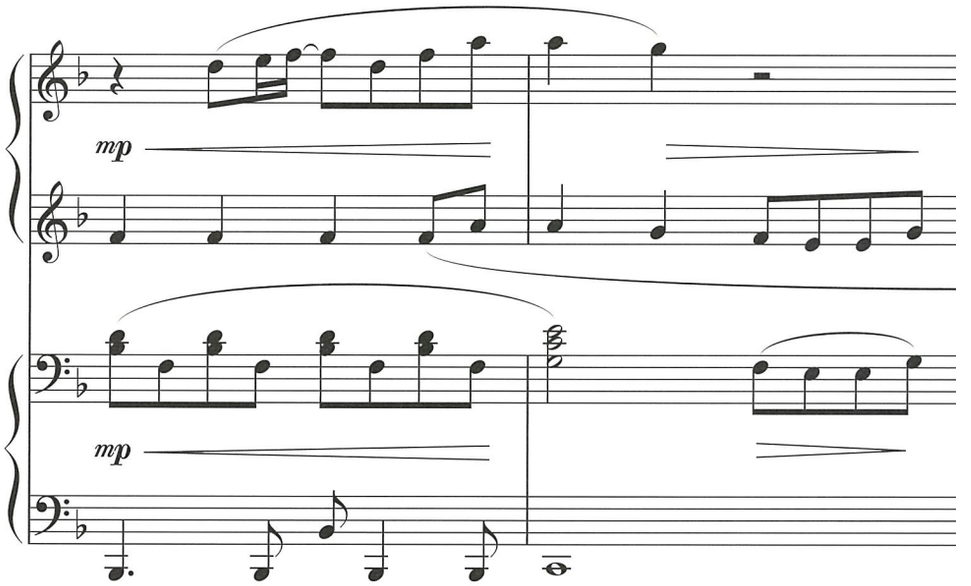

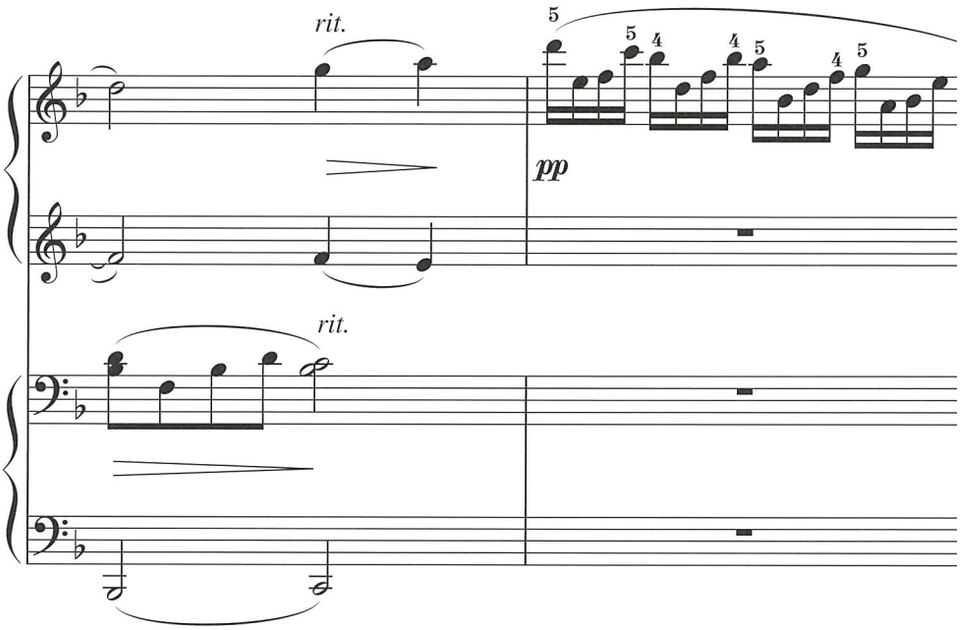

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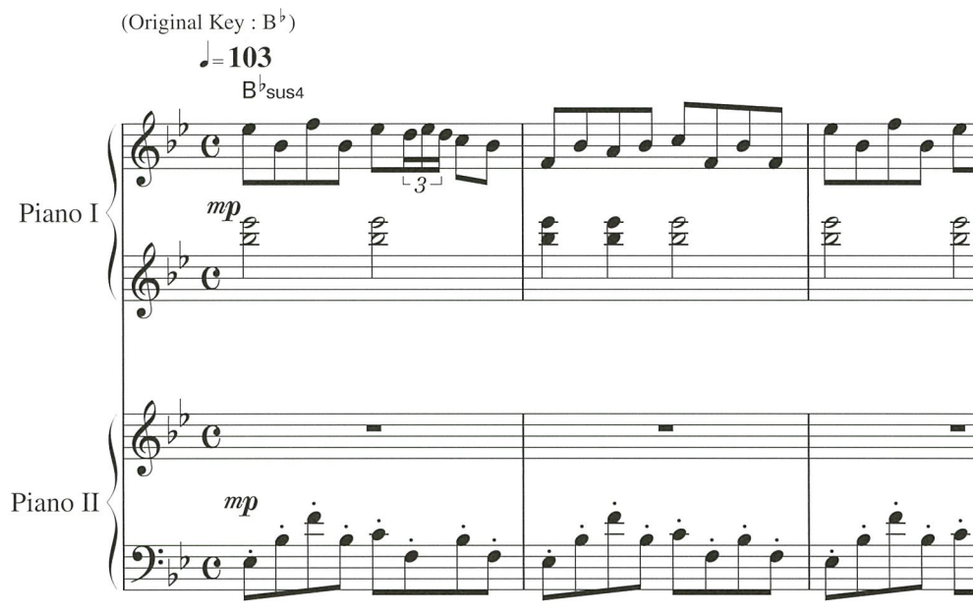
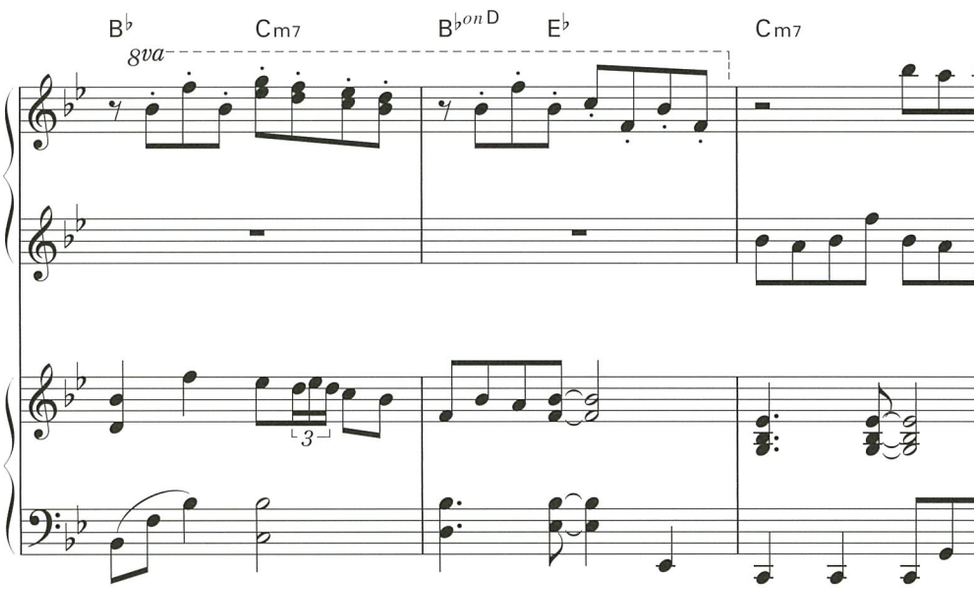
One Love

嵐

作曲：加藤裕介　ピアノアレンジ：鈴木奈美

イントロ1～3小節目はPianoⅠ の8分音符とPianoⅡ のスタッカートの8分音符がズレないように、演奏前のカ
聴いて合わせるようにしましょう。Ⓐ1小節半拍前のPianoⅡ「G音」がメロディであることがわかるように、2
ⒶのPianoⅠはPianoⅡのメロディにつられないように弾きましょう。直前の調整を引きずらないよう、転調の際





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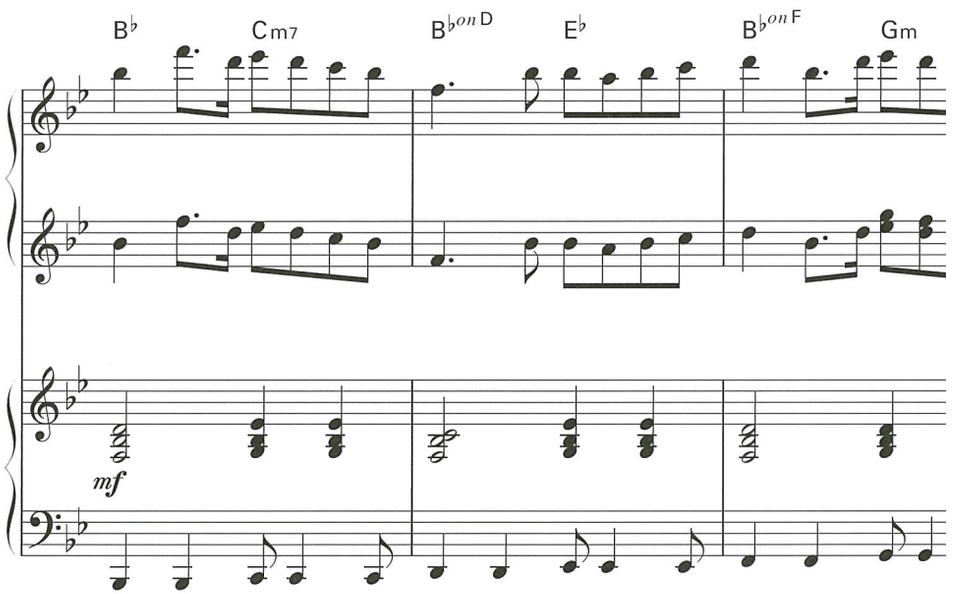

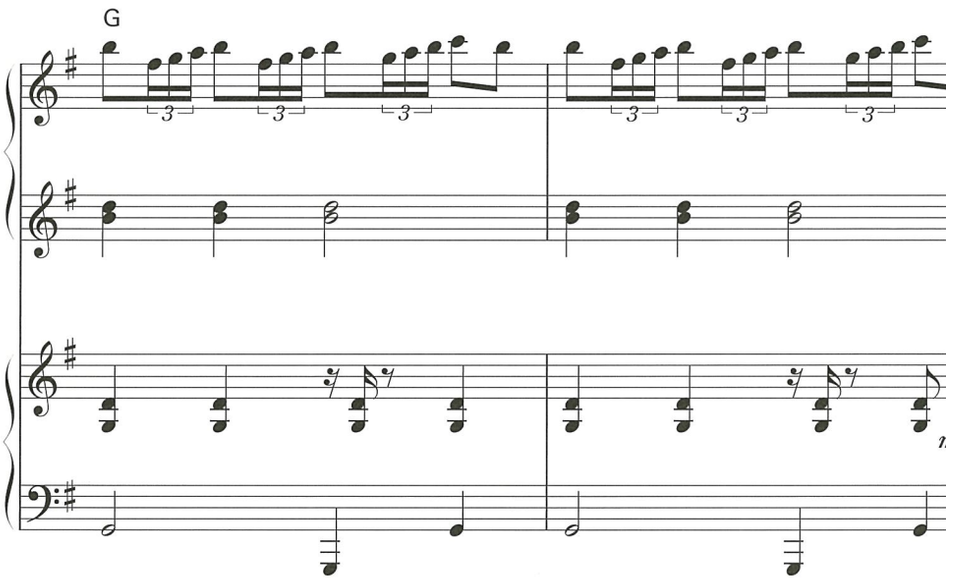

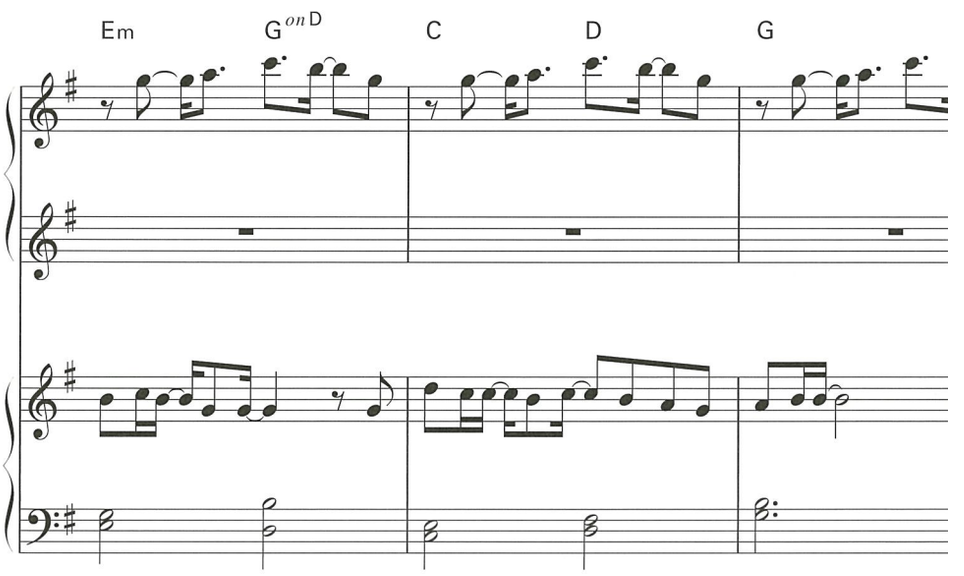

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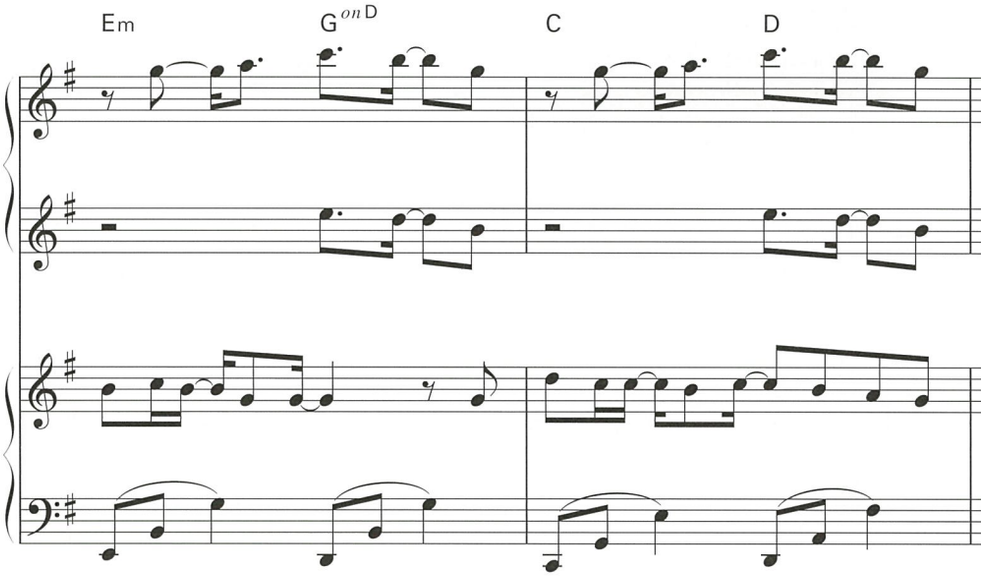

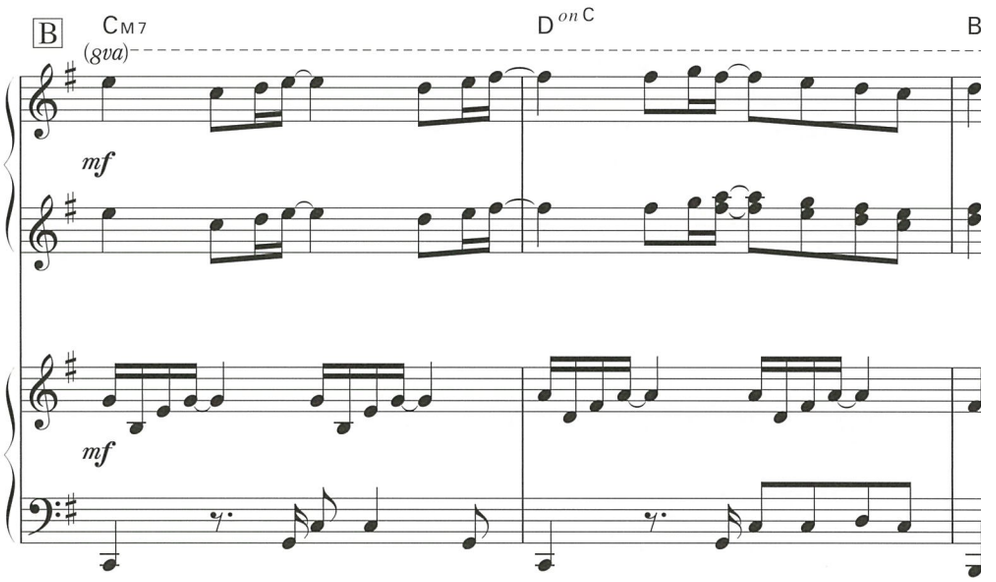

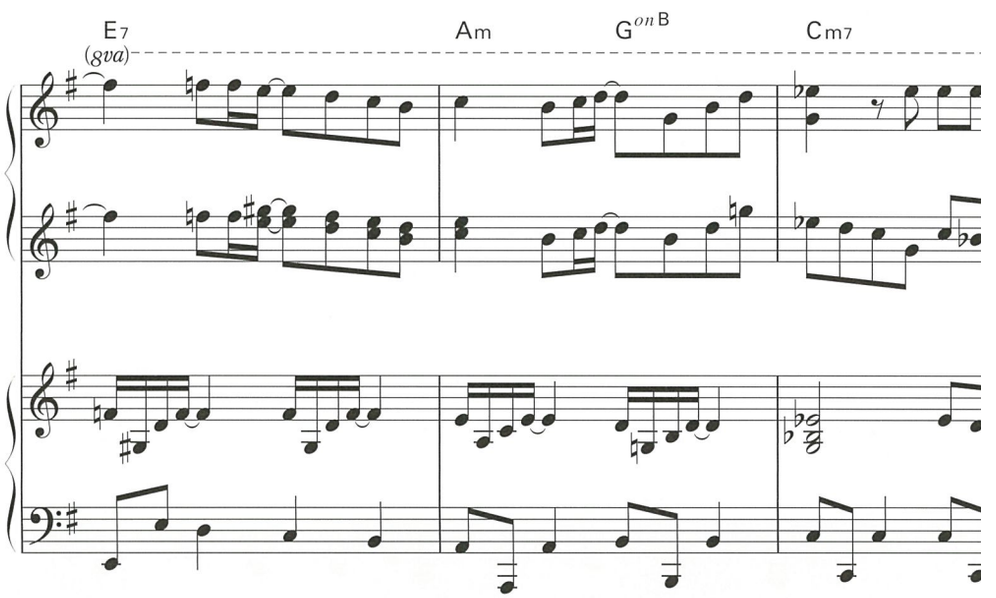

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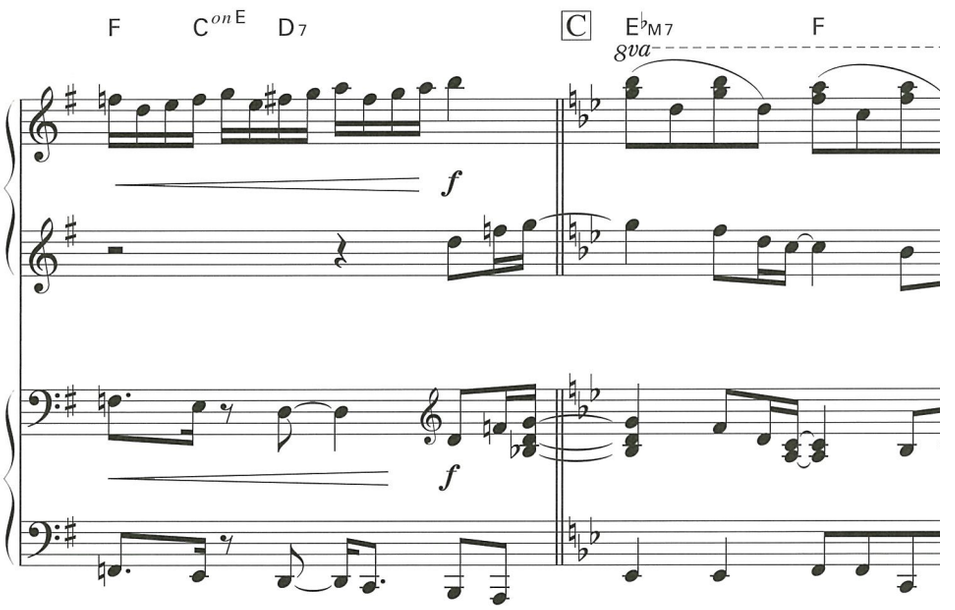

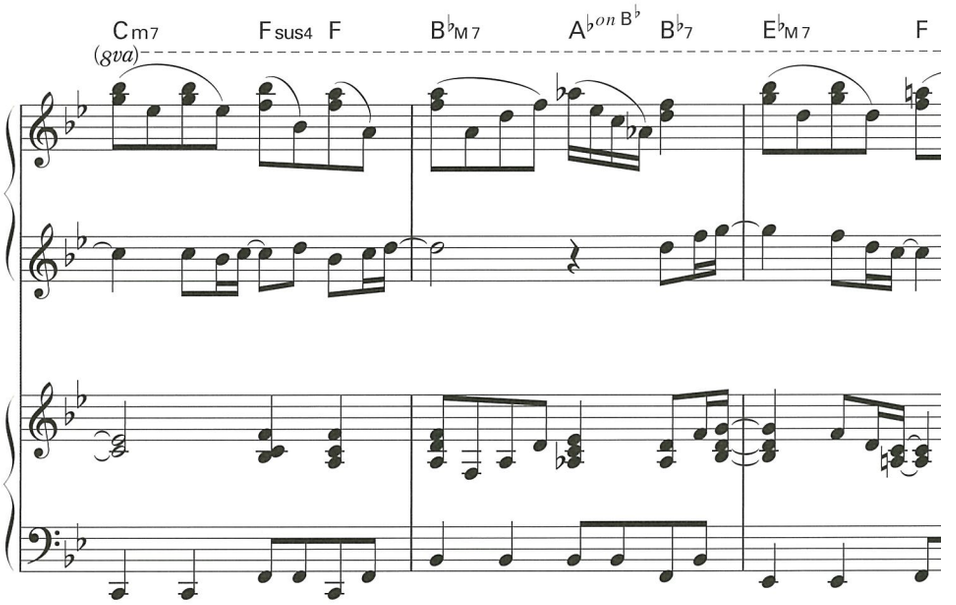

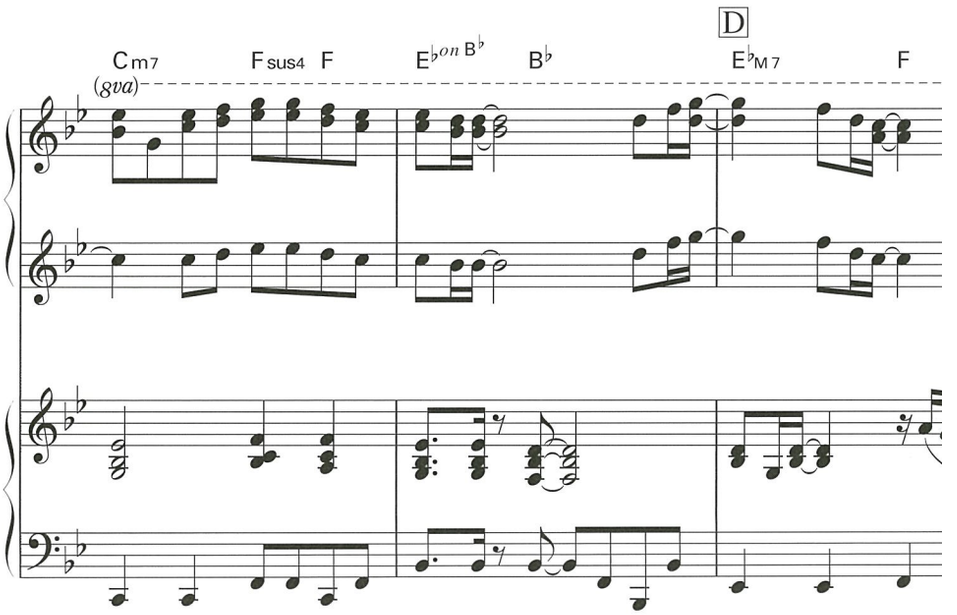

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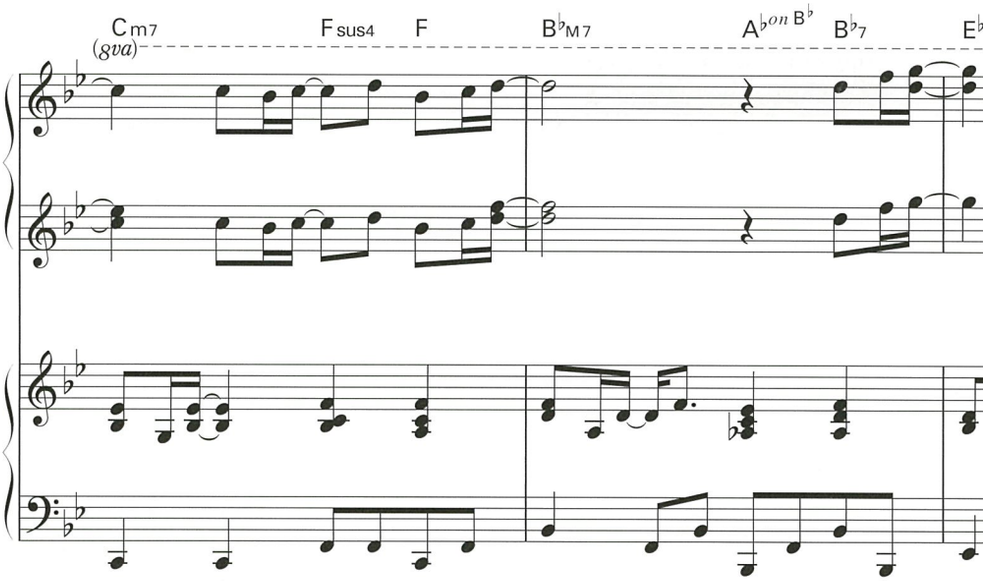

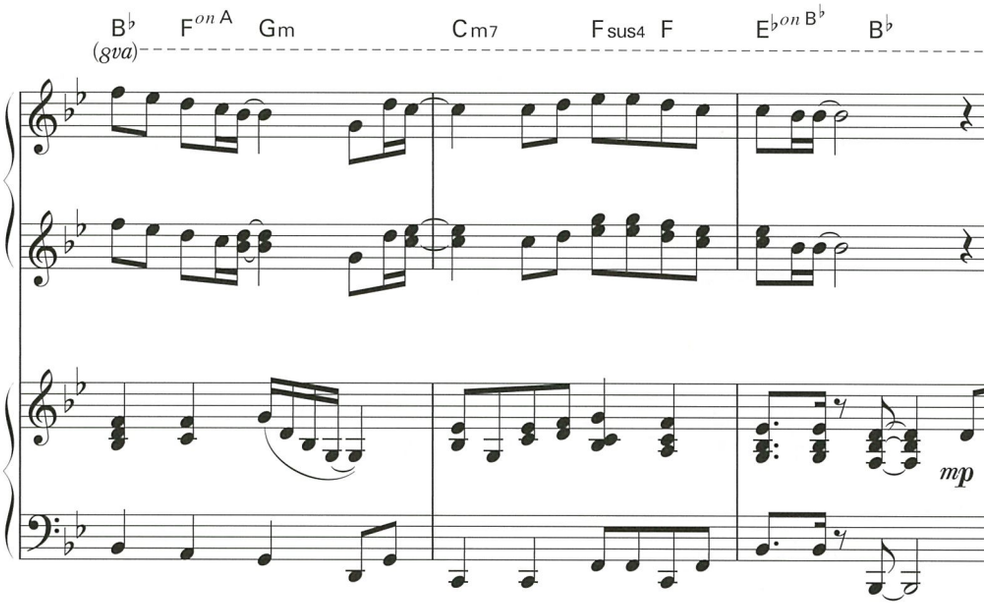

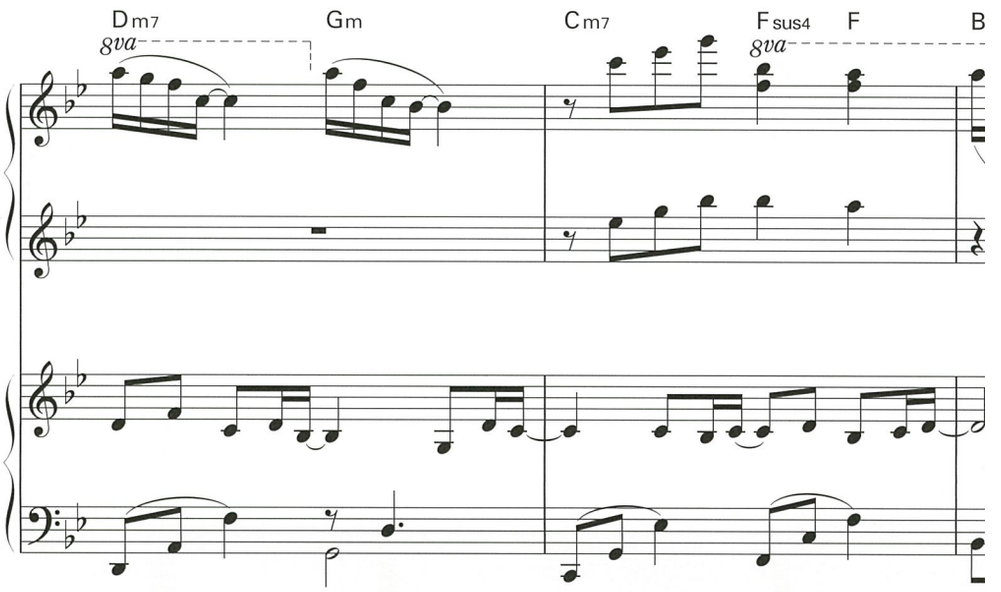

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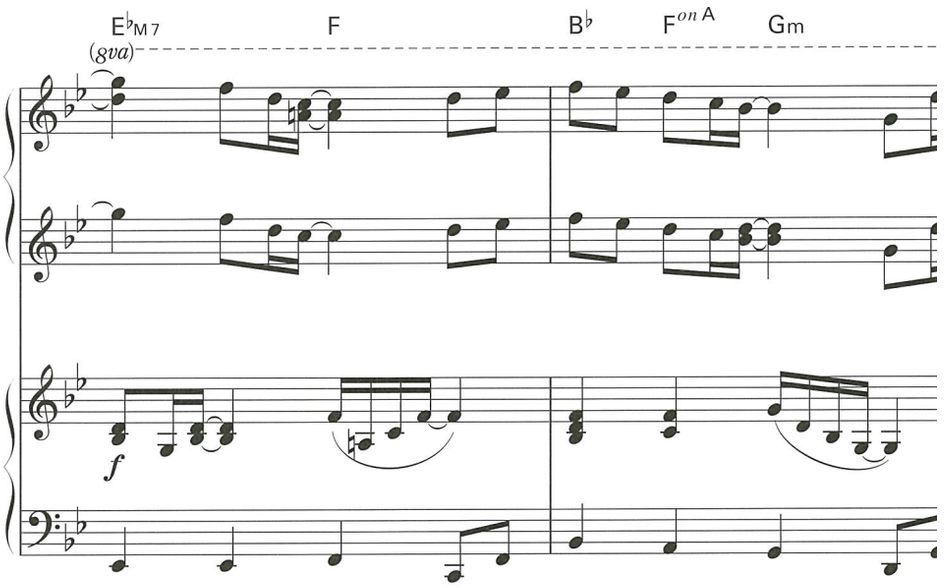

