

Song Book

Song Book
Song-Buch
Recueil des morceaux de musique
Libro de canciones
ソングブック

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CHORD Includes chord data.
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Inclut les données d'accord.
Se incluyen los datos de los acordes.
コードデータ付

- Some of the built in songs (in your instrument) may not be provided in this songbook because of copyright restrictions.
- Preset song numbers 021 – 030 (Piano Accompaniment) are for practicing accompaniment patterns.
- Einige der (in Ihr Instrument) integrierten Songs sind aufgrund von Urheberschutzbestimmungen möglicherweise nicht in diesem Notenheft enthalten.
- Die Preset-Songs Nr. 021 – 030 (Klavierbegleitung) sind zum Üben von Begleitungsmustern vorgesehen.
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- 楽器本体に内蔵されている曲のうち、いくつかの曲の楽譜は、著作権などの理由により掲載されておりません。
- プリセットソング021～030：ピアノ アカンパニメントは、バックギングパターン(伴奏)練習用ソングです。

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Note

- For certain songs, the markings and indications in the display (such as Sharps and flats, time signature and measure) may differ from indication in the notation here.
- The songs, both in their recorded form and in the notation provided here, may differ from the original compositions.
- Chords such as „/C (on C)“ are not displayed on this device.
- The pitch of the sound written in the music score is arranged for optimum pitch when playing with the piano voice.
- The markings and symbols used in the scores have been selected to individually support the concept behind each score. Some categories include a rhythm part, but this is intended to be interpreted as a general „feel“ for the piece rather than an exact score.
- Some chord symbols are abbreviated on the LCD display.

Examples:

Score - C7(9, 13) → LCD: C7(13)

Score - C/G → LCD: C

Single Finger Chords

Chords that can be produced in Single Finger operation are major, minor, seventh and minor seventh. The illustration below shows how to produce the four chord types. (The key of C is used here as an example; other keys follow the same rules. For example, B♭7 is played as B♭ and A.)

Fingered Chords

Using the key of C as an example, the chart below shows the types of chords that can be recognized in the Fingered mode.

■ Fingered Chords in the Key of C

NOTE:

- The chord fingerings listed are all in „root“ position, but other inversions can be used — with the following exceptions:
- m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), sus2.
- Inversion of the 7sus4 and m7(11) chords are not recognized if the notes shown in parentheses are omitted.
- The auto accompaniment will sometimes not change when related chords are played in sequence (e.g. some minor chords followed by the minor seventh).
- Two-note fingerings will produce a chord based on the previously played chord.

Notiz

- Für einige Songs können die Markierungen und Anzeigen im Display, wie z. B. Kreuz, b, Taktart und Takte von den Angaben in dieser Notenschrift abweichen.
- Die Songs können sowohl in aufgenommener Form als auch in der hier zur Verfügung gestellten Notenschrift (Notation) von der Originalkomposition abweichen.
- Akkorde wie „/C (mit C im Bass)“ werden an diesem Gerät nicht angezeigt.
- Die Tonhöhe des in der Partitur abgebildeten Sounds wird beim Spielen mit der Klavier-Voice auf die optimale Tonhöhe eingerichtet.
- Die in den Noten verwendeten Markierungen und Symbole wurden so ausgewählt, dass sie das individuelle Konzept der jeweiligen Noten unterstützen. Einige Kategorien enthalten einen Rhythmus-Part, dieser soll jedoch eher als allgemeines „Feeling“ für das Stück verstanden werden denn als exakte Notation.
- Einige Akkordsymbole werden im LC-Display abgekürzt.

Beispiele:

Notenschrift - C7(9, 13) → LCD: C7(13)

Notenschrift - C/G → LCD: C

Vereinfachte Akkordgriffe

Per Single Finger-Verfahren können Sie Dur-, Moll-, Sept- und Moll-Septakkorde auf einfache Weise spielen. Die rechts abgedruckte Übersicht zeigt Ihnen, wie die vier Akkordarten vereinfacht gegriffen werden. (Diese Beispiele basieren auf der Tonart C-Dur. Dieselben Regeln gelten auch für andere Tonarten. Beispiel: B♭7 wird als B♭ + A gespielt.)

Normale Akkordgriffe

Die rechte Übersicht zeigt, basierend auf der Tonart C-Dur, die Akkordgriffe, die erkannt und umgesetzt werden.

■ Normale Akkordgriffe in C-Dur

NOTIZ:

- Die Akkorde sind alle in „Grundtonposition“ aufgelistet, es können mit folgenden Ausnahmen jedoch auch andere Umkehrungen verwendet werden:
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), sus2.
- Die Umkehrungen der Akkorde 7sus4 und m7(11) werden nur erkannt, wenn man sie mit den Noten in Klammern greift.
- Die automatische Bass/Akkord-Begleitung erzeugt unter Umständen keine Variationen, wenn engverwandte Akkorde aufeinanderfolgend gespielt werden (z. B. einige Moll-Akkorde gefolgt von einem Moll-Septakkord).
- Zwei-Noten-Griffe erzeugen einen Akkord, der auf dem zuvor gespielten basiert.

Note

- Pour certains morceaux, les symboles et indications de l'affichage (tels que les dièses, les bécarrés, les mesures, etc.) peuvent être différents des indications apparaissant dans la notation.
- Les morceaux, qu'ils soient enregistrés ou comme ici, sous forme de notation, peuvent être différents de la composition originale.
- Les accords tels que « en C » ne sont pas affichés sur ce périphérique.
- La hauteur de ton du son inscrit sur la partition est réglée sur la valeur optimale en cas de reproduction avec la voix de piano.
- Les repères et les symboles utilisés dans les partitions ont été sélectionnés pour soutenir de manière individuelle le concept derrière chaque partition. Certaines catégories incluent une partie rythmique, mais celle-ci est destinée à être interprétée comme une « sensation » générale du morceau plutôt que comme une partition exacte.
- Certains symboles d'accord sont abrégés sur l'écran LCD.

Exemples :

Partition - C7(9, 13) → LCD : C7(13)

Partition - C/G → LCD : C

Accords à un doigt

Le mode d'exécution d'accord à un doigt permet de produire des accords majeurs, mineurs, de septième et de septième mineure. Les illustrations ci-contre indiquent la façon dont on peut produire les quatre types d'accord. (La clé de C a été choisie dans cet exemple; les mêmes règles s'appliquent aux autres clés. Par exemple, B♭7 est obtenu en jouant B♭ et A.)

Accords à plusieurs doigts

En prenant comme exemple la clé de C, le tableau ci-contre indique les types d'accords qui sont reconnus en mode à plusieurs doigts.

■ Accords à plusieurs doigts de C

NOTE:

- Les doigtés indiqués ci-contre sont tous dans la position „fondamentale“, mais d'autres inversions peuvent être utilisées, à part les exceptions suivantes:
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), sus2.
- L'inversion des accords 7sus4 et m7(11) n'est pas reconnue quand les notes indiquées entre parenthèses sont omises.
- L'AUTO ACCOMPANIMENT parfois ne change pas quand les accords en relation sont joués en séquence (c.-à-d., certains accords mineurs suivis d'un accord mineur sur septième).
- Les doigtés à deux notes produiront un accord basé sur l'accord joué précédemment.

Nota

- Para determinadas canciones, las marcas y las indicaciones de la pantalla (como sostenidos o bemoles, la signatura del tiempo y la medida) pueden diferir de la notación que figura aquí.
- Las canciones, tanto en su forma grabada como en la notación que se facilita aquí, pueden diferir de las composiciones originales.
- Acordes como “/C (en Do)” no aparecen en este dispositivo.
- El tono del sonido que figura en la partitura se ajusta para conseguir el tono óptimo cuando se interpreta la voz de piano.
- Las marcas y los símbolos que se utilizan en las partituras han sido seleccionados para que cada uno de ellos subraye el concepto de cada partitura. En algunas categorías se incluye una parte rítmica, pero debe interpretarse más como un “toque” general de la pieza que como una partitura exacta.
- Algunos símbolos de acordes aparecen abreviados en la pantalla LCD

Ejemplos:

Partitura - C7(9, 13) → LCD: C7(13)

Partitura - C/G → LCD: C

Acordes de un solo dedo

Los acordes que pueden producirse en la operación Single Finger son mayores, menores, de séptima, y menores de séptima. La ilustración adjunta muestra cómo se producen los cuatro tipos de acordes. (Aquí empleamos la clave de C como ejemplo; las otras claves siguen las mismas reglas. Por ejemplo, B♭7 se toca como B♭ y A.)

Acordes digitados

Empleando la clave de C como ejemplo, la gráfica de la derecha muestra los tipos de acordes que pueden reconocerse en el modo Fingered.

■ Acordes digitados en la clave de C

NOTA

- Los digitados de acordes enumerados están todos en la posición de “nota fundamental”, pero pueden utilizarse otras inversiones, con las excepciones siguientes:
m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), sus2.
- La inversión de los acordes 7sus4 y m7(11) no se reconoce si se omiten las notas mostradas entre paréntesis.
- Algunas veces, el AUTO ACCOMPANIMENT no cambiará cuando se toquen acordes relacionados en secuencia (por ejemplo, algunos acordes menores seguidos del menor de séptima).
- Los digitados de dos notas producirán un acorde basado en el acorde previamente tocado.

