Translation and Analysis of
*Your Lie in April* volume 11 & its featured piece,
Chopin’s Ballade No. 1 in G Minor

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I. Translator's Notes

This manga is kept in the original Japanese comic format and reads right to left. This preserves the orientation of the original artwork and integrity of the medium it was created on. All text bubbles, quote bubbles, and sound effects are to be read starting from the upper right corner.

Sound effects have been translated and given stylized text throughout the manga where appropriate. In cases where the Japanese text being erased would compromise the original artwork, “SFX” is used below on the page for a translation.

All names in the manga have been kept in the original Japanese format by placing the family name first, followed by the individual’s name. Honorifics (-kun, -san, -chan) have been omitted except in cases of -sensei, or teacher, in which case are translated as Mr./Ms. when appropriate.

The page numbers on the manga pages correlate to those of the original Japanese manga and not this reprint.

To begin reading this manga, start from the back of this book.
II. Analysis

*Your Lie in April* is an eleven volume manga that has been adopted into a 22-episode anime series, as well as a live-action film. Arima Kousei, a fourteen year-old piano prodigy, whose talent was fostered by his mother’s incessant teaching from a young age, struggles with the inability to hear the notes of the piano after his mother’s passing. His motivation to heal his mother through music ends after this tragic event and the anime follows his decline and inability to play. One spring, however, Kousei meets a free spirited violinist, Miyazono Kaori, who seeks to help him relearn piano and be able to play once again. Kaori’s personality and playing style stems from her terminal illness and her desire to die without regrets by playing the way she wants. Her persistence to teach this attitude to Kousei composes a majority of *Your Lie in April*, and the two perform together on several occasions. Each time, Kousei struggles to hear the piano notes while Kaori supports him, until the point when she can no longer perform herself. The series ends with her undergoing surgery for her illness, while Kousei simultaneously performs as a solo pianist in one of the biggest competitions in Eastern Japan. The dramatic final performance of the anime is of Chopin’s Ballade No. 1 in G Minor and flashes between Kousei’s playing and Kaori during her surgery; eventually, the scene transforms into a duet with a ghost of Kaori accompanying Kousei with her violin. The impact of this final scene contrasts the struggles the viewer has seen for the last twenty episodes of Kousei being unable to play with him now performing one of the hardest pieces within the piano repertoire skillfully and with emotion. While the anime’s popularity stems from its beautiful animation and the development of characters, the
music throughout the series—ending with Chopin’s Ballade No. 1 in G Minor—adds the emotional depth needed to captivate the audience.

In order to understand the climactic scene of Kousei and Kaori’s duet, it is necessary to examine the origins of Chopin’s ballades. Naming the four ballades as “ballades” was the first significant move by Chopin. The pieces were named after a popular literary genre at the time, the “ballad” - a poem with a narrative and unusual theme. Consequently, he found himself inspired by works of the same title from Polish poet Adam Mickiewicz, whose poetry invoked a sense of nationalism for Chopin, who was living as an emigrant in Paris at the time the First Ballade was composed. Although Chopin’s four ballades are said to be based on separate poems from Mickiewicz’s Ballady, the overarching themes relate to alienation and isolation experienced by Polish emigrants. The historical context of these poems and the struggles Polish emigrants faced to find self-understanding parallels the journey of playing piano that Kousei undergoes in Your Lie in April. While Chopin and many other Polish emigrants uprooted their lives to live in a new and unfamiliar world filled with turmoil and chaos, they were able to find a new life and way to live; Kousei, after leaving behind the piano for two years when his mother passes, faces his own isolation and loss of motivation to play. Without the direction and teachings of his mother, the alienation from the musical bond with his mother is lost, and he must find himself again through establishing a new musical life taught by Kaori.

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With the background information of how Chopin composed his First Ballade, the structure of the ballade itself can be observed. This ballade begins in a 4/4 time signature and moves into 6/4 and finally, into cut time for the coda, giving it a feeling of being in 2. Another component of the first ballade is its key: G minor. The key of G minor during the baroque, classical, and romantic periods was often associated with sadness and tragedy.³ Chopin’s selection of a key known for its sorrowful sound mirrors the emotions he felt when composing in Paris, alongside the content of the Ballady poems. The ballade itself moves through G minor, Eb major, a quick A minor into its parallel key of A major, and ends in G minor, but all with respect to the introduction’s Ab major Neapolitan chord that is set up and resolved later in the piece.

As the “ballade” title would suggest, a narrative is created within Ballade No. 1 through using the sonata form. The sonata form is composed of an exposition, development, and recapitulation, and Chopin chooses to add an optional introduction and coda to his 10-minute piece. An introduction leads the listener into the themes presented in the exposition. In the case of Ballade No. 1, the first theme is followed by a transition and then a second theme is introduced in the parallel major. Following this, the development section of the piece expands on the thematic material that was introduced, embellishing the material with variations in rhythm or by modulating into a related key. The development ends with another transition into the recapitulation, and the original theme is introduced yet again. Following this, the coda offers ending material outside of the rest of the piece and concludes the sonata. The format of Chopin’s Ballade No. 1 can be seen in Figure 1 with its movement of keys and each theme being expressed with

roman numerals as well as indication for themes that have variations.