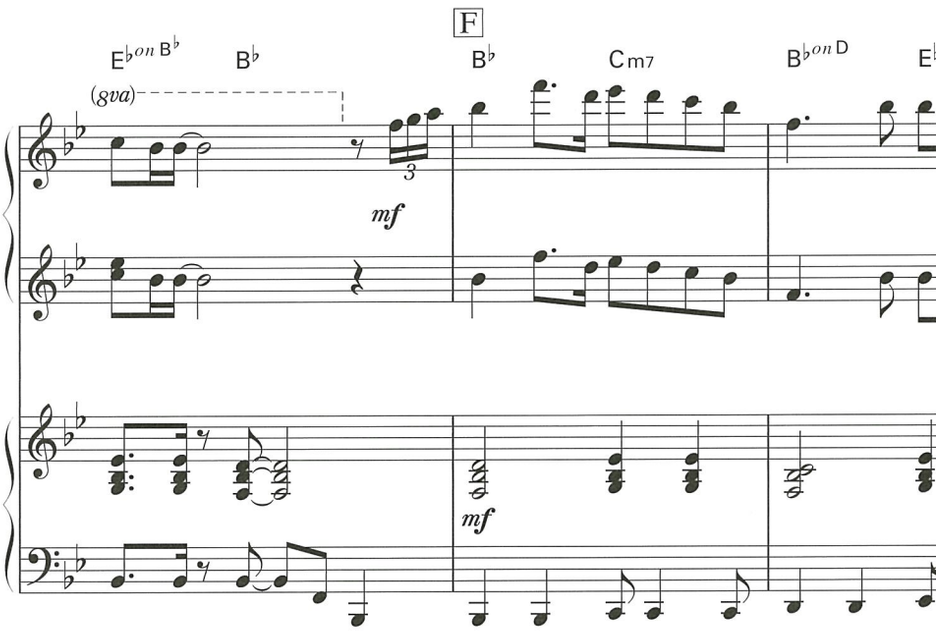

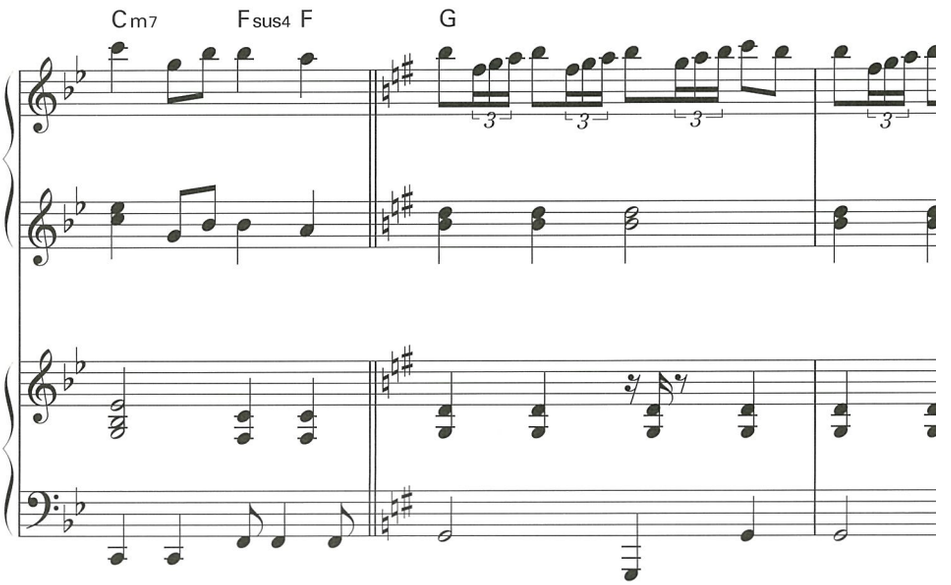

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ディズニープリンセス メド

夢はひそかに～美女と野獣～いつか王子様が～ホール・ニュー

作曲：Al Hoffman/Jerry Livingston/Mack David～Alan Menken～Frank Ch

冒頭4小節は夢見る少女の期待と不安が入り混じる心の様子を想像して。A～B（夢はひそかに）は情感た
想では皆さんならではのメロディへの思い入れを素直に表現することにより、個性を感じさせる演奏を展開でき
野獣）は軽快なリズムで明るく颯爽と。8分音符の連打で心の高鳴りを表現したいですね。Piano II の左手の
メージして。E（いつか王子様が）は軽快なワルツにのって心が浮き立つ様子を表現しましょう。Fはさらに心
ぐる回る様子をイメージして。G（ホール・ニュー・ワールド）は高揚した気分を一旦引き締めて、しっとりとした大
は新しい拍子とテンポによりアンサンブルが乱れやすいので部分的に練習しておきたいところ。メロディを歌わせ
て再び高めていきましょう。コーダ（I）はクラシカルなスタイルを意識して力強く堂々と締めくくってください。

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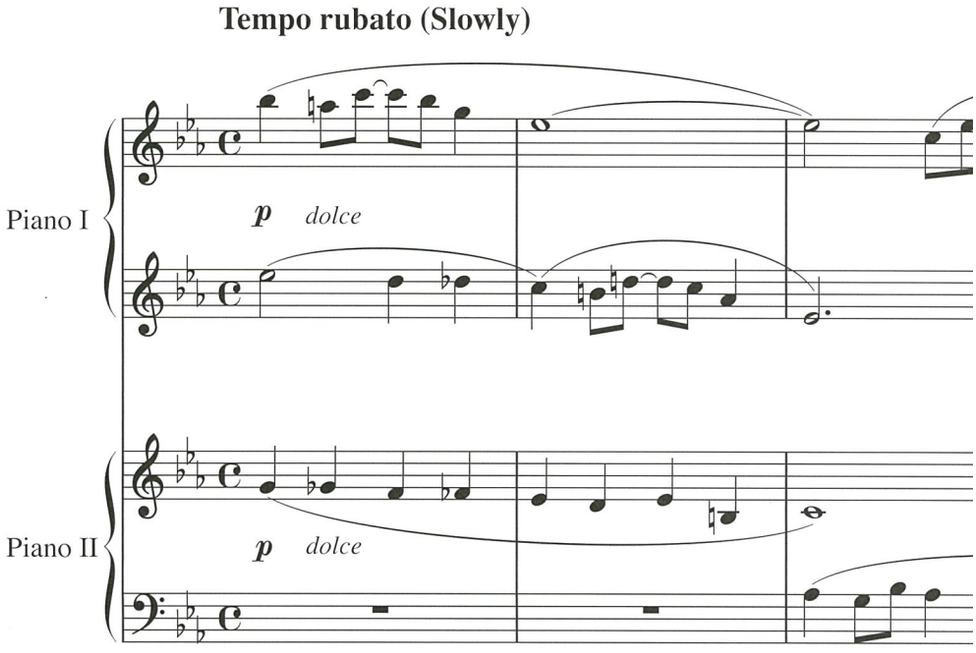

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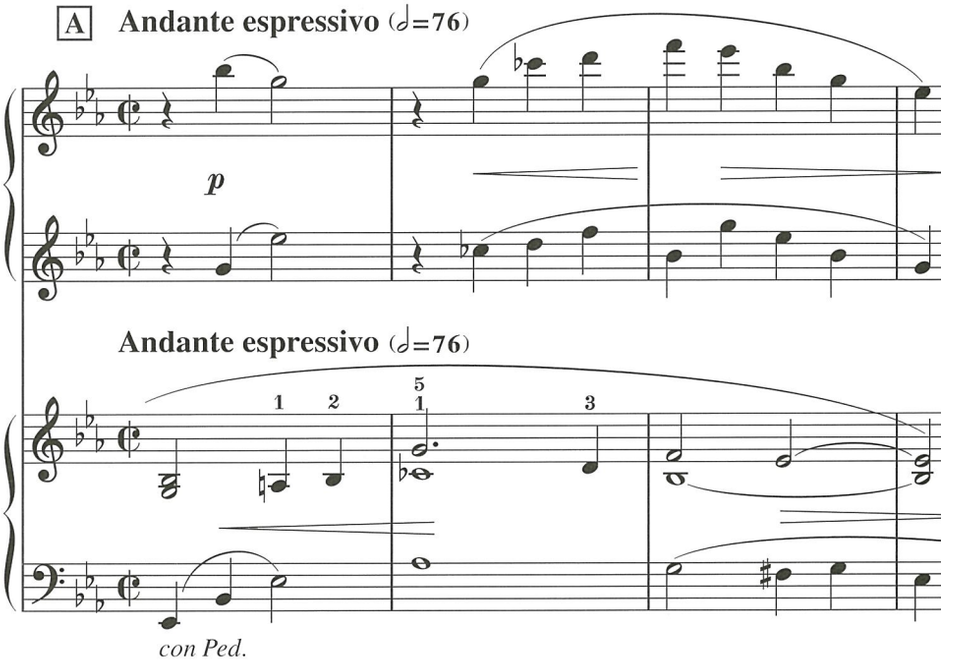
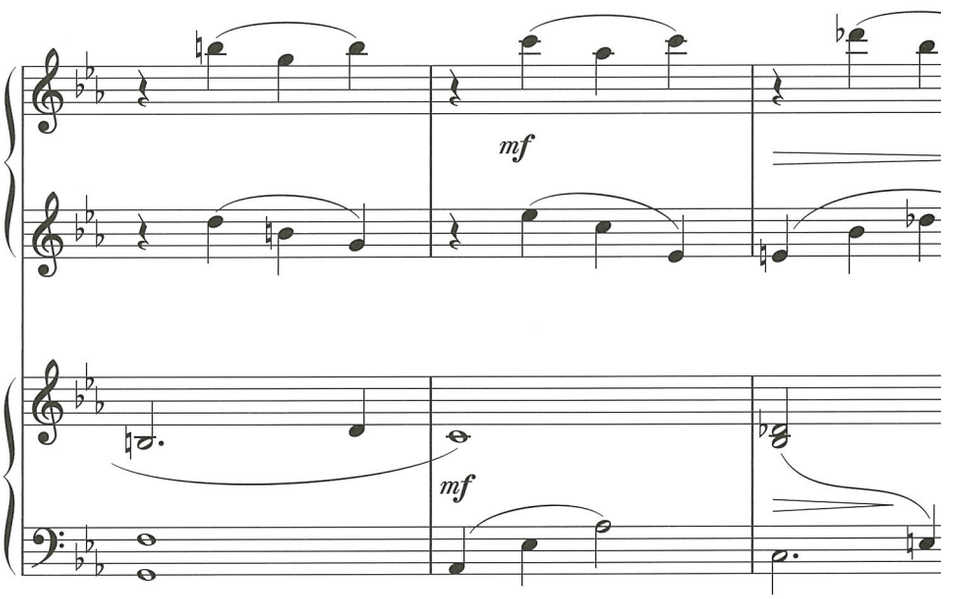
<夢はひそかに>

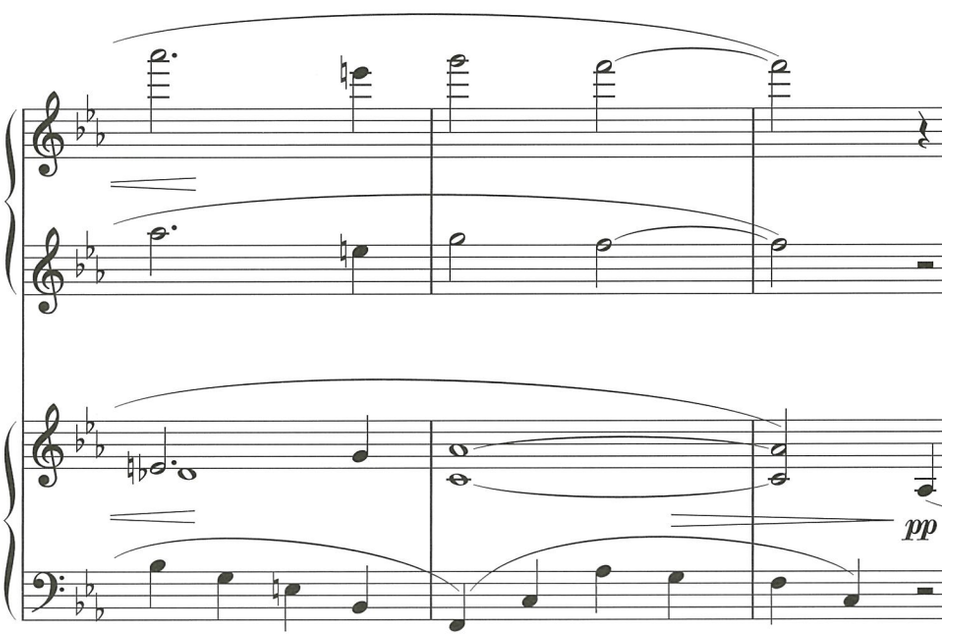
A **Andante espressivo** (♩=76)



Andante espressivo (♩=76)

con Ped.





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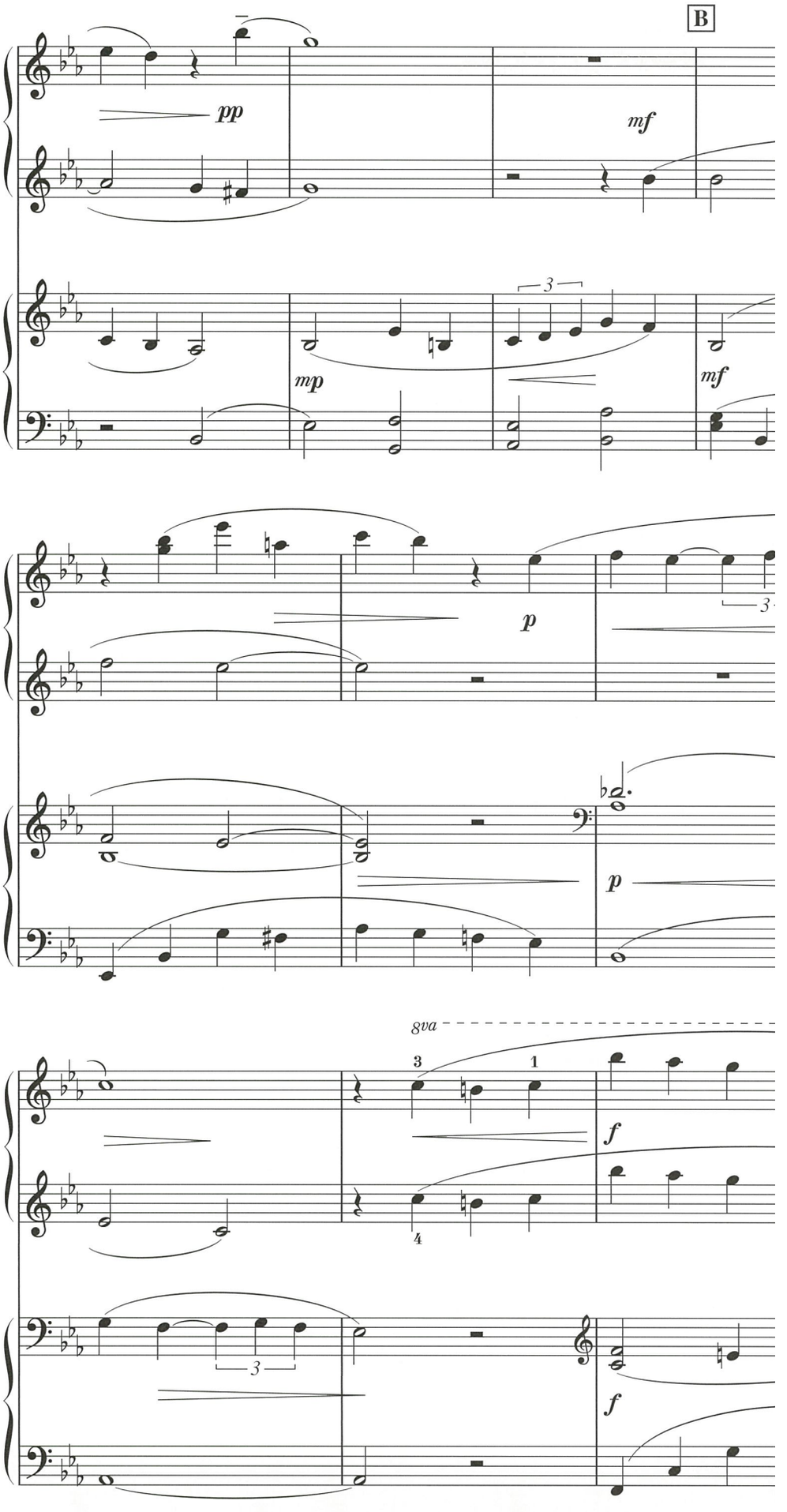

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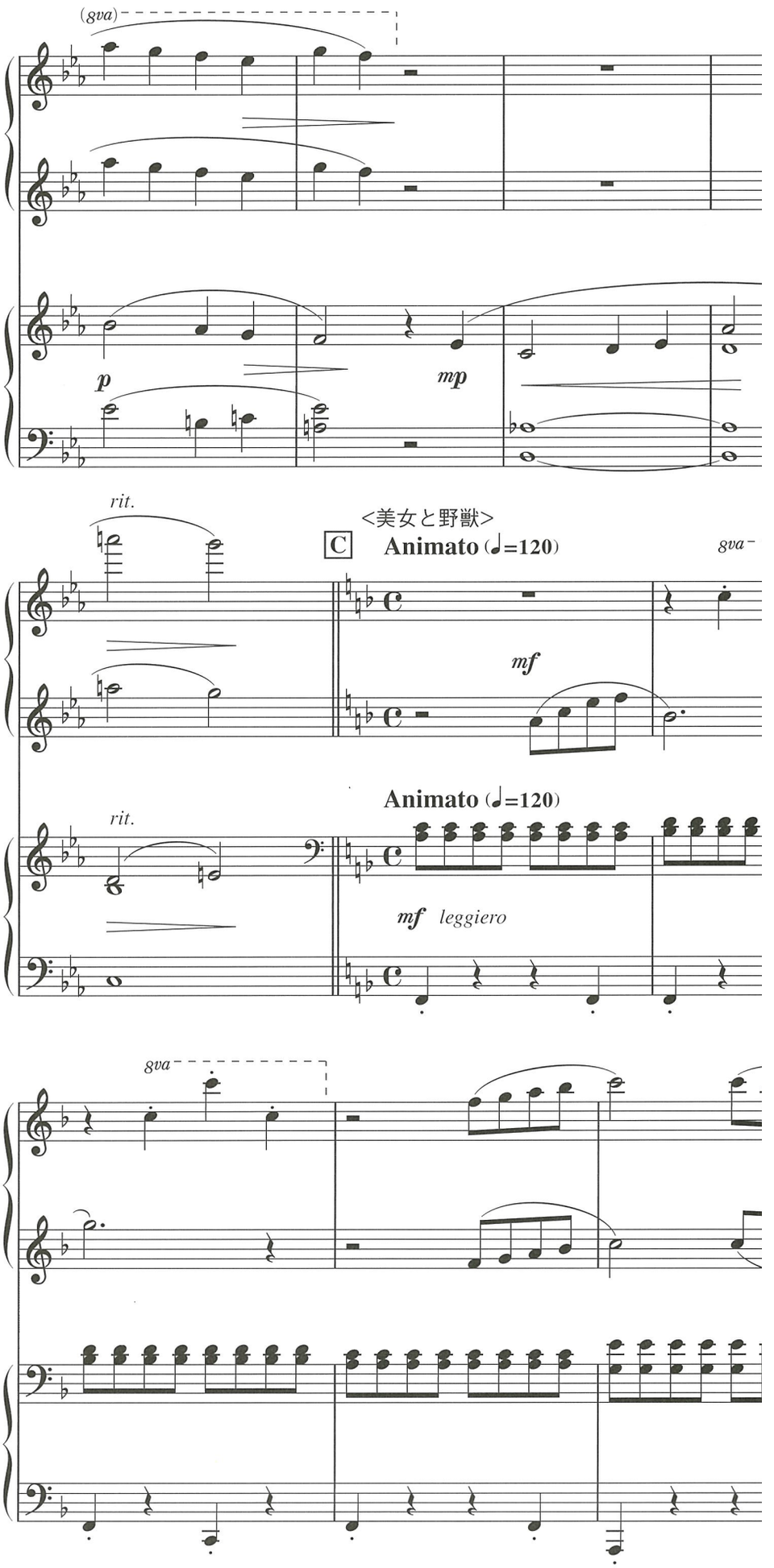

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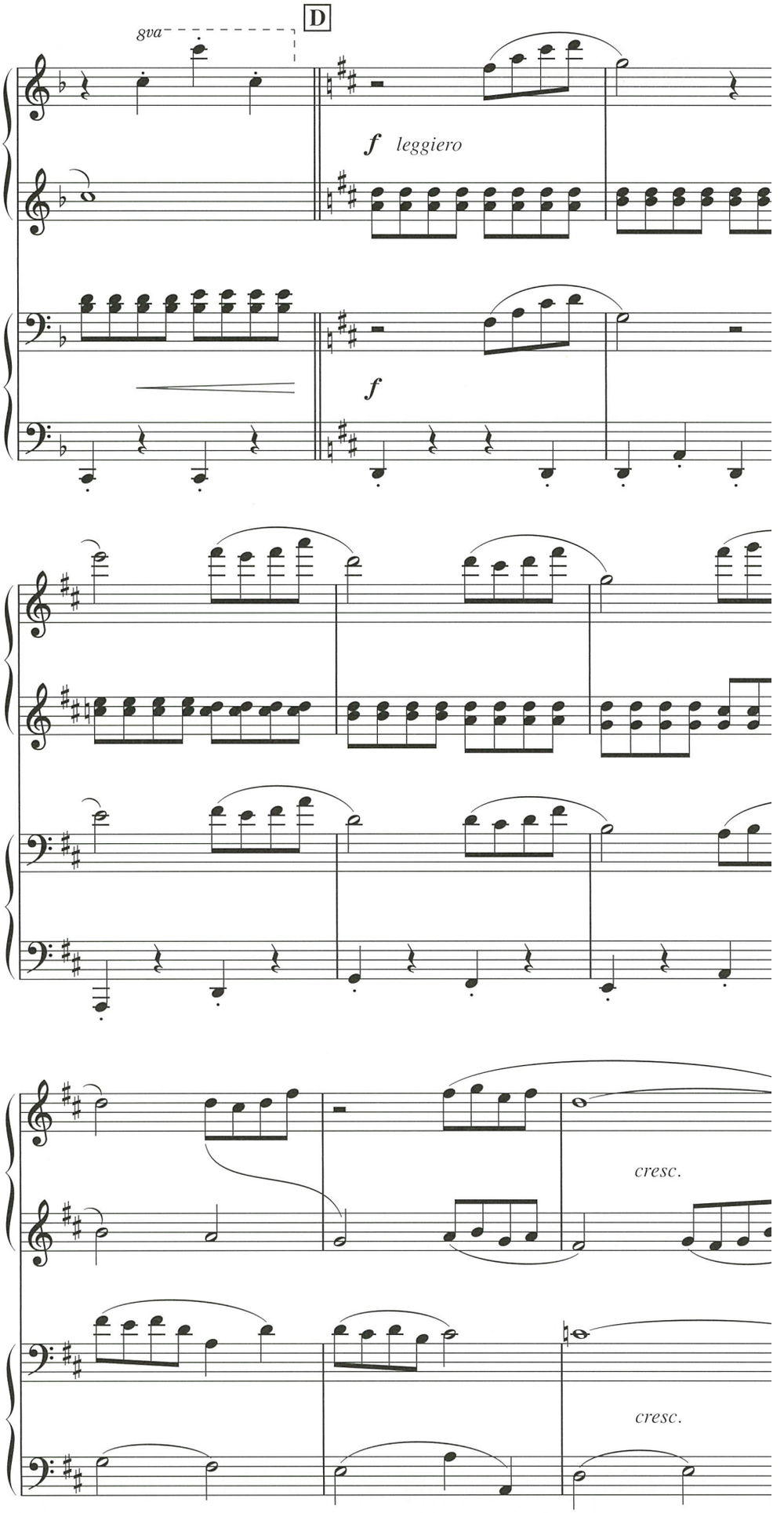

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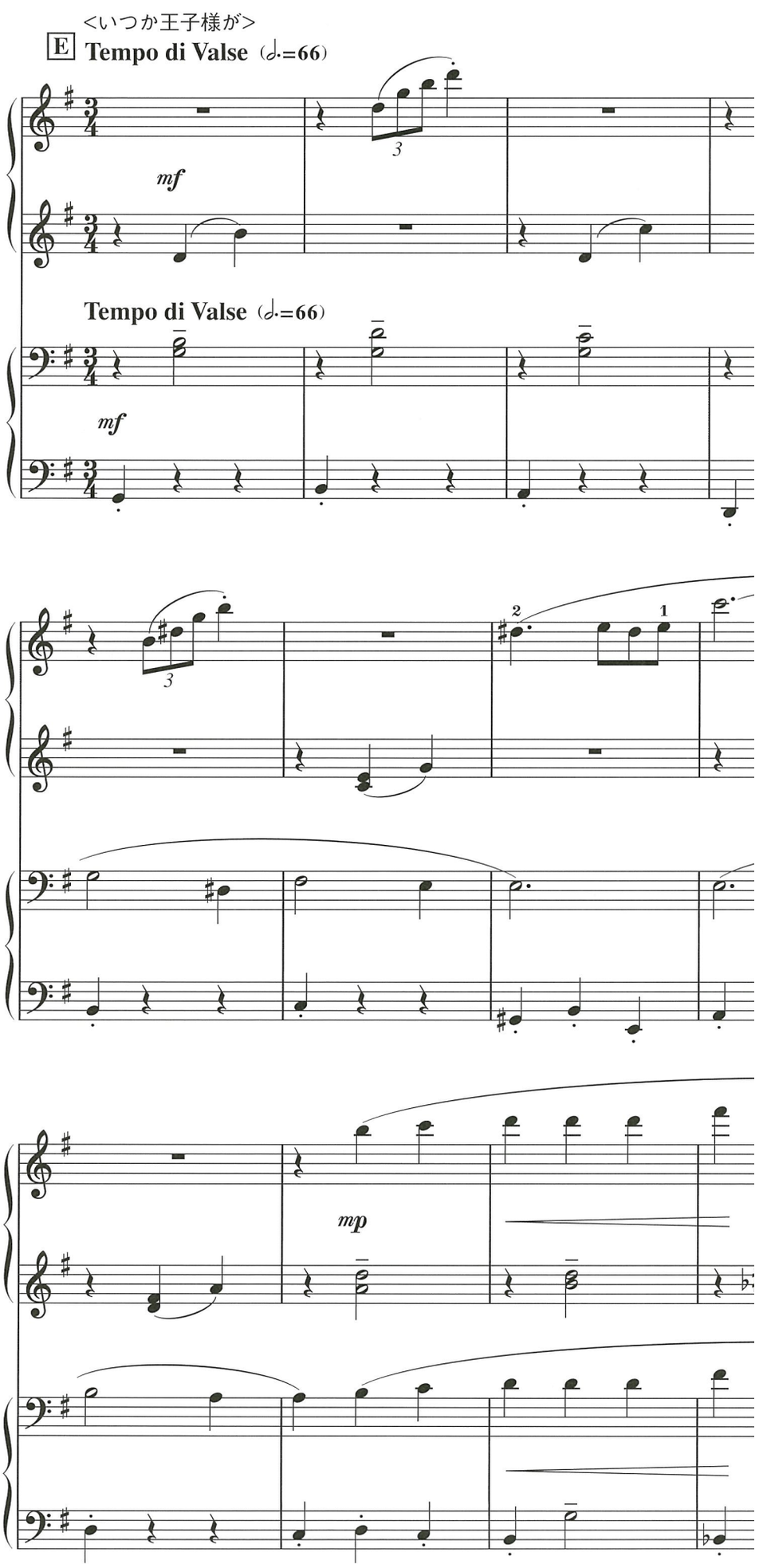

