



LOVE THE ORIGINAL
豪華のコピーはやめましょう

Approach to Blue

Takahisa Saito

Vivace $\text{d}=135$

1st Alto
Saxophone in E \flat

2nd Alto
Saxophone in E \flat

Piano

Vivace $\text{d}=135$

F 7(\sharp 9) B \flat 7(\sharp 9) F 7(\sharp 9) E 7(\sharp 9) C 7(\sharp 9)

4

B \flat 7(\sharp 9) E \flat 7(\sharp 9) A \flat 9 A9 B \flat 7(\sharp 9)

8

F 7(\sharp 9) G 7(\flat 9) F 7(\sharp 9) B \flat 7(\sharp 9) F 7(\sharp 9) C 7(\sharp 9) F \sharp 7(\sharp 9)

Approach to Blue

A page of musical notation for a wind ensemble, featuring four staves of music. The notation includes various dynamics (e.g., trills, crescendo, decrescendo, ff), articulations (e.g., p, f, sforzando, accents), and harmonic labels (e.g., B7(9), A9, D7/G, F#9, E/F, G9, E/F#, E7(9), E9, F#m6, E6, G7(9)). The page is heavily redacted with large, thick gray 'X' marks.

Approach to Blue

B

24 **B**

F7(9) B7(9) F7(9) E7(9) G7(9) A7(9) B7(9)

cresc.

28

G7(9) F7(9) F#9

cresc.

32

A7(9,11,13) A#7(9,11,13)

ff

1st A.Sax.

ff

Approach to Blue

The image shows a page of musical score for orchestra. The score includes multiple staves for various instruments, with dynamics like ff, f, tr, rit., mp, and cresc. The key signature changes frequently, including sections in A♭7(#9,#11,13) and B♭7(#9). The tempo is marked as Allegro. The page number 37 is at the top left. The music consists of two systems of measures, with measure numbers 37 and 42 indicated. The first system starts with 2nd A. Sax. and 1st A. Sax. The second system starts with a piano dynamic. The score is set against a background featuring a large, stylized gray 'S' watermark.

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74 **F**

F 7(9) B^{flat}7(9) F[#]9 A^{flat}7(9) B^{flat}7(9)

mf Ped. Ped. Ped. * f Ped. Ped. Ped.

80

F[#]7(9) B^{flat}7(9) F[#]9 G7(9)

ff Ped. * ff Ped. * fff Ped.

86 **G** (♩.=♩)
(8va)-1

E 7(5) D^{flat}7(9) Adagio ♩=55

f mp f Adagio ♩=55

Adagio ♩=55

Adagio ♩=55

Ped. * Ped. *

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90 **H**

E♭M7(11) D 7(#5) Gm9 C9 F#m9 A♭7(9)

simile

mf

Bd. Bd. Bd. * Bd. * Bd. * Bd. * Bd. * Bd.

94

E♭9 E♭Maj9 D♭9 B♭M7/C rit. B♭M7 A♭9 G 7(9) F♯9 F7

Bd. Bd. Bd. Bd. Bd. Bd. Bd. * Bd. Bd. Bd. Bd. Bd. Bd.

a tempo

a tempo

Cm7/C F♯m7/B Gm7/C rit. A♭m7/D♭ Gm7/C A♭⁹ a tempo

B♭7 E⁹ E♭m6

mp

Bd. Bd. Bd. Bd. Bd. Bd. Bd. Bd. Bd.

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103

rit.
a tempo
p cresc.
accel.

D♭m9 Cm9 AM7/B B♭M7/C

p cresc.

Bass drum (Bd.) markings are present under both staves.

107

3 6

CM7/D D♭M7/C GM7/A

Bass drum (Bd.) markings are present under both staves.

111

a tempo
mp
6

A♭7(♯9) G7(♯9)
B♭7(♯9) E♭Maj9

tempo

Bass drum (Bd.) markings are present under both staves.

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114

accel.



rit.

C 13 B 13 Bb13 A 13 Ab13 rit. C E9
f Ped. Ped. Ped. Ped. Ped. Ped. Ped.

116

a tempo accel.



ff

cres. D 13 Db13 C 13 Bb13 rit. Ab13 D 7(5)/C
cres. Ped. Ped. Ped. Ped. Ped. Ped.

118

rit.