<table>
<thead>
<tr>
<th>Intro.</th>
<th>Exposition</th>
<th>Development</th>
<th>Reprise</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>I</td>
<td>I'</td>
<td>II</td>
<td>IV (X)</td>
</tr>
<tr>
<td>G minor</td>
<td>Eb major</td>
<td>A minor</td>
<td>A major</td>
<td>G minor</td>
</tr>
</tbody>
</table>

Figure 1. Structure of Chopin’s Ballade No. 1 in G Minor.4

Most notably in the First Ballade is the symmetry Chopin implements with the key signatures. In the recapitulation (or reprise), Theme II is introduced before the first theme to create a balanced structure in this ballade. The symmetry of the piece itself gives a sense of commonality among each section and a level of mutual interaction between the themes.5 The anime responds to this symmetry through its scenes of Kousei performing the piece alone for the first half when themes are established, and with Kaori in the latter half, when themes are reintroduced.

Through the sonata form, use of a seemingly sad key, and Ballady poems to base the piano work on, Chopin’s first ballade is able to set the dramatic tone needed for the climactic final scene of Your Lie in April. In the anime, the performance starts with Kousei playing alone and his friends in the audience cheering him on. As he plays, Kousei’s thoughts of the same friends and how they have supported him in the past are shown; the positive flashbacks shift into Kousei as a child unable to hear piano notes, but then manages to think of images of Kaori and her support for him. The few seconds of a small, traumatized Kousei and Kousei’s ability to alter the negative thoughts into those of Kaori show his growth as a musician from the series. Whereas before, an entire performance would have stopped after the intrusive thoughts, Kousei’s quick switch to

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4 Jim Samson, Chopin: The Four Ballades, 47.
5 Samson, Chopin: The Four Ballades.
Kaori best emphasizes his quote, “From the moment we meet someone, we can no longer be alone.”

As the transition of the exposition begins the anime transitions from exposition to real time with Kousei at the piano. The transition continues with dialogue between Kousei and Kaori, until the final chord of the transition, in which the two’s hands touch. The rapid movement from ascending and descending arpeggios in the right hand before landing on the chord creates a sense of urgency and desire for resolution; the listener yearns for a chord to pause on after the chaotic movement of lines. The chord Kousei lands on is a V in the relative major, Bb major, and this half cadence sets up an expected relative major usage in Theme II. However, Chopin deceives the listener by adding an unusual tone – the 7th of the chord – to take the listener to the new and unexpected key of Eb major. During Theme II, in the anime, Kousei is seen talking to Kaori by himself, and the scene transforms into a blue sky scenery with just Kousei at the piano and snow falling around him. As Theme II comes to an end and lands on G natural in the left hand, indicating another key change into A minor, Kaori thanks Kousei, and an apparition of her begins to appear.

The modulation into A minor establishes the beginning of the development portion of Ballade No. 1’s sonata form. Kousei initially plays the development alone, introducing Theme I’, a variant of the first theme, in preparation for Kaori’s accompaniment. As Theme I’ closes, the cadence in measure 106 lands on a major I chord; Kaori’s first note she plays is this fortissimo chord, presenting the key change into the parallel major, A major. Kaori and Kousei play together for Theme II’ and while Kousei plays the original piano part written by Chopin, Kaori’s line is mainly melodical

6 Naoshi Arakawa, 四月は君の嘘 (Kodansha, 2015), 116. Translation by Alexis Diller.
and follows the original Theme II with variants added. The improvisation of the line Kaori adds expresses her playful attitude and free-spirited approach towards the piece, showing her desire to not leave behind regrets in her life or performance with Kousei. The transition following the varied theme ends with an emphasis on Kousei’s part while Kaori plays her chords at a quiet volume with her chords until measure 138 is reached, when Theme III begins.

Theme III, and the last of the development portion of the ballade, sets its key in Eb major, much like the end of the Exposition. Theme III is presented as a waltz and its playful demeanor is executed by Kaori playing her violin pizzicato. She returns back to playing with her bow and accompanying Kousei with chords, while Kousei builds intensity through a descending chromatic scale. Following this, Kaori’s reprise of the theme is the loudest she has played yet. Her true expression and lyrical style is expressed with this theme, and the playing between the two reflects all Kaori has taught Kousei throughout the series. However, shortly after when Theme I is reintroduced in measure 194, Kaori stops playing. Her dramatic ending here is symbolic of their relationship from the anime; throughout the series, Kaori has helped Kousei with his playing and supported him. When the first time Theme II was introduced in the exposition, Kousei played alone. This mirrors Kousei’s childhood of playing without Kaori, yet his ability to play once again after his mother passes is depicted by the reprisal of the theme with her this time. Nonetheless, as Theme I enters the reprise, Kousei is alone. This foreshadows a future without Kaori in which Kousei must regain his abilities and continue to play the piano without her support and find his own musical voice. She is still present in the scene as he