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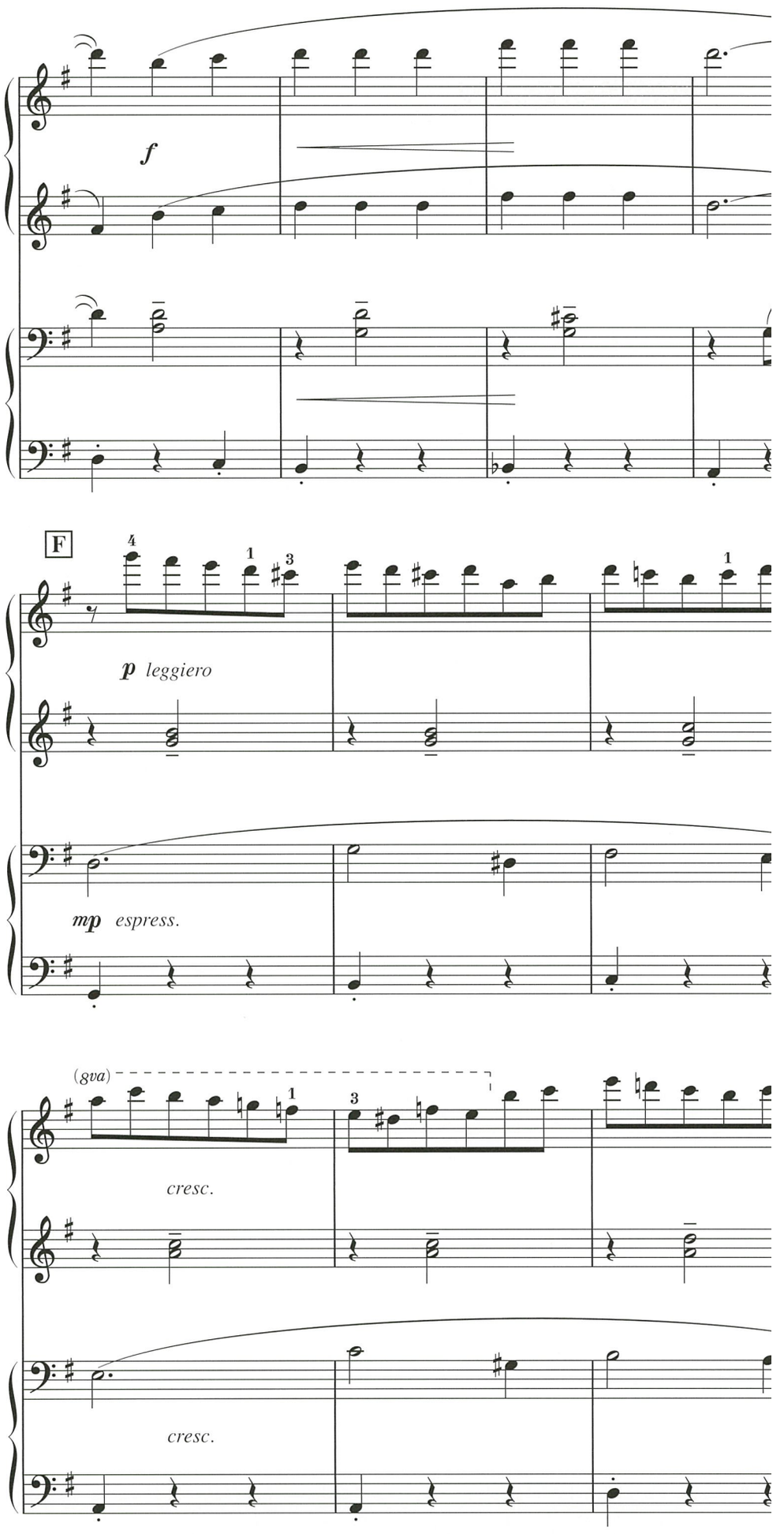

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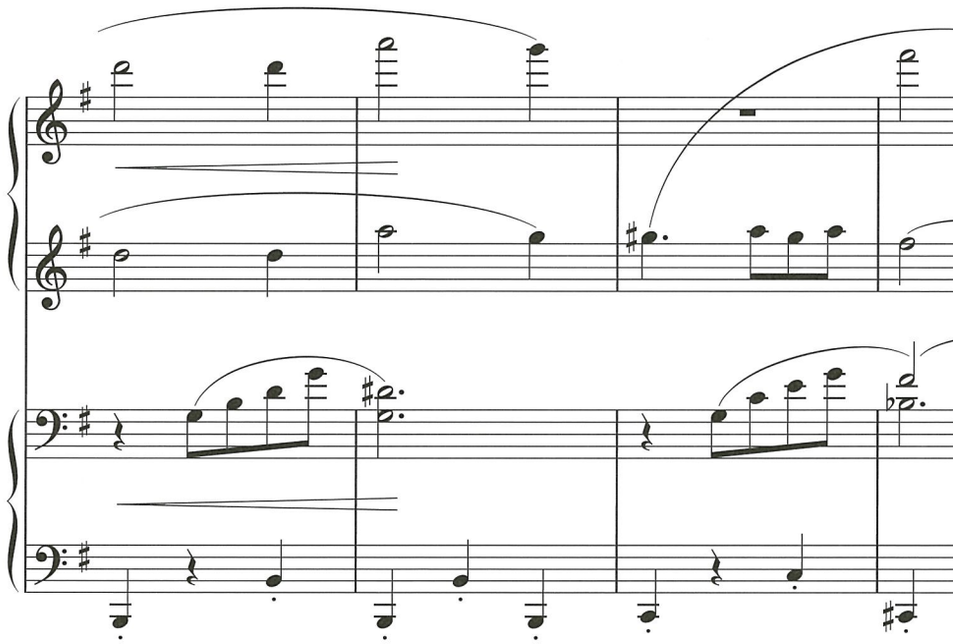

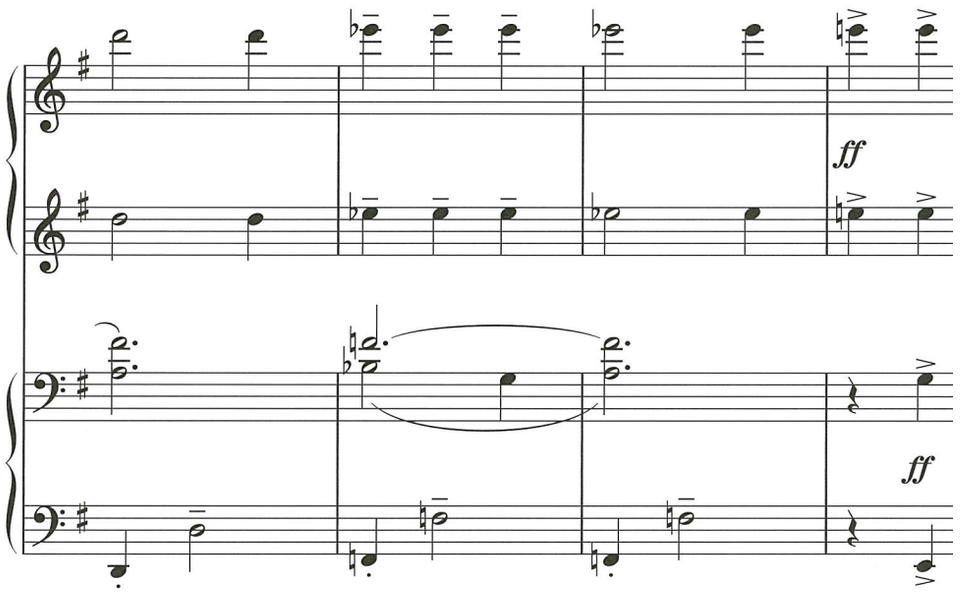

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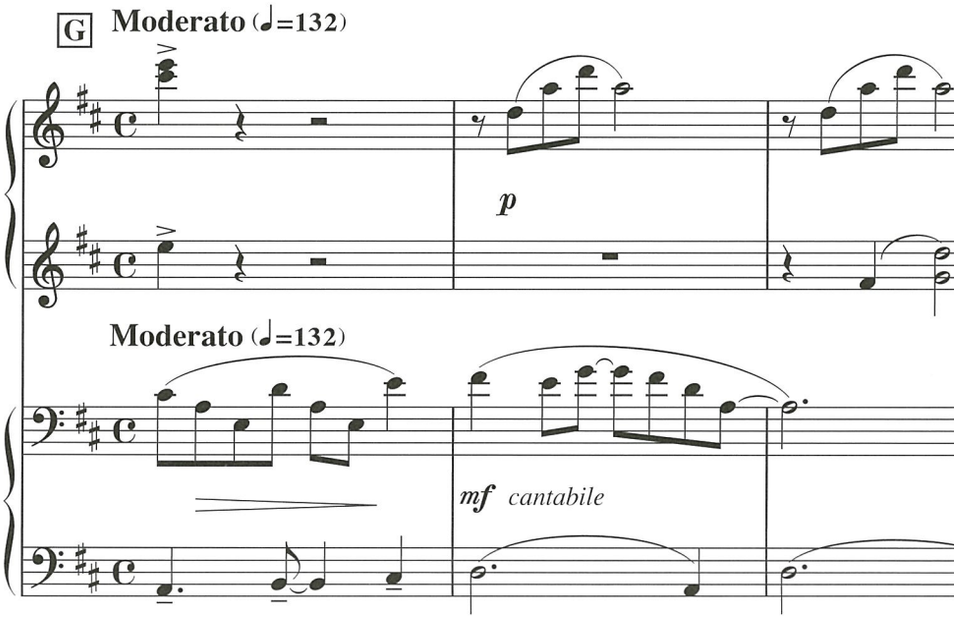

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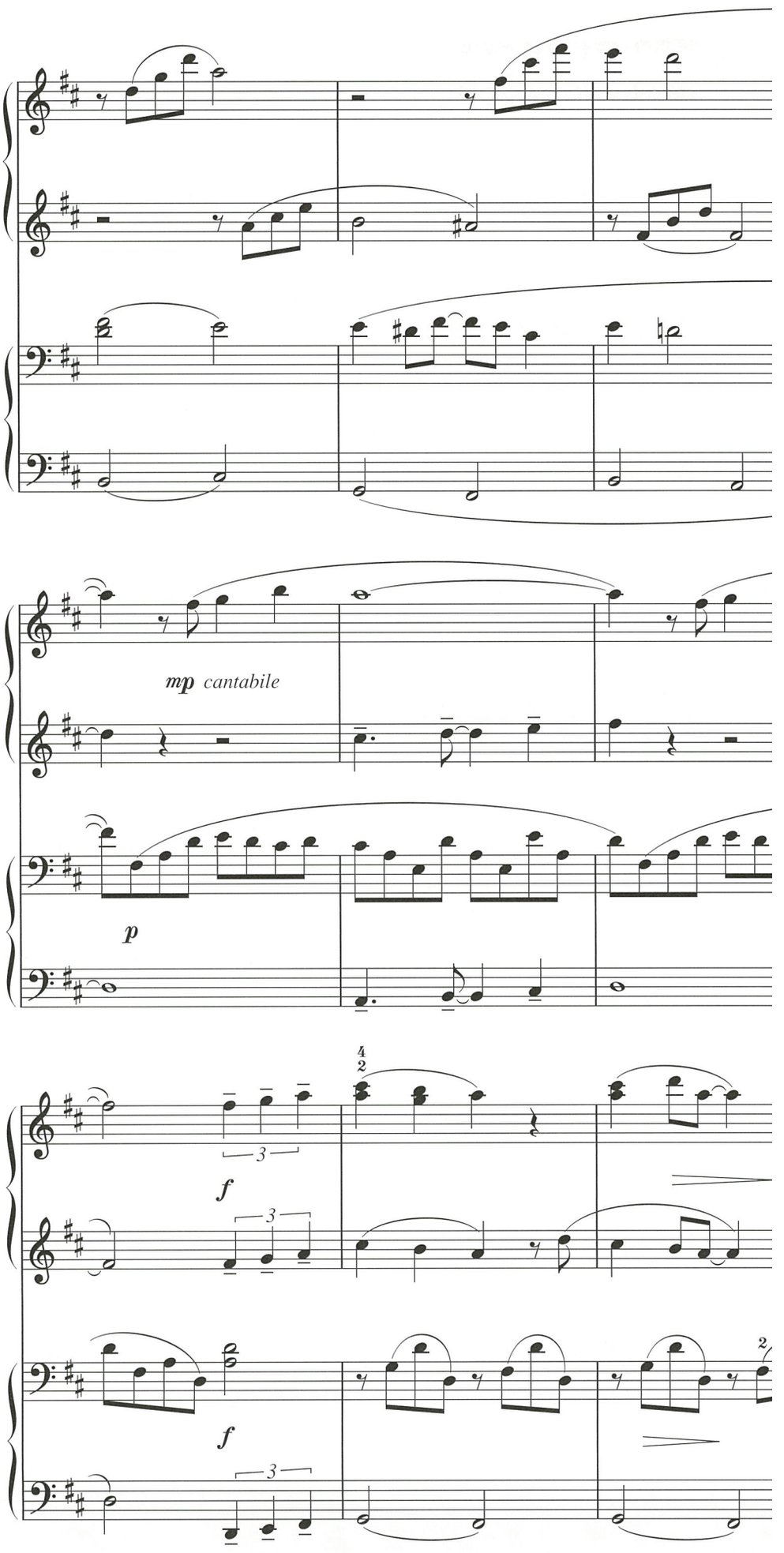

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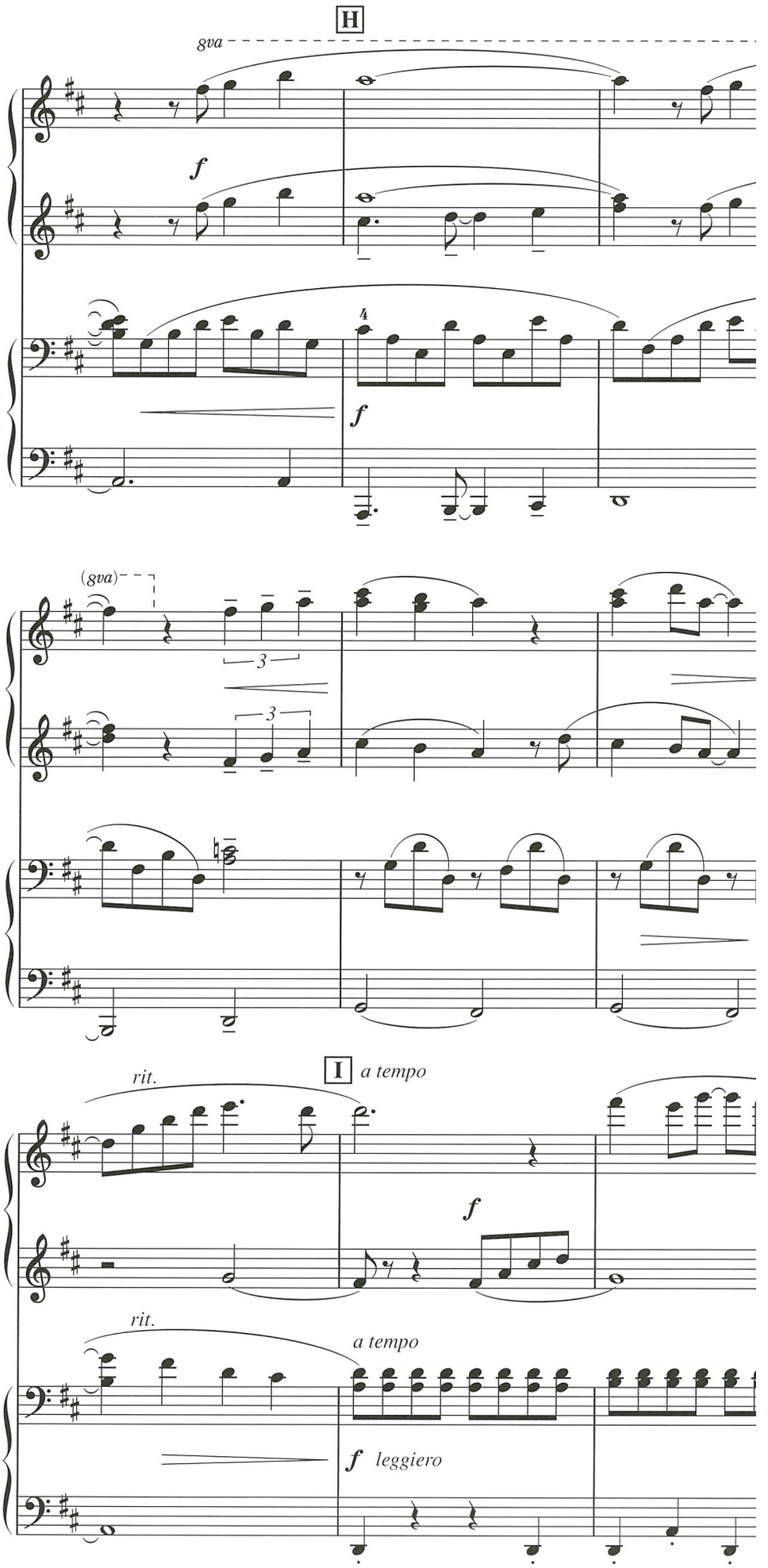

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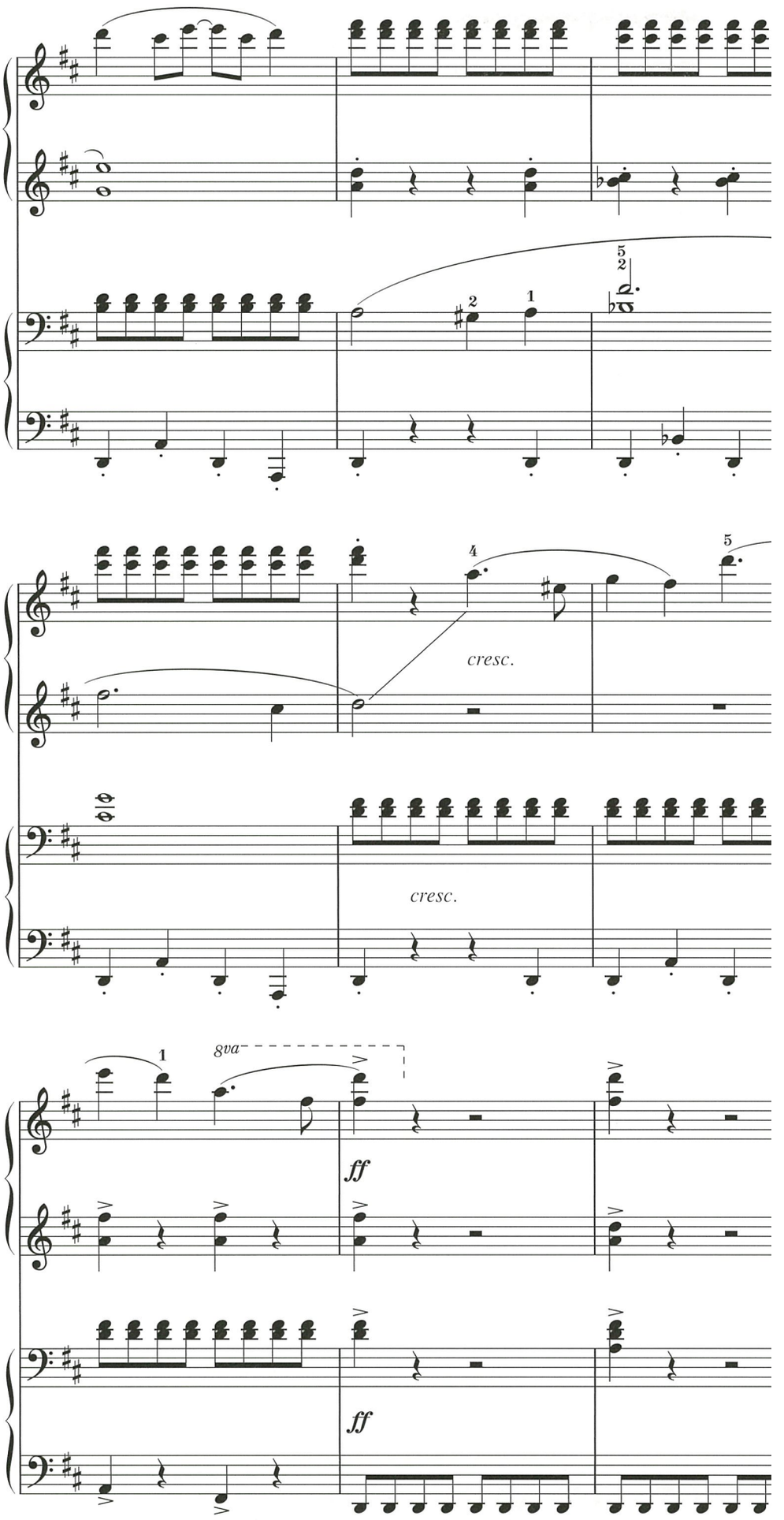

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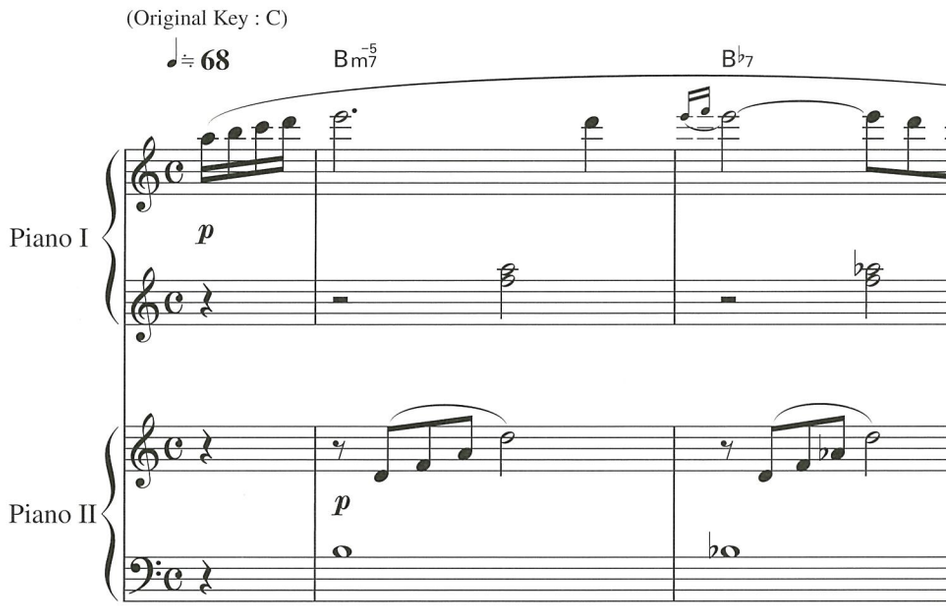
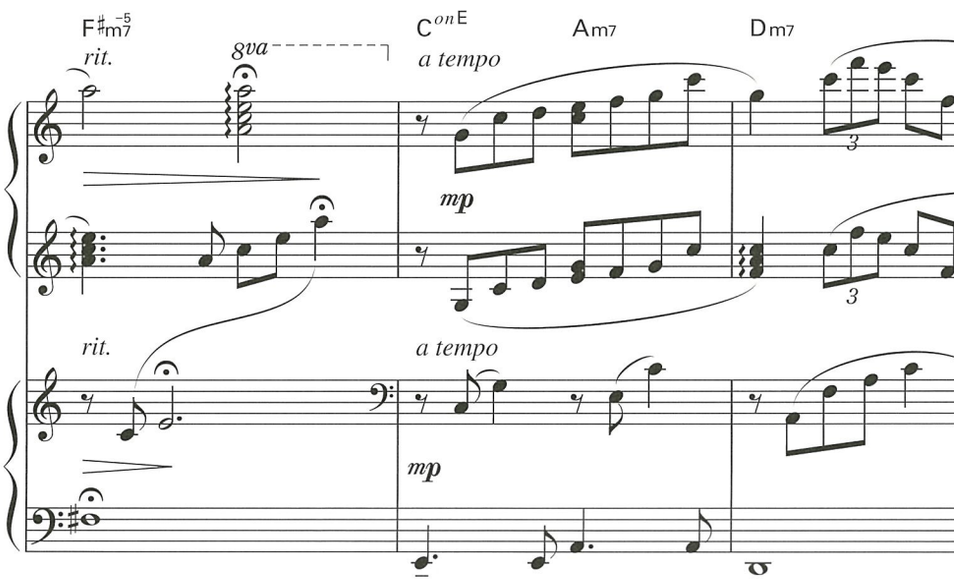
ありがとう〈ピアノ・バージ

松下奈緒

作曲：水野良樹　ピアノアレンジ：遠藤真理子

情緒豊かにテンポも心地良いくらいに揺らして弾きましょう。Aメロにあたる[B]と[C]では[C]のほうが、サビるように2人の息を合わせてください。メロディが極力にごらない響きを目指してペダルの踏みかえ位置を前にある8分休符はしっかり感じましょう。PianoⅠの左手とPianoⅡの右手は音が隣接している部分があジションを考えておきましょう。





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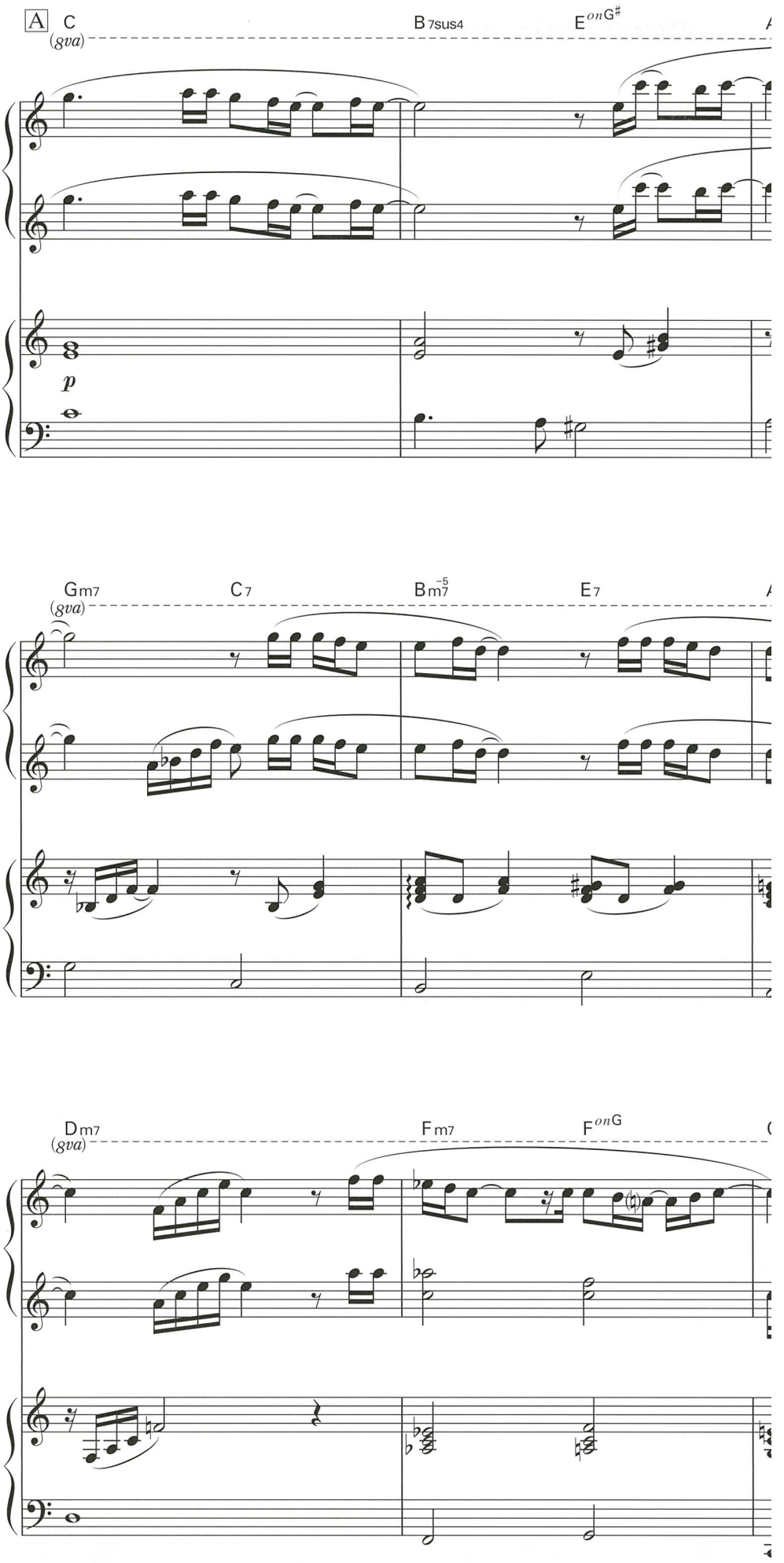

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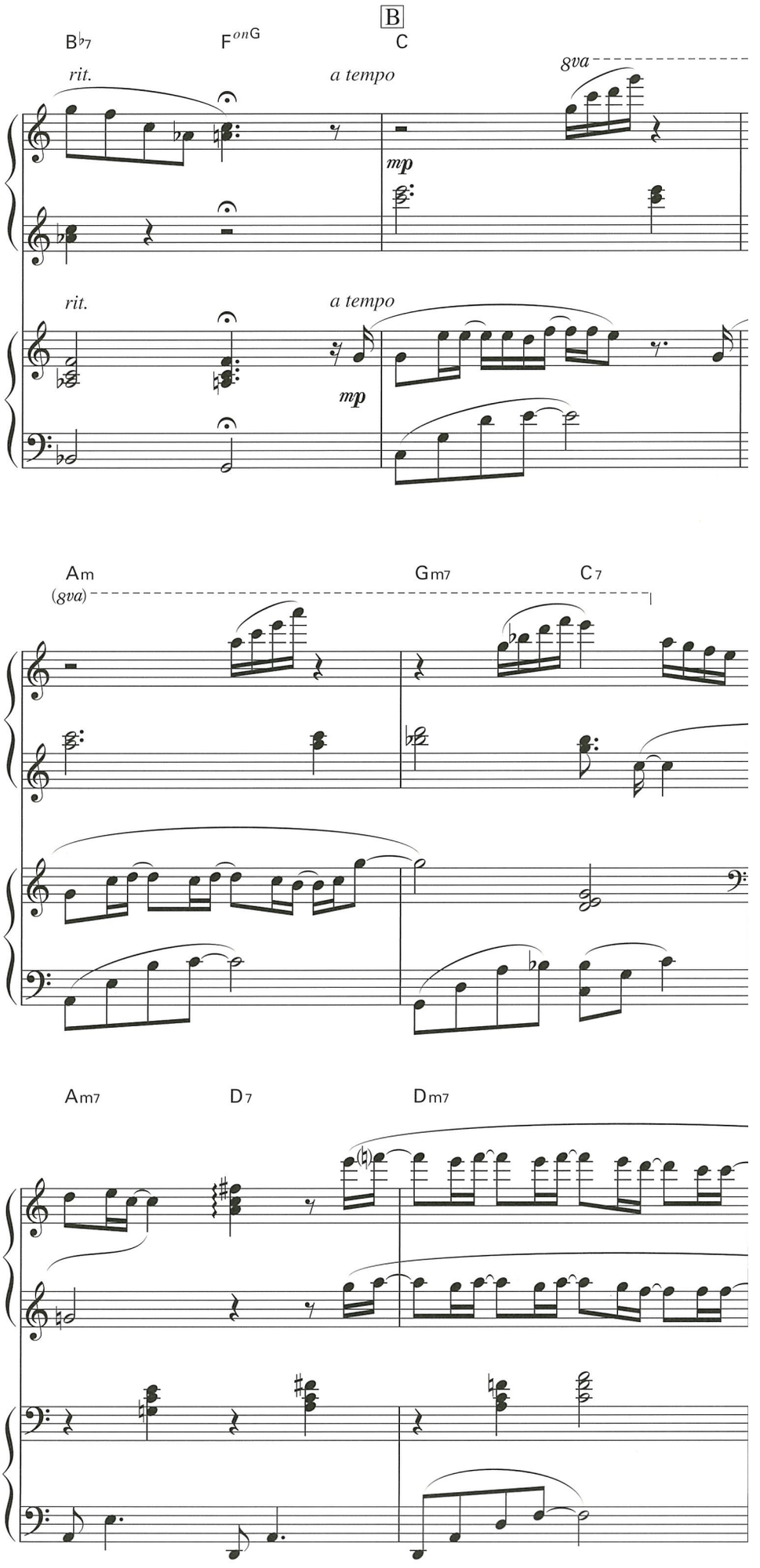