[J] **Allegretto** $\text{♩} = 104$



mf

tempo C G7(#9) rit. BbM7 Ab9 G7(#9) F#9 F7(#9) Bb9
mf ff mf Ped. Ped. * Ped. Ped. Ped. Ped. * Ped.

[J] **Allegretto** $\text{♩} = 104$

ff rit. Bb9 mf Ped.

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122

f f f f

A9 ff G 7(9)

mf mf

Ped. Ped.

ff ff ff ff

125

f f f f

ff A9

mf

Ped. Ped. Ped.

ff ff ff ff

128

f f f f

A^b9 G9 F#9 F9 E^b9

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

A^b9 A^b9 A^b9 A^b9

Approach to Blue

This image shows three systems of a musical score, likely for orchestra and piano, with large gray markings overlaid.

System 1 (Measures 131-134):

- Measure 131:** Prestissimo tempo, dynamic *f*. The first two staves show eighth-note patterns. The third staff starts with a sixteenth-note pattern: $B9(13)$, $B^b9(13)$, $A9$, $D7(\#9)$, *sva-*, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 132:** Continuation of the sixteenth-note pattern: $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 133:** Continuation of the sixteenth-note pattern: $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 134:** Continuation of the sixteenth-note pattern: $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.

System 2 (Measures 135-138):

- Measure 135:** Measures 1-6. The first two staves are rests. The third staff shows eighth-note patterns: $D7(\#9)$, $D^b7(\#9)$, $D7(\#9)$, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 136:** Measures 7-12. The first two staves are rests. The third staff shows eighth-note patterns: $D7(\#9)$, $D^b7(\#9)$, $D7(\#9)$, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 137:** Measures 13-18. The first two staves are rests. The third staff shows eighth-note patterns: $D7(\#9)$, $D^b7(\#9)$, $D7(\#9)$, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 138:** Measures 19-24. The first two staves are rests. The third staff shows eighth-note patterns: $D7(\#9)$, $D^b7(\#9)$, $D7(\#9)$, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.

System 3 (Measures 139-144):

- Measure 139:** Measures 1-6. The first two staves are rests. The third staff shows eighth-note patterns: $D7(\#9)$, $D^b7(\#9)$, $D7(\#9)$, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 140:** Measures 7-12. The first two staves are rests. The third staff shows eighth-note patterns: $D7(\#9)$, $D^b7(\#9)$, $D7(\#9)$, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 141:** Measures 13-18. The first two staves are rests. The third staff shows eighth-note patterns: $D7(\#9)$, $D^b7(\#9)$, $D7(\#9)$, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.
- Measure 142:** Measures 19-24. The first two staves are rests. The third staff shows eighth-note patterns: $D7(\#9)$, $D^b7(\#9)$, $D7(\#9)$, $D7(\#9)$, $D7(\#9)$, $E^b7(\#9)$.

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143

D 7(9) D♭7(9) D 7(9) B♭Maj9 A 7 Dm9 Cm7 B 9(13)

f

144

D 7(9) D♭7(9) D 7(9) B♭Maj9 A 7 Dm9 Cm7 B 9(13)

f

Ped. Ped. Ped. * Ped. Ped. Ped. Ped.

147

A♭7(9) F♯7(9) B7(9) A7(9) A7(9)

ff

A7(9) A♭7(9) E7(9)

A7(9) A♭7(9) E7(9) A7(9) A7(9)

ff

Ped. Ped. Ped. Ped. * Ped.* Ped. Ped. Ped.

152

E♭9 C E♭9 C

mf

Allegro $\text{♩} = 135$

E♭9 C E♭9 C

f

Allegro $\text{♩} = 135$

mf

Ped. Ped. Ped. * Ped. Ped. Ped.

Approach to Blue

A large, stylized gray question mark is overlaid on a musical score page, obscuring several measures of music. The musical score consists of multiple staves of music with various dynamics, articulations, and harmonic labels. The first section of the score (measures 156-158) features complex sixteenth-note patterns and harmonic labels: E♭dim, Cdim, Bdim, A♭dim, E♭dim, and rit. Bdim. The second section (measures 159-160) includes dynamic markings like mf, f, cresc., and decresc. Harmonic labels include F7(♯9), B7(♯9), and B♭7(♯9)/F. The third section (measures 163-164) shows dynamic markings like rit., sfz, and sforz. Harmonic labels include D7(♯9), C7(♯9), B7(♯9), B♭7(♯9), A7(♯9), A♭7(♯9), G7(b5)9, and rit.