7 Jim Samson, *Chopin: The Four Ballades*, 47.
8 Plucking the strings, as opposed to using a bow.
as he performs Theme I, but only as an apparition and a product of his thoughts. As the coda begins in measure 208, Kaori turns looks at Kousei; her apparition begins to fade. The music in the ballade becomes more sporadic with jumping arpeggios in the right hand while the apparition of Kaori is seen with sakura\(^9\) petals flying out of her chest. The falling glissando at measure 247 pairs the last of the sakura petals and the last image of Kaori. Her image is gone and Kousei arrives back in the key of G minor -- the original key brings the listener back to the home tonality of the piece and the original setting of Kousei on stage at the Eastern Japan Piano Competition. The emotional ending to the piece involves Kousei playing alone and shedding a tear as he plays the final chord as a final goodbye.

The feelings left from Chopin’s First Ballade in G Minor with the final scene between Kaori and Kousei are impactful and emotional. The changes in music and different sections of sonata form create chaotic ups and downs of music, representing the ups and downs experienced during a lifetime. Pairing the tragic music with the scenes between the two characters and their last performance before Kaori dies strengthens the emotional impact of this final scene. Chopin’s ballades and their overarching theme of isolation and sadness from his time in Paris resonate with the isolation Kousei now experiences with the loss of Kaori. However, just as Kousei is able to play the final theme without her accompaniment, his musical journey will continue without her, and he will use thoughts of her to support him as he continues ahead.

\(^9\) Japanese cherry blossoms.
III. Bibliography

Arakawa, Naoshi. 四月は君の嘘. Tokyo, Japan: Kodansha, 2015.


IV. Acknowledgements

Thank you to Bundy-sensei, for whom my SIP and translation would not have been possible. Another thank you to all the previous sensei's I've had throughout high school, college, and my time in Japan for teaching me Japanese.

Thank you to my academic advisor, Dr. Koehler, and music professors along the way who instilled a passion for music in me to take enough music theory to be able to pick apart Chopin's First Ballade.

Thank you to my friends and family for motivating me to study my two passions, Japanese and music, for the last decade of my life.
四月は君の嘘

I met the girl under full-bloomed cherry blossoms, and my fate has begun to change.

fin
A SPRING WITHOUT YOU IS COMING.
SPRING, THE SEASON I MET YOU, IS COMING.

AH! A CAT!

SFX: TRAIN HORN

SFX: TRAIN PASSING
DING

DING

SPRING IS COMING.
Kou se! !!

Don't go thinking you can be alone.

I'm going to be a ghost behind you that's

Always by your side!

Prepare yourself!!
WHAT ARE YOU DOING?

OUCH!

LEFT SFX: FLINCH
ABOVE SFX: CRACK
HEX.

HEX.
BEING SELFISH.

YOU'RE

P.S.

I'VE ENCLOSED MY MOST TREAURED ITEM.

I'M THE ONE WHO SHOULD BE

IF YOU DON'T WANT IT, TEAR IT UP AND THROW IT AWAY.

THANKING YOU.
THANK YOU.
I love you.

I'M SORRY I HIT YOU SO MUCH.

I'M SORRY I COULDN'T EAT ALL THE CANNOLI.

SO, SO SORRY.

I'M REALLY I'M SORRY FOR BEING SO SELFISH.
I LOVE YOU.

I LOVE YOU.

I LOVE YOU.
I'M GLAD IT WAS YOU.

You promised!

I HOPE I DID.

DID I REACH YOU?

ARIMA Kousei.
I'D RATHER NOT RESET WHAT WE HAD.

I WOULDN'T LET YOU.

PLEASE DON'T FORGET ME.

I WON'T.

YOU PROMISED!

I DID.

YOU'LL COME BACK TO HAUNT ME.

IF I FORGET YOU, I FORGET YOU!
WAS I ABLE TO FIND A PLACE IN SOMEONE'S HEART?

YOU FORCED YOUR WAY IN.

DID I

FIND A PLACE IN YOUR HEART?

HOW ABOUT YOU?

I HOPE YOU'LL

THINK ABOUT ME, EVEN A LITTLE BIT.
Though X na5
rmwKWA i
MNT6P TO U.
UP. APMA'5
PIAhJO.

IT'S NOT AS
THOUGH I WAS
THINKING I
WANTED TO BE
MR. ARIMA'S
PIANO.

YOU'VE
GOTTEN
SEXIER.

FYOOOSH

OH
!!

IT'S NOT
LIKE

ARE ALL
THESE
LITTLE
THINGS

CIliche
OR ANY-
THING!

IT'S
FUNNY
THAT
THE
SCENES
I CAN'T
FORGET

NOT
AT
ALL.