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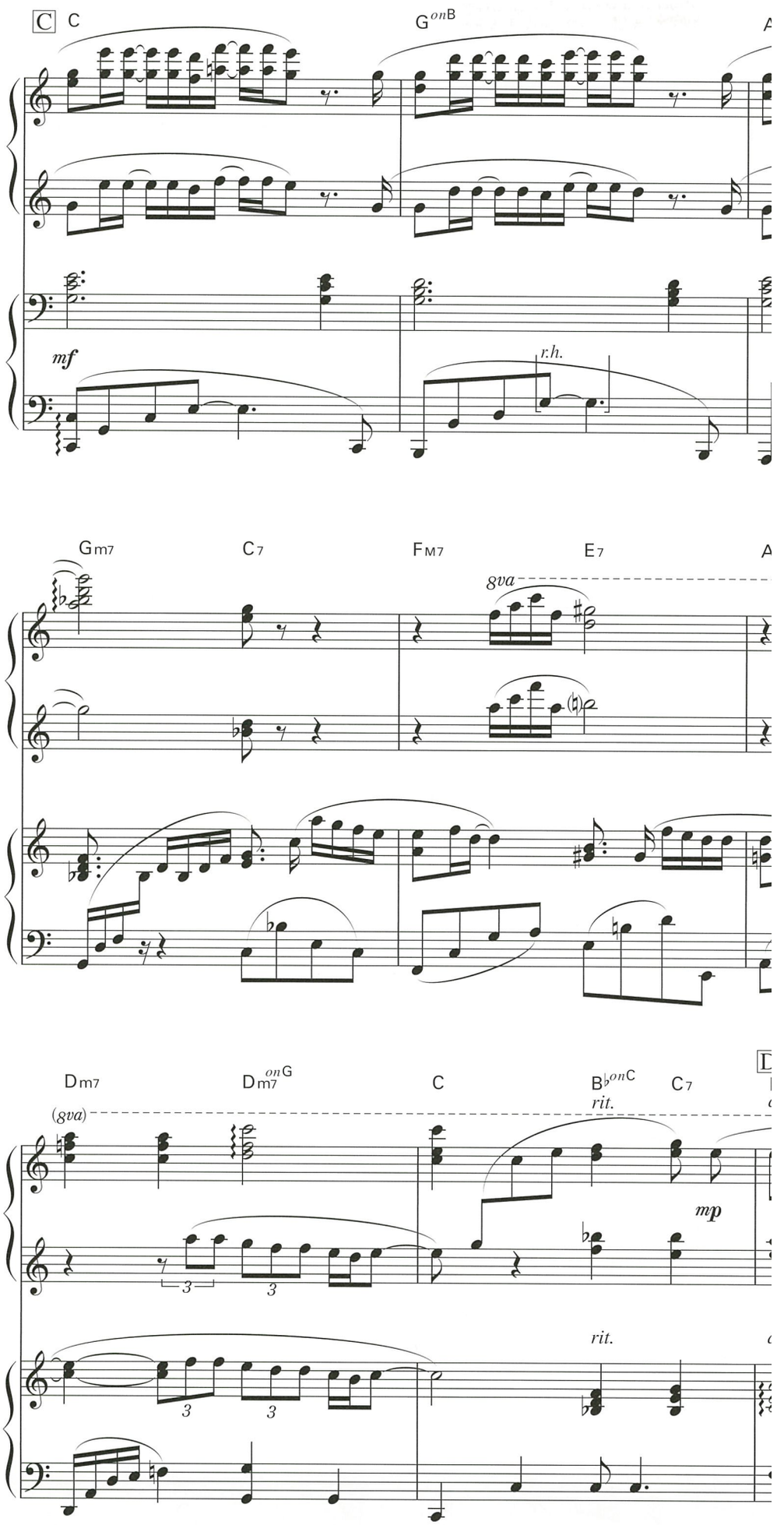

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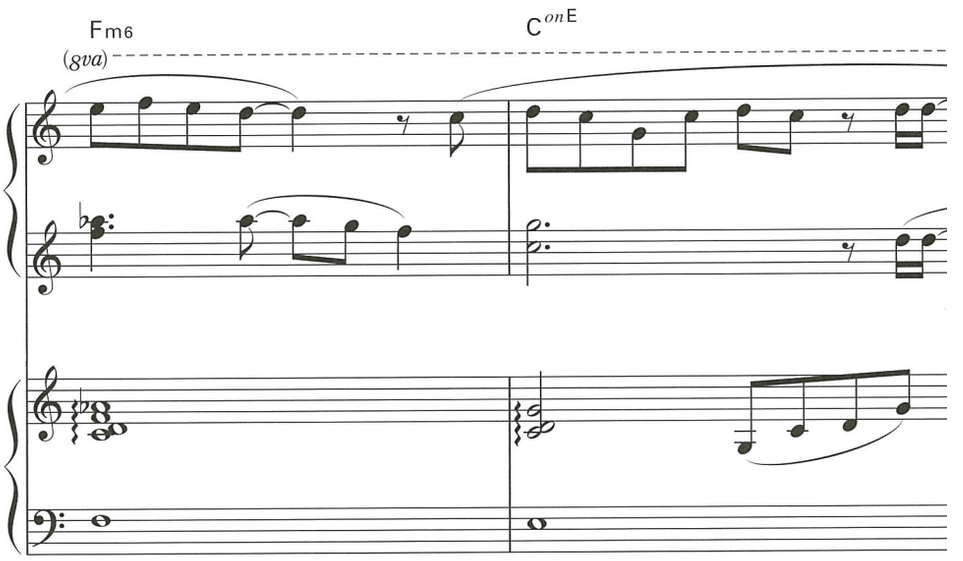

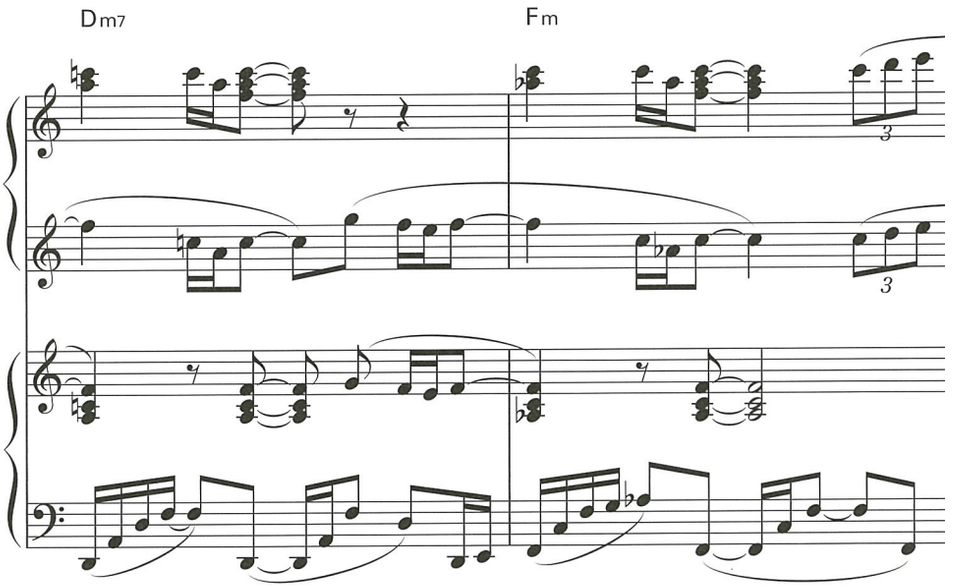

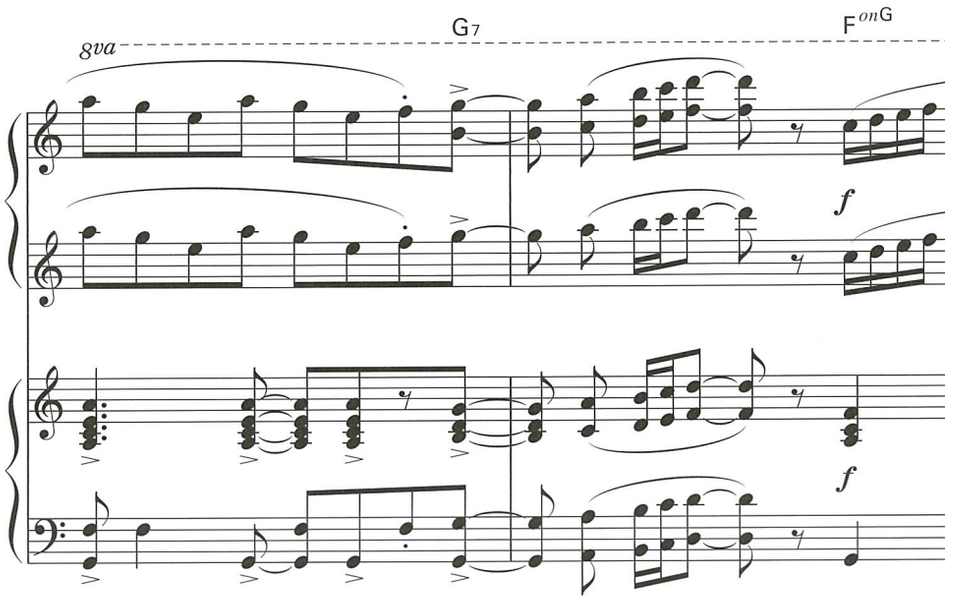

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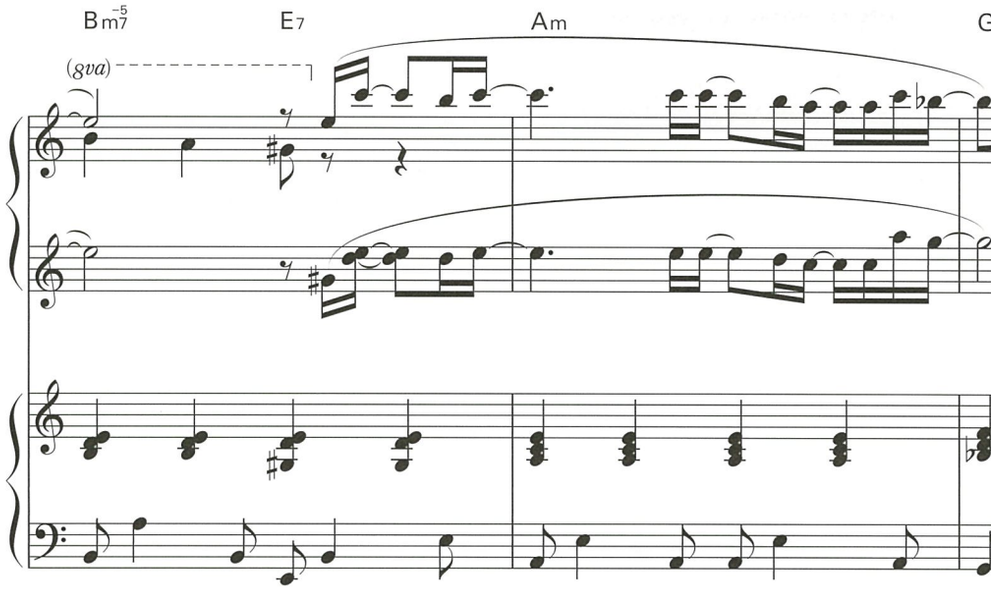

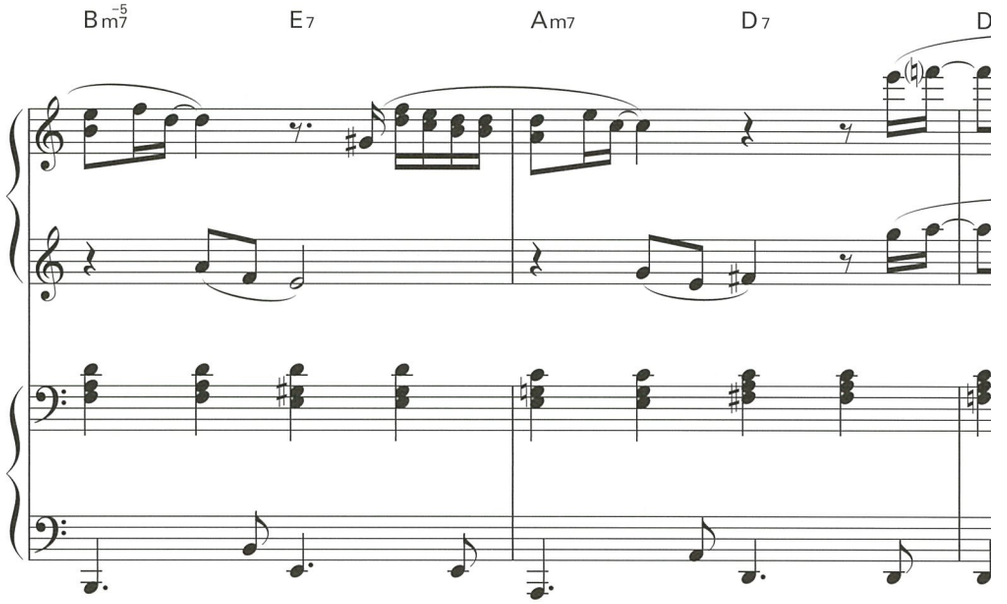

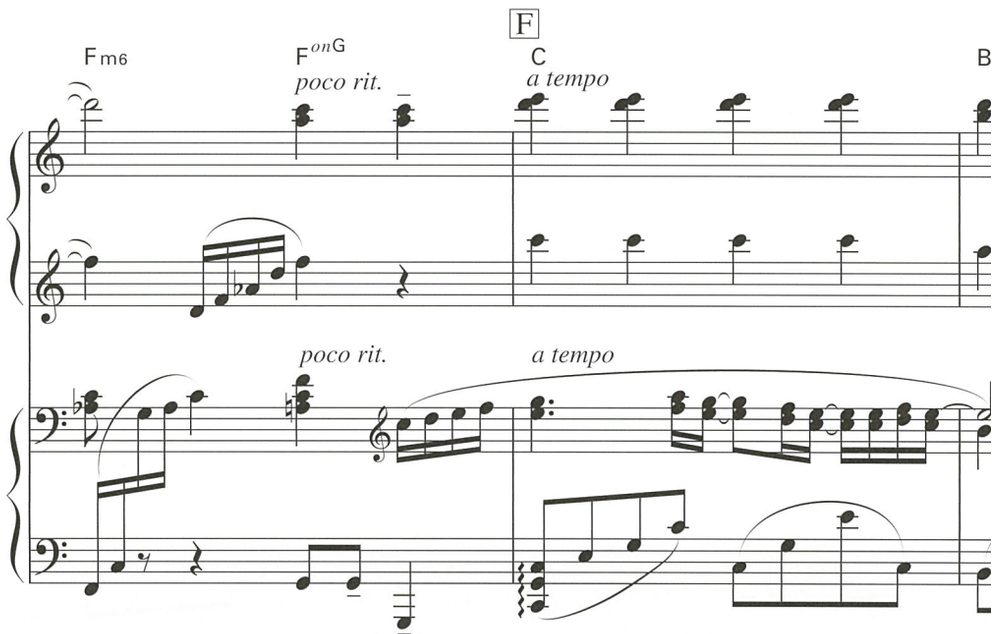

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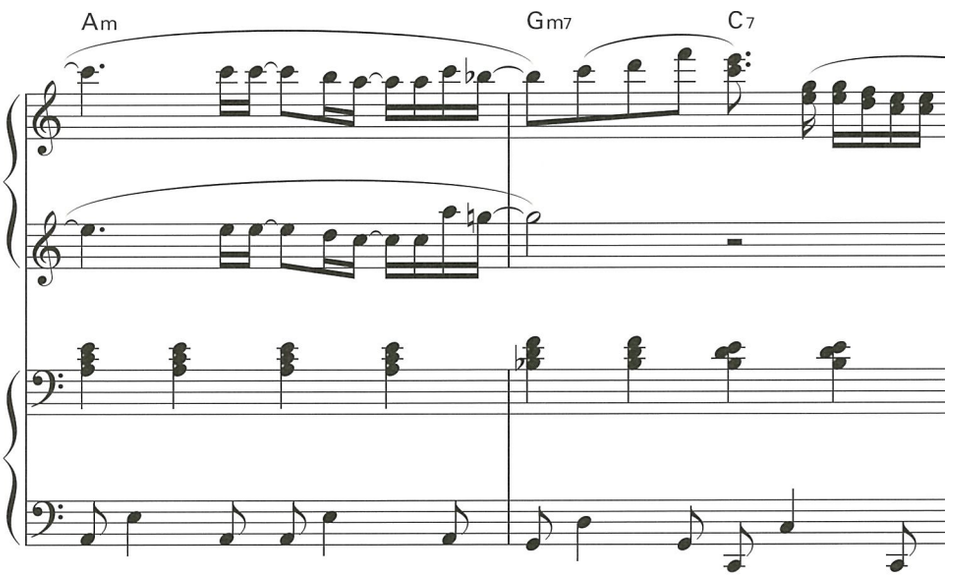

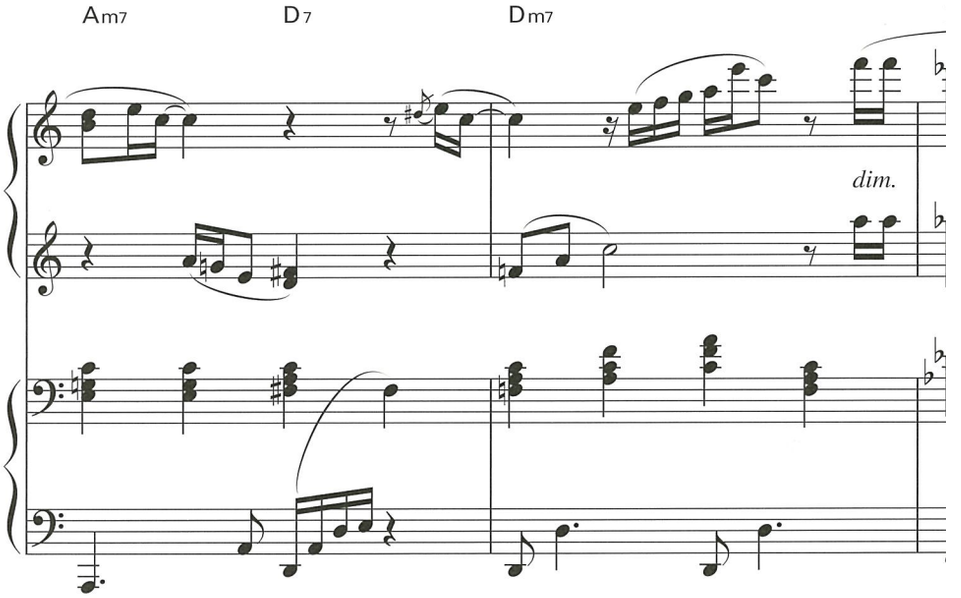

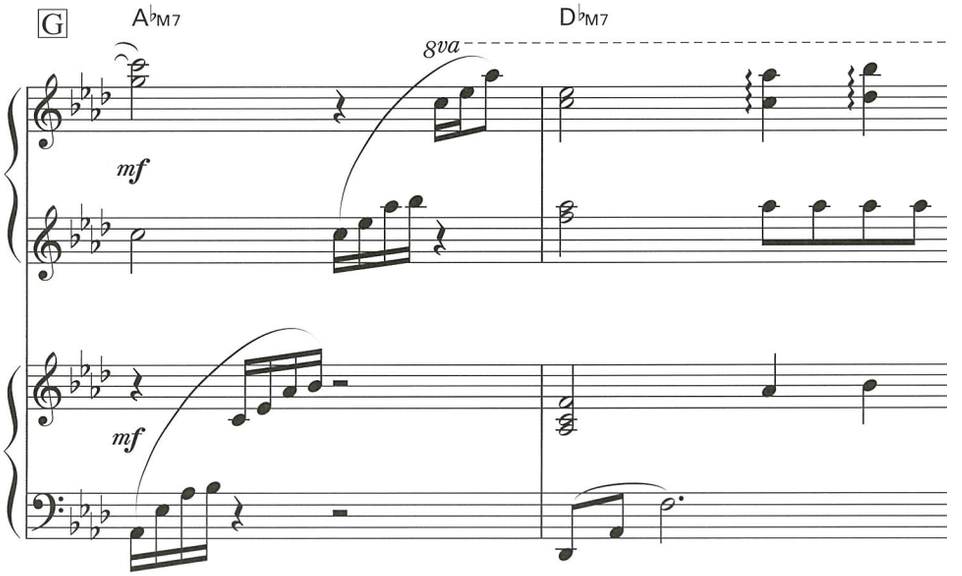

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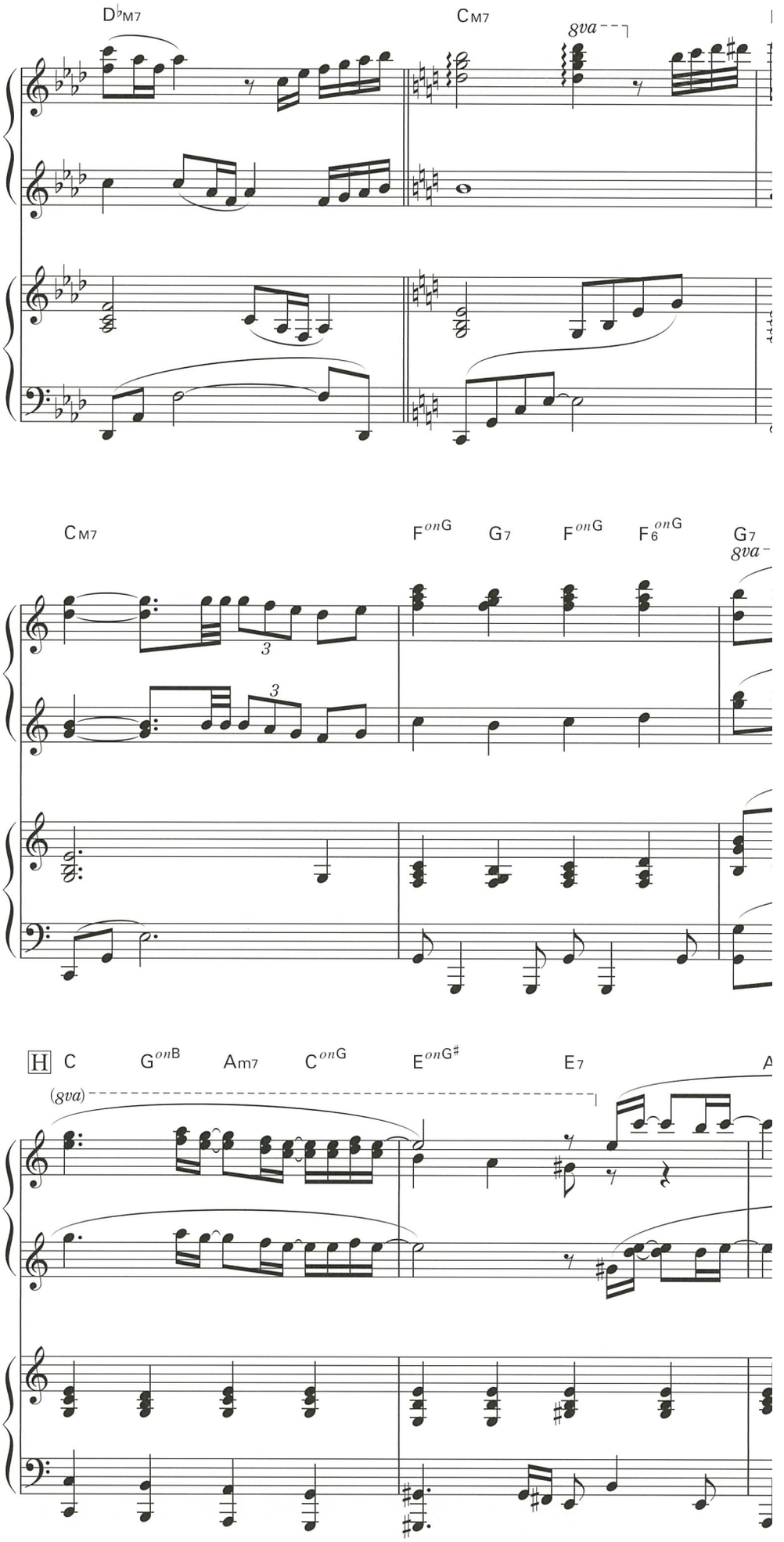

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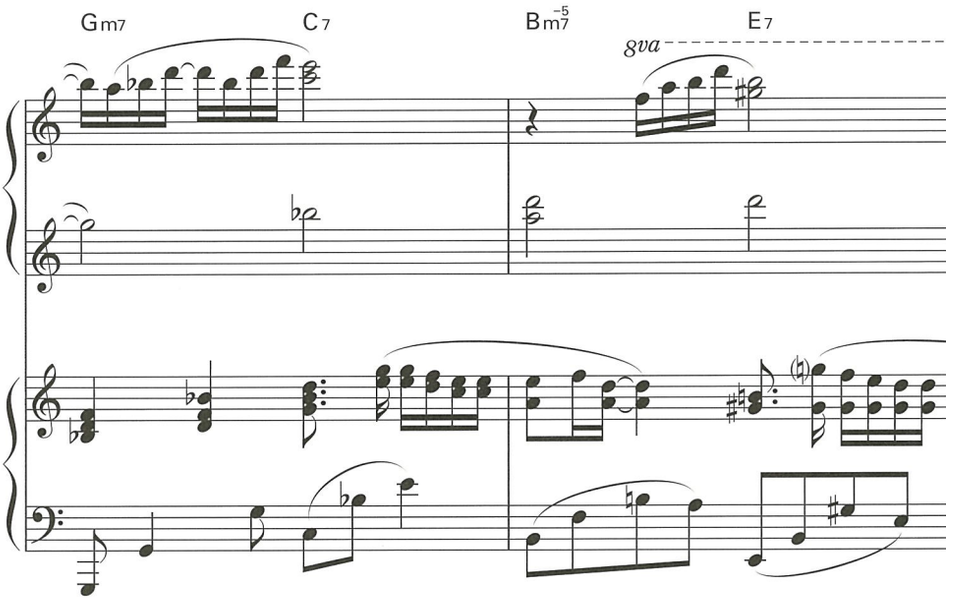

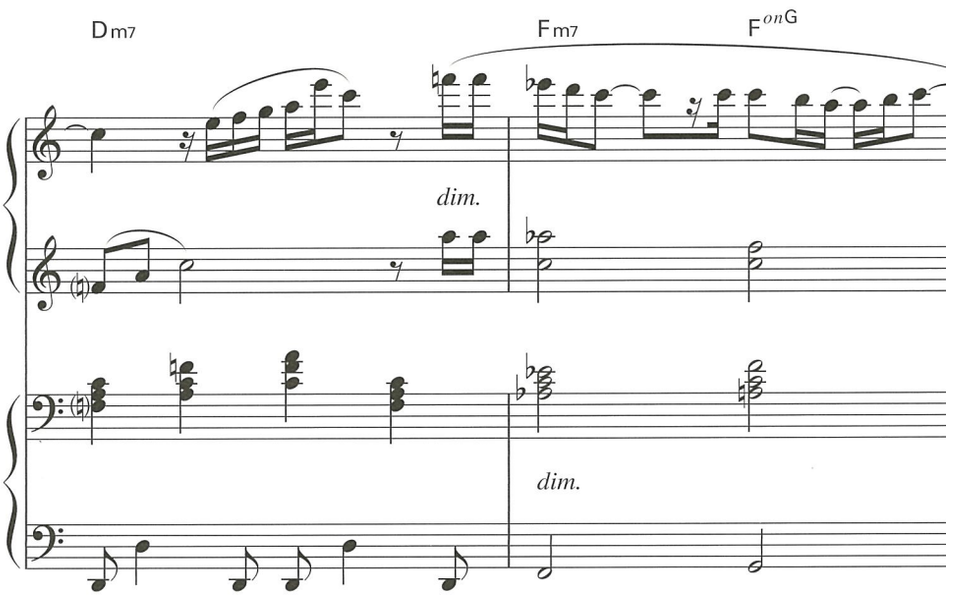

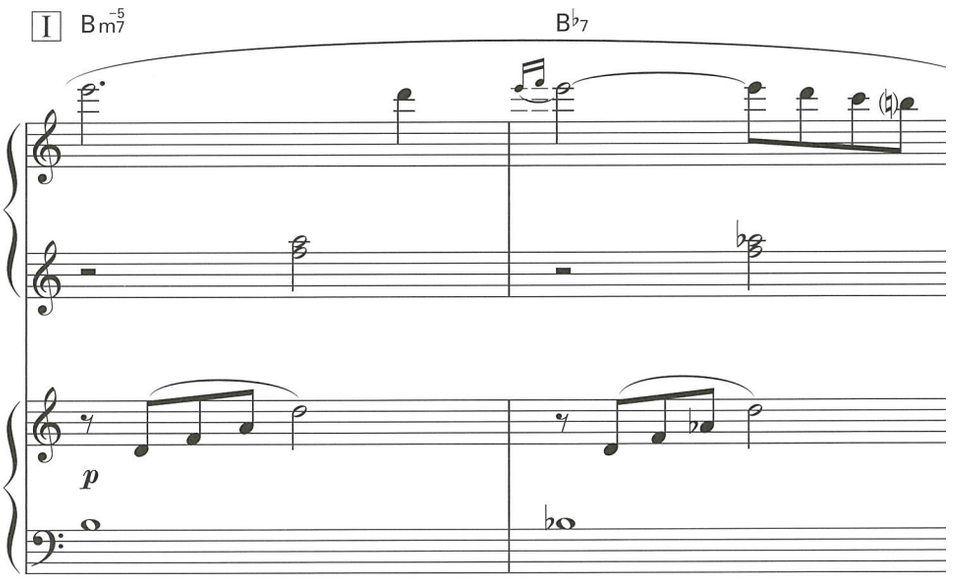

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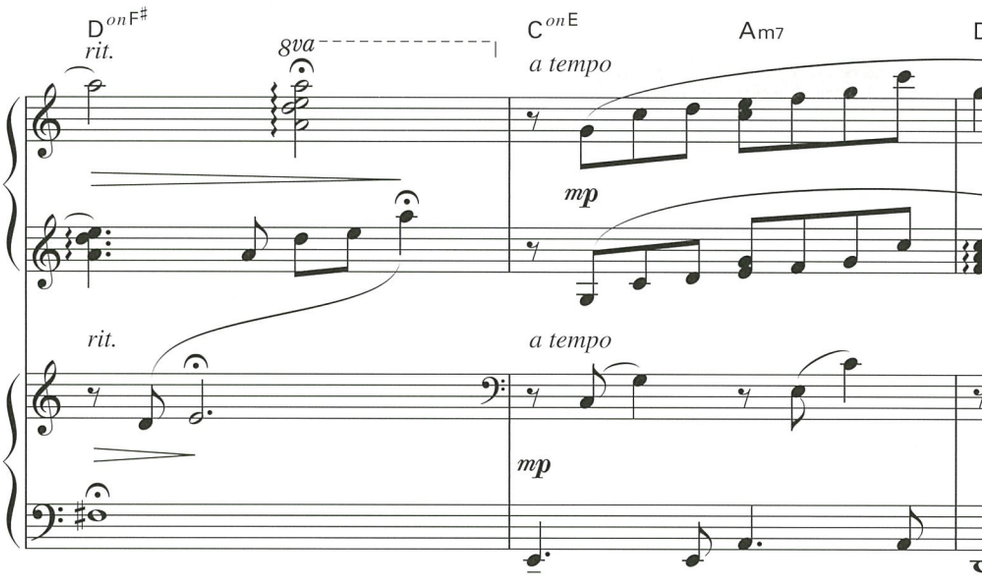

