

On a Clear Day

From "Kiki's Delivery Service" OST

(Accordion Duet)

Composer: Joe Hisaishi

Arranged by Shawn Wang

♩ = 118

Chord Progression: Eb Eb Ebdim7 Eb Bb/D Cm Cdim

Accordions: 1, 2

Measure 1: Eb (Acc. 1), p (Acc. 2)

Measure 2: Eb (Acc. 1), p (Acc. 2)

Measure 3: Ebdim7 (Acc. 1), p (Acc. 2)

Measure 4: Eb (Acc. 1), p (Acc. 2)

Measure 5: Bb/D (Acc. 1), p (Acc. 2)

Measure 6: Cm (Acc. 1), p (Acc. 2)

Measure 7: Cdim (Acc. 1), p (Acc. 2)

Measure 8: Cdim (Acc. 1), p (Acc. 2)

Measure 9: Cm (Acc. 1), mp (Acc. 2)

Measure 10: Gm/Bb (Acc. 1), mp (Acc. 2)

Measure 11: Ab (Acc. 1), mp (Acc. 2)

Measure 12: Abdim7 (Acc. 1), mp (Acc. 2)

Measure 13: Eb/G (Acc. 1), mp (Acc. 2)

Measure 14: Eb (Acc. 1), mp (Acc. 2)

Measure 15: F9 (Acc. 1), mp (Acc. 2)

Measure 16: F7 (Acc. 1), mp (Acc. 2)

Measure 17: Fm/Bb (Acc. 1), f (Acc. 2)

Measure 18: Bb Cm Bb7/D (Acc. 1), f (Acc. 2)

Measure 19: Eb (Acc. 1), mf (Acc. 2)

Measure 20: Ebdim7 (Acc. 1), mf (Acc. 2)

Measure 21: Eb (Acc. 1), mf (Acc. 2)

Measure 22: Bb/D (Acc. 1), mf (Acc. 2)

Measure 23: Cm (Acc. 1), mf (Acc. 2)

Measure 24: Cdim (Acc. 1), mf (Acc. 2)

Measure 25: Cm (Acc. 1), mf (Acc. 2)

Measure 26: Gm/Bb (Acc. 1), mf (Acc. 2)

Measure 27: Ab (Acc. 1), mf (Acc. 2)

Measure 28: Abdim7 (Acc. 1), mf (Acc. 2)

Measure 29: Eb/G (Acc. 1), mf (Acc. 2)

Measure 30: Fm (Acc. 1), mf (Acc. 2)

Measure 31: Ab (Acc. 1), mf (Acc. 2)

Measure 32: Eb/Bb (Acc. 1), mf (Acc. 2)

32 $\text{B}\flat 7$ $\text{E}\flat$ $\text{E}\flat$ Fm $\text{E}\flat/\text{G}$ $\text{A}\flat$ $\text{♩} = 113$

Acc. 1

Acc. 2

mf

37 $\text{E}\flat$ $\text{A}\flat$ $\text{E}\flat$ $\text{B}\flat/\text{D}$

Acc. 1

Acc. 2

43 Cm $\text{Cm}7/\text{B}\flat$ $\text{A}\emptyset$ $\text{A}\flat\text{maj}7$ $\text{E}\flat/\text{G}$ F $\text{Fm}7$

Acc. 1

Acc. 2

49 G $\text{Fm}/\text{B}\flat$ $\text{E}\flat$ $\text{E}\flat\text{dim}7$ $\text{E}\flat$ $\text{B}\flat/\text{D}$ Cm

Acc. 1

Acc. 2

56

Acc. 1

Acc. 2

Cdim Cm Gm/Bb Ab Abdim7 Eb/G Fm Ab

63

Acc. 1

Acc. 2

Eb/Bb Bb7 Eb Eb Fm Eb/G Ab

mf

68

Acc. 1

Acc. 2

Eb Ab Eb

74

Acc. 1

Acc. 2

Bb/D Cm Cm7/Bb Aø Abmaj7 Eb/G F

80 Cm7/B $\flat$ G Fm/B $\flat$ E $\flat$ E $\flat$ dim7 **rit.** E $\flat$ E $\flat$ 6

Acc. 1

Acc. 2

p

p

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Accordion 1

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Eb Eb Eb dim7 Eb Bb/D Cm Cdim Cm Gm/Bb Ab

mp

12 Ab dim7 Eb/G Eb F9 F7 Fm/Bb Bb Cm Bb7/D Eb Eb dim7 Eb

f

22 Bb/D Cm Cdim Cm Gm/Bb Ab Ab dim7 Eb/G Fm Ab Eb/Bb

$\text{♩} = 113$

32 Bb7 Eb Eb Fm Eb/G Ab Eb Ab

40 Eb Bb/D Cm Cm7/Bb $\text{A}\emptyset$ Ab maj7 Eb/G F

48 Fm7 G Fm/Bb Eb Eb dim7 Eb Bb/D Cm Cdim

57 Cm Gm/Bb Ab Ab dim7 Eb/G Fm Ab Eb/Bb Bb7 Eb

66 Eb Fm Eb/G Ab Eb Ab

73 Eb Bb/D Cm Cm7/Bb $\text{A}\emptyset$ Ab maj7 Eb/G F

80 Cm7/B $\flat$ G Fm/B $\flat$ E $\flat$ E $\flat$ dim7 **rit.** E $\flat$ E $\flat$ 6

p

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Accordion 2

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$\text{♩} = 118$

p

9

18

mf

27

$\text{♩} = 113$

34

mf

40

Measures 40-47 of a musical score in B-flat major (two flats). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. A diagonal line in measure 45 indicates a continuation of the left-hand accompaniment from the previous system.

48

Measures 48-56. The right hand continues its melodic development, including a half-note rest in measure 50. The left hand maintains a steady accompaniment. A diagonal line in measure 53 indicates a continuation of the left-hand accompaniment from the previous system.

57

Measures 57-64. The right hand has a half-note rest in measure 57. The melodic line resumes in measure 58. The left hand accompaniment continues with chords and moving lines. A diagonal line in measure 63 indicates a continuation of the left-hand accompaniment from the previous system.

65

Measures 65-70. Measure 65 begins with a half-note rest in the right hand. The melody starts in measure 66. A dynamic marking of *mf* (mezzo-forte) appears in measure 67. The left hand accompaniment continues. A diagonal line in measure 69 indicates a continuation of the left-hand accompaniment from the previous system.

71

Measures 71-77. The right hand features a melodic line with eighth notes and rests. The left hand accompaniment continues with chords and moving lines. A diagonal line in measure 76 indicates a continuation of the left-hand accompaniment from the previous system.

78

Measures 78-84. The right hand continues its melodic line. A dynamic marking of *p* (piano) appears in measure 80. The left hand accompaniment continues. A diagonal line in measure 83 indicates a continuation of the left-hand accompaniment from the previous system. The score concludes with a *rit.* (ritardando) marking in measure 84.

86



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