IT'S
STRANGE;
HUH?
IT'S STRANGE.

EVEN THOUGH I'M A MUSICIAN,

MY HEART IS FILLED WITH THINGS FROM OFF STAGE.

WOW
IT WAS COLD AND REFRESHING.

WHEN WE JUMPED OFF THAT BRIDGE INTO THE RIVER,

IT LOOKED LIKE A DELICIOUS BUN.

WHEN WE LOOKED AT THE MOON FROM THE MUSIC ROOM,

I REALLY THOUGHT WE COULD WIN.

WHEN WE RAN AFTER THE TRAIN,

THE SNOW LOOKS LIKE SAKURA PETALS, DOESN'T IT?

THERE'S DEFINITELY SOMETHING HIDING IN THE SCHOOL AT NIGHT.

WE'RE REALLY TERRIBLE SINGERS, Arent we?

WHEN WE ROODE YOUR BIKE TOGETHER AND SANG TWINKLE, TWINKLE, LITTLE STAR,

WE WERE OFF KEY.
DIFFERENT FROM MY IMAGINATION.

THE YOU MY UNFAIR LIE BROUGHT ME WAS

AND PERSISTENT, AND STUBBORN.

SPX: SINKING HEART; WORRY

MORE THAN I THOUGHT, YOUR VOICE WAS LOWER.

BUT JUST AS I THOUGHT,

YOU WERE KIND.

MORE THAN I THOUGHT, YOU WERE MANLY.
JUST ACT NORMAL.

DEFiNITELY.

YOU

PROBABLY DON'T NEED TO DO ANYTHING SPECIAL.

LISTEN TO YOUR HEART.

DON'T LISTEN TO YOUR HEAD.

AT TIMES LIKE THIS,

BL

GASP!

WHERE DID YOUR VIEW ON LOVE COME FROM?

Nashiwagi Nao, age 15. Has never had a boyfriend. But has 108 BL books.

SFX: CACKLING
I DON'T KNOW WHAT I CAN

DO FOR HIM.

YOU'RE AN IDIOT, TSUBAKI.

MUSCLE-FOR-BRAINS.

EVEN IF YOU USE YOUR EMPTY HEAD, IT'S USELESS.

IT'S BECAUSE YOU'RE AN IDIOT.

ISN'T THAT A LITTLE MUCH?

WHAT DID YOU DO?

WHAT DID KOUSEI DO FOR YOU?

WHEN KOUSEI WAS IN PAIN?

WHEN YOU WERE IN PAIN?

WHAT HAVE YOU GUYS BEEN DOING BEFORE NOW?
NO WAY.

IT'S REALLY NOT NORMAL

THE INSENSITIVE ONE IS YOU.

GO BY YOURSELF.

TO DEPEND ON ME.

WHAT !?

INSENSITIVE !!

YOU'RE HEART LESS !!

KAORI IS ...

I'M SURE HE'S FEELING BAD.

THE PERSON HE LIKES IS GONE.

BUT

Kousei
Tsubaki likes you.

After all,

The only people who didn't know were you.

Hey, Kashinagi.

Everyone already knew about it.

Um...

See if he's eating properly?

Can you check on how Kousei's doing?

And Tsubaki.

-178-
As a friend, he's interesting, but...

My Kaori...

I needed someone whole-hearted.

Please apologize to Tsubaki too.

I don't think she would've given me a good answer.

I didn't ask her directly to introduce me to you, but

I didn't want to leave any strange problems behind, so I never asked Tsubaki.

I'm a person who's passing by.
Ouch!!

You pervert!!

Please apologize to Watari for me.

He'll probably forget about me soon anyway.

I was there for you the other day!!

It was just a little kiss!!

Well, if it's Watari,
IT BROUGHT YOU TO ME.
ARIMA KOUSEI.
Brought me that lie.
WAS THE LIE THAT I TOLD.
I WOULDN'T TAKE ANY REGRETS WITH ME TO HEAVEN.

I IGNORED THE IMPORTANT INSTRUCTIONS AND SCORE AND PLAYED HOW I WANTED.

I ATE WHAT I WANTED WITHOUT WORRYING ABOUT MY WEIGHT.

I WORE THE CONTACT LENSES I WAS SCARED OF.

I DID WHATEVER I WANTED SO THAT

JUST ONCE

AND

I TOLD A LIE.
THAT'S WHEN I KNEW I DIDN'T HAVE MUCH LONGER.

ONE NIGHT

I SAW MY MOM AND DAD CRYING.

IN THE WAITING ROOM.

BEEP

BEEP

BEEP

BEEP

BEEP

THAT WAS THE MOMENT.

I
During my first year of middle school, I collapsed and went to the hospital regularly.

When I was a kid, I had operations done.

I almost never went to school.

The time I spent in the hospital got longer.

I knew that my body was not doing well.

SFX: Crosswalk beeping
I wondered if I should go to the store to buy bread.