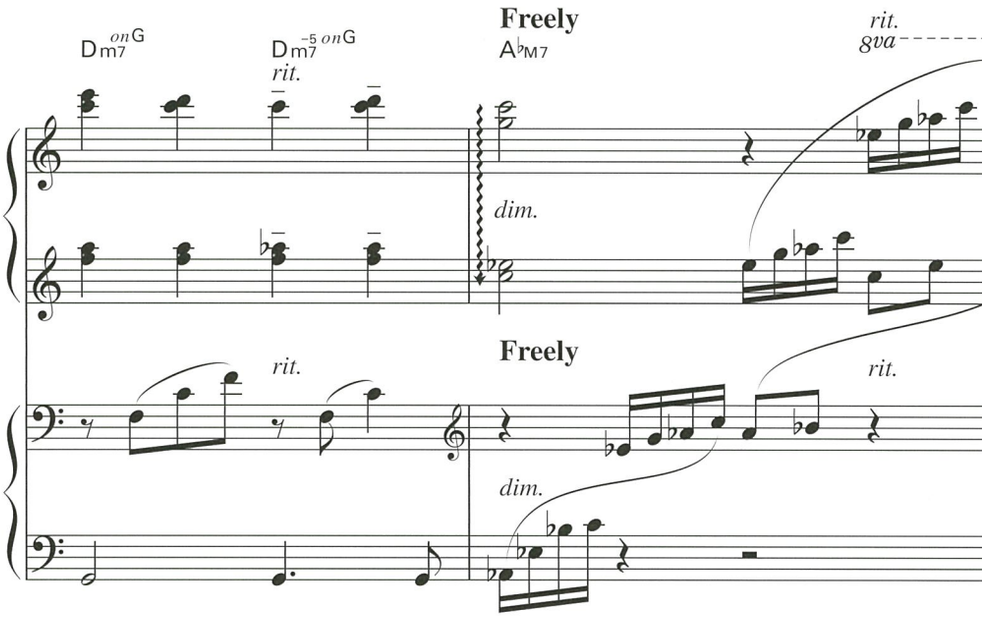

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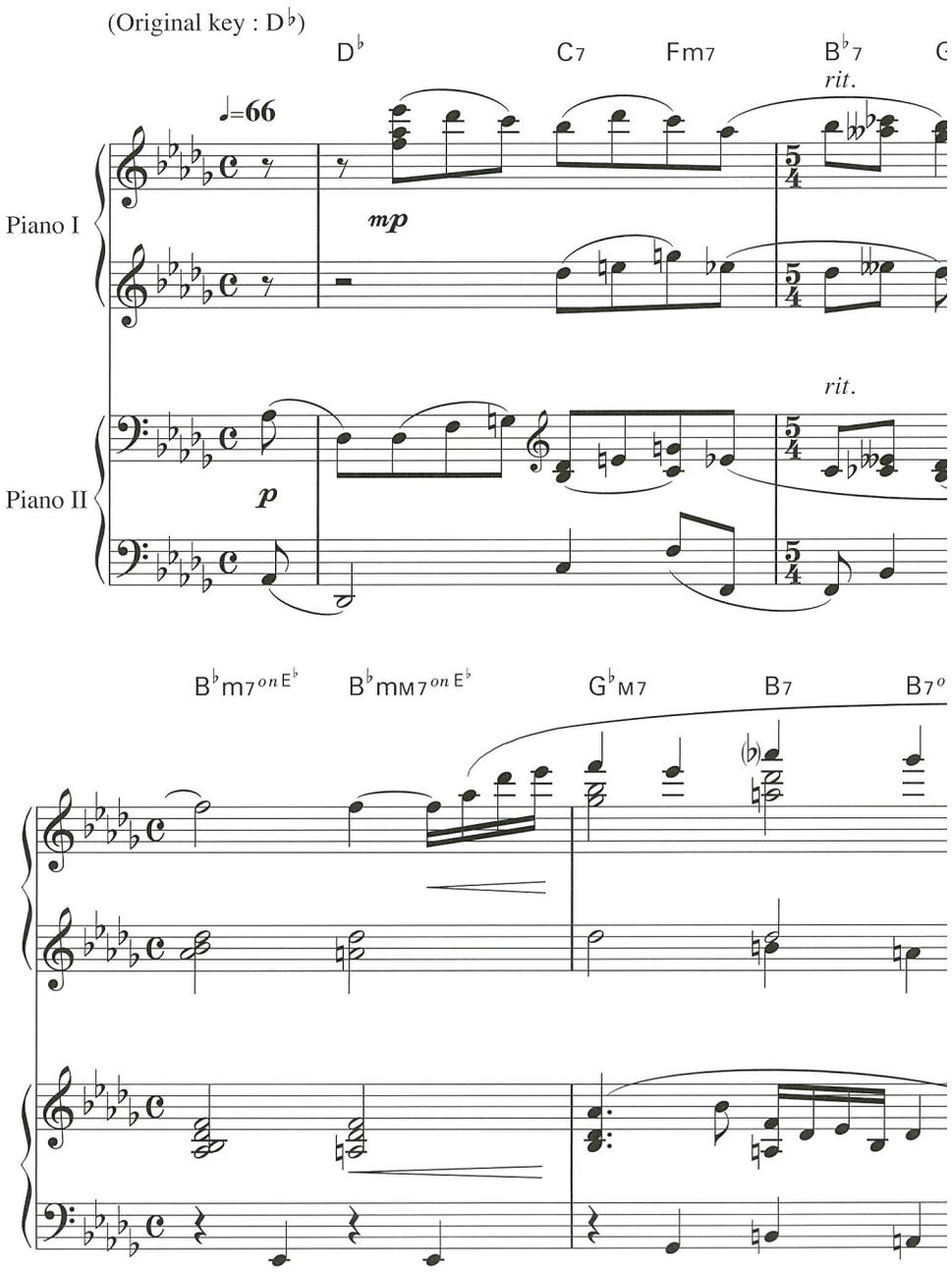
Everything

MISIA

作曲：松本俊明　ピアノアレンジ：大橋 恵

この曲はコードが次々に変化していきますので、お互いの音をよく聞き、ペダルの踏み方にも注意して、音らのパートがメロディ・ラインなのかということを考えて、音量のバランスなど注意してください。PianoIとPンカ(!?)せず、とにかくお互いの音をよく聞く、ということを大事にしてくださいね。



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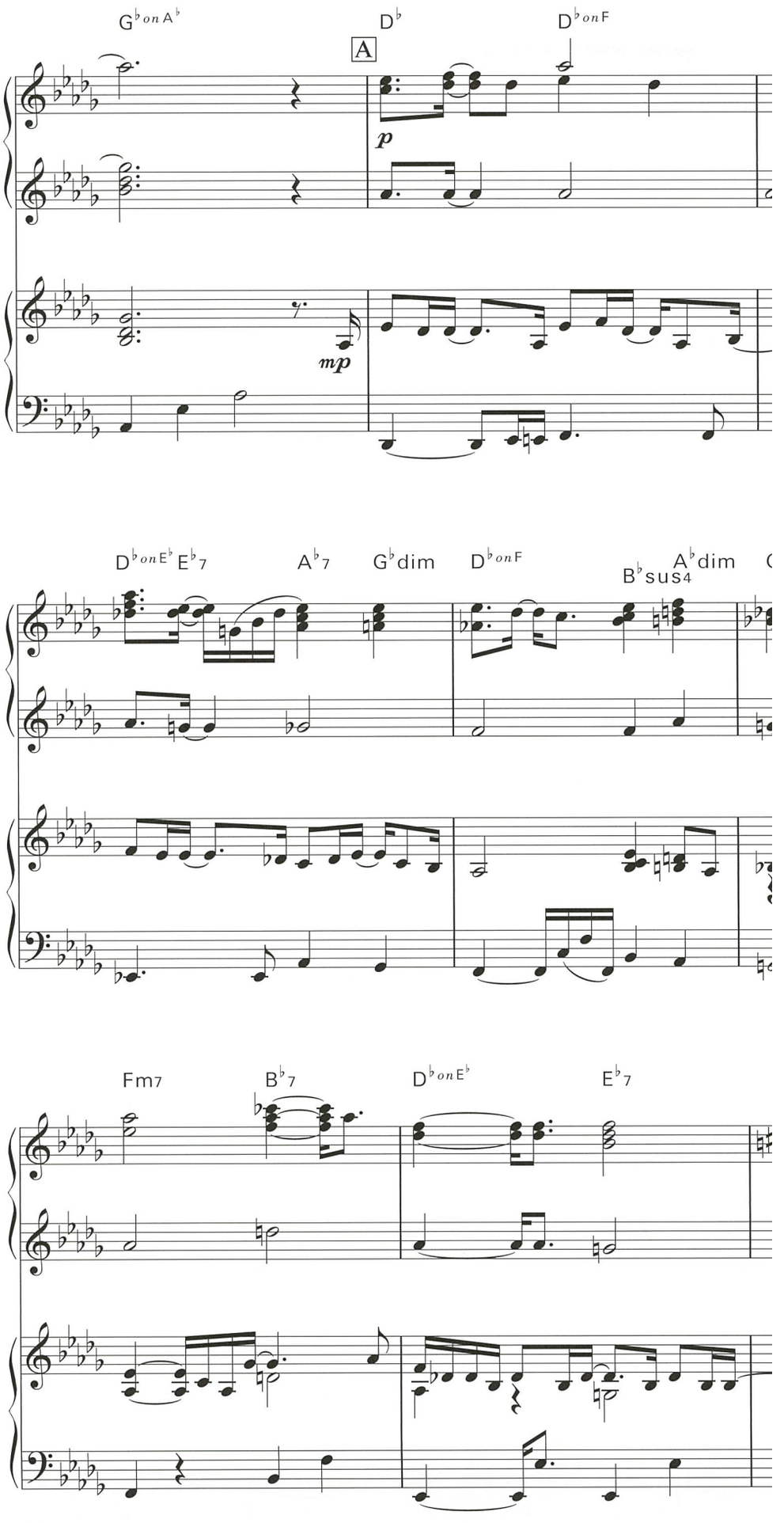

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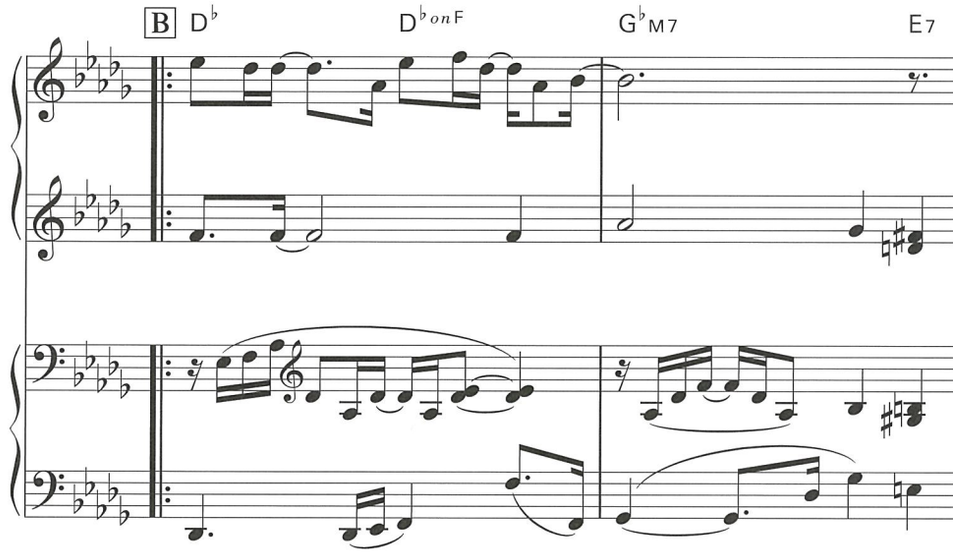

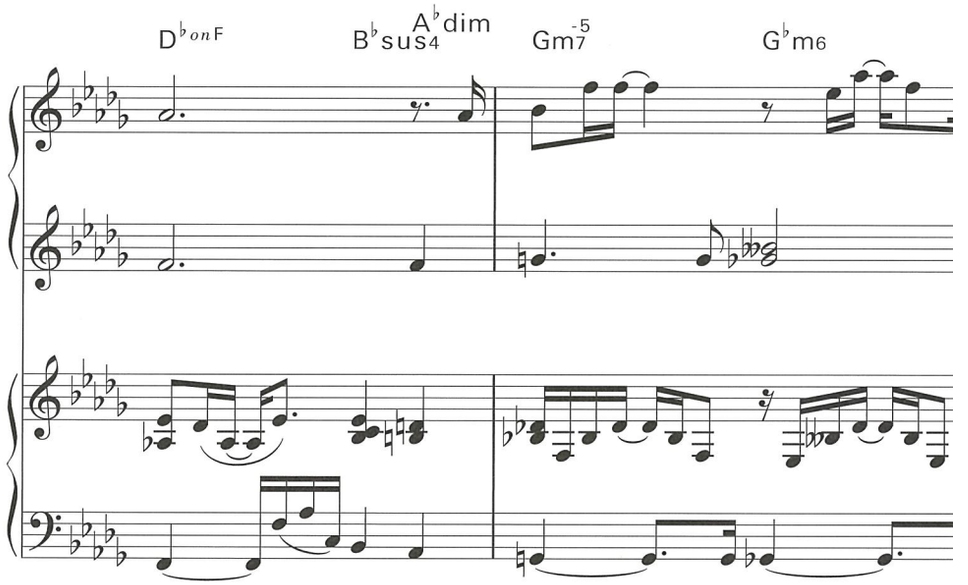

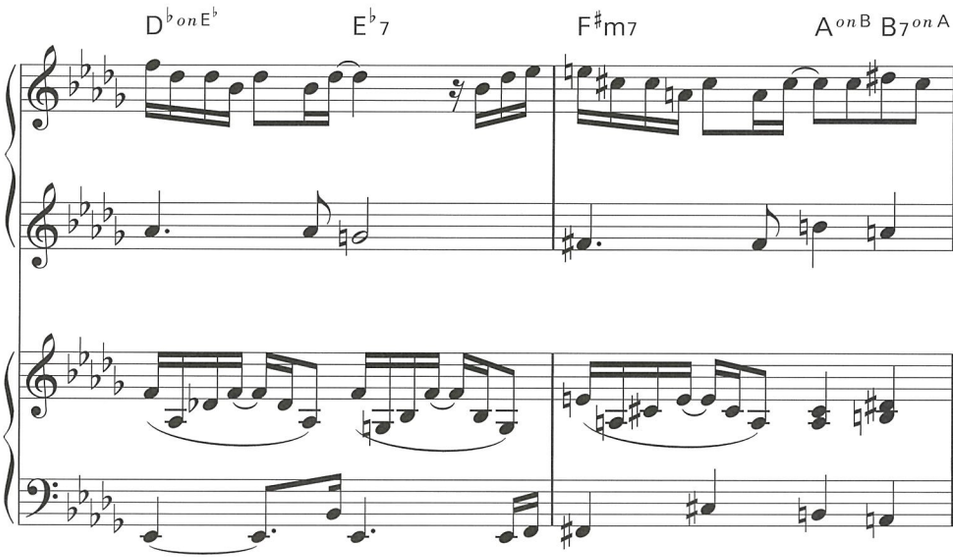

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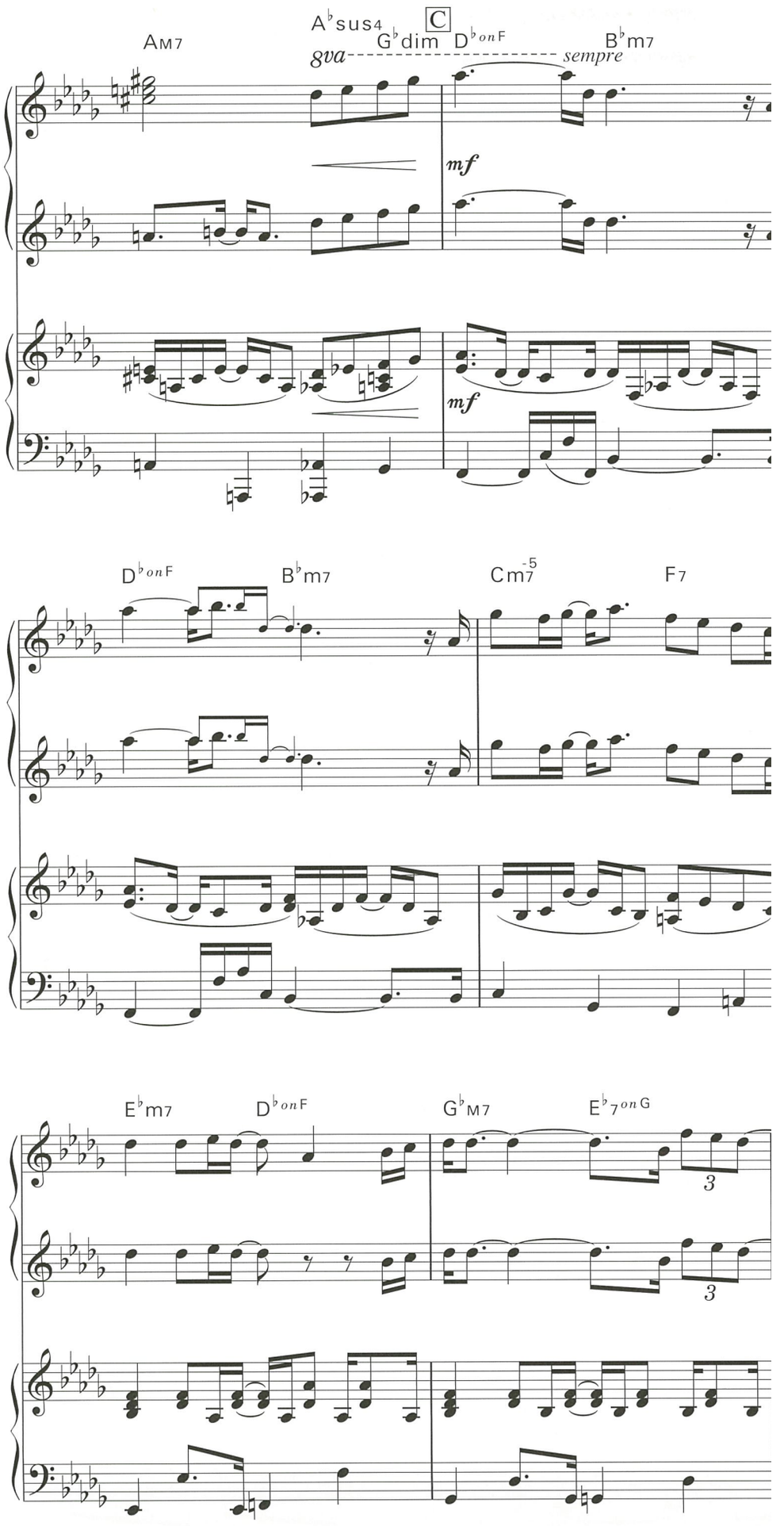

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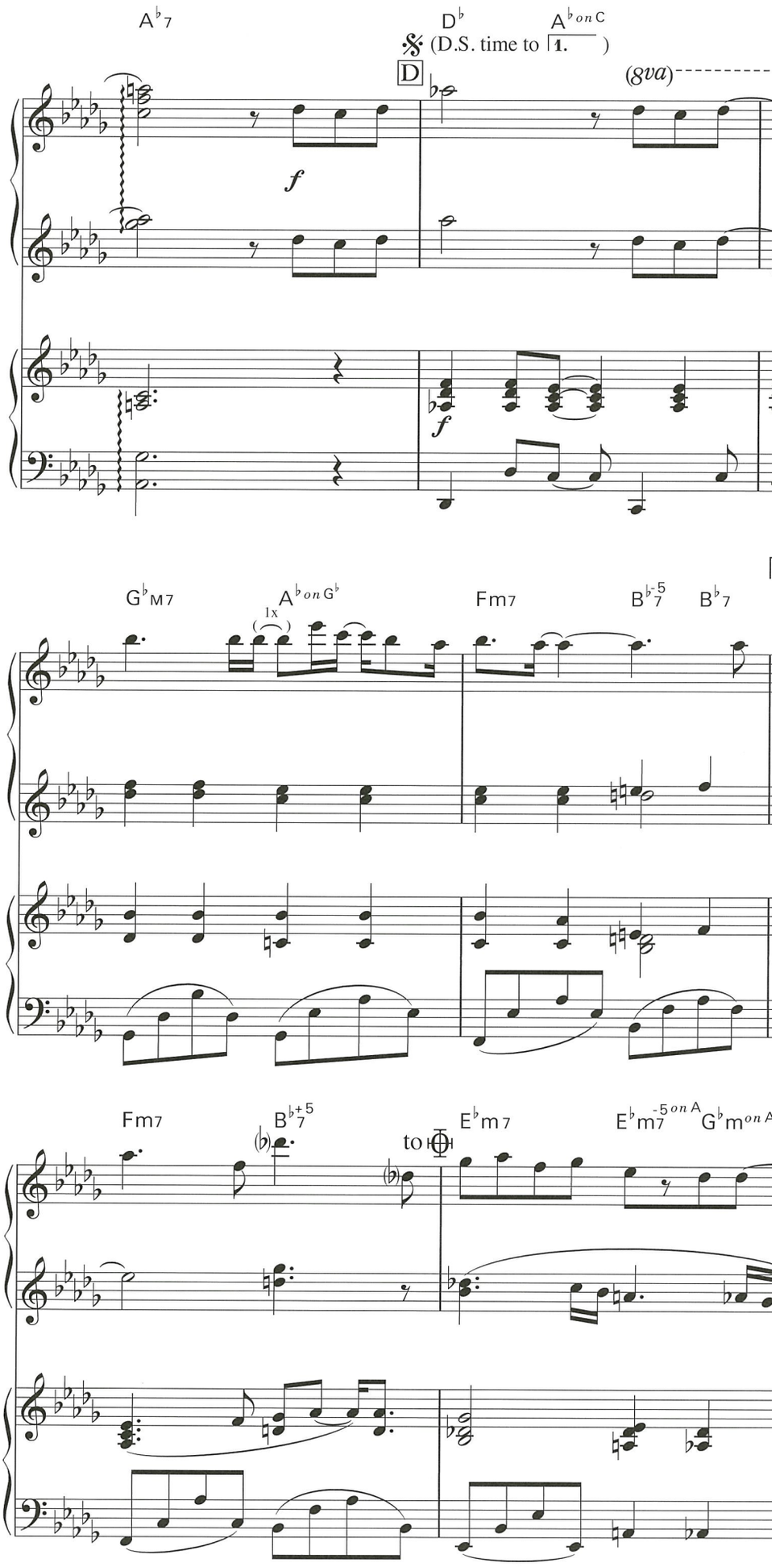

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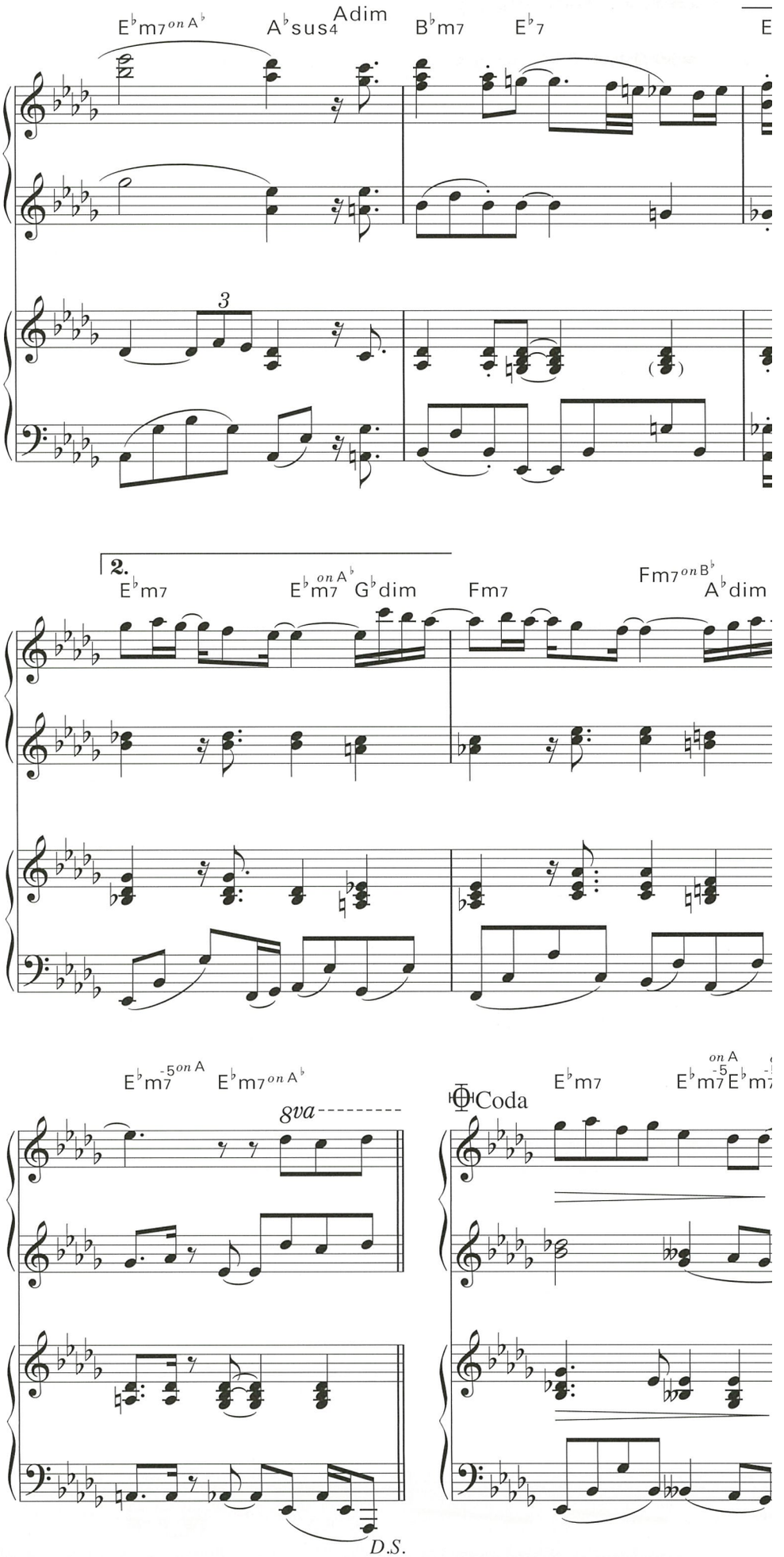

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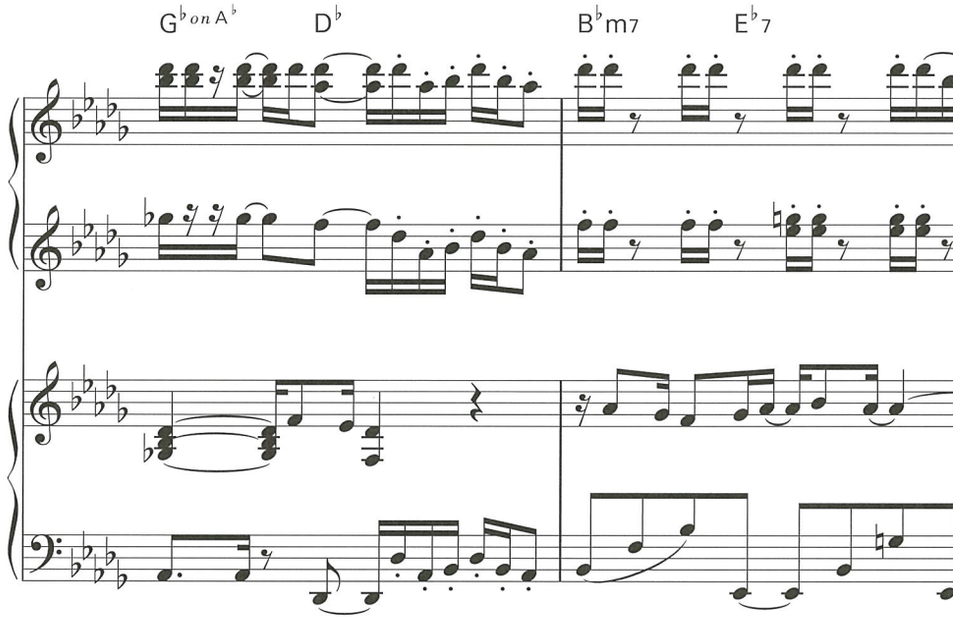