注意文

- 「#」や「♭」がつく音符は、本体LCDでは、楽譜と異なる表示になる場合があります。同様に拍子や小節も異なる場合があります。
- 楽譜は原曲と異なる部分があります。
- (/C)などのコードは、本体では表示されません。
- 楽譜に記載した音の高さは、ピアノ音色を選んで演奏したときに最適の高さになるようにアレンジされています。
- 楽譜の表記は各カテゴリーのコンセプトに合わせて最適化してあります。カテゴリーによってはリズムパートの記載がありますが、曲のイメージを補足するもので厳密なものではありません。
- 本体LCD上では簡略化されたコードが表示される事があります。

例) 楽譜 : C7 (9, 13) → LCD : C7 (13)

楽譜 : C/G → LCD : C

シングルフィンガー

自動伴奏用鍵盤で、3本以内の指を使って、メジャー、マイナー、セブンス、マイナーセブンスのコードを演奏することができます。

フィンガード

自動伴奏用鍵盤でコードの構成音を押さえると、コードが自動的に検出され、そのコードで演奏することができます。

以下“フィンガードのコードの押さえ方”ではCのコードを例としています。

■ フィンガードのコードの押さえ方

メモ :

- コード押鍵はすべて基本形で書かれていますが、その転回形も受け付けます。ただし、以下のコードを例外とします。

m7, m7♭5, 6, m6, sus4, aug, dim7, 7♭5, 6(9), sus2

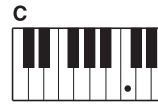
- 7sus4とm7(11)は、省略した場合のみ転回形は受け付けません。
- 同じようなコードが連続した場合（マイナーセブンスコードに、同じルートマイナーコードが続いた場合など）、オートアカンパニメントの演奏が変化しないことがあります。
- 鍵盤を2つだけ押さえた場合、その前のコードをもとに最適なコードが検出されます。

■ **Fingered Chords in the Key of C/
Normale Akkordgriffe in C-Dur/
Accords à plusieurs doigts de C/
Acordes digitados en la clave de C/
フィンガーのコードの押さえ方**

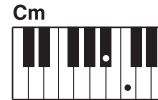


- Notes enclosed in parentheses are optional; the chords will be recognized without them.
- Noten in Klammern brauchen nicht gegriffen zu werden; die Akkorde werden auch ohne sie erkannt.
- Les notes entre parenthèses ne sont pas obligatoires; en effet, les accords seront reconnus même si elles ne sont pas jouées.
- Las notas encerradas entre paréntesis son opcionales; los acordes se reconocen sin ellas.
- カッコ () 内の鍵盤は押さえなくてもかまいません。

■ **Single Finger Chords in the Key of C/
Vereinfachte Akkordgriffe in C-Dur/
Accords à un doigt de C/
Acordes de un solo dedo en la clave de C/
シングルフィンガーのコードの押さえ方**



- To play a major chord: Press the root note of the chord.
- Zum Spielen eines Dur-Akkords: Schlagen Sie die Grundton-Taste des Akkords an.
- Pour jouer un accord majeur : appuyez sur la touche de la note fondamentale de l'accord.
- Para tocar un acorde mayor: Presione la nota fundamental del acorde.
- ルートキー (根音)を押さえてください。



- To play a minor chord: Press the root note together with the nearest black key to the left of it.
- Zum Spielen eines Moll-Akkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten schwarzen Taste links davon an.
- Pour jouer un accord mineur : appuyez sur la touche de la note fondamentale de l'accord en même temps que la touche noire la plus proche placée à gauche de celle-ci.
- Para tocar un acorde menor: Presione la nota fundamental junto con la tecla negra más cercana a la izquierda de la misma.
- ルートキーと、ルートキーに一番近い左側の黒鍵を同時に押さえてください。



- To play a seventh chord: Press the root note together with the nearest white key to the left of it.
- Zum Spielen eines Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten weißen Taste links davon an.
- Pour jouer un accord de septième : appuyez sur la touche de la note fondamentale de l'accord en même temps que la touche blanche la plus proche placée à gauche de celle-ci.
- Para tocar un acorde de séptima: Presione la nota fundamental junto con la tecla blanca más cercana a la izquierda de la misma.
- ルートキーと、ルートキーに一番近い左側の白鍵を同時に押さえてください。



- To play a minor seventh chord: Press the root note together with the nearest white and black keys to the left of it (three keys altogether).
- Zum Spielen eines Moll-Septakkords: Schlagen Sie die Grundton-Taste des Akkords zusammen mit der nächsten weißen und schwarzen Taste links davon an (insgesamt drei Tasten).
- Pour jouer un accord mineur de septième : appuyez sur la touche de la note fondamentale de l'accord en même temps que les touches blanche et noire les plus proches placées à gauche de celle-ci (trois touches en même temps).
- Para tocar un acorde menor de séptima: Presione la nota fundamental junto con las teclas blanca y negra más cercanas a la izquierda de la misma (tres teclas en total).
- ルートキーと、ルートキーに一番近い左側の黒鍵と白鍵を同時に押さえてください。

Maple Leaf Rag

メイプル・リーフ・ラグ

Tempo di marcia

The musical score for "Maple Leaf Rag" is presented in piano and bass staves. The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked "Tempo di marcia".

First System (Measures 1-4): The piano part begins with a forte (*f*) dynamic. The bass part features a steady eighth-note accompaniment. Measure 1 includes a first ending bracket.

Second System (Measures 5-8): Measure 5 is marked with a piano (*p*) dynamic and a right-hand (*r.h.*) articulation. The piano part features a triplet of eighth notes in measure 7.

Third System (Measures 9-12): Measure 9 is marked with a mezzo-forte (*mf*) dynamic. The piano part features a triplet of eighth notes in measure 10.

Fourth System (Measures 13-16): Measure 13 is marked with a first ending bracket. The piano part features a triplet of eighth notes in measure 14.

Fifth System (Measures 17-20): Measure 17 is marked with a forte (*f*) dynamic and a staccato (*stacc.*) articulation. The piano part features a triplet of eighth notes in measure 18.

37

41

46

51

56

61

Trio

65

f

3 2

4

69

73

77

4 1 5 1 2 4 1

5 2 1

2 3 4

81 *mp*

85

89

93 *f*

Jeanie with the Light Brown Hair

きんぱつ
金髪のジェニー

Moderato

The piano score is written for a grand piano in 2/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score is divided into five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*). The piece concludes with a final chord in the right hand.

System 1 (Measures 1-4): *p*. Treble staff has a melodic line with a triplet of eighth notes (measures 2-4). Bass staff has a steady eighth-note accompaniment.

System 2 (Measures 5-8): Treble staff continues the melody. Bass staff has a steady eighth-note accompaniment.

System 3 (Measures 9-12): *mp*. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment. Dynamics change to *dim.* at the end of the system.

System 4 (Measures 13-16): *p*. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment.

System 5 (Measures 17-20): *mf*. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment.

20

mp

24

meno mosso

p

rit.

1 1 2

The Last Rose of Summer

にわ ちぐさ
庭の千草

Andantino

mp

mf

dim.

rit.

a tempo

rit.

For Elise

エリーゼのために

Poco moto

The musical score is written for piano in 3/8 time, marked 'Poco moto'. It consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and fingerings. Measure numbers are indicated at the start of each system: 1/8, 5/13, 17/31, 22/36, 28/42, and 46. There are first and second endings marked with '1.' and '2.'. Dynamic markings include 'pp' (pianissimo) and 'Red.' (likely a typo for 'Red.' or 'Red.'). There are also asterisks (*) and 'Red.' markings below the bass staff in measures 10, 12, 14, 16, 18, and 20. The score ends with a double bar line at measure 50.

51 2

1 2 3

1 3

5

55

1 3 4 1 3

3

4

1 3

3

59

2 3 5 4

1

64

Musical score for 'The Rose Tree' (Meisterlied). The score is in 2/4 time and consists of six measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody starts on a whole note (G4) and continues with eighth and sixteenth notes. The bass line starts with a whole rest and then provides a simple accompaniment.

70

5 5

5

3 1

2

3 5 4

76

Musical score for measures 76-81. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, often beamed in pairs. The bass line in the bass clef provides a simple accompaniment with eighth and quarter notes. Measure 76: Treble has G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter); Bass has G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter). Measure 77: Treble has B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter); Bass has B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter). Measure 78: Treble has E5 (quarter), D5-C5 (beamed eighth notes), B4 (quarter); Bass has E3 (quarter), D3-C3 (beamed eighth notes), B2 (quarter). Measure 79: Treble has A4 (quarter), G4-F#4 (beamed eighth notes), E5 (quarter); Bass has A2 (quarter), G2-F#2 (beamed eighth notes), E3 (quarter). Measure 80: Treble has D5 (quarter), C5-B4 (beamed eighth notes), A4 (quarter); Bass has D3 (quarter), C3-B2 (beamed eighth notes), A2 (quarter). Measure 81: Treble has G4 (quarter), F#4-E5 (beamed eighth notes), D5 (quarter); Bass has G2 (quarter), F#2-E3 (beamed eighth notes), D3 (quarter).

Amazing Grace

アメージング・グレース

Slowly

Am7 A^bm7 Gm7 Gm7/C C7 F FM7 B^b/F F

1 3 mp

5 3 B^bm7 A7/C[#] Dm B^b Fsus4 F C/E

9 Dm Am Gm7 Am7 B^bm7/E^b A^bM7 D^bM7 C7 3 1 mf

cresc. - - - - -

13 F A7aug A7 B^b F/A D^b7/A^b 3

17 Gm7 5-3 2-1 Gm7/C C7 F7 B^b/F 5 2 rit. B^bm6/F F dim - - - - -

The piano score for 'Amazing Grace' is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Slowly'. The score is divided into five systems, each with a grand staff (treble and bass clef). The first system includes a 'Strings' section in the bass clef. The score features various chords and melodic lines, with dynamics such as 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are also markings for 'cresc.' (crescendo) and 'dim.' (diminuendo). The piece concludes with a final chord of F.

