

Piano

# Dragon Ball

Arr. Felipe Salinas

Piano

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, starting with a forte (f) dynamic. The left hand provides a rhythmic accompaniment with eighth notes and rests. The key signature is three flats (B-flat major/C minor).

[1] Fm Eb Fm Fm Eb Fm Bb Fm Eb Fm Fm Eb Fm Fm Eb Fm Bb Csus4 C

Pno.

The piano accompaniment for measure 1 is shown on a single staff. It features a rhythmic pattern of eighth notes in the right hand. The dynamics are marked as mezzo-forte (mf) and piano (p). The key signature is three flats.

[2] Db Cm Fm Db Eb Fm [3] C7

Pno.

The piano accompaniment for measures 2 and 3 is shown on a single staff. Measure 2 has a rhythmic pattern of eighth notes with a mezzo-forte (mf) dynamic. Measure 3 features a melodic line with eighth notes and a forte (f) dynamic. A fermata is placed over the final note of measure 3. The key signature is three flats.

[4] Fm Bb Eb Fm Bb Eb Db Bbm Bdim C7 C7

Pno.

The piano accompaniment for measure 4 is shown on a single staff. It features a rhythmic pattern of eighth notes with a sforzando (sf) dynamic. The key signature is three flats.

[5] Ab Cm F Bbm Eb Ab Cm C#m Bbm Cm Fm Fm

Pno.

The piano accompaniment for measure 5 is shown on a single staff. It features a rhythmic pattern of eighth notes with a mezzo-forte (mf) dynamic. The key signature is three flats.

[6] Fm Eb Fm Fm Eb Fm Bb Fm Eb Fm Fm Eb Fm Fm Eb Fm Bb Csus4 C

Pno.

The piano accompaniment for measure 6 is shown on a single staff. It features a rhythmic pattern of eighth notes with a mezzo-forte (mf) dynamic. The key signature is three flats.

[7] Db Cm Fm Db Eb [8]

Pno.

The piano accompaniment for measures 7 and 8 is shown on two staves. Measure 7 has a rhythmic pattern of eighth notes with a mezzo-forte (mf) dynamic. Measure 8 features a melodic line with eighth notes and a forte (f) dynamic. The key signature is three flats.

2  
61

9

10

Pno.

3

*mf*

3

*p*

Detailed description: This system covers measures 61 to 73. The right hand (RH) starts with a melodic line of eighth notes in measures 61-62, followed by rests and chords in measures 63-73. The left hand (LH) plays a steady eighth-note accompaniment. A triplet of eighth notes is marked in both hands in measure 63. Dynamic markings include *mf* in the RH of measure 65 and *p* in the LH of measure 65.

69

Pno.

Detailed description: This system covers measures 69 to 73. The RH has rests in measures 69-70, followed by chords in measures 71-73. The LH continues with eighth-note accompaniment.

74

Pno.

11

Detailed description: This system covers measures 74 to 78. The RH has rests in measures 74-75, followed by chords in measures 76-78. The LH continues with eighth-note accompaniment.

79

Pno.

Detailed description: This system covers measures 79 to 83. The RH has rests in measures 79-80, followed by chords in measures 81-83. The LH continues with eighth-note accompaniment.

84

Pno.

12

*p*

Detailed description: This system covers measures 84 to 88. The RH has rests in measures 84-85, followed by chords in measures 86-88. The LH continues with eighth-note accompaniment. A dynamic marking of *p* is present in the RH of measure 86.

89

Pno.

*f*

*p*

*f*

*p*

Detailed description: This system covers measures 89 to 93. The RH features chords in measures 89-93. The LH continues with eighth-note accompaniment. Dynamic markings alternate between *f* and *p* in the RH: *f* in measures 89, 91, and 93; *p* in measures 90, 92, and 93.

13 ♩ = 130

F<sub>sus</sub> F F<sub>sus</sub> F F E<sub>b</sub>/F

*mf*

14

F<sub>sus</sub> F F<sub>sus</sub> F F E<sub>b</sub>/F E<sub>b</sub>/F D<sub>b</sub>/E<sub>b</sub> F<sub>sus</sub> F

*mp*

109 F<sub>sus</sub> F E<sub>b</sub>sus E<sub>b</sub> E<sub>b</sub>sus E<sub>b</sub> D<sub>b</sub> A<sub>b</sub> C<sub>sus</sub> C

15 F<sub>sus</sub> F F<sub>sus</sub> F E<sub>b</sub>sus E<sub>b</sub> E<sub>b</sub>sus E<sub>b</sub> D<sub>b</sub> C<sub>sus</sub> C

16

D<sub>m</sub> C/E F F<sub>sus</sub> F E<sub>b</sub> B<sub>b</sub>/D

*p*

17

C<sub>sus</sub> C A<sub>b</sub> B<sub>b</sub>/A<sub>b</sub> A<sub>b</sub> B<sub>b</sub>/A<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub> B<sub>b</sub> C<sub>m</sub>

*mf*

18

A<sub>b</sub> E<sub>b</sub>/G F<sub>m</sub> D<sub>b</sub> B<sub>b</sub>sus B<sub>b</sub> A<sub>b</sub> B<sub>b</sub>/A<sub>b</sub> A<sub>b</sub> B<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub> B<sub>b</sub> C<sub>m</sub>

19

A<sub>b</sub> B B E<sub>b</sub>sus/D<sub>b</sub> E<sub>b</sub>sus/B<sub>b</sub> E<sub>b</sub>sus/B E<sub>b</sub>sus/D<sub>b</sub> E<sub>b</sub>sus E<sub>b</sub>sus

*ff*