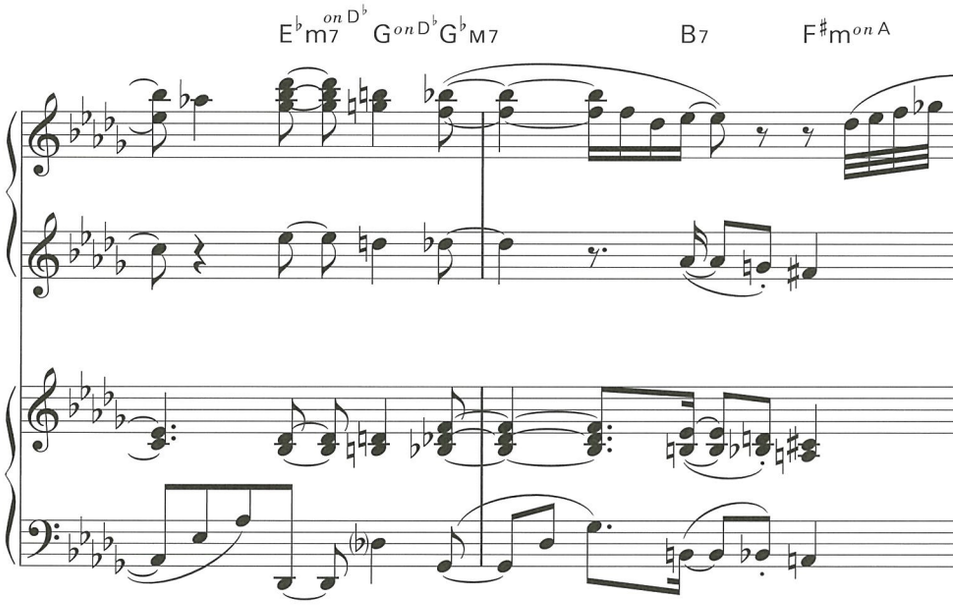

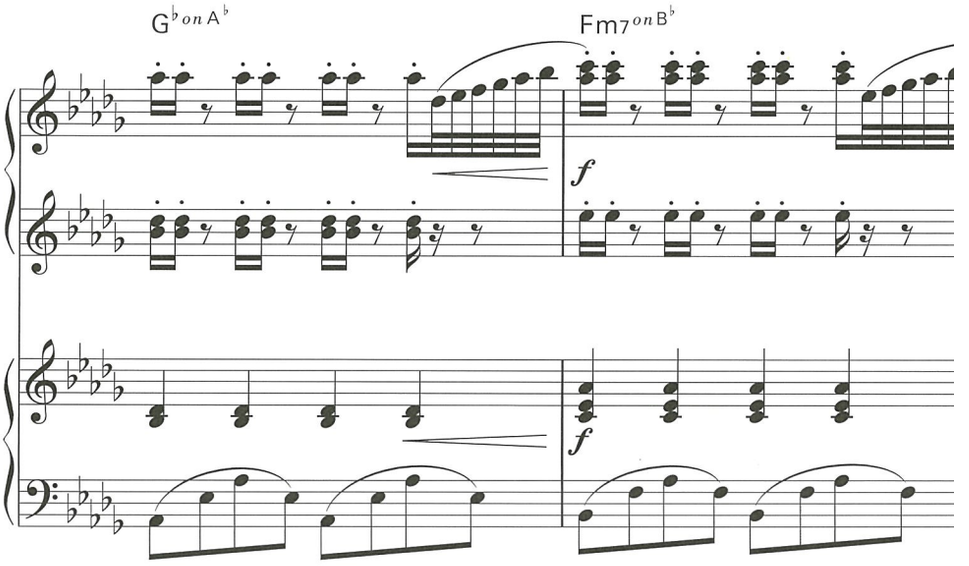

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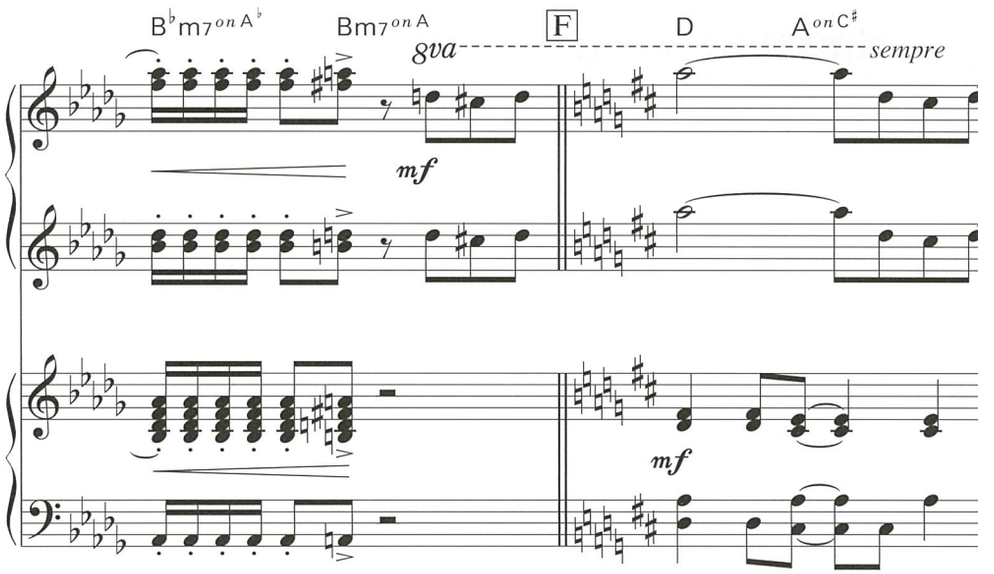

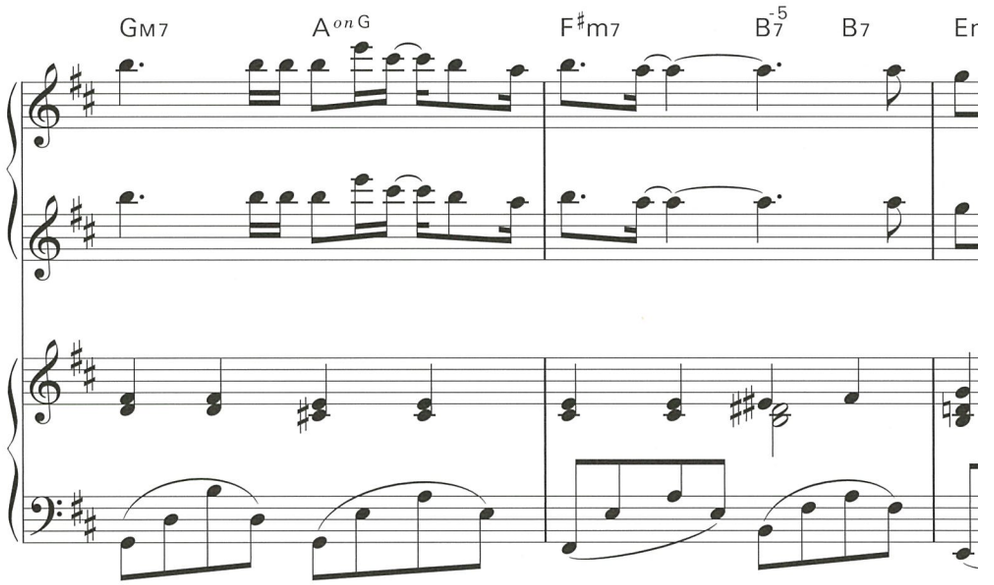

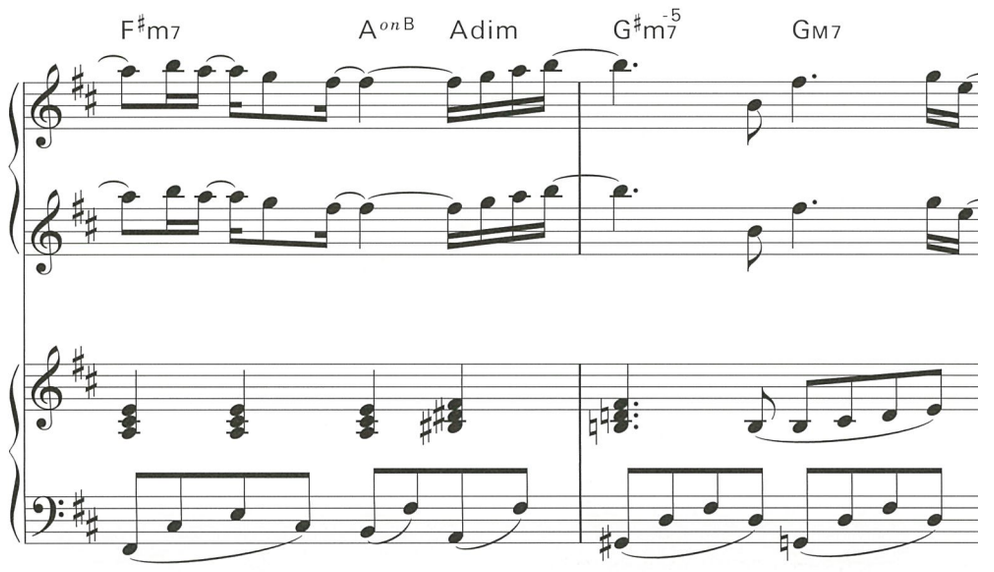

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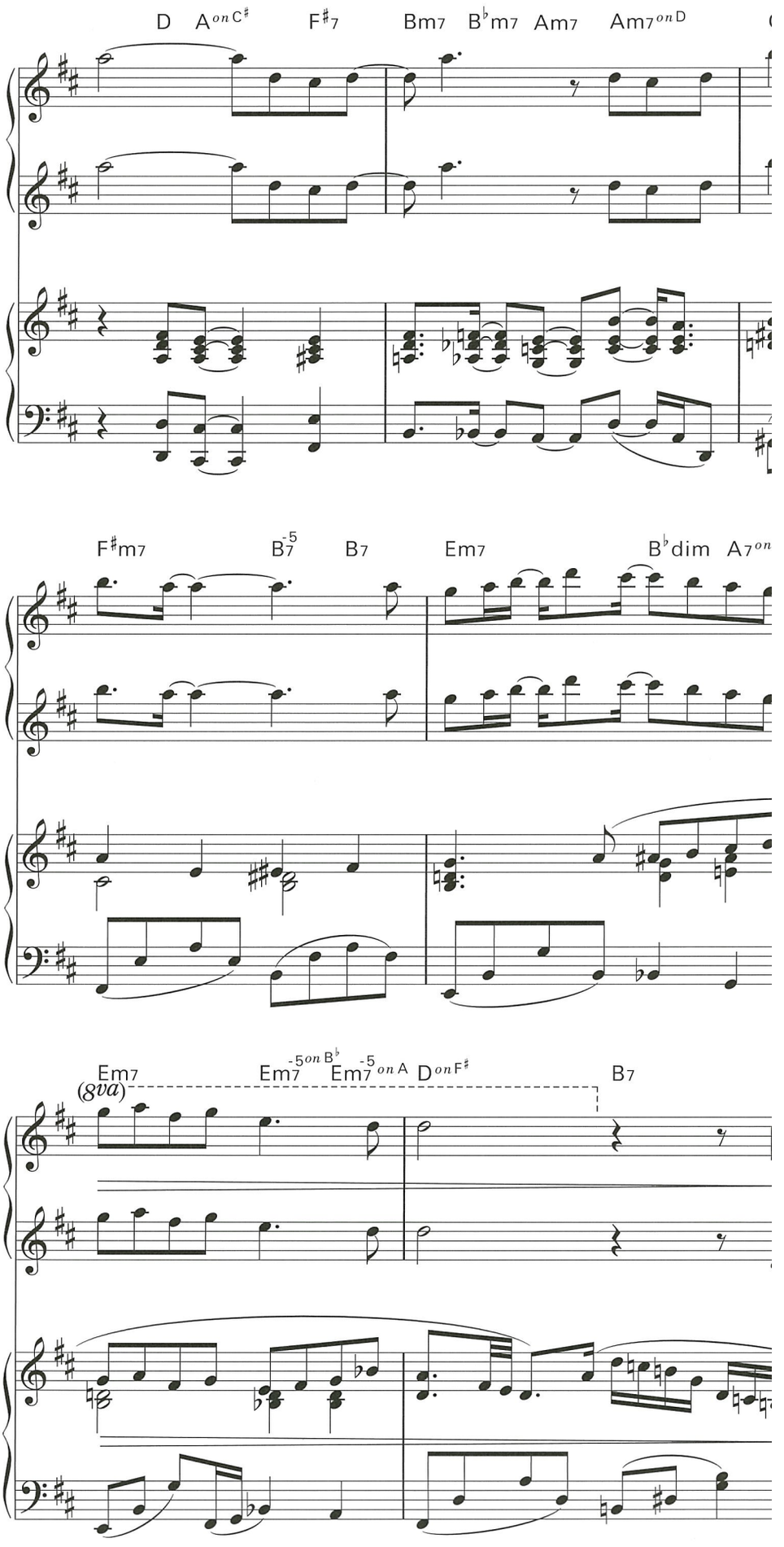

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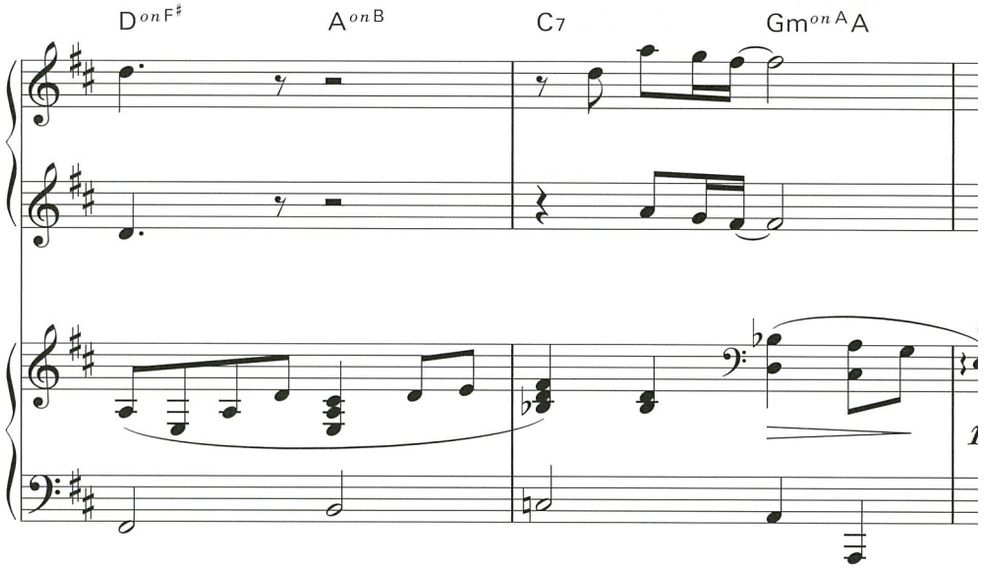

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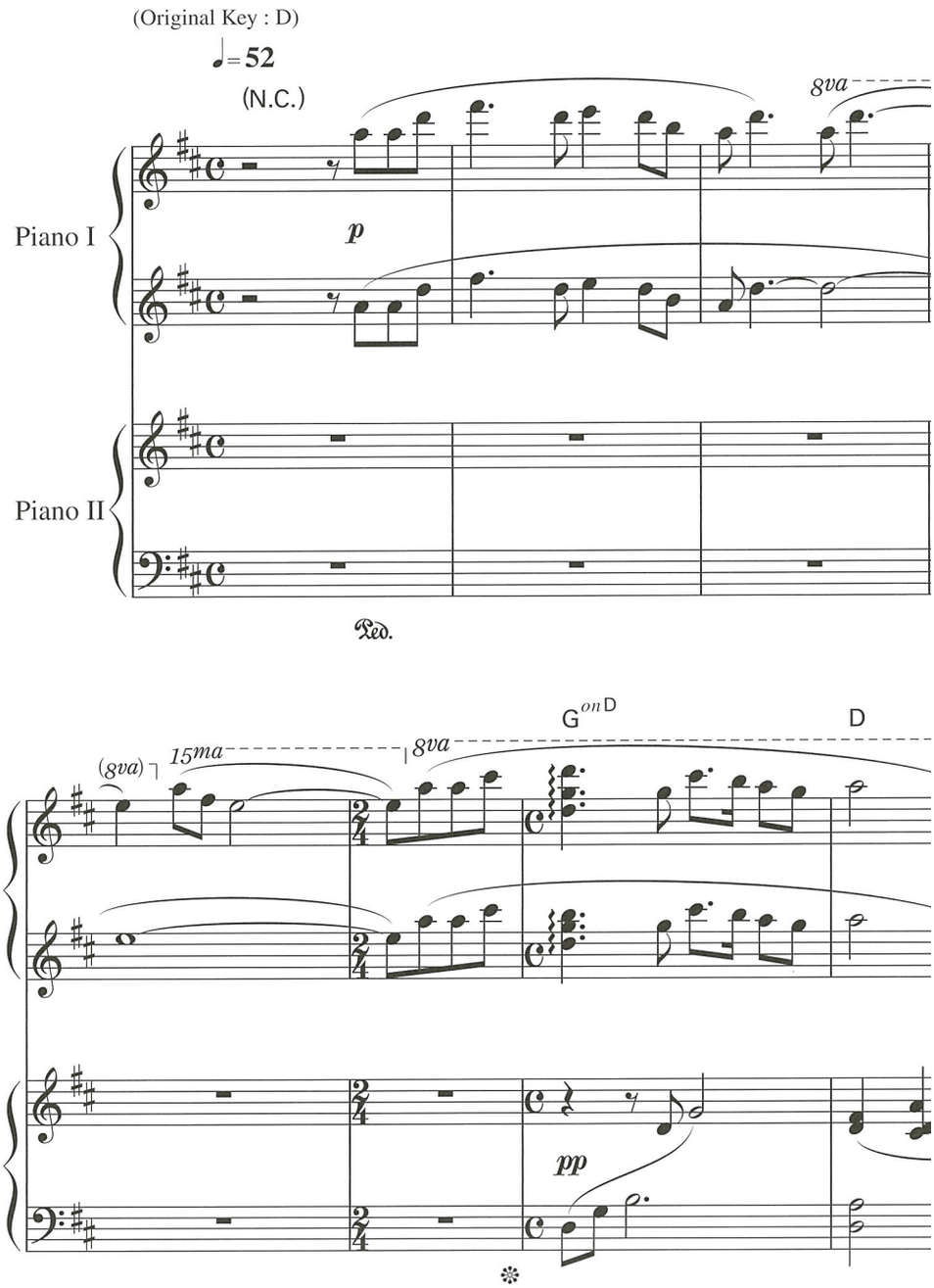
You Raise Me U

Celtic Woman

作曲：Rolf Lovland　ピアノアレンジ：内田美

イントロ7小節間は、ペダルを踏んだままにしておきます。Aはメロディをよく聴きながら、極端に濁らない
の4分打ちは、ペダルの余韻にまかせずに、テヌートで弾いてください。B、Dは穏やかに弾きましょう。
のめりで弾かないようにしましょう）、ゆったりと弾くように心がけましょう。頭や肩で拍をとるのもよくありませ
んでください。



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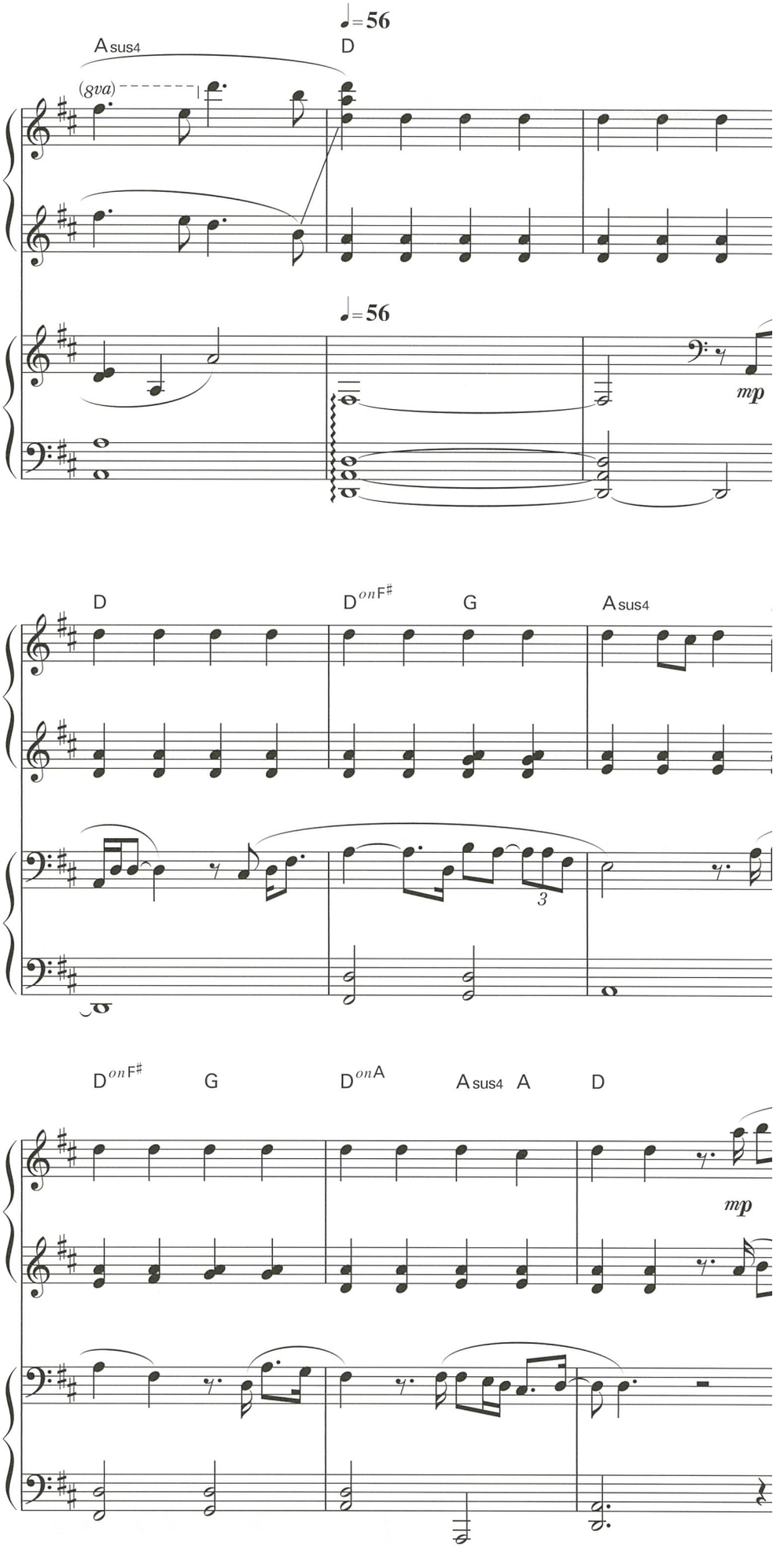

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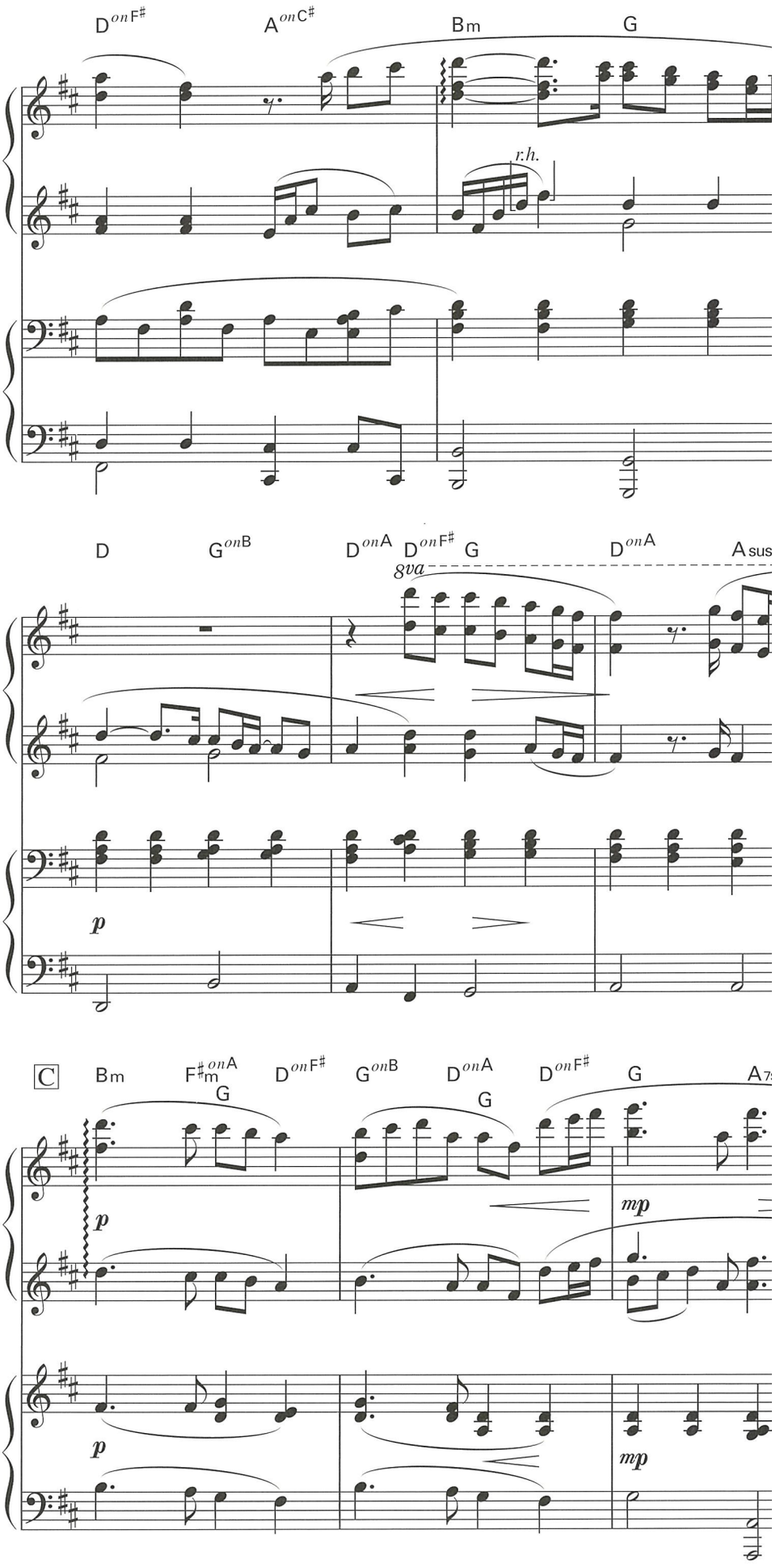

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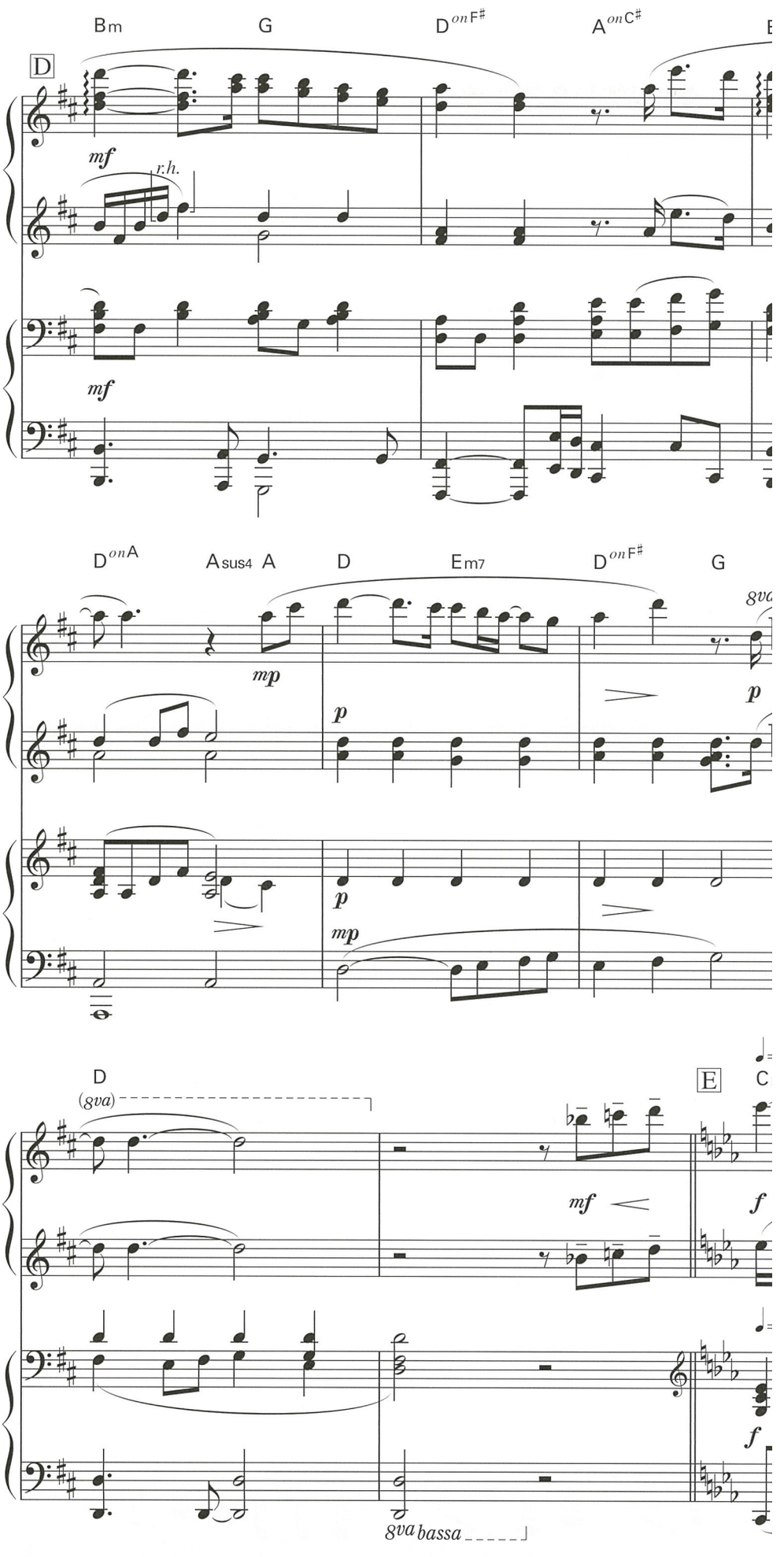