Die Lorelei

ローレライ

Moderato

1 **F** Strings **Gm/B \flat** **F/C** **C7** *mf*

5 **F** **B \flat /F** **F** **Gm/B \flat**

9 **F/C** **C7** **F**

13 **F** **B \flat /F** **F** **Gm/B \flat**

17 **F/C** **C7** **F**

21 C Dm/F

25 C/G G7 C C7

29 F B \flat /F F Gm/B \flat *a tempo*

33 F/C C7 F

ピアノ協奏曲 第21番 第2楽章

ピアノ協奏曲 第21番 第2楽章

1

Strings

5

5

2

5

9

3

5

4

3

13

5

17

3

3

3

3

4

3

5

21

25

29

33

poco rit.

Scarborough Fair

スカボロ・フェア

Glockenspiel
Dm G F G Am Dm Oboe Em7/D Dm C/D

9 Dm C Dm C/E

14 F Dm F G Dm Dm6

19 Dm7 Dm6 Dm C/E F C/E Dm7

24 C F/C C Dm C Dm C/E

mp

mf

mp

The musical score is written for piano and oboe in 3/4 time, key of D minor. The piano part consists of a single melodic line with various chords indicated above the staff. The oboe part consists of a single melodic line with various chords indicated above the staff. The score is divided into five systems, each with a measure number (1, 9, 14, 19, 24) at the beginning. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. The score ends with a double bar line.

29 Dm Dm C

38 Dm C/E F Dm F G

43 Dm Dm6 Dm7 Dm6 Dm C/E

48 F C/E Dm7 C F/C C Dm

53 C Dm C/E Dm Dm

Old Folks at Home

こきょうひとびと
故郷の人々

Moderato

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

21 $B\flat$ $Bdim7$ F/C $Cdim7$ $C7$ F $F7$ $B\flat$ $Bdim7$

mp

25 F/C $G7$ $C7$ F

6

33 C $G7$ C F C/E $D7/A$ $Dm7$ $G7$

mp

37 C $G7$ C F C/G $G7$ C

41 G C $C7aug$ F C/E $Cm/E\flat$ $Dm7$ $D\flat7$

f

45 C $E7/B$ Am $C7/G$ F $D7/F\sharp$ C/G $D7$ $G7$ C

mf

Ep Ballad

エレクトリックピアノ・バラード

Medium Slow **Intro**

Melody

Play

Groove

Count

Chords: C, C/B, Am, Gm7, C7, FM7, F#m7^{b5}

A

Melody

Play

Groove

Fill

Chords: Dm7⁽⁹⁾/G, G7^(b9), C, G/B, Am7, G

Melody

Play

Groove

Fill

Chords: FM7⁽⁹⁾, C/E, F/E, C/E, G/E, Dm7, Em7, FM7, Dm7/G, Cadd9

11

G/B Am Gm7 C7 FM7 F#m7^{b5} B

Fill

B

14

Em EmM7 Em7 G/A A7 Dm DmM7

C

17

Dm7 B7 AbM7aug/Bb Cadd9 G/B Am7 F#m7^{b5}

Fill

20

FM7 D7^(13 9) D7⁽⁹⁾ Dm7⁽⁹⁾ Em7 F FM7/G G/A A7^(b9)

23

Ending

Dm7 Dm7/G G7 C C/B

26

Am7 Gm C7 FM7 *rit.* Dm7/G C

Boogie Woogie

ブギ・ウギ

Shuffle Boogie

Intro

Melody

Play

Groove

Count

simile

C7

C7

Fill

A

C7

C7

Fill

13

C7 F⁽⁹⁾7 C7

17

C7 G7 F7 C7

21

C7 C7

B

Fill

25

C7 F7⁽⁹⁾ C7

29

C7 G7 F7⁽⁹⁾ C7

33

C C6

Fill

37

C6 F7⁽⁹⁾ C6

41

C6 Dm7 Dm7/G C6

45

C6 C7 8va

Fill

49

C7 (8va) F7⁽⁹⁾ C7

53

(8va) G7 F7⁽⁹⁾ C6

Fill

57

C6 C7^(#11 9)

Rock Piano

ロック・ピアノ

Fast Intro

Melody

Play

Groove

Count

5

E7

Fill

9

A1

B

E7

B7

Fill

13

B7 C#m7 A7 E6 E7

17

A2

E7 E7 B7

Fill

21

B7 C#m7 A7 E7

B

25

E7 G A7 E6 E7

29

E7 G A B7

sub p

C

33

B7 E7 B7

f

Fill

37

B7 C#m7 A7⁽⁹⁾ E7

41

D

E7 E7 B7

Fill

45

B7 C#m7 A7 E7

49 **E**

Chords: E7, G, A7, E7

Drum: Fill

53

Chords: E7, G, A, A[#]dim, B7

Drum: Fill

57 **F**

Chords: B7, E7, B7

Drum: Fill

61

B7 C#m7 A7

65

A7 E7⁽⁹⁾

Salsa

サルサ

Fast **Intro**

Melody

Play

Groove

Count

Am Bm/A Am

Am Bm/A Am F⁽¹³⁾

A

F⁽¹³⁾ E7aug Am E Am7 E7 Am7 Dm7 G7 CM7

The musical score is written for Salsa (サルサ) in 4/4 time, marked 'Fast'. It consists of three systems of staves: Melody, Play, and Groove. The first system is the 'Intro', starting with a 'Count' of 1-2-3-4. The 'Play' section follows, with chords Am, Bm/A, and Am. The second system continues the 'Play' section with chords Am, Bm/A, Am, and F⁽¹³⁾. The third system is labeled 'A' and contains a sequence of chords: F⁽¹³⁾, E7aug, Am, E, Am7, E7, Am7, Dm7, G7, and CM7. The 'Groove' staff provides a rhythmic accompaniment throughout.

13

CM7 Bm7 E Am7 Bm7 F E7

17

E7aug Am E7 Am7 Bm7 E7 Am7

Fill

21

Am7 Bm7 E7 Am7 D7⁽¹³⁾ E7

B

25

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7^{b5}, E7

Fill

29

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7^{b5}, E7

33

Chords: E7, Am, Dm, A7, Dm7, Dm6, Dm, Bm7^{b5}, E7

37

E7 Am Dm6 A7 Dm7⁽⁹⁾ Dm6 E7⁽⁹⁾

41

C

E7⁽⁹⁾ Am Am Dm7 G C

45

C Bm7^{b5} E7 Am E7 Am Bm7^{b5} E

49

E Am

Fill

52

$\flat 5$ Bm7 E7 Am $\flat 5$ Bm7/D E7 Am

55

Am $\flat 5$ Bm7 E7 Am

Country Piano

カントリー・ピアノ

Medium slow Intro

Melody

Play

Groove

Count

Fadd9 F C7sus4 C7 Fadd9 F

mp

A1

Melody

Play

Gm7⁽¹¹⁾/C Fadd9 F Gm7⁽¹¹⁾_{simile} Gm7 Fadd9/A F/A FM7/A

mp

Fill

Melody

Play

B^badd9 E^badd9 B^badd9/D

Fill

A2

12

Gm7⁽¹¹⁾ C7sus4 C7 Fadd9 Gm7⁽¹¹⁾ Fadd9/A

Fill

B

16

Cm7 D Gadd9 C G/C G C G/C

mf

Fill

19

F B^b F/B^b F B^b F/B^b E^badd9

dim.

Fill

22 C

B \flat add9/D C7sus4 Fadd9 F Gm⁽¹¹⁾ F/A

mp

Fill

26

Cm7 Cm7/F F7 B \flat M7 Dm7/G G7 Gm7 C7sus4

30

C7sus4 Fadd9 F C7sus4 *rit.* C7 F

p

Gospel R&B

ゴスペル・R&B

Medium Shuffle

Intro

Melody

Play

Groove

Count

C7 Dm/C C B^b/D C7/E F7

Cm/B^b B^b F C Dm/C C7 Gm7/D C7/E F7

A

F/G Dm7/G C Dm/G C

13

C C/E F[#]m7^{b5} G C/D G C/G G

17

C Dm7 C7/E F F7 D7^(b9)/F[#] C

B

21

F/G Em/G Dm/G C Dm/C C Dm/G C

25

C7 Gm7/D C7/E F B \flat /F F Gm/C F

29

F Dm/F F \sharp dim7

Fill

33

F \sharp dim7 C/G Am7 D7

Fill

37

F/G C/G F/G C C7/B \flat Am7

Fill

41

Am7 C/E Cm/E \flat D7 Dm7/G

D

45

rit.