I wondered how I should approach you.

When I found out we went to the same middle school, I was ecstatic.

I only gazed at you.

But in the end, after all, everyone was already good friends.

For me to join ...

There wasn’t any space.
Arima.

Thank you.

You made Kaori's life colorful.
TO PLAY THE PIANO!!

I WANT Kousei

AN IDIOT.

GULLIBLE.

INDECISIVE.

Arinna Kousei

IF IT ISN'T TOO MUCH TROUBLE, PLEASE TAKE THIS.
YOU STOPPED PLAYING THE PIANO.

IT SURPRISED ME.

THE KID NEXT TO ME STARTED CRYING.

YOU ARE

A TERRIBLE GUY.

WHY THE SUDDEN CHANGE?

I'M QUITTING THE PIANO! I'LL PLAY VIOLIN!

BUY ME A VIOLIN!!

DADDY!

MOMMY!
HE WAS MY ASPIRATION.

THE MELODY BEGAN TO DANCE.

THE SOUND WAS AS COLORFUL AS A 24 COLOR PALETTE.

WOW!
IT WAS A RECITAL AT THE PIANO SCHOOL I WAS GOING TO. THE FIRST TIME I SAW YOUR PERFORMANCE WAS WHEN I WAS 5 YEARS OLD.

HE TURNED TO THE PIANO THAT WAS TOO BIG FOR HIM AND AN Awkward kid came on stage and hit the chair with his butt.

AS SOON AS HE PLAYED THE FIRST NOTE, EVERYONE WAS LAUGHING.
Final Chapter:
Spring Breeze

DEAR

Arima Kousei,

Miyazono Kaori

IT FEELS STRANGE WRITING A LETTER TO SOMEONE WHO I WAS JUST WITH.
As you can imagine from its title, the "Ballade", a dramatic work with an introduction, development, and conclusion is incredibly popular with classical fans. Among Chopin's four written ballades, only Ballade No. 1 opens with a violent and flared up beginning, giving a foretaste of the tragic ending of the piece. This piece, said to be inspired by Polish poet Mickiewicz's "Ballad", entangles, in an astonishing fashion, war and sorrow with the happiness of peace, and hectically unfolds.

After the opening, a drifting, sorrowful melody is played and little by little gets more violent, while a brass fanfare continues the feeling through a chord and the beautifully beloved melody from the piece is introduced. The right hand's wide range and quick sound and the left hand's jump; everywhere, the piece demands an advanced technique.

In addition, it is the quiet beginning and midle sections that call for the musical performer's true value. It is in these sections that the sound is sparse and simple that reveal the pianist's spirit and diverse timbre. Through a meeting and parting with a friend, Kousei's life becomes colorful. Through Chopin's music, these experiences and emotions are carried to the listener.

**Your Lie in April / Inserted Piece**

**Chopin - Ballade No. 1 in G Minor, Op. 23**

Pianist / Kanno Masaki: Tokyo University of the Arts
Musashino Music University lecturer
DEAR

ARIMA Kousei.

BALLADE / END
阿波座悟世
I appoint you, Friend A, to be my accompanist.
The stars are shining.

I wonder if my voice reached you.

I wonder if my voice made it.
THIS IS

A WONDERFUL JOURNEY.

UP UNTIL NOW

AND FROM HERE FORWARD.

YEAH.
HE REALLY IS

WE ARE STILL

ON A JOURNEY ...

AN AMAZING GUY

CHASING HIS BACK.

WE ARE STILL
ARIMA!!

KOU SEI!!

SFX: CHEERING
DON'T GO.

DON'T GO.

PLEASE DON'T GO.

PLEASE DON'T LEAVE ME.
BEG ME FOR A CANNOLO.

PLEASE CALL ME TO KILL TIME.

I DON'T MIND BEING FRIEND A.
DON'T GO!

WE CAN

BICKER AGAIN.

KAO ... Rî.
WAIT
LIKE ILLNESS.

BEAT THINGS

AND AFTER

LET'S TAKE THE STAGE TOGETHER.
Kou-Sei's performance is becoming colorful.

Sad and colorful.
MUSIC

IS SOMETHING THAT EXPOSES ONESelf.

STOP IT!

THE HUMAN METRONOME?

WHAT AN EMBARRASSING GUY.

BUT

WHY?

THIS PERFORMANCE IS A CONFESSION.
REACH HER.

I'M SENDING ALL OF ME TO HER.
REACH HER.

THere's NO WAY I WOULD LEAVE YOU ALONE.

REACH HER.
INSIDE OF ME.
YOU ARE HERE.

YOU ARE HERE.
ENERGIZES ME.

MOVES ME FORWARD.

THE SCENERY I CAN'T FORGET

SUPPORTS ME.

PLEASE DON'T LEAVE ME!

STUPID.

I'M HERE, AREN'T I?
THE TINY REGRETS.

THE WORDS WE SHARED.