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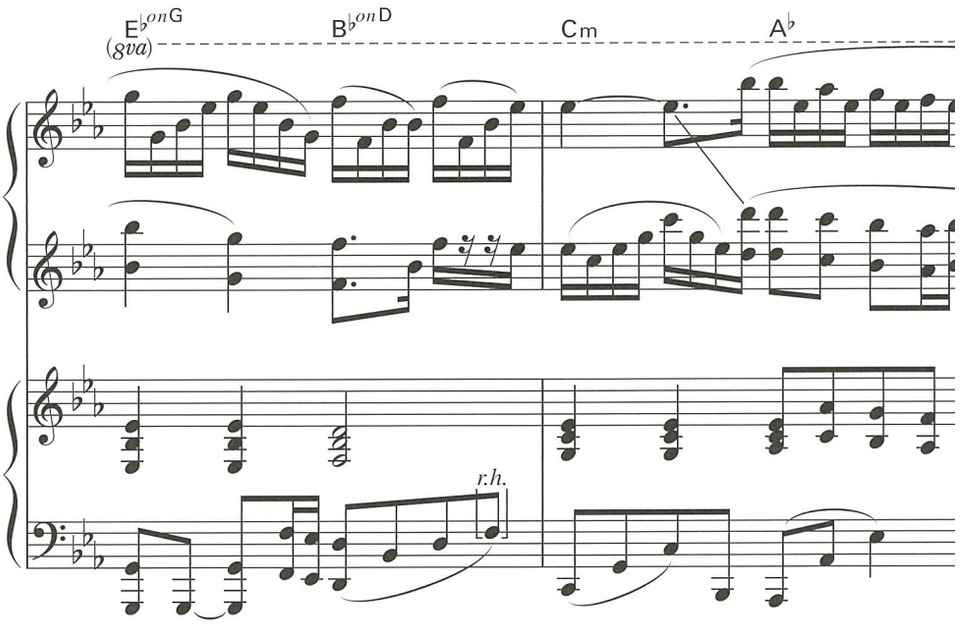

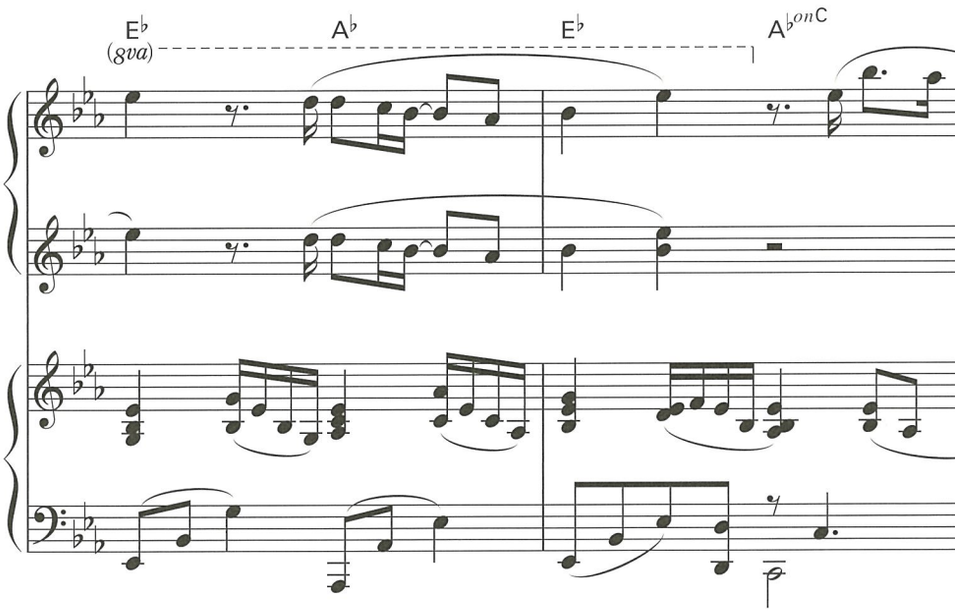

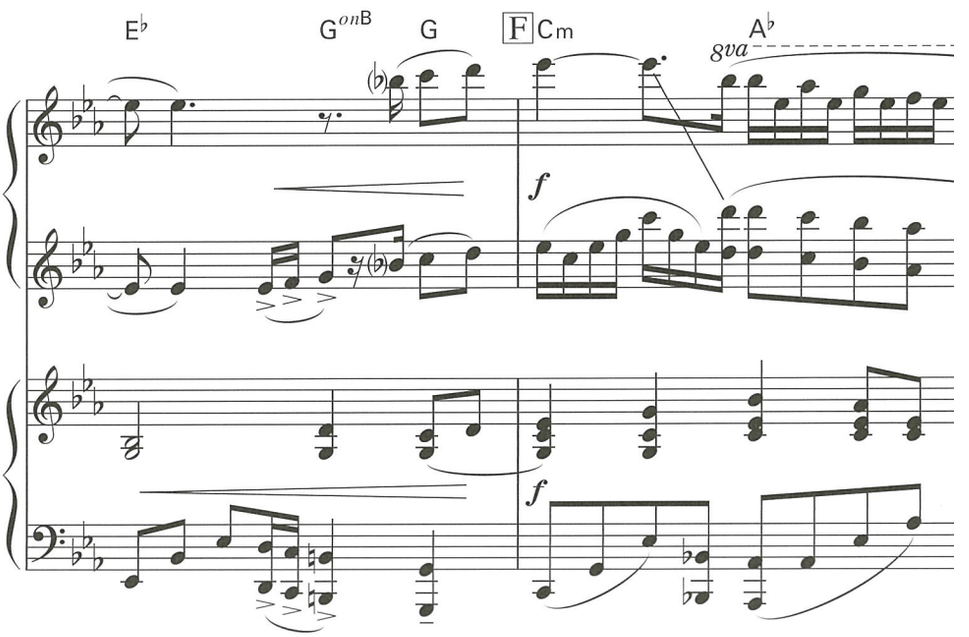

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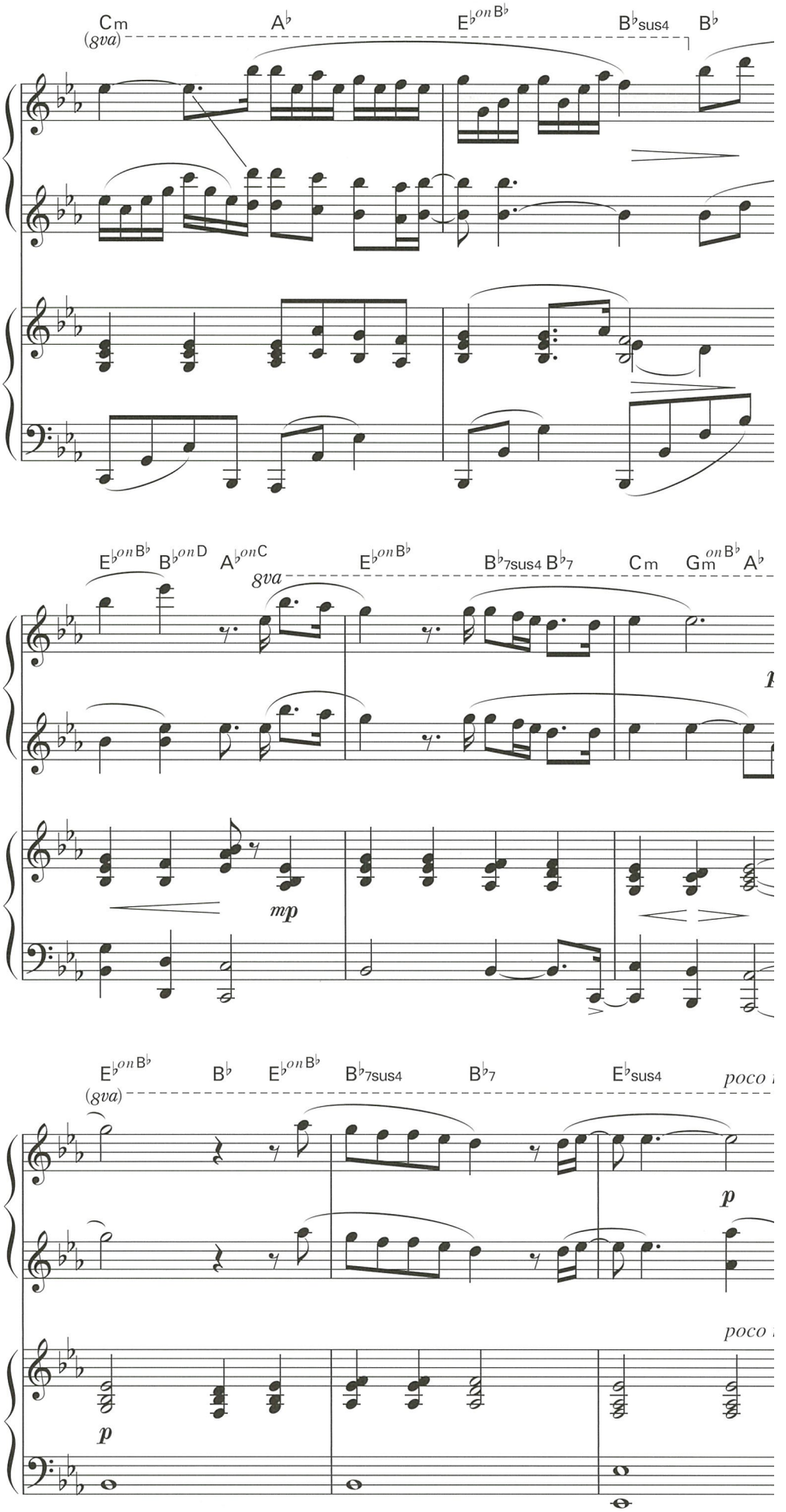

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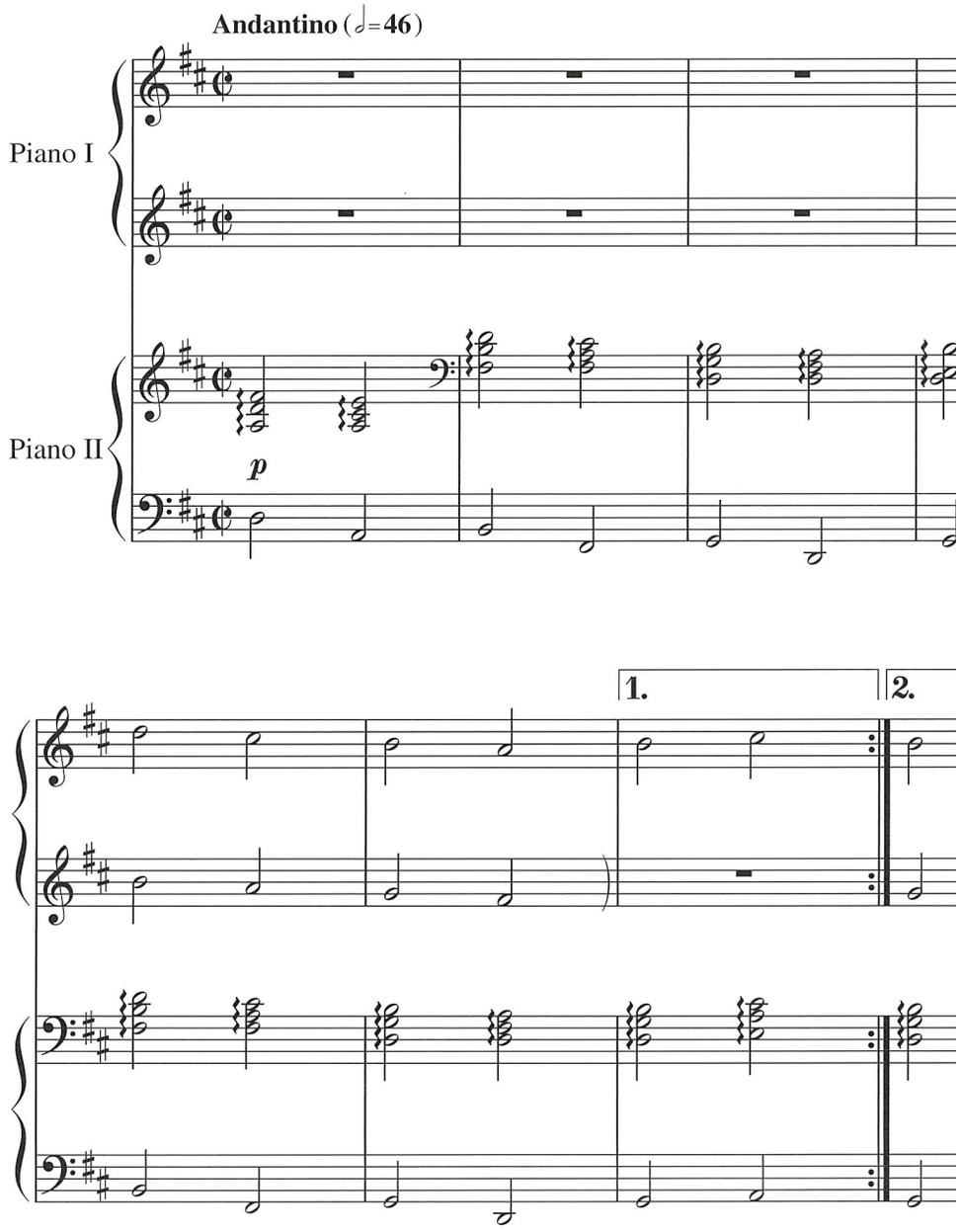
パッヘルベルのカノ

作曲：パッヘルベル　ピアノアレンジ：石川 芳

「3つのヴァイオリンと通奏低音のためのカノンとジグ」の前半部だけが「パッヘルベルのカノン」と呼ばれ、は4/4拍子ですが、ゆったりとした流れを楽譜上から容易に感じ取ってもらいたい狙いで、大きな音価で書の左手で弾くベースラインは最初から最後まで変わらず、Piano I の両手とPiano II の右手で、3つのヴァりの音を使いながらも、ピアノ曲として美しく響く音域に各々のフレーズを配置しているところ。あくまで淡々との部分だけを繋いで演奏時間の調節も可能です。



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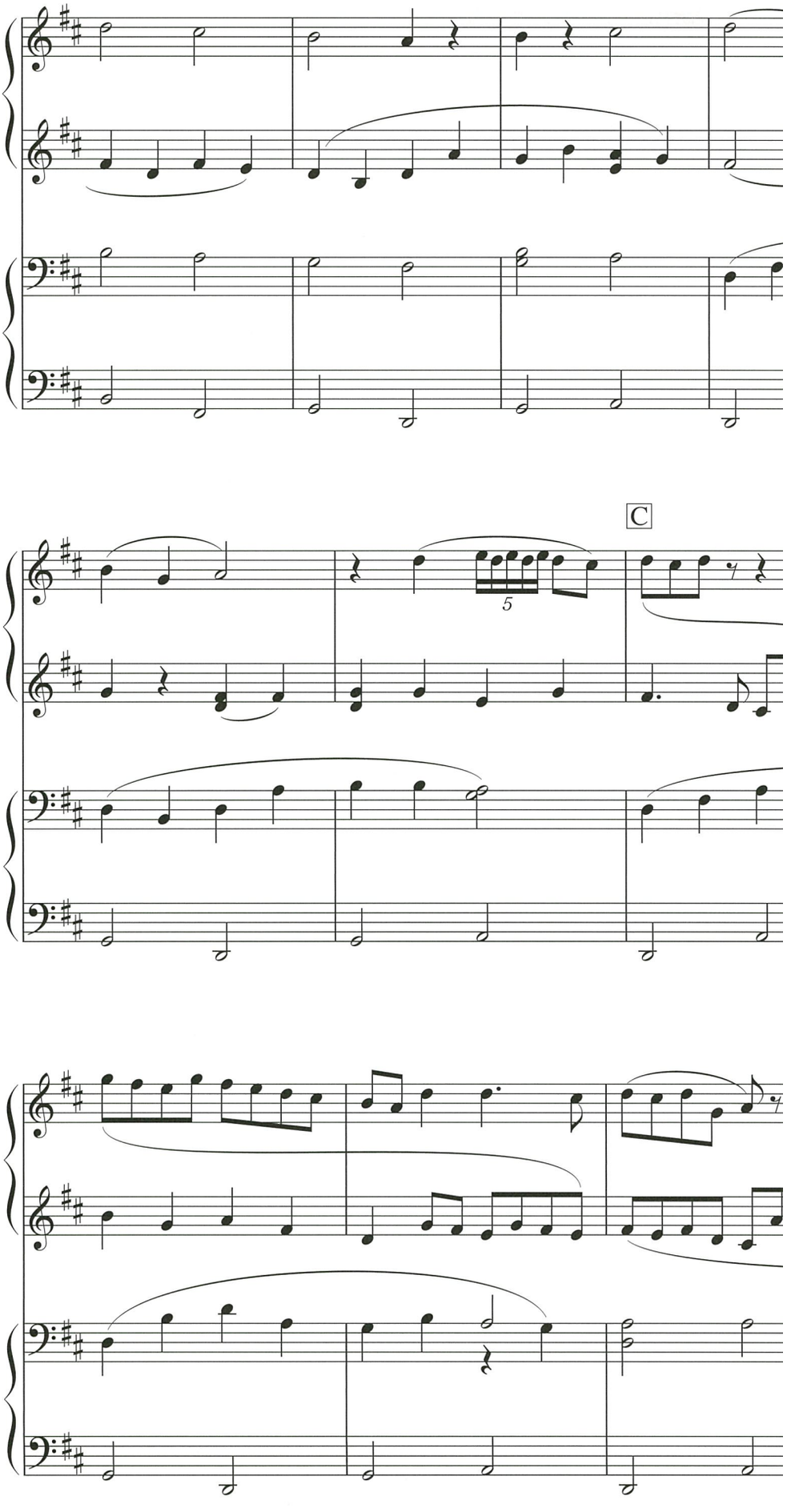

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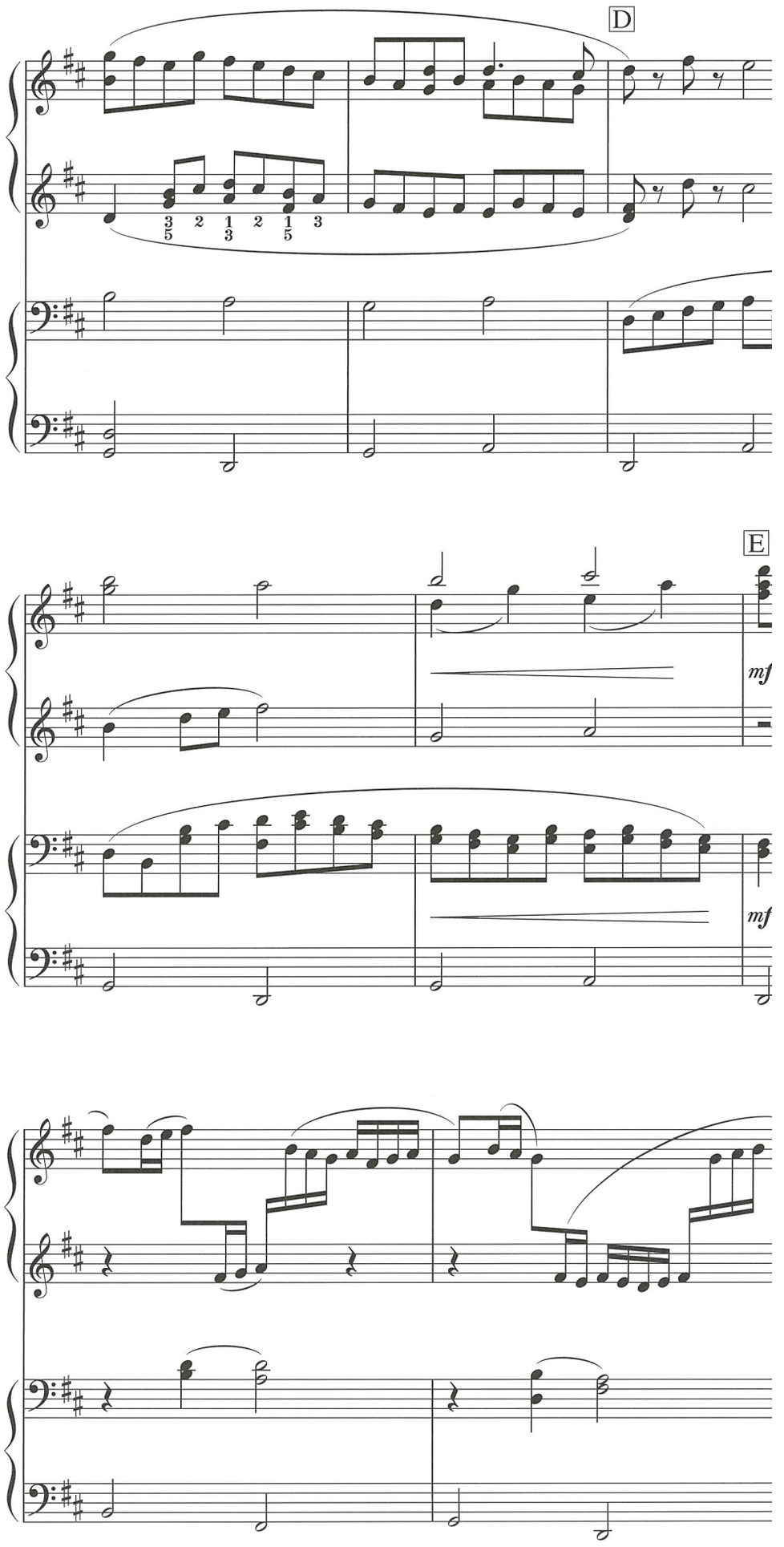

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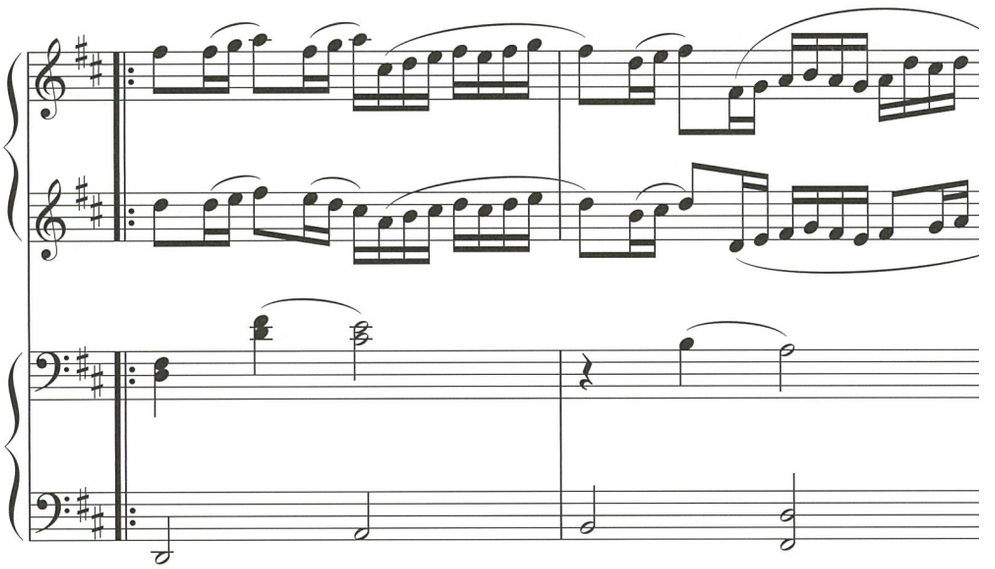

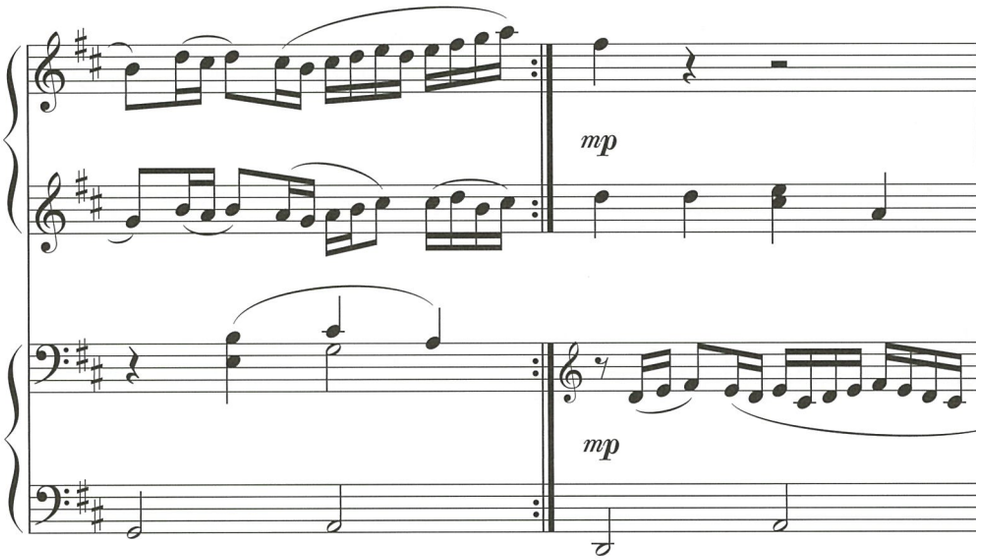

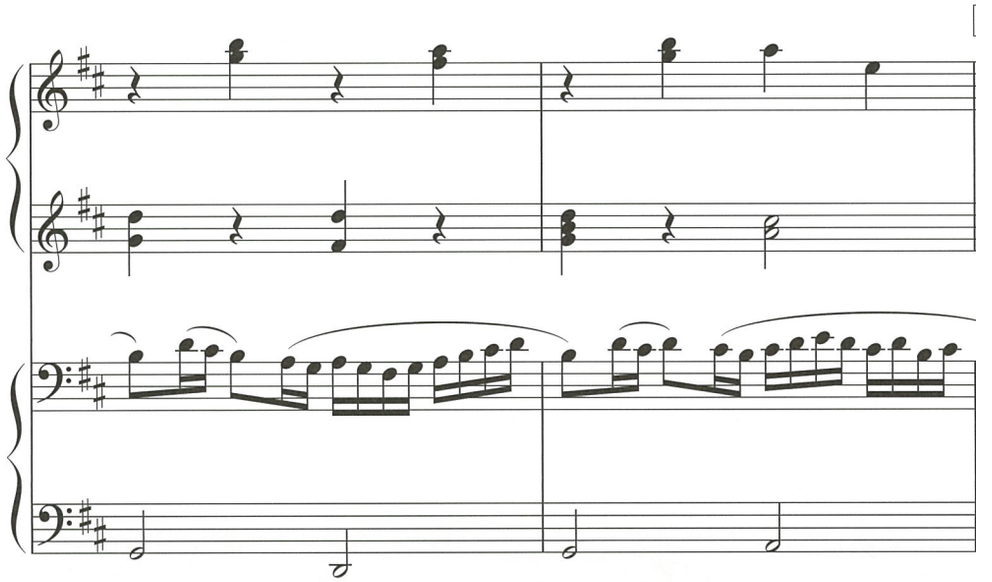

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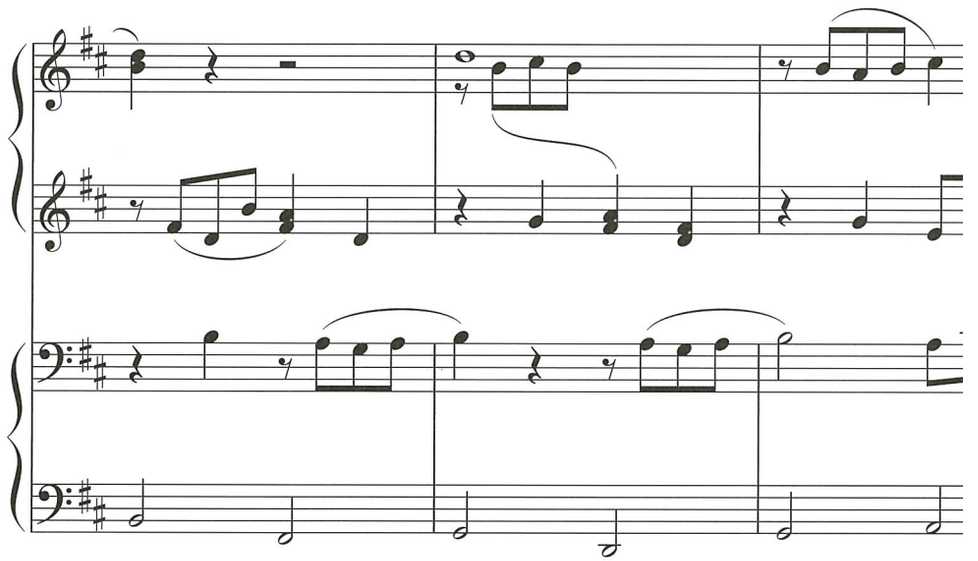