Dm7/G C/G F/G C F C/E Dm C

Medium Swing

ミディアム・スウィング

Medium

Intro

Melody

Play

Groove

Count

A1

5

G7⁽¹³⁾ Gm7/C C7⁽¹³⁾ F6⁽⁹⁾ E7

9

E^b7 D7 Gm7⁽⁹⁾ Gm7/C C7⁽¹³⁾ Cm7⁽⁹⁾

13

F7⁽¹³⁾ B7^(#11) B^bM7⁽⁹⁾ E^b7^(#13) E^b7⁽⁹⁾ A7^(b13) A7

17

E^b7^(#11) D7^(b9) G7⁽⁹⁾ Dm7/G⁽⁹⁾ G7⁽¹³⁾ Gm7 D^b7⁽⁹⁾

Fill

A2

21

C7⁽⁹⁾ D7⁽⁹⁾ Gm7 D^b7⁽⁹⁾ C7⁽¹³⁾ F[#]7^(#11) FM7 Gm7

Fill

25

Am7 D7^(b9) Gm7⁽⁹⁾ Gm7/C C7⁽¹³⁾ Cm7⁽⁹⁾

29

F7⁽¹³⁾ E7⁽¹³⁾ F7⁽¹³⁾ Bbm7 Eb7⁽¹³⁾ Eb7 A7^(b13) A7

Fill

33

Eb7⁽⁹⁾ D7⁽⁹⁾ Eb7⁽⁹⁾ D7⁽⁹⁾ G7⁽¹³⁾ C7⁽¹³⁾ F6

B

37

F6 Cm7⁽⁹⁾ F7⁽¹³⁾ B^bM7

Fill

41

B^bM7 B^bm7⁽⁹⁾ B^bm7/E^b E^b7 A^bM7⁽¹³⁾ D^b7⁽¹³⁾ G7^(b13)

C

45

C7⁽¹³⁾ D7^(b9) Gm7⁽⁹⁾ C7⁽¹³⁾ FM7⁽⁹⁾ E7

Fill

49

Chords: $E\flat 7$, $D 7$, $Gm 7^{(11)}$, $Gm 7 / C$, $C 7^{(9)}$, $Cm 7^{(9)}$

53

Chords: $F 7^{(13)}$, $B\flat M 7^{(9)}$, $E\flat 7^{(11)}$, $E\flat 7^{(9)}$, $A 7^{(13)}$, $A 7^{(13)}$

Fill

57

Chords: $D 7^{(9)}$, $Gm 7^{(9)}$, $C 7^{(13)}$, $A 7^{(13)}$, $A 7^{(11)}$

Fill

61

Chords: $E\flat 7^{(13)}$, $D 7^{(13)}$, $G 7^{(9)}$, $C 7^{(13/9)}$, F , $Gm7$, $G\sharp dim7$, $F6$

Jazz Waltz

ジャズ・ワルツ

Fast Jazz Waltz

Intro

Melody

Play

Groove

Count

Fill

A1

11

Chords: Dm7⁽⁹⁾, G7^(13 9), Dm7⁽⁹⁾, G7^(13 9), A7^(b13 b9), Dm7⁽⁹⁾, G7^(13 9), Dm7⁽⁹⁾, G7^(13 9), Cm7⁽⁹⁾, F7^(13 9)

16

Chords: $Cm7^{(9)}$, $F7^{(13/9)}$, $Bm7^{(9)}$, $E7^{(13/9)}$, $E7^{aug}$, $Em7/A$, C/G

21

Chords: $F\#m7^{b5(11)}$, $B7^{(b9)}$, $Em7$, $A7^{(9)}$, $Fm7^{(11/9)}$, $Bb7^{(13/9)}$

Fill

A2

26

Chords: $Dm7^{(9)}$, $G7^{(13/9)}$, $Dm7^{(9)}$, $G7^{(13/9)}$, $Cm7^{(9)}$

31

(13₉) F7 Cm7 (13₉) F7 Bm7 (13₉) E7 E7aug

36

Em7/A CM7/G F#m7 B7 (11₉) Em7 A7 (13₉) Fm7

41

B

(13₉) Bb7 Bb7m7 Eb7 (13₉) Eb7 AbM7 Ab6

Fill

46

$A\flat m7^{(9)}$
 $D\flat 7^{(13)}$
 $D\flat 7^{(9)}$
 $G\flat M7^{(9)}$
 $F\sharp m7^{(9)}$

51

$F\sharp m7/B^{(9)}$
 $B 7^{(9)}$
 $E M7^{(9)}$
 $E M7$
 $E m7^{(9)}$
 $A 7^{(9)}$

56

C

$E\flat m7^{(9)}$
 $A\flat 7^{(9)}$
 $D m7^{(9)}$
 $G 7^{(13)}$
 $D m7^{(9)}$

Fill

61 *tr*

(13)
G7

Cm7⁽⁹⁾

F7⁽¹³⁾

Cm7⁽⁹⁾

65

F7⁽¹³⁾

Bm7⁽⁹⁾

E7⁽¹³⁾

E7^{aug}

Em7/A

C/G

69

F^{b5}(11)
F#m7

B7^(b9)

Em7

A7⁽⁹⁾

Fm7⁽¹¹⁾

73 D

Chords: $B\flat 7^{(13)}$, $Dm7^{(11)}$, $G7^{(13)}$, $Dm7^{(11)}$, $G7^{(13)}$

Fill

78

Chords: $Em7^{(11)}$, $A7^{(13)}$, $Em7^{(11)}$, $A7^{(13)}$, $A7^{(b13)}$

82

Chords: $Dm7^{(11)}$, $G7^{(13)}$, $Dm7^{(11)}$, $G7^{(13)}$

86

C (N.C.)

86 87 88 89

Medium Bossa

ミディアム・ボサ

Medium Bossa Nova Intro

1

Melody

Play

Groove

Count

Fill

C M7⁽⁹⁾ D^b M7⁽⁹⁾ C M7⁽⁹⁾ D^b M7⁽⁹⁾

A

6

Melody

Play

Groove

C 6⁽⁹⁾ F[#] m7⁽⁹⁾ / B B7^(b13)

10

Melody

Play

Groove

G M7/B G m7/B^b A7sus4 A7 A7 aug F M7/A

B

14

FM7/A FmM7/A^b C⁽⁹⁾6/G F[#]m7^b5 F⁽⁹⁾7

18

Em7 Fm7/B^b Dm⁽¹¹⁾7 G⁽¹³⁾7

Fill

C

22

Gm⁽¹¹⁾7 C⁽⁹⁾7 C^{(b}9)7 FM⁽¹³⁾7 Bm^b57 E^{(#}9)7 Am⁽⁹⁾7

26 D

Am⁽⁹⁾ Dm⁽⁹⁾ FmM7/G C⁽⁹⁾ D^bM7⁽⁹⁾

Fill

30 *poco rit.*

C⁽⁹⁾ D^bM7⁽⁹⁾ CM⁽⁹⁾

Fill

Slow Rock

スロー・ロック

Intro

Melody

play

Groove

Count

Fill

A

F Am B \flat D7/A Gm Gm/B \flat C C/B \flat

F/A F#m/A B \flat B \flat m/D \flat F/C C F

Fill

B

12

Musical score for section B, measures 12-15. The score is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth notes with triplets and a final quarter note. The piano accompaniment consists of eighth notes with triplets in the right hand and a simple bass line in the left hand. Chord symbols are placed above the piano part: Am, F/A, Am6, D7, Gm, GmM7, Gm7, and C7. A 'Fill' section is indicated at the end of the system.

C1

16

Musical score for section C1, measures 16-19. The score is written for a single melodic line and a piano accompaniment. The melodic line continues with eighth notes and triplets. The piano accompaniment features eighth notes with triplets in the right hand and a simple bass line in the left hand. Chord symbols are placed above the piano part: F, Am, Bb, D7/A, Gm, Gm/Bb, C, G7sus4/D, C/E, and C. A 'Fill' section is indicated at the end of the system.

20

Musical score for section C1, measures 20-23. The score is written for a single melodic line and a piano accompaniment. The melodic line continues with eighth notes and triplets. The piano accompaniment features eighth notes with triplets in the right hand and a simple bass line in the left hand. Chord symbols are placed above the piano part: F/A, F#aug/A, Bb, Db, F/C, C, and F. A 'Fill' section is indicated at the end of the system.

24 **C2**

rit.

F/A F#ug/A B \flat D \flat B \flat m7 F/C C F

Fill

Valse op.64-1 "Petit Chien"

こいぬ
小犬のワルツ

Molto vivace

1 *tr* *leggiere*

6

11

16

21/37

26/42

Red. *

5 4 5

32/48

1. 2.

Ped. *

53

sostenuto

Ped. *

59

Ped. *

65

p

Ped. *

71

Ped. *

78

Ped. *

85 132 *cresc.*

93 *f*

99 *p*

104

109

114

119

2 3 4 3 4 2 4 1

Red. * *Red.* * *Red.* *

125

pp

3 2 3 1 2 2 4 5

Red. * *Red.* * *Red.* * *Red.* *

130

4 3 2 3 1 1 1 3 1 2

Red. * *Red.* * *Red.* * *p.*

135

3 2 3 4 2 4 1

f *Fine*

Red. * *Red.* * *Red.* *

Turkish March

こうしんきょく
トルコ行進曲

Alla turca
Allegretto

-1/8

5/13

18/34

23/39

28/44

48/56

52/60

64/72

p

68/76

80/96

f

85/101

p

90/106

95/111

f

1.

116/124

1.

Coda

129

f

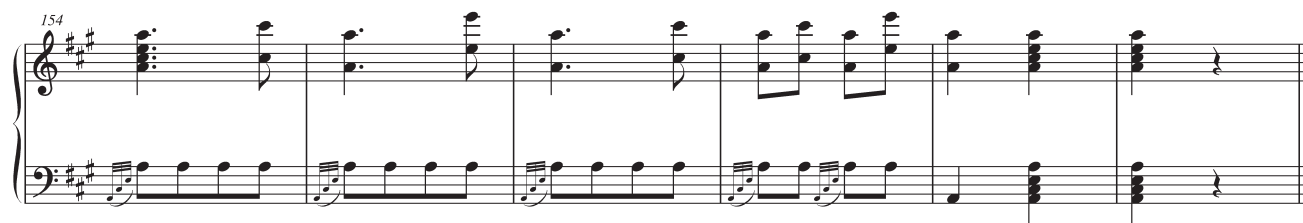
134

139

p

144

f



Menuett in G/Beethoven

ちょう
ト調のメヌエット

Allegretto

-1/8/64

4/12/68

17/25/73

21/29/77

f

sf

sf

sf

sf

sf

1. 2.