HUMMING "TWINKLE, TWINKLE, LITTLE STAR".
MR. ARIMA'S MUSIC

IS BECOMING COLORFUL.

MR. ARIMA'S LIFE...

AMAZING!!

IT'S AMAZING, MR. ARIMA!!
FROM THE MOMENT WE MEET SOMEONE,
I AM NOT ALONE.

WE CAN NO LONGER BE ALONE.
SOME ONE...

I'M SCARED.

I CAN'T HEAR ANYTHING.

I'M HERE, AREN'T I?

JUST LIKE YOU SAID.

I AM

IF I LISTEN CLOSELY...

FLOODED WITH SOUNDS.
PLAY FROM YOUR HEART.

ISN'T THERE SOMEONE YOU LIKE?

THE SOUND I MADE WITH AIZA.

THE SOUND THAT HIROKO MADE ME REMEMBER.

THE SOUND IS EXPANDING.

WOW ...
THE SOUND WATARI MADE ME NOTICE.

THE SOUND TSUBAKI FOUND FOR ME.

YOU'RE A PIANIST WHO CAN DELIVER THIS SOUND.

DO YOUR BEST!!

GO!!

THE SOUND BORN FROM MY COMPETITION WITH AIZA AND IGAWA.

YOU HAVEN'T MESSSED WITH MY LITTLE SISTER, HAVE YOU??

DON'T MAKE ME LAUGH.
Play like you're hugging it tight.

Like patting a baby's head.

The sound my mother gave me.

Stars can only shine at night.

This sound is getting more colorful.
I HAVE TO LIVE UP TO THOSE PEOPLE.

THE PIANO IS SINGING!
EVERYONE IS WATCHING.

PEOPLE WHO HAVE CALLED ME BACK TO THE STAGE.
People who have supported me.

People who waited for me.

People who enriched my life.

People who were by my side.
EVERYONE IS WATCHING.

PEOPLE WHO HAVE WATCHED OVER ME.
SUCH A RICH SOUND.
Chapter 43: Ballade
LIKE A CHILD THROWING A TANTRUM.

LIKE A Whisper.

Sometimes gentle.

SOMETIMES VIOLENT.

Sometimes sad.

It's like we can hear Chopin's Ballade.

The changes in his Heart.

Ah

He is able to play.
BALLADE
NO. 1 IN G MINOR
OP. 23

AGAIN/END
BECAUSE I AM A MUSICIAN
BECAUSE I AM A PIANIST.

WE ARE THE SAME.
PLAY

HIS PLAYING IS INCREDIBLE!

PLAY

INCREDA
BLE!

HOW I'M GOING TO

LIVE.

THIS IS
IT'S OKAY.
IT'S OKAY.

IT'LL WORK OUT.

WE ARE THE STRONGEST TOGETHER.
AT MY LOWEST,

FALLING APART,

EVEN THOUGH I AM SAD,

IT WOULD BE BAD IF I DIDN'T PLAY.

I WONDER IF I CAN DO THIS.
THAT'S RIGHT.

Kousei!
IT'S BECAUSE I'M A MUSICIAN.

I HAVE TO PAY THEM BACK.

THROUGH MUSIC.

WE HAVE TO SPEAK

AIZA.

AHH.
Because everyone is here.

I am here.

People who have enriched my life.

People who have helped me relax.
IS WATCHING.
EVERYONE

SHUDDER
AT LEAST SHE'S SAYING SOMETHING GOOD.

IT'S CLICHE.

ALL YOU'VE BEEN DOING IS PLAYING.

WHAT IS THIS?!

IT'S BECAUSE I'M NO GOOD WITH WORDS.

IT CAN'T BE HELPED.
You were thinking about a girl you like, weren't you?

Of course.

Inside my heart is chaos.

Now, make sure you play from your heart.

It's darkened even more.

Expressivo...
KOUSEI.
HE STARTED PLAYING!

IT HAS A DEEP AND CALM SOUND!

IT'S NOT AN ORDINARY PESANTE...
WATCHING!
YOU REALLY CAME.

TSUBAKI.

I SEE.
TURNS

TSK TSK.

PSST.

HEHE.

TSK.

THAT WAS A WEIRD SNEEZE!

I DON'T KNOW HER. I DON'T KNOW HER.

TSUBAKI'S SUCH AN IDIOT!

HEH.
AGAIN.

YOU'RE LOOKING DOWN.
Is it the pressure?

What's wrong?

Arima?

!? MR. ARIMA !?

Kousei!!
It would be like pushing a reset button.

If you forget me, it's okay though.

I have to play.

I wish we had never met.

If this was going to happen,

I have to play.

Because,

I'm a pianist.
I'm sorry.

It looks like I'm not doing well.

For reminding you of things you don't want to remember.

Even if I die, I won't forget you.

I won't forget you.

Things don't make sense.

What a violinist I am. I don't even have a bow.

I have to play.
HE CAME!!

EKK!