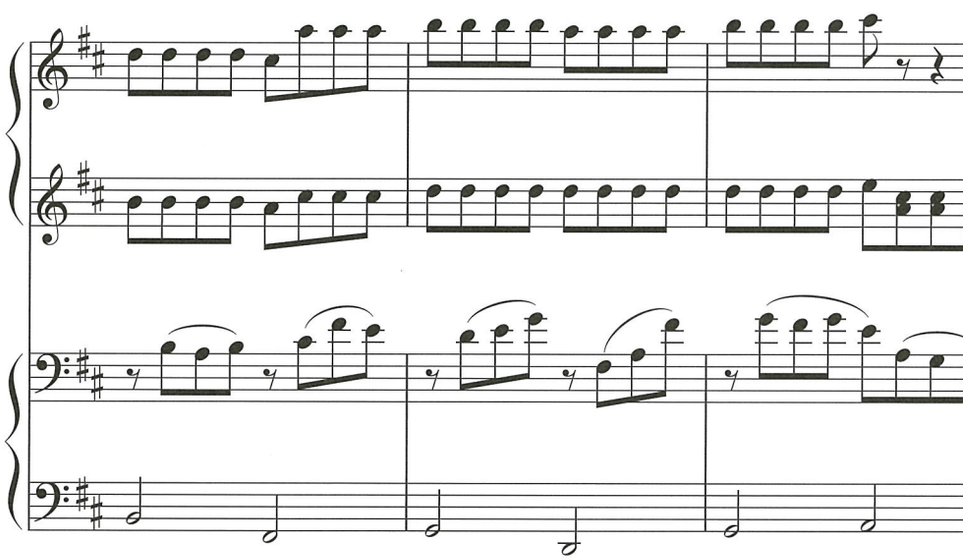

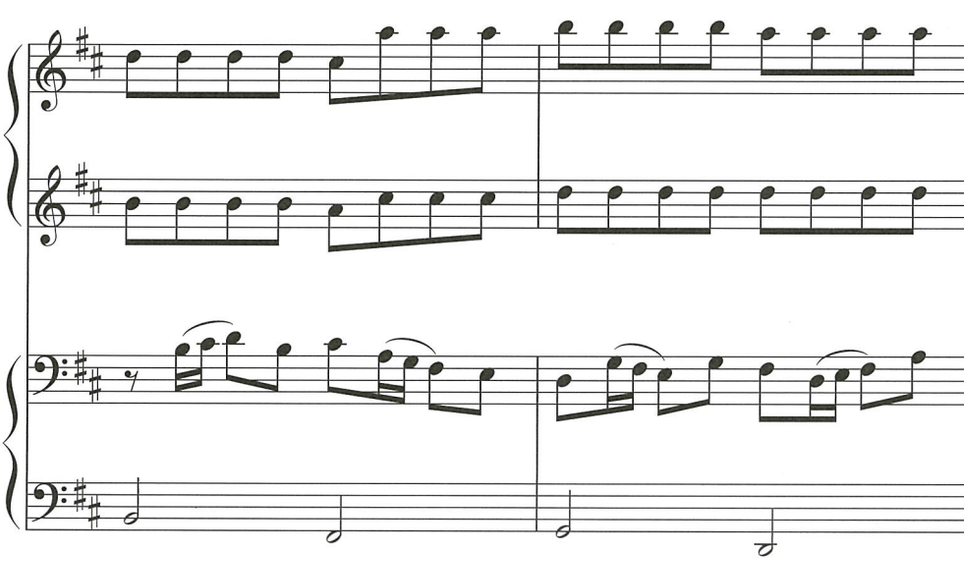

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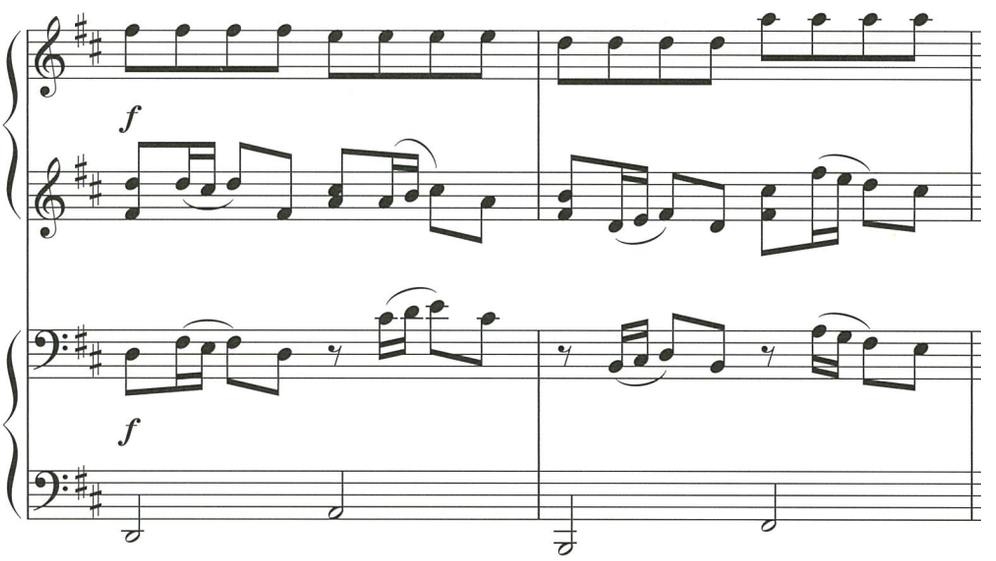

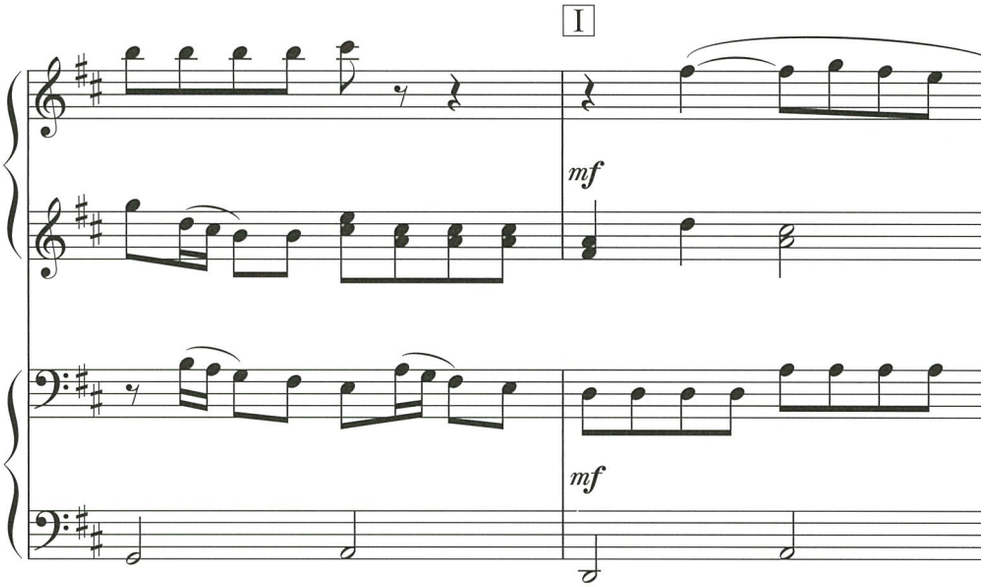

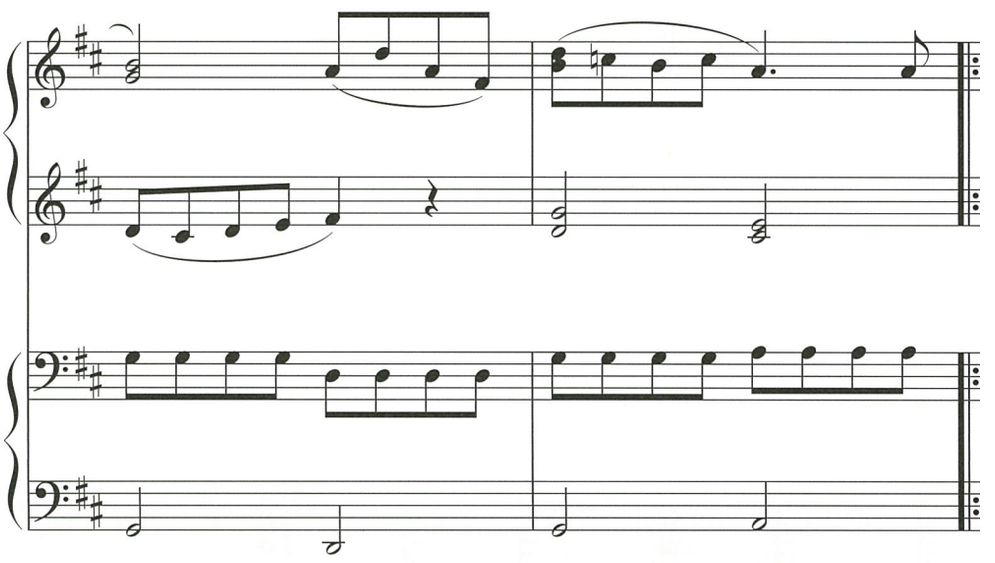

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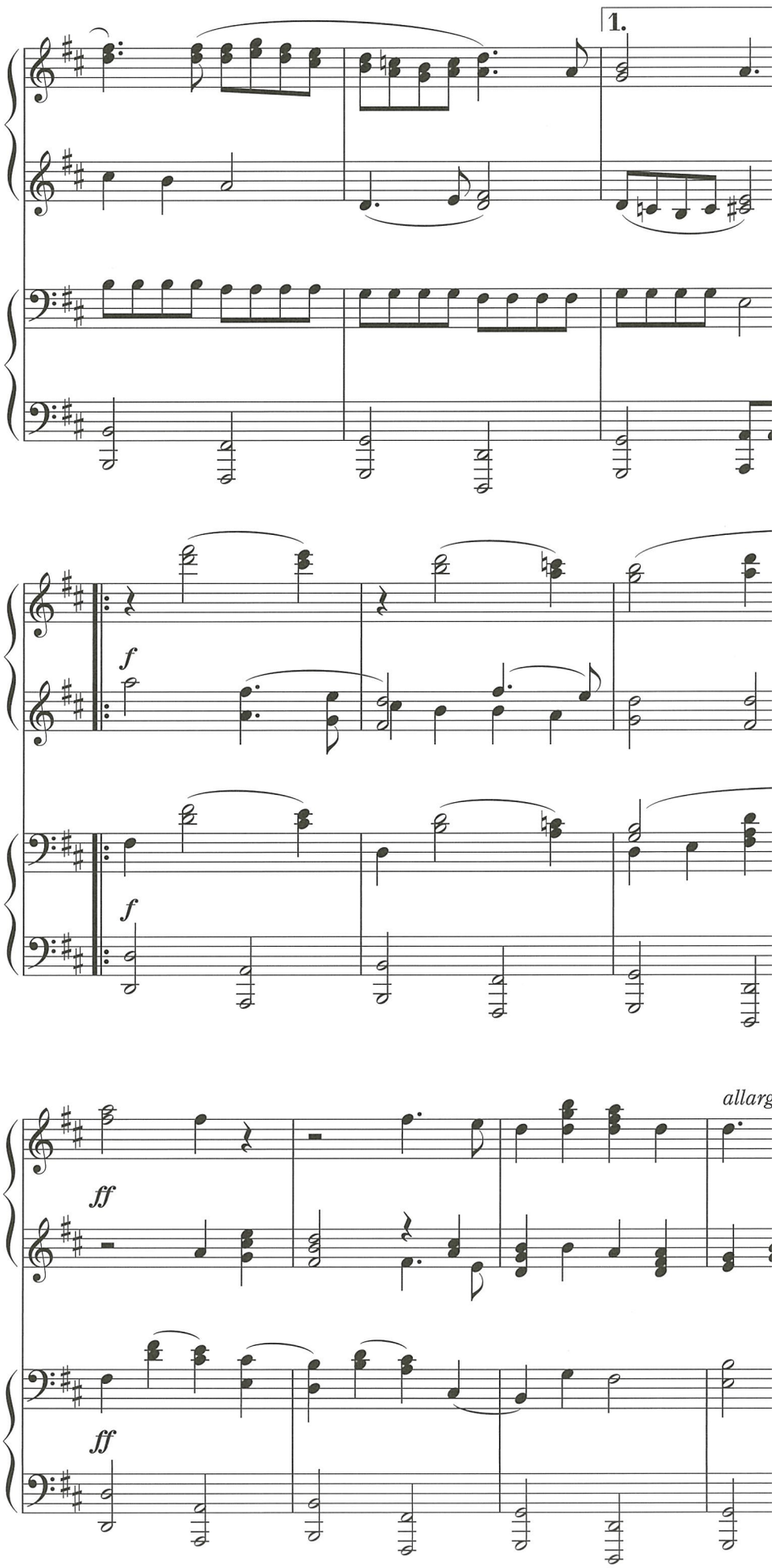

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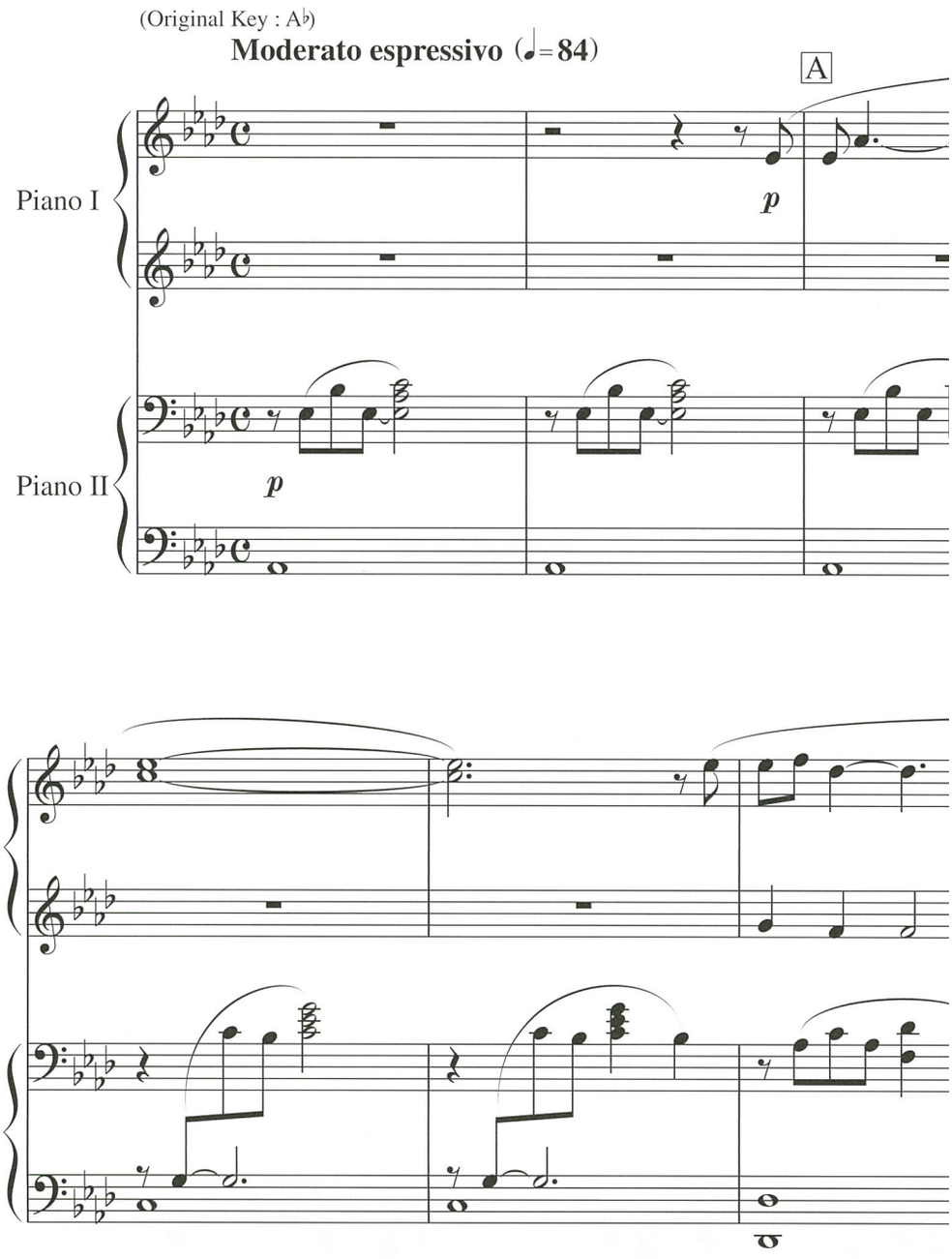
めぐり逢い

アンドレ・ギャニオン

作曲：Andre Gagnon　ピアノアレンジ：秋山さやか

絶え間なく打ち寄せる波のように美しい旋律は、表情豊かに歌ってください。伴奏となるPianoⅡも、無表情以降、PianoⅡの動きのある左手はBassを響かせながら、またPianoⅠの右手のオクターブもできるだけPianoⅡ右手の対旋律はPianoⅠの主旋律を聴きつつ、大切に弾いてください。Eの PianoⅠは左手が主ましょう。F4小節目の*molto rit.*は和音が濁らないようペダルに注意し聴き合って弾いてください。全体にゆテンポ感を心がけてください。



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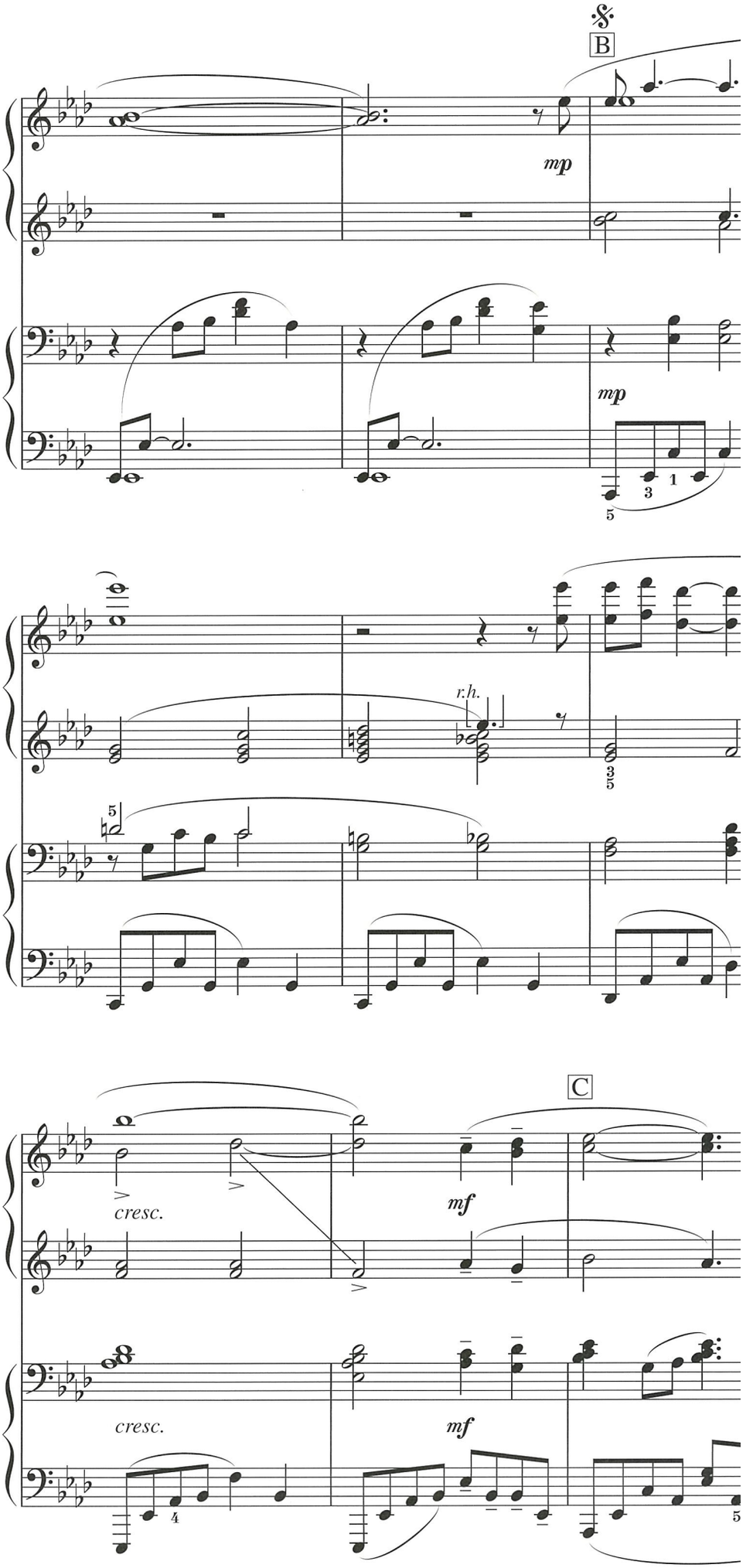

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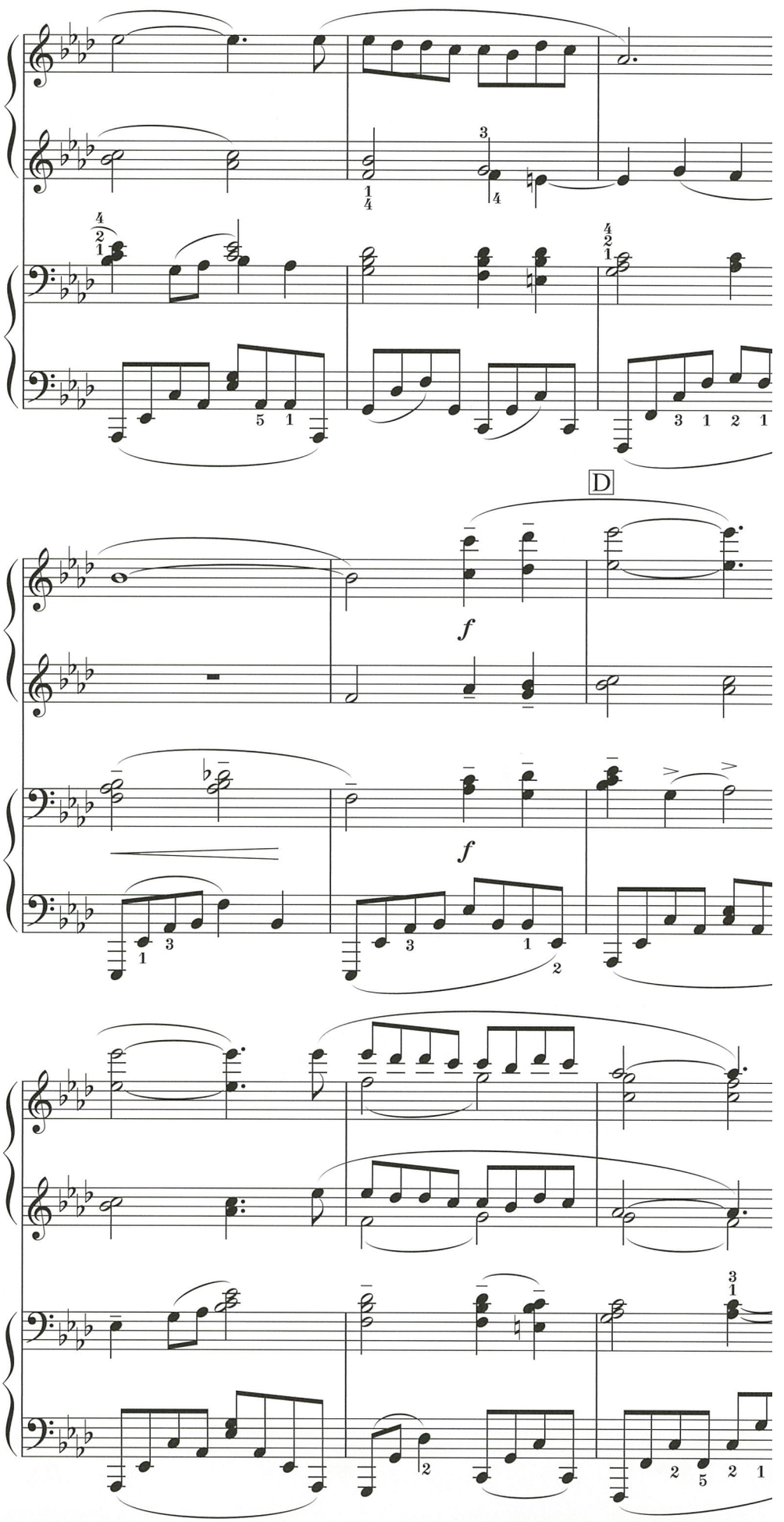

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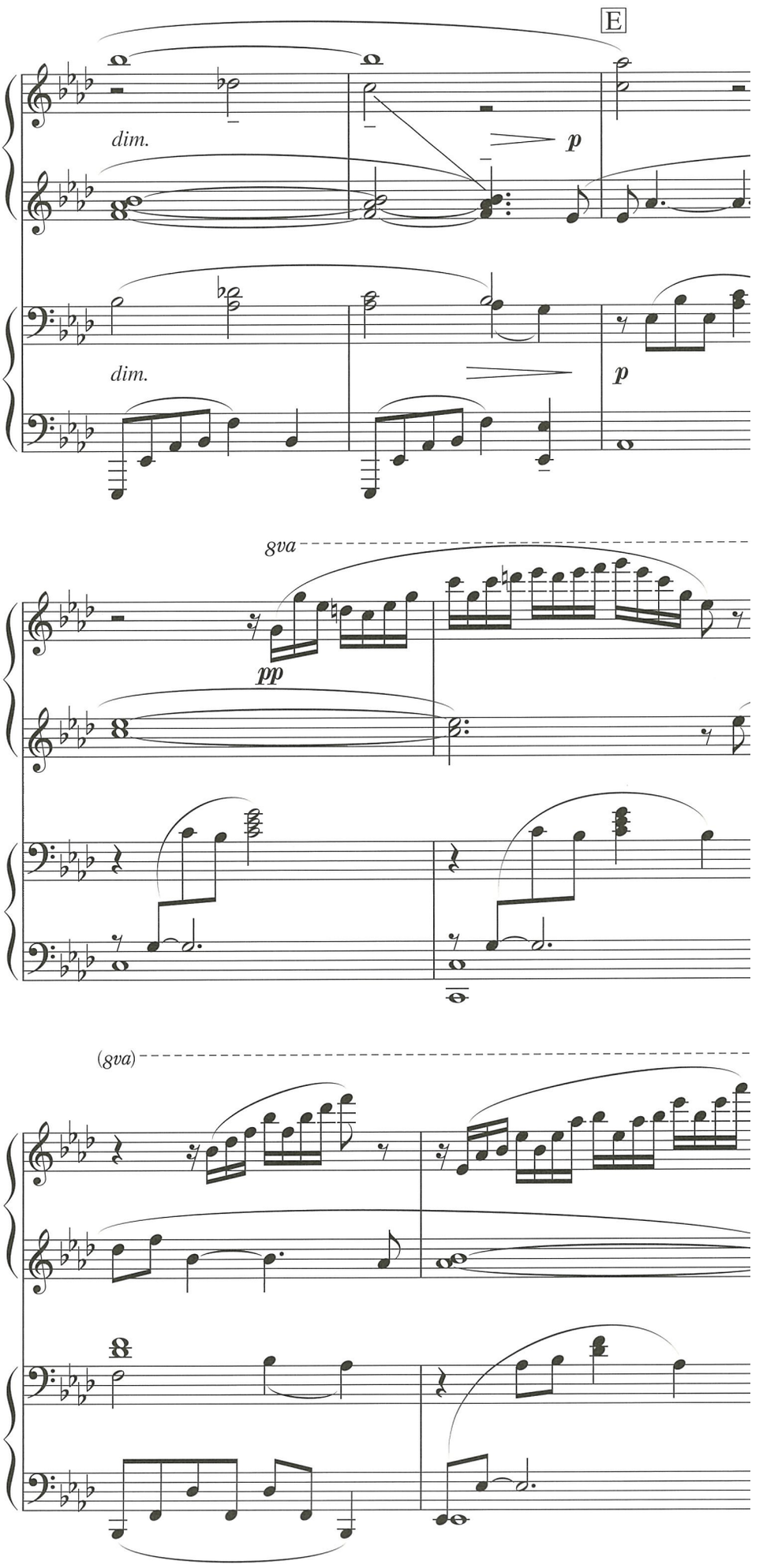

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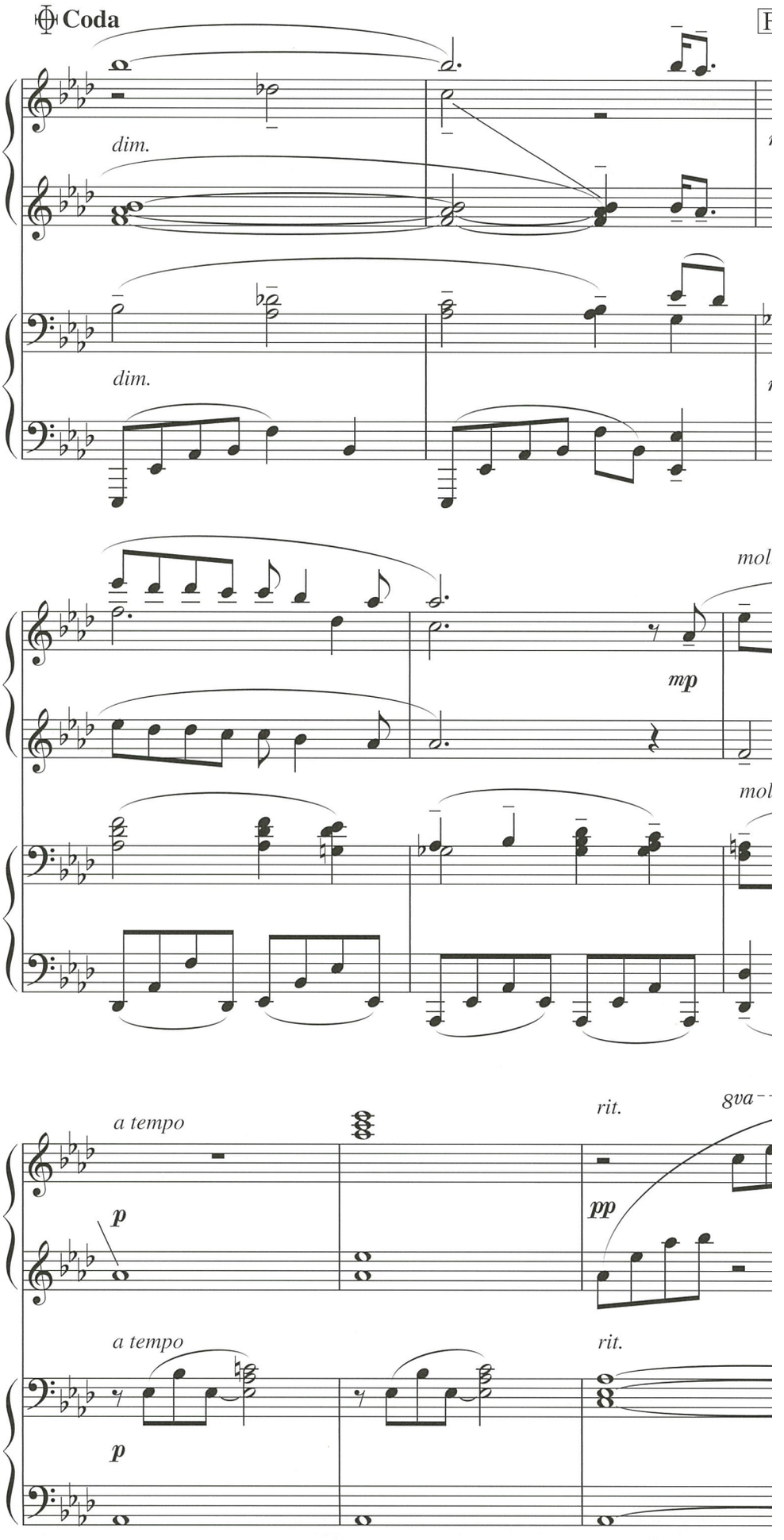

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〒171-0033　東京都豊島区高田3-19-10

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2014年7月10日　初版発行

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