Fine

Trio

32/40

37/45

p

49/57

53/61

1. 2.

D.C.

Andante grazioso (Sonate K.331)

ピアノソナタ K.331 第1楽章主題

だい がくしょうしゅだい

Andante grazioso

The musical score is written for piano in 6/8 time, key of A major (two sharps). It consists of 32 measures, divided into four systems of 8 measures each. The tempo/mood is 'Andante grazioso'. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Dynamics include piano (*p*), fortissimo (*sf*), and forte (*f*). Fingerings are indicated by numbers 1-5. The score includes repeat signs at the end of the first and fourth systems.

24 Preludes op.28-7

ぜんそうきょく さくひん
24の前奏曲 作品28-7

Andantino
dolce

p

Red. * Red. *

Red. * Red. *

Red. * Red. * Red. *

Red. * Red. * Red. *

Melodie (Album für die Jugend)

メロディ (こどものためのアルバム)

Moderatamente mosso

The musical score is written for piano and is in 1/5 time. The tempo is marked 'Moderatamente mosso'. The piece begins with a piano (p) dynamic. The score is organized into five systems, each with a treble and bass staff. The first system includes a piano (p) dynamic marking. The score features various musical notations, including notes, rests, and fingerings. The piece concludes with a double bar line at the end of the fifth system.

Fröhlicher Landmann (Album für die Jugend)

たの の う ふ こども
楽しき農夫 (子供のためのアルバム)

Animato e grazioso

The musical score is written for piano and consists of 20 measures. It is in 2/4 time and the key of B-flat major. The tempo is marked 'Animato e grazioso'. The score is divided into five systems, each with a treble and bass staff. The first system (measures 1-4) starts with a forte (f) dynamic. The second system (measures 5-8) also starts with f and ends with mezzo-forte (mf). The third system (measures 9-12) includes a forte (f) dynamic. The fourth system (measures 13-16) ends with a forte (f) dynamic. The fifth system (measures 17-20) concludes the piece. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and ties are used to connect notes across measures. The score is suitable for children's piano collections.

Von fremden Ländern und Menschen (Kinderszenen)

み し く に ひ と び と こ ど も じ ょ う け い
見知らぬ国と人々について (子供の情景)

1/9 2 1 5 1 4 5 1 2 4 5

5/13 4 5

17/31 4 2 1 5 3 1 4 2 4 2 1 5 3 3 2

21/35 ritardando 2 3 4 3 4 3 4 3 1 5 1 4 5 1 2

26/40 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5

p *Red.* *Red.* *Red.* *Red.*

Träumerei (Kinderszenen)

トロイメライ (子供の情景)

The musical score for 'Träumerei (Kinderszenen)' is presented in five systems. The first system begins with a piano (p) dynamic and includes a first ending bracket. The second system features a 'ritard.' marking and a first ending bracket. The third system includes a 'pp' (pianissimo) dynamic and a first ending bracket. The fourth system includes a 'ritard.' marking and a first ending bracket. The fifth system includes a 'ritardando' marking and a first ending bracket. The score is written for piano and includes various musical notations such as slurs, fingerings, and articulation marks.

Thema (Impromptus D.935-3)

そつきょうきよく しゅだい
即興曲 D.935-3 主題

Andante

1/9

p

5/13

mf

decresc.

p

17/25

cresc.

p

pp

dimin.

22/30

Menuett BWV. Anh.116

バッハのメヌエット BWV.Anh.116

1/17

6/22

11/27

16/32

37/61

42/66

47/71

4 2 4 3 4

52/76

5 5 3 5 4

インベンション ^{だい} ^{ばん} 第1番

インベンション ^{だい}第1番 ^{ばん}

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody with notes G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), and G5 (quarter). The bass staff begins with a bass clef and contains a bass line with notes G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), and G2 (quarter). The second system continues the melody in the treble staff with notes A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), and A6 (quarter). The bass staff continues the bass line with notes G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), and G1 (quarter). The score is written in a simple, clear style with a white background and black notation.

14

16

18

20

Gavotte/J. S. Bach

ガボット

Gavotte

The musical score for Gavotte by J.S. Bach is presented in a system of six staves, each containing a piano (left) and guitar (right) part. The key signature is one sharp (F#), and the time signature is 3/8. The score includes measure numbers and various musical notations such as fingerings, slurs, and articulation marks.

Staff 1 (Measures 1-5): The piano part begins with a half note G4 (fingered 5) and a half note A4 (fingered 4). The guitar part starts with a half note G4 (fingered 2) and a half note A4 (fingered 2). Measure numbers 1, 2, 3, 4, and 5 are indicated above the piano staff.

Staff 2 (Measures 6-10): The piano part features a half note G4 (fingered 2) and a half note A4 (fingered 2). The guitar part has a half note G4 (fingered 1) and a half note A4 (fingered 1). Measure numbers 6, 7, 8, 9, and 10 are indicated above the piano staff.

Staff 3 (Measures 11-15): The piano part starts with a half note G4 (fingered 1) and a half note A4 (fingered 1). The guitar part has a half note G4 (fingered 1) and a half note A4 (fingered 1). Measure numbers 11, 12, 13, 14, and 15 are indicated above the piano staff.

Staff 4 (Measures 16-20): The piano part begins with a half note G4 (fingered 1) and a half note A4 (fingered 1). The guitar part has a half note G4 (fingered 1) and a half note A4 (fingered 1). Measure numbers 16, 17, 18, 19, and 20 are indicated above the piano staff.

Staff 5 (Measures 21-25): The piano part starts with a half note G4 (fingered 1) and a half note A4 (fingered 1). The guitar part has a half note G4 (fingered 1) and a half note A4 (fingered 1). Measure numbers 21, 22, 23, 24, and 25 are indicated above the piano staff.

Staff 6 (Measures 26-30): The piano part begins with a half note G4 (fingered 1) and a half note A4 (fingered 1). The guitar part has a half note G4 (fingered 1) and a half note A4 (fingered 1). Measure numbers 26, 27, 28, 29, and 30 are indicated above the piano staff.

Arietta op.12-1/Grieg

じょじょうしょうきょくしゅう だい しゅう
アリエッタ (抒情小曲集 第1集)

Poco Andante e sostenuto

The musical score is written for piano and bass. It consists of five systems of staves. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo/mood is 'Poco Andante e sostenuto'. The score includes various musical notations such as dynamics (p, pp), articulation (accents, slurs), and fingerings (numbers 1-5). There are also performance markings like 'Red.' and 'ritard.'.

System 1 (Measures 1-4): Starts with a piano (p) dynamic. The right hand has a melody with slurs and fingerings. The left hand has a bass line with slurs and fingerings. A 'Red.' marking is present below the first measure.

System 2 (Measures 5-8): Continues the melody and bass line. A 'Red.' marking is present below the first measure of this system.

System 3 (Measures 9-13): Includes a 'Red.' marking and a flower symbol (✿) below the first measure. The right hand has a triplet of eighth notes in measure 9. The left hand has a triplet of eighth notes in measure 10. A 'Red.' marking is present below the first measure of this system.

System 4 (Measures 14-17): Continues the melody and bass line. A 'Red.' marking is present below the first measure of this system.

System 5 (Measures 18-21): Ends with a 'ritard.' marking above the final measure. The right hand has a triplet of eighth notes in measure 18. The left hand has a triplet of eighth notes in measure 19. A 'Red.' marking is present below the first measure of this system.

To a Wild Rose

の
野ばらに寄す

With simple tenderness.

The musical score is written for piano and bass in 2/4 time, key of D major (two sharps). It consists of six systems of staves. The piece begins with a piano (*p*) dynamic and a tempo marking of "With simple tenderness." The score includes various musical notations such as dynamics (*p*, *pp*, *mp*, *f*), articulation (accents, slurs), and performance instructions (*retard.*, *increase*, *slightly marked*, *diminish.*). Fingerings and breath marks are also indicated throughout the piece.

39

4

2

mp

2

1

2

1

slightly marked

45

p

pp

ppp

1

2

3

2

4

アルベニスのタンゴ

5 5 1 3 1 3 1 4 2 3 5 3

poco rit. *a tempo*

Red. Red. Red. Red.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score is divided into four measures. The first measure begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note F#3, followed by a quarter note G3, and a quarter note A3. The second measure continues the melody with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The bass line continues with a quarter note B3, followed by a quarter note C4, and a quarter note D4. The third measure features a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line starts with a quarter note F#3, followed by a quarter note G3, and a quarter note A3. The fourth measure continues the melody with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The bass line continues with a quarter note B3, followed by a quarter note C4, and a quarter note D4. The score includes various musical notations such as notes, rests, and bar lines. The tempo is marked 'moderato' and the dynamics are marked 'p' (piano) and 'f' (forte). The score is labeled 'The Rose Tree' and 'No. 1'.

[illegible]

The musical score for 'The Rose Tree' is presented in a single system with two staves. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also performance instructions like 'riten.' (ritardando) and 'a tempo'. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a bass clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a bass clef and a key signature of one sharp. The fifth measure has a treble clef and a key signature of one sharp. The sixth measure has a bass clef and a key signature of one sharp. The seventh measure has a treble clef and a key signature of one sharp. The eighth measure has a bass clef and a key signature of one sharp. The ninth measure has a treble clef and a key signature of one sharp. The tenth measure has a bass clef and a key signature of one sharp. The score ends with a double bar line.