ARIMA.

ARIMA.

ARIMA!!

HE LOOKS LIKE HE'S GOING TO FALL OVER, DON'T YOU THINK?

THUMP

THUMP

ARIMA

ARIMA

ARIMA KOUSEI!!
ARIMA!

AT LAST!

IT'S ARIMA!

ARIMA.
BECAUSE I MADE A PROMISE.

BECAUSE

I'M A PIANIST.
LIKE I SAID, I'M FINE.

Yeah...

I'M FINE.

AREN'T YOU ALL RIGHT?

YOUR FACE IS ALL PALE!

ALL RIGHT...

ANYONE WHO SEES YOU WILL KNOW YOU AREN'T FINE.

BUT

I HAVE TO PLAY.

SORRY

LET'S GET YOU TO THE NURSE'S OFFICE!
PLEASE COME BACKSTAGE AND GET READY.

YOUR NUMBER IS UP NEXT.

NUMBER 23!

ARIMA KOUSEI.
I HAVE TO PLAY.

I HAVE TO PLAY.

OPERATION IN PROGRESS.
I CAN GET SOME RIGHT NOW!

DO YOU WANT ME TO GO GET SOME MEDICINE?

UM... SOMETHING'S OFF.

HUH?

AH.

ISN'T HE FOCUSING?
GOOD JOB!

GOOD WORK.

DID YOU SEE THAT?

TAKE SHI?

ARIMA?

YOU DON'T FEEL WELL?

WHAT'S THE MATTER?
HEY.

HELP ME!

PLEASE HELP ME.

I SAY...

I GIVE UP.
I'm not even sure he can continue as a pianist.

The contest results are the least of his worries.

Whether or not he can play properly...

I brought him to the venue.

What a pain.

He's relapsing to how he was two years ago.
THE WORST.

AS USUAL, THE PEOPLE ARE RESTLESS.

MS. OCHIAI.

MS. SETO.

HOW'S MR. ARIMA?
SIGH!

OH GOODNESS.

THEM THEY'RE BOTH PRODIGIES.

I WONDER WILL BE THE OVERALL WINNER.

THE EASTERN JAPAN DISTRICT WAS AMAZING, WASN'T IT?

ESPECIALLY AIZA AND EMI.

THAT'S THE PROBLEM WITH AMATEURS.

THE BEST IS STILL UP NEXT.

AH!

IS THAT MIKE?
BEAUTIFUL.

THEY'RE BOTH GOOD.

I THOUGHT TAKESHI TOOK THE LEAD BUT

THE ONLY DIFFERENCE IS THEIR IMPRESSION.

WITCH!!

IT FINISHED EXACTLY AS PLANNED.

IS THIS PERSON

AHEAD OF ME?
IT TOOK MY BREATH AWAY.

GASP!

I SEE.

TAKESHI’S PERFORMANCE WAS GOOD TOO BUT

HER’S WAS ON A DIFFERENT LEVEL.
BRAVO!!
MISS IGAWA!
GR...
SHE DID IT.
THAT WAS TOP QUALITY, EMI.
SFX: CHEERING
LET'S BEGIN THE PREPARATIONS FOR THE OPERATION.
The anesthesia has finished.

Her pulse is stabilizing.
"Hey, Teacher. We all need someone to kiss us goodbye."

≈ Marcie's famous saying.

March 17, 1978 PEANUTS
Source: SNOOPY BOOKS, Vol. 61
Author: Charles Shultz
Translator: Tanigawa Shuntaro
Issue: KADOKAWA
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OPERATION IN PROGRESS.

MARCIE.

SNOW / END
TAKE A DEEP BREATH.

WE'RE STARTING THE ANESTHESIA.

Hey, Doctor.

"We all need someone to kiss us goodbye."
Eastern Japan Piano
IN THE SNOW

SHE IS BEAUTIFUL.
HER PERSONALITY IS THE WORST.

SHE'S GOOD AT CAUSING MAYHEM.

SHE LEAVES A TERRIBLE IMPRESSION.

BUT

SHE IS BEAUTIFUL.

I AM A FOOL.
I DON'T WANT TO BE ALONE!!
I'M JEALOUS OF TSUBAKI WHO KNOWS EVERYTHING.

THERE'S SO MANY THINGS I DON'T KNOW.

I WANT TO KNOW ALL ABOUT YOU.

I'M SCARED.

I'M SCARED!!

HEX.
Arima Kousei, inside of me. You are.

What else do you like?

You like Moo-Moo Milk.

You like egg sandwiches.

Anime you've liked?

Favorite insect?

Things you've collected?
SHAKING

GASP

Eek!

GASP

Ah!
LOOK.

MIRACLES DO HAPPEN.
A MIRACLE.

IF I COULD PLAY NOW, IT WOULD BE

STILL A BAD OUTLOOK.
It's impossible to play decently now.

I was always playing because of my job then!!

Wasn't it the same time you accompanied me?

My fingers.