22

3 1

3 1 4 2

3 1

cresc.

f

Red.

Red.

Red.

Red.

4 3

26

Red. Red. Red. Red.

30

Red. Red. Red. Red.

34

Red. Red. Red. Red.

38

Red. Red. Red. Red.

42

Red. Red. Red. Red.

46

Red. Red. Red. Red.

50

Red. Red. Red. Red.

54

Red. Red. riten.

58

pp rit. molto

20

p *mf*

Cédez - - - // au Mouv! (sans lourdeur)

23

pp *p*

Cédez // au Mouv!

27

pp

très doux

Murmuré et en retenant peu à peu

32

pp

perdendosi - - -

35

pp

La Chevaleresque

きふじん じょうば
貴婦人の乗馬

Allegro marziale

1/9 $\frac{2}{1}$ $\frac{5}{1}$ *p*

5/13 *cresc.* $\frac{1}{2}$

17/25 $\frac{1}{5}$ $\frac{2}{3}$ $\frac{3}{1}$ $\frac{5}{2}$ *f* *p* $\frac{4}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{4}{1}$ $\frac{5}{2}$ *f* *p*

21/29 *cresc.*

33/41 *p* *delicato* *gva*-----

37/45 *(gva)*----- *cresc.* $\frac{1}{2}$ $\frac{3}{5}$

49 *p*

53 *cresc.* *p*

58 *cresc.* *f* *p*

62 *cresc.* *f*

66 *cresc. assai* *ff* *Fine*

Arabesque

アラベスク

Allegro scherzando

1. *p* *p leggiero* *cresc.*

6/14 1. 2. *sf*

19/35 *f*

24/40 *dim. e poco rall.* *p* *in tempo*

29/45 *cresc.* *p dolce* *ten.* 1.

50 2. *cresc.* *risoluto*

Pastorale

ぼっか
牧歌

Andantino

p dolce cantabile

p

cresc.

mf

p dolce

cresc.

p *dim.* *e poco rall.* *pp*

Annie Laurie

アニー・ローリー

Andantino

The musical score for "Annie Laurie" is written in 2/4 time and consists of six systems of piano and bass staves. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and fingerings (numbers 1-5). Dynamics include *mp*, *mf*, *p*, and *pp*. Tempo markings include **Andantino**, *poco rit.*, *a tempo*, and *rit.*. The piece is divided into two main sections, with the second section starting at measure 16. The first section ends at measure 15, and the second section ends at measure 24. The score concludes with a double bar line.

1. **Andantino**
mp
poco rit.
a tempo
p
mf
p
pp

2. **Andantino**
rit.

The Entertainer

エンターテイナー

1 *f*

5/21/53 *mp*

10/26/58

15/31/63

20 *f*

40

45

50

D.S.

Coda *8va-----,*

ロンドンデリーの^{うた}歌

ロンドンデリーの歌^{うた}

16 3 2 1 2 1 4 2 3 1

p

3

3

Home Sweet Home

はにゅう やど
埴生の宿

1 F 3 C7/G F/A F C7

mp

6 F 3 C7/G F/A F C7 F

mf

11 F 5 B \flat F 3 C7 F

15 F 5 B \flat F 3 F \sharp dim7 C7/G C7 F

19 F 5 3 C \sharp dim7 Dm C F 2 F 5 B \flat /F

mp *mf*

24 F 3 F \sharp dim7 Gm7 C7 2 F 1

poco rit. *dim.* *p*

Jesus bleibet meine Freude

しゅ ひと のぞ よろこ
主よ人の望みの 喜びよ

Religioso

1 oboe

mp

7

11

mf

15

21

mp

25

rit.

Loch Lomond

ロッホ・ローモンド

Strings

mp

mf

11

15

18

Twinkle Twinkle Little Star

ぼし
きらきら星

1 FM7 Glockenspiel Em7 Dm7 Ddim7 C

7 F₅ C G7/D G7/B C Am Dm/F G7 C

13 C₅ G7 C G7 C₅ G7

19 C G7 C₁ F₅ C

25 G7/D G7/B C Am Dm/F G7 C Dm7 Em7

31 FM7 G^(b9) C6 F₅ C6

Strings

The first system of the musical score for 'The Sound of Silence' is shown. It consists of two staves, a treble staff and a bass staff, with a brace on the left. The key signature is one flat (B-flat). The time signature is 4/4. The first measure is marked with a '49' and contains a C6 chord (C4, E4, G4, Bb4) in the treble and a C4 note in the bass. The second measure is marked with a 'CM7/B' and contains a Bb3 note in the treble and a Bb3 note in the bass. The third measure is marked with a 'Em7/Bb' and contains a Bb3 note in the treble and a Bb3 note in the bass. The fourth measure is marked with an 'A7' and contains an A3 note in the treble and an A3 note in the bass. The fifth measure is marked with a 'Dm7' and contains a D3 note in the treble and a D3 note in the bass. The sixth measure is marked with a 'G7(9)' and contains a G3 note in the treble and a G3 note in the bass. The seventh measure is marked with a 'CM7' and contains a C4 note in the treble and a C4 note in the bass. The eighth measure is marked with an 'Em7' and contains an E3 note in the treble and an E3 note in the bass. The system ends with a double bar line.

Three Blind Mice

さんびきのねずみ

The musical score is written for Flute, Bassoon, and Piano. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

Flute Part: Measures 1-4 show triplet eighth notes. Measure 5 is a whole note F. Measures 9-12 show eighth-note patterns with triplets. Measures 13-16 show quarter notes with triplets. Measures 17-20 show eighth-note patterns with triplets. Measures 21-24 show eighth-note patterns with triplets, including a B-flat in measure 21.

Bassoon Part: Measures 1-4 show triplet eighth notes. Measures 9-12 show eighth-note patterns with triplets. Measures 13-16 show quarter notes with triplets. Measures 17-20 show eighth-note patterns with triplets. Measures 21-24 show eighth-note patterns with triplets.

Piano Accompaniment: Measures 1-4 are whole rests. Measure 5 is a whole note F. Measures 9-12 show eighth-note patterns with triplets. Measures 13-16 show quarter notes with triplets. Measures 17-20 show eighth-note patterns with triplets. Measures 21-24 show eighth-note patterns with triplets.

Chord Progression: F, C7, F, C7, F, C7, F, D7, Gm7(9), C7, F, F, C7, F, C7, F, D7, Gm7(9), C7, F, F, C7, F, C7, F.

Performance Markings: *mf* (mezzo-forte) is marked in measure 5. Fingerings (1-5) and breath marks (3) are indicated throughout the score.

25 F C7 F C7 F C7 F C7 F

29 F C7 F C7 F C7 F C7 F

33 F C7 F C7 F C7 F C7 F

36 F C7 F C7 F D7 Gm7(9) C7 F

Believe Me If All Those Endearing Young Charms

はる ひ はな かがや
春の日の花と輝く

Amabile

1 (strings)

5

9

13

17

21

p

25

1 2 5 2 4

5 5

29

2 3 3

5 5 5

33

1 4

5 3 1 5 2 1 5 3 1 2

37

2 5 1 2 6

5 6

Nocturne op.9-2

やそうきよく だい ばん
夜想曲 第2番

1 2 5 3

p dolce

4

6 1 2

simile

5

11 14 2

4 5

16 4 3

mp

4

21 3 3 3 1 3 4 4

5

26 2 1 2 5 2 3 2

4 5 4

31

mf
espress.

36

41

f

46

poco rit.

51

fz
mp

56

61

poco rit. *a tempo*

mf

5 3 2

66

p *poco a poco decresc.* *rit.* *pp*

1 5

Etude op.10-3 "Chanson de L'adieu"

わか きょく
別れの曲

1 clarinet

p

6 *simile*

11 *riten.* *a tempo*

15 *cresc.*

19 *ritenuto* *ten.* *ff* *dimin.*

24 *pp* *rallent.* *smorz.*

グノーのアベ・マリア

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The treble clef part begins with a quarter note G4 (labeled 21), followed by a quarter note A4 (labeled 4), and then a quarter note B4 (labeled 2). The bass clef part begins with a quarter note G3 (labeled 4), followed by a quarter note A3, and then a quarter note B3. The second system also consists of two measures. The treble clef part begins with a quarter note C5 (labeled 5), followed by a quarter note D5 (labeled 1), and then a quarter note E5 (labeled 3). The bass clef part begins with a quarter note G3 (labeled 5), followed by a quarter note A3, and then a quarter note B3. The score includes dynamic markings 'cresc.' and 'mf'.

25 ⁵1 ³ ⁵1

29 ³ ⁵ ⁴ ³ ⁵

mp *cresc.*

33 ² ¹ ³ ¹ ² ³ ⁵ ³ ² ¹ ³

mf

37 ² ³ ² ¹ ² ³ ² ¹

p

Menuett BWV. Anh.114

バッハのメヌエット BWV.Anh.114

Tempo di menuetto

1 (Flute)

5/21 *mf*

9/25

13/29

17/33

37/53

41/57

1 1 4 4 1

1 3 1 4 1

45/61

5 1 2 1 5 5 2

3 2 3

49/65

1 1 1 1 1 1 2

5 3 4 1 4 2

Wenn ich ein Vöglein wär

ことり
小鳥ならば

Moderato

1 3 (oboe

9 1 3 mp

13 5 2 1 2 1

17 4 3 4 5 3 5

21 strings 1 5

27 3 5 4

31 *p*

35

41 *mf*

45

49

Der Vogelfänger bin ich ja

パパゲーノのアリア

Andante

strings

The musical score is written for strings and piano. It begins with a treble staff entry marked '-1' and a bass staff entry marked '3'. The first system includes a forte (f) dynamic marking. The second system has a treble staff entry marked '4' and a bass staff entry marked '5'. The third system has a treble staff entry marked '8' and a bass staff entry marked '2'. The fourth system has a treble staff entry marked '12' and a bass staff entry marked '2'. The fifth system has a treble staff entry marked '17' and a bass staff entry marked '1'. The sixth system has a treble staff entry marked '21' and a bass staff entry marked '1'. The score concludes with a final cadence in the bass staff.

25

30

34

39

43

48

Romanze (Serenade K.525)

ロマンス (セレナーデ K.525)

Andante

Strings

The musical score for "Romanze (Serenade K.525)" is written for strings in C major, 3/4 time, at an Andante tempo. The score consists of 24 measures, organized into six systems of two staves each. The first staff contains the melody, and the second staff contains the bass line. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include piano (*p*) and forte (*f*). The piece ends with a ritardando (*rit.*) marking.

Measures 1-4: Melody starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass line has whole notes G2 and C3. Measure 4 has a *p* dynamic.

Measures 5-8: Melody continues with quarter notes D5, C5, B4, and A4. Bass line has quarter notes G2, A2, B2, and C3. Measure 8 has a *f* dynamic.

Measures 9-12: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line has quarter notes G2, A2, B2, and C3. Measure 12 has a *p* dynamic.

Measures 13-16: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line has quarter notes G2, A2, B2, and C3. Measure 16 has a *p* dynamic.

Measures 17-20: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line has quarter notes G2, A2, B2, and C3. Measure 20 has a *f* dynamic.

Measures 21-24: Melody has a half note G4, followed by quarter notes A4, B4, and C5. Bass line has quarter notes G2, A2, B2, and C3. Measure 24 has a *p* dynamic and a *rit.* marking.

Ave Verum Corpus

アベ・ベルム・コルプス

Adagio

The musical score is written for piano and strings in a key of B-flat major (two flats). The tempo is marked 'Adagio'. The score is divided into six systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 1-5):** The piano part begins with a melodic line in the right hand, starting on G4 and moving up stepwise. The left hand provides harmonic support with chords. The strings enter in measure 2 with a sustained chord. Measure numbers 1, 2, 4, and 5 are indicated above the piano staff.
- System 2 (Measures 6-10):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 6, 1, 3, 2, and 5 are indicated above the piano staff.
- System 3 (Measures 11-14):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 11, 1, 3, 5, 1, and 4 are indicated above the piano staff.
- System 4 (Measures 15-19):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 15, 1, 4, and 3 are indicated above the piano staff.
- System 5 (Measures 22-26):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 22, 1, 5, 2, 1, 2, 5, and 3 are indicated above the piano staff.
- System 6 (Measures 27-31):** The piano part continues with a melodic line. The left hand has chords. The strings have a sustained chord. Measure numbers 27, 3, 2, 3, 4, 2, and 3 are indicated above the piano staff.

32

1 2 2 1

36

1 5 4 2 4 1 2 1

41

2/3 4 1/2 3 2/5 1/3

Liebesträume Nr.3

あい ゆめ だい ばん
愛の夢 第3番

Poco Allegro con affetto

The musical score for "Liebestäume Nr. 3" is written for piano in G major (one sharp) and 6/8 time. The tempo is "Poco Allegro con affetto". The score is divided into six systems, each with a treble and bass staff. The key signature has one sharp (F#). The piece begins with a treble staff rest for the first two measures, followed by a melody in the treble staff and a supporting bass line in the bass staff. The first system includes the dynamics *mp* and *dolce*. The second system continues the melody and bass line. The third system includes the dynamic *mf*. The fourth system includes the dynamic *dimin.*. The fifth system includes a fermata over the final chord. The piece ends with a fermata over the final chord.

25

Strings

mp

1 5 4 4

29

1 1 1

33

5 4 2 1

37

3 3

Chanson du Toreador

とうぎゅうし うた
闘牛士の歌

Resoluto

Strings

1

4

7

10

14

18

mp

3

4

5

6

8

10

12

14

16

18

20

22 *f*

26

30

33

37 *ff*

はる うた
春の歌

はる うた

春の歌

$$2x$$

$$(\widehat{51})$$

6/21

37

dim.

p

cresc.

42

p dolce

cresc.

p dolce

47

grazioso

dim.

52

Ode to Joy

かんき うた
歓喜の歌

Allegro assai

The musical score is written for piano and strings. It consists of six systems of music, each with a grand staff (treble and bass clef) and a string part. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro assai'. The score includes fingerings, dynamics (p), and articulation marks (accents, slurs). The string part is marked 'strings' and 'cantabile'. The piano part includes various fingerings and dynamics.

System 1: Treble clef, key signature of one sharp (F#), common time (C). The string part is marked 'strings'. The piano part is marked 'cantabile'. The tempo is 'Allegro assai'. The score includes fingerings (1, 2, 3, 4, 5) and dynamics (p).

System 2: Treble clef, key signature of one sharp (F#), common time (C). The string part is marked 'cantabile'. The piano part is marked 'cantabile'. The score includes fingerings (2, 4, 1, 2, 1, 2, 5) and dynamics (p).

System 3: Treble clef, key signature of one sharp (F#), common time (C). The string part is marked 'cantabile'. The piano part is marked 'cantabile'. The score includes fingerings (2, 4, 1, 1, 1, 5) and dynamics (p).

System 4: Treble clef, key signature of one sharp (F#), common time (C). The string part is marked 'cantabile'. The piano part is marked 'cantabile'. The score includes fingerings (2, 2, 1, 2, 3, 2, 1, 2, 3, 4) and dynamics (p).

System 5: Treble clef, key signature of one sharp (F#), common time (C). The string part is marked 'cantabile'. The piano part is marked 'cantabile'. The score includes fingerings (5, 1, 4, 1, 1, 5) and dynamics (p).

System 6: Treble clef, key signature of one sharp (F#), common time (C). The string part is marked 'cantabile'. The piano part is marked 'cantabile'. The score includes fingerings (2, 2, 1, 2, 3, 2, 1, 2, 3, 4) and dynamics (p).

25

5 1 4 1 1 1 5

29

f

1 4 3 2 3 1 2 4 2 1

33

f

1 4 3 2 3 1 2 4 2 1

37

3 2 4 3 5 2 4 3 1

41

4 3 2 3 1 2 4 2 1

45

3 2 4 3 5 2 4 3 1

49

4 1 2 4

O Christmas Tree

もみの木^き

1 G D Em7 D

5 G C/G D7 *mp*

9/29 G D G Em Am/C E7/B Am D7 D7/G G D

13/33 G D G Em Am/C E7/B Am D7 D7/G G

17/37 G E7 Am Am7 D7 G

21/41 G Bm7/F E7 E7/D Am/C E7/B Am D7 1. D7/G G

25

G Flute E7 Am D7 Em Am7/C A7/C# D7

44

2. D#dim7 Em C#m7 G/D D7 C/G G

Deck the Halls

ひいらぎかざろう

Con moto

1

3

mf

1/5

6/10 *marcato*

5

2

1 2

1/5 3/5 1/3

14

1

2

2

1/5 2 1 2 5

18

5

4

1 2

1/5 2 1 5 2

22/26

5

2

1 2

1/5 3/5 1/3

30

1

2

2

1 2 5

34

5.

4

1.

2.

1

5

2

38

mp

p

4

1

2

5

1

2

5

1

5

Silent Night

きよしこの夜 ^{よる}

Moderato

strings

oboe

The musical score is written for piano and strings. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The score is divided into six systems, each with a grand staff (treble and bass clef). The first system shows the piano part with a melodic line in the right hand and a bass line in the left hand. The second system introduces a piano (p) dynamic and features a triplet in the right hand. The third system continues the melodic development. The fourth system features a first (1) and third (3) finger pattern in the right hand. The fifth system includes a mezzo-forte (mf) dynamic and a crescendo hairpin. The sixth system features a flute part in the right hand, marked with a first (1) finger pattern. The score concludes with a final chord in the piano part.