But it's been a week and I haven't touched a piano!!
AREN'T WE GOOD AT STRUGGLING?

AREN'T WE MUSICIANS?

WE

STRUGGLE FOR DEAR LIFE
AND MY WILL TO LIVE.

IT'S BECAUSE OF YOU.

I AM CLUMSILY STRUGGLING.

IT'S BECAUSE OF YOU.

YOU

IS SOMETHING I'LL MISS.

OUR TIME TOGETHER
THE DAY OF THE EASTERN JAPAN PIANO CONTEST.

Final touches with Miss Hiroko

Eastern Japan Piano Contest

17

18

IT'S ON FEBRUARY 18TH.

13:00 ~

TRYING AND TRYING.

WE'RE ALL TRYING.

I'M DESPERATELY TRYING.

IT'S YOUR FAULT.

IT'S YOUR FAULT.

ALL OF IT.

I'LL KEEP TRYING UNTIL THE ILLNESS GOES AWAY.

LIKE A KID BOTHERING SOMEONE FOR TOYS,
I'm here, aren't I?

I'm here.

So, the surgery.
STILL CAN'T DO IT.

AREN'T FADING AWAY IN FRONT OF ME.

MY PRECIOUS PEOPLE.

I AM ALONE.
SNOW!

I HAVEN'T.

YOU'RE LOSING YOUR NERVE.

THOUGHT SO.

HAVE YOU BEEN PLAYING PIANO?
She's weak.

Sweet things.

She likes stuffed animals.

An ordinary girl.

She's just

WOW!

And I'm just a fool.
Also, if you say I'm heavy, I'll hit you!

Actually, I think you could eat more.

Sorry I'm smelly.

Ah.

Really light.

She's light.

She was a strong person.

I thought that she could beat the illness because that they would turn out all right.

I thought that things would be okay.

I thought it would continue like this.
IT'S COLD OUT!

I WANT TO EAT CANNOLIS OUTSIDE!

BUT I HATE THE HOSPITAL ROOM!!

PLEASE DON'T THROW ME.

WHAT IS THIS!?

DON'T COME HERE IF YOU'RE JUST GOING TO LOOK BAD.

IT'S MAKING ME FEEL EVEN WORSE!!

C'MON, C'MON.
IT'S NOT A RELAXING PLACE AT ALL.

WITH ALL THOSE BLINKING LIGHTS.

IT WAS THE FIRST TIME I WAS TAKEN INTO THE INTENSIVE CARE UNIT.

AH! I CAN'T BELIEVE IT.

I DIDN'T WANT YOU TO SEE ME LIKE THAT.

THAT'S WHY I SAID DON'T COME TO THE HOSPITAL.

GRABS!!
HEY.

YESTERDAY HUN?

THEY LET ME BACK INTO MY ROOM.
I want to eat cannolis.
I was asked to deliver this. Watari.

Isn't this letter set, cute?
DID YOU WATCH IT YESTERDAY?

IS THAT SO?

AND SO...

MORNING!

AHHAHA...
AND THE COLDNESS STICKS TO MY HANDS.

MY BODY GETS COLDER AND COLDER

I CAN'T DO THIS.

I CAN'T

TRY ANYMORE.
DID THIS HAPPEN?

WHY
FELL IN LOVE

I JUST
DID THIS HAPPEN?

WHY

MISS HIROKO.

I JUST ...

COULD BE HEALTHY AGAIN.

PLAYED PIANO

SO MY MOM
THERE'S

NO POINT.

I CAN'T DO IT.
DO YOU UNDERSTAND YOUR SITUATION!? YOU...

WHAT ARE YOU DOING!!

WHAT ARE YOU THINKING, SKIPPING YOUR LESSON!?

YOU DON'T HAVE ANY MORE TIME!!

IT'S 18 DAYS UNTIL THE EASTERN JAPAN PIANO CONTEST.

LET'S GO!!

GET UP!!

PRACTICE!!
I don't know anything about the piano and I'm so dumb.

Kousei!

Stop playing again.

Kousei will.
SFX: STEPS

BANG

HEY!

I'M COMING IN!!

KOU SEI!!!

KOU-

[Image of a cell phone on the floor]
WHEN YOU SAY KOUSEI AND I...

THAT'S...

DID KOUSEI KNOW TOO!??

SO ENERGY!

SHE SEEMED
Is in the intensive care unit right now.

Kaori

She didn't say anything else but it didn't seem right.

The nurse.

I can still visit, can't I?

She's all right, isn't she?
She spoke normally!

That time we visited before,

No way!!

Talking about how next time

When Kousei and I went to the hospital

It was sudden... um...

We would go shopping for spring clothes.
I'M HOME!

I'M A GENIUS!

OH, WELCOME BACK.

HOW'S MR. BLACK GLASSES?

HOW WAS IT?
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Your Lie In April

I met the girl
under full-bloomed cherry blossoms,
and my fate has begun to change.

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