37

43

47

51

57

Waltz (The Sleeping Beauty)

ねむ もり びじょ
眠れる森の美女のワルツ

Tempo di valse

1 *p cantabile*

9 *più f*

15 *f*

21 *p*

27 *cresc.*

33 *f*

39 *ff*

44

49

54 *p*

61 *più f*

Optional Songs
Song No. 046

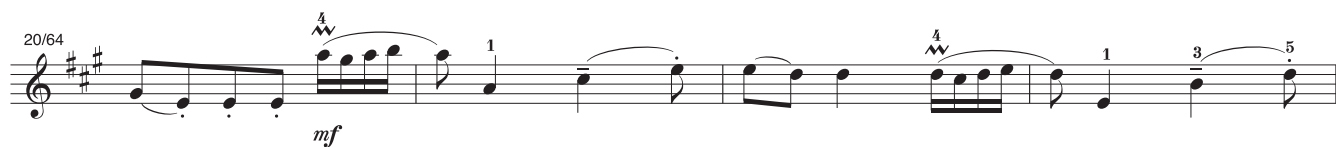
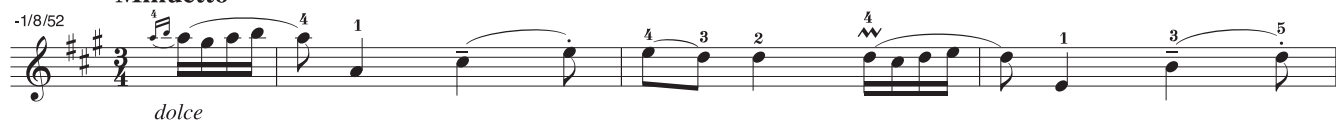
Air (Orchestral Suite)

かんげんがくくみきよく
管弦楽組曲よりエア

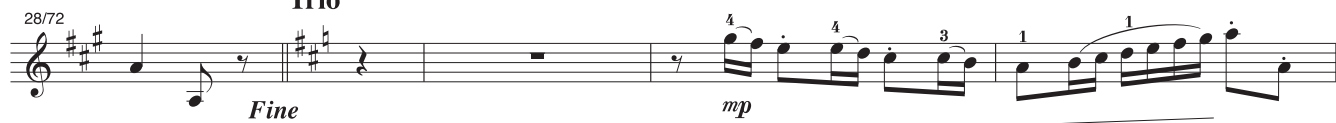
Minuetto/Boccherini

ボッケリーニのメヌエット

Minuetto



Trio



Siciliano/J. S. Bach

バッハのシチリアーノ

Siciliana

The musical score is written for a single melodic line in 6/8 time. It consists of 33 measures. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. The tempo markings 'riten.' and 'meno mosso' are placed above the final measures of the piece.

Measures 1-6: *p*

Measures 7-10: *mp*

Measures 11-14: *mp*

Measures 15-18: *p*

Measures 19-21: *f*

Measures 22-25: *p*

Measures 26-29: *mf*

Measures 30-32: *p*

Measures 33: *riten. meno mosso*

Song No. 049

おんな
アルルの女よりメヌエット

おんな
アルルの女よりメヌエット

quasi allegretto

smor - - - *zan* - - - *do*

Slavonic Dances op.72-2

ぶぎょく さくひん
スラブ舞曲 作品72-2

Allegretto grazioso

1/17 *p* *fz* *dim.* *p*

5/21 *pp*

9/25 *espress.* *fz* *p*

13/29 *rit.* *dim.*

33 *f* *fz* *fz*

37 *ff* *mp*

41 *p espress.* *dim.*

45 *p* *dim.* *pp*

Largo (From the New World)

いえじ
家路

Largo

1
Brass

5
3 5
p

8
2 3 5
p

11
3
pp

14
2 1 3 1 3 4 3
f

Romanze/Beethoven

ベートーヴェンのロマンス

Adagio cantabile

1 3 1 3 4 1 3 5 1 2 3 2 1 3

mp

5 2 1 4 1 2 3 1 2 1 2

8 3 1 3 3 *mf*

11 1 1 1 1 1 1 1 1

14 4 1 2 3 3 5 1

17 *f*

Swan Lake

はくちょう みずうみ
白鳥の湖

Moderato

1 *p* *express.*

4 1 4 2 1

8 1 4 2 1

12 5 4 2 2 1

16 *cresc.* *f*

19 *mp* 3

Sicilienne/Fauré

フォーレのシチリアーノ

Allegretto molto moderato

1. *p dolce*

5/13

1. 2.

9

20

24

sf *mf*

28

p *sf* *mp*

32

p

36

40

Méditation (Thaïs)

めいそうきょく
タイスの瞑想曲

Andante religioso

1 *p cantabile*

4

7 *p* *rall.* *f*

10 *pp* *a tempo* *più f* *cresc.*

14 *f* *p*

17 *f* *espress.* *p* *pp*

Serenade/Haydn

ハイダンのセレナーデ

Andante cantabile

1 *dolce*
mp

5 *p*

9 *mf* *p*

13 *f* *p*

17 *rit.* *a tempo*
mf

21 *mp* *mf*

25 *mp* *f* *p*

29

Grand March (Aida)

がいせんこうしんきょく
アイーダより凱旋行進曲

Maestoso

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Maestoso'. The score is divided into measures, with measure numbers 1, 6, 10, 14, 18, 22, 26, 30, 34, 38, and 42 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several triplets and four-note groups marked with '4' and '3'. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The score concludes with a final double bar line at measure 42.

Danza dell'Ore (La Gioconda)

とき おど
時の踊り

Moderato

Flute

1 () 1 2 *pp*

5 *con grazia*

10 *rit. a tempo p*

15 *mf pp*

20 *pp leggiero*

26

30 *p*

35 *pp*

40 *rit. a tempo p*

45

Le Cygne (Le Carnaval des Animaux)

はくちょう どうぶつ しゃにくさい
白鳥 (動物の謝肉祭)

Andante grazioso

1 *p*

4

8

12

16 *p*

20 *mf*

24 *dim.* *rit.* *Lento* *a tempo*

L'éléphant (Le Carnaval des Animaux)

ぞう どうぶつ しゃにくさい
象 (動物の謝肉祭)

Allegretto pomposo

1 4 1 3 ^ 1 4

8 ^ 3 2 2 1 2 5

13 1 3 1 4 ^ 3 3 2 1 3

18 4 4 2 1 2 5

23 1 2 1 3 5 1 2 5 3 3

28 5 4 3 4 4 2 1 4

33 3 2 1 ^

39 1 4 ^ 3 2 2 1 2

44 5 1 3 ^ 2 1

48 1 1 4 5 1 3 5 1

f

mf

ff

Fossiles (Le Carnaval des Animaux)

かせき どうぶつ しゃにくさい
化石 (動物の謝肉祭)

Allegro ridicolo

1 *ff*

5

10

15 *p*

19

24 *mf* *8va*-----

29 *ff* *(8va)*----

34

38

42

46

Wachet auf, ruft uns die Stimme BWV. 645

めざ よ こえ
目覚めよと呼ぶ声あり

gva -----

1 2 4 1

5 3 1 2 2

9 3 1 4 1 2 4

13 1 3 1 2

17 (gva) ----- 4

Greensleeves

グリーンズリーブス

Lento Moderato

1

p cantabile

5

9

mp

13

17

p

21

25

4

Beautiful Dreamer

ゆめみ きみ
夢見る君

The musical score for "Beautiful Dreamer" is written in 3/4 time and consists of 20 measures. The key signature has one flat (B-flat). The score is divided into six systems, each containing two staves. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by frequent triplets and slurs. Dynamic markings include *mp* (mezzo-piano) at measure 3, *mf* (mezzo-forte) at measure 11, and *mp* at measure 15. The piece concludes with a final measure marked with a double bar line and a fermata.

Ring de Banjo

バンジョーをかき鳴らせ^な

The musical score is written in 2/4 time and consists of seven staves of music. The key signature has one flat (B-flat). The score includes various chords and fingerings indicated by numbers 1-5 and letters F, G, B, C, D, E, and their flats/sharps. The first staff starts with a measure marked '-1' and a '5' above the staff, followed by a measure with a '5' and a 'f' below. The second staff begins at measure 10. The third staff begins at measure 16. The fourth staff begins at measure 23. The fifth staff begins at measure 29. The sixth staff begins at measure 36. The seventh staff begins at measure 42 and ends with a double bar line. A large, stylized 'f' is written below the first staff, and a large, stylized '5' is written below the seventh staff.

Chords and Fingerings:

- Staff 1: -1, 5, 5, f, F, Faug, Dm/F, F7, B^b, Bm7^{b5}
- Staff 2: 10, Gm7/C, C7, F, F7/E^b, B^b/D, B^b, F/C, C7, F, Faug
- Staff 3: 16, Dm/F, F7, B^b, Bm7^{b5}, Gm7/C, C7, F, F7/E^b, B^b/D, B^b, F/C, C7, F
- Staff 4: 23, F, B^b, G⁽⁹⁾, Gm7/C, C7, F, F7/E^b, B^b/D, B^b
- Staff 5: 29, F/C, C7, F, B^b, Bm7^{b5}, Gm7/C, C7, F, F7/E^b
- Staff 6: 36, B^b/D, B^b, F/C, C7, F, F, B^b/D, Bm7^{b5}
- Staff 7: 42, Gm7/C, C7, F, C, F7/E^b, B^b/D, F/C, B^b, F/C, C7, F

Optional Songs
Song No. 067

O du lieber Augustin

かわいいオーガスティン

1 C G7 C G7

Guitar

5/21 C 4 5 2 1 3 G7 4 1 C 5 3 1

9/25 C 4 G7 4 C 3

13/29 G7 4 1 C 5 3 G7 4 C 5 3 1

17/33 C 4 G7 4 C

4

Optional Songs
Song No. 068

London Bridge

ばし
ロンドン橋

1 C Flute F Brass G7 C

Bassoon

6/10/19/23 C 4 G7 1 C 2 4 1.3. Dm7 G7 C 5 3 1

2. Dm7 G7 C 5 3 1 5 4. Dm7 G7 C 5 3 1 4

Aura Lee

オーラ・リー

1. G Am7 D7 G A7

5/21 D7 G G A7

9/25 D7 G G B7/F# Em G7/D

13/29 CM7 Cm6 G G Bm7/F E7 A7

17. 1. D7 G 2. D7 G Cm/G G

Aloha Oe

アロハ・オエ

1 C A7/C# D7 G7 C A \flat 7 G7

5 C F C

9 G7

13 C F C

17 D7 G7 C F C C7

21 F C

25 G7 C C7

29 F C

33 G7 C C \sharp dim7 Dm7 G